

朱加『他人之像』 ZHU JIA: THE FACE OF FACEBOOK

《他人之像》作为一个整体，

由总计六十余件尺寸各异、材质不一（绘画、摄影、录像和装置）的“单位作品”构成，每个“单位作品”，

均是一位艺术家/社会名流对朱加所提供的Facebook创始人马克·扎克伯格的一张著名肖像的反应。

但参与者的名字并没有签署在各自制作的图像（或装置）上，而是被朱加制作成统一格式的人名标签，

张贴在另一堵墙上，按姓氏拼音排序。

The body of "The Face of Facebook" is made up of more than sixty "unit works," each different in size and form (painting, photography, video, and installation all are accounted for). Zhu Jia asked artists and public figures for their reactions to a famous profile photo of Facebook creator Mark Zuckerberg which ran alongside an article in The New Yorker last year, forming the basis for each "unit." However, none of the works were signed by their contributors. Instead, Zhu Jia compiled their names in alphabetical order, and affixed the list, which appears below, to a separate wall.

参与者（按姓氏拼音排序）

白轶男、毕建锋、曹玉西、陈劭雄、陈侗、东方月、段妍玲、高峰、刘青、刘小东、刘伟、刘野、林一林、李兆君、陆屹、倪海峰、戎康、石苗苗、施勇、孙逊、王迪、王广义、王若羲、王友身、谢东明、徐佳、杨福东、杨丰羽、杨少斌、杨永生、严培明、叶乐、尹筱周、尹齐、曾浩、詹滢、展望、张帆、张培力、赵刚、郑林、周庆安、朱双庆、朱紫芊等

CONTRIBUTORS

Bai Yinan, Bi Jianfeng, Cao Yuxi, Chen Shaoxiong, Chen Tong, Dongfang Yue, Duan Yanling, Gao Feng, Liu Qing, Liu Xiaodong, Liu Wei, Liu Ye, Lin Yilin, Li Zhaojun, Lu Yi, Ni Haifeng, Rong Kang, Shi Miaomiao, Shi Yong, Sun Xun, Wang Di, Wang Guangyi, Wang Ruoxi, Wang Youshen, Xie Dongming, Xu Jia, Yang Fudong, Yang Fengyu, Yang Shaobin, Yang Yongsheng, Yan Peiming, Ye Le, Yin Xiaozhou, Yin Qi, Zeng Hao, Zhan Ying, Zhan Wang, Zhang Fan, Zhang Peili, Zhao Gang, Zheng Lin, Zhou Qingan, Zhu Shuangqing, Zhu Ziqian, and others.

朱加

《他人之像》，2011年

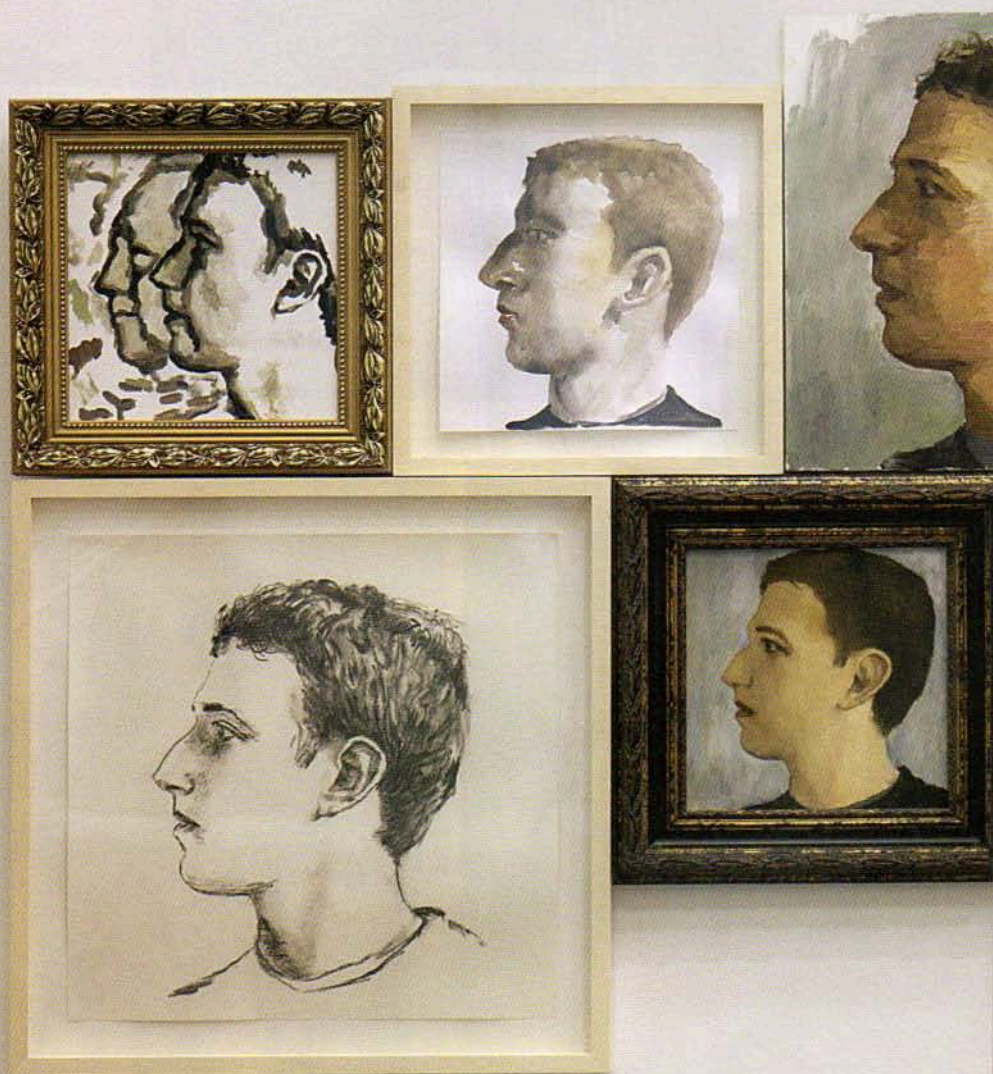
由绘画、摄影、录像、装置构成的综合装置
尺寸可变

Zhu Jia

The Face of Facebook

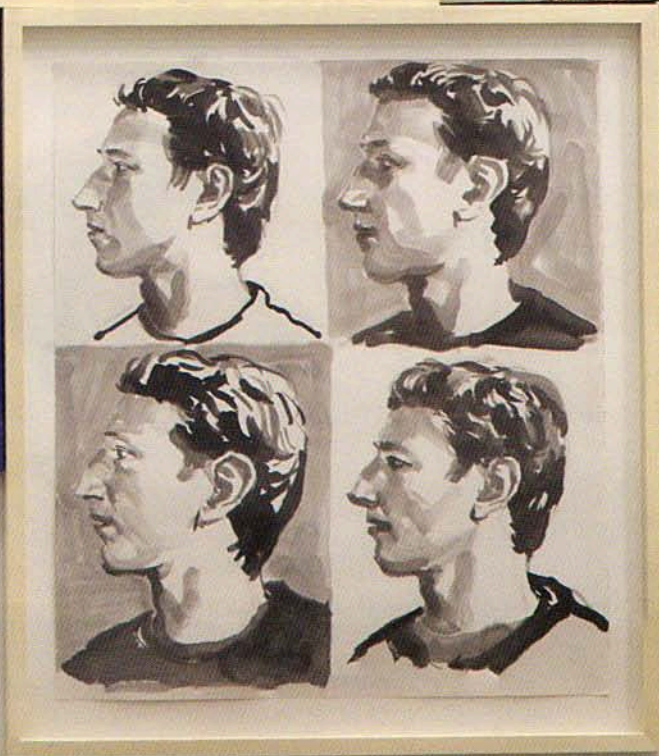
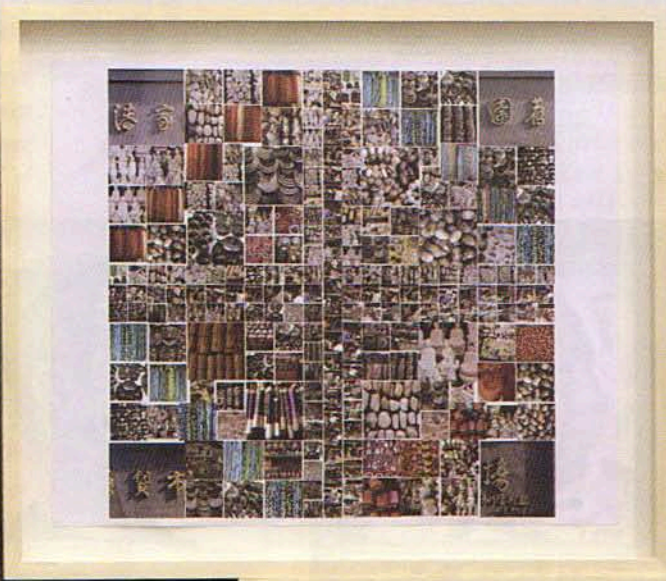
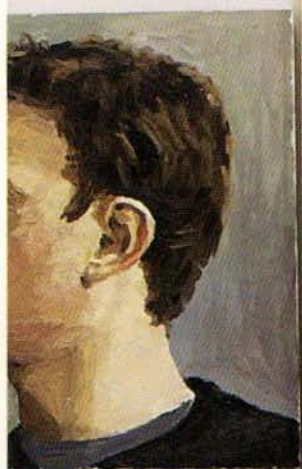
2011, composite i nstallation, includes painting,
photography, video, and installation

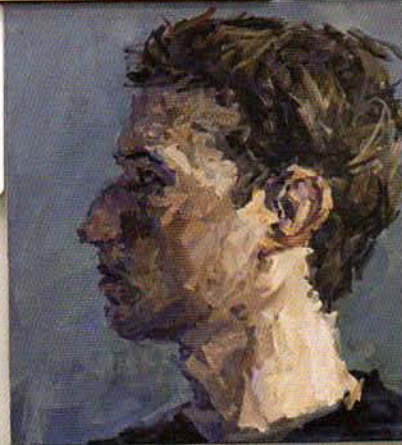
Varying sizes

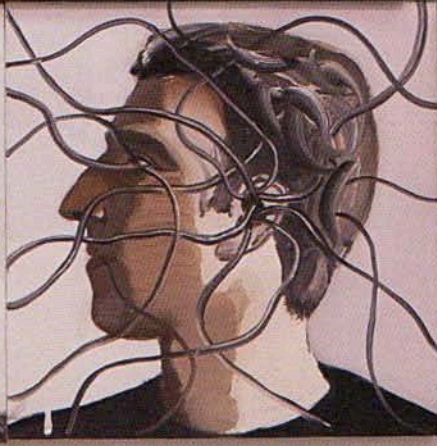
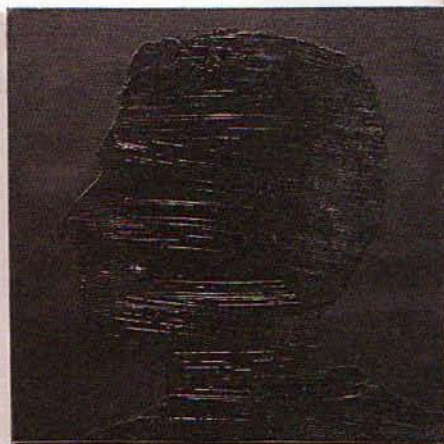


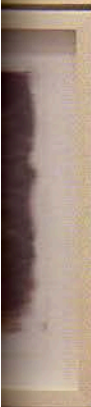
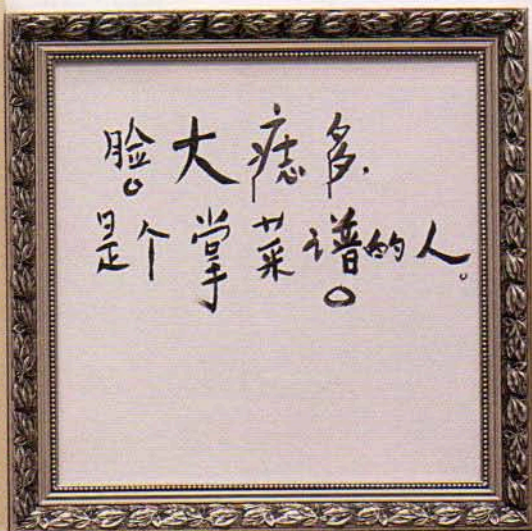
摄影/PHOTOGRAPHY: 司成毅/Si Chengyi

后期/POST-PRODUCTION: 桑玉/Sang Yu













“他人之像”实为“借他人之像”。这里有两层意思：一是借马克·扎克伯格这个公众人物的形象说事；另外就是通过邀请其他艺术家以及我的朋友们制作这个形象，完成我的这个创作计划。

我在这里无法阐释过多，因为我无意将在创作过程中削减掉的东西再拿回来。我想这个计划出来后大家会根据自己的角度

对它有个判断和理解。这里的确涉及了几个不同层面的问题,同时也涉及了一些个体的期待以及个人的经验,这些都构成了作品的有效性;同时也带来了社会的有效性。

这不是一个关于绘画的问题，而是一个画什么以及谁在画的问题。参与者个体在这里也实在是涉及两个层面的问题——所谓的经济地位和政治地位，两者都构成了政治上的有效性。这



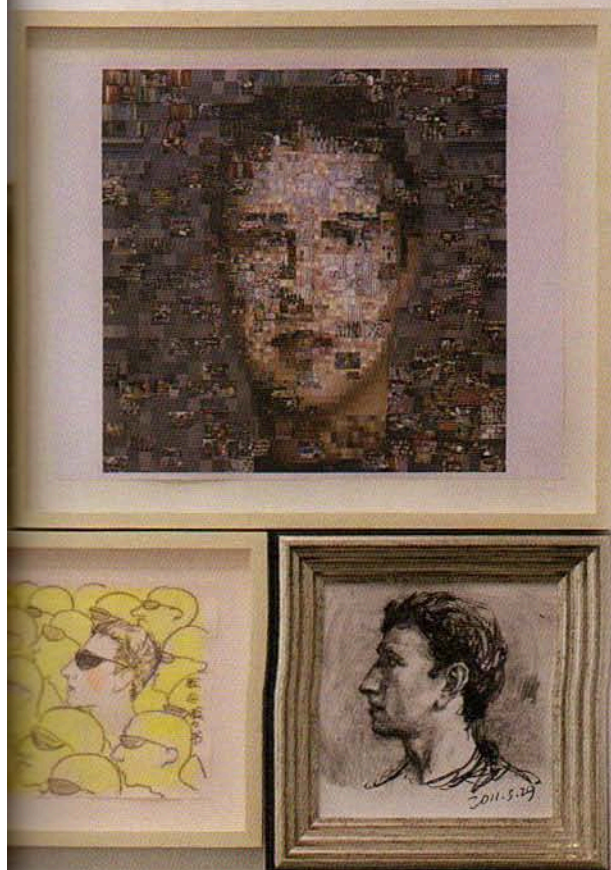
There are two layers of meaning to this project: one is about borrowing the image of Mark Zuckerberg, the public figure, as a way of saying something; the other is about the images that were created through invitations extended to other artists and to my friends.

I cannot explain any further without bringing back into the picture things that I intentionally decided to leave out. I figure that after everyone has the chance to see the piece they will judge it from their own point of view. As a project, it touches

就是我们今天经常会谈到的政治背景，在目前这个社会通常被视作最可靠的基础，就是依靠这两者的关联得以巩固的。

朱加

*扎克伯格肖像原载于2010年9月20日号《纽约客》杂志。



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Jia

questions at a few different levels, and on the contrast between individual expectations and personal experiences. These different levels make for the potency of the work, just as they bring into the work the potency of a social question.

That question is not a question of painting per se, but of what is painted and who does the painting. And indeed, the participants in this project, through their very participation, are touching on a two-fold question of political stance and economic status; together, these make for the work's political

relevance. This is precisely the political situation we so often talk about these days, in which the economic interest taken as the most reliable foundation of society is actually solidified only in the union of that interest with politics, spoken or otherwise.

Zhu Jia
July 4, 2011

*The profile photo of Zuckerberg is from the September 20, 2010 issue of *The New Yorker*