

# 感知的回归

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自从 1543 年波兰天文学家哥白尼发表日心说以来，克罗狄斯·托勒密在他的宇宙地心体系中为人类所设置的中心地位就逐渐被移除。从那时起，我们对宇宙认知方式便发生改变，我们被坚定而反复地敦促，要放弃敏感而神秘的自我中心论，从历史与地理的实证视角上客观地看待我们，拒绝个人感官所获得的证据。我们相信那种更大程度上依靠理论而不是依靠更直接的感性经验的知识才是更客观也更正确的。于是，理论就像屏障一样隔断了我们的感官与事物之间的联系。让我们的感官逐渐从我们的经验中被架空。

这样的发展趋势也早就渗透到艺术领域之中。艺术家的创作行为也离“感知”越来越远，从摄影术发明以来，越来越多人选择机械成像的相机而抛弃了绘画；自杜尚以降，现成品在艺术世界里大行其道；在“观念”的领导下，艺术家独立手工制作的作品也可以通过工厂大量生产；甚至连艺术思想也都逐渐出现同质化的倾向。另一方面，我们接触艺术作品的方式逐渐被图片和屏幕所代替，大量的原作信息被过滤，作品成为了一张平面图像载体，至于作品本身所具有的物质性、信息以及作品中所有的历史文化情境，也都可以被这样的观看经验所抹杀。可以说，这就是个人主观感受逐渐式微的过程，是“感知共同体(community of sense)”逐渐缺席的过程。而这种“感知共同体”——一种可见度与可理解性，把不同事物或实践置于相同的意义之下，因此形成某种共同体感知（朗布埃语），正是有机·奥诺黛拉在艺术中所极力想要召回并唤醒的一种人类共通的体验。

一直以来，有机·奥诺黛拉的作品总是形容为“不可思议”、“奇妙”、“隐晦”，之所以如此，是因为她的作品从不停留在那种视觉指向性明确的事物上，也没有特别强调漂浮作品之上的宏大主题。她坦言，“我并不是刻意要创作奇妙的作品。也许这种所谓的奇妙并非只是关乎视觉，而是源自于我对待摄影的手法以及对照片处理方式的某种复杂的抵触情绪。也许就是这些因素相互交织，最终让‘奇妙’这样的词语落在了我的作品上”。而纵观她的所有作品，则会发现，表面上这些作品相互之间并没有什么直接关联，但每个作品中都蕴含着某种基于个人感知的隐性经验。可以说，这些作品就是有机·奥诺黛拉自身隐性经验的物质化体现。

作为隐性经验的载体，身体这个“感知共同体”始终是进入有机·奥诺黛拉艺术迷宫的关键。譬如，在《[二手衣服的肖像](#)》中，她利用二手服装的外形对身体进行转喻，不仅重新唤起缺失了的身体，同时也让人联想到附着在衣服上却被人遗忘的“记忆”。在《[请注意关节](#)》这个作品中，她对画面进行加工，去除象征足球比赛的标志性符号，将人物的行为从具体语境中抽离，形成一种行为真空，凸显了画面中人的动作行为，也置换了人们理解行为的视觉惯性，从而引发观者对行为本身的重新思考。同样是对具体语境的抽离，她在《[看窗外](#)》的这个作品中，则是运用暗房技术，营造出浮现于黑暗中的光箱，既反思了人与栖居之所的房子之间的关系，又实现了“房子”与“相机”之间的意义互换。

在作品《[动物园](#)》之中，她把重心投向了“眼睛”这个感知器官，运用放大、双重曝光等手法，将动物纯粹的视线如浮游天体一般地封存在玻璃球中，借此对“视觉感知”进行再思考。而《[珍珠的制作方式](#)》则是往照相机中装入玻璃弹珠，扰乱光线，在照片中形成光影，再利用显影技法，使照片中的颗粒粗到某种极限，

突显人群的形象。这种干扰与变形的手段，一方面挑战了人们惯常的视觉经验，另一方面也唤起人们对无意识行为的关注。

在新作品《[迈布里奇的扭动](#)》中，这种对“感知共同体”的关心则得到了进一步的拓展。她运用摄影、素描等手法制作出特大的拼贴作品，并以此来贴近身体。她有感于美国扭扭舞中舞者的无意识动作，运用剪切、放大、拼贴的手法，对人物进行“编舞”，将画像相互叠加，造成某种迷幻超然的视觉效果。于是，在她的导演下，人类回归到了那种最原始、最直接的感知状态。

就这样，有机·奥诺黛拉通过对普通图像的加工、扭曲和变形，以达到陌生化的效果，突出图像语言本身的特征，即配置、组合和加工，以图像为媒介，“把不同事物或实践置于相同的意义之下，形成某种共同体感知”。

这种对感知的重视不仅体现在有机·奥诺黛拉的作品中，更是成为了她身体力行的创作理念。自始至终，有机·奥诺黛拉都一直坚持手工制作作品，而体量庞大也成为了其作品的某种必然性特征。在她看来，“制作大型作品，即便在体力上也不是一件轻而易举的事情。对于那些耗费大量功夫与时间完成的作品，我坚信仅就这一点而言就已经有价值了”。她认为艺术家“不应该创做简单的作品，而要创作需要花费大量体力与精力的作品”，因为，“作品创作过程中所付出经验与体力，不管在技术上还是在观念上都会直接与艺术家的成长产生关系”。当然，对她自己而言，作品创作过程中的灵感、技术、审美、价值观、世界观.....这所有的一切也全都是她感知世界乃至宇宙的一个过程，是一个不可分割的整体。

## The Return of Perceptivity

Lin Ye

Since 1543 the Polish astronomer Copernicus triggered the Copernican Revolution by formulating his heliocentric theory, the central location of human in the universe set by Claudius Ptolemaeus in his Earth-center system began to collapse. From that on, our perspective toward the universe has been changing. We are affirmed repeatedly that the self-centered cognition should be thrown away. Thus, we gradually learned to view ourselves in a historically and geographically empirical perspective which turns down the evidence from personal experience. We tend to believe that the knowledge obtained from theories or reasoning is much more objective and more correct over that of sensible experience. Therefore, theories are more likely the barrier between our perceptivity and the object, which blocks off the direct relations therein. This finally led our personal sensibility to be unpractical in our experience.

This kind of trend could also be seen in the field of art. The creations of artists are being farther and farther from their own perceptivity. Since the introduction of photography, more and more people gave up drawing and turned to mechanic imaging. The ready-made art became overwhelming after Duchamp. Under the name of "conceptual art", the original works hand-made by artists could be mass-produced. Even the concept itself shows the tendency of homogeneity. On the other hand, our approach to the art works is being replaced by pictures or even screens. Through this, the originality of the works has been somehow filtered, which makes the works turn out to be two-dimensional images. The materiality, information and contexts contained in the works were thereby diminished through this kind of viewing experience. We may say that this process is the fading of personal perceptivity or the vanishing of community of sense. As Jacques Ranciere has put it, "a frame of visibility and intelligibility that puts things or practices together under the same meaning, which shapes thereby a certain sense of community." This is exactly the common experience that Yuki Onodera ultimately hopes, through her art practice, to call back and wake up in human beings.

Works of Yuki Onodera have long been companied with the words like "unbelievable", "enigmatic" and even "obscure". Considering that her works have never focused on things which bear explicit reference visibly nor would she emphasize some grand narrative which may float upon the works, this kind of feeling could be expected. As she says about it, "I have had even little in mind to create something enigmatic. I'd like to think that this kind of enigma has not only something to do with visual sense, but also with the complex feeling of contradict with my approach to photography and my way to treat the images. Maybe it is the interweave of all these elements that settles down 'enigma' on my works." By tracking down her works, we may find the

implicit experience from her personal perceptives are underneath contained in her works, which seemingly do not share direct relations therein. So to say, these works are the external manifestation of Onodera's personal implicit experience.

As a medium of implicit experience, physical body as "a community of sense" has always been the key for entering Yuki Onodera's art labyrinth. In <Portrait of Second-hand Clothes>, for example, she made use of the shapes of second-hand clothes to build a metonymy of bodies. By doing so, the works not only recall the absent bodies, but also suggest to people the forgotten "memories" relating to the clothes. In <Watch your joints!>, she manipulates the images by erasing uniform insignias, altering the athletes' faces, and adding or repositioning soccer balls. When stripped of the context of the soccer game, the interactions of the athletes are suddenly transformed into incomprehensible and seemingly vacuumed movement. Meanwhile, the inertia of vision is also being transformed and thus, the work causes people to rethink about the action itself. Likely, in <Look out the Window>, through painstaking masking work in the darkroom, she creates the illuminated objects floating in space, which becomes the reflection on the relationship of people and "place to live", and also evokes the original meaning of "camera" as "room". By enveloping the hard and inarticulate glare of the animal eyes in the marble, which is like a heavenly body suspended in space, the work <zoo> focuses on the "eyes" as a sensory organ. This leads people to rethink about the visual perception. <How to Make a Pearl> is created by inserting a lass marble into her camera, which disperses the light and produces shadows in the photographs. And finally, she enlarged grain of the photos, which powerfully lifting the people out of the surrounding darkness in sharp relief. This kind of trick works prominently to challenge people's normal visual experience and also arouse the attention to subconscious actions.

In her new series <Muybridge's Twist>, the attention to "community of sense" has been further expanded. The collage works with large scales are created through various tact like photography, dessin and painting. She was inspired by the unconscious movement in American Twist dance, and then choreographed the images which have been enlarged and cut into pieces. The overlapped pictures thus created a visual effect of enchanting and transcendent. It is exactly under her composition that people are being able to return to the most primitive and most direct status of perceptivity.

In this way, Yuki Onodera presented the effect of familiarization by processing, twisting and transforming the original images in her works to signify the inherent characters of iconology discourse. In another word, through composing, assembling and reallocating all these images, she is able to "put things or practices together under the same meaning, which shapes thereby a certain sense of community."

The emphasis on perceptivity is not only presented in her works, but also becomes the essential

part of her creative concept. Hand-made and large scale has always been the two significant characters of her works which may also bring conflicts and contradicts to her works inevitably. In her opinions, "creating works of large scales is at first a big challenge to physical power, not to say the difficulties in other aspects. Only the efforts and time spent on the works is worthwhile enough." As she says that "artists should not stop on some simple works, but should dedicate themselves into works requiring lots of strength and energy." As for the reason for saying so, she continues that "the physical efforts paid during the process of creation may intervene with the growth of the artist directly both in skills and in concepts." For Yuki Onodera, the inspiration, skills, aesthetic, value and worldview in her process of creation are the integral parts of her perceiving the world and the cosmos.