

许晶媛：你当像鸟飞往你的山

Jungwon Jay Hur: Flee as a bird to
your mountain

策展人 | Curator: 唐一菲 | Tang Yifei

艺术家 | Artist: 许晶媛 | Jungwon Jay Hur

展览时间 | Exhibition Dates:

2024.3.8-2024.4.16

开幕时间 | Opening:

2024.3.8 16:00

地点 | Venue:

蜂巢·生成 | 上海空间

Hive Becoming | Shanghai

地址 | Address:

上海市黄浦区北京东路 211 号

211 East Beijing Road, Huangpu District, Shanghai, China

蜂巢当代艺术中心荣幸地宣布，将于2024年3月8日至4月16日以蜂巢生成上海空间呈现韩国艺术家许晶媛 (Jungwon Jay Hur) 的亚洲首次个展：“蜂巢生成第四十七回 许晶媛：你当像鸟飞往你的山 (Flee as a bird to your mountain)”，由策展人唐一菲策划。展览将呈现艺术家的最新创作，包括木板油画、布面油画、蚀刻和炆器等作品。

许晶媛的创作常常带有虚构的自传色彩，这种倾向来源于她对个体的想象重新解读和承接艺术史、宗教和民间传说的创作方法。在她的视角里，这些流传下来的故事和线索都是无形的楔子，将引诱被动的、非物质的元素并重新赋予他们视觉的、有形的外衣。通过这个自我的重新建构和图像集体的叙事过程，她试图将使我们沉重的事物变得轻盈，编织排演故事和图像，不断挖掘象征的意义。

展题“你当像鸟飞往你的山”来自《圣经》中大卫在危急时刻对灵魂的拷问，同时也延续了许晶媛伦敦个展“鸟蛋中诞生的女人”中对鸟作为虚构线索的呼应。从艺术家的个人幻想、中世纪祭坛画再到关联于艺术家自身和家人的病痛，许晶媛展现了奇妙的联想和串联能力，将主角替换为可变化身份的主体，并且将宗教仪式转化为日常事物和心理景观。这些构成的带有奇幻色彩的不受束缚不断蜕变的女孩主角，同时拥有作为“鸟”的特征和隐喻，艺术家将其改编为可以游走于神性和日常之间的一个个小寓言。通过重新建立主体经验的线索和对生命经验的感知，追溯“疼痛”、“死亡”等在东亚文化中复杂层次的根源和意义。所有事物在许晶媛的故事中不断新生，她截取过往故事的象征性片段——比如帕蒂尼尔的《圣杰罗姆的忏悔》三联画中不断变化的蓝水和绿水，威廉-卡尔泰森的《圣芭芭拉祭坛画》中从天而降的圣袍都由宗教的罪与罚转化为个体社会人格的跳脱和期望。许晶媛绘画于桦木板和枫木板本身的肌理，缝合基于韩国传统裹布”Bojagi”概念的拼贴故事，烧制炆器……这些都是她移情于材料和物质，将个体历史和身体作为地图，通过怀旧、理解和联系重新阅读和识别它的故事。此时“你当像鸟飞往你的山”成为一句咒语，展开的是一本微妙的启示录。



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许晶媛：你当像鸟飞往你的山

Jungwon Jay Hur: Flee as a bird to
your mountain

Hive Center for Contemporary Art is thrilled to announce the forty-seventh presentation of Hive Becoming “Flee as a bird to your mountain”, South Korean artist Jungwon Jay Hur’s first solo exhibition in Asia. Curated by Tang Yifei, this exhibition features the artist’s latest works, including oil on wood panels and canvas, etching, and ceramics.

Jungwon Jay Hur’s works are often fictionalised and autobiographical, a disposition that stems from the creative approach of reimagining and continuing art history, religions, and folklore with her imagination of individuality. From her perspective, these inherited narratives and threads exist as invisible wedges that appeal to passive, immaterial elements and recontextualise them with visual, tangible garments. Through this narrative process of self-reconstruction and image collages, she attempts to disencumber the very things that weigh us down, to ensemble and reenact stories and images, and to unearth the significance of symbolism continually.

The exhibition title, “Flee as a bird to your mountain”, derives from David’s examination of the soul in a time of crisis in the Bible, continuing the correspondence of the bird as a fictionalised thread in Hur’s London solo exhibition “A Woman from the Bird Egg”. From the artist’s personal fantasies and medieval altarpiece to her own and her family’s illness, Hur presents a remarkable capability of association and coherence, replacing the protagonists with subjects with changeable identities and transforming religious rituals into everyday objects and psychological landscapes. These girl protagonists are constructed as fantastical, uninhibited, and ever-evolving with the characteristics and metaphors of the bird, which the artist adapts into a series of short fables that navigate between the divine and the mundane. Through re-establishing the threads of the subject’s experience and the perception of life events, she investigates the complex layers of roots and significance of “pain” and “death” in East Asian culture. Everything is constantly revived in Hur’s narratives as she extracts symbolic moments from past stories - like the ever-shifting blue and green water in Patinir’s triptych *The Penitence of Saint Jerome* and the Holy Robe falling from the sky in Wilhelm Kalteysen’s *Saint Barbara Altarpiece* - to transform the religious sin and punishment into the escape and expectation of the individual’s social persona. Hur paints on the texture of birch and maple panels, sews together collage stories based on the concept of *bojagi*, a traditional Korean wrapping cloth, and fires ceramics... All of these manifests her emotional attachment to materials and objects where she maps out her personal history and body, and rediscovers and identifies its stories through nostalgia, interpretation, and connection. Here, “Flee as a bird to your mountain” becomes a mantra, unfolding into a book of revelation.

