

【新闻稿】魏子涵个展——野毛山假象 三影堂无界项目

魏子涵个展——野毛山假象

艺术家：魏子涵
策展人：肖瑞昀
艺术总监：滕青云

主办：三影堂厦门摄影艺术中心

展期：2021年3月13日 - 4月11日

开幕时间：2021年3月13日 15:00

地点：厦门市集美区杏林湾商务营运中心2号裙楼301
(从连接1号楼、2号楼之间的大平台进入)

《野毛山假象》

文/魏子涵

对某些人来说，
山顶是一个用来征服的地方。
对那座山来说，
它是下雪的地方。

—— 阿巴斯·基阿鲁斯达米 《一只狼在放哨》

关系性不止是一方通行，更是一个双方向的相互关系。不同关系的形成也是基于有着各自不同的立场和视角。事物的存在意味被转换为视觉语言，形成一个巨大信息库然后被人类利用。其本质是「看」与「被看」。生活中的景观在我的理解中有两条路：人类用视觉语言去表达感情，以及视觉语言背后所暗示的关系性。

前言

文/肖瑞昀

魏子涵个展呈现了一个移除人类的动物园世界，将“关系”植入到了作品叙事中。

在动物与人的视角之间、在虚构故事与真实的场景之间，魏子涵在作品中进行了一次有效的转化。从动物的角度而言，动物园与人类生活环境似乎是两个界限分明的空间。当我们的视

角脱离人类，而是跟随着展览中 12 只猴子的眼睛，从空无一人的动物园逃入同样四顾无人的人类空间，这样一些视觉图像将引导我们思考：人类与动物的关系是什么呢？

“人类中心主义”使得我们习惯将动物视为他者，作品《逛动物园是一件正经事》（動物園を見てまわるのは真面目なことだ）将主观视角发生转换，同时提醒我们的是，人类和动物正在共同塑造彼此。人们普遍认为人类与动物是“垂直”的进化关系，魏子涵作品则呈现了“水平”的相互关系，不仅取消了人类的主体地位，并且“以动物为切入基点表达对这一关系性问题的认知。”¹

魏子涵的另一个系列《情动的味道》（情動の匂い），聚焦于动物的形态、局部或是周遭环境。动物以视觉、触觉乃至味道等细微之处唤起我们的情感，形成了每个人档案式的感知记忆库。在后现代理论中，动物与人的二元关系在逐渐打破。当代哲学家贝尔纳·斯蒂格勒（Bernard Stiegler）认为，人类没有属于自己认知的“本能”，而是借由模仿各种动物的特性以习得“本能”。²《情动的味道》某种程度上也回应了这个问题，也就是说，人类与动物本来的差异性，根本在于人类的匮乏。动物本身的视觉奇观与感观刺激，弥合了我们作为人类的部分想象、情感与欲望。

注：

1 魏子涵专访

2 贝尔纳·斯蒂格勒（Bernard Stiegler）文章《技术与时间》（La Technique et le temps, 1994）

关于艺术家

魏子涵

1994 年出生。

2016 年毕业于中国传媒大学摄影专业。

2020 年毕业于武藏野美术大学 大学院 写真专业。

现工作生活于东京，研究方向主要以写真手段探索人与人、人与空间、人与周围事物的关系性。作品在国内外画廊及博物馆展出发表。

受赏经历

2020 东京银座 306 号 Project 受赏（大西みつぐ 选）

2020 Reminders Photography Stronghold 「COVID-19」公募展 受赏（後藤由美 选）

2020 武蔵野美術大学大学院修了展 小林のりお赏 受赏

2019 细江英公 清里美术馆 作品购入馆藏

2019 第二回 CANON SINZA presents 「SHINES」受赏（町口覚 选）

2019 第 21 回 lwall 写真 Finalist

2018 Imageless Dummy Photo-Zine Awards Finalist China

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Wei Zihan Solo Exhibition —— The Illusion of Nogeyama

Artist: Wei Zihan
Curator: Xiao Ruiyun
Art Director: Teng Qingyun

Organizer: Three Shadows Xiamen Photography Art Centre
Duration: Mar 13, 2021 - Apr 11, 2020
Opening: Mar 13, 2021 15:00

Venue: No. 301, Building 2, Xinglinwan Business Center, Jimei District, Xiamen
(Enter from the large platform connecting Building 1 and Building 2)

The Illusion of Nogeyama

Text/Wei Zihan

For some people,
the top of the mountain is a place to conquer.
For that mountain,
it is the place where it snows.

-- Abbas Kiarostami, "A Wolf Lying in Wait"

Relationality is more than just the passage of one party. It is a two-way interrelationship. The formation of different relationships is also based on having different positions and perspectives. The existential meaning of things is transformed into a visual language, forming a huge pool of information that is then used by the human species. The essence is to "see" and "be seen". There are two paths in my understanding of the landscapes in life: the visual language that humans use to express their feelings, and the relational nature implied by the visual language.

Preface to Wei Zihan' s Solo Exhibition

Text/Xiao Ruiyun

Wei Zihan' s solo exhibition presents a zoo world where human beings are removed and

"relationship" is implanted into the narrative of her works.

Between the perspectives of animals and humans, between fictional stories and real scenes, Wei has made an effective transformation in her works. From the perspective of animals, the zoo and the human living environment seem to be two clearly defined spaces. When our viewpoint goes from humans and to the eyes of the 12 monkeys in the exhibition, escaping from the empty zoo into the equally empty human space, such visual images guide us to question: what is the relationship between humans and animals?

While "anthropocentrism" has made us accustomed to seeing animals as the Other, Wei's work "Going to the Zoo is Serious Business" shifts the subjective perspective and reminds us that humans and animals are shaping each other at the same time. While it is commonly believed that humans and animals are in a "vertical" evolutionary relationship, Wei's work presents a "horizontal" interrelationship, not only abolishing the subjectivity of humans, but also "taking animals as the entry point to present the perception of this relational issue." 1

Wei's other series, "The Taste of Emotion," focuses on the form, locality, and surroundings of animals. Animals evoke our emotions with subtleties such as sight, touch and even taste, forming an archival memory bank of each individual's perception. In postmodern theory, the binary relationship between animals and humans is gradually breaking down. The contemporary philosopher Bernard Stiegler argues that humans do not have their own cognitive "instincts", but acquire them by imitating the characteristics of various animals.2 "The Taste of Emotion" echoes this question to some extent, that is, the fundamental difference between humans and animals lies in the deficiency of the former. The visual spectacle and sensory stimulation of animals bridge part of our imagination, emotions and desires as human beings.

Notes

1 Interview with Wei Zihan

2 Bernard Stiegler, *La Technique et le temps* (1994)

About the Artist

Wei Zihan

Born in 1994 in China, Based in Tokyo.

Her career in photography began while she went to Communication University of China. She Graduated from Musashino Art University, Department of Imaging Arts and Sciences.

Now, She worked as a freelance photographer in Tokyo. Her works mainly focus on the distance

between people, the way people are connected to other spaces, and the relationship

between
people and the things around them.

Selected Awards

- 2020 Photography 306 Review Award
- 2020 Reminders Photography Stronghold 'COVID-19 Pandemic' Finalist
- 2019 Kiyosato Museum of Photographic Arts
- 2019 Canon Ginza Presents Shines Award
- 2019 21st "1_WALL" Photography Finalist
- 2018 Imageless Dummy Photo-Zine Awards Finalist China