

弱水

展览日期：2021年11月2日—2022年1月9日

开幕时间：2021年11月2日（周二），15:00

策展人：鲁明军

艺术家：陈秋林

展览地点：四川省成都市高新区盛邦街，铁像寺水街南广场，干高原艺术空间



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Follow A Thousand Plateaus

新作《溺》（2021）是陈秋林因应新冠疫情以来的集体情绪激化而实施的系列表演。她选择豆腐这个她已经使用近 20 年的媒介作为表演的道具，并通过与舞蹈艺术家郑媛芜和声音艺术家陈弘礼合作，首次尝试一种集体性创作，甚至将作品重心让渡给后者。

豆腐的寓意自不待言，和在此前陈秋林所有相关作品中一样，它是日常生活过中我们再熟悉不过的一种食材，除此，民间常说的“吃豆腐”也赋予它某种性别（批判）的意涵。不过，陈秋林看重的并不是这些，吸引她的还是豆腐的物质属性和感官特征。它脆弱、敏感，它易腐，有气味，它包容，可衍生不同变体，等等，艺术家敏锐地捕捉到了这些特征，并诱使她将其作为艺术素材。不同的是，如果说此前更多是一种概念性的实践（如《百家姓》中的“反纪念碑性”与“反种姓秩序”），在此次新作中，观念退居其次，她更看重的是豆腐这一材质本身的黏性、韧度及其过剩所暗藏的日常暴力，就像被彻底激化的情绪，同样会吞噬我们。

陈秋林布置好以豆腐及其模具为主的道具，并简要陈述了自己的想法后，现场的表演任由舞者郑媛芜和声音艺术家陈弘礼发挥。它们之间——无论是身体与豆腐之间，还是声音与舞蹈之间——或冲撞，或粘滞，或交融……在这个简陋的临时舞台，原本脆弱的豆腐混合着“失调”的声响，仿佛弱水绕之，表演者在此展现的与其说是一首身体与感知之诗，不如说是一场悲壮的缠斗。结果，这些都不在陈秋林的意料之中，作为观众，她同样被两位参与艺术家的表演所淹没。

Ruo Shui



Duration: November 2, 2021 - January 9, 2022

Opening: November 2, 2021 (Tuesday) 15 : 00

Curator: Lu Mingjun

Artist : Chen Qiulin

A Thousand Plateaus Art Space, South Square, Tiexiang Temple Riverfront,

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The new work, "Drown" (2021), is a series of performance works by Chen Qiulin in response to the intensification of collective emotion since COVID-19. She chose tofu, a medium she has used for nearly 20 years, as the performance prop. Through cooperation with dance artist Zheng Yuanyuan and sound artist Chen Hongli, she tried a collective creation for the first time, and even transferred the focus of her work to the co-creator.

The implication of tofu requires no further annotation. Like in all relevant works of Chen Qiulin' s before, it is a familiar ingredient in daily life. In addition, the folk saying "taking tofu" also gives it a gender (critical) meaning. However, these are not what Chen Qiulin values. It is the material properties and sensory characteristics of tofu that attract her. It is fragile, sensitive, perishable, smelly, tolerant, and can derive different variants. The artist keenly captured these characteristics and induced her to use them as artistic materials. The difference is that if the previous practice was more conceptual (such as "anti monumentality" and "anti caste order" in "The Hundred Surnames"), in this new work, the concept retreated to the second place. She paid more attention to the stickiness and toughness of tofu itself and the daily violence hidden in its surplus, just like the completely intensified emotions, will also devour us.

After Chen Qiulin set up the props based on tofu and its mold and briefly stated her ideas, the live performance was brought to be played by dancer Zheng Yuanyuan and sound artist Chen Hongli. Between them - whether between the body and tofu, or between the sound and dance - there is collision, stickiness and blending... In this humble temporary stage, the originally fragile tofu is mixed with "maladjusted" sound, as if surrounded by dangerous unpredictable water(Ruo Shui). What the performer shows here is not so much a poem of body and perception as a tragic struggle. As a result, these were not expected by Chen Qiulin, she was also submerged by the performances of the two participating artists as an audience.