

## 《藍色星期一》

Michele Abeles  
Josh Kline  
Stewart Uoo

2022年1月15日至2月26日

《藍色星期一》為畫廊最新群展，呈獻Michele Abeles、Josh Kline以及Stewart Uoo的作品。

Michele Abeles的一系列街頭攝影作品《Watches》（2014年）重點聚焦時間一概念。作品捕捉正在移動的人群——外出購物或剛抽根煙歇了會的女子——所配戴的腕錶上的一點閃光；這些大型構圖所傳遞的信息本質上相互矛盾，看起來幾乎像廣告。它們提醒著觀眾：時間可以被出售，然而永恒才是你真正欲望的東西。從工作室走到街上，Abeles在平面上精心鋪排，並呈現出獨特的時空和空間錯位。在此，依攝影主體而被裁切而成的圖像更像是懸浮或漂浮在任何一座城市的街道上。這裏存在著一種看似詳盡無遺而熟悉的、牢不可破的原型，在今生和來世之間反覆出現並被拴住。

Stewart Uoo的鋼架雕塑作品《Security Window Grill X》和《Security Window Grill XI》（均為2014年）顯現著一種無地方性的半衰期狀況，儼如街上的垃圾岩屑一般被重建著。作品按照地下室窗戶的高度而置放，指涉著我們日常通勤的無盡重複背景——城市中的鄉土建築的固定裝置。其硬件部分被仿肉雕塑物包裹著，讓人聯想起柯能堡（Cronenberg）1999年的科幻恐怖電影《感官遊戲》（eXistenZ）裡的臍帶，一部關於虛擬現實遊戲變成了現實的電影。這些仿肉部分在下面長出頭髮，似是一件古怪衣服的流蘇。透過特效化妝師的技術，它們由一層又一層的有色矽膠組成，看起來就像直接從藝術家自己的皮膚上提取的移植物。這種人造的怪異可怖狀態卻不可否認地誘發著好奇心。它們誇張地坐在那裏，閃閃發光著，在闕限狀態下徘徊。

幾乎察覺不到的深色血袋剪影側臥於半透明的磨砂冷卻器中，被下面的燈座照亮著。《The Power of Positive Thinking》、《Internal Disinformation》，以及《Almost a Cleaning》（均為2013–2020年）延續Josh Kline的液體雕塑創作實踐，其中摻雜了各種改變情緒和提高性能的物質，例如研究晚期資本主義勞動和消費的循環，是作為極限運動或只是單純生存著。在此，這些作品被帶入當下，藝術家使用了羥氯喹和漂白劑等材料，向政治媒體的超影響力致敬，而這種影響已經凝結成一種令人不安的民族主義狂熱，漸漸趨向生與死的悖論。

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**Michele Abeles** (b. 1977, New York) lives and works in New York City. She received an MFA from Yale University in 2007. Recent solo exhibition include “October,” 47 Canal, New York; and “world cup,” Sadies Coles, London. Her work has been exhibited internationally at the Museum Moderner Kunst Stiftung Ludwig Wien, Vienna (2019); Whitney Museum of American Art, New York (2015); Museum of Modern Art, New York (2014, 2012); Fridericianum, Kassel, Germany (2013), among others. Her work is included in public collections including the Museum of Fine Arts, Boston; Aïshti Foundation, Jal el Dib, Lebanon; Dallas Museum of Art; Museum of Contemporary Art Chicago; Museum of Modern Art, New York; Rubell Family Collection, Miami; Solomon R. Guggenheim Museum, New York; and Whitney Museum of American Art, New York.

**Josh Kline** (b. 1979, Philadelphia, USA) lives and works in New York. Kline’s work has been exhibited internationally at Astrup Fearnley Museet, Oslo (2020); Fondazione Sandretto Re Rebaudengo, Turin, Italy (2016); Portland Art Museum, Oregon (2016); and Modern Art Oxford, UK (2015), among others. He has participated in group exhibitions including the Whitney Biennial, New York (2019); “New Order: Art and Technology in the Twenty-First Century,” Museum of Modern Art, New York (2019); MoMA PS1, New York (2013, 2012); and “2015 Triennial: Surround Audience,” New Museum, New York, among others. His work has also been exhibited at Walker Art Center, Minneapolis (2019); Yerba Buena Center for the Arts, San Francisco (2019, 2015); ICA Boston (2018); MOCA Cleveland (2018); The Hirschhorn Museum, Washington DC (2016); Moderna Museet, Stockholm (2016); Albright-Knox Art Gallery, Buffalo (2015); KW Institute for Contemporary Art, Berlin (2016); ICA Philadelphia (2014); and the Fridericianum, Kassel (2013). His work is included in the collections of numerous institutions including Whitney Museum of American Art, New York; Aïshti Foundation, Beirut, Lebanon; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; and the Rubell Family Collection, Miami.

His upcoming film, *Adaptation*, will premier at LAXART in February 2022, on the occasion of his first solo exhibition in Los Angeles.

**Stewart Uoo** (b. 1985) lives and works in New York City. His recent solo exhibition, “used,” was on view at 47 Canal, New York in spring of 2021. He has participated in group exhibitions at K11 Art Museum, Shanghai (2017); David Roberts Art Foundation, London(2016); Aïshti Foundation, Jal el Dib, Lebanon (2016); MoMA PS1, New York (2015, 2014); ICA London (2015); the Fridericianum, Kassel (2015); the 10th Gwangju Biennale (2014); the 14th Venice Architecture Biennale (2014); the Whitney Museum of American Art, New York (2013); and the Kunsthalle Oslo (2011). His work is also included in several public collections including the High Museum of Art, Atlanta; Aïshti Foundation, Jal el Dib, Lebanon; Whitney Museum of American Art, New York; and the Rubell Family Collection, Miami.

He will participate in “Looking Back / The 12th White Columns Annual,” selected by Mary Manning at White Columns in January 2022.