

艺术项目《我的考古学》

从中国兵马俑和意大利庞贝壁画可以看出，考古学研究的意义在于用现代眼光重现过往文明和生活习惯，同时揭示了人类社会的发展历程。

在藏传佛教中有一部被称为“度亡经”(Burial dictionary)的经典。几个世纪以来，作为修行的一部分，僧侣们一直将这部经典藏在一个隐蔽的地方。传说当世界需要书里的知识时，它总会被发现。这部《中阴得度法》(Bardo Thodol)由印度高僧莲花生大师在8世纪所写，而美国人类学家伊文斯-温慈(Walter Evans-Wentz, 1878 - 1965)发现了它并将其翻译为《西藏度亡经》。它传道的内容关于如何引领死去的灵魂通向解脱之路，以免往复轮回于妄想世界。相传这部经书是在第一次世界大战——一个各国竞相研发武器、生灵涂炭的严峻时刻——在印度被偶然发现的。

这一“人为埋藏——偶然发现”的过程影响了《我的考古学》这个艺术项目。早在2014年初项目就已经有了初稿，第一件作品则于2016年完成。这是一个实验性艺术项目，在项目过程中我与参与者合作创造了多件艺术品。如今该项目已遍及16个国家和19个不同地点。

在创作过程中，通过与参与者的对话，我决定以“情景”为主要概念并创作一组艺术品。在对作品进行记录并拍下参与者的照片后，其中一件作品会被埋在了地下，并刻有项目名称、创作年份和我提出的问题，“在你的时空里，艺术为何物？”。只有我和参与者知道埋藏地点。之后参与者将会与熟人和家人讨论这个项目。

如果1000年后这些作品被发掘出来，人们会产生哪些猜测？如果他们知道这是一件艺术作品(艺术项目)，有意利用考古学将个人的想法和信息传递给未来，那个时代的艺术历史学家和策展人会如何评价这个项目以及我的创作活动。他们会如何谈论刻在艺术品上的诗文？

未来考古学的准备

该项目包括三种数据，埋藏的艺术品、现存艺术品以及摄影，和参与者的“情景

记忆”。他们将同时推动各自的时间轴向着未来前进。

数据 1: 无类别对象

根据每一情景所创作的系列艺术品中都会有一件被埋藏。这些艺术品或将在地下埋藏上数百年，或可能被偶然发现。在未来它们可能真的会成为考古文物。这些艺术品将在于自然界中静静地度过自己的光阴，一切都与当下无关。

虽然是艺术项目的一部分，但它们在埋藏阶段是看不见的，其位置也无法被精确把控。所以它们现在是“无类别对象”。那么在现阶段这些作品能被看作是艺术品吗？找到结论的唯一方法就是讨论。在这个项目中，对艺术的谈论和思考本身就是艺术了。日本画家岸田劉生(1891-1929)在《美的本体》一书中写道“美或艺术不一定会让人保持高尚道德，但永远不会让人失去道德”。被埋藏的艺术品是引导人们参与讨论的无形的图像象征。

不过埋藏物品的类别和价值将由它们被发掘时期的艺术概念和认知来定义。这些物品上刻有“你那个时代的艺术是什么样子的？”的字样。那么这些物品应属于艺术类别还是考古学？

数据 2: 情景记忆

参与者会记住关于这个项目的很多事情。这就是记忆。

人脑记忆事物的一种方法叫做“情景记忆”。“情景记忆是以连续的形式适时呈现我们对经历和特定事件的记忆，如此我们可以对生活中任何特定时刻发生的实际事件进行重构。这是可以明确表述的自传式事件记忆(时间、地点以及相关情感和知识)。每个人都倾向于把自己看成是这些事件的参与者，而情感负担和事件的整个背景通常是记忆的一部分，而不仅仅是事件本身的事实。”

参与者会记得我们在确证中交换的对话和想法，这是他们生成记忆的过程，被称为“我的考古学”。换句话说，他/她的记忆本身就是这个项目的艺术品的一部分。

情景记忆会对他们的思维产生强烈的影响，因此他们可能会开始喜欢同类事物，比如那些艺术品或我们相遇的地点。更有甚者，他们可能会促使自己再现和模仿

他们在项目中所经历的事情。

50年后所有参与者将不复存在。最终他们的记忆将会变成他们家人和亲密朋友心中的一个简短故事，也可能会世代传递下去。

数据 3:物质证据

现有的未被埋藏的艺术品和影像资料用来向观众展示和介绍项目。它们是唯一的有形可见的证据，可以证明艺术项目《我的考古学》的存在。这些物品可以展现被掩埋作品看起来的样子，它们的形状、工艺.....和材料，甚至反映出我的手艺.....

但同时，这些物质证据——参与者的影像，包括图像和视频，被埋藏的艺术品和地面上的洞穴——它们并没有清楚提及埋藏的位置。我只见过这些参与者一次，仅在现场呆了几个小时。所以随着时间的推移，项目细节变得越来越模糊不清。

如果我们希望别人相信项目如所描述一般，的确存在，那么唯一的方法就是回看这些数据并相信它们。

埋藏的作品、人们的记忆、现存的影像，这三种数据将同时随着各自的时间轴向未来前进。没有人知道它们身上会发生什么。唯一可以想象到的结果便是它们被发现并成为考古所得。

在艺术领域，应该有我主观想表达或呈现的东西。但这个项目似乎完全不同。它就像本我刚刚开始创作的书，尚且不知道故事的走向。我越试着去写，越试着去澄清，它变得越虚假/虚构。该项目包含了来自世界各地的一些情景，人们可以通过它们思考任何事情，可能是我们的生活、社会、文化或未来.....总之任何事情。

当项目将来被发现时，我的艺术陈述或概念可能只是作为补充。

若将这一艺术项目视作一本书，那么前言和第一章是艺术品本身，是参与者脑海中所创造的情景记忆和埋葬它们的过程。而我希望所有遇见这个项目的人能在心中书写接下来的故事。

项目备忘录

很久以前，有家教堂委托我制作一件玻璃雕塑。我完成了作品，而且得到了一笔报酬。后来我被邀请参加某种教堂仪式和周日礼拜，但因为我的日程安排而未能前往。后来我收到了通过电子邮件发送的一张做礼拜照片和一条善意的信息。当我看到那张照片时，我的双脚止不住地颤抖。人们正在我制作的雕塑前祈祷。他们双眼紧闭，神情肃穆。当然他们的祈祷对象是宗教象征，而不是我的雕塑。然而我觉得自己似乎瞥见了生动的人心和情感。我在心中呐喊道：“这座雕塑是我塑的，所以没必要那么严肃地祈祷！”此时恐惧、羞愧、内疚、无助和绝望的感觉一齐涌上心头。我不敢相信我的作品会成为某人的祈祷对象，于是我退缩了。从那以后，那些国家的人民、精神、宗教、文化不时成为我感兴趣的话题。

大约 2013 年时，有件事让我开始重新思考生命及其终结。这不是悲观或多愁善感，而是含糊地思考我的生活以及我所做的一切事情的终结。当时我有机会从我所在的地区了解日本佛教以及西藏密宗。简单来说，他们对“时间”和“终点”阐释对我产生了影响。这让我想起了祖母在我很小的时候对我说过的话，“一志啊，当我们出生时，每个人都从神那里得到了一定的时间。有些人的时间长，有些人的时间短……时间一过，我们就得走。人类死亡是自然规律……他们不是死于车祸或疾病。他们用完了自己的时间，所以得走了，这才是死亡的原因。我们伤心是因为我们不能和他们说话了，但这并不意味着他们消失了。他们会一直陪在我们身边。”我回答说：“你认为我能活多久？接下来我要去哪里？”

当前事件只是存在于当下，而且将在同一时间内结束。大多数事情、事件是不可能延长存在的。很明显，我的寿命无法再延长 45 年……但是通过情景记忆、保留计量和玻璃材料，这个项目可以在时间轴上进行 100 年乃至 1000 年。我觉得这个项目将会存在于我小时候所好奇的“接下来”之中。

在这个项目中，我总是会有一些无法用语言表达的新发现和经历。

我经常意识到自己想找出对参与者来说非常重要但非常私人的感受和故事。起初他们很困惑，问我想听什么样的故事。我解释了这个项目的要点，然后问“你了解这个项目的理念了吗？”“所以，……是的，这是一个艺术项目。不不！我说的不是博物馆里的那种艺术。我在用你创造艺术。”这是在他们脑海中创造情景记忆的开始。于此同时，我开始思考我想创作什么样的物品，以及他们想要什么。

他们的情景记忆各不相同。这可能是他们不愿意公开分享的一段非常古老的家庭故事或记忆。当他们的艺术品被埋葬时，一些参与者流下了眼泪。其中一位说：“也许我只能再活 30 年。但是承载我的思想和情感的物体可能会在未来 1000 年内继续存在……我的生命如此短暂。”有人将这个项目作为她人生的转折点。她想把“她的过去”放入艺术品中，将其埋葬，然后开始新的生活。在拍照环节，我们都很忙碌，但也有片刻的沉默。我转向她，注意到她正盯着那个放在洞底的艺术品。这让我想起了“教堂内的玻璃雕塑”，我立刻错开她的目光。我觉得自己看到了一些不该去看的东西。

当我在挖洞时，内心深处涌现出一股无法解释的感觉和情绪。几乎每次看过洞底后，我总是逼迫自己向后看，比如看看远处的风景，好像在确认什么一样。数万年来人类一直在挖洞，可能是为了保存食物、宗教仪式、销毁证据或藏匿赃物。我的基因中可能存在人类长期遗传的“负面情绪”，通过挖洞可能会激起我的这种情绪。

现在你可以用艺术创作任何事物：巨大的雕塑、采用高科技数字化系统的装置，运用于整栋建筑的环境艺术……创意似乎永无止境。我也做过这样的工作，以后可能还会再做。

在我的作品中，我认为艺术创作的过程是“从 0 到 1 的过程”。我的艺术创作是从无到有的过程。艺术作品是人类情感和智慧的结合。我觉得这是一个终极人造物品，被赋予了永恒的时间。但是当一件物品被创造并变成“1”时，由于“时间”的定义，回归到“0”的过程立即开始。这意味着物体会被损坏、腐烂并回归土壤(自然)。总有一天，至少我的身体会消失……

然而即使我变成了那个“0”，《我的考古学》这个艺术项目也会存在于自然之中，存在于人们的记忆之中，并不断走向未来。

中田一志
RCA / MA

Art project "My Archaeology"

Chinese Terracotta Warriors and Italian Pompeii murals as can be seen, archaeological research revives the past civilization and life habits in modern times. Meanwhile, it discloses the process of development of human society.

In Tibetan Buddhism, there is a scripture called "Burial dictionary". Monks keep the scripture in a hidden place for centuries as a part of practice. There is a legend that it will always be found when the world needs its knowledge. This scripture, BardoThodol, was written by the Indian monk Padmasambhava in the 8th century, and then the American anthropologist Walter Evans-Wentz (1878 - 1965) discovered it and translated it as the Tibetan Book of the Dead. This written preaching is about leading the dead souls to the road of liberation so as not to stay in samsara anymore in the world of delusion. According to a story, it was discovered by accident in India during the First World War, in which an enormous number of casualties was caused and the competition of developing slaughter weapons became a serious problem.

This process of "hide to discover" inspires my art project "My Archaeology" initially. In early 2014, it already had a draft and the first work was completed in 2016. This is an experimental art project in which I produce art objects in collaboration with participants. It has been extended in 16 different countries and 19 different locations already.

In the working process, through dialogues with each participant, I decide to use "episode" as a main concept. Meanwhile, a body of art objects is made. After documenting the art objects and taking portrait photo of each participant, I buried one of those objects in the ground. The name of project, the year and the message "What is art like in your time?" from me are engraved on the surface of the object. Only the participants and I know the reserve location. Later the participants will talk to their acquaintances and families about this project.

What will the people in future guess if these objects are excavated 1000 years later? And if they understand that this is an art work (art project) intentionally deploying archaeology to send personal thoughts and messages to future, how would art historians and curators evaluate this project and my creative activities in their period. And what will they talk about the written poems on the objects?

Preparation for future archaeology

The project consists of three kinds of data, the buried art objects, the existing art objects & photography and the "episodic memory" of participants. And they simultaneously advance their respective time axes toward the future.

Data 1: Unclassified object

From each episode, one of art objects is buried. They will be there for hundreds of years or they might be discovered by chance. Those might really become archeological items in future will exist in nature and spend their own time at all regardless of present.

Although they are a part of the art project, they cannot be seen at the stage of being buried and cannot be located anymore. So, they are "unclassified object" at this moment. Are they art work now? The only way to find a conclusion is discussion. Talking and thinking about art is already art in this project. In *The Ontology of Beauty*, the Japanese painter Ryūsei Kishida (1891-1929) argues that "Beauty or art may not necessarily invite people to moral integrity, but it never invites others to immorality". The buried objects are invisible icons to let people to join discussions.

However, category and value of the buried objects will be defined by the concept and perception of art of the period when they are excavated. In view of the engraved text "What is art in your time?" would these objects be art or archaeology at then?

Data 2: Episodic memory

Participants will remember so many things about the project. It is a memory.

In human brain, there is a specific way to remember things which called "episodic memory". "It represents our memory of experiences and specific events in time in a serial form, that we can reconstruct the actual events that took place at any given point in our lives. It is the memory of autobiographical events (times, places, associated emotions and knowledge) that can be explicitly stated. Individuals tend to see themselves as actors in these events, and the emotional charge and the entire context surrounding an event is usually part of the memory, not just the bare facts of the event itself. "

Participant remembers dialogues and thoughts that we exchanged in corroboration. It is a process of making their memory which is named "My Archeology". In other words, his/her memories are part of art objects of the project on their own.

The episodic memory can influence on their mind strongly so that they might start to like the same thing such as those art objects or the place we met. More ever, they may be even urged to reproduce and imitate what they experienced in the project.

In 50 years, all the participants will not be existed. Ultimately their memories will become a short story of their family and close friends. And it may be handed over generations to generations.

Data 3: Physical evidence

Existing art objects as well as pictures are exhibited to audience and introduce the project. They are the only tangible and visible evidence which proofs that the art project "My Archaeology" exists. The objects can describe how the buried object might look like. It describes shape, techniques...and material. It may even tell my skill...

In addition, there are images of participants, including photography and video, the buried art objects and holes on the ground. But they are anonymous and locations of the object are not mentioned clearly. I had met those people only once and stayed at the location for only a few hours. It is becoming more and more difficult to explain about details of the project when the time goes by.

If we want to trust that the project existed as it is explained, the only way is to have a look at those data and just believe in them.

These three data will simultaneously advance their respective time axes toward future. And nobody knows what is going to happen to them. The only imaginable outcome would be that they are discovered and become archaeological items.

In the field of art, there should be something that I want to express or present. But this project seems to be totally different. It is like a book that I have just started writing and do not know how the story goes. The more I try to write and clarify, the more fake/fictional it gets. There are several episodes from around the world in this project and people can think about anything through them. It could be our life, society, culture or the future...It could be anything.

My art statement or concept can be merely supplemental when the project is discovered in future.

If we regard this project as a book, then the preface and chapter 1 are the art objects per se, the episodic memories in participants' mind and the process of burying the objects.

And I hope everyone who encounters this project will spell the following chapters in their hearts.

Project memo

Long time ago, I had a commission work from a church for making a glass sculpture. I made it and got a payment. Later I was invited to a sort of church ceremony and Sunday worship, but my schedule was not suitable and I did not go there. Later, a picture of worship and a kind message came by email. When I saw the picture, I could not stop trembling my feet. People were praying toward the sculpture I made. They were closing eyes and praying seriously. Of course, rather than my sculpture, they were praying for the religious symbol. However, I felt like I had a glimpse of vivid human heart and emotion. I shouted "Because I just made it, do not pray so seriously!" in my mind. Fear, shame, guilt, helplessness and desperate feeling came up. I could not believe that my creation would be the subject to someone's praying and I atrophied. Since then, people, spirit, religion and culture of those countries became an interesting subject to me time to time.

About 2013, there was something that made me to re-consider about life and its end. It was not pessimistic or sentimental, but vaguely to think about my life and the end of everything that I was doing. At that time, I had an opportunity to learn about Japanese Buddhism from my local region as well as Tibetan Esoteric Buddhism. Simply, I was influenced by the interpretation of "time" and "end". And it reminded me of what my grandmother told me once when I was very small, "Kazushi, when we are born, we are given a certain amount of time from the God. Some get long and some get not so long.....and when time is over, we have to go. People pass away naturally.....they do not die because of car accident or illness. They finished their time that why they go. We are sad because we cannot talk to them. But it does not mean that they disappeared. They are always around." I replied, "How long time do you think I have? And where do I go next?"

The current event happens in the time of the present age, and it will be completed within the same time. Most of things and events are impossible to extend their existence. Obviously, I am not able extend my life for another 45 years.....However, by using episodic memory, metrology of reserving and glass material, the project can be progressing on the time axis of 100 years and 1000 years. And I feel that the project will exist in the "next" that I was wondering when I was small.

In this project, I always have new discoveries and experiences which cannot be expressed in words.

Often I realize that I am intending to find out the very important yet very personal feelings and stories of my participants. Initially they are confused and ask me what kind of story I want to hear. I explain the main point of the project and ask "Did you understand the project idea?" So...Yes, it is an art project. No, no! I am not talking about art in museums. I am making art from you." It is the beginning of creating an episodic memory in their minds. Simultaneously, I start to think what kind of object I want to make and what they want to have.

Their episode varies. It can be a very old family story or memories that they prefer not to share openly. Some participants were in tears when their art object was buried. One said "I can live only 30 years perhaps. But the object which carries my thoughts and feeling may exist next 1000 years.....my life is so short". There was a person who took the project as a kind of turning point of her life. She wanted to put "her past" into the art object and bury it in order to start her new life. At the photo session, we were very busy but there was a moment of silence. I turned around to her and noticed that she was staring at the art object which was placed at the bottom of the hole. It reminded me of the incidence "the glass sculpture for the church" and I missed the eyes from her immediately. I felt of seeing something that I was not supposed to see.

When I am digging a hole, unexplainable feelings and sensations come from my mind. And almost always, after looking at the bottom of the hole, I am urged to look behind, such as distanced landscape, as if I confirm something. The humankind has continued digging a hole for tens of thousands of years. It might have been for food preservation, a religion ceremony, evidence destruction or concealment of stolen goods. Possibly the "negative feelings", which has been rooted in human for long time, is in my gene and it may be stimulated by digging a hole.

You can make anything in art these days. There are huge sculptures, installations with high-tech digitalized system and environmental arts across the whole building. Creativeness seems to be endless. I have also made such work and may make it again in the future.

In my work, I consider the process of making art as the "process of making 0 to 1". I make art from nothing. Art work is an integration of human sensation and intelligence. I feel that it is an ultimate manmade object which is given an eternal time. But once something is created and become 1, a process of going back to 0 starts immediately, due to the definition of "time".

It means that objects are doomed to be destroyed, decayed and returned to the soil (nature). At some point, I will disappear physically at least...

However, even if I become 0, the art project "My Archeology" will exist in nature as well as in memories of people and keep progressing into future.

Kazushi Nakada

RCA / MA