

ANTENNA SPACE

刘窗：锂矿湖与复音岛

Liu Chuang: Lithium Lake and Island of Polyphony

2023.11.4 - 12.30

Antenna Space, Shanghai

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● Press

天线空间荣幸地宣布即将呈现艺术家刘窗的个展“锂矿湖与复音岛”，本次展览是同名新作《锂矿湖与复音岛》（2023）在国内的首次放映，展览将于2023年11月4日开幕，并持续至2023年12月30日。

刘窗的艺术实践常以横跨不同学科经脉的事物为引，它们可以是南方带方胜纹的防盗窗；可以是电池工业的硬通货：锂；也可以是控制漫天杨絮的生物药剂，“抑花一号”。它们随着刘窗研究体系的经络腑脏，发展出黏菌般多端链接美术史、中亚历史、技术哲学、宗教研究等知识范畴的图像系统，以侧写当下技术文化的物质性。

他在最近期的电影《锂矿湖与复音岛》（2023）中，犹如宝石镶嵌般地结合了刘慈欣小说《三体》关于“智子”的叙事和旅行者金唱片里的声音内容，从而编织出一段从全球化边缘地区的田野调查里展开的叙事，并应和着当下锂经济和数百年前白银经济的涌流之间的地质脉动。而在《比特币矿和少数民族田野录音》的开篇段落中，刘窗在美国社会学家甘博（Sidney D. Gamble）拍下的民国时期城市照片档案中找出一道道割裂天空的电报线，并随着弹拨乐器的背景节奏，和当代高铁车窗外的高压电缆映像来回剪切，不同时空和感官范畴的直线意象，以几何学的相似性共鸣；而比特币矿机组冷却系统的水流和通货所共享的“流”之意象，也回应着片中出现的电影《索拉里斯星》片段：“流”蔓延到被诡异液体包围的虚构惑星上。之所以要细致地描绘刘窗某件作品的某部分，是因为需要阐述他作品的“复音”特性；当然，这并非指乐谱那样多线编织的叙事——毕竟，他明显谨慎地避免作品成为视觉学术论文——而是科学哲学、人类学知识、虚构历史场面、鸟类田野录音、比特币矿机结构、科幻小说情节、古代绘画中的奇珍异兽，上述这些理论、叙事、元素、物件或互相共鸣，或互相放大，或彼此消解，像加入酵母的水和面粉，随着某个时空的湿度、温度，产生无数气泡那样的呼／吸（升腾／破裂）。面团的呼吸不像人类的呼吸“起伏均匀”，而是“像海浪般波涛汹涌”，刘窗也借这样的过程将作品的概念增厚，变得复杂，变得像面包般和我们的感官唇齿相抵。

哲学家西蒙东（Gilbert Simondon）曾将蒙娜丽莎画中的静止微笑形容为“多”，观众从画布上只能看到微笑的“开端”或“结束”，但微笑本身的“实现”（entelechy）面向却在画面中缺席。正如同艺术家在《被分割的风

景》(2014)中运用深入我们呼吸系统的空气, 让它在布料、窗花和光之间鼓动, 像幽灵一样显示自己可能的形状, 刘窗的艺术实践不断在已经尘埃落定的知识、叙事、物质世界里, 将潜在的喧嚣和沉默兑现。

[1]. 斯科特·卡特勒·舍修:《面包:膨胀的激情与冲突》, 傅敬民译, 上海:上海文艺出版社, 2018, 页94-95。

撰文:刘秀仪 (Venus Lau)

编校:陈玺安 (Zian Chen)

Liu Chuang's art practice is often guided by objects that cross the meridians of different disciplines. These range from anti-burglary windows in southern China, whose grilles form a traditional *fangsheng* pattern; to the “white gold” of the battery industry, lithium; to “Bud Blossom Restrainer no. 1,” a biochemical agent for curbing the cottony poplar down that floods the air in spring. Throughout his body of research, these objects form a plasma-like network of images spanning aesthetics, history, philosophy, religion, and other realms of knowledge to offer a profile of the materiality of our current technoculture.

In his most recent film, *Lithium Lake and Island of Polyphony* (2023), Liu combines, with gem-like precision, the story of the “sophons” from Liu Cixin's *Three-Body Problem* with audio from the Golden Record sent into space with the 1977 Voyager probes. His narrative unfolds from fieldwork on the margins of globalization and evokes a geological resonance between the lithium boom of the present and the silver economy of centuries past.

Likewise, in the opening of *Bitcoin Mining and Field Recordings of Ethnic Minorities* (2018), Liu delves into the photo archive of Sidney D. Gamble, a US sociologist who documented Chinese urban life in the 1910s and 1920s, and finds a series of telegraph cables that slice across the sky. Set against the rhythms of string instruments, Liu cuts back and forth between these photographs and contemporary images of power lines seen through the window of a high-speed train. Wires and strings from different times and spaces, and addressing different senses (sight and sound), converge in a geometric resonance. Later in the film, the image of “flow” links the circulation of currency to the water coursing through the cooling system of a bitcoin mining array, and this in turn echoes a clip from the film *Solaris*: a “flow” spreads to the fictional planet engulfed in a strange watery substance.

Why dwell on such specific portions of individual pieces? To highlight the polyphony of Liu's work. Not of course polyphony in the sense of a multi-threaded narrative like a musical score; after all, he is careful to keep his works from becoming a visual academic treatise. Rather, his work is polyphonic in the way that theories, stories, elements, and objects—the philosophy of science, anthropology, imaginary historical scenes, field recordings of birds, bitcoin mining structures, science fiction narratives, the bestiary of classical painting—vie with, amplify, or offset one another. It's like yeast added to water and flour, which at the right humidity and temperature produces a profusion of bubbles in ex- and inhalation (rising / bursting). The breathing of dough is not like the steady rise and fall of human breath, but like the “oceanic surge of multiple swellings and withdrawals.” This is the process by which Liu gives his concepts thickness and complexity—and makes them as immediate to our senses as bread.

The philosopher Gilbert Simondon once described the Mona Lisa's serene smile as “plural”: on the canvas, viewers can see only the beginning and the end of a smile, while its “entelechy”—its actuality or realization—is absent. In *Segmented Landscape* (2014), Liu uses the air from deep in our lungs and makes it flutter through the fabric, window grilles, and light, like a ghost revealing its own possible forms. Liu's art practice seems constantly to take on our settled and familiar knowledge, stories, and material world, to actualize their potential noise and silence.

1. Scott Cutler Shershow, *Bread*, London: Bloomsbury Academic, 2016, p. 49.

Text by Venus Lau

Translated by Allen Young

- **About the Artist**

刘窗 (b. 1978, 天门) 2001年毕业于湖北美术学院油画系, 现生活工作于上海。刘窗的最近的展览包括: 雅典国立当代艺术博物馆 (2022); 奥斯陆阿斯楚普费恩利现代艺术博物馆 (2022、2017、2007); 第二届泰国双年展 (2021); 巴黎蓬皮杜艺术中心 (2021、2020、2019); 蓬皮杜艺术中心-梅茨馆 (2021); 巴塞尔当代艺术馆 (2021); 首尔市立美术馆 (2021); 上海双年展 (2021、2014); 加德满都三年展 (2021); 东京都现代美术馆 (2020); 台北双年展 (2020); 香港 Para Site (2020、2016、2012、2009); 新加坡南洋理工大学当代艺术中心 (2022、2016); 新加坡美术馆 (2020); 广州广东时代美术馆 (2019、2018和2017); 纽约古根海姆美术馆 (2018); 第66届柏林国际电影节 (2016) 等。他的作品被巴黎蓬皮杜艺术中心, 伦敦泰特现代美术馆, 香港M+博物馆, 奥斯陆阿斯楚普费恩利现代艺术博物馆, 阿尔勒卢玛艺术基金会等公共机构收藏。

Liu Chuang (b. 1978, Tianmen) currently lives and works in Shanghai. His recent exhibitions include: National Museum of Contemporary Art Athens (EMΣT), Athens, Greece (2022); Astrup Fearnley Museet, Oslo, Norway (2022, 2017, 2007); 2nd Thailand Biennial (2021); Centre Pompidou, Paris, France (2021, 2020, 2019); Centre Pompidou - Metz, Metz, France (2021); Kunsthalle Basel, Basel, Switzerland (2021); Seoul Museum of Art, Seoul, South Korea (2021); Shanghai Biennial (2021, 2014); Kathmandu Triennale (2021); MOT, Tokyo, Japan (2020); 12th Taipei Biennial (2020); Para Site Hong Kong, Hong Kong, China (2020, 2016, 2012, 2009); NTU Centre For Contemporary Art, Singapore (2022, 2016); National Gallery Singapore, Singapore (2020); Guangdong Times Museum, Guangzhou, China (2019, 2018, 2017); Solomon R. Guggenheim Museum, New York, US (2018); 66th Berlinale (Berlin International Film Festival), Berlin, Germany (2016) and among others. Public institutions such as Centre Pompidou (Paris, FR), Tate Modern (London, UK), M+ Collection (Hong Kong, CN), Astrup Fearnley Museet For Moderne Kunst (Oslo, NOR), LUMA Art Foundation (Arles, FR) have included Liu Chuang's works in their permanent collections.

- **Caption and Courtesy**

刘窗

锂矿湖与复音岛 (视频静帧), 2023

6k(5760x1080), 5.1

55分46秒

图片致谢艺术家及天线空间

Liu Chuang,

Lithium Lake and Island of Polyphony (still), 2023

6k(5760x1080), 5.1,

55'46"

Courtesy to artist and Antenna Space