

美丽 而不自知

7/9-9/10
2022

Owen
Fu

Stealing Beauty

ANTENNA SPACE

Owen Fu, *Klara and the Sun*, 2022, Oil on linen, 152.4x116.8 cm

美丽而不自知

Stealing Beauty

Owen Fu

展期 Duration
2022.07.09 -08.30

The Multiple Nature

Feelings aren't facts, and it's an artist's weird vocation to insist otherwise. Owen Fu's new series starts here: Yes, my feelings *are* facts. Insofar as my paintings exist, and evoke some shade of emotion, they are *my* feelings, they are facts to me and now to maybe you. Reified feeling. Feelings are like weather, they change, they pass—the symbols we have for them don't cover the apse-like awe of their extent.

Fu's paintings take after the four seasons. It's almost a scientific idea. Two curved axes of growing-to-dying and warm-to-cold cross at the vernal and autumnal equinoxes. Add to this the third axis of day-to-night and you have eight possible atmospheric metaphors for internal weather. A dour, dingy snowman smeared across a black ground, decked like a Christmas tree; a piece of yarn pulled from a wool sweater curling into a pile of dry leaves. One painting shows the moon, another the sun. Humble-lofty; winter-summer/fall-spring; night-day; happy-sad. But the program quickly breaks down. A sapphire-eyed figure, slipping through an open window, grips the moon like a ball; the sun is a bare bulb on a string, and another figure makes shadow puppets in its rays. Dusk excites a desk lamp, a ceiling fixture sulks at dawn. Fu blooms in the night, cringes through the day.

The paintings are self-portraits. But the most prominent figures in these pictures are not necessarily the artist. Or, they are—but so are the steaming teacup-ghost, the animate hoodie, the ribbon-creatures hanging on a blood-red thread. Faces crop up everywhere in the paintings, the thinnest curl of paint cracks a smile, a rock or bubble grows googly eyes, a drip frowns. The fact is that tiny feeling-signs adhere all over Fu's loose forms. You won't notice all of them at first.

Fu's technique, too, moves from the obvious into the deep, rewards return, as the viewer cycles through the images. A brushy black field resolves into several shades of blue. The texture of a figure's face or a curtain follows the tooth of the surface. Fu's use of rabbit-size glued linen or gessoed canvas evokes the close, clotted feeling of bare skin versus the sweeping, theatrical gestures of heavy drapes. Of course, Spring has phases and flavors, trees and flowers work at different paces, rain and shine take their time. Not everyone likes the Spring.

A literal thread runs throughout, making connections—suturing, sewing—drawing the eye. The thread also animates the work, like one long stroke of Fu's brush. It does so the way wires animate a marionette: at the cost of their freedom. Then again, even if the paintings surrender control, without an artist at their strings, they'd be free to—do what, exactly? Lie there in a pile. The animacy of Fu's paintings is also a paradox, since, even if a painting makes a feeling a fact, one painted instant can't capture its painter. The mood has already shifted. They are self-portraits, multiplying, raining down, but there is no one at the strings. Or, at least the person who set the gesture going has changed.

"How do you feel?" It's an abstract question. "Do you feel?" Maybe not. "How?" How, indeed. I ask that of myself. "You"? Who is *that*? Do you mean "me"? And if so, who is *that*? The contemplative aura of Fu's paintings in this setting hangs on the little click of a lamp being oscillated on to off to on, offered to the heavens in a church designed in Sketch-Up. A third lamp painting is my favorite, but it isn't in this show. It's the artist's favorite, too, and they're keeping it.

Text: Travis Diehl

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多重自然

感受并非真实，而艺术家这种古怪职业却坚持不承认这一点。Owen Fu 新的系列作品即由此开始：我的感受“就是”真实。只要我的绘画存在，并且激起了某种情感，它们就是“我的”感受，对我而言它们就是真实的，或许现在它们也可以成为你的真实。可亲身体会，具象化了的感受，就像天气，变化逝去——我们拥有的象征符号根本不足以涵盖它们所能触及的辽阔天空。

Fu 的绘画追寻着四季的变化。这几乎可以说是一种科学概念。由生到死、从暖至寒两条曲线轴在春分与秋分时节相交。第三条轴线反映的是日夜轮转，你可以看到八种对内在天气氛围的隐喻可能。一滩表情阴郁、不甚洁白的雪人被涂抹在黑色的背景上，装扮得如同一棵圣诞树；从羊毛围巾里扯出的一根毛线蜷曲隐没于一堆干枯的树叶。一个画面中出现了月亮，另一个则是太阳。微小与宏大；冬夏与春秋；日与夜；喜与悲。但这种规律很快就被打破了。一个有着天蓝色眼睛的小偷从打开的窗户溜了进来，像抓住一只球一样擒住了月亮；而太阳是悬吊在一条细绳底端的光秃秃的灯泡，另一个角色在它的光线下玩着影子游戏。黄昏令一盏台灯兴奋，而另一盏吊灯则在黎明时刻露出哀伤的表情。感受在夜晚绽放，而在日间萎缩。

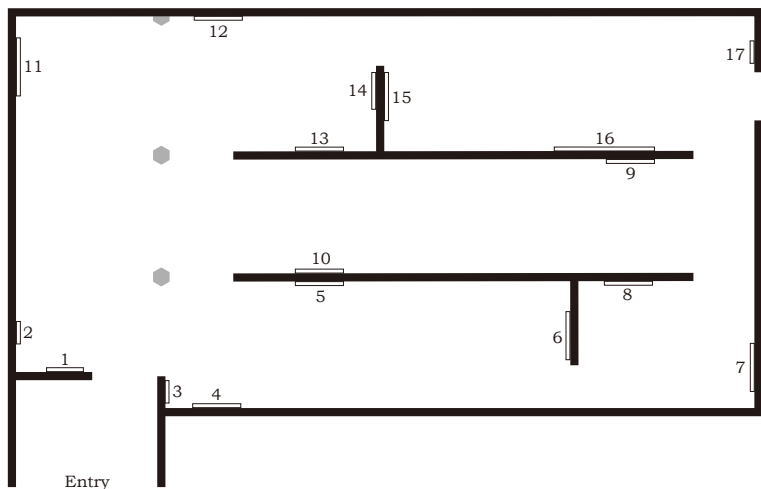
这些绘画均是本人写照。但画面中最为引人注目的人物形象却未必是艺术家本人。或者说，它们是，但又不是，那冒着热气的茶杯怪物，活了起来的帽衫，悬在血红色丝线上的带状生物。面孔常常在这些绘画中不经意地出现，最纤细的色彩曲线挤出一个笑脸，一块石头或是一个泡泡长出了天真的大眼睛，又或者，一个水滴皱起了眉头。实际的情况是，Fu 松散的形式上附着着种种细小的情感标识。你甚至无法一眼就注意到它们。

Fu 的技巧也是如此，随着观看者在这些图像间流连，可以发现它从表面化回归到深沉和令人满足。一处笔触明显的黑色色块渐变为不同色调的蓝。一个人物的脸或者一条帘子的肌理随着画面表面的凹凸而起伏。Fu 使用刷胶亚麻布或石膏底画布作画，这激起了一种裸肤般亲密、浓稠的感受与一种厚重幕布一样气势恢弘的戏剧效果的对峙。当然，春天有着不同的阶段和不同的风味，花和树有着各自的生长节奏，雨水和阳光也各有其时。但是，并不是每个人都钟爱春暖花开。

Fu 的画笔勾勒出一条长线生动了作品，有力的贯穿这些绘画，建立起连接——无论是以缝合还是以织补的方式——吸引着我们的眼睛。这种方式就如同操纵木偶的提线，以它们的自由本身为代价呈现出表演的张力。但是，即便这些绘画挣脱控制，没有一位艺术家手握束缚的丝线，那么它们即是自由的吗？无非老实地摞成一堆，散落在地。Fu 绘画中的生命感亦是一个悖论：即便绘画使得一种感受变成了一份真实，这个落在画面上的瞬间却无法限制住画家本身。情绪已经发生了变化。它们是自画像，多重的，密集的，但无人操控着另一端的提线。或者说，那位构建了一切的人已经改变。

“你的感觉如何？”这是个抽象的问题。“你感觉到了吗？”或许就没有那么抽象了。“如何？”确实，如何呢？我也这么问自己。“你”？那是谁？你说的是“我”吗？如果是这样，那么“那”又是谁？”在这个场景中，Fu 的画作宛如思辨性的光韵悬于一盏盏灯的开开合合之间，献给草图中因线条描绘出来教堂构建而成的天国景象。关于第三张灯的绘画是我的最爱，但它不会出现在展览上。这张画也是艺术家本人的最爱，他们会将它留在身边。

文：Travis Diehl 译：郭娟

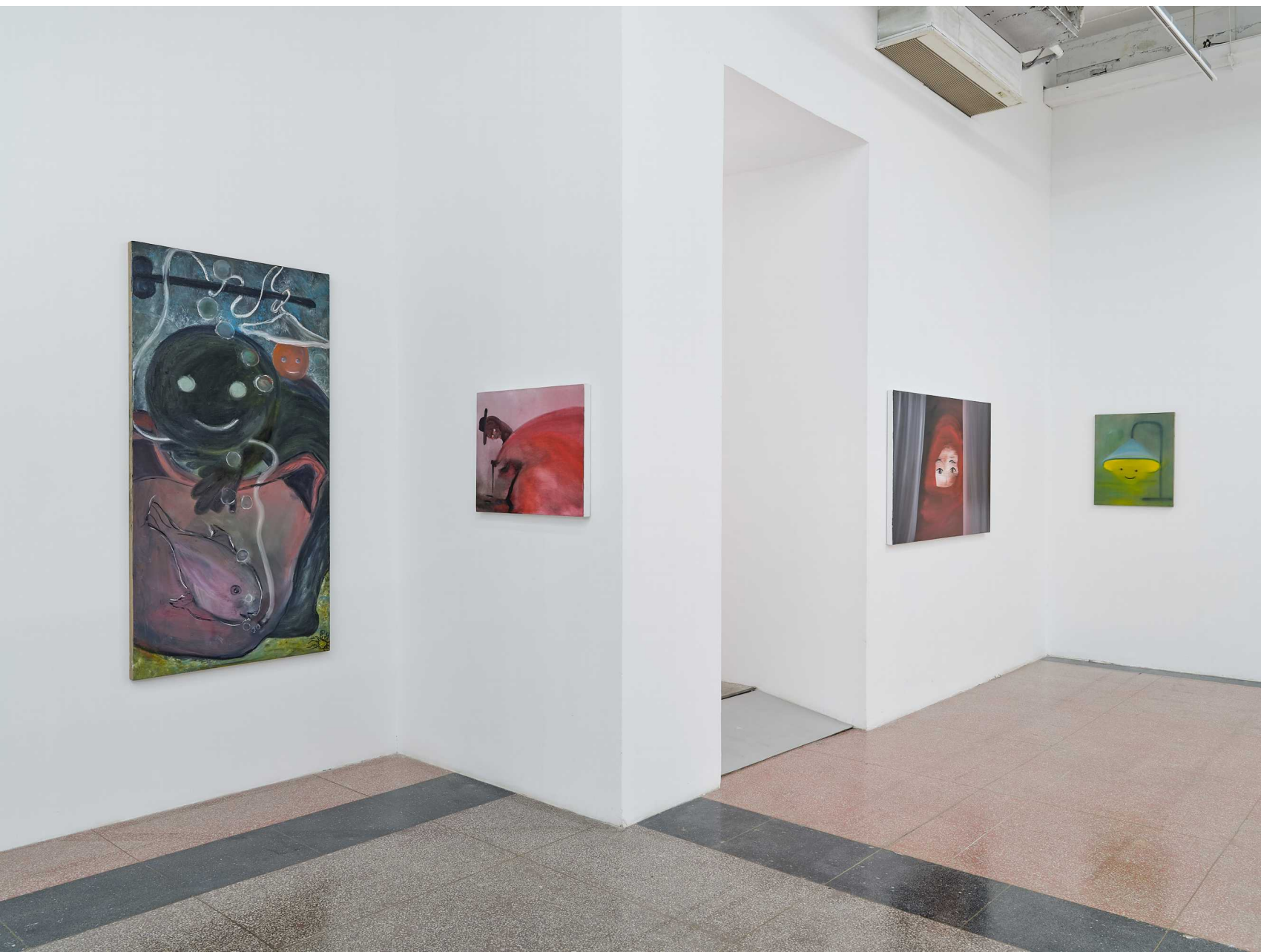


美丽而不自知 Stealing Beauty

Owen Fu

展期 Duration
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- | | | | |
|--|---|--|--|
| 1. 美丽而不自知
<i>Stealing Beauty</i> , 2021
布面油画
Oil on canvas
91.44 x 152.4 cm | 2. 无题（开灯）
<i>Untitled (turn it on)</i> , 2022
亚麻布面油画
Oil on linen
55.88 x 71.12 cm | 3. 独幕剧
<i>One-act Play</i> , 2021
布面油画
Oil on canvas
55.88 x 71.12 cm | 4. 海底二十米
<i>Twenty Meters Under the Seas</i> , 2021
布面油画
Oil on canvas
91.44 x 182.88 cm |
| 5. 无题（温泉）
<i>Untitled (Hot Spring)</i> , 2021
布面油画
Oil on canvas
106.68 x 152.4 cm | 6. 无题（夏天的事）
<i>Untitled (Summer Thing)</i> , 2021
亚麻布面油画
Oil on linen
106.68 x 152.4 cm | 7. 无题（又一个冬天）
<i>Untitled (Another winter)</i> , 2022
布面油画
Oil on canvas
101.6 x 152.4 cm | 8. 无题（坠入爱河）
<i>Untitled (Fall in love)</i> , 2022
布面油画
Oil on canvas
101.6 x 152.4 cm |
| 9. 光明的未来
<i>Bright Future</i> , 2021
布面油画
Oil on canvas
116.84 x 152.4 cm | 10. 长日留痕
<i>The Remains of the Day</i> , 2022
亚麻布面油画
Oil on linen
116.84 x 152.4 cm | 11. 好景
<i>Nice View</i> , 2022
布面油画
Oil on canvas
182.88 x 182.88 cm | 12. 仲夏之梦
<i>A Midsummer Daydream</i> , 2021
布面油画
Oil on canvas
91.44 x 182.88 cm |
| 13. 月贼
<i>Voleur de lune</i> , 2021
布面油画
Oil on canvas
116.84 x 152.4 cm | 14. 谢幕
<i>A Curtain Call</i> , 2022
布面油画
Oil on canvas
55.88 x 71.12 cm | 15. 克拉拉与太阳
<i>Klara and the Sun</i> , 2022
亚麻布面油画
Oil on linen
116.84 x 152.4 cm | 16. 深夜狂欢
<i>Late Night Boogie</i> , 2022
布面油画
Oil on canvas
152.4 x 213.36 cm |
| 17. 无题（关灯）
<i>Untitled (turn it off)</i> , 2022
亚麻布面油画
Oil on linen
55.88 x 71.12 cm | | | |



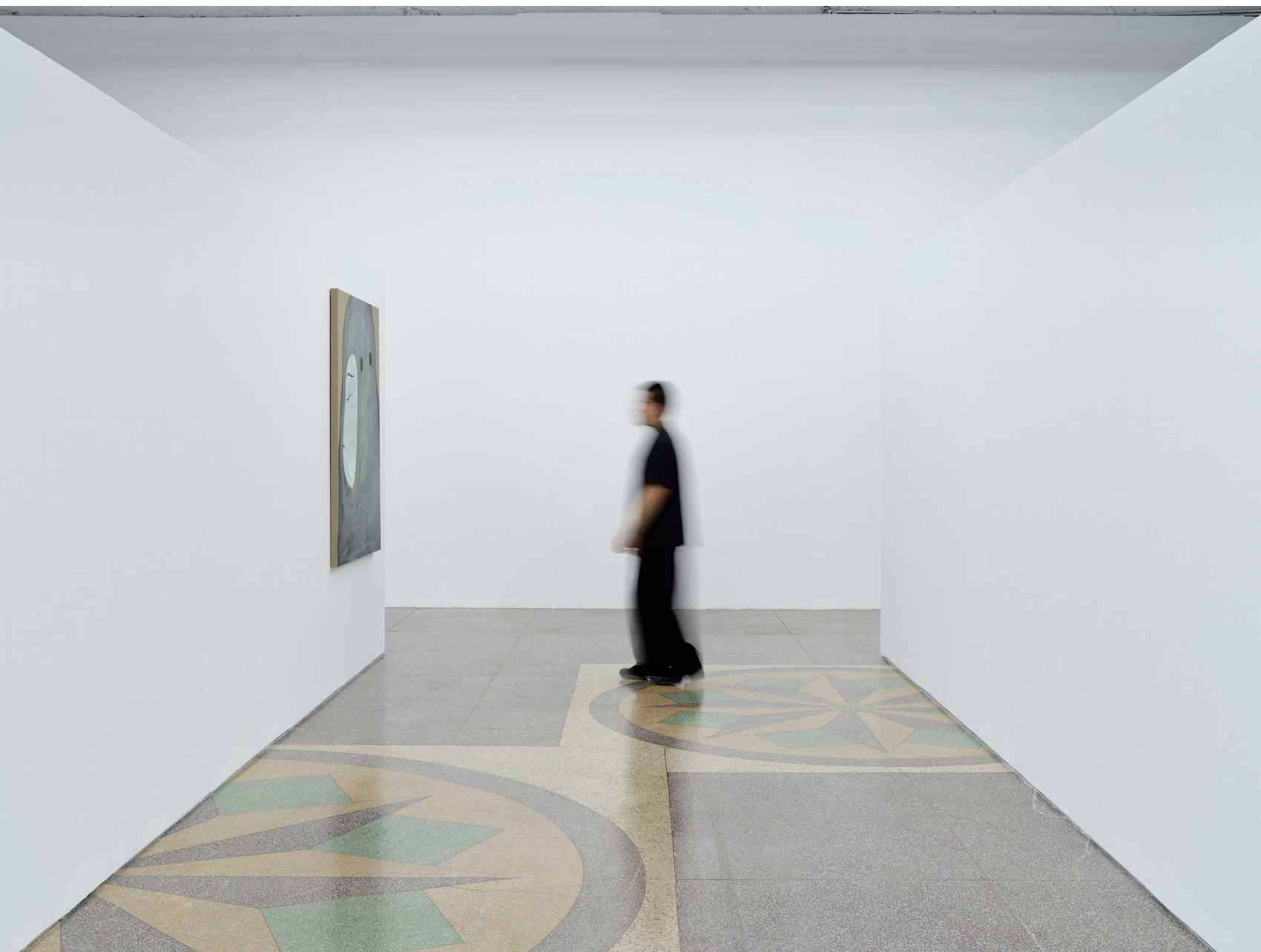
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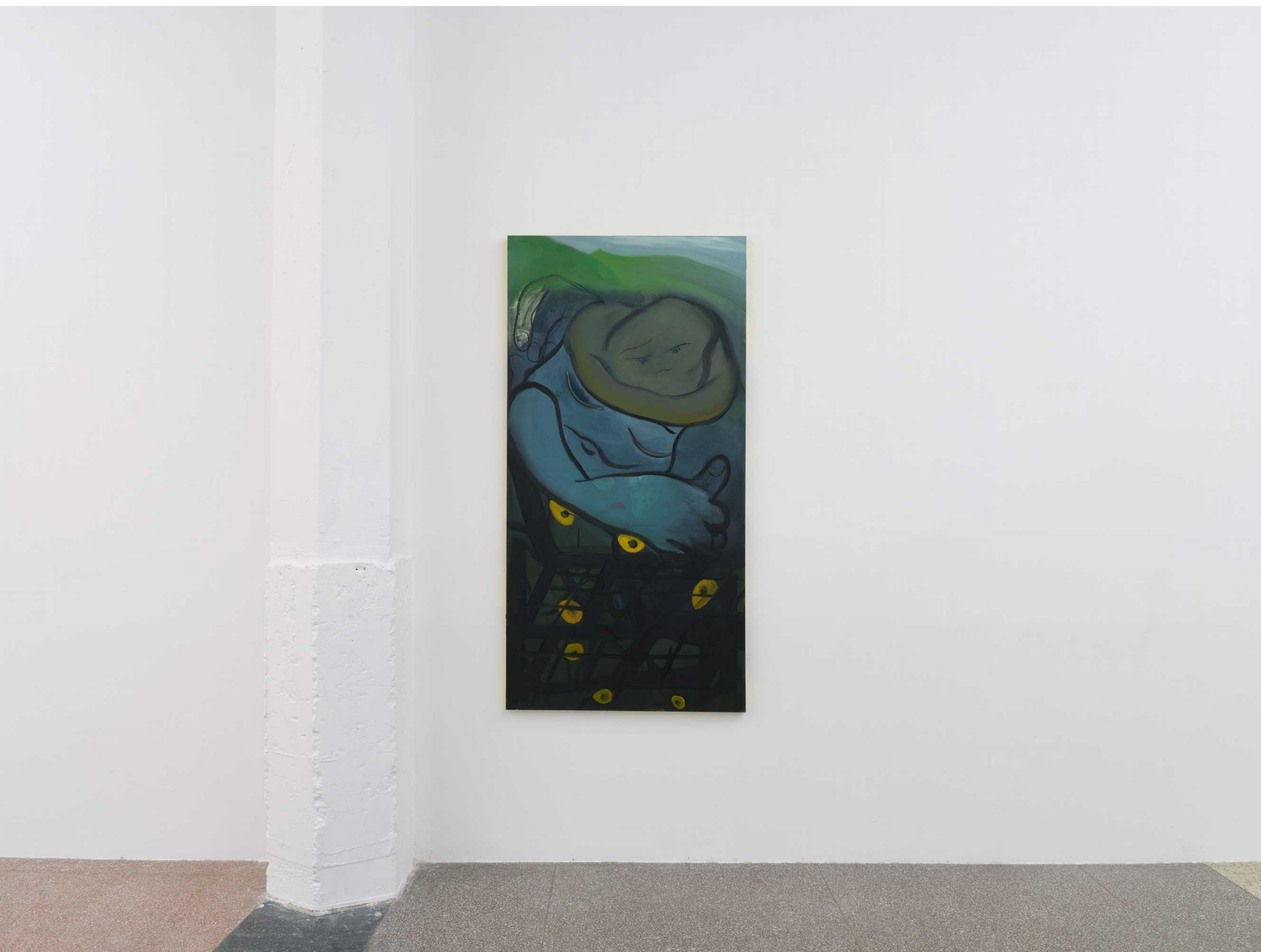


















Owen Fu
Stealing Beauty | 美丽而不自知, 2021
Oil on canvas | 布面油画
91.44 x 152.4 cm



Owen Fu
One-act Play | 独幕剧, 2021
Oil on canvas | 布面油画
55.88 x 71.12 cm

SPRING
SUMMER
FALL
WINTER
春夏秋冬



Owen Fu
Untitled (Hot Spring) | 无题 (温泉), 2021
Oil on canvas | 布面油画
152.4 x 106.68 cm



Owen Fu
Untitled (Summer Thing) | 无题 (夏天的事), 2021
Oil on linen | 亚麻布面油画
152.4 x 106.68 cm



Owen Fu
Untitled (Fall in love) | 无题 (坠入爱河), 2022
Oil on canvas | 布面油画
152.4 x 101.6 cm



Owen Fu
Untitled (Another winter) | 无题 (又一个冬天), 2022
Oil on canvas | 布面油画
152.4 x 101.6 cm

DAWN

DUSK

朝夕



Owen Fu
Bright Future | 光明的未来, 2021
Oil on canvas | 布面油画
152.4 x 116.84 cm



Owen Fu

The Remains of the Day | 长日留痕, 2022

Oil on linen | 亚麻布面油画

152.4 x 116.84 cm

DAY
NIGHT
昼夜



Owen Fu
Klara and the Sun | 克拉拉与太阳, 2022
Oil on linen | 亚麻布面油画
152.4 x 116.84 cm



Owen Fu
Voleur de lune | 月贼, 2021
Oil on canvas | 布面油画
152.4 x 116.84 cm

MOUNTAIN
SEA
山海



Owen Fu

A Midsummer Daydream | 仲夏之梦, 2021

Oil on canvas | 布面油画

182.88 x 91.44 cm



Owen Fu
Twenty Meters Under the Seas | 海底二十米, 2021
Oil on canvas | 布面油画
182.88 x 91.44 cm

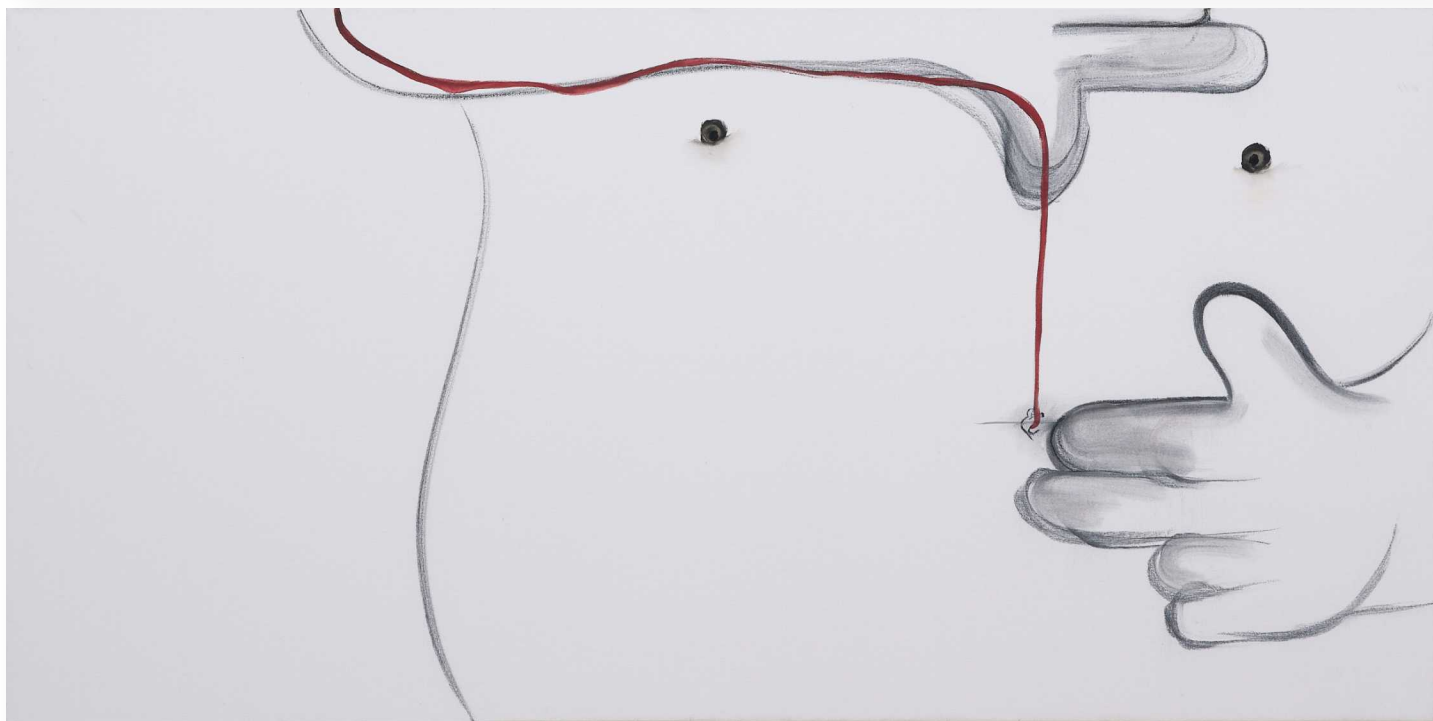
SUN
MOON
日月



Owen Fu
Untitled (turn it off) | 无题 (关灯), 2022
Oil on linen | 亚麻布面油画
71.12 x 55.88 cm



Owen Fu
Untitled (turn it on) | 无题《开灯》，2022
Oil on linen | 亚麻布面油画
71.12 x 55.88 cm



Owen Fu
Nice View | 好景, 2022
Oil on canvas | 布面油画
182.88 x 182.88 cm



Owen Fu

Late Night Boogie | 深夜狂欢, 2022

Oil on canvas | 布面油画

152.4 x 213.36 cm



Owen Fu
A Curtain Call | 谢幕, 2022
Oil on canvas | 布面油画
55.88 x 71.12 cm

Owen Fu

Owen Fu (b. 1988, Guilin) currently lives and works in Los Angeles. In 2016, he received one BA in Philosophy from the Stony Brook University and the other BA in Art from the School of the Art Institute of Chicago respectively. In 2018, he completed his MFA at the ArtCenter College of Design.

Selected solo exhibitions: *Stealing Beauty*, Antenna Space, Shanghai, China (2022); *Ordinary Things*, O-Town House, Los Angeles, USA (2022); *After Hours*, Balice Hertling, Paris, France (2021); *6 self-portraits and one lamp*, Gallery Platform LA, Los Angeles, US (2020); *Bubbly Hills*, Mine Project, Hong Kong, China (2020); *Small Talk*, O-Town House, Los Angeles, US (2020); *No Story*, Art Center Main Gallery, Los Angeles, US (2018); *Body Obsession*, Art Center PPR, Pasadena, US (2018); *Emoji Expression*, New York Art Expo, New York, US (2016) etc.

Selected group exhibitions: *Space*, Laurel Gitlen, New York, US (2022); *Diving Deep for Light into Darkness*, Beiqiu Museum of Contemporary Art, Nanjing, China (2022); *The Going Away Present*, Kristina Kite Gallery, Los Angeles, US (2021); *Who's Afraid of the Great Indoors*, Redling Fine Art, Los Angeles, US (2021);

Pathologically Social, organized with Mark Verabioff, O-Town House, Los Angeles, US (2021); *Winterfest*, curated by Saim Demircan, Aspen Art Museum, Aspen, US (2020); *Gennariello (part II)*, curated by Daniele Balice, Balice Hertling, Paris, France (2020); *About FACE: Cover Me*, Gallery Platform LA, Los Angeles, US (2020); *Platform: Los Angeles*, David Zwirner X Gallery Platform LA, ONLINE (2020); *Condo Complex: Lomex Gallery hosting O-town House*, Lomex Gallery, New York, US (2019); *Just Edging 2*, Art Center college of Design, Pasadena, US (2018); *BFA Graduation Show*, Sullivan Galleries, Chicago, US (2016) etc.

Owen Fu

Owen Fu (b.1988, 桂林) 现工作生活于洛杉矶。2016 年, 他在纽约石溪大学获得了哲学学士学位, 并在芝加哥艺术学院获得了艺术学士学位。2018 年, 他获得了艺术中心设计学院的艺术硕士学位。

近期个展: “美丽而不自知”, 天线空间, 上海, 中国 (2022); “Ordinary Things”, O-Town House, 洛杉矶, 美国 (2022); “下班后”, Balice Hertling, 巴黎, 法国 (2021); “6 self-portraits and one lamp”, Gallery Platform LA, 洛杉矶, 美国 (2020); “Bubbly Hills”, Mine Project, 香港, 中国 (2020); “Small Talk”, O-Town House, 洛杉矶, 美国 (2020); “No Story”, Art Center Main Gallery, 洛杉矶, 美国 (2018); “Body Obsession”, Art Center PPR, 帕萨迪纳, 美国 (2018); “Emoji Expression”, 纽约艺术博览会, 纽约, 美国 (2016) 等。

部分群展: “Space”, Laurel Gitlen, 纽约, 美国 (2022); “晦暗里, 身体循光深潜”, 北丘当代美术馆, 南京, 中国 (2022); “The Going Away Present”, Kristina Kite Gallery, 洛杉矶, 美国 (2021); “Who’s Afraid of the Great Indoors”, Redling Fine Art, 洛杉矶, 美国 (2021); “Pathologically Social”, O-Town House, 洛杉矶, 美国 (2021); “Winterfest”, 阿斯彭艺术博物馆, 阿彭斯, 美国 (2020); “Gennariello (part II)”, 由

Daniel Balice 策展, Balice Hertling, 巴黎, 法国 (2020); “About FACE: Cover Me”, Gallery Platform LA, 洛杉矶, 美国 (2020); “Platform: Los Angeles”, 卓纳画廊 X Gallery Platform LA, 线上 (2020); “Condo Complex: Lome x Gallery hosting O-town House”, Lomex Gallery, 纽约, 美国 (2019); “Just Edging 2”, 艺术中心设计学院, 帕萨迪纳, 美国 (2018) 等。

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