

1990年代，能做展览、演出和私人聚会的场所都很少。尽管如此，中国一些最知名的文化人物——尤其是在艺术和音乐领域——还是有办法找到自己的“阵地”。正当这个全新的中国开始吸引西方观察者的注意力之时，艺术家邢丹文扮演了视觉记录者的角色，其身份兼具艺术家、摄影记者和事件参与者。

In the 1990s, there were very few places to hold contemporary art exhibitions, concerts, or even simple gatherings of friends. Nonetheless, some of China's most celebrated cultural figures—particularly in the fields of art and music—would manage to break their own ground. Just as this new New China would capture the attention of cultural observers in the West, the artist Xing Danwen acted as a visual intermediary, code switching between artist, photojournalist, and participant.

WHEN  
ART HAPPENED  
艺术发生过



1996年夏天的夜晚，在颐和园内Udo Hoffman的家。几天前，刘安平给我打电话，说他那天晚上会有表演，让我去，一如平时，我从来无法提前知道他的表演内容，Udo的家是一个传统四合院，非常漂亮，坐落在安静美丽的颐和园内。我到了之后发现，整个夜晚犹如一个party，来了许多艺术家朋友。刘安平身着墨水斑斓的衬衣，收拾得干净利落；Uli手持礼物暖水瓶，通常这样的家庭用品是朋友们给新婚夫妻准备的礼物。我不太清楚这是表演还是一个订婚party，总之刘安平并不愿意让我搞清这场行为的真实性，于是我就在尽兴玩的同时拍了照片。

A summer night in 1996. At Udo Hoffman's house in the Summer Palace. A few days before, Liu Anping gave me a call and said he wanted to do a performance that night and wanted me to come. As always, I didn't know what to expect of his performance. Udo's house was a traditional compound around a courtyard, extremely pretty, situated within the quiet and beautiful Summer Palace. After I got there I realized that the whole night was just a big party, and many artist friends were there. Liu Anping was wearing a shirt dappled with ink and looked well put-together; Uli held a thermos in her hand—a gift typically given by friends to newly-weds. I am not too certain whether this was a performance or an engagement party, but either way Liu Anping clearly did not want me to know the truth about this “performance.” So I chose to simply enjoy myself, and in the meanwhile take a few photos.

1, 2 北京当时最火之一的音乐酒吧Poacher's Inn, 每个周末都会有当时非常活跃的摇滚乐队演出, 去那里的大多数人都西方人, 还有一些崇尚国际化生活的中国年轻人。

The hottest bar for music in Beijing at the time was the Poacher's Inn. Back then, they held lively rock and roll concerts every weekend. Most of the people who went there were Westerners, alongside a number of stylish, cosmopolitan young Chinese.



3 1998年7月, 崔健和刘元在法国使馆内的音乐节上表演。

July 1998. Cui Jian and Liu Yuan performing at the French Embassy music festival.

1995年3月, 初春, 我应邀成为德国电视台ARD拍摄的一部关于中国前卫艺术纪录片的其中一位艺术家。因为需要我的工作行为, 我建议他们可以一箭双雕, 记录我如何拍摄王晋做装置的过程。整个拍摄计划是王晋把他的美元砖头重新植入破损的故宫外墙, 图中左面是德国电视台的摄影, 右边是王晋。

March 1995, early spring. I was invited to be one of the artists filmed for the German television station ARD's documentary about the Chinese avant-garde. Because it had to capture me at work, I suggested that they kill two birds with one stone and record me shooting Wang Pu as he set up his installation, which consisted of Wang reinserting bricks from the Imperial Palace, plastered with American money, back into its ruined outer walls. On the left is the ARD photographer, and Wang Pu is on the right.





1 1994年6月, 张洄在东村个人住所做的一场行为《65公斤》。张洄的这次行为实际上是与马六明、朱冥的一次连续性的表演计划, 第一天是张洄, 第二天是马六明, 第三天是朱冥。当时来了20多人, 有艺术家、朋友、策展人和外国人(其中包括德国和日本人)。张洄的这次行为从头至尾进行得非常顺利。

June 1994. Zhang Huan at his East Village home performing *65 Kilograms*. Actually, this was the first of a string of performances that included Ma Liuming and Zhu Ming. The first day was Zhang, the second day was Ma, and the third day was Zhu. More than 20 people came, including some artists, friends, curators, and foreigners (among whom were Germans and Japanese). Zhang's performance went extraordinarily smoothly from start to finish.

2 1995年5月, 在广州。图为林一林的表演《安全度过林和路》。当时我身兼自由摄影师的角色, 正在为德国《明星》杂志组稿关于中国前卫艺术的专题。

《明星》杂志的摄影师Hans-Jürgen Burkard (右边蹲着的人, 右边站着的人是我) 与我合作, 一起去广州做了一次拍摄的旅行。这次旅行是我事先与艺术家们计划安排的, 他们每个人为我的拍摄做行为。此次的广州之行, 艺术小组“大尾象”的四位艺术家都做了新的作品, 成为我镜头中的影像。

May 1995, Guangzhou. Lin Yilin's performance *Safely Crossing Linhe Road*. A freelance photographer at the time, I was working on a feature on Chinese avant-garde art for the German magazine *Stern*. *Stern* photographer Hans-Jürgen Burkard (crouching on the right; standing on the right is me) and I traveled together to Guangzhou to shoot. I planned the trip beforehand with the artists, and all of them did something for me to shoot. The four artists of the Big Tail Elephant collective all prepared new works, becoming the very reflection of my camera lens.

1 1994年，左小祖咒在东村他的房子里，为我一个人表演。他的房子里贴满了他最崇拜的西方摇滚歌手的海报，可见他的理想。我作为祖咒的好友，在第一次去德国时专门为他买了一把价格非常好的手工吉他，这也成为了他一直非常喜欢的一把乐器。

1994. Zuoxiao Zuzhou at his East Village house giving me a personal performance. The inside of his house was plastered with playbills from the Western rock musicians he most revered—you could literally see what his ideals were. A good friend of Zuzhou's, the first time I went to Germany I bought a real bargain of a handmade guitar for him, which became one of his most favorite instruments.

2 1994年5月底，东村艺术家们参与了独立电影的拍摄——当时马上要从德国电影学院毕业的马英力根据自己几个女友的生活故事撰写出剧本，并起用非专业演员来参与表演，所以许多艺术家参与了这部电影的拍摄。

Early May, 1994. East Village artists taking part in an independent film shoot. Ma Yingli, who would soon graduate from a German film academy, wrote a script based on the life stories of a few of her girlfriends, and employed amateur actors for its adaptation—hence the participation of the artists.



1994年8月8日，我早期拍摄东村艺术的作品刊登于香港《明报》，使用了Eva Piano为摄影作者名。

August 8, 1994. An early photograph I took of East Village artworks published in Hong Kong's *Ming Pao*. I used the pen name "Eva Piano."