

渡
鸦
的
游
戏

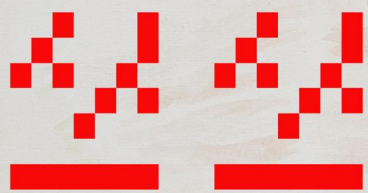
Cong



Cong
渡鸦
的
游
戏
的
游
戏
的
游
戏

8/22,
2023

ANTENNA SPACE



Cong

渡
鸦
的
游
戏
的
游
戏
的
游
戏

DURATION:
7/14-

ANTENNA SPACE

丛丛：渡鸦的游戏

7/14 - 8/22

四年前，丛丛的首个个展“宫殿”在天线空间呈现。她深居上海远郊水镇，在长期独处自持中，时间与空间的多重性、身体与器官的变动性似乎在不断投射、交叉与纠缠。此次个展仿佛一场以“宫殿”镜花水月为起点和终点的旅程，一路可见阳光透过芭蕉叶、枇杷枝和樱花树的间隙洒落下来，斑驳的光影游离在丛丛亲自种下的玉米、草莓、番茄、柠檬罗勒、迷迭香和太阳花之间，轻风飘送至此的蒲公英和月见草也悠然晃动……这些存在于丛丛工作室后花园的时光是她内心宫殿的幻化。

丛丛训练眼睛去捕获更深一层的感知，画出“所见”背后的景象。当我们观看《白色樱桃》（2023），目光从铿锵却湿润的笔触中摸索出形象：这幅初春完成的画作被新鲜的蒲公英叶占据，左下角一只白鹭在抬头看着一只飞鸟。随着视线游移，不远处是这一场景的微缩副本：一只鸟抬头看鸟飞过。视线的反复追踪游走，关于观看的反复观看是一段层层嵌套的“现在”，丛丛在这个“在”中游戏。

共时与同在是丛丛画面的常见结构，与绘画共时并同在的是丛丛的软雕塑。收集蕾丝、暗扣、金属挂钩、饰品以及质地优良、簇锦团花的女装，丛丛细细拆解，再一针一线地缝合并填充，不曾借用任何缝纫机械。缝纫室是丛丛休憩的场域，在这里她消磨时光，充盈并重塑它。一如展厅中一组8米长的软雕塑，从冬季时从毛衣拆下的温暖的针织布料到盛夏连衣裙的凉爽面料，季节时序更写在布料的运用中自然流露——像一种兴致

勃勃的喃喃细语，又娓娓道来，等待观众探索和发现内置的隐藏关卡和彩蛋。

在古希腊罗马神话中，渡鸦“因言获罪”，阿波罗的怒火将其原本纯白的羽毛燃至焦黑。黑色，作为一种源起，亦是一种因果，使得渡鸦“中介”的身份更加扑朔迷离和难以言喻。如果“日中有踰乌”的怪诞画面是古人对太阳黑子活动的客观记录，那么在丛丛的创作中，渡鸦旁观并记录“此在”。在《渡鸦与瓢虫》（2023）中，渡鸦伫立在画面两侧，凝望着生灵的漂泊羁旅；在《梦中醒来》（2023）和《温柔的人》（2022）中，漆黑羽翼般的丛生乱象与磅礴霹雳的超逸笔触重叠相融，混沌虚无与无碍天真中迸发出不可思议的勇气与洒脱。

日复一日，丛丛在工作室缓慢地写生出一件永远不会穿着上身的重工纱网长裙，在描画着层叠、密集的褶皱时，渡鸦的阴阳摆渡宛如时空折叠的游戏，艺术家的时间也陷入折叠。院子里草莓熟了，丛丛将写生的时光揉按进近日啜饮的烈酒瓶身上的草莓图标里，每吃掉一颗草莓便画一缕形魂，渐渐拼装出一间房屋：“你有你的草莓屋子吗？”

Cong: Game of Raven

7/14 - 8/22

Cong's first solo exhibition "*The Palace*" was presented at Antenna Space four years ago. She resides in a remote water town near Shanghai – in long periods of solitude and self-discipline, the multiplicity of time and space, the variability of the body and its organs, seemed to continuously project, intersect, and entangle. This solo exhibition is more likely to be a journey that takes the palace as its start and also destination, where sunlight can be seen streaming through the gaps between banana leaves, loquat branches, and cherry blossom trees. Dappled lights and shadows wander among corn, strawberries, tomatoes, thai basil, rosemary, and sunflowers personally planted by Cong in her backyard. The dandelions and evening primrose carried here by the gentle breeze swaying leisurely... Memories and mirages of these moments in Cong's studio and garden fill her inner palace.

Cong trains her eyes to capture a deeper and more profound perception, and depicts the scenery behind the seen. When viewing *Cherry in White* (2023), the percieve's vision gropes for an image in the sonorous but wet brushstrokes: the painting, completed in early spring, is dominated by fresh dandelions, and in the lower left corner, a white egret looks up at a flying bird. As gaze shifts, a miniature instance appears in the vicinity: a white bird looks up at another bird flying by. In the repeated wandering of sight, in the repeated viewing of one's view, a layered now is nestled – this is the *now* in which Cong revels.

Simultaneity and coexistence are common configurations in Cong's paintings, and synchronized and presented with which are Cong's soft sculptures. She collects lace, buttons, metal hooks, accessories, and fine fabrics adorned with rich floral patterns from women's clothing. Cong disassembles them in detail, then sews and fills them together without using any sewing machines. The sewing room is

a zone for Cong to relax, where she spends her time, enriching and reshaping the time. Like the eight-meter-long soft sculpture in the exhibition that naturally reveals the seasonal sequence in the application of fabrics, from warm knitted ones taken from sweaters in winter to cool ones from summer dresses – as if an enthusiastic whisper, a narrative, waiting for viewers to explore and discover the hidden levels and bonus.

In Greco-Roman mythology, the raven was the messenger that was shot, having his pure white feathers scorched black by Apollo's fury, when informing him of his lover's infidelity. The color black is also seen as an omen, making the mediator identity of the raven mysterious, elusive and ineffable. If the raven in the sun – of ancient Chinese cosmology – is indeed the objective record of sunspots by the ancients, in Cong's practices, the raven observes and records this dasein. In *Ravens and Ladybugs* (2023), ravens stand on both sides of the painting, staring at the drifting journey of live beings; in *Awakening from A Dream* (2023) and *A Tender Person* (2022), the chaotic pitch-black feathers blend with majestic thunderous strokes, bursting with incredible courage and freedom in the midst of emptiness and innocence.

Day after day, Cong sketches a heavy, mesh-like gown in her studio – a garment that will never be worn. As she depicts the layered and dense folds, the raven's ferrying between life and death, material and spiritual worlds, becomes a game of folding time and space, and the time of the artist is folded as well. The strawberries in the yard ripen while Cong rubs the moments of her sketches into the strawberry icon on the liquor bottle she has been sipping from. With each bite of a strawberry, she draws a trace of an image, gradually assembling a strawberry house: "Do you have your own strawberry house?" she asked.



Ravens and Ladybugs 渡鸦与瓢虫, 2023
Oil on canvas 布面油画
190 x 300 cm





Cherry in White 白色樱桃, 2023
Oil on canvas 布面油画
100 x 190 cm





Glittering Doves 闪亮的鸽子, 2023

Oil on canvas 布面油画

100 x 190 cm





Awakening from A Dream 梦中醒来, 2023
Oil on canvas 布面油画
190 x 200 cm





A Tender Person 温柔的人, 2022
Oil on canvas 布面油画
100 x 190 cm



Ripples on Water 水面上的波纹, 2023
Oil on canvas 布面油画
60 x 60 cm





A Tree of Yours 你的树, 2023
Oil on canvas 布面油画
190 x 200 cm





Do You Have Your Own Strawberry House? 你有你的草莓屋子吗?, 2023

Oil on canvas 布面油画

200 x 190 cm





Tears 眼泪, 2022/2023
Oil on canvas 布面油画
90 x 120 cm

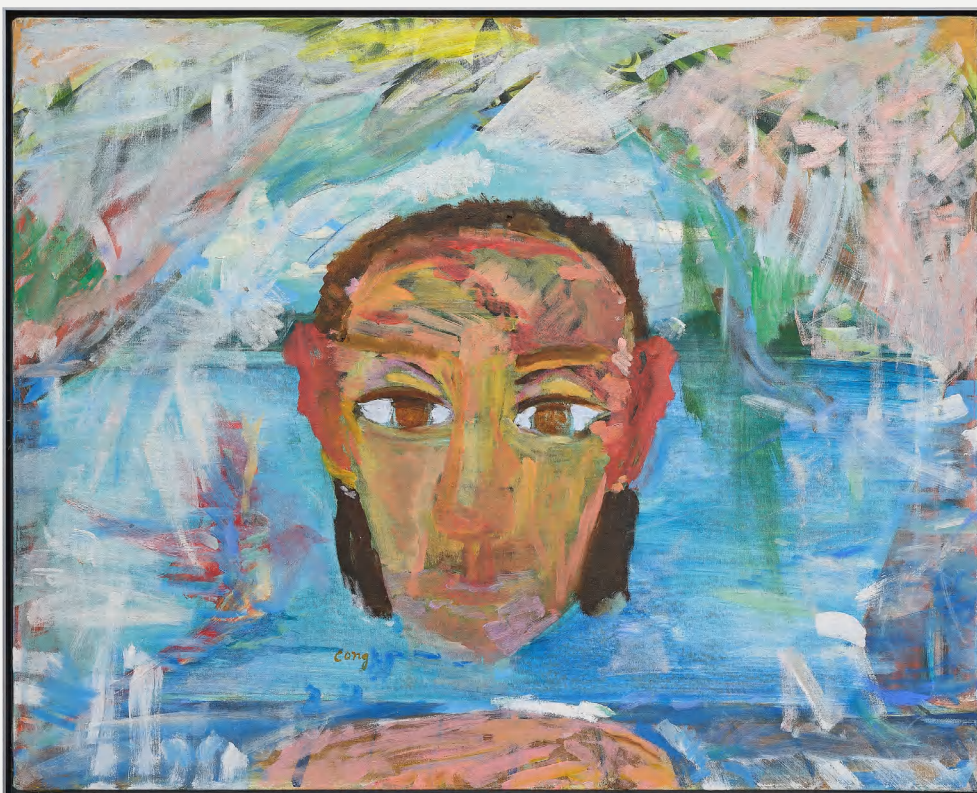




Summer Bugs Are Here, So Is the Sun and the Wind. 夏虫在，太阳在，风在，2023

Oil on canvas 布面油画

100 x 190 cm



Cong 丛, 2023

Oil on canvas 布面油画

82 x 102 cm (with frame 带框)



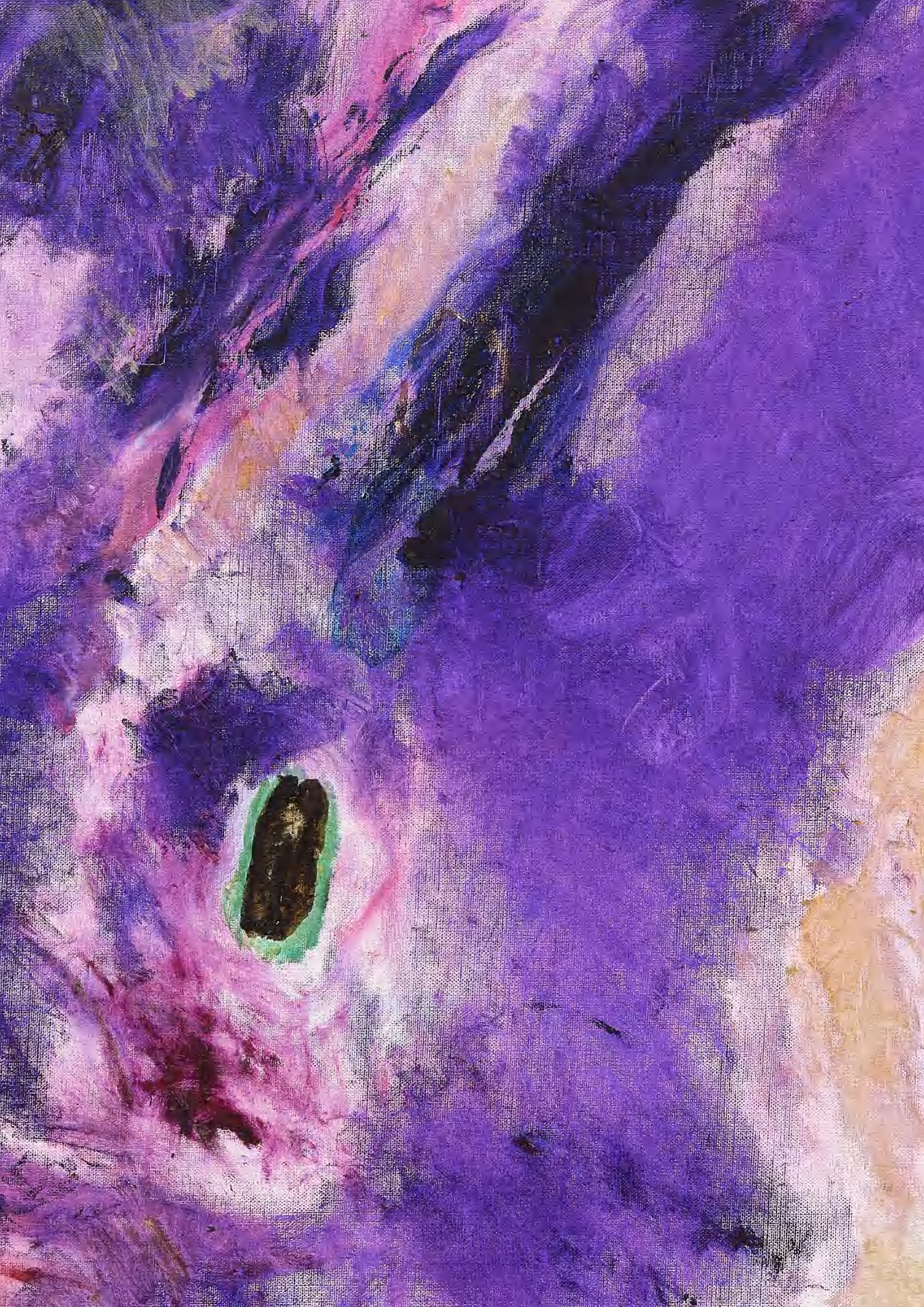
Cong



Unfinished Lines of A Poem 未完成的诗行, 2023

Oil on canvas 布面油画

64.5 x 54.5 cm (with frame 带框)



The Squirrel's Room

松鼠的房间, 2022/2023

Fabrics, polyester, metal buttons, cowries

布料、聚酯纤维、金属扣、贝壳

Length overall 总长: 830 cm

Width range 宽度范围: 8-18 cm









Noses 鼻子, 2023

Fabrics, polyester 布料、聚酯纤维

Length overall 总长: 934 cm

Width range 宽度范围: 13-72 cm



ANTENNA SPACE

Cong
—
Artwork



You're No Different from the Moon

你和月亮没有不同, 2021

Fabrics, polyester, metal buttons

布料、聚酯纤维、金属扣

Length overall 总长: 400 cm

Width range 宽度范围: 0.5-22 cm



丛丛

Cong

丛丛 (b.1982) 现生活和工作于上海。她于 2008 年获得苏州大学艺术学院油画专业硕士学位。

近期个展：“渡鸦的游戏”，天线空间，上海（2023）；“宫殿”，天线空间，上海（2019）；“自恋”，5art space，广州（2018）；“满月”，NUOART，北京（2018）；“往光明里走”，NUOART，北京（2016）。

部分群展：巴塞尔艺术展香港展会，由天线空间呈现（2023）；ART021上海当代艺术博览会，由天线空间呈现，上海（2021；2020；2019）；“油罐玩家艺术节：36个房间”，油罐艺术中心，上海（2020）；巴塞尔艺术展香港展会 OVR，由天线空间呈现（2020）；北京当代艺术博览会，由天线空间呈现（2019）；约翰·莫尔绘画奖（中国）2010—2014 历届获奖者巡展，北京今日美术馆；重庆美术馆；澳门金光会展中心；上海民生美术馆（2016）。

Cong (b.1982) lives and works in Shanghai. In 2008, she received her MFA in Oil Painting from School of Art of Soochow University.

Recent solo exhibitions: *Game of Raven*, Antenna Space, Shanghai (2023); *The Palace*, Antenna Space, Shanghai (2019); *Self-View*, 5art Space, Guangzhou (2018); *The Full Moon*, NUOART, Beijing (2018); *Walk into the Light*, NUOART, Beijing (2016).

Selected group exhibitions: Art Basel Hong Kong, presented by Antenna Space (2023); Art 021 Contemporary Art Fair, presented by Antenna Space (2021; 2020; 2019); TANK Art Festival: 36 Rooms, TANK, Shanghai (2020); Art Basel Hong Kong OVR, presented by Antenna Space, Hong Kong (2020); Beijing Contemporary Art Expo, presented by Antenna Space, Beijing (2019); *Collection of Works from John Moores Painting Prize (China) Winners 2010-2014*, Today Art Museum, Chongqing Art Museum, Macau Convention Center, Shanghai Minsheng Art Museum (2016).

ANTENNA SPACE

天线空间 Antenna Space

W: www.antenna-space.com

E: info@antenna-space.com

T: +86 21 6256 0182

上海市莫干山路 50 号 17 号楼 202 室
202, Building 17, No.50 Moganshan Road, Shanghai

All rights reserved ©2023 Antenna Space and the artist