

# 序

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事物在最开始的时候好像都有序的：匠人的技艺一定要在器物中呈现，而说故事的人要展示其功底，总是在编织文字的技巧上。简单讲，这就好似萝卜落坑，这些实践和专业落在这些媒介所归属之处。郭熙的创作就是开始于这一切事物都尘埃落定之后。对郭熙来说，只有这样滞后的开始才算是开始。在他以作品所构筑出的世界里面，当中各种角色进行的实践看上去是错置的：匠人会雕刻出一篇故事，小说家则从嘴里生出一座陶器。一切的符号尘埃都被郭熙从事物落定之处重新又扫向空中，在那翻腾。总而言之，所有事物都是在重新来过的那一次才算数。

推测郭熙是因此特别喜爱将这些波光粼粼的灰尘放在蓝色的背景下。不仅仅是因为蓝色深不可测（《有关无限的习作》，2014），照得这些尘烟都有了一种异样的气质。也是因为蓝色是一种拟像所宰制之空间所推崇的颜色。蓝色意味着是符号之海（别忘了，这些灰尘由一组的符号构成）。真要说的话，郭熙以符号的方式使用的那些创作材料都不是什么离我们特别遥远的事物：你也许会在他的创作中瞥见一些看似观念主义一般的文字迴圈，但阅读起来的感觉其实又更像是对某一类小说，或一些广告会使用的游戏式警句的重新剪裁（《游吟诗人与subtitle》、《没有嘴巴的游吟诗人》，2012-14）。

在这一次符号重置的游戏中，郭熙使用的材料是上海随处可见的连锁便利店（很巧，招牌饰带也是蓝色）。你所看到在货架上应该是日用品的事物被重新包装。像是海底人工鱼礁一样，仅仅是抹上一层色调，人们看待事物的眼光便必须不一样。它们像是未来式的珍稀品，但你同时也知道，这些日常材料其实于你而言又是熟悉不已。起作用的很可能就是这样一层覆盖住事物的薄膜，让它们染上一点欺眼的符号深渊。是的，你且觉得这层薄膜是代表深邃的符号。不过，既然是符号，深邃的不会是符号本身，而是符号制造出来的效应。这是一层事物被轻轻披上的意义曲径。值得一提的是作者表露了这层薄膜是被披上的（《有关无限的习作》，2014；《再临者》，2016）。因此意义既是曲折，也又指明了符号本身缺乏实体的这种空无。

在这我们姑且只谈空无吧。关于这层由符号围绕出来的由内翻转到其表层的空无，郭熙关注的是这厚度仅有如一层薄膜的符号雕塑如何与意义早已被掏空的实体进行一种类似莫比斯环的辩驳。这种辩驳将头尾相互衔接，正反对调，便创造出了一个内外相互流动的三维量体。这种符号游戏的好处像是翻花绳：每次翻找出来的形象都像是个自独立的个体，以致于人们不一定会认为，这类关于符号和其实体的辩驳其实也就是他早先的其他作品，如《那隐秘之物》（2014）和《存放信仰的身体》（2014）同样在诘问的问题。有趣的一个细节，或许值得指出：郭熙将这个问题变成一系列大写的问句，因此语言和符号的问题又经常指向一种对信仰（逻各斯）、对数字抽象的诘问（《最后的故事：上帝和网友》，2014；《我如此认真地

欺骗你们是为了让你们更有信仰》, 2012-14)。既然这种询问的形式是将正辩与反辩头尾相接, 让正辩最终延伸到反辩那一面去。当它们的头尾都被抹去, 作品本身也似乎获得了一种意义无尽延伸的可能。

在这场展览中, 所谓的“再临”指向一种日常生活中场景的调度: 人们总是不断的在日常中重新回返到某些场景, 构连到一些特别个人的状态。这些状态: 身体的、情绪的、甚至轻如鸿毛几乎是意识流式的, 则是郭熙本次展览的问题意识: 个人经验如何再现? 这些作品作为折射出郭熙所经验的记忆, 无论它是真实的或是虚构的, 都因为源头不可避免地被抹消, 让所有作为符号的作品开始折射其意涵。用郭熙的艺术所告诉我们的话来说, 某种程度上而言, 所有事物早就只能是符号。郭熙关注着符号围绕出来的空, 以及这个挖空的概念实体如何与意义早已被掏空的血肉进行一种类似莫比斯环的相互衔接: 正反衔接。而没有开始没有结尾才会是序 (order)。

## The Order

Zian Chen

Things all seem to have an order at the very beginning: the craftsmen's craftsmanship must be demonstrated in the utensils, while for the storytellers to show their groundings, it is always evident in the skills of wordings. Put it simply, it's like planting each carrot into its own hole, where the practice and expertise lie are exactly at the place where these mediums belong. Guo Xi's practice begins after all these things have settled down. For Guo, a beginning only counts when such postponement begins. In the world constructed by his works, the practices carried out by different characters seem displaced: the craftsman would craft a story, and a novelist would tell a piece of pottery. All the symbolic ashes were swept into the air by Guo from where things settled. In all, it only counts when things start over again.

I reckon Guo is especially fond of having these wrinkling ashes before a blue background not only because blue has a limitless depth ( *A study on infinity, 2014* ), giving these ashes a peculiar charisma under this light. But also because blue is the color of a space regulated by simulacrum. Blue means a sea of symbols (do not forget, these ashes are formed by sets of symbols). The materials Guo used by means of symbols are not anything far away from us: perhaps you will notice some seemingly conceptual wording in his practice, however, when reading them, they feel more like the re-editing of some playful aphorisms common in certain types of novels or adverts ( *Troubadour and Subtitle, the Mouthless Troubadour, 2012-14* ) .

In this game of symbol replacement, the materials Guo used are the chain convenient stores seen everywhere in Shanghai (by coincident, its signboard is also blue). Those that are supposed to be the daily objects you saw on the shelves are being repackaged. Like the artificial fish bank at the bottom of the sea, even just a thin layer of hues is applied, then the way people see things must be different. They are like rarities in the future tense, but you also know such daily materials can't be more familiar to you. What's in effect here might well be that thin layer of film in which things are wrapped, that which dressed things up with a deceptive abyss of symbols. Yes, you think this thin film a symbol that represents depth. However, since it's a symbol, what's in-depth can never be the symbol

itself, but the effect the symbols produce. This is a thin path of meanings which things are lightly covered by. It is worth mentioning what the author revealed, which is: this path is being covered onto things rather than the other way round. ( *A study on infinity*, 2014 ; *Reenactor*, 2016 ) Hence, meaning is tortuosity as well as the emptiness of the symbol that lacks an entity.

Here we can just talk about emptiness. Regarding this layer of emptiness that is surrounded by symbols and flipping over from the inside onto the surface, Guo focuses on how this sculpture of symbol that is as thin as a film engages with entities whose meanings have been emptied in a Mobius Loop like debate. This kind of debate connects the head and the tail, reverses the front and the back, and creates a 3-dimensional object that is circulating in and out. The advantages of this game of symbols is like AndTangle: every image is like an individual object, so that people won't necessarily think that these type of debates about symbols and "actually-is" are just like the questions that were asked in his previous works, such as *That Obscure Object* ( 2014 ) and *Body as a Container of Faith* ( 2014 ) . An interesting detail might be pointed out: Guo makes this interrogation a series of capitalized interrogative sentence, hence questions about language and symbols often point to a kind of interrogation of faith (Logos) and numerical abstraction ( *The Last Tale: God and Net Friend*, 2014 ; *I'm lying to you in such seriousness for you to have more faith*, 2012-14 ) . Since this form of interrogation links the affirmative and the negative, making the affirmative extend towards the negative side. When their heads and toes are erased, the works themselves then seem to obtain a possibility of an endlessly expanding meaning.

In this exhibition, the so-called "reenactor" points to a management of everyday life scenes: people are continuously returning to certain scenes, constructing some particular personal situations. These situations: bodily, emotional, even as light as the streams of consciousness, are precisely the question in the exhibition: how to represent personal experiences? These works as reflections of memories experienced by Guo, no matter real or fiction, since their origins are inevitably erased, have let these symbol-like works start to reflect its intents. Just like what Guo's works tell us, to certain degree, all things are just symbols from early on. Guo focuses on the emptiness encircled by symbols, as well as how this emptied conceptual entity connects with the flesh whose meanings are extracted

in a Mobius Loop: back and reverse. And only a beginning without ending can be an order.