

Ivy Haldeman: (*Hesitate*)

Date: 2019.08.31 - 10.16

Opening: 2019.08.31, 3-6 pm

Capsule Shanghai, 1st Floor, Building 16, Anfu Lu 275 Nong, Xuhui District, Shanghai, China

"We do not see things as they are, we see things as we are."

-Anaïs Nin, *Seduction of the Minotaur*

Capsule Shanghai is delighted to announce the opening of New York-based artist Ivy Haldeman's solo exhibition, "*Hesitate*," the first presentation of the artist's oeuvre in Shanghai, China. It will feature her most recent paintings and an LED neon-light installation.

Comprised of three idiosyncratic visual tropes: a hotdog figure, hollow business suits in pairs, and gesticulating fingers, Ivy Haldeman's immaculate imageries allow sensuality, vulnerability, and imagination to contend with a variety of culturally pervasive notions. This exhibition complicates the dichotomies of what qualifies as the natural versus the artificial, the free versus the subjugated. As suggested in its title, a momentary pause from repose to performance, a disjunction between mind and body, may be the elusive position from which a viewer reframes their perception of being human.

Haldeman's hotdog figure, simultaneously an anthropomorphic, phallic, and feminine icon, has undermined what a hotdog embodies: the unnatural, the constructed, and the consumable. Likewise, the business suits, devoid of human figures, would presumably align with conventional perceptions of power, success, anonymity, and predictability, yet they are off balanced by their accentuated silhouette—padded shoulders, swinging hips, expressive cuffs—and generate a visual tension between the masculine and the feminine, as well as between a public persona and a private one. The gesticulating fingers, an isolated body part fully embodied, move *en pointe*, hint at fetish, and communicate through an implied body language. Be it the hotdog figure's banana phone, her pointy stilettos, her pillowy bun, or her supple book; the business suits acting in concert; or the flirtatious silhouette of the fingers centered on canvas, Haldeman deploys these conduits of make-believe, comical tropes, and even wry humor for her subjects to reclaim a personal identity, interiority, and agency.

In addition to these three series of works on canvas, the LED neon-light installation of suited, invisible feminine figures emboldens Haldeman's capacity to illuminate the viewer's imagination. Not far from the heart of the Shanghai French Concession, perhaps the illuminated figure is a career woman by day, secret agent by night, swinging her hips as she trots along the streets, shaded under a Chinese parasol, sauntering to her nocturnal activities in a Wong Kar-wai film scene...

Haldeman's works can be read in association with a wide range of art historical references, from "*Barberini Faun*," a Hellenistic sculpture of a sleeping male nude to a fiery, scribbled version of Claude Monet's "*Japanese Bridge*." In the artist's own words, "These two images embody what I search for when I make a painting: a muscular sensuality paired with a half-blind urgency that corrupts the familiar." In particular, Kitagawa Utamaro's Ukiyo-e prints of courtesans, who dwell within the "floating world" of the pleasure district, operate like advertisements, drawing in capital through images of an eroticized underclass. For Haldeman, Utamaro's encapsulations of his subject's individuated beauty, not only serve as a record of subtle human expressions, but also lay bare the utility of feminine aesthetics by recording women from ranges of economic classes, as well as depicting them in their private moments when they are not performing for clients.

For the works on view, Ivy Haldeman adopts a minimal visual vocabulary to generate the maximum amount of signification and invites the viewer into a performance with her tableau. Regardless of whether her subjects are imagined, objectified, or even fetishized in the conventional sense, Haldeman conceives of them as living things and translates them into expressions through which the viewer is invited to discover the strangeness of their own empathy.

Text: Fiona He

Ivy Haldeman (b. 1985, Aurora, CO; lives and works in New York) received her BFA from the Cooper Union in 2008. Her work has been exhibited at Downs & Ross, The Frans Hals Museum, Gavin Brown's Enterprise, Paul Kasmin Gallery, among numerous others. Her practice has been featured in Artforum, Artnet, The Brooklyn Rail, The New Yorker, and The New York Times.

艾薇·海德曼：(犹豫)

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胶囊上海, 中国上海徐汇区安福路275弄16号1楼

"我们所看到的并非事物的本质, 而是事物中我们自己的样子。"

——阿娜伊斯·宁, 《弥诺陶洛斯的诱惑》

胶囊上海荣幸推出纽约艺术家艾薇·海德曼 (Ivy Haldeman) 个展“*犹豫*”, 呈现她最新创作的绘画及一件LED霓虹灯装置作品。这是艺术家首次以个展的形式亮相上海。

艾薇·海德曼的作品围绕三个独特的视觉形象展开: 一个热狗造型的人物, 一组两件空洞的商务套装, 以及打手势的手指。这些完美无缺的图像以性感、脆弱性和想象力抗衡着渗透至各个文化领域的普遍概念。本次展览力图打破所谓的自然与人工、自由意志与被征服之间的对立。正如展览标题所示, 从休憩到表演前的短暂停顿, 心灵与身体之间的脱节, 都可能为观众提供一种全新、难以捕捉的立场, 引导他们重新审视人之为人的本质。

海德曼的热狗形象, 是一个拟人化的、阳物崇拜的、同时带有女性气质意象, 它颠覆了热狗所体现的固有特征: 非自然的、有建构的和可消费的。同时, 商务套装也摆脱了人物形象, 它们虽然大致符合了人们对权利、成功、无个性和墨守成规的传统认知, 但却因被强化的轮廓特征——垫肩、扭臀和富于表现力的袖口——而陷入失衡, 并激发出男性气概和女性气息、公共身份与个人角色之间的视觉张力。打手势的手指, 以孤立的身体部位被充分表现出来, 踮起指尖的形态透露出恋物癖的意味, 又借由身体语言表达着隐晦涵义。无论是热狗人物的香蕉电话, 她尖锐的细高跟鞋、枕头面包和柔软的书, 还是动作一致的商务西装, 亦或是居于画布中心的调情的手指姿态, 海德曼通过把控这些虚构意象、滑稽比喻、甚至是冷嘲式的幽默, 从而在作品中重新定义了个体身份、内在性和个人力量。

展览除了呈现三个系列的绘画作品之外, 还收录了一件LED霓虹灯装置作品。这个身着套装、隐藏的女性形象, 证明了海德曼点亮观者想象力的能力。距离上海法租界的中心地带不远, 她或许是白天里的职场女性, 夜色中的神秘佳人, 漫步在布满梧桐树下城市街头, 扭着曼妙的翘臀, 恰似闲逛在王家卫式的电影场景中。

在海德曼的作品中, 我们可以找到广泛的艺术史参照: 从《巴贝里尼法翁》(Barberini Faun) ——一具表现沉睡中男性裸体的希腊雕塑, 到克劳德·莫奈 (Claude Monet) 炙热潦草的《日本桥》。正如艺术家自己所言: “这两张图像表现了我创作一件绘画作品时所追求的东西: 肌肉的性感美, 配合打破熟悉性的那种半盲目的急迫感。”海德曼被喜多川歌麿笔下的浮世绘美人打动: 这些美人画描绘了在风月场的“浮动世界”里摇曳的女性, 它们就像广告一样, 通过展现下层阶级的情色图像来吸引资本的目光。对海德曼而言, 喜多川歌麿的特别之处在于, 他描绘了不同阶层的女性, 以及女性为客人表演之外的私人时刻, 这不仅记录了人类的微妙情感, 更揭示了女性美学的社会功能。

在本次展览中, 海德曼采用最简洁的视觉语汇达到象征符号的最大值, 并邀请观者进入这些引人入胜的表演场面。不管她的表现对象是想象的、客体化的、亦或在传统意义上展现出恋物情结, 海德曼都将它们作为有生命的活物, 并将之转化为引发观者对这奇异物产生共情的表达。

文 / 贺潇

艾薇·海德曼 (1985年生于科罗拉多州奥罗拉, 现生活工作于纽约) 于2008年获得美国库珀高等科学艺术联盟学院学士学位。她的作品曾在 Downs & Ross画廊、弗兰斯·哈尔斯美术馆、Gavin Brown's Enterprise画廊、Paul Kasmin画廊等机构展出, 并被 Artforum、Artnet、The Brooklyn Rail、《纽约客》及《纽约时报》等多家媒体报道。