

韩啸 艺术

HAN XIAO'S ART

韩啸 著

北京若空间画廊
Beijing Neo Space Gallery

与上帝掰手的艺术

韩啸的整形行为艺术

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当今时代是个相对平庸而又充满创造性破坏力的历史阶段，世界如此，中国亦然。后者以牺牲历史积累、自然生态、社会道德为代价片面追求经济发展，从而造成一个疯狂而扭曲的浮躁时代。在这种严酷的大环境里，人的尊严、才情、个性均不可能得到充分认识和尊重，不论他是农民还是教授，医生还是艺术家。当然，在现实的世界里，无论大环境多么糟糕透顶，总有人会优异突出，有些天才甚至在同时代人看来是微不足道的小角色或者是思维异常的疯子。

韩啸是位优秀的整形医生，同时又是整形行业的成功经营者。在临床手术和医院经营上要取得双向成功，这对于任何一名从医者都是一项艰巨的挑战，一方面在专业上需要付出超常的努力，另一方面在中国私营医院的艰难程度是超出常人想象的，经营更是需要大量心血。韩啸接受过传统艺术的熏陶，在偶然的机缘作用下，开始跨入当代艺术的前沿门槛，把他从事的整形手术置于行为艺术的公共视域。由于经济实力的关系，他的艺术活动总能请到主流批评家和重要媒体前来捧场，给人一种横空出世的突发感觉，这也正是他招来质疑之声的主要原因。有人批评他借用艺术名义进行商业炒作，也有人指责他的艺术活动不具备很好的语言转换形式。

事实上，利用财力推广艺术是所有画廊机构的普遍做法，侧重传播效果也是后现代艺术的共性特点。不过，韩啸的行为作品的确存在两不靠的尴尬境地：首先，行为艺术在中国缺乏合法性，他的艺术作品不会被体制系统接纳认可；其次，他的行为作品没有中国当代艺术的反叛姿态，意味着他同样得不到当代派同行的普遍认同。简单的说，韩啸的行为作品往往是手术现场的原形呈现，缺乏艺术固有的语言形式。但是，需要指出的是，后现代艺术恰恰把一切日常的、现成的、社会的材料转换为艺术手段，特别是行为艺术，它的意义生效全然依赖外部的语境关系，而非作品自身的孤立主体。因此，试图通过传统艺术的审美标准或者现代艺术的价值判断，显然不会关照到行为艺术的价值意义，甚至会出现完全无聊的道德结论，诸如“哗众取宠”和“噱头炒作”。

在现代性不够充分的中国社会，前沿艺术核心向面仍旧局限于文化自由、社会平等、制度民主的现代议题，这会造成主观上屏蔽现代性初始阶段之外的文化矛盾问题。迄今为止，中国文化尚未摆脱二元对立的前现代状态，新与旧、左与右、东与西的交着角力已变成一种社会文化内耗，以至于抹杀了文化多元的未来向面。现代性是一个永远无法完成的进行态工程，在艺术前沿领域永远存在着未知高地，需要从不同路径和全新方式挺进探索。基于这一点，有必要承认韩啸的整形行为作品的可能意义，因为它不仅关系到人类身体构造的转变，而且是社会结构、伦理秩序、价值观念巨变的全新开始。当身体的生物组织不再受制于自然上帝，而

成为人工调制的感性材料、市场交换的买卖商品、社会博弈的价值筹码、艺术创作的媒介载体时，它的深层面预示着一个未来学上的理论黑洞，再次吹响“我是谁？我从哪儿来？我要到哪儿去？”的终极问题。

如果排除未来学和社会学的理论视角，自然会认为韩啸的行为艺术不过是整形手术的现场还原。但实际上在这方面，福科的解构哲学、博伊斯的社会雕塑、哈根斯的尸体美容术，不同程度上已经提供了理论与实践的参照依据。曾经为韩啸行为作品进行理论阐释的批评家，他们的观点普遍出现一种不治的“尴尬”，根源在于传统理论方法不足以证明整形行为艺术的实质意义。在一个前现代社会里，文化艺术往往过度集中在关于社会进步的现代化进程的议题之上，忽视了现代性本身的文化矛盾，特别是来势汹汹的消费主义、资本主义、大众主义，这些矛盾其实正成为后现代文化的前沿问题。

一、整形行为艺术及其知识谱系

在知识隔阂和习惯成见的背后是权力的遮蔽堡垒，每个时代的革命者往往致力于解蔽事业，让一切应当合法的事物得以还原合法，甚至使一些不合法的事物逐渐合法化，从而打破传统观念蔽障、展拓社会经验适应力、防范历史呆滞萎缩。日常中的很多禁忌是思维观念的蔽障结果，它是权力有意识的作弊设置，目的在于制造权威的知識堡垒。正如生活中的秘方现象，它可能是一项真实的发明发现，但为了利益的最大化而罩上保护屏障，另一种情况是秘方从始至终都是一个设定骗局，通过形形色色的仪式屏障和特定程序，其神秘程度达到登峰造极的境地，从而形成控制人心的权威作用。社会文化权力的掌握来自知识障碍和阶层隔阂，这一现象普遍存在于宗教、政治、经济、教育领域。

“手术：韩啸行为艺术展”通过透明玻璃对手术现场进行开放直播，让人们观看整形过程如同围观铁匠铸钢成剑的全过程。手术直播在临床教学和科教节目中早已大量被使用，但身体的秘密、手术的恐惧、整形的神奇，对普通人来说仍然存在。韩啸直播整形手术的切面，不再是手术本身，而是手术之外的经验成见、社会禁忌和恐惧心理。除此之外，韩啸的行为作品以一种喜剧方式呈现一个现代后的未知世界，完全摈弃了传统艺术人文主义的崇高范式，甚至对一切现实生活及其非常现象持有狂欢的娱乐态度。现实世界，人们会不自觉地对一个本来正常不过的事物表示大惊小怪，转而进行莫名其妙的道德排斥，这便是知识蔽障形成的习惯偏见。正如每位成人都有性交行为，但性交行为一直是文明社会的私密活动，在通往性交的过程中需要付诸繁杂仪式，最终造成性交不通畅的根源。

行为艺术的合法化离不开知识谱系的开放确立。行为艺术不同传统意义上的表演艺术，它取决于作品外部关系生成应向意义，即现场、观众、社会是作品主体材料。不同的行为艺术作品有着不同的表现形式和主体倾向，韩啸的行为作品显然融入自己的职业经验和生活思考。大量的临床实践，使他不得不面对整形手术背后的深层问题，每起手术都存在一定内部与外部的风险，但却充斥着美好愿景、幸福欲望、博弈赌兴的诱惑刺激。人生最大的筹码是自己的身体，“只要青山在，不怕没柴烧”的民间言说也概括了这一生存哲理。身体整形美容隐含着社会博弈的巨大秘密，从自然性欲转化为资本与技术的复合游戏。与此同时，它必然潜藏着和预示着后工业时代的文明危机和历史走向。当人们对自己的身体进行手术加工，消解了自然法则赋予人类外貌的观感差异之后，意味着实施整形手术是在跟上帝扳手的过程，这显然是传统道德与宗教观念难以接受的亵渎行为。自然崇拜是确定人类社会秩序的原始基础，不论是中国宗法观念还是西方基督教习俗，认命自然、上帝、父母给予的身体原形是一条基本的伦理规则。工业革命的前夜，大胆妄为的人开始亟不可待的宣称上帝和神不存在的真理事实，到后来干脆直接宣布上帝死亡。摆脱禁忌的思想解放，如同伊甸园里禁果被亚当和伊娃偷吃，他们获得男欢女爱的肉体快乐意味着贪婪堕落。宗教神话的出发点始终围绕禁忌展开叙事，千篇一律关于狂欢堕落的惩罚以及信仰神启的永恒救赎，预示着追求生理快感和欲望满足潜藏巨大的社会危机，甚至毁灭的灾难后果。

韩啸从事的身体整形工作和整形行为艺术，毫无疑问都是触犯传统宗教禁忌和世俗观念的。对此，他持有一种未来主义的乐观哲学，对死亡和毁灭的最终结果采取一种搁置态度，侧重生命存在过程的真实体验。艺术的本质服从生命的自由意志，一位真正的艺术家，必定是一切权威和禁忌的破坏者，他们天生就是与神为敌的魔鬼战士，即便在中世纪的宗教主宰一切的社会氛围里，如但丁、卜茄丘、达芬奇、米开朗、拉斐尔等艺术大师，无不从事着“以神反神”的魔鬼事业。从文艺复兴到工业文明，整个历史进程是一项亵渎神灵、还原人性、张扬自我的伟大事业。人类文明的终极任务就是对自己进行动刀改造的技艺事业，生命肉体是自我材料化的绝对意志。不论是科学还是宗教、艺术还是哲学，它们最终要完成的不是自然或神域的事业，恰恰是他们自己的身体问题。

观念的突破在于满足行为的合法化，正如笛卡尔提出“我思故我存”生命哲学。哲学要确立的是人的存在以及赋予人类行为的合法权利，艺术则是充实存在过程的生命体验，自然包括生理快感与社会存在的价值意义。整形这门作弊技艺就打破自然上帝绝对支配人类身体形态的主宰权而言，哪怕是有限的僭越也是一种突破性的胜利。人类的生存经验足以使人认识到自身命运的悲剧结局，如何（果）酿造一种狂欢的日常氛围和幸福

人生应该不懈努力，它是存在过程的全部意义。对自然的臣服、对上帝的虔诚、对命运的顺从，生命乃至整个人类历史就会变得无为苍白。这就不难想象“上帝欠你的，韩啸还给你”的挑战精神！在非治疗的整形活动中有着一种不可预知的奇异景象，追求身体完美的变身技艺，它将把人引向怎样一个境地？毕竟整形技术和生命科学是一门极为初级的现代手段，它变成一种家常便饭的普遍技术显然只是个时间问题，意味着身体美学与快感体验的全面质变，将对人类的社会秩序、价值系统和审美经验构成巨大冲击。哲学的追问和艺术的实验是一种时间魔术，可以把未来各种可能景象呈现出来，甚至被赋予有型的虚体镜像和价值判断。

二、狂欢主义的未来艺术

在一个资本主义、大众主义、消费主义急剧膨胀的时代，传统的精英文化艺术丧失了主导地位，任何高高在上都会击中大众阶级的脆弱神经，同时它违反了启蒙主义平等和民主的价值立场，这也是历代自由主义文化精英给自己设下的紧箍咒。现代政治的民主意志必然带来一个极端庸俗的社会，大众霸权自然使文化精英沦为高级艺妓。当代中国，现代文明尚未全面落实，诸如民主、平等、公正和自由显得极度贫瘠，但在文化上的庸俗主义、消费主义、多元主义却极端泛滥，一切道义和真理全建立在眼前利益之上。在一个半奴隶化的国度里，不再有贵族的精神士气，整个社会必然陷入彻底庸俗的猪圈状态，没有文化权威，没有道德偶像、没有正义尊严，只有土匪化的权力和奴性化的愚民。这样的时代环境和社会状态，只有用喜剧手段欢迎一切一切的降临，即便是血腥的悲剧也要使它变成热烈的狂欢。这不仅是艺术的语言形式，更是一种哲学的观念手段，最终效果可能有别于以往文化精英的“救世主”方式，任何高居临下的批判、真诚实意的警告、入木三分的讽刺都会触犯大众市侩阶级的脆弱神经。面对如此强大的后工业时代的市侩社会，任何对抗和批判不仅徒劳无功，反而招来莫名其妙的社会怨恨。因此，真正的艺术家和哲学家需要转变应对方式，用后现代的未来主义态度，热烈欢迎一切社会事务，努力制造一种狂欢生活氛围。

整形行为艺术的切面似乎正好表达了一种未来主义的哲学态度，它完全超越了当下中国的前现代社会文化语境，而是对人类整体的未来态势进行实验探测。更关键的是它以一种狂欢艺术在实验未来的历史走向，显然具有鲜明地推动力作用。整形手术的日常化和消费化，意味着人类在自身肉体材料化道路上迈进了一大步，唯有身体的彻底解放才是生命实现自由的最高境地。生命的最高自由意志是彻底操控自己的命运，包括死亡。对身体的手术整形是完美主义的强迫表现，它的被动动力来自社会竞争，即通过生理资本的自我优化来实现自己的最大价值化。整形产业是顺应这一社会需求的服务产业。进而言之，后现代文明是一个高度材料化的

时代，人身肉体自然成为第一原形材料，可以自由加工整合为意志作料。

在中产阶级、资本主义、消费主义全面胜利的时代，批判哲学、颠覆精神、对抗意义将被视为是不合时宜的社会精神负能量。这便是大众时代精英文化衰老的根源，民主意味着制度与价值的庸俗倾向，就如生物克隆和转基因技术的发展遭遇到民众观念以及各种传统文化势力抵制而深陷人为制度的限制。艺术前沿领域一直受到主流社会的排斥、抵制，即使是曾经以前卫为标杆的威尼斯国际艺术节，也逐渐沦为中产阶级休闲观光的文娱活动，且不说千篇一律的美术馆艺术，在作品中也呈现出现成、空洞、无聊的庸俗局面，大致是一些提倡环保、和平、平等、人性之类的老生常谈，连行为艺术都被拒之门外……每到威尼斯双年展，来自世界各地的行为艺术家在双年展期间试图蠢蠢欲动，结果往往遭遇如非法摊贩被驱赶的厄运。

这一切证明当代世界艺术已陷入极端媚俗的历史困境，这是中产大众和民主制度胜利带来的文化负面结果，同时引发艺术自身的演化蜕变，反媚俗的媚俗艺术，反大众的大众艺术，反消费的消费艺术，反资本的资本艺术顺势冒出，安迪·沃霍、杰夫·昆斯、达明安·赫斯特之所有时代的艺术宠儿，他们无不把自己的艺术渗入中产阶级大众和资本主义制度的血液里，让恶俗与无聊变成一种狂欢镜像。艺术的创造力在于不断颠覆既定历史，避免文明陷入呆滞的萎缩状态，而不是建构恒定不变的世界秩序。行为艺术在消费主义时代必须承担文化的解构作用，通过消费行为消解消费行为的惯性体系，通过观念手段打破自然生成秩序。艺术的终极意图就是挑战一切不可挑战的对象，而不在于构成事实的是非结果。

三、整形行为艺术的哲学向度

“上帝欠你的，韩啸还给你”倾向于迎合性的世俗主义姿态，也是未来时代应有的艺术形态。世俗主义奉行及时行乐的人生原则，追求狂欢的感官满足，甚至是毒品带来的极端快乐。当上帝被人宣布死亡之后，人类世界不再有终极向往的精神维度，延长寿命和占有物质让身体感官处于满足的幸福状态，财富数额和消费能力构成现世的幸福存在感。现代整形术的发展，本质上是性资源争夺战的全面升级，追求生理感官的兴奋刺激是后资本主义时代的支柱产业。整形技术的高度发达，标志着感官满足和消费体验可以刺激太吗啡的积极反应，身体美，尤其女性的美貌是一种优质化的精神商品。财富就是社会权力，可以购买优质性商品和改观性品相。

“我的身体我做主”是当代流行的世俗口号，打破自然法则和传统道德将是自我意志的最大满足，利用肉身进行商品转化是资本主义文明和市场经济的自由表现。随着民主自由、和平稳定、科学技术、市场经济的不可逆进程，生理感官刺激与心理消费体验将成为人类的幸福依据和存在基础。整形事业是一门身体改造艺术，也是一项未来历史转向的新动力，它满足了人性的积极欲望，丰富了社会竞争的赌兴刺激，必然成为后资本时代的重心生产力。对身体的美化改造是利用自然规律创造一种历史奇迹。它的不确定性又是一个矛盾极端面，唯有以一种积极欢快的观念态度迎接这一切的到来，并竭力营造一种狂欢的盛况，这也是未来艺术仅有的功能作用和存在价值。为死亡欢奏、为生活预言、为悲剧造美本是艺术的最初目的，也是它的终极意义。

韩啸用行为化的艺术观念促发一种可能全新的存在体验，通过现场呈现消除人们对整形的风险恐惧和认知隔阂，并使之成为一种休闲化的日常喜剧，做一次整形手术要比樵夫上山打一担柴更为轻松简单。因此，他让受术者在临床现场自己把假体塞进肢体，并且唱着“甜蜜蜜”的歌声。此外，他还通过现身说法给自己做整形手术，营造一种整形日常化的喜剧效果。一个后未来主义者，他们首先是自我材料化的魔鬼大匠。改变身体的缺陷，消除痛苦的体验和恐惧的心理，创造愉悦的生命体验，即便面对死亡和毁灭也要坚持积极的狂欢态度。这就是一种未来主义的极乐艺术，营造狂欢体验取代上帝死亡之后留下的存在虚无。

关于不确定性的矛盾极面：诸如整形美的极限边界是什么？这是一个技术自身无法回答的未知问题。随着生物基因技术和身体美工技艺的日趋发达，在整形的临床风险和经济成本越来越低的历史盛况下，世界或许会出现身体美的乌托邦时代。按照大众主义的自由价值和民主精神，“人人是美女帅哥”应当有着无限诱惑的政治前景。假如整形还是市场化的购买行为，它的赌兴博力必然更为强大，当然人外表美丑并不构成社会博弈与身心快感的存在实质。现阶段的整形现象还是一种商品化形态，除了艺术化的行为叙事赋予一种不确定性的哲学假设以外，它仍旧还无法对现实世界的社会结构、价值体系形成多少实际冲击。这恰恰也是韩啸的艺术努力有着实验意义的价值所在，至少他的日常工作和艺术手段向自然上帝发出挑战的姿态，以常人不可觉察也不可理喻的疯狂方式抢夺上帝手中的骰子。

ARM-WRESTING WITH GOD

Xiao HAN AND HIS SURGERY PERFORMING ART

Written by Meixin CHENG

This is a banal age that contains sufficient destructive ability. The world is in this day and age, China as well. China is pursuing absolute economic growth at the cost of neglecting historical lessons, environment and social ethics. Thus, China becomes crazy, irrational and abnormal. The general consequence of sick China could be neglecting dignity, intelligence and personality for all walks of life, including peasants, scholars as well as doctors and artists. Usually, however, some talented guys could survive from the indecent social context by their outstanding competencies. They are trivial or insane in the eyes of the public.

Hanxiao is an excellent plastic surgeon and a successful manager of his plastic clinic. He feels challenged for doing good job at his double duties because of the high requirements on his professional skills and the heavy demands for running private clinic in China. By chance, Hanxiao entered the art world where he presents plastic surgery as performance art under the help of his previous knowledge on arts. His financial strength helped him invite mainstream commenters and media to join his art show. His sudden and strong presence in the art world astonished the public, caused concerns on him, criticizing his works as publicity stunts or weakness in the art expression.

In fact, investing in publicity is the common practice for galleries, which is echoed by the commonplace of the post-modern art, which is focusing on media and communication effects. Hanxiao's performance art is accepted by neither Chinese authorities, as they deem it illegal, nor Chinese modern art world, as Han's work does not fit with their anti-mainstream nature. Hanxiao always presents the authentic surgery occasion with less regard on the nature of art. Post-modern art, however, is featured by transferring the elements of life into art expression. This is especially true for performance art. It depends on the context to express rather than the work itself. The value of performance art could be ignored or be concluded as meaninglessness in the view of mainstream aesthetics or modern art.

The modernity in China is not fully-fledged. For example, cultural freedom, social equality and democratic institutions remain the dominating topic in the domain of cutting-edge art. As a result,

we emphasize these issues over other cultural conflicts. China hasn't went through the binary traces of the pre-modern period during which the new and the old; the right and the left; the east and the west stand in great contrasts and conflicts; and consume the possibility of diversities. Modernity is a dynamic process without clear starting and finishing points. At the forefront art, the unexploited land could only be approached by innovative way. Therefore, we credit Hanxiao for his exploration on performance art. Han's work presents the reconstruction on human body but also on the social architecture; ethic norms and values. The appearance and body function are no longer defined by God but by artificial filling materials, service in the consuming market, social gaming and artistic creation. The implication is that we are going to consider the final question for human again— "who am I? Where do I come from? Where should I go?"

Hanxiao's performance art could be conceived as authentic representation of surgery occasion expect from the sociological or forecastological perspectives. In fact, Foco's deconstruction philosophy; Joseph Beuys' "Social Sculpture" and Gunther von Hagens' corpse taxidermy offers theoretical and pragmatic references to Hanxiao. Commenters who attempted to analyze Hanxiao's work theoretically, failed to justify themselves. The deep reason for their dilemma is that traditional theories could not disclose the heart of the performance art world. In the pre-modern society, we emphasize modernization issues concerning social progresses over cultural conflicts embodied in modernity, such as conflicts caused by communitism, capitalism and consumptionism. Whereas, these conflicts stand on the forefront of post-modern culture world.

Plastic surgery art and its system

Knowledge gap and common discrimination are the manifestations of power tyranny. Reformers at every age are dedicated to enlightening the public, legalizing all issues that are legal in nature, and expanding legalization scale to cover the previous illegal issues. In this way, reformers demolished traditional social obstacles, enlarge the influence of their social value and prevented historical stagnation. Taboos develop from decimations and value gaps, which is designed by the powerful in

order to form power tyranny. It can be exemplified by the management of secret, which could be a real thing but always be patented and mystified for the sake of financial benefits. In some cases, the secret is not real but a trap in disguise of a serious programs and mysterious air. Knowledge and social class gaps allow the powerful to take over cultural tyranny, which could be found in the field of religion, politics, economics and education.

“Surgery: Hanxiao’ s Performance Art” lives the occasion in the glass-walled room. The audiences appreciate it as watching blacksmith in the forge. Live surgery has been introduced in the medicinal education and popular science film, but the public still feel puzzled and scared for the human body and plastic surgery. Hanxiao’ s intention for his art is no longer to demonstrate the surgery itself but to implicate discrimination, social taboos and ignorance. Moreover, his art presents the unknown world in a comic manner, which breaks the traditional practice of humanistic art and takes over a carnival attitude toward life and strange matters. In reality, we are used to fuss over the unusual issues, even it is trivial, and to blame them unfair ethnical judgements, which forms cognition differences and discrimination. For example, sex is a part of adult life but it is always a secret in the civilized society. The complex processes before the real sex lead to indecent sex experience.

The performance art will be legalized in the condition of inclusive knowledge system. Not in line with the traditional art, the context including audiences, venue and society, makes the performance art possible. As performance art is various in expressions, Hanxiao integrated his professional experience and thoughts on life into his works. Han’ s large patience base disclose him the hidden problems of surgery; surgery carries interior and exterior risks, sound expectations, and desire for happy life. As the Chinese saying goes “So long as green hills remain, there will never be a shortage of firewood” ; Chinese consider health as the key in life. Cosmetic surgery is the product of social gaming, is the combined game between capital and technologies and is the signal for the cultural crisis and historical trend in the post-industrialization age. During the surgery, the human body is under examinations and reconstructions, which ushers us into a new world on human body. Therefore, the surgery could be compared with an arm wrestling with the God. It is an obvious violation on traditional ethical rules and religious values. Natural worship forms the foundation to the primary society. Both from the viewpoint of Chinese family hierarchies or Catholics, it is a rule that the body is preordained by the God, parents and nature. At dawn of industrialization, the brave denied the existence of God and even announced the death of God. After that, people got rid of their reins on minds.

Hanxiao’ s plastic surgery practices and performance arts definitely violate the religious taboos and secular values. Han, however, is optimistic and detached to death and focuses on life itself. The nature of art is to obey the natural will of life; a real artist should break the module and violate

taboos. They are fated as fighters against the God. Even in the medieval age when the God was the dominator of the world; masters of art, like , were all fighting with the God in the name of their god. From the age of renaissance to industrialization, the history of desecrating encouraged people to presume the human nature and show their characteristics. The ultimate goal for civilization is to reconstruct ourselves by lancets. No matter in the field of science, religion, art or philosophy, their final purpose is not to meet tasks assigned by nature or god but to control human body.

The ideological emancipation aims at legalizing the performance art. The mission of philosophy is to legalizing our conducts; art is to enrich life, including enrich sex experience and the meaning of society. Plastic surgery takes over the god’ s power in controlling shape and appearance, which could be perceived as a breakthrough. Had obedience to natural order, god and fate were prevailing, the life and the whole human history would be plain and halting. Hanxiao is exploring the miseries hidden in the plastic surgery. Where would we arrive in the path of body perfection? After all, plastic surgery remains in the early stage as a kind modern technology. It takes years to be popular and widely-accepted. When it comes, body esthetics and orgy would change completely and insert strong influences on social order and value system.

The Future Art for the Carnival Effects

In the age growing capitalism, communitism and consumptionism, the traditional elite culture lost its dominating role. Anything with the color of social elite would cause concerns for the public and would disobey the value of didacticism and democracy. The modern democracy would lead to a banal society where the public will take over the social elite. In China, modern civilization has not been developed, for example the world is poor in democracy, equality and justice but is excessive in vulgarism, consumptionism and pluralism. Thus, all truths and ethical rules are based on immediate interests.

In the half slavery society, China lost the noble morale, cultural authorities, moral icons and justices and remained crucial powers and uneducated heads. In this context, comedy is the final and blissful solution to social conflicts, even to slasher tragedies. Comedy is not only an art language but a philosophical way to change the world that is different from the traditional way of social elites. They may alert the public by their ungrounded judgements, heartfelt warnings and criticism. Efforts to fight against the public who gained strengths from the post-industrialization age would be futile except from arousing public hatred. The real artists and philosophers should change their coping methods accordingly. Their last coping method is to accept all social issues in an attitude toward future and create the carnival effects.

The art of plastic surgery expresses this attitude and gets out of the context to forecast the trend

of human development. More importantly, artists' forecasting methods is carnival indeed and pushing the development of modernity. The advances of plastic surgery allow the surgery as part of life and commodity and marks the progress in the journey of transferring body into material. The ultimate freedom for life is controlling fate and death. Plastic surgery is a manifestation of perfectism and byproduct to social competition. The cosmetic surgery industry take its shape to meet social demands. Moreover, in the post-modern age featured by high materialism, human body is the ultimate object for plastic surgery and any wild reconstruction wills.

Now, the value of middle class, capitalism and consumptionism take all and put critical philosophy, rebellious spirits out of the context, which serves the reason for the outdated of elite culture. Democracy means the banal preferences for institutions and social values, like clone technology and genetic engineering are confined in institutional cages by traditional cultural forces. The frontlines of art is always not in line with the mainstream social value. Venice International Art Festival, that was once the flag for modern culture, adapted by the middle class as entertainment, let alone galleries that follows the same pattern to present wide and meaningless issues like environmentalism, peace, equality and human nature. Every biennale art show in the Venice International Art Festival does not allow performance art, as they are deemed as illegal, which hurts the artist's feelings.

The historical dilemma for art is the side-effect of middle-class growth and democratic victories and stirs up art evolution against public interests and banal expressions. Andy Warhol, Jeff Koons, and Damien Hester tailor their art for the middle class and capitalism and being treated as the Master of Art. The key feature of creativity is revolting the past and avoid halting rather than form a constant order for the world. The performance art deconstructs the culture and natural order via consumption and opinion building. The ultimate goal of art is to challenge the authorities rather the judge the right and wrong.

The performance art: from the philosophical perspective

"Hanxiao returns what god owed you" meets the common customs and the developmental trend. According to the common customs, we are presuming ultimate and immediate happiness, sexual excitements, even drug orgasm. When we announced the death of god, human lost its spiritual demands and focuses on prolonging the life span, expanding belongings and finally pleasing ourselves by wealth, consumption and sense of happiness. The advances of modern art is driven by the upgrading of campaign for sex resources. As the pillar industry in the post-capitalism age is sexual excitements, the advances of plastic surgery marks the positive market feedbacks on consumer's satisfaction and experiences. Nice shape, amicable appearance for ladies are all

spiritual products whose quality could be improve by money and the power attached to it.

"I can control my body" is the popular slogan, referring the largest satisfaction would be gained by breaking natural rules and traditional values. Body could exchange for products that demonstrates the freedom of market economy. The developments of freedom, democracy, peace, stability, science, technologies and market economy are progressive and irreversible. The plastic surgery is an art of reconstructing human body and a pushing force to big changes in the history to meet the human desire and to enrich the social competences. The plastic surgery must be the producing force in the post-capitalism age. Plastic surgery, as way to beauty, is a historical breakthrough; is a conflicts between two streams due to its high uncertainty. The coping strategies for the conflict is be positive and create the carnival effects. The primary and ultimate aim of art is to chanting the death; forecasting and disguising tragedies.

Hanxiao's performance art brings a new glimpse to the surgery, ditching public discriminations and scares, transforming it as a kind of daily comedy. Therefore, Hanxiao's patients could insect the fillings into their own body while singing songs. In order to improve the comedic effects, he even undertook the surgery for himself. A man should be a master to change body as a kind of material before belonging to the camp of post-futurism. The exhilarations of life from the view of futurism are to correct physical defects, ease pains and scares and to please life, even to be optimistic for the death. That is the carnival effect; the effect to fill the emptiness after the death of god.

What is the stream or edge of plastic surgery? Technology could not hint the answer. Advances in genetic engineering and surgery technologies together with the declining cost ushered the utopian age of beauty. We are lured to be handsome guys or pretty girls by the spirit of freedom and democracy. The appearance, pretty or ugly, is not the gist for social gaming and sexual excitement. Plastic surgery remains as a product, little to do with social and vale structure, except for philosophy. Hanxiao wants make a difference on this point and poise to challenge life and art. Hanxiao is wresting arm with god in a subtle and irrational manner.

身体是上帝的殿堂

韩啸

蒸汽机发明之前的人类，力量是渺小可悲的，折腾上百万年，也不过在地球母球生机勃勃广袤无垠的胴体上擦出几条划痕蹭下几块瘀伤，于是在辉煌灿烂的艺术史中，中外艺术家笔下的风景虽不乏情怀万千，但这一题材的内涵和外延，却长久裹不进人的踪影。

然而，现代性以来的百多年，科学和理性却陡然赋予人类改天换颠倒乾坤的巨大力量，这股力量巨大到疯狂——不仅伐掉了森林杀死了上帝，克隆了动物改造了基因，而且使得今天的我们，连想象一片纯粹的自然风景都成为一种谵妄。

正是自然风景的不在，才彰显出人的存在，而人的存在，无论是作为政治、经济、文化等任何一方面的存在，首先都是一种身体的存在。在当今高度消费化同质化景观化和符号化的世界里，大地久被祛魅，风景早已改装，身体当仁不让地成为可以普遍满足人性中永恒好

奇和永恒欲望的最重要的风景。这种好奇，并不必然是“窥视猎奇”意义上的好奇，这种欲望，也不仅局限于“力比多”意义上的欲望。

身体是上帝的殿堂；身体是灵魂的容器；身体是文化的规训；身体是观念的战场……在这个展览的特定时间和空间里，我们希望将身体可见的形塑成观念多元的容，生成一线开放的关于身体的风景。

BODY IS THE GOD' S HALL

Written by Xiao HAN

Before the invention of steam engine, human beings had been feeling they were infinitely small. And then human beings left server scratches on their precious hometown-earth within several hundred years. Thus, in the grand history of art, both artists at home and broad have focused on the landscape of earth without deeper focus on human beings as well as body.

However, in recent several hundred years, science and reason enable human beings to transform the world in a powerful and crazy way. Human beings have ruined the forests, removed the God, cloned animals and transformed genes. That is also why it is quite hard for us to enjoy pure natural scenery.

The deficiency of pure natural scenery has led to focus of the existence of human beings. And the existence of human beings, no matter in the world of politics, economy or culture, is first about the existence of bodies. Nowadays, in a world of consumerization, homogenization, spectacularisation and symbolization, the earth has been disenchanted and the landscape has been transformed. Body then becomes something that can satisfy human being' s eternal curiosity and desire, which are not only about looking for adventures and libido.

Body is God' s hall that holds our souls. Body is the zucht for human beings. Different people have different ideas about what is a beautiful body. In this exhibition, within in limited space, we want to show you different shapes of body and open ideas about body.

行为作品

韩啸行为艺术展

整形：韩啸行为艺术展

今日不做整形—韩啸行为艺术展

肉身的力量—韩啸的手术刀

吉——属于自己的身体

谁上我的床

熵

韩啸威尼斯行

自强的迫力

Works

Han Xiao' s Performance Art Exhibition

Surgery: Han Xiao' s Performance Art Exhibition

No Plastic Surgery Today: Han Xiao' s Performance Art Exhibition

The Power of Body- Han Xiao's Scalpel

Ji- Your Body Belongs to Yourself

Who Is on My Bed?

Entropy

HAN Xiao's Performance Art Show in Venice: The Ceremony of

Renovation & Romantic Rescu

The Power of Self-Empowerment

“手术—韩啸行为艺术展”

Han Xiao's Performance Art Exhibition

2012.5.12 济南 JINAN

手术：韩啸行为艺术展

Surgery Performance Art by Han Xiao

策展人：王春辰

2012/5/12 13:00

济南市民生大街22号三箭银苑A座

研讨会批评家：崔灿灿 段君 杭春晓 刘礼宾

盛威 胡斌 付晓东 卢媛 郝青松 夏源国 朱小钧

康学雷 李国华 王栋栋 吴鸿

Artists:
Han Xiao
Date:
May 12, 2012
Venue:
Sanjian Yinyuan A
Address:
22 Minsheng Street
Jinan

艺术家实施之变性手术

2012年5月12日，在济南韩氏医院举办了“手术：韩啸行为艺术展”，活动海报见证了韩啸跨入行为艺术这一新领域的特殊起点，海报画面使用了一个变性人术前与术后的双面图像，它是韩啸在2007年做过的一起变性手术的图像资料。不论是变性还是整形，它们显然都是全新的当代生活经验，这不仅涉及到社会法律、风俗习惯、性趣倾向、伦理道德和审美文化，更重要的是，它还关系到人类的未来命运。伴随着科技的发展和思想的变革，人类社会最终将成为怎样？对这些问题的回答，对于艺术家和文化学者肯定有着挡不住的思考诱惑力，尤其，像变性手术和商业整形这些技术手段，它们所带来的生理体验与伦理秩序的革命突变，将成为后文明时代最吊诡的文化现象。

12 May, 2012 "Surgery: Hanxiao's Performance Art" held in Jinan Han's Hospital. The post of this show marked a special starting point on Han's artistic journey where Han presented his transgender case, the before and after picture of the patient. Both transgender and plastic surgeries are brand new experience for life, concerning law, costume, sex orientation, ethical and esthetic values; more importantly, the future of life. Where would the development of technologies and ideologies lead the human society to? This question is luring artists and cultural scholars. They are curious on the big and sudden changes caused by transgender and plastic surgeries and the relevant cultural issues.



《手术》行为现场之一 SURGERY Performance of Scene (1)



《手术》行为现场之二 SURGERY Performance of Scene (2)



韩啸接受媒体采访 XiaoHan was interviewed by the media

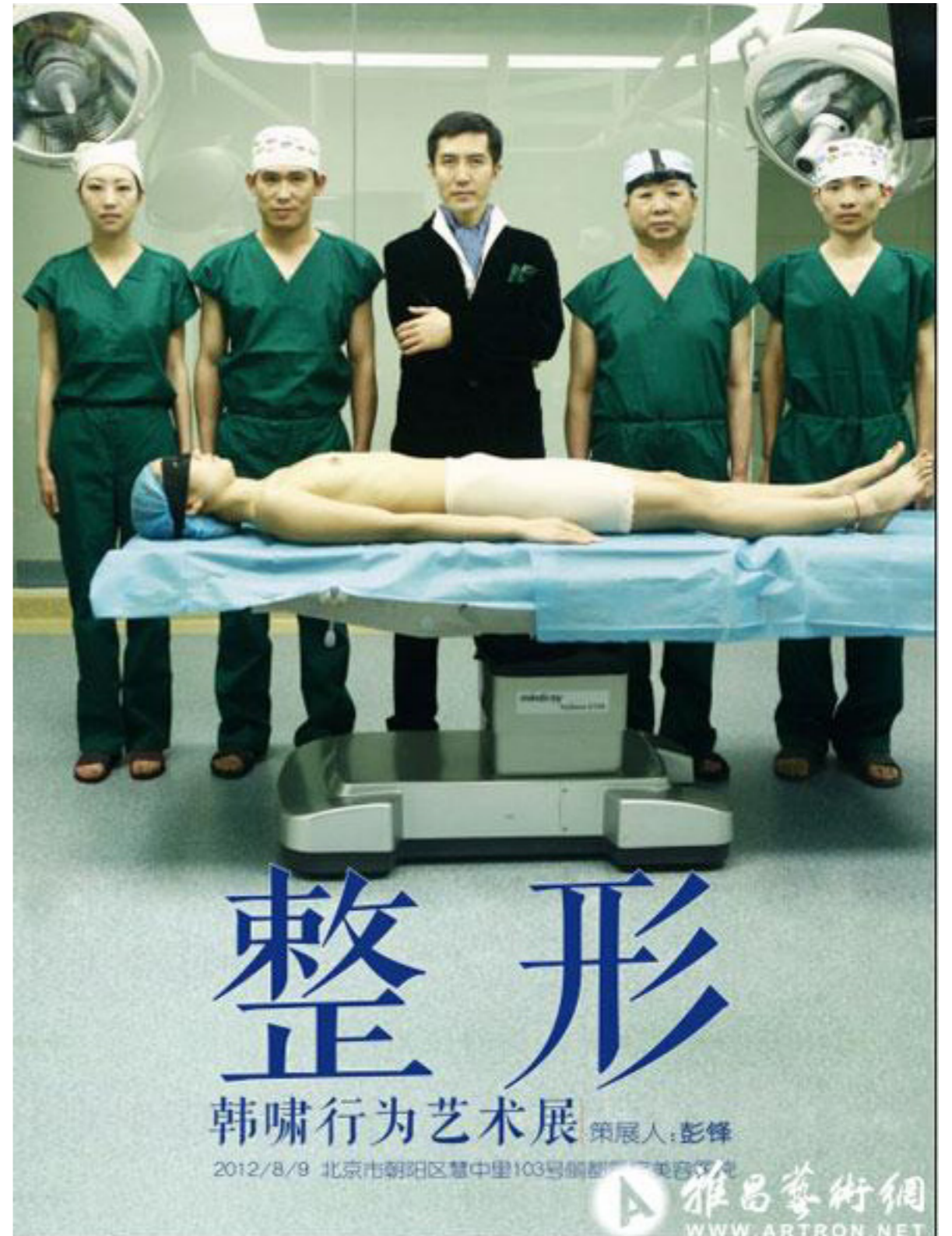


韩啸 行为模特 手术助手 XiaoHan Model Assistant

“整形—韩啸行为艺术展”

Surgery Han Xiao's Performance Art Exhibition

2012.8.9 北京 BEIJING



整形

韩啸行为艺术展 策展人: 彭锋

2012/8/9 北京市朝阳区慧中里103号朝都医疗美容医院

雅昌艺术网
WWW.ARTRON.NET

2012年8月9日，在北京举行了“整形：韩啸行为艺术展”，活动延续了现场直播的开放模式，还邀请了受术者的男友亲临现场，这位男士被邀请参与丰胸术前的整体设计和帮助女友选择刀口位置，从始至终，整个活动保持了非常愉悦的休闲氛围，手术医生与受术者之间甚至保持了一种有说有笑的喜剧效果。这次艺术活动邀请了一些主流批评家，他们的在场与随后撰写的阐释文本使韩啸的艺术活动从一开始就备受怀疑争议，有批评者认为，韩啸是把外科手术进行“最无底线的炒作”。可以说，韩啸一开始就将自己陷入艺术批评圈的舆论漩涡，舆论对韩啸的影响在日后一步步发酵起效。

August 9, 2012, "Surgery: Hanxiao's Performance Art" held in Beijing, it was live event where the boyfriend of the patient had been invited. The guy joined in preparation and assisted in locating the cut. The atmosphere is ease and pleasure with comedy effects. Some mainstream critics also attended the event, which added more doubts on Han's art. Some argued that Hanxiao's art is a complete publicity stunt. Han put himself at the center of public opinions and attracted tons of concerns on him.



《整形》现场视频 SURGERY Live video



《整形》行为现场 SURGERY Performance of Scene



《整形》现场直播 SURGERY Live video



《整形》现场直播 SURGERY Live video



《整形》现场直播 SURGERY Live video

整形：韩啸行为艺术展 新闻发布会

策展人：彭 锋

2012/8/9/02:00-06:00pm



新闻发布会现场 Press conference site

“今日不做整形—韩啸行为艺术展”

No Plastic Surgery Today: Han Xiao's
Performance Art Exhibition

2012.8.25 北京 BEIJING



2012年8月25日，在北京今日美术馆举行了“今日不做整形—韩啸行为艺术展”。本次展览除了展出大量有关整形手术的图片影像临床资料之外，还有一些临床手术的现成品，包括整形手术过程中取出的骨骼等。这种直观的临床手术与现成物品的原形，以及几乎没有任何转换加工的呈现形式，似乎完全再现了日常的本来语言。实际上，展出作品主要记录并且还原了整形手术背后的社会深层现象，绝不是为了展现手术本身的技术水平和最终结果的美观程度，也不是简单关注艺术呈现的形式语言和材质手段，而是深入探究整形现象及其相关的社会文明现象。整形手术，不过是人类生命在寻求通通过程的行为方式和理由入口，透过整形将看到未来世界的文明整体和最终出路的可能性。这些不光是韩啸的突发奇想，而且是很多艺术家、哲学家、科学家和人文学者极为好奇的“命题”——我们将走向历史的何处？我们将呈现怎样的面貌？艺术家总是按照想象的极端面去预设未来的可能性，而科学家则力求验证一个完全可能的真实世界。韩啸的跨界整形行为艺术具有的微妙性就在于：他既是医生又是艺术家，并从事着最具伦理挑战的整形行业，这种双重身份使他像一个新未来主义者，对一切能够提升人们新鲜刺激的事物都有着来者不拒的热情，甚至不惜毁灭人类也要尝试各种花样变化。

August 25, 2012, Beijing Today Art Museum, "No Surgery Today: Hanxiao's Performance Art" held. It exhibited many pictures on surgery and some items from the surgery, such as bones. These unprocessed pictures and items present the daily side of art. In fact, exhibiting items present the deep social issues rather than the reconstruction effects and technological developments; less than art expressions and methods but the concerning social issues. The plastic surgery is the access and path for human to adventure during which we may find the overview picture of civilization and ultimate solution of society. Hanxiao is not an unusual case in art world but among the same group with many artists, philosophers, scientists and humanitarian scholars. They all are pondering on where should we go and how should we face the world. Artists are used to predict the world according to pure imagination whereas scientists peak to prove the real world. The double social roles of Hanxiao, as a doctor and an artist, and the changeling plastic surgery industry allow him to be a neo-futurist. He could be passionate on all new issues even at the cost of losing the human nature.



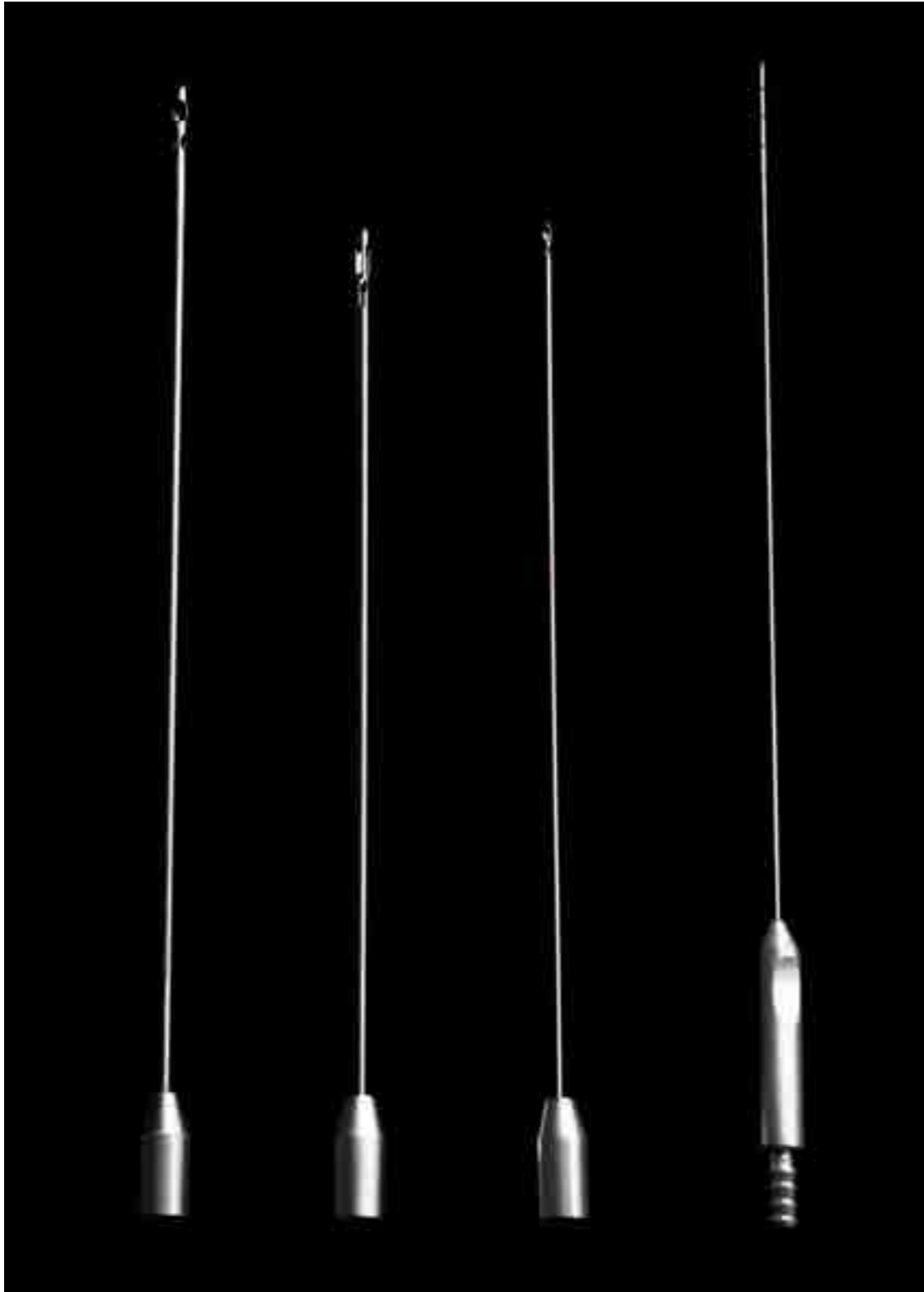
手术刀 摄影



手术服 摄影



无影灯 摄影



(工具名) 摄影



韩氏团队 摄影



《今日不做整形》展览现场之一 NO SURGERY TODAY Exhibition site (1)



《今日不做整形》展览现场之二 NO SURGERY TODAY Exhibition site (2)

“肉身的力量—韩啸的手术刀”

The Power of Body- Han Xiao's Scalpel

2013.10.20 北京



POWER OF BODY
HAN XIAO'S SCALPELS

肉身的力量
韩啸的手术刀

策展人/管郁达

尤伦斯当代艺术中心

新闻发布会

2013/10/10

展览

2013/10/10

2013年，在北京尤伦斯艺术中心施行的《肉身的力量》行为作品中，韩啸开始尝试把自己的身体作为手术化的行为材料，他从自己的后脑勺提取毛囊，亲手将其移植到自己的前额鬓角。从消毒器材到完成作品，从展现空间到现场观众，这不再是一场外科手术，而是透过场景关系证明社会博弈的材料现象。事实证明，非治疗性整形医术的发展，是技术消解自然绝对秩序的有力途径。透过科技手段、肉体材质、交换关系，把生命躯体作为一种社会存在的价值意志。韩啸通过行为化的艺术表现，以科普与喜剧的手段方式去呈现被遮蔽的生活现象。这种真实而严肃的态度完全符合一名医学工作者的行为风格，但作为艺术的图景又是轻松愉悦的，连临床的肉麻、血腥、暴露都变得富有喜剧色彩。

In 2013, UCCA Beijing, "The Power of Body", Hanxiao attempted to use his own body as the material for surgery. He got follicles from the back side of his head and planted in temples. From decontamination to completion, it is not only a surgery but a presentation of game theory. In fact, the development of non-medical treatment reorders the natural order. Human body has been considered as a kind of value from the view of technology, material and exchange relations. Hanxiao's art discloses the truth of life by a scientific and comedic way. The dearth-to-earth and serious attitude is the defining feature for a doctor. However, art is easing and pleasing, even for art elements like anesthesia, blood and naked body.



《肉身的力量》行为现场之一 THE POWER OF BODY Performance of Scene (1)



《肉身的力量》行为现场之二 THE POWER OF BODY Performance of Scene (2)



《肉身的力量》行为现场之三 THE POWER OF BODY Performance of Scene (3)



《肉身的力量》行为现场之四 THE POWER OF BODY Performance of Scene (4)



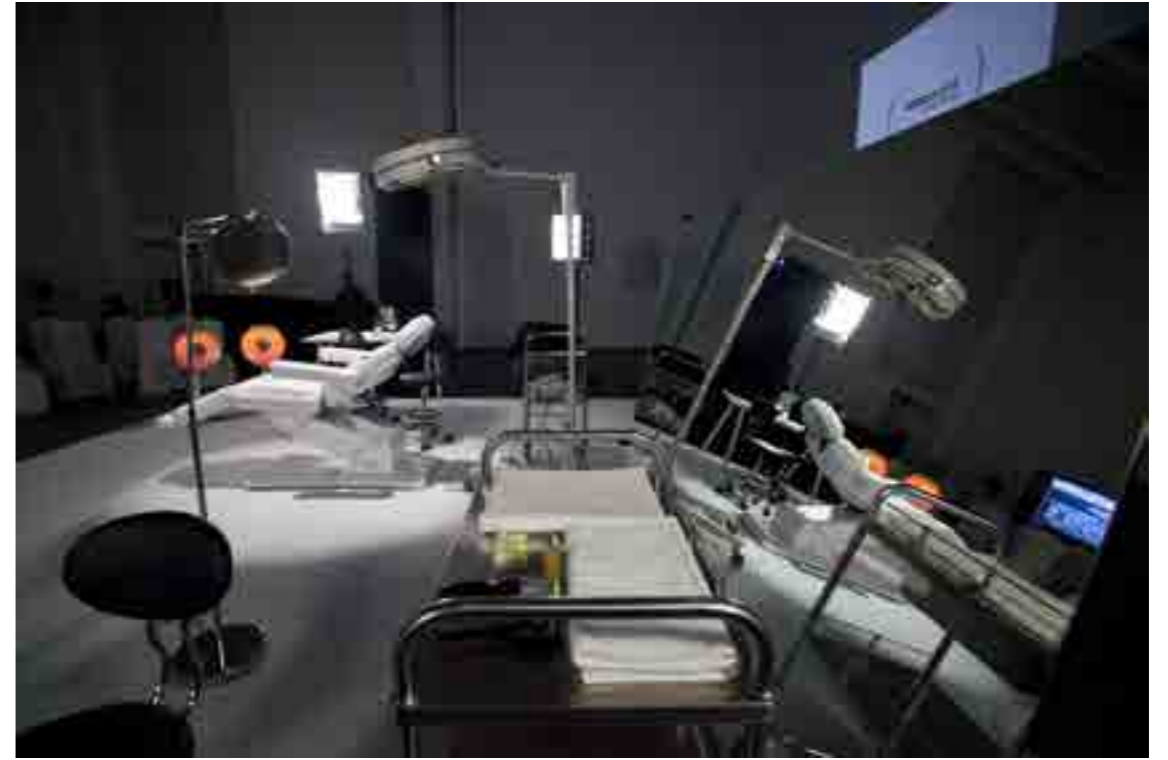
《肉身的力量》行为现场之五 THE POWER OF BODY Performance of Scene (5)



《肉身的力量》行为现场之五 THE POWER OF BODY Performance of Scene (6)



《肉身的力量》行为场景之一 THE POWER OF BODY Performance of Scene (1)



《肉身的力量》行为场景之二 THE POWER OF BODY Performance of Scene (2)

《吉》—属于自己的身体
JI- Your Body Belongs to Yourself

2013.10.29 布拉格 PRAGUE

PERFORMANCE FESTIVAL
MAŁAMUT
2013



29. 10. - od 16 h - Galerie výtvarného umění Ostrava

- od 18 h - galerie Jáma 10 (Nádražní 91)

- od 20 h - Důl Hlubina

30. 10. - od 14 h - Důl Hlubina

31. 10. - od 14 h - Důl Hlubina

2013年10月29日，韩啸在捷克国家美术馆参加行为艺术节群体活动，韩啸针对自己的鼻梁进行玻尿酸注射，使“山根”提升3毫米，从而规避了相术中“塌鼻梁”的不吉之兆。肉体是不同命运的宿主，生命离不开色相之皮囊，人们千方百计试图通过各种类似于作弊的身体调整方式来改变自己的命数，从贿赂神灵的祈求保佑，再到现代医术的整形整容，均表现出一种社会博弈的魔幻本质。事实上，韩啸早在济南创办韩氏整形医院时便打出“上帝欠你的，韩啸还给你”的口号。整形医生在某种程度上扮演了一个现代巫师的角色，使幸运之神倾斜于被他们动刀过的受术者。《吉》是韩啸再次进行自我材料化的行为作品，他以一种新未来主义者的开放姿态迎接即将降临的一切，不论它们与现有的审美经验、价值体系和伦理习俗有多么的格格不入，哪怕即将面临的是毁灭的到来，他的态度也是欢欣鼓舞的。

29 October, 2013, the National Gallery of Czech Republic, Hanxiao joined the group activity and injected hyaluronic acid into his own nose for 3 millimeter improve on height. Fate is embodied in the body. Human has a history of changing their fate by worshipping god to restoring plastic surgery. In fact, Han chanted that "I return what god owed you" when he established Han's hospital in Jinan. He played the role of priest and recalled Alan bell to his patient. Hanxiao materialized himself in his work of "Ji". As a neo-futurist, he is open to anything that is going to come, no matter of esthetic experience, value system and ethic costumes. He is optimistic for anything ugly even for ruins.



《肉身的力量》行为现场之一 THE POWER OF BODY Performance of Scene (1)



《吉》行为现场之二 JI Performance of Scene (2)



《吉》行为现场之三 JI Performance of Scene (3)



韩啸与观众交流 XiaoHan was communicating with the audience.

谁上我的床

Who Is on My Bed ?

2014.5.23 北京 BEIJING

自助餐

2014 艺术家工作室 开放计划



2014年5月23日,《谁上我的床》在北京西苑饭店的医疗美容医院进行,整形的手术床不光是韩啸实施手术获得收益的地方,还是他探究社会与存在的实践舞台。人类世界的命运已是确定,人类的使命就是抵抗世界的空虚结果和人生的无聊本质,唯有人与人之间不确定的博弈关系才是生命存在的真正实质。人们愿意花钱做整形手术,为此甘愿冒生命风险和痛苦,它显然是一种自我材料化的高级行为。人的自我价值实现往往离不开物质条件与心理暗示,从传统的“神我合一”或“天人合一”,到现代的“物我合一”,使得生命躯体变得日益物化。韩啸从不掩饰整形是“改变命运”的捷径,特别对于被资本物化的作为“第二性”的女人们,外貌色相不仅关系她们的生活命运,甚至影响到她们自我感受到的存在价值。对此,韩啸与现代主义艺术家大不相同,他显然是位不折不扣的后未来主义者,对商业、艺术、手术,以致一切社会存在事物持有一种游戏化的玩耍心态,认为任何事物的出现必有存在的合理必然性,即便面对一个完全失败的悲剧,他仍旧以积极的游戏态度玩耍下去……

23 May, 2014, Xiyuan Hotel, Beijing, Han exhibited “who is on my bed” . Plastic surgery is not only his business but the platform for him to explore the society. Fate is predestined, that is consist of gaming relations. Plastic surgery is the product at the high level of self-materialism, as it is in the cost of expensive money, vital risks and great pains. The self-realization rely on material and implications. From “nature and humanity” to “object and humanity” , body has been materialized. Hanxiao shows the shortcut of changing fate, especially for ladies. Their life quality is everything to do with their appearances. Therefore, Hanxiao, different from most modern artists, favors post-futurism. He takes over a gaming attitude toward commerce, art and surgery and supposes the existence is rational. He will insist in gaming even in middle of failures.



《谁上我的床》行为现场之一 WHO IS ON MY BED Performance of Scene (1)



《谁上我的床》行为现场之二 WHO IS ON MY BED Performance of Scene (2)



《谁上我的床》行为现场之一 WHO IS ON MY BED Performance of Scene (1)



《谁上我的床》行为模特之一 WHO IS ON MY BED Performance Model (1)



《谁上我的床》行为模特之二 WHO IS ON MY BED Performance Model (2)

熵

Entropy

2015.4.4 北京 BEIJING

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韩啸行为艺术展

策展人：韩啸

艺术家：韩啸

学术支持：程美信

协助：陈怡丽 靳魏坤

时间：2015.04.04 14:00-16:30

地点：北京798国际艺术区 朝阳区酒仙桥路4号

主/协办：啸基金 中方角画廊

个人微信号：beijinghanxiao

公共微信号：cnhanxiao

微博：weibo.com/hanxiao719

2015年4月4日,《熵》进一步证明了韩啸持有未来主义的哲学立场,面对两个去韩国整形失败的女孩,同样作为整形医生的他也是无能为力,只能借用行为现场的仪式手段还原一个事实——敢与上帝扳手腕的整形手术同样存在不确定性的风险。然而,韩啸借助失败的整形案例证明了一个社会混乱的热力学现象,预示着欲望膨胀如同熵增原理一样具有不可逆的单向特征。这意味着一起整形手术既是一单生意也是一个作品,对施术者和受术者都是如此,它们是一种社会运动的守恒关系。衡量一场整形手术绝不只能用简单的“成功”和“失败”来形容,两位女孩因为整形失败所承受的心理痛苦和命运打击难以计量。这时的韩啸跟整形医生的身份毫无关系,即使作为医生,他也是无能为力,在这场活动中他最多只能扮演彻彻底底的心理治疗师,试图通过行为仪式帮助两个不幸女人释放内心的痛苦,并揭示整形术背后的社会动力,即任何冒险的赌兴都充满丰厚回报的诱惑。为了寻觅到通往幸福的捷径,利用身体材料化一把是非常值得的,它完全符合消费主义“玩一把就死”的激情态度。进而言之,对于一个满怀未来主义倾向的医生或艺术家,一起失败的整形手术,不过是一个不很成功的作品而已。同样,女人对自己的身体色相与艺术家对待自己的作品一样没有区别,身体与作品全是他们满足表达需求的材料对象。

April 4, 2015, “entropy” further proved that Han’s futurist view. Facing the girl who suffered from failure plastic surgery, Han felt helpless in this case and restored to live event to deliver facts. The process of arm-wresting with god is full of uncertainties. However, Hanxiao presents a part of the society by this failure and shows that the ever-growing desire is irreversible like the entropy theory. Therefore, plastic surgery is not only a kind of business but an achievement. The doctor and patient in the surgery maintain the dynamic. A plastic surgery could hardly be defined as a “success” or “failure”. The two girls who suffered from the surgery failure were hurt by psychological pains. At this occasion, it is not helpful of being a doctor for Hanxiao but being a healer. Han tried to release the psychological pains and reveal the driving forces behind the plastic surgery. All rewards is in exchange of high risks. The easy path to exhilaration is to materialize your body, which is echoing with consumptionism or the philosophy of being exited, forgetting all. Moreover, as a futurist doctor or artist, a failed surgery is simply unpresentable work. Ladies adapt the same attitude that body is deemed to meet the demand of expression.



《熵》行为现场之一 ENTROPY Performance of Scene (1)



《熵》行为现场之二 ENTROPY Performance of Scene (2)



《熵》行为现场之三 ENTROPY Performance of Scene (3)



《熵》行为现场之四 ENTROPY Performance of Scene (4)



《熵》行为现场之五 ENTROPY Performance of Scene (5)



《熵》行为现场之六 ENTROPY Performance of Scene (6)

威尼斯行

HAN Xiao's Performance Art
Show in Venice: The Ceremony of
Renovation & Romantic Rescu

2015.5.9-10 威尼斯 VENICE

AN ART TOUR IN THE TRONCHETTO ISLAND AT THE 56TH VENICE BIENNALE
VOLUNTEERS NEEDED FOR THE PERFORMANCE ART, ROMANTIC RESCUE

第56届威尼斯国际艺术双年展特展浪漫主义之旅
《浪漫的救赎》行为艺术招募志愿者

56esima Biennale d'Arte di Venezia: un viaggio artistico per l'isola del Tronchetto
《REDENZIONE ROMANTICA》
BANDO VOLONTARI PER PERFORMANCE ARTISTICA

Il famoso artista Han Xiao è lieto di invitarla a partecipare ad un tour artistico gratuito di Venezia in barca tra le bellezze naturali della laguna e nel quale poter partecipare ad un party artistico

Numero Massimo: 120 persone
Unica richiesta: vestire abiti del personale medico (forniti dall'artista)
Luogo di ritrovo: Venezia, pontile di Tronchetto
Data: 2015-5-10 pomeriggio dalle 14.00 alle 18.00
14.00-15.00 le persone salgono sulla barca
15.00-17.00 tour in barca
17.00-19.00 party sulla riva
Contatti email: 2985026602@qq.com

Descrizione opera: «Redenzione Romantica» è una performance artistica che mira a suggerire ad un pubblico vasto e facendo ricorso ad un linguaggio sarcastico il concetto della non-esistenza di una bellezza perfetta e salutare in ognuno di noi e ricondita una "malattia" ad il valore aggiunto sta nel saper vivere.
A tale scopo ci auguriamo di trovare riscorso nell'aiuto di volontari che siano interessati a collaborare alla realizzazione della performance artistica di Han Xiao e, nel contempo, a

Free participation An opportunity to experience art
Enjoy the wonderful canal tour Magic voyage

Completamente Gratuito - Arte Sperimentale
Emozione Naturale - Viaggio Mistico

全程免费/体验艺术/感受运河/神奇航程



2015年5月9日至10日，韩啸一连在威尼斯展开两场个人的行为艺术活动，给外界的印象是，这位艺术家在抢滩威尼斯国际艺术双年展。事实上，2015年的第56届威尼斯国际艺术双年展一如既往地保持着美术馆的展示模式，行为艺术还未纳入筹办范围。5月9日，韩啸在素有威尼斯“生命线”之称的斯拉夫人堤岸码头实施行为作品《整治的仪式》，他把医院的临床手术设备和手术器材置于车水马龙的码头港口，并在现场展开消毒手术，给人造成强烈的突兀感。次日的《浪漫的救赎》是在游轮上展开的行为作品，韩啸邀请现场游客身穿病号衣参与互动，整个行为过程围绕威尼斯岛一圈，利用水城的环境元素营造一种浪漫氛围。这种明显具有休闲化倾向的行为艺术，与当代前卫艺术有些格格不入，它没有批判锋芒、问题意识，它带来的更多的却是日常化和休闲性的愉悦效果。这种行为作品的语言风格，来自当代消费主义商业文化的绝对影响，艺术家和参与者把一次整形手术当作一次休闲放松的度假旅行，对世界、对人生、对艺术，对一切之一切，他们均表现出一种无条件的喜剧态度……

May 5-10, 2015, Han held two performance art in Venice. The public perceived it as the single to Han's strong presence in Venice Biennial Exhibition. In fact, the exhibition still locates within the gallery and has not cover performance art. In "worship", Hanxiao put equipment in the populous port and sterilize them. At the following day, "Romance and Surviving", is held in a cruise, with audiences in patient suits. The cruise circled Venice Island and created the romantic air. The performance art tends to be entertaining and stands in strong contrasts with modern arts. Without brunt preference, questioning power, the art creates the pleasing effects. The style of this art derived from commercial culture, regarding the surgery as easing holidays. The art takes over a comedic and optimistic attitude toward everything in life, including the world, life and art itself.



《整治的仪式》行为现场之一 THE CEREMONY OF RENOVATION Performance of Scene (1)



《整治的仪式》行为现场之二 THE CEREMONY OF RENOVATION Performance of Scene (2)



《整治的仪式》行为现场之三 THE CEREMONY OF RENOVATION Performance of Scene (3)



《整治的仪式》行为现场之四 THE CEREMONY OF RENOVATION Performance of Scene (4)



《浪漫的救赎》行为现场之一 ROMANCE AND SURVIVING Performance of Scene (1)



《浪漫的救赎》行为现场之二 ROMANCE AND SURVIVING Performance of Scene (2)



《浪漫的救赎》行为现场之三 ROMANCE AND SURVIVING Performance of Scene (3)



《浪漫的救赎》行为现场之四 ROMANCE AND SURVIVING Performance of Scene (4)

自强的迫力

The Power of Self-Empowerment

2015.5.29 济南 JINAN

自强的迫力

韩啸丰胸手术直播

2015 · 05 · 29

主办：北京韩啸医疗美容
济南韩氏整形美容医院
协办：浩仕文化
山东时代美术馆
山东韩氏美学研究院

媒体支持：
新华网、凤凰网、优酷、腾讯、新浪、
搜狐、大众网、鲁网、舜网、新鲁、
太平洋时尚网、悦美网、东方虹、
整吧、新视听、山东电视台、齐鲁
电视台、济南电视台、现代青年、
中国文艺家、大众日报、齐鲁晚报、
济南时报、山东商报、新晨报、都市女报、
视周刊、生活日报、山东青年



《自强的迫力》在济南韩氏整形医院开展，韩啸采用行为化手段揭示生命存在的生物学基础。人类文明的演化进程中，权力异化导致社会关系变成一种奴役与被奴役的规训仪式。诸如道德和法律的设立，它的秩序作用成了抑制生命创造力的枷锁，从而造成文明世界不幸福的内在根源。“上帝”是个完美的假设，它变为控制生命自由的万能准绳，驯服了一切自然人性的原始活力，同时构成权力发生学的起点。不论艺术或是科学，它最终要解决的是生理学问题，使每个生命的存在过程获得最大程度的自由。“上帝欠您的，韩啸还给您”关系到生命存在的哲学主题，也是艺术与技术必须坚守而又永远无法完成的任务。肉身是自我材料化的幸福实体，也是展现自由意志的最高形式，更是科学与艺术可以不断改造的加工材料。

With Power of Self-Empowerment: Live Breast Augmentation Surgery, HAN Xiao' s performing art show that was carried out at Han' s Plastic Surgery Hospital in Jinan City, HAN Xiao exposes the biological basis of existing life. During the evolution of human civilization, dissimilation of power has led to enslavement in the society. Order in the society, brought by establishment of laws and moral ideas, restrains creativity of life- underlying source of unhappiness in the world. "God" , just a perfect hypothesis, has become the universal criterion that has tamed the original vitality of human nature and bred the theory of power generation. Both art and science are about penetrating physiology in order to make life as free as possible. "HAN Xiao can help you get you what you haven' t been granted by God" - this is a philosophical issue with regard to life existence. It' s also a task that only with the help of art and science can be completed tough it may never be completed. Body is the happy substance of self-materialization and supreme embodiment of free will. Also, body is a kind of material that can be processed with the help of science and art.



《自强的迫力》行为现场之一 WITH POWER OF SELF-EMPOWERMENT Performance of Scene (1)



《自强的迫力》行为现场之二 WITH POWER OF SELF-EMPOWERMENT Performance of Scene (2)



《自强的迫力》行为现场之三 WITH POWER OF SELF-EMPOWERMENT Performance of Scene (3)



《浪漫的救赎》行为现场之四 ROMANCE AND SURVIVING Performance of Scene (4)



《自强的迫力》行为现场之五 WITH POWER OF SELF-EMPOWERMENT Performance of Scene (5)



《自强的迫力》行为现场之六 WITH POWER OF SELF-EMPOWERMENT Performance of Scene (6)

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实现你的潜能

韩啸的易逝美学

约瑟夫·唐克

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我们的躯体属于谁？这是韩嘯近期作品中提出的众多深奥、微妙和令人困扰的问题之一。正如我们中的许多人天真认为的一样，我们是否属于我们自己呢？或者我们是社会、文化和历史等不受我们的控制力量的产物？即便某个人最终能对他或她自己的身体负责，但在多大程度上我们才能说他或她完全掌控了自己的身体，特别是我们协调身体和思想所依据的的价值标准先于我们形成、比我们的生命更持久，最终又将弃我们而去？

现在艺术界已达成共识，将韩嘯描述为一个人文主义者、一个古典艺术和智慧的爱好者。也许我们不应该对医生放松要求，尽管现在东西方的医疗机构越来越脱离先前的人道主义基础了。不过，我倾向于认为韩嘯的作品深刻地反思了我们人类的命运，事实证明，我们居住的世界与人类本性的传统观念日益矛盾，这必定会对人体的范围、大小和能力产生不利的影响。需要亲口说出来吗？在某一点上，人类文明就越过一道门槛，之后，技术操控便取代了本就虚无缥缈的人性观。长久以来，这一虚构阻止了技术对人类形式的巨大改变。然而今天，我们生活在个体通过仔细设计数字化仿形、选择脑化学来改变情绪和个性，以及更高层次的物质可塑性实现随心所欲地改变其特性，或者表面上看来随心所欲的时代。就实际情况而言，我们已经远远偏离了人类天性，所以或许现在仅需要一个口号就能够将人类团结起来：通过人体工程学实现更好的生活是有可能的。

"今天，艺术博物馆将展出一个由三部分组成的韩嘯最新成果的展览。2012年8月25日的展出将使广大艺术爱好者有机会见到张磊——韩嘯变性手术的受试人之一。游客有机会与她进行一对一交流，这让人联想起玛莉娜阿布拉莫维奇最近在纽约现代艺术博物馆举办的一场名为艺术家面对面的演出。然而若不是遇到一位沉默的艺术家，参观者将会得到更多关于张磊的模棱两可的形象。她在这里是艺术品吗？是艺术家自己的特性吗？还是韩嘯的合作者？展览会的第二部分包括韩嘯最近所做手术的工具、文件和一次性用品，如2012年8月8日杨玉环隆胸所用的东西。最后，我们还有雕塑，那些未安装的雕塑由一些骨骼碎片和其他有机材料构成。考虑到韩嘯的绘画经验，很多人可能会以中国古典美学的视角来欣赏这些雕塑，这是正确的做法。无论如何我要强调，这些物体用于博物馆的背景是多么的不和谐，并且从人们的文化习惯、有机分割方面看，是令人感到无比混乱的艺术组合。像《下颌角》(2011)这样一部由四百多位患者骨骼构成的作品，人们怎么可能不视之为不朽作品，一个我们渴望可以除去我们自身令人讨厌的一面及在此过程中所承受痛苦的不朽作品？

归根结底，当今世界，是什么驱使着人们自我改变的不懈渴望，这栖息在人们内心深处、无处不在的渴求？而在这过程中，对美的追求又扮演了怎样的角色？而且也许最重要的是，我们是根据谁人定义美的标准来重塑我们自己？这些是需要认真思考的问题，不仅仅是由那些正在经历选择过程的人们，而且还要由整个社会来思考。这些是极其重要性的道德和哲学问题，但这些问题必须以直接和发自肺腑的方式提出。也许这些问题只能由整形外科医生转行的艺术家以恰当的方式表达。

基于这些考虑，对于韩嘯欣赏哲学，特别是米歇尔福柯的反人文主义思想并不是一件令人吃惊的事情。福柯用西方国家的方式教给我们如何再一次思考系统、过程、能力关系，以及最重要的历史，而不是主题和个体。在这里需要着重指出的不仅仅是福柯和韩嘯都共同探讨的话题——如肉体、性别、性向、医学史和权利——还有他们在探寻以上这些问题时采取的方法所蕴含的共性，即两人在进行各自研究时体现出来的小心谨慎、分析推理和去主观化倾向。很多人会对韩嘯作品中愁绪的缺乏以及对发表社论的大胆拒绝感到惊奇。韩嘯不会为更早的时代抹上浪漫色彩，也不会冥思苦想如果人类与科技之间的关系作了不同时会发生什么样的事情。

他的作品是对世界本身的拥抱。并且它们需要这样。对于那些向韩嘯寻求帮助、希望在生命里增加更多美丽的年轻女性，人们有何资格妄加指责？不论何地，当我们的感官根据审美标准重新进行条件反射时，人们依靠美丽法宝能体现何种价值观呢？

在这里引用另一个法国后结构主义者的思想有助于更好的理解由韩嘯的实践所引发的一些问题，即让鲍德里亚的作品。在《罪恶的透明》(1993)中，鲍德里亚表达了一种对艺术界激烈的、广泛的批评，正是这同一个艺术界，在二十世纪八十年代热情地接纳了他的作品。他声称，尽管先驱自命不凡，但是其已经确定无疑地被重塑日常生活的审美行动所超越。鲍德里亚明确地用超美学的概念来表达想法——艺术现在存在于世界各地，除了在美术领域！超美学，连同超政治、超经济以及变性观念指出了不同领域的崩溃，曾经被认为分开就能融入一体。对鲍德里亚而言，现代性是一种令人眼花缭乱的过程，因为这一过程，艺术、政治、经济学和性别的符号变得完全和无可救药的混乱。超美学指出了这场由广告人、大众传媒、政客和色情作品制作者执行的运动，艺术因此丧失了其边界，并且丧失了其使人震撼，感到诱惑和冒险的具体能力。在一个世界化的美学里，那些画廊和博物馆还有什么用处？

韩嘯的作品会令许多人感到不安，但不是其程序本身，而是他使用这些程序解决艺术概念问题的方式。长期以来，艺术与医学保持着一种紧张而不可分割的关系。有的人总是把艺术家和医学人物拿来作比较，比如巫师、治病者，甚至那些需要一定基础绘画技巧的研究解剖学的人。另外，在现代艺术主导的叙述方式崩溃后，(根据这种叙述方式，每一种艺术媒介的责任是只能运用其固有的自我批评，实现其自身的纯洁性)，艺术以焕然一新、前所未有的方式向科学靠近。很多人都在寻求复兴艺术的方法，却用其他技术、知识形式和生活领域玷污了艺术。然而，只要艺术仍然控制着这个过程，那些从事于艺术生产、展示以及消费的人们更乐意接受这样的理念。他们几乎不会遵守应用科学的观点去模糊艺术与生活的界限，也不会赞成一个医学人物的观点去窃取艺术的力量。

那他们究竟在做什么呢？不仅仅是韩嘯一个人认为艺术与医学有着深刻的联系，这是一个值得深思的问

题；他给我们留下了一系列严肃的关于在当今世界艺术地位的问题：当今艺术存在于哪里？是存在于作为表演被小心翼翼地展现出的过程本身呢？还是张磊和杨玉环已经完成的作品中？是在那些为博物馆参观者展览的艺术品中呢？还是在结合这些不同作品的概念中？

类似一连串问题也就艺术家的地位而将其呈现出来。如果韩啸执行了张磊和杨玉环的指令，那么他仍然还是艺术家吗？他是在扮演他们的美学观念，他自己的，还是其他人呢？张磊和杨玉环能被称为艺术家吗？或者说，他们自身至少算是有独特个性的人？把他们称作作者是否恰当？我们又该如何解释这样的事实，即韩啸坚持 2012 年 8 月 8 日进行隆胸手术，杨玉环的迷恋者做第一个切口？我倾向于将其视为一种令人心碎的举动，一种一语道破当代世界爱情本质的具有挑衅意味的艺术选择。我们不再无条件地爱别人，而是我们将他们重新改造以适应我们的理想。

如果这些行为艺术让我们感到神经脆弱的话，那是因为我们在这类行为中看到更加细微地发生在我们与朋友、家人、爱人和整个文化谈判中戏剧化的一幕。难道我们不是一直被这种交换所重新塑造吗？反之，当我们用暗示和恭维之词影响他人的容貌之际，我们何尝不想亲身尝试一些小型的整容手术？在一天结束的时候，恰当的言语与解剖刀之间区别是什么，文化在我们身体上进行的符号手术与韩啸的实际手术之间的区别又是什么？

正如我所说的，如果我们的身体不再属于我们自身，而相反地被社会、文化和历史彻底渗透，难道我们还看不到艺术也遭受了同样的境遇吗？我认为，这就是韩啸的工作所抓住的关键。现在，艺术在我们身后进行着，在无人实际掌控的匿名的社会和历史力量中进行着。在这方面，韩啸与他的志愿者 / 被试者 / 对象之间的关系模糊不清，所以他即使暴露出不完美也无可厚非，这是欧洲美学黄金时代和后现代理论家们都共同存在的问题。创作一个作品时如果缺少应有的程序，艺术家、客体、自然和文化就会变得极其混乱，但是不能因此就把结果简单地归因为一个接一个的事物。

然而韩啸的艺术大都是将美再一次引入现代艺术，这是在艺术家工作室或是当代博物馆之外创造的美。这是广告商、女性杂志、男性幻想以及对年轻、完美和永恒的渴望所构想的美。但也许，最核心的内容是，韩啸的作品表明了，在丧失自我的过程中发现的美，或者更彻底的说，意识到我们从未拥有可以丧失的自我。

Become What You Are Not

Han Xiao's Evanescent Beauty

Written by Joseph Tanke

Tanke Joseph

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To whom do our bodies belong? That is one of the many deep, nuanced, and troubling questions posed by the recent work of Han Xiao. Do we belong to ourselves, as so many of us naively believe? Or are we the products of social, cultural, and historical forces beyond our control? Even if the individual ultimately retains responsibility for his or her own body, to what extent can we say that he or she is in control of it, especially since the values according to which we negotiate our bodies and minds predate, outlast, and ultimately escape us?

It is now common in art circles to describe Han Xiao as humanist, a lover of classical art and wisdom. Perhaps we should demand nothing less of doctors, even now as the medical establishment—East and West—becomes more and more unmoored from its earlier humanistic underpinnings. Nevertheless, I am inclined to see Han Xiao's work as a profound meditation on our posthuman fate, on the fact that we reside in a world increasingly incompatible with traditional notions of human nature and certainly inhospitable to the scope, size, and aptitudes of the human body. Does one need to spell it out? At a certain point, human civilization crossed a threshold after which technological manipulation replaced what was probably a fiction to begin with, the idea of human nature. For a long time, this fiction prevented techniques from dramatically altering the human form. Today, however, we live in an era in which individuals alter their identities at will—or seemingly at will—by means of carefully designed digital profiles, elective brain chemistry that changes moods and personality, and greater and greater corporeal plasticity. Practically speaking, we have strayed so far from the idea of human nature that perhaps only one slogan is now capable of uniting humanity: A better life is possible...through human engineering.

"Today, The Art Museum" is a three-part exhibition of Han Xiao's recent work. A performance on August 25, 2012 will allow gallerygoers to meet Zhang Lei, a recipient of one of Han Xiao's gender-reassignment surgeries. Visitors will have the chance to encounter her, one-on-one in a way reminiscent of Marina Abramović's recent performance at the Museum of Modern Art in New York, "The Artist Is Present." Instead of encountering a silent artist, however, viewers will have the opportunity to engage the more ambiguous persona of Zhang Lei. Is she here as art object? Artist

of her own identity? The collaborator of Han Xiao? The second part of the exhibition includes the instruments, documentation, and ephemera from operations recently performed by Han Xiao, such as the August 8, 2012 breast augmentation of Yang Yuhuan. Finally, we have sculptures, unsettling sculptures composed of bone fragments and other organic materials. Given Han Xiao's painting practice, many will likely view these sculptures in terms of classical Chinese aesthetics, and they would be right to do so. I would insist, however, upon how very jarring these objects are in the context of the museum, and how these compositions upset the customary partitioning of the organic from the cultural. How can one not see a work like *Mandibular Angle* (2011), a work composed of the bone chips of over four hundred patients, as a monument to our desire to be rid of some unpleasant aspect of ourselves, and the pain entailed in doing so?

What, ultimately, drives this relentless desire for self-transformation which resides deep in the human heart and which is on display everywhere in the world today? What role does the pursuit of beauty play in this process? And, perhaps most importantly, according to whose criteria of beauty are we remodeling ourselves? These are the kinds of questions that need to be thought through carefully, not only by those undergoing elective procedures, but also by society at large. These are ethical and philosophical questions of tremendous magnitude, but ones that must be posed in a direct and visceral way. Perhaps they are questions that can only properly be framed by a plastic surgeon turned artist.

Given these concerns, it is not a surprise to learn that Han Xiao admires philosophy, especially the anti-humanist thought of Michel Foucault. It was Foucault who taught us in the West how to think once again in terms of systems, processes, relations of power, and, above all else, history, instead of the subject and the individual. And it seems important to indicate here not only the topics that both Foucault and Han Xiao share—the body, sexuality and sexual identity, the history of medicine, and power—but the affinities between their ways of pursuing these questions, that is, the deliberate, analytical, and desubjectivized fashion in which each conducts his investigations. Many will be surprised to see the absence of any and all melancholy in Han Xiao's work, and a bold refusal

to editorialize. Han Xiao does not romanticize earlier eras, and he does not contemplate what might have been had the relationship between the human being and technology been configured differently. His works are an embrace of the world as it is. And they need to be. Upon what basis could one criticize the young women who come to Han Xiao seeking to inject some beauty into their lives? What value could one appeal to trump beauty when everywhere our sensory landscape is being reconditioned according to aesthetic criteria?

Here it is helpful to invoke the thought of another French poststructuralist to better understand some of the questions posed by Han Xiao's practice, namely the work of Jean Baudrillard. In *The Transparency of Evil* (1993), Baudrillard delivered a stinging and wideranging critique of the art world, the very same art world that embraced his writings so enthusiastically throughout the 1980s. He claimed that despite its pretensions, the avantgarde had been definitively surpassed by the aesthetic operations refashioning everyday life. Baudrillard formulated the concept of "transaesthetics" to express the idea that art is now everywhere in the world, except in the world of art! Transaesthetics, along with the concepts of "transpolitics," "transeconomics," and "transsexuality" designate the collapse of these different domains, once believed to be separate, into one another. Modernity, for Baudrillard, is the dizzying process according to which the signs of art, politics, economics, and sex become thoroughly and irredeemably confused. Transaesthetics designates the movement, carried out by advertisers, the mass media, politicians, and pornographers by which art lost its boundaries, and with it its specific capacities for shock, seduction, and adventure. In a world rendered aesthetic what use have we for galleries and museums?

What will be disturbing to many about the work of Han Xiao are not the procedures themselves, but the way in which he uses them to problematize the concept of art. For a long time, art has had a strained yet fruitful relationship with medicine. One thinks of the comparisons often drawn between the figure of the artist and the "medicine man," shaman, or healer, and even the role that the study of anatomy plays in acquiring basic drawing skills. Further, after the collapse of the dominant narrative of modern art--the one according to which it was the duty of each medium to achieve

its own purity by means of a selfcritique using nothing but the medium itself --art reached out to science in new and unprecedented ways. Many sought to reinvigorate art by contaminating it with other techniques, forms of knowledge, and domains of life. Nevertheless, those engaged in the production, display, and consumption of art are more comfortable with this idea when art remains in control of the process. They can scarcely abide the thought of applied science blurring the boundaries between art and life, and of a man of medicine usurping the powers invested in art. And to do what exactly? Not only does Han Xiao suggest a deep complicity between art and medicine, one well worth pondering; he leaves us with a series of questions regarding the place of art in the contemporary world: Where today does art reside? Is it in the operation itself, carefully staged as performance? Is it the finished products Zhang Lei and Yang Yuhuan? Is it to be found in the objects displayed for museum visitors? Or is it the concept that unites these different works?

A similar series of questions likewise presents itself regarding the place of the artist. Is Han Xiao still the artist if he is carrying out the instructions of Zhang Lei and Yang Yuhuan? Is he enacting their conception of beauty, his own, or someone else's? Are Zhang Lei and Yang Yuhuan artists, at least of their own identities? Can they rightly be termed "collaborators?" And what are we to make of the fact that Han Xiao insists that for the August 8, 2012 breast augmentation performance, the lover of Yang Yuhuan make the first incision? I am inclined to see this as a heartwrenching gesture, a provocative artistic choice that speaks volumes about the nature of love and romance in the contemporary world. No longer do we love others unconditionally, we reengineer them to fit our ideals.

If these (artistic) operations make us squeamish it is because a dramatization of what occurs, perhaps more subtly, in our negotiations with friends, family, lovers, and culture at large. Are we not continually being reshaped by these exchanges? Do we not in turn attempt to perform little cosmetic surgeries of our own when we influence the appearances of others with hints and compliments? At the end of the day, what is the difference between a wellplaced word and a scalpel, between the semiological operations carried out upon our bodies by culture and the actual operations of Han Xiao?

If, as I suggested, our bodies no longer belong to ourselves, but rather are thoroughly penetrated by society, culture, and history, should we not also say the same of art? This, I think, is what Han Xiao's work captures so well. Art now takes place behind our backs, in a play of anonymous social and historical forces that no one in particular controls. In this respect, Han Xiao's ambiguous relationship with his volunteers/subjects/objects allows him to discover the perfect vanishing point dreamed up the golden of European aesthetics and postmodern theorists alike, that of a subjectless process in which the artist, object, nature, and culture become so thoroughly confused that one cannot ascribe causal agency to one over the other.

While Han Xiao's art is very much about the reintroduction of beauty into contemporary art, it is a beauty that was made elsewhere, outside of the artist's studio or the contemporary museum. It is a beauty that was dreamed up by advertisers, ladies' magazines, male fantasies, and the desire for youth, perfection, and immortality. But perhaps, at its very core, Xiao's work speaks to the beauty we find in losing ourselves, or, more radically still, recognizing that we never had a self to lose.

身体的寓言

易英

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韩啸的作品是关于身体的照片，或许可以称为影像艺术。韩啸问道，他的变性手术或美容手术可否成为当代艺术作品。答案是可以的，但要有一定的条件。韩啸很清楚这个条件，就是把一个行为转换为视觉表达。没有视觉，我们无法判断这个行为，因为他的行为本身是视觉的，他将生活世界的身体改变为另一个身体，另一个身体呈现为不同的价值，这种价值首先在视觉上体现出来。

影像艺术的特点是貌似真实地记录虚构的事实。其方式有三；虚构事实的直接记录、表征的建构和图像的挪用。第一点，艺术家设计和虚构的事实用影像方式记录和传播，这个概念近似行为艺术或表演艺术，但重点在掌握镜头的人的主体性，镜头如同主体身体的延伸，虚构的事实是身体意向性的结果。第二点，真实的表象呈现于图像，但图像并非事实或真实本身。世界观和意识形态都预示着综合的想象力，同时，它们本身也都需要被综合和图式的方式来解释。每一张图片都是意识形态。第三点，在景观社会，图像的生产并非艺术的生产，图像如同符号指示着生产它的意义，艺术的挪用经过语境的置换，揭示出符号的内在含义。不是指一般的艺术创作的挪用，而是文化符号的挪用。礼仪是行动的符号，符号是静止的礼仪。礼仪强调的是自身身份的认同，挪用则是异质符号的移入，一种价值观的位移。

这三点都与韩啸的作品相关。首先，图像的对象是特定的行为，虽然不是虚构，但是超出人们一般的常识与判断的行为。行为艺术的要害是经验的传达，亦即不是对事实本身的识别，而是感受事实传达的经验。就如图像所展示的整形和变性的过程，会产生对身体意识的强烈刺激，事物会脱离它的本来面貌，观看主体的生命联想会将对象与自身联为一体。其次，图像体现为表征，即使如摄影那样真实的再现。摄影的真实性不容置疑，关键是图像后面的故事。图像记录的是事物的表面，但表面并不反映事物的本质。不过，本质不是指被表面掩盖的因果关系，而是刺点与裂口，不为人知的权力关系和文化规定。有一张照片可以视为韩啸的作品，尽管照片不是他拍的，也不是一个正在进行的行为过程，而是一个行为的结果。一个男人经过变性手术成为一个女人。照片有着潜在的震撼，陌生而神秘的变性，变性后的女人如此美丽，既有视觉的冲击，也有伦理的困惑。表征的构造总是选取有吸引力的现象，但是越是有吸引力的事情越可能具有超越表征的潜质。这就涉及第三个方面，图像的挪用。挪用指示着意义的转换，图像成为一个符号，通过图像的此在说明另外的事情。这也是韩啸的作品最重要的意义。

整形和变性都意味着身体的改变。身体是自然的产物，自然本来是主体的客体，主体即人，身体是主体的载体和自然显现。与任何动物的身体不同的是，人的身体有知觉和意识的能动性，人与世界的能动关系首先是通过身体进行的。身体不是单纯的动物性的存在，也不是纯粹的精神的存在；作为物质存在的身体和作为精神存在的意识不可分割地统一在身体中。因为有知觉与意识和世界发生关系，身体就不是单纯的自然物，在身体作用于自然后，自然会留下身体的印记，同时也会通过身体的知觉和意识反作用于身体。当身体触摸世界的时候，世界也在触摸身体。世界是作为主体投射的世界，主体是作为世界投射的主体。在身体与世界的

互动过程中，身体反而是被动的，虽然能动的身体首先主动地接触世界，但世界先于身体而存在，知觉和意识一旦通过自然的单纯的身体触摸世界后，先于身体而存在的世界就会改变身体，逐渐把身体嬗变为世界的身体，不复为自然与单纯。身体是被建构的，对一般人来说，他们不知道自己的身体在原初的时候是怎样，他们会将社会的建构视为自然的状态。在生命成长的过程中，身体的自然属性逐渐被世界所遮蔽，但是身体的语言并没有消失。身体的符号系统与社会的符号系统会走向融合和统一，以至于身体成为社会的一部分，这亦是身体的充分建构。或者是相反，在身体与世界的融合中有不可弥合的裂缝，在某些特定的条件下，裂缝会转变为对抗，或者是改变身体，或者是改变世界。世界的符号系统是约定的，规定的，是早于（个体的）身体的千百年来形成的，但是，这个符号系统是作用于单一的身体，无差别的身體，世界的规则强制性地强加于所有的人。性别的建构就是如此，女人被男人建构为女人，正是身体的不同，女性会有感知世界的不同方式，如果是在自然的条件下，会按照性别不同方式成为不同性别的主体，成为其自身的人。女人之所以成为女人并非身体的自由，而是男性建构的使然。我们假定世界的规则是由男性制定的，女性的身体就成为男性的对象化。“女为悦己者容”，这是在男性的凝视之下，女性改变身体的某个部分，以适合规则的需要。当然，主体意识的觉醒会扩大融合的裂缝，要求回归本来的身体，或者改变既定的规则。身体的自然状态被世界的规则所改变，身体受到压制，依附于身体的精神也同样受到压制。那么身体有没有可能回到它的本真。在性别的身體中，总有性别身份模糊的地带，性别的意向性不指向单一的性别身体。这样的身体在成长过程中必然会与世界规则发生冲突，或者身为男人，或者身为女人，无意识的性别冲动受到压制，在现实世界中，呈现为歧视、边缘、规训与顺从。

在此，我们又回到韩啸的照片，一个整容手术的现场，一个变性前后的形象比对，……。两者都是身体的改变，前者是改变身体的自然状况，后者则是回归自然的身体。但改变的动机都不是自然的呼唤，而是对规训的抗争。从表面上看，整容是对美的追求，然而却违背了自然即美的规律。美的标准本来就不是自然的，在不能改变美的规训的情况下，就只有改变身体自身，以应对世界的规则。后者则是具有双重的意义，如果社会能够公平地对待性差异者，身体则无需改变，它可以自由地存在于自然状态中。它的改变意味着身体的妥协，放弃自身的存在而转变为世界所要求的人；另一方面，它又意味着自然的回归，当身体显现为一种性别的时候，而本质可能是另一种性别，为了抵抗身体的规训，而回归本质的身体，回到被遮蔽的自然状态。对身体而言，性别的改变可能会遭遇规训的不同方式，对他而言则是解除本质与规训的双重压力，人还原为其人。一张照片就是一个意识形态，我们从表面看到了它“镜像”的世界，但这只是这个世界的入口。我们可以看到身体的创伤，看到韩啸高超的技术，但在复杂的意义网络中，还不能真正理解这张照片。一张照片的价值越高，功能就越小。如果从这样的意义来看韩啸的照片，那就要忽视它的功能，进入它的意义世界，面对身体的创伤，超越被规训的身体，试着回归自然的可能性。

FABLE OF THE BODY

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Xiao HAN' s works are the photos about bodies. You may also call them a kind of image art. Xiao HAN wonders whether his transsexual operation or cosmetic surgery can be deemed as contemporary work of art. The answer is "SURE" with a premise. Xiao is clear about that premise, which is to convert a behavior into a visual expression. Without vision, we cannot judge this behavior because the behavior itself is visual. He would change the body in our everyday life, presenting a different value, which is first manifested visually.

Image art is characterized by a seemingly true record of fictional facts, which are embodied in three ways: the direct recording of fictitious facts, the construction of apparent characteristic and the image of misappropriation. First, the fact that artists' design and fabricate is recorded and disseminated with images. Approximate to performance art, but this concept focuses the subjectivity of human that hold the camera lens. The fictional facts are the result of bodily intentionality. Second, real appearance can be presented on the image, but the image itself is not true or real. Both worldviews and ideologies are harbingers of comprehensive imagination, while they themselves also need to be explained in a comprehensive and drawing way. Each picture is an ideology. Third, in the Society of Spectacle, the production of image is not equal to the production of art. Image is just like a symbol, indicating the meaning of production while art diversion reveals the inner meaning of different symbols after context replacement. It does not refer to the general art diversion but diversion of cultural symbols. Etiquette is a moving symbol, while the symbol is the still etiquette. Etiquette emphasizes self-identity, but diversion focuses heterogeneous symbols, the displacement of one set of values.

All of these three points are associated with Han Xiao' s works. First, the object of the image is a specific behavior, which though not fictional, but is generally beyond common sense and judgment. The crucial point of performance art is to pass on experience. It is not recognition of the fact itself, but the fact that conveys the feeling about the experience. The process of shaping and degeneration that image shows will strongly stimulate to people' s awareness of body. Things will turn to be out of its original appearance. And viewers will connect the object to what they have

in their mind. Secondly, image is shown as apparent characteristic, just like the real reproduction of photography, whose authenticity is no doubtful at all. But what matters is the story behind the image. What the image records is the surface of things and does not reflect their nature. However, the nature does not refer to a causal relationship covered by surface, but barb and gap, unknown power relations and cultural requirements. A photo can be regarded as Xiao HAN' s work even though he is not the one who took the photo. And it is an ongoing course of his conduct, but the result of what he does. A man becomes a woman through a transsexual operation. The photo has potential shock--unfamiliar and mysterious degeneration, beautiful denatured woman, visual shock and ethical confusion. Attractive phenomenon is always selected when construct apparent characteristic. The more attractive the phenomenon is, the more potential one has to change his or her appearance. This involves the third aspect, the image of misappropriation. Misappropriation indicates the conversion of meaning. The image has become a medium to interpret other things, which is also the important message of Xiao HAN' s work.

Both shaping and degeneration mean the change of body that is a product of nature. Nature could have been the object of a subject, that is, people. And the body is the main carrier and natural appearance of the subject. Different from any animals' bodies, human body has an initiative of consciousness and awareness. And the dynamic relationship between man and the world is firstly carried through the body. The body is not merely an animal existence, nor is it a purely spiritual existence. It is an inseparably united body of material existence and spiritual existence with consciousness. Because human' s consciousness is related to the world, the body is not a simple natural object. Body will imprint nature after they connect with each other, at the same time nature will effect body through awareness and consciousness. When the body touches the world, the world does it too. The world exists as subject' s world, and the subject exists as world' s subject. In the process of interaction between world and body, the body is passive although active body first makes active contact with the world. But the world exists prior to body that will be changed by the world once the perception and awareness touch the world through the nature and pure body. Gradually become the worldly body, but natural and pure body doesn' t exist

anymore. Body is constructed and most people do not know how their bodies are in the original era. Thus, what societies construct is regarded as nature state. In the process of life growing, the body's natural attributes are gradually obscured by the world. But language of body has not disappeared. Physical symbol system and social symbol system will be integrated and unified so that the body becomes part of the community, which is also full construction of the body. Maybe there are irrevocable cracks in the fusion of world and body. Under certain conditions, cracks can be transformed into confrontation to change the body or to change the world. World symbol system is agreed and regulated thousands of years earlier than the (individual) body forms; however, the system is applied to specific body, undifferentiated body, which means the world impose mandatory rules on everyone. The composition of gender can be explained in this way. Women are constructed to be women, who will have a different way of perceiving world in natural condition just because of different body configuration. It is not a free choice for women to be women, but a result of men's construction. We assume that rules the world is formulated by men, so the female body becomes males' objectification. "A girl will doll herself up for him who loves her." which is to say, under the gaze of men, women change certain parts of their body to suit the rules. Of course, the subject's consciousness will expand cracks, then demand a return to the original body, or change the established rules. The natural state of body is changed by the rules of the world. Body suffers repression, at the same time, mental health is suppressed. So is there any possibility that body can go back to his reality? There is always gender ambiguous zone in the bodies, and gender intentionality does not only refer to a single body, which is bound to conflict with the rules of the world because no matter the body is male or female, unconscious gender impulses are suppressed. It is discrimination, edges, discipline and obedience in real world.

Here, let us come back to Xiao HAN's photo of a cosmetic surgery, of a comparison of modified image before and after the operation.... Both are showing changes of the body. The former shows change of the natural condition of body while the latter shows a return to natural body. The motivation to change is not the call of nature, but the struggle against discipline. Plastic surgery is a pursuit of beauty; however, it is contrary to natural beauty and judged by appearance. The

standard of beauty was never something natural. And what we can do is to change the body itself to deal with the rules of the world when we can't change the public's idea of beauty. The latter is puns. If society can fairly treat those differences, then there is no need to change the body as because it already can be freely present in the natural state. The change means the body's compromise and it gives up their previous presence to turn into what the world needs. Also, it means the return of nature, when the body appears as either male or female, the essence could be another gender. Body returns to the essence, and go back to the natural state masked before in order to resist the disciplines for body. For the body, the change of body may encounter different treatment. For the person, it is releasing the dual pressures from nature and discipline.

A photo is an ideology. We see the "mirror image" of the world from the surface. But this is only the entrance of the world. We can see that the trauma of the body, Xiao HAN's superb skills, but still do not really understand this picture with a complex network of meanings. The higher the value of a picture is, the less function it has. If we discuss Xiao HAN's photos from this sense, we have to ignore the function and chase meaning of the world. Facing trauma of the body, surpassing disciplined body make us think about the possibility of returning to nature.

手术成为艺术

王春辰

当代艺术的发展越来越开放、其深入到社会的实践也越来越广阔，对于何谓艺术的认识，也越来越深入。艺术已经不再是传统形态下的艺术，而是增加了新的丰富内涵与方法的一种表达。艺术成为一个开放的概念，也是以多重角度打开我们的思维的方法。

对于韩啸而言，他首先是一位优秀的美容整形专家，成功地在济南开创了美容整形的事业，深得业界好评，也树立其作为这一领域的先锋形象。他兢兢业业、恪守医德，对顾客包涵热情和关怀，不仅仅是以人文的情怀做事，而同时又积极从事当代艺术实践和创作，以生命的感悟做艺术。艺术对于他，是生命的一体两面，身体的存在不仅仅是肉身所有，而且是我们一切人文关怀与社会对焦的主体，因此，艺术为他提供了最大限度的空间去展开整形之上的深度思考与问题介入。

事实上，这是韩啸以手术的行为在确证艺术的可能性表达，而又以艺术的名义来强化对生命之肉身的反思。手术作为人类救治自身肉体的方式，源远流长，复杂而精细，迄今更加完备高明，生命的病变顽疾在手术之下得以救治修复，肉体得以康复，生命得以延续。这是手术的本质；但手术也进入另一个人类的审美化追求中，即它不再以肉体病变为对象，而是以形体的缺憾的完善为目的。后者的手术功能为人类带来形体的革命，即整形而成为人工之人。人者，在手术中实现的不再是疾病的消除与根治，而是自身肉体意义的重构。人以手术求肉身的改变，非为肉身的灵魂超越，而是肉身的全球化，即以人类的自我审视为观照坐标，一指向表象的审美欲求，以获得肉体向生命联通的那一瞬间心理感应；二是指向外部世界的满足，以他者为参照，受控于人类的自我形象的异化体制，使形象成为被消费的核心价值之一，绵延至肉身的异化改变。所谓爱美之心人皆有之的古训，肉身、心灵与美化并非对等之关系，但一部人类史，美艳倾国不绝于史书；形象为武器，实乃是人类自我视觉化之后的文明之殇。

人类越进步，手术越发达先进，对于肉身改变的诉求似乎越加强烈。韩啸作为手术整形专家，深知社会群体对形态改观的渴望和焦虑，他因此激发了对整形的人文思考，而非是观览一具肉身之体。这也是他下决心读书求解的原因，但自古人类对肉身与灵魂的追问永无终极答案，而是不断反复、不断解答，以至于现代艺术以来，行为艺术成为求索身体之在场与意义的一种有效方法。它构建了一场人类对自身肉身的体验式设问，而并非提供明确的定义。对此，韩啸在思考他的日常手术行为究竟在改善人类自身视觉形象的价值追求上起到了多大的作用，是否肉身之局部改变、甚或性别改变，意味着人类自我存在价值的展开和敞明。相反，他做手术越多，这类困惑越深，而且手下之技术又越加精湛，面对顾客要求的苛刻更加细心，服务不因思考的艰难而减低。

手术与意义、行为与效果、肉身与生命、生命与灵魂，究竟何为真、何为因、何为果，开始纠结在韩啸的心灵深处，欲吐之为快却不得，欲弃之不做而不能。无它，艺术进入其视野；艺术的灵光功用成为他瞩目的领域：为什么艺术成为身体在场探险的方式？为什么作为主体的身体取代了作为客体的身体？身体的行为表现为什么由

物的结果转向行为的过程？肉身的空间性与生命的时间性交融在一起，恰好撞击了韩啸多年医学实践的困惑。由手术的行为转向艺术的方式后，它瞬间完成了思考的指向：手术是思考身体存在的过渡，而手术者 - 艺术家的结合让他转换了自己的多重身份，既为手术者，也为艺术家。手术作为行为，就使得他一次次地要深度为身体之所在去思考，这是其他艺术媒介所无法感知的行为者心理状态的体验。手术，因为艺术方式的介入和思考，直接触及由肉身到自我的漫长路径，直接将物质存在引向人的主体价值存在的问题。通过手术，身体强烈地向我们言说了它所包含的一切问题：身体与社会、身体与身份、社会与艺术等等。

身体，无论男女，都是一具规训之躯；手术，在这里就是规训的手段，当审美成为价值时，规训也随之而至。韩啸历经多年的手术行为，甚为感知其中的原委，当他以艺术的方式来再次实践这样的手术行为时，这样的身体的权力建构关系就愈加明显。今天，他以行为艺术的方式来揭示永无终结的身体之谜，也透出我们时会漂移开本我，而走向潜伏的社会权力场域中。

手术是客观的，但我们的身体是我们的吗？韩啸作为手术的行为艺术再次说明不是。

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SURGERY & ART

Written by Chuncheng WANG

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As art covers more and goes deeper than before, we come up with more complex perceptions on the definition of art. Art is no longer what we know in the traditional way but includes new elements and expressing ways. Art is an open concept and an access to various perspectives.

Hanxiao is an excellent cosmetic doctor and successfully run his business and earned sound reputation from the professional world. As a pioneer in the field, he is hardworking, amicable and respected, putting deep emotions toward business. In plus, he is enthusiastic in art practicing and creating, integrating his thoughts on life into his art. Art is another presentation of life in Han' s world. Life cannot only be interpreted the existence of body but stuff of all humanitarian and social issues. Therefore, art offers the largest room to think over and join in issues concerning plastic surgery.

In fact, Han' s surgery confirmed the possibilities of art and think over body issues in the name of art. Surgery has a history of being a method to heal and remedy human beings, featured by complexities, accuracies and advances. Because of it, we survive from sickness and enjoy longevity, which is the nature of surgery. Sometimes, however, surgery entered the esthetic world, where it does not aim at sickness but physical defects, and then lead the appearance reform, that is forming artificial human body. Patients join in the surgery not for remedy but for reconstructing human body. Human seeks surgery for body changing or materializing the body not for spiritual excels. We put ourselves at heart of the value system with two measures: the desire for superficial beauty or the immediate responses for beautiful appearance; the other is satisfactions. In this system, appearance centers the consumption world. They say everyone is pursuing beauty. Body, value and beauty do not share the same priority in history, but beauty and power are not short in human history. Appearance is powerful, it is the fault of self-visualization.

Advances on surgery intensify the desire to change the body. As a professional doctor, they are familiar with the public desire and anxiety to beautify their appearance, which serves him the standing point to his thoughts. He made up his mind to find the reason and study the topics. As a rule, human beings never stop studying the relationship between body and mind and now we resort to art and even performance art. Hanxiao, with the help of performance art, questions the meaning of body by using the body, rather than defining it. Therefore, Han is considering how much his surgery could help in appearance improvement. Do the changes in a part of body or gender

reveal the meaning of human existence? Hanxiao puzzled more with more surgeries and improved professional skills, but his service quality cannot be compromised by his anxieties.

Hanxiao is hesitating between the cause and effects like the surgery and the effect, the body and fate, life and value, which lead him to the art world. Why could art explore the meaning of body? Why could body be the object of art? Why does behavior join in the performance art? The interweave of body and fate touches upon the many-year-old confusing point in the medicine world. When surgery becomes art, it enters ideological world and serves as the mean to get the meaning of life. Surgery as performance art, allow Han to think over the position and meaning of body again and again, which is unique from other media. Surgery in the form of art starts the long journey from body to mind, from material to value. Surgery demonstrates all kinds of issues and relations: body and society, body and identity; body and art.

Body, for male and female, is the object under rules. Surgery is the way to undertake these rules. Many years with surgery issues, Han is everything to do with the causes and effects in surgery issues. When he undertook the surgery in the form of art, he realized the reconstruction of power in body. Today, his performance art discloses the puzzle of body and serves as access to the architecture of power via our true self.

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可塑的身体

评韩啸的行为艺术

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2015年5月12日，韩啸在济南韩氏整形美容医院实施了他的行为艺术“手术”。整个活动由著名策展人王春辰策划，著名批评家易英、王春辰、段君撰写了批评文章，吴鸿、王春辰、刘礼宾、杭春晓、段君、朱小钧、胡斌、郝青松、夏彦国、李国华、王栋栋、崔灿灿等12名活跃的批评家和策展人参与了研讨。由于有网络直播、微博互动以及各大专业媒体和大众媒体的报道，“手术”成了引人瞩目的艺术事件。据说，参与讨论评论家们，在“手术”是否是艺术的问题上，意见不一，争执不下。既然专家都无法形成共识，“手术”在社会上的反响可想而知，一定是众说纷纭，莫衷一是。当代艺术更多地是引起问题，而不是解决问题，从这种意义上来说，“手术”是一个成功的艺术事件。

让我们先撇下“手术”是不是艺术的问题，来检讨一下我们所使用的艺术概念。对艺术界有所关注的人都知道，自20世纪以来，艺术概念得到了极大的拓展，或者说遭遇极大的挑战。在当代艺术实践的推动下，艺术概念变得外延越来越大，内涵越来越小，以至于没有谁不是艺术家，没有什么不是艺术品。当然，如果艺术概念真到了这步田地，我们也可以说没有谁是艺术家，没有什么不是艺术品。尽管这些说法在理论上都有可能，但是实际上我们还是能够将艺术家与一般人、艺术品与一般物区别开来。

20世纪以来对艺术概念的挑战，一个直接的结果是，艺术不再神圣。用迪基（G. Dickie）的话来说，我们不再在评价意义上理解艺术，而只是在分类意义上理解艺术。从评价意义上理解艺术时，艺术品往往会被认为是好东西，艺术家往往会被认为是好人。从分类意义上理解艺术时，艺术品只是一种类别的东西，艺术家只是一种类别的人，他们都有好有坏。从分类意义上理解艺术，是20世纪艺术哲学在修正艺术概念上做出的一个重要贡献。

如果艺术只是一个分类概念，而不是一个评价概念，那么就没有人能阻止某人想要变成艺术家，也没有人能阻止某物被某人或某些人视为艺术品。在这种意义上，艺术变成了一种我们可以自由选择的生活方式和观察世界的方式。某人是否愿意用艺术的方式来生活，或者用艺术的方式来观察世界，完全可以由他自己做主。在当代艺术界，从其他行业转入艺术界的人士不计其数，当然有人成功，也有人失败。但是，成功与失败都不妨碍他们是艺术家。我们允许有成功和失败的商人、科学家、政治家、学者、工人、农民，如此等等，为什么不能允许有成功和失败的艺术家？！为什么艺术家就必须是成功人士？！破除职业的等级区分，是文明社会的一个重要标志。

韩啸决意要成为艺术家，他决定要把手术做成艺术，我想他的这些决定也无人能够阻挡。韩啸告诉我，自从

接触艺术之后，自从他决定要做艺术家之后，他首先解决了自己精神上的苦恼，将自己从近乎分裂、焦躁、抑郁的精神状态中解救出来了。从这种意义上说，他的角色转换是成功的，如果我们将“成功”理解为某事向好的方向发展的话。

我们不能阻挡韩啸要变成艺术家。但是，韩啸的行为“手术”是否是艺术，是可以争论的，因为并不是艺术家所做的任何事情，都可以称得上是艺术品，即使是在分类意义上理解“艺术”一词也是如此。现在让我们对照当代艺术理论，来检验一下韩啸的行为“手术”是否是艺术。

由于艺术与非艺术的边界十分模糊，当代艺术理论家认为，衡量某物是否是艺术，可以看看创作该物时创作者的意图。如果创作者怀着艺术意图，他的创作物就是艺术品。我们可以将这种理论，称之为意图理论。据说劳森伯格在安徽时曾经用罐头罐创作了一件作品，留给当地人作为纪念。如果真是这样的话，这个罐头罐就是艺术作品，他用过的或者没用过的其他罐头罐就不是。因为前者体现了劳森伯格的艺术意图，后者没有。当然，那个传说中的罐头罐也许与其他罐头罐一道，早就进了历史的垃圾堆。但是，即使在今天有人能够将它从历史的垃圾堆里找出来，它仍然称得上是艺术。这种理论，能够解释这个令人困惑的问题：为什么那些现成品艺术是艺术，而与之完全一样的相似物却不是？

现在我们可以将韩啸的手术与劳森伯格的罐头罐做个比较。韩啸的某次手术是艺术，当他怀有艺术意图地执行的时候。但这并不等于韩啸的所有手术都是艺术。这就像劳森伯格用过的某个罐头罐是艺术，当它体现了劳森伯格的艺术意图时，而其他的罐头罐不是艺术一样。当然，如果韩啸每次做手术的时候都怀有艺术意图，那就另当别论了。如果真是这样的话，韩啸可以宣称他所有的手术都是艺术。不过，这里涉及的问题相对要复杂一些，可以暂且不论。

也许有人会觉得艺术意图理论过于主观，也过于武断，赋予了艺术家太大的权力，甚至是霸权。但是，我想说明的是，其实有艺术意图是一件很重要的事情。对于绝大部分观念艺术来说，艺术意图胜过实际执行。艺术意图也是作为生活方式的艺术的重要因素。

比艺术意图理论相对客观一点的，是艺术界理论。它有不同的版本：以丹托为代表的艺术理论版，以迪基为代表的艺术体制版，以及以列文森为代表的艺术史版。当然，这种区分纯粹是为了叙述方便，实际上它们之间有许多交叉重叠的地方。

根据丹托的艺术界理论，某物是否是艺术，关键看它是否能够进入艺术界，在艺术界中是否有它的位置，或者在艺术界中是否被提及。这里的艺术界，指的是由各种解释构成的理论氛围。如果某物的出现，引起了艺术界的争论，有关于它的各种解释，那么它就是艺术，无论这种解释是肯定的，还是否定的。韩啸的行为，引起了艺术界的争论。有重要的艺术批评家为之辩护，也有重要的批评家认为它不是艺术。韩啸的行为已经为艺术理论的氛围所环绕，从这里意义上说，它是艺术作品。

也许有人会说，艺术理论版的艺术界理论，也很外在，因为它与艺术本身无关，与关于艺术的各种说法或者话语有关。这其实是理论家们为了突出自己的地位而炮制的一种理论，我们不能信以为真。

让我们再来检验一下艺术体制版的艺术界理论。在迪基看来，某物是否是艺术，关键看它是否被艺术体制所接受。这里的艺术体制，可以被广泛地理解为所有跟艺术有关东西，包括艺术家、理论家、批评家、收藏家、公众、媒体、美术馆、艺术院校，艺术协会等等，它们组成一个艺术社会，也可以被狭义地理解为艺术机构，如美术馆，艺术家协会，艺术院校等等。被艺术体制接受的，就是艺术，否则就不是艺术。韩啸在山艺和中国艺术研究院接受过训练，也在美术馆举办过展览，他得到了艺术院校和美术馆的承认。在这种意义上可以说，他的作品通过了艺术体制的检验，可以是艺术。

也许有人会说，艺术体制版的艺术界理论，更加外在，不仅跟艺术无关，而且还与艺术所不齿的权力沾上了边。尤其是在教育产业和艺术产业盛行、行政权力膨胀的中国，要通过艺术体制的检验，也不是什么难事。只要肯花钱疏通关系，艺术体制的大门就会敞开。

最后，我们来检验一下艺术史版本的艺术界理论，其实也可以称之为艺术上下文理论。在列文森看来，某物是艺术，总与此前被认为是艺术的东西有关。用卡罗尔的话来说，只要我们能够将某物与此前被认为是艺术的东西挂上钩，讲出它们之间的故事，该物就是艺术。韩啸的行为，与此前被认为是艺术的东西有关系吗？我们能否讲出一些与它有关的艺术故事？我的回答是肯定的。

韩啸的行为，首先让我想到法国艺术家奥兰的行为。作为法国当代艺术的重要代表，奥兰在国际艺术界家喻户晓或者臭名昭著。我参与的两次展览都有奥兰的作品，但她本人都因为太忙而没有到场。也许她的到场，是另一件艺术作品，需要分配给其他的展览。从90年开始，奥兰实施了她的圣-奥兰再生计划。通过一系列的整形手术，奥兰将下巴做成了波提切利的维纳斯的下巴，将鼻子做成了格罗姆的普绪客的鼻子，将嘴唇做成了布歇的欧罗巴的嘴唇，将眼睛做成了一幅枫丹白露画派画作中的戴安娜的眼睛，将前额做成了达芬奇的蒙娜·丽莎的前额。有关这些手术的照片和录像，在世界各地美术馆和画廊展出和播放，在90年代的国际艺

术界形成了轰动效应，持续影响至今。表面上看来，奥兰这一些列的行为是以美为目的，因为她选取效仿的对象，通常被认为是美的准则。但是，实际上奥兰有更加深刻的哲学动机，她试图挑战任何生来不变的本质，包括我们的自然秉性、遗传基因和上帝。奥兰通过手术整容表明，没有什么是不可以改变的，包括我们天生的、被视为确定身份的重要依据的面相。奥兰的这些行为，不仅挑战了根深蒂固的哲学观念，而且会触及一些尖锐的社会学问题，比如通过面相去认同一个人的身份的可靠性问题。但是，我想指出的是，除了这些哲学观念和社会学效应之外，奥兰的行为在艺术史上有明显的互文关系。奥兰为什么不选真实的女人而要选择画中的人物作为模仿对象？我想一个重要的原因是，她希望自己的行为仍然在艺术界之中，通过与艺术史上的经典作品发生关系，而确保她的行为的学术性。因此，我们可以将奥兰行为中的身体称之为学术的身体。

就拿自己的身体做实验来说，澳大利亚艺术家斯特拉克比奥兰更加激进。从70年代开始，斯特拉克就开始了他的悬挂行为：用鱼钩刺穿皮肤，将自己悬挂起来。直到今年3月，斯特拉克还在实施这种行为。在世界范围内的几十次表演，让斯特拉克声名鹤起。除了这种有点残酷的行为艺术之外，斯特拉克还做了许多以身体为媒介的行为艺术。比如，他做了一只机械手，与自己身体连接起来，可以用它来写字；他用细胞培养出来一只耳朵，把它植在自己的左胳膊上；他做过一个植入胃里的小雕塑；他还将自己的身体与互联网连接起来……。斯特拉克的口号是，身体已经过时。我们可以通过科技手段，让身体延伸，超出皮肤的包裹，或者将装置植入身体内部，把身体架空。总之，身体的可塑性、物质性被斯特拉克发挥到了极致。在斯特拉克看来，身体的缓慢进化，与社会的高速发展不成比例。他要运用新技术，重新设计身体，改变身体的自然进化，让它更好地适应今天的新环境。由于斯特拉克的行为运用了许多高新技术，因此我们不妨将斯特拉克行为中的身体称之为技术的身体。

奥兰与斯特拉克的行为，都与身体有关，都建立在可塑的身体的基础之上。实际上人类一直就没有停止对自己的身体的塑造，但是在现代医学、生命科学和信息技术发明之前，人类对身体的改造是非常有限的。奥兰和斯特拉克的行为表明，我们的身体可以被彻底改造，以至于身体将不再是确证我们身份的依据。尽管奥兰和斯特拉克二人都没有实现这个目标，但是从理论上来说，他们彰显了摧毁身体同一性的可能。身体变得不再是不以人的意志为转移的硬件，而是可以任意塑造的软件。奥兰和斯特拉克的行为引起的后果，可能比我们设想的还要严重得多。当身体不再是确定身份的依据，我们关于身体的各种奖励与惩罚都将失效。不过，既然奥兰和斯特拉克的行为都还没有触及此类问题，我们就暂且不做讨论。

艺术是一门学问，也是一种技艺。我们在评价艺术的时候，通常会从这两方面进行。一个作品是好的作品，因为它与历史上的重要作品有各种各样的关系，体现了艺术家具有关于艺术界的渊博知识；也可能因为艺术家具有独特的技艺，让他的同行难以仿效。奥兰的身体行为，其实体现的是她的博学，体现了她对欧洲艺术

史的系统知识。斯特拉克的身体行为，体现的是他的技术，尤其是他对新技术的掌握和运用。除此之外，还有没有其他的可能性？我想是有的。这个可能性，就是被当代艺术遗忘的、目前正在逐渐回归的美。韩啸有关身体的行为艺术，正是与美有关，我们可以称之为美的身体。

韩啸是一名整形外科大夫。整形的目的，是化丑为美。美成了解释韩啸行为艺术的唯一理由。尽管奥兰的行为，多少也与美有关。但是，美不是奥兰行为的唯一目的，也不是其主要目的。奥兰的主要目的，是让她的行为与艺术史发生关联。奥兰选择名画中美女，多少与她的过于自恋有关。也正因为如此，奥兰遭到众多女权主义艺术家的批判。因为奥兰选择名画中的美女，正是符合男性构想的女性，或者说是被男性塑造出来的女性，是男权的体现。斯特拉克的行为跟美毫无关系。明确将美作为当代艺术的目标，这在 20 年前是不可能的。但是，所谓三十年河东，三十年河西，在被当代艺术长期拒之门外之后，美又悄然回到了当代艺术领域。希基在 20 年前曾经预测，美将成为当代艺术的主题。随后，库斯比发现，审美性重新回到了当代艺术领域。美不再是当代艺术中的丑小鸭，而有可能突然蜕变为白天鹅。正是在这种新的时代背景下，韩啸可以声称以美为目的的整容手术也是艺术。

与奥兰和斯特拉克行为相比，韩啸的行为还有一个明显的不同之处：奥兰和斯特拉克都是以自己的身体来做实验，韩啸则是以别人的身体来做实验。在一次访谈中，斯特拉克被问及是否想把自己的身体做成艺术作品。他的回答是断然否定。他承认曾经想找人来做实验，但是没有人愿意经受那种痛苦，因此他只好自己上阵。在这个问题上，奥兰没有明确表态，因为这牵涉艺术家自恋的敏感问题。但是，韩啸可以说，他的手术对象，就是艺术作品。韩啸用手术的形式，将他人做成了艺术作品，也正是在这种意义上他可以宣传自己是艺术家。传说苏格拉底对自己的父亲非常不满，因为作为雕刻家的父亲忙于把木头石头做成美丽的雕像，而让将自己的身体弃之不顾。苏格拉底认为，没有比这再荒谬的了。苏格拉底的问题是，为什么不化力气把身体做成美丽的雕塑作品？难道那些木头和石头比身体还要重要吗？当然，由于技术条件的局限，苏格拉底所处的时代还没有今天的现代医学、生命科学和信息技术，苏格拉底所说的把身体做成雕塑作品，只能通过健美训练等途径来实现。韩啸与苏格拉底的不同之处不是目的，而是手段。换句话说，韩啸用手术的形式，实现了苏格拉底用运动的形式要达到的目标。

也许有人会说，正是因为手段不同，我们可以说苏格拉底的行为是艺术，而韩啸的不是。这就涉及手术是否是艺术的问题。如果从历史上来讲，手术很长时间一直是一门艺术。不仅手术是，所有人的活动都是艺术。与艺术相对的是自然。这种艺术概念在西方盛行很长时间。12 世纪的圣维克多的雨果将自由艺术与手工艺术

区别开来，这种区别被认为奠定了今天的艺术概念的基础，今天的艺术多半被归结在手工艺术之下，今天的科学多半被归结在自由艺术之下。在雨果的七种手工艺术中，就有医术。医术在今天之所以不被归结在艺术之下，是因为艺术概念在 18 世纪发生了彻底的变化。艺术被认为与美有关，与实用目的无关。医术是治病救人的，实用目的非常明确，因此它不被视为艺术，只被视为技术。

然而，随着人类社会的进步，生产力的发达，医术资源得到了极大的拓展。医术除了满足治病救人的实用目的之外，也可以满足人们的审美追求。整容手术目的不是治病救人，而是满足人们的审美愿望，因此与其说它是医术，不如说它是美术。

当我们将奥兰的学术身体、斯特拉克的技术身体和韩啸的美的身体并置起来的时候，我们就替韩啸的行为在艺术界的上下文中找到了位置。如果说奥兰、斯特拉克的行为是艺术，韩啸的行为因为与他们明显的关联也可以被称之为艺术。由此，我们可以说，韩啸的行为通过了艺术史版本的艺术界理论的检验。

韩啸的行为，可以在众多的当代艺术理论中找到支持。但是，韩啸的行为是不是艺术，这个问题本身并不重要。重要的是，当韩啸的行为被宣称是艺术时，它所引起的关注、质疑、讨论以及有可能进一步触及的问题：当医术离开治病救人之后，它还是医术吗？值得为了美而去实施手术吗？手术能够真正造就美女或者美男吗？用手术的形式改变一个人的外貌是合法的吗？用手术改变一个人的性别是符合伦理的吗？韩啸通过宣称自己的手术是艺术，无疑会加深人们对诸如此类的问题的思考，它比韩啸的手术是不是艺术更重要。

BODY PLASTICITY

COMMENT ON XIAO HAN' S PERFORMING ART

Written by Feng PENG

Peng Feng

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Xiao HAN held his performing art exhibition "Operation" at Jinan HAN+S Plastic Surgery Hospital on May 12, 2015. The whole event was curated by Chunchen WANG, a famous curator and critic. Ying Yi, Chunchen WANG, Jun DUAN wrote critical essays for it. Also other 12 active critics and curators, including Hong, WU Chunchen WANG, Libin LIU, Chunxiao HANG, Jun DUAN, Xiaojun ZHU, Bin, HU Qingsong HAO, Xiayan GUO, Guohua LI, Dongdong WANG, Cancan CUI, participated in the discussion. The "surgery" has become an impressive artistic event because of webcast, microblogging interaction as well as major reports from professional media and mass media. It was said that the critics who participated in discussions argued whether the "operation" that Han held is an artwork with lots of disagreements and disputes. Since the experts are unable to reach a consensus, repercussions from society can be imagined, divergent views rising. Contemporary art is more like to raise questions rather than solving the problem, from this sense, the "operation" is a successful art event.

Leave alone the point that whether the "operation" is art or not, let's review the concept of art that we use. Everyone who follows art news closely knows that since 20th century the concept of art has been greatly expanded or has met a great challenge. Under the impetus of contemporary art practice, art concepts have been growingly extended. But connotations have been smaller and smaller. Thus, it turns out that no one can't be seen as artist and nothing can't be regarded as art. Of course, if the concepts expanded really so far, we could also say that nobody is an artist and nothing can be art. Although these claims may be possible theoretically; however, in fact, artists and works of art can be distinguished from ordinary people and general works.

Since 20th century the concept of art has met challenges and a direct result is that art is no longer sacred. We no longer understand art on the evaluation level but also on the classification level-by Dickey (G. Dickie). When we understand art on evaluation level, art is often considered to be a good thing. Also, artist a good person. But when we understand art on classification level, art is only a category of things; artists are just a category of people, which all have good ones and bad ones. Understanding art on the classification level is a significant contribution that philosophy of art made to the concept of art in 20 century.

If art is a classification concept rather than an evaluation concept, then no one can stop someone who wants to become artist. No one can stop something that is seen as work of art by someone. In this sense, art becomes a life style and a way to freely perceive the world. If someone were willing to live in the way of art or insist an artistic way to see the world, he could call the shots. In contemporary art world, countless person transfer from other industries to the art industry. Of course some persons succeed while others fail. However, both success and failure are not stopping them

from being artists. We admit that there are successful and losing businessmen, scientists, politicians, academics, workers, farmers, and so on. Why do not we accept the success as well as failure of an artist? ! Why artists have to be successful? It is an important sign of a civilized society to get rid of the class distinction of occupations.

Xiao HAN is determined to become an artist and he decides to consider surgery as art. I think no one can stop him. Xiao HAN told me that since he had the access to art and decided to be an artist, he has firstly solved his own mental distress, and rescued himself out of splitting, anxious, and depressed mental state. That is to say, he's been re-born as "success" means something that develops in the right direction.

We can never stop Xiao HAN's aspiration to be an artist. But whether the operation he gives is an artwork or not can be discussed. Because not everything an artist does can be regarded as art, even in the sense of classification. Now let's examine whether the behavior of the "operation" can be an art or not according to the contemporary art theory.

Since the boundary of art and non-art works is very vague, contemporary art theorists argue that it's a good way to think about the author's creating intention when we evaluate whether something is a piece of art work or not. If the author creates something with the intention of art, then his creation is an artwork. This theory is called intention theory. It is said that once Rauschenberg created a work with cans and left it to the locals as a souvenir in Anhui. If so, then this canning jar is a work of art. But other canning jars he used or not used are not. Because the former carries Rauschenberg's artistic intention while other jars are not. Of course, the legendary canning jar may be already dropped in the dustbin of history together with other jars. However, it could still be seen as a piece of art if someone found it out from dustbin today. This theory can explain this puzzling question: Why this work of art is art while another similar one is not?

Now we can make a comparison between Xiao HAN's surgery and Rauschenberg's canning jar. A certain surgery of Han Xiao can be regarded as art. But it does not mean that all surgeries he gives are art works. It's just like Rauschenberg's canning jar created with artistic intention is a piece of art work while other canning jars are not artworks. Of course, it is another matter if every surgery he gives has an artistic intention. If this is true, then Xiao HAN can declare that every surgery he gives is a piece of art. However, the problem involved here is relatively complex, which can be left aside now.

Some people may feel the intention theory of art is too subjective and too arbitrary, where artists

are given too much power and even hegemony. However, what I would like to say is, in fact, artistic intention is a very important thing. For the majority of conceptual art, the artistic intention is important than actual implementation, and also a key factor to art, when art works as a life style.

What is more objective than artistic intention theory is art world theory. There are different versions: art theory version represented by Danto, art system version held by Dickey as well as art history version represented by Levinson. Of course, this distinction is purely for narrative convenience, in fact there are many overlapping areas between them.

How to evaluate whether something is art or not? The key is to see whether it can enter the art world or not; whether art world has its place or not; whether it is mentioned in the art world or not. This is in line with Danto's theory of the art world, which here refers to the atmosphere of theories constituted by a variety of theories. If something occurs, raises debates in art world and there are various interpretations about it, then it is art no matter the interpretations about it are positive or negative. What Xiao HAN does causes debate in art world. There are important art critics defending him while some important critics insist it is not art. The atmosphere of artistic theory has surrounded Xiao HAN' s behavior, from this sense- it is art.

Some might say, art world theory is also facial, because it has nothing to do with the art itself, but various opinions about art. We cannot believe it because theorists try to say so in order to highlight their own status.

Let's take a look of the art theory of art system. In Dickey' s opinion, to examine whether something is art, the key to see if it is accepted by the art system, which includes all things related to the arts, including artists, theorists, critics, collectors, the public, media, art galleries, art institutions and art associations, etc. They form an artistic community- it can also be narrowly interpreted as art institutions like art galleries, artists associations, art schools, and so on. It is art if accepted by art system; otherwise, it is not art. Xiao HAN was trained in Shangdong and China Cultural and Artistic Research Academy. He also hosted exhibitions in Museum of Art, which proves he was recognized by art institutions and galleries. In this sense we can say that his works of art is inspected by art system. Namely, they are artistic.

Some might say that the arts theory of art system version is more external. It not only has nothing to do with art itself but also is coated with the power that art despises. Especially in China where the education industry and the art industry prevails, it is not difficult to get through the art testing system.

The door of art system will open to you if you would like to pay for promotion.

Finally, let us examine the art world theory of art history version, which, in fact can also be called the context of art theory. In Levinson' s opinion, something is art when it is always related to something previously considered to be art. In Carol's words, as long as we are able to connect something to something else that is previously considered to be art and tell the story between them, then it is art. So what Han Xiao does can be related to something that is already seen as art? Can we talk some stories between them? My answer is yes.

Xiao HAN' s conduct reminds me of the conduct of the French artist Oran. As an important representative of French contemporary art, Oran is both a well-known and notorious one in the international art world. I participated in two exhibitions, which displayed Oran's works though she was too busy to show up. Perhaps her presence is another piece of artwork, which needs to be allocated to other exhibitions. Since the 1990s, Oran carried out her St. Oran recycling programs. Through a number of plastic surgeries, Oran made a chin of Botticelli's Venus, a nose from Grom Psyche, lips just like Europa Boucher, eyes of Diana in Fontainebleau paintings, a forehead of Leonardo da Vinci's Mona Lisa. Pictures and videos about these surgeries were showed and played in the world's major art museums and galleries in the 1990s, which had a sensational effect in the international art world, lasting so far. Facially, the purpose of Oran' s series of behaviors was beauty because what she chose is usually considered as beauty' s guideline. But, in fact, Oran had a more profound philosophical motivation to challenge nature that anyone was born unchanged, including natural disposition, genetic and God. Oran showed that nothing is unchangeable through cosmetic surgeries, including our natural appearance that is considered to be an important basis for determining identity. What Oran did, not only challenged the entrenched philosophical ideas, but also raised some sharp sociological problems, such as judging the reliability of self-identity through appearance. However, what I want to point out is Oran' s behavior obviously had intertextual relationship with art history, except the effects of philosophical concepts and sociology it brought. Why did not Oran choose a real woman but figures of paintings as models? I think one important reason is that she wanted to make sure her act is in the art world and to ensure her academic behavior through a relationship with the classic works of art history. Therefore, we can mane Oran' s body as an academic body.

Australian artist Struck is more radical than Oran on talking about making experiments with own body. Since the 1970s, Struck began his suspension behavior: he hung up himself with hooks piercing the skin. Struck still had this behavior before March of this year. Dozens of performances in the world

made the reputation of Struck. Struck had done a lot performance art with his body as a medium except for this brutal performance art. For example, he made a robot hand, connected to his body, which can be used to write; He cultured an ear with cell, and rooted it in his left arm. He made a figurine implanting in his stomach; He even connected his own body with the InternetStruck's slogan is the body is obsolete. We can extend body to surpass skin's parcel with technological means, or implant device inside the body. In short, the body's plasticity and materiality are played by Struck to the extreme. In Struck's opinions, the slow evolution of the body is out of proportion with the rapid development of society. He wants to use new technology to redesign the body and change the body's natural evolution, making it better adapted to today's new environment. Because Struck used a lot of high-techs, so we might name Struck's body as technical body.

Both Oran and Struck's behaviors are related to the body, based on the plastic body. In fact, mankind has never stopped their steps on body shaping. However, before the invention of modern medicine, life sciences and information technology, transformation of the human body was very limited. Oran and Struck's behaviors indicate that our bodies can be reinvented so that the body will not be the basis to confirm our identities any more. Both of them did not achieve this goal. But, in theory, they highlight the possibility to destroy identities. Body is no longer the hardware that can't be changed by will. It is the software that can be any shape. The consequences that Oran and Struck brought may be much more serious than we envisaged. When the body is no longer a basis to determine the identity, various rewards and punishments on body will be invalidated. However, since the behaviors of Oran and Struck have not raised this problem we leave it alone right now.

Art is science as well as a skill. When we evaluate art, we usually carry out from these two aspects. The reason why a work is a good work is that it has a variety of relationships with important works of history, which reflects that the artist has a profound knowledge of the art world. It may also be because it is difficult to be followed by his peers for the unique skills the artist has. What Oran did was an embodiment of her erudition, and a reflection of her systematic knowledge of European art history. Struck's body behavior reflected his skill, especially his mastery and use of new technologies. Except for that, are there other possibilities? I think the answer is YES. The possibility is the gradually returning beauty that has been forgotten by contemporary art. Han Xiao's performance art about body is something concerning to art, so we can call it body of beauty.

Xiao HAN is a plastic surgeon, which aims at turning ugliness to beauty. The only explanation of Xiao HAN's performance art is chasing beauty. The behavior of Oran also has something to do with beauty. But beauty is not the only purpose; nor is it the main purpose, which is to relate her behavior

to art history. Choosing the figure in a famous painting is to satisfy her narcissism. Precisely because of this, Oran has been criticized by many feminist artists. Because the figure Oran just met male's conception of women and showed women were shaped by men, which is a manifestation of male power. Struck's behavior has nothing to do with beauty. It was impossible to take beauty as a target of contemporary art 20 years ago. But things change rapidly. Beauty has quietly returned to the contemporary art after being shut out for a long time. Hickey had predicted that beauty would become the subject of contemporary art 20 years ago. Then Coos found aesthetics was back to contemporary art again. Beauty is no longer an ugly duckling in contemporary art. It may suddenly degenerate into a white swan. In this new era, Han Xiao's cosmetic surgery with the purpose of beauty is also artistic.

Compared to behaviors of Oran and Struck, Xiao HAN's behavior has an obvious difference: Oran and Struck make experiments with their own bodies. But Xiao HAN uses others' bodies. In an interview, Struck was asked whether he wanted to make his own body art. His answer was absolutely not. He admitted that he once wanted to look for someone to do the experiment. But no one is willing to withstand the pain so that he had to do it himself. He does not take a clear cut stand on this issue because it involves sensitively narcissistic issues about artists. However, Han Xiao could say his operation object is a piece of art. Han Xiao made someone a piece of art by surgery, so he can declare he is an artist in this sense.

It is said that Socrates is very dissatisfied with his father who is busy making statues with beautiful woods and stones, but neglects his body. Socrates thinks that there is nothing more ridiculous than this. Socrates question is, why do not directly make human's bodies beautiful sculptures? Are these woods and stones more important than bodies? Of course, because of the limitations of technical conditions, there was no modern medicine, life sciences and information technology in the era of Socrates. The only way to achieve the goal that makes human bodies sculptures was fitness training. The difference between Han Xiao and Socrates is not end but means. In other words, Han Xiao achieved Socrates' objective by surgeries.

Some might say, because of different methods, we can say that the behavior of Socrates is art. But Xiao HAN's is not. This refers to a question whether the operation is an art. Historically speaking, the operation has been art for a long time. Surgery is art; everyone's activities are arts, which are opposites of nature. This concept of art has been prevailing for a long time in the West. Hugo distinguished art from craftsmanship in Saint-Victor in 12th-century, which is considered to be the foundation for today's art concept. Most of today's art is attributed to the craftsmanship while

science is attributed mostly to the liberal arts. In Hugo's seven handmade arts, there is medicine. Medicine is not attributed to art today because the concept of art in the 18th century was completely changed. Art is considered to be related to beauty, not practical purposes. Medicine is for life-saving, with a clear practical purpose, so it is not considered to be art, only technique.

However, with the development of human society and productivity, medical resources have been greatly expanded. Except practical purpose, life-saving, medicine can also meet people's aesthetic pursuit. Cosmetic surgeries not only aim to saving lives, but also meet the aesthetic aspirations of the people, so we can say it is art rather than medicine

When we put Oran's academic body, Struck's technical body and Xiao HAN's body of beauty together, we will find a place in the context of art world for Xiao HAN. If Oran's and Struck's behaviors are art, then Xiao HAN's behavior is art too, because of their apparent association. Thus, we can say, Han Xiao's behavior gets through the test of art history theory.

Supports can be found in many of the contemporary art theory for Xiao HAN's behavior. However, this problem itself, that Xiao HAN's behavior is art or not, is not important. What's important is that Xiao HAN caused concerns, questions, and discussions after his behaviors was declared to be arts, and it may raise further questions: Without the life-saving purpose, it is still medicine? Can surgery really create beautiful or handsome person? Is it legal to change a person's appearance by surgery? Is it ethical to change a person's sex by surgery? Xiao HAN pushes people to think about issues like these by claiming that his surgery is art, which is more important than Xiao HAN's surgery itself is art or not.

韩啸

1973 年出生于中国山东济南，艺术家、整形医生。

履历

1996 获临床医学学士学位

1996 就职于山东医科大学第二附属医院

2000 山东医科大学整形外科研究生

2005 创立韩氏整形美容诊所

2007 中国艺术研究院美学研究生课程班

2008 任济南韩氏整形美容医院院长

2008 年北京大学历史系博士课程班

2010 创办韩啸北京环铁艺术工作室

2013 任山东时代美术馆馆长

2014 任北京韩啸医疗美容医院院长

个展

2012 “手术：韩啸行为艺术展” 山东时代美术馆

2012 “整形：韩啸行为艺术展” 北京丽都展览馆

2012 “今日不做整形—韩啸行为艺术展” 北京今日美术馆

2013 “肉身的力量—韩啸的手术刀” 北京尤伦斯当代艺术中心

2013 “《吉》——属于自己的身体” 捷克国家美术馆

2013 “A living MP3” 奥地利国家美术馆

2014 “谁上我的床” 北京韩啸整形医院

2015 “《熵》——韩啸行为艺术展” 北京 798 中方角画廊

2015 “整治的仪式” & “浪漫的拯救” 56 届威尼斯国际艺术双年展

2015 “自强的迫力” 山东时代美术馆

群展

2011 “水墨 PARTY 实验与探索展” 中国 · 济南

2013 “非中心艺术展” 中国 · 海南

2013 “第九届佛罗伦萨双年展” 意大利 · 佛罗伦萨

2013 “迈阿密海滩 SCOPE 艺术博览会” 美国 · 迈阿密

2013 “第一届中国 - 东盟艺术双年展” 中国 · 南宁

2014 “当下行为艺术中心邀请展” 中国 · 北京

2014 “形·体——当代摄影展” 中国 · 北京

2014 “无常之常——东方经验与当代艺术” 中国 · 济南

2014 “洛杉矶当代艺术博览会” 美国 · 洛杉矶

2014 “中国新当代艺术展” 中国 · 三亚

Xiao HAN

Well-known plastic surgeon & experimental performing artist

Born in 1973 in Jinan City, Shandong Province

BACKGROUND

1996 B.A. in Clinic Medicine

1996 Working at The Second Hospital Affiliated to Shandong Jinan Medical University

2000 M.A. in Cerebral Surgery at Shandong Ji Nan Medical University

2005 Founded his own HAN+S Plastic Surgery Hospital

2008 Director of Jinan HAN+S Plastic Surgery Hospital

2010 Founded Xiao HAN' s Art Studio@ARTLINKART

2013 Director of Shandong Times Art Gallery

2014 Director of Beijing HAN+S Plastic Surgery Hospital

SOLO EXHIBITION

2012 "OPERATION: Xiao HAN' s PERFORMING ART EXHIBITION" - SHANDONG TIMES GALLERY

2012 "PLASTIC SURGERY: Xiao HAN' s PERFORMING ART EXHIBITION- BEIJING LIDO EXHIBITION

HALL

2012 "NO PLASTIC SURGERY TODAY: Xiao HAN' s PERFORMING ART EXHIBITION" - BEIJING

TODAY ART MUSEUM

2013 "THE POWER OF BODY- XIAO HAN' s OPERATIONAL KNIVES" - BEIJING UCCA

2013 "JI- BODY THAT BELONGS TO YOURSELF" - CZECH NATIONAL GALLERY

2013 "A living MP3" - AUSTRIAN NATIONAL GALLERY

2014 "WHO IS ON MY BED" Beijing HAN+S PLASTIC SURGERY HOSPITAL

2015 "ENTROPY—HAN XIAO' S PERFORMANCE ART SHOW" ZFJ-ART GALLERY@BEIJING 798 ART AREA

2015 "A CEREMONY FOR RESCUE" AT THE 56TH VENICE BIENNAL

2015 "THE POWER OF SELF-IMPROVEMENT" SHANDONG TIMES GALLERY

Group exhibition

2011 "INK PAINTING PART- EXPERIMENT & EXPLORATION EXHIBITION JINAN CITY, CHINA

2013 "NON-CENTRAL ART EXHIBITION" HAINAN, CHINA

2013 "THE NINTH FLORENCE BIENNALE" FLORENCE, CHINA

2013 "MIAMI BEACH 2014- SCPOE" MIAMI, AMERICA

2013 "THE FIRST CHINA-ASEAN BIENNALE" NANNING, CHINA

2014 "ART NOW LIVE STUDIO- BODY PLASTICITY" BEIJING, CHINA

2014 "APPEARANCE · BODY——CONTEMPORARY PHOTOGRAPHY EXHIBITION" BEIJING, CHINA

2014 "CONFRONTING ANITYA- ORIENTAL EXPERIENCE CONTEMPORARY ART" JINAN, CHINA

2014 "NEW & CONTEMPORARY ART EXHIBITION OF CHINA" SANYA, CHINA

韩啸 艺术

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