

张丰渊：没有我们的世界

展期：2021.01.16 – 02.27

地址：胶囊上海，上海徐汇区安福路 275 弄 16 号 1 层

胶囊上海荣幸举办艺术家张丰渊 (Miranda) 的个展“没有我们的世界”，呈现她近期创作的由棉布和羊毛制成的织物作品，以及大型织物装置作品。在针织的自由和纺织的固有形式中，张丰渊带领观者进入其内在的无人世界。

作品主体乍看之下难以辨析，却又似曾相识：半抽象的花园、依稀具象的风景、动物的剪影、静谧的河流和色彩斑斓的重重山影，宣唱着生命和自然的神话。

在纺织固有的经纬方阵中，张丰渊以亲密的视角描绘了农田、火山、冰川等游走在抽象与具象边缘的自然图景。相比纺织在形式上固有的限制，针织给予了艺术家恣意操纵材料的自由。毛线相互缠绕碰撞，形成一个引人入胜、令人不禁想伸手触摸的丰富表面。

这些作品使从中国各地工厂中回收得来的断头绒线重获新生。这一灵感来源于她的外婆。在物质匮乏时期，外婆将孩子们的旧绒线衫拆开，利用这些旧材料为孩子们重新编织合身的新衣物，同时也不忘加入古灵精怪的造型设计和令人耳目一新的颜色。张丰渊从她儿时在外婆编织的衣物图案中辨认具体形象的奇妙体验出发，用织线串起了思念、惊叹、回忆和空间。

她在作品中用空想性错视（人在随机和无形的图像中看到具象的形态并为其赋予意义的心理现象）引领观者进入一个不存在外界威胁的孤清的世界，犹如一扇隔绝一切声响的窗。所见之处不存在任何人类迹象，仿佛预示着一个被自然征服的未来。

无论是前哥伦布时期、文艺复兴时期的挂毯，还是包豪斯艺术家的形式主义作品，有史以来织物作为一种贴近生活的艺术形式，见证着它所诞生的时代之特征。张丰渊的织物作品忠于材料本身的简单性，可追溯到创造的源头，由此将当代生活体验与现代传统并置，与织物艺术的历史脉络形成对话。

装置作品《在空谷》打破常规织物的传统形式，由七块织物组成，描绘了极地海岸一个寒光流转的夜晚，令人想起孤冷的季节，冰川的缓缓融化记录着时间的流逝，而她在等待中收到远方所爱之人的消息。大地无限向外延伸，最终沉入那倾泻而下的幽谧的蓝。

张丰渊的织物作品包容了创作素材中熟悉的指涉和现代性之间的张力，唤起一种已然消逝的生存状态的同时迎接着新世界的重建，一个亲切而安然的没有我们的世界，一个一切重头再来的世界。虽然作品创作于当下，却并不存在于当代的时空，而存在于一个内在的空间，暗示着忧思的渴望和对亟待缔造的未来的向往。

— 科林 勒杜

Miranda Fengyuan Zhang: A World Without Us

Dates: 2021.01.16 – 02.27

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Capsule Shanghai is pleased to announce Miranda Fengyuan Zhang's solo exhibition, *A World Without Us*. The exhibition consists of recent textile works made of cotton and wool, and a large-scale textile installation. Working formally and freely within the mediums of weaving and knitting, Zhang introspects inner worlds free of human traces.

The subjects are initially disorienting but feel familiar: semi-abstract gardens, vaguely concrete landscapes, animal silhouettes, tranquil rivers and layers of colorful mountains, celebrating the mythology of life and nature.

Vibrating at the borders of abstraction and representation, natural phenomena such as cultivated fields, erupting volcanoes, and icebergs are intimately depicted in the constraint of weaving. While weaving sets rigid striated indexes, knitting offers Zhang freedom in manipulating the material to her demands. The riveting, tactile surface presents a structure for material to clash.

Zhang, reclaiming her trans-generational narrative of watching her grandmother unravel and recycle old sweaters to fabricate new functional garments, uses threads from industrial leftovers originating from remote Chinese factories. Recollecting memories of her grandmother, who endlessly improvised arrangements of abstract shapes and colors, Zhang melds strands of sentimentality, awe, space, and memory in the form of textiles. The evolving language is rooted in her childhood curiosity of identifying recognizable imagery from repurposed garments.

Developed through parental love, Zhang's use of pareidolia, the perception of imagery in a shapeless figure, transports viewers to lonesome landscapes viewed free of the world's threats – windows void of noise. There is no semblance of human population, foreshadowing an ominous future vanquished by nature.

The art of textiles occupies a special place in history as a discreet, subtle art form created from common materials as testimonies of the time the object was conceived whether it be in pre-Columbian times, renaissance tapestries, or formalist works by Bauhaus artists, and onwards. In dialogue with the lineage of textiles, Zhang's weavings juxtapose contemporary experience and modern tradition in revering the simplicity of the materials and endeavored methods that harken back to the beginnings of the history of making.

In breaking and reforming traditions, Zhang's installation, *Around the Dry Valleys*, depicts a vast nocturnal landscape of the polar coasts captured during a peculiarly luminescent night. Composed of seven assembled panels, the installation evokes a season of loneliness, of distance exchanges with loved ones as she awaits a better day amidst icebergs gradually melting as if to document the passing of time. The land expands outwards in perpetuity sinking deeper into the cascading blue.

Embracing the material's tension between familiar references and modernity, Zhang's textile works evoke the loss of a former state of existence and welcomes the recomposition of a new world. Zhang offers a familiar and reassuring vision of a world without us, of a world where everything has to be started over. Although the work is created in the present, they do not exist in the contemporary but in an introspective space offering hints of sorrowful longing and admiration for a future to be forged.

— Colin Ledoux