

关于展览 / About Exhibition

“New Order”这个名字源于一个英国的摇滚乐队，也是艺术团体Agaphanthe（由法国艺术家夫妇Alice Mulliez 和Florent Konné组成）本次在剩余空间的个展名称。正如这次展览是一个全新的开始，对于Agaphanthe来说也代表着全新的探索与态度。在武汉的驻留经历使Agaphanthe在做与不做、有为亦无为中获得了全新的感悟。这样浸入在市民生活的驻留方式使Agaphanthe得以了解城市的韵律与精神，而这些都映射在城市的巨变中。

"New Order" - 美学经验 - 日常实践 - 全球文明
解构中的拆除与重建

本次驻留计划成为新作品产生的催化剂，毫无疑问，Agaphanthe选择了在城市转型的中心词“组装”，并以此将收集电子垃圾等人工制品作为新作品的创作元素。建筑工地的施工进度将城市一点点向外打开，新的材料与形式犹如时而高速发展，时而稍微停歇的节拍，共同推动城市永无止境的运作直到蓝图实现。生活，观察，停止，然后重抒。犹如电影时而循环播放，时而停歇。Agaphanthe对驻地过程中的所见所想进行解构，这种解构形式来自于小组对逻辑重组的某种质疑。即当代世界中早已被淘汰的废弃物依然滋养着因它们建造的全新的形态。通过现实生活中多样建筑形态的指引，Agaphanthe小组创作出顺应各种变化的几何模型的作品。展览空间被塑造成一个充斥不同形状与记忆的游乐场：反曲线、绘画、隔板、灰渣以及建筑元素等表现形式相结合形成反差，从而建立了一个形态上看似疏松，内容上紧密相连的叙事方式。而对称的图形所映射在镜子中的弯曲形态又在一定程度上混淆主题，造成视觉上的暧昧不清从而阻碍了观众对作品的直接解读。作品不断变换着尺寸、形态，它们或由缺到满、或由消极到积极，在变量中逐渐找寻平衡，成为象征。

"New Order" is the name of an English rock group and this is also the title chosen by Agaphanthe, artist duo consisting of Alice Mulliez and Florent Konné, for their exhibition at 403. Thinking about an exhibition such as this relates to a fresh start. Agaphanthe remains watchful at/ for the possibility of a new state of mind, a new attitude. This Wuhan residency allowed them to create shapes that fall under a jingle of doing and undoing. This immersion in this booming urban space led to mental representations, making visible projected movements of the changing city.

New Order - aesthetic experience - daily practice - global civilization.
Demolition Construction Of Construction

This residency was the catalyst for a new production line. The duo borrows straightforwardly a vocabulary extracted from an urban space in transition. They assemble and order elements of miscellaneous artifacts. They progress in these construction sites which disembowel the city from end to end. To borrow new forms and materials as compositional elements in order to put this never-ending movement into perspective through artistic writing, a writing throughout the course allowing a pause. To live, to watch, to stop, and then rewrite. As if this perpetual movement was a film whose scrolling images were laid back by a remote control. They deconstruct what they see, what they live, what they apprehend. The forms created by the duo question logical reorganization. So the remains and wastes of a contemporary yet already outdated world nourish the repertory of forms they produce. These variable adjustments allow to build real constructions resembling a tracking game. The exhibition space becomes a rough playground of forms and recollections. Picture rails, paintings, partition walls, rubble but also architectural elements mingle in a mixed, porous ensemble, giving rise to new narrations. The image plays with symmetry and curls up into mirror shapes that confuse the issue. This blurring of visual codes dissuades from an immediate reading of the works. Alternately the object changes scale, changes its status, from hollow to full, from negative to positive, it flattens out to become sculptural.

(corrections and translation | Anne-Cécile Guitard)

Agapanthe : Florent Konné & Alice Mulliez