

# And since my love is spent

## 既然我的爱已耗尽

(an image-repertoire)

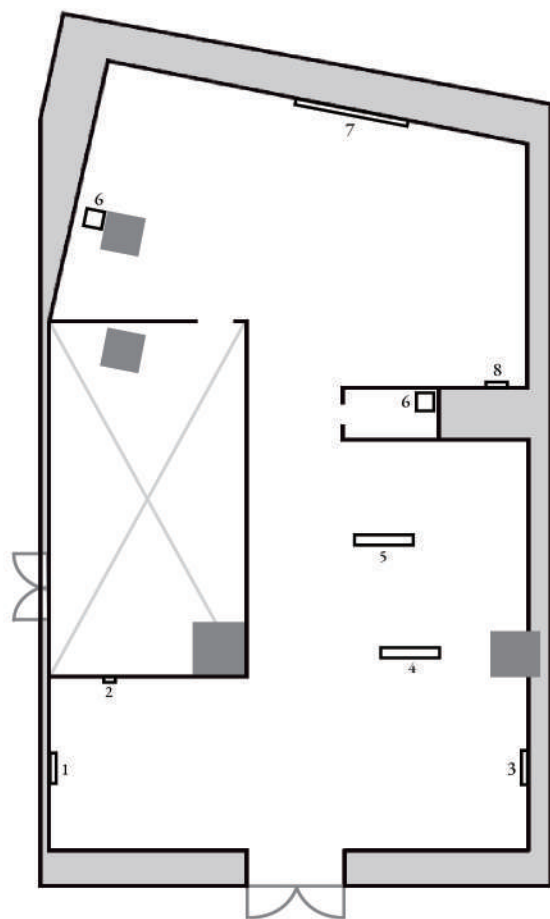
(影像 ————— 剧目)

Jan. 10

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2025



Curator

策展人

Eugene Yiu Nam Cheung

张耀南

Artists

艺术家

Lotus L. Kang

罗瑞·康

Maren Karlson

马琳·卡尔松

Sam Lipp

山姆·利普

Pan Daijing

潘岱静

Kai Wasikowski

凯·瓦西科夫斯基

1. **Maren Karlson** 马琳·卡尔松  
*Staub (Störung) 7, 2024*  
Oil and graphite on linen  
亚麻布面上油彩和石墨  
213 x 83 cm
2. **Maren Karlson** 马琳·卡尔松  
*Staub (Störung) 6, 2024*  
Oil and graphite on linen  
亚麻布面上油彩和石墨  
43 x 25 cm
3. **Lotus L. Kang** 罗瑞·康  
*Mesoderm (Azaleas III)*  
中胚层 ( 杜鹃花 III), 2024  
Photographic paper, darkroom chemicals,  
oil pastel, cast aluminum anchovies,  
nylon, nail  
照片纸, 暗房化学品, 彩铅, 铝制凤尾鱼,  
尼龙, 钉子  
61 x 51 x 5.5 cm
4. **Lotus L. Kang** 罗瑞·康  
*Molt (Woodridge-New York-Shanghai-)*  
蜕变 ( 伍德里奇 - 纽约 - 上海 ), 2024  
Tanned and unfixed film (continually  
sensitive), spherical magnets, steel tubular  
mount, one cast aluminum kelp knot  
晒制与未定影胶片 ( 持续感光 ), 球形磁铁,  
钢制管状卡扣, 铸铝海带结  
Installation dimensions / 展示尺寸  
292 x 127 x 21 cm
5. **Lotus L. Kang** 罗瑞·康  
*Molt (New York-Woodridge-Shanghai-)*  
蜕变 ( 纽约 - 伍德里奇 - 上海 ), 2024  
Tanned and unfixed film (continually  
sensitive), spherical magnets, steel tubular  
mount  
晒制与未定影胶片 ( 持续感光 ), 球形磁铁,  
钢制管状卡扣  
Installation dimensions / 展示尺寸  
292 x 127 x 18.5 cm
6. **Pan Daijing** 潘岱静  
*Untitled*  
无题, 2023-2024  
6'36"  
Two channel video installation  
双通道影像装置
7. **Kai Wasikowski** 凯·瓦西科夫斯基  
*Bounded in a Nutshell / King of Infinite  
Space*  
关禁在果壳里 / 广袤宇宙之王, 2023  
Inkjet print on cotton rag paper  
150 x 240 cm (without frame)  
157 x 247 cm (with frame)
8. **Sam Lipp** 山姆·利普  
*Gaslight*  
煤气灯, 2023  
Oil on steel, screws  
钢版油画, 螺丝  
68.6 x 55.9 cm

In *A Lover's Discourse: Fragments* (1977), Roland Barthes frames the experience of romantic love as a script. This script—informed by and constructed through the literary texts that one consumes—manifests as a series of images that govern how an amorous subject makes “real” their experience of infatuation. In love, Barthes argues, these images exist in sharp relief: the beguiled can recall, with fullness and precision, the physical and auratic details of their beloved. As love fades, however, these defined images lose their shimmer, becoming abstractions with a granulated texture, gradually disappearing into a void. Wrote Barthes: “Is the abyss no more than an expedient annihilation?”<sup>1</sup> The script of images that erupts from within the amorous subject forms what Barthes terms the “image-repertoire”—the unilateral language of love—where a beloved exists as the other’s idealization, unable to speak back to the images which constitute their construction. Of himself as the amorous subject, Barthes writes: “Born of literature, able to speak only with the help of its worn codes, [I] am alone with my strength, doomed to *my own philosophy*.”<sup>2</sup>

*The Apparition* (1633) is a poem written by the metaphysical poet John Donne. In it, the speaker is a scorned man who vows to haunt the woman whose rejection has the effect of ‘killing’ him. This woman, armed with her unwillingness to sate her harasser, is charged by him as a ‘murderer’—an old cliché of Renaissance poetry. Here, the male speaker (though not yet killed) becomes a specter to exact revenge: His haunting will cause the woman to know no peace in sleep; her body “Bath’d in a cold quicksilver sweat”; her face more ghostly than his own. He seeks to imprison her within his own torment. The poem concludes with the exhausted and ‘love-spent’ speaker making one final plea for her to yield, so that she might shed her designation as a ‘murderer’ and maintain innocence: “... and since my love is spent / I had rather thou shouldst painfully repent, / Than by my threat’nings rest still innocent.” These lines are striking not so much for their reiteration of the speaker’s androcentric threat, but that they perhaps denote the point at which he recognizes his image-repertoire as being in the process of transformation. In other words, a reader might question his libidinal shift from love (albeit “spent”) to vengeance, and back to love, asking, *how might this script of images ricochet or never resolve?*

This exhibition functions as an imaginative exercise with two, interrelated points of entry. Firstly, it attempts to construct and spatialize the affective intensity of the image-repertoire that Donne’s speaker in the *The Apparition* experiences. While the works in this exhibition fabricate an image-repertoire that hopes to echo the visceral force of Donne’s 17th century speaker, it departs from his androcentrism to draw a larger poetic and thematic arc that captures the points at which love shifts to vengeance within the context of material history. Secondly, in his earlier essay “Leaving the Movie Theater” (1975), Barthes suggests that an understanding of a society’s image-repertoire is also an understanding of the subject positions that can manifest within that society.<sup>3</sup> If this exhibition represents the image-repertoire of a modern, vengeful subject, to what ideological stakes are they loyal? Put differently, this exhibition asks: What can the experience of falling out of love and into vengeance tell us about one’s material investment in the world?

<sup>1</sup> Roland Barthes, *A Lover's Discourse: Fragments*, trans. Richard Howard (New York: Hill & Wang, 1978), 12.

<sup>2</sup> *Ibid.*, 23.

<sup>3</sup> Roland Barthes, “Leaving the Movie Theater” in *The Rustle of Language* (Berkeley and Los Angeles: University of California Press, 1989).

Before attempting to answer these questions, however, one must make clear the originating concerns of the works on view, given that they are anchored to discrete histories and problematics. Maren Karlson's paintings are born out of four documentary photographs of Buna Werke Schkopau, a rubber and plastic factory, in East Germany. Taken by the Stasi in the 1970s and 80s and intended to be suppressed from public view, these photographs became the starting point for Karlson to investigate the potential openings into German history that declassified photographs and suppressed documents might engender. In *Staub (Störung) 6* (2024) and *Staub (Störung) 7* (2024), Karlson depicts sewage pipes, gears, and the hardware of industrial processes in a kind of surrealist figuration, falling out of a dream. Abstracting photographs of mechanical parts into phantasmagorical, painterly fragments destabilizes the image of a seamless industrial process, and thus, the social and ideological coherence that the Stasi hoped to document. For Karlson, it is not the banality of these photographs that is generative, but the ways in which their distortion, through painting, can perforate the ideological foundations of East Germany and allow for new modes of interpretation. To that extent, her paintings can be read dialectically: here, evoking the surreality of a factory while bringing to the fore the image of its disintegration, and the eventual collapse of a political regime. The beige, gray, and yellowed backgrounds that hold Karlson's objects in space have a jaundiced quality that might encourage one to associate her mechanical devices with the body, too; of mouths, eyes, or ears. In echoing both body and machine, these painterly forms indicate the scale and direction of Karlson's artistic inquiry. That is, these works suggest the ways in which the infrastructural and the individual meet within the memory of East Germany, and what forms for its representation remain possible.

In proximity to Karlson's paintings, and similarly evocative of memory and place, are various works by Lotus L. Kang. The first of which, *Mesoderm (Azaleas III)* (2024), is a mixed-media collage whose title references a 1925 poem by the early Korean modernist poet, Kim So Wöl. Written fifteen years into Japan's thirty-five year occupation of Korea, and only six years after the country's 1919 protests against imperial rule, the speaker in "Azaleas" is—at face value—a grieving woman whose lover has left her. She refuses to expressly reveal her pain, though in order to sublimate it, she gathers azaleas and spreads them along the path her beloved must travel to leave her, asserting, by the end, that she would sooner die than show her tears. The idea that Kim's speaker embodies the *haan* of postcolonial Korea—a distinct essence of grief, spite, and melancholy following Japanese occupation, for which there is no direct English translation—has become widely accepted in the country and amongst its diaspora. Some academics, including Kim's translator David R. McCann, however, rebuke this interpretation, believing that explicating "Azaleas" by way of its social history proves to be a fool's errand. He writes:

"Those readers who find in So Wöl's poems generally, and in "Azaleas" specifically, a representation of Korea's unhappy state under Japanese colonial rule are supplying a different set of criteria in their readings of So Wöl, creating, in effect, an entirely different nationalist resistance poet in place of the suffering young adult. None of these readings, foreign or domestic, advances the understanding of the poems; they stand more as exercises in association, literary Rorschach tests."<sup>4</sup>

The antagonism that McCann has towards understanding "Azaleas" through the historical context in which it was composed reflects a doctrinal adherence to formalism, and an antiquated belief that the

<sup>4</sup> David R. McCann, "The Meanings and Significance of So Wöl's "Azaleas"" in *The Journal of Korean Studies Vol. 6* (Durham: Duke University Press, 1988-89), 216.

value of poetry is derived, exclusively, from within disciplinary boundaries: “The significance of the poem, in the end, is not that it is Korean, but that it is a poem.”<sup>5</sup> Indeed, Kang’s works in this exhibition might unsettle McCann’s proposition, allowing us to consider *why* it might be compelling for Koreans to consider Kim as a resistance poet, and his female speaker in “Azaleas” not as some hapless, grieving individual, but as a deliberately *spiteful* agent towards the occupying Japanese. Two installations of tanned and unfixed film from Kang’s *Molt* (2024) series that capture the color of blood and bruises feature alongside her Azaleas collage. Seen together, Kang’s works conjure an affective, spectral, and haptic impression of the poem’s speaker. If there remains a dialectical skirmish concerning “Azaleas” between formalist literary explication and that of sociopolitical interpretation, it is hoped that Kang’s works fortify the veracity of the latter camp.

Further inside the exhibition is Pan Daijing’s two-channel video installation, *Untitled* (2023–2024), which was originally shown as part of the artist’s survey exhibition at Haus der Kunst, in Munich. Site specificity and the immersing of audiences into the architecture of their surroundings are core elements of Pan’s practice. Through the confluence of performance, film, large-scale installations, sculpture, and architectural interventions, Pan emphasizes the sonic and affective frequencies that emerge from the history of her exhibition spaces. Commissioned in 1933, Haus der Kunst was imagined by the Nazis as the first of several buildings that would propagandize fascist art and cultural production for the Third Reich. Built in stone, highly orthogonal, and designed with the totalitarian belief that neoclassical forms most accurately represent the strength and cohesion of fascist ideology, Haus der Kunst is an architectural signifier of Hitler’s regime and its perverse aspirations. The reification of neoclassicism as ‘perfect’ was continuous with fascist desires to locate perfect *forms* writ large—a pursuit that turned people into *things* to be valued.<sup>6</sup> Needless to say, these value judgments spun on the axes of racialization, eugenics, and most famously, genocide.

Pan’s interventions into the museum’s architecture offers new ways to contend with its history. In particular, her performers become powerful conduits for this undertaking. In this video installation, a group of performers from varied cultural backgrounds gather outside the museum. Under the moon, the performers arrange themselves into pairs, lining up in single file whilst humming in unison. The camera rocks and lulls to their melody; an undefined tune in thirds and fifths that mimics the baseline of a choral ensemble. We see the hands of these performers move over eyes that are already shut, tracing the contours of their partners’ heads and faces. The camera circles back to Chihiro Araki, the only performer given license to stare directly into the camera; a non-verbal invitation. Part of this installation is a slowed down video of the performers drenched in ultramarine light, running inside the museum. Almost frame-by-frame, we see rushing bodies appear like shadows that cleave through the exhibition space, slicing through its history. Between the intimacy of the performers, the melancholy of their humming, and subsequent moving through the museum, there is a sense of ambivalence that underpins the work. Indeed, what Pan offers to the loaded architecture of Haus der Kunst—now transplanted into Shanghai—is the notion that people animate the sites they inhabit. Put differently, no wound of history can be repaired, but whatever lies in its wake can be shaped by the people, as a movement, so that their futurity exceeds isolation and individualized despair. The ambivalence of this installation comes, perhaps, from the realization that this type of future is yet to crystallize in modern Germany.

<sup>5</sup> Ibid, 227.

<sup>6</sup> Susan Sontag, “Fascinating Fascism” in *Under the Sign of Saturn* (New York: Farrar, Straus and Giroux, 1980), 91.

Kai Wasikowski's diptych, *Bounded in a Nutshell / King of Infinite Space* (2023) brings into relation two antipodal images: a cherubic light fixture at Blithewold Mansion in Rhode Island, and a computer generated orb hovering over long grasses and a waterway inside the Royal National Park in Sydney. These photographs are an outcome of Wasikowski's research into how the discipline of 'environmental conservation' naturalized settler-colonial ways of living, from New England in the United States to New South Wales in Australia. Blithewold is touted as a relic of the Van Wickle family's opulence during America's Gilded Age. The estate's gardens and arboretum have been historicized through the lens of conservation: rare trees from across the world were planted around this property, masked as a promise to scientific research, though functioned, instead, to flaunt the scale of wealth that allowed this coal-mining family to transform nature into ornamentation. This story is an aperture through which one can understand how wealth does not arise *sui generis*. Here, the dispossession of First Nations land and the expropriation of their resources enabled the Van Wickles to prosper. The cherub, then, with his sceptre that doubles as a light globe, illuminates not just the opulence of the room it's fixed in, but, with Wasikowski's staging, becomes an angel of history. As the room shifts from private residence to museum, the angel notes how institutionalizations of bourgeois colonial life remain an operative part of its ongoing catastrophe.<sup>7</sup>

Wasikowski's computer generated orb in an Australian setting opens up a similar critique of bourgeois colonial culture, namely, that of spending leisure time in nature. The foundational, racist myth that justified Britain's colonization of the continent—the doctrine of *terra nullius*, or, land belonging to no-one—constructed the Australian landscape as a place for settlers to project and enact various fantasies of wellness and colonial posterity. In the late 1880s, one such fantasy that gained traction was the idea that spending time in the natural environment fortified the health of settlers.<sup>8</sup> It is not farfetched to trace this causality between nature and better health, given the increased pollution of the colony's cities at the time due to urbanization. Contemporaneous with this newfound popularity of spending time in nature were governmental efforts to exterminate the country's First Nations, an effort tantamount to genocide, which only strengthened the racist idea that the Australian landscape was 'empty' and required domestication. Certainly, the idealization of a life in nature pushed settler populations outwards from the cities, scattering the colonial regime further across the continent. The Royal National Park, as one such site of colonial leisure, conjures the connection between nature and settler expansion. Wasikowski's orb, interpretable as a divination tool, warps the environment around and into it. It represents a vacuum that pulls colonial violence into a vanishing point, or, a space of discursive annihilation—what the anthropologist W.E.H. Stanner designated, in 1968, as the "Great Australian Silence."<sup>9</sup> The title of Wasikowski's diptych is a quote from Shakespeare's *Hamlet* (1623); augmenting the sense of tragedy that comes with finding parallels between two particularly violent histories. But there is a poetics, too, that drives the artist to invoke Shakespeare and his conceit of a nutshell as infinite space. This is to say that both cherub and orb operate as small gaps to peer into the larger structures of settler-colonial barbarity, and, after Walter Benjamin, that one can conceive of these figures as fragments with limitless, interconnected meanings.<sup>10</sup>

<sup>7</sup> Walter Benjamin, Thesis IX, "Theses on the Philosophy of History" [1942], in *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn, (1968; reis., New York: Schocken Books, 2007), 257.

<sup>8</sup> Warwick P. Anderson, "The Cultivation of Whiteness: Science, Health and Racial Destiny in Australia" in *American Council of Learned History, E-Book Project*, 2005, 2.

<sup>9</sup> W.E.H. Stanner, "The Boyer Lectures 1968—After the Dreaming." (1968; Sydney: Australian Broadcasting Commission, 1969).

<sup>10</sup> Walter Benjamin, *Arcades Project*, (1982; reis., Cambridge: Harvard University Press, 2002), 705.

The final work in this exhibition is Sam Lipp’s painting that depicts a gaslight in New York City, based on a photograph taken by the artist on the Upper East Side in 2023. Upon first glance, Lipp’s *Gaslight* (2023)—entirely vermilion, tightly cropped, and painted on steel—radiates a menacing energy. One is initially drawn to this painting by virtue of its brooding aura, but the true strength of Lipp’s image lies in its ability to transmute this preliminary feeling of abjection, so that the gaslight feels constitutive of a viewer’s psyche. In other words, Lipp’s gaslight constructs a psychic or historical stage that one feels impelled to find associations with and, ultimately, recognize. Where or what is this recognizable world? A trail of stars in a horseshoe formation, similar in appearance to military or state regalia, is visible behind the gaslight. These stars direct our eyes to a classical column in the background, a gesturing towards the antique. Here, Lipp puts into question the assumed linearity of historical time, insofar as the ability to recognize or situate his gaslight is contingent upon one’s journeying through, around, and across the overlapping timelines that this object exists within: the aesthetic traditions of classical Europe, the continent’s virulent industrialization, the romanticization of this era, nostalgia for tradition. Wrote Benjamin:

“The street conducts the flâneur into a vanished time. For him, every street is precipitous... Nevertheless, it always remains the time of a childhood. But why that of the life he has lived? In the asphalt over which he passes, his steps awaken a surprising resonance. The gaslight that streams down on the paving stones throws an equivocal light on this double ground.”<sup>11</sup>

The gaslight illuminates for the flâneur—or, here, the exhibition goer—the relationship between themselves and their past as they navigate social life. What Benjamin calls the “double ground” is the dual exposure of one’s youth and their present; that inextricable relationship between past, present, and future, or rather, of the three in *perpetual collision*—the most ‘correct’ image of historical continuity. Lipp’s painting presents the possibility to recognize the ways in which this kind of temporal collision functions at the level of representation, but it contextualizes, too, this entire exhibition as an exercise in Benjaminian association. That is, as Graeme Gilloch writes, the ways in which “[o]bjects, edifices, texts and images are fragmented, broken and blasted from their usual contexts so that they may be painstakingly recomposed in critical contemporary constellations.”<sup>12</sup>

The intensity with which the artists on view investigate the struggle to contend with histories of violence reflects the kind of image-repertoire that I would like to imagine for Donne’s speaker in *The Apparition*. Once again, I hope for these works to spatialize the affective intensity of this speaker, while moving beyond the androcentrism of the original poem to think through the ways in which love shifts to vengeance within the context of material history. This is to say that one could reasonably conceive of Donne’s speaker as the scorned lover of history; a lover seduced by history’s power to enchant living with pleasure and sociality. Rejected for being unable to condone history’s capacity for violence, the lover nevertheless continues appealing to its redemptive qualities.

In part, this exhibition is a curatorial experiment investigating the extent to which theoretical-literary concepts like the image-repertoire and the dialectical image might be liberated from the realm of language and expressed spatially through exhibition making and contemporary art. I am well aware of the *prima facie* failure of this undertaking, given that both Barthes and Benjamin have identified,

<sup>11</sup> Walter Benjamin, “The Flâneur” in *Arcades Project*, (1982; reis., Cambridge: Harvard University Press, 2002), 416.

<sup>12</sup> Graeme Gilloch, *Walter Benjamin: Critical Constellations*, (Malden: Blackwell Publishers Ltd, 2002), 4.

respectively, how the image-repertoire and the dialectical image vanish upon cognition. So, what might it mean to fix these concepts in time and space through revisiting a 17th century poem with artworks made in the last two years, though speak to concerns centuries in the making? What might it mean to speak of the arc between love, vengeance, and material history in China? How might the political consciousness of an audience shift upon their considering the works on view?

Perhaps there is a tyranny to the metaphysics that come out of my bringing together Donne's poem, literary theory, and contemporary art through the force of this curatorial frame. Perhaps what I am asking is for one to consider the efficacy of this exhibition in changing the artworks on view from being about their identifiable contexts 'as such' to being interpretable as a united, ideological front 'otherwise.' To distill this idea once more, I am perhaps asking one to draw connections between these works through the lens of internationalist struggle, understanding how love might be the condition precedent for any cultural producer to investigate the conditions in which they find themselves. Wrote Barthes: "The lover is thus an artist; and his world is in fact a world reversed, since in it each image is its own end."<sup>13</sup>

—Eugene Yiu Nam Cheung, 2025

**Eugene Yiu Nam Cheung** is a writer, cultural worker, and founding editor of Decolonial Hacker. He is particularly interested in anarchist and dissident publication practices, utopian thresholds in language, and literary expressions of the revolutionary consciousness. In 2023, Eugene was the Asymmetry Curatorial Fellow at Whitechapel Gallery, London, where he curated the exhibition *Anna Mendelssohn: Speak, Poetess*. Eugene has been a curator-in-residence at Delfina Foundation, and was previously part of the curatorial and public program teams at the Julia Stoschek Foundation and documenta fifteen, respectively. His writing has appeared in places such as e-flux Criticism, Third Text, ArtReview, Griffith Review, Art+Australia, and more. In 2021, he won the International Award for Art Criticism (IAAC). Eugene currently teaches critical theory and curatorial practice at Design Academy Eindhoven.

<sup>13</sup> Roland Barthes, *A Lover's Discourse: Fragments*, trans. Richard Howard (New York: Hill & Wang, 1978), 133.



**Lotus L. Kang (b. 1985, Toronto; lives and works in Brooklyn)** received an MFA from the Milton Avery School of the Arts, Annandale-on-Hudson (2015) and a BFA from Concordia University, Montreal (2008). Solo exhibitions include 52 Walker, New York (forthcoming); Museum of Contemporary Art Chicago (2023); Contemporary Art Gallery, Vancouver (2023); Chisenhale Gallery, London (2023); and Franz Kaka, Toronto (2020). Selected group exhibitions have been held at Julia Stoschek Foundation, Berlin (2024); Kunstverein Munich (2024); James Cohan, New York (2024); Museum of Contemporary Art Toronto (2024); Whitney Museum of American Art, New York (2024); Hessel Museum of Art, Annandale on Hudson (2023); Art Gallery of Ontario, Toronto (2023); New Museum, New York (2021); and SculptureCenter, Queens (2020). Kang is a recipient of a John Simon Guggenheim Memorial Foundation Fellowship (2024). Kang has participated in residencies at Rivers Institute for Contemporary Art and Thought, New Orleans (2023); Triangle Arts Association, New York (2022); Horizon Art Foundation, Los Angeles (2022); Banff Centre for Arts and Creativity, Alberta (2020); and Rupert Residency, Vilnius (2018). Kang's work is in the collections of Art Gallery of Ontario, Toronto; Cc Foundation, Shanghai; Kadist Art Foundation; Museum of Contemporary Art, Los Angeles; Rivoli Due Fondazione per l'Arte Contemporanea, Milan; and Wrocław Contemporary Museum.

**Maren Karlson (b. 1988, Rostock)** lives and works in Los Angeles. Karlson's work uses the speculative technology of painting to examine inconsistencies found within systems of control. Recent solo exhibitions include: Hannah Hoffman, Los Angeles; Soft Opening, London; Mai 36 Galerie, Zürich; and Ashley, Berlin. Her work was included in group shows at François Ghebaly, Los Angeles; Soft Opening at CFA, Milan; Gathering, London; In Lieu, Los Angeles; Mai 36 Galerie, Zürich; Galeria Municipal do Porto; Soft Opening, London; The Drawing Center, New York; Chapter, New York; and stadium, Berlin.

**Sam Lipp (b. 1989)** lives and works in New York. Sam Lipp's work explores the intersection of images and power, particularly representations of the body in relationship to systems of control. In paintings and drawings on steel, Lipp utilizes proprietary and idiosyncratic techniques of paint application and mark making, emulating systematic procedures of mechanized image reproduction—pixelation, xerographics—as well as the material traces such production entails—degradation, deconstruction. Lipp often employs a personally developed method where steel wool is used as a paintbrush to create pin-sized dots of impasto oil paint, applied in successive layers to create hyper-pointillist images. Other works use pencil directly on stainless steel, creating an interplay of refracted light between the surface of the steel and the sheen of the graphite. His works have been featured in art museums and institutions including: Conditions, Toronto, Canada (2024); The Museum of Contemporary Art, Los Angeles, CA (2024); Derosia, New York, NY (2022); Espoo Museum of Modern Art, Espoo, Finland (2019) among others.

**Pan Daijing (b. 1991, Guiyang)** is an artist and composer whose artistic practice is located at the interface between visual art and music. She crafts immersive explorations into the temporalities of recollection and existence, manifesting as live experiences that evolve in the form of living environments, durational performances, and other modes communal gathering. Her moving image works, site-responsive installations, experimental electronic scores, and sculptures seek to make architectures “speak.” Oftentimes realised as architectural interventions, her practice challenges the boundaries between the animate and inanimate, emphasising, to her audiences, the sonic and affective frequencies of spaces that exist before immediate perception.

Pan has held solo exhibitions at Haus der Kunst, Munich (2024); Grazer Kunstverein, Graz (2023); Tai Kwun Contemporary, Hong Kong (2021); and Tate Modern, London (2019). Her works have also been shown at Hamburger Bahnhof, Berlin (2024); the 14th Gwangju Biennale (2023); Louvre, Paris (2023); and the 13th Shanghai Biennale (2021), amongst others. In 2024 she was awarded the National Gallery Prize in Germany and is shortlisted for the Sigg Art Prize 2025. In January 2025 she will open a solo exhibition at the Walker Art Center in Minneapolis, United States.

**Kai Wasikowski (b. 1992)** currently lives and works on Gadigal Land / Sydney, Australia. His practice encompasses photography, video, and sculpture. Wasikowski’s projects use photography to question western visual/political systems of knowledge, and aim to spark feelings of curiosity and connectedness towards the powerful lives of images. His works have been featured in art museums and institutions including: Murray Art Museum, Albury, NSW (2024); Microscope Gallery, New York, USA (2023); Gelman Gallery, Rhode Island School of Design, Rhode Island (2023); Stepping Into Tomorrow Gallery, Sydney (2021); among others. Kai was previously artist in residence at Three Shadows Photography Art Centre, Beijing + Xiamen (2019); Square One Studios, Sydney (2017).

在《恋人絮语》（A Lover's Discourse: Fragments, 1977）中，罗兰·巴特将浪漫的爱情故事架构为剧目，它由人们所阅读的文学文本启发和构思，如同陈列一系列影像，主导着多情主体的痴爱过程如何被现实地呈现。巴特认为，在爱情中，这些形象以鲜明的轮廓存在着：情迷意乱中的人可以完整而准确地回忆起他们所爱之人的身体和魅力的细节，而当爱意消逝，这些明确的画像失去光泽，成为纹理粗糙的抽象，逐渐隐入虚空。巴特写道：“难道身心沉浸仅仅就是一种轻而易举的遁形虚化吗？”<sup>1</sup>从情欲的主体中爆发而来的图像副本构成了巴特的语汇“影像—剧目（image-repertoire）”——一种爱的单向语汇——在这里，爱人作为对方的理想化而存在，无法对构建起的图像作出回应。巴特在谈到自己作为情欲主体时写道：“我是受文学熏陶长大的，一开口就难免借助那套陈旧的框架，但我有自己独特的力量，笃信我自己的世界观。”<sup>2</sup>

《鬼影》（The Apparition, 1633）是玄学派诗人约翰·但恩（John Donne）的一首诗。叙述者是一个被蔑视的男人，他发誓要纠缠着那个拒绝他的女人，因为她的拒绝“杀死”了他。这个女人因不愿满足于她的骚扰者，而被男人指控为“凶手”——文艺复兴诗歌的陈词滥调。在这里，男主人公（虽尚未被谋杀）变成了复仇的鬼魂，他的纠缠让女人在睡梦中不得安宁，她的身体“沐浴在水银似的冷汗中”；她的脸庞比他更加鬼魅。他试图将她囚禁在他自己的痛苦折磨中。在诗的结尾，这位精疲力竭爱意耗尽的男人最后一次恳求她让步，这样她就可以摆脱“凶手”的指控，保持清白：“…既然我的爱已经耗尽/我宁愿你将在痛苦之中悔恨/也不愿你由于我恫吓而永葆纯真。”<sup>3</sup>这些句子之所以惊人，并不是因为它们重申了叙述者的男性中心主义威胁，而是因为它们或许表明了叙述者意识到他的“影像剧目”恰处于转变的过程。换句话说，读者也许会质疑他的情欲从爱（尽管“耗尽”）到复仇再回到爱的转换，那么，如果是剧情的脚本由此反弹或无法回复呢？

本次展览充满着丰盈的想象实践，并以两个深具张力的关联点所萦绕。首先，它试图构建并空间化《鬼影》中的主人公所经历过的“影像剧目”的情感强度：尽管展览作品仿似形成了一个“影像剧目”，意在呼应但恩这位17世纪诗人内心的激烈情感冲击，但它在摆脱其男性中心主义的同时，延伸出更广泛的诗意想象和主题轨迹，意图捕捉在物质史背景之下那些由爱变恨的转折点。其次，借鉴罗兰·巴特在其早期文章《离开电影院》（1975年）中的深刻洞见，他提出了这样一种对照关系：理解一个社会的“影像剧目”，亦即理解在该社会中那些潜藏或显现的主体位置。<sup>4</sup>如果这个展览代表了一个现代复仇主体的“想象物”，那么这种“想象物”究竟忠于何种意识形态？换句话说，这个展览所提出的问题是：从爱中抽身到觉醒复仇，这一转变能否揭示出一个人在世界的物质性结构中，究竟如何投身？

试图回答这些问题之前，我们必须明确展出作品的出发点，因为它们各自有着不同的历史和问题的锚点。马琳·卡尔松（Maren Karlson）的画作源自于四张东德的橡胶和塑料工厂（Buna Werke Schkopau）的纪实照片，由“史塔西（Stasi）”<sup>5</sup>拍摄于20世纪70年代至80年代，且并不打算公之于众。这些照

1 罗兰·巴特[法]著，汪耀进、武佩荣译，《恋人絮语》，2016，上海：人民出版社，页3。

2 同上注，页15。

3 约翰·但恩[英]著，傅浩译，《约翰·但恩诗选》，2014，北京：外语教学与研究出版社，页106。

4 罗兰·巴特[法]著，怀宇译，《语言的轻声细语——文艺批评文集之四》，2022，北京：中国人民大学出版社，页429-434。

5 德意志民主共和国国家安全部（德语：Ministerium für Staatssicherheit, MfS），通称“史塔西”（Stasi），来自德语“国家安全”（Staatssicherheit）的缩写。成立于1950年2月8日，总部设在东柏林。史塔西被认作当时世界上最有效率的情报和秘密警察机构。

片成为了卡尔松通过解码照片和秘密档案来研究德国历史的潜在性起点。对卡尔松来说，这些照片的生成性并不在于它的庸常之处，而在于通过绘画进行畸变，以此洞穿东德的意识形态基础，并允许新的阐释模式产生。卡尔松的物体被固定在米色、灰色和泛黄的背景空间中，具有黄疸病的特质，会让人将她的机械装置与身体联系在一起，如嘴巴、眼睛或耳朵。同时呼应于身体和机械的绘画形式，体现了卡尔松的艺术探索范畴和方向。也就是说，这些作品展示了基础建设和人类个体怎样在东德的历史记忆中相遇，以及怎样的表现形式是可能的。

与卡尔松的画作相似，同样唤起记忆和地域的还有罗瑞·康（Lotus L. Kang）的多件作品。其中第一件作品《中胚层（杜鹃花III）》（2024）是一幅混合媒介拼贴，标题参考了朝鲜早期现代主义诗人金素月（Kim So Wöl）写于1925年的一首诗。《杜鹃花》写于日本占领朝鲜35年中的第15年，距朝鲜1919年抵抗日本殖民统治运动仅6年。从表面上看，诗歌的主人公是一个因爱人离开而悲伤的女人。但她拒绝暴露自己的痛苦，尽管为了升华这种痛苦，她收集杜鹃花，撒在她爱人离开她的必经之路上，并在结尾处断言，她宁愿死也不愿流泪。金素月的诗歌主人公体现了韩国后殖民时期的“haan”——日据时期根植于本质的独有悲痛、愤恨和哀怨，（该词没有对应翻译，相关观点已在朝鲜及其海外侨民中广为接受）。然而，包括金素月的译者大卫·麦肯（David R. McCann）在内的一些学者反对这种解释，认为通过社会历史来解释《杜鹃花》是徒劳的。

“那些从金素月的诗歌，尤其是在《杜鹃花》中，发现了日本殖民统治下朝鲜的不幸状态的读者，提供了另一套解读金素月的准则，实际上，他们创造了一个截然不同的民族主义抵抗诗人，来取代这位悲伤的年轻人。这些解读，不论是来自他国还是本国，都没有促进对诗歌的理解；它们更像是联想练习，是文学上的罗夏测验。”<sup>6</sup>

麦肯对从创作历史背景来理解《杜鹃花》所持的反对态度，反映了他对形式主义教条式的坚持，以及将诗歌价值的生成设限的陈旧理念：“归根结底，诗的意义不在于它是朝鲜语，而在于它是一首诗。”<sup>7</sup>事实上，康在本次展览中的作品可能会动摇麦肯的主张，让我们思考为什么在朝鲜人心中，金素月的诗歌主人公并不是一个无助、悲伤的个人，而是代表着朝鲜对日本统治的蓄意抵抗。康的“蜕变”（2024）系列中的两件晒制与未定影胶片装置与她的“杜鹃花”拼贴一同展出，这些胶片捕捉了血液和瘀伤的颜色。两者观之，康的作品勾勒出了诗中主人公的情感、光谱和触觉印象。如果说《杜鹃花》在形式主义文学阐释和社会政治阐释之间还存在着辩证的冲突，那么希望康的作品能够为后一阵营实证。

此外，展览还展出了潘岱静的双通道视频装置作品《无题》（2023-2024），该作品最初是作为艺术家在慕尼黑黑艺术之家美术馆（Haus der Kunst）呈现的调查展中的一部分。场域特性和观看沉浸性是潘岱静创作的核心要素。通过融合表演、影像、大型装置作品、雕塑以及建筑干预，艺术家强调了从她的展览空间历史中产生的声音和情感频率。Haus der Kunst于1933年受纳粹委托建造，是第三帝国宣

6 David R. McCann, “The Meanings and Significance of So Wöl’s “Azaleas” in *The Journal of Korean Studies* Vol. 6 (Durham: Duke University Press, 1988-89), 216.

7 同上，页227.

传法西斯艺术和文化生产建造的诸多建筑中的第一座。Haus der Kunst以石材建造，高度正交，设计遵循极权主义所认为的能够最准确代表法西斯意识形态力量和凝聚力的新古典主义形式，是希特勒政权及其恐怖愿景的标志性建筑。新古典主义具象化的“完美”，与法西斯主义追求的完美形式高度一致——追求将人变成可以被价值化的东西。<sup>8</sup>这些价值标准显然是以种族化、优生学为轴心，以及最广为人知的集体屠杀。

潘岱静对博物馆建筑的干预为我们提供了一种与博物馆历史相抗衡的新方法。尤其是，当她的表演者们成为了实现这项实践的有效途径。在这个视频装置中，一群来自不同文化背景的表演者聚集在博物馆外。月光下，表演者成双成对，排成一排，同时齐声哼唱。镜头随着他们的旋律摇摆、起伏；这是一种以三度和五度为和音的不定曲调，模仿合唱团的基调。表演者的手蒙住（对方）闭合的眼睛，描摹着对方的头和脸的轮廓。镜头转回到荒木干寻身上，她是唯一一个被允许直视镜头的表演者；这是一种“非语言”的邀请。装置作品的另一部分是一段慢放的视频，表演者们在群青色的灯光下，在博物馆内奔跑。几乎是逐帧地播放，飞奔的身影划过展厅，切开历史。在表演者的亲密接触、忧郁的哼唱以及随后的穿过博物馆之间，有一种矛盾感支撑着作品。事实上，潘岱静将Haus der Kunst建筑背景移植到上海的过程，提供了这样一种理念，是人为其居住地注入生命。换句话说，历史的创伤无法弥补，但无论历史留下什么，都可以由人作为一种行动进行塑造，从而使他们的未来超越孤立和个体绝望。这件装置作品的矛盾性或许来自于这样一种意识，即这种未来尚未在现代的德国具体化。

凯·瓦西科夫斯基（Kai Wasikowski）的《关禁在果壳里 / 广袤宇宙之王》（2023）将两个对立的图像并置成双联画形式：一个是罗德岛布利特霍德大厦里的小天使灯具，另一个是使用计算机生成的球体，盘旋在悉尼皇家国家公园内一处长满草的水道上空。这些照片是瓦西科夫斯基一项研究成果，主要探索“环境保护”学科是如何将殖民者生活方式自然化的过程，并围绕于美国新英格兰到澳大利亚新南威尔士来展开。布莱特沃尔（Blithewold）<sup>9</sup>被誉为美国镀金时代的范·威克尔（Van Wickle）家族富裕生活的遗迹。庄园里的花和树木被冠以保护的名头赋予其历史意义：周围种满来自世界各地的珍稀树木，表面上被包装为科学研究，但实际却是一种财富规模的炫耀，这个煤矿家族通过此种方式将自然变成装饰品。经由这个背景，我们可以理解财富并不是“自成一类”而积聚的。在这里，原住民的土地被剥夺，他们的资源被征用，这才使得范·威克尔家族兴旺发达。小天使的权杖顶端是一个光球，它不仅照亮了所在房间的奢华，并在凯·瓦西科夫斯基的安排下，使其成为了历史的天使。当房间从私人住宅变为博物馆，这位天使所指出的，资产阶级殖民生活的制度化形式，依然是“持续灾难”（本雅明所言，历史并非单纯的进步过程，而是充满暴力的瞬间，它不断地重复、不断地将过去的压迫带入现在，形成了一种“持续灾难”，殖民历史的延续便是这种灾难性历史的表现）中的一个活跃组成部分。<sup>10</sup>

瓦西科夫斯基把计算机生成的圆球置于澳大利亚的背景之下，展开了对资产阶级殖民文化的批评——可以说在大自然中度过闲暇时光的休闲生活也算在此类批评的对象当中。这类现象支撑着英国对澳大

8 苏珊·桑塔格[美]著，姚君伟译，《土星照命》，“迷人的法西斯主义”，上海：上海译文出版社，2018-85。

9 Blithewold, 是美国的一处国家历史名胜，位于罗德岛州的植物园。Van Wickle家族在1890年代打造这一切并将其作为避暑胜地。

10 瓦尔特·本雅明著，张旭东译，《历史哲学论纲》，理论九，文艺理论研究：1997-4。

利亚大陆殖民化背后的种族主义神话——“无人之地”（terra nullius）理论，并以此构建起一种澳大利亚景观，使其成为定居者投射的对象，同时也是他们实现各种养生目标与供殖民者后代幻想的场所。在19世纪80年代末，一种逐渐获得认同的幻想图景是，花更多的时间在自然环境度过能够增强这些定居者的健康素质<sup>11</sup>，考虑到当时由于城市化而导致殖民地城市的污染加剧，因此寻求自然与健康之间的因果联系在此刻显得并不奇怪。与人们花更多时间亲近自然的热潮同步进行的是当局为消除该国原住民所作的“努力”，这一过程几乎等同于种族灭绝，并进一步加强种族主义思想——即认为澳大利亚的土地是“空旷的”，是等待着“被驯化的”。毫无疑问，对自然生活的理想化追求推动了定居者人群向城市之外的扩展，使殖民政权在此后进一步渗透进整个大陆。皇家国家公园（Royal National Park）作为殖民地时期的休闲场所，它让人联想到大自然与移民扩张之间的联系。瓦西科夫斯基的光球在此可以解读为一种超现实能力，它就像可以扭曲周围环境的引力工具，将其吞噬进圆球内部。它象征着一种真空状态，将殖民暴力拉入其中的消失点，或者说一个湮灭话语的空间——正如人类学家W.E.H.斯坦纳（W.E.H.Stanner）在1968年所称之为的“澳洲的伟大沉默”（Great Australian Silence）<sup>12</sup>。瓦西科夫斯基的双联画作品（diptych）标题引自莎士比亚的《哈姆雷特》（Hamlet, 1623年），这增强了我们在两段特别暴力的历史之间寻找其中相似的悲剧感。除此之外，艺术家也希望怀揣着一种诗学冲动去召唤莎士比亚，以及他将坚果壳中视为包含无限空间的构想。这意味着，天使和玻璃圆球就像是作为一道狭小的缝隙，让人能够从中窥探到定居者-殖民者野蛮行径的裂口，借用瓦尔特·本雅明（Walter Benjamin）的观点，可以将这些图像（images）看作是具有无限的、相互关联意义的碎片。

展览中的最后一件作品是山姆·利普（Sam Lipp）所作的画作，这幅画描绘的是纽约市的一盏煤气灯，灵感来自艺术家2023年在东上东区拍摄的照片。乍看之下，利普的《煤气灯》（Gaslight, 2023）被朱红色所填满且显得逼仄，画面被绘制在钢板上，不断散发出一种威胁的气息。我们可能一开始会被这幅画的阴郁氛围所吸引，但此图像的真正力量在于它能够将这种最初的跌宕情感转化，使得煤气灯与观者的心理建构起一种相关性。换句话说，利普的煤气灯构建了一个心理或历史的舞台，观者会于此被动地寻找关联，最终予以识别并匹配。那么，这个可以识别的世界又在哪里？在煤气灯背后，我们能看到一串呈马蹄形排列的星星，其外观类似于军队或国家徽志，它们将我们的视线引向背景中的一根古典柱子，以此暗示着“古典历史时刻的在场”。在这里，利普对一以贯之的线性历史时间提出了质疑，通过对这盏煤气灯的知面（Studium）判断，我们需要透过个体不断地穿梭甚至跨越这件物品所固存的重叠时间线：古典欧洲的美学传统、欧洲大陆的剧烈工业化、身处时代的浪漫化、我们对传统的怀旧...正如本雅明所写：

“街道将引领流荡者穿过一个消失的时代。对流荡者来说，每条街道都是陡峭的...然而，它始终是一个年轻人的过去。但他为什么过着那种生活呢？他所走过的路，走过的沥青，都是空的。他的步伐唤起了惊人的共鸣；撒落在石铺路上的燃汽灯光也将含混的光线撒在了这片双重土地上”。<sup>13</sup>

11 华威·安德森（Warwick P. Anderson），“The Cultivation of Whiteness: Science, Health and Racial Destiny in Australia” in *American Council of Learned History*, E-Book Project, 2005, 2.

12 W.E.H.斯坦纳（W.E.H. Stanner），“The Boyer Lectures 1968-After the Dreaming.”（1968；Sydney: Australian Broadcasting Commission, 1969）.

13 瓦尔特·本雅明[德]著，陈永国译，《拱廊计划》节选，作为生产者的作者，河南：河南大学出版社，2014-98.

这盏煤气灯为漫游者——或者在这里说，为展览观众——照亮了他们过去和现在穿行在社会生活中的身影。本雅明所称的“双重土地”是对个人的青春与当下的双重曝光；即过去、现在与未来之间那种密不可分的关系，或者更准确地说，是三者之间的持续交媾——这是呈现历史连续性最“正确”的图像。利普的画作提供了一种可能性，呈现了在表征层面上识别这种时间运作机制的原理，并且将整个展览置于本雅明式的联想框架之中。正如格雷姆·吉洛奇（Graeme Gilloch）所写，“物体、建筑、文本和图像被分割、破碎并从它们惯常的语境中挣脱出来，从而在当代的批判星群中被艰难地重新组合。”<sup>14</sup>

艺术家作品呈现的张力，探讨了怎样与暴力历史匹敌，呼应了在约翰·多恩《幽灵》中主角所想象出来的影像-剧目。我希望这些作品能将诗里头这位主角的情感强度空间化，同时超越原诗中散发的男性中心主义，思考在物质历史的背景下，爱通过何种方式转变为仇恨。换句话说，人们可以合理地将对诗里的主角想象成被历史蔑视的情人；一个被历史以享乐的生活和社会性所诱惑的情人。然而，由于无法容忍历史内在的暴力，这位情人被拒绝，但他仍继续诉诸于历史所能给予其的救赎特质。

从某种程度来说，这次展览是一场策展实验，旨在探讨影像剧目和辩证形象等理论-文学概念在多大程度上能够从语言领域中解放，并通过展览制作和当代艺术在空间中表达。我深知这一尝试在初步印象中的失败，因为巴特和本雅明都分别指出了影像剧目和辩证形象是如何在认知中消逝的。那么，通过重新审视一首17世纪的诗歌和近期所创作的艺术作品，将一些已跨越数百年的议题固定在时间和空间之中，这样做将会呈现何种意义？在中国讲述爱情、复仇和物质历史之间的轨迹又意味着什么？当观众在审视展出的作品同时，他们的政治意识又会发生怎样的转变？

或许通过这种策展框架将多恩的诗歌、文学理论与当代艺术结合在一起所产生的形而上学就是一种专制。或许我想验证的是，能否让观众产生对这次展览有效性的思考，将艺术作品从仅仅关于它们可识别的“情境本身”转变为统一的意识形态阵线来作“延伸性”解读。为了达致这一目标，也许我想让观众从全球对抗的视角来联系这些作品，理解爱是如何成为任何文化生产者调查其所处环境的前提条件。罗兰·巴特（Roland Barthes）曾写道：“恋人就是艺术家；他的世界实际上是反转过来的，因为在这世界中每个情景都是它自身的目的。”<sup>15</sup>

—Eugene Yiu Nam Cheung, 2025

**张耀南（Eugene Yiu Nam Cheung）**是一名写作者、文化工作者，也是机构批判平台Decolonial Hacker的创始编辑。他主要的关注方向是无政府主义的独立媒体实践、语言乌托邦的阈限探索，以及革命意识的文学表达。2023年，他成为伦敦白教堂画廊（Whitechapel Gallery）Asymmetry策展研究员，完成策划“Anna Mendelssohn: Speak, Poetess”展览。张耀南曾在德尔菲纳基金会（Delfina Foundation）担任驻地策展人，并分别参与朱莉娅·斯托舍克基金会（Julia Stoschek Foundation）的策展和第十五届卡塞尔文献展的公共项目团队当中。他的文章曾刊登在 e-flux Criticism, Third Text, ArtReview, Griffith Review, Art+Australia等刊物上。2021年，他获得了国际艺术评论奖（IAAC）。张耀南目前在埃因霍芬设计学院（Design Academy Eindhoven）教授批判理论和策展实践相关课程。

14 Graeme Gilloch, *Walter Benjamin: Critical Constellations*, (Malden: Blackwell Publishers Ltd, 2002), 4.

15 罗兰·巴特[法]著，王耀进，武佩荣译，《恋人絮语》，上海：上海人民出版社，2016-124。

**罗瑞·康 (Lotus L. Kang)** (b.1985, 多伦多, 现生活和工作于布鲁克林和纽约) 获得了米尔顿艾弗里艺术学院 (安纳代尔哈德逊分校) 的艺术硕士学位 (2015) 和蒙特利尔康考迪亚大学的艺术学士学位 (2008)。其个展在以下机构展出: 52Walker, 纽约 (即将举行); 芝加哥当代艺术博物馆 (2023); 当代艺术中心, 温哥华 (2023); Chisenhale画廊, 伦敦 (2023); Franz Kaka, 多伦多 (2020)。举办群展的机构和场所曾有: Julia Stoschek基金会, 柏林 (2024); 慕尼黑艺术协会 (2024); James Cohan, 纽约 (2024); 多伦多当代艺术博物馆 (2024); 惠特尼美国艺术博物馆, 纽约 (2024); Hessel艺术博物馆, 哈德逊安纳代尔 (2023); 安大略美术馆, 多伦多 (2023); 新博物馆, 纽约 (2021); 皇后区雕塑中心, 纽约 (2020)。罗瑞·康是古根海姆纪念基金会奖学金 (2024) 的获得者。她曾参加过Rivers当代艺术与思想研究所, 新奥尔良 (2023); 三角艺术协会, 纽约 (2022); 地平线艺术基金会, 洛杉矶 (2022); 班夫艺术与创意中心, 阿尔伯塔 (2020); Rupert 驻地项目, 维尔纽斯 (2018)。艺术家的作品曾被以下机构收藏: 安大略美术馆, 多伦多; Cc基金会, 上海; 卡蒂斯艺术基金会; 当代艺术博物馆, 洛杉矶; Rivoli Due 当代艺术基金会, 米兰; 弗罗茨瓦夫当代艺术博物馆。

**马琳·卡尔松 (Maren Karlson)** (b.1988, 罗斯托克, 德国) 生活和工作于洛杉矶。这位艺术家的作品在绘画中利用推理和思辨的方法来审视控制系统的矛盾和非一致性。她最近的个展包括: Hannah Hoffman, 洛杉矶; Soft Opening, 伦敦; Mai 36 Galerie, 苏黎世; Ashley, 柏林。她的作品还参与了以下机构的群展: François Ghebaly, 洛杉矶; Soft Opening at CFA, 米兰; Gathering, 伦敦; In Lieu, 洛杉矶; Mai 36 Galerie, 苏黎世; Galeria Municipal do Porto; Soft Opening, 伦敦; The Drawing Center, 纽约; Chapter, 纽约; stadium, Berlin, 柏林。

**山姆·利普 (Sam Lipp)** (b. 1989) 生活和工作在纽约, 他的作品探索图像与权力之间的交集, 特别是身体与控制系统的关系。在钢版绘画和素描作品中, Lipp利用专有和独特的颜料涂抹和标记制作技术, 模仿机械化图像复制的系统程序——像素化、静电印刷术——以及这种技术所带来的物质痕迹——降解、解构。Lipp经常遵循着一种个人的路径, 即用钢丝绒作为画笔, 画出如针尖大小的厚涂油彩点, 并一层接着一层地涂抹, 以此形成一种超点画图像。其它作品则直接在不锈钢上使用铅笔, 在钢的表面和石墨的光泽之间我们能看到所创造出折射光的相互作用。他的作品曾在以下美术馆和机构中展出: Conditions, 多伦多, 加拿大 (2024); 当代艺术博物馆, 洛杉矶, 加州 (2024); Derosia, 纽约, 美国 (2022); 埃斯波现代艺术博物馆, 埃斯波, 芬兰 (2019) 等。

**潘岱静 (Pan Daijing)** (b. 1991, 贵阳) 是一位艺术家和作曲家, 她的艺术实践横跨于视觉艺术和音乐之间。其对回忆及其存在的时间性进行的切身探索, 常以生活环境、持续性表演和公共集聚模式等形式作为一种现场体验来进行。她的动态影像作品、现场反应装置、实验电子乐谱和雕塑作品都试图让建筑“说话”。潘的实践常以建筑干预的形式出现, 并挑战了生命与寂灭之间的界限, 她希冀向观众传达一种直觉预感之下的空间声音和情感频率状态。潘岱静曾在以下机构举办个展: Haus der Kunst, 慕尼黑 (2024); Grazer Kunstverein, 格拉茨, 奥地利 (2023); 大馆当代艺术中心, 香港 (2021); 泰特现代美术馆, 伦敦 (2019)。除此之外, 她的作品还在以下场所展出: Hamburger Bahnhof, 柏林 (2024); 第14届光州双年展 (2023); Louvre, 巴黎 (2023); 第13届上海双年展 (2021) 等。2024年, 她获得德国国家美术馆奖, 并入围2025年希克艺术奖。2025年1月, 她将在沃克艺术中心 (阿波利斯, 明尼苏达州, 美国) 举办个展。

**凯·瓦西科夫斯基 (Kai Wasikowski)** (b. 1992) 目前生活和工作在澳大利亚的Gadigal Land和悉尼。他的创作包括摄影、录像和雕塑等类型。凯的艺术项目通常利用摄影来反思和质疑西方的视觉或政治知识体系, 旨在激发人们对图像所具有强大生命力的好奇心和联系感。他的作品曾在多家艺术博物馆和机构展出, 包括Murray Art Museum, 阿尔伯里, 新南威尔士州 (2024); Microscope Gallery, 纽约, 美国 (2023); Gelman Gallery, 罗德岛设计学院, 罗德岛 (2023); Stepping Into Tomorrow Gallery, 悉尼 (2021) 等。除此之外, 艺术家曾是三影堂摄影艺术中心, 北京、厦门 (2019); Square One Studios, 悉尼 (2017) 参与驻留。



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