



所谓历史和记忆对于我们个人，似乎都有两种意义：第一，是想办法由“过去”找到自我对于自我的身份认同；第二，籍着“过去”来帮助我们更好的理解所处现实。如果前者运用到极致，可能发展成为命定的想法而把历史当作自己的负担；后者如若运用到极致，则将历史当作改变世界的可能帮助。

在叶甫纳的作品中，引入了历史时间。当我们面对一个人的生命变迁，我们就看到了一种界限；一个人的“历史”似乎总要重新回到起点，前人后人之间的精神传承是历史的联系。年轻艺术家叶甫纳正是从对家族成员的观察，从这个历史的“叠合”处开始省察个体作为“政治生命”的意义的。她将自己扮演的形象置入到历史照片人物历史中去，通过重新把他们的轮廓变得模糊不清而混淆并虚构出时间——在这组照片历史的“排演”中“逃逸”的“我”也就游弋在既无起点，亦无终端的时间中。那么，经验或者说历史对于“我”会意味着什么？如果我们的生命并不先于别人，别人也不先于我们，那我们为什么要使自己去接近历史，渴望沟通历史？叶甫纳并非是想以扩大认识论的角度“勾画”人物及历史，也不是抒情和见证，而是调动起观者对于她在其中所设定的身份的偏见，并将此反射给观者自身，她置换了历史场景的图像质问了“我”的界限，又将一种刻意性哑然失笑的破绽构造出来，使其成为一种“思考的装置”。

叶甫纳对于这个问题的思考应该是从研究生的课题开始的：她的毕业论文是关于中国少数民族的视觉符号研究。她提出的问题是，历史的叙述是如何被构建成了一种视觉符号认同的；在解放后的关于内部边疆的叙述（少数民族式的叙述）中，如何被写就成一种可共享的公共记忆？集体认同的产生除了在于一些想象的共同原生性的特征以外，更重要的是所拥有的共同的经验、历史或者记忆。叶甫纳在此提出了一些质疑：是什么样的语言机制和视觉制作以及在什么条件下，这样的“概念”和叙述成为了一种普遍的对于少数民族审美知识基础——《民族画报》上少数民族女性穿着各种各样的“戏服”排演日常生活，传达出各种陈词滥调的知识。这种反思姿态，对于需要一个以历史观作为思考重要维度的年轻人的自我思想建设是有意义的；我们需要理清的恰恰是我们对于所处的时代政治现实的认识，我们应该怎样看待历史对于今天生活的意义，归根到底，所有关于艺术的讨论和实践，都离不开对于生活本身的讨论和实践，需要开辟的正是生活和艺术之道。确定自己的问题，通过解决这些问题的想象力来展示我们的可能性，是年轻人的课题。叶甫纳作为一个初涉艺术的年轻人，在此将自己主动变成“历史问题青年”（邱志杰语），正是说明，艺术是在每个人的真正差异化思考中展开的。

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历史中的问题青年

郭晓彦

民生美术馆副馆长

What we call individuals first is finding a way identity from our "past" to help us which we are confronted with. If the latter, then it might lead us to make history for the latter, then it become a possible to

Ye Funa's works lead confronted to change see is a limit, a border to come back eventually. She inserts the image of the historical photograph through the blurring their contents – and among this series of history in a picture of cruising without a start. Then again, what is historical narrative if some other people's we try to get closer to it? Ye Funa's intention is to bear witness to a historical context which excite the prejudice identity she defined onto the viewers: he historical context which involuntarily and silently for thinking."

Ye Funa's reflections when she was a graduate. The product of interrogation was on turned into a recognition about the internal significance of ethnic minorities become a consensus share? The product not only consists of about the native, but common experience. Ye Funa puts some system and visual system makes the basis for minorities such as a "Pictorial", ethnic minorities of "scenic costumes" thus conveying all types of reflexive attitude, for importance to the di

A youth curious about history

Guo Xiaoyan

Deputy director of MinSheng Museum

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以，引入了历史时间。当我们面对一个人的生昏到了一种眼界：一个人的“历史”似乎总要前人后人之间的精神传承是历史的联系。年正是从对家族成员的观察，从这个历史的“蚕”体作为“政治生命”的意义的。她将自己扮历史照片人物历史中去，通过重新把他们的轮而混淆并虚构出时间——在这组照片历史的的“我”也就游弋在既无起点，亦无终端的经验或者说历史对于“我”会意味着什么？如下先于别人，别人也不先于我们，那我们为什么历史，渴望沟通历史？叶甫纳并非是想以扩“勾画”人物及历史，也不是抒情和见证，而对于她在其中所设定的身份的偏见，并将此她置换了历史场景的图像质问了“我”的界索性哑然失笑的破绽构造出来，使其成一种

问题的思考应该是从研究生的课题开始的：她中国少数民族的视觉符号研究。她提出的问题是如何被构建成了一种视觉符号认同的：在邪边疆的叙述（少数民族式的叙述）中，如何共享的公共记忆？集体认同的产生除了在于一性的特征以外，更重要的是所拥有的共同的记忆。叶甫纳在此提出了一些质疑：是什么样制作以及及在什么条件下，这样的“概念”和普遍的对于少数民族审美知识基础——民族女性穿着各种各样的“戏服”排演日常生活河滥调的知识。这种反思姿态，对于需要一思考重要维度的年轻人的自我思想建设是有意

What we called history or memory, for us individuals, seems to hold two meanings: the first is finding a way for understanding our personal identity from our "past": the second is to make use of the "past" to help us understand better the reality to which we is confronted. If we push the former to its extremity, it might develop into a notion of destiny and lead us to make history our burden; if we do the same for the latter, then history might on the other hand become a possible tool to help us change the world.

Ye Funa's works leads us into history. When we are confronted to changes in someone's life, what we see is a limit, a border: a person's "history" seems to come back eventually to its starting point and the spiritual link between predecessors and successors is the historical one. Young artist Ye Funa begins by an introspection into the meaning of herself as a "political destiny", starting from the observation of her family members and from their historical "overlapping layers". She inserts the image of herself as a character among the historical photographs, turning time into fiction through the blurring of their outlines and the mixing of their contents – and "me", "rehearsing" or "escaping" among this series of historical photographs, I am cruising without a starting point or a final destination. Then again, what is the meaning of experience or historical narrative for "me"? If our life did not precede some other people's lives, and vice-versa, why should we try to get closer to history, why should we crave for it? Ye Funa's intention is not to "hook up" people and history in a picture from an expanded epistemological point of view, nor does she want to be emotional or to bear witness to anything, but rather she's trying

to excite the prejudices of the viewers towards the identity she defined for herself, and to project it back onto the viewers: her replacement of the images in an historical context questions the limits of "me", while at the same time deliberately creating a burst seam of an involuntary and silent laugh, turning it into a "machine for thinking."

Ye Funa's reflections on this issue must have started when she was a graduate student: she wrote her thesis on the visual symbols of China's ethnic minorities. Her interrogation was on how the historical narrative is turned into a recognized visual symbol: in the narrative about the internal situation after Liberation (that is, about ethnic minorities), how could what was written become a consensual memory that everyone could share? The production of such a collective memory, not only consists of imaginary common characteristics about the native, but also and more importantly of common experiences, history and memories. On this, Yu Funa puts some questions: what kind of language system and visual system, under which conditions, makes the basis for the aesthetical view on ethnic minorities such a universal concept - in "Nationalities Pictorial", ethnic minorities women wear all kinds of "scenic costumes" to portray their daily lives, thus conveying all types of hackneyed clichés. This reflexive attitude, for a young artist who attaches great importance to the dimension of historical thought for her own intellectual construction, is very meaningful. We need to sort out precisely our understanding of the political realities of the times, and we should as well look at the significance of history in today's life: in the final analysis, all the discussion about the art and

practice are inseparable from the discussion about life and practice, what we need to open up is the Way of Life and Art. Determining our own problems and displaying our possibilities through the imagination we use to solve them, that is the subject of young people. As a young debutante artist, Ye Funa turns herself on her own initiative into a "historical curious youth" (in the words of Qiu Zhijie), and this goes to show that art does indeed develops itself in the intellectual differences of every individual.

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