

艳如桃李

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观看许敌的《艳如桃李》系列，委实在视觉上给予我不少的刺激。腐烂的肉、脓疮、变异的躯干，病毒的入侵使画面上裸露的男人或女人体无完肤。观看所带来的震慑力使我最初对这组作品没有太大的好感，甚至些许的回避。

图像中，男女周身的溃烂伤口或肌肤都是艺术家用螃蟹、生蚝、鲍鱼、章鱼、海胆和海星等海鲜的肌理用电脑软件合成处理而来。旧时，在一些沿海地区，“海鲜”是对卖笑女的一种称呼。而对于生于沈阳的许敌来说，昂贵的海鲜是一种当代社会主流消费品的代表，其特性被归纳为：不易保存、价格浮动、奢侈消费。因此《艳如桃李》系列作品将以上三种特性从视觉和逻辑上进行语言转换，“使其从几种物质表象转化为一个不安的物质综合体，同时又是一个灯红酒绿的都市下的怪诞变异者。”

《艳如桃李》每张照片的场景都发生在高级酒店内，作品中所有男女的身体都是以性爱后的苍白躯壳出现。他们表情呆滞又若有所思，眼神大多侧向一边，就算是直视镜头也迷茫空洞。散落在虚脱身体边的药丸、SM游戏的道具、绳索、空了的酒瓶、打火机等物件，更为这些性爱场面过后截取的静止画面提供了十足的想象空间。故事顿时精彩十足，欲望也被撩拨起来。

青春艺术是众多艺术家在感念自身畅怀世界时最惯常的表现题材。特别是中国社会在上世纪九十年代转型为市场化后，“村上春树”式的残酷青春经验实际已逃离集体思维，成为70后一代的特殊标志。题材也不再以单一的意识形态为主导，个人的、私密的、市民文化的表达姿态，青春艺术实际上已形成了一套以经济成长为主要目的的都市文化为背景的视觉语言。

许敌的这组作品中蕴含的“残酷青春”气味尤其明显。“海鲜”这种形式主体所赋予的消费性、价格的变化、不易保存带来的易变质等属性，使人在某种扭曲的性爱、情爱、爱情过程后呈现出巨变的残忍。为何要如此残酷？这是个心灵受过创伤的人吗，还是他信奉残酷？抑或只是艺术圈内的斗狠。这是我看了这组作品后一直徘徊在脑袋里的问题。许敌认为，作为艺术家，他对这些事的思考都是理性层面的，和感情经历、生活背景等都没有直接关系。他只希望能通过这组照片来剖析社会问题，而海鲜的运用是他在这次研究中找到的一种自认为适度的新语言。

最近常常会 and 1985 年左右出生的年轻人聊天，惊诧的是他们话语背后状态的虚无和无奈。这些生活优越，从小在众人溺爱中长大的独身子女，不认为通过自己的或者他者的努力，能够对社会现实有所改变。没经历什么挫折，但他们的无力感从何而来。我把这种现象称为“虚拟性受伤”，一种面对外部世界后的撒娇行为。言归正传。许敌生于1982年。他在《艳如桃李》的自述中这样描绘道：“这些在平凡生活中穿梭的时代之胴，会在意念中催生出幻象如林的残酷和荒诞感，这种臆测中的苦难没有本体，没有可被利刃割开的伤口，但它通过

意识的针扎保护着我们，那其实是我们面对未知的痛苦猜想中的恐惧。然而现在：它们丢了，它们已经被艳如桃李的脓疮和海量鲜美的甜蜜世界蛊惑。”在这里，我再次感受到这种经常汇聚在 80 后身背后的虚拟性受伤。而和那种撒娇式的表现方式不同，许敌用想象力所展现的是诡异的“美丽”，一种可以修饰的美。

《艳如桃李》某种程度上在挑战人视觉的限度。在面对了那么多中产阶级式的，易于被消费的中国当代艺术作品后，久违了的危险感在此处迸发。再提一句。许敌信佛，这组照片让我想到了涅槃。

Vivid As Fruit

By Wu Meng

It really gives me a thrill when I finish viewing Xu Di's works named "Vivid As Fruit". The rotten flesh, the abscess, the muted body and the invasion of the virus makes the naked man and woman look skinless all over the body. The works do not leave me a good impression at first sight and I even want to avoid it for the immense astonishment it brings me.

In the images, the rotten wound and skin of the man and woman is composed of crab, oyster, abalone, octopus, sea chestnut, starfish etc sea food textures, which are all photoshoped by the artist. In the old times, people in some coastal areas name the prostitute after "sea food". For Xu Di, born in Shenyang, sea food has represented a popular consumption in contemporary society. Its features can be concluded as the following: not easy to be preserved, fluctuating prices and luxurious consumption. "Vivid As Fruit" lies on the interchange of the language of its three features on visual and logistic angle, "facilitating works itself transform into a strange material synthesis, meanwhile also a queer mutation living in rumbustious city."

Every scene of "Vivid As Fruit" is shot in a superior hotel. Man and woman appear totally naked as they just have had sex. They look numb with their eyes glaring at somewhere, even when they are looking straight into the lens, they still seem confused and inanimate. Around them scattered the pills, SM tools, ropes, empty bottles and fighter, all these still objects excerpted from the sex scene provide us enormous imaginations. The story suddenly gets rich and along with it arose the desire.

As a frequent expression theme, youth art is always used to express what artists feel for the world. Especially in the last 90s, with Chinese society transforming into marketization, cruel youth experience like Haruki Murakami style has been divided from the collective thinking, becoming a special icon for the 70 generation. And theme in no more about ideology and it is more about personal, private, sociology etc expression state. Youth art actually has turned into a visual language of the background of metropolitan culture whose main aim is to have financial growth.

The feature of "cruel youth" embodying in Xu's works is very strong. "Sea food", which integrates the characteristics of not easy to keep, changeable price, luxurious cost, facilitates the viewers feel mutated cruelty after distorted sex and love process. Why has it to be so cruel? Has somebody hurt the artist? Does he adore cruelty? Or is it only a fierce battle in the art circle? These are the questions lingering in my mind after I view this series. As an artist, Xu Di thinks his

thought on the questions above is rational, not relating with emotional experience and living background. He only wants to diagnose the social problem through these works. And he thinks he has found an appropriate new language in his research--- that is utilizing the sea food.

Lately I have been talking with those young people who are born in 1985 or so. I'm quite shocked at their inane state behind their talk. These single-brought children are spoiled as they are born. They think however hard they try they can do nothing to change the society. As they haven't experienced frustrations, why shall they feel lost and helpless? I regard this phenomenon as "virtual wound", a pettish response to the world. Now let's talk about the artist. Xu Di is born in 1982. He depicts "Vivid As Fruit" as the following: "The flesh and blood living in this normal life will produce numerous imaginary cruelty and absurdity in our mind. The imaginary misery comes from no certain objects. And there is no wound can be cut from the sharp knife. But we're protected through awareness struggle, which actually will be the imaginary fear when we're faced with unknown future. However now they are lost; they have enchanted by the abscess as vivid as fruit and numberless delicacy in the world." Here again I feel strongly that the virtual wound lies in those 80's. Different from the expressions of pettish response, Xu Di uses his imagination to create something beautiful in a queer way, a beauty that can be decorated.

"Vivid As Fruit" challenges the visual limitations of human beings. After facing so many middle class works that are easily consumed, finally viewers have a chance to encounter something fresh and different. One more thing, Xu Di believes in Buddha. This series of works reminds me of Nirvana.