

阿妮姐·尤·阿里：佛陀虫计划 ANIDA YOEU ALI: BUDDHIST BUG PROJECT

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《佛陀虫计划》
展览现场，现场表演，
2013年
The Buddhist Bug
Project
Installation view, live
performance, 2013
Courtesy of Studio Revolt

如同萨伊德所述：“流亡的人们知道，在一个世俗的或偶然世界中，‘家’都是临时的。国界和障碍界定我们所熟悉的领域内之安全，同时可以成为监狱，更重要的是，这里所捍卫的，经常是超乎常理的必要性之外。”在这个离散的语境中，阿妮姐的“佛陀虫计划”提供一个很独特的参照点，借由一种超现实的观看经验，阿妮姐清晰地划分了知识的客体与知识的主体、他者与自我、奇观与日常、外来客与本地人，同时也搭筑了一座桥梁，串联着相对应的两端。

事实上，“佛陀虫计划”这个虚构的叙事中，阿妮姐所体现的正是互为主体的交叉映射。让我们从“佛陀虫”的形式来探讨，长达30米的虫身、亮橘色的表皮、人面以及用布料包覆的圆滑头型、尾

部一对裸露在外人类的双脚，除了它的体量让人难以忽视之外，女人的面容与人类足部的形体，让人不自主地产生自我投射，这种认识同时加强“佛陀虫”作为一个集合混成的存在意义，观者于是疑惑于人与虫体之间。那可折叠以便收纳携带的虫身，正呼应着阿妮姐年幼时的逃难记忆，亮橘色代表着柬埔寨深厚的佛教文化，是僧侣袈裟的色调，而圆弧紧贴包裹仅露出面容的头巾，则正是穆斯林妇女的头巾，也是阿妮姐及她的家族所代表的柬埔寨境内少数的穆斯林族裔。阿妮姐将她所体验的复杂认同状态，通过“佛陀虫计划”阐述，成长于美国，父母以传统伊斯兰教的方式教养她，直到她二十五岁，再次回到她的出生地，她才真正认识柬埔寨，并深深地被这片土地上丰富的人文色彩及民俗惯常触

动，气息、色调、节奏、舞蹈等等，大乘佛教的文化都充满着这片故土，于是她将这复杂的情绪及自我认同，借着“佛陀虫计划”，在归属与流移之间，进行一个身体性的辩证。

本次于Java Arts所展演的“佛陀虫计划”是“佛陀虫”第二代的呈现，这个计划曾在她成长的美国展演，犹如阿妮姐所强调的，移民家族也都有着相较于原居民，更剧烈的世代转异，第一代的“佛陀虫”比较倾向于阿妮姐艺术实践的一种回顾作业，多媒体行为表演汇整了录像、现场行为、雕塑性装置、织品纤维创作等等元素，更重要的是阿妮姐正式跨越造就她艺术家生命的言说表演艺术范畴，发展出一套更加复合的创作语汇。本次展览展出两个记录“佛陀虫”在街头行为录像及数幅摄影的作品，在开幕时也进行“佛陀虫计划”的现场表演，相较于上一代“佛陀虫计划”于美国的展演中强烈的佛理哲学思辨，第二代的计划展现更多的是一种诙谐的、错置的、浑成的姿态，通过“佛陀虫计划”的巡游，关照快速都市化的金边及其丰富又多元的族裔邻里。然而，录像记录中，那些面对“佛陀虫”时的诧异神情，犹如阿妮姐所面对的离散情状，生于柬埔寨长于美国的她，看进这些观众的双眼时，确认的是自己在阈限之中的身份。许芳慈

The exiled knows that in a secular and contingent world, homes are always provisional. Borders and barriers which enclose us within the safety of familiar territory can also become prisons and are often defended beyond reason or necessity.

— Edward Said

Anida Yoeu Ali's "Buddhist Bug Project" offers a particularly unique perspective on displacement: through hyperreal visual experience, the artist draws clear distinctions between the intellectual subject and object, the self and the other, the extraordinary and the everyday, the outsider and the local, all while simultaneously constructing a bridge to connect these binary concepts.

In the imagined narrative of this project, Ali herself actually embodies a kind of overlapped, inter-subjective position. "The Bug" is over 30 meters in length, with bright orange skin and a sleek head. At one end is a human face tightly encircled in cloth, and at the other a pair of foreign looking feet. Its gargantuan, eye-catching size aside, the worm's female face and human feet produce involuntary projections of the self in the viewer, which in turn strengthens the Bug's actual existence as an assemblage of disparate elements, the connection between human features and insect body puzzling the spectator. This strange construction, collapsible and transportable, was created in direct response to certain painful memories

of Ali's escape to the USA as a child. Its bright orange color is the same one worn by Buddhist monks, and represents Cambodia's profound Buddhist culture, while the cloth that tightly encircles The Bug's female face represents both the hijab worn by some Muslim women, and the ethnic minority of Cambodian Muslims to which Ali and her family belong.

Ali's identity, narrated in the "Buddhist Bug Project," is indeed complex: born in Cambodia, she grew up in the USA and was given a traditional Muslim upbringing, until the age of 25, when she returned to her birthplace and experienced Cambodia directly for the first time. She was then profoundly affected by the rich culture and customs of her native land, its smells, colors, rhythms, its dance. Mahayana Buddhist culture permeates all of Cambodia. Thus Ali drew both on her complex emotional relationship towards Cambodia and her own identity, using the "Buddhist Bug Project" and its position between displacement and belonging to conduct a dialectical study.

At the time of writing, the "Buddhist Bug Project" is actually in its second incarnation; the project was first performed and displayed in the country she grew up in. Ali has stated emphatically that compared to native dwellers, immigrant families experience a far more severe form of generational displacement. The first "Buddhist Bug Project" actually came out of a comprehensive review of her practice, which encompasses video, performance, sculptural installation, and textiles. Though more significantly, Ali's formal leaps across a variety of performative mediums have led to the development of a complex creative vocabulary.

This exhibition features videos of two publicly-staged "Buddhist Bug" performances, as well as many photographs documenting the project; the Bug itself made an appearance at the opening for a special on-site performance. In comparison to the severe Buddhist ponderings of its first American phase, in its second the project appears to adopt a more humorous, intentionally awkward, and confused stance; the Bug's parade through city streets drew attention to the rapidly urbanizing Phnom Penh and its rich and diverse ethnic communities. However, the many startled expressions of witnesses to this spectacle, as seen in the documentary videos, seem to echo the familial displacement which Ali herself experienced. They perhaps even confirm the extent to which Ali is limited by her own unique identity. Fang-Tze Hsu (Translated by Dominik Salter Dvorak)