

曲 Another Kind of 解 Singing

2025.5.10 — 2025.8.9



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Song Long

性别操演性（gender performativity）是朱迪斯·巴特勒（Judith Butler）在其著作《性别麻烦》中提出的著名理论，她认为性别不是一种固定的本质或内在属性，而是一种社会建构。为何使用“操演（performativity）”而非“表演（performance）”作为定义，是因巴特勒认为“操演”更加强调一种文化上的延续长度。这不是单一行为体，而是一套持续的动作，一种重复与仪式，通过它在身体脉络下的自然化，而获致它的结果。说到极端，就是自然化姿态（naturalized gestures）的幻觉效果（hallucinatory effect）。巴特勒在书中自述到这一理论的灵感最早来源于哲学家德里达对卡夫卡的《在法律门前》这则故事的解读——小说中的主人翁坐在法律门前等待，他的等待赋予了他所等待的法律一定的力量。以此作为转喻，性别的本质是否也役于类似权威的期待？

回到东方，女性身体在整个主流的历史情境中受到太多隐瞒和限制，以至于只能出现在被转喻或者隐喻的叙事结构里，“隐喻”更成为了东方性别历史中一种常见和必备的方式。由于主体观的不同，东方古代对于性别与身份并没有“自然化”的绝对性，而是产生了关于身体类别与性别不同的多重意象。古代女性的性别延异（Différance）不囿于男女的转化，更多是神话和民间叙事中动物与人之间的转换，由此得以逃脱到皇权与父权制之

外。《白蛇传》在汉代最早期版本中的青蛇本是男性，在和白蛇交战之前原想和白蛇成婚，最终战败而被迫变身为女仆，成了被迫改变性别的一方。最早自隋唐以来，“狐仙”和“女侠”是一种相互贯穿的符号，但狐仙指的并不仅是狐狸，而是由五种颜色构成的生物圈（狐狸、黄鼠狼、刺猬和蛇，有时加上老鼠，统称为“五大门”）。人类学者鞠熙提到：“狐仙的故事得以盛行，一方面是因为作为社会权利结构象征的城墙是野生动物的乐园，另一方面也因为时人相信动物与人类共享同样的宇宙秩序。”《梦溪笔谈》中所写道的“高邮桑景舒性知音，旧传有虞美人草，闻人作虞美人曲则枝叶皆动，他曲不然。”缘自楚汉虞美人与项羽和歌后自刎，传闻其埋葬之处所长出之草能闻歌起舞。虽早在宋代已有人否定这一说，但许多类似故事以纯文本的方式一直流传到当代，细节经过迭代加注和去注从而产生出一种“自然化幻觉”。

元代又是一段形成编撰乡绅与氏族“演绎化历史”的重要阶段。刻意杂糅地方巫信仰的跨性别故事以及通过说唱和表演来拆解几千年的禁锢思想，一种“曲和解”的紧密互文关系最终成型，并于元戏曲中得到了具体呈现。相似于古希腊戏剧中大量由男性扮演的女性角色，元曲中的书生形象多由烟花柳巷中的年轻女性来主演，一些用以“女神”的形式被细致地演绎出来。这些用身体动作、姿态及唱

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念综合起来的象征域，使得她们的身体和性别变得飘渺不定。《牡丹亭》中惊世骇俗地嵌合使用儒学圣本《千字文》来对石道姑（无阴道）的性器官和后庭进行一一对应描述，同时在性事的叙事结构上与身体健全的杜丽娘二线并置，形成如影随形的女性心理学效应，打破了既有的儒家统治传统同时亦提出新的性别演绎。女神信仰在元曲中得到很好的传播，在此我们可以窥见“她们”共同作为一种“一次性历史”的传说如何具体存在，多次复合结构的叙事中充满了各种性别达成的传说和故事，完成了文学和神话前现代社会叙述。而《牡丹亭》这样的叙事让人勾连起古希腊四年一次的泛雅典娜节（Panathenaea），妓女和同性恋者在盛典中以另一种歌唱的形式出现在狂欢的队伍中。由此公元前 514 年的僭主暴动亦得以发生，这是人类性别的“曲与解”的开始并一直漫溢到当代。

曲和解之间是由对性别及自然种族之间观摩推测的狂想，亦是东西方文明对话之间不可言说的“误解”和联结。此次展览中，我们由对东方神话与戏曲的“远距离化”阅读作为切入，看似曲解关于巴特勒自然化幻觉一说，但更多针对的是“自然化幻觉”东方化的边界部分。试图在当代“杂合体”（拉图尔）语境里，从巴特勒的操演性阅读中发现一种别样的东方隐喻与转喻修辞。

“Gender performativity” is a renowned theory proposed by Judith Butler in her work *Gender Trouble*. Butler argues that gender is not a fixed essence or an intrinsic attribute, but rather a social construction. The reason why Butler employs the term "performativity" instead of "performance" is that she believes "performativity" better emphasizes continuity in culture. It is not about a single act but rather a set of continuous actions, a repetition and ritual through which gender acquires its meaning via naturalization in bodily framework. Taken to the extreme, it produces a hallucinatory effect of naturalized gestures. Butler herself mentions in her book that the inspiration for this theory initially stemmed from philosopher Derrida's interpretation of Kafka's work *Before the Law*. In the story, the protagonist sits and waits before the gate of the law; it is his waiting itself that endows the awaited law with power. By analogy, could it be that the essence of gender is similarly subjugated to authoritative expectations?

Returning to the East, the female body historically faced such extensive concealment and restriction within mainstream contexts that it could only appear through narratives of “metonymy” or “metaphor,” with “metaphor” particularly becoming a common and essential approach in Eastern gender history. Due to differences in concepts of subjectivity, ancient Eastern views on gender and identity did not hold absolute ideas of “naturalization,” but rather generated multiple imagery regarding bodily categories and gender variations. Gender difference of ancient women was not limited to transformations between male and female but was often depicted as conversions between animals and humans in myths and folk narratives, thereby escaping the confines of imperial authority and patriarchal systems. In the earliest Han Dynasty version of *Legend of the White Snake*, the Green Snake character was originally male, initially intending to marry White Snake before their battle; ultimately defeated, he was forced to transform into a woman, experiencing the involuntary gender transformation. Since as early as the Sui and Tang dynasties, symbols of “fox spirits”

and "Heroine" have been interwoven. Notably, "fox spirits" represent not merely foxes, but rather a broader ecological-cultural group known as the "Five Great Families," encompassing foxes, weasels, hedgehogs, snakes, and sometimes rats. Anthropologist Ju Xi notes: "Fox-spirit tales are able to thrive partly because city walls, symbols of social power structures, provided habitats for wild animals, and also because people at that time believed humans and animals shared a unified cosmic order." As recorded in the *Mengxi Bitan* (Dream Pool Essays): "Sang Jingshu from Gaoyou was naturally gifted in music. According to old legends, there was a type of poppy flower ('Lady Yu's Flower') that, upon hearing someone perform the Song of Lady Yu, would sway its branches and leaves in response; however, it would remain still when other melodies were played." This tale originates from the legend of Lady Yu and Xiang Yu, wherein Lady Yu committed suicide after performing a final song together with Xiang Yu. According to folklore, the grass that grew from her burial place was able to dance upon hearing the same melody. Although this claim had already been refuted by scholars as early as the Song Dynasty, numerous similar tales have continued to circulate through textual transmissions into the modern era. Over time, through iterative annotation and de-annotation processes, these tales have evolved to create a sense of a naturalized illusion.

The Yuan Dynasty represented another significant phase in which local gentry and clans compiled "narrativized histories". Cross-gender stories deliberately mixed with local shamanic beliefs, along with singing and acting that dismantled thousands of years of entrenched thought, eventually formed a complex intertextual relationship between singing (QU) and its execution (JIE), concretely represented in Yuan drama. Similar to ancient Greek plays, where many female roles were performed by male actors, Yuan drama often featured young courtesans playing male scholars, some meticulously portrayed as forms of "goddesses". These symbolic domains, synthesized through bodily movements, gestures, singing, and dialogue, ren-

dered their bodies and gender identities ambiguous. In *The Peony Pavilion*, there is a provocative juxtaposition that shockingly aligns the *Thousand-Character Classic*, a Confucian text, with the genitalia and anal anatomy of Stone Daoist nuns—figures depicted without vaginas. This portrayal is narratively paralleled with the sexually capable body of Du Linlang as well, creating an inseparable psychological effect in women, simultaneously disrupting Confucian tradition and proposing new forms of gender performance. Artemis worship found fertile ground in Yuan drama, illustrating how "they," as legends in "disposable herstories," concretely existed. Such compound narratives are replete with stories and legends about gender transformations, thereby fulfilling the narrative of pre-modern society across literature and mythology. Narratives like *The Peony Pavilion* invoke connections to ancient Greece's quadrennial Panathenaea Festival, where prostitutes and homosexuals participated in festivities through alternative forms of singing and performance. This led to the tyrannical uprising of 514 BCE, marking the beginning of humanity's diversity (QU) and liberations (JIE) of gender—a process that has continued to ripple into the present day.

Between "QU" and "JIE" lies a fantastic speculation about gender and species, as well as an ineffable combination of misunderstanding and connection within dialogues between Eastern and Western. In this exhibition, we begin with a distanced reading of Eastern mythology and drama, seemingly misinterpreting Butler's notion of "naturalized illusion," but rather specifically addressing the Esterized boundary of this illusion. From today's "hybrid" (Latourian) perspective, we seek to uncover a distinctively Eastern metaphorical and metonymic rhetoric emerging from Butler's concept of performativity.

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①

米夏林娜·穆斯亚利克

核桃壳女孩

动画

时长：14 分钟

2024

Michalina Musialik

The Nutcracker Girl

animation

14' min

2024



②

多洛塔·加文达 & 艾格勒·库尔博凯特
非地

工业香氛扩散装置、粉末涂层不锈钢、
BODY AI 香水

22 × 18 × 7 cm

2024

Dorota Gawęda & Eglė Kulbokaitė

Non-place

industrial aroma diffuser mechanism, powder-coated
stainless steel, BODY AI fragrance

22 × 18 × 7 cm

2024



③

多洛塔·加文达 & 艾格勒·库尔博凯特
无嘴：第二部

三屏影像

时长：23 分钟

5 + 1AP

2021

Dorota Gawęda & Eglė Kulbokaitė

Mouthless Part II

Three-Channel Video

23 : 00 loop

5 + 1AP

2021



④

多洛塔·加文达 & 艾格勒·库尔博凯特
祝愿花 III

LED 花束、不锈钢

68 × 36 × 18 cm

2022

Dorota Gawęda & Eglė Kulbokaitė

Votive Flowers III

led flowers, stainless steel

68 × 36 × 18 cm

2022



⑤

塔维卡·萨凡翁萨库尔

Even more DRAMATIC

布面综合材料

150 × 120 cm

2024

Thavika Savangwongsaku

Even more DRAMATIC

mixed media on canvas

150 × 120 cm

2024



⑥

松郎

青春期：浮藻

人造革皮衣、环氧树脂、
铝合金框

50 × 70 × 7 cm

2025

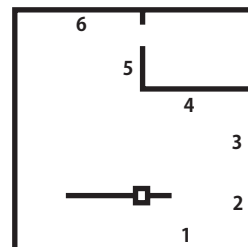
Song Long

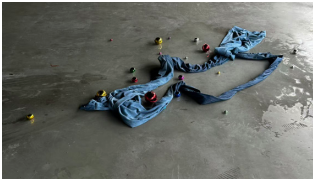
Puberty: Floating Algae

artificial leather coat, epoxy
resin, aluminium alloy frame

50 × 70 × 7 cm

2024





⑦

松郎
思内容
影像装置
1 + 1AP
2025

Song Long
Rattlesnake
video installation
1 + 1AP
2025



⑧

松郎
安塞尔提 505001
木板、腻子、胶漆
50 × 50 cm
2025

Song Long
Anxiety 50501
boards, putty, emulsion paint
50 × 50 cm
2025



⑨

松郎
安塞尔提 30401
木板、腻子、胶漆
30 × 40 cm
2025

Song Long
Anxiety 30401
boards, putty, emulsion paint
30 × 40 cm
2025



⑩

多洛塔·加文达 & 艾格勒·库尔博凯特
移植景观
(9471f1163088c808c375fa20d9c1)
亚麻布上石膏、数码转印
180 × 180 cm
2024

Dorota Gawęda & Eglė Kulbokaitė
Grafted Landscapes
(9471f1163088c808c375fa20d9c1)
gesso and digital ink transfer onto linen
180 × 180 cm
2024



⑪

多洛塔·加文达 & 艾格勒·库尔博凯特
移植景观
(b563304ac836a78128f5022f5864)
亚麻布上石膏、数码转印
180 × 180 cm
2024

Dorota Gawęda & Eglė Kulbokaitė
Grafted Landscapes
(b563304ac836a78128f5022f5864)
gesso and digital ink transfer onto linen
180 × 180 cm
2024



⑫

塔维卡·萨凡翁萨库尔
Yes, it says "bitch."
布面综合材料
100 × 100 cm
2024

Thavika Savangwongsaku
Yes, it says "bitch."
mixed media on canvas
100 × 100 cm
2024



⑬

塔维卡·萨凡翁萨库尔
No, it's not gendered.
If the shoe fits, lace it up????
布面综合材料
100 × 100 cm
2024

Thavika Savangwongsaku
No, it's not gendered.
If the shoe fits, lace it up????
mixed media on canvas
100 × 100 cm
2024

