

I Love You

Melati Suryodarmo

麦拉蒂·苏若道默



ShanghART
香格纳画廊

麦拉蒂 · 苏若道默：我爱你

Melati Suryodarmo: I Love You

香格纳北京 | ShanghART Beijing | 04.18, 2018 - 05.14, 2018

表演 | Performance dates: 4/18 › 4/29 › 5/1, 4pm-9pm

香格纳北京荣幸地宣布将于 2018 年 4 月 18 日举办印度尼西亚知名艺术家麦拉蒂 · 苏若道默的个展 "I Love You", 这是麦拉蒂在中国的首次综合性展览, 将展出包括摄影、影像以及她最知名的长时表演在内的一系列多媒介作品。展览将于 2018 年 4 月 18 日星期三开幕, 持续到 2018 年 5 月 14 日。艺术家麦拉蒂会在 4 月 18 日、4 月 29 日、5 月 1 日下午 4 点到 9 点在画廊进行长时现场表演《I Love You》。

麦拉蒂 · 苏若道默通过她精神与身体实体的表演, 传递出对文化、社会以及政治层面的关注。她提取并概括一些现象或主题, 将其转译为与她表演相关的身体动作和姿势。她的行为通过身体存在和视觉艺术的元素, 进而讨论身份、能量、政治以及人与周遭事物关系等问题。

在此次展览中, 麦拉蒂还将通过影像同时展出以往的行为作品, 包括《Ugo》(2008), 《Eins Und Eins》(2015) 《Sweet Dreams Sweet》(2013) 以及她于 2016 年在马尔默莉莉丝行为工作室首次演出的行为作品《虚空交易》。相比较于影像, 麦拉蒂的摄影更像是其行为动作与过程的静态切片。她近期的摄影系列《Tomorrow, As Purposed》就通过动态身体姿势展现了对抗精神和个人焦虑; 而《自画像》系列则与她近期研究的行为艺术中的诗意化、以及她作品中的“诗意动作”息息相关。

ShanghART Beijing is pleased to present solo exhibition "I Love You" by renowned Indonesian artist Melati Suryodarmo. This is the first comprehensive exhibition of Melati in China, will showcase her multidisciplinary approach to art, consisting of a variety of works ranging from photography, videography, to what she is best known for - durational performance. The exhibition opens on Wednesday, 18th April 2018 and runs through 14th May 2018, with an accompanying live performance by the artist on 18th, 29th April and 1st May 2018.

Melati Suryodarmo's performances are concerned with cultural, social and political aspects, which she articulates through her psychological and physical body. She thereby compiles, extracts, conceptualizes and translates phenomena or subjects into movement, actions, and gestures that are specific to her performance. Her performances feature elements of physical presence and visual art as a means of talking about identity, energy, politics and relationships between the body and its surroundings.

For this time, Melati also features videos of her previous performances art works, including "Ugo"(2008), "Eins Und Eins"(2015), "Sweet Dreams Sweet"(2013), and "Transaction of Hollows "which was commissioned by and performed first time at Lilith Performance Studio, Malmo in 2016. Compared with the videos, Melati's photography seems to be a silent termination of her performance actions and processes. Her recent photography "Tomorrow, As Purposed" series, presents the spirit of intense confrontation and personal anxiety with the dynamic and gestures of body, while "Self Portrait" is related to her recent research on the poetics in performance art and the presence of "poetic action" in her work.

I Love You, 2007

《I LOVE YOU》是一件长达五小时的长时表演，试图去质疑语言形式融化的过程。在这个表演中，说出“I love you”只需要一些短短的发音，然而艺术家身体则被一块的矩形玻璃压住。这块巨大的玻璃压倒了苏若道默，使她在玻璃的重量、体积和脆弱的特性之下挣扎。就像“I love you”这句短语一样，玻璃既强大又易碎，尽管这块材料还算结实，但仅仅一个错误的角度就有可能导致它摔得粉碎。在她将玻璃驮在背上那一刻，她也在寻找了与玻璃的平衡感。2014年，麦拉蒂在玛丽娜·阿布拉莫维奇于贝耶勒基金会美术馆（巴塞尔，瑞士）策划的展览“艺术家是探险者”中表演了《I LOVE YOU》。该作品于2007年在巴塞罗那的Off * Ample空间首次演出。

“I LOVE YOU” is a 5-hour durational performance that interrogates the melting of linguistic form. Communication is limited to a single utterance, “I love you,” while the performing body is literally stressed with a rectangular piece of glass. The oversized glass overwhelms Suryodarmo, who struggles under its weight, bulk and fragility. Like the phrase “I love you,” glass is simultaneously powerful and vulnerable. The material is strong and resilient but a simple hit at the wrong angle might cause it to shatter. As she carries its weight on her body, Suryodarmo is also balancing the glass upon her body. In 2014, Melati presented her performance “I LOVE YOU” at Fondation Beyeler in Riehen (Basel, Switzerland), as part of the one day exhibition The Artist is an Explorer, curated by Marina Abramovic. “I LOVE YOU” was performed first time at Off * Ample, Barcelona in 2007.



我爱你

I Love You, 2007

视频 | 单路视频, 行为录像

Video | Single-channel video, Performance Video
6 minutes, Edition of 5 + 2AP, MS_3306



我爱你

I Love You

Off * Ample 空间 | 表演现场
Off * Ample Space, Performance Site, 2007



我爱你 I Love You

玛丽娜·阿布拉莫维奇于贝耶勒基金会美术馆（巴塞尔，瑞士）策划的展览“艺术家是探险者”
Fondation Beyeler in Riehen (Basel, Switzerland), as part of the one day exhibition "The Artist is
an Explorer", curated by Marina Abramovic.
表演现场 | Performance Site, 2014

虚空交易 , 2016

Transaction of Hollows, 2016

《虚空交易》是一件以听觉感应占主导的长时表演。在有观众在场的同时，苏若道默拿着爪哇弓在这个特别定制的房间内射出了数百支箭。箭穿梭过空气，射向墙壁，发出撞击的巨大空响声。通过这一表演，她默想着我们失落社会的未来方向。在追求更大更好更多的社会中，人们总是追逐一个不可达成的乌托邦。苏若道默提出了一个我们处理与世界关系的更佳解决方案：处理过程（可能是人生的过程）比追求虚空的乌托邦更为重要。《虚空交易》在 2016 年的马尔默莉莉丝行为工作室首次演出。2018 年 1 月新加坡艺术周期间，艺术家在香格纳新加坡空间表演《虚空交易》。

“Transaction of Hollows” is a durational performance where the visceral and aural takes centre stage. Wielding a Javanese bow, Suryodarmo shoots hundreds of arrows in a custom-built room that the audience also inhabits. The arrows whizzes through the air and pierces the walls, producing a loud hollow sound on impact. Through this performance, she meditates on the direction of our lost society. In society’s search for bigger, better and more, as it aims for a certain utopia that cannot realistically be achieved. Suryodarmo proposes a more direct relationship with the world around us. Dealing with the process, perhaps of life itself, is more important as the utopia can only be hollow. “Transaction of Hollows” was commissioned by and performed first time at Lilith Performance Studio, Malmo in 2016. Artist also performed “Transaction of Hollows” in ShanghART Singapore during the Singapore Art Week in 2018.

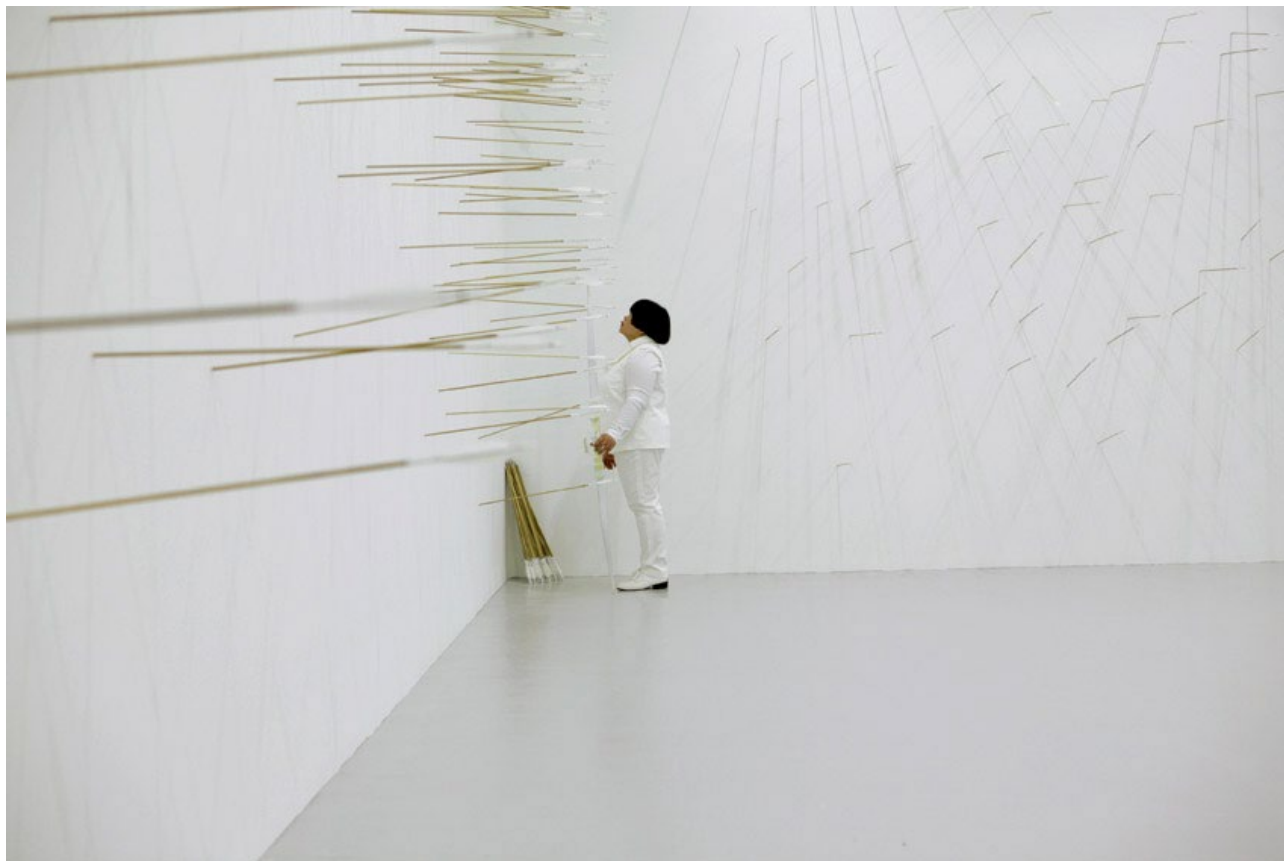


虚空交易

Transaction of Hollows, 2016

视频 | 单路视频, 行为录像

Video | Single-channel video, Performance Video
14 minutes 45 seconds, Edition of 5 + 2AP, MS_7926



虚空交易

Transaction of Hollows, 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
80x120cm, Edition of 5 + 2AP, MS_7805

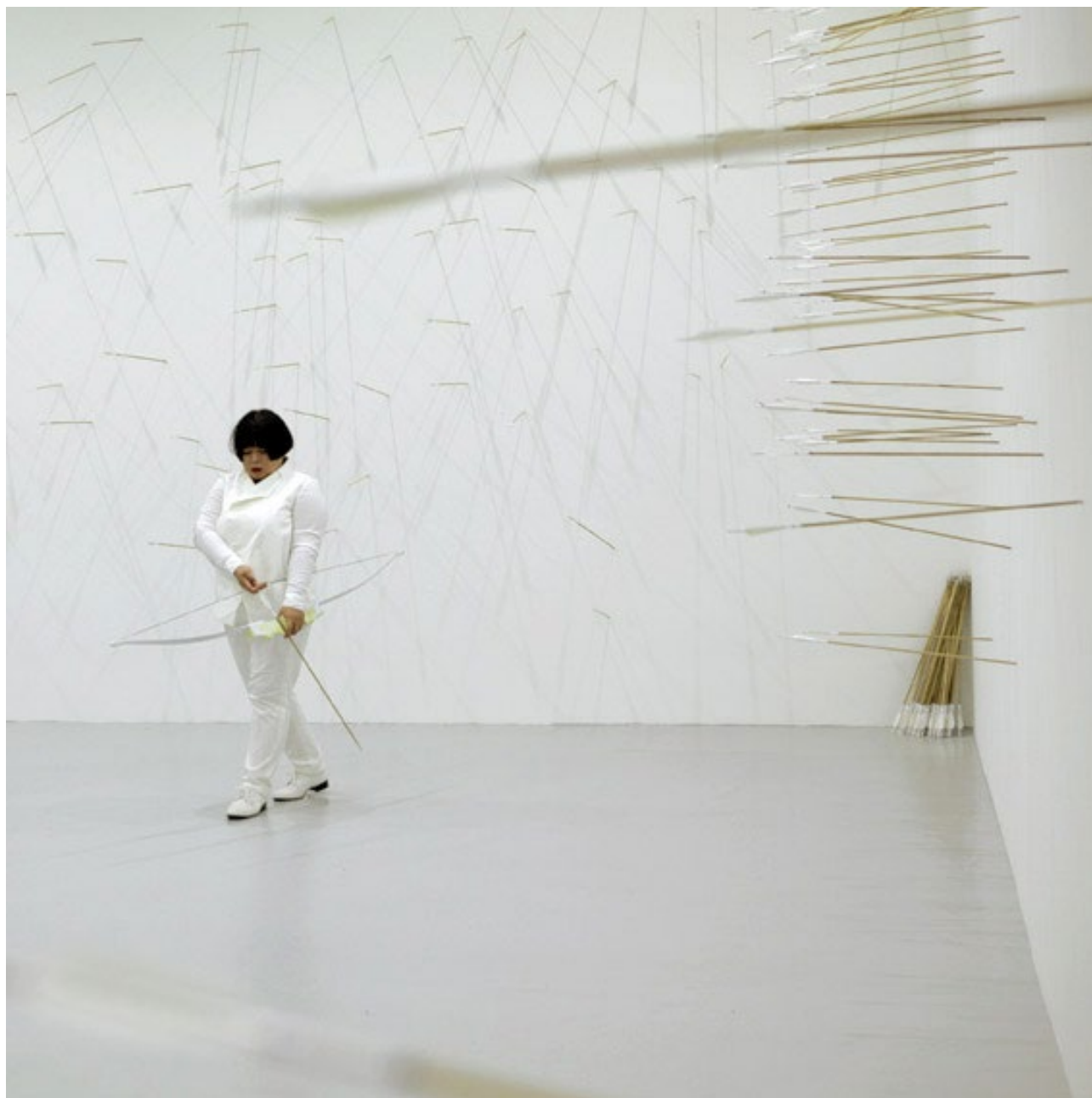


虚空交易

Transaction of Hollows, 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
80x80cm, Edition of 5 + 2AP, MS_4448



虚空交易

Transaction of Hollows, 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
80x80cm, Edition of 5 + 2AP, MS_4406



虚空交易

Transaction of Hollows, 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
80x120cm, Edition of 5 + 2AP, MS_6817

Eins Und Eins, 2015

《Eins und Eins》作为新加坡艺术门画廊《在寂静中》群展里的参展作品，于2016年首演。这件作品灵感来自于她对国家的想象，她将国家想象为具有功能器官的人体，而一个压抑的环境会让人类身体在一个安静的情况下不断被侵略和压迫。最终，人会用例如呕吐的方式去对抗这种侵略。如果身体是由数千万受压迫的人组成的国家，他们的权益受到侵害和限制，那么最终会产生一种爆炸式反应，革命就是如此爆发的。

"Eins und Eins" was performed for the first time in 2016 during the "In Silence", a group exhibition at the Pear Lam Gallerie, Singapore. This work was inspired by her imagination that a country is a human body that has functioning organs, where a repressive conditions can actually condemn human body to hold on to many aggressions in a silent manner. Eventually, it reacts physically in the form of nausea, which produces vomitus. If this body is a nation that consists of hundreds of millions of oppressed people who have their rights restricted and their human rights violated, it tends to create an explosive reaction such as a rebellion or revolution were to occur.



Eins Und Eins

Eins Und Eins, 2016

视频 | 单路视频, 行为录像

Video | Single-channel video, Performance Video
29 minutes 21 seconds, Edition of 5 + 2AP, MS_0287



Eins Und Eins
Eins Und Eins, 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
66.7x100cm, Edition of 5 + 2AP, MS_8524



Eins Und Eins

Eins Und Eins, 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
66.7x100cm, Edition of 5 + 2AP, MS_4929



Eins Und Eins

Eins Und Eins, 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
66.7x100cm, Edition of 5 + 2AP, MS_6304



Eins Und Eins
Eins Und Eins, 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
66.7x100cm, Edition of 5 + 2AP, MS_3308

明天，诸如计划的，2018

Tomorrow, As Purposed, 2018

苏若道默的《明天，诸如计划的》系列，这是一部被麦克白和其中预言力量启发而来的剧场舞蹈作品。在莎士比亚的戏剧里，女巫三姐妹跟麦克白说，他是两个预言的一部分，在两姐妹消失后，第一个预言立刻实现了。受到麦克白夫人的鼓舞，他于是策划并完成了第二个预言，这成为他受到诅咒并最终疯魔的源头。

通过用摄影记录舞蹈中的某些特定动作，苏若道默邀请观众慢慢地观察、发现或质疑这些身体内容。舞蹈或动作的过程经常粘连着参与者的内心，或为其带来一些不可逆的改变。这些被记录的挑衅动作展现了这些有煽动性的身体动作，它们就仿佛对权力的争夺。

The photographs from Suryodarmo's Tomorrow, As Purposed series, which began as a dance theatre piece inspired by Macbeth and the power of prophetic speech. In Shakespeare's play, the three sisters told Macbeth that he was part of two prophecies, the first of which came through immediately after the sisters' disappearance. Encouraged by Lady Macbeth, he plotted his way to fulfil the second prophecy, which became his curse and resulted in his madness.

In framing specific acts or motions of the choreography in photography, Suryodarmo invites viewers to observe slowly and discover, or question, the bodily content. The process of dance and movement has often cemented, or irreversibly changed, the inner psyche of the practitioner. The provocative actions captured by her camera's lens reveal internal struggle as a consequence of meaningful physical agitation, a struggle that is recognisable as the struggle for power and the means of achieving it.



明天，诸如计划的：钉子

Tomorrow, As Purposed: NAILS, 2018

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
90x60cm, Edition of 5 + 2AP, MS_2327



明天，诸如计划的：AGUS

Tomorrow, As Purposed: AGUS, 2018

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
90x60cm, Edition of 5 + 2AP, MS_3021



明天，诸如计划的：头发

Tomorrow, As Purposed: HAIR, 2018

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
60x90cm, Edition of 5 + 2AP, MS_0978



明天，诸如计划的：鞋子

Tomorrow, As Purposed: SHOES, 2018

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
60x90cm, Edition of 5 + 2AP, MS_4985

Sweet Dreams Sweet, 2013

《Sweet Dreams Sweet》是一个两个小时的长时表演，由二十八名身着白色制服的年轻女演员共同演出。她们成对移动、行走、躺下并围坐在表演区。她们把脚浸泡在蓝色水中直到白袜子被染蓝。表演邀请观众直面统一与复数的对立，这与苏若道默对个体和群体的兴趣相关。

社会压力经常逼迫着人们进入一种同质化状态。人们想要和身边人一样，穿同样的衣服，做同样的事。当与社会其他人不一样时，人们就会感到不舒服，同时引发社会恐慌和群体反应。当多数人社群统治了原本的多元社会时，它就会孤立那些异己者，排挤走原本多元的社会、文化、语言或政治因素。这种现象是违背个人主义的，因为在一个一统社会中，人无法实现自治。

"Sweet Dreams Sweet" is a two-hour durational performance with twenty eight young female performers wearing white uniform clothing. They move in pairs, walk, lie down and sit around the performance area. They dip their feet into blue water and stain their white stockings. The performance invites the audience to confront the dichotomy between uniformity and plurality in relation to Suryodarmo's interest in the individual and the people.

Social pressure often forces people into a state of homogeneity. People want to wear the same kind of clothing and to do the same kind of things as the people around them. They are uncomfortable when they are too different from their community, triggering a fear or herd response. When a majority community dominates an originally diverse society, it alienates those who are different, forcing away the social, cultural, linguistic or political factors that had allowed for plurality. This phenomenon is against individualism, as the people of a uniform society are not autonomous.



Sweet Dreams Sweet
Sweet Dreams Sweet, 2013

视频 | 单路视频, 行为录像

Video | Single-channel video, Performance Video
17 minutes 16 seconds, Edition of 5 + 2AP, MS_1077



Sweet Dreams Sweet
表演现场 | Performance Site



Sweet Dreams Sweet
表演现场 | Performance Site

Ugo, 2008

《Ugo》是一件五小时的长时行为表演，表演中有两条放置于白色床铺上的新鲜鳟鱼。苏若道默缓慢又审慎地移动着鱼，期待着双鱼以拯救阿弗洛狄忒与厄洛斯这对母子的方式拯救众人。随着鳟鱼化身双鱼，亦真亦幻，科学时间在生命时间面前消融了。

苏若道默将流动着的时间当作可被体验而并非可被科学丈量的一种，来让自己放下公民社会中的精神包袱。当消除先前知识的局限，并不断适应现实变化，信息就能和经验整合为一体。对历史、政治以及文化身份的期待都消解在空气中，含有共识和改革的无名催化剂亦飘散于其中，它们一起再次被吸入。

“Ugo” is an five-hour long durational performance with two fresh trout on a white lined bed. In this performance, Suryodarmo moves slowly and deliberately with the fishes, hoping for Ikhthyes to come save us the way he saved Aphrodite and Eros from mortal danger. Scientific time dissolves in favour of the time of vital life as the fishes are shown to be alive and unreal in their role as Ikhthyes.

Suryodarmo draws from the flow of time as experienced, rather than scientific time, to let go of the mental abundance of civil society. In letting go of the confines of prior knowledge and constantly adapting it to real changes, information is integrated with experience. The expectations of history, politics and cultural identifications are dissolved in the air, which also holds the common consciousness and the unnamed catalyst of change and transformation, and inhaled again.



Ugo

Ugo, 2008

视频 | 单路视频, 行为录像

Video | Single-channel video, Performance Video
6 minutes 6 seconds, Edition of 5 + 2AP, MS_8662



Ugo

Ugo, 2018

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
54x120cm, Edition of 5 + 2AP, MS_1291

自画像（三联幅），2016 Self Portrait (Triptych), 2016

尽管苏若道默的实践主要从属于行为艺术，她此次却有意呈现了摄影类型中的自画像。这一作品与她近期所做的研究相关，包括行为艺术中的诗学以及作品中出现的“诗意行为”。如同作家一样，行为艺术家也是通过放置一系列动作或词语去形成作品的诗意。同时，摄影的平面形式又是对西方肖像画的沉思。

苏若道默不仅从外形去理解他人，她亦通过人们的实践、档案、影响等方面去介入。像弗朗西斯·培根这样艺术家的作品就丰富了她对某一时刻动作的研究。同时，摄影对她来说也推进了对舞蹈上的长期关注。身体的颤动，包括面部的颤动，都是她的学习对象。这些思考对艺术家此次以非常规形式呈现自己的形象均有所帮助。

While Suryodarmo's practice comes from the genre of performance art, she has deliberately chosen to present her self-portraits in the genre of photography. This is related to her recent research on the poetics in performance art and the presence of "poetic action" in her work. Performance artists, like writers, place sequences of actions or words to form poetry. At the same time, the flat visual form of photography meditates on the Western genre of portraiture.

Suryodarmo considers people through not only their physical likeness but their practice, biography, influences and so on. Works by artists like Francis Bacon further her research in capturing movement in a frozen moment. For her, photography advances her long-standing studies in Butoh. The agitation of the body, including the face, is her area of absorption. These considerations come into play in the unconventional portraits that she presents of herself.



自画像（三联幅）

Self Portrait (Triptych), 2016

摄影 | 彩色 C-Print

Photograph | Colour chromogenic print
Each 90x60cm 3 pieces, Edition of 5 + 2AP, MS_8685



自画像（三联幅）
Self Portrait (Triptych), 2016



自画像（三联幅）
Self Portrait (Triptych), 2016



自画像（三联幅）
Self Portrait (Triptych), 2016

麦拉蒂 · 苏若道默

Melati Suryodarmo

b. 1969, 工作和生活在 苏腊卡尔塔, 印度尼西亚
Works and lives in Surakarta, Indonesia

麦拉蒂·苏若道默是一位现居住生活于故乡印度尼西亚梭罗的视觉艺术家，在此之前，她在德国工作生活了 20 年。麦拉蒂分别于万隆巴查查兰大学和德国布伦瑞克艺术学院取得国际关系学位以及视觉艺术学位。在受到日本舞蹈大师古川杏以及著名先锋艺术家玛丽亚·阿布拉莫维奇的指导后，她完成了行为艺术研究生项目，同时也获得了和阿布拉莫维奇及其学生在 2003 年威尼斯双年展上一起表演的机会。麦拉蒂的作品以长时表演著称，常涉及到肢体的高度参与，身体亦传达了她对于文化、社会和政治问题的思考。在近二十年内，麦拉蒂在全世界范围内的艺术节、双年展、画廊和美术馆中相继展示并表演作品。她参与过的展览包括：第 52 届威尼斯双年展舞蹈节 (2007)，多伦多艺术创意节 (2012)，第八届亚太三年展 (2015)，新加坡双年展 (2016)。除此之外，她还是 2017 年雅加达双年展的艺术总监。

Melati Suryodarmo is a visual artist currently based in her hometown, Surakarta, Indonesia, having lived and worked in Germany for 20 years. She graduated with a degree in International Relations from Universitas Padjadjaran Bandung, Indonesia, and went on to pursue a degree in Fine Art at Hochschule fuer Bildende Kuenste, Germany. Studying under the tutelage of renowned Japanese Butoh dancer and choreographer, Anzu Furukawa, and acclaimed pioneering performance artist and professor, Marina Abramovic, Melati eventually finished her post-graduate program in Performance Art while gaining the opportunity to perform alongside Abramovic with a group of students at the 2003 Venice Biennale. Known for her long durational performances, often involving highly physical acts and use of the body to convey her ideas regarding cultural, social, and political issues, Melati has performed across the world for 20 years, in festivals, biennials, galleries, and museums. Notable shows include the 52nd Venice Biennale Dance Festival (2007), Luminato Festival of the Arts (2012), Asia Pacific Triennial 8 (2015), Singapore Biennale (2016), as well as helming the Jakarta Biennale 2017 as the artistic director.

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