

Christine Sun Kim | With a Capital D
10.27-12.7, 2018

我们很高兴地宣布艺术家 Christine Sun Kim 在空白空间的第二次个展 “With a Capital D” 将于 2018 年 10 月 27 日开幕。

在本次个展中，Kim 将延续她对语言、文字、声音作为观念线索的思考和创作，展出以其文化身份、与听障社群的纽带为探讨对象的纸本绘画，以及和长期合作艺术家 Thomas Mader 共同完成的录像等多件全新作品。Kim 的这些作品以其惯常使用的美式手语（American Sign Language）系统为基础，从语言学和社会学的双重面向展现了艺术家个体在当前美国的政治环境中通过作品介入身份政治的潜能。

在《Words>Shape>Reality》中，Kim 指出了以 ASL 为基础的语言和口语/手写英文语言的关联性，及其在使用效率上的差异；在《English vs. Deaf English》中，她以成组对照的例子指明了造成上述两种“英语”在效率上存在差异上的原因。和其他大部分语言不同，ASL 不包含手写的部分，因而一些表达需要借助于英语口语中的外来词；在和艺术家 Thomas Mader 合作完成的录像作品《Looky Looky》中，通过具体语境下的非手势手语（在此例中的“looky looky”一词），Kim 和 Mader 情境化地展现出五官乃至神态等能指符号所具备的微妙修辞性和指涉能力。即便在不借助手势的情况下，他们仍能通过正确的语言技巧和上下文语境进行完全有效地交流。通过这些作品，Kim 破除甚至调转了我们对听障者所使用语言的刻板而有限的认知。

在展览中的另一部分，Kim 探讨了听障者的群体文化及他们在现实环境中的境遇。《Deaf Rage》、《Why I Work with Sign Language Interpreters》、《Why My Hearing Daughter Signs》等作品借用了几何学中的角度概念和统计学中的饼状图，Kim 通过自问自答的方式，以感性又不乏戏谑的短句描绘出在以口语/声音语言为主流的世界中，者于艺术世界、日常生活、旅行、机构和他人关系中所遭遇的境况及其真实态度。

如德国语言学家爱德华·沙皮尔所言，语言即世界观。语言一方面制约着我们对世界的认知和改造，同时我们对世界的认知和改造又反过来作用于语言本身。展览标题 “With a Capital D” 中使用的英文特定习语 “with a capital -”，是用来表达谈论对象、品质及状态最强烈程度和复杂过程的修辞方式。在本次展览中，大写的 “D” 强调了 “Deaf” 一词作为主语所包含的群体文化认同和主体意识，而非被形容词 “deaf” 用以审视和打量的他者。Kim 的作品以互文、设问、双关、借代、递进、比拟等修辞手法，从文本、视觉、观念等维度，展现了 ASL 使用者的独特感知及文化，邀请我们重新认知、理解、尊重世间不同个体、群体以及文化所具有多样性。艺术家亦通过此次展览对她生命中的所有听障人士表达敬意。

Christine Sun Kim 1980 年生于美国加利福尼亚，2002 年毕业于罗彻斯特工业大学多学科系，获得学士学位。2006 年在纽约视觉艺术学院实验艺术系获得硕士学位，以及 2013 年在巴德学院获得声音艺术硕士学位。部分展览和表演机构包括：惠特尼美术馆，纽约（2018）；旧金山现代艺术博物馆（2017）；De Appel Arts Centre，阿姆斯特丹（个展，2017）；Rubin Museum of Art，纽约（2017）；柏林双年展（2016）；上海双年展（2016）；Sound Live Tokyo，东京（2015，2013）；MoMA PS1，纽约（2015）；纽约现代艺术博物馆（MoMA），纽约（2013）。Kim 是 TED Fellowship 和 MIT Media Lab Fellowship 获得者。Christine Sun Kim 现工作生活于德国柏林。

Christine Sun Kim | With a Capital D

10.27-12.7 , 2018

WHITE SPACE BEIJING is delighted to announce the opening of Christine Sun Kim's second solo exhibition *With a Capital D* on October 27, 2018.

In this exhibition, text and language continue to act as the driving forces behind Kim's creative process. Her new drawings, as well as a new video piece created with long-time collaborator Thomas Mader, explore her cultural identity and ties to the Deaf community. Kim's artwork generally uses the American Sign Language (ASL) system as its foundation. Through it she demonstrates how to use her works as linguistic and sociological tools for accessing identity politics in the current political climate in America.

In *Words>Shape>Reality*, Kim points out the interconnectivity between ASL and English, both spoken and written, and illustrates the differing efficiency of both systems. In *English vs Deaf English*, she presents two contrasting types of "English" in order to demonstrate the efficiency of untranslatable ASL concepts. It is worth noting that ASL does not have a written component like most other languages, so some expressions rely on loan words from spoken English; in *Looky Looky*, her video collaboration with Thomas Mader, non-manual signs are used to express the subtle rhetorical and referential power that facial expressions possess. Given the right linguistic skills and context they can create a fully functional communicative situation, even without the additional use of hand gestures. With these works, Kim transforms an often all too mechanical and limited understanding of ASL as a language.

For *With a Capital D* Kim also investigates Deaf group culture and the hows and whys of shared Deaf social experiences. *Degrees of Institutional Deaf Rage*, *Why I Work with Sign Language Interpreters*, *Why My Hearing Daughter Signs* borrow geometric angles and statistical pie charts to describe the conditions and attitudes Deaf people encounter in everyday life, institutions or even within the art world. They use a model of rhetorical questions and answers to describe a variety of social encounters in a world dominated by spoken language in a highly perceptive and often (painfully) funny way.

German linguist Edward Sapir claimed that language determines our worldview; on the one hand, language restricts our understanding of the world and our potential to transform it. At the same time our understanding and transformation of the world can in turn itself be viewed as a sort of language. While the title of the exhibition seems idiomatic, it is in fact an expression used to dissect complex processes connected to objects, situational conditions and communicative qualities. The capital "D" emphasizes the word "Deaf", its collective cultural identification and subjective consciousness. Unlike the adjective "deaf" it is not used to scrutinize and measure the "other". Kim's work uses rhetorical methods, including intertextuality, questions, double entendres, substitution, progression, and analogies to show the unique perception and culture of ASL users. The artist considers this show an homage to all the Deaf people in her life.

Christine Sun Kim (b.1980, California, USA) graduated from Rochester Institute of Technology with a Bachelor of Science in 2002 and received a master degree from New York's School of Visual Arts in 2006 and a master degree in Music/Sound from Bard College in 2013. Her selected exhibitions and performances have been held at: Whitney Museum, New York (2018); San Francisco Museum of Modern Art (2017); De Appel Arts Centre, Amsterdam (solo, 2017); Rubin Museum of Art, New York (2017); Berlin Biennale (2016); Shanghai Biennale (2016); Sound Live Tokyo, Tokyo (2015, 2013); MoMA PS1, New York (2015) and the Museum of Modern Art, New York (2013). Kim was awarded TED and MIT Media Lab fellowships. She currently lives and works in Berlin, Germany.