

Leelee Chan: Silica Meadows**Dates: 2023.10.07 – 10.28****Address: Capsule Shanghai, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China**

Four years after her solo debut at Capsule Shanghai, Leelee Chan returns with *Silica Meadows* from October 7th to October 28th. The exhibition features a selection of recent sculptures that deepens the artist's on-going exploration of how human desire and imagination govern the meaning and value ascribed to material objects, and how geography and culture mutually influence each other. At the core of Chan's latest inquiry is silica, one of earth's most abundant chemical compounds found commonly as quartz and in sand, as well as in the obsidian, manufactured glass, petrified wood, and marble varieties that figure in Chan's sculptural forms. Drawing on the physical properties and cultural meaning of silica's diverse manifestations, Chan presents a new set of evocative works that intersect the architectural, biomorphic, and geological to reflect on the fate of matter in the face of humanity's relentless pursuit of material expansion and abundance.

Growing up with parents who restored and dealt ancient Chinese antiques, Chan has long been fascinated by how the evolution of human history is intertwined with the materials that we use to build and improve civilisation. During the COVID-19 pandemic, the artist embarked on her BMW Art Journey around the world in search of different 'tokens from time' that have left indelible marks on the development of human society—from Mexican obsidian in the Teotihuacan valley to the Italian marble of Carrara, ancient bronze bell foundry of Agnone to the silver of Taxco, Roman stone mosaics to low-carbon concrete. Learning about the past, present, and future of these materials from the communities who mine, craft, or engineer them has greatly enriched Chan's sculptural practice with new conceptual and formal rigour.

Since her *Pallet in Repose* series (2019-2021), Chan has been exploring how human perception can be manipulated to view materials and their worth differently. What qualities make an object appear worthy and covetable? How can colour, texture, weight, and volume affect our perception of matter? By inlaying resins and minerals into discarded shipping pallets, Chan transformed humble refuse plastic into aesthetic structures that often recall ancient relics or sacred totems. In her latest presentation, Chan has radically altered the materiality of plastic pallets. In the monumental installation *Dark Light, Subterranean Circuit* (2023), two pallets form a pair of architectural fittings. Whereas the arched wall mount inlaid with rippled amber resin and lustrous gold-sheen obsidian carved by obsidian craftsmen of San Juan Teotihuacan evokes the luminosity of stained-glass, as with many reworked pallets in Chan's oeuvre, the cratered floor piece thoroughly sculpted with epoxy clay resembles fossil stone. Showing through its lithic crater and crevices are copper chrome mirror inlays, yellow zinc wheels, and 3D-printed bronze wildflowers that appear like precious ore in an open-pit mine. By masking the pallet's plasticity with epoxy clay and inlaying various minerals and metals, Chan transforms mass-produced equipment into temporally ambiguous artefacts that intrigue us to rethink the (after)life of materials—if ancient obsidian was once mined for making ceremonial blades and wholesaled today as *feng shui* crystal, yesterday's detritus plastic may yet become tomorrow's treasure according to the whims of human desire.

Chan's manipulation of plastic with epoxy clay also endows her work with a new haptic sensibility that activates our tactile imagination. In *Lithic Current* (2023), discarded bumper packagings are carefully sculpted to resemble stone, yet their supple bend and hollows hint at a certain plasticity similar to the weight and volume of the sculpture's central pallet fragment. The indeterminate materiality and physicality draw us closer—could this mysterious ovoid with a mineral "eye" be an ancient animist totem or some futuristic stele? In three other

related works *Moth* (2023), *Moth (Blinded Sphinx)* (2023) and *Moth (Silver Cloud)* (2023) installed in a dimmed room through a narrow portal, Chan carves from shipping pallets sharp triangular fragments that hang on the wall like resting moths in a cave. Their plastic surfaces are smoothed over with clay to assimilate petrified wood inlays and natural magnesium. Appearing more viscous than lithic, these sculptures beckon us to once again surmise carefully—could they be strange gothic relics, or organic tar fossils of some winged creature that once fluttered with zest like the short-lived arthropods in Virginia Woolf's *The Death of the Moth* (1942)?

The material charade continues in Chan's latest additions to the *Blindfold Receptor* series (2019–present). Inspired by caterpillars of the peppered moth, which have evolved to perceive colour with receptors on their skin, this series features geometric spinal structures that recall both machinery and insect. Whereas Chan had previously used industrial steel supports and plastic wheels covered in marbled clay, *Blindfold Receptor (Crawling Jewel–Moss I)* (2023), *Blindfold Receptor (Crawling Jewel–Moss II)* (2023), and *Blindfold Receptor (Crawling Jewel–Moss III)* (2023) employ glass columns and varieties of green-veined marble that invite more skeletal and biomorphic associations. As the glass structure reflects and refracts light at the same time, it acts as both surface and lustre that constantly changes depending on our point of view. A closer look would also reveal that the sinuous column of transparent omni wheels locked within the glass columns is not as it seems. Less cool to the touch, they are in fact 3D-printed plastic that merely mimic glass. Much like the chameleonic caterpillars that inspired this series, Chan's latest "Blindfold Receptors" not only engage our visual but also tactile senses to decipher different material stimuli.

As Chan expands her sculptural vocabulary with new materials, she also persistently returns to the same forms such as the grid, the circle, and the triangle—essential geometry that structures our world of matter—and make us wonder, how many ways can we be made to perceive and understand our world differently? While often taking after forms that allude to deep time, Chan's sculptures contain a multitude of palimpsests—fossils of the ancient past, recent waste spewed out from the global capitalist supply chain, the traces of industrial machinery, the delicate hand of the sculptor. From ashes to ashes, dust to dust; perhaps one of the most pertinent questions posed by Chan's works is how we may think about the ecology of materials in a world of finite resources.

Text by Joyce Hei-ting Wong

陈丽同：斯璃鉢草原

展期：2023.10.07 – 10.28

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继四年前在胶囊上海的首次个展后，陈丽同将于 10 月 7 日至 10 月 28 日举办她在画廊的第二次个展“斯璃鉢草原”，呈献全新雕塑作品。艺术家这次多元化的材料运用都离不开“二氧化硅”（silica），地球其中最丰富的化合物之一，最常以石英和砂的形态存在于大自然，也是陈丽同在雕塑里所运用的黑曜石、玻璃、硅化木和大理石等物质的成分之一。展览取题自“silica”音译衍生而出的虚构物料“斯璃鉢”，以此暗喻人类自古以来对于物质资源的欲望和想象，从而引申艺术家在本次展览中透过各种交融了建筑、生物和地质形态的雕塑，探讨不同材料被人类文明所赋予的价值和意义，以及地理与人类文化相互影响的关系。

陈丽同自幼在父母的中国古董店里耳濡目染，一直对不同材料与人类发展史的交织深感兴趣。在新冠疫情期间，她踏上了“宝马艺术之旅”（BMW Art Journey）到访世界各地，寻找不同对人类文明发展影响深远的材料，例如墨西哥的黑曜石和银、意大利的大理石和老铜钟、古罗马石马赛克、新型低碳混凝土等等。她向开采、研发或雕琢这些材料的匠人学习相关历史和工艺，而后巩固了自身雕塑实践对于材料运用、美学概念和展现形式的思考。

自她的《凝伫之盘》系列（2019-2021）起，陈丽同一直尝试以不同激发感官的表现形式改变我们对不同材料以及其价值的看法。什么特质能让一件物件看似更矜贵、更值得拥有？颜色、质地、重量和体积又能如何改变我们对于物质的感官？艺术家透过在废弃的运输托盘里镶嵌树脂和矿物质，把本已无用的塑胶转化成状似古老遗物或神圣图腾一般的雕塑。在本次展览中，陈丽同完全地改变了塑胶托盘的物质性。譬如，《暗光·地下回路》（2023）由两幅运输托盘组成，拱形的壁挂嵌有琥珀色树脂和由墨西哥工匠切割打磨的黑曜石块，跟系列中很多其他改造托盘一样，焕发着好似花窗玻璃的光泽；而带有圆坑的置地托盘则被环氧粘土彻底塑成化石一般，从缝隙里透着铜色镜面、黄锌轮和 3D 打印的青铜花等镶嵌，仿佛露天矿场一样。艺术家透过各种镶嵌和使用粘土抹去塑胶原有的质地，把本来量产的运输设备转化为一件时态模糊的文物，启发我们反思材料的生命——如果黑曜石在古代曾为铸造锯剑开采，而如今变成了普遍的批发风水石，昨日的废弃塑料或许在人类变化无常的欲望驱使下也能成为未来的珍宝。

陈丽同运用环氧粘土改变塑胶的物质性，为作品赋予了一种激发触觉想象（tactile imagination）的匠心。在《石流》（2023）中，废弃保险杠被形塑成石质一样，但柔韧的曲线和窟窿，暗示着一种跟中心托盘残块的重量和体积相似的塑胶性。暧昧的物质性和形态引人入胜——这带有“矿物眼”的神秘卵形雕塑到底是古老的泛灵图腾，还是远自未来的石碑？穿过展场里的一道窄门，在一间灯光暗淡的空间里设置了另一组作品《蛾》（2023）、《蛾（失明斯芬克斯）》（2023）和《蛾（银云）》（2023），均由尖锐的三角托盘残块组成，挂在墙上状似休憩在洞穴里合拢双翼、竖立成扇的飞蛾一般。原本的塑胶面被粘土形塑得平滑无缝，与硅化木和天然镁石料糅合为一，奇特的结合不禁让人遐想——这些到底是怪异的哥德式遗迹碎片，还是残存了某种飞兽的焦油化石，而他们曾经也像弗吉尼亚·伍尔夫在《飞蛾之死》（1942）里提到的短命蝶蛾一样顽强地扑腾起舞过？

似是而非的材料猜谜延续至陈丽同《蒙眼感知器》系列（2019 年至今）的新作。这系列的作品都是一些几何脊椎结构的雕塑，状似机械也像昆虫，启发自能够透过皮肤感知去变色伪装的桦尺蛾幼虫。艺术家此前运用工业钢支架和塑料轮，但《蒙眼感知器（趴行宝石—青苔 I）》（2023）、《蒙眼感知器（趴行宝石—青苔 II）》（2023）以及《蒙眼感知器（趴行宝石—青苔 III）》（2023）则运用了玻璃构架和不同的绿纹大理石，提供更多与骨骼和生物形态相关的想象。玻璃构架同时反射和折射光线，它的表面和光泽随着我们的视角而不断改变。细看时也会发现固定于构架里的一排滚轮虽然跟玻璃一样清澈，但光泽较逊，触感和温度都有差别，因为它们实则只是 3D 打印出来的透明塑胶。如同启发这系列的变色毛虫一般，陈丽同最新的“蒙眼感知器”不但激发我们的视觉想象，也引人透过触觉辨别不同材料的本质。

随着艺术家采纳不同材料扩充她的雕塑语言，她也坚持反复形塑某些固定的形态，例如网格、圆形和三角形等规范着物质世界的基本几何结构。万变不离其宗，似乎在反问我到底能以多少种不同方式去感知和理解这世界？陈丽同的雕塑虽然多时都采用暗喻深时（deep time）的原始形态，但其实蕴含着多重时间折叠——古老的化石、刚被全球资本供应链舍弃的废料、工业机械的痕迹、雕塑家细腻的手工。尘归尘、土归土；陈丽同的作品所提出的其中一个核心问题，或许就是我们该如何在资源有限的世界里反思材料生态的前世今生。

撰文：黄熙婷 (Joyce Hei-ting Wong)

陳麗同：斯璃鉢草原

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繼四年前在膠囊上海的首次個展後，陳麗同將於 10 月 7 日至 10 月 28 日舉辦她在畫廊的第二次個展「斯璃鉢草原」，呈獻全新雕塑作品。藝術家這次多元化的材料運用都離不開「二氧化矽」（silica），地球其中最豐富的化合物之一，最常以石英和砂的形態存在於大自然，也是陳麗同在雕塑裏所運用的黑曜石、玻璃、矽化木和大理石等物質的成分之一。展覽取題自「silica」音譯衍生而出的虛構物料「斯璃鉢」，以此暗喻人類自古以來對於物質資源的欲望和想象，從而引申藝術家在本次展覽中透過各種交融了建築、生物和地質形態的雕塑，探討不同材料被人類文明所賦予的價值和意義，以及地理與人類文化相互影響的關係。

陳麗同自幼在父母的中國古董店裏耳濡目染，一直對不同材料與人類發展史的交織深感興趣。在新冠疫情期間，她踏上了「寶馬藝術之旅」（BMW Art Journey）到訪世界各地，尋找不同對人類文明發展影響深遠的材料，例如墨西哥的黑曜石和銀、意大利的大理石和老銅鐘、古羅馬石馬賽克、新型低碳混凝土等等。她向開采、研發或雕琢這些材料的匠人學習相關歷史和工藝，而後鞏固了自身雕塑實踐對於材料運用、美學概念和展現形式的思考。

自她的《凝佇之盤》系列（2019-2021）起，陳麗同一直嘗試以不同激發感官的表現形式改變我們對不同材料以及其價值的看法。什麼特質能讓一件物件看似更矜貴、更值得擁有？顏色、質地、重量和體積又能如何改變我們對於物質的感官？藝術家透過在廢棄的運輸托盤裏鑲嵌樹脂和礦物質，把本已無用的塑膠轉化成狀似古老遺物或神聖圖騰一般的雕塑。在本次展覽中，陳麗同完全地改變了塑膠托盤的物質性。譬如，《暗光·地下回路》（2023）由兩幅運輸托盤組成，拱形的壁掛嵌有琥珀色樹脂和由墨西哥工匠切割打磨的黑曜石塊，跟系列中很多其他改造托盤一樣，煥發著好似花窗玻璃的光澤；而帶有圓坑的置地托盤則被環氧粘土徹底塑成化石一般，從縫隙裏透著銅色鏡面、黃鋅輪和 3D 打印的青銅花等鑲嵌，仿佛露天礦場一樣。藝術家透過各種鑲嵌和使用粘土抹去塑膠原有的質地，把本來量產的運輸設備轉化成一件時態模糊的文物，啟發我們反思材料的生命——如果黑曜石在古代曾為鑄造鋸劍開采，而如今變成了普遍的批發風水石，昨日的廢棄塑料或許在人類變化無常的欲望驅使下也能成為未來的珍寶。

陳麗同運用環氧粘土改變塑膠的物質性，為作品賦予了一種激發觸覺想象（tactile imagination）的匠心。在《石流》（2023）中，廢棄保險杠被形塑成石質一樣，但柔韌的曲線和窟窿，暗示著一種跟中心托盤殘塊的重量和體積相似的塑膠性。曖昧的物質性和形態引人入勝——這帶有「礦物眼」的神秘卵形雕塑到底是古老的泛靈圖騰，還是遠自未來的石碑？穿過展場裏的一道窄門，在一間燈光暗淡的空間裏設置了另一組作品《蛾》（2023）、《蛾（失明斯芬克斯）》（2023）和《蛾（銀雲）》（2023），均由尖銳的三角托盤殘塊組成，掛在牆上狀似休憩在洞穴裏合攏雙翼、豎立成扇的飛蛾一般。原本的塑膠面被粘土形塑得平滑無縫，與矽化木和天然鎂石料糅合為一，奇特的結合不禁讓人遐想——這些到底是怪異的哥德式遺跡碎片，還是殘存了某種飛獸的焦油化石，而他們曾經也像弗吉尼亞·伍爾夫在《飛蛾之死》（1942）裏提到的短命蝶蛾一樣頑強地撲騰起舞過？

似是而非的材料猜謎延續至陳麗同《蒙眼感知器》系列（2019 年至今）的新作。這系列的作品都是一些幾何脊椎結構的雕塑，狀似機械也像昆蟲，啟發自能夠透過皮膚感知去變色偽裝的樺尺蛾幼蟲。藝術家此前運用工業鋼支架和塑料輪，但《蒙眼感知器（趴行寶石—青苔 I）》（2023）、《蒙眼感知器（趴行寶石—青苔 II）》（2023）以及《蒙眼感知器（趴行寶石—青苔 III）》（2023）則運用了玻璃構架和不同的綠紋大理石，提供更多與骨骼和生物形態相關的想象。玻璃構架同時反射和折射光線，它的表面和光澤隨著我們的視角而不斷改變。細看時也會發現固定於構架裏的一排滾輪雖然跟玻璃一樣清澈，但光澤較遜，觸感和溫度都有差別，因為它們實則只是 3D 打印出來的透明塑膠。如同啟發這系列的變色毛蟲一般，陳麗同最新的「蒙眼感知器」不但激發我們的視覺想象，也引人透過觸覺辨別不同材料的本質。

隨著藝術家採納不同材料擴充她的雕塑語言，她也堅持反復形塑某些固定的形態，例如網格、圓形和三角形等規範著物質世界的基本幾何結構。萬變不離其宗，似乎在反問我們到底能以多少種不同方式去感知和理解這世界？陳麗同的雕塑雖然多時都採用暗喻深時（deep time）的原始形態，但其實蘊含著多重時間折疊——古老的化石、剛被全球資本供應鏈舍棄的廢料、工業機械的痕跡、雕塑家細膩的手工。塵歸塵、土歸土；陳麗同的作品所提出的其中一個核心問題，或許就是我們該如何在資源有限的世界裏反思材料生態的前世今生。

撰文：黃熙婷 (Joyce Hei-ting Wong)