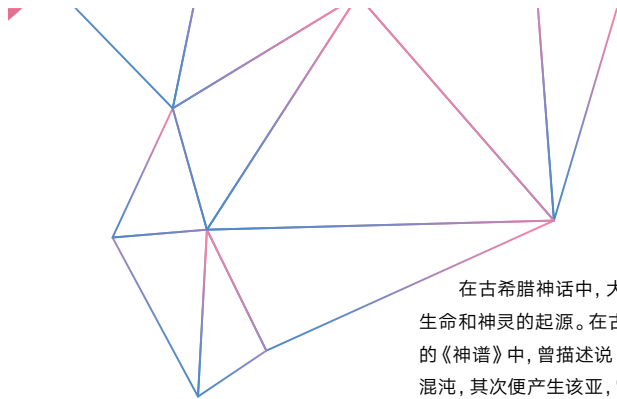


10 April 2017  
LEAP  
"The Return of GAIA"



中 | MIDDLE

在古希腊神话中，大地之母该亚是一切生命和神灵的起源。在古希腊诗人赫西俄德的《神谱》中，曾描述说“最先产生的确实是混沌，其次便产生该亚，它是宽阔大地、所有一切以及冰雪覆盖的奥林波斯山众神的永远牢靠的根基”。根据《神谱》的记载，她生下了天空之神乌拉诺斯、海洋之神蓬托斯和山脉之神乌瑞亚，此后，该亚与天空之神乌拉诺斯结合生了十二个提坦神及三个独眼巨人和三个百臂巨神，是一切的开始，而连同奥林波斯山的主神宙斯在内的所有天神都是她的子孙后代。无论后世如何来描述该亚，在西方文化的根基中，该亚都代表着那个脱离于混沌，但尚未分出天空、海洋、山脉等诸神具体区分的悬而未分的状态。

In ancient Greek mythology, Gaia is Mother Earth—origin of all life, mortal and immortal alike. In his epic poem “Theogony,” Hesiod writes, “The first thing that came to be was Chaos, followed by Gaia: a great wide open expanse of land ringed around with the snow-covered peak of Mount Olympus, home of the gods.” Gaia gave birth to Uranus, god of the sky, Pontus, god of the sea, and Urea, god of the mountains. Gaia mated with Uranus to create twelve Titans, three Cyclopes, and the three hundred-armed giants. This was the beginning of all that is. Even Zeus, master of Mount Olympus, is said to be descended from her line. Regardless of how she has come to be remembered today, in the foundational texts of Western civilization, Gaia represents the casting off of chaos, holding within her the undivided potential of the skies and seas, and the great mountains in between.



梅丽莎·杜宾和亚伦·戴维森  
《交叉渐变（听觉镜头、听觉形式1）》  
2016年  
陶瓷、铝塑板印刷  
31.5 × 38 × 48 厘米

Melissa Dubbin & Aaron S. Davidson  
*Crossfade (Aural Lenses Aural Form 1)*  
2016  
Ceramic and print on dibond  
31.5 × 38 × 48 cm  
Courtesy Galerie Untilthen and the artist

这或许是布鲁诺·拉图尔将他最新的一本书命名为《面对该亚》的原因。因为“该亚”的概念不仅仅指涉一个神话人物，它同时也指向了一种状态：即能够通过某种方式，将所有被严格区分开来的领域链接为一种统一的大地、一个完整的全球。事实上，拉图尔以该亚选作研究主题，更重要的是基于英国科学家詹姆斯·洛夫洛克所提出的著名的“该亚假说”——1961年，洛夫洛克提出地球生命和非生命的环境实际上不是彼此分离的，而是构成一个相互作用的整体。但在此前，生态学家更多关心的是有生命的有机体构成的生物圈，并将这个生物圈直接等同于地球的生态系统，于其中，最重要的生命体无疑就是人，换句话说，之前的生态学皆是以“人”为中心的生命圈体系。

洛夫洛克的该亚假说，恰恰激活了整个拉图尔所设想的该亚理论。换句话说，从拉图尔早期的《实验室生活》<sup>1</sup>（1979）和《科学在行动》<sup>2</sup>（1988）开始，就将质疑的锋芒指向了这样一个问题：是否存在一种纯粹的科学？用拉图尔的话来说，这种现代性的启蒙话语，并非真正的科学，而是被现代性打造成为一种“大写的科学”。拉图尔在《巴斯德：一门科学、一种风格、一个世纪》中谈到，巴

Understanding the origins of Gaia may help us to understand why Bruno Latour choose the title *Facing Gaia* (2015) for his latest book—because more than just being a mythic figure, “Gaia” also refers to a kind of state of being: the linking of disparate regions into a unified, global whole by unspecified means. Indeed, Latour’s interest in Gaia has more to do with British scientist James Lovelock’s famous “Gaia hypothesis” than Greek mythology. In 1961, Lovelock suggested that the living and non-living environments of the Earth were not actually separated from each other, but constituted an integral and mutually interacting whole. Before the Gaia hypothesis, ecologists focused on ecosystem, which was made up of biological organisms, the most important of which was undeniably humans. And so early ecologists placed “people” at the very center of all natural cycles.

Lovelock’s work in turn inspired Latour’s theoretical research into the Gaia hypothesis. Starting with his early books *Laboratory Life* (with Steve Woolgar, 1979)<sup>1</sup> and *Science in Action* (1988)<sup>2</sup>, Latour directed his razor-sharp skepticism towards a new target: whether or not a pure science truly exists. According to Latour, the discourse of modern enlightenment is not a true science, but a sort of Science with a capital S that had been created by the condition of modernity. In the *The Pasteurization of France*

1. 全名为《实验室生活：科学事实的建构过程》，布鲁诺·拉图尔与史蒂夫·伍尔加合著，中文版由首都经济贸易大学出版社出版，2006年。

2. 全名为《科学在行动：这样在社会中跟随科学家和工程师》，布鲁诺·拉图尔著，中文版由东方出版社出版，2004年。

1. *Laboratory Life: The Construction of Scientific Facts*, Bruno Latour and Steve Woolgar.

2. *Science in Action: How to Follow Scientists and Engineers Through Society*, Bruno Latour.



中 | MIDDLE

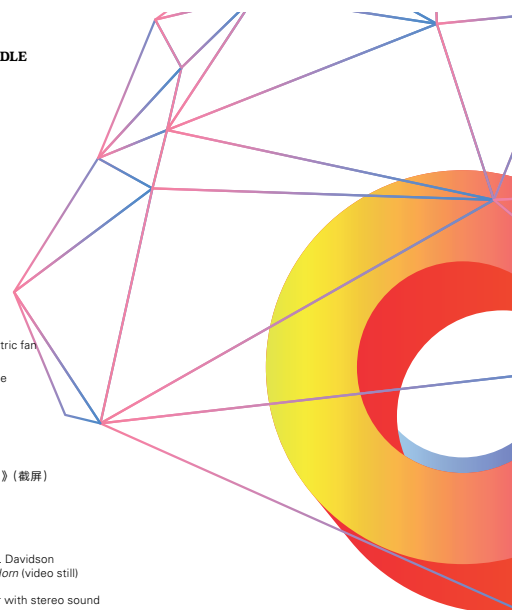


艾域克·柏达  
《大气》，2015年  
亚克力、植物油、电风扇  
183 × 82 × 82 厘米

Eric Baudart  
Atmosphère, 2015  
PMMA, vegetable oil, electric fan  
183 × 82 × 82 cm  
Courtesy Edouard Malingue  
Gallery and the artist

左：  
梅丽莎·杜宾和亚伦·戴维森  
《没人会射击一只破碎的角》（截屏）  
2016年  
单频影像，彩色，立体声  
10分55秒

Left:  
Melissa Dubbin & Aaron S. Davidson  
Nobody Shoots a Broken Horn (video still)  
2016  
Single channel video, color with stereo sound  
10 min 55 sec  
Courtesy Galerie Untilthen and the artist



斯德发现细菌，既是实验室的科学体制运作的结果，也是那个时代大写的科学文化所作用的结果，在这个意义上，现代性始终要拉开自然与社会、科学与人文（包括艺术）之间的距离，试图将科学作为面对一个无人的自然世界知识的积淀，而用政治学、艺术、诗学来面对与人相关涉的知识。科学主义和人文主义成为了现代社会发展的两个轨道，而英国科学家查尔斯·斯诺的《两种文化》更是将这科学与人文的撕裂塑造成为不可跨越的鸿沟，认为我们不能用科学的标准来要求人文学科，也不能用人文的标准来对待科学研究。这样，包括艺术在内的人文学科被牢牢锁定在非自然的人文社会当中，艺术的直接理念也变成了人文关怀，尽管这是与文艺复兴时期的艺术作品一脉相承，但是艺术本身也因此被束缚了手脚。不仅如此，在各部门艺术之间，也存在着不可跨越的鸿沟：当一幅绘画被表现在画布上，我们很难从音乐和歌剧的角度来聆听画面的声音，蒙娜丽莎的微笑被锁定在画框的颜料构成的人物面庞上，只能以最为沉默的方式、用目光来领会达·芬奇的灵感。

(1994), Latour argues that Pasteur found bacteria to be both the result of the scientific system of the laboratory and also the result of the Science of a given era. In this sense, from the very beginning modernity has been about driving nature away from society, and science away from the humanities (including art). Modernity treats science as a method for dealing with the accumulated knowledge of the inhuman natural world, while using political science, art, and poetry to deal with what we know about people. Scientism and humanism have become the twin tracks along which modern society has developed—what British scientist Charles Snow calls “The Two Cultures” in his 1959 book of the same name. In this way, an insuperable gap has emerged between science and the humanities: We cannot use scientific standards to measure the humanities, and we cannot use humanistic standards to deal with scientific research. In this way, the humanities, including the arts, remain firmly locked away within the realm of the unnatural, while theories directly about art are valued only for their humanistic concern. Even when a topic touches on the development of Renaissance art, the art itself remains bound and ineffective. Not only that, but further gaps exist between the different schools of art: when a painting is shown on the canvas, it is difficult to hear the sounds presented within if viewed from the perspective of music or opera. Likewise, Mona Lisa’s smile stays locked in the pigments that make up that famous face in the frame. It is only via silence, using our eyes, that can we start to understand Da Vinci’s inspiration.

当然，当代艺术的发展，尤其是跨媒体艺术的出现，已经打破了存在于各种传统艺术划分之间森严的壁垒，电影媒介已经有效地将声音和造型艺术，甚至某种诗学结合起来。今天的艺术可以利用最新的视频合成、混音乃至数字技术，实现之前的艺术所无法想象的突破。但是，当代艺术仍然存在着壁垒，它与所谓的非艺术之间仍然存在着不可跨越的天堑，这就是朗西埃所强调的艺术的审美体制。而拉图尔的根本问题是，在科学、自然、政治、社会、艺术等之间，是否真的存在一种判若云泥的分界线？更明确地说，像他这样的科学哲学家和社会学家是否也可以从事艺术，或者艺术家是否也可以参与到科学实践中来？科学和艺术究竟是在一种什么样的层次上发生关系？

Of course, the development of contemporary art, especially the emergence of multimedia art, has broken down many of the divisions that once existed between various traditions. Film, for example, has already succeeded in bringing the plastic arts together with sound, creating a sort of poetics of assemblage. Artists today can use the latest technology to bring together images and mix sounds along with digital treatments to achieve breakthroughs that would have been unimaginable in the past. But insuperable barriers still exist within contemporary art, insofar as it remains removed from non-art. This aesthetic system, first suggested by Jacques Rancière, brings to mind Latour's fundamental question: whether clearly defined lines truly exist between science, nature, politics, society, art, and so on. More specifically, can scientific philosophers and sociologists like Latour also engage in art, and can artists participate in scientific practice? What relationship exists between science and art?

安妮卡·伊  
《肺部安全套》  
2015年  
肥皂、油漆、醋酸盐、树脂、橡胶管  
45.72 × 35.56 × 5.08厘米

Anicka Yi  
*Lung Condom*  
2015  
Soap, paint, acetate, resin,  
rubber tubing  
45.72 × 35.56 × 5.08 cm  
Courtesy 47 Canal (New York),  
Kunsthalle Basel and the artist  
PHOTO: Philipp Hänger







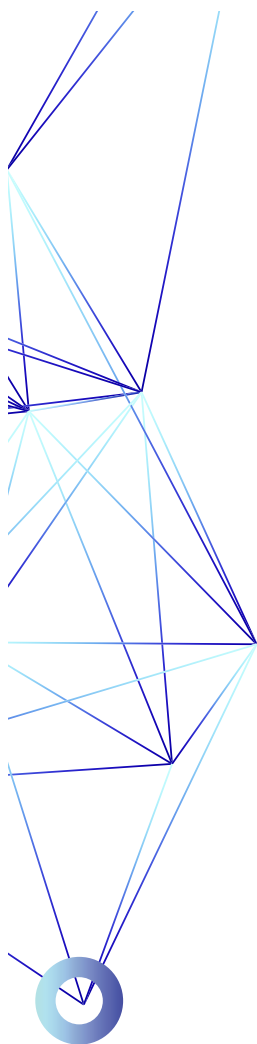
梅丽莎·杜宾和亚伦·戴维森  
《没人会射击一只破碎的角》(截屏)  
2016年  
单频影像, 彩色, 立体声  
10分55秒

Melissa Dubbin & Aaron S. Davidson  
*Nobody Shoots a Broken Horn* (video still)  
2016  
Single channel video, color with stereo sound  
10 min 55 sec  
Courtesy Galerie Untilthen and the artist



在拉图尔看来, 早期现代科学的发展, 是建立在“纯粹化”的基础上的, 如盐的提纯过程, 是通过一系列现代化工技术和生产过程, 才人为地出现纯粹为“盐”的产品, 实际上现代的科学技术恰恰让一个之前从未在自然界存在过的纯盐以现代产品的方式分离于自然。同样, 当福柯说莫奈的《草地上的晚餐》和《奥林匹亚》是最适合放在美术馆里的作品时, 恰恰也是以一种现代的凝视目光让某种纯粹的艺术作品与周遭的社会和世界分离开来, 而这道分离的门槛就是美术馆。科学与自然、艺术与社会、在特有的现代文化(拉图尔分别用“大写科学”和“大写艺术”来表示)之下, 变成了最纯粹的事物, 而现代社会的一个典型趋势就是不断地纯粹化, 从而拒绝不同事物之间的混杂。

In Latour's view, modern science is built on the concept of "purification." For example, for salt to be considered "pure" salt purification must use modern chemicals and technical processing. In reality, of course, modern science and technology make the existence of a kind of salt that has never existed before possible—a salt which is completely separate from nature. Similarly, when Foucault says that Monet's "Le Déjeuner sur l'herbe" and "Olympia" are his most suitable works to be displayed in an art museum, he is using his modern gaze to separate these pure works of art from the society and world which surrounds them. The thing which separates in this case is the museum itself. In modern society, Science and nature, and Art and society (Latour specifies capital S Science and capital A Art) become the purest things possible, as the trend in modern society is toward endless purification, rejecting the mixing of unlike things.



左：  
安妮卡·伊  
《搜索图像》  
2016年  
动物标本、硅树脂、五金器具  
89.99 × 59.99 × 89.99厘米

Left:  
Anicka Yi  
Search Image  
2016  
Taxidermy animal, silicone, hardware  
89.99 × 59.99 × 89.99 cm  
Courtesy 47 Canal (New York),  
Fridericianum (Kassel) and the artist  
PHOTO: Fabian Frinzel

3. 《两种文化》是英国科学家查尔斯·斯诺于1959年在剑桥大学的演讲，其论点是整个西方社会知识分子的生活在名义上被分为“两种文化”——科学与人文，而这种分裂的观念在很大程度上限制了我们对于世界的理解。中文版由三联书店出版，1994年。

3. "The Two Cultures" is the title of a 1959 lecture by Charles Snow at Oxford University, whose thesis is that Western intellectuals have been divided into "two cultures"—science and the humanities, and that this way of looking at the world limits our ability to truly understand it.

然而，从《我们从未现代过》这本书开始，拉图尔已经证明，在科学实验室里制造所谓的纯粹科学是不存在的，也正是在这个意义上，“大写科学”的实存模式实际上并不能穷尽我们周围世界的全部。大写科学和现代人太过自信了，他们实际上认为可以通过科学理性和实验数据来再现和表征整个世界，然而，从《实验室生活》开始，拉图尔已经明确指出，这种纯而又纯的科学精神，实际上建立在一种对科学体制的信任之上，就如同当代艺术家的创作，建立在对包括艺术家、艺术评论家、观众、画廊、博物馆、策展人等在内的整个艺术体制的信任上。对于拉图尔来说，无论是科学、艺术，还是政治和社会，无疑都是存在于一个共同的全球空间中，但是它们并不是彼此分离地以单一的模式存在着，而是彼此切合，形成了一种独特的网络状结构，从而形成了一个混杂的总体，而这种总体，用拉图尔自己的表达来说，就是一个“行动者网络”的结构。德国当代思想家彼得·斯洛特戴克认同了拉图尔的上述观点，在后者看来，拉图尔的网状结构，实际上就是他在“球面”三部曲的最后一部《泡沫》提出的泡沫状结构。这种结构，更突出地说明了当代世界的联系不再是现代早期以纯粹自律来划定严格边界的格局，而是重新混杂，既是自然与社会，也是科学与艺术、政治等的混杂，这种混杂终结了斯诺所提到的“两种文化”的体系<sup>3</sup>，天空之神，海洋之神，山脉之神再次结合起来，这就是大地之母，也就是混杂性全球的再临，我们面对的不再是一个单一的科学模式可以阐释的世界，在拉图尔最新的著作《世界各种实存模式研究》中，世界的实存模式已经从单一的大写科学变成复数的存在。

可以说，拉图尔已经不像他的前辈和同行们一样，墨守成规，在既定学院派象牙塔的体制下玩弄玄学式辞藻，相反，作为一名研究科学哲学和社会学的学者，他主动走出自己的领地，试图将科学研究和艺术创作衔接在一个平台上。在他所供职的巴黎政治学院，拉图尔创立了一个特殊的机构，即艺术政治学校，按照其宗旨，这所学校让不同学科，尤其是艺术、科学、政治可以在其中得到有效的融合，这

Beginning with *We Have Never Been Modern* (1991), however, Latour demonstrates that this so-called "pure science" does not exist, even in the laboratory. In this sense, Science will never be able to subsume the world around us. Science and modernity are overconfident, because they think that with enough scientific rationality and experimental data they will be able to reproduce and categorize the entire living and non-living world. As Latour has argued since *Laboratory Life*, however, this purer than pure scientific spirit is in fact based on an unhealthy trust in the scientific system. It is exactly the same as the work of contemporary artists, which exists on the faith of other artists, art critics, viewers, galleries, museums, curators, etc. They all trust in the art system, and so the system sustains. For Latour, science, art, politics and society all undoubtedly exist in a common global space, but they are not separate from each other. Instead, they form a unique network-like structure, a mixed whole. This mixed whole, to use Latour's own expression, is an actor-network structure. Contemporary German thinker Peter Sloterdijk agrees with Latour's view, but argues that this network structure is actually realized in the last of the *Sphären* ("spheres") trilogy: the bubble structure of *Schäume* ("foam"). This structure highlights the fact that relationships in the contemporary world are no longer delineated along strict boundaries, and no longer operate within the pure and regulated bounds they once did. Instead, a remixing is taking place, as nature and society cross and overlap, while much the same occurs with science, art, politics, and other fields. This is Snow's "two cultures" system<sup>3</sup>: the god of the sky, the god of the sea, the god of mountains coming together once again under the sign of the Earth Mother. Finding ourselves in an age in which no single scientific model can accurately describe the system of the world, Latour's latest book, *An Inquiry into Modes of Existence: An Anthropology of the Moderns* (2012) appropriately shifts from a single Science to a plurality of existences.

It can be said that Latour has already distinguished himself from his predecessors and his peers who sit hidebound by the rules, playing games with metaphysical rhetoric in their ivory towers. On the contrary, as a scholar of the philosophy of science and sociology, he has taken the initiative to reach out beyond his field to bring scientific research and

所学校所培养的人才,面对的也正是能够同时贯穿诸多学科领域,让其在“行动者网络”中呈现出来的模态。此外,拉图尔自己也充当策展人,迄今为止,他已经成功地举办过三次展览(分别为“圣体破坏”,“公之于众:民主的氛围”,“重启现代性!”),而这三次展览,也绝非一种纯粹的艺术展览,在拉图尔那里,他将宗教、科学、政治、审美等多方面的关怀,通过诸多实存模式并置的方式,在一个“行动者网络”的审美空间中同时绽放出来,这样的展览已经不是一种遵从纯粹性的展览,在创作者和参观者之间的距离,因为“行动者网络”的存在而变得弱化。“行动者网络”不关注预先为作品设定的本质是什么,在行动者介入之前,艺术作品没有本质,只有在相关的链接关系中,让作品得以运作,从而成为了一种始终处在沟通反应和相互作用过程中的作品。

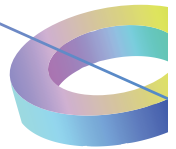
以美国黑人艺术家西斯特·盖茨的“多切斯特计划”为例,盖茨并没有选择在一个美术馆里展示他的作品,而是将位于芝加哥南部多切斯特地区的一幢废弃建筑改造成一个图书馆、一个精神活动的场所。在这里,盖茨邀请社区里的居民来读书或参加讨论活动,甚至是灵魂的修炼,而多切斯特居民也的确将这个小小的二层建筑当做自己每周必至的场所。这样,作品的价值并不在于对建筑的改造和风格的设计,而是艺术家利用这个特定的装置,激活了社区,让社区的人们可以在此汇聚,让通常不相往来的邻居们可以借此机会共同交流。“多切斯特计划”是一个典型的“行动者网络”作品,不仅仅因为它超越了美术馆或者特定的艺术体制,而且由于艺术与社区日常生活之间的壁垒被打破,艺术创作和居民的日常生活融为一体,而使居民的生活本身也成为了艺术。

进入到大数据时代,信息技术让科技和艺术的融合成为可能,当数据工程师尼克·扬克将迄今为止的所有获得奥斯卡奖的演员和导演的关系编程为一个巨大的关系图谱时,整个图谱就构成了一个异常壮观的网络,同时,扬克也将那些并未获得奥斯卡奖的演员的数据也添加进去,整个关系网络就变成了一个难以识别的球体,这是一个无法用任何



artistic creation together into a single platform. At his Paris Institute of Political Studies (Sciences Po), Latour founded a special institution, SPEAP, for the purpose of allowing different disciplines, especially the arts, science, and politics, to work together towards a common goal. The scholars trained at this institution are given the opportunity to study many different disciplines at the same time, letting their actor-network develop as it will. Aside from this project, Latour himself has acted as curator, so far successfully holding three exhibitions: “Iconoclasm” (2002), “Making things Public: The Atmospheres of Democracy” (2005), and “Reset Modernity!” (2016), none of which were purely artistic exhibitions. Instead, Latour brought together facets of religious, scientific, political, and aesthetic concern, allowing a network of actors in the aesthetic space to bloom via their various modes of coexistence. In this way, the exhibitions became more than pure exhibitions, with the distance between creators and viewers in the actor-network weakened. The actor-network does not care what the work starts out as, because before the intervention of the actor, the artwork is formless. It is only through relevant links that a work can begin to activate, operating as a kind of intermediary in the interactive process.

To use the example of the African American artist Theaster Gates, Gates choose not to show his work in an art gallery, but rather to exhibit in an abandoned building





左：  
约翰·阿科姆弗拉  
《机场》(截屏)  
2016年  
三频高清彩色影像装置，7.1声道  
53分钟

Left:  
John Akomfrah  
*The Airport* (video still)  
2016  
Three channel HD colour video  
installation, 7.1 sound  
53 min  
Courtesy Lisson Gallery  
© Smoking Dog Films

知识贯穿的存在，但是在数据空间中，它以独特的方式向我们展现出其壮丽。关键在于，如果将这个数据的图谱拓展到地球上的每一个人，那么整个地球就是一个超级庞大的数据图谱，我们的每一个行为、每一次对话，甚至我们的眼神和气息，都不断地生产出处于不断变动中的球体，这就是该亚，一个融合了现代科技和艺术特质的该亚，同时它又时时刻刻体现在我们生活中的方方面面，我们的每一个行为也塑造着该亚，该亚是一种“行动者网络”所缔造出来的独特艺术，这里不再是美术馆，也不再强调音乐、绘画、戏剧、诗歌、舞蹈、书法各自的自律性，相反，我们的确在这个关系中，重新塑造一种艺术，在这样的艺术之下，艺术品不再被任何人署名，它属于人类纪的新该亚，我们不是要走出该亚，而是需要像拉图尔所号召的那样去“面对该亚”！■

汪建伟  
《好像... No.1》  
2017年  
综合材料装置  
160 × 210 × 155 cm

Wang Jianwei  
*As though... No.1*  
2017 Mixed media installation  
160 × 210 × 155 cm  
Courtesy Long March Space and  
the artist



in the Dorchester area of south Chicago. For the exhibition, the building was transformed into a library—a place of spiritual activity. Here, Gates invited residents in the community to study or participate in discussions, and even take part in spiritual practice. Eventually, the residents of the neighborhood began to treat the small two-story building as their own, arriving every week to take part in scheduled and unscheduled activities. From this example, we can see that the value of a work does not lie in way a building is refurbished, but in the way that artist uses this particular space so that the community members are empowered to come together and interact in ways they otherwise would not be. The “Dorchester Plan” is a classic example of an actor-network, not only because it goes beyond the art museum or the specific art system, but also because it breaks down the barriers between art and daily life. The creation of art is integrated into community members' daily lives, and their lives in turn become art.

In the era of big data, information technology makes the integration of art and technology possible. Data engineer Nick Yahnke created an enormous relationship map to draw connections between Oscar-winning actors and directors. The map forms an unusually spectacular network, at the same time, because Yahnke did not input any data on the Oscar-winning actors, the entire network remains an opaque sphere, inaccessible to any thread of knowledge. Instead, the digital space astounds the viewer with its singular splendor. Critically, if this map was extended to include everyone on Earth, then the whole earth would be visible as an enormous data map, with our every actions, every conversation, and even every glance taken and breath drawn constantly producing an ever-changing sphere—Gaia, a fusion of modern technology and art. At the same time, it would also reflect our lives, being shaped by our actions. In this way, we can see that Gaia is a unique work of art created by a network of actors. It is no longer an art museum, with its separate disciplines of music, painting, drama, poetry, dance and calligraphy. On the contrary, we are in a relationship with one another, recreating art, but an art that can no longer be signed by anyone, because it belongs to humanity's New Gaia. Rather than leave Gaia, we must respond to Latour's call to “Face Gaia!”

(Translated by Nick Stember)