

AN AMERICAN
PERSPECTIVE

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壹個美國人的

視角

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ANDRES
SERRANO

主 ----- ORGANIZED ----- 辦



红砖美术馆 RED BRICK ART MUSEUM

ANDRES SERRANO

AN AMERICAN PERSPECTIVE

1987年，因作品《尿浸基督》一舉成名後，安德烈斯·塞拉諾的創作持續逼問人們的價值判斷標準，其議題，都囊括在與人們緊密相關的普世主題之下。塞拉諾援引古典美學，通過構圖、光影、色彩甚至其他物質對照片的干預，將拍攝對象塑造成具有雕塑感和紀念碑性的圖像。藝術家相信一定程度的媒介限制能夠更深入地表達自己的理念，因此他專注以攝影為媒介，進行觀念性創作。

雖然他被普遍視作是一位自學成才的藝術家，塞拉諾聲稱自己以杜尚為師。他對拍攝對象的選擇頗為廣泛與不同尋常：靜物、宗教圖式、人、排泄物、體液甚至屍體。他挑選能煽動觀眾情緒的元素和對象，既回應傳統的主題，又聚焦邊緣禁忌議題。“我意在質疑當下人們關於甚麼可以接受、甚麼不可以接受的整個觀念。這裡存在著二元性：虔誠與邪惡、生與死。”[《液體的抽象，1987-1990》]在藝術家的自述中，他清晰地意識到，自己的創作在揭示現實，一種長期被回避的深層現實。照片因其創作方式和材料屬性，常被傾向認為是對真實的再現。真實也是塞拉諾的捕捉對象，這種真實卻不等同於約定俗成的現實，塞拉諾不以拍攝對象的身份評價或者區別對待作品的呈現，往往將西方社會的禁忌在鏡頭前表達地淋漓盡致，他的反叛挑戰了普世文化的邊界，他的作品是對“真實性”與“合法性”發出的質疑。

“一個美國人的視角”以兩個展廳分別展示了塞拉諾的經典作品和他最新創作的“中國系列”。在經典作品的展示中，以《尿浸基督》為源點，用兩條線索分別敘述了塞拉諾視角中的西方世界。

線索一以冷靜的視角刻畫了一系列深刻現實的人文景觀。《白黑鬼》中鏡頭邊緣的原始膚色暴露了種族問題的歷史癥結，“美國”系列與“慾望之物”的兩張槍口之間以政治和暴力寫就的衝突尚未平息，資本早已無孔不入地包裹住無家可歸的城市居民。觀者未來得及消化“夢的解析”系列中戲劇化的場景帶來的驚愕，泰勒·米德的身影與“停屍房”系列影像已經準備好展開一場關於身體與精神連續性的辯論。

另一條線索以挑釁的方式，放大了宗教、傷害、性等種種社會禁忌。一件名為《天堂與地獄》的早期作品，可以視為兩條線索之間的轉換開關，連接逝者肖像以及貫穿藝術家生涯始終的宗教主題。吊著的裸女與紅衣主教平分畫面，彰顯了塞拉諾早期作品以攝影模仿繪畫的特點，一系列來自“折磨”系列的刑訊器具和受害者蒙面像與之相呼應。在藝術家的早期創作中，不僅天主教，希臘神話的場景也是作品的主題，有機液體對畫面的最終呈現起了重要作用：如“沉浸”系列裡的尿液和水；或者如“體液”以及“射精”系列的名字所示，奶、血、精液等構成了具有形式感的抽象畫面。在“神聖”系列的《蛇》的勸誘下，“性的歷史”毫不掩飾地正視人

類的“原罪”。當觀眾回到展廳入口，會發現《另一個基督》中不同膚色的聖母子圖像，和《白黑鬼》並列，與《尿浸基督》相對，拋出了不可回避的宗教與種族議題。

與古典大師諸如戈雅一樣，塞拉諾用暴力的題材和圖像揭示更深層的道德內容，不斷探究藝術與道德底線、大眾與藝術的關係等問題。藝術家說：“當你創作情感激烈的作品時，它會將人們的態度推向不同的兩極。”塞拉諾不僅質疑宗教、習俗和社會道德底線，他也常以具有象徵性的個體呈現宏大主題，探討身份和多元文化，他的“布達佩斯”以及“美國”系列、“古巴”系列以及最新的“中國”系列均在此列。

對首次到訪中國的塞拉諾來說，“中國系列”的創作過程，是一個去固有觀念，生成新的認知的過程。“中國系列”以中國婚禮為出發點，在駐地的有限時間裡完成新系列的拍攝。鏡頭中的模特身著華麗的禮服，形象高貴端莊而戲劇化。拍攝項目的參與者有老年也有青年，來自不同階級和行業，不限於異性戀或者華裔。他們是新婚夫妻、單身男女甚至離異人士。婚禮作為傳承最久的習俗之一，在中國的社會語境下能夠折射到每一個個體和群體，塞拉諾試圖在其中探討婚姻、愛情、關係和其中的缺失。最終圖像和模特身份的反差使作品的解讀更耐人尋味，一張張具有時代感的照片卻以當代人為主角，許多出現在婚禮主題下的人並不合時宜，因為年齡，因為性別，因為貧窮，因為種種現實……這些照片仿佛是當代文化現實的某種隱寓，暗示了當下中國一些混亂無序的事實。

塞拉諾曾說：“真實和虛構時常混淆，或者兩者兼有。有時，我甚至察覺不出其中的區別。”關於真實的展示並非輕而易舉，它需要藝術家不斷地探索挖掘自己希望拍攝的對象，以一個美國人的視角捕捉真實和虛構的微妙邊界。而觀眾對此最大的回饋，或許是另一場真實性以及合法性與否的辯論。

Following the global fame brought to Andres Serrano by his art-piece *Piss Christ* [1987], the artist continues to direct his audiences’ thoughts toward man’s standard of value judgment. The topics raised, to which all people are closely related, are within the realms of universal value. Quoting from the classic aesthetics, and through the structuring, shadowing, colouring and even through the use of external interferences, Andres Serrano moulded the subjects in his photographic images into something sculptural and monumental. The artist believes that the restricted use of media, to a certain extent, will allow for more profound

expressions of one’s artistic concepts. It is for this reason, the artist focuses in the use of photography as his medium for artistic expression.

Though widely considered to be self-taught, Andres Serrano claims to have been mentored by Duchamp. The selection of his subjects are both wide-ranged and unusual: still objects, religious images, human, human excrements, bodily liquids, and even corpses. His selection of elements and subjects that incite the audience’s emotions are an addressing of conventional subject matters, as well as an addressing of marginalized and taboo subject matters. He intends to question everything about the contemporary divide between what’s acceptable and what’s not. The notion of duality is present here, devoted and evil, life and death. In his self-statement for “*Fluid abstractions, 1987-1990*”, the artist was clearly aware that his artworks were an act of unveiling, unveiling of a profound fact that’s been long evaded. Due to the method of creation and materials used, his photographic artworks were considered a re-presentation of the authentic. Authenticity is another subject matter for Andres Serrano, authenticity here means something different to the commonly accepted authenticity. The artist does not, upon the different social statuses of his subject matters, judge nor treat differently the way in which the artworks are presented. The taboo topics of Western society are unreservedly exhibited through his lens. Such acts of rebellion are a challenge to the boundaries of universal culture, and such artworks are a questioning of authenticity and legitimacy.

“An American Perspective” will be shown in two exhibition spaces where Andres Serrano will present his iconic series, as well as his most recent, the “Made in China” series. Centered on *Piss Christ* [1987], the artist brings forth a narrative of his perception of the West through two leads.

The first lead is a sobering perception and depiction of humanity in its profound reality. The true skin color of the subject matter revealed close to the edge of the frame in *White Nigger* [2001] addresses the race issue in its historic context. While the conflicts brought

by politics and violence, as placed between the two gun barrels of“America” series and “Objects of Desire” series have yet settled, capitalism had already completely enveloped the homeless urban dwellers. Before regaining their clarity, the audience is again shocked by the scenes used in “Interpretation of Dreams” series, while the portrait of Taylor Meads and the images of “Morgue” series are ready to set off another round of debate about the continuity of body and soul.

The other lead is aimed to provoke emotions through the amplification of social taboos such as religion, sadism, sex etc. An earlier work, *Heaven and Hell* [1884] could be perceived as the switch between these two leads, a religious subject which string together the portraits of the deceased, as well as stringing together the artist’s entire creative path. Here, the Cardinal and the naked woman split the frame in half, showing the mimicking of painting in his earlier works, while the instruments in “Torture” connected to the hooded portraits of the victims. In his earlier works, both Catholicism and Greek mythology were used as key themes, organic fluids played an important role in the final presentation of the image. For example, the urine and water used in “Immersions” series, as the name suggest, milk, blood and seamen brings form to the abstraction of “Bodily Fluids”. Under the alluring of *The Snake* [2011] in “Holy Works”, “History of Sex” pointed directly at man’s “original sin”. As the audience wonders back to the entrance of the exhibition space, they will find interracial Mary and Jesus in *The Other Christ* [2001], in parallel to *White Nigger* [2001] and relative to *Piss Christ* [1987], addressing unreservedly at religion and race issues.

Like the classic master Goya, Andres Serrano revealed more profound moralistic contents through topics and images related to violence, while consistently excavating the deepest realms in art and morals, as well as the relations between art and the public. The artist said: “when you create artworks of intense passion, the artworks will push the audience’s perception to the two extremes.” The artist not only question religion, tradition and social morals, grand

themes are also frequently presented through his use of symbolic individuals, it is in this way, through his “Budapest”, “America” series, as well as his most recent “Made in China” series, Andres Serrano addresses the notions of identity and multiculturalism.

As his first time in China, the creative process of “Made in China” series was a removal of the established, and a creation of the new. The starting point in his “Made in China” series, are Chinese weddings, it is from this starting point, and under time-restriction, Andres Serrano had completed the photographic process during his residency in China. The models in the images, looking noble, dignified and theatrical, are dressed in extravagant gowns. Those who took part come from different age groups, they are from different social classes and professions, and they are not limited to only heterosexuals and Chinese people. They are newly-weds, singles and even divorcees. As an age-old tradition, weddings will eventually touch upon each individual and community in China’s society, the artist tries to address marriage, love, relationships and what’s missing between them. The contrast created between the final images and the social statuses of the models gave the artworks unique content for thought. Due to their age, gender, level of wealth and many other reasons, a lot of the present-day models photographed within their era-specific surrounding, looked out of place. These photographic artworks are a metaphor suggesting the realities of contemporary culture, while addressing some of China’s present-day chaos.

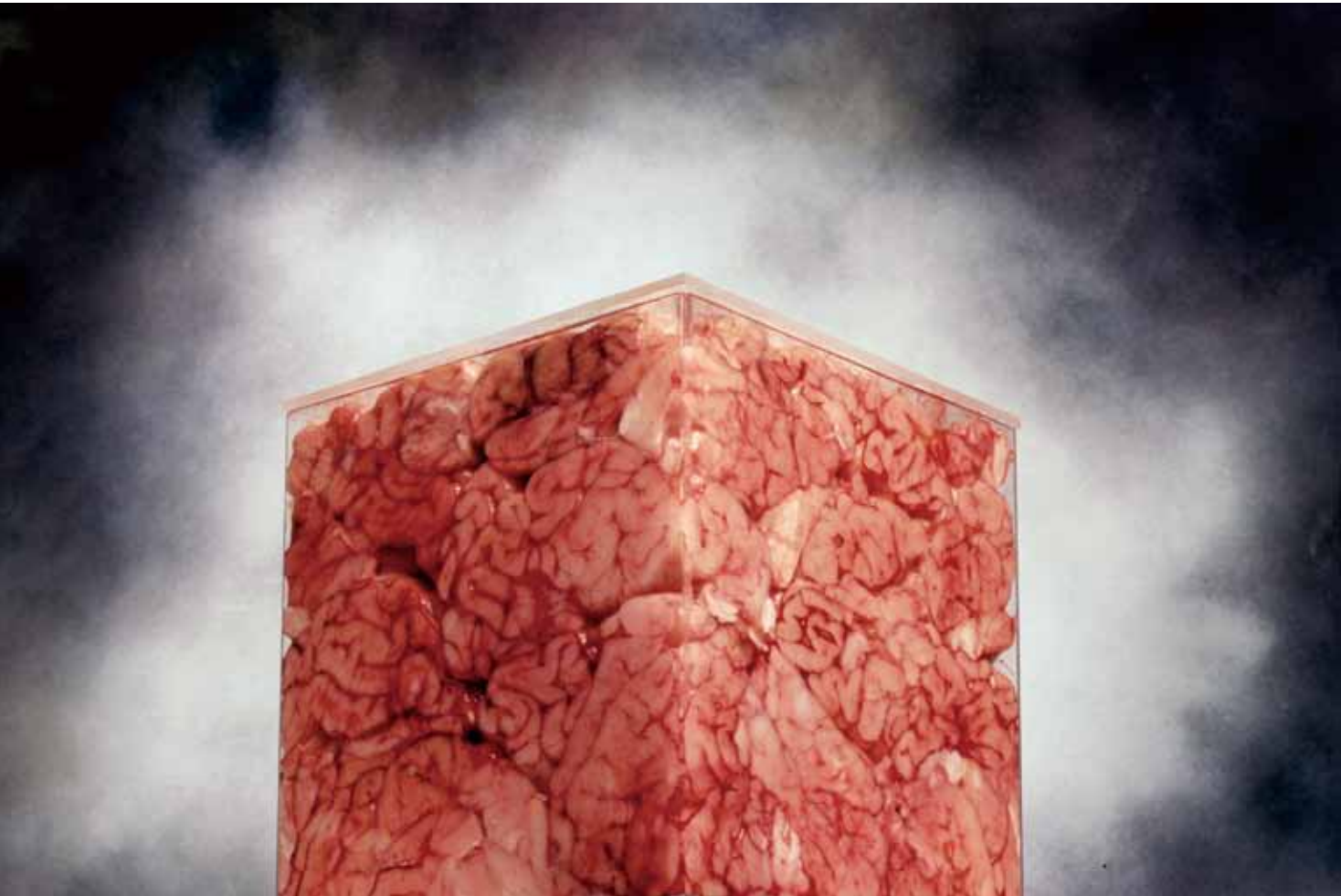
Andres Serrano once said: “there’s the confusion between reality and fabrication, and the combination of both. Sometimes, I don’t even know the difference.” Presenting reality is not easy, it calls for the consistent discovery and excavation of the artists’ subject matters, and then followed by the presentation of the intricate divide between reality and fabrication from an American’s point of view. The greatest feedback the audience can give, is perhaps another round of debate regarding whether or not they are authentic and legitimate.

早期作品

1983 1986

我的早期作品包括 80 年代的《卡韋薩·德·巴卡》、《肉武器》和 1984 年的《天堂與地獄》等。這些圖像都使用模特、道具和塗色的背景幕布，在工作室中完成。另外，還有 60、70 年代的一些從未展出過的作品。

My early work dates from the early eighties with works like *Cabeza de Vaca*, *Meat Weapon* and *Heaven and Hell* from 1984. These images are studio set ups with models, props and painted backdrops. There are even earlier works from the sixties and seventies that have never been shown.



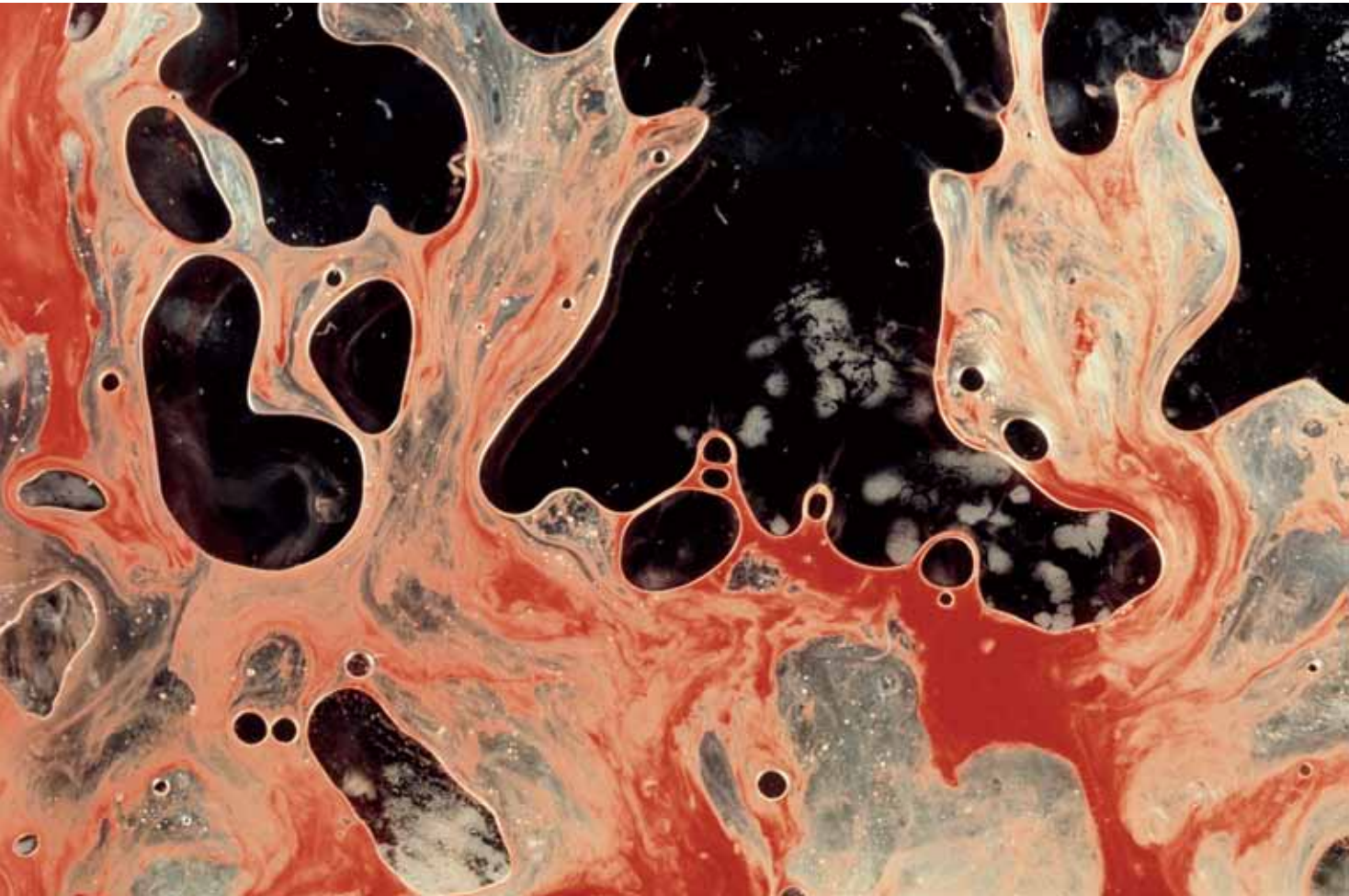
EARLY WORKS

BODILY FLUIDS + IMMERSIONS

1986 1990

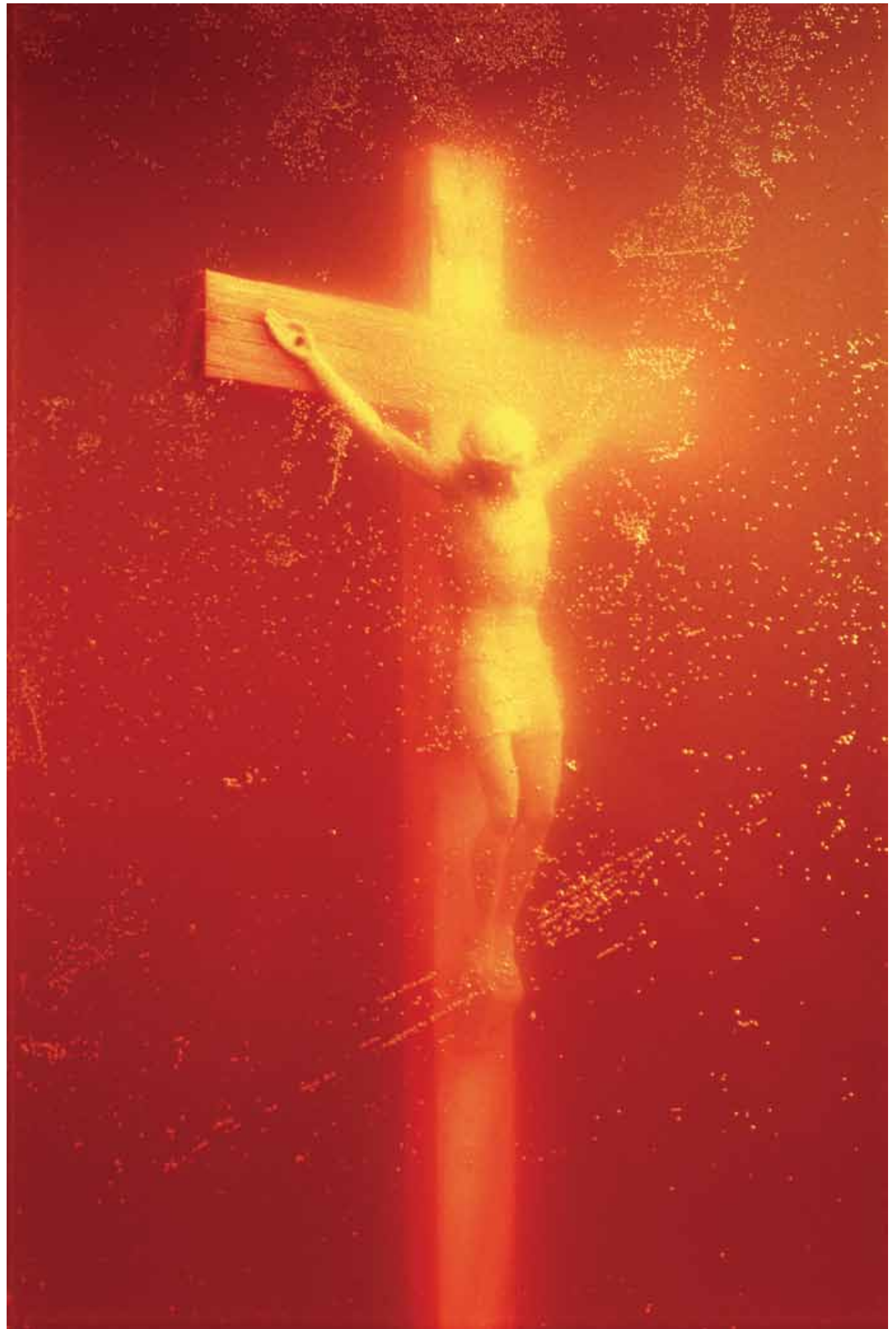
1986 年，紐約新美術館的首席策展人比爾·奧蘭德來到了我的工作室。可以說，他的來訪徹底改變了我的藝術創作方向。得知他當時在籌備一個以“非真實”為主題的展覽“贗品”，我想可以嘗試用攝影來模仿繪畫。第一件作品《奶，血》拍了兩個分別裝有血和奶的罐子，放在一起，可以清晰地看到二者的不同，這讓人想起蒙德里安。從此，我開始拍我的“體液”系列。最早的圖像元素如奶，血和尿都是單色的。不久以後，我將液體混合製作圖像，創造有色彩的抽象。我把物體投入罐中，創作出人們所知的“沉浸”系列，其中大家最熟悉的兩幅是《尿浸基督》和《黑色晚餐》。

In 1986, I received a studio visit from Bill Olander, the chief curator of the New Museum. That visit would radically change the direction of my work. Bill was doing a show called “Fake” an exhibition dealing with inauthenticity, which gave me the idea to do photographs that would mimic painting. The first work, *Milk, Blood* was a picture of two tanks, one filled with blood, the other with milk, butted together so all you see is the dividing line between them. It was a reference to Mondrian and started my series with bodily fluids. The first images such as *Milk, Blood, Piss*, were monochromes. Later I made images mixing the fluids creating colourful abstractions. Soon after I started putting objects in the tanks creating what would become known as the “Immersion,” the most famous of which are *Piss Christ* and *Black Supper*.



精與血之三 ※ SEMEN AND BLOOD III 「體液」系列 ※ BODILY FLUIDS 1990

顏料墨水輸出，鋁塑板，木框
Pigment print, back-mounted on dibond, wooden frame
114.3 x 165.1 cm
© 安德烈斯·塞拉諾，由藝術家及娜塔莉·奧巴迪亞畫廊，巴黎 | 布魯塞爾提供
© Andres Serrano, Courtesy of the artist and Galerie Nathalie Obadia, Paris | Brussels



“慾望之物”是1992年的作品，是我在新奧爾良地區拍攝的各種槍支的照片。作品題目取自路易斯·布努埃爾的電影《臆懼的慾望》。當我拍攝這個系列的時候，我意識到槍支收藏家們會以一種非常虔誠的方式對待他們的藏品：他們保養槍，為槍拋光，確保上面不留指紋痕跡。對很多槍支收藏家而言，槍是藝術品：他們尊敬槍，贊美槍，垂涎槍。正是因此，這個系列叫做“慾望之物”。

“Objects of Desire” was done in 1992. They are pictures of guns shot in the New Orleans area. The title refers to Luis Bunuel’s film, “That Obscure Object of Desire.” When I did this series, I realized that gun collectors treat their guns in a very reverential way: they take care of them, polish them, make sure there’s no fingerprints on them. Guns, to many collectors, are like works of art: they respect them, admire and covet them, hence the title, *Objects of Desire*.

慾望之物系列

1992

OBJECTS OF DESIRE



柯爾特 D.A. 45 ※ COLT D.A. 45

「慾望之物」系列 ※ OBJECTS OF DESIRE 1992

顏料墨水輸出，鋁塑板，木框
Pigment print, back-mounted on dibond, wooden frame
139.7 x 165.1 cm
© 安德烈斯·塞拉諾，由藝術家和娜塔莉·奧巴迪亞畫廊，巴黎 | 布魯塞爾提供
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1992 年，我創作完成了“停屍房”系列，這是一組以死亡為主題的照片，每件作品均以死因為標題。“停屍房”系列是景觀，一個人文景觀，一張關於人類生與死的地圖。身體是一直存在的，靈魂亦是如此。我認為我拍攝的是肖像，儘管模特已經死去，但是這些仍然是肖像。——

In 1992, I did “The Morgue.” “The Morgue” is an investigation of death, the titles refer to the cause of death. “The Morgue” is a landscape, a human landscape. A map of a person’s life and death. The body is ever-present but so is the spirit. We have here what I consider portraits – of dead people, but nonetheless portraits. —

停屍房系列

1992



THE MORGUE

“性的歷史”系列作品拍攝於羅馬和阿姆斯特丹，在荷蘭格羅寧根美術館的回顧展上展出。其中，有一幅名為《列奧的幻想》的照片，拍攝的是一名女子正往男子嘴裡撒尿的情景。因為美術館將該照片作為海報，展覽引起了很大的爭議。

“A History of Sex” was shot in Rome and Amsterdam as part of a retrospective for The Groningen Museum in Holland. The exhibition was controversial due to the picture the museum chose as the poster for the show. It’s called *Leo’s Fantasy* and is a picture of a woman pissing into a man’s mouth.

1995 1996

A HISTORY OF SEX

性的歷史

系列



顏料墨水輸出，鋁塑板，木框
Pigment print, back-mounted on dibond, wooden frame
165.1 x 139.7 cm
© 安德烈斯·塞拉諾，由藝術家和娜塔莉·奧巴迪亞畫廊，巴黎 | 布魯塞爾提供
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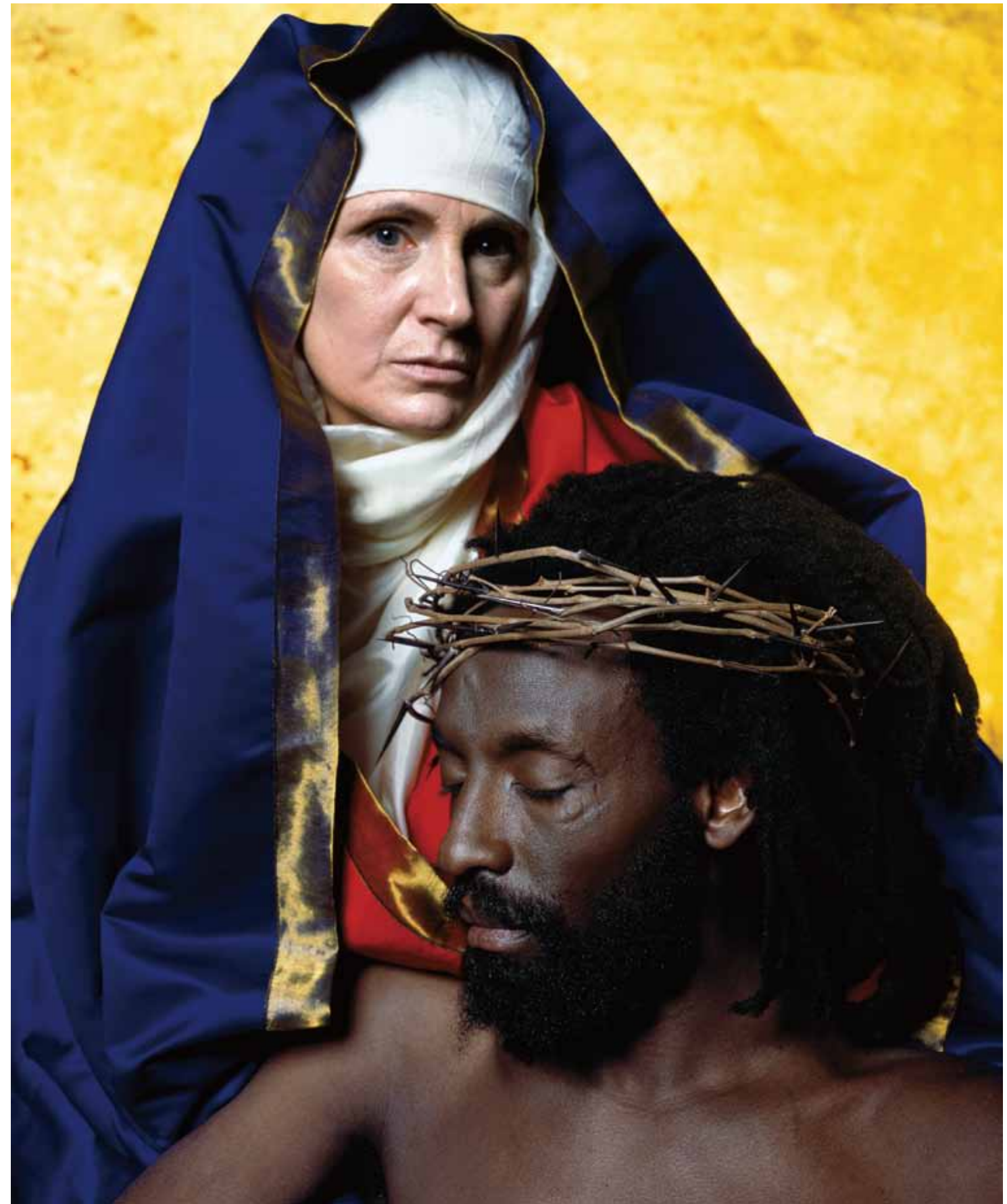
夢的解析系列

2000 ————— 2001

THE INTERPRETATION OF DREAMS

“夢的解析”系列拍攝於 2001 年。作品名稱來自弗洛伊德，每一張單獨的照片在主題和內容上毫不相關。在這樣一個寬泛的題目下，我可以自由去實驗和探索，發揮想象力而不用受系列或者主題的限制。

“The Interpretation of Dreams” was made in 2001. I used Freud’s title as an opportunity to create singular images that are not united by any theme or issue. By having such a blanket title I was free to experiment, to explore, to be imaginative without the confines of a series or a subject.



顏料墨水輸出，鋁塑板，木框
Pigment print, back-mounted on dibond, wooden frame
165.1 x 139.7 cm
© 安德烈斯·塞拉諾，由藝術家和娜塔莉·奧巴迪亞畫廊，巴黎 | 布魯塞爾提供
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2001。2004

美國

系列

9 / 11

系列

兩個系列都是對美國 911 事件的一個反應。——
911 事件後不久，我拍攝了“美國”系列。在我看來，敵對勢力襲擊了美國，我只想通過作品尋找真正的“敵人”。我首先將鏡頭對準象徵著 911 事件的飛行員、消防員、警察、身著防護服的聯邦調查局特工和皈依伊斯蘭教的教徒，然後拍攝了不同社會和經濟階層中各行各業的人，其中也有小野洋子、史諾普·道格、阿瑟·米勒等名人。這一系列包括 115 張肖像照片，歷時三年完成。——

Both were done as a reaction to 9/11. ——
“America” was begun shortly after the Sept 11th attack. I felt America had been attacked as the enemy and wanted to show who the “enemy” is. I started with the symbols of Sept 11th, an airline pilot, firemen, police, an F.B.I. agent in a Hazmat suit, a convert to Islam and went on to photograph people from all walks of life and economic and social positions, including celebrities like Yoko Ono, Snoop Dogg and Arthur Miller. “America” consists of 115 portraits and took three years to complete. ——

AMERICA — 9 / 11



唐納德·特朗普 ※ DONALD TRUMP 「美國」系列 ※ AMERICA 2004

顏料墨水輸出，鋁塑板，木框
Pigment print, back-mounted on dibond, wooden frame
114.3 x 96.52 cm
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颜料墨水输出，铝塑板，木框
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165.1 x 139.7 cm
© 安德烈斯·塞拉诺，由艺术家和娜塔莉·奥巴迪亚画廊，巴黎 | 布鲁塞爾提供
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泰勒·米德是藝術家安迪·沃霍爾的御用超級明星之一，他是“裸體”系列中一組照片的模特，之後他也參與了“神聖”系列的拍攝。米德拍照的時候，他真是一個機智的人，他總是說一些有意思的話。我記得當他一來就要了一杯喝的。我的妻子伊琳娜給了他一杯水，他把水吐了出來說：“你在幹甚麼呢，要毒死我麼？我想要威士忌。”

Taylor Mead, who was one of Andy Warhol's superstars, was a subject of one of the pictures. When I photographed Taylor Mead (and he was a very interesting character- he will again pose for me in the series “Holy Works”), he was a wit, he was always saying something funny. I remember when he came in, he immediately asked for a drink, and my wife, Irina, gave him some water, and he spit it out saying: “what are you trying to do, poison me? I want some whisky.”



顏料墨水輸出，鋁塑板，木框
Pigment print, back-mounted on dibond, wooden frame
165.1 x 439.42 cm
© 安德烈斯·塞拉諾，由藝術家和娜塔莉·奧巴迪亞畫廊，巴黎 | 布魯塞爾提供
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2009

NUDES

裸
體

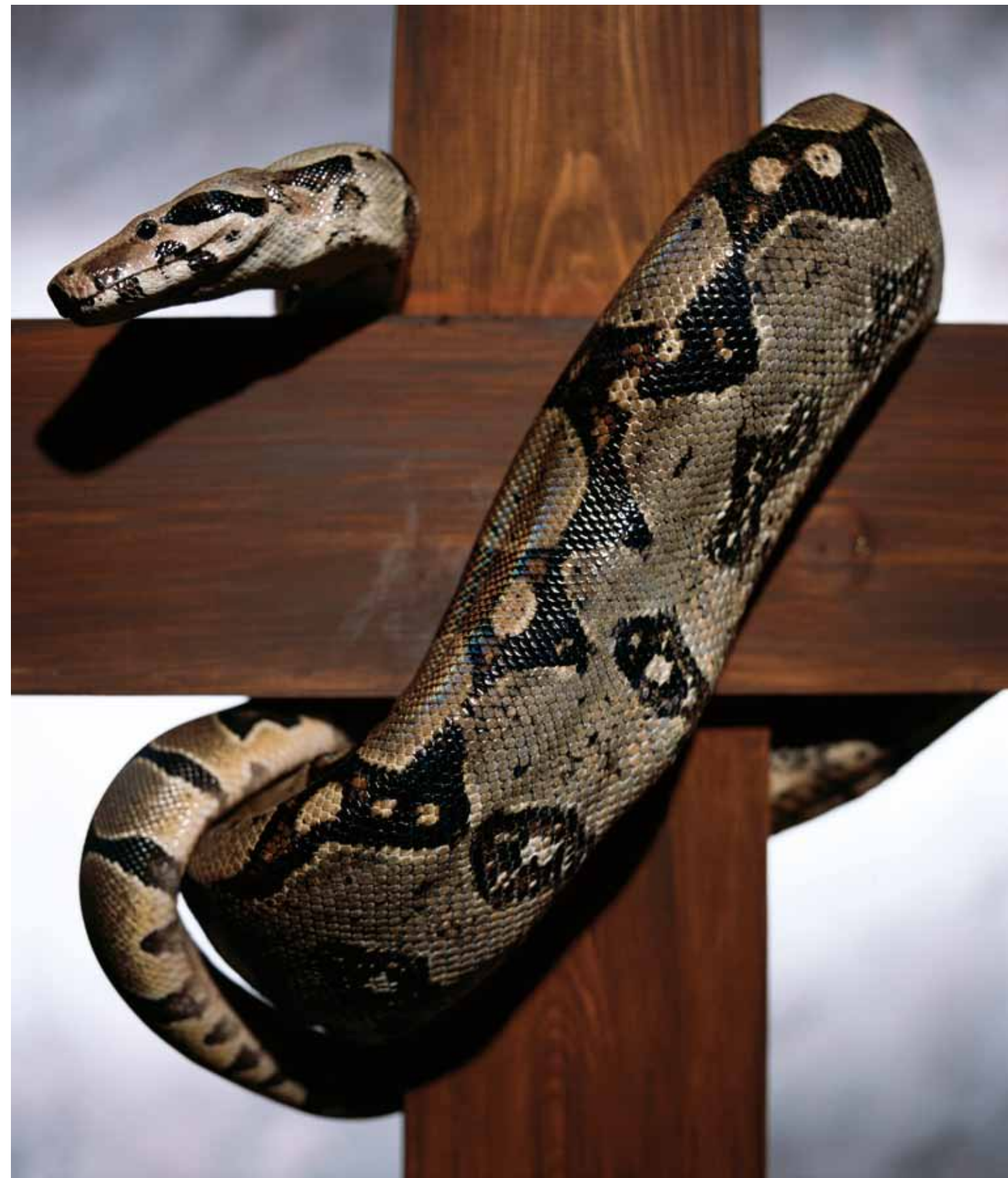
系
列

神聖系列

2011
HOLY WORKS

參觀了米蘭的宗教博物館後，我決定拍攝“神聖”系列。我很早就開始拍宗教主題的照片，順理成章地就做了名為“神聖”的呈現。

“Holy Works” was done as a result of a visit to religious museum in Milan. I’ve done religious images since the beginning; it made sense to do a show called “Holy Works”.



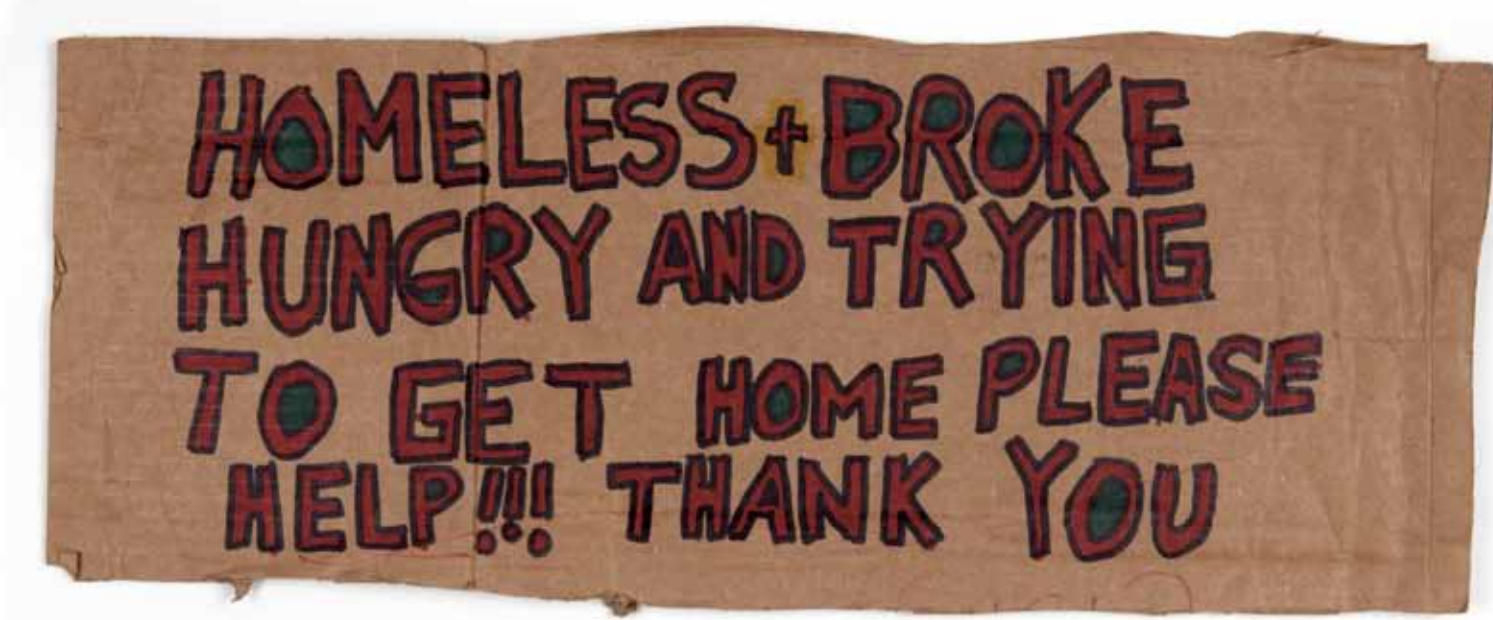
在我做“居民”系列之前，我做了一個觀念作品《時代的標記》。大家不太會意識到我是一個觀念藝術家。我拍照並不意味著我只是一個攝影師，我思考的是攝影之外的東西。為了這個作品，我游走在紐約街頭去買無家可歸的人的標示牌。每一張牌子我會我付 20 美元，我對他們說：“我是一位藝術家，藝術家用不同的視角看事物。我把每一張流浪者用來乞討的牌子，看作一個故事。我想買你們故事。我可以買你們的牌子麼？”我將這些牌子編輯成一個視頻。但是我認為這些標示牌自己可以說話，牌子本身已經是裝置作品了。

Before I did the “Residents”, I did a conceptual project called *Sign of the Times*. People don't realize how much of a conceptual artist I am. Just because I take pictures doesn't mean I am a photographer. I think well beyond photography. For this work, I went around the streets of NYC buying signs from the homeless. I would pay them \$20 a sign and say to them, “I'm an artist, and artists see things in a different way. And what I see are the signs that the homeless use to ask for money. I see every sign as a story and I want to buy your story. Can I buy your sign?” I compiled this collection of signs which I made into a video. But I think the signs speak for themselves and are best seen as an installation.

SIGN OF THE TIMES

2013

時代的標記



2014

紐約居民系列

多藝術 [More Art] 是一個專門與藝術家合作創作公共藝術裝置的機構，他們邀請我在紐約做一個項目。最初我並不確定要做甚麼作品，但是在 2013 年的秋天，我注意到紐約街道上無家可歸的人比以往更多了。我在 2014 年 1 月份創作了這個系列，那也是紐約最冷的一個冬季，“紐約居民”系列的拍攝涉及了整個曼哈頓。這樣反倒更好，因為心靈脆弱的話是沒法完成這份苦差的。如果無家可歸的人能夠忍受寒冷，我們也可以。我從來不用“無家可歸”這個詞來命名作品，相反的，我選擇稱他們為“紐約居民”，因為即使生活在街道上，他們也是這座城市的居民。

I was invited by More Art, an organization that does public installations with artists, to do a project in the city. I wasn't sure what I was going to do. But in the Fall of 2013, I noticed more homeless people than ever on the streets of New York City. The "Residents of New York" was done all over Manhattan. We did the work in January of 2014, one of the coldest winters in New York City. It was better that way because it was hard work, not for the weakhearted. If the homeless could take the cold, so could we. I never used the word homeless in the title of this work, instead, I chose to call them "Residents of New York" because even if they were living on the streets, they were still residents of the city.

RESIDENTS OF NEW YORK



顏料墨水輸出，鋁塑板，木框
Pigment print, back-mounted on dibond, wooden frame
139.7 x 165.1 cm
© 安德烈斯·塞拉諾，由藝術家和娜塔莉·奧巴迪亞畫廊，巴黎 | 布魯塞爾提供
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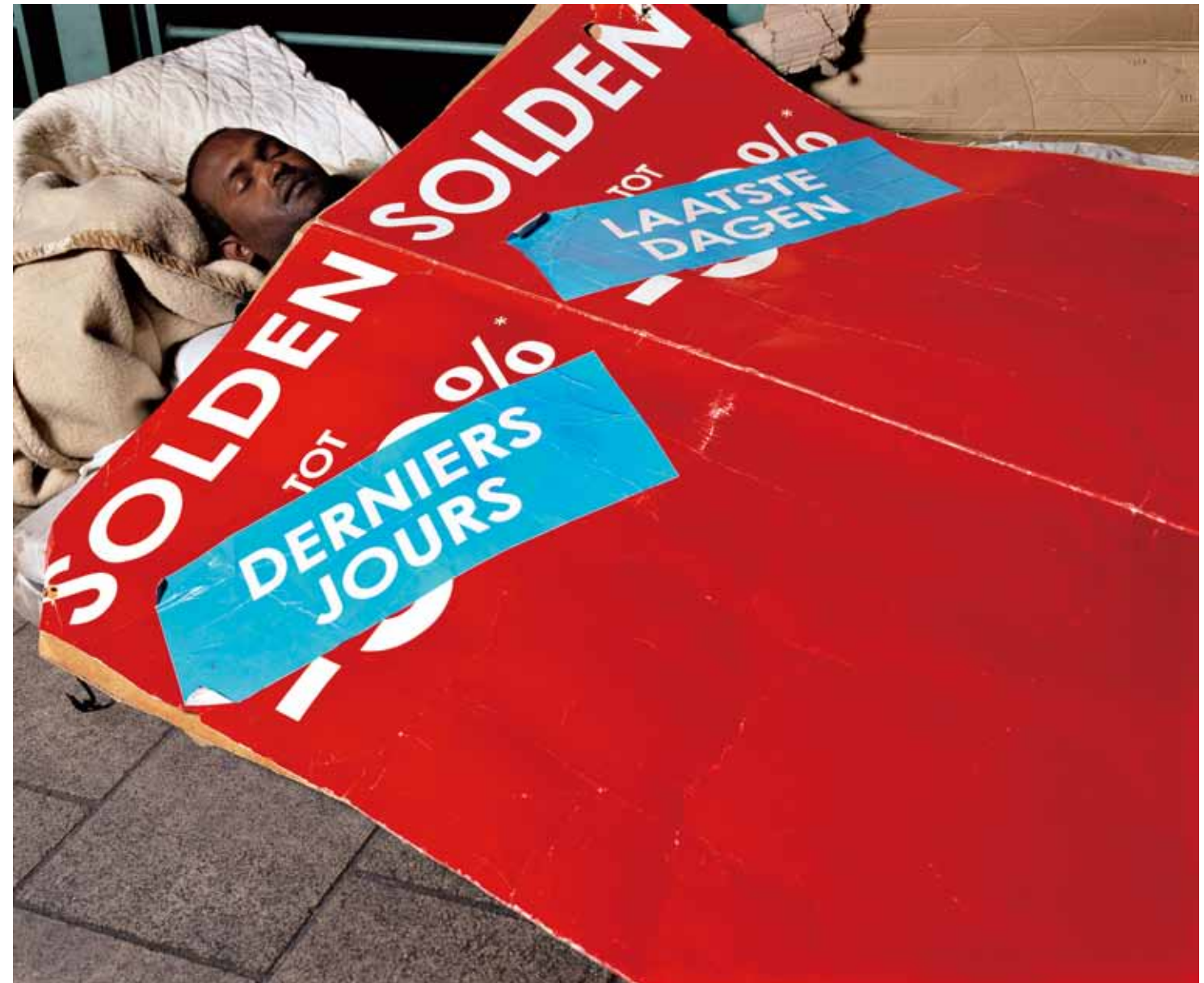
2015

DENIZENS OF BRUSSELS

「布魯塞爾居民」系列

我在歐洲見過很多的無家可歸的人，特別是在巴黎。但是當我到布魯塞爾之後，我發現那裡的情形非常不同於在紐約或者其它地方。布魯塞爾的流浪者有一種特質，有一種超現實的，匪夷所思的東西在他們身上。他們不僅僅是流浪者，我在他們身上看到包羅萬象的角色。他們會和兒童一起乞討，會在教堂裡邊乞討，或者他們意願跪著乞討。

I had seen a lot of homeless in Europe, particularly in Paris, but when I came to Brussels, I encountered something very different than the homeless in New York or anywhere else. The homeless of Brussels have a particular quality, a very surreal and bizarre element to them. They're not just homeless people, they're characters with a lot of things, all kinds of things. They're begging with children, they're begging in churches, and they're begging on their knees.



顏料墨水輸出，鋁塑板，木框
Pigment print, back-mounted on dibond, wooden frame
139.7 x 165.1 cm
© 安德烈斯·塞拉諾，由藝術家和娜塔莉·奧巴迪亞畫廊，巴黎 | 布魯塞爾提供
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當阿布格萊布事件 [美軍虐待伊拉克戰俘事件] 發生後，我為《紐約時報》創作了一張蒙著頭的人的照片，被用作雜誌的封面。2015 年，我受安德烈·特列恰科夫和他“不關政治”組織——一家致力於支持社會和政治藝術的機構的委託，創作一個關於“折磨”的項目。在拍攝“折磨”系列期間，我有一種奇怪的感覺，就是我必須變成一個刑訊者，同時又要同情受害者，兼有被施刑者和刑訊者的雙重性。我從不同的角度解析這個主題，處罰的折磨，禁閉的折磨，傷痛和恥辱的折磨以及享受的折磨。

When the Abu Ghraib story came out, I did a story for *The New York Times* Magazine where I created a hooded man image that was used as the cover for the magazine. In 2015, I was invited by Andreï Tretyakov and his organization, alpolitical, to do a project on torture; alpolitical is an organization dedicated to the support of social and political art. While doing the “Torture” series, I had this strange feeling that I had to become the torturer and empathize with the victim at the same time. The duality of the tortured and the torturer. I approached the subject of torture from several angles, torture as punishment, torture as confinement, torture as pain and humiliation, and torture as entertainment.

TORTURE

2015

折磨

系列



MADE IN CHINA

最近，我剛剛完成了首次中國行。我從中國本土的傳統結婚禮服入手，探討婚姻、愛情、關係和其中的缺失。我的模特中有已婚人士，也有未婚的。模特們以傳統經典的形象出現在我的鏡頭裡，他們穿戴的傳統服飾，就是在中國當代的婚禮上仍舊可以見到。身著華麗服飾的模特來自各行各業：有辦公室白領和機關工作人員，也有餐館服務員、工人和在大街上尋找到的清潔工。這些人中，既有風華正茂的年輕人又有耄耋老人，他們讓我們思考愛、青春、記憶和失去的一切，也讓我們在回顧過去的同時，展望未來。

I recently went to China for the first time and set out to create a body work that deals with marriage, love, relationships, or the lack thereof, within the context of a traditional vernacular: the wedding dress and gowns of Chinese weddings. Seeking individuals, both married and unmarried, I photographed my models in a classical manner with the regalia of the past which to this day is still used for contemporary weddings by many couples. Dressed in regal outfits, my models come from all walks of life, including professionals working in office buildings and institutions as well waiters, workers and street cleaners found on the streets. My subjects range in ages from their twenties to their eighties, and offer a contemplation of love, youth, memory and loss, with a look to the future as we look to the past.

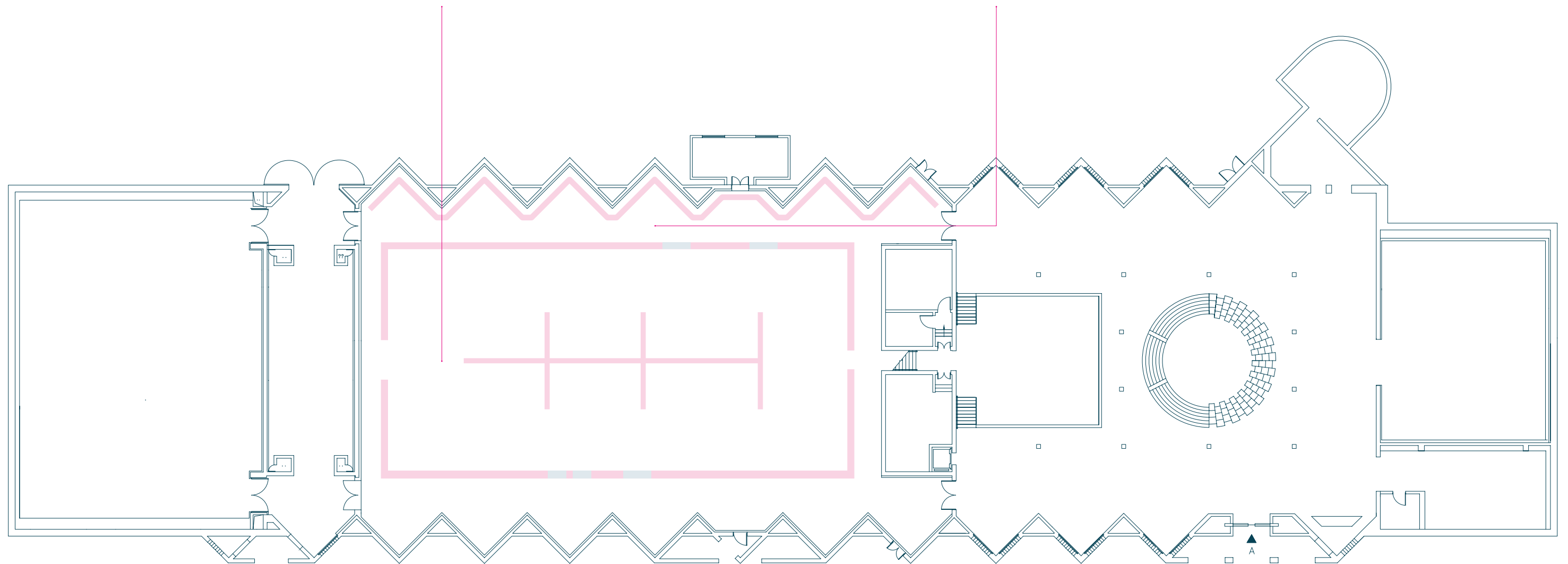
2017

中國 系列



「經典」系列 ※ THE ICONIC SERIES

「中國」系列 ※ MADE IN CHINA



ANDRES SERRANO

安德烈斯·塞拉諾 1950 年出生於紐約，有著洪都拉斯和古巴血統。塞拉諾在布魯克林長大，曾在布魯克林博物館美術學院學習。安德烈斯·塞拉諾是一位人文主義藝術家，他關注時事動態，並就時代相關的普世主題提出問題。1987 年，在展覽“沉浸”中，塞拉諾因他的作品《尿浸基督》，一張浸在尿液中的基督受難像，而處於漩渦中心。塞拉諾因此一舉成名，獲得了國際聲譽。

安德烈斯·塞拉諾現生活和工作在美國紐約曼哈頓。他曾在世界各地舉辦個展：法國巴黎小皇宮 [2017]，法國巴黎的歐洲攝影之家 [2016]，比利時布魯塞爾的比利時皇家藝術博物館 [2016]，法國阿維尼翁的朗貝爾收藏館 [2016]，瑞典斯德哥爾摩攝影博物館 [2015]，法國旺克市裡維倫紐夫堡埃米爾·雨果爾基金會 [2015]，法國科西嘉島菲斯克宮阿雅丘美術館 [2014]，瑞典隆德露天文化博物館 [2007]，意大利熱那亞當代藝術博物館 [2006]，美國威廉姆斯學院美術館 [2006] 以及俄羅斯莫斯科攝影館 [2005] 等。

他參與的重要的群展包括：展覽“口誤”，意大利索瓦·皮諾特基金會威尼斯海關大樓博物館 [2016]，展覽“無比相似”，美國洛杉磯哈默博物館 [2016]，展覽“生命之樂”，法國裡爾美術館 [2016]，展覽“只有藍天”，法國阿爾勒國際攝影節 [2016]，展覽“愛情故事”，法國博韋攝影藝術節 [2016]，展覽“全部開放”，法國馬賽五月女王工廠廢墟藝術中心 [2016]，展覽“牆”，法國巴黎紅屋藝術中心 [2014]，展覽“紐約 1993”，紐約新美術館 [2013]，展覽“未確定：當代藝術中的攝影與政治”，美國費城藝術博物館 [2011]，展覽“在極端”，法國巴黎的歐洲攝影之家 [2010]，展覽“街道與影室——都市攝影史”，英國倫敦泰特現代美術館 [2008]，展覽“聖跡”，法國巴黎蓬皮杜藝術中心 [2008] 等。

安德烈斯·塞拉諾的作品被眾多私人 and 公共機構收藏：美國紐約現代藝術博物館，法國巴黎歐洲攝影之家，荷蘭阿姆斯特丹馬賽屋攝影博物館，澳大利亞堪培拉澳大利亞國立美術館，加拿大溫哥華美術館，克羅地亞薩格勒布當代美術館，丹麥哥本哈根方舟現代美術館，法國波爾多當代視覺藝術中心，法國阿維尼翁的朗貝爾收藏館，荷蘭阿姆斯特丹當代藝術機構，以色列耶路撒冷以色列博物館，墨西哥墨西哥城當代藝術文化中心，美國紐約惠特尼美國藝術博物館，美國布魯克林博物館，美國波士頓當代藝術中心，美國沃斯堡現代美術館，美國紐約新美術館，荷蘭格羅寧根博物館和美國華盛頓科克倫美術館等。

Born in New York in 1950, of mixed Honduran/Cuban parentage, Andres Serrano grew up in Brooklyn, where he studied at the Brooklyn Museum Art School of New York . Andres Serrano is a humanist artist who keeps an eye open on current events and poses questions on the universal themes pertinent to our time. In 1987, he was at the heart of a scandal which earned him a global reputation, following the exhibition of Immersions, *Piss Christ*, a photograph of a crucifix submerged in a glass of urine.

Andres Serrano lives and works in Manhattan. He has had solo exhibitions at the Petit Palais in Paris [France, 2017], La Maison Européenne de la Photographie in Paris [France 2016], the Royal Museums of Fine Arts of Belgium in Brussels [Belgium, 2016], the Collection Lambert en Avignon [France, 2016], the Fotografiska Museum of Stockholm [Sweden, 2015], the Château de Villeneuve, Fondation Emile Hugues in Vence [France, 2015], the Palais Fesch - Musée des Beaux-Arts in Ajaccio [Corsica, 2014], the Kulturen of Lund [Sweden, 2007], the Villa Croce Museo d'Arte Contemporanea in Genoa [Italy, 2006], the Williams College Museum of Art [USA, 2006], the Moscow House of Photography [Russia, 2005].

He also took part in several significant group shows among which *Slip of the Tongue*, at the Punta della Dogana, Pinault Foundation in Venice [Italy, 2016], *Perfect Likeness : Photography and Composition* at the Hammer Museum of Los Angeles [USA, 2016], *Joie de Vivre* at the Palais des Beaux Arts of Lille [France, 2016], *Nothing but Blue Skies* at the Rencontres de la photographie in Arles, [France, 2016], *Love Stories* during the Photautnnales 2016 in Beauvais [France, 2016], *Todo Abierto* at La Friche de la Belle de Mai in Marseille [France, 2016], *Le Mur* at La Maison Rouge in Paris [France, 2014], *NYC 1993* at the New Museum of New York [USA, 2013], *Unsettled: Photography and Politics in Contemporary Art* at the Philadelphia Museum of Art [USA, 2011], *Autour de l'extrême*

at the Maison Européenne de la Photographie in Paris [France, 2010], *Street & Studio: An Urban History of Photography* at the Tate Modern of London [United Kingdom, 2008], *Traces du Sacré* at the Pompidou Center of Paris [France, 2008].

Andres Serrano's work is present in many private and public collections such as the MOMA in New York [USA], Maison Européenne de la Photographie in Paris [France], Huis Marseille in Amsterdam [Holland], National Gallery of Australia in Canberra [Australia], the Vancouver Art Gallery [Canada], the Museum of Contemporary Art of Zagreb [Croatia], the ARKEN Museum for Moderne Kunst in Copenhagen [Denmark], the CAPC Musée d'art contemporain de Bordeaux [France], the Collection Lambert en Avignon [France], the Institute of Contemporary Art in Amsterdam [The Netherlands], the Israel Museum of Jerusalem [Israel], the Centro Cultural Arte Contemporaneo of Mexico City [Mexico], the Whitney Museum of American Art in New York, [USA], the Brooklyn Museum [USA], the Institute of Contemporary Art of Boston [USA], the Modern Art Museum Fort Worth [USA], the New Museum of Contemporary Art of New York [USA], the Groninger Museum [Netherlands], the Corcoran Gallery of Art in Washington [USA].

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Published on the occasion of *Andres Serrano: An American Perspective* organized by Red Brick Art Museum

2017.11.05-2018.02.25

主 ----- ORGANIZED ----- 辦



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Saturday, November 4, 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]
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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.

