

Edouard Malingue Gallery

馬 凌 畫 廊

Sixth floor, 33 Des Voeux

Road Central, Hong Kong

≡ [edouardmalingue.com](http://edouardmalingue.com)

Yuan Yuan Coverage

袁 遠 媒 體 報 導

November 2015

典藏投資

'是畫是鏡？虛實交錯的想像'

EXHIBITION

## 是畫是鏡？虛實交錯的想像

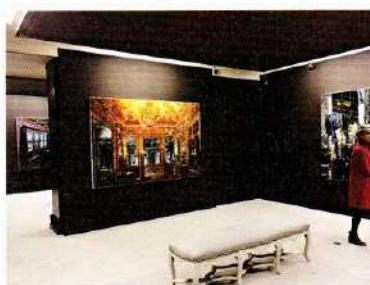
袁遠巴黎初試啼聲

文 | 華宇 圖 | 馬凌畫廊

10月下旬甫於巴黎馬凌畫廊揭開簾幕的袁遠最新個展「There is no there there」，展出藝術家過去一年半以來創作的系列油畫。展覽標題，引自二十世紀上半葉旅居法國的美國知名女作家暨詩人斯泰因（Gertrude

Stein）1937年著作《人人的自傳》中的名言，描述的是物換星移、人事全非的變遷；而這，正是袁遠歷年來所關注的題材。此外，女作家擅用疊詞營造語言和作品的空間，與袁遠藉由場景中不同元素和各式各樣的微小細節來堆砌畫面的空間，調動觀者的感知、情緒、記憶、經驗、聯繫或想像，兩者之間有著異曲同工之妙。

袁遠，1973年生於浙江，畢業於杭州中國美術學院油畫系，擅長以細膩精湛的繪畫技巧，通過對建築空間，且多半是人去留空場景的描繪，以及各種蛛絲馬跡線索的鋪陳，在神秘蒼涼的氛圍中，勾引人們對歷史痕跡、往日敘事的追索。本次展覽首先彰顯了袁



左、右 巴黎馬凌畫廊袁遠最新個展「There is no there there」。



遠作為一位當代藝術家的特徵——相較於終日閉居畫室、孤獨地尋求自我表達的傳統畫家形象，他更希望貼近現實生活世界，喜愛「因地制宜」的創作方式，樂於接受不同地域、不同空間的激發和挑戰。他像個說故事的人，更像名劇場導演，根據畫廊空間的特性，以多重敘事的手法編排一齣戲劇，並據此創作展出的繪畫。馬凌畫廊（Malingue Gallery）座落於巴黎第八區，鄰近富盛名的香榭麗舍大道，過去展過雷諾瓦、塞尚、畢卡索、米羅、達利、馬蒂斯等大師級藝術家；畫廊空間風格典雅，帶點低調的奢華，傳統掛畫、打燈的展示方式，這一切都與當代藝術白色立方盒子的展覽空間南轅北轍。

### 從鏡子展開三部分內容

展覽環繞著「鏡子」這個母題展開，根據三個蜿蜒銜接的展覽室，分三部分，營造三個不同的氛圍，展出三組不同內容的作品。長久以來，鏡子一直是文學、電影、藝術、哲學、心理學、精神分析等各領域感興趣和探索研究的題材。袁遠同樣迷戀於鏡子照實映虛的特質，以及其所象徵的豐富概念和意義。他通過從不同視點與角度去捕捉場景以及反射、折射，甚至錯置於鏡面的映像，創造出一個全新、謎樣的空間，不斷在真實與虛幻、可信與疑惑、客觀外在與內在精神之間交錯轉換的種種畫面。

第一展覽室氛圍明亮，大尺幅的作品畫面被線條切割成許多方塊，某些方塊與方塊之間的圖像並非



袁遠《Floor》、油彩畫布，230×150 cm，2015。

- 左 袁遠《Romantic Museum》  
油彩畫布，195×185 cm，  
2015。
- 右 袁遠《Self Portrait》  
油彩  
畫布，65×53 cm，2015。
- 下 袁遠《The End of the End》  
油彩畫布，230×155 cm，  
2015。



完美銜接，而有些微的落差。畫面描繪一個四面懸掛鏡子的大廳，暗示了這幅圖像乃是許多小鏡片組成的大鏡子所反射的映像。這類由小鏡片組成的大鏡子，常見於如凡爾賽宮等皇宮聖殿。藝術家受小鏡子將空間分解重組的啟發，也將畫面切割重組，賦予畫作一種神秘詭異的氛圍。置身展覽室，觀者彷彿被四面的鏡像包圍，然而鏡像裡頭卻沒有觀者的身影——是畫？是鏡？是真實空間？是映照鏡像？這一切讓人產生一種迷茫單眩的感覺。

袁遠選擇描繪的多半是斑駁凋零的場景，地磚破裂隆起，桌椅殘破散落一地，「或許遭到荒廢，或正在修復之中」；總之處在一種模稜兩可、不確切的懸置狀態。然而，觀者仍能從畫面微小的細節看出它過去曾經宏偉繁華。建築本身夾雜文藝復興、巴洛克、洛可可等不同風格，明顯受許多文化的交融和影響；但我們無法明確知道是何處——是歐洲？法國凡爾賽？或是南美？抑或上海租界？袁遠對帶有歷史韻味的古建築充滿了迷戀與好奇，因其本身蘊含了豐富的故事，反映過去的生活樣貌，總能勾起人的情緒感受。

迷惘中來到第二展覽室，氣氛轉趨幽微，作品也傾向私密，主要描繪格局較小的空間和場景，將觀者再次拉回到真實存在的現實生活當中。同樣是充滿古味的空間，如酒店大廳或博物館門廊的旋轉玻璃門，以及安置於不同牆面的鏡子，折射映照出建築空間不同方位的景象；觀者從鏡像迷宮般的畫面，虛實交錯的空間與影像中，得以窺視更多的隱私。

第三展覽室的氛圍則突然格外透明亮起來，作品畫面呈現一片金碧輝煌，如凡爾賽宮鏡廳般的奢華，整個空間從上到下充滿了洛可可風格的裝飾。藝術家在此埋下的顛覆現實的線索是，鏡子裡顯現的卻是灰黑黯淡的映像，或是將水晶吊燈以黑色或深色的布包圍起來，再度讓人徘徊於可信與不可理解之間。對照金碧輝煌、絢爛奪目的場景，鏡像以及黑色燈套所形成的對比與反差，暗喻了破敗的現實生活狀態。

袁遠的畫作看下似乎對空間裡的每一個細節，不論是浮雕鏡框凹凸有致的線條，地面的黑白地磚，或是桌中的幾何圖案和花紋，都是鉅細靡遺地描繪；但仔細審視就會發現筆觸並不清晰，帶點模糊朦朧的感覺，彷彿一切正在逐漸消逝中。袁遠描繪的空間，都是真實存在的建築。然而，對於每一件作品描繪的地點，每一個空間背後的故事，藝術家無意說明，使得作品更加充滿謎樣的魅力。■



12 December 2015

My Art Guide

'Is there a there ? An interview with Yuan Yuan'

Link : <http://myartguides.com/posts/interviews/is-there-a-there-there-an-interview-with-yuan-yuan/>

## Paris - Interviews

# Is There a there there? An interview with Yuan Yuan

11 HOURS AGO

During my stay in Paris for **FIAC 2015** I had the chance to have a talk with **Yuan Yuan** who was there in occasion of his latest solo show "**There is no there there**" at **Malingue Gallery**.

**Riccardo Barluzzi:** Your works take inspiration from Gertrude Stein's impression on her return home to California after living in Paris for 30 years and discovering a changed reality, where everything she used to know was not there anymore. What are your thoughts and feelings about the theme of loss?

**Yuan Yuan:** As an interfeerer, I try to maintain a neutral attitude in observing how individuals deal with bygone people and things. Thus I need an extremely figurative image whilst trying not to infuse its composition, colours and brushstrokes with personal emotions. I want to confront loss and the first thing I need to do is stay calm. I like the sense of space evoked by Stein's quote – it's not only about constructing a space to satiate the visuals; it is an attempt to conceive, through the visuals, a space for meditation and reflection. This vague, detached and overlapping dimension is what I experience through the sentence, 'There is no there there'; it balances the very figurative, claustrophobic and trivial work that I engage with. I try to render the scenes as realistic as possible, as though they were actual photographs taken from a walk. In a sense, these deliberate settings are, indeed, fantastical installation shots.

**RB:** From your artworks it looks like the theme of change is conceived in a way such that everything that we used to know leaves behind an emptiness as soon as it disappears. Don't you think that often when there's a loss, there's also a replacement?

**YY:** I have an immense interest in this replacement, in particular the way architectures alternate amongst social and political transformations. At first, like most artists, I was inclined to taking a certain fragment of history as a departure point for comparison and a sense of erroneous familiarity, exploring through a historical perspective art's position in contemporary society. Gradually, I grew accustomed to hiding behind the figurative object with the hope that my paintings would conjure a lasting interpretation. Employing the Romantic practice, I confront scenes and try to refer to past images in doing so. Contrary to Eugène Delacroix's concern with recovering natural or societal catastrophes and documenting them through paintings, I emphasise the paintings' independence from the events. I approach the canvas like an installation artist, adding, removing, transforming and creating a particular setting, for I want to confront the issues pertaining to a deathward loss and ultimacy. What we need is so much more than courage.

**RB:** The recurrent symbol of the mirror can be seen as an access to a different reality. Could it be that reality has taken the place of being the dimension that doesn't exist anymore?

**YY:** The mirage brought up the mirror confounds one's sense of reality and dimension, a state that reflects my family's adrift and tempestuous circumstances. Weaving work and everyday life together, I can no longer tell which dimension of reality is life.

**RB:** Do you think that the China you used to know is not there anymore?

**YY:** Indeed I have lived through Chinese urbanisation first-hand. Sometimes, the momentum with which the country transforms into a semblance of America confuses one's sense of place. Yet, the normative behaviour and consciousness remain the same. Under such full-scale urbanisation, the divergence between cities and their habitants wipes out and reconstructs the bottom line of one's logic, rendering one an individual without a home to speak of. When I was young, moving home or abroad seemed incredible. Now, however, the only thought one can entertain is departure, for home is a long lost notion.

Riccardo Barluzzi





Yuan Yuan. Photo: Riccardo Barluzzi.  
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Yuan Yuan, exhibition view at  
Malingue, Paris, 2015. Photo:  
Riccardo Barluzzi. © My Art Guides



Yuan Yuan, exhibition view at  
Malingue, Paris, 2015. Photo:  
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