

陈恒：我就是我自己，比较土，活的不够自我，我赞同艺术家应该自我，也许会离自由更近！

Chen Heng: I'm merely myself, I'm rather unsophisticated. I don't live selfishly enough. I endorse the idea that artists should be self-oriented. Maybe that way I'll get closer to freedom. 徐赫：“我是谁”这个概念对我越来越模糊，按肉身理解，当然从遗传出发，有一个较为明确的出身，但是随着家谱的遗失，也不过追溯三代而已，再早已经淹没在时间里，更早只能从姓氏溯源了；文化身份，这个看起来清晰，实际更模糊，有点常识的人都 know，一个民族或者地域的文明史是不断的和其它外来文化发生融合改变的，从这方面讲，文化身份是动态的，随时可能变化的，同时因为在德国待了几年的缘故，或多或少沾染了几分国际盲流的习气，这让我对文化身份、民族身份、个人身份、政治身份的认知更为开阔。

Xu He: For me, the question "Who am I" is becoming an increasingly vague notion. Looking at it from the angle of the human body, naturally you depart from heredity, which makes for a rather clear-cut ancestry. However, following the loss of the family tree, you can't trace your lineage further back than three generations. Anything earlier than that is drowned out by time. Before that, only the family name is traceable. As for cultural identity, at first glance this seems clear, but actually it's even more vague. Anyone with a little common sense knows that the civilization history of an ethnicity or a territory undergoes fusions and changes when constantly exposed to other external cultures. In this respect, cultural identity is dynamic and prone to changes at any time. Meanwhile, having spent a few years in Germany, I'm to some extent pervaded by some international habits of vagrancy. This has broadened my perception of cultural identity, ethnic identity, personal identity and political identity. 由甲：出身是一个基础，人可以拿它来做随便什么想做的事。Stefanie Thiedig: Ancestry is a basis one can use to do whatever one likes to with it. 朱贤巍：出身对我并无意义。至于我是谁，这可说不清楚。Zhu Xianwei: Ancestry is of no significance to me. As for the question "Who am I", I can't say for sure.

你使用 / 需要 “抽屉” 把人分门别类吗？ Do you use/ need "drawers" to classify and understand people?

马轲：随着年龄的增大，我觉得人与人之间更加难以理解，有时候还是凭借直觉吧。

Ma Ke: As we grow older, I think it's harder for people to understand one another. At times, it's still a very intuitive thing.

谷泉：虽然是芸芸众生，但大部分人只能归于简单的几类，可以轻易被“柜子”收纳，只有很少的人，需要用“理解”这个词去接近他们。他们是“柜子”之外的逃犯，遭人摒弃,又令人羡慕。他们是自由的。

Gu Quan: Although we're all mortal beings, most people are classifiable according to a few simple types. They can be easily contained in "boxes". There are only a few people who merit the use of the word "to understand". They are the escapees who find themselves outside of these "boxes". They are spurned by others, and are the object of other people's envy. They are free.

由甲：第一次接触我肯定是用在其他别人身上，反对别人用在我身上的。

Stefanie Thiedig: I definitely use them on others on first encounter and oppose people using them on me.

朱贤巍：我不喜欢把人标签化，人是活生生的。

马轲

1970 年，生于山东淄博
1994 年，毕业于天津美术学院油画系，获学士学位
1998 年，借调文化部赴东非援教一年
2005 年，毕业于中央美术学院油画系四画室，获硕士学位现为自由艺术家
部分展览：
2016 年“云上”群展，北京兰空间艺术中心
2016 年“马轲”同名个展，北京，站台中国当代艺术中心
2015 年“在想象中闪烁”群展，北京兰空间艺术中心
2014 年“成语故事”个展，Marc Selwyn Fine Art
2013 年“证据”个展（香港，站台中国当代艺术机构
2012 年“杯弓蛇影”个展，北京，站台中国当代艺术机构
2006 年“马轲制造”个展，上海上海美术馆

Ma Ke

1970 Born in Zibo, Shandong
1994 BA, Tianjin Academy of Fine Arts, Painting Dep.
1994-2002 Teacher, Tianjin Academy of Fine Arts, Oil Painting Department
1998-1999 Seconded to the Ministry of Culture and posted to Eritrea as a teacher
2005 MFA, Central Academy of Fine Arts, Oil Painting Dep.
Awards and Grants:
1993 Luo Zhongli Oil Painting Art Scholarship
Currently living and working in Beijing, China
Exhibitions:
2015 "story of painting", Jinge Gallery, Beijing
"China Spirit" China Oil Painting Institute Gallery, BJ
"Mirror – Art Against Art", Distance Gallery, Tianjin
2014 "cosmos", Minsheng Art Museum, Shanghai
"Art Against Art" Heiqiao OFF, Beijing
"Fable", Marc Selwyn Gallery, LA, USA
2013 "Evidence", Platform China, Hongkong
2013 "The Jungle 2 – Diffuse Form: Relativity" Platform China, BJ
"The Odyssey – The Journey of Extension", Mindpirates Projektraum, Berlin, Germany
2012 "Life Most Intense", Platform China, Beijing
"In Time", 2012 Chinese Oil Painting Biennale, National Art Museum of China, Beijing
2011 "19 Solo Shows About Painting", Platform China, BJ
2010 "Width", Beijing Contemporary Art Museum, Beijing
"New Wave of Chinese Contemporary Art", California Univ., USA
2006 "Made by Ma Ke – Works of Ma Ke", Shanghai Art Museum, Shanghai

李飒

1975 年，生于河南省郑州市
2005 年，毕业于中央美术学院国画系材料与表现工作室，获硕士学位
2005 年至今执教于北京服装学院造型艺术系，讲师
中国美术家协会综合材料绘画与美术作品保存修复艺术委员会委员；部分个展：
2009 年“土”与“留白”，可创铭佳画廊，北京
2008 年“撒裂的空间”，一月当代画廊，北京
2007 年李飒画展，重庆美术馆
部分群展：
2016 年“不可造次”EGG 画廊北京草场地
2016 年“必死无疑”东京画廊北京798
2015 年“民间的力量”北京民生银行现代美术馆
2015 年“互助社”RONG 空间北京草场地
2015 年“镜子——艺术反对艺术”三远当代艺术中心天津
2015 年“纸向”颖画廊北京草场地
2015 年“墨度”君画廊北京22 院街
2014 年“出轨———次驱魔仪式”东京画廊798 北京

Zhu Xianwei: I don't like to label people. People are alive.

通过出身了解一个人是不是一种“回声室效应”（信息和理解在一个封闭的圈子里因重复而不断加强）？ Is understanding someone by his family back-ground an "echo chamber" (an existing understanding intensified by repetition)?

由甲：开始可能有帮助，但肯定是不够的。Stefanie Thiedig: It might help at first, but it can never be enough. 朱贤巍：出身是一种表层的社会学意义上的划分，与这个人真正的面目无关。Zhu Xianwei: Ancestry is a superficial demarcation of mere sociological significance. It has nothing to do with the true dignity or appearance of a person.

朱贤巍
Zhu Xianwei

再填表的话，如果有出身，你怎么填？ If doing another refill, how would you fill your ancestry?

马轲：空着，不填。

Ma Ke: I'd leave it open. I wouldn't fill in anything.

李飒：无处藏身的人。

Li Sa: Shelterless. A pariah.

由甲：我会很希望生在一个电脑极客家里，或者随便一种真正的过分的书呆子行为里。

Stefanie Thiedig: I would be interested in the life of a family of computer freaks or of any other really excessive nerd behavior.

出身作为一个填表栏目，对你当时有影响吗？ If ancestry was a column to be filled up, did it have an impact on you at that time?

马轲：有深刻的影响，对自身的不确定感使我有重新确认自我的强烈愿望。

Ma Ke: It left a profound impact on me. With respect to my uncertainty about myself, it gave me a strong desire to reconfirm myself.

在当前社会现实中，你认为出身仍然是个实际存在的因素吗？ In the current social reality, do you think ancestry is still a factor existing in reality?

马轲：是，因为出身依旧是造成个体差异的一个因素，并不是每个人都能够超越“出身”的束缚。可能在发达国家会好一些。

Ma Ke: I do. Seeing how ancestry – as it always has been – is a factor that gives rise to individual differences, not everyone can surmount the constraints of "ancestry". Perhaps this is less the case in developed countries.

谷泉：彼得·德鲁克有一段话，是这个问题最好的回答：所谓的社会进步，不是穷人变成富人，只是穷人变得更有生产力而已。

Gu Quan: The best answer to this question lies in a quote by Peter Drucker: so-called social progress lies not in the transitioning of poor people into wealthy people, but in them becoming more productive.

陈恒：“出身”我觉得不单是指成份一栏，它有个复杂的存在比如血缘、生存环境、个体意识等等！

Chen Heng: I don't think "ancestry" is merely a column describing one's social status. It has a complex presence in terms of blood relation, living environment, individual consciousness, etc.

由甲：人需要抓住什么东西，工作、朋友、家庭、食物、卡拉OK、足球——出身是其中的一种。

Stefanie Thiedig: People need to cling on to something, work, friends, family, food, KTV, football – ancestry is one of the possibilities.

2014 年“狂飙——达摩克利斯之剑：刺穿自身的边界”颖画廊北京

2014 年“狂飙——超级病毒：无限蔓延的趋势”锦都艺术中心北京

2014 年“来自水墨的新语境”寺上美术馆北京

2014 年“水墨，还重要么？”芳草地图廊北京798

2014 年“中心视角”关于实践方式的几种可能上舍空间北京798

Li Sa

1975 Born in Zhengzhou, Henan
2005 Graduated with MFA from Central Academy of Fine Arts, Department of Chinese Painting Materials and Performance Studio
2005 Since, teaches at the Department of Plastic Arts, Beijing Institute of Clothing Technology
Member of Chinese Artists Association, of the Art Committee for Preservation and Restoration of Integrated Material Painting and Fine Art Works
Exhibitions:
2016 "cannot be impetuous", EGG Gallery, Beijing
2016 "must die", Tokyo Gallery, Beijing
2015 "The Power of Folk", Minsheng Art Museum, Beijing
2015 "Mirror – Art Against Art", Distance Gallery, Tianjin
2015 "Ink degree", Jun Gallery, Beijing
2014 "Come Out of Closet – Once Exorcism Ceremony", Tokyo Gallery, BJ
2014 "Ink Painting – Also Important?", Parkview Green Fangcaodi, Beijing

谷泉

1972 年生于合肥，现生活和工作于北京，中国

Gu Quan

1972 born in Hefei, now lives and works in Beijing, China

陈恒

1972 年，生于山东淄博
1996 年，毕业于天津美术学院油画系
2005—2006 年，中央美术学院壁画系助教研修班
部分展览：
2016 年北京今格艺术中心《佚名》展
2016 年《献一束鲜花》北京798红鼎画廊
2016 年北京农展馆2016艺术北京
2016 年 第三届南京国际美术展
2015 年 常青藤计划—中国青年艺术家年展今日美术馆
2015 年 第二届南京国际美术展
2014 年 南京国际美术展获
2012 年 山东美术馆《中国、中国》山东油画展获奖
2010 年 绘画VS影像·山东油画作品展获奖

Chen Heng

1972 Born in Zibo, Shandong
1996 Graduated from Tianjin Fine Arts Academy
2005–2006 Diploma of Masters from The Centre Academy of Fine Arts
Selected Exhibitions:
2010 "Painting vs Image", Exhibition of Oil Painting at Shandong Gallery, Shandong
2012 "China, China", Exhibition of Oil Painting at Shandong Gallery, Shandong
2014 "Exhibition of International Fine Art", Nanjing
2015 "Ivy Plan—Annual Exhibition of Chinese Artists", Today Art Museum, Beijing
2015 "2th Exhibition of International Fine Art", Nanjing
2016 "Anonymous", Ginkgo Art Center, Beijing
2016 "Offered a Bunch of Flowers", 798 art district topredart Gallery, Beijing
2016 "Art Beijing 2016", National Agriculture Exhibition Center, Beijing

艺术反对艺术——出身

马轲、李飒、谷泉、陈恒、徐赫、由甲、朱贤巍

Art Against Art——Ancestry

Ma Ke, Li Sa, Gu Quan, Chen Heng, Xu He, Stefanie Thiedig, Zhu Xianwei

2016-12-10——2017-1-10, opening: 2016-12-10, 4pm

@兰空间 Lan Space

北京市朝阳区崔各庄乡草场地甲8号醉库国际文化创意园·A5

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Service Road Chaoyang District, A5

问与答翻译 Q&A Translation

英文 English: 赛德 Sid Gulinck, 中文 Chinese: 林琳 Lin Lin

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朱贤巍

1971 年，生于山东青岛
1993 年，毕业于山东师范大学美术系，获学士学位
1996 年，毕业于中国美术学院油画系，获硕士学位
1996—2000 年，任教于青岛大学美术系
2001—2003 年，就读于德国国立斯图加特艺术学院自由艺术系，大师班
2003—2008 年，就读于德国国立斯图加特艺术学院自由艺术系绘画专业
2009 年，受聘于德国斯图加特Merz 艺术设计学院
2010—2013 年，客座任教于北京电影学院
现生活工作在德国斯图加特，北京
部分展览：
2016 多兰娜与朱贤巍，双人展，兰空间，北京
2016 别处，bechter kastowy画廊，维也纳，奥地利
2015 云中乌托邦，Vayhinger 画廊，辛根，德国
2015 Tobias Schrad 画廊，乌尔姆，德国
2014 空谷回音Boeblinger艺术中心，斯图加特，德国
2014 艺术反对艺术，OFF 空间，北京，中国
2014 空—另一种浪漫主义，Philine Cremer画廊，杜塞尔多夫，德国
2014 朝山之路，Kunstraum 画廊，埃森，德国
2013 皇帝的奇幻世界Villa van Delden 德国
2013 what we made out of it, Philine Cremer 画廊，杜塞尔多夫，德国
2012 绘画，PYO 画廊，洛杉矶，美国

Zhu Xianwei

1971 Born in Qingdao, Shandong
1993 Graduated with BFA from the Department of Fine Arts at Shandong Normal Univ.
1996 Graduated with MFA from Painting Department of China Fine Arts Academy in Hangzhou
1996–2000 Lecturer at Qingdao University
2001–2003 Attended Master Class in Painting with Prof. Cordula Guedemann at the German State Academy of Art and Design in Stuttgart, G
2003–2008 Postgraduate Studies in painting at the German State Academy of Art and Design in Stuttgart, GER; graduated with MFA
2009 Lecturer at the German Merz Academy, University of Applied Arts, in Stuttgart, G
2010–2013 Lecturer at Film Academy BJ
Currently lives and works in GER and CN
Selected Exhibitions:
2016 elsewhere, Bechter Kastowsky, Vienna, A
2015 cloudy utopia, Vayhinger, Singen, G
2015 A Boot Without Line, Tobias Schrade, Ulm, G
2015 The Void, P. Cremer, Duesseldorf, G
2014 echo of the void, Boeblinger Kunstverein, Stuttgart, G
2014 Way to the Mountain, Kunstraum Essen, G
2013 what we made out of it, P. Cremer, Duesseldorf, G
2013 Wonderful World, Villa van Delden, G
2012 Gallery Pyo, Los Angeles, USA
2012 Two Mountains, Contemporary Art Center Qingdao, C

Ma Ke 马轲

“出身”这个观念的渊源是什么，和“门第”有什么区别？What is the origin of the concept of "ancestry" and what is the difference with "family status"？

朱贤巍：出身这个概念应该是来自马克思的阶级理论，是舶来品。隐含着阶级斗争的腥风血雨。门第是属于中国传统社会的范畴，如书香门第，官宦人家等，其中并无暴力因素。

Zhu Xianwei: I suppose the notion of ancestry comes from Marxian class theory, meaning it's an import product. It refers implicitly to the bloodshed of the class struggle. The categories of family status (mendi) were coined by Chinese traditional society: the scholar–gentry family, the public officials family, etc. Back then there wasn't any violence involved in this.

关于“出身”有什么令人深刻的记忆？What cause of profound memory has "ancestry"？李飒：“出身”，我的理解，就是我们来自于哪儿。小时候的记忆是“温暖而懦弱”的。那時候生活条件不好，但父母竭尽所能。温暖，但造成我懦弱的性格。

Li Sa: "Ancestry", in my understanding, has to do with our origins. My childhood memories are of "warmth and faintheartedness". Back then, we had poor living conditions, but our parents did the best they could. Although we had a warm family life, these conditions also sowed the seeds for my somewhat cowardly personality.

陈恒：我自己认为我应该是农民“出身”最令人深刻的记忆当然是土地，我看过费孝通先生写的一本薄册子，叫乡土中国，我明白农民的特质是不动，总是扎根只要这块土地能够生存，就几代人扎根，实在到了极限，那就到另外一块土地上开枝散叶，所以就会看到有中国人即使到了寒冷的北欧也会在地里撒把种子，看看能不能长出什么来！但这种特质对现代生活来说是有有点问题的！现代生活是要动的！是商业的，对人要求应该是日新月异！对艺术来说也是这样的，所以会让我困惑矛盾。

Chen Heng: I feel as though I derive from a "ancestry" of farming folk. My most profound memories are obviously those of the land. I read a thin volume written by Fei Xiaotong, which is entitled Rural China/ Earthbound China. I get it, the farmer's idiosyncrasy is to remain inert, constantly striking root in his plot of land, as long as it provides him enough for his livelihood. After a few generations have struck root, they've reached the limit, and then they look for yet another piece of land on which to sow their offspring. Hence, even on the most barren lands of northern Europe you can see Chinese people sowing a handful of seeds to see whether or not something will grow. Yet such idiosyncrasy proves quite problem–atic for life in modern times. Modern life needs to be on the move. Anything involving commerce requires constant renewal from humans. Art is no different, which is why I feel so puzzled and ambivalent. 由甲：我们不需要听“我们从哪里来？” ，我们的根在哪里？，我们存在的本源是什么，这种故事吗？在某种程度上也许这和基因有关，但更和养育中受到的教育和拥有的社会可能性有关，并且会一直延伸到工作中。我相信，哪怕我们已经不再住在原先那个地方，或者建立了新的家庭，能够了解祖宗先辈的故事对于获得归属感

should be mostly criticized？

马轲：这个时代的恶，我身上全有。我体察，审视，无从批判。Ma Ke: The evils of this era are all present in me. I can only experience and observe, inspect and examine, but am in no position to criticize.

徐赫：我觉得还是有很强的两面性，容易妥协，缺乏足够的勇气。

Xu He: I feel a strong duality. I compromise easily, and lack the necessary courage.

由甲：恐惧，尤其是对新的不同的事物有恐惧。进化总是不向着正确或最优秀的方向走的，我们也必须重新审视这个问题。但我相信恐惧不管怎么说都是令人停滞不前的感情。我们都不知道这世界会走向何方——可是以前就知幺么？——世界变得也越来越快——这是好事。我才不想活在世纪几百年都不变的世界里。我们站在历史的前线，这是多么令人兴奋的事情啊。警惕确实重要，但恐惧不是选择之列。

Stefanie Thiedig: Fear. Especially fear of the new and different. Evolution is not always right or best, it has to be reconsidered, but I believe fear is the most stag–nant of all ways. We do not know where times are heading – have we ever? – and things are changing faster and faster – this is great, I would not want to live in middle ages where everything is the same for centuries, we stand on the line of history, it is exciting. Attention is important, but fear is not an option. 朱贤巍：我怀疑是否有时代特征，至少我无法定义它。Zhu Xianwei: I wonder whether there's really any defining characteristic of these times. At any rate, I'm unable to define it.

在你现在仍然可以交流的朋友之中，最早的那位是什么时候认识的，是什么原因让你们可以一直做朋友？Among your friends upon which you still communicate with, which are the ones you know longest and what is the reason you can always be friends？

马轲：现实令人孤独。适当的距离和空间，相互包容是一直做朋友的原因。

Ma Ke: Reality makes people lonely. Tolerating one another whilst staying at appropriate distances and spaces is the reason why we've been friends all along. 由甲：我觉得和家人聊天给人提供了理解不同观点的好机会，否则面对不同观点人肯定扭头就走了。我们会选择一条路上的朋友。当然不是所有的友谊，但有些友谊能够顶住风浪，伴你一生。我猜这主要是关于信任的。我们能永远做朋友，不管对方做了什么吗？我不知道。友谊不是一张蓝图，家庭也不是。Stefanie Thiedig: I think, family members are an opp–ortunity of having to deal with differing world views one would otherwise turn away from; friends are chosen, because we ride the same waves. Not many, but some friendships even carry on a lifetime, hanging on in the wind of changes both take. I guess this is mainly about trust. Always and whatever the other one does? Friendship is not a blueprint, neither is family.

Chen Heng 陈恒

“出身”对我的隐含意义？困扰和障碍？我该如何去解？What meaning implies "ancestry" for oneself？Distress, obstacle？How can one leave it behind？

马轲：“出身”是一种最初的生命确认，本质上是一种控制。“出身”对我的困扰是一种心灵的扭曲，产生自

和一种同是一家人的感觉都更为重要。人人都需要社会纽带，而这种方式是最简单的，或者是最困难的，但不管怎么说都是人类至今能找到的方式中最持久的一种。你还是三岁小孩儿时只会这样那样的，就和你爷爷一样。Stefanie Thiedig: Do we not all need stories of "Where we come from", where we originate, of our source of being? In case of DNA, this might be relevant to some extant, it is more relevant in case of the educational and social possibilities we had been given in our upbringing and going into our careers. Afterwards, I believe the ancestral and family stories become more important to associate ourselves with a group of belonging, a feeling of home – even though we might not live there anymore or have built up our own. We all need social bonding and this is the easiest, or most difficult, but nevertheless most lasting form humans have found until now. When you were three years old, you this'n't that – just like your great–grandfather. 朱贤巍：对我来说，出身仅仅只是填表时的概念而已。对我的父辈来说，则是切肤之痛。Zhu Xianwei: For me personally, the notion of "ancestry" is only of relevance when filling out an application form. As for elder generations, for them it's a keenly felt, painful experience.

“出身”对自身的影响是如何慢慢消失的。How is the influence of "ancestry" on oneself slowly fading away？

由甲：也许这会变成一种坚持前行，不断完善的想法。Stefanie Thiedig: It might become a vision of carrying on, doing it better, having to keep up with. 朱贤巍：一九八九年以后，出身这一概念随着中国进入所谓改革开放时代而渐渐弱化乃至消失。Zhu Xianwei: After 1989, the notion of "ancestry" has gradually weakened and disappeared, in the wake of China's entry into the so–called era of reform and opening–up.

Li Sa 李飒

什么情况下我们可以“反出身”？Under which circumstances can we "oppose ancestry"？

马轲：“出身”是政治统治下的产物，代表一种社会秩序。反对他就是挑战社会秩序。在一个极端的时代，“反出身”会付出生命的代价。其实，在任何一个时代，挑战既定的社会秩序都需要极大的勇气以及作为代价的牺牲准备。只是在今天，“出身”不再对个体生命具有一成不变的决定意义。

Ma Ke: "Ancestry" is a product of political dictatorship. It represents a social order. To oppose it would be to defy the social order. In a former extreme era, people paid with their lives for opposition against "ancestry". Actually, in any era, to challenge the established social order requires immense courage as well as being prepared to pay the price of self–sacrifice. However, at present, "ancestry" has stopped bearing unalter–able, decisive significance for the lives of individuals. 谷泉：“出身”是一种被给予。人一旦拥有自我，就拥有了反对被给予的能力，就可以“反出身”，也就可以从“出身”中获得解放。

Gu Quan: "Ancestry" is a product of political dictators–

卑的心理障碍。我一直有一种躲避现实的倾向，随着年龄的增长，我认为从实际出发是通往理想的真实道路，去积极的生活和创造。

Ma Ke: "Ancestry" is the initial confirmation of life. Essentially it's a kind of control. For me, the troubling thing about "ancestry" is that it is a distortion of the mind, a mental barrier that produces self–abase–ment. I've always had a tendency to shy away from reality. As I grew older, I felt that to depart from practical things was the true road to my ideals, and to living and creating positively.

李飒：“出身”隐含的意义在于我们在文化上来自于哪里？“出身”是一条线索，梳理的目的是为了弄清我们要去哪儿。

Li Sa: The meaning contained in "ancestry" has to do with where we come from culturally. "Ancestry" is a kind of thread. The purpose of combing it out is to figure out where we are headed.

谷泉：对于这一群70后而言，每个人都在一直拒绝宿命强迫给我们的标签。大家选择“出身”作为展览主题，可能也是想以某种超越的视角，坦然抖落，一路风尘。

Gu Quan: Every one of us post–1970's people is constantly refusing the labels enforced onto us by predestination. The fact that we all chose "ancestry" as the theme of our exhibition, perhaps means that we want to use a transcendent viewpoint to calmly shake it off, undergoing hardships along our journey. 由甲：几年前，我开始研究我们家的历史。因为我祖母当时快100岁了。每个家庭的性质和家庭成员做了什么，正在做什么有关——或者没做什么。我家很普通，人也都很普通。哪怕他们没有经历过非常时期——恐怕也永远不会——仍然有着令人难以置信的故事去挖掘。我不觉得这是把它们抛在脑后。我觉得叙述这些生命的故事本身就很有趣。我很幸运，有个充满爱，思维开放的家庭。经过了叛逆期，我可以向他们的世界打开，理解——或者不能。但是这不也是理解的一种形式吗？

Stefanie Thiedig: A couple of years ago, I started looking into my family history, because my grandmo–ther was about to turn 100 years old. What every family is, has to do with what their members do and have done – or what they have not. I have an ordinary family with ordinary lives, and even if they had not lived in extraordinary times – which is probably never the case –, there are always incredible stories to find. I do not think it is about leaving them behind, I find it very interesting of how all these lives are narrated. I am very lucky with a loving and open family, and I guess after the revolting years one can open up to their way of world understanding – or maybe not, but is this not also a way of comprehension for oneself？朱贤巍：就我个人的经历来说，在我成长的经历中，对出身这一概念没有什么体验。Zhu Xianwei: From what I've experienced personally, in my experiences growing up, I haven't had any taste of the notion of "ancestry".

Xu He 徐赫

出身两个字让你第一时间想到什么？Ancestry: What is it you think about first？

马轲：心有余悸。

Ma Ke: I have a lingering fear in my heart.

李飒：我父亲，他的突然去世让我深陷“沮丧”。

hip. It represents a social order. To oppose it would be to defy the social order. In a former extreme era, people paid with their lives for opposition against "ancestry". Actually, in any era, to challenge the established social order requires immense courage as well as being prepared to pay the price of self–sacrifice. However, at present, "ancestry" has stopped bearing unalterable, decisive significance for the lives of individuals. 陈恒：我对这个“反出身”是这样理解的，有时候我们反对现实中的自我，希望改变。有时候我们反对“父亲”希望血缘能够断裂独立成人。Chen Heng: My interpretation of "opposing ancestry" is as follows: sometimes we are opposed to our real self, resulting in the wish to change. Sometimes we oppose our "father–figure", resulting in the wish to rupture our blood ties in order to grow up independently.

朱贤巍：在今天，出身作为它原有的政治含义及社会人群区分功能已然失效。从问题上来看，显然你是把出身作为一种对人性的束缚而理解的。这样也许应该探讨在当下“出身”的概念及含义方可有的放矢。

Zhu Xianwei: In today's world, ancestry's original political implications and its function of differentiating social groups have all but ceased to be effective. Judging from the question, you apparently interpret ancestry as a kind of constraint of human nature. If that's the case, perhaps we should explore the current–day concept and meaning of "ancestry", before we can arrive at a more targeted approach.

什么情况下“出身”会让我们感到绝望？Which circumstances make us feel desperate about "ancestry"？

马轲：假如“出身”是决定命运唯一的、决定性的因素，是既令人悲哀又令人绝望的。

Ma Ke: If "ancestry" is the one and only decisive factor that seals people's fates, then that leads to sorrow and desperation.

李飒：“出身”既有可能产生力量，也是困惑和迷茫的来源，像一个无法走出的迷宫。

Li Sa: "Ancestry" on the one hand may produce a force, while on the other it can be a source of perplexity and bewilderment, like a labyrinth without an exit.

谷泉：把过去当作资本的人，在未来就会被“出身”拖累，因而感到绝望。扔掉昨天，脚步轻盈。

Gu Quan: People who treat the past as capital, will one day be encumbered by "ancestry", and feel desperate because of it. If we were to throw away the past, we would feel light on our feet.

由甲：仅仅因为出身而得到一份工作或参加一个展览并为此害臊。Stefanie Thiedig: If one has to be embarrassed only getting into this job, exhibition, collection etc. because one "posses–ses" the right family trees.

什么情况下可以从“出身”中获得解放？Under which circumstance can we liberate ourselves from "ancestry"？

由甲：通过无论如何都要做好的精神—或者梦想着做好的精神。Stefanie Thiedig: By being good no matter what – or dreaming about it …

谷泉Gu Quan

你何时发现再也回不到家乡了？When did you realize there is no more turning home？

马轲：与其说现实发生了天翻地覆的变化，不如说自己变了。当我发现自己不是以前的自己时就再也回不到家乡了，或许人生

Li Sa: My father, his sudden death left me utterly "dispirited". 陈恒：我对“出身”的理解大约有几个意思，一个是建国后划分成份，在十年文革的特殊时期达到顶峰，从改革开放开始逐渐消解，消解大约用了30年的时间！另外对一个人身份的另一种解释，这个人 是工人“出身”或知识分子“出身”，学文艺的“出身”等等。比如我就经历过表格成份一栏里填过地主，富裕中农，直到群众为止，现在一般被认为是画画的“出身”！我仔细想过我应该是农民“出身”比较合适。但这种身份认证，自我而上会有三代人受影响，我想最强烈的会作用在我爷爷和父亲身上，当然也会影响到我，只不过它隐含在身上！我们这一代人正好经历了30年的剧烈变化，有时候思想已经生在高铁上，身体却在和“出身”的根拉扯，当然会有困惑，会有障碍。我没有很好的办法去解，但是作用在身上的矛盾，有时候也未偿不是好事，它没准会产生一种力，像拉满的一张弓！Chen Heng: My interpretation of "ancestry" comprises a few aspects. One is that after the founding of the country, the demarcation of status reached its culmination during the decade–long special period of the Cultural Revolution, but started to gradually dissolve from the reform and opening–up era. It's been dissolving for about 30 years! Another interpretation is that of a person's identity, the question of whether a person's "family background" is one of workers, of intellectuals or of studying liberal arts. For example, when signing a section of a form, I've had the experiences of filling in "land owner" (dizhu), well-to–do middle peasant (fuyu zhongnong), all the way to [being part of] the masses (qunzhong). These days I generally like to think of myself as being of painter's "descent". After giving it some detailed thought, I think being of farmer's "descent" is more suitable. But out of the three influenced generations (myself at the bottom rung) the effect of this authentication will be most intensely felt by my grandfather and father. Of course, I'll also be influenced by it, but it's implied in my body. People of my generation have experienced 30 years of drastic changes. Sometimes the mind is already racing on the high–speed train, while the body's pulling at the roots of "ancestry". Of course there'll be puzzlement, and there'll be obstacles. I don't have a good solution, but the contradictions that take effect on the body aren't necessarily always a bad thing. It could produce a kind of force, like a bow stretched to the limit. 朱贤巍：填表。Zhu Xianwei: Filling out forms.

从事艺术行业和你家庭有关系吗？会对你的子女产生影响吗？为什么？Does your family have any relation with the art industry？Will your children have an impact on it？Why？

马轲：由于父亲年青时画画，我对自己画画有一种天生的认同和归属感。任何人都会对子女产生影响，在于自己是什么人而不在于从事什么行业。

Ma Ke: Because my father painted when he was young, I have a kind of natural acknowledgement of and affilia–tion with my own paintings. Anybody will have an influence on his or her son and daughter. This has to do with what kind of person you are, not with what your profession is. 陈恒：我想是有关系的！我之所以成为现在的自己，往上追溯三代人，比如家族当年的荣耀，会在亲人之间口口相传，比如父亲…一位永不服输的能工巧匠，和厉害家长！温和善良的母亲…家族的荣耀会让我有自豪感，父母让我知道坚持和耐心！Chen Heng: I think they are related! To know the reason I've become my current self, I have only to retroactively acknowledge three generations. For example, the former glory of the family will be orally passed on by generations of

根本就没有回去的路。

Ma Ke: It's not so much reality that has undergone drastic changes, but rather the person himself. Upon realizing that I'm not the person I used to be, I was no longer able to return to my hometown. Perhaps in life there's no way back at all.

李飒：一旦走出家门，就再也回不了家乡了。一旦走出，你永远都身在“它处”。

Li Sa: Once we've exited the house, we can't return to our hometown. Once you leave, you'll always be "some place else". 陈恒：有时候我梦中会回去，经常是少年的样子，风景还是那样，人儿永远年轻，但我知道早已物事人非，还回去干什么？Chen Heng: Sometimes in my dreams, I'll go back. Most of the time I dream of when I was a young child. The scenery remains the same, all of the people stay young forever, but I know it’s no longer the way I recall it, so what's the point of going back？

徐赫：从小就没啥家乡的概念，可能是出生地和长大的城市不一样吧，出生地一点印象没有，但是填表必须填它，长大的城市在填表中一直不被出现，所以，一被别人问老家在哪儿，都要恍惚一下，祖辈的城市？出生地？还是成长地？都不是一个地方啊！如果问哪儿的人，我还是愿意回答成长的城市。至于回不到家乡，我父母也不在那座城市居住之后，就很少回去了。其实家乡也不一定非要是个地方，它也可能是个记忆、味道、人、某种关系和习惯的生活……

Xu He: Since I was little, I haven't had any affinity with the notion of hometown. Perhaps it's because I was born and grew up in different places. I don't have any recollection of my place of birth, yet I still have to fill it in when I fill out a form. The city where I grew up simply doesn't appear anywhere on any form, so when others ask me where I'm from, I'm always overcome by a slight confusion. Do they mean the city of my ancestors? The city where I was born? The place where I grew up? Those are all different places! When someone asks where I'm from, I'm more inclined to answer the city where I grew up. As for not being able to return home: after my parents left that city, I only went there sporadically. Actually, my hometown doesn't necessarily need to be that place per se. Maybe it can be a certain memory, a flavor, a person, a certain connection or a life of habits.

由甲：其实我还是回家的，因为我每年都回父母家住几个星期或几个月。我有的时候是热爱和他们在自然中生活的。

Stefanie Thiedig: Actually I am still returning home as in living with my parents for weeks or months every year. I love to be a part of them living in nature sometimes.

朱贤巍：这二十年“家乡”发生了巨大的变化，无论在精神上还是物质上。作为移居海外的我，前几年的确曾经有失去家乡的感受。但是家乡更应该是一个变化的概念，它随着我的生活状态和意识状态的变化而改变。对我目前来说，德国和中国都可以是我的家乡。

Zhu Xianwei: The last twenty years, my "hometown" has changed drastically, both spiritually and materially. Having migrated abroad, a few years back I had truly lost that feeling of having a hometown. But I assume the hometown is more a notion of change. As my living state and state of consciousness change, it too changes. For me perso–nally, both Germany and China can be my hometown.

你觉得身上最应该批判的时代特征是什么？Which of this time's characteristics do you feel

relatives, for example onto my father … a skillful crafts–man who never accepts defeat, as well as a strict parent. A benign mother … the glory of my family causes me to be proud. My parents taught persistence and patience! 徐赫：至少和我姥爷、父母还是有关系的，我姥爷民国时期武汉艺专毕业，有说是国立艺专在抗战时临时组建。我父母按现在的说法也是文艺青年，可惜受时代影响无法实现自己的文艺梦。

Xu He: At any rate, I still am in contact with my grand–father and my parents. During the republican era, my grandfather graduated from the Wuhan Art Institute. It is said that the National Art Institute was temporarily formed during the anti–Japanese resistance. To borrow a term from the present, both my parents were artistic hipster youths. Unfortunately, in their day and age, it was impossible to accomplish one's owe artistic dreams. 由甲：没有关系。我没有子女。但是我会和我家人分享我的美学世界，而且被他们影响和反影响的。

Stefanie Thiedig: No relations at all. I do not have kids, but of course I share my aesthetic world views with my family and are influenced by or in opposition to them.

朱贤巍：我选择艺术与家庭对我的支持是分不开的。Zhu Xianwei: My choice of art and the support I get from my family are inextricably connected.

身份有政治吗？为什么？Is identity political? Why？

马轲：身份是个体的基本政治体现。

Ma Ke: Identity is the basic political manifestation of the individual.

谷泉：只要人类存在，就需要重新配置资源。身份是其中重要条件，是毋庸置疑的政治。

Gu Quan: As long as humanity exists, there’s always the need for re–allocating resources. Identity is an important condition in this. It's an undisputed politics.

由甲：作为世界的一员，你会和社会及政治框架产生链接。现在哪怕搬到番茄农场里都是政治的，也就是反政治的宣言。Stefanie Thiedig: Being a part of the world puts you in contact with society and its political framework, nowadays even moving to a farm growing tomatoes is a political (anti–political) statement.

朱贤巍：身份可以有政治，也可以没有。这要看身处什么时代以及什么国家。也要看如何理解此处政治的含义。广义上讲，任何身份都与政治脱不了干系。

Zhu Xianwei: Identity can be political. I can also be non–political. It depends on what era and country one finds oneself in. It also depends on how one interprets politics here. Viewed in a general sense, no identity can be free from politics.

Stefanie Thiedig 由甲

从出身和对自我概念的理解来说：你是谁？Who are you – regarding your ancestry and your own self–concept？

马轲：我认为“我”是通过自己的社会实践创造出来的。是一个不断变化的活体。

Ma Ke: I feel that the "I/ ego" is constructed through one's own social practice. It's an ever–changing organism.

李飒：“出身”就像被撕开的空白，无论过去拥有什么，都不足以让我心安理得。

Li Sa: "Ancestry" is like a blank that has been torn apart. No matter what I used to possess in the past, it's not enough to put me at ease.