
中
144

**黄然：
形体越渡之可能**

**RAN HUANG: THE
TRANSGRESSIVE POSSI-
BILITIES OF THE FIGURAL**

文 / TEXT: 杨北臣 / Yang Beichen 翻译 / TRANSLATION: 多多 / Dominik Salter Dvorak

从概念的探讨到造型的试验，
黄然对形体“越渡”之可能性的探索，
正走到一个未知与不可测的节点。

From the probing of concepts to experiments with the figure, Ran Huang's exploration of the "transgressive" possibilities of figural art has arrived at an unknown and unimaginable juncture.



《破坏性的欲望，镇定剂，遗失的清晰》，2012年
高清录像转蓝光 DVD，22分钟
Disruptive Desires, Tranquility, and the Loss of Lucidity, 2012
HD video transferred to Blu-ray, 22 min.

马奈的《处决马克西米利安》之所以伟大，在乔治·巴塔耶看来，恰恰在于其对于原稿——戈雅的《五月三日的屠杀》——“反动”的继承：对于“随遇性”（indifference，或可称之为冷漠）的关注与表达。“画死刑犯与画一条鱼或者一朵花如出一辙”。创造的激情抑或是浪漫的冲动在此被随遇性所取代，马奈并不试图如戈雅一般，将屠杀的血腥凌驾于场景的历史性之上，抑或相反，追求客观、确凿的事实描述，而是在佯装回应当时沙龙艺术陈腐要求的同时，利用貌似丰沛的古典形式掩盖其对于事件意义的抽空。历史理性在此折旧为某种日常逻辑，精确的死亡瞬间恰恰消解了死亡的可怕。这是艺术家与系统之间特殊的互动形式，一种违约的迎合，亦可视

为一种“越渡”（transgression）。

所以，当黄然提及他受到巴塔耶的影响时，我首先想到的并非是那些“主题”上明显的趋近与衔接，而是巴塔耶所强调的艺术批评应该成为某种“社会学”这一想法（“没有什么智力取向能比对于艺术作品的社会学分析更有益处了”）。越渡亦是一种“交往”，而且是系统的内与外、表层与里层之间高强度的交往，这种强度使得个体与其共同体之间形成祛魅的张力或者紧绷。对于必然会发生在艺术家与系统间的各种社会学官能症，黄然有自己清晰的认识，并尝试在作品中展现以及解决它们。当然，这种倾向应该与其在英国金史密斯学院受到的专业训练相关：一方面高强度的创作集训使得他可以自由的切换作为个体作者的实践制式，另一方面与体制的无限亲近也促使他对于自身与共同体交流的方式尤其敏感。虽然其较早与最近的艺术实践大异其趣，但这个主题似乎一直是黄然关注的潜在焦点之一。

在我们的对话中，黄然不断表示其对于既有艺术语境的不信任与警惕，且对

对于必然会发生在艺术家
与系统间的各种社会学官能症，
黄然有自己清晰的认识，
并尝试在作品中展现以及解决它们。

Ran Huang has arrived at his
own distinct understanding of
the many kinds of inevitable
sociological diseases which afflict
the relationship between artist and
system, and in his work attempts to
reveal and overcome them.



于某些“关键词”试图提出基于个人的理解，然而他也同时强调自己对于系统的接纳与开放。这种不断反身的思考，造成其作品带有某种特殊的、超越其年龄的“自觉性”与“职业性”，虽然往往具备戈雅式的欲望景观，但在在我看来，黄然作品的内核却是马奈式考究的冷感——当然，我们亦可以称其为一种“能动的冷感”。能动性来源于作品将自身的冷漠霸权化，成为某种潜伏的、“寂静的”——巴塔耶如此形容马奈的绘画——破坏性力量。比如在2009年的作品《下一轮才是真实的生活》中，他试图探讨“革命”这个如此喧嚣、时髦的概念，然而我们却只能看到被反复咀嚼、在三个人之间传递的口香糖。这种“寂静”的质地是如此坚硬，又如此准确，其颠覆性在于意义的锐利并非来自于对“过度”或者“盈余”状态的依傍，而是以某种“筒朴”直接破坏我们的日常性体验，探讨其背后各种可能的阴谋与潜台词——以至于我们将要透过多重缓冲（比如将要忘记对于他人唾液不洁的想象）才能抵达作者试图传达给我们的真实世界：被革命理想投射的美好明天如同边际效应内的商品，其只会不断被各种政治策略所解释与瓦解。

必须指出的是“寂静”是黄然作品的巨大陷阱，一种抵抗空乏、喧哗的艺术的策略，其内在汹涌的是对于世界的撕裂与再阐释的企图。在更早的《回场》中，摄影机镜头对准三对观众无法区分的双胞胎持续拍摄，打篮球的各种动作被赋予了“无交流的交流”的重大意象。但这两部录像作品依然停留在对抽象观念的纯粹操作层面。从这一点出发，纵观其截至目前的创作，我们似乎可以总结出其作品大致经历了某种从“寓言”向“画像”的转换。在较早的阶段，

寓言性质的录像作品给予观者巨大的解读压力与诱惑；然而不断增强的对于艺术功能与责任的质疑使其从这种语言性实践走向了某种对于经验性的追求。或者说，从录像这种元语言系统走向了电影这种不稳定却更加开放的非纯视觉系统。在其自述中，他将这种转向的理由归结为对电影再现的强大效应以及它可能带来的巨大文化能量的期待。从《假动作逼真》开始；黄然一方面持续贯彻他所钟爱的对于稳定性的破坏工作，另一方面这种破坏开始逐渐借助于如他所强调的画像的“现实状态”与“意义”间的落差而展开。电影，或者说“电影性”成为他实践的依归和立场，使得主题的展开与视觉上的奇观结合起来。

在《愉悦悲剧》中，黄然开始进行大规模的电影造型（figure）试验。录像艺术的语言特质使得介入它的造型都面临一种被符号化的危险境地。进而进入某种非自主的交流进程中；而电影的特长便在于释放造型的自主性，在一种“肤浅”的表象下激活画像原生的视觉力量。在这部色欲化与充塞死亡感的晦涩作品中，按照黄然自己的说法，他试图庆祝“恶”与死亡的复归。从配置的角度来看，无论是电影化的诸多元素（布光、置景、人物造型），抑或艺术光晕的层面——特别是作者强调的画面与文雅呼应——整个作品都关于欲望的重新部署与再秩序化。试图映射巴塔耶所言之“非生产性消费”的圣性事物。然而如果只能看到作品中奇诡的造型，那么又从何处谈起“越渡”以及破坏呢？在这里我们势必要引入利奥塔所创立的形体（figural）这一概念。在利奥塔看来，造型与欲望间存在着一种“激进的默契”，而这种默契促成了在越渡中（比如说梦的操作方式）造型含有的预设语义文本的失效，从而迎来形体的降世——在这种条件下，形体往往表现为对造型的叛乱与幻化。造型（figure）的问题是永远涉及一种可见的政体，一种“知”的维度，一种转化为语言性描述的可能；而形体不同于造型，它是一种无形的形象，一种“去造型”（defigure）的实现，它不可表象化或话语化，而是永远处于裂变与生成之中，从而能够将观者带入巴塔耶“非知”状态下激发出的“内在体验”境界，重新领悟被欲望所崭新诠释的世界。长鼻头、雌雄莫辨的身体、中世纪的刑求道具，以及堆叠的尸体，墙上的植物肖像，直至森林中鼠蹩的光线——这些莫可名状的异质性元素所形成的神秘，在镜头缓慢的推拉与跟随中发酵，将它们所联系的死亡、色情、暴力以及爱情等概念逐一吞没与消化，最终形成了某种新的关于形体的神话学。利奥塔说：“艺术需要造像，形体则带来了美”，从这一点出发，《愉悦悲剧》所试图实现的便是集结、融合各种不安定、不可解读的元素



左 (LEFT)
《假动作逼真》, 2009年
高清录像转蓝光 DVD, 6 分钟
Fake Action Truth, 2009
HD video transferred to Blu-ray
6 min.

右 (RIGHT)
《下一轮才是真实的生活》
2009年
高清录像转蓝光 DVD, 27 分 37 秒
The Next Round Is True Life
2009
HD video transferred to
Blu-ray, 27 min. 37 sec.

THE GREATNESS OF Edouard Manet's *The Execution of Maximilian*, according to Georges Bataille, lies exactly in its relationship to the original—Francisco Goya's *El Tres de Mayo 1808*—or its inheritance of resistance: the regard for and expression of indifference. "There is no essential difference between him painting the scene of an execution or painting a fish or a flower," Bataille said. By replacing the expression of passionate or romantic impulse with indifference, Manet was not attempting to imitate Goya by placing the bloodiness of the massacre above its historical scenario in pursuit of an objective, conclusive depiction of the event; rather, at the same time as feigning sincerity to meet the trite demands of the art salons, he assumed a majestic, classical appearance to conceal his actual apathy towards its significance. Historical rationale is here trumped by a kind of everyday logic, for at the precise moment of death, the terror of it is eliminated. This also applies to a particular form of interaction between artist and system, a deliberate pandering to the violation of laws, and can be regarded as a kind of "transgression."

When Ran Huang mentioned that he has been influenced by Bataille, the first thing that came to my mind was not the more obvious "thematic" convergences and combinations of his work, but rather, the idea that the critique Bataille so emphasized must have entered the

realm of sociology (as Bataille put it: "no sphere of knowledge can be more beneficial to art than sociological analysis"). Transgression is also a kind of exchange, furthermore it is an intense form of exchange between the internal and external agents of a system—the surface and its inner layer—and this intensity creates a disenchanting tension or deflation between individual and community. Ran Huang has arrived at his own distinct understanding of the many kinds of inevitable sociological diseases which afflict the relationship between artist and system, and in his work attempts to reveal and overcome them. This creative tendency naturally has something to do with the specialist training he received at Goldsmiths College, London. In one sense, the high-intensity training granted him the opportunity to shift the standard of his practice to that of an individual author; in another, limitless contact with a system made him especially sensitive to modes of exchange between the self and the community. And although his current practice differs greatly from his earlier creative tendencies, this theme has seemingly remained a latent focal point of Huang's work.

In discussion with LEAP, Ran Huang repeatedly expressed his mistrust and suspicion of existing art contexts, and attempted to put forward his own individual understanding of certain "keywords," though at the same time acknowledged his own membership of and flourishing within the art system. This persistently iconoclastic stance lends something special to his work, and betrays a self-awareness and professionalism well beyond his years. Although frequently invoking the longing atmospheres of Goya, the crux of Huang's work lies in a study of the "indifference" of Manet—something which could of course also be called a kind of "dynamic indifference." This dynamism stems from the turning of this indifference into a metaphor, into some kind of concealed, silent—this is how Bataille described Manet's paintings—destructive force. For example, in his 2009 piece *The Next Round is True Life*, Huang turned his eye towards the fashionable, clamorous concept of "revolution," though all that can



所可能形成的新美学；观者体验到的“美”并非来自造型的别致，而是其被颠覆后形体所散发出的不可外化为意义的、图像内在的美感。且黄然再次实现了“随意性”；各种材料皆被妥善的组织，复杂的概念以及隐藏的历史线索通过形体的交汇，聚合为可感的织体，过度象征、梦幻以及狂欢的可能被细心的剔除，各种力量被有节制的、平衡的分布在作品的肌理之中——甚至在最近的装置作品《意志的软弱，对社会的恐惧》中，从油与水之间不安全的对峙里面我们也能看到这种克制带来的紧张的魅力。

然而在最近的视频作品《破坏性的欲望，镇定剂，迷失的清新》中，黄然在上一部作品中对于形体的执着似乎没有得到进一步发展。虽然这一次他企图解决更重要的议题，但却在某种程度上被电影性自身的程式所束缚；对于各种元素更加纯熟的操控以及制作工艺上的精美，使得图像自身承载的力量被不时打断与重组，进而被缝合入“电影感”这一过于强大的美学气场之中。在访谈中，他依然强调自己提供着“不安全”的图像，然而通过观看影片，我的观感则是过于严密、精确的图像打磨导致了某种保罗·维尔诺所言及的“行家里手化”；或者说，对于造型的极致追求最终没有迎来形体的越渡，而是造成了图像最终的积压与“安全”。当然，作为一位年轻艺术家，黄然业已建立起的稳定、成熟的气质难能可贵，其职业性的坚韧，其对自身明确的判断与修正都使我们对他未来的创作充满期待；但同时我也希望变数与坎坷可以给他带来未知与不可测，以及对自身的潜力的持续开掘。

be seen is the repeated chewing of a single piece of gum, passed back and forth between three people for over 20 minutes. The “silent” quality of his work is both firm and precise, his subversive and acute eye for meaning does not depend on states of “excess” or “surplus,” but enacts a plain and direct attack on our everyday experience, probing into the many possible conspiracies and ambiguities which lie behind it—we must break through various buffers (such as the need to put out of our mind the “unclean saliva” of others in the video) before being able to arrive at the actual world this author is attempting to convey; like the “better tomorrow” projected by revolutionary idealism, or the marginal effect of commodity, it will constantly be diluted by various political strategies.

《愉悦悲剧》，2010年
高清录像转蓝光 DVD，14分46秒
Blithe Tragedy, 2010
HD video transferred to Blu-ray
14 min. 46 sec.



What must be pointed out is that this "silence" is actually the major booby-trap of Ran Huang's work. It is in fact an artistic strategy to resist shallowness and noise, whilst rising up from within it is a desire to expose and reinterpret the world. In *Turn Over* (2009), a camera persistently focuses on three sets of identical twins as they play basketball, their various movements forming a strong impression of the "communication of non-communication." Yet both these film works (*The Next Round is True Life* and *Turn Over*) still stop at the pure operation of abstract concepts. Starting with these videos and proceeding to a comprehensive study of his present work, we can perhaps conclude that his work roughly underwent a transformation from "fable" to "image." During an earlier stage, the more fable-like video works presented the audience with the great challenge and allure of decipherment, but a constantly intensifying interrogation of the capabilities and responsibilities of art has led him from this more linguistic practice towards a new, experientially-based pursuit. Or, it could be said, from the primary linguistic system of video to the unstable, more open and "impure" visual system of cinema. In his own

words, the reason for his change of direction is due to the powerful reconstructive abilities of cinema as well, as its potential to rise to the expectations of tremendous cultural energies. So, from *Fake Action Truth* onwards, Huang in one sense continued to implement his preferred focus on the destruction of stability, but in another, this destruction gradually began to draw on an increased attention towards disparities between the "facts" and "meanings" of images. Film, or "filmmess," has now become the foundation and essential stance of his practice, allowing the narrative unfolding and visual spectacle of his themes to combine.

In the piece *Blithe Tragedy*, Ran Huang began to conduct large-scale experiments with cinematic figures. The characteristics of the language of video art intervene in these figures, which almost enter a kind of semiotic danger zone, a non-autonomous process of exchange: the strength of cinema relies on the absolute autonomy of figures, on activating the primary visual power of images at a "superficial" level. This cryptic work, full of lust and death, according to Huang, is an attempt to celebrate the return of "evil" and death, which, if read according to Foucault's concept of the "dispositif," regardless of either the numerous cinematized elements (lighting, setting, and character figures) or its art "aura"—especially in view of both the artist's emphasis of image and his response to Goya—its renewed deployment and re-ordering of desire attempts to reflect Bataille's notion of "non-productive expenditure, and waste over production" as sacred. But in the end, if all we can find in this piece are its strange figures, then from which point can we begin to discuss "transgression" and destruction? At this point we would do well to turn to Jean-François Lyotard's concept of the "figural." According to Lyotard, there exists between figure and desire

虽然往往具备戈雅式的欲望景观。
但在我看来，黄然作品的内核却是马奈式
考究的冷感——当然，我们亦可以
称其为一种“能动的冷感”。

Although frequently invoking the longing
atmospheres of Goya, the crux of Huang's
work lies in a study of the "indifference" of
Manet—something which could of course also
be called a kind of "dynamic indifference."





《破坏性的欲望，
镇定剂，遗失的清晰》，2012年
高清录像转蓝光
DVD，22分钟
*Disruptive
Desires,
Tranquility,
and the Loss of
Lucidity*, 2012
HD video
transferred to Blu-
ray, 22 min.

a kind of "radical connivance," and in "transgression" this implicit willingness provokes (for example, in the ways in which dreams manifest) the failure of pre-assigned semantic and textual notions of figural, thereby welcoming the downfall of the figural—under these conditions, the figural is often expressed by a rebellion against and subsequent transformation of figures.

The issue of figures is forever bound to some kind of visible system (*régime*), a certain dimension of knowledge (*savoir*), the possibility of transformation into a linguistic description; but the figural is distinct from the figure, it is a formless impression, the realization of a disfigurement, unable to be articulated or uttered and forever existing in flux. It thereby aptly brings Bataille's idea of the "unknowing" (*non-savoir*) to the spectator, exciting the realm of "inner experience," and re-comprehending the world through the desire for novel interpretations. The elongated nose, androgynous bodies, medieval instruments of torture, piles of corpses, botanical drawings on the walls, even the condensed light in the forest—these indescribable and heterogeneous elements together become myths, and ferment in the slow push and pull of the camera. Concepts of death, erotica, violence and romance are gradually engulfed and disappear, finally forming into a new mythology of the figural.

According to Lyotard: "art needs figures, the figural brings beauty to them." That which *Blithe Tragedy* tries to bring about is actually an accumulation, an amalgam of different kinds of unstable, indecipherable elements, which pos-

sess the possibility to form new aesthetics; the spectator's experience of "beauty" doesn't come from the uniqueness of the figures, but from the un-externalizable meaning and sense of beauty which is released from the figural after its subversion. And, as for Ran Huang's repeated expression of "indifference," disparate materials are appropriately assembled; complex concepts and implicit historical clues, through the confluence of the figural and structure, are assembled into perceptible textures, whilst potentially extravagant symbols, fantasies, and merriments are carefully discarded, various powers are neutralized and distributed evenly across the flesh of the work. In a recent installation, titled *The Weakness of Will, and the Fear of Society*, this nervous charm, born of careful restraint, can also be perceived in the opposing and unstable co-existence of oil and water.

But in Ran Huang's recent video *Disruptive Desires, Tranquility and the Loss of Lucidity*, the attachment to the figural and structure initiated in the last work doesn't seem to have developed very far. Although on this occasion he attempts to resolve more pressing issues, he appears to have been hemmed in by the formulas of cinema itself: his increased proficiency at the manipulation of elements, and refinement of his craft, causes the power of the images themselves to occasionally rupture and recombine, then get stitched back together into something that complies with the often domineering aesthetic atmosphere of "cinema." Talking to LEAP, Huang repeatedly emphasized his production of "unsafe" images, yet watching this film, the overriding feeling is that the excessively tight and precise sheen of the images brings about the kind of "virtuosity" of which Paolo Virno speaks; or, it could also be said that the ultimate pursuit of figures in the end doesn't actually bring the transgressive to the figural, but instead ultimately brings about the images' neglect and sanitization. Naturally, as a young artist, it is remarkable that Huang has already begun to establish such stable, familiarizing traits. The tenacity of his professionalism and clear ability to make decisions and revisions can only fill one with hope for his future creations. But, at the same time, the hope must also be that fate and the vicissitudes of life can take him to places he would never have imagined, and ensure the continuing realization of his own potential. 🍷



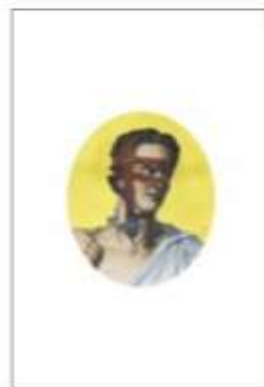
《意志的软弱，
对社会的恐惧》
2012年
亚克力水缸、油、
水泵、千斤顶
120 × 120 × 150
厘米
*The Weakness
of Will, and the
Fear of Society*
2012
Acrylic tank, oil,
electronic water
pump, floor jack
120 x 120 x 150 cm

终章
LAST
PAGE

《寻求中断和自我意识》
2012年，丝网版画，76.9 × 108.7厘米
*Searching For Discontinuity And The
Consciousness Of Self*
2012, silkscreen on paper, 76.9 x 108.7 cm



《对盲目疼痛的集体信仰》
2012年，丝网版画
76.9 × 108.7厘米
A Collection Belief in Blindfold Pain
2012, silkscreen on paper
76.9 x 108.7 cm



《教规的约束性同仍然活着的事物相冲突》
2012年，丝网版画
76.9 × 108.7厘米
*Constraint Of Salvation Conflicting
With What Is Still Alive*
2012, silkscreen on paper
76.9 x 108.7 cm

黄然 Ran Huang

这件作品是基于19世纪的医学类铜版画改编而成，讨论了美学质量上的“完美性”以及畸形概念间的共谋和相互迁移。最初的版画原型是科学家出于单纯的医学科研与教育目的，借用手工艺和艺术创作技巧对现实进行的机械化的模仿再现。作品的制作是一个口是心非的创作过程。通过与古典人物肖像的嫁接，对原作的二次拙劣模仿和改编。对于手工艺技术的痴迷追求和模仿让图象表象在非常肤浅的层面上乔装了一个很符合我们当代文化口味的完美性，但是图象的实质内容却勾勒了一个深远而残酷的人类科学历史。于此同时，作品标题扮演着同谋的角色，把讲述科学规范的图象内容转移为可疑的浪漫和表现。

这批版画在尝试验证某一个转折点，在那里我们自愿被安全化后的美学不安全感所捆绑。如同身处宗教狂热，我们选择的是某种美学实用主义而不是理解那与生俱来的缺陷和无解。

Adapted from nineteenth-century medical anatomy engravings, this piece addresses a transition between “quality” aesthetics of perfection and monstrosity. The originals were produced by medical scientists, who created a mechanical imitation of the physical form through a sort of transposition, intended purely to serve research and educational purposes. However, the invention of photography soon rendered this approach obsolete. Stripped of their functional, these technical illustrations have come to be recognised as artistic creations due to the exquisite drawing style and quality of printing employed.

The production of this piece is an exploration of duplicity, a quadratic imitation grafted into a classically styled portraiture. With a capricious tendency towards craftsmanship, the image con-

veys a desirable aesthetic that suits our contemporary tastes on a superficial level, while the content of the image speaks of the profound yet brutal history of medical science. Meanwhile, the title works on a literate complicity that shifts the scientific nature of the content of the image into a dubious sense of romanticism or expressionism.

There is an obscure juxtaposition here between the calming sensations created by the fine aesthetic, and the depiction of death conveyed in the content of the image. The print examines the point where we are voluntarily gelded by a secured experience of scientific insecurity. As with religious fervour, we choose to believe in some sort of aesthetic pragmatism rather than understand the inherent inadequacies and inextricability of the situation on our own.