

混音漫步
Andante Remix

2021. 10. 16 - 2021. 11. 4

LINSEED Projects is delighted to present *Andante Remix*, a group exhibition at Design Republic, featuring new works of four female European artists — Catherine Biocca, Penny Davenport, Ellen Gronemeyer, and Dorota Jurczak. This exhibition is also supported by two industry-leading London galleries, Greengrassi and Corvi-Mora. The exhibition opens on October 16, 2021, and will continue till November 4.

"Andante" as a musical term originated from Italian, originally meaning "walking leisurely", and was later often used to mark the speed of a piece of music. Wandering among *Andante Remix*, whether encountering a painting or an installation, the works unfold their surreal stories through a whimsical world full of anthropomorphic creatures, creeping woods, and strange dreamscapes. Inspired by the aesthetics of cartoons and comics, Italian artist Catherine Biocca's installation work combines audio and ready-made products in the space to construct a situation that is separated from reality.

Sound, as a medium that can hardly be insulated by the wall, is first "diffused" in the exhibition space. Biocca does not pursue visual or sound effects of extremely high resolution. Just like the video artist and theorist Hito Steyerl's analysis on the "Poor Image", an audio or video clip that is distorted, compressed, duplicated, split or remixed, will thus become a freely disseminated "Ghost", integrated with the world through aimless looping, a flowing narrative, and a timing that is both disrupted and changeable. In the multimedia installation, *You're hired!* (2019), Biocca utilizes straightforward language and ready-made materials: with two mannequins wearing bug caps facing each other inside a large mosquito net, an impossible conversation takes place — a job interview alternates with an intimate conversation, which seems natural and, in the meantime, illogical, while the spectator is a participant, yet unable to intervene in the soliloquized conversation.

Through the same method of simplification, Polish-born artist Dorota Jurczak produced a series of paintings, where she playfully condenses gas into anthropomorphic flat blocks of colours. Animals, people and objects in Jurczak's works are distilled from reality into highly stylized images, standing out in the setting of the vast colour blocks, composing surrealist scenes. Ordinary things appear aimless on the canvas; however, once again, they form the looping of images and the flowing narrative.

Within a cartoonish vocabulary, German artist Ellen Gronemeyer applies a distortion that is usually seen in comics and an intersecting scene of realism and fiction in her work. Gronemeyer went to other visual extremes relative to Jurczak: with thick colours layered from light to dark, she creates a unique tinct of fluorescence and a mixed setting where they intertwine fictional characters, humans, animals and plants. Whether it's the man with empty eyes in *Black Nightshade* (2021), the anthropomorphic cherry with a foxy expression in *Gaptoothed* (2021), or the potbellied drunk with a blurry face, in psychedelic colours of *Bottled* (2021), the whole series of Gronemeyer stands between naivety and maturity, conflict and reconciliation, delusion and disillusion, and seems to have constructed a world that exists outside of time.

British artist Penny Davenport, however, embraced a state of spontaneity in her practice as much as in the stream-of-consciousness narrative in her work. In the exhibition project, creatures of all expressions and characteristics come along in droves, pairing at will, appearing in utter madness or in mysterious silence. Rambling among Davenport's works is like entering an allegorical world in medieval bestiary manuscripts, in which the characters seem to inhabit an eternal dreamlike dimension; and the works seem to penetrate into one another, like scattered components of a shared universe.

We can walk at a fast pace or in slow motion. A chat might suddenly turn into an unexpected negotiation. No one knows when will the intangible haze finally lift. The scattering dust in the air, in the light a hallucination that is lit. An orchestra of Symphony, played by the allegoric Animal Assembly. The four artists present different perceptions of light, shadow, colour, sound and material, which incarnates the reflection upon narrative and information interpretation in the era of over-production of images. They have abreacted from the chaos, in the balance between loose and tight.

About the exhibition space - Design Republic

Founded by Lyndon Neri and Rossana Hu, Design Republic is dedicated to creating a platform for design talents and enthusiasts, providing with exhibition and retail spaces, and interchange opportunities of ideas, objects, and discourses.

Design Republic . Design Commune, situated within the historic relic of the Police Headquarters built by the British in 1909, the project takes a surgical approach to renovation by Neri&Hu Design and Research Office. After its careful restoration and reconstruction, with the attachment of a brand new appendage which, like a prosthetic, enables the existing building to perform new functions, the nearly abandoned building begins its life again.

Various small and precise incisions have been made in the interior architecture to reveal the building's history and integrity while creating experiential intersections for a coherent experience when moving through the building. Contrasting with the exterior which has mostly been left intact due to historic preservation guidelines, the interior has been completely transformed. The starkly modern white rooms are juxtaposed with untouched remnants of brick walls, and in some cases, exposed wood laths underneath crumbling plaster walls. The clear intentionality behind the detailing of connections between the old and the new creates a visually and spatially tectonic balance in relation to the building as a whole.

For more information and inquiries, Please contact:
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LINSEED Projects 非常高兴于设计共和 (Design Republic) 呈现展览《混音漫步》 (Andante Remix) , 将展出四位来自欧洲的女性艺术家的作品, 包括凯瑟琳·比奥卡 (Catherine Biocca) 、佩妮·达文波特 (Penny Davenport) 、艾伦·格罗内迈尔 (Ellen Gronemeyer) 、多罗塔·尤尔扎克 (Dorota Jurczak) 。本次展览也受到伦敦两家以先锋前卫闻名的画廊Greengrassi和Corvi-Mora的大力支持。展览于2021年10月16日开幕, 并持续展至11月4日。

“Andante”作为一个较为常见的音乐术语源于意大利语, 本意为“悠然步行”, 后被常用于音乐速度的标记。而在《混音漫步》里, 无论是绘画或是装置, 多元媒介的作品仿佛述说着一个个天马行空的故事; 漫步其间, 展览让观者置身于一个异想天开的世界, 其中充满了拟人化的生物、匍匐的树林、或幽默或稀奇的梦境。受到卡通和漫画图像的美学的启发, 意大利艺术家凯瑟琳·比奥卡的装置透过音频与现成品在空间中结合构建出由现实抽离的情境。声音作为一个无法简单被墙体阻隔的媒介首先“弥散”在展览的空间中; 比奥卡并不追求极致高清的视觉分辨率和音效, 正如影像艺术家、艺术理论作家黑特·史德耶尔 (Hito Steyerl) 对“弱影像” (Poor Image) 的解析那样, 一段音频或视频透过扭曲失真、压缩、复制、裂解或是再混合, 便会成为自由传播的“幽灵”, 透过漫无目的的循环、流窜的叙事、裂解又多变的时间性与现实世界融合。她的多媒体装置作品《你被雇佣了! 》 (2019) 选择使用简单直接的语言记录与未经精加工的现成品材料呈现, 两个戴着防虫帽的人体模型在一张大蚊帐中面对面, 展开了一场不可能的对话——工作面试与亲密对话似乎轻松自然却又逻辑错乱地交替出现, 而旁观者既是参与其中的人, 却又对此自言自语的对话无力干预。

同样透过化繁为简, 波兰艺术家多罗塔·尤尔扎克的一组绘画作品戏谑地气体凝练成平面的色块并以拟人化的方式呈现, 尤尔扎克的作品把动物、人物与事物从现实剥离为高度风格化的形象, 使它们在空旷无垠的色块背景中矗立, 构成超现实般的场景。寻常事物在画面中看似漫无目的, 却又再次形成图像的循环与叙事的流窜。

运用卡通语言, 将漫画式的失真效果与场景的虚实交错也体现在了德国艺术家艾伦·格罗内迈尔的作品中, 而不同于尤尔扎克, 格罗内迈尔的画作则走向了另一个视觉极端, 厚重的色彩由浅至深层层堆砌营造出独特的荧光感, 纷繁的背景中虚构形象、人物、动物、植物纠缠在一起。无论是《黑龙葵》 (2021) 中眼神放空的人, 还是《大牙缝》 (2021) 中表情狡诘幻化为人的樱桃, 又或是《罐灌》 (2021) , 迷离炫彩中大腹便便五官模糊的仰饮者, 艺术家这一系列的作品横跨在童趣与成熟、冲突与和解之间, 如梦非梦, 似乎构造了置身时间之外的独特世界。

而英国艺术家佩妮·达文波特的创作过程与她作品中意识流般的叙事一样, 拥抱顺其自然随遇而安的状态。其此次展览的系列作品中, 神态性格各异的生物成群结队、肆意结合, 时而疯狂、时而神秘

寂静。徘徊于达文波特的作品间，仿佛进入了中世纪动物手稿中描绘的寓言世界，其中的角色似乎居住在一个永恒的梦幻维度中，而每幅作品又都好似相互渗透，零星组成一个共同的宇宙。

行走可快可慢，聊天可能猝不及防变成谈判，若有若无的雾气不知多久会散，纷乱于空中的尘埃在光的照耀下亦真亦幻，故事里的动物大会扮演着交响乐团；四位艺术家对光影、颜色、声音、材料的不同理解与表现，映照了一个图像产能过剩的时代下对叙事与信息解读的思考，从纷杂中宣泄，在张弛间平衡。

关于展览空间 - 设计共和

由郭锡恩先生 (Lyndon Neri) 和胡如珊女士 (Rossana Hu) 所创建的设计共和是一个设计平台，提供设计师和设计爱好者欣赏、思考、交流、学习和消费的聚集空间。

设计共和·设计公社 (Design Republic · Design Commune) 前身是英国人建造的警察局，始建于1909年，如恩设计研究室 (Neri&Hu Design and Research Office) 对建筑进行了如同外科手术般详尽的修复与改造，赋予现有建筑新的功能，让几乎荒废的老建筑重新焕发光彩。为了展现建筑的历史感并突出设计风格的统一性，营造连贯的空间体验，如恩设计研究室在建筑内部适当的采取了多处细节处理，鉴于历史保护原因几乎保持原封不动的外部建筑相比，室内空间则被彻底改造。具有强烈现代风格的白色空间与原有的未经处理的红砖墙并存并形成强烈视觉冲击，有些本来要拆掉的石膏板墙体更刻意保留并暴露出最后一层支撑的木板条。如恩设计研究室通过巧妙关联建筑细节体现新与旧的融合，让整栋建筑拥有和谐统一的视觉感和空间感。

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