

Marius Steiger: Marginalia

马里斯·施泰格尔：笺注

2026.10.16 - 11.6

嘉源海美术馆, 上海市嘉定区大治路39号

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嘉源海美术馆欣然呈现常驻伦敦的瑞士艺术家马里斯·施泰格尔 (Marius Steiger) 的个展「笺注 (*Marginalia*)」。嘉源海美术馆于2024年在上海成立, 由建筑师安藤忠雄 (Tadao Ando) 设计, 是一所致力于当代艺术的全新公共机构。

展览标题「笺注 (*Marginalia*)」取自书籍页边空白处的批注, 是一种非正式的、未经授权的、游离于正文之外的痕迹。施泰格尔从不同出处、时代以及传播体系中搜集图像, 并将其重组为新的构图。他持续创作的《书架 (*Case*)》系列由多个独立绘画构成, 每幅作品均以油彩在亚麻布上单独绘制, 再组装为更大的作品。这一过程与拼贴相似, 却以缓慢且高度耗费精力的绘画过程, 取代了当代图像快速传播的节奏。

施泰格尔将其祖父母庞大收藏中的明信片、海报及杂志内页, 与他从自身生活、旅行及流行文化中收集的图像和物件并置在一起。那些曾属于不同语境的碎片被重新聚集, 却没有指向单一主导的叙事, 也不再对应特定的权属关系。而从未共处于同一书架上的图像, 在此重组出全新的关联。

这些作品沿袭了“静物画 (still life)”与“虚空画 (vanitas)”的惯例, 却以当代图像的文化碎片替代了传统图像中的经典意象。如今, 图像以前所未有的速度被生产、传播并弃置。施泰格尔通过绘画的方式将这一速度放缓, 让原本转瞬即逝的图像, 在画布与油彩的承载下, 获得物质的重量与恒久。

施泰格尔为本次展览搭建了两面纤薄的白色墙体, 划分并打断了美术馆既有的建筑动线。墙体背面的金属结构裸露在外, 使展示的机制不再被隐藏, 而成为展览可见的一部分。这一介入将作品置于特殊的空间之中, 在这里, 收藏、分类与展示本身成为作品主题的一部分, 并由此对“白盒子 (white cube)”空间的所谓中立性提出质疑。

媒体垂询

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Jiayuanhai Art Museum, 39 DaZhi Rd, Jiading, Shanghai

Supported by Pro Helvetia Shanghai, the Swiss Arts Council

Jiayuanhai Art Museum is pleased to present Marginalia, a new exhibition by London-based Swiss artist Marius Steiger. Established in 2024 in Shanghai and designed by Japanese architect Tadao Ando, Jiayuanhai Art Museum is a newly founded public institution dedicated to contemporary art.

Marginalia takes its title from the notes left in the margins of books: unofficial, unauthorised, beside the point. Steiger works with images gathered from different sources, generations and systems of circulation, combining them into new compositions. His ongoing Case series is made from numerous individual canvases, each painted separately in oil on linen before being assembled into larger works. The process resembles collage, but replaces the speed of contemporary image circulation with the slow, labour-intensive process of painting.

Postcards, posters and magazine pages from his grandparents vast collection sit alongside images and objects gathered from Steiger's own life, travels and popular culture. Fragments that once belonged to different contexts are brought together without a single defined narrative or original owner. New relationships form between images that never shared a shelf.

The works draw on the traditions of still life and vanitas, replacing their traditional objects with the debris of contemporary image culture. Images today are produced, circulated and discarded at extraordinary speed. Steiger slows them down through painting, giving disposable images the material weight and duration of oil on linen.

For the exhibition, Steiger has constructed two thin white walls to divide and interrupt the museum's architecture. Their metal structure remains exposed in the back, making the machinery of display visible rather than concealed. The intervention places the works within a space where collection, classification and display become part of the subject itself, questioning the supposed neutrality of the white cube.

Press

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