

On Disconnection and Reality - Kim Engelen in Shanghai

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SUN PENETRATIONS|KIM ENGELEN

Artist: Kim Engelen

Interviewer: Adriana Furlong

Location: Shanghai (China)

艺术家：金·恩格伦

采访者：Adriana Furlong

地 点：中国上海

THE OBSERVER OBSERVES AND IS BEING OBSERVED
BEING IT FOREIGN (ALIEN, IMMIGRANT)
FEMALE (SEXIST, FEMINIST)
OR A MERE BODY (OBJECT)

-KIM ENGELEN



Kim Engelen // Sun-Penetrations // The Visitor, Shanghai (China) 2019

金恩格伦ART

The light in your exhibitions are usually displayed on moni-

tors, which makes me think of disconnection...disconnection between the real, and the virtual, a fabricated warmth/reality. Is there an emphasis on this in your work?

在你的展览中，通常是用显示器来显示光线，这让我想起了分离...真实与虚拟之间的分离，一种虚构的温暖或现实。你的作品有提到这一点吗？

Yes, it is real but on the other hand, that particular shot of the sunbeam is not there anymore so is it still real? Sunlight is created thousands of years ago in the core of the sun. By visiting us it literally brings life. Without the sun all life on earth would perish within ten minutes. So, when I finally see and experience it, it has escaped its own surface and shows me by showing up how trapped I am.

是的，它是真实的，但另一方面，当时的那束特定光线已经不存在了，所以真的是真实的吗？阳光是几千年前在太阳的核心中创造的。它为我们带来了生命。没有太阳，地球上的所有生命将在十分钟之内灭绝。因此，当我最终看到并感受到它时，它已经逃脱了自己的表面，并通过显示我被困住的方式向我展示。

The Sun-Penetration has gone. But the source that brings life—the sun—remains. However, the individual bodily experience of that particular Sun-Penetrations—in that so and so room in that so and so city—that encounter has surpassed. Like for example a relationship. That person and you are still alive, but the relationship you once had is no more. The Sun-Penetration, although perhaps visually attractive is a memory of something that is not

there anymore. Making the circle round again. I am feeling lonely, and the penetrating sun finding its way into the space makes me painfully aware of this. The temporary enchantment has gone. And only the video or smartphone capture is what is left of this temporary powerful beauty.

那个特定的“太阳穿透”已经消失了。但是，带来生命的源头--太阳--依然存在。然而，这种特殊的“太阳穿透”个人体验（在某某城市的某某空间）已经超过了原来的意义。比如说一段关系。他和你还活着，但你们曾经拥有的关系却已不复存在了。“太阳穿透”虽然在视觉上可能很吸引人，但它是对不再存在的经历的回忆。再次回到原点。我感到孤独，而刺入的阳光，让我痛苦地意识到了这一点。短暂的美好消失了。只留下了视频和手机照片。

I see this as a performance, post-performance as I call it. Like my contemporary Tino Sehgal who himself is not present during the performance. Although many people experience his performances as a unique experience. So, this temporary unique and individual experience might be the performance. Not necessarily the body of the artist performing and in connection with the art-audience. With Sun-Penetrations it is the sun who is the performer and who brings the experience. The performance takes place with anybody, it doesn't discriminate. It can be experienced by one single soul or a crowd of people. And it can happen at any place. It is a performance that takes place outside of the art context.

我将其视为行为艺术，我称之为后行为艺术。就像我的当代蒂诺·塞加尔（Tino Sehgal）一样。尽管许多人认为他的行为艺术带给他们独特的体验，但他本人并不在行为艺术现场。因此，这种短暂的独

特和个人体验也可以被当成是行为艺术。不一定是行为艺术家的现场表演，或与观众之间的互动。就“太阳穿透”作品本身来讲，太阳才是表演者或主角，是太阳带给了我们这个体验。这个行为艺术发生在每一个人身上，不分男女老幼，一律平等。一个灵魂或者一群人都可以体验到它。而且它可以在任何地方发生。这是一种在艺术范畴之外的行为艺术。

I am the documenting artist or capturer who brings the experience into the art context.

我是记录或捕捉这一切的艺术家，并将体验带入了艺术范畴。



Why did you choose to display them on monitors/screens?

您为什么选择在监视器/屏幕上显示它们？

I can't control sunlight like for example James Turell can do. But then this is also not what I am after. To me, it is documenting and exhibiting something that is not there anymore—Life. Although the sun brings life, the Sun-Penetration show me that I am not truly living. There is a rawness of the emotion of loneliness and at the same time, there is a beauty that lies in the responsiveness to this. Like seeing and being around a very happy person when you are feeling sad. The sun finds its way to penetrate into the inner space through windows, curtains, doors, holes or cracks. It does this from the sun to the earth at a mesmerizing speed of fewer than ten minutes. When we see it with our eyes and feel the warmth of the sun on our bodies it is between ten thousand and fifty million years. The performer is not a person, it is solar electromagnetic radiation. Also, by showing Sun-Penetrations on monitors, I can curate and show a collection of Sun-Penetrations. Some-body (I a person) was there to capture these Sun-Penetrations experiences. That is why I capture most Sun-Penetrations with the smartphone and handheld—No “real” camera and no tripod.

我无法像James Turell那样控制阳光。而且这也不是我所追求的。对我而言，我正在做的是记录和展示生活中已不存在的东西--生命。尽管阳光带来了生命，但“太阳穿透”让我了解到我并不是真正生活在着。那里面有一种原始的寂寞情感，与此同时，对这种情感的回应中也存在一种美。就像在你悲伤时去看望一个非常快乐的人，或者被快乐的人所包围着。太阳光可以通过窗户，窗帘，门，洞或裂缝渗透到内部空间。它以不到十分钟的惊人速度从太阳到达地球。当我们用眼睛看到它并感觉到太阳在我们身上的温暖时，它

大约已经存在了在一万到五千万年之间了。表演者不是人，而是太阳电磁辐射。另外，通过在监视器上显示“太阳穿透”，我可以组织并批量展示“太阳穿透”。有人（也就是我）在那里捕捉了这些“太阳穿透”的体验。这就是为什么我使用智能手机和掌上设备捕获大多数“阳光穿透”现象的原因-没有传统意义上的相机，也没有三脚架。

Sometimes I do show my Sun-Penetrations differently. For example, in 2015 at Burnrate in Berlin. I had created three experience rooms. One room was filled with ticking clocks. One room was a semi-dark room with silver walls, which was a soothing calm semi-dark room showing the Sun-Penetrations' soundless dance on five monitors. And in one room was placed a solarium (sunbed). During the opening, I went into the solarium and went into a meditation. Via a voice amplifier, I conveyed my thoughts directly—without any self-censoring—to the audience. This mental communication that happens within ourselves, I wanted to reveal that and expose it. With no filter or self-censoring.

有时我会以不同的方式展示我的“太阳穿透”。例如，2015年在柏林的Burnrate。我创建了三个体验室。一个房间里满是滴答作响的时钟。一个房间是一个半黑暗的房间，里面有银色的墙壁，这是一个舒缓而平静的半黑暗的房间，在五台显示器上展着“太阳穿透”的无声舞步。在一个房间里放了一个日光浴室（日光浴床）。在开幕式上，我走进日光浴室并冥想。通过语音放大器，我将自己的想法直接传达给了听众，而没有进行任何自我审查。发生在我们脑海中的心理交流，就是我想揭示并公开出来的，不带任何过滤或自我审查。



金恩格伦ART

Light seems to embody a predictability that human relationships might not necessarily exhibit. Is this an angle you take in your work often?

光似乎体现了人际关系不一定表现出来的可预测性。您经常在工作中采用这种角度吗？

Philosopher and psychiatrist Alfred Adler said, "All problems are interpersonal relationship problems." My art arises out of my own shortcomings in connecting with others. In an allegorical way, I work with these shortcomings. My art is influenced by my direct social environment and deals with communication. I work with the inner thoughts, the body, and social (non) interactions. Doing so I seek methods to connect with people and expose disconnections. In the meeting, or absence of meeting, with others through conscious reflection, development or deterioration can take place. More positively speaking or ideally, my artworks are about self-development, critical thinking, and humanity.

哲学家和心理医生阿尔弗雷德·阿德勒（Alfred Adler）说：“所有问题是人际关系问题。”我的艺术源于我在与他人交流时的缺点。我以寓言的方式处理这些缺点。我的艺术受到我直接的社会环境的影

响，并专注于沟通与交流。我研究内在的思想，身体和社会（非）互动。为此，我寻求与人建立联系的方法并面对情感分离。在见面或不在见面时候，通过有意识的反思，可能得到发展，也可能会恶化。从正面或理想的角度来说，我的作品都是关于自我发展，批判性思维和人性的。



There is an interesting push and pull between the individual and the more holistic examination of society, how do you think this plays a part in your Sun-Penetrations work?

在个人与更全面的社会考察之间存在着有趣的推动和拉动，您如何看待这在您的“太阳穿透”工作中起什么作用？

Sun-Penetrations come into existence by my own body traveling and thus living and staying in hotels, motels, hostels, residences, and new homes. Because of my art career of twenty years, I have lived in six countries and thus consequently feeling most of the time, cut off or disconnected. But Sun-Penetrations are not my property, I just capture them. And I bring these natural capturers into the “artificial” art space. Sun-Penetrations happen everywhere. Not only to me. Most people have experienced

them. Usually, the body is inside the home—the private space—when experiencing these forceful penetrations of the sun. To me Sun-Penetrations move around the perceiving self-domesticated body and its interpretation of the penetrating sun. When they touch me, I feel lonely and yet I am warmed and temporarily mesmerized by their visual beauty. I have respect for this raw emotion that I do not seem to be able to tame. Loneliness is a private emotion yet it is not an exclusive emotion.

“太阳穿透”随着我的旅行而产生，比如在酒店，汽车旅馆，旅社，住所和新家。在我二十多年的艺术生涯里，我在六个国家生活过，因此大部分时间都能感到情感分离。但是“太阳穿透”并不是我的私有财产，我只是捕获了它们。并将这些照片、视频带入“人造”艺术空间。“太阳穿透”无处不在。不只是我，大多数人都经历过。通常，当身体受到阳光的强烈穿透时，身体位于室内，也就是私人空间内。对我来说，太阳穿透力围绕感知的自我驯化的身体及其对穿透太阳的解释而运动。当他们触摸我时，我感到孤独，但他们的视觉美感使我感到温暖并为之着迷。我尊重这种似乎无法驯服的原始情感。孤独是一种私人情感，但并不是只有我一个人才能感受到。



金恩格伦ART

What thoughts do you have on the contemporary art scene in Shanghai?

您对上海当代艺术界有何看法？

The past twenty months I have been living In Hangzhou. But I am considering to relocate to Shanghai since here it seems more cosmopolitan. I came to Shanghai for my current exhibition "Sun-Penetrations – The Visitor." The gallery owner told me that the contemporary art scene in Shanghai is actually quite young. And what I can see so far is that the contemporary art scene also is not (yet) saturated—like for example in Berlin—where I have lived for four years before coming to China. Although Shanghai is in comprarison enormous, one can get relatively quickly an overview of the contemporary art galleries, art spaces, and museums. Possibly there are some hidden spaces that

one doesn't know of right off the bat. And I am looking forward to exploring them all.

我过去二十个月一直住在杭州。但是我想搬到上海，因为这里似乎更具国际化。我来上海参加我的展览“太阳穿透-访客”。画廊老板告诉我，上海的当代艺术界实际上还很年轻。我可以看到的是，到目前为止，当代艺术领域还没有饱和-就像在柏林-在我来中国之前生活了四年城市。尽管上海很大，但人们可以相对较快地了解当代美术馆，艺术空间和博物馆。可能有些我现在不知道的艺术空间。我期待着探索它们。



金恩格伦ART

How has your life and teaching career in China informed your work? Has it had any affect?

您在中国的生活和教学生涯如何影响您的工作？有影响吗？

Yes. On the one hand as a contemporary artist, I feel like a flower opening up. People are interested in what I do. So, for my art career, it is doing well. But I am also a person living in China. And what kind of person am I? A foreigner. I don't have a name or identity. I am just A Foreigner. This sounds contradictive. Which it is.

是的。一方面，作为当代艺术家，我感觉像是一朵盛开的花儿。人们对我在做什么很感兴趣。因此，对于我的艺术事业而言，它做得很好。但是我也是一个生活在中国的人。我是什么样的人？一个外国人。我没有名字或身份。我只是“一个外国人”。这听起来很矛盾。事实上也确实如此。

My current exhibition at Square Gallery in Shanghai is called: "Sun-Penetrations – The Visitor." I don't call it an installation but an experience room—since the visiting body entering the space matters. However, the visitor themselves can semi-interact with the installation—thus although they become part of it—it stays to merely observing. It has a light-box showing a photo of a Sun-Penetration shining through the slats of sun blinds on a mirror. Which might indicate a person looking at themselves. But also, being looked at from outside the space—since the mirror reflexes something from outside. A projector showing Sun-Penetrations videos on a folding screen (free-standing furniture) with a kimono hanging over it, and hotel slippers next to it. On the same folding screen, I visibly hanged an active spy camera. It appears as if something is hidden because of the folding screen. But in fact, the visitor can walk around it if they choose. On the wall is written: "The observer observes and is being observed. Being it

foreign (alien, immigrant), female (sexist, feminist), or a mere body (object)."

我目前在上海广场画廊举办的展览被称为：“太阳穿透-访客”。我不认为这个展是关于装置本身的，相反它是一个体验室，因为进入这个空间的访客才是至关重要的。但是，访客可以与装置进行半交互操作（尽管他们已成为该装置的一部分），他们能做的仅仅是观察。它有一个灯箱，展示着一张照片，照片上是显示一面镜子，从中可以看到太阳从百叶窗穿透进来。这可能表明有人在透过镜子看着自己。而且，也在被空间外所看着，因为从镜子里面可以看到外面。一台投影仪在屏风（独立式家具）上投影“太阳穿透”视频，屏风上面挂着旗袍，旁边是酒店拖鞋。在同一个屏风上，我很显眼地挂了一个正在工作的隐蔽摄像头。一些东西可能被屏风遮住了。但实际上，如果访客们想的话，他们可以在绕到后面看看。墙上写着：“观察者正在观察同时也被观察着。可以是外国的（外国人，移民），女性（性别歧视者，女权主义者），或者单单一个人（物体）。”

The elements in the exhibition space are all, in a way, lifeless. The life that is coming in is from The Visitor. The visitor is coming in, showcasing their own gender, nationality, perceptions, and projections about and on life. And by this singular act of entering in the space—with their own bodily presence—they rearrange the objects that are in it. Like the Sun-Penetrations coming into the inner space, and penetrating life externally into the inner space—in this case, the gallery space.

在某种程度上，展示空间中的元素毫无生气。即将到来的生命来自访客。访客进入，展示他们自己的性别，国籍，观念以及对生活的预测。单单通过这种进入空间的方式-借助他们本身的出现-他们重

新排列了空间中的物体摆放。就像“太阳穿透”进入内部空间一样，将生命从外部空间渗透到内部空间--画廊。

The visitor. Who is the visitor? They are like the Sun-Penetrations welcome to shine their warmth on us. But we can't let them come to close since then it would be dangerous.

访客。谁是访客？他们就像“太阳穿透”一样尽情的在我们身上挥洒温暖。但是我们不能让他们靠得太近，因为那样就会很危险了。

Invited visitors are always welcome. Mostly because they are a visitor. At one point they will leave again. Yet they have brought us life while they were there. Be it a Sun-Penetrations or a foreigner or an exhibition guest.

随时欢迎受邀的访客。由于他们是访客，在某一时刻，他们将再次离去。然而，他们为我们带来了生命。可以是“太阳穿透”，外国人或展览访客。

