

Dirty Yoga

『限制級』瑜伽

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阿拉雅 · 拉斯迪阿

Araya Rasdjarmrearnsook

Thailand

阿拉雅 · 拉斯迪阿的國際成名作品，是和死去不久的屍體互動，但她希望自己主要還是一種詩人的角色。她的作品碰觸的，是很少人了解的文化，即使是自稱專家的人，也不見得真正了解。她很堅持，認為生者與死者之間其實有強烈的連接，但目前的文化懼怕死亡，而不願接受。拉斯迪阿同時也指出重要的一點：作為生者，其實有更多隱藏的責任。她的藝術似乎在告訴我們，所有人很快都會面臨死亡，而她讓我們在意義之間自在地游走，甚至是讓我們準備好，來場實用的心靈洗滌。

所有人都希望能夠和他人靈魂交流、以撫慰自己，而她的藝術就深植於這種需求之中。也因此，拉斯迪阿也很想了解，什麼時候溝通似乎受到阻礙、什麼情況下資訊是以不可知的方式傳遞。我們知道，在她最為人所知的作品中，那些屍體不可能「了解」她唸的詩、接受到她傳遞的生之喜悅，但或許更重要的是，我們這些活生生的觀眾可以完全了解她，要說我們才是她真正的聽眾，或許也不為過。

拉斯迪阿在台北雙年展將呈現五聲道的作品《村莊裡的說書人》，探討人際關係，再次讓我們去思考，究竟誰是在傳遞意義、誰又只是在場而已。她訪問了幾位臨床診斷為精神錯亂的女病患，錄下訪問過程、再從中挑選、剪輯成一集，她的受訪人不斷喃喃說著她們的幻想、懷疑、迷惑，有時完全不著邊際。對這位藝術家來說，一邊是對話的主題，另一邊則是希望達成交談的原始欲望（即使這次只是一直聽），要如何平衡？在這種過程中，與其說我們了解了精神異常的人的想法，不如說我們真正了解的是自己的「正常」為何。就像之前關於死者的作品，拉斯迪阿的重點在於，要是將這些女性視為「異」而放棄溝通，其實就會造成我們在倫理上的危機，因為只有在我們試著與他人溝通，而終致失敗的時候，我們才真正展現出自己的人性。 -D.C.

Dan Cameron

An artist who developed an international reputation by way of her interactions with corpses of the recently deceased, Araya Rasdjarmrearnsook tends to present herself as a poet first and foremost. Her work seeks to illuminate an area of culture that is very little understood even by those who present themselves as experts in it, and by way of her insistence that there is a much stronger bond between the living and the dead than our death-phobic culture permits, Araya manages to also make a fundamental point about some of the hidden responsibilities that come along with being alive. We will all be dead soon enough, her art seems to argue, and by letting ourselves operate comfortably within that gap of meaning, we may even pave the way for a very pragmatic bit of spiritual housecleaning.

Because her art is rooted in the universal need to console ourselves through the possibility of communion with another person's soul, Araya is equally drawn to situations in which this communication appears to be thwarted, or where the information conveyed is delivered in a less than intelligible way. We know that the cadavers in her best-known works do not 'understand' her as she reads them poems relaying the joys of the living senses, but this seems far less important than the fact that we, her living audience, can understand her perfectly well, and it is no exaggeration to say that we are really her intended audience.

The five-channel work that Araya is presenting in Taipei, *Storytellers of the Village*, ventures into an area of interpersonal communication that once again calls into question whom among us is doing the signifying and who is merely present. Edited together from a long series of taped interviews with clinically insane women, Aray's video interlocutors babble on in an unbroken stream of reverie, suspicion, befuddlement and, at times, complete incoherence. For the artist, this balance between the apparent subject of the conversation and the primordial urge to engage in the effort of speech (even when there is no one to listen) reveals more about our own 'normalcy' than it does about mental illness. As with the dead, Aray's larger point seems to be that we see these women as foreign only at our own ethical peril, for we are never more human than when we try to communicate with another, and fail in the effort. -D.C.