

## 日光亭项目 / 王拓：失忆事典

2016.10.27 - 2016.11.26

艺术家：王拓

策展人：李佳

日光亭的第五次开幕将带来青年艺术家王拓的个人项目“失忆事典”。这位出生于 1984 年的艺术家在多年生物学领域学习工作后转攻绘画，后又赴美继续研修，并以其多重叙事结构和兼具行为性（performative）元素的影像剧场被发掘认可。在此次艺术家同泰康空间的合作中，影像仍然扮演着展览中叙述核心的角色，其呈现被混入展览空间富含提示性的多重引用的错觉体系之中；而展览中的绘画及其提供的那些似曾相识的图像，则如同某位故友，亲切地进入观者视线的交集并袒露自己。由此，多种并行的对照关系在此一一浮现：作为故事本体的影像叙事与作为绘画史原型的图像叙事；作为时间性运动的影像之流与作为物质性存在的绘画语言；以及更重要的是，展览在表层上所制造的情绪情境，和其背后艺术家原动力意图的修辞隐喻，以及这中间充满挫折化的行为过程，更是构成了一种撕裂的互文关系。而贯穿王拓创作线索的正是这种复杂性。他的处理对象总是处于这种不断的叠加、滑动、错位和裂变的运动之中，并且同一切确定之词与物保持着暧昧的距离。就像展览的标题，“失忆事典”其实是一次刻意而不准确的转译，其真正的蓝本是一枚看似语焉不详的短语——来自美国学者 Henry A. Giroux 曾经提出的概念，亦是此次展览的英文标题“A little violence of organized forgetting”：有秩序的遗忘，及其轻微的暴行。

当我们身临现场，在展场中央无声地转动身体：这里宛如一个老式房间，墙壁在阴影中颜色深沉，柚木地板，繁花浮现但陈旧的地毯，被微光稍稍提示出内容的画——它们的底色同样深黯淋漓，狡黠地消失在墙壁的暗影中；而对面墙上的流光转影似乎暗示我们某种仪式正在进行：一个模糊时代的、喃喃着朦胧语句的女人，和一个将一顿家常饭菜的准备变成一场沉默冥想的女人……这些都让我们无法清楚地辨认房间的面目。这里面错综着似曾相识的陈年往事，而大量参照信息的安排及其制造的错觉和干扰，让观者笼罩进一种近乎不可辨别的暧昧阴影中，又似乎可以隐约牵出模糊的线索。但即便坚信那阴翳背后的形态，人类的感知却无法提供有效的确证。于是，这感觉便成为了类似盲人心象的存在，只得在作品共同流露出的踌躇而伤感的情绪中，以及一种静如止水的，安静而诗意的暴力之中寻求一丝慰藉。

那么，我们在这一团似曾相识又分辨不清的意象之中窥见了什么？承担叙事线索的影像作品拥有一个古语式的题目：《莫餍赋》（Meditation on Disappointing Reading），这是艺术家根据美国作家赛珍珠（Pearl S. Buck, 1892-1973）的一本被禁绝于大陆汉语世界的小说《梁太太的三个女儿》（Three Daughters of Madame Liang,

1969) 的故事而创作。书中描述的梁太太和女儿们在 1960 年代的中国所遭遇的悲剧，似乎是我们听父辈们讲述的那些熟悉而陌生的故事范本；而这本著作本身遭受的境遇，以及其引出的笼罩我们记忆的历史背景，更成为了一个鲜活的例子：一部佚失之书和一段黯晦消沉的往事。影片中，艺术家模拟和创造了两个女性形象：梁太太和她始终没能相见的小女儿，并将这两个人物放置在一个隐秘的修辞中。在影像支流里，我们看到一位已为耳顺之年的女人以仪式一般稳重而又虚无的姿态，完成着家祭的煮食；而另一个场景中，另一位旧时装扮的女人自言自语又好像朗读着，回忆着，勾勒出这本虚无之书的轮廓。但，当我们竖起耳朵企图听清这其中的起承转合，我们发现这些如诗的句子无法串联起任何一个“有意义”的场景。这究竟是一本什么样的书？究竟是一个什么样的时代？那里究竟有怎样的悲剧和创伤？所有的问题都被消解在了只言片语的叙事和仪式化的行为之中。影片最后，两个场景最终划归一处，但当这对母女终于被虚拟地安排于同一物理空间，她们却仍无法相见。艺术家以此隐喻当人们无法阅读或接近某些被有意尘封文献时的尴尬处境。时间有如一层过滤网，我们只能看到历史事典所留下的创伤，却永远无法知晓创伤的造成。这里，艺术家并没有建构一个对历史文献逼真而有效的全面回忆，因为它不能被阅读，也不能抚平我们先天就有的，遗传自前人的伤疤。

对比影像中的母女关系，绘画中则展现了双重的父子关系。在美术史语境中，我们不难发现，这四幅绘画是被拆解的列宾(Ilya Repin)的《伊凡雷帝杀子》(Ivan the Terrible And His Son Ivan, 1885) 和庞培奥·巴托尼(Pompeo Batoni)的《浪子回家》(The Return of The Prodigal Son, 1773)，相似的父与子的图像却有着截然相反的情感关系。而我们从艺术家本人的介绍中得知，这四幅绘画其实是由王拓和他受苏派绘画影响深刻的画家父亲首次共同完成的创作。古典式绘画的插图本质在此被合理地展开，将其所指引的故事转变成了可被再次阅读的对象。而当原始的图像被强行分解、变了样貌出现在观者面前，所产生的误差和误读，则正是艺术家所要操控和含混的图像背后的情绪式解读。就像《奠飨赋》中将日常的家庭生活细节变成了招魂的仪式，作为行动和改写主体的父子，通过“绘画”这个相通的仪式和彼此身份上的交集联结起作为绘画蓝本的两对父子。不断较劲又不断靠近和融合彼此，化解了父子间天然的张力，也模糊了历史与神话中的伤痕与治愈。

两个伸开臂膀的父亲和两个欠身而卧的儿子，与那对身处一室却无法相见的母女，构成了递进的情感关系：我们如何弥合历史的创伤，又如何抚平人与人的阻隔。此时站在房间中的人，我们好像听到了庭院里面的雨声，很久以前，有一位阿根廷的作家也曾逼真地描绘了这雨，这玫瑰的鲜红，这千万个蹑手蹑脚进入历史的幽灵，这被孕育和命名的千万种回忆，千万个博尔赫斯和他的摄影机，千万被撕掉的辞典一页。这是一场同虚空进行的游戏，艺术家要抢在神话的诞生之前，掷出手里的矛。在这场游戏中，每一次具体的卷入、每一次不安的追问、每一个抛向过去的线团、每一场随机开启的对话，都把我们在记忆的滩涂之上推得更远，更远……

## Light Pavilion Project / A Little Violence of Organized Forgetting

2016.10.27 - 2016.11.26

Artist(s): Wang Tuo

Curator(s): Li Jia

The fifth episode of "Light Pavilion Project" will be devoted to Wang Tuo's individual program titled "A Little Violence of Organized Forgetting". Born in 1984, this young artist, after studying biology for years, shifted to painting and went to study in the US. He is recognized for his video theatre that is based on multiple narrative structures and performative quality. In his collaboration with Taikang Space this time, video still plays a key narrative role, but their representation is incorporated into an implicative multi-layered system of illusion built in the exhibition space. The paintings at the exhibition, in the meanwhile, enter the optical intersection of the audience in an amiably way and share their secrets like old friends. Here various paralleled contrasts surface one after another, highlighting interrupted intertextuality. Such complexity runs through Wang's art. What is rendered in his works is always in movement, overlying, sliding, dislodging and fissioning, keeping distance from any definite words or items. As indicated by the title of this exhibition, "失忆事典" is actually a deliberate and inaccurate rendering whose source is "a little violence of organized forgetting", an ambiguous expression by Henry A. Giroux, an American scholar, hinting of organized forgetting and minor violence.

Turning around in the exhibition hall, we find ourselves in an old-styled room. The walls look dark in the shadow. A carpet decorated with flowers covers the teak floor. In the dim light the paintings are slightly legible. Their grounding, equally dark and intense, loses itself slyly in the shadow left by the wall. The projection on the opposite wall suggests that a rite is underway. A woman, showing no clue to the time period, is murmuring, while another is preparing a meal but seems to be meditating... No doubt it is hard to see clearly what the room is like. It is a mixture of things of the past, which seem familiar, but there is illusion and interference from the mass of information, its organization and production, to be specific. The audience therefore is trapped in an indistinguishable shade, but at the same time there is a clue that looms. Even if we are confident to recognize the outline in the shade, the human perception still fails to offer effective evidence. It therefore becomes something like

mental images in a blind man. What can we do is only to seek some comfort in the hesitant and sentimental atmosphere of quiet and poetic violence.

Then what can be identified in these familiar but indistinct images? The clue to the narrative has a rather archaic title: *Meditation on Disappointing Reading*, inspired by *Three Daughters of Madame Liang* (1969), a novel by the American writer Pearl S. Buck, which is not widely accepted in China. The book deals with the tragic life of Ms. Liang and her daughters in China in the 1960s, a model of the stories our elders used to talk about, both familiar and new. What's more, what the book itself experienced, as well as the historical background thereby involved, becomes a more vivid example as well. It is about a book that has almost entirely retreated from history and the gloomy past. In the video, the artists reproduced and created two female figures: Ms. Liang and her youngest daughter whom she has never met. The two characters are juxtaposed in a secret rhetorical context. In the minor part of the flow of the images, we saw a woman, in her 60s, preparing food for the home fete ceremony in a ritually grave and empty manner, whereas a woman, in old-style dress, was talking to herself, reading or trying to remember something that is to outline this book of void. When trying to make sense of their words, however, we find it impossible to string these poetic sentences into a "meaningful" scene. What kind of book is it on earth? What historical period does it belong to? What kind of tragedy and trauma it is? All the questions are mixed into the fragmented narrative and the ritualized movements. The video ends with the conflux of the two scenes --- though arranged virtually in the same physical space, they still could not meet. It is metaphoric of the awkwardness we run into when failing to read or approach some documents that are deliberately covered up. Time is like a filter screen, showing us only the trauma left by historical events without knowing the causes. Here the artists does not reconstruct a verisimilar and complete memory of a historical document, as it is cannot be read, and neither can it heal the scar we were born with and we inherited from our previous generations.

In contrast to the mother and daughter in the video, the paintings feature fathers and sons on a dual level. In a historical context of art, we can easily tell that the four paintings here take inspiration from "Ivan the Terrible and His Son Ivan" (1885) and "The Return of The Prodigal Son" (1773) by Ilya Repin and Pompeo Batoni respectively. Similar images, both of a father and a son, show opposite

emotional connection. The artist told us that these paintings were finished in collaboration with his father, who is a painter greatly influenced by the Russian style. The elements of classical paintings are reasonably unfolded, turning the story he referred to into something for repeated reading. When the original images are forced to disintegrate and meet the viewer with a completely new look, error and misunderstanding are inevitable, which cannot but become emotional interpretation that the artist wants to manipulate and confuse. In *Meditation on Disappointing Reading*, details in every day household life were converted to a rite that is intended to call back the spirit of the dead, and likewise, the father and the son here, act as subjects of conducting and adaptation, work together to paint through a rite of connection and the intersection of their identities. The rivalry and the fusion alleviate the natural tension between a father and a son, and at the same, blur the scar and healing in history and mythology.

The fathers, both with arms stretched, and the sons, both rising from the floor, and the mother and the daughter who were in the same room but could not meet, build progressive emotion. How can the trauma left by history be healed? How can the emotional gap between human beings be filled? Standing in this room, we hear it is raining in the courtyard. Long time ago, an Argentine writer also depicted the rain vividly. The scarlet peculiar to roses, the specters that sneaked into history, the memories that are bred and named, millions of Borges and his video cameras, millions of leaves torn form a dictionary... In this game with the void, the artist has to throw out the spear in his hand before the myth is born. Each time we get involved, each time we ask questions with uneasiness, each time a ball of yarn is thrown at our past, each time we casually start a conversation, we were pushed farther and farther on the beach of our memory.