

ANTENNA SPACE

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纬织经辐

The weaver and the spoke

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《纬织经辐》展现了这对英法艺术家组合以其独特的创作手法所呈现的最新作品。二十多年来，丹尼尔·杜瓦和格雷戈里·吉奎尔持续研究如石上与木上雕刻、纺织、刺绣和柴烧陶瓷等工艺技术和材料。结合运用一系列现代和传统工具，他们的创作揭示了艺术家乃至人类与劳动生产间的关系，以及工业与艺术、实用主义与装饰的历史演变。

展览中的作品包括了一系列刺绣织物、两件手工雕刻的橡木雕塑、一张刺绣橡木长凳以及两件手工雕刻的浅浮雕，汇集了两位艺术家过去一年在工作室中完成的作品。标题“纬织经辐”直接引用了竹篮编织工艺中的术语，指将材料在经纬方向来回交织以制作容器的技巧。“交织”的概念贯穿了整个展览，不论是通过描绘编织技巧的描绘，还是作为隐喻将物体、植物、动物和昆虫联系在一起。

展厅墙上挂置的6幅织物作品均由艺术家两人在工作室中以亚麻布料手工拼接而成，并于其上进行刺绣。这些作品让人联想到早期草药书和药典中的植物学插画，或是昆虫学手册中的彩色插图，但它们却不单纯是对野生动植物进行记录、复制和分类。在这里，各种生物共同生活在一个愉悦且充满活力的多样生态系统内；在永续文化的原则中，所有的物质和能量都是相互依存的：比如所谓的“害虫”（如菜粉蝶幼虫）以树叶和蔬菜为食，觅食的同时又为植物和杂草授粉，进而它们的幼虫羽化为昆虫、飞蛾或蝴蝶。通过引用种间共居和相互依存的概念，这些作品暗示着多样性的回归对所有生命形式都大有裨益，甚至是救赎性的，因为当今工业化的食品生产和单一耕作制度正威胁着我们共同的未来。

在每件织物作品中的植物和生物之间，都巧妙的融入了丹尼尔和格雷戈里在工作坊中用来创作的早期手工业工具。缝纫机、锁边机和彩色线筒散落在蔬菜和花卉图案间，将食物生产和消费与创作、欣赏艺术的过程相并置。

两件以针织衫为主题的手工雕刻橡木浮雕进一步拓展了贯穿展览始终的“交织”隐喻。虽然使用两种同样式微的工艺技术互相描绘显得有些荒诞无礼，艺术家却通过幽默的方式强调了人们与日常衣物的面料生产，以及所使用的装饰艺术和工艺之间的脱节。通过在水平或垂直流动的木纹上相应地呈现横向与纵向针法，这种雕刻和编织之间的类比显得更为直观。作品在暗示一切事物具有相似性甚至可以互换的同时，也通过木料上顺应纹理的每一个针脚体现了艺术家对待手边材料的虔诚。事实上，在本次展出的作品中，丹尼尔和格雷戈里在他们所呈现的主题与技法之间寻得了一种恰如其分的同义反复。例如，画廊入口处放置的橡木长凳上装饰着手工雕刻的蜗牛，顶部的刺绣垫子上绣有白尾熊蜂、锦葵花和蒲公英花。昆虫以飞针绣缝制，体现出它们的速度和灵敏，而蜗牛则随着凿刻的节奏慢慢浮现，被固定于时间和静止的感知中。

与对材料和表现形式的关注相辅相成的是，二人的作品还可被视为对艺术品与实用物之间对立关系的持续质疑，这一19、20世纪奉为圭臬的文化对立因大众消费和生产方式而不断被强化。长凳看似具有实用性和装饰性，但它实际上是一件雕塑，一种话语对象。展览空间中的两个手工雕刻橡木柜也遵循同样的逻辑，它们既是高度装饰性的家具，又是具有自主性的独立雕塑。

木柜上放置的健硕的小腿和编织鞋、躯干和巨大的南瓜，都来自于丹尼尔和格雷戈里非常规的形式语言。这些作品唤起了人类与非人类、“自然”与“文化”之间的相互关系。艺术家通过揭示南瓜和胸肌、木纹和血管之间的相似性，表达了消解人为制造的鸿沟、将所有生命形式去等级化并再度融合的愿景。因此，人体局部在描绘蔬菜的同时若隐若现地出场，而并不被置于注意力的中心。

最后，以一种意料之外、喜剧性的混搭方式，传统的编织篮与一只编织鞋被配对在一起，再次运用同样的荒诞手法，以雕刻描绘日渐消失的编织工艺。虽然带有幽默色彩，这些母题却让人隐约想起采集食物、摘蘑菇、浆果等田园牧歌式的活动；作为我们重新审视与自然关系的途径，这些活动如今却有可能被自动化和工业化全然取代，噤声于机器轰鸣中。

如同纬编与辐条的交错，所有有生命和无生命事物的命运息息相关，彼此依存。丹尼尔和格雷戈里通过这些作品表明，“交织”是疗愈我们当代疾病的双重灵药：无论是能够将我们与艺术生产方式重新连接的“过时”技术，还是与世界之间更广泛的、隐喻式的交织。丹尼尔·杜瓦和格雷戈里·吉奎尔多方面的艺术实践表明，我们有可能解开现有的方式和等级制度，用新的线索创造出一种截然不同的模式，生活于有意识地相互交织、相互关联中。

The weaver and the spoke surveys recent works created by the Anglo-French duo characteristic of their singular artistic approach. Daniel Dewar and Grégory Gicquel have spent over two decades exploring

craft techniques and materials such as stone and wood carving, textile weaving, embroidering, and wood-fired ceramics. Using a range of modern and traditional tools, their practice exposes artists' and, more broadly, humanity's relationship with labor and production, as well as the historical evolution of industry and art, the utilitarian and the decorative.

Comprising a series of embroidered quilts, two hand-carved oak sculptures, one bench, and two hand-carved bas reliefs, the exhibition brings together pieces completed over the past year in the artists' workshops. The title, *The weaver and the spoke*, directly refers to the craft of basket weaving, utilizing terms that designate the vertical and horizontal strands of material that are entwined to create a receptacle. Ideas of such interlacing are deployed throughout the exhibition, whether via the depiction of weaving techniques or the metaphorical interconnecting of objects, plants, animals, and insects.

Six quilts hang on the gallery walls, each embroidered in the duo's workshops and hand-assembled from linen patches. While reminiscent of the botanical illustrations present in early herbals and pharmacopeia or the colored plates of entomology manuals, these works do more than simply register, reproduce, and categorize flora and fauna found in the wild. Here, all kinds of beings cohabit in a joyful and thriving ecosystem where varieties are interlaced. The principle of permaculture, wherein all materials and energies are interdependent, is portrayed: so-called "pests" such as the cabbage white caterpillar eat leaves and vegetables, insects forage and pollinate plants and weeds, larvae evolve into bugs, moths or butterflies. By invoking notions of interspecies cohabitation and codependence, the works imply that a return to such diversity could be beneficial—if not salvatory—for all forms of life at a time when industrial food production and monoculture pose a threat to our collective futures.

Among the plants and creatures of each quilt, the proto-industrial tools used by Dewar and Gicquel in their workshops to create the pieces are featured. Sewing machines, overlocking machines, and bobbins of colored thread are laid out in the vegetable and flower patches, drawing a parallel between the production and consumption of food, and that of artistic creation and appreciation.

Further unfurling the metaphorical interweavings that run throughout the exhibition are two hand-carved bas-relief sculptures in oak taking a pair of knitted sweaters for their subject. While it may seem absurd or impertinent to illustrate one dwindling craft technique by using another just as rare, the duo do so to highlight with humor how detached we have become both from the production of the textiles we wear daily and the use of decorative arts and crafts. This analogy between carving and knitting is accentuated visually by the wood's grain, running either horizontally or vertically, depending on the stitch depicted. While hinting at the similarities, or even the interchangeability of all things, these works demonstrate a reverential approach to the material at hand, going with the grain and coaxing each stitch from the wooden block. Indeed, in the works present, Daniel and Grégory find an almost tautological adequacy between the motif they chose to materialize and the technique employed to do so. For example, the oak bench placed at the entrance to the gallery, is ornamented with hand-carved snails and topped by an embroidered cushion showing white-tailed bumblebees, mallow flowers, and dandelion flowers. While the insects are stitched by a flitting needle, mirroring their speed and dexterity, the snails have slowly emerged at the cadence of the chisel carving, anchored in time and perceived stillness.

In tandem with such material and representational attentiveness, the duo's work can be viewed as an ongoing questioning of the cultural opposition between artwork and functional object, a divide consecrated during the 19th and 20th centuries and reinforced by mass consumption and production methods. Although the bench appears utilitarian and decorative, it is in fact a sculpture, a discursive object. The two hand-carved oak cabinets that stand in the exhibition space follow the same logic,

appearing simultaneously as highly decorative pieces of furniture and autonomous, freestanding sculptures.

From the cabinets emerge a muscular calf and a woven shoe, torsos and giant squash, taken from Dewar and Gicquel's incongruous vocabulary of forms. Breaking down yet another boundary in order to suggest undeniable similarities, these pieces evoke the interrelations between human and nonhuman beings, between "nature" and "culture". Exposing the affinities between a chest and butternut squash, the veins of wood and those of our flesh, the artists express a will to dehierarchize and merge all lifeforms once more, dissolving the artificial divide we have created. Thus, alongside depictions of vegetables, the human body is semi-present, fading in and out rather than placed at the center of attention.

Finally, in an unexpected and comedic gesture of mix-and-match, a traditional woven basket is paired with a woven shoe, once again applying the same absurdist quest of depicting the disappearing craft of weaving with that of carving. While tainted with humor, the motifs humbly recall pastoral practices such as foraging, mushrooming, and berry picking, activities which can act as means to re-appraise our relationship with nature yet to this day risk falling into obscurity, replaced by automation and industrialization.

Just like the weaver and the spoke, the fates of all things animate and inanimate are intertwined and cannot hold without one another. Dewar and Gicquel gesture through these works towards interweaving as a double panacea for our contemporary ailments: whether the "bygone" skills that can re-connect us with our means of (artistic) production or a more broad and metaphorical interlacing of the world. The multifaceted practice of Daniel Dewar and Grégory Gicquel suggests that an unpicking of our current ways and hierarchies is possible, using the new threads to create a resolutely alternative pattern and live a more consciously interwoven, interconnected life.