



玛雅·克莱默：圈套

Maya Kramer: Decoy

September 21 – October 25, 2018

Opening: 3 – 7 PM, September 21, 2018

胶囊画廊很荣幸举办玛雅·克莱默个展《圈套》。展览从9月21日持续至10月25日，包括艺术家近两年创作的雕塑、平面作品以及一件最新的浸入式空间作品。

玛雅的创作包含着她对人类、自然和机器的世界的观察和思考，从强烈的雕塑家的方法出发，带有诗人般的感性和评论家的反思与智性。在此次个展中，画廊空间的各个展厅被赋予不同的空间和视觉节奏，从左侧展厅出发，最初几间展厅的作品以对自然的模拟为线索，展示了艺术家自成一体的工作方式和标志性的创作手法——她喜欢使用生活中常见却被人忽视的东西（比如废金属、树枝、碳）作为创作材料；常常从自然界寻找轻盈、细小的物，比如树叶、羽毛、断枝，作为创作的出发点，以模拟、伪装的方式创造物，又以这些人造物作为载体，表现物与物之间肉眼不可察觉的存在——空缺、空间、气流（叶子和羽毛的运动轨迹）、运动。然而模拟和伪装的目的绝不是为了具象的再现，以两件基于树枝为原型的雕塑作品《闪点》（2018年）和《回圈》（2018年）为例，玛雅大量应用空白、或是减少细节，将具象的物抽象化，强调物本身的造型在空间中引发的张力，也体现了艺术家一直以来对“空”的兴趣和探索。这种抽象化、空间化的探索，也在最新的雕塑《藏蓄 I》和《藏蓄 II》（2018年）得到了进一步发展。这一系列作品被安装在画廊最后一个展厅，观众走进展厅就立刻感受到温度下降，空间因为下沉的天花板——确切的说，是用打印成蓝色的硬纸拼贴伪装而成的低沉而又湛蓝的天空（《零星》，2018年）——而显得逼仄，在制冷机的嗡嗡声中，空调铜管上凝结了空气中的水汽，凝结成霜、形成冰冻、又因制冷机的停止而渐渐融化成水流淌在地板上，伴随着霜与冰的凝结和融化，雕塑的色彩，也在空调铜管本身的黄铜色与从半透明到越来越浓的白色间转换。

对玛雅来说，圈套，或者说是伪装而成的“引诱物”，是一种比喻，也是一种方法，即伪装、诱捕、反思。与此同时，圈套，也是艺术家向观众发出的邀请，邀请他们识破伪装、看透背后的机制、思考自然和机器的世界中的更加普遍的问题。实际上，玛雅的艺术以思辨的方式提醒世界：我们仍然生活在一个物质的世界，有着明确形态的物质在环境和时间中发生各种物理和化学的变化：变形、氧化、结晶、融化、弥散成细小的颗粒、生成另一种化合物、或终将变成另一种物质。环境和时间是造成这些变化明确的因素，作为雕塑家的玛雅的工作，就是调动这些因素，模拟和加速这些变化，并在艺术语境中为

物赋以形态。这些形态有些已经固定，有些则仍在变化，比如在空气中持续氧化的金属，空调铜管上随着温度和湿度的变化而凝结与融化的水、用洗衣粉混合物制做的动物头骨因为自身重量而坍塌和瓦解，这使玛雅的艺术，又成为基于时间的艺术，成为物的表演。因此，艺术家的工作也犹如导演，在最初的干预和引导之后，让作品中的物质以其自身物质属性为“演技”，通过环境中的因素（氧气、温度、湿度）推动“情节”，在更长的时间跨度里完成完整的过程。

然而这些新生成或不断变化着生成的物的形态，并不只是服务于艺术家的审美目的。实际上，作为观察家和思想者的玛雅，也同时邀请我们注意：在更深的层次，一切变化都来自能量转换，包括自然本身的能量转化和人类活动所造成的能量转化。有趣的是，为了追求永恒、保持被认为是完美或者有用的状态，人类必须制造和消费更多的能量，才能保持物的当下状态。展览中被大量消耗的电能，将以各种不易察觉的形式参与到本次展览——即物的表演——中。这些形式包括作品材料、标题等等，其中尤其值得关注的也许是声音：掩盖在水滴声下面的迷你风扇的马达声（《灰色地带》，2018年）、制冷机工作时的声音（《藏蓄 I》和《藏蓄 II》，2018年），对那些被约翰·凯奇训练过的耳朵，机器停止后的寂静，也是一种声音。而无论是作为不易察觉的背景、还是因为空缺而更具存在感的“无声”，这些声音或许都在诱导人们进行更多的思考和想象。这也是一种“圈套”。

文/ 林昱

玛雅·克莱默 1977 出生于美国华盛顿，于 2000 年从马里兰艺术学院获艺术学士学位并于 2006 年从纽约亨特学院获艺术硕士学位。她曾居住于纽约长达 9 年，期间她任职于所罗门·R·古根海姆美术馆的策展部门并于私人藏家合作。2010 年，她搬到上海并展于多所国际艺术机构：香港艺术中心、荷兰凡艾伯当代美术馆、上海沪申画廊等等。克莱默也曾荣获多项奖助，其作品曾多次被 Fortune Art 杂志、燃点、Blouin Art Info 等。目前任教于上海纽约大学，也为 Frieze 杂志及 Cobo Social 网路平台撰写文章。

Capsule Shanghai is proud to present Maya Kramer's solo exhibition *Decoy* from September 21st to October 25th. The exhibition includes the artist's sculpture and graphic works over the last two years, as well as her latest immersive installation.

Kramer's art reveals her observations and reflections on humanity, nature, and the mechanical. She approaches art with the intensity of a sculptor, the sensitivity of a poet, and the insight of a critic. In this solo exhibition, each room in the gallery space is given a different spatial and visual rhythms. Kramer uses natural objects such as leaves, feathers, and broken branches as a starting point for her artistic ideas. She then uses commonplace but seemingly unremarkable materials such as coal and rust to create disguised representations of these natural objects. These created objects serve as vessels to reveal the invisible substances between matter—emptiness, space, airflow (the trajectory of leaves and feathers) and movement. The purpose of these artificial creations, however, is not to illustrate realistic details. For example, in two of her sculptures of branches, *Flashpoint* (2018) and *Closed Circuit* (2018), Kramer makes

generous use of white space and reduces minute details in order to make a lifelike object abstract and intensify its shape in space, which also reveals the artist's lasting interest in exploring the theme of "emptiness." This abstract, spatial examination is further developed in her latest sculptures *Preserved I* and *II*. This series of works is installed in the last room of the gallery. Upon entering, one immediately feels a sudden drop in temperature and the space appears cramped due to its low ceiling which, to be precise, is a low blue and white patchwork with bits of sky made from a collage of spray-painted paper (*Piecemeal*, 2018). Amidst the humming of a refrigeration compressor, the vapors on the pressurized copper tubing condense into frost and ice, which, when the compressor is paused, slowly melt into water spilling on the floor. While the frost and ice alternate between condensing and melting, the hues of the sculptures also shift from the brass color of bare copper tubing to a coating of translucent water or white frost.

For Kramer, decoy, or a disguised "lure," is both a metaphor and a method of imitation, trapping, and reflection. Decoy is also a form of invitation—the artist is inviting the viewers to see through the mechanisms behind disguises, and to contemplate the more prevalent problems in the natural and industrial worlds. In fact, Kramer's speculative art style reminds us that we still live in a material world where matters of distinct forms are undergoing various physical and chemical changes—deformation, oxidation, crystallization, melting, dispersion into fine particles, morphing into new synthetics, or eventually becoming another substance—under the sculpting force of the environment and time, the two definite factors triggering these changes. As a sculptor, Kramer strives to mobilize these factors, to represent and accelerate these changes, and to shape her objects in this artistic context. Some of these forms are fixed and some are still morphing: the metal oxidizing in the air, the water on a condenser condensing or melting as the temperature and humidity change, and the animal skull—made from mixed laundry detergent powder—collapsing and disintegrating under its own weight. This makes Kramer's art a performance of objects that remains anchored in time. Therefore, the artist works like a director who, after initial intervention and guidance, allows the matters in the work to "act out" their inherent material properties, to propel the "plot" through environmental factors such as oxygen, temperature, and humidity, and to complete the process over a longer time span.

However, these new or still-evolving forms of objects do not merely serve the artist's aesthetic purposes. As an observer and thinker, Kramer also reminds us that, on a deeper level, all changes occur from the conversion of energy—both naturally and from human activities. Interestingly, in order to pursue eternity and maintain a desirable

state of perfection or usefulness, human beings must create and consume more energy to preserve the objects' existing forms. The large amounts of electricity consumed will also be integrated into this exhibition—that is, a performance of objects—in varied subtle forms, including used materials and titles. Among them, the most notable element might be the sounds: the humming of a small fan motor muffled by the dripping of water droplets (*Grey Zone*, 2018), or the buzzing of a refrigeration compressor at work (*Preserved I and II*, 2018). For those whose ears have been trained by John Cage, the silence after a machine stops working is also a form of sound. Whether in an unnoticed background, or in a silence that becomes more prominent thanks to an absence of noise, these sounds will inspire people to think and imagine beyond the norm. This is also a form of decoy.

Text: Aimee Lin

Maya Kramer, b. 1977, Washington DC, obtained her BFA in 2000 from the Maryland Institute College of Art, Baltimore, MD and received her MFA in 2006 from Hunter College in NYC. She was based in New York City for nine years, during which time she worked in the curatorial department of the Guggenheim Museum and for private collectors. In 2010 she moved to Shanghai and has since exhibited internationally in conjunction with institutions such the Hong Kong Arts Centre, Hong Kong, the Van Abbe Museum, Eindhoven, Holland, and The Shanghai Gallery of Art, Shanghai, China, among others. She is the recipient of the Jacob Javits Fellowship, and her works have been featured in media such as Fortune Art, Randian, and Blouin Art Info. She is an adjunct Instructor of Art History at NYU Shanghai and also a regular contributor to Frieze magazine and Cobo Social.