

# 徐雅涵：悬浮的云城

策展人：宁文

2025 年 6 月 28 日 - 7 月 27 日

*“人类消失后，宇宙中不同材质的构造物逐渐瓦解甚至消失，世界终将抹去关于人类存在的一切记忆。”*

——徐雅涵

伯年艺术空间荣幸宣布，将于 2025 年 6 月 28 日联合 ORACLE ART 推出艺术家徐雅涵的最新个展“悬浮的云城”，本次展览由 ARTnews 中文版艺术总监宁文担任策展人，将持续至 7 月 27 日。展览以“对绝对自由的向往与不可抵达的困境”为精神内核，将呈现徐雅涵创作于 2024 年至 2025 年的二十余幅新作：艺术家通过超现实时空的建构以及将矛盾元素的并置，既表达了个体存在的困境，亦在探讨人类文明与自然力量的辩证关系。此次展览是继 2023 年《往来于陆地的一切孔隙》之后，艺术家徐雅涵在伯年艺术空间举办的第二次个展。

徐雅涵的创作是自然表象下的人类精神寓言：她以水火交织的超现实时空、去叶之树的纯粹性、循环漂浮的圆形符号，构建了一个既向往绝对自由又深陷人性矛盾的“悬浮之城”。其作品始终在追问：当人类试图剥离社会负累时，是否真正抵达了自由？答案也许藏于那些被帘幕分割的时空、逆向生长的太阳，以及灰烬中绽放的烈火百合之中。

徐雅涵的创作主题围绕“自然与人类文明的辩证关系”展开，她以人类消失之后为想象起点，创造出“悬浮的云城”。看上去空无一人，自然物象（植物、云、水、风）逐渐覆盖人类的痕迹（废弃建筑等），但其本质是借自然载体来隐喻人类的文化、情感与认知，如《绅士的诗》中，自然物象其实承载着人的身份演绎。

从视觉语言上来看，徐雅涵的作品是一种超现实时空的交织。她的作品具有强烈的戏剧冲突与矛盾性：既向往一种绝对自由（如树无拘无束地生长），又承认人类视角无法完全跳脱（作品隐含文化立场与情感）。徐雅涵经常将火（光芒/燃烧）与水（流动/飞溅）并置，水火共生，形成强大的对抗与融合的张力。比如她在《非定律发生》中刻意制造的视觉矛盾（地下升起的太阳）传递着反叛与新生，充满戏剧性的冲突；而《同枝》中火的炙热与雪的冰冷，在同一画面中形成了极具张

力的多个时空——这种并置并非对抗，而是强调“换位思考”催生新的可能，从而孕育新的生机。

**“帘子”**是艺术家一直以来喜欢使用的一个元素，通过纱帘、帘幕划分出多重时空，层层展开人类复杂的心理空间。在《绅士的诗》中，帘内的压抑与帘外的释放，象征着现实与虚构、个体与外界的边界。**“无叶之树”**始终贯穿着徐雅涵的新作。艺术家把个体希望不受束缚、自由生长的愿望，通过剥离掉树叶的树干来体现，表达了艺术家对于“社会附加词条”（家庭责任、伪装等）的抗拒，以及追求纯粹自我生长的意愿。而**“漂浮的圆圈”**也是经常出现在徐雅涵作品中的元素之一，对于艺术家来说，它意味着一种内心的平衡，亦象征着万物的生命循环与个人生命力之间周而复始的运转。

**徐雅涵的作品具有丰富的哲学思辨性**，比如关于自由与束缚的探讨。自由是相对的，没有绝对的自由。艺术家理想中的“无规则生长”（如倒生之树、无叶枝）总是会被人类思维、文化所限定。而**“生死辩证观”**是徐雅涵作品中引人回味的独特之处，**体现了来自东方的古代哲学思想**。比如《漫长的等待》以烈火百合诠释“危机即转机”，生死互为依存，死亡亦是新生；而《钟声》中树与气泡的共生，挑战了现实的物理定律，探讨“恒定与速朽”的相对性。

**在创作方法上，徐雅涵不完全是视觉先行，而大多以内容先行、具有符号化叙事的特点**。徐雅涵的创作往往是由文字来驱动视觉——比如她受到诗歌、神话的触发，思考后会将文本先形成小稿再转化为画面。符号化隐喻在徐雅涵的作品中比较突出：如《漫长的等待》中的烈火百合，象征着毁灭中的希望；《同枝》中的蓝灰烟云，意味着对抗后的升华；《钟声》中的红色树干，则暗含蓄势待发的能量。

时空交叠的《悬浮的云城》，是一种**“悬浮态”的生命体验**。徐雅涵的创作是一场**对规则的反叛与对自由的诘问**。从微观看，它体现了艺术家既希望脱离人类规则束缚，又无法彻底割裂人性的矛盾心境；与此同时，也表达了伪装与真实的撕扯、创作能量的束缚与释放等个体存在的困境。从宏观看，人类文明消失之后的世界是怎样的？

## Fleurs XU: *The Clouded Heights*

Curated by NING Wen

June 28 - July 27, 2025

*"After humans vanish, the structures made of various materials across the universe will gradually disintegrate, even disappear. The world will ultimately erase all memories of human existence. "*

—Fleurs XU

BONIAN SPACE is honored to announce the latest solo exhibition, *The Clouded Heights*, by the artist Fleurs XU, in collaboration with ORACLE ART. The exhibition revolves around "a yearning for absolute freedom and the dilemma of unattainability," showcasing over twenty new works created between 2024 and 2025. Through the construction of hyperreal spatial-temporal scenarios and the juxtaposition of contradictory elements, the artist explores the existential dilemmas of individuals while delving into the dialectical relationship between human civilization and the forces of nature. This exhibition marks Fleurs XU's second solo show at BONIAN SPACE following her first solo exhibition, *I Pass Through the Pores of the Lands* in 2023. Curated by NING Wen, the Art Director of ARTnews China, the show will run from June 28 to July 27, 2025.

Fleurs XU's works are allegories of the human spirit beneath the surface of nature. Through hyper realistic spatial-temporal constructs of intertwining fire and water, the purity of leafless trees, and the circular symbols of eternal floating, she builds a "floating height" that yearns for absolute freedom while grappling with the contradictions of humanity. Her work repeatedly poses the question: does it truly reach freedom when humanity attempts to shed societal burdens? The answer may lie within those divided spaces of veiled time, reverse-growing suns, and lilies of fire blooming from ashes.

The central theme of Fleurs XU's painting is the dialectical relationship between nature and human civilization. She imagines a world post-humanity, creating a floating "clouded height." This seemingly uninhabited space features natural elements (plants, clouds, water, wind) progressively overtaking human traces (abandoned buildings, etc.), yet these natural motifs metaphorically carry human culture, emotions, and cognition. Natural imagery subtly enacts human identities in works like *Gentleman's Poem* (2025).

Visually, Fleurs XU's works weave hyperrealistic spatial-temporal layers with a dramatic sense of conflict and contradiction: a longing for absolute freedom (such as trees growing unrestrained) coexists with the acknowledgment that human perspectives cannot entirely transcend their cultural and emotional frameworks. XU frequently juxtaposes fire (light/radiance) with water (flow/splash), creating tension through their coexistence and blending. For instance, in *Reverse Phenomena* (2024), she deliberately constructs visual contradictions (a sun rising underground) to convey rebellion and rebirth, brimming with dramatic conflict. Similarly, in *Shared Branches* (2025), the heat of fire and the cold of snow coexist within the same composition, generating a tense interplay of multiple temporalities—not as opposition, but as an invitation to "empathetic perspectives" that inspire new possibilities and nurture life anew.

The "curtain" is a recurring element in XU's work, delineating multiple temporalities and unfolding layers of complex psychological spaces. In *Gentleman's Poem* (2025), the contrast between the oppression inside the curtain and the release outside symbolizes boundaries between reality and fiction, individuality, and the external world. The "leafless tree" motif is ever-present in XU's new works, embodying the artist's desire to break free from social constraints (family obligations, facades) and pursue uninhibited personal growth, depicted through stripped-down tree trunks. Similarly, the "floating circle," another frequent element, represents inner balance and symbolizes the cyclical nature of life and vitality.

Fleurs XU's works are filled with philosophical reflection, particularly regarding freedom and constraint. Freedom, she posits, is relative — absolute freedom is unattainable. The ideal of "unrestricted growth" (such as inverted trees or leafless branches) is inevitably bound by human thought and cultural constructs. Her

exploration of the dialectics of life and death, deeply resonant with ancient Eastern philosophy, is distinctive. For example, in *The Long Wait* (2025), the fiery lily symbolizes "crisis as an opportunity," where life and death are mutually dependent, and death is a form of rebirth. In *Chime* (2024), the coexistence of trees and bubbles challenges physical laws, probing the relativity of "permanence and transience."

In her creative approach, XU emphasizes content over visual elements, often crafting narratives rich in symbolic meaning. Her process is typically text-driven: inspired by poetry or mythology, she begins with textual reflections, develops sketches, and transforms these into visual works. Symbolic metaphors are prominent in her art: the fiery lily in *The Long Wait* (2025) signifies hope amidst destruction; the smoky blue-gray clouds in *Shared Branches* (2025) suggest transcendence after conflict; and the red tree trunk in *Chime* (2024) conveys latent energy poised for release.

The layered temporalities in *The Clouded Heights* offer a "floating" experience in life. XU's work is a rebellion against rules and a relentless questioning of freedom. On a micro level, her paintings reflect the artist's struggle to escape human constraints while confronting the impossibility of fully severing ties with humanity. This duality resonates with tensions between facade and reality, creative restraint and release. On a macro level, it invites us to ponder: what would the world look like after the disappearance of human civilization?

## 关于艺术家

### 徐雅涵

1993 年出生于中国秦皇岛

现生活和工作于中国沈阳

## 教育经历

2016 年，本科毕业于鲁迅美术学院综合绘画系

2020 年，硕士毕业于鲁迅美术学院油画系

## 个展

2025, 悬浮的云城, 伯年艺术空间, 北京, 中国

2023, 往来于陆地的一切孔隙, 伯年艺术空间, 北京, 中国

2020, 未知, 发酵艺术中心, 沈阳, 中国

## 群展

2025, 光之国度, 索卡艺术, 北京, 中国

2024, 各自结构——绘画的若有似无, 虹·美术馆, 苏州, 中国

2024, 预演——90 后艺术家的 30 个样本, 春美术馆, 上海, 中国

2024, HumanScapes, BLANKgallery, 上海, 中国

2024, 重塑的风景, 玉兰堂, 上海, 中国

2024, 第三空间, 仝東堂, 北京, 中国

2024, 风华正茂, 荣宝斋, 北京, 中国

2023, 新绘画的新面孔——后浪拼图, 玉兰堂, 北京, 中国

2023, 冬青的礼物——女性艺术家联展, 玉兰堂, 上海, 中国

2023, 簇生——山与秋季群展, ISLE Gallery, 上海, 中国

2022, 未来 × 现场, ZERO 艺术中心, 北京, 中国

2020, 北风, 玳木画院, 沈阳, 中国

2019, 剧场·世变与回响——北方艺术家邀请展, LAFA 艺术空间, 沈阳, 中国

2019, 十年·十人, 川美罗中立美术馆, 重庆, 中国

2019, Free Talk 多媒介绘画作品展, 鲁迅美术学院美术馆, 沈阳, 中国

2019, Inter Youth 东方来信国际青年绘画展, 中国美术学院美术馆, 杭州, 中国

2018, 没展, 上海喜玛拉雅美术馆, 上海, 中国

2018, 约翰莫尔绘画奖作品展, 上海民生现代美术馆, 上海, 中国

## 艺术博览会

2024, 艺术深圳, Hi 艺术, 深圳, 中国

2024, ART021 上海廿一当代艺术博览会, 伯年艺术空间, 上海, 中国

2024, 北京当代艺术博览会, 伯年艺术空间, 北京, 中国

2024, 香港 Art Central 艺术博览会, 伯年艺术空间, 香港, 中国

## About Artist

### Fleurs XU

Born 1993 in Qinhuangdao, China

Lives and works in Shenyang, China

## Education

2016, Bachelor of Comprehensive Painting degree, the Luxun Academy of Fine Arts, Shenyang, China

2020, Master of Fine Arts degree, the Luxun Academy of Fine Arts, Shenyang, China

## Solo Exhibitions

2025, *The Clouded Heights*, BONIAN SPACE, Beijing, China

2023, *I Pass Through the Pores of the Lands*, BONIAN SPACE, Beijing, China

2020, *Unknown Future*, JiMu, Shenyang, China

## Group Exhibitions

2024, *The Realm of Light*, SOKA ART, Beijing, China

2024, *RESPECTIVE STRUCTURES: The Presence and Absence of Paintings*, Iris Art Museum, Suzhou, China

2024, *Rehearsal: Works by 30 Post-90s Artists*, CHUN ART MUSEUM, Shanghai, China

2024, *HumanScapes*, BLANKgallery, Shanghai, China

2024, *Reshaped Landscapes*, Line Gallery, Shanghai, China

2024, *The Third Space*, Santo Hall, Beijing, China

2024, *The First Rongbaozhai Youth art Nomination Exhibition*, Beijing, China

2023, *New Faces of New Painting*, Line gallery, Beijing, China

2023, *The Gift of Holly-Group Exhibition of Female Artists*, Line gallery, Shanghai, China

2023, *Fascicyled—— ISLE Gallery Autumn Group Exhibition*, ISLE Gallery, Shanghai, China

2022, *Future x Live*, ZERO Art Center, Beijing, China

2020, *Northern Wind*, Jumu Art Institute, Shenyang, China



2019, *Theater, world change and echo*, LAFA art space, Shenyang, China  
2019, *Ten years·Ten people*, Luo Zhongli Art Museum, Chongqing, China  
2019, *Free Talk*, Art Museum of LAFA, Shenyang, China  
2019, *Inter Youth*, Art Museum of China Academy of Fine Arts, Hangzhou, China  
2018, *No Exhibition*, Shanghai Himalayan Art Museum, Shanghai, China  
2018, *John Moore Painting Prize*, Minsheng Art Museum, Shanghai, China

### **Art Fairs**

2024, Art Shenzhen, Hi Art, Shenzhen, China  
2024, ART021 Shanghai Contemporary Art Fair, BONIAN SPACE, Shanghai, China  
2024, Beijing Dangdai Art Fair, BONIAN SPACE, Beijing, China  
2024, Art Central 2024, BONIAN SPACE, Hong Kong, China

## 关于策展人

宁文，

策展人，FT 中文网专栏作者

ARTnews 中文版艺术总监

先后毕业于北京师范大学和伦敦大学金史密斯学院，曾参与国内多家私人美术馆的建构与国际推广：包括三影堂摄影艺术中心、伊比利亚当代艺术中心、泰康人寿艺术品收藏部/泰康空间、CHAO 艺术中心。同时也是 ARTFORUM 中文网、《艺术新闻/中文版》(TANC)、卷宗 Wallpaper、《典藏》(台湾)、《望 NOBLELESS》等媒体特邀作者。

宁文曾担任 2018 年成都·蓬皮杜：“全球都市”国际艺术双年展宣传总监，2020 年至 2024 年任知美术馆学术总监。关注方向：超验艺术，喜马拉雅艺术，观念艺术，社会介入式艺术。

## About Curator

**Ning Wen** is a curator, columnist for FT.com, and the Art Director of ARTnews China. She graduated from Beijing Normal University and Goldsmiths, University of London. She has participated in the facilitation and international promotion of many private art institutions in China, including Three Shadows Photography Art Center, Iberia Center for Contemporary Art, Taikang Life Art Collection Department/Taikang Space, and CHAO Art Center. She is also a guest writer for ARTFORUM China, TANC, Wallpaper, Art Collection (Taiwan). Ning Wen served as the publicity director of the 2018 Chengdu-Pompidou: Cosmopolis #1.5: Enlarged Intelligence, and the academic director of the Zhi Art Museum from 2020 to 2024. Her focusing areas are: Transcendental Art, Himalayan Art, Conceptual Art, and Social Intervention Art.

## 关于伯年艺术空间

2022 年创立于北京，专注于当代年轻艺术家的发掘与推广。通过展览、学术研究、公共教育等多种形式，支持富有活力并具备全球视野的创作者在专业领域中的发展。致力于促进艺术家和公众，以及多方机构间在国际上的交流与合作，共同探索当代艺术语境中更多的机遇和可能。

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## About BONIAN SPACE

Established in Beijing in 2022, BONIAN SPACE focuses on discovering and encouraging emerging contemporary artists. The space supports vibrant artists with a global perspective to develop in their professional fields through various forms such as exhibitions, academic research, and public education. BONIAN SPACE is committed to promoting international communication and cooperation between artists, the public, and multiple institutions to explore new opportunities and possibilities in the contemporary art context.

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