

第七届深圳雕塑双年展  
The 7<sup>th</sup> Shenzhen  
Sculpture Biennale

Accidental  
Message  
Art is  
Not  
a System,  
Not  
a World

偶然的信息  
艺术不是  
也不是  
一个体系  
一个世界

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鄢醒在此次展览中呈现的行为作品《接受史》，是他根据自己精心设计的剧本，自我扮演一位艺术家的独白表演。他将通过 30 分钟的演讲呈现一段虚构的历史。剧本基于一份 3 万字左右的学术文件，艺术家运用自己在文学上的实践，尽可能地叙述一位可能重要的艺术家价值观形成的过程，并在现场重现“他”的部分作品。整个表演中充满了这位“艺术家”对艺术史不同段落的尊重与质疑，艺术家自己对艺术史的判断闪烁其中。

在他的上一个以艺术史为主题的作品《现实主义》（2011 年）中，他和安插在观众中的演员一起，围绕一件 3.5 米高的现实主义风格石膏人像，表演了精确设计过的剧本和动作。剧本以安德烈·布勒东撰写的《超现实主义宣言》为基础，鄢醒在这部宣言书页上做了阅注，写下自己对于宣言中涉及问题的思考。演员们在现场互相表达对宣言中内容的质疑和认可，也会和观众进行互动。鄢醒在表演中扮演了他自己，一个专业的艺术家，与演员和观众一道分享他对这座雕像的想法和意见，以及对艺术史的反思。

在这两件具有血缘关系的作品中，艺术家通过自身的实践试图检验自己与不同的权力话语和艺术史叙述的关系，在消解它们对于个体艺术实践的压力的同时，悄然间在虚构中搭建了一个独立性的自我语境。不同的是，《现实主义》邀请了演员和观众的参与，艺术家将自己抛放在由各种真假意见和判断组成的语境中进行自我辨别与展露——尽管这个艺术家在作品中以强有力的面貌出现，我们仍能在这个由他巧妙构建的语境里感知到创作者的脆弱、需要认同的欲望和不屑。但在《接受史》中，鄢醒尽管是坐在一张学究气十足的桌子前向观众展开叙述的，这个场域却更有内向性，是艺术家自我与自我的对话，作为观众的我们只不过是幸运的窥伺者和旁听者。鄢醒在这件作品里玩弄起真与假的把戏，这个虚构的艺术家时而是他自己，时而又从未存在过——也是在这个双重身份中，“他”表述着“他”自身和艺术家鄢醒的思考和意见。《现实主义》中的鄢醒是内省而完整的，《接受史》中的他真真假假地散落开来，似乎在暗喻着艺术家这种动物的生存本质。

文：苏伟

*A History of Reception*, the performance artwork that Yan Xing is presenting at this exhibition, is a monologue that the artist performs according to his own painstakingly prepared script. Through this performance, the artist will present a fabricated history. The script is based on a roughly 30,000 word academic document. The artist uses his own literary practice to narrate, as best as possible, the process of a potentially important artist's formation of values, and to recreate "his" works on the site. The performance is peppered with the "artist's" respect and skepticism about different periods of art history, and Yan's own views are revealed throughout.

In *Realism* (2011), his previous work to focus on art history, he and the other performers he planted in the audience performed a meticulously crafted script and actions that revolved around a 3.5 meter high plaster statue in the realist style. The script was based on André Breton's *Surrealist Manifesto*, upon which Yan Xing left notes, writing his own ideas about the questions raised by the manifesto. The performers on the scene expressed their doubts and affirmations of the content of this manifesto while also interacting with the audience. Yan Xing played himself in the performance, a professional artist sharing his thoughts and suggestions regarding this statue, as well as his reflections on art history, with the performers and the audience.

In these two related works, the artist uses his own practice in an attempt to examine his relationship with different discourses of authority and art historical narratives. As he is dissolving their pressure on individual artistic practice, he is quietly erecting, within the construct, an independent self-context. *Realism* invites performers and even the audience to participate as the artist tosses himself into a context created by various true and false suggestions and judgments for self-evaluation and exposition – though the artist appears within his own artwork with the appearance of power, we can still see within this carefully constructed context the fragility of the creator, his desire for affirmation and approval. But in *A History of Reception*, though Yan Xing sits behind a desk full of academic airs as he unfolds his narrative for the audience, this setting is actually more internalized; it is a dialogue between the artist and himself, and we as viewers are merely fortunate voyeurs and listeners. In this artwork, Yan Xing is playing a game of truth and falsehood. This fabricated artist is sometimes Yan Xing himself, and sometimes someone who never existed. It is within this double identity that "he" expresses "his" own views and the thoughts of the artist Yan Xing. The Yan Xing of *Realism* is introspective and complete, while the Yan Xing of *A History of Reception* unfolds truly and falsely, an apparent allusion to the existential essence of this animal that is the artist.

Su Wei

Translated by Jeff Crosby