

**Alessandro Teoldi: Sole negli Occhi**

**Dates: 2021.11.06 – 12.25**

**Address: Capsule Shanghai, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China**

Capsule Shanghai is pleased to present *Sole negli Occhi*, artist Alessandro Teoldi's first solo exhibition in China, featuring his recent inflight blanket collages and concrete reliefs.

Despite its apparent simplicity and immediacy, the work of Alessandro Teoldi (born in 1987 in Milan; currently lives and works in Brooklyn, NY) is hybrid and layered; his different cultural and conceptual references naturally unfold for the patient viewer, leading to the gradual discovery of a sensitive and cultured artist with a well-defined yet fluid way of bringing an artwork from conception to completion.

If technology, aesthetic exuberance, and the constant search for new languages lie at the core of many current artistic practices, Teoldi leads us into an experience rooted in the knowledge and feeling of craftsmanship and in the use of humble but highly evocative materials. **He conjures a timelessness that allows him to fuse the micro and macro dimensions and address universal issues with an elemental but never meagre language.** Devoid of useless tricks and visual trappings, Teoldi's work is the sedimentation of different approaches, experiences, and references that coexist in an organic or even subconscious way, as if to remind us that the value of being an artist lies in bringing the invisible to the surface, then taking it a step further. Combining the internal and external dimensions, the artist acts on a motivation that arises from within the individual but constantly leads to places beyond.

The pieces featured in *Sole negli Occhi*, Alessandro Teoldi's first solo show at Capsule Shanghai, belong to two distinct bodies of work, both specially created for the occasion. One series offers textile collages made of differently colored and textured blankets distributed in-flight by airlines. The other series is comprised of small works made of concrete, mainly monochrome or in shades of gray, with some exceptions involving gold leaf, graphite, and gouache. Created in the isolation of the global pandemic, the works are an extension of the artist's previous interests, enriched by stylistic additions that add new conceptual layers.

**The textile works are made with blankets that the artist, friends, and acquaintances collected during their travels on flights** with Air France, American Airlines, Hawaiian Airlines, and Continental Airlines, among others, which form links to the farthest-flung places on earth. Teoldi skillfully manipulates these blankets as if they were paper. After a quick initial sketch, he uses chalk to define the shapes and their relationships on the canvas. The silhouettes evolve spontaneously, according to the nature of the fabrics used; the shapes are cut out of the chosen blankets, then glued together and sewn onto the canvas.

In the non-place of the airplane, blankets act as a talisman that passengers use to recreate a sense of intimacy, warmth, familiarity, and protection. By wrapping different stories and bodies, an object that is neutral and perhaps even standard—all passengers are given similar kinds of blankets, despite the slight differences related to the class they are flying in—is charged with and absorbs some of the passengers' energy, while holding and releasing energy in turn. **In Teoldi's creative process, blankets act as both the signifier and signified.** In literally passing from hand to hand, they become meta-objects and, after they are modified by the artist, they inspire a continuous chain of personal and collective musings.

In these textile installations, Teoldi has employed a larger format, introduced natural elements and objects of affection, and partially abandoned the close-ups and intertwined bodies that appeared in his past blanket collages in favor of one or more individual bodies that appear together in the compositions. These evolutions create new spatialities, multiple perspectives in which the airline blankets are sometimes combined with moving blankets, as well as more noble materials such as suede, cotton, and wool. Here, **he focuses on the presence of light, shadow, and reflection, which converge in a skillful blend of figuration and abstraction, a continuous and ambiguous shift between the Self and the Other.** The hands of one or more people, bodies that entangle in dances of love or struggle, arms that seek or repel one another, and groups of people who seem intent on conversing manage to coexist with individual figures sometimes portrayed from behind, sometimes asleep, with their heads in their hands, or lost in thought. He has also added arboreal elements that animate the compositions, seeming to support the weight of these bodies and stand as a metonymy for an outer dimension that indicates a sense of space, but also a sort of otherness whose existence and acceptance is a prerequisite for becoming fully individual.

Complementary to the blankets and balancing their transience and nomadism, the concrete pieces appear deeply rooted in the language of photography, one of Teoldi's long-running fascinations and the focus of his formal studies. **These "embossed snapshots" try to fix—in the sense of stopping but also of repairing—moments of a fragmented everyday life.** The work of Giorgio Morandi or Luigi Ghirri comes immediately to mind, not only for the more explicit visual references such as a still life with flowers, a fish on a plate, a few apples, a bottle and glasses, or a seascape, but for the deeper poetry that these artists share, for the immersion in the everyday, for knowing how to scrutinize its essence and ennoble the contingent, the fleeting, and the insignificant. The hardness of the concrete is juxtaposed with scenes that portray feelings such as shame, or more physical and sensual situations, such as kisses, caresses, hugs, or even a goodbye in which the faces of two lovers merge to the extent that they disappear into each other. Even in the concrete pieces, every gesture is considered. **Like visual poems in which every part resonates with all of the others, the compositions—planned in paper and plastic and cast in concrete—are perfect in their simplicity, the result of a select number of decisive strokes;** their deliberately graphic style belies great emotional richness.

The exhibition's title, "Sole negli Occhi" (Staring at the Sun), refers to the temporary blindness that results from staring directly at the sun. In that few seconds of darkness, sight abandons us, and, in our loneliness, we become aware of our existence even though we do not have all of the tools to understand it, apart from those stored in our minds. **The bodies, faces, landscapes, and objects in Teoldi's works are situated in this interstitial space, in this state of suspension and potentiality, lingering between memory and reality. They are mirages that exist in the artist's mind and in his work, but, above all, they wait for someone to look at them, to recognize them, and to recognize themselves in them.** In moments of crisis like the ones we are currently experiencing, we are called to redefine the value and meaning of our existence, both within ourselves and in relation to other people. In the universality of Alessandro Teoldi's scenes, everyone can find a little of their own existence and a profound sense of humanity which, even if it does not represent absolute salvation, is at least a great consolation.

Text by Manuela Lietti

亚历山德罗·泰尔迪：烈日灼目

展期：2021. 11. 06 - 12. 25

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亚历山德罗·泰尔迪在中国的首次个展“烈日灼目”，呈现他近期创作的飞机毛毯拼贴和水泥浮雕作品。

亚历山德罗·泰尔迪（1987 年生于米兰，现生活工作于纽约布鲁克林）的作品在表面上上显见的是简单和直接，但近乎平面的语言吐露的是深邃的情感。作品中不同的文化和概念的指涉会被最有耐心的眼睛所揭示，观者从而通过泰尔迪明确而灵活流畅的创作手法逐渐了解这位敏感而富有文艺底蕴的艺术家。

如果说技术、美学上的繁盛和对新语言的不断探寻是当下某些艺术趋势的支点，那么泰尔迪的作品带给我们的体验则植根于工匠技艺的知识与感觉，以及平凡却饱含情感和回忆的材料。作品的隽永气质给予了艺术家空间去将宏观与微观维度和谐地融合统一，用一种极为基本但毫不乏味的语言谈论普世的问题。它们摆脱了无用的技巧和视觉的陷阱，各种不同的方法、经验和指涉以一种自然、甚至可能是潜意识的方式共存，最终沉淀积累形成我们所见之作品。这仿佛在提醒我们，艺术家的价值在于让不可见的东西浮出水面，并在此基础上更进一步。泰尔迪结合内外两个层面，以个体由内而生的动机进行创作，让艺术承载它，不断延伸至深远处。

“烈日灼目”是亚历山德罗·泰尔迪在胶囊上海的首次个展，为本次展览创作的作品来自于两个不同的系列。一个系列呈现了用各航空公司在飞机上分发的颜色不同、纹理各异的毛毯制作而成的织物拼贴作品。另一个系列则是小幅水泥浮雕作品，深浅不一的灰调中，偶尔穿插金箔、石墨和水粉。这些作品创作于全球疫情下的独处时期，在艺术家以往兴趣的基础上，新的创作形式丰富了概念和情感的层次。

**展览中的织物作品由艺术家及其友人在航行途中搜集到的飞机毛毯制作而成——法国航空、美国航空、夏威夷航空、美国大陆航空……世界各地遥远的地方由此产生连接。**泰尔迪像剪纸一样巧妙地拼接这些毯子。在简单快速的草稿后，他使用粉笔勾勒出形状以及它们在画面中的关系。根据所选的毯子固有的特性，轮廓自发地显露出来，而后艺术家将毯子裁剪出形状，粘贴缝合于衬布上。

在飞机舱内的特殊环境中，毛毯如护身符一般，被乘客用来创造一种亲密、温暖、熟悉和保护的感觉。除了舱位等级带来的细微区别，每位乘客所得到的毛毯几乎完全相同，中性且标准化的毛毯包裹着不同的身体和故事，守护乘客的能量的同时也沾染了被保护者的气息。**在泰尔迪的创作中，毛毯既是能指，也是所指。**当毛毯从一双手传递到另一双手中，它在某种意义上便成为了元对象。被艺术家改造后，它们又继而不断地引发个人和集体沉思。

在展出的新作品中，艺术家使用了更大的尺幅，引入了自然元素和情感客体，一定程度上舍弃了以往毛毯拼贴作品中频繁出现的交织的身体和局部特写，转而表现一个或多个一起出现在构图中的事物。这种演变带来了新的空间性和多种视角，有时飞机毛毯与搬运毯以及更珍贵的麂皮、棉、羊毛等材料并置。**艺术家聚焦于光线、阴影和反射，这些元素在作品中汇聚成具象与抽象的巧妙糅合，以及自我与他者之间持续而暧昧的翻转。**一人或许多人的手，在爱与困的舞蹈中交缠的身体，互相找寻或抵触的手臂，意欲交谈的人群……与这些并置的是独处者，他们的背影或睡态，或卧于臂弯中，或迷失于思绪里。泰尔迪在数件作品中加入了树木的元素，使构图愈发生动。树木似乎支撑着画中人身体的重量，更是对外部维度的转喻，增强画面的空间感，同时也象征着一种他者性，而对差异和他物的接纳则正是完全独立的先决条件。

与飞机毛毯的短暂和游牧属性相辅相成的是展览中的水泥作品。它们似乎深深植根于摄影语言，这也是泰尔迪一个长期着迷的对象和形式研究的重点。这些“浮雕快照”尝试定格和修复碎片化日常生活的片段，同时让人立即联想起乔治·莫兰迪（Giorgio Morandi）和路易吉·吉里（Luigi Ghirri）的作品，不仅因为显而易见的明确视觉线索，如花朵静物、盘中之鱼、两三个苹果、杯瓶容器以及海景，更是因为这些艺术家所共有的深邃的诗意，因为对平凡日常的专注和沉浸，因为知晓如何审视事物之本质，并赋予偶然、稍纵即逝和微不足道的事物以高贵。与水泥的坚硬形成反差的是作品所描绘的微妙情感，比如羞耻感，以及更为有形的、感官性的情景，比如亲吻、爱抚、拥抱，或一场告别——两位爱人的脸庞融为一体，最终消失于彼此之中。作品中每一姿态都经过艺术家的仔细考量。好比一首视觉诗歌，诗中每一句都与其它部分呼应共鸣，**这些用纸片和塑料布局、以水泥浇筑而成的构图，因简洁而完美，是艺术家克制而果断的寥寥点睛之笔的结果。**有意而为的平面图形化风格下蕴藏着丰富强烈的情感。

本次展览的标题“烈日灼目”（原文为意大利语 Sole negli Occhi）意指直视太阳后出现的暂时性失明。在那几秒的黑暗中，视觉抛弃了我们，而我们在孤寂中开始意识到自己的存在，尽管除了脑海中的记忆之外，我们并没有完备的工具去理解这种存在。泰尔迪作品中的身体、脸庞、风景和物体被置于这种间隙空间，在一种悬而未决、充满潜在性的状态下，徘徊于记忆和现实之间。它们是存在于艺术家思想和作品中的海市蜃楼。然而最重要的是，它们等待着某个人去观看它们，认识它们，并从中认识自己。在我们当下正经历着的紧要关头，我们必须重新定义自己存在的价值和意义，无论是我们自身，还是在与他人的关系中。在亚历山德罗·泰尔迪所构建情景的普世性中，每个人都能找到一点属于自己的存在以及一种深刻的人性，即便这并不代表绝对的救赎，至少也是一种巨大的安慰。

文/玛瑙 (Manuela Lietti)