

Press Release

Ruoru Mou

Leftover Linings 剩馀衬里

2 Feb - 23 Mar 2024

PV: Thurs 1 Feb, 6-8pm

2024年2月2日-3月23日

私人参观: 2月1日星期四下午6:00-8:00

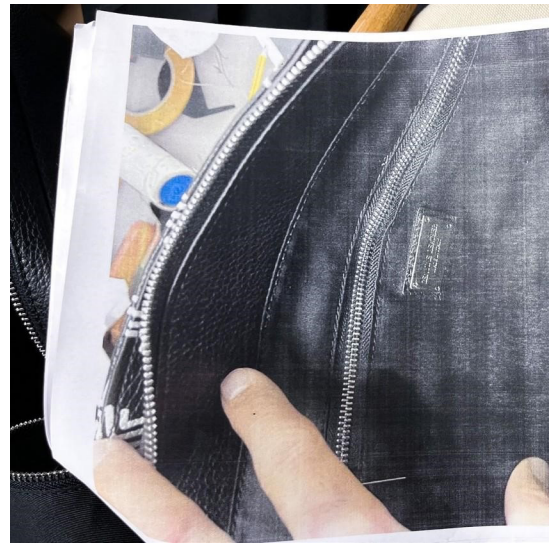


Image credit:
Ruoru Mou, production image, 2023. Courtesy of the artist.
图片来源:牟若儒, 图片制作, 2023年。由艺术家提供。

San Mei Gallery presents *Leftover Linings*, a solo exhibition by London, Amsterdam and Florence-based artist Ruoru Mou.

Incorporating sculpture, installation and sound works, Mou's exhibition is inspired by the evolving material culture of the Chinese diaspora communities in Florence, Italy where she grew up. Using artisanal materials such as leather, wood, glass and ceramics, this series of works explores the relationship between material, power and displaced labour.

三妹画廊将展出来自伦敦、阿姆斯特丹和佛罗伦萨的艺术家牟若儒的个展“剩馀衬里”。

此次展览结合了雕塑、装置和声音作品，灵感来自她成长的意大利佛罗伦萨华人社区不断发展的物质文化。该系列作品使用皮革、木材、玻璃和陶瓷等手工材料，探讨了材料、权力和流离失所的劳动力之间的关系。

At the centre of the exhibition sits a large-scale sculptural installation and percussive instrument, *Songs from the tract (pentatonic crossing)*, 2024, representing the internal volume of a boat. Influenced by the aesthetics of classical Japanese cinema, this sculpture directly references the set design of *Ugetsu* (1953), a fantasy film by Kenji Mizoguchi. Mou reimagines a scene in the film in which a potter and his family flee their home, trying to rescue as many ceramics as possible. Part sculpture and part musical instrument, porcelain slats line the surface of the sculpture, which is intended to be collectively played by many people.

展厅中心是一个大型雕塑装置和打击乐器，歌曲从代表一艘船的内部体积的通道发出（五声交叉），2024。受日本古典电影美学的影响，这个雕塑直接参考了水口健二的奇幻电影《雨之津》（1953）的场景设计。牟在影片中重新想象了一个场景：一个陶工和他的家人逃离家园，试图抢救尽可能多的陶瓷。部分雕塑和部分乐器，瓷板条在雕塑的表面排列，意为多人集体演奏。

Mou is interested in how the forms of both boats and clay hold or carry sound, stories, labour and lived experiences. Drawing on philosopher Édouard Glissant's description of the boat as a 'womb abyss' or 'belly' in his book *Poetics of Relation* (1990), this instrument functions as a vessel for sound. The ghost-like shape of the belly appears throughout the exhibition, alluding to the linings of stomachs and bags. How and why we carry objects, what we choose to rescue and what we digest and discard are questions that linger in the materials that comprise Mou's works: smeared restaurant grease, leather offcuts, and her grandfather's carpentry tools.

牟对船和粘土的形式如何承载声音、故事、劳动和生活经历感兴趣。根据哲学家 Édouard Glissant 在他的《关系诗学》(1990)一书中将船描述为“子宫深渊”或“腹部”，这种乐器的功能是作为声音的容器。幽灵般的腹部形状贯穿整个展览，暗指胃和袋子的衬里。我们如何以及为什么携带物品，我们选择拯救什么，我们消化和丢弃什么，这些问题萦绕在牟的作品材料中：涂抹的餐馆油脂，皮革边缘，以及她祖父的木工工具。

This new direction of material investigation draws from the artist's research into the history of industrialisation and labour processes of Chinese workers in the peripheral towns near Florence. The luxury goods produced by famous Italian fashion houses in this region may bear the prestigious moniker 'Made in Italy', but are in fact made by the hands of migrant workers. Addressing the uncanny circulation of materials, Mou's work disrupts the relationship between the hierarchies of production, modes of display, and material orders of power.

这种材料研究的新方向来自艺术家对佛罗伦萨周边城镇中国工人的工业化历史和劳动过程的研究。在这个地区，意大利著名时装品牌生产的奢侈品可能有着“意大利制造”的美誉，但实际上是由移民工人的双手制造的。他的作品以材料的神秘循环为主题，打破了生产等级、展示方式和权力物质秩序之间的关系。

For exhibition tours and artist tours contact: rufus@sanmeigallery.co.uk.

参观展览和艺术家请联系：rufus@sanmeigallery.co.uk。

Notes to editors 编辑提示

For high resolution images and further information please contact:

关于高分辨率图像和更多信息，请联系：

Eleanor Wang eleanor@sanmeigallery.co.uk

Rufus Rock rufus@sanmeigallery.co.uk

Artist biography 艺术家背景

Ruoru Mou (b. Florence, Italy) lives and works between London and Amsterdam. Her recent enquiry concerns the complex relationship between labour and international trade marked by her own experiences with migration. Drawing on her continued interest in material culture in relation to transnational movement, place-making and industrial modernity. The sculpture and installations are made through a close observation at the social structures under which Chinese workers have toiled in restaurant businesses and leather factories in Florence, Italy. Mou graduated from Central Saint Martins with a BA in Fine Art in 2021 and is currently in residence at De Ateliers in Amsterdam. Recent exhibitions include *Cozzie Livs* (2023) at Des Bains, London, UK; *Lateworks: Preparations* (2023) at Cafe OTO, London, UK; *No More (Cruel) Optimism* (2023) at SZN Gallery, London, UK and *you can't discourse without disco* (2022) at Gallery Nova, Zagreb, Croatia.

牟若儒(意大利佛罗伦萨人)在伦敦和阿姆斯特丹生活和工作。她最近的调查以她自己的移民经历为标志，涉及劳动力和国际贸易之间的复杂关系。鉴于她对物质文化与跨国运动，场所制造和工业现代性关系的持续兴趣。这些雕塑和装置是通过对中国工人在意大利佛罗伦萨的餐馆和皮革工厂辛勤工作的社会结构的近距离观察而完成的。2021年，牟毕业于中央圣马丁学院，获得美术学士学位，目前居住在阿姆斯特丹的 De Ateliers。最近展览包括 *Cozzie Livs* (2023) at Des Bains, London, UK; *Lateworks: Preparations* (2023) at CafeOTO, London, UK; *No More (Cruel) Optimism* (2023) at SZN Gallery, London, UK and *you can't discourse without disco* (2022) at Gallery Nova, Zagreb, Croatia.

Listings information:信息列表:

San Mei Gallery

Free admission

Open Weds-Sat, 11am-6pm www.sanmeigallery.co.uk

39a Loughborough Road, London SW9 7TB

Instagram / Facebook / Twitter: @sanmeigallery

三妹画廊免费场

开放时间:周三至周六，上午 11 点至下午 6 点

About San Mei Gallery 关于三妹画廊

San Mei Gallery is an independent non-profit space for contemporary art in South London, committed to research-led, educational and collaborative exchanges. Operating with an artist-led approach, we support artists and curators to experiment with new ideas.

三妹画廊是位于伦敦南部的一个独立的非营利性当代艺术空间，致力于以研究为主导，开展教育与合作交流。我们以艺术家为主导的方式运作，支持艺术家和策展人尝试新的想法。