

## 关于荣荣和映里摄影艺术的“复眼”方式

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早在1992年荣荣就从福建“北漂”到京城从事摄影艺术创作；映里是日本人，来北京定居前在东京是摄影艺术家兼摄影记者。那时，他与她的艺术创作基本上是以自身的成长经验和所在的生活处境中寻求创作的构想和媒介依据，更多的是一种从本土的、地域的当代文化出发，或者是将母文化的资源予以利用。也就是说，他\她的艺术创作，他们的经验，仍然是在他们生活的地方、在他们的具体行为中展开。因此，他\她的各自创作风格仍然与具体的地域与处境相关联。而随着文化全球化的到临，尤其是中国社会转型的深化，使不同国家、民族以及地域文化圈之间的交往变得频繁与顺畅；文化游牧式的栖居与行旅，以及“在路上”对波希米亚精神的追寻，亦成为艺术家的一种生存、创作的主要方式之一。2000年，荣荣在东京办个展，偶遇映里，从此结缘。于是映里从东京移居北京，开始了他们共同的生活与创作。这种生存空间的位移、流动和生活结合，构成了他俩在非本土的文化环境中的创作方式，并与所在地发生某种关系的作品产生。这既保持了一定的对外在或之间空间的向往，同时又延续了本土文化和以往作品的品格。所以，我们说这种创作已经不能简单地评价说他们的作品是从地域的传统或现实的文化资源中派生出来的某种创作风格与样式，而是文化全球化的一种再现形式，也是他们生存空间位移后的不同民族文化、个人审美碰撞、磨合的结果。当然，他们并不生活在流动的漂泊空间当中，空间变异所构成的创作合力与品质，或许就建立在位移与流动的生存、情感心理，乃至家庭日常的多重空间和多重视域之中。

荣荣于2000年前的作品，充满着苦涩、挣扎与艰辛。他在东村的摄影记录，其实是他真实生存的写照；废墟系列作品则是他生存境遇在内心折射的凄美向往。而映里的带有腥血气息的作品与行为，显示了她文雅、恬静容颜背后的动荡分裂与绚烂的热情。而从2000年伊始，他们结合后的艺术上共同创作，使各自以往的创作风格发生了变异。如果说荣荣和映里在以往的创作中或注重生存境遇的影响，或强化内心的体验，那么合作之后以“第三只眼睛”的观看方式所形成的镜像，则充满了一种彼此相遇的方式，即他们是将一系列自我的身体镶嵌到有着地域象征的自然环境中而给予呈现的。如：《在中国长城系列》、《在中国嘉峪关系列》、《在日本富士山系列》、《在奥地利系列》等等。作为摄影艺术家的他们，并不是炫耀自我的身体或自我满足的表征，而是对二人共同情感与生命的结合，是自我向他者、向广袤自然敞开的尝试，也是自己向对方敞开的真诚和坦率。这些作品看起来随心所欲，无拘无束，却贯注了他俩对于自然、对彼此发现的激情与浪漫，而这种发现往往是代表着艺术家在每一阶段作品创作时的情感依存与牵挂。而他们的《我们在这·北京系列》作品是我在2003年策划东京画廊开幕展——“北京浮世绘”时创作的，也是第一个根据798艺术区现场所创作的系列作品。在这组作品里，一切的经验都有一个对于自己身外世界的真实感觉，这种感觉里有一种对于差异的承认和理解，似乎没有了以往那种面对艰辛

处境时的焦虑或悲愤情绪。文化的多样性和差异性不是一种痛苦的来源，而是一种了解和认知的前提，一种新的对话前提。这种新的创作意识使得他们能够超越对于彼此的“俯视”和“仰视”的心态，而进入一个“平视”的新阶段——在相互尊重的基础上，无意为之的水到渠成的形成过程。对于他俩来说，这“异”和“同”都打开了新的空间，他们用“复眼”的镜头拍摄出了他们的彼此，他们与自然、与栖居地景观的一次次相遇。一方面，合作的方式使这些作品有着浪漫的外表，但画面的情境和叙事本身的语境对这种浪漫性又进行了颠覆，从而解构了他们以往各自的记忆、梦境和想象，并以唯美浪漫的语言方式，反映了他们在一起的目光所及和自然与现实的另一侧面。他们的这种相遇、这些牵联的景致，让我们发现这个世界多样性的诗意和美丽。另一方面，他们又把我们拉回到曾经的现实居住地。在《六里屯系列》中，他们通过自身的躯体而把“个人”在当下社会中的命运与城市化进程中的拆与建，做了强化的诠释与直接的呈现，也是对自己所赖以安身立命境遇的某种绝望的诉求。被扭曲，而又不同程度地反扭曲，这正是他们自由栖居的向往与被迁徙被摆弄矛盾冲突的视觉显影。将私人空间与社会现实空间进行并置，将他们曲卷的躯体给予重叠，意味着真实与虚构成分的组合，也构成了这一系列摄影作品的复调——它基于现实的荒诞，同时又有所超越。这是纪实性拍摄相对应的社会学的书写，这种艺术的转换与提升象征了他们复勘现实与记忆的方式，它使艺术上升到主体，而使社会现象退居到注脚的位置。因此，他们合作的摄影语言所表达的意义不仅在于用一种新的视觉观念和手段表现这一现实，还在于为他们自己的生存空间记录了他们的精神和情感的历史。

身体和艺术具有一种不解之缘，而摄影艺术总是一个有关光线、色彩、质感的视觉逻辑，一个超概念的普遍存在的表现，一个通过表现身体而传达不可言说感受的影像话语。解读荣荣和映里合作的摄影艺术，他们的自我身体是始终贯穿于他们复眼式创作的主要媒介之一。艺术家将身体作为创作的题材早已有之，那是自我的一种直接而集中的表现。不同时代的变迁和对身体的认同、诉求，甚至意识形态都会有意想不到地自动显现。《荣荣&映里2005年系列》中，他们的身体与他们的精神是一种“之间”关系。身体空间是精神居住的空间，思想所支配的身体，对思想而言并非只是对象中的一个，也并不仅仅依附于单一的自我，而是依据他们双重的身体、重瞳的镜位来考量和拍摄，即把精神统一于二人身体的自然法则中。因为身体既是能见的又是所见的，所以，身体在看的时候能自视，在触摸的时候能自触，是自为的“能见”与“感知”。躯体领会自身，又构成了自身并把自身转换为他们依存的关系，这也许就是他们共同躯体与复眼的多视角观看和表现的特征。从而使“社会化的身体”这个概念，在现代的社会系统中成为政治与文化活动的领域之一。而身体好像提供了唯一坚实的、在现代世界中唯一可以依赖的自我认同的基础。在一个把生命意义建立在年轻、性感的身体之上的时代，身体的外在显现于是就成为自我与自由向往的隐喻。同是身体的象征，在《无题2008系列》里，他们“凝视”的是一个生命的诞生和延续的过程，或着说是在寻找一种孕育生命形象化的过程——像是在宇宙里的星球。这种凝视、

抽帧、定格、放大，成为作为艺术家的他们凝视世界宇宙的象征，以及自我生命的延续与升华。恰如《从六里屯到三影堂系列》里的他们一家子，从二人到三个儿子的相继诞生，还有“三影堂”的创建、经营——一个家庭血缘谱系的生成一样。

最近听说他们在草场地的家、他们的三影堂艺术中心又将面临着被拆迁——宿命般的遭遇。也许只有荣荣和映里可以强烈地感受到，静止的镜头只能记录瞬间的过程，人们只能透过其作品看到了凝固的时空和视觉的形象，而事实却远不是这样简单，那些令人心颤的现实仍在继续发生着。我们永远不能体会摄影艺术家所能达到的极限，这令人深感不安。因为你会突然发现，现实生活的深度和广度远在我们预料之外，艺术想象的力量变成了共同生命中可能的承受之重。

## **On the Compound Eye in Rong Rong & inri's Photography Feng Boyi**

In 1992, Rong Rong moved to Beijing to become a professional photographer. inri is Japanese and she, before moving to Beijing, was an artist and photographic journalist in Tokyo. At that time, their individual works were essentially seeking a creative basis for conception and media in their experiences of growing up and in their current living situations. More often, their works came from the contemporary culture of a region or their own countries, or they used the natural resources of their mother culture. In addition, their individual artistic creations and their experiences still develop from the places in which they live and their specific acts. Therefore, their individual creative styles are related to a specific region and situation. With the arrival of cultural globalization, and especially with the deepening of China's social transformation, the interaction between the cultures of different countries, races, and regions has become frequent and effortless. A nomadic culture of living and traveling and the search for the Bohemian spirit in these travels has become one of the main ways that artists live and create. In 2000, Rong Rong had a solo exhibition in Tokyo; there he met inri, and they have been together ever since. inri moved from Tokyo to Beijing and they started to live and work together. This blending of life with the displacement and flow of living space makes up their creative method outside of their native cultural environments and allows them to produce works that have a relationship with their location at the time. Though this creative method has preserved a certain longing for external or in-between space, it also maintains the native cultural quality that is present in previous works. As a result, this creation cannot be simply evaluated by saying that their works have a certain creative style and form derived from regional tradition or actual cultural resources. Rather, these works are a reenactment of cultural globalization and they are the result of different ethnic cultures, individual aesthetic collisions, and the artists adapting to each other after the displacement of their living space. Of course, they do not live in transient space; the joint effort and characteristics formed by spatial variation is perhaps founded on a displaced and mobile existence and series of emotions, and even the multiple spaces and visions of an ordinary household.

Rong Rong's works before 2000 were full of bitterness, struggle, and hardships. His photography from the East Village is a record, a portrait of his true existence. His *Ruins* series is chillingly beautiful longing, the internal reflection of his living circumstance. inri's raw works and performance display the turbulent divisions and splendid passion behind her refined and calm countenance. From 2000, the art they created together caused changes in each of their previous creative styles. If Rong Rong and inri's past creations strengthened internal experience and were influenced by concerns with living conditions, then, after they started to collaborate, the mirror image formed by the viewing mode of the "third eye" was full of encounters with each other. This gave form to their series including mosaics of their bodies and natural environments with regional symbols, such as *In the Great Wall, China Series*, *In Jiayuguan, China Series*, *In Mount Fuji, Japan Series*, and *In Austria Series*. For these photographers, their works are not made to show off their bodies nor are they symbols of self-satisfaction, but rather, the works are the combination of the lives and emotions of two people; they are the self's attempt to open itself to the Other and to the fullness of nature. These works are also the revelation of the self to the other sincerely and candidly. These works appear spontaneous and unrestrained, yet they concentrate on the passion and romance of nature and discovering each other. This discovery often represents artists' emotional dependence and worry at every stage in the creation of a work. Their *We are Here-Beijing Series* was created in 2003; at the time I was curating Beijing Tokyo Art Project's opening exhibition, *Beijing Afloat*. This series was the first series of works created on the site of the 798 Art District. In this series, all experience has a true sense of the world outside the self. This sense acknowledges and understands difference, as if previous anxiety or feelings of grief and anger in the face of hardships had never existed. Cultural diversity and difference is not a source of pain, but rather it is a precondition for understanding, thought, and new dialogue. This new creative consciousness allowed them to transcend looking up to or down on each other and enter a new stage of looking straight at one another. This unintentional and successful formative process was founded on this mutual respect. For them, this difference and similarity opened new space. They used the lens, a "compound eye," to photograph each other and each of their encounters with nature and their lived landscape. Their collaborative method gives their works a romantic exterior, but the circumstances of the work and the context of narration itself overturns this romanticism, thus deconstructing their individual memories, dreams, and imaginations. This uniquely beautiful romantic language reflects their combined vision and another side of nature and reality. These encounters of theirs, this joint scenery, cause us to discover the beauty and poetry of this world's diversity; they pull us back to a previous and true residence. In *Liulitun Series*, they use their own bodies to strengthen the clear interpretation and direct appearance of the demolition and building as fate in the present society and in the process of urbanization. The series is also to a despairing appeal for the settled situation on which they depended. Being distorted, and to different extents being anti-distorted, is the visual result of the conflicts of being moved and manipulated and their longing for free living. In juxtaposing private space and the space of social reality, their curved bodies overlap, implying the unification of reality and fantasy, which forms the repeated tone of this series of photographic works. The series is based in the absurdity of reality, but it also somewhat transcends this absurdity. This is documentary photography's answer to sociological writing, this artistic transformation and promotion symbolizes their re-exploration of reality and memory. It causes art to become primary, but it also causes social phenomena to be reduced to footnotes. Therefore, the meaning of their collaborative photographic language lies in the use of a new visual conception and method to represent a reality and the recording the spiritual and emotional history of their own living space.

The body and art have an unbreakable bond, and photography has always had a visual logic related to light, color, and a sense of reality. It is a manifestation of a supra-conceptual universal existence; it is a language of images that uses the

representation of the body to transmit inexpressible feelings. In deciphering Rong Rong and inri's collaborative photography, their own bodies are one of the primary media in all of their "compound eye" creations. Artists that have used their bodies as a creative theme have long existed, and the body is a direct and concentrated representation of the self. The changes of time and the corresponding recognition, appeals, and even ideology of the body, have all incredibly and voluntarily appeared. In *Rong Rong & inri Series 2005*, their bodies and their spirits have an "in-between" relationship. The body is the space in which the spirit lives and that which thought controls. There is not only a single thought in the other person, and the artwork is not only dependent on a single self, but rather it relies on their double bodies, their double-pupiled lens to find and take photographs. This is the natural law of uniting the spirit in two bodies. Because the body can see and be seen, when looking, the body can imagine itself, and when touching, it can touch itself. This is the self's "ability to see" and "sensory perception." The body understands the self, forming the self and transforming the self into a relationship that these artists depend on. This perhaps is a feature of their multi-perspective viewing and display of the body and compound eye. Thus, the concept of the socialized body becomes the realm of political and cultural activities in the modern social system. The body seems to provide the only solid basis for self-recognition; it is the only thing in the real world upon which we can rely. In this era which establishes life's meaning on young, sexy bodies, the external appearance of the body has become a metaphor for the self and the longing for freedom. All of this is a symbol for the body. In *Untitled 2008 Series*, Rong Rong and inri focus on at the process of the birth and continuance of a life, or they seek the symbolization of a pregnant life, like a celestial body in the universe. This focus, frame selection, freeze-frames, and enlargements become the symbols of them, as artists, staring at the world and the universe. The works become the continuance and sublimation of their own lives. In *From Liulitun to Three Shadows Series*, continued births made their family grow from a couple to a family with three sons. In addition, the founding and operation of Three Shadow can be read like a family genealogy.

Recently, I heard that Rong Rong and inri's home in Caochangdi and their Three Shadows Photography Art Centre faces demolition; this is truly an encounter with fate. Perhaps only Rong Rong and inri can truly understand that the static frame only records an instant. Through these works, people can only see a fixed time and space and a visual image. The facts are ever this simple; the reality that moves people continues to happen. We can never experience the limits that photographers can reach. This is deeply unsettling because you may suddenly discover that the depth and breadth of real life is always outside our expectations. The power of artistic imagination becomes a weight that our collective life can bear.