

海上丹迪

Shanghai Dandy

序言：他 / 她从海上来
Preface: (S)he Sees a Light in the Tower

刘窗 LIU Chuang

第一章：自我演绎者
Chapter One: Self-Entertainer

胡子 HU Zi
张云垚 ZHANG Yunyao
许以 XU Yi

第二章：城市漫游者
Chapter Two: Flâneur in the City

张如怡 ZHANG Ruyi
胡为一 HU Weiyi
娜布其 Nabuqi

第三章：时间旅行者
Chapter Three: Time Traveler

李珊 LI Shan
曲丰国 QU Fengguo
刘任 LIU Ren

终章：非我们，非地方
Finale: The Non-Place Is not Ours

吕松 LU Song

特写：丹迪的自白书写
Special: Confessional Writing by Dandy

a.f.art theatre 芳翎 a.f.art theatre Fangling

海上丹迪

展期：2017年11月10日—2018年1月7日

地址：东画廊，上海市龙腾大道2879号302室

开幕：2017年11月10日，下午4至7时

东画廊以“海上丹迪”（Shanghai Dandy）为题主持其十周年展览。该措辞意图利用复喻的手法，对两个双关语的形象进行叠加，提示东画廊长久以来所坚持的文化理念——立足本土、勇于尝试，引领并释放当代艺术的新锐趣味与无限活力。

出现在十八世纪末的新词 dandy 描述的是一种颇具浪漫色彩的表演人格类型。他们喜好生活方式的塑造，精心控制着物质环境又予以即时的否定。这个属于西方的舶来品逐渐被经营成典型文学形象浪荡子，至十九世纪中到二十世纪初通过波德莱尔的定义、以及新感觉派文学的兴起与繁荣，衍生出了相应的浪荡子作风与美学，担纲现代主义运动的旗手及其时代精神的代表。

东画廊意图追溯、重构并补缀玩世不恭的 dandy 在上海富于创造力的实践，把他 / 她裹挟（shanghaied）为具备高度自觉的演员，执行角色的名字就叫“丹迪”（Dandy）。正如东画廊从黑石公寓的历史氛围中迁出，加入西岸更为活跃的文化现场，继续促进当代艺术在这座城市中的呈现，丹迪试图在转移与超越中引起一种新旧杂糅、参差对照的混合效应，描绘出一个将来完成式的魔性都会。

丹迪在现代 / 摩登男女的性别身体上投射她 / 他我，看似无所事事地在现实世界中漫游，实际上涉足了不同地带的边界，在边界之上设置各种关系得以转化的场域，建立不断更迭的海上地理想象。他 / 她还善于拆解单一立场而以宽容的姿态浇筑自传式的跨文化景观，压缩世界主义、国际主义、全球主义之间的拉扯。

展览借鉴“感时忧国”的新小说思维，并且挪用殖民主义文学传统中对“视觉化表述”的模拟。出于一种陌生化的身份建构，由章节构成的叙事框架伴随着十二位艺术家对自身创作的反思，“海上丹迪”或许能够烘托声色犬马的城市话语中所隐藏的无常。

多元的作品配置推敲出丹迪的怪诞行事，情动的迷幻体验呼之欲出。刘窗的灯光装置中弥漫的阴性气质首先对内部凝视作出示范；胡子、张云垚和许以的另类自我画像在灵肉分离的基础上将身体与意识相连；张如怡、胡为一和娜布其致力于建筑暗空间的打造，加工属于自己的“欲望机器”；李珊、曲丰国、刘任的绘画凭借瞬间感知倾覆封闭而缄默的理性主体，把人的生命视作绵延又流变的过程；吕松摹写的自然浸润着消极且忧郁的气息，甚至延伸出某些疑惑；a.f.art theatre 芳翎的兴奋独白最终指向浪荡子努力对抗的临时状态。展览现场有如一场正在操演的沙盘游戏，任何感性反应都能够调节过去、现在与未来的时空关联。

* 作动词用的 shanghai 表示“将某人灌醉、拐骗到船上、胁迫其就范、充当下等水手”的一系列动作。

Shanghai Dandy

Duration: 10 November 2017 – 7 January 2018

Address: Don Gallery, Unit 302, 2879 Longteng Avenue, Shanghai

Opening: 4–7pm, 10 November 2017

Don Gallery is pleased to announce “Shanghai Dandy,” a celebration of its 10th anniversary. By means of mega-metaphor, the phrasing of the title assumes the superimposition of a semantic pun and a phonetic pun to imply the cultural philosophy that Don persists—looking for a new vernacular for innovation, leading the delivery of cutting-edge ideas in contemporary art, and embracing the boundless vigor within.

The word *dandy* that emerged in the late 18th century describes a performative type of character, presenting enough romantic circumstances. The dandies prefer a deliberate shaping of lifestyle and a careful orchestration of material environment, while constantly negating themselves. Such an exotic import is gradually developed into a literary figure—a cult of self. Defined by Charles Baudelaire in the mid-19th century and accompanied with the promotion of Neo-Sensation School in the early 20th century, it brings forth the term of dandyism, pioneering the modern movement and powering its *Zeitgeist*.

Don Gallery attempts to trace, remodel and hack up the creative practice by a cynical dandy, having him/her shanghaied into a professional player, whose assigned role is named Dandy. Exactly as Don Gallery moved away from the historical scale of the Blackstone Apartments and join the rather active cultural hub at the once-industrial West Bund initiative, to further introduce contemporary art for the city, Dandy is seeking to cause a hybrid effect of de-cadence mixing the old and the new by diversion and transgression, which delineates a magic metropolis of the immediate future.

Dandy projects his/her perfect other self on the gendered body of modern/*mó dēng* girls and boys. (S)he appears to be hanging around and roaming about the real world, yet engaging the boundaries of different sites and installing the counter-sites in-between that contribute to the transformation of various relations and the ever-changing geographical imagination of above sea. (S)he is also much skilled at decomposing the organization of one single position. By constructing a trans-cultural landscape out of autobiographical understandings in a modest way, (s)he is able to have the confrontation among cosmopolitanism, internationalism, and globalism concentrated.

The exhibition borrows the New Fiction thinking—“obsession with China,” and appropriates the mimesis of “visual expression” that derives from colonialist literature. Starting with a defamiliarizing process of identification, the chapter-framed narrative of “Shanghai Dandy” articulating twelve artists in wake of their own artistic license would probably shed light on the precarious situation concealed in the discourse of the erotically-charged city.

A dynamic configuration of exhibited works elaborates the behavioral uncanny of Dandy, where the full-blown psychedelic experience of affect pops up. Lighting installation by LIU Chuang that bears certain feminine quality first demonstrating the internal gaze; alternative self-portraits by HU Zi, ZHANG Yunyao and XU Yi that stems from the separation of soul and flesh contrarily integrating body and mind; dark space manufactured by ZHANG Ruyi, HU Weiyi and Nabuqi rendering a “desiring apparatus;” paintings by LI Shan, QU Fengguo and LIU Ren coined with the perception of life being as a continuous flow of deformation accessing to the closed and silent rational subject by instant feelings; nature depicted by LU Song suffering from melancholia that permeates through a negative atmosphere, and even allows for uncertainty; potent monologue by a.f.art theatreFangling finally directing to all the transient states that a dandy is struggling with. The view of the exhibition resembles a Sandplay in progress. Any sensory reaction could coordinate the spatiotemporal association the past, the present and the future.

* To shanghai someone means to kidnap someone aboard a ship for enforced service at sea, often with the help of liquor or a drug.