

# Flash Art

## 展评 | 忘物志

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Feng Chen  
S-2 (2016)  
Courtesy of the Artist and Capsule Shanghai

胶囊上海在蜿蜒的弄堂尽头，老房子经过一番改造，被粉刷得白到发光，且庭院青葱。这间崭新的画廊面目清朗，甚至有点像个包装极度精美的礼盒，不过他们把自己的首展题名为《忘物志》。

Capsule Shanghai is located at the end of a sinuous alleyway, the renovated old house painted in luminous white with a lush backyard. This newly opened gallery has a fresh look, almost as though it were a beautifully wrapped gift box, though their first exhibition's title, 忘物志 - Wang Wu Zhi, literally means "To Forget All Else".

一般来说，画廊所擅长的是充分挖掘艺术创作中物化的面向，以形成流通周转，进而达成有盈余的生态；而胶囊在开篇就昭示要“忘物”，不知道算不算一种带着些自我审视的反观。

Generally speaking, galleries are focused on discovering trends in which artistic creation is materialized and establish an intelligible yet challenging discourse in order to shape a flourishing environment. However, Capsule has made the bold statement to "forget all else" from the very beginning; perhaps this is a kind of introspective reflection.

应该是的。群展中最让人好奇的作品来自艺术家冯晨，他将机械工程、特殊材料、古籍水墨等各种看似不相关的事物融合在一起。《S-1》(2016)和《S-2》(2016)中纸本上的热感应墨水，随着铝板背后机械装置散发热量的变化，使图像不断地生成与消失。冯晨早年录像及相关影像装置的学习背景，为他近年的新作补充了有力的注脚：不以录像媒介为形式，但是用机械的、物性的、实时的呈现达成与视频一致的流动影像。他对图像的物质形式进行重新尝试，造出了新物。

It must be. The most curious work in this group exhibition is by artist Feng Chen, who has combined some seemingly unrelated elements in his work, including mechanical engineering, unusual materials and ancient ink paintings. The thermo-stimulative ink on paper works S-1 (2016) and S-2 (2016) reacts to the heat released from the mechanical device behind the aluminum board, which causes the image to appear and disappear on the paper. Feng's early video works and his background in video installation have aided his recent works with a powerful foundation: to not use the video medium as a form, but to present mechanical, physical and real-time elements in order to create moving images. He has experimented with the physicality of image and created something new.



Alice Wang  
*Untitled (2016)*  
Courtesy of the Artist and Capsule Shanghai

同样有趣的是生活于洛杉矶的艺术家 Alice Wang，她在装置《无题》(2016) 中将一组有着30亿年历史的、被镀上24k金的海百合化石放置在格子窗前，远看像是一把普通而随意的硬币。这个举动轻松地连接起了灰重的远古历史与金灿灿的资本现实。

What is also compelling is an installation by L.A. based artist Alice Wang - *Untitled (2016)*. It consists of a group of 3 billion year old crinoid fossils glided with 24K gold and presented in front of a gridded window, which looks like stacks of ordinary coins from afar. This gesture effortlessly connects the weight of ancient history with the extravagance of capitalist reality.

而在另一方面，《忘物志》又彰显着强烈的恋物癖，并且集中体现在对于身体的，进一步来看也就是对自我的强调。波兰艺术家Katarzyna Kozyra的录像《脸》(2005-06) 被满满地投影在墙面，舞者表演时的面部表情在放大和聚焦中产生了近似于物的质感；美国画家Sarah Faux的作品描绘了各种无意识的身体局部，布面上堆叠着色块和材料试验的间隙当中，显现出手指、乳头等肢体零件；生活于纽约的艺术家廖逸君则直接取男女生殖器为素材，将它们安插到日常物件上，成为可以发挥实际功用的《高跟鞋》(2013) 和《喷奶瓶》(2015)，生殖和恋物崇拜保留其夸张的形式感和物性，同时也隐喻了某种实用主义的状态。

On the other hand, *When We Become Us* manifests a strong sense of fetishism with an emphasis of the body - or the self, in a deeper sense. The video work *Faces (2005-6)* by Polish artist Katarzyna Kozyra is projected across an entire wall, in which the body is almost materialized as an object through enlarging and focusing on the facial expression of the performing dancer. The works of American painter Sarah Faux depict various unconscious body parts, such as fingers and nipples that appear in between the layering of colors on the canvas and experimentation of materials. New York based artist Pixy Liao bluntly employs the genitals of both sexes as her subject, combining them with daily objects, and transforming them into practical devices such as *Soft Heeled Shoes (2013)* and *Breast Spray (2015)*, in which the worship of procreation and fetishism have preserved their exaggerated forms and object-hood, while at the same time acting as a metaphor for a certain state of pragmatism.



如果说“忘物”是为了给“新物”腾出记忆和历史的空間，那么胶囊的态度显得谦逊内敛。冯晨和Alice Wang的作品新旧交融，而上述几件强调身体的作品则用恋物来反向补充“忘物”。这些创作似乎都在替这个新空间表明一种含混也平和的态度：说是忘物，倒不如说是在具体的艺术作品面前，对吊诡的概念的忘怀。

"When We Become Us" (2016)  
Installation view at Capsule Shanghai  
Courtesy of the Artist and Capsule Shanghai

If we were to say that to “forget all else” is to make room in memory and in history for new things to manifest, then Capsule’s attitude is humble and introverted. The works of Feng Chen and Alice Wang are a mixture of old and new, while the works mentioned above with an emphasis on the body allow the spectator to omit the presented object by employing fetishism. These works seem to be presenting a mixed and yet coherent standpoint on behalf of this new exhibition space: not to speak of forgetting, but rather the disremembering of tricky concepts when a tangible art work is presented.

顺着《忘物志》的标题，还有两处引申而出的细枝末节。一来，如此典型而极简的白盒子空间，加之以“物”的重提，让人自然地回溯到Michael Fried的《艺术与物性》(*Art and Objecthood*, 1967) [1]。Fried在非具象绘画和极简主义的作品中所看到的，正是与其形式似乎相悖的“物性”。从这一点来说，忘物与恋物的共谋有着其扎根于现代性的渊源。

二来，是展览标题中英译名之间微妙的差异：“忘物志”对应“*When We Become Us*” (当我们成为我们)。忘记物，而我们成为我们；忘物存我——勿忘我。

Two more thoughts are derived from the title of *When We Become Us*. Firstly is the inevitability that such a classic and minimal white box with its emphasis on “objects” would remind us of Michael Fried’s *Art and Objecthood* (1967), in which Fried writes about the object-hood he sees in realist paintings, as well as minimalist works that seem to contradict their forms. Basing on this idea, the complicity of the forgetting and fetishizing of objects would seem to stem from their Modernist roots. Second is the delicate difference between the Chinese and English exhibition titles: Wang Wu Zhi - “To Forget All Else”, corresponding to *When We Become Us*. To forget all else and become one with ourselves; to be unified with the forgotten - “not to forget the self”.

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[1] <http://atc.berkeley.edu/201/readings/FriedObjcthd.pdf>