

## 卡斯特·傅丁格： 诸物终将分离

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德国艺术家卡斯特·傅丁格的创作母题围绕在与力学有关的概念上。他的作品经常运用建筑、营造与工程技术而达成，并总是试着让人意识到，雕塑是个严格遵照力学原则的艺术类别。其创作特别之处在于，他往往借由这些抽象的力的概念作为作品的动力，映照出当今的气候、地理、环境等条件。

在傅丁格先前的创作中，他曾以一个建筑工程上的一个德文口语字“Angsteisen”（直译为：焦虑之铁）作为其作品实施的原则。这是指工人施做地板时，没有工程师的精算，为了保险起见而使用了超量的钢筋。（2012）另一次，他则在巴塞尔博览会的一个展位上架起几组占满空间的木梁，以用来防止巴塞尔盛传的六百年一见的强震。（《Defensive Reinforcement (DIN 4149)》，2012）

作为天线空间首次邀请的欧洲艺术家——同时也是艺术家首次于亚洲的展出——卡斯特·傅丁格提出了对中国地理情况的调研，并最终制作出四件作品以及一组摄影系列，包括依照本地施工方式以及展间的楼板承重条件而做的《诸物终将分离（地球自转惯性之益）》、《影壁：来自河道的沉积层》；对长江沿岸进行调查的《诸物终将分离》摄影系列；以及较为着重隐喻层面的两组户外作品《罗蕾莱》和《罗蕾莱的河上木排屋》。这些作品在展览中相互作为参照，而他对于长江的调研也以隐喻性的方式散布在各组作品中，同时也让展览的空间感扩展到整个苏州河河道上，以及莫干山路M50园区6号楼楼顶的建筑结构。

展览的中文标题“诸物终将分离”取自德国诗人席勒所做的《铸钟歌》里的一句词，描写熔化的金属开始流动的那一刻——“The masses flow at last”。艺术家以此来标示出他对于各种材料在汇聚成一定的体量之后，其静力转变成动力那一瞬间的关注。

卡斯特·傅丁格1978年生于德国小城门兴格拉德巴赫，现工作并生活于柏林。他的作品曾广泛展出于多家艺术机构，包括：Temporäre Kunsthalle（德国）、Kunsthalle St. Gallen（瑞士）、Kunsthaus Baselland（瑞士）、鲁贝尔家族美术馆（美国）、东京宫（法国）和KIOSK（比利时）等。此外，艺术家并曾荣获Baloise艺术奖（艺术巴塞尔）、Stiftung Kunstfonds艺术奖（德国波恩）、Kunststiftung Baden-Württemberg艺术奖（德国斯图加特）及Guido Carbone 艺术奖（Artissima）等。

Karsten Födinger was Born 1978 in Mönchengladbach, Germany; currently lives and works in Berlin. His works have been widely presented in art institutions, such as: Temporäre Kunsthalle, Berlin; Kunsthalle St. Gallen, Switzerland; Kunsthaus Baselland, Switzerland; Rubell Family Collection, Miami; Palais de Tokyo, Paris; and KIOSK, Ghent. The artist has also received Baloise Art Prize (Art Basel), Stiftung Kunstfonds (Bonn), Kunststiftung Baden-Württemberg (Stuttgart) and Guido Carbone New Entries Prize (Artissima), among others.

## Karsten Födinger: *Critical Mass*

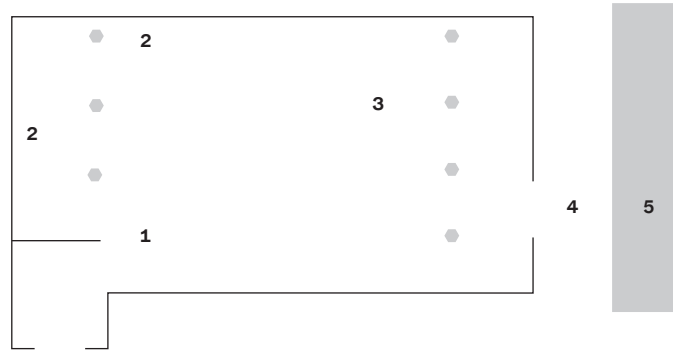
December 12, 2015 – January 29, 2016

Realized through the engineering or construction techniques, the oeuvre of German artist **Karsten Födinger** brings forth the role of the mechanics as a constitutional element of sculpture – we are reminded that it is such a genre that rigidly follows the law of physics. The architectural fundamentals, such as the cantilever, the avalanche breaker, or the riverside reinforcements, are utilized as a language for one to reflect on the climatic, geographical uncertainties that grounds and un-grounds the current planetary condition.

As the first international artist that the Antenna Space has premiered – which is also the artist's first presence in Asia – **Karsten Födinger** proposes a research into the Chinese geography, concluded with four installations along with one photo series. The **Fluvial Yingbi** compressed various components: the billboard structure the artist discovered on top of the opposite building of the gallery; the screen wall *yingbi* he came across in the traditional Chinese garden; and the rammed earth technique he has read about – later heard in the mouths of factory workers – its image leaves one an impression of riverbed sedimentation. The **Critical Mass (Inertia's Basin)** has also wedges a variety forms of “molds” into the artist's conceptual sedimentation: the making of bronze bell, the riverside reinforcement, and potentially the dam if seeing the room for water as a negative space; its subtitle refers to the force known as rotational inertia, which slows down the rotation of the Earth carried out by the massive weight of the water the Three Gorges Dam has gathered.

This planetary consequence has triggered **Födinger** to travel into the midst of Yangtze River, resulting with the **Critical Mass Photo Series**. Each site of the landslide was lukewarmly taken, as if it's the documentation of a piece of land art, and we are shown with a tranquil or even pastoral quality of the catastrophe. On top of the Yangtze River as a potential reference for the works in the gallery, the exhibition extends its territory by re-opening the riverside French windows. The framed scenery for Födinger is not only a mirror that faces the framed photographs, but links to the outdoor pieces **Lurelei** and the **Pile Dwelling for Lurelei**, together create an alternative guidance to the art space for the passers-by. The folklore quality of the titles (Lurelei is a large rock situates beside a bend in Rhine, literally means murmuring, whose echoing quality attracts much attention) leaves a strong contrast to the synthetic surrounding of Suzhou Creek. While the works that are infused with a sense of geo-synthetic have been set together as the web for cross-referencing, **Critical Mass** draws us to notice an Earthly layer of Anthropocene: a geohistorical era marked by the domination of the human species.

# 卡斯特·傅丁格：诸物终将分离



## 1. 《影壁：来自河道的沉积层》

材料：泥土、钢  
尺寸：600(W) × 203(D) × 246(H)  
年份：2015

在本件作品中，让艺术家感到兴趣的是几种不同形态的建筑单元：他在苏州园林中看到的影壁、天线空间门口能够望见的楼顶招牌，以及他在阅读中读到的——同时也在许多合作的工匠口中所听到的夯土。

夯土加压的概念，对傅丁格而言，就如同河道中泥土的层层沉淀（sedimentation）。而在作品中，观众可以发现这三种素材如同不同的材料被加压到一个模子里。对此，傅丁格强调这些表意的素材必须同时担负有隐喻性的功能，同时也要在物理上能够支撑起作品本身的重量。

其次，影壁作为阻断内厅视野、改变看展路线的屏幕，它在动力上的功能对艺术家而言亦是指称三峡大坝对水流和气流的阻断。

## 2. 《诸物终将分离》摄影系列

材料：艺术微喷、收藏级相纸  
尺寸：75.3 × 61.7（每件）  
年份：2015

三峡大坝和江岸的地理情况，是卡斯特·傅丁格本次于中国进行田野研究的一个出发点之一。有别于许多研究者倾向于关注三峡工程所带来的人文影响，他的切入点是关于这个工程对地理以及地球在物理层面上的冲击：大坝作为一个截流装置，它蓄积的大量水体影响了上游土坡的稳定性，汇集的四亿吨水甚至足以降低整个地球的转速。这一系列的照片呈现出长江沿岸的滑坡。艺术家以纪录地景艺术的原则来拍摄沿岸的坍塌，使其灾难色彩呈现出田园式的质地，其视角着重在其人类之外的层面。对傅丁格而言，画面中的负空间如同雕塑品刚离开模具时的状态，而其加固工程贴附在地表上的状态，则如同雕塑模板一般。

## 3. 《诸物终将分离（地球自转惯性之盆）》

材料：水泥、钢、枕木  
尺寸：220(W) × 220(D) × 130(H)  
年份：2015

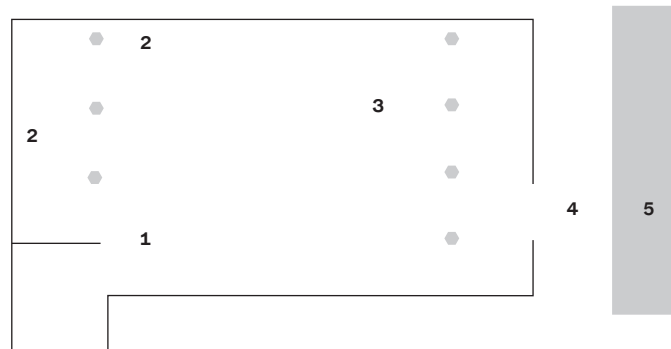
三峡大坝于冬季蓄满水时，其汇集的重量会增加地球自转的惯性，而导致地球自转速率的降低。傅丁格在这件作品中同样运用了沉积的手法，将雕塑和工业工程中有关模具有关的形态加压在一起；包括铸钟的技术（钟的模具在浇铸时会被埋入地下）、河道加固技术（使用加固钢筋及水泥）。观众可以同时看到作品水泥实体的外侧与内侧，它的形态像是在模拟艺术家于长江所拍摄到的土坡，又或者是个被切半的地球，对艺术家而言也是水坝本身的象征形态，其意义是复合性的。

## 4. 《罗蕾莱》 / 《罗蕾莱的河上木排屋》

5 材料：木桩 / 钢板、现成物（浮标）  
尺寸：440(W) × 220(D) × 900(H) / 180(W) × 180(D) × 647(H)  
年份：2015

罗蕾莱（Lurelei）是莱茵河流域的居民描述指一个弯曲河道上的常导致回音的一块巨岩。艺术家所创作的《罗蕾莱》，形态使用了欧洲传统的灯塔样貌，竖立在画廊后方。傅丁格将它所面对的苏州河视为另一种进入这个展览的路线。苏州河河面上则有艺术家所安排的另一件作品《罗蕾莱的河上木排屋》。艺术家在浮标的底座装上制造水泥管使用的模具，回应着艺术家在长江旅行时所见到的，以及苏州河在2012年清淤之后，充满人造材料的河面景色。

# Karsten Födinger: *Critical Mass*



## 1. *Fluvial Yingbi*

Material: soil, steel

Dimension: 600(W) x 203(D) x 246(H)

Year: 2015

In *Fluvial Yingbi*, the artist is interested in the architectural elements in various forms: the screen wall *yingbi* he saw in classical gardens of Suzhou, and the billboard on top of the adjacent building visible from the entrance of the Antenna Space, and the rammed earth, a technique of wall-building he has read and later heard from the craftsmen he was cooperating with. For Födinger, the compression of the rammed earth has its conceptual affinity to the fluvial sedimentation. Entwining two notions into a guiding metaphor, one would find in the sculptural compound with the above-mentioned archetypes molded altogether. The artist accentuates that these signifying sources should not only carry the rhetorical function, but also physically capable of supporting the weight of the work.

## 2. *Critical Mass Photo Series*

Material: giclee print on archival paper

Dimension: 75.3 x 61.7 (each)

Year: 2015

The Three Gorges Dam and its geographical impact marked a starting point of Födinger's research. Unlike many studies look into the humanitarian crises, he features the physical aspect that left the trace on geography: the liquefaction of bank slope, and potentially the planetary rotation. As an installation impounding the water stream, the Three Gorges Dam holds a massive volume of water, its water withheld weight 40 billion tons is reported to be capable of increasing the inertia of the Earthly rotation rate. The photographs from this series unfold the landslides along the Yangtze River, which are documented à la Land Art, rendering the catastrophic wounds in an idyllic tone and offering the facet beyond humanity. For Födinger, the negative space displayed in these photos is reminiscent of the very moment when a casting is taken out of its mold, whereas the reinforcement construction is redolent of the formwork.

## 3. *Critical Mass (Inertia's Basin)*

Material: concrete, steel, sleeper

Dimension: 220(W) x 220(D) x 130(H)

Year: 2015

The *Critical Mass (Inertia's Basin)* also employs the principle of sedimentation, molding a variety of formworks in sculptural and industrial construction into a synthetic hemisphere: the bell founding that often cast on site in pits and the techniques of riverbank reinforcement construction that uses reinforcement steel and concrete. Viewers are able to look at both the inside and the outside of the concrete shell; its configuration resembles the vacuum on the land slopes along the Yangtze River (*Critical Mass Photo Series*), or even a halved planet; for the artist, the spherical cavity also symbolizes the shape of the dam.

## 4 / 5 *Lurelei / Pile Dwelling for Lurelei*

Material: wooden beam / steel, found object (buoy)

Dimension: 440(W) x 220(D) x 900(H) / 180(W) x 180(D) x 647(H)

Year: 2015

Lurelei refers to a large rock situated beside a bend in Rhine, literally means murmuring, whose echoing quality attracts much attention. The *Lurelei* that the artist made for the show borrows the traditional wooden beacon structure erected behind the gallery, facing the Suzhou Creek, which is seen as an alternative route for entering the exhibition. On the river, there's *Pile Dwelling for Lurelei*. The artist installed a steel formwork for concrete tube on top of the base of buoy, which leaves a strong contrast to the synthetic surrounding. It refers to the river landscape the artist has witnessed in his trip to the Yangtze, and the Suzhou Creek after its rehabilitation that finished in 2012.