

展评 Article | 王子钰：述行与表演 Performative and Performance

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在南柯画廊的群展《狄俄尼索斯的侍从》（The Retinue of Dionysus）中，王子钰从“表演”的角度拆解“男性气质”这一从传统范本延续，又于近现代迎来动荡与剧变的命题。

王子钰出生于一个传统的中国家庭，曾长期生活于伦敦，目前定居于上海。自我认同的酷儿身份所构成的轻快、热烈而自由的内里，与传统所认定的、风化干涸的男性气质外层形成了壳体般的悖论，而他在夹缝中思索、表达。在此次展出的作品中，艺术家通过自拍线，完成对于“父亲所期待的完美儿子”的表演。

In the group exhibition "The Retinue of Dionysus" at Nan Ke Gallery, artist Ziyu Wang dissects the concept of masculinity from the perspective of performance. This theme, rooted in traditional paradigms, has faced significant upheaval and transformation in the modern era.

Born into a traditional Chinese family, Ziyu Wang has lived in London for a long time and is now based in Shanghai. His self-identification as a queer creates an inner paradox of lightness, fervor, and freedom juxtaposed against the rigid, desiccated exterior of traditional masculinity. It is within this tension that Wang contemplates and expresses himself. In his works for this exhibition, the artist performs the role of the "perfect son" expected by his father through a series of self-portraits.

在朱迪斯·巴特勒的研究中，性别不是既成的事实，身体只有通过一系列随时间不断更新、变化和转变的行动才能获得性别。而在传统性别框架的概述中，“男性”通常会表现为“响亮的，有力的，大胆的”——即“阳刚的”。这种“表现”，即是“述形”的过程：未经世事的、澄清的“人”被社会中的性别框架潜移默化地影响，继而呈现出了对于某种性别气质不自知地表达。

Judith Butler's research posits that gender is not a pre-existing fact; rather, the body acquires gender through a series of actions that continually evolve over time. Within traditional gender frameworks, "masculinity" is often characterized as "loud, strong, and bold"—essentially, "manly". This "performance" is a process of "gendering" where an innocent, unmarked "person" is subtly influenced by societal gender norms, leading to an unconscious expression of a particular gender identity.

当所述的性别框架，从外部经过文化环境的变迁，从内部难以适应自我的身份认同时，述形就成为了约定俗成的限制，而王子钰选择通过“述形”的反面——即“表演”，去将其打破：以一种玩味、夸张而戏谑的态度重演传统范本中理应自然流露的男性气质，并通过所呈现出的

荒诞来传递质疑。

When these gender frameworks, influenced externally by cultural changes and internally by personal identity struggles, fail to align, they become restrictive conventions. Ziyu Wang seeks to break these norms through "performance" inverting the concept of "gendering". By adopting a playful, exaggerated, and satirical approach, he reenacts the traditionally expected masculine traits, using absurdity to question and challenge them.

走近王子钰的作品，观者替代了艺术家父亲的身份，仿佛面对监视器的导演，可以由此欣赏、监测被艺术家理解、加工并演绎出来的“男性气质”。画面中，王子钰如同为父亲交上答卷的“完美儿子”，呈现出带着表演感的滑稽的，过度的男性气质。强健的血腥、暴力乃至性能力都被放大地表现，任由观者鉴赏。

系列作品带着“令父亲安心”的主旨，但传递出的情绪却是令人不安的。表演出来的表象与情绪内里的割裂感无处不在，透过自拍线传递着难以言喻的压迫。画面中，艺术家鲜血横流代表着扩张性的“硬汉”与“征服”，而有限的空间结合他的表情和肢体语言微末的部分则传递出了在空虚的强硬外壳之下隐藏的温和、脆弱和萧索。

As viewers engage with Ziyu Wang's works, they assume the role of the artist's father, akin to a director observing through a surveillance camera. They witness the artist's understanding, processing, and enactment of "masculinity". In these images, Wang embodies the "perfect son" with a performative, almost comical display of exaggerated masculine traits. Strength, violence, and even sexual prowess are amplified, inviting the audience's scrutiny.

While the series ostensibly aims to "reassure the father" the conveyed emotions are unsettling. The dichotomy between the performed façade and the underlying emotional truth is omnipresent, transmitting an indescribable sense of oppression through the self-portraits. The imagery, with Wang's bloodshed symbolizing expansive "machismo" and "conquest" juxtaposed with his subtle expressions and body language, reveals a hidden softness, fragility, and desolation beneath the hollow exterior of toughness.

在王子钰的作品中，自己的身体成为了辩证法表演的舞台：一方面身体是受到注视的。如米兰昆德拉所说，“旁人注视的眼光是沉重的，是吸血的吻”。男性霸权塑造的男性气质在赋予过分的权力的同时，也注入了过分的规则和隐痛。而在另一方面，身体又是可以随意控制的，灵魂的外化。可以变为表达的介质，去自如或过分地演绎性别，并由此抒发对于不合理的束缚的反叛。

王子钰在展览《狄俄尼索斯的侍从》（The Retinue of Dionysus）中，似乎在探寻着这样一个论题：人们生存在规范之内而受到保护，一旦超越界限就会受到威胁，不得不为了保卫自己而接受挑战，不断地自圆其说。所以那些越界者们，通过表演“将遭贬斥的、违法的、部分的、断裂的指示链接起来，用以反抗宣判者的整体理论”。

In Ziyu Wang's works, his body becomes the stage for dialectical performance: on one hand, it is the subject of scrutiny. As Milan Kundera notes, "The gaze of others is heavy, a vampiric

kiss". Masculine hegemony, while bestowing excessive power, also imposes excessive rules and hidden pain. On the other hand, the body is a controllable entity, an externalization of the soul. It can transform into a medium of expression, freely or excessively enacting gender, and thus articulating a rebellion against unreasonable constraints.

In "The Retinue of Dionysus", Ziyu Wang seems to explore this idea: individuals live within norms for protection, but stepping beyond these boundaries poses threats, forcing them to accept challenges and continually justify themselves. Thus, those who transgress use performance to link "stigmatized, illegal, fragmented, and broken signs" to resist the overarching theories of the adjudicators.

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