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THE ENDS OF CULTURE

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明年 NEXT YEAR

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欧洲对于上海更像一个幻想而不是现实，尽管类似的景致就隐藏在上海的市区里。都市意象的混合——“欧式”婚纱照，自鸣得意的“外派人员”——超越了在地和当下的边界，成为了一个鲜活的杂糅体。其中既有异托邦色彩和未来感，也有复古的气质。

由此，生活和工作在柏林的新加坡艺术家黄汉明选择在上海演绎他对法国新浪潮经典影片《去年在马里昂巴德》的解读。这部名为《明年》的影片忆起了两位主人公的一次邂逅（二者均由艺术家本人扮演）。原版电影对“既有之事”言之凿凿，“黄汉明版”则转向了一场尚未发生的际遇，让叙事显得愈发可疑和暧昧。

从保留了初建时法式风格的复兴公园，到一家叫做马里昂巴德的古雅咖啡店，黄汉明片中的上海陷身于早期贸易留下的遗迹和城市化进程的夹缝当中。其中寓言式的角色扮演，使得《明年》成为一种通过自恋而得以呈现的见证：在多变世事一隅里的遗失与重见，也是对这个健忘时代的一瞥。

Europe is easier a fantasy than a reality, despite the fact that it's right on the doorstep of downtown Shanghai. A mix of urban imagery—wedding photographs, expat branding—transgresses the boundaries of locality and presence, creating a living hybridity. Something dystopian and futuristic, with a touch of vintage.

So it is that Berlin-based, Singapore-born artist Ming Wong came nowhere other when he decided to shoot his version of the French New Wave classic *Last Year at Marienbad* in Shanghai. Lost in time, Wong's *Next Year* recalls an encounter between two main characters both played by the artist himself. Where the original dialogue appears firm and concrete, Wong's version shifts to a narrative yet to occur, making it a bit suspicious and ambiguous.

From Fuxing Park, which retains its original French layout, to a quaint coffee shop called Marienbad, Wong's Shanghai is caught between its trading heritage and ongoing urban evolution. Infused with allegorical role-playing, *Next Year* is a narcissistic testimony to the lost and found in a corner of world in flux, a wink at the amnesia of our time.











