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2017年4月1日空间站将隆重推出“TOUCH·触”汪莺莺个展，这是继她“Songs from A Room”个展之后，汪莺莺在空间站举办的第二次个展。汪莺莺并不是借助图像进行意义的勒索，而是用笔触将欲望和恐惧压进皮肤，制造魅惑之像来引诱凝视，触发了我们这个时代社会精神中的神经症人格的情感伤痛。

“不屈不挠追求的人，就不是不可救赎的。”——卡伦·霍妮摘自《浮士德》。“肖像”系列用精湛而貌似轻松的笔触，描绘了“脸”这个浮现于最表面的社会属性的器官。这些个性鲜明的敏感而脆弱的脸和他们背后的故事，代表了一个又一个的时代文化的精神。透过一张张熟悉的脸，我们可以如数家珍的回忆掌故，但一闪而过的表情，却剥离了在外界注视下身份属性的界定，你所面对的是一个赤裸的人。汪莺莺用极少而节制的方式，洗练的只用五官特征，表现了一个情绪丰富的处于“实在界”自我反观的“人”，这个人谁也不是，沉浸在一种内在的神经动能的防御机制之中。

卡伦·霍妮说：“所谓焦虑，是指个人面对一个充满敌意的世界所表现的渺小感、孤独感、软弱感、恐惧感和不安全感。为了对抗这种焦虑，人不得不拼命的追求爱，追求事业的成功，追求权利、名声和财富，以获得安全感和自信心。”伴随着整个社会竞争机制的越演越烈，随之而来的孤独感、软弱感、异化感、来自内在的不安全感，使人处于无休止的内心冲突之中。他们染上了这个时代的精神症候，他们或焦虑、或抑郁、或敏感、或浮躁、或超凡避世、或歇斯底里、或嘲讽冷漠、或精神分裂，作为资本主义滚滚向前的车轮碾压过的个体，这些魂器的碎片，浮现在脸上。

渴望获得爱，而又无法去爱，是一种“爱”的恶性循环。“关系”系列中，对爱进行了入木三分的描述。汪莺莺描绘了这样一种人，在拼命满足自己对爱的饥渴之时，几乎意识不到自己缺乏爱的能力。如同久渴思饮的人那样急不可耐的需要爱，但却不能真正的接受爱。

《kiss》系列的作品中，他／她紧紧抓住对方不放，一个奄奄一息的人和一根抓不住的救命稻草，一个多愁多病的身遇到了倾国倾城的貌，而在他／她的内心深处，却根本不敢相信它，充满恐惧和怀疑。如同一个即将饿死的人，终于得到了一个渴慕已久的香甜面包，当他不假思索的拿到面前，准备大快朵颐之时，却突然怀疑，这面包有毒。一种不配得，不被人爱的信念，占据

了他／她。不能够真正去爱自己，如同魔咒一般，也固执的相信别人不可能爱上他／她，他人既是地狱。而这个并未展开的爱，也只会更加残酷的伤害他／她，不如主动回避，宁可没有。

获得爱是如此重要，如果对异性的爱过于阻塞，对爱的需要就有可能集中在同性身上，这成为潜在的同性恋的决定性因素，焦虑隐藏在对于异性的厌恶的背后。同性之间的爱也浮现在汪莺莺的作品之中，比如著名变态电影中的桥段，《索托马的120天》中一闪而过的画面成为她的原型。三个执花的裸体的细瘦少男若隐若现的遮住面孔，带有羞耻感的耽美。她探讨了关于爱的各种可能性形式，扭动的肉体成为了她施展那些稳健而泼辣的笔触的温床，白色的松软的被褥与肉体交相映错。平涂和勾勒，彩色和单色，接近与平涂的背景与清晰冷静的简约用笔的对比，肉体也形成了厚重坚硬的压缩式浮雕般的效果。看者的目光投向裸体，并不色情挑逗，却沉稳冷静的逗引了一种不在场的凝视，那些裸露的皮肤和笔触，召唤我们去画面之外的不可见性，与其说是对爱的激情，不如说是对爱的剖析。

在爱中，有的人会完全无能为力的依赖另一个人，这就不可避免的夹带着大量的怨恨，怨恨自己不得不顺从别人，想象自己是被迫的遭受痛苦，正是这种主动的受苦的行为，使对方不能离开，使自己获得满足。SM情节往往会移情到医患关系之上，在治疗过程中，病人会遭受一些痛苦，反而会忽略自己的利益而去取悦冷酷的医生。在《触》和《瞬间》之中，移情暗示了于一切非理性反应的等级之间的依赖性情感关系，血肉躯体的将动未动之时，出于之前和之间的时间，于尚未到达极端的状态，但具有潜在的指向性的矛盾心态，引发斯德哥尔摩症的大爆发。“口唇”欲贪婪的力比多可以表现在性领域中，也可以表现在对权力和名望的追求上，从而使自身获得辱骂、侮辱、强迫他人的权力，用来置换无爱的不安全感。受虐倾向是一种变态的幻想和满足，通过挨打、凌辱和折磨，通过非道德的肉体上的痛苦来获得满足。受虐是一种自我毁灭的激情，是性趋力的外现，来自于一种不可阻挡的死亡本能的基本冲动。

残缺的大理石雕像，将这种施虐的审美凝固化、经典化了，成为一种激情的形式，伤残由于历史的客观性所升华，变得可供观瞻，成为了博物馆中的审美对象。《青铜少年》拔刺的瞬间，全身的动势牵动观者的注意力集中在脚底最为纤细的刺尖，成为时间历史记忆的结晶。

汪莺莺使手上一些的材料“魅像化”，使古代的传说和神话所附着的羸弱姿态的语言，成为一个停顿的影像，如同美杜沙之目注视后的瞬间。在另一个维度，冷漠、坚硬、唯美的文化外壳下，汪莺莺集聚了绘画所能承载的魅惑极大之力，不动声色的释放一种生物性趋力的酒神精神的疯癫。隐藏在平静的冰面下的是无尽的人性欲望与爱欲激情的深渊。

The Space Station will grandly launch TOUCH: Wang Yingying Solo Exhibition on the first of April, which is her second solo exhibition at the Space Station since "Songs from A Room." Wang Yingying didn't extort the meanings from images but pressed desires and fears into the skin with her paintbrush. Creating charms to seduce a stare, she triggered off the sentimental pains of the neurotic personality in our Zeitgeist.

We can always redeem the man who aspires and strives. – Faust. The Portrait series depicted the face, the most superficial organ that has a social attribute, in her exquisite but seemingly relaxed manner. These sensitive and fragile faces and the stories behind them embodied various spirits of our time. Although we can reel off the anecdotes behind these familiar faces, the fleeting expressions were stripped from the definition of identity -- what you faced is a naked person. Wang presented, elegantly, in a moderate way of only characterizing the facial features, the emotional and self-reflective "man" in the "reality", who immersed in a defense mechanism of a kind of inherent neural function. Karen Horney said: "the so-called anxiety refers to the sense of insignificance, loneliness, weakness, fear and insecurity when confronting a hostile world. To cope with this anxiety, we have to strive for love, career success, power, fame and wealth so that to obtain a sense of security and self-confidence." With the competition of the whole society more and more intense, the consequent sense of loneliness, weakness, alienation and inner insecurity make people in an endless internal conflict. They manifest various mental symptoms: feeling anxiety, suffering from depression, being sensitive or fickle, standing aloof from worldly affairs, getting hysterical, ridiculing and being indifference about others, even having schizophrenia. Those Horcrux fragments, as an individual rolling in the capitalism, emerged in the face.

Desiring for love but failing to love is a vicious cycle of love. The Relationship series offered a penetrating description of love. Wang described one group of people, who could hardly realize their lack of love when they were desperately trying to satisfy their hunger for love. Like being parched for water, one who is eager for being loved can't really enjoy love. In the Kiss series he/she clutched each other tightly, a dying person and an uncatchable straw, a body laden with sorrow and maladies met a startling beauty, but he/she, filling with fears and doubts, knew deep down that they didn't believe it at all. As a dying man who finally got a loaf of long-awaited sweet bread, when he got to eat it a doubt suddenly emerged: is the bread poisonous? A belief that he/she is not worthy of being loved occupied his/her mind. Just like a curse, you can't really love yourself, and you, in a pig-headed way, believe that someone else can't love him/her. Hell is other people. This undeveloped love will hurt him/her more cruelly. It is better to avoid loving without prompting.

Love is so important that the need for love may be concentrated in the same sex if the love for the opposite sex is blocked. It has become a decisive factor in latent homosexuality, and there is an anxiety behind the strong dislikes of the opposite sex. The homosexual love also appeared in Wang's works, such as some plots in the notorious movie. A flashed picture in the 120 Days of Sodom made her prototype: three young boys, naked and thin, are holding flowers; and their faces break through the flowers with a tanbi of the sense of shame. She explored the possibilities of love. The twist bodies allowed the deploying of her steady and forceful brush strokes, and the white soft bedding and the nude bodies formed a contrast. Flat painting and sketching, along with multicolor and one color, were close to the contrast between the flat-painted background and the simple clear brush strokes, the bodies, therefore, also take the effect that looks like a thick and compressed relief. There is no porno teasing but an absent stare when the audiences keep their eyes on the work. Those bare skin and brush strokes summoned us to focus on the invisibility outside of the screen. It is more an analysis of love than the passion of love.

In love, some people will completely rely on another person, which inevitably carries a lot of resentment, hating themselves have to obey others, imagining themselves to be forced to suffer. It was the active behavior of suffering, which makes oneself happy, that made the other party cannot leave. The sadomasochism complex tends to empathically transfer to the relationship between doctors and patients, and in the course of treatment, although the patient suffered some pains, they would ignore their own interests and please the hardened doctor. In the Touch and Moment, the empathy indicates a dependent relationship among all non-rational response levels: while the body was making a would-be move, having not yet reached the extreme state, the potentially directional ambivalence resulted in the outbreak of the Stockholm syndrome. Oral desires can be shown not only in the sexual activities but also in the pursuit of power and prestige so that one could access to the power to abuse, insult and force others, which could replace the loveless insecurity. Masochism is a kind of abnormal paranoia and satisfaction, which can be satisfied by beating or humiliation or torture or non-morally physical pain. Masochism, a kind of self-destructive passion, the appearance of sexual force, comes from the basic impulse of an unstoppable death instinct.

The broken marble statue, which solidified and canonized sadistic aesthetics, made a form of passion in which the disability sublimated from the historical objectivity, and then became an aesthetic object in the museum. In the moment of the Bronze Boy pulling, the whole body's motive pulled the audience's attention towards the most slender tip of the foot, which forms the crystallization of the temporal memory. Wang Yingying endowed her materials with "enchantment" so that the puny language to which the ancient legends and myths attached became a pause of images like the moment after Medusa's stare. In another dimension, beneath the cultural encrustation that is indifference, hard and beautiful, Wang gathered up a great charm force that the painting could carry to quietly release a biological drive to the Dionysian spirit of madness. There, under the calm ice sheet, are the endless desire of human nature and the depths of love and passion.