

艺术界
LEAP



乌托邦巡航
Little Utopias

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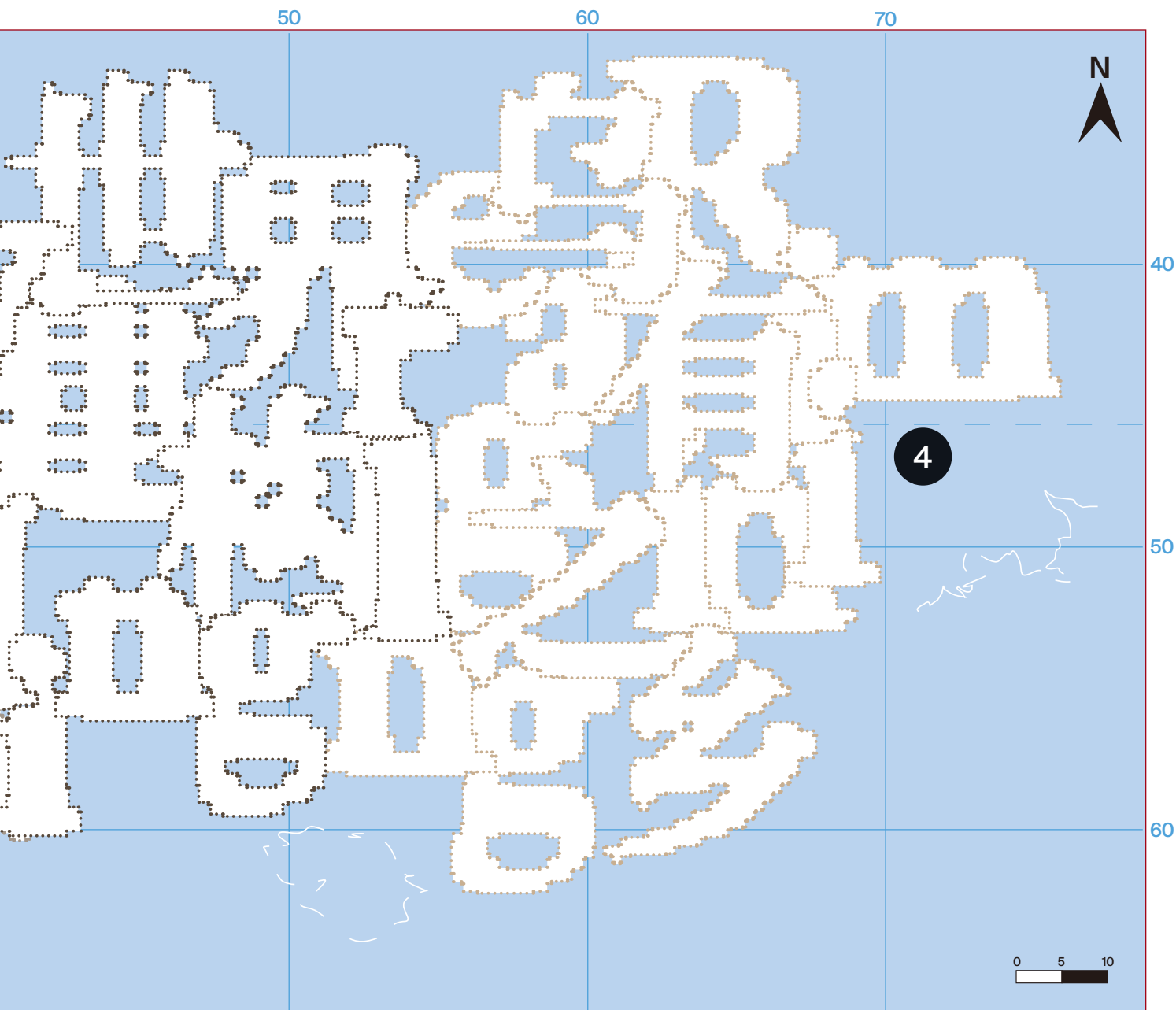
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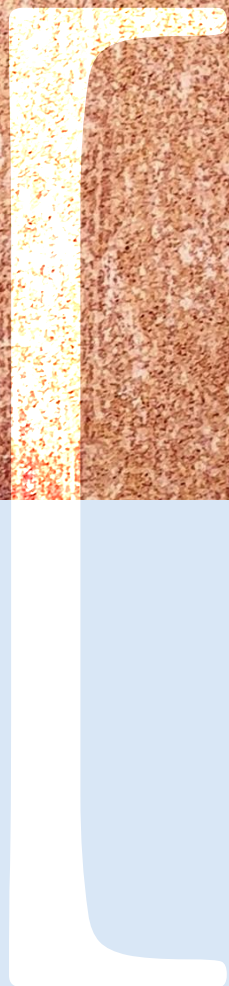
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瑞克斯媒体小组 IV
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坠入时间锥的自行车手
The Bicyclist Who Fell
Into a Time-Cone

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平淡无奇一年中的平淡之事如同日历上日期之间的间隔，提供着注释。

视差也是一种理解近距离事物看起来更大的能力。

当时间的跨度短暂到历史即当下时，视差应该就不存在了。

Un-events of an un-eventful year are like annotations to the gaps between dates on the calendar.

Parallax is also the capacity to understand that anything that is closer will look larger.

When the timescale is so brief that it is both history and the present, parallax should be defeated.

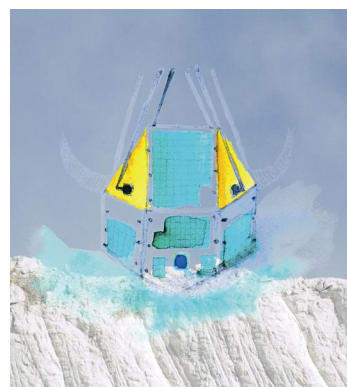


每一年都隐藏着一个 1980。

1980 年，
一个括号，
前括号把一段时期囊括了进来，
后括号则把一段时期排除了出去，

夹在中间的，
是一个不确定的阶段

那一年，
人们开始阉割公牛



伊朗与伊拉克的战争始于 1980 年 9 月 10 日，当时伊拉克强行收回扎因考斯和赛夫·萨阿德地区的领土，并于 1980 年 9 月 22 日对伊朗发动了空袭。

The Iran-Iraq War begins after Iraq forcibly reclaims territories in Zain al-Qaws and Saif Saad on 10 September 1980, and launches an air attack on Iranian targets on 22 September 1980.

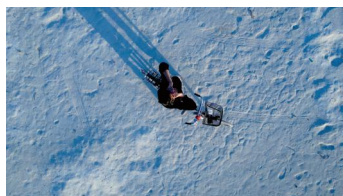
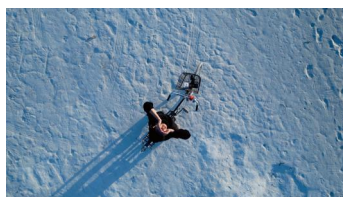
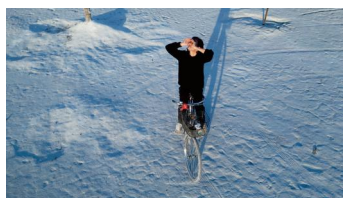
There is a 1980 hidden in every year.

1980.

A parenthesis,
a bracket that opened
to include one duration,
closed to exclude another,

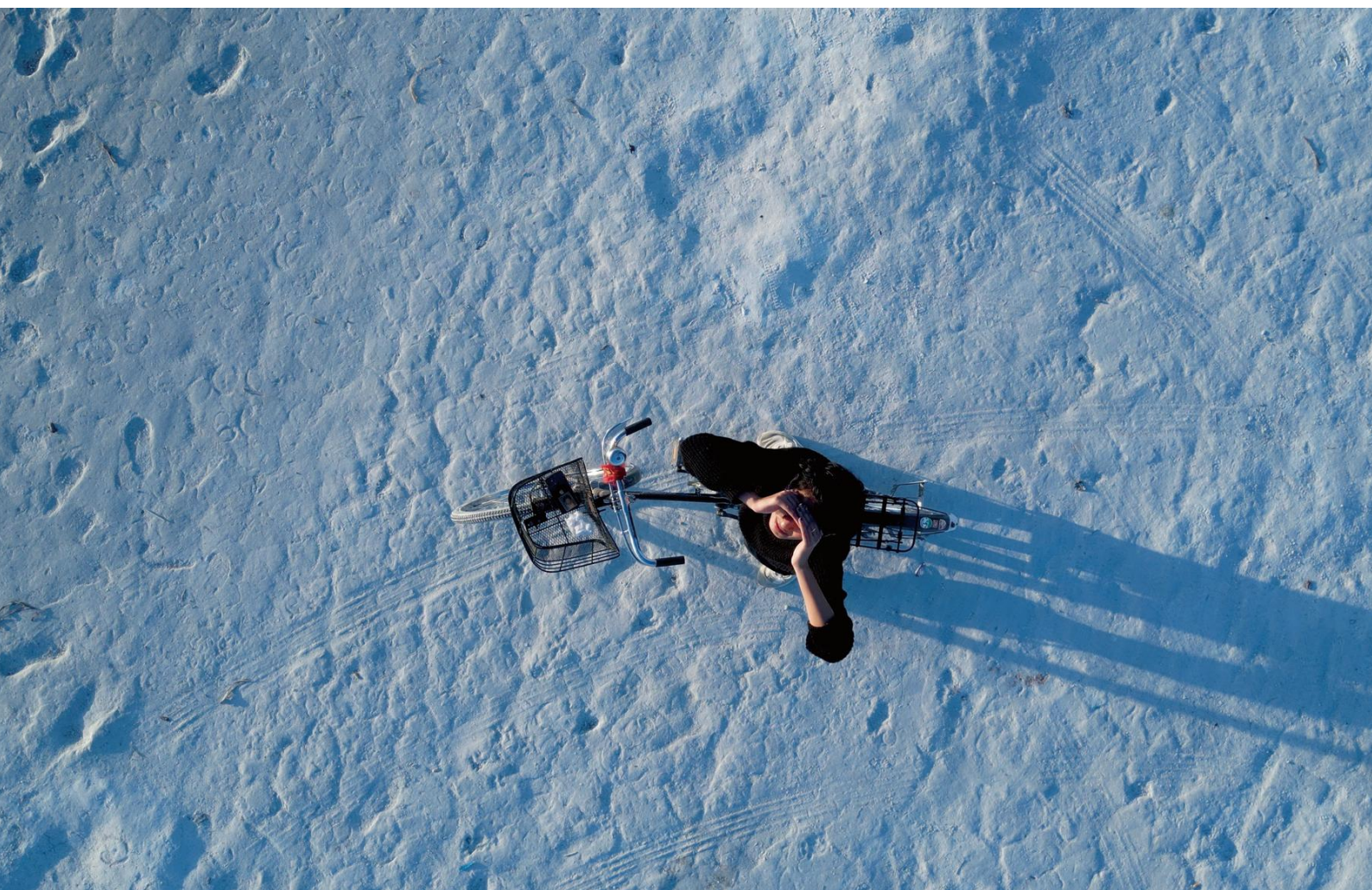
and in between—
an uncertain passage.

There was a move to castrate bulls
that year.



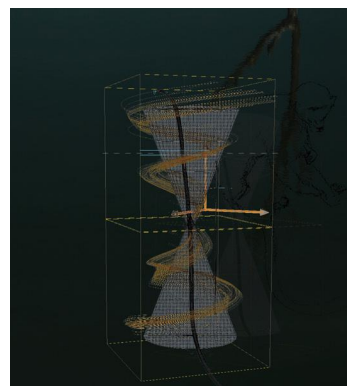
Tube India 公司于 1980 年推出了型号为 BSA-SLR 的自行车。这是第一辆被印度女性广泛接受的自行车，为年轻女性（特别是在小镇和村庄中生活的女性）的出行掀起了静悄悄的革命。

The BSA-SLR bicycle produced by Tube India Ltd was launched in 1980. It is the first bicycle to win mass acceptance from Indian women, and unleashes a quiet revolution in the mobility of young women, especially in small towns and in villages.





一只猴子，
因为公牛的魂灵跟随其后，
便产生了同情，
向时间锥里的小神谕提出了一个问题。
它问到，
当一样东西掉进时间锥，
它是会消失，
还是会潜伏起来，
等待在另一边的明天以新的面目出现？



1980 年 12 月，一场强震袭击了印度北部的一些地区，包括德里。这场地震的里氏震级为 6.5 级，造成了广泛破坏，令许多人丧生。

In December 1980 a major earthquake hit parts of north India, including Delhi. The earthquake, which measured 6.5 on the Richter scale, caused widespread damage and loss of life.

从彼处观看事物，
会改变从此处看到的此物之所是。

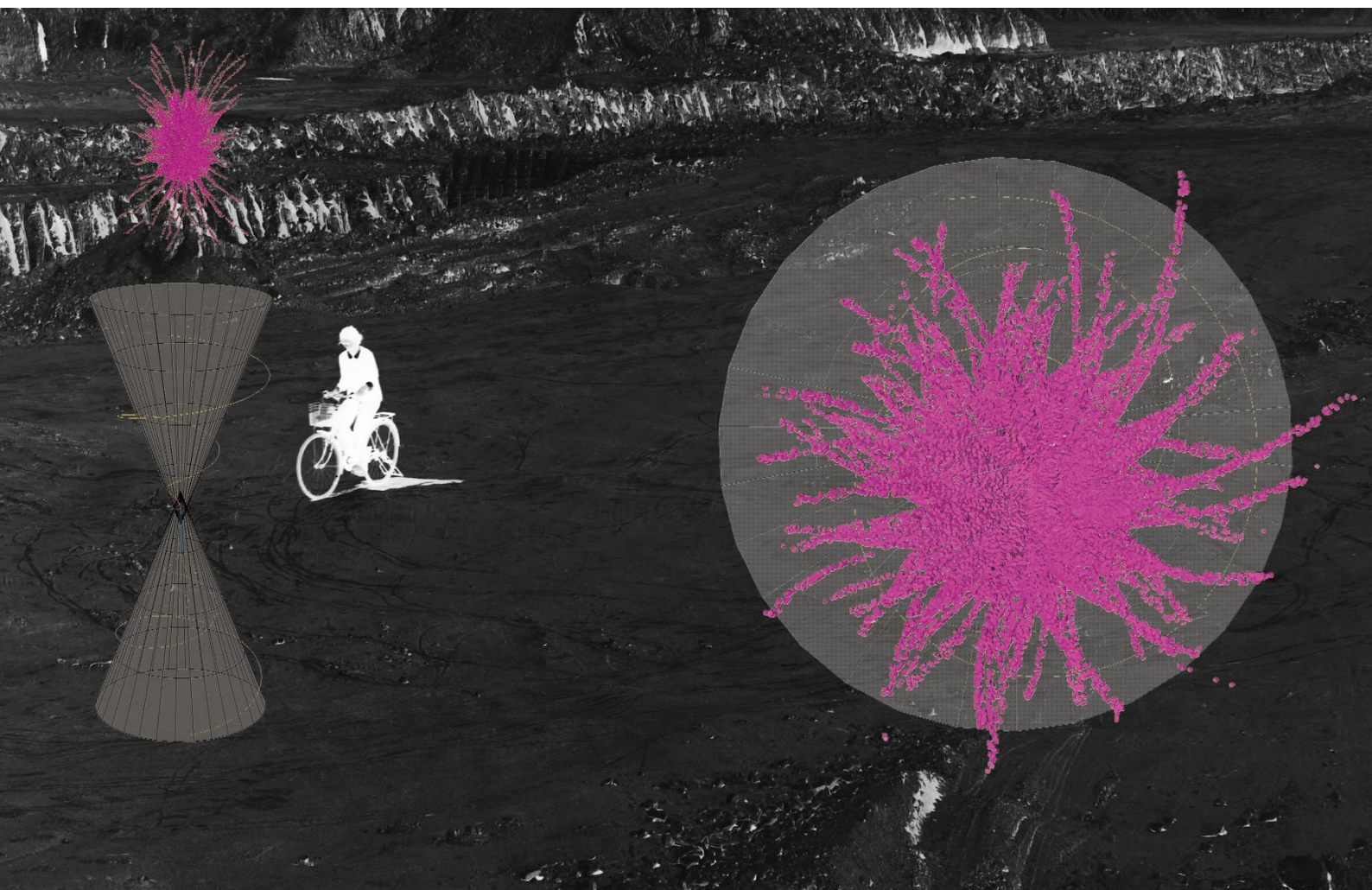
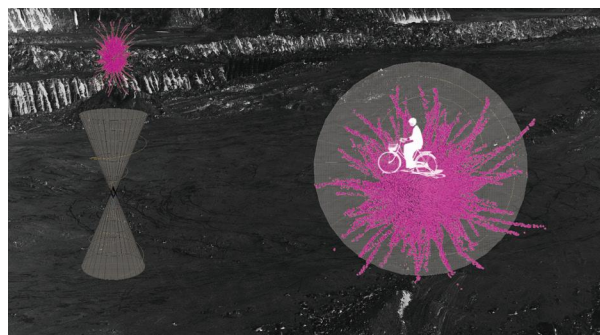
条年份丝带在化为液态的、
不稳定的水银之前，
就已经结了几十年。

A monkey,
driven to sympathy by the ghosts of
bulls, asked a question to the minor ora-
cle of time-cones.

It said,
‘When a thing falls into the slope of a
time-cone does it disappear,
or does it lurk,
waiting to appear in a new disguise
on the other side of tomorrow?’

Seeing things from there changes what
the thing is when seen from here.

The ribbon of a year that knotted
the decades before it turns liquid,
slippery, mercury.





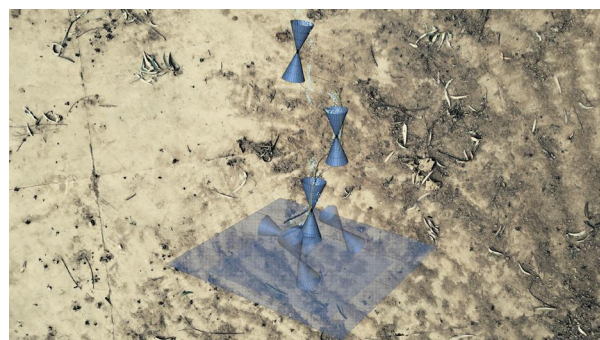
不管外科医生怎么把肠子塞进体内，
肠子都知道如何安居其中

但是缝合线呢？

对线放任不管，
线就会打结

再过几年，
时间之线就必然自己打结

“Betaalic”一词源自
“betaal”。“Betaal”这个
词语存在于几种印度语言
中，用来指代隐藏在瞬间
间隙中如影子般的生物。
“Betaal”这个词本身是通
过在“taal”（节奏）前面
加上“bé”（没有）而形
成的。真实与尚未成真之
间的关系可以被看作是一
种离奇的节奏，一种不完
全与常规时间同步的时间。
这是一种脱离时间主要节
奏的短暂签名，在时间的
表面创造出故障、涟漪和
皱纹。这是现实之线与影
子现实之弦的错综之结。



Intestines know how to settle in the body
no matter how they get pushed in
by the surgeon,

but thread?

Thread knots when you leave it.

Give or take a few years and the thread
of years invariably ties itself up in knots,
a gut premonition in the belly of time.



Betaalic comes from betaal. Betaal is a word in several Indic languages for shadowy beings who exist hidden in the interstices between moments of time. The word betaal itself is arrived at by prefixing taal—rhythm, with bé—without. The relationship between what is real and what is not yet real, can be thought of as a kind of off-beat rhythm, a time not exactly synchronous with regular time. A temporal signature off the main beat of time, creating glitches, ripples and wrinkles on the surface of time. This is a knotty complication of the threads of reality with the strings of augmented, betaalic, reality.





一位试图超越命运洪流的飞行员

从
空
中
坠
落



一位暂时停下来的自行车手
抬头仰望，捕捉到了他在那一瞬间
螺旋式下降的身影

HIV/AIDS 首次在 1981 年在美国被确诊，但流行病的征兆早在 1980 年就已显现。艾滋病危机、随身听、以太网和魔方的流行，是否预示着一种新式的自省？

HIV/AIDS was first diagnosed in the United States in 1981, but symptoms of the epidemic were evident as early as 1980. Did the AIDS crisis, the Walkman, Ethernet and the Rubik's cube herald a new introspection?

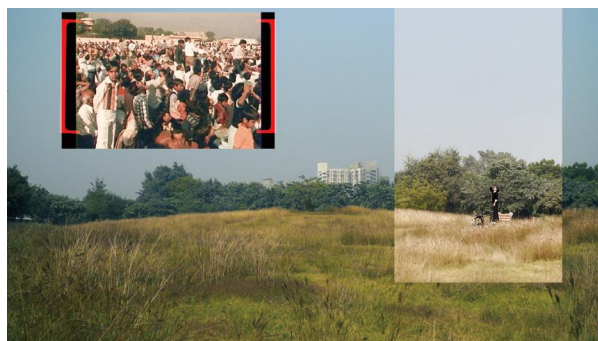
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A pilot trying to
outdo the currents of destiny

fell
from
the
sky,

his spiralling descent caught,
momentarily,
in the upturned gaze of a pausing bicyclist.





观看查尔斯·詹克斯在他的“建筑性的”研究中拍摄的幻灯片,以及其中的幻灯片刮削器,我们——Raqs——将詹克斯在新德里之行中的照片视为时光旅行的交通工具。在一个十八世纪的天文台和其更晚的邻居——为治理而建的二十世纪野兽主义建筑——之间,我们看到了留在德里的二战后期美国陆军多余的哈雷戴维森摩托车。随着时间推移,这些摩托车被重新改装成摩托的士,配上了明亮的天篷和座椅,发出“嘭嘭嘭”的声音,沿着相当宽阔的路线行驶。这些我们曾在青春期时在城市中搭乘、游荡的敞篷的士(而那时我们尚未认识彼此,也不知道我们未来会相遇并成为 Raqs),可能是查尔斯·詹克斯的凝视在真实的时间中,被我们一双眼睛无意中回应的一个例子——这发生在视线消散于风中之前。风吹走了那段时间碎片,将它吹进了一点虚空之中。詹克斯照片中的天空暗示了,大约在二十世纪后期、1980 年左右,德里如蔚蓝天空般清透。像很多事物一样,这是我们的城市,但几乎是另一座城市,是时间中的另一重时间。我们一边被其他需求困扰一边观察,锚点不存在,而在记忆消失之前,记忆也未存在。

Looking at the slides taken by Charles Jencks in his “archi-tistic” study, with its slide-scrappers, we—Raqs—observe his images of his trip to New Delhi as a transport for time travel. Between an eighteenth-century astronomical observatory and its much later neighbor, the twentieth-century brutalist building built for governance, we espy US Army surplus Harley Davidson motorcycles from the Second World War left behind in Delhi. Over time these were repurposed into shared taxis, caparisoned with bright canopies and seats, with an impressive phat-phat-phat sound as they wended a rather stately way. These Phat-phatis of our pre-pubertal wanderings in the city, unbeknownst to each other, and to our own converging futures in and as Raqs, may have been an instance where the gaze of Charles Jencks may have been returned, accidentally, by a pair of our eyes, seated on a transient machine, in real time, before being dissolved into the wind that blew away that scrap of time into a little bit of void. The sky in Jencks’ photograph suggests the azure clarity of a late twentieth-century October blue in Delhi, circa 1980. Like so many things, it is our city but almost another city, another time within time, observed by us beset by other needs, unanchored, just before the disappearance of a memory, without memory.

Raqs Media Collective

Raqs Media Collective (由 Jeebesh Bagchi、Monica Narula 和 Shuddhabrata Sengupta 组成) 成立于 1992 年, 喜欢扮演多重角色: 他们常常是艺术家, 偶尔做策展人, 有时则是哲学的密探。

《坠入时间锥的自行车手》由詹克斯基金会委任, 最初呈现于伦敦的 Cosmic House——麦吉与查尔斯·詹克斯曾共同打造的后现代主义宅邸。查尔斯·詹克斯是一位博学多才的人。他是一位作家、评论家、设计师和教育家, 兴趣涵盖了从后现代建筑到大地艺术和宇宙学的多个领域。他还是 Maggie’s 癌症护理中心的联合创始人。

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Founded in 1992, Raqs Media Collective (Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta) enjoy playing a plurality of roles, often appearing as artists, occasionally as curators, and sometimes as philosophical agent provocateurs.

The Bicyclist Who Fell into a Time-Cone was commissioned by Jencks Foundation and first shown at the Cosmic House—Maggie and Charles Jencks’ former residence and iconic Postmodern creation. Charles Jencks was a polymath, a writer, critic, designer and teacher, whose interests span from Postmodern architecture to land art and cosmology. He was also the co-founder of the Maggie’s Cancer Care Centres.

Chinese translation of the main text courtesy of the 14th Shanghai Biennale/Power Station of Art and translator Luan Zhichao.

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