

Morehshin Allahyari 莫雷辛·阿拉亚里

Morehshin Allahyari (b. 1985 Tehran; lives and works in New York) uses AI to highlight and reverse the gender biases that have entered Persian society through Western influences. In ancient Persian literature and art, for example, the term 'moon-faced' was used as a genderless adjective to define beauty. Portraits during the Qajar dynasty were characterised by a cross-gendered ideal of youthful beauty. Whereas, in contemporary Iran the embrace of realistic painting and photography has largely ended the prevalence of 'gender-undifferentiation' in representational art. Using a multimodal AI trained on a Qajar dynasty painting archive (spanning 1786 to 1925), Allahyari reproduced the once-genderless portraits, resisting the Western gaze imposed upon the painting tradition and its own artificial logic as imposed upon the body.

莫雷辛·阿拉亚里 (Morehshin Allahyari, 1985 年出生于德黑兰, 现居纽约) 利用人工智能来指出和扭转通过西方影响而渗入波斯社会的性别偏见。例如, 在波斯古典文学和艺术中, “月面” (moon-faced) 一词被用作一个无性别的形容词来定义美。卡扎尔王朝时期的肖像画亦富有跨性别的青春美感。然而, 在当代伊朗, 现实主义绘画和摄影的普及在很大程度上导致了具象艺术中“性别无差异”的式微。阿拉亚里使用卡扎尔王朝绘画档案 (横跨 1786 至 1925 年) 来训练多模态人工智能, 再现曾经盛行的无性别肖像, 以此回应强加于绘画传统的西方视角和强加于身体的人工逻辑。

Ivana Bašić 伊凡娜·帕斯奇

Departing from the symbolic meaning of the materials employed, including wax, bronze steel, and petroleum jelly, Ivana Bašić (b.1986 Serbia; lives and works in New York) operates in the space between the physicality/presence that defines, yet limits, what we are, and the immateriality/absence human mortality entails, as seen in the work 'Pneumatic Positions II: Blossoming'. Her works contemplate the notion that the reduction or dissolution of the body is not synonymous with its complete loss, rather as a moment of radical potential and transformation, thus transcending the idea that wholeness is the only determining feature of our individual nature.

伊凡娜·帕斯奇 (Ivana Bašić, 1986 年出生于塞尔维亚, 现居纽约) 从所用材料 (如蜡、青铜钢和凡士林) 的象征意义出发, 在两个维度之间徘徊——那些既定义着也限制着我们的实体存在, 和易逝的生命本质上的非物质性和虚空。这在作品《气动姿态 II: 绽放》(Pneumatic Positions II: Blossoming) 中有所体现。她的作品映射了这样一种观念, 即身体的削减和分解并不意味着它的彻底丧失, 而恰恰标志着一个蕴含巨变潜能的时刻, 从而突破“完整性是个体本质的唯一决定因素”这一固有认知。

Leelee Chan 陈丽同

The renegotiation of the relationship between matter, object and spatiality, and investigating how the value of certain materials is constructed and passed on through time, lies at the core of Leelee Chan's practice. 'Blindfold Receptor (Crawling Jewel - Moss III)' discloses Chan's long-standing interest in the juxtaposition of natural and artificial, anthropomorphic and constructed elements. Seen within the wider context of Chan's ongoing series of *Blindfold receptors* - usually L shaped free-standing structures - 'Crawling Jewel Moss III', arranged on the floor, stresses the flexibility and adaptability of Chan's approach; the anti-totemic nature of a piece, mimicking nature while in dialogue with it, through the lights and shadows casted by the glass of which it is composed. In

this interaction, the adaptability of material and space are a means with which to transfer emotions and to create new meaning.

陈丽同 (Leelee Chan) 创作的核心是重新考量物质、物体和空间之间的关系，探寻材料的价值是如何随着时间的推移而构建和传承的。作品《蒙眼感知器 (趴行宝石—青苔 III)》(Blindfold Receptor (Crawling Jewel - Moss III)) 体现了艺术家长期以来对自然与人工、拟人与建筑元素之并置的兴趣。“蒙眼感知器”是艺术家长期持续创作的一系列雕塑，作品通常由 L 型的直立结构组成，而《趴行宝石—青苔 III》在地面横向铺展，例证了艺术家创作方式的灵活性和适应性。它有着反图腾的特质，在模仿自然的同时与其对话，主体由玻璃构成，折射出微妙的光影。在这种互动中，材料和空间的适应性成为了传递情感和创造意义的手段。

Nicki Cherry 尼基·切里

Nicki Cherry's own body is the starting point of her works (b.1992 Lafayette; lives and works between New York and Chicago). In the works 'Grip' and 'Desire Stages', however, the artist departs from her own physical experience to express reactions both conscious and unconscious, embodied and intellectual, that emerge through the network of personal and social connections activated by our body, showing what happens when we embrace - rather than resist - our corporeality, in its overt and hidden dimensions. Cherry's self-described 'alien', monstrous bodies - which resemble fossils or minerals - move between regeneration and decay, pleasure and pain, the fulfilment of desire and the fear of completely abandoning ourselves to it.

尼基·切里 (Nicki Cherry, 1992 年生于拉斐特，现居纽约和芝加哥) 自己的身体是她创作的起点。然而，在作品《握》(Grip) 和《欲望的阶段》(Desire Stages) 中，艺术家脱离了自己的亲身体验，转而着眼于通过我们的身体而激活的个人和社会关系网络，捕捉有意识和无意识、具象和精神的反馈，想象当人们接纳（而非抗拒）或显性或隐匿的肉身本能时会有何种结果。切里所说的“外星的”、怪物般的身体状似化石或矿物，在再生和腐坏、快乐和痛苦、渴望的满足和坠入欲壑的恐惧之间踌躇。

Sarah Faux 莎拉·福克斯

The negative, suspended spaces between what our retinas register, what our brains perceive, and the ostensible 'reality' of things form the core concerns of Sarah Faux's (b.1986 Boston; lives and works in New York) newest large scale paintings, 'Closer' and 'Bright lights and black spots'. In these works splashes of colour are the 'visual tricks' the artist uses to trigger new allusions about our understandings of intimacy and voyeurism, what we want to see, and what exists. Deploying a synesthetic language, Faux's brushstrokes celebrate the energy of shapes and gestures caught in a constant state of indeterminacy between their liquid and solid forms, and representing the intrinsic tension between matter and idea, the transient and the carnal. The works are elusive, yet piercing, as the human gaze can be.

我们的视网膜所记录的、大脑所感知的，以及表面上的“现实”之间悬浮的负空间是莎拉·福克斯 (Sarah Faux, 1986 年生于波士顿，现居纽约) 最新大尺幅绘画《近一点》(Closer) 和《亮光与黑点》(Bright lights and black spots) 的核心关注点。作品中泼洒的色彩是艺术家的“视觉技巧”，令我们重新思考亲密和偷窥、我们想看的和实际存在的。福克斯采用了联觉的方法，笔触充满了形状和手势动作的能量，这些形状和动作处于流动和定型之间的不确定状态，映射出物质与精神、肉身与灵光之间的内在张力。这些画面难以捉摸，但极具穿透力，正如人的凝视。

Elizabeth Jaeger 伊丽莎白·耶格

'Escape' by Elizabeth Jaeger (b. 1988 San Francisco; lives and works in New York) portrays a process of negotiation between space, the individual, and emotions. Endowed with an almost pictorial feeling, this ceramic work depicts a non-existent, although distinctive, place lingering between fact and fiction, reality and simulation, inside and outside; it is characterised by a sense of emotive suspension. Flirting with the abyss, the female figure escapes from one dimension without fully entering another, moving at the threshold of melancholia and irony, afraid of, yet enjoying, the feeling of freedom derived from falling.

伊丽莎白·耶格 (Elizabeth Jaeger, 1988 年生于旧金山, 现居纽约) 的作品《逃离》(Escape) 刻画了空间、个人和情感之间的斡旋。这件陶瓷作品的观感是近乎图像化的, 它描绘了一个并不存在但极富特色的地方, 存在于真实与虚构、现实与模拟、内部与外部之间, 充斥着情感上的悬念。在深渊边缘游走的女性形象逃离了一个维度, 却尚未进入另一个, 在忧郁和讽刺的分界线上徘徊, 害怕却又享受着坠落带来的自由。

Emiliano Maggi 埃米利亚诺·马吉

Grounded in the fascination for iconographic, but, most of all, semantic hybridisations between, for example, the human, animal, and plant realms, and relying on his distinct identities as artist, actor, musician, and performer, Emiliano Maggi (b. 1977 Rome, where he lives and works) captures the viewer in a continuous chain of associations in which history, myth, legend, and popular wisdom harmonically coexist. His pieces play with the idea of ambiguity: not just in relation to his characters, suspended as they are between beauty and fear, fascination, and repulsion, but also in the choice of materials; for instance, glazed or unglazed ceramics resembling bronze. A contemporary alchemist, Maggi creates alternative realities not based on hierarchy, but on a continuous flow of energy and possibilities for becoming an Other.

埃米利亚诺·马吉 (Emiliano Maggi, 1977 年生于罗马, 现居罗马) 着迷于事物 (诸如人类和动植物之间) 在形象和语意层面的杂交糅合, 依靠他作为艺术家、演员、音乐家和表演者的直觉, 将观者缠绕在联想的链条中, 历史、神话、传说和民间智慧在此和谐交织。他的作品围绕模糊性这一概念展开, 不仅其中的人物游移在美丽与恐惧、迷恋与反感之间, 运用的材料也呼应了这一主旨, 如好似青铜的釉面或无釉陶瓷。马吉像一位当代炼金术士, 他创造的平行世界并非基于等级制度, 而是基于持续的能量流动和成为他者的可能性。

Lucy McRae 露西·麦克雷

In 'Delicate Spells of Mind' Lucy McRae (b. 1979 London, UK; lives and works in Los Angeles) creates a speculative scenario in which she portrays the body as a prototype, as a mechanism of resilience and healing. In this work, conceived as a 'moving painting', viewers are invited to enter the mind and try to understand the nature of the ego, the origin and manifestation of thought, the question of what imagination is. Once installed into the programming system of our mind, we are confronted with a constant struggle between Seeker/Self (in this case, the artist herself) attempting to flee pain and error, and the Other (here represented as the other dancers) realised as a procession of dancers costumed in nonfunctional outfits. In this unstable space, the Seeker and Other are initially engaged in a tug of war, though they come to share the same plane of existence.

Movement, ritual, and form create loci of healing and of invitation to dialogue.

露西·麦克雷 (Lucy McRae, 1979 年生于英国伦敦, 现居洛杉矶) 在作品《纤巧的心灵咒语》(Delicate Spells of Mind) 中创造了一个臆测的场景, 在这里她将身体刻画成一个原初的雏形, 一个具有修复和愈合功能的机制。作品仿佛一幅动态的绘画, 邀请观者深入心灵, 尝试理解自我的本质、思想的起源和表达, 以及想象力的本质。一旦作品流入脑海, 我们不得不面对探寻者/自我 (在本例中为艺术家本人) 和他者 (一群身穿非实用服装的舞者) 之间的拉扯。在这个不稳定的空间中, 探寻者和他者起先陷入一场拉锯战, 最终彼此共存。移动、仪式和形式构建了治愈和对话的场所。

Kemi Onabulé 凯米·奥纳布勒

Echoing the artist's personal experience of existing in between cultures, the protagonists of the paintings of Kemi Onabulé (b. 1995 London, UK, where she lives and works), 'Time Escapes Me' and 'Object of Love', dwell between the particular and the universal, each dimension encapsulating something of the other. Human beings are portrayed among lush vegetation that almost becomes an extension of their own bodies, lingering in what the artist refers to as a condition of 'placelessness'. These almost totemic figures express a way of being in the world as a constant process of becoming, blending the realms of loneliness and togetherness, of singularity and collectiveness, including profoundly liminal experiences such as pregnancy and motherhood.

凯米·奥纳布勒 (Kemi Onabulé, 1995 年生于英国伦敦, 现居伦敦) 的绘画《时间逃离着我》(Time Escapes Me) 和《爱的对象》(Object of Love) 呼应了艺术家的跨文化生活经历, 画中人物既具体又普世, 每个维度都包含着另一维度的元素。茂密的植被包围着画中人, 仿佛他们躯体的延伸。他们徘徊在艺术家所说的“无处可归”的状态中, 游离在归属和无依、孤独和羁绊、个体和集体之间, 在孕育生命和母性身份等深刻经历中体味临界状态。

Catalina Ouyang 欧阳凯丽

Catalina Ouyang's (b. 1993 Chicago; lives and works in New York) 'Untitled' offers an ideal example of how forms cohere gradually and progressively through incorporations, modifications, and adaptations - processes inscribed, in the words of Catherine Malabou, within the paradigm of the 'plasticity of forms'. Composed of found objects and debris the artist has accumulated over years, Ouyang dramatises the precarious balance between softness and harshness, between collapsing and floating. Objects are almost personified, not simply because they are evocative of body parts (rendered in different materials for their tactile effects), but because they seem to struggle to find their own feelings of belonging. They are dragged out of their basic anonymity and desperation, but left metaphorically dangling in a limbo of potentially.

欧阳凯丽 (Catalina Ouyang, 1993 年生于芝加哥, 现居纽约) 的作品《无题》(Untitled) 探寻形式是如何通过融合、修饰和适应的过程逐渐凝聚成一体。用凯瑟琳·马拉布 (Catherine Malabou) 的话来说, 上述过程在“形式的可塑性”范畴内。欧阳用过去数年中收集的现成物和碎片, 对柔软和坚硬、崩溃与漂浮之间脆弱的平衡进行了戏剧化的呈现。这些物件近乎拟人, 不仅因为它们多样的材质造成的触感令人联想到身体, 更是由于它们似乎艰难地寻求着归属感。它们从匿名和绝望中被拉出, 悬在潜能的边缘。

Bryson Rand 布莱森·兰德

The black-and-white photographs of Bryson Rand (b. 1982 Phoenix; lives and works in New York) pay homage to people, communities, and spaces that have direct ties to queer photographic histories. Interested in photography's ability to transform light, bodies, and environments in ways that transcend the constrictions of linear time and the specificities of place, Rand's lens moves fluently between past, present, and future; the spiritual and the physical are present in the same subject. The body - complete with its secretions and fluids - is poetically evoked in the details of these expressions of nature. For Brand these images are as they are; they are not metaphors for grand narratives. They are, however, visual reverberations related to inner impulses. Endowed with an almost romantic quality, the specific details of these landscapes become sites of allusions, meeting points for in and out, for what lies below or above.

布莱森·兰德 (Bryson Rand, 1982 年出生于凤凰城, 现居纽约) 的黑白照片致敬了与酷儿摄影历史直接相关的人物、社群和空间。摄影可以令光影、形体和环境超脱于线性时间和具体场景。兰德的镜头自由穿行于过去、现在和未来之间, 拍摄对象同时具备实体和精神的存在。躯体、分泌物和体液在兰德对自然的细致刻画中变得富有诗意。对于艺术家来说, 这些图像仅关乎它们本身, 而非某种宏大叙事的隐喻。然而, 它们确实是内在冲动的视觉回响。浪漫化的风景成为了影射之所, 相遇之处, 是定义上下的轴线。

Marta Roberti 玛塔·罗伯蒂

The work of Marta Roberti (b. 1977 Brescia; lives and works in Rome and in Warsaw) delves into the realms of Eastern and Western mythologies, carrying out a metamorphic process in which the artist - often the protagonist of her own pieces - acts as both subject and object, depositary and executioner of The Faith through the transformative quality of the feminine allowing her to create a whole new set of cosmogonies. Making visible the bond between the individual and the cosmos, the individual and nature, Roberti's work blurs the lines between inner and outer space(s).

玛塔·罗伯蒂 (Marta Roberti, 1977 年生于布雷西亚, 现居罗马和華沙) 的作品深入探讨了东西方神话, 艺术家 (通常是她自己作品的主角) 同时扮演着主体和客体、信仰的受众和执行者。她利用女性的幻化特质创造出的一套新的宇宙观。罗伯蒂的作品模糊了内部和外部空间之间的界限, 使个人和宇宙、个人和自然之间的联系变得可见。

Young-jun Tak 卓永俊

Young-jun Tak (b. 1989 Seoul; lives and works in Berlin, DE) creates visual puns and derailments that evoke latent ambivalences. In Tak's film, 'Love Your Clean Feet on Thursday', a dialogue is established between the Christian ritual of the washing of feet on Maundy Thursday (the Thursday before Easter) and the ballet 'Manon', in which male dancers worship and constantly lift the female protagonist, these separate but entangled acts are performed visually in a way that highlights the similarities of their choreographies, thus creating an overlapping of the sacred and the profane, and of the apparent discontinuities between the worlds of the hyper-masculine and the hyper-feminine.

卓永俊 (Young-jun Tak, 1989 年生于首尔, 现居柏林) 通过视觉双关语唤起潜在的矛盾。在影像作品《爱你

CAPSULE

《星期四干净脚》（Love Your Clean Feet On Thursday）中，他将基督教濯足节（复活节前的周四）的浣足仪式与芭蕾舞剧《曼侬》（Manon）并置。在舞剧中，男舞者膜拜、托举着女舞者，这些彼此分离又相互交缠的举动强调了他们在编舞上的相似性，从而造成神圣与世俗的重叠，表现超男性世界和超女性世界之间显性的割裂。