

## 文章 | 孙逸飞的 8 个故事

### 「华南海盗」



华南海盗 / SouthChina Pirates

2023-2024

布面丙烯喷绘

Acrylic spray paint on canvas

300 × 200 cm

“华南海盗”泛指 18 世纪末到 19 世纪初，活跃于中国南方沿海的海盗群体。这些海盗大都由一贫如洗的疍民、船民转变而来。“疍家”是对居住于福建闽江直到广东、海南岛和越南的船上居民的一般称呼。其最初起源已难以查考，但学者们推测，他们可能是古越族（即这一地区的原住民）的后代，或是王朝末年流亡海上的大陆居民的后代。“疍家”长期生活在海上，没有固定的居所，缺乏血缘的纽带，形成了喜欢流动，难以对一个固定场所产生留恋的价值系统，这就导致了其在重视定居生活和血缘组织的封建王朝时期，受到了居住在陆地上的族群的排斥与歧视。“疍家”是一个被遗弃的阶层，在清朝长期被归入“贱民”一类，更别提上陆为官执政了。他们四处漂泊，处于王朝的影响之外，逃离了政府当局征缴税款，形成了一个很大程度上超然于政府控制之外的亚文化群，一群逃离统治的人。

明清时期，不断的自然灾害和地方政府的影响力减弱，导致社会动荡人们的生计难以预料，使得那些失去家园、边远地区的人们或是非法职业者转而去投向起到维护团体安全和保证经济正常运行的民间教门或是秘密会党。随着海上贸易的发展以及战争的影响，海盗势力的逐渐强大，海盗团体也成为了许多人投靠的对象，对那些依靠出海捕鱼赚取微薄收入的渔民们

来说，将海盗活动作为一种临时生存策略便成了顺理成章的事。海盗势力日益强盛并且更加职业化，逐渐形成了人数在 5 万-7 万人之间的海盗联盟，并逐渐控制了沿海贸易和渔业。海盗们袭击商船，中外船只皆在他们的攻击范围，其战船也与政府的战船打得有来有回。这使得清政府不得不采取许诺官职和钱两的方式来招降，从而导致有些人把成为海盗当做了升官发财的机会。

海盗头目中最广为人知的便是郑一嫂与张保。郑一嫂在作为海盗头领的丈夫郑一死后，成为新的头目并指挥着一只庞大的舰队。张保则是郑一的养子，与我们想象中的海盗形象不同，张保是位穿着耀眼的男人，习惯身穿紫绸长衫，头戴黑色头巾。后来郑一嫂为了巩固其在海盗联盟中的地位与张保结为夫妻。在二人受政府诏安后，张保一直在清军中任职，官职副将，负责澎湖防务，36 岁死于任内。而郑一嫂在丈夫死后带着儿子移居广州，开着一间赌坊，死于 1844 年，时年 69 岁。

在世界上绝大部分地区，海盗活动是一项由男性从事、掌控，并且排斥女性，更不用说由女性担任领导的职业。西方一则广为流传的神话认为，一艘船上有女人，就预示着该船厄运降临。在东方的封建王朝统治之下，妇女甚至严禁抛头露面。然而与这一印象相反的是，在水上世界，女人们不仅与自己的丈夫一起在船上劳作生活，其在海盗船上的出现，只是日常生活的延伸。

参考资料《华南海盗 1790—1810》穆黛安著

「不朽与幻灭」



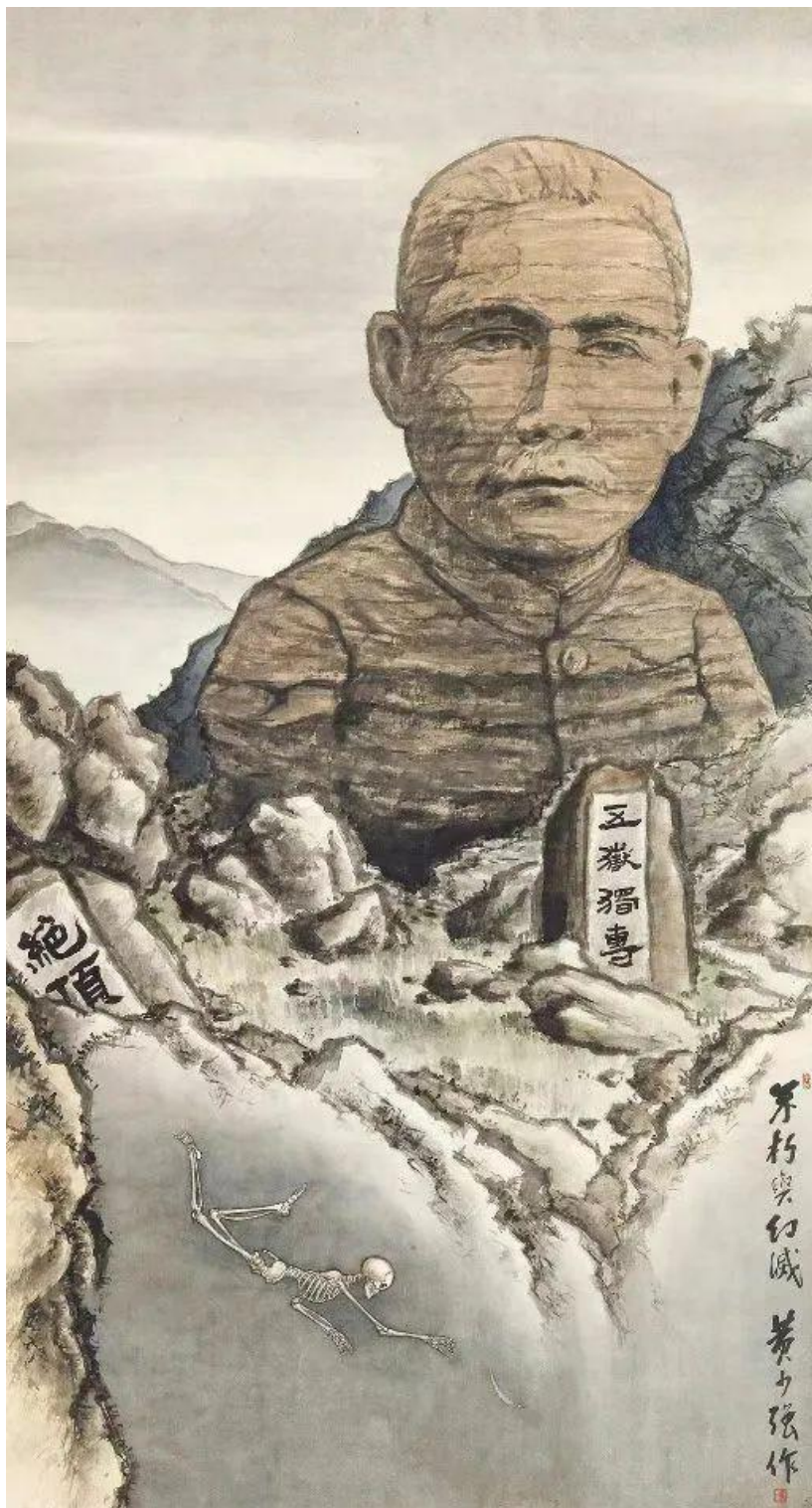
不朽与幻灭 / Immortality and Disillusionment  
2024 布面丙烯喷绘 / Acrylic spray paint on canvas  
200 × 130 cm

「不朽与幻灭」的图像来自于弗里德里希的《雾海中的流浪者》以及黄少强 1928 年创作的同名绘画作品。黄少强生于 1901 年，于 1942 年在其南海的祖屋去世。他于 20 世纪 20 年代起活跃于画坛，也正是在这段时期（20 年代），他的祖父、父亲、母亲、四弟、三婶、长女、祖母、二妹、三妹均不幸去世。故而黄少强艺术创作多是表现感时伤逝、哀歌唱挽的艺术主题。他的绘画多数是直接描写民间疾苦的题材，同时也有许多现代时装仕女画。

黄少强的「不朽与幻灭」是一件异乎寻常的绘画作品，位居“绝顶”和“五岳独尊”位置之上的是孙文的半身像，而处于画幅下部悬崖的则是一具作追赶羽毛状的骷髅。关于这件作品学者李伟铭在文章《忍死与恨生：辛亥革命遗老的世俗情怀》中将其与民初失意的“革命遗老”由于无可奈何的幻灭之感所著的《天荒》杂志所标举出的“哀感”与“顽艳”联系在一起，使人联想到“一将功成万骨枯”这一警句。不过从另一种角度来说，1928 年也正是宁汉分裂，武汉与南京开战和“清党”的第二年，这张画也可以理解为艺术家，以“人固有一死，或重于泰山，或轻于鸿毛。”来表达对于孙中山的怀念之感。不过以上两种看法都有一种革命幻灭的无意义之感。

参考资料：李伟铭著：《传统与变革—中国近代美术史事考论》、《图像与历史—20 世纪中国美术论稿》





图片作者——黄少强/Huang Shaoqiang  
不朽与幻灭/ Immortality and Disillusionment

「精神分析师的骗局」



精神分析师的骗局 / The Psychoanalyst Scam  
2024 布面丙烯喷绘 / Acrylic spray paint on canvas  
150 × 130 cm



在这个电影片段中，我们可以看到来访者与分析师之间的关系是如何被建立起来的。在这里魏如意正处在拉康所说的“假设知道的主体”的位置，他被来访者假设知道关于自己症状的全部知识。不过这种功能本身是想象性的，事实上真实的分析家并不知道任何关于来访者的症状或是无意识的知识。关于这一点拉康说：“分析家必须认识到，关于分析者归于他的那种知识，他一无所知”。同时，这种关系的建立并非一蹴而就，这种转移往往需要花费一些时间，就像电影片段中所展示的那样。事实上，精神分析的运作方式，并非是一种依靠对于症状的知识来解决症状的“心理学”。恰恰相反，分析师所依赖的是转移所带来的“骗局”，使来访者通过语言寻找到他的欲望客体，在这个过程中，来访者需要一个人在那里，将分析师认定为“他者”，并假设这个他者知道，从而使来访者自己道出关于自己的无意识真相。



## 「热带战鼓」



热带战鼓 / Topical war drum

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

200 × 150cm

在今天，我们对于热带往往带有一些标准化的想象，比如热带水果、休闲度假的阳光海滩、



曾经的殖民地国家或是作为资本全球化生产的原料产地等等。从此意义上说，热带除了作为一个气候概念，同时也是与殖民帝国、资本主义的全球攫取相伴而生的政治经济概念。事实上，当我们展开世界地图时会发现，在气候上处于热带地区的国家与第三世界国家所处的区域是高度重合的。上个世纪 50 年代尤其是万隆会议开始，中国以及其他社会主义国家开展了一系列对于第三世界国家的援助项目。这些援助项目的目的除了向受援助地区输出社会主义革命以及意识形态，同时也向他们提供现代化的工业基础设施，使其摆脱依赖向前宗主国提供生产原料的经济模式，建立自己的工业产业，实现经济独立。不过热带地区对于当时的中国以及其它社会主义国家来说是一个完全陌生的地方，无论从环境、气候、语言、宗教等各个方面，相对于殖民帝国而言都存在着知识空白。对于当时的中国人来说，热带或者非洲是一个完全的“异域”。

除了建筑以及基础设施，还有一些对于非洲国家的公共设施的援助项目，比如张照旭设计的几内亚《十一月二十二日纪念碑》，其人物的姿态与动作几乎与人民英雄纪念碑上的人物无异，只不过换成了非洲人的形象。随着援建项目的推进交流的增加，在 60 年代中国出现了大量反映亚非拉人民抵抗殖民者的文艺作品，比如《南方来信》、《赤道战鼓》等一系列连环画。这些作品同样都具有根植于中国本身的描绘斗争情节的经验所创作的“热带版本”的特点。在由连环画改编的，演出于 60 年代反映非洲人民抗美斗争的话剧《赤道战鼓》中，代表美国的白人与非洲的黑人角色。都是由中国的演员通过化妆涂上棕色或是白色油彩扮演的。这种涂黑脸演黑人的戏剧形式在现在可能会被认为是带有种族歧视的意味，尤其是对于欧洲与美国而言，黑脸滑稽剧 (black minstrelsy) 已经成为一项重要的文化禁忌，但在当时的中国，却是一种让观众带入到戏剧情境的主要手段。

## 「杀手」



杀手 / Killer

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

200 × 150 cm

海明威的短篇小说《杀手》讲述了两个杀手来到一间酒吧，目的是在那里杀害一个每晚6点都会光顾酒吧的叫安德瑞森的男人。其中一个杀手心情愉悦，一边吃东西一边絮絮叨叨，另一个则默不吭声，而且什么也没吃。在等待的时候，每当有人进入酒吧，杀手们便会神经紧绷，做好随时出手的准备，不过到最后安德瑞森也没有出现，杀人计划也没有执行。杀手们严厉要求酒吧里的人保密后就离开了。杀手走后，酒吧的服务生赶往安德瑞森的公寓，急着将状况告诉他。安德瑞森却表示，自己已经厌倦了逃亡，事到如今他对一切都不在乎了。无计可施的服务员只得回到酒吧。

《杀手》曾经被改编成电影桥段和漫画情节比如1946年的《杀人者/绣巾蒙面盗 The Killers》、1964年的《财色惊魂》以及《鲁邦三世》第四季第六集，塔可夫斯基早期也曾按照小说的剧情完整地拍过一部短片。

## 「老人与枯树」



老人与枯树 / The aged and withered tree

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

150 × 120 cm

一次偶然的机会我看到了闫冰的一张描绘枯树的作品，这件作品让我想到了福泽一郎创作于1940年的作品《住在黄土地上的男人》，这是福泽一郎在1939年底到中国旅游时，对生活在黄土高原的穷人产生了深刻的印象，并在第二年所创作的作品。此后这件作品被捐赠给他的母校富冈中学(现在的富冈高等学校)，不过，战时这间学校被陆军中野学校征用了。当时由于这张画“看起来像乞丐一样的男人有碍观瞻”被丢进了仓库。后来，这幅作品被陈列在校长办公室，并于1997年为纪念学校建校100周年而修复。



## 「池塘」



池塘 / The Pond

2024

木板丙烯喷绘、玻璃钢

Acrylic spray paint on wood , Fiberglass

180 × 110cm

海史密斯（Patricia Highsmith）的小说《池塘》讲述了一个刚刚离异的女人带着年幼的孩子搬进了一所乡下的房子。房子后院有一个幽深的池塘，里面疯长着某种奇异的植物。池塘对她的孩子具有莫名其妙的吸引力。一天早晨，母亲发现儿子因被植物的根茎死死缠住，呛水而死。绝望中，母亲叫来了花园工人，在池塘四周播撒除草剂，根除所有植物。但这似乎毫无用处，植物的根茎比以前长得更强壮了。她越是要清除它们，它们就越是缠着她不放。最后，她放弃抵抗，任其缠绕，在其吸力中她听到了死去儿子的呼唤。

齐泽克将这个故事里的池塘称作既吸引我们又排斥我们的快感之核。当某一个相当普通的日常客体，一旦得到了“提升”，就会开始充当某种屏幕，某种空间，供主体将幻象投射到它上面，驱使我们反复讲述我们与快感的创伤性遭遇。

## 「立白」



立白 / Be white immediately

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

150 × 120 cm

在一部中国拍摄的洗衣凝珠广告中，一个的亚洲女人正向洗衣机里放着脏衣服。这时一个黑人男子满身污渍地走了进来，正当他走到女子身边似乎将要发生什么的时候，女子突然将他塞进洗衣机里，投入了洗衣凝珠，并开启了开关。随着洗衣机轰鸣声的停止，一个亚洲男人缓缓从洗衣机里钻了出来。

## [SouthChina Pirates]



华南海盗 / SouthChina Pirates

2023–2024

布面丙烯喷绘

Acrylic spray paint on canvas

300 × 200 cm

"South China Pirates" generally refers to a group of pirates active along the southern coast of China from the late 18th to early 19th century. These pirates were mostly former impoverished boat people and fishermen. The term "Danjia" refers to the boat-dwelling residents who lived from the Min River in Fujian through Guangdong, Hainan Island, and Vietnam. Their exact origins are difficult to trace, but scholars speculate they might be descendants of the ancient Yue people (the indigenous inhabitants of the region) or of mainland residents who fled to the sea at the end of the dynastic era. The "Dan" people lived at sea for extended periods without a fixed home, lacking blood ties, which resulted in a value system favoring mobility and a lack of attachment to any fixed place. This led to their rejection and discrimination by land-dwelling groups during the feudal dynasty era, which valued settled life and blood relationships. The "Dan" people were an abandoned class, long classified as "base people" during the Qing Dynasty, and were even more unlikely to be appointed to official positions. They roamed widely, beyond the reach of the dynasty's control, avoiding tax collection by government authorities, and thus formed a subculture largely outside government control—a group of people evading rule.

During the Ming and Qing dynasties, continuous natural disasters and weakening local government influence led to social upheaval and unpredictable livelihoods. Those who lost their homes or lived in remote areas, including illegal workers, turned to folk religions or secret societies for



community security and economic stability. As maritime trade and warfare expanded, pirate forces gradually strengthened, and pirate groups became the focus of many seeking refuge. For fishermen relying on meager incomes from the sea, adopting piracy as a temporary survival strategy became a logical choice. The pirate forces grew stronger and more professional, eventually forming alliances of 50,000 to 70,000 pirates who gradually controlled coastal trade and fisheries. Pirates attacked merchant ships, both Chinese and foreign, and their warships clashed with government vessels. This forced the Qing government to offer official positions and money to lure them into submission, making piracy an opportunity for some to gain official positions and wealth.

Among the most well-known pirate leaders were Zheng Yisao and Zhang Bao. After the death of her pirate leader husband Zheng Yi, Zheng Yisao became the new leader and commanded a large fleet. Zhang Bao, Zheng Yi's adopted son, was quite different from the typical pirate image; he was a man dressed in striking clothes, usually wearing a purple silk gown and a black headscarf. Later, Zheng Yisao married Zhang Bao to solidify her position in the pirate alliance. After they were granted amnesty by the government, Zhang Bao served in the Qing army as a vice general, responsible for the defense of the Penghu Islands, and died in office at the age of 36. Zheng Yisao, after her husband's death, moved to Guangzhou with her son and opened a gambling house, dying in 1844 at the age of 69.

In most parts of the world, piracy is a profession dominated by men, and women are generally excluded from leadership roles. A widely circulated Western myth suggests that the presence of a woman on a ship signals doom for that vessel. Under Eastern feudal rule, women were even prohibited from appearing in public. Contrary to this impression, in the maritime world, women not only worked and lived aboard ships with their husbands but their presence on pirate ships was a natural extension of daily life.

"South China Pirates 1790–1810" by Mu Daian

[Immortality and Disillusionment]



不朽与幻灭 / Immortality and Disillusionment

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

200 × 130 cm

The imagery of "Immortality and Illusion" is derived from Friedrich's "Wanderer Above the Sea of Fog" and the eponymous painting created by Huang Shaoqiang in 1928. Huang Shaoqiang, born in 1901, passed away in 1942 at his ancestral home in Nanhai. He was active in the art world from the 1920s, a period during which he experienced the deaths of many close family members—his grandfather, father, mother, fourth younger brother, third aunt, eldest daughter, grandmother, second younger sister, and third younger sister. Consequently,

Huang Shaoqiang's artistic creations often reflect themes of lamentation and mourning. His paintings typically depict the sufferings of the common people, though he also created many modern fashion portraits of women. Huang Shaoqiang's "Immortality and Illusion" is an extraordinary work, with the bust of Sun Yat-sen positioned at the "pinnacle" and "the unique height of the Five Mountains," while a skeleton chasing after feather-like forms is depicted at the lower part of the painting, on a cliff. Scholar Li Weiming, in his article "Enduring Death and Resentful Life: The Secular Sentiments of the Revolution's Old Guard in the Early Republic," connects this work to the sense of disillusionment felt by the "revolutionary old guards" in the early Republic, as reflected in the "lamentation" and "stubborn brilliance" emphasized by the magazine "Tianhuang." This brings to mind the saying "one general's success results in the death of countless bones." Alternatively, given that 1928 was also the year of the split between the Nanking and Wuhan governments and the second year of the "purge," the painting might also be interpreted as Huang's expression of nostalgia for Sun Yat-sen, reflecting the sentiment of "Death is inevitable for everyone; it may be heavier than Mount Tai or lighter than a feather." Both interpretations convey a sense of revolutionary disillusionment and futility.

References: Li Weiming, *Tradition and Change: Studies on the History of Modern Chinese Art, Images and History: Essays on 20th Century Chinese Art*.



[The Psychoanalyst Scam]



精神分析师的骗局 / The Psychoanalyst Scam

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

150 × 130 cm



In this film segment, we can observe how the relationship between the visitors and the analyst is established. Here, Wei Ruyi occupies the position of the “subject supposed to know” as Lacan describes, where the visitors assume the analyst knows everything about their symptoms. However, this function is imaginary; in reality, the analyst does not know anything about the visitors’ symptoms or unconscious knowledge. Lacan states, “The analyst must recognize that he knows nothing about the knowledge attributed to him by the analysand.” Moreover, this relationship is not established instantly; transference often takes time, as depicted in the film segment. In fact, the operation of psychoanalysis is not a “psychology” that solves symptoms based on knowledge of the symptoms. On the contrary, what the analyst relies on is the “deception” brought by transference, allowing the visitor to find their object of desire through language. In this process, the visitor needs someone there, who is perceived as the “Other,” and assumes this Other knows, thus allowing the visitor to reveal the unconscious truth about themselves.

[Topical war drum]



热带战鼓 / Topical war drum

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

200 × 150cm

Today, our standard perceptions of the tropics often include images like tropical fruits, leisurely



beach vacations, former colonial countries, or as sites of global capitalist production for raw materials. In this sense, the tropics, beyond being a climatic concept, are also a political and economic concept intertwined with colonial empires and global capitalist extraction. In fact, when we look at a world map, we find a high degree of overlap between tropical countries and those that are considered part of the Third World. In the 1950s, especially following the Bandung Conference, China and other socialist countries began a series of aid projects for Third World countries. These aid projects aimed not only to export socialist revolution and ideology but also to provide modern industrial infrastructure to help these regions escape their economic dependence on former colonial powers for raw materials, allowing them to build their own industrial sectors and achieve economic independence.

However, the tropics were a completely unfamiliar area to China and other socialist countries at that time, with knowledge gaps in terms of environment, climate, language, and religion compared to colonial empires. For the Chinese of that era, the tropics or Africa were entirely "exotic."

In addition to building infrastructure and public facilities, there were also aid projects focusing on public amenities in African countries. For example, the "November 22 Monument" in Guinea, designed by Zhang Zhaoxu, features figures whose poses and actions are almost identical to those on the Monument to the People's Heroes, but with African figures instead. As aid projects progressed and exchanges increased, the 1960s in China saw a surge of literary and artistic works reflecting the struggles of Asian, African, and Latin American peoples against colonial powers, such as "Letters from the South" and "Drums of the Equator." These works also exhibit a "tropical version" of the struggle narrative rooted in Chinese experiences.

In the 1960s stage adaptation of "Drums of the Equator," which depicted the African people's struggle against American imperialism, American characters and African characters were portrayed by Chinese actors using brown or white face paint. This practice of using face paint to portray black characters might be seen today as racially insensitive, especially in Europe and the United States where blackface minstrelsy has become a significant cultural taboo. However, at that time in China, it was a primary means of helping the audience immerse themselves in the dramatic context.

## [Killer]



杀手 / Killer

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

200 × 150 cm

Ernest Hemingway's short story "The Killers" narrates an event where two hitmen come to a bar with the intent of killing a man named Anderson, who visits the bar every night at 6 PM. One of the hitmen is cheerful, eating and chatting, while the other remains silent and does not eat anything. As they wait, they become tense every time someone enters the bar, ready to act at any moment. However, Anderson does not show up, and their plan to kill him is not executed. After sternly instructing the bar's patrons to keep quiet, the hitmen leave. After they have gone, the bartender rushes to Anderson's apartment to inform him of the situation. Anderson, however, says he is tired of being on the run and no longer cares about anything. The exasperated bartender has no choice but to return to the bar.

"The Killers" has been adapted into various film and comic scenarios, including the 1946 film "The Killers", the 1964 film "The Killers" (also known as "The Killers" or "The Killers" in some regions), and an episode from the fourth season, sixth episode, of "Lupin the Third". Tarkovsky also made a short film based on the story's plot in his early career.

[The aged and withered tree]



老人与枯树 / The aged and withered tree

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

150 × 120 cm

On An accidental opportunity, I came across a work by Yan Bing depicting a withered tree. This piece reminded me of Ichiro Fukuzawa's 1940 work "The Man Who Lives on the Loess Plateau." This work was inspired by Fukuzawa's deep impression of the poor people living on the Loess Plateau during his visit to China at the end of 1939 and was created in the following year. Later, the piece was donated to his alma mater, Tsuomoka Junior High School (now Tsuomoka High School). However, during the war, the school was requisitioned by the Army's Nakano School. At that time, the painting, which was deemed "an eyesore" due to its depiction of a "beggar-like man," was stored away in a warehouse. Eventually, the painting was displayed in the principal's office and was restored in 1997 to commemorate the 100th anniversary of the school's founding.

## [The Pond]



池塘 / The Pond

2024

木板丙烯喷绘、玻璃钢

Acrylic spray paint on wood , Fiberglass

180 × 110cm

Patricia Highsmith's novel "The Pond" tells the story of a recently divorced woman who moves with her young child into a country house. The house has a deep pond in the backyard, filled with some strange and rapidly growing plants. The pond has an inexplicable attraction for her child. One morning, the mother discovers that her son has drowned after being ensnared by the roots of the plants. In her despair, she calls a gardener to spread herbicide around the pond to eradicate all the plants. However, this seems to be of no use; the plants' roots grow even stronger than before. The more she tries to remove them, the more they cling to her. Eventually, she gives up resisting and lets them envelop her, hearing the call of her deceased son in their pull.

Žižek refers to the pond in this story as the kernel of pleasure that both attracts and repels us. When a rather ordinary everyday object is "elevated," it begins to act as a screen, a space onto which the subject projects their fantasies, compelling us to repeatedly narrate our traumatic encounters with pleasure.



[Be white immediately]



立白 / Be white immediately

2024

布面丙烯喷绘 / Acrylic spray paint on canvas

150 × 120 cm

In a Chinese commercial for laundry pods, an Asian woman is placing dirty clothes into a washing machine. At that moment, a Black man, covered in grime, walks in. As he approaches the woman, seemingly about to do something, the woman suddenly pushes him into the washing machine, throws in a laundry pod, and turns on the machine. As the washing machine's roaring

noise stops, an Asian man slowly emerges from the washing machine.

原文链接: <https://mp.weixin.qq.com/s/yY495rzJYT9C6ObaCYWwgg>