

FAN BO: *Of Celebration and Mourning, Counterpoint*

January 6 - March 2, 2024

Terrace, No. 4 - 165 Wuyuan Rd. Shanghai

LINSEED will present the second edition of "Outlook" project by the gallery terrace, featuring a video installation by artist Fan Bo, "Of Celebration and Mourning, Counterpoint", opening from January 6 to March 2, 2024.

Fragmented memoiristic narratives run through the two video works that were completed in different times. Blurry family footage in the former seems to suggest a traditional expectation of "building a family" as well as the growth and independence of a person, while the monologue in the latter carries the longing for a deceased loved one; as if two people are talking face-to-face, a single TV is set in a confined space, juxtaposing contemplation on family dynamics and mourning for someone close.

Intertwining home videos and footages taken from Ang Lee's "Father Knows Best" film trilogy (Pushing Hands, The Wedding Banquet, Eat Drink Man Woman) — random or raw, or professionally staged — distorted with a zoom in aesthetic, celebratory occasions such as birthdays, weddings, and festivals are rendered somewhat anonymous, like distanced sentiments, as the faces are masked or cropped out. The pun on "tape" refers to the artist's desire for "bonding" through the visual retrospection of memories. "Double-sided Tape" (2018) explores the concept of interpellation through family kinships — a holiday or celebration seems to be the only occasion that authenticates us as a family, alluding the nature of performativity in one's identity formation. Yet, divergent understandings of the traditional value on "filial piety," that is, what it takes to make one a good offspring, implicate the dilemma of balancing among generations.

And such gaps are not only chiseled by conflicts, they also lie in unspoken sorrows. From temples and churches to hospitals, from living rooms to funeral halls, from pipe organs to suona horns, the concurrence of celebrations and mourning events does not seem to be able to connect the bitter and the joyous, but the loss of a loved one can throw anyone back to the forgotten days of their childhood. The bilingual subtitles are like a fugue, developing the narrative in varying cadences through different linguistic contexts; from attachment at childhood, evolving to detachment upon growing up, and eventually to the overwhelming chaos and unknowns that illness brings, the implicit desire to confide within the diaristic monologue in "I remember you saying..." (2023) has only become unreserved in the midst of grieving. Confronting mortality brings a commonality which becomes a bond among people; the unresolved moments that have been lingering for years appear to seek new outlets during these family gatherings. Desire in disguise, anxiety in facing disease, accompanied by obsessions or detachment - the search for the mechanism that underlies these occurrences also unfolds in the artist's recollection of affection and introspection of intersectional identities.

About the Artist

Fan Bo was born in 1995, Shanghai. He majored in Visual Studies and graduated from the University of Toronto, Canada in 2018 and acquired his MA degrees in Fine Art at UAL Chelsea College of Art in 2020. Within his cross-disciplinary practice that is informed by paper-based and time-based media, Fan primarily work with video, sound, performance and artist's multiples that often incorporate fragmented storytellings and veiled narratives associated with desire, obsession and retrospection. His interests in exploring the subjectivity of encountering images, texts and sounds often unfold with diaristic monologues and seemingly arbitrary footages. Pillowed with a hint of anxiety or self-deprecating humour at times, the artist's approach involves an almost compulsive repetition of recollections, yet simultaneously maintaining distance through the process, balancing among his intersectional identities.

His recent solo project includes: "Of Celebration and Mourning, Counterpoint", 2024, LINSEED, Shanghai. His recent screenings and group exhibitions include: "Tank Art Festival", 2021, Tank Shanghai, Shanghai; "Decadent Gaming", 2020, LINSEED, Shanghai; "We Need Not an Archive, but Songs", Pleasure Dome, Toronto; "Fly by Night", Pleasure Dome, Toronto; "Chelsea x Late at Tate Britain", Tate Britain, London; "Reading Picture", Chun Art Museum, Shanghai; "Too Much World", Cookhouse Gallery, London; "Shelley Peterson Student Art Exhibition & Awards", Art Museum, University of Toronto; "Readings by Artists - First Thursday: Be Magik", Art Gallery of Ontario, Toronto. He won the Juror Award at "Shelley Peterson Student Art Exhibition & Awards" in 2017.



樊博：红白复调

2024年1月6日 – 3月2日

上海市五原路165弄4号露台

LINSEED即将于画廊顶层呈现“坐顶观天 (Outlook)”项目的第二期，带来艺术家樊博的影像装置《红白复调》(Of Celebration and Mourning, Counterpoint)，于2024年1月6日展至3月2日。回忆录式的碎片化叙事贯穿着完成于不同时期的两部影像作品，前者模糊的家庭录像片段似乎提示着对“组建家庭”的传统期许和人物的成长与独立，而后者独白式的文字承载着对已故亲人的思念；如同两人面对面的喃喃倾诉，狭小空间里的独幅电视并现着关乎家庭纷争的思考与对至亲离别的伤恸。

未加修饰的家庭录像与从李安“父亲三部曲”（《推手》、《喜宴》、《饮食男女》）电影中抽离的镜头交织，随机又抖动的手持录影和精心构图的专业画面均被不同程度地缩放变形，随着人物面庞的遮挡或裁去，生日、婚宴、节日等场合被撕蜕成为一种匿名的氛围和情绪。“胶片”和“胶布”的一语双关隐喻着艺术家在视觉记忆的回望中对“粘合”的渴求。《双面胶》(Double-sided Tape, 2018) 通过对家庭亲缘关系的审视，“互称”(interpellation) 的概念探索又得以应验——或许是某次庆祝、又或许是逢年过节，仿佛成为了唯一能“认证”我们是一家人的时刻，也暗示了身份意识形成经历中若隐若现的表演性。而有关古训中“孝”的不同理解，又牵系出几代人之间寻找平衡的困境。

这样的沟壑并非只可由冲突凿就，也会躺在无法言说的无奈中。从庙宇教堂到医院、客厅到灵堂、无论是管风琴还是唢呐，红事与白事的交错似乎并不能让悲喜相通，但至亲的离去能将任何人一下掷回尘封的童年。中英双语的字幕犹如主题赋格一般，以不同的语境节奏展开述说；从童年时期的依赖，逐渐演变为成长后的疏离，最后再到面对疾病带来混乱与未知的不知所措，《我记得你说...》(I remember you saying..., 2023) 的日记式文本中隐含的倾诉之欲只有在悲恸之余变得毫无保留。而面对死亡，我们所具有的普遍性成为了人与人之间的纽带；匍匐数年的悬而未决，仿佛又试图在这一次次家庭场合中寻找新的出口。被伪装抑制的渴望、面对疾病的焦虑、以及随之引发的执念或疏离——这些现象背后的机制也在艺术家回溯亲情与对交叠身份的自省过程中展开寻觅。

关于艺术家

樊博1995年出生于上海，2018年毕业于加拿大多伦多大学 (University of Toronto) 视觉研究专业 (Visual Studies)，并于2020年获得伦敦艺术大学切尔西学院 (UAL Chelsea College of Arts) 纯艺专业硕士学位。在以纸本与时基媒体 (time-based media) 为主的跨学科实践影响下，他的创作主要包含了影像、声音、行为与自出版物等媒介；欲望、执念、回忆常以碎片化的叙事和隐晦的暗示贯穿其中。樊博对于文字、图像、声音的结合方式对叙事与主观体验影响的探索常在日记式的独白与看似随机的片段拼贴中展开。伴随着时隐时现的焦虑情绪与自嘲式的幽默，艺术家的创作近乎是强迫症般的反复回溯，但又在过程中保有余地和距离，使其在交叠的身份中寻找平衡。

近期个人项目包括：“红白复调”，2024，LINSEED，上海。其近期群展与放映项目主要包括：“玩家艺术节”，2021，油罐艺术中心，上海；“闲人游戏”，2020，LINSEED，上海；“We Need Not an Archive, but Songs”，2020，Pleasure Dome，多伦多；“Fly by Night Outdoor Screening”，2019，Pleasure Dome，多伦多；“Chelsea x Late at Tate Britain”，2019，泰特美术馆，伦敦；“读图”，2019，春美术馆，上海；“Too Much World”，2019，Cookhouse Gallery，伦敦；“Shelley Peterson Student Art Exhibition & Awards”，2017，多伦多大学美术馆，多伦多；“Readings by Artists – First Thursday: Be Magik”，2016，安大略美术馆，多伦多。曾于2017年获得“Shelley Peterson Student Art Exhibition & Awards”评审奖。

