奥托邦·尼康佳：归属的痕迹

Otobong Nkanga: Traces of Belonging

在人类短暂的历史之中，许多的战争和矛盾因寻求土地和资源而产生。为了争夺对资源丰富地区的控制权，霸权国家们明目张胆地实施暴行和发起战争，以维持经济机器的运行。人与土地之间的关系几世纪以来一直在全球范围内变化着，特别是自十九世纪源自欧洲、后来延伸至全球的工业革命以来，大幅膨胀的石油需求，对外国土地的侵略和对第三世界的分而治之，至今仍在这些人民和土地上印刻着伤痕。

奥托邦·尼康佳通过绘画、空间装置、雕塑和表演，使得我们重新审视当下人类对待地球自然资源的主流视角，包括展现出我们如何将粗糙的矿物原料转化为新的产品。她如同一个工匠一样十分细心地处理着矿物原料：她分析它们的生产过程，还会发起关于自然资源的来源、利用、错用以及妙处的相关对话。她的作品将全球关于矿产的斗争抽象化，体现出一种自传式的时刻和过程。

“毕竟生态学思考的对象是许多规模不同的生物，它们之中没有谁比其他物种更有优先权。”

——蒂莫西·莫顿，《黑暗生态学》，2016年

尼日利亚给予了奥托邦·尼康佳讲故事的传统和能力。在她的表演中，她将观众带入仪式般的对话，于其中，她模拟了偏见，审视那些所谓理所当然的事实。所表演的内容深刻，持续长达九小时。她关于和空间利用的思考与理查德·朗这样的大地艺术家一脉相承。但是，她的艺术又并非大地艺术，而是包含着与之平行的对待自然界、观者和自身的理念。

以她的表演为基础的作品形式在这些年得到了发展；在之前进行的表演中，她在观众面前所作的是诗意和安静的行为，有时甚至没有观众在旁（2003年的《完美度量》、2003年的《失忆状态》、2007年的《包袱》）。随后，2012年在泰特现代美术馆的《变化状态的控制度量》和2015年在巴黎货币博物馆的《带我走，我是你的》，这些作品成为一种偶发的、进行时态的表演，其重心转换为与观众的互动，同时口头表达和政治观点也是艺术家重要的表达。

《变化状态的控制度量》详细描述了测量大地的故事、物质的形变和将土地作为财产的概念。在这件作品中，她支起四张桌子，使四种行为在同一时间发生。在一张桌子上，一种液体滴在一只发热的盘子上，并由此蒸发；在第二张桌子上，冰块正在融化并滴入玻璃碗中；另一张桌子上，一只天鹅绒盒子吸收了液体；而在第四张桌子上则坐着奥托邦·尼康佳本人，观众可以走过去与她对话。“通过与人们对话，你可以影响他们的观念，新的想法就会形成，”而这，也正是尼康佳对这些互动感兴趣的原因。

尼康佳作品的关键词之一是“包袱”。在2007年，菲利普·皮洛特希望她重现艾伦·卡普罗的一件作品。他的作品中最打动她的就是《包袱》——这是卡普罗的一件偶发艺术作品，卡普罗和他的学生将沙子从一处移至另一处，接着再运回原处。尼康佳尤其希望将这件作品中的实施地换作欧洲和非洲，以深化卡普罗原作的用意。她将荷兰的沙子带到尼日利亚，跟当地的沙子融合，接着把它们带回荷兰，并分撒在荷兰的一片海滩上。在那，海水冲刷上岸，也带走了沙子。

奥托邦·尼康佳的发声，意在渗透这个世界，寻求通路，而非拥有世界。她的绘画和装置常常设置了与观众对话的舞台。针，是一个贯穿她全部作品的隐喻意象——锋利的针头穿过精心布局的作品表面，指向观众，从而建立起另一个维度，让人们在这一环境设定中，意识到自己的存在以及可能发生的暴力行为。她将自己视作地球的栖居者之一，而她的视野，则是跟整体世界联结在一起的。

她的雕塑从对形式的追求中解放出来，它们引人反思和对话的能力接近话语本身。她的雕塑作品和表演作品之间有很明显的联系。目前正在展出的装置作品《追求闪亮》里，她嵌入了含有自己表演的视频，也因此将雕塑语言中的口语因素表达了出来。

2013年，我在柏林艺术学院看过她的表演作品《闪烁》。她做了一张圆形的、可穿戴的桌形装置，这让她得以展示点亮的短句，如“为当下鼓掌”和“为未来鼓掌”。我们都跟着做了，但我们不清楚是不是该感到不适，也没有意识到我们为未来创造了多少兴奋感。当时，尼康佳还演唱了一首神秘的美声歌曲，她的身上覆盖满了亮片，唱着关于金子的内容——长久以来我们都渴望的最贵重的矿物。

通过重置主导话语的状态，她在负伤累累的土地上探索身份和观念变化的可能。尼康佳重新度量了事物归属的历史痕迹，以此将世间的联系以另一种理解方式诉说。**段宝琳**（由吴凡翻译）

《包袱》
2007年
行为表演

Baggage Meeting Point
2007
Performance still

Courtesy of the artist

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In the brief history of mankind, many wars and conflicts have arisen in pursuit of land and resources. The struggle for power over resource-rich territories is an open battlefield on which prevailing hegemonies exert atrocities and wars to keep economic machines running. The relationship between people and land has been shifting over centuries across the globe. Especially since the European Industrial Revolution in the nineteenth century, and later in the rest of the world, expanding needs for fossil fuels, the invasions of foreign lands and the divide-and-rule strategy on the southern continents left traces of abuse of both people and land.

Through her drawings, spatial installations, sculptures, and performances, Otobong Nkanga proposes interactions that renegotiate ruling conceptions about how we, as humans, deal with the natural resources of this planet, how we transform minerals from something rough into new products. Like a goldsmith, Nkanga treats raw minerals very meticulously. She analyzes their production processes and invites dialogue about the origin, use, misuse, and fascination of these natural resources. Her body of work reflects on autobiographical moments and processes, which she abstracts and relates to the global fight around minerals.

"Ecology, after all, is the thinking of beings on a number of different scales, none of which has priority over the other."

(Timothy Morton, *Dark Ecology*, 2016)

Otobong Nkanga inherited the tradition of storytelling from her native country of Nigeria. In her performances, she engages in conversations with the audience where she models prejudices, investigates truths we take for granted, and invites an almost ritual dialogue. Her performances are profound and extend as long as nine hours. Her thinking about space and spatial appropriation is directed by land artists like Richard Long. Her work, however, is not land art, but there are parallels in notions of how to deal with the environment, the viewer, and the self.

The format of her performance-based work has developed over the years; Nkanga originally created performances in which she executed poetic actions in silence with or without an audience (*Perfect Measures*, 2003; *States of Amnesia*, 2003; *Baggage*, 2007). Later on, performances such as *Contained Measures of Shifting States* (2012, Tate Modern, London) and *Take Me I'm Yours* (2015, Monnaie de Paris, Paris) became happenings in which the focus shifted to interaction with the audience in which oral and political aspects were strongly articulated.

Contained Measures of Shifting States recounts stories of measuring land, the metamorphosis of matter, and the notion of land as property. In this work, she built four tables on which four actions took place simultaneously. On one table, a liquid dripped onto a hot plate, evaporating into smoke. On a second table, ice was melting, dripping into glass bowls. On another table, a velvet box absorbed the liquid. On the fourth table sat Otobong Nkanga, and people could come and talk to her. "By talking to people you can influence their mind and new ideas are formed," she states. This is exactly that what interests Nkanga in these interactions.

One of the key works in Nkanga's oeuvre is *Baggage*. In 2007, Philippe Pirotte asked her to restage a work by Allan Kaprow. The piece that touched her most was *Baggage*, a happening from 1972 in which Kaprow and his students moved sand from one place to another and back again. Nkanga was especially interested in augmenting this work with the theme of replacement between the continents of Europe and Africa. She took sand from the Netherlands and brought it to Nigeria in order to merge it with Nigerian sand, then took sand from Nigeria and scattered it on a beach in the Netherlands. The water came in and washed the sand away.

Otobong Nkanga voices a desire not to own but to permeate the world, to seek connections. Her drawings and installations often form a stage on which to start a dialogue with the audience. The needle is a metaphorical image stretching through her entire oeuvre: sharp rods, penetrating mapped surfaces, point toward the viewer to create another dimension of mapping that makes one aware of their presence, and possible violence. She sees herself as an inhabitant of the world, and her vision is one that is connected to the entire globe holistically.

Her sculptures are freed from a purely formal search to become almost as reflective and dialectical as speech. There is a clear connection between her sculptural work and the performance-based work. In the ongoing installation piece *In Pursuit of Bling*, she incorporates video pieces in which she performs and brings out the oral aspects of sculptural language.

For her performance piece *Glimmer*, which I saw at the Akademie der Künste in Berlin, in 2013, she created a circular, wearable table contraption that allowed her to display lit-up phrases such as "Clap for the Present" and "Clap for the Future." And we all did, not knowing if we should feel uncomfortable, or realizing how much excitement we create for the future. Nkanga also performed more mystical vocal songs, covered in glitter and talking about gold, the most precious mineral we have always longed for.

By reshuffling the states of dominant discourses, she examines the changeability of identity and perception against the background of a burdened landscape. Otobong Nkanga remeasures the historical traces of belonging in order to tell another understanding of worldly correlations.

After attending art schools in Nigeria and Paris, Otobong Nkanga studied at the State Academy and at DasArts in Amsterdam. In 2015 she was awarded the Yanghun Prize, following Isa Genzken and Akram Zaatari. She has exhibited her work in M HKA, Tate Modern, Stedelijk Museum Amsterdam and biennials in Berlin, Sao Paulo, and Lyon. **Pauline Doutreluingne**

《他者的控制, 1994-96, 尼奥》
2009年至2010年
纸上丙烯
42 x 119 厘米

Contained with the Other, 1994-96, Ile-Ife
2009-2010
Acrylic and stickers on paper
42 x 119 cm