

BASHIR MAKHOUL 柏谢尔·玛库

ENTER GHOST 幽灵隐 EXIT GHOST 幽灵现

15TH MARCH - 16 APRIL 2012

YANG GALLERY, BEIJING
CHAOYANG DISTRICT, BEIJING,
798 ART ZONE

BEIJING LAUNCH

Saturday 17 March 2012 3:30 - 6:00PM

This spring Yang Gallery in Beijing is proud to showcase a new installation by artist Bashir Makhoul: Enter Ghost, Exit Ghost. Makhoul has filled the gallery with a large-scale maze of walls extending over 100 metres. These walls are clad with shifting photographic images of other walls, windows, doors and passageways that capture Palestinian villages / neighbourhoods interlaced with Israeli military training sites. Produced using lenticular micro-lens printing, this allows the images to be visible and interchangeable by movement. The slightest movement within the maze of this installation is enough to transform and relocate your surroundings completely; it pushes on the limits of the relationship between movement and narrative.

As with the play within the play of Hamlet, and the moral imperative for resolution and justice figured within the apparition whose stage directions offer the title for this ambitious installation, Enter Ghost, Exit Ghost offers us a compelling illusion within an illusion; an installation which asks its occupants how we are figured within the fundamental ambiguities of the spectral spaces of occupation and the political rhetoric of security and defence used to justify them, along with the control and suppression of civil life and human rights they bring about.

The ever-changing images of the maze in Enter Ghost, Exit Ghost further heighten the fragile line between the playful enjoyment and disturbing anxiety a maze's disorientation effect already induces. Emerging from the labyrinth, viewers find a sudden shift in scale and material when confronted by a cardboard city. Although calling to mind haphazardly stacked boxes in an abandoned warehouse, or models of dwellings, this is no 'model town'. Evoking the image of a town or refugee camp crowded on a hillside, this could be the unregulated architectural chaos of the Shu'fat refugee camp, parts of Ramallah, or the favelas of Brazil or Hong Kong.

The lenticular images consist of Makhoul's photographs of buildings and streets in East Jerusalem, Hebron and some of the larger Palestinian refugee camps such as Shu'fat, interspersed with images of the cardboard model based on Israeli military training sites. Incorporating questions of theatricality, virtuality, and representation, Enter Ghost, Exit Ghost invokes the childish pleasures of the maze and the model, combined with reference to dystopic urban warfare video games, to draw our attention to the perverse pleasures of the military imagination where training and playing are merged with actual killing.

Makhoul creates from simple means a complex and immersive experience. The work confronts issues of social, political and geographical displacement in a non-confrontational but insistent way. Enter Ghost, Exit Ghost questions what type of spaces are these and what can they tell us about our relationship to power and technology in the spaces we are compelled to enter and exit in our neo-colonial age of global late-capitalism.

PROJECT TEAM

Curated By: Gordon Hon

Exhibition Producer: Ray Yang

Critics: Jonathan Harris

Critics: Ryan Bishop

Project Manager Beijing: Summer Lin (Lin Xia)

CONTACT

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2012年3月17日 - 4月15日
杨·艺术中心
北京市朝阳区798艺术区
北京艺术展开幕式
2012年3月17日(周六)下午 3:30 - 6:00

今春，杨·艺术中心很荣幸地推出驻英国艺术家柏谢尔·玛库的最新艺术展“幽灵现，幽灵隐”。玛库在整个展览空间用总长逾100米的展示墙阻隔成一个大型迷宫。用于覆盖这些展示墙的照片如幻影般浮动，交替浮现出巴勒斯坦村庄的生动场景 - 墙、窗户、门和街道 - 及以色列军队用于实战训练的模拟村庄的模型图片。这些照片分组印制在特殊的光栅板上，利用棱镜原理使得画面中的多幅图片清晰呈现，又能随着观者的移动不断交替变换。身处迷宫中，任何细小的移动都会瞬间改变观者的周边环境，从而最大限度地挑战移动与叙事之间的关系。

本次展览的主题“幽灵现，幽灵隐”取材于莎士比亚的戏剧名作《哈姆雷特》中国王的鬼魂隐现所表现的对正义和道德的追求。本次展览拟给予观者一种幻影中涌现另一强有力的幻影的奇妙体验，从而引导观者思考：占领的幽灵空间与借安全与防卫之辞为此辩解的外交辞令之间根本是模棱两可的，更何况随之产生的对人们生活的管制与约束和人权问题，我们的立场又该如何呢？

“幽灵现，幽灵隐”展览中的迷宫墙上不断变幻的图像，进一步增强了有趣的玩乐与迷宫的错位效果产生的扰人困惑之间的脆弱分界线。从迷宫中挣脱，迎面而来的“纸板城市”使观者瞬间经历一个空间和物质的突然转变。看似在废弃仓库中随意堆砌起来的纸板盒，或住宅模型，却不是“模型城市”。如您对拥挤在山坡上的小镇或难民营有所印象，这就可联想为拉马拉(约旦河西岸巴勒斯坦地区的城市)中庶法特难民营中混乱无序的建筑群，或巴西的贫民窟，甚至拥挤的香港。

光栅板中的图片分别从两组照片中挑选组合后处理制成，一组是玛库在耶路撒冷市东区、希布伦和包括庶法特在内的一些大型巴勒斯坦难民营实地拍摄的建筑和街道的照片，另一组是以以色列军队用于实

战训练的模拟村庄为原型仿制的纸板模型拍摄的照片。“幽灵现，幽灵隐”展览有机结合戏剧性、实质性和代表性，在通过迷宫和模型唤起观者的童心的同时，结合错位的城市战视频游戏的影响，吸引观者对军事假想战术的荒谬乐趣的关注，其荒谬之处就在于将训练、玩乐和实战厮杀结合于一体。

玛库的展览，手法虽简单，却拟创造出复杂且身临其境的效果。这项创作采取非对抗但坚持的态度，直面社会、政治和环境错位等一系列问题。“幽灵现，幽灵隐”展览向观者发问：这些是怎样的空间？在全球资本主义晚期的新殖民时代的背景下，我们在这些空间中被动进退，它们又能对我们与其中的权力和技术的关系产生怎样的启发？

项目成员

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