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# 鄢醒：自传作家，偷窥者

## YAN XING: AUTOBIOGRAPHER, VOYEUR

文/Text: 洪迈/Einar Engstrøm



“现实主义”展览现场，2011年，行为，装置，尺寸可变，麦勒画廊 北京-卢森提供  
View of *Realism*, 2011, performance, installation, courtesy Galerie Urs Meile, Beijing-Lucerne

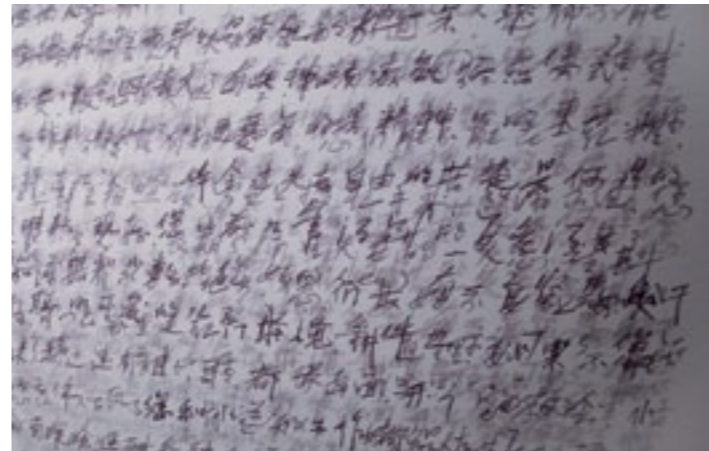
鄢醒笃爱汉斯·贝尔廷，他怀疑当代艺术中所谓的“创新”。他更喜欢自己的作品以经典的黑白方式纯粹地呈现，尽可能美，尽可能锐利。他可能甚至不介意别人不视他为艺术家，而更接近一名谈话高手，他小心翼翼地道出他所存在并进行创造的语境的多元性。他的艺术创作无论采取任何视觉形式，都倾向于选取一种话语形式，讲述自己世界中的大小轶事。这些故事，尽管内容包罗万象，但总是带有自传性质，与创造者自己的经历有关，色情的、家庭的、艺术史的。鄢醒所创造的事物最能说明的不是某个装置、雕塑或行为，而是他生活整体叙事中的一部分。换句话说，年轻的鄢醒还没有完成创造，而是在持续的创造过程中，他的全部作品，是一个正在缓慢扩张的、大胆地揭露的 *Künstlerroman*（德语，成长小说，如乔伊斯的《一个青年艺术家的肖像》）。

就算最不了解鄢醒有限的作品的人也会知道他的

“DADDY项目”（2011），在一次现场“表演”中他讲述自己成长中缺乏父亲的身影，却有一个让人窒息的母亲的故事。

“DADDY”可能是他到目前为止最具代表性的作品，虽然被贴了行为艺术的标签，可是如果抛开后来在画廊内放映的视频录像，则剩下的不过是艺术家对于通往成年之路的一种模糊不清的叙述。文本的来源是鄢醒非常个人化的，甚至有点爆料性质的博客（博客横幅上有“日”字的拼音斜体，是俗语“日”字的表达方式，正正放在鄢醒开叉的屁股之间。）——这是一种“来看我吧”和“干吗是我？”的心态的强烈交织，可以从鄢醒对周遭事物的心理、道德和身体反应中理解，还有从观众所推断的这些反应对艺术家成长的影响中去理解。当然，和任何故事一样，它也从读者中获得意义，或者说在观众愿意去真正聆听和认真对待作品的意愿中获得了意义。

确定的是，寻找自我的过程中不可或缺的一部分，无论是



《绝句》（局部），2009年，透明片微喷，54 × 89 厘米 × 2件  
*Writing* (detail), 2009, print on transparency, 54 x 89 cm each

YAN XING ADORES Hans Belting. He doubts so-called “innovation” in contemporary art. He prefers his work to be visually pure in classic black and white, and as beautiful as possible, as sharp as a knife. He might not even object to being called less an artist than a raconteur, a carefully voiced plurality of the contexts in which he exists and creates. His artistic practice, no matter the visual form it may take, tends most often to take the discursive form of great, bulging stories about his world large and small. These narratives, for all they contain, tend most often to be autobiographical, concerned with their creator’s experiences, be they sexual, familial, or art-historical. What Yan creates is most telling not as this or that installation, sculpture or performance, but instead as part of the overall narrative of his life. In other words, it could be said, the young Yan Xing has not yet created but is *constantly creating*, his oeuvre, one slowly expanding and blatantly revealing *Künstlerroman*.

Those even minimally familiar with Yan Xing’s limited output will at least know of his *DADDY Project* (2011), a live “performance” that saw him recount growing up with no father figure and an asphyxiating mother figure. Arguably the most exemplary of his work to date, *DADDY* is labeled as performance, but toss aside the video recording later projected in the gallery and what is left is nothing but a narrative of his path to adulthood, and an ambiguous one at that. The text for *DADDY* was initially based on a series of posts from Yan Xing’s highly personal and often scandalous blog (the banner for which has the italicized pinyin for “sun,” or slang for “to fuck,” deposited directly between Yan’s spread buttocks)—a sensational weaving of “Look at me!” and “Why me?” that also finds meaning embodied in Yan’s psychological, moral, and physical dealings with his surroundings, and

in the implications the audience infers these dealings have had for his growth as an artist. And of course, as with any story, it finds significance in its readership, in the audience’s willingness to actually listen to and take the piece seriously.

Definitively part and parcel of finding one’s self, in the *Künstlerroman* or otherwise, is first finding others, or toying with voyeurism. It is not only with *DADDY* that Yan Xing opens himself to the audience, as several previous works turn the viewer into the illicit, peeping other. (That he beams with pride at his blog’s high PageRank and at the number of “fans” he has on Weibo is certainly worth noting, as are the tags on his blog posts: “portrait,” “life,” “affair,” “talk,” “relationship.”) Early on, *Twilight of the Idols* (2010) saw Yan offer his own version of the moans and groans of the female lead in the only purported pornography to star Marilyn Monroe. That the actress is actually America’s most famous sweetheart is disputed to this day—seeing her engage in such things is wrong; it tarnishes the narrative we already know. Yet fittingly, this performance was given in private, and not recorded—hearing the sounds of the fantasy wherein Yan, as Marilyn, beds a man, is certainly an affair of the most private sort: the sexual self-identification of the individual.

In another video piece, *They Are Not Here* (2010), voyeurism again defines the viewer’s role, and again, is turned on its head. The piece’s general situation leads the viewer to possess lascivious expectations: this infamously flamboyant artist (in *DADDY*, he admitted to having 124 boyfriends in one year) locks seven young men in a hotel room for more than one hour. Yet throughout the video’s entire duration, *absolutely nothing* happens: the men (drunk, naked, or daydreaming, they aren’t even supposed to be there, according to the title, which hangs on the room’s door outside) do not even budge once from their places. Impregnated with so much potential, the video is ultimately a work of boredom. It is the voyeur’s greatest fear. As if to further tease the viewer, too, Yan snakes about the room, squeezing between these men, camera in hand, absurdly taking picture after picture, as if taking notes for his personal diary. But after all, this is his life, his narrative; why shouldn’t he relish this freedom of practice?

All this voyeuristic manipulation is but one small sliver of a greater tendency in Yan Xing’s work: the deconstruction and reconstruction of narratives. For 2008’s *Dear Letter*, the narrative was his own, as he shrunk years of handwritten characters from his actual diary into microscopic size and laser-printed them line-by-line on paper; though easily attributed to prepubescent artistic timidity, the illegibility still serves to tease the viewer as much as, if not more than, *They Are Not Here* does. In line with his personal and artistic development, the following year’s piece *Writing* edged closer to bravado and transparency, as he reprinted ambiguously



《他们不在此处》，2010年  
黑白数码微喷  
120 × 180 厘米  
***They Are Not Here***, 2010  
Black and white digital print  
120 x 180 cm

“艺术家成长故事”或其他任何故事中，首先是去寻找他人，或者说是玩弄偷窥的把戏。酈醒不仅仅在“DADDY”中将自己张开呈现给观众，之前的几件作品也将观众变成了偷窥他人的不法分子。（他非常骄傲于自己博客的排名和他在微博上拥有的“粉丝”数量，这些都是值得注意的，还有他博文的标签：“肖像”、“生活”、“事件”、“胡说”、“关系”）早些时候，在作品《偶像的黄昏》（2010）中，酈醒模仿了色情片中女主角的呻吟和叫喊，据说是唯一一部由玛丽莲·梦露出演的色情片。女主角居然是美国最著名的甜心，这到今天依然饱受争议——偷窥她做这种事是错误的，因为这玷污了我们原本熟悉的叙事。然而恰当的是，酈醒的这次表演是在私下里进行的，并没有被记录，因为这一性幻想——酈醒盗用梦露的身体和身份和男人做爱——显然是最为私密的事件：个体在性问题上的自我身份确认。

在另一视频作品《他们不在此处》（2010）中，观众再一次被定位为偷窥者，偷窥行为也再一次被颠覆。作品的整体氛围让观众往色情的方向臆想：这位出了名糜烂的艺术家（在《DADDY》中，他承认曾在一年内有124名男友）将七个年轻男人锁在一个酒店房间里超过一小时。可是在整个视频的时长里，什么事情也没有发生：男人们（醉酒、裸体或者做着白日梦，甚至根据挂在酒店房门外牌子上的提示，他们根本不应该在那个地方）甚至没有从自己的位置上挪动半步。本来蕴藏着如此多色情的可能性，到头来却是一件无聊的作品，这是偷窥者最大的失落。仿佛是为了再次玩弄和蹂躏观众的期待，酈醒还自己蛇行进屋子里，在男人堆中窜来窜去，拿着相机，荒谬地拍下一张接一张照片，如同为自己的私人日记做笔记一样。但毕竟，这就是他的生活，他的叙事；他凭什么不享受这种行动的自由呢？

2008年的作品《亲爱的信》的叙事来自他自己，他把他的手写日记一行一行缩印在纸；字迹之模糊导致了真正的文本的缺失，这还带有青春创作期的胆怯和小心，尽管如此，这一做法还是像在嘲弄观众，如果不是比《他们不在此处》更甚。接下来一年的作品《绝句》延续了他的个人和创作线索，与浮夸和透明靠得更近：他在一张塑料底片上重印了他父亲的一位前狱友写给他父亲的疑似同性恋信件。在这里闪现的

不再是胆怯，而是明目张胆的故意盗用——他将原信件的内容打散并重新安排，去再次想象这两个男人之间的同性恋情谊。在他作品的这一章节，字迹重叠形成的阴影比作品下方他的个人签名更说明了他作为一个作者的身份。

在他和艺术家四人组合“公司”的作品中，酈醒进一步地将自己暴露出来。他与自己的性取向之间的角力变得越来越有意识——视频作品《性感》（2011）邀请年轻艺术家，“公司”成员陈轴、李明和李然扮演偷窥者的角色，在七分钟内，他们记录了酈醒赤裸裸地在半山腰攀爬，不断尝试让自己达到高潮。自然的外景是酈醒用来打破传统的窥阴叙事的手段，因为传统的偷窥总是从外面往封闭空间里观看；而他自演的失败，成了一种消除性高潮作为该类叙事最终目的的解构，让这部色情片的观众和演员都在身体上怅然若失。

在他最近在麦勒画廊的个展“现实主义”中，酈醒让一群男演员围着他个人版本的阿多尼斯（Adonis）像闲荡。这是一个造型完美的男子像，纯白，惊人的三点五米高，与远处墙上挂的表现雕塑背部的略小一号的肖像遥相呼应。现场有从安德烈·布列东的《超现实主义宣言》（1924）的中文译本撕下来的散页，边缘上潦草地写着一些问题，还有酈醒本人所强调的原则，演员们要选择是否同意这些艺术史上的原则。就在这时候，酈醒本人不时引亢高歌，唱的是台湾女歌手邓丽君几十年前的老歌（在大陆曾被视为靡靡之音）。这里所选择的解构对象是线性的艺术史叙事。同时占据空间的是文学、雕塑、摄影、行为、流行曲、政治、古典主义、社会主义现实主义、超现实主义等多种元素，这些事物之间持续碰撞，甚至几乎相互抵消。这样的重构所期待的效果是让人目眩的，不过展览最激动人心的时刻是当行为结束后，酈醒重复了之前的行为装置《人类会死》（2010）和《他必须死》（2010），酈醒将演员脱掉的衣服散落在地上，与展览开幕式所遗留的其他众多杂物一起堆放于地面。这正符合哲学家阿瑟·丹托所说的艺术史叙事的终结：艺术史的主题并未终结，只是艺术家走进了一个新的篇章。酈醒每一堆“脏衣服”都代表了一种玩世不恭的态度，他的艺术没有将自己看得太重，同样，也体现了他在*Künstlerroman*“艺术家成长故事”中不同阶段的微妙划分，这是对艺术家自我演变过程的自传性披露。

homoerotic letters sent to his father by a former prison-mate on plastic film. Here what shines through is not timidity, but intrepid appropriation, as he dismantled the source material and re-arranged the characters to re-imagine the meaning of the two men's relationship. In this chapter of his oeuvre, the shadows left on the wall by this new correspondence are marks of Yan's authorship more compelling than his actual signature below is.

Even more telling his work with the four-artist collective COMPANY, which unveils a conscious struggle with his sexuality. The video piece *SEXY* (2011), asked the young artists and fellow COMPANY members Chen Zhou, Li Ming, and Li Ran to play the role of voyeur-pornographer, as well. For seven minutes they document Yan Xing scrambling completely naked up the side of a mountain, repeatedly attempting to reach self-attained orgasm. The natural outdoor setting is Yan's way of destroying the conventional narrative of voyeur as outsider-looking-in, and his failure, a means for destroying the narrative of climax-as-objective, as it leaves the both viewer and actor of this pornography physically disappointed.

In his most recent exhibition, "Realism" at Galerie Urs Meile, Yan Xing assigned a group of actors to loiter around the artist's vision of Adonis. This took the form of a perfectly sculpted male figure, all white, stunning, and 3.5 meters tall, mirrored on the far wall by a slightly smaller portrait of the backside of the sculpture. The actors were to agree or disagree amongst themselves with selected tenets, underlined

by Yan himself and accompanied by inquiries scribbled in the margins, of the ripped pages of a Chinese translation of André Breton's *Surrealist Manifesto* (1924). Meanwhile, Yan himself occasionally broke out in song, belting out decades-old lyrics from the Taiwanese songstress Teresa Teng, who used to be considered indecent in Mainland China. The preferred destruction here is that of linear, art-historical narrative. Co-inhabiting the space, valences of literature, sculpture, photography, performance, popular music, politics, Classicism, Socialist Realism, Surrealism, and so on, collide with and nearly undermine one another. The intended effect of this reconstruction is dizzying, but the exhibition is at its most poignant after the performance's completion. Repeating the previous installations *People Will Die* (2010) and *He Has to Die* (2010), Yan left the actors' clothes in the space, crumpled on the floor along with the other material remains of the opening show. Yet just as with philosopher Arthur Danto's idea of an end to the narrative of art history, the subject of this history is not over; the artist has merely moved on to another chapter. Each pile of Yan's dirty laundry represents the tongue-in-cheek of a practice that doesn't take itself too seriously, and also represents the gauzy partitions between the stages of his *Künstlerroman*, this autobiographical exposé of an artist's self-development. 🏠

原文为英文/Translated from English 翻译/Translation: 梁幸仪/Verona Leung



《性感》，2011年，行为，单通道数字录像，彩色，无声，7分23秒  
***SEXY***, 2011, performance, single channel digital video, color, silent, 7 min. 23 sec.