

在我的房间里

In My Room

2019.05.24 – 2019.07.07

初夏，“在我的房间里”邀请六位艺术家呈现全新或近期的创作，思索个人叙事和日常中的牵绊。展览中的绘画、录像、装置和雕塑作品体现了三个相互平行又交织的主题：自传和虚构如何作为挑战身份固化的有效策略？其中，作为构筑的场所的身体，有什么延展的可能？私密情感与社会生活，又有怎样的相互牵绊？

展览标题“在我的房间”来自已逝法国作家纪尧姆·杜斯坦著于1996年的同名小说。小说中以作家为名的主人公纪尧姆带领读者踏上一次颓靡的巴黎夜游，在酒吧、夜店、陌生的公寓、床枕、身体间辗转流连。杜斯坦通过第一人称、直爽得近乎冷酷的口吻描述主人公的日常行动，以及身体和事物在生活中的来去，将主人公的内心延展成与外部世界接洽的一块暧昧的网。

杜斯坦从未被译作中文，这部颇具争议的处女作被法国评论家归类为“自我虚构”流派；“自我虚构”由赛尔杰杜·布洛斯基在1977年提出，用来形容当时法国文坛一度关注的一类经虚构处理的自传。尽管它至今没有清晰的界定，但这类文体以它特有的写作形式提醒读者：我们与自身、与他人的关系，无论是内在外在，一直都是种种牵绊所堆叠起来的传记；传记中的这些轨迹不是抽象的“生命”所能够大而化之，而更接近日常这种说法，故事的发展总是朝朝暮暮、点点滴滴而生。自我虚构小说是以叙事的历险来示见这种历险的叙事。本次展览中的作品则通过影像、雕塑和绘画语言，以各自独有的方式展开了类似的探索。

这种牵绊和自我叙事倾向，不是为思辨而思辨的夸夸其谈，而是非常简单的事实：生活就是由在不同时间轴上相互交叉而时有重合的欲望和我们不断杜撰、篡改、重述的故事所编织的。每个人，在属于自己的房间幻想、逃避、沉溺、疗伤...做成千上万个你所想做的事。咫尺房间，作为一个实体和精神空间，既有对世界的避让，也是对世界的豁然。若情投意合，欢迎你来我这做客。

Opening summer 2019, “In My Room” gathers new and recent works by six artists reflecting on personal narratives and quotidian attachments. Spanning video, painting, installation and sculpture, the works on view evince three distinct and sometimes overlapping themes: challenging the notions of stable identity and authorship via the interplay of autobiographical and fictional materials; observing the architecture of the body and its extensions; and contemplating the profound entanglements of private sentiment with social life.

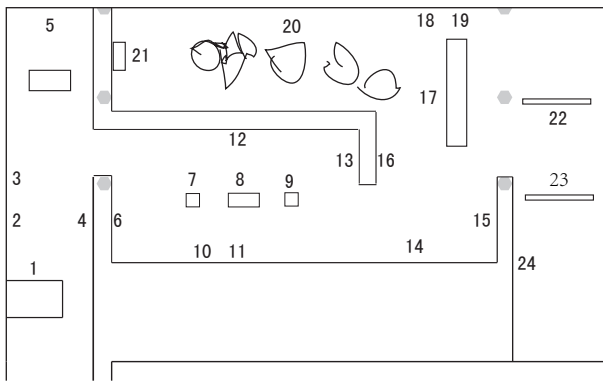
The exhibition takes its title from the late French writer Guillaume Dustan’s eponymous 1996 novel, in which we are taken on a hedonistic cruise through the rooms and beds wherein the narrator (also named Guillaume) finds himself, through the debauched gay bars and nightclubs of Paris, where bodies—his and his conquests’—entwine. Spare to the point of detachment, Dustan’s portrayal of his protagonist’s day-to-day actions, the comings and goings of bodies and objects in the spheres wherein he moves, stretches the novel’s interior space into a mesh that links his room with the world.

Dustan’s debut novel has been touted by Francophone critics as a provocative work of “autofiction,” a denomination first coined by Serge Doubrovsky in 1977 to describe a genre of fictionalized autobiography to which the literary establishment of the time was paying some attention. Despite remaining a contested literary field with no clear definition, the autofiction genre characteristically pinpoints the way our relations both internal and external, to ourselves and to others, are always already mediated by the attachments and biographical structures we develop in the course of life—not Life in the abstract, but everyday life with all its hymns and hums, its tiniest hinges of little somethings. The autofictional novel arose as something that “entrusted the language of an adventure to the adventure of language”; the works on view in the exhibition, with the same fixation and yet audacious in their own ways, venture into uncharted territories of filmic, sculptural and painterly rumination.

The driving importance of attachment and self-narrativization is not to be dismissed as speculative proposition or hyperbolic metaphor, as it concerns simple facts: human life is structured, to the same profound extent, by desire (or a cluster of desires, of parallel but divergent durations) and by the stories we make up, edit, and tell (about) ourselves. As a cabinet of fantasy, indulgence, introspection, refuge... and a million other things, all arranged to your own liking, the room promises at once foreclosure and openness to the world. When we are in the right mood, you are welcome to come in too.

ANTENNA SPACE

In My Room
在我的房间里



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|---|---|--|--|
| <p>1. Bruno Zhu
<i>Man In the Closet 衣柜男孩</i>
Navy blue men's trousers, wool socks, cheesecloth, canvas
海军蓝男裤, 羊毛袜, 粗棉布, 帆布
dimensions variable 尺寸可变
2017-19</p> | <p>2. Tao Hui 陶辉
<i>A Young Leng Shuihua No.1 冷水花-青年时代 No.1</i>
Photography, Digital Print
摄影, 数码喷绘
64.6 x 45.5 cm
2018</p> | <p>3. Tao Hui 陶辉
<i>A Young Leng Shuihua No.2 冷水花-青年时代 No.2</i>
Photography, Digital Print
摄影, 数码喷绘
69.6 x 48.4 cm
2018</p> | <p>4. Tao Hui 陶辉
<i>A Young Leng Shuihua No.3 冷水花-青年时代 No.3</i>
Photography, Digital Print
摄影, 数码喷绘
10x 15 cm
2018</p> |
| <p>5. Tao Hui 陶辉
<i>An Interview with Leng Shuihua, Writer of The History of Southern Drama 《南方戏剧史》作家冷水花访谈</i>
Single-channel video, colour, sound
单通道录像, 彩色, 有声
10'46", 2017</p> | <p>6. Lewis Hammond
<i>Decreation</i>
Oil on canvas
布面油画
160 x 130 cm
2019</p> | <p>7. Juan Antonio Olivares
<i>Glass with razors: Memory Puddle (razors)</i>
Glass, steel razors 玻璃, 剃刀
dimensions variable 尺寸可变
2019</p> | <p>8. Juan Antonio Olivares
<i>fluid filled glass sculpture: Motus Machine</i>
Glass, mineral oil, ferro fluid, surface transducer, aux cable, mp3 player, audio file 玻璃, 矿物油, 铁磁流体, 表面传感器, aux接线, MP3播放器, 音频文件
dimensions variable 尺寸可变</p> |
| <p>9. Juan Antonio Olivares
<i>glass with burned photograph: Memory Puddle (teenager)</i>
Glass, burned photograph 玻璃
烧过的照片
dimensions variable 尺寸可变
2019</p> | <p>10. Lewis Hammond
<i>Truth (after Bernini)</i>
Oil on Linen
布面油画
30 x 24 cm
2019</p> | <p>11. Lewis Hammond
<i>Marsyas</i>
Oil on Linen
布面油画
30 x 24 cm
2019</p> | <p>12. Lewis Hammond
<i>Black rain</i>
Oil on canvas
布面油画
140 x 110 cm
2019</p> |
| <p>13. Lewis Hammond
<i>Lovers</i>
Oil on Linen
布面油画
50 x 40 cm
2019</p> | <p>14. Bruno Zhu
<i>Man In the Closet 衣柜男孩</i>
Pinstripe men's trousers, wool socks, cheesecloth, canvas
细条纹男裤, 羊毛袜, 粗棉布, 帆布
dimensions variable 尺寸可变
2017-19</p> | <p>15. Tao Hui 陶辉
<i>Double Talk</i>
Double-channel HD video, colour, sound 双通道高清录像, 彩色, 有声
23'44"
2018</p> | <p>16. Jes Fan 范加
<i>Diagram VI 图表4</i>
Epoxy, Composite Resin, Pigments, Glass
环氧树脂, 复合树脂, 颜料, 玻璃
Dimensions variable
尺寸可变
2018</p> |
| <p>17. Evelyn Taocheng Wang 王韬程
<i>Untitled-Platypus, Divisionism, Proletariat</i>
ink, pencil, tea, mineral color, flower powder, acrylic color, water color, ink, raw rice paper, mounted on japanese rice paper 日本宣纸上墨水, 铅笔, 茶, 矿物粉, 花粉, 丙烯, 水彩, 墨水
75 x 340 x 60 cm
2013-14</p> | <p>18. Evelyn Taocheng Wang 王韬程
<i>Eight View of Oud-Charlois, No.3</i>
Ink, acrylic, fabric, on rice paper
宣纸上 油墨, 丙烯, 织物
91 x 96 cm
2019</p> | <p>19. Evelyn Taocheng Wang 王韬程
<i>Eight View of Oud-Charlois, No.5</i>
Ink, acrylic, fabric, on rice paper
宣纸上 油墨, 丙烯, 织物
93 x 88 cm
2019</p> | <p>20. Bruno Zhu
<i>Falling Stars</i>
Digital print on matte paper, wrapping paper, aluminum foil, chicken wire
哑光纸上数码印刷, 包装纸, 铝箔, 铁丝网
dimensions variable 尺寸可变
2015-19</p> |
| <p>21. Jes Fan 范加
<i>I think about Lam Qua everyday III</i>
Ceramic, Glass, Melanin, Silicone, Plexi-glass
陶瓷, 玻璃, 黑色素, 硅树脂, 有机玻璃
82 x 41 x 25 cm
2019</p> | <p>22. Evelyn Taocheng Wang 王韬程
<i>Three Versions of Change 变化</i>
三种
animated video
动画录像
13'50"
2018</p> | <p>23. Evelyn Taocheng Wang 王韬程
<i>Hospital Conversations 医院对话</i>
Single-channel video, colour, sound
单通道录像, 彩色有声
14'05"
2018</p> | <p>24. Evelyn Taocheng Wang 王韬程
<i>Eight View of Oud-Charlois, No.7</i>
Ink, acrylic, on rice paper
宣纸上 油墨, 丙烯
46 x 104 cm
2019</p> |

1 & 14

Man in a Closet

Bruno Zhu

In the first two exhibition rooms hang two garment bags, from which protrude a pair of long-toed socks and gloves. The outfit verges on fetish, but is not necessarily sexual; more witchy, neurotic—clothes anticipating an user hailing from a place similar to ours, looking just a little off. *Man in a Closet* registers through the absence of a body the need for intimacy and care.

《衣柜男孩》

Bruno Zhu

两件服装袋分别挂在展览开头的两个展厅中，从中分别伸出一双长趾袜和手套。这一身装扮近乎恋物癖，而又不必然与性有关；有点巫系，甚至神经质，这些衣服像是等待一位临近星球的用户穿上它们。透过作品中不在场的身体，《衣柜男孩》铭刻着我们对亲密关系和关怀的需求。

2-5

“The History of Southern Drama” Part A

Tao Hui

History of Southern Drama is the title of a mysterious “novel” by Leng Shui Hua, a fictional Taiwanese writer created by Tao Hui. In a video interview shot documentary-style, Leng hesitantly reveals and goes on to disown the very literary work for which she is best known. In this room, the presence of the ambivalent author is invoked only in fragmentary form—three black and white photographs of her younger self, an automatic writing machine, and the on-screen documentation.

《南方戏剧史》A幕

陶辉

《南方戏剧史》取自台湾作家冷水花的小说标题，而这位传奇般的女作家则是陶辉脑海中的人物。在纪录片风格的视频采访中，冷水花半拒绝的语调，慢慢陈述她在全盘否认《南方戏剧史》背后的因果转折，即便这本书也是她最为人知的杰作。在这个房间里，这位独特的作家仅仅以碎片的形式而存在——她年轻时的三张黑白照片，一台正在书写的机械臂以及屏幕中的纪录片。

7-9

Memory Puddle (razors)、*Motus Machina*、*Memory Puddle (teenager)*

Juan Antonio Olivares

Juan Antonio Olivares presents a new series of glass sculptures that explore lingering memories, impasse, and the human capacity to affect and be affected. In *Memory Puddle (razors)* and *Memory Puddle (teenager)*, residues of burnt childhood photographs and personal items are petrified in glass slabs sitting on graphite. In *Motus Machina*, a song from *Mister Rogers' Neighborhood* (1962-2001) is transmitted into a hollow glass form via a transducer, creating visible vibrations through the ferrofluid within. The song conjures an evocative soundscape that invites us to lean closer and listen intently, thereby entering into an intimate relation with each other.

胡安·安东尼奥·奥利瓦雷斯

奥利瓦雷斯为展览带来一系列新的玻璃雕塑。在烧制过程中，他探索的是挥之不去的记忆、各种僵局，人的情绪袭扰这样的感情因素的可能形式。在*Memory Puddle (razors)*和*Memory Puddle (teenager)*中，烧毁的童年照片和个人物品的断简残篇放在艺术家描述为“记忆水坑”的空间。*Motus Machina*作品并将《罗杰斯先生的左邻右舍》

(1962-2001)中的一首歌曲以一种空心玻璃的样貌转译出来，内有铁磁流体，制造出可见的振动。这首歌引发隽永的音景，邀请我们靠近并专注地倾听，从而进入彼此的亲密关系。

15

Double Talk

Tao Hui

A Korean superstar returns to life in front of the camera after his much-publicized suicide. His performance is saccharine, worthy of a Golden Raspberry, but it suffices to enrapture a roomful of adolescent students, who proceed to completely ignore their teacher, who is at the front of the classroom ranting about the star's on-screen performance.

Double Talk, at once hilarious and chilling, is set against the backdrop of Korea's entertainment industry, notorious for its exploitation of labor both physical and affective, which has led to a number of high-profile celebrity suicides. The work reflects on the pervasive of fandom—a mode of attachment, embedding one's reason to live onto the flourishing of another—through media networks and their impact on our feelings and daily choreography.

《Double Talk》

陶辉

一位韩国巨星，在他流传甚广的自杀事件之后，有一天又重新现身于镜头之前。他的金酸梅演技，像是几分甜的店员不小心帮你加了太多糖。不过，这已经足以让一房间的青涩学生陷入迷狂，而他们的老师在一旁则完全被忽略，一个人批判着银幕中明星的表演。韩国娱乐业以剥削身体和情感劳动而臭名昭着，也因此累积了一些名人自杀的案例。以此为背景，作品徘徊在搞笑和恐怖之间，并反映了粉丝力这种特殊的依恋模式，如何透过媒体网络及其影响力，作用在我们的日常感受和身体韵律之中。

16

Jes Fan

Diagram VI

Diagram VI is a new iteration of Fan's ongoing series, which references clinical diagrams of the epidermis—the outermost layer of skin, responsible for the majority of variations in human skin color due to the quantity and distribution of melanin pigment it contains. With glass globules sitting on its surfaces, the work has the appearance of a living shelf, combining domestic architecture and biology. With layer after layer of colored aqua-resin upon the surface of the work, laboriously sanded down to expose the melting of myriad flesh-toned shades into one another, the work alludes to the artificiality of race.

范加

《图表4》

范加的《图表4》是他近期系列作的最新发展。艺术家的关注坐落在皮肤表皮层的医学临床图表上。表皮层负责黑色素的数量和分布，也是决定人体皮肤颜色之处。各种玻璃球立于其上，作品像是结合了身体建筑学和生物学的活体架子一般。而在作品的表面上，又有一层层的彩色水性树脂。艺术家打磨这些皮层的方式，使无数肉色调的层次相互融合在一起，让我们想到：在肤色与种族叙述的背后，确实不无人为的因素。

18、19、24

Eight Views of Oud-Charlois No.3, No.5, No.7

Evelyn Taocheng Wang

Part of Wang's most recent series, "Eight Views of Oud-Charlois" (2019), each of the three drawings depicts a location in Wang's neighborhood in southern Rotterdam, a

poverty-stricken district with the country's highest rate of criminal behavior, which has in recent years become somewhat iconically populated by artists and immigrants. By titling the work after *Eight Views of Xiaoxiang*, Wang contrasts her most immediate surroundings with the grandiose landscape of what is arguably the most famous ancient Chinese painting, while at the same time aligning herself with a long poetic and artistic legacy—adding a touch of self-deprecation, but also grace, to her search for beauty in the quotidian.

《Oud-Charlois八景，第三景、第五景、第七景》

王韬程

在王韬程最新系列“Oud-Charlois八景”中的这三张作品描绘了鹿特丹南部的贫困地区。这是荷兰全国犯罪率最高之处，近年反成了艺术家和外来移民进驻而闻名的地方。作品标题是《潇湘八景》的回响，王在这种对话中，将她触眼所及的环境比做最富盛名的中国古代绘画中的宏伟景观，也将她自身与久远的诗歌和艺术传统联系在一起。其中多了一抹自贬，但这不啻是种恩典，两相反馈到她自己的日常生活以及对美的追寻。

20

Falling Stars

Bruno Zhu

Falling Stars is a series of 16 sheets of chicken-wire sculptures, each featuring the same photograph of the artist's sister, taken when she was eight. For each iteration, the artist first instructs a group of helpers to join in a dance while hugging the image, thereby molding them all into different shapes, then installs the sculpted sheets into site-specific compositions. Each piece then contains, quite literally, traces of different people's touch, continually acquiring more shreds of affection along the way.

《流星》

Bruno Zhu

《流星》是一系列16张鸡丝网制成的雕塑，每张网上都印有同一张艺术家妹妹8岁时的照片。在每次的制作中，艺术家都邀请一群人来帮忙，首先要他们跳舞，并拥抱这张相片，使得这些网状雕塑压印出不同的形状，最终，再根据场所的特质来安排这些雕塑片。也正因此，每件作品都留有人们的痕迹，这也是持续累积并铭记在作品上的情感碎片。

22

Three Versions of Change

Evelyn Taocheng Wang

Three Versions of Change is a result of Wang's reflections on the various sources and reinterpretations, within different cultural contexts, of the infamous fairy tale *The Frog Prince*. The different versions all share a certain kinship in their dealing with issues of changes in identity. Although its gender roles are not always assigned clearly, all the traditional versions are marked by the presence of a process-based character. The moment of transformation from animal to human is always sexually charged—whether manifested with a kiss or a brutal act of beheading. Wang's use of *The Frog Prince* as subject offers space for reflecting on the various metamorphoses inherent in the story.

《变化三种》

王韬程

《变化三种》来自于王韬程阅读了青蛙王子这则童话故事琳琅满目的各种版本，包括不同文化背景，不同阐述角度。它们在处理身份变化的问题时，都有一定的相关性。虽然在各种传统的版本中，其性别角色不尽然是明确的，但都是以身份流变为角色建构的基础。从动物到人类的转变时刻，则总是带有满满的性意涵，包括了亲吻、或是野蛮斩首这样的演绎。王韬程读青蛙王子，打开的是一场故事中各种变形记的变形记。

23

Hospital Conversation

Evelyn Taocheng Wang

In the video portrait *Hospital Conversation* Wang dissolves architecture and bodies into one another, in a fragmented story about a hospital and the impressions of one of its patients (who remains anonymous throughout). The concrete architecture of this inner space is thereby juxtaposed with the contours of the body. In this setting, the body is under constant change through a process of pain and healing. Using the metaphor of a dress, the video tackles subjects involving identity and architecture.

《医院对话》

王韬程

在这幅视频肖像画中，王韬程透过一则碎片化的故事，围绕在医院和一名匿名患者的印象上。建筑和身体相互溶解，并变成彼此。其内部空间的混凝土结构与身体的轮廓交错。在这种设定中，身体则又不断经受疼痛和愈合的过程。这则录像用衣服为喻，指向身份和建筑两大主题。