

# 空白空间 WHITE SPACE

陈哲 | 狂热般精确

空白空间（顺义）

2023.8.26-10.7

空白空间将于2023年8月26日在顺义空间开幕陈哲在画廊的首次个展“狂热般精确”，展示其新近创作的雕塑、摄影与配有沉浸式声音元素的影像作品。展览将持续至10月7日。

艺术家陈哲常将身体经验作为谜面，在一次次的外观与内观中发现身、心、灵交织的通路，激发起观众普遍又超越性的经验。

陈哲对神秘经验的省思始于追问“黄昏”的长期项目《向晚六章》（2012至今），并在《你仍然知道的事》（2020）里延展至更为绵长的时间——远古的先祖记忆、此世的肉身痕迹、未来的命运预言，相会于入梦的“我”。

时至《狂热般精确》（2023），这一援引自博尔赫斯诗句的标题（“今晚的宇宙/有如遗忘般浩渺，狂热般精确。”）回应了前次个展中关乎遗忘与记得的辩证关系，更将上述命题置于对立又统一的整体/个体关系之间。陈哲与本次展览的合作声音艺术家 Anita Pan 如此考虑它：“狂热是一个无限，无所不包；精确是无限个一，不胜枚举。”无限而巨大的整体难以被人理解，谓之狂热；构筑整体的细微单位各司其职又自成宇宙，是以精确。

如此往返于宏观与微观之间，陈哲创作了雕塑系列《星骨仪》、摄影系列《偏善幻中来》和声音录像作品《向远的圆是你》，从上（星象）、下（身体）、内（心灵）、外（自然）、前（过去）、后（未来）的多重向度，以“天文”启“天问”。

人们曾以“上知天文，下知地理”称许学识，而上与下的交汇之处恰恰是人的身体。古人以身为度，借由观测自己在日光下的影子习得了时辰；后人为了精确地掌握时间律，基于各自的文明进一步发明了观星仪器。受此启发，艺术家将人降生时的“出生星图”和“颅骨缝图”视作人类与生俱来的两幅“地图”：星图仰天可观，却也无限遥远；缝图如此切近，生时却无法自见。通过“其上”（天文）与“其下”（头骨）的相互映照，《星骨仪》试以“天文”映“地理”、用“精确”量“狂热”，展开对如谜般命运的思辨。

在摄影系列《偏善幻中来》里，陈哲将目光投注到潜藏于世间无处不在的天人关联：横亘于海边的远山仿若母神休憩呼吸的体态；月下的蜘蛛织构起数倍于其身体却精密如仪的兜网；历锤千万年而成的洞穴钟乳，像极了巨人身体里的器官构造，却也和星辉如出一辙。

超慢速录像《向远的圆是你》，配合隐身于展厅的四声道音景，将观众牵引回生命之初，宛如浸没在一具庞大腔体的内部。模糊血月下缓缓沉降的指尖，激起不断扩散又消失的同心圆，与难辨时空来去的胎动、呼吸、虫鸣、低语、梦吟于此间共振——

“用大地的第一块粘土将最后一人捏塑

把最后的丰收得来的种子播种入土：

创造天地后的第一个清晨所写下的

必将在预料中最后的黄昏被诵读。”

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**CHEN Zhe | As Precise As Fever**

WHITE SPACE (Shunyi)

8.26-10.7, 2023

White Space presents at its Shunyi location *As Precise As Fever*, Chen Zhe's first solo exhibition with the gallery, showcasing recent sculptures, photographs, and a large-scale video installation with immersive sound elements. The exhibition opens on August 26, 2023 and is on view through October 7.

Handling visceral experiences as puzzles to be solved, Chen Zhe explores connections between the body, the mind and the spirit through processes of introspection and ex-trospection, evoking in the viewer universal and transcendental experiences.

Chen Zhe first started contemplating the experience of mysticism in *Towards Evenings: Six Chapters* (2012-ongoing), a long-term researched-based project that questions the uneven time of dusk. She has expanded her research in recent years by looking into deep times: times of ancestral memories; traces of one's corporeality in this life; prophecies regarding the future and destiny; and an *I* that rendezvous in dreams.

The title of the current exhibition *As Precise As Fever* comes from Jorge Luis Borges' poem *Insomnia: The universe of this night is as vast as oblivion, as precise as fever*. It responds to the dialectics between remembering and forgetting tackled in the exhibition *A Slow Remembering of A Long Forgetting* in 2020, positioning celestial-human relations in the conceptual space between totality and individuality, two distinct entities that relate to one another as an unity of opposites. Chen Zhe and Anita Pan, collaborating artist in *You Are a Circle, Expanding*: "Fever is an infinity, all-encompassing; precision is an infinite number of individuality, multiple and countless." Totality—endless, colossal and incomprehensible—is to be described as a fever; individuality, on the other hand, manifests as parts and components that integrate and constitute totality in an orderly, organised manner.

Concerned with addressing the macrocosmic and the microcosmic, Chen Zhe has in recent years created new bodies of work including the *Celestial-cranial Instrument* series of sculptures; the *Eternal Ephemera* series of photographs, and the video installation *You Are a Circle, Expanding*. Encompassing the astral (astrology), the nether (body), the internal (spirit), the external (nature), the retentional (past) and the protentional (future), *As Precise As Fever* commences celestial questions by inscribing celestial texts.

Wisdom or sagacity was once measured in terms of being well versed in "celestial texts and earthly laws." The human body is the point on which the celestial and the earthly meet. Our ancestors tell time by making innovative use of the body, observing the length of one's shadow under the sun. In pursuit of temporal precision, future generations make further developments by inventing, upon distinct civilisational foundations, a variety of astronomical instruments. Chen Zhe takes the history of astronomical instruments as a point of departure, dealing with the two maps each individual is born with: a map of one's cranial formation, and a chart of one's celestial alignments. One may observe the stars above, infinitely remote; one may not, however, examine the constellation of cranial sutures, as natural and intimate as they are. By cross-referencing heavenly and earthly

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inscriptions, the *Celestial-cranial Instrument* series aims to reflect *worldly laws* with *celestial texts*, and to measure *fever* with *precision*, pondering enigmatic fates.

In *Eternal Ephemera* series of photographs, Chen Zhe surveys the arcane yet omnipresent association between celestial bodies and worldly beings: a majestic mountain by the sea, whose body resembles a poised mother goddess at rest; an arachnid under the moon, occupied with constructing an ambitious web that is disproportionately large and is as delicate as a piece of advanced technology; a cave of ancient stalactites, exposing a giant's organs, as bright as the shining stars.

The ultra-slow motion video component of *You Are a Circle, Expanding*, along with the four-channel soundscape sprawling across the exhibition space returns the audience to the origin of life, nurturing an experience of being immersed within a colossal cavity. Under a misty blood moon, finger tips slowly dip and irritate ripples that proliferate and disappear, resonating at the present moment with fetal movements, breathes, whirs, whispers, and dream words. *Rubáiyát of Omar Khayyám*:

*With Earth's first Clay They did the Last Man's knead,  
And then of the Last Harvest sow'd the Seed:  
Yea, the first Morning of Creation wrote  
What the Last Dawn of Reckoning shall read.*