

蜂巢·生成 第三十四回

Hive-Becoming XXXIV

田牧：机体派对

Tian Mu: Party of the Redundant

新闻稿

Press Release

艺术家 | Artist: 田牧 | Tian Mu

策展人 | Curator: 于非 | Yu Fei

开幕时间 | Opening: 2019.6.15 16:00

展览时间 | Exhibition Dates: 2019.6.15-2019.7.31

地点 | Venue:

蜂巢（北京）当代艺术中心 | Hive Center for Contemporary Art (Beijing)

地址 | Add.

北京市酒仙桥路 4 号 798 艺术区 E06 |

E06, 798 Art District, Chaoyang District, Beijing, China

蜂巢（北京）当代艺术中心将于 2019 年 6 月 15 日以 C、D、E 三个展厅推出“蜂巢·生成 第三十四回 田牧：机体派对”。这是生活工作于伦敦的青年艺术家田牧在中国的首次个展，将以艺术家 2016 年至今的综合媒介平面、雕塑及装置作品制造一场弥合不同物质属性的机体派对，同时也是置身于后人类语境中的田牧，对当下与未来发动的一次主动干预。本次展览由于非策划，将展出至 2019 年 7 月 31 日。

出生于 1985 年的田牧，毕业于切尔西艺术学院和中央圣马丁纯艺术专业，现就读于皇家艺术学院雕塑系。目前工作生活于伦敦。英国皇家雕塑协会会员（2018）。最近的项目包括 Broomhill 英国国家雕塑奖（2019），Dirty House 个展（伦敦，2019），ZK/U 艺术家驻留项目，（柏林，2019）。

在后人类世界的到来已经成为了讨论未来生命可能性的前提之下，田牧有意避免陷入自恋式的人文主义情怀，以及技术达尔文主义所引申出的智能崇拜。无论是二维数码打印、现成品改造、还是三维立体雕塑；亦或是汽车引擎、人体肠道、昆虫的头颅在田牧的作品中统一视同仁：机械没有沦为人的义体成为增加肉身体能的工具，动物也没有被拟人化、智能化为某种更为先进的主体，而人则成为了与前者在等级上别无二致的共在。与此同时，这些驳杂的机体在共同体的生命形式中进行着某种意义上的相互抵消与掣肘。这些往往以有些不切实际的方式组装而成的新机体因为逻辑的刻意抽离而失去了真正运转起来并投入实际使用的可能。这些看似被废弃的、无用的机体的集合所试图抵达的正是对功能、利润、与进化的瓦解。

在一系列雕塑作品中，坚硬冷峻的大理石被艺术家用来雕琢成细胞组织与人体器官的形状。经过反复的抛光与打磨，大理石表面也奇异地逐渐形成一种类似有机体的质地。汽车零部件从原有的机械结构中剔除，置换到此处模拟一种新机体运作的组成部分。有机物与无机物在彼此功能与材质的双向渗透中被双重陌生化了，其产生的间离效果无形中暗示了无机体与有机体之间的微妙关系。仿生学在理论与应用上已经打通

了有机体与无机体之间的壁垒，而田牧在此所扮演的角色绝非一个严谨的科学工作者。相反他刻意制造了功能与形象上的错位，并不十分融洽且颇为突兀的机体间的共生关系由此变得戏谑滑稽、暧昧不明。

田牧在作品中进行了对于古希腊神话的援引。古希腊神话中的妖怪多以杂交的体态示人，这种形象上的多重来源恰恰是田牧作品中的视觉基础。田牧更进一步跨越了生物种类上的多元，将异质的机体以更加离经叛道的形式嫁接起来。田牧亦从动画产业中鲜明、符号化的人设中截取形象，置于他所创造的全新语境之中以生产新的意义。这些素材以及来自田牧原创性的角色以相似的形象和姿态游走在不同的片场，在不断的自我复制中企图构成一种当下视觉文化的图腾，将当代的图像消费观与原始社会的图腾崇拜相对接。

罗西·布拉伊多蒂在《后人类》一书中曾经提出，身体政治学的改变带来了新形式的弱势群体。田牧创作的起点恰恰是他所亲身经历的后工业时代的转向，对那些被动从集体中剥离出来的个体所带来的无所适从的阵痛。田牧在此以展览的形式为终将被时代所裁员的机体们写下和谐共处，抑或相爱相杀脚本，在自治的平行时空中进行永不停歇的末日狂欢。

Hive Center for Contemporary Art (Beijing) will present ***Hive-Becoming XXXIV Tian Mu: Party of the Redundant*** at the hall C/D/E from Jun. 15 2019 to Jul. 31 2019. Curated by Yu Fei, the exhibition marks the first solo exhibition of the London-based young artist in China. Artworks from 2016 till now including mixed media in 2D, sculpture and installation will altogether create a party that integrates different inorganic and organic properties, which is an active intervention made by Tian Mu from backstage in the present and the future in a post-human context.

Tian Mu (b. China 1985) lives and works in London. Currently studying MA Sculpture at Royal College of Art. His recent projects include a public sculpture at Broomhill Sculpture Park, (2019); solo exhibition at Dirty House, London (2019), residency program at ZK/U Berlin (2019). Tian Mu is also a member of the Royal Society of Sculptors since 2018.

On the premise of the advent of a post- human world that underlies our discussion of possible future lives, Tian Mu intends to escape from the narcissist humanistic complex and the worship of AI developed by technological Darwinism. Everything, be it 2D digital printing, ready-made alteration or three-dimensional sculpture or be it a car engine, human intestines or the head of a bug, is treated equal in Tian Mu's works: machines serve not as any artificial parts to add to the strength of human bodies, animals are not personified nor intelligentized into some more advanced subjects, and mankind even comes into play with no dominant power but as a coexistence equal to the previous two in hierarchy. Also, in a synergetic life form, these motley organs counteract and constrain each other in some way. Assembled often in some impractical manner, these new bodies have been deprived by the deliberate detachment of logic of the possibility of truly working and being put into practical use. The very purpose of piecing these seemingly abandoned and useless organs together is to disintegrate the concepts of function, profit and evolution.

For all the sculptures, hard and cool marble is employed to be carved into the shapes of cellular tissues and human organs. Then repeated polishing and grinding give, miraculously and gradually, an

organic-like texture to the surface of the marble. Taken off their original mechanical structure, the car parts are put here in a new body as a simulated component. Double-alienation happens to the organic and the inorganic during their functional and material interpenetration, and such defamiliarizing effect betrays the nuanced relationship between the two. Thanks to the theorization and application of bionics, the barrier between organic and inorganic beings has been lifted, and what Tian Mu's doing right now is definitely no rigorous scientific work. On the contrary, he aims for functional and image malposition, so as to add badinage, comicality and ambiguity to the not-very-harmonious and even quite abrupt symbiosis of the organs.

In Tian Mu's works, we can see his reference to the Greek mythology. Most of the monsters in it take on the form of hybrids and Tian Mu's art happens to be built visually on the diversity of sources of all the monster images. By a step further beyond the diversity of biological species, Tian Mu transplants the heterogeneous organs in a more deviant fashion. Tian Mu also loves to appropriate some very distinctive and symbolic characters of the contemporary cartoon industry and give them a brand-new context he created for new meanings. In similar forms and postures, these materials and original characters show up at different settings, in an attempt to develop a totem of the current visual culture out of their endless self-repetition so that a link can be built between the contemporary concept on image consumption and the totem worship back in the primitive times.

Rosi Braidotti's *The Posthuman* has it that the change in necro-politics has brought about a new type of disadvantaged groups. And we'll find that the starting point of Tian Mu's art happens to be his personal experience of the post-industrial turn that has been bringing uncomfortable twitches to the individuals stripped sadly off the collective. Through these pieces of art, Tian Mu provides us with a script about the harmony or the love and hatred between the organs that will eventually be dismissed by the times, and there will be doomsday revels going on endlessly in an autonomous parallel universe.