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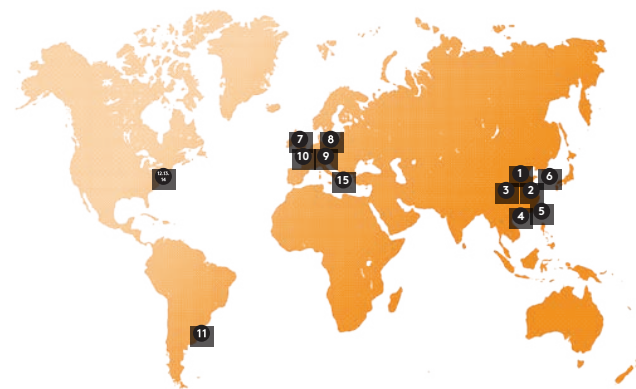
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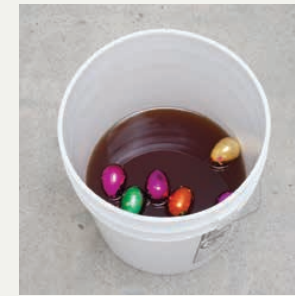
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姚书安: 烟雾的港湾 Amy Yao: Bay of Smokes



《支援II》
2016年
聚氨酯橡胶、PVC托盘
43.18 x 7.62 x 5.08 厘米
Support II
2016
Polyurethane rubber, PVC tray
43.18 x 7.62 x 5.08 cm



《潘通表面》
2016年
水桶、动物饭店的花生油、塑料复活节彩蛋
36.83 x 29.21 x 29.21 厘米
Phantom Surfers
2016
Bucket, peanut oil from Animal Restaurant, plastic Easter eggs
36.83 x 29.21 x 29.21 cm

后院里一个黑色油桶中有一台泡沫机喷射出大量云朵般的肥皂泡。门厅处立着一个微缩的蓝色韩海运集装箱，塑料花朵从顶部伸展出来。一桶装着从当地一家时餐厅收集来的浓缩花生油被放在侧间的地上，一些闪亮的塑料复活节彩蛋漂浮其上。用来遮盖身体防止辐射的铅毯被挂在镀铬的毛巾架上。用大米、聚氯乙烯仿造的大米、淡水珍珠和塑料珍珠堆砌出的金字塔仁立主展厅的中央；整个房间铺上了廉价的米白色人造地毯，上面散落着塑料的交通路障、聚氨酯橡胶材料做的大脑、乳胶材料的骨头。塑料假花被植入一堵内墙里。里屋有一台气味扩散器，持续不断地发出刺激性气味以模拟废气排放。姚书安将星星之火画廊转化成一个安静而怪异的考古挖掘现场，其中的残骸等待着观者的发现和思考。在弗林特的铅水危机和波特牧场天然气泄漏事件之后，这些饱含生态数据的物件让我们直面这个被污染的世界中的紧迫现实。展览标题“烟雾的港湾”则是1542年西班牙殖民者赋予洛杉矶圣佩德罗湾的名字。

出生成长于始终充满了阳光的洛杉矶，姚书安和她的姐姐在青少年时代是美籍亚裔叛逆女子乐队Emily Sassy Lime的成员，并在之后持续演出实验音乐。22岁时，姚和一群朋友在唐人街创办了一个颇具传奇色彩的画廊，名叫中国艺术物件，之后那里很快成为了画廊的聚集区。从2004年到2012年，姚氏姐妹在沙漠高地组织了艺术交换活动，来自世界各地的艺术家们聚在一起售卖各自的作品，彼此讨价还价。在完成了耶鲁大学艺术硕士的学习之后，姚书安重新回到西海岸的圣佩德罗湾，湾内长滩和洛杉矶两个港口共同构成了美国最繁忙的集装箱口岸。这个蓝领阶层的社区同时充斥着各种制造业。因此，这个区域承受着全美最严重的环境污染，船用燃料和重型柴油尾气产生了大量的有毒空气污染物。此外，这个区域的大型石油工业在地下和海上皆有油井。钻井、压裂、炼油都加剧了环境中的碳排放量和毒性。更严峻的事实是，这里的水质也同样位列末端，主要原因是城市径流中含有都市区域里未经处理的垃圾、化学污染物和生物病原体，而也是在这里姚书安开始学习冲浪。

姚书安在这个备受期待的个展上质询工业和生活空间中不同形

式的污染，这并不令人惊讶。她的作品——包括了雕塑、场域特定的装置、嗅觉装置、数码印刷和声音——气味刺鼻，面目可疑。使用从商店购得的廉价消费品，她强调了我们的日常活动与致命威胁之间的因果关系。污染物会被涂抹到我们的皮肤上，吸收到我们的胃里，会侵入我们的呼吸系统，感染我们的身体。自然与社会的关系遭受着迫切的威胁，让我们警惕一种灾难的亚文化，即我们的精神思想和社会功能正逐渐被环境灾害的经历与预见性焦虑所塑造。姚书安将这一切都和盘托出。她的装置创造了一种感官和叙述经验，让观者直面反乌托邦和脆弱的现代社会景观，一种由系统和过程中令人不安的破损、滑落、泄漏和瓦解带来的岌岌可危。她所使用的材料的明显老化提示了持久性的问题。塑料假花蕴含着环境学家比尔·麦吉本的“自然的终结”概念。硅胶的大脑和骨头喻示着这个不再适宜居住的地球。而持续的废气排放进一步制造恐慌：我们的环境终于与我们反目了。

在挑战消费主义的主导地位、增强人们的环保意识的同时，姚书安的作品还强调了毒性议题（劳伦斯·布埃用词以描述人类行为导致的环境恶化所带来的可视性威胁的术语）和环境法规中的不平等。一方面，那些通常受过污染的低成本合成商品，一般是针对低收入消费者的；另一方面，硅胶乳房植入在中产和上层阶级颇受欢迎。圣佩德罗湾受到严重污染，但是相隔几英里的马里布则住满了电影明星和金融大佬们，他们享受着纯净的海滩和水资源。以列斐伏尔“资本主义三位一体”（土地、资本、劳动力）的观点来看，时间和空间都是“碎片的而有阶层的”。套用马克·道伊的话，“不是所有的美国人都在遭受着同等程度的毒害。”

姚书安的作品验证着由环境恶化及其对身体的危害所带来的集体焦虑。然而，在艺术创作的过程中，材料的使用也有物质性的后果，它同时具有表面的和隐喻的含义。如果姚书安使用回收的或是无环境危害的材料，而不是购买和制造污染物，那么她对于人类生态足迹的批判是否能引起更响亮的共鸣，她的抗议又是否会更具说服力呢？尚端（由顾彦凡翻译）

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A foam machine gushes a massive cloud of soap lather from a black oil barrel in the courtyard. Plastic flowers stick out from a miniature blue Hanjin shipping container in the foyer. A bucket of murky peanut oil, collected from a trendy local restaurant, sits on the floor in a side room; a few shiny plastic Easter eggs swim in it. Lead blankets, used to shield bodies from radiation, are hung on chromed towel racks. A pyramid, constructed with a mixture of rice, polyvinyl chloride imitation rice, freshwater pearls, and plastic pearls, is erected in the center of a main room that is entirely covered with cheaply produced beige synthetic carpeting scattered with plastic K-rails, polyurethane rubber brains, and latex bones are scattered. Plastic flowers are implanted in an interior wall. A scent diffuser in a back room constantly emits an irritating odor that simulates off-gassing. Amy Yao transforms Various Small Fires Gallery into a quiet and eerie excavation site littered with biofacts that await the viewer to discover and to ponder upon. The ecological data uncovered from these objects confronts us with the pressing reality of a contaminated world in the wake of the Flint water controversy and the Porter Ranch gas leak. The title of the show, "Bay of Smokes," refers to the name that the Spanish bestowed on Los Angeles's San Pedro Bay in 1542.

Born and raised in Los Angeles, the city of eternal sunshine, Amy Yao and her sister Wendy were members of the all-Asian American riot grrrl band Emily's Sassy Lime in their teenage years, and later continued on in experimental sound performance. At the age of 22, Yao and a group of friends launched the legendary gallery China Art Objects in Chinatown, where a cluster of galleries soon formed. From 2004 to 2012, the Yao sisters organized Art Swapmeets in the High Desert, where artists from all over the world gathered to sell and bargain-hunt their works. After completing her MFA at Yale, Amy Yao relocated back to the West Coast, to San Pedro Bay, the site of the Port of Long Beach and the Port of Los Angeles, which together constitute the busiest container port facility in the United States. The blue-col-

lar community is also crowded with manufacturing sectors. As a result, the area suffers some of the worst pollution in the entire country. Bunker fuel and heavy diesel exhaust generate an enormous amount of toxic air pollutants. Additionally, the area maintains a large oil industry with wells located both underground and offshore. The drilling, fracking, and refining of oil exacerbate carbon footprints and toxicity in the environment. To make the matter even more biting, the water quality also ranks among the worst, mainly due to urban runoff containing untreated garbage, chemical pollutants, and biological pathogens from the metropolitan area. This is where Yao picked up surfing.

It should not come as a surprise that Yao's highly anticipated solo exhibition interrogates different forms of contamination in industrial and domestic spaces. Her works—spanning sculpture, site-specific installation, olfactory installation, digital print, and audio—smell acrid and look suspicious. Employing store-bought cheap consumer goods, she highlights causality in the fabric of everyday life that bears lethal consequences. Contamination is rubbed on our skins and ingested into our stomachs. It aggravates our nostrils and infects our bodies. Imminent threats to the relationships between nature and society alert us to a disaster subculture in which our ethos and social function are increasingly shaped by the anxiety of recollecting and anticipating environmental calamities. Yao lets it all out. Her installation creates a sensory and narrative experience that confronts the viewer with the dystopian and fragile landscape of modern society, imperiled by unsettling breakage, slippage, spillage, and the disruption of systems and processes. The palpable aging of her materials evokes the question of lasting. Plastic flowers implicate Bill McKibben's "end of nature." Silicone brains and bones suggest an uninhabitable earth. And the persistent off-gassing further inflicts phobia: our environment has finally turned against us.

While challenging the dominance of consumerism and raising eco-consciousness, Yao's work also underlines the



"烟雾的港湾" 展览现场
2016
旧金山星星之火画廊
View of "Bay of Smokes"
Various Small Fires
Los Angeles
2016

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inequality in toxic discourse—Lawrence Buell's term for the perceived threat of environmental hazard due to human agency—and environmental justice. On the one hand, low-cost synthetic merchandise, often contaminated, typically targets lower-income people; on the other hand, silicone breast implants are favored by women of the middle and upper classes. San Pedro Bay is heavily polluted, while Malibu, only a few miles away but populated by movie stars and hedge fund gurus, enjoys pristine beaches and water. Under Lefebvre's aegis of the capitalist trinity (land, capital, labor), time and space are simultaneously "fragmented and hierarchical." To paraphrase Mark Dowie, "not all Americans are being poisoned equally."

Amy Yao's work is a testimony to collective anxieties around environmental degradation and its menace to the body. In making art, however, the use of material is not immaterial; it carries both literal and metaphorical meanings. Would Yao's critique of ecological footprints resonate louder, her protest more convincingly, if she incorporated recycled or less harmful materials instead of purchasing and creating contamination? **Danielle Shang**

《到处是城，无处是城》
2016年
聚氨酯橡胶
12.7 x 11.43 x 13.97 厘米
This City is Everywhere,
This City is Nowhere No. 1
2016
Polyurethane rubber
12.7 x 11.43 x 13.97 cm each



《炸脚》
2016年
泡沫机、桶、手喷漆
尺寸可变
Fried Feet
2016
Foam machine, barrel, soap,
spray paint
Dimensions variable

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