

冯冰伊: She Walks in Beauty

展览日期: 2020年9月19日至2020年10月31日

开幕时间: 2020年9月19日(周六)下午3时

成都市铁像寺水街南广场千高原艺术空间

千高原艺术空间荣幸地宣布, 冯冰伊个展“*She Walks in Beauty*”将于2020年9月19日开幕, 这是冯冰伊在千高原艺术空间的第三次个展。作为中国备受瞩目的年轻一代实验影像艺术家之一, 冯冰伊的作品一直以考究而冷艳的艺术语言和独特的空间影像形态而著称。

本次展览运用了“交响诗 (symphonic poem)”的结构, 可以被看作一个融合了视觉, 哲思, 和诗意的整体乐章。每件作品是其中的独立单元, 以静态图片, 影像装置, 空间装置等媒介, 将不同纬度的场景联结在一起。

展览以浪漫主义诗人拜伦的同名诗为题, 由人和宇宙之间的宏大联系出发, 最终回归到人与人之间的相通天性, 以及作品面前的观众最为切实可感的彼此联系。面对充满个体虚无和群体对立的当下世界, 面对充满危机的2020年, 冯冰伊希望借助对宇宙的好奇和敬畏之心, 让人们重新回到同一片宁静而充满希望的星空之下。

展览分为“序奏”, “呈示部”, “展开部”, “再现部”, “尾声”五个部分。“序奏”展示了计算机通过模拟天体物理法则生成的宇宙未知处的天体图像, 再现了人类经验之外的, 可知却不可见的“真相”。

“呈示部”将天体图像变成了梅里爱电影作品的新舞台。“展开部”变换了作品的时空, 展现了恩培多克勒——那位跳进火山口的哲学家——所“看见”的世界。“再现部”展示了冯冰伊在时代广场所虚构的另一个“舞台”。这个舞台与展厅中的实体舞台装置结合在一起, 观众也可以走上去, 因为“每个人都在彼此的舞台上……每个人都是宇宙尽头的奇迹”。“尾声”则是“神的房间”, 那里是平平无奇的……

这场展览用视觉的旋律把日常经验和遥远想象交织在一起, 令人回想起人在面对世界时最为单纯的孤独感, 以及对爱与希望的渴求。正如冯冰伊所说: “人类对宇宙尽头的好奇和自我毁灭的冲动是相通的, 都伴随着与世界建立更可靠联系的愿望。”

冯冰伊

1991年出生于宁波, 2009年进入中国美术学院跨媒体艺术学院。2011年进入实验影像工作室。2013年毕业于中国美术学院跨媒体艺术学院并取得优秀毕业作品金奖荣誉。2015年毕业于英国伦敦艺术大学切尔西艺术学院并取得荣誉硕士 (MA with Distinction) 学位。

近作包括: 你一生的故事 I (Stories of your life and others I), 《退浪》(The Undertow), 《但

它是漂浮的》(But Does It Float), 《关于赫尔迦以及其他》(About Helga And More)。其中《关于赫尔迦以及其他》曾获得中国美术学院本科毕业展优秀作品金奖。主要展览有大声展 (2012、2014)、柏林 PANDAMONIUM 又一次发声——来自上海的媒体艺术 (Pandamonium——Media Art From Shanghai) (2014)、北京红砖美术馆开馆展 (2014) 以及在柏林的为期一个月艺术家驻留计划。

冯冰伊擅长以介于录像艺术与电影之间的影像语言, 作为表达媒介, 用诗性的语言构建自我意识的叙事空间。关注从文本到图像的研究, 通常以一段文本作为引子, 在对其注解中找到逻辑的断裂口, 进行改写和重组, 将其内容置于一个空间中抽丝剥茧, 混合独特的世界观进行再编织。注重空间、文本与叙事之间产生的不同可能性在对视觉语言的影响上。创作形式主要包括影像装置, 摄影, 动画等。
现工作生活于上海。

Feng Bingyi: She Walks in Beauty

Duration: September 19, 2020 - October 31, 2020

Opening: September 19, 2020 (Saturday) 15: 00

Organizer: A Thousand Plateaus Art Space

Artist: Feng Bingyi

Media: Video, Photography, Installation

A Thousand Plateaus Art Space is pleased to present Feng Bingyi's solo exhibition *She Walks in Beauty* on Sep. 19th, 2020. As one of the most anticipated young video artists in contemporary art of China, Feng Bingyi has been renowned for her sophisticated and glamorous artistic language and her unique forms of videos and installations.

This solo exhibition can be seen as a "musical" reconnection of visions, philosophical thoughts and poems, the structure of which is similar to *Symphonic Poem*. And every individual work is in a different media, such as digital paintings, video installations and so on, presenting different categories of scenes.

Feng Bingyi takes the name of George G. Byron's poem *She Walks in Beauty* as the title of her exhibition. While the poem is about a woman in black, Feng's exhibition starts from the inner connection between the Universe and human beings, and returns to the shared nature of people in different backgrounds, before reminding the audience of their inner connections with each other. Facing the nihilism of individuals and hostilities between different social groups, especially in the year of 2020, Feng Bingyi tries to let people look up the same starry sky again with pure curiosity and awe.

This exhibition comprises five movements. The Introduction part presents digital drawings of celestial bodies according to computer simulations of unknown parts of the Universe, where the "present" on the Earth will never be shared, and the "reality" can only be calculated instead of being experienced. Secondly, the Exposition part turns the edge of the world as a theatrical stage, where classic elements from the films of Georges Méliès find their new settings. And the Development part presents the world (or worlds) in the eyes of Empedocles – the philosopher who jumps into the volcano.

The Recapitulation part presents another fictive stage located in Times Square, along with a tangible stage in the exhibition hall where audience can stand on and find out "everyone is on the stage of another people and a miracle" (Feng Bingyi). And in last part Coda the audience can find a room called "The Room of a god".

With the melody of different works, Feng Bingyi connects daily experiences with infinite imaginations, representing the most innocent loneliness and desires for love and hope when a human being is facing the edge of the world, as Feng said: "The desire of seeing something and the desire of self-destruction are probably the same thing: people need a more reliable connection with the world."

Feng Bingyi was born in Ningbo in 1991 and is currently based in Shanghai.

She is good at using video art and movie as the medium of expression to demonstrate her creative style. She prefers using poetic language to build up a narrative space that is self-conscious. Feng is interested in translating the text into images. She usually uses the text as the example, then rewrites and restructures it by looking for the fracture of logic within. Her creating forms cover from the video installation, painting, photography, documentary to the animation, etc.