

Regina Johas

展览导语 Introduction

我在 ACENTRICSPACE 驻地期间所做的项目，是以韩裔德国哲学家韩炳哲的《The Spirit of Hope》一书为引点，韩炳哲以对当代社会、技术、新自由主义和文化的分析而闻名。这本书于 2019 年出版，探讨了在现代危机和当今世界日益增长的绝望感背景下的希望概念。韩炳哲讨论了当代晚期资本主义和超高生产力如何造成一种疲惫感，并认为在环境、经济和社会危机的背景下，乐观和希望已被恐惧和焦虑所取代。他谈到了当今社会以个人主义和表现压力为标志，使人们远离集体感和目标感。但韩炳哲所说的希望不是消极的希望，而是积极的希望，包括抵抗和变革的立场，并表明真正的希望是变革的引擎，是一种力量，可以引导我们重新思考我们的生活方式，建立新的共存和幸福方式。

我们大多数人都生活在一个被环境、经济和社会危机塑造的世界里，感到绝望。因此，受希望是一种变革行动这一理念的启发，我选择了这本书的关键词，这些关键词以一种特殊的方式触动了我，让我对重新思考可能的世界、未来的形式、尚未创造的可能性空间甚至希望作为一种激情的期望产生了共鸣*，这样我就可以重新发明一个对我来说有意义的视野。

希望是一种干枯的颜色：干枯的颜色让人联想到棕色、米色或灰暗的泥土色调—这些颜色与沙漠或干旱景观等恶劣条件下的恢复力有关。通过将希望描绘成一种“干枯的颜色”，我希望将其表达为一种持久的力量，能够在困难或贫瘠的环境中坚持下去。在这种情况下，希望是一种微妙而安静的存在，是艰难、干旱的生活时期必不可少的东西，当其他一切都感觉空虚或耗尽时。希望是一种必要的转变，一种必要的探索运动，走向未知、未知、开放、尚未实现的东西*。（* 我为我的艺术作品挑选的一些韩炳哲的短语）。

My project for the ACENTRICSPACE artist in residence has as its detonating principle the book “The Spirit of Hope” by the South Korean-German philosopher Byung-Chul Han, known for his analyses of contemporary society, technology, neoliberalism and culture. Published in 2019, this work explores the concept of hope in the context of modern crises and the growing sense of hopelessness that permeates the world today. Han discusses how contemporary late capitalism and hyper-productivity create a sense of exhaustion and argues that optimism and hope have been replaced by fear and anxiety in the context of environmental, economic and social crises. He addresses how today's society, marked by individualism and the pressure to perform, distances people from a sense of collectivity and purpose. But instead of a passive hope, Han speaks of an active hope, which involves a stance of resistance and transformation, and suggests that true hope is an engine of change, a force that can lead us to rethink our ways of life and build new ways for coexistence and well-being.

Living in a world shaped by environmental, economic and social crises with a sense of hopelessness is something most of us are experiencing. Thus, inspired by the idea of *hope as a transformative action*, I have selected keywords of this book that touch me in a special way and connect me with the expectation of rethinking *possible worlds, forms of future, spaces of possibility* not yet created or even *hope as a passion**; so that I can reinvent a horizon that makes sense to me.

Hope is a dry colour: dry colours evoke earthy tones like brown, beige, or dusty grays—colours we associate with resilience in harsh conditions, such as in deserts or dry landscapes. In picturing hope as a “dry colour”, I wish to express it as a force durable, able to persist through difficult or barren circumstances. Hope, in this context, as a presence subtle and quietly enduring, as something essential in tough, arid periods of life, when everything else feels empty or depleted. Hope as a necessary shift, a necessary *movement of searching, moving towards the unknown, the untraced, the open, the what-is-not-yet**. (*Some phrases of Byung-Chul Han that I picked up for my artwork).

关于艺术家 About the Artist

“我的创作主要涉及塑造空间和身份的文化和历史影响网络，捕捉当代去殖民化关系制图中叙事、地点和归属感之间的冲突、紧张和互动。通过包括合作、研究、写作和绘画以及装置、视频和摄影在内的策略，我寻求探索身体与我们居住的领土之间的互动，引发能够绘制尚未想到的风景的情感”。

Regina Johas 是一位来自巴西圣保罗的跨学科艺术家。她曾在 UNICAMP (坎皮纳斯州立大学/SP)、FAAP (Armando Álvares Penteado 基金会/SP) 等机构担任研究员和教授，自 2016 年以来，在北里奥格兰德联邦大学 (UFRN) 艺术系 (DEART) 任职。多年来，她的作品曾在巴西博物馆展出 (现代艺术博物馆/圣保罗; Paço das Artes/圣保罗; 当代艺术博物馆/库里蒂巴; 现代艺术博物馆/里约热内卢; 现代艺术博物馆/萨尔瓦多; Pinacoteca do RN); 文化机构 (SESC Pompéia/圣保罗、Vergueiro 文化中心/圣保罗、Maria Antônia 文化中心/圣保罗) 以及国际机构，如加拿大班夫艺术中心; 沙马利埃, 法国; Bienal de Cerveira, 葡萄牙; 卡迪夫, 英国; 玛格丽特霍夫画廊, 德国。她的作品被以下博物馆公共收藏: 圣保罗现代艺术博物馆; 贝拉斯国家艺术博物馆, 里约热内卢; 当代艺术博物馆, 巴拉那州; 艺术博物馆, 里贝朗普雷图、当代艺术博物馆, 塞阿拉; 当代艺术博物馆, 索罗卡巴。

"My work addresses mostly the networks of cultural and historical influences that shape spaces and identities, capturing the conflicts, tensions and interactions between narratives, places and the sense of belonging in the contemporary cartography of decolonial relations. With work strategies that include collaboration, research, writing and drawing, as well as installation, video and photography, I seek to explore the interactions between bodies and the territories we inhabit, triggering affections capable of drawing landscapes that are still unthought of."

Regina Johas is a multi-disciplinary artist from São Paulo, Brazil. She has worked as a researcher and professor at institutions such as UNICAMP (State University of Campinas/SP), FAAP (Armando Álvares Penteado Foundation/SP) and, since 2016, at the Federal University of Rio Grande do Norte (UFRN), in the Art Department (DEART). Over the years, her work has been featured in Brazilian museums (Museu de Arte Moderna/São Paulo; Paço das Artes/São Paulo; Museu de Arte Contemporânea/ Curitiba; Museu de Arte Moderna/Rio de Janeiro; Museu de Arte Moderna/Salvador; Pinacoteca do RN); Cultural institutions (SESC Pompéia/São Paulo; Centro Cultural Vergueiro/São Paulo, Centro Cultural Maria Antônia/São Paulo) as well as international institutions such as Banff Centre for the Arts/Canada; Chamalières/France; Bienal de Cerveira/Portugal; Cardiff/UK/England; Galerie im Margarethenhof in Germany. Her work is part of the public collections of the following museums: (MAM) Museu de Arte Moderna/São Paulo; Museu Nacional de Belas Artes/Rio de Janeiro; Museu de Arte Contemporânea/Paraná; Museu de Arte/Ribeirão Preto (SP), Museu de Arte Contemporânea/Ceará; Museu de Arte Contemporânea/Sorocaba (SP).



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