

艺术界  
LEAP

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# Fly Ruthless 无情航空

GATE CLOSING 40 MINUTES BEFORE DEPARTURE

無情小姐  
(In Search of "Mr. Ruthless")

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Have A Nice Trip!



克拉里切·里斯佩克托（Clarice Lispector）在 1974 年的文章《辉煌的愿景》（Visão do Esplendor）中回忆了她在刚刚建成的巴西利亚的见闻。在她的回忆中，未来的大都会是没有性别的，虚幻到美丽、不适合居住同时很可怕的程度。里斯佩克托笔下的巴西利亚“是发生在过去的未来，城市本身已经备受困扰，承载着未来千年的记忆。”她写道，“在 2000 年，这里将会迎来一次庆典。”她还写道，“我不会惊讶于在街上遇到阿拉伯人。古老的，死去的，阿拉伯人。”

在这段文字中提到的“阿拉伯人”不一定就是指阿拉伯人。里斯佩克托遇到的鬼魂也许只是简单的、不知不觉的“使者”，只是为了对比。在文中提到他们似乎有些奇怪，却必不可少，这是为了把乌托邦的特殊性归结为白人的发展导向的建构。这些阿拉伯人是使未来成为可能的废墟；而未来性，从其现代殖民主义的总体表现来看，也要求这样的幽灵。实际上，没有另外的幽灵就没法实现。然而，还有更多的含义：在未来之地没有希望的未来，游荡在巴西利亚的鬼魂只能看作是祖先。我对他们深表同情，我也明白不期而至的是什么，像祖先一样被欢迎意味着什么。大学从来没有让我失望，卡萨布兰卡的双塔也是如此。

设计卡萨布兰卡双子中心的西班牙建筑师里卡多·博菲（Ricardo Bofill）认为把建造世贸中心的缩小复制品的概念兜售给非洲国家是非常合情合理的。但是为什么呢？那时他完全可以做出与当地环境相匹配的全新设计。答案不是剽窃甚至懒惰那么简单。完全是因为纽约的双塔被认为是经典之作，应该被复制。我们，摩洛哥人，是可以用来实现未来（博菲的未来）的废墟。这种情况经常发生，建筑师仅仅是在教导第三世界人民如何进步。作为受教者，先是被教导，然后被抹掉，被抹掉之后再被教导，由此失去了在未来中的位置，这就是此过程的先决条件和结果。经典就是通过幽灵化而运作的。

我们何去何从？生存的亲密。

今天我要感谢卡萨布兰卡双子中心的失败。它不再像以前那样困扰我了，也许现在是在我困扰它。

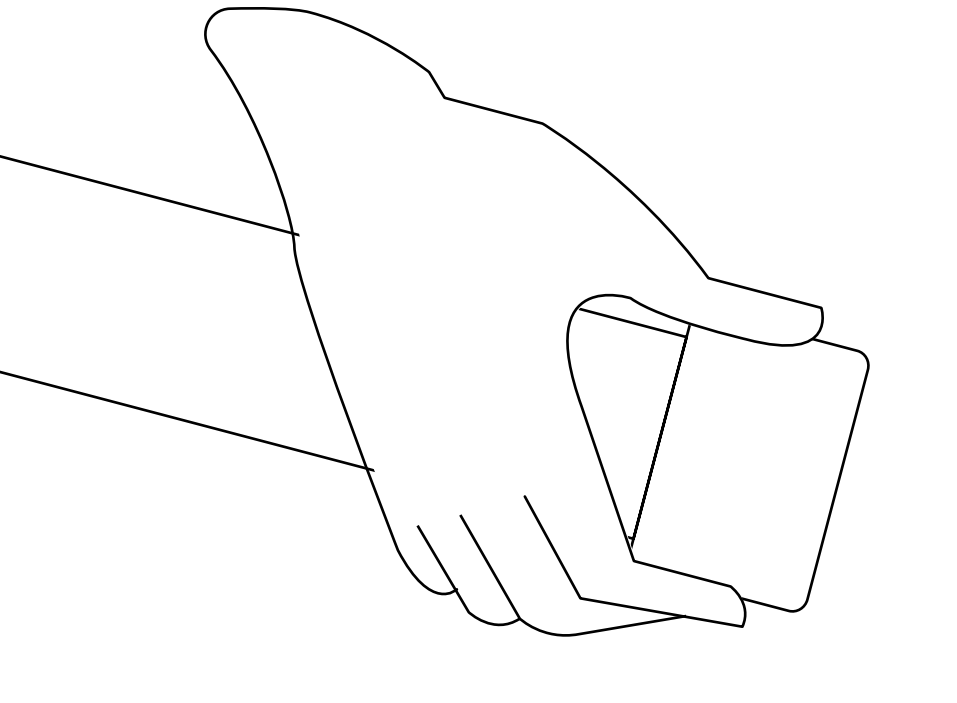
在西方文化中，鬼魂和幽灵之间存在着明显的区别。鬼魂源于过去，心存报复。鬼魂是已知的未知，非常可怕，应该永远不会回来（看不见）。幽灵与鬼魂不同，它是被期待的，其定义是“可能发生在未来的某种令人不愉快的东西”（这时候我们要问了：令谁不愉快？）。鬼魂不期而至，而幽灵隐约萦绕在前方。鬼魂来自过去（或者只是决定一直留下来），而幽灵来自未来。这些区别对于维护经典来说是必要的，它们使对过去和未来的约束成为了当前的稳定延续。它们以某种方式使知识遵循时间，该方式禁止了所谓的幽灵般或鬼魂般的实体的移动，并且不相容于殷勤好客的方式。

在经典之外运作时，没有必要分开鬼魂和幽灵。当里斯佩克托笔下的阿拉伯人作为朋友被读者接受时才需要如此。

然而，好客之道意味着什么呢？我们何去何从？我们如何处理任何地方、任何时间本地的、流散的生存方式的确定性？也许未来的研究形式将会像去殖民化一样去经典化。我们已经是（我们自己的）祖先，我们已经过时了。我们被迫脱离当代并不是诅咒，因为如此一来就可以研究自主的时间旅行技术、完善神出鬼没的形状变化。同时，还意味着通过欢迎我们的祖先和我们自己（作为祖先）进入未来从而超越白人话语权对当代性和亲密感的理解。（译 / 盛夏）

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**纳其克·达卡**在卡萨布兰卡出生，目前住在蒙特利尔，在蒙特利尔大学攻读艺术史硕士。她的研究审视西方经典以试图寻找去-殖民艺术史话语的安全地带。 她也是一位独立策展人，作为跨学科团体 Artivistic 的一员进行艺术实践。

**Nazik Dakkach** was born in Casablanca, and currently lives in Tiohtià:ke (Montreal) where she is an MA candidate in Art History at Université du Québec à Montréal. Her research mobilizes hauntological study and examines the western canon in an attempt to reach safe places for decolonial art historical discourse. She is also an independent curator and pursues an art practice within the transdisciplinary collective Artivistic.

In her 1974 essay "Visão do Esplendor," Clarice Lispector remembers her visits to a freshly inaugurated Brasília. In her recollections, the futuristic metropolis is genderless, unreal to the point of being uninhabitable, beautiful and frightening at once. Lispector's Brasília "is a future that happened in the past, the city is already haunted, carrying mnemonic traces of the millennium to come. She writes, "In the year 2000, there will be a celebration here." She also writes, "I wouldn't be shocked to run into Arabs in the street. Arabs, ancient and dead."

In this passage, the aforementioned Arabs aren't necessarily Arabs. The Brown ghosts encountered by Lispector may be simply, and unknowingly, ambassadors of all that she isn't; they live by (and for) contrast. Their seemingly odd invocation is absolutely indispensable as it renders evident the specificity of utopia as a white progress-driven construct. These Arabs are the ruins that make the future possible—and futurity, in its totalizing modern-colonial expression, demands a spectral other. In fact it cannot do without a spectral other. But there is more to it: futureless in a futuristic place, these diasporic ghosts exist in Brasília, but only as ancestors. I have immense sympathy for them, as I too understand what it is to show up unannounced and be greeted like an ancient. The University has never failed to make me feel this way, nor did Casablanca's twin towers.

Ricardo Bofill, the Spanish architect behind the design of the mall, deemed it perfectly reasonable to sell the concept of a smaller duplicate of the World Trade Center to an African nation. But why is that, when he could have created something site-specific and completely new? The answer exceeds the simple argument of plagiarism or even that of laziness. It is precisely because the New York twin towers were understood as canonical that the need to re-enact them was felt. We, Moroccans, were the ruins that made the future (Bofill's future) possible. In this situation, as often happens, the architect was merely instructing a Third-World population on progress. As a recipient of this education, you are taught and then erased, erased and then taught, and your removal from the future is at once the prerequisite and the outcome of this process. The canon can only operate as long as it is a spectralizing instance.

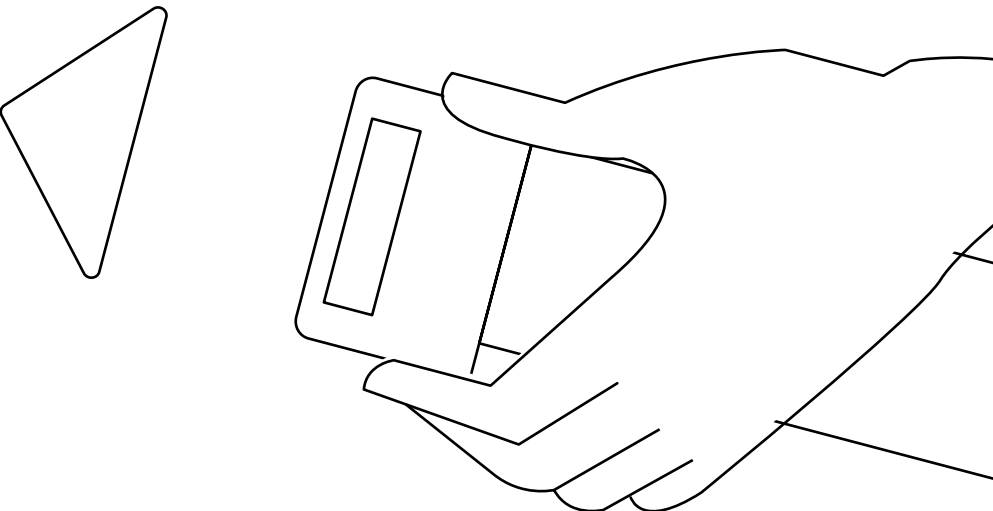
**Where do we go? Intimacy as survival.**

*I am grateful today for the failure of Casablanca's twin towers. They have ceased to haunt me as they did for years, and maybe it is me who now haunts them.*

In Western culture a clear distinction is made between the ghost and the spectre. The ghost is a potentially vengeful acquaintance from the past. As a known unknown, the ghost is fearsome exactly because it is supposed to be gone (unseen) for good. The spectre is, unlike the ghost, expected; it is defined as “the idea of something unpleasant that might happen in the future” (this is when we ask: unpleasant to whom?). The ghost shows up unannounced while the spectre hovers, looms ahead. The ghost returns from the past (or maybe it simply decides to stay) while the spectre keeps arriving from the future. These distinctions are necessary to the maintenance of the canon as they are drawn to justify the policing of the past and the future into a steady succession of presents. They make knowledge adhere to time in a certain way, one that forbids the mobility of the said spectral or ghostly entities and one that is incompatible with the ways of hospitality.

*When operating outside of the canon, there is no need to tell ghosts and spectres apart. This is when Lispector's Arabs are received as friends into the reader's intimacy.*

But what would it mean to mobilize hospitality as methodology? Where do we go? How do we encounter the certainty of Indigenous and diasporic survival everywhere and at all times? Maybe the shape of study to come is as much decanonizing as it is decolonizing. We are already (our own) ancestors and we are already out of time. Our forced removal from the contemporary is no curse as it allows for the study of self-determined time travel technologies and the perfecting of hauntological shape-shifting. Simultaneously, this means exceeding white understandings of contemporaneity and intimacy alike through the acts of welcoming our ancestors and ourselves (as ancestors) into the future.



## 朗姆酒酿厂废墟 Rum Distillery Ruins

## 童义欣 Yi Xin Tong



乔治亚州达连曾经的一个朗姆酒酿厂的塔比混凝土废墟被用作作为一个展览空间，展示用杂志、松果和其他来自当地环境的物件制作而成的 26 件作品。

废墟 1 以“休闲活动”为主题  
废墟 2 以“食物”为主题  
废墟 3 以“酒”为主题  
废墟 4 以“房地产”为主题

杂志、巧克力、大理石藤蓐、松球、松木、收音机、金属丝、枯叶、猫头鹰羽毛、蜘蛛网、塔比混凝土。安装在美国达连丛林的朗姆酒酿厂废墟之中。

Ruin 1 - Leisure activities  
Ruin 2 - Food  
Ruin 3 - Alcohol  
Ruin 4 - Real estate

Magazines, chocolate, marble, vine, pinecones, pinewood, radio, wire, dead leaves, owl feather, spider webs, and tabby concrete.

Installed in the rum distillery ruins at The Thicket, Darien, USA, 2015.





童义欣是一位常驻纽约的艺术家，他的创作包括多媒体装置、基于特定场域的作品、互联网项目、音乐以及出版物。他从加拿大西门菲莎大学获得荣誉学士学位，并从纽约大学获得艺术硕士学位。

Yi Xin Tong is a New York based artist making multimedia installations, site-responsive works, Internet projects, music, and books. Tong received his MFA from New York University and BFA Honours from Simon Fraser University.