



童义欣案  
THE CURIOUS CASE OF  
YI XIN TONG

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《被看成是一种艺术的谋杀》一书描述了一起针对笛卡尔的谋杀，其中也提到了山贼和海盗的区别：前者可能在抢夺了财物之后饶赶路人一命，但后者不会。出生于南极罗斯岛、成长于江西庐山的童义欣对于受害者生命的态度可能处于这两者之间。

我们面前的这个复杂案件与托马斯·德·昆西所讲述的那个古老的半虚构的谋杀故事相似——与不兼容的语言或沟通有关，兼具某种无主体、无凶手、无受害者乃至无凶器的可能性。关于这个饶有趣味的谋杀故事值得一提的细节是，德·昆西讲故事时自己被逗乐了，中断了叙述，首先是因为那些弗里斯兰水手们明目张胆地讨论谋杀计划时（“杀掉他，把他扔进海里，再瓜分他的财物”）没有意识到笛卡尔不仅会说法语，也能够流利地使用他们的语言；“但更有意思的是，如果这些弗里斯兰猎犬真的得手了，我们就不会有笛卡尔式哲学了。那该多好啊……”

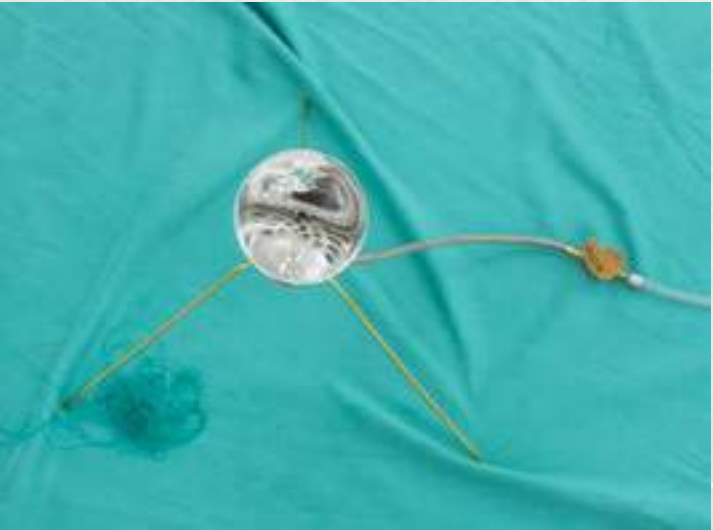
人们自然地将童义欣的计划与其他凶杀

案件——有的是真实案件，有的则是虚构的故事——相提并论。尽管这些计划的可怕性质是显而易见的，作为调查员的我们并不能轻易地确认童义欣的身份以及凶手的真实面貌。就像是去想象一个没有笛卡尔的历史一样，我们不能确定这个名为童义欣的人物是否仅存在于真空中，或者我们根本已经丢失或弄错了关键的线索。也许和史蒂芬·艾弗里一样，童义欣被诬陷了。

童义欣的《埃弗里泳池埃弗里蓝》直接挪用了史蒂芬·艾弗里的曲折故事。美国公民史蒂芬·艾弗里在1985年因性侵犯及谋杀而入狱，在2003年被无罪释放，后又在2005年因涉嫌杀害一名女摄影师而再次被控谋杀。在这两起与艾弗里有关的谋杀案中，一起是“失败”的（受害人最终逃离了魔掌），另一起是“成功”的；一起是件冤案，另一起尚不能确凿定罪。

《埃弗里泳池埃弗里蓝》仿佛一桶血，直接浇在了2016年加拿大卡茨曼当代画廊的“新奇特健康”凶器展示上。而这血迹斑斑的展览

于同年末又完整地重现于北京长征空间的“平面震颤”中。童义欣重复自己的罪行，不断地炫耀自己的凶器或战利品，树立出一种惯犯的形象。像《谋杀绿脚趾》里的那张地毯一样，地上泳池及蹦床这两个物件（《蹦床泳池》以一种类似“牛角甜甜圈”的方式将两种典型的美国式愉悦合二为一）将空间中的所有陈列品套牢，编织出一个案发现场（《埃弗里泳池埃弗里蓝》）、一根手杖（《蹦床手杖》）、一个狗食盆（《地上泳池狗碗》），及其他一些结构性元素。这些纷杂的线索可能会被轻易误认为是副产品或装饰，甚至被认为是故意干扰，用以掩盖事实、证据（案发现场重现：狗，即本案受害者，放下手杖，吃了一口狗粮，从蹦床上跳到泳池里，然后就消失了。死因是砒霜中混合了对纽约大学比较文学博士学位的极端渴求）。但这旷日持久的调查让我们警醒，“他过去犯过案，他一定还会再犯案”这种纽约警察式的直线思考或许应当被这样的问题替代：“一开始就是他干的吗？”



左：  
《埃弗里泳池埃弗里蓝》  
2016年  
蹦床安全护罩和镀锌钢管、泡沫管、乙烯基喷  
墨打印、扎带  
尺寸可变

Left:  
Avery Pool Avery Blue  
2016  
Trampoline safety enclosure and galvanized  
steel poles, foam tubes, inkjet prints on vinyl,  
cable ties  
Dimensions variable

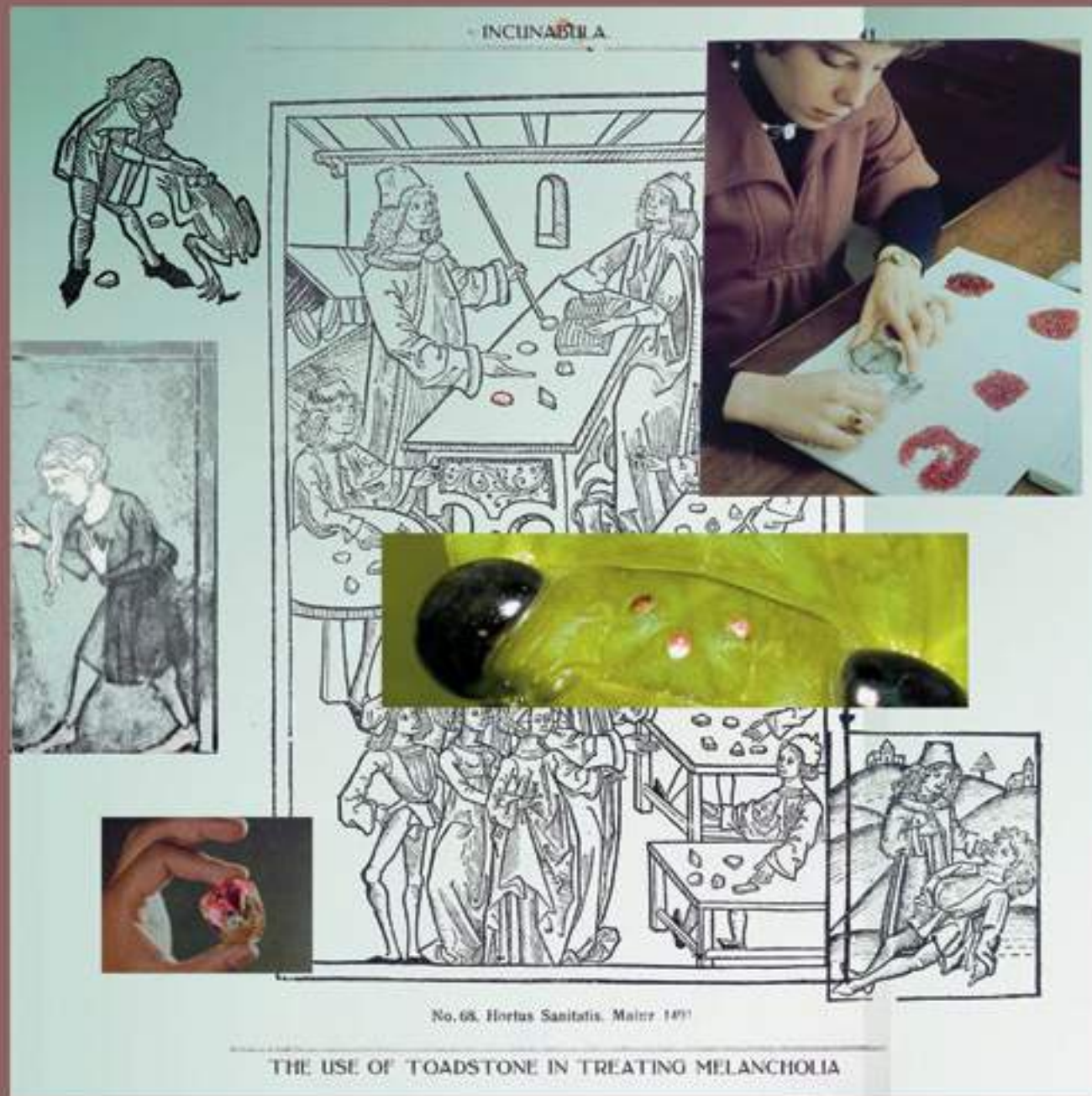
《梅齐藩的煤气灶》（局部），2015年  
图中部分：菊石外壳化石、煤气灶、黄铜棒、  
乙烯软管、水晶球、金色珠子、仿麂皮布料

Gustavo's Gas Stove (detail), 2015  
Pictured here: ammonite shell fossil, gas  
stove, brass rods, vinyl hose, crystal ball,  
golden beads, micro suede fabric

Alluded to, in the story of the attempted murder of Descartes in *On Murder Considered as one of the Fine Arts*, is the difference between robbers in forests and sea-robbers: While the former might spare the victims of their lives, the sea-robbers do not have an option. Born on Ross Island, Antarctica, and raised in the Mount Lu area in China, Yi Xin Tong strikes one as the kind of perpetrator in between the two.

The interrupting laughter of the narrator Thomas de Quincey's is the last thing about the specific Cartesian case of attempted murder we find remarkable here. The complex case of Tong's we have at hand also involves an uncanny discrepancy between languages, and a possible condition that is subjectless, or even weaponless. Our narrator de Quincey laughed, firstly because the professional robbers discussed their plan (“to murder him, then to throw him into the sea, and to divide his spoils”) without knowing that Descartes in fact spoke not only





《使用蟾蜍石治疗忧郁症》，2016年，显色打印，137.2×101.6厘米

The Use of Toadstone in Treating Melancholia, 2016, lightjet C Print, 137.2 × 101.6 cm

French but also their Friezlandish language. “But another thing, which seems to me still more funny about this fair is, that if these Friezland hounds had been ‘game,’ we should have no Cartesian philosophy; and how we could have done without that...”

Tong’s work is intertwined with other cases—some fictional, some factual—that are bloody and murderous. The horrid nature of the work, however, has not made it easier for investigators to determine who Tong is, who performed those tasks, in a fashion that is not unlike imagining a uchronia without Descartes. What if all these deeds are wrongly attributed to a named subject that exists only in vacuum? Tong is to be framed as Steven Avery is.

The story of Steven Avery, as referenced in Tong’s *Avery Pool Avery Blue*, is perhaps less anecdotal than that of Descartes’s attempted murder, but is just as pertinent here to our investigation, in a specific and direct sense. American citizen Steven Avery was convicted in 1985 of sexual assault and attempted murder, exonerated in 2003, then convicted of murder again in 2005 of a female photographer. Out of the two murder cases that are eventually related to the named subject Avery, one was a failed attempt, the other successful; one of the works is to be considered today a wrongful conviction, while the other remains indefinite. *Avery Pool Avery Blue*’s setup guarantees the permeation of the bloody, indeed “funky” (the term was given special significance in de Quincey’s *Murder*) smell of the story as a substantial centerpiece in both exhibitions—“Strange New Health” at Katzman Contemporary and the subsequent re-staging of its entirety in “Trembling Surfaces” at Long March Space in 2016. Doing time by repeating oneself, committing a felony repeatedly—hence a recidivist, or at least made to seem so. Not unlike the Dude’s rug in *The Big Lebowski*, the motifs of the above-ground pool and the trampoline (joining together in *Trampoline Pool*, where two plea-

tures are made into one in a fashion as American as the “cronut”) are what hold everything together in the given space, they reconstruct a crime scene (*Avery Pool Avery Blue*), a walking stick (*Trampoline Walking Stick*), a dog bowl (*Above Ground Pool Dog Bowl*), and other objects that are either easily dismissed as abject byproducts and accessories, or a whole other trajectory aiming to distract and camouflage (a recount of what happened that day: dog, our victim, let go of its walking stick, had a mouthful, jumped into the pool from the trampoline, and then vanished. It was a combination of cyanide and a critical yearning for a PhD in comparative literature from New York University). Here, the naive, straightforward thinking of “he did it in the first place, and he is going to do it again” perhaps should give way to “was it even him in the first place?”

We have sensed that not only are we dealing with a variety of objects wilfully implicated in murderous acts, but also, as aforementioned, a vast number of languages. The (im)possibility of communication between objects is believed to be the key. I advise my fellow investigators not to simply presume that the objects are to be united, unified, or simply tied to each other as if they share the same interest or motive; instead, it is suspected that, as incredulous as it may seem, the numerous objects speak and only speak in their respective language. While the monstrous *Tongue Accessories*, for instance, may pertain directly to a certain articulation of language that disassociates one from their speech, the earlier work *Universitato Simon Fraser* speaks the worldly language of Esperanto, mildly mocks and responds to the naiveté of Descartes’s pursuers. But even this “universal language” is a one-off, unrepeatable statement that communicates solely with its corresponding subject—the official sign of Simon Fraser University. Between the two is rupture; exchange is abyssal.



我们意识到，我们在交涉的不仅是众多带有谋杀欲望的物件，同时还有大量的语言，就像笛卡尔的故事所启示的一样。物件之间的（不）可沟通性是解开童义欣案件谜团的关键。不应轻易地假设这一系列物证是由一个单一而共同的动机所统一或串联在一起的；正相反，尽管这听起来不可置信，这些物件拥有并仅使用属于其自身的语言。举例来说，怪物一般的《舌饰品》可能直接地指向语言的构成过程，而这种过程事实上切断了主体和语言的联系；而另一起早期案件，《大学西蒙菲沙》以世界语的形式轻柔地讥讽并回应了笛卡尔谋杀者的无知（这种语言即便普世，也只能是一种不可重复的陈述，仅仅具备与其唯一呼应的对象——西蒙·菲沙大学的官方标志——沟通的可能性）。两个物件之间的关系是断裂的，沟通即是深渊。

在2016年以前，我们几乎不能在童义欣相关的案件中找到蹦床或地上泳池的痕迹，他更青睐于在伟大的户外作案；在2015年以前，他已血迹斑斑的双手是牢牢地铐上的，近年被公之于众的攻击性几乎无迹可寻。他的早期活动并没有显性的暴力倾向，譬如《梅齐藻的煤气灶》中内化至室内或家庭空间的攻击性——用煤气炉杀死你的妻子。在考量工具的创造性使用时，童义欣曾写下这样的疑问（这疑问或许是隐秘的，因为其谋杀冲动在当时尚处于萌芽期）：“有无天真的物？”弥尔顿在《失乐园》中如此描写历史上的第一次谋杀：

然而他的内心怒火中烧；在他们谈话时，  
用石头砸向他的上半身  
生命被击败；他倒下；将死的苍白，  
呻吟出他的灵魂，血流不止。

我们一旦开始考虑凶器这一要素，就不难得出这样的结论：侵略性是始终存在的。关于童义欣案的另一疑点也可以通过石头这一重要的凶器形式得以迎刃而解：“天真”的石头不仅的确能够实施谋杀，在童义欣的犯罪史中石头亦占有重要的地位。“他向一条狗扔石头。我向一只鸟扔石头。谁向我的狗扔石头？那孩子向狗扔石头。”“童义欣”

曾在晦涩的《2171》中写道。（我们后来了解到，《2171》中的诗句的作者并非童义欣，这颇为复杂的计划是由许许多多共犯一同完成的。童义欣在其中的角色或许更像是一般意义上的“幕后黑手”。）凶器——尤其是凶器的典范，石头——赋予死物以生命。同时，在《石头回答以一乐句》中，嫌疑人童义欣像遛狗（受害者）一样遛石头（凶器），以此为参考，我们可以尝试迂回地去理解其近期案件中显现的高度精密的动物侵略性：螃蟹（《侵略性项目－螃蟹和地上泳池》）、蜘蛛（《侵略性项目－蜘蛛和蹦床》）、青蛙（《侵略性项目－青蛙》），甚至是德里达的毒药一般的蟾蜍（《使用蟾蜍石治疗忧郁症》）。作为调查员，我们要去体验由这些动物带来或夺去的每一秒。

一般来说，早期凶器及相关案件倾向于选择与其野心大小相应的受害者。在这个意义上，这些凶器有着一种更为“本能”或“自然”的倾向，像动物对待它的惯常猎物一样伺机而动（直接使用了人类形象及性别概念的《大提琴》也是这一类作品的范例）。然而，从《J：你如何定义‘物体’？M：我用蜂蜜。》开始，我们清晰地看到了凶手-凶器-受害者的身份置换。他们缓慢却慌乱地互换领带和

鞋子——随着侵略性愈发系统化，解决这个案件的希望愈发渺茫：武器变成受害者，嫌疑犯已经死了。

尽管我们承认，大部分涉及了童义欣的案件仍是谜团一般的——比如在几个凶杀案中我们并不能完全确定死者是谁，也不能理解上级仅将童义欣列为目击证人的决定。永怀怒火，我们无时无刻不想把这个没有固定作案方法的连环杀人凶手绳之以法。如果我们能预测到他的下一个目标的话，这一切可能会更容易一些。在翻查档案的过程中我们找到这样一个奇特的不在场证明，我相信，这对开展未来的调查将有裨益。一位名为杰奎琳·罗斯的女士在为童义欣在“新奇特健康”案中的所作所为开脱时，写下了这样一封信（这封信后被窃取而公之于众）。这封信似乎是写给那杀人狂的，以一种轻柔的语调谈到了童义欣对地上泳池和蹦床的兴趣，并暗示了凶手的真实身份：“我想起一则旧闻，宠物店里的蟒蛇逃了出来，顺着管道爬到楼上，绞死了在睡梦中的房客。反地心引力，完美犯罪，就像是我总是幻想的冰锥一样——消失的证据。”尽管这听起来是无稽之谈，但我猜这些字句中隐藏着吃人的真相。■



《J：你如何定义‘物体’？M：我用蜂蜜。》（局部），2013年  
图中部分：冲浪板、钓鱼杆、蜂蜜棒、过时的杂志内页、钉子和其他物件  
J: How do you define 'object'? M: I do it with honey. (detail), 2013  
Pictured here: boogie boards, fishing rod, honey sticks, obsolete magazine pages, nails, and other objects



《舌饰品》，2016年  
船座、水晶、钢材、帘环  
30 × 33 × 23厘米

Tongue Accessories, 2016  
Boat seat, crystal, steel, curtain ring  
30 × 33 × 23 cm

Before 2016, there was barely any sign of Tong’s interest in trampolines or above-ground pools. He was rather more concerned with the great outdoors. Even more shockingly, his bloody hands appeared to be politely cuffed before 2015, with almost no evidence of aggression. His work then did not manifest any violence within the domestic realm (think the kind of domestic violence in *Gustavo’s Gas Stove*: killing your wife with a gas stove). Pondering this creative use of the makeshift weapon, Tong remarked to himself, maybe somewhat secretly as the murderous thought was still in its infancy: “Do naïve objects exist?” In *Paradise Lost*, Milton wrote, regarding the first murderer Cain:

Whereat he inly raged; and, as they talk’d,  
Smote him into the midriff with a stone  
That beat out life; he fell; and, deadly pale,  
Groan’d out his soul with gushing blood effus’d.

Once we start actively contemplating the apparatus, we come to a conclusion that there has always been a will towards aggression. The other confusion we had regarding the early life of the mysterious figure in question is also to be addressed, in the motif of the stone: not only is it true that materials as innocent as stones can kill, stones in general have a special value in Tong’s conception of an aggressive act. “He threw a stone at the dog. I threw a stone at the bird. Who threw a stone at my dog? The child threw a stone at the dog,” writes “Tong”—later we are informed that it is in fact not Tong who wrote this, but a mysterious and anonymous other—in the encyclopaedic yet enigmatic work of *2171*. It is the locus where

the inanimate lurks at the possibility of coming into life. Considering that the (con) artist walks the stone (the weapon) as if he is walking a dog (the victim) in *Replied the Stone As a Musical Line*, one gasps at the highly explicit and technical aggression of animals in Tong’s recent work: the crab (*Aggression Project – Crab and Above Ground Pool*), the spider (*Aggression Project – Spider and Trampoline*), the frog (*Aggression Project – Frog*), and even the pharmakon-like toad (*The Use of Toadstone in Treating Melancholia*), losing or gaining seconds of life, one after another.

Early objects and works tend to choose victims of their respective size, as if driven and motivated by instincts or natural laws (even the *Cello*, which directly involves a human figure and gender, can be taken as an example par excellence here). However, starting from *J: How do you define 'object'? M: I do it with honey.*, one sees the murderer, the weapon, and the victim uncannily switching places, gradually and hectically exchanging ties and shoes. As the aggression becomes more and more systematic, solving the case seems evermore hopeless: the weapon becomes the victim, and the suspect is now dead.

Although we concede that there are still many mysteries surrounding Tong’s case—for one, we cannot be certain who were indeed murdered in many instances; for another, we cannot comprehend or respect the authorities’ decision to list Tong merely as a witness. We cannot for one second let go of our furious urge, to prove that he is in fact the cunning serial killer that has committed the great number of horrid deeds laid in front of us, and to catch him red-handed. Going through the papers and records of the curious case, however, one reads the indecipherable alibi provided by a certain Jacquelyn Ross, a letter purloined and made public supposedly addressing our suspect. In a rather gentle tone, Ross speaks of Tong’s interest in the above-ground pool and the trampoline, and hints at the identity of the real criminal: “I recall an old news story about a python who’d escaped from a pet shop and slipped up through an air vent to strangle the upstairs neighbor in her sleep. Defying gravity. The perfect crime, like the icicles I used to fantasize about, their elusive evidence.” Ludicrous as it might seem, I think a certain truth lies in these lines. ■



# 艺术界

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## LEAP



### 谁的世界? BEYOND THE ANTHROPOCENE

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