

## 张莹: 可变意义里的不变循环 | 凤凰艺术 展评

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胶囊上海 | Capsule Shanghai

在个展中创造出如群展般互为观照映射的意涵关系——古巴裔极简主义艺术家菲力克斯·冈萨雷兹·托瑞斯不是发起这种展陈方式的第一人。但没有他，让整场展览成为二次创作的做法就几乎没有发扬光大的可能。近期，在上海胶囊画廊（Capsule Shanghai）展开的王凝慧（Alice Wang）个展可以算是一次间接继承。



圈养的含羞草在纯白的画廊空间入口处展现着勃勃生机，和室外齐整的绿草坪相对，似乎在进入白盒子空间的一开始就定下基调，这既是一次个人经验的抽取，也是一次对生命体背后更广泛能量连结的精心暗示。

展出的作品都没有具体名字。不为作品取名字，这也是菲力克斯曾经的做法，希望每件作品能超出具体所指，自由的生发意义。于是，陶瓷、泥土、银箔、铜板、蜂蜡...在各自的位置表明着自己的存在。

进门后在右手边的房间，地上有拼凑在一起的白色陶瓷；覆有银箔的蛤蜊化石靠墙占据了一小块地面；临近窗边的长锥体，带有攻击性的尖角被厚实的苔藓草皮包裹着；站起身环顾发现对面墙上还有一个壁灯大小的物体，铁锈斑驳，表面的凹纹像某种符码。

进门后在右手边的房间，地上有拼凑在一起的白色陶瓷；覆有银箔的蛤蜊化石靠墙占据了一

它们安心处于平常物的位置，令人想到了雕塑家安东尼·卡罗（Anthony Caro）：他通常直接在地面上平摊作品，取消雕塑的底座，每件雕塑都硬生生从纵向空间的占领变为横向蔓延。传统雕塑本该存在于广场，或者空旷大地，卡罗却偏爱庭院空间。他把大部分作品都涂成单一色，而且有意选择使人无法判断质感和轻重的颜色，剥离原有材料的历史。

“雕塑不仅是一种形式，而是一种形的转化。如果只从物质上理解雕塑，是对它的限制。意义来自经历，这次展的意义也是无时无刻不在变化。”

王凝慧介绍作品时说：“比如蛤蜊化石会随时间变化，外面覆盖的银也会变化。墙上挂的是陨石和铁合铸成的象征物，星星快死亡的时候会产生铁元素，看到它，你会想到星星也随时会毁灭。而苔藓植物又是活着的生命，它让作品自身变得有需求，我们不得不提醒自己记得去浇水，不让它死去。”

有形物和无形含义的交织也在另一个房间继续着，铜板不断析出铜水，上海有些潮湿，它在无声消逝、转化。铜板旁的方体高大挺立，同样沉默，外层是黄蜂蜡，上部被穿凿出了一个粗糙的白色圆柱负空间，自带出风。平面与立体、正负型、天然与人工





我们需要承认，这是无法改变的自然循环。”

的交界处，有风穿过。

穿过过道，黄色蜂蜡再次出现，它附着在一个梯形体块的表面。斜面满是整齐排列的小孔洞，洞里散发出白色水雾，看不见的风又被水捕捉住了形象。两个相同材质的物体，却由不同的形式分享着内在的一致性。

最后一部视频短片给解读这场展览留下了些许线索，既像是王凝慧的视觉日记，又像是开启一个新故事的哑谜，只是始终没有人类的声音。她说，“地球和太阳大概会在50亿年之后相撞，这是一个令人悲伤的假设。不过也并没有那么难以接受。

## ELLIE ZHANG | VARIABLE MEANING WITHIN AN UNCHANGING CYCLE

The recent solo exhibition of Alice Wang at Capsule Shanghai is influenced by the works of process artists, such as Cuban minimalist Felix Gonzalez-Torres, who was known for a keen awareness of his audience's experience and for creating solo shows with a group show dynamic.



A mimosa pudica sculpture greets guests by the entrance of the all white gallery space. The domesticated plant stands in vital contrast to the manicured lawn outside, setting the tone for an outer body experience and hinting at a larger energy connection beyond the living organism.

All the works are untitled. Like Gonzalez-Torres, Wang hopes to liberate her works from specific meaning. Thus, ceramic, clay, silver, copper and beeswax exist in their own right.

The room to the right and beyond feature three works laid out on the ground: a work composed of white ceramic pieces, a moss-covered long cone with aggressive sharp corners, and silver clam fossils in the formation of a small half-dome.

They feel at ease in a natural position, reminiscent of sculptor Anthony Caro, who usually placed works directly on the ground, without a base. Each sculpture is abruptly changed from occupying a vertical space into a lateral spread. Traditionally, sculpture is placed in a square or in open space, but Caro preferred courtyards. Caro's sculptures were mostly painted monotone, a deliberate decision to make it difficult for viewers to judge the texture and weight of the works, in order to strip the history of the original material.

When introducing her work, Wang said: "Sculpture is not only a form, but a transformation of form. If you understand sculpture only from the material, it becomes

limited to it. Meaning comes from experience, and the meaning of this exhibition is also changing all the time."

"For example, the clam fossils change over time, the silver on the outside changes.

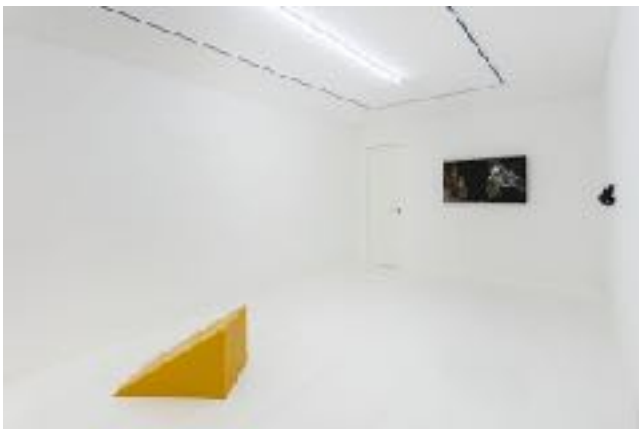


Hanging on the wall is a symbol of meteorites and iron. When the stars die, iron is produced, and when you see it, you think the stars can be destroyed at any moment. The moss is alive, and requires attention. We have to remind ourselves to water it and not let it die."

The association of tangible and intangible meanings continues in another room where a large copper plate continuously perspires. Shanghai is humid, causing the work to undergo a silent transformation

and disappearance. A tall block stands beside the copper work, with an outer layer composed of yellow beeswax. A large circular hole is punched out near the top. The negative space, which is lined with silver foil, emits wind. At the intersection of the flat surface and three-dimensional, the positive and negative, the natural and artificial, a wind passes through.

Walking past the mimosa pudica and into the room to the left of the entrance, one finds another beeswax piece, this one in the shape of a triangular wedge. The sloped surface is covered with small, perforated holes arranged in neat rows through which white mist is emitted. The invisible wind is



captured by water; two objects of the same material share internal consistency in different forms.

Finally, a video leaves some clues to the interpretation of the exhibition. The nine-minute work is part artist visual diary, part enigmatic coda, and features subtitles in lieu of voice narration. Wang said: "The earth and the sun will probably collide five billion years from now, which is a sad hypothesis. But it's not that difficult to accept. We need to accept that this is a natural cycle that can't be changed."

Translated from the Chinese by Philana Woo