

你是谁“镜子”？

管郁达

大概是 1966 年 9 月的一个下午吧，住在纽约曼哈顿东四十多街一个旧厂房四楼的安迪·沃霍尔（Andy Warhol），在他那间被包裹成银色的、“没有时间感的抽象感受”的工作室里接受了《骑士》（Cavalier）杂志两位记者的访谈。下面是一段有趣的对话：

“骑士：沃霍尔先生，你在做这些画的时候扮演什么角色？

沃霍尔：我仅是选择主题，那些我不用改变太多的东西。

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骑士：顺便提一下，你有一个很棒的镜子。他看起来很自恋。

沃霍尔：真的吗？在哪里？我不记得。

骑士：门后面。它让你在上厕所的时候从两面看到你自己。但是让我们回到艺术。你所有画的东西都是再造，而不是诠释——从最平常的东西而来，布里洛盒子、美元钞票、纸板火柴盒包装。有一些东西被看作艺术，是因为它们被摆在画廊里而不是在超市里。当你画这些东西的时候，在你心里你有确定的观众吗？

沃霍尔：没有。

骑士：那你的感觉是什么呢？你希望任何人对它有反应？或者你画只是为了满足你自己。

沃霍尔：那让我有事可做。

骑士：相对什么而言？无事可做？

沃霍尔：是。”（见《安迪·沃霍尔的内在》）

在这段谈话中，安迪·沃霍尔将他的工作视为一种帮助其度过或打发无聊时光的方式。也许安迪·沃霍尔是有点自谦了。但是，剥开艺术史上笼罩在这位传奇性人物头上的种种光环和他自己对自己的“恶搞”，我还是相信安迪·沃霍尔这次说的是真话。艺术其实只是度过时间和抵抗虚无的一种方式。

袁荣、张勇、李小兵、童雁汝南和王东春五位艺术家的作品，均以人物为题，很像是芸芸众生的“面相”或“镜子”，其中既有艺术家对自我的观看，也有自我对“他者”的侧目。在他们的作品中，人并非一个原子式的抽象存在，而是有

血有肉的具体的实存。比如，王东春的《战士》就将历史中已经远逝的英雄主义情怀个人化，使之转换为当下个体的一种体验，从而使历史的叙述更接近于诗性的真实；而李小兵的雕塑作品《毛泽东》、《马克思》则从岩石等自然地貌中受到启发，将神性的乌托邦符号消融于具体的物质形态之中，积木式的造型语言与精神的崇高感获得了有机的统一；童雁汝南的《兄弟》系列，抽出包装在人表皮的社会属性，将人还原为具体的、本能的生命个体，他笔下的肖像人物不论性格如何，无一不具有鲜活的灵魂和欲望，个体中包含着整体；袁荣的《饭和肉》系列，朴素稚拙、简约天真，体现了艺术家对简朴生活理想与田园牧歌的眷念，其中流露出的那种“田园将芜，胡不归！”的叹喂和伤感，代表了许多人挥之不去的精神还乡的情愫；而张勇的雕塑《空降》以一种类似黑色幽默的手法，反讽了现代机器文明的种种乖张和霸权，像是艺术家面对哈哈镜中变形的自我发出的解嘲与笑声。

回到文章的开头，我想到了艺术的意义问题，艺术家对形形色色的人的“面相”的描绘，其实也只是无情时间的一种“变相”，佛法所谓“一切有为法，如梦幻泡影”说的也是这个意思。我对五位艺术家的作品所做的解读，也许与他们所要表达的意义完全不同，这点并不重要。重要的是，每位艺术家在自己的时间之镜中看到了什么？发现了什么？“不为无聊之事，何以遣有涯之生？”中国古人的智慧与安迪·沃霍尔的“绘画让我有事可做”论相通。这样，绘画这样的事情就不是可有可无的小事了，对艺术家而言，它就是生命本身。我在五位艺术家的作品中看到的那些，也许是我自己在镜子中幻影。艺术家在追问自我生命存在的意义时，无疑也都持有这样一面“镜子”，关键在于：你是谁的“镜子”？你看到了什么？否则，艺术将会变得乏味，与生命这种自然现象无关。袁荣、张勇、李小兵、童雁汝南和王东春五位艺术家的作品，都是这个无意义时代的一面“镜子”：它既表达了艺术家对生命的焦虑和担忧，也泄漏了一个大变动时代特有的精神贫乏。

Whose “Mirror” You Are

Guan Yuda

It is probably a september afternoon in 1966, Andy Warhol who lives the forth floor of an old building on the more than forty street in east Manhattan in New York, in his studio wrapped in silver, with “an abstract sense without time sense”, is interviewed by two reporters from <Cavalier> magazine. The following is an amusing dialogue:

“Cavalier: Mr. Warhol, what role do you play when you draw these paintings?

Warhol: I only chose the subject, those things which I don't need to change a lot.

Cavalier: By the way, you have a wonderful mirror. He looks like quite self-love.

Warhol: Really? Where? I don't remember.

Cavalier: Behind of the door. It makes you look yourself from two sides when you are in the washroom. But let us go back to art. Everything you paint is recreating, not interpreting — from the most usual things, like the Brillo-Box, US dollars notes, cardboard matchbox packing. Somethings are regarded as art, because they are put in a gallery not in a supermarket. When you draw these things, do you have any certain audience in your mind?

Warhol: No.

Cavalier: Then what do you feel? Do you wish everyone will respond to it? Or you just satisfy yourself.

Warhol: That let I have something to do.

Cavalier: Relative what terms? What's nothing to do?

Warhol: Yes.”

In the conversation, Andy Warhol takes his work as a way to help himself spend idle time. Perhaps he is a bit self-modest. However, uncovering those glories shadowed on this legendary character in artistic history and his "practical joke" on himself, I believe that Andy Worhol tells the truth this time. Art actually is only a way to spend time and against vanity.

The works of five artists, Yuan Rong, Zhang Yong, Li Xiaobin, Tong Yanrunan and Wang Dongchun, all of them choose people as the title of their paintings, like a lot of "appearances" or "mirrors", this includes both artists' observation of themselves and sidelong glance to "others" by themselves. In their work, a person is not an abstract atom existence, but a specific entity with blood and flesh. For example, In "Soldiers", Wang Dongchun personalizes the far-away heroism in the history, and converts it into a current individual experience, this makes the narration of the history more closer to the truth of poetry; And Li Xiaobin's sculptures of the "Mao tse-tung", "Marx" enlightened from the rock of the natural topography, melting the holy Eutopia symbol into the concrete substance form, make the building blocks language and spiritual loftiness obtaining an organic combination: Tong Yanrunan's "brother" series, uncover the social property packaged on the surface of people, revert people to a concrete and instinctive individual life, no matter how the figure's character is in his portrait, none of them has a vivid soul and desire, the individual includes overall; Yuan Rong's "the Rice and Meat" series, plain, innocent, represents artist's attachment to simple and plain life ideal and Arcadian life, the signs and romantics of the "fields will be deserted, why not return!" exposed in them, on behalf of many people's lingering spirit to return; And Zhang Yong's sculpture "the Airborne", with a kind of black humor, satirizes the peevish and hegemony modern machinery civilization, like artists' self-mockery and laughter when facing and looking into a distorting mirror.

Back to the beginning of the article, I think about the problem of significance of art, artists' description to kinds of people's "appearance", it is only a cruel time in "disguise", the slogan "All for the law, is only foam and dream" also means this point. My interpretation to the five artists' work, perhaps is completely different with the meaning what they want to express, it doesn't matter any more. The important thing is what does each artist see in his own time mirror? What do they find out? "not for boring, then for how to spend their remaining lifetime?" Ancient Chinese wisdom is interlinked with Andy Warhol's "painting make me have something to do" theory.

Therefore, painting isn't an indispensable incident any more, to the artists, it is the artist's life itself.

What I see in the five artist's work, perhaps it is my own illusion in the mirror. When the artist asking about the meaning of life, also hold with such a "mirror", the key is: Whose "mirror" you are? What do you see? Otherwise, art will become dull, with no relatives with life the natural phenomena. Mr. Yuan Rong, Zhang yong, Li Xiaobin, Tong yanrunan and Wang Dongchun these five artist's work is a "mirror" of this meaningless age: it is not only expresses the artist's worries and fears of life, but also shows the spiritual poverty in this big changing times.