



Fabien Mérelle

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法比安·梅洛

Works on paper

紙上作品





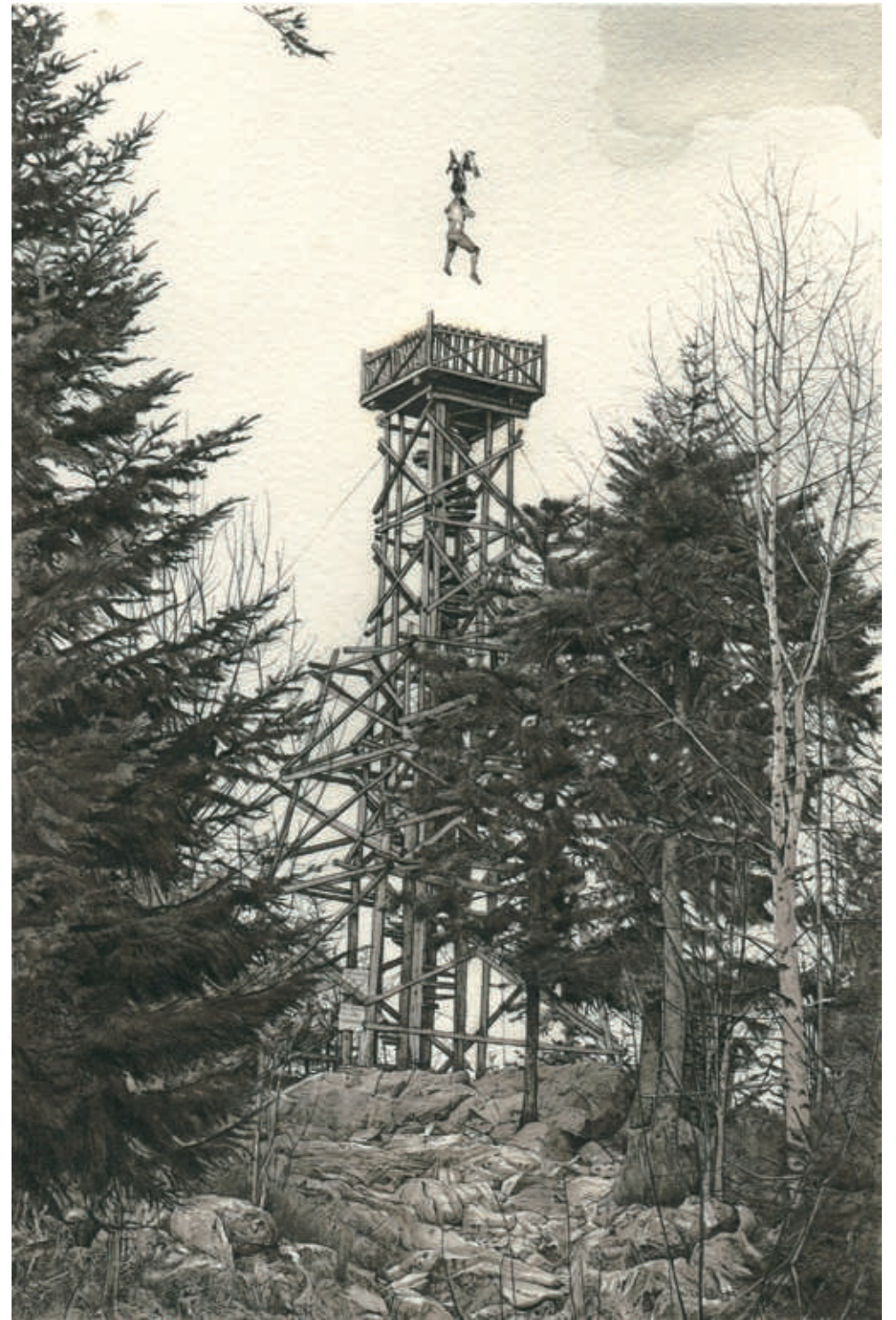


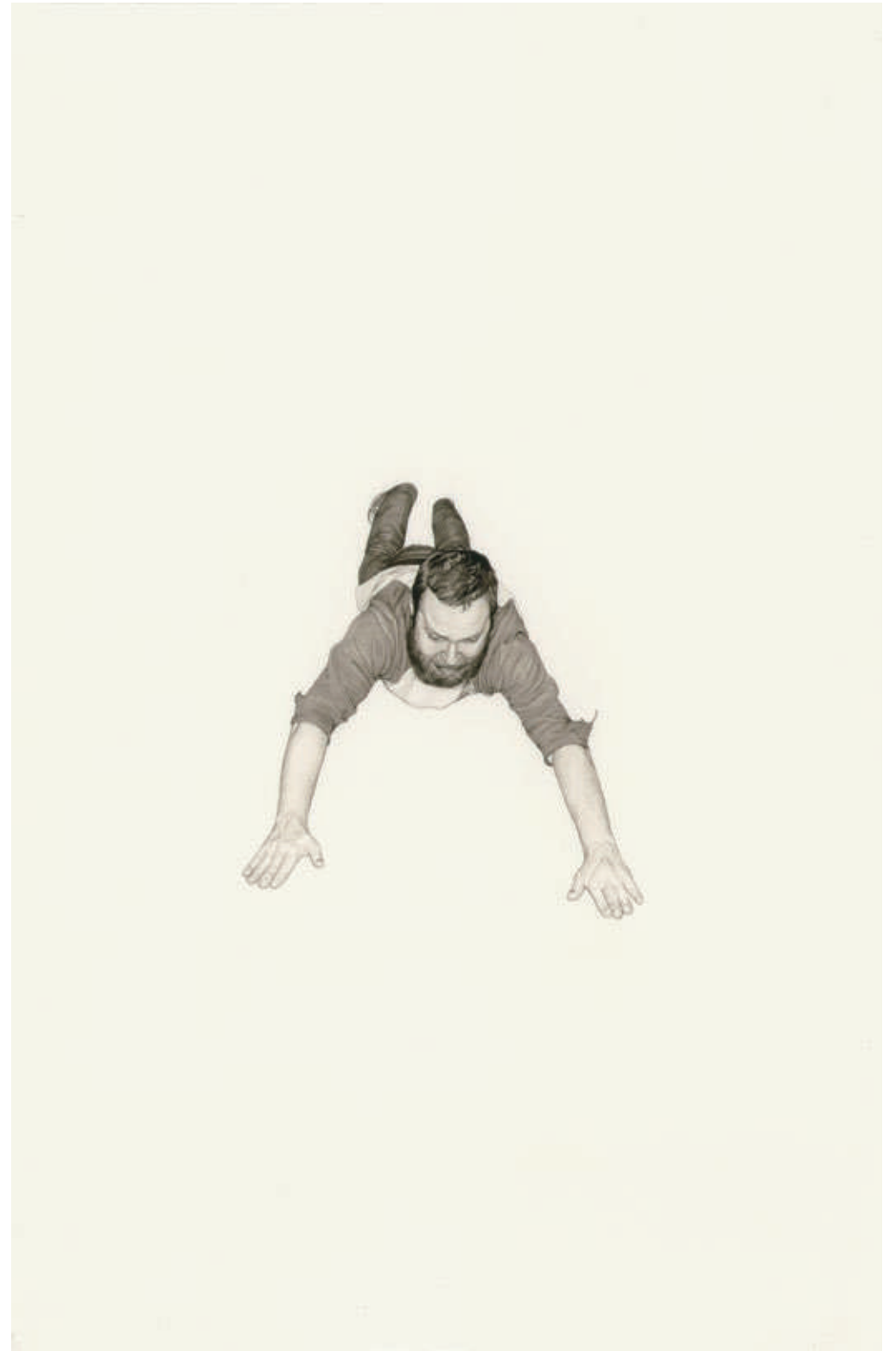
飛行























她



Fabien Mérelle: In Suspense

法比安·梅洛：懸浮當中

Kaegan Sparks

卡格·斯柏司

Fabien Mérelle's recent work espouses states of suspension. Through dreamscape encounters between man, flora, and fauna, as well as isolated portraits, Mérelle's images return again and again to the physical gestures of falling, lifting, and floating to articulate the precarious emotional condition of first-time fatherhood. *Elles et moi*, the title of his exhibition on view at Edouard Malingue Gallery in Hong Kong, refers to the artist's subjective reorientation at the arrival of his newborn daughter, who together with his wife establishes a new family structure. The ambiguous relation of pronouns in *Elles et moi* also subtly evokes feelings of anxiety (*anxiété*), fear (*peur*), and joy (*joie*) attendant on her birth as agents in their own right—part of the feminine “they” (*elles*) with whom the artist now lives and identifies.

At once autobiographical and allegorical, Mérelle's ink and watercolour drawings and sculptural works frame a series of poignant encounters on a fluctuating gradient of realism to myth (many of the episodes are archetypal: a digression into the forest, an attack by a throng of birds, a lone man on an island, the fantasy of flight). Though fraught interactions between human bodies, plants, and animals have been predominant in Mérelle's work for several years, the concentrated, poignant compositions of this exhibition set themselves apart from the artist's earlier self-portraits, which were characterised by more complex and colourful surrealistic amalgams (such as *Histoire Naturelle*, 2011, in which the artist renders his own naked body among an array of taxidermied animals; *Tentation*, 2010, in which the artist's body is pried and beaten by a swarm of supernatural demonic creatures; or *In Utero*, 2009, in which the artist's body distends into visceral, tumid textures evocative of the sea).

The works of *Elles et moi* bracket subtle and tentative postures that effect bodies in suspense—outlining a complex

and contradictory emotional landscape through remembered and imagined images. Mérelle's fine technical precision and monochrome palette cede the full impact of his images to their content and composition, rather than drawing attention to their style. Collected together, these isolated scenes and poses detail a psychological space that relies on viewers' identification and subjective response; they are less narrative than suggestive of particular moments of interpersonal and self-reflective relation.

To further investigate the psychological subtexts of these images, I will peruse the exhibition's works vis-à-vis three positional modes: to fall, to lift, to float.

FALLING

To fall is to submit to uncontrolled flux, to situational turbulence.

Planeur (2013) portrays an adult man, casually dressed, hovering in a suspiciously graceful nosedive. The man's prone body projects from the page and gazes at the void beneath him with an expression of bemused anticipation. His line of sight evaporates into the flatness of the paper. Is this curious countenance our only key to the figure's orientation, removed from the threat of sudden ground? Positioned alone on the page, his direction and status are inscrutable—after some consideration, he could as well be standing and reaching, wading or sliding, or held aloft by some invisible scaffolding by the punctures on either elbow's sleeve. Like Robert Longo's bodies contorted in reflexive poses, *Planeur* registers some undetectable force or framework beyond its margins—some ether or brace, some destination. By withholding context, Mérelle charges the figure with a relational ambiguity. What is a fall without something to fall toward, something to break it?

LIFTING

Counterforce to the fall, another may bear the body's weight.

Mérelle performs in *Animal* (2012) the feline maternal scruff-lifting of his daughter's body, pulling her away from the ground with strained neck and trembling fingers, sustaining her thrilling new vantage and framing her experience of the air. His body is clenched and nervous; hers giddy and vertiginous. To hold: a gift of support, of simulation. *Envol* (2013) inverts the position of play; Mérelle is turned away and cast down, seized by talons, strung up and preyed. Wings' scalloped arches flexed in deft hoist, captor's gaze transfixed opposite his plunder. The posture of lift: chevrons cascade and invert from wings to straps to elbows to legs dangling loose. Both hawk and hunted acquiesce to this implausible feat; there is deference more than animus in their encounter, as if both have submitted to a synchronised upward fall. *Tête de Mérelle* (2013) zooms out, situating the avian abduction just above the upper platform of a haphazard wooden tower in the forest. As the artist's body hangs in the coarse texture of the paper's expanse, his status as captive or rescued is further obscured. To lift—to elate, to steal. To yield to upward pressure.

In the dense wooded setting of *Chemin de Mérelle* (2013), the artist again portrays himself with his young daughter, now astride his shoulders, facing away and receding into a forest. Again there is no direct eye contact between the figures. Mérelle casts his head low, functioning as a platform for his child's unfamiliar frame of reference, as the pair depart down the sinuous fabled path, pregnant with peril and spectacle. In all of the artist's self-renderings his clothing is the same—a white undershirt with cuffed striped trousers, likely sleepwear—suggesting that his metaphoric tableaux emerge from dreams.

The stock nightmare imagery of birds of prey and snaring trees are recurring motifs in Mérelle's work. In *Les oiseaux* (2012) the artist depicts himself running against a rushing flock of ravens across several panels; in *Dindon* (2011) he hangs limp from the beak of a revoltingly large turkey covered in blistering caruncles. The drawing *Métamorphose* (2011), as well as *Avant* (2012), capture the artist's body morphing into a tree: a moment of struggle as the face is immobilised in bark and writhing arms calcify into branches; a truncated torso hunched and peering downward at the slender trunk that has replaced its legs. In *Tronçonné* (2011), the horizontal trunk has been chopped like a long vegetable as Mérelle's upper body lies prone and lifeless, demonstrating the terror waiting unrealised behind many of the other images.

This latent aggression breaks the surface in *Vautours* (2013), a more recent work on view which combines imagery from *Avant* and the bird drawings, staging the artist-tree hybrid rooted to the ground, surrounded by a swarm of vultures. In the wild a gathering of vultures foreshadows the imminent death of an injured or otherwise incapacitated creature. The figure's human upper body flails in distress as several vultures join their counterparts on the ground in an attack by flight, swooping menacingly and biting into the figure's arm. Unlike many of Mérelle's other drawings (including *Tentation*, 2010, where the mien of the besieged figure remains composed and removed from his assailants), the antagonism of this violent scene is unequivocal and acute. The encounter's discord issues from Mérelle's paralysis; in a counter-phobia *Envol's* kidnapping by air, here the very trunk that extended the artist's body skyward binds him to the ground and thwarts his escape.

Pentateuque (2013), a life-sized sculpture of resin and fiberglass installed outdoors for the public in Hong Kong's Statue Square,

is perhaps the most dramatic point in the exhibition, bringing viewers to confront the balance and strain of Mérelle's drawings in stunning corporeal force. Deriving from an earlier drawing and maquette of the same name, the work marks Mérelle's recent interest in creating sculptures from his two-dimensional compositions, which he renders in a comparatively realist manner. The lift of *Pentateuque* too, is the most literal and forceful of all his applications of this gesture. The statue models the artist's body hunched in the fluent athletic stance of a gymnast or diver, arms splayed behind and above his head. The figure is graceful but far from aloof, staring straight ahead, face full of air in concentrated effort. The allegory of *Pentateuque* is patent in its title—representing the tenets and mores contained in the Torah (also the first five books of the Bible), the foundation of much of Western culture, the elephant lays his load on an individual, demanding his cooperation and support. *Pentateuque* reverses the incongruity of *Envol*—instead of an airborne arrest by an improbable captor, here the artist's feebler body supports the elephant's mass from below, imprisoned by the effort of sustaining its weight, his perspective steady but low to the ground.

FLOATING

In a free float, surface and setting remove themselves; the body lingers still and adrift, at once lighter and more solid than its surrounds.

In *Elle* (2013) Mérelle depicts the body of his wife, hovering on her back in the death-float of Ophelia, invisibly buoyed up toward the viewer. A quiet equilibrium: there is no active exchange, no agent and patient, no actor and acted-upon. It is not only the angle but her bearing, hands gently curved in, limbs limp, that indicate her suspension in a medium. The artist explains: "It's strange, at times I have the sensation of doing a job...similar to those people

who render deceased bodies presentable for the final look their close ones will cast upon them. I am sure that they have at heart, just like me, breathing life into them, breaking the pathos in its course..." The body is considered and arranged, lifted in its fall.

Père et mère and *Principe Pio* (both 2013) extract standing and walking figures from their grounds. Their supports removed, the figures find traction on the paper's grain. In the former, two small bodies, father and mother, recede to a would-be vanishing point near the centre of the page, perhaps marking for Mérelle the generational shift taking place within his own family. In the latter drawing, a lone man studies a vista just beyond the paper's edge. The artist describes taking notice of an exceptionally well-groomed man among the mass of travellers at Principe Pio train station in Madrid, and fixating on his one physical deviation—unusually short legs, giving him "an anatomy worthy of a Velazquez dwarf." Suspended in an empty field, the body is wrested from its situational matrix; the self-possessed concern his face registers is amplified. He is very likely waiting. The figure's anticipatory stance resounds in the emptiness of the page, his orientation unresolved.

Île, suite (2013) is Mérelle's only passive self-portrait in *Elles et moi*. A transcription of his drawing *Île* of 2012, *Île, suite* situates the artist standing solitary on a snow-covered islet, peering with sunken shoulders over the threshold between land and sea, where a group of standing birds has congregated. As in *Elle*, the page provides the only support for a floating body—here, the mass of land supporting Mérelle—leaving the material the empty space represents (water? ice?) indeterminate and diffuse. The most introspective of his drawings in this exhibition, *Île, suite* encapsulates in one posture the unsettled and faltering tenor of the other drawings; like with the stranger of *Principe Pio*, here the focal point of the figure's gaze is distant and undisclosed.

In his book *A Lover's Discourse*, Roland Barthes marks the uncertain and self-conscious position of the lover in relation to the other, who is the object of both disquiet and intense love, apprehension and tenderness, through textual “figures”—designed according to the “gymnastic or choreographic acceptance” of the word, as a compositional feature analogous to “the body’s gesture caught in action and not contemplated in repose.” Even in stasis, the gestures of Fabien Mérelle’s figures resound with expectancy.

Of “s’abîmer/to be engulfed,” Barthes writes:

“This is how it happens sometimes, misery or joy engulfs me, without any particular tumult ensuing: nor any pathos: I am dissolved, not dismembered; I fall, I flow, I melt. Such thoughts—grazed, touched, tested (the way you test the water with your foot)—can recur. Nothing solemn about them. This is exactly what gentleness is.”

WORK CITED

Roland Barthes. *A Lover's Discourse: Fragments*.
Trans. Richard Howard. New York: Hill and Wang, 1992. 3–4, 10.
Quotations from Fabien Mérelle were taken from email correspondence with the artist.

法比安·梅洛近期的作品探索不同的懸浮狀態。透過人與動植物交織出的夢境，串聯一張張的肖像，梅洛以一貫的下墮、上升和懸浮的肢體動作，細膩地表述初為人父的情緒起伏。梅洛於香港馬交畫廊舉行的個人展「Elles et moi (她們與我)」，題材主要是細述隨著初生女兒的來臨，梅洛與妻子要重新適應全新的家庭結構。以「她們」這個代名詞為題，既含蓄又微妙地意味著因女兒誕生所帶來的喜悅(anxiété)、焦慮(peur)與恐懼(joie)，也即是梅洛在生活當中所面對和認識的情感。

梅洛的水墨和水彩畫作以及雕塑作品既是一種自傳，又是一種寓言。它們將種種令人黯然神傷的際遇凝留於當下。蹣跚步入森林深處、群鳥的攻擊、孑然一身的人孤處於小島、對飛行的奇想，從這些畫面中可見他遊走於現實主義與神話之間。多年來，梅洛的作品主要以人體與動植物之間的危峻互動為主題，而不是次展覽的主題則專注於微觀而淒美的事物，並展現複雜鮮明的超現實元素混合，一反他較早期的自畫像風格。例在《Histoire Naturelle》(2011)中，梅洛自己的裸體置於一大群動物標本當中；《Tentation》(誘惑, 2010)中，他的身體被一大群異形般的惡魔生物窺探和擊打，但在《In Utero》(2009)則變得肥腫，身體長出令人聯想起海洋的腫瘤組織。

《她們與我》的展品表現出多個微妙的暫擺姿勢，令身體處於懸浮狀態。回憶和想像出來的畫面互相交織，表達出複雜而矛盾的情感國度。梅洛憑藉細膩的畫技及單色系的畫法，讓人遺忘了畫作的風格，將焦點聚集於內容和構圖所帶來的視覺衝擊。零零碎碎的畫面和姿勢組合起來，細膩的表現出一個心理空間，靜待觀眾的共鳴和感悟。作品並非要平鋪直敘一個畫面，而是要讓人聯想起自己的人際關係和和自我反思。

為了進一步探討這些畫作的默言，我會將所有展品分成三個位置模式來解讀：下墮、上升和懸浮。

下墮

下墮，順從不由自主的漲潮和應運而生的動盪。

《Planeur》(滑行者, 2013)描繪一個身穿便服的成年男人懸浮於半空，處於怪異而優美的降落姿勢。他傾斜的身軀從畫面上突出，凝望著下方的蒼穹，表情是茫然的期盼，視線緩緩在畫布上化開。他的

一臉好奇,似乎沒有忽然著陸的危機感,這是否是我們探索其去向的唯一線索?他獨自出現於畫面上,更顯得其去向和狀態的撲朔迷離。思來想去,他或許正在站著展開兩臂,或者艱難前行或滑行中,又或許是被一些無形的棚架刺穿了兩袖而懸吊半空。一如Robert Longo的作品中那些因應本能姿勢而扭曲的人體,《Planeur》讓人意識到空氣、支架、又或是終點等,這些難以察覺、超越邊界的力量或框架。在隱藏背景的狀態中,梅洛構建出一個關係曖昧的人物。沒有了著陸的終點、沒有了要掙破的東西,下墜是為了甚麼?

上升

與下墜相反,是另一種能承受體重的力量。

《Animal》(動物,2012)中的梅洛宛如母貓般,動用著繃緊的頸部和發抖的手指,用口咬著女兒的頸背以將她叨離地面,他處於那個震撼的姿勢,把她在半空中的一刻定格。梅洛整個人緊繃而焦慮,而他女兒則在激動地抖動。保持姿勢是一種支撐、模擬的本領。剛好相反的戲碼《Envol》(飛行,2013)裡,梅洛背部朝外的低垂著。他被爪子抓住,如獵物般被懸吊起來。飛翔者扇狀的足背彎曲起來以抓提他;捕捉者的雙眼凝望著其獵物。懸吊的姿勢就如鋸齒形的小瀑布,反過來由雙翼升起帶子,再到手肘,及至懸吊晃動的雙腳。鷹和獵物勻默認,這個是難以置信的壯舉。有別於一般的情況,他們的相遇是順從而非敵意,兩者彷彿服從於同步的上向墜落。《Tête de Mérelle》(梅洛之頂,2013)將畫面拉遠一點,處於森林中隨便一個木塔瞭望台的正上方,刻劃一宗鳥類綁架案。由於梅洛的身體只是粗略地呈現於畫面的遼闊天空當中,他到底是被俘虜還是獲救,這一點則不得而知。上升,就是興高采烈,就是竊取,是陷入上向的壓力。

《Chemin de Mérelle》(梅洛的小徑,2013)取景於一個茂密叢林,主題再次落於他和女兒的身上。女兒騎坐在他的肩膀上,兩人背向畫面,往森林深處走去。同樣,二人沒有直接的眼神接觸,只是沿著傳說中的蜿蜒小徑遠去,而途上潛伏著危機和奇境。梅洛低下頭來,作為孩子的好奇瞭望台。梅洛所有描繪到自己的作品當中,他的衣著都是一樣的:

白色背心加上一條摺起的條紋長褲。這多半是套睡衣,意味著這一意味深長的場境於夢中發生。

猛禽和陷阱般的樹林是噩夢的意象,亦反覆成為梅洛的作品題材。梅洛在《Les oiseaux》(2012)中,繪畫自己奔向呼嘯而來、橫跨幾幅畫布的烏鴉群。《Dindon》(火雞,2011)中的他則渾身綿軟無力,被一隻長滿泡型肉瘤的噁心大火雞叨著。《Métamorphose》(2011)及《Avant》(以前,2012)則捕捉了梅洛的身體變成樹的畫面:面部被牢牢困在樹皮中、扭曲的雙臂鈣化成樹枝時仍極力掙扎;被截斷的軀幹默著背部、低頭凝視下方已取代雙腿的修長樹幹。《Tronçonné》(鋸條,2011)中橫放的樹幹宛如長菜般被切斷。梅洛的上半身俯臥著,了無生氣,表現出許多其他畫像背後等待著而未來的恐懼。

《Vautours》(禿鷹,2013)則盡然流露出潛藏的侵略性。這幅近期作品融合了《Avant》的意象和雀鳥,構建出來的畫面中有一群禿鷹包圍在地上紮根的人樹混合體。在野外聚集的禿鷹預示著一隻受傷或喪失活動能力的生物即將死亡。畫中幾隻禿鷹加入地上的同類,在空中發動攻擊,猛力衝向主角並啄其手臂,而他的上半身則痛苦地掙扎。這幅作品有別於《Tentation》(誘惑,2010)等其他畫作,後者的主角即使被圍攻依然神態自若,並且不為攻擊者所傷,但這暴力的一幕展示了激烈的抗爭。這個突發的遭遇是源於梅洛的無力感。有別於《Envol》中被擄到空中的一幕,這個畫面表現出反恐懼現象,在梅洛的身體向上蔓延的樹幹把他束縛在地上,阻撓他逃命。

《Pentateuque》(摩西五書,2013)是以樹脂和玻璃纖維製成的實物雕塑,現於中環皇后像廣場供公眾觀賞。這座雕塑或許是展覽中最矚目的一環,觀眾可從中感受到梅洛在呈現驚人肉體力量中表達的平衡和負擔。作品衍生於同名舊畫作及小模型,反映梅洛最近的雕塑作品傾向以自己的平面作品為靈感,而他通常都以比較寫實的方式處理。在云云運用同樣舉起姿態的作品中,《Pentateuque》的動作是最真實而有力的。雕像中的體操或跳水運動員熟練地彎著腰,雙臂往後舉起至頭部以上,雙目盯著前方,流露專心一致的神情,看起來優美而不冷傲。《Pentateuque》顧名思義,寓意是摩西五經(亦是聖經的首五卷)所包括的教義和習俗,亦即是很多西方文化理念的基礎。大象把自己的

重量施加在一個人身上，要求這人保持協調同時支撐自己。作品顛倒《Envol》的不協調性，後者是一個不大可能的捕捉者從空中捕獵，而前者是一個虛弱的身體從下方承受大象的重量，由於要努力承托著大象，其視線雖然堅定，但只低至地面的水平。

懸浮

在自由的懸浮中，表面和背景都消失了；身軀靜止地漂流著，突然變得比周圍更輕、更實在。

在《Elle》(她, 2013)描畫了梅洛的太太，她像死後懸浮著與菲莉亞般仰臥且懸浮於半空，隱約地朝向觀眾懸浮著。這是一個安靜的平衡：沒有主動交流、沒有施事者和受事者、沒有演員和被演者。這不只是角度問題，還關係到她的形態：她的雙手微微內彎，四肢鬆弛，反映她在某種媒介中懸浮著。梅洛解釋道：「很奇怪，有時候我感覺到我在做一件事……好像人們為逝世親人作最後裝扮一樣。我肯定他們和我一樣在心裡為他們賦予生命，並在過程當中消除悲痛……」身體經過悉心的處理，在死亡狀態中仍盡顯優美。

同樣是2013年作品的《Père et mère》(父親和母親)和《Principe Pio》，其人物都是腳不著地的。他們轉移了支點，以畫布作為引力的來源。前者中兩個細小的身軀是父親與母親，向著接近畫布中心的消失點逐漸消退，這或許是象徵梅洛的家庭中正出現新一代的轉變。後者中的孤獨男士，在畫布的邊緣遠眺前方。梅洛在馬德里Principe Pio地鐵站眾多遊客當中，留意到一個穿著非常講究的男人，而這個人正是他的描繪對象，並著墨於其體形偏差——異常短小的雙腿「稱得上是Velazquez矮人的身體結構」。身體懸浮在空白的領域，在這情景中被扭曲了；而鎮靜沉著的表情則被放大了。他很可能等待著，而那期待的姿勢在畫布的虛空中迴盪，其定向保持無法分辨。

《Île, suite》(延續小島, 2013)乃是次展覽中唯一一幅消極的自畫像，亦是2012年作品《Île》的抄本。畫中梅洛孤獨地站在被雪覆蓋的小島上，雙肩頹垂，在海陸的交界凝視著站立的鳥群。一如《Elle》中以畫布作為懸浮身軀的唯一支撐，這幅作品中的小島體積承托著梅洛空白所代表的物質(可能是水，可能是冰)瀰漫著含蓄感。《Île, suite》

是展中最富自省意味的作品，把其他作品中未明示及未確立的要旨歸納在一個姿勢中；就像《Principe Pio》中的陌生人一樣，畫中人物的視線焦點不明地凝留在遠方。

在Roland Barthes的著作*A Lover's Discourse*中，他以文字的「塑像」刻畫一個愛人相對於另一半那種不肯定及包含強烈自我意識的定位，這位另一半同時也是焦慮不安無比熱切的愛情、掛牽及溫柔的客體。Barthes以「具體操或編舞通用意義」的文字設計「塑像」，使其創作特色有如「活動中的身體姿態，而不是靜止的」。儘管是處於靜止狀態，法比安·梅洛的人物姿態仍能激發預期中的迴響。

Barthes提及「s'abimer/被吞噬」時寫道：

「這事偶會發生，悲傷或歡欣吞噬了我，接著沒有任何特別的激動，也沒有任何悲痛；我是溶化了，不是被分割了；我跌倒，我流動，我融化。那些思想——掠過的、碰過的、試驗過的(就如你用腳試水溫)——都能重現。它們都沒甚麼嚴肅的。這正是溫和的意思。」

引用文獻

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Trans. Richard Howard. New York: Hill and Wang, 1992. 3–4, 10.

引用法比安·梅洛的電郵對話

Sculpture

雕塑





鋸
條























Aperture into the World—
On Fabien Mérelle

窺探世界——法比安·梅洛

Dr. Chia-Ling Yang
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At the Beaux-Arts Academy he did not have space in the studio. Working in the living room of a small two-bedroom place in Gentilly, the young artist drew at night, not having a need to go out and do chores. He stayed in pyjamas. The first drawing in a long series of striped-trouser drawings was his character surfing on the ironing board right next to the drawing table. Since then, he felt that it fit the dream-like dimension of his work. The recurrent of the artist himself in striped nightwear has since become a signature of his work: it was Fabien Mérelle.

Born in 1981 in Fontenay-aux-Roses, Fabien Mérelle graduated from the Beaux-Arts Academy of Fine Arts in Paris in 2006, having spent a five months exchange at the Xi'an Academy of Fine Arts. The need to physically project himself into his work came at the same time as he believed that one should be absolutely loyal to the panorama under one's eyes. Mérelle's insistence on anatomical precision is an outcome of both an art historical tradition and his academic training. A fan of pencil, a little while before arriving at the Beaux-Arts Academy, he started using rottring, German technical pens. The monotony of the line with these improved pens led to Mérelle choosing a plume to enrich his graphic vocabulary. And there it was, one year before leaving to China in 2005, that the artist experienced his first encounter with Chinese ink.

THE CHINA SOJOURNER

The choice of China was simply made. Xi'an was, as he was told, the historical heart of the country, so it was from this source that Mérelle wished to drink. And then, there was the unknown, and that attraction that was exerted upon him. When he arrived to Xi'an, Mérelle was immediately invited to abandon the plume in favour of the Chinese brush, and he has discovered an array of possibilities since. Being the first Western visiting student at the

Xi'an Academy of Fine Arts, instead of entering the sculpture or oil painting department, Mérelle was supervised by Chen Guoyong, a professor in traditional Chinese landscape painting. Chen showed the young visitor that with a brush that was adequately charged, a line could be thin at the start, thick in the middle, dark at first and grey after. Ink became Mérelle's principal motor: he sought to perfect his technique and understanding of this material.

Every Monday, he would go to Professor Chen's, and every Monday, Chen painted in front of Mérelle different landscapes. "What could be better than to see a painting being made and to learn from it?" Mérelle recalls. At the Beaux-Arts Academy in Paris, students never saw a single professor show them on canvas what he was capable of, and very rarely would he talk to students about what he did.

The rest of the week, Mérelle was brought to the "office of copy-making" where he was very well surrounded by master, gigantic paintings that behind their glass windows helped sharpen the apprentice's technique. When he copied the motif of the mountain, it took him a while to understand the spontaneity of the brushwork and how the strokes were formed. In such a short lapse of time, his aim was not to pretend to do Chinese painting, but to capture the spirit. The depth interested him more than the form. But ink, which he had not quite observed, is the guarantor of Chinese traditions.

Very few fellow students tried to find their own paths. As Mérelle observed in China, some of them did not want the black trail left on the white paper to say something about themselves but rather to say something about the previous centuries that forged this style that they were reclaiming. They learnt for ten years how to reproduce each leaf, each blade of grass, in a certain way. To launch oneself on a path that does not belong to anyone but you while continuing to use the codes of traditional Chinese painting is a matter of maturity.

There are steps to respect in the practice of ink and deviances are authorised only to those who have assimilated them.

Only a few retained and shared such pure pursuit in spirit; Gu Xiang, known as James, was Mérelle's best friend amongst them. A drawing of a healthy-built young man in jeans, printed T-shirt and sportswear faces towards the viewer, yet his face has been replaced by an affixed slip of Chinese calligraphy on which Gu Xiang's name is written (perhaps by Gu himself); conversely, the rest of the passers-by walk indifferently into the distance, away from the viewer. The drawing keeps the truthful remembrance of their encounter. They had the same panorama under their eyes, they used it to represent the same technique, but Mérelle did not have recourse to the same codes; he transgressed without wanting to.

In Mérelle's view, Xi'an in 2005 was only the beginning of what could be a contemporary practice of Chinese art. In that city there was a pre-eminence of traditional painting. When he returned to France though, the sojourner was attentive to this awakening. Mérelle shared his studio with a young Chinese artist, Sun Xue, at a close proximity to Paris. He feels that the Chinese artists have all the cards in their hands to make magnificent things. As in every country that's mutating, the problems to overcome are not amiss. If the artists become the echo of the changes of their time though, without forgetting where they come from, we can expect to discover over in China the next masters of our century. With the expending global profile of his art, Mérelle has toured and met several young promising Chinese artists exhibited around the world; he believes that they could pull this international scene to the top.

Mérelle feels close in form to a lot of the Chinese artists in a very specific way: the manner of occupying space. In Chinese landscape painting, the empty space should be regarded as part

of the painted space; stressing empty space or the void is one of the principles of Chinese painting, inspired by Daoist ideology. A similar feature is seen in most drawings by Mérelle, in which subjects are often left alone on an empty background, betraying the tradition of Western oil painting and its aesthetics. For Mérelle, the void is an integral part of the work, and like silences, it is usually a conveyor of sense. As the artist notes, "I also believe that I have inherited from traditional Chinese painting my taste for lonely characters, lost in gigantic landscapes. Nature for me is not a place where everything takes place but rather an actor in the scene that I am describing." In his two recent landscape drawings, *Les pieds brûlants* (2011) and *Mélancolie 2* (2011), the artist not only employed the empty space for the background, but also multiple view points, in the way traditional Chinese landscape painters do. There is no need to imitate the mechanics of eyesight and to grasp an object from only one viewpoint. Instead, the traditional Chinese artists study the world from unobstructed points of view, which is essentially different from the exacting, scientific and realistic Western single perspective. This distinctive feature allowed Chinese painters to release themselves from the confines of human vision and permitted more autonomy and self-determination to improvise using one's own imagination. Mérelle adapted these traits he found in the Eastern world and implemented them into a mental landscape that is uniquely a vision of his own.

FROM CHILDHOOD TO FATHERHOOD

Mérelle produces small and meticulously executed drawings where his adult self battles with a perverted childhood universe. A little while before leaving to Xi'an, he was looking to find again that zest drawing gave him when he was a child.

Fabien Mérelle's father kept his childhood drawings. Seeing them as more than a souvenir of time, the artist decided to initiate a dialogue with the child that he once was by re-drawing on these sheets their motley relics identically. They are drawings on thin plain paper that appears slightly worn and wrinkled. In *Gendarme et Voleur* (2004), drawn with colourful crayon on the left, is an over-proportioned man in pale orange standing on a blue car with green and yellow windows. Apparently, the tall smiling policeman must have made a worthy impression on the child's mind. Contrasting the simplified impressionistic touch of the innocent, the detailed, articulate execution on the right represents a grown-up's perception in black and white. Losing his delightful smile and commanding feature, the police officer has turned into a beastly creature crouching on a car, as if in pain and hunger. Beneath the car there is a suppressed figure, which submits a rather dark view on law, order, and enforced correct behaviour. "I had enclosed myself in a practice that was far too serious; I wanted to represent things with the utmost mastery possible without realising that a mastered technique, if it does not serve a purpose, is empty of meaning," says Mérelle. These recollections and re-interpretations, witty, ludicrous and satirical, blur the line between reality and insight, and what childhood memory we have forged and where the layers of our personality come from. From this followed a series, between 2005 and 2006, of his completed childhood drawings by this young adult he had become. Fractions of childhood sometimes erupt, as it's the seed from which our personality is born. It's the matrix from which we take our courage and our fears. It is of his life as a man that his work speaks, so are those produced when he became a father.

One important part of Mérelle's spirit is currently focused on all the upheavals that fatherhood implies. As a minimised self in

Aimant (2011), he hugs his pregnant wife's abdomen, listening to the beating heart of the new life inside. The fascination brought by the baby's existence and the emotions that it raises in the artist have taken over Mérelle's creative universe. Gently holding his daughter's neck with teeth like an animal would do in *Animal* (2012), the tone is sweet, soft and full of affection and care, so different from previous drawings exploring his own childhood and path; *Home* (2012), for example, shows him handing over the child to a pair of hands under the heavy piles of wood. Responding to the experiences of parenthood, the artist portrays his wife restrained by obligation and familial duties, struggling to come out.

Mérelle's work tells those close to him of his love and affection; like his father, who kept the old drawings for him, the recurrent images of fatherhood offer photographs of humanity in that lapse of time the artist was living and experiencing, awaiting to be flicked through by loved ones later like an old album, a recollection of bygone. That it be a reflection, a mirror on what was a life of intellectual peregrination. That is for the inside. Such an intimate account is rather compelling, since it is traversing and shared by many, despite their origin, culture and social boundaries.

Apart from Mérelle's attempt to rejoice, in his own way, the scenes that he lives in at the moment, there is Nature that captivates his thoughts and brush. What he expects from his work, other than it gaining graphic qualities, is that it be a witness, an aperture into a world of drawers. He feels that we, humans of the 21st century, carry a last look on this beauty, made of leaves and thick grass. *Les oiseaux* (2012) prevails such yearning through a portrait of the artist himself, again in blue striped-trousers sauntering along the flying birds. Expanding in four pieces of paper, like a Chinese or Japanese screen painting, rows of birds are painted in sketchy ink dots whilst the portrait of the artist remains detailed and precise,

in comparison. As a reaction to this synthetic world that we live in, *Papillon dans la tête* (2011) and *Métamorphose* (2011), reflect how in Mérelle's practice “my body in my drawings, and my sculptures, become vegetal or animal. My work is populated by this kind of metamorphoses or confrontations with this environment that generations of humans before us have known but seems to me to be eclipsing itself.”

Working nine to ten hours a day, between the same times, Mérelle sees each drawing as an Everest and this routine helps him desacralise the act. He listens to the radio, always the same station, dressed sensibly in the same way. In all the places in the world where he has been able to work, he has always invested them with his own table and library in practically the same way. Having never accepted commissions to start a project, Mérelle does not function by theme; his life is the subject of inventive creation. The artist is a witness. His or her role is to render palpable the complexity of our world. It does not matter what dream-like register one chooses; minimal or abstract, we are sponges that soak up and spit out, one day in colour the other in blackness, the juice of this society to which we belong. The only thing that influences Mérelle's choice of subject, matter, format or style, is the desire to create. The theme must nourish him intellectually all along the conception of the work; the desire to draw this or that thing must be stronger than anything.

AUTHOR'S NOTE

My special thanks to Jennifer Caroline Ellis for her excellent English/French translations of the interview material. All the quotations are noted by Fabien Mérelle in the textual interview dated 20th April, 2013.

這位年輕藝術家的工作室並沒有在法蘭西藝術院(Beaux-Arts Academy), 而是位於讓蒂利(Gentilly)的一間兩房住宅的客廳。他在晚上畫畫, 不需要外出或做瑣碎的雜務, 整天都穿著睡衣。在他的首個大型畫作系列中, 畫中的主角就是穿上條紋長褲, 在燙衣板上滑浪般的模樣。自此之後他發現這樣的工作方式符合自己創作中如夢似幻的意境。由此, 這位藝術家本人身穿條紋的形象便成為他的作品標記——他就是法比安·梅洛。

法比安·梅洛於1981年在林畔豐特奈(Fontenay-aux-Roses)出生, 2006年畢業於著名的巴黎國立美術學院, 並曾赴西安美術學院交流五個月。在此期間, 他形成了將個人思想發揮到自己創作的理念, 因為他認為每個人都應該絕對忠於自己眼見的全景。梅洛堅持精確地解剖己思, 是源自美術的傳統及其修讀藝術的成果。他喜歡使用鉛筆, 但在入讀國立美術學院前不久, 他才開始使用德國洛登美術筆(Rotring)。用更流暢的洛登美術筆畫出的平淡線條, 促使梅洛選用羽毛筆來豐富其藝術作品。其後在2005年赴中國的前一年, 梅洛第一次接觸中國水墨。

走訪中國

選擇到中國交流的原因很簡單。梅洛聽聞西安是中國歷史的重要地標, 促使他嚮往去體驗一番。那裡的一切是他從未看過的, 而且深深吸引著他。他剛到西安, 立刻有人說服他放下羽毛筆, 改用中國毛筆, 梅洛因而發現原來毛筆可以做出萬千的變化。作為第一位到西安美術學院交流的外國學生, 他沒有入讀油畫雕塑系, 反而追隨中國傳統山水畫教授陳國勇學習。陳教授讓這位年輕藝術家見識到只要懂得運用筆墨, 畫出來的線條可以先幼後粗, 或是先黑後灰。水墨成為梅洛的重要推動力, 而他亦因而希望可以掌握水墨之藝, 用心鑽研其技。逢星期一, 梅洛都會去請教陳教授, 而陳教授每次都會即席繪畫不同的山水畫。梅洛憶述說:「有甚麼比目睹整個繪畫過程並從中學習更好?」在巴黎國立美術學院, 學生從未看過教授的功架, 而教授亦鮮會向學生提及自己的作品。

在一星期其餘的時間, 梅洛被帶往「臨摹室」。那裡的玻璃窗後擺放著優秀的巨型畫作, 讓梅洛從中鍛練技巧。臨摹山景時, 梅洛花了一段時間了解毛筆柔順自然的特質, 並學習毛筆的畫法。由於交流時間並

不長,他不是要學習繪畫中國畫,而是要領略箇中精髓,箇中蘊涵的神髓比表達方式更為吸引。然而他之前不太在意的水墨,其實是中國傳統藝術的精髓。

梅洛在中國觀察到,極少有學生希望探索個人風格。有些學生不是用白紙黑墨來表達自己,而是純粹模仿數百年前的畫作風格。他們花數十年時間學習如何以某种方法繪畫一片葉、一條草。一面沿用中國傳統畫作的風格,一面為自己開拓個人風格,這是成熟的表現。只有能消化整個原理,才可以在傳統水墨中加入創新元素。

只有少數人會堅持及追求這一個境界,而顧翔(James)——梅洛的摯友——就是其中之一。在他的一幅畫作中,一個年輕健碩的男子身穿印花圓領短袖衣、牛仔褲及球鞋,面向觀眾,但他的臉卻是一張便利貼,上面用中國書法寫了顧翔的姓名(或許是顧翔自己所寫);相反,其他行人只是淡然地向遠方走去,此作真實地記錄了人們相遇的情況。他們眼裡看到的景象是相同的,亦以相同的手法表達,但梅洛沒有採用同樣的風格,這並非刻意。

於梅洛而言,2005年到訪傳統繪畫盛行的西安只是當代中國藝術的肇始。回到法國後,梅洛意識到這個變化。梅洛與一位年輕中國藝術家孫雪共用一個巴黎近區的工作室。他認為中國藝術家具備各項條件可以大有作為。跟任何漸趨成熟的國家一樣,中國所面對的不同問題是在所難免的。要是藝術家能夠跟隨時代轉變的步伐,融合祖國的特色,中國必定有大師級的當代藝術家。梅洛的作品漸趨國際化,他亦從中認識到於世界各地展出的中國新銳藝術家。他相信中國的藝術家能把這種國際交流推至頂峰。

梅洛的畫風跟許多中國藝術家很相似:畫中留白。在中國山水畫中,留白亦被視為作品的一部分。為道家思想所啟發,強調留白和空間亦是中國畫的原則之一。梅洛的作品亦有同樣的特色,有別於傳統的西方油畫原理和美學,其作品中的主角都是獨自在空白的背景中。梅洛認為作品中空白的部分是必要的,就像寂靜一樣傳達訊息。誠如梅洛所言:「我也認為我受了中國傳統畫作的影響,喜歡單一的主角,拋棄雄偉風景作主題。大自然對我來說不是普通的地方,而是我筆下描繪的演員。」在梅洛近期的兩幅風景畫作《Les pieds brûlants》(灼熱足綜合征,2011)

及《Mélancolie 2》(抑鬱症 2,2011)中,他不單採用了留白作背景,亦如傳統中國山水畫家般採用多視點的手法繪畫。無需模仿一般視覺方式,以單一視點捕捉物件,反而中國傳統藝術家會用自由視野觀看世界,跟西方單一準確、科學現實的視點截然不同。這個傳統特質讓中國畫家拋開人類視覺的枷鎖,可更主觀、更獨立地發揮想像力。梅洛採用了在這個東方世界發現的特點,再融入他獨一無二的視野,創造他內心的景象。

從童年到人父

成年的梅洛與畸怪童年時的鬥爭,促使他創作一些小型精巧的作品。即將離開西安時,他希望重拾兒時繪畫時的熱情。

梅洛的父親保存了他的兒時畫作。這些畫作不但是時間的見證,梅洛亦想和兒時的自己對話,他在殘舊且滿佈摺痕的白紙上再補畫。在《Gendarme et Voleur》(2004)中,左邊用顏色蠟筆畫有一個不合比例的淺橙色人,站在黃綠色玻璃窗的藍色車子上。顯然這個高大且微笑的警察在小朋友腦中留下深刻的印象。與這簡單主觀的圖案相比,右邊的圖像呈現出長大後的觀念,用黑白線條仔細清晰繪畫出來。畫中的警察不再掛著愉快的笑容、有威脅的姿態,反而變成野獸般爬在車上,好像既痛苦又飢餓,車下隱含的圖像表示法律、規則及規範行為的黑暗面。梅洛說:「我以前的做法過份認真,我希望盡可能讓別人看不見當中精練的技巧而去展示物件,如果不符合目的,就是意義空白。」這些回憶和重現,逗趣荒唐又有諷刺性的作品,拉近了現實和主觀世界的距離,讓我們重拾童年時培養不同個性時的回憶。自此梅洛在2005年至2006年其間創作了一系列的作品,以年輕人的身份豐富兒時的畫作。一小段的童年是發展個性的根源,是我們承受恐懼,磨練勇氣的基礎。這是他的心聲,作品都是在成為父親時創作的。

近來梅洛創作靈感的重要部分源自成為父親後的遽變。在《Aimant》(愛,2011)中,縮小版的梅洛抱著懷孕妻子的肚皮,傾聽肚內新生命的心跳聲。寶寶誕生的喜悅成為梅洛的創作靈感。在《Animal》(動物,2012)中,他用牙齒輕輕叨著女兒頸部,就像動物一樣,氣氛甜蜜溫柔、充滿愛和關懷,跟之前展示他童年及人生道路的作品

截然不同。例如在《Home》(家,2012),畫中他把小童遞給在一堆木塊下的雙手。為人父親給梅洛帶來全新的體驗,他描繪妻子受義務和家庭責任的抑制,想從中掙脫。

我們可以從梅洛作品中看到他對親人表達的關愛,例如對一直為他保存畫作的父親,為梅洛的人生重現仁慈父愛的形象,等待其後親人有如翻閱舊相冊和回憶錄般,好讓我們反省,就像人生經歷的一面鏡子。這是內在的,如此直接的描述扣人心弦,於不同源頭、文化和社會穿梭交匯。

梅洛除了用自己的方法獲取快樂外,現時他的靈感和畫技均深受大自然啟發。除了希望從工作中提升繪畫質素外,他亦希望見證並窺探整個世界。他認為我們作為廿一世紀的人類是能夠欣賞由花草組成美麗大自然的最後一群。《Les oiseaux》(2012)展示出對此的渴望,梅洛的肖像再次穿上藍色條紋長褲,在鳥群中漫步。作品為四頁紙長,像中國或日本的屏風畫,鳥群由簡約的水墨點畫而成,相比下梅洛的肖像仍然保持精緻仔細的畫法。《Papillon dans la tête》(頭上的蝴蝶,2011)和《Métamorphose》(變形記,2011)就像我們對現時這個合成世界的回應,表達出為甚麼在梅洛的「畫作和雕塑中,我的身體不是變成植物就是變成動物。我的作品充滿對現時環境的變形情況和對抗,其實上一代已經知道,但對我來說好像逐漸失色了。」

梅洛每天工作九至十小時,其間他視每幅作品為一個珠穆朗瑪峰,而這個工作規律有助他更踏實工作。他經常收聽收音機,通常聽同一個電台,每天的衣著亦大致相同。在世界上他曾工作過的地方,他都會按相同的方法擺放他個人的桌子和書架。梅洛從不接受別人委託創作,也不按主題創作;他的人生是由主觀創見所組成的。藝術家是時代的見證。他們的角色是揭示世界的複雜性。不論是簡單的藝術作品還是抽象派的作品,天馬行空亦沒有所謂,我們就像海綿般一吸一放,今天可能是彩色的,但明天變成黑色,不斷汲取社會的精華。唯一影響梅洛作品的主題、選材、方式或風格就是對創作的渴求。主題讓他更清晰了解作品的概念,想繪畫不同事物的渴求比任何東西都要強。

作者註

特別鳴謝 Jennifer Caroline Ellis 將英語訪問文稿翻譯成法語。所有引句均引自2013年4月20日與法安比·梅洛訪問的紀錄。

Of Feathers and Ink

筆觸和水墨

Bertrand Dumas

伯特蘭·杜馬斯

This is our first chance to take a retrospective look at the drawings of Fabien Mérelle. We would like to use this opportunity to try to single out and clarify some of the sources driving his creativity, chosen from among the most significant, to complement the analyses put forward by other contributors to this monograph.

The authors involved have all written on the basis of a relatively small number of drawings, since the artist is not prolific. He draws with the patience of an engraver who is constantly seeking to achieve perfection. His technique is by nature slow and this undoubtedly suits the gradual development of his ideas, which are always surprising in their boldness and their profusion.

In 2006, Fabien Mérelle exhibited his childhood drawings at the annual graduation show of the Beaux-Arts Academy in Paris. His father had kept Mérelle's work scrupulously, without ever thinking that his son would reinterpret them as an adult. To the felt-tip works of his youth the artist had slyly added a narrative series of drawings in black ink, which contain, in embryonic form, the ingredients of his graphic works.

The trilogy of man, animals and plants lies at the heart of Fabien Mérelle's drawings, giving them their identity. This essential trio is then subjected to the whims of its author, beset by many metamorphoses. The artist himself, often the main protagonist of his drawings and, more recently, of his sculptures, transforms himself into living plants or wild beasts, according to the requirements of his iconography. This endlessly loquacious narrative draws on the daily life of the artist, who resorts to disguising himself in order to tackle his inner torments on an equal footing.

The regular battle Mérelle has with his demons plagues him as much as it inspires him (see p. 141). From the chaos of his thoughts come the drawings that he describes as the "container of my fantasies." Those of the classical gods and heroes had already been compiled

by Ovid in his *Metamorphoses*. Fabien Mérelle's artistic work borrows its epic register and fantastical inspiration from the Latin poet, but his visions are dominated by a greater darkness. From the *Le Sac d'Orléans* (2009) to *Vautours* (2013), the overriding themes are struggle and resistance. This binary conflict is expressed in the intricate draughtsmanship and incisive humour characteristic of all Fabien Mérelle's drawings, whether the artist represents himself as a man, animal or plant. Appearances that are different yet combined, like amalgamated states of mind.

LIKE A CAGED LION

In *La Foule* (2010) passive onlookers observe a wild-eyed man in striped pyjamas shut up in a cage with lions. Mérelle is trying to pull apart the bars of his cell to let out a cry of revolt that drowns out the roars of the big cats sharing his imprisonment. The drawing is not the translation of a nightmare, but the metaphor of a hidden pain that bursts into the light of day. We can imagine this yell as cathartic. However, its strength betrays the difficulty the draughtsman has in making his message audible, the content of which we would nevertheless like to hear. At this point, I will hazard an hypothesis prompted by my conversations with the artist. Does Fabien Mérelle, grandson of Italian immigrants, perhaps carry within himself the torments of a forced exile that the preceding generations have not eased? Resentment is passed on, in the same way as the doleful remembrance of the paradise lost of *Val di Comino*, on the borders of Lazio. The artist's DNA is formed from this painful sequence, but also from the virtuous memory of his maternal grandmother, from whom he claims to hold the essence of his cultural heritage and propensity for imagination. Always looking for reference points and places of identity, as children of immigrants are wont to do, Mérelle seeks

to return to the nest, like a bird—his totemic animal—watching over its offspring. This instinctive drive remains a reality. A testament to this is the 2013 drawing *Tête de Mérelle*, in which the artist is dropped by a bird of prey on top of a watchtower that crowns the summit of the same name in the Vosges mountains. This creates a new anchor point in the artist’s mental and emotional cartography. For the nomadic draughtsman that is Fabien Mérelle, “the geography of a place and that of its feelings is much the same thing.”

NATURE IN TWO, THEN IN THREE DIMENSIONS

Nature, whether in mineral, vegetable or plant form, is a recurring theme in Fabien Mérelle’s work. It is the protean subject of his visual quests focused on rendering the animate and inanimate as accurately as possible. Moreover, it enables him to describe all the materials of the earthly world: crevices in rocks, the fibres of wood, the gloss of hair, the wool of sheep and the wrinkled skin on the neck of a turkey. Nothing escapes the surgical precision of his pen or paintbrush. With the latter, he fills shapes with colour and juxtaposes darkness and light, giving the subject its full volume. In recent years he has paid particular attention to this work on contour and form, to the point of making the leap into the third dimension.

His first silicon sculpture, *Tronçonné*, was exhibited in Paris in 2012. The composition from which it takes its inspiration, which we will consider further on, was not intended as a preparatory drawing for the sculpture. The sculpture is merely an extension of it, unexpected at the time, but which he feels today to be a natural progression from the original drawing.

The same is true of *Pentateuque*, a drawing from 2010, whose conversion into sculpture, by a long and complex process, will be seen by the Hong Kong public for the first time in conjunction

with the publication of this monograph. What can we see in it? An elephant, almost life-size, balancing on Fabien Mérelle’s fragile back. The artist expects his monumental sculpture to “burst into the public arena like an incongruous scene in a standard reality.” The author is fond of dissonance. By sleight of hand, for which he has a gift, he “peels back reality like a glove,” as he puts it himself.

These two hyperrealist works, *Tronçonné* and *Pentateuque*, which would not have displeased Ron Mueck, the father of silicon sculpture and organic matter (fur, hair, wood, fabric), remain intimately linked to the drawings that preceded them, even if at this experimental stage of sculpture for Fabien Mérelle the medium is likely to undergo some original developments in the future. Something to watch out for.

METAMORPHOSES

In Mérelle’s work, these apply as much to the animal world as to the plant world. This fertile duality is expressed in two particularly eloquent drawings.

The first and oldest is entitled *Poulpe I* (2010). For the occasion, the artist turned himself into a giant cephalopod. There is no doubt as to the final result of the metamorphosis: the creature has slipped into the artist’s familiar clothes. The monster is holding in its tentacles a young woman, who has to be identified with the artist’s partner, although her face is obscured by the bundle of her clothes.

The second drawing, *Tronçonné* (2011), illustrates one of the artist’s plant metamorphoses. Here, a tree trunk sawn into round pieces has replaced the artist’s legs. The transformation has taken place in two stages. The artist, after having climbed to the top of the tree used as a look-out post (see p. 163), finds himself back on the ground, as though the branch representing his legs had been struck down by lightning (see p. 168). Mérelle’s sulky expression

seems to express the discomfort and the ridiculous nature of this plant metamorphosis.

As in the *Fables* of Jean de La Fontaine (1621–1695), in which animals and plants take on the behaviour of humans, Fabien Mérelle’s metamorphoses indicate through mockery the shortcomings of man. Mérelle, in *Poulpe II* (2013), is perhaps illustrating the temptation of the husband to extend his male dominance over his partner. However, it must not be forgotten that she still has her hands free. In *Tronçonné*, the fate of the artist, half-man, half-tree, is sealed. Flying too close to the sun, he has fallen. A similar terrible fate links him to La Fontaine’s frog who desperately wanted to make himself as big as an ox. The moral of these metamorphoses attacks the vanity of the earthly world. The drawing here acts as a talisman that distances the artist from the base instincts and weaknesses of everyday life.

FROM SHADOW TO LIGHT

Three drawings from 2010 create a strange variation on the theme of caverns. Beyond their iconographic link, they stand out from the other drawings through their page layout. Here, ink and colour fill the whole sheet of paper, leaving no room for the void that the artist usually uses to place his characters within the blank space of the white paper. In the three caverns, the walls take up the entire length of the page and the crevices in the rock, like the window opening onto the Mediterranean landscape, serve as subject and as a pretext for the exuberance of the lines that criss-cross again and again to represent the shadow and the irregular relief of the cave. In *La Caverne partie 1*, the iconography derives from Rembrandt’s 1638 engraving, *The Fall of Adam and Eve*. There is an elephant symbolising *Temperance*, the faltering virtue of the first couple created by God. Within reach of the trunk,

the artist, naked like Adam, is greedily biting into the forbidden fruit. Then, expelled from the “mount of Venus,” whose pyramidal silhouette fits inside that of the sexual orifice of the cave, he sets off towards his destiny. In *La Caverne partie 2*, we see him struggling to push his way through darkness hung with organic forms. The effort involved foreshadows the decrepitude of the body (the consequence of original sin), the final phase of which the artist shows us in *La Caverne partie 3*. He speaks of it as “la petite mort,” a phrase commonly used to refer to the orgasm. This has proved fatal for the artist. His seated skeleton has remained a prisoner of the uterine cave of the mountain, another possible reference to *Val di Comino*, the artist’s paradise lost.

Death lurks in the drawings of Fabien Mérelle. It hovers there, the better to celebrate life, a paradox represented in the carnivals of Italy or Flanders. A burlesque crowd gathers each year to eternally repeat the human comedy in which Mérelle often reserves himself the primary role in his drawings. He portrays himself as the principal actor, enabling him to observe the external world surrounding him.

But who knows what is really going on inside Mérelle’s mind? Certainly not the writer of this text, nor even the crab and the butterfly which nevertheless cling onto his skull and feed off the grey matter of his brain. The real substance is rather to be sought from his friends and family. It is above all for them that he draws. His works express his love and admiration for them. That much I do know, because he told me so.

我們首次有機會回顧Fabien Mérelle(法比安·梅梅洛)的作品，希望藉此機會，從其重要作品中挑選出別具代表性的精髓，結合其他人士的專題分析，嘗試賞析梅洛的創意來源。

梅洛並非多產的藝術家，因此評論人士大多只能根據其數量相對較少的作品評述。梅洛以雕塑家的無比耐性不斷改善其作品。其慢工細膩的技巧賦予作品悠然自若的神韻，巧妙地和應其漸進發展的概念，而這些概念均以大膽和澎湃見稱，總為我們帶來驚喜。

2006年，梅洛在巴黎國立美術學院的年度畢業作品展中，展出他兒時的畫作。那些作品是其父親珍而重之的收藏品，然而他並不知道兒子之後會以成人的角度重新演繹這些作品。自此以後，這個少年以黑色水墨肆意地刻劃富敘事性的作品，這位藝術家的現時畫風在那些稚氣尚濃的作品中已經萌芽。

人類、動物和植物就如三部曲，成為梅洛作品的獨特基調。從這三部曲中，他延伸出怪誕且千變萬象的自述。他本人經常是其畫作和雕塑的主角，但時而又因應不同的意象化身為草木或鳥獸。這個了無休止的意象，反映著他每天的生活，而他亦以偽裝來正面抗衡他所經歷的折騰。

梅洛時常與自己的陰暗面對抗，當中除了反映痛苦，更流露出更多心靈掙扎(141頁)。其作品中的畫面源自混亂的思緒，他形容這些畫面為他的「想像力倉庫」。Ovide(奧維德)早已在《Metamorphoseon》(變形記)中探討過對諸神和古代英雄的迷思。梅洛顯然深受此拉丁詩人的史詩式闡述和狂想所啟發，可是前者的迷思更為陰沉。從《Le Sac d'Orléans》(奧爾良的袋子,2009)到《Vautours》(禿鷹,2013),各作品的主題都離不開鬥爭和對抗。這種衝突以鋒利的線條和尖銳的幽默感娓娓道來，刻畫出梅洛以至人類、鳥獸以至植物的形態。不同外觀的混和，儼如將各類的精神面貌融合。

猶如籠中獅

《La Foule》(人群)一畫中，旁觀者冷眼看著身穿間條睡褲的狂人，與獅子一同囚在籠裡。梅洛極力嘗試雙手掣開鐵枝，其呼喊聲大得蓋過同樣喪失自由的獅子的吼聲。這不是惡夢，而是曝露出潛藏的痛苦。人們把這吶喊理解為一種釋放。然而，叫喊的力量卻出賣了梅洛意欲表達的

訊息難度，而這些訊息的內容是我們希望了解的。容我在此發表一個和創作者交流後得出的假設。梅洛身為意大利移民的後裔，承受著前人所未遇的流放苦難。此鬱結跟《Val di Comino》中失落的天堂一樣，追溯至Latium(拉齊奧省)的邊陲。梅洛的基因就是由這慘痛組成，可幸是還有他對外祖母真摯的回憶。他說這些回憶有著他所繼承的文化精髓，還有喜歡幻想這個嗜好。他仍然在尋找自己的身份及故鄉認同感。正因為他是移民的後代，他要重奪自己的巢穴，就像鳥兒——象徵他的動物——守護雛鳥，而這種本能欲望依然存在。正如我們所見，《Tête de Mérelle》(梅洛之頂,2013)中的他被猛禽叨到蓋在以某人命名的佛日山脈(Massif des Vosges)的峰頂瞭望塔之上。此新作展現其心靈和情感版圖上的新立足點。對於像梅洛般漂泊流離的藝術家而言，他說：「地域的地理和情感的地理大抵是一樣的。」

平面而後立體的自然

大自然的一切，不論是物質、植物還是動物，都經常出現於梅洛的作品中。大自然成為千變萬化的題材，透過他的視覺塑藝術捕捉生物與死物的神韻。大自然甚至啟發他描繪地球上的所有物質：石痕、木紋、毛光、羊絨，甚至火雞頸上的皺紋。沒有事物可以逃過他的筆觸和油彩筆。他再以顏色和光影展現形態，構建成作品的佈局。近年，他甚至銳意向立體藝術邁進，積極改善其技巧。

梅洛的首個以硅酮製作的雕塑《Tronçonné》於2012年在巴黎展出。靈感來自他的一幅畫作(下文詳述)。不過他作此畫時並非為了雕塑，而當時的雕塑亦非畫作的延伸，可是現在兩者的連繫卻是不謀而合。

《Pentateuque》(摩西五書)亦如是。這幅2010年的作品轉化自梅洛的同名雕塑作品，並會於是次展覽中呈現於香港觀眾的眼前。我們會看到甚麼？一隻幾乎體積逼真的大象，在梅洛脆弱的背上保持平衡。他期待這件龐大的雕塑「闖進公共空間，在現實規範中製造格格不入的情景」。他喜歡強烈的對比，並透過天賦的熟練技藝「像捲起手套般捲起現實」，將現實本來的面貌重新呈現。

《Tronçonné》和《Pentateuque》這兩個超現實主義的作品，均與上述畫作有密切的關係。兩者未必可以媲美硅酮及有機物料雕塑(毛、頭髮、

木材和纖維等)之父Ron Mueck的作品,然而梅洛的雕塑尚處於探索階段,這種媒介或會經歷新穎獨特的發展。敬請密切留意。

蛻變

在梅洛的眾多作品中,動物和植物世界的蛻變總是演繹得揮灑自如。兩個生動的元素透過兩幅意味深長的畫作娓娓道來。

第一幅亦是最舊的畫作是《Poulpe I》(2010)。他將自己化身成巨形的八爪魚,而這個顯然是蛻變的結果。八爪魚溜進了他的便服,怪異的觸鬚捉住了和他一起的年輕女生,那應該就是梅洛的伴侶。不過她的臉龐被她自己的衣裳糾成的結纏擾和遮盖了。

第二幅畫作《Tronçonné》(2011)展示梅洛其中一個化身植物的蛻變。畫中他的小腿被一株遭砍成一段段的樹幹代替。這個異變分成兩個階段。他爬到樹頂上晃如在瞭望台中(163頁),但卻掉到地上,其小腿彷彿像枝節突然受雷電劈斷一樣(168頁)。他愁眉深鎖,反映此植物化蛻變的不安和荒唐。

正如Jean de la Fontaine (1621–1695)的著作《Les Fables》當中,動物和植物是人類的喻體,梅洛譏諷式的蛻變手法同樣譴責男人的行徑。《Poulpe I》或許刻畫了出丈夫渴望擴展對伴侶的男權佔據。然而可別忘記,她的雙手並沒有被束縛。《Tronçonné》則刻畫了他作為半人半植物的命運。由於太接近天空,他終於掉下來。如此淒慘的命運,連繫至梅洛《La Fontaine》筆下那隻想與牛爭一日之短長的青蛙。他的蛻變抨擊人世間的虛幻。這些畫作就是護身符,讓他免受人類低層次的本能和軟弱所侵害。

從陰暗至至光明

三幅2010年的作品以洞穴為主題,構造了一層奇異的類靡感。它們不只在意象上有連繫,其構圖亦有別於其他畫作。水墨和顏料填滿整幅畫。梅洛打破在畫布上留白以建立個人風格的慣範,這三個岩洞的內壁佔據了全幅畫的高度,石上的裂紋和洞口通向地中海地貌,全都成為肆意刻畫線條的藉口和動機。線條糾結在一起,展現洞穴裡的陰影及不經意的浮雕。《La Caverne partie 1》中的意象衍生自Rembrandt(倫勃朗)在

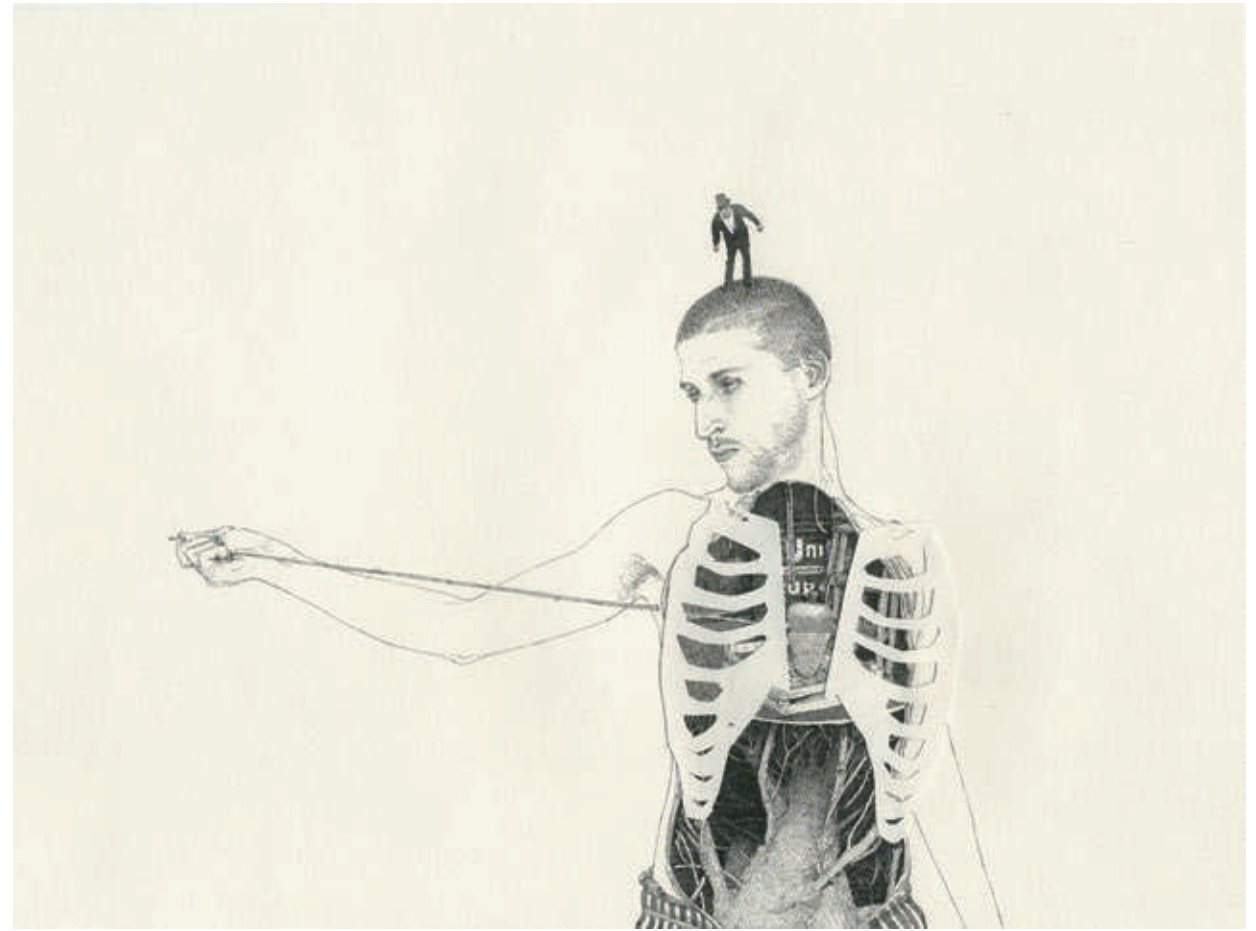
1638年的雕刻版畫《La Chute d’Adam et Eve》(亞當與夏娃的墮落)當中有一隻象代表著節慾,這是上帝創造的原祖父母所缺少的德行。在象鼻端的梅洛像亞當一樣赤裸,貪婪地往禁果上咬了一口。洞穴的三角錐形剪影形似性器官的洞口。他被逐離這個「維納斯丘」,踏上自己的命途。在《La Caverne partie 2》中的梅洛在鋪滿有機物質的黑暗中艱步前行,這種艱辛是身體衰敗的預兆(原罪的後果)。《La Caverne partie 3》則是最後階段。他把此作品形容為「la petite mort」(性高潮),而這種快感對於梅洛而言是致命的。他的枯骨形如囚徒般坐於子宮岩洞裡,亦令人聯想到梅洛的失落天堂《Val di Comino》。

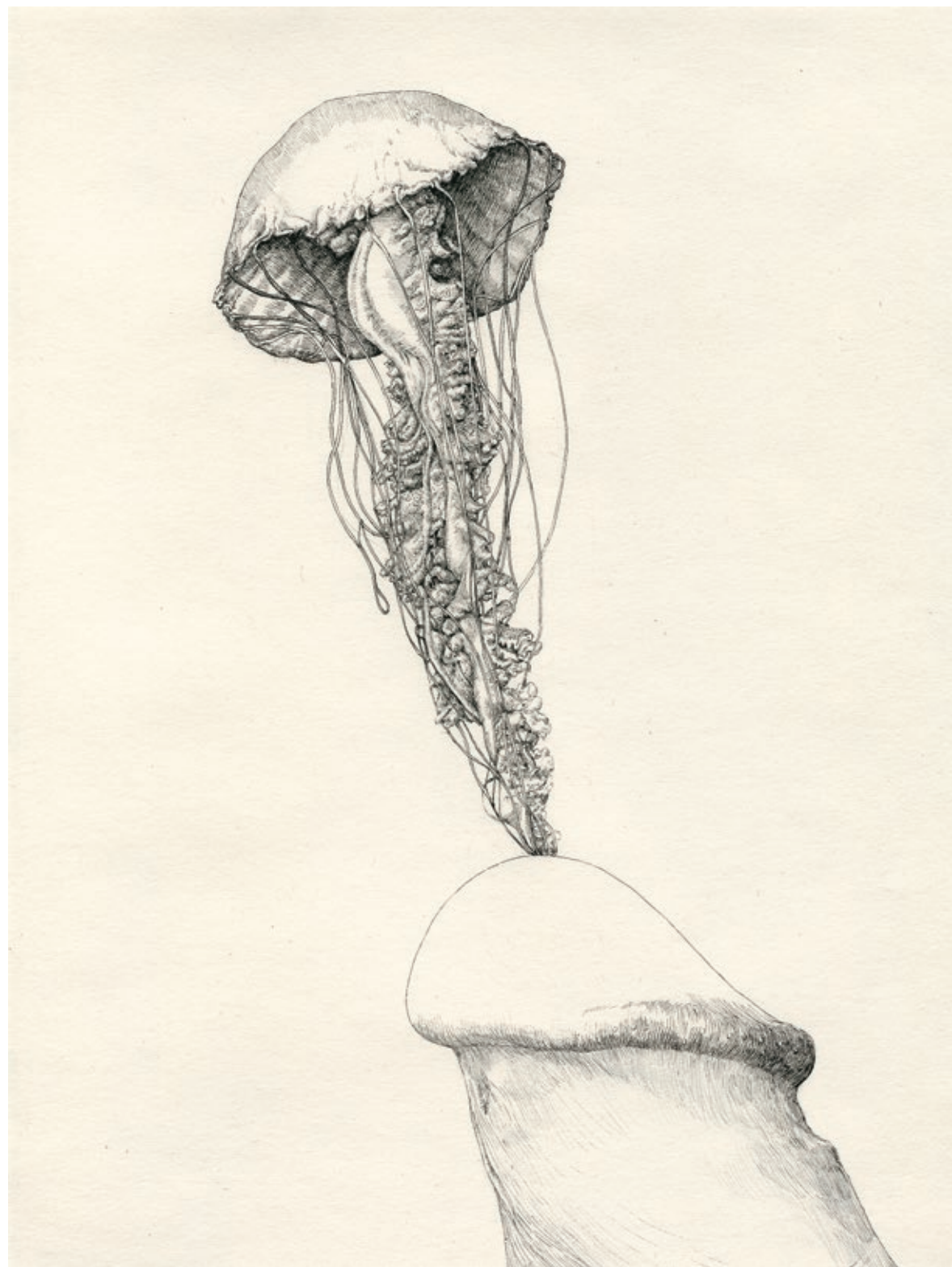
死亡亦呈現於梅洛的畫作當中。盤旋於意境當中的死亡,就如意大利或弗蘭德的嘉年華的矛盾般歌頌生命。滑稽的小丑每年趕著去無休止地歌頌人類的喜劇,而梅洛往往把畫中首席角色留給自己。他在台上,以主角的身份傾力演出,好讓自己能夠更仔細地觀察周遭的世界。

然而,有誰真正參透梅洛究竟在想什麼?筆者絕對不是那個人,依附在他頭顱上、賴腦袋灰色物質維生的蟹和蝴蝶更加毫無頭緒。其作品的綱領可以在他親友身上尋獲。畢竟,他是為了他們而創作的。他的作品表達出他喜歡和欣賞親友。這一點我很清楚,因為是他告訴我的。

Works on paper

紙上作品



















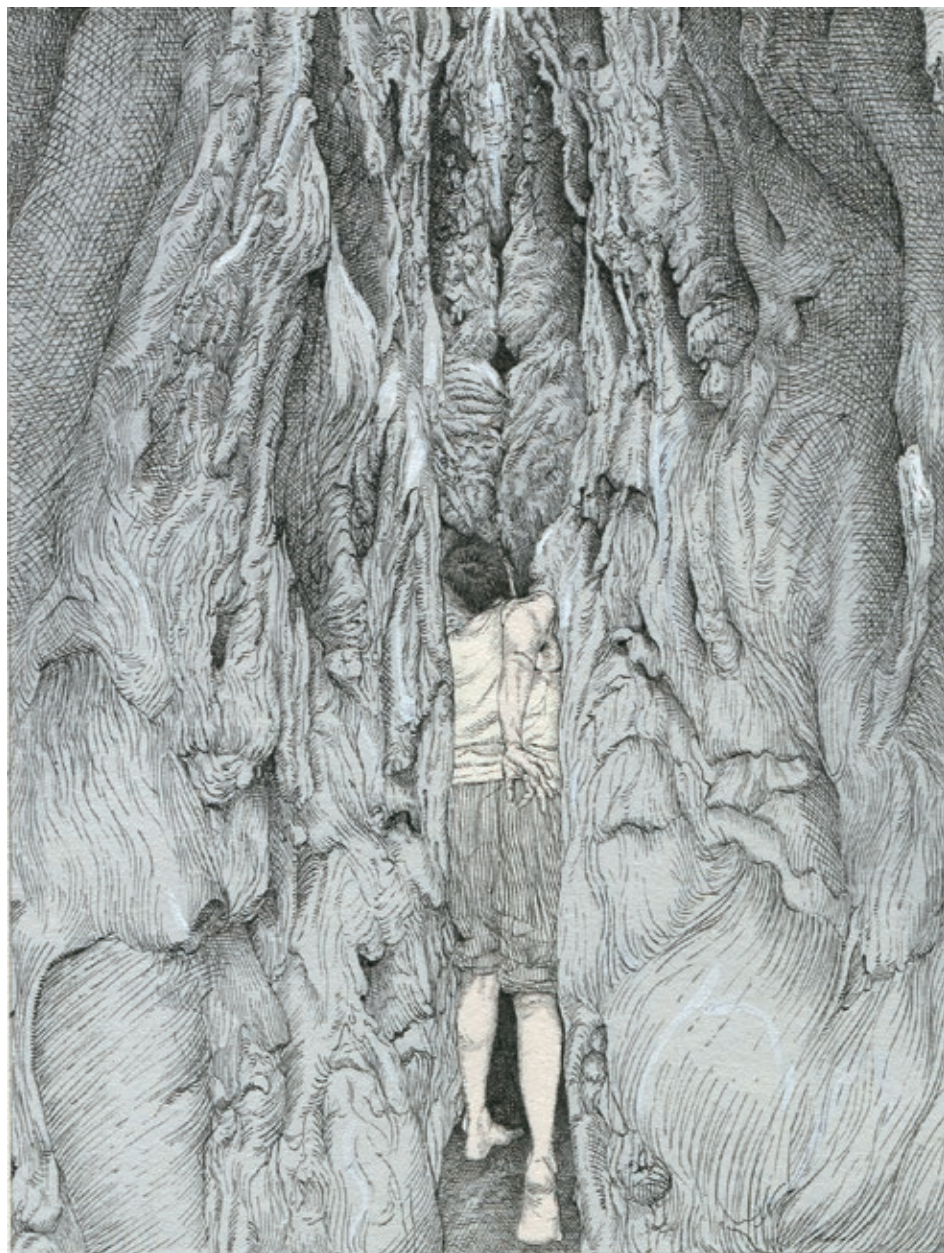
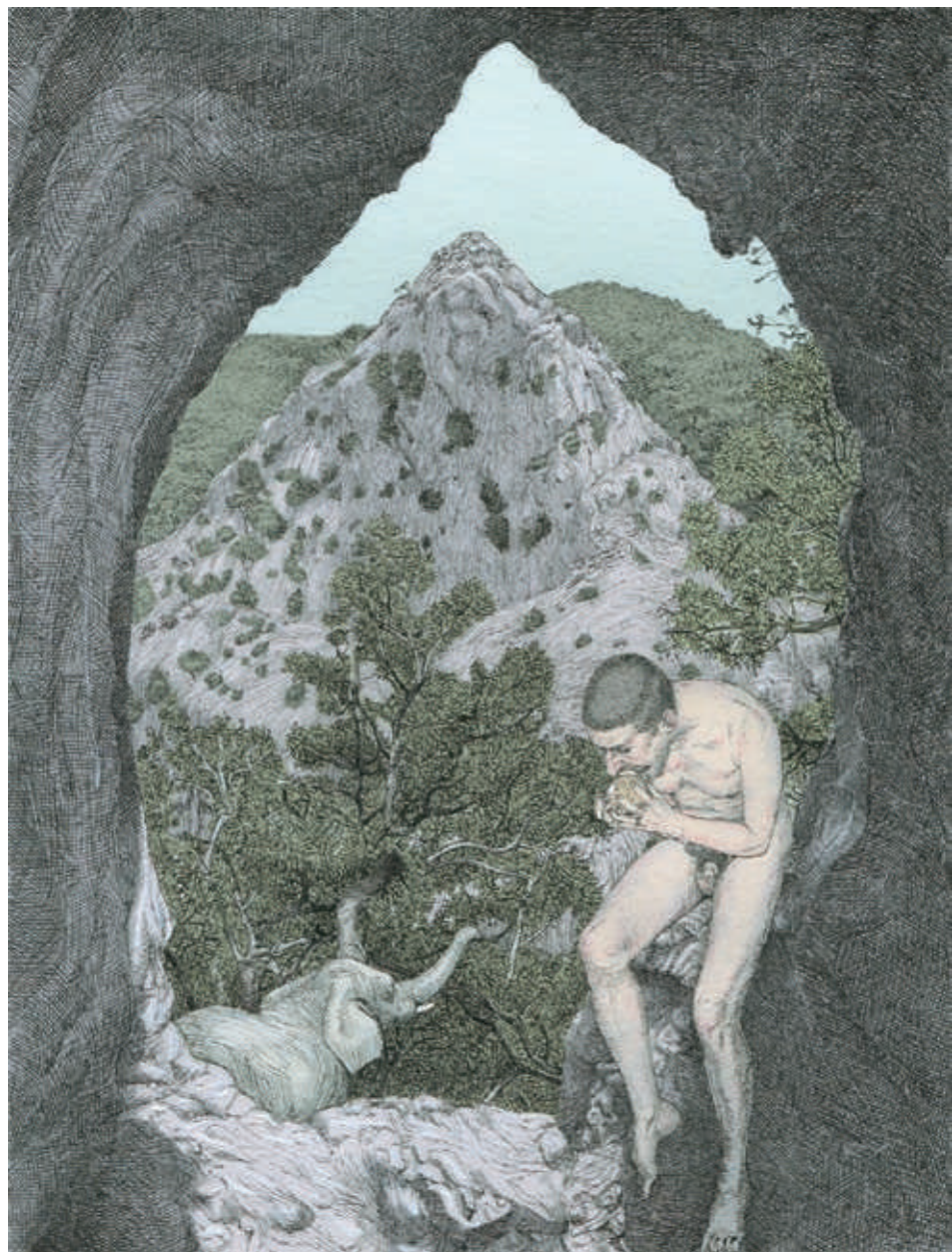
Antoine des Halles 2010



François de Campo Formio 2010







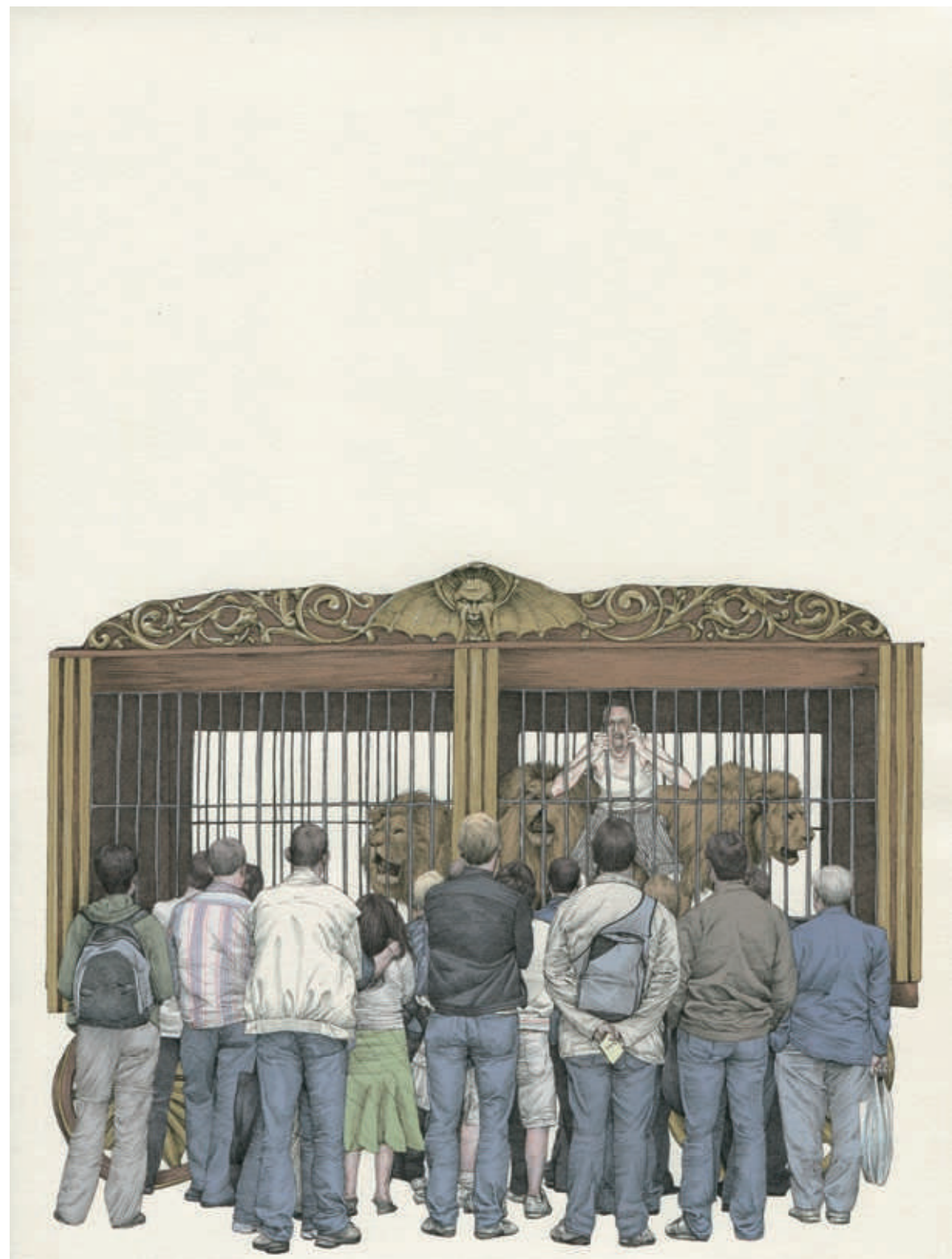




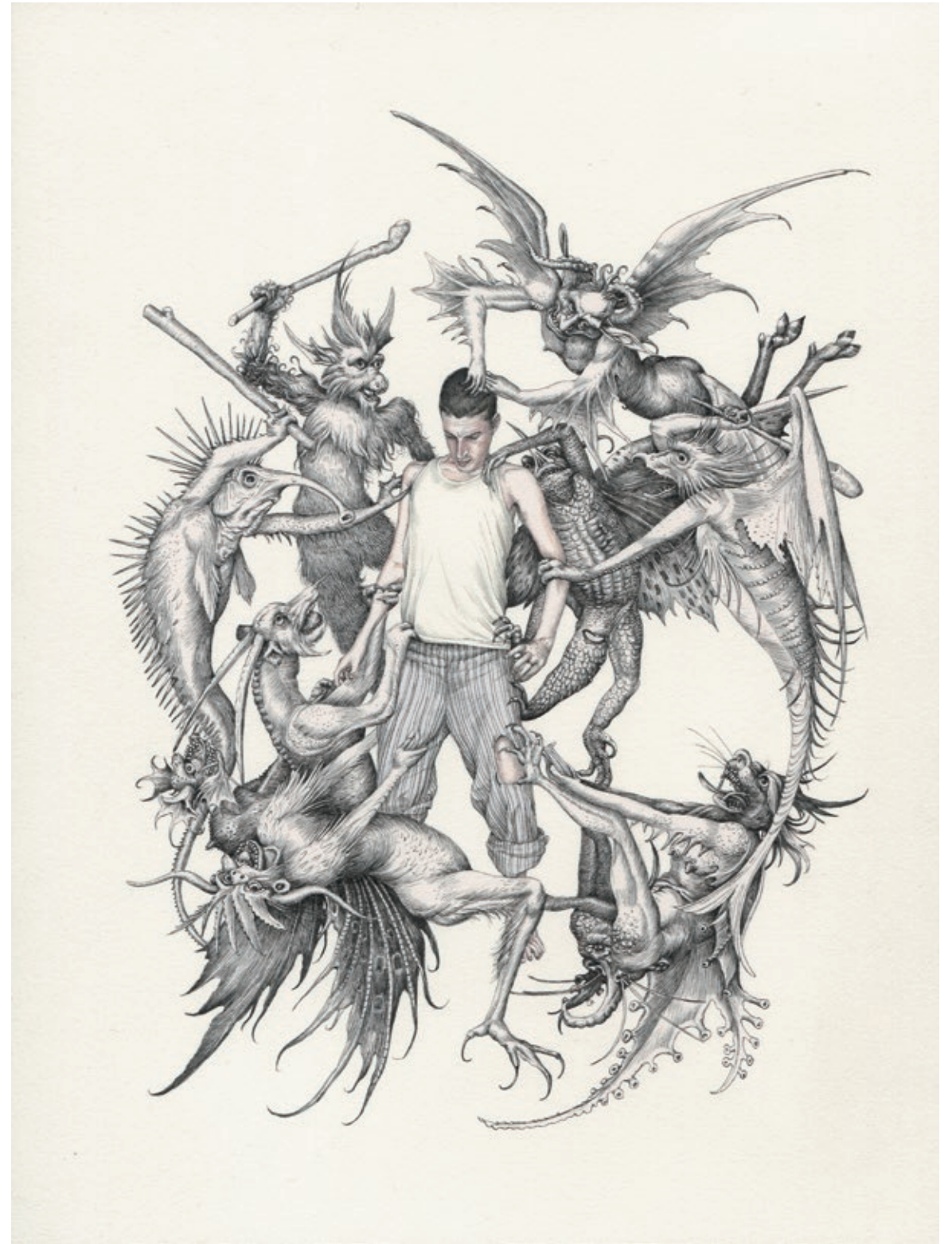


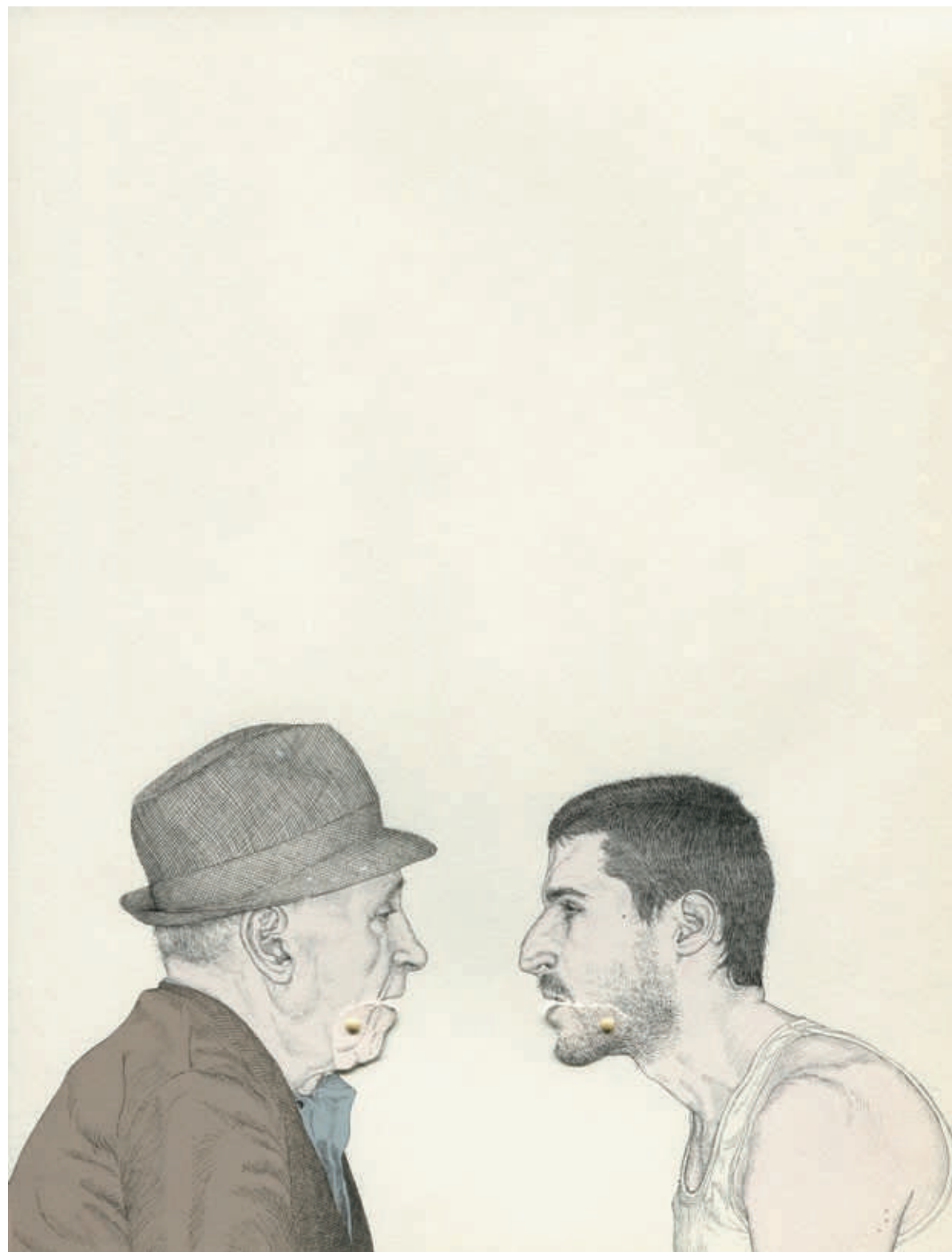






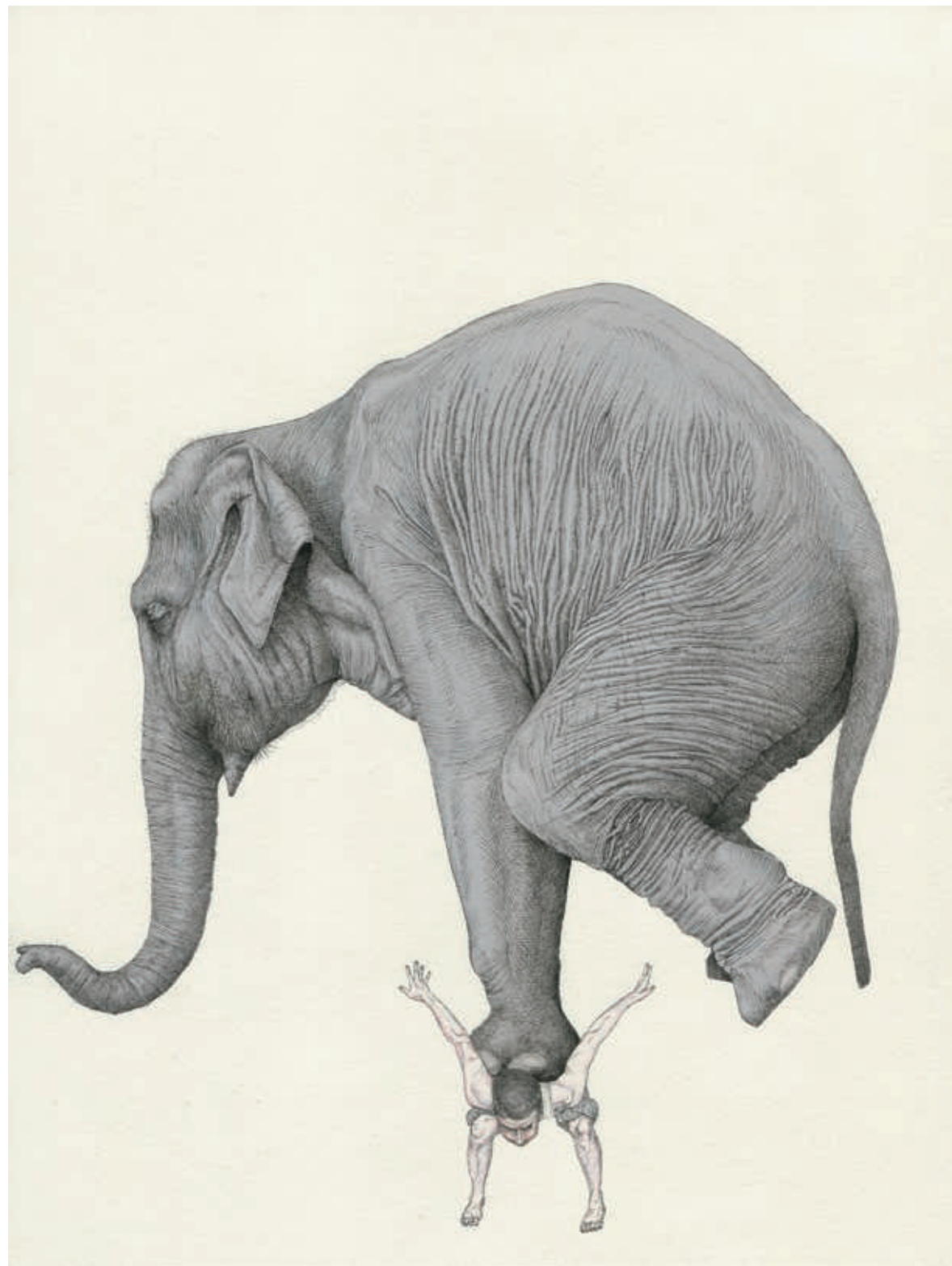














愛







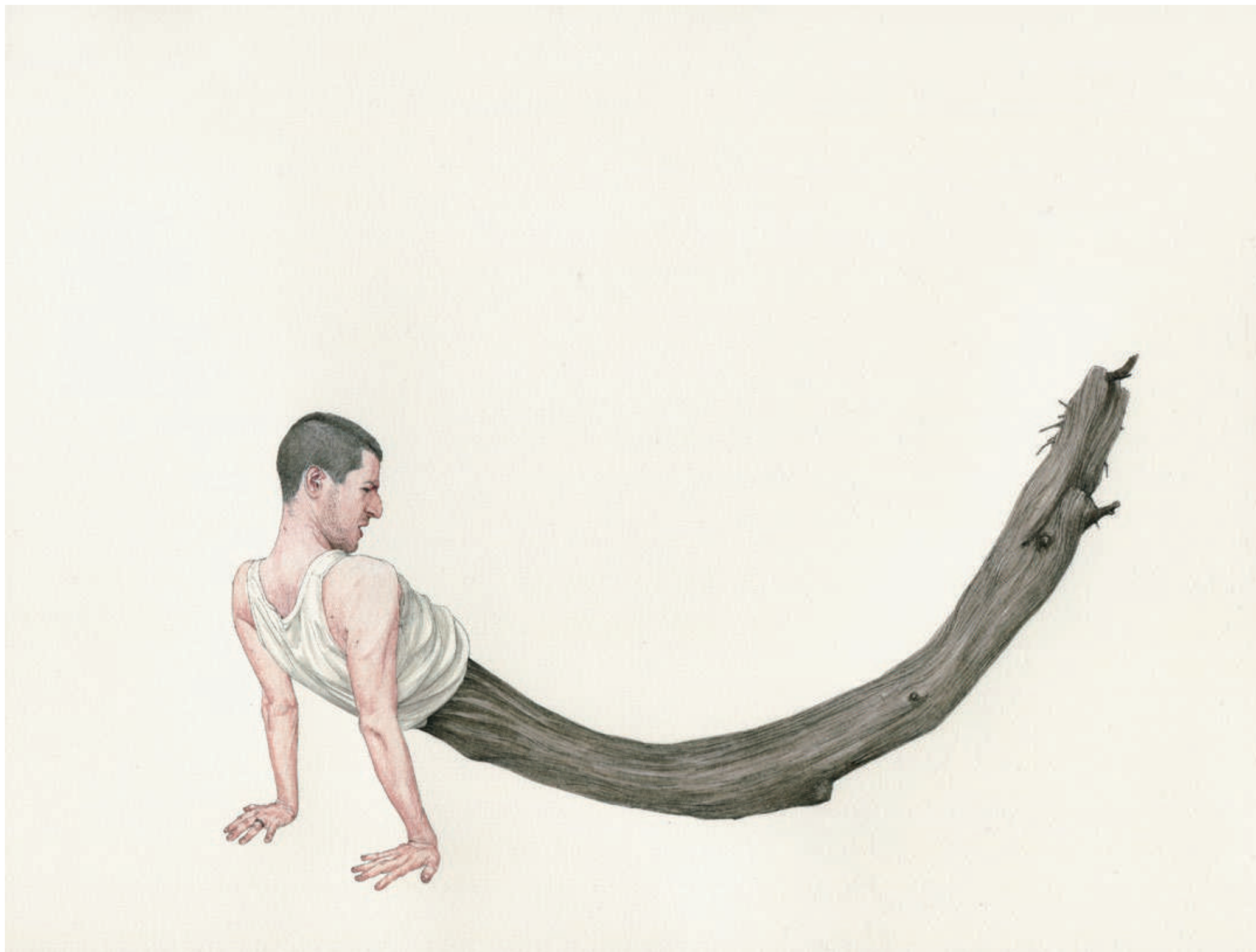


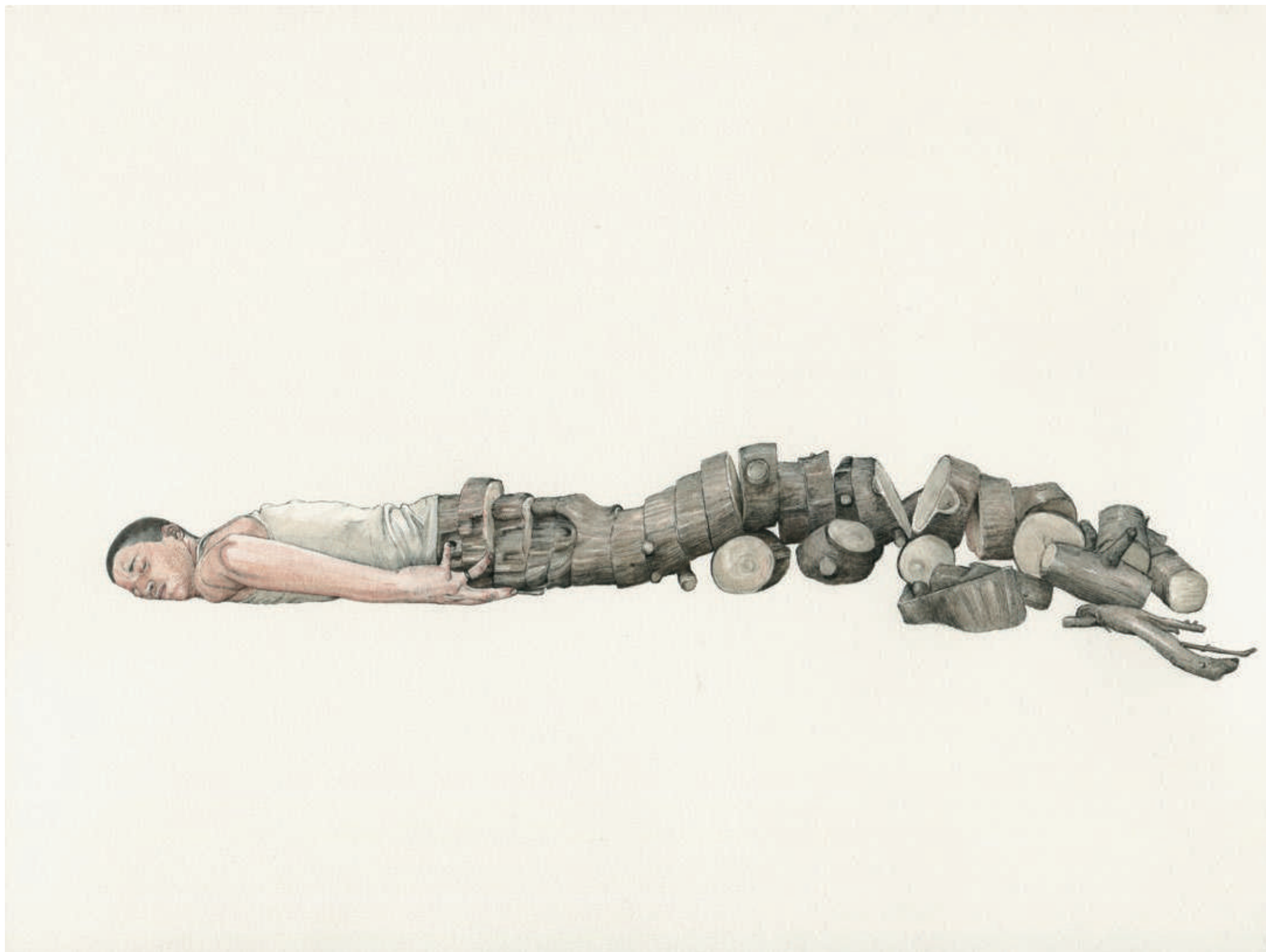
















綿羊







家











List of works

作品列表

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Île, suite, 2013
Ink and watercolour on paper
《延續小島》2013年
墨水及水彩 紙本
33.5 x 48 cm

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Les yeux clos, 2013
Ink on paper
《她》2013年
墨水 紙本
63 x 44 cm

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Animal, 2013
Ink and watercolour on paper
《動物》2013年
墨水及水彩 紙本
63 x 44 cm

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Envol, 2013
Ink and watercolour on paper
《飛行》2013年
墨水及水彩 紙本
50 x 32.5 cm

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Chemin de Mérelle, 2013
Ink and watercolour on paper
《梅洛的小徑》2013年
墨水及水彩 紙本
19.5 x 13 cm

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Tête de Mérelle, 2013
Ink on paper
《梅洛之頂》2013年
墨水 紙本
19.5 x 13 cm

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Planeur, 2013
Ink and watercolour on paper
《滑行者》2013年
墨水及水彩 紙本
50 x 32.5 cm

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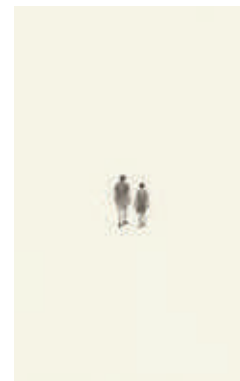
Principe Pio, 2013
Ink and watercolour on paper
《Principe Pio》2013年
墨水及水彩 紙本
42 x 30 cm

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Papillon, 2013
Ink on paper
《蝴蝶》2013年
墨水 紙本
40 x 30 cm

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Père et mère, 2013
Ink and watercolour on paper
《父親和母親》2013年
墨水及水彩 紙本
50 x 32 cm

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Vautours, 2013
Ink and watercolour on paper
《禿鷹》2013年
墨水及水彩 紙本
21 x 29.5 cm

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Poulpe II, 2013
Ink on paper
《八爪魚II》2013年
墨水 紙本
34 x 50 cm

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Elle, 2013
Ink and watercolour on paper
《她》2013年
墨水及水彩 紙本
42 x 30 cm

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Tronçonné, 2012
Silicone, hair, paint, fabric, wood
《鋸條》2012年
矽膠、毛髮、油漆、布料、木頭
270 x 80 x 35 cm

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Papillon dans la tête, 2013
Silicone, resin, hair, paint, fabric
《夢中的蝴蝶》2013年
矽膠、樹脂、油漆、毛髮、布料
88 x 30 x 30 cm

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Pentateuque, 2013
Resin, hair, paint, fabric
《摩西五書》2013年
樹脂、毛髮、油漆、布料
75 x 70 x 30 cm

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Pentateuque, 2013
Resin, fibreglass, hair, steel
《摩西五書》2013年
樹脂、玻璃纖維、毛髮、鋼
480 x 300 x 260 cm

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1er octobre ou l'anatomie du vide, 2009
Ink on paper
《十月一日或空之解構》2009年
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21 x 28.2 cm

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Méduse, 2008
Ink on paper
《水母》2008年
墨水 紙本
28.2 x 21 cm

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Paysage d'Hiver, 2008
Ink on paper
《冬日景色》2008年
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28.2 x 21 cm

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In Utero, 2009
Ink on paper
《子宮內》2009年
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Le sac d'Orléans, 2009
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《奧爾良的袋子》2009年
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Casse la Baraque, 2010
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《鬧翻小屋》2010年
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Maison mouvante, 2010
Ink and watercolour on paper
《搬家》2010年
墨水及水彩 紙本
28.2 x 21 cm

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Antoine des Halles, 2010
Ink and watercolour on paper
《Antoine des Halles》2010年
墨水及水彩 紙本
28.2 x 21 cm

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François de Campo Formio, 2010
Ink and watercolour on paper
《François de Campo Formio》2010年
墨水及水彩 紙本
28.2 x 21 cm

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Paul d'Aubervilliers, 2010
Ink and watercolour on paper
《Paul d'Aubervilliers》2010年
墨水及水彩 紙本
28.2 x 21 cm

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Jérôme du bois de Vincennes, 2010
Ink and watercolour on paper
《Jérôme du bois de Vincennes》2010年
墨水及水彩 紙本
28.2 x 21 cm

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La Caverne partie 1, 2010
Ink and watercolour on paper
《洞穴之一》2010年
墨水及水彩 紙本
18 x 13 cm

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La Caverne partie 2, 2010
Ink and watercolour on paper
《洞穴之二》2010年
墨水及水彩 紙本
18 x 13 cm

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La Caverne partie 3, 2010
Ink and watercolour on paper
《洞穴之三》2010年
墨水及水彩 紙本
18 x 13 cm

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Les pieds brûlants, 2010
Ink and watercolour on paper
《灼熱足綜合征》2010年
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Béhémoth, 2010
Ink and watercolour on paper
《河馬》2010年
墨水及水彩 紙本
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Poulpe I, 2010
Ink and watercolour on paper
《八爪魚 I》2010年
墨水及水彩 紙本
28.2 x 21 cm

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Ecureuil, 2010
Ink and watercolour on paper
《松鼠》2010年
墨水及水彩 紙本
21 x 28.2 cm

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La Foule, 2010
Ink and watercolour on paper
《觀眾》2010年
墨水及水彩 紙本
28.2 x 21 cm

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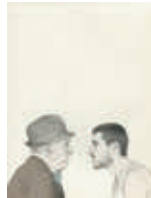
John Actéon Deer, 2010
Ink and watercolour on paper
《John Actéon Deer》2010年
墨水及水彩 紙本
28.2 x 21 cm

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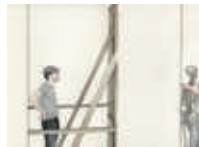
Tentation, 2010
Ink and watercolour on paper
《誘惑》2010年
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Palabre, 2010
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《文字》2010年
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28.2 x 21 cm

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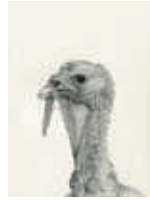
La Coulisse, 2011
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Pentateuque, 2010
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28.2 x 21 cm

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Dindon, 2011
Ink and watercolour on paper
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墨水及水彩 紙本
28.2 x 21 cm

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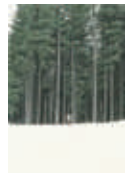
Aimant, 2011
Ink and watercolour on paper
《愛》2011年
墨水及水彩 紙本
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La bête, 2011
Ink and watercolour on paper
《最好》2011年
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Seul, 2011
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Mélancolie 1, 2011
Ink and watercolour on paper
《抑鬱症 1》2011年
墨水及水彩 紙本
18 x 13 cm

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Mélancolie 2, 2011
Ink and watercolour on paper
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Avant, 2012
Ink and watercolour on paper
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Histoire Naturelle, 2011
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Tronc, 2011
Ink and watercolour on paper
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21 x 28.2 cm

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Tronçonné, 2011
Ink and watercolour on paper
《鋸條》2011年
墨水及水彩 紙本
21 x 28.2 cm

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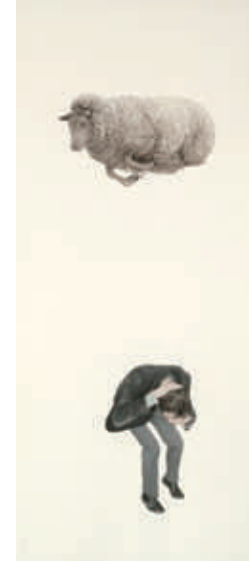
Crabe, 2011
Ink and watercolour on paper
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墨水及水彩 紙本
28.2 x 21 cm

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Papillon dans la tête, 2012
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墨水及水彩 紙本
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Mouton, 2012
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Métamorphose, 2011
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Home, 2012
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墨水及水彩 紙本
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Les oiseaux, 2012
Ink and watercolour on paper
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墨水及水彩 紙本
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Sous le manteau, 2012
Ink and watercolour on paper
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墨水及水彩 紙本
40 x 30 cm

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Île, 2012
Ink and watercolour on paper
《小島》2012年
墨水及水彩 紙本
33 x 48 cm

Biography

作品

	Born 1981 in Fontenay-aux-Roses, France <p>Lives and works in Paris, France</p>	1981年生於法國的Fontenay-aux-Roses <p>生活及工作於法國巴黎</p>		Previous Group Shows	群展	
	Education	學歷		2013 <p>2012</p>	《藝術登陸新加坡博覽會》，新加坡 <p>《FIAC—法國當代藝術博覽會》，Praz-Delavallade 畫廊,巴黎,法國</p> <p>《布魯塞爾藝術博覽會》，Michel Soskine 畫廊,布魯塞爾,比利時</p> <p>Hadrien de Montferrand 畫廊,北京,中國</p>	
2001–2006 <p>2005</p>	Beaux-Arts Academy, Paris, France <p>Scholarship to Beaux-Arts Academy, Xi’an, China</p>	畢業於巴黎國立美術學院 <p>交換生到西安美術學院學習</p>		2011	The Armory Show, Michel Soskine Gallery and Guy Bärtschi Gallery, New York, USA	《軍械庫藝術博覽會》，Michel Soskine 畫廊, Guy Bärtschi 畫廊, 紐約, 美國
	Upcoming Solo Shows	即將舉行個人展		2010	Daniel and Florence Guerlain Collection, Musée des Beaux-Arts, Besançon, France <p>Bel Fondation, Lons-le-Saunier, France</p>	《佛羅倫薩和丹尼爾嬌蘭收藏》,Beaux 藝術博物館,貝桑松,法國
2013	Espace Art Contemporain de la Rochelle, France	拉羅謝爾當代藝術空間,法國		2009	“2009/10” Jeanroch Dard Gallery, Paris, France <p>Art Brussels, Michel Soskine Gallery, Brussels, Belgium</p> <p>Art Paris, Michel Soskine Gallery, Paris, France</p> <p>Contemporary Drawing Art Fair, Jeanroch Dard Gallery, Paris, France</p> <p>Drawing Art Fair, Collection Florence et Daniel Guerlain, Paris, France</p>	貝爾基金會, Lons-le-Saunier, 法國 <p>《2009/10》,Jeanroch Dard 畫廊,巴黎,法國</p> <p>《布魯塞爾藝術節》,Michel Soskine 畫廊,布魯塞爾,比利時</p> <p>《藝術巴黎》,Michel Soskine 畫廊,巴黎,法國</p> <p>《當代繪畫博覽會》, Jeanroch Dard 畫廊,巴黎,法國</p>
	Upcoming Group Shows	即將舉行群展		2008	Casa Vélasquez, Madrid, Spain <p>Salon du dessin, Nicolas Silin Gallery, Paris, France</p> <p>Griesmar & Tamer Gallery, Paris, France</p>	繪畫博覽會,佛羅倫薩和丹尼爾嬌蘭收藏,巴黎,法國
2013	Le Centre Pompidou, Paris, France	蓬皮杜中心,巴黎,法國		2007 <p>2006</p>	Mulhouse 007, France <p>Is sue Gallery, Paris, France</p>	《Casa Vélasquez 博覽會》,Casa Vélasquez,馬德里,西班牙 <p>《Dessin 沙龍》,Nicolas Silin 畫廊,巴黎,法國</p> <p>《集體博覽會》,Griesmar & Tamer 畫廊,巴黎,法國</p> <p>《米盧斯 007》,歐洲當代創意精品沙龍,米盧斯,法國</p> <p>《展覽》,Is Sue 畫廊,巴黎,法國</p>
	Previous Solo Shows	個人展			Prizes and Residences	獎項及駐站項目
2013	<i>Elles et Moi</i> , Edouard Malingue Gallery, Hong Kong <p><i>Pentateuque</i>, Edouard Malingue Gallery, Statue Square Gardens, Hong Kong</p>	《她們與我》,馬凌畫廊,香港 <p>《摩西五書》,馬凌畫廊,中環皇后像廣場,香港</p>		2010 <p>2007–2008</p>	Canson Drawing Prize <p>Casa Vélasquez, Madrid</p>	‘Canson’繪畫獎 <p>委拉斯開茲,馬德里</p>
2012 <p>2011</p> <p>2010</p>	Praz-Delavallade Gallery, Paris, France <p>Canson Solo Show, Art Paris, Paris, France</p> <p>Canson Solo Show, Slick, Paris, France</p> <p>Jeanroch Dard Gallery, Paris, France</p> <p>Guy Bärtschi Gallery, Geneva, Switzerland</p> <p>Michel Soskine Gallery, Madrid, Spain</p>	Praz-Delavallade 畫廊,巴黎,法國 <p>《Stand Canson 在 Art Paris》,巴黎,法國</p> <p>《Stand Canson 在 Slick》,巴黎,法國</p> <p>《Fabien Mérelle》,Jeanroch Dard 畫廊,巴黎,法國</p> <p>《Fabien Mérelle》,Guy Bärtschi 畫廊,日內瓦,瑞士</p> <p>《Fabien Mérelle 新作品》,Michel Soskine 畫廊,馬德里,西班牙</p>		2007 <p>2006</p> <p>2003</p>	Keskar Prize of the Fondation de France <p>Diamond Drawing Prize</p> <p>David Weill Drawing Prize of the French Academy of Arts</p>	法蘭西基金—Keskar 獎 <p>Diamond 繪畫獎</p> <p>法國藝術學院—David Weill繪畫獎</p>
2009 <p>2008</p>	Jeanroch Dard Gallery, Paris, France <p>Premier Regard Gallery, Paris, France</p>	《Fabien Mérelle》,Jeanroch Dard 畫廊,巴黎,法國 <p>《Fabien Mérelle 新作品》,Premier Regard 畫廊,巴黎,法國</p>			Collections	收藏
					Centre Pompidou Collection of Contemporary Art <p>Daniel and Florence Guerlain Collection</p>	蓬皮杜中心之當代藝術收藏 <p>Daniel and Florence Guerlain Collection 當代藝術基金會</p>

Authors

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Kaegan Sparks

Kaegan Sparks writes, edits, researches, and curates in New York City. She is currently Special Events and Programming Associate at The Drawing Center, where she organised the programme series Drafts. While studying poetics and contemporary art at the University of Pennsylvania, she directed a gallery called KWH Art, where she organised exhibitions, programming, and publications. She has also worked in various capacities for the Institute of Contemporary Art in Philadelphia, Dia:Beacon, The Kitchen, Parkett, and the Philadelphia Exhibitions Initiative.

Dr. Chia-Ling Yang

Dr. Chia-Ling Yang is a lecturer in Chinese art at the University of Edinburgh. She received her degrees from National Taiwan University and the University of Warwick and a PhD at the University of London (SOAS). She was a visiting scholar at the University of Heidelberg and a postdoctoral fellow at the University of Chicago. She is the author of *a Painted Dream of Shanghai: Ink World of Ren Bonian* (in Chinese, 2011) and co-author with Roderick Whitfield of *Classical Chinese Art: Selected Catalogue of the Paintings and Calligraphy, Wou Lien-pai Museum* (2011) and *Lost Generation: Luo Zhenyu, Qing Loyalists and the Formation of Modern Chinese Culture* (2012). Her recent contributions to exhibition catalogues include *Les maîtres de l'école de Shanghai* (Masters of the Shanghai School of Painting) at the Musée Cernuschi in Paris (Mar–Jun 2013) and *Masterpieces of Chinese Painting 700–900*, the forthcoming exhibition at the Victoria and Albert Museum in London (Oct 2013–Feb 2014).

Bertrand Dumas

Holder of a master’s degree in art history from the Sorbonne and a degree in museum science from the École du Louvre, Bertrand Dumas is the author of *Trésors des églises parisiennes* (Parigramme, 2005). From 2006 to 2011 he taught art history and appraisal techniques at the Institut d’Études Supérieures des Arts (London–Paris), while as a specialist in pre-modern paintings and drawings he worked with S.V.V Claude Aguttes (Paris-Lyon) from 2008 to 2010. A regular contributor to *L’Œil*, he has published many articles on pre-modern, modern and contemporary art. Bertrand Dumas joined the team at Chester Collections (Geneva) in December 2011.

Kaegan Sparks

Kaegan Sparks 是一位著名的紐約作家，研究學者及策展人。目前，她在紐約知名的繪畫中心(The Drawing Center)擔任特別項目和節目總監，策劃不同的藝術節目。她在賓州大修讀詩學及當代藝術其間，協助 KWH 畫廊管理及策劃展覽與發布會等活動。另外，她亦曾在費城的當代藝術中心, Dia:Beacon 博物館, The Kitchen, 瑞士藝術雜誌《Parkett》，和 Philadelphia Exhibitions Initiative 執行藝術指導。

楊佳玲

楊佳玲 (Chia-Ling Yang) 在愛丁堡大學擔任一名演講師。她分別在國立臺灣大學及華威大學取得學位,其後更獲倫敦大學 (SOAS) 頒發博士學位。她曾以訪問學者身分出席海德堡大學與芝加哥大學學課。出版著作有《畫夢上海-任伯年的筆墨世界》，和韋陀教授合著的《失落的世代：羅振玉、清遺老與中國近代文化的形塑》及《吳蓮伯博物館典藏書畫圖錄》。她最近參與編輯不同的展覽畫冊，包括巴黎塞努齊博物館 (Musée Cernuschi) 的上海畫派大師 (*Les maîtres de l'école de Shanghai*)(Masters of the Shanghai School of Painting) (2013年3月－6月)及將會在倫敦維多利亞和阿爾伯特博物館 (Victoria and Albert Museum)(2013年10月至2014年2月)展出的中國名畫精選。

Bertrand Dumas

Bertrand Dumas

Bertrand Dumas 分別在盧浮宮學院中取得藝術史及博物館學碩士學位。 Bertrand Dumas 於2005年撰寫一本書，名為《巴黎教堂珍寶》(*Trésors des églises parisiennes*) 在2006年至2011年，他在高等藝術學學院任教藝術史及鑑定技術。身為古代，近現代及當代藝術的專家，他於2008至2010在拍賣公司 S.V.V Claude Aguttes 工作。此外，他在 L’Œil 多次發表關於古代，近現代及當代藝術的文章。其後在2011年12月，他正式加入了瑞士的 Chester Collections。

Colophon

作品

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