ARCH GALLERY
拱 形 画 廊

Please Do Mind The Gap



June Fischer

2023.07.22–2023.10.09

地址：长沙市天心区1123文化创意园1L ARCH GALLERY 拱形画廊
ARCH GALLERY 1123 Cultural and Creative Park 1L, Tianxin District, Changsha City

Please,do mind the gap
June Fischer

The conscious manifestations that arise from humanity's unconsc ious actions are the result of the interplay and differentiation among matters, transformed into reality through the feedback loop of the brain. They reveal a second self and the forgotten origins that lie within. At the genesis of human existence, an untainted nature already existed. Please, do mind the gap, for perhaps boundaries, contexts, spaces, and time have long been shattered.

A page of enlightenment from the book has already materialized. Perhaps everything in this world has been meticulously orchestrated, or perhaps possibilities lie deeply embedded within all things. We are incapable of contending with nature; the pointer of destiny has already charted our course. But has everything been unveiled? The world imprints sensory semblances upon us, yet how can we fathom the entirety with our limited faculties? As David Hume once pondered, "We cannot know the connection between cause andeffect; we can only observe that certain things are invariably linked." Nothing is impervious; there will always exist crevices that elude our casual detection.

Each event unfolds with either inevitability or chance, and we follow the key words of June's automatic writing (écriture automatique), endeavoring to discern the potential connections that lie within. This is the choice of the second self. The events that are about to transpire have been disrupted; the amalgamation of elements has been reshuffled, and the forgotten origins have resurfaced. New symbols have emerged within a fresh milieu, awaiting reinterpretation, as the boundaries between entities dissolve.The timeline of new space shall be reconfigured, connecting our spatial dimensions.

The barriers have been sundered, contexts deconstructed, and the self-world has coalesced into a new force that transcends. The temporal threads, with their jumbled sequences, are being reinterpreted afresh.

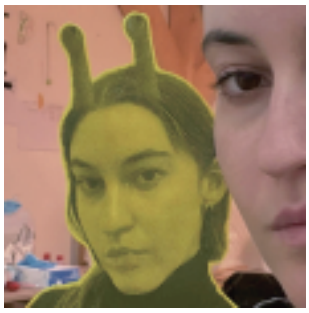
Please,do mind the gap
琼·费舍尔

人类无意识行为之下有意识的产物，是物质之间的相互的牵动和差别通过大脑的反馈变为现实，它表露出第二个自我与那些被遗忘的来源。人类诞生之初，未被侵蚀的自然早已存在。Please, do mind the gap，或许边界、语境、空间、时间早已被打破。

书中启示的一页早已浮现。或许这世界的一切早已被规划，又或许可能性深埋在一切之中。我们无法与自然相抗衡，命运的指针早已指明道路的方向。但是一切的一切是否早已被探明？世界给我们的感官印上之表象，凭借有限的条件又如何窥得全貌？就如休谟所说：“我们无从得知因果之间的关系，只能得知某些事物总会连接在一起。”没有事物是坚不可破的，它总会存在无法轻易发现的间隙。

每个事件的发生都有必然性或偶然性，我们跟随June的自动书写（écriture automatique）的关键词，尝试寻找之间可能存在的联系。这是第二个自我的选择。将要发生的事件已被打破，事物的组合已经重新洗牌，被遗忘的来源被浮现。新的符号已出现在新的环境之中，它将重新被阐释，事物之间的组合已没有边界，新空间的时间线将被重组，我们之间的空间已被连接。

隔阂已被打破，语境已被解构，自我世界已组成新的力量将被超越。语序混乱的时间之线正在被重新解读。



艺术家传记

琼 · 费舍尔，1995年8月出生在瑞士，这里也是她目前定居和作为独立艺术家工作的地方。
近年来，费舍尔对提高她在陶瓷工艺方面的技术产生了浓厚的兴趣，她的艺术实践是多学科的和跨媒介的，包括摄影、雕塑、装置以及写作和视听工作。因此，她试图超越和挑战固定类别之间的边界，同时尝试不同形式的呈现和材料之间的相互作用。费舍尔的表达方式在她的作品中得到了高度反映，唤起了分离的状态。我们都拼命地渴望抓住一些东西，不是吗？实线在分区的媒介和不同的情境之间被有趣的叠加故意模糊了。
展览的第一部分来源于《斯图兹卡登蒂》的剧本，其结果是陶瓷浮雕与模型部分的结合，陶瓷上的丝网印刷摄影和视频集成在艺术品中。2D和3D的相互作用，在陶瓷等古代工艺和印刷和视频等新技术之间创造了一种语言。一个重复出现的元素是想要把所有东西结合在一起的红线，而不是《斯图奇卡登蒂》作品中出现的。
“你怎样保存一个视频/表演呢？有什么样表现形式的视频可以呈现的？你如何以一种非传统的方式呈现一个视频？你如何将一个视频融入到作品中呢？雕塑、绘画和视频艺术之间的边界又在哪里？”这些都是我一直在问自己的问题，并激励我去做实验，以超越这些边界。
第一部分
费舍尔依靠名为《斯图兹卡登蒂》（2016年至今）的文本扩展了她的作品主体，这是一件正在进行的抽象作品，艺术家采用了自动创作的技巧。就其本身而言，它似乎是一种虚构的 、荒谬的叙述，它已经被完全剥夺了语境和可推论的思路。然而，这份手稿却体现了出来 一个关于艺术家的记忆、情感和联想的复杂的集合，它们潜伏在艺术家的潜意识里和表象下。此外，该文件还提出了一个至关重要的问题 --费舍尔实践的基础，因为她从写作中提取摘录或单个单词，并试图实现无形的东西。
在这个展览中，陶瓷浮雕的以模块化组合展出，其中光滑的表面细节--丝网印刷的图案和雕刻特征都源自费舍尔的虚构叙述。在一个奇怪地方，一个挥舞着香蕉的外星人和一群愚蠢的蠼螋见面。残留的紧张局势偶尔会留下似乎刚刚出现的裂缝。在一些片段中，循环发现和录制的视频片段显示从屏幕内置到陶瓷体，甚至投影到表面。在部分作品中，循环播放录制的视频片段显示屏有些嵌入在陶瓷体内，有些甚至被安装在作品表面。艺术家的方法和材料转译的手稿导致了一个混乱的图像和媒体的集合，激发了他们之间的互动和扩散。在对比鲜明的图像和质地纹理之间可以感受到推拉摇摆的力量，在运动和静止之间对话。通常用于限制和包含图像的框架被解构成碎片，揭示了介于两者之间的空间，边界被扩展，被打破，但一切都被结合在一起。
请注意这个间隙。
在陶瓷浮雕的旁边，菲舍尔在展览空间里放置了环氧树脂雕塑，一系列放在塑料袋里的神秘生物，让人联想到在水产市场上出售的鱼和其他水生生物。艺术家为这些生物做有选择的展示（也来自于“牙签”-《斯图西卡登蒂》），唤起了它们被从它们未知的自然栖息地中移除的概念，解决了这种做法的残忍性。
第二部分
她的首个个展--《皮卡丘遇见海兔》（2021），部分呈现了这位艺术家与她童年时成为海洋生物学家的梦想的重新联系，以及对裸枝物种的详细研究，费舍尔现在把她的兴趣投入到大量的蝴蝶和飞蛾身上。
根据对不同物种的选择，艺术家展示了对毛毛虫迷人的光学特征的详细研究，通常是为了通过发出毒性信号来阻止天敌。为了转化她的魅力，费舍尔赋予了无生命的、坚硬的陶瓷体每个物种的特征。毛毛虫，这些新作品的主题，被视为短暂的化身，象征着突出中间体，提醒我们不可避免的变化的命运。艺术家反思了人类的欲望、对个体美的感知以及保存流逝的现在都是徒劳尝试。

Artist Biography

June Fischer was born in August 1995 in Zurich, Switzerland. This is also where she currently lives and works as an independent artist. While in recent years Fischer has developed a strong interest in refining her technical skills in ceramic craftsmanship, her artistic practice is highly multidisciplinary and encompasses media such as photography, sculpture, installation as well as writing and audiovisual work. As such, she seeks to transcend and challenge the boundaries between fixed categories whilst experimenting with the interplay between different forms of presentation and materials. Fischer's versatile approach of expression is highly reflected in her works and evokes the state of dissociation. We all desperately yearn to hold on to something, don't we? Solid lines between distinct media and context are deliberately blurred by a playful overlay.
The first part of the exhibition originates from the script Stuzzicadenti. The result is a mix of ceramic reliefs with modeling parts on it, photography as silkscreen on the ceramics and videos integrated in the artworks. An interplay of 2D and 3D, creating a discourse between an ancient craft like ceramics and new technologies like print and video. A recurring element is the red thread that wants to hold everything together and is not present as such in the work of Stuzzicadenti.
"How can you preserve a video/performance? What forms of presentation are there to show a video? How can you present a video in an unconventional way? How can you integrate a video into a work? Where is the border between sculpture, painting and video art?" these are all questions that I have been asking myself and motivate me to experiment in order transcend such borders.
Part I:
Fischer extends her body of work relying on the text titled Stuzzicadenti (2016 - present), an ongoing, abstract piece in which the artist employs the writing technique écriture automatique. On its own Stuzzicadenti appears to be a fictional, nonsensical narration which has been completely stripped of context and deducible train of thoughts. However, this manuscript manifests an intricate collection of the artist's memories, emotions and associations residing in the abyss of the subconscious and the surface of the present mind. Moreover the document presents a crucial basis for Fischer's practice, as she takes excerpts or single words from the writing and seeks to materialize the intangible.
In this show a modular assembly of ceramic reliefs is presented, in which glossy surfaces detail silkscreen printed motifs and sculpted features originating from Fischer's fictional narrative. A bizarre place to meet for a banana wielding alien and a bunch of silly earwigs. Residual tensions occasionally leave cracks that seem to have just appeared. In some segments, loops of found and recorded video footage are revealed from screens built into the ceramic body or even projected on to the surface. The artists methodology and material translation of the manuscript results in an ensemble of shuffled imagery and media, provoking interactions and diffusion between them. A swaying force of push and pull can be felt between contrasting images and textures, a dialogue between movement and the idle. The frame typically purposed to confine and contain imagery is deconstructed into fragments, revealing in-between spaces, boundaries are extended, broken, and yet everything is held together.
Please, do mind the gap.
Alongside the ceramic reliefs Fischer populates the exhibition space with epoxy resin sculptures, a series of mystical creatures kept in plastic bags, reminiscent of fish and other aquatic beings, which are sold at water markets. The artists choice of display for these creatures (also derived from Stuzzicadenti), evokes the notion of them being removed from their unknown natural habitats, addressing the cruelty of such practices.
Part II:
In a sequel to her inaugural solo exhibition, Where Pikachu Meets Sea bunny (2021), a presentation partly dedicated to a reconnection of the artist with her childhood dream of becoming a marine biologist and an elaborate study of the nudibranch species, Fischer now devotes her interest to a vast array of butterflies and moths to become.
Based on a selection of distinct species, the artist exhibits a detailed research of the caterpillars' fascinating optic features, often designed to deter natural enemies by signaling toxicity. In an effort to translate her fascination, Fischer endows inanimate, rigid ceramic bodies with characteristics of each species.
Caterpillars, the subject of these new works, are treated as an embodiment of the ephemeral, symbolized to highlight the intermediate and reminding us of the inescapable fate of change. The artist reflects upon human desire, perception of individual beauty and futile attempts to preserve a fading present.

Solo Exhibition
个展

2021
Where Pikachu Meets Sea Bunny, Rindermarkt 23, Zurich, CH
皮卡丘遇见海兔的地方，林德马克特空间（23号），苏黎世，瑞士

2022
no need to cerebrate, Hamlet, Zurich, CH
no need to cerebrate，Hamlet 空间，瑞士

Group Exhibitions
群展

2022
ACLA case studies, Nägelihof 2, Zurich, CH
ACLA案例研究，纳格利霍夫空间（2号），苏黎世，瑞士
Nach dem Winter taut der Schnee, Bahnhof Takeaway, Wintherthur, CH
Nach dem Winter taut der Schnee， Bahnhof Takeaway 空间，温瑟图尔，瑞士

2021
JETZT WIRDS SCHÖN, Kleio Space, Zurich, CH
会好的, Kleio空间，苏黎世，瑞士
Diplom Redux, Kunsthaus Glarus, Glarus, CH (Cancelled due Covid-19)
雷杜克斯文凭，格拉鲁斯美术馆，瑞士（口罩原因取消）

2019
PALMA PIXA ZIGA ZERO, Toni-Areal , Zurich, CH
PALMA PIXA ZIGA ZERO，Toni-Areal空间，苏黎世，瑞士
ZHdK Radicals, Toni-Areal, Zurich, CH
ZHdK自由基，Toni-Areal空间，苏黎世，瑞士
AM GAA AA, Zum Hirschen, Muotathal, CH
AM GAA AA,到公鹿空间,莫塔尔，苏黎世
Group Show, à Duplex, Genève, CH
群展，à Duplex空间，日内瓦，瑞士
A Very Crowded Room, Toni-Areal, Zurich, CH
一间非常拥挤的房间，Toni-Areal空间，苏黎世，瑞士

2017
Moving Critique, Anemonenstrasse 42, Zurich, CH
Moving Critique，Anemonen大街42号空间，苏黎世，瑞士
Moving Critique, Toni-Areal, Zurich, CH
Moving Critique，Toni-Areal空间，苏黎世，瑞士

Artist expound

My artistic practice revolves around themes and questions concerning the absurdity, the strange, the humorous, the conscious/ subconscious, non-sense, sensory perception and the everyday.
In terms of content and form, my practice seeks the hybrid and is dependent on a constant development and transformation of artistic methods.

An ongoing text titled Stuzzicadenti, which constantly evolves as Écriture automatique, currently serves as the basis for many of my works. An abstract piece, without a consistency or fixed narrative, which, with its audio-book character, wants to cast a spell of a non-existent story over the viewer. I translate individual words or sentences from the text into a specific medium in order to make it tangible and give it another form of existence. Stuzzicadenti is a cryptic script with a narrative strand that can go in all directions.

The result is an examination of different media and their possibilities to visualize a manifold nature of organic bodies.

Each work can be brought together individually or in combination with other works created from this text. Thus, in each exhibition new and/or old works are reunited and recombined. Each work has a fixed name, but each new combination of works is given a new title. According to this, for example, the ceramic relief Axolotl, Axolotl, 2019, was first exhibited as part of an installation as Gefangen in den Händen der Zierlichkeit, 2019 and was later on in a different combination as Flausen Fusion, 2019.

My work should take the viewer into another world and allows a lot of room for interpretation. In an exhibition space the sculptures are deliberately placed in rather non-obvious positions and spread across the room. A hidden and playful invitation to embark on a journey full of possible surprises and new perspectives.

艺术家自述

我的艺术实践围绕着关于荒谬、奇怪、幽默、意识/潜意识、无意义、感官感知和日常生活的主题和问题展开。在内容和形式方面，我的实践旨在寻找由艺术方法的不断发展和转变的和谐共处。

一个正在进行的不断演变为自动书写的Stuzzicadenti的文本，，目前是我的许多作品的基础。一个抽象的作品，没有一致性或固定的叙述，用它的有声书角色，想要给观众投射一个不存在的故事。我把文本中的单个单词或句子翻译成一种特定的媒介，以便使它有形，并给予它另一种形式的存在。《眩晕》是一个神秘的剧本，可以向各个方向发展。

其结果是检查不同的介质及其可视化的有机体的可能性。

每一部作品都可以单独结合在一起，也可以与从本文中创建的其他作品结合起来。因此，在每个展览中，新的和/或旧的作品被重新组合和重新组合。每件作品都有一个固定的名称，但每一个新的作品组合都有一个新的标题。根据这个，例如，陶瓷浮雕奥克索洛特，2019年，首次作为2019年的装置展出，后来作为弗劳森融合，2019年的不同组合展出。

我的作品应该把观众带到另一个世界，并允许很大的解释空间。在一个展览空间中，这些雕塑被故意放置在相当不明显的位置上，并分散在整个房间里。一个隐藏的和有趣的邀请，开始一个充满可能的惊喜和新视角的旅程。



June Fischer

Magnus der Delphin oder böse ist anders, der Buchstabe Γ zum Beispiel

2021 - 2022年

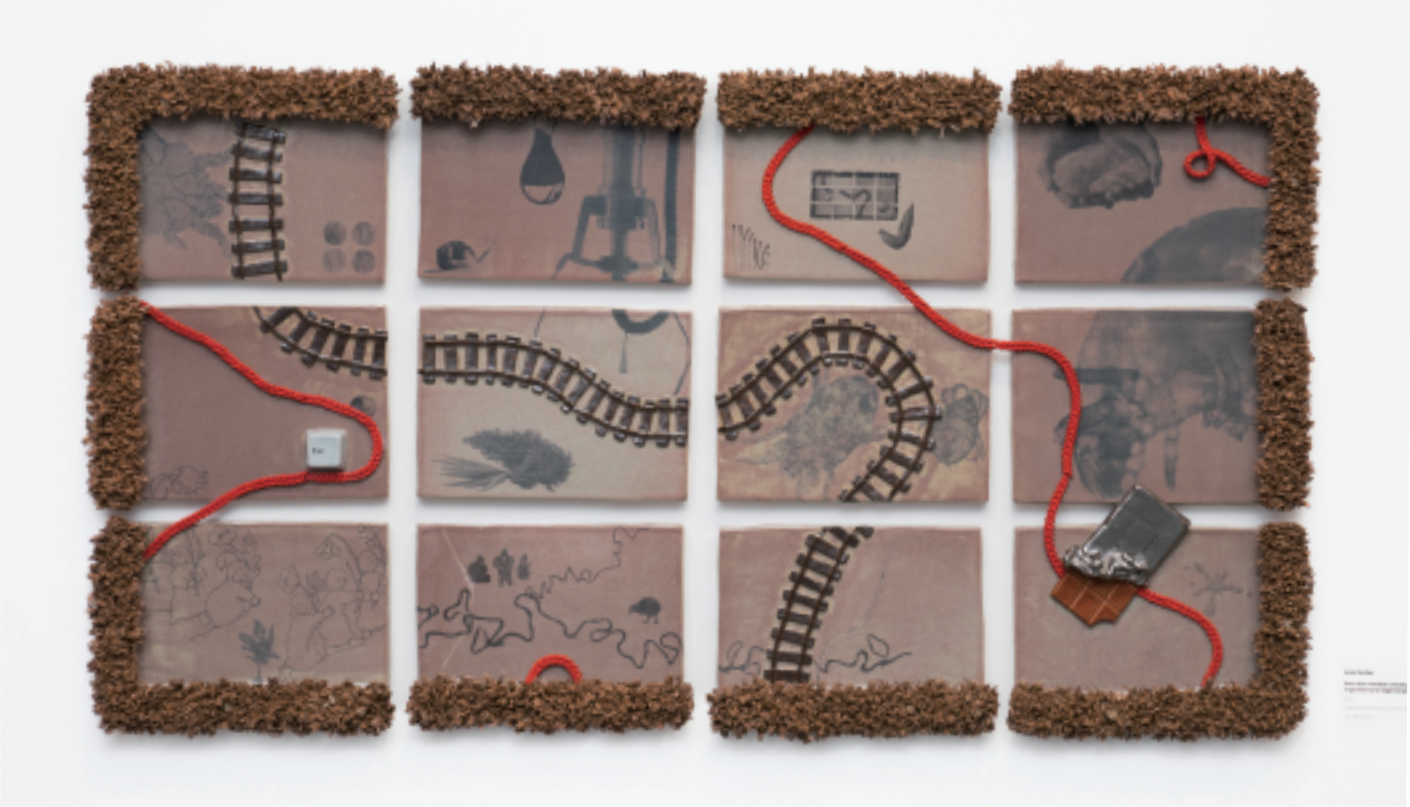
陶瓷丝网印刷,屏幕,视频循环

121 x 68 x 10 cm



June Fischer
Thank you for everything!

2023年
陶瓷丝网印刷,屏幕,视频循环
121 x 68 x 10 cm



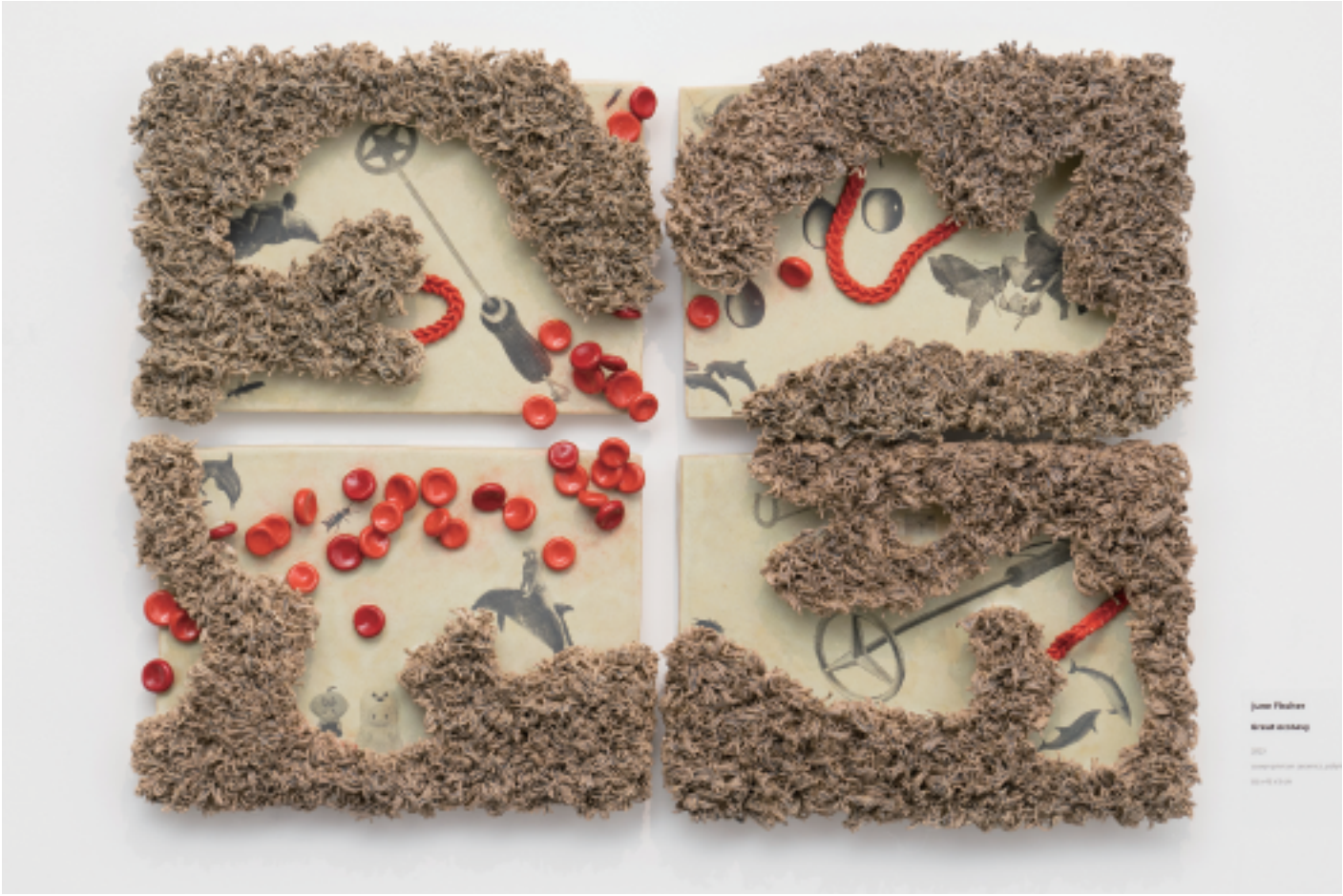
June Fischer

Even the smallest unicellular organisms are beginning to complain

2023年

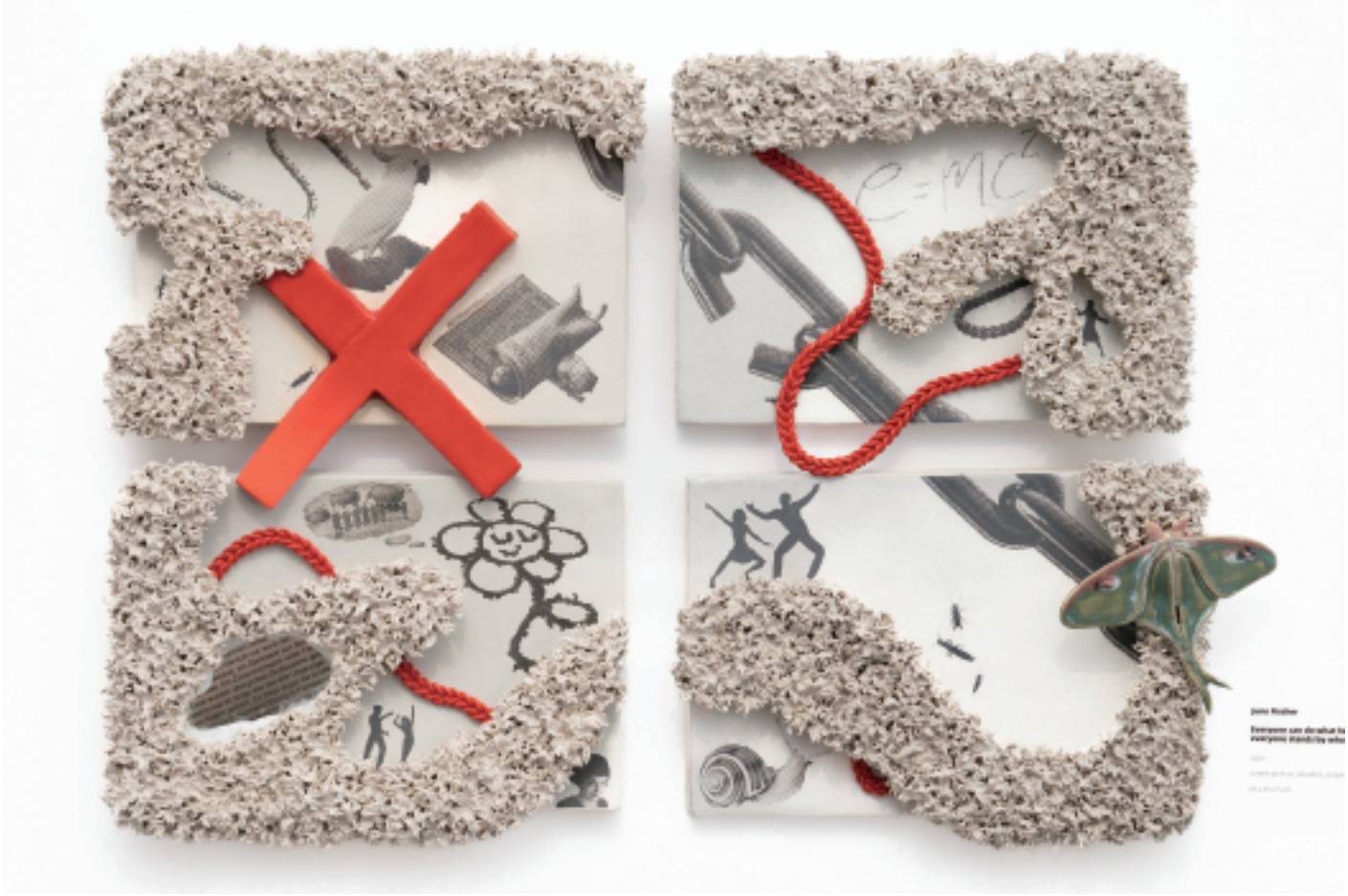
陶瓷丝网印刷

121 x 68 x 10 cm



June Fischer
Great ecstasy

2023年
陶瓷丝网印刷
65 x 45 x 5 cm



June Fischer

Everyone can do what he wants, because everyone stands by what he does

2023年

陶瓷丝网印刷

65 x 45 x 5 cm



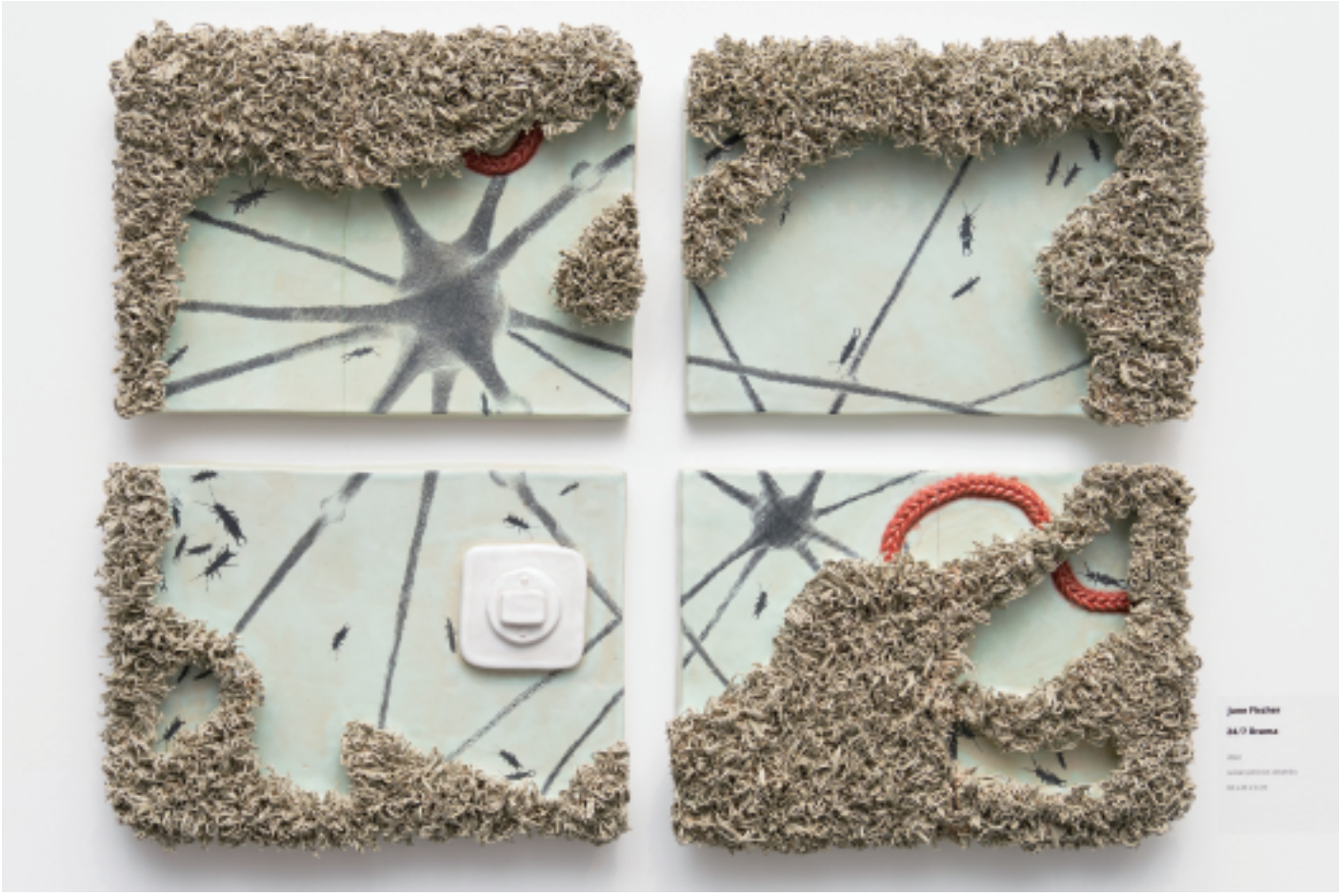
June Fischer

One can take no more

2023年

陶瓷丝网印刷

65 x 45 x 5 cm



June Fischer
24/7 Drama

2022年
陶瓷丝网印刷
65 x 45 x 5 cm



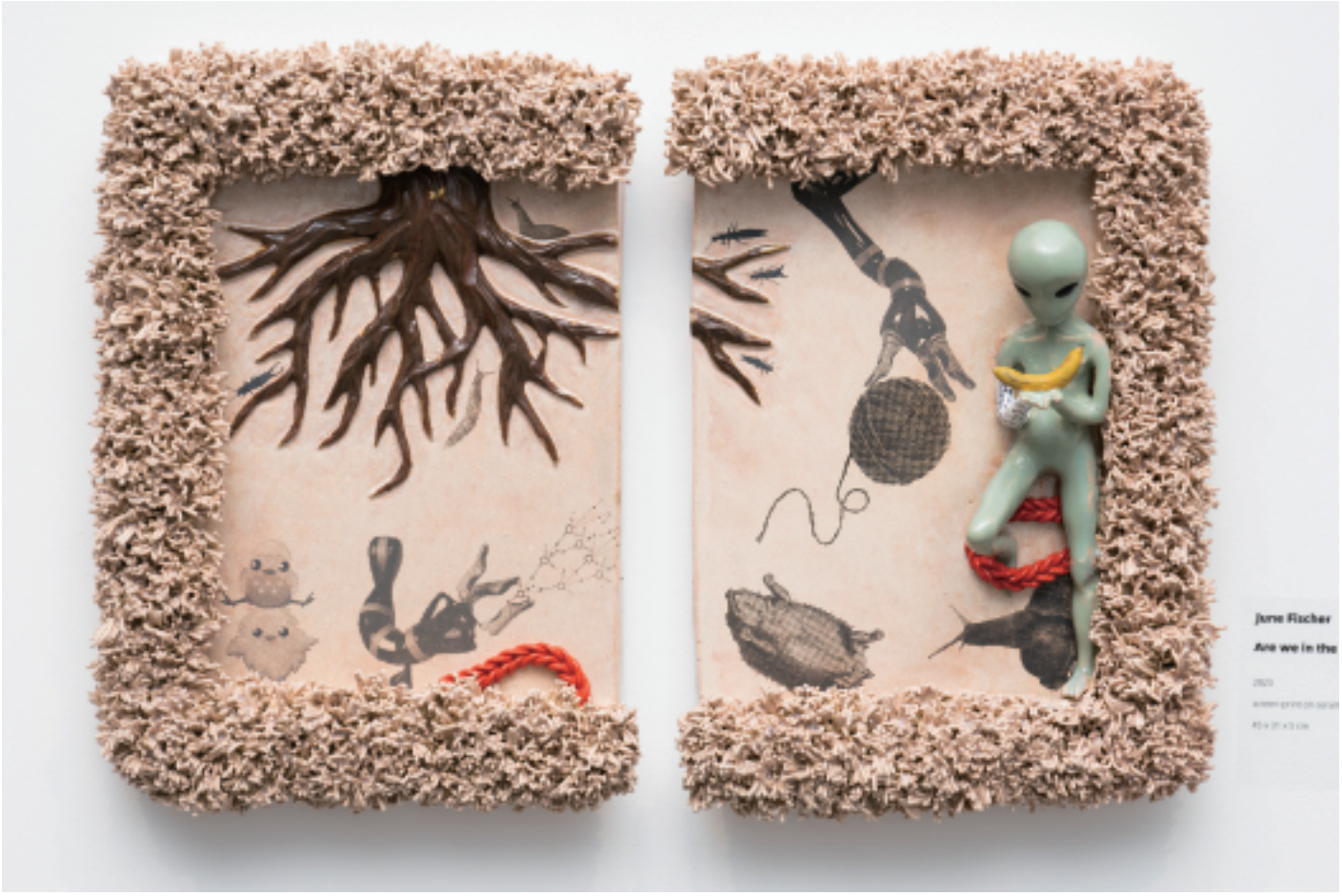
June Fischer
For me and you

2023年
贴花转印在陶瓷
45 x 31 x 5 cm



June Fischer
It was bound to happen

2023年
陶瓷丝网印刷
45 x 31 x 5 cm



June Fischer

Are we in the land of life?

2023年

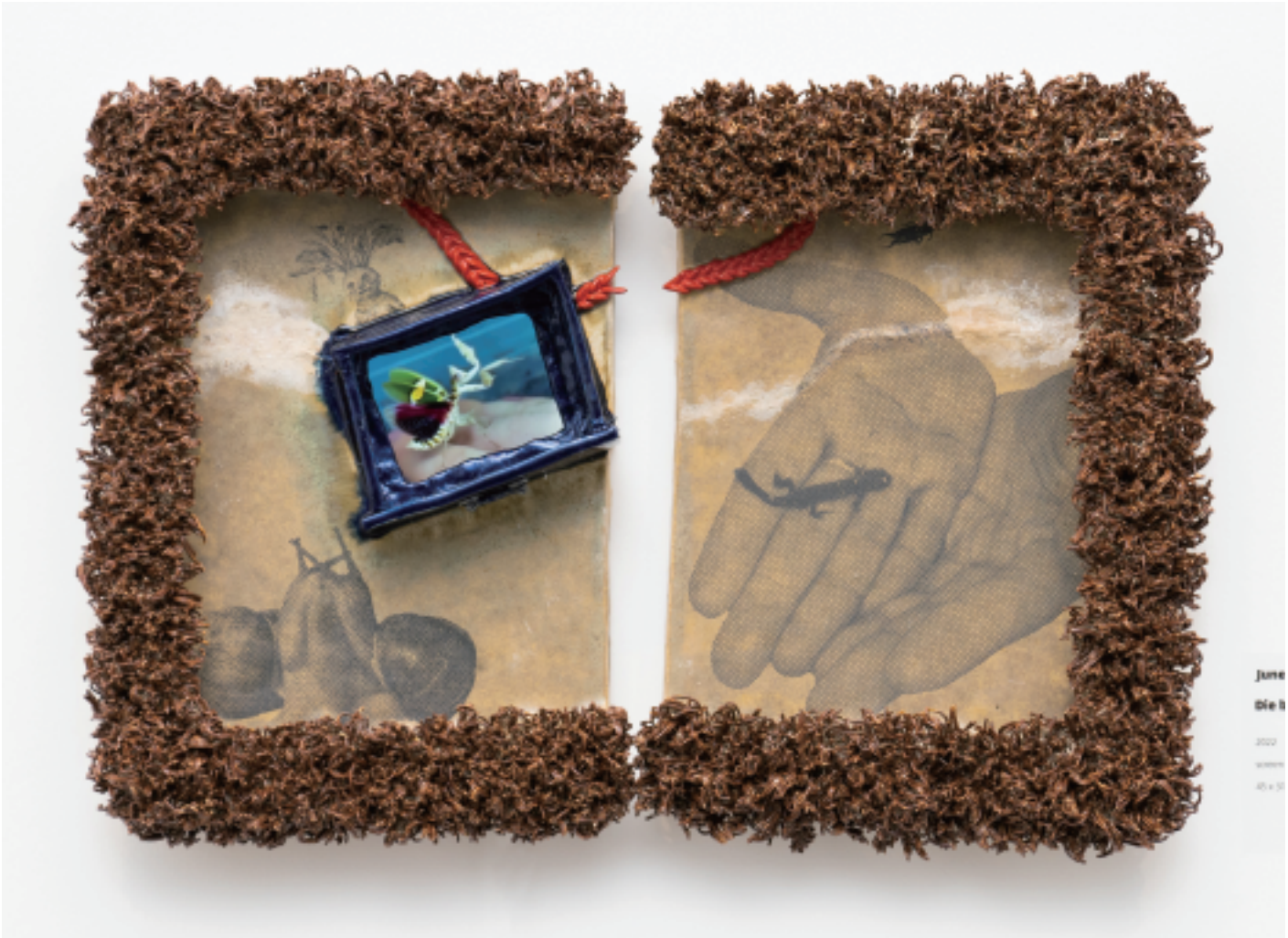
陶瓷丝网印刷

45 x 31 x 5 cm



June Fischer
Die Blume wird immer gescheiter

2022年
陶瓷丝网印刷
45 x 31 x 5 cm



June Fischer
Die blaue Schublade

2022年
陶瓷丝网印刷
45 x 31 x 5 cm



June Fischer
Flausen Fusion III

2022年
陶瓷丝网印刷,聚亚安脂
46 x 38 x 9 cm



June Fischer
Flausen Fusion III

2022年
陶瓷丝网印刷,聚亚安脂
42 x 37 x 7 cm



June Fischer
Flausen Fusion III

2022年
聚亚安脂
尺寸可变



June Fischer
Flausen Fusion III

2022年
陶瓷丝网印刷,聚亚安脂
35 x 35 x 11 cm



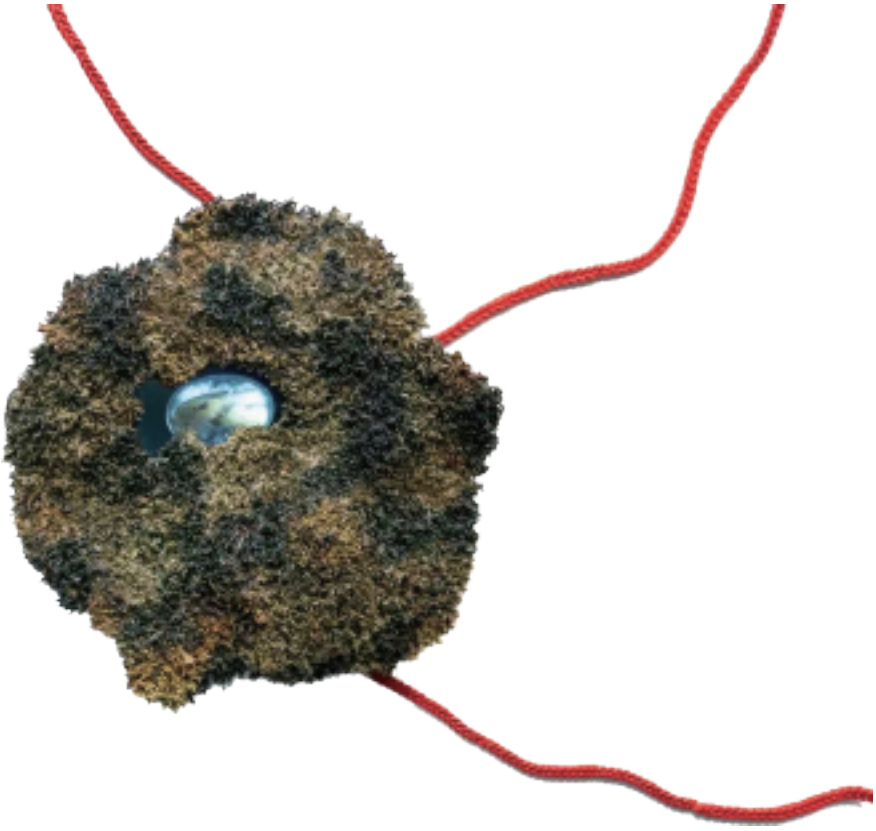
June Fischer
Flausen Fusion III

2022年
陶瓷丝网印刷,聚亚安脂
35 x 30 x 7 cm



June Fischer
Flausen Fusion III

2022年
陶瓷丝网印刷,聚亚安脂
38 x 35 x 7 cm





June Fischer
Homeland

2022年
陶瓷,聚合物,粘土,屏幕,视频循环
尺寸可变(每个大概40 x 40 cm)
由11块大小不一的模块组成



June Fischer

Full Blossom

2023年

陶瓷,投影

250 x 200 x 5cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
26 x 11x 11 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
34 x 14 x 12 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
31 x 21 x 15 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
30 x 15 x 12 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
32 x 16 x 11 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
27 x 23 x 14 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
32 x 15 x 12 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
31 x 11 x 9 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
24 x 11 x 10 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
27 x 11x 9 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
33 x 15 x 12 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
34 x 16 x 11 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
30 x 15 x 12 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
17 x 12 x 9 cm



June Fischer
Plasticus

2022年
陶瓷丝网印刷,聚亚安脂
17 x 11 x 10 cm



June Fischer
Prolimacodes badia

2023年
陶瓷
20 x 35 x 11 cm



June Fischer
Ornithoptera euphorion

2023年
陶瓷
28 x 32 x 13 cm



June Fischer
Callosamia promethea

2023年
陶瓷
22 x 32 x 9 cm



June Fischer
Papilio troilus

2023年
陶瓷
21 x 40 x 12 cm



June Fischer
Charaxes jasius

2023年
陶瓷
31 x 34 x 13 cm



June Fischer

Calcarifera ordinata

2023年

陶瓷

34 x 49 x 12 cm



June Fischer
Critter Keeper 1

2023年
环氧树脂,聚合物粘土
18 x 11 x 14 cm



June Fischer
Critter Keeper 2

2023年
环氧树脂,聚合物粘土
23 x 15 x 16 cm



June Fischer
Critter Keeper 3

2023年
环氧树脂,聚合物粘土
30 x 20 x 20cm



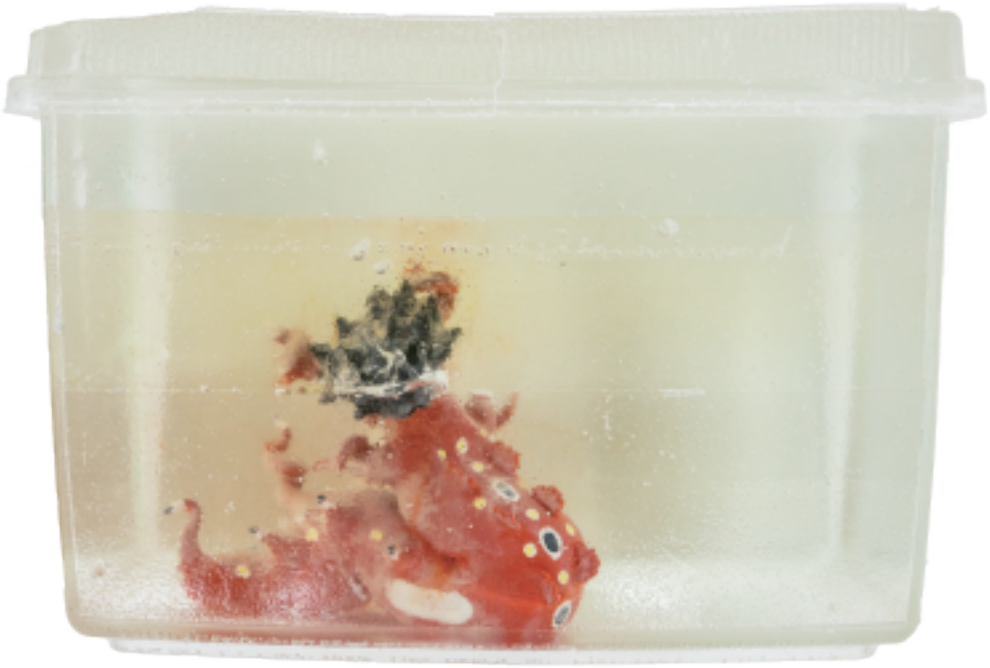
June Fischer
Critter Keeper 4

2023年
陶瓷丝网印刷,聚亚安脂
23 x 15 x 16 cm



June Fischer
Critter Keeper 5

2023年
陶瓷丝网印刷,聚亚安脂
18 x 11 x 14cm



June Fischer
Critter Keeper 6

2023年
环氧树脂,聚合物粘土
30 x 20 x 20cm

ARCH GALLERY



ARCH GALLERY 拱形画廊，自2018年成立，取建筑 “architecture”中“拱形”之意，是一家致力于推动当代 艺术全球化发展的专业艺术机构。ARCH GALLERY 拱形画廊秉持以学术研究为基础，与全球的艺术家、策展人、美术馆紧密合作，挖掘和推广具有独特艺术语言的艺术家和实验艺术项目。ARCH GALLERY 拱形画廊旨在成为艺术家与策展人交流的重要平台，积极推广当代艺术的深远价值。 曾与100多位艺术家、策展人、艺术评论与学者合作，呈现了30多场当代艺术展览和试验性艺术项，传达了多样和具有先锋性的艺术观念，是国内外艺术家与策展人交流的重要平台。

ARCH GALLERY, established in 2018, taking the meaning of 'arch' from the word 'architecture', is a professional art institution dedicated to promoting the globalisation of contemporary art. Based on academic research, ARCH GALLERY collaborates closely with artists, curators and galleries around the world to discover and promote artists with unique artistic languages and experimental art projects. It aims to be an important platform for artists and curators to exchange ideas and promote the profound value of contemporary art

ARCH GALLERY
拱　形　画　廊

周二 - 周日 10:00-18:00
TUE - SUN 10:00-18:00
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