

SSSSTART将于2019年9月20日至11月10日举办宋琨个展“IMBODY-写真·女体”，展出她于近两年完成的绘画及影像。宋琨将“身体（Body）”作为对象，与其对“写真”的特殊定义相关联。古代汉语中的“写真”二字，多指追求写实的肖像画；近现代汉语中的“写真”源自日文，泛指摄影及照片；在当代语境下，“写真”意为某些特定风格的人像艺术照。宋琨将以上三重定义融合，形成了她对“写真”的个人化解读。“IMBODY”是英文词“EMBODY”的变体，embody意为“体现、使躯体化”，而IMBODY是“I’m Body”的变形，可以理解为“肉身即本体”：将身体作为载体，是生存体验、自我认知及身份的多重投射。

IMBODY缘于她在柏林女子监狱长达40天的驻留项目，基于现场生活的体验及部分囚犯的自述史料，宋琨对于秩序，禁锢，理性控制对人自然属性的改造产生了进一步的思考，“关于女囚的亚文化有很多，比如SM、囚禁的性感等，其中控制与反抗、感性与理智、仁慈与no mercy、自由与规则、爱与恨，这些极端对立的东西被消解成可以进行审美及有想象力的部分，由此体会自由的可能性”。（宋琨，《VICE创想计划》）

作品《标准化展示》（2019）将女性身体的S曲线展露，造型及质感，提示出男权社会对于女体“美感”的标准，而嵌入肉体隐形的SM捆绑结构又体现了另一层权力关系的存在；《禁锢 - 无辜》（2019）系列以真人比例绘制，呈现了一种脆弱、无辜羞涩的状态，影射出女性身体被观看、检视，用于当代社会流程形制化的现实。《赛博格躯体 - 层级错位》（2019）和《赛博格躯体 - 完美的你》（2019）均为艺术家长期关注的“赛博格躯体”的延续，该系列可追溯至2012年“千吻之深”（2012，UCCA，北京）展览中《床上肉机》（2012），分割错位的使用与当下阶层分化冷漠机械化的社会现实暗合。作品图像来自一位Popping女舞者癫狂分裂的情绪瞬间及艺术家的自拍，画面硅胶模型化的质感以及SD、BJD关节玩偶元素时刻提示着改造人的主题。

本次展览现场整体在人体研究室及展示的氛围里凝固静止——主体空间被温暖暧昧的裸色包裹，而硬冷的铁链悬吊、无机的亚克力画罩以及卫生间迷幻的金属空间却无不透露着锐利冰冷的气息。与凝固的标本展示相对的，临街橱窗里反复播放的MV，舞者不停的跳舞，重复关节肢体动作；秩序化节奏

Beat的音乐、迷幻的古箏及无旋律念经式吟唱的女声，重复关于“吞噬/禁锢/复制”的歌词，提示着所有被凝固在墙面展示在亚克力标本罩里女体的身份现实。

SSSSTART is going to hold Song Kun's solo exhibition "IMBODY-Feeling Real· Nude" from September 20th, 2019 to November 10th, 2019. During this exhibition, Song will exhibit her work done in the latest two years. The idea as Song treated "Body" as an object was connected with her own definition of portraiture. In the ancient Chinese language, the definition of "portrait" was a painting of a person's appearance and character. In the modern Chinese language, the word "portraiture" came from Japanese, it is defined as the photograph of a person. In the contemporary discourse, "portraiture" means artistic photographs with a certain style. Song combined the three definitions and developed into her own understanding of "portraiture". "IMBODY" is the transformation of the English word "embody" which means to represent in bodily form. However, "IMBODY" can be also seeing as "I'm Body", and understanding as "body is noumenon" in which body is a carrier of living experience, self-recognition, and the multi-projection of identity.

The idea of "IMBODY" came from the residency program as she stayed in a women's prison in Berlin for 40 days. Based on living experience there and some of the prisoners' memoirs, Song developed her thinking about order, imprisonment, rational control and their modification of the natural qualities of human beings. "The subculture of female prisoner can be exploited in many things such as SM, sex appeal of imprisonment, etc. In which, control and revolt, sensibility and rationality, mercy and no mercy, freedom and order, love and hate, all these extremely opposite stuffs can be broken down into some aesthetic and imaginative parts which allows us to experience the possibility of freedom." (Song Kun, *VICE Creators Project interview*)