

道格拉斯·莱杰：粉饰

展期：2022.07.21 – 09.03

地址：胶囊上海，上海徐汇区安福路 275 弄 16 号 1 层

胶囊上海荣幸呈现美国艺术家道格拉斯·莱杰的个展“粉饰”，展出其最新创作的软浮雕和落地雕塑作品，展期为 2022 年 7 月 21 日至 9 月 3 日。不同硬度和质感的材料交相穿插、嵌入、挤压，在力的施加和承受中滋生出流动的关系。具象化的形式和材料的物质性之间产生出其不意的相互作用，令每件作品成为独立而完整的个体，有着自己的肉身和历史。作品在展览空间中彼此呼应，立于地面的雕塑犹如想象的人物形象，环绕其周围的墙上的浮雕则镌刻了这些形象所经历的种种瞬间。

莱杰的创作受到众多领域的影响，从室内设计、时装和摩托车文化，到工业遗存、产品包装、生产制造过程和男性气质原型等。贯穿其创作的母题在作品中反复出现——男性气概和身份，工艺和纯艺术的分离，以及隐匿于物体中的人的形象和品格。莱杰将材料和物体从它们的原生语境中抽离出来，挪用为身体附器、建筑元素和艺术形式，创造出机械的、幽默的、散发着能量和生命力的雕塑。

展览中的作品延续了莱杰对于抽象化的身体和材料的流动性的长期兴趣。墙上的浮雕撷取现代主义的形式，将雕刻的木质硬物嵌入透明塑胶包裹的软垫，营造出微妙的张力。这种来自外物的施压是亲昵、挑衅、慵懒、幽默，亦或是其他，则全凭观者的感受。外物既是入侵者，又是保护者，在软垫表面留下褶皱和隆起。

此外，展览也呈现了莱杰最新开启的一系列由废弃木料和钢制成的墙面浮雕。他将以往创作中产生的边角料在短暂迅速、直觉主导的过程中组合在一起，形成一个板块状的木质拼贴。艺术家在此过程中潜入对秩序和失序的冥想。置于木质板块之上的钢铁则增添了另一层截然不同的韵律。

“粉饰”这一标题既是对化妆品的直接指涉（译者注：原文英文标题 concealer 一词也作“遮瑕膏”解），也形容对事实和真实含义的遮掩。作品富有质感的材料和自然中性的色彩引发对皮肤和化妆品的联想，其模糊性和不确定性则进行了语义层面的点题。粉饰这一行为恰恰揭示了有物可藏的事实，且往往激发对于所藏之物的探寻。

Douglas Rieger: Concealer

Dates: 2022.07.21 – 09.03

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

Capsule Shanghai is pleased to present *Concealer*, an exhibition of new work by Douglas Rieger. Rieger's new series of works explores the relationship between recipient and foreign fleshy bodies through imposing pressures in soft wall reliefs and freestanding sculptures. The forms contain unexpected interactions in the duality of figuration and material to hint at self-contained conditions of bodies. **In the exhibition, Rieger has created succinct narratives of interactions, wherein freestanding sculptures are individuals experiencing elastic moments depicted in the surrounding wall reliefs.** The exhibition is on view at Capsule Shanghai from July 21st to September 3rd, 2022.

Rieger pulls inspiration from many areas to inform his practice; interior design, fashion, motorcycle culture, industrial decay, product packaging, manufacturing processes and masculine archetypes to name a few. **Certain recurring themes weave throughout his oeuvre, most notably notions of male identity and masculinity, the disjunction between fine art and craftsmanship, and the varying presence or anonymity of the persona traceable in a physical object.** Appropriating forms from their original context and using them as bodily appendage, architecture element and art form, Rieger brings forth aspects of the mechanical, the humorous, the hormonal, and the unknown in his wall sculptures and freestanding works.

The works on show demonstrate an ongoing interest in bodily abstraction and material fluidity, themes that pervade much of Rieger's work. With a nod to the formal compositions of Modernism, the soft wall reliefs created with vinyl upholstered as canvas convey an applied pressure and intimacy between surface and object. Open to viewer's curiosity, the pressure may be perceived as intimate, aggressive, languid, humorous, or more. The applied object being both protector and intruder, the upholstered vinyl surfaces of the soft reliefs show a tension created by the presence of the sculpted wooden object.

A new series of wall sculptures made of collaged wood scraps and steel are also on view. Assembling casts-offs from various projects rapidly and intuitively to a panel, Rieger is contemplating the relationship between order and chaos. The steel, applied after the panel collage is assembled, is used to create a second rhythmic element adding an opposing order to the whole construction. These works are the first in a new series of experiments by the artist.

The title of the show “Concealer” is in reference to make-up products and also to conceal the truth or obstruct true meaning. Throughout the exhibition, the works relate to this in their ambiguity but also in the application of materials and color pallet of natural and neutral tones. To conceal something reveals that there is something beneath to hide. This often results in a need to discover or investigate what lies beneath.