

2023.03.18 - 2023.05.06

户尔空间·北京

北京市朝阳区酒仙桥路 2 号 798 艺术区 798 东街 D08-3

艺术家：薇薇安·卡库里，米莉亚姆·卡恩，陈轴，丁世伟，方迪，范尼·吉奎尔，韩子石，戈登·霍尔，胡伟，沈瀚，托比亚斯·斯皮奇蒂，托马斯·吴，乌拉·冯·勃兰登堡，朱茱茱

开幕时间：2023.03.18

如果有一个地图集连接着两个地方，而两地之间有着多种关系而互为彼此，那么它们之间的亲密关系，可能会很远，也可能很近。户尔空间，作为德国和中国之间、两地一体的画廊，在过去的几年，便见证了远、近关系的存在，尤其是当流动、日常与交互都成为根本性问题的时期。如今，封闭的禁令已经放开，交流的机会重新复现，展览“亲密图集：卷二，流动的乐趣”，便在此时机应运而生。

展览描绘了通往和离开亚洲和欧洲的文化和地理区域的路径，促使艺术家探索和展示他们与区域概念的独特亲和力。以此，展览试图表明户尔空间对于促进两大洲艺术家、合作者和其他专业人士交流的意愿和决心。离散者的声音，也被作为一种强烈的存在纳入其中，因为即使存在地理差异，相似的关注点和文化亲和力也仍是一致的，而那种不服从的态度，整体构成了一种委婉的批评。展览中的艺术家包括我们以前合作过的和那些我们没有合作过的，也有激励我们的前辈艺术家。展览还包括了我们想邀请到中国、但没能来到的艺术家，以及我们想带到欧洲的中国艺术家。该展览既不是调研，也不是主题群展，而是团结一致的宣传，反思新可能性的邀请，也是一场庆祝活动。它关于我们的日常生活如何被各种限制塑造，以及今天的日常行为又诞生出哪些乐谱。所谓“事件的乐谱”，源自 Allison Knowle 的观念：日常生活中的简单动作、想法和物体，置于新的语境，演变为艺术。

亮相北京的艺术家用柏林的同期参展者有所重合，他们如二重奏中的一贯旋律；而远道而来至北京展出的欧洲艺术家也献出共鸣的和声。薇薇安·卡库里 (Vivian Caccuri)，在两地均呈现了织物作品，流动的线条就像乐谱，隐喻着艺术家同样关注的声音创作中的乐章。同样是流动，人的流动、劳动力的流动、或者人格化的物的流动成为了众多艺术家关注的话题，我们也能在方迪的影像、胡伟的影像以及丁世伟的电子装置中有所体味；类似的，戈登·霍尔 (Gordon Hall) 的藏匿在角落里的小雕塑，逾越着空间与物体的边界线；托比亚斯·斯皮奇蒂 (Tobias Spichtig) 巧妙地转化着身体与雕塑物的关系。在展览中的绘画作品中，米莉亚姆·卡恩拷问着人的存在状态，而乌拉·冯·勃兰登堡在水彩画中定格了通常出现在她的戏剧中的主角，不变的是其动态与色彩。沈瀚作为新一代的画家，也在流动的色彩中实验着色彩的重复与变动。陈轴关照的当代日常中的精神困境借助于静物花瓶表达，脆弱感与保护欲并存，它作为画中的描绘题材，也在北京的展览中幻化为表演中的魂瓶。陈轴的表演，也将正式开启北京空间的“流动的乐趣”。

融合为一体，这些艺术作品共筑着“事件的乐谱”，这里有人与物的协商、合作与冲突，在这本图集之内，它们亲近地保持着距离。

欲了解更多信息和高分辨率图片，请联系王立秋女士：liqiu.wang@hua-international.com，或致电：+86(0)10 57626326

18 MARCH 2023 - 06 MAY 2023
Hua International Beijing

Artist: Vivian Caccuri, Miriam Cahn, Zhou Chen, Shiwei Ding, Di Fang, Fanny Gicquel, Zishi Han, Gordon Hall, Wei Hu, Han Shen, Tobias Spichtig, Tomas Vu, Ulla von Brandenburg, Yingying Zhu

Opening date: 18 MARCH 2023

Designating multiple relational proximities, the term affinity can seem either distant or close when viewed in an atlas that links two locations. As a gallery bilocated between Germany and China, the past years have been marked by the fundamental issues related to movement, the everyday routines and exchanges that are part of the existence between two spaces. The exhibition, Atlas of Affinities: Vol.2, Scores for Movement, presents the opportunity for exchange on the occasion of the reopening of China after the end of the Zero-Covid policies.

The exhibit maps out paths leading to and from the cultural and geographical region commonly referred to as Asia and Europe, prompting artists to explore and display their distinct affinities with the concept. The exhibition shows the willingness and determination of Hua International to facilitate exchanges between the gallery's artists, collaborators, and other professionals across two continents. Diasporic voices are involved as a strong statement that similar concerns and cultural affinities are consistent even through geographic gaps, and gestures with coded disobedience appear as collective and euphemistic criticism. The list of artists in the exhibition consists of people that we've worked with before and those we haven't. Historical figures who inspire us and young artists. The exhibition also includes artists who we have wanted to invite to China but haven't been able to, and Chinese artists that we've wanted to bring to Europe. The exhibition is neither a survey, nor a thematic group exhibition, but a statement of togetherness, an invitation to reflect upon new possibilities, and a celebration. About how our day-to-day lives have been shaped through restrictions and what new "scores" can be written for everyday actions today. The concept for the show derives from Allison Knowle's concept of the "event score": simple actions, ideas, and objects from everyday life that are recontextualized as art.

Like the melody in a duet, the list of artists in Beijing space overlap with some of those in Berlin. European artists who show their works in Beijing also offer resonant harmony. Vivian Caccuri presents her fabric works in both spaces. In her works, the flowing lines are like music scores, which are metaphors of the sound works that the artist also likes to create. The flow of people, labor, or personified things become the common topic of many artists, which we can find in Di Fang and Wei Hu's video works and Shiwei Ding's installation work. Similarly, Gordon Hall's small sculpture hidden in the corner crosses the boundary between space and objects. Tobias Spichtig's work transforms the relationship between the body and the sculpture. In the paintings of the exhibition, Miriam Cahn's works introspect the existing situation of human beings. And in Ulla von Brandenburg's watercolor paintings, the main character that usually appears in her plays remain the same, with the dynamics and color unchanged. As a part of the new generation of painters, Han Shen also experiments with color repetition and change in flowing colors. Zhou Chen focuses on the spiritual dilemma in daily life, and with the sense of vulnerability coexists with the desire for protection, vase is not only the main character in his paintings, but also the leading role in his performance art. Chen will perform his work in the opening of the exhibition in Beijing space.

Integrating into one, these works create an "event score". With all the negotiation, cooperation and conflict between people and things, they maintain affinities in this exhibition atlas.

For further information and high-resolution images please contact Xinyi Yang: xinyi.yang@hua-international.com or call +49 (0) 30 257 92410.