

Gabriel Kuri

加布里尔 库里

Exhibition
Catalogue No. 2
展览画册



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“每位哲学家都知道，马丁·海德格尔（Martin Heidegger）曾多次沉思过‘物（thing）’这个词的古老词源。现在我们意识到，在包括俄语在内的所有欧洲语言中，‘物’这个词与‘准司法性会议’之间存在着密切关联。冰岛人自诩拥有最古老的议会，他们称之为‘Althing（冰岛国会）’，而且你现在仍然可以在斯堪的纳维亚国家中找到许多以‘Ding’或‘Thing’来命名的集会场所。那么现在看来，这个我们用以指代外在事物的寻常词汇——毋庸置疑，一个‘物’是存在于一切争端和语言之外的——它亦是我们用来指称我们祖先们往来交流和试图解决争端的最古老场所的最古老词汇，这难道不令人惊讶吗？一方面，一个‘物’既是一个外在于我的客体；另一方面，一个‘物’也至少可以说是一种内部问题的聚集。更准确地说，根据我上述所介绍的术语，‘物’这个词既指代了事实，又指代了人们所关切的问题。”¹

——布鲁诺·拉图尔（Bruno Latour）

阿那亚艺术中心荣幸呈现现居于布鲁塞尔的墨西哥艺术家加布里尔·库里（Gabriel Kuri）在中国的首场美术馆个展。展览囊括了艺术家从1999年至2023年创作的近30件作品，其中包括由阿那亚艺术中心委任创作的3件大型作品，以及他为此次展览特别构思的一系列新作。展览于2023年3月12日至6月25日举办。

从布鲁诺·拉图尔（Bruno Latour）对“物”的溯源和定义来说，库里的艺术创作正是一场对“物”的庆祝。他以敏锐的目光聚焦于日常生活中常常被忽视的物件，将看似矛盾的材料进行意想不到的组合，充满了诙谐的趣味与惊喜。这些作品虽然看上去“自性而为”，仿佛都是被一个偶然的灵感所触发。但事实上，每件作品都是在长时间的深思熟虑后完成的。在美学之外，库里的作品承载了厚重的知识体系和社会批判，并将理性建构、定序原则和现代经济巧妙地融入其中。这些作品都体现了一种研究性，而即使是最平常的物件，例如烟头，也被赋予了值得被关注的迫切性与重要性，释放出成为雕塑的潜力与宽广的意涵。库里的作品潜入物质文化的深邃之处，将每一个物品都转化为讨论的场域——一个聚集了丰富课题的“议会”，从而去探讨世界运行的复杂性。

在这本画册中，我们非常荣幸地邀请到了两位特约撰稿人——法国阿尔勒LUMA基金会（LUMA Arles）策展人朱莉·布科布扎（Julie Boukobza）与迪亚艺术基金会展览副总监洪贝尔托·莫罗（Humberto Moro）。布科布扎的半虚构散文将带领我们踏上一段奇妙的旅程：在一位身份未明的导览员的引领下，一群人偷偷绕过阿那亚社区的入口，参观库里的阿那亚艺术中心的展览。这个引人入胜的故事突显了阿那亚作为房地产开发商的背景，指出了其介于私有与公共空间之间的矛盾处境，这与艺术家库里对住房 and 庇护所的探讨形成了有趣的对照。莫罗与库里展开了更具拓展性的对话，涉及了广泛的话题：包括他们对墨西哥的共同记忆，以及塑造了莫罗对库里创作之理解的几件具体的作品。这些亲密的交流为我们了解这位艺术家的生活和艺术创作提供了宝贵的资料和视角。最后，我的文章解读了库里作品中的“时间性”，它被拆解为三个部分加以审视：多重的、模棱两可的、和资本主义性的时间。对“时间”的审美性体验已经内化为中国传统文人的基础情操陶冶训练，我以“观时”为题，希望能够为理解库里的创作实践提供崭新的视角。

阿那亚艺术中心能够举办库里的展览并推出这本画册，这对于我们来说意义重大。库里的艺术实践中的许多关注点，如消费主义和房地产，都为阿那亚提供了一个自我审视的机会。阿那亚艺术中心致力于为我们自己的社区呈现具有思辨性和批判性的展览，邀请观众与我们一同反思和深化对自身文化、经济和社会景观中的复杂动态性的认知。

最后，我想对阿那亚与阿那亚国际文化发展有限公司致以谢意，感谢他们对本次展览和这本出版物的支持。我还要对平面设计师金琰恺，和阿那亚艺术中心的策展助理兼出版项目统筹蒋若禹致以最诚挚的谢意。最后同样重要的是，我要感谢艺术家加布里尔·库里所发挥的关键性作用，如果没有他坚定的信任与热忱，这一切是不可能实现的。

张震中
阿那亚艺术中心馆长

[1] 布鲁诺·拉图尔 (Latour, Bruno.)，《批判为何丧失动力？从事实到关切》(Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern)，发表于《批评探索》(Critical Inquiry) 第 30 期 No. 2, 225-48, 2004 年。

Foreword

"Martin Heidegger, as every philosopher knows, has meditated many times on the ancient etymology of the word *thing*. We are now all aware that in all the European languages, including Russian, there is a strong connection between the words for *thing* and a *quasi-judiciary* assembly. Icelanders boast of having the oldest Parliament, which they call *Althing*, and you can still visit in many Scandinavian countries assembly places that are designated by the word *Ding* or *Thing*. Now, is this not extraordinary that the banal term we use for designating what is out there, unquestionably, a *thing*, what lies out of any dispute, out of language, is also the oldest word we all have used to designate the oldest of the sites in which our ancestors did their dealing and tried to settle their disputes? A *thing* is, in one sense, an object out there and, in another sense, an issue very much in there, at any rate, a *gathering*. To use the term I introduced earlier now more precisely, the same word *thing* designates matters of fact and matters of concern." ¹

— Bruno Latour

Aranya Art Center is pleased to present the first museum exhibition in China by Gabriel Kuri, the acclaimed Mexican-born and Brussels-based artist. The exhibition assembles nearly 30 works made between 1999-2023, including 3 major commissions produced by the Aranya Art Center, as well as a series of new works conceived for this occasion. The exhibition was on view from March 12 to June 25, 2023.

Kuri's artistic expression epitomizes the celebration of things (in Bruno Latour's terms), with a keen focus on the often neglected elements of everyday life. Through the unexpected unions of seemingly incompatible materials, his works dazzle with witty tricks and delightful surprises. Although they may appear to be spontaneous creations, as if sparked by a singular instance of inspiration, the truth is that each piece emerges from an extensive period of introspection and thoughtful deliberation. Beyond their eye-catching aesthetics, Kuri's works transcend into profound systems of knowledge and social critique, skillfully incorporating rational structures, ordering principles, and modern economics. Each artwork carries an investigative quality, where even the most mundane objects, such as cigarette butts, assume monumental significance as "matters of concern," laden with sculptural potentiality and broader implications. His profound immersion in material culture transforms each thing into a "parliament of issues," exploring the complexities of the world.

In this catalogue, we are privileged to have two distinguished guest contributors, Julie Boukobza, Curator at LUMA Arles, and Humberto Moro, the Deputy Director of Program at Dia Art Foundation. Boukobza's semi-fictional essay takes us on a captivating tour of Kuri's exhibition at the Aranya Art Center, led by an unidentified guide who assists the visitors in bypassing the entrance of the private Aranya residential community. This intriguing story accentuates Aranya's

identity as a real estate developer, pointing out its private/public dilemma, engaging in an interesting dialogue with Kuri's exploration of questions such as housing and shelter. Moro engaged in an extensive conversation with Kuri, covering a wide range of topics, from their shared Mexican memories to specific artworks that shaped Moro's understanding of Kuri's oeuvre. This intimate exchange provides invaluable insights into the artist's life and creative process. Finally, my text looks at "time" as a piece of information in Kuri's works, dissected into three subparts—"multiplied," "ambiguous," and "capitalist" temporalities. Drawing inspiration from the observation of time, a traditional aesthetic training among the Chinese literati, I hope to contribute another dimension of understanding Kuri's practice.

Presenting Kuri's exhibition at the Aranya Art Center and producing this catalogue hold immense significance for us. Many of Kuri's artistic preoccupations, such as consumerism and real estate, offer an opportunity for self-reflection for Aranya. Aranya Art Center is committed to staging shows that provide a critical re-thinking of our own community, inviting the visitors and ourselves to deepen the understanding of the complex dynamics at play within our own cultural, economic and social landscape.

In the end, I would like to express my gratitude to Aranya and Aranya International Culture Development Co., Ltd for their support in making this exhibition and publishing project possible. Special recognition is due to Jin Yankai, the talented graphic designer at Aranya. I must also extend my sincerest appreciation to Jiang Ruoyu, the curatorial assistant and coordinator of our publishing activities at the Aranya Art Center. Last but not least, I want to acknowledge the pivotal role played by the artist Gabriel Kuri. Without his unwavering trust and support, none of this would have been possible.

Damien Zhang
Director, Aranya Art Center

[1] Latour, Bruno. "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern," *Critical Inquiry* 30, no. 2 (2004), 225–48.

《口香糖树》
Arbol con Chicles
(Tree with Chewing Gum) 1999

《索引板》
Board 2022

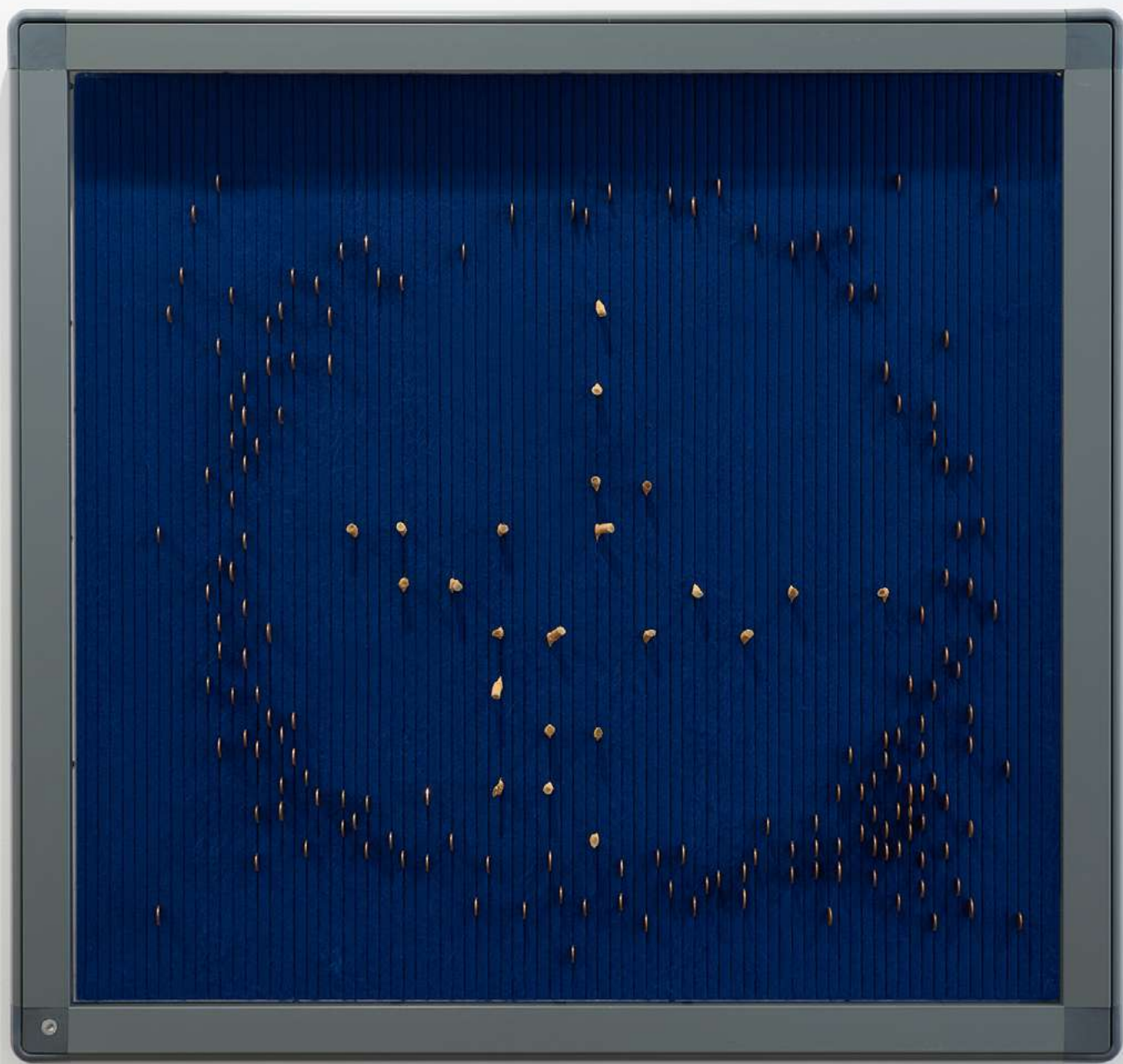
《存放物品的物品（阿那亚）》
Items in Care of Items (aranya) 2023

展厅 Gallery 1











《彩票蚝壳玻璃柜（横式）》
Lotto Oyster Shells Vitrine
(Horizontal) 2020

《彩票蚝壳玻璃柜（立式）》
Lotto Oyster Shells Vitrine
(Vertical) 2022

《舌与孔 III》
Tongues and Holes III 2021

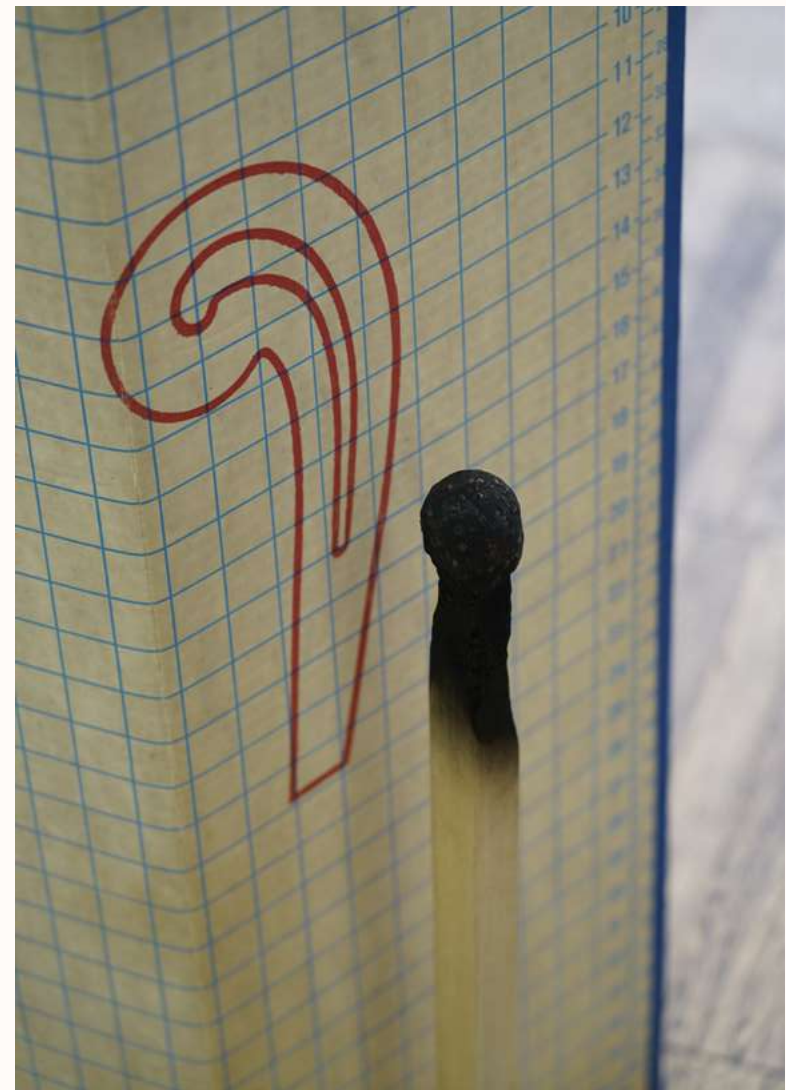
《无题（维度对等）》
Untitled
(Dimensional Equivalence) 2016

《蓬顶》
Canopy 2023

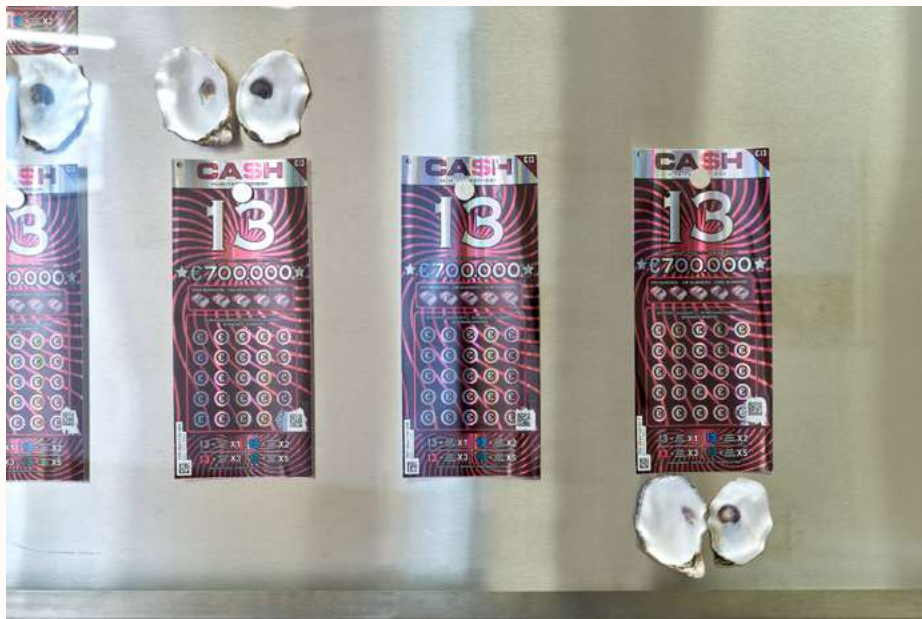
展厅 Gallery 2















加布里尔·库里：占领计划

朱莉·布科布扎

我们可以在辞典中找到多种对于“occupation”这个词的定义。第一种定义是轻松的，指向我们使用时间的方式，例如“休闲”的概念。第二种定义更沉重些，指的是通过武力占领、占据的行为。第三种定义则更接近于占有一个地方。最后这种含义对我们来说正是最为重要的。然而，当我们抵达美丽却透着人造气息的中国北方海滨小镇——北戴河阿那亚黄金海岸社区时，没有任何事物预示着这种占有。我们绕过了抵达时的安检，信心满满地朝美术馆的入口走去。这是一栋形如不明飞行物的建筑，透过飞机向下俯视时，它让人想起一艘搁浅在海滩上的游艇。这个崭新的度假胜地所在的区域——北戴河，是全国一些政要人士最喜爱的场所。毛主席曾在那儿有过一个夏季住所。现在是夏天，很难想象那位领袖身着泳装，出现在这片如今由房地产开发商拥有的海滩上。但参观已经开始了。

一名陌生的年轻女子几乎拉着我们的手前行，带着登山向导般的威严。进入这个空间时，我们首先看到的是美术馆的中庭：一个圆形的大厅，屋顶的中心有一个开口，中庭四周装饰着金色和银色的旗帜，旗帜的布料被替换为应急保温毯。在这里，我们可以想象一场示威活动的结局，以及它的后果。但我们所想象的是一种诗意的场景，并没有冲突或哭喊。临近美术馆的海滩上的一场无声表演，由这位设法穿过重重障碍的年轻北京女孩所引领。外面的旗帜反射了过多的光，海浪的声音盖过了众人的赞歌。这个地方的每一楼层都像是一个独立的世界。所以这名年轻女子在此，打乱我们的步伐，带我们进入一间又一间展厅，向我们这些西方观众展示，我们是一个充满了编码的宇宙，而自己却全然不知。所有这一切都在完全的沉默中发生。她向我们点头示意，让我们把外套放在第一个展厅里其中一件雕塑上，它们色彩蔚蓝而形态圆润，充当了衣帽架的角色。我们的存在因而占领了这个空间，由喷漆不锈钢制成的坚硬雕塑被衣物的柔软优雅所占据，而作为寄存设施的储物柜为了这个展览则被移除。这个极简主义雕塑的标题是《存放物品的物品 - 阿那亚》（Items in Care of Items - aranya）（2023），照着看其他物品的物品，对他者的关注，一件只有在被第三方置入、侵略、占据之后才算完成的作品。午夜蓝的毛毡展示板——《索引板》（Board）（2022）【图1】，不是关于我们所处位置、要去哪里、要前往何方的必要信息，而是夹着香烟蒂和硬币。从远处看，它像是弗朗索瓦·莱萨日（François Lesage）的刺绣作品，近看则像是一位美国或比利时的连环杀人犯的收藏癖。



图1
《索引板》（Board）
2022

烟头、硬币、开槽毛毡、密度纤维板、有机玻璃和铝制玻璃展柜
由阿那亚艺术中心支持制作

在第二个展厅，我们呼吸着，而在让我们相信自己在呼吸的地方，贝壳装饰着纸巾盒，吸引着我们的眼球，让人想要触摸它们，也让人想近在咫尺

的渤海。在看似怪异的、模棱两可的古怪姿态中，自然与人工达成了和解。墙上挂着发光的不锈钢板，其上遍布着吃剩的牡蛎和二维码被刮开的彩票，如同由起起伏伏组成的生活的遗迹，在奢华的宴会与次日清晨吧台上的狼藉之间割裂。天花板也是一片被占据的领土，这次除了香烟蒂和硬币，还伴随着死去的昆虫，一种刻意降低了建筑供暖消耗的抽象斑点。北戴河的冬天很冷。我们的向导似乎在发抖，她揉搓着自己的胳膊，看着我们，然后笑了起来。她的笑声唤起了这个情景的荒诞性，一件嘲弄温度水平的、以某种贪婪观念为出发点的作品。

在它之上的展厅里，无政府主义统领一切，简单的毛毯被随意地摆放，虽然被整齐地叠起。它们搭配或点缀着该场所的建筑结构，我们仍在思考这个地方是否被占领，由谁占领，虽然心知那位沉默的向导永远不会告诉我们。我们也在思考她知道些什么，以及她不知道的我们所看到的事物，到底是她在引导我们，还是我们在引导她。在同一个展厅里，这些毯子与一系列从酒店集得的迷你日用品、改造后的取款机，以及由楔形门挡组成的纪念碑摆放在一起，令人感到困惑。这些门挡即刻使人想起中间地带，连结着艺术家与雕塑、雕塑与容纳它的环境的中间地带。作为两个物品之间的有限空间，它引发了无限的可能性。在这个作品中，没有一个楔形是相同的。它们都由写在小标牌上的数字编号标记，就像标记一具尸体，或标记价值不同的遗迹一般。我们来到了倒数第二个展厅。秩序重新出现，相反地，极简雕塑的表面上仅传达着货币交易。也许，海滩上如同呓语般的低调示威，是在质疑着已经变得纯属交易的人际关系？



图 2
《Er》
2014
钢铁、混凝土、亮面漆

我们在这里不仅讨论作品与物品，也讨论它们的用途。艺术家放大版的信用卡 Logo 置于地板上【图 2】，放大的小票盘，甚至还有一个巨大的吸管容器。是一个优雅雕塑成为了简单容器，或者说与之相反？除了占有的概念，展览还促使我们思考一件作品究竟能在多大程度上涵盖更多东西？多少吸管才算是过多？这个展厅的墙上是一幅自画像，《自画像作为基本对称分布回路》（Self-Portrait as a Basic Symmetrical Distribution Loop）（2014）。它由极其美观的金色和银色绝缘材料组成，这件将近十年前的作品，激发了艺术无限的唤起力。我们的向导朝我们眨眨眼，她总是一句话不说就让步，让这个展览玩弄我们和我们对作品及其意义的期待。最终，我们喘着气来到了最后一个房间。这年轻女子几乎不给我们休息的机会，仿佛时间在不断地催赶我们，仿佛她想制造一种我们在非法占据场地的印象，而我们随时可能被要求离开。在这个房间里，透过占据该空间的垃圾桶、残疾人用拐杖、建筑与拆迁材料，我们之前讨论过的所有概念都面临着更为紧迫的挑战。成块的岩石被放置在地板上，看上去像镶嵌着金蟾和欧元硬币存钱罐的斯特龙博利火山（Stromboli）的岩浆，仿佛某场灾难后在化石中发现的罕见人类遗迹，仿佛一种材料对另一种材料的不合时宜的占据。这位有些专制又调皮的向导不给我们时间仔细观察最后的房间里的每一处细节，而这个房间似乎是博物馆占领计划的总结。



图 3
《感谢云》（Thank You Clouds）
2004
360° 旋转风扇、购物袋

我们离开后却还记忆深刻的作品以空气为主要材料。写着“Thank You（谢谢）”字样的塑料袋悬挂于天花板上的风扇之下【图 3】，像云一样漂浮、膨胀、舞动，然后感谢我们，至于感谢的原因，只有上帝知道。为什么它比其他作品更让我们印象深刻？为什么在这一刻，我们对这名女子和在博物馆度过的时光感到感激？向导悄然离去，参观结束了。只有在这一刻，我们才真正为不能与她交谈而感到沮丧。我们希望能向她表示感谢，而不仅仅是微笑和挥手。她也是这个展览的一部分，更或者说是回忆的一部分。如同作品，她也在整个过程中占据了我们的思绪。我们独自走回楼下，期盼着——这是一种罕见的情况——跟随自己的足迹。在和平示威结束后，我们最后一次凝视着海滩，像青少年一样绕过安检。如果那仍然可能的话。

Gabriel Kuri: Occupation Plan

Julie Boukobza

In a dictionary, one will find several definitions of the word "occupation." The first one is light-hearted: it conjures up what we devote our time to—for example—the very idea of leisure. The second definition is weightier, and it describes the action of occupying, or settling by force. Finally, the third explanation relates to taking possession of a place. It is indeed this last meaning that is most significant for us. Yet, nothing foreshadowed this type of occupation when we arrived in this beautiful, but artificial seaside community of Beidaihe in Northern China. We dodge the security checks on arrival, confidently heading towards the museum's entrance. A museum on water, an architectural UFO that could, if seen from an airplane, call to mind a pleasure boat stranded on the beach. The area where the town is located, is the favorite venue of the country's politicians. Chairman Mao had a summer residence here. It's strange to imagine the leader in a bathing suit on this beach now the extension of which is occupied by real estate developers. But already the museum visit begins.

An unknown young woman pulls us by the hand with the authority of a mountain guide. The first thing you see when entering this space is the museum atrium, a central opening in the ceiling gives way to a circular room, decorated with gold and silver flags. The fabric of the flags has been replaced with survival blankets. It evokes the end of a demonstration, of its comet's tail, yet we imagine this one to be poetic, without a clash or a cry. A kind of silent performance on the beach next to the museum, led by this young girl from Beijing, who managed to slip through the gates. The flags outside reflect far too much light, and the sound of the waves replaces popular hymns. Each floor of this place seems to be a world unto itself. So there is this young woman who punctuates our steps, and leads us into the rooms one after the other, and shows the Western viewers that we are a universe filled with codes, which we are unaware of. All of this happens in utter silence. With a nod, she summons us to place our jackets in the first room on one of these sculptures, all azure and round, which act as a coat rack. This space would therefore be occupied by our mere presence, a rigid sculpture made of painted steel inhabited by the soft grace of a garment,



fig.1
Board
2022
Cigarette butts, coins in slotted felt, and MDF
board in plexiglass and aluminum vitrine
Produced by Aranya Art Center

and the lockers serve as changing rooms, which were removed for the exhibition. The title of this minimal sculpture is *Items in Care of Items (aranya)*. Objects that take care of other objects, an attention paid to the other, a work only to be finished when it is invested, invaded, squatted by a third party. On a midnight blue felt board, instead of the information necessary for understanding where we are—where we are going—what we are heading towards, are nipped cigarette butts, pennies, and small shells. [fig.1] From a distance, it looks like embroidery by François Lesage; up close, the hobby of an American or Belgian serial killer.

In the second room, we breathe, where we believe we are breathing, shells adorn paper dispensers, they attract the eye, make you want to touch them, recalling the Bohai Sea, so close. Nature and artifice are reconciled through what might seem like weird non-gendered antics. There are luminous steel boards hung on the walls invaded by devoured oysters, used lottery tickets, like the remains of a life made up of ups and downs, which is divided between sumptuous banquets and grey morning afters at the counter of a bar. Once again the ceiling is occupied ground, this time cigarette butts and pennies are accompanied by dead insects, an abstract peppering that deliberately halves the building's heat consumption. It is cold in winter in Beidaihe. Our scout seems to be shivering, she strokes her arms, looks at us, and starts laughing. Her laugh evokes the absurdity of the situation, a work that mocks the levels of temperature, which has a certain idea of avarice as its starting point.

In the room above, anarchy reigns supreme, simple blankets are placed erratically, although neatly folded. They match or punctuate the architecture of the place, and we still wonder if the place is occupied and by whom, knowing that our mute guide will never divulge. We also wonder what she knows and what she does not know about what we are seeing, if it is really she who guides us or we who guide her. The blankets allied, in the same room, with a collection of miniature cosmetic products pilfered from hotels, to revisited cash dispensers, to a monument built with door wedges, leave you perplexed. These wedges immediately evoke the in-between, which connects the artist to the sculpture, the sculpture to the environment that accommodates it. A restricted space between two objects gives rise to all possibilities. No two door stoppers are alike in this presentation. They are all identified by a number inscribed on a small tag, as one identifies a body, or a vestige of little or great value. We reach the penultimate room. Order prevails here again, minimal sculptures that speak on the surface only of monetary transactions, converse. Perhaps the discreet demonstration on the beach questioned, like a whisper, human relations that had become purely transactional?



fig.2
Er
2014
Steel, concrete, lacquer paint

We are talking here about works, objects, but also about their uses. The artist's oversized-credit card on the floor [fig.2], faces the bill holder on the wall, even a giant straw dispenser. An elegant sculpture that has become a simple container or the opposite? In addition to the concept of occupation, the exhibition asks us to determine to what extent can a work contain everything? At what point does too much straw occur? On the wall of this room is a self-portrait, *Self-Portrait as a Basic Symmetrical Distribution Loop*. Composed of a very aesthetic gold

and silver insulating roll, almost ten years old, this work conjures up the infinite evocative power of art. Our guide gives us a wink, she always concedes without saying a word that this exhibition plays with us and what we expect from a work and its meaning. Finally, we arrive at the last room, panting. The young woman gives us little respite, as if time were constantly pressing us, as if she wanted to give us the impression that we were illegally occupying the premises, that we could be asked to leave at any moment. In this room, all the notions we have previously discussed are confronted with an even more significant sense of urgency, with its garbage cans, canes for the disabled, and construction and destruction materials that inhabit the space. Blocks of rock litter the floor, resembling lava of Stromboli encrusted with good-luck frogs and euro coin holders, like rare human traces found in fossils after some disaster, like the out-of-place occupation of one material over another. This somewhat authoritarian and mischievous guide does not leave us time to contemplate every detail of this last room, which nevertheless seems to summarize the occupation plan of the museum.



fig.3
Thank You Clouds
 2004
 360° pivoting fans, shopping bags

The work that remains in our memories after our departure contains air as its main material. Plastic bags with "thank you" written on them hang from the ceiling on fans like clouds [fig.3]; they float, inflate, dance, and then thank us for God knows what. Why did this piece target us more than another? Why do we feel gratitude at this moment towards this woman and for the time spent in the museum? The guide slips away, the visit ends. This is the only time when you feel real frustration for being unable to talk to her. We would like to thank her instead of just offering a smile and a wave. She is part of this exhibition, or rather our memory of it. Just like the works, she, too, occupied our thoughts throughout. We revert through the floors alone, wishing—a rare occurrence—to follow our own footsteps. After the peaceful demonstration, we contemplate the beach one last time and bypass the security checks like teenagers, if we still can.

《预测》
Forecast

2015

《传话游戏》
Chinese Whispers

2019

《免费赠品檐板》
Complimentary Cornice

2008

《无题图表（地面1）》
Untitled Chart (Floor 1)

2016

展厅 Gallery 3















《立台》
Box for Stand 2015

《自画像作为基本对称分布回路》
Self-Portrait as a Basic Symmetrical
Distribution Loop 2014

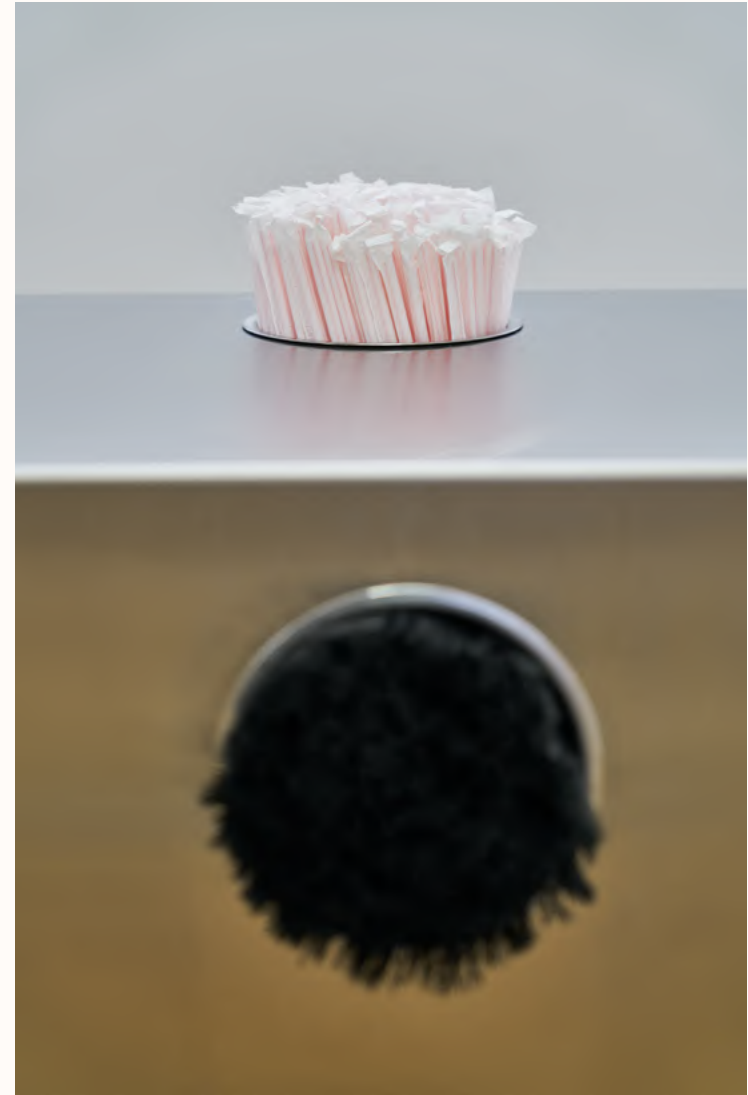
《呃》
Er 2014

《吞卡舌》
Card Eating Tongue 2022

《感谢盘（楔形2）》
Thank You Tray (Wedges 2) 2023

展厅 Gallery 4









张震中

1

“那个请他去做客的毡房，掀一下门帘，进门去，就是六年，骑马到炕旁要二十一年，爬上炕要三年，在炕上走二十八年，手伸到那只一百个人喝三年都不会见少的茶碗边，又好多多年，赶喝上一口碗里的茶，他已经到六十多岁，老得哪都去不了。”¹

沿着阿那亚艺术中心一面巨大的弧形墙体，一组色彩丰富的飞机毛毯被精心地摆置，有的被折叠放在地板上，有的则被轻轻悬挂于窗沿。加布里尔·库里（Gabriel Kuri）巧妙地将意义赋予这些原本看似平凡的事物，使之成为象征当代人共享的关于旅行与迁移之经历的非凡载体。每一条毛毯都成为一条情感的通道，将观者带往记忆中不同的时间与地境。穿梭于画廊空间中，我们不知不觉地被包裹进一段穿越物件记忆的迷人旅程之中。

这种体验让我想起了前文引用的小说《本巴》中的场景：主人公在物理空间中的移动并不是以距离来衡量，而是以时间为尺度。此外，我有幸目睹了完成这件作品过程中的“小时间”，即库里打理、归类、堆叠和摆放这些毛毯的过程。这件作品同时包含了他在空间中来回踱步的时间，他沉思墙体曲线的时间，以及他的手指在织物表面上打转儿的时间。凝视着这些被堆叠的毛毯，我们所面对的不仅是个体记忆，更是多重时空的交汇。



图1
《传话游戏》（Chinese Whispers）
2019
毯子、水果标签



图2
《预测》（Forecast）
2015
有机玻璃和木制展柜、综合媒材、内部照明

作品《传话游戏》（Chinese Whispers）（2019）【图1】的标题源自一个儿童游戏。在这个游戏中，信息在从一个人传递到另一个人的过程中变得模糊不清，成为了对信息在传递过程中所可能发生的意义流失或失真的一种隐喻。这一概念再次与《本巴》产生共鸣，后者从蒙古族史诗《江格尔》中汲取灵感，这部史诗故事集以口传方式流传，直到历史发展后期才开始有书面记载。差误累计的概念不仅在传话游戏中存在，也存在于宏大的史诗与个体或集体记忆中，它们都随着时间的推移而持续、有机地累积与演变。收集飞机毯的动作超越了单纯的累积，它同时意味着所有权的变更。当这些实用物品被转化为艺术作品时，它们便获得了一种自治权，得以在抽象概念的建构中发挥积极的作用。在此语境下，意义确实可能会被扭曲，但更重要的是，它也会使意义变得多重。正如艺术家恰如其分地提出，这成为了一种“增选对其（自身的）解释”的行动。

“未曾实现的未来仅仅是过去的枝杈：干枯了的枝杈。”²

如果说《传话游戏》让我们潜入到已然流逝的时间纵深之中，那另一件名为《预测》（Forecast）（2015）【图2】的作品则将我们在展厅的旅程推向了未来。早在2015年，艺术家就开始想象交易和支付方式的未来，这些现代经济的象征物也是他一直以来创作的重要源泉。构建一个博物馆展柜的选择成为了一种隐喻性的“自掘坟墓”——艺术家历史化了这些为他提供灵感的具体事物，反映了创新的短暂性与未来的不可预测性。



图3
《预测》（Forecast）细节图
2015



图4
《发展中的房地产开发》
（Developing Property Development）
2013
金蟾雕像、欧元存钱罐、复合混凝土



图5
《发展中的房地产开发》
（Developing Property Development）细节图
2013



图6
前：
《存放物品的物品-阿那亚》
（Items in Care of Items - aranya）
2023
4个彩色钢制雕塑、编号磁盘，以及各式物品
由阿那亚艺术中心委任制作

墙面：
《口香糖树》（Tree with Chewing Gum）
1999
墙纸

在玻璃展示柜的中间，悬挂着一个装满透明液体的塑料袋【图3】，类似于在艺术家的故乡墨西哥，街头小贩用来驱虫的迷信做法。这个令人费解的神秘物件与其周围整齐排列的银行标志——代表着艺术家目前定居和工作的欧洲理性主义社会——形成了鲜明对比。在其著作《爱欲之死》（Agony of Eros）中，韩秉哲（Byung-Chul Han）批判了一个拒绝“来自‘他者’世界的否定性，被视作更好的现在，将一切灾难排除在外”的可能的未来。他认为，未来应当是“不可预期的、绝对充满惊喜的。与未来的关系形同与‘他者’的关系，是无法用同类世界的语言来描述的。”这袋液体正体现了“他者”的本质，象征了未来所固有的不可预测性。它的神秘感打破了一种线性的时间感，让我们不禁去怀疑自己究竟是站在过去还是未来。

过去与未来的交织也在作品《发展中的房地产开发》（Developing Development Property）（2013）【图4】中体现，这件作品与作为海边地产开发商的阿那亚产生了特殊的共鸣。作品的标题强调了将来时态，与作品中令人联想到过去的灰烬、废墟和火山破坏的意象形成了鲜明对比【图5】。这种不协调暗示了一个未定义的神秘的“他者”，并直抵不确定性的本质。在伊塔洛·卡尔维诺（Italo Calvino）的《看不见的城市》（Invisible Cities）一书中，一座名为克拉丽斯（Clarice）的想象之城经历着摧毁与重生的循环，交织起历史、记忆、建立、抹除和沉积等主题；《发展中的房地产开发》亦对同样的主题进行了错综复杂的探索。在克拉丽斯，无论是被抛弃的还是被挽救的，像库里的《预测》一样，最终都在博物馆中找到了它们自身的位置。“预测”既意味着承认未来的不可知性，同时也是在积极地试图征服我们所不知道的事。在库里的作品中，时间显现出其自身的多重性和模棱两可，使之避免了在机械钟无情的滴答声中现代性对时间经验的腐蚀。

3.

库里艺术实践的其中一个关注点围绕着机构的组织机制展开，无论是投票站、难民收容所还是现代公司系统。这些原则——规章、条例和习惯——构成了当代社会、经济和政治结构的基础。今天，政府机构和公司运用各种工具来控制人们的行为和时间分配。《口香糖树》（Arbol con Chicles/Tree with Chewing Gum）（1999）、《A29》（2014）、《存放物品的物品-阿那亚》（Items in Care of Items - aranya）（2023）【图6】等作品，都触及了排队和等候的经验——无论其对象是公交车、政府人员，或是衣帽间服务员。本质上，资本主义和社会控制的形而上学就是一种时间的技术性。在这种福特主义式的交换中，我们放弃了对时间的控制，以换取对资本、秩序和公平性的追求。

但是，库里不仅仅提出了关于时间的问题，他还深刻揭示了时间在生产的内在机制中的作用。阿那亚艺术中心委托库里创作的最新作品基于发票展



图 7
《发票》(Fa Piao)
2023
手织羊毛挂毯
由阿那亚艺术中心委任制作

开——这是一种在中国公司会计、员工报销和增值税计算中不可或缺的官方收据【图 7】。特别的是，这是库里第一次在墨西哥以外的国家制作他广为人知的挂毯作品。库里被发票的视觉特征所吸引，并选择用制作挂毯开具的发票来作为作品的原型。因此，它成为了艺术家第一件自我指涉性的挂毯作品，其中，交易证明变成了物品本身。原本轻薄的一次性纸质收据经历了一次质变，转化为需要精心呵护和保存、珍贵而厚重的挂毯，显露出一种强烈的物质性。由此，它成为了一个冥想对象，改变了我们对时间的感知。特别的是，这件挂毯明确展示了委托者的身份和制作成本，让人一窥它的制作过程，并了解到艺术机构的委托机制是如何运作的。通过这种方式，一件艺术作品便具备了自我反省性和批判性，使我们得以探索它的创作过程、交易以及资源分配的过程。在这一进程中，时间也被编织到了作品的制作中去。

艺术作品超越了单纯的审美范畴；它们展现了丰富的信息和深刻的观念。正如海蒂·祖克曼 (Heidi Zuckerman) 所观察到的：“库里并未将材料与信息视为截然对立的事物，而是认为所有材料都是信息，所有信息也都是材料。”^[3] 回顾 1970 年代的观念艺术运动，将信息以调查问卷和图表的形式进行视觉化呈现被直接作为艺术品来展示。库里的创作亦从物品中提取信息，但关键在于如何展示和组织这些信息，并试图理解这些信息的内在运作和它们所体现的系统。本文旨在探讨库里作品中一个不可或缺的信息载体和方面——时间。如此充满智性和严谨研究的创作，是经由一位雕塑家之手，调动了各种材料而产生的。尽管我们无疑值得再写一篇文章对雕塑这一话题加以深入的探讨，但我想以对奥斯卡·王尔德 (Oscar Wilde) 的一句引言的微微改动来结束眼下的这篇文章或许是恰如其分的：时间，在物质状态中表达着自身。^[4]

[1] 刘亮程，《本巴》，译林出版社，2022 年 1 月。
[2] 伊塔洛·卡尔维诺 (Calvino, Italo.)，《看不见的城市》(Invisible cities)，译林出版社，2012 年 4 月。
[3] 海蒂·祖克曼 (Zuckerman, Heidi.)，“我想让你知道我是谁”(I Want You to Know Who I Am)，收录于《加布里尔·库里：个人感谢他们的契约性》(Gabriel Kuri: With Personal Thanks to Their Contractual Thingness)，第 53-56 页，阿斯彭：阿斯彭艺术出版社 (Aspen: Aspen Art Press)，2015 年。
[4] 奥斯卡·王尔德 (Wilde, Oscar.)，《作为艺术家的批评家》(The Critic as Artist)，原文为“艺术是心灵在物质状态中的自我表达。”

Observe the Time

Damien Zhang

1

"It took six years to lift the curtain and enter the yurt. It took another twenty-one years to ride a horse to the kang, and three years to climb up the kang. After walking on the kang for twenty-eight years, he finally reached a tea bowl that would suffice a hundred people over three years. Again, after so many years, just after taking a sip of tea from the bowl, he was already in his sixties, too old to go anywhere." ¹

Along a grand, curved concrete wall at the Aranya Art Center, an arrangement of airplane blankets, adorned in vibrant hues, are meticulously placed, with some resting folded on the floor and others gently dangling from window sills. What might initially appear ordinary transcends into the extraordinary as Gabriel Kuri skillfully imbues these objects with meanings, symbolizing the shared contemporary experience of travel and displacement. Each airplane blanket becomes a poignant conduit, transporting visitors across various moments in time and to diverse locales. As we move through the gallery space, we are enveloped in a mesmerizing journey through memories.

This experience reminds me of the aforementioned scene from the Chinese novel *Ben Ba*, where the protagonist's movements between physical spaces are not measured by distance, but by time. In addition, I also had the privilege to witness the "small times" Kuri spent tending, sorting, piling, and displaying the blankets. The work consists of the time he spent lingering in the space, contemplating the wall's curve, and the motions his fingers swirl on the surfaces of the fabrics. As we look at the stacks of blankets, we encounter not only individual memories, but also a convergence of multiple temporalities.



fig.1
Chinese Whispers
2019
Blanket, fruit labels

The title of the artwork, *Chinese Whispers* [fig.1], draws from a children's game where messages muddle as they pass from one person to another, serving as a metaphor for the potential loss or distortion



fig.2
Forecast
2015
Mixed media in wood and plexiglas vitrine with interior lighting



fig.3
Forecast (detail)
2015



fig.4
Developing Property Development
2013
Composite concrete with Jin-Chan frogs and Euro coin holders



fig.5
Developing Property Development (detail)
2013

of meaning during transmission. This idea again finds resonance with *Ben Ba*, which draws inspiration from *Epic of Jangar*—a collection of orally transmitted stories that only found a written form late in their history. The concept of cumulative errors is not only present in the children's game, but also in grand epics and personal or collective memories, which accumulate and evolve over time progressively and organically. The act of collecting airplane blankets goes beyond mere accumulation; it also entails a change in ownership. As these utilitarian objects transform into artworks, they acquire a sense of autonomy and become imbued with the constructive agency of abstract ideas. In this context, meanings can be distorted but, more significantly, they are multiplied. As the artist aptly puts it, this becomes an act of "co-opting its [own] interpretation."

2

"Futures not achieved are only branches of the past: dead branches."²

While *Chinese Whispers* delves into the passage of time in the past, our journey through the gallery propels us towards the future when we encounter the piece titled *Forecast* [fig.2]. Back in 2015, the artist was already envisioning the future of transaction and payment methods, which have always been a significant wellspring of knowledge for his creative endeavors. The act of constructing a museum display case becomes a metaphorical excavation—a symbolic burial ground for these very ideas, reflecting on the impermanence of innovation and the unpredictable nature of what lies ahead.

In the middle of the vitrine, a plastic bag filled with transparent liquid hangs [fig.3], akin to the superstitious practices of street vendors in the artist's home country of Mexico, used to ward off insects. This enigmatic and mystic presence stands in stark contrast to the neatly organized banking symbols surrounding it—a representation of the rationalist European society where the artist currently resides and works. In his book *Agony of Eros*, Byung-Chul Han critiques a vision of the future that sheds "the negativity of the Other and positivizing itself into an optimized present that excludes all disaster." He contends that the future should remain "open to the event, which is absolutely surprising. Our relationship to futurity concerns the atopic Other, which cannot be assimilated into the language of the Same." This bag of liquid encapsulates the essence of the "Other," signifying the inherent unpredictability of the future. Its mysterious nature disrupts a linear sense of time, leaving us to question whether we stand in the realm of the past or the future.

The intermingling of past and future also manifests in *Developing Development Property* (2013) [fig.4], a work that holds particular resonance in Aranya, a seaside real estate development. The work's title emphasizes the future tense, standing in stark contrast to the imagery of ashes, ruins, and volcanic destruction that conjures images of the past [fig.5]. This incongruity suggests an undefined and enigmatic "Other" and captures the essence of uncertainty. In Italo

Calvino's *Invisible Cities*, an imagined city called Clarice experiences cycles of destruction and recovery, weaving together themes of history, memory, construction, erasure, and sedimentation; the same ones that *Developing* intricately explores. In Clarice, the discarded and the salvaged converge, ultimately finding their place within the confines of a museum, akin to *Forecast*. To "forecast" is to acknowledge the unknown aspects of the future while also actively attempting to conquer that which we do not know. In Kuri's art, time manifests its own multiplicity and ambiguity, shielding itself from the corrosion of modernist progression and the relentless ticking of mechanical clocks.

3.

One of Kuri's artistic preoccupations revolves around the mechanisms of organization, spanning from polling stations and refugee shelters to corporate systems. These principles—rules, regulations, and customs—form the very foundation of contemporary social, economic, and political structures. In the present-day, government apparatuses and corporations employ a variety of tools to regulate people's movements and the allocation of their time. Such works as *Arbol con Chicles* (1999), *A29* (2014), and *Items in Care of Items* (aranya) (2023) [fig.6] all touch on the experience of queuing and waiting—for a bus, a government agent, or a cloakroom attendant. At its core, the metaphysics of capitalism and social control manifests as a technology of time. In this Fordist exchange, we relinquish control over our time in return for capital, order, and the pursuit of equality.



fig.6
Front: *Items in Care of Items* - aranya
2023
4 painted steel sculptures, numbered magnetic disks, and assorted items
Commissioned and produced by Aranya Art Center

Wall: *Arbol con Chicles* (Tree with Chewing Gum)
1999
Wallpaper



fig.7
Fa Piao
2023
Hand woven wool tapestry
Commissioned and produced by Aranya Art Center

Kuri, however, goes beyond merely raising the question of time; he delves deeper into revealing time's role in the inner mechanisms of production. The Aranya Art Center commissioned Kuri's latest tapestry based on *Fa Piao*—the official receipt integral to corporate accounting, employee reimbursement, and VAT calculation in China [fig.7]. Remarkably, this marks the first production of Kuri's acclaimed tapestries outside of Mexico. Intrigued by the visual characteristics of the *Fa Piao*, Kuri chose to use the very receipt issued for the tapestry's production as the prototype for the artwork. It thus became the artist's first self-referential tapestry work, in which the proof of the transaction serves as the object itself. The once thin, disposable paper receipt undergoes a metamorphosis, transforming into a precious and weighty tapestry that demands care and preservation, exuding a strong sense of materiality. As a result, it becomes a meditative object, bending the perception of time. Notably, the tapestry explicitly displays the commissioner's identity and production cost, offering a glimpse into the duration of its own making and providing insight into the commissioning mechanisms of art institutions. In doing so, the artwork becomes self-reflective and critical, exploring art creation as both a process of creation, a facet of trade, and resource distribution. Time is weaved into the object's very production.

Works of art transcend mere objects of aesthetic appreciation; they embody a wealth of information and conceptual depth. As Heidi Zuckerman rightfully observes, "rather than perceiving material and

information as categorical opposites, [Kuri] considers all material as being informed and all information as material."³ Looking back at the conceptual art movement in the 1970s, such visualizations of information as surveys and charts were directly presented as art. Kuri, too, extracts information from objects, but the crux lies in how he displays and organizes that information, seeking to understand the inner workings and systems it represents. This essay aims to explore time as one of the integral pieces and facets of information inscribed in Kuri's oeuvre. Such an intellectual yet rigorous investigation is carried out through the hands of a sculptor, working with a wide range of materials. While the subject of sculpture undoubtedly merits another essay, it is fitting to conclude the text at hand with a subtle modification of a quote from Oscar Wilde: ...time, expressing itself under the conditions of matter.⁴

[1] Liu Liangcheng, *Ben Ba*. Yilin Press, 2022. Translated by the writer.

[2] Calvino, Italo. *Invisible cities*. Translated by William Weaver. New York, N.Y: Harcourt Brace Jovanovich, 1974.

[3] Zuckerman, Heidi. "I Want You to Know Who I Am," *Gabriel Kuri: With Personal Thanks to Their Contractual Thingness*, 53–56. Aspen: Aspen Art Press, 2015.

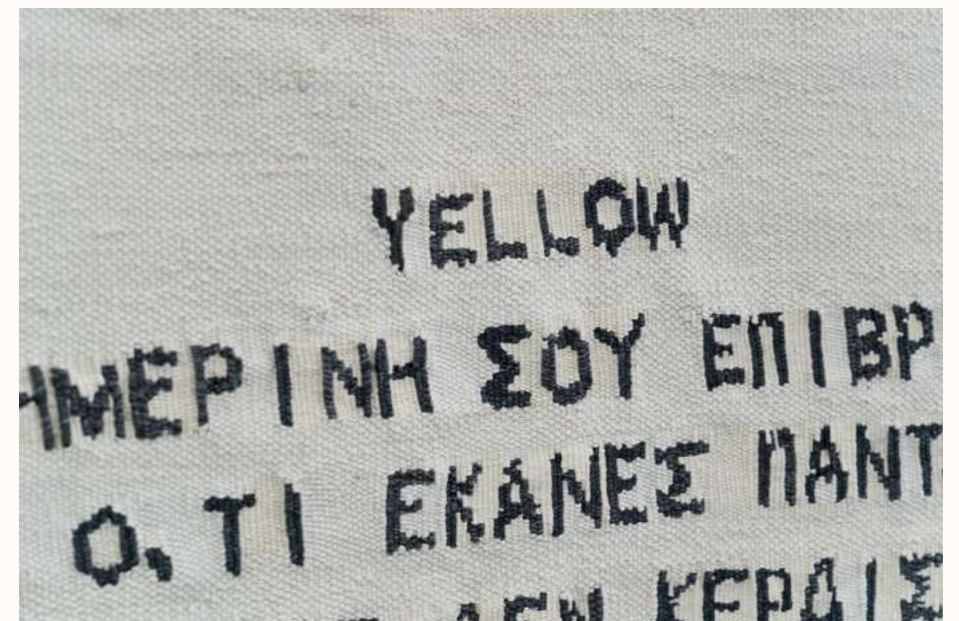
[4] "so Art is mind expressing itself under the conditions of matter." Wilde, Oscar. "The Critic as Artist."

展厅 Gallery 5

《发票》 Fa Piao	2023
《欧元提款》 Euro Withdrawal	2023
《柱 2007-2008》 Column 2007-2008	2008
《感谢云》 Thank You Clouds	2004
《倒置水平线 I 》 Upside Down Horizontal Line I	2008
《倒置水平线 II 》 Upside Down Horizontal Line II	2008
《无题》 Untitled	2016
《发展中的房地产开发》 Developing Property Development	2013









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全盘组织停滞： 加布里尔·库里对话洪贝尔托·莫罗

对话者：加布里尔·库里、洪贝尔托·莫罗

时间：2023 年 5 月

洪贝尔托·莫罗（HM）：关于艺术团体“周五工作坊（El taller de los viernes）”的探讨已有很多，你也曾详尽地谈过它是什么以及你对它的记忆。有许多文本涌现，甚至有一个相关的展览。我想将我们的视角从过去转向现在——考虑时间的流逝与变迁，来描述它当下的状态。你如何看待现在的你与该团体成员们的关系？什么仍然存续？而什么已经遗失了？

加布里尔·库里（GK）：坦白说，对于我们这样一个由一群紧密相连的个体组成的团体而言，我并没有看到什么遗失的东西。我们的紧密程度几乎是无可比拟的。伴随着互联网与全球化的发展，似乎出现了某种平滑面，和一系列联节点所组成的网络。然而，这也意味着空气变得稀薄，保守秘密变得更不可能，哺育特例的土壤缩减，人们愈发追求速度而不是深度……这并不能滋养我们，而无论我们喜欢与否，我们都身处其中。

至于可能存续的东西，有一个简单却令人惊叹的答案，而且只有在当下，它才具有真正特殊的维度。让我觉得难以置信且非同寻常的是，我们五个人（加布里尔·奥罗斯科（Gabriel Orozco）、达米安·奥尔特加（Damián Ortega）、亚伯拉罕克鲁兹维勒加斯（Abraham Cruzvillegas）、拉克拉（Dr. Lakra）和我自己）全部都还以艺术家的身份活跃着。我只能代表自己发言，但在此，我也将代表其他人。对我们每个人来说，艺术不仅仅是我们一生的事，也是我们的收入来源和全职活动，包括我们之间的互动。光从概率来看，这无疑令人惊叹的：五个人中的全部，都活跃了 35 年且依然生机勃勃。如果有的是我们每个人都在做，并且是这个故事的核心，那也许就是创作这个行为。从最初到现在，我们一直强调不要过度揣测自己，而这种信念，无需先用言语表达，而是通过创作的行为去探索。

HM：我最早的记忆（那时看起来是一个激进的想法）是当我父亲试图解释，超市里的橙子和核反应堆里的钚棒都是“自然的”，或者说属于“自然”，因为它们都来源于自然。它们存在于不同的物理、语义和象征领域，带有不同程度的人为操纵。你的许多作品都直接涉及这种自然与人造之间的所谓区分，有时候利用这种张力去激发引人深思的对话。

GK：你父亲与我可能真的会在这个问题上达成一致。我曾多次在采访中说过，我不认同自然与人造之间有本质的区分，而只是一个干预程度的问题。

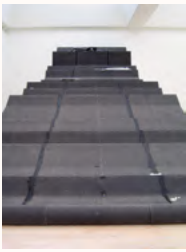


图 1
《建议课税方案》
(Suggested Taxation Scheme)
2005
结构上混合媒介及防风雨卷材



图 2
《立方体》(One cube)
2006
胶合板、防风雨卷材、椰子、椰汁罐、塑料袋



图 3
《盲目复印机》(Blind Photocopier)
《死亡文件柜》(Dead Filing Cabinets)
2012
复印机、金属柜及防风雨卷材



图 4
《感谢盘（楔形 2）》
(Thank You Tray (Wedges 2))
2023
粉末涂层钢、喷漆铝板、磁铁

我不知道你父亲从事什么职业，但他的视角听上去像是一个科学家的视角。我认为，我们能够对水、土地或电力进行命名（更不用说在画廊中展示它们了），就已经显示出了某种社会机制和相当大的干预程度。即使在讨论是否存在不受干预的事物的可能性时，我们所使用的语言也是一种与创造出机器和技巧的基本原理同源的代码。

我认同你所说的，我的作品时常涉及辩证性对立——我常以两极对立的方式去思考，而它们往往是相关联的。毫无疑问，它们之间存在着张力与矛盾，但难道你不觉得，一个从自然和人造之间存在根本区分的假设出发、从而扮演仲裁者的艺术家，会不可避免地带着道德优越感，或更糟地，带着对自己权力的确信感吗？

HM：你曾谈及“软硬辩证法”的概念和一种特定材料的使用，而我对这种材料很感兴趣：屋顶卷材，一种防水隔热的屋顶材料。它出现在你的多件作品中，包括《建议课税方案》(Suggested Taxation Scheme) (2005) 【图 1】、《立方体》(One cube) (2006) 【图 2】以及 2012 年的《盲目复印机》(Blind Photocopier) 和《死亡文件柜》(Dead Filing Cabinets) 【图 3】。这些用屋顶卷材制作的物件强烈吸引着我，因为它们提出了一个关于特定系统内的内在荒谬与差异的循环论证，或如杰西卡摩根 (Jessica Morgan) 所描述的：“库里的作品中有一种对簿记员的世界的迷恋与嘲弄。”¹

GK：我喜欢你的这一点观察，关于我的作品如何使用这种材料作为对行政事务的评论，并理解你为什么这么说。从看到这种卷形材料的那一刻，我就被它吸引了：看起来像是大象的皮肤，而正是其密封性使我最先有了使用它的想法——由于表面无法被穿透，它代表着某种限度。我最初用这种材料来密封一个立方体，陈列在一个探讨这种形状和无限的概念的展览中。而如今你观察到我持续性地使用这种在枯燥的行政与会计行业常见的材料……这是一个非常好的点。实际上，你让我开始反思为什么这种材料大多出现在会计行业里。

HM：从创作初期开始，你就将官僚化的语言作为一种材料与其他媒介并置或混合在一起。像“谢谢”【图 4】、“请”、“提前谢过”、“尽快”、或西语的“尽可能快”这样的短语贯穿于你数十年的艺术实践中。这让我感到着迷，我将尝试展开说说我的理由：首先，因为我们来自墨西哥，在其历史上，进步的概念与机构的形成和传播密切相关；然而，矛盾（但几乎不出人意料）的是，这些机构本身创造并延续着卡夫卡式的熵增，最终成为制度瘫痪的缩影。

GK：也许这里，我是在履行机构或官僚的角色？当直接处理文字时，我经常试图从这种事务性的、陈旧的官方语言中挤出一些东西……我更愿意认为像“谢谢”这样的词汇能够促成而不是结束一次交易，或者认为在“请”这个词的背后有一种形态和物质性，像是某种通感式的体现。

约翰·奥斯丁 (J.L. Austin) 的著作《如何以言行事》(How to Do Things with Words) 探讨了“述行话语 (performative utterances) ”这一概念，即引发执行和变化的言论行为（例如西语中的“doy fe”）。这本书可能需要被重写，或者说往不同的方向去进行扩展。毋庸置疑的是，在口头和书面语言中都有一种持久而坚韧的模糊性，无论是诗意的还是实用直白的语言。在墨西哥，我们都非常了解这一点。

我喜欢卡洛斯·蒙西瓦斯 (Carlos Monsiváis) 所指出的，如果坎丁弗拉斯



图5
《无题》(untitled)
2013
灯箱内混合媒介(不锈钢、有机玻璃、橡皮筋、纸板、纸)



图6
《无题-游泳者》(untitled - nadadores)
2006
旧杂志页、票据



图7
《无题-迁徙》(untitled - migración)
2008
旧杂志页、票据



图8-9
《无题-分割的桌子1》
(untitled - divided table 1)
2012
混合媒介在带金属隔板的桌上

(Cantinflas)的言辞曾是对墨西哥官僚或政治家的戏仿,这种戏仿最终变成了他们的辩解。这种讽刺存在于针对你所提及的制度瘫痪的文化辩解中。

HM: 大卫·格雷伯(David Graeber)在他的《规则的乌托邦:论技术、愚蠢和官僚制的秘密乐趣》(The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy)一书中提到:“自由主义的铁律规定,任何市场改革,任何旨在减少繁文缛节、促进市场力量的政府举措,最终的效果都将导致法规总量增加、文书工作总量增加,以及政府雇佣的官僚人员总数增加。”据他所说,改进流程的努力不会产生任何成果,相反,它们将起到相反的效果,无用性呈指数级增加。自从读到这个说法,我便不禁将它与你的作品联系起来。

GK: 我喜欢你之前提到官僚熵增时的表述方式。你让我意识到,除了宇宙正在经历的物理熵增,我们可以想象在有序原则的领域中,有一种类似的无形配额给每一次关于改变的操作。而无论我们如何努力组织自己和宇宙,损耗总是更大的,直到我们达到全盘组织停滞的点位。

HM: 格雷伯书中的另一个观点是:官僚主义是否可以美的?首先映入眼帘的大概是你在2012年前后创作的“反转灯箱(Inverted Lightbox)”系列【图5】,这也是你作品中深深吸引我的一条脉络。

GK: 这些“反转灯箱”是印象派般的作品,我想要重新创作一系列从外部、从街道上看到的关于办公室和教室的印象,观众只能看到粘贴在窗玻璃上的纸张的背面,从而推测它们在室内的布局顺序。这些作品其实颂扬了在办公室或教室中发现的美。从这个角度来说,光的概念非常重要,因此我想要作品内部有灯光照射着物件,观众只能从外部、从背面观察;存在于《盲目复印机》或被沥青屋顶卷材覆盖的文件柜中的全然内爆式的黑暗也同样重要,要将它们与光结合起来思考。

HM: 延续“官僚制度本质上是一种失败体系”的这个想法,你还使用了其他元素,比如排队票。也许是无意识地,你通过一系列拼贴作品探讨了文件是如何将某种纪律管理植入到个体身上的,包括2006年的《无题-游泳者》(untitled - nadadores)【图6】、2008年的《无题-迁徙》(untitled - migración)【图7】,以及与投票等活动相关的其他作品,例如2012年的《无题-分割的桌子1》(untitled - divided tables)【图8-9】。这些作品探索了某些空间,在其中,身体或其行动受规范体系和机制管理。

GK: 我欣赏你关于身体被印刷票据规范观察,特别是当这些身体需要有序排队等候时。票据的功能有一种原始性,而这种原始性为某个与行为停滞紧密相连的目标服务:你票上的号码意味着你必须什么都不做,直到被叫到,这导致了一种与等待所可能涉及的时间长度与质量相关的神秘关系。

我差不多同时开始收集排队票据和收据。尽管两者都是在某个时间去过某个地方的证明,排队票据见证的是一段空白时间,像某种负片肖像,而收据则是一种肯定行为的证据。

我也曾探讨过一些关于特殊情况或投射未来的社会场景,比如紧急避难所或投票中心,正如你所指出的。我对这些临时环境中的人力和物资的组织方式非常感兴趣:投票中心的围合结构、它们的几何形状,以及它们承载着的塑造未来某个时刻的功能……对紧急避难所、物资和人力的组织原则、如何应对紧急情况的研究,对我来说都很有吸引力。我曾使用一些源自投

票中心和紧急避难所的基本结构去制作过一个展览，并邀请观众捐赠基本必需品。利用这些给定的结构和捐赠的物资，我即兴创作了雕塑作品，而一旦援助组织需要这些物资，它们就马上可以物尽其用。所以，这些由两种材料来源即兴创作而成的作品的实际生命，是与需要使用它们的紧急情况息息相关的。

HM：我也想听听你关于非人类生物的看法。你也使用过用于规范其他类型的身体的材料，比如 2012 年的作品《捐赠喷泉》（Donation Fountain）（2012）【图 10】涉及到了鸽子，而鸽子在历史上也与机构有所关联。你还使用过防御性建筑元素作为材料。



图 10
《捐赠喷泉》（Donation Fountain）
2012
防鸟刺在粉末烤漆金属上、硬币

GK：防鸟刺是一种在公共生活中多次引起我注意的装置。它们旨在保持低调，但在视觉上显得侵略，形态上显得暴力。它们排列在窗台，时常是在建筑物立面的水平表面，有时甚至用于点缀雕像的肩膀或饰品。我试图通过探索它们的雕塑潜力来重寻其价值。虽然它们占据的是横向表面，或者说排列出横向表面，但也呈现了一种指数形式。有一次，我将所有围绕画廊内部的窗沿（通常是人们用来倚靠的、到腰部高度的表面）全部排成一排，并用我过去十八个月的所有收据将它们串联了起来。

《捐赠喷泉》是随后出现的。它也有一种与尖刺直接相关的物理性，除了在这种情况下，这种物理性来自于扔硬币的动作，而硬币无法被尖刺捕获。

HM：现在我想转向另一个系列，我记得是由 2009 年的作品《留存率和流量弹出式图表》（Retention and Flow Pop Up Chart）开始的。在 2012 年，这些依附于墙面的作品使用了银色和金色的绝缘卷材，以及包括罐子和袋子在内的其他悬挂元素，开始拥有自我指涉的元素，并最终成为自画像【图 11】——这在你的创作中可以被看作一个特例。



图 11
《自画像作为基本对称分布回路》
（Self-Portrait as a Basic Symmetrical
Distribution Loop）
2014
隔热材料、绳、纸板硬币

GK：是的，肖像在我的创作中是一个特例，因为传统意义上的肖像涉及到描绘或表现，而我的作品不是具象的。但在这个特定的作品系列中，它们作为由描述不同现象或功能的线条所构成的图表，指向了某种肖像的形式。我承认它们作为肖像是怪异的，但当我用下坠或互相对抗的绳子和各种元素绘制图表时，似乎出现了某种抽象的身体形态，促使我将它们视为肖像。唯一决定它们是否能成为作品的方法，是通过实际尝试。尝试了几次后，我发现组装绳子和钉子且使它们运作正常的方式是有限的（唯一不变的是卷材本身的一米标准宽度），因此我在墙上摆出了几种矩阵，并凭直觉完成了几个不同的版本。另一个令人寻味的点是，当我为这些作品举办展览并不得不为它们命名时，最有效的方法是将它们重新解读为线条图，并识别出图中正在发生的事情 ...

HM：你能谈谈你作为策展人的工作吗？你曾作为策展人组织过多个展览，我想知道你的艺术实践是如何影响你在策展方面的尝试，以及策展反过来又是如何影响着你的艺术实践。

GK：我策划过三次群展，并且非常享受这些过程。我想从一种高度概括出发，以便更清晰地表达我的观点：通常我发现，由艺术家策划的展览有一种策展人或学者所不能拥有的自由。我策划的这些展览（都在画廊呈现并都得到了何塞·库里（José Kuri）的支持）是在不需要我进行大量研究的情况下完成的，并且在我心愿清单上的作品都幸运地获得了展示的惠允。

无论是我自己的创作，还是与他人的合作，都蕴含着一个强大的联想机制。比如说，我梦想过将萨缪尔·贝克特（Samuel Beckett）的电视剧作《四

方》(The Quad)与马塞尔·布达埃尔(Marcel Broodthaers)在演讲者角落静静举着标牌的的照片放在一起,再加上加布里尔·奥罗斯科(Gabriel Orozco)在超市里拍摄的将土豆摆放在笔记本上的照片;我还想加入我的同事索菲·奈斯(Sophie Nys)的一件天马行空的作品,以及其他作品……这些都是以联想为基础的展览项目,试图形成一种凝聚性,而这种凝聚性与我个人展览中所追求的相似。我只是按照这样的感觉去做:如果这是我渴望最先看到的东西,并且我能将这种渴望传达给观众,那么我就做对了。探讨应该自然而然地从这种策展方式中涌现。这种联想机制也引领着我策划的另外两个展览,其中一个是与亚伯拉罕·克鲁兹维列加斯(Abraham Cruzvillegas)合作的,那场展览也加入了一系列经过深思熟虑而产生的直觉(如果我能这样描述的话),有一个长达十五个单词的标题。²

HM: 我想问一个经常针对某类特定人群所提出的问题,是关于为人父母的。作为一位父亲,你是否可以结合你的艺术实践聊聊这方面的体验?作为一个父亲对你的创作产生影响了吗?如果有的话,是以什么样的方式?

GK: 这是一个很好的问题。我觉得我并没有一个与众不同的答案,自从十七年前成为一对双胞胎的父亲以来,我必须提高我的专注度和效率,毕竟不再有时间可以浪费了。当回顾我自从孩子们出生以来完成的大量作品时,说实话,我也无法解释这是如何实现的。

另一方面,值得庆幸的是,我的艺术实践接纳着任何可能浮现在我眼前的事物,而且我一直努力地保持这种开放性。当看护孩子们在游乐场玩耍时,我花了相当多的时间盯着沙子看……这就是我那些用烟蒂和硬币点缀的沙子作品的来源。在一些类似的偶然情境中,我能毫不费力地将其转化为艺术作品,但同样也有无数个小时花费在无法被转换的情境里。

需要指出的是,我并不为成为父母背书,就像我也绝不会劝说任何人成为艺术家一样。许多伟大的艺术家,包括我所敬佩的艺术家,要么不适合为人父母(无法爱别人多于爱自己),要么根本没有将生育纳入他们的未来计划。

[1] 杰西卡·摩根(Morgan, Jessica.),《加布里尔·库里:建议课税方案》(Gabriel Kuri: Suggested Taxation Scheme),罗马出版社,2007年,第27页。

[2] 展览“Primordial Saber Tararear Proverbiales Sílabas Tonificantes Para Sublevar Tecnocracias Pero Seguir Tenazmente Produciendo Sociedades Tántricas—Pedro Salazar Torres (Partido Socialista Trabajador)”,由亚伯拉罕·克鲁兹维列加斯(Abraham Cruzvillegas)和加布里尔·库里(Gabriel Kuri)共同策划,于“Pacific Standard Time: LA/LA Regen Projects”展出,洛杉矶,2017.9-10.28。

Complete Organizational Stasis: A Conversation between Gabriel Kuri and Humberto Moro

Gabriel Kuri, Humberto Moro
May 2023

Humberto Moro (HM): Many things have been said about "El taller de los viernes," and you have spoken extensively about what it was and your memory of it. There has been a profusion of texts, even an exhibition. I would like to shift our perspective from the past to the present—to name what it is now, given the passage of time and the differences. Where do you position yourself now in relation to your fellow colleagues from this group? What has remained? What has been lost?

Gabriel Kuri (GK): *Frankly, I cannot see anything lost for us as a group of interconnected individuals that hasn't been experienced in a similar way by almost everyone else. With the internet and globalization, there appears to be a level ground and a network of joint dots, yes. And yet, there is also less air, less chance for secrets to be kept, less terrain for exception to breed, and an increasing appetite for speed over depth... This doesn't exactly enrich us, and whether we like it or not, we are all in it together.*

What may remain can be answered in a simple yet amazing way, and only in the present does it take on a truly special dimension. I find it unlikely and extraordinary that all five of us (Gabriel Orozco, Damián Ortega, Abraham Cruzvillegas, Dr. Lakra, and myself) are still active as artists. I can only speak for myself, but here I will speak on behalf of others, too. Art is not just a life project for each one of us, but also our source of income and full-time activity, including our dialogues. In terms of strict probability, this is nothing but remarkable: five out of five, 35 years and still going strong. If there is something that each of us does and is at the core of this story, it is probably the act of making. We have always emphasized, from the earliest days to now, the crucial importance of not outguessing oneself. And this ethos, rather than verbalized first, has to be inquired through the act of making.

HM: One of my earliest memories (of an idea, which seemed radical

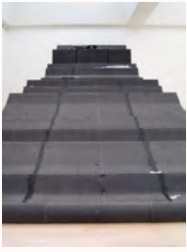


fig.1
Suggested Taxation Scheme
2005
Mixed media on structure
with weather proof roll



fig.2
One Cube
2006
Plywood, weatherproof roll, coconut, can of
coconut juice, plastic bag



fig.3
Blind Photocopier
Dead Filing Cabinets
2012
Weather proof roll on metallic cabinets,
weather proof roll on photocopier



fig.4
Thank You Tray (Wedges 2)
2023
Powder coated steel, painted aluminum,
magnets
Produced by Aranya Art Center

at that moment) was my father trying to explain that an orange in a supermarket and a plutonium bar in a nuclear reactor are both "natural" or part of "nature" insofar as they come from nature. They exist within distinct physical, semantic, and symbolic spheres with different degrees of human manipulation. Many of your works play directly with this alleged distinction between the natural and the artificial, sometimes using this tension to generate thought-provoking dialogues.

GK: *Your father and I could actually agree on this. I have said in several interviews that I don't subscribe to the idea of there being a categorical distinction between the natural and the human-made. Rather, it is only a matter of the degree of intervention. I don't know what occupation your father had, but his perspective sounds like that of a scientist. I think the fact that we can name water, earth, or electricity (let alone exhibit them in an art gallery) already reveals a social apparatus and a not-so-slight degree of intervention. The language that we use, even when discussing the possibility of there being something untouched by it, is a code that originates from the same rationale that produces machines and artifice.*

You are right in pointing out that my work often plays with dialectical oppositions—I often think in opposing poles, which are nevertheless connected. Undoubtedly, there is tension and contradiction between them. But don't you think that an artist who starts from the assumption of a categorical distinction between the natural and the human-made, thereby assuming the role of an arbitrator, can only do so with an inevitable dose of morality or, worse, of entitlement?

HM: You've spoken about the idea of the "soft and hard dialectic" and the use of a particular material, which I'm interested in: roll roofing, or this type of waterproof roofing material. It has appeared in several of your works, like *Suggested Taxation Scheme* (2005) [fig.1], *One Cube* (2006) [fig.2], and *Blind Photocopier* and *Dead Filing Cabinets* from 2012 [fig.3]. These objects created with roll roofing are fascinating to me because they present a tautological argument about the inherent absurdities and discrepancies within a specific system, or as Jessica Morgan has described: "There appears to be both a fascination and a ridiculing of the book-keeper's world in Kuri's work." ¹

GK: *I like that you have observed the use of this material in my works that serve as commentaries on the administrative. I see why. I've been drawn to this material since I saw it in a roll form. It resembled elephant skin and the idea that first prompted me to use it was its impermeability—with a surface that cannot be passed through, it is a roll of finitude. I first utilized it to seal off a cube in an exhibition exploring this shape and the concept of infinitude. Now you observe that I have persisted with this material in the prosaic world of administration and bookkeeping... That is a very good point. You actually make me wonder why this material has found its way mostly in forms that stem from the bookkeeping world.*

HM: From the early stages of your production, you have used bureaucratic language as a material juxtaposed or mashed up with

other mediums. Phrases like "thank you," [fig.4] "please," "thanks in advance," "asap," "a la brevedad posible," and others have been pervasive throughout decades of your artistic practice. This is intriguing to me for several reasons, which I will try to unfold: First, because we come from a country (Mexico) where historically the idea of progress is intimately linked to the formation and proliferation of institutions; however, paradoxically (yet almost unsurprisingly), these very institutions produce and perpetuate a Kafkaesque entropy, ultimately embodying the epitome of paralysis.

GK: *Perhaps here, I am redeeming the role of the institutional or the bureaucratic? When I work directly with words, I often try to squeeze something out of the impersonal and worn-out official language... I prefer to think that words like "thank you" stimulate rather than terminate a transaction, or to think that there is a form and materiality, a kind of synesthetic embodiment, to the idea behind the word "please."*

J.L. *Austin's book How to Do Things with Words, which explores the concept of performative utterances—speech acts that prompt enactment and change (such as "doy fe")—would probably have to be rewritten. Or perhaps it could be expanded upon in different directions. It is undeniably true that there is a perpetually resilient ambiguity in verbal and written language, be it poetic or pragmatically straightforward. We all know that well in México.*

I love how Carlos Monsiváis has pointed out if the verbiage of Cantinflas was once a parody of Mexican bureaucrats or politicians, it eventually became their justification. This is the irony in the cultural justification of that paralysis you mentioned earlier.

HM: David Graeber, in his book *The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy*, says: "The Iron Law of Liberalism states that any market reform, any government initiative intended to reduce red tape and promote market forces will have the ultimate effect of increasing the total number of regulations, the total amount of paperwork, and the total number of bureaucrats the government employs." According to him, efforts to improve processes will not produce anything and on the contrary, their effect will be proportionally inverse and exponentially useless. Ever since I read that statement, I can't help but relate it to your work.

GK: *I like the way you put it when you spoke of bureaucratic entropy earlier. You made me realize that apart from the physical entropy that the universe is experiencing, one could think of a comparable immaterial quota for every operation of change in the realm of ordering principles. And regardless of our mental efforts to organize ourselves and the universe, the loss will always be greater until we reach a point of complete organizational stasis.*

HM: Another idea that arises from Graeber's book is: Can bureaucracy be beautiful? And perhaps the first thing that comes to mind is your Inverted Lightbox series from circa 2012 [fig.5]—a strand of your work



fig.5
Untitled
 2013
 Mixed media in lightbox (stainless steel, Perspex, rubberbands, cardboard, paper)

that deeply resonates with me.

GK: *These Inverted Lightbox works are impressionistic. I wanted to recreate a series of impressions of offices and classrooms, as viewed from the outside, from the street. The spectator can only see the backside of papers stuck on the window panes and presume the order of their layout as seen from the inside. These works indeed celebrate the beauty found in an office or a classroom. The concept of light is very important in this sense, which is why I wanted light inside the actual work pointing at the objects, with the spectator being able to only observe from the outside, from the back. It is equally important to consider the complete and implosive darkness of the blinded photocopier or the filing cabinets covered with tar roofing roll, contemplating them in relation to light.*



fig.6
untitled (*nadadores*)
2006
Turn tickets on vintage magazine page



fig.7
untitled (*migración*)
2008
Turn tickets on vintage magazine page



fig.8-9
untitled (*divided table 1*)
2012
Mixed media on tables with metal dividers

HM: Continuing with the idea of bureaucracy as an inherently failed system, you have used other elements like queue tickets. The idea of how a document can administer some sense of discipline into bodies is also something you have addressed, perhaps unintentionally, through a series of collages: *sin título (nadadores)* (2006) [fig.6], *untitled Migración* (2008) [fig.7], and other works related to activities like voting, such as *untitled (divided table 1)* (2012) [fig.8-9]. These works explore the spaces in which the body, or its actions, are regulated by normative systems and mechanisms.

GK: *I appreciate your observation about bodies being regulated by printed paper stubs, particularly when these bodies must wait in order. There is something primal about the function of a ticket, which serves a purpose closely tied to inaction. Your number on the ticket means you must do nothing until it is called, resulting in a mysterious relationship with the length and especially the quality of time that this wait may entail.*

I started collecting queue tickets around the same time I started collecting receipts. Despite both being testimonials for having been somewhere, at some time, the queuing stubs attest to blank time, like some sort of a negative portrait, while receipts are evidence of an act of affirmation.

I have also commented on social situations of exception or projection into the future, like emergency shelters or voting centers, as you have pointed out. The way people and materials are organized in these temporary settings is of great interest to me: the enclosures in a voting center, their geometry, and the fact that they host a moment that shapes the future... Meanwhile, I find it compelling to examine emergency shelters and see how ordering principles—of materials and also of people—respond to this kind of urgency. I once created an exhibition with some basic structures I took from voting centers and emergency shelters, while asking the audience to donate materials of basic necessity. I improvised sculptures with both, the given structures and the donated materials, which were made available to aid organizations once they may require them. So the actual life of the improvised works



fig.10
Donation Fountain
 2012
 Bird spikes on powder coated metal, coins

involving both sources was contingent on there being a situation of urgency in which the materials would be required.

HM: I'm also curious to hear your thoughts about non-human beings. You have also used materials that regulate other types of bodies—in this case, pigeons, such as in *Donation Fountain* (2012) [fig.10]. Pigeons are also historically associated with institutions. Elements of defensive architecture are another material that you have used.

GK: *Anti-pigeon spikes are a device that have caught my eye in many instances of public life. They are meant to be discrete, but come across as visually intrusive and physically violent. They line window ledges, often horizontal surfaces on building facades, and other times even adorn the shoulders or ornaments of statues. I have tried to redeem their value by exploring their sculptural potential. While they occupy horizontality, or rather rule it out, they also enable a form of indexation. Once I lined all the window ledges surrounding the interior of a gallery (a waist-high surface that people normally leaned on) and pierced them with all my receipts from the past eighteen months.*

Donation Fountain came afterwards. It also carries a physicality directly related to the spikes, except that in this case, the physicality comes from the gesture of tossing coins that fail to be caught by the spikes.



fig.11
Self-Portrait as a Basic Symmetrical Distribution Loop
 2014
 Insulating roll, string, didactic cardboard coins

HM: Now I want to turn to a different series, which I believe started in 2009 with *Retention and Flow Pop Up Chart*. In 2012, these wall-contingent works, with silver and golden insulating roll and other hanging elements like cans and bags, took on a self-referential element and ultimately became *self-portraits* [fig.11]—a reference that one might consider an anomaly in your work.

GK: *Yes, portraiture is an anomaly in my work because conventionally it entails depiction or representation. My work is not representational, but in this particular group of works, the idea of them being bodies through which a diagram of lines described different phenomena or functions pointed at a form of portraiture. I acknowledge that they are eccentric as portraits, but in the diagrams that I was drawing with strings and various elements weighing down or in tension, there seemed to be an abstraction of something bodily. I started to think of them as portraiture. The only way to see if they work, in their simple physical demonstration, is to try them out. After a few attempts, I realized there were limited ways to configure the strings and nails (what never changes is the standard one-meter width of the roll) and still make them function. So I laid out a few matrices on the wall and worked intuitively through a few variations.*

Another curious aspect is that once I made an exhibition of these works and had to title all of them, what effectively helped was to reinterpret them as line drawings and identify what was happening, diagrammatically speaking...

HM: Can you speak about your work as a curator? You have been

engaged in a number of exhibitions as a curator, and I wonder how your engagement in such endeavors is informed by your artistic practice and how, reversely, it informs your practice.

GK: *I have curated three group exhibitions and I had a great time doing so. Let me start with a generalization here, just for the sake of putting a point across. Often I see that exhibitions curated by artists have a certain freedom that curators or academics cannot afford. The exhibitions I curated (all in galleries and encouraged by José Kuri) were made in a context where I did not have to conduct much research and was thankfully given access to the works on my wish list.*

There is a strong associative mechanism in my practice that works both for producing my own art and for collaborating with that of my peers. For instance, I had dreamed of seeing Samuel Beckett's television play The Quad next to pictures of Marcel Broodthaers quietly holding up signs in Speakers' Corner, alongside Gabriel Orozco's picture of potatoes placed on notebooks in a supermarket; I also wanted to wedge in an eccentric work by my colleague Sophie Nys, among other works... These are associative projects in an exhibition space that attempt at a comparable cohesiveness to what I look for in my own shows. I just follow the feeling that if this is something I am eager to see first, and if I can convey that desire to the audience, then I am on to something. Discourse should naturally flow from this approach. This associative ethos also guided the two other exhibitions I curated. One of them was a collaboration with Abraham Cruzvillegas. That was again a show where we included a collection of informed hunches, if I could describe them this way. The show had a fifteen-word title.²

HM: A question that is often directed toward a more specific group of people pertains to parenthood. You are a father, and I wonder if you can speak about that experience in relation to your artistic practice. Has being a parent impacted your work, and if so, in what way?

GK: *That is a good question, and I don't think I have an answer that extends beyond the obvious. Since I became a father to twins seventeen years ago, I have had to enhance my focus and efficiency. I simply did not have much time to squander anymore. When I look back at the substantial body of work I have done since my kids were born, I honestly cannot explain how this was possible.*

On the other hand, thankfully, my practice is open to anything that may cross my path, and I have worked to maintain this openness. I spent a considerable number of hours staring down at the sand while looking after my kids in playgrounds... This is where my works of sand punctuated with cigarette butts and coins originate from. And in a similar vein, I have found myself in a few fortuitous situations that effortlessly transformed into artworks, along with countless hours in situations that did not.

Mind you, I do not endorse parenthood, just like I would never try to persuade anyone to become an artist. Many of the greatest artists, and

the ones that I admire, always, have either been unfit for parenthood (unable to love someone else more than they love themselves) or simply never included having offspring in their future plans.

[1] Morgan, Jessica. *Gabriel Kuri: Suggested Taxation Scheme*. Roma Publication, 2007, p. 27.
[2] *Primordial Saber Tararear Proverbiales Sílabas Tonificantes Para Sublevar Tecnocracias Pero Seguir Tenazmente Produciendo Sociedades Tântricas*—Pedro Salazar Torres (*Partido Socialista Trabajador*) curated by Abraham Cruzvillegas and Gabriel Kuri, on the occasion of Pacific Standard Time: LA/LA Regen Projects, Los Angeles September 9 – October 28, 2017.

中庭 Atrium

《快速标准》
Quick Standards

2023

《隐私标准》
Privacy Standards

2015









卷宗书店 Wallpaper Cabinet

《无题(硬币戏法)》
Untitled (coin trick)

2015

《无题》
Untitled

2014

《A29》
A29

2014

《供品(献给圣马丁)》
Offering (to Saint Martin)

2021





作品清单

Exhibition Checklist

1. 《口香糖树》
Arbol con Chicles (Tree with Chewing Gum)
1999
墙纸
Wallpaper
尺寸可变
Dimensions variable
2. 《索引板》
Board
2022
烟头、硬币、开槽毛毡、密度纤维板、有机玻璃和铝制玻璃展柜
Cigarette butts, coins in slotted felt, and MDF board in plexiglass and aluminum vitrine
97 x 92 cm
由阿那亚艺术中心支持制作
Produced by Aranya Art Center
3. 《存放物品的物品（阿那亚）》
Items In Care of Items (Aranya)
2023
4个彩色钢制雕塑、编号磁盘，以及各式物品
4 painted steel sculptures, numbered magnetic disks, and assorted items
直径 Diameter 160 cm
由阿那亚艺术中心委任制作
Commissioned and produced by Aranya Art Center
4. 《彩票蚝壳玻璃柜（横式）》
Lotto Oyster Shells Vitrine (Horizontal)
2020
磁性不锈钢玻璃柜、灯、蚝壳、刮刮乐彩票、磁铁
Magnetic stainless steel vitrine, light, oyster shells, scratch lotto tickets, magnets
100 x 150 x 7.5 cm
5. 《彩票蚝壳玻璃柜（立式）》
Lotto Oyster Shells Vitrine (Vertical)
2022
磁性不锈钢玻璃柜、灯、蚝壳、刮刮乐彩票、磁铁
Magnetic stainless steel vitrine, light, oyster shells, scratch lotto tickets, magnets
150 x 100 x 7.5 cm
6. 《舌与孔 III》
Tongues and Holes III
2021
不锈钢、纸、贝壳、腻子粉
Stainless steel, paper, shells, spackle
90 x 220 x 12 cm
7. 《无题（维度对等）》
Untitled (Dimensional Equivalence)
2016
现成品、贻贝壳、综合媒材
Found objects, mussel shells, mixed media
101.5 x 130 x 32 cm
8. 《蓬顶》
Canopy
2023
透明的临时蓬顶上的残留物，贝壳
Debris on makeshift transparent canopy, shells
尺寸可变
Dimensions variable
由阿那亚艺术中心委任制作
Commissioned and produced by Aranya Art Center
9. 《预测》
Forecast
2015
有机玻璃和木制展柜、综合媒材、内部照明
Mixed media in wood and plexiglas vitrine with interior lighting
240 x 200 x 100 cm
10. 《传话游戏》
Chinese Whispers
2019
毯子、水果标签
Blanket, fruit labels
尺寸可变
Dimensions variable
11. 《免费赠品檐板》
Complimentary Cornice
2008
大理石板、免费洗漱用品
Marble slabs, complimentary toiletries
132 x 190.5 x 3 cm

12. 《无题图表（地面1）》
Untitled Chart (Floor 1)
 2016
 木楔子、塑料标牌
 Wooden wedges, plastic signs
 尺寸可变
 Dimensions variable
13. 《立台》
Box for Stand
 2015
 不锈钢、包装吸管、尼龙纤维
 Stainless steel, wrapped straws, nylon fibre
 58 x 54 x 50 cm
14. 《自画像作为基本对称分布回路》
Self-Portrait as a Basic Symmetrical Distribution Loop
 2014
 隔热材料、绳、纸板硬币
 Insulating roll, string, didactic cardboard coins
 100 x 100 x 25 cm
15. 《Er》
Er
 2014
 钢铁、混凝土、亮面漆
 Steel, concrete, lacquer paint
 12 x 200 x 120 cm
16. 《吞卡舌》
Card Eating Tongue
 2022
 不锈钢、衬垫、复合混凝土、真空成型塑料
 Stainless steel, padding blankets, composite concrete, vacuum formed plastic
 22.5 x 90 x 181 cm
17. 《感谢盘（楔形2）》
Thank You Tray (Wedges 2)
 2023
 粉末涂层钢、喷漆铝板、磁铁
 Powder coated steel, painted aluminum, magnets
 22.5 x 90 x 181 cm
 由阿那亚艺术中心支持制作
 Produced by Aranya Art Center
18. 《发票》
Fa Piao
 2023
 手织羊毛挂毯
 Hand woven wool tapestry
 140 x 200 cm
 由阿那亚艺术中心委任制作
 Commissioned and produced by Aranya Art Center
19. 《柱 2007-2008》
Column 2007-2008
 2008
 钢条、混凝土、收集所得收据
 Steel rod, concrete, collected receipts
 尺寸可变
 Dimensions variable
20. 《欧元提款》
Euro Withdrawal
 2023
 手织羊毛挂毯
 Hand woven wool tapestry
 180 x 130 cm
 由阿那亚艺术中心支持制作
 Produced by Aranya Art Center
21. 《感谢云》
Thank You Clouds
 2004
 360° 旋转风扇、购物袋
 360° pivoting fans, shopping bags
 尺寸可变
 Dimensions variable
22. 《平台 II（盘堆）》
Platform II (Dish Stack)
 2012
 木托板、毯、钢条、胶合剂、有机玻璃、铁丝网，陶瓷餐具、海绵片，砂砾乳胶
 Wooden pallet, blanket, steel rods, cement, perspex, wire mesh, ceramic crockery, sponge sheets, gravelled latex
 88 x 180.5 x 100 cm
23. 《倒置水平线 I》
Upside Down Horizontal Line
 2008
 废纸箱、混凝土、缎带
 Waste paper bins, concrete, ribbon
 80 x 40 x 40 cm
24. 《倒置水平线 II》
Upside Down Horizontal Line
 2008
 废纸箱、混凝土、缎带
 Waste paper bins, concrete, ribbon
 80 x 40 x 40 cm
25. 《无题》
Untitled
 2016
 水泥、拐杖
 Concrete, walking sticks
 85 x 77 x 40 cm
26. 《发展中的房地产开发》
Developing Property Development
 2013
 金蟾雕像、欧元存钱罐、复合混凝土
 Composite concrete with Jin-Chan frogs and Euro coin holders
 11 个部件
 11 parts
 尺寸可变
 Dimensions variable

27. 《无题（硬币戏法）》
Untitled (coin trick)
2015
老式杂志页
Vintage magazine pages
77.6 x 26.5 cm
frame size: 96.5 x 43.7 x 3.3 cm
28. 《无题》
Untitled
2014
老式杂志页
Vintage magazine pages
64.5 x 26.5 cm
frame size: 82 x 43.8 x 3.2 cm
29. 《A29》
A29
2014
老式杂志页、存根
Vintage magazine pages and turn stub
33.2 x 26 cm
frame size: 50.6 x 43.5 x 3.2 cm
30. 《供品（献给圣马丁）》
Offering (to Saint Martin)
2021
纸、PH 中性玻璃纸
Paper, PH neutral cellophane
6 x 32 x 52 cm

艺术家 Artist



加布里尔·库里
Gabriel Kuri

加布里尔·库里（Gabriel Kuri）1970 年出生于墨西哥城，目前在比利时布鲁塞尔生活和工作。最近的个展包括 2023 年在墨西哥城尤麦克斯博物馆的展览“预测”；2019 年在布鲁塞尔 WIELS 当代艺术中心（WIELS）的展览“分类，再分类”；2014 年在美国阿斯彭艺术博物馆（Aspen Art Museum）的展览“以个人名义感谢他们的契约精神”；2012 年在挪威卑尔根艺术厅（Bergen Kunsthall）；2011 年在英国南伦敦画廊（South London Gallery）的展览“事实之后的权宜之计”；2011 年在美国波士顿当代艺术学院（The Institute of Contemporary Art）的展览“没有人需要知道你萨博的价格”；2010 年在德国弗赖堡艺术协会（Kunstverein Freiburg）的展览“连接点并提出观点”。

Gabriel Kuri was born in 1970 in Mexico City and currently lives and works in Brussels, Belgium. Recent solo exhibitions include *forecast*, Museo JUMEX, Mexico City (2023); *sorted, resorted*, WIELS, Brussels (2019); *with personal thanks to their contractual thingness*, Aspen Art Museum, Aspen (2014); *Bergen Kunsthall*, Bergen (2012); *Before Contingency After the Fact*, South London Gallery, London (2011); *nobody needs to know the price of your saab*, The Institute of Contemporary Art, Boston (2011); *join the dots and make a point*, Kunstverein Freiburg, Freiburg, Germany (2010).

作者 Contributors



朱莉·布科布扎
Julie Boukobza

朱莉·布科布扎是一名居住于巴黎的策展人，她是法国阿尔勒 LUMA 基金会 (LUMA Arles) 驻留项目的负责人。2022 年秋，她在巴黎策划了迈克尔·迪恩 (Michael Dean) 的五章展览“青春之春” (Tendre-sur-Estime)，这是她的新策展计划“Pourquoi Paris?”的一部分。2022 年 5 月，她与 Julia Morandeira Arrizabalaga 在马德里 CA2M 共同策划了群展“*Myriad Reflector*”。2021 年 9 月，朱莉·布科布扎在德国科隆的布朗斯费尔德家族收藏馆 (Braunsfelder Family Collection) 策划了群展“*Kolé Séré*”。2021 年 1 月，她与《Cura》杂志共同编辑了名为《Hubert》的致力于夜店文化的爱好者杂志。2020 年 1 月，她在意大利米兰的 Converso 教堂举办了迈克尔·迪恩 (Michael Dean) 的个展“*The End*”。在 2018 年至 2019 年期间，她与策展人史蒂芬妮莫瓦东 (Stéphanie Moisdon) 和艺术家马修·卢茨·基诺伊 (Matthew Lutz-Kinoy) 在巴黎共同创建了独立艺术空间“45 bis rue Ramponeau”。2017 年，她与瑞士艺术学院 (Swiss Institute) 在贝尔格莱德当代艺术博物馆共同策划了一场名为“*FADE IN 2 EXT. MODERNIST HOME*”的群展。2016 年，她策划了玛丽安·古德曼画廊 (Marian Goodman Gallery) 的群展“*Pure Fiction*”，以及彼得·夏尔 (Peter Shire) 在巴黎新画廊 (New Gallery) 的个展“*Love and P's*”。

Julie Boukobza is a curator based in Paris, and is currently the Head of the LUMA Arles Residency Program. In the fall of 2022, she curated *Tendre-sur-Estime*, a 5-chapter exhibition of Michael Dean's work in Paris, as part of *Pourquoi Paris?*, her new curatorial project. In May 2022, she co-curated with Julia Morandeira Arrizabalaga the group exhibition *Myriad Reflector* at CA2M in Madrid. In 2021, she curated the group exhibitions *Kolé Séré* at the Braunsfelder Family Collection in Cologne, as well as *Wear the Right Thing* at the Gallery at VCUarts Qatar. In 2020, she curated artist Michael Dean's solo exhibition *The End* at Converso in Milan. Between 2018 and 2019, she co-founded an artist-run space in Paris with the curator Stéphanie Moisdon and the artist Matthew Lutz-Kinoy. In 2017, with the Swiss Institute she co-curated a group show at the Museum of Contemporary Art in Belgrade called *FADE IN 2 EXT. MODERNIST HOME*. In 2016 in Paris, she curated the group exhibition *Pure Fiction* at Marian Goodman Gallery, as well as a solo show of Peter Shire's work at New Galerie.

作者 Contributors



洪贝尔托·莫罗
Humberto Moro

洪贝尔托·莫罗是纽约迪亚艺术基金会（Dia Art Foundation）的展览副总监，负责策展、出版、学习与社会参与部门。在此之前，他是墨西哥城塔马约当代美术馆（Museo Tamayo）的副馆长兼高级策展人，期间策划了群展“OTRXS MUNDXS”，以及美国佐治亚州萨凡纳艺术设计学院美术馆的客座策展人，组织了多位艺术家的展览，包括奥利弗·拉里克（Oliver Laric）、莉莲娜·波特（Liliana Porter）、皮娅·卡米尔（Pia Camil）、汤姆·伯尔（Tom Burr）、杨福东（Yang Fudong）、马克·沃林格尔（Mark Wallinger）、艾萨克·朱利安（Isaac Julien）、安娜·玛丽亚·迈奥里诺（Anna Maria Maiolino）等。莫罗此前曾在纽约的公园大道军械库（Park Avenue Armory）和墨西哥城的胡梅克斯美术馆（Museo Jumex）担任过策展职务，并撰写过关于汤姆·伯尔、贡扎罗·莱布里哈（Gonzalo Lebrija）、莉莲娜·波特和芭芭拉·卡斯滕（Barbara Kasten）的创作的文章。

Humberto Moro is Deputy Director of Program at Dia Art Foundation in New York City, where he oversees the curatorial, publications and learning & engagement departments. Previously he was Deputy Director and Senior Curator at Museo Tamayo in Mexico City, where he curated the group show "OTRXS MUNDXS"; and Adjunct Curator at the SCAD Museum of Art in Savannah, Georgia, where he organized exhibitions by artists like Oliver Laric, Liliana Porter, Pia Camil, Tom Burr, Yang Fudong, Mark Wallinger, Isaac Julien, and Anna Maria Maiolino among many others. Moro has previously held curatorial positions at the Park Avenue Armory in New York and Museo Jumex in Mexico City, and has written about the work of Tom Burr, Gonzalo Lebrija, Liliana Porter, and Barbara Kasten.

作者 Contributors



张震中
Damien Zhang

张震中是阿那亚艺术中心的馆长，以及展览“加布里尔·库里”的策展人。

Damien Zhang is the director of the Aranya Art Center. He is the curator of the exhibition *Gabriel Kuri*.

本画册与展览“加布里尔·库里”同期呈现。

主编：张震中

统筹：蒋若禹

设计：金琰恺

翻译：Juliette Desorgues、贺潇、黄卓凡

编辑顾问：Owen Duffy

展览“加布里尔·库里”由阿那亚艺术中心馆长张震中和策展助理王嘉铭组织，于2023年3月12日至2023年6月25日在阿那亚艺术中心呈现。

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展览“加布里尔·库里”现场图片均由孙诗拍摄。

This catalogue accompanies the exhibition *Gabriel Kuri*.

Editor: Damien Zhang

Coordinator: Jiang Ruoyu

Designer: Jin Yankai

Translators: Juliette Desorgues, He Xiao, Leah Huang

Editorial consultant: Owen Duffy

The exhibition *Gabriel Kuri* is organized by Damien Zhang, director of the Aranya Art Center, with the assistance of Wang Jiaming. The exhibition was on view at the Aranya Art Center, March 12, 2023 - June 25, 2023.

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All installation views of the exhibition *Gabriel Kuri* were photographed by Sun Shi.

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图 1，摄影：加布里尔·库里

图 2，现场图，“劳拉·斯坦伯格 & 贝尔纳多·纳达尔 - 吉纳德”，栗子山，马萨诸塞州

图 3，摄影：Estudio Michel Zabé.

图 6，摄影：Estudio Michel Zabé / Enrique Macías

图 7，摄影：加布里尔·库里

图 8-9，摄影：Estudio Michel Zabé

图 10，现场图，“洛杉矶制造 2014”，哈默博物馆

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肖像，图片致谢迪亚艺术基金会，摄影：Gabriela Herman

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fig.1, Photo: Gabriel Kuri

fig.2, "Laura Steinberg & Bernardo Nadal-Ginard", Chestnut Hill, MA

fig.3, Photo: Estudio Michel Zabé

fig.6, Photo: Estudio Michel Zabé / Enrique Macías

fig.7, Photo: Gabriel Kuri

fig.8-9, Photo: Estudio Michel Zabé

fig.10, "Made in L.A. 2014", Hammer Museum

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Portrait, Courtesy of Dia Art Foundation. Photo: Gabriela Herman

阿那亚艺术中心 团队 Team of Aranya Art Center

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观众体验专员
Chang Xinyu, Tan Moyu, Wu
Xiaona
Visitor Experience

常海英、曹艳光
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Wu Yiyang
Exhibition Coordinator

张震中
馆长
Damien Zhang
Director

阿那亚艺术中心 Aranya Art Center

阿那亚艺术中心是一个当代艺术中心，坐落于中国北戴河新区阿那亚黄金海岸社区。其建筑由如恩设计研究室设计。其厚重的体量、深色的立面和不同质感的混凝土墙砖，让建筑从外部看起来像一块坚韧的岩石。内部的螺旋楼梯则将底部的圆形剧场与每个展厅连接起来。自 2019 年 5 月开馆以来，阿那亚艺术中心已经举办了十场展览，包括群展“度日”和“练习曲”，以及安塞姆·雷尔（Anselm Reyle）、希尔维·夫拉里（Sylvie Fleury）、陶辉和加布里尔·库里（Gabriel Kuri）的大型机构个展。

Aranya Art Center is a kunsthalle for contemporary art powered by the seaside community of Aranya in Beidaihe, China. The architecture, designed by Neri&Hu, has a heavy volume, dark facade and concrete wall tiles of different textures, imbuing the art center with the appearance of a resilient rock. The spiral staircases inside the building connect the open-air atrium at the bottom with each exhibition gallery. Since its opening in May 2019, Aranya Art Center has presented ten exhibitions, including the group exhibitions *Long Day* and *Études*, as well as the comprehensive museum exhibitions of Anselm Reyle, Sylvie Fleury, Tao Hui and Gabriel Kuri in China.

aranyaartcenter.com
+86 03357825290

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每日 9:30 - 19:30
(停止入馆: 19:00)
周二闭馆
Opening Hours
9:30 - 19:30
(Last admission: 19:00)
Closed on Tuesdays

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阿那亚黄金海岸社区阿那亚艺术中心
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Hebei Province, China



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