

## PRESS RELEASE

## 新闻通稿

## 莎拉·福克斯：擷

## Sarah Faux : Pucker

June 23 – July 23, 2018

Opening: 3 - 6 PM, June 23, 2018

2018年6月23日至7月23日，胶囊画廊很荣幸呈现美国艺术家莎拉·福克斯在亚洲的首场个展——《擷》。展览涵盖了艺术家最新创作的油画和布面拼贴作品，在呈现艺术家对女性性别和亲密经验的长期探索同时，展示了她近期在色彩、材料和构图方面的脉络发展。此外，艺术家将于6月24日在余德耀美术馆与艺术史学者邓天媛进行座谈——“画布即身体”。

莎拉·福克斯的绘画融合了具象表征和姿态抽象两种手法，其描绘的女性身体以一种临界、模糊的状态游浮在她构建出的感官情境里。福克斯的画面主角永远是女性，鲜有男性角色陪衬出场，这是艺术家在本系列里坚持的工作方式，显然是介于艺术史中对女性身体的长期迷恋、物化做出的直面回应。然而，与其以对抗性的立场刻画态度鲜明的角色，福克斯笔下的女孩们往往醉心于梳妆打扮（比如《雾镜》和《白日的喘息》[2018]）或情迷意乱的私密时刻（如《烟白玫瑰》[2018]）。所埋下的这些关于女性自主消费意识（无论是针对美容产品还是性）的线索，更加复杂化了当下新自由社会中女性的能动力。

福克斯常将画面主体切割，聚焦对象的身体局部，如此的构图处理将观众引入一个亲密的第一人称视角。由于无法轻易识别出身体的形象，我们凝视着平坦的色块，在揣摩那些若隐若现的场景时，嘴角不由挂起浅浅的坏笑。当我们注视着这些碎片化的身体时，不经意间就跨入了一个公开的场域：在这里，我们开始面对并消化关于性的羞耻（以及针对女性经验的臆断），并主动用身体记忆和幻想填补画面的空缺。

生物学提醒我们，物质身体从来不是一种无法穿透的封闭形态。相反，它极具弹性和可塑性，常为了适应社会环境而有所改变。这就像每个主体始终在波动的情感经验一样，不断搅乱着主体意识的连贯性。福克斯着迷的正是那些自我意识逐渐模糊，感官体验开始交错、混淆的时刻。在创作这些绘画的过程中，福克斯使用了一种吸水性极强的涂底料，在画布第一层散漫的描线后，洒下大量的颜料，随即立刻刮去。最终得到的扁平画面上，外部环境中的色质穿透身体的轮廓，淡淡地浸入皮肤；而身体也同样像外部渲染开充斥情感的颜色。通过对正、负空间的蓄意处理，福克斯的色彩构图稀释了内、外的人为界定。

在对已逝法国文学家乔治·巴塔耶的情色著作《眼睛的故事》（1928年）的分析中，罗兰·巴特将其解读为一本为支撑两条隐喻——球状物与液体——的反复出现而编织的一幕幕场

景叙事。在此不去打扰大家对福克斯画面的解读，我们不妨以相似的方式，从画面中出现的圆形物（耳朵上戴着的圈，一只眼睛，等等）开始，步入福克斯的情欲世界。福克斯的画面将我们抽出身体，吸入一个朦胧的空间，最终在颤动的柔情中归程。

--李佳桓

莎拉·福克斯在纽约布鲁克林生活和工作，并且于 2015 年取得耶鲁大学绘画专业艺术创作硕士学位。她于 2009 年分别取得布朗大学和罗德岛设计学院的文科学士和艺术创作学士双学位。福克斯的作品在，Stems 画廊（比利时布鲁塞尔），胶囊画廊（中国上海），Thierry Goldberg 画廊，It'd 洛杉矶（美国洛杉矶）和罗德岛设计学院美术馆（美国普罗威斯登）均有展出。她也多次参与国际驻留计划，曾在 Yaddo 艺术中心（美国纽约），Tilleard Projects（肯亚拉穆）和 Oxbow 艺术学校驻留。

From June 23rd to July 23rd, 2018, Capsule Gallery is proud to present “Pucker,” American artist Sarah Faux’s first solo exhibition in Asia. Comprised of new paintings in oil as well as canvas collages, “Pucker” encompasses Faux’s longstanding reflection on the female body and intimacy experience, while highlighting her recent experiments with color, materials, and composition. Accompanying the show, on Sunday June 24th at 2pm, the Yuz Museum in Shanghai will be hosting a conversation with the artist entitled: “Canvas as a Body: Sarah Faux and Deng Tianyuan on the History of Painterly Painting”.

In her paintings, Sarah Faux merges the seemingly disparate strands of figurative representation and gestural abstraction to construct sensual situations where raw female bodies drift in a state of liminality. That the protagonist is always female, only occasionally in the company of the other sex, is the artist’s *modus operandi* in this body of work, a deliberate response to an artistic tradition in which the female form is often subjected to fetishization and objectification. But rather than taking a combative position to opt for affirmative representation, Faux conjures bodies that revel in the private moments of a beauty routine, as in *Wet Mirror* and *Broad Daylight and Thin Air* (both works 2018), or in erotic bliss, as in *White Smoke Rose* (also 2018). These invocations of willing consumption—of beauty products and eros—complicate what female agency means in today’s neoliberal world.

Faux crops her subjects to focus on specific body parts, a compositional strategy that pulls the audience into an intimate, first-person perspective. Unable to identify a pronounced figure, we find ourselves gazing into flattened fields of color, parsing the faintly discernible scenes with a curious grin. In looking at these disjointed, fragmented bodies, a public site is activated: we begin to confront and unlearn the shame we have towards our sexuality (and our assumptions of female sexuality), and actively fill in the gaps with our own memories and fantasies.

Biology reminds us that the body is anything but an impenetrable, closed form. Instead, it is elastic and malleable, prone to shifting to conform to its social surroundings. This is further complicated by

fluctuating emotional experiences that constantly disrupt one's conscious experience of a continuous self. What fascinates Faux is precisely those moments when boundaries between states of being dissolve, a dialectic of absorption and dispersion where sensory wires are crossed and confused. In composing the recent works on view, Faux developed an absorbent gesso to prime the canvas. After a first layer of loose line drawing, she pours large amount of paint onto the canvas, which she then quickly scrapes away. The result is a highly flat surface where stimuli from the surrounding environment penetrate the contour of the body and subtly seep into her skin; these bodies, in the same manner, exude emotional flickers that tone the exterior. By flirting with our sense of positive and negative space, Faux's evocative color compositions weave together charged imagery where the boundaries between inside and outside dissipate.

Roland Barthes famously read the late French writer George Bataille's erotic classic, *Story of the Eye* (1928), as a series of vignettes threaded together to allow two metaphors—that of the globular and the liquid—to recur.<sup>1</sup> Without spoiling the fun of perusing these paintings, one might step into Faux's erotic world in a similar fashion, through a stream of ocular parts: a hoop, an eye, or more sensitive parts. Faux's paintings viscerally absorb us into a liminal space, only to let us return with shimmering intimacy.

-- Alvin Li

Sarah Faux lives and works in Brooklyn, NY and received her MFA in painting from Yale University in 2015. She received a joint BA/BFA from Brown University and the Rhode Island School of Design in 2009. Faux's work has been featured in exhibitions at Stems Gallery (Brussels, Belgium), Capsule Shanghai (Shanghai, China), Thierry Goldberg Gallery (New York, USA), ltd los angeles (Los Angeles, USA) and the RISD Museum of Art (Providence, USA). Faux has been an artist-in-residence at Yaddo (New York, USA), Tilleard Projects (Lamu, Kenya), and Oxbow School of Art, (Michigan, USA).

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<sup>1</sup> "The Metaphor of the Eye," Roland Barthes, *Critical Essays*, trans. Richard Howard, Northwestern University Press: 1972, P241.