

空白空间 WHITE SPACE

替身与寄生

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空白空间（顺义）

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在黑泽明的经典影片《影武者》中，日本战国三雄之首的武田信玄在直取京都完成霸业前不幸遇难，其弟为稳定军心，试图掩盖将军已然过世的消息，秘密找来了外貌酷似信玄的小偷作为影武者，成为那个已不久于人世之人的替身。

尽管替身的样貌与信玄如此相像，其气质难免大相径庭。而在不断模仿的过程中，替身竟也受到信玄过往事迹与精神的感化，言行举止与信玄越发接近，甚至真的自以为成了那个“不动如山”的大将军，仿佛信玄之魂已然寄生在小偷这个替身的身体之中。另一方面，尽管替身之人能够在敌军与民众面前以假乱真，却并不能真正瞒过与信玄朝夕相处的近臣；即便如此，近臣们为了维持武田帝国的运转，即便已看破眼前的假象，仍对替身行跪拜之礼，听命号令，共同保守着这个惊天秘密。

在这出瞒天过海的戏码中，仅仅外形的相像是并不足够的，重要的是替身如何自我催眠、异化成他者，以及那个使得信玄曾得以服众的思想与精神是如何通过替身这一中介传递出来的；同样，近臣所遵守的乃是作为组织系统中身为人臣的纲常伦理，又或者，其拜服的不过是“武田信玄”这一符号所表征的权力之本身。甚至，帝国与军队亦仿佛寄生于庞大系统的机器，即便没有了真将军的统领，仍能运行如初。显然，不论是替身、近臣或是普通的军民，他们的生命与行动都依附在武田帝国之上，与其合而为一；信玄的意志也早已如影子般潜藏在众人心中，号令和统领着帝国的运转。

本次展览所试图回应的正是上述故事中的某种看似悖论般的情形：最初作为主体的替身仅仅是为了尽力模仿作为客体的对象的表象，便不得不对其内在意识形态加以习得，而在这一全盘化的过程中，替身的意识在某个时刻终于难辨自我，对象反客为主取代了替身本身；而在更大的范围内，当某种意识形态强大到足以成为集体之意识，其仿佛才是主体本身，能够寄生、穿梭于个体之间，由此众人皆成替身——就像是在影片中的某个微妙时刻，即便是生前的信玄本尊，也早已被那个由人们所认定的特定形象、行为方式、话语思想等所共同凝结而成的“武田信玄”所寄生了。

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PERSONA AND PARASITE

Artists: CHEN Zhe, GAO Ludi, HE Xiangyu. Elizabeth JAEGER, Ce JIAN, Christine Sun KIM, LIU Xiaohui, WANG Haiyang, WANG Qiang, ZHAI Liang

Venue: WHITE SPACE (Shunyi)

6.18-8.14, 2022

In Akira Kurosawa's classic film "Kagemusha", Takeda Shingen, the most powerful among the three military leaders in the Sengoku period, is killed before he achieves the occupation of Kyoto. To uphold the army's morale, his brother decides to keep his death a secret and uses a thief, who bears an uncanny resemblance to Shingen, as a *kagemusha* ("shadow warrior") to impersonate the dead general.

Although the *kagemusha* and Shingen share similar appearances, their temperaments are inevitably different. In the continuous process of imitation, the *kagemusha* is influenced by Shingen's past thoughts and experiences, and his words and behaviors become more and more like Shingen's; he even thinks that he is the warlord himself, "steady as a mountain," as if the soul of Shingen has become a parasite in his body. Although the *kagemusha* can fool the enemies and the public, he cannot deceive Shingen's close ministers; however, to maintain the order of the Takeda Empire, even if they have seen through the disguise of the *kagemusha*, they still kneel in front of him, obey his orders, and jointly hide the formidable secret.

In this drama, the resemblance in appearance is not enough; more important is how the substitute hypnotizes and alienates himself to become the other and how the thoughts and mind of Shingen convince the public through the intermediary of the substitute. Likewise, what the close ministers abide by is the feudal ethics of a subordinate in the hierarchy, or what they submit to is the power represented by the symbol of "Takeda Shingen". Even the empire and the army seem to be the parasitic machines of a giant system; without the command of a real general, they can still operate as before. Evidently, whether they are substitutes, close officials, or ordinary soldiers and civilians, their lives and actions are attachments and components of the Takeda Empire; Shingen's will has long been ingrained in everyone's mind like a shadow, commanding and running the empire.

What this exhibition attempts to respond to is the paradox in the story above. Initially, the substitute is the subject trying to imitate the appearance of the object. At a certain point in the process of integration, the consciousness of the substitute becomes difficult to distinguish, so the object replaces the substitute. On a larger scale, when a certain ideology is strong enough to become the collective consciousness, it turns into the subject itself, living and transmitting among the individuals as a parasite, so that everyone becomes a substitute. Just like at that subtle moment in the film, even Shingen himself has been impersonated by the "Takeda Shingen" composed of a specific set of appearances, behaviors, and thoughts.