

## 迁徙中的全球化历险——顾雄的艺术及其文化意义

杨小彦，教授/策展人

从整体上看，顾雄的艺术实践是一场彻底的全球化历险。在这场历险当中，关键词是迁徙。

顾雄从西南农村一名知识青年，在四十年前，经过那一场突然恢复的全国高考，迁徙到了重庆，成为四川美术学院一名艺术大学生。然后，在经历了挣脱罗网的个人的象征性反抗之后，他又远渡重洋，横穿太平洋，只身迁徙到了加拿大。当顾雄重新立足在北美这一片土地上时，他又重新开始了另一场迁徙，社会地位与身份的迁徙，从一名普通移民，经过一次又一次的努力，最终成为真正的加拿大的主流艺术家。

这是两场相互重叠的迁徙，既包括了社会地位的改变，也包括了生活世界的更新。所以，当顾雄用“大江大海”为名组织他的展览，试图表达个人从长江跨越大洋来到菲沙河谷的漫长历史时，我意识到他思想深处的那一份立意。我明白，不应该把顾雄的迁徙仅仅看成是他个人的移民，他的人生际遇恰恰就是全球化的一面镜像，一个因子，甚至是全球化进程中的一片波浪。

我一直在想，当顾雄站在维多利亚海滩上，注视着那些来不及运回家乡的华人先祖的遗骨时，当他坚定地走进一家接一家几乎无人问津的加拿大国际劳工简陋的工棚、看着那些艰辛的脸庞时，他内心所翻腾着的，究竟是怎样的一种情感。

2015年年尾，我为湖北美术馆策划“再影像：光的实验场”的展览，邀请顾雄作为海外华人艺术家回来参展。他的作品是“一片维多利亚的海滩”：细沙子平铺在地面上，象征着海滩的存在；墙面屏幕上放映着太平洋岸边喧腾的海浪，还伴随着阵阵拍岸的浪声；另一面墙则是一组照片，顾雄通过拍摄，重组了当年华人清洗先祖遗骨的生动细节。我站在展览现场，站在顾雄的作品当中，不厌其烦地向观众解释着其中非凡的内容。

当我们只是在一个国度的范围内诉说着“叶落归根”的古训时，我们的感觉充其量只是在描述一种传统，一种对家乡的依恋。而在大半个世纪以前，维多利亚海边，华人趁着夜色，仔细清洗先人遗骨，然后包装好，寄回家乡重新安葬，这时，他们内心对于“叶落归根”的固守，就不再是古训，而是一种使命。然后，当顾雄把这一段历史作为艺术母题再次展现在观众面前时，“叶落归根”就从使命上升为永恒的信念，用以见证曾经的历险，那个充满着悲剧色彩的全球化历险。

顾雄只身一人携带全家来到北美，他何尝没有体会到“使命”的残酷含义？我猜想，从他站在北美的那一刻开始，其内心对于艺术的认知，就在一瞬间发生了革命性的变化。对他来说，艺术不再意味着单纯的反抗。当身体通过真实的迁徙插入到异域的土地上时，艺术也在这一与迁徙紧密相随的过程中脱胎换骨，从反抗的象征性符号，转变成了真实的生命，并迅速生长为可以每天触摸得到的活生生的存在。

也就是说，通过这样一种身体的迁徙，顾雄让自己直接嵌入到了全球化的进程当中，用每天的呼吸去释放这一过程所滋生的价值。结果是，顾雄的迁徙就演变成一场货真价实的全球化历险，而他的艺术，也就顺理成章地成为了这一历险当中的真实纪录与文化表达。从另一层面上看，顾雄的艺术成为敏感的个人探针，用以检测在全球化当中，所有以艺术之名进行反抗与颠覆的真伪。

不管结果是真是伪，检测本身无疑具有永恒的真实性，而让每一次的呼喊成为力量。

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## Global Adventure in Migration — on Gu Xiong’s art and its cultural meaning

Yang Xiaoyan, Professor/Curator

Gu Xiong’s art practice is an absolute global adventure if we look at his experiences as a whole. The key word in his adventure is migration.

Forty years ago, the abruptly resumed National College Entrance Examination allows Gu Xiong –back then a sent-down youth in the countryside of Southwestern China – to become a university student at the Sichuan Fine Arts Institute. After an individual and symbolic resistance towards the “enclosures,” Gu crossed the vast Pacific Ocean and migrated to Canada. This is the second time Gu set foot on this land, and with it started another migratory experience – the transformation of social identity and social status. Initially an ordinary immigrant, it is through constant efforts that Gu becomes a real mainstream Canadian artist as he is today.

These are the two overlapping migrations, which include a change in social status, as well as a change of the living environment. Gu uses “Big River and Big Sea” to name his exhibition, trying to describe the extended personal experience of migration to his audience – from Yangtze River, across the Pacific Ocean, and finally to the Fraser River. Through this name, I realize what Gu really means by choosing this name: Gu’s migration is not merely a personal experience; On the contrary, his life experience is one tiny part of today’s globalization, a wave in its ocean and a mirror reflecting its passage.

I have been trying to imagine how Gu must have felt when he was standing by the beach of Vancouver Island, looking at the tomb stones of Chinese ancestors whose remains could not be shipped back home; how he must have felt when he walked into the crude residence of international migrant workers, where barely anyone else would step foot in, and how he must have felt looking at their faces and the hardships written on them.

It was by the end of year 2015, I was curating an exhibition titled “Beyond Image: Laboratory of Light” for Hubei Museum of Art. I invited Gu to join the exhibition as an overseas Chinese artist. The project he presented is “A Stretch of Beach by the Sea of Victoria.” Fine sand is laid flat on the floor, which represents the beach; On one side of the walls is the projector screen, one could see waves of the Pacific Ocean crashing on the shore and hear their sounds; On another side of the wall is a group of photos, in which Gu recreates the scenes of bone washing, a procedure before the remains’ shipment. I remember that I was at the scene, telling the audience over and over again the stories behind these objects.

When we live in our home country, the idiom “a falling leaf should return to the roots” doesn’t mean much to us. At best, we feel that it is a cultural tradition, an emotional attachment the expatriates show towards their hometowns. However, for the Chinese who left for North America over half a century ago, by the sea of Victoria at night, they carefully wrapped up fellow countrymen’s bones to be shipped for burial back home. For these ancestors, this is so much more than ancient teaching – it is a mission that needs to be accomplished.

When Gu immigrated with his family to the unfamiliar land of the North America, did he not experience the cruelty embodied in this sense of “mission”? My guess is, the moment he stepped onto the land of the North America, his understanding of art went through revolutionary changes. At this moment, art starts to mean more than mere resistance. When the body goes through a journey of migration and lands on a foreign land, art goes through a revolutionary change with it. That is, art changes from a symbol of resistance to the reality of life, to the tangible being of everyday life that comes alive.