唐娜·胡安卡的身体剧场
Be a Body: Donna Huanca's Body Theater

身体和物件在年轻的美国艺术家唐娜·胡安卡的创作中呈现出一种微妙的平衡——两者不再是二元对立的元素而体现出一种同一性。服饰和布料是胡安卡的架上和雕塑作品的主要材料，也是她美学创作的重要灵感来源。从小时候开始便和家人在芝加哥各个旧货店搜集二手衣的胡安卡相信衣物本身承载的能量和主体经验。这些为人体穿戴的功能性产物在胡安卡的创作中不只是扮演身体的延伸，同时被赋予了活物的属性。而现场模特的表演也进一步强化了这一活性。胡安卡的物件，作为对身体的形式指代，与现场表演的模特共同构成了一个身体剧场。然而这一剧场中并没有演员和道具的严格区分，他们由相同的美学语言统一：模特身体上的彩绘、饰品和衣物往往直接呼应展览中的物件，她们的身体形同胡安卡的画布，而承载胡安卡的物件的空间亦是一个个隐形的身体。

在胡安卡的身体剧场中，可以注意到艺术家对舞台的空间布局和局部构图的处理源于她以往绘画创作的经验，在表演方面，她不编排而是通过环境引导模特自觉地去感受并与物件互动。对于胡安卡来说，身体剧场的二维画面与实际空间都是她的视觉传达，其中的语言既是开放的也是直觉性的。对于表演类型的作品，我们通常警惕于通过杂志或网络的二维平面的观看，担心表演的现场性在其中消泯。胡安卡的实践却恰好提供了一个背道而驰的特例。**赖非**

There is a delicate equilibrium between bodies and inanimate objects in American artist Donna Huanca's work. Clothing and textiles make up much of her painting and sculpture, and are also a key source of inspiration. Growing up in Chicago, Huanca started collecting secondhand clothing from thrift stores and garage sales at a young age. She believes that clothes carry energy and emotional effect: these retail anthropological artifacts, made to cover the body, are more than just human extensions. They are bestowed a liveness of their own, which is further enhanced by live performance. Models' actual bodies and phantoms embodied by Huanca's objects together create a theater of the body. There is no clear distinction between actors and props, as everything on stage is unified by the same aesthetic language. Models' body paint, accessories, and clothing often directly correspond to the objects on view—Huanca's canvas—while the spaces her objects occupy become invisible bodies.

The spatial arrangement of Huanca's body theater reflects a painter's compositional sensibility. Her models' performance, however, is not a result of precise choreography, but rather an intuitive understanding of the artist's environment. While performance often makes viewers wary of the two-dimensional viewing experience of a magazine page or web browser, Huanca's experiments are a noteworthy exception to this rule. **Lai Fei** (Translated by Frank Qian)

《普托》
2012年
皮革、颜料
45.7 × 35.6 × 10.2 厘米

Puto
2012
Leather and paint
45.7 x 35.6 x 10.2 cm

Courtesy Preteen Gallery,
Mexico City

P.28
《湿》
2014年
亚麻布上橡胶和丝绒
63.5 × 61 × 3.8 厘米

Wet
2014
Latex and velvet on linen
63.5 x 61 x 3.8 cm

Courtesy Joe Sheftel Gallery

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《九节天麻》
2014年
表演
尺寸和材料可变

Psychotria Elata
2014
Performance
Dimensions and materials
vary

Courtesy the artist

P.160
《肌肉记忆》，2015年，表演

Muscle Memory
2015
Performance
(Sculpture by Przemek
Pyszczek)

Courtesy Peres Projects,
Berlin
PHOTO: Trevor Good

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