GREATEST HITS

主 ORGANIZED 辦

红砖美术馆 RED BRICK ART MUSEUM

丹·格雷厄姆精選輯

丹・格雷厄姆

精選輯

美國藝術家丹・格雷厄姆在當代藝術的眾多重要發展動態上始終走在前沿，包括觀念藝術、影像和電影裝置藝術、行為藝術和特定場域雕塑等。本次展覽以 20 余件作品完整地為觀眾呈現了格雷厄姆 50 多年創作的特點概觀。

上世紀 60 年代初到 70 年代，格雷厄姆開始探索有關行為、裸露、偷窺、鏡像以及日常的種種議題。為了獲得最廣泛的受眾，格雷厄姆將作品以廣告的形式登在報刊雜誌上，被視作他正式介入觀念藝術創作的里程碑。這些作品作為展覽的一部分，將在中國首次展出。

格雷厄姆的作品常常模糊私密與公開、包容與排斥之間的界線。他的早期行為影像將牆面等大的鏡子、攝像機以及觀眾的參與融合在一起，著重呈現了藝術的互動性和反思性，代表藝術家開創性地使用錄像來記錄感知，也印證了他對電影符號學的偏好。格雷厄姆的多件影像作品也強調了搖滾音樂的文化價值，並展現了他與青年文化的交匯以及他在跨界合作上的創新。展覽名稱取自格雷厄姆的《精選輯》——一份藝術家過去幾年中收錄的音樂，在展覽期間供觀眾聆聽。

“館”系列作為格雷厄姆最為著稱的作品，重點強調了空間、時間和建築環境，體現了建築轉變社會感知體驗的能力。本次展覽還將呈現一個全新委任的“館”和多件經典作品模型，通過作品與紅磚美術館建築本身的直接接觸，強調了藝術家一直致力於探索的建築環境與居住者之間的共生關係。

DAN GRAHAM

GREATEST HITS

American artist Dan Graham has been at the forefront of many of the most significant developments in art, including conceptual art, video and film installation, performance and site-specific sculpture. Spanning five decades of the artist's work, this comprehensive exhibition offers a complete overview of the artist's practice and features over twenty new, recent and historical pieces.

Graham first began exploring issues of the performative, exhibitionism, voyeurism, mirroring and the mundane in the early 1960s and 1970s. As a means of reaching the widest possible audience, the placement of artwork as adverts in newspapers and magazines became Graham's preferred method of dissemination at this time. Marking Graham's entry point into conceptual art, these works will be displayed in China for the first time as part of this exhibition.

The works of Graham often blur the lines between private and public, inclusion and exclusion. His visionary embrace of performance art is also captured in the exhibition through videos of early performances. These historical pieces represent the artist's pioneering use of video to document perception and illustrate his interest in the semiotics of film. Other works, sample the artist's favorite music from different periods of history while taking into account the broader social contexts of the time through a focus on religion and politics and highlight the cultural importance of rock music and showcase Graham's engagement with youth culture, as well as his innovative approach to cross-disciplinary collaboration. The exhibition is named after Graham's *Greatest Hits*, a music playlist he has been compiling for the past several years, will be available for visitors in a specially created room.

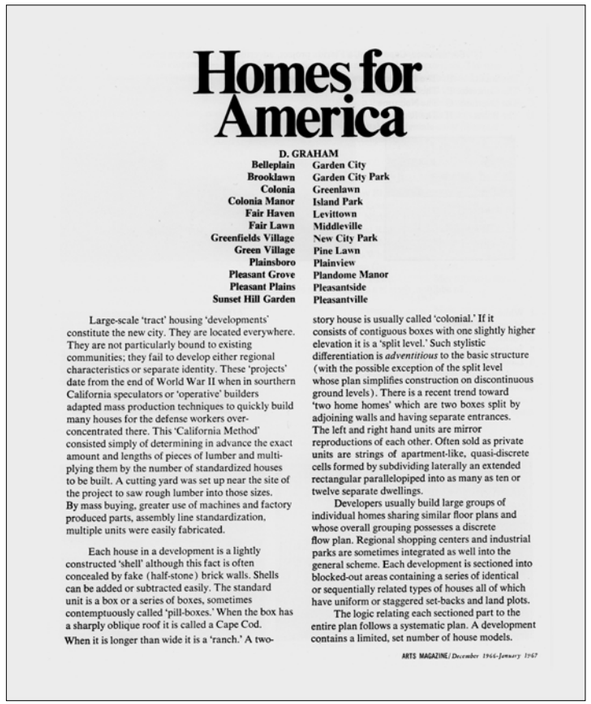
Graham's pavilions, for which he is perhaps best known, place special emphasis on space, time and the built environment, pointing to architecture's ability to shift societal perceptions and experience. A newly commissioned pavilion and a number of models are featured in the exhibition. Through a direct engagement with the museum's architecture, the exhibition also presents Graham's ongoing investigation into the symbiosis between architectural environments and their inhabitants.

Dan Graham GREATEST HITS

美國家園

HOMES FOR AMERICA

1967
© 丹・格雷厄姆 _ 由丹・格雷厄姆提供
© Dan Graham _ Courtesy Dan Graham



Homes for America

D. GRAHAM

Belleplain
Brooklawn
Colonia
Colonia Manor
Fair Haven
Fair Lawn
Greenfields Village
Green Village
Plainsboro
Pleasant Grove
Pleasant Plains
Sunset Hill Garden
Garden City
Garden City Park
Greenlawn
Island Park
Levittown
Middleville
New City Park
Pine Lawn
Plainview
Plandome Manor
Pleasantside
Pleasantville

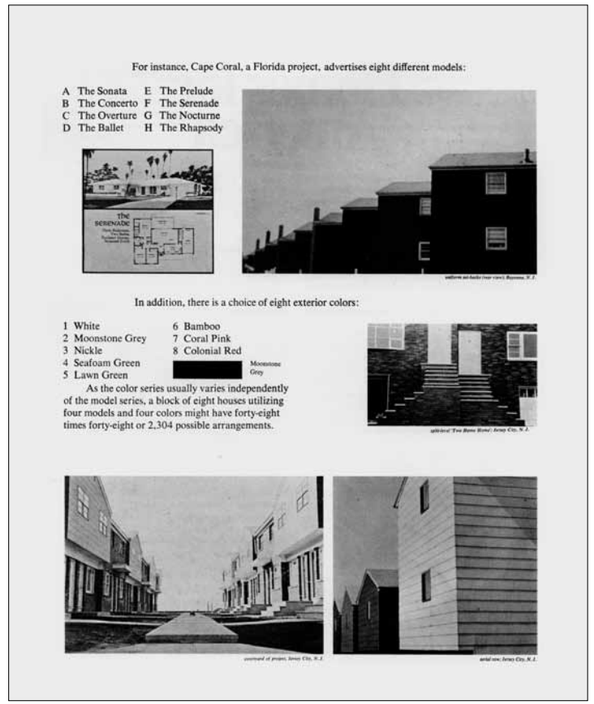
Large-scale 'tract' housing 'developments' constitute the new city. They are located everywhere. They are not particularly bound to existing communities; they fail to develop either regional characteristics or separate identity. These 'projects' date from the end of World War II when in southern California speculators or 'operative' builders adapted mass production techniques to quickly build many houses for the defense workers over-concentrated there. This 'California Method' consisted simply of determining in advance the exact amount and lengths of pieces of lumber and multiplying them by the number of standardized houses to be built. A cutting yard was set up near the site of the project to saw rough lumber into those sizes. By mass buying, greater use of machines and factory produced parts, assembly line standardization, multiple units were easily fabricated.

Each house in a development is a lightly constructed 'shell' although this fact is often concealed by fake (half-stone) brick walls. Shells can be added or subtracted easily. The standard unit is a box or a series of boxes, sometimes contemptuously called 'pill-boxes.' When the box has a sharply oblique roof it is called a Cape Cod. When it is longer than wide it is a 'ranch.' A two-story house is usually called 'colonial.' If it consists of contiguous boxes with one slightly higher elevation it is a 'split level.' Such stylistic differentiation is *adventitious* to the basic structure (with the possible exception of the split level whose plan simplifies construction on discontinuous ground levels). There is a recent trend toward 'two home homes' which are two boxes split by adjoining walls and having separate entrances. The left and right hand units are mirror reproductions of each other. Often sold as private units are strings of apartment-like, quasi-discrete cells formed by subdividing laterally an extended rectangular parallelopiped into as many as ten or twelve separate dwellings.

Developers usually build large groups of individual homes sharing similar floor plans and whose overall grouping possesses a discrete flow plan. Regional shopping centers and industrial parks are sometimes integrated as well into the general scheme. Each development is sectioned into blocked-out areas containing a series of identical or sequentially related types of houses all of which have uniform or staggered set-backs and land plots.

The logic relating each sectioned part to the entire plan follows a systematic plan. A development contains a limited, set number of house models.

ARTS MAGAZINE/ *December 1966-January 1967*



For instance, Cape Coral, a Florida project, advertises eight different models:

A The Sonata
B The Concerto
C The Overture
D The Ballet
E The Prelude
F The Serenade
G The Nocturne
H The Rhapsody

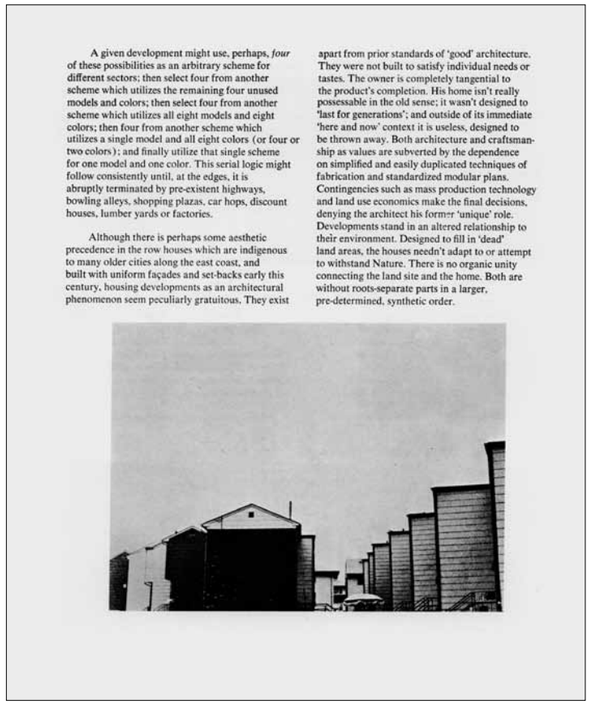
THE SERENADE

In addition, there is a choice of eight exterior colors:

1 White
2 Moonstone Grey
3 Nickle
4 Seafoam Green
5 Lawn Green
6 Bamboo
7 Coral Pink
8 Colonial Red

Moonstone Grey

As the color series usually varies independently of the model series, a block of eight houses utilizing four models and four colors might have forty-eight times forty-eight or 2,304 possible arrangements.



A given development might use, perhaps, *four* of these possibilities as an arbitrary scheme for different sectors: then select four from another scheme which utilizes the remaining four unused models and colors; then select four from another scheme which utilizes all eight models and eight colors; then four from another scheme which utilizes a single model and all eight colors (or four or two colors); and finally utilize that single scheme for one model and one color. This serial logic might follow consistently until, at the edges, it is abruptly terminated by pre-existent highways, bowling alleys, shopping plazas, car hops, discount houses, lumber yards or factories.

Although there is perhaps some aesthetic precedence in the row houses which are indigenous to many older cities along the east coast, and built with uniform façades and set-backs early this century, housing developments as an architectural phenomenon seem peculiarly gratuitous. They exist apart from prior standards of 'good' architecture. They were not built to satisfy individual needs or tastes. The owner is completely tangential to the product's completion. His home isn't really possessable in the old sense; it wasn't designed to 'last for generations'; and outside of its immediate 'here and now' context it is useless, designed to be thrown away. Both architecture and craftsmanship as values are subverted by the dependence on simplified and easily duplicated techniques of fabrication and standardized modular plans. Contingencies such as mass production technology and land use economics make the final decisions, denying the architect his former 'unique' role. Developments stand in an altered relationship to their environment. Designed to fill in 'dead' land areas, the houses needn't adapt to or attempt to withstand Nature. There is no organic unity connecting the land site and the home. Both are without roots-separate parts in a larger, pre-determined, synthetic order.

Each block of houses is a self-contained sequence — there is no development — selected from the possible acceptable arrangements. As an example, if a section was to contain eight houses of which four model types were to be used, any of these permutational possibilities could be used:

AABBCCDD	ABCDABCD
AABBDDCC	ABDCABDC
AACCBBDD	ACBDACBD
AACCDDBB	ACDBACDB
AADDCCBB	ADBCADBC
AADDBBCC	ADCBADCB
BBAACCDD	BADCBADC
BBAADDCC	BACDBACD
BBCCAADD	BCADBCAD
BBCCDDAA	BCDABCDA
BBDDAACC	BDACBDAC
BBDDCCAA	BDCABDCA
CCAABBDD	CABDCABD
CCAADDBB	CADBCADB
CCBBDDAA	CBADCBAD
CCBBAADD	CBDACBDA
CCDDAABB	CDABCDAB
CCDDBBAA	CDBACDBA
DDAABBCC	DACBDACB
DDAACCBB	DABCDABC
DDBBAACC	DBACDBAC
DDBBCCAA	DBCADBCA
DDCCAABB	DCABDCAB
DDCCBBAA	DCBADCBA

The eight color variables were equally distributed among the house exteriors. The first buyers were more likely to have obtained their first choice in color. Family units had to make a choice based on the available colors which also took account of both husband and wife's likes and dislikes. Adult male and female color likes and dislikes were compared in a survey of the homeowners:

'LIKE'

Female	Male
Skyway Blue	Skyway Blue
Lawn Green	Colonial Red
Nickle	Patio White
Colonial Red	Yellow Chiffon
Yellow Chiffon	Lawn Green
Patio White	Nickle
Moonstone Grey	Fawn
Fawn	Moonstone Grey

'DISLIKE'

Female	Male
Patio White	Lawn Green
Fawn	Colonial Red
Colonial Red	Patio White
Moonstone Grey	Moonstone Grey
Yellow Chiffon	Fawn
Lawn Green	Yellow Chiffon
Skyway Blue	Nickle
Nickle	Skyway Blue

20 世纪 60 年代末，随著位於曼哈頓的約翰・丹尼爾斯畫廊的結束，格雷厄姆開始將報刊雜誌作為其藝術創作的第一現場。除了撰寫藝術和音樂評論，格雷厄姆還經常在雜誌的廣告頁面中插入自己的文字或攝影作品。關於在雜誌上的作品，格雷厄姆這樣說：“60 年代彌漫著挫敗貨幣價值的想法，所以我便想要在雜誌上放些東西，在雜誌上它們是沒有任何價值的一次性事物。同時，由於這樣的作品是藝術批評與隨筆的結合，因此它也是個混合體：雜誌頁面作為一個藝術作品。”這些照片質疑了公共建築與私人建築之間的關係，以及每種空間如何影響了人們的行為。格雷厄姆的一些早期觀念作品探討了在期刊上印刷藝術作品的不同形式。1965 年格雷厄姆開始拍攝“美國家園”系列作品的彩色照片。他拍攝了獨門獨戶的住宅、新建的購物區、車庫，以及美國郊區的路邊餐館。這一攝影系列，作為紙上空間的第一批作品，以兩頁的篇幅刊登在《藝術雜誌》上。這篇“文章”是一系列文字和攝影作品的匯集。

Following the closure of his Manhattan-based space, the John Daniels Gallery, in the late 1960s, Graham turned to magazines as the primary venue for his art. In addition to contributing art and music criticism, Graham created text and photographic pieces often published between the magazines' advertisements. Of his magazine work, Graham said, "There was this whole idea of defeating monetary value in the air in the '60s, so my idea was to put things in magazine pages where they'd be disposable with no value. And that was a hybrid also because the work was a combination of art criticism and essay: magazine page as an artwork." These photographs question the relationship between public and private architecture and the ways in which each space affects behavior. Some of his first conceptual works dealt with different forms of printed artwork of numeric sequences. In 1965 Graham began shooting color photographs for his series *Homes For America*. All the photographs taken were of single-family homes, new shopping precincts, truck depots and roadside diners around the American suburbs. This photo series, one of the first artworks in the space of text, was published as a two-page spread in *Arts* Magazine. The "article" is an assembly of texts including his photographs.

Dan Graham

GREATEST HITS

表演者 / 觀眾 / 鏡子

PERFORMER / AUDIENCE / MIRROR

單頻道有聲黑白錄像
Single channel black and white video with sound
1975
© 丹・格雷厄姆 _ 由裡森畫廊提供
© Dan Graham _ Courtesy Lisson Gallery

這件作品在舊金山“錄像解放美國”錄制，它是針對觀眾 | 表演者關係和主觀性 | 客觀性概念的現象學調查。格雷厄姆站在鏡面之前，面對著觀眾；他描述了觀眾的動作及其含義。然後轉身對著鏡面描述自己和觀眾。格雷厄姆寫道：“面對著鏡子，觀眾能夠立刻將自己視為公眾的集合（作為一個整體），抵消了表演者（的敘述）賦予的定義。觀眾可以立刻看見鏡中映射出的自己，而表演者的描述稍稍延遲了。首先，觀眾‘客觀地’（‘主觀地’）認出了自己，接下來，聽到從表演者的角度‘客觀地’（‘主觀地’）描述的自己。”

Recorded at Video Free America in San Francisco, this work is a phenomenological inquiry into the audience/performer relationship and the notion of subjectivity/objectivity. Graham stands in front of a mirrored wall facing a seated audience; he describes the audience's movements and what they signify. He then turns and describes himself and the audience in the mirror. Graham writes: "Through the use of the mirror the audience is able to instantaneously perceive itself as a public mass (as a unity), offsetting its definition by the performer ('s discourse). The audience sees itself reflected by the mirror instantly while the performer's comments are slightly delayed. First, a person in the audience sees himself 'objectively' ('subjectively') perceived by himself, next he hears himself described 'objectively' ('subjectively') in terms of the performer's perception."

戶外視頻投影

VIDEO PROJECTION OUTSIDE HOME

建築模型，著色木材和塑料
Architectural model, painted wood and plastic
22.9 x 50.8 x 77.2 cm
1978
攝影：古斯塔沃・穆裡洛
Photography: Gustavo Murillo
© 丹・格雷厄姆 _ 由藝術家和紐約格林・納夫塔利畫廊提供
© Dan Graham _ Courtesy of the artist and Greene Naftali, New York

房子前面的草地上立著一塊巨大的視頻廣告牌，正對著街道上的行人。廣告牌播放著房子裡的人正在觀看的電視節目。當房子裡的電視被關掉的時候，外面的廣告牌也就被關掉了；電視換了頻道，外面這塊巨大的、公共的廣告牌也隨之更換內容。1996 年這個項目在美國加州聖巴巴拉的一戶私人住宅實施。

A large advert video projection screen is placed on the front lawn, facing pedestrians on the sidewalk. It shoes an image of whatever TV program is being watched by the family on their TV set inside the house. When the TV set is off the video projection is off, when the channels are being changed, this is seen on the enlarged public screen outside the house. This project was realised at a private home in Santa Barbara, CA, USA, in 1996.

Dan Graham

GREATEST HITS

孩子們在遊樂場上玩耍

KIDS PLAYING IN PLAYGROUND IN FRONT

汽巴克羅姆相紙
Cibachrome
130.5 x 160.5 cm
1984
© 丹・格雷厄姆 _ 由裡森畫廊提供
© Dan Graham _ Courtesy Lisson Gallery

這三張照片是格雷厄姆 1984 年在英格蘭旅行時拍攝的。照片拍攝的是倫敦和伯明翰之間的某個典型的中途加油站。格雷厄姆想以此表現一成不變的公路旅行生活。

This sequence of three photographs was realised in 1984 on a road trip Dan Graham took in England. They were shop on a typical stopover gas station somewhere between London and Birmingham. Graham wanted to illustrate and highway lifestyle clichés.

Dan Graham GREATEST HITS

搖滾我的信仰

ROCK MY RELIGION

單頻道錄像，55 分 27 秒，黑白和彩色，立體聲
Single channel video tape 55:27 minutes, black and white and colour, stereo sound
1982-1984
© 丹・格雷厄姆 _ 由 EAI 藝術機構提供
© Dan Graham _ Courtesy Electronic Arts Intermix

《搖滾我的信仰》是對當代文化中信仰與搖滾樂的關係的挑釁性論述。格雷厄姆構想了一段從“震顫派”開始的歷史。震顫派是一個早期的宗教團體，奉行克己，相信可以通過舞蹈進入恍惚狀態實現通靈。格雷厄姆以“搖晃、搖擺”的宗教復興活動為出發點，分析了搖滾的崛起——1950 年代生活在郊區的少男少女們把搖滾奉為宗教信仰，並且將搖滾對性和意識形態的表達置於二戰後美國的大背景下考量。帕蒂・史密斯曾明確地提出把搖滾當作宗教，格雷厄姆在影片中重點闡述了她的音樂和哲學。文字、影片和演出片段的複雜拼貼構成了令人信服的論述，探討了使搖滾樂成為文化現象的意識形態的編碼和歷史背景。

主要贊助 | 瑞典斯德哥爾摩現代藝術博物館。其它贊助：紐約州立大學健康協會基金、紐約女性互藝中心。初步剪輯：新思科捨省藝術與設計學院、新思科捨省哈利法克斯市、紐約市青年製片人協會。後期製作：紐約市電子藝術聯盟、加拿大多倫多查爾斯街視頻工作室、紐約第 17 視頻工作室聲音：沃頓・泰爾斯、伊恩・默裡。剪輯：馬特・丹諾斯基、德裡克・格雷厄姆、伊恩・默裡、托尼・奧斯勒。《搖滾我的信仰》作曲：格倫・布蘭卡，《駕車穿過郊區》；音速青年《震動地獄》、《詹姆斯兄弟》。旁白：約翰娜・賽普裡斯、丹・格雷厄姆。特殊效果：伊恩・默裡。音頻剪輯：伊恩・默裡。剪輯助理：托尼・奧斯勒。主要創意：金・戈登、希爾絲廷・羅夫需伊、瑟斯頓・摩爾。特別致謝：伊恩・默裡。共同製作：丹・格雷厄姆、現代藝術博物館，1983-84。

Rock My Religion **is a provocative thesis on the relation between religion and rock music in contemporary culture. Graham formulates a history that begins with the Shakers, an early religious community who practiced self-denial and ecstatic trance dances. With the “reeling and rocking” of religious revivals as his point of departure, Graham analyses the emergence of rock music as religion with the teenage consumer in the isolated suburban milieu of the 1950s, locating rock’s sexual and ideological context in post-World War II America. The music and philosophies of Patti Smith, who made explicit the trope that rock is religion, are his focus. This complex collage of text, film footage and performance forms a compelling theoretical essay on the ideological codes and historical contexts that inform the cultural phenomenon of rock ‘n’ roll music.**

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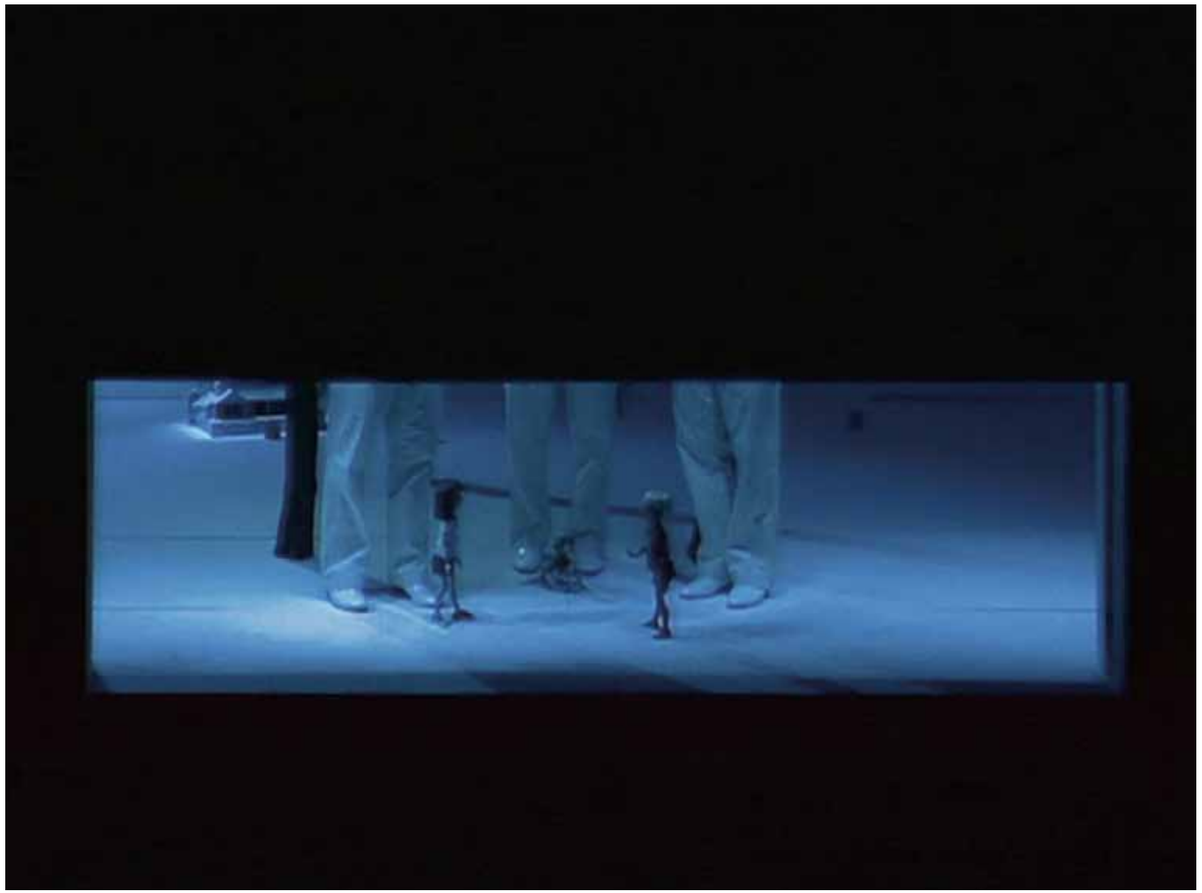
Dan Graham

GREATEST HITS

不要相信 30 歲以上的人

DON’T TRUST ANYONE OVER 30

錄像，35 分 57 秒
Video 35:57 minutes
2004
© 丹・格雷厄姆 _ 由裡森畫廊提供
© Dan Graham _ Courtesy Lisson Gallery



《不要相信 30 歲以上的人》起初是丹・格雷厄姆編劇、設計的現場“搖滾”木偶劇。劇情發生的時代被設定為 60 年代末到 70 年代初，那時“嬉皮”部落正開始把“反文化”運動轉移到農村的“荒野”。這件作品一開始被設想為《布偶歷險記》那樣的木偶劇，旨在為當年嬉皮士的孩子或孫子們重現歷史。格雷厄姆採用了一些他最喜歡的音樂片段，例如尼爾・楊、種子樂隊、湯米・詹姆斯與肖德爾斯樂隊的作品。搖滾樂隊“日豹”接受委託參與了當時木偶劇的演出。這部諷刺性的娛樂劇延續了丹・格雷厄姆自 1981 年《搖滾我的信仰》開始的對 60 年代文化的分析。

Don't Trust Anyone Over 30 was originally presented as a live “rock ‘n roll” puppet show conceived and written by Dan Graham. The play is set in the late ’60s to early ’70s period when the “hippie” tribes moved their “counter culture” to settlements to the bucolic “wilderness” of the countryside. Originally conceived as a puppet show, like “The Muppets,” for entertainment of former hippie fathers or grandfathers to see as a historical recreation by their children or grandchildren. For the production, Graham has used a sampling of some of his favourite music by Neil Young, The Seeds, Tommy James and the Shondells. The rock group Japanther was commissioned to perform as part of the staging of the original work. The satiric entertainment play continues Dan Graham’s cultural analysis of the ’60s, which began with his 1981 video *Rock My Religion*.

Dan Graham GREATEST HITS

- **死神巧克力蛋糕；**
  西埃德蒙頓購物中心 1986-05
- ***DEATH BY CHOCOLATE;***
  WEST EDMONTON SHOPPING MALL 1986-05

單頻錄像，8分鐘
Single channel video tape 8 minutes
2005
© 丹・格雷厄姆 _ 由 EAI 藝術機構提供
© Dan Graham _ Courtesy Electronic Arts Intermix

格雷厄姆在加拿大班夫中心製作的《死神巧克力蛋糕；西埃德蒙購物中心 1986-05》使用了前後 20 年在購物中心拍攝的奇異而又熟悉的鏡頭。這件作品為審視購物中心文化提供了一個淒美的視角，展現了它的建築、它的消費者，以及它的獨特美學。這件作品可以說是格雷厄姆之前針對公司資本主義公共空間的寫作、創作的必然產物。

丹・格雷厄姆的錄像作品。在班夫中心製作。攝像 / 聯合剪輯：萊達・格戈拉，攝像助理：珍・赫頓。向“怪盜貓”致敬，2004 年左右。

Produced by Graham at the Banff Centre in Canada, *Death by Chocolate; West Edmonton Mall* draws on nearly twenty years' worth of footage shot in the bizarre yet familiar arena of the shopping mall. The resulting work provides a coldly beautiful view of mall culture: its architecture, its consumer public and its unique aesthetic world. This work also provides a corollary to Graham's own prodigious writings and projects on the public spaces of corporate capitalism.

A video by Dan Graham. Produced at the Banff Centre. Camera, Co-editor: Layda Gongora. Second Camera: Jen Hutton. Dedicated to robin the cat circa 2004.

Dan Graham GREATEST HITS

- 衝孔鋼板分隔的雙向鏡圓柱
- *2-WAY MIRROR CYLINDER BISECTED BY PERFORATED STAINLESS STEEL*

不鏽鋼，衝孔鋼板，雙向鏡
Stainless steel, perforated steel and 2-way mirror
高 Height 230 cm，直徑 Diameter 520 cm
2011-2012
攝影：肯・阿德拉德
Photography: Ken Adlard
© 丹・格雷厄姆 _ 由裡森畫廊提供
© Dan Graham _ Courtesy Lisson Gallery

丹・格雷厄姆的創作實踐主要專注於時間的概念，觀看以及看的現象學，探索建築對觀眾的心理影響。格雷厄姆運用了各種媒介展開研究，最終對居伊・德波的“景觀社會”概念——這個社會痴迷於媒體，人們常常模仿電視真人秀中會出現的那一套人際交往技巧——提出了疑問。《衝孔鋼板分隔的雙向鏡圓柱》（2011-2012）是丹・格雷厄姆設計的戶外館，藝術家試圖通過作品來探求觀眾對內外部空間的認知和理解。館本身的設計以及對雙向鏡的運用產生了意想不到的映射效果，探索了在觀看自己的同時也被別人觀看的窺視行為，並且對觀眾在公共區域如何移動、運動提出了問題：這樣一個維度如何疏遠而又誘惑了我們。

Dan Graham's work primarily focuses on the notion of time, spectatorship and the phenomenology of viewing, questioning the psychological effects of architecture on the spectator. Graham has deployed a variety of media in order to pursue his investigations, ultimately questioning Guy Debord's "society of the spectacle": a society obsessed with the media, often mimicking the same interpersonal dynamics that can be found in a TV reality show. Graham's *2-Way Mirror Cylinder Bisected By Perforated Stainless Steel* (2011-2012) is an outdoor pavilion designed by the artist with the intention of playing with the viewers' perception and understanding of both inner and outer space. The design of the pavilions, and the two-way mirrors within them, create unexpected reflections and explore the voyeuristic act of simultaneously watching oneself and being able to watch others. They also question how we move and operate in the public sphere: a dimension that both alienates and seduces us.

錄像展廳的設計

DESIGN FOR SHOWING VIDEOS

反光玻璃，不鏽鋼
Reflective glass, stainless steel
236.2 x 576.6 x 718.8 cm
2014
攝影：傑森・曼德拉
Photography: Jason Mandella
© 丹・格雷厄姆 _ 由藝術家和紐約格林・納夫塔利畫廊提供
© Dan Graham _ Courtesy of the artist and Greene Naftali, New York

《錄像展廳的設計》（2014）是一件由雙向鏡和不鏽鋼構成的實際大小的光學裝置。這個結構空間結合了視覺、聽覺效果，合成出一系列出乎意料的光學、物理體驗。“之”字形多孔金屬板材和與之相對的半反射曲面玻璃共同創造出不斷變化的景觀，隨著觀眾的來回走動變換著周遭環境的映像。這件作品強調了藝術家創作實踐的中心就是觀眾自己的狀態。

Design for Showing Rock Videos **(2014) is an architecturally scaled optical device made of reflective glass and stainless steel. The structure, itself a meeting place for visual and auditory saturation, also creates a series of unexpected optical and physical experiences. The porousness of the piece's zig-zagging metal form and the semi-reflective surface of the opposing glass curve create a constantly shifting landscape that refracts its changing environment as passers-by come and go. This emphasis on the situation of the spectator is central to the artist's practice.**

Dan Graham GREATEST HITS

受到月窗啓發的模型

MODEL INFLUENCED BY MOON WINDOWS

透明玻璃，雙向鏡，鋁，膠合板，亞克力板
Clear glass, 2-way mirror glass, aluminium, plywood and acrylic
92.5 x 124.8 x 124.8 cm
1989-2017
© 丹・格雷厄姆 _ 由裡森畫廊提供
© Dan Graham _ Courtesy Lisson Gallery

中國園林的設計通常會利用圓形月洞門將下一個院落中的景觀框成一幅畫。月窗或者月洞門代表著天，與它們所穿透的矩形的牆壁——代表著地——形成了辯證性的對比。在《受到月窗啓發的模型》裡，整個佈局的中心就是觀眾自己的映像。依據天光的狀態，半透明 / 半反射的雙向鏡構成的牆壁疊映出周遭的不同場景。

Chinese garden pavilions employed circular openings to frame a perspective of the next walled section of the garden. The moon window or moon gate represented heaven; dialectically contrasting with the rectangular wall it pierced, which was symbolic of earth. In *Model Influenced by Moon Windows*, the centre of the composition is an image of the spectator themselves. Depending on the overhead light conditions, the half-transparent/half-mirrored two-way mirror walls show the superimposition of the surrounding environment.

丹・格雷厄姆

美國藝術家丹・格雷厄姆 50 年來一直致力於探索建築環境與居住者之間的共生關係。他的實踐橫跨策展、寫作、行為、裝置、影像、攝影和建築等，並憑藉展示新澤西市郊發展的一系列攝影作品《美國家園》（1966-67）初獲矚目，與攝影同期發佈的還有一篇關於土地用途經濟和建築與手工藝退化的分析性報告。格雷厄姆利用各種反光裝置——包括視覺的和感知的——凸顯作品建築設計中的窺探元素。他在 70 年代後期設計的各種運用玻璃和鏡面並在全球各地呈現的“館”系列作品最能充分體現這種參與性。“館”介於雕塑和建築之間，它們從 20 世紀 60 年代的極簡主義中汲取精華，不禁使人想起格雷厄姆與索爾・勒維特、唐納德・賈德和羅伯特・史密森在 20 世紀 60 年代的紐約嶄露頭角的時光。格雷厄姆將作品及其多元的表現方式描述為“樓居於觀者的存在之中，並由觀者的存在而激活的幾何形狀，通過在包容和排斥之間不斷的轉換（產生）一種不安和心理異化感”。“館”系列讓人們注意到建築可以是表達工具，具有強烈的心理意味，他們體現社會變化併發揮稜鏡功能，讓人們通過建築審視自我和觀察彼此。

丹・格雷厄姆 1942 年出生於伊利諾斯州烏爾班納市，目前生活與工作於紐約。他曾在美國俄亥俄州哥倫布藝術博物館（2016）；瑞士蘇黎世聯邦理工學院（2015）；英國馬蓋特特納當代美術館（2014）；瑞士聖加侖美術館（2011）；日本北九州當代藝術中心（2010）；美國洛杉磯當代藝術館（2009）；意大利都靈，都靈利沃利城堡當代藝術館（2006）；葡萄牙波爾圖塞拉維斯現代藝術博物館（2001 年）；英國牛津現代藝術館（1997）；荷蘭埃因霍溫的凡阿貝博物館（1993）；瑞士伯爾尼美術館（1983）和美國芝加哥大學文藝復興協會（1981）等機構舉辦個展。格雷厄姆曾先後 5 次參加卡塞爾文獻展（1972, 1977, 1982, 1992 和 1997），並在威尼斯雙年展上展出過作品（1976, 2003 和 2005）。他曾榮獲蘇黎世顧資當代藝術基金會大獎（1992），法蘭西鍍金勳章（2001）和紐約美國藝術暨文學學會獎（2010）等殊榮。

DAN GRAHAM

For fifty years, Dan Graham has traced the symbiosis between architectural environments and their inhabitants. With a practice that encompasses curating, writing, performance, installation, video, photography and architecture, his analytical bent first came to attention with *Homes for America* (1966–67), a sequence of photos of suburban development in New Jersey, USA, accompanied by a text charting the economics of land use and the obsolescence of architecture and craftsmanship. Graham's critical engagement manifests most alluringly in the glass and mirrored pavilions, which he has designed since the late 1970s and which have been realised in sites all over the world. These instruments of reflection – visual and cognitive – highlight the voyeuristic elements of design in the built world; poised between sculpture and architecture, they glean a sparseness from 1960s Minimalism, redolent of Graham's emergence in New York in the 1960s alongside Sol Le Witt, Donald Judd and Robert Smithson. Graham himself has described his work and its various manifestations as 'geometric forms inhabited and activated by the presence of the viewer, [producing] a sense of uneasiness and psychological alienation through a constant play between feelings of inclusion and exclusion.' The pavilions draw attention to buildings as instruments of expression, psychological strongholds, markers of social change and prisms through which we view others and ourselves.

Dan Graham was born in Urbana, Illinois, USA in 1942 and lives and works in New York, USA. He has had solo exhibitions at ETH Zurich, Switzerland (2015); Turner Contemporary, Margate, UK (2014); Kunstmuseum Sankt Gallen, St Gallen, Switzerland (2011); Center for Contemporary Art, Kitakyushu, Japan (2010); Museum of Contemporary Art, Los Angeles, USA (2009); Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy (2006); Museu Serralves, Porto, Portugal (2001); Museum of Modern Art, Oxford, UK (1997); Van Abbemuseum, Eindhoven, The Netherlands (1993); Kunsthalle Berne, Bern, Switzerland (1983); and the Renaissance Society, University of Chicago, Chicago, IL, USA (1981). He has participated in dOCUMENTA 5, 6, 7, 9 and 10, Kassel, Germany (1972, 1977, 1982, 1992, 1997) and shown work at the Venice Biennale, Italy (1976, 2003, 2005). Among numerous awards he received the Coutts Contemporary Art Foundation Award, Zurich, Switzerland (1992), the French Vermeil Medal, Paris, France (2001) and was honoured by the American Academy of Arts and Letters, New York, USA in 2010.

丹・格雷厄姆

DAN GRAHAM

精選輯

GREATEST HITS

本冊出版於紅磚美術館主辦的“丹・格雷厄姆 - 精選輯”展出之際
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Dan Graham

開幕時間 OPENING

2017 年 11 月 7 日 [週二] 16:00
Tuesday, November 7, 2017 16:00

開館時間 OPENING HOURS

夏令時：5 月 1 日 - 9 月 30 日
週二至週日 10:00 - 18:00 [17:30 停止售票]
Summer Days: 1 May 2017 to 30 September 2017
Tuesday to Sunday 10:00 - 18:00 [Last entry at 17:30]

冬令時：10 月 1 日 - 次年 4 月 30 日
週二至週日 10:00 - 17:30 [17:00 停止售票]
Winter Days: 1 October 2017 to 30 April 2018
Tuesday to Sunday 10:00 - 17:30 [Last entry at 17:00]

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機場高速北皋出口，上京密路 [順義方向]，經來廣營東路至馬泉營西路，
北行至順白路丁字路口左轉 250 米即到。
Take the Airport Expressway to the Beigao exit. After passing through the toll gate, bear right and join the road to Shunyi, called Jingmi Road. At the first traffic light, turn left onto Laiguangying East Road. At the third traffic light, turn right onto Maquanying West Road. At the end of the road turn left onto Shunbai Road. The Museum is on the right hand side of the road.