

## “暗箱” Camera Obscura

策展人：王浩洋

库比森画廊荣幸宣布与艺术家Albie Romero、Camilla Giannotti、Ollie White、夕背Sonia Jia和颜秉卿共同呈现群展“暗箱”。“暗箱”是一种将图像投射到屏幕上的光学仪器。从15世纪开始，西方艺术家将暗箱作为绘画的辅助工具并多用于在透视绘画中。而在图像学中提到的所提及的**“暗箱”是指其投射的非实质性幻影喻指精神活动，而作为精神活动的意识形态又将自身投射到物质世界中。**通过本次展览，艺术家的绘画似乎完美地诠释了不同学科中对“暗箱”的定义，结合自身不同的生活经验与现实事物相结合在艺术作品中隐喻地表达了自己的精神世界。

在本次展览中，艺术家Albie Romero的作品基于摄影对他的启蒙，近期的作品以更为个人化的视角出发，通过绘画的形式表达对内心世界的感悟，将与亲人的回忆融入作品中。像早期用“暗箱”观察到的图像，Albie 作品大多都蒙上了一层光晕，仿佛是回忆中的老旧照片，引导观众建立与作品的联系。Camilla Giannotti用作品描绘了许多回忆中的柔软记忆，在以怀旧的感觉观看那些熟悉的物品时，画面中又多了些微妙的不安感，那些甜蜜糖衣的外壳内暗含了一些相矛盾的情愫。

椅子，手持镜等等是艺术家Ollie White作品中常见的主角。他将绘画视为工具，赋予了他的作品中所呈现图像的新意义，将所描绘的物体变为拟人化的存在，并就此提出了关于意义、真实性和欲望的问题。夕背Sonia Jia 的作品更像是从稀松平常的生活与记忆中演绎而来的诗歌。画面的主题色彩像皮肤有过创伤的淤青痕迹，朦胧的画面与隐匿其

中的人物使其更有叙事感。时间流逝，夕背的作品同时也在从更深处探讨关于绘画本身的纪念碑性。艺术家颜秉卿的创作环境与接触媒介的方式与上述艺术家们并不完全相同，他通过自己的想象勾勒出带有戏剧性色彩的画面。他的作品从颜料开始到落笔在木板上，都是由一种本能开始，将人们熟悉认知中的事物进行再创作，描绘出了古典主义的新面貌。

**“倒置不仅是物质生活与精神影像之间的形象倒错，它也是意识形态自身的一个特征，把价值、先后顺序和真实关系倒置起来。”**（米歇尔，图像学 218。）绘画作品的存在意义，总是在一次次对观众们的引导中叠加了更深的价值。当从视觉这种感知中转变而来的实物出现在人们面前，作品的画面、肌理和艺术家描绘在画中的情绪，让人们从物质生活中走入“暗箱”去探索更为深层的精神层面。

Camera Obscura

Curator: Haoyang Wang

Exhibition date: 11.2–12.14.2024

Artists: Albie Romero, Camilla Giannotti, Ollie White, Sonia Jia, Yan Bingqing

Cub\_ism\_ Artspace is pleased to announce the new group exhibition *Camera Obscura* with artists Albie Romero, Camilla Giannotti, Ollie White, Sonia Jia and Yan Bingqing. "camera obscura" is essentially an optical instrument that projects images on a screen. Starting from the 15th century, Western artists used the camera obscura as an auxiliary tool for painting, and it was mostly used in perspective painting. The non-substantive phantom projected in the "camera obscura" mentioned in iconography is a metaphor for spiritual activities, and ideology as spiritual activities projects and inscribes itself into the material world of commodities. Through the exhibition, artists' paintings seem to perfectly interpret the definition of "camera obscura" in different disciplines, and metaphorically expresses one's own spiritual world in their art works.

Artist Albie Romero's works inspired by the photography he took with digital and film camera. Stating with photography as composition, his recent works are based on a personal perspective, expressing his feelings about the inner world in the form of paintings, expressing emotions implicitly like meditation. Like the early images observed by "camera obscura", most of Albie's works are covered by

distinctive blurriness with nostalgia of old photographs, guiding the viewer to establish a connection and left the paintings with an open ending. Camilla Giannotti uses her works to depict the soft memories within the past. When viewing those familiar objects with a nostalgic feeling, there is a subtle sense of uneasiness in the painting, and there are some contradictory emotions hidden within those sweet sugar-coated shells.

Chairs, hand-held mirrors, etcetera are common theme in Ollie White's paintings. He regards painting as a tool that gives new meaning to the images presented in his works, transforming the depicted objects into anthropomorphic beings and thereby raising questions about meaning, authenticity and desire. Sonia Jia's works are more like poems derived from ordinary life and memories. The theme color of the picture is like the bruise marks on traumatised skin. The hazy picture and the characters hidden in it make the paintings become more narrative. As time goes by, Sonia's works also extend the paintings with monumentality under her comprehensive studies. Artist Yan Bingqing's creative environment and the way to approach media are not exactly the same as artists aforesaid. He uses his own imagination to outline dramatic pictures. His works, from the beginning part that making paint to putting it on the wooden board, all start from an instinct, recreating things that people are familiar with and cognised. In Yan's paintings, he depicts a new look of classicism.

"Inversion is not only an image inversion between material life and spiritual images, it is also a characteristic of ideology itself, inverting values, sequences and real relationships." (W.J.T Mitchell, *Iconology* 218.) The existential meaning of paintings always adds an abstruse value to the audience in its guidance time and time again. When the real objects transformed from the perception to appear in front of people, the picture, texture of the work and the emotions depicted by the artist in the painting allow people to enter the *Camera Obscura* from the reality to explore the spiritual world.