

王小双：无声之爱

文/杨紫苑

索卡艺术欣然宣布，王小双的最新个展“无声之爱”将于2024年9月28日在索卡艺术北京空间开幕，这也是王小双在索卡艺术的第二次个展。本次展览由杨紫苑策划，展出艺术家近两年来创作的十三件作品，展期将持续至11月2日。

2022年之后，家里小孩的诞生让王小双多了“母亲”的身份，亲历一个生命从无到有的过程让艺术家的创作际遇和心境变得迥别。旧作中惯常的飘忽感已然消散，孑然的都市青年女性形象有了具象的陪伴和依存。以往画中人物透明模糊的五官变得清晰，清晰得让观者想从中识别出某个具体的，好似在哪儿见过的人，陌生又熟识。而砂石胶泥与丙烯颜料的混合运用，则使画面表层长出了“沙粒”，让作品情绪变得更充实饱满且余韵绵长。一如在丰盈之海的温柔环抱中，在不见顶首的大树庇佑下，万物得以亲近大地并肆意伸展自己的身体，三代人相似的面孔叙说着血脉的故事，“无声之爱”至此落生。

王小双的创作有一个很巧妙的特点，就是人物的视线处理：画中的人几乎从不直视前方，也不互相对视。她们身处同一空间却鲜少互动，抑或发呆游离，抑或看书思考，每个人都有自己的小世界。一些暗自的情绪无声无息地涌动着，笼罩着。我望向你，你望向别处。对此我不会失望，我从不期待你以同样的视线回望我，因为我们不是依附于谁的存在。尽管我们的眉眼如此相似，尽管我们是如此亲密的关系，尽管有时难以开口坦承我在等待你的注目。就是如此拧巴。

“妈妈近在咫尺，我却思念得想哭。”这是韩国作家崔恩荣在小说《明亮的夜晚》里对母女关系的描述。在东亚语境里，母女间的纽带是复杂而微妙的，她们在相互依赖和牺牲中并行，交织了太多爱与隐忍的纠葛和未竟期望的遗憾。书中的“我”和祖母多年未见，她却一眼认出了“我”，因为“我”长得太像祖母的妈妈了。这种神奇的母性亲缘代际，在艺术家的新作《三代人》中亦有显现。两代女性托抱起明净的婴儿，凝望中透视出几缕追思和无限的期许，三人身上散发出同频的氛围无言却溢满温情，无数体验正在发生。血缘的传承不单纯是基因的复制，更是爱的传递和延续，是细碎瞬间串联起的家庭共同的年光。

在王小双的作品中，除了典型的女性人物形象外，各种植物元素一直占据着较大的比重。弯曲而上的椰树，被雨滴浸润的天堂鸟，没有土壤滋养也能生长得很好的百合，还有桌上从不缺席的新鲜水果和花束，这些都与人物相互映衬着，亦和周遭自然环境有机融合在一起。反观作品里对另一传统性别——“男性”的描绘，则微乎其微。男性形象只在必要时出现以服务于画面，比如作为诠释主体人物关系和丰富构图的辅佐。他们或是一个背影，或是被礼帽遮住面部，从不出现完整具体的五官刻画。对“男性”存在感的边缘化，不论是下意识审美取向还是有意为之，都与生态女性主义（Ecofeminism）的观点不谋而合。一些生态女性主义者认为“女性是‘自然化’的女性”。她们倾向于把女性比拟为世间自然物，比如把女性的子宫比作“岩洞”，把女性比作大地、小鸟、玫瑰、百合等。因为女性比男性更接近自然，更能感知到自己是自然中的一部分，更能意识到人类的存在是浸透于自然中的，是赖存于自然且不可切分的。如此一

看，王小双作品中的一芥一木仿佛都有了性别，她们共同建构起一个理想的“女儿国”，男性“外来者”的身份昭然若揭。

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越过那光，我能感觉到这身体，聆听风吹进她的心扉，我们的双手询问，今夜什么是她的梦想？今夜，她是谁？她将成为谁？

---苏珊·格里芬 《女性与自然：她内在的呼号》

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女性作为繁殖者和培育者的传统社会角色（传统不代表正确），常常与柔软、博爱、无私等词汇钩连，与其说这是一种母性本能使然，不如说，她们的性质只是更接近于大自然孕育万物的包容度和附着的恻隐之心。因此，再多的藩篱和桎梏都无法限制女性与自然的相接，她们的双手和梦想会一直创造出口与开放世界共通。《房间》不是圈养的牢笼，缺失的屋顶传递着向上而生的执意；《星月夜》下奔走或驻足的人，不论去往何方都有温柔的光点追随；以及屋内静卧《听雨》的女子，总会和海潮共享一段湿润的记忆。没有人比她们更属于这片大地，因为她们就是大地本身。

伴着啼哭诞生的婴孩不谙世事，人们在其纯粹的眼睛里看见了熟悉的脸孔，也看见每一岁的自己。如此令人珍视的爱意，如今正在这里流动。

Wang Xiaoshuang: Love in Silence

Text/Yuana

Soka Art is pleased to announce that Wang Xiaoshuang's solo exhibition *Love in Silence* will be presented at Soka Art Beijing Space on September 28, 2024, which is also Wang Xiaoshuang's second solo exhibition at Soka Art. Curated by Yuana, the exhibition will feature thirteen works created by the artist in the past two years and will run until November 2.

After 2022, the birth of a child in the family has given Wang Xiaoshuang the identity of a "mother". Experiencing the process of a life's birth has made the artist's situations and moods very different. The usual sense of wandering in the old works has dissipated, and the image of the lonely urban young lady has a tangible companion and dependence. The transparent and blurred features of the figures in the previous paintings have become clear, so clear that the viewer wants to recognize a specific person from them, as if they have seen the person somewhere before, strange yet familiar. The mixed use of sand clay and acrylic paints makes the surface of the painting grow "sand grains", which makes the emotion of the work fuller and lingering. Just like in the soft embrace of the abundant sea, under the protection of the tree with no top, everything can get close to the earth and stretch their bodies freely, the similar faces of three generations tell the story of blood relationship, *Love in Silence* is born here.

Wang Xiaoshuang's creations have a very special feature, which is the characters' sight: the people in the paintings rarely look straight ahead, nor do they look at each other. They are in the same space but rarely interact, or they are zoning out, or reading and thinking, each of them has their own small world. Some private emotions surge silently and shroud. I look at you, you look away. I will not be disappointed in this, I never expect you to look back at me in the same way, because we are not dependent on anyone. Even though our eyes are so similar, even though we are so close, even though it is sometimes difficult to openly and honestly admit that I am waiting for your attention. It is so complicated.

"Mom is next to me, but I miss her so much with tears." This is how Korean writer *Choi Eun-young* describes the mother-daughter relationship in her novel *Bright Night*. In the East Asian context, the bond between mother and daughter is complex and subtle. They live in mutual dependence and sacrifice, intertwined with too many entanglements of love and forbearance and regrets of unfulfilled expectations. In the book, my grandmother and I have not seen each other for many years, but she recognizes me instantly because I look so much like my grandmother's mother. This magical maternal kinship generation is also reflected in the artist's new work *Three Generations*. Two generations of women hold up the bright baby, and their gaze reveals a few traces of remembrance and infinite expectations. The three of them exude the same atmosphere, speechless but overflowing with warmth, as countless experiences are happening. The inheritance of blood is not just the replication of genes, but also the transmission and continuation of love, it is the common years of a family that are connected by small moments.

In Wang Xiaoshuang's works, in addition to typical female figures, various plant elements have always occupied a large proportion. The curved coconut trees, rain-drenched birds of paradise, lilies that grow well without soil, and fresh fruits and bouquets that are always on the table, all complement the characters and are organically integrated with the surrounding natural environment. On the other hand, the depiction of the other traditional gender, "male", is minimal. Male images only appear when necessary to serve the painting, for example, as an auxiliary to interpret the relationship between the main characters or enrich the composition. They are either a back view or their faces are covered by a hat, and there is never a complete and specific portrayal of their facial features. The marginalization of the "male" presence, whether it is a subconscious aesthetic preference or intentional, coincides with the views of *Ecofeminism*. Some Ecofeminists believe that "women are 'naturalized' women." They tend to compare women to natural objects in the world, such as comparing women's uterus to a "cave", and comparing women to the earth, birds, roses, lilies, etc. Because women are closer to nature than men, they can better perceive that they are part of nature, and they are more aware that human existence is immersed in nature, dependent on it, and inseparable from it. In this way, every grass or tree in Wang Xiaoshuang's works seems to have a gender. They jointly construct an ideal "Kingdom of Females", where males' identity as "outsiders" is revealed.

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Out of the light we can feel this body, hear the air enter her, and our hands ask what is she dreaming in this darkness? What is she, in this night, becoming?

Susan Griffin, *Woman and Nature: The Roaring Inside Her*

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Women's traditional social role as breeders and nurturers (tradition does not mean correct) is often associated with words such as softness, humanity, and selflessness. Rather than saying that this is a maternal instinct, it is better to say that their nature is just closer to the tolerance and compassion of nature in nurturing all things. Therefore, no matter how many barriers and shackles there are, they cannot limit women's connection with nature. Their hands and dreams will always create outlets to connect with the open world. *Room* is not a cage of confinement, the missing roof conveys the determination to grow upward; people walking or stopping under *The Starry Night* will be followed by soft spots of light wherever they go; and the woman lying quietly indoors *Listening to the Rain* will always share a wet memory with the tide of sea. No one belongs to this land more than them, because they are the land itself.

The baby born crying is ignorant of the world, ones see familiar faces in its pure eyes, as well as themselves at every year of age. Such cherished love is now flowing here.