

华书晨：一场对话

——回到“空房间”（2023）

致谢：库比森画廊

来源：库比森画廊

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华书晨的忧惧是多重的。一方面她觉得一切陌生的经验都在朝她涌来，自她走向“空房间”^①起，一如数年前那般，当她初见“空房间”；另一方面，她不得不保持冷静克制，并就此展开一场与周遭事物和环境的特殊“对话”。虽然，在多数时候，“空房间”只是隐藏在黑暗中的影子，她熟视无睹。

但当她再次站在“空房间”楼道的拐角，华书晨有理由忧惧眼前一切。她感官中时间的转变与流逝是一种错觉，楼道的场景，我们如果通过华书晨的视角去观察，我们看到的是舞台的布景——但华书晨自认在这出循环往复且如影随形的戏剧里，她不是某个主角或者配角，她是一个被固定在台下的观众：这场戏俨然距离日常生活还有一段距离，它不做任何歌颂或者批判，而是客观地呈现一场在永恒（相对静止或凝固）之中已经一次性地被完成，被记录，被定格的事件。华书晨在“空房间”的场域里遭遇的事件并非是独立的；相反的，这种经验是普遍的：我们往往习惯服从熟悉的事物的安排，这种日常对人的潜移默化使得我们无法看到这场戏剧却又被牢牢地固定在座席上，既在场亦缺席。

“或许是因为一位艺术家和一位作家越是难以如其所是地承受一门艺术，就越是被要求去实践它。”^②华书晨的视角已经关注到了这段距离：个人表达和观者之间的距离，敏锐知觉和日常观察之间的距离，熟知且衰退的经验和世界本来面目之间的距离，所以她的忧惧是不可避免的；她是否是天生的、充满灵性的艺术家我们不得而知，但可以确定的是，假如我们回望过去的某一天，华书晨一如既往地走过“空房间”，一道被称作为 V-Effekt^③（陌生化的效果）的裂痕在楼道之间生成并且显化，她对此饶有兴趣……就这样开始，华书晨见证了 V-Effekt 这条细微的裂缝逐渐发展成了拉开各种人或事物关系之间距离的中间地带。她意识到在另一头可能有着某种本源（客观规律），而本源是永恒的、不会以她个人意志为转移的。她相信“艺术家可以通过寻求第一眼看到世界的本来面目（本源），来恢复这种经验的衰退以及对事物感觉的丧失。”但这样做是极其危险的，观看或者尝试接近的行为本身就是一种疏离和异化，同时也会让观者直面到世界的深沉，所以华书晨迫切地需要通过她的方式去对观众讲述这种忧惧。她尝试让常态的生活场景与人们熟悉的视角分离，以更加平面化的造型语言重塑具象的日常景观，通过 V-Effekt 向观众展示了一种全新的经验：当我们回到初次感受到现实的地方之时，事物或许已经不是它们所呈现的最直观的那个样子，我们应该脱离对熟悉之物的服从状态，使自我能够自由地看待被艺术意象再现的事物和这一再现事物的过程本身。如果能够看到改变，我们也应当反思这种改变。

正是如此，华书晨回到“空房间”时走了很长的路，所以，还有很长的路要走。^④

《空房间》是艺术家华书晨于 2021 年创作的木板坦培拉作品，这张画的取材来自华书晨家门外的楼梯间，老小区的楼道在冬天显得非常寒冷苍白，但是楼梯间又作为纽带联系着一栋楼不同的个体空间。艺术家的一日的生活节奏会从这里开始发生两次变化，即出门时和归家时。华书晨从小在内地长大，十多年以来考学的生活极其规律，她会在固定的时间点处于她所描绘场域之中。长此以往，华书晨对周遭事物环境的感受也从麻木转变为敏感浓烈，空房间可以被视作是一个开端，华书晨认为事物在当下呈现的形象其实已经承担着其之前出现过的影子，以及即将出现的形态，画面是永恒的动态。

出自 Maurice Blanchot *L'Entretien infini* (中译见莫里斯·布朗肖，《无尽的谈话》，尉光吉译，南京：南京大学出版社，2016 年，第 702 页。)

欧根·贝托尔特·弗里德里希·布莱希特 (德语: Eugen Bertholt Friedrich Brecht, 1898 年 2 月 10 日—1956 年 8 月 14 日) 德国戏剧家、诗人指定的学术名词, V-Effekt, Verfremdungseffekt, 即陌生化的效果, 间离的效果, 或者不习惯不自在的效果。

出自 Alistair MacLeod *The Lost Salt Gift of Blood* (中译见阿利斯泰尔·麦克劳德，《海风中失落的血色馈赠》，陈以侃译，北京：人民文学出版社，2020 年，第 123 页)

Hua Shuchen: A Dialogue

——Back to the Empty Room (2023)

Hua Shuchen's apprehensions are many. On the one hand, she feels that all strange experiences are coming to her, ever since she walked back to the Empty Room^①, as she did several years ago when she first saw the Empty Room; on the other hand, she has to keep calm and restrained, and in this way, she starts a special 'dialogue' with her surroundings and environment. Although, most of the time, the Empty Room was just a shadow hidden in the darkness, which she turned a blind eye to.

But when she stands again at the corridor of the Empty Room, Hua Shuchen has reason to be feared of what is in front of her. The shift and passage of time in her perception is an illusion, if we look at the scene of the corridor through the perspective of Hua Shuchen, we see the stage scenery—but Hua Shuchen believes that she is not a protagonist or a supporting role in this cyclic and shadowy drama, she is an audience fixed on the stage: the drama is still far from everyday life, it does not make any praise or criticism, but objectively presents an event that has already been completed, recorded, and frozen once in eternity (relative stillness or solidification). The event that Hua Shuchen encounters in the Empty Room is not independent; on the contrary, it's a universal experience: we are often accustomed to obeying arrangements

of familiar objects, and this daily, subconscious influence makes us unable to see the drama but firmly fixed in certain seats, both present and absent.

'Perhaps because an artist and a writer feel all the more called to exercise and art the less they can bear it as it is.'^② Hua Shuchen's perspective has already move to this distance: the distance between the personal expression and the viewer, between acute perception and daily observation, between familiar but declining experience and the world as it is, so her apprehension is inevitable; we don't know whether she is born to be an artist or not, but what we do know for sure is that if we look back, Hua Shuchen walked through the Empty Room as she always did, a rift called V-Effekt (the effect of strangeness) is created and manifested in the corridor, she's very interested in it……Thus began Hua Shuchen's witnessing of the gradual development of this subtle rift named V-Effekt into a middle zone that widens relationships between people or things. She realised that there might be some kind of Origin (objective law) on the other side, which shall be eternal and independent of man's own will. She believes that 'the artist can recover the decline of experience and the loss of perception by seeking to see the world as it is at first sight.' However, this is extremely dangerous, the behavior of seeing or approaching is itself a kind of alienation and can also bring the viewer face to face with depths of the world, so Hua Shuchen urgently needs tell audience about her apprehensions. She tries to separate the normal life scene from the familiar perspective, and reshapes the figurative daily landscape with a more flat modelling language, showing the audience a new experience through V-Effekt: when we return to the place where we first perceive the reality, things may not be the most intuitive way they appear, we should break away from the state of obedience to the familiar, so as to enable the self to see things reproduced by artistic imagery and the process itself. If we can see the change, we should also reflect on it.

Hua Shuchen has come from a great distance to the Empty Room and have a long way now to go.^④

① Empty Room is a tempera on board work created in 2021 by the artist Hua Shuchen. The background of this painting comes from the stairwell outside Hua's home, where the corridor of the old neighborhood's looks very cold and pale in the winter, but the stairwell serves as a link between different individual spaces of a building. This is where the rhythm of the artist's day begins to change twice, when she goes out and when she comes home. Hua Shuchen grew up in the Mainland, and for more than a decade, she has been living an extremely regular life, she would be in the scene she depicts at a fixed point in time. In the long run, Hua's feelings towards her surroundings have changed from numbness to sensitivity. The Empty Room can be regarded as a beginning, Hua believes that the image of the object presented in the present moment has already assumed the shadow of its previous appearance, as well as its upcoming form, the picture is a dynamic of eternity.

② Blanchot, M. (2003). *The Infinite Conversation*. Minnesota: the University of Minnesota Press.

- ③ Eugen Berthold Friedrich Brecht (10 February 1898 – 14 August 1956), known professionally as Bertolt Brecht, was a German theatre practitioner, playwright, and poet. V-Effekt, Verfremdungseffekt is the Proper Noun created by Bertolt Brecht, means the effect of strangeness.
- ④ MacLeod, D. (1989). *The Lost Salt Gift of Blood*. Toronto: McClelland & Stewart Ltd. The Canadian Publishers.