

Per-form 每祗左

3.18-5.7

BROWNIE / Project

Diego Bianchi
迪亚戈·比安奇

Miriam Cahn
米利亚姆·卡恩

Lei Gao
高磊

Prinz Gholam
普林茨·古拉姆

Yingguang Guo
郭盈光

Isa Melsheimer
伊萨·梅尔茨海默

Elodie Seguin
艾洛蒂·塞金

Francisco Tropa
弗朗西斯科·特洛巴

Santiago de Paoli
圣地亚哥·得·保利

Franz Erhard Walther
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**GALENE
JOEELYN
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Per-Form 每种形式

参展艺术家：迪亚戈·比安奇 Diego Bianchi, 米利亚姆·卡恩 Miriam Cahn, 高磊 Gao Lei, 普林茨·古拉姆 Prinz Gholam, 郭盈光 Guo Yingguang, 伊萨·梅尔茨海默 Isa Melsheimer, 艾洛蒂·塞金 Elodie Seguin, 圣地亚哥·得·保利 Santiago de Paoli, 弗朗西斯科·特洛巴 Francisco Tropea, 弗朗茨·艾哈德·沃尔特 Franz Erhard Walther

策展人：卜生

展期：2023 年 3 月 18 日-5 月 7 日

地点：BROWNIE Project, 上海市普陀区莫干山路 6 号楼

BROWNIE Project 与乔斯林·沃尔夫画廊 (Galerie Jocelyn Wolff) 非常荣幸地宣布, 我们联合举办的展览《Per-Form 每种形式》将于 2023 年 3 月 18 日在 BROWNIE Project 画廊空间开幕。

《Per-Form 每种形式》将展出来自乔斯林·沃尔夫画廊和 BROWNIE Project 画廊联合带来的十位艺术家的共 25 件作品, 以不同的媒介和形式, 从六十年代的历史性作品到近年的新作, 共同探讨在移除了人作为表演要素后, 怎样使作品本身呈现出表演的特性。

“并不是来自过去的光照到了现在, 也不是现在的光照到了过去; 相反, 意像是在一瞬间与现在一同形成一个星座。换句话说, 意像在停滞中是辩证的。在这其中, 现在之于过去的这种关系是完全暂时、连续的; 曾经与现在的这种关系是辩证的: 这不是一种向前的进展, 而是意像, 在瞬间萌发出来。只有辩证的意像才是真实的意像 (也就是非古老的), 遇到这种意像的场所就是语言。”

沃尔特·本雅明 (《拱廊街计划》, 1927-1940)

晚年在巴黎居住的本雅明看到拱廊街的玻璃拱廊商业区之后受到启发, 对它们精致的钢结构和玻璃造型着迷, 认为它们精美的形态和华丽的橱窗恰巧反应了时下的消费主义。对于什么是真实的、什么是捏造的, 本雅明对此进行了进一步的思考, 他联想到了文字历史的真实性和目的。于是, 他延伸了黑格尔的辩证意象 (dialectical image) 概念, 认为辩证意象相比文字书写的历史, 是更加重要的要素, 就像引言中所说的, 辩证意象连接着过去与现在, 在“此刻”形成一个星座。在纵向坐标上, 辩证意象在清醒与做梦之间中立; 在横向坐标上, 辩证意象在固化属性与瞬间属性之间中立。它是理性的、逻辑的、非幻想的理想意象, 游离在自然历史、神话、遗迹废墟之外, 同时它也居于各种二元对立的张力拉扯下的中心。文字历史因书写者的非主观性而变得不可靠, 因此历史的衰落应该是属于意像的, 而非文字的。因此, 历史的真实性就存在于辩证意象之中。

辩证意象的本质也体现在它的瞬时性之中, 这与行为艺术有着暗含的关联。行为艺术对于场域和时间有着十分具体的要求, 因此, 它的所指在此刻便成为了理想的辩证意象。它在坐标轴上保持中立, 却同时也接受来自各个视角的解读。

在这样的持续进化中, 行为艺术成为了跨学科的艺术实践, 从基于身体和行动的艺术形式逐渐转变为一种媒介和方法论, 且拥有了各种形态, 无论是从关系上的还是参与上的, 还是关于物体与意像的, 都逐渐被人们所认知, 形成了跨学科的、基于话语的艺术运动。

本展览汇集了来自世界各地的 10 位艺术家的作品。在形式上, 它们或许是一次针对行为艺术的客观记录 (郭盈光《顺从的幸福》, 2016-2018), 或者是以身体运动作为工具进行绘画的方法 (米利亚姆·卡恩《原子弹 04.02.1988》, 1988), 抑或是由作品组成部分构成的一出独幕剧 (普林茨·古拉姆《奥斯提亚》, 2020-2021), 或是用电视机包装盒这样的现成物创作的抨击消费主义和大众媒体的装置 (迪亚戈·比

安奇《防破坏盒》，2022），这也是展览标题将 perform（表演）拆分为 per-form（每种·形式）的缘由。将以人/表演者为主体的行为艺术的边界拓宽，以多样性的媒介来呈现表演属性。让属于表演者之间的戏剧张力转变为作品之间或作品组成部分之间的张力，从而独立地叙事。

同时，我们也能看到以特异材质模拟真实物件并致敬古代桌面游戏和博弈论的作品（弗朗西斯科·特洛巴《太空游戏》，2019），前卫艺术先锋的观念艺术双面绘画系列（弗朗茨·艾哈德·沃尔特，1967-1970），以织物戏谑消费主义和流行文化（伊萨·梅尔茨海默《金发女郎》，2009）的装置作品，用船桨化为肘部的大型装置（高磊《折断胳膊之中》，2017）。同时，圣地亚哥·得·保利以一组非传统媒介毛毡作为画布的油画作品呈现的是图像上的隐喻和视觉双关，艾洛蒂·塞金以几何体和商品包装的形式（《约束 B》，2021）探讨纯粹的形式与关系。（撰文/卜生）

关于乔斯林·沃尔夫画廊

乔斯林·沃尔夫画廊成立于 2003 年，起初是位于东巴黎的美丽城一间非常遥远且狭小的空间，开幕首展是艺术家克莱门斯·冯·威德迈（Clemens von Wedemeyer）的个展。代理的艺术家大部分都在本画廊开启了个人艺术生涯的首个展。2006 年 3 月，画廊搬迁到了位于 Julien-Lacroix 路同一社区的新空间内。随着画廊的不断成长，美丽城的社区已经发展成了最具有活力和爆发力的新锐画廊区。

从最开始关注新锐艺术家，到逐渐邀更多艺术史上扮演重要角色的艺术家合作，例如弗朗茨·艾哈德、威廉·阿纳斯塔西、米利亚姆·卡恩等，加上对于雕塑和图像方面的浓厚兴趣，画廊致力于推广多种不同的媒介艺术，包括录像装置、行为表演等。目前画廊共代理 19 位艺术家。

2019 年画廊在罗曼威尔（大巴黎区）的 Komunuma（世界语，“社区”）开设了第二个空间。集结了四家当代艺术画廊、一个私人基金会、以及一个艺术家联合会，分布在不同的空间内，但都位于一间工业发电站的旧址之内，致力于在 21 世纪为艺术运动和大巴黎超级都市的蜕变做出应有的贡献。

乔斯林·沃尔夫画廊同时也参加多个艺术博览会，例如巴塞尔艺博会、香港巴塞尔艺博会、伦敦弗里兹大师、首尔弗里兹、都灵艺博会、Paris +, 布宜诺斯艾利斯艺博会、马德里艺博会、米兰艺博会、纽约独立艺博会、上海西岸艺博会等。

www.galeriewolff.com

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参观时间：周二至周六，10AM-6PM

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关于 BROWNIE Project

作为一间成立于后疫情时代的新锐画廊，BROWNIE Project 致力于在这个激荡的时代环境下，探寻当代艺术的革新和社会关照。画廊的核心 600 平空间位于上海 M50 艺术园区，支持与推广在观念和创作方式上具有开创性的当代艺术家，并且在全球范围内与策展人、机构、藏家及跨界品牌积极合作，开启更多能够突破经验的艺术可能性。

www.brownieproject.org

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Per-Form

Artists: Diego Bianchi, Miriam Cahn, Gao Lei, Prinz Gholam, Guo Yingguang, Isa Melsheimer, Elodie Seguin, Santiago de Paoli, Francisco Tropa, Franz Erhard Walther

Curator: Paul Han

Duration: 2023 March 18 – May 7

Venue: BROWNIE Project, Building No.6, No.50 Moganshan Road, Shanghai

BROWNIE Project and Galerie Jocelyn Wolff is delighted to announce that the exhibition 'Per-Form' will open on March 18, 2023 at BROWNIE Project Gallery.

'Per-Form' is featuring 10 artists from Galerie Jocelyn Wolff and BROWNIE Project, with 25 pieces of artworks across different media and eras. From the 1960s historical artworks to recent ones, they collectively discuss when human is removed as the performer, how to reveal the performative nature of the artworks.

'It's not that what is past cast its light on what is present, or what is present its light on what is past; rather, image is that wherein what has been comes together in a flash with the 'now' to form a constellation. In other words, image is dialectics at a standstill. For while the relation of the present to the past is a purely temporal, continuous one, the relation of what-has-been to the now is dialectical: is not progression but image, suddenly emergent. —Only dialectical images are genuine images (that is, not archaic); and the place where one encounters them is language.'

Walter Benjamin (Arcades Project, 1927-1940)

In the last years of Benjamin's, he resided in Paris and inspired by the *passages couverts* for its metal and glass structure above the pedestrian paths in the commercial area. He was fascinated by their precisely assembled construction and spectacles that reflects consumerism under the illusion from glamorous shopping windows. Rethinking what was real and fabricated had motivated him to reconsider the authenticity and purpose of the written history. Benjamin extended and deepened Hegel's concept of 'dialectical image' and believed it as a more essential factor than the textual history, wherein, as he stated, the dialectical image connected the past and the present, forming a constellation at the 'now'. On the vertical axis of this dialectical image compass, it is between awake and dream; on the horizontal axis, it is between the petrified nature and transitory nature. Hence, it is a rational, logical, non-fantastical, and ideal image, isolated itself from the natural history, myths, ancient ruins, and imaginations. Simultaneously, it is at the centre of multiple dichotomic tensions. Textual history is unreliable due to the subjectivity from who wrote it; thus, the authenticity of history lies in the dialectical image.

The essence of dialectical image is reflected by the ephemeral nature of performance art. It is so site- and time-specific that what it's signifying has become an ideal dialectical image, stays neutral but opened up to be interpreted from different perspectives.

Through its evolution, performance art has become a cross-disciplinary art practice, from body- and action-based artform to a medium and method-oriented practice. Regardless it's about relations or participation, or objects and images, performance art constituted a discourse-based art movement.

'Per-Form' presents 10 artists. In forms, it might be a genuine documentation of a site-specific

performance (Guo Yingguang, *The Bliss of Conformity*, 2016-2018), or a painting that involves human body, not only as a subject, but also as a creation instrument. (Miriam Cahn, *atombombe*, 04.02.1988, 1988), or a one act play consists of segments that inspired by theatrical mask (Prinz Gholam, *Ostia*, 2020-2021), or derailed from a ready-made object to criticise the consumerism and mass media (Diego Bianchi, *Antivandalic Box*, 2022). This is the origin of the title of this exhibition, to separate the word 'perform' to 'per-form' (each form). To extend the subjects of performance art from human to diverse media, enable them with performative nature, to alter the tension between performers to the static tension between different artworks or segments, telling the story independently without a live performance.

In this exhibition, we could see unconventional medium imitate the real ones with a reference of an ancient Rome board game (Fransisco Tropa, *Scripta*, 2019), double side paintings from avant-garde era (Franz Erhard Walther, *Werkzeingung* series, 1967-1970), deconstruction on consumerism and pop culture with fabric installation (Isa Melsheimer, *Blondie*, 2009), and a large installation that transforms the paddles into a broken arm (Gao Lei, *In Middle of the Broken Arm*, 2017). Meanwhile, Santiago de Paoli showcases his visual puns and metaphors with vibrant colour oil paintings on felt, Elodie Seguin applies geometric volumes and packaging (*Contrainte B*, 2021) to explore the purity of form and relations. (Text by Paul Han)

About Galerie Jocelyn Wolff

In 2003, Galerie Jocelyn Wolff opened in a very small, remote space in Belleville of East Paris with a solo show by Clemens von Wedemeyer. Most represented artists made their debuts with Galerie Jocelyn Wolff. In 2006, the gallery moved to a larger space in the same neighbourhood, rue Julien-Lacroix. As the gallery grew, the neighbourhood of Belleville developed into the most dynamic and vivid scene for emerging galleries in the city.

Initially focusing on revealing emerging artists, the gallery gradually engaged in the promotion of key historical artists as Franz Erhard Walther, William Anastasi and Miriam Cahn. With a strong interest in sculptural and pictorial practices, the gallery has always tried to promote different mediums including video installations and performances. Today the gallery represents 19 artists.

In 2019, the gallery moved in Romainville, in the new form of collaboration Komunuma (community in Esperanto). It gathers four contemporary art galleries, one private foundation and one artist's association in different spaces, all located in same large former industrial plant: it wishes to accompany the movement and metamorphosis of our megalopolis in the XXI century, called le Grand Paris.

Galerie Jocelyn Wolff participates in art fairs such as Art Basel, Art Basel Hong Kong, Frieze Masters London, Frieze Seoul, Artissima, Paris +, ArteBA Buenos Aires, ARCO Madrid, MiArt Milan, Independent NY, Westbund Shanghai...

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About BROWNIE Project

An emerging gallery established in the post-pandemic era, BROWNIE Project is committed to exploring the innovation and social impact of contemporary art in a turbulent present. The 600m² gallery space locates in M50 art district, Shanghai, China, supporting and promoting artists who apply exceptionally ground-breaking concept and art form. BROWNIE Project is in constant collaboration with curators, institutions, collectors and brands for possibilities beyond our existed experience of art.

www.brownieproject.org

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