

托马什·克雷奇茨基：轻如鸿毛

开幕 2024 年 4 月 2 日（周二）| 16:00–19:00

展期 2024 年 4 月 3 日 - 2024 年 5 月 22 日 | 周二 - 周六 | 10:30–18:00

地点 Longlati 经纬艺术中心，上海市静安区文安路 30 号四层

Longlati 经纬艺术中心将于 2024 年 4 月 2 日欣然呈献波兰艺术家托马什·克雷奇茨基（Tomasz Kręcicki）的亚洲首个机构个展，展出艺术家近一年创作的十六幅绘画作品。这也是艺术中心迁入文安路新址的开馆双个展之一。

克雷奇茨基的绘画像是将无色世界分裂出不同光亮的棱镜，颠覆着表象呈现的方式。他通过离奇的类比，将事物布局出风趣的画外之意。此次展陈中的绘画组合也试图引发这般叙事潜力，它们有时像影像静帧，有时则通过图像蒙太奇进行刻意误导。肉粉色的土地上密布着毛发的丛林，人们躺在林间草甸上凝视脚趾世界，而这蕴藏纷繁的天地却可能轻飘得如一羽鸿毛。这些视角就像爱丽丝掉入的兔子洞，将感知牵引至一个扭曲的维度，诱发观众以非凡的方式感知平凡。当这样的沉坠不断反复变为漩涡时，忧郁与哀伤之感竟在幽默的边角处生起。尺度的变化，沾染着价值的无常，以致轻盈之物变得沉重。

“轻如鸿毛”曾指涉微不足道、如新陈代谢般的死亡。它可以形容克雷奇茨基描摹的众多微小世界，也是此次“纸巾”系列里被擦拭丢弃的日夜琐碎。它们或许是资本主义加速生产的没有个性的商品，或是安迪·沃霍尔（Andy Warhol）戏谑置于货架上的金宝汤罐头；但却于无数的情感时刻中扮演举足轻重的角色，满足着人们清洁、抚慰与倾诉的庸常需求。在这里，平面简化的形式与明亮的海报视觉，不仅与波兰当代绘画实践的反学院派线索相续，也被艺术家蒙上了多愁善感的面纱。轻盈的画面与对象，通过比例、透视与意义的折曲，被锻造出了温度与重量。

文 / 陈嘉莹

关于艺术家

托马什·克雷奇茨基，1990 年生于扎雷，现于克拉科夫生活和创作。艺术家曾就读于克拉科夫美术学院（2010-2015 年）；纽伦堡美术学院（2014-2015 年）。曾参与的驻地和奖学金包括：LIA 项目驻地，德国莱比锡画廊，2018 年；MeetFactory 艺术中心驻地，布拉格，2018 年；福雷斯项目驻地，伦敦，2022 年。机构个展包括：“XXL”，地区博物馆，斯塔洛瓦沃拉，2020 年；“精神层面”，Grey House 基金会，克拉科夫，2019 年；“XXL”，BWA 画廊，塔尔努夫，2019 年。作为艺术团体 Potencja 参加的机构展览包括：“Potencja——体液论：四个季节”，波兰别尔斯科画廊，别尔斯-比亚瓦，2022 年；“Potencja——体液论”，波兰绿山城美术馆，2021 年。他的作品被纳入以下机构收藏：天目里美术馆，杭州；北丘当代美术馆，南京；Longlati 经纬艺术中心，上海；希尔德布兰特收藏，莱比锡；波兰艺术基金会，华沙；波兰 mBank 银行艺术收藏，华沙；国家博物馆，格但斯克。

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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Tomasz Kręcicki: Light as A Feather

Opening: Apr 2, 2024 | Tue. 16:00 – 19:00

Exhibition Dates: Apr 3, 2024 - May 22, 2024 | Tue. – Sat. 10:30-18:00

Venue: Longlati Foundation, 4rd Floor, 30 Wen'an Road, Jing'an District, Shanghai

Longlati is delighted to present the first institutional solo exhibition in Asia by Polish artist Tomasz Kręcicki on April 2, 2024, showcasing sixteen paintings created by the artist over the past year. This exhibition marks one of the inaugural dual exhibitions at the foundation's new location on Wen'an Road.

Kręcicki's paintings resemble prisms that split the colorless world into different luminous facets, subverting the conventional modes of presentation. Through bizarre analogies, he arranges elements whimsically, revealing layers of meaning beyond the surface. The combinations of paintings in this exhibition also attempt to evoke narrative potential, sometimes resembling film's still frames, other times deliberately misleading through image montages. Flesh-colored lands densely populated with hair-like forests, people lying on forest meadows gazing into the world of their toes—this varied world may be as light as a feather. These perspectives draw perception into a distorted dimension, akin to Alice falling into the rabbit hole, prompting viewers to perceive the mundane in extraordinary ways. As such descents spiral repeatedly, feelings of melancholy and sorrow arise unexpectedly at the edges of humor. Changes in scale imbue impermanent values, rendering what is light heavy.

“Light as a Feather” is used to denote insignificance, akin to the fleeting nature of metabolism. It describes the numerous miniature worlds depicted by Kręcicki and is echoed in the “Tissue” series, where daily minutiae are wiped away and discarded. These may be commodities without personalities produced by accelerated capitalism, or Andy Warhol's sardonically shelved Campbell's soup cans, yet they play pivotal roles in countless emotional moments, fulfilling ordinary needs for cleanliness, solace, and expression. Here, the simplified forms and vibrant poster visuals not only continue the non-academic threads of contemporary Polish painting practices but are also rendered by the artist's sentimentalism. Through distortions of proportion, perspective, and meaning, lightweight images and objects acquire temperature and weight.

About Artist

Tomasz Kręcicki, born 1990 in Żary. Lives and works in Kraków. The artist studied at the Academy of Fine Arts in Kraków (2010–2015) and the Academy of Fine Arts, Nuremberg (2014–2015). Residencies and fellowships include LIA Programme Residency, Spinnerei Leipzig (2018), MeetFactory Residency, Prague, (2018), Fores Project Residency, London (2022). Institutional solo exhibitions include XXL, Muzeum Regionalne, Stalowa Wola (2020); Spirit level, Grey House Foundation, Kraków (2019); XXL, BWA Tarnów (2019). Institutional exhibitions as part of the artist group Potencja include Potencja – Humoral Theory: Quattro Stagioni, Galeria Bielska BWA, Bielsko-Biała (2022); Potencja – Humoral Theory, BWA Zielona Góra (2021). The artist's work is held in public collections, among them: BY ART MATTERS, Hangzhou; Beiqiu Museum of Contemporary Art, Nanjing; Longlati Foundation, Shanghai; Sammlung Hildebrand, Leipzig; The ING Polish Art Foundation, Warsaw; mBank Art Collection, Warsaw; National Museum, Gdańsk.

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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