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NATIONAL ARTS

Dec 25, 2021

National Arts · Focus | The synthesis of orderless
accident is the freedom that Polanszky seeks



Reconstructions / Choros, 2021
Copper foil, cardboard, mirror foil, aluminum, resin, silicone,
acrylic glass, pigments mounted on cardboard, in artist frame
151.1 x 171.5 cm - 59 1/2 x 67 1/2 in

Rudolf Polanszky
鲁道夫·波兰斯基

Apeiron
阿派朗

Dec 10, 2021
- Jan 27, 2022

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Rudolf Polanszky: *Apeiron*
December 10, 2021 - January 27, 2022
Almine Rech - Shanghai, Shanghai

"What is free in a work of art, is only the moment in which it is not yet comprehended."

— Rudolf Polanszky

"With his back to the graveyard watching the train coming, he began to seek for freedom."

There are those who prefer to follow unchanging laws, who live a pre-modern life, believing that there is an order exists in this world; there are those who claim that the world is continuously progressing, and for that reason it needs a purposeful and irreversible development, which is the life of modernity; and there are those who reject both attitudes and, while reflecting on the so-called freedom of modernity, explore a self-essential and potential of life that is not about rationality.

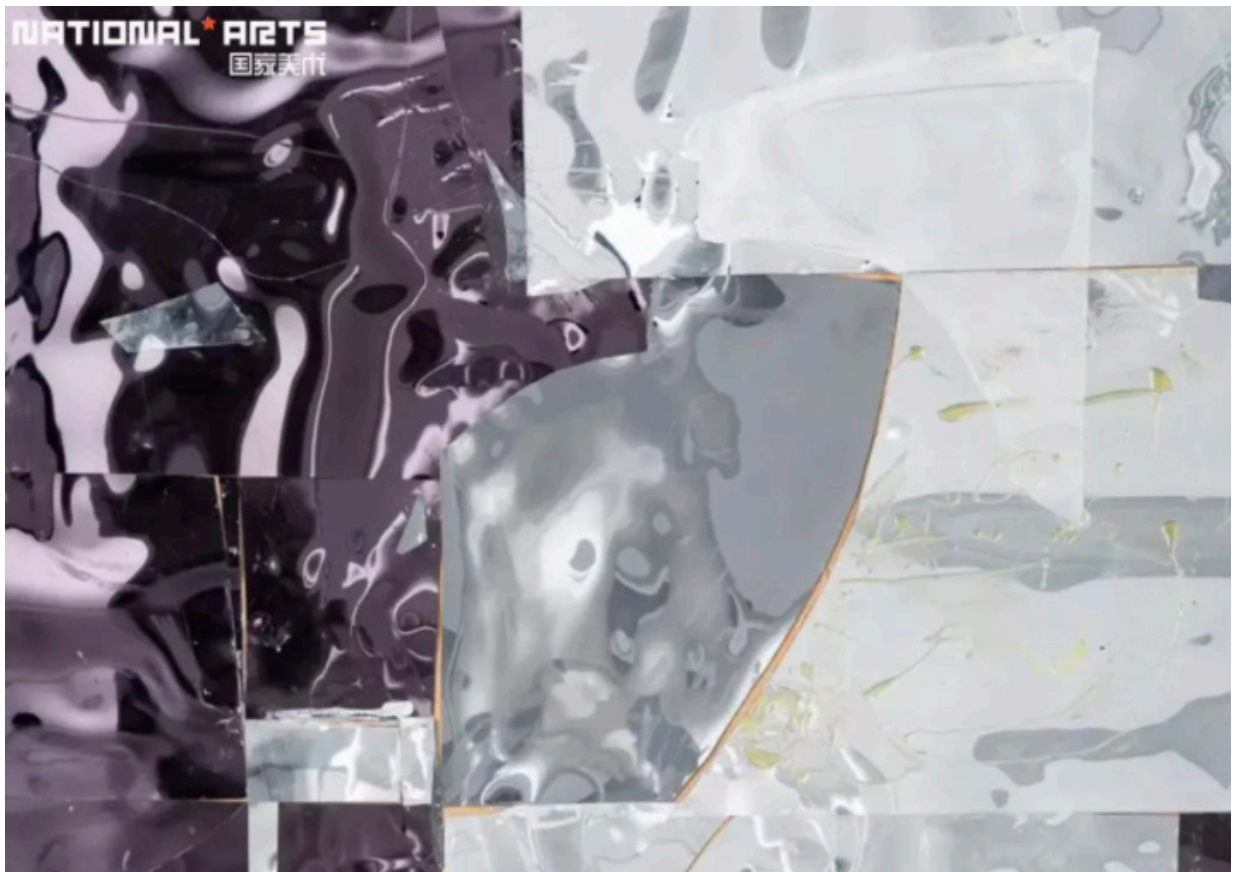


Portrait of Rudolf Polanszky / © Rudolf Polanszky - Courtesy of the Artist and Almine Rech - Photo: Xandra M. Linsin

Rudolf Polanszky, born in Vienna in 1951, is this third type of person. His father was a jazz musician and his mother was a designer, a family that seems unsurprising in a city as full of art as Vienna. His childhood was a cycle of moving around and meeting new people, in which art gradually became the only playmate that could always be with him.

When he was sixteen, he was waiting for a train at the train station, with a graveyard behind him. As the train slowly pulled onto the platform and stopped in front of him, a paradoxical yet integrated state suddenly wrapped itself around him, bringing him a sort of philosophical crisis and epiphany.

"I was looking for a free concept, without the limits of right or wrong etc....Suddenly I had the idea, that there is maybe one concept without purpose, and that could be art."



Rudolf Polanszky, *Reconstructions / Dark Mirrors*, 151.4 x 175.5 cm
Mirror foil, resin, silicone, acrylic mounted on wood, in artist frame, 2019
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Jorit Aust

Since then, Polanszky has been seeking spiritual freedom through art and has set foot on the vast land called art.

"Freedom is in a sense an illusion, but this illusion can be realized out in art. I can do something and you can say, 'No, don't do that, that's wrong.' But I'll do it anyway."

"Accidents beyond control started with waste a chance encounter."

In the 1960s of Vienna, the activists were creating "a short but violent movement". Having experienced the brutality and ruthlessness of World War II, this group of artists was influenced by abstract expressionism, and their artworks began to include images that were bloody, violent, sexual and reflective of the social situation.

This deliberate aesthetic, however, led to Polanszky's revulsion. In his early works, Polanszky opposed the movement through his own satirical actions, attaching brushes, paint-dipped sponges and colored pens to his body in 1980, then walking and rolling around on the floor of a paper-covered room, painting in this way. In his *"Coil Spring drawing"*, he jumped around with a large metal spring on his foot and a brush in his hand, bouncing around without control in order to leave a trail of uncontrollable movement in his paintings.



Rudolf Polanszky, *Coil Spring drawing*, 151.4 x 175.5 cm
Acrylic on paper, photographs mounted on wood, in artist frame, 1983
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang

From this point on, he developed a conceptual structure of randomness that was counter to the deliberate aesthetic framework, and gradually found a unique artistic vocabulary - he deliberately embedded "chance" in his approach. According to Polanszky, serendipity "begins with an encounter with the other" and focuses on the exploration of originality and the human subconscious.



Rudolf Polanszky, *Sitting Picture*, 105 x 155 cm

Acrylic on paper, photographs mounted on wood, in artist frame, 1985

© Rudolf Polanszky - Courtesy of the Artist and Almine Rech

Photo: Alessandro Wang

The 1990s marked a turning point in Polanszky's art. Polanszky consciously avoided modernist influences, and such a methodology influenced how he selected scraps from the fragmented clutter of his Viennese studio environment to use as creative material.

By combining recycled industrial materials into new aesthetic forms, Polanszky liberates them from their original context and use to create unique assemblages on canvas. He calls this assemblage process "ad hoc synthesis", in which the work oscillates between material structure and subjective perception after combining a conscious artistic strategy with the manipulation of random events.



Studio of Rudolf Polanszky / © Rudolf Polanszky - Courtesy of the Artist and Almine Rech - Photo: Jorit Aust



Studio of Rudolf Polanszky / © Rudolf Polanszky - Courtesy of the Artist and Almine Rech - Photo: Jorit Aust



Rudolf Polanszky, *Reconstructions / Dark Mirrors*, 245 x 190.8 cm
Mirror foil, resin, silicone, acrylic glass, aluminium, acrylic mounted on wood, in artist frame, 2018
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Jorit Aust

"For me, discarded materials are interesting because they are separated from any function or purpose, with a special beauty as they are useless and out of control according to their original purpose. For me, that is an important aspect of creation."

Artificial compounds including acrylic mirrors, silicone, industrial glue, epoxy, resins, copper foil and gossamer mesh, are also subjected to chance patina by exposure to the elements, encounters with animals or organic matter, resulting in incidental copper green oxidation. Through the strong contrast of light and darkness brought about by the silver, copper and dark mirrors, the blocks in the picture are distinguished by the fact that some creative elements have been



Rudolf Polanszky, *Reconstructions*, 2015

© Rudolf Polanszky - Courtesy of the Artist and Almine Rech

"Through the synthesis of media, Apeiron is lurking in his philosophical thoughts."

After a delay caused by the epidemic, Rudolf Polanszky's solo exhibition "*Apeiron*" finally opened at Almine Rech - Shanghai on December 10th, which is also the artist's first solo exhibition in China. The title of the exhibition "*Apeiron*" reflects the artist's "Ad hoc synthesis" used to construct and decompose pure abstract forms.

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Rudolf Polanszky, *Apeiron*, Almine Rech - Shanghai, 2021
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang

"'Ad hoc synthesis' is a method to reduce any outside influences, and use only materials I have collected that are assigned to a particular project. Since freedom is the basis of the decisions made to create works that are without rules, that also requires 'free materials' which are emancipated from their former utility."

Apeiron, according to the Greek philosopher Anaximander, is the source of everything, a boundless force which having emerged from nothing, is inevitably drawn to reconciliation in the guise of the infinite void of its origin. Experiencing Polanszky's work brings an awareness of perceptual balancing, provoked by its relative elusive visualization or adherence towards any "adapted meaning".

With a selection of recent works, drawn from his *Reconstructions* series, Polanszky further implodes the Modernist palimpsest via his hybrid paintings and sculpture. Along with his films, music and documented performances, Polanszky's body of work finds inspiration from mathematical metaphysics, rather than the canon of art history.

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Rudolf Polanszky, *Apeiron*, Almine Rech - Shanghai, 2021
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang





Rudolf Polanszky, *Reconstructions*, 165.7 x 151.6 cm
Aluminium, resin, silicone, cardboard, acrylic glass, pigments, acrylic
mounted on canvas, in artist frame, 2018 - 2021
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech

"The reason for working in different media was an intention allowing the development of ideas to exist according to the inherent properties of the medium. As film and video are linear and thus sequential, works in those formats result in an entirely different point of view, whilst the static works are more complex, requiring a key for interpretation."

The strata of the *Reconstructions*, their material disarray subject to alchemic states, refract light in other ways than reflection. Liquid transformations of a transparent nature are recorded by spectral zones of solidified resins, glue and insular pigments, all semi-isolated, transforming unstable structures into a temporality that by their inherent self-referential formation alludes to a potential state of rest or stability.

The parameters of the work's Philosophical Reductivism could result in an inhibiting Minimalism, but encountering the Reconstructions is a paramount experience, via Polanszky's exposition of non-oriented diverseness of Phenomena.

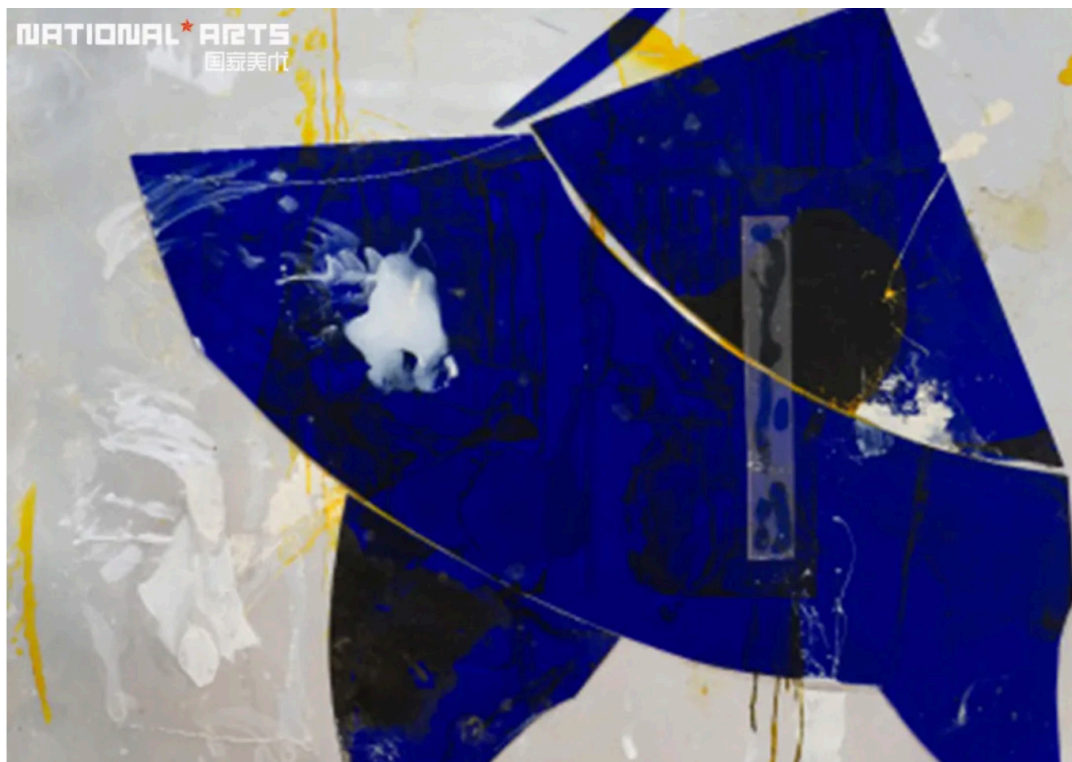


Rudolf Polanszky, *Reconstructions / Choros*
Copper foil, cardboard, mirror foil, aluminium, resin, silicone, acrylic glass,
pigments mounted on wood, in artist frame, 2021
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang

The interplay between parts and wholeness, as seen in the potential Gestalt of the *Reconstruction/ Rorschach Transformations* (2010) are echoed in three dimensions by the *Half Sculptures / Hovering Fragments* (2017-2020). Gestalt, meaning that the whole is not equal to the sum of its parts, also seems to imply the Western philosophical thinking about the whole and the parts since ancient Greece.



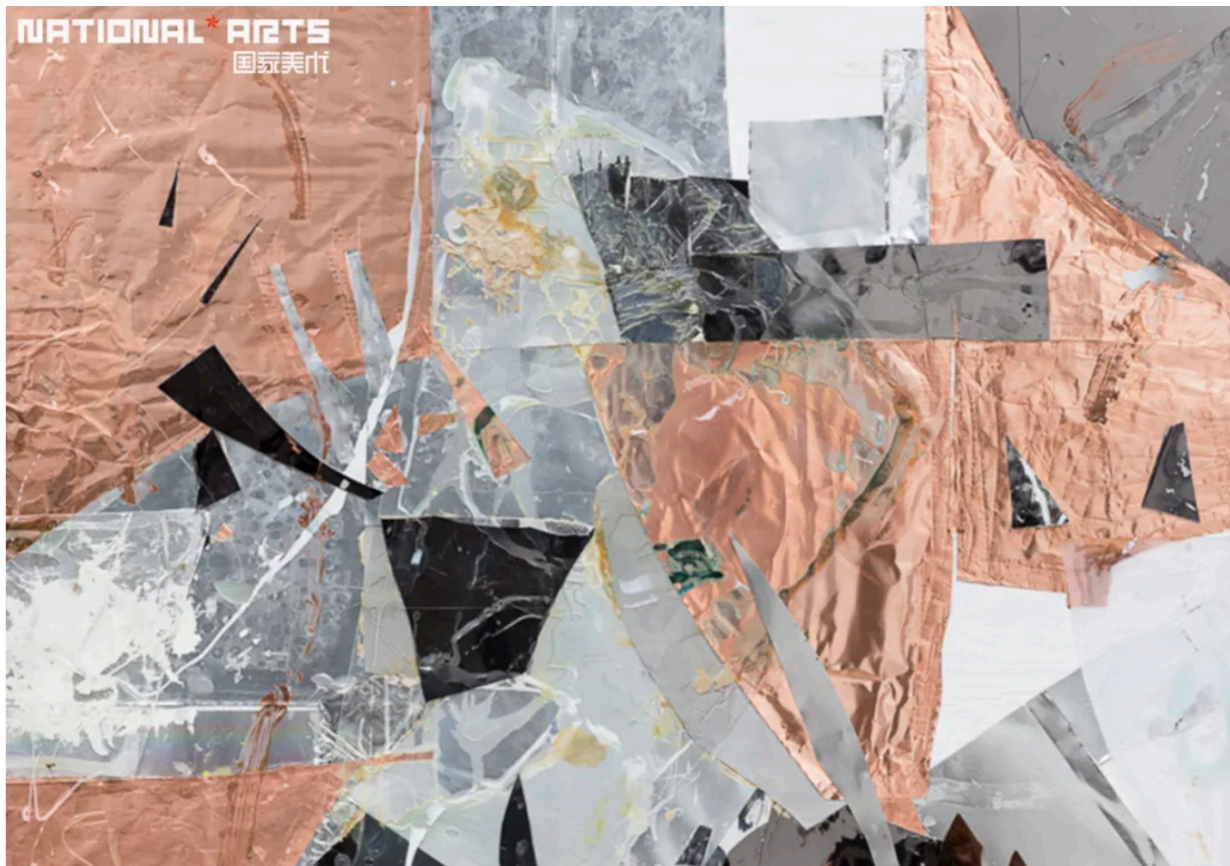
Rudolf Polanszky, *Reconstructions / Dark Mirrors*, 246 x 190 cm
Mirror foil, resin, silicone, acrylic mounted on wood, in artist frame, 2018
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang



Rudolf Polanszky, *Reconstructions / Rorschach Transformations*, 123.4 x 142 cm
Aluminium, resin, silicone, acrylic glass, pigments, acrylic mounted on wood, in artist frame, 2010
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang

"By mathematical calculation, he deconstructs art, and meet philosophy."

Another clue as to the artist's method may be sought in the *Reconstructions / Choros* series, an allusion to the Greek word for a place of music or dance. Each section in these works contain shapes of copper mirror, warming the chrome to a shimmering frequency, contrapuntal with the depth of the dark mirrors or neutrality from the silver. The reference may be in the fugue-like interplay of contrasting elemental colors and chance geometry, retrograde combinations that have been subjected to intuitive mathematic transformation.



Rudolf Polanszky, *Reconstructions / Choros*, 155 x 172 cm
Copper foil, cardboard, mirror foil, aluminium, resin, silicone, acrylic glass,
pigments mounted on wood, in artist frame, 2021
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang

As a deconstructive compositional element, counterpoint surpasses dichotomy, creating a plethora of tones and overtones - boundless and infinite by its variant re-invention, or Reconstruction. In Polanszky's *The Musical Ape*, 1980-1983, the artist denotated sound and image with a paradoxical dissected self-portrait that did not split (which would have required two half images). What appeared instead was two wholes of a hypothetical being (composed by doubling the left and the right sides of his face), much like a Double-Helix without chemical connotations.



Rudolf Polanszky, *Reconstructions / Twin Structures*, 102.2 x 110.4 cm
Aluminium, resin, silicone, copper foil, acrylic glass, pigments, acrylic mounted
on canvas, in artist frame, 2018 - 2021
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang

For Polanszky, art is just another expression of philosophical inquiry, something that "cannot be learned." The evolution from the existential slapstick of *The Musical Ape* enhanced with the boundless and infinite possibilities suggested by the *Reconstructions / Choros*, flourish with echoes of the sublime.

Installation Views

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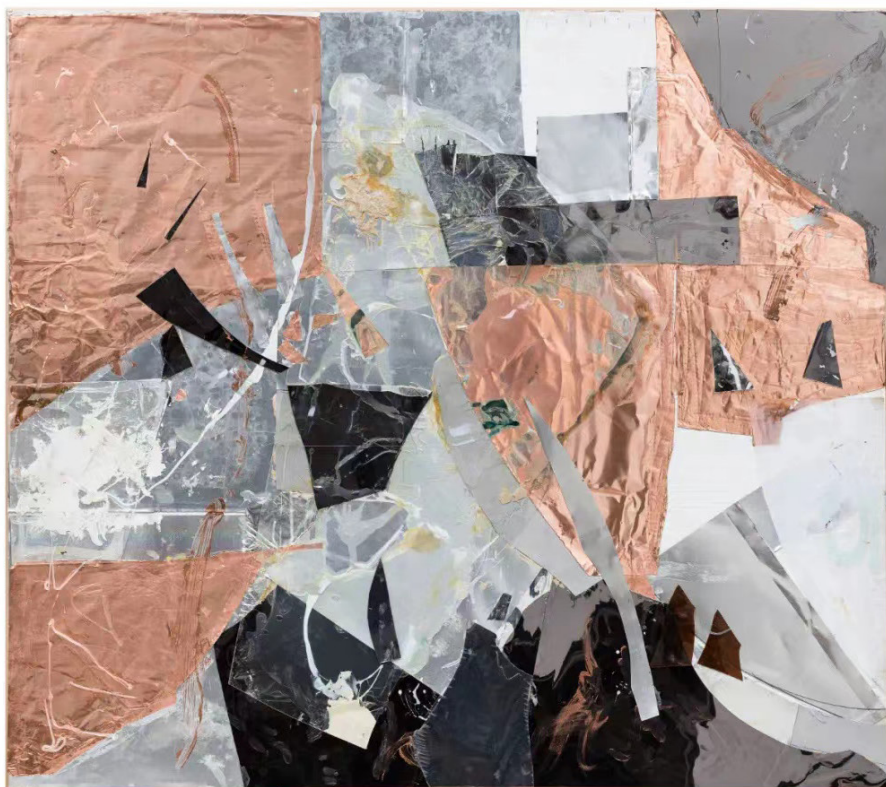
Rudolf Polanszky, *Apeiron*, Almine Rech - Shanghai, 2021
© Rudolf Polanszky - Courtesy of the Artist and Almine Rech
Photo: Alessandro Wang

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2021 - 12 - 25

国家美术·关注 | 无序综合的偶然 是波兰斯基寻求的自由



Reconstructions / Choros, 2021
Copper foil, cardboard, mirror foil, aluminum, resin, silicone,
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151.1 x 171.5 cm - 59 1/2 x 67 1/2 in

Rudolf Polanszky

鲁道夫·波兰斯基

Apeiron

阿派朗

Dec 10, 2021

- Jan 27, 2022

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展览名称：鲁道夫·波兰斯基：阿派朗

展览时间：2021.12.10-2022.1.27

展览地点：上海 阿尔敏·莱希画廊 上海空间

一件艺术作品中的自由，只存在于它尚未被领悟的那一瞬间。

——鲁道夫·波兰斯基

他背靠墓地望着入站的火车，开始追寻自由。

有些人喜欢遵循一成不变的规律，他们的生活是前现代性的，相信有一种秩序存在于世界当中；有些人主张世界是持续进步的，为此需要一种合目的性的、不可逆转的发展，这是现代性的生活；还有一些人，他们同时拒斥这两种态度，在反思现代性所谓的自由的同时，探索着一种自我本质的、无关理性的生命潜能。

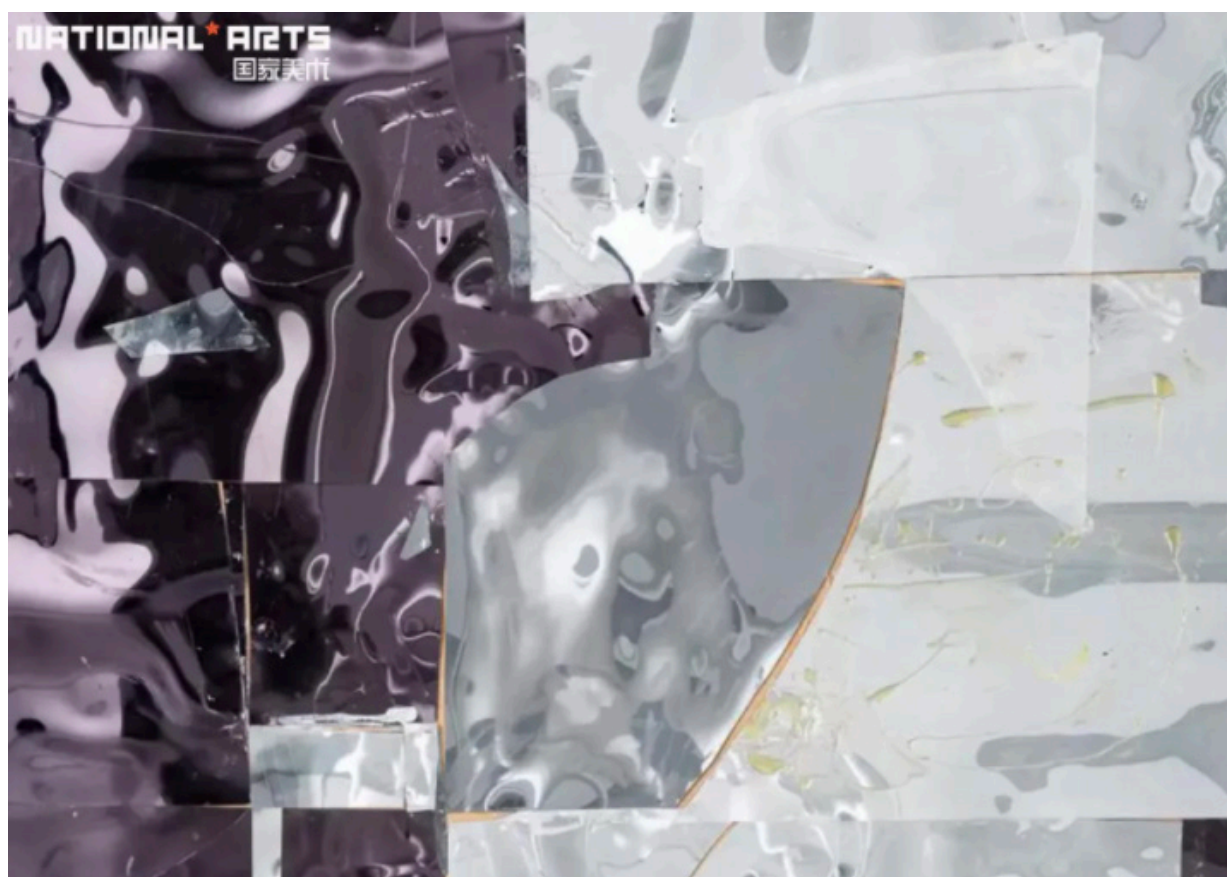


▲ 鲁道夫·波兰斯基肖像图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希
摄影：Xandra M. Linsin

1951年出生于维也纳的鲁道夫·波兰斯基，就是这第三种人。他的父亲是爵士音乐家，母亲则是设计师，这样的家庭在维也纳这样一座充满了艺术气息的城市似乎并不令人奇怪。他的童年总是在不断搬家和认识新朋友之间循环，在这一过程中，艺术渐渐成为了唯一能够始终陪伴着他的玩伴。

十六岁那年，他在火车站等车，背后就是一片墓地。当火车缓缓驶入站台，静静停在他面前的时候，忽然有一种矛盾却融合的状态包裹住了他，给他带来了某种哲学上的危机与顿悟。

我一直在寻找一个答案，为什么所有哲学概念都被赋予一个目的，以及是否有没有任何不存在目的的概念？我寻找的是一个自由的概念，没有对错之类的限制……突然间我有了一个想法，也许有一个没有目的的概念，那就是艺术。



▲ 鲁道夫·波兰斯基 《重建 / 暗镜》 151.4 x 175.5 cm
镜面箔、硅脂、丙烯酸玻璃、树脂、木料丙烯、艺术家画框 2019
图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希
摄影：Jorit Aust

从那时开始，波兰斯基就开始借由艺术寻求精神上的自由，踏上了名为艺术的这片辽阔土地。

自由在某种意义上是一种假象，但这种幻觉却在艺术中可以实现出来。我可以做一些事情，而你可以说：‘不，不要那样做，那是错误的。’但我还是会做。

无法控制的偶然，始于与废料的一场邂逅。

在上世纪 60 年代的维也纳，行动主义者正掀起“一次短暂而充满暴力的运动”。这群艺术家经历了二战的残酷与无情，深受抽象表现主义的影响，艺术作品中开始出现充满血腥、暴力、性意味以及反映社会现状的形象。

然而这种刻意美学却导致了波兰斯基的反感。在他的早期作品中，波兰斯基通过自己的讽刺行动来反对这一运动。1980 年，他将画笔、蘸有颜料的海绵和彩色笔附在自己的身上，然后在一个铺着纸的房间地板上四处走动、翻滚，如此绘出画作。在他的《螺旋弹簧图》中，他更是脚踩着一个大金属弹簧，手里挥舞着画笔，在失控的情况下跳来跳去，以留下无法控制动作的绘画痕迹。



▲ 鲁道夫·波兰斯基 《线圈弹簧图》 109.8 x 189.6 cm

纸面丙烯、木面照片、艺术家画框 1983

图片：© 鲁道夫·波兰斯基 - 致谢艺术家与阿尔敏·莱希

摄影：Alessandro Wang

从这时起，他便建立起反刻意美学框架的随机性观念结构，逐渐找到了独有的艺术词汇——他刻意地将“偶然”植入创作方法当中。波兰斯基认为所谓偶然，就是“始于与异己他者的邂逅”，就是聚焦于对原创力和人类潜意识的探索。



▲ 鲁道夫·波兰斯基 《坐姿图》 123.4 x 142 cm
纸面丙烯、木面照片、艺术家框架 1985
图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希
摄影：Alessandro Wang

1990 年代标志着波兰斯基的艺术转折点。波兰斯基有意识地避开现代主义的影响，而这样的方法论也影响到他如何从其维也纳工作室环境中的零碎 物里，挑选出废料作为创作材料。

通过将回收的工业材料组合成新的美学形式，波兰斯基将它们从原始环境和用途中解放出来，从而创作出画布上的独特组合作品。他把这种组合过程称之为“临时综合”，在将有意识的艺术策略与随机事件的操作相结合以后，作品由此在物质结构和主观感知之间摇摆不定。



▲ 鲁道夫·波兰斯基工作室，图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希，摄影：Jorit Aust



▲ 鲁道夫·波兰斯基工作室，图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希，摄影：Jorit Aust



▲ 鲁道夫·波兰斯基 《重建 / 暗镜》 245 x 190.8 cm
木面镜面箔、树脂、硅胶、丙烯酸玻璃、铝、丙烯酸安、艺术家框架 2018
图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希
摄影：Alessandro Wang

对我来说，废弃的材料很有趣，因为它们脱离了任何功能或用途，具有特殊的美感。根据其原始用途，它们处在无用和失控的状态。对我来说，这是创作的一个重要方面。

包含丙烯酸镜，硅胶、工业胶、环氧树脂、树脂、铜箔和游丝网等在内的人造物，由于暴露在自然环境中，且因接触动物或有机物，从而产生偶然的铜绿氧化。通过银色、铜色和暗色镜面所带来的强烈明暗对比，画面中各区块，因有些创作元素已被解码诠释，而有些则还未被明确定义而能区分开来。



▲ 鲁道夫·波兰斯基 《重建》 2015

图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希

通过媒介的综合，阿派朗潜藏在他的哲思当中。

经历疫情导致的推延，12月10日，鲁道夫·波兰斯基个展“阿派朗”终于在阿尔敏·莱希画廊上海空间正式拉开帷幕，这也是艺术家在中国的首次个展。展览题目“阿派朗”反映了艺术家用来构建和分解纯粹抽象形式的“因需而定的综合方法”。

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▲ “鲁道夫·波兰斯基：阿派朗”展览现场，阿尔敏·莱希画廊，上海空间，2021

图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希

摄影：Alessandro Wang

这是一种减少外界影响，只利用我为某个特定项目而收集的材料的方法。由于自由是不遵循规则而进行创作决定的基础，这也同样需要‘自由的材料’，即从它们原本功能中解放出来的材料。

而根据希腊哲学家阿那克西曼德的说法，阿派朗是万事万物的起源，一个来自于虚无的无限力量。它必然以其起源的无限虚空为幌子，并不可避免地吸引到和解之中。体验波兰斯基的作品让人意识到知觉所起的平衡作用，这种感觉是由其作品中相对难以捉摸的视觉呈现、抑或者是对任何“语境化意义”的依附而引发。

从他《重建》系列的部分近期作品中可以窥见，波兰斯基进一步地通过混合性绘画和雕塑来冲击现代主义的层层架构。波兰斯基的作品囊括电影、音乐和被拍摄记录的行为表演，其灵感来源于数学的形而上学，而不是艺术史的正典。



▲ “鲁道夫·波兰斯基：阿派朗”展览现场，阿尔敏·莱希画廊，上海空间，2021

图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希

摄影：Alessandro Wang





▲ 鲁道夫·波兰斯基 《重建》系列

布面铝、树脂、硅胶、纸板、丙烯酸玻璃、颜料、丙烯酸、艺术家框架 2018–2021

图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希

摄影：Alessandro Wang

这是一种允许根据媒介固有属性而存在思想发展的意图。由于影片和视频是线性的，连续的，所以这些形式的作品会产生完全不同的观点，而静态的作品则更复杂，需要某种解释的钥匙。

在“重建”的这一层理中，物质材料的无序受到炼金术般的改造，光线也以反射之外的其它形式被折射着。艺术家将品各区域中的不稳定结构——树脂涂料、胶水和没有交集的颜料——转换成一种暂时性的状态，记录着一段公开的液态变化。这些本质雷同的组成元素，指向一种潜在的静止或稳定状态。

作品范畴中所探讨的哲思元件被一一拆解，极有可能导向一种压抑的极简主义形式，但与《重建》系列的邂逅其实是一种超脱的体验，要能领会波兰斯基针对无序并且多重现象渊博的体现。



▲ 鲁道夫·波兰斯基《重建 / 合唱》系列

纸板铜箔、纸板、镜面箔、铝、树脂、硅胶、丙烯酸玻璃、颜料、艺术家框架 2021

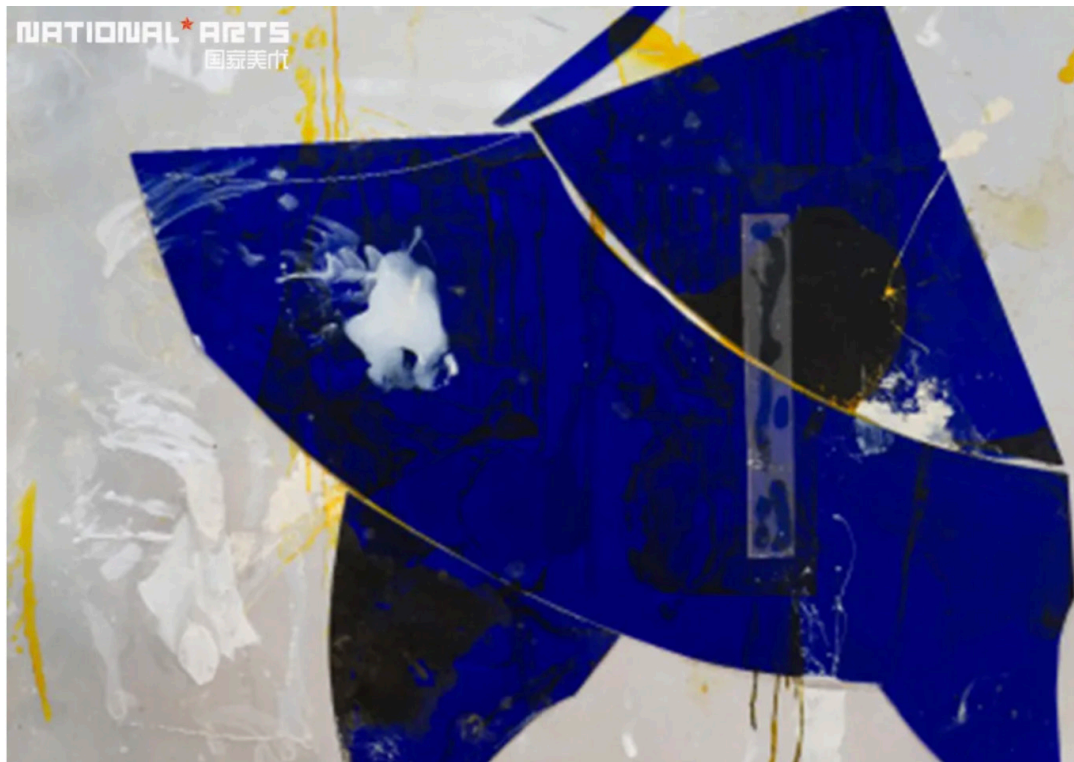
图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希

摄影：Alessandro Wang

在作品《重建 / 罗夏变化》中所体现的部分和整体之间的“动态整体”，也同时分三种维度在《半雕塑 / 悬停碎片》一作中被呼应着。“动态整体”，即意指整体不等于各部分的总和，似乎也暗含西方自古希腊以来关于整体与部分的哲思。



▲ 鲁道夫·波兰斯基《重建 / 暗镜》 246 x 190 cm
木面镜面箔、树脂、硅胶、丙烯酸安、艺术家框架 2018
图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希
摄影：Alessandro Wang



▲ 鲁道夫·波兰斯基《重建 / 罗夏变化》 123.4 x 142 cm
木面铝、树脂、硅、丙烯酸玻璃、颜料、丙烯酸、艺术家框架 2010
图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希
摄影：Alessandro Wang

用数学的计算，他解构艺术，与哲学碰面

探寻艺术家创作手法的另一条线索，或许能在《重建 / 合唱》系列中找到，它暗指希腊语中表演音乐或舞蹈的场所。该系列每件作品都有各式形状的铜镜元素，金属光泽波光粼粼，与暗色镜子的深沉或是银色的中性形成叠加融合。金属色与随机几何图形的混合，引起了混沌的交互作用，所有这些反常都是经由直觉所推动的数学性计算变化而来。



▲ 鲁道夫·波兰斯基 《重建 / 合唱》 155 x 172 cm
木面铜箔、纸板、镜面箔、铝、树脂、硅胶、丙烯酸玻璃、颜料、艺术家框架 2021
图片：© 鲁道夫·波兰斯基 - 致谢艺术家与阿尔敏·莱希
摄影：Alessandro Wang

作为被解构的构成元素，彼此相互作用超越了二分法，创造出各式的音调和泛音——通过其不停异变并再创造，抑或是在重建中变得无边无际。在 1980–1983 年间创作的《音乐猿》中，艺术家用一幅自相矛盾的解剖自画像来诠释声音和图像——这幅自画像并没从中间分开，出现在画面上的的是一个假想的、由艺术家左右叠加的半脸所组成的整体，就像是没有化学元素的 DNA 双螺旋。



▲ 鲁道夫·波兰斯基《重建 / 双子结构》102.2 x 110.4 cm
布面铝、树脂、硅胶、镜面箔、丙烯酸玻璃、颜料、丙烯酸、艺术家框框架 2018–2021
图片：© 鲁道夫·波兰斯基 – 致谢艺术家与阿尔敏·莱希
摄影：Alessandro Wang

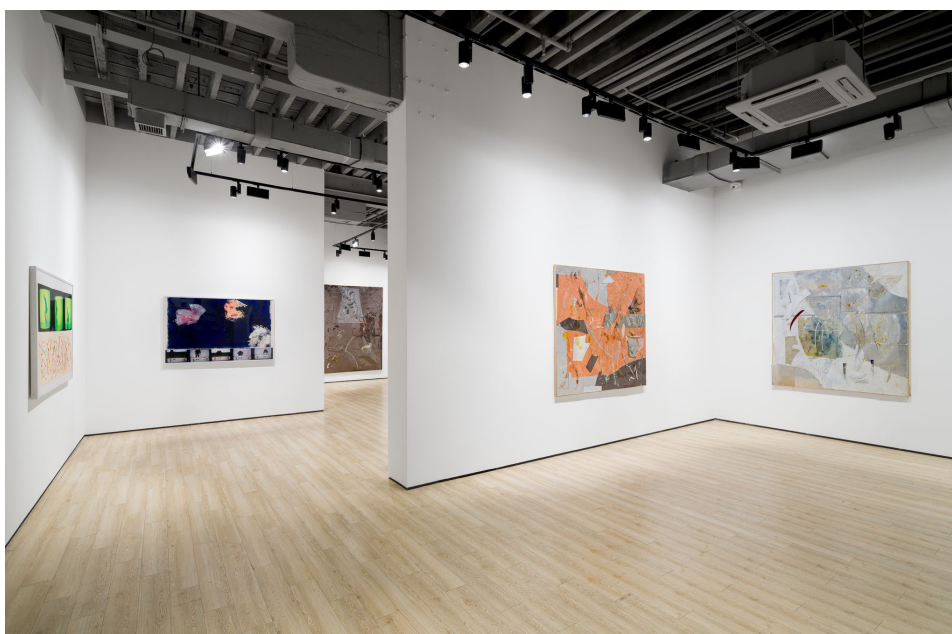
对波兰斯基来说，艺术不过是探究哲学的另一种表现形式，它是一种“无法学习的东西。”从揶揄存在主义的《音乐猿》演变至《重建 / 合唱》所暗指的无边无际可能性，这一切便是在壮丽的回响中方兴未艾。

_ 现场掠影

ALMINE RECH



ALMINE RECH



▲ “鲁道夫·波兰斯基：阿派朗”展览现场，阿尔敏·莱希画廊，上海空间，2021
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摄影：Alessandro Wang