

ANTENNA-TENNA

钟笛鸣：凹

展期：2024.9.12 - 10.26

开幕：2024.9.12, 16:00-19:00

天线的线 ANTENNA-TENNA

上海市静安区曲阜路9弄B1层7号

周三 - 周六, 11:00 - 18:30

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天线空间荣幸地宣布推出艺术家钟笛鸣 (Stella Zhong) 的个展《凹》(DENT)，展览时间为2024年9月12日至2024年10月26日。

钟笛鸣展览的大部分作品即使没有完全隐藏起来，也会在隐退途中，这直接映射了她作品的本质。其雕塑作品的形态难以定义，同时包含了许多封闭的空间，而这些空间的整体性只能用感官来感受；穿过一条隐晦的裂缝或一道巨大的弧线，我们可以短暂地瞥见神秘的景观：极小之物的聚拢——表面带有几分冷酷气息的几何物体，其内里却似充满生机，甚至看起来可食用，并以看不见的速度漂移。我们所进入的，是一个建基于物理学临界点上的世界，因此我们面临的是对存在的挑战——不确定的、荒唐的、遥远的、同时的、可怕的、乐观的、且永远无法达至平衡的。

钟笛鸣的空间只由“背面”构成。通过精心设计的视角，观众会发现独自站在某物背后的总是其自身。这些空间放大了孤独感和连通性，折射出艺术家所经历过的，以距离为衡量标志的时代转折。但究其根源，它们凸显了消极的不稳定性，将渺小、沉默、恶作剧、暴力、未知与幽默、能量和奇迹重新置于同一平面。蹲下身体靠近《高枕无忧》(High Pillow Worry Free)，观众可以窥见《高风险》(HIGH RISK) 这段视频：一根通心粉一边擦拭着雾蒙蒙的玻璃幕墙，一边哼着歌，慢慢地被工作时必然所触碰到的热水煮熟，承受着存在的暴力和无法控制的命运，然而却无法阻止它创造短暂的欢乐瞬间。因此在钟笛鸣的作品中，常常可以看到一些既可爱又触发警觉的物体在完全荒芜的环境中留下凹痕，这些物体立场的不确定性又反过来颠覆了我们的信仰。要坠入艺术家的世界，就必须边玩边斗争。

隐蔽性、共时性、超现实的特质、巨物与边缘..已然成为召唤起此次展览的迷因。在黑暗之中，本来大相径庭的事物其界限也会变得模糊，是钟笛鸣的作品意在将我们“蒙在鼓里”。她调用了自身的私人感官和个人生活的回忆刺点——在公共系统里仿

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若一段隐秘的历史，以揭示那些被遮蔽之物。在呈现介于巨物与微小的奇妙对比之间，雕塑可被视为模型，结构和建造的营造法式之正确性并非是合乎其理的，仿佛把“异世界”¹作为一种观看的视角。重新定义观者与物体的关系，似乎是艺术家探索人们“不由自主”被动状态的映照，作品中的细小之物，或是食物、我们本体、所身处的时空、生活中的拉扯、承受着的暴力…如同糯米团一般，已然被韧性所包裹：区分被取代，交织被捆绑，无法分割。

关于艺术家

钟笛鸣 (b.1993, 中国) 最近生活和工作于纽约。她拥有罗德岛设计学院玻璃艺术专业的学士学位 (BFA) 和耶鲁大学艺术硕士学位 (MFA)。

钟笛鸣的雕塑充满着广阔而冷峻的氛围，充斥着几乎不可见之物，仿若渗透着一种宁静的混乱。她的作品同时触及宇宙与微观世界，并使这些对象在尺度上发生急剧变化，放大了孤独与连通性，折射出人们在当代生活中的共同体验——同时性、疏离感、存在的戏谑与其不确定性——似是引致共鸣，但最终又会触及最内心的私密之地。艺术家的每个封闭宇宙都被校准到某种极端状态——如同消除了摩擦力的粒子加速器——从而来观察微小事物的革命性潜力；或感受停滞中的动力。

钟笛鸣曾在希腊比雷埃夫斯的 The Intermission 机构； 纽约 Chapter； 米兰 Fanta-MLN； 波特兰 Adams and Ollman 画廊； 以及深圳关山月美术馆等地举办个展。她的作品曾在国际上展出，包括首尔三星美术馆； 纽约皇后区 SculptureCenter； 康涅狄格州里奇菲尔德的奥尔德里奇当代艺术博物馆； 慕尼黑 Deborah Schamoni； 伦敦/纽约 Grimm Gallery； 纽约/华沙 Galerie Wschód； 巴黎 Marguo 画廊； 洛杉矶 in lieu； 墨西哥城 Peana； 纽约 YveYANG； 泽西市 Mana Contemporary； 北京 HUA 国际画廊； 等。她的作品曾被《FlashArt》《ArtAsiaPacific》《Mousse 杂志》《艺术与文本》《纽约时报》《艺术在美国》等刊物评论。她即将展开的项目包括美国达拉斯的 The Powerstation 和休斯顿亚洲艺术协会的全新委托创作。

¹ 概念引申并翻译自：Alex Bennett, “Real Enigma,” *Flash Art*, SPRING 2024, P.247, <https://flash-art.com/article/stella-zhong/>

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Stella Zhong: *DENT*

Duration: 2024.9.12 - 10.26

Opening: 2024.9.12, 16:00-19:00

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B1-7, 9 Qufu Road, Jing'an, Shanghai

Wednesday to Saturday, 11:00 - 18:30

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Antenna Space is pleased to announce *DENT*, a solo exhibition by Stella Zhong, on view from September 12 to October 26, 2024.

That much of Stella Zhong's exhibition retreats to the periphery, if not hides entirely, speaks directly to the nature of her work. Sculptures a shade less than definable contain multitudes of closed spaces the totality of which can only be felt; through an obscure slit or over a gargantuan curve leaks glimpses of esoteric landscapes: infinitesimal objects that flit between the geometric and alive, even edible, drift imperceptibly. We enter a world built on the tipping point of physics, and so we are confronted with something existential—uncertain, ludicrous, far, simultaneous, dreadful, buoyant, never resolving.

Zhong builds spaces that consist only of "backsides". Through engineered vantages, the viewer finds oneself again and again behind something, alone. The work—magnifying solitude and connectivity—refracts an undertone of the artist's generational experience marked by distance. Yet at the root it foregrounds the instability of the negative, recalibrating smallness, secrets, silence, mischief, violence to the same plane as strength, alliance, wonders. Crouching down by *High Pillow Worry Free*, the viewer can peek into *HIGH RISK*, a video of a macaroni noodle singing while wiping off a fogged glass wall. Slowly cooked by the very water its job entails, macaroni bears the violence and uncontrollability of being that cannot stop it from creating momentary joy. Zhong's bleak environments are often dented by specks and masses that appear both cute and alarming, whose indefinite position in turn subverts ours. To fall into Zhong's world is to be playing and wrestling at once.

If incommensurable states blur in darkness, this work keeps us in the dark. Here are histories without time, consequences before cause. Here are infrastructures angled at real strangeness². Zhong likens her hyperbolic scale-shifts to pounding mochi: tenacity replaces distinction, entangled, unbreakable.

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² Alex Bennett, "Real Enigma," *Flash Art*, SPRING 2024, P.247, <https://flash---art.com/article/stella-zhong/>

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About the Artist

Stella Zhong (b. 1993, China) currently lives and works in New York, NY. She holds a BFA in Glass from Rhode Island School of Design and an MFA from Yale University.

Stella Zhong's sculptural environments are vast and stark, registered by scarcely visible objects in quiet chaos. Making tactile the cosmic and infinitesimal at once, Zhong's acute scale-shift magnifies solitude and connectivity, refracting contemporary experiences—simultaneity, alienation, existential humor and uncertainty—shared yet ultimately incurving. Each of Zhong's hermetic worlds is calibrated to a radical condition—like a particle accelerator absent of friction—to observe the revolutionary potential of smallness in one, in another, to feel hope and momentum in inert states.

Zhong has had solo exhibitions at The Intermission, Piraeus, GRC; Chapter NY; Fanta-MLN, Milan; Adams and Ollman, Portland, OR; and Guan Shan Yue Art Museum, Shenzhen; among others. Zhong has exhibited internationally at Leeum Museum of Art, Seoul; SculptureCenter, Queens, NY; The Aldrich Contemporary Art Museum, Ridgefield, CT; Deborah Schamoni, Munich; Grimm Gallery, London/New York; Galerie Wschód, Warsaw/New York; Galerie Marguo, Paris; in lieu, Los Angeles, CA; Peana, Mexico City; YveYANG, New York; Mana Contemporary, Jersey City; HUA International, Beijing; and more. Her work has been reviewed on FlashArt, ArtAsiaPacific, Mousse Magazine, Texte zur Kunst, The New York Times, Art in America, among others. Upcoming projects include a new commission by The Powerstation, Dallas, TX and Asia Art Society, Houston, TX.

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