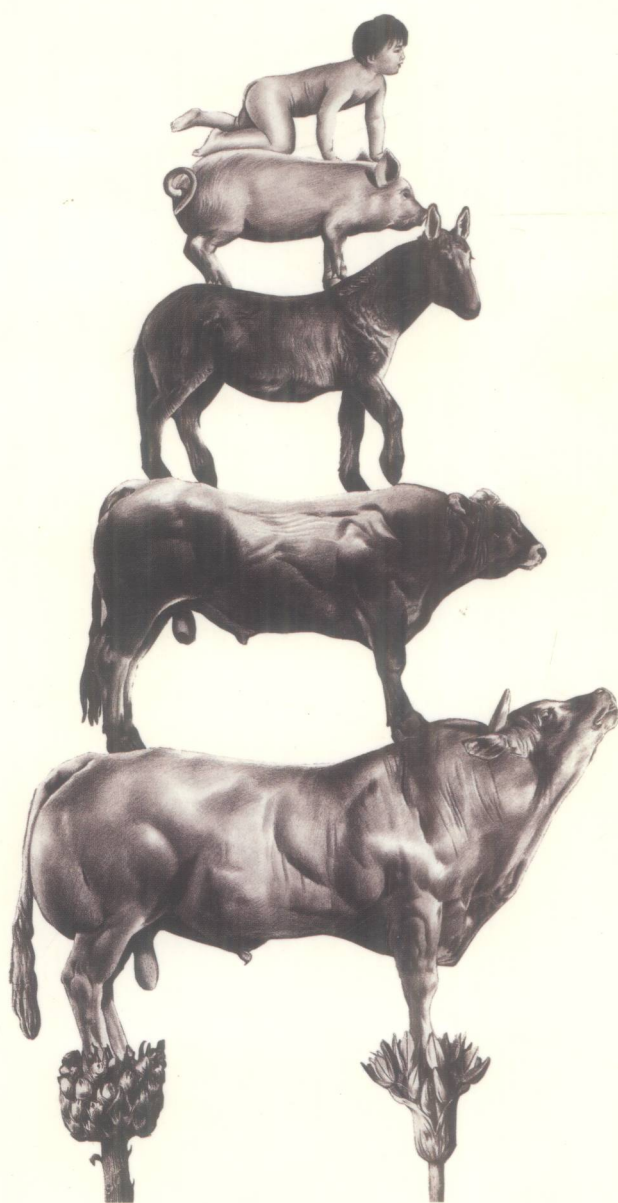
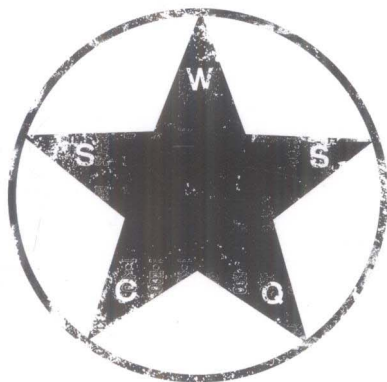


UNUSUAL SCENE

REPORT ON NECROMANCY

巫 术 学 报 告





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河北教育出版社
HEBEI EDUCATION PRESS

图书在版编目(CIP)数据

异相景观 / 赵树林主编. — 石家庄: 河北教育出版社,
2005.10
ISBN 7-5434-4881-5

I. 异... II. 赵... III. 艺术—概况—中国 IV. J11

中国版本图书馆 CIP 数据核字 (2005) 第 057807 号

主 编: 赵树林
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出版发行: 河北教育出版社

(石家庄市友谊北大街 330 号)

出 品: 今日美术馆

制 版: 北京图文天地中青彩印制版有限公司

印 刷: 北京方嘉彩色印刷有限公司

开 本: 889 × 1194 1/16

印 张: 7.5

版 次: 2005 年 10 月第 1 版

印 次: 2005 年 10 月第 1 次印刷

书 号: ISBN 7-5434-4881-5/J · 372

定 价: 本册 96 元

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“异相景观”

“苍鑫的另外一种秘密生活”——巫术

当我们努力为这次“异相景观”展览确定核心题材时，出现了几个回避不了的观点性问题。如今在全球化语境中，在东西方标准不同的前提下，是否呈现出了中国当代艺术的隐形规则？中国的当代艺术处于什么位置？我们应该和谁保持一种对话？如何看待当代艺术的“中心”和“边缘”的态势？答案很明确。尽管在西方人眼中的中国还是缺少西方式的民主和自由，中国的艺术就像本土文化在世界中的位置一样，作为一个曾经拥有辉煌、悠久的古代文化的整体，现在总被视为世界东方的、偏远的、边缘的、革命的和激进的一部分。我们也无法回避当代艺术“中心”和“边缘”的争斗，但是，也应该注意到近几年随着中国经济的迅速崛起，在社会转型期的中国当代艺术正呈现着巨大活力和能量。中国的当代艺术境遇正如从中国“边缘文明”的“复苏”过渡过程到逐渐向世界“中心”的位移，这种潜性的转变正在成为不争的事实。现在，中国的当代艺术活动也开始受到了社会的默许和企业的支持，加入当代艺术博物馆、艺术中心、画廊和培养收藏家等市场化的建设，正在成为国家的文化战略和中国新贵们的时尚。当然了，要想真正地成为世界中心还有赖于政治和文化的多元化，经济和整个中国人文化素养的提高，共享所有的现实，以及提高影响当代艺术实践的美学教育、方法论、传播和对创新能力的鼓励！

北京是中国文化的中心，国内外艺术关注、交流的焦点，所以20世纪90年代以来大部分的艺术家的自愿选择放弃固定的工作，放弃了城市生活，游离于国家体制之外，集中在北京的城乡结合部，比如圆明园、东村、通县、宋庄、上苑、香格里拉、索家村、望京等地。用青春与活力创造着中国最先锋的文化体系。他们的生活始终处于一种“漂移的存在”的状态，他们忍受着落后、贫穷的生活状态，而且恰恰由于生活成本和创作成本的低廉，才维系了他们的创作始终有着“乌托邦”和“群体”的精神支柱，他们中的一部分人已在海外获得了足以令一个民族骄傲的荣誉，而在国内却依然鲜为人知。同样，这样的文化聚集地也是鱼目混杂的产物。商业利益、生存压力诱惑着、考验着一个人的耐力，并使它成为在特定的历史时期的一种现象，赤裸着、脆弱却又顽强地证明他们自身的价值。而他们的社会“身份的边缘化”更深地被打上了“盲流艺术家”的烙印，在中国可谓“声名狼藉”。随着红门画廊、北京文件仓库、四合院画廊、嘉睿画廊、798艺术区、艺术东区、意大利常青画廊、台湾帝门艺术中心等艺术中心和画廊的建立，以及部分前卫艺术家的作品被西方的收藏体系收购，这种情况开始逐渐地有了变化，前卫艺术家们大多已经从地下走向地上，而且有些实验艺术家正由边缘走向中心，而这时的前卫艺术家们不过是借助“地下”的身份来实现对西方的商业交换的借口。但是，它们的内容和形式给中国公众的传统视觉文化带来了强烈的冲击，也给我们的大众媒体提供了“炒料”，也成了传统美术批判的载体。事实上，中国目前的前卫艺术家们也已经与前几代的美术前辈同时共存了，当下的他们也毫无疑问地成了连接东西方文化以及中国传统文化与现代文化的桥梁。

当代艺术已经和现实紧密联系在一起，艺术家更多地倾向于关注一个严酷的事实作为一种有价值的艺术评判。事实上，装置作为一种艺术形式存在的原因是依靠艺术家从现实中所获取艺术本质的卓越的能力。自装置艺术创作开始以来，它一直关注于自身和其他的艺术形式。我们相信艺术家能够介绍将拓展他们的可能性的内容，展示一个符合习惯的平台和途径。过去的二十年中，在中国，装置艺术的创作，尽管由于制作装置的投资大和制作时间周期长限制了它的发展速度，

但是，在数量和质量上都一直在发展和提高。大部分有影响力的中国艺术家的新一代作品几乎都涉及到装置作品，尽管并不是所有的都是精华。

“异相景观”的概念

“异相景观”作为今日美术馆主办的当代艺术展览主题，以及“异”、“相”、“景”、“观”、“病毒”、“寄生”、“精神”、“巫术”、“奢侈”、“传播”、“个案分析”等作为展览的关键词，让人觉得大得漫无边际和充满想像力的空间。事实上，我提出的这个主题是来源于苍鑫、沈少民、渠岩、史金淞、吴高钟这五位艺术家的想像力和他们的作品所呈现的令人震撼的、壮观的视觉艺术效果。我在这次“异相景观”装置展的应用中，把这五位艺术家进行比较、研究和共同展出的想法也来源于我们有共同的探索起点、语境、趣味以及共同的成长经历和生存的背景。

五位参展艺术家的方式都是独特的，都是关注于他们自身领域和兴趣的方案，都不是试图评判历史的人，只是将虚拟真实合成现实的历史的一分子。他们也都是尝试以理性努力并注重形式的制作过程通过作品给观众制造展场的精神氛围过程结合在一起，并将其作为加强作品本身内涵和转换作品叙事结构的一个有机组成部分。他们都以严肃、认真和严谨的工作态度来创作作品。通过对作品的分析我们会看到他们所付出的心血和精神，以及我们彼此之间的尊重和理解，也能直接看出他们作品的文化性和艺术方式的多元性。他们作品的时间概念是模糊的，展现过去也揭示未来，可能是过去发生过，也可能是未来会产生。他们这次实施作品所具有的共同特点是借助了高科技的智慧成果，用科学研究的态度以及个人化的和另类的艺术观念来思考问题和创作作品，艺术家出观念和想法、助手来制作（把脑力劳动和体力劳动分开，文化考古学的概念），均采用了装置手段、对所选择的材料的突破运用放在第一位，采用了造景和互动等非常规的方法。

在处理艺术家作品的方案、观念、材质、手法以及人与动物、人与社会、人与自然、人自身的精神和身体以及灵魂、基因与变异、人对生命体的一种质问等等的文化指向性和学术理论的阐释等等之间的关系时所面临的问题困扰了我很长时间。我作为一个在西方工作、生活了十几年，有经验的当代艺术策展人，期待着这次展览本身从观念和形式上的突破，策展理念和公共传播或者媒体宣传上的创新。“异相景观”展览主要是想鼓励来自不同地域文化区域的公众、专家和艺术家的一个对话。目标就是让观众共享共有的或者是有争议的对待这次展览和作品本身的兴趣和想法。“异相景观”内部所呈现的才是我们所需要并关注的，它在外边被人理解的是另外的期盼，结果是完全不一样的。从精神层面，物质层面，从当代艺术本身，从观念艺术本身，它们应该有大的差异！我深深地被吸引、迷恋，并且投入其中乐此不疲。最终决定我的阐释仅仅是一种可能性供大家参考，最重要的是把让观众理解作品的多种可能性作为作品的一部分，来丰富、延展作品的对人文的关怀、对人性问题的研究、对人的终极问题的探索、对人的精神层面的探求、对物质的和精神结合的奢求、对人类所面临的瘟疫和病毒的传播等自然科学、社会学和人类学的意义。

“苍鑫的另外一种秘密生活”——巫术

苍鑫和我合作了很多年，彼此之间很了解。他从1993年开始从东村到798散混了十几年，这个期间他做行为艺术吃了很多苦。到2003年，随着中国当代艺术的境遇发生了重大的变化，以及他的行为作品被西方主流艺术机构确认和收藏，他就开始了尝试用绘画的方式来表达他行为的方案。他的素描作品就是把他想实施的行为用方案的形式画出来，并制作成了素描行为装置。

他在近期作品里面注入了很多类似巫术的宗教密码,展现宗教中的神秘主义,比如萨满教、印度的瑜伽、中国道家的炼丹术等各个宗教最本质的东西。他利用了3个最实用的元素:第一个是运用仪式化来反映中国目前的欲望泛滥,社会问题的膨胀等等现实问题,来规劝人们要有道德规范、价值规范和行为规范;第二个是突现人生命的脆弱和渺小;第三个是他想通过他助手的绘画制作过程和最后所呈现的画面找到他做现场行为艺术的感受,也就是想找到行动和思想的区别和差异。他的这批作品带给我的第一印象是生命“异相”的寓言!他的这批作品场景呈现的很庞大,视觉冲击力非常强,好像似曾相识,好像是图片,好像是素描,总之,就是四不像的感觉。画面所呈现出来的场景中的错位感,即苍鑫本人作为“客体”脱离正常的环境,被置于荒诞离奇的地方。他的主观倾向,以自己为本来发掘心灵王国的真理和迷狂的状态,用直觉灵性主义、感性的理性主义和理性的感性主义展现未来物质世界的节奏和混乱。他带有浓厚的理想主义色彩,他将他的行为绘画作品视为纯形式宇宙语言的乌托邦式空想目标变成了现实。这种非真实的、非理性的和非心理拟人化的超现实主义视觉艺术作品,达到了一种颠覆性美学和视觉上陌生化的震撼!让观众产生非常离奇的遐想和“异相”的“景观”冲击力。

由于现场艺术非常贴近人们无法回避的现实生活,揭示了人性的冷漠与自私而获得了新的视角与创作空间,引出了人类对文明的反思。参展的艺术作品中出现了歌颂与批判两种对立观点,但它们都同样地体现了爱与责任感的力量,具有社会性的积极意义。同时,它将病毒扩大到整个文化领域,针对我们正常状态下的许多麻木不仁的生活状态,迫使我们更加清醒地提出质疑并进而予以反省。

最后感谢批评家朱其先生的文章贡献,制作作品的助手张军一年多的夜以继日工作,以及今日美术馆各个部门工作人员等等大家的默契合作才保证了这个具有转型意义展览的出台。实现了在今日美术馆的公共平台和传媒的传播把“异相景观”这个展览提供给专家、学者、艺术家、公众等作为交流和研究的对象,以期引起对中国前卫艺术的理性思考。

北京今日美术馆

策展人: 赵树林

2005年8月19日

赵树林简历

1965年3月31日生

1987年毕业于石家庄大学工业与民用建筑系

1990年赴莫斯科学习经济管理并工作至2000年,一直生活(主要在俄罗斯、罗马尼亚、南斯拉夫、意大利等国)并工作在欧洲(主要从事文化交流以及策划工作)

现在工作单位: 今日美术馆策划人、媒体艺术中心主任

策划过的主要展览:大型“对话”系列中国当代艺术国际巡回展、“影像中国”中国当代独立影像艺术国际巡回展、“以色列影像双年展”、巴西圣保罗影像双年展、荷兰21届世界录像艺术节、“穿越中国”国际影像艺术节、中法文化年——北京市民DV展在巴黎、大山子艺术节等国内外数十次大型艺术活动。

主要的讲座、报告会和演讲:意大利帕多瓦大学美术学院、圣保罗当代艺术博物馆、荷兰当代艺术博物馆、意大利维拉布瑞达博物馆、圣保罗SASC当代实验艺术中心、以色列数字媒体实验室、意大利巴里美术学院、荷兰当代艺术研究生院、意大利巴里博物馆、澳大利亚利物浦博物馆、以色列特拉维夫数字电影院、广东美术馆、今日美术馆、长春远东美术馆、清华美术学院、中央美术学院、四川美术学院、鲁迅美术学院、西安美术学院、广东美术学院、天津美术学院、川音(成都)美术学院等数十所大学和博物馆等。

Unusual Scene

Another Kind Of Secret Life Of Cang Xin——Necromancy

As we make great efforts to confirm the key subject for this exhibition "Unusual Scene", several view questions which cannot avoid have appeared. Nowadays, under the globalization background, base on the premise that standards between east and west are different, if it can demonstrate the stealthy rule of China's contemporary art? What is the situation of Chinese contemporary art? With whom should we keep a kind of dialogue? How to think about the situation on "center" of contemporary art and "edge" of contemporary art? The answer is very clear. Though in western eyes, China still lack democracy and freedom of the western style, Chinese art is just like China native civilization in the position of the culture of native country in the world ever own a brilliant and long ancient civilization whole, always be considered as a part of the East of the world, the remote, the edge, the revolution and a radical now. We are unable to avoid the contemporary art "center" and fight on "edge", but should notice with the fast emergence of China's economy in recent years, the enormous vigor and energy are appearing in contemporary art of China of transformation period of the society too. Contemporary artistic circumstances of China just as "edge civilization" "recover" transition course get gradually to displacement, world of "center" from China, this kind of sneaking transition is becoming the irrefutable fact. Now, the contemporary art activity of China begins to be supported by the government consents tacitly to and enterprise too, put into such market based construction as Contemporary Arts Museum, art center, gallery and training collectors, etc., the culture becoming the country is strategic with Chinese upstarts' fashion. Certainly, is it think becoming center depend on politics and pluralism of culture also real to want, the improvement of economic and whole Chinese's artistic appreciation, share all reality, and improve the aesthetic education, methodology, spread and encouragement of innovation ability of influencing contemporary artistic practice!

Beijing is the centre of the Chinese culture, the focus paid close attention to, exchanged in domestic and international art, so most artists had chosen to give up the regular work voluntarily since the 1990s last century, give up the urban life, dissociate from national system, centre in the fringe area of Beijing, for example Yuanmingyuan, East Village, Tongzhou, the Village Song, Shangyuan, Shangrila, the Suo's village, Wangjing and other places. Creating the pioneer's cultural system the most in China with youth and vigor. Their life is in the state of a kind of "existence of drifting about" all the time, after they stand whereabouts, life state of poverty, and exactly because life cost create cost cheap, so, the spiritual prop that the creation that has just maintained them is

" utopia " and " colony " all the time, some people of them have already obtained the honor enough to make a nationality proud abroad, still rarely known by the people at home. Equally, let's assemble culture not such too fish result where eye mix. Commercial interest, the pressure lures to survive, test a person's endurance. Make it become in specific historical one phenomenon of period, red and naked, prove their own value fragily but doggedly. And society " marginalisation of identity " of them is it have brand of " tramp's artist " to play deeply, may be said " notoriously " in China. With the Red Gate Galleries, File Warehouse of Beijing, Beijing Courtyard Gallery, Jia Rui Gallery, 798 Artistic District, East Art District, Italy Evergreen Gallery, etc. artistic centre and foundation of gallery, and some contemporary artists' works are purchased by the western collection system, this kind of situation begins to change gradually, contemporary artists have mostly already moved towards from underground on the ground, and some are testing the artist and are being moved towards the centre by the edge, and the fashionable artists at this moment just realize the excuse for western commercial exchange through the identity of " underground ". However, their content and form have brought the strong impact to China's public traditional vision culture, having provided " frying the material " for our medias of masses too, the carrier becoming traditional fine arts and criticizing too. In fact, China present contemporary artist coexist at the same time with the first several fine arts the older generation of generation already too, instantly too undoubted to become connect between east and west culture and China traditional culture and bridge of modern culture in they.

Contemporary art already linked closely to reality, artist pay more attention to one harsh fact as a kind of valuable art judgment. In fact, the reason why the device exists as a kind of art form is to depend on artist's remarkable ability with essential art obtained from reality. Since the artistic creation of the device begins, it has been paying close attention to one's own and other art forms all the time. We believe the artist can introduce the content of the possibility that will expand them, show a way to accord with these platforms that are used to. In the past 20 years, in China, the creation of art of the device, though because the long development speed of restraining it from of time investment heavy and making to make the device, however, all keep developing on the quantity and quality. Most influential Chinese artists' work of new generation nearly all involves the device work; it is the quintessence to be not every.

The Concept of "Unusual Scene"

" Unusual Scene " as the theme of contemporary art exhibition host by Today Art Museum and " different ", " looks ", " scene ", " view ", " virus ", " parasitism ", " spirit ", " sorcery ", " luxurious ", " propagate ", " case analyze ", etc. as keyword

of the exhibition, let people feel heavy extended endlessly and has full of imagination. In fact, this theme that I put forward is to stem from the powerful and sublime visual effect of Xin Cang, Shaomin Shen, Yan Qu, Jinsong Shi, Gaozhong Wu, these five artists imagination and their art works. In the application of this installation exhibition "Unusual Scene", the idea that I compare, research and show these five artists' work together is come from these five artists and me have common exploration starting point, backgrounds, interesting and the common growth experience, living background.

The ways of five artists in exhibition are all unique, all paying close attention to their own field and scheme of the interest, all don't want to judge history, just one in history who want to compose fictitious and realistic. They try rational making course and making course of form, give audience make through works mood atmosphere course, exhibition of field combine together too, is it strengthen works own intension and change works narrate an organic component of the structure to regard it as. They all create the works with the serious and attitude conscientiously, we will see their energies and spiritual through an analysis of works, and our respect each other. We can find out culture and artistic pluralism of way directly. The time concept of their works is fuzzy, represented the past and announced the future; maybe happen in the past or will produce in the future. It is that have drawn support from the intelligence achievement of Hi-Tech that they implement common characteristic that works have this time, with attitude and individualized and of different class to is it think problem and make works to come of scientific research, the idea and idea happen and is made by the assistant (separate mental labor from manual labor, the concept with archaeological culture), adopt device means, is it place to break-through of material chosen above the other things, adopt build scene and unconventional method such as being interdynamic to use.

Deal with the scheme of artist's works, idea, material, tactics, people and animal, people and the society, people and nature, people's own spirit, health and soul, gene and variation, people one culture that interrogation wait a moment for in life entity problem faced perplex a long time such as I at the relation of person who point to and academic explanation of theory, etc. I am a contemporary art curator who live and work for ten years in the west. I expect this exhibition can break-through in the idea and formal, the exhibition idea of the slip and propagating the innovation on the media promotion publicly. " Unusual Scene " is what we will present inside, what it is understood outside is other expectation, the result is totally different. It is different inside and outside, from the spiritual aspect, material aspect, from contemporary art, from idea art, they should have great differences! I am attracted and infatuated deeply, and it is incomparable happy to put into them. Determine finally my explanation is only a kind of possibility for everybody's reference, the most important thing is that should regard letting the audience understand many kinds of possibility of the works as

a part of the works, it is abundant to come, the ones that extended the works, to humane care, study on human nature problem, exploration of the ultimate problem to people, seeking to people's spiritual aspect, natural science, sociology and anthropological meaning with spread of the spiritual excessive demand, pestilence and virus faced toward mankind that combine ,etc. in the material.

" Unusual Scene " exhibition to is it encourage from the public, expert and artist in the cultural area of different regions one dialogue to want mainly. Disputable interest and idea of treating this exhibition and works that the goal is shared and owned in common by audiences.

Another kind of secret life of Cang Xin ——Necromancy

Cang Xin cooperates with me for many years. We know each other very much. Since 1993, he get from East village to 798 as performance artist just to keep alive for over ten years , this period he suffered cause doing performance art. Since 2003, following his performance photography works be confirmed and collected by western mainstream artistic institution and the great change of the situation of China contemporary art, he begins to try to express the scheme of his performance by painting. His sketch works draw out in form of the scheme the performance that he wants to implement, have made into a sketch performance installation.

He has poured into much religious passwords similar to necromancy inside works in the near future, the rich and powerful group in the Islamic mysticism religion, fine jade Jia of Hinduism, the alchemy of the Chinese Taoist school, including such each religious most essential things. He has utilized 3 most practical elements, the first uses the ceremony to reflect China's present desire overflow, inflation of social concern wait a moment for realistic problem, is it admonish people have code of ethic, value norm and performance norm to come. The second, the one that appeared the person's life suddenly is fragile and negligible. The third one is that he wants to find the feeling of present performance art through the drawing process of his assistant and the final picture, that is to say, to find the differences and diversities between behaviors and minds. The apologue of life "Unusual" is the first impression his works gives to me. The spectacle in these works is magnitude and the vision impact is very strong. They seem familiar, they look like pictures, they look like sketch, in general, they are nondescript. The sense of dislocation that Xin Cang puts himself as "object" out of normal environment in the spectacle is fantastic. His subjective tendency is to exhibit the tempo and disorder of the material world by using intuitional spiritualism, perceptual rationalism and rational perceptivity based on his obsesses state of finding the truth. His works is rich in idealism. He regards his behavioral drawing as Utopian aim

of pure form cosmic language and realizes it. This unrealistic, no rational and non-psycho personal surrealism vision art works brings subversive and familiar shock to aesthetics and vision. They make the visitors have very uncanny reverie and "perspective" impact of "Unusual Scene".

As the present art is quite similar to the unavoidable realistic life, uncovers the apathy and selfishness of humanity, it obtains new vision and creating space and makes humankind reflect the civilization. Two contrasting views—praises and criticisms appear in these exhibited works, but it still embodies the strength of love and responsibilities, and it has social positive meaning. At the same time, it makes the virus expanding to the whole cultural area, and forces us to raise our question soberly and make reflection in allusion to many callous to life in normal state.

Finally, I show my gratitude to the academic article contribution by Critic Zhu Qi, assistant Zhang Jun's work night and day more than a year, and all staff in all departments in Today Art Museum. Our cooperation with privities ensures this transitional exhibition can make a public appearance. This exhibition offers the "Unusual Scene" to experts, scholars, artists and public as the communicative and research objects through Today Art Museum as public platform and spreading of media so that it can make people think rationally about Chinese Contemporary Art.

Shulin Zhao

Curator Of Beijing Today Art Museum

19th, August 2005

Shulin Zhao

Curator

Shulin Zhao was born in Shijiazhuang, Hebei, China in 1965.

Studied at the Shijiazhuang University (1983–87).

Organized Exhibitions & Activities

2005 Critic China Contemporary Art Exhibition, Beijing

2nd Dashanzi Festival, Beijing

2004 21th World Wide Video Festival, Holland

3rd Transchina Video Art Festival, China

2003 14th Electric Art Festival—VideoBrasil, Brazil

2nd Transchina Video Art Festival, China

2002 "Dialogue·The Other" Chiesa Santa Teresa Dei Maschi, Italy.

"Dialogue·Pluralism", 4A Art Gallery, Sydney, Australia.

1st Transchina Video Art Festival, China

The 1th Israel Video Biennial, Tel Aviv, Israel.

2001 "Dialogue·Confused" Chinese Contemporary Art Exhibition,

Mantova Young Museum, Mantova, Italy.

53th Montecatini International Short Film Festival, Italy

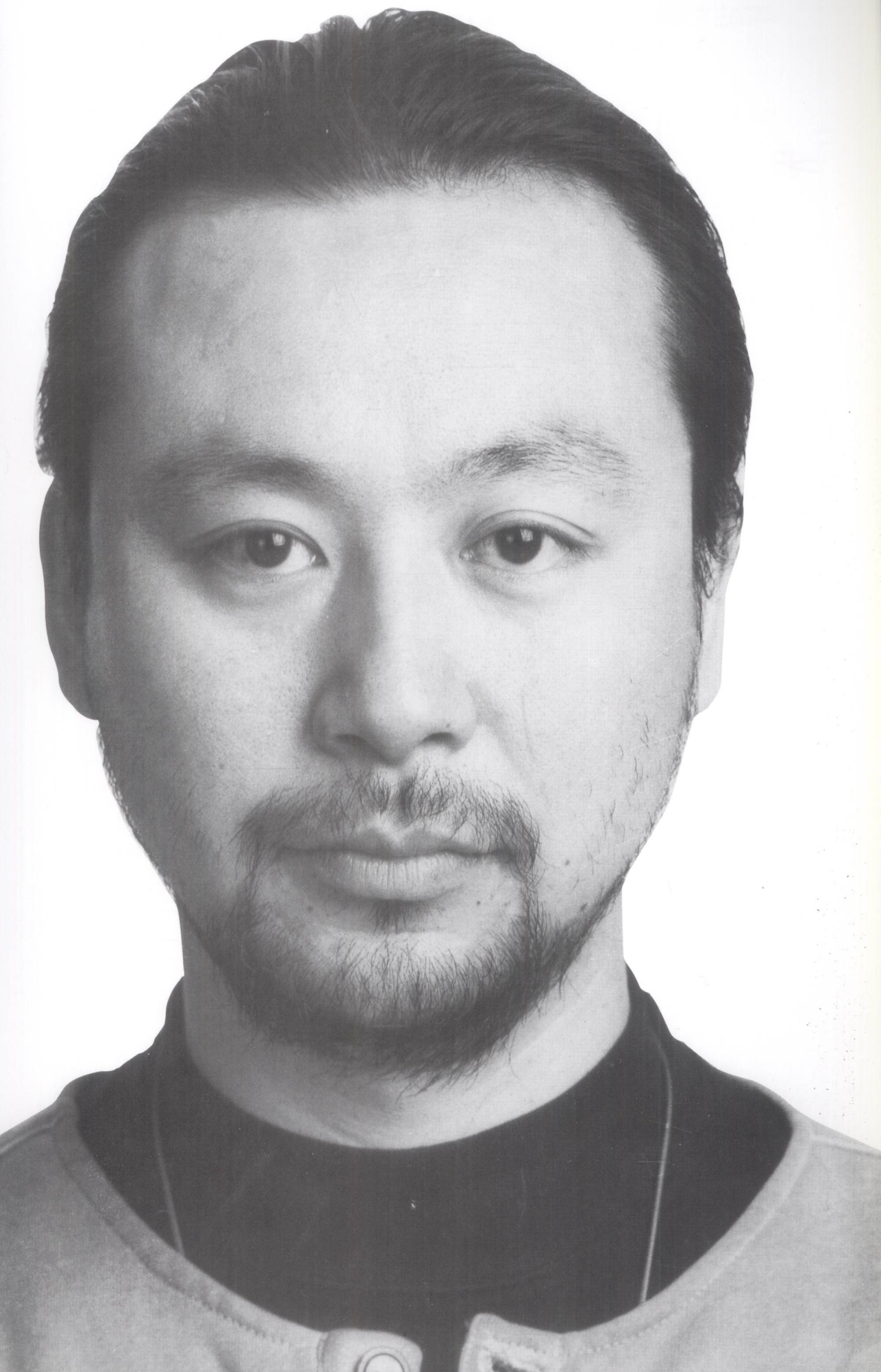
2000 "Dialogue·Dream and Reality" Chinese Contemporary

Painting Exhibition, Padova Villa Breda Museum, Padova, Italy

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和它们融为一体：苍鑫的萨满想像

文 / 朱其



苍鑫的近期作品是一种关于萨满图像的超验想像。他想像自己像果子一样挂在果树上；像睡莲的花芯一样布满荷花池；像婴儿一样在冰窟中睡眠；想像自己正在潜心写作，而巨鳄已经吞没了他的下半身；他还想像自己头身分离，或者被部落土著围着进行巫术表演，他的头埋入地下，后背则长出树枝。

萨满的精神背景在苍鑫早期的作品比如“面具”和“舔”系列都有体现，尤其是名为“交流”

的舌舔系列，这个行为通过舌头验证个人与万物有交感产生。作为满族裔的后代，苍鑫在近年越来越自觉地通过艺术探索萨满教文化，“萨满”系列就是这样一种图像实验。

神秘交流一直是苍鑫 20 世纪 90 年代中期开始的一个精神主题，比如用脚踩面具，用舌头舔各种物品，这种身体的外部接触都体现出一种内在的神秘性。在“身份互换”（2000 年）系列中，两个身份他者之间并排站在一起，因为身份服装的剥离与他者的进入，表明在现代社会中依然存在人与人角色变换之间的原始神秘性。

如果说行为艺术仅限于身体和物质层面的接触，这似乎离萨满的想像隔着一层。起源于女真族祖先的萨满文化相信万物有灵，他们相信各种事物之间并没有真正的界限。人与兽、神、植物以及天堂和地狱之间，并没有明确的界限。萨满神话相信自己的祖先是一个兽族，具有生命、思想和转世三个灵魂。这些灵魂可以在不同界和事务之间转生。

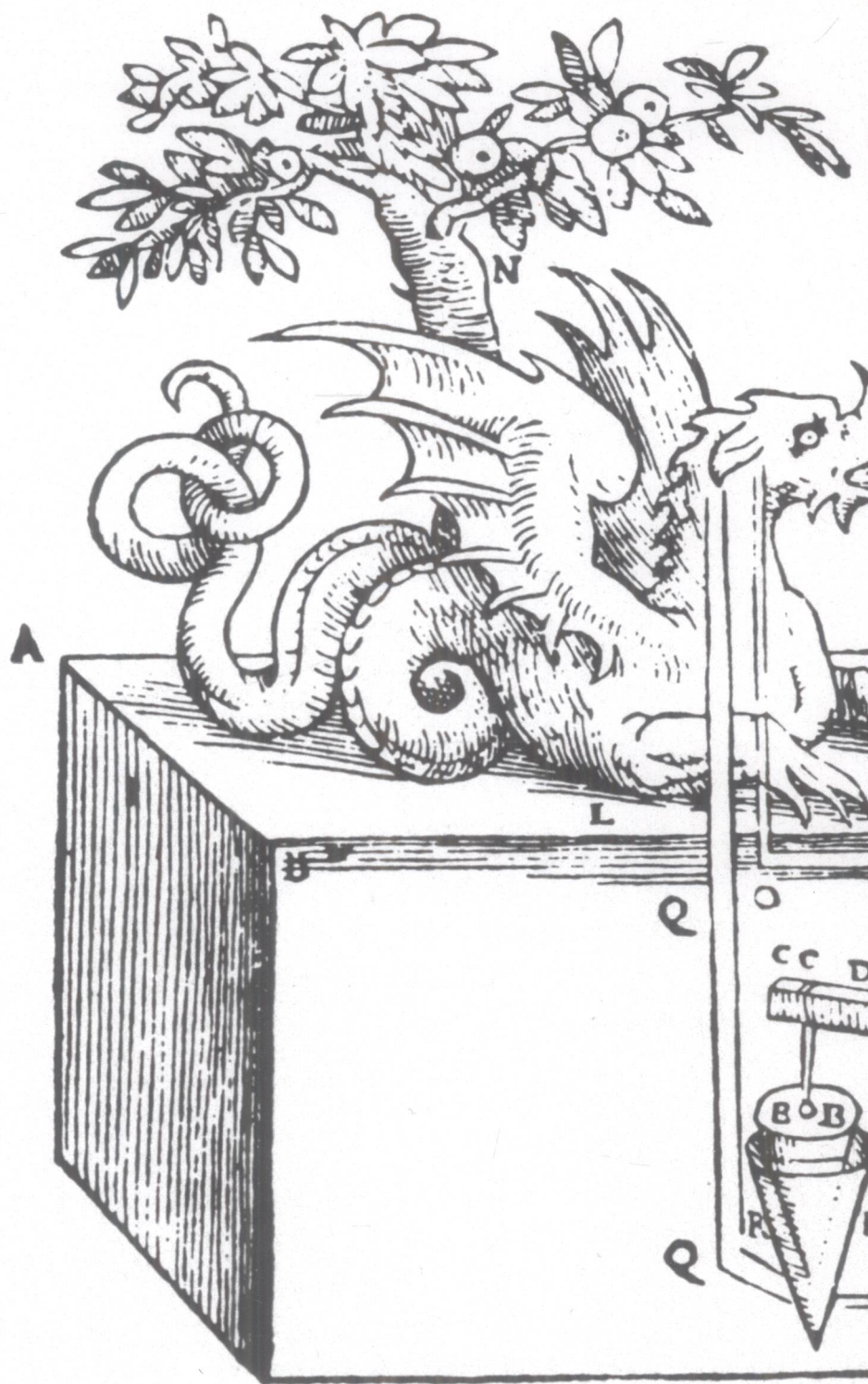
苍鑫的“萨满”系列采用了绘画方式，他在图像上做行为艺术，超越了行为艺术现场和实物的限制，苍鑫的行为想像就进入了一种超验视觉。这不仅使他的想像得以天马行空，也使他更接近萨满的超验精神。

行为艺术具有一种在场性和现实感，苍鑫在 20 世纪 90 年代中期的东村表演中，事实上就体现出一种与马六明、张恒等人不同的精神取向。他的表演像“面具”系列更倾向于一种行为的神秘性和巫性。在之后的“交流”系列则形成了关于精神神秘性和巫性交感的成熟风格。2000 年以后的“身份互换”系列在题材上偏向于社会身份变迁的现实主义，但在这个系列之后，苍鑫一直试图超越 20 世纪 90 年代以来行为艺术的局限性。

“萨满”系列对于苍鑫的意义不仅在于他找到了一种超越行为艺术在场性和现实感的限制，可以在图像上更像个巫师那样变作各种化身，比如化作各种动植物，或者变作各种半人半兽、半人半植物的怪物；他也可以进行各种神秘的巫性体验，比如将头埋入地下、在空中打坐、吞吃巨虫、和很多死尸躺在一起、在树叶上行走、在冰窟中冬眠等等。

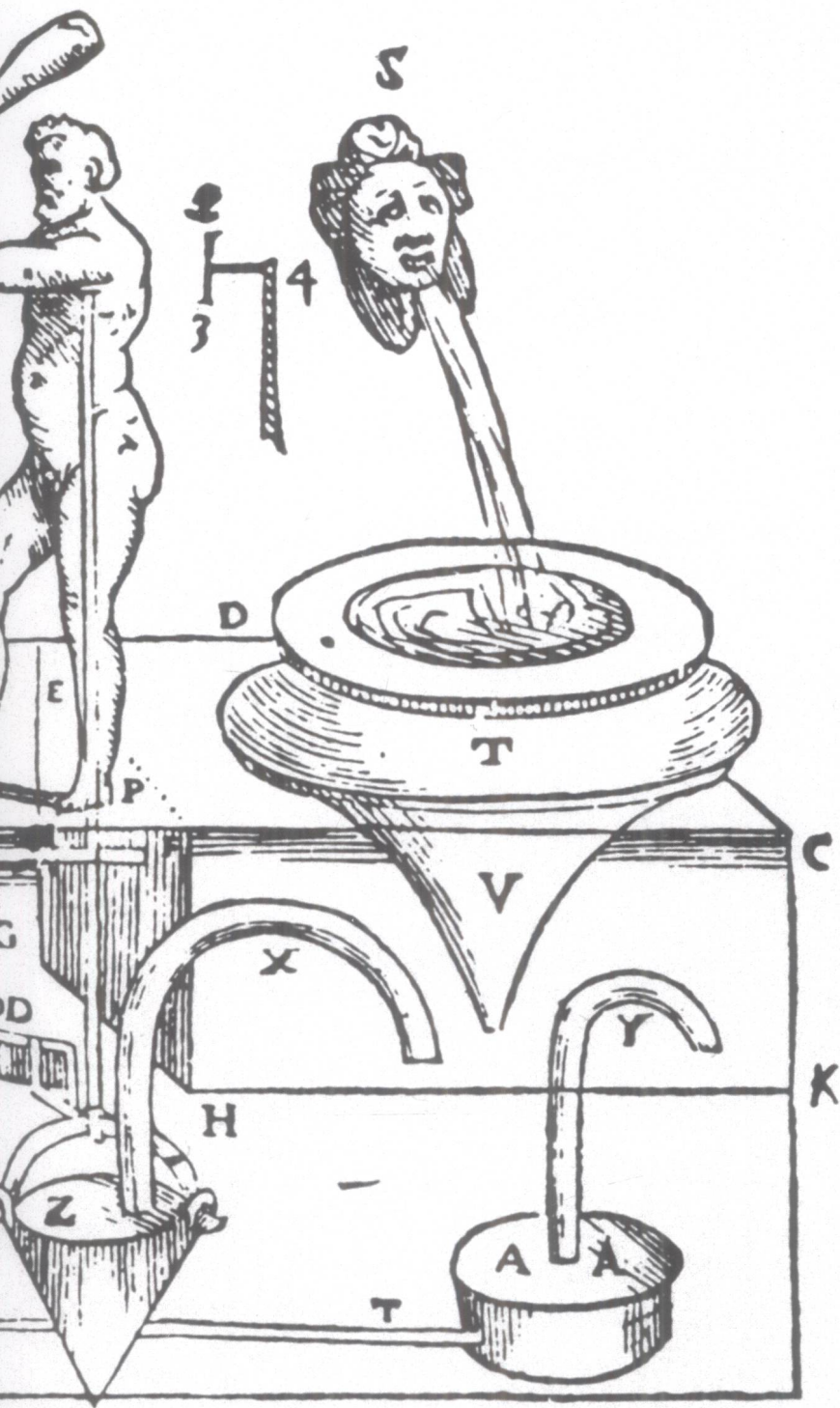
回到艺术的原始精神和人性的神秘本质，似乎是苍鑫这个“萨满”系列的一个明确的艺术主题。但与其说这是苍鑫一个明确的艺术主题，还不如说这个系列使苍鑫明确了自己的艺术到底要表达什么。作为一个满族人的后裔，回到东方的宗教精神——即某种精神神秘性和巫性，一直是苍鑫潜在的表达欲望。这不仅在于他试图重新寻找艺术的本土根源，也在于他试图通过萨满寻求个人与自我根源的一种神秘对话。这种观念在“萨满”系列中似乎体现得越来越明确。

萨满想像也使苍鑫表现得更像个以艺术家面目出现于现代社会的巫师，而不是一个纯粹的现代艺术家。在萨满文化中，巫师是一个能沟通三界灵魂的重要人物，天界、人界和地界，只有巫师可以沟通这三界中灵魂之间的对话。这样一种角色曾经在苍鑫的“交流”和“身份互换”系列中出现过，苍鑫用舌头沟通各种物品之间的内在精神，或者每个穿着特定身份服装的人通过苍鑫



的出现和换装，彼此之间建立了一种神秘联系。但是在这些作品中，苍鑫还仅仅像是一个各种物品和社会成员之间的信使，并没有成为它们或者他们的一部分。

巫师被认为是可以穿越生死界限和出入不同躯体的神秘的灵魂使者，这也是萨满对于灵魂自由的理想。苍鑫的“萨满”系列无疑是对艺术家身份的一种跨越，即艺术家到底是什么样的人，在精神上是现代巫师吗？苍鑫当然没有这样给自己定义，但在这个萨满图像的想像性实验，苍鑫无异于将自己看做是一个想像界的巫师，他可以自由地体验各种生死、出入各种躯体、深入不同



的地理空间、与不同的躯体融为一体。他在这种出入和跨越中，不再仅仅是一个灵魂之间的信使，而是深入那些灵魂存在的躯体内部，直接接触那些灵魂，想像那是一个什么样的灵魂。

他想成为他们或者它们，这是苍鑫的“萨满”系列的动机。他的行为艺术一直具有一种神秘的仪式感，这个系列试图超越当代艺术本身，他想通过艺术的超验行为寻找灵魂不安地四处游历的本质，这也是现代艺术一直在寻找的并且未完成的探寻，即我们灵魂的现代性处境：我们的灵魂为何如此经历着现代世界的光怪陆离，以及恐惧和美妙。