

群展：另一个，同一个

开幕： 2024 年 9 月 10 日（周二） | 16:00 – 19:00

展期： 2024 年 9 月 11 日 – 10 月 25 日 | 周二 – 周日 10:30 – 18:00

地址： 上海市静安区文安路 30 号 4 层

艺术家： 陈勇为、王光乐

陈作、伊西·伍德

高磊、约翰·巴尔代萨里

刘玉姗、朱迪·芝加哥

苏予昕、莎拉·休斯

志韦、罗斯玛丽·特罗克尔

Longlati 经纬艺术中心荣幸宣布将于 2024 年 9 月 10 日呈现十二位艺术家的群展，以阿根廷作家豪尔赫·路易斯·博尔赫斯（Jorge Luis Borges, 1899-1986 年）的同名诗集《另一个，同一个》为题，十二位创作者将以六条线索展开对话。展览欲探讨艺术家之间同维度的话语，以身份（社会角色）、矛盾（合成抽离）、生命（个人经验）、记忆（熟悉事物）、尘埃（迁移色彩）、时间（瞬间永恒）贯穿于整个展览之列。

创作于 1964 年的诗集，与博尔赫斯以往的作品不同，《另一个，同一个》是收录了他在不同时间不同情景下写的对白，是以另一个博尔赫斯对自我表达的浪漫主义诗歌。诗歌述说着博尔赫斯对时间、身份、命运、社会、历史等问题的深度思索，也是他中后期创作的重要里程碑。

“发生的事情是关于另一个人的。”

成长于与纺织业紧密接触的志韦（1997 年生于中国北京），其作品运用了一系列与绘画相辅相成的工业制品布料。提花、格子、蕾丝和薄纱，它们或遮蔽人物，或充当背景；如彩色薄纱层在作品的绘画层上叠加出引人注目的视觉幻象。《间谍蜂鸟、蝴蝶与教学剪刀》（2022 年）是一件三联幅作品，左联描绘了拍摄帝王蝴蝶从冬眠中苏醒的蜂鸟无人机，中联则是缝制在半透明蕾丝布面的手工蝴蝶剪纸，而右联呈现了儿童教学剪刀的图像。通过对工业织物的重新手工化创作，志韦打破了父权制艺术正典中高与低、阳刚与阴柔、纯艺术与手工艺之间过时却依然常见的二分法之边界。凯瑟琳·邦德·斯托克顿（Kathryn Bond Stockton）在《20 世纪的酷儿小孩或成长中的异类》（*The Queer Child, or Growing Sideways in the Twentieth Century*）一书中指出，童年本质上是一种酷儿经历，其特点便是我们在伊始阶段异性恋教育下所产生的陌生感。志韦的作品、Ta 对戏服的兴趣以及对自我的遮蔽/揭示，无不透着一种怀旧的气质，即我们知道自己处于一种尚无法被命名的差异状态。而自 20 世纪 80 年代，罗斯玛丽·特罗克尔（1952 年生于德国施韦特）也通过一系列机器编织的羊毛画围绕社会身份、性别等特定行为和文化代码来创作抽象画面。《Keep Repeating》（2014 年）、《Mine Air》（2018 年）、《Dreams Don't Care》（2022 年）是特罗凯尔用丙烯和毛料绘制于布面上的系列作品。在潜在的研究体系背后，特罗凯尔用女性家务劳作的产物作为创作的材料对抗艺术中父权统治下的媒介属性去推翻固有的身体与身份特征，并以女性主义视角对性别身份的限制性文化范畴和社会规训提出了质疑。

对社会规训的质疑，从 20 世纪 60 年代起概念艺术家约翰·巴尔代萨里（1931—2020 年，美国）将矛盾的本质进行了探索。巴尔代萨里从现成图像中挖掘素材，并用高饱和度的原点进行技术挪用组合成新的平面作品，《狮子喷气卡车》（1988 年）即是三张丙烯酸的灰色摄影照和红绿色圆点用电脑合成的矢量化图片。《贝多芬助听器（和耳朵）#133》是创作于 2007 年的首批雕塑之一，关于聋人作曲家的声音装置，巴尔代萨里希望通过蒙太奇式的联想将语言的力量和交流的本质进行反向提问。面对规训化的个体形态处理也是高磊（1980 年生于中国长沙）的创作基石，《鄙视链与逃逸线》（2024 年）中，艺术家主观变换了“标准化”工业制品的尺寸对艺术重新发问，试图让观众跳脱固有思维经验并重新审视空间与观念之间的界限维度。《Z-772》（2013 年）则是将上世纪 80 年代中国使用

过的铝质澡盆、消防高压水枪、玻璃注射器连接起来，模拟液体内部压力的大小，创造出一个处于稳定与崩溃临界点的系统。这一作品描绘了社会结构从底层到顶层的渐变过程，表现出攻与守、矛与盾的双重形态，同时暗示了系统内部潜在的能量与危机。

再度归结到个人经验的续写，刘玉姗（1987 年生于中国）和朱迪·芝加哥（1940 年生于美国芝加哥）从日常情感出发，对自身以往的视觉经验和所处的社会结构及历史文化形成互动。《狂喜重制》（2023 年）是刘玉姗的装置作品，她将纤维绳与乐器弓弦所用的马毛编织一体作为悬挂主体，与地面散落的玻璃弹珠相互呼应。刘玉姗将看似异质的材料编织成象征女性生育器官的祭坛，一场对当今社会体系下女性生命力的狂欢。朱迪·芝加哥的《重婚车盖》（1965/2011 年）是用大漆对汽车引擎盖进行的喷绘，此概念来自于芝加哥在汽车学校掌握的技术。汽车喷漆所指向的是男性主导的技术时代，以及汽车引擎盖所包含的男性文化特征。这与芝加哥一直以来研究的关于“女性生育史”和“打破男性主导的技术世界”的语言不谋而合。她们的创作是在陈述并打破对材料的日常认知，也是对历史及当下的社会文化并入个人情感化的解说。

同作为 90 后出生的艺术家伊西·伍德（1993 年生于英国）和陈作（1990 年生于中国湖南），伍德的创作引源于她继承的外祖母过去物品的记忆，她以“自己是中世纪的小人物”笑称。她强调的是平凡物中超现实主义的魔幻状态，如《迪雷斯之间》（2023 年）光亮的汽车前灯与机盖、瓷器般的贵宾犬和果树枝拼合在一张作品中，让观者怀疑这似真实又不是真实的梦幻。似乎这样的冲突感也是陈作在创作中的坚持，他这些年来反复抓取的对象是在艺术区生活的真实体验都是创作的根源。在他的《包菜金珠》（2021 年）中，主人翁是扮演着艺术园区看院阿姨的生活角色，女性半卧半坐的姿态，右手支撑在巨大的珍珠蚌中，散落的珍珠营造出了一中华丽却稍显破碎的景象。反复堆叠的笔触与光怪的色彩关系让这幅作品不仅仅是对于“维纳斯的诞生”式的图示的再造，也是一种对于现实处境的重塑。也正如是说，艺术家对绘画过程中留下的行动痕迹与图像记忆的最终形成产生了思考与对抗。

而与个人行动密切贴合中的画面中，苏予昕（1991 年生于中国台湾）将采集、研制、加工散布于地壳之上的岩石作为色彩元件，并通过内在的思考重组，在平面上将所见的自然景观描绘。《酒色的海 #2（象鼻隧道）》（2022 年）是艺术家从地质学视角出发，以迁移的个人实践对山石与大海进行二维平面上复写和建构。又如莎拉·休斯（1981 年生于美国亚特兰大），她画笔下的景观被描绘成一道“虚构风景”。《新系统》（2020 年）中，几近抽象化的处理方式，树木被描摹出的动态感，与背景中跳跃的色彩呈现出童话般的遐想，休斯好似拟邀请我们进入她思绪反哺的世界。

在自我思绪的世界里，王光乐（1976 年生于中国福建）通过抽象的语言本质，将创作行为看作一项明心见性的功课。以往的水磨石系列多是以单一色的“底”和“点”作为主要元素，2024 年创作的《第三号水磨石 2015-2024》中，艺术家将画布分为八种颜色作出不同色块的底。绘画过程中重复性的观察与练习，是艺术家对生命的体验和感悟，是他对于真实时间与存在的永恒定格。重复性的绘画动作也在陈勇为（1981 年生于中国山东）所探索的《关于 5》（2024 年）中不吝体现，一件用“点”之间的关系绘制出的双联油彩作品，在他个人创作中经常营造出的诗意和困惑的氛围与王光乐对于时间的尊重不尽契合。值得多语的是《第三号水磨石 2015-2024》作品，是继王光乐的“红磷”与观众合作之后的又一件，由艺术家发出邀请陈勇为和陈子豪合作完成的新卷。该作品以‘半成品’的状态转移到展览场域实施‘完成’。异地他者的介入似在探索传统绘画近乎‘个人英雄主义’的反思。同时让参与者有机会用艺术家的视角去扮演模拟另一个人的角色，感受创作路径的波澜。

博尔赫斯的《另一个，同一个》在‘我’与‘自我’之间展开一场辩证的向内思索，亦求某种关于所处时代与社会的告解。展览借由‘Ta’的视角，纵连十二位艺术家的作品在有限的空间里，问询无际的彼此，镜象里的投射更演化为虚实间的无垠。彼此间的追问：自我与‘Ta’人如何交织？记忆与当下如何互动？现实与幻想如何碰撞？艺术家在探索自我的同时，也在回应‘Ta’者的声音，没有刻板的答案，回音仍被重释。

(文 / 王乙竹)

关于 Longlati 经纬艺术中心

Longlati 经纬艺术中心是一家非营利艺术机构，由徐传陞与陈子豪共同创立。它立足于变革中的文化图景与地缘生态之间，并助力推动当代艺术的多元发展。自 2017 年启动至今，Longlati 收藏与赞助计划围绕三个主题展开：二十世纪国际女性艺术家创作、少数与多重少数群体文化以及 90 后中国艺术家的实践。

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媒体摘要：

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El Otro, El Mismo

Opening: Sep 10, 2024 | Tue. 16:00 - 19:00
Exhibition Dates: Sep 11 – Oct 25, 2024 | Tue. - Sun. 10:30 - 18:00
Venue: Longlati Foundation, 4/F, 30 Wen'an Road, Jing'an District, Shanghai
Artists: Chen Yongwei, Wang Guangle,
Chen Zuo, Issy Wood,
Gao Lei, John Baldessari,
Yushan Liu, Judy Chicago,
Su Yu-Xin, Shara Hughes,
Zhi Wei, Rosemarie Trockel

Longlati is honored to announce the opening of a group exhibition on September 10, 2024, featuring twelve artists, inspired by the Argentine writer Jorge Luis Borges' (1899-1986) poetry collection *El Otro, El Mismo*. Through six thematic threads, the artists will engage in a rich dialogue that explores shared dimensions of discourse. Throughout the entire exhibit, the clues of identity (social roles), contradiction (synthesis and detachment), life (personal experiences), memory (familiarity), dust (migration and color), and time (the eternal moment) are interlinked.

Published in 1964, *El Otro, El Mismo* comprises dialogues composed at different times and in various settings, presenting a romantic poetic exploration of Borges' conversation with his alter self, in contrast to his previous writings. Borges' poetry explores his profound reflections on time, identity, fate, society, and history, representing a pivotal milestone in his later creative journey.

“Lo que pasó le pasó a otro.”

Influenced by an upbringing in close contact with the textile industry, Zhi Wei (b.1997 in Beijing, China) mobilizes in their works a range of fabrics (Jacquard, plaid, lace, mesh, etc) that complete and accompany their painting practice. Each painting features numerous layers of fabric that either conceal the characters or act as a background, like the strata of tinted tulle that generate striking distortions within the pictorial surfaces of their pieces. The triptych *Spy Hummingbird, Butterflies, and Teaching Scissors* (2022) consists of three panels. The left panel depicts a hummingbird drone used to film monarch butterflies awakening from hibernation. The central panel features handmade butterfly paper cuts sewn onto translucent lace

fabric. The right panel presents the imagery of children's teaching scissors. Through re-making industrially manufactured textiles with hands, Zhi Wei disrupts the obsolete but still prevalent dichotomies between high and low, between masculine and feminine, and between fine and craft art in the Western paradigm. In *The Queer Child, or Growing Sideways in the Twentieth Century*, Kathryn Bond Stockton describes childhood as an essentially queer experience, marked by the strangeness of the heteronormative breeding we all have to comply with. Zhi Wei's whole practice - their interest in costumes, in the veiling/unveiling of the self - is imbued with a pervasive sense of nostalgia for the awareness of a state of difference one cannot yet name. Rosemarie Trockel (b.1952 in Schwerte, Germany) has been creating abstract paintings using machine-knitted wool since the 1980s. She uses these paintings to explore social issues like gender and cultural codes. Her series *Keep Repeating* (2014), *Mine Air* (2018), and *Dreams Don't Care* (2022) are made using acrylic and wool on canvas. Trockel challenges the patriarchal dominance of artistic mediums by using the products of women's domestic labor as creative materials, thus subverting traditional notions of body and identity. From a feminist perspective, she questions the restrictive cultural categories and social norms related to gender identity.

From the 1960s, conceptual artist John Baldessari (1931-2020, USA) has explored the nature of contradiction and questioned social norms. Baldessari extracted materials from found images and used high-saturation dots in a technique he called 'technical appropriation' to create new planar artworks. For instance, *Lion Jet Truck* (1988) is a vectorized image that comprises three gray acrylic photographs and digitally synthesized red and green dots. One of his early sculptures, *Beethoven's Trumpet (With Ear) #133* (2007), is a sound installation about a deaf composer. Baldessari interrogates the power of language and the essence of communication through montage-like associations. Likewise, Gao Lei (b.1980 in Changsha, China) bases his work on the treatment of standardized individual forms. *In Chain of Contempt and Line of Flight* (2024), the artist subjectively alters the dimensions of "standardized" industrial products to reframe artistic questions. He aims to encourage viewers to break free from conventional thinking and reassess the boundaries between space and concept. *Z-772* (2013) connects aluminum bathtubs, high-pressure water hoses, and glass syringes from the 1980s in China to simulate internal liquid pressure, creating a system that teeters between stability and collapse. This work illustrates the gradient process of social structures, presenting dual forms of attack and defense, spear and shield while hinting at the latent energy and potential crises within the system.

Returning to personal experiences, Yushan Liu (b.1987 in Shandong, China) and Judy Chicago (b.1940 in Chicago, USA) examine their individual visualization experiences and interactions with the social

structures and historical cultures they inhabit, starting from everyday emotions. A suspended centerpiece made of fibers and horsehair from musical bows is complemented by scattered glass marbles on the floor in Liu's installation *Violently Happy Remastered* (2023). Liu weaves these seemingly disparate materials into an altar that celebrates female reproductive organs. Judy Chicago's *Bigamy Hood* (1965/2011) involves spray painting an automobile hood with lacquer, a technique she learned during auto school. It examines the male-dominated technological era and the masculine cultural characteristics associated with car hoods. It coincides with Chicago's comprehensive exploration of female reproductive history and her challenge to male-dominated technological realms. Both artists' works challenge and redefine conventional perceptions of materials, providing a personal and emotional commentary on historical and contemporary social cultures.

As artists born in the 1990s, Issy Wood (b.1993, UK) and Chen Zuo (b.1990 in Hunan, China) draw deeply from their experiences. Wood's works are inspired by memories of her grandmother's belongings, a source she humorously describes as making her feel like "a minor character from the Middle Ages." She highlights how everyday objects can be magical and strange. In *Between Duresses* (2023), she combines the gleaming headlights and hood of a car with porcelain-like poodles and fruit tree branches to create a dreamlike scene that straddles the boundary between reality and fantasy. Chen Zuo's work reflects a similar sense of tension. His creations are rooted in his experiences in an art district. A caretaker of the art park is depicted in a semi-reclining, semi-sitting posture in *Cabbage and Golden Pearls* (2021), his right hand resting in a giant pearl shell. The scattered pearls create a scene that is both stunning and slightly fragmented. The repetitive brushstrokes and vivid colors reimagine imagery reminiscent of *The Birth of Venus* but also offer a new interpretation of his reality. Chen Zuo engages and challenges the traces of action and visual memory left in the painting process.

In works closely connected to personal actions, Su Yu-Xin (b.1991 in Taiwan, China) uses rocks collected, processed, and crafted from the Earth's crust as color elements. Through introspective reassembly, she depicts natural landscapes on a flat surface. *Wine-dark Sea #2 (Elephant Trunk Tunnel)* (2022) reflects the artist's geological perspective by transforming her encounters with mountains and seas into a two-dimensional reconstruction. Shara Hughes (b.1981 in Atlanta, USA) creates landscapes that she describes as "fictional vistas." Her abstract approach in *New System* (2020) captures the dynamism of trees, while the vivid hues in the foreground evoke a sense of fabled wonder. Hughes seems to invite viewers into a world that has been shaped and nurtured by her own reflections.

In his inner world, Wang Guangle (b.1976 in Fujian, China) views the act of creation as a mindful practice, exploring the essence of abstract language. His previous *Terrazzo* series primarily utilized a single-colored background and dots as the main elements. However, in *Terrazzo No. 3, 2015-2024* (2024), Wang divides the canvas into eight color blocks, each with a distinct color block. The recurring observation and practice inherent to the painting process reflect the artist's profound experience and insight of life, capturing a timeless relic of authentic existence. This repetitive approach to painting also finds resonance in *About 5* (2024), a diptych by Chen Yongwei (b.1981 in Shandong, China), where the interplay of dots creates a poetic yet enigmatic atmosphere, reflecting Wang's deep respect for time. Notably, *Terrazzo No. 3* (2015-2024) is a collaborative piece that builds on Wang's earlier work *Red Phosphorus*, where he invited Chen Yongwei and Chen Zihao to co-create. Initially presented in a half-finished state, the work is completed within the exhibition space, challenging the traditional notion of painting as an act of individual heroism. This collaboration allows participants to step into the artist's shoes, experiencing the creative process from a different perspective and delving into the subtleties of artistic expression.

Borges' *El Otro, El Mismo* delves into a dialectical reflection between the "I" and the "Self," seeking a confession regarding the era and society it inhabits. The Show explores the theme of the "Other" through the works of twelve artists within a confined space, questioning the infinite connections among them. The mirrored reflections evolve into an endless interplay between reality and illusion. The exhibition raises questions as to how the "Self" and the "Other" intertwine? How do memory and the present interact? How do reality and fantasy collide? As artists explore themselves, they also respond to the voices of the "Other," offering no definitive answers, leaving the echoes open to reinterpretation.

(Text / Yizhu Wang)

About Longlati Foundation

Co-founded by David Su and Zihao Chen, the Longlati Foundation is a non-profit organization registered in Hong Kong, China. It stands between the cultural landscapes and geo-political realities in change, contributing to the development of contemporary art in its diversity. Since its initiation in 2017, Longlati's Collection and Patronage Program has been structured around three themes: 20th-century international women artists, minority and multi-minority cultures, and the practices of post-90s Chinese artists.

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Brief

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