

何翔宇：信仰错误  
HE XIANGYU: CROSSED BELIEFS

东京SCAI澡堂画廊 SCAI THE BATHHOUSE, TOKOY 2013.10.04~2013.11.09



《智慧塔（一个漂亮的姑娘）》，2013年，牙齿、金、铜、竹签，8.25 × 2.1 × 2.1厘米  
*Wisdom Tower (A Pretty Girl)*, 2013, Tooth, gold, copper, bamboo stick, 8.25 x 2.1 x 2.1 cm  
PHOTO: Keizo Kioku  
Courtesy of the artist and SCAI The Bathhouse, Tokyo

“信仰错误”是何翔宇在日本的首次个展，也是“SCAI澡堂”这家资深的日本画廊首次为来自中国的艺术家举办个展，展览共展出了他的六件作品，除了最新的《智慧塔（一个漂亮的姑娘）》之外，其他的五件作品，有的是依据旧作的变体新作，如《I’m sorry》、《伞》、《我的梦想》等，有的则是未曾受到“瞩目”的旧作——《快捷酒店的男女》与《我的梦》，所展出作品的时间跨度从2011年至2013年。从中我们不难看出，

当艺术家在初入一个彼此陌生的艺术系统时，个展所通常带有的介绍性倾向。或许正因如此，这也在“逼迫”何翔宇首次以主题性的展览策略应对一场未知的交换——而之前他的个展大多与自己作品（计划）同名，比如为人熟知的“可乐计划”、《椅子上的人》，也曾直接使用自己的姓名为个展命名。

只是，展题所指涉的到底是什么呢？对于刚刚在2011年经历过福島核电站事故的当地人而言，“信仰

错误”令人很容易联想到在核事故之后个体与社会的心理变化——许多人开始从个体悉心维系的安全感中惊醒，反思他们之前所相信的国家（政府）以及国际盟友对民众做出的承诺。然而，展题是否有这样具体的针对性却是无法求证的，换句话说，当代艺术所具有的开放性也在制造某种语焉不详的讳莫如深——但个体因极端事件激发出的不安全感，作为一种普遍的日常情绪，的确可以视作展题表述的起点。

展览现场被有意识地隔成前后两个空间，《快捷酒店的男女》、《I’m sorry》与《伞》分别占据前厅左中右三个位置，而三件作品的主题都涉及到了主体与他者，生长的欲望与潜在的恐惧，以及私人性与公开性等等这些共存的矛盾，比如《伞》中，被延长的伞尖，令原有的保护性蜕变为一种侵略性，但由扩张获得的安全感，也面临着被反噬的可能。而《I’m sorry》与《快捷酒店的男女》，无论是前者的那扇樱花色的门，还是后者被“镜头”闯破的正在酒店幽会的两位女性，“门”所引申出的双向性，对应的是个体在“空间”切换时的希望、焦虑以及对自我的确认。

与前厅相比，后室展出的三件作品在整体上转向对终极问题的表述，熠熠生辉的金塔（《智慧塔》），盖在艺术家本人塑像身上的刺眼红布（《我的梦想》），无论联想到何种“信仰”，都无法剥离世俗性的一面——《我的梦》五屏影像中夜晚飞扬的灰尘，如果隐喻的是孤独且渺小的生命个体，那么“信仰”对于我们而言，到底是一种救赎之道，还是一种自我幻觉化的意识形态？作为一位年轻艺术家的个展，“信仰错误”并没有对此展开更深入与复杂的论述，它只是反复提示主体性的悖论，就像《智慧塔》中间所安装的智齿，即便是无用的“存在感”也会是一种疼痛。

孙冬冬

“Crossed Beliefs” is He Xiangyu’s first solo exhibition in Japan, and the first by a Chinese artist at the esteemed SCAI The Bathhouse gallery. The six works on show date from 2011 to 2013. Apart from *Wisdom Tower (A Pretty Girl)*, which is new, the other five are either new versions of old works (*I’m Sorry*, *Umbrella*, *My Fantasy*) or old works that have not received much attention before (*Man and Woman in the Express Hotel* and *My Dream*). As is often the case when an artist enters an unfamiliar market, the solo show serves as an introduction to his work. Perhaps because of this unfamiliarity with his work, He Xiangyu has been forced for the first time to use a thematic approach to his exhibition—up until now his solo exhibitions have mostly been named after the titles of his works or projects (like the famous *Coca Cola Project* or *Man on the Chair*), or

have just been titled “He Xiangyu.”

But what does the title of this exhibition mean? To a people who have just experienced the Fukushima nuclear incident of 2011, “Crossed Beliefs” could refer to psychological changes to individual citizens and in society as a whole in the wake of Fukushima, which rocked many people’s sense of security and forced them to rethink their belief in the promises made by their own government and its allies. There is no evidence that the exhibition has this specific goal. To put it another way, contemporary art is progressive because it does not express such ideas directly. But a crisis can create a sense of personal insecurity that does not go away—and this could really be seen as a theme of the exhibition.

The exhibition space has been deliberately divided into two. In the first are *Man and Woman in the Express Hotel*, *I’m Sorry*, and *Umbrella*. Themes include the contradictions between: the self and the Other; growing desire and suppressed fear; and the private and the public. For example, the tip of the umbrella has been lengthened, turning a defensive feature of the original object into a weapon. Although the longer tip gives a feeling of extra security, it also implies insecurity. In *I’m Sorry*, with its petal pink door, and *Man and Woman in the Express Hotel*, where the lesbian couple’s liaison has been disrupted by the camera lens, the door faces both ways, corresponding to the hopes, fears and affirmation of the individual self as it cuts through space.

In contrast, the three works in the second gallery space all deal with the big questions. Be it a glittering golden pagoda (*Wisdom Tower*) or a striking red cloth draped over a cast of the artist’s own body (*My Fantasy*), whatever associations there are with faith, they cannot strip away the mundane. If the dust floating in the darkness of the five-channel video *My Dream* signifies the loneliness and minuteness of individual life, then is “faith” really a road to redemption, or a state of self-delusion? As a solo exhibition of a young artist, “Crossed Beliefs” does not open up any deeper or more complex debate on this point, it just repeatedly reminds us of the paradox of subjectivity—like the wisdom teeth in *Wisdom Pagoda*, even a pointless consciousness can be a kind of pain. **Sun Dongdong** (Translated by Vanessa Nolan)