

艺术界

2016
3 / 4月
MAR/APR

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

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

LEAP

大使命

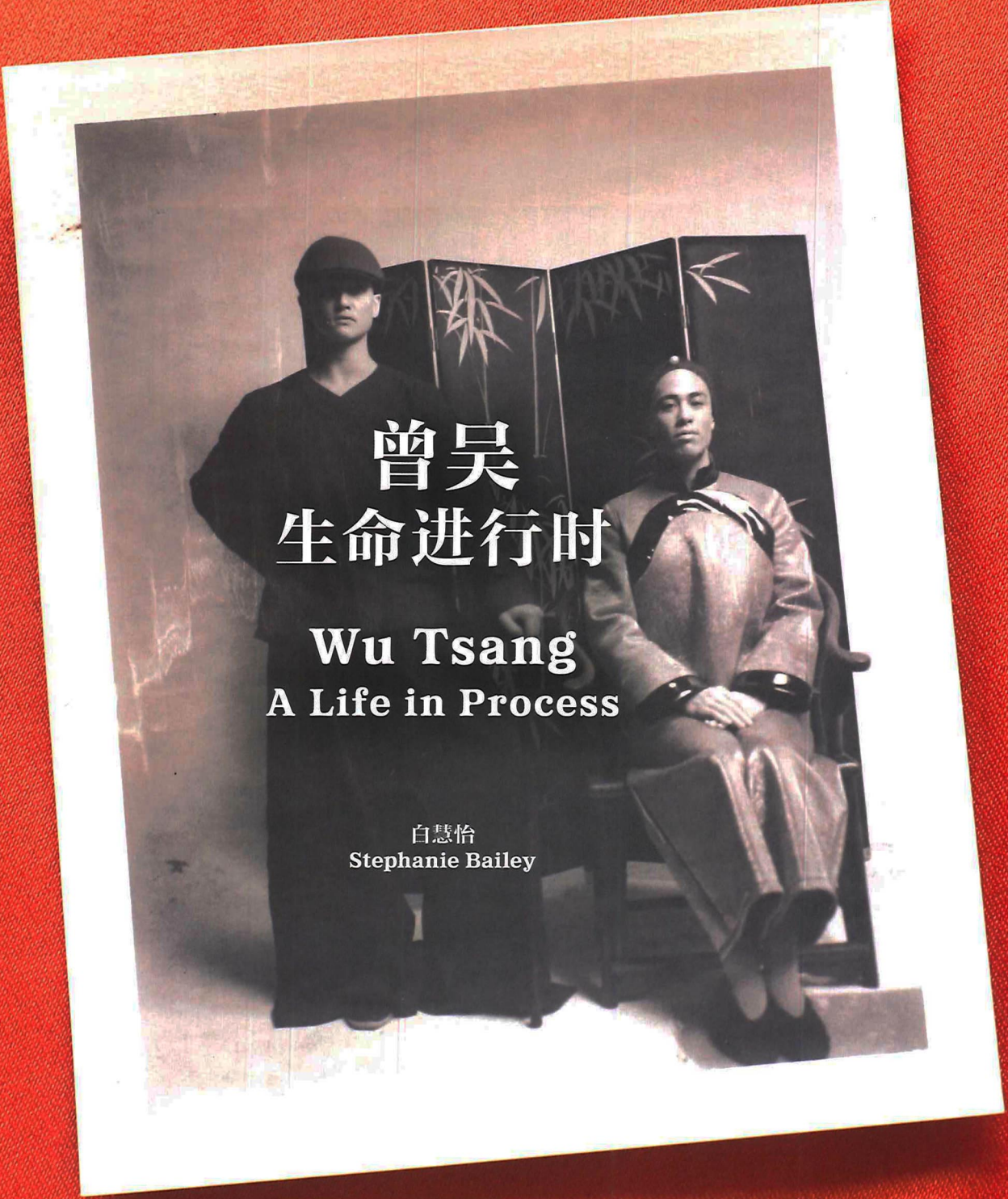
ACTUALLY
EXISTING
REALISMS

关小/GUAN XIAO
曾昊/WU TSANG

总第163期 | leapleap.com
ISSN 1003-6865



9 771003 686102



曾吴
生命进行时

Wu Tsang
A Life in Process

白慧怡
Stephanie Bailey

电影人、艺术家、行动主义者和活动组织者曾吴形容自己是个“多多面体”¹——她用这个说法来解释自己充满混杂与矛盾的特殊定位。曾吴在生活中始终秉承着这种对待身份的态度，并坚决拒绝被标准化的字眼归类。她1982年出生于美国的马萨诸塞州，父亲是华人（他的家人在解放战争时期逃离了重庆），母亲是瑞典裔美国人，这使她很快便意识到自己文化背景的独特。毕竟，在80年代的新英格兰地区，欧亚混血并不常见。于是，她的身份成了“棕种人”。不过曾吴说，这无关乎她的肤色，而和她被边缘化的处境有关。²换言之，一个“他者”无论换上何种称谓都仍是一个“他者”。

与这种混杂性并行的是一种与日俱增的性别流动意识（曾吴是跨性别人士）。这种越发强烈的异类感促使曾吴在2005年抱着寻找自身文化根源的希望来到中国。这是一次有决定性意义的旅行。然而在中国，她面对的是一个痛苦的现实：即便在这里，她也没有任何归属感。她回忆道，在那个关键的时刻，“无处为家的状态变成了你的存在感。”³经历了祖先故土上感到的失落感之后，曾吴带着开放的心态搬到了洛杉矶。正是在这里，在洛杉矶市中心一家为当地LGBTQ群体开设的酒吧“银盘”，她找到了归属感。曾吴开始和双人电音组合Nguzunguzu以及DJ Total Freedom一起，在银盘组织名为“狂野无际”的系列派对。活动从2008年持续到2010年。期间她还在酒吧旁边与人合办了一间免费的诊所“Imprenta”（在西班牙语中有按压和出版之意）。这间诊所处理各种类型的事务，既帮人填写和递交移民文件，也提供免费的艾滋病检测。

以银盘为缩影，“狂野无际”演变成了《狂野无际》——2012年的一部纪录片，也是曾吴的第一部长片。影片探究了“在种族、阶级、民族、地域以及教育背景方面感到差别”的一个群体“为了找到恰当的标签、身份、描述符号而做的挣扎”⁴，以此向一个充满矛盾冲突但又很私人的空间致敬。《狂野无际》描绘了一个创造性与冲突既相互抵触也秘密联结的场所，“两个群体在艺术家每周组织一次的派对上融汇、冲撞。”⁵两者的界线在片中很分明：曾吴不以“酷儿”形容酒吧的常客们，她说他们组织的派对吸引到的是酒吧常客以外的圈子。她提到，酒吧的常客们比“狂野无际”的群体早来了“大概45年”。⁶

那段经历绝非是乌托邦式的。随着“狂野无际”派对的人气越来越旺，曾吴和她的合作者们开始怀疑，他们把这处安全地带暴露给更大的公众是否连累了它——这一指责不仅来自他人，也来自于她自己。这不过是又一个沉痛的教训。“尽管作为行动主义者、艺术家和酷儿，我有批判教育的背景和良好的意图，而且我对酒吧姐妹们面对的诸多挣扎都有同感，”她说，“但银盘让我学会了认清自己在理解他人方面的局限。”⁷

这些矛盾冲突作为作品注入了形式：“我试图从极为个人的视角去讲故事，因为，毋庸置疑，这部电影充满了复杂的再现问题。”⁸不过，曾吴那时已同这些矛盾对抗了很长时间。她在2009年做过一场表演（实际上就是在银盘），演出内容是自闭症活动家阿曼达·巴格斯所撰写、并在2007年通过YouTube表演过的一段独白——《我的语言》。曾吴的表演再现了巴格斯的呼吁，后者在倡导一个同等接纳各种不同存在方式的世界——在这个世界里，真正的多样性是一种政治上的目标，而非威胁。

这并不是天真的政治。在《狂野无际》中，曾吴想要“挑战那种认为‘安全空间’是千篇一律的桃花源之类的通俗论调”。同时，她也在反思代替或代表另一个人或一整个群体发声意味着什么。⁹在为2012年惠特尼双年展画册撰写的文章中，曾吴总结了她在电影制作过程中得到的经验：关系是个难题，把人们

1 曾吴和凯茜·里夫金2012年在SXSW的对话

2 凌明，《曾吴：隐形的界限》，《Art AsiaPacific》杂志，第88期，84-88页

3 见1

4 曾吴和安德鲁·波拉蒂尼在Vdrome的对话

5 埃里克·A·史丹利、曾吴、克里斯·巴尔加斯，《酷儿经济：在动荡时代创作跨性别/女性主义电影》，2013年5月

6 见4

7 见4

8 见5

9 见4

“喜悦生命中的一天”展览现场
伊莎贝拉·波特罗兹画廊，柏林
2014年

View of “A Day in the Life of Bliss,”
Galerie Isabella Bortolozzi, Berlin
2014

Courtesy Galerie Isabella
Bortolozzi and the artist
PHOTO: Nick Ash

《对联/对练》(剧照)

2016年
电影装置
30分钟

Duilian (production still)
2016
Film installation
30 min

Courtesy Spring Workshop,
Galerie Isabella Bortolozzi, and
the artist



10
作者与曾吴在2016年3月的对话。后
文摘引全部出自此对话

11
见5

聚到一起可能是一个既痛苦又艰难的费时费力的过程。她说，如果想要这样的安全空间发挥效力，“它们必须是充满风险和争议的，甚至是危险的。简言之：这样的空间必须是一个联盟。”当然，在21世纪，组成一个联盟（更别说是维持它了）是我们今天面临的最困难也最紧迫的挑战之一。想到科技的发展就更是如此，它同时滋长了孤立感、异类感以及群体意识。曾吴近期的一件作品《喜悦生命中的一天》是一个沉浸式的电影装置，同时也是一部进行中的电影长片的方案和预告。故事设置在不久的将来，人类被一个“全景社交媒体平台”控制。影片跟随年轻的表演者“喜悦”在一个美丽新世界中游荡。喜悦的扮演者，艺术家Boychild，也在拍摄过程中成为了影片的重要合作者。

或许，喜悦的角色中蕴含着些许自传元素。曾吴2015年在香港春天工坊驻留期间，Boychild一直伴随着她。曾吴的新作取材自她2005年的旅行，当时她造访了绍兴的一间由民居改造的博物馆。新作名为《对联/对练》，这部短片于2016年3月在春天工坊首映。影片探索了19世纪的革命诗人秋瑾与她的“书法家朋友”及情人、人称万柳夫人的吴芝瑛之间的关系。曾吴数年前给自己改的名字就是取自吴芝瑛之名。

曾吴把《对联/对练》称作“两人之间一场具有变革意义的爱情故事”，因为已婚携子的秋瑾在遇到吴芝瑛之后，彻底地改变了。“这段关系在她内心点燃了一次新生命。”¹⁰当秋瑾成为一名革命者，一个关键的深层主题便打开了：“一个人对某个个体的爱与一个人对某项事业、运动以及国家的爱之间的张力。”曾吴对如何表现这个爱情故事立场坚定：“我认为‘女同性恋’这个词太局限，人们对它的使用非常复杂。在亚洲，特别是中国大陆和香港，LGBT群体的语言被认为是西方化的，尤其是考虑到人们还有其他各种各样的性倾向，在默许但心照不宣的状态下以或明或暗的形式表达出来。”曾吴更关注这样一个挑战：如何“通过顺其自然的方式”在语言表达范围之外展现这段历史上的关系。

因此，每一双观看《对联/对练》的眼睛都印证了曾吴一开始选择制作电影而非视觉艺术的初衷。作品能否被看到一直是她优先考虑的问题，而电影不仅使大量发行成为可能，它在表现更为复杂的事物时也不受限于充满问题的语言结构。曾吴把电影制作看成一种组织形式：“这不仅是因为这么多人出于拍摄和合的目的聚集到了一起，也因为你在片场创造了一个场面调度，记录的是一个活生生的群体。”对曾吴来说，“群体”惟有通过“再现”才存在——一个“可以移动的世界、对话、空间”，它“在不同时代被不同观众接受时，有着催生其他群体的潜能。”¹¹

在曾吴看来，她目前的工作一半是电影，一半是装置，她把后者视为一种沉浸式的体验电影的方式。她对两个领域同等重视，对此她最近解释道：“电影给我的视觉艺术带来了叙事，而我的视觉艺术又使我能够以一种电影不容许的角度——比如复杂性和不明确性，或更缓慢的、冥想式的观看方式——来思索事物。”即便在此，曾吴也没有维持一种既不在这儿也不在那儿的状态，也没有待在中间地带，而是处于一种不断的调节当中。这当然和曾吴的实践方式有关：为了避免——或者说挑战——她是谁的问题，以及与之相关的、我们是谁的问题，她将这个问题转化成了一种持续的进程。（翻译：潘丽）

《对联/对练》(剧照)
2016年

Duilian (production still)
2016

Courtesy Spring Workshop,
Galerie Isabella Bortolozzi, and
the artist
PHOTO: Ringo Tang



《不幸传奇演碧血》

2016年
武术剑、LED灯绳、钢材、电线、
铁丝
尺寸可变

You Sad Legend
2016

Wushu swords, LED rope light,
steel, cables, wire
Dimensions variable

Courtesy Galerie Isabella
Bortolozzi and the artist
PHOTO: Michael C. W. Chiu

UNITAS CINTA SEL

BAHAY

SAMAHAN NG NAGMAMAHAL







1
Wu Tsang and Cathy Rifkin in
conversation with BYOD at SXSW,
2012.

2
Ming Lin, "Wu Tsang: Invisible
Boundaries," *ArtAsiaPacific*, May/
June 2014, pp. 84–88.

3
See 1.

4
A conversation between Wu Tsang
and Andrew Berardini for *Vdrome*.

5
Eric A. Stanley, Wu Tsang, Chris
Vargas, "Queer love economies:
Making trans/feminist film in
precarious times," *Women &
Performance: a journal of feminist
theory*, May 2013, online.

6
See 4.

Filmmaker, artist, activist and organizer Wu Tsang describes herself as "multi-multi"¹—a description she deploys in order to explain a position predicated on hybridity and contradiction. This approach to identity, and the refusal to be categorized in normative terms, has been somewhat of a constant in Tsang's life. Born in Massachusetts, USA, in 1982 to a Chinese father (whose family fled Chongqing during the communist revolution) and a Swedish-American mother, she quickly became conscious of her unique cultural background—Eurasians were not all that common in New England back in the 1980s, after all. As a result, she began to (problematically to some) identify as "brown," though Tsang has stated that this has nothing to do with the color of her skin but more to do with the condition of being marginalized.² In other words, an other by any other name would still be an other.

This hybridity was coupled with a burgeoning sense of gender fluidity (Tsang identifies as trans), which added to a sense of alienation that led to a fateful 2005 trip to China during which Tsang hoped to discover her cultural roots. Upon her arrival, however, she was faced with a devastating reality: even in China, she did not belong—a formative moment in which, as she recalls, "displacement becomes your sense of being."³ After that trip, Tsang moved to Los Angeles with an openness that came out of the loss she experienced in her ancestral homeland. It was here she found a sense of place in *The Silver Platter*, a bar in downtown LA for the city's LGBTQ community. She began organizing a night at the bar called *Wildness* with Nguzunguzu and DJ Total Freedom, which lasted from 2008 to 2010, and co-founded a free legal clinic next to the bar called *Imprenta*, which dealt with various concerns, from support for completing and filing immigration papers to free HIV testing.

Taking *The Silver Platter* as a microcosm, *Wildness* became *Wildness*—a 2012 feature-length documentary film (the artist's first) that pays homage to a conflicted yet personal space by exploring "the struggle to find adequate labels / identities / descriptors" within a community where "differences were felt along lines of race, class, ethnicity, locality, [and] educational background."⁴ *Wildness* is a portrait of a site in which creativity and conflict collide and collude, where "two communities meld and implode at a ... weekly party, thrown by the artists."⁵ Divisions in the documentary were made evident: Tsang did not describe the regular clientele as "queer," pointing out that the parties they organized attracted a different scene to the bar's regulars, who pre-dated the *Wildness* crowd, as she once noted, "by about 45 years."⁶

The experience was far from utopian. As the *Wildness* parties became more popular, Tsang and her collaborators began to wonder if they had compromised this safe space by exposing it to a wider public—an accusation that has been levelled at the artist not only by others, but also by herself. It was but another hard lesson. "The Silver Platter taught me about recognizing the limits of my own understanding of others," she has said, "despite my well-intentioned critical education as an activist, artist, and queer person who identified with a lot of the struggles that my sisters at the bar faced."⁷

These contradictions fed the form: "I tried to tell the story from a deeply personal perspective, because, needless to say, this film is riddled with complicated representational issues," Tsang once mentioned.⁸ But Tsang had, by then, long engaged with such contradictions, filming in 2009 (at *The Silver Platter*, in fact), a performance of a monologue written and performed by autism activist Amanda Baggs in the 2007 YouTube video *In My Language*. In the work, Tsang takes on Baggs's call for a world in which different ways of being are accepted equally—in which true diversity is a political goal, and not a threat.

This is not a naïve politics. In *Wildness*, for instance, she wanted "to challenge the popular notion that 'safe spaces' are utopic and homogenous" while considering what it might mean to speak for, or represent, another person, or an entire community.⁹ In an essay she wrote for the Whitney Biennial catalogue in 2012, she sums up the lesson she learned in making the film: that relation is difficult, and coming together can be a painful and difficult process that takes time and work. If such safe spaces are to function, she says, "they must be risky and contested, even dangerous. In a word: coalitional." Of course, in the twenty-first century, forming a coalition—let alone maintaining one—is perhaps one of the hardest and most urgent challenges we face today. This is particularly true if you consider the march of technology, which has appeared to nurture in equal measure an increasing sense of isolation, alienation, and community. Fittingly, one of Wu's more recent works, *A Day in the Life of Bliss*, presents an immersive film installation that acts as a proposal and a teaser for a developing feature film. The story is set in the near future, when humans are controlled by a "panoptical social media platform." It follows the life of Bliss,

P106

《对联/对练》
2016年
电影装置
28分10秒

Duilian
2016
Film installation
28 min 10 sec

Courtesy Spring Workshop
and the artist
PHOTO: MC

a young performer navigating a brave, new world, played by performance artist boychild, who has become something of a firm collaborator.

Perhaps there is an element of autobiography embedded in Bliss's character. Indeed, during her 2015 residencies at Spring Workshop in Hong Kong, boychild was a constant companion as Tsang developed her latest work based on her 2005 journey to China, which included a trip to a house-turned-museum in Shaoxing: a short film called *Duilian*, which premiered in March 2016 at Spring Workshop. The film explores the relationship between nineteenth-century revolutionary poet Qiu Jin (1875–1907) and her “calligrapher friend” and lover, Wu Zhiying (1867–1936), otherwise known as Madame Wu, after whom Tsang took her name when she changed it years ago.

Tsang calls *Duilian* “a transformative love story between two people,” since Qiu Jin, married with kids, was completely changed after meeting Madame Wu. “The relationship sparked a new life inside of her.”¹⁰ When Qiu Jin became a revolutionary, a crucial, underlying theme opened up: “a tension between one’s love for an individual versus one’s love for a cause, or a movement, or nation.” Tsang takes a firm stance on how the love story is framed: “I think ‘lesbian’ is such a limited word whose use becomes very complicated... in the context of Asia and specifically China or Hong Kong, where LGBT language can be considered very westernized, especially when there are all these other ways that people experience their sexuality, which can be expressed or codified in ways that are permissible but unspoken.” What was more interesting for Tsang was the challenge of representing this historical relationship outside of language “by letting it just be.”

With each gaze that views *Duilian*, a chain reaction occurs that speaks to the original reasons as to why Tsang chose cinema over visual arts in the first place. Accessibility was always her priority, and cinema allows for both mass distribution, and the representation of greater complexities without the problematic crux of language. Tsang views filmmaking as a mode of organizing—“not only because you bring so many people together for production and collaboration, but because you create a *mise-en-scène* in the film that documents a living community.” For Wu, “community” only exists “through representation”—a “transportable world / dialogue / space” with “the potential to generate other communities, as it becomes absorbed by different audiences over time.”¹¹

According to her estimation, Tsang now works half in film and half in installation, which she views as an immersive way of experiencing film. Valuing both disciplines equally, she recently explained: “Film brings a lot of narrative into my visual art, but my visual art enables me to think things through in a way that cinema doesn’t allow for, such as complexity and ambiguity, or ways of looking that are much slower or more contemplative.” Even here, Tsang does not maintain a position that is neither one nor another, nor in between, but in a state of constant mediation. This relates to how Tsang has made a practice out of evading—or challenging—the question of who she is, and, by association, who we are, by turning the question into a process.



7
See 4.

8
See 5.

9
See 4.

10
In conversation with the author, March 2016. All subsequent quotes taken from this discussion.

11
See 5.

《一篇权利宣言的形状》
(录像截屏)

2008年
高清影像, 彩色、有声
5分15秒

The Shape of a Right Statement
(video still)

2008
HD video, color, sound
5 min 15 sec

Courtesy Galerie Isabella Bortolozzi,
Clifton Benevento, and the artist