

# 艺术界

2013  
十二月号  
DEC.

RMB¥50  
HK\$ 80  
NT\$ 300  
EURO € 8  
US\$ 11  
UK£ 6.6

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

# LEAP

## 复古

### THE GOOD OLD WAYS

21世纪水墨刍议

INK IN THE TWENTY-FIRST CENTURY: A HUMBLE DISQUISITION

尚扬/SHANG YANG 梁硕/LIANG SHUO

石青/SHI QING

leapleapleap.com

ISSN 1003-6865



9 771003 686102

## 鄢醒：近作 YAN XING: RECENT WORKS

北京麦勒画廊 GALERIE URS MEILE, BEIJING 2013.09.21~2013.11.03



《列宁在1918》  
展览现场，2013年  
*Lenin in 1918*,  
installation view, 2013  
Courtesy of the artist and  
Galerie Urs Meile, Beijing-  
Lucerne

“近作”是鄢醒迄今为止最大体量的个展，呈现了四个综合媒介的项目作品，《脏的艺术》、《列宁在1918》、《两部录像、三张照片、几件与之相关的杰作和美国艺术》和《女收藏家》，互为参照并成功制造了某种坚硬的品质感，不断地向进入展览的观众暗示着艺术家对空间的精确分割或设计，为矫饰的文学线索提供了有力的视觉结构。这一次，鄢醒从作品中消减“自己”的直接出演，退到舞台背后成为一个图像作家和资源支配者，与外界交谈的唯一途径只有作品的形式语言。当性隐喻、伪造事实和身份政治等敏感话题，被一丝不苟地装裱在优雅甚至刻板的艺术秩序内的时候，似乎一切都变得正确了。

作为阶段性的个展，“近作”所承载的内容和意义几乎都是可见的，理论框架无法替代观看的获得。四个项目涉及艺术、历史、政治和文学等范畴内的知

识，不设边界，因此表达的准确和严谨显得更为重要，每一个细节都可能对应着有迹可循的线索。《脏的艺术》源自爱德华·霍普的画作，九频循环播放的录像建立起一个与汉字“泻”相吻合的脚注，观众面对的是一组转译的图像景观；在《列宁在1918》中，鄢醒试图对现代主义时期艺术史进行提炼，通过重新排序、再造对象和假文献编造了一个事实情境，构建起一段不曾存在的隐晦轶闻；《两部录像、三张照片、几件与之相关的杰作和美国艺术》则由一组象征暴力与性、被俘与奴役的黑人黑白照片展开，这件作品其实是一次关于叙事层次的实验，也是艺术家对材料与观念、逻辑与表达的无数次尝试的结果；同时，还是他对“美国”——严格意义上的“当代艺术唯一母题”的模拟或质疑。

《女收藏家》是一个基于图像考察的系列项目

的开端。鄢醒自认为是研究段建宇绘画的专家之一，并觉得两人彼此在创作思路亦有着微妙的关联；他从段建宇的画作中抽取虚构的形象和故事，按图索骥实地探访城市化进程中的中国新农村，并用黑白色调在沿途写生，作为段建宇画作形象出处的“佐证”……这一真假莫辨、令人无从做出价值判断的行为，正对应于艺术生产与现实逻辑之间的辩证关系。

尽管在剧场之外，“近作”仍可视为一场层次丰富的表演——从开幕式安置的黑人保安到经得住反复推敲的材料和做工，叙事的重要性被分解在细节的阅读量里，观看的仪式感赋予现场以某种经典艺术的气息和重量。鄢醒的创作理念和工作方式所体现出的资源整合能力，在今天的当代艺术环境中是一个项目型艺术家所必须具备的素质，甚至可能直接决定其成长速度和发展空间。就此而言，艺术行业与社会其他行业之间在价值实现的方法论上并无分界，“价值”只在于视觉产出的接受度和有效时间。

张夕远

Yan Xing's new solo exhibition "Recent Works" is his most ambitious to date. It consists of four interrelated mixed-media projects: *Dirty Art*; *Lenin in 1918*; *Two videos, three photographs, several related masterpieces, and American art*; and *The Collectress*. Together these create a consistent atmosphere of quality, repeatedly reminding visitors of the artist's exquisite control over and design of space, which grants his proclivity for literary dissimulation a powerful visual structure. On this occasion, Yan has removed the direct performance of his own "self" from the works, retreating behind the scenes to assume the role of image creator and resource director, his only communicative channel with the outside world being the formal language of the works themselves. Yan works with sensitive materials: sexual metaphors, fabricated realities, and identity politics, meticulously arranging them into a graceful, even rigid aesthetic system in a way that appears logical and justified.

In line with the overall progression of Yan Xing's exhibitions, both the content and concepts contained within this exhibition are almost entirely visible, while theoretical framework does not replace visual experience. The four works draw on the intellectual spheres of art, history, politics and literature. As no clear distinctions between each are drawn, the precision and rigor with which they are expressed becomes all the more important; any detail may become a traceable clue. *Dirty Art* draws from Edward Hopper's iconic painting *Drug Store*, and is made up of nine looped videos which act

as a collective footnote to the Chinese character for diarrhoea, together forming a metaphorical landscape. In *Lenin in 1918*, Yan attempts a kind of distillation of the history of Modernism; through re-ordered, reconstructed objects and fabricated documents, he constructs an oblique and apocryphal art-historical anecdote. In *Two videos, three photographs, several related masterpieces, and American art*, the artist employs violent and sexual symbolism in a series of black-and-white photographs of black men, depicting themes of capture and enslavement. This work is an experiment in multi-layered narrative, and the result of the artist's countless attempts at combining material and concept, logic and expression. Simultaneously, it is a simulation of, or scoffing reprise of, the notion that America is "the only true point of discussion in contemporary art."

*The Collectress* presents the first results of a series on the investigation of images. Yan Xing believes himself something of an expert on the practice of the painter Duan Jianyu, and feels that the two share certain subtle qualities in their creative thinking. In this piece, Yan extracts fictional impressions and stories from Duan's paintings towards conducting a monochromatic inquiry into urbanization, producing sketches of his impressions from his travels to the New Chinese Countryside. These sketches are then put to use as "evidence" for the material he has abstracted from Duan's paintings... this equivocal activity, which seems to defy qualitative judgement, is intended as a response to the dialectical relationship that exists between art production and actual systems of logic.

Although it took place outside of the theater, Yan Xing's "Recent Works" can still be regarded as a rich, multi-layered performance. From the use of black male security guards at the exhibition's opening, to the overly deliberate use of material and labor, the role of narrative is broken down by the interpretive weight of detail, and a sense of ceremony lends the exhibition an aura of classicism. The ability to integrate diverse resources embodied in Yan's creative tenets and methods is a vital skill for any project-based practice today. An artist's possession of this ability can even directly determine his rate of growth and breadth of development. In this sense, there is no great disparity in the methods employed to realize "value," between the art industry and other industries—value being determined by how well the product is accepted, and for how long. **Zhang Xiyuan** (Translated by Dominik Salter Dvorak)