

展评 | 策展人 João Laia 评“罗德里戈·赫尔南德斯：琴形感官”

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ANTENNA SPACE



罗德里戈·赫尔南德斯：琴形感官
Rodrigo Hernández: *A Lyriform Organ*
展览现场 Installation View

力环境里，身体的动势似在飞行或游泳的过程中冻结，以不可思议的姿势折叠或充满爱意地相拥。这些金属作品中，雕塑作品也有类似的模糊性，人类的面孔与狗或者狼的头相融合，缺乏躯干的奇特呈现，让我们对自身存在的理解更趋复杂。作品主体与观众视线平齐更增加了阴森感，同时也预示着一种互动关系——金属表面的镜面反射似乎将观者聚拢于此。



展览现场 Installation View

白日梦世界

Daydreaming the world around us

文 / João Laia

“至关重要是通过强烈的敏感，将世界上的一切视为一个谜团。”—— 乔治·德·基里科

“What is especially needed is great sensitivity: to look upon everything in the world as enigma...” Giorgio de Chirico

罗德里戈·赫尔南德斯的作品蕴藏和投射于一块神秘境地，它深嵌于我们的世界，但又不仅限于此。我们无法全然参与或认识周遭的现实，艺术家深知这一局限，并提出自己的惊人又言之有理的推测性立场，以检验普世的假设和认知，带领我们奇妙地潜入那些被遗忘或是未知的领地。艺术家的宇宙通过相关性的形态链接不同的社群、文化和时代来实现建构。而图像和主体则被包裹在构筑的布局中，从最初的图式系统中释放出来，并进行有趣的重组。我们如同被引领进入一段岔路，仿佛携带想象力进入舞台般的游乐场。

此次展览是罗德里戈·赫尔南德斯在中国的首次个展，作品包括绘画和雕塑，围绕着纵横交错的视觉设计环境布陈。作品描绘了一系列类似于人类或动物的形象。金属材质的作品中，人物似乎漂浮在被液体包裹着的零重

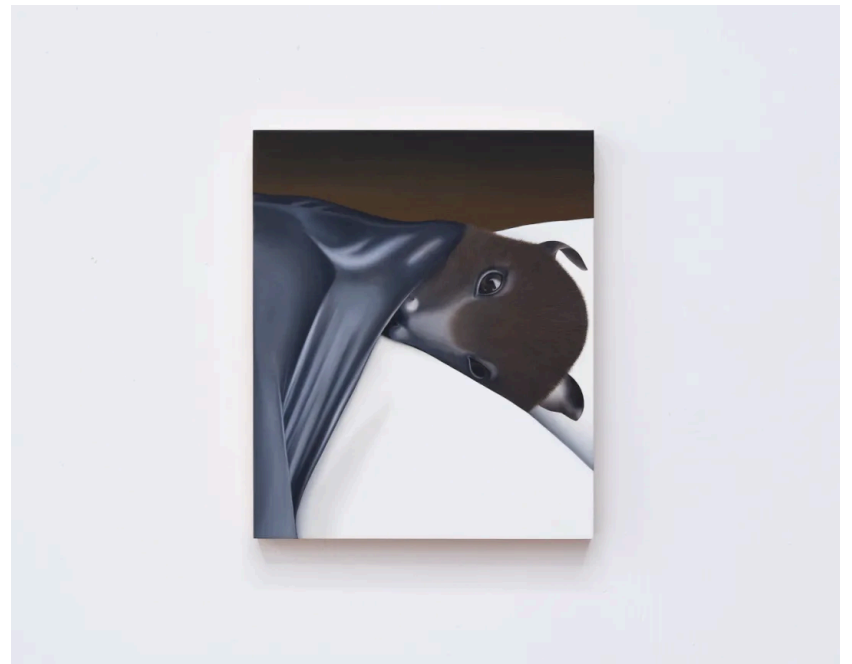


当你被那样的拥抱感动，便沉浸于这震撼 *When in such embrace your senses are shaken, enter this shaking* · 2024
锻铸不锈钢（孤版）Stainless steel cast (unique)
31 x 23 x 29 cm
配有定制透明基座 With bespoke glass plinth: 120 x 28 x 50 cm

展览还包括一系列蝙蝠栖息的画作。其中一幅作品描绘了一只蝙蝠在半空中舔食香蕉花的花蜜，与悬浮的离身双头雕塑以及金属作品中漂浮的人物相呼应。另两幅画作进一步延伸了这种关联，画中的蝙蝠似乎正要入睡或刚刚苏醒，它们的头部陷入枕头，身体蜷缩在床单里。选择蝙蝠作为画中人物尤为重要：从人类的角度来看，蝙蝠是一种会飞的哺乳动物，是一种混血生物。尚不清晰的是，艺术家是为了强调蝙蝠尽管不同于人类，却有着与人类相似的行为，还是与之相反地强调蝙蝠与人类相似地存在。



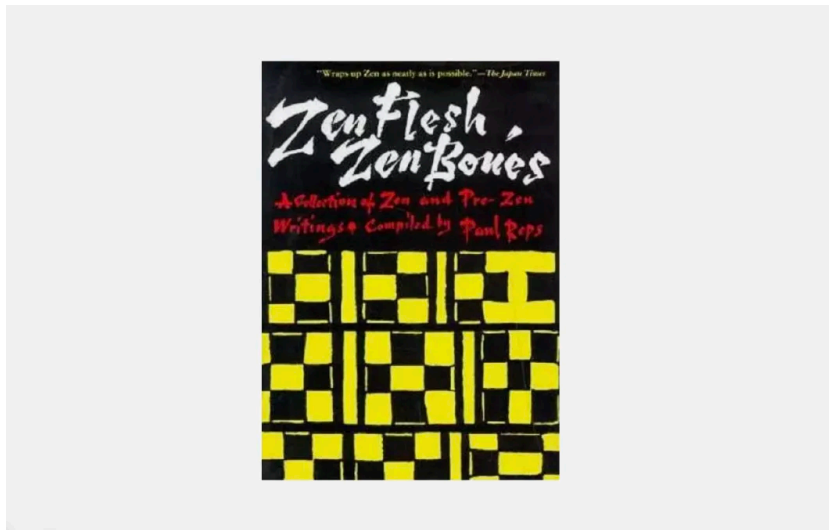
琴形感官（哦，亲爱的...） *A Lyriform Organ (O Beloved...)* · 2024
木板油画 Oil on wood
35 x 30 x 3 cm



琴形感官（甜心...） *A Lyriform Organ (Sweet-hearted one...)* · 2024
木板油画 Oil on wood

蝙蝠的睡眠模式颠覆了人类日作夜息的时间观念，因此也使问题变得更加尖锐。此外，蝙蝠垂直倒挂的睡眠方式也不同于人类的“平躺”。撇开这些因素不谈，在“现实”和画作中，蝙蝠确实和我们一样需要睡觉。它们也会做梦吗？如果它们做梦，这会它们成为人类吗？还是会让它们变成蝙蝠？自古以来，睡眠被包裹在一种神秘的虚像中，让活跃的生命停滞，有时甚至成为死亡的替身。睡眠，尤其是与之相关的梦境，是介于意识和无意识之间的边缘状态，连接着人类和动物的世界。在赫尔南德斯的宇宙中，我们仿佛置身于一种梦境般的悬浮之境，人们被邀请进入这里，进而稳定的信念被拷问，对确定性产生质疑，在人类可能忽视或在文化上被遗忘的领域，去拥抱一种可能。

金属画、雕塑和绘画共同建构了一个被疑问环绕的模糊地带。展览叙述中的结构多孔性，正如标题所示¹，并在壁画形式中得到进一步强化，呼应着赫尔南德斯墨西哥血统的同时，也体现了人类对跨文化图式的兴趣。展览墙绘图案通过重复抽象的形状构成，与催眠和冥想的精神状态相关，类似于睡眠和梦境，连接无意识与未知。展览中最主要的壁画墙绘，其灵感来自《禅肉，禅骨（Zen Flesh Zen Bones）》一书：这本书的封面来自日本艺术家Tokuriki Tomikichiro的单一图案木刻版画。简单而笨拙的图案排列和重复，吸引观者本能地体验构图，而不是试图从逻辑上进行解读。



《Zen Flesh, Zen Bones : a Collection of Zen and Pre-Zen Writings》封面；出版社：Tuttle Publishing



展览现场 Installation View

展览正是立足于这种混合、短暂的状态。赫尔南德斯的宇宙就像一个神秘的谜题，带领我们穿梭于一个多种可能性的迷宫，这与禅宗公案（Zen koan）的呈现方式类似。用赫尔南德斯的话说：“公案是通过看似不合逻辑的谜语构成的一段简短的讲述或轶事。尽管它可能神秘莫测或难以捉摸，但其真正的作用在于考察一个人是否能够超越惯常的二元思维。与其说它是针对某一论点阐明立场，不如说它是一种处理人类存在问题的辩证技巧。从这个意义上说，禅宗公案的目的是促进沉思。它认为问题本身是有价值的，却没有任何答案，这与我们的逻辑和旨在解决问题的思维方式背道而驰。相反，禅宗公案乐于接受模棱两可和自相矛盾的当下。”

“琴型感官”是一个富有想象力的互动系统，它通过身临其境的空间置景（搭建和墙绘）和栖息其间的人物，在观者的身体和心灵的运动中变得生动。仿佛一幅绘画转化为一个三维实体，其呈现的情境成为情节的一部分，如同一本漫游日记，过程与记忆的回溯过程相关，每一次回忆又会产生新的记忆。我们应邀放弃与世界交互的

常规手段，尝试被忽视的可能性。在这个充满无限可能的多孔空间里，梦境和记忆如生命一般鲜活，新的神话会在新发现的主观参照系的引领下从集体规则中解放出来。埃尔南德斯的实践既细腻又有力，在轻柔地打破规则逻辑的同时，也开启了想象和存在于世界的多种方式。



展览现场 Installation View

我们将踏上一段欢快的旅程，穿过一个不稳定边界的领域，在那里，形式、意义和呈现都有待界定。这是一个充满自由和愉悦的地方，令我们沉浸于惊叹，一个受到现实的影响，又没有被现实所定义梦境般的境地。尽管如此，我们并没有被导向回避和逃避，而是被要求以一种游戏的姿态接近僵化的概念，通过一些被设置的问题，以理解自身、自身与世界以及世界中既存的关系。采取亲和的练习，善意地向他人敞开心扉，同时认识到存在于自我中的陌生形态。

埃尔南德斯的创作实践揭示了人类感知广袤生命的脆弱性，并指出人类与他者相处的多重方式，体现出一种慷慨的移情姿态，拉近了我们与异己生物以及整个世界的距离，有助于将人类更加平衡地置于地球的生命之网。同时，用多孔性视角观非人类也能够强化我们对同胞的共情力，打破了有害于社会性的排外立场。艺术家呈现了一个神奇的、几乎失落的世界，在那里，我们可以去热爱和惊叹于那些可能被划归为异类的生物。



展览现场 Installation View

1. "lyriform organs (琴形器)"一词最早是由高伯特 (P.Gaubert) (1890年) 用来描述在蛛形纲动物腿部和其他部位发现的一组奇特的感觉器官。它们通常被称为“狭缝感器” (Spaltsinnesorgane)，因为从表面看，它们的外观就像是角质层上的一条狭缝。不过，最近的研究人员 (Vogel, 1923 年; Kaston, 1935 年) 一致认为，从内部到外部并不存在真正的通道，只是“甲壳素”沿着狭窄的沟槽明显变薄，并带有一层连续的表皮膜。“琴形器”一词描述了复合器官的外观特征，在这些器官中，许多长短不一的狭缝平行或接近平行排列，就像乐器的弦一样。“见J. W. S. Pringle, 蛛形纲琴形器的功能 (The Function of the Lyriform Organs of Arachnids), 《实验生物学杂志》 (Journal of Experimental Biology)

<https://journals.biologists.com/jeb/article/32/2/270/12876/The-Function-of-the-Lyriform-Organs-of-Arachnids> accessed September 3rd 2024

Rodrigo Hernandez's work inhabits and projects a magical territory embedded in our world but not confined to it. Recognizing our human limitations to understand and engage with reality, he puts forth speculative positions, at once surprising and plausible, to test the limits of our shared assumptions and knowledge, leading us in a marvellous dive into the forgotten and the unknown. His universe materialises through associative gestures connecting different agencies, cultures and times. Often wrapped in architectural arrangements, images and objects are released from "original" frames of belonging and playfully reconfigured. We are guided through forking pathways, stage-like playgrounds designed to entice our imagination.

In *Lyriform Organ*, Hernandez's first solo exhibition in China, the artist includes drawing, painting and sculpture, choreographed around an intricate architectural setting. The works portray several creatures, some somewhat human in shape while others resembling animals. The metal pieces depict figures hovering in what seems like a zero-gravity environment of liquid contours. Frozen mid-way a flight or a swim, their bodies fold in impossible positions and loving embraces. Similar in its metallic aspect, a sculpture parallels the ambiguity of those figures, merging what could be recognized as a human face with a dog or maybe a wolf head. It stands as a strange presence whose lack of body, further complicates the comprehension of what sort of being we are being presented with. The eye-level positioning of the character enhances the eeriness of its features, while signalling an interaction, previously suggested by the reflecting surfaces of the wall-mounted pieces, enclosing the visitor in their midst.



琴形感官 2 (获得充盈) *A Lyriform Organ 2 (Be Filled)*, 2024
手工锻打不锈钢 hand-hammered stainless steel
95 x 70 x 2.5 cm



琴形感官 2 (获得充盈) (局部)
A Lyriform Organ 2 (Be Filled) (detail)

The exhibition also includes a series of paintings inhabited by bats. One of the images portrays a bat caught in mid-air licking the nectar of a banana flower. It echoes the hanging disembodied two-headed sculpture, as well as the floating figures of the metal works. Two other two paintings stretch this association further by displaying bats appearing to be about to sleep or recently awoken, their heads resting in pillows and their bodies tucked in bedsheets. The choice of a bat as a character is particularly significant: from a human standpoint it registers as a flying mammal, a hybrid being. It is unclear whether Hernandez aims at underlining how, despite differences, bats have human-like behaviour, or if, inversely, how actions considered human are shared with bats.

These questions intensify when considering bats' sleeping patterns which invert human conceptions of night as a period of rest and day as a moment of activity. In addition, the animal sleeps vertically and head down, rather than the horizontal "flat on one's back" of the humanized depicted figures. These considerations aside, in "reality" and in the paintings bats do sleep; like us. Do they also dream? And if they do dream, would that make them human? Or would it make us bats? Since time immemorial, sleeping has been wrapped in a guise of mystery, halting active life and sometimes manifesting as a stand-in to death. Sleeping and particularly dreaming, with which it is often connected, are liminal states, in-between consciousness and the unconscious, and connecting humans with the animal world. In Hernandez's cosmos we find ourselves in a dreamlike environment of suspension, where one is invited to interrogate stable beliefs in order to question our certainties and embrace possibilities we might not be aware of or might have culturally forgotten.

Together, the metal drawings, the sculptures and the paintings design an ambiguous place where questions abound. The structural porousness of the exhibition's narratives, signalled in its title¹, is further enhanced by the mural paintings, which echo Hernandez's Mexican origins while also referencing human transcultural interest with patterns. Often formed via the repetition of abstract shapes, patterns are regularly associated with mental states pertaining to the fields of hypnosis and meditation, which in a similar way to sleeping and dreaming are liminal instances connecting with the unconscious and the unknown. In this case in particular, the main mural painting in the exhibition is inspired by the the book *Zen Flesh Zen Bones: A Collection of Zen and Pre-Zen Writings* from 1957, whose cover shuffles a simple pattern woodblock print by Japanese artist Tomikichiro Tokuriki. This simple but clumsy re-ordering and repetition of a pattern invites the viewer to experience the composition instinctively, rather than trying to read it logically.

The exhibition is grounded on this sort of hybrid, transient gestures. Hernandez's universe materialises as an enigmatic puzzle, leading us to through a labyrinth of multiple possibilities, not far away from how a Zen koan operates. In Hernandez' words: "A koan is a short statement or anecdote that embodies a seemingly illogical riddle. As much as it might come across as enigmatic or impenetrable its real agency is testing one's ability to transcend normalizing dualistic thought. Not so much a position on a contested point but rather a dialectical technique for dealing with existential issues. In that sense a zen koan has a purpose of fostering contemplation. It posits that there's value in questions themselves without any answers, which runs counter to our logical way of thinking and to a mind designed to solve. Instead, a koan relishes in a present state of ambiguity and paradox."



展览现场 Installation View

Lyriform Organ is an imaginative and interactive system enhanced by the immersive spatial configuration (via its architecture and mural) and the figures inhabiting it, all animated by the movements of our body and mind. Like a drawing transforming into a three-dimensional entity, the represented situations become sections of a plot, like a roaming diary, in a process related to how a memory is retraced and produced anew every time it is remembered. We are invited to abandon normal devices of engagement with the world and to experiment with neglected possibilities. In this porous place of boundless possibilities, where dreaming and memory are as vivid as life, new mythologies can emerge, led by newly found subjective frames of reference released from collective regulations. Hernandez's practice is at once delicate and powerful, gently shattering normative logic while, at the same time, opening a number of ways to imagine and be in the world.

We are taken on a joyful journey through a territory of unstable boundaries, where forms, meanings and representations are yet to be defined. It is a place of freedom and pleasure, where we can dwell in amazement and marvel. We enter a dream-like place which is impacted but not defined by reality. Nonetheless, we are not guided towards evasion and escape but rather requested to approach rigid conceptions with a playful posture, devising questions with deep reverberations on how we understand ourselves and our relations with and in the world. These are exercises of affinity, kind-heartedly opening towards the other, while recognising the stranger in the self.

By shedding light into the fragility of our human capabilities to perceive life in its vastness and by signalling the myriad ways we can relate with otherness, Hernandez's practice manifests as a generous stance of empathy, bringing us closer to the other-as-animal and with the world at large, contributing to a more balanced placing of humanity within the web of life on the planet. At the same time, this porous perspective towards the non-human, strengthens our ability to empathise with fellow humans, disrupting exclusionary positions hurting our social abilities. Hernandez's practice revives a magical, almost lost world, where we can love and marvel at what might be thought of as strange.

1. "The term 'lyriform organs' was first used by Gaubert (1890) to describe the groups of peculiar sense organs found on the legs and elsewhere in arachnids. (...) They are often referred to as 'slit sense organs' (Spaltsinnesorgane), since their appearance in surface view suggests a slit in the cuticle. Recent investigators (Vogel, 1923 ; Kaston, 1935) are, however, agreed that there is no actual canal leading from within to the exterior, but merely a pronounced thinning of the 'chitin' along a narrow groove with a continuous epicuticular membrane. The term 'lyriform organ' describes the characteristic appearance of the compound organs where a number of slits of varying length are arranged in a parallel or near-parallel orientation in the same manner as the strings of the musical instrument. "

<https://journals.biologists.com/jeb/article/32/2/270/12876/The-Function-of-the-Lyriform-Organs-of-Arachnids> accessed September 3rd 2024

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