

我们的眼睛有如峡谷

“我想创造一种感知，在观看者和作品之间逐渐且持续地展开，建立起一种对话，基于时间、空间以及周围环境及其社会条件的影响，经由双方不断的协商与再协商。”

——莱亚·冯·温琴格罗德

卢尔空间荣幸呈现德国艺术家莱亚·冯·温琴格罗德（Lea von Wintzingerode, b.1990）在中国的首次个展，“我们的眼睛有如峡谷”。展览将展出她最新的绘画和声音装置，视觉与听觉的感知（awareness），将在此相互联通；在觉知的通感中，人的内在和社会与自然的外在将互相交织，平衡相视，影响彼此。

“我们的眼睛有如峡谷”围绕着空间中心的展览同名声音装置展开，并由四周的绘画环绕而成，这宣示着艺术家冯·温琴格罗德最为重要的两个身份：声音艺术家与画家。场域特定的声音装置融合了合成音与采集音，有电子声与自然声，互相碰撞，弥漫周遭。四周的绘画，不乏音乐现场的描绘（尤其《my deep listening fantasy I, red》），画中人与观众一道，共同为展览的亲历者——在这里，我们的耳朵是他们的耳朵，我们的眼睛成为了他们的燕京，媒介的跨跃性实现了声音与视觉感知的互通。

作为画家，冯·温琴格罗德在展览中呈现了她标志性的肖像绘画，并分别致敬了三位杰出的女性艺术家与思想家：音乐家宝琳·奥利维洛（Pauline Oliveros）、编舞家崔莎·布朗（Trisha Brown）以及哲学家露丝·伊瑞格瑞（Luce Irigaray）。三位女性在战后的西方世界，在女性主义愈加成为显学之时，引领着艺术与思想的标杆，如奥利维洛对于声音感知（sonic awareness）的推崇，布朗对于现代舞的挑战，以及伊瑞格瑞对于女性主义思想的探索。奥利维洛对于冯·温琴格罗德的意义不同寻常，她晚年的音乐实践中的某种社会转向，亦现于画家的笔端：她不乏想象地复现了奥利维洛的音乐现场，这些表演不再有舞台，而是在公共空间，任由公众免费参与。奥利维洛的实践（以及冯·温琴格罗德的转译），因此将艺术的觉知从小范围的艺术系统推至更广阔的社会现场。无疑，这也是冯·温琴格罗德共享的某种社会感知，并意图在本次展览中呈现。

作为声音艺术家，冯·温琴格罗德为展览新创作了声音装置，立于展厅正中。这些声音不循任何固定的轨迹，而是具有偶发与即兴的特点，连缀在一起，构成长时段的声音。声音装置暗含着对于音乐家奥利维洛的学习与致敬，而其中偶发的特性，亦与布朗的后现代舞蹈有异曲同工之妙。

事实上，“画家”与“声音艺术家”的单一标签，绝无法代表“艺术家”冯·温琴格罗德。

冯·温琴格罗德在磨练其媒介技艺之时，以独特的个人特质和思想关怀，将它们囊括为统一的创作路径。之于绘画，她有着自己独特的语言，如快涂的笔触，流动的颜色，剥离的痕迹；之于声音，她从爵士乐到电子乐，从作曲到即兴，均有广泛涉猎与借鉴；整体而言作为艺术家，她以个体的感知与思考，统领着这些媒介，而非落脚于任何技术性的沉迷。展览“我们的眼睛有如峡谷”是一次视听的体验，在此，艺术家企图将视觉与听觉的知觉，提升为一种社会觉知与社会意识，并试图唤起跨越文化的共通经验。

"Our Eyes Felt Like Canyons"

"I want to create a kind of awareness between the viewer and the work that slowly and continuously unfolds and establishes a dialogue that can seem like a constant (re-)negotiation between both, due to time, location/space and surrounding- and its social) conditions."

— Lea von Wintzingerode

Hua International is honored to present the first solo exhibition of German artist Lea von Wintzingerode (b. 1990) in China, titled "Our Eyes Felt Like Canyons". The exhibition will feature her latest paintings and sound installations, where visual and auditory awareness will connect; in this synesthetic experience, the internal world of humans and the external social and natural environments will intertwine, reflecting and influencing each other.

"Our Eyes Felt Like Canyons" centers around a sound installation bearing the same name as the exhibition, surrounded by paintings, declaring two of von Wintzingerode's most important identities: sound artist and painter. The site-specific sound installation blends synthesized and field-recorded sounds, juxtaposing electronic and natural sounds that permeate the surrounding space. The paintings, some depicting live music scenes (especially "my deep listening fantasy I, red"), place the viewers alongside the figures in the artworks as participants of the exhibition. Here, our ears become their ears, and our eyes become their eyes. The crossing of mediums bridges auditory and visual awareness.

As a painter, von Wintzingerode presents her signature portraiture, paying tribute to three remarkable female artists and thinkers: musician Pauline Oliveros, choreographer Trisha Brown, and philosopher Luce Irigaray. These three women, during the rise of feminism in the post-war Western world, set benchmarks in art and thought, such as Oliveros' emphasis on sonic awareness, Brown's challenge to modern dance, and Irigaray's exploration of feminist theory. Oliveros holds particular significance for von Wintzingerode. A certain social turn in Oliveros' late musical practice also manifests in von Wintzingerode's work: she vividly reimagines Oliveros' live performances, where the stage is gone, replaced by public spaces, freely open to the public. Oliveros' practice, and von Wintzingerode's interpretation of it, extends artistic awareness

beyond the confines of the art system into broader social contexts. Undoubtedly, this shared social awareness is something von Wintzingerode seeks to present in this exhibition.

As a sound artist, von Wintzingerode created a new sound installation for this exhibition, positioned at the center of the space. The sound has no fixed trajectory, instead embodying elements of chance and improvisation, woven together into a long-duration sonic experience. This installation subtly reflects Oliveros' influence, and its spontaneous qualities echo the postmodern dance of Trisha Brown.

In fact, the labels "painter" and "sound artist" alone cannot encapsulate Lea von Wintzingerode as an artist. While honing her technical skills across mediums, she incorporates them into a unified creative path through her personal qualities and intellectual concerns. As a painter, she has developed a unique language, using swift brushstrokes, flowing paint, and peeled-away textures. As a sound artist, she draws from jazz to electronic music, from composition to improvisation. Overall, as an artist, she guides these mediums with her individual perception and thought, rather than being consumed by any particular technique. The exhibition

"Our Eyes Felt Like Canyons" offers a sensory experience, where the artist seeks to elevate visual and auditory perception into a form of social awareness, attempting to evoke a shared experience that transcends cultural boundaries.