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## LEAP

### 百年范儿

ONE HUNDRED YEARS OF REVOLUTION

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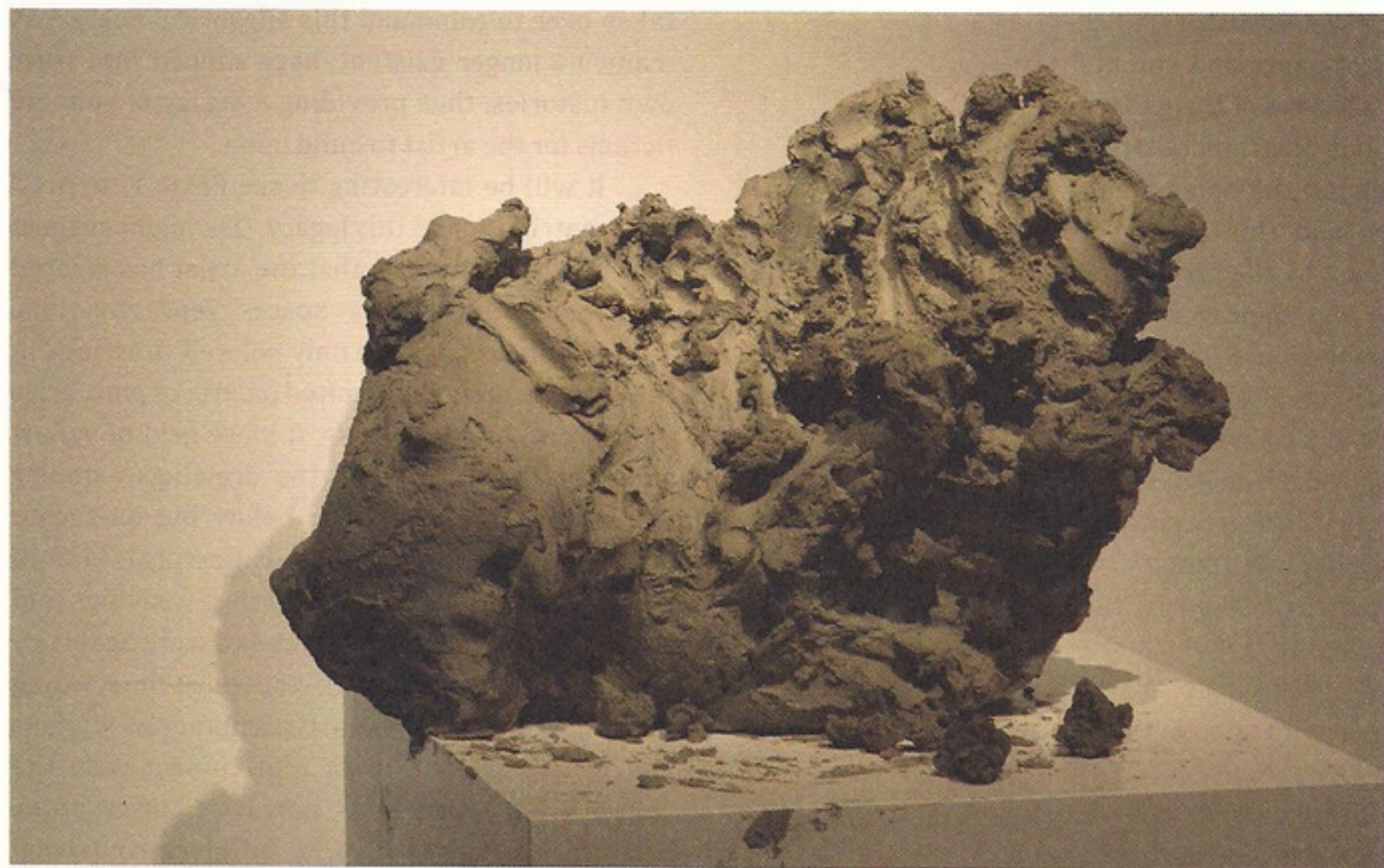
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王思顺：错误的身体  
WANG SISHUN: THE WRONG BODY

学雕塑出身的王思顺，近年来大多做着看似与雕塑无关的观念作品。他对现成品或日常材料的运用和转换有着达达式的戏谑，在物质属性、功用、价值与感官经验之间进行切换、重组。比如他在作品《不确定的资本》中，王思顺将一定面值的硬币熔铸成钢锭，将卖掉钢锭的钱兑成硬币再次熔铸成钢锭，如此循环往复，不断消解和重塑其身份和价值定义，形成一个实际的、彼此消耗的、虚无的意义关系。这种关系在一定程度上也适用于人的情感与思想状态，由此王思顺发展出另一些以个体认知与身体经验为核心的作品，而在艾可画廊的新个展“错误的身体”就是对他此类实践的一次主题性展示。

观众进入画廊看到的第一件作品是一个不成型的雕塑泥胚，它的瘫软与结实产生一种奇怪的矛盾对立。当王思顺用手在泥胎上反复揉搓、挤压，于他而言，这一行为并不是雕塑创作中一个必须的基础步骤，而是安全地释放艺术家不便公开的秘密的方式。他对泥塑的“私人写作”过程也是对自我记忆封存或擦除的过程，观众显然无法参与其中。然而在另一件作品里，王思顺却将创作动机直白地书写在一只红色折纸高跟鞋的左侧：他梦见小学同桌因拼凑被他剥成块儿的身體而迟到了。作为权力象征的高跟鞋不仅以脆弱的材料塑造出来，还莫名地成为一个恐怖梦境的载体。身体的魅力不只是爱与激情，还伴有冷酷、破坏与毁灭。除了这些可资解读的象征和隐喻，它也提供了纯粹的视觉诱惑力。身体的政治意义在道德、真理、消费、生产等领域被不断搅拌，身体经验则总处于一种

神秘的、近在咫尺却又难以触及的境地。

一块约二十克重的黄金被王思顺用牙咬出一个人形，静静地躺在玻璃展柜里。法国作家于斯曼曾形容喝苦艾酒的感觉就像吮吸金属纽扣似的。这其中的微妙之处在于制造轻微的幻觉。而将金子咬出人形的举动似乎也像调配一方致幻剂，为冷金属赋予体温，为象征财富与权力的黄金增添宗教色彩。同时，材料对象的用途也已发生变化，它从其功能性中解放出来，成为一个纤弱的舞台道具。这或许是现实主义的失败，它暗示了某种暴力与残缺的在场。这也体现在一尊手捧被敲掉的头颅的人体石雕中，它同样来源于艺术家的梦。

王思顺的这些作品以其对梦境、幻觉的解读显现出超现实主义的影子，另一方面，它们的出现又是自觉的，是通过理性与控制来进行选择和塑造的结果，因此我们很难将它们视为艺术家即时的、瞬间的经验结晶。其间，对冒险的渴望和对情感的压制并行发生，人性隐忍的残暴呼之欲出。王思顺对于身体的实验服务于“认识你自己”这一经典哲学诉求，也遵从于质疑主体的目标。展览最后是一张挂在小房间里的街景照片，与窗外的实景几乎一样。它探索了镜像结构，以及超越时空概念的可能性。其中的玄机在于一个在展览期间被刻意安排站在街边的男人。他在照片中形似路人，却在现实里成为一尊沉默的活体雕塑，是一个特定时空位置的参照，只能远远观望。由此看来，个体的、私人的世界不过是一个荒诞的、抽象的存在而已，所谓身体的谬误大抵如此。 吴蔚

## 《错误的身体之一》

2011年  
雕塑（稀泥）  
46 × 27 × 32 cm

## “The Wrong Body” No. 1

2011  
Mud  
46 × 27 × 32 cm

visual temptation. Its political significance is continually jumbled in with morality, truth, consumerism, and production; yet its experiences remain always in a mysterious state, within reach yet untouchable.

The French novelist Joris-Karl Huysmans once described the aftertaste of absinthe as similar to slowly sucking on a metal button—a sensation owing perhaps to the hallucinogenic nature of the drink. Chewing a piece of gold into the shape of a human, Wang also seems to mix a hallucinogenic cocktail. Into cold metal, he infused body heat; into a symbol of wealth and power, shades of religion. At the same time, the object's use has been transformed, liberated from its previous function to act as but a tender stage prop. This alteration is perhaps a failure of realism, hinting at a presence both violent and deficient—embodied also in the stone sculpture of a body holding its own severed head in its hands (also from a dream).

These interpretations of dream and hallucination bear shadows of Surrealism. Yet their appearance is also conscious, the result of decisions made through reason and control, and we are hard-pressed to see them as the spontaneous, short-lived fruits of the artist's experiences. At the same time, we sense a yearning for danger and the suppression of emotions: mankind's hidden, brutal side itching to make its presence known. Wang Sishun's experiments use the human body as a basis of exploration. The results are at once questioning and in service of the philosophical tenet "know thyself." Toward the end of the exhibition we enter a small room where the photograph of a street scene hangs on the wall. Through a nearby window we see a view that is virtually identical to the photograph. The captured image mirrors the reality outside in an exploration of the possibility of transcending time. Taking a closer look, we see that a man stands at the exact same spot in the street as his doppelgänger in the photograph. In the image he is just a passerby, but in reality he is a silent, living sculpture, a reference point back to a specific time and space, observable only from afar. So then what belongs to the body—its private world—is nothing but an absurd, abstract presence. The so-called error of the body is more or less the same.

**Azure Wu** (Translated by JiaJing Liu)

A sculptor by training, Wang Sishun has in recent years been creating conceptual art seemingly unrelated to sculpture. In these works, Wang takes a playful, Dadaist approach to transforming readymade products and everyday materials, dismantling their physical properties, function, and value to restructure our sensory experiences of once-familiar objects. For *Uncertain Capital*, Wang melted down metal coins into an ingot, which he then sold, converting the profit into coins of equivalent value; these he melted down again, sold, and so on and so forth. This process broke down the coins' identity as defined by monetary value. Instead, we learned to see the relationship between capital and value as practical, mutually depleting, and ultimately arbitrary—and by extension, how this relationship can be applied to human emotion and thought. Departing from here, Wang has created works based on individual knowledge and bodily experience—a practice revealed in his new solo exhibition at Aike-Dellarco.

Entering the gallery, the first work a visitor sees is an unshaped pile of clay. Its limpness and sturdiness make for a contradictory opposition. For Wang Sishun, repeatedly kneading and molding the clay is not a necessary step in the sculptural process: It is a means through which the artist can safely express his untold secrets, analogous to the process by which one censors or erases memory; the audience obviously cannot partake. In another work, however, Wang writes out his creative impetus frankly on a red, origami high-heeled shoe: a dream in which his elementary school friend was tardy because he was piecing together his body, which Wang had chopped into pieces. The allure of the body goes beyond love or sex to include destruction and extermination. Apart from metaphors and symbols open to interpretation, the body also provides pure,

《错误的身体之五》

2011年

行为

上海莫干山路

"The Wrong Body"

No. 5

2011

Performance

Moganshan Road,

Shanghai