

坚果壳剧场 nutshell Theater

艺术家 Artists:

邵宇轩 Shao Yuxuan

巫昂 Wu Ang

郑兰雄 Zheng Lanxiong

坚果壳剧场

文 / Leslie Dong

艺术家的情感、精力和创作中外延的可能性是有局限的。这里存在一个误区——通常我们认为“时间”（在这里可以把“时间”视作一切外部的实践和变迁）的冲刷虽可以带来弥足珍贵的经验填充空洞的核心（或许帮助了艺术创作的萌芽和发展），但同时也将其外壳打磨和固化，因而有不少艺术家笃定的将“突破那个逼仄封闭的场域”视为己任，渴求到达“每日精进一点，而后可以有为也”的状态——痛苦（此情感并非产生于因感觉到了局限性而倍感虚无，而是由于未能如愿达到某种臆想的境界所产生的愤恨怨气）和不够真实的艺术创作往往会伴随着这种颠倒的观念出现。应当接受的是，我们都是流水线上的“空心人”，“时间”是世界工厂为我们塑造外壳的固定流程，（管你是黄金壳还是钻石壳）我们的尽头是注定的。

“我们是空心人

我们是被塞满了的人”^①

一旦发现这个荒谬的事实，我们就不难理解特蕾莎为什么会赤裸着在镜子面前寻找自己的灵魂藏于何处——艺术家同样如此，他们需要始终与“时间”的经验保持距离，哪怕他们依赖着它——也只有这样，艺术家方能在“人是有局限的”这样既定的命题下放弃追求无限的自由和扩张，转而从思考何以填满空壳变为追问以何填补“空心”。

然而这绝非易事，甚至直接有悖于镌刻在人类基因里的渴望超越的天性，可以视为一种苦修。莎士比亚在《哈姆雷特》里写道——“啊，上帝，即便我困在坚果壳里，我仍以为自己是无限空间的国王。”看似苦中作乐的台词实际上为艺术家们提供了一条可行的通道，即使无法突破“坚果壳”，在方寸天地之间照样可以搭建舞台，自我立足，从而避免被外部的压力消解——展览名“坚果壳剧场”亦是受此启发而来（并非是德勒兹“哲学剧场”理论的衍生）——这几乎是一种明喻，艺术家们试图理解并且诠释他们的生活——从一个过去的自我到今天的自我，这是怎样一种经验上的浓缩——全都要放到“坚果壳剧场”的正中央循环表演。

此次展览中三位背景完全不同的艺术家都戏剧性地用具象的方法在小尺寸的画布或装置中表露他们对于“图像”的理解。过去更多作为诗人和小说家的巫昂将书本中的王国转移到了她的绘画中，恰恰与阿改所言的“完全没有野心勃勃的样子”相反，巫昂在踏入这个领域的初始阶段就已经极为自然地越过了“暧昧与试探”的阶段，一个个怪异的人物迫不及待地登上剧场，像是小说中（包括不存在的小说）一行行文字幻化的形象，一气呵成——巫昂悬置自我，借着对于他人故事的书写与描绘来填充自己的剧本。郑兰雄的观看视角则更为集中且谨慎，犹如管中窥豹，却又总能准确地抓住并且复现生活的微妙之处。图像作为他创作的切入点但并不重要——郑兰雄从不刻意追求对图像的诠释或者外扩，他看中的是个人的生活经验和情感纽带。邵宇轩（木一）对创作保持着警惕，同时也存在一种预先准备好的对抗——他用符号化的创作抵御符号，也在对图像的阐释中反对阐释——这是更为野蛮的方式，阐释在今天让艺术变得更加温顺可控，拒绝把艺术作品变成别的什么东西方可使艺术作品作为独立的存在。与千篇一律的“坚果壳”相比，有限的“剧场”中艺术家们填充“空心”的形式虽不同但各自鲜活。

“随着年龄的增长，他的偏执逐渐消失，却以包容的心态怀疑地看待眼前的一切。他坐在木偶剧场的台下，在黑暗里看着它们比武、争奇斗艳、装腔作势、悔过认错，通过它们认识到自己的愚蠢。”^②

^①出自 Thomas Stearns Eliot *The Hollow Men*（中译见托斯·艾略特，《荒原》，汤永宽，裘小龙等译，上海：上海译文出版社，2012年）

^②出自 Czesław Miłosz *Piesek przydrozny*（中译见切斯瓦夫·米沃什，《路边狗》，赵玮婷译，广州：花城出版社，2017年）

Nutshell Theater

Text by Leslie Dong

There are limits to the artists' emotions, energy and creative possibilities. There is a misunderstanding here - it is often assumed that the wash of 'time' (which in this case, 'time' can be seen as all external practices and transformations), although it can bring valuable experience to fill the empty core (perhaps helping the germination and development of artistic creation), at the same time, it also polishes and solidifies its shell. Thus many artists are determined to "break through that cramped and closed field" as their own responsibility, and aspire to reach the state of "a little bit of refinement every day, and then they can do something." "Pain (which is not a feeling of emptiness due to a sense of limitation, but rather resentment due to the failure to achieve a certain imaginary realm) and less-than-realistic artistic creations are often accompanied by such inverted perceptions. It should be accepted that we are all "hollow men" on an assembly line, that "time" is the fixed process by which the world factory mould us into shells (whether gold or diamond) and that our end is predetermined.

"We are the hollow men

We are the stuffed men" ①

Once we realize this absurdity, it is not difficult to understand why Tereza searched naked in front of a mirror to find out where her soul was hidden - the same is true for artists, who need to distance themselves from the experience of "time" even if they depend on it! - Only in this way can the artist give up the pursuit of infinite freedom and expansion under the established proposition that "human beings have limitations", and instead change from thinking about how to fill the empty shell to asking how to fill the "empty heart". to asking how to fill the "hollow".

However, this is never easy, and even against the nature of the desire for transcendence that is engraved in human genes directly, it can be seen as a form of asceticism. Shakespeare wrote in Hamlet - "O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams." The seemingly bittersweet lines actually provide a feasible channel for artists, even if they cannot break through the "nut shell", they can still set up a stage and stand on their own feet, so as to avoid being dissolved by external pressures. The title of "Nutshell Theatre" which is inspired by this (not a derivative of Deleuze's "Philosophical Theatre" theory) - it's almost a clear metaphor for the artists' attempt to understand and interpret It is almost a metaphor for the artists' attempts to understand and interpret their lives - from a past self to today's self, what an experiential condensation - all to be put into a circular performance in the middle of the "Nutshell Theatre".

In this exhibition, three artists with completely different backgrounds dramatically use figurative methods to express their understanding of "image" in small-sized canvases or installations. Wu Ang, who used to be more of a poet and novelist, transfers the realm of books to her paintings. Contrary to agai's statement that she is "not ambitious at all", Wu Ang has already naturally passed the stage of "ambiguity and temptation" at the initial stage of her entry into this field. "One by one, the strange characters can't wait to get into the theatre, like images conjured up from lines of text in novels (including non-existent novels), Wu Ang suspends herself and fills out her own script by writing and depicting other people's stories. Zheng Lanxiong's perspective is more focused and discreet, like a peephole in a tube, however he always able to accurately capture and reproduce the subtleties of life. Images serve as an entry point for his work, but they are not important - Zheng Lanxiong never deliberately seeks to interpret or expand images, but rather focuses on his personal life experiences and emotional ties. Shao Yuxuan (木一) is wary of creation, but there is also a pre-prepared confrontation - he uses symbolic creations to resist symbols, and also opposes interpretation in his interpretation of images - this is the more barbaric approach, as interpretation today makes art more docile and controllable, refusing to turn the artwork into something else in order to make it exist as an independent. In contrast to the uniformity of the "nutshell", the forms in which artists fill the "hollow" in the limited "theatre" are different but vivid.

*"Time-tempered ferocity, but with tolerance increased all-embracing doubt.
He sat in the darkness in front of the puppet theatre and watched the chases, prayers, puff and subservience,
while recognizing his own stupidity." ②*

① Eliot, T.S. (2012). *The Hollow Men*. Shanghai: Shanghai Translation Publishing House.

② Miłosz, C. (2017). *Piesek przydrozny*. Guangzhou: Flower City Press House.



邵宇轩

Shao Yuxuan

邵宇轩

2005 年生于福建福州，现就读于伦敦艺术大学坎伯韦尔学院绘画系本科，工作生活于英国伦敦。

他的作品包括绘画、图像、影像、装置、声音和公共艺术。他通常运用二手图像作为作品主体，探讨了机械复制时代下公共图像和语言的陌生性。他喜欢以一种严肃的手法恶作剧般地篡改人们习以为常的图像和文本内容，然后不负责任地让观众通过想象来建构作品的含义。近期他开始使用文字作为作品的主要内容，并将注意力转向公共空间，促使观众观看和反思语言、空间和文化的关系。

重点展览：

坚果壳剧场，库比森画廊，上海 / 中国，2024
一个我的名言的展览，公共空间，伦敦 / 英国，2024
分型共振 - 模因十六象，年代美术馆 &Revan，上海 / 中国，2023
Good Works，坎伯韦尔艺术学院，伦敦 / 英国 2023

出版物：

Ich (我)，2023
Mobile Object (移动之物)，2023

Shao Yuxuan

Born in Fuzhou, Fujian Province in 2005, currently major in painting at Camberwell College of Arts, University of the Arts London.

His works include painting, images, videos, installations, sound and public art. He basically uses second-hand images as the main subject. His works explore the strangeness of public images and language in the age of mechanical reproduction. He likes playing a prank on the image and text content that people are used to in a serious way, and then irresponsibly let the audience construct the meaning of the work through self imagination. Recently, he began to use texts as the main content of his works and turned his attention to public space, prompting the audience to watch and reflect on the relationship between language, space and culture.

Selected Exhibitions:

Nutshell Theater, Cub_ism_ Artspace, Shanghai/China, 2024
An Exhibition of My Quote, Public Space, London/UK, 2024
Fractal Resonance-Sixteen Memetic Archetypes, Epoch Art Museum & Revan, Shanghai/China, 2023
Good Works, Camberwell College of Art, London/UK, 2023

Publications:

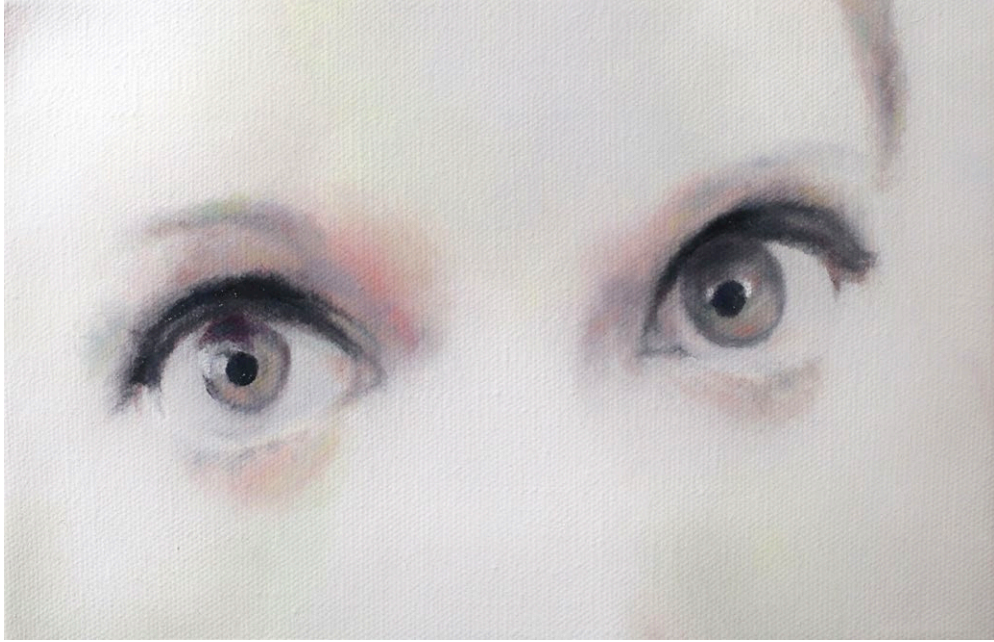
Ich, 2023
Mobile Object, 2023



Smoking
吸烟
2023

布面油画
Oil on canvas

H 50 x W 60 CM



I Can't Tell Whether It's Torture or Pleasure
我分不清这是享受还是折磨
2023

布面油画
Oil on canvas

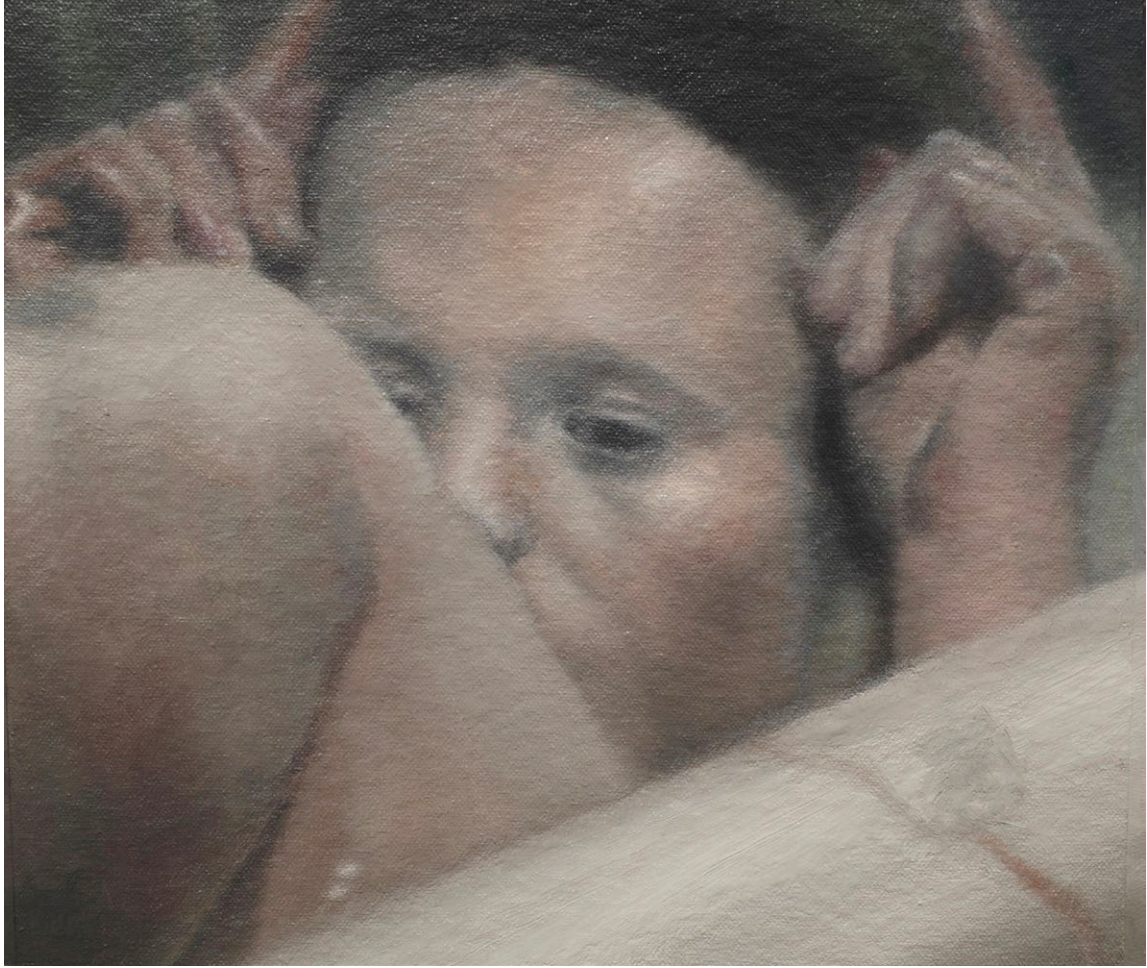
H 20 x W 30 CM



Piss Off!
走开!
2023

布面油画
Oil on canvas

H 52 x W 37.5 CM



Bathtub
浴缸
2023

布面油画
Oil on canvas

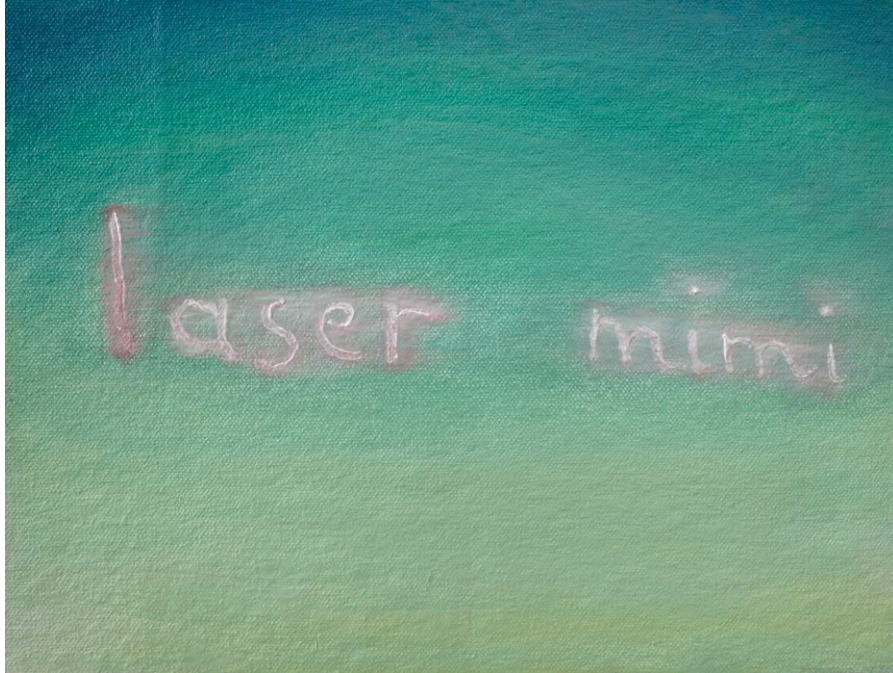
H 23.5 x W 26.5 CM



I Do This with Schezro
我和 Schezro 一起完成的
2023

布面油画
Oil on canvas

H 28.5 x W 83 CM



Laser Mimi
镭射咪咪
2023

布面油画
Oil on canvas

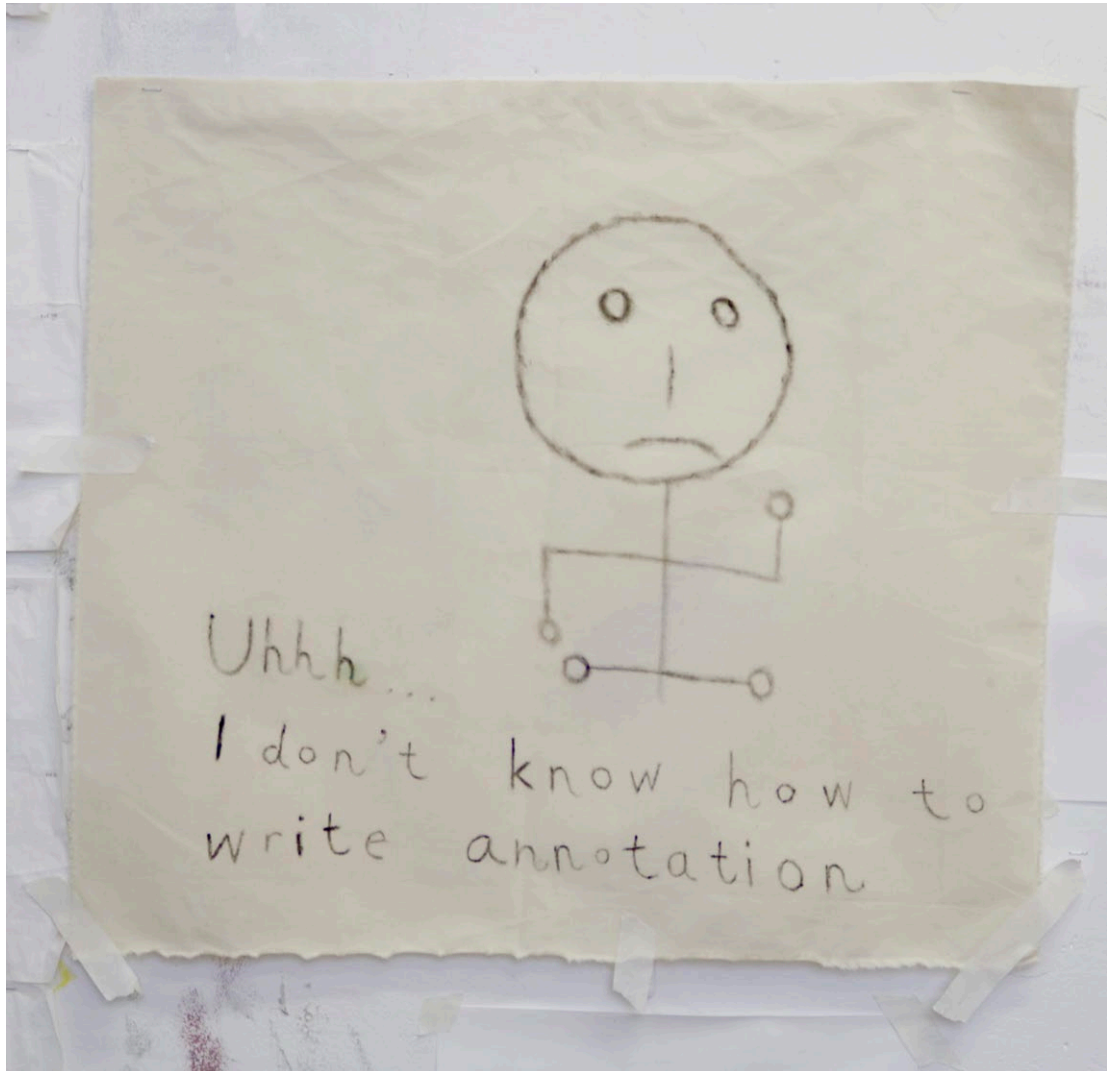
H 18.5 x W 24 CM



Mr. Arrow
箭头先生
2023

布面油画
Oil on canvas

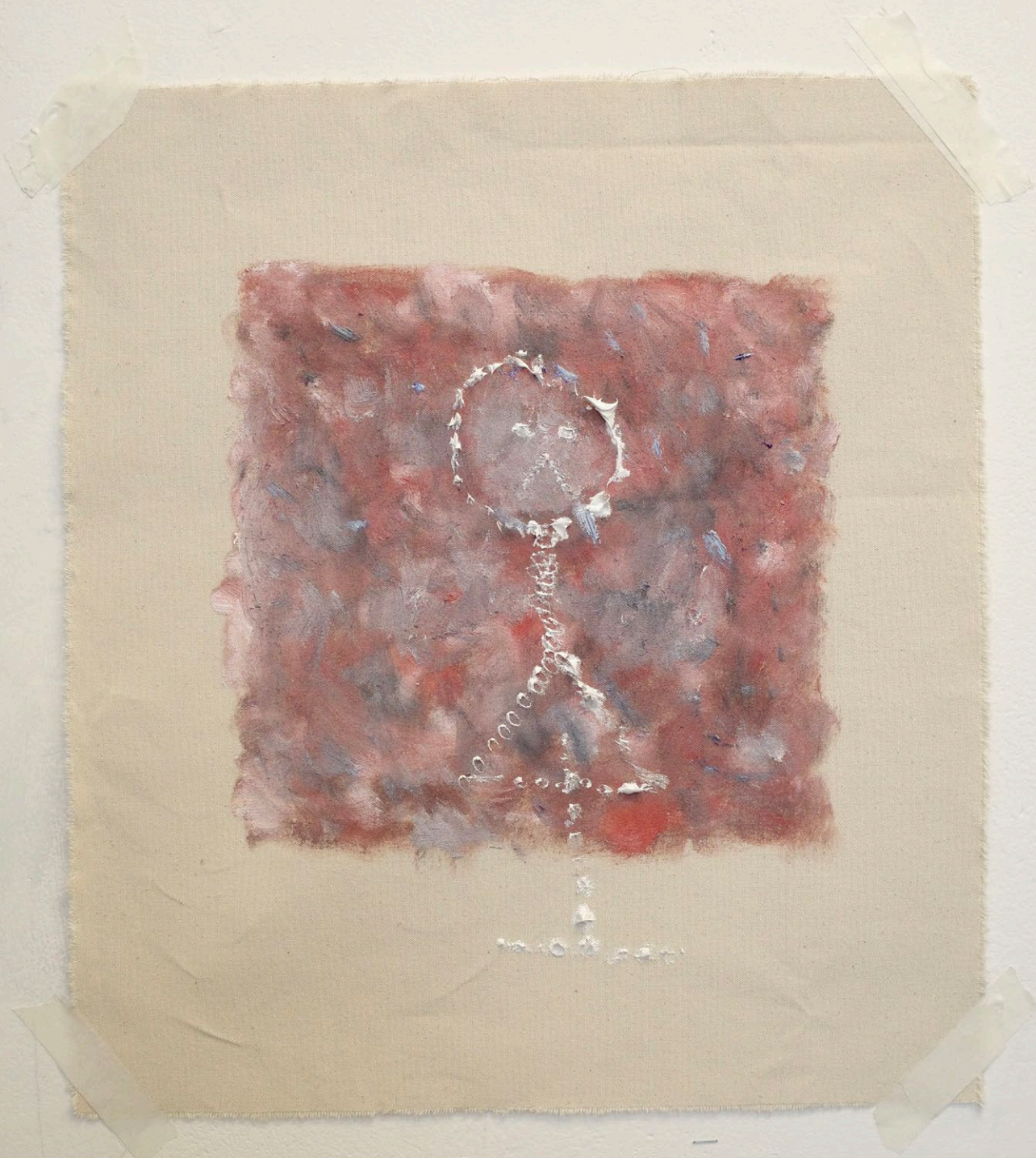
H 17 x W 12.5 CM



I Don' t Know How to Write Annotation
我不知道怎么写注释
2024

未拉伸的印花布油画
Oil on unstretched calico

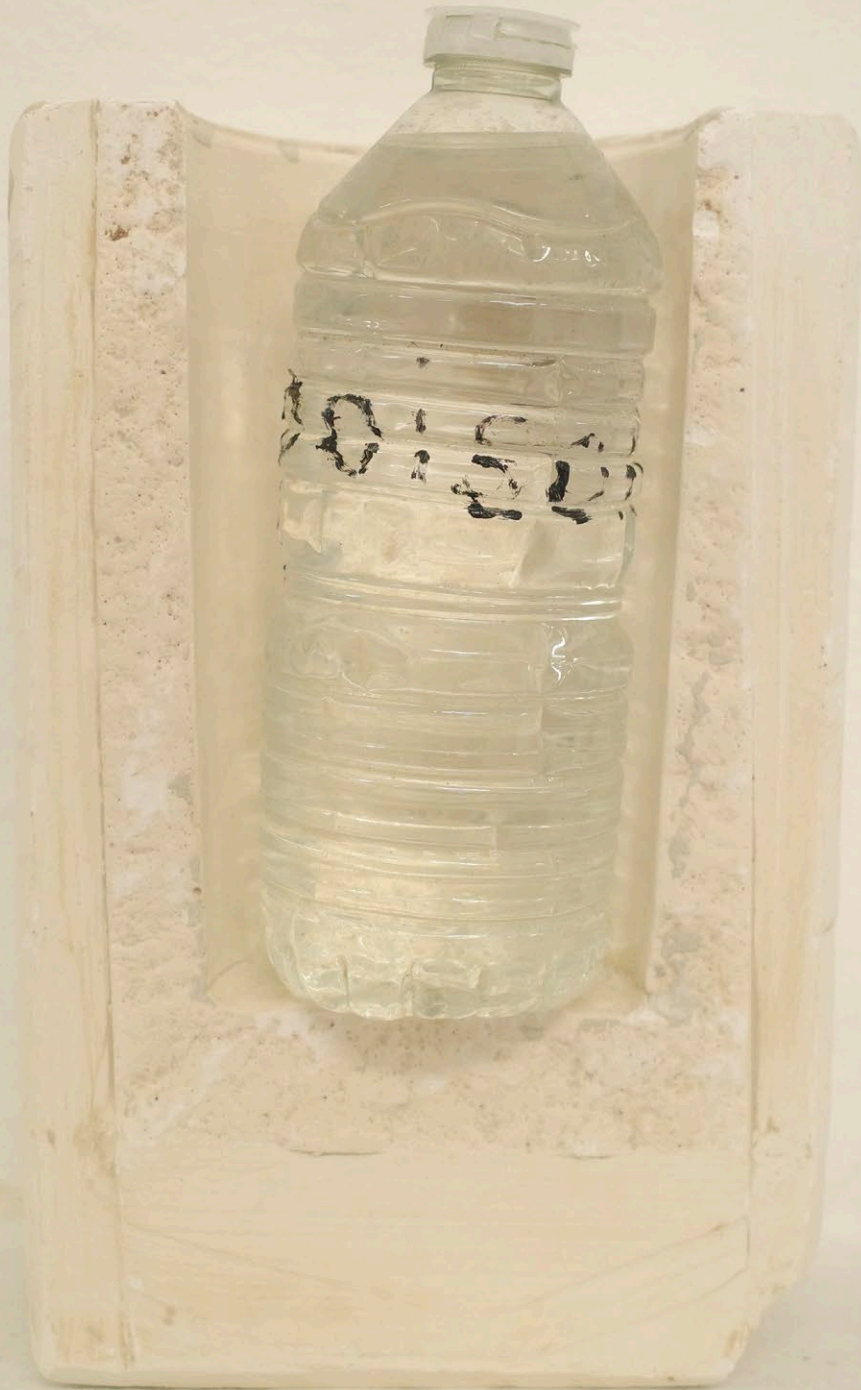
H 53 x W 59 CM



Angry Bird
愤怒的小鸟
2024

未拉伸的布面油画
Oil on unstretched canvas

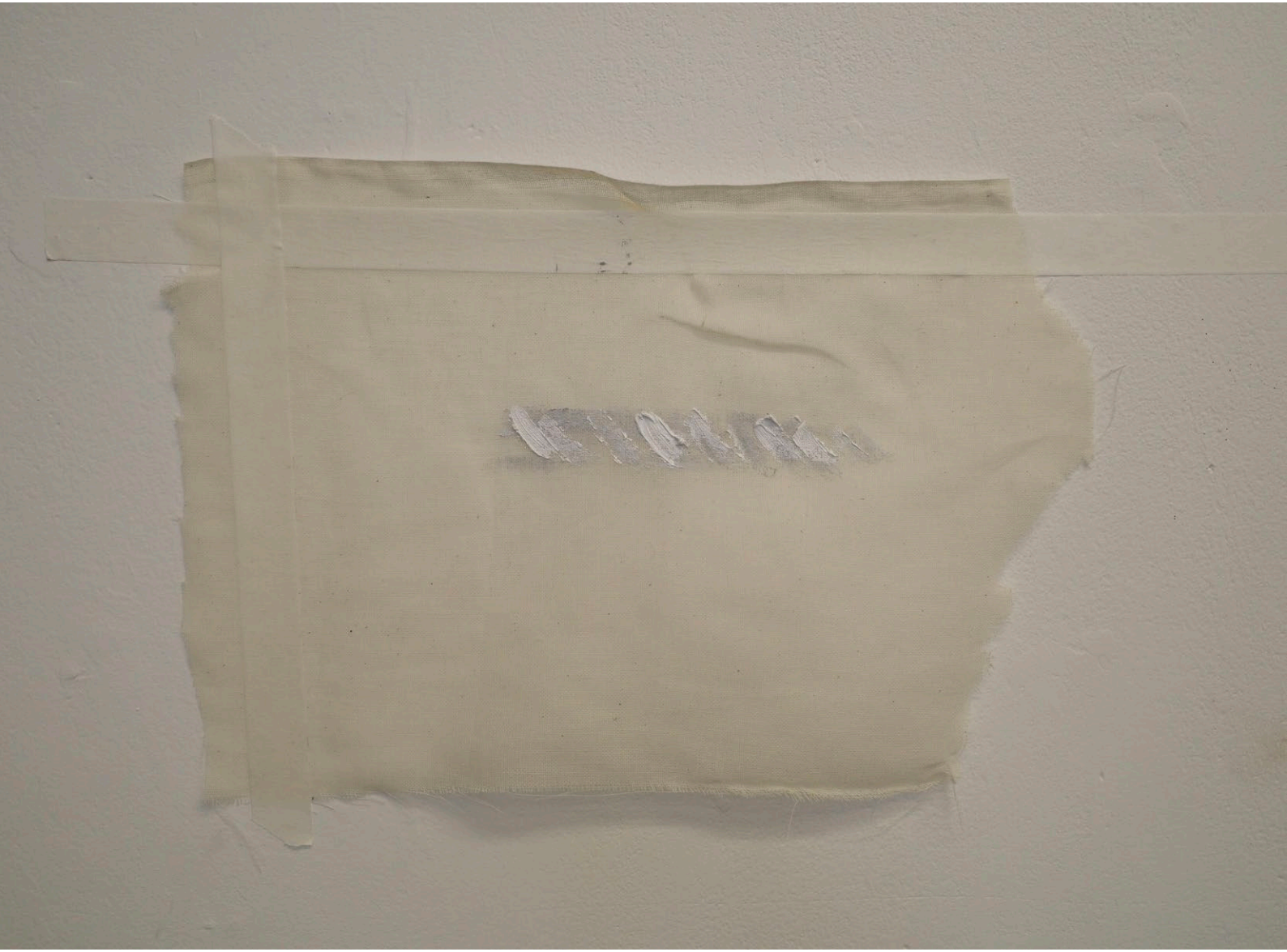
H 46.5 x W 40 CM



Poison+Do you Want to Build a Snowman ?
毒药 + 你想要堆一个雪人吗?
2024

油, 石膏和瓶子
Oil on ready-made bottle, plaster

石膏 H 25 x W 16 x D 9.5 CM
瓶子 H 18 x W 7 x D 7 CM



Matter-Aspect

物质方面
2023

未拉伸的纱布油画
Oil on un-stretched scrim

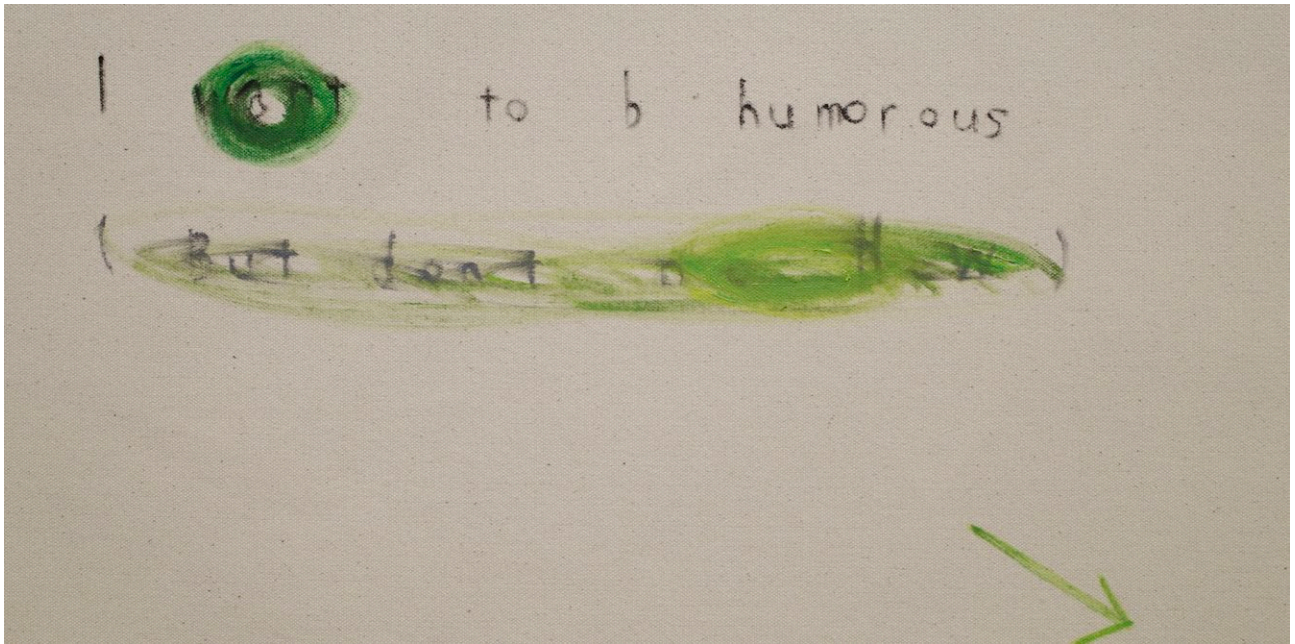
H 24 x W 34 CM



Nude
裸体
2023

未拉伸的纱布油画
Oil on un-stretched scrim

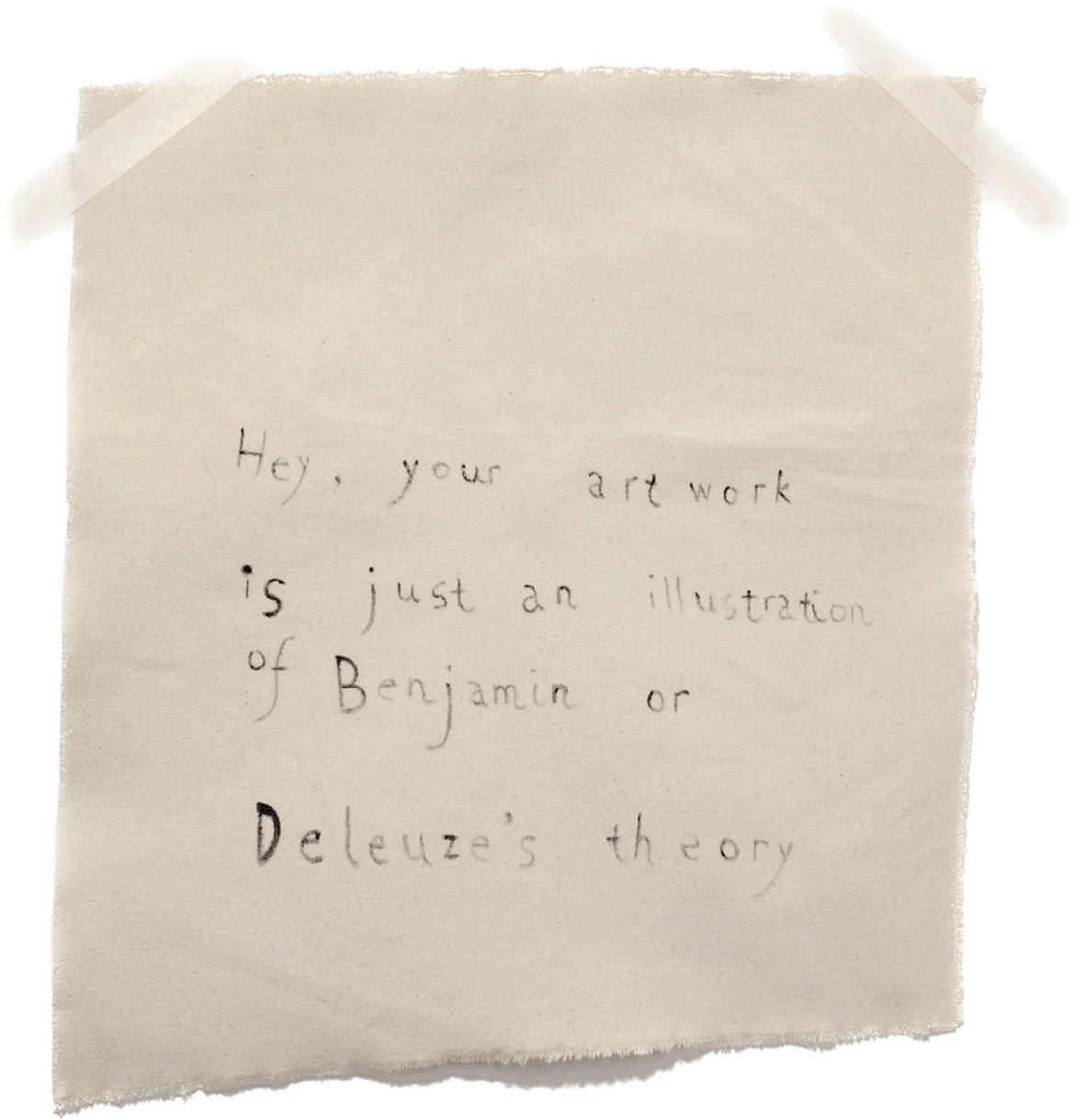
H 41 x W 27 CM



I Want to be Humorous
我想变得幽默
2023

未拉伸的布面油画
Oil on unstretched canvas

H 26 x W 47 CM



Hey, Your Artwork is Just an Illustration of Benjamin or Deleuze' s Theory
嗨，你的作品只是本雅或德勒兹理论的插图
2023

未拉伸的布面油画
Oil on unstretched canvas

H 44 x W 41 CM



I Can See Nothing but a Sad Face
除了一个哭脸，我什么也看不到
2023

报纸上的油
Oil on newspaper

H 35 x W 28 CM

巫昂

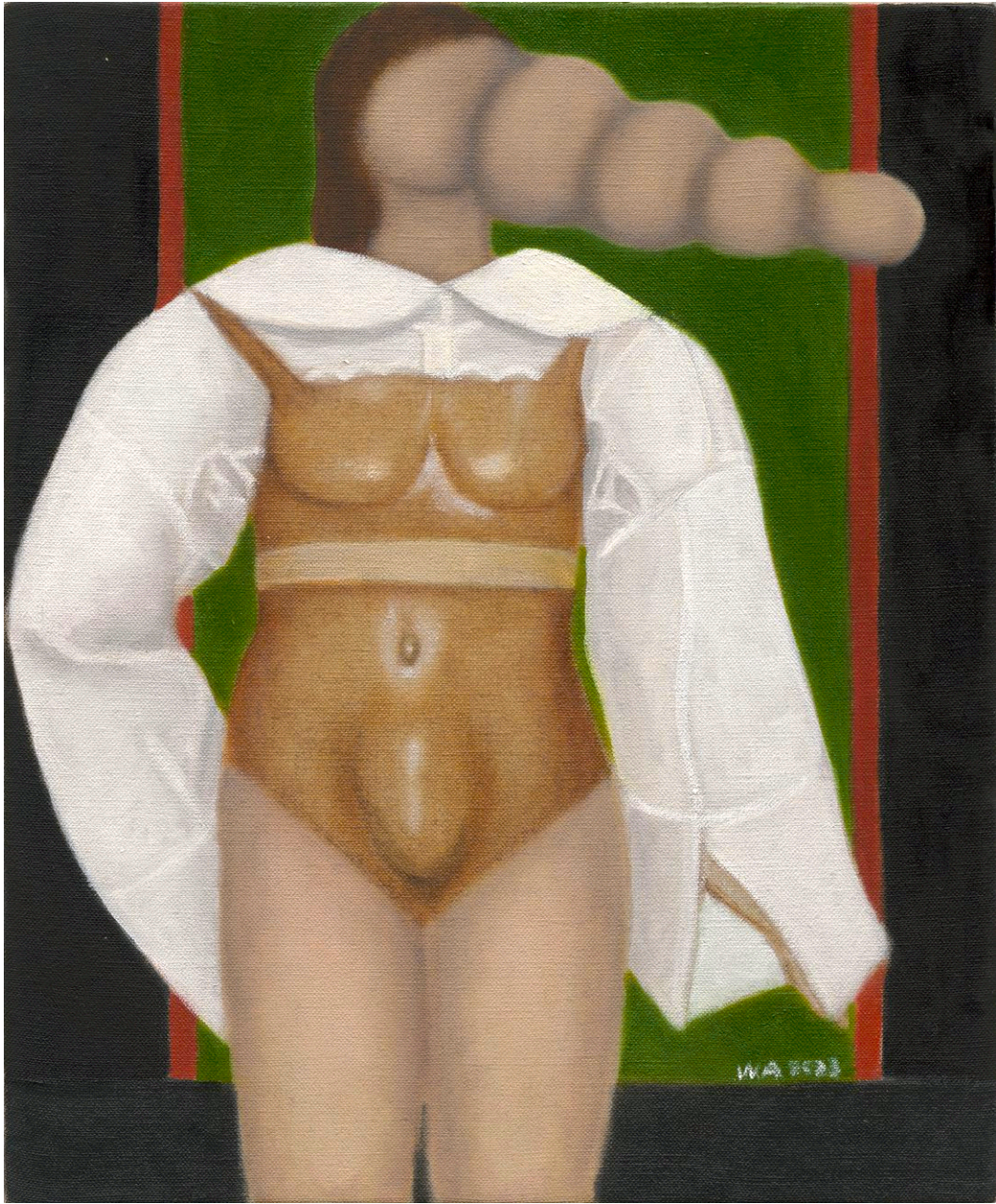
Wu Ang

巫昂

巫昂，七零后，先后毕业于上海复旦大学中文系和中国社科院文学研究所，曾任职《三联生活周刊》任调查记者，2003年起职业写作，有二十余种出版物。2021年9月正式进入艺术领域，涉及油画和坦培拉，2023年在北京举办第一次个展。艺术家执迷于前油画时代人物肖像的宗教氛围，试图将内心的处境融入画面，以此获得某种宁静。其创作的肖像作品是克制和怪诞的结合，也是艺术家内心的复杂独白。

Wu Ang

Wu Ang(b.1970s), graduated from Fudan University and Chinese Academy of Social Sciences, worked as an investigative reporter for Life Week, and has been writing professionally since 2003, with more than twenty publications. Wu Ang formally entered into the field of art in 2021, involved in oil paintings and tempera, and held her first solo exhibition in 2023 in Beijing. The artist is obsessed with the religious atmosphere of portraits from the pre-oil painting era and tries to achieve a certain serenity by incorporating her inner situation into the picture. Her portraits are a combination of restraint and grotesqueness, as well as a complex monologue from the artist's heart.



穿牛皮衣的女王
The Queen in Cowhide
2023

布面木板油画
Oil on canvas mounted on the board

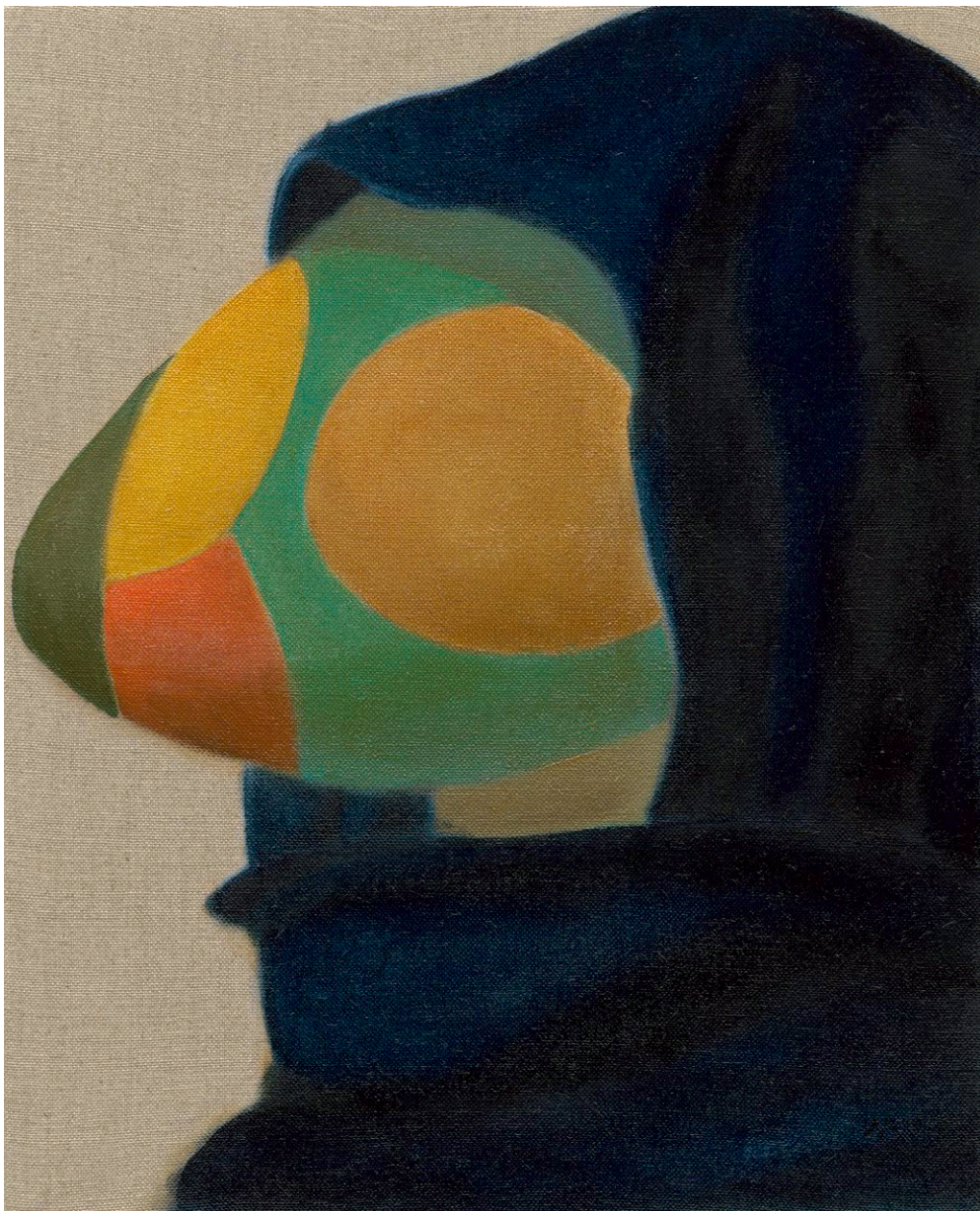
H 46 x W 38 CM



自由幻影的爱迪生先生
Mr Edison of Liberty Phantom
2023

布面木板油画
Oil on canvas mounted on the board

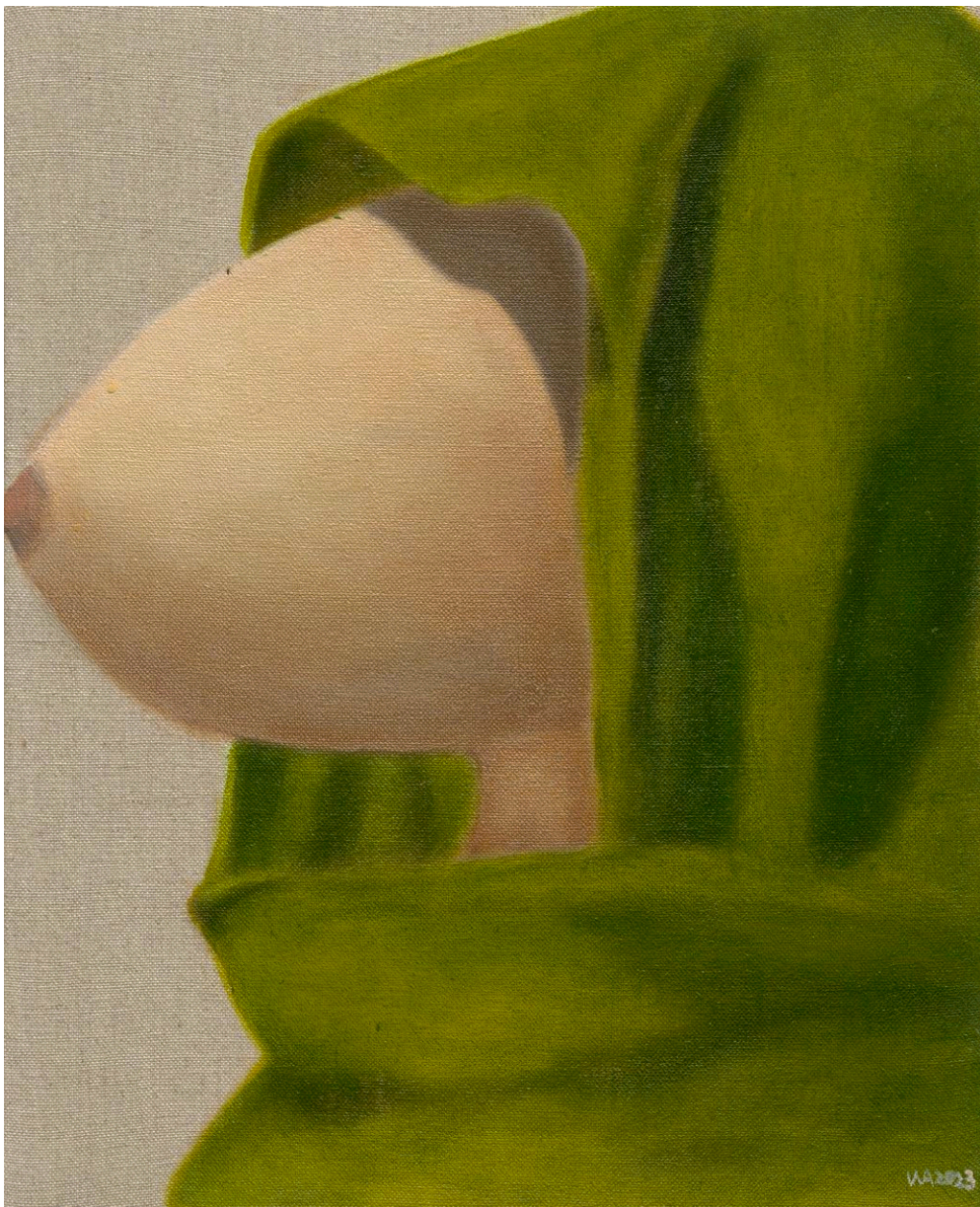
H 46 x W 38 CM



头巾少女 (一)
The Girl in the Scarf I
2023

布面木板油画
Oil on canvas mounted on the board

H 41 x W 33 CM



头巾少女 (二)
The Girl in the Scarf II
2023

布面木板油画
Oil on canvas mounted on the board

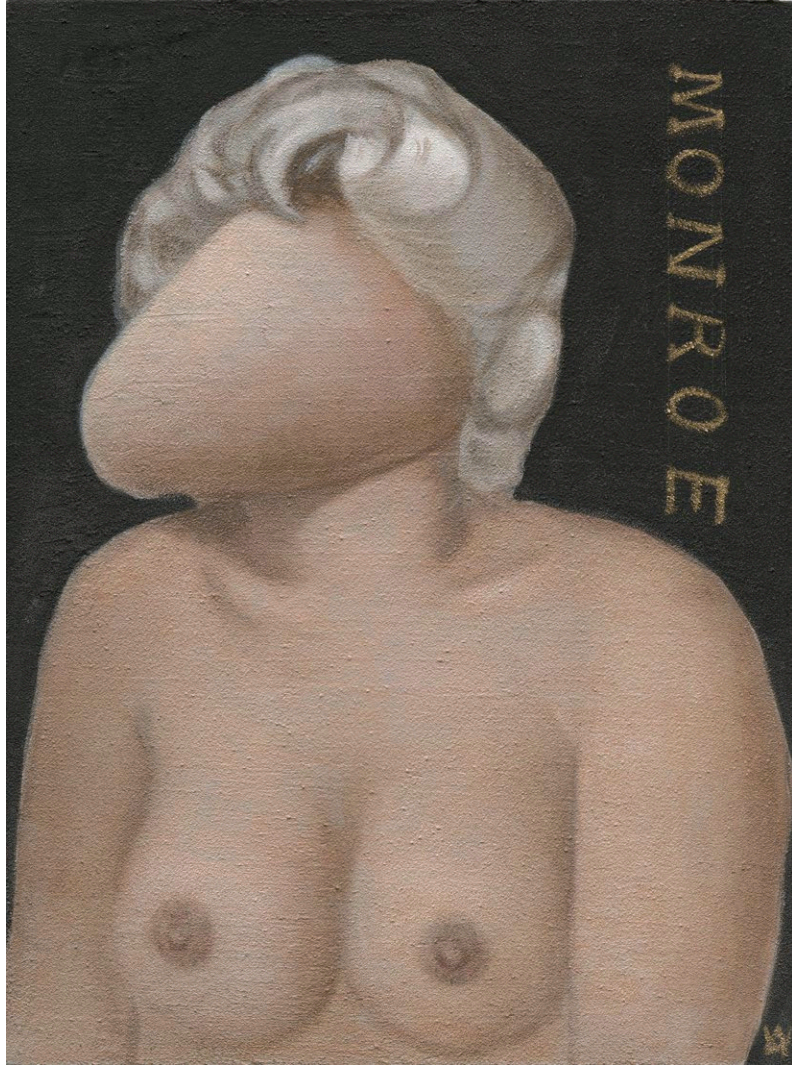
H 41 x W 33 CM



头巾少女 (三)
The Girl in the Scarf III
2023

布面木板油画
Oil on canvas mounted on the board

H 41 x W 33 CM



梦露你好
Hello Monroe
2023

木板酪素坦培拉
Casein tempera on board

H 40 x W 30 CM



父亲
Father
2023

木板酪素坦培拉
Casein tempera on board

H 40 x W 30 CM



儿子
Son
2023

木板酪素坦培拉
Casein tempera on board

H 30 x W 30 CM

郑兰雄

Zheng Lanxiong

郑兰雄

1996 年生于福建宁德，现居江苏常州。
2016-2020 中国美术学院壁画系本科
2020-2023 中国美术学院壁画系硕士

郑兰雄将在观看时个人与图像间的情感联结作为创作的切入点，强调个人的生活体验、情感与回忆在画面中的表达，以日常生活中的人或事物入手，通过个人化的视角截取碎片化的局部，试图在坦培拉绘画的覆盖与重现的过程中把握某种微妙的氛围、状态与情绪。

重点展览 / 艺博会：

坚果壳剧场，库比森画廊，上海 / 中国，2024
西岸艺博会，西岸艺术中心，上海 / 中国，2023
“园中草木新”，宁波纳得美术馆，宁波 / 中国，2023
作品《指间》被中国美术学院美术馆收藏，2023
研究生毕业作品获中国美术学院毕业创作奖暨林风眠创作奖金奖，2023
“万物生长”青年艺术家联展，杭州 / 中国，2023
文章《干酪素坦培拉材料与绘画》与作品收录于《壁画绘制技法 -- 坦培拉绘制技法》，2022
“铸金炼课”，中国美术学院美术馆，杭州 / 中国，2019
参与完成中国美术学院壁画系、山西省高平市、区政府合作大型壁画项目，2018
“五水共治”，中国美术学院美术馆，杭州 / 中国，2017

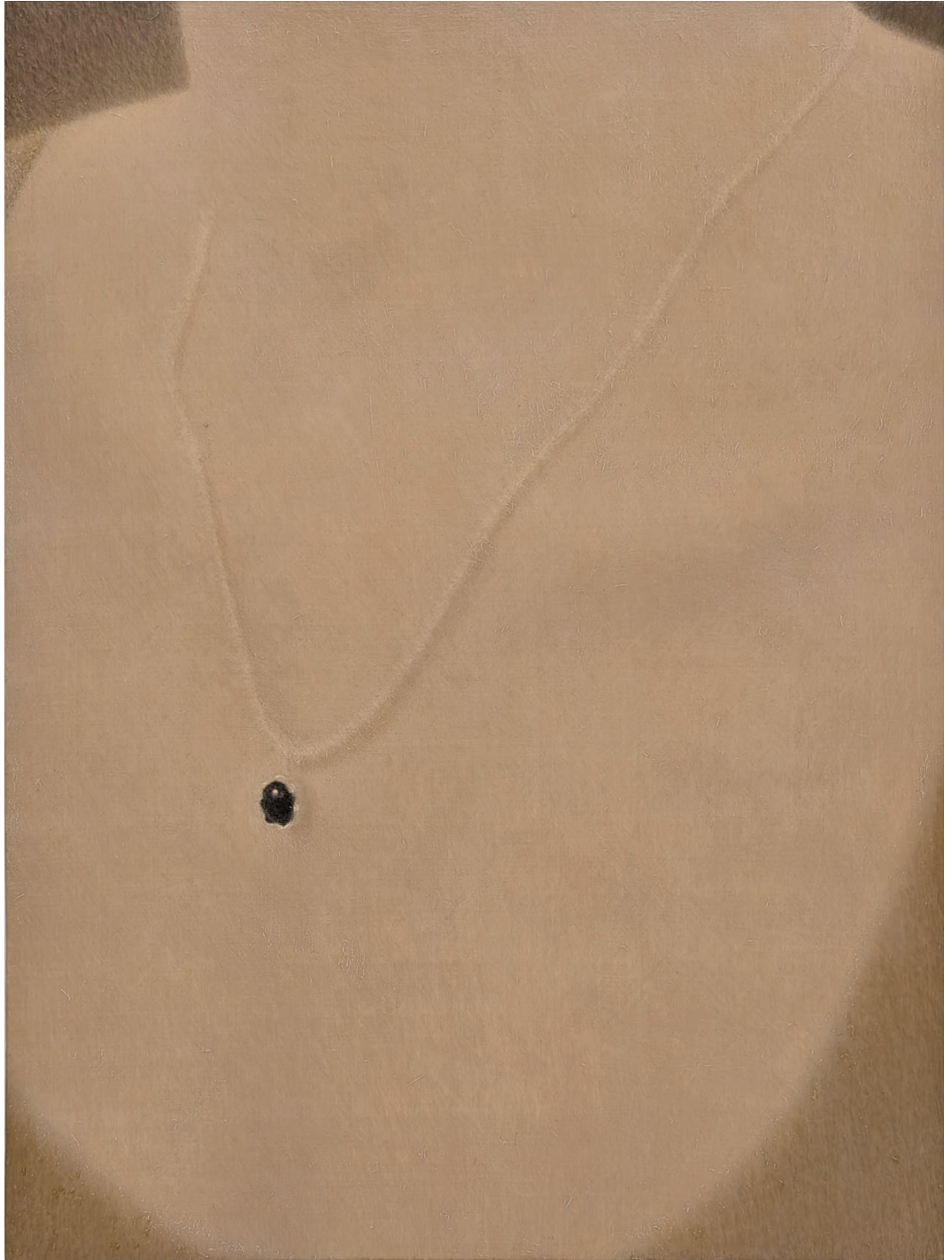
Zheng Lanxiong

Born in Ningde, Fujian in 1996. Now works and lives in Changzhou.
2016-2020 Bachelor Degree, China Academy of Art, Department of Mural Painting
2020-2023 Master Degree, China Academy of Art, Department of Mural Painting

Zheng Lanxiong takes the emotional connection between the individual and the image when viewing as the entry point of his creation, emphasising on the expression of personal life experiences, emotions and memories in the picture. Starting from people or things in daily life, he intercepts the fragmented parts through his personalised perspective, trying to grasp a certain subtle atmosphere, state and mood in the process of covering and recreating the paintings of Tempera.

Selected Exhibitions / Art Fairs:

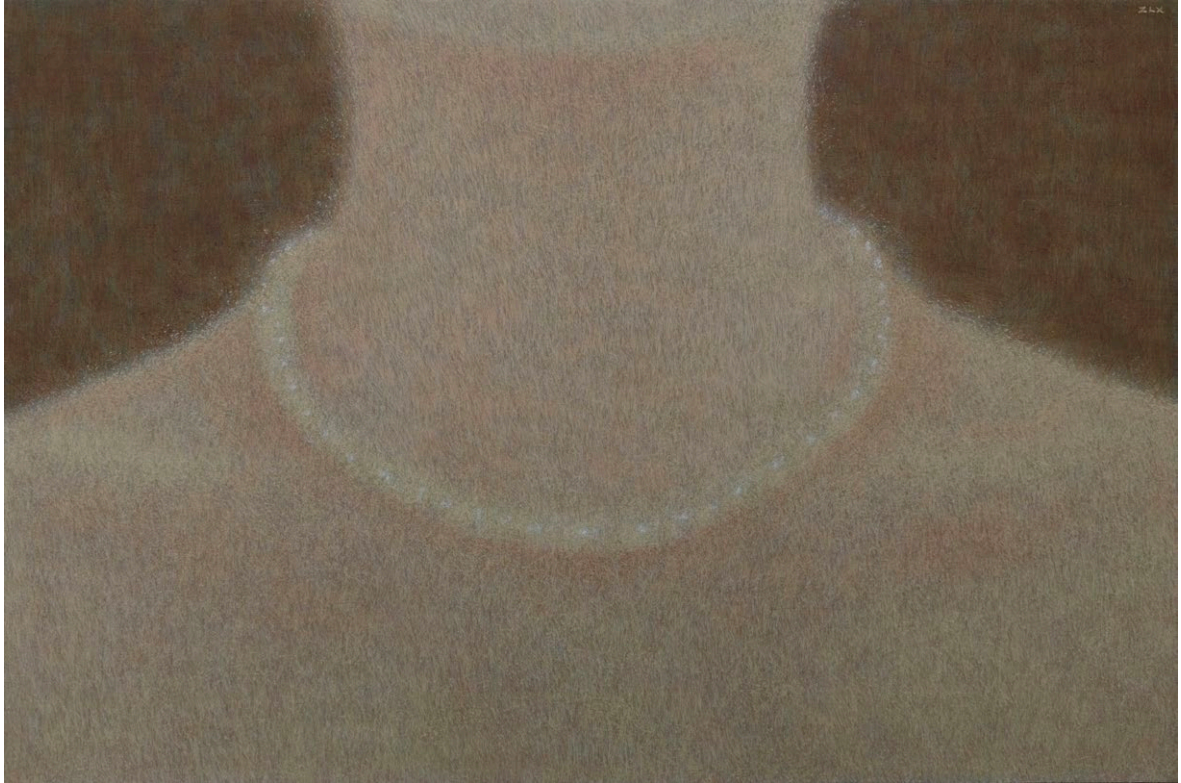
Nutshell Theater, Cub_ism_ Artspace, Shanghai/China, 2024
Westbund Art & Design, Cub_ism_ Artspace, Shanghai/China, 2023
"NEW!", NART MUSEUM, Ningbo/China, 2023
Artwork "Fingertip", collected by CAA Art Museum, 2023 Mural Project, Shanxi/China, 2018
"Five Water Treatment", CAA Art Museum, Hangzhou/China, 2017



黑色宝石
Black Gemstone
2023-2024

木板坦培拉
Tempera on board

H 40 x W 30 CM



珍珠项链
Pearl Necklace
2023

木板坦培拉
Tempera on board

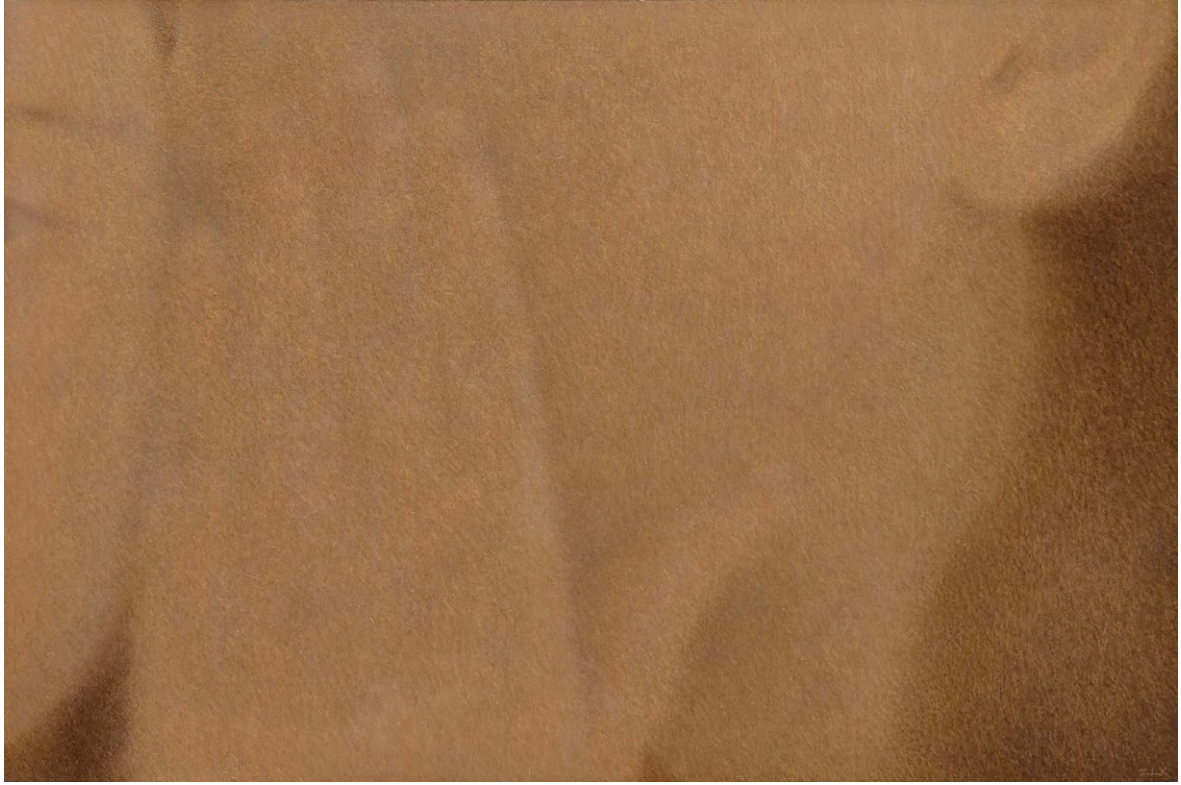
H 40 x W 60 CM



珍珠项链 2
Pearl Necklace II
2023

木板坦培拉
Tempera on board

H 20 x W 30 CM



耳语
Whisper
2023

木板坦培拉
Tempera on board

H 32 x W 48 CM



水珠
Water Droplet
2023

木板坦培拉
Tempera on board

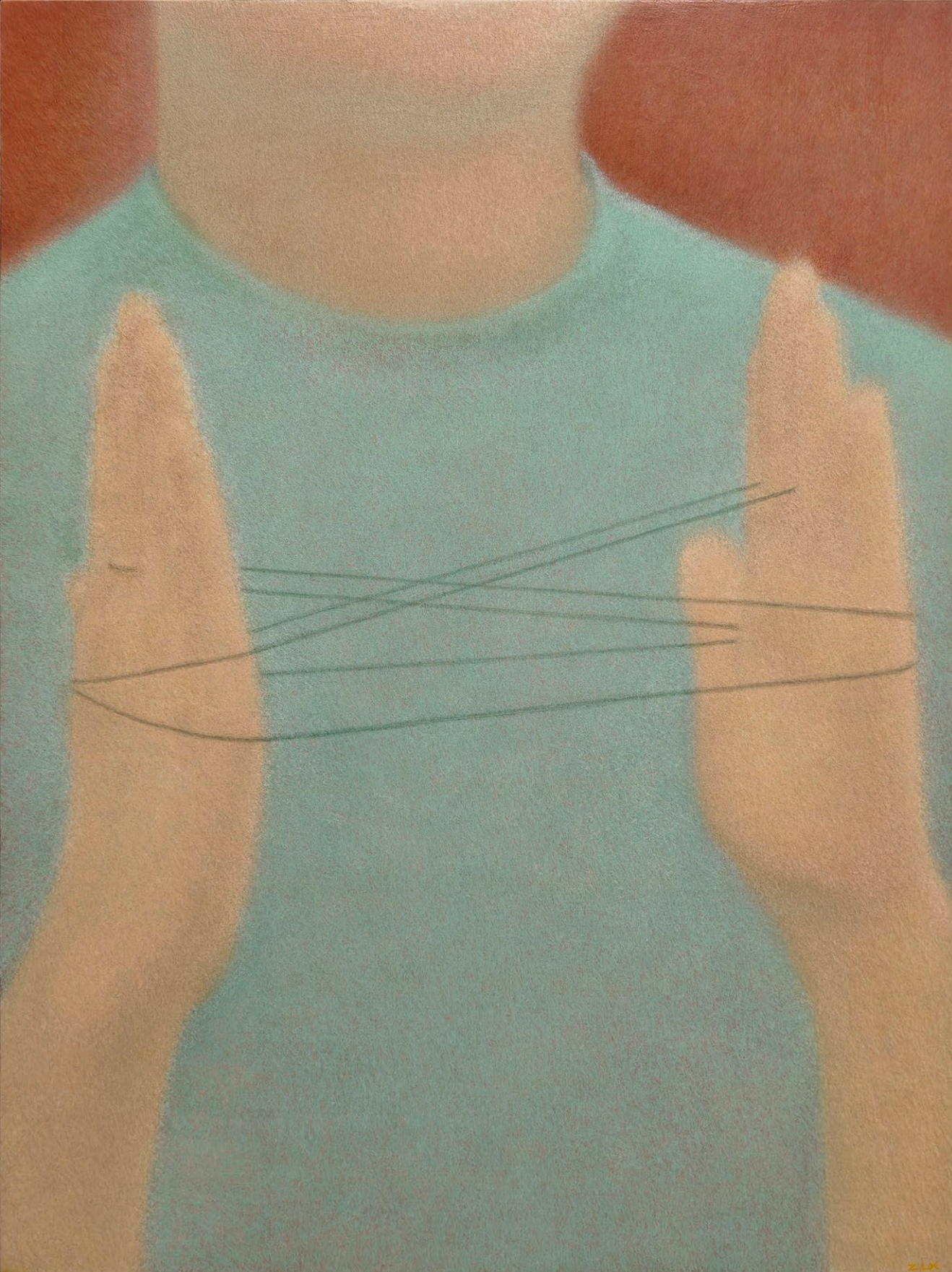
H 70 x W 50 CM



无题
Untitled
2023

木板坦培拉
Tempera on board

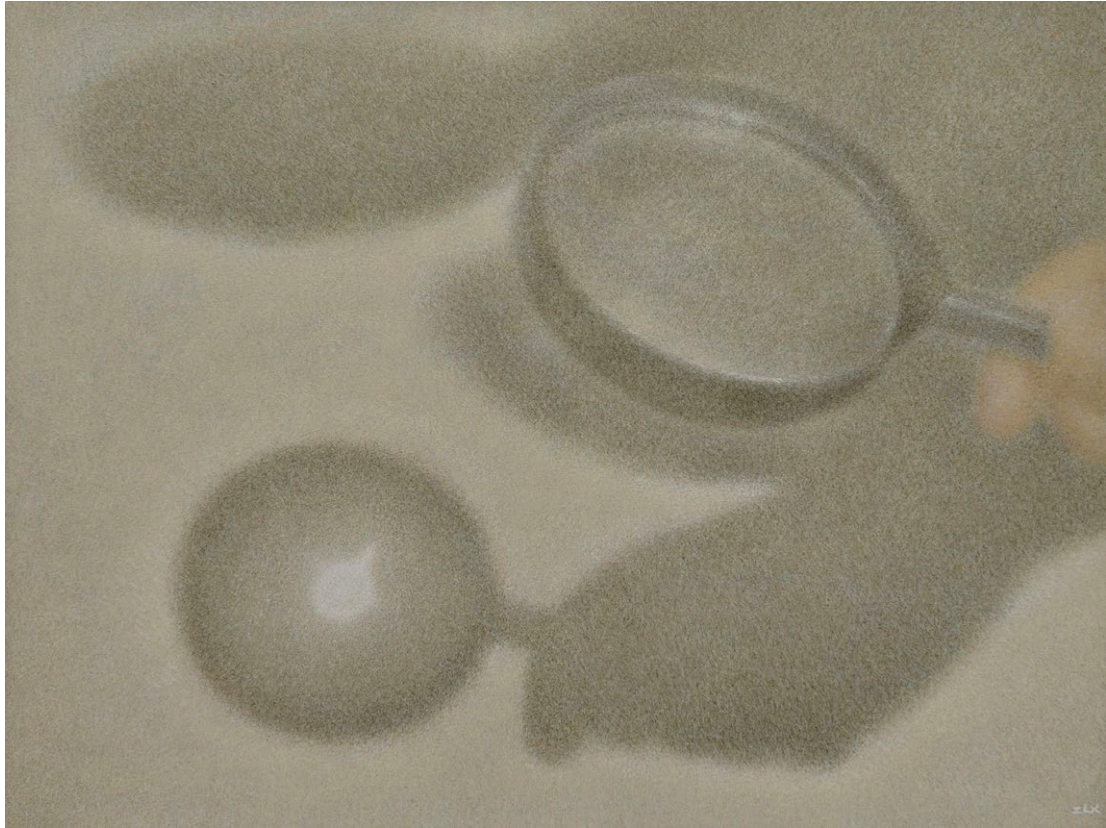
H 20 x W 30 CM



翻花绳 2
Cat's Cradle 2
2023

木板坦培拉
Tempera on board

H 60 x W 45 CM



聚光
Spotlight
2023

木板坦培拉
Tempera on board

H 36 x W 48 CM



折纸
Paper Folding
2023

木板坦培拉
Tempera on board

H 40 x W 50 CM



耳的肖像
Portrait of the Ear
2022-2023

木板坦培拉
Tempera on board

H 25 x W 25 CM

