

戈尔丁+塞内比： 无头者

Goldin + Senneby: Headless

展览“处决金钱”
安格斯·卡梅隆作为戈尔丁+塞内比的代言人
在马尔利森林进行导览
2010年
为巴黎卡蒂斯艺术基金会制作
The Decapitation of Money
A walk in the Marly forest with Angus Cameron
spokesperson of Goldin+Senneby
2010
Courtesy Kadist Art Foundation
PHOTO: Emilie Villez

《无头者》是瑞典艺术家组合西蒙·戈尔丁和雅各布·塞内比自2007年起进行的一个长期多媒体项目。这个计划通过数位签约的合作者共同实施，包括：私家侦探、电影制作人、悬疑小说家、策展人、布景设计师，以及经济地理学家等等。这些成员共同探索司法如何运用隐形的策略构建自身的空间，就和那些离岸金融中心的手段别无二致。不知名的艺术家和事件被纳入到由三蓬出版公司、斯坦伯格出版社和坦斯塔艺术中心共同出版的小说《无头者》中，而一系列行为也在此基础之上发生。

项目的目的（如果它曾意图要被达成的话）是寻找或揭示法国哲学家乔治·巴塔耶于1930年提出的神秘组织“无头者”（Acéphale）和硕富麟集团管理的离岸无头有限公司（Headless Ltd）间的联系。（译者注：Acéphale是法语对希腊语中“无头者”一词的音译）。“无头者”是巴塔耶在1936年至1939年间创立的一份公共评论刊物的名字，也是他和其他宣誓匿名的成员成立的一个秘密社团的名称。“无头者”在夜间于丛林中举办了多次聚会，集会地点在一棵曾被闪电击中的橡树边。《无头者》期刊由艺术家安德烈·马松绘制插图。它的标志就是一个无头人，象征着理性与沉思的缺失。

《无头者》的作者是一个名为K.D.的人，这个称呼理应是硕富麟集团直布罗陀分部一位员工名字的首字母。然而小说却由一个名为约翰·巴洛的人代笔。巴洛被雇用书写一部主流的关于这桩调查的谋杀悬疑小说，将作者作为一个角色写进书中，并在设想中危险凶恶的处境中写下这部小说。戈尔丁+塞内比也出现在小说的叙述中，扮演着和自己差不多的角色。这种自我反射型的叙述最终读来像是对戈尔丁+塞内比所执导的一场演出的记录，逐渐变成了在自我生态系统下展开的虚构性故事。

这个项目的参与者和演员包括：

- K.D., 小说《无头者》虚构的作者，以及离岸咨询公司硕富麟集团的员工
- 安格斯·卡梅隆，莱斯特大学的经济地理学家
- 金·安纳森，独立策展人
- 安娜·海莫夫斯卡，布景设计师
- 皮娅·萨玛，知识产权律师
- TJ德莫斯，艺术史学者
- 莎拉·桑顿，社会学家

这个计划曾在以下公共场合呈现：

- 2008年在多伦多发电厂当代艺术中心的展览上，纪录片《寻找无头者》的制作贯穿展览全程。

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- 导演凯特·库伯和理查德·约翰·琼斯于2010年完成的纪录片《寻找无头者》。
- 《寻找无头者》在雷格斯办公室的展映（全装修出租办公室，在全世界都有网点）。
- 2010年在卡蒂斯艺术基金会名为“处决金钱”的展览。
- 安格斯·卡梅隆在马尔利森林进行导览，追述自18世纪起因钱财而被处决的起源，并找寻那棵巴塔耶的无头者神秘会曾经于此集会的被闪电击中的橡树。
- 安格斯·卡梅隆在动物园举办讲座。
- 安格斯·卡梅隆接受汉斯·乌尔里希·奥布里斯特的采访。
- “走向离岸”，一个约翰·巴洛和策展人奥夫·杜姆索古鲁文的对谈。
- 约翰·巴洛关于他调查之旅的虚构博客 travelblog.org。
- 由安格斯·卡梅隆用葡萄牙语撰写的八篇题为《金钱的地理》的文章在《圣保罗地铁报》上发表。
- 2010年佳士得拍卖《无头者》小说中一位角色的姓名，它将由出价最高者的名字冠名，拍卖会由莎拉·桑顿策划。
- 《无头者》的部分内容在由玛利亚·林德和奥拉夫·维尔苏斯编辑的出版物《当代艺术及其商业市场：关于当下和未来情境的报告》中被提及。

自发组织的涉及“无头者”项目的活动有：

- 由吉妮·库拉克成立的现实小说研究办公室。
- 由吉妮·库拉克和布莱恩·卓伊特科发起的非营利新媒体在线发布媒介“根茎”。

“离岸”这个字眼一般用于表示活动位置的迁移，以假定适当的国籍和身份。这类情况一般出现在逃税和数据储存方面，国家的司法为一个活动的合法性赋予了无形的价值。半合法的活动可以通过在司法系统间的转换变得合法或至少进入法律的灰色地带。这通常需要通过委托代理来实现对责任

的脱逃。个人也可以作为代理，以中间人的身份让信息得以流动，拥有权得以转让。

** 剧透预警 **

艺术家们在运用了这种不断擦除证据的手法来描绘发生的事件，也以此搭建起了小说的叙事结构。《无头者》是否是叙事意义上的庞氏骗局——将越来越多的演员、合作者、雇佣工卷入到一个含混的信念里，让所有人认为调查真有其事？三蓬公司编辑亚历山大·蒲罗凡的引言里忠实地、也刻意地不去概括整个项目的尺度，也不去分辨哪些部分在或不在《无头者》的故事里。在小说伊始，作者发现了无头有限公司创立的年份，也引起了他的怀疑——也许那些艺术家们在联系代笔写手前刚刚成立了这间公司。硕富麟集团的合法性也受到了质疑。但是质疑硕富麟集团的存在性也是去考量艺术家是否会在使用了他们员工的名字作为作者的名字之后，会伪造包括理论上由硕富麟集团发出的停止和终止信等如此微小的细节。

这种对一个地方源头的探索有一种浪漫的过时代感。“浪漫”也许是因为对于无头者一案而言，人们是在探索一个永不应被发现的事物，一个没有归属的实体。“过时”是因为真相是不会在一个数字实体诸如现金流和信息流的物质属地和属性中被发现的。它更像一件人工制品，或是一个巨大的流通网络中瞬息万变的层面。或者对物质性的揭露已不再令人震惊，所以将对物质性的追寻作为真理的源泉不免有感伤意味。这样一种可被达到、且完全阐释的终极真理的信念是属于过去的。

《无头者》计划已经进行了将近十年。在现实世界里我们经历了从金融危机到数据监控，以及如今的地缘政治。虚构和投机与金钱、数据和政治斡旋交织在一起。全球的新闻汇聚到西方，在此于真实世界中以记录和广播的目的被导演和呈现。事件在网络上线直播，演员也是制作人，边制作边出演——活脱脱一出卡戴珊式的悲剧。对于《无头者》而言，在制作中最触手可及的存在是那些隐形的编剧。戈尔丁+塞内比似乎过于涉入其中而以至于置身事外。尽管我们已掌握了一些有关无头者秘密会活动的信息——根据我们基于各种文件和出版物的推想，以及秘密会声称自己的目的——他们最为人所知的还是他们的秘密性。也许戈尔丁+塞内比在《无头者》计划中使用的手段和“无头者”秘密会本身最息息相关——并非我们对他们已知什么，而是事关他们不断擦除和离散的行为。**知念露西**（由赵文睿翻译）

Headless is a multimedia, long-term project by Goldin+Senneby (Simon Goldin and Jakob Senneby) initiated in 2007. It has been realized through a number of contracted collaborators, including a private investigator, filmmakers, a mystery novelist, a curator, a scenographer, and a scholar of economic geography, to name a few, in order to explore how jurisdiction constructs space using strategies of invisibility analogous to those exercised within offshore financial centers. Multiple performances have been created under the auspices of the unseen artists, events that were then incorporated into the novel *Headless* published by Triple Canopy, Sternberg Press, and Tensta Konsthall.

Originally the goal (if it was ever intended to be reached) was to seek or flesh out a possible connection between Acéphale, the secret society initiated by philosopher Georges Bataille in the 1930s, and the offshore company by the name of Headless Ltd., administered by Sovereign Group. Bataille's Acéphale had several nocturnal meetings in the woods, near an oak that had been struck by lightning. The journal was illustrated by André Masson, depicting a headless

figure symbolizing the absence of reason and reflection.

The author of *Headless* is listed as K.D., the initials of a supposed employee of the Sovereign Group's Gibraltar office. The novel was actually ghostwritten by a writer named John Barlow, who was hired to write a mainstream murder mystery novel about this investigation, placing the author as a character within the novel who is also writing the novel under supposedly dangerous and nefarious conditions. Goldin+Senneby are also featured within the narrative, more or less playing themselves. This self-reflexive narrative eventually reads as a documentation of a production orchestrated by the artists, which has grown to be a fiction played out within its own ecosystem.

The project has involved the following known contractors or actors:

- K.D., The fictional author of *Headless* and employee at the offshore consultancy company Sovereign Group
- Angus Cameron, economic geographer at the University of Leicester
- Kim Einarsson, independent curator

- Anna Heymowska, scenographer
- Pia Sarma, intellectual property lawyer
- TJ Demos, art historian
- Sarah Thornton, sociologist

The project has been presented in the following known scenarios:

- Exhibition at Power Plant in 2008, where the documentary film *Looking for Headless* was produced over the course of the exhibition.
- Directors Kate Cooper and Richard John Jones's documentary *Looking for Headless* (2010).
- Screenings of *Looking for Headless* at Regus offices (fully furnished offices for rent with locations worldwide).
- Exhibition at Kadist in 2010 titled "The Decapitation of Money."
- Angus Cameron's guided walk through the Forest of Marly, retracing the origins of the decapitation of money since the eighteenth century while searching for the tree struck by lightning around which Acéphale gathered.
- Angus Cameron's lecture at the zoo.
- Angus Cameron's interview with Hans Ulrich Obrist.

- "Gone Offshore", a conversation between writer John Barlow and curator Övül Durmusoglu.
- The fictional blog of John Barlow, documenting his investigative journeys on travelblog.org.
- Eight articles published under the general title of "The Geography of Money" in Portuguese in the *Metro Sao Paulo* newspaper, written by Angus Cameron.
- The 2010 Christie's auction of the buyer's name to be featured as a character with in the *Headless* novel, guided by Sarah Thornton.
- Parts of *Headless* were featured in the publication *Contemporary Art and Its Commercial Markets: A Report on Current Conditions and Future Scenarios*, edited by Maria Lind and Olav Velthuis

Externally initiated events surrounding and about the Headless project include:

- The Office for Parafictional Research, founded by Ginny Kollak
- Rhizome panel initiated by Ginny Kollak and Brian Droitcour

The term "offshore" in general has come to represent the general displacement of activity in order to assume the appropriate nationhood or identity. Examples of these gestures are present within tax evasion and data storage, where national jurisdiction dictates the legality of action for an intangible substance of value. Quasi-legal activity can be made legal or at least ambiguous by routing through the lines of jurisdiction. Proxies are often needed in order to accomplish acts of evasion or aversion. Individuals can also function as proxies, liaisons, intermediaries, mediums for flows of information, identities for ownership to pass through.

《纳索早上六点钟》
2008年
与约翰·荷哲普(平面设计师)合作
Nassau 6am
2008
With Johan Hjerpe (graphic designer)



《走向离岸》
策展人奥夫·杜姆索古鲁采访约翰·巴洛
2008年
布景设计: 安娜·海莫夫斯卡
意大利贝尔加莫现代与当代艺术中心

Gone Offshore
Övül Durmusoglu interviews writer John Barlow
2008
Set design: Anna Heymowska
Courtesy GAMeC
PHOTO: Antonio Maniscalco

****Spoiler Alert****

The artists have used this method of removal within the process of orchestrating the events depicted in constructing the narrative of the novel. Is *Headless* one big narrative Ponzi scheme, incorporating more and more actors, collaborators, and contractors to be involved under a vague belief in the existence of a genuine inquiry, whose involvement in turn becomes the substance of the inquiry within the story? An introduction by *Triple Canopy* editor Alexander Provan faithfully and purposely fails to encapsulate the whole project or distinguish which parts belong to the whole *Headless* story. Early on in the novel, the author discovers the year in which Headless Ltd. was created, which arouses suspicion that the artists could have created Headless Ltd. shortly before contacting the ghostwriter. The legitimacy of Sovereign Group also comes into question. But, to question the existence of Sovereign Group, one would then have to question such minute details as the cease and desist letter that was supposedly sent by the Group upon the use of their employee's name as the author of the book, forcing the abbreviation of the author's name as K.D.

There is a feeling of romantic antiquity in the search for a place of origin. In the case of *Headless*, it's an endless search for something that exists for the purpose of never being found, an entity without a place. Antiquated because the material location or substance of a digital entity, such as flows of money or information, is not where truth can be found; it's an artifact, the ephemeral substrate of a larger network of circulation. Or perhaps it is just no longer shocking to reveal materiality, so being led by a search for materiality as a source of truth feels like a sentimental gesture. The belief that there is a final truth, one that can be wrapped up and explained in its totality, belongs to an earlier time.

The *Headless* project has spanned the course of almost a decade, correlating to real life events starting with the financial crash, then data surveillance, and now further geopolitical events. Fiction and speculation intertwine with money and data, as with the volatility of mediated politics. Global news reaches the west directed and staged in the real world for the purpose of documentation and broadcast. Events stream live while the actors are also producers producing as they act—a Kardashian tragedy. Within *Headless*, the most palpable presence are the invisible orchestrators. Goldin+Senneby seem to be involved in not being involved. As we speculate based on various other texts and publications, along with their own stated purpose, the only thing we can be clear on is their secrecy. Perhaps the biggest correlation between *Headless* and Acéphale is not just what is known about them, but their continuous acts of removal and dispersion. **Lucy Chinen**

