

莱迪·邱奇曼:木蛇

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新闻稿

莱迪·邱奇曼在中国的首次个展“木蛇”，将邀请我们参与一个不可见的生态。这一观念促使我们以更开阔、谦卑的视角，理解自身与万千系统间相互联结的本质，以及解释其中的复杂和未见的多样。艺术家通过17幅全新绘画与一组变幻无穷的雕塑序列，既抗拒着逐步被城市化的人类经验，又运转于直接感知与多重相对体验的临界空间。

“木蛇”在中国的生肖命理中，象征着蜕变与生长，它具有创造性与精准的特质，灵活而又神秘，“我像小时候那样，把木棍画成蛇。后来我得知今年是木蛇之年，恍然感到这是一种终极的具象，它们从孔洞中探首，在尘世万象间无休无止地显现。”

这里同样是原型角色“捣蛋鬼(tricksters)”的游乐场。这位变形人穿梭于不同文化与神话谱系，不断瓦解禁锢人类的体系与观念——捣蛋鬼从不遵守规则。在我们自以为参透世间法则的瞬间，它悄然现身，将那些笃定的认知彻底倾覆。

《奉养无尽光》这幅画作描绘了一个轰然诞生又悄然消逝的宇宙。万物彼此穿透，一切尽处于流动中。题为《智慧之雨》的雕塑群中，一群只被赋予一只眼睛的贝壳望向我们。又或者，它们其实是通过睁开的独眼，为我们开启了一扇窥见万花筒般超现实的窗？当画作与雕塑共同呈现，它们便合谋上演一场游戏，巧妙揭示那些处于我们世界，并作为我们世界本身，正在发生的诸种现实间深刻的共生关系。

丘奇曼本人的修行之旅包含了对藏传佛教密法的长期研习，以及近期对作家、艺术家与导师马丁·普雷希特尔(Martín Prechtel)思想精髓的汲取，这位导师的著作始终聚焦于灵性与原住民文化。普雷希特尔关于演化的独到见解深深浸润着《木蛇》的创作。“其核心要义是：万物皆草木，”普雷希特尔解释道，“动物也是一种植物，不过是能行走、游弋或飞翔的植物……究其本质，生命的小系统始终嵌套在更大的生命系统中。这意味着你也是其中的一部分，并非万物尽在你体内，而是你存于万物之中。”

画作与雕塑赋予我们全新的感知维度，使我们得以窥见世间万物交织运作的广阔图景。正如命理中的木蛇与原型意义上的捣蛋鬼，它们都是诠释现实本质的神圣信使。

Leidy Churchman: *Wood Snake*

Duration: November 12th 2025 - January 10th 2026

Press Release

Wood Snake, Leidy Churchman's first exhibition in China, invites us to participate in an ecology of the invisible. This concept encourages a broad and more humble understanding of our interconnectedness with various systems and the need to account for their complex, unseen dynamics. Presented in 17 paintings and a protean sequence of sculptures, this new work defies the urbanization of our experience and operates in the liminal space between direct perception and our own multi-layered relative experience.

The “wood snake” of Chinese astrology is said to symbolize transformation and growth. Its qualities are creative and precise, flexible and mysterious. “I began painting sticks into snakes like I had when I was younger. Then learning it was the year of the wood snake, I sensed the embodiment of the ultimate; poking out of holes, appearing without end, throughout the mundane world.”

This is also the playground of the archetypal “trickster.” This shapeshifter appears across cultures and mythologies, disrupting systems and ideas that bind us – trickster plays all sides. Upending what we think we know about the world, the trickster emerges at precisely the moment we think we have things figured out.

The painting *Feeding The Eternal Infinite* depicts a cosmos at once exploding into existence and receding from it. Everything moves through everything else, and all is in motion. Among the cluster of sculptures titled *Rain of Wisdom*, a chorus of shells, each granted only one eye, watches us. Or do they, in fact, grant *us* a window into a kaleidoscopic ultra-reality through this open eye? Experienced together, the paintings and sculptures conspire to playfully expose the profound co-emergence of realities that occur in – and *as* – our world.

Churchman's own journey includes a long-term and sustained study of the esoteric teachings of Zangchuan Buddhism, and recently, the insights of Martín Prechtel, an author, artist and teacher whose work focuses on spirituality and indigenous cultures. Prechtel's own understanding of evolution infuses *Wood Snake*. “The idea is that everything is plants,” says Prechtel. “Animals are a kind of plant. They are just a kind of plant that walks around or swims, or flies... when you get down to it that whole system of being is inside the bigger systems of beings. So, that means you are part of that, and it's not all inside you, you are inside it.”

The paintings and sculptures imbue our understanding of the vast interplay occurring in our world. Like the wood snake of astrology and the archetypal trickster they are divine messengers of the nature of reality.