

## Jacopo Pagin: *Psychic Buildings*

March 17 - April 21, 2023

No. 4 - 165 Wuyuan Rd. Shanghai

LINSEED is pleased to present "Psychic Buildings," the solo show of Jacopo Pagin (born in Vicenza, Italy, lives and works in Brussels, Belgium). The exhibition, consisting primarily of architectural drawings and tile-like sculptures as well as related images developed on larger canvases, documents Pagin's embodied interaction with historical buildings and megastructures through an archaeological lens. For Pagin, architecture and archaeology share homological correspondences of common origin, thus enabling analogical relationships of liberating juxtaposition, which leads to the integration of human anatomy and unfinished construction in his practice revolving around the figurative and the abstract.

American art historian and critic Rosalind Krauss once compared architects' drawings with artists' buildings, and noted: "If artists have begun to build, what they are building is not habitable, occupiable space. It is not space, in most cases, which is even enterable. It is much more, one might say, the idea of space. Or again, one might describe it as the psychological resonance of space: space that might have been inhabited but can be so no longer, or could not be in the future, or like the spaces in dreams, which offer themselves as signs or portents or ever-receding horizons."<sup>1</sup>

The drawings on show this time by Pagin are perfect examples of Krauss' anticipation for artists' illusion of psychologized space. These multi-layered drawings comprise sketches of the figure or the high-rise on the base sheet of white paper and several sheets of tracing paper on top filled with body parts like eyes or hands, geometric silhouettes like radial lines or cross marks, and even natural objects like clamshells or spiral shells. Such superimposition enables a deconstructive view into both the convention of architectural drawing as an intellectual construct and the matter of haunting as an unintentional narrative in the actual making of architecture.

More specifically, Pagin first projects the main building beyond the scope of the paper, and then positions its vanishing point way off with perspective rays radiating around. The reversal of the Albertian paradigm and its identical treatment of auxiliary lines certainly loosens the disciplinary constraint for artists or architects ever since the Renaissance. However, Pagin also reconstructs the imagined appearance of people or places in the past. Since most of the evidence is missing and what remains has been altered by time, he appropriates biomorphic motifs to embrace the death and life of great architecture or heterotopian spaces of the immediate present.

Pagin's works on paper are deliberately drawn in a sketchy or incomplete manner, which evokes the sense of "sketchiness" as elaborated by British architect and historian Robin Evans: "The sketch is a peculiar phenomenon. It is impossible to decide, except by dogmatic means, whether it is a projection or not. In so far as it is like a scale drawing, it is projective; but its capacity to absorb so many other interpretations, to be whatever one wants to see in it, and to multiply ambiguities and inconsistencies, make it work quite differently. So it would not be right to classify it as an imprecise approximation of a projection. Its relation to its object is far more uncertain than with the drawings discussed so far, being more a matter of suggestion than designation."<sup>2</sup>

Pagin's anti-typological experiment in painting also introduces the interplay of "accurate" drawing and "discursive" sketch. For instance, in *Eco-grey Appealing* (2022), Pagin uses a very limited palette in greyish hues, as if to add a light and airy atmosphere for the Modernist metropolis. The contrast of hybrid human, plant and floral forms and human shapes is more than a decorative treatment but a symbol of the ever-evolving psyche of the industrial environment and the artifacts within, yet fostering the alienation of nature.



In addition, Pagin starts his sculptural practice in which he proposes fragments of architectural skin as samples of building materials by the mounting of glazed ceramics and dark wood imprinted with repeating patterns which respond to his works on paper. These wall-based sculptures somehow signal the artist's memorization of Mannerist Aesthetics, Art Nouveau and its Italian variant Liberty Style, resembling textured tiles and window frames coined with exuberance and virtuosity.

Text by Evonne Jiawei Yuan

Notes:

1. R. Krauss, "Architects' Drawing/Artists' Buildings", in J. Kardon (eds.), *Drawings: The Pluralist Decade: 39th Venice Biennale 1980*, exhibition catalogue, Philadelphia, Institute of Contemporary Art, University of Pennsylvania, 1980, p.33
2. R. Evans, "Architectural Projection", in E. Blau, E. Kaufman, R. Evans (eds.), *Architecture and its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture*, Montreal, Canadian Centre for Architecture, 1989, p.33

**About the Artist**

Jacopo Pagin was born in Vicenza, Italy and currently lives and works in Brussels. He graduated with a degree in painting and decoration in 2013 from the Accademia di Belle Arti di Venice, and obtained his MFA in Fine Arts from LUCA School of Arts, Brussels in 2018. Jacopo Pagin's works are rich in references to the historical art forms as well as the narrative motifs from the Renaissance to the 20th century. Through deciphering the visual elements and signs, Pagin's multimedia approaches spanning paintings, sculptures, and installations unfold his meditation on and restless yet subtle engagement with the history of art and architecture. The artist transforms domestic or architectural objects together with the human body and torsos into hypnotic devices generating unexpected dreamlike effects. The sense of anachronism further contributes to his psychedelic and elusive visual language. In an effort to reread history, Pagin's practice manifests the possibility in the imagery synthesis of the figural and the abstract, the spontaneous and the rational, and the past and the present.

Pagin's recent solo exhibitions include: "Psychic Buildings", 2023, LINSEED, Shanghai; "Strategies against Time", 2023, Pond Society hosted by 39plus, Singapore; "Fata Morgana", 2022, Make Room Gallery, Los Angeles; "Horizons Perdus", 2021, Pavillon Southway, Marseille; "Crystal Whisper", 2021, Everyday Gallery, Antwerp; "Another Brown World", 2020, Edicola Radetzky, Milan; "Here on Earth", 2019, Cunst-Link, Brussels; "Answers Come In Dreams", 2019, 76,4, Brussels. His selected group exhibitions include: "Uncanny Depths", 2022, Centre d'art de la Cité Radieuse (MAMO), Marseille; "Machines of Desire", 2022, Simon Lee Gallery, London; "I Dwell in Possibility", SPURS Gallery, Beijing; "The Views", 2022, Moskowitz Bayse, Los Angeles; "Manta Rei", 2021, Materia Gallery, Rome; "Future Fairs", 2021, New Discretions, New York; "Alternating Currents", 2021, Parallel Circuit, Teheran; "Anima Mundi", 2020 Abbaye de Saint-Victor, Manifesta XIII, Marseille.



## 雅各布·帕金：心房

### Jacopo Pagin: *Psychic Buildings*

2023年3月17日 - 4月21日

上海市五原路165弄4号

LINSEED即将呈现艺术家雅各布·帕金 (Jacopo Pagin 生于意大利维琴察，现生活并工作于比利时布鲁塞尔) 的个展“心房” (Psychic Buildings)。此次展览主要呈现了帕金通过一系列手稿、砖石造型雕塑以及布面绘画对建筑构造、图像与物质的考察与研究，记录了他如何从考古学角度出发，与历史建筑和巨构建筑 (megastructures) 进行涉身互动。对帕金而言，建筑学和考古学之间存在着同宗同源的对应关系，从而使自由并置与类比的方法成为可能，这导致了人体解剖学和未完成结构在其具象与抽象实践的融合。

美国艺术史学者与批评家罗萨林·克劳斯 (Rosalind Krauss) 曾在比较建筑师笔下的绘图与艺术家手中的建筑时表示：“当艺术家开始建造，他们所建造的不是适于居住或可被占用的空间。在多数情况下，它不是空间，甚至是无法进入的。有人可能会说，它更多的是空间的概念。或者说，我们可以把它描述为空间的心理共振：可能曾经有人居住的空间，不再有人居住，或者在未来不能再让人居住，或者就像梦中的空间一样，将自己显示为符号或征兆或不断后退的地平线。”<sup>[1]</sup>

帕金此次展出的素描手稿便是对克劳斯之预期的完美印证，关于艺术家如何创造心理化的空间幻觉。在该系列的多层素描手稿中，人体或大厦底图被刻画在下层白纸上，而上方几层硫酸转印纸上遍布着身体部位如眼睛或手，也有几何剪影包括放射状线条或十字标记，以及蚌壳或螺壳之类的自然物。艺术家如此叠加，使我们能够以解构主义者的目光来看待作为智性建构的建筑绘图传统，以及建筑在实际生成过程中或被幽灵缠绕的偶然叙事。

帕金首先将主建筑放大至略超出纸张边缘的范围，然后把其消失点平移至相对偏离的位置，伴随着光芒状的透视线放射出来。其创作实践中对阿尔伯特 (Leon Battista Alberti) 范式及其使用辅助线进行统一处理的颠覆，可谓是对文艺复兴以来艺术家或建筑师所承受的学科约束进行松绑。然而，帕金也重建了想象中的过去之人或地方的面貌。由于缺乏足够的证据，余留至今的景象也遭遇到时间的改变，他挪用了生物形态的母题来拥抱伟大建筑的生与死或眼前的异质空间。

帕金刻意以粗略的或不完整的风格绘制其纸上作品，这在一定程度上唤起了英国建筑师和历史学家罗宾·埃文斯 (Robin Evans) 曾解释过的“草图性” (sketchiness)：“草图是一种奇特的现象。除非通过教条主义的方式，否则无法判断它是否为一个投射。就如一幅比例图而言，它是投射的；但是，它有能力吸收如此多的其他解释，成为人们想在其中看到的任何东西，并滋生出歧义与矛盾，使它的工作方式完全不同。所以将它归类为一个近似投射却并非严谨的投射是不对的。它与对象的关系比迄今为止讨论的素描/手稿要不确定得多，更多的是一种暗示而不是指定。”<sup>[2]</sup>

帕金“反类型学”的绘画实验也吸收了“精确”的素描 (drawing) 与“散漫”的速写 (sketch) 之间的相互作用。例如，在《水泥森林在召唤》 (Eco-grey Appealing) 中，帕金使用了非常有限的、灰调的色彩组合，似乎是为现代主义都市增添轻盈通透的氛围。人与植物、花卉造型的对比不仅是一种装饰性的处理，更是作为不断进化的工业环境与其中人工制品的精神象征，却激化了对自然的异化。



不仅如此，帕金近期展开的雕塑创作通过把釉面陶瓷与深色木头镶嵌，雕刻拓印与纸上作品呼应的图案，从而将建筑表皮的碎片作为建筑材料的样本。这些模仿浮凸纹理的瓷砖与精巧繁复的窗框的墙基雕塑，在某种程度上象征着艺术家对矫饰主义美学（Mannerist Aesthetics）、新艺术运动（Art Nouveau）以及自由风格（Liberty Style）的记忆。

文 / 袁佳维

#### 注释：

[1] R. Krauss, "Architects' Drawing/Artists' Buildings", in J. Kardon (eds.), Drawings: The Pluralist Decade: 39th Venice Biennale 1980, exhibition catalogue, Philadelphia, Institute of Contemporary Art, University of Pennsylvania, 1980, p.33

[2] R. Evans, "Architectural Projection", in E. Blau, E. Kaufman, R. Evans (eds.), Architecture and its Image: Four Centuries of Architectural Representation: Works from the Collection of the Canadian Centre for Architecture, Montreal, Canadian Centre for Architecture, 1989, p.33

#### 关于艺术家

雅各布·帕金出生于意大利维琴察，2013年在威尼斯美术学院（Accademia di Belle Arti di Venice）取得学士学位并于2018年在布鲁塞尔卢卡艺术学院（LUCA School of the Art）获得硕士学位，现工作与生活于布鲁塞尔。雅各布·帕金的创作中充满从文艺复兴到近代不同历史时期的艺术形式以及叙事性的图像，运用绘画、雕塑和装置等不同媒介，分解和玩味不同的视觉元素和符号。这不仅体现出他对于艺术和建筑史的思考，也是他对此积极且微妙的介入。通过将小型日常用品或大型建筑及人物的描绘转化成眩目的图像编排，帕金的作品展现出梦境般出人意料的维度。其画面中呈现的时代错置更促成了一种难以捉摸甚至是迷幻的图像语言。透过对历史的重读，艺术家的实践展示了具象与抽象、直觉与理性、过去与现在视觉融合的可能。

艺术家近期个展包括：“Psychic Buildings”，2023，LINSEED，上海；“Strategies against Time”，2023，Pond Society hosted by 39plus，新加坡；“Fata Morgana”，2022，Make Room Gallery，洛杉矶；“Horizons Perdus”，2021，Pavillon Southway，马赛；“Crystal Whisper”，2021，Everyday Gallery，安特卫普；“Another Brown World”，2020，Edicola Radetzky，米兰；“Here on Earth”，2019，Cunst-Link，布鲁塞尔；“Answers Come In Dreams”，2019，76,4，布鲁塞尔。艺术家近期群展包括：“Uncanny Depths”，2022，Centre d'art de la Cité Radieuse (MAMO)，马赛；“Machines of Desire”，2022，Simon Lee Gallery，伦敦；“I Dwell in Possibility”，SPURS Gallery，北京；“The Views”，2022，Moskowitz Bayse，洛杉矶；“Manta Rei”，2021，Materia Gallery，罗马；“Future Fairs”，2021，New Discretions，纽约；“Alternating Currents”，2021，Parallel Circuit，德黑兰；“Anima Mundi”，2020，Abbaye de Saint-Victor，Manifesta XIII，马赛。

