

艺术界

2017
二月号
FEB.

706530
1060 00
1770 000
EURO €
US\$ 11
UK £ 6.4

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

LEAP

宏大叙事癖
TINY TIMES

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聂德科·索拉科夫
NEDKO SOLAKOV

1000-1 leapmag.com
ISSN 1005-6865



(真实的)告白: 聂德科·索拉科夫 (TRUE) CONFESSIONS: NEDKO SOLAKOV

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《最高机密》，1989至1990年
丙烯、墨、油画颜料、照片、石墨、青铜、铝、木头；
一个可耻的秘密；179张装于原包装盒的索引卡片；
14 × 46 × 39厘米
DVD视频，彩色有声，循环播放，40分7秒，2007年
Top Secret, 1989-1990
Acrylic, drawing ink, oil, photographs, graphite, bronze, aluminium, wood; a shameful secret;
179 index cards in original box; 14 x 46 x 39 cm;
Video on DVD, color, sound, 40 min 7 sec, looped, 2007
PHOTO: Anatoly Michaylov, Konstantin Shastakov
Collection Van Abbemuseum, Eindhoven

1989年12月和1990年2月之间，保加利亚艺术家聂德科·索拉科夫创作了《最高机密》。这件作品是一个柜子，柜子上的两个抽屉装满了图画、文字、拼贴、卡片和物件，描绘了“一个虔诚相信社会主义的青年”索拉科夫与保加利亚国家警察的关系，截止于1983年。¹《最高机密》在名为“引用的终结”的展览上展出，于1990年4月20日至5月26日期间在索菲亚青年艺术家俱乐部举办。索拉科夫将作品视作后社会主义欧洲的独特语境下的一个私人的自我坦白。两个月后，这件作品引发了非议，当时保加利亚“长久以来的共产主义统治”在发生“最剧烈的政治变化”，²索拉科夫被选举成为了艺术家工会的副主席（迫于非议，后来索拉科夫辞去了职位）。直到今天，不同于其他东欧国家，保加利亚国家安全的相关官方文件仍不对外公开。³

Between December 1989 and February 1990, the Bulgarian artist Nedko Solakov created *Top Secret*. The work consisted of a wooden filing chest containing two drawers filled with drawings, texts, collages, cards and objects. It outlined Solakov's connection to the Bulgarian state security as "a youth with a true belief in Socialism," which he stopped in 1983.¹ *Top Secret* was shown at "End of Quotation," an exhibition staged at the Club of Young Artists in Sofia between April 20 and May 26, 1990. Initially intended as a personal act of self-disclosure unique for the context of post-Socialist Europe, the work caused a scandal two months later when Solakov was elected vice-chair of the Union of Artists at "the height of the political changes" occurring within Bulgaria "to long-standing communist rule."² (In response, Solakov resigned.) To this day, in comparison with the other Eastern European countries, the official files related to state security in Bulgaria at the time remain closed in general.³



为回应争议，索拉科夫在索非亚的《文化》周刊上发表了一篇文章，讲述了坦白带来的解脱，他终于摆脱了这个自1983年开始纠缠他的沉重秘密。他从索非亚艺术学院毕业之后参军了两年，在1983年退伍，那时也是他所说的“漫长而痛苦的觉醒”⁴的开始。索拉科夫知道，除非他能够克服围绕着他的过去产生的恐惧和羞耻，他永远都无法成为“一名真正的艺术家”。他写道：“什么样的恐惧无关紧要——无论是因为放弃已有的成功再次改变创作方向而产生的恐惧，还是因为不惜任何代价剖析自己完成艺术行动而产生的恐惧。”⁵

1980年代中期苏联重组改革开始之后，索拉科夫对社会主义完全丧失了信心。在此期间，他在保加利亚成为了一名艺术家，加入了先锋组织“城市小组”，创作了不少表现他信心幻灭的作品。例如，在1987年，索拉科夫创作了《政治局》——由12位匿名人物的肖像组成的作品。直到2016年，这件作品才被沙里耶夫当代画廊带到科隆艺术博览会上公之于世。显然，在1989年之前是不可能展出这件作品。

在《最高机密》引发的非议之后，索拉科夫为完成自己的创作，投向了西方。“我一切从零开始，因为没有人知道关于我或保加利亚的任何事情”，一个美丽的九月下午，我们在保加利亚第二大城市普罗夫迪夫共进午餐时，索拉科夫回忆说，当时正值他在沙里耶夫当代艺术画廊2016年的个展开幕期间。展览

In response to the controversy, Solakov published a text in the Sofia-based weekly paper, *Kultura*, in which he wrote about feeling liberated by his confession. He had finally relieved himself of a burdensome secret that he had struggled with since leaving the army in 1983 after completing his two-year military service that followed his graduation from the Sofia Art Academy—what he called the beginning of “a long and painful awakening.”⁴ Solakov knew he would never become “a true artist” until he overcame the fear and shame surrounding his past. In his text, he wrote: “It doesn’t matter what kind of fear this may be—the fear of changing the direction of one’s work in spite of the success it is gathering, or the fear of revealing oneself to the full at any cost, and thus accomplish an artistic act.”⁵

After the mid-1980s, as Perestroika unfolded, Solakov lost his faith in socialism completely. During this time, he established himself as an artist in Bulgaria, becoming a member of the avant-garde City Group, and making work that reflected his disillusionment. In 1987, for example, he produced *Politburo*—a work consisting of twelve anonymous portraits that was not shown publicly until SARIEV Contemporary presented it at Art Cologne in 2016. “Naturally, [exhibiting] this was not possible before 1989 because of the strong satirical content directly mocking ‘the chief political and executive committee of a Communist party,’” Solakov wrote.⁶ In September 1989, Solakov positioned a telescope on the roof of Sofia’s Artist’s Union gallery to point westwards, so that the red star adorning the Bulgarian Communist Party headquarters could be viewed

左：
《声明》，1999年
印于15000张明信片
和200件T恤衫上的消息；
8个盛放明信片的
有机玻璃盒子，放置于
威尼斯双年展军械库
门口以及奥地利、
法国和意大利馆
保加利亚在1999年第
48届威尼斯双年展
的官方参与项目（最
后一刻入选）

Left:
Announcement, 1999
Message printed on 15000
postcards and 200 T-shirts; 8
(regularly supplied with cards)
Plexiglas boxes placed at
the Arsenal’s entrance and
in the Austrian, French and
Italian Pavilions in the Giardini,
Venice.
Official participation of Bulgaria
in the 48th Venice Biennial,
1999 (accepted at the last
minute).
Courtesy the artist

《新诺亚方舟》（局部），
1992至2007年
“物种们”，热塑性塑料、
金属，共96件，每件6 × 7 × 11
厘米到42 × 80 × 125厘米不等
New Noah’s Ark (detail),
1992—2007
The Creatures, thermoplastic,
metal, 96 pieces, various
dimensions from 6 × 7 × 11 cm
to 42 × 80 × 125 cm;
PHOTO (at Blvd Bulgaria 54
studio, Sofia):
Anatoly Michaylov,
Konstantin Shestakov
Courtesy the artist and
Galleria Continua San
Gimignano / Beijing /
Le Moulins / Habana

上呈现了索拉科夫曾经多次徒步穿越过的保加利亚加布罗沃地区的森林。其中，索拉科夫的儿子迪米塔尔从远处拍摄的风景照占满了一整面墙，上面用数字标注出了索拉科夫的十二幅素描的创作地点。每一幅素描都提供了一个叙事，一个非线性的风景特写。标注和绘画展现了索拉科夫在不同地点看到的景色，讲述了当时发生的事情以及他的感受，而且文字首次使用了保加利亚文。（索拉科夫解释说，为了尽可能触及更广泛的观众，他在创作中通常使用英文。）

关于布展的逻辑，索拉科夫说，观众必须得愿意相信那张大照片上标注的地点对应的是他所画的风景。之后在我们的对话中，他提到了人们在面对《最高机密》中他的告白时所需的相似信任，“直到现在，我还是可以说我捏造了这一切。毕竟这是件艺术作品，并且，直至今日没有任何公开的文件能说明我与他们的关系。”

接下来，我问索拉科夫在他的职业生涯当中，他如何运用这种地图式的“标注”——也就是说，如果把创作实践当作是一道风景，那么他会截取其中什么样的作品或者展览当作重要的里程碑？他回答说，1990年由安德鲁·奈恩担任策展人，在格拉斯哥“第三只眼”艺术中心举办的“表达”是他第一个重要的群展，因为在那里他遇到了策展人安达·罗滕博格。罗滕博格那时候正在策划一个名为“未知欧洲”的展览。该展览于1991年在克拉科夫的艺术宫举办，第一次大规模地同时展出了西欧和东欧艺术家的作品。索拉科夫参加了这个展览，之后的连锁反应渐渐决定了他的生活和工作的轨迹。

通过“未知欧洲”，索拉科夫和策展人卢切撒尔·波耶吉夫结识了瓦西夫·寇东。寇东邀请了二人参加1992年举办的第三届伊斯坦布尔双年展，这对于索拉科夫在保加利亚以外获得认可非常重要。索拉科夫在伊斯坦布尔双年展上展出了《新诺亚方舟》，正如他所描述的那样，它包括“一幅经典的绘画”（《诺亚的早餐》），一块刻着“You”字样的小石头（诺亚在同一天早晨在他的枕头下面发现的），12幅方舟的素描，一本详细阐释一切的书，还有流水声等等奇怪的声音，以及许多色彩艳丽的塑料物种——四处攀爬，寻求解脱（不过不是我们的解脱）。⁷（据说在展出期间，那块石头被偷走了。）正如托马斯·麦克艾维尔所写的那样，尤其以索拉科夫为例：“这可

through the lens. He named the work *View to the West*.

After the scandal caused by *Top Secret*, Solakov turned to the West in order to realize his projects. “I started from zero, because nobody knew anything about me or of Bulgaria,” he remembers, as we sit for lunch one beautiful September afternoon in Plovdiv, Bulgaria’s second largest city, during the opening weekend of his 2016 solo exhibition at SARIEV Contemporary, “Nature.” The exhibition presented a series of 12 drawings made during 12 hikes taken on consecutive afternoons through the woods of Bulgaria’s Gabrovo region, which Solakov has explored for more than 30 years. It consisted of a large wall photograph of this landscape taken from the balcony of Solakov’s countryside studio by his son Dimitar, with numbers annotating the image corresponding to locations where Solakov produced the drawings he presented as part of the show. Each sketch offers a narrative—a kind of non-linear close-up of the landscape in focus—with annotations and drawings presenting what Solakov saw in one spot, including things that happened and how he felt at a given time. These were written for the first time in Bulgarian. (Solakov generally uses English in his work to reach as broad an audience as possible, he explains.)

On the logic behind the exhibition’s staging, Solakov told me that viewers would have to take his word for it when believing that the points on the large image did indeed correspond to the drawings he created. (Later in our conversation, he would make a similar comment about a leap of faith people have to take with his *Top Secret* confession—“Even now, I could tell you that I made everything up. After all, it is only an art work since, up to this day, there are no publicly known documents about my involvement.”)

In turn, I ask him how he might apply the mapping we see in “Nature” to his career. That is, if Solakov were to think of his practice as a landscape, then what works or exhibitions along the trail would he pick out as important milestones? In response, he credits “Expressions” at the Third Eye Centre, Glasgow, curated by Andrew Nairne in 1990, as his first important group show. There, he met curator Anda Rottenberg, who was preparing an exhibition called “Europe Unknown.” The show was held in 1991 at Palac Sztuki in Krakow, and presented Western and Eastern European artists together for the first time on this scale. Solakov participated, and from there began a series of chain reactions that would define the trajectory of his life and work.

It was through “Europe Unknown” that Solakov and curator Luchezar Boyadjiev met Vasif Kortun, who invited both to participate in the 3rd Istanbul Biennial in 1992. (Boyadjiev in a curatorial capacity.) The Biennial was an important moment in



左：
《生命（黑与白）》
1998年至今
黑色和白色的油漆：
在整个展期过程中两位油漆工
其中一位把墙刷成白色，
另一位刷成黑色，交替往复
尺寸可变
第49届威尼斯双年展主题展
“人类的高原”展览现场，
2001年

Left:
A Life (Black & White)
1998 - present
Black and white paint;
two workers/painters
constantly repainting the walls
of the exhibition space in
black and white for the entire
duration of the exhibition,
day after day following each
other; dimensions variable
Installation view at
“Plateau of Humankind,”
the 49th Venice Biennial, 2001
PHOTO: Andrea Stappert
Collections of Peter
Kogler, Vienna; Museum of
Contemporary Art, Chicago;
Hauser & Wirth, St. Gallen;
Museum fuer Moderne
Kunst, Frankfurt am Main;
Tate Modern, London
Courtesy the artist

《艺术与生命（在我这部分的世界上）》，2005年
画在不同表面上的永久性马克笔。
第9届伊斯坦布尔双年展
海景宫公寓现场（已销毁）

Art & Life (in my part of the world), 2005
Permanent felt-tip pen on
various surfaces, Deniz Palas
Apartmani, 9th Istanbul
Biennial (destroyed)
Courtesy the artist and
the 9th Istanbul Biennial

能是第一个人们可以直言不讳地说‘保加利亚人抢了整出戏’的大型国际展览。”⁸

接下来的十年索拉科夫参加了世界各地的各种展览和驻留项目，其中包括1993年和1995年威尼斯双年展主题展。他还参加了1995年由雷内·布劳克和依亚拉·布诺娃策划的第四届伊斯坦布尔双年展“东方/向”。同年，他成为了索菲亚当代艺术学院的创始成员。1997年，他参加了由约书亚·戴科特策展，在纽约P.S.1当代艺术中心举办的展览“天堂：公共视野/私人视野”，以及由成完庆策划的光州双年展等多个展览。

索拉科夫以另一个里程碑结束了1990年代：作为代表保加利亚的艺术家在1999年威尼斯双年展上以名为“声明”的艺术行动大出风头。在依亚拉·布诺娃的策划下，索拉科夫制作了15000张明信片 and 200件T恤衫，在它们上面印了保加利亚的三色旗，并且宣布保加利亚准备在缺席将近三十年之后“正式妥帖地参加2001年举办的下一届威尼斯双年展”。⁹当然，2001年还是没有保加利亚国家馆——直到今天，保加利亚也还是唯一一个没有自己的国家馆的欧盟成员国。然而，这一年索拉科夫参加了哈罗德·塞曼策划的主题展“人类的高原”，在主展场的一个展厅里展出了作品《生命（黑与白）》：两位油漆工在整个展期过程中一个把墙刷成白色，一个把墙刷成黑色，交替往复。

terms of gaining recognition outside of Bulgaria. Here, Solakov showed *New Noah's Ark*, which updates the biblical story of Noah with that of a man tasked “from somewhere ‘elsewhere’” with saving a group of strange creatures that appeared in the bathroom of his apartment. The work consisted of a “classical” painting (*Noah's Breakfast*), a small stone with the inscription ‘you’ on it (which Noah had found that same morning under his pillow), 12 drawings of the Ark, one book which describes everything in depth, strange sounds of running water and many, many gaily colored plastic creatures, crawling to their (but not our) deliverance.”⁷ (The stone was apparently stolen in Istanbul the year it was shown.) On the Biennial, and naming Solakov's work as exemplary, Thomas McEvelley noted: “this might have been the first major international exhibition of which one could straight-facedly say, ‘the Bulgarians stole the show.’”⁸

What followed was a decade of participation in various exhibitions and residencies around the world. These included the central exhibitions at the Venice Biennale in 1993 and again in 1995: the same year he participated in Rene Block and Iara Boubnova's 4th Istanbul Biennial “Orient/ation” and became a founding member of the Institute of Contemporary Art in Sofia. In 1997, he participated in, among other shows, “Heaven: Public View/Private View,” curated by Joshua Decker at the P.S.1 Contemporary Art Center, New York, and the Gwangju Biennale, “Unmapping the Earth,” curated by Sung Wan Kyung.

Solakov ended the 1990s with another milestone: an intervention at the 1999 Venice Biennale as the representing artist for Bulgaria's official participation, titled *Announcement*. Curated by Iara Boubnova, Solakov produced 15,000 postcards and 200 T-shirts, both printed with Bulgaria's tricolor, and on which a statement announcing Bulgaria's preparedness to “properly participate in the next Venice Biennale in 2001” after a near 30-year absence from the event.⁹ Of course, there was no Bulgarian Pavilion in 2001—to this day Bulgaria is the only European Union state without a national pavilion. Nevertheless, Solakov did participate that year in Harald Szeemann's main show, “The Plateau of Humankind,” staging *A Life (Black & White)* in one room of the main venue. The work involved two workers/painters following each other, one painting the walls of the exhibition space white and the other painting them black, for the entire duration of the exhibition.

The impact of these Venice participations cannot be understated, both in terms of Solakov's own practice as well as in the context of Bulgaria's contemporary art scene. In 2006, for example, an exhibition exploring the conceptual use of text in Bulgarian art at the Sofia City Art Gallery—curated by Maria Vassileva and Daniela Radeva—referred to Solakov's 1999 Venice work in the title of the show “Important Announcement,”



无论是从索拉科夫自己的创作实践出发，还是从保加利亚的当代艺术环境来看，参加威尼斯双年展造成的影响不可低估。例如，索非亚当代艺术学院2006年举办的，由玛丽亚·瓦西尔瓦和丹妮拉·拉第瓦策划，旨在探索保加利亚艺术中文本的概念性运用的展览“重要声明”，便在标题中向索拉科夫1999年威尼斯双年展上的作品致敬，除索拉科夫外还展出了卢切撒尔·波耶吉夫、基里尔·普拉什科夫、普拉维多利布·伊万诺夫、卡林·塞雷皮诺夫、克拉斯穆尔·特奇夫和斯特凡·尼古拉耶夫等人的作品。2013年罗伯特·巴拉莫夫在抗议保加利亚政府对建立威尼斯双年展国家馆支持不够的过程中提到了索拉科夫参加的1999年的威尼斯双年展。巴拉莫夫2015年的项目“租赁空气空间”，从英国、巴西等国的国家馆租用了125立方厘米的空气空间，使保加利亚至少能为双年展的“气”氛做出点贡献。

威尼斯之后，索拉科夫的旅程还在继续。在2000年代，他参加了2007年第12届文献展和2012年第13届文献展，以及2001、2003和2007年的威尼斯双年展，并在2007年罗伯特·斯托策划的主题展上得到了荣誉提名。他的装置作品《讨论（财产）》结构复杂，既幽默又尖锐。它讲述了保加利亚和俄罗斯之间围绕AK-47突击步枪的生产和销售长达数十年的纷争。正如索拉科夫在一大片墙面上手写的文字所说，苏联允许保加利亚生产、销售AK-47，结果造成了苏联解体之后无法进行国际专利申请或转让。（索拉科夫指出，现在保加利亚的生产商已经转而生产一种不同的突击步枪，“尽管与AK-47略为相似，却是完全符合北约标准的现代步枪。”）

作为项目的一部分，索拉科夫试图把保加利亚和俄罗斯双方都带到镜头前进行讨论，就好像是两国围绕军品的知识产权进行谈判。当索拉科夫设想谈判进行的如何的时候，他提出了一个“有根据的猜测”，保加利亚一方提出了这样的事实：俄罗斯从来没有获得使用西里尔字母表的许可，“保加利亚兄弟西里尔和迪乌斯在九世纪发明了西里尔字母表”。当然，在实际完成的装置作品中，索拉科夫提出了另一个注释推翻了之前的事实：作为保加利亚人他感到颇为懊恼，因为西里尔和迪乌斯实际上是希腊文员，从来也没有去过保加利亚。最终，索拉科夫在镜头前阅读文件，发现保俄双方关于军事物品知识产权的讨论有所改善，对此有种“个人的满

which featured works by Solakov alongside those by Luchezar Boyadjiev, Kiril Prashkov, Pravdoliub Ivanov, Kalin Serapionov, Krassimir Terziev, and Stefan Nikolaev. In 2013, Robert Baramov would reference Solakov's 1999 Venice participation with "Declaration of War," his own protest against the lack of support for a Bulgarian pavilion from the Bulgarian state. (Baramov's 2015 project, *Rented Air Spaces*, constituted a series of agreements to lease 125 cm³ of air space from various pavilions, from Great Britain to Brazil, so that Bulgaria could at least contribute to the Biennale's atmosphere.)

After Venice, Solakov's journey continued into the 2000s. He took part in documenta 12 in 2007, where he showed *Fears* (99 drawings expressing various worries and phobias) and *Top Secret* alongside a 40-minute video depicting the artist re-reading the contents of the box 17 years later. He also took part in dOCUMENTA (13) in 2012, where he presented *Knights (and other dreams)* at the Brothers Grimm Museum, and showed at the 2001, 2003 and 2007 Venice Biennales, receiving honorable mention for his participation in Robert Storr's 2007 central exhibition at Venice. That 2007 installation, *Discussion (Property)*, was characteristically complex, humorous and incisive. It told the story of a decade-long dispute between Bulgaria and Russia surrounding the right to produce and sell the AK-47, since, as Solakov relayed in a story that was written on two large exhibition walls at the Arsenale, the Soviet Union had given Bulgaria free permission to do so, resulting in the inability for an international patent application or legal transfer after the Soviet Union's collapse. (These days, as Solakov wrote, Bulgarian manufacturers have switched to producing a different assault rifle, the AR which, "despite its slight similarity to the AK-47, was entirely modernized in line with NATO standards.")

As part of the project, Solakov sought to bring sides from the Russian and Bulgarian debate to talk on camera about the subject, but was only successful on the Bulgarian side. This all took place just as negotiations surrounding the intellectual property of military items were taking place between the two states. When imagining how these negotiations unfolded, Solakov offered an "educated guess" that the Bulgarian side used more serious arguments than the fact that the Russians have never obtained a license for using the Cyrillic alphabet, which was in fact "invented by the Bulgarian brothers Cyril and Methodius back in the ninth century, or for eating *Lactobacillus Bulgaricus*, the tiny bacteria that makes the best yoghurt." Of course, in the actual installation, this fact is overturned when Solakov offers another annotation: that, to his chagrin as a Bulgarian, "Cyril and Methodius were actually Greek clerks who had never been to Bulgaria." The story ends with Solakov



《讨论（财产）》，2007年混合媒介，尺寸可变
第52届威尼斯双年展主题展展览现场，2007年
Discussion (Property), 2007
Mixed media, dimensions variable
Installation view at "Think with the Senses: Feel with the Mind; Art at the Present Tense," the 52nd Venice Biennial, 2007
PHOTO: Ela Bialkowska (7a)
Courtesy the artist and Galleria Continua San Gimignano / Beijing / Le Moulins / Habana

足”，因为“至少在国际军火贸易的突击步枪门类最终达成了相对的和平。”

索拉科夫在每件作品中同时庆祝自己的身份并颠覆它，这一过程嵌入了他的整个创作实践——无论是保加利亚-俄罗斯武器谈判这样具体的主题，还是他在“偶像”系列中镀金的木制结构表面上书写的普世寓言。这种一贯的无畏令人想起了索拉科夫在《最高机密》中的告白。在他那篇发表于1990年的文章里，他把《最高机密》称之为一种警示，提醒“所有年轻人都可能被误导而落入精心编织的体制之网。”这很可能也是对他自己的一个警示：他之后所有创作的共同特点就是坚定拥抱真诚的讽刺。《自负的艺术》就是一个例子。索拉科夫于2000年在莫斯科的雷吉纳画廊首次展出了这件作品。在一面空荡的展墙上写着这样的文字：“你，观者，是观众的一部分，这（尤其是在除夕夜）对我的职业生涯来说并不怎么重要，因此，我觉得展出更实质些的东西也不合适。”这件作品每次展览时，都会在括号里添加一些与情境相关的字句。例如，在2004年罗兹双年展上，括号里的文字是“（尤其是在我昨晚没睡好之后）”，2005年博洛尼亚艺术博览会上，阿恩特画廊带来的作品则写着“（尤其是在意大利的这个地区）”。

reading the papers and finding out that state discussions between Bulgaria and Russia surrounding the intellectual property of military items had improved. The artist was left "personally satisfied" by this development, since "at least in the assault rifle sector of the international arms trade there will finally be relative peace."

In one work, then, Solakov at once celebrates his identity and subverts it—a process that is embedded into his entire practice and whatever it produces, whether the focus is on something as specific as Bulgarian-Russian arms negotiations, or as universal as the absurd fables the artist writes on gilded, wooden surfaces and structures as part of his "Icon" series. Absurdity is a form of potent mediation in Solakov's world, after all: this is exemplified in *Negotiations*, Solakov's response to a 2003 invitation to exhibit at Tel Aviv's Dvir Gallery, for which the artist contacted a representative of the Israeli State and a representative of the Palestinian Authority in Sofia, and asked if "the Israelis and Palestinians could have a temporary cease-fire" during his visit to Israel.

This steadfast irreverence recalls Solakov's confession in *Top Secret*, and the newspaper article he published after exhibiting it back in 1990. In that article, he wrote: "I wanted it to be a warning to all young people who might be misled to fall into the meticulously woven webs of the Institution." Most likely, Solakov was also writing a warning to himself: one that

《傲慢的艺术》是索拉科夫创作实践的简明扼要的代表，着重于讲故事的传统和与建筑空间的配合。索拉科夫告诉我说，他在索菲亚艺术学院上学期间教授米托·加诺夫斯基给他的建议直到今天还是成立的（虽然他当时学的是“保守”的壁画）：“艺术家永远在建筑之后。只要你认同这一点，你就有可能与建筑共存，然后赢得它。”

2005年第9届伊斯坦布尔双年展上就有一个漂亮的例子：索拉科夫在贝约卢的海景宫公寓展出了《艺术与生命（在我这部分的世界）》。策展人查尔斯·艾薛和瓦西夫·寇东提出双年展要与城市日常生活有关联。为了符合策展的设想，索拉科夫创造了一种利用空间本身的叙事，斑驳的墙壁和凌乱的房间成为了素材。作品基于写在一个房间的墙壁上的故事：一件艺术品可以使得特定空间焕然一新，成为“最明亮的房间”，在金字塔状的架子顶端，就是艺术品本身。索拉科夫在墙上写下了给观众的指示：“请先从这边走”，“然后参观其他房间（如果你想的话）”，引导观众进入写着故事的主要房间。故事充满了建筑细节。斑驳的墙上有一个新的电灯开关，索拉科夫在它旁边写道，“新来的。”在另一处，墙体被切出一小块截面，可以看到建筑本身各个阶段所使用的涂料，索拉科夫由此创造出了某种家庭肖像。他把墙面上的涂料层从1到5编了号，“5”是最新

的一层，他加了注释——“1的孙子”。（索拉科夫在2017年的对话中更正了自己，现在把那一层叫做“曾曾孙子”。）

索拉科夫对海景宫公寓的改造既简单又大胆，手写的提示又进一步激发、放大了观众自身的想象力和幽默感。这种大胆在艺术家大量创作的绘画里也能看到。他专门为2014年塞萨洛尼基双年展创作的纸上水墨绘画系列“幻觉”就是一个例子。其中，《第3号》被涂成全黑，只在顶端有一个没涂墨水的圆圈，索拉科夫在圆圈下面写道：“在受欢迎的幻觉方面，我真是老掉牙了！”隧道尽头的灯光暗示了另一条不引人注意的隧道。

对于创造这些叙事的方法，索拉科夫解释说：“在刚开始画的时候，我只有一个非常模糊的想法，或者坦率地说，并没有什么想法，然而一旦动笔，几秒钟之后想法就成型了，接着就是文本。”索拉科夫把这些文字直接写在纸上，往往心里只有模糊的想法，这意味着作品实际上变成了对纸上空间的掌握，因为从来都不知道他需要多少空间才能写下刚刚浮现在脑海的故事。在这里，空间又一次占据了首位，而它也一定要被夺走。“这个过程有关于如何在如此有限的纸上空间内找到故事成立的逻辑，”索拉科夫说，“这是我自己个人的悬念。”（翻译：盛夏）



1. 出自与艺术家在2017年的对话
2. 出自艺术家提供的作品标签文字
3. 出自与艺术家在2017年的对话
4. 出自发表于《文化》的文章: http://nedkosolakov.net/content/top_secret/index_eng.html
5. 同上
6. 出自沙里耶夫当代画廊提供的文字
7. http://nedkosolakov.net/content/new_noahs_ark/index_eng.html
8. 出自《容量：当代艺术与批评中的历史、世界和自我》
9. http://nedkosolakov.net/content/announcement/index_eng.html

1 As described by the artist in conversation in January 2017

2 As described in the wall text for the piece, provided by the artist

3 As noted in conversation in January 2017

4 As described in *Kultura* article, viewable here: http://nedkosolakov.net/content/top_secret/index_eng.html

5 Ibid.

6 In a text about the work provided by SARIEV Contemporary.

7 As described at: http://nedkosolakov.net/content/new_noahs_ark/index_eng.html

8 See: *Capacity: The History, the World, and the Self in Contemporary Art and Criticism*

9 See: http://nedkosolakov.net/content/announcement/index_eng.html

《幻觉-第3号》，2014年
纸上棕、黑、白色墨水和水彩
整个系列共19件，
每件19 × 28厘米

Illusions #3, 2014
Sepia, black, and white
ink, and wash on paper
A series of 19 drawings,
19 x 28 cm each
Courtesy the artist

has resonated in his practice ever since, characterized as it is by the sincere irony that Solakov embraces and deploys unwaveringly. Take, for example, *Insolent Art*, first presented as part of the group show “IRWIN, Solakov, Zvezdotchotov” in 2000 at Moscow’s Regina Gallery, which consisted of Solakov writing on an empty wall in the gallery: “You, viewer, are part of an audience, which (especially on New Year’s Eve) is not so important to my career, therefore, it is not appropriate for me to exhibit something more substantial here.” Each time the work is shown, a new site-specific phrase is added between the parentheses. In the case of the 2004 Lodz Biennale, the parenthetical phrase read: “(especially after me not having slept so well last night),” and at the 2005 Bologna Art Fair with Galerie Arndt & Partner, “(especially in this part of Italy).”

Insolent Art is a distilled articulation of the concerns in Solakov’s practice, focused as it is on the tradition of storytelling and in working with architectural space. As Solakov tells me, the advice his professor at the Sofia Art Academy, Mito Ganovski, offered him and his colleagues still rings true to this day, even if his education in mural painting was, in accordance to the times, conservative. “The artist will always come second to the architecture. As soon as you obey this, then you have the possibility to coexist with the architecture and then to win it over.”

A beautiful example of this approach was encapsulated in the 9th Istanbul Biennial in 2005, where Solakov presented *Art & Life (in my part of the world)* in the Deniz Palace apartments in Beyoğlu. In keeping with the curatorial vision—as conceived by Charles Esche and Vasif Kortun to work in Istanbul’s more common spaces—Solakov created a narrative using the space itself, in which the peeling walls and unkempt rooms became the material of the contribution. Everything was framed by a story written on the wall of one room about a single artwork that led to the renovation of that particular space; “the brightest room.” The detritus of this renovation was presented on a pyramid-like shelving structure, at the top of which, the story says, the artwork was positioned.

At the outset of this intervention, Solakov left Instructions to his viewers—“First this way, please,” followed by “and then visit the other rooms (if you want).” These were written on one wall, directing visitors first to the main room with the story on the wall, before guiding them into the other spaces, where architectural details were pulled into the artist’s narrative. These included a new light switch presented on one cracked and peeling wall, by which

Solakov wrote, “a Fresh arrival.” In another intervention, on a small section of wall where various layers of paint offered a cross-section into the various stages of this building’s life, Solakov created a family portrait of sorts. He did this by numbering different patches from 1 to 5, with 5—the freshest coat—being, as the note stated, “the grandson of 1.” (In conversation in 2017, Solakov corrected himself, and now calls that patch: “the great-great-grandson.”)

The simplicity in Solakov’s Deniz Palace Apartments intervention, exemplified by the use of hand-written cues that serve to ignite the viewer’s own sense of imagination and humor, recalls the same approach with which the artist creates his drawings, of which he is a prolific producer. In the case of the “Illusions” series, for instance, a series of ink on paper works created especially for the 2014 Thessaloniki Biennale, the artist creates narratives such as the one in #3, which is painted all black with an unpainted circle remaining at the center, under which Solakov wrote: “I’m such a bad cliché for a popular illusion!” said the light at the end of the tunnel to the tunnel, who remained silent.”

The aim of each of his compositions, in the end, is to make connections—something the artist physically exemplified in *I Want Back Home (said the big frog)*: an installation documenting the journey Solakov made for 14 days by train from Sofia to Shanghai in order to take part in an exhibition at the Rockbund Art Museum in 2010. The meaning of the project was hinged on Joji, a toy frog made in China that Solakov bought in a shop in New York’s Chinatown for a show he staged there, which then came with him to Sofia, making this particular project Joji’s own homecoming—“thus making Joji the only toad to circle the world,” Solakov adds. At the same time, the journey forward in space, as enacted in his journey to China, reflects the way Solakov enters into each and every project, his drawings included.

On creating his narratives, for example, Solakov explains: “I start drawing something with a very vague idea or frankly no idea at all, and within a few seconds it begins to shape up, and then comes the text.” Text is written directly onto the paper, often with only a vague idea of what is to be written, meaning that the work actually becomes a grappling with the space of the paper, since Solakov is never quite sure how much room he will need to write the story as it comes out. Here, space once again comes first, and it must be won over. “The process is about how to end up with the story in a logical way, within this extremely limited space of the paper,” Solakov says. “This is my own personal suspense.” ■