

艺术界

2016
十月号
OCT.

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

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

LEAP



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INK THE VOID

总第166期 | leapleapleap.com

ISSN 1003-6865



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黄慧妍: 不要太努力让事情发生

Wong Wai Yin: Without Trying

SPRING WORKSHOP,
HONG KONG
2016.8.20—2016.10.16

黄慧妍的个展“不要太努力让事情发生”

平实地述说她对女性身份、母性及女子作为艺术家的态度，从容而幽默。直觉有时候是通达知识最纯粹的途径，但在知性逻辑思维抬头统领一切后，直觉则被忽略甚至贬抑，黄慧妍的作品除了对身份问题的探索，更重要的是她将直觉不加掩饰地呈现。

展览中的作品名多是陈述句，并且作为一种表态，如《不要抗拒闪电，即使看来要劈在你头上》；《有些事情透过祖母来完成，有些事情透过圣母来完成》点出生而为本的分与位置，女子无以逃离母系血脉与异性恋主宰下的规训。既然，构成眼前世界各庞大建制顽强稳固，个体唯一能做的除了看透自身的无奈——可能这就是在《清理十个痛恨的观念》中所表达的：一脚脚踩踏地宣泄，当艺术家痛快地把象征种族主义的香蕉踩扁，作品看来平白而幽默，实则沉重无奈。不少作品呈现了艺术家的直觉，有时直达人的终极问题，例如，黄在网络偶然搜索到戴防毒面罩的母亲推着酷似灵柩的婴儿车，在灯箱的另一面把她推着儿子合照作为对照，当发现母子二人只有一个能共同分享的身份“死者”之时，阴寒又睿智的感觉油然而生。

“母性”长久以来落入异性恋婚姻与家庭制度，以及资本主义分工秩序的讨论之中。女子先天具备生育能力，她们则被假设将会（及希望）成为母亲。我们能否摆脱丈夫与子女讨论母性？黄慧妍通过作品厘清该问题的其中一个方法是穿上22厘米的松糕鞋（《高你一厘米》），其夫关尚智身影不时在周围闪现。而最为荒诞的莫过于以灵性反应疗法去协助她的三位在艺术事业上自觉停滞的友人。录像中，三位香港著名男性年轻艺术家娓娓道出苦困，画面打了马赛克，声音又被处理，还被黄慧妍称为《全部都有病》。那是她向内的反问，还是向外的助人？如镜像般的关系，正是女子在家庭及友之间的自我界定。阿三



Wong Wai Yin's solo exhibition "Without Trying" is an unadorned depiction of her attitudes towards female identity, motherhood, and the woman as artist. Wang's work thrives in its candid presentation of intuition, at times the purest route to comprehension, but often neglected or even disparaged.

Most of the works' titles are declarative sentences, sometimes directly visualized, like in *Don't Resist the Lightning*. *Some Missions Belong to Grandmother*, and *Some to the Virgin Mary* indicates a role that woman are born into: the inescapable discipline of matriarchal bloodlines and compulsory heterosexuality. Because such institutions are entrenched in the world, the only action an individual can take, besides clearly seeing their own existence, may be that depicted in the work *Clearing Ten Thorns*. One foot after another tramples the ground as the artist flattens a banana serving as a symbol of racism. While the work appears blissful, it is infused with a profound helplessness. In many works, the artist appeals to intuition, sometimes even invoking the ultimate question of existence. For instance, she found an image on the internet of a mother wearing a gas mask pushing a coffin-like baby carriage.

In the same light box is another image depicting a woman and her son posing for a photo. The moment one realizes that the only identity these two mothers will share is that of "the deceased," there is a chilling yet profound swell of intuition.

Motherhood has long been bound to heterosexual marriage and the institution of family. In discussions of division of labor under capitalism, the woman's innate ability to bear children has led to assumptions that she will (and wants) to become a mother. Can motherhood be discussed apart from husbands and children? To clarify this problem Wong dons platform shoes (*A Centimeter Taller Than You*) while the figure of her husband, artist Kwan Sheung Chi, flashes occasionally nearby. In terms of bizarreness, nothing can surpass the spiritual response therapy that Wong administered to three male artist friends who discuss their troubles on video. Blurring the images into mosaics and distorting the voices, Wong Wai Yin titles the work, *Everyone's Sick*. Is it a response to her inner feelings or a move to assist those beyond herself? Like the relationship to a mirror image, it is the self-constriction of a woman among family and friends. **Chan Sai-lok** (Translated by Orion Martin)

《清理十个痛恨的观念》(截屏)，2015年
影像，1分33秒
Clearing Ten Thorns (video still), 2015
Video, 1 min 33 sec