



# 韩啸作品集

HAN XIAO'S ARTWORKS COLLECTION

2014 - 2016



【文章摘要】

上世纪九十年代以来，大众对整形美容的追捧一年胜过一年，韩国电影、电视剧乃至韩国文化的流行，更使得年轻人对于整形美容观念的接受几乎毫无障碍。对广大女性而言，她们敢于体验最新美容生物医疗技术的勇气虽然可嘉，但大多数人对整形美容的理解却依然局限在延缓衰老、改善容貌、增加两性吸引力的粗浅层面。实际上，整形美容不仅仅是一系列多学科交叉的生物医疗技术，也不仅仅是一个飞速发展的所谓朝阳产业，整形美容在帮助当代社会每一个个体塑造理想自我的同时，还以常人难以察觉的复杂机制，自觉不自觉地参与到了当代政治经济文化和艺术格局的重塑之中去。本文就尝试以广阔多元的文化研究视角，对当代整形美容进行异质深入的剖析解构，抛砖引玉，引发同行或大众对整形美容外科进行更深更富启发性的文化思考。

关键词：整形美容、权力机制、快感发明、自我逾越、文化思考

20世纪后半期，随着时尚杂志、电视、电影等视觉传媒的蓬勃发展，在以往的政治领袖、达官贵族形象之外，文化工业又催生出一代又一代数量惊人的歌星、影星、文化明星等等不一而足的“大众偶像”，以往贵族化、精英化、阶层化的现代主义文化概念，也被以安迪·沃霍尔为代表的“波普”通俗文化所消弭和取代(波普一词即是英文“pop”的音译，意为流行的、通俗的)，安迪·沃霍尔的一句名言就是：“在未来，每个人都可以在15分钟内成名。”

对照今天无数个人微博微信的一照走红或者选秀节目的一声唱响，可见安迪·沃霍尔此言不虚。

在以图像和影像为主的大众传媒时代，个人的形象变得空前重要，艺术家安迪·沃霍尔只要在媒体前出现，从衣着服饰到语言腔调都要经过精心设计，而著名美国歌星迈克尔·杰克逊为了经营自己的天王形象，一生更是经历了十几次整形美容手术。偶像的身体力行加之传媒广告的宣传效应，自然也带动了大众对于整形美容的热捧。上世纪80年代后，整形美容机构、整形美容广告、整形美容从业人员和服务项目雨后春笋般冒现神州大地，市场的庞大需求和医学生物科技的发展，使得今日整形美容外科的学科理念、介入手段和社会文化效应发生了巨大的改变，然而绝大多数的求美者乃至整形美容行业的从业人员，对整形美容的认识依然局限在延缓衰老、改善容貌、修残补缺、增强两性吸引力的粗浅层面，缺乏

人文与社会的深度思考，本文拟从整形美容与权力机制、整形美容与快感发明、整形美容与人的自我逾越三个方面，探讨对整形美容外科的创新性文化认识。

整形美容与权力机制

谈到整形美容，我们习惯于把明星偶像与求美女性与之紧紧相连，基本上不会考虑到整形美容与政治权力有何相关，然而最近外媒报道现年61岁的俄罗斯总统普京，出席执政党年会时看起来精神饱满、容光焕发，英国著名整容医师布兰特·坦那推断普京之所以看上去如此年轻，很有可能是做过“果酸换肤”的整容手术。其实不仅普京，意大利前总理西尔维奥·贝卢斯科尼、智利总统塞巴斯蒂安·皮涅拉等男性政治领袖都被指做过整容，那么政治领袖尤其是男性政治领袖热衷于做整形美容，显然与普通意义上谈的增强两性外观吸引力的需要关系不大。政治人物的整形美容往往出于权力竞争的需要。在上世纪50年代电视机尚未普及之前，美国总统竞选只能通过广播电台和报报刊杂志进行辩论造势，即便如此，报刊杂志上一张完美的形象照片就可以起到巨大的宣传效应，亚伯拉罕·林肯就曾说：“布雷迪的照片与库伯学院演说使我当上了美国总统。”而电视机发明之后，政治人物的个人形象、语调姿态与竞选演说时的施政纲领、雄辩口才变得同样重要，1960年美国第一次采用电视直播总统竞选辩论，年轻精干的肯尼迪便一举击败了略显衰老的尼克松。

如今，我们每个人都生活在高度发达的电子网络传媒时代，一方面我们享受着信息获取和人际沟通的高效便捷，另一方面却无暇甚至无能筛选判断最有效的信息。法国思想家、社会学家居伊·德波在其名作《景观社会》中曾断言：“在现代生产无所不在的社会当中，生活本身展现为景观的巨大堆积，所有的直接存在，都转化为一个表象。”

意思是说：在当今这个生产和传媒高度发达的社会里，我们不是通过活生生的真实体验和直接接触去认识和把握这个世界的，而是通过像电视节目、商品广告这样的表象来认识这个世界的。按道理讲，人的存在与万事万物的存在本来是截然不同的，人向死而生没有任何先天的规定，人生包含着无尽的丰富性、可能性和复杂性，但在现代社会，人总是像物一样被把握和判断。我们通过一个人的衣着服饰、通过一个人的学历出身、通过一个人干巴巴的简历去迅速审度他，接受他或者否定他，这实际上是对人赤裸裸的物化和标签化，然而这种认识人、判断人的方法和程序却遍布在现代社会制度和体制之中的方方面面。在居伊·德波之后，法国后现代理论家让·鲍德里亚则更为激进地宣称“我们目前处于一个新的

拟像时代，计算机、信息处理、媒体、自动控制系统……拟像时代则是一个由模型、符码和控制论所支配的信息与符号时代。”

鲍德里亚的拟像和居伊·德波的表象不同，表象需要一个模仿和复制的真实对象，而拟像则完全可以是无中生有虚拟出来的东西，比如当代社会流行的网络游戏场景、美国的迪士尼乐园，纯粹是计算机程序生成和人为地建构出来的。但是这些虚拟建构无中生有的东西，却成为了比真实还要重要的东西，在某种程度上严重影响了人对这个世界的认知。比如很多人以为历史古装剧就是真实的历史，很多人会误以为银幕上的形象就是演员本身在现实中的自我。而政治人物和影星名人显然深谙此道，他们完全不用担心自己的政治才能和歌声演技究竟如何，他们只需要利用整形美容，在大众传媒和公共场合的镁光灯下塑造出一个华丽夺目的偶像符号，选民和粉丝一定会发挥天马行空的想象力，把英明神武魅力无穷的盛誉加诸到他们身上。

因此，从居伊·德波、鲍德里亚的角度来讲，整形美容是一个制造虚假表象甚至是创造完美拟像的服务体系。话虽极端，但整形美容在帮助消费者塑造个人形象的同时，也的确有意无意地建构了关于整形美容的范式 and 标准，这些范式和标准看似像麦当劳套餐一样品种繁多，但它并不是任由消费者选择的。消费者在描述自己整容目标时，整形美容医师的指导意见往往会成为极为重要的参考。同时，任何形式的媒体，如果想要做一个关于整形美容的专题或者报道，大都会请整形美容行业的权威专家进行专业的讲解或意见咨询，专家的话语和讲解将以“科学知识、整容真理”的身份被大众毫不怀疑地接受。就这样，消费者关于美的认知、关于美的追求、关于美的欲望，无不受到整形美容业和大众传媒的引导操控，这种复杂的引导和操控即是一种微妙的权力机制，正是这种权力机制，隐匿地支撑着当今的商业广告、明星模特、政治领袖、文化名人在公共舞台上炫目的表演，进而成为一种难以察觉的文化意识形态笼罩着整个后现代世界。

#### 整形美容与快感发明

俗话说，爱美之心人皆有之。当代整形美容外科的飞速发展，不仅可以起到锦上添花的辅助性美容作用，一个经验丰富技艺精湛的整形美容医师甚至可以妙手回春使丑小鸭变白天鹅，修复先天的生理缺陷或后天的容貌毁伤。对于那些深为体貌瑕疵阴云笼罩的个体来说，任何细微的容貌改善都会带来巨大的

心理安慰和幸福快感。

整形美容虽然善于成人之美，长于修残补缺，但在很多人眼里，整形美容似乎又是精兵重器，不到万不得已不应轻易尝试。而且常识也会告诉我们，整形美容不仅要冒一定的手术风险，整形美容过程中也要遭受程度不一的肉体痛苦。于是我们看到，很多面容体貌本就姣好出众的人，如果再去整形美容就会被家人不解、诸人诟病。但我们往往忽视了一点，每个人理解幸福和享受快感的方式是非常迥异的，对于一些生物学性别与心理性别发生倒错的人来说，他们宁肯忍受变性手术的痛苦和终身服药的不便，也要取得生理和心理性别的一致，肉体的痛苦换来的是他心灵上的安宁和幸福。

在这一点上，米歇尔·福柯也许可以提供给我们更具启发性的思考，米歇尔·福柯是法国最高学术机构法兰西学院的思想体系史教授，他聪明绝顶创造力惊人，集哲学家、历史学家、社会理论家诸多头衔于一身，但他却与我们印象中两耳不闻窗外事一心只读圣贤书的学科式教授不同，一辈子放浪形骸我行我素：不仅支持学生运动与警察发生冲突，而且勇于突破种种社会文化禁忌，尝试吸毒同时热衷到美国讲学，以便能够参加各种同性恋俱乐部和SM游戏。这些在我们常人看来非常危险和不可理解的极限体验，福柯却甘之如饴乐此不疲，他认为一切规则和禁忌，一切真理和界限，都是历史性人为设置和文化建构的，人生存于世本就没有什么先天的设定，人为什么这样说话、为什么这样思考、为什么鼓励这个而禁忌那个，理由向来都是充分但不必然的。于是人生最大的意义就在于，超越这些以“科学和真理”的名义加之于我们自身的限制，而超越的手段就是不断地逾越这些禁忌、挑战这些边界、尝试犯忌的快感。

在福柯看来，我们常人都太喜欢把快感和性联系到一起，而且我们又太喜欢把性快感和特定的性器官联系在一起。他曾赞扬迷幻药说“它们可以产生非常强烈的快感，可以突破我们对我们身体和快感的理解界限。迷幻药已成为当代文化的一部分了，是人们“发明”快感的方法，他也赞扬性虐待实践于我们身体的陌生部分——创造或发明性快感的可能性。”

也就是说，快感不仅仅是可以感受到的，快感也是可以被发现和创造出来的，在张艺谋的电影《大红灯笼高高挂》中，老爷每次与巩俐所扮演的四姨太行房前，都会派遣一个老嫗去给四姨太敲打足底，四姨太刚开始还不以为然，但久而久之，四姨太对敲打足底快感的依恋甚至超过了性欲的快感。

同样道理，整形美容也可以被视为一种发明快感和创造快感的方式。日常生活柴米油盐，上班下班两点

一线，绝大多数现代人的生活内容和经历体验都是十分安全，但又是极度重复和无聊。整形美容作为一种特殊的经历体验，和跳伞、蹦极、过山车一样，有助于忙碌不堪但精神空虚的当代人，适度逃离资本主义现代社会对人性的深度异化和逼促。整形美容是如此地真实，它向我们告诫：在当代社会无需忌讳谈肉体，不要回避谈快感，在一个世界的神秘和诸神的权威均被现代性祛魅的时代里，肉体 and 快感同样是我们最本真的存在。

#### 整形美容与自我逾越

长久以来，人们对于艺术理解，局限在建筑、绘画、雕塑、音乐、诗歌、舞蹈等有限的几个领域之内，而整形美容外科除了让人联想到一群不苟言笑的白大褂医生外似乎很难跟艺术沾边。实际上艺术这一词汇，在希腊语里为“techné”，拉丁语里为“ars”，本就包含着强烈的技能和技巧的意思，在中世纪以前，艺术并没有单纯地跟“美”联系在一起，画画的人和钉马掌的铁匠没有任何区别，而美学从哲学中分离成为独立的学科门类，也要晚近到18世纪中叶鲍姆加登《美学》一书的出版。整形美容外科，作为一门整形外科医学与美学相结合的交叉学科，无论是从技能技艺的角度考察，还是从审美创造的视角检视，其实都非常符合古典艺术的定义。

更重要的是：伴随人类文明的发展，艺术的形态和理念也早已发生了翻天覆地的变化，历经古典艺术、现代艺术两个历史阶段，今天的我们已经身处当代艺术席卷全球的大潮之中，以往关于艺术的定义，美学的思辨早已被活力四射自由多元的当代艺术实践所颠覆和解构。当代艺术不再局限于特定的艺术形式，不再局限于特定的媒介材料，更不局限于特定的风格和题材。一切材料和形式，一切方法和手段，只要致力于人的自由本质的确证，只要致力于人类生存境遇和精神状况的改善，只要致力于创新观念的巧妙表达，都可称之为艺术。在将整形美容提升为艺术表达手段和媒介这一点上，法国先锋女性艺术家奥兰则为我们作出了探索性的表率。

奥兰1947年出生于法国卢瓦尔省的圣艾蒂昂市，在上世纪90年代，她比照文艺复兴时期绘画大师的肖像名作，比如达芬奇《蒙娜丽莎》的额头、波提切利的《维纳斯的诞生》的下巴等，雇佣整形医师为她做了数次整形手术，来展示她的“肉体艺术”，不过与常规的整形美容追求者不同，奥兰接受整形不是为了迎合大众和媒体认可的美，而是一种激进的女权主义的自我选择和表达，她认为现代医学科技既然给

人类提供了改变肉体的可能，那就可以借助整形外科自由地改造自我，探索个人外貌、身份、自我的无尽可能。奥兰曾声明：“我的工作就是跟所谓的先验做斗争，跟无法改变做斗争，跟千篇一律做斗争，跟自然、DNA和上帝作斗争!”

奥兰的表白是非常引人深思的，我们常言艺术贵在创新，但我们同时又说江山易改本性难移，为什么艺术可以是不断创新的，而人的自我、人的个性、人的身份和人的生活方式不可以像艺术品那样创新呢?我们为什么要忠于前天的我然后又重复昨天的我呢？生存美学的倡导者福柯曾感叹：“我们和我们自己的关系，不是同一的关系，而是必须分化的、创造的、创新的关系，保持相同真是沉闷啊！”

也许，当一个人决定要整形美容的时候，他已经不同于那个犹豫要不要整形美容的他了，也许接受过整形美容手术的自我的确也不同于手术前的那个自我了。联系本文第一节分析的整形美容与权力机制，我们不难发现：整形美容原来如此复杂和奇妙，既可以诱你走向歧途，又可以助你超越自我。幻象抑或艺术，一切取决于你对整形美容透彻辩证的文化思考。

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The Deep Culture Reflection of Plastic Cosmetology

Abstract:

Since the nineties of the last century, the public pursuit of plastic surgery is exceeding year after year, the popularity of Korean film, television drama and even Korean culture, also makes young people accept the concept of plastic surgery almost unimpeded. For most women, they are ready to experience the latest cosmetic biomedical technology, but most people are still limited the understanding of plastic surgery to improve the appearance of aging, to increase the attractiveness of the superficial level of gender. In fact, plastic surgery is not only a series of interdisciplinary biomedical technology, but also not just a rapid development of the so-called sunrise industry, plastic surgery in the contemporary society to help each individual to shape the ideal itself, but also using the complex mechanism which the ordinary people can't even detect, consciously or unconsciously participate in the reconstruction of contemporary political, economic, cultural and artistic patterns. This article tries to analyze and deconstruct the contemporary plastic surgery in a wide variety of cultural studies, initiate, lead the peers or the public to carry out deeper and more enlightening cultural thinking on plastic surgery.

**Keywords: plastic surgerybeauty, power and mechanism, pleasure invention, self - transcendence, cultural reflection**

In the second half of the 20th century, with the vigorous development of visual media such as fashion magazines, televisions and movies, the cultural industry has spawned a few

generations of "popular idol", like amazing singers, movie stars, cultural stars out of the image of political leaders, dignitaries and nobles. In the past aristocratic, elitist, hierarchical modernist cultural concept, was also got eliminated and replaced by Andy Warhol, the representative of the "POP" common culture (The word "POP" means popular), and one of Andy Warhol's famous quotes is: "In the future, everyone can become famous in 15 minutes."

According to these days, numerous people become famous through WEIBO, WECHAT, a popular photo or a talent show sings, we can see Andy Warhol's remark is true.

In the photo and image based media age, the image of the individual became more important than ever. Artist Andy Warhol, as long as he appears in front of the media, he had to be carefully crafted from clothing to language, and the famous American pop star Michael Jackson in order to operate his own kings' image, even experienced a dozen cosmetic plastic surgeries. Idol's physical practice combined with the publicity media advertising effect, naturally led the plastic cosmetic blitz to public. After the 80s of the last century, plastic surgery, adverts of plastic surgery, plastic surgery practitioners and services projects have sprung up in China, the huge market demand and the development of medical biotechnology, makes the cosmetic surgery today, the concept of disciplines, intervention methods and social and cultural effects have undergone tremendous changes, but most people are still limited

the understanding of plastic surgery to improve the appearance of aging, to increase the attractiveness of the superficial level of gender, lack of humanities and society, this article intends to explore the innovative cultural understanding of plastic surgery and cosmetic surgery from three aspects: the cosmetic beauty power mechanism, the cosmetic beauty and pleasure invention, cosmetic beauty and human self-transcendence.

Plastic Cosmetology and Power Mechanism

Talking about plastic surgery, we are accustomed to the star idol and the beauty of women closely linked, basically does not take into account the plastic surgery and political power have any relevance, but recently foreign media reported that the 61-year-old Russian President Vladimir Putin, attended The ruling party annual meeting looks full of energy, radiant, British famous plastic surgeon Brent Tanah reasoned that Putin reasoned to look so young, most likely done "acid peeling" cosmetic surgery, in fact, not only Putin, former Italian Prime Minister Silvio Berlusconi, Chilean President Sebastian Pinera and other male political leaders are accused of had plastic surgery done, then the political leaders, especially male political leaders are keen to do plastic surgery, Obviously doesn't have much to do with the general sense of the need to enhance the attractiveness of the appearance of gender. The political figure of plastic surgery is often for the power competition. In the 50s of the last century,

before the popularity of television, the US presidential election can only be through radio and newspapers and magazines debate the momentum, even so, newspapers and magazines on the image of a perfect image can make a huge publicity effect, Abraham Lincoln once said: "Brady's photograph and Cooper College speech made me a US president." After the invention of the television, the personal image of the political figures, tone of speech and campaign speech policy agenda, eloquence becomes just as important, in 1960, when the United States first adopted the televised presidential campaign debate, the young and capable Kennedy defeated the slightly aging Nixon in one fell swoop.

Nowadays, we all live in the highly developed electronic media society. On one hand, we enjoy efficient and convenient access to information and interpersonal communication. On the other hand, we have no time to judge the most effective information. In Guy Debord's masterpiece "Landscape Society", the French thinker, asserted: "In a society where modern production is ubiquitous, life manifests itself in a vast accumulation of landscapes in which all immediate existence is transformed into an appearance."

This means that in today's highly developed society of production and media, we do not know and grasp the world through living real experiences and direct contacts, but through the representation of television programs and commercials. It stands to reason that the existence of human beings and

the existence of everything was completely different, without any prior provisions, life contains endless richness, possibility and complexity, but in modern society, people is always like a property to be grasped and judged. We pass a person's clothing, through a person's education background, through a person's dry resume to quickly assess him, accept him or deny him, which is actually personification and labeling, but these methods and procedures of knowing and judging people are scattered in all aspects of the modern social system. After Guy debord, the French postmodern theorist Jean Baudrillard is more radical to declare that "we are in a new era of imitations, computers, information processing, media, automatic control system ... ... The simulacrum era is an era of information and symbols dominated by models, codes, and cybernetics."

Baudrillard's imagery is different from the representation of Guy debord, the representation needs a real object to imitate and copy, but the simulacrum can be something out of nothing, such as the popular online game scene of contemporary society, Disneyland, is a purely computer program and artificially constructed. However, these virtual construction which made out of nothing, has become more important than the real thing, to a certain extent, seriously affected people's awareness of the world. For example, many people think that historical costume drama is the real history, many people will mistakenly believe that the image on the screen is the actors themselves in the real self. Politicians and celebrities clearly understand this, they do not have to worry about their political talent and how

their singing acting is, they only need to use plastic surgery, to create a gorgeous eye-catching idols in the mass media and public places under the spotlight, voters and fans will play an imaginative imagination, the infinite charm of infinite reputation add onto them.

Therefore, from Guy debord and Baudrillard's point of view, plastic surgery is to create a false appearance and even create a perfect imitation of the service system. Although extreme, but when plastic surgery helps consumers shape their personal image, it also intentionally or unintentionally constructed on the plastic surgery paradigm and standards, these paradigms and standards seem have as many kinds as McDonald's package offers, but it is not selected by the consumer. Consumers in the description of their cosmetic goals, cosmetic plastic surgeon guidance will often become a very important reference. At the same time, any form of media, if you want to do a special topic on cosmetic surgery or reports, the authority of experts to explain the professional or advice will be accepted as "scientific knowledge, cosmetic truth". In this way, consumer awareness of beauty, on the pursuit of beauty, on the desire of beauty, are all guided and controlled by the media of plastic surgery, this complex guidance and manipulation is a delicate power mechanism, it is this power mechanism, concealed to support today's commercial advertising, models, political leaders, cultural celebrities' dazzling performances in the public arena, and then become a hardly detected cultural ideology, enveloped the entire postmodern world.

**Plastic beauty and pleasure invented**

As the saying goes, everyone wants to become more beautiful. The rapid development of contemporary plastic surgery, not only can play a complementary role in icing on the cake, an experienced and skilled cosmetic surgeons also can mastermind rejuvenation to make the ugly duckling into a white swan, repair of congenital defects or acquired appearance damage. For those who are deeply clouded under a shadow of the physical appearance, any subtle appearance improvement will bring great psychological comfort and happiness.

Although the beauty is good at making beauty dreams come true and repair deficiencies, but in the eyes of many people, cosmetic surgery seems to be the last resort, not to be tired till the end. And common sense told us that to do plastic surgery not only need to take certain risks, also need to suffer varying degrees of physical pain. So we can see, a lot of beautiful people, if you go and get plastic surgery done, will be criticized by the family. But we tend to overlook the point, each person has different ways of understanding the happiness and pleasure, for some people who fall in error with biology gender and psychological gender, they would rather suffer the pain of transsexual surgery and life-long medication inconvenience, to obtain physical and psychological gender, physical pain in exchange for his peace of mind and happiness.

At this point, Michel Foucault may be able to provide us with

more enlightening thinking, Michel Foucault is a Professor of France's highest academic institution of the French Academy of ideology, he is extremely creative and amazing, set Philosopher, historian, and social theorist, but he is different from the academic professors in our minds who do not hear out of the window and read the sage books in the minds of others. They are not only supportive of the student movement and the police conflict, and the courage to break all kinds of social and cultural taboos, try the drug abuse while keen to give lectures in the United States in order to be able to participate in a variety of gay clubs and SM games. These seemingly dangerous and incomprehensible extremes of human experience, Foucault is willing to be as happy as this, he believes that all rules and taboos, all truth and boundaries are historical anthropogenic settings and cultural construction, human existence in the world of this, There is no congenital setting, why do people talk like this, why thinking like this, why encourage this but not that, reason has always been full but not necessary. So the greatest significance of life is to transcend these limits in the name of "science and truth", and beyond the means to continue to go beyond these taboos, challenge these borders, try the taboo pleasure.

In Foucault's view, we are often too fond of linking the pleasure and sexuality together, and we are too fond of linking sexual pleasure and specific sexual organs. He praised the psychedelic drugs that "they can produce a very strong pleasure, can break our understanding of our body and pleasure boundaries.

Psychedelic drugs have become a part of contemporary culture, is the method of people" invention" pleasure, he also praise the sexual abuse practice in unfamiliar parts of our body - the possibility of creating or inventing pleasure."

In other words, pleasure is not just can be felt, pleasure can also be found and created, in Zhang Yimou's movie "Raise the Red Lantern", each time before have sex with the 4th wife Gong Li, will send an old woman to give her a feet massage, Gong Li did not agree at first, but over times, the pleasure on feet affectionate even more than the sexual desire.

By the same token, plastic surgery can also be seen as a way to create pleasure. Everyday life, the majority of modern life content and experiences are very safe, but it is extremely repetitive and boring. Plastic beauty as a special experience, and parachuting, bungee jumping, roller coaster, helps the busy but spiritual emptiness of contemporary people, moderate escape from the capitalist modern society on the depth of human nature alienation. Cosmetic beauty is so true, it tells us: in contemporary society do not need to avoid talking about the body, do not need to shy away from talking about pleasure, in a time of the world's mystery and the authority of the gods both disenchantment by the modern society, physical and pleasure is also really exist.

Cosmetic Beauty and Self-transcendence

For a long time, the understanding of art, confined to the construction, painting, sculpture, music, poetry, dance and other limited areas, plastic surgery in addition to reminiscent of a group of unsmiling white coat doctors seem difficult art detached. In fact, the word art, in Greek as "techne", in Latin "ars", this contains a strong sense of skills and techniques, before the Middle Ages, art is not simply connected with the "beauty" together, there is no difference between the painter and the blacksmith who does the horseshoe, and the separation of aesthetics from philosophy into an independent discipline, also from the publication of Baumgarten's Aesthetics in the mid-18th century. Plastic surgery, as an orthopedic surgery and aesthetics of the interdisciplinary, whether from the perspective of skills, or from the perspective of aesthetic creation, in fact, is very consistent with the definition of classical art.

More importantly: with the development of human civilization, the shape and concept of art has already undergone tremendous changes, after the classical art, modern art, two historical stages, today we have been living in contemporary art swept world. In the past, the definition of art and the speculation of aesthetics have been overturned and deconstructed by the multifaceted contemporary art practice. Contemporary art is no longer confined to a specific art form, no longer limited to specific media materials, not limited to specific styles and themes. All materials and forms, all methods and means, as long as committed to the nature of human nature, as long as committed to human survival and mental status improvement, as long as committed

to the ingenious expression of innovative ideas, all can be called art. On the point of plastic surgery to enhance the means of expression and the media, the French avant-garde women artist Oran has made an exploratory example.

Oran was born in 1947 in the France, Saint-Etienne of Loire province, in the 90s of last century, she painted Renaissance master painting masterpieces such as the forehead of Leonardo da Vinci "Mona Lisa", the chin of "The birth of Venus" etc. Hired plastic surgeon to give her several plastic surgeries, to show her "body art", but with the conventional plastic cosmetic pursuit, Oran accepted plastic surgery is not to meet the beauty that the public and the media recognized, but a radical feminist self-selection and expression, she believes that modern medical science and technology can provide the possibility of changing the body, it can use plastic surgery freedom to transform themselves, appearance, identity, and many other possibilities. Orland announced that : "My job is to fight against so-called transcendence, fight against changes, fight against nature, DNA and God!"

Oran's presentation is very thought-provoking, we say that your art innovation, but we also said that the world is easy to change but not the nature, why art can be innovative, but the human itself, human personality, human identity and people's way of life can not be innovative like the work of art? Why should we be loyal to the day before yesterday and then repeat the me of yesterday? Survival aesthetics advocate Foucault

has lamented: "The relationship between ourselves, is not the same relationship, it's the relationship which must be divided, to create, and innovative, to maintain the same must be really boring!"

Perhaps, when a person decided to have plastic surgery, he is already different from the one who were hesitate about plastic surgery, and maybe the one who have received plastic surgery, is indeed different with the self who hasn't had the operation. Connect to the first section of this article, analysis of plastic surgery and power mechanism, we can easily find: plastic surgery is so complex and wonderful, not only can lure you to go astray, but also can help you go beyond yourself. Phantom or art, all depends on your cosmetic plastic dialectical cultural thinking.

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裝置藝術

21

書畫藝術

31



生活7号 Life No.7

390cm / 不锈钢 / 2014

Stainless steel 2014



整形术后维纳斯      The Venus after plastic surgery

21cmx68cm / 不锈钢 / 2015  
Stainless steel 2015



做整形的人 The plastic surgeon

450cm / 玻璃钢 / 2014  
Fiberglass 2014





丰胸直播之一 Living broadcast breast augmentation 1

90cmx120cm / 布面油画 / 2016

Oil painting 2016



丰胸直播之二 Living broadcast breast augmentation 2

120cmx120cm / 布面油画 / 2016

Oil painting 2016



丰胸直播之三 Living broadcast breast augmentation 3

120cmx120cm / 布面油画 / 2016

Oil painting 2016



隆鼻手术之一 Rhinoplasty 1

120cmx120cm / 布面油画 / 2016

Oil painting 2016



隆鼻手术之二 Rhinoplasty 2

120cmx120cm / 布面油画 / 2016

Oil painting 2016



隆下颏手术之一 Chin augmentation 1

120cmx120cm / 布面油画 / 2016

Oil painting 2016



隆下颏手术之二 Chin augmentation 2

120cmx120cm / 布面油画 / 2016

Oil painting 2016



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隆下颏手术之三 Chin augmentation 3

120cmx120cm / 布面油画 / 2016

Oil painting 2016

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双眼皮手术之一 Double eye-lid surgery 1

120cmx120cm / 布面油画 / 2016

Oil painting 2016



双眼皮手术之二 Double eye-lid surgery 2

120cmx120cm / 布面油画 / 2016

Oil painting 2016



双眼皮手术之三 Double eye-lid surgery 3

120cmx120cm / 布面油画 / 2016

Oil painting 2016



吸脂手术 Liposuction

120cmx120cm / 布面油画 / 2016  
Oil painting 2016



吉11号 Lucky No.11

120cmx120cm / 布面油画 / 2016

Oil painting 2016



CMYK-D形刀 D knife

60cmx80cm / 布面油画 / 2015

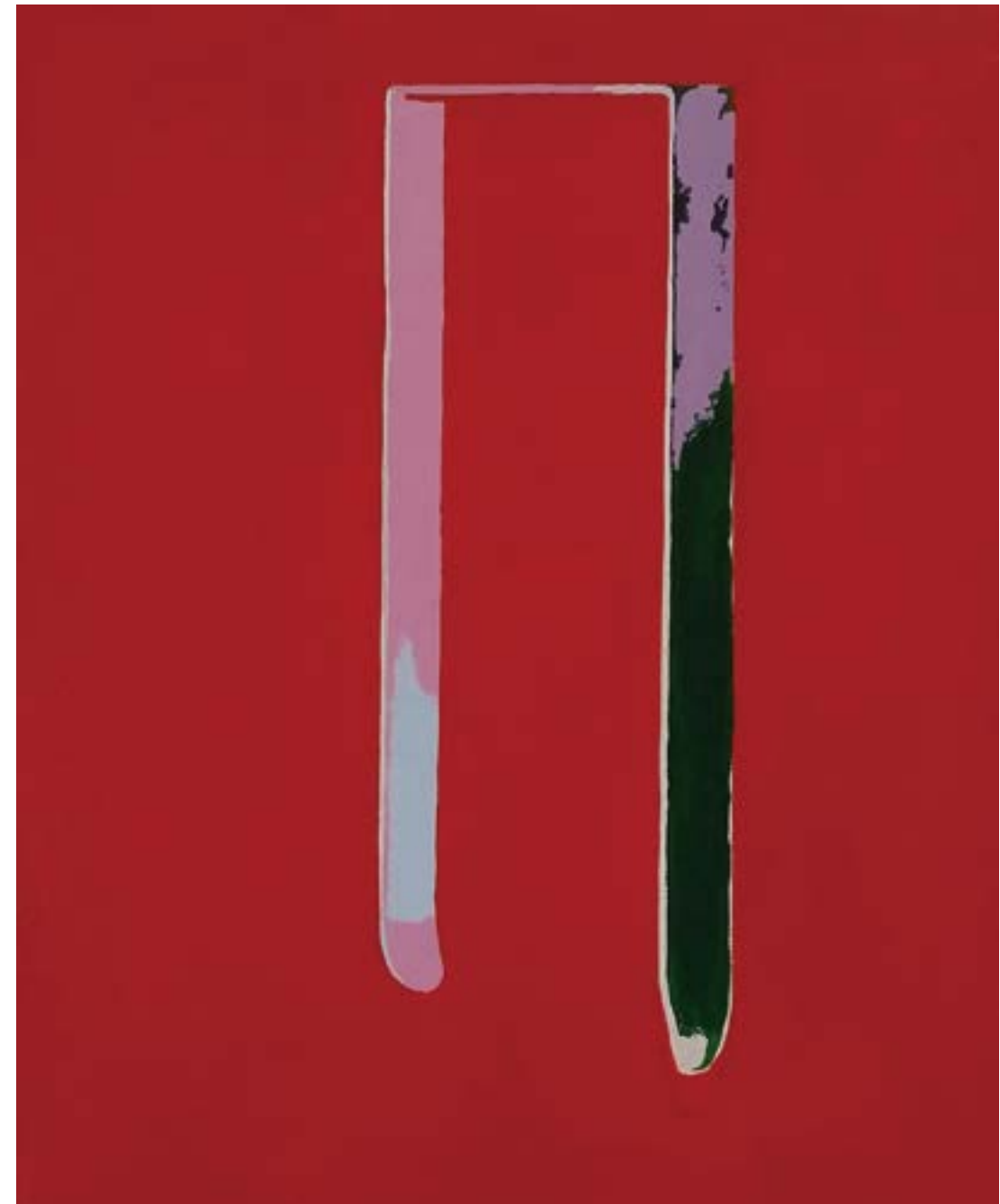
Oil painting 2015



CMYK-U形剥离子 U-shaped elevator

60cmx80cm / 布面油画 / 2015

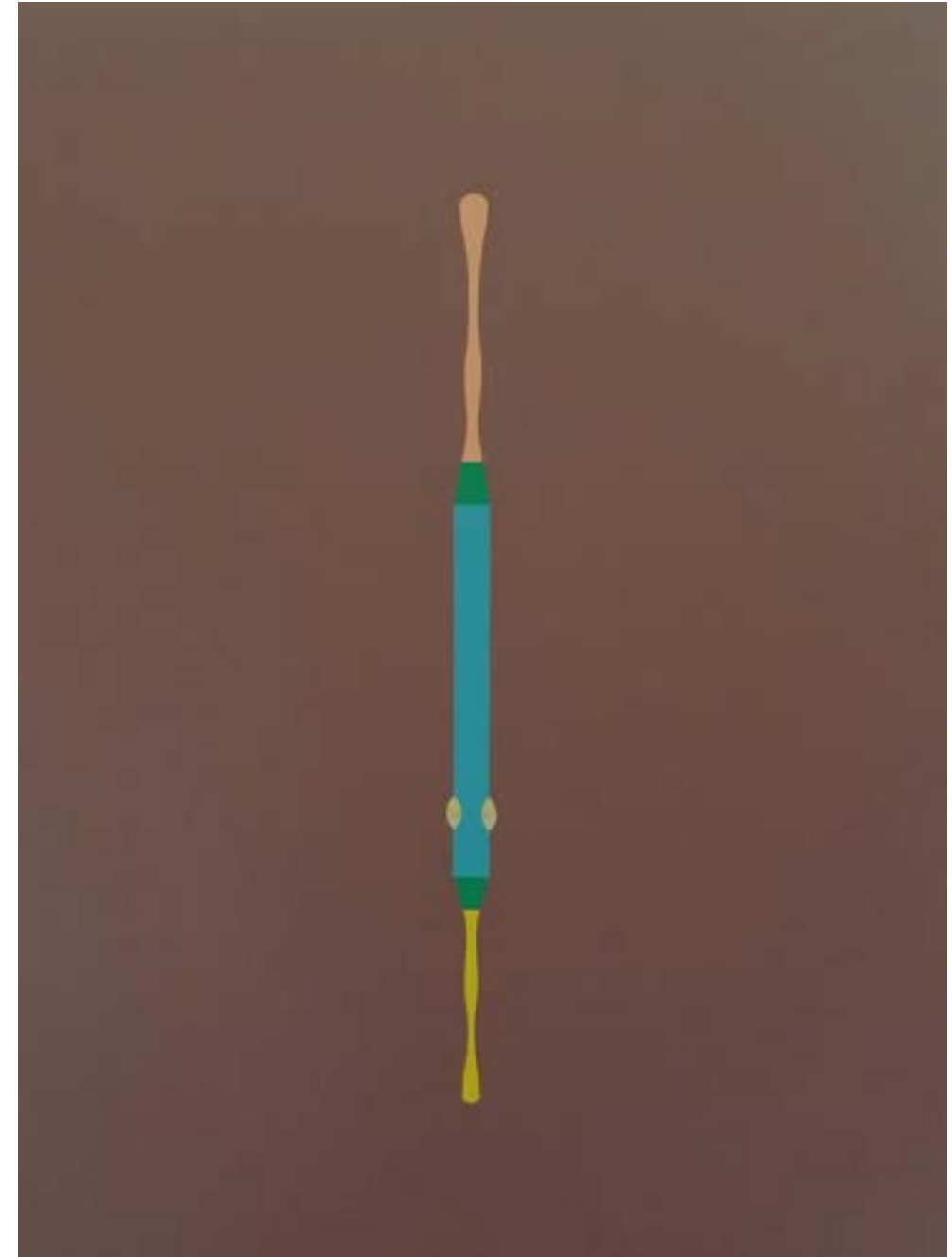
Oil painting 2015



CMYK-鼻中隔剥离子 Nasal septum elevator

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-剥离子      Freer elevator

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-布巾钳 Towel clip

60cmx80cm / 布面油画 / 2015  
Oil painting 2015



CMYK-大拉钩 Big retractor

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-骨膜剥离子 Periosteum elevator

60cmx80cm / 布面油画 / 2015  
Oil painting 2015



CMYK-骨凿1 Osteotome 1

60cmx80cm / 布面油画 / 2015

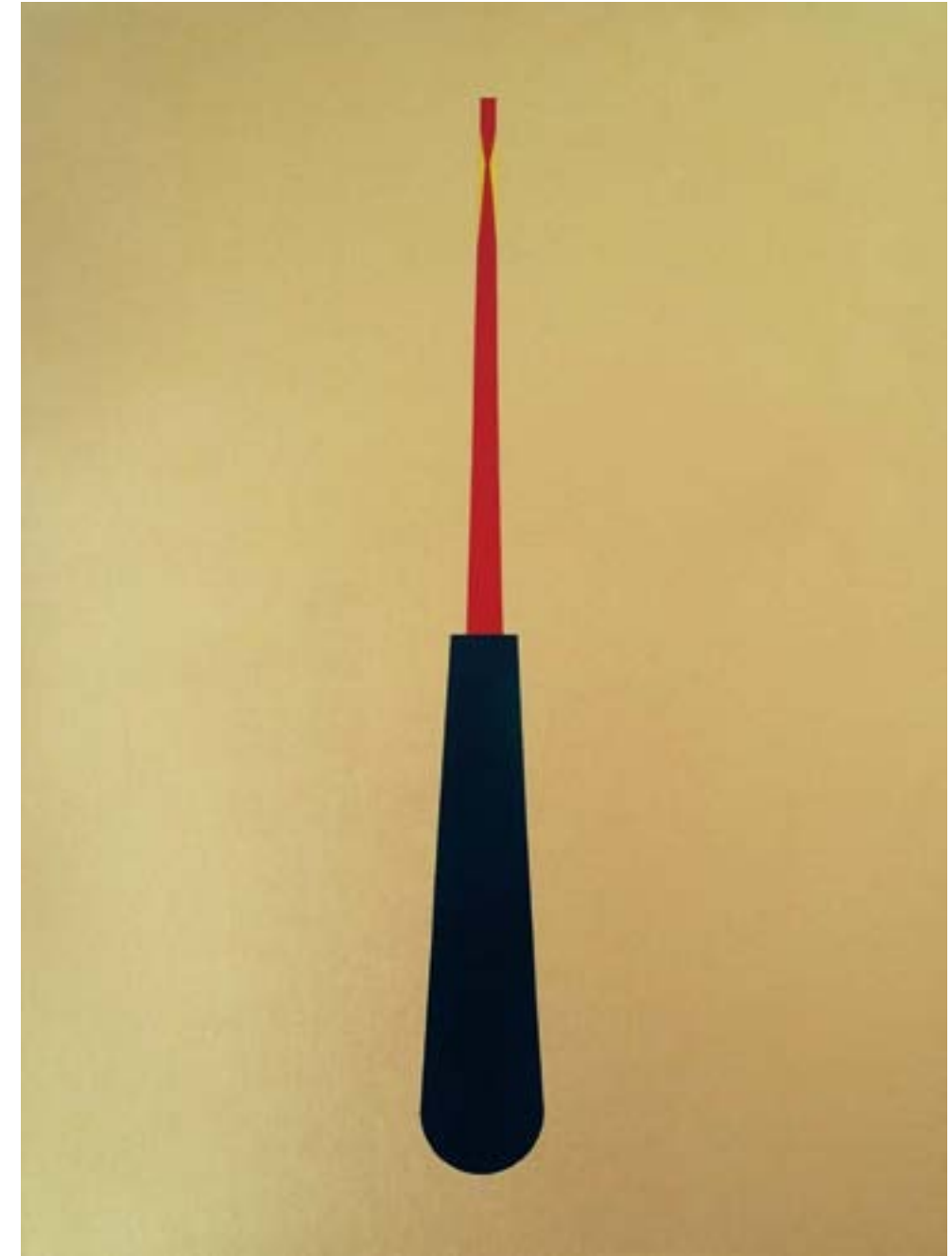
Oil painting 2015



CMYK-骨凿2      Osteotome 2

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-光纤手柄 Fiber handle

60cmx80cm / 布面油画 / 2015  
Oil painting 2015



CMYK-甲状腺拉钩 Thyroid retractor

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-截骨锤 Osteotomy hammer

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-精细镊1 Fine forceps 1

60cmx80cm / 布面油画 / 2015

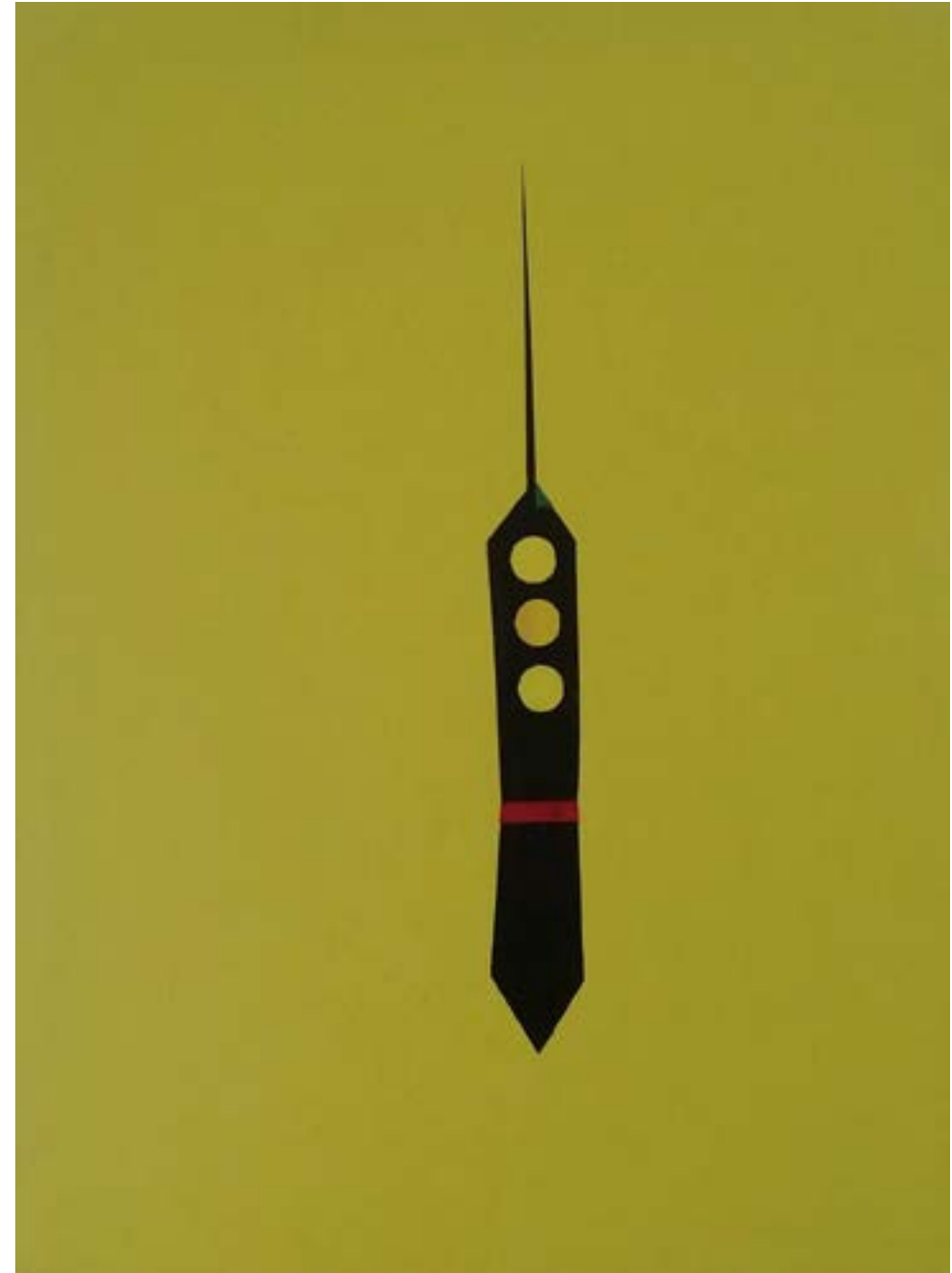
Oil painting 2015



CMYK-精细镊2 Fine forceps 2

60cmx80cm / 布面油画 / 2015

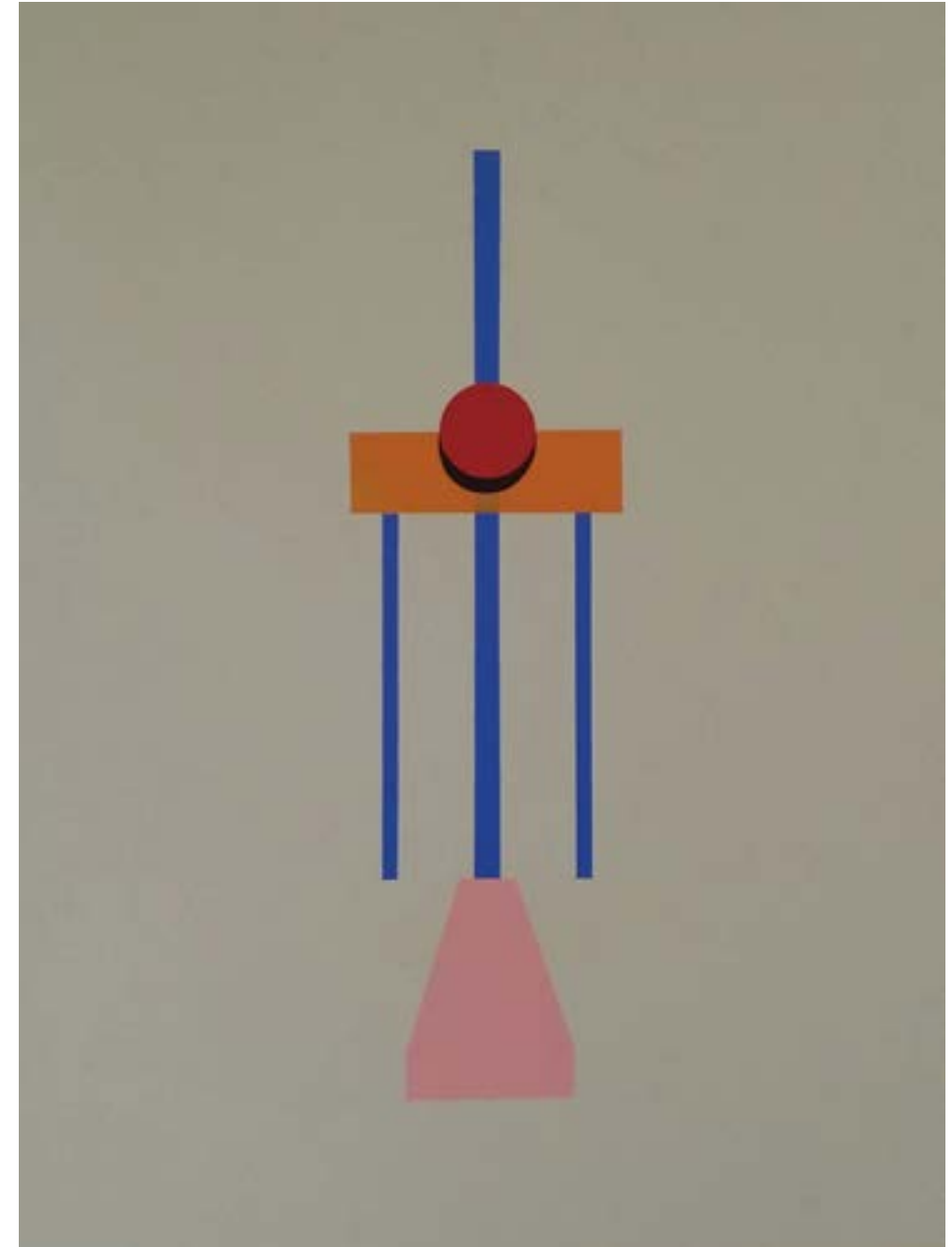
Oil painting 2015



CMYK-拉钩 Self retractor

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-肋骨剥离子 Rib elevator

60cmx80cm / 布面油画 / 2015

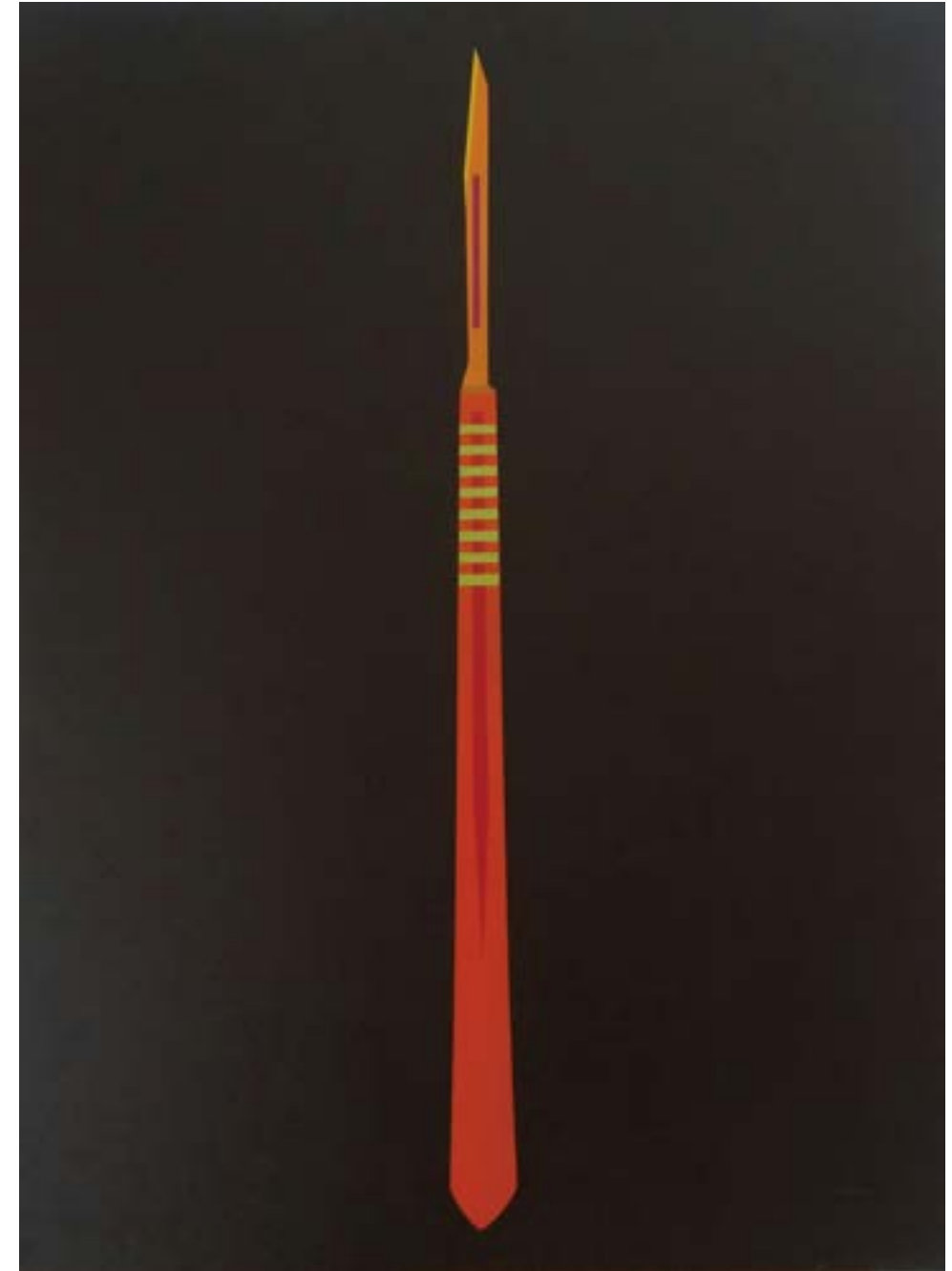
Oil painting 2015



CMYK-手术刀    Operating knife

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-双齿拉钩 Double-toothed retractor

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-弯盘 Bending plate

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-吸脂针 Liposuction cannula

60cmx80cm / 布面油画 / 2015

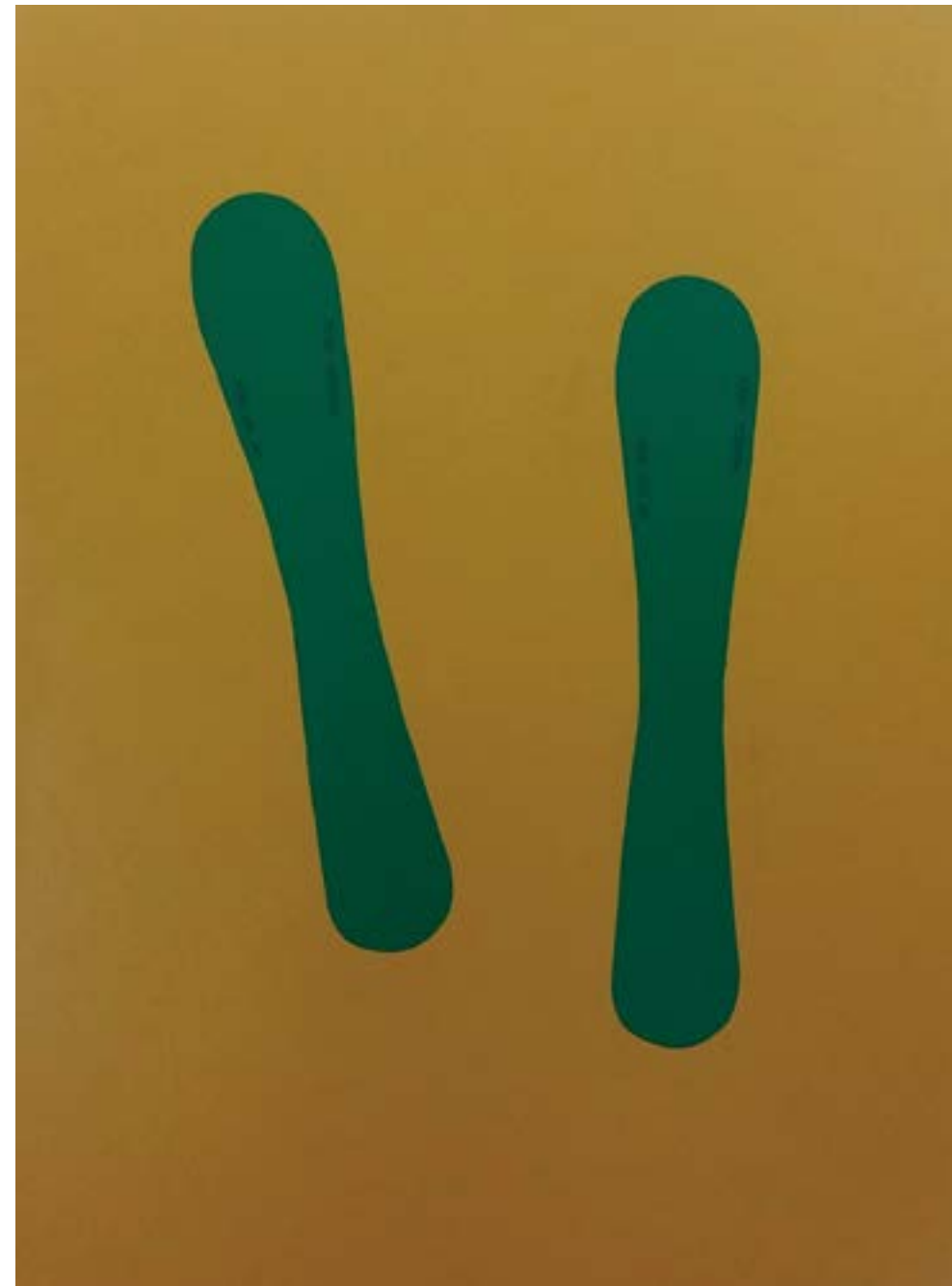
Oil painting 2015



CMYK-眼球保护器 Eye protector

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-粘膜剥离子 Mucosal elevator

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-整形镊 Adson forcep

60cmx80cm / 布面油画 / 2015

Oil painting 2015



CMYK-注射器 Syringe

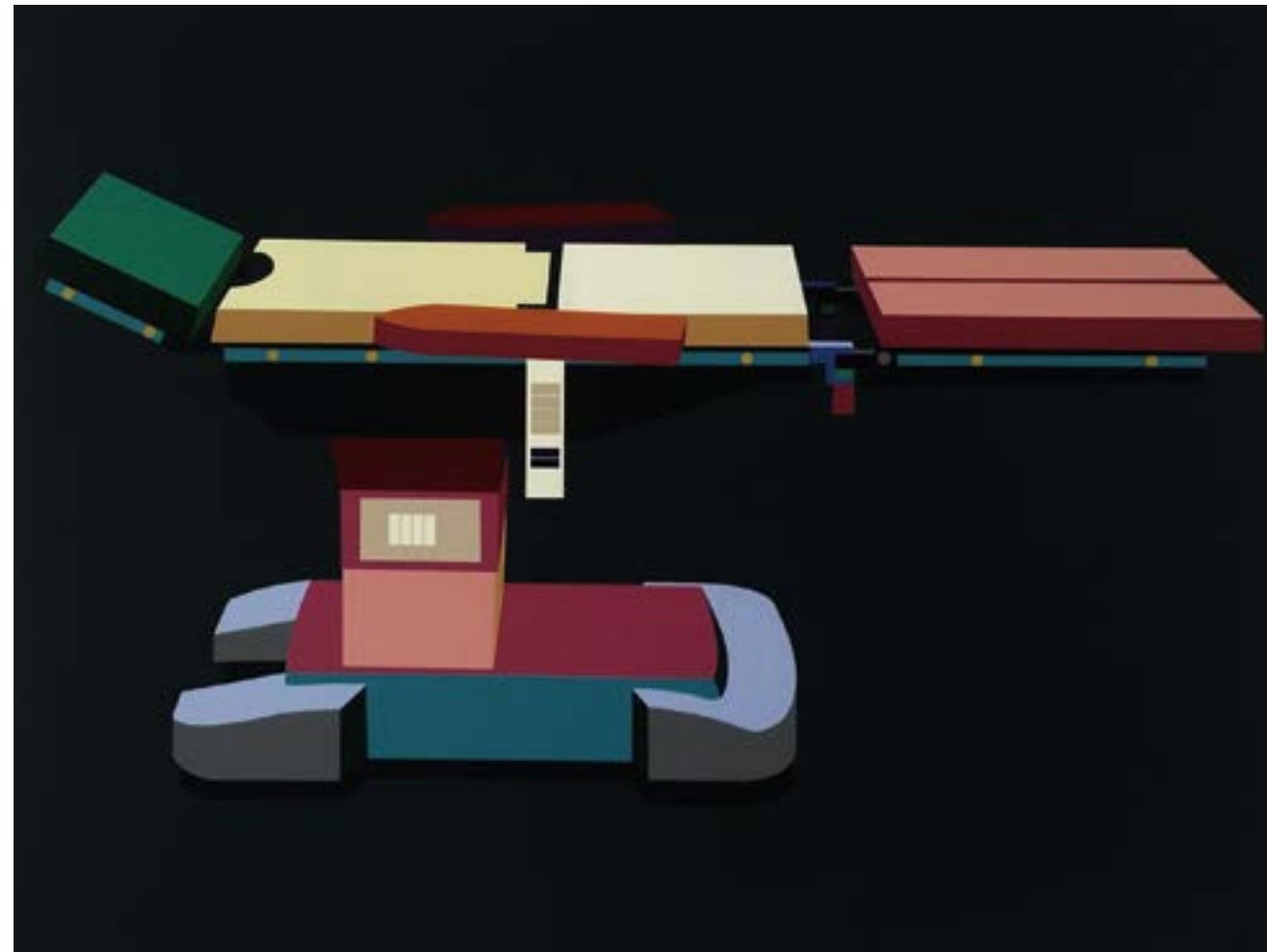
60cmx80cm / 布面油画 / 2015  
Oil painting 2015



CMYK-手术床    Operating table

130cmx170cm / 布面油画 / 2015

Oil painting 2015



CMYK-四把手术刀 Four scalpels

130cmx170cm / 布面油画 / 2015  
Oil painting 2015



CMYK-无影灯1      Surgical Light 1

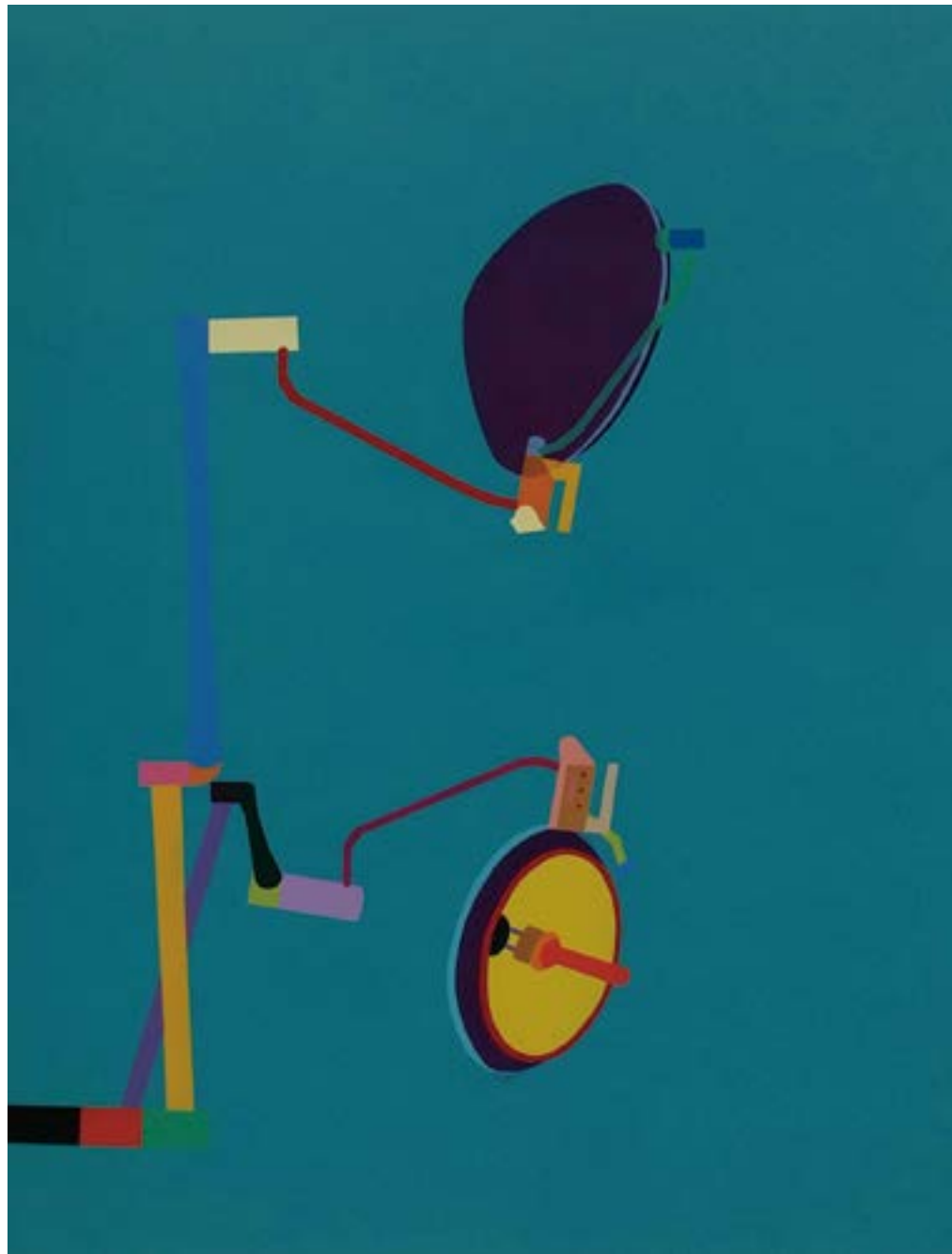
130cmx170cm / 布面油画 / 2015

Oil painting 2015



CMYK-无影灯2      Surgical Light 2

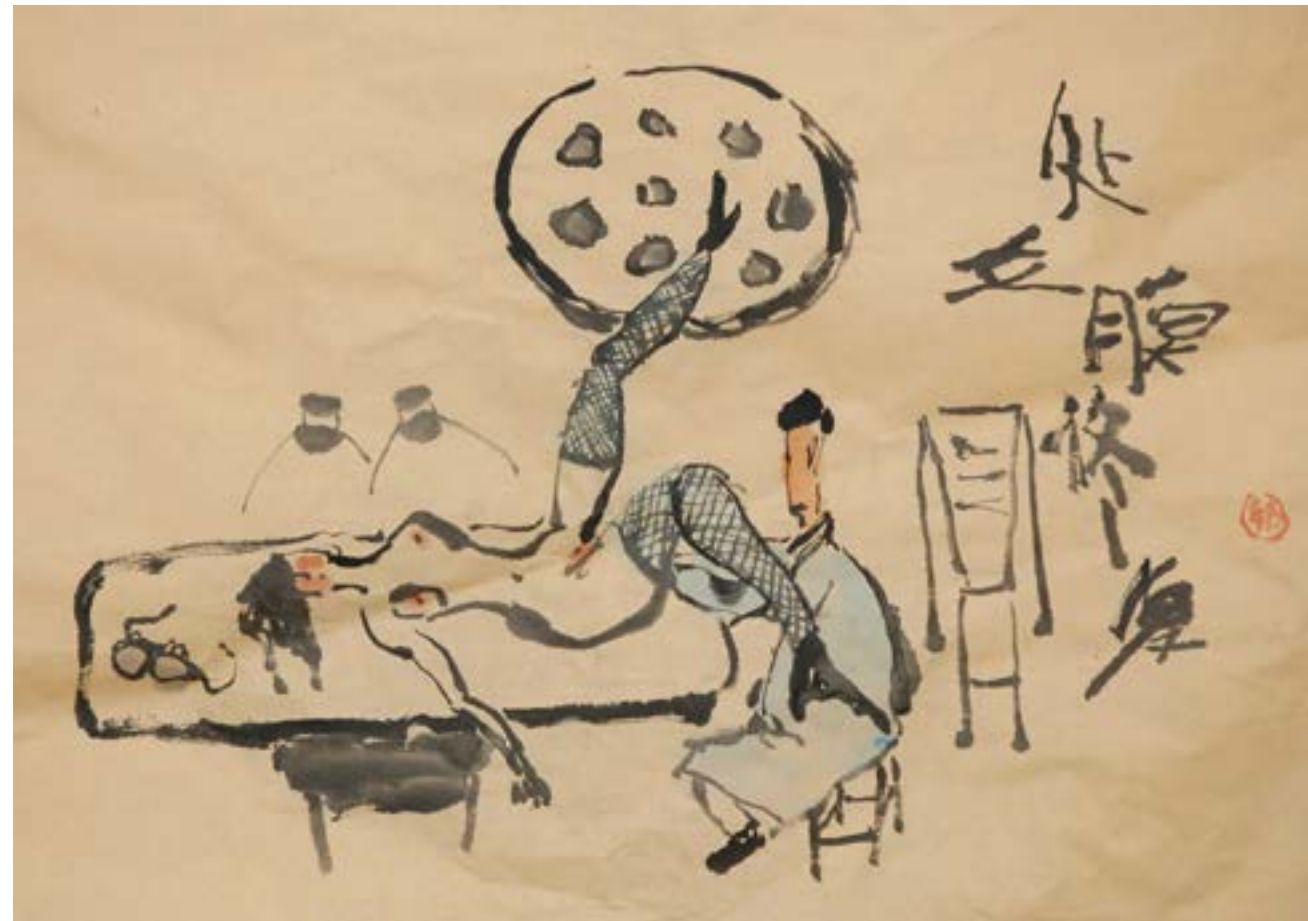
130cmx170cm / 布面油画 / 2015  
Oil painting 2015



变性 Transgender

120cmx80cm / 宣纸·彩墨 / 2014

Rice paper . Color Ink Painting 2014



处女膜修复术 Hymen Restoration

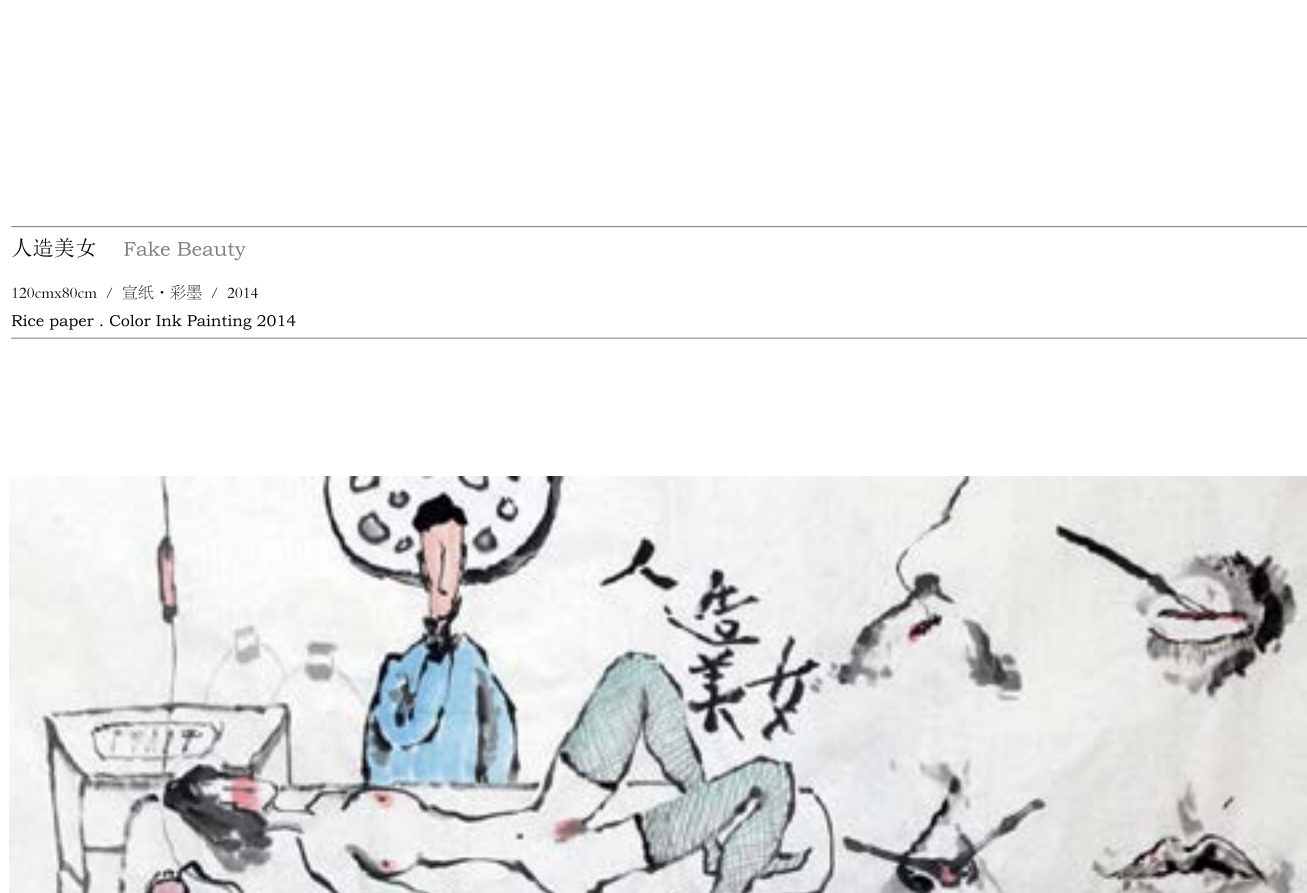
120cmx80cm / 宣纸·彩墨 / 2014

Rice paper . Color Ink Painting 2014



丰胸 Breast augmentation

90cmx105cm / 宣纸·彩墨 / 2014  
Rice paper . Color Ink Painting 2014



人造美女 Fake Beauty

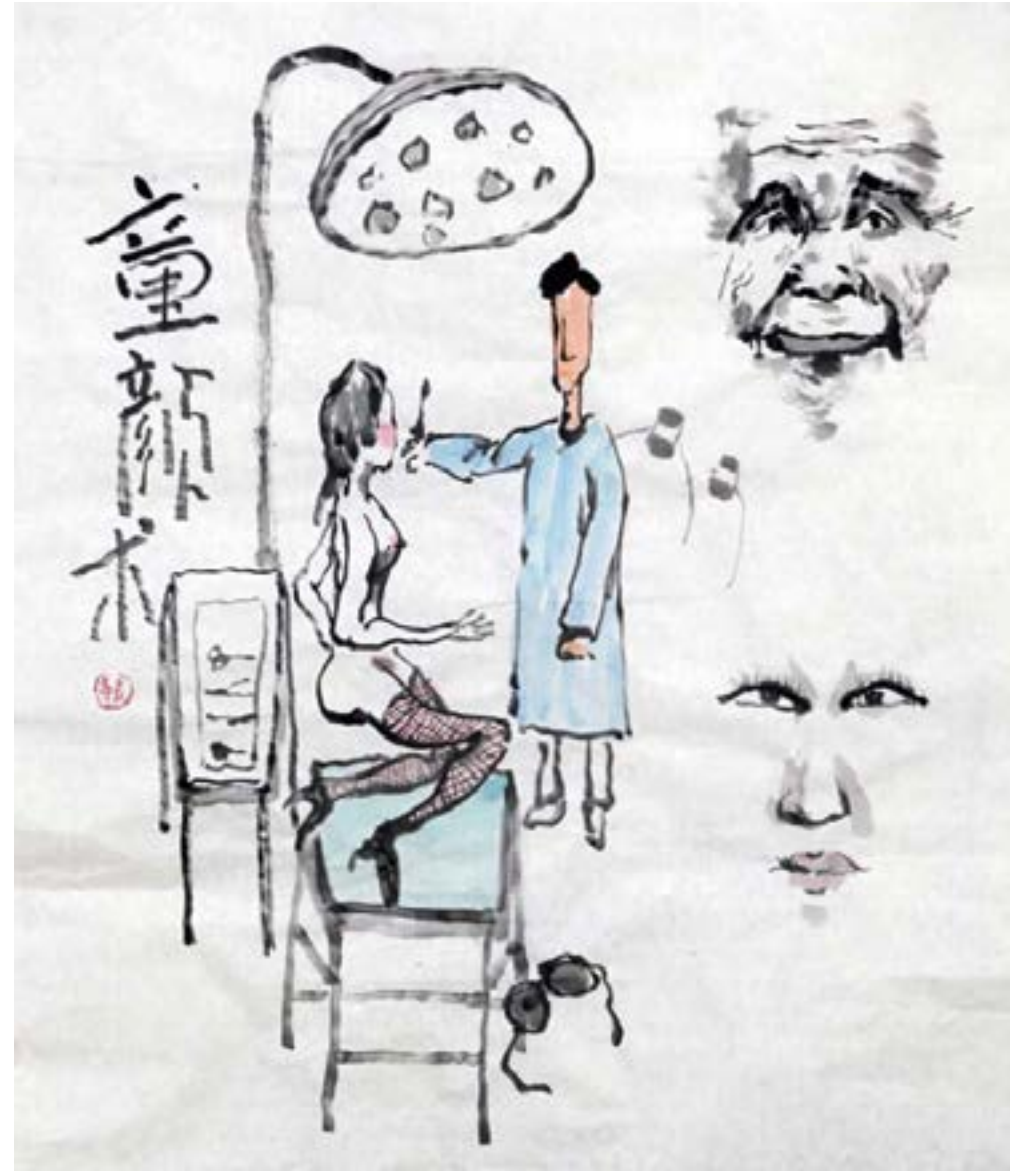
120cmx80cm / 宣纸·彩墨 / 2014  
Rice paper . Color Ink Painting 2014



双眼皮 Double eyelid surgery

65cmx65cm / 宣纸·彩墨 / 2014

Rice paper . Color Ink Painting 2014



童颜术 Anti-aging Rejuvenation

90cmx105cm / 宣纸·彩墨 / 2014

Rice paper . Color Ink Painting 2014

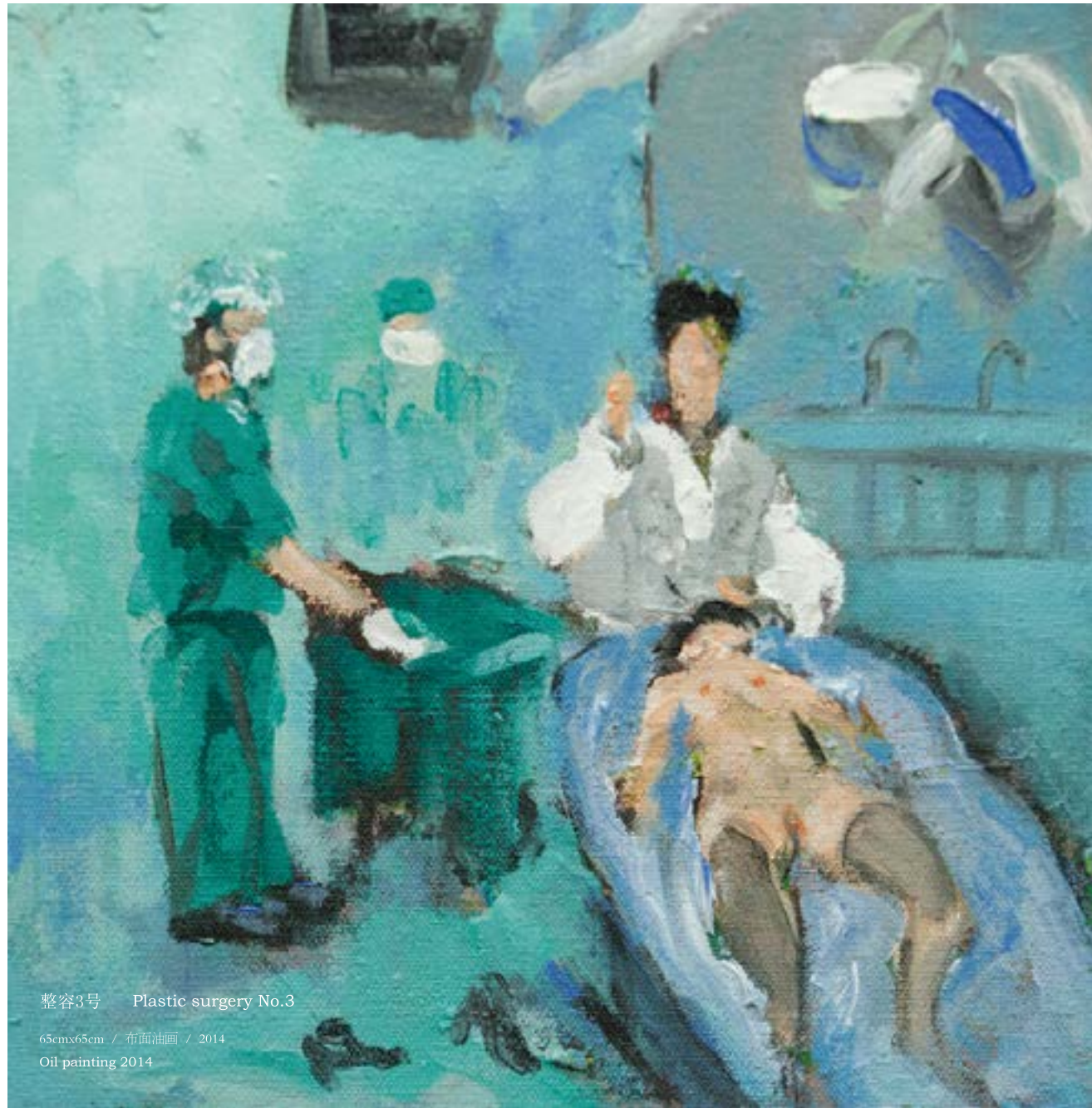
吸大腿 Lower Limb Liposuction

120cmx80cm / 宣纸·彩墨 / 2014  
Rice paper · Color Ink Painting 2014



作品9号 Art work No.9

110cmx225cm / 宣纸·彩墨 / 2014  
Rice paper · Color Ink Painting 2014



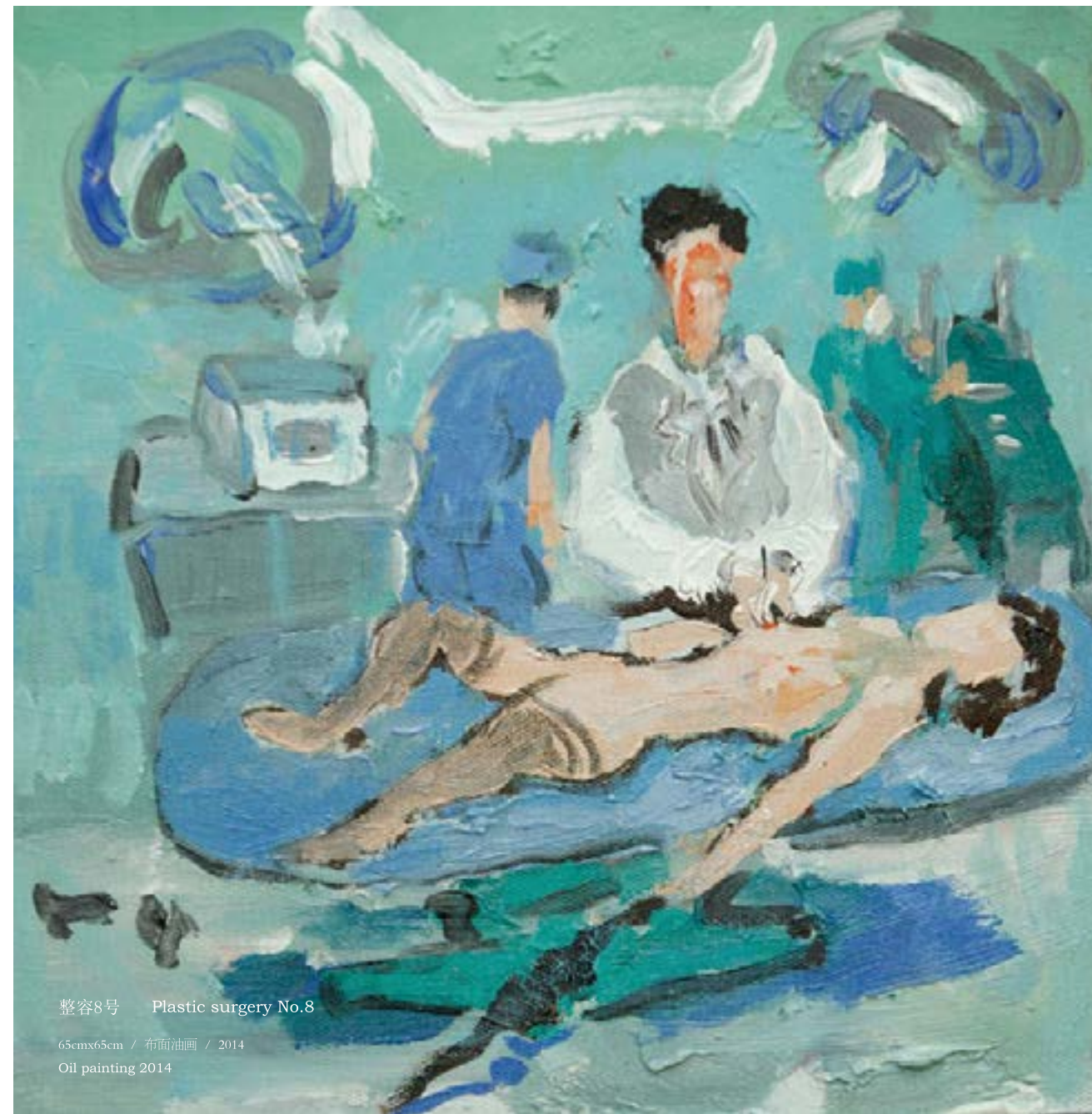
整容3号 Plastic surgery No.3

65cmx65cm / 布面油画 / 2014  
Oil painting 2014



整容5号 Plastic surgery No.5

65cmx65cm / 布面油画 / 2014  
Oil painting 2014





整容11号 Plastic surgery No.11

65cmx65cm / 布面油画 / 2014

Oil painting 2014



整容12号 Plastic surgery No.12

65cmx65cm / 布面油画 / 2014

Oil painting 2014

整容17号 Plastic surgery No.17

60cmx50cm / 布面油画 / 2014

Oil painting 2014



There is a proverb in Chinese, it's called "Ears for the virtual, seeing is believing".

In English there is also an exact corresponding idiom: "Seeing Is Believing".

All this confirms that the lofty status of vision in sensory organs, while the importance of vision is also supported by cognitive science: more than 80% of the information we received from the outside world is obtained through vision.

However, it should be noticed that no matter how much we rely on vision to obtain the information, the information has never been directly equivalent to the concept, and they can not even be called knowledge. John Berg in the "WAY TO WATCH" said meaningfully "what we see and what we know, the relationship between the two has never been clarified", and world-renowned art historian EH Gombrich, through his well-known "THE STORY OF ATR" tried to reveal: "artists have never painted their own view, but painted their knowledge".

Today's exhibition, compared with the scalpel on the body, will be more keen on what we see and what we know, the boundary issue of art and practice, will once again put us into a situation which is more illuminating to think about than the Arthur Danto met Andy Warhol Brillo's box in 1964, Danto using "two seemingly identical things (the box in the supermarket and the box in the art museum), why one of them is a work of art, and the other one is not?" Successfully questioned the evolution of Vasari-Greenberg's linear macro-hegemony of the art criticism, and today's exhibition, will further introduce Michel Foucault-

style question in Danto's context : Why are we become to such a cognitive subject, is there any reason to exclude plastic surgery from the arts?

Not many people knows that, according to the detailed research of Wadyslaw Tatarkiewicz's monumental masterpiece, "the history of the six Western aesthetic concept", compare to plastic surgery there is almost no skills can be more in line with the ancient Greece to the late Renaissance art concept, because in the last 2000 years, the core essence of art is man-made things, superb skills and the most important - rational and systematic knowledge. And now our narrow ideas and inertia awareness on the art, is only the accidentally generated and amplified the art of discourse, artistic power, art institutions discipline products since the 18th century.

The medical biotechnology of the 21st century, has enabled us to have infinite liberty to break through the cocoon of the gods to regain the ideal image. But this infinite glow of self-image, if not accompanied by freedom of thought and freedom of viewing, escapes from the freedom of artistic cognitive discipline, then it will be empty with shell and overshadowed. People may ask: After the end of art, where is it going? The answer of this exhibition is that you have walked into this exhibition, and art has walked into the life, walked to the freedom of thought and to the limitless of practice.

22-04-2016 Han Xiao wrote in Beijing



中国有句谚语叫做“耳听为虚，眼见为实”。

英文中同样也有精确对应的一则习语：“Seeing Is Believing”。

这一切，都印证了视觉在感觉器官中无出其右的崇高地位，同时，视觉的重要性也被认知科学所佐证：人从外界接收的各种信息中，80%以上是通过视觉获得的。

然而，需要注意的是，无论我们多么倚重于视觉来获得信息，这些信息却从来不能直接等同于观念，甚至，它们连知识都算不上。约翰·伯格在《观看之道》中意味深长地说“我们见到的与我们知道的，二者的关系从未被澄清”，而享誉世界的艺术史学者E.H.贡布里希，则通过他家喻户晓的《艺术的故事》试图揭示：“艺术家们从来都不是画其所见，而是画其所知”。

今天这个展览，相较手术刀之于身体，将更为锋利地诘问所见与所知、艺术与实践的边界问题，将再次把我们置入比1964年阿瑟·丹托偶遇安迪·沃霍尔布里洛盒子更具启发性的思考境地，丹托以“两件看似一模一样的东西(超市里的盒子和美术馆的盒子)，为何一件是艺术品，而另一件则不是?”成功向“瓦萨里—格林伯格”线性宏大霸权式的艺术进化论诘难，而今天这个展览，将在丹托的语境



观看 · 整形

Viewing · shaping

中进一步引入米歇尔·福柯式的追问：我们何以被锻造成了这样一个认知主体，有何理由将整形手术排除在艺术之外?

很少有人知道的是，如果按照瓦迪斯瓦夫·塔塔尔凯维奇在其皇皇巨著《西方六大美学观念史》中的详细考证，简直就没有任何一门技艺比整形手术更加符合从古希腊到文艺复兴末期的艺术观念，因为在那2000年中，艺术的核心要义便是人造之物、精湛的技巧以及最为重要的——理性的系统性知识。而我们现在对于艺术的狭隘观念和惯性认知，只不过是18世纪以来不断偶然产生和放大化了的艺术话语、艺术权力、艺术机构的规训产物。

21世纪的医学生物技术，使得我们拥有了冲破上帝之茧重获理想形象的无限自由，而这种锻造自我形象的无限辉光，如果不能伴随着思想的自由，观看的自由，逃逸出艺术认知规训的自由的话，那么它将空具躯壳黯然失色。也许会有人问：艺术终结之后，它将走向哪里?这个展览的答案是：您走进了这个展览，而艺术走向了生活，走向了思想的自由和实践的无限。

2016年4月22日韩啸写于北京

