



|Yuan Yuan|袁遠|

## INTRODUCTION

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曇花一現，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墊、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生命力。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理所當然的存在生疑——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，在畫布上散佈各種線索，引導觀者還原由他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構主題、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以其為主導。《潮濕》(2011) 描繪的蔘紅和琥珀色門廊、左右兩側的金屬格柵、意式掛牆燈點綴的走廊入口和歐洲格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當中。沿著上海外灘可見的例子皆是文化交流的產物——富視覺意義的同時，亦代表著哥德、巴洛克、浪漫主義和古典風格的錯誤歷史揉合。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頹垣敗瓦，另一個則以堂皇結構展示源於歐洲建築風格的美式挪用。

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悟。新作一如概往，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，作品表明了一種對西方建築的認知和信心昇華：當袁遠將它融合成自身和經歷的一部分，也就允許了它作主導、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、簡陋的蝸居、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，呈現一個源自其巨細無遺的敏銳觸覺、關於人的存在又或他們昔日的存在的劇目。

*Understory*  
樹冠之下

Qiao Space, Shanghai, China (co-presented with Kiang Malingue)  
喬空間·上海·中國 (與馬凌畫廊聯合呈現)

10.11.2022 - 08.01.2023

*Such is our way of thinking—we find beauty not in the thing itself but in the patterns of shadows, the light and the darkness, that one thing against another creates. A phosphorescent jewel gives off its glow and color in the dark and loses its beauty in the light of day. Were it not for shadows, there would be no beauty.*

- Jun'ichirō Tanizaki, *In Praise of Shadows*

Kiang Malingue and Qiao Space presented Yuan Yuan's exhibition *Understory*, showcasing seven recent paintings created by the artist in the last two years, and a series of paintings created between 2012 and 2017. This is the Berlin-based artist's first exhibition in Asia after *Irregular Pearl* at Kiang Malingue's Hong Kong gallery space in 2020. By juxtaposing a number of artworks from different periods and inspired by different realities, the exhibition presented the artist's ever-deepening painting practice since 2008, revealing Yuan's keen insight as he navigates through the complexities of the representational realm.

Yuan Yuan's recent large-scale paintings include *Private Submarine* made in 2022. Faithful to an absurd reality, the artist's signature meticulous approach avoids direct depiction of objects, focusing instead on "the patterns of shadows, the light and the darkness" that arise between them, constructing the interior of an improbable submarine. At the centre of the composition is an old-fashioned staircase that winds up sinuously, and a blue water slide that flushes down - the two produce a double helix that not only distorts the center of the image, but also indicates the strange sense of speed that moves through this enclosed space, and the alternation of heaviness and lightness in this "underwater room". The dark, dusty atmosphere brought by the bunk beds and kitchen clutter contrasts with the unreasonably moist cartoon frog, appearing out of thin air. This odd development emphasises the childishness of the title, allowing for the free dissolution of the political, military and social significance of the subject in the picture.

Another topical work is *Al Capone's Cell*, also made in 2022. Just as *Private Submarine*, the thematic aspect of the new painting is captivating; it is rendered in a classic Tintoretto perspective, reinforcing the claustrophobic sense that often emerges in Yuan Yuan's works. By further enclosing the interior space, the composition resists the desire to overspill colors and to expand — or the desire of the room's notorious owner to escape and regain his freedom. Yuan once visited the cell in Philadelphia's Eastern State Penitentiary; he has transformed in the painting this privileged cell into a space akin to a Halloween playground, as if the ruthless Al Capone would get up at any moment to open the door and hand out candies to children — just like his public persona of a philanthropist had it. The mirror on the right reflects lavish decorative paintings from other dimensions, while the only other way out of the heavily adorned room is suggested by the narrow cell skylight above. *Understory*, a new work that shares the exhibition's title, also flushes light down from directly above, with delicate brushstrokes revealing a multitude of details between light and dark that signify tranquility and danger.

Recent works such as *Museum's Restaurant* and *Folded into a Mattress* produce asymmetrical and flattened compositions with a unified, dark palate, demonstrating once again Yuan Yuan's ability to obscure, expose, and fabricate extraordinary details. These images, which seem to be both visual alibis and nameless, threatening occupations of objects, encourage the viewer to examine the relationship between spatial dimensions through eerie perspectives — Yuan Yuan the animist warps the breathtaking moment in which painting slowly unfolds itself.

Also included in *Understory* is a selection of previous paintings that resonate with the recent works in various aspects, clarifying the main strands of Yuan Yuan's artistic exploration since 2012. *Beast in the cage* from 2017 not only simulates the confinement of a powerful master-slave as in *Al Capone's Cell*, but also theatricalises the pictorial tension through the repeated and rigorous use of triangular and inverted triangular projections. Reminding one of Ilya Kabakov's anti-monumental installations, *With the Effort of All We Will Win* from 2015 depicts revolutionaries in the jungles of South America: in this ruined scene, a couple of comrades march solemnly forward under a canopy — or are camouflaged into what seems to be an improbable aquarium.

美，不存在於物體之中，而存在於物與物產生的陰翳的波紋和明暗之中。夜明珠置於暗處方能放出光彩，寶石曝露於陽光之下則失去魅力，離開陰翳的作用，也就沒有美。

——谷崎潤一郎，《陰翳禮贊》

馬凌畫廊與喬空間榮譽呈獻袁遠個展「樹冠之下」，展出藝術家於2020年至2022年間創作的七幅繪畫作品，以及一系列於2012年至2017年間創作的繪畫作品。此次展覽是藝術家於2020年在馬凌畫廊香港空間舉辦大型個展「歪扭珍珠」之後於亞洲區域舉辦的首個個展，通過並置處理不同創作時期、不同場域的眾多作品展示藝術家自2008年以來深入貫徹的繪畫理念，並同時展示藝術家在紛雜具象現實之中游離時顯露的敏銳洞察力。

袁遠於2022年完成的大尺幅新作，包括極具代表性意義的《私人潛艇》。以忠實於荒謬現實為原則，藝術家通過其一貫的細膩手法避開直接描繪物體，而專注於描繪物體與物體之間產生的「陰翳的波紋和明暗」，刻畫了一個吊詭的潛艇內部。其中有蜿蜒上升的老式旋轉樓梯，以及傾滑而下的藍色水上滑梯——兩者構成的逆反螺旋不僅扭曲了四平八穩畫面的中心，也指示了在這一封閉空間中騰挪穿梭的奇異速度感，以及沈重感與輕盈感在這「水下房間」的流轉交替。畫面中的上下鋪、廚房雜物等帶來的陰暗氣氛，與鮮亮又濕潤剔透的卡通青蛙形成了巨大的反差。這種對照強調了作品主題的童趣，讓標題的政治、軍事、社會內涵得以在畫面中消融彌散。

另一件同樣有具體主題性的新作是《阿爾卡彭的牢房》。這件作品在主題層面與《私人潛艇》同樣值得玩味，在畫面架構方面則以袁遠喜愛的丁托列托透視佈局加深了作品中常湧現的逼仄感，抵御了畫面色彩元素想要彌散或延展畫面的欲求——或是房間臭名昭著的主人想要逃離、重獲自由的欲求。袁遠曾參觀費城東洲監獄里芝加哥黑幫首腦阿爾卡彭的囚室，在畫作中肆意「改造」了這間特權牢房，將原本裝飾奢華且時尚的房間佈置為萬聖節的主題樂園，彷彿這位心狠手辣的人物隨時會起身為來敲門搗蛋的孩子開門派送糖果，一如他當年慈善家的社會形象。畫面右方的鏡子反射著來自其他維度的豪華裝飾畫，而被重重妝點的房間因上方唯一的狹小囚室天窗陡然提示了壓迫和陰鬱。與此次展覽同名的新作《樹冠之下》也讓光線從正上方飄然墜落，以細膩筆觸呈現明暗之間代表了安寧與危險的諸多細節。

《美術館餐廳》及《折疊成床墊》等新近作品以更為統一的暗啞色譜描繪了不對稱、趨於扁平的畫面，再度展示了袁遠在繪畫中遮蔽、揭露、捏造細節的技藝。這些既像是人的「不在場證明」又像是被物佔領景象的畫面，鼓勵觀者通過奇特的視角檢視不同層次空間之間的關係，彷彿一個泛靈論者揭開了繪畫藝術傳統緩慢發展、卻讓人屏息凝視的瞬間。

此次展覽中，精心挑選借展的過往作品在各個方面與新近作品相呼應，梳理了2012-2022十年間袁遠在繪畫探索過程中的主要線索。作於2017年的《籠子里的猛獸》不僅與《阿爾卡彭的牢房》同樣模擬了空間的強大主人的禁錮狀態，也通過反復嚴謹地使用三角及倒三角投射加深了畫面的戲劇性張力。近似伊利亞·卡巴科夫反英雄主義式裝置作品場景的《努力終將勝利》則描繪了南美洲叢林里的革命家：在這摧枯拉朽的畫面中，兩個影影綽綽的戰友同志凝結在低頭踏步的行動中，穿行於樹冠之下，抑或隱身在水族館的背景裝飾之中。



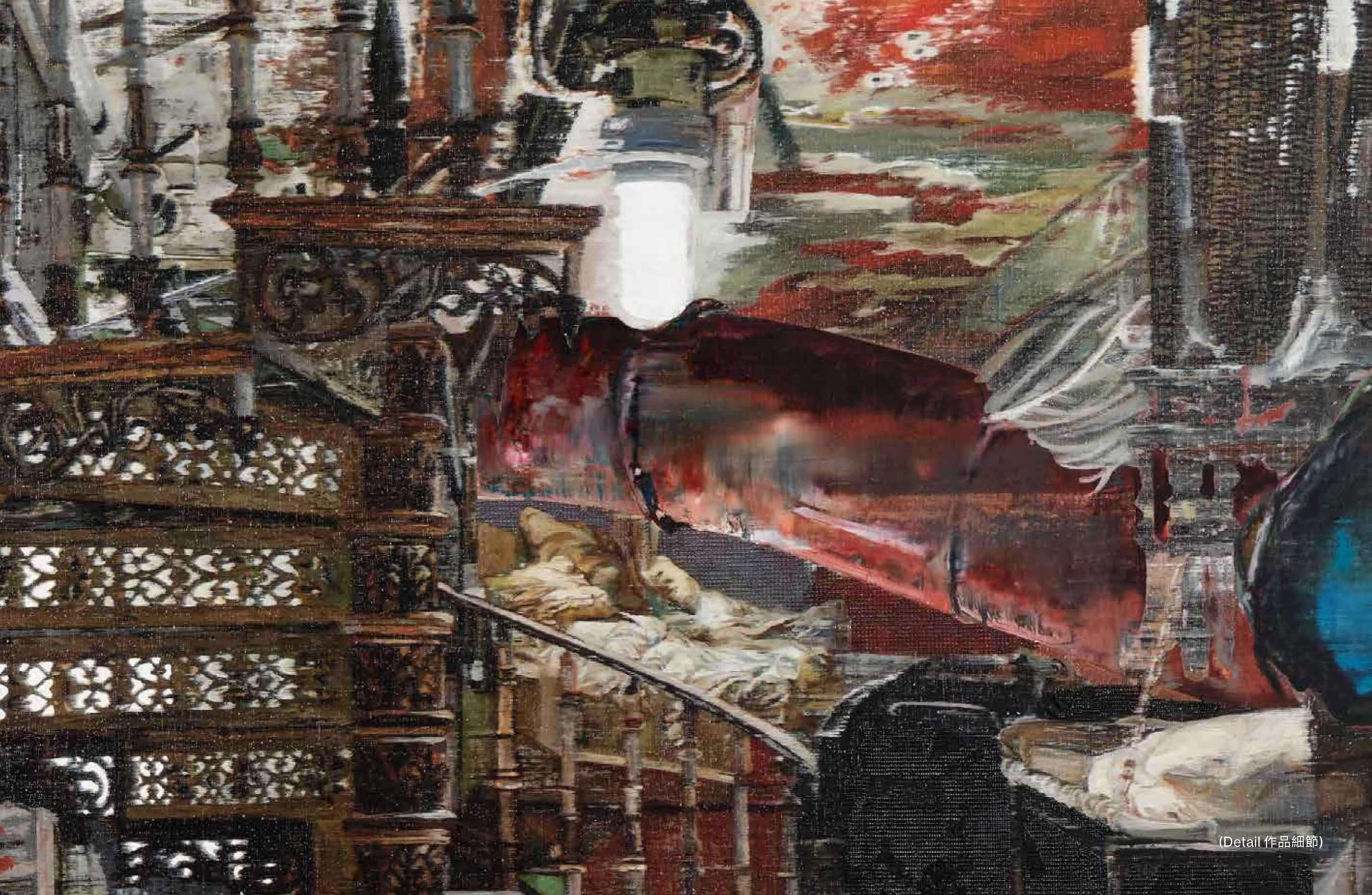






*Private Submarine*  
《私人潛艇》  
2022

Oil on linen  
亞麻布面油畫  
200 x 185 cm



(Detail 作品細節)







*Al Capone's Cell*  
《阿爾卡彭的牢房》  
2022

Oil on linen  
亞麻布面油畫  
180 x 170 cm



*Museum's Restaurant*

《美術館餐廳》

2022

Oil on linen

亞麻布面油畫

150 x 200 cm



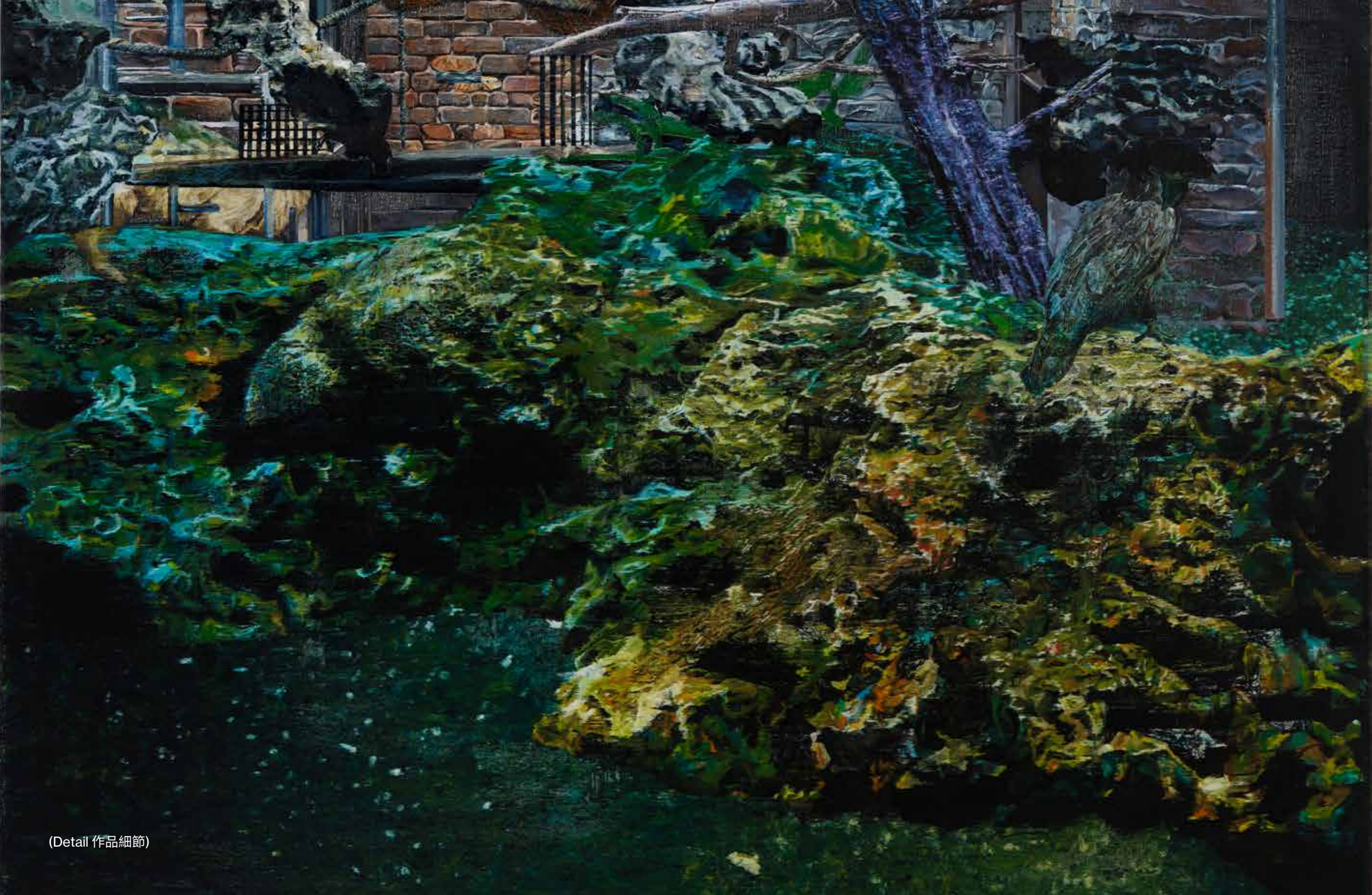
*Understory*  
《樹冠之下》  
2022

Signed on verso  
Oil on Linen  
亞麻布面油畫  
200 x 150 cm









(Detail 作品細節)





*Memory Hotel*  
《記憶旅社》  
2022

Signed on verso  
Oil on Linen  
亞麻布面油畫  
150 x 195 cm



(Detail 作品細節)





*Folded into a Mattress*

《折疊成床墊》

2022

Signed on verso

Oil on Linen

亞麻布面油畫

170 x 200 cm

*Irregular Pearl*  
歪扭珍珠

Edouard Malingue Gallery, Hong Kong  
馬凌畫廊, 香港

06.2020



Tens of thousands of minuscule mosaic tiles, reflecting just as many tones of blue; shade nets intertwined with one another, resting upon dead branches, forming multi-layered matrixes; aged grease stains and dust, rendering window screens turbid yet thinly transparent – being obsessed with and almost paranoid about polishing such details, Yuan Yuan depicts most patiently and rationally an uncanny realm, merged in which are displaced scenes, fantasies based upon reality, personal experiences, and the singular aesthetics of immanence of the artist.

From 1992 to 2003, Yuan Yuan spent eleven years in the oil painting department at the China Academy of Art. A skilful painter, Yuan is able to delineate with great precision any specific form. He is, however, not a realist painter, and does not want to be confined to classical aesthetics. Yuan is interested instead in exploring layers of colours with various painting knives, and in filling gaps in a figurative composition with abstract details. Surrealist dreams expand on his canvas, interchangeably co-existing in which are the decayed and the grandiose, the complex and the orderly, the tranquil and the tumultuous, the transient and the eternal. Painting is Yuan's only chosen form; for Yuan, art is an enclave in reality, a borderland where controversies and clashes are allowed. As soon as the artist starts working on his art, he becomes the voice of the enclave. Yuan Yuan moved to Germany in recent years and has established his permanent studio in Berlin. Just like other artists from all over the world who reside in Berlin, he is attracted by the unique, free cultural atmosphere, the specific socio-political history, and the independent, forward-thinking mentality of the city. Arriving in Berlin, Yuan looks forward to a new level of artistic creation, the starting point of which is marked by the exhibition Irregular Pearl.

It is thought that the etymological root of Baroque is Portuguese Barocco: imperfect pearls. In eighteenth century French, Baroque was defined as irregular, strange, imbalanced, dissonant, or as burdened with excessive and superfluous details. Today, 'baroque pearls' is a term commonly used in gemmology, regarding the pearls that are naturally irregular and non-spherical. Although the pearls are strange looking, they are considered uniquely valuable in a niche market. In 18th century, the artistic style of Baroque declined, and was considered a bad taste of extravagance. In recent times, the meaning of Baroque is still largely dismissive, more often than not related to vulgar and kitsch tastes of the nouveau riche. However, the origin of the term speaks of something else: compared with a pearl that is perfect, which stands for ideas like perfection and splendour, an irregular pearl suggests imperfection, irregularity and oddity. The two are both natural creations, born differently, so why is one necessarily better than the other? Yuan Yuan's art is like an irregular pearl – instead of founding one's creation upon something that is already perfect, is it not more meaningful to capture the cruel beauty in imperfection?

Frequently, Yuan Yuan's paintings depict claustrophobic spaces; the places are seemingly lively, but human figures are definitely absent. As soon as the spaces are abandoned, they are turned from private territories into public spaces. Yuan compares this transformation with the fate of an artwork: as soon as it is gazed upon by a spectator, the artist abandons his exclusive possession of it. The viewer gradually identifies the time and space depicted in the painting, and in the same process identifies his or her own perspective, arriving not only in a painted world, but also his or her own projection. Expressing the absence of human by depicting the traces left behind, Yuan's painting takes exactly the excess of details as its subject, emphasising on even the most trivial details. In a space that is ruined and fractured, time is surprisingly rendered clear and visible, amplifying vivid spiritual and emotional echoes.

In many of his paintings, Yuan Yuan depicts the same elements repeatedly: row upon row of the same object, is Yuan's way to present all the details that are considered equally significant. By doing so, the artist's aim is to know and comprehend all the facets and spheres of what is present in perspective. It is like sorting out a room, which has less to do with physically categorising and sorting things, than with positioning one's self on the level of perception. In an interview, Yuan talked about the amount of time he spends daily on cleaning the studio; if there is one painting tool that is not in its place, it is not possible for him to start working. The methodological habit shapes his work, not by presenting a kind of ground-breaking form, but by arriving at a perfect balance between the subjective and the objective, through examinations and sort-outs.

成千上萬塊細小的馬賽克各自反射出不同的藍色；懸掛於枯枝的防曬網相互糾纏形成錯綜重疊的網格；被經年的油污和灰塵蒙蔽的不再通透卻「絲絲」可見的紗窗，在對細節近乎瘋狂和偏執的雕琢中，藝術家袁遠以極大的耐心和理性，向我們描繪了一個奇幻時空，這個時空融合了錯位的景觀、基於現實的幻想、藝術家的個人經驗及內在趣味。

袁遠1992年進入中國美術學院油畫系，在這所學院接受過長達11年的繪畫訓練，扎實的寫實功底讓他可以細緻入微地描繪出任何一個具體的形象。但袁遠並非寫實主義，也不情願受限於古典形式美的局限，他喜歡用各種型號的刀在顏料色層間刮擦，用抽象的細節去填滿具象的縫隙。一個超現實主義的夢境在他的畫筆下均勻展開，腐朽與壯麗，龐雜與秩序，寧靜與喧囂，瞬息與永恆在畫面中交替並存。繪畫是袁遠唯一使用的創作媒介。在他看來，藝術是現實中的一塊「飛地」，一個邊緣地帶，在這裡可以提出異議、製造衝突，當藝術家開始創作，無論什麼媒介什麼題材，他就是這塊「飛地」里的發聲者。近年，袁遠舉家搬遷至曾經的飛地柏林，建設他的永久工作室。和其他從世界各地匯聚至此的藝術家一樣，被這裡自由開放的文化氛圍、特殊的社會政治歷史、獨立前瞻的思潮所吸引。袁遠期待這一變化將會開啓創作上的另一個維度，展覽「歪扭珍珠」是袁遠柏林時期的開端。

巴洛克 (Baroque) 的字源通常被認為是葡萄牙語中的「Barocco」，指的是不完美的珍珠，十八世紀的法語字典內「Baroque」這個字的定義是不規則、奇怪、不平衡、不和諧、太多不必要的細節等。現在，巴洛克珍珠在珠寶術語中是常用字，指的就是那些自然歪扭的珍珠。這些珍珠雖然奇怪、難看，但有其獨特市場價值。巴洛克風格在18世紀中期開始沒落，被看作是一種鋪張浪費的壞品味。在當代，特別是在有學識的藝術語境中，巴洛克一字一般仍然具有諷刺意味，指涉比較粗俗的暴發戶的誇張的品味。可是，要是我們回歸到這一字的源頭，再對比一下，一顆完美的珍珠，跟一顆歪扭的珍珠，前者自然代表完美／崇高，後者則是殘缺／怪誕，兩者皆是自然之物，只不過是現實的兩種表現，何來高低之分？袁遠的畫就像是一顆歪扭的珍珠，與其在本來就完美崇高之物中再創造，捕捉後者當中殘忍的美，難道不是更有意思嗎？

袁遠的作品幾乎都在描繪一個幽閉的空間，充滿人類活動的煙火氣卻從未出現過任何人。從被人類放棄的那一刻起，由一個私密領地轉而成為公共空間，袁遠覺得這個過程和藝術家的作品被展示在公眾面前的過程極為相似：從作品被他人凝視的那一刻起，藝術家放棄了對作品的獨享。觀眾在逐漸辨識畫面里時空的過程中，也解讀出自我的所處，觀眾最終落入的不止是畫作中的世界，更是他們自身的投影。通過人遺留下的痕跡來表現自始至終都缺席的人類，擠滿畫面的旁枝末節本身就是主題本身，即使畫面中最微不足道的細節也值得加以表達，在荒蕪殘缺的空間里，時間反而變得清晰可見，精神和情感的回聲被放大可辨。

袁遠喜歡在畫面中重復鋪陳相似的元素，一排排，一列列，不厭其煩地讓一切細節同等程度的展現出來。沒有目的，而僅僅為了對面前一切盡可能的了若指掌，就好比去整理一屋雜物，只是並非物理意義上的分門別類，而是感知意義上的歸置。袁遠在一次訪談中提到，他每天花很多時間整理工作室，在開始一天的工作之前，只要有一件工具不在它該在的位置上他就無法開始工作。這個工作習慣決定了他的作品，不是為了製造某種令人震驚的形式，而是通過觀察和整理，達致主體性和客體世界之間的完美平衡。



*Journey into the blue*  
《藍色之旅》  
2020

Signed on verso  
Oil on Linen  
亞麻布面油畫  
180 x 225 cm

Installation View  
展覽現場





(細節 Detail)



(細節 Detail)



(細節 Detail)



Installation View  
展覽現場







Installation View  
展覽現場



Installation View  
展覽現場



*The perfect passenger*  
《完美的乘客》  
2020

Signed on verso  
Oil on Linen  
亞麻布面油畫  
205 x 155 cm





Installation View  
展覽現場



*The inner light*  
《內在的光》  
2020

Signed on verso  
Oil on Linen  
亞麻布面油畫  
110 x 130 cm



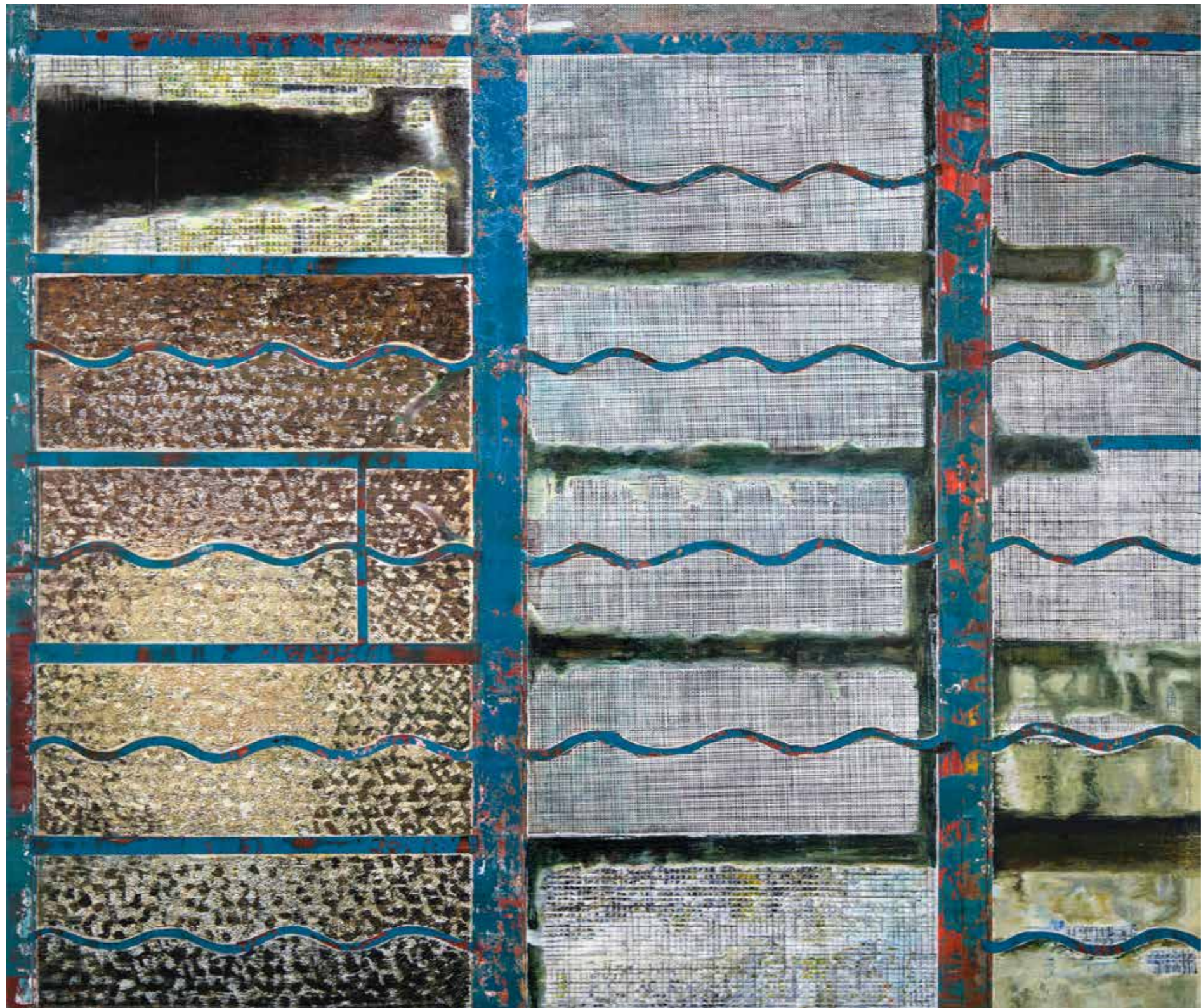
(細節 Detail)



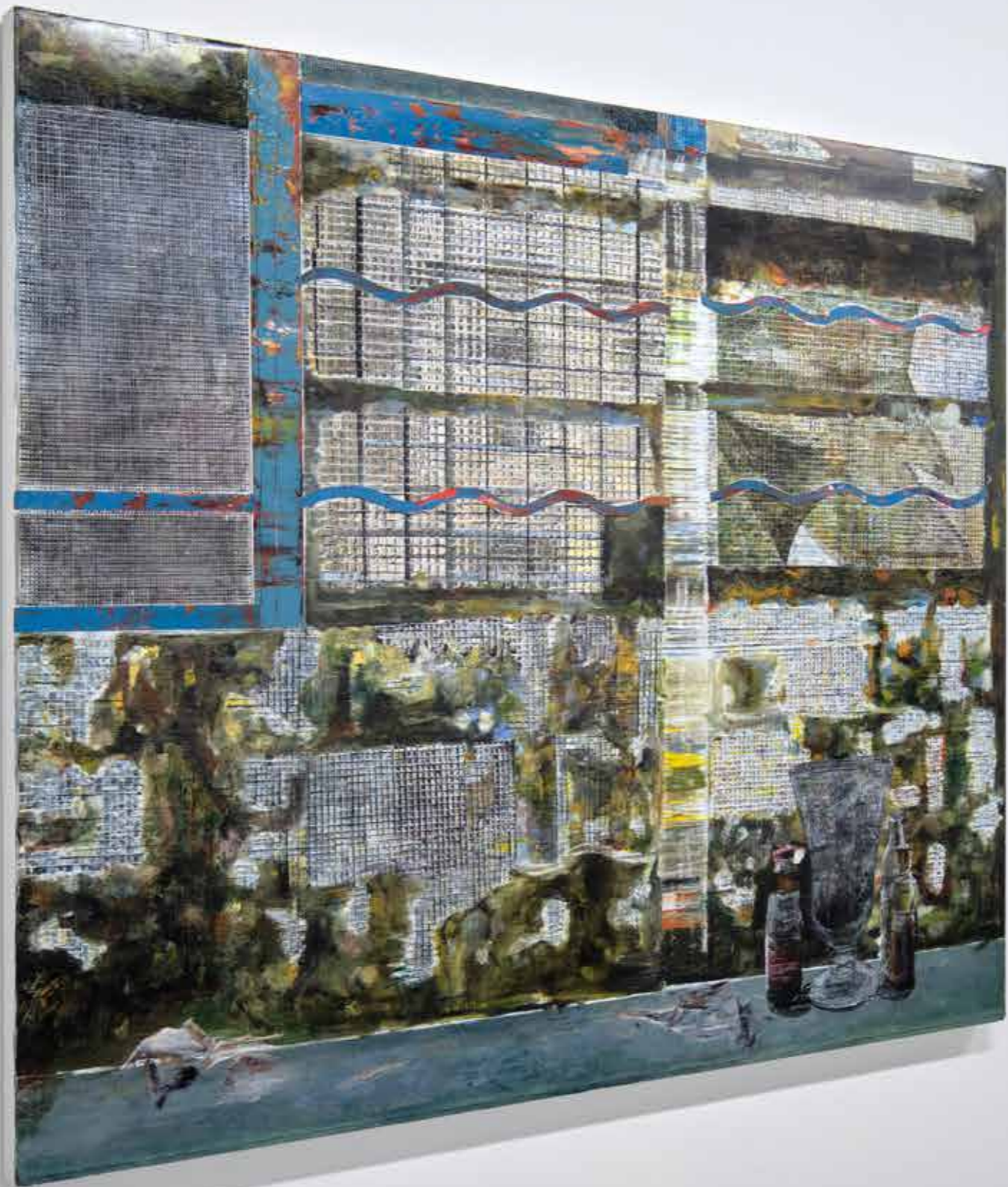


*Diagonals or unexpected*  
《對角線或意外》  
2020

Signed on verso  
Oil on Linen  
亞麻布面油畫  
110 x 130 cm



(細節 Detail)



*Clue and present*  
《預感和現在》  
2020

Signed on verso  
Oil on Linen  
亞麻布面油畫  
110 x 130 cm

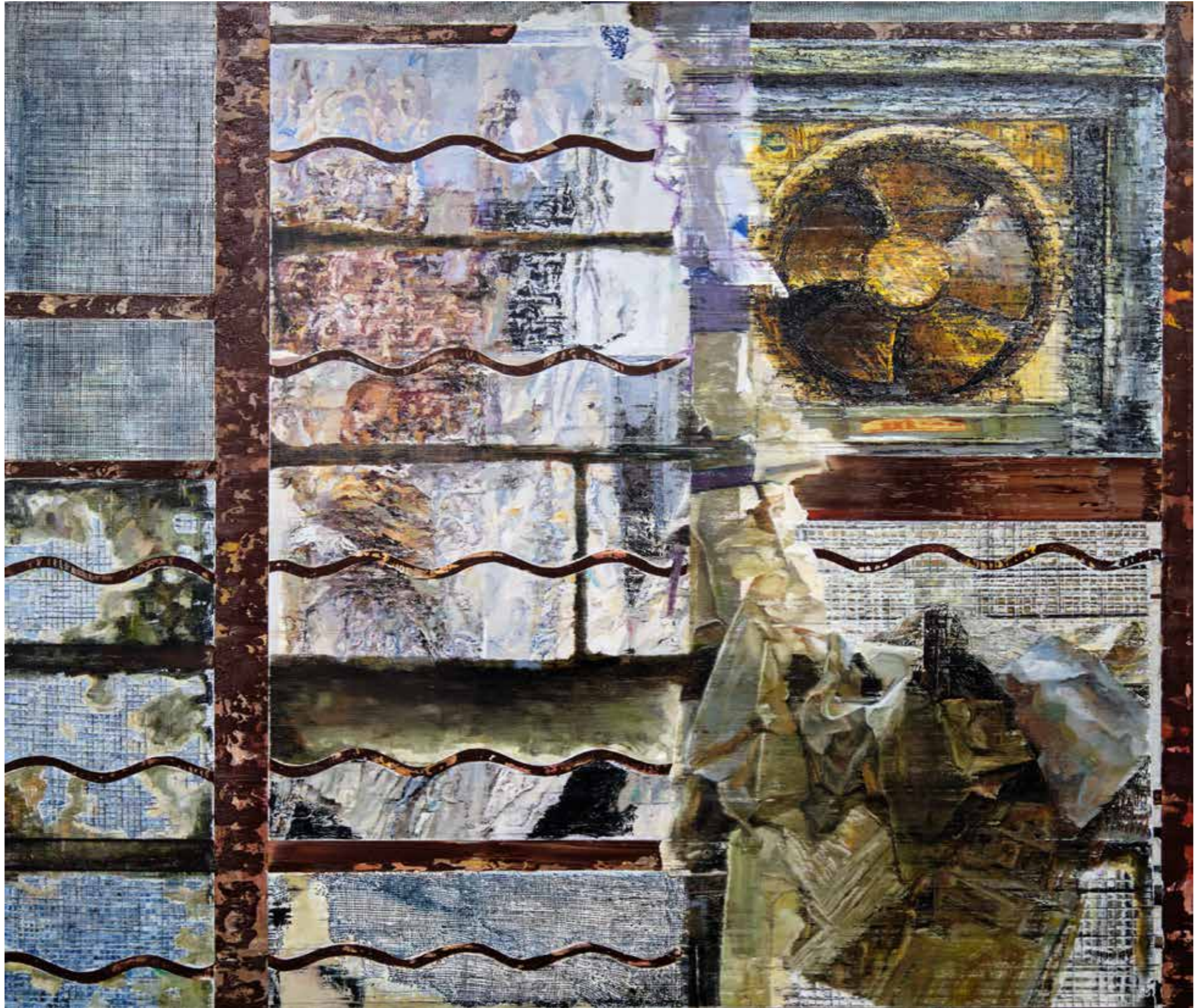


(細節 Detail)



*Looking for new tenants*  
《尋找新租戶》  
2020

Signed on verso  
Oil on Linen  
亞麻布面油畫  
110 x 130 cm



(細節 Detail)



*Gray area in the morning*  
《早晨的灰色區域》  
2019

Oil on Linen  
亞麻布面油畫  
200 x 150 cm









*In exposed walls*  
《在裸露的牆壁中》  
2019

Oil on Linen  
亞麻布面油畫  
200 x 160 cm



(細節 Detail)



(細節 Detail)



Installation View  
展覽現場



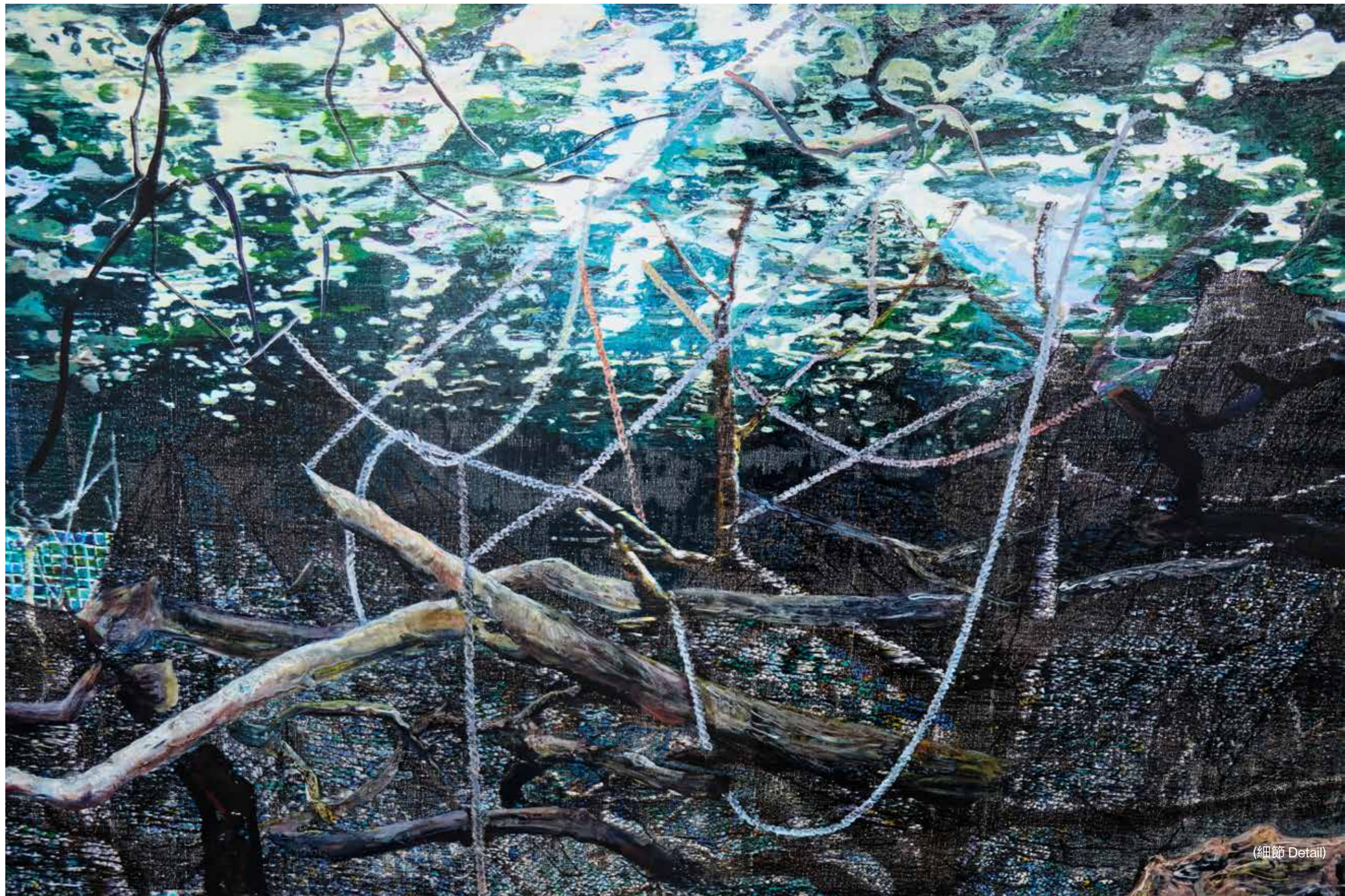
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(細節 Detail)







(細節 Detail)

*Walking Through Walls*

Gropius Bau, Berlin, Germany  
德國柏林格羅皮烏斯博物館

12.09.19 - 19.01.20





Installation View  
展覽現場

Image courtesy of Gropius Bau  
圖片由格羅皮烏斯博物館提供

Photographed 攝影: Luca Girardini

## Yuan Yuan

*\*This interview is extracted from the catalogue published in conjunction with the exhibition 'Walking Through Walls', September 12, 2019, to January 19, 2020, Gropius Bau, Berlin. ©2019 Gropius Bau, authors and artists and Silvana Editoriale.*

Please send us a picture, which in your opinion illustrates a situation of division, and a few lines describing it.

This picture is about an experiment in my studio. I made two pieces of metal net lap over each other for rubbing on canvas. Rubbing is one of the traditional Chinese techniques and the key to this technique is to reverse positive and negative space. The middle is the overlap of the two metal nets and it is also the densest part of overlapping. After I have finished rubbing and removed the metal nets, it's really interesting to find that the area that used to be the densest has become the most scanty with more bright light and breath.

What led you to the creation of the artwork(s) / installation that we are showing in the exhibition? What was on your mind? Were you reflecting on a personal experience, or was the work inspired by a broader social context?

The two paintings Free Fall and Darkness that Goes Away are large in size; however, both of them were inspired by a small object that I found in Berlin. A slightly opaque glass with metal net inside, that is commonly seen as building material and is widely used in window production. While you go up the stairs in local residential buildings, you might see this glass in the skyline above your head. This blurry glass does not isolate the light or sound but the image. All you can see through is fuzzy, which is like a poor image compressed from a high-resolution image.

For one of the paintings, I amplified and extended these small pieces of glass to a huge glass curtain wall, like in a surreal dream. The size of these two paintings is actually determined by the smallest grid that I can draw. I don't want to miss any of those tiny glasses. I believe that as long as I can put all the grids or glasses on the canvas, there will be a kind of power and the more grids I draw, the higher is the extent of abstraction.

The color blue refers to the blue sky and white clouds outside the window and the compression of this unique glass turns the blue sky into a number of abstract blue blocks. I used a pure blue color as if I was painting water; however what I got in the end was blue like the sky at sunset. This uncontrollable part of creation makes me excited, makes me feel like the work itself can grow. Of course, I couldn't just sit and wait for this to come, I ensure I did the right thing indeed, such as the ratio of the black window frame, the humidity of the color and so on.

My personal experience often determines the starting point of my creation, while the process of creation relies more on a wide range of social backgrounds. For me, personal experiences shape up your own taste or interest, even though to some extent taste is something you are born with. It is my taste that helps me to immediately choose what I want or do not want. However, after the choice has been made, a long process of struggle and hesitation ensues, like a tedious process where I search for connections from different areas and different times. Since one's imagination is limited, I need the stimulus of reality to constantly refill the imagination.

How does your practice connect to questions of walls, both real and metaphorical? How are these questions related to your own biography, and how do they impact your formal or thematic choices?

My favorite creation method is to begin with the smallest space and to seek out those overlooked spaces right around you. I have focused on the subject of divisions for a long time. In fact, for people who live in a place highly desensitized for freedom, walls made of various materials have already invaded every layer of life. Here, the wall has become history for Berliners, however for most people in the world, a wall is real and an urgent problem.

Societies around the globe appear to be growing more polarized around a number of divisive issues. What is your view on the world and the biggest challenges it is facing?

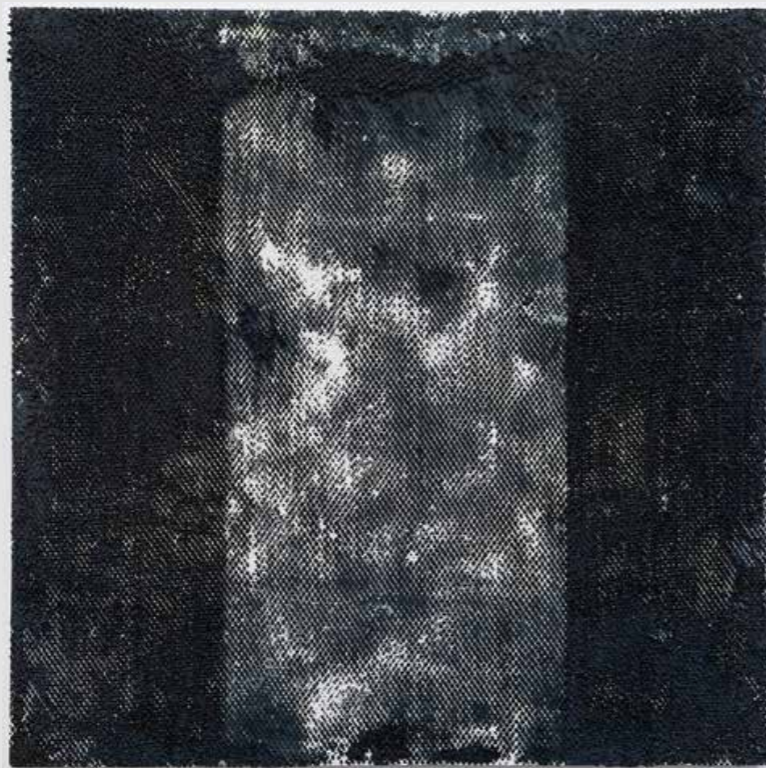
Believe it or not, you are already trapped in this global storm of far-left and far-right politics and political awakening is inevitably causing more conflicts. Descending into the era of fragmentation is dreadful, especially for those who have been used to mobility. People living inside walls are worrying about the day when they are physically isolated, people who are getting out of the walls are worrying about living in a foreign land with nothing but exile, which is more than the feeling of compression you can experience in a virtual society. It's unimaginable to shut a once opened door. The question is how to react in the current time, bring more violent resistance or create more absurd reality? It seems that people are holding their breath and waiting for something, but ironically, the giant state machine responds in the same silent way and someday it will suddenly stand in front of you.

To what extent do you think art can change societies? And do you see yourself as an activist in any way?

For me, art can't directly change societies. But I think that for societies, art plays the role of an enclave, a hatching area for new politics, where you can freely share all kinds of questions, objections, conflicts or challenges. When an artist begins to create works, no matter how radical or amazing they are, they become an activist in the sense of a member of any party within this enclave.

Can you imagine where your artwork will be a hundred years from now? In what kind of world do you think it will exist, and will it manage to impact audiences in the same way you wish for it today?

I cannot predict where my works will be in the future. For viewers, the power of a work might be weakened if the context of its reality is lost. In a museum, we do look at art from a hundred years ago. However, I personally think that a contemporary artwork can satisfy you much more if it is capable to touch your emotions. Another question is, will the world of information gap still exist in the future as it does today? If so, it will be just like what I described when I was at school in the 1990s, when surrealist art began to spring up in China and I saw the works - more exactly only the reproductions of works - from surrealist artists seventy years after they were created for the very first time.



Yuan Yuan, *Echo*, 2013

Oil on linen, 200 cm x 200 cm  
Courtesy Edouard Malingue Gallery, Hong Kong, Shanghai

## Yuan Yuan

\*此訪談片段出自柏林格羅皮烏斯博物館展覽「Walking Through Walls」之同名畫冊，展期為2019年9月12日至2020年1月19日。©2019 Gropius Bau, 作者, 藝術家及Silvana Editoriale。

請分享一張你認為能詮釋分裂狀態的圖片，並加以簡單描述。

這張圖片來自於我工作室中嘗試的一次實驗——我把兩張金屬網重疊放在畫布上拓印。拓印是一項中國傳統的技法，其關鍵在於顛倒正負兩個空間。中間部分是兩張金屬網交疊的部分，是網最密集的区域。有趣的是，完成拓印後移除鐵網，曾經最密集的網的地方變成了最疏朗的地方，透著點點光亮。

是什麼指引你創作了此次展覽中的作品？創作時在想什麼？是為了對某段個人經歷做出回應，還是受更廣泛的社會背景啟發而創作了這些作品？

《自由墜落》和《黑暗消散》這兩件作品幅面巨大，但是它們的原始素材圖像來源於我在柏林發現的幾片不大的玻璃。不太透明的玻璃裡面夾雜著鐵絲網格，這種玻璃是當地應用很廣泛的建築材料，經常被用於製作窗戶。當你在居民樓里沿著樓梯旋轉而上時，可以在頂層的天窗上見到這種玻璃。這種模糊的玻璃沒有隔絕光線、聲音，却隔絕了圖像。透過它看出去是一個破碎的模糊影像，就像把一個高像素清晰的圖像壓縮為一個低像素的貧圖像 (a poor image)。

在其中一張畫里，這些小塊的玻璃像一個超現實主義夢境一樣延伸，形成一道大的玻璃幕牆。兩件作品的尺寸實際都是由我能畫出最小的那塊網格來決定的。我不想錯過每一塊細小的玻璃。我相信它們只要能被畫下來聚集在一起就會產生力量。具象的方塊越多，抽象的程度就越高。

畫面中的藍色是窗外的藍天白雲。由於這種玻璃的貧圖像壓縮功能，藍天也像一個抽象的藍色塊蔓延開來。為了表現玻璃幕牆外水一樣純淨的藍色，我使用了最鮮亮的純藍色，然而最終呈現出來卻是一種黑夜即將降臨的藍色。這些創作中不可控的部分讓我很興奮，覺得作品自己會生長一樣。當然我不會每次都坐著等待，我會確保自己做對了所有的工作，比如黑色窗框的比例、或是顏料的濕度等等很具體的事情。

在我的創作中，個人經驗通常決定了我從哪裡出發。在作品的發展中則是更多依靠廣泛的社會背景。與我而言，個人經驗定型了你的趣味，雖然某種程度上趣味是天生的。趣味讓我很快決定什麼是我不想要的和想要的。但做完決定後，接下來就是一個糾結、徘徊的，類似於一個枯燥的研究工作的過程，以便我能為作品在不同地區、時間上找到廣泛的關聯性。因為想像力的局限性，我依舊經常需要現實的刺激來打開腦洞。

你的藝術實踐與牆的問題間有何聯繫？不論是現實中的還是隱喻意義上的牆。這與你的親身經歷有何關係？它是如何影響到你在藝術形式或主題上的選擇？

我最熱衷的創作方法是從最小處入手，找尋就在身邊但沒有注意到的空間。有很長一段時期，我專注於各種分裂的主題。事實上，對生活在一個對自由極度麻木的地方的人來說，各種材料的牆已經滲透在他們生活的每一個層面。對柏林人來說牆已成為一段歷史，但對世界上的另一大部分人來說，牆是真實存在且十分迫切的一個問題。

全球社會似乎在許多問題上的分歧越來越兩極化。你怎麼看待當今世界以及它所面臨的最大挑戰？

無論相信與否，你都在這場席捲全球的極左極右風暴里，政治覺醒造成了越來越多的對抗。再回到分裂的時代是可怕的，尤其是對於習慣了流動的人群。牆內的人擔心有一天身體上的禁錮和隔離，牆外的人擔心客居變成流放，這已經不僅僅只是在虛擬社會里會感受到的壓迫了。打開過的門再次被關上是一件不可思議的事。問題是如何對現今社會做出回應，是帶來更暴力的抵抗衝突還是製造更荒謬的現實？似乎所有人都在安靜的等待著什麼。諷刺的是，龐大的國家機器對此保持安靜，直到突然有一天矗立在你的面前。

你認為藝術可在多大程度上改變社會？你是否認為自己是某種程度上的積極分子？

我認為藝術沒有直接的辦法去改變社會。但我覺得藝術是社會中的一塊飛地，是新政治的孵化地，在這裡你可以自由地分享所有的疑問、異議、衝突和挑戰。藝術家開始創作時，無論他們多麼激進或驚人，他們就是一個積極分子，是這塊飛地裡每一場派對的一員。

你能想像100年後你的作品會在哪裡嗎？你認為它會存在於怎樣的世界中？會以你現在所期盼的方式影響聽眾嗎？

我無法預言我的作品未來會在什麼地方。對於看到它們的人來說，作品缺失了現實意義的支撐，作品能量無論如何都會被減弱。我們會在博物館裡凝視一件百年前的作品，但私以為一件同時代的當代藝術作品會更加吸引滿足我們，因為它可以觸動我們情緒。另一個問題是有信息差的世界是否還會像今天一樣存在？如果會存在，就會像在90年代我上學時候一樣，一場超現實主義藝術在中國突然開始流行，而我在超現實主義藝術家們完成作品的70年後第一次看到了它們，更準確地說，僅僅是它們的印刷品。

*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





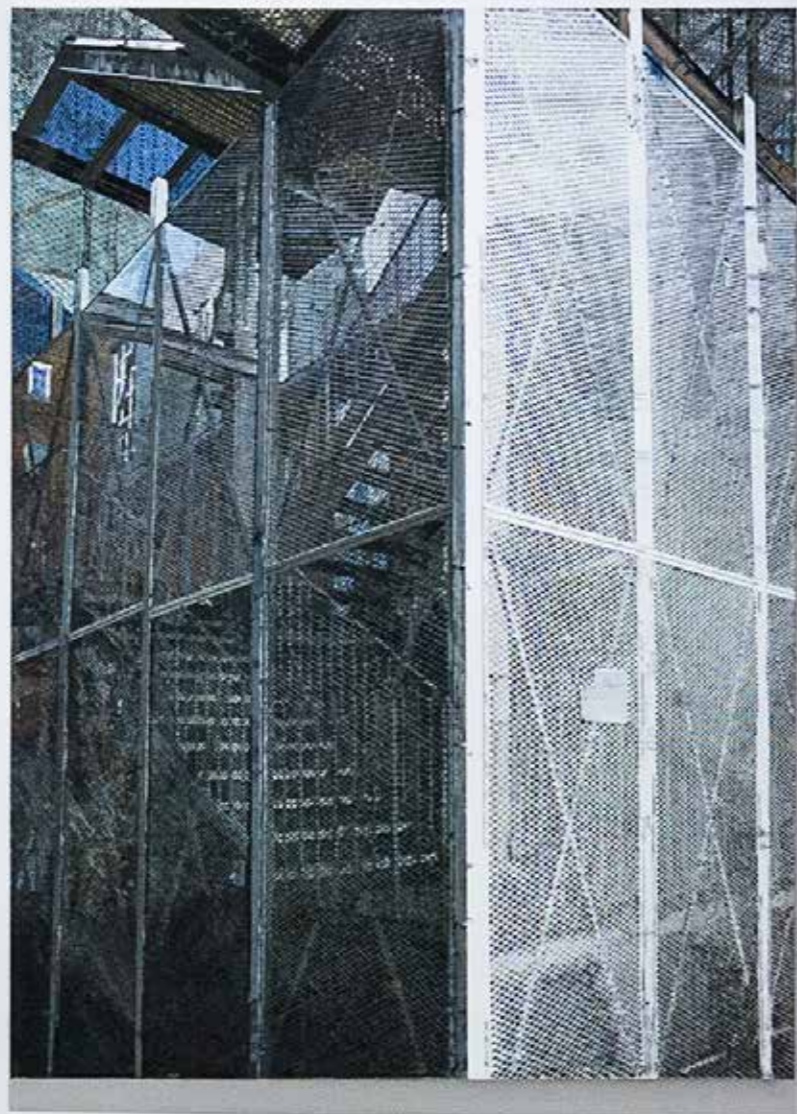
Installation View  
展覽現場

Photographed by Yuan Wei  
攝影：袁煒



Installation View  
展覽現場

Photographed by Yuan Wei  
攝影：袁焯



*Escape from the tunnel*  
《通道逃脱》  
2014-2018

Oil on linen  
亞麻布面油畫  
278 x 200 cm

Photographed by Yuan Wei  
攝影：袁煒

## About *Escape from the tunnel*

by Yuan Yuan

The source material of this painting is taken directly from a scene I've visited in London town during my residency at Glenfiddich, Scotland in 2012. It was an iron staircase surrounded by a huge cage. I was fascinated by it the moment I saw it, so I spent hours walking around it and taking pictures. Though I've added many additional elements to the painting, I can still recognize the scene immediately any time I saw the painting. It was so strange, situated in a gap between two residential buildings as a fire stair, but yet so exaggerating. Despite it being a main entrance, it wasn't connected to the outside for being covered by such a huge cage. It was occupying such a big volume of space that you can even build a building in it, especially in the London land of high cost.

This massive being has provided me all the painting elements of my interest to depict: the cold hard metallic texture, the infinitely expanding space derived from staggering geometric shapes, the dense hollows in varying sizes, the lines of different thickness and structure, the rhythmic control over the greyscale - and also, you know the British cold damp air, which is so different from the humidity in southern China. I really enjoyed that all of these abstract elements appearing together in one figurative picture, in a space that can physically exist. Just like any sort of concrete world can be built by a simple Lego, the complex and unpredictable world that we know of actually could be consists of an element of extreme simplicity.

Soon after I returned from the residency in 2012, I started this painting, and eventually finished it in 2018, spending 6 years on it. It was split into 4 or 5 parts, and was changed more than 3 times as I remember. In my impression, the cage was so huge, that I have to make a canvas large enough to present it. However, it was once too big for my capability and I lost control of it. Especially the structure of composition, which I can't manage to solve. But I was reluctant to take it down, for it wasn't easy to put up such a big canvas in the first place. You know, it would be easy to paint the colourful, but very difficult to play a composition consisting of very limited, simple notes! That's why the painting progress was so slow. It was like an experimental platform, waiting for its chance to glow. So very often, I took it out to look at it, and see how I can work on it. This is not the painting I spent the longest time to paint, but definitely the one I spent the longest time to look at. Ultimately, when this painting was installed in the exhibition hall of Power Station of Art, I was finally relieved, seeing it come out so powerful and structurally supporting by itself.

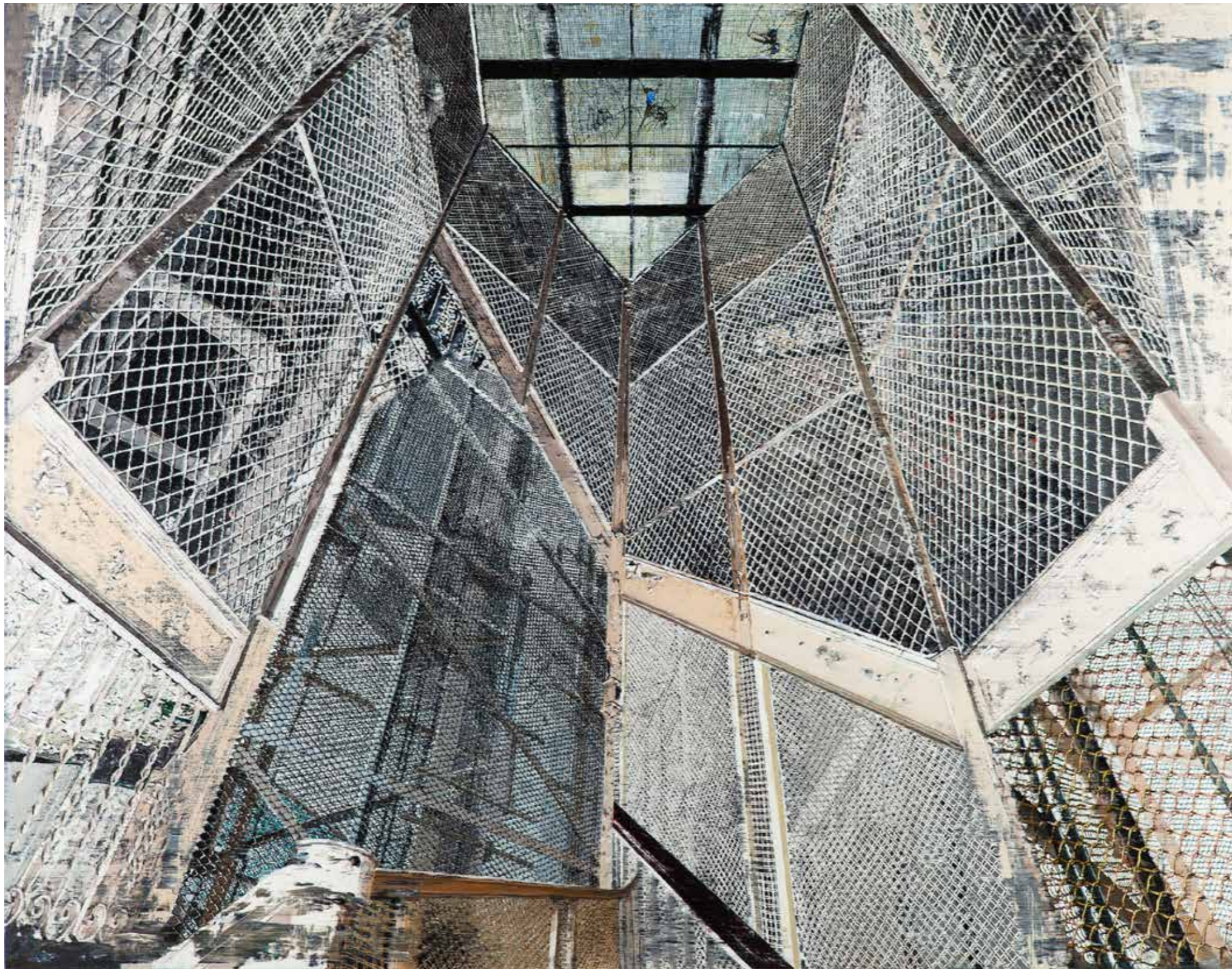
## 關於《通道逃脫》

袁遠

這張畫的主體部分素材直接來源於我在倫敦城裡見到的一個被巨大的籠子包裹著的鐵樓梯，那是2012年我在蘇格蘭參加格蘭菲迪的藝術家駐留期間。當時被這個奇怪的大體量的樓梯瞬間吸引，繞著它轉了半天，也拍了不少照片。雖然我添加了很多別的素材，但憑著這張畫，還是可以馬上認出這個場景所在。很奇怪，它位於兩個居民樓中間，作為消防樓梯，它太浮誇了；作為一個主入口，它又被一個大籠子罩住無法和外面相通，而且在兩棟樓中間體量特別大，如果拆除它，在寸土寸金的倫敦足可以蓋一棟樓。

這個大物體幾乎提供了所有我感興趣去描繪的元素：金屬系的冰冷堅硬質感，幾何形交錯在一起無限延展的空間，大小不等密集排列的鏤空，不同粗細結構的線條，不同灰度的節奏控制，以及你知道那種英國冷峻潮濕的空氣感，不同於中國南方的潮濕。我又很喜歡這所有的抽象的元素出現在一張非常具像的畫面中，是一個物理上可以完全存在的空間。就像一塊簡單的樂高可以搭出任何具象的世界，我們以為的世界是豐富多彩複雜莫測的，但其實它可能只是一個極其簡單的元素構成。

2012年底駐留回來不久，我就開始畫這張畫了，最後完成在2018年，經過整整6年，分成四、五個部分完成的，我記得改動過三次以上。這個籠子在我的印象裡太大了，所以做了一塊很大的畫布覺得才能表現它。誰料太大導致失控，以當時的能力無法完成，一度作為垃圾，特別是結構上撐不起來，總找不到辦法，幾次沒捨得拆掉就是因為大，做個畫框繃個畫布不容易，你知道花花綠綠的東西很容易畫，這個只用有限的幾個音符演奏的曲子真不好弄！所以進展極慢，像一個實驗平台，也在等待一個大展的機會才合適它，所以經常搬出它來看看弄弄，這雖然不是我到目前為止畫得最久得一件作品，但絕對是我看得最多最久得一件作品。最後掛上PSA展廳的時候我鬆了一口氣，是張很有力量的畫，而且全撐住了。



*Free Fall*  
《自由墮落》  
2018

Oil on linen  
亞麻布面油畫  
200 x 255 cm



*Darkness that goes away*  
《黑暗消散》  
2018

Oil on linen  
亞麻布面油畫  
200 x 265 cm

## About *Free Fall and Darkness that goes away*

“The two paintings ‘Free Fall’ and ‘Darkness that Goes Away’ are all large in size; however, both of them were inspired by a small object that I found in Berlin. A slightly opaque glass with metal net inside, that is commonly seen as building material and is widely used in window production. While you go up the stairs in local residential buildings, you might see this glass in the skyline above your head. This blurry glass does not isolate the light or sound but the image. All you can see through is fuzzy, which is like a poor image compressed from a high-resolution image.

For one of the paintings, I amplified and extended these small pieces of glass to a huge glass curtain wall, like in a surreal dream. The size of these two paintings is actually determined by the smallest grid that I can draw. I don't want to miss any of those tiny glasses. I believe that as long as I can put all the grids or glasses on the canvas, there will be a kind of power and the more grids I draw, the higher is the extent of abstraction.

The color blur refers to the blue sky and white clouds outside the window and the compression of this unique glass turns the blue sky into a number of abstract blue blocks. I used a pure blue color as if I was painting water; however what I got in the end was blue like the sky at sunset. This uncontrollable part of creation makes me excited, makes me feel like the work itself can grow. Of course, I couldn't just sit and wait for this to come, I ensured I did the right thing indeed, such as the ratio of the black window frame, the humidity of the color and so on.

My personal experience often determines the starting point of my creation, while the process of creation relies more on a wide range of social backgrounds. For me, personal experiences shape up your own taste or interest, even though to some extent taste is something you are born with. It is my taste that helps me to immediately choose what I want or do not want. However, after the choice has been made, a long process where I search for connections from different areas and different times. Since one's imagination is limited, I need the stimulus of reality to constantly refill the imagination.”

*\*This excerpt is extracted from Yuan Yuan's interview in the catalogue published in conjunction with the exhibition 'Walking Through Walls', September 12, to January 19, 2020, Gropius Bau, Berlin. © 2019 Gropius Bau, authors and artists and Silvana Editoriale.*

## 關於《自由墮落》,《黑暗消散》

「《自由墮落》和《黑暗消散》這兩件作品很大，但是原始的素材圖像只是來源於幾片不大的玻璃，它們全都來自柏林，不太透明的玻璃裡面夾雜著鐵絲網格，當地應用很廣泛的建築材料。居民樓里沿著樓梯旋轉而上在頂層的天窗上常常見到。這種模糊的玻璃沒有隔絕光線，聲音，但是隔絕了圖像。透過它看出去是一個破碎的模糊影像，就像把一個高像素清晰的圖像壓縮為一個低像素的貧圖像(poor image)。」

在其中一張畫里，我把這些小塊的玻璃像一個超現實主義夢境一樣延伸，形成一道大的玻璃幕牆。兩件作品的尺寸都是由我能畫出最小的那塊網格來決定的，我不想錯過每一塊細小的玻璃，相信它們只要能被畫下來聚集在一起會產生力量，具象的方塊越多抽象的程度就越高。

藍色是窗外的藍天白雲，由於這種玻璃的貧圖像壓縮功能，藍天也象一個抽象的藍色塊蔓延開來。由於想要表現玻璃幕牆外水一樣純淨的藍色，我完全使用最鮮亮的純藍色完成後，但是最終玻璃幕牆的這一面呈現的是一個奇怪的黑夜即將降臨的藍色。這些創作中不可控的部分讓確實讓你很興奮，讓你覺得作品自己會生長，但每次也不能只有等待，我肯定是做對了所有的工作，比如黑色窗框的比例，或是顏料的濕度等等很具體的事情。

在我的創作中，個人經驗通常決定了我從哪裡出發。在作品的發展中則是更多的依靠廣泛的社會背景。個人經驗成型你的趣味，雖然某種程度上趣味是天生的，趣味讓我很快決定什麼是不想要的和想要的。但是緊接下來就是一個糾結的，徘徊的，類似於一個枯燥的研究工作的過程，為作品在更大範圍內，不同地緣的，不同時間上的，找到廣泛的關聯。因為想像力的局限，無論如何需要現實的刺激來打開腦洞。」

\*此訪談片段出自柏林格羅皮烏斯博物館展覽「Walking Through Walls」之同名畫冊，展期為2019年9月12日至2020年1月19日。©2019 Gropius Bau, 作者, 藝術家及Silvana Editoriale。



*Invisibility*  
《透明》  
2018

Oil on linen  
亞麻布面油畫  
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  
特爾茲宮, 貝爾加莫, 意大利

08.06.2018 – 23.07.2018

 Exhibition 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 synergetic 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.

[1] Yuan Yuan in an email to the curator Dr. Valentina Locatelli, May 09, 2018.

[2] 'Yuan Yuan: Alternative Realities' by Dr. Valentina Locatelli, 2018; cites Roland Barthes. *The Reality Effect* (1968). In: *The Rustle of Language*. Translated by Richard Howard (original French edition: *Le bruissement de la langue*. Editions du Seuil, 1984). University California Press (Berkeley and Los Angeles, 1989), pp. 141–48.

“我的作品與特爾茲宮的文化遺產交叉，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。” – 袁遠 [1]

特爾茲宮位於貝爾加城的峰頂，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，也是中國藝術家袁遠（生於1973年）大型個展“Alternative Realities”的舉辦空間。這是袁遠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，本計劃位於有歷史感的宮殿空間，每個宮殿房間內都陳列著袁遠為現場量身訂作的新作品。這些作品與特爾茲宮的內部裝潢、氛圍、和歷史進行了回應，並將這場邂逅融入他創作之中 – 這些迴響在油畫畫布上反映建築和時間流逝，並將人的存在完全乎略。入門廳進休息區並向前進行，人們開始意識到交錯的概念：傳統與現代，西方與東方之間令人深思的多元交流 – 意大利古典繪畫大師、巴洛克建築、與中國當代藝術融為一體。

畢業於杭州中國美術學院油畫系，袁遠因繪畫技法和對空間處理的研究而受到國際讚譽。從遠看，他的畫作幾乎細緻到和照片相似。然而，袁遠的作品從不代表“現實”，他的主題反而是對時間流逝的探索，由畫中奢華卻人煙稀少的空間，和富裕或廢棄的狀態之間為代表。在“Alternative Realities”的展中，真實的地點可視作一個出發點，而袁遠在他的畫布上對“現實”所做出的干擾將在特爾茲宮內展示，並將其駐紮之處轉化為“另類現實” – 成為未來、現在、或最終可能會演變成的樣子。

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。袁遠的作品有效地融入了富麗堂皇的房間，時而隱於清晰的視野之下，時而被懸掛技術強調。無論是懸於錦緞掛毯上，抑倚在充滿建築感的壁爐邊，袁遠的作品都可視為反映過去、現在和未來的古董鏡子。然而，反映在這些“鏡子”上的影像並非單一，而是多重而矛盾的，如同被碎片反射一般。事實上，袁遠的繪畫充滿了多餘卻又關鍵的敘事細節。從這層意義上，它使我們回想起由古斯塔夫·福樓拜或儒勒·米甚萊特等作家在文學中出現的“敘事奢侈品”。雖然這些敘述“不重要”，但正如巴特指出，它們的存在引發了有關對於“無關緊要的線索”和“細節的重要性”之探討 [2]。透過在“鏡子”中傳達這些精心創作的細節，袁遠有效並有意識地擺脫了現實主義，引起了一種現實之間的“小故障”或轉變。

由此，“Alternative Realities”可視為平行又多元的空間交錯，好比當代中國藝術家與古典大師之間的對抗和喊話：一種“邂逅”所帶來的火花，懸浮於空間與文化之間。

[1]袁遠在2018年5月9日給策展人瓦倫蒂娜·洛卡特利 (Valentina Locatelli) 博士的一封信件。

[2]瓦倫蒂娜·洛卡特利 (Valentina Locatelli) 博士撰寫的“袁遠：Alternative Realities”，2018年；引用羅蘭·巴特 (Roland Barthes) 的《現實效應》(1968年)。在：《語言的沙啞》(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 1631, and the further marriage between Marquise Gerolamo Terzi and Giulia Alessandri, more than one-hundred years later. 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. 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 the magnificent 'Sala Tiepolo' has been attributed to Gianbattista Tiepolo or to his school.

Dr. Valentina Locatelli, Independent Curator

Valentina Locatelli (b. 1979, Bergamo, Italy) is an independent curator and writer based in Berne, Switzerland. Most recently she was guest-curator of 'Cybèle Varela: Tropicalismo Remixed' for the Brasilea Foundation in Basel (January–May 2018). Between 2013 and 2017 Locatelli worked at Kunstmuseum Bern, Switzerland, where she curated the following exhibitions: 'Mexico Mirrored in its Art: Prints, Independence, and Revolution' (2013), 'Open Sesame! Anker, Hodler, Segantini...' 'Masterpieces from the Foundation for Art, Culture and History' (2014) and 'Without Restraint: Works by Mexican Women Artists from the Daros Latinamerica Collection' (2016). For Kunstmuseum Bern she also co-edited the catalogue of the museum collection (Kunstmuseum Bern: Masterpieces. Hirmer, Munich 2016). Between 2009 and 2012 Locatelli worked for Fondation Beyeler, Riesen/Basel, implementing eight publication projects including Basquiat, Surrealism in Paris and Segantini. She is a key contributor to Accademia Carrara's latest catalogue of its collection of Quattrocento paintings (Officina Libreria, Milano, 2018). Locatelli studied literature, art history and museum studies at the universities of Bergamo, Munich and Geneva. Her Ph.D. dissertation on the art connoisseur Giovanni Morelli (1816–1891) was published in 2011 (*Metamorfosi romantiche: le teorie del Primo Romanticismo tedesco nel pensiero sull'arte di Giovanni Morelli*. Campanotto editore, Pasion di Prato, Udine, 2011).

## 關於

### 特爾茲貝爾加莫宮協會

特爾茲宮 (Palazzo Terzi) 建於17世紀初至18世紀之間，由特爾茲家族建成。這個富有並且在歷史上頗具盛名的家族起源於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年路易基·特爾茲 (Luigi Terzi) 侯爵與寶拉·羅卡利 (Paola Roncalli) 的婚禮，以及一百多年後傑羅姆·特爾茲 (Gerolmo Terzi) 侯爵和朱利亞·亞歷山德里 (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。特爾茲宮的內飾則是所謂“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洛·斯托爾 (Cristoforo Storer), 多米尼哥·基斯蘭迪 (Domenico Ghislandi), 讓·賈科莫·巴貝利 (Gian Giacomo Barbelli), 範托尼兄弟(The Fantoni Brothers)以及喬萬·巴蒂斯塔·卡尼亞那 (Giovan Battista Caniana) 等知名本地和國際藝術家創作的壁畫所裝點。裝飾華麗的“提埃坡羅房間”(Sala Tiepolo) 天花板的油畫則歸功於吉安巴蒂斯塔·提埃坡羅 (Giambattista Tiepolo) 以及其流派。

瓦倫蒂娜·洛卡特利 (Valentina Locatelli) 博士，獨立策展人

瓦倫蒂娜·洛卡特利 (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兼作家。近期，她擔任了巴塞爾巴西利亞基金會 (Brasilea Foundation) 展覽“賽貝勒·瓦雷拉：重混熱帶主義運動”(Cybèle Varela: Tropicalismo Remixed, 2018年1月至5月) 的客座策展人。在2013年至2017年之間洛卡特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、獨立和革命”(Mexico Mirrored in its Art: Prints, Independence, and Revolution, 2013)，“芝麻開門！安克·霍德勒、塞岡蒂尼... 來自藝術、文化和歷史基金會的大師傑作”(Open Sesame! Anker, Hodler, Segantini... Masterpieces from the Foundation for Art, Culture and History, 2014年) 以及“沒有拘束：來自達若斯–拉丁美洲當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, 2016)。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》(慕尼黑, 2016)。2009年至2012年期間，洛卡特利博士在里森/巴塞爾的貝耶勒基金會 (Beyeler Foundation) 工作，落地了八個出版項目，其中包括《輕狂歲月》、《超現實主義在巴黎》和《塞岡第尼》。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 Libreria, 米蘭, 2018年)。洛卡特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。她關於藝術鑑賞家喬萬尼·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, Pasion di Prato, Udine, 2011)。

## *Yuan Yuan: Alternative Realities*

by Dr. Valentina Locatelli

*\*This essay was published on the occasion of the solo exhibition, 'Yuan Yuan: Alternative Realities' at Palazzo Terzi, Bergamo, Italy.*

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*"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]*

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 and 16th 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 Orobic 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.

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 antechamber 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 (1604–1656), 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). Entering the palace for the first time, therefore, one cannot but be stunned by so much splendour and, at the same time, charmed by the traces of time accumulated in parallel to the passing of history, from generation to generation, and by their stubborn permanence, until today.

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 [6], or presented using support structures, easels and display cabinets discreetly inserted in the space or placed on the antique furniture.

The exhibition unwinds through all the historic rooms of the palace: from the anticamera (antechamber) 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 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 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 antechamber 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 antechamber 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.

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.

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 line 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 canvas: 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 unkempt 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 proscenium 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 exasperated 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 notations inserted by authors such as Gustave Flaubert or Jules Michelet in their narrative descriptions [7]. Their presence, as Barthes pointed out, raises the question of the significance of their insignificance [8]. 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 Yuan 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 is 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 1860, 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-existent 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.

[5] See the exhaustive publication by Alexandra Munroe, with Philip Tinari and Hou Hanru, *Art and China After 1989: Theater of the World*, exhibition catalog, Solomon R. Guggenheim Museum, New York (06.10.2017–07.01.2018), Guggenheim Museum Bilbao (11.05–11.09.2018), San Francisco Museum of Modern Art (20.11.2018–24.02.2019), Thames & Hudson, London, 2017.

[6] We thank the Terzi family for having consented to the temporary removal of some 18th century canvases and prints.

[7] Roland Barthes. *The Reality Effect* (1968). In: *The Rustle of Language*. Translated by Richard Howard (original French edition: *Le bruissement de la langue*. Editions du Seuil, 1984). University California Press (Berkeley and Los Angeles, 1989), pp. 141–48, here p. 141. For his argumentation, Barthes departs from the analysis of some apparently futile details of the text (respectively a "barometer" and a "small door") included in the narrative descriptions of Gustave Flaubert's *Un Coeur Simple* (*Trois Contes*, Paris, Charpentier-Fasquelle, 1893, p. 4) and Jules Michelet's *Histoire de France, La Révolution* (vol. V, Lausanne, éditions Rencontre, 1967, p. 222).

[8] Barthes 1989, as note 7, p. 143.

[9] Yuan during a telephone conversation with the author, March 22, 2018.

[10] *Ibid.*



## 袁遠: Alternative Realities

瓦倫蒂娜·洛卡特利博士

2018年11月10日

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“我的作品與特爾茲宮的文化遺產交叉，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。”——袁遠 [1]

特爾茲宮位於貝爾加莫上城的位置，距離老廣場和聖母瑪麗亞大教堂僅幾步之遙，是倫巴第大區晚期巴羅克建築最精美的例子之一。 [2] 這座宏偉的建築由特爾茲家族始建于17世紀初至18世紀中葉[3]，矗立于古羅馬公路及16世紀房屋的遺跡之上。特爾茲是一個富有且有名望的家族，源于阿爾卑斯山奧羅比區域的瓦爾卡瓦利納（貝爾加莫），並於西元1000年左右在貝爾加莫立了自己的地位。18世紀的特爾茲宮的外觀以及前面的同名廣場均由建築師菲利波·亞曆山德里（1713-1773）設計。在進入宮殿之前，訪客被「建築物」的雕塑與代表季節的四個小天使歡迎；這些作品均由喬萬尼·安東尼奧·桑斯（1702-1771）創作。它們分別立於廣場石牆上的壁龕中以及入口的陽臺上。在跨過門檻之後，桑斯創作的代表繪畫和雕像與一個全景露臺將帶領訪客俯瞰威尼斯式的城牆 -- 義大利最美麗的景觀之一。

為了舉辦袁遠的個展“Alternative Realities”，特爾茲宮首次在它的空間內展出當代藝術家的作品[4]，從而開啟了傳統與現代之間從前所未有的對話。由於袁遠（生於1973年，杭州）是一位中國畫家，所以這對話也同時產生於西方與東方之間的交流。袁遠生活和工作於杭州，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的展覽“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，這場抗議使許多在“85新浪潮運動”中進行的藝術實驗突然終止，許多藝術家被限制在自營的空間中創作和辦展。還有2008年，中國舉辦了奧運會：這事件代表著強國終於與西方國家獲得平等地位，也意味著許多中國藝術家開始了他們的國際職業生涯。而袁遠正屬於那一代的藝術家，在這歷史節點達到了他個人藝術的成熟期。

1973年出生的袁遠，在毛澤東十年前啟動的文化大革命結束時，才僅僅三歲。 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）于1928年創立；林風眠以其融匯中國傳統和西方現代繪畫的風格而聞名於世。在過去的十年中，袁遠在中國生活和工作，但他同時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，並在蘇格蘭和賓夕法尼亞州進行研究和學習（2012）。

袁遠成長於中國大躍進的時期。在快速發展的時代中，為了抹去歷史且騰出城市空間而拆除古建築是常見的事。也因如此，袁遠在作品中強調時間的流逝並非巧合。在義大利舉辦第一個個展，袁遠的“Alternative Realities”選擇呈現於一個充滿豐富歷史的環境中，而不是在白色立方體空間。儘管義大利在地理和文化上與袁遠的生長環境不同，特爾茲宮這古建築與作品展生了一種特別的關係，甚至可以說一種對藝術家及其作品的喜愛。

觀看袁遠的繪畫就像是在窺視平行世界。儘管他的繪畫能力是不可否認的，但袁遠不屬於寫實派。在新鮮的顏料表面上用小刀刮擦，他故意干擾並模糊他如同攝影般真實的作品。事實上，袁遠的作品從不對「如何」表現現實而產生問題，而問題是在表現「哪個」現實。袁遠喜歡不同的空間同時的存在——環境、地理、或歷史——在作品中，壯麗的浪漫裝飾可以與腐爛的廢墟共同存在，產生令人意外和諧的效果。結果是一個雜亂但平衡的共存：有序又無序，富裕和頹廢 – 在過去、今天和未來。

袁遠繪製的‘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來理解世界。在這位油畫藝術大師的作品面前，觀眾不可能分心。無論是由一種偷窺的慾望所驅動，還是從分析的角度探索未知空間以及它引領觀眾去的地方，觀眾有強烈的渴望想進入畫的世界。在袁遠想像中空無一人的《氛圍餐廳》（2018）中到底發生了什麼？哪一場災難發生在《舞廳》（2018）中的哥特式大教堂裡？在這些哀傷場面中的主角在哪裡？這些問題不可避免的浮現在被袁遠繪畫所俘獲的人們腦海中。

在他的作品中，袁遠採用了多處消失點和高水平線，這種透視空間的方式，使觀眾產生一種被包圍在空間之內印象，好像幾乎能踏入空間。這與荷蘭許多黃金時代的藝術大師所青睞的手法相似。和他們一樣，袁遠在空間之中開啟另一個空間。例如彼得·德·霍赫（Pieter De Hooch）（1629-1684）《在搖籃邊為胸衣系帶的女人》（柏林畫廊，柏林）或揚·維梅爾（Jan Vermeer）（1632-1675）的《情書》（阿姆斯特丹國立博物館），關鍵事情發生在畫中前門口之內的空間。袁遠較少畫戶外的景象，反而喜歡畫私人並親密的居家環境，因此對光明和黑暗，鏡像和反射的處理，有助表現空間的深度以及情感的關係。

但與荷蘭大師不同之處，袁遠從他的繪畫中去除人物，使這種「缺席」成為他繪畫的象徵。去除了人物但同時突顯他們所留下的痕跡（以戲劇性的方式），這位藝術家成功建立一個能超越人類存在的現實。袁遠的“窗口”並不描繪真實或理想的空間，反而，這個“窗口”容許藝術家拼貼他所遇到的各種現實中 - 在中國，歐洲，以及美國 – 在放置畫布上。所產生的成果是另類的世界，充滿想像力，卻同時帶了些熟悉感。

熟悉貝爾加莫並且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面、鑲嵌式木地板、彩飾掛毯、與壁畫裝飾，都是由當時本地知名或國際藝術家所創：例如賈科莫·巴貝利（Gian Giacomo Barbelli）（1604-1656），喬萬·巴蒂斯塔·卡尼亞那（Giovan Battista Caniana）（1671-1754）及其弟子·范托尼兄弟（The Fantoni Brothers）（活躍於1680年和18世紀），多米尼哥·基斯蘭迪（Domenico Ghislandi）（1620-1717）和讓·克里斯多夫洛·斯托爾（Gian Cristoforo Storer）（1611-1671）等等。正因如此，在第一次入宮時，大多人們會被美麗的景色震撼，同時也為代代相傳積累的痕跡所陶醉。

袁遠在今年1月（2018年）首次拜訪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，並尋找多層次的空間，所以與特爾茲宮的相遇則意味著一個「頓悟」的時刻。在“Alternative Realities”這個展覽，袁遠的作品和特爾茲宮內的裝飾成為對應的主角。藝術家的作品沉浸在建築物的房間中，仿佛它們原本就屬於那裡——而不是舊的巴羅克繪畫和為了展覽暫時移開的家庭舊照片 [6]——或懸掛於牆壁上、被巧妙的放置在陳列櫃中，或仰置在古董傢俱上。

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——到由贊多比奧的白色大理石裝飾的壁爐——從以絲綢掛毯的顏色命名的紅色房間 (sala rossa) 到牆壁覆蓋著威尼斯‘索普拉里佐’絲絨而命名的索普拉里佐大廳 (sala del soprarizzo)；從被卡納裡亞鑲嵌多彩木地板的鏡子房 (salottino degli specchi)，到斯托爾壁畫所裝飾的臥室 (camera da letto)；從擁有提契諾大師 (活躍於十七世紀末和十九世紀後半期間) 粉刷的洛可可音樂房 (salottino della musica)，再其天花板由威尼斯大師提埃坡羅畫的提埃坡羅大廳 (sala del Tiepolo)。最後，展覽結束於 (sala da pranzo) 飯廳，由一條大型佛蘭德掛毯和一張18世紀的威尼斯餐桌所裝飾。

穿過特爾茲宮明亮的露臺後，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來適應這半黑暗的環境，因為光線僅由入口的厚玻璃滲入。但訪客的注意力會立馬被袁遠為特爾茲宮所創作的第一張‘另類現實’-《南北貨》-所吸引 (cat. 1)。前廳紅與黑格子的石地板似乎爬進了藝術家的畫布之上，使人產生了一種現實轉移到畫布的感覺。畫中一張被各式各樣的塑膠和玻璃瓶覆蓋著的桌子和一張厚實的木制長凳，填滿了整個空間。從天花板掛著被黑色塑膠袋裹包的柳條，看似穿連帽衫的幽靈。吊燈的使用曾經在袁遠《彼岸》(2015年) 作品中出現，其作品中呈現了哈瓦那 (古巴) 革命博物館的鏡廳——也是凡爾賽宮的拉丁美洲複製版。將真實的空間轉換為圖像——這也許是袁遠位於展覽入口第一件作品想要傳達的動作。成果並不是為了產生一個複製品，而是一與特爾茲宮與藝術家關係的詮釋，同時也依賴觀眾想像的能力。

袁遠為了特爾茲宮所創作的油畫並非忠於環境的照片，而是透過環境的氛圍以及藝術家自己的想像和闡述的細節來詮釋的空間。例如，紅色房間 (sala rossa) 中的紫色扶手椅位被引用在《觀光團》(2018) 中 (cat. 11)；或是在《房間III》(2018) 之中出現的八角形的鑲嵌木地板 (cat.16)，重現了 (camera da letto) 臥室的場景。

在《親密的社區》(2018) (cat.18) 中建築的左牆倒塌了。在這缺口之外，一個螺旋樓梯向上直通高層的一個內院；衣服和床單被晾曬在外，這景象類似衰敗社會會看的風景。在牆的另一側，地板被拆除了，似乎沒有人會去修復它。藍色和黃色塑膠桶被留在旁邊，而日常使用的盤子和小陶瓷被堆放在一張被圓點桌布覆蓋的便宜傢俱上。在畫構圖的中心，一個完全與悲慘的景象相反的場景產生視覺反差：一個由金色小天使鑲邊的大鏡子在中間，並沒有反映這任何人物。它映出了房間曾經繁華的景色：有一條華麗綠色織錦掛毯、一張金色巴羅克的紅色大床、以及珍貴的鑲嵌木地板。這美景似於特爾茲宮；透過不同文化、記憶、空間，產生間歇性效應。

掛在特爾茲宮的飯廳 (sala da pranzo) 中，題為《氛圍餐廳》(2018) (cat. 19) 的作品為展覽畫上句點。它描繪了另一個飯廳，呈現一種現實空間的「戲中戲」，但更具超現實感。地板被碎片、灰塵、以及被遺忘的信件所覆蓋。這混亂的場景與右側的玻璃櫃形成了對比。玻璃櫃的架子容納了一系列書籍和小型手工藝品，類似於出現在《藏好我們的身體》(2018) (cat.13) 中的櫃子。在作品的中心，一個巨大的彩繪盤、珍貴的罐子、和橢圓形聖人像懸浮在空中，仿佛被掛在無形的線上，是被囚禁在另一個空間的收藏品。在窗簾兩側，厚重的紅天鵝絨簾彷彿畫出了從一個空間渡到另一個空間的邊界。這種現實與虛幻的摩擦在警告觀眾所創造出的藝術假像；特爾茲宮的飯廳突然進入了一個現代又缺乏員工與客人的餐廳。

儘管西方文化的主題佔據了一部分，袁遠的作品仍多次引用他成長的文化環境。在《鴨肉食堂》(2018) (cat.4) 中，一些被拔了毛的鴨子被懸掛在鉤子上，使人想起中餐館廚房的畫面；廚師並沒有現身，而環境骯髒又破舊。生肉的題材也出現在《鴛鴦II》(2018) (cat.12)，其畫中牛小腿如同靜物放置在前景中擺滿各種炊具的廚房餐桌上。最後，在《暗房》(2018) (cat.8) 中，兩塊牛肉被懸掛於當作儲藏室的衛生間天花板上。

乍看多餘的細節，事實上是敘述故事的主角，也表現出袁遠繪畫的巧思。這些細節使人回憶起“敘事奢侈品”——如同羅蘭·巴特、古斯塔夫·福樓拜、或儒勒·米什萊特等文豪的作品中所出現多餘卻又不可忽略的細節。[7] 正如巴特指出，他們的存在引發了對於這些「無關緊要細節的重要性」的思考。[8] 因此，袁遠的作品引人遐想的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了寫實，而是想要激發出東方和西方文化的小火花。

特爾茲宮“Alternative Realities”的策展是與藝術家密切合作後的成果。袁遠的目標是“顛倒秩序，將家庭照片、古代繪畫和古董傢俱之間的平衡打破，並迫使他們脫離舒適圈。”[9] 質疑傳統習慣並巧妙的將無關的元素融入空間，袁遠對宮殿的歷史性提出疑問。他說：“我的畫只是給日常生活中的空間。”[10] 因此，袁遠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。袁遠的作品讓西方藝術和中國文化進行了一場激烈卻有些憂傷的對話。

袁遠的畫作引發了觀眾對特爾茲宮及其歷史的聯想。對現狀以及「視覺」習慣提出質疑，袁遠成功地穿梭於了不可動的現實層面，一層又一層挖掘了構成現況的時空場景。這樣的效果夾雜了驚奇與懷舊的情緒能，好比將一幅放置多年的畫從牆上移走會留下的陰影。袁遠的作品使這些陰影變為可見的，並開啟了對時間永恆又快速逝去的探討，是不分東西的共同體驗。

[1] 來自袁遠與作者的一次郵件交流，2018年5月9日

[2] 貝爾加莫分為了兩部分，Città Alta (上城) 和CittàBassa (下城)，其稱謂來自於他們不同的海拔高度。上城建於一系列丘陵之上，展現了貝爾加莫古城的核心。貝爾加莫現位於倫巴底大區，但是自1428年起一直被威尼斯人所統治，直至拿破崙時期。在經歷了短暫的共和國時期之後，貝爾加莫被奧匈帝國所控制。在1860年的意大利復興運動之後，貝爾加莫成為了意大利王國的一部分，並在1946年年後，歸屬於意大利共和國。

[3] 特爾茲家族於15世紀初期開始購入預先存在的建築。兩次聯姻引出了特爾茲宮的兩個建築階段：在1631年路易基·特爾茲 (Luigi Terzi) 侯爵與寶拉·羅卡利 (Paola Roncalli) 的婚禮，以及一百多年後杰羅姆·特爾茲 (Gerolmo Terzi) 侯爵和朱利亞·亞歷山德里 (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。

[4] 特爾茲宮協會成立於2011年，負責處理特爾茲家族所擁有的建築以及動產的保護及維持工作。一些特爾茲家族的後人仍然居住在一部分宮殿內。與此同時，舉辦袁遠展覽的具有代表性的宮殿房間，是對公眾開放的。

[5] 見孟璐，田霏宇和侯瀚如，”1989後的藝術與中國：世界劇場”，展覽目錄，所羅門·R·古根海姆博物館，紐約(06.10.2017-07.01.2018)，畢爾包古根漢美術館(11.05-11.09.2018)，舊金山現代藝術博物館(20.11.2018-24.02.2019)，Thames & Hudson出版，倫敦，2017年。

[6] 我們非常感謝特爾茲家族為了此次展覽暫時移開一些十八世紀的油畫和印刷畫，其中包括路易基·特爾茲和米歇爾·戈里津王子的肖像畫以及由瑪麗亞·瑪拉巴利亞·迪·卡諾之子朱塞佩·特爾茲為其母所制卻未完成的肖像畫。

[7] 羅蘭·巴特 (Roland Barthes)。現實效應 (1968年)。在：語言的沙啞 (The Rustle of Language)。理查德·霍華德翻譯 (原文為法文版：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，這裡所提到的部分位於141頁。對於他的論證，巴特分析了古斯塔夫·福樓拜在“一顆簡單的心“ (Trois Contes, 巴黎, Charpentier-Fasquelle, 1893年, 第4頁) 的敘述性描述中的一些明顯徒勞的文本細節 (分別為”晴雨表“和”小門“) 和儒勒·米甚萊特的“法國大革命史” (第五卷，洛桑，論戰版本，1967年，第222頁)。

[8] 巴特，1989年，同腳註7，第143頁

[9] 袁遠在與2018年3月22日與作者的一次電話交談中所說。

[10] 同上。



Installation View  
展覽現場



Installation View  
展覽現場



*Dried Food*  
《南北貨》  
2018

Oil on canvas  
布面油畫  
189 x 122 cm

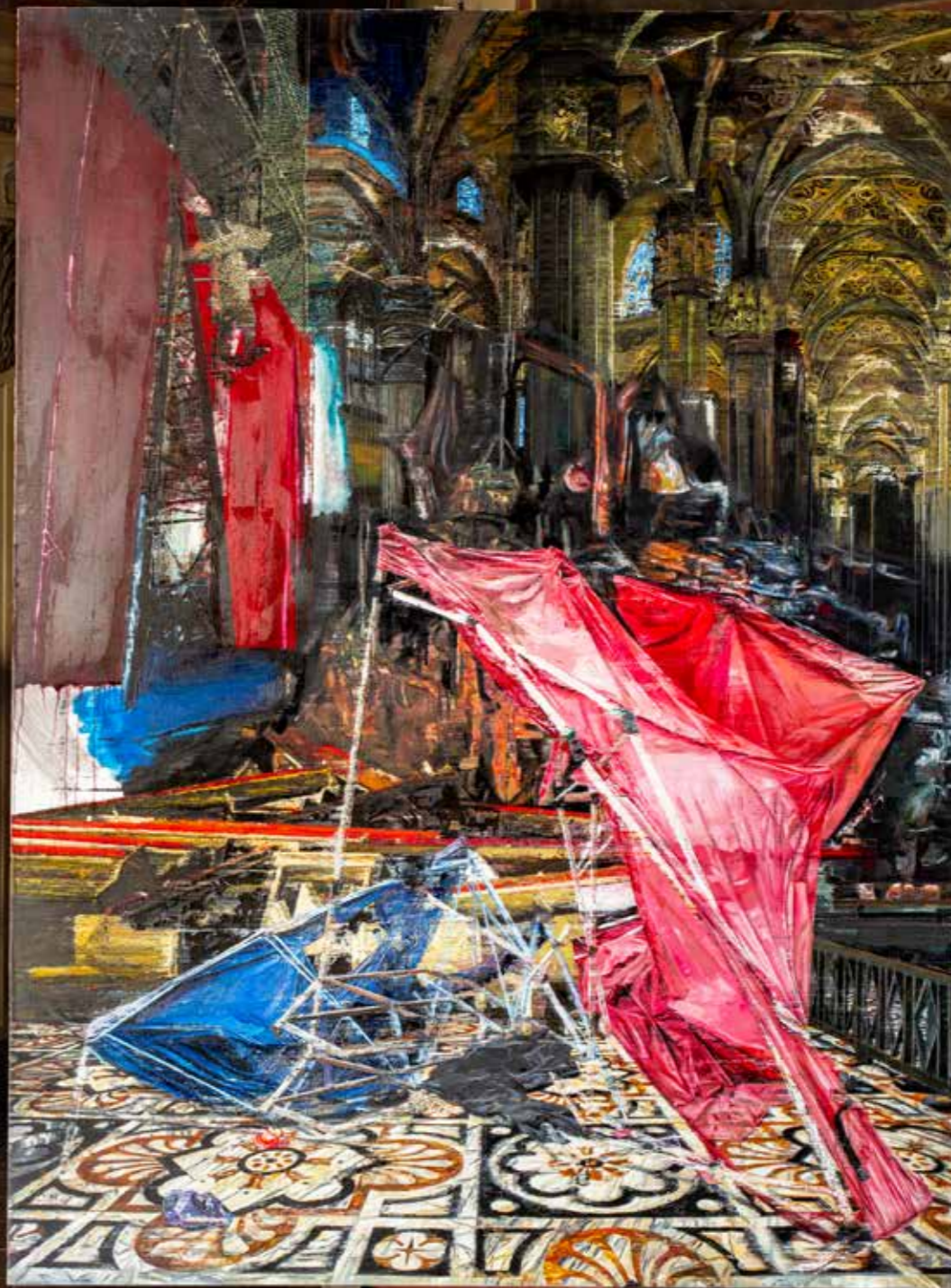




Installation View  
展覽現場

*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



Installation View  
展覽現場

*Green Day*  
《綠日》  
2018  
Oil on canvas (油彩 畫布)  
96 x 110 cm





Installation View  
展覽現場

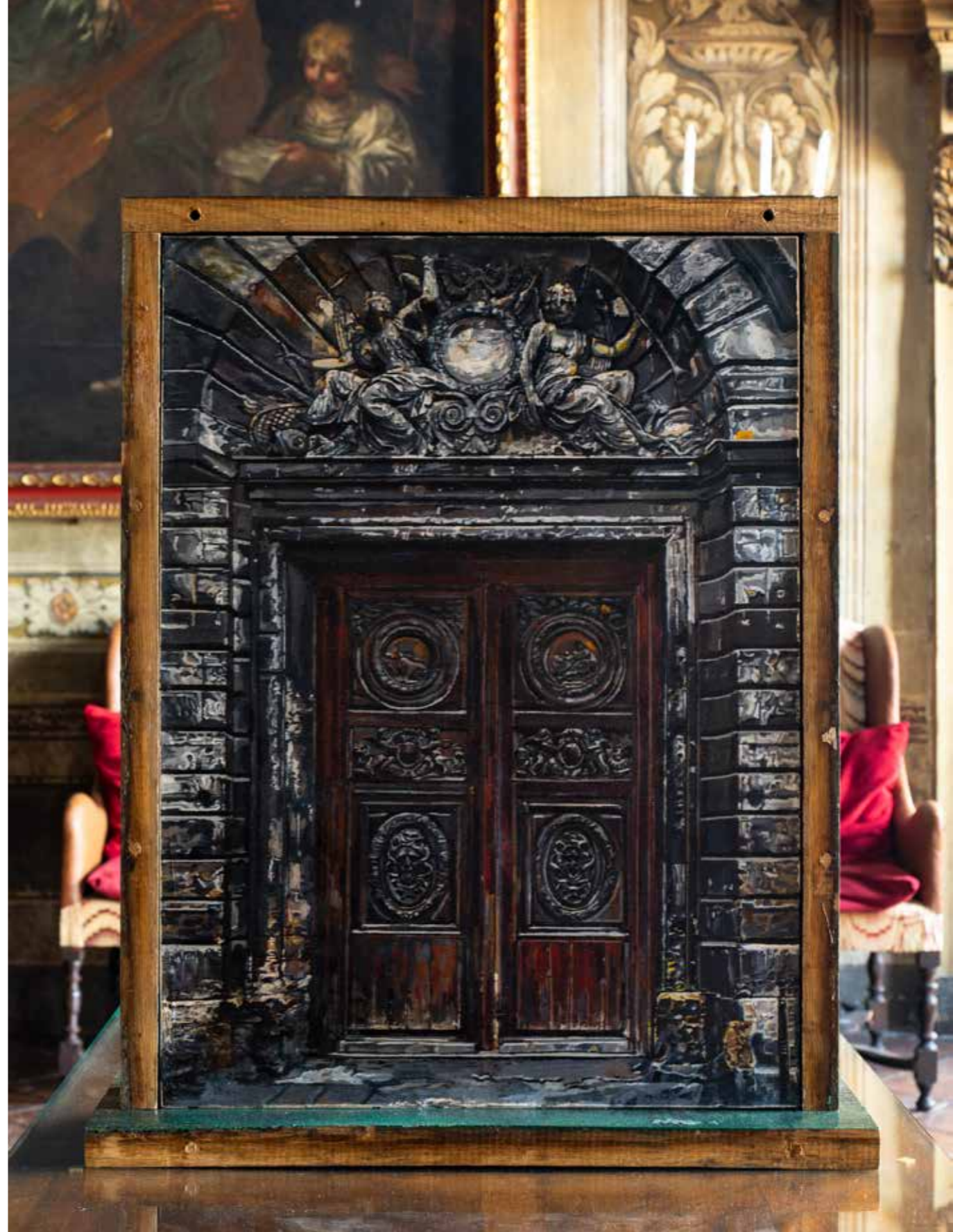


*Paris IX*  
《巴黎 IX》  
2018

Oil on canvas  
布面油畫  
76 X 54 cm

*Paris VIII*  
《巴黎 VIII》  
2018

Oil on canvas  
布面油畫  
76 X 57 cm





Installation View  
展覽現場





Installation View  
展覽現場

*Ambient*  
《氛圍餐廳》  
2018

Oil on canvas  
布面油畫  
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



Installation View  
展覽現場

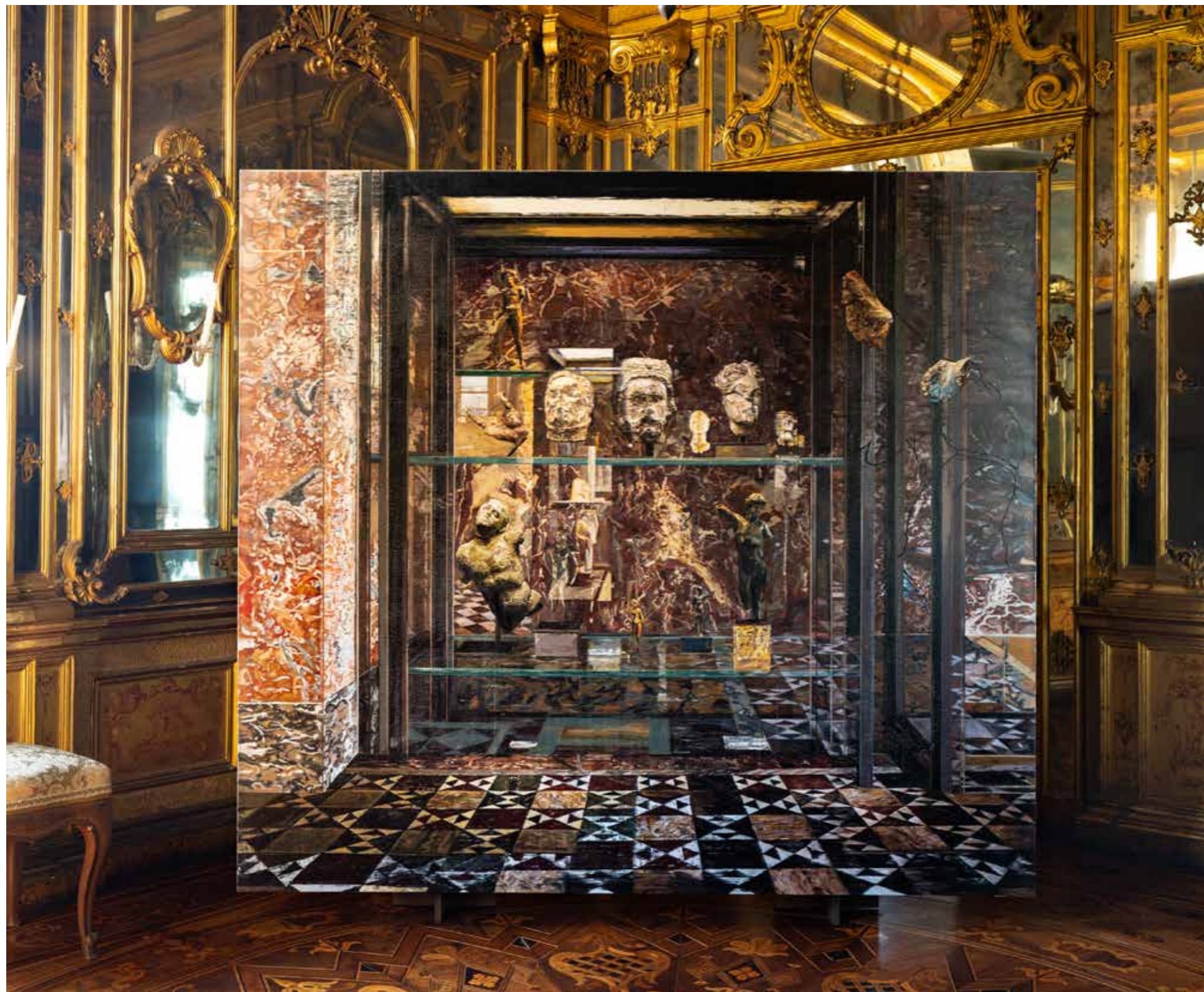


*Finger of Da Vinci*  
《達芬奇的手指》  
2018

Oil on canvas  
布面油畫  
34 x 22 cm



Installation View  
展覽現場



*Hide our Bodies*  
《藏好我們的身體》  
2018

Oil on canvas  
布面油畫  
220 x 200 cm



Installation View  
展覽現場





*Mandarin Duck II*  
《鸳鸯 II》  
2018

Oil on canvas  
布面油畫  
200 x 200 cm



Installation View  
展覽現場



Camera II  
《房間 II》  
2018

Oil on canvas  
布面油畫  
56 x 80 cm



Camera /  
《房間 I》  
2018

Oil on canvas  
布面油畫  
56 x 80 cm



Installation View  
展覽現場



*An Intimate Community*  
《親密的社區》  
2018

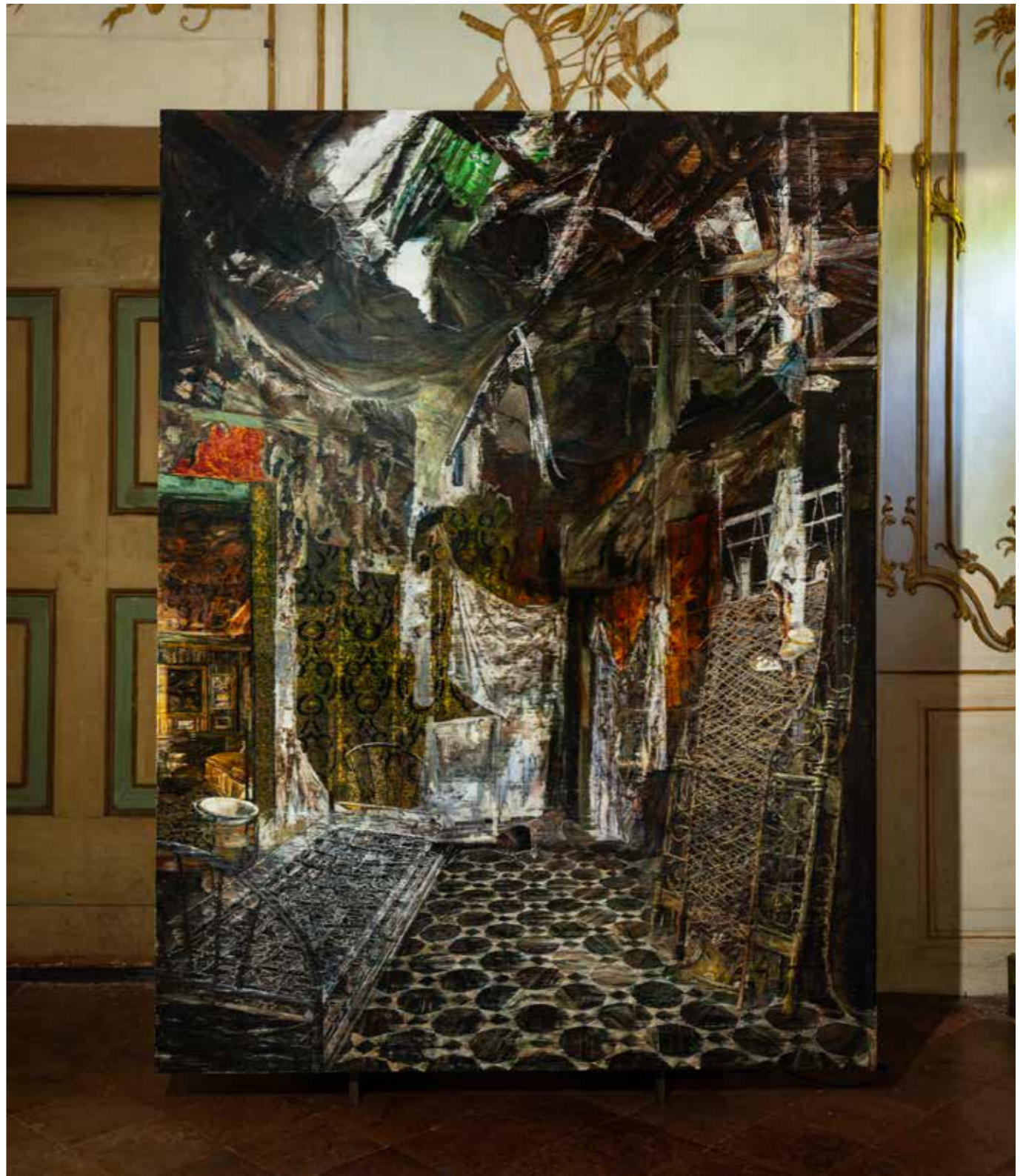
Oil on canvas  
布面油畫  
162 x 195 cm



Installation View  
展覽現場

*Camera III*  
《房間 III》  
2018

Oil on canvas  
布面油畫  
200 X 150 cm







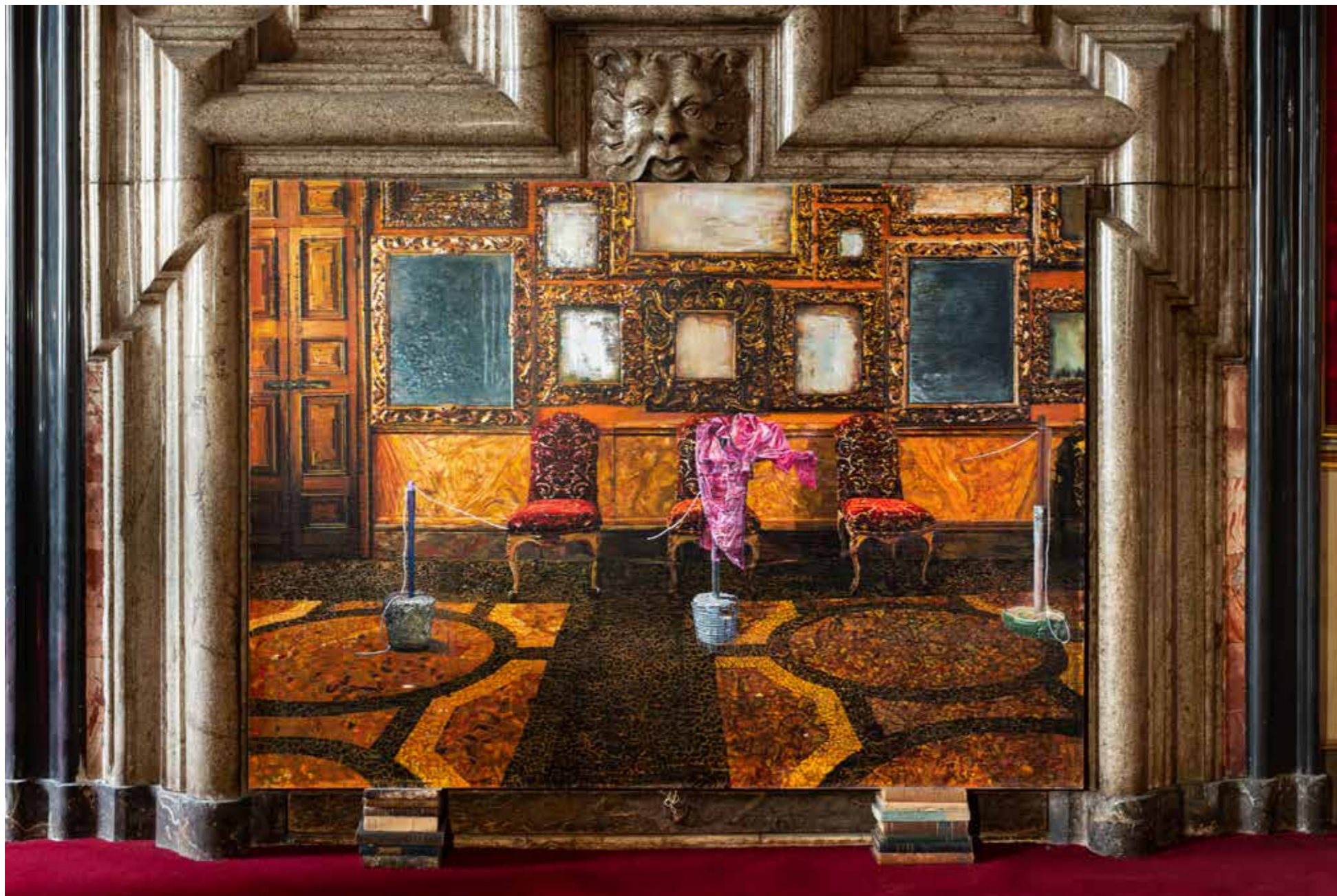
Installation View  
展覽現場

*The Morgan's Holdings II*  
《摩根的財產 II》  
2018

Oil on canvas  
布面油畫  
135 X 46 cm



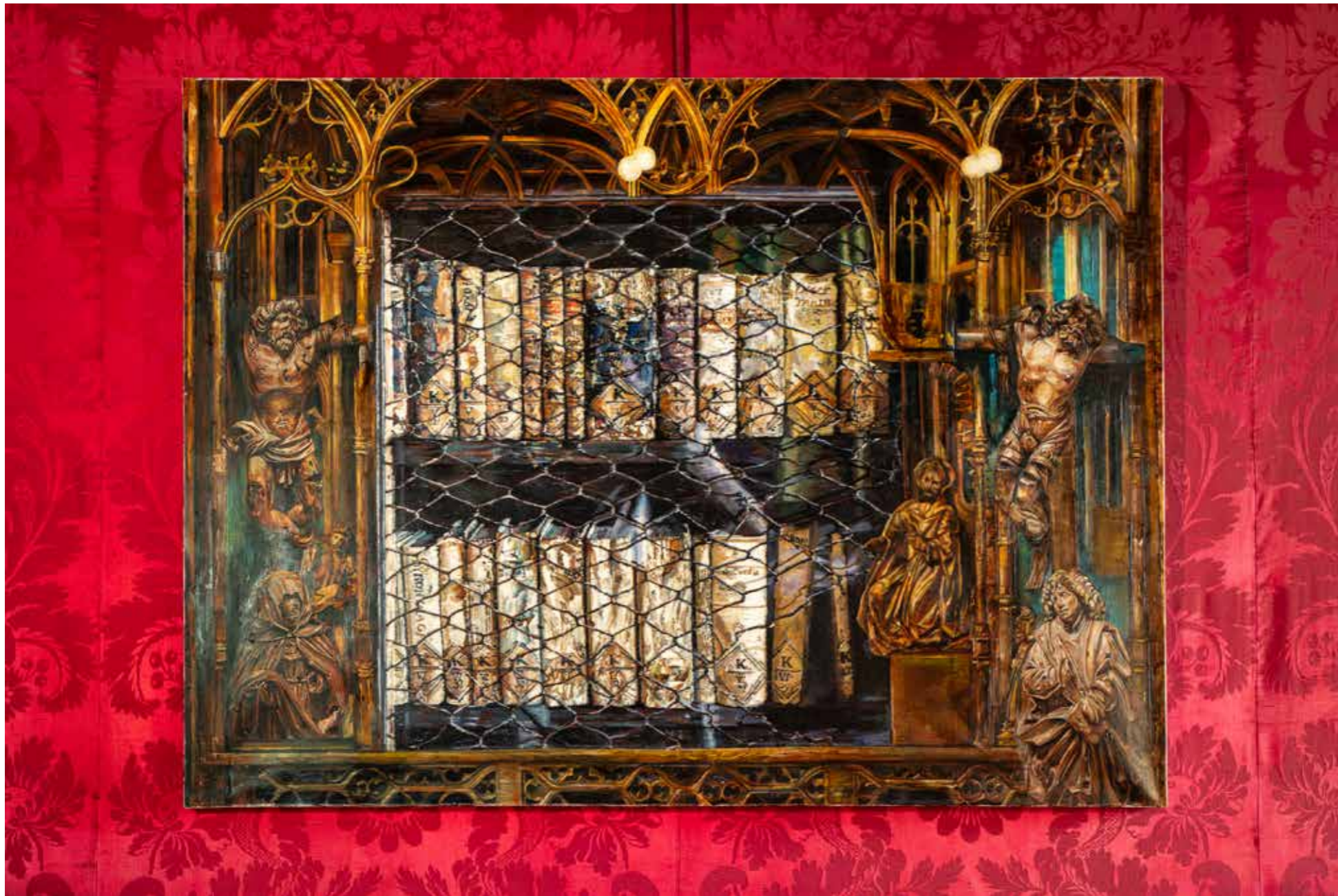
Installation View  
展覽現場



*A Tour*  
《觀光團》  
2018

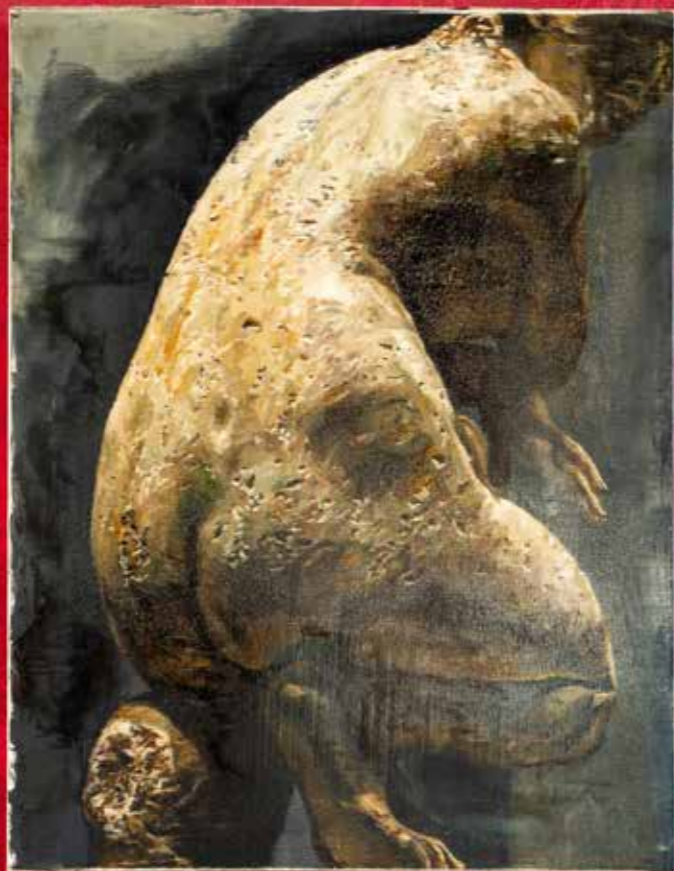
Oil on canvas  
布面油畫  
135 x 185 cm





*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  
布面油畫  
58 X 40 cm





*The Flea Market*  
《跳蚤市場》  
2018

Oil on canvas  
布面油畫  
49 x 42 cm



*There Is No There There*

Galerie Malingue, Paris, France  
Galerie Malingue, 法國巴黎

21.10.2015 – 05.12.2015

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<sup>[1]</sup> – the mirror has come to be a recurring symbol in literature, from Shakespeare<sup>[2]</sup> to Sylvia Plath<sup>[3]</sup>, 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)<sup>[4]</sup>. 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<sup>[5]</sup>. 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<sup>[6]</sup>. Yuan Yuan thus presents a final twist that brings the viewer back to his associations with theatricality, each tableaux 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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[1] Jorge Luis Borges, 'The Book of Imaginary Beings', 1957

[2] William Shakespeare, 'Richard II', 1595; 'Julius Caesar', 1599

[3] Sylvia Plath, 'Mirror', 1961

[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

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[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

[6] Ovid, 'Metamorphoses: Part III', "Narcissus", 8 AD





Installation View  
展覽現場



Installation View  
展覽現場











Installation View  
展覽現場





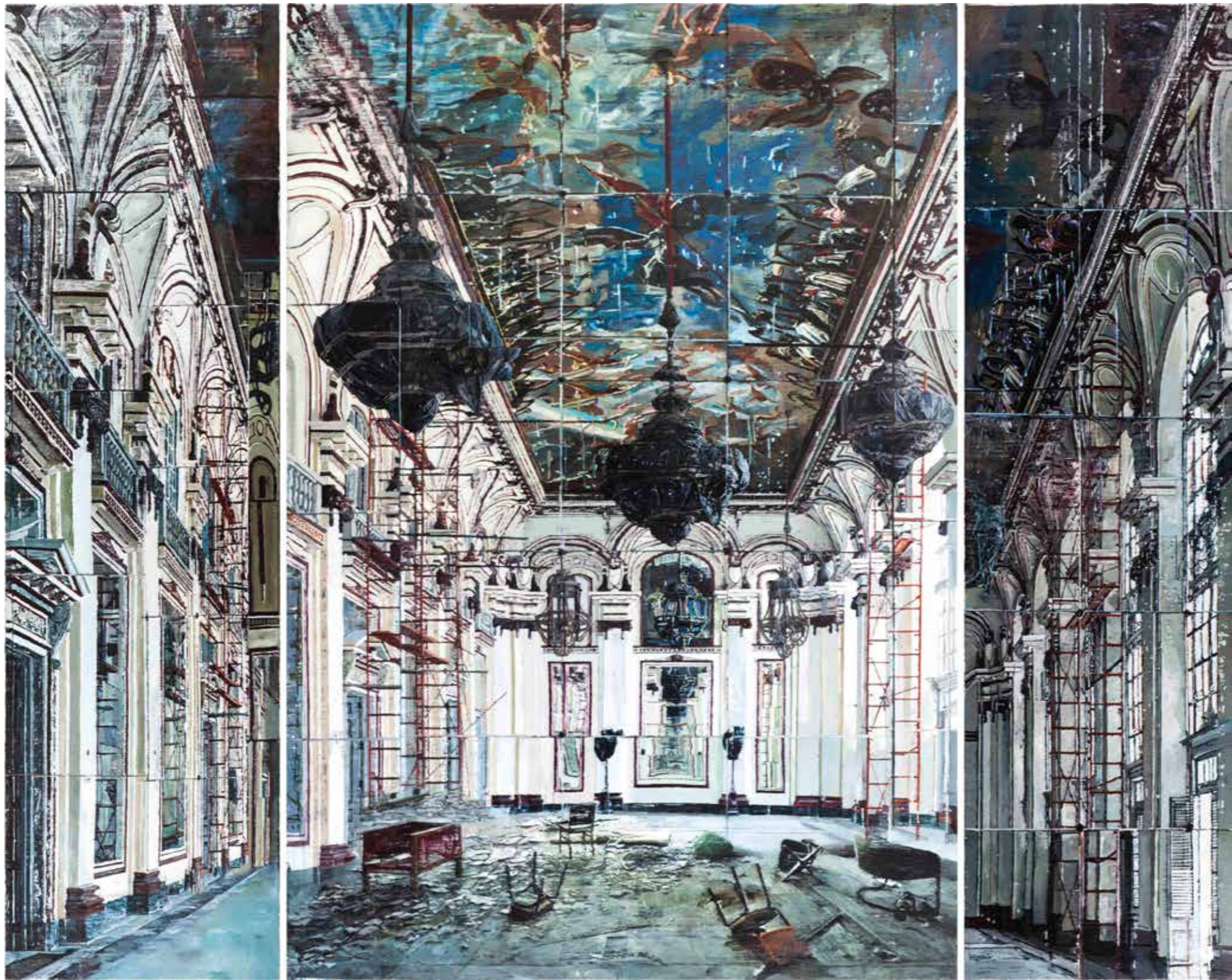


Installation View  
展覽現場



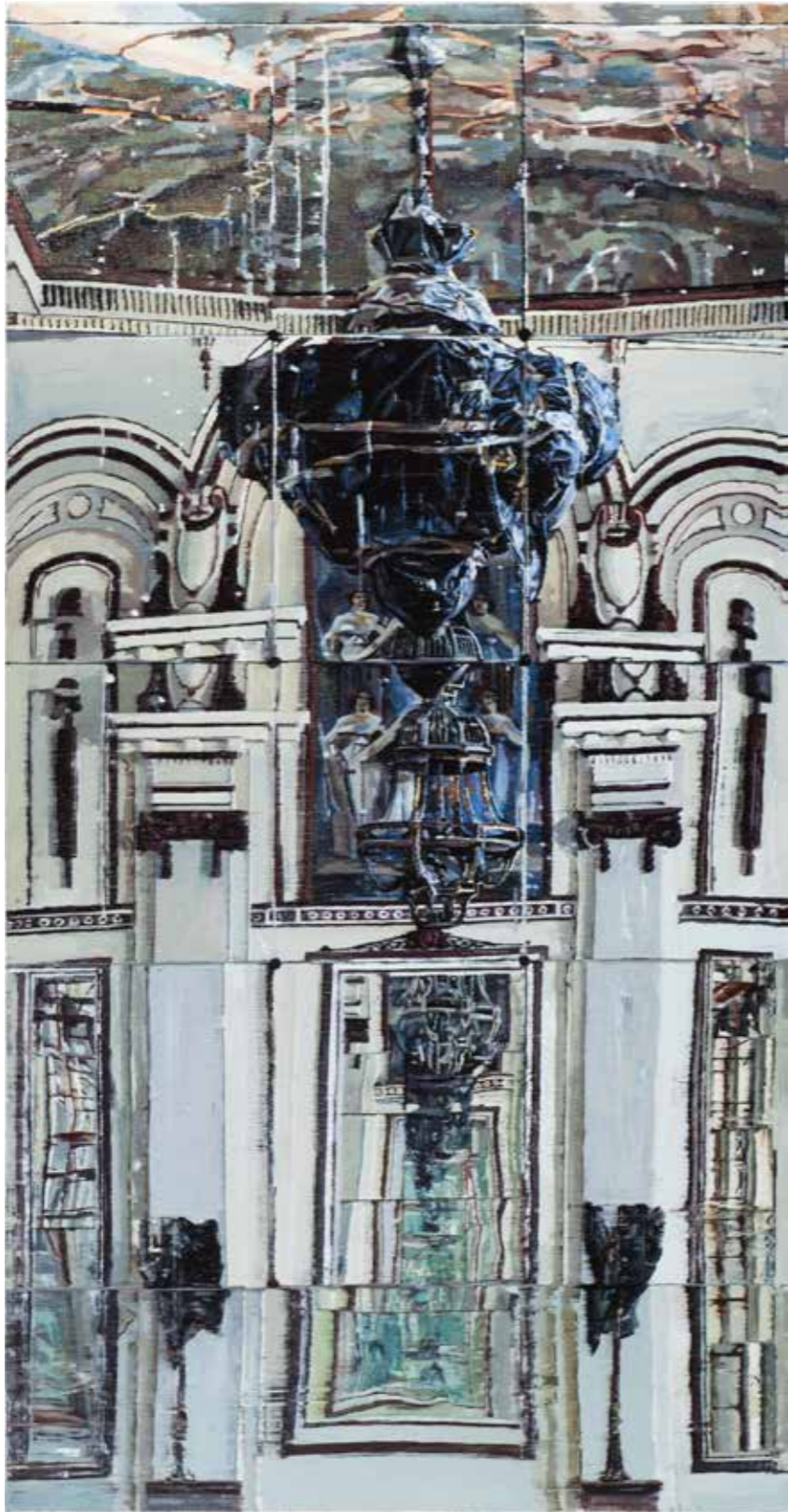
*The Other Side 3*  
《另一邊 3》  
2015

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*  
《另一邊 7》  
2015

Oil on canvas  
布面油畫  
158 x 82 cm



*The Other Side 8*  
《另一邊 8》  
2015

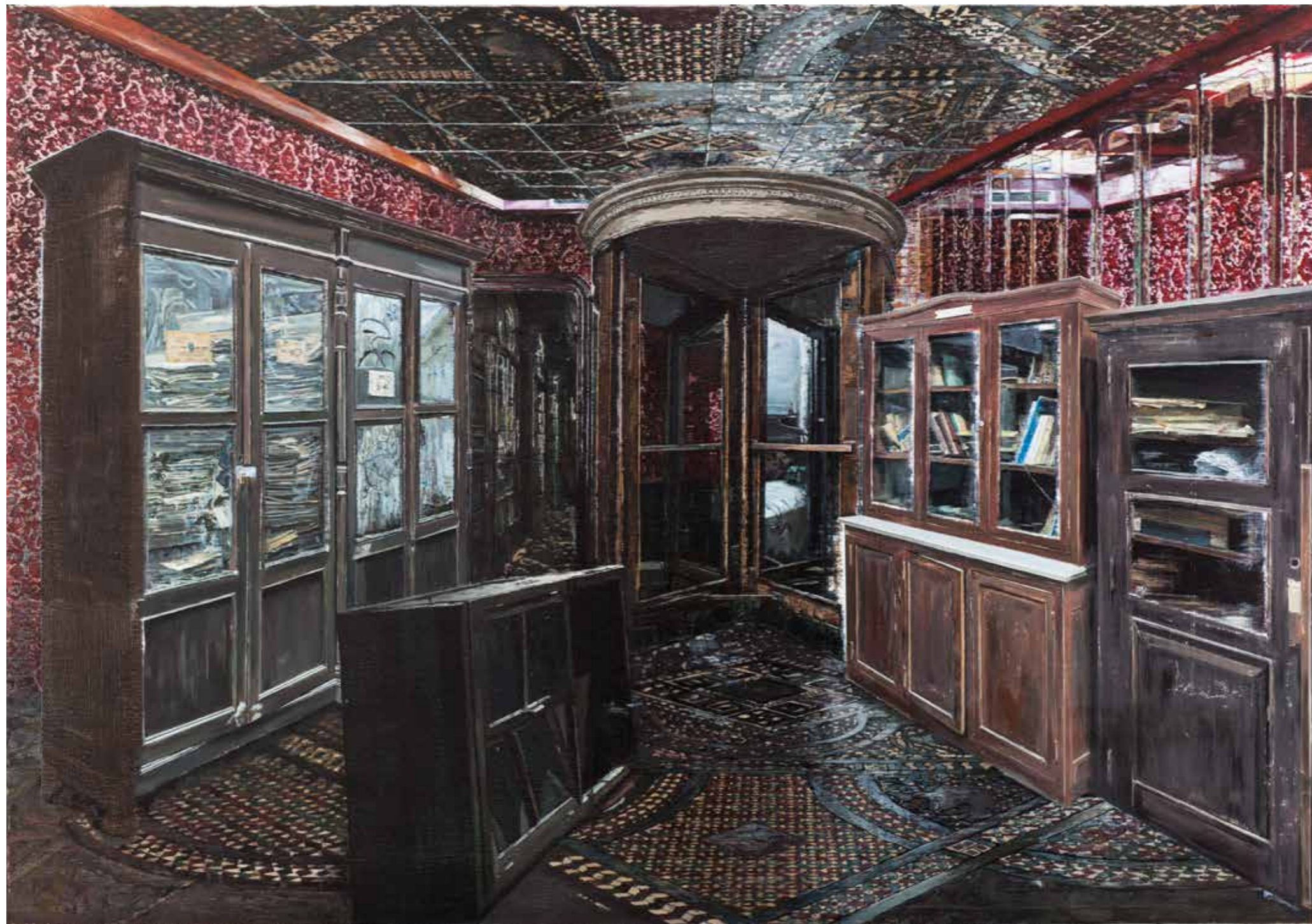
Oil on canvas  
布面油畫  
158 x 85 cm





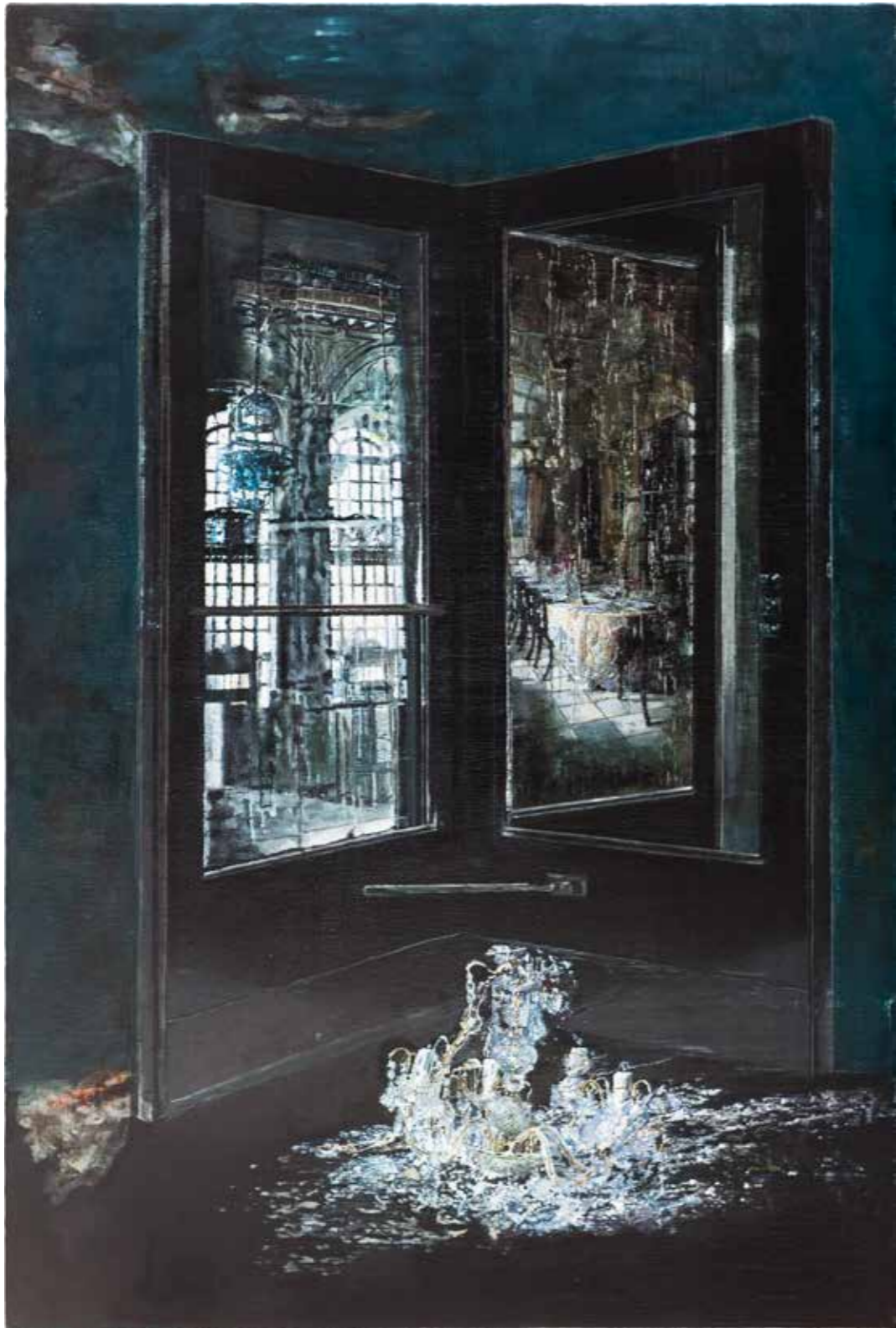
*Floor*  
《地板》  
2015

Oil on canvas  
布面油畫  
150 x 230 cm



*Parallel Worlds*  
《平行世界》  
2015

Oil on canvas  
布面油畫  
161 x 230 cm



*Togetherness*  
《歡聚》  
2015

Oil on canvas  
布面油畫  
202 x 135 cm



*Romantic Museum*  
《羅曼蒂克博物館》  
2015

Oil on canvas  
布面油畫  
185 x 195 cm



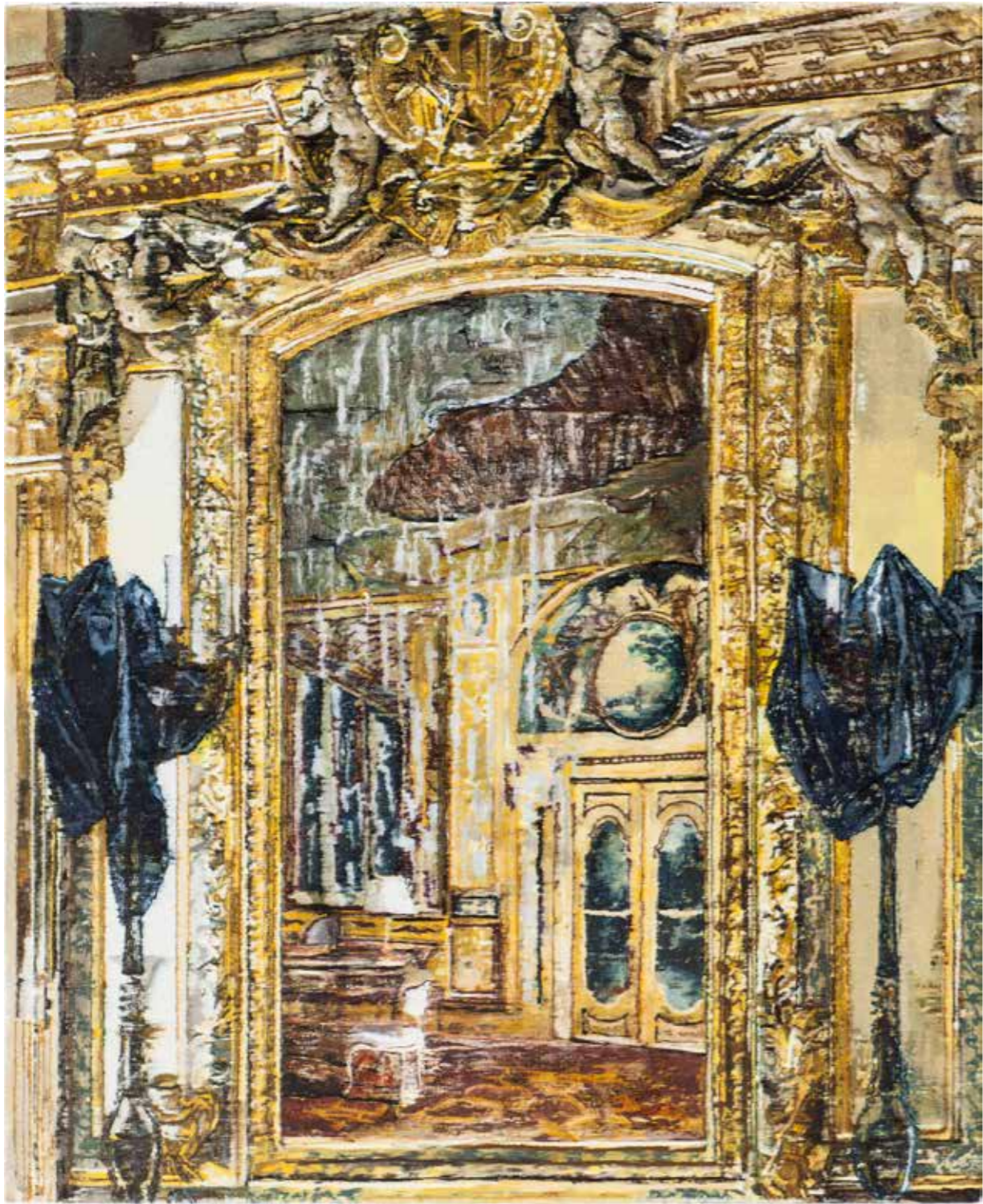
*Golden Age*  
《黄金时代》  
2015

Oil on canvas  
布面油畫  
170 x 200 cm



*A Lighthearted Palace*  
《無憂宮》  
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*  
《不上鎖的房間》  
2015

Oil on canvas  
布面油畫



*External Fire 1*  
《長明燈 1》  
2015

Oil on canvas  
布面油畫  
33 x 33 cm



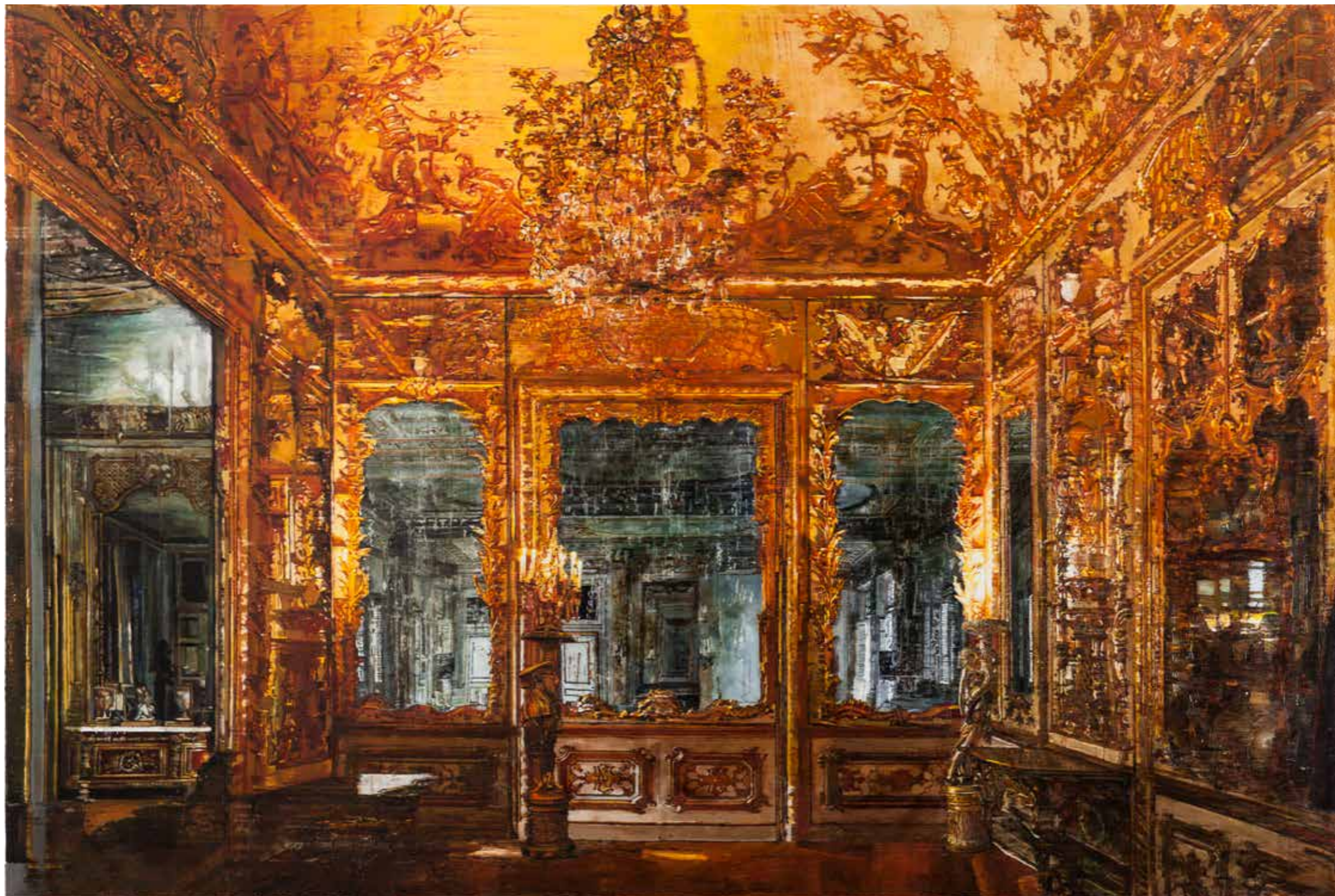
*External Fire 2*  
《長明燈 2》  
2015

Oil on canvas  
布面油畫  
33 x 33 cm



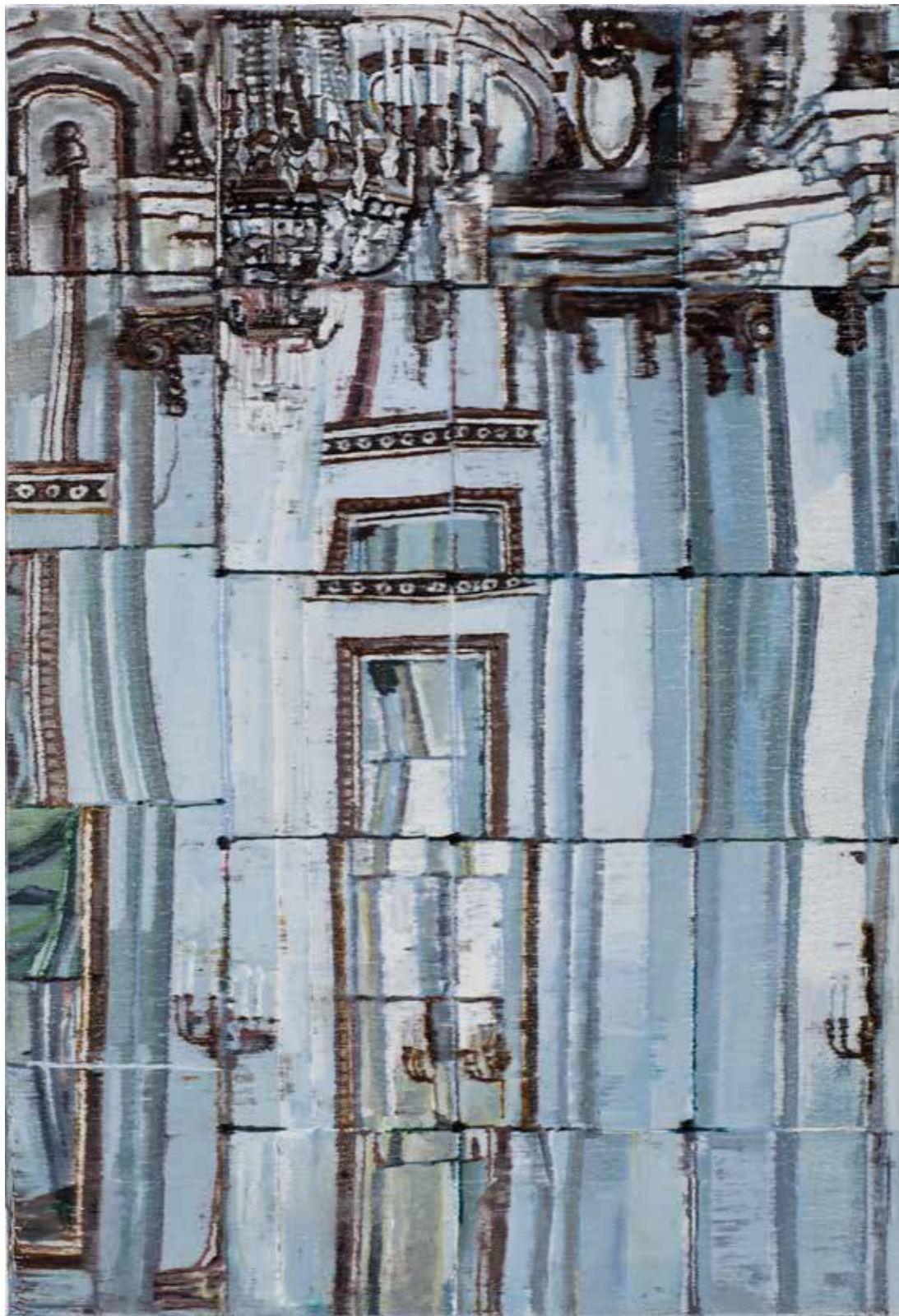
*The End of the Day*  
《一天的結束》  
2015

Oil on canvas  
布面油畫  
70 x 62 cm



*The End of the End*  
《盡頭的盡頭》  
2015

Oil on canvas  
布面油畫  
155 x 230 cm



*The Other Side 10*  
《另一邊 10》  
2015

Oil on canvas  
布面油畫  
63 x 43 cm

## ELABORATE SCENES FROM A DREAM

A painter who uses pictorialism will be considered a figurative painter as their primary position vis a vis painting is figuration. Following figuration, the most controversial questions to ponder upon are: is figurative equivalent to realistic? What is the relationship between the two? As a figurative painter, yet not necessarily a realist, Yuan Yuan offers an excellent case study.

As a graduate from the Oil Painting Department of the China Academy of Art, and educated under a Socialist realism movement, Yuan Yuan's painting technique is unquestionable and exceptionally distinct, such that the viewer is immediately convinced upon first encounter. Yuan Yuan depicts details that are even more delicate and concrete than many realist painters; the varying refractive perceptions evinced by thousands of minute mosaics, the hundreds of books stacked on shelves, the patterns and scuffmarks on each tile, the scratches and stains on each mirror, etc. Such particulars are not visualised from a realist's perspective, yet under the paintbrush, they receive the same importance and are presented with just as much strength. Transcending views captured by the naked eye in reality, they coalesce into an ultra elaborate scene.

Yuan Yuan is absolutely not a realist painter, for man's dreams are never abstract but rather too elaborate. For instance, the new triptych *The Other Side* (2015) (pp. 172–73) presents manifold visions frozen at a single instance, skillfully overlapped and deliberately misaligned to manifest the subtle layering of the artist's imagination.

Taking the central panel as a departure point for analysis, the first layer of interpretation is the fundamental scene—a derelict interior. Although Yuan Yuan specialises in interior spaces, his thematic is not influenced by genre paintings from the Dutch Golden Age; rather than focusing on the representation of people's everyday lives, he is attentive to the narrative of abandonment. One should therefore look into the dereliction prevalent in 18th and 19th century romantic paintings for any correlation. Derelict paintings are essentially a visual ode to the sublime magnificence of history and nature and are thus devoid of figures; where figures are present, they are merely employed as referential embellishment. Yuan Yuan's paintings present inward scenes of dereliction constructed to neutralise the horizon. The interiors he depicts reveal themselves

張宇凌

## 具象的夢境

一個畫家以具體的形象為描摹對象，會被稱為具象畫家，所以具象畫家的第一態度就是“具體”。那麼在具體之後，最富有爭議的問題就是，具象是否就是寫實？具象跟寫實的關係如何？袁遠作為一個具象而非寫實的畫家，給了我們一個很好的分析案例。

袁遠作為中國美術學院油畫系的高材生，在一個以蘇俄現實主義美術體系為教育范本的時代環境中被培養出來，其寫實繪畫的功底是很難被質疑的。這種功底使他作為具象畫家的第一態度異常明晰，觀者第一眼就能信服無疑。因為他描畫的細節比很多寫實主義的畫家更為細膩和具體：千萬塊細小的馬賽克有著各自不同的折射光感，書櫃裡幾百本疊放的書籍，地板上每一塊地磚的花紋和磨損，鏡面上的每個破損污點……這些細節並非被以照相寫實的方式展現，但是在

畫筆下得到的重視相同，被同等程度地展現出來，遠遠超過普通肉眼可以一下子在現實環境中捕捉到的情境，幾乎是一種超具象的情境。

而袁遠絕非一個寫實的畫家，因為人類的夢境從來都不是抽象的，而是太具象的。袁遠的新作《彼岸》（2015年作）（172–73頁）就是一個凝固的多重幻景。藝術家非常巧妙地讓畫面上幾個層次的幻景重疊而稍稍錯位，微妙地顯示出幻想的層次感。

以中心畫面為分析的出發點，第一層幻景是中心場景：一個室內的廢墟景象。雖然袁遠是畫室內場景的，但他的題材並不跟來自荷蘭17世紀的“風俗”畫有任何關係，因為他的室內都是“空屋”，目的並不在於表現特定地區人們的日常生活。所以我們不如換個角度，從18、19世紀浪漫主義時代

as abandoned structures or sites where transformation seems imminent, but never as a new space. Whilst derelict paintings push their internal tensions towards the vastness beyond, Yuan Yuan conversely etches such tensions within a claustrophobic space and, through a process of infinite spatial divisions, releases it in the creation of an equally vast interior view. This infinite division serves as a concrete feature of infinite depiction. Returning to the painting itself, one observes the material elements of the scene: from architectural and decorative columns, French windows, pediments, façades, figures in vaults, chandeliers, scaffolds, mirrors, crushed tiles and abandoned tables to overturned and broken chairs. Each detail comes close to view yet remains barred from the possibility of ever becoming real. At the same time, the exhibition in Paris presents a renewed experience through a classic gallery space, furnished with wall and floor decorations instead of towering white cubes, thereby accentuating the interplay between interior ambience in as well as outside of the paintings.

The second layer of imagination emerges on the surface of the scene: filled with minute crop marks and punctured quadrilateral vertices, as though dividing and reformulating the composition of reflected surfaces. This layer hints to the fact that we are not merely seeing our own dream but are indeed seeing it through the looking glass.

大為流行的“廢墟”畫來尋找關聯。“廢墟”畫基本是膜拜“歷史”和“自然”偉力的，所以基本沒有人物，存在的人物也隻是作為參照點綴。袁遠的畫更像是取消地平線的向內的廢墟場景。他的室內從來不是嶄新的地方，而是一個人去樓空的舊址，或一切將被改變的工地……廢墟畫是將張力延展向無盡的外部的遠方，而袁遠則反方向運作，將一切張力封鎖在一個密閉的內部的有限空間，然後通過無限地切割劃分這個空間來重新釋放這種力量，展開某種同樣遼闊的內部景致。“無限切割”的方式也就是無限描畫其中的具象細節。回到這幅畫就是場景中物質性的細節：建築的立柱，裝飾柱，落地窗，三角帽，檐帶，天頂畫中的人物，吊燈，翻手架，鏡子，被敲碎的地磚，廢棄的桌子，翻轉缺腿的椅子……每個細節都距離“眼見”不遠，但它們卻永遠不可能“為實”。這次在巴黎的展示也是一種全新經驗：背景不是高大的白盒子，而是相對低矮，有牆面和地面裝飾的老派畫廊空間，畫內和畫外的兩種“室內”的氣質得到相互的映襯加強。

The third layer is the mad and almost paranoid presentation: upon closer examination of the scene, one discovers that all horizontal and vertical lines contain concentrated, slight misalignments emanating from the surface, which resemble the resulting phenomenon of conjoined mirrors with varying degrees of refraction. Yuan Yuan depicts each misalignment as precisely as permitted by physics, creating in the central scene hundreds of conjoined yet subtly misaligned lines. A chandelier, for example, might manifest two or three such instances. On display is ample evidence of an articulate draughtsmanship pertaining to a sound foundation in realism and drawing. Draughtsmanship is secondary, though. What is more crucial is the artist's attitude: processing with rationality and sobriety the “materials of imagination,” using an approach that is at once scientific, microscopic and highly accurate. It is only through this particular process that scenes from the most realistic yet fantastical dreams can be conjured.

Moving on to the fourth layer, Yuan Yuan goes on to weave misaligned details in the format of a triptych. Whilst the two panels on either side seemingly complement the central interior scene, any attempt to fold them shut would prove futile: they overlay like actual triptych mirrors but can never be fully hinged together. This interplay alludes to the trinity as seen in religious triptych forms: owing to their individual significance, the primary and secondary scenes do not

第二層幻景出現在畫面的最表層：充滿細細的分割線和連綴四角的小孔，仿佛對鏡面的切割和重新連綴組合。這層細節就是在告訴我們，你不僅看見了你的夢境，而且是在鏡中看見了它。

第三層幻景是一種最為瘋狂和偏執的表現：稍微再細致一點觀察畫面，就會發現所有的水平和豎直線條都有密集和輕微的錯位，錯位的來源就是表面的分割線，錯位的表現完全如同不同折射度的鏡面銜接時發生的情況。袁遠將每一個錯位的地方都精確地按照物理學可能會發生的方式描畫出來，中心畫面就不下百處相互銜接卻又輕微錯位的地方，有時同一個吊燈要有兩三處錯位的地方。這充分顯示了一個寫實功底和素描功底強大的人的技藝。技藝還在其次，更重要的是一種態度：以強大理性和冷靜來對“幻想的材料”進行科學顯微鏡式的精密加工。而卻隻有這種加工可以提供一個最為真實卻又最為瘋狂的夢境。

然後袁遠在這裡還不想停止，第四層幻景就是他還在“三聯畫”的形式上又做足了“錯位”的細節。兩側的兩幅

co-occur in the same dimension of perspective, rather, each stands on its own right as the temporality of a different spirit. Simultaneously, it also refers to the impeccable composition of a Chinese hanging scroll (“Zhong Tang Gua Hua”) wherein the calligraphic paintings on either side can be interpreted as an elucidation of the central painting. Playing on these traditions, Yuan Yuan’s triptych underscores the central scene’s misalignment and its uncanny perplexity.

As such, ‘The Other Side’ has weaved at least four overlapping layers or points of imagination, centering on the dissonance between the mirror panels on each side and the misaligned derelict interior reflected from the partitioned surfaces, forever irreconcilable.

We have yet to touch upon the final question, though. Looking into the depths of the scene, one discovers three other identical mirrors reflecting an infinite phantasm, probing one to question which layer of the mirrored image one is seeing—a riddle as confounding as the conjoined dreams in ‘Inception’.

By lending emphasis to the feature of mirrors in this new series, Yuan Yuan has foregrounded the layering of illusion and misalignment, thus prompting viewers to depart from the surface of their worldly experience and examine, in establishing contact with the depths of the world, their own approach as well as perspective.

Emerging in his artistic practice as another new element is the heightened symbol of “anti-nostalgia”. For

instance, the chandeliers amidst the majestic Baroque or eclectic architectures are always covered in black plastic wraps, oddly resembling swollen chrysalises made of bin liners, a jarring image conceived from Yuan Yuan’s own observation of a construction site. Whilst the Western classical interiors characteristic of his compositions can easily be misread as an allusion to nostalgia and melancholy, these black plastic wraps confer on the scene a sense of contemporaneity as a protesting and neutralising cipher. Instead of quiet forlornness, one experiences through the tones, volumes and symbolism at work, an absurdly tragic solemnity and shock.

To a certain extent, Yuan Yuan’s creation is subject to the bounds of classical beauty. He has a love for paradigms, the Western architectures and interior settings as experienced through travels and books, their structural symmetry and geometric elegance. Yet at the same time he is discontent with such aesthetics and the artistic constraints they impose upon him, hence his presentation of their dereliction. This is manifested in the new work that depicts a golden interior: not only does it summon the impression of a Rococo hall, but this particular choice of period also implies a thoughtful purpose reminiscent of that behind the Rococo style. Following the aristocracy’s move from Versailles to Paris in the 18th century, private mansions became hubs of socialisation, creating a design of private life in the

袁遠在這批新作品中鏡像元素大大增加，從而加強了虛景錯位的層次，而且引導觀者審查自身的觀看方式，離開淺顯的世界表層，反思自己的視角，試圖跟世界的深處產生連接。

另一個他創作中出現的新特征，是一種“反懷舊”的象徵符號的增加：例如在輝煌的巴洛克或折衷式建築中，大吊燈總是被用黑色的，類似垃圾袋同樣材質的塑料布包裹起來，形成一個個突兀的黑色大腫包。袁遠自述這個造型的來源是有一次確實在真實的工地上看到建築工人如此操作。袁遠一向用西方古典的室內場景作為描繪對象，容易在第一印象中給人帶來淺顯的“緬懷”或“傷感”的誤讀。但這個黑色塑料布的包裹，給畫面增加了一種當代的力量，是某種抗爭性和消解性的符號。其色調，體積，和象徵意義，都給人一種荒謬悲劇式的肅穆和震撼，而不是淺淡的傷感。

袁遠的創作一直多少受到古典形式美的一種局限，他天生喜愛這些規範的經典的，來自旅行或書本中的西方建築和室內陳設，它們結構穩定對稱，線條優雅高貴。但藝術家明顯又充滿對這種美學，以及對自己所受到的限制的不滿意，

Parisian Rococo fashion. Interior designers at that time were referred to as “ébénistes,” characterised by their extensive use of gold plated materials and other new elements, such as porcelain enamel. Likewise, stuccowork became increasingly prominent in architectural use from walls to vaults. A versatile assemblage of textures was conceived in virtue of the material’s plasticity: arabesque, shell-like, paisley, leafy, and so on, to immerse personal space in the delicate golden curvature of sculptured ornaments. Together with the abundant use of mirrors and glasses, they express a sense of lightness essential to the Rococo thematic. Encompassed within this lightness then is a revolt against the austerity of the royal classic, the Enlightenment liberation of humanity and imaginative powers, the personal demands for ease and the frivolous whims against life’s emptiness. Such was the milieu that engineered the “légèreté” imperative of the Parisian character. In deliberate contrast, Yuan Yuan’s mirror paintings exhibit a sequence of ruins, where all decorative and gold plated elements are found in varying states of decay, revealing the plaster underneath as they evoke a wistful mood of deterioration. Whereas in reality the mirrors should reflect the surrounding golden interior, there exists a rupture in the juxtaposition between what should be and what is depicted. Art’s utmost strength lies in precisely the unearthing of connections amidst this rupture as they evince the dream-like truth about fantasies and ruins, lightness and fall, the golden

所以他開始呈現它們被遺忘和廢棄的樣子。這點在一幅描繪金色大廳的新作中得到一種非常直接的體現：畫面給人的第一印象是一個洛可可式的金色大廳。袁遠在選取這個歷史時代上是有著“洛可可風”同樣細密的用意。18世紀隨著貴族從凡爾賽遷至巴黎，私人公館成為社交中心，為私生活而設計成為巴黎洛可可的模式。當時的家具設計師被叫做“鑲飾師”（ébéniste），大量使用鍍金材料和琺瑯等新材料。建築師也在牆壁和天花板上堆塑出大量的鍍金灰泥裝飾（Stucco）。由於這種工藝中灰泥的可塑性強，所以可以營造出滿牆的各類花紋：阿拉伯花紋，扇貝紋，渦卷紋，荳蔻葉……使整個私人生活空間沉浸在金色纖細的卷曲飛揚的雕飾中，再加上大量使用鏡面和玻璃，呈現了洛可可時代的一個重要主題：輕盈。其中包含著對宮廷古典沉重風格的反叛，啟蒙知識分子帶來的對人性和想象力的釋放，個人生活要求的輕鬆，以及體驗到人生空虛的某種率性和輕浮……總之，是巴黎個性中的重要因素“légèreté”形成的時期。而袁遠在正面的鏡面中，描繪出一個完全破敗，一切雕飾和鍍金都脫落的房間鏡像。

and the grey in life, which in the spatio-temporality of personal life, co-exist as one. Departing from the black plastic wrap’s radical presence, this approach appears to be more delicate yet pertains to the same purpose of manifesting mythology as well as its demise.

Humbly, Yuan Yuan cites his lack of mastery in depicting figures as the reason for their absence in his paintings. Perhaps though, the reason actually is how two-dimensional figures fail to translate what he wishes to communicate. Instead, he prefers delving into the internal scenery, in particular those abandoned interiors, to examine the traces of what once was, the past imagination and the future reality, weaving together the exterior’s secrets and the interior’s privacy. I have always thought of Yuan Yuan as both claustrophobic and agoraphobic, which would explain his purpose of pursuing a practice that explores the possibilities of infinite division of finite spaces, whilst pushing towards an internal clarity as a portal that opens unto the vast reaches of the universe. Evolving from his meticulous skill in depicting textures and mosaics to capturing the multi-refracted misalignment in a scene, Yuan Yuan’s technicality has become increasingly intricate. These microscopic and elaborate workings amalgamate as a dazzling dislocation that probes into the profundity of man’s unconscious. As Foucault says in *Le Retour de Pierre Rivière*, “The unconscious of history is made of millions of billions of small events; little by little, like

當鍍金脫落，灰泥的灰黑色就顯現無余，格外顯露著淒清和殘敗。在現實情境中，這三面鏡子中應該顯影的正是這個金色大廳本身。房屋的實景和鏡中景象，看起來是某種強烈的對比和斷裂，但藝術最有力量的時刻，就在於在斷裂之間發現某種關係，講述出如夢境一般的真理：幻夢與殘敗，輕盈和墮落，人生中的金色和灰色……其實在私人生活的時空中永為一體。這種處理的手法和用意更微妙，沒有黑色垃圾袋如此明顯和激進，但用意是同樣的：在呈現神話的同時，呈現神話的消亡。

畫面中幾乎沒有人，袁遠自述為無法畫好人。或許其實是因為他想要表達的東西無法通過外部的人物形象來呈現。他更偏愛進入人的內心景致，特別是那些被荒廢和空置的內部，觀察曾經的痕跡，過去的幻想，未來的現實……把外部世界的秘密跟內部世界的隱秘交織在一起。我一直認為袁遠是幽閉綜合症和密集分割症的綜合患者，所以他一直追尋用一個有界定的密閉空間來探尋無盡分割的可能性，用不斷層層推進的內心顯微來反通向宇宙的宏大。他的技術操作越來

配畫，似乎是對中心室內場景的補充，但如果你把這兩幅畫拼回中央場景，會發現哪怕依照主場景鏡子折射的錯位規律，這兩個部分仍然是拼不回去的，它們就像是放在主鏡旁的兩張側鏡，跟主場景之間也是重疊錯位，永難完全銜接的。這種關係一方面映襯出跟宗教三聯畫的關係：主要場景跟次要場景不會發生在同一個透視空間內，因為象征重要性的不同，它們就是不同的精神內部的時空；另一方面又可以解構中國式“中堂”掛畫的圓滿結構，即兩側字畫是對中心字畫的解釋說明。袁遠創作的兩側的畫面反而加重了對中心場景的錯位和迷惑。

所以，袁遠的《鏡廳三聯畫》中至少重疊了四層幻景：分割鏡面中映照出的錯位的室內廢墟，兩側同樣的鏡面式配畫與之永難銜接。

最后的問題此時還未到來。如果望向畫面深處，你會發現另外三張同樣的鏡子，折射出無盡的幻景。那麼觀者會突然自問，自己看到的是第幾層鏡像？自己是在第幾層鏡像之中？……這個問題完全如同電影《Inception》中夢境相連的困惑一樣。

raindrops, they gully our bodies and our thinking.” The most overwhelming madness is the sort created by rationality and elaborate, realistic mirages.

Thus, a figurative painter is capable of depicting mirages more alluring and contemplative than a realist painter's. Yuan Yuan's works are concrete rather than realist, conceived from elaborate scenes of a dream. Entering the realms of existentialism, they bespeak the unique association between pure fabrication and reality as described by Alain Badiou in *Cinéma Comme Expérimentation Philosophique*. In Yuan Yuan's paintings we catch a glimpse of his hesitance, his secure reliance upon normality's visual paradigm and fear of plunging further into the depths of dreams. We anticipate the rebellion and sophistication that shall be released as he strides, with ever greater dedication and patience, through these elaborate dreams further towards their extremities.

越精微，從純粹細分出千百種花紋和馬賽克，發展到描繪上百處被錯位折射的全景。這些微小細膩的具體操作，會組合起來成為一種讓人一經細看，便覺得眩暈的多重錯位，進入人的無意識深處，如同福柯曾經說過的“歷史無意識是由數百萬，數十億的微小因素制造的，如同雨滴一樣沖刷我們的身體，沖刷我們的思維方式”（米歇爾·福柯：《皮埃爾·利威爾歸來》，*Le Retour de Pierre Rivière*）。最震撼人的是理性創造出的瘋狂，以及具體真實的幻景。

所以具象畫家可以比寫實畫家創作出更令人著迷和深思的幻景。袁遠的畫就是是具象而非寫實的，是具象的夢境。如同阿蘭·巴迪歐所說：“是完全假造和整體現實之間的一種非常特殊的關係”（阿蘭·巴迪歐：《電影作為一種哲學實驗》，*Cinéma Comme Expérimentation Philosophique*），進入了存在論的範疇。從袁遠的作品中，我們也能看到他內心的遲疑，對正常世界的視覺規範的安全依賴，以及對陷入更深層夢境的恐懼……所以我們期待著他可以在這個具象的夢境中走得更專注更耐心，更遠更極端，釋放出更多的叛逆性和複雜性。

*\*Essay by Zhang Yuling extracted from the catalogue accompanying the solo exhibition 'There is no there there'. Published by Edouard Malingue Gallery, 2016.*

——張宇凌撰文，摘自袁遠個展同名畫冊《There is no there there》，馬凌畫廊出版，2016年。



*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 presented 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 revealed the impact of his 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 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.

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，探討建築上人性的痕跡和時間的流逝。在他畫筆下的往往是寂靜無人的空間，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過往的繪畫手法，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，描繪的空間也比過往的空蕩，從而帶出舊建築在當前社會中面對的問題：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而改變。

對於舊建築和城區的荒廢或重建，袁遠和他那一代人絕對不會感到陌生；儘管那些建築已逐漸被遷拆，面貌亦今非昔比，不少人仍然像袁遠一樣盡力保留建築上的時代元素。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。雖然油畫中的空間均屬虛構，但都是根據現實中存在的建築而創作出來的。當中的例子包括富有歷史和軍事意義的地下建築、具有文化價值和藝術風格的宏偉文物建築、以及見證時間流逝的舊城區。袁遠以其逼真的繪畫手法把畫中的建築描繪得栩栩如生，他利用獨有的油畫方法，把油彩塗上畫布，然後再把部份油彩刮掉；每一個細節，如牆壁上一片片斑駁剝落的油漆或地上缺口的瓷磚，都彷彿立體地呈現出來。

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秘密避彈室，以及巴黎地下鐵和美國費城的州立監獄。這幅作品展示一條不見天日的陰暗走廊，其低樓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已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表達手法，描繪出西方的建築風格，包括巴洛克和文藝復興風格。在這作品中，黑白相間的地磚連接著一道半掩的門，從剝落中的淺綠松石色油漆看得出這個地方已衰落，並已荒廢了一段日子。



*Behind the Door*

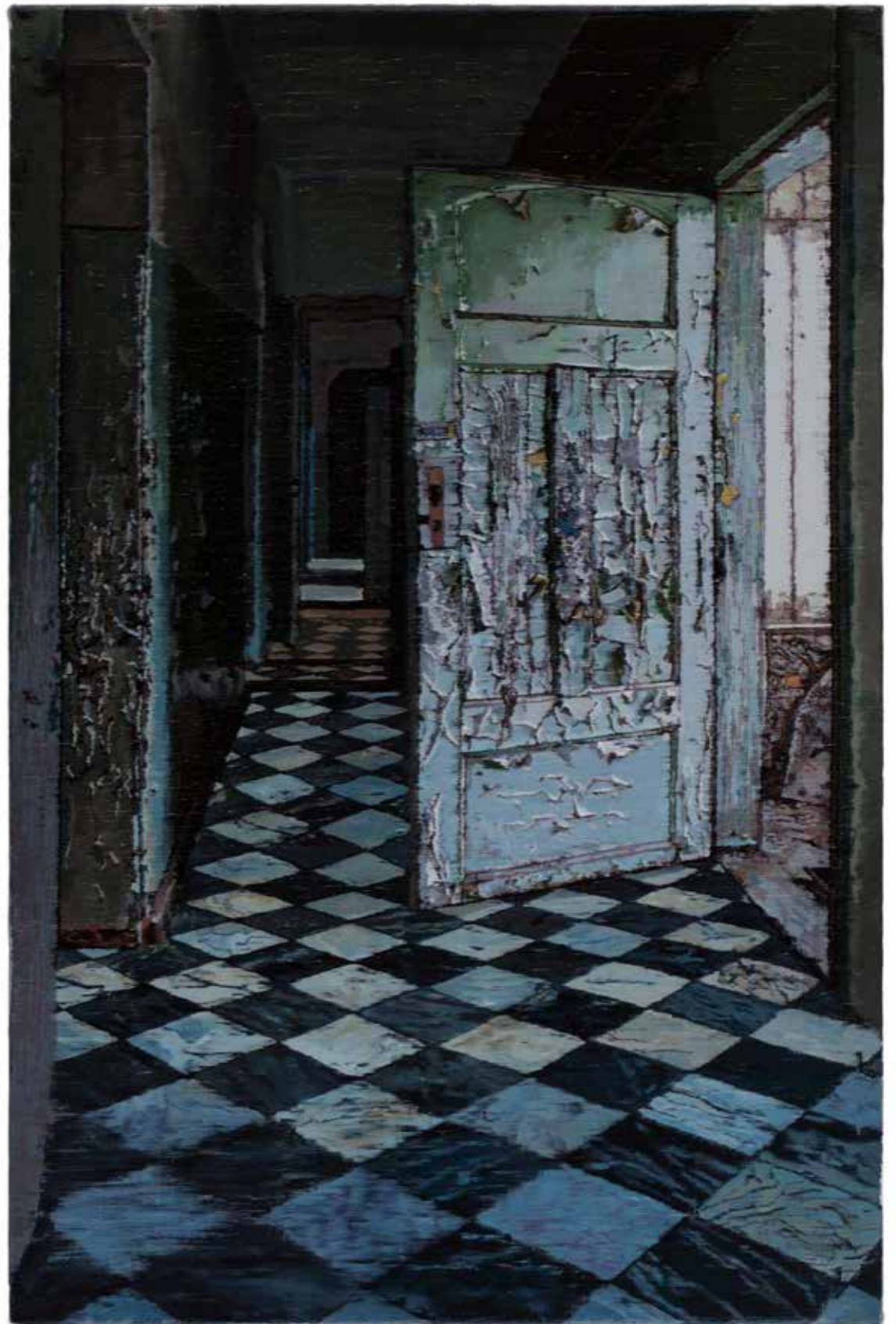
《門後》

2014

Oil on linen

亞麻布面油畫

83 x 55 cm



Previous page

*Welfare Hotel*

《福利旅館》

2014

Oil on linen

亞麻布面油畫

380 x 270 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*

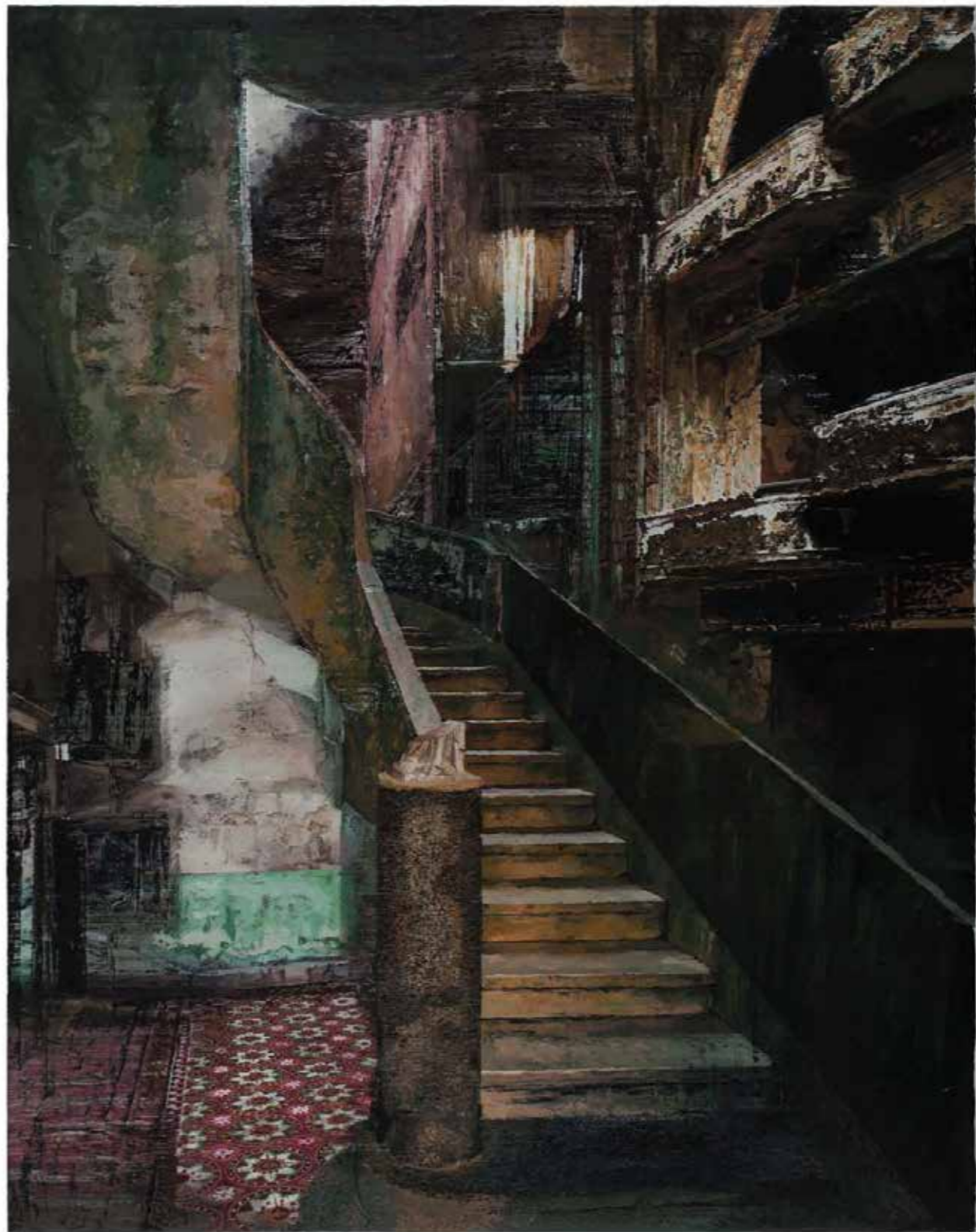
《共同點社區》

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

20.09.2012 - 10.11.2012



*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



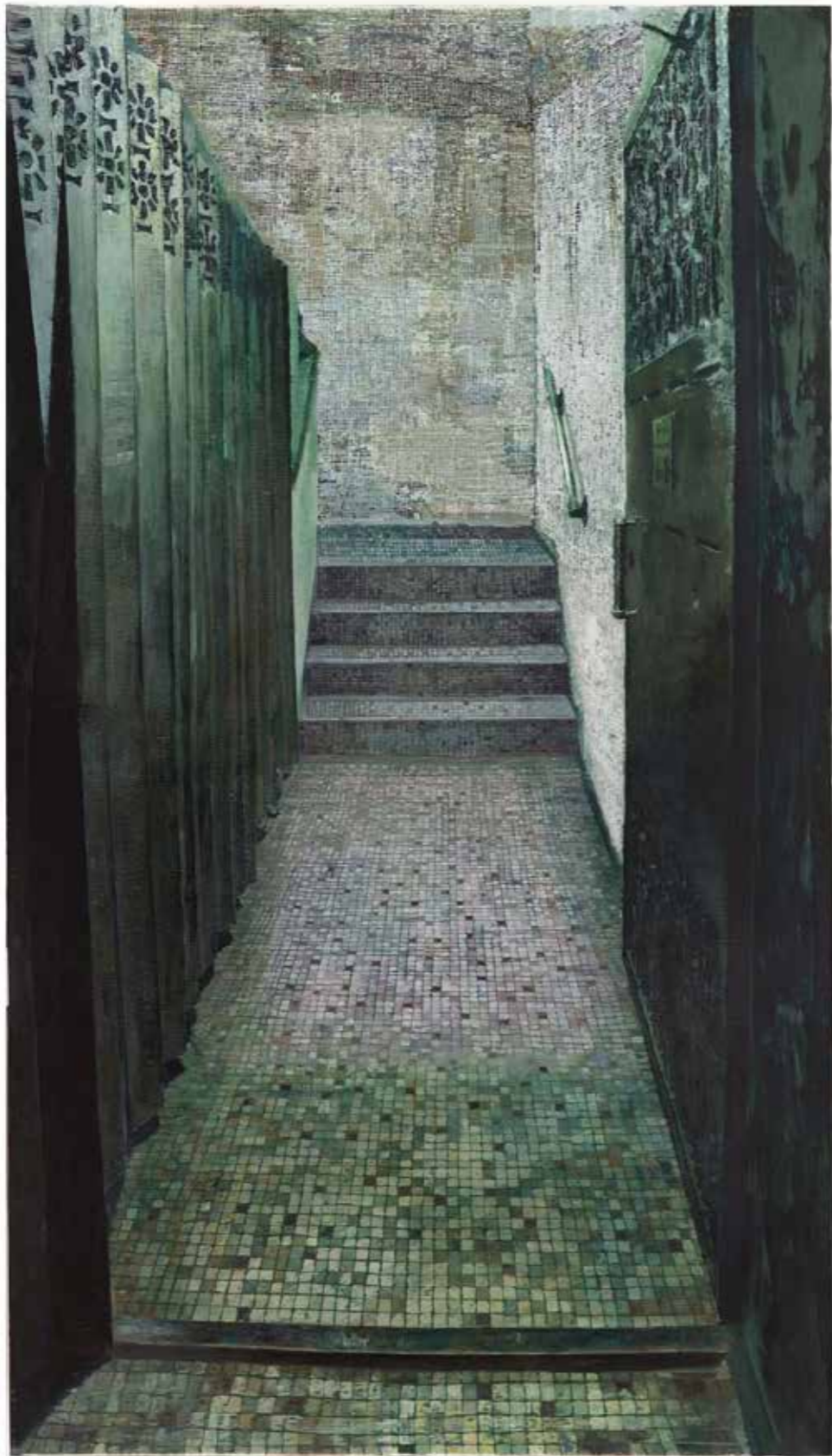
*Blues IX*  
《憂鬱 IX》  
2012

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  
布面油畫

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

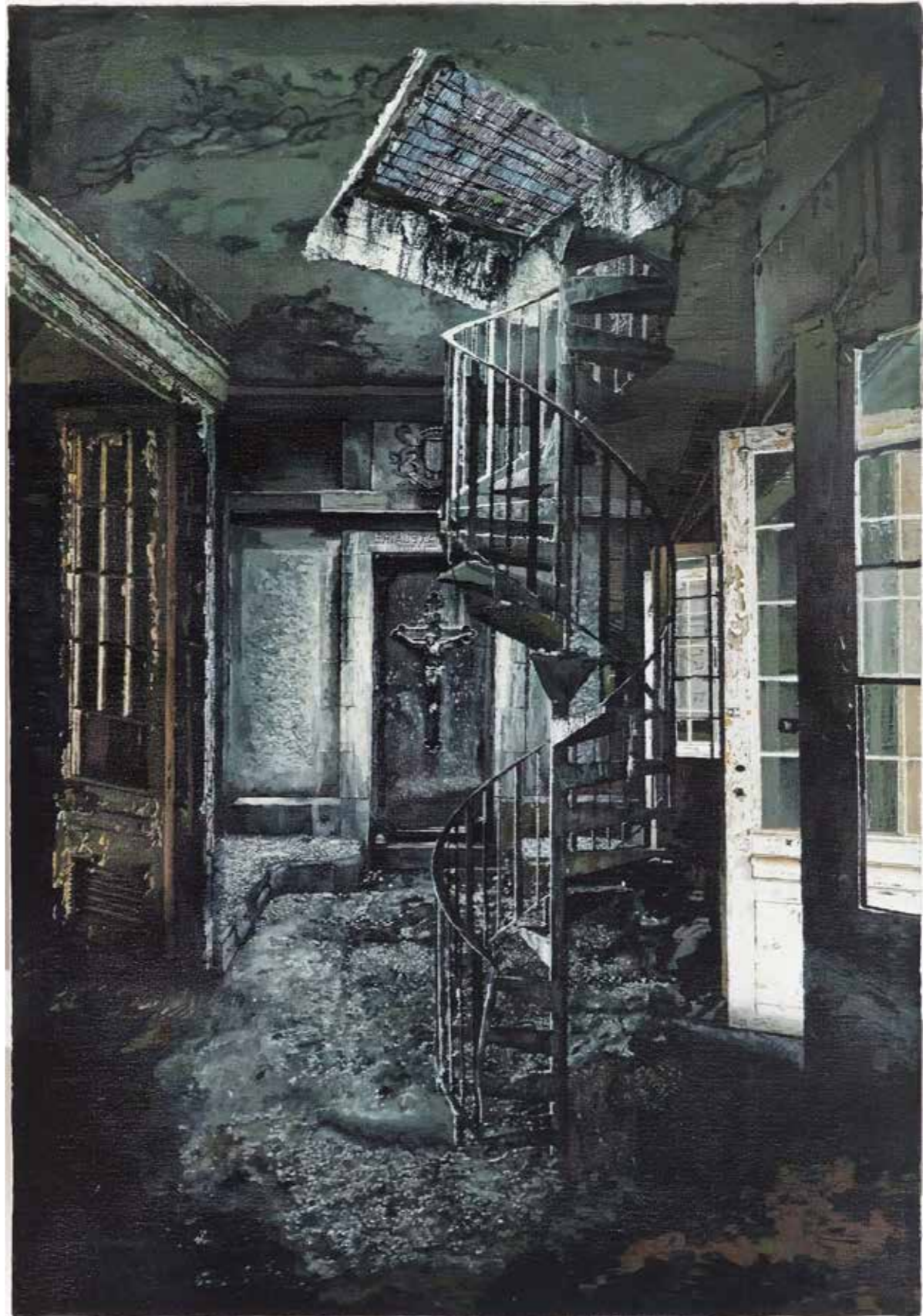


*Demolition*  
《危樓》  
2012

Oil on canvas  
布面油畫  
65 x 85 cm

*Alleyway*  
《過道》  
2012

Oil on canvas  
布面油畫  
178 x 124 cm







Installation View  
展覽現場



## Interview between Yuan Yuan and Hilary Binks (Extract)

HB Often the places seem dilapidated, almost in ruins. What are you trying to convey by depicting such places in your paintings?

YY Ruins give us a sense of security, it is a living space without a sense of pressure so you can do whatever you want. Abandoned places are also a public space simultaneously, meaning that you may enter freely and visit. This is similar to the process of a viewer looking at an artwork. I try my best to identify the residual traces left behind, although not so much about what the place contains now, but rather: what the place used to contain for a long time, which no one can take away and which cannot be seen.

HB In all your works, it is as if a stage is set, but there are no actors. There are never any people. Do you want to hint at a human presence by, for example: the dripping water? Or perhaps the thousands of little tiles, all identical, hint at the millions of people in China?

YY I want to represent 'people' by using traces of human activity, which is why the works don't involve any natural landscape. A space full of human traces always heightens our curiosity. If you find a piece of paper in an old inhabited house, you will pay attention to it particularly. The projection on the paper becomes much larger.  
The neat and orderly tiny tiles follow my working habit, I spend a lot of time tidying up the studio. I would not be able to work if a tool was not in its correct location. But once I start working, I work quickly.

HB I wonder if you are trying to convey a sense of passing time, of history and transition in your paintings? Or do you just want the viewer to focus on the visual effect of the patterns you depict?

YY Yes of course, what I meant by invisible things is time, people are afraid of it. It is fine for the viewers to just focus on the visual effect as well, as they themselves have unconsciously given up time.

## 袁遠與希拉里·比克斯對談錄（節錄）

比克斯 你描繪的地方往往是顯得破舊不堪，幾乎是一片廢墟。什麼是你想透過這些作品傳達的？

袁遠 廢墟給人安全感已經是沒有壓力的生存空間，你在裡面干什麼都行，被放棄的地方同時也成了公共建築，表示你可以進入參觀，這和來看藝術家的作品過程很類似，我想盡可能的找出存留的痕跡，不是這地方現在有什麼，最好的是：這地方曾經有什麼持久的存留著，誰都無法帶走。而且是不可見的。

比克斯 在你所有的作品中，它就像一個固定的舞台，卻沒有演員。作品從未出現任何人。你是否想暗示人類的存在就像滴水這個這程？抑或是成千上萬完全相同的小瓷磚是像徵擁有人口億萬的中國？

袁遠 我想通過人活動的痕跡來表現人，所以也未涉及過自然風景，充滿人味的空間特別讓人好奇。在別人居留過的房子裡，如果發現一片紙都會格外的去留意，紙片被人的投射放大了。  
經常整齊的排列小瓷磚也是我做事的習慣照成的，我每天花很多時間整理工作室，是因為有一件工具不在它該在的位置上我就無法開始工作，但一旦開始工作會進行的很快。

比克斯 你是否想透過作品去傳達一種在歷史過渡上，時間正在流逝的感覺？或你只是想觀眾專注於圖案所帶來的視覺效果？

袁遠 當然是，我想說的不可見物，就是時間，大家都害怕的東西。  
觀眾專注於圖案帶來的視覺效果也行，不知不覺中，他也奉獻了時間。



## *Yuan Yuan – the New Landscape of Contemporary Chinese Art*

by Gladys Chung

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 Fanzhi, and the comrade 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-

parently carries the emblem of an age, wherein China is undergoing rapid and radical changes and new social phenomenon springs up: old buildings and old districts are abandoned and knocked down one after another. Real estate development becomes the jewel in the crown which every Chinese city runs after; reconstruction schemes, at the same time, explode in the cause of a more advanced and stylish city image. It is an age when the new upersedes the old. Many architecture bearing the legacy of time are falling apart, like the red-brick buildings and old houses constructed out of the intimate concourse between China and the West since 1911, in a fusion of traditional Chinese and Victorian styles with Romanesque pillars and spiral staircases and Baroque motives. Yuan Yuan's 'vacant' space reflects the ache of what is lost and gone. The abandoned architecture and the forsaken space are reinterpreted as an abstract symbol implanted with strident political and social criticism; they stand for the state of China in transformation and, with this signification, recount how China as an open, newfangled consumerist society is influenced and shaped by the global economic environment. They point up, moreover, the conflicting impetus of the people — the subjects of the city, who dither between acceptance and rejection. In China as in the rest of the world this psychological incongruence or struggle is ubiquitous in the face of national and regional development; it is, therefore, a significant theme to attend to for both Chinese and Western contemporary artists. In China, for instance, Zhang Dali's *Demolition* (fig.1) features the contrast between the majestic forbidden city and the crumbling old living quarter, 'revealing the experience modern Beijing had, particularly in the past decade, of the parallel ventures of "destruction" and "protection" in simultaneity (Wu Hung, *The 'Dialogue' of Zhang Dali: Conversing with the City*).' The same goes to young artists like Ying Xinxun, a contemporary of Yuan Yuan, who are solicitous about the disfiguring city and the perishing living space (fig.2).



[Fig.1]  
Zhang Dali, *Demolition*, 1998



[Fig.2]  
Ying Xinxun, *Fragments of the City III*, 2009



[Fig.3]  
Rachel Whiteread, *House*, 1993, internal casting of 193 Grove Road, Bow, East London (destroyed)

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 its 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 uni-

que 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 style: 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 darkgreen 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. 16-17), where the unbroken expanse of red-brick walls alone form the pith of expression. The artist, with his delicate and tightlypacked 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.

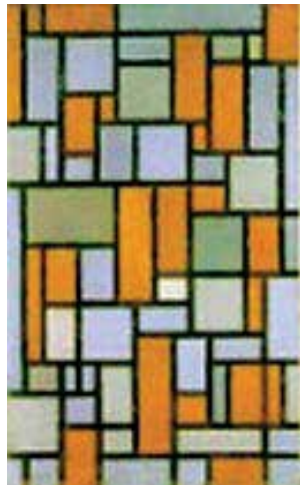
The concept of 'repetition' seems equally appealing to the artist. Yuan Yuan's works is distinctively rich in repetitive, analogous and spatially continuous elements interior to a structure: serried rows of identical windows, edifices, bluish floor tiles, spectator seats, and a series of stair steps, 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 *Door I* (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 (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 brush-stroke. 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 progress. 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 ar-



[Fig.4]  
Yuan Yuan, *Door I*, 2011



[Fig.5]  
Piet Mondrian, *Composition with Grid 1*, 1918 © 2012 Mondrian/Holtzman Trust c/o HCR International USA

tists 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. 1955), 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



[Fig.6]  
Lin Fengmian, *Camellias*, 1940s

## 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。概括而言，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悸動、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識。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、動漫表現方式便是其中一個十分突出的路向。袁遠的藝術，正代表另一種嶄新風格，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、轉折過渡的迴廊、甚至是舊建築內的灰牆破窗為題創作。所有的空間呈現，都有一個共通點，都是寂靜無人，空蕩的空間成為表現的主軸。這種場景設計，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標誌；90年代以來，「肖像」更是最普遍的表現圖式(icon)，岳敏君的笑臉、曾梵志戴面具的人像、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、像黑洞的吸食力量，把觀察的視點一直拉往畫面的深處，也因此讓人深刻意識到空間的荒蕪、被棄置，是一種孤零零的存在狀況，可以被擬人化的解讀為一種虛空、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、舊城區被遺棄、甚至被一批批遷拆的社會現象。中國各城市爭相開發房地產、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，因為華洋雜處而建立，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、老房子都趨向破敗。空間的「虛空」折射了一種失落和消逝的情緒感受。荒廢的建築和空間，被袁遠重新詮釋成帶有強烈政治與社會批判含義的抽象符號，象徵著一種變化中的中國狀況，呈現中國作為一個新型、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，也強調城市的主體——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會面對的精神寫照，也因此成為中國、甚至是西方當代藝術的一個重要議題。在中國，就有張大力(B.1963)的《拆》(圖一)，以平民老城區的殘垣敗瓦與皇家紫禁城的金碧輝煌作對比，「表現了北京在現代，特別是過去十年裡所經歷的『破壞』與『保護』的雙重進程」(巫鴻《張大力的〈對話〉：與城市交談》)。與袁遠同一輩的年青一代藝術家，也

有如應歆珣等，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·懷海特(Rachel Whiteread, B.1963)以倫敦東城區一所行將被遷拆的老房子為模，倒模成一座蒼白的豐碑(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、空間轉化表現圖像，表達一種情感狀況和時代感受。「人」和「情感」的元素，仍是袁遠作品的底蘊，承續了中國當代藝術一直以來的特質，從當前個人生活經驗出發，發掘問題，因此賦予他的作品一種時代精神和情感力量。所不同的是，他不再囿於前一輩藝術家的宏大敘事與沉重歷史，他回到更秘密的生活空間，對「人」和「情緒」的表達更為幽微曲折，建立了他本人獨特的藝術語言和圖像形式。袁遠更有意的超越中國本土，使這種對城市文化、往昔空間的懷緬呈現更深刻的普世意義，於是他描繪的既有中國式的佈置的老房子、也有上世紀上海租界的西洋式建築、巴洛克樣式的旋轉樓梯、甚至更有香港常見，入口走道狹隘，墨綠式鐵閘的舊唐樓等。不一樣的時間、不一樣的都市，卻都面對相同的現象。



【圖一】  
張大力《拆》1998年作



【圖二】  
應歆珣《都市碎片III》2009年作



【圖三】  
雷切爾·懷海特《房》1993年作

#### 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：建築物料的肌理質感與建築物的空間結構，這兩者不單是他的繪畫主題，同時分別標誌了藝術家對繪畫性及形式美學的探索，能與世界藝術潮流接軌、對話的同時，也使袁遠呈現中國年青一輩藝術家少見的豐富藝術層次。

《美術館III》(第16-17頁)描繪了空無一人的荒廢房間，表現的重點放在一塊緊貼一塊的整面紅磚牆。藝術家以細膩、綿密的繪畫技巧，一筆一筆點染紅磚色彩，讓人看到紅色單一色彩的層次轉換；《底樓》(第28-29頁)及《入口》(第22-23頁)則以為地面、牆面上的瓷磚鋪陳，表現荒澀青綠的色彩層次變化。又如《潮濕》(第10-11頁)斑駁剝落的牆壁、或是《碎片》(第26-27頁)被蝕裂的木頭窗框，既表現泥石木材的粗糙質感肌理，同時又包含了水墨滴染、油畫堆疊的繪畫性特質，賦予畫面極強烈的表現風格。看得更多一點，你甚至可以感覺到在畫一根線條或一種色彩時，畫家的手是怎麼動的。

與此同時，袁遠彷彿著迷於「重複」的概念，集中繪畫建築物內部各種重複、相類、連綿鋪排的元素，如：一排緊貼一排，形狀相同的窗戶、高樓、地板的藍色方磚、觀賞台的座椅、一級又一級的樓梯階梯等。主題上，袁遠揭示「重複」為現代社會的普遍構成原則，貫注到各種生活空間，包圍著我們。而透過描繪重複、連綿鋪排的建築元素，藝術家得以表現單一色彩的變化遞進，表達他對繪畫性、色彩和筆觸的探索。作品把日常生活最常接觸的物料提升至色彩表現主義的程度，穿梭於具象與抽象、寫實與表現。事實上，袁遠作品最能抓緊我們目光的是他遊走於具象與抽象、寫實與表現的這個特色。以《入口》(第22-23頁)為例，藝術家採用近乎攝影寫實(photo-realism)的細膩技巧，一筆一筆描繪地面上的瓷磚，製造了如攝影相片般的真實，但仔細看，又能看出繪畫的特性和顏料的質感。

袁遠不單呈現建築物料的質感，在整個畫面空間佈置上，也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、窗只、長方形的木門與衣櫃，櫃門上的方形紋飾，也在畫面上呈現為抽象、幾何的形式美感。甚至於《門I》一作(圖四)，把房間一隅作局部大特寫，地板上雙色交錯的地磚、淺黃色木門及深棕色衣櫃，莫不是幾何圖案的輻輳和對比，令人聯想到蒙德里安(Piet Mondrian, 1872-1944)把紐約城市街道、建築結構中的幾何元素提煉為創作元素的手法(圖五)，表現袁遠要更多與西方構成主義、抽象形式主義等風格作對話的意圖。貫穿1920-1950年代，歐美現代藝壇有整整二代的西方藝術家致力探索純藝術元素，以色彩變化、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、造形、敘述性，轉為以色彩、線條來表達情感。整套藝術實踐偏重於理論、抽象化、概念性。但袁遠對形式美感的探索，是始終結合了寫景主題，保留了情景、老房子的情感氛圍，又在圖面中隱藏各種幾何形式。幾何形式、縱橫線條，在蒙德里安或康丁斯基(Wassily Kandinsky, 1866-1944)的西方抽象形式藝術中，都帶有一種理性和冷峻的形態，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—工業社會的產物—提煉出的幾何形式，但在表現上，卻同時結合他對色彩變化、筆觸形態、繪畫性的探索，於是呈現更多抒情性、畫家的感性及表現性的特質。這種特色，又不期然令人想到袁遠自杭州中國美術學院而來的藝術承傳。袁遠畢業於中國美術學院油畫系，於該校完成了他的學士及碩士課程。中國美術學院前身即為杭州藝專，由蔡元培所創辦，林風眠(1900-1991)、吳大羽(1903-1988)等統領，成為中國現當代藝術重鎮，他們的教學及創作示範，即奠定了在寫景寫物中提煉、探索形式美感的藝術路向。林風眠的花卉、仕女、京劇，畫面構圖隱藏了不同的幾何形態，仕女的婀娜多姿構為曲線、弧線、背景之窗簾為直線、花瓶為錐形體等，各種幾何色塊組合，彷彿塞尚立體主義的變奏和轉換(圖六)。林風眠的形式美感又始終和他對人物、靜物的描繪緊緊扣接，以靜物的主題來呈現抽象性、幾何美感，沒有落入一種呆板、枯燥、過於理論思辯化的窠臼，常能保留中國藝術傳統中對故事性主題及情緒意境的追求。這正形式中國美術學院的傳統，影響了幾代的藝術家，從林風眠、吳大羽開始的抽象與靜物，一直到趙無極(B.1920)及朱德群(B.1920)的抽象與山水，再延至較近代的許江(B.1955)的抽象與風景，都有一脈相承的藝術追尋。袁遠的創作走向也都可被歸納於此藝術脈絡之下。

從袁遠的藝術特色一直思考下去，他對普世社會議題的關注、他對色彩表現主義、繪畫性、形式美感的追求，代表了中國當代藝術在年青藝術家群中逐步形成的一種創作風潮——「去中國化」，逐步超越了純中國本土的情境及議題，追尋具普世意義的年青一代成長記憶、精神狀況，同時更多借鑒西方現代派的藝術風格和方法，在美學形式上有更多層次的探索。這種風潮無疑有別於1990年代中國當代藝術的主流路向，在承續中又有個人嶄新的演繹，預示了中國當代藝術下一波更多元、更豐富的藝術風景。



【圖四】  
袁遠《門 I》2011年作



【圖五】  
蒙德里安《Composition with Grid 1》1918年作  
© 2012 Mondrian/Holtzman Trust c/o HCR International USA



【圖六】  
林風眠《茶花》1940年代作

# Kiang Malingue

馬凌畫廊

kiangmalingue.com

10 Sik On Street, Wanchai, Hong Kong  
適安街 10 號 | 灣仔 香港  
Open: Tuesday-Saturday 12-6PM  
and by appointment.

# Yuan Yuan

Office N° | 電話 +852 2810 0317

Born in Zhejiang, 1973. Lives and works in Hangzhou and Berlin.

## 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

2022 "Understory", Qiao Space, Shanghai, China (co-presented with Kiang Malingue)

2020 "Irregular Pearl", Edouard Malingue Gallery, Hong Kong

2018 "Alternative Realities", Palazzo Terzi, Bergamo, Italy

2015 "There is no there there", Galerie Malingue, Paris, France

2012 "Imagined Memory - A Home From Home", ShanghART H-Space, Shanghai, China  
"Dawn, New Art From China", Zhong Gallery, Berlin, Germany

2011 "La Vie en Rose, Dayanita Singh & Yuan Yuan Dute Exhibition", Sakshi Gallery, Taipei, Taiwan  
"STEAM ROOMS", JGM Gallery, Paris, France

2009 "Polar Night", Xiaopin Gallery, Shanghai, China

2008 "The Blind Man and The Elephant", Xiaoping Gallery, Shanghai, China

## Group Exhibitions

2022 "Beyond Baroque: Contemporary Art", Schloss Waldegg, Feldbrunnen-St.Niklaus, Switzerland

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

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

2014 "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

2012 "Artists at Glenfiddich 2012, Exhibition 3", Group Exhibition Glenfiddich Distillery Gallery, Scotland, UK  
"Armory Show", New York, USA

2011

"Daybreak", Arario Gallery, Beijing, China

"5th Chengdu Biennial," Chengdu, China

2010

"Home-Stay", Osage Gallery, Shanghai, China

"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, Paris, France

White Rabbit Collection, Sydney, Australia

#### Selected Publications

"There is no there there", text by Voon Pow Barlett, Rachel Marsden, Zhang Yuling, published by Hong Kong: Edouard Malingue Gallery, 2016

"Yuan Yuan", text by Gladys Chung and interview with Hilary Binks, published by Hong Kong: Edouard Malingue Gallery, 2012

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袁遠

1973年生於中國浙江  
現工作及生活於杭州、柏林

#### 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

2022  
「樹冠之下」，喬空間，上海，中國（與馬凌畫廊聯合呈現）

2020  
「歪扭珍珠」，馬凌畫廊，香港，中國

2018  
「Alternative Realities」，特爾茲宮，貝爾加莫，意大利

2015  
「There is no there there」，Galerie Malingue，巴黎，法國

2012  
「賓至如歸」，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

2011  
「玫瑰人生，黛雅妮塔辛、袁遠雙個展」，Sakshi Gallery，台北，中國台灣  
「蒸汽房」，JGM畫廊，巴黎，法國

2009  
「極夜」，小平畫廊，上海，中國

2008  
「摸象」，小平畫廊，上海，中國

#### 群展

2022  
「Beyond Baroque: Contemporary Art」，Schloss Waldegg，Feldbrunnen-St.Niklaus，瑞士

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  
禹步—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

2016  
不確定的，或者被擱置的……，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，仁盧，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5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收藏, 維也納, 奧地利  
DSL收藏, 巴黎, 法國  
白兔畫廊收藏, 悉尼, 澳洲

## 出版物

《There is no there there》, 邱文寶、馬十燈、張宇凌撰文, 馬凌畫廊出版, 香港, 2016  
《袁遠》, 鍾嘉賢撰文、希拉里·比克斯採訪, 馬凌畫廊出版, 香港, 2012

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M

10 Sik On Street, Wanchai,  
Hong Kong

適安街 10 號 | 灣仔 香港

Yuan Yuan | 袁遠

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