

宏大的事

展览日期：2019年12月14日至2020年1月18日

开幕时间：2019年12月14日（周六）下午2-3.30时

座谈时间：2019年12月14日（周六）下午4-6时

企划：非常庙艺文空间、千高原艺术空间

台北市中山区新生北路三段56巷17号B1

非常庙艺文空间与千高原艺术空间即将共同推出展览“宏大的事”。这是两家机构首次合作，呈现陈秋林，陈萧伊，冯冰伊等三位大陆新锐实验艺术家的作品。展览将于2019年12月14日在非常庙艺术空间开幕。

“宏大的事”映射了三位艺术家的创作所贯穿的历史与现实背景，及其与她们个人化的，极富想象力的讲述方式之间，所构成的诗意与张力。对这次展览来说，“宏大的事”并非任何作品的主题，它更象是被作品所凝视的对象。在当下的世界里，宏大的事情每天都在发生，它有时很近，有时很远，它常常带来迷茫和忧郁。面对这样的现实，当代艺术家除了直白的介入，还能否发掘出艺术之于现实独特力量？能否在审美深度，现实介入，历史态度，以及自我审视之间，找到以艺术语言为基础的桥梁，或者发现它们之间更加本质的结构性关联？

陈秋林的作品《如影随形》以视频的形式呈现了壹出现代舞剧。在特殊的场景里，相互制约的肢体语言映射出人与人的真实关系。随着沟通的扁平化，人际关系时常反映出更加广义的历史和政治背景。那麽，“他人即地狱”，是壹种哲学描述，抑或壹种发现更加复杂的社会关系的开始？《秋天的船》也是以此为前提，将抽象的历史时空和具体的生命经历连接在壹起：当每个人都在参与，没有人在观看的时候，我们还能看到什麼？

陈萧伊的《我们相遇的地方》(Where We Met)以月亮的形象为主体，因为那是世界上唯壹处汇聚着所有人目光的地方：不仅是今天的人，还有历史中的所有。月亮所承载的思绪和感情，或许超过了人类历史中的其它任何事物。漫长的时空与历史被凝聚在习以为常的壹瞥当中，反而让各种被忽略的瞬间重新在内心展现。与月亮相对的，这些瞬间呈现出历史的另壹个纬度：在这里，人们似乎更容易回想起自由的生命状态。

冯冰伊的“愚者黄金”来自壹则寓言：人们面对眼前的现实，如何确认自己是否“愚蠢”？艺术家的文字说：“我不会后退，我不需要妳告诉我发生了什麼。”“幼稚”与“强大”只有壹线之隔。而在后现代的语境里，即便是理智而真诚的思想或信念，又该如何被感知？她的《宏大的事》以及《天涯芳草》等影像作品，则构成了对宏大时空的凝视。这些作品是柔软的，容易讲述的，由此在历史的框架下，连接起每个人内心的真实。

“宏大的事”并不宏大，而是源自细微之处的真实。三位艺术家的共同之处，便在于她们都以内敛而不乏勇气的方式，直面这些真实，用各自充满洞察与慰藉的创造，来穿透眼前的迷障，与更加宽广的时空建立起个人化的，同时又具备启发意义的联系。这种联系，或许是当代美学壹处值得发现的能量源泉。

The Gala

Duration: December 14, 2019 - January 18, 2020

Opening: December 14, 2019 (Saturday) 2-3.30p.m.

Artist Talk: December 14, 2019 (Saturday) 4-6p.m.

Organizer: VT Art Salon, A Thousand Plateaus Art Space

Venue: B1, No.17, Ln.56, Sec. 3, Xincheng N. Rd, Taipei City 104, Taiwan

"The Gala" reflects historical and realistic backgrounds behind the creation processes of three artists and the artistic conception and tension between their personalized and imaginative ways of narration. In this exhibition, "The Gala" is more like an object revealed by the artworks rather than a theme of a certain work.

At this moment of the world, great events happen every day. They are sometimes very close, sometimes very far away, and often bring with confusion and melancholy. In front of the reality, whether the contemporary artists could discover the unique power between art and reality, apart from the straightforward intervention? Could they find the bridge based on artistic language among the aesthetic depth, realistic intervention, historical attitude, and self-examination, or find a more fundamental structural connection among them?

Chen Qiulin's *Following You Like a Shadow* presents a modern dance drama in the form of video. In such special scene, the inter-waved body movement maps a true relationship between people. Following the flattening of communication, the interpersonal relationships often reflect a more general historical and political context. Therefore, is "Hell is other people" a philosophic description or a beginning to discover a more complex social relationship? *Boat of Fall* is also for the sake of connecting abstract historical space and time with specific life experiences: What can we see when everyone is involved and no one is watching?

Chen Xiaoyi's "Where We Met" is based on the image of the moon, because it is the only place in the world where all people's eyes are gathered: not only the living people, but all humans in history. The thought and emotion carried by the moon might exceed anything else in human history. Her another piece of work *An Infinitesimal Wink*, opposite to the moon, shows a variety of neglected moments. Those moments represent another dimension of history: in here, people are easier to recall the freedom of life.

The "Fool's Gold" of Feng Bingyi comes from a fable: how could people confirm whether they are "stupid" when they face the reality? The artist writes that "I won't go back. I don't need you to tell me what happened." There is often a flimsiest veil between the "Naivety" and "Strong". In the context of post-modernity, not even rational or sincere thoughts or beliefs can be felt. Her other video works like *The Gala* and *Plenty of Fish in The Sea* and *Splendor in The Grass* shape a

concentration to the galactic time and space. These works are soft and easy to narrate, thus connecting the realities of each person's heart in the framework of history.

"The Gala" is not a grand but a reality from small details. What the three artists have in common is that they all face realities in a restrained but courageous way and use their creations full of insight and comfort to penetrate the obstacles in front of them, establishing a personal and inspiring connection with a broader time and space. Such connection is perhaps the source of energy that contemporary aesthetics is worth discovering.
