

## 代洲：海的乌托邦

2024 06.21 - 2024 07.21

站台中国当代艺术机构即将于 2024 年 6 月 21 日呈现代洲个展《海的乌托邦》。此次展览是对代洲新阶段创作的总结与回溯，在精心挑选的作品中，包含 2024 年香港巴塞尔艺术展个人项目《黄金海岸》与 2024 年北京当代·艺术博览会个人项目《褶皱》的部分作品。本次展览特邀汪民安撰写评论，展览将持续至 7 月 21 日。

### 海的乌托邦

文/汪民安

代洲的画面上总是有一个孤单的女人。她像是困在一个封闭的空间中：或者夹在盘旋的楼梯上，或者倚靠在栏杆面前，或者就孤零零地出现在画面上。她只有背影，而无面孔。她在远眺，心事重重，沉默无语，离群索居。她的背影就是她的孤独。

但是，在另外一些时刻，她脱离了这封闭的室内空间，和大海融为一体。她以各种姿势和大海连接起来。有时候迎风面临大海远眺，有时候躺在海滩上慵懒地沉思，有时候被海水旋涡所包裹，有时候在海中俯身与波浪嬉戏，有时候似乎被海所吞没而时隐时现。海，作为一个无边无际的流动的非空间，让女人处在另一种状态：她依然是一个人，但似乎并不孤单。

或许，大海就是她生成的伴侣。事实上，人们也通常将大海看做是女性化的。或者说，大海和女性更加亲密，它们甚至相互生成。西克苏在《美杜莎的笑声》中说：“我们的海是我们自己造的呀，不管有没有鱼，是清是浊，是红是黑，是高是低，窄小或宽广，我们自己就是海，是沙，是珊瑚，是海藻，是潮水，是游泳的人，是孩子，是浪。（美杜莎的笑声，40）”海水有一种恶作剧式的欢乐，对秩序和规范有一种僭越的邪恶快感。露丝·伊利格瑞也说过，尼采这样的男性对海水非常陌生。海水的流动性，海水对界线的冲毁，海水的翻滚，浪涛，潮涨潮落，难以预料，可以对那种霸权式的男性中心主义构成挑战。海潮，就是女性的自由呼吸和血液涌动。

在代洲的画面上，女性和大海相互折叠。女性和大海都发生了变化。这是黑色的海，红色的海，紫色的海，黄色的海，就是没有蔚蓝色的大海。海在疯狂变色，这是女性生成的颜色——大海不是根据它的自然颜色现身，大海是以线条，以旋涡，以各种醒目的色彩的边界交错来现身的。正是这些线条，旋涡和色彩交错，使得代洲画的是大海-褶子，或者褶子-大海。

德勒兹也曾经提到大海和褶子的关系。他的《褶子》一书出版后收到了很多来信，一群冲浪爱好者给他写信说，他们的活动就是制造出褶子。这是关于褶子最奇妙的说法。大海产生自己的褶子，人和大海的冲撞制造新的褶子，这是冲浪滑板劈入水中产生的褶子。

在代洲的绘画中，大海的褶子是女人生成的。女人如何生成大海的褶子？我们首先看到，男人在大海中无法生成褶子，男人只是愿意对抗大海和征服大海。男人和大海是二元对立关系，就像陆地和



大海是对立关系一样。如果说，大海和女人接近，男人则更像陆地。陆地总是要抵抗和围困大海，“在我们的文化中，理性长期以来就属于坚实的土地，无论是岛屿还是大陆，辽阔宽广的大地执拗地推挡着水，只给它留下岸边的沙地；而非理性则自古以来就属于水，更确切地讲，属于汪洋大海，浩瀚无际，动荡不安，变化无穷，却只留下淡淡的痕迹与浪花，无论是狂涛骇浪还是风平浪静，大海永远是无路之途。”（福柯）这样的大海属于女人。而男人总是通过征服大海来显示男子气：在海明威的小说中，男人调动一生的经验去克服和战胜大海蕴含的自然魔力；在弗里德里希的画中，男人对汹涌的大海有一种高傲的蔑视；在透纳的绘画中，男人和海浪无尽地搏斗，最后他通过自己的化身船舶机器来让暴躁的大海归于平静，这是掌控大海的闲庭信步。而在查尔斯·维克里的画中，大海翻滚的浪涛不过是一场调皮但也是平衡的游戏。这是海和帆船的游戏，海和礁石的游戏，海和海滩陆地的游戏，它们会心地相互拍打。画中的海在动荡，但并不像透纳那样有着吞噬一切的狂暴，海浪在和礁石和帆船和陆地的撞击游戏中一再轮回。

这是男人眼中的大海。海作为狂暴的非理性，作为一种女性形象的疯狂，被驯服了。一旦驯服后，海就变成了一种氛围，这是莫奈的大海。在此，大海似乎迷茫了，它不知所措，它睡意朦胧，它在某一个瞬间披上了雾霭，它等待着时间和太阳的唤醒，大海现在不是在展示它的力量，而是在展示它的情调。大海散发着和蔼的微光，它被天空，太阳，微风和空气所包围和烘托。这是海的平静的但不平凡的瞬间。

代洲同这些关于大海的绘画都不相同。他画的是女人的大海。这样的大海不是被征服的对象，这样的大海自我展示，它如何展示自己？它的展示就是它的折叠，就是它的解体，海水不断崩溃解体，从而形成一个解体之漩涡，这种漩涡不断地形成，“在漩涡中又生产更小的漩涡”，但是，每一个漩涡都有一个世界，如此以致无穷，整个宇宙仿佛“一个物质的池塘，里面有各种不同的波浪和水纹。”这是海的自我宇宙。代洲画面上的海，没有天空，没有太阳，没有动荡；也没有人群，没有实物，没有喧嚣。这是大海的内在性。它的解体既来自宇宙的活力，也来自于它的内部。

浩瀚的大海也是最细小的无门无窗的莱布尼茨式的单子构成的。对莱布尼茨而言，单子构成的物质之所以能够运动和解体，是因为它内在地既具有流动性，也有弹性。物质的流动性是它的可变性，正是因为流动，它才可以变化；而物质的弹性则相反地意味着物质本身的硬度——只有坚实的硬度才可能有弹性。也只有这种坚实的硬度，使得物质还有紧密的结构。哪怕物质再细小，哪怕物质一直处在流动和解体之中，它还是有稳定的一面，它还是有强烈的黏合性和结构。也就是说，物质同时是可变的和稳定的，同时是流动的和坚实的。这些微小的不可分割不可解体的部分，形成了一个莱布尼茨式的“褶子”。因此，物质的流动和分解可以无穷无尽，但是，它终究不能分解成一个个点，它最多只能分解为无限小的褶子。在这个意义上，由单子构成的水也有稳定的一面，也有它的结构，哪怕它不被海堤所阻挡，它也不能无限地瓦解，不能无限地细分，不能化解为一个个细碎点。

这正是它能折叠的原因，它不仅自我折叠，以自我折叠的方式来自我展示，它还和女人相互折叠。她们的折叠就是她们的相互生成。代洲画的就是女人和大海的相互生成和彼此折叠。大海和女人如何折叠？有一种生和死的折叠方式：女人从水中垂直升起就是维纳斯的诞生，女人横卧沉睡在水中就是奥菲莉亚的死亡。就像玛格丽特·杜拉斯所说的那样，在海底的深处，既有确信的生命，又有死亡之景象。生命就是女神维纳斯踏着海浪的轻盈姿态，而死亡就像漂浮在水上的人鱼一样。奥菲莉亚的死亡，用莎士比亚的说法：“嘴里还断断续续地唱着古老的歌谣，好像一点不感觉到处境险恶，又好像她本来就是生长在水中一般”。生的起源和死的归宿，都是水。也就是说，进入水中，和海的折叠，对女性来说就可能同时意味着死亡和重生——不仅是生命本身的生死，而是生命



旧有的一切的死亡，和新的可能性的重生；它在开启或释放的同时，也在进行无情的关闭和埋葬。

代洲画面上的女性/大海的折叠是另一种类型的折叠。它们不是生和死的折叠，而是身体和水的折叠，以及以此为基础的现实和梦幻的折叠。说它是现实的，是因为它的折叠是真实的，它被大量的旋涡所占据。说它是梦幻的，就是因为这些折叠不仅是旋涡形状的，而且还带有超现实色彩——这是梦幻色彩。大海，对女人而言，从来不是需要征服的疯狂的异己力量，而是可以与之一道折叠一道生成的乌托邦梦境。女人在大海中，就像巴塔耶说的那样，就像一滴水融于大海中，这也像一种偶然性融入到一种流动性中，一个梦境融入到一个乌托邦中。

## 「关于艺术家」

**代洲**，1991年生于辽宁沈阳，目前工作生活于上海。代洲的绘画跟随着生活中的每一次变化与体验悄然发生着转变，在平面色块的堆叠和褶皱中构造出纵深的、可感知的心理空间，投射着代洲对日常生活与异乡的关注。这种关注已成为自我变化的契机，那种对于未知的拥抱、直面与接纳也在画面中渐渐浮现。代洲的重要个人项目包括：“海的乌托邦”，站台中国，北京(2024)；“褶皱”，北京当代·艺术博览会，北京(2024)；“黄金海岸”，巴塞尔艺术展香港展会，香港(2024)；“自然剧场 II”，站台中国，北京(2023)；“自然剧场”，站台中国，北京(2022)。

## 「关于站台中国」

**站台中国当代艺术机构 (Platform China Contemporary Art Institute)** 于2005年在北京草场地艺术区成立，成立之初基于莽撞和理想设定为非盈利艺术实验空间，试图搭建中国与国际沟通与对话的艺术平台，2015年底搬入798艺术区中二街D07号。站台中国作为中国当代艺术的参与和推动者，致力于中国艺术生态的构建，是一个当代艺术的交流、研究、收藏与艺术品经营的综合性艺术机构。



## Dai Zhou : Utopia of the sea

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Platform China Contemporary Art Institute is pleased to present the solo exhibition "Utopia of the Sea" by Dai Zhou, opening on June 21, 2024. This exhibition is a retrospective and a summation of Dai Zhou's latest phase of creation, featuring carefully selected works, including pieces from her solo projects "Gold Coast" at Art Basel Hong Kong 2024 and "The Fold" at Beijing Dangdai Art Fair 2024. The exhibition will be accompanied by a critical essay written by Wang Min'an and will run until July 21, 2024.

### Utopia of the sea

By Wang Min'an

In Dai Zhou's paintings, there is always a solitary woman. She appears trapped in an enclosed space: either caught on a spiraling staircase, leaning against a railing, or simply standing alone within the frame. She is always shown from behind, never facing the viewer. She gazes into the distance, burdened with silent thoughts, withdrawn and isolated. Her back embodies her solitude.

However, in other moments, she escapes this enclosed interior and merges with the sea. She connects with the ocean in various postures—sometimes facing the sea and gazing into the wind, sometimes lying on the beach in contemplative relaxation, sometimes enveloped by swirling waters, sometimes frolicking with the waves, and at times seeming to be engulfed by the sea, appearing and disappearing. The sea, as a boundless, fluid non-space, places her in a different state: she remains alone, yet seemingly not lonely.

Perhaps the sea is her companion in creation. Indeed, the sea is often personified as feminine. The sea and women are intimately connected, even mutually generative. As Hélène Cixous writes in "The Laugh of the Medusa": "Our seas are what we make of them, whether teeming with fish or not, whether clear or murky, red or black, high or low, narrow or wide, we are the sea, the sand, the coral, the seaweed, the tides, the swimmers, the children, the waves" ("The Laugh of the Medusa," 40). The sea's playful joy, its subversive pleasure in transgressing order and norms, speaks to a female freedom. Luce Irigaray also remarked that the sea's fluidity, its boundary-destroying force, its rolling waves, tides, and unpredictable rhythms challenge the male-centric authority. The ocean's movements symbolize the free breath and blood flow of womanhood.

In Dai Zhou's work, women and the sea fold into one another. Both are transformed. This is a sea of black, red, purple, and yellow, but never the typical blue. The sea is in a state of wild color transformation, representing the creation of the feminine—the sea does not present itself in natural



hues but in lines, vortices, and intersecting bold colors. These lines, vortices, and color intersections make Dai Zhou's depiction one of a sea-fold or fold-sea.

Deleuze also touched upon the relationship between the sea and folds. After the publication of his book "The Fold", he received many letters, including one from a group of surfers who said that their activity was about creating folds. This is perhaps the most beautiful description of folds. The sea generates its own folds, and the clash between humans and the sea creates new folds—the folds produced by a surfboard slicing through water.

In Dai Zhou's paintings, the folds of the sea are generated by women. How do women create these folds in the sea? Firstly, we observe that men cannot generate folds in the sea; men tend to oppose and conquer the sea. Men and the sea have a binary opposition, just as land and sea are oppositional. If the sea is close to women, then men are akin to the land. Land always resists and confines the sea: "In our culture, reason has long belonged to solid ground, whether island or continent, with expansive lands stubbornly repelling the water, leaving it only the shores; whereas non-reason has belonged to water, or more precisely, to the vast, tumultuous, and ever-changing sea, leaving only faint traces and waves, whether stormy or calm. The sea is always a pathless route." (Foucault) This kind of sea belongs to women. Men, on the other hand, demonstrate their masculinity by conquering the sea: in Hemingway's novels, men muster a lifetime of experience to overcome and conquer the natural power of the sea; in Friedrich's paintings, men exhibit a proud disdain for the raging sea; in Turner's works, men endlessly battle the waves, ultimately calming the restless sea through their avatars, ships. In Charles Vickery's paintings, the rolling waves are merely a playful yet balanced game. This is a game between the sea and the sailboats, the sea and the rocks, the sea and the land. The sea in Vickery's work is dynamic, but not as violently engulfing as in Turner's; it is a recurring play of waves colliding with rocks, boats, and shores.

This is the sea through the eyes of men. The sea, as violent irrationality and as a metaphor for the feminine, is tamed. Once tamed, the sea becomes an ambiance—this is Monet's sea. Here, the sea seems lost, bewildered, drowsy, cloaked in mist at a moment, awaiting the awakening by time and the sun. The sea now does not display its power but its mood, exuding a gentle glow, surrounded and complemented by the sky, sun, breeze, and air. These are tranquil yet extraordinary moments of the sea.

Dai Zhou's depiction is different from all these. He paints a woman's sea. Such a sea is not an object to be conquered; it displays itself. How does it exhibit itself? Through its folds and its disintegration—the water perpetually collapsing and reforming into vortices. Each vortex generates smaller vortices, infinitely so, as if the entire universe were "a pond of matter with various waves and ripples". This is the sea's self-universe. In Dai Zhou's paintings, the sea has no sky, no sun, no turbulence; there are no crowds, objects, or noise. This is the sea's interiority. Its disintegration stems from both cosmic vitality and its internal forces.



The vast sea is composed of the smallest, windowless, and doorless Leibnizian monads. For Leibniz, matter constituted by monads can move and disintegrate because it is intrinsically both fluid and elastic. The fluidity of matter is its mutability—because it flows, it can change. In contrast, elasticity implies the hardness of matter itself—only solid hardness can possess elasticity. This solid hardness gives matter a tight structure. No matter how tiny, no matter how much it is in a state of flow and disintegration, matter still has a stable side, a strong adhesive structure. In other words, matter is both mutable and stable, both flowing and solid. These minute, indivisible, and indestructible parts form a Leibnizian "fold." Thus, the flow and disintegration of matter can be endless, but it ultimately cannot decompose into mere points; it can only break down into infinitely small folds. In this sense, water composed of monads also has a stable side, its own structure. Even if it is not confined by a seawall, it cannot dissolve infinitely, cannot split endlessly, cannot fragment into mere points.

This is why it can fold—not only does it fold upon itself, displaying itself through self-folding, but it also folds together with women. Their folding is their mutual becoming. Dai Zhou depicts the mutual becoming and folding of women and the sea. How do the sea and women fold? There is a way of folding that encompasses life and death: a woman rising vertically from the water symbolizes the birth of Venus, while a woman lying horizontally and sleeping in the water signifies Ophelia's death. As Marguerite Duras said, in the depths of the sea, there is both the certainty of life and the spectacle of death. Life is embodied in the goddess Venus's light step on the waves, while death resembles a mermaid floating on the water. Ophelia's death, as Shakespeare described, is marked by "her clothes spread wide, And, mermaid-like, awhile they bore her up." The origin of life and the destination of death are both in water. Entering the water and folding with the sea can mean both death and rebirth for women—not just the life-death dichotomy but the death of all that was old and the rebirth of new possibilities; it simultaneously opens and releases, while also closing and burying mercilessly.

The folding of women/the sea in Dai Zhou's paintings is of another kind. It is not the folding of life and death, but the folding of body and water, and consequently, the folding of reality and fantasy. It is real because its folds are tangible, occupied by countless vortices. It is fantastical because these folds, while vortex-shaped, also carry a surreal hue—a dreamlike color. For women, the sea has never been a wild, alien force to be conquered; instead, it is a utopian dreamscape to be folded and generated together. Women in the sea, as Bataille suggested, are like drops of water merging into the ocean, much like an accident merging into fluidity, a dream merging into a utopia.



## 「 About Artist 」

**Dai Zhou**, born in 1991 in Shenyang, Liaoning, currently lives and works in Shanghai. Dai Zhou's painting subtly transforms with each change and experience in life, constructing a profound and perceptible psychological space through the stacking and folding of flat color blocks. This reflects Dai Zhou's attention to everyday life and foreign lands, an attention that has become a catalyst for self-transformation. The embrace, confrontation, and acceptance of the unknown gradually emerge in his works. Dai Zhou's significant solo projects include: "Utopia of the Sea", Platform China, Beijing (2024); "The Fold", Beijing Dangdai Art Fair, Beijing (2024); "Gold Coast", Art Basel Hong Kong, Hong Kong (2024); "Nature Theatre II", Platform China, Beijing (2023); "Nature Theatre", Platform China, Beijing (2022).

## 「 About Platform China 」

**Platform China Contemporary Art Institute** was established in 2005 in the Caochangdi Art District of Beijing. Initially founded as a non-profit art experimental space driven by audacity and ideals, it aimed to create a platform for artistic communication and dialogue between China and the international community. In late 2015, it relocated to D07, 2nd Street, 798 Art Zone. As a participant and promoter of Chinese contemporary art, Platform China is dedicated to constructing the Chinese art ecosystem. It serves as a comprehensive art institution for the exchange, research, collection, and management of contemporary art.

