

泰德·纳什和UCCA工作坊乐团

Ted Nash and the UCCA Workshop Ensemble



劳森伯格与爵士乐：九个细节

Rauschenberg in Jazz:

Nine Details



1 彩虹下的野餐 (7:22)
Picnic in the Rainbow



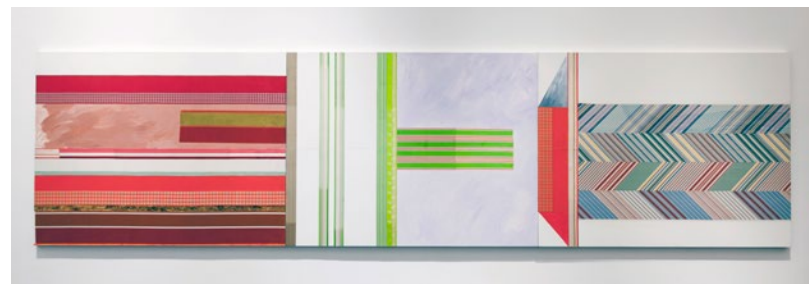
2 垃圾堆 (8:15)
Landfill



3 辣子虾 (6:53)
Spicy Shrimp



4 穿越时空的认识 (10:25)
Knowledge Through Time



5 小调的层次 (8:29)
Minor Layers



6 风中起舞 (10:06)
Dancing in the Wind



7 古老的黑暗 (8:08)
Ancient Darkness





9 突破平静的正步 (8:34)
March Through Serenity



在我 10 岁时，我站在纽约古根海姆美术馆的夏加尔画作前，奇妙的画面带我进入了神游。就在 50 多年前与家人度假的那一刻，我第一次意识到艺术具有改变的力量。

那幅画描绘了不可思议的事——飞在空中的人，屋顶上的动物，一个皮肤鲜绿的人在拉小提琴。但这些都不要紧。我整个人沉浸在奇想之中，浮想联翩，仿佛这些异想天开都变成了现实。几十年来，那幅画一直都在影响着我。

伟大的艺术可以激活人的想象力，这一生无论你决定从事什么，艺术的启发都可以让其超越自身边界，这也是学校应该有多样化的艺术项目会如此重要的原因之一。

我一直认为音乐与绘画可以最自然地融合在一起。虽然二者的媒介不同，却有很多共通之处：如层次、韵味、色彩、线条、构图和形式。2007 年，以现代艺术博物馆 7 幅艺术大师的代表绘画作品为灵感，我创作了《七种阴影的肖像》专辑。这一组乐曲是受林肯中心爵士乐团委托创作，

When I was ten years old I stood in front of a Chagall painting at the Solomon R. Guggenheim Museum in New York City and let this fantastic image take me on a journey. It was at that moment, more than fifty years ago, during a vacation with my family, that I first understood the transformative power of art.

There were things going on in that painting that are impossible—people flying in the air, animals on rooftops, a person with bright green skin playing the violin. But that didn't matter. The fantasy took over, and I allowed the impossible to become possible. This image has had an impact on me that has lasted decades.

Great art can cause your imagination to come alive, and inspire you to color outside the lines in whatever endeavor you decide to take on in your life. This is one of the reasons it's so important for schools to embrace a diverse arts program.

I have always felt music and painting to be the most natural collaborators. Although the medium is different, they share so many characteristics: layers, textures, colors, lines, composition, form. In 2007 I composed a suite called *Portrait in Seven Shades*, which used seven iconic images in the Museum of Modern Art as inspiration for the pieces. This music was commissioned by Jazz at Lincoln Center and the presentation included a 60-foot screen behind the band, projecting images as we played. My hope was that, through my musical interpretation, the members of the audience would experience these great works of art in a fresh way; maybe even learn something new about them through their own reactions.

This is one reason why using art as a medium for a workshop on composition is such a natural choice. It allows our creative juices to find their beginnings in imagery. Our senses are so connected. Smells can trigger the most nostalgic of memories. Sounds can make us see things. The artist Wassily Kandinsky is well-known to have suffered from a rare condition called synesthesia, a phenomenon whose meaning is "joined perception." Kandinsky literally saw colors when he heard music, and heard music when he painted.

When my good friend Cathy Barbash invited me to take part in a cultural exchange at the UCCA Center for Contemporary Art, I jumped at the chance. I first met Cathy in the year 2000 when she brought the Jazz at Lincoln Center Orchestra to Beijing and Shanghai for a series of concerts. It was my second year with the band and my first trip to China. I remember

演出时乐队后面有一块 60 英尺的大屏幕，在我们演奏时，屏幕上会显示那些艺术作品。我希望通过我的音乐诠释，观众可以以全新的方式感受那些伟大的艺术作品，甚至可以藉由自身的反馈从这些伟大作品中获得更新层次的领悟。

这就是为什么这次音乐创作工作坊会选择以艺术为灵感的原因之一。这可以让我们通过图像寻找到创意的源泉。人类的感官彼此相通。味道可以触发最令人怀念的记忆。声音能让人仿佛亲眼得见。大家都知道，艺术家瓦西里·康定斯基患有一种罕见的疾病——通感症，其症状是“各种感官可以一起感受”。康定斯基在聆听音乐时眼中可以看到颜色，在绘画时耳朵里能听到音乐。

当我的好朋友凯茜·巴巴什邀请我参加 UCCA 的文化交流活动时，我马上就答应了。我第一次见到凯茜是在 2000 年，当时她把林肯中心爵士乐团带到北京和上海，举办了一系列音乐会。那是在乐团工作的第二年，也是我第一次去中国。记得我和凯茜一起去逛一个老市场，我们谈论起艺术和文化。她的知识令人着迷。

在这次工作坊中，我们将以 UCCA 的展览“劳森伯格在中国”展出的巨作《四分之一英里画作》为灵感进行创作 这件作品长约 305 米，占据了整个主展厅，真是一件会给予我们很多灵感的“灵感之泉”！

我们很幸运找到饶猛志这位天使来帮忙，他演奏长号，为此次工作坊和表演召集音乐家组成了节奏组，并负责翻译。有一个翻译是必不可少的。饶猛志虽然在美国出生和长大，但能说流利的汉语。此外，作为一名音乐家，饶猛志了解音乐的细微差别，有他负责翻译文字和解释音乐真是帮助巨大。

UCCA 为我们提供了一个大房间，可以非常方便地去观看展览，这对我们来说很有帮助，因为我们经常要走过《四分之一英里画作》。当我第一次走进那个房间，迎接我的是最令人愉快的一幅景象：20 多位音乐家或拿着或坐在各种乐器前，抬头看着我，脸上充满了期待。我当时感到既兴奋又羞愧。这个项目真的可行吗？语言障碍会不会很困难？社会文化差异会不会影响我希望激发的情感表达？要想知道这些问题的答案，只有一个办法。

工作坊一开始，我先用投影播放了启发我创作《七种阴影的肖像》的绘画作品。分享了我自己的经验——我在作品中看到了什么，我用音乐进行表达的不同方式。我们一起探讨了如何通过欣赏达利的《永恒的记忆》、毕加索的《阿维尼翁的少女》或莫奈的《睡莲池中云的倒影》等作品时的感受进行创作。正是在看到大家反馈的那一刻，我意识到这次工作坊最具挑战性

exploring an old market with Cathy as we talked about art and culture. Her knowledge was fascinating.

For this workshop we would be using Rauschenberg's *The 1/4 Mile or 2 Furlong Piece*, exhibited at the museum, as inspiration to explore music composition. The Rauschenberg work is literally a quarter-mile long and took over the entire main gallery. That's a lot of inspiration!

We were fortunate to find an angel in Matt Roberts, who would play trombone, organize a rhythm section to be present at the workshops and performances, and translate. Having a translator was imperative. Matt, although born and raised in the United States, is fluent in Mandarin. Also, being a musician, Matt understands the nuances of musical meanings; having him there to interpret both the words and the music was invaluable.

The UCCA gave us a large room for the week, easily accessible to the exhibit, which was helpful as we would make regular trips through the quarter-mile exhibit. When I first walked into the space I was greeted by a most delightful sight: 20-plus musicians holding or sitting at various instruments, all looking up with expectant faces, ready for me to change their lives in some way. I was both exhilarated and mortified. Would this really work? Would the language barrier be too difficult? Would the societal differences get in the way of this being the kind of cathartic experience I had hoped it to be? Well, there was only one way to find out.

We began the workshop with my projecting images of the paintings that inspired the movements from *Portrait in Seven Shades*. I shared my own experience—what I saw in the paintings, and the different ways I found to express them musically. We explored how to use the emotions we felt when we looked at pieces such as Dali's *Persistence of Memory*, Picasso's *Les Femmes d'Alger*, or Monet's *Reflections of Clouds on the Water Lily Pond*. It was at this moment, based on the responses I was witnessing, that I understood what would perhaps be the most challenging aspect of this workshop: the cultural difference of how people are able or willing to express their feelings.

After this first hour or so, we all headed into the gallery, carrying saxophones, guitars, keyboards, an erhu, a guzheng, and various percussion instruments, and walked the length of the exhibition. We literally took over the museum. I asked the musicians to stop in front of a

的困难可能是由于文化差异所带来的不同表达方式或表达意愿。

约一小时后，我们带着萨克斯、吉他、键盘、二胡、古筝和各种打击乐器进了展厅，观看了整个展览。我们几乎占领了整个美术馆。我要求音乐家们，当他们发现自己对艺术作品有感触的时候就停下来，然后开始演奏，通过他们的乐器去探索自己的想法和感受。我很高兴看到每个人都愿意这样做，尤其是在美术馆观众的面前（工作坊期间，美术馆仍然正常开放）。音乐家们各自散开，每个人都对艺术作品有自己的感受，他们探索了各种声音和自己的各个方面，这一幕着实让我很感动。

在接下来几个小时和之后的几天里所展现出的创造力令人难以置信。我向这些新朋友们保证，他们无论有什么感受都是正确的。没有人会去评判，也不存在对与错。在这个工作坊里，他们可以将所有社会压力，所有先入为主的想法都彻底抛到脑后，只把它作为一个契机，以新的方式了解自身，并表达自我。

一开始大家还有些犹豫，但音乐渐渐从这些音乐家美丽的心灵中流淌而出。饶猛志和我从这儿抓取一个片段，在那里提取一个乐句，将它们记在乐谱上。当大家感到“卡壳”时，我们就重新观看展览，从艺术作品中获取新的视角，探索新的想法。最终，我们提炼总结出劳森伯格作品的九个片段，作为我们最终呈现乐曲的灵感来源。

在第四天结束时，我们完成了作曲并开始排练。时间紧迫——第一场音乐会就在第二天晚上。在此过程中，饶猛志和我决定除了节奏组外，谁将加入表演乐队。

当我回听这场音乐会的录音，感觉就像做了一场梦。在如此短的时间里竟发生了那么多事。共同创作得到的音乐令人惊讶。参加此次工作坊的音乐家没有或很少有作曲经验，但由于工作坊允许他们做自己，并营造了一个充满信任的环境，让他们无限制地去探索，因此这些音乐完全是独一无二的，是个人真情的流露。

感谢 UCCA 馆长田霏宇为此次项目提供的帮助、远见和信心让这一切最终能够得以实现。另外，如果没有凯茜·巴巴什的热情和坚持，此项目也不会如此圆满。

希望大家能喜欢这些音乐。

泰德·纳什
2022 年 4 月 27 日

particular moment in the artwork that spoke to them and play along, exploring through their instrument what they thought and felt. I was so happy to see the willingness of everyone to do this, especially in front of patrons of the museum (the gallery remained open during all our visits). The sight of the musicians spread out, each having their own personal experience with the artwork, exploring various sounds and aspects of themselves, was, to me, a poignant one.

The hours and days that followed were incredibly creative. I assured my new friends that anything they felt was completely valid. There was no judgment, no right or wrong. In this class they could forget about every social pressure, all preconceived ideas, and just use it as an opportunity to get to know themselves in a new way, and let us know as well.

After some initial hesitation the music started to pour out of the beautiful souls of these musicians. Matt Roberts and I grabbed fragments here and phrases there, preserving them on manuscript paper. When the group felt a little stuck we would revisit the gallery, get a fresh perspective of the artwork, and explore new ideas. Ultimately, we narrowed our selection down to nine areas of the Rauschenberg work that would serve as the final images we would use for inspiration.

At the end of four days, we had finished our compositions and began rehearsing. We had no time to waste—the first concert was the next evening. During the process, Matt and I decided who among the group would join the rhythm section to be the performing band.

When I listen back to the recording of the concert, it feels like a dream. So much happened in so short a time. The resulting compositions are remarkable. Many of the musicians had no or little experience composing music, but because the workshop allowed them to be themselves and explore without limitation, in an environment of trust, the music is completely unique and deeply personal.

None of this would have been possible without the help, vision, and faith of Philip Tinari, the director of the UCCA. And without Cathy Barbash's passion and tenacity, this project would not have come to fruition.

I hope you enjoy the music.

Ted Nash
April 27, 2022

自1972年2月尼克松访华，在其后中美五十年的文化交流活动中，艺术家罗伯特·劳森伯格1982年和1985年的中国之行因其对中美两国所产生的深刻影响而格外引人注目。劳森伯格的首次中国行到访了世界上最古老的造纸厂——安徽泾县宣纸厂，他在那里学习了新的技术，并与工匠和工作人员建立了私人联系。据说，在与宣纸厂厨师的一次聊天中，他了解到由于限制，宣纸厂与厨师家距离虽然并不远，可他却很少能在两地之间往返旅行，这激发劳森伯格设想了一个针对有类似限制国家的巡回艺术展览。结果就得到了ROCI，发音为Rocky，取自艺术家的宠物乌龟。ROCI是“劳森伯格海外文化交流组织”（Rauschenberg Overseas Culture Interchange）的缩写，这是一个完全自筹资金的项目，在1984至1991年期间，劳森伯格和他的作品在十个国家展出，包括古巴、委内瑞拉、马来西亚、苏联，当然还有中国。ROCI中国行展出了100多件作品，1985年12月在北京现中国国家美术馆举办的短短18天内就吸引了30多万参观者，之后又前往拉萨。此次展览正值中国新一代艺术家，即文革后恢复高考，国家艺术学院第一批毕业生正在寻找艺术创作方向之时。劳森伯格不只带来了拼贴画或染料转移印刷，还有丰富的创作理念，是像纸板箱这样的普通东西也可以是艺术的理念。这拓展了接受学院教育的年轻中国艺术家对艺术的理解，让创作变得更加自由。

在劳森伯格举办中国第一次展览的30年后，UCCA在北京举办了艺术家的第二次大型作品展。这次展览以劳森伯格1981年至1998年期间完成的巨作《四分之一英里画》为核心，横跨其整个ROCI时期，记录了艺术家在漫长职业生涯中的影响和创新。我们将此次展览命名为“劳森伯格在中国”，展出了包括他在中国旅行时拍摄的彩色摄影作品，他访问中国所带来的文化影响，以及相关艺术创作的文献资料——如中国领导人邓小平的拼贴画像，该作品在1986年成为《时代》杂志年度人物的封面。展览获得劳森伯格基金会的全力支持，由两位非常了解这位艺术家的苏珊·戴维森和大卫·怀特策划。戴维森曾策划过劳森伯格1997年于古根海姆美术馆举办的回顾展；怀特则从1980年开始，直到2008年劳森伯格去世，一直是劳森伯格工作室的策展人。本次展览与伦敦泰特现代美术馆、纽约现代艺术博物馆的劳森伯格回顾展在同一年举办，携手重新回顾了劳森伯格的艺术实践，特别是对其职业生涯后期的关注。我们也以此次为契机，重新思考了UCCA与公众的关系，拓展了新的营销与推广资源，尤其是当时新兴的社交媒体渠道，同时还通过收集艺术家和其他人对劳森伯格1985年中国展的个人回忆，启动了口述历史项目，更坚定地履行了UCCA的学术使命。

Of all the moments of Sino-American encounter that dot the five decades since Nixon landed in Beijing in February 1972, two trips made by the artist Robert Rauschenberg in 1982 and 1985 stand out for the deep impact they had on both sides of the divide. Rauschenberg's first trip brought him to the world's oldest paper mill deep in Anhui province, where he studied new techniques and formed personal connections with artisans and staff. Legend has it that a conversation with the mill's cook, whom he learned was rarely able to travel the short distance between the mill and his family owing to bureaucratic obstacles, inspired Rauschenberg to conceive a traveling art exhibition aimed at countries with similar restrictions. The result was ROCI, pronounced Rocky, after the artist's pet turtle. Short for "Rauschenberg Overseas Culture Interchange," it was an entirely self-funded project that brought him and his work to ten countries including Cuba, Venezuela, Malaysia, the USSR, and, of course, China between 1984 and 1991. ROCI China, which included more than 100 works, drew over 300,000 visitors in just eighteen days at Beijing's National Gallery in December 1985 before traveling to Lhasa. It appeared just as a new generation of artists, the first to graduate from the nation's art academies since they reopened after the Cultural Revolution, were finding their feet. Rauschenberg brought a wealth of ideas—not just collage or dye transfer printing, but the notion that something as mundane as a cardboard box could become art. For young Chinese artists pushing the boundaries of the formal academic establishment, this was liberation.

Thirty years after Rauschenberg's visit, UCCA mounted a second major exhibition of his work in Beijing. This show centered on a sprawling work—*The 1/4 Mile or 2 Furlong Piece*—which Rauschenberg had completed between 1981 and 1998, spanning the entire ROCI period and cataloguing his influences and innovations over a long career. Titling our exhibition "Rauschenberg in China," we also included works of color photography that he had made on his travels here, as well as some documentary materials that spoke to the cultural give and take his visits entailed—items like a collage portrait of Chinese leader Deng Xiaoping which served as the cover of the Man of the Year issue of *Time Magazine* in 1986. Our exhibition was mounted with the full support of the Rauschenberg Foundation, and curated by two people who knew the artist extremely well, Susan Davidson and David White. Davidson had curated Rauschenberg's 1997 Guggenheim retrospective; White was Rauschenberg's studio curator from 1980 until his death in 2008. "Rauschenberg in China" happened around the same time as another major Rauschenberg exhibition co-organized

由凯茜·巴巴什发起和组织的泰德·纳什此次工作坊是这个夏天的重要时刻。就在 2016 年 6 月 11 日展览开幕后不久，UCCA 创始人尤伦斯男爵宣布计划出售 UCCA。此决定令艺术界和我们的员工大感震惊，UCCA 由此也进入了 15 个月的不确定期，直到新的股东加入，UCCA 的未来最终得以明确。参加此次工作坊的几十位音乐家当时可能没看出来，泰德来到中国时，恰好是 UCCA 刚进入这段关键时期的头几个星期。我记得这次工作坊结束后呈现的成果——那两个晚上的音乐会不仅为公众展现了美妙的音乐和智慧联创的成果，也令当时身处重压之下的我们获得了愉悦的放松——中美两国的音乐家齐聚一堂，从展出的作品中汲取灵感，本着共同学习和合作的精神，携手创造全新的音乐。很难想象还有什么能比这次工作坊更能深入体现 UCCA 通过艺术深入生活，并超越边界的机构理念。

在之后的六年里，发生了很多事情，这或许会动摇我们对劳森伯格和泰德所激发的这种对话的信心。或许这些音乐能让我们再次感受到艺术碰撞所发出的力量，并激励我们让自己和世界始终以开放的姿态去迎接新的更为多元的“海外文化交流”。

田霏宇

2022 年 4 月 18 日



by MoMA, Tate, and SFMOMA, and in this way participated in a reframing of the artist's work, particularly by paying more attention to the later part of his career. In Beijing, we used the exhibition as an occasion to rethink the way UCCA related to its public, devoting new resources to marketing and promotion particularly through what were then emerging channels on social media, while also doubling down on our scholarly mission by committing to an oral history project collecting accounts from artists and others who had personal memories of the 1985 exhibition.

Ted Nash's visit, initiated and organized by Cathy Barbash, was the culmination of this pivotal summer. Shortly after the exhibition opened on June 11, 2016, UCCA's founder Guy Ullens announced his intention to sell the institution. This decision shocked the art world and our staff alike, and kicked off what would turn into fifteen months of uncertainty before a new group of shareholders would be assembled and UCCA's future secured. While it was probably not apparent to the dozens of musicians who assembled for the workshop, Nash had arrived just weeks into this critical period. I remember the two nights of concerts that came at the end of their work together not just for the beauty and intelligence of the music, but as a delightful respite from the swirl of concerns then engulfing us—a group of Chinese and American musicians, convening to draw inspiration from the work on view, and collaborating to produce something new and beautiful in its own right, in a spirit of shared learning and collaboration. It's hard to think of a happening more closely aligned with UCCA's mission to deepen lives and transcend boundaries through art.

Much has happened in the ensuing six years that might cause us to question our faith in the kind of dialogue that Rauschenberg and Nash espoused. Perhaps this music can remind us of the power of artistic encounter, and inspire us to keep ourselves and the world open to new and deeper varieties of "Overseas Culture Interchange."

Philip Tinari

April 18, 2022

2016年初，当凯茜·巴布什介绍这个项目请我帮忙时，我答应得很爽快。不仅是因为凯茜很热情，也是因为泰德这个计划太惊人了：邀请当地乐手和他一起从劳森伯格的艺术展品中汲取灵感，然后在一周之内共同创作、演奏新的爵士乐曲——这个雄心勃勃的计划很了不起，很大胆。

我非常乐意参加这个项目，能作为乐手参加集体创作的工作坊，也不介意提供后勤支持和翻译。更荣幸的是，我可以帮忙邀请周围的乐手朋友们来参加这项意义深远的活动。

我在中国演奏爵士乐已经超过 25 年了，亲眼目睹了中国的爵士圈子一年比一年扩大，水平一年比一年高。八十年代早期的爵士乐手们可学习的资料非常有限，只有已经被复印过几百遍由外国人带进来的《Real Book》爵士大册乐谱，以及已经被翻录过几百遍的磁带（后来也有走私的 CD），但现在加入爵士圈的新乐手们都是通过互联网听全世界各种各样的爵士乐长大的，更有一些已经去过美国和欧洲深造。

中国爵士圈一直不变的一个特点，就是团结、包容、相互支持鼓励。职业乐手和业余爱好者，中国乐手和外国乐手，都在一起演出交往，而在他们的背后，有一批坚持不懈的爵士音乐酒吧和演出场所，分布在北京、上海、成都、杭州、西安等城市，为这个爵士圈子提供坚定的支持。

首先要联系的是我的好朋友小豆。他是一位很优秀的鼓手，在爵士音乐届沉浸了 20 多年，曾在欧洲深造。小豆是北京特有创意、活力充沛的鼓手之一，他合作范围包括中国最顶尖的乐手们，他肯定可以推荐很好的乐手。

小豆和我一起邀请了贝斯手王晨淮。他也是年轻的老爵士乐手，也曾经在美国和欧洲上过学。然后，我们说服了居住在成都的吉他手梁颖专门到北京加入核心乐手团队。这个活动的消息传开之后，我们很高兴又找到了具有爵士、古典、中国民乐背景的乐手们，尽管谁也没参加过这样大胆的项目，但都非常愿意参加，做出贡献。

他们并没有失望。为期三天每天六小时的工作坊，一直由泰德率领乐手们参加集体创作。乐手们都说这一周改变了他们的世界观、改变了他们自己。

音乐在另外一个层面也发挥了巨大作用。乐手们的音乐背景、国籍、文化、语言都不同，

When Cathy Barbash asked for my help with this project in early 2016, I immediately agreed. Not only because I was charmed by Cathy's enthusiasm. But because Ted's plan—to bring together a group of local musicians to collectively take inspiration from Rauschenberg's artwork and then collectively compose, rehearse, and perform new jazz compositions, all within a week—was bold and ambitious. Audacious even.

I was thrilled to play a part in the project, supporting logistics and translation, and joining the musicians in the composition workshop. Even better, I had the honor of inviting other musicians from the community to join this special event.

In the 25-plus years that I'd been performing jazz in China, I'd seen musicianship blossom and the jazz scene steadily grow. That early generation of Chinese jazz musicians in the 1980s that made do with duplicated tape cassettes (and later, smuggled CDs) and heavily photocopied Real Books brought into the country by visiting foreigners were now joined by younger generations who had come of age listening to all kinds of jazz on the Internet. Many had studied overseas in Europe and the US.

But it has always been a close-knit community, comprised of professional and aspiring amateur jazz musicians, Chinese and foreign, welcoming and encouraging each other, and supported by a network of persistent jazz clubs and venues in Beijing, Shanghai, Chengdu, Hangzhou, Xi'an and other cities around China.

My first call was to Xiao Dou, a good friend and talented drummer who'd been playing on the scene for two decades and had spent a few years sharpening his skills in Europe. Not only was Xiao Dou one of the most creative and dynamic drummers in town, he had played with just about all of China's leading jazz musicians, and he had some great ideas about who to call next.

We reached out to Charlie Wang, a passionate and adventurous bassist who had been on the scene as long as Xiao Dou, and who had studied in Europe and the US. And then to Liang Ying on guitar, who agreed to fly in from Chengdu for the week. As we spread the word, we found musicians with jazz, classical and even traditional Chinese music training eager to contribute to the project, even though it was pretty clear no one had done anything quite like this before.

但通过音乐和感情的交流、集思广益的过程，大家发现在音乐里我们都是一体的。共同创作音乐把我们紧紧地结合在一起。

到了周末，在 UCCA 演出场地的灯光下，新作品的演奏具有特殊的魔力，乐手们异常兴奋。一起创作的音乐终于诞生了，终于有听众来现场对我们一周的心血给予认可，与我们共同庆祝。

但除此之外，我们乐手们台上演奏还有更重要的动力。泰德在过去一周所分享的经验、知识、激情，帮助我们每一个人在自己的音乐旅程大有长进，并且把我们当作同等的音乐联创人。我们不仅是为了在场的听众而演出，更是为了泰德，为了泰德通过一周紧张集体创作而凝聚的这个特殊家庭。

二胡演奏家黄亚琼的总结很到位：“爱——这点是这次工作坊从开始到结束，感受到的最强烈的东西。从主办方 UCCA 的策划与执行、泰德·纳什的教授引导与经验分享、饶猛志的全程翻译与随行、每个学员和听众积极地参与创作与交流及最后的排练与演出中，全部都是满满的爱！大家因为对一件事情的热爱而聚在了一起，从互不认识到成为朋友，这个过程非常值得珍惜也让人感动！这是音乐的魔力！”

饶猛志

2022 年 4 月 21 日

They weren't disappointed. In three days of intense six-hour workshop sessions, Ted led the musicians in collective art-inspired musical composition, an experience that they described as transformational, as life-changing.

But the music was working on another level, too. Through the give and take of sharing feelings, reactions, ideas and suggestions in the group, this collective of musicians with different nationalities, cultures, languages and musical pedigrees found themselves sharing an identity. Making music together formed a powerful bond.

At the end of the week, under the UCCA stage lights, the performances were magical, the musicians inspired. For sure, there was excitement about seeing the music we had created together come to life, and hearing a live audience validate and celebrate our week of inspired hard work.

But beyond that, there was another reason for wanting to shine on that UCCA stage. Ted had given so much of himself throughout the week, sharing so much of his experience, his knowledge, and his passion. He'd helped each of us reach new heights in our own musical journeys, and he'd trusted us as partners in creating this new music together. We weren't performing just for the audience. We were performing for Ted, and for the special family he'd created during our intense week together.

As erhu player Yaqiong Huang put it: "Love—this is what I felt most strongly throughout the entire workshop. From UCCA's careful planning and execution, to Ted Nash's teaching, guidance and sharing, to Matt's extensive translation and accompaniment, to the active participation of workshop members and the audience in the composition and discussions, and to the final rehearsals and performances, the entire experience was full of love. That a shared passion for one thing could bring us all together, at first strangers, in the end friends—the entire experience was amazing, to be cherished. This is the magic of music!"

Matt Roberts
April 21, 2022

当我的同仁田霏宇告诉我，UCCA 将展出劳森伯格的《四分之一英里画作》(1981-1998)的消息时，我立即向他提议由萨克斯演奏家 / 作曲家泰德·纳什和中国爵士乐手合作，现场演奏合作创作的音乐。田霏宇对这个想法很感兴趣。

对中国来说，这并不是一件寻常事，这个项目既是受劳森伯格创作精神的感召，也是泰德此前创作的音乐《七种阴影的肖像》的自然延伸，其灵感来自纽约现代艺术博物馆艺术大师的杰作，2007 年由林肯中心爵士乐团首演。

劳森伯格在 1951 年与先锋作曲家约翰·凯奇相识，由此开启了他与凯奇和他的伙伴——同样前卫的编舞家默斯·坎宁安长达一生富有成效的合作。劳森伯格首次接触舞蹈和行为艺术是在黑山学院，他在那里参加了凯奇的作品《剧场 No. 1》(*Theatre Piece No. 1*, 1952) 的创作。而劳森伯格的“白色绘画”系列则被认为启发了凯奇对无声的探索，并最终创作出了著名 / 惊世骇俗的无声音乐作品《4 分 33 秒》，在这件作品中表演的音乐家没有发出任何声音。

自 20 世纪 50 年代初搬到纽约之后，劳森伯格便对舞蹈愈发感兴趣，1954 年加入默斯·坎宁安舞蹈团，接下的十年里为其设计演出布景和服装。与劳森伯格合作的其他著名人物包括作曲家莫顿·费尔德曼、克里斯蒂安·沃尔夫和劳丽·安德森，编舞家保罗·泰勒和特里莎·布朗，以及贝尔实验室的工程师们，劳森伯格与他们一起创作了“声音雕塑”。在他的艺术作品中，有经过编辑的“拾得声音”拼贴作品。

正如现代艺术博物馆的詹妮弗·哈里斯在其《与友共舞：罗伯特·劳森伯格与保罗·泰勒、默斯·坎宁安和特里莎·布朗的合作》一文中写道，“通过与每个人的合作，就像通过不同材质，劳森伯格找到了一种分享介入的重要手段——一种可以规避他认为每个人在追求自己目标时所固有的盲点的方法。通过这种合作，无论是在舞蹈还是在其他媒介的合作中，都为艺术的民主化提供了一个平台，从而扩大了可能获得的资源、材料和制造者，开创了基于共同愿景，而非个人目标的全新可能。”

劳森伯格的“白色绘画”系列启发了凯奇对无声的探索，而劳森伯格内涵丰富的巨作《四分之一英里画作》则激发泰德·纳什领衔其他音乐家共同创作出多彩的乐章。劳森伯格应该会为此而感到高兴。1987 年，其在接受芭芭拉·罗斯采访时所说的话在 2016 年听起来依然能激起强烈的共鸣：

When my colleague Philip Tinari shared the news that UCCA would exhibit Robert Rauschenberg's *—1/4 Mile or 2 Furlong Piece* (1981–98), I immediately proposed to him a collaborative live musical activation of the work created by saxophonist/composer Ted Nash and Chinese jazz musicians. Philip welcomed the idea with enthusiasm.

Unusual in China, the project was an emanation of Rauschenberg's ethos as well as a natural extension of Nash's work, *Portrait in Seven Shades*, inspired by masterpieces at the MoMA and premiered in 2007 by the Lincoln Center Jazz Orchestra.

Rauschenberg had met avant-garde composer John Cage in 1951, beginning a lifelong fruitful collaborative relationship with Cage and his partner, the equally avant-garde choreographer Merce Cunningham. He was first exposed to dance and performance art at Black Mountain College, where he participated in Cage's *Theatre Piece No. 1* (1952). His "White Paintings" were credited with inspiring Cage to explore silence in his own work, culminating in the famous/infamous work, *4'33"*, in which the musician performing it does not make a sound.

Rauschenberg's interest in dance intensified after moving to New York in the early 1950s, and he went on to join the Merce Cunningham Dance Company in 1954, designing sets and costumes for their performances for the next decade. His other notable collaborators included composers Morton Feldman, Christian Wolff, and Laurie Anderson, and choreographers Paul Taylor, and Trisha Brown, as well as engineers from Bell Laboratories, with whom he created "sound sculptures." Collages of edited "found sound" accompanied his own artworks.

As noted by MoMA's Jennifer Harris in her essay "Dance Among Friends: Robert Rauschenberg's Collaborations with Paul Taylor, Merce Cunningham, and Trisha Brown," "Through each of his collaborators, as through materials, Rauschenberg found a primary means of sharing agency—a way of escaping the blind spots he believed were inherent to individual pursuit. This structure, both in dance and in other mediums, provided a platform for the democratization of art—a broadening of its possible sources, materials, and makers—an alternative path based on communal, rather than individual, vision."

Though Rauschenberg's "The White Paintings" had inspired Cage's silence, his exuberant *1/4 Mile* cornucopia inspired a brilliantly colored collaborative composition, led by Ted Nash.



“任何时候，如果一件最终作品是多人合作的成果，那我总会对此感兴趣且被吸引……一个项目每增加一个人就会生发出十倍新的可能性。”

凯茜·巴巴什
2022年4月25日

Rauschenberg would have been pleased: his comments in a 1987 interview with Barbara Rose resonated just as strongly in 2016:

“I’ve always been attracted and tempted into nearly any situation where the final work is the result of more than one person’s doing... Every individual that you add to a project will result in ten times as many new possibilities.”

Cathy Barbash
April 25, 2022

乐手

Musicians

泰德·纳什 / 萨克斯管、长笛

Ted Nash / Saxophone, Flute

王晨淮 / 贝斯

Charlie Wang / Bass

小豆 / 鼓

Xiao Dou / Drums

梁颖 / 吉他

Liang Ying / Guitar

樊美宏 / 打击乐器

Fan Meihong / Percussion

冯维 / 电子钢琴

Feng Wei / Electric Piano

叶佳欣 / 钢琴

Michelle Yip / Piano

饶猛志 / 长号

Matt Roberts / Trombone

黄亚琼 / 二胡

Huang Yaqiong / Erhu

联合创作者

All music composed and arranged by

泰德·纳什 / 萨克斯管、长笛

Ted Nash / Saxophone, Flute

王晨淮 / 贝斯

Charlie Wang / Bass

小豆 / 鼓

Xiao Dou / Drums

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黄亚琼 / 二胡

Huang Yaqiong / Erhu

丁睿 / 贝斯

Ding Rui / Bass

丁成曦 / 鼓

Ding Chengxi / Drums

夏季 / 吉他

Xia Ji / Guitar

聂一鸣 / 吉他

Nie Yiming / Guitar

皮埃尔·普拉达 / 钢琴

Pierre Pradat / Piano

肖安翔 / 钢琴

Xiao Anxiang / Piano

郭伟 / 萨克斯管

Guo Wei / Saxophone

葛皓宁 / 萨克斯管

Angus Ge / Saxophone

符玮纶 / 歌唱

Fu Weilun / Vocals

于淼 / 古筝

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