



Nabuqi 娜布其



Editor's Note

Rapid changes in one's immediate surroundings often induce anxiety. Anxiety and unease as such not only manifests as illusions brought about by displacements in time and space, but more as a loss for a sense of belonging. Nabuqi's long-term practise perhaps captures precisely the core of such psychological condition, whether by distilling it in traditional sculptural forms, or by constructing scenes and environments for uncanny perceptions with readymade objects. Take the artificial plants for example: often employed by the artist in her recent works, these seemingly organic yet utterly decorative beings, after being inserted by the artist into various contexts, pertain directly to the present dire situation. Heavily influenced by the abrupt outbreak of the global pandemic, plus the increasingly rapid changes in the Chinese urban life to which one is today forced to adapt – how has our substantially burdened perceptual system evolved, and been drastically modified? It is not difficult to see that Nabuqi would be interested in Italian architectural collective Superstudio's case. Is it possible for the collective's vision of suspended senses and isolated consciousness to be, in the present day, a new cognitive direction? This may well be a meaningful question that warrants further examinations. On a more realistic level, one can acknowledge that the post-pandemic age has irreversibly ushered in yet another new normal, which in turn will have an impact on future artistic practises. In the following conversation, one reads the gradual emergence of the new normal in the artist's thoughts.

編者按

周邊環境的極速改變很容易使人們感到焦躁不安。這種心理不僅表現在時空錯位所帶來的幻覺上，更多的是某種歸屬感的喪失。娜布其一直以來的創作，或許剛好抓住了這種心理的內核，無論是通過傳統雕塑語言將之提純，還是用現成品為那些熟悉且陌生的感知搭建的場景。單從「人造植物」這個常在藝術家作品中出現的道具來看，這種看似具有生命體征，卻實為裝飾性的存在，被藝術家植入進諸多場域後，指設出了生存在當下的境遇。在這場措不及防席卷全球疫情的影響下，加之我們早已習以為常的中國都市生活的快節奏變化，我們已然負重的感知系統又會產生什麼樣的改變？不難想象，娜布其會對意大利建築小組 Superstudio 的案例產生興趣。懸置的「感」與被禁錮的「知」作為一種想象的框架，在當今現實環境下，是否可能成為新的認知途徑？這或是值得提出來思考的問題。從更實際的角度看，後疫情時代對於我們熟悉的「常態」造成了不可逆轉的改變，這種變化無疑也會觸及到藝術家創作的觀念。在以下的訪談中，變化的「常態」已然悄悄地在藝術家的思想中萌發了。

He Xiao:
Plants as a symbol frequently appear in your works.
Do the plants pertain to any specific meanings?

Nabuqi:
Plants first appeared in *Memories, But not from the past* (2015). I wanted to make the work more everyday life-like than previous works, and to blur the boundary between exhibition and life. Later I realised that in many exhibitions out there, there are plants, so apparently they are nowadays a standard decoration for exhibitions. Therefore I cranked it up, and further emphasised their decorative function, and even tried to see

賀瀟：
植物這個符號在妳的作品中多次出現，它們有什麼特殊的意義嗎？

娜布其：
植物最早出現在《記憶，但不是過去的》這件作品裡，當時的想法是讓作品更生活化，模糊展示與生活的邊界。後來發現在很多展覽裡都出現了植物，好像變成一種展覽「裝飾品」。我就加大了使用的分量，強化它「裝飾」的作用，甚至在嘗試如果一個



what would it be like, if in a work there is nothing but decorations as such, just like in a performance where there are no actors but only props. Eventually it came down to a work like *Do Real Things Happen in Moments of Rationality?*, which, of course, was more than just a collection of plants. But generally speaking, artificial plants obviously function as decorations in life, rendering a given environment more lively and green. On this level, real plants found in the cities function similarly, and make it difficult for me to ignore their artificial nature.

Besides physical entities as such, rhythm also plays a significant role in the disruption of the normal life. One may well think that, the 2020 Spring Festival was one that was indefinitely prolonged; the rhythm of life one is used to, and the usual expectations were all largely suspended. Besides being anxious regarding the specific event of the pandemic, one could also become fearful of the fact that the streets were empty, and those who were supposed to come back to the cities had yet arrived.

I read this during the pandemic: a psychiatrist told the patient that please do not call, if you are talking to your plants at home. If one day your plants talk back, call then. It is of course a joke that deals with plants; but indeed, this period has a huge impact on one's mentality.

It was a strange time. At first, I joked about not knowing the days, then later I could not even tell the time of a day. It was as if I had lost my perception of time. Everyday was a repetition, in which no new, eventful events or activities emerge. I also stopped working for a while, because I thought it was invalid. Of course, it was also for practical reasons: workshops were closed, and craftsmen were away. But I think it was mostly psychological: when facing a true disaster like this, especially when you are caught in it, you would have a strong sense of impotence. So at that time, I did not do much, but only a series of small works on paper. In a conversation, a friend went as far as comparing art now with what poetry was for Adorno after Auschwitz. I was also do some readings online; one of the articles was about poetry and silence, about language selections and usage. Sometimes, silence or not using one's language can be a deliberate decision. In short, in this difficult year I have been having a lot of thoughts.

After such a homogenising period, what is it like, going back to the studio and to start working

作品中全都是裝飾物會怎樣，就像一場表演全都是道具卻沒有演員的情況，比如像是《真實發生在事物具有合理性的瞬間嗎？》——當然，那作品裡也有除了植物之外的其他物品。但人造植物在生活中的功能也是起裝飾作用的，讓某個環境看起來有生氣和更加綠色，從這一點上來說，城市裡的好多植物跟這些人造植物在某些功能上是一致的，讓我很難忽略它們的人工感。

除了物體的存在，節奏也是一個擾亂「常態」的重要因素。妳是否發現 2020 年的春節假期時間被無限地延長了，以往我們熟悉的節奏、期待發生的事情，似乎大部分都被懸置了。除了對於「疫情」這個具體事件的焦慮，我們甚至會因為冷清的街道上遲遲沒有外地人返城而感到恐懼不安。

我在疫情期間看到的一個消息，心理醫生對自己的病人說，如果妳在家裡對著植物說話，請不要給妳的心理醫生打電話，如果有一天妳覺得植物對妳說話了，再給我們打電話。當然這是個和植物相關的玩笑，但確實這段時期對人的心理影響很大。

那個階段對時間的感覺是很奇怪的。我一開始還開玩笑說不記得每天是星期幾，後來連白天和晚上的時間感都模糊了，好像失去了對時間的概念。每一天都是重復的，也沒有任何其他的事情或者活動介入進來。我自己的創作也停滯了一段時間，因為覺得無效。當然也有現實條件的限制，比如工人和工廠沒有復工。但我覺得主要原因還是心理層面的，當面對這種真實的人類災難時，尤其是當我們身處其中時，會感覺到一種深深的無力感。所以，那段時間我沒做什麼東西，只畫了一些紙上的小作品，和朋友聊起來，他說讓他想到那句著名的「奧斯維辛之後便沒有了詩歌」。我也讀了一些網上的文章，有一篇是講詩歌和沈默的，關於語言的選擇和使用，選擇在有些時候沈默或者不選擇使用語言也是一種決定，那個時候那種感觸還蠻深的……

在經歷了這種「同質化」的階段後，回到工



again? How do you deal with the unfinished ideas and projects left in the studio before 2020? Is there anything in the studio that was previously neglected, but have caught your attention now?

I have been working on unfinished projects, though it has been rather slow. There are indeed some changes: some projects and plans that were apparently carved in stone are now not so motivating anymore, so based on previous developments I have done some modifications and changes. I recognise that what has happened worldwide cannot be ignored, so it is also unavoidable that I have to bring new thoughts and feelings into the works. What the changes specifically are, though, I guess we will have to wait and see.

In the Spring of 2020, many exhibitions and events that require one's presence have been replaced by online events. Have you taken part in any of these?

Yes. One was a *Morning Reading* series of events hosted by the Power Station of Art, another was an online open conversation session initiated by the Trigger project.

For the *Morning Reading* program, I was, along with others, responsible for reading a chapter from Superstudio's twelve ideal cities: city of hemispheres. It imagines a very spacious environment, the enormous foundation of which - the "dazzling sheet" that is the city - is in fact a combination of a large number of crystalline sarcophagus covers. In each of the sarcophagus lies an individual, not really dead, but eternally asleep. Hovering above, is a number of transparent hemispheres - these are basically brains, plus human sensory systems, through which the immobile individuals communicate with the world. In other words, human's senses and formed consciousness are separated from the physical bodies. People are still conscious and can think; the hemispheres also exchange with others, on a conscious level. Interestingly, one hemisphere might merge with another and become a full sphere, representing a spiritual marriage.

How did Superstudio's architectural philosophy develop?

Superstudio was a classic conceptual architectural collective. At that time, from 1960s to 1970s, there was a number of dystopian architectural firms like this. Superstudio almost never built anything, and they mostly did a lot

作室重新開始進入工作狀態是一種什麼樣的感受? 年前被遺留在工作室中那些「未完成」的想法, 下面打算如何展開? 或者有沒有工作室裡曾經被忽略的東西, 又重新引起了你的註意?

我在繼續之前沒完成的工作, 雖然進度有些緩慢。想法上確實有一些變化, 有些本來已經確定的方案, 會發現不想那麼做了, 就在之前的基礎上做了改動。但是覺得當下發生的既然不能回避, 那麼把當下的感受帶入作品其實也不可回避。具體這個變化是什麼, 我覺得可能要等一段時間之後才能看清楚吧。

在過去的 2020 年春季, 諸多線上的活動替代了以往親臨現場的展覽, 這期間你參加了哪些有趣的線上的活動?

一個是 PSA 做的晨讀系列, 還有一個線上的講座和對談, 由「Trigger 觸發」發起的。

PSA 的晨讀是建築小組 Superstudio 所撰寫的十二座理想之城其中的一座, 半球之城。假設了一個特別空曠的環境, 地表是由水晶玻璃構成的一個巨大的平面, 下面安置的都是水晶棺材, 每個透明的棺材裡面都有一個人。裡面的這個人其實並沒有死亡, 而是處於某種永久的睡眠狀態。平原上方的半空中飄浮著一些透明的半球體, 相當於人的大腦, 囊括了人的所有感官, 與外界進行接觸。換句話說, 人的感官, 以及形成的意識與肉體分離了。同時, 人依然有意識, 可以思考。這些半球體也會與其它飄浮著的半球體進行交流, 就是那種意識層面上的交流。有趣的是, 半空中的兩個半球體會結合, 變成了一個球體, 代表著一種精神上的結合。

Superstudio 的建築概念是從一個什麼樣的角度出發呢?

Superstudio 是典型的觀念式的建築師小組, 那個年代 (1960-1970 年左右), 意大利有幾個這樣的反烏托邦的建築小組。





of research projects, coming up with many ideas, concepts and writings, bridging literature, philosophy, and architectural theory. Architecture was for them a means to subvert the social structure, even though the projects were mostly unrealised.

Their point of departure was architecture as a symbol for a certain ideology.

Yes, and I thought the PSA program was an interesting online event, and I liked the content very much.

In 2019, you participated in a series of large-scale international exhibitions, including the Venice Biennale. You showed at the Giardini *Do Real Things Happen in Moments of Rationality?*, with which the Chinese audience might be quite familiar, because it was previously presented in 2018 in Shanghai, in the eponymous exhibition; At the Arsenale, you showed the *Destination*, one of the larger works of yours, also one that was conceived rather quickly. Can you talk a little bit about the work?

Destination was commissioned by and first shown at the UCCA Dune, for its inaugural exhibition *After Nature* in 2018. So naturally the work has a lot to do with nature that is artificial or man-made. As I was doing the site visit, I realised that the Aranya area where the museum resides was strange: a huge residential area in the Qinghuangdao suburb, totally disconnected to its surroundings. It was like going into another world; a fabricated, make-believe place that was in fact tangible and real. The gentrification project did not only involve the architectural, but also the environmental and the atmospheric. So I decided to place *Destination* outdoors, directly facing the beach and the sea visible from afar. An image of the sea therefore was confronting the real sea, and it looked like the billboard image was poked open by the plants growing behind it, but in fact the plants were man-made and fake as well. Effectively it showed a sight of a billboard that promised a vista torn by gales. I considered this sculptural work very public in nature, and thought that by placing it there, it somehow blended in with the environment in a subtle way. I also imagined people taking a walk on the beach at night, when it is quite dark around: all of a sudden they might catch sight of a flashing billboard, printed on which is an image of a nice beach. It has to be a strange view, but also quite beautiful.

I remember that the *How to be "Good Life"*,

Superstudio 幾乎沒有實體的、實施出來的建築，他們的工作囊括了大量的研究、概念和文本撰寫，同時結合了文學，哲學和建築理論。建築被引申成為一種顛覆社會結構的工具。即便他們的創作沒有被真正實施出來。

他們的出發點對應了建築作為某一種意識形態的象徵。

對，我覺得通過這種方式做一個線上項目比較好玩，正好又是我喜歡的內容。

回想 2019，妳參加了一系列大型的國際展覽，其中包括威尼斯雙年展的主題展。在 Giardini 部分展出的作品《真實發生在事物具有合理性的瞬間嗎？》，可能國內的觀眾會比較熟悉，它在 2018 年的同名個展上呈現；而在軍械庫（Arsenale）呈現的《終點》應該算是妳作品中體積相對龐大的一件，同時又是一件完成得比較迅速的作品。妳可否介紹一下這件作品背後的想法？

《終點》是在 UCCA 沙丘美術館開館展第一次展出，是一件委任創作，展覽名字是《後自然》，當然這件作品和人工自然有關，或者人造自然。我在看場地的時候，發現阿那亞是個奇怪的地方，一個龐大的社區建在秦皇島郊區，跟周邊環境完全脫節，像是進入了另外一個世界。這個看似虛構出來的地方，其實又是真實存在的。它的再造不僅僅在於建築，還有對於環境和氣氛的營造。那件作品放在美術館戶外，面對著沙灘和大海。海景的圖片面對著真實的大海，看起來圖片像是被植物戳破，但植物其實也是人造的。一個提供著美好願景的廣告牌，被海邊的狂風刮壞了。我自己把它看成是一件「公共」雕塑，覺得和周圍環境有種幾乎難以分辨的融入感。同時想象著深夜的時候有人在海灘上散步，周圍一片漆黑，會看到遠處有個燈光一閃一閃的，照出圖片上的美麗沙灘，奇怪的一幕，同時也挺美好的。

我記得去年年底妳在 CLC 群展「金銀島之幻」上呈現的那件《如何成為「美好生活」》與之前的作品相比發生了一些變化。這件作品



first presented in the exhibition *Treasure Island Phantoms* at CLC Gallery Venture at the end of 2019, and later presented as a part of the CONDO London 2020, is quite different from your previous works. For one, this work resembles faithfully an ordinary living room setup, and the elements within - be it readymade objects or photos printed on fabrics - are all quite everyday, in terms of scale. Also, the amount of produced or sculpted elements is minimal here. The various parts of the installation become a group of modules or components, removable and reconstructable. How did you come up with this kind of subtraction?

Previously, I worked with a very specific, detailed, predetermined plan in relation to the finished artwork. It has to mean spending a lot of time and labour; even for the installation works that required no sculptural works or fabrications, I still had to spend a lot of energy on controlling fussily the process and the final presentation. It was perhaps since the end of last year, I realised that it might not be an absolute must, to have an extreme, tight control over everything, and I could be a tad more relaxed. So in recent works there are much less fabrications, and I just simply appropriate objects like furnitures or lamps, without deliberately blurring their own peculiarities. Regarding covering lamps and lights with photos printed on fabrics - I have done it before. The images used in *How to be "Good Life"* are all images found online; some of these represent very specific things, such as the pantheon or the pyramid. Some are images of insects, apparently very arbitrary. To me, they are all the same: figures, or images of something. What these images represent - that is another question. If one can say that products from IKEA are consumed and used to decorate and beautify life, then the figures and the images function in no other way: to adorn, and to be consumed. Images can be subject to consumptions too, regardless of how truthful they are, or of what they represent.

I remember that, when I was visiting your studio in Heiqiao many years ago, you were mostly focusing on experimenting with sculptural works in the traditional sense. Now, you have moved your studio further away from the centre of the city, and there is an increase in works that take readymades as starting points. Do realistic instabilities have any impacts on your change of materials at all?

I already started working with readymades since when I was in Heiqiao. *Memories, But not from the past* was made in 2015, and it was some kind of a prototype for later

也在倫敦的 Condo 項目上呈現過。首先這個客廳的陳設與真實的空間別無兩樣，作品中的元素——現成品也好，打印的布料也罷——均以一種日常經驗中物體的尺寸呈現；其次是制作成度上的減少，裝置中的諸多元素成為了一組可拆卸、可重組的「零件」，這種減法是如何發生的？

我之前對如何完成作品有一個預設。它必須具有大量的時間或者勞動力的投入，即使是裝置作品沒有任何加工和制作的成分，也會格外的投入精力在控制度上。或許是從去年年底開始，我感覺到那種極度的控制可能不是必需的，其實可以更放鬆一些。這樣作品裡面涉及到加工的成分更少了，家具、燈那些是直接拿來使用的，沒有刻意去模糊它們自身的特征。用打印在布上的圖片覆蓋在燈上的方法以前也用過。這次的圖片全都是從網絡上下載的圖片，還有一些非常具體的形象，比如神廟、金字塔。另外還有昆蟲這些看起來完全不相關聯的形象。在我看來它們都只是一些形象，或者說圖像，而圖片所對應的那個實物則是另外一種存在。如果說從宜家買來的家居用品是裝飾的，是用來美化生活的，那麼這些圖片中形象的用途也是一樣的：裝飾和被消費。形象同樣可以被消費的，甚至不管它們的真實性是什麼，實物到底是什麼。

我記得很多年前去拜訪妳黑橋的工作室時，妳那個時候的創作多數是以傳統的雕塑方式進行試驗的。如今，妳的工作室搬到了離市中心更遠的地方，同時工作室裡以現成品為出發點的作品顯得更多了，這種「不穩定」的狀態是否對妳創作中採用的材料起到了一定的影響？

在黑橋的時候，就開始用現成品了。《記憶，但不是過去的》是 2015 年做的，有點像是後面那些裝置作品的雛形。其實在黑橋的工作室之前我已經搬過三次工作室了，現在用的是在北京的第四個。雖然現在離市中心更遠，但它基本還屬於城郊範圍。我覺得這種「不穩定」的或者「臨時」的狀態不僅僅是來自於不停地搬遷，也來自於環境。



readymade installations. When I was in the Heiqiao area, I had to move three times, and the studio I am using now is my fourth in Beijing. Although it is even further from the centre, it basically still belongs to its outskirts. I think this sense of instability or temporariness comes not only from moving from one place to another, but also from the environment. The outskirts of Beijing seem to me to be in perpetual flux. On a daily basis I take the same route to the studio, and some sight I always walk pass might be one day gone for good. A sense of strangeness or alienation constantly appears here and there. I take the same route, but one of the roads may one day be gone. Unlike the centre of Beijing, the outskirts are always subject to drastic changes. Heiqiao, for one, is nowadays a large plain of nothing. Can you still recognise the old, haphazard, chaotic, lively and heterogenous Heiqiao? Not to mention the uncanny atmosphere of artists living with the locals. That atmosphere is completely gone. A change like this is in fact very radical; we are just used to it.

In 2020, many people are feeling a bit lost. What did you plan for this year?

I was supposed to take part in a museum exhibition in Linz, Austria; it was postponed to the following year. The exhibition that was supposed to take place in June at the Times Museum in Guangzhou, "Study of Things" curated by Tan Yue, was postponed to August 2020.

Any specific plans now?

Nothing in particular at the moment, as I probably will follow the art's lead. It feels like I was mostly pushed by all sorts of things in the past, while I should in fact do things at my own pace. I may do an online project just for the sake of trying it out. Haha.

比如京郊的環境對我來說就是在不停變動中的，我每天走固定的路線去工作室，經過的某處可能某一天突然就變了，陌生感不停出現，即使路線是固定的，不過路線可能某天也會突然被迫改變。相對於城中心來說，城郊的改變和建設是非常劇烈的，比如現在黑橋就是一大片的空地，妳還能認出它是之前那個擁擠，混亂，充滿生活和其他東西的地方嗎？更別說大量的藝術家和村民混居的氣息，氣息被完全抹除了，這種變動其實是很刺激的，只是對我們來說已經是常態了而已。

今年一年大家都有點無所適從的感覺，妳今年的原計劃中有哪些具體的項目？

原本今年五月在奧地利林茨的一個機構群展，被推遲至明年。原定六月在廣東時代美術館、由譚悅策劃的群展現在推到了八月份。

你對今年自己的工作有什麼具體的計劃？

現在沒有什麼特別具體的安排，可能就順著作品節奏走吧，感覺之前都是被各種事情帶著走，其實應該有自己的節奏。可能會做一個線上的項目，挑戰一下，哈哈。



Nabuqi

Born 1984, in Inner Mongolia, China

What we perceive as real, the psychological nature of how we engage with objects and material, are running threads throughout the works of Nabuqi (b. 1984 Inner Mongolia, lives Beijing). Ranging from handmade sculptures to installations made from assembling readymades, there is a pull for the viewer to engage with detail and context, to be attuned to and reflect upon the spectrum between artificial and actual. As such, Nabuqi creates realms that prompt our understanding of the world around us and engage us in a play of spatial politics.

A core notion permeating Nabuqi's work is that of 'presence' as developed by Martin Heidegger in his writings about phenomenology, understood as the study of structures of consciousness as experienced from the first-person point of view. In *Being and Time* (1927; transl. 1962), Heidegger argues that the concept of time prevalent in all Western thought has largely remained unchanged since the definition offered by Aristotle in the *Physics*. Central to Heidegger's own philosophical project is the attempt to gain a more authentic understanding of time, considering time to be the unity of three ecstases: the past, the present, and the future. The 'presence' to which Heidegger refers is thus both a presence as in a "now" and also a presence as in an eternal present, as one might associate with God or the "eternal" laws of science.

'Do real things happen in moments of rationality?' (2018) points most directly to this key tenet and consideration. First exhibited in Shanghai and then at the Venice Biennale 2019, the installation is composed of a green tarp and idyllic black-patches-on-white cow

娜布其

1984 年出生於中國內蒙古

無論是被我們視作是真實的事物，還是我們與物件及物質相互作用過程的心理本質，都是娜布其（1984 年生於內蒙古，現生活於北京）藝術創作的長期主題。從手工塑造的雕塑作品，到應用了大量現成物的裝置作品等，娜布其的藝術實踐一直牽引觀眾前去觀察細節及語境，去適應並考慮虛構與實在之間的複雜關係。娜布其由此建立的領域強調我們對周遭世界的理解，並將我們引入關於空間政治的探索之中去。

娜布其創作的核心概念即是由馬丁·海德格爾發展的「在場」現象學理念。現象學是研究主觀人類意識結構的學科，而海德格爾在《存在與時間》一書中指出，西方哲學思想使用的時間概念自亞里士多德《物理學》以降從未發生重大革新。海德格爾哲學發展的核心，即是嘗試去更為真實地理解時間，將時間視作是三種逸出態的集合：過去，當下，以及未來。海德格爾口中的「在場」因此既意味著「當下」的在場，也意味著一種類似基督教上帝或永在科學原則的永恆在場。

《真實發生在事物具有合理性的瞬間嗎？》（2018）最直接地指向了這一核心理念原則。此大型裝置作品首次在 2019 年於上海展出，後又在同年於威尼斯雙年展展出。作品的眾多組成部分包括：一張綠色「草地」地毯，一座在軌道上不斷前進的白底黑點奶牛雕塑，以及一個由大量垂墜布料組成的虛構天空背景。這裝置作品既認可了諸多組成部分的既成狀態，又以同等強大的力量激發了它們的過去及未來態。此種不斷滑落的視覺干擾形式帶來了一種奇異的似曾相識幻覺。作為觀眾的我們既認同了這情景，又因其整體及細節的不可置信性而感到困惑。

同樣曾於 2019 年威尼斯雙年展上展出的《終點》（2018）也帶來了類似的悖反經驗。這巨大而傾斜的廣告牌上印有藍天白沙的海灘情景，讓人想起那些優美的沙灘度假項目廣

sculpture on rails, rotating amid a fictitious landscape of pastures and blue skies printed on cloth. There is, on the one hand, a sense of acknowledgement for what the objects and assemblage are, but there is equally a trigger about what they've been and will be. This form of sliding visual interference raises a sense of déjà-vu. While we nod and recognise the scene we're also baffled upon closer inspection by its incredulity.

A similar dichotomy of experience is elicited by the work 'Destination' (2018), also presented at the Venice Biennale 2019. A white beach billboard is perched at an angle, reminiscent of those luring images selling an idyllic beach holiday. Jutting through the scene, however, is a palm, integrating itself within the landscape by association but breaking it by disturbing the fields of sight. Upon closer inspection, the palm is part of a cluster of further plants, hidden beneath the billboard and behind it, as if backstage members of a visual theatre, one of whom has broken through the public facade. There is a sense of association but also farce, a feel of being in competition with reality. It also points more strikingly to Nabuqi's play with nature, actual or man-made, it's incorporation into her installations and dialogue.

In addition to a running interest in flora, Nabuqi addresses our notions of habitat. 'At dusk after the rain... setting sunlight... where light spots in all sizes..... fade.....washing out... and winding towards..... the end, as a sharphonking is heard... disappear' (2017) is the constructed interior of a home, arranging various layers of space on an abstract level. In a corner, a cube of plants is encircled by a curtain with a white light shining from within. Suddenly turning off and on, the white light draws focus to the space within a space and adds an element of theatricality, one that is heightened by the original lyricism of the

告。然而，一株塑料蕨類植物戳破了這廣告牌，既通過相連的意象與這背景合而為一，又通過干擾觀看視角打破了這情景。在仔細觀察後觀者可發現，這突出的蕨類植物事實上歸屬於許多植物的集合，這些植物全都藏匿於廣告牌之後，就像是某種視覺劇場的幕後人員一般，而其中一名成員衝破了那面向公眾的屏障。眾多元素之間存在著聯繫，卻又非常荒誕，就像是和現實在競爭一樣。這作品也指向了娜布其肆意探索自然、實在或人造物的藝術實踐，指向了她將諸多異質物歸納入裝置作品及創造性對話中去的過程。

除對植物抱有興趣之外，娜布其也對棲息地的概念抱有濃厚的興趣。《下過雨的傍晚…傾斜的陽光…大小不一的光斑……退去，……被衝刷…蜿蜒延伸……終點，尖利的汽車鳴笛聲…消失了》（2017）搭建了一個類似家庭居住空間的內部結構，以抽象的方式設置許多層次的空間。位於展廳的一角，是一個由植物構成的、配有簾幕、內部透出耀眼白光的立方體結構。忽明忽暗的白光將觀眾的注意力集中在一個空間內的另一個空間，平添了一層戲劇性元素，強調了作品標題的詩意意味。另一件作品《如何成為「美好生活」》（2019）同樣強調了住所或棲息地概念：這件裝置作品是台燈、椅子、地毯及容器等家居物件的集合。這些物件就像是從什麼傢具圖錄里蹦出來的一樣，僅作為其本身存在；而作為一個整體，這件作品指向了一種潛在的別樣生活方式。

娜布其探索視覺現象、觀察的維度，以及我們接受並質疑的既成現實。通過討論自然、私人空間等熟悉的主題，娜布其將觀者引入關於「在場」的思辨之中，讓觀者反思其感知面對之物在當下、過去及未來狀態的方式。娜布其的龐雜裝置作品因此指向了我們的認知習慣，並以智慧及戲劇性鼓勵我們反思既定思維模式的意義。

娜布其於 2013 年畢業於中央美術學院，現生活工作於北京。其近期展覽包括：第 58 屆威尼斯雙年展（威尼斯，2019）；「寒夜」，（UCCA 當代藝術中心，北京，2017）；「缺

work's title. Emphasising the interest habitat is 'How to Be "Good Life"' (2019), an assemblage of household objects from lamps to a chair, carpets and bowls. As if popped out of a catalogue, each object is nothing more than itself, but composed as a whole, points to an alter mode of potential living.

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失的段落」，（Museum Beelden aan Zee, 海牙，2017）；「球場」（中央美術學院美術館，北京，2017）；第十一屆上海雙年展：「何不再問？正辯，反辯，故事」（2016），以及第十一屆光州雙年展「第八種氣候（藝術做什麼）」（2016）。

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