

“边界”，“走私者”与不可见的暴力

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来自拉脱维亚的艺术家戴安娜·塔玛尼（Diana Tamane）出生于1986年，五年后，苏联解体，拉脱维亚宣布独立。独立后的拉脱维亚开始全面推行私有制和自由市场，和许多后社会主义国家无异，期间同样经历了经济阵痛和社会的动荡。在这个过程中，作为一个四世同堂的普通工薪家庭，戴安娜一家的命运也因此被彻底改变。

据她所述，早在90年代中期，她的父亲就频频在西欧与东欧的不同国家和城市间走私和贩售各种货物。几年前，由于经济危机而生意失败的母亲也做了长途货车司机，迄今依然奔波在欧洲各个国家和城市之间。《母亲》、《消息：494之147》和《在路上》这组作品便是艺术家对于母亲工作现场的一次田野式的捕捉和呈现，也是与母亲的一次深度接触。三件作品，三种不同的媒介，母亲以三种不同的形式“出场”，在巨幅摄影《母亲》中，作为驾驶员的母亲透过车窗盯着镜头——这一形象常常出现在前苏联的宣传画中；在《消息：494之147》中，邮件中的文字替代了形象；而《在路上》中的母亲，则是以说话声音的方式出现的。对于戴安娜而言，这些都是日常的情景，通过图像、语词和声音这三种不同的媒介和感知通道，所传达和释放的更多是一种焦虑、紧张、不安，和一种无形的压迫和暴力。另一件巨幅摄影《接触类型学》无疑是其最好的注脚，因为她拍摄的就是她母亲身体的一个局部。她放大了皮肤的纹路和毛孔，表面的肌理与质感提示我们，这与其说是一个观看之物，不如说是一个触摸的对象。然而，这里的触摸并不是体验和想象一种亲情的温度，它同样是在传达一种不可名状的陌生、紧张和压迫感。相关的另一组摄影作品《我的家庭相册二》，展示的是她所收集的平时与家人身体碰触时的那一瞬间，这些曾经无意识的经验碎片被放大后凸显了像素的颗粒，一个新的触觉维度由此生成，与之同时，也将我们顺势带入她关于家庭的另一组作品《家庭肖像》。

从2012年开始，戴安娜每次回到家里，都会和母亲、祖母、曾祖母一起坐在沙发上合影，每次都是同样的位置、顺序和坐姿，她有意选择了录像而不是照相的方式，希望记录的并不是某个静止的瞬间或切片，而是四个人在面对镜头时的心理距离，以及各种不适、紧张，包括伴随表情和身体变化的时间性。布展的时候，她有意地将视频调至看似与观众对视的情境，观众的不适、尴尬等各种不同的反应也是她感兴趣并意欲探测的一个距离。去年4月，年逾九旬的曾祖母去世，影像的最后也只剩下三个人。就像戴安娜所说的，“它看似已成为一个惯例，但同时也是一个冥想的过程”，“就像不断伸缩的镜头，你不能在黑暗中对焦，即使你尝试变换不同的角度，也仍然把握不了远近”。影像中渐渐开裂、

发黄的壁纸此次重现在展厅，作为相关作品的衬托和背景。然而在此，它更像是家庭纽带的一个象征。戴安娜说，她其实有点厌恶这个壁纸，也因此，她宁可“家庭合影”视为一种仪式。

从社会主义到后社会主义（或资本主义），家庭作为一个伦理共同体曾普遍经历了一次几乎摧毁性的变革。不仅在东欧，中国也遭遇了这一重创。但戴安娜关心的并不是这些，更诱惑她的是像她的家庭这样一个混合的、矛盾交织的地带所蕴藏的不确定感和诸种可能性。就像她在家的时候，不得不在俄语、拉脱维亚语、爱沙尼亚语、英语等几种不同语言之间来回切换，很多时候她对此也很困惑，可同时她似乎又很享受这种困惑。而此时，家本身便构成了一个边界。与之相应，《鲜花走私者》同样是一件有关边界（或“边境”）的叙事。作品讲述的是她祖母带着两束鲜花前往俄罗斯境内为其父亲扫墓，但不幸被俄罗斯海关没收、罚款这一事件。戴安娜无意放大这一事件及其政治性，而是通过展示她祖母所拍摄的花的照片及其“庸俗美学”，举重若轻地将其压缩在一个纯个人化和自传式的微观叙述中。

边界是一部政治机器，本身便蕴藏着种种不可见的暴力。同样，就像戴安娜母亲信中所描述的恐怖遭遇，亦如她所罗列的母亲去年一年的足迹和相关的信息，包括她曾祖母记录在照片上的心率和血压值，所有这些语词、概念和数据皆指向一种生命政治的自觉。在此，既有的意识形态框架和价值冲突变得模糊和复杂起来，从艺术家个人的成长经历，到她家庭的变迁，直至拉脱维亚这样一个国家形态及其政治社会处境，所有这一切都通往一种含混的“边界”状态。在某种意义上，可以说它是一种尚难定义的地缘机体和政治逻辑，而这里的每个人都可能是一个“走私者”，包括戴安娜自己。

戴安娜自认为是一个普遍主义者，她不愿意被诸如身份、性别、种族以及左翼、右翼这些教条的、简单的政治话语所定义或裹挟。而且，这一由日常记忆、生活经验和个人事件中的那些常常不为人知的细枝末节所编织的自传式叙述，反过来也恰恰构成了对于这些政治话语及其复杂性、含混性本身的一次深度测试。戴安娜反复声明，这是一个关于摄影本身的展览，她希望打开摄影本身更多的语言维度。而这样一套叙事也自然成了一个重要的入口和观念支撑。其中，我们既看到了作为摄影的影像，也看到了作为摄影的概念 / 数据，甚至还有作为摄影的现成品或观念等诸多非摄影的摄影。由此，我们不妨将整个展览看作一个由多个不同句法的线索交织在一起的庞大的摄影装置。

这样一种实践和观念并非特例，不仅在欧洲，即使在美洲，包括亚洲特别是在中国也不鲜见。甚至可以说，在后社会主义国家，这已成为这一代艺术家（多指85后一代）普遍的共识。何况，大多东欧国家的前卫艺术与中国的早在上世纪八九十年代的时候其实就有着很多相似之处。由阿雷斯·艾尔扎维克（Aleš Erjavec）、格罗伊斯（Boris Groys）、高名潞等所编著的《后现代主义的镰刀：晚期社会主义的艺术文化》（*Postmodernism and the Postsocialist Condition: Politicized Art under Late Socialism*）一书系统论述了这些后社会主义国家的前卫艺术实践及其政治社会运动，书中没有提及拉脱维亚，但想

必亦不乏同样的发生和背景。诚如马丁·杰伊（Martin Jay）在“序言”中所说的，尽管全球化拥有将各地均质化的力量，但对于诸多后社会主义国家而言，它实际上一个从西方进口、在地方性脉络中再次运作，进而导致很多出乎意料的结果。而简单的政治符号拼贴和意识形态标签也似乎成了他们共同的特征。可是，到了戴安娜这一代艺术家这里，这些却成了警惕和抵御的一种话语方式。出生在前苏联，成长在拉脱维亚，其中也经历了政治变革和社会动荡，但这些已经成为她的童年记忆。1999年2月，拉脱维亚正式成为世界贸易组织成员国——“入世”本身即是全球化的重要标志，五年后，又先后加入了“北约”和“欧盟”。今天的戴安娜常常往返于东西欧之间，也习惯了和来自世界各地的人们自由交往，所谓的西方化、全球化已然成为她经验中的一部分。因此，也不存在进口不进口的问题，而她亦无意诉诸地方性的身份叙事。在中国，事实也是如此。

2001年11月，经过漫长而艰难的谈判，中国正式加入了世界贸易组织。随着经济的崛起和互联网的高速发展，全球化已经渗透、甚至主导着年轻一代的生活方式和认知机制。在这一背景下，我们也不难发现，艺术观念的更替并不唯像拉脱维亚这样的东欧后社会主义国家所独享，中国其实同样经历了前卫的消失和新的语言的生长。当然，意识形态壁垒森严的“全球化—中国”，很多时候还是无法摆脱简单的——甚至是反智的——二元对峙结构，只有极少数艺术家对于新的身份、阶层、地缘等问题的复杂性有所触及。不同的是，全球化的拉脱维亚依旧是一个混合地带，这本身就是一个例外的形态，而戴安娜所关心的正是植根于此的种种纠缠、矛盾、冲突与不可见的暴力。从小叙事到大历史，她的这一视角和路径无疑为我们进入这一胶着的政治地带提供了一个适切的入口。可即便如此——也许是为了警惕任何政治正确性的介入——戴安娜还是不忘再次提醒我们：这终究是一次关于摄影语言的尝试。

the Border, the Smuggler and the Invisible Violence

LU Mingjun

The Latvian artist Diana Tamane is born in the year 1986. Five years after her birth, the Soviet Union fell apart and Latvia claimed independence. With privatization and the introduction of free market, along with many other post socialist countries, Latvia underwent a period of economic shock and social turmoil. This process completely changed the fate of Diana's working-class family, with four generations living under one roof.

According to Diana, her father started in the Mid 90s to smuggle and sell various goods, travelling to different cities of Western and Eastern European countries. Her mother, whose business collapsed during the 2009 financial crisis, has become a driver of long distance transporters and is still always on the way to yet another destination in Europe. Live scenes from her mother's work are captured and represented by Diana in *My Mother*, *Message Number 147 from 494* and *On the Road*, which also serve as a deep and intimate encounter with her mother who is present in three different ways in these three works. In the gigantic photograph titled *My Mother*, the mother is looking to the camera through the window of the transporter, an approach often used by the Soviet propaganda posters. In *Message Number 147 from 494*, she appears as words in an email; in *On the Road*, as a talking voice. Through three different media and channels of perception, these routine scenes, for Diana, take on a sense of anxiety and restlessness and carry invisible pressure and violence, for which the other huge photographed image *Typology of Touch* serves as a perfect side note. Diana has photographed a part of her mother's body and enlarged it so much to show the lines and the pores on the skin, reminding us with the texture of the skin's surface that it is rather an object for touch than for observation, though here, touching is not meant for imagining and experiencing warmth of family, but for conveying an undefinable sense of strangeness, tension and pressure. *My Family Album 2*, another related art piece made of a series of photographs, visualizes the moments when Diana touching the bodies of members in the family. Fragments of unconscious experiences are enlarged, grains of pixel become visible, creating a new dimension of touch and leading us to another work about her family: *The Family Portrait*.

Every time since 2012 when Diana comes home, she would portray her great grandmother, her grandmother, her mother and herself sitting together on the sofa, always the same position, the same order and the same pose. She deliberately chooses making video instead of photo for recording not static moments or sections, but the psychological distance the four women felt when they were facing the camera, recording their uneasiness, nervousness and the movement of time as shown through changes of countenance and body. When Diana set up the exhibition, she intentionally adjusted the video, making the four figures staring at the audience. The incurred reactions of the audience, such as uneasiness or embarrassment, is also a distance that Diana is interested to explore and measure. After the death of her great grandmother last April, the four female figures were reduced to three at the end of the video. Diana described this piece in her own words, "it seems almost a routine now, but it is also a process of meditation... It's like a lens constantly zooming and you just can't focus in the dark. Even when you try different angles, you cannot grasp the distance." The cracking

yellowing wallpaper seen in the video is also on show in Surplus Space. Serving as backdrop for related works, this wallpaper is much more a symbol for family ties. Diana admitted that she wasn't really fond of the wallpaper, and for this reason, she would rather consider portraying the family as a ceremony.

The drastic change from socialism to post-socialism, or rather capitalism, has caused near destruction to family as an ethical entity. This was the case in Eastern Europe. China, too, was not spared. This, however, doesn't constitute the sole focus of Diana's attention. She attempts to explore the uncertainties and the manifold possibilities embedded in her family, a place of complexity and contradiction. When she is at home, she has to switch between speaking Russian, Latvian, Estonian and English. Sometimes she is confused, yet seems also to enjoy the confusion. This is when home itself becomes a border. The Flower Smuggler is another narrative on border or frontier. The work tells the story of her grandmother bringing two bunches of flowers across the Latvian border to Russia to visit the grave of Diana's great grandfather, but the flowers were confiscated in the end by the Russian customs and her grandmother had to pay a fine. With no intention to zoom in on the incident itself and its political implications, Diana just puts on show the pictures her grandmother took of the flowers and their kitsch aesthetics, condensing the narrative on border into a personal and autobiographical mini version.

As a political mechanism, the border itself holds all kinds of invisible violence. Diana's mother described a horrifying incident in the email, Diana herself recounted the whereabouts of her mother in the last year, Diana's great grandmother wrote down her own heart rate and blood pressure – all these words, concepts and numbers used point to an awareness of life politics. Existing ideological frameworks and contradicting values are vague and complex here. Everything finds itself in an ambiguous state of being on the "border", including the personal experiences of the artist, changes in her family, even Latvia as a country and its social political situation. In a sense, this life politics can be called a geopolitical structure and a political logic yet to be defined. Everyone involved here could be a "smuggler", the artist herself included.

Diana sees herself a universalist and is unwilling to be defined or coerced by dogmatic and simplistic political labels such as identity, gender, race or left-wing, right-wing. In fact, her autobiographical narrative with intertwining memories, life experiences and personal details often unknown by others constitutes an in-depth test of those political labels, their complexity and ambiguity. The artist stated repeatedly that the exhibition was about photography itself and she hoped to open up more linguistic dimensions of photography. Of course, this narrative can serve as an important entry point and a guiding concept into the exhibition, where photography is shown as itself, as concept and data and even as non-photography like ready-made products and ideas. We are, therefore, at liberty to view the entire exhibition as a gigantic photography installation woven together by multiple syntactic structures.

Such an idea and a practice is not exceptional. Examples have been present not only in Europe, but also in America and Asia, as well as in China. In a way, it has already established itself as a consensus among artists born after 1985 in post-socialist countries. What's more, much of avant-garde art in Eastern European countries share a lot of similarities with Chinese modern art in the 80s and 90s. The book *Postmodernism and the Postsocialist Condition: Politicized Art under Late Socialism* written by Erjavec, Boris Groys, GAO Minglu et al. provides a systematical recount of the avant-garde art practices and social political movements in post-socialist countries. Although Latvia was not mentioned, I assume similar happenings and background were also present. Just like Martin Jay said in the preface of the book, for many post socialist countries, globalization, despite its homogenizing power, is seen as "imported" from the West and now operates within their local web of references, leading to a great deal of unexpected consequences. It has become common for artists in those countries to make simplistic collage of political symbols and ideological labels. Yet for the generation of Diana, these symbols and labels are part of a narrative one has to guard against. Although born in the Soviet Union, Diana grew up in independent Latvia which became an official member state of the WTO in February 1999. Five years later, Latvia also joined the NATO and the EU. While the political transformation and relating social turmoil in her home country still form a part of her childhood memories, Diana has gotten used to travel back and forth between Western and Eastern Europe,

constantly in free contact with people from all other world. With westernization and globalization woven into her experiences, whether they were originally imported or not is no longer an issue for her and she has no intention to resort to the narrative of local identity. In fact, this is also the case with young Chinese artists.

After years of difficult negotiations, China managed to join in the WTO in November 2001. With booming economy and development of internet, globalization has long infiltrated or even dominated the lifestyle and the cognition of young people. Also here in China, artistic ideas undergo changes and replace each other with avant-garde disappearing and new language emerging, a phenomenon not only visible in the former socialist countries in Eastern Europe. Yet even the globalized China, with its sturdy ideological stronghold still intact, often cannot free itself from simplistic, sometimes even anti-intellectual, binary opposition. Only a handful of artists have ever touched on the complexities of issues such as new identity, social stratification and geopolitics. Globalized Latvia, on the other hand, remains a zone of ambiguity, which by itself is exceptional. What matters to Diana is precisely all the entanglements, contradictions, conflicts and invisible violence rooted there. Her chosen angle of projecting narratives on small personal incidents against the backdrop of a grand history process has undoubtedly provided us with an appropriate inception to that labyrinthine political zone. However, perhaps on guard against interference of political correctness of any kind, Diana didn't forget to remind us once again, this, in the end, is an attempt about the language of photography itself.