

母亲

Mothering Strength

郭桢 & 胡戎 双人展

Guo Zhen & Hu Rong Double Exhibition

2022.3.8 — 4.18

策展人：付晓东

Curator : Fu Xiaodong

空间站很荣幸的邀请到为母三十余年的女性艺术家胡戎和美籍华人郭桢举办题为“母亲”的双人展。在解救拐卖妇女、代孕不合法、生育率大幅下跌的今天，女性子宫被物性化、商品化，还是人性化？在网络社交媒体上发酵，被大规模讨论，反思。“伟大的母性”作为“牺牲”的代名词，无私的爱和全面的付出，也使这个概念成为一个崇高却又习惯性被忽略的存在。小梅花脖子上的锁链显而易见，可是更多的母亲那根来自于男权社会、父权家庭、婚姻财产的那根无形的锁链却更加隐蔽，无可逃遁。千百年来，母亲都以宽广博大和柔情似水的精神之爱，辛勤之劳，包容、浇灌、维系着家庭的系统。母亲甚至成为一个丧失主体性的形象，她的主体即是对孩子和家庭之爱。胡戎和郭桢的作品呈现了这个问题的两个面向，胡戎的作品有很多是在养育女儿的过程中完成，并通过对女儿儿童画的“以爱之眼”的观注和对话之中产生，强调无知之知，生命直觉，回到自然通感的生命母体的本初。郭桢则是在三十年的海外旅居的经验中，通过破除“假爱之名”男权式家庭男女剥削关系模式的经历，走上自我意识觉醒的反思之路。生命时间渡过的方法，即是最好的以人的生命作为材料的作品。物质上留下痕迹作为外显的作品，都是生命火花绽放时留下的痕迹。这些生命轨迹中的作品无一不展现出两位女性艺术家在不同的时空中所遭遇的身体、情感和思想上的波动。

胡戎：女性艺术的直觉

自由的感觉躲避了观念，封闭保护了神秘。艺术的神秘性质得到解释的同时理解有了观念。那么女性艺术家有没有被理解？她的巫、神、灵，她的能力无意识，没边界，生命的母体，这个无边界的生命体相对认知的局限，是否需要社会的公断？有限的认知简单地批判或道德的内容及观念的意义，更多是社会学范畴，艺术本体看起来呈现着生命的奇迹，好像同社会的历史发生着认知的关联，而人类学家发现，女性艺术一直在自然人的生命系统中孜孜不倦，花拳秀腿，生生不息，制造着艺术符号并世代相传，给女性艺术及女性化艺术留下了自然与历史的神秘数里关系，母系系谱及男权社会的局限。艺术起源对照现代女性艺术，来自生命现象的描述，可以说女性艺术出现了社会碰撞后的景象，当代艺术运动的价值判断，艺术评价体系都出现艺术生态的文明。女性艺术家的直觉力，关爱生命的天职，自然神秘的个性得以开放，对于揭示权力与意识有了结构性解读，一切表现出的形式都是意识形态，理性的都是虚构的，假设成为观念艺术的样式，并以客的生活内容呈现，不存在物质和利益的关系，这样的阐述反复灌输了一种观念，国家制度、法律、政治、媒体的意识形态确实得到了民主的实现，这些梦想照进了生活，社会与人类和平共处。历史完整客观的记载了文化人和自然人的历史，女性艺术家是这样的群落。

郭桢：重量级拳击运动员的训练工具——沙袋，承载着女性艺术主题。

在这里我采用了女性身体中，最能够体现女性特征的乳房形象。一个人可能会没有妻子和女儿，但一定会有母亲，世界上所有的人都有母亲。一个女人的乳房除了了哺乳以外还有许多功能，她对之骄傲而又隐密，是人性中最为纯情而又亲近的一面，也承受着最为痛楚无奈的割舍和枯萎。在这里我用这些柔软的乳房，就像软体动物一般，缝在皮革和帆布沙袋上；沙袋在重量级拳击手地击打之下，乳房对受创面进行了修复，在忍受打击的同时带着创伤继续生长。但是这些沙袋在承受拳击手们粗鲁的撞击的同时也会使对方关节错位，双手剧痛。原本用于承受这种力量的粗帆布沙袋现在被各种颜色的乳房所代替。这是一个拒绝乳房的地方。女人能够在这充满歧视的世界中生存，靠的是能屈能伸的毅力。这里的一切都是这种气质的印记。

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Our space station is honored to invite Hu Rong, a female artist who has been a mother for more than 30 years, and Guo Zhen, a Chinese-American, to hold a double exhibition titled "Mother". Today, while women are rescued from the trafficking and illegal surrogacy, the fertility rate dropping sharply, can the female uterus be materialized, commercialized, or humanized? It is continued on the social media, under broad debate and deep reflection. As a synonym for "sacrifice", the "Great motherhood" devote their selfless love and giving which also makes them a noble but often being ignored existence. The little plum flower has obvious chains around neck. But the invisible chains that more mothers have had from patriarchal society, patriarchal families, and marital property are more hidden and there is no escape. For thousands of years, mothers have given their spiritual love which is vast, extensive, and tender like water. They work hard, tolerated, cared of and maintain a family system. The mother even becomes an image devoid of subjectivity, and her subject being the love for the child and the family. The works of Hu Rong and Guo Zhen present two aspects of this problem. Hu Rong finished many works during the period of raising his daughter, and produced through her observation and dialogue with his daughter's children's painting of "with the eyes of love". She pays more attention to the knowledge, and life intuition, returning to the origin of the life matrix of natural synaesthesia. Guo Zhen, on the other hand, embarked on the road of self-awareness and self-awareness through the experience of breaking the "false love" patriarchal family's exploitative relationship between men and women in his 30 years of overseas experience. The way of passing time in life is the best work that uses human life as the material. The works that leave traces on the material are the traces left when the spark of life blooms. The works in these life track all show the physical, emotional and mental fluctuations encountered by the two female artists in different time and space.

Hu Rong: The Intuition of Feminine Art

The feeling of freedom eludes the idea, while the closure protects the mystery. The mystery of art is known at the same time as the understanding has concepts. So are female artists understood? Her sorcerer, god, and spirit, and her abilities are unconscious, without boundaries. The matrix of life, the relative cognitive limitations of this boundless being, does it need the social judgment? The limited cognition, simple critique or moral content and the meaning of ideas are more of a sociological paradigm. The art noumenon seems to show the miracle of life, as if there is a cognitive relationship with the history of society. However the anthropologist found that the female art has been tirelessly, and endlessly making art symbols and passing on from generation to generation in the life system of natural people, which leaves women's art and feminized art the mysterious relationship between the nature and history, as well as the limitations of the matriarchal genealogy and patriarchal society. The origin of art is compared with the modern female art, which is the description of life phenomena. It can be said that the female art has presented the scene after social collision. The value judgment of the modern art movement and the art evaluation system are all showing the civilization of art ecology. The intuition of female artists, the duty of caring for life, and their natural and mysterious personalities are shown. They have a structural interpretation for revealing the power and consciousness. All the manifested forms are ideologies, the rational ones are fictional, and assumption becomes the form of conceptual art, shown as the visitors' lives, no relationship between the material and interests. The elaboration inculcates a notion that the ideology of the state system, law, politics, and media has indeed been democratically realized. These dreams shine into our lives, and human beings coexist with the society peacefully. The history records the history of cultural and natural persons in a complete and objective manner. And the female artists are such a group.

Guo Zhen: A heavyweight boxer's training tool—— the punching bag, carrying the theme of female art.

Here, I use the breast image that best reflects the female characteristics. A person may not have a wife and daughter, but he must have a mother, and all people in the world have their mothers. A woman's breasts have many functions besides breastfeeding. She is proud and secretive about them, which is the most innocent and intimate side of human nature, and also suffers the most painful and helpless abandonment and withering. Here I sewn these soft breasts, like mollusks, on the leather and canvas punching bags; If the heavy boxers hit the punching bags, the breasts repaired the surface of the wound, and continue to grow with trauma while enduring the blow. But the punching bags may also dislocate the boxers' joints and cause them severe pain in the hands while they are rudely punching. The rough canvas bags originally used to bear this force are now replaced by breasts of various colors. This is a place where breasts are rejected. The perseverance the women rely on is the reason why they can survive in this world full of discrimination. Everything here is an imprint of the temperament.