

Gillian Laub: Family Matters

《吉利安·劳布 (Gillian Laub) : 家庭事务》

For the last two decades, American artist Gillian Laub has used the camera to investigate how society's most complex questions are often writ large in our most intimate relationships. Her focus on family, community and human rights is clear in projects such as *Testimony* (2007), which explores the lives of terror survivors in the Middle East, and *Southern Rites* (2015), a decade-long project about racism in the American South.

在过去的二十年里，美国艺术家 Gillian Laub (吉利安·劳布) 一直用相机来观察社会中复杂的问题往往是发生在亲密的关系中。她对家庭、社区和人权的关注在诸如探索中东恐怖袭击幸存者生活的《见证》(2007年)和花了长达十年探究关于美国南部种族主义的《南方礼节》(2015年)等项目中非常明显。

Throughout her career she has been simultaneously, and privately, documenting the emotional, psychological, and political landscape of her own family—exploring her growing discomfort with the many extravagances that marked their lives. Intense intergenerational bonds have shaped and nurtured Laub, but have also been fraught. Balancing empathy with critical perspective, humor with horror, the closeness of family with the distance of the artist, Laub offers a picture of an American family saga that feels both anguished and hopeful.

在她的整个职业生涯中，她一直同时私下记录她自己家庭的情感、心理和政治立场——探索她对家人们的奢侈生活而感到不安。家人们的跨代关系塑造和培育了劳布 (Laub)，但也令她充满了担忧。在同情与批判性的视角、幽默与恐怖、家庭的亲密与

艺术家的疏远之间取得平衡，劳布（Laub）给予了一幅美国家庭传奇的画面，让人既感到痛苦又充满希望。

As it moves through time, the exhibition becomes a microcosm of a deeply conflicted nation, as the artist and her parents find themselves on opposing sides of a sharp political divide—threatening to fracture the family, and forcing everyone to ask what, in the end, really binds them together.

随着时间的推移，展览变成了一个充满冲突的缩影，因为艺术家发现自己与父母们的政治分歧——威胁着家庭的破裂，并迫使每个人问到底是什么，到最后将家人们融合在一起。

In her book *Family Matters* (Aperture, 2021), her photographs are accompanied by her own words. This exhibition showcases her gifts as a storyteller, with much of the writing presented as immersive sound. Moving through the four sequential “acts” of *Family Matters*, you will see and hear the artist and her family in their own words: funny, poignant, troubled, and challenging.

在她的《家庭事务》（Aperture，2021年）书中，她用她自己的文字描述了书里的照片。这个展览展示了她作为讲故事者的天赋，大部分作品都以身临其境的录音呈现。通过《家庭事务》的四个幕，您将看到并听到艺术家和家人的话：有趣、凄美、困扰和具有挑战性。

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ACT I: “We like the comforts”

第一幕：“我们喜欢舒适”

I come from a family of very expressive people. Not just in how they talk, but in how they present themselves.

我来自一个富有表现力的家庭。不仅在于家庭成员们如何说话，还在于他们如何展示自己。

Throughout most of my early life, I found them charming, if a little outrageous—the loudness of their voices and clothing and jewelry matched only by the expansiveness of their feelings.

在我早年的大部分时间里，我发现他们很迷人，虽然有点离谱——但他们的声音、衣服和珠宝的响亮与他们广阔的感情相匹配。

As I grew up, delight mixed with embarrassment. I felt gratitude for our life, but conflicted by our extravagance, especially as I became aware of its social and economic context and consequences.

随着我的成长，喜悦中夹杂着尴尬。我们对我们的生活心存感激，但对我们的奢侈感到矛盾，尤其是当我意识到它的社会和经济背景及其后果时。

When I became a photographer, my work began to take me outside the bounds of my upbringing. I explored the violence done to Palestinians and Israelis in the midst of their decades-long conflict, and then the persistence of racism and segregation in the American South—confronting the kinds of injustice and suffering that no one in my family faced. It was hard to reconcile those experiences with the uncommon privileges of my everyday life.

当我成为一名摄影师时，我的工作开始将我带出我的成长经历。我探索了在长达数十年的冲突中对巴勒斯坦人和以色列人实施的暴力行为，以及美国南部持续存在的种族主义和种族隔离——直面我家人中没有人面临的各种不公正和苦难。很难将这些经历与我日常生活中不寻常的特权相协调。

I had to get closer to what was making me so uncomfortable. So I started photographing my family and their friends everywhere—at holidays, bar mitzvahs, weddings, poolside barbecues, and vacations. Initially, there were more than a few raised eyebrows. But my subjects

soon got used to me and my big camera in their faces or poking around their stage set-like homes and theatrical lives.

我不得不靠近让我如此不舒服的东西。所以我开始在任何地方拍摄我的家人和他们的朋友——在假期、成人礼、婚礼、池畔烧烤和假期。起初，很多人都觉得我很奇怪。但我的家人很快就习惯了我拍摄他们在舞台布景般的家过着戏剧般的生活。

As I started documenting their lavish ways of expressing love and their vigorous embrace of life, I wondered how I could have ever felt ashamed of them.

当我开始记录他们表达爱的方式和奢侈的生活，我想知道我怎么会为他们感到羞耻。

Grandpa in His Vegetable Garden, 1999
《爷爷在他的菜园里》，1999 年

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Tea Time, 2000
《下午茶时间》，2000 年

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Grandma Grabbing Grandpa's Tush, 2000
《奶奶抓爷爷的屁股》，2000 年

//

Grandpa Helping Grandma Out, 1999
《爷爷帮奶奶》，1999 年

//

Aunt Doris, 1999
《朵瑞斯阿姨》，1999 年

//

Grandpa on the Beach, 2003
《爷爷在沙滩上》，2003 年

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Top:
Grandma's Bedside Table, 2004

Bottom:
Bat Mitzvah Cutout, 2005

上图：
《奶奶的床头柜》，2004 年

下图：
《成人礼剪纸》，2005 年

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Myra and Farrah, 2000
《麦亚与法拉》，2000 年

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Chappaqua Backyard, 2000
《查巴克后院》，2000 年

//

Grandma with Aunt Dorothy and Aunt Doris, 2002
《爷爷和多萝西阿姨与朵瑞斯阿姨》，2002 年

//

Dad Carving the Turkey, 2004
《爸爸切火鸡》，2004 年

//

Mom's Table, 2004
《妈妈的桌子》，2004 年

//

My Cousin Jamie with Captive Audience, 2003
《表妹杰米与她的观众们》，2003 年

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Top:
Cooper, Nolan, and Bailey, 2003

Bottom:
Cooper with Wheat Thins, 2003

上图：

《酷博，诺南和百利》，2003 年

下图：

《酷博与小麦饼干》，2003 年

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Dad before His Picture with Jeter, 2006
《爸爸和他与杰特的照片》，2006 年

//

Grandma Pinching Nolan's Cheeks, 2004
《奶奶捏诺南的脸蛋》，2004 年

//

Jason and Farrah, 2006
《杰森和法拉》，2006 年

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Slater's Bris, 2007
《斯莱特的布里斯》，2007 年

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Turkey Coma, 2004
《火鸡餐后昏迷》，2004 年

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ACT II: “This is what happens when you raise your children in America.”

第二幕：“让孩子在美国长大就是会发生这样的事情”

In 2007, my grandfather passed away.

在 2007 年，我的爷爷去世了。

I didn't take pictures of my family for a year—not on Father's Day, not on Thanksgiving, not to capture any birthday or rite of passage. He was the center of our world; it seemed impossible to let it just keep spinning without him. My grandmother would wake up asking her longtime caretaker, Dorothy, if she was still alive. She was always disappointed to be told that she was.

我有一年时间没有给家人拍照——父亲节和感恩节也不例外，为了不想捕捉任何生日或成年礼。爷爷是我们世界的中心；没有他，让它继续旋转似乎是不可能的。我的奶奶醒来时会问她的长期看护人多萝西，她是否还活着。被告知她还在生，她总是很失望。

Right before Grandpa Irving died, though, something unexpected happened: I met the person who would become my life partner.

然而，就在欧文爷爷去世之前，发生了一些意想不到的事情：我遇到了将成为我一生伴侣的人。

Tahl came from a line of socialist farmers in Israel, people who prided themselves on being founding members of a young country with a collectivist, nonmaterialistic ethic. Driven to reject the German and Polish societies that had oppressed Jews for generations, and instead seek out Jewish autonomy and self-definition, all four of Tahl's grandparents escaped Europe just as World War II was unfolding—leaving behind scores of relatives, all of whom were soon murdered.

塔尔 (Tahl) 来自以色列的社会主义农民，他们以自己是一个拥有集体主义、非物质主义伦理的年轻国家的创始成员而自豪。为了拒绝压迫了几代犹太人的德国和波兰社会，转而寻求犹太人的自治和自我定义，塔尔 (Tahl) 的四个祖父母都在第二次世界大战展开时逃离了欧洲——留下了数十名亲戚，他们都很快就被杀了。

A few months later, this man, whom I had only just started dating, joined me at my grandfather's grave. Without saying a word, he grabbed a shovel and began piling dirt onto his

coffin, a Jewish tradition that always struck me as among the most intimate. It was the end of one era in my family's story, and the beginning of another.

几个月后，我和我刚开始约会的男人来到我祖父的墓前。他一言不发，抓起一把铲子，开始往棺材上堆土，这是犹太传统，也是我一直认为最亲密的传统之一。这是我家族故事中一个时代的结束，也是另一个时代的开始。

Wedding Dress Fitting, 2008

《试婚纱》，2008 年

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Mom and Dad with the Wedding Planner, 2008

《妈妈和爸爸与婚礼策划人》2008 年

//

Mom, after the Tenth Wedding Meeting, 2008

《妈妈，第十个婚礼策划会之后》，2008 年

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Top:

Photograph by Christophe Tedjasukmana, 2008

Bottom:

Family and Friends Viewing the Badeken, 2008

上图：

《克里斯托夫·泰贾苏克马纳的照片》，2008 年

下图：

《家人和朋友在婚礼》，2008 年

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Forty-Six Years of Marriage, 2015

《结婚四十六年》，2015 年

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End of Summer, 2008

《夏末》，2008 年

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Top:

Cousin Amanda as a Flapper, 2010

Bottom:

Carole Giving Me the Finger, 2011

上图：

《表姐阿曼达是飞来波女郎》，2010年

下图：

《卡罗尔给我中指》，2011年

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Dad and Slater, 2010

《爸爸和斯莱特》，2010年

//

Aunt Phyllis and Grandma, 2010

《菲利司阿姨和奶奶》，2010年

//

Grandma's Kitchen, 2010

《奶奶的厨房》，2010年

//

Grandma and Shiloh, 2012

《奶奶和示罗》，2012年

//

Grandma on Her Ninetieth Birthday, 2010

《奶奶九十岁生日》，2010年

//

Shiloh and Grandma, 2015

《示罗和奶奶》，2015 年

//

Emptied House, 2015

《空房子》，2015 年

//

Izzi at the Cardiologist, 2016

《伊紫和心脏病专家》，2016 年

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ACT III: “What, you’re going to ruin over family over this?!”

第三幕：“什么，你要为此毁掉家庭？！”

I couldn’t process what was happening.

我无法理解正在发生的事情。

When I looked at Trump, I saw a bully who proudly mistreated women, who wanted to institute a ban on Muslim immigrants and build a wall at the Mexican border, who seemed not just unconcerned about people of color or the oppressed but actively contemptuous of them. My father looked at Trump and saw a fearless, truth-telling patriot. He was upset about the Iran deal, enraged about Obamacare, and obsessed with the sins of the phony, snobbish, corrupt “elite”—a term I had never before heard him utter.

当我看着特朗普时，我看到一个恃强凌弱的人，他骄傲地虐待妇女，想要禁止穆斯林移民，在墨西哥边境筑墙，他似乎不仅对有色人种或受压迫者漠不关心，而且还积极蔑视他们。我父亲看着特朗普，看到了一个无所畏惧、讲真话的爱国者。他对伊朗协议感到不安，对奥巴马医改感到愤怒，痴迷于虚伪、势利、腐败的“精英”的罪恶——我以前从未听他说过这个词。

My parents raised me to believe in the importance of strong character. Always do the right and moral thing. Never lie. Never cheat. Do unto others as you would have them do unto you. And never, ever feel entitled to anything. These were our “priorities,” or at least I thought they were. The idea that my parents could be aligned with closed-minded bigots was not simply upsetting; it seemed to negate everything I loved about my family, and threatened to destroy everything I had worked to reconcile over the previous decade.

我父母让我相信做人要有个性。做正确和道德的事情。永远不要说谎。永远不要欺骗。你想让别人怎样对待你，就怎样对待别人。不要觉得生活中得到任何东西都是理所当然的。这些是我们的“生活道理”，或者至少我认为是。我的父母竟然可以与思想封闭的偏执狂结盟的想法不仅令人沮丧；它似乎否定了我对这个家庭一切的热爱，并威胁要摧毁我在过去十年中努力和解的一切。

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Top:

Mom and Dad in Their Aprons, 2016

Bottom:

My Thanksgiving Setting, 2016

上图：

《妈妈和爸爸穿着围裙》，2016 年

下图：

《我的感恩节》，2016 年

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Mom in Her Living Room, 2016

《妈妈在她的厅里》，2016 年

//

Dad Playing Golf, 2019

《爸爸打高尔夫球》，2019 年

//

My Nephew's Bedroom, 2016

《我侄子的卧室》，2016 年

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Aunt Lee, 2016

《李阿姨》，2016 年

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Top:

[INAUGURATION VIDEO TK]

Bottom:

Mom and Dad before the Inaugural Ball, 2017

上：

《总统就职典礼视频》

下图：

《妈妈和爸爸在总统就职舞会之前》，2017年

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Dad Carving the Turkeys, 2019

《爸爸在切火鸡》，2019年

//

Shiloh's Fourth Birthday, 2016

《世罗四岁生日》，2016年

//

Slater with the Trump Mask, 2019

《斯莱特带着特朗普的面具》，2019年

//

My Nephew Cooper Skeet Shooting, 2019

《侄子酷博射击飞碟》，2019年

//

Violet in Her Bedroom, 2020

《紫罗兰在她的卧室里》，2020年

//

Shiloh and Izzi with My Parents, 2019

《世罗和伊紫与我父母》，2019年

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Mom after Yoga, 2020

《做完瑜伽后的妈妈》，2020 年

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ACT IV: “Being wrong is not a sin.”

第四幕：“犯错不是罪。”

In March we started hearing reports of the first cases of COVID-19 in the United States. As schools and bars and religious institutions all closed, my parents dug in their heels. They continued going to their favorite restaurants and insisted that Fox News was the only legitimate outlet, that the “mainstream media,” including publications that I worked for, were at best blowing everything out of proportion, and at worst openly lying to the American public. I saw my parents as dangerously misguided; they saw me as part of the problem. Suddenly, my parents’ politics, which I had long challenged because of how they threatened the lives of others, now seemed poised to threaten *theirs*.

三月份，我们开始听取有关美国首例新冠病毒病例的报告。学校、酒吧和宗教机构都关闭了，我的父母坚持己见，一意孤行。他们继续去他们最喜欢的餐馆，并坚持认为福克斯新闻是唯一公正的新闻渠道。所谓的“主流媒体”，包括我工作的出版社，我父母认为他们夸大一切，最糟糕的是公开对美国公众撒谎。我认为我的父母受到了危险的误导；可是他们却认为我是问题的一部分。我一直以来挑战我父母的政治，是因为他们的政治想法威胁到了他人的生命。突然间，现在被威胁的竟然是他们自己的生命。

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Izzi during Quarantine, 2020

《伊紫在居家隔离期间》，2020 年

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Steph with Shiloh and Izzi, 2021

《史蒂芬与世罗和伊紫》，2021 年

//

Shiloh and Izzi in the Tub, 2020

《世罗和伊紫在浴缸里》，2020 年

//

My Quarantine Birthday, 2020

《我的居家隔离生日》，2020 年

//

Yom Kippur, 2020

《赎罪日》，2020 年

//

Bonnie and Mom, 2020

《邦尼和妈妈》，2020 年

//

Shiloh in Her Bedroom, 2020

《世罗在她的卧室里》，2020 年

//

A COVID Thanksgiving, 2020

《新冠病毒期间的感恩节》，2020 年

//

Summer at Uncle Joey's, 2019

《在祖儿叔叔家的夏天》，2019 年

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EPILOGUE

结语

As a photographer, I have a self-imposed rule: Listen, observe, connect, but don't judge. Embrace everyone with empathetic interest. Although it is impossible to walk in anyone else's shoes, I try to understand what lies in another person's heart – their pain, their struggle, their path. I have found myself in countries devastated by war, in towns torn apart by racism, in communities exposed to all kinds of cruelty and injustice people can inflict on each other. And yet, invariably, goodness can always be found. The closer you look at people, the more miraculous—and complicated—they become.

作为一名摄影师，我有自己的规则：倾听、观察、联系，但不要评判。用同理心去了解和接纳任何人。虽然不可能站在别人的立场上，但我试着去理解另一个人的内心深处——他们的痛苦、他们的挣扎、他们走的路。当我身处被战争蹂躏的国家、被种族主义撕裂的城镇、在人们收到各种残酷和不公正待遇的社区里。然而，总是可以找到善良。你越仔细地观察人们，他们就变得越神奇和复杂。

On inauguration day in 2021, a text popped up in our family group chat. It was from my father: “The best speech in my lifetime. Biden was great. I'm on board to unify. Hopefully this happens. Actions of course speak louder than words, but hopefully we have a brighter future for all.” These were sentiments I'd long since given up on sharing with him.

在 2021 年的总统就职典礼那天，我们家庭的群聊里突然弹出了一条短信。这是我父亲的话：“这是我有生以来看过最棒的演讲。拜登很棒。我觉得这个国家可以团结起来。希望这会发生。行动当然胜于雄辩，但希望我们所有人都有一个更光明的未来。”这些都是我早就放弃与他分享的想法。

This doesn't mean I will ever think my parents were right to vote for Donald Trump, or that we can accept the profound injustices that continue to plague our country. But we can see humanity even in people with whom we disagree; our differences need not define us. My own empathy and curiosity were nurtured by my family's love. True love includes a sense of responsibility for and acceptance of other people as they are, with all their strengths and

weaknesses. People can change. And it is a gift to be able to bear witness to another's experience, and to be there as they make of it whatever they will.

这并不意味着我认为我的父母投票给唐纳德·特朗普是正确的，也不意味着我们可以接受继续我们国家这种体制的不公正之处。但我们可以看到人性，即使是在与我们意见相左的人身上；我们之间的差异并不能定义我们。我自己的同理心和好奇心是由家人的爱培养起来的。真正的爱包括对他人的责任感和接受他人的现状，以及他们的长处和短处。人是可以改变的。能够见证他人的经历，这是一份礼物。