

無以归尘

艺术家: 约翰内斯·博西西奥

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地点: 上海市莫干山路50号6号楼105

BROWNIE Project画廊欣然宣布于2024年1月13日呈现艺术家约翰内斯·博西西奥在中国的首次个展《無以归尘》。

关于艺术家

约翰内斯·博西西奥

约翰内斯·博西西奥1994年生于意大利卡瓦莱塞，现居伦敦。他的创作实践涵盖绘画和雕塑装置，作品通过描绘与技术无机体相融合的有机体来构建两者之间的变形与混合情境，及其所投射出的对于自由、欲望的最终想象。博西西奥将光滑闪亮的金属镀铬材料表面转变成破裂的、粗粝的、也更有生命原始冲动的形态，以重新思考我们与技术的依存关系，及其对人类生存和个体身份所产生的影响。受到作家唐娜·哈拉维和安迪·克拉克的影响，博西西奥的艺术创作质询人与技术、人与机器间的传统分界，并以将两者相融合的多元形式来创造新的可能。

博西西奥的作品在全球范围内展出，并以其独特的艺术风格和创作观念赢得了赞誉。近期主要个展包括：“欢迎来到我的忧郁(与金相佑的双人展)”，斯帕玛奇画廊（东京，2023）；“灵魂来自物体来自灵魂来自物体来自灵魂”，ZERUI Gallery（伦敦，2022）；“锋利 混合 碰撞”，Doris Ghetta 画廊（奥蒂塞伊，2022）；“混合”，Project room Cineast（柏林，2018）。近期主要群展包括：“另一面曾是”，Guts Gallery Projects（伦敦，2023）；“载玻片”，万一空间（深圳，2023）；“我的母亲曾是一台电脑”，Indigo+Madder Gallery（伦敦，2022）；“群展”，104 Gallery（东京，2021）；“租赁第一辑”，Project room Autohaus（卡塞尔，2021）；“这是一件好事”，Judith Andrae Gallery（波恩，2021）。近期奖学金和驻留包括：柏林 Artist Inside 奖学金（柏林，2021）、Spazio Speciale 驻留项目（巴勒莫，2019）。他曾在柏林白湖艺术学院（2014-2019）和皇家艺术与设计学院学习纯艺绘画（2020-2022）。

展览文章

無以归尘

文/任越

围绕着断裂、损毁与灾难时刻可能的共生，约翰内斯·博西西奥创作于2023年的一批新画将目光投向（后）汽车社会中人与机器“相撞”后的事故现场。然而本次展览中，艺术家无意展现事故的暴烈血腥或表露明确的道德姿态；相反地，这些绘画选择定格一些“超静态”的视觉瞬间：鲜艳的各色铁皮彼此弯折、堆叠、穿插；一整块钢材料的闪亮表面在重击或密压下呈现出仿佛文人石的纹路；金属材料的破损边缘明显下凹和上翘，露出一小块深不见底的洞渊；一小片硬物穿过某种标准机械构材，碎屑飞溅。然而这些瞬间又决不是污脏和混沌的——它们并非人类凝视的镜像，很难说任何一种社会情感在此占据上风；这些画面更似剥离了人类绝对主导的、冷静而不可逆转的人与机器的交融，即使人类已不在场。这是这位年轻艺术家作品的吊诡之处，也正是其魅力所在。

约翰内斯拥有在意大利、柏林和伦敦多地生活工作的经验，也将遍布城市及乡村的生活场景视为自己选取不同创作对象和创作材料的应然标尺。艺术家曾花费大量时间在城市空间游荡，并在旧汽车厂拍摄报废车辆的现场和残迹；这些起初由视觉主导的兴趣，经由科幻作家唐娜·哈拉维（Donna Haraway）和哲学家安迪·克拉克（Andy Clark）的文本，逐渐将他引向对赛博格概念及人与机器关系的质询。

现今人们似乎忘了，“智能手机是人的另一只器官”这一甜美而惊悚的比喻存在着与其逻辑一致的前身：“汽车是现代人的躯壳和腿脚”。自19世纪末，在科技、资源与工业化审美的加持下，人类为自己量身定制了一座座移动的神殿，缔造了绵亘至今的汽车时代。此处隐含的共同愿景是：一旦坐进驾驶座、手扶方向盘，人所能确凿获得的就不仅仅是奔向空间上的某一目标，而更是奔向时间的远方——即未来。

然而伤害和隐忧常常伴随发展而来。在最浅显的意义上，汽车所连接的未来时间之一，是死亡。交通事故率一直是百年机械化道路车辆发展史无法摆脱的阴影，甚至在上世纪五六十年代，飙车文化、“死亡驾驶”一度成为一股文化暗潮。汽车工业这一建基于科学成就和人类理性（汽车的普及也孕育了现代批量生产、批量消费的社会经济体系“福特制”）的产物，在裸露其坏踵时竟然落到了感性与冲动的那一瞬撞击当中；在这一意义上，冲突而致的毁灭带来了某种出离社会规范的解放

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和超越性，人与机器（人造物）的愿望在此不谋而合。约翰内斯的创作过程和作品本身同样充满冲突，其画作所描绘的机器的毁损局部，也正可被视作一张张机器与肉身相撞的现代社会病理切片。

这些切片的意义不止于标本。或许是出于“超越自身存在”的招引，汽车也开始承载人类所投射的生理情欲，在未必完全知情同意的情形下充当了构建超人类欲望范式的其中一阶。在最极端的情况下，人们甚至从车辆相撞的瞬间获得狂喜：无论是旁观还是亲历，技术理性和消费主义对世俗的影响在这样的情感体验中已近乎消灭殆尽。机器及其携带的技术由此进入了人最私密的、卑下与崇高同在的领域，电影《钛》中关乎人车之间性爱和生育的越轨想象即将我们送入情欲、孕生和轮回的“汽车叙事”当中；在约翰内斯的绘画里，这种情欲则以其静熄之后的形态存在，却要以创伤的发生和保留为证据：它们依旧极为光洁、鲜亮，呈现出锐利的边缘甚至新鲜的汁液，仿佛机器对胜利的宣告与对其寄主——人类——的追忆与呈供。

这些几乎剥离人类情感的“超静态”画面，让人与人造物的分离凝固在它即将化骨成尘的前一刻。直至死亡与毁灭，人与机器的分离都未能达成，甚至在这样的定格画面中更显亲密；试图无限接近这个分离时刻的艺术家不过是以处于回溯时态的绘画创作将这种近身肉搏的现实暴露了出来——它们锋利而美丽，比起毁灭来更像是一场新生。而这样的新生怎会是“人本位”的呢？——赛博格不会梦到伊甸园：非为泥造，无以归尘。

展览文章

“赛博格的理想不是建立人类家庭模式的社区，不是母系社会。赛博格不知道伊甸园；它非为泥造，无以归尘。”

《赛博格宣言》

唐娜·哈拉维，1985

文/朱迪·希尔

唐娜·哈拉维在《赛博格宣言》中描述了一个乌托邦，在那里，人类可以彻底挣脱道德和伦理的束缚，性别、种族和资本主义都不再是约束。不再受制于此的赛博格能完全超越二元论和人的限制；人体、土地、思想、身躯和技术相互融合，彼此不断影响和修正。后现代社会从传统中迅速得到解放，思维习惯和社会界限被打破，进而突破和人有关的所有边界。我们必须清楚这确实是一个乌托邦，尽管赛博格摆脱了那些人类的特质，但人和机器之间仍存在着相互依存的关系。人工智能从与人类密不可分的现实中解放出来，没有它，人类无法生存。

博西西奥通过一系列新作进一步揭示这一困境，并呈现他对哈拉维文本的持续性思考。尽管《赛博格宣言》比他的作品早了近四十年，但博西西奥依然被文本中固有的二元论所吸引，这与他自身的存在具有相似性。对于博西西奥而言，这个乌托邦是一种象征，在此那些对立的要素成为了一种全新的、彻底自由且无限的存在。在博西西奥的画作中，我们能够发现那些与技术无机体相融合的有机体形态，博西西奥重新思考了我们与技术的关系，它在我们作为物种的进化中起到了关键性作用，同时它又将我们进化出一种混合且复杂的二元论状态，既迷人又怪诞。就像哈拉维的文章一样，博西西奥用对立的相互作用来评论作品中的二元主题，协调那些彼此似乎毫不相关的、有机和无机的绘画元素，并有趣地使用不同质感的组合材料于画布上重现。博西西奥持续探索两种不相关事物之间的潜在联系，邀请观者进入一个新奇世界，并从其内部在不断发展的相互联系中产生了一种继续性的相互依赖。

博西西奥用各种极具张力的创作方式来阐释他和物体之间的关系，并在自己的艺术世界中探索不同的可能性和存在方式。在J. G. 巴拉德1973年的小说《超速性追缉》中，汽车成为主人公的欲望对象，反过来也标志着他们的毁灭。博西西奥将光滑的、镜像的材料转变成扭曲的表面，并在想象的故事中被破坏，成为废弃的、破裂的、伤痕累累的形态。汽车本身曾是未来主义的象征，反映了社会对完美主义的追求，并成为人类与技术之间的纽带，是推动资本主义和文化发展的社会产业。博西西奥将这种破坏转变成象征着欲望和诱惑的对象。从象征意义上来说，这些材料本身不再指向当代世界，相反地，它们提醒着我们自身的绝望和自我毁灭。像哈拉维的赛博格一样，我们必须经历分离或者毁灭才能进化。

尽管当代社会对技术的日益依赖产生了令人不安的影响，博西西奥仍将这些想法作为实现内心自由的基石。他在意大利的乡村长大，之后搬到德国柏林。尽管没有语言障碍，但这两个地方都没有赋予他归属感，以及根深蒂固的民族认同感。在成长过程中，他每年夏天都会花两个月的时间去连接自然，去摆脱城市生活的水泥风景和物理约束。正是这种不明确的身份定位在他的创作中发挥了关键作用。通过人与土地，思想与身体，动物与机器，博西西奥驾驭着材料和图像的融合。相互切换的二元美学和情境呈现于每幅作品当中，无论是报废汽车的一块零件切片还是从抽象的破裂结构中显影出来的有机体，每个元素都跳脱出它原本的语境限制。仔细观察，每件作品都隐藏着意想不到的私密性，自然与人类情感在相互对话中找到各自的定位。博西西奥将自己从传统结构和二元论的限制中解放出来，像哈拉维的赛博格一样，他完全拥抱了流动和变革。



BROWNIE / Project

BROWNIE Project 画廊创立于 2019 年年末，致力于在这个激荡的时代环境下，探寻当代艺术的革新和社会关照。画廊代理与推广在观念和创作方式上具有开创性的当代艺术家，支持艺术家在不断扩宽边界的创作实践中，回应世界当下。

画廊的核心 600 平复合空间位于中国上海，以非传统的展览空间构建，并以策展为重点，支持艺术家实现多种形式与叙述方式的项目和作品。**BROWNIE Project** 画廊尤以关注跨文化、社会性、多媒介及女性艺术家，并着重链接中国与欧美及其他亚太地区之间的艺术家展览及项目合作，在画廊空间内外，积极发掘当代艺术领域中的新晋艺术家，以及仍然野心勃勃不断突破自我的事业中期艺术家。

BROWNIE Project 画廊亦致力于在全球范围内与公共机构、美术馆、艺术基金会、艺术博览会、收藏家和策展人积极合作，开启更多能够突破经验的艺术可能性。

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*It is not made of mud
and cannot dream of returning to dust.*

Artist: Johannes Bosisio

Duration: 2024.1.13- 2024.3.31

Address: Rm 105, Bldg 6, 50 Mo Gan Shan Rd, Shanghai

BROWNIE Project is pleased to present *It is not made of mud and cannot dream of returning to dust*, the first solo exhibition of artist Johannes Bosisio in China, on view from January 13, 2024.

About the Artist

Johannes Bosisio

Johannes Bosisio (b. 1994) is an Italian-born artist based in London whose practice spans painting and sculptural installation. His work celebrates transformation, freedom, desire, and hybridization by depicting organic bodies fused with technological prostheses. Through his use of once-smooth and shiny chrome surfaces that are now scratched, rough, and alive, Bosisio reconsiders our relationship with technology and its impact on our lives and identities. His approach is informed by the work of authors Donna Haraway and Andy Clark, and his art challenges traditional boundaries and creates new possibilities by merging organic and technological forms.

Bosisio has exhibited his work internationally and has garnered critical acclaim for his unique style and perspective. His recent solo exhibitions include (Duo-show w/ Sang Woo Kim) *Welcome to my Melancholy*, Supermarkt Gallery (Tokyo, 2023), *Souls from Objects* from *Souls from Objects From Souls*, Zerui Gallery (London, 2022); *SHARP HYBRID CRASH*, Doris Ghetta Gallery (St. Ulrich, 2022); *Hybrids*, Project room Cineast (Berlin, 2018). His recent group exhibitions include on the flip side was *Guts Gallery Projects* (London, 2023); *Slides Trio Exhibition*, W.ONESPACE (Shenzhen, 2023); *Detox Retox*, Kali Gallery (Lucerne, 2022); *MY MOTHER WAS A COMPUTER*, Indigo+Madder Gallery (London, 2022); *Groupshow*, 104 Gallery (Tokyo, 2021); *LEASING VOL.1*, Project room Autohaus (Kassel, 2021); *Und das Ist auch gut so*, Judith Andrae Gallery (Bonn, 2021). Recent scholarships and residencies include: *Artist Inside* scholarship (Berlin, 2021) and *Spazio Speciale* residency Program (Palermo, 2019). He studied *DIPLOMA Fine Art Painting* at Weissensee School of Art Berlin (2014-2019) and *MA Fine Art Painting* at the Royal College of Art and Design (2020-2022).

Exhibition Review

Text/Ren Yue

Centering around fractures, damages, and moments of catastrophe that may lead to a symbiotic relationship, paintings newly created by Johannes Bosisio in 2023 turns to look at accident scenes after the "collision" of man and machine in the (post) automobile society. However, in this exhibition, the artist has no intention to portray the brutal and bloody aspects of accidents nor to express categorically any moral stance; instead, the shown paintings freeze some "hyper-static" visual moments: bright colored iron sheets folding, stacking and intersecting with each other; the shiny surface of steel exhibits the patterns resembling that of the literati stones under heavy blows or intense pressure; the damaged edge of the metal material is noticeably dented and upturned, revealing a small bottomless pit; a small piece of hard object piercing through a certain standard mechanical structure with debris scattered. Yet these moments are by no means dirty nor chaotic — they are not reflections of human gazes, it is difficult to pinpoint any societal emotion predominates here; these images rather seem to demonstrate the calm and irreversible fusion of humans and machines, stripping away the absolutely dominant human control — even though humans are no longer present here. This is where the paradox and charm of the young artist's work locates.

Johannes has lived and worked in various places, including Italy, Berlin, and London, and he considers urban and rural life scenes as his natural benchmarks for selecting different subjects and source materials. The artist has spent a lot of time wandering in urban spaces, photographing scenes and remnants of abandoned vehicles in old automobile factories; through texts of science fiction writer Donna Haraway and philosopher Andy Clark, these interests initially driven by intuition gradually led Johannes to question the concept of cyborg and the relationship between humans and machines.

People nowadays seem to obliviate that the sweet but terrifying analogy "a smartphone is an extended organ of the human body" has a logical precursor: "cars are the shells and legs of the modernists". Since the late 19th century, with the support of technology, mined resources, and industrial aesthetics, humans have customized movable temples for themselves, creating the ongoing era of automobiles. The implicit shared vision is that once you sit in the driver's seat with steering wheel in hands, what you gain is not just the ability to reach a spatial destination but also to journey into the future, into time.

However, harm and uneasiness often accompany the progress in perception. In the simplest sense, one of the future times connected by cars is death. The traffic accident rate has always been an inescapable shadow in the century-old history of mechanical road vehicle development, and reckless driving and "death racing" were once cultural undercurrents in the 1950s and 1960s. The automobile industry, a product built on scientific achievements and human rationality (the popularization of automobiles also gave birth to the social and economic system of mass production and consumption known as "Fordism"), exposed its Achilles' heels and fell into the moment in the realm of sensibility and impulse. In this sense, destruction caused by clash brings about a certain liberation and transcendence from social norms, where the desires of humans and machines (artificial objects) coincides. Johannes's creative process and his work are equally full of collisions; the damaged machine parts in his paintings can also be seen as pathological slices of modern society where machines collide with human bodies.

The significance of these slices goes beyond mere specimens. Perhaps driven by the lure of "transcending one's own existence", cars have also begun to carry the biological desires projected by humans, serving as one part in constructing a paradigm of super human desire without complete informed consent. In the most extreme scenario, people even gain ecstasy from vehicle collisions: whether they are witnessing or experiencing, the influence of technological rationality and consumerism on the secular world has been almost eliminated in such emotional experiences. Machines, along with their technological aspects, have thus entered the most private, humble and sublime realm of humans. The deviant imagination about sex and reproduction between humans and cars in the movie "Titanium" sends us into the "automobile narrative" of lust, procreation, and reincarnation. In Johannes's paintings, this kind of desire exists in its post-extinguished form, but is corroborated by the occurrence and preservation of trauma: they remain extremely clean, smooth and bright, with sharp edges and even fresh fluids, as if machines were making a proclamation as well as paying homage to their host - humans.

These "hyper-static" images, which almost devoid of human emotions, solidify the separation between humans and artificial objects at the moment before they are about to fade into bones and burnt to dust. This separation has not been achieved even until death and destruction, but rather appear more intimate in such images. The artist attempts to infinitely approach this moment of separation by simply exposing the reality of close combat through paintings in a retrospective tense — they are sharp and beautiful, more like a new birth than destruction. And how could such a newborn be "human-centered"? — cyborgs do not dream of Eden: it is not made of mud, and cannot dream of returning to dust.

Exhibition Review **Text/Jodie Hill**

"The cyborg does not dream of community on the model of the organic family, this time without the oedipal project. The cyborg would not recognize the Garden of Eden; it is not made of mud and cannot dream of returning to dust."

A Cyborg Manifesto
Donna Haraway, 1985

In Donna Haraway's *A Cyborg Manifesto*, she describes a utopia where one is able to entirely detach from human restraints, moral and ethical. Restraints such as gender, race and capitalism. The cyborg, once free from these qualities, is able to fully exceed binary logic, transgressing human boundaries and constraints; figure, ground, mind, body and technology all infused and continually influencing and modifying each other. Postmodern society is at once able to liberate itself from convention and break down its ways of thinking, its societal boundaries, and thus all boundaries associated with human form. Though we must remember that this is indeed a utopia, and although the cyborg is free of these human qualities, there is still a dependency between mankind and machine, and while artificial intelligence is liberated from reality in which humans are inextricably entwined with, us as humans are still incapable of existing without it.

In a new series of paintings, Bosisio looks to further unravel this dilemma and his ongoing preoccupation with Haraway's text. Despite pre-dating his work by nearly four decades, he is drawn to the dualism which is inherently at play within *A Cyborg Manifesto* and its likeness to his own existence. For Bosisio, this utopia becomes a metaphor of contrasts and how two opposing elements can form to become something not only new, but entirely free, limitless. In these paintings, we observe what seems to be organic bodies fused with technology. Bosisio reconsiders our relationship with technology, its crucial role in our evolution as a species, and how it evolves us into a hybrid and complex state of dualism, both fascinating and grotesque. Like Haraway's writing itself, Bosisio uses the interplay of opposites to comment on the thematic binaries within the work, harmonising organic and inorganic pictorial elements which have little to no relationship to one another, and playfully using varying textures and materials to bring these components to life. Driven by the connection of two things which do not belong together, he invites us into something new and strange, and from within it births an inherent counter-dependence in its constant ever-evolving interconnectedness.

Using tension, Bosisio looks at alternate ways of interpreting the relationship between himself and objects and explores different possibilities and existences within its own world. In J. G. Ballard's 1973 novel *Crash*, the automotive vehicle becomes the object of desire for its hero characters and in turn marks their demise. Bosisio takes smooth, mirror-like materials, transforming them into the deformed surfaces, destroyed in an imaginary accident and salvaged, cracked, scratched. Automobiles themselves were once the symbol of futurism, and reflected our own societal pursuit of perfection, becoming the connectivity between mankind and technology, an industry which fueled both capitalism and culture. Bosisio turns this destruction into an object of desire and seduction. Symbolically, the materials themselves no longer symbolise the contemporary world and in turn, they become a reminder of our own despair and self destruction. Like Haraway's cyborgs, we must detach or destroy to evolve.

Though there are disturbing implications for contemporary society's increasing dependency on technology, Bosisio converses with these ideas as grounds to inhabit his own inner freedoms. Raised in a rural village in Italy, he later moved to Berlin, Germany, and despite his fluency, neither place provided him with a sense of belonging or rooted national identity. Growing up, he would spend two months every Summer to connect with nature, thus removing himself from the concrete landscapes and physical constraints of city life. It is this lack of definitive placement which plays a key role in his work. Through figure and ground, mind and body, and animals and machines, Bosisio navigates his own assemblage of material and image. The dualistic aesthetics and environments are at play within each painting, be it a piece of scrapped car or an organic material seeping out from within the abstracted destruction. Each element is leaping out from its own contextual restraints. Under close examination, there is an unexpected intimacy within each work, where both nature and human qualities find their place in the dialogue. By detaching himself from traditional constructs and freeing himself of binaries, much like Haraway's cyborg, Bosisio is able to fully embrace fluidity and transformation.



BROWNIE / Project

BROWNIE Project 画廊创立于 2019 年年末，致力于在这个激荡的时代环境下，探寻当代艺术的革新和社会关照。画廊代理与推广在观念和创作方式上具有开创性的当代艺术家，支持艺术家在不断扩宽边界的创作实践中，回应世界当下。

画廊的核心 600 平复合空间位于中国上海，以非传统的展览空间构建，并以策展为重点，支持艺术家实现多种形式与叙述方式的项目和作品。**BROWNIE Project** 画廊尤以关注跨文化、社会性、多媒介及女性艺术家，并着重链接中国与欧美及其他亚太地区之间的艺术家展览及项目合作，在画廊空间内外，积极发掘当代艺术领域中的新晋艺术家，以及仍然野心勃勃不断突破自我的事业中期艺术家。

BROWNIE Project 画廊亦致力于在全球范围内与公共机构、美术馆、艺术基金会、艺术博览会、收藏家和策展人积极合作，开启更多能够突破经验的艺术可能性。

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