

倒错抑或平常心？ 木村了子对“danshi / 男子”的呈现

山下 裕二

木村了子给我看了不久将在北京三藩画廊展出的作品图片。《鳄鱼图》——这当然是挪用了《龙虎图》^[1]，也就是东亚绘画史上最具有标志性的主题。在木村交给我的尚未完成的作品图片中，有两幅详尽的草图，另外还有一张几近完成的六条屏“虎”屏风图片。

草图仅用墨水勾勒而成。背景中的山水竹石以相当传统的手法绘制，以致这些画很容易会被误认为是室町时代(1336 - 1573年)狩野派^[2]的画作，只不过在木村的作品里，前景中的老虎却正和泰山亲密接触。从这个多少有些不期而然出现的人物被审慎刻画的手法来看，人们可以理解，艺术家很慎重地用手中的画笔来描绘他。我估计她肯定查阅过我写的一些关于中国和日本古代水墨画的书籍。

屏风应该就是根据这幅草图来画的，完全覆以银箔，而老虎的右眼被着上深湖蓝色(左眼紧闭)，口鼻均为粉色。我想知道木村究竟是在使用什么颜料或者着色剂……。

接下来还有刻画得非常英俊帅气的泰山，身体纯用线条勾勒，然后完全以颜色平涂。我只在最终屏款式样中看到了



楼下刺身男体盛 / Beauty of my Dish A man's body dish for Sashimi under the cherry blossom 2005

[1] 在东亚绘画当中，“龙虎图”是一个非常流行的主题，刻画了一条龙和一只虎。“鳄鱼图”是用“鳄”取代了“龙”，因此刻画的是一只鳄鱼和一只老虎。

[2] 以十五世纪至十九世纪在日本发展起来的风格作画的艺术家群体。七代历经二百多年，日本主要艺术家均出自这一派别，而这一风格体系在他们手中又延续了一个多世纪。在整个历史上，这一流派服务于将军，而狩野派高尚的道德象征同时也成为一种政治理想(引自《线上不列颠百科全书》)。

木村了子,坚持下去!

大概四年前,我听人说起木村。实际上在我第一次看到“她的画”之前,我就认识她,因为那时我看到一幅“描绘她的画作”,然后写了一篇关于这幅画以及创作这幅画的那个艺术家的短文。我忍不住要在这里解释一下事情的全部经过,但是事实上,如果没有画了“描绘她的画作”的那个人,我恐怕永远也不会遇见木村了子。

在那幅“肖像”里,木村看似长着吸血鬼獠牙的德拉库拉,那个形象无意中深深铭刻在我的记忆中。但是,当我在不同场合遇见她本人的时候,我发现她的牙齿其实很整齐。“描绘她的画作”当然是被扭曲的,造成这一扭曲形象的那个艺术家一直不过是个平凡的画家,为生计而苦苦挣扎,将自己的才华浪费在街头。据说木村仍然和她保持着亲密关系。

但是不管怎样,对我们来说问题就在于究竟是什么使得艺术家要在一幅按照日本画那种极为传统的手法来描绘的风景画前景中安排了泰山。那是木村倒错幻想的产物?抑或只是她的作品的共同点呢?对于没有任何背景知识的人来说,这个问题肯定很难回答。

让我直率地说,这幅画其实并不代表什么,只不过是极为平常的共同特征而已。并不认识这位艺术家的中国人如果不经意地看到这些图片,他们中间的很多人可能认为这是倒错的产物,但其实完全不是这么回事。一位艺术家认真研究过大量“龙虎图”的典型,构思出“鳄鱼图”,并且将两位泰山画在覆以银箔的屏风上,这位艺术家毫无疑问是一位全力以赴的人,让自己的心智完全集中在这件事上。

尽管也许有一种倒错的心态霎那间闪现,但木村始终将其置于控制之下,用若无其事但却毫不动摇的方式创造出乍看起来有些色情意味的画作。

艺术家这样分析自己的想法:

“我正打算暂时着眼于男性。但是,我现在觉得被那种被动的情色所吸引,而不是直接的暴露。比方说,强尼公司^[3]的男孩子们沉醉于舞步,被他们的女性‘粉丝’们用那种在我看来有些粗鄙的奉迎目光和行为追随时,他们把注意力完全转向了外表。我想努力刻画男性令那些女孩子们激动不已的性感方面,然而是在一种看起来健康的身体状态下”(引自发表于2008年3月《Art Top》杂志的一篇访谈)。

她以前的作品包括一幅露骨的肖像,刻画了一个正在手淫的强尼式男孩,而一个女孩子则跷起臀部露出肛门,这幅画是用相当简单的美人像风格来刻画的。这些画也同属于一种类型,让观众怀疑这位艺术家是否有些思维混乱。北京的观众究竟会得出什么结论,且拭目以待。

这也有赖于中国人如何才能解释日语中 danshi (男子)这个词的微妙之处。这个词不单指“男性”,还包含了男孩子少年时期以及二十多岁时被萌动的性欲驱使,在社会规范下逐渐成熟,长大成人,最后变成几乎令人扫兴的正派青年这一变化过程的概念。木村了子的绘画作品就是艺术家着眼于男子

[3] 强尼公司是日本一个培养和推广男性“偶像”群体的经纪公司。“强尼式”是一个派生的说法,指格外英俊的、阿多尼斯式的日本年轻男子。

[4] 江户时代(1603-1868年)是日本现代化之前的时代,以江户或德川幕府的统治为标志,德川幕府于1603年由第一位江户幕府将军德川家康正式建立。



少年啊！少年的节日 / Boys be! The Boys Festival 2006

(以及joshi / 女子)的产物。

我很高兴看到她越来越彻底地把心思用在江户时代^[4]甚至更早期的水墨画和着色技巧上,不断地在华美的屏风上刻画优美但往往有所节制的性爱,同时又漫无目标,周围没有任何可以给予指导的人。

山下裕二 YAMASHITA Yuji

出生于1958年。艺术史学家,明治学院大学教授。专攻室町时代水墨画,但广泛地喜爱各种类型的日本艺术,包括当代艺术在内。出版物包括《水墨画入门》、《20世纪的日本美术》等。他还从自己独特的视角出发,参与美术展览规划和监督管理。

Perverted, or perfectly normal? Ryoko Kimura's take on "danshi [boy]"

YAMASHITA Yuji

Ryoko Kimura showed me pictures of the works that will soon be exhibited at Mizuma and One Gallery in Beijing.

"Wanitora -zu" – this is of course a play on "Ryuko-zu"^[1], the most standard of all standard motifs in the history of East Asian painting. Included in Kimura's file with pictures of the works-in-progress are a pair of detailed drafts, and a picture of a nearly finished version of one of the 6-paneled "tiger" folding screens.

The drafts are sketched with ink only. The backgrounds with bamboo, rocks, and a stream are drawn in such a conservative style that these pictures would easily pass as Kano school^[2] paintings from the Muromachi Period(1336-1573), only that here the tiger in the foreground is rubbing shoulders with Tarzan. From the discreet way this rather unexpectedly appearing character is in fact outlined, one can understand that the artist navigated her brush very deliberately to portray him. She must have consulted some of my books about old Japanese and Chinese ink painting I guess.

The folding screen, which is supposed to be based on the draft, is entirely covered with silver leaf while the tiger's right eye is colored in vivid blue (the left eye is closed), and the nose and mouth in pink. I wonder what kind of pigment or colorant Kimura is using...

Then there is that very handsomely portrayed Tarzan, with a homogeneously outlined and extremely flatly colored body. I have only seen a picture of this "tiger" version in the final folding

screen format, but I suppose the "crocodile" screen in a leisurely "surfing" style will include a handful additional gimmicks. I'm looking forward to seeing the finished work. Hang on, Ryoko Kimura!

I learned about Kimura about four years ago. I actually knew her even before I saw "her paintings" for the first time, as I saw a "painting of her" and subsequently wrote a short text about that painting and the artist who made it. I refrain from giving a full account of that here, but as a matter of fact, without that painter who made the "painting of her", I would never have met Ryoko Kimura.

In that "portrait", Kimura looked like Dracula with vampire teeth, and that image had involuntarily burned itself into my memory. However, when meeting her in person on various occasions, I found out that her teeth were perfectly in order. The "painting of her" was of course distorted, and the artist who was responsible for the distortion has been struggling to survive as a painter. Ryoko Kimura is reportedly still maintaining an intimate relationship with her.

Anyway, the question for us has to be what made the artist have Tarzan pose in front of a scenery drawn in the super-conservative style of traditional Japanese painting. Is it a product of Ryoko Kimura's perverse fantasies, or is it just a common denominator of her work? For people without any background knowledge, this must be difficult to answer.

Allow me to say quite frankly that this painting represents nothing but a perfectly normal common denominator. When the Chinese people suddenly encounter those pictures without knowing the artist, many of them are likely to consider it as a product of perversion, but that is not at all the case. An artist who scrutinizes numerous "Ryukozu" incarnations, to conceive her "Wanitora -zu" with two Tarzans painted onto silver folding screens, is without a doubt an enormously hardworking person, with her senses perfectly collected.

There may be instant flashes of a perverse mentality, but Kimura keeps that well under control, creating in a nonchalant yet steadfast manner what looks at a glance like pretty rude paintings. The artist analyzes her posture as follows.

"I'm planning to keep focusing on males for a while. However, I'm currently feeling attracted to passive eroticism rather than blunt exposure. All of the Johnny's boys, for example, look perfectly in shape as they dance their hearts out, followed by their female fans with a fawning gaze and behavior that seems extremely indecent to me. I'd like to try and depict those sexual male aspects that turn those girls on, yet in a healthy looking physical state." (From an interview published in "Art Top", March 2008 issue)

Her previous works include a point-blank portrait of a masturbating Johnny's ^[3]type boy, and a girl with her anus sticking out, depicted in an oddly simple pin-up style. These



人鱼宴请图 / Beauty of my Dish - Banquet of Mermaids - 2005

pictures, too, are of the type that makes the viewer suspect the artist might have lost her mind. At what conclusions the people in Beijing arrive remains to be seen.

This also depends on how the Chinese will be able to interpret the nuances of the Japanese word danshi ("boy"). Rather than simply referring to the "male sex", this term includes the notion of the behavior of boys in their late teens and early twenties, driven by their sprouting sexual desires, matured within social norms, and grown up to become almost disappointingly decent young men. Ryoko Kimura's paintings are products of the artist's focus on danshi (and joshi for girls).

I would be happy to see her charging her brains increasingly thoroughly with ink painting and coloring techniques from the Edo Period^[4] and earlier, to keep depicting gorgeous yet always subdued erotic love on magnificent folding screens, while floundering about with no teacher whatsoever around.

[1] "Ryukozu" is a popular motif in East Asian painting, depicting a dragon and a tiger. "Wanitora-zu" replaces "Ryu" (dragon) with "Wani" (crocodile), and thus depicts an alligator and a tiger.

[2]Family of artists who painted in a style developed in Japan in the 15th–19th century. For seven generations, more than 200 years, the

leading Japanese artists came from this family, and the official style remained in their hands for another century or more. Throughout their history the family served military masters, and the lofty and moral symbolism of the Kano tradition was at the same time the political ideal. (From Brintannica Online Encyclopedia)

[3] Johnny & Associates is a talent agency that trains and promotes groups of male "idols" in Japan. "Johnny's type" is a derivative expression referring to extraordinarily handsome, Adonis type Japanese young men.

[4] The Edo Period (1603-1868) is the pre-modern era in Japan that marks the governance of the Edo or Tokugawa shogunate, which was officially established in 1603 by the first Edo shogun Iyasu Tokugawa.

YAMASHITA Yuji

Born 1958. Art historian, professor at Meiji Gakuin University. Specializes in Muromachi Period suiboku-ga (ink painting), but generally adores all types of Japanese art including contemporary art. Publications include "Suibokuga nyumon (Introduction to ink painting)", "Nihon bijutsu no 20-seiki (Japanese art in the 20th century)", among numerous others. Has also been involved in the planning and supervision of exhibitions at art museums from his own unique standpoint.