When approaching the interior and exterior spaces painted by Yuan Yuan, one has the queer sensation of opening the pages of a treasured storybook. Every detail, rendered minutely in delicate coats of fine paint evokes a sense of ephemerality; a mere blink of the eye and the contents of our visual novella may flutter and disappear. Indeed, one sighting is not sufficient. Yuan Yuan layers his scenes and through his use of perspective and hints of material objects imbues his paintings with a pluralistic vitality that stimulates our viewership and mind. Our gaze bounds from one element to another: past one door, through an archway, down a corridor, progressively wondering how that object found itself there, why that window is left ajar and inevitably what lies beyond the unpainted surface. A master of mystery, Yuan Yuan strays clues across the canvas for us the viewer to construct a narrative around a space, which his artistic mind has conceived.

In creating these rich canvases, Yuan Yuan has always been attuned to the elements of architecture: the fundamental building blocks of his painterly tales. As an artist based in Hangzhou, he has been sensitive to the intimate discourse held between Chinese and Western styles, carefully inserting the latter without pursuing its dominance. *Humid Region* (2011), for example, depicted a fading red and amber entrance hall flanked by two metallic grids, the corridor gateway discreetly ornated by an Italianate lamp, the corridor itself decorated by a European grid ceiling design. These subtle insertions in Yuan Yuan’s oeuvres have since evolved, however, and gained in boldness. Indeed, his recent works possess a conviction regards Western elements such that when they are included their participation in the scene is more pronounced and their role in the plot more pivotal.

A greater interest in the subject is undoubtedly attributable. One may also remark, however, that in previous years Yuan Yuan had widely used collected pictures and a vivid imagination to recast and insert Western architectural styles. Those examples that could be encountered, such as along the Bund in Shanghai, were the product of cultural exchange – and while visually important – represent a historically incorrect amalgamation of Gothic, Baroque, Romanesque and Classical styles.

In late 2012 though, Yuan Yuan embarked on the first of two residencies: one for a couple of months to Scotland and another for nearly four months to the USA. Vastly different areas of the Western world, the former introduced Yuan Yuan to a landscape replete with decayed buildings, imbued with historicity and folklore, while the latter, with its grand constructions, illustrated the adoption and appropriation – at many times in a more extravagant manner – of architectural styles that had originated in Europe.

Yuan Yuan’s new oeuvres undoubtedly reflect these recent exposures while building and maintaining his foundational practice: crucially, his recent paintings remain the creations of a vivid lyrical imagination and invite the viewer to assemble each milieu’s individual stories. Where his recent body of work departs is the heightened sense of knowledge and confidence in Western architecture they evince: these elements, now that they are a part of Yuan Yuan and what he has experienced, are permitted to dominate a painting and become the primary focus. A further development in tandem to this architectural accustoming though, is a cultural and societal attunement. Yuan Yuan, adopting the mindset of an anthropologist, has observed how people live and when depicting his most recent scenes, has revealed a wider array of scenarios: the inhabited grand abode, the humble dwelling, the once exquisite residence, the crumbling commercial setting. Yuan Yuan’s recent works thus possess a stronger relation with Western styles across manifold periods and manifest a wider repertoire stemming from a great sensibility to how others live or have lived.
介紹

乍看袁遠筆下的室內和室外建築猶如翻開一本珍藏故事書，具體得詭異而淒美，層層油彩交織粉刷出的每項細節如薔花一現。如此的視覺中篇小說就在眨眼間抖動、消散。誠然教人意猶未盡。袁遠藉層層遞進的場景鋪展，觀點運用和隱晦的實物痕跡，賦予其畫作刺激觀者思想感知的多元化活力。我們的視點聚焦於封閉空間的各個支點：穿越拱門、遊走於走廊之時不禁對物件所當然的存在生疑——彷彿一扇虛掩著的窗都是畫家刻意的佈局，誘人窺探背後更多的景象。袁遠無疑是營造神秘氛圍的大師，在畫布上散布各種線索，引導觀者還原由其構想出來的空間所催生的故事。

袁遠一向在構圖上精準地捕捉建築學的結點主題、細節和技巧，作為其繪畫故事的創作奠基。這位於杭州生活及工作的藝術家深受中西風格之間的互動啟發，積極汲取西方藝術養份的同時，亦忠於中國繪畫的基調並將其為主導。《潮湧》（2011）描繪的檐紅和琥珀色門廊、左右兩側的金屬格柵、意式掛牆燈點綴的走廊入口和歐洲樣子天花設計等細膩的鋪陳，都在袁遠的作品中不斷演進、更具靈魂。的確，他的近作滲透著一種對西方元素的堅定信念，在畫面上使其納入更顯著，在策劃上給予其更關鍵的地位。

說起袁遠現在比以往更關注主體，必定留意到他近年傾向沿用收集得來的圖片及自身極鮮明的想像，將重塑後的西方建築風格再套用在創作過程中。沿著上海外灘可見的例子便是文化交流的產物——常視覺意義的同時，亦代表著哥德、巴洛克、浪漫主義和古典風格的錯誤歷史糅合。2012年末，袁遠接連在蘇格蘭和美國展開兩個駐地項目。這兩個景觀迥異的西方世界，一個充滿著闡述歷史性和民間傳說的惡垣敗瓦，另一個則以堂皇結構展示源於歐洲建築風格的美式烙印。

袁遠的新作貫切了他固有的基礎，其發揮趨向成熟之餘亦明顯反映了這些文化接觸所帶來的感觸。新作一如既往，借勾勒生動抒情的想像引導觀者重組每一個氛圍所吐露的獨立故事。不同的是，作品表達一種對西方建築的認知和信心昇華：當袁遠將其融合自身和經歷的一部分，也就當它作主導、成為畫作的重點。這種建築學上的適應附帶一個突破，就是文化和社會調和。袁遠以人類學家的思維觀察人的生活方式，透過新作揭示一組更廣泛的場景系列：顯赫的大宅、簡陋的陋居、風光不再的居所、分崩離析的商業環境。由此可見，他的近作包含了一種與西式風格更為強烈的跨時代聯繫，呈現一種源自其其細無遺的敏銳觸覺、關於人的存在又或他們昔日的存在著的劇目。
Sans Soleil
沒有太陽

Edouard Malingue Gallery, Shanghai, China
馬凌畫廊, 上海, 中國

22.03.19 - 05.05.19
If the task of the classical painter is descriptive persuasion, by which nature could be represented in a picture with an almost immersive accuracy, the five contemporary painters presented in this exhibition take the opposite approach, achieving the illusion of nature by describing that which cannot be described but spells out the relations between man and the world. Varying in style and concept, the works on display – equally subjective and experimental in nature – testify to the vitality of the genre in their seeming lack of curatorial connection. Untethered from the shackles of technique and style, these artists permit subtle hints of criticism, metaphor and eccentricity to grace their work, providing an articulation for a plethora of considerations.

Beyond a prolific painter across traditional ink, colour powder and woodcuts, Sun Xun is more often considered a film director. On display is an ink on silkscreen installation, replete with Sun’s signature ambiguity and phantasmagoria wherein intransigent conflicts and tensions fuse the line between deception and reality, scraping the uncontested surface of politicised truth. Sun’s art thus acts as a theatre of the power play between authority, government, media and, crucially, those outside of its periphery.

Zheng Zhou is a painter of instinct: straddling an epistemological outlet and what Zheng calls “the divine will” beyond technical, aesthetic and moral considerations, each painting acts as a canvased portal unto a segment of observations from the world. Presented is imagery of death and monstrosity conceived from The Legend of the White Snake, a Chinese romantic tragedy through which Zheng articulates tales of humanity, desire and fateful causality.

At a distance, Yuan Yuan’s elaborate oil on canvas paintings nearly resemble in their visual authority a photograph. His works, however, crucially do not represent reality per se. Rather, his protagonists – sumptuous yet depopulated interiors ranging between states of wealth and abandonment – are explorations of details, narrative threads rediscovered in the remembrance of things past. Charged by such sheer desire, or need to understand, Yuan’s paintings evoke the sensorial organisation of the glitches or shifts between actualities: what could have been, could still be, or will eventually be. Akin to the process of tidying one’s household, they reference the Düsseldorf School of Photography, in particular Candida Höfer, and French writer Alain Robbe-Grillet’s work, in the sense that finality is never fully achieved. One grasps that Yuan’s paintings are struck not with the sense of luxury and shock they appear to offer, but with the harmony between its subjective and objective actualities.

Marked by gestural vivacity, Cui Xinming’s phantasmal paintings resemble displaced news stories or film stills as if recalled from distant mnemonic incidents. Permeating Cui’s works is a pervasive sense of subjectivity and critique – a distinct pulse from Zheng and Yuan’s practice – augmented by a series of historical, social and art historical references. As such, Cui captures the spirit of an environment we are familiar with, but one that is under the undefined auspices of political and ideological flux.

There is this experience, when we stare long enough at an object and its form unnervingly blurs. It represents the variances of our visual experiences when we approach Wang Zhibo’s paintings, whose protagonists, upon closer examination, are never depicted quite as they are. The two still life paintings which capture two distinct moments in an anonymous kitchen, for instance, present a compositional practice through which Wang explores the meta-language of painting, whilst The history of body, the history of sprite (2019) experiments with, and challenges, multiple manifolds of the body according to spatial, light and emotional variances.

Ultimately, ‘Sans Soleil’ is a pictorial travelogue, bringing together Edouard Malingue Gallery’s five painters to weave a meditative visual essay that harks back to French writer and director Chris Marker’s seminal piece of the same title. Taking subjectivity and fiction as a departure point, as does Marker, one is left privy to the nature and nuances of contemporary painting and how, as a result, the perception of personal and collective histories is affected.
如果說古典畫家的使命是把事物描述得盡量有說服力，讓畫作給人生臨其景觀般的感染力，那麼，當代畫家則依次展現中的四位，他們更願意去描述那些不可描述的東西，那些時空不明、虛實難辨的東西，從而轉讓人與世界的關係。形式及觀念各異，這四位藝術家的作品都頗具主觀性和實驗性，把他們放在一起，會發現無法找到任何既有的概念或詞彙可以用來概括他們的創作，這正證明了繪畫仍然充滿了生命力和可能性，如表所述的技巧與風格，繪畫可以夾帶的狡黠的詼諧，私密的隱喻，古怪的癖好，畫家盡可以在其中獨所欲，無窮無盡。

與其它四位相比，孫遜很少被稱為『畫家』，雖然他有大量的水墨畫、炭畫、版畫等各類媒材的繪畫作品，但在一般印象中的身份更接近一個電影導演。本次展覽，孫遜展出一系列黑白水墨畫屏風裝置，其中奇幻的意象及晦澀的敘事一直是孫遜愛用的修飾，語言與真理相互交織，人類世界難分難解，突顯出歷史與個人回憶之間的虛無矛盾，尤其關注歷史如何被操作，探尋權力機構、政治家及官方媒體的敘事，與從事政治中心的普通人描述的敘事之間的差異。

鄭淵的繪畫是對外界刺激的本能反映，這種本能反映被他稱之為『天意』，他依靠直覺收集來自外界的信息，轉換成圖像呈現在畫布上，並在這個過程中竭力推翻一切的技巧、審美趣味及道德評判等附加之物。在這一次展出的作品中，鄭淵藉助神話找到了關於死亡和怪物的意象，《白蛇傳》的傳説源遠流長，是幾百年來被不厭其煩的傳頹演的愛情悲劇，鄭淵再拾這一主題，看到愛情以外的人性、慾望、因果，作品中充滿了一種幽遠感。

與袁遠正好相反，崔新明的作品以充滿了行動。他的繪畫往往看似一張新聞圖片，或一帧電影畫面，但被置換了其中某人物，或被換了裝束，或賦予其魔幻的色彩，各種來自歷史事件、社會現實和美術史中的圖像元素，被拼貼其中，令畫面獲得一種全新的邏輯。這種工作方式即是是鄭淵的反面。雖然崔新明不認為他的作品具有任何的批判性，但這種主觀性極強的繪畫活動本身已經表明了作者的態度。回到最初的這張新聞圖片，這一窩電影畫面，往往是一張極具政治意識形態的宣傳畫像，作為接收對象的藝術家也曾深受其影響，繪畫給了崔新明一次幫忙於自我審覈的機會。

王之博繪畫的對象往往顯得距離很近且富於感性，就好像太遠及近地盯着某物看，直到它甚至有點變型。兩張靜物畫，是一個構圖的重複練習，是發生在廚房裡的兩個時刻。王之博似乎總是在探索繪畫的元語言，她實踐性地將對象放置在不同的空間距離，不同的光線、不同的主觀情緒下，讓同一具體呈現不同可能的表現。在《身體史，精神史》中，王之博完成了對同一個對象處於不同時刻和瞬息下的拼貼。

展覽題目『沒有太陽』借用自法國導演克里斯•馬克的名作。克里斯•馬克用一封信，把一些旅行影像串聯起來，創造出一部結構鬆散卻富含哲思的散文電影。『沒有太陽』是馬凌畫廊匯聚了畫廊代理的五位繪畫藝術家，呈現給觀眾的一次圖像之旅，同樣將主觀性和虛構性作為切入點，一探當代繪畫的使命和意義。
Installation View
Installation View

展覽現場
Darkness that goes away
《黑暗消散》
2018

Oil on linen
亞麻布面油畫
200 x 265 cm
Borromeo's bookshelf
《博羅梅奧的書架》
2017

Oil on linen
亞麻布面油畫
110 x 130 cm
Hearst's dinner

Oil on linen

60 x 135 cm
Words in the toilet
《厕所里的文字》
2018

Oil on linen
亚麻布面油画
63 x 45 cm
12th Shanghai Biennale
Proregress—Art in an Age of Historical Ambivalence

Power Station of Art, Shanghai, China
當代藝術博物館, 上海, 中國

10.11.18 - 10.03.19
Progress, among the many language discoveries that emerged from E. E. Cummings' experiment in poetry, introduced in the XIXth section of W ViVa (1931), is a word made of the condensation of progress and regress. As a word made from the combination of progress and regress, Progress was used to teasingly criticize the Western enlightenment narratives that abide by progressivism, meanwhile suggesting the ambivalence and anxiety of the early 21st century provoked by the transformation and stagnation which firmly contradict both optimists and pessimists alike.

For the Chinese title, the curatorial team chose the concept of "禹步"(Yubu), the basic mystic dance step of Daoist ritual in ancient China. Chief Curator Medina indicates that this vigorous dance step implies values of artworks and inspirations for mankind, in an era of complexity. He noted, "This is also a way to suggest that, despite the anxieties that these artworks convey, they are all permeated by a creative coming and going of ideas, desires, and concepts. These works illustrate a commitment to transforming our sensibilities into new ways of living, mimicking the manner with which contemporary art and culture confront the complexities of our time."

The curatorial team believes, "This biennale is devoted to exploring the way contemporary artists discuss and evoke the ambivalent nature of our time. The projects and works this exhibition presents attest to the deep involvement of artists around the world in critically researching the present and the past, in terms of the production of forms of aesthetic knowledge and questioning of the role of culture."

The 12th Shanghai Biennale presents works by 67 artists and artist groups from 26 countries, including 20 from China, 31 from Asia, and this is also the first time works by Latin American artists will be shown on a large scale in the history of Shanghai Biennale.

- Text by Shanghai Biennale
Installation View
展覽現場
Photographed by Yuan Wei
攝影：袁偉
Installation View
展覽現場
Photographed by Yuan Wei
攝影：袁偉
Installation View

Photographed by Yuan Wei

Escape from the tunnel

Oil on linen
278 x 200 cm
Darkness that goes away
《黑暗消散》
2018
Oil on linen
亞麻布面油畫
200 x 265 cm
Free Fall
《自由墜落》
2018
Oil on linen
亞麻布面油畫
200 x 255 cm
Invisibility

2018

Oil on linen

276 x 180 cm
Aimless
《漫無目的》
2014-2018
Oil on linen
亞麻布面油畫
260 x 150 cm
Alternative Realities

Palazzo Terzi, Bergamo, Italy

08.06.2018 – 23.07.2018

Watch documentation
‘My paintings encounter Palazzo Terzi and its multifaceted heritage, composed of various times and spaces. The concept of alternative time and the process of understanding the juxtaposition between forever and the moment are central to my work.’ – Yuan Yuan [1]

Situated in the centre of Bergamo’s Città Alta, a few steps away from Piazza Vecchia and the Basilica of Santa Maria Maggiore, is Palazzo Terzi, one of the most iconic cultural landmarks of the city and home to ‘Alternative Realities’, a major solo exhibition by Chinese artist Yuan Yuan (b. 1973) and his first ever show in Italy. Curated by Dr. Valentina Locatelli and presented by Edouard Malingue Gallery, the collaborative exhibition is set amidst the spaces of the historic palace, each room presenting new works by Yuan Yuan. Created following a site visit during which he responded to its interiors, the palace’s aura and history, he’s integrated this encounter within the echoes of his own practice that has evolved in the creation of elaborate oil on canvas paintings reflecting architecture and a passing of time, crucially devoid of human presence. Moving through the Anticamera to the Salone and onwards, one becomes privy to an unexpected and thoughtful pluralistic dialogue between tradition and modernity, but also between West and East – Italian old masters, baroque architecture and Chinese contemporary art melding into one.

A graduate from the Hangzhou China Academy of Fine Arts Oil Painting Department, Yuan Yuan is internationally lauded for his painting technique and investigation of mesmerising spaces. At a distance, his canvases nearly resemble in their fine visual authority a photograph. Yuan Yuan’s works, however, crucially do not represent ‘reality’ – rather, his protagonists, these sumptuous yet depopulated interiors, ranging between states of wealth and abandonment, are explorations of a passing of time. In the context of ‘Alternative Realities’, existing locations are taken as a point of departure, Yuan’s intervention with their appearance marked by his hand onto canvases, which then displayed throughout Palazzo Terzi transform its quarters into ‘alternative realities’ – into what could have been, could still be, or will maybe eventually become.

When thinking about this mutual intervention, between space, visual creation and back, the concept of a ‘fractured mirror’ is a resounding metaphor. Effectively, Yuan Yuan’s works blend into the palatial rooms, at times hiding in plain sight, at other times slightly highlighted by contemporary hanging techniques. Whether leaning against the brocade wall tapestries or the frame of an imposing architectural chimney, his works present themselves as portals reflecting a detailed past, present and future. The images reflected, however, are not univocal, but multiple, contradictory, reflecting a plethora of broken fragments. Indeed, Yuan Yuan’s paintings are imbued by a number of superfluous yet crucial narrative threads, details. In this sense, as outlined by Dr. Locatelli in the accompanying catalogue essay, they recall that ‘narrative luxury’ found in literature inserted by authors such as Gustave Flaubert or Jules Michelet. Albeit ‘unnecessary’, their presence, as Barthes pointed out, raise the question of the significance of their insignificance [2]. Channeling such elaborate details in his paintings, Yuan Yuan effectively consciously strives away from realism, provoking instead a ‘glitch’ or shift between actualities.

Ultimately, ‘Alternative Realities’ is conceived as a synergic combination of parallel multiverses, a confrontation and dialogue between the established contemporary Chinese artist and the old masters of the past: an encounter generating a new space and time, suspended between cultures.

“我的作品與特爾茲宮的文化遺產交會，由不同的時間和空間組成。「替代時間」的概念以及了解永恆與當下的過程是我創作的核心。”— 袁適 [1]

特爾茲宮位於貝爾加的峰頂，距離韋基亞廣場和聖瑪麗亞馬焦雷大教堂僅幾步之遙，是該城市最具標誌性的文化地標之一，也是中國藝術家袁適（生於1973年）大型個展“Alternative Realities”的舉辦空間。這是袁適第一次在意大利舉辦展覽。由瓦倫蒂娜·洛卡特利博士策展並與馬凌畫廊主辦，本計劃位

在考慮空間、視覺創作和背景相互介入時， “破鏡”的概念則成了一個恰當的比喻。袁適的作品有效地融

為一種“鏡子”中傳達這些精心創作的細節。袁適有效並有意識

由此，“Alternative Realities”可視為平行且多元的空間交錯，好比當代中國藝術家與古典大師之間的對

項和超脫：一種“遊離”所帶來的火花，懸浮於空間與文化之間。

[1] 袁適在2016年6月9日給策展人瓦倫蒂娜-洛卡特利 (Valentina Locatelli) 博士的一封電子郵件。
[2] 瓦倫蒂娜-洛卡特利 (Valentina Locatelli) 博士撰寫的“袁適：Alternative Realities”，2018年；引用羅蘭·
巴特 (Roland Barthes) — 現實效應 (1968年)。在：語言的沙沙 (The Rustle of Language)。Richard Howard
翻譯 (原版法文版：Le bruissement de la langue，Editions du Seuil，1984年)。加州大學出版社 (伯克利和
洛杉磯，1989年)，第141-48頁。
About

Associazione per Palazzo Terzi Bergamo

Palazzo Terzi was built between the early 17th and the 18th century by the Terzi family, a wealthy and storied family originally from the Val Cavallina (Bergamo) that established its presence in the city since approximately 1000 A.D. Two marriages led to the two building phases of the palazzo: the wedding of Marquise Luigi Terzi with the young Paola Roncalli in 1831, and the further marriage between Marquise Gerolamo Terzi and Giulia Alessandri, more than one-hundred years later. During the first building stage the facade and the southern wing were built, while during the second phase the square facing the palazzo was enlarged. The interiors of Palazzo Terzi are a wonderful example of the so called 'Barocchetto' style. The rooms are decorated with stucco, wood carvings, wood floors, tapestries, paintings and frescoes realised by renowned local and international artists such as Cristoforo Storer, Domenico Ghislandi, Gian Giacomo Barbelli, the Fantoni brothers and Giovan Battista Caniana. The canvas decorating the ceiling of Palazzo Terzi has been attributed to Gianbattista Tiepolo or to his school.

Dr. Valentina Locatelli, Independent Curator


關於

特爾茲貝爾加莫宮會

特爾茲宮（Palazzo Terzi）建於17世紀初至18世紀之際，由特爾茲家族建成。這個宮富且在歷史上有

具盛名的家族起於Val Cavallina（貝爾加莫），並從公元1000年以來在該城市樹立了自己的地方。兩次

聯姻引出了特爾茲宮的兩個建築階段：在1631年路易吉·特爾茲（Luigi Terzi）與寶拉·羅卡利（Paola

Roncalli）的婚禮，以及一百年後傑羅莫·特爾茲（Gerolamo Terzi）與朱莉亞·阿聖沙（Giulia

Alessandri）的結合。在第一建築階段，立面和南翼建成；而在第二階段，面向宮殿的廣場被擴大。特爾茲

宮的內裡則是所謂“巴洛克”（Barocchetto）風格的絕佳例子。這些房間被由灰泥、木雕、木地板、掛毯、繪

畫和由克里斯托弗·多洛斯（Christoforo Storer）、多米尼克·基斯托（Domenico Ghislandi）、讓·費爾南多·

巴貝利（Gian Giacomo Barbelli）、費托尼兄妹（The Fantoni Brothers）以及奧古斯丁·卡德扎托（Giovan

Battista Caniana）等著名本地和國際藝術家創作的壁畫所裝飾，裝飾華麗的“塔埃坡羅房間”（Sala

Tiepolo）天花板的油畫則歸功於吉安巴蒂亞·塔埃坡羅（Giambattista Tiepolo）及其流派。

瓦倫蒂娜·洛卡利（Valentina Locatelli）博士，獨立策展人

瓦倫蒂娜·洛卡利（生於1979年，意大利貝爾加莫）是生活居住在瑞士伯爾尼的獨立策展人及作家。近

期，她擔任了巴塞爾巴西南巴西利卡基金會（Brasilia Foundation）展覽“費爾·瓦雷拉：重溫熱帶主義運

動”（Cybèle Varela: Tropicalismo Remixed，2018年1月至5月）的策劃策展人。在2013年至2017年之間

洛卡利博士為瑞士伯爾尼美術館（Kunstmuseum Bern）工作，並策劃了以下展覽：“藝術映照墨西哥：

印刷與革命”（Mexico Mirrored in its Art: Prints, Independence, and Revolution, 2013）, “芝加哥開

門！安克·霍德勒·塞岡蒂尼…來自藝術、文化和歷史基礎的大師傑作”（Open Sesame! Anker, Hodler, Seganti…

Masterpieces from the Foundation for Art, Culture and History, 2014）以及“沒有拘束：來自達達-抽象主義時代藝術收藏墨西哥女藝術家的作品”（Without Restraint: Works by Mexican

Women Artists from the Daros Latinamerica Collection, 2018）。她同時還合作編輯了伯爾尼美術館的藏品目錄

《伯爾尼美術館：傑作》（Museum, 2016）、2008年至2012年期間，洛卡利博士在瑞士/巴塞爾的

費爾勒基金會（Beyeler Foundation）工作，參加了八個出版項目，其中包括《輕狂歲月》。《超現實主義

在巴黎》和《在塞岡蒂尼》。她是Carrara學院有關其收藏的十五世紀繪畫最新目錄的主要撰稿人(Officina

Libraria, 米蘭，2018年)。洛卡利博士分別在貝爾加莫，慕尼黑和日內瓦大學學習了文學，藝術史和博

物館研究。她關於藝術鑑賞家費爾南多·莫雷利（Giovanni Morelli, 1816-1891）的博士論文於2011年出版

《Metamorfosi romantiche: le teorie del Primo Romanticismo tedesco nel pensiero sull’arte di Giovanni

Morelli. Campanotto editore, Pasian di Prato, Udine, 2011》。
Yuan Yuan: Alternative Realities
by Dr. Valentina Locatelli

"My paintings encounter Palazzo Terzi and its multifaceted heritage, composed of various times and spaces. The concept of alternative time and the process of understanding the juxtaposition between forever and the moment are central to my work." - Yuan Yuan

Palazzo Terzi, situated in a dominant position in Bergamo’s Città Alta, a few steps away from Piazza Vecchia (literally the ‘old square’) and the Basilica of Santa Maria Maggiore, is one of the most exquisite examples of late Baroque architecture in the Region of Lombardy [2]. Built on the remains of an ancient Roman road and medieval 18th century houses, the edifice was erected between the beginning of the 17th and the middle of the 18th century [3] by the Terzis, a wealthy and historic family originally from Val Cavallina, in the Orobie Alps, that established its presence in the city around 1,000 A.D. The 18th century facade of Palazzo Terzi and the eponymous square in front of the building were both realised following designs by the Bergamasque architect Filippo Alessandri (1713–1773). Before entering, visitors to the palace are greeted by the allegorical statue of Architecture and by four cherubs representing the Seasons, all works executed by Giovanni Antonio Sanz (1702–1771). They stand, respectively, in an architectural niche carved into the stone wall that delimits the square and on the balcony that frames the entrance portal. Once crossed the threshold, a large panoramic terrace with balustrade and the statues of Painting and Sculpture, also by Sanz, overlook the Venetian walls and the Città Bassa – one of the most beautiful and scenic views of Italy.

On the occasion of the solo exhibition Yuan Yuan: Alternative Realities, Palazzo Terzi hosts in its rooms for the first time the work of a contemporary artist [4], opening up to an unexpected and exciting dialogue between tradition and modernity, but also between the West and East, as Yuan Yuan (born 1973, Hangzhou) is a Chinese painter. The artist lives and works in Hangzhou, the capital of the province of Zhejiang, located at the mouth of the Qiantang River (Qiántáng jiāng), which finds its origin in the province of Anhui.

The exhibition Art and China after 1989: Theater of the World, recently presented at the Guggenheim Museum in New York [5], demonstrated how the development of contemporary art in China is chronologically delimited and defined by two watershed moments: 1989, the year of the crackdown by the Chinese government against the student protesters in Tiananmen Square, which put an abrupt end to the avant-garde artistic experimentations practiced during the so-called ‘85 New Wave Movement’ and confined many artists to work and exhibit in alternative and self-run spaces; and 2008, when China hosted the Olympic Games, an event that marked the achievement of a much-desired equality with the West and, in fact, meant for many Chinese artists the possibility to embark on an international career. Yuan belongs to that generation of artists who achieved artistic maturity right at the end of this historical parenthesis.

Born in 1973, Yuan was just three years old at the end of the Chinese Cultural Revolution which was launched ten years earlier by Mao Zedong. In 2008, he earned his Master of Fine Arts from the Oil Painting Department of the China Academy of Arts in Hangzhou (Zhōngguó Měishù Xuéyuàn), the renowned school founded in 1928 by Lin Fengmian (1900–1991), an artist known for his style sensitive both to Chinese tradition and to modern Western painting. Over the past ten years, while continuing to live and work in China, Yuan has collected numerous experiences in the international arena, exhibiting his work in Asia, Europe and the United States of America, and conducting research and study residencies in Scotland and Pennsylvania (2012).

Yuan grew up in China at a time when the country was more and more projected towards the future. The desire to erase the traces of its historical and cultural past found concrete expression in the demolition of ancient or derelict buildings in order to make room for a rapid urbanisation and modernisation, often as part of speculative development. Therefore it is not a coincidence that the artist made the passing of time and its visible manifestations the focus of his work. For this reason, on the occasion of his first personal exhibition in Italy, the choice was made to geographical and cultural distance from Yuan’s roots, demonstrates a present Yuan’s ‘alternative realities’ not in the empty and generic space of a global white cube, but in an environment dense with local history and that, in spite of its relationship, or rather even an elective affinity towards the artist and his works.

Observing Yuan’s paintings is like looking into a parallel world. However, although his figurative ability is undeniable, Yuan cannot be called a realist. Indeed, by scratching with a knife on the surface of the still fresh paint, he voluntarily intervenes to dampen and blur the otherwise almost photographic realism of his representations. In his work, in fact, the artist does not question much how to represent reality, but rather which reality to represent. Yuan prefers the simultaneity of different, apparently irreconcilable spaces – environmental, geographical or historical – in which princely splendour and crumbling ruins reminiscent of Romantic visual patterns cohabit in a surprising symbiotic relationship. The result is a cacophonous, but perfectly balanced coexistence of order and disorder, opulence and decadence, of yesterday, today and tomorrow.

Yuan paints ‘alternative realities’ which are ineffable because they are unknown, and therefore seductive. They unfold before our eyes, questioning their ability to understand the world according to the parameters of a Cartesian logic. It is not possible for spectators to remain distracted and indifferent in front of the works of this virtuoso of oil painting. Too strong is the desire to understand his canvases and to venture into their world, no matter if driven by a fleeting voyeuristic curiosity or by the analytical, almost archaeological need to discover and understand the spaces that they represent and where they lead us to, in what place or in what time.
Yuan Yuan

Yuan visited Bergamo and Palazzo Terzi for the first time in January of this year (2018). For the artist, accustomed to confront himself in his work with the passage of time and to question the space in search of its stratifications, the meeting with Palazzo Terzi meant an artistic moment, which is not hazardous to define as an epiphany. Thanks to Yuan Yuan: Alternative Realities, Yuan’s work and Palazzo Terzi become protagonists of a process of reciprocal contamination. The artist’s canvases are presented immersed in the rooms of the building as if they had always belonged there, hanging on the walls instead of baroque paintings and old family photographs temporarily removed for the exhibition [8], or presented using support structures, easels and display cabinets discreetly inserted in the space or placed on the antique furniture.

What happens – or is it perhaps better to say what happened in the uninhabited dining room that Yuan imagined and painted in ‘Ambient’ (2018)? Which catastrophic event took place in the gothic cathedral portrayed in ‘Dancing Hall’ (2018)? Where are the protagonists of the melancholic scenes unveiled by Yuan’s paintings? These are some of the questions that inevitably emerge to the mind of those who are willing to play the artist’s game and allow his paintings to capture them.

For his works Yuan adopts the use of multiple vanishing points and a high horizon line, a perspective and spatial approach which solicits in the viewer the impression of being included in the space of the representation, and almost to enter it. It is a strategy not dissimilar to the one favoured by many masters of the Dutch Golden Age. Like them, Yuan opens up spaces within the space. Suffice it to think of the examples of Pieter De Hooch (1629–1684), with his Woman Lacing Her Bodice Beside a Cradle (Gemäldegalerie, Berlin), or Jan Vermeer (1632–1675), with his The Love Letter (Rijksmuseum, Amsterdam), where the main scene takes place beyond the threshold of the ante-chamber door painted in the foreground. Yuan does not offer the viewer a sight of the outside world, but rather the intimacy of private domestic places usually precluded to the public gaze, whereby plays of light and darkness, mirrors and reflections contribute to determine architectural depths as well as spatial and emotional relationships.

Unlike most Dutch masters, however, Yuan consciously chose to eliminate the human figure from his paintings, making this absence the emblem of his pictorial research. Removing the human agent and, at the same time, highlighting the traces, often dramatic, left by their passage, the artist manages to construct realities that transcend the spatial and temporal limits imposed on human existence. Yuan’s ‘window’ does not open up to the world to offer the viewer the security of a perfect mimesis of the real or an ideal space. Rather, it is left ajar to allow the artist’s mental image to emerge and project onto a collage made of the diverse realities that he has encountered along his path, in China, but also in Europe and in the United States of America. The result is an alternative version of the world, imaginary but no less familiar.

Those who know Bergamo well and have already visited Palazzo Terzi certainly keep a vivid and intense memory of it. Its sumptuous interiors are filled with history and family memories, the rooms decorated in a succession of stuccos and gildings, inlay wood floorings, polychrome tapestries, paintings and frescoes by some of the most celebrated local and international artists of the epoch, such as Gian Giacomo Barbelli (1604–1668), Giovan Battista Caniana (1671–1754) and his disciples, the workshop of the Fantoni brothers (active from 1680 and throughout the 18th century), Domenico Ghislandi (1620–1717) and Gian Cristoforo Storer (1611–1671) and Gian Cristoforo Storer; from the salottino della musica (music boudoir), with the Rococo stuccoes by the Ticinese masters Camuzio (active between the end of the 17th and the second half of the 19th century), to the sala del soprarizzo, so called for the exquisite venetian ceramics for everyday use are piled up on a cheap piece of furniture covered with a red and yellow polka-dot table cloth. Another, completely opposite scene clashes with this first image of abandonment and misery: at the center of the composition, a large mirror framed by golden sculptures of winged cherubs manifests itself as a vision. It does not, however, reflect the space or any observer in front of it.

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The canvases painted by Yuan in response to Palazzo Terzi do not try to be faithful photographs of its environments, but rather to evoke them by means of their chromatic atmospheres and thanks to some details that the artist has observed and re-elaborated within his own imaginary spaces. This is the case, for example, of the sala rossa, quoted in ‘A Tour’ (2018), with the row of purple upholstered armchairs lined up under a wall punctuated by gilded frames, which Yuan has left symbolically empty; or the octagonal and rombiform inlaid wooden floor in ‘Camera III’ (2018), which reproduces that of the camera da letto, quoted also on the background.

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The exhibition unwinds through all the historic rooms of the palace: from the anticamera (ante-chamber) to the magnificent salone (reception hall), with the high ceiling frescoed by Barbelli and Ghislandi and the monumental fireplace in white marble of Zandobbio; from the sala rossa (red room), named after the colour of its Damascus silk tapestries, to the sala del soprarizzo, so called for the exquisite venetian ‘soprarizzo’ velvet that covers its walls; from the salottino degli specchi, the mirror boudoir, enriched by the polychrome inlay wooden floor executed by Caniana, to the camera da letto, the bedroom frescoed by Storer; from the salotto della musica (music boudoir), with the Rococo stuccoes by the Ticinese masters Camuzio (active between the end of the 17th and the second half of the 19th century), to the sala del Tiepolo, which borrows its name from the framed canvas in the centre of the ceiling, attributed to the school of the renowned Venetian master, ending in the sala da pranzo, the dining room, dominated by a large Flemish tapestry and an 18th century Venetian table.

After having crossed the bright terrace of Palazzo Terzi, the visitor can finally access, on the right, to the ante-chamber of the building. The eyes need a few moments to get used to the semi-darkness of this austere environment, where the light just filters through the thick glass of the entrance door. Yet, the attention is immediately captured by ‘Dried Food’ (2018) the first ‘alternative reality’ conceived by Yuan in response to Palazzo Terzi. The red and black checkered stone floor of the ante-chamber seems to continue into the one painted by the artist on the canvas, giving the impression of being able to transit without interruption from the real to the pictorial space, hence generating a sense of profound spatial estrangement. A table covered with plastic and glass bottles of various formats, and a heavy wooden bench, very similar to those physically present in the palace, crowd the environment. From the ceiling beams hang, like ghostly hooded figures, wicker bundles wrapped in black plastic bags. They are a references of the chandeliers already painted by Yuan in works of the series ‘The Other Side’ (2015), in which the artist reproduced the Hall of Mirrors of the Museo de la Revolución in the Havana (Cuba), the Latin American replica of the famous original version at Versailles. Transposing pictorially a real space – this, perhaps, is the message that Yuan’s first canvas seeks to convey at the entrance of the exhibition – is tantamount to performing an act of translation. The result is not a more or less faithful reproduction, but a work of interpretation that intimately depends on the cultural scheme that informed the original – in this case Palazzo Terzi – as well as on that of the translator, i.e. the artist, but also on the observer’s ability to see and imagine.

In ‘An Intimate Community’ (2018), the left wall of the building has collapsed. Beyond the breach, a central spiral staircase climbs up to reach the higher floors of an inner courtyard; clothes and sheets are lined drying outside, a sight that gives the impression of witnessing a scene taking place in a run-down neighbourhood. On this side of the wall, the floor is demolished but no one seems to be working to repair it. Blue and yellow plastic buckets have been left next to the hole in the floor, while plates and small ceramics for everyday use are piled up on a cheap piece of furniture covered with a red and yellow polka-dot table cloth. Another, completely opposite scene clashes with this first image of abandonment and misery: at the center of the composition, a large mirror framed by golden sculptures of winged cherubs manifests itself as a vision. It does not, however, reflect the space or any observer in front of it.
Instead, it mirrors the image of what might have been the past appearance of the room depicted in Yuan’s canvases: an opulent tapestry of green brocade, a large red bed with a gold-baroque headboard, stuccos and precious inlaid wooden floors. It is difficult not to recognize a quotation from Palazzo Terzi, indirect and mediated by the effect of dépaysement generated by the synthesis of spaces belonging to different cultural memories.

Hanging in Palazzo Terzi’s sala da pranzo, the painting titled ‘Ambient’ (2018) closes the exhibition. It depicts another dining room, a sort of mise en abîme of the real space, but with a more contemporary and surreal turn. The floor in the foreground is covered with debris and dusty papers, letters and documents from a forgotten and unkept archive. With this scene of negligence and disorder contrasts the glass cabinet on the right. Its shelves, arranged following impossible perspective lines, accommodate a collection of books and small artifacts, the cabinet de curiosités of an amateur similar to the one also featured in ‘Hide Our Bodies’ (2018). At the centre of the composition, a large painted serving plate, a precious jug and small oval paintings depicting figures of saints or allegorical scenes seem suspended in the air, as if they were hanging on invisible threads, the reflection of another collection, imprisoned in another space and time. On the sides of this fragile and fantastic curtain, two heavy red velvet drapes further underline the moment of transition from one dimension to another. It is as if the artist has voluntarily intervened to apply an effect of estrangement, a friction of the image aimed at warning the observer of the artistic fiction in progress. The environment that opens behind this prosenium is claustrophobic: a succession of tables covered with white starched tablecloths, wooden chairs and leather benches, painted stained windows and paintings hanging on the walls. From Palazzo Terzi’s dining room, with its history full of actors and events, the scene suddenly transforms into that of a modern restaurant with an uncertain identity, devoid of all staff and without guests.

Despite being dominated by themes and subjects saturated with Western culture, Yuan's works are also punctuated by numerous references to the cultural reality in which he grew up and lives. In ‘Canteen of Duck’ (2018) some ducks suspended on hooks, plucked and ready to be lacquered, recall the atmosphere of the kitchen of a Chinese restaurant. In this case, however, the cook is absent and the environment is characterised by squalor and abandonment. The theme of raw meat ready to be cooked and consumed also occurs in ‘Mandarin Duck II’ (2018), where a beef shank is laid out like a still life on a table in the foreground inside a kitchen full of utensils and pots. Finally, in ‘Room of Darkness’ (2018) two pieces of beef are hung from the ceiling in a toilet repurposed as a storage closet.

The exaggerated profusion of details, at first sight superfluous and yet protagonists of the pictorial narration, is the characteristic thread of Yuan’s painting. It recalls that “narrative luxury”, “scandalous” because apparently devoid of function, already observed by Roland Barthes in the futile but inevitable listing of objects, as Gustave Flaubert or Jules Michelet in their narrative descriptions. Time, as Barthes pointed out, raises the question of the survival of images and the aesthetic function of the image. The reality effect in Yuan’s works is therefore produced in the verisimilitude of such excessive, even useless details. The ambition of the painter, however, is not to achieve realism, but to provoke a ‘glitch’ or shift between oriental and Western cultural codes, so that the observer can use them both to his own advantage.

The curatorial choices made for Yu Yuan: Alternative Realities at Palazzo Terzi were born and defined in a process of close collaboration with the artist. The goal, as he argues, is to “upset the order, to break the balance between the photographs of the family, the ancient paintings and antique furniture, forcing them out of their comfort zone”[9].

Questioning ancient habits and discreetly incorporating extraneous and unknown elements, Yuan interrogates the identity of the palazzo and its history. “My paintings”, he observes, “are nothing but spaces for everyday life”[10]. New spaces of daily life, therefore, that fit alongside and overlap with the existing ones in the sign of a historical continuity/discontinuity that, while admitting change, appreciates and preserves the traces of the past. The result is the fusion of a cultural order on the other, which translates into a surprisingly harmonious coexistence rather than an irreconcilable dualism. Yuan’s works are like the lines of a wise but melancholic conversation with Western art and culture.

Yuan’s paintings inspire in the observer a new gaze at Palazzo Terzi and its history. Casting a doubt upon the status quo, but also the habits of seeing, Yuan succeeds in piercing the apparently immobile surface of reality and allowing the viewer to glimpse the sediments that generated it, layer by layer. The emotion aroused is similar to that of marvel mixed with nostalgia that is felt when, moving an old painting from the wall that has hosted it for years, it reveals the shadow left on the wallpaper. Yuan intervenes to make these shadows visible and sets in motion a reflection on the game of time and its perpetual and inevitable passing. An experience shared with no difference by the West and the East.

[1] Yuan Yuan in an email to the curator Dr. Valentina Locatelli, May 09, 2018
[2] The city is divided into two parts, the Città Alta (Upper Town) and the Città Bassa (Lower Town), so-called because of their respective altitude. The first, built on a chain of hills, represents the ancient core of the city. Bergamo today in Lombardy, but it was under Venetian rule from 1428 until the Napoleonic era. After a brief republican period, the city passed under the Austrian control of the Lombardo-Venetian Kingdom. In 1809, after the Italian Risorgimento, Bergamo became part of the Kingdom of Italy and, from 1946, of the Italian Republic.
[3] The Terzi family started acquiring the pre-existing buildings at the beginning of the 15th century. Two marriages led to the two building phases of the palace: the wedding of Marquise Luigi Terzi with the young Paola Roncalli in 1631, and the further marriage between Marquise Gerolamo Terzi and Giulia Alessandri in 1747. During the first building stage the façade and the southern wing were built, while during the second phase the square facing the palazzo was enlarged.
[4] The Association for Palazzo Terzi Onlus, established in 2011, deals with questions concerning the conservation and valorisation of the building and the movable property of the Terzi family which it hosts. Some of the Terzi heirs still inhabit a portion of the building, while the representative rooms of the palace, which host Yuan’s exhibition, are open to the public.
[6] We thank the Terzi family for having consented to the temporary removal of some 18th century canvases and prints.
[10] Ibid.
“我在與特爾茲宮的文物和景觀的交流中，體會到囤積和開拓的關係。——袁連 [1]

為了舉辦袁連的個展 "Alternative Realities"，特爾茲宮首次在其室內展開當代藝術家的作品[4]。從而打破了傳統與現代之間未有的銜接。由於袁連（生於1973年，杭州）是一位當代畫家，所以這對話也同時產生於西方與東方之間的交流。袁連生活和工作於杭州，浙江省首都，位於錢塘河口（錢塘江）。

近期在紐約古根海姆博物館所展開「1989年之後的藝術與中國：世界劇場」[5]，表現了中國當代藝術的發展是如何由兩個分水嶺事件所界定: 1989年，當中國政府對天安門廣場的學生鎮壓，這場抗議使許多人在“89民運”中進行的藝術實踐猛然終結，許多藝術家被限制在自願的空間中創作和展開。還有2008年，中國舉辦了奧運會，這事件對象中國，與西方國家獲得平等地位，也意味著許多中國藝術家開始他們的國際職業生涯。而袁連則是第一代的藝術家，正是在這歷史節點達到了個人藝術的成熟期。

1973年出生的袁連，在毛澤東十年前啟動的文化大革命結束時，才僅僅十歲。2008年，他在杭州獲得了中國美術學院油畫系碩士學位。這座學府由林風眠（1900-1991）於1928年創立。林風眠以其融合中國傳統和西方現代繪畫風格而聞名。在過去的十年中，袁連在中國生活和工作，他同時也在國際舞臺上積累了豐富的經驗，在亞洲、歐洲和美國均有作品展出，並在蘇格蘭和貴西法尼亞州進行研究和學習（2012）。

袁連成長於中國大躍進的時期。在快速發展的時代中，為了抹去歷史且見出城市空間而拆除古建築是難以忘記的。如此，袁連在作品中強調時間的流動並不巧合。在義大利舉辦第一個個展，袁連的 “Alternative Realities”選擇呈現於一個充滿豐富歷史的環境中，而不是在白色方塊空間。因此，義大利在地理和文化上與袁連的生長環境不同。特爾茲宮這古建築與作品展示了一種特別的關係，甚至可以說一種對藝術家及作品的愛好。

觀看袁連的繪畫就像是在窺視平行世界。他會在自己的視覺中表現出一種構思，但這種構思並非是現象。事實上，袁連的作品從不對「如何」表現現實的問題產生質疑，而問題是在於「哪個」現實。袁連喜歡不同空間的同時存在的——環境、地理、或歷史——在作品中，壯觀的浪漫裝飾可以與驚悚的廢墟共同存在，產生令人意外和兀然的效果。結果是一個顛覆但平衡的共存：有序又無序，富裕和貧困——在過去、今天和未來。

袁連繪製的「另類現實」是妙不可言的，因為它的陌生具有誘惑感。它們呈現在我們眼前，讓人質疑它們是否可以由笛卡爾邏輯理解世界。在這位油畫藝術大師的作品面前，觀眾不可能分心。無論是由一種尷尬的恩惠所驅動，還是從分析的角度探索未知空間以及它所引領觀眾去地方，觀眾有強烈的渴望想進一步的了解世界。在袁連想像中空無一人的《氛圍餐廳》（2018）中到底發生了什麼？哪一場災難發生在《舞廳》（2018）中？這些特式大教堂裡？這些傷痕累累的主角在哪裡？這些問題不可避免的浮現在被袁連繪畫所俘獲的人們腦海中。

在他的作品中，袁連採用了多處消失點和水平線，這種視覺空間的方式，使觀眾產生一種被包圍在空間之內的印象，好像幾乎踏足空間內。這與荷蘭許多時代風格的藝術所講的不謀而合。再者這樣藝術史一樣，袁連在現代空間之內闡述一個空間。例如，傑·德·霍赫（Pieter de Hoogh）（1629-1664）在構築為胸衣帶飾的女人（柏林畫廊、柏林，畫品.ⅩⅪ或維梅爾（Jan Vermeer）（1632-1675）的肖像（阿姆斯特丹國立博物館，畫ⅩⅪ），關鍵事情發生在畫中前景門之內的空間。袁連較為畫外戶外的景象，反之喜歡重視私家空間及私人業務，因此對光明和黑暗、鏡像及反著的處理，以某種表現空間的深度及情感的關係。

但與荷蘭藝術師不甚之處，袁連從他的繪畫中去除人物，使這種「缺席」成為他繪畫的象徵。除去人物但同時突顯出他們留下的痕跡（以戲劇性的方式），這些藝術家成功建立一個能表現人類的在場性。袁連的「缺席」並不繼續真實或理想的空間，反而這個「缺席」讓藝術家將品歸屬於他所反映的各種主題——中國、歐洲及美國。在放置畫布上。所產生的成就是另類的世界，充滿驚奇，卻同時帶來了熟悉感。

熟悉貝爾加莫並去過特爾茲宮的人一定對它懷有生動和強烈的記憶。建築內華麗的裝飾充滿了歷史和家庭的回憶，每個房間有一系列鍍金飾品，儀器的地板，彩繪陶器。與之相應的是，也由秀治本地知名或國際藝術家所創作：例如，費圖‧巴貝利（Gian Giacomo Barbelli）（1604-1656），費恩·巴特利·卡尼亞（Giovanni Battista Canonica）（1671-1741），帕諾托兄弟（The Fantoni Brothers）（活動於1680年和18世紀），多米尼克·基漢迪（Dominico Ghislandi）（1620-1717）和 （Gian Cris- toforo Store）（1810-1861）等。正如如此，在第一次入宮時，大多數人會對美麗的景色震驚，同時也為代代相傳新たの穢跡所陶醉。

袁連在2018年1月首次訪問了貝爾加莫和特爾茲宮。對於藝術家而言，他已習慣在作品中探討時間的流逝，並尋找多元多層次的空間，所以與袁連宮的相遇意味著一個"留跡"的時刻。在 "Alternative Realities"這個展覽，袁連的作品和特爾茲宮內的裝飾成為對話的主角。藝術家的作品沉浸建築物的房間中，彷彿它們原本就屬於那裡——而不是當初巴洛克繪畫和為了展覽而時移開的家族舊照片[6]——或者繪製在牆壁上，被巧妙的放置在陳列蠟著，或仰在古老畫板上。
展覽在宮殿各個歷史悠久的房間內可見：從前廳到壯觀的接待廳——高高的天花板由巴貝利和基斯蘭
迪所繪的壁畫點綴——到由愛德華三世的白色大理石壁飾的廳堂——從以絲綢編織的繡的命題的紅色房
間（sala rosa）到壁飾著著威尼斯和魯汶的壁飾（sala del soprarizzo）；從被卡納瓦羅鑲嵌多色木板的幾子房（salottino degli specchi），到斯托爾維斯基所裝飾的食堂（camera da letto）；從有著十七世紀末至十九世紀後期的柔和的抑或音樂廳（sala dell' musica），再
到天窗由威尼斯大師提堤斯羅的畫家西斯波羅大師（sala del Teploio）。最後，展覽結
束於（sala da pranzo）飯廳，一條大型佛蘭德掛毯和一張18世紀的威尼斯餐墊所裝飾。

穿過特爾齊宮明亮的露臺，訪客可以進入位於建築物右側的前廳。人們的眼睛需要一些時間未來適
應這半黑暗的環境，因為光線僅由入口的厚玻璃摺射。訪客的注意力定會馬上被弗拉爾特宮所創作的
第一張“另類現實”的新穎——凡爾賽宮的華麗裝潢所吸引。將真實的空間轉換為想像物——這也許是展覽在履歷展
示的一種表現。這件作品的成果並不是為了產生一個複製品，而是一與特爾齊宮與藝術家關係的
詮釋。同時也依賴觀眾想像的能力。

袁偉為了特爾齊宮所創作的油畫並非著於環境的照片，而是透過環境的氛圍以及藝術家自己的想像和
描述的細節來詮釋的空間。例如，紅色房間（sala rosa）的紫色抹香抹子被定位在（觀光）（1867年
中）在（sala rosa）（1985年）所建築的左側倒場了。在這缺口之外，一個螺旋樓梯被一直通向夜間的一個內院；衣服和床單被曬在陽光下，這種景象類似衰敗社會的風景。在側的另一側，地板被拆除了，似乎
沒有有人去清洗它。藍色和黃色塑膠桶被留在旁邊，而日常使用的盤子和小瓷杯被放在一個被調好的
桌子上的便利和飲用的器具。在搖搖晃晃的中心，一個即興而悲觀的景象反應的場景產生詮釋的對象；一個由
金色天使守護的銅子在中間，並沒有反映這任何人。它映出了房間中繽紛的景象：一面華麗的綠色
纖維掛毯—張彩色掛毯的紅色大床，以及書籍的鑲嵌木面。這景觀似於特爾齊宮；透過不同文
化、記憶、空間，產生一種歇斯底里效應。

掛在特爾齊宮的飯廳（sala da pranzo）中，題為“氛圍餐廳”（1987年）的作品為展覽上句點。它構
築了另一個飯廳，呈現一種現實空間的“戲中戲”，但更具超現實的元素。地板被瓦片、灰塵、以及被遺忘的信
封所覆蓋。這場即興的場景從右側的玻璃窗稱為玻璃窗的幾個子的系列和小型手工藝品，類似於出
現在“藏在我們的身體”展覽的那類。在整個的中心，一個巨大的彩色掛毯、珍貴的
罐子和繽紛浮雕人物懸浮在空中，其中被拆除了，似乎
沒有任何人去清洗它。藍色和黃色塑膠桶被留在旁邊，而日常使用的盤子和小瓷杯被放在一個被調好的
桌子上的便利和飲用的器具。在搖搖晃晃的中心，一個即興而悲觀的景象反應的場景產生詮釋的對象；一個由
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纖維掛毯—張彩色掛毯的紅色大床，以及書籍的鑲嵌木面。這景觀似於特爾齊宮；透過不同文
化、記憶、空間，產生一種歇斯底里效應。

儘管西方文化主題佔據了一部分，袁偉的作品仍多次引用他成長的文化環境。在《鴨蜊食堂》（2008
年）（cat. 18）中，一些被拋的鴨蜊和掛在劍子上，使人想起中國畫畫的飯廳；雕欄並未現身，而環
境鬱悶不安。生肉的題材也出現在《鴨蜊》（2012）中，但其中鴨蜊如靜止般放置在前景中標
誌各種炊具的廚房餐桌。最後，在《暗房》（2008）（cat. 18）中，兩塊牛肉被懸掛於作壁遮蔽的衛生間天花板上。

乍看多餘的細節，事實上是敘述故事的主角，也表現出袁偉繪畫的巧思。這些細節使人反想起“故事奢
侈品”——如同羅馬-巴特爾、吉恩斯塔夫-福樓拜, 或達佛-米勒等文豪的作品中所出現多餘又不可忽
略的細節。[7] 正如巴特指，他們的存留引發對於這些“無關緊要細節的”重要性。[8] 因此，袁
偉的作品無人能說出效果是透過這些細節的存在所產生。然而，畫家本人的企圖不是為寫實，而是想要
激發出東方和西方文化的火花。

特爾齊宮“Alternative Realities”的策展是與藝術家密切合作後的作品。袁偉的目標是“簡易簡約”的
行路，將家/村、古代與現代、西方與東方的比對，並重視這些脫離舒適，[9] 場景傳統習慣和巧妙的時
間無序的元融入空間，袁偉對真實的歷史性提出疑問。他說：“我的畫是為日常生活中的空間”。[10] 因
此，袁偉所創的空間與現實空間在歷史中相互對應並重疊，在變化的同時，欣賞並保留過去的痕
跡。最終的結果是和諧的共存與文化的融合。袁偉的作品讓西方藝術和中國文化進行了一場激烈的卻又
寥落的對話。

袁偉的作品引發了觀眾對特爾齊宮及其歷史的聯想。對現狀以及“視覺”習慣提出質疑，袁偉成功地被
穿梭於不可能的現實層面，一層又一層挖掘出構成現實的結構層面。這種效果的敘述驚異和懷舊的
結構層面。在1980年代東西文化及現實世界以及1989年之後，袁偉成為了特別21世紀的一部分，並
在1946年之後，歸屬於

[1] 來源於袁偉和作者的第一次交流，2018年5月9日

[2] 貝爾加莫分為兩部分，Città Alta (上城)和Città Bassa (下城)，其稱謂來自於不同的海拔高度。

上城建於一系列丘陵之上，展現了貝爾加莫古城的核心。貝爾加莫分為上城和下城，但是這兩座
城門在1488年之後一直在被分開，直到1602年。在經歷了整段的共存時期之後，貝爾加莫被奧帝國所控
制。在1860年代義大利獨立後，貝爾加莫成為了義大利國的一部分，並在1946年之後，歸屬於

[3] 特爾齊家族於15世紀初開發並開始建設的家園。兩次拆遷引出了特爾齊宮的兩個建築階段：在
1831年路易吉-特爾齊（Luigi Terzi）侯爵與寶拉-卡里奧（Paola Roncalli）的婚禮，以及一百多年後吉併
·特爾齊（Gerolmo Terzi）侯爵和朱莉亞-斐樂山德里（Giulia Alessandri）的結婚。在第一建築階段，立面
和內室展現了第二個階段，面向宮殿的廣場擴大。

[4] 袁偉的創作於2011年，負責處理特爾齊家族所擁有的建築以及動產的保護及維持工作。一些
在1893年家族的疏於治理而後已沒落在一部分宮殿內。與此同時，袁偉並從展覽的具有代表性的宮殿房間，是對
公開開放的。2011年


紐約（Esthian 2010-07-07 2011.15）。袁偉於古根漢美術館（11.05-11.09.2018）, 舊金山現代藝術博物館（


[6] 我們非常感謝特爾齊家族為此次展覽暫時移除一些十八世紀的油畫和印刷品，其中包括路易基
-特爾齊和米歇爾-戈根瑞王子的肖像以及通過薩瑪-馬拉巴亞，達卡尼亞之子的埃爾-特爾齊為其所有
的。[2011年]

德華德（原為法文版）: Le brusissulement de la langue.Editions du Seuil, 1984.加州大學出版社（伯克
利和洛杉磯，1989年），第414-48章，這裡所提到的時間則位於147年。對於他的論述，巴特爾分析了吉安斯塔夫
-福羅在《在一種簡單的心理》 (Trois Contes, 巴黎, Charpentier-Fasquelle, 1893年, 第4章) 的敘述性描述中
的那幾個明顯的矛盾文本在（分別為“靖雨表”和“小門”）和蘭德-米希莫夫的《法國大革命史》 (第五章
, 洛坎, 路登版, 1967年, 第222章）。


[9] 袁偉在2018年3月22日與作者的一次電話交談中所說。

[10] 同上。
Dried Food

Oil on canvas

189 x 122 cm
Installation View
Dancing Hall
《舞廳》
2018
Oil on canvas
布面油畫
269 x 199 cm
Canteen of Duck
《鴨肉食堂》
2018
Oil on canvas
布面油畫
121 x 82 cm
Green Day

2018

Oil on canvas (油彩畫布)

96 x 110 cm
Paris VIII
《巴黎 VIII》
2018
Oil on canvas
布面油画
76 X 57 cm
Ambient

Installation View

Oil on canvas

195 x 130 cm
Turbulent Vertical
《動蕩的垂直面》
2018

Oil on canvas
布面油畫
38.5 X 22 cm
Streets of Shanghai
《上海街頭》
2018
Oil on canvas
布面油畫
18.5 x 13 cm
Finger of Da Vinci
《達芬奇的手指》
2018
Oil on canvas
布面油畫
34 x 22 cm
Hide our Bodies
《藏好我們的身體》
2018
Oil on canvas
布面油畫
220 x 200 cm
Mandarin Duck II
《鴨鴨 II》
2018
Oil on canvas
布面油畫
200 x 200 cm
Installation View
Camera II
《房間 II》
2018
Oil on canvas
布面油畫
56 x 80 cm
Camera I
《房間 I》
2018
Oil on canvas
布面油畫
56 x 80 cm
Installation View
Installation View

展示現場
Camera III
《房間 III》
2018
Oil on canvas
布面油畫
200 X 150 cm
Installation View

The Morgan’s Holdings II
《摩根的財產 II》
2018
Oil on canvas
布面油畫
135 x 46 cm
A Tour

Oil on canvas

135 x 185 cm
Installation View
Tie Me Up
《束縛》
2018
Oil on canvas
布面油畫
83 x 112 cm
Bath with Me
《與我共浴》
2018
Oil on canvas
布面油畫
48 X 37 cm
Room of Darkness
《暗房》
2018
Oil on canvas
布面油画
58 X 40 cm
The Flea Market
《跳蚤市場》
2018
Oil on canvas
布面油畫
49 x 42 cm
Edouard Malingue Gallery is pleased to present ‘There is no there there’, the first international solo exhibition of critically acclaimed Chinese painter Yuan Yuan (b. 1973, China) at Malingue Gallery, Paris. Taking inspiration from a quote by arts patron Gertrude Stein (Everybody’s Autobiography, 1937), the works respond to the late writer’s impressions upon returning home to California after living in Paris for over 30 years and discovering a ghost-like setting: all that was there was no more. Departing from Stein’s lyrical description of loss, Yuan Yuan presents a series of imagined interiors, which focus on the recurring feature of mirrors. Since 3000 BC, when the Yellow Emperor Huang Di expounded the ‘Fauna of Mirrors’ – a myth citing that every reflective surface was a portal unto a different world harbouring creatures unknown to earth[1] – the mirror has come to be a recurring symbol in literature, from Shakespeare[2] to Sylvia Plath[3], associated with our soul, its continuance and its surroundings.

Divided into three sections, the first room exhibits a series of mirror paintings that directly open unto an imaginary world, a fragmented distortion of reality. Alongside, a large-scale panorama spans the wall, presenting a hall of mirrors – an architectural reference to a duplicated Versailles Hall of Mirrors. Harking back to Huang Di, each painting reflects, in fine detail, spaces that exist beyond those that are immediately visible, whilst exposing certain incongruous spatial anomalies. This play on what you see and what actually exists heightens Yuan Yuan’s characteristic as a master of vision; he decides what to reveal and how, which lends to each painting a recurrent aura of mystery. You, as the viewer, face to face with the mirror, are supposed to be surrounded in this setting, yet, your reflection does not appear, an element that draws a parallel with Bram Stoker’s Gothic novel Dracula (1897)[4]. Indeed, you are not seeing a truth, but rather connecting the dots between what Yuan Yuan has constructed – scenes that border the believable and the unfathomable.

From here, the second room shifts to a series of building entrances, which include the repeated mirror element, but solely in the context of revolving doors. As with the oeuvres in the previous room, they present various scenarios that the viewer is supposedly surrounded by, whilst suggesting that through the doors a different world exists. Echoing the architectures one finds in majestic entrances, from hotel lobbies to museum doorways, these oeuvres introduce the further notion of movement and continuance, which deliberately contrasts with the surrounding derelict scenarios, such as the fallen chandelier, that heightens a halting of time. This juxtaposition between continuance and arrest also reflects the mirror’s conflicted position in novels, such as Thomas Hardy’s ‘I Look into My Glass’ (1898), as an illustrator for a cruel passing of time[5]. Yuan Yuan thus adds a further twist to his visual narrative, whilst prompting us to think back to Gertrude Stein’s ominous impression and question whether the scenes are indeed no more.

In the final room, Yuan Yuan presents a grand reveal – a luscious, golden Louis XV interior, replete with opulent floor-to-ceiling Rococo elements. The scene, compared to the previous settings, alarmingly seems untouched, creating an impression that the first two rooms, in their varying states of decay, have been fictions of the viewer’s own imagination. As with each of his works, however, further attention to detail is required; there is a mirror, and in it, one sees a completely contradictory scene. As if alluding to Oscar Wilde’s ‘The Picture of Dorian Gray’ (1890), Yuan Yuan builds a conflict between beauty and decay, albeit in an architectural context, whilst equally summoning the mirror’s further symbolic associations with narcissism[6]. Yuan Yuan thus presents a final twist that brings the viewer back to his associations with theatricality, each tableau being his unpredictable stage.

Overall, ‘There is no there there’ points to Yuan Yuan’s identity as an absolute master of visual fictions. As in literature, from Antiquity to the later 20th century, Yuan Yuan builds his oeuvres through delicate symbolism with twists and turns, eliciting associations with fiction, horror and Romanticism – each painting, a masterful prompt for viewers to reflect upon their perception and existence.

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[4] “This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror”. Bram Stoker, ‘Dracula’, 1897
[5] “I look into my glass, / And view my wasting skin, / And say, ‘Would God it came to pass, / My heart had shrunk as thin?’. Thomas Hardy, ‘I Look into My Glass’, 1898
第二展室移至一组，同样以镜子为创作单位，但著眼于描绘旋转大門的畫作。正如另一個房间所示的作品，这组场景在包圍者的同時亦暗示了門後存在着截然不同的光景。作品呼應酒店大堂和博物館門廳等堂皇入口的建築美學，藉著有關動態和連貫性的概念對照間被遺忘的景觀；以盤石的水晶燈為例，時間彷佛停留在深隧洞的類比止步之中。銅色細以及囚禁之間的強烈對比反映了鏡子在小說如托馬斯・哈代的《誘中人》（I Look into My Glass）（1888）中的矛盾作用。闡述時間與人的流逝[5]。这样的一來，袁遠為其視覺故事添上變局，問使觀者回顧格特鲁德・斯泰因的不安疑問：昔日的風光是否真的不復再？

在最後的展室裡，袁遠展出一個盛大的詭譎——路易十五式的奢華室內建築，由下而上都滿載著豐富的洛可可風格元素。如先前的佈局相似，這個場景似乎從一開始就排絕了生活，彷佛觀者剛才所見人去樓空的凋零狀態亦不過是海市蜃樓。不變的是畫作肌理的細緻：袁遠透過畫中鏡裡的矛盾影像隱射奧斯卡·王爾德（Oscar Wilde）的著作道林·格雷的畫像（The Picture of Dorian Gray）（1890），在建築學的語境裡構成美與腐朽之間的對比，同時帶出鏡子與自媒[6]的象徵聯繫。作解答，袁遠在此呈現最後的變局並且觀者回到他的戲劇性手法——每幅作品都是情節再測的舞台。

總括而言，There is no there there點出了袁遠為其視覺故事大師的身份意義。在文學層面上，袁遠從古代至後20世紀間領取各個變局和轉捩點，以象徵為基礎的作品引伸至小說、恐怖和浪漫主義，敦促觀者反思他們自身的感知和存在。
Installation View
展覽現場
The Other Side 3
《另一面 3》
2015
Oil on canvas
布面油畫
230 x 180 cm
The Other Side
《另一邊》
2015
Oil on canvas
布面油畫
230 x 63, 230 x 155, 230 x 63 cm
The Other Side 7

Oil on canvas

158 x 82 cm
*Floor*

《地板》

2015

Oil on canvas

布面油畫

150 x 230 cm
Parallel Worlds
《平行世界》
2015
Oil on canvas
布面油画
161 x 230 cm
Togetherness

2015

Oil on canvas

202 x 135 cm
Romantic Museum

Oil on canvas

185 x 195 cm
Golden Age

Oil on canvas
170 x 200 cm
A Lighthearted Palace
《無夢宮》
2015
Oil on canvas
布面油畫
180 x 213 cm
Self Portrait
《自畫像》
2015
Oil on canvas
布面油畫
65 x 53 cm
The Edge of the Mirror
《鏡子邊緣》
2015
Oil on canvas
布面油畫
38 x 67 cm
Unlocked Room

Oil on canvas

55 x 40 cm

2015
External Fire 1
《長明燈 1》
2015
Oil on canvas
布面油畫
33 x 33 cm

External Fire 2
《長明燈 2》
2015
Oil on canvas
布面油畫
33 x 33 cm
The End of the End

2015

Oil on canvas

155 x 230 cm
The Other Side 10
《另一面 10》
2015
Oil on canvas
布面油畫
63 x 43 cm
Welfare Hotel
福利旅館
Art Basel Hong Kong 2014
香港巴塞爾藝術展 2014
14.05.2014 - 19.05.2014
Edouard Malingue Gallery is pleased to present a solo show with rising Chinese artist Yuan Yuan (b. 1973, Zhejiang) at Art Basel Hong Kong. A graduate from the highly acclaimed Oil Painting Department of the China Academy of Art in Hangzhou, Yuan Yuan approaches the canvas as an exploration of a particular thematic: the interior and exterior of spaces that evince a trace of humanity and a passing of time. Notably vacant, the areas portrayed balance an apocalyptic aura of desolation with a distinct sense of previous inhabitation. This new series of works, presented to the public for the first time, draws on Yuan Yuan’s previous practice but reveals the impact of his recent residential experiences in Scotland and the USA. Employing a darker palette and depicting more cavernous sites, they evince the contemporary plague that strikes architectural constructs: buildings are emblems of an age, yet around the world and particularly in China – where rapid and radical changes are constantly occurring – the significance of such symbols are constantly in flux.

Yuan Yuan is of a generation witnessing bygone buildings and districts being abandoned or repurposed. Therein arises a heightened fascination with preserving, however possible, those elements of architecture that bear a legacy of time despite their detruding and altering state. Yuan Yuan’s method is that of observation, imagination and consequent depiction: he absorbs the various architectural elements, whether traditional Chinese or Western, and creates out of them an imagined vision. Despite his final painterly renditions ultimately being fictional, Yuan Yuan takes inspiration from certain constructs and areas. Examples range from underground architectures with historical and militaristic significance to grand monuments of architecture that have cultural wealth and stylistic significance to districts that have witnessed a passing of time. Their contested illusion, however, is heightened by each work being rendered in a highly realistic manner: every slight feature, whether a slither of peeled wall paint or a fragment of chipped floor tile, jumps from the canvas. This is due to Yuan Yuan’s distinct painterly manner of applying and subsequently scratching the painted surface, a method that echoes the physical properties of the areas he depicts.

These latest works draw most notably on Yuan Yuan’s experiences in Europe and the USA. *Bunker* (2014), for example, appears to relate to his visit of Scotland’s Secret Bunkers in Abingdon and Anstruther as well as his ventures through Paris’ underground and Philadelphia City’s State Penitentiary. The painting reveals a tenebrous corridor devoid of natural light that through its low ceiling and apparent moisture resembles a tunnel, which ultimately leads to a heavy door. The muted tones, as well as the faint outline of a skull, point to an underground terrain that was once frequented but no longer of use. This thematic, replete with mystery, permeates throughout his other works, such as *Behind the Door* (2014), which follows Yuan Yuan’s previous practice of presenting with great sensitivity Western architectural styles, from the Baroque to the Renaissance. In this oeuvre a black and white tiled floor leads our gaze to a door that has been left ajar; layers of light turquoise paint peel from its surface confirming the sites deterioration and suggesting its abandon. Although the precise story behind each place is uncertain, it is precisely this unyielding sense of questioning that marks Yuan Yuan’s work, for his creations are not only paintings, but also chapters in a continuously evolving visual novel that expounds the individual stories of multiple milieus.

Yuan Yuan’s work has garnered critical acclaim worldwide and been exhibited in multiple international locations including Paris, Hong Kong, Singapore, Shanghai and Taiwan. His paintings are held in numerous private collections, including the DSL collection of Contemporary Chinese Art and have been featured in multiple publications, including Artinfo.
馬凌畫廊於2014年的香港巴塞爾藝術展隆重呈獻中國藝術界新星袁遠（1973年生於浙江）的個人展覽。袁遠畢業於中國美術學院油畫系，擅於透過在畫布上描繪室內和室外空間，探索建築上人性的痕跡和時間的流逝。在他畫筆下的是寂靜無人的空間，帶有一種末日蒼涼的氛圍，觀者卻能從細節中感受到一點昔日住客的痕跡。從是次展覽首次公開的一系列作品中，觀眾除了可看到袁遠遊走的繪畫手法，也可留意到藝術家近期在蘇格蘭和美國生活體驗的影響。這系列的作品用上較深的色調，描繪的空間也比遊走的空間，從而帶出舊建築在當今社會中面對的問題：這些建築物都是年代的標誌，但在變化急速的世界環境下，尤其在中國，建築物的意義亦隨之改變。

對於舊建築和社區的荒廢或重建，袁遠和他那一代人絕對不會感到陌生；儘管那些建築已逐步被遺忘，面貌亦今非昔比，不少人仍然像袁遠一樣盡力保留建築的時代元素。在創作的過程中，袁遠十分著重觀察、想像和描繪：先把看到的中國或西方建築元素消化，然後利用想像把空間繪畫出來。雖然油畫中

袁遠的最新作品靈感主要來自他在歐洲和美國的體驗，其中的作品如《避彈室》(2014)(Bunker)，靈感來自他在蘇格蘭阿賓頓和安斯特拉瑟見過的避彈室，以及巴黎地下鐵和美國費城的州立監獄。這幅作品展示一個看不見天日的陰暗走廊，其低樑底和潮濕的表面令走廊看來猶如一條隧道，通往一道沉重的門。柔弱的色調，加上一個輪廓隱約的頭骨面向著這個現今變得寂靜無人的地底空間，讓作品充滿神秘感。這種主題亦滲透在袁遠的其他作品如《門後》(2014)(Behind the Door)，作品用上袁遠過往細膩的

縱使袁遠沒有清楚說明其作品中每一個空間背後的故事，然而這種隱喻感正是其作品引人入勝之處，他的作品不只是一個個油畫，也是一個一串串的視覺小說中的一個個篇章，闡述各種環境背後的獨立故事。袁遠的作品在世界各地均獲好評，於數十個國際城市如巴黎、香港、新加坡、上海和台灣展出，他的畫作獲不少私人收藏家及機構收藏，當中包括DSL Collection的中國當代藝術收藏系列。袁遠的作品亦曾被多個傳媒刊物包括《藝訊》報導。
Behind the Door
《門後》
2014
Oil on linen
亞麻布面油畫
83 x 55 cm
No Littering
《禁扔廢棄物》
2013

Oil on linen
亞麻布面油畫
200 x 170 cm
The Mirror of the Cross 1
《十字路口的鏡子 1》
2013
Oil on linen
亞麻布面油畫
63 x 43 cm

The Mirror of the Cross 2
《十字路口的鏡子 2》
2013
Oil on linen
亞麻布面油畫
63 x 43 cm
Common Ground Community
2013
Oil on linen
亞麻布面油畫
190 x 150 cm
Humid Region
潮濕
Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港
Humid Region
《潮濕》
2011

Oil on canvas
布面油畫
180 x 170 cm
Paris II
《巴黎 II》
2012

Oil on canvas
布面油畫
63 x 43 cm
Occupiers
《佔有者》
2012

Oil on canvas
布面油畫
70 x 48 cm
Museum III
《美術館 III》
2010
Oil on canvas
布面油畫
102 x 135 cm
Blues IX
《憂鬱 IX》
2012
Oil on canvas
布面油畫
170 x 200 cm
The 30th Floor
《三十層》
2012
Oil on canvas
布面油畫
38 x 180 cm
Entrance
《入口》
2011
Oil on canvas
布面油畫
263 x 149 cm
Fragments
《碎片》
2012
Oil on canvas
布面油画
Triptych each panel 三幅联 每幅: 132 x 50 cm
Total size 总尺寸: 132 x 150 cm
Ground Floor
《底樓》
2012

Oil on canvas
布面油畫
200 x 125 cm
Daylight
《白晝》
2012
Oil on canvas
布面油畫
223 x 190 cm
Demolition
《危樓》
2012
Oil on canvas
布面油畫
65 x 86 cm
Alleyway
《過道》
2012
Oil on canvas
布面油畫
178 x 124 cm
Installation View
HB  常常那些地方看起来破败不堪，几乎是一片废墟。你试图通过描绘那些地方来传达什么？

YY  废墟给我们一种安全感，它是一个没有压力的生活空间，你可以做任何你想要的事情。废弃的地方也是一个公共空间，同时意味着你可以自由进入并参观。这类似于观众在观看一件艺术品时的过程。我尽我最大的努力去识别遗留下来的痕迹，而不是关于现在这个地方含有什么，而是：这个地方曾经有很长一段时间，没有人能够带走，也不能被看到。

HB  你描绘的地方往往是显得破旧不堪，几乎是一片废墟。你为什么选择通过这些作品传达这些的？

YY  我想通过废墟的痕迹来表现人，所以也未涉及自然风景，充满人味的空间特别让人好奇。在别人留落的房子中，如果发现一片纸都会格外的去留意，纸片被人的投射放大了。经常整齐的排列小瓷砖也是我做事的习惯形成的，我每天花很多时间整理工作室，是因为有一件工具不在它该在的位置上我就无法开始工作，但一旦开始工作就会进行的很快。

HB  你的作品中，它就像一个固定的舞台，却没有人演员，作品从未出现任何人。你是否想暗示人类的存在，就像滴水这个过程？抑或是成千上万完全不同的人可能拥有一个万口亿万的中国？

YY  我想通过人活动的痕迹来表现人，所以也未涉及自然风景，充满人味的空间特别让人好奇。在别人留落的房子中，如果发现一片纸都会格外的去留意，纸片被人的投射放大了。经常整齐的排列小瓷砖也是我做事的习惯形成的，我每天花很多时间整理工作室，是因为有一件工具不在它该在的位置上我就无法开始工作，但一旦开始工作就会进行的很快。

YY  我想知道你是否在你的作品中试图传达一种随着时间的流逝而变化的历史和转变？你只是想让观众关注模式的视觉效果吗？

YY  是的，当然，我所指的无形的东西是时间，人们害怕它。它对观众来说，很好，可以让他们专注于视觉效果，因为他们会无意识地放弃时间。

HB  你是否想通过作品传达一种在历史长河中，时间正在流逝的感觉？你只是想让观众专注于图像带来的视觉效果？

YY  当然，我想说的不可见物，就是时间，大家都害怕的东。你想要的不可见物，可以是时间，也可以是空间，他将奉献时间。
Thirty years elapsed since contemporary Chinese art began to make strides in 1980. In retrospect, the '85 New Wave Movement, spearheaded by the Xiamen Dada group, Gu Wenda and Xu Bing, gave emphasis to experiment, ideology and free style, while the 1990s saw stronger focus on the interrelation between art and society, a motive that prompted artists like Zhang Xiaogang, Zeng Fengzhi, Fang Lijun and Wang Guangyi to draw on portraiture, realism and expressionism in exploring and communicating the emotional state and living condition of their generation, as well as the ethos of the era. Today such notions as experimentalism, portraiture, realism, sociality and expressionism have become the cornerstones, hence also the traits, of contemporary Chinese art as known in the international arena. Nevertheless, just as these styles are getting established and elaborated, the neoteric — and even those born after the 80s — is arduously looking for new direction of development that might steer the next orbit of contemporary Chinese art. Expression in cartoon and anime is one of the very catchy ways adapted by the many 'post-80s' artists emerged after 2000. The art of Yuan Yuan represents yet another innovative mode of expression that encapsulates the inner being of the new Chinese generation.

The themes Yuan Yuan fixed on have been most unusual: the façade of buildings, the interior of living spaces, a serpentine corridor, and, as it happens, the hoary wall and shattered window of a ramshackle structure. The spaces he arrays share in common the apocalyptic aura of bleakness and desolation; a vacant space, that is to say, becomes the pivot of expression. Such a setting is, to me, visually stunning in the first place. ‘The person’ has been a key and vivid element in the history of contemporary Chinese art: the experimentalist art in the 80s, for example, is often marked by the participation or staging of the artist, and Chinese art since the 90s widely appeal to portraiture as an expressive icon, like the laughing face of Yue Minjun, the masked figure of Zeng Fanzi, and the commmide image of Zhang Xiaogang. Yuan Yuan, however, sets his sights on a break with his predecessors. He tries to work out a wholly different artistic language and expression — a thoroughly vacant space devoid of ‘the person’. His ‘space’ looks centripetal and cavernous, vested in an all-swallowing gravitation like that of a black hole. It trails your point of focus deep inside the canvas, putting you in mind of a bleak, forsaken space — a bare state of existence that objectifies the air of emptiness and desolation and the sequestered, penetrating ambience. An icon like this ap-
In the West, Rachel Whiteread, a British artist, sculpted a pallid, concrete cast after a to-be demolished old house in East London (fig.3) as a means to grieve over the displacement of the old city and culture by commercial development. Like all these artists, the strategy of Yuan Yuan is to transform architecture, or space, into expressive icons that articulate a peculiar state of sentiment in a peculiar era. Inheriting the traits of contemporary Chinese art, the artist has a penchant for a subtle issue from personal experience, the overtone of Yuan Yuan’s creation, in other words, is still ‘the person’ and ‘the sentiment’, which vouchsafe his works a great emotional potency and a spirit symptomatic of his time. What sets him apart from his predecessors is that, instead of revolving around the grand narratives of weighty history, Yuan Yuan returns to the more secretive living space and achieves a more reticent and allusive expression of ‘the person’ and ‘the emotion’. It is this nuance that constitutes Yuan Yuan’s unique artistic language and iconic expression. He has, moreover, the ambition to overstep the bounds of locality, hence his portrayal of architecture in a medley of styles; old houses in classical Chinese decoration, Western structure and Baroque style spiral staircase found in the Shanghai leased territory in the past century, and the tenement houses, with their narrow entrance and dark green iron gate, common in Hong Kong. An overpowering universality is embedded in his wistfulness for the vanishing space and city culture. The same phenomenon confronts different cities at different time.

Painterliness and Formal Aesthetics

Against his ultra-simplistic and vacant space Yuan Yuan gives prominence to two elements: the texture and spatial structure of the buildings. They are, certainly, the motifs of his works, but more importantly they mark the artist’s exploration on painterliness and formal aesthetics, which strings his creation to the global artistic trend, enables dialogue between them and confers upon his works an artistic subtlety more profound than most of his contemporaries.

deserted, unoccupied room is pictured in *Museum III* (p. 10-11), where the unbroken expanse of red-brick walls alone form the pith of expression. The artist, with his delicate and tightly packed brushstroke, colors the bricks red tint by tint, allowing us to discern the different shades of red in transition. In *Ground Floor* (p. 28-29) and *Entrance* (p. 22-23) the color gradient is rendered by the floor and wall tiles in craggy dark green. The mottled, exfoliated wall in *Humid Region* (p. 10-11) and the rotted, fractured wooden window frame in *Fragments* (p. 26-27) manifest not only the coarse texture of clay and wood but also the painterly property of ink-wash as a spread and oil as a coating of pigment. All these contribute to the intensely expressive quality of the works — one might even detect, at closer look, the movement of the painter’s hands when he is drawing a line or applying a paint.

The concept of ‘repetition’ seems equally appealing to the artist. Yuan Yuan’s works is distinctively rich in repetitive, analogous and spatially continuous elements interior to a structure: serried rows of identical windows, edifices, blush floor tiles, spectator seats, and a series of stair steps, among others. Through this maneuver the artist describes ‘repetition’ as the general principle by which modern society is constituted, a principle that consumes us and assimilates our living space. The depiction of these repetitive, spatially continuous architectural elements also enables the artist to demonstrate the tonal variations of a single color and, therefore, put across his exploration on painterliness, color and brushwork. His works, which transmute the most ordinary and familiar material onto the level of color expressionism, nestle between the figurative and the abstract, between the
realistic and the expressive. This, in fact, is the very idiosyncrasy of Yuan Yuan's creations. In Entrance (p. 22-23), for example, the artist deftly manipulates a virtually photo-realistic technique to reproduce the ceramic floor tiles in paramount fineness and scrupulosity. The work looks as true as a photograph, but the touch of a painting and the texture of the pigment remain readily observable.

But what Yuan Yuan tries to represent is more than the texture of architectural material. He is also keen on showing the intricate, criss-cross structure inside of a building — with his formal aesthetics. The orderly arrangement of the stairs, the windows, the rectangular wooden doors and wardrobe, as well as the square-shape motifs on the wardrobe door all play to render the canvas into different abstract, geometric forms. The artist even goes for a close-up of a room in Entrance (Fig.4), in which we find the floor tiles, alternating in two different colors, and the light-yellow wood door and the dark-brown wardrobe stand as a contrast, and convergence, of geometric patterns. It calls to mind the contrivance of Piet Mondrian’s (1872-1944) as he extracts the geometric structures of the New York streets and buildings and turns them into creative elements (Fig.5). It seems, in this regard, that Yuan Yuan has indeed set out to discourse with Western artistic philosophies like constructivism and abstract formalism. In Europe and America the quest after pure artistic expression — the representation of abstract philosophy and symbolic concept by means of color variations and spatial arrangement — had preyed on the minds of two generations of modern artists. From the 1920s to 1950s. They sought, ultimately, to divorce their art from any description, story, figuration and narration so as to express sentiment through pure artistic elements like color and brushstroke. The praxis so conceived inclines towards theory, abstraction and conceptualization. Yuan Yuan’s formal aesthetics, however, is one that bound with landscape; the scene and the aura of former times remain intact in his works, while geometric forms are hidden beneath the composition. Geometric shapes and intersecting lines, as they are in Piet Mondrian’s or Wassily Kandinsky’s (1866-1944) formal abstract art, bear a rational and often remote demeanour. They seem beautifully mechanical, acutely evocative of the cultural essence of the Western industrialized society and the spirit of its modernization process. The expression of Yuan Yuan, on the other hand, is impassioned; he, too, extracts geometric shapes from modern architecture — the product of industrialized society, but his representation, enhanced by his study on color variations, brushwork and painterliness, is more lyrical and revealing and exhibits more of the painter's sentimentality. Such a trait reminds us of what Yuan Yuan inherits from the China Academy of Art in Hangzhou, where he graduated from the Department of Oil Painting and obtained a master degree. The China Academy of Art, formerly known as the Hangzhou Arts School, was established by the most acclaimed educator Cai Yuanpei and headed by eminent artists like Lin Fengmian (1900-1991) and Wu Dayu (1903-1988). It was the pacemaker of China’s modern and contemporary art world. The teachings and creative productions of the Academy had put on track the pursuit and refinement of formal aesthetics through the depiction of landscape and still life. Lin Fengmian, for example, has a mixture of geometric forms concealed under his flowers, court ladies and Chinese opera; the postures of the ladies form curve and arc, the curtain in the background forms straight line, and the vase forms a cone. The combination of different geometric blocks of color is virtually a variation, or transformation, of Cezanne’s cubism (Fig.6). That said, the formal aesthetics of Lin Fengmian is inextricably linked with his portrayal of human figures and still lives. Through them, he visualizes abstraction and the beauty of geometry without being dull, tedious or overtly theoretical; through them, he preserves the pursuit of narratives, ambience and mood central to traditional Chinese art. This orthodox undertaking of the Academy influences several generations of artists, from Lin Fengmian and Wu Dayu, who venture on abstraction and still life, to Zao Wou-Ki (B. 1920) and Chu Teh-Chun (B. 1920), who devote to abstraction and landscape, then to Xu Jiang (B. 1965), who, too, takes on abstraction and landscape. There exists a lineage of artistic pursuit in the works of all these artists, and those of Yuan Yuan may also be considered a descendant.

In roughing out the artistic distinctiveness of Yuan Yuan’s works, we find his concern over general social issues and his quest after color expressionism, painterliness and formal aesthetics representative of the wave that sweeps over young artists in China: ‘Desinicization’. Gradually it is shaping up contemporary Chinese...
袁遠 - 中國當代藝術的新生風景

鍾嘉賢

中國當代藝術從1980年發酵，至今已走過三十年的發展歷程。概觀而言，80年代的『85新潮』強調實驗性、觀念性和自由風格，這方面可以廈門達達、谷文達及徐冰等為代表；踏入90年代，藝術家則側重藝術與社會的連結，以肖像、寫實、表現主義的元素，探討和呈現一代人的情感特徵、生存狀況，甚至是時代精神，這方面可以張曉剛、曾梵志、方力均、王廣義等藝術家為代表，而不論是實驗性、肖像、寫實、社會性或是表現主義，都已經成為中國當代藝術的基調。特徵為國際藝壇所普遍認可。但在這些風格奠基和深化的同時，中生代、甚至是80年代後出來的新生代都致力另闢蹊徑，探索中國當代藝術的下一個路向。2000年以來接連出現的「80後」藝術家群體，他們的卡通行、動漫表現方式便是其中一個十分突出的路向。

袁遠的藝術，正代表另一種新風格，特別是中國新一代的精神面貌。

袁遠往往以建築物外牆、室內居住空間，轉折空間的迂迴，甚至是舊建築內的灰暗破損為題創作，所有的空間呈現，都有一個共同點，就是審慎無人、空蕩的空間成為表現的主軸。這種景觀設計，首先帶給我巨大的視覺衝擊。「人」在中國當代藝術的發展歷程中，一直是十分突出和主要的元素。80年代的實驗藝術常常以藝術家的介入和表演為特徵；90年代以來，「肖像」更是最普遍的表現圖式(Icon)，岳敏君的笑臉，曾梵志麵具的人像、張曉剛的同志肖像等。袁遠卻有意要突破前輩藝術家，建立截然不同的藝術語言和表現圖式，把「人」的元素抽去，呈現完全虛空的空間。他的「空間」更彷彿有一種內向深入，像黑洞的深處，也因此讓人深刻意識到空間的荒涼。被置置，是一種孤零零的存在狀況，可以被學人化的解讀為一種真空，孤寂的氛圍，幽獨深邃的情景。這種圖式帶有明顯的時代印記，從另一角度隱喻著中國當前城市急速變化，舊建築、舊社區被遺棄、甚至被一批批逐拆的社會現象。中國各城市紛相開發房地產，也有為了建立先進，新潮的城市形象，於是出現各種重建項目。新的代替舊的，很多從民國(1911年)以來，因為社會層面而建立，帶有維多利亞風格、羅馬柱、旋轉樓梯、巴洛克樣式、中國傳統式的紅磚樓、老房子都趨於破敗。空間的「真空」折射著一種失敗和消逝的情緒感受，荒涼的建築和空間，被袁遠重新詮釋成帶有強烈政治與社會批判意識的抽象符號，象徵一種政治過度的中殘狀。袁遠中國作為一個新型、開放式的消費主義社會，正如何被世界性經濟形態所改變和影響，也強調城市主體——人們所生起介乎接受與抗拒的矛盾情緒，這種矛盾情緒和心理掙扎，正是當前中國，甚至是世界很多地區在發展時所面臨的精神寫照，也因此成為中國、甚至是當代藝術的一個重要議題。在中國，就有張大力(B.1963)的(拆除)圖一，以平民老城區的拆除敗瓦與皇家紫禁城的金碧輝煌作對比，「表現了北京在現代，特別是過去十年所經歷的破壞」與「保護」的雙重進程(塗鴉《張大力的(對話)與城市交談)。與袁遠同一批的年青一代藝術家，也
有如應景等，也關注城市、生活空間的傷逝(圖二)。在西方，就有英
國藝術家雷切爾・懷特(L.1985)以倫敦東區一
所行將遭拆的老房子為槪，構成一個龐大的豐碑(圖三)，表現舊
城、舊文化被商業發展所消滅的傷逝。袁遠和上述這些藝術家的策
略一樣，把建築、空間轉變形成圖像，表達一種情感狀態和時代感受。
「人和」和「情感」的元素，也是袁遠作品的底蘊，承續了中國當代藝術
一直以來的特色，從當前個人生活經驗發，發掘問題，因此賦予他
的作品一種時代感和社會主義、抽象形式主義等風格作對
藝術家的宏觀性意義，是個別有對城市文化、往昔空間的
懷舊表現更深刻的普世意義，於他接觸的既有中國內
的住宅、也有上海、上海紐約的西方式建築，巴洛克様式的轉折
樓梯、甚至有香港著名，入內走扶壁架，盡顯編織的唐樓梗等。不
同的時間、不一樣的城市，卻都面對相同的現象。

繪畫性與形式美感

在極簡和虛空的空間中，袁遠強調了兩個元素：建築物的肌理質
感與建築物的空間結構，這兩者是不單是袁遠的繪畫主題，同時分別標
誌了藝術家對繪畫性及形式美感的探索，與世界藝術潮流接軌、
對話的同時，也便呈現兩三位——當代藝術家中少見的豐富藝術

《美術館Ⅲ》(16-17-18)交圍了空無一人的廢墟房間，表現的重點放
在一塊貼一塊的整塊紅磚房，藝術家以細膩、紡織的細密技巧，一
筆一筆染紅磚色彩，讓人看到紅色單一色彩層次的轉換(底層
第28-29)及《入口》(第22-23)則以地面、地面的瓷磚堆積，
表現遠離綠野的色彩層次變化。又如《窗戶》(第10-11)交遮窗對
的窗，或是《碎片》(第26-27)交被拍的木頭窗框，已表現寫石木
的粗糙質感肌理，同時還包含了水墨渲染、油畫堆砌的繪畫性特點，
賦予畫面沉強烈的表現風格。得更多一點，你甚至可以感覺到在
畫一筆著墨一種色彩時，畫面的筆觸是怎麼做的。

與此同時，袁遠彷彿著迷於「重複」的概念，集中在繪畫建築內各
種重複、相連、類型堆砌的元素，如：一張緊貼一張，形成相同的窗
戶、樓梯，色彩的換色方、羅蔔的圖案、一級一級的樓梯階梯等
等，主題上，袁遠揭示「重複」為現代藝術普遍構成原則，貫注到各
種生活空間，以透過描繪重複、連絡堆砌的建築元素，藝術家得以表現單一色彩的
變化迭代，表現他對繪畫性、色彩和筆
的探索。作品把日常生活中相連的物體提升至色彩表現的
程度，構造於具象與抽象、寫實與表現。事實上，袁遠作品最能緊
握我們目光的是他遊走於具象與抽象、寫實與表現的這條色線。以《入
口》(第22-23)為例，藝術家採用近乎攝影實感主義(PHOTO-REALISM)
的細膩技巧，一筆一筆描繪地面上的瓷磚，製造了如攝影片般的真
實，但仔細看，又能看出繪畫的特性和顏料的質感。

袁遠不盡表現建築物的質感，在整個畫面空間佈景上，特別強
調建築物內部的縱、橫交錯的結構層次。方整的樓梯階梯、窗、同時
方形的門窗、樓梯上的方形紋飾，也在畫面上呈現為抽象、幾
何的形式美感。甚至於《門》(圖四)，把房間一隅作局部特寫，
地面上雙交錯的地區、淺灰色地木及深棕色衣櫥，莫不是幾何圖
案的輪廓和對比，令人聯想到蒙德里安(Piet Mondrian, 1872-1944)
把紐約的城市街接，建築構成幾何樣式元素的創作手法(手
法，也表現吳遠作品中西方構成主義、抽象形式主義等風格作對
話的意願)。貫守20-1950年代，歐美現代藝術都有整個世代的西方藝
術家致力探索純藝術元素，色彩變化、空間組合來表現抽象的哲
理、象徵概念，終極的探索目標在於完全脫離描述，故事、形狀、敘述
性，轉為以色彩、線條來表達情感，整套藝術實踐偏於理論、抽象化
性，無形、袁遠對形式美感的探索，是最終結合了寫意主義，保
留了情景、老房子的情緒感，又在畫面中隱藏著各種形式。幾何
形式與抽象概念，在蒙德里安或瓦西里·坎丁斯基(Wassily Kandinsky, 1866-
1944)的西方抽象形式藝術中，都帶有一種理性化和冷峻的形態，彷彿
帶有機械式的美感，深刻反映了西方工業社會，現代化進程的文化
內涵和精神面貌。袁遠的表現則剛好相反，他同樣從現代建築—工業建
築的產物，把兩種表現形式相融，甚至可以說在《美術館Ⅲ》的表現上
也的確表現了建築的特徵。
YUAN YUAN


Education

2008  MFA, Oil Painting Department, Sichuan Fine Arts Institute
1996  BFA, China Academy of Art, Oil Painting Department

Awards

2008  Luo Zhongli Scholarship

Solo Exhibitions

2018  Alternative Realities, Palazzo Terzi, Bergamo, Italy
2015  There is no there there, Galerie Malingue, Paris, France
2014  Welfare Hotel, Art Basel Hong Kong, Hong Kong
2012  Imagned Memory – A Home From Home, ShanghART H-Space, Shanghai, China
2011  La Vie en Rose Dayanita Singh & Yuan Yuan Dute Exhibition Sakshi Gallery, Taipei, Taiwan
2009  Polar Night, Xiaopin Gallery, Shanghai, China
2008  The Blind Man and The Elephant, Xiaoping Gallery, Shanghai, China

Group Exhibitions

2019  Walking Through Walls, Gropius Bau, Berlin, Germany
      Sans Soleil, Edouard Malingue Gallery, Shanghai

2018  Proregress: Art in an Age of Historical Ambivalence, 12th Shanghai Biennale, Shanghai, China

2017  ROH Projects, Jakarta, Indonesia

2016  The Uncertain, or the Shelved..., Shanghart Gallery, Shanghai, China
      Takashi Murakami’s Superflat Collection – Shōhaku and Rosanjin to Anselm Kiefer, Yokohama Museum of Art, Yokohama, Japan

2015  Tenth Anniversary Retrospective Exhibition of Luo Zhongli Scholarship, Chongqing Art Museum, Chongqing, China
      In Memory of a Landscape, James Cohan Gallery, Shanghai, China
      Reformation, White Rabbit Gallery, Sydney, Australia

2013  No Name | Copperplate Intaglio Group Show, Rén Space, Shanghai, China
      “Mirror And Shadow” Exhibition of Chinese Contemporary Youth Art Group show, National Gallery of Indonesia, Jakarta, Indonesia
      Foundational Work II, ShanghART H-Space, Shanghai, China
      Foundational Work, ShanghART H-Space, Shanghai, China

      Armory Show, New York, U.S.A.

2011  Daybreak, Arario Gallery, Beijing, China
      5th Chengdu Biennial, Chengdu, China

2010  Home-Stay,Osage Gallery, Shanghai
      Daily, Qinghe Contemporary Art Museum, Nanjing, China
      NanJing Biennale, Nanjing, China

2009  Future-together, Nomination Exhibition, Arario Gallery, Beijing, China
2008
Chinese Freedom, T SPACE, Beijing, China
Luo Zhongli Scholarship Exhibition, Chongqing Art Museum, Chongqing, China
Fresh Eyes 08/Negative, Hexiangning Art Museum, Shenzhen, China

Collections
POMERANZ COLLECTION, Vienna, Austria
DSL Collection, Beijing, China
White Rabbit Collection, Sydney, Australia

Selected Publications
2016 Voon Pow Barlett, Rachel Marsden, Zhang Yuling, Hong Kong: Edouard Malingue Gallery, 2016
2012 Gladys Chung and interview with Hilary Binks, Hong Kong: Edouard Malingue Gallery, 2012
簡歷

袁遠
1973年生於中國浙江，工作及生活於杭州

學歷
2008　中國美術學院油畫系第二工作室研究生
1996　畢業於中國美術學院油畫系

獎項
2008　羅中立獎學金

個展
2018 Alternative Realities, 特爾茲宮, 貝爾加莫, 意大利
2015 There is no there there, Galerie Malingeue, 巴黎, 法國
2014 福利旅館, 香港巴塞爾藝術展, 香港
2012 寶至如歸, 香格納畫廊H空間, 上海, 中國
　　破曉, 中國新藝術, 中畫廊, 柏林, 德國
　　潮濕, 馬凌畫廊, 香港
2011 玫瑰人生, 畢雅妮塔辛, 袁遠雙個展, Sakshi Gallery, 台北, 台灣
　　蒸汽房, JGM畫廊, 巴黎, 法國
2009 栩夜, 小平畫廊, 上海, 中國
2008 摸象, 小平畫廊, 上海, 中國

群展
2019 Walking Through Walls, 格羅皮烏斯博物館, 柏林, 德國
　　沒有太陽, 馬凌畫廊, 上海, 中國
2018 旅步—面向歷史矛盾性的藝術, 第12屆上海雙年展, 上海, 中國
2017 ROH Projects, 雅加達, 印度尼西亞

2018 不確定的，或者被闖進的……，香格納畫廊, 上海, 中國
　　村上隆之Superflat收藏, 橫濱美術館, 橫濱市, 日本

2015 羅中立獎學金十週年回顧展, 四川美術學院重慶美術館, 重慶, 中國

2014 地形中的記憶, 科恩畫廊, 上海, 中國
　　革新, 白兔畫廊, 悉尼, 澳洲
2013 無名　原創銅版畫作群展, 仁愛, 上海, 中國
　　鏡與影——中國當代青年藝術展, 印尼國家美術館, 雅加達, 印度尼西亞
　　基本工作Ⅱ, 香格納畫廊H空間, 中國上海
　　基本工作, 香格納畫廊H空間, 上海, 中國
2012 Artists at Glenfiddich 2012, 格蘭菲迪畫廊, 蘇格蘭, 英國
　　Armory Show, 紐約, 美國
2011 破曉, 阿拉里奧畫廊, 北京, 中國
　　第六屆成都雙年展, 成都, 中國
2010 駐·留, 奧沙畫廊, 上海, 中國
　　日常, 南京青和美術館, 南京, 中國
　　南京雙年展, 南京, 中國
2009 未來－同行, 提名展覽, 阿拉里奧畫廊, 北京, 中國
2008 梯空間：斷舌, 北京, 中國
　　羅中立獎學金獲獎作品展, 重慶當代美術館, 重慶, 中國
　　新視覺08：底片展, 何香凝美術館, 深圳, 中國

收藏
POMERANZ COLLECTION, 維也納, 奧地利
DSL COLLECTION, 北京, 中國
　　白兔畫廊收藏, 悉尼, 澳洲

出版物
2016　邱文寶，馬十燈，張宇凌，馬凌畫廊, 香港, 2016
2012　鍾嘉賢，採訪：希拉里・比克斯, 馬凌畫廊, 香港, 2012