



Triple Vita Nestings展览现场 | Photo: Sam Hartnett

Triple Vita Nestings汇集了艺术家在过去十年种制作的各种作品，包括视频录像，拟人雕塑，音频作品和百叶窗装置，以及为当地观众制作的其他作品。

此次展览是由现代艺术学院组织的巡回展览，由Aileen Burns和Johan Lundh以及Govett-Brewster美术馆的Sarah Wall共同策划。

通过与第21届悉尼双年展，澳大利亚艺术委员会，韩国基金会以及Institut für Auslandsbeziehungen的协助，与Umbra Creatures by Rockhole (2017-18)以及《致命的爱》（2008/2018）的重建成为可能。



梁慧圭，致命的爱 (Lethal Love)，2008/2018. 致谢艺术家。Photo: Sam Hartnett

梁慧圭以其多感官装置和拟人雕塑而闻名，艺术家广泛多样的作品使她成为她那一代最重要的艺术家之一。梁使用了大量媒介，从拼贴，视频材料和表演雕塑到大尺幅规模的装置作品。她的作品是一个持续不断的实验过程，物体和材料的偶然碰撞会激发出意想不到的形式，情感和叙事。



梁慧圭，沙穴中的熊女人的故事，2009/2011. 音频播放器，三面架上的扬声器，循环，画外音：Tsukasa Yamamoto, 20:30 min. 尺寸可变。致谢艺术家。Photo: Sam Hartnett

虽然形式截然不同，但本次展览中的作品 - 从艺术家的视频作品《成双或对半 - 与无名邻居的事件》（2009），到音频作品《沙穴中的熊女人的故事》（2009/2011）和百叶窗装置《盲目的爱》（2008/2018） - 有着千丝万缕的联系。如展览标题所暗示的那样，唤起历史人物，神话生物以及异化和邻居的自我反思思想的传记，不同角色都彼此相织继续，反应了当下我们相互交织，相互联系的现实。



梁慧圭，贵宾联席，2001/2018. 椅子及桌子，尺寸可变。致谢艺术家。Photo: Sam Hartnett

除了梁的早期开创性作品系列《粉笔线绘画》（2002-）之外，她还继续她《贵宾联席》（2001/2018-19）这个系列的作品，制作了Govett-Brewster的版本。《贵宾联席》与此系列的早期演示相关联，在柏林，布里斯托尔，安特卫普，波恩，首尔，格拉茨和科隆均有呈现。当地的知名人物，那些“贵宾”，来自社会不同领域，包括文化，体育，商业和政治的重要人物，被邀请在展览期间出借他们最喜欢的椅子或桌子。由此产生的各种家具组合在展览空间内形成了一个临时“社区”，创造了新普利茅斯和更广的塔拉纳基的景象，同时展览也作为休息区向所有参观者开放，而不再是贵宾专属。

关于梁慧圭：

1971年出生于韩国首尔。

现于德国柏林和韩国首尔生活和工作。

梁慧圭创作装置作品，作品中还包含摄影，录像和雕塑等元素，并通过艺术家长期的哲学和政治调研所展现。艺术家为了回应作品展出的场地，特地去创作为场地定制的新作品，和展览空间的建筑特征相结合的同时，也从当地收集创作材料。她高度精致和对于物质感完美的处理，与优雅的空间感与氛围相结合，最终呈现出她具有包围性和共轭性的装置作品。

她的作品曾在众多国际展览和展览中展出，包括：KINDL - 德国柏林当代艺术中心（2017）；汉堡美术馆，德国（2016）；蓬皮杜中心，法国巴黎（2016）；尤伦斯当代艺术中心，中国北京（2015）；三星美术馆，韩国首尔（2015）；古根海姆博物馆，美国纽约（2015）；泰特现代美术馆，英国伦敦（2012）；林根美术馆，德国林根（2011）；阿斯彭美术馆，美国科罗拉多州阿斯彭（2011）；布雷根茨美术馆，奥地利布雷根茨（2011）；新博物馆，美国纽约（2010）；美国明尼阿波利斯沃克艺术中心（2009）；韩国馆，第53届威尼斯双年展（2009）；Sala Rekalde，西班牙毕尔巴鄂（2008）。

她的作品被许多知名机构收购，其中包括法国巴黎蓬皮杜中心；美国匹兹堡卡内基艺术博物馆；韩国首尔三星美术馆；美国洛杉矶郡美术馆；路德维希博物馆，德国科隆；美国纽约现代艺术博物馆；中国香港M+；韩国国家现代和当代艺术博物馆；和所罗门R.古根海姆美术馆，美国纽约。

梁慧圭于2018年获得了路德维希美术馆的沃尔夫冈哈恩奖博物馆奖。她在路德维希博物馆举办的这一场事业中期的回顾性展览已于2018年4月开幕，另一场大型回顾调研性展览将于2019年5月在美国开幕，之后将在北美进行巡回展出。

Triple Vita Nestings brings together diverse works from the past decade, including video essays, anthropomorphic sculpture, audio work, and a venetian blind installation, alongside additional works produced for local audiences.

Triple Vita Nestings is a touring exhibition organised by the Institute of Modern Art, co-curated by Aileen Burns and Johan Lundh with Sarah Wall at the Govett-Brewster Art Gallery.

Umbra Creatures by Rockhole (2017-18) as well as the reconstruction of Lethal Love (2008/2018) were made possible through partnership with 21st Biennale of Sydney, Australia Council for the Arts, Korea Foundation and assistance from Institut für Auslandsbeziehungen.

Known for her multisensory installations and anthropomorphic sculptures, Yang's expansive oeuvre has made her one of the most significant artists of her generation. Yang employs a vast array of mediums, ranging from collage, video essay and performative sculpture to large-scale installation. Her work is an ongoing process of experimentation, where chance encounters with objects and materials generate unexpected forms, emotions and narratives.

Although formally distinct, the works in this exhibition - from the artist's latest video essay *Doubles and Halves—Events with Nameless Neighbors* (2009), to the audio work *The Story of a Bear-Lady in a Sand Cave* (2009/2011) and the venetian blind installation *Lethal Love* (2008/2018) - are inextricably linked. Evoking the biographies of historical figures, mythical creatures, and self-reflective ideas of alienation and neighbourliness, as suggested by the exhibition's title, each character nests within another, representing our interwoven, interconnected realities.

Alongside Yang's early, seminal work series *Chalk Line Drawings* (2002-), Yang continues her series *VIP's Union* (2001/2018-19) with a version for the Govett-Brewster. *VIP's Union* ties in with earlier presentations from this series, realised in Berlin, Bristol, Antwerp, Bonn, Seoul, Graz and Cologne. Well-known local figures, 'VIPs', from different areas of society including culture, sports, business, and politics, are invited to lend their favourite chair or table for the duration of the exhibition. The resulting collection of assorted furniture forms a temporary 'community' within the gallery, creating a picture of New Plymouth and wider Taranaki while also serving as a rest area open to all visitors to the gallery, not just a few VIPs.

About Haegue Yang:

Born in 1971, Seoul, South Korea.

Lives and works in Berlin, Germany and Seoul, Korea. Haegue Yang creates installations that include photographic, video, and sculptural elements and are informed by the artist's philosophical and political investigations. Responding to the places where she exhibits, Yang creates site-specific new work that incorporates both the architecture of the exhibition space and materials gathered from the region. Her highly refined and yet completely particular sense of materiality, combined with an elegant sense of space and atmosphere, contribute to her enveloping and resonant installations.

Her work has been show in numerous international exhibitions and institutions including: KINDL - Centre for Contemporary Art, Berlin, Germany (2017); Hamburger Kunsthalle, Germany (2016); Centre Pompidou, Paris, France (2016); UCCA Ullens Center for Contemporary Art, Beijing, China (2015); Samsung Museum of Art, Seoul, South Korea (2015); Guggenheim Museum, New York, U.S.A (2015); Tate Modern, London, UK (2012); Kunsthalle Lingen, Lingen, Germany (2011); Aspen Art Museum, Aspen, Colorado, USA (2011); Kunsthau Bregenz, Bregenz, Austria (2011); New Museum, New York, USA (2010); Walker Art Center, Minneapolis, USA (2009); South Korean Pavilion, 53rd Biennale, Venice, Italy (2009); Sala Rekalde, Bilbao, Spain (2008).

Her works have been acquired by numerous institutions, including Centre Pompidou, Paris, France; the Carnegie Museum of Art, Pittsburgh, United States; Leeum, Samsung Museum of Art, Seoul, South Korea; Los Angeles County Museum of Art, Los Angeles, United States; Museum Ludwig, Cologne, Germany; Museum of Modern Art, New York, USA; M+, Hong Kong, China; National Museum of Modern and Contemporary Art, South Korea; and The Solomon R. Guggenheim Museum, New York, United States.

Haegue Yang has been awarded the Gesellschaft für Moderne Kunst am Museum Ludwig's Wolfgang Hahn Prize in 2018.

Her first mid-career survey exhibition at Museum Ludwig, Cologne is opened in April 2018 and another extensive survey show will open in May 2019 in the United States, before its tour across North America.

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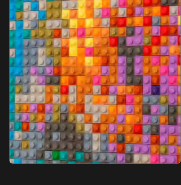
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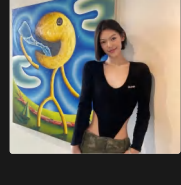
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