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## Tong Yixin : New York City Fishing Trip

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Fishing abroad can be a good way for travelers to use the global unified life movement to get close to the unfamiliar local area and seek wild interest . For example, Lin Yutang said, "What life does not fish ." But Tong Yixin 's solo exhibition at the NARS Foundation in Brooklyn, New York, is called "New York City Fishing Trip" instead of "I'm fishing in New York ." The "Brigade " concealed the lack of evidence from the artist's own phishing in the exhibition. Among the multiple videos on display , he was not interviewing people on the riverbank , or was trimming a tree that fell down to the fishing spot . In short, he was not fishing . The image of the banana and the squid-like squid photos quickly switched , supplemented by the cheerful minors of anonymous pornography , and the buzzing underwater scene on the projection wall was regarded as a natural fishing MTV. At the inconspicuous space entrance adjacent to the seafront , the cardboard device " Liascale III" (2017) picked up on the outskirts of the city was hung by the yarn and suspended on the ceiling . If you think about it , you can enjoy it through its sparse network structure. The fragmented landscape of the exhibition site ( in fact, there is no landscape at all, not even the expected "childlike formalism "). To appreciate children's interests is to use a sense of boredom in order to pick out the real music .

Perhaps Tong Yi-hsin simply used "go fishing " as a method , and the journey was more important than the result of "fishing ." But this sounds too much like a study of "urban ruins," fortunately the artist hasn't declared that he's doing social geography . Only the news release of the exhibition attempts to interpret it . In the nearly five-minute video of "New York City Fishing Trip - Water in front of the bushes " (2016), Tong Yixin trotted through the lush bushes to find water , holding the camera and shaking the camera. New York fish species "report name ", until the water is close at hand , the rap generated by this machine will stop , as if the fishing trip was completed . The most politically jocular mobile video work "The New York City Fishing Trip — From the American Flag to Fishing " (2016) did not come from his deliberate arrangement : Tong Yixin accidentally encountered one on a "sometimes " fishing trip. A middle-aged man with a large American flag painted with paint on the floodplain , the man vaguely stated : " This is a movie . Life is a movie ." Although the soundtrack for the video uses Trump's campaign track for children, "freedom " Summoning " is ironic , but the final focus of the video is on a reef with the words "GONE FISH'N!" ( the proverb is meaningless , it is not clear what happened , and it is absent from duty ). The real purpose of the artist suddenly Slip out from the actual situation .

In order to create his own professional "amateur " fisherman image , or to defend his own fishing work that cannot support his livelihood , Tong Yixin opened a YouTube account called "Gravesend Fisherman " to share the disassembly and cleaning of reels with fellows in the world . And lubrication tips , and the fishing MTV he quietly put on the video list . If one of the readers really hooks up , he praised : " This bloody video makes me very excited about not smoking marijuana ." Tong Yixin proudly printed out this message . Obviously he is not aimless fishing . It has been suspected that Tong Yi-hsin's fishing behavior is more like a non-fishing language game . Like the Hitchcock movie "The Thief " , the retired thief disguised as a fisherman to escape the police and is disguised as exquisite . However, if you do not see Tong Yi-hsin's goldfish in the studio below the exhibition hall , this kind of fishery is not believed to be true .

— Wen/Duan Ziying

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## 董义欣：纽约市钓鱼之旅

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在海外钓鱼，可以是旅人用全球统一生命运动的途径来亲近陌生本土、寻求野趣的好方法，如林语堂说“人生何事不钓鱼”。但是董义欣在纽约布鲁克林区NARS基金会的个展叫做“纽约市钓鱼之旅”(NYC Fishing Trip)，而不是“我在纽约钓鱼”。“旅”掩饰了展览中艺术家本人钓鱼证据的缺乏：展出的多个视频中，他不是采访河滩上的人，就是在修剪一棵倒在垂钓点的树，总之没在钓鱼。香蕉的图像和有着类似斑驳感的鱈鱼照片快速切换，辅以无名色情片欢快的小调，投影墙上咕咚作响的水下景象，被视作天然的垂钓MTV。在这个毗邻海滨的不起眼的空间入口，城郊拾得的厚纸板装置《鱼鳞III》(2017)由纱线悬挂于天花板不停旋转，如果动点心思，也可透过它稀疏的网状结构欣赏被分割的展场风景（其实根本是无风景，连预期中的“董式形式主义”也没有）。欣赏董的趣味怕是需要充分的无聊感才能汲取出真正的乐。

或许董义欣仅仅是把“去钓鱼”当作方法，旅途的过程重于“是否钓到鱼”的结果。但这听起来太过像是对“城市边缘废墟”的研究，幸亏艺术家尚未宣称自己做的是社会地理学，只有展览的新闻通稿尝试解读成此。在《纽约市钓鱼之旅——灌木丛的前面有水》(2016)近五分钟的录像内，董义欣手持相机一路小跑穿越一片葱郁的灌木丛寻找水源，镜头的晃动配以黑人rap音调剪辑的纽约鱼种“报菜名”，直到水源近在眼前，这个机器生成的rap才停止，好像钓鱼之旅也完成。最具政治玩笑的手机录像作品《纽约市钓鱼之旅——从美国国旗到钓鱼去了》(2016)并非来自他刻意的安排：董义欣在“某一次”钓鱼之旅中偶然遭遇了一位在河滩石块上用油漆绘制巨幅美国国旗的中年男子，男子含糊其辞地说：“这是一部电影。生活就是电影。”虽然视频的配乐选用特朗普竞选所用童声曲目《自由的召唤》，讽刺意味一目了然，但视频最后镜头聚焦在一块写有“GONE FISH'N'!”(该俚语意思是出神、搞不清楚发生了什么、擅离职守)的礁石，艺术家的真实目的突然又从现实境遇中溜了出去。

为了打造自己专业的“外行”渔夫形象，或者捍卫自己无法支持生计的钓鱼本职工作，董义欣开通了名为“格雷夫森德渔夫”的YouTube账号，与世界同好者共享卷线器的拆卸、清洗和润滑技巧，和他悄悄放在视频清单里的垂钓MTV。果真有一位读者上钩，称赞道：“这该死的视频让我不抽大麻都很兴奋。”董义欣骄傲地把这一留言打印出来，显然他也并不是做无目的的垂钓。一直怀疑董义欣的钓鱼行为更是似钓非钓的语言游戏，就像希区柯克电影《捉贼记》中退休的大盗为了躲避警方而伪装成渔夫，且伪装得过于精致。但如不是亲眼看见董义欣在展厅楼下的工作室逗金鱼，这种渔乐怕不会被人信以为真。

— 文/ 段子迎