

黄安澜：成为所有地方的所有人

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刚搬去纽约时，我在 Chrome 上安装了一个插件，叫做 Just Not Sorry（别说抱歉）。顾名思义，软件会在用户说出“just”、“sorry”、“I am afraid”等委婉字眼时作出提醒，让行文保持果断。现在想来，在世间不受欺侮地向前走需要专业精神，而保持理直气壮（unapologetic）和果断是其重要部分。我的专业精神或许就是缺了这一块拼图，也正因此，一直都在反省，自己究竟长大了吗？怎么精神上还是惶遽不安的少女呢？朋友说是退行 [1]（regression），“你的心理代表了中国乃至世界，整个年轻一代的普遍状态。”

从孩提时代到少女时分，总是时时歉然（apologetic），这或许是“胆怯”或“瑟缩”的更体面说法。总在“大人”的世界里猎物般惶惶然；又在时间和尺度前自觉渺小，连最掷地有声的问询都只朝向内心。可课堂上、书本里，学习的是革命的话语，左翼的思想，纪念碑的形象。“你要讲意识形态的纠缠，或权力关系的纽结”——可这些是属于他人的。讲述他人的故事需要勇气，伦理，还有摆正自己位置的气魄。而我除了一颗看向自己的心，和暗自渴望“长大”的未来，什么也没有。

困顿之中，只能以自己的故事为出口。青春期的我在残酷面前不动声色，只一味仰望想象中的自己在挫败后成为偶像，好安置无处投递的爱意。但一味看向自己的倒影只是消极的自恋式重演，在受害者叙事中浇筑时间的牢笼，无法抵达所期冀的崇高。我的崇高在语言里，在意识形态许诺的幻想里——在宗教般的宁静中检视语言与死亡，在废墟和业已拆除的全球化符号下检视未曾兑现的承诺。而到了某一时间点，或许是年龄的焦虑追着我跑，继续在 Fight or Flight [2] 的选择下全身僵直，只是愚蠢的作壁上观而非天真，因此，我决心要成为长大并记述一切的小女孩，在为任何行为都理直气壮前，或是怀抱足够的慈悲和训练，能合乎伦理地讲述他人故事，甚至成为不可靠的叙述者 [3] 前，我至少可以是见证者，旁述者。

某个时刻，我意识到这个展览的所有影像，完整组成了一个成长故事（coming-of-age story）：从自我到他人；从沉溺于软弱，到无法改变既有设置下的灵活转圜。趁二十九岁呈现这个展览，尚能名不正言不顺地扮演少女形象。一年前写：“我会从好女孩长成很好的人吗？”展览中的我尚且只能从女孩成为面对残酷不再心惊肉跳的女孩。可往后，我会成为怎样的人呢？

[1] 在心理学中，“退行”是一种防御机制。指个体在面临压力或冲突时，回到早期发展阶段的行为方式和情绪反应。

[2] 战斗 - 逃跑 - 僵住 - 讨好是在遇到压力、恐惧或危险事件时产生的一系列自然生理反应。

[3] 不可靠的叙述者是一种叙事手法，指叙事者对事件的讲述并非完全可信，可能有意欺骗或无意中带有偏见。比如说谎、隐瞒信息，或偏颇视角，从而让读者对叙事的准确性产生怀疑。

关于艺术家

黄安澜，艺术家，写作者，1996 年生于广州，在都市间候鸟般迁徙（伦敦、纽约、香港）。她游走于诗歌、哲学与地下文化之中，携一系列角色掠过巨大的悲悯。她的复调叙事交织着过去与未来、虚构与现实、崇高与荒诞、纯真与暴力，结合流动影像、装置、表演等各种媒介，将个体的生命经验注入宏大叙事或批判理论的缝隙中，以此转译时常共生的爱与伤害。

黄氏曾就读于香港城市大学创意媒体学院，香港大学文学与文化研究专业，帕森斯设计学院。其展览包括魔金石空间（个展，北京），香港歌德学院（双人展，香港），2024 惠特尼双年展（纽约），上海当代艺术博物馆（上海）、HART Haus（香港）、三影堂摄影艺术中心（个展，厦门）等。她曾获得多个资助和驻留机会，其中包括 Skowhegan 绘画与雕塑学校。其写作和翻译发表于《虚词》、《样本》、《黑齿》、《别的女孩》等刊物和平台，首本写作合集《殖民者之爱》于 2022 年出版。

Yasmine Anlan Huang:
Becoming Everyone, EverywhereDate
2025.09.26 - 12:06Opening
2025.09.26 16:00 - 18:30

Soon after I moved to New York, I installed this Chrome extension, *Just Not Sorry*. As its name suggests, this software flags speculative phrases like *just*, *sorry*, and *I am afraid*, reminding the writer to speak in a firm voice. Only later did I understand, to move through the world without being diminished, one must remain unapologetic and affirmative. Perhaps this is the missing piece in my sense of professionalism. So I keep asking, *have I truly grown up?* Why does my confidence waver like a frightened girl's? A friend called it regression[1]. Yet he added: It is not yours alone, but the shared experience of an entire generation. And not only in China, but across the world, we zillennials are all held in the same uneasy suspension.

From early childhood into adolescence, I was always apologetic—an adjective more decent than *timid* or *craven*. I navigated the adult world as vulnerable prey; in the face of time and grandeur I felt insignificant, turning even my loudest questions inward. From classrooms and books, I learned the vocabulary of monuments, revolution, and leftist theories. “*You must address the nexus of ideologies and power,*” they said. Yet these stories belonged to others. To tell the stories of others requires courage, ethics, and the audacity to place oneself appropriately. I was left with nothing but a heart heavy with introspection, a secret longing for a future where I could become a proper adult.

In the midst of struggles, I could only turn to my own story as an outlet. The teenage version of me remained passive in the face of cruelty, simply gazing upward at the imagined, ideal self—one who, after constant failures, would successfully become an idol, finding a place to pour out unreciprocated love. Yet to fixate on reenactments feels too self-indulgent and narcissistic. It risks the cementing of a prison of time within a narrative of self-victimization, keeping me from the sublime I longed for. My sense of the sublime existed in language, in the illusions of ideological premises, in the almost divine tranquility with which I scrutinized words and death, and in the ruins and dismantled symbols of globalization, where I examined promises that had never been fulfilled. At some point, perhaps driven by

the anxieties of aging, my persistent numbness in the endless cycle of fight-or-flight[2] proved not innocence but careless folly. It was then that I resolved to become the grown-up girl capable of chronicling all stories. Before I can stand with full confidence in my actions, with enough leniency and discipline to tell others' stories within ethical boundaries, or even to become an unreliable narrator[3], I can at least be a witness, a spectator.

At some point I realized, the narratives of this exhibition coalesce into a single tale of becoming, the story of coming-of-age: from self-indulgence to an embrace of the other; from surrendering to frailty to a quiet resilience in the face of what cannot be changed. To present this show at twenty-nine, I may still, however unjustifiably, inhabit the role of a girl. A year ago I wrote: *Will I grow from a good girl into a good adult?* And here I remain, still a girl, but one who no longer flinches in the face of cruelty. But then, what kind of adult will rise from her?

[1] In psychology, regression refers to the defense mechanism where an individual reverts to behaviors and emotional responses characteristic of an earlier stage of development

[2] Fight, flight, (freeze, and fawn) are a broader collection of natural bodily reactions to stressful, frightening, or dangerous events.

[3] An unreliable narrator is a storytelling technique where the narrator's account of events is not entirely trustworthy, either due to intentional deception or unintentional biases. This can manifest as lying, withholding information, or having a skewed perspective, making the reader question the accuracy of the narrative.

About the Artist

Yasmine Anlan Huang (b. Guangzhou, 1996) is an artist and writer working between London, New York, and Hong Kong. She explores how desires within coming-of-age tropes subvert patriarchal, colonial, and capitalist expectations. Previous exhibitions include Magician Space (solo, Beijing), Goethe-Institut Hong Kong (duo, Hong Kong), Whitney Biennial 2024 (New York), HART Haus (Hong Kong), Power Station of Art (Shanghai), Three Shadows Photography Art Centre (solo, Xiamen), among others. She has been awarded multiple fellowships and residencies, including the Skowhegan School of Painting and Sculpture. Her writing and translation have been published in p-articles, SAMPLE Magazine, Heichi Magazine, BIEDE Girls, and many others. *Love of the Colonizer*, her poetry and essay collection, has been published by Accent Sisters in 2022. Her second book *Becoming Everyone, Everywhere*, is forthcoming in 2025.

Huang holds a BA (Hons) in Creative Media from City University of Hong Kong, an MA in Literary and Cultural Studies from the University of Hong Kong, and an MFA from Parsons School of Design.