

**PRESS RELEASE**

***Fleeting Memories and Written Notes***

**Opening:** 4pm – 7pm, 23<sup>rd</sup> December, 2016

**Duration:** 23.12.2016 – 23.02.2017

**Capsule Shanghai:** 1<sup>st</sup> Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China

Women artists have often been subject to stereotypes imposed by a contemporary art world too often dominated by the need to create, spread, and consume types and fixed models rather than appreciating and promoting the talents of individuals who stay true to themselves. When it comes to women artists of the younger generation, this conviction, instead of limiting their artistic practices, has had the opposite effect: it pushes them towards unexpected paths that are unaligned with any expectations other than their own and are not necessarily to be viewed merely through the lens of gender. Therefore, it is no chance occurrence that many women artists born after 1970 have developed an artistic vocabulary that, apart from shedding new light on femininity in a subtler yet equally significant and intense way, has been able to respond to universal needs and facilitate the comprehension of issues also cherished by their male peers.

The Capsule Shanghai 2016 Winter Show “Fleeting Memories and Written Notes” brings together the artistic practices of two of the most talented and original figures in China today: Qin Jin (b. 1976 in Guangzhou, currently lives and works in Guangzhou) and Chen Dandizi (b. 1990 in Hezhou, currently lives and works in Guangzhou). Despite sharing a strong bond as teacher and student, these two artists have both chosen highly independent and uncompromising personal and artistic routes that have allowed them to navigate the realms of the real and the imagined, the dreamy dimension of memories, and the mysteries hidden in daily life with the same intensity of interest.

On this occasion, Qin Jin will present videos, installations, pencil and watercolor drawings, as well as a spatial intervention specifically conceived for the gallery space, which develop her personal reflections on the incessant passage of time and the notion of the artwork as a personal process of growth rather than a mere visual result to share with others.

Memories and what they inspire are incorporated into her art in direct and indirect ways, making these works unique for both their delicacy and potency.

In her intimate video *Twenty-nine Years Plus Eight Months and Nine Days*, 2006-2009, the artist portrays herself in the act of ironing various articles of clothing, a process that took over three years (beginning in 2006). She runs the hot iron over garments that, exposed to pressure and heat, are literally flattened and reduced to a shadow of themselves; the video is presented along with the result of a compulsive and exhaustive process: a pair of garments, ethereal yet physical reminders of an artwork in which art and life overlap (*Twenty-nine Years Plus Eight Months and Nine Days-11 (Little plaid skirt)*, 2006-2009 and (*Twenty-nine Years Plus Eight Months and Nine Days-04 (Suit)*, 2006-2009). The ideal yet paradoxical counterpart to this modest video is *When I Am Dead*, 2014, a piece filled with sorrowful and evocative scenes of two overlapping lives: a little daughter growing old and her young mother reflecting on the past outside of time and space. The “plot” is based on non-actions that both move the heart and captivate the eye. Suspended between a dreamy atmosphere and an awareness of the transience of human life, the video is accompanied by poignant video stills from the same plot that highlight some of its most dramatic moments. The artist’s delicate touch is also present in her paper works, extreme close-ups of people that, like already-faded or fading Polaroids, try to crystallize a moment in time by capturing a movement, a mood, or a gesture of the hand that, as a metonymy, speaks for the whole of a human as an impenetrable abyss (*Person Ironing-1*, 2015). Delicacy is just one aspect of Qin Jin’s work: *Rocking Chair*, 2011 lies a few steps away from the entrance of the gallery; its menacing appearance turns an object of comfort (a rocking chair) into one of discomfort.

Despite her youth, Chen Dandizi shows video, installation, and photography works that combine an intimate, microscopic dimension with perceptions and misconceptions, and factual and fictional aspects of the female world at large. Her black and white video pieces reveal the artist’s fascination with the cinematic language, incorporating stills of films by French master Jean-Luc Godard and an original script written by the artist herself. What appears to be a detached, almost cold recording of a scene from daily life (as in the video *3'17"*, 2014) turns out to be a visual dichotomy in which nothing is what it seems. An eye and a pot apparently caught in simple non-action are on the verge of being inundated, of submitting to an unknown, external pressure that fills this short video with pulsing intensity, creating a sense of visual derailment and disturbance, an invitation to look into

the reality beyond quiet appearances. *Gender Analysis: Opinion Polls* (2016) draws from Godard's stylistic approach and almost scientifically reveals the gap between expectation and reality, the nature of a narrative, and the inner cores of things. In this swing between personal and universal, intimate and distant, Chen Dandizi also showcases a series of photos and objects ("*The South*", 2016) inspired by Spanish filmmaker Victor Erice's drama film *El Sur*, 1983 and Jorge Luis Borges's short novel *The South*, 1944, a homage to and a reflection of human bonds and their consequences.

Besides the need to confront their memories and their inner selves, one of the features common to these artists is the written word. The written word holds a great fascination for both artists, not simply because it is the most direct and natural way to record one's feelings - words can make up an intimate diary - but they can also be a tool for the creation, perpetuation, and deepening of knowledge. Qin Jin's site-specific work *Old Tales Retold*, 2016 on the gallery wall was inspired by the slogans that she used to write and the tales she used to read when she was in school in the years immediately after the Cultural Revolution; she finds their visual qualities fascinating. Chen Dandizi's installation of blazing neon lights *Tick Away* radiate, almost as if shouting aloud, extremely intimate reflections that nevertheless can only be properly seen if the viewer is forced to.

Art and life mingle in works that, for their intimacy, act as personal diaries for these spatial story-tellers and disclose their approaches to both the process of introspection and the discovery of their place in the world, giving up the monolithic idea of the Self and therefore accepting one's vulnerabilities, weaknesses, and failures in the past, present, and future.

Text by Manuela Lietti

新闻通稿

## 《浮生手记》

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胶囊上海：上海市徐汇区安福路 275 弄 16 号楼 1 层

人们对于女性艺术家往往抱着千篇一律的刻板印象，这可以归咎于当代艺术过于追求创造、传播和消费各种类型、模式，且不欣赏、也不鼓励个体保持本真、发挥个性与才华。不过，对于年轻一代的女性艺术家，这样的风气非但没有限制她们的艺术实践，反而起到了意想不到的反作用：激发她们根据自己的意愿自由发展，而无需因为性别来被归类、评判。因此，70 年代以后出生的女性艺术家发展出一套艺术语汇，以细腻而又充满张力的方式赋予女性气质以新的含义，在对全球化诉求作出回应的同时，也与之同辈的男性艺术家对当下议题提出了她们的看法和理解。

胶囊上海 2016 冬季展《浮生手记》将呈现目前中国最具才华和原创性的两位艺术家：秦晋（1976 年出生于广州，目前在广州生活和工作）以及陈丹笛子（1990 年出生于广西贺州，目前在广州生活和工作）。两位艺术家间维系着紧密的师生关系，都选择了独立而不妥协的个人艺术道路，自由地驰骋于真实与想象之间，二者的创作对转瞬即逝的忆记以及日常生活中的隐藏片段都有着高度的关注。

在此次展览中，秦晋除了展示录像、装置和铅笔、水彩绘画，还根据画廊场地的特点构思了一件空间介入作品。作品体现了她对飞逝而去的时光的反思，也彰显了她对艺术作品的个人认知：创作是个人成长的历程，而不仅仅是一种与他人分享的视觉产物。回忆和回忆所激发的一切在她的创作中既有直接表现又不乏间接隐喻，赋予作品独特的细腻感和张力。

在录像作品《二十九年八个月零九天，2006-2009》中，镜头里的秦晋熨烫着各式各样的衣服，整个过程历时 3 年（自 2006 年起）。滚烫的烙铁熨过衣服，在压力和热量的共同作用下，衣服在真正意义上被熨“平”，压缩成为它们自身的影子；跟录像一同展示的，还有这一强制而彻底的处理过程所产生的结果——两件衣服，飘逸而优雅，以直观的方式向人们彰显艺术与生活的重合（《二十九年八个月零九天-11（格纹短裙），2006-2009》和《二十九年八个月零九天-04（西服），2006-2009》）。与其朴实沉稳的风格形成绝妙而又鲜明对比的是另一部录像作品《白沫》（2014）。哀婉而诗意的画面记录了一位垂老的女儿和她的已逝却依旧年轻的母亲，在某个非现实的时空交错。看似无所作为的情节却份外动人，让观者久久凝视，梦境般的场景让人惊觉生命短暂与无常。除了录像，《白沫》还以摄影的形式呈现。一系列视频截图进一步放大了片中最具戏剧张力的各个时刻。艺术家的细腻精致也体现在她的纸本作品中，对人物的大特写呈现出一种褪色的宝丽来相片效果，尝试通过捕捉一组动作、一种心情或以一个手部的姿态来凝固特定的时刻，仿佛喻指人类本身便是一道无法触及的深渊（《熨衣服的人-1》，2015）。纤细精美只是秦晋作品的一个方面，在展厅入口不远处的装置作品《摇摇椅》

(2011) 则有不同的表述，该作品充满危险感的外观将原本应该给人以舒适享受的物品（摇椅）转化为让人倍感不适之物。

年轻的陈丹笛子在自己的录像、装置和摄影作品中将私人的、微观的维度与普遍的认知和迷思、女性世界的现实面和虚构面相结合。黑白影像将艺术家对电影语言的痴迷展现的淋漓尽致：法国电影大师让-吕克·戈达尔的影片剧照巧妙地与艺术家自己创作的剧本糅合在一起。看似超然、甚至冷峻的日常生活场景（《3' 17"》），2014）实际上是一种视觉二分法，一切都不是表面上呈现的样子。一只眼和一口锅，没有太多动作空间，仿佛处在被淹没、被投入未知的外部压力的边缘，这一切为这部短片注入强烈的张力、一种视觉上的出离感和错乱感，启发观者去探索静谧表象之下的现实。《性别分析：民意测验》（2016）利用戈达尔式的手法，以近乎科学分析的方式揭示了期望与现实、叙述的本质和事物的内核之间的差距。关于个人与普世、亲密与疏离之间的主题，陈丹笛子还创作了一系列照片和物件（《“南方”》，2016）。作品灵感源自西班牙电影导演维克多·艾里斯的剧情片《南方》（*El Sur*, 1983）以及豪尔赫·路易斯·博尔赫斯的短篇小说《南方》（*The South*, 1944），既是一部致敬之作，也是对维系人类的亲缘关系及其衍生产物的反思。

虽然两位艺术家都选择直面自己的过往和内心，却不约而同地利用文字作为媒介。两人对于文字都表现出极大的执念，这不仅因为文字是记录内心感受最直接、最自然的方式，能够用来编写个人的日常；更因为她们可以通过文字来创造、保存和深化认知。展厅墙上秦晋为本次展览特别制作的《新编故事园地》（2016），灵感来源于文革结束后的几年里她在学校里看到的课本故事和写过的宣传标语，其中蕴含的视觉元素特质让秦晋十分着迷。陈丹笛子的霓虹灯装置《未来症》炫目刺眼，如同一声发自肺腑的呐喊，观者唯有忍受着强烈的压迫感才能看清其中的内容。

艺术与生活在作品中邂逅、交融，对于两位利用空间来说故事的人，这种交融的私密程度不亚于个人日志，既是自省、也是发现自我在世界中所处位置的过程。抛弃如磐石般坚毅的“自我”概念，学会与自己的脆弱、缺陷和失败共处，不论这脆弱、缺陷和失败属于过去、现在还是未来。

玛瑙撰文