

Protection & Bound: about Inward by Sabrina Muzi

By Xuan Hongyu

As a part of its natural being, human society is different from the societies of other species because of its purpose that is the process of the self-regulation. In the evolution process, that we call CIVILIZATION, Protection and Bound have been the two sides of a single coin which always puzzles our imagines about the realities and futures. About this grand topic it seems that many individuals do not have a dilemma, they can always choose to stand on this or that side. However, when we forget the social ideals and ambitions and turn to examine the individual's daily life, we find only contradictions about parents and children, indulgence and health, risk and profitability etc., and finally we find that it is even a topic of the meaning of life in the deeper thinking.

For such a question, which is not only related to sociology but also philosophy, Muzi provides us a special reflection angle by her artistic language. Specifically, her work named *Inward* conducts a channel between individuals to share the experiences on Protection & Bound with forms of videos and installations, not giving a certain assertion or suggestion. She created this work in 2010 during her stay in Kunming as an artist in residence. The idea started from the trees wrapped by plastics and ropes on the sidewalks in Kunming. To Muzi, who always focus on the relationship between her body and external environments, these silent creatures are bound at the same time of being protected, but this sense of restraint has more obvious imposed on animals. Based on this sensitivity, Muzi has determined to share with others this kind of psychological experience which result is the rolling spherical object we see in the video, and the quiet spherical object placed in front of the screen. Standing between the plane of the dynamic portraits and still-life, we not need to imagine any Muzi's feelings in the internal sphere, but we have to think of the slow and tremendous power of a new life breaking shell since the enlarged drops before our eyes which is rolling hardly. So one kind of sensory experience beyond the everyday existence of the process has been revealed. They are spreading large areas of gray fields between Protection and Bound, in which we do not have to worry about how to choose, but can return too far to look at the impact between individuals. The meaning of *Inward* is opened, it is aggregated from the artist's intuition to the heart, and then released outside the experience of this intuition, and perhaps this is precisely a difference between the concept and content.

Although *Inward* is the creation with intuition of an extra experience based on Muzi's metaphysical thinking, the object of inspiration for artists inspired it, this piece is associated with China's reality. At the same time, this association is not the kind of result from external viewing, but a direct response to the surrounding context in which the artist had been for several months. Thus, without style-free capture, and without means comprehensive in the form of political expression, we can still think of the problems of the life in China, especially think of the attitude when we are faced with the problem of Protection & Bound.

14th Dec., 2011, Taocun Shipping

保护与束缚——关于 Sabrina Muzi 的 Inward

宣宏宇

作为自然存在一部分的人类社会，以其具有目的性的自我规范过程与其他的存在者区别开来。在这样一个被称为“文明”的秩序化过程中，保护与束缚就像一个硬币的两面那样始终困扰着人们对社会的现实与前景的设想。就这类宏大的话题而言，身处其中的大多数个体似乎不会有过多的左右为难，他们总是可以选择站在这一方或者那一方。然而，当我们暂时淡忘关于社会的理想与报负，转而审视个体的日常生活时，会发现这对矛盾几乎无所不在地闪现于家长与孩子、纵欲与健康、风险与赢利等等问题之间，继而在更深的思考中发现它甚至是一个关乎生命意义的话题。

对于这样一个不仅是社会的而且也是哲学的问题，Muzi 用她的艺术语言为我们提供了一个特别的思考角度。具体而言，她那件以 Inward 为名的作品以行为、录像和装置的综合形式开启了一个在个体之间分享关于“保护与束缚”的体验的通道，而不是给出某种非此及彼的断言或建议。这件作品是 2010 年她在昆明作为进驻艺术家期间创作的，创作想法来源于昆明人行道上被塑料、草绳包裹着的树。在一向注重自己身体与外部环境关系的 Muzi 看来，这些安静的生物在被保护的同时亦是受束缚的，只不过这种束缚感不如施加在动物身上来得明显。基于这份敏感，Muzi 决意要将这种心理体验与他人分享，而具体的转换结果便是我们后来看到的那个在录像里滚动和安安静静置于屏幕前的不规整的球状物。在平面化了的动态画像与静止的实物之间，可以不必想像在内部驱动着球体的 Muzi 有何感受，但我们不得不因为眼这个像放大的水滴的艰难滚动联想到新生命破壳而出的那种缓慢而巨大的力量。于是一种超出日常感觉经验的存在过程呈现出来，它们在“保护”与“束缚”之间蔓延成大片灰色地带，身处其中的我们便无须再去为如何选择而困顿，而是可以回过头来审视每一个选择在个体间造成的影响。Inward 的意义是敞开的，它源于艺术家向内心聚合的直觉，然后再将这种直觉的体验向外释放出来，或许这也正是艺术概念中观念与内容的差别所在。

尽管 Inward 的创作更多地是基于 Muzi 的直觉体验与形而上的思考，但从激发艺术家灵感的对象看来，这件作品与中国的现实相关联。同时，这种关联也不是那种来自外部的观看结果，而是艺术家对生活于其中数月的周遭情境的直接反应。因而，在它既无风情捕捉，也无政治意味的综合形式表述中，我们仍能联想起中国生活中的种种问题，尤其是当我们面对“保护与束缚”的矛盾时的态度。

2011 年 12 月 4 日于石屏陶村