

## Moonstruck Noon

July 8th - August 6th, 2022

No. 4 - 165 Wuyuan Road, Shanghai

LINSEED is delighted to announce the inaugural exhibition *Moonstruck Noon* at its new gallery space, No. 4 - 165 Wuyuan Road, located at one of the most vibrant blocks of the former French Concession area in Shanghai. The exhibition presents six talented emerging artists from Chinese/Asian and global backgrounds — Sebastian Burger, Fu Liang, Rachel Hobkirk, Catalina Ouyang, Tao Siqi, and Nana Wolke, opening on July 8th, 2022, and continues until August 6th, 2022.

Through the representation of bodies in various creative manners, the artists have explored their relationship with the surroundings, intimate objects and images they experienced. In *The Poetics of Space*, French philosopher Gaston Bachelard described intimacies as gained by an inner vision characterised by a deep familiarity with one's passion, with light, colours, or form. Practising different media such as painting, sculpture, and moving image, the six artists present viewers with poetic, sensual, dreamy moments and mental landscapes that evoke emotional bonds.

Exploring embodiment by means of intimate objects, Catalina Ouyang's work addresses how the subject is positioned and oriented in sociopolitical space: how the body is politicised and described in histories, mythologies, and other social discourses. In the video *Three Betrayals*, a choreography is interspersed with their family footages, with the artist's voice-over to indicate counter-narratives around representation and self-definition. Here, Ouyang critically examines the discourses around gendered embodiment and socialization by exploring their matrilineal kinship among three generations. The viewer is exposed to the tender and cruel intertwinement between familial individuals while the inevitable monstrosity is gradually revealed. Ouyang's works often seem to involve a vocabulary built around 'the grotesque': for example, wrapped in unusual clothing (made from fragmented garish fabrics sewn together), the three dancers continue to form bizarre geometries, sometimes converging into a 'triskeles' symbol (a three-legged monster), and sometimes flying to-and-fro separately like sirens. While the performers are crawling, hobbling or soaring, only very occasionally are their faces shown to the viewers. Likewise, the artist's works often countenance an amount of 'objects', things that confront us with fearsome or disgusting appearances, which evoke repressed intimacies.

Intimacy, as manifested in Nana Wolke's works, however, utilises a different mechanism. All Wolke's paintings have a layer of blurry chromatic filters, resembling frames of cinematographic stills; with the usage of light and shadow, the images possess the potentiality of indicating a fictional moment or a possible moment from her memory. Wolke is interested in this claustrophobic potency of stillness. The staged scenes focused on the atmosphere of a specific space or situation rather than the narrative built around it. In her painting, the presentation of female bodies, a

landscape, or a glance of a space hooks the eyes of viewers and absorbs the gaze. As American art historian W.J.T. Mitchell addresses, 'the peculiar tendency of images to absorb and be absorbed by human subjects in processes that look suspiciously like those of living things. Images, rather than just as inert objects that convey meaning, need to be reckoned as animated beings with desires, needs, appetites, demands, and drives of their own.'

Correspondingly, evoking the discourse about image inter-media exchange, among photography, cinema and painting, having an implicit visual connection to 'pictorialist' films, Burger's works carry more of the shadow of surrealism and magic realism, as well as the metaphysical paintings, in the manner of the way he arranged geometries, relation with light and shadow, chromatic variation, and juxtaposition of objects and images within a frame. The artist would frequently adopt quotidian scenes and appropriate the body images in the Renaissance and classical aesthetics, constructing desires by juxtaposing with objects like a building, a motorcycle or rope. In *Zurich (Those are pearls that were his eyes. Look!)*, the artist is inspired by a sculpture he saw in Zurich, and echoes the eyeballs of the seemingly blind figures with the metal sphere layered on the forefront of the picture — a juxtaposition that sets off the T.S. Eliot line in the work's subtitle. By doing so, Burger explores themes around the integrity of the human body, its physicality, and the construction of identity through its relation with objects' materiality, texture, and surface. Burger's paintings mirror the gaze of their observers, motivating them to think about their relationship with their bodies and the objects surrounding them.

In Tao Siqi's works, close-up body parts like lips, fingers, and toes are in contact with objects like cigarettes or wine glasses, evoking erotic affects. Tao explores themes of seduction and bondage within intimate relationships, and metaphors behind the objects through their relationship with the human body. Reconstructing moments she perceived from life, her works examine the emotional trace and complexity between reality and illusion. The way Tao composes, disintegrates, and differs from the existing images, triggers personal emotional experience. The unusualness, weirdness, and implicit misplacement happened in her paintings, similar to those of Nana Wolke, conveying lust and sensuality through calm yet uncanny images, grips viewers' attention to experience the moments and emotions that the artist creates.

Rachel Hobkirk's series of *Doll* paintings originates from internet meme culture and explores how memories and nostalgia for the past can be re-lived through the shared image. The growing tension between the digital and the analogue is examined through the literal act of painting. As stand-ins for the artist, the plastic dolls allow the artist to create more autobiographical work, indicating a personal need to reminisce about adolescence. Through the vacant stares of the dolls and their deformed empty bodies, these paintings remind the viewer that they aren't living flesh and raise the feeling of hollowness. On the other hand, the images of replicable dolls also bring into question the artifice of painting. In her opinion, representation is an illusory device similar to these replicas, and the painted surface is a veil that hides the painting's essential nothingness. This sense of illusion is further heightened by the hyperrealist

approach to painting, which allows the painting to oscillate between the immaterial and the material. The paradoxical nature of the uncanny emerges as viewers become simultaneously attracted to and repulsed by these familiar yet strange objects.

Fu Liang's works evolve between figuration and abstraction, being highly conceptual, dealing with the notions of presence and absence and distinguishing between visible and invisible entities. With a ghostly quality, the paintings depict figures and faces under veils, as well as indiscernible entities that blur the boundaries of reality. Fu focuses on exploring a universe built with and on symbols, populated by elements related to spirituality, geography, mineralogy, light and sensuality; he discusses their materiality and metaphors further through the experiments with various materials such as water and mineral pigments during the process of painting. Inspired by Gaston Bachelard's writing, the artist intends to inspect the existence of matters, our surroundings, inhabited space, and their internal life. On studying the intimacy of space and objects, Bachelard argued that there were no actual material rooms or spaces, or even objects, but rather the dreamed, imagined, remembered and read places, which allow us to come closer to the core of mental experiences.

The artists in this exhibition construct moments that convey contradictory feelings of familiarity but unreal, uncanny but possible to happen, which blur the line between fiction and reality, establishing intimate and sensual bond while putting the viewers into a confusing, dreamlike, hypnagogic or moonstruck state. The growing number of images produced by the media landscape provided a further step in the ongoing convergence of imagination and reality. The imagery created by the internet, television programs, advertisements, movies, and specialised magazines ends up inhabiting our psychic life exactly like physical entities, influencing our imagination and merging it with reality. The presented artists interact with the images they experienced in various ways: some are inspired by them, some reconstruct them, some appropriate them as commentary responses or criticism. The reality forms our imaginations, and what the artists created reflects deeper levels of the complex world we are situated in. Creative imagination becomes a way for the artists to reconcile with the current time, to confront loneliness while intimacy is suspended.



## 月光乍泄 Moonstruck Noon

2022年7月8日 - 8月6日

上海市五原路165弄4号

LINSEED十分荣幸地宣布，画廊新空间的首展“月光乍泄”（Moonstruck Noon）将呈现六位分别具有大中华区、亚裔或国际背景的年轻艺术家的作品——来自赛巴斯汀·伯格、付亮、瑞秋·霍布柯克、欧阳凯丽、陶斯祺、娜娜·沃克。新空间位于五原路，是上海原法租界中心地带最具活力街区之一。此次展览将于2022年7月8日开幕，持续至2022年8月6日。

六位艺术家以不同的创作方式对身体加以再现，从而探索了自身与所经历的周遭环境、私密物品以及图像之间的关系。在《空间的诗学》（Poetics of Space）一书中，法国哲学家加斯东·巴什拉（Gaston Bachelard）认为，私密感（intimacies）是通过向内观看获得的，这种感受要求十分熟悉自己所钟情的事物，对其光线、颜色或形式了如指掌。参展艺术家通过绘画、雕塑、影像等不同的媒介的实践，向观众呈现了或切肤或梦幻的诗意时刻，以及唤起情感纽带的精神景观。

透过私密物件的具身化，欧阳凯丽的作品探讨了社会政治空间对主体的定位和定性，以及身体是如何在历史、神话和其他社会话语中被以政治化的方式描述的。在影像《三次背叛》（Three Betrayals）中，编舞片段间杂着艺术家的家庭录像和旁白，以营造出围绕着再现和自我定义展开的几段反叙事（counter-narratives）。欧阳凯丽以批判的眼光审视关于性别化的体现与其社会化的议题，探索着她与母系亲属之间三代人的代际关系，个体之间的温存和残忍逐渐愈发交织，苦涩的兽性仿佛无可避免地显现出来。“怪诞”（grotesque）的状态时常萦绕在欧阳作品之中，例如三位舞者不断演绎着怪异的肢体形式，时而合并组成有点类似象征着无名岛屿的“三曲腿”（Trisceli）符号的阵列，时而各自翩翩起舞，形似女妖塞壬；她们的身体上缠绕着各式异常的服装（几乎是缝在一起的破碎布料），或爬行、或蹒跚、或翱翔，面庞只有很偶尔地出现在镜头之下。其作品开放地容纳“贱斥之物”（abjects），以激进的方式使我们直面因恐惧或厌恶而被遗忘的身体，以及被压抑的私密感受。

在娜娜·沃克的作品中，私密性的体现语汇则相当不同。沃克的绘画时常覆着一层模糊的彩色滤镜，就像电影的静帧画面一样；通过对光影的运用，图像潜在地暗示着某个虚构的时刻，或者某个可能存在于她的想象和记忆中的时刻。沃克感兴趣的，正是静谧感所带来的幽闭能量。这些精心设置的场景所侧重的，是特定空间情境的氛围，而不是围绕它建立起来的叙事。她的作品中，对女性身体或风景的呈现或对空间的一瞥不仅吸引了观者的目光，还将这凝视吸收进了画面之中。正如美国艺术史学家W·J·T·米切尔（W.J.T. Mitchell）所指出的那样，“图像有一种特殊的倾向，会吸收人类主体，或者被人类主体吸收，这一过程竟与人类主体有不少相似之处；它不仅仅是传达意义的惰性物体，而应被视为具有欲望、需求、胃口、诉苦和驱力的生命体。”

相应地，赛巴斯汀·伯格的作品则引发了摄影、电影和绘画之间关于图像的媒介间交换的讨论，在视觉上与画意派电影（pictorialist films）有着隐性的共通之处，更加具有一层超现实主义、魔幻现实主义（magic realism）的色彩，而通过对几何形状、光影关系、色彩变化进行安排，以及在框架内并置物体和图像的方式，又有着形而上绘画（metaphysical art）的意味。伯格常常借鉴生活中的景象，挪用文艺复兴时期和古典美学中的身体形象，将其与摩托

车、建筑、绳索等日常物品并置，来构建欲望的表征。在《苏黎世（那些珍珠就是他的眼睛。瞧！）》（Zurich (Those are pearls that were his eyes. Look!)) 中，艺术家再现了他在苏黎世看到的一座雕塑，并使雕塑中看似目盲的形象的眼珠与画面上层的金属球相互呼应，这一并置正好衬托出了作品副标题中T·S·艾略特的《荒原》（Wasteland）诗句的意义。艺术家探索人体的完整性、物质性，并将其置于与物品的材质属性、表面以及纹理的关系中，以便展开对身份建构的讨论。伯格的绘画仿佛一面镜子，映射出了观察者的凝视，促使他们思考自身与周遭物体的关联。

陶斯祺的作品中有许多近景的身体局部，嘴唇、手指、脚尖与香烟、酒杯等同样有些性感的物品近距离接触，营造出某种情欲的“瘙痒”感。艺术家不仅探索了亲密关系中诱惑和束缚相关的话题，同时也通过画中物件与身体之间的关系，探讨了物件背后的隐喻。陶斯祺重构了自己日常感知到的瞬间，审视了现实与幻觉之间的复杂张力与情感轨迹。她构成图像、分解图像，使之与既有的图像截然不同，易于触发个人的情感体验。她的画作中有许多偶发的异常怪诞、隐晦错位之处，与娜娜·沃克的表达似有所回应，以平静而怪怖（uncanny）的画面传达着情欲感官，抓住观者的注意力，使他们经历艺术家构建的情绪以及瞬间。

瑞秋·霍布柯克的《玩偶》（Doll）系列绘画的灵感源于网络文化，探索了如何通过共享的图像来再现过往记忆和怀旧情感。塑料玩偶是艺术家的替身，使其创作附带了更多自传色彩，表达着个人对青春期经历的追忆。绘画中玩偶们的眼神朦胧无物、身体畸形中空，提醒着观众它们不是有生命的鲜活肉体，从而唤起虚无的感受。另一方面，可复制玩偶的图像也推敲、拷问着绘画本身是否是一叶障目的戏法。艺术家认为，绘画所唤起的生动再现只是一种表面现象，就像人工复制品的效果一样，都是非真实的错觉，掩盖着内部的空虚。这种错觉经由超级写实主义（hyperrealism）的手法进一步强化，使得绘画在非物质和物质之间来回摆动。看着这些熟悉而又陌生的物件，观者会同时体验到吸引和反感，怪怖之物自相矛盾的本质亦因此随即体现了出来。

付亮的作品周旋在具象和抽象之间，具有高度的概念性，处理了存在与缺席的概念，区分着有形与无形的实体。这些画作以一种幽灵般的质感，描绘了隐藏在面纱下的人物和面孔，或者模糊了现实边界的不可识别的实体。付亮专注于探索一个由符号构成的宇宙，其中充满了许多与灵性、地质、矿物、光和感官有关的元素；他通过在绘画过程中对水、矿物颜料等各种材料的实验，进一步探讨了这些材料的物质属性和隐喻意义。受加斯东·巴什拉著作的启发，艺术家尝试在实践中审视物质存在、周遭环境、居住空间以及其内在生命。在探究空间和物体所产生的私密感时，巴什拉认为并不存在真正具有实体的房间或空间，甚至也没有物体，而只有存在于幻梦、想象、记忆中的、或是阅读到的地点，这让我们更接近精神体验的核心。

六位艺术家所构建的画面景象，呈现了现实与虚构世界之间的若即若离，建立了亲密和感性的联系，仿佛处于半梦半醒的状态。媒体景观中产生的图像日益剧增，使想象力和现实进一步融汇。互联网、电视节目、广告、电影和专业杂志所创造的图像，最终就像物质实体一样占据了我们的精神生活，影响着我们的想象，并最终与现实混合了起来。参展艺术家以不同的方式与他们所经历的图像进行互动：或受其启发，或将其重构，亦或将其作为审视批判的回应与评论。现实构成了我们的想象，而通过想象，艺术家们创造的作品揭示了我们所处的这个复杂世界中更深层次的一面。在亲密关系被悬置的当下，创作成为艺术家们面对孤独，或与时代和解的一种方式。

