



DIANE  
DAL-PRA

黛安·达尔-普拉

褶裥之间  
INSIDE  
THE  
FOLDS

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2024.03.03 - 06.09

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中美韩美术馆与洛杉矶艺术博物馆联合呈现  
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“一种普遍的呼吸短促侵袭着这一世界。”<sup>1</sup>对于现代社会人们有感于时间的碎片化和时间急速消逝的危机，韩炳哲将其归因为“现时”<sup>2</sup>的皱缩。有终性赋予时间以意义，每一个现时都环抱着过去与未来。若现时失去支点与方向，彼此之间不再处于任何引力或张力的关系中，便会皱缩成一个原子化的、点状的、不连续的时间点。这种现时使人感到瞬息即逝，人们匆忙地在事件、信息、画面中跳转切换，疲于奔命，走马观花。与这种“影片拍摄式”的断点生命体验相反，法国艺术家黛安·达尔-普拉的绘画具有一种无限延长的静帧质感。若借用上述对时间的理解来诠释这种感受，与其说艺术家是在定格某个现时，再现生活中某个随机的场景或瞬间，不如说她是在为这些微小、琐碎甚至不值一提的现时注入与另一个现时彼此联通的可能，编织与记忆紧密交织、持续相连的网；她将时间的肌理雕刻在层层叠叠的网状迷宫之中，时间因而得以在折叠中延展。

人体与织物等日常生活中极其常见的图像构成了达尔-普拉绘画作品中的主体。她通常从构图出发，捕捉身体与周身事物之间的微妙关系，但并不寻求精准的叙事，这在很大程度上得益于她对织物的运用以及对事物一体两面关系的思考。自古典艺术开始，服饰或装饰织物是艺术家们刻画人物身体或创造情境时非常重要的表现工具，早已成为绘画及雕塑语言的一部分，但对人物而言，织物作为一种附属，其作用始终是次要的。达尔-普拉则将身体与服饰、物体与覆盖物、空间和帷幔等关系置于同等地位。在2019-2020年的早期创作中，其笔下的人物常以怪异的蜷缩姿态与周身的物体缠绕、捆绑、拥抱着在一起，仿佛被压块打包的合成体；厚重蓬松的服饰在表现人物姿态、情绪、身份的同时，也在遮盖、隐藏、包裹甚至吞噬着身体，展现两者间彼此依附而又矛盾的双重情境。2021年之后，在过往系列作品的基础上，达尔-普拉围绕自身经历失眠或其他孤独与私密时刻的生命体验，延续并发展她对过渡状态和中间地带的兴趣，进一

步探索介于身体与物体、意识与感知之间模棱两可的关系和状态。她开始赋予人体、织物以及其他周身事物局部同构的造型，物跨越有机体和无机体的边界成为身体的延伸，身体则逐渐溶解、消隐于物的褶皱与肌理之中，《桌底》(2021年)中藕节瓣一般的桌脚与透过布帘显现的身体轮廓便展现了这种模棱两可的造型所创造的视错觉和想象空间。织物甚至在《接触记忆》(2023年)、《放荡不羁的童年》(2023年)等近作中占据了主导地位，它们以拟人化的姿态暗示身体的缺席，展现存在与不存在、理性与畸变之间的模糊地带。

此次在余德耀美术馆项目空间的展览以“褶裥之间”为题，除了延续达尔-普拉长久以来对织物美学和褶子理论的研究兴趣和创作实践，同时也意在提示一种中间地带。借用德勒兹基于莱布尼茨的“单子”论引申出有关“褶子 (pli/fold)”的创造性的哲学概念，褶子是无所不在的。当我们把世界看作一个巨大的褶子，山川河流、草木花鸟、街道高楼都是其中的小褶子。海浪是大海的褶子；漩涡中会生出更小的漩涡是褶子中的褶子；无论水滴被分裂得多小，水滴的灵魂始终都存在于缩小的水滴身体里，因而褶子本身就是“两者的褶子”，且永远处在两个褶子之间。<sup>3</sup>这也在于达尔-普拉对褶子诗学的理解和运用中获得延续，除了描绘衣褶、床上织物的褶皱、帷幔的垂褶等，她也有意在画面中创造不同形式的褶子，体现在交错层叠的空间构建、对身体造型的折叠处理以及对微小细节的刻画之中。

首先，垂褶的被褥、帷幔、窗纱等织物常常在达尔-普拉的画作中占据一半甚至更多画幅，它们在展现场景关系、分割画面的同时，也构建了画面纵深的层次与空间。在《悬置的时间》(2021年)中，墨绿色的帷幔将画面从中间一分为二，顺着右下角被拉开的帷幔，隐藏其后的半透明蓝色纱幕隐隐透出背后的灯罩与木床；沿着被纱幕遮挡而模糊的木纹和灯罩图案过渡到画面左侧，展现了两者原本的肌理与



桌底  
*Under the Table*

布面油画  
Oil on linen  
182 x 285 cm  
2021



接触记忆  
*Memory of Contact*

布面油画  
Oil on linen  
250 x 200 cm  
2023



放荡不羁的童年  
*Dissolute Childhood*

布面油画  
Oil on linen  
240 x 350 cm  
2023

色彩；与灯罩边缘接壤的木床和头发被微光照亮，灯罩上人的侧影若隐若现，提示后面隐藏的光源与人的在场。相较于全景，达尔-普拉巧妙地选择以局部的平视视角切入，熟悉的姿态与场景亦能唤起身体经验和记忆，使观者很容易将自身代入画中剧场，仿佛置身于房间内的帷幔前，随着视线的转移逐渐进入并打开每一层空间的褶皱。

其次，达尔-普拉常以折叠姿态呈现人体，尤见于其早期人像画作中那些弯腰屈膝或躬身前倾的人物造型。即便此次展览中的大部分作品并未展现人物的整体姿态，甚至有意弱化身体的在场，艺术家对身体的折叠处理依然为画面增添了诸多可能性。在《另一个房间》(2021年)中，艺术家用四条逐步倾斜、弯曲的线条表示衣褶，与人物肩膀的弧线和头部背影共同勾勒出一个半倚靠在墙、半斜躺在床的姿势。向左下角收拢的衣褶似乎凝聚了一种势能，使其所暗示的身体具有某种向下滑落趋势，而紧贴墙面的头部则顺着衣褶的方向向上延伸，抵抗着这种垂坠之感。折叠的身姿以弯曲的形态连接着右侧墙面和底部床板，使身体既处于稳定的平衡之中，又处于没有坐标和方向的失重状态，动静之间释放着悬而未决的张力。此外，艺术家也为这幅作品中人物身着的睡袍绘满交缠折叠的人体与花卉图案，怪异的姿态令人联想起博斯的《人间乐园》(The Garden of Earthly Delights, 约1495-1505年)中那些追逐欲求与享乐的男男女女，以及安德烈·德兰(André Derain)在《酒神的狂女》(Les Bacchantes, 约1945年)中所描绘的裸女们。单色线条勾勒的图案如未设置出入口的迷宫覆满身体，又似浅浅印刻的浮雕或是隐现的图腾，在画面静谧的氛围中上演了一场喧闹的狂欢。这些细密的肌理承载着人物的幻想与梦境，建立起外部空间通往内部空间、物质世界进入精神领域的褶皱。

达尔-普拉似乎有意在创作中制造类似的细节。她常使用点彩堆叠或平涂晕染的方式描绘

画中主体，少量的低饱和用色极尽克制，这种着色方式奠定了整体画面凝滞的基调，使人体或织物这些由大面积色块构成的主体肌理都带有未加修饰的钝感。相比之下，她对于头发的处理完美还原了如真实头发一般微小的细节，工整细腻的线条勾勒出精致的发髻或发辫，精细的色彩运用使根根分明的发丝具有微妙的光泽变化，呈现出超现实主义的高清视觉效果。相较多梅尼科·尼奥利(Domenico Gnoli)笔下以巨大尺幅再现的头发，被放大的微小细节使其从惯常的语境脱离而成为介于真实与虚幻之间的抽象景观，达尔-普拉则在致敬前辈的同时更进一步，将编织交错、缠绕盘旋的头发置于她所创造的游戏世界中的一环。新作《出其不意》(2023年)延续了达尔-普拉在创作中的常见构图，即在画面底部构建地平线的分隔，使主体立足于稳定的土壤之中。如果说地面的毛绒织物是实，上空浅蓝色的背景是虚；编成鱼骨辫的头发是实，逐渐虚化并隐入背景的身体是虚；翅膀纹理清晰可见的飞蛾是实，用线条一笔带过的线帘是虚，那么观者便不断在虚实之间切换，如入太虚幻境一般。有趣的是，中间一段蓝色线帘被编入一股头发之中后缠绕数圈，仿佛被卷入头发的漩涡之中；而头发的轮廓线也沿着发丝的曲线与背景色相融，仿佛被卷入更大的虚幻之中。线帘产生断裂的节奏，或许是进入虚空的缺口，飞蛾却正从虚空中向画布外的现实飞来。细节召唤着对画面“汇总效果”(tout ensemble)<sup>4</sup>的偏离，引发观看绘画时的“惊奇感”，同时也成为阅读和理解画面的关键。在达尔-普拉的画作中，除头发之外，整齐的流苏、垂挂的吊穗、金属链条等也是不断重复出现的细节元素，其他特殊的微小细节则包括《出其不意》中的飞蛾、《平行路径》(2023年)中的刺绣小屋等。这些细节因画面整体语境而使其自身含义如谜一般令人费解，但它们逼真且细腻，如同电影《盗梦空间》中象征“真实世界”的陀螺，成为了连接现实世界的锚点，也是在这个游戏世界解谜的切入点，在不同折叠的层面引发开放的诠释和联想。

值得一提的是，达尔-普拉有意识地选择油画颜料进行创作，这一媒介的技术革新和广泛运用始于文艺复兴时期。从她极具古典绘画艺术风格的创作中，不难看出她探索并承袭这一辉煌时期精湛技艺的实践，同时她也深受矫饰主义、超现实主义、20世纪绘画史等不同时期的风格的影响。油画颜料本身就具有时间性，它干燥缓慢，因而使艺术家能够反复调改以忠实再现自然，也使画面层次的叠加、精致细节的刻画、氛围基调的营造成为可能。

达尔-普拉以一种禁欲式的克制选择色彩，理性构图，在凝思的过程中将时间沉淀并雕琢成那些如雕塑一般具有体积感和重量感的存在。这也使达尔-普拉无论描绘什么主题，其绘画都如Stilleben(静物画)，呈现出一个脱离于忙碌现实之外的“平和、静止、无声的世界”<sup>5</sup>。托多罗夫以此描述扬·凡·艾克的作品中静止的特性，认为凡·艾克并非再现世界，而是将“他心里结晶的所见付诸画板”；<sup>6</sup>同样，达尔-普拉也不是在描绘这个世界，而是在呈现她记忆的结晶。正如普鲁斯特在《追忆似水年华》的开篇用几页关于睡梦之间的精彩叙述开启时间的隧道，当我们步入黛安·达尔-普拉的“褶皱之间”，也仿佛在漂浮的思绪中恣意游走于过去和现时的回忆画面以及感知画面之中：从睡梦中唤起通感记忆的触点，跳转到当下追寻内在平衡的自省时刻，在朦胧睡意中忆起有关童年的形状和质地，紧接着便切换到成年后那些悬浮或沉溺的梦境……

“……随后，记忆像从天而降的救星，把我从虚空中解救出来：起先我倒还没有想起自己身在何处，只忆及我以前住过的地方，或是我可能在什么地方；如没有记忆助我一臂之力，我独自万万不能从冥冥中脱身；在一秒钟之间，我飞越过人类文明的十几个世纪，首先是煤油灯的模糊形象，然后是翻领衬衫的隐约的轮廓，它们逐渐一点一画地重新勾绘出我的五官特征。”<sup>7</sup>

半梦半醒间，唯有记忆带我们回到现时。

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## Time Stretches in Folds

"A general shortness of breath befalls the world."<sup>1</sup> Byung-Chul Han attributed the crisis that people in modern society feel about the fragmentation of time and the rapid disappearance of time to the shrinkage of the "present".<sup>2</sup> Time has meaning due to finality, and every present embraces the past and the future. If the present loses its pivot and direction and is no longer in any gravitational or tensional relationship with each other, it will shrink into an atomized, punctiform, and discontinuous point in time. Such present makes people feel that it is fleeting. People rush between events, information, and pictures, tired of bustling and taking fleeting glances. In contrast to this discontinuous life experience in a similar way to "film-shooting", the paintings by French artist Diane Dal-Pra feature an infinitely extended still frame. If the above understanding of time is used for interpretation, rather than that the artist is freezing a certain present moment and reproducing a random scene or moment in life, it would be better to say that she is infusing into each present that is tiny, trivial or even unworthy of mentioning the possibility of connecting with another present, and weaving a network that is closely intertwined and continuously connected with memory; she carves the texture of time into a layered network labyrinth, so that time stretches in folds.

Dal-Pra's paintings feature images commonly seen in daily life, such as the human body and textiles. She usually begins with composition, capturing the nuanced relationship between the body and the things around, but does not seek precise or defined narratives. This is largely due to her use of textiles and her thinking about the relationship between two sides of an object. Since the birth of classical art, clothing or

decorative fabrics have been a crucial tool for artists to depict human bodies or create situations, which have long been part of the language of painting and sculpture. However, with the presence of characters, textiles are often regarded as accessories and play a secondary role. On the contrary, Dal-Pra gives equal weight to the relationship between bodies and clothing, objects and covering, space and draperies. In her early works from 2019 to 2020, characters are often entangled, tied, and embraced with the surrounding objects in weird, curled-up postures, as if they were composites packed in blocks; the thick and fluffy clothing expresses the characters' postures, emotions and identities while covering, concealing, wrapping and even engulfing their bodies, presenting the dual contexts in which they are contradictory but mutually dependent with each other. After 2021, building on her previous series of works, Dal-Pra continued to develop her interest in transitional states and in-between spaces inspired by her personal experience with insomnia and awareness of other lonely, private moments, further exploring the ambiguous relationships and states between bodies and objects, consciousness and perception. She attempted to give the human body, textiles and other surroundings partially isomorphic shapes, so that objects cross the boundary between organic and inorganic bodies, becoming extensions of the body, while the body gradually dissolves and fades into the folds and textures of objects. In *Under the Table* (2021), ambiguous shapes such as the braid-like table legs and the human silhouette behind the curtain portray a visual illusion and imaginative space. Textiles even play a prominent role in recent pieces such as *Memory of Contact* (2023) and *Dissolute Childhood* (2023), whose anthropomorphic shapes suggest

the absence of the body, revealing the ambiguity between presence and absence, rationality and aberration.

Titled as "Inside the Folds", the exhibition at Yuz Project Space of Art not only carries on Dal-Pra's long-standing interest and practices around the aesthetics of textiles and the theory of folds, but also intends to suggest an in-between zone. Folds are ubiquitous, according to Deleuze's inventive philosophical concept of "fold (pli)", which draws on Leibniz's "monads". If the world is regarded as one large fold, mountains and rivers, plants and animals, streets and buildings are all smaller folds within it. Waves are folds of the sea; the smaller vortices that emerge from a whirlpool are folds of a fold; no matter how small a water drop is split, its soul remains in its smaller body, so the fold itself is "a fold of two folds", and is always between the two folds.<sup>3</sup> Dal-Pra also extends this philosophy to her understanding and application of the poetics of folds. She depicts not only the pleats of clothes, the folds of bed sheets, and the drapes of curtains, but also intends to create different forms of folds by reflecting the construction of staggered and layered spaces, the folding of body shapes, and the description of minute details.

First of all, in Dal-Pra's paintings, draped bedding, curtains, window screens and other fabrics often take up at least half of the canvas. While presenting the relationship between scenes and dividing the image, they also give the image more depth and breadth. In *Suspended Time* (2021), a dark green curtain splits the entire image into two parts from the middle. Behind the curtain that is drawn to the lower right corner, a translucent blue veil is hidden, revealing a lampshade and wooden bed. The wood grain and the

lampshade pattern, which are obscured by the veil, gradually show their original textures and colours on the left. The wooden bed and hair that border the lampshade's edge shimmer in the dim light, and the human silhouette is looming behind the lampshade, suggesting the hidden light source and the presence of a person. Dal-Pra cleverly chooses a partial eye-level angle, rather than a panoramic view. The familiar posture and scene evoke viewers' physical experience and memories, making it easy for them to place themselves in the theatre depicted in the painting, as if they were standing in front of the curtain inside the room, gradually approaching and opening the folds of each layer of space as their line of sight shifts.

Secondly, Dal-Pra often presents the human body in a folded posture, which is particularly evident in her early portrait paintings where figures are bent over or leaning forward. Though most of the works in this exhibition do not show characters' overall posture, or even purposefully downplay the presence of the body, the artist's approach of folding to the body still adds many possibilities to her works. In *The Other Room* (2021), she uses four gradually slanting, curved lines to represent clothing pleats. Together with the arc of the character's shoulders and the back of the head, she outlines a figure who is partially resting against the wall and partially in bed. The folds that come together toward the lower left corner seem to accumulate a potential energy, showing the body's downward inclination, while the head leaning against the wall extends upward along the direction of the folds, resisting the downtrend. The folded, curved body, attached to the right wall and the bed at the bottom, is in a stable balance, as well as a gravity-free state without coordinates and directions.



悬置的时间  
*Suspended Time*

布面油画  
Oil on linen  
130 × 97 cm  
2021



另一个房间  
*The Other Room*

布面油画  
Oil on linen  
182 × 146 cm  
2021



平行路径  
*Parallel Paths*

布面油画  
Oil on linen  
220 × 109 cm  
2023

This releases a kind of subtle tension between motion and stillness. In addition, the artist has designed for the character a nightgown adorned with patterns of intertwined flowers and leaves, and folded human bodies. The weird postures are reminiscent of the men and women indulged in lust and pleasure in Bosch's *The Garden of Earthly Delights* (ca. 1495–1505) and the naked women in André Derain's *Les Bacchantes* (ca. 1945). The pattern outlined by monochromatic lines covers the body like a maze with no way in or out. It also looks like a slightly engraved relief or a looming totem, staging a boisterous carnival in the overall tranquil painting. These fine textures embody the character's fantasy and dream, creating folds that link the external space to the internal one, and the material world to the spiritual realm.

Dal-Pra seems to create such details in her works intentionally. She often applies pointillism or flat colouring to depict the subject of the painting. Her restrained use of low-saturated colours in small amounts establishes the overarching stagnant tone of the painting, rendering the textures of the human body or textiles – which are made up of large colour blocks – an unadorned dullness. In contrast, she seeks to recreate hair in every tiny detail. Exquisite buns or braids are outlined with neat, delicate lines. Her precise use of colours produces a hyper-realistic, high-definition visual effect by highlighting subtle gloss changes in the distinct hair strands. Compared with the hair reproduced using a generous scale in Domenico Gnoli's paintings, the enlarged tiny details separate hair from its typical context and transform it into an abstract landscape between reality and illusion. While paying homage to her predecessor, Dal-Pra goes one step further by incorporating the intertwined,

tangled hair into a game world created by herself. For example, the new work *Out of the Blue* (2023) maintains her consistent compositional approach, that is, to construct a separating horizon at the bottom of the image so that the subject stands in solid soil. If the plush fabric on the ground is real and the light blue background above is virtual; the fishbone braid is real and the body that gradually blurs into the background is virtual; the moth with its wing texture clearly visible is real and the string curtain drawn with simple lines is virtual, then viewers will constantly alternate between virtuality and reality, as if walking into a fantasyland of emptiness. Interestingly, a portion of the blue string curtain is braided into a strand of hair and twisted around multiple times, as if being gulped into the whirlpool of hair; while the outline of the hair also blends into the background colour along its curve, as if it is involved in a greater illusion. The breakage of the string curtain is perhaps a gap into the void, but the moth is flying from the void towards the reality outside the canvas. Details cause deviations from the *tout ensemble*<sup>4</sup> of the image, triggering a "sense of surprise" among viewers, and they also become the key to observing and understanding the painting. Neat tassels, dangling fringes, and metal chains are recurring elements in Dal-Pra's paintings in addition to hair. Other special details include the moth in *Out of the Blue*, the embroidered hut in *Parallel Paths* (2023) and etc. These details are as elusive as a mystery due to the overall context of the image, but they are realistic and delicate, just like the spinning top that symbolizes the "real world" in the movie *Inception*, which become an anchor point connecting the real world. They also serve as a starting point for solving mysteries in this game world, initiating open interpretations and associations on different levels of folding.

Notably, Dal-Pra chooses oil paints on purpose for her works of art. The Renaissance saw the beginning of this medium's widespread use and technological progress. Her study on and inheritance of the exquisite skills from the glorious period are evident in her works, which feature the artistic style of classical painting. Meanwhile, she has also been greatly influenced by other historical styles such as Mannerism, Surrealism, and the history of painting in the 20th century. Oil paint itself is temporal in nature. It dries slowly, which allows the artist to make repeated adjustments to faithfully reproduce nature, and makes it possible for the artist to superimpose layers of colours, depict fine details, and create atmosphere and tonality.

Through ascetic colour choices and rational compositions, Dal-Pra precipitates and carves time into sculpture-like existences with a sense of volume and weight in the process of meditation. This also makes Dal-Pra's paintings, regardless of the subject matter, resemble *Stilleben* (still life), presenting a "peaceful, still and silent world"<sup>5</sup> that is detached from the busy reality. Todorov used this to characterise the stillness in Jan Van Eyck's paintings, arguing that the latter did not reproduce the world, but "crystallized what he saw in his heart on the canvas",<sup>6</sup> likewise, instead of describing the world, Dal-Pra presents the crystallisation of her memories. Just as Proust opened the tunnel of time with a few pages of brilliant narratives about sleep and dreams at the beginning of *In Search of Lost Time*, when stepping "Inside the Folds" created by Diane Dal-Pra, we seem to wander freely among the memories and perceptions of the past and the present amid floating thoughts: from the touch points that evoke synaesthetic memories in sleep to the present moment of introspection in pursuit of inner balance, in vague

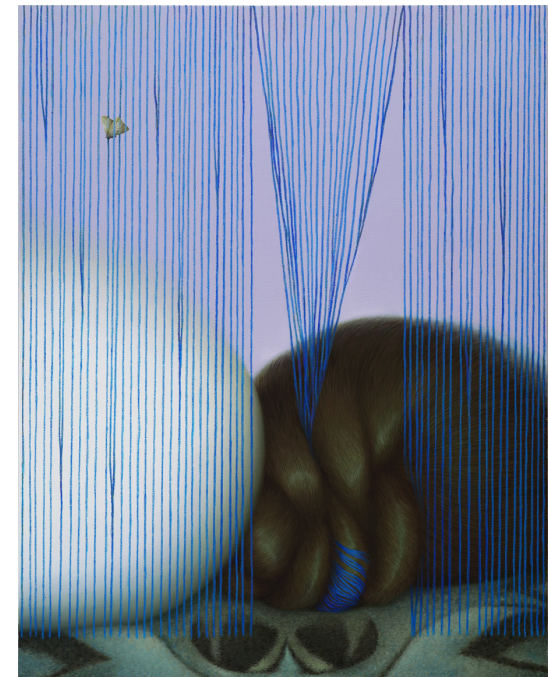
sleepiness we recall the shapes and textures of childhood, which then switches to the surfaced or submerged dreams of adulthood...

"... then the memory, not yet of the place in which I was, but of various other places where I had lived, and might now very possibly be, would come like a rope let down from heaven to draw me up out of the abyss of not-being, from which I could never have escaped by myself; in a flash I would traverse and surmount centuries of civilisation, and out of a half-visualised succession of oil-lamps, followed by shirts with turned-down collars, would put together by degrees the component parts of my ego."<sup>7</sup>

When we are half asleep and half awake, only memory will take us back to the present.

#### References

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- <sup>2</sup> *Ibid.*, 10.
- <sup>3</sup> Gilles Deleuze, *Le Pli: Leibniz et le Baroque (The Fold: Leibniz and the Baroque)*, Chinese trans. by Jie Yang (Shanghai: Shanghai People's Publishing House, 2023), 17.
- <sup>4</sup> Daniel Arasse, *Le Détail. Pour une histoire rapprochée de la peinture (Detail: A closer look at the history of painting)*, Chinese trans. by Yuexi Ma (Beijing: SDX Joint Publishing Company, 2023), 6.
- <sup>5</sup> Tzvetan Todorov, *Éloge de l'individu: Essai sur la peinture flamande de la Renaissance (Praise of the Individual: Essay on Flemish Painting in the Renaissance)*, Chinese trans. by Xin Miao (Shanghai: East China Normal University Press, 2013), 173.
- <sup>6</sup> *Ibid.*, 174.
- <sup>7</sup> Marcel Proust, *A la recherche du temps perdu (In Search of Lost Time)*, Volume I, Chinese trans. by Hengji Li and etc. (Nanjing: Yilin Press, 2008), 5.



出其不意  
*Out of the Blue*

布面油画  
Oil on linen  
146 × 114 cm  
2023





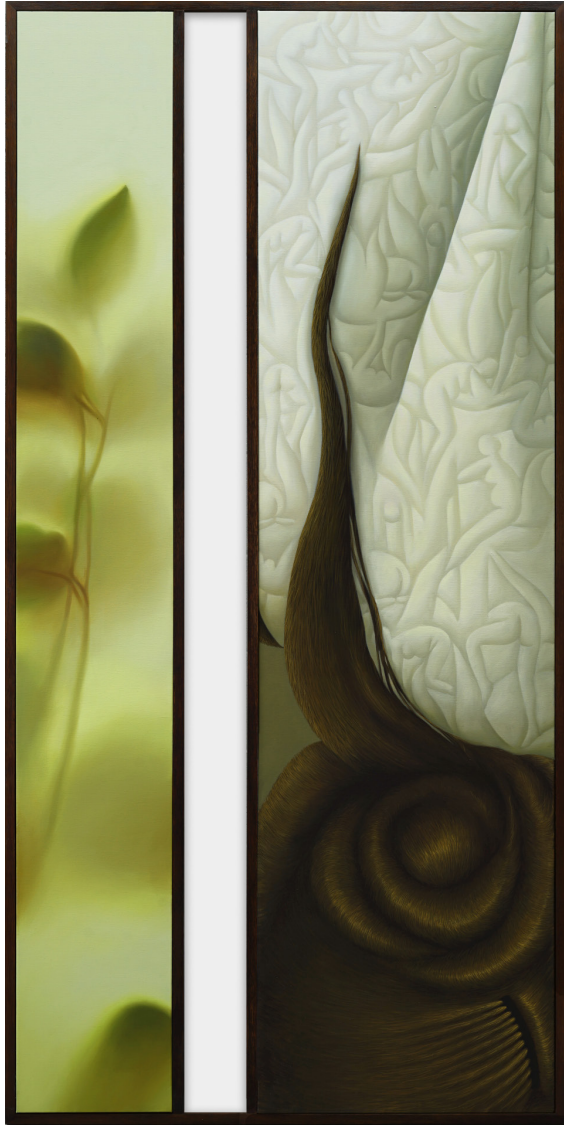
消失点  
*Vanishing Point*

布面油画  
Oil on linen  
146 x 228 cm  
2021



回忆之地  
*Place of Memories*

布面油画  
Oil on linen  
146 x 114 cm  
2021



减慢频率  
*Slowed Frequency*

布面油画  
Oil on linen  
220 × 109 cm  
2023



持久图片  
*Persistent Pictures*

布面油画  
Oil on linen  
182 × 146 cm  
2023

余德耀美术馆：此次展览的作品及主题似乎延续了你前两次个展“私人仪式 (Private Ceremonies)”和“剩余部分 (Remaining Parts)”中所思考的问题和创作方向，能否谈谈此次展览的出发点，以及你希望在这个系列进一步研究和发展的方向？

黛安·达尔-普拉：我把这次展览视为早期创作的延续。我并不想在这些新作中寻求断裂，而是想发展我之前已经开始的部分。

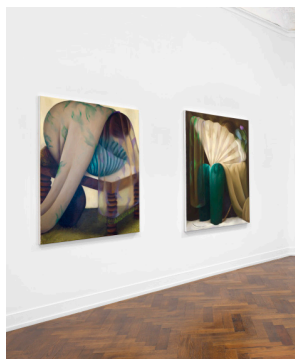
与以往相比，我对有关过渡时刻的美学和能量更感兴趣。我们的个体叙事穿插着从一种状态滑向另一种状态的时刻。无论其意义、时机或事件如何，正是这些平衡的时刻成为我们在生命和敏感世界中扎根的锚。

就我个人而言，从清醒到睡眠的过程一直都是一个特别令人着迷的主题，让我对这些潜伏状态和中间状态的一致性提出质疑。

**谈谈你对布料、织物的兴趣始于何时何处，它们有什么特别吸引你的地方或特殊的意义？**

织物美学中的物质性和矛盾性是真正吸引我的地方。如果我用布盖住某件物品，我在隐藏的它的同时让它更加引人注目。

据说画家丢勒 (Dürer) 经常在早上起床后翻找床单，确保其中没有残留梦的碎片。这个画面对我来说美轮美奂，褶皱保留并充满着它们所掩盖的物体。



群展“Portraiture One Century Apart”展览现场，MASSIMODECARLO 画廊，伦敦 (2021年)  
图片由艺术家与 MASSIMODECARLO 画廊惠允  
Installation view of the group show “Portraiture One Century Apart”, MASSIMODECARLO, London (2021)  
Courtesy of the Artist and MASSIMODECARLO

在你早期作品中的服饰或布料通常包裹着身体，或者“吞噬”了身体，而在近期创作中，它们如被褥、窗帘或帷幕一般垂坠折叠，遮盖着身体，有些则以拟人化的姿态成为画面中的主体，这种变化源自怎样的思考？

我早期画作中的人体更加具象。我觉得当时我需要以更直观的方式表现事物和场景。而在我最近的作品中，有些东西比以前更精简了。我最近更注重尝试捕捉如同演员一般过渡体验的感受，而不仅仅是作为观众去观看这种体验的过程。

这些新作包含了一种身体和物质逐渐溶解、蒸发的感觉。存在的印记或痕迹就在那里，见证着已逝或即将逝去的一切。

**褶子或褶皱对你来说意味着什么？如何通过褶子进行创作？**

我对褶子的诗学非常感兴趣。褶皱营造出一种空洞、亲密以及内外并存的可能性。这是一个凹陷，一个裂缝，一个可以迎接展开的空间。褶皱正是间隙的隐喻，提供了将自己从当下抽离的可能。

**无论人或物，你所描绘的对象总有一种体积感，相对于轻薄，为何会更强调厚重感？**

放大体量，让人们感受到体积和身体的沉重感，是我通过物质性将场景落地于现实的一种方式，但同时也强调了一种双重性：通常在身体处于静止不动和惰性状态的时刻，精神才最为活跃。

**你曾在一次采访中提及在创作时会为自己设置“只用记忆来创作”的规则，能否谈一下你如何基于记忆进行创作？**

我尽量避免根据照片或模特作画，也不屈服于照搬现实的诱惑。

就绘画主题而言，我试图避免落入过于精心复制的陷阱，因为这样会关闭其他可能的形式路径。我更愿意按照自己的记忆进行绘画创作，让时间和遗忘给形式带来变形，从而滋养并满足我作品所需的视觉上怪异的美感。

**对称构图、两联幅作品经常出现在你的创作中，此次展览中亦有作品以特质的木框装裱，将两幅画作分别镶嵌两侧，中间框架留空，像窗框或屏风一般，而两侧镶嵌的画作则是互不相关的结构或肌理，为何会以这种方式进行装裱？**

这些画作是我以往创作实验的结晶，我也想对绘画框架与形式提出质疑。一幅图像被孤立来看，和它在面对另一幅图像甚至是一片空白的情况下，其本身所表达的内容是不同的。这种潜在的万花筒式的零碎视觉效果尤其令我感到兴奋。

这些木制结构将不同的画作连接在一起，切割出空白的空间，在我看来它们与那些包含图像的区域一样雄辩动人。

与写作和修辞一样，沉默和呼吸都有意义。这些近乎空白的空间作为建立关系或张力的工具，也将各种元素更有力地联系在一起。

**你是否有意在画面中构建多种层次和空间关系？**

我对多重平面的概念特别感兴趣的是它隐含着与时间的关系。首先在于绘画本身的概念构思，其次是不同层次的解读。

将图像视为一眼就可以掌握的对象，这多少有些令人向往，但为了揭示其真正的一致性，只能通过缓慢的视觉旅程来阅读。

所以我的想法是找出那些可以雕刻时间的韧带和细节，从而创造有可能逐步展开的事件。

**你的画面定格了一种静止、悬置的状态，作品名如《悬置的时间》、《减慢频率》等也表现了对时间的思考，你是否希望通过绘画来留住时间，抵抗时间的流逝？**

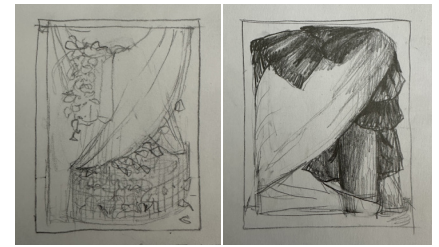
我想是的。无论如何，绘画一直是我试图更好地理解这种对时间性的痴迷并找到延伸时间性的方法。绘画本身就赋予了我这种可能。拿起画笔，就意味着我有权利在数小时内不随波逐流。

实际上，绘画就是一种折叠的可能性，能够让自己从外在表面的事物中抽离，得以花时间向内探索。

**能否介绍你最喜欢或你认为最能概括展览精髓的一件作品？**

对我而言，《来自尘埃的光》具有独特的意义。

它是以一种比其他作品更为自发随性的姿态出现的作品，在某个必要瞬间涌现出来，几乎让你无法捕捉。这个过程非常令人愉悦，通常也成为一系列创作的锚点。



手稿，图片由艺术家惠允  
Preparatory sketches, courtesy of the Artist  
2021-2023

**请介绍一下你的创作过程，是否会从素描或草图开始，又是如何为作品命名的？**

我画了很多素描，也有很多笔记、照片和文字。有时候，桥梁得以搭建，意义逐渐浮现；而有时候，我不得不接受整体仍然混乱的事实。当我认为一幅画的构图和表达是一致的時候，我就开始着手绘画。只有在画作完成后，我才给它们命名。

**作为一位当代画家，你认为绘画的作用是什么？对你而言，绘画意味着什么？**

在我看来，绘画是历史的见证者，透过多棱镜的视角，展现多种愿景和情感。

它是一种可以以独特的方式自由表达形式和色调的工具。

材料的维度与某个瞬间和姿态的独特性相结合，使绘画成为一种永恒的快乐源泉。

对我而言，绘画弥补了我的不足。

在缺乏语言、解释、轻松或稳定的地方，绘画就是恢复平衡的弹簧。



强制平衡  
*Forced Balance*

布面油画  
Oil on linen  
182 × 146 cm  
2023



红色褶皱  
*Red Folds*

布面油画  
Oil on linen  
182 × 146 cm  
2023



“黛安·达尔 - 普拉：褶裥之间”，上海余德耀美术馆项目空间展览现场，2024年  
Diane Darlow - Prada: Inside the Folds, Installation View of Project Space of Art, Shanghai, 2024

**Yuz Museum: The works and themes of this exhibition seem to be a continuation of what you have been thinking about and practicing in your previous solo exhibitions "Private Ceremonies" and "Remaining Parts", could you elaborate on the starting point of this exhibition and what you hope to study and develop further in this series?**

Diane Dal-Pra: I saw this new exhibition as a continuation of my previous series. I didn't want to create ruptures with these new paintings, but rather to develop the things I had started before.

More than ever, I am interested in the aesthetics and energy that come in moments of transition. Our personal histories are punctuated by moments of slippage from one state to another. Whatever their importance, occasion or temporality, it is these moments of balance that anchor us in the mechanics of the realms of life and sensitivity.

In relation to my personal history, the passage from being awake to sleep has so far been a particularly exciting subject to question the consistency of these latent states, of the in-between.

**When and how did you start to get interested in fabrics and textiles? What is it about them that particularly appeals to you, or has any special significance?**

What particularly interests me in the aesthetics of textiles is their materiality and ambivalence. If I drape an element, I make it all the more visible as I conceal it.

It's said that Dürer used to rummage through his sheets when he woke up in the morning to make sure there weren't any bits of dreams left in them. This image is beautiful and eloquent to me, it resonates with the idea that folds retain and impregnate the objects that they cover.

**In your early works, clothes or fabrics usually wrap around the body or "engulf" the body, while in your recent works, they are draped and folded like beddings, curtains or drapes, covering the body; some of them are even anthropomorphised as the subject of the painting, what has led you to this change?**

In my previous paintings, the bodies were more figurative. I think I needed to show things and scenes in a more literal way. In my more recent paintings, there's something more stripped-down than before. Lately, I've been more interested in trying to convey the sensation of a transitional experience as an actor, rather than as a spectator. There's something of the order of dissolution, of the evaporation of bodies and materials in these latest paintings.

The imprint or trace of a presence is there as a witness to what has gone or will soon go.

**What do folds mean to you? How do you develop your creative process through folds?**

I'm very interested in the poetics of folds. They create a cavity, intimacy, the possibility of an interior and an exterior. It's a withdrawn territory, a breach, a welcoming space that can unfold. The fold is the very metaphor of the interstice that offers the possibility of tearing oneself away from the present.

**There is always a sense of volume in the subjects you depict, whether it is a figure or an object. Why you prefer to emphasize more on heaviness and massiness as opposed to lightness and thinness?**

Amplifying mass, making us feel the heaviness and weight of volumes and bodies is a way of anchoring my scenes in reality through their materiality, but also of underlining a duality: it's often in moments of inertia and bodily immobility that the spirit is most effervescent.

**You once mentioned in an interview that as a rule, you "work only using your memories", could you talk about how you create based on your memories?**

I try not to paint from a photographic support or model, and not to give in to the temptation of copying reality.

In relation to my subject, the trap I try to avoid is that of a well-executed reproduction that would close off other possible formal paths.

I prefer to paint from my memories, so that the deformations that time and oblivion bring to forms nourish the visual oddities that serve my purpose.

**Symmetrical compositions and diptychs appears a lot in this series of works. In this exhibition, there are also works framed in special wooden frames, in which two paintings are inlaid on each side, leaving the middle frame empty, like a window frame or screen. Besides, the paintings inlaid on the two sides are unrelated to each other in terms of content. Why you frame them in such a montage way?**

These works are the culmination of earlier experiments and a desire to question the frame and format of my paintings. An image doesn't say the same thing on its own as when confronted with another, or even a void. I find this possible kaleidoscopic and fragmented vision very exciting.

These wooden structures link different paintings together and also divert empty areas, which I feel can be just as eloquent as those containing images.

In the same way as in writing or rhetoric, silences and breaths carry meaning. These zones of almost nothingness are tools for creating relationships or tension, and for tying elements together even more powerfully.

**Do you intentionally build multiple layers and spatial relationships in your works?**

What particularly interests me about the idea of multiple planes is the relationship to time that this implies. Firstly, in the conception of the painting itself, and then in its different levels of reading.

It's very seductive to think of images as objects that can be embraced in a single glance, but which, in order to reveal their true consistencies, can only be read over the length of a more or less slow visual journey.

The idea, then, is to find ligaments and details that can sculpt time to generate events that can unfold.

**Your paintings capture a state of stillness and suspended moments, and the titles of your works, such as *Suspended Time* (2021) and *Slowed Frequency* (2023), also embody thoughts about time. Do you want to keep time and resist the passage of time through painting?**

I think so. In any case, painting is my tool for trying to better understand this obsession with temporalities and the need to find ways of stretching them.

The very practice of painting allows me to do this. To pick up a brush is to give myself the

right to be absent from the flow for several hours at a time.

In reality, painting is the possibility of the fold, of extricating oneself from what's happening on the surface and taking the time to lose oneself inside.

**Would you like to elaborate more or expand on one of the works that you like the most, or you think could best encapsulate the essence of the exhibition?**

The painting *Light from Dust* has a special dimension for me.

It's one of those paintings that arrives in a gesture a little more spontaneous than the others, in the necessity of a moment, almost escaping you. It's very pleasant, and often becomes the anchor point in the creation of a series.

**Could you introduce your creative process, will you start from drawings or sketches? How do you title your works?**

I do a lot of sketching, note-taking, images and words.

At times, bridges are built and meaning emerges; at other times, I have to accept that the whole is still confused. I start painting a canvas when I feel that its composition and message are aligned. I don't give titles until the paintings are finished.



《来自尘埃的光》创作过程, 图片由艺术家惠允  
Creative process of *Light from Dust*, courtesy of the Artist

**As a painter of our age, what do you see as the role of painting? What does painting mean to you?**

I believe it is a witness to history through the prism of a multitude of visions and sensibilities.

It's a tool that allows expression with a unique freedom of form and tone.

The dimension of the material combined with the singularity of an instant and a gesture make it a timeless source of pleasure.

Personally, painting takes over where I'm lacking.



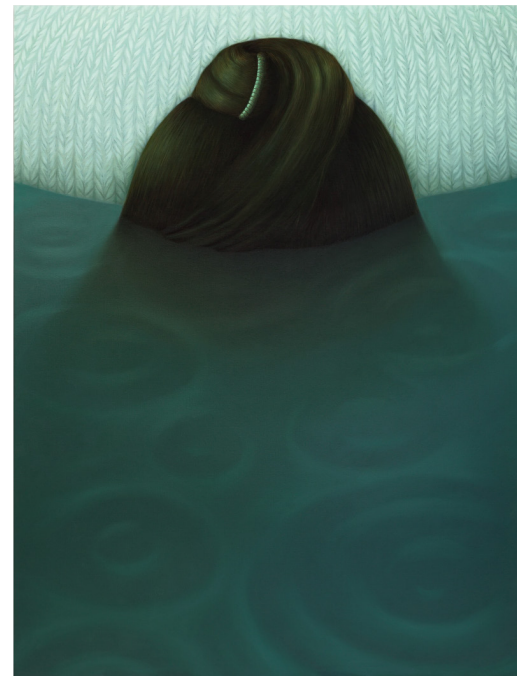
来自尘埃的光  
*Light from Dust*

布面油画  
Oil on linen  
162 × 130 cm  
2023



温和的空气和沉重的石头  
*Mild Air and Heavy Stones*

布面油画  
Oil on linen  
146 × 193 cm  
2023



点点滴滴  
*Drop by Drop*

布面油画  
Oil on linen  
146 × 114 cm  
2023





“黛安·达尔 - 普拉：褶裥之间”，上海余德耀美术馆项目空间展览现场，2024年  
"Diane Dal-Pra: Inside the Folds", Installation view at Yuz Project Space of Art, Shanghai, 2024

## 关于余德耀美术馆项目空间

余德耀美术馆项目空间是由余德耀基金会特别策划、独立于美术馆主展区的展览平台,于2015年9月对公众开放。作为一个公共项目,余德耀美术馆项目空间鼓励艺术家打破常规,探索当代艺术发展的更多可能,并根据机构特定的场域进行创作,突破性地与展区、周边地区及公众进行互动。

2023年4月,余德耀美术馆项目空间与蟠龙天地启动全新展览合作,落址于历史保护建筑“雪竹轩”。该建筑为合院式木构建筑,以明代蟠龙诗人冯淮居所“雪竹轩”命名作为纪念。本次项目意图深化蟠龙天地与余德耀基金会收藏脉络中不谋而合的发展理念,以“文化唤醒(Culture)、自然融合(Nature)、城市焕新(Future)”为锻造内核,借当代创作对冯淮书斋的再述及赋能,接续“历史”与“未来”、“地方”与“国际”的对话,讲述独属于上海前门院里的文化新事。

## About Yuz Project Space of Art

Yuz Project Space of Art (PSA) is an independent program, curated by Yuz Foundation, in partnership with Yuz Museum in September 2015. As a public access project space, Yuz Project Space of Art has encouraged artists to break with their usual practices and explore all kinds of contemporary art possibilities, creating site-specific works and projects where they engage boldly with the museum, the surrounding area, and the public.

In 2023, Yuz Project Space of Art and Panlong Tiandi launched a collaborative exhibition project situated in the historical architecture “Xue Zhu Bower”, which is a timber structure courtyard building. The name of the building is to commemorate Huai Feng who was a Ming Dynasty poet in Panlong. The project aims to deepen the development concept shared by Panlong Tiandi and Yuz Foundation, with the core philosophy of “Culture, Nature and Future”, through the restatement and empowerment of Feng's residence by contemporary creation. It continues the dialogue between “history” and “future”, “local” and “international”, and tells a new cultural story unique to the front door courtyard in Shanghai.

本手册为配合余德耀美术馆项目空间于2024年3月3日至2024年6月9日举办的“黛安·达尔-普拉:褶裥之间”特别制作。

This brochure is produced in conjunction with “Diane Dal-Pra: Inside the Folds” at Yuz Project Space of Art from March 3rd to June 9th, 2024.

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封面 Cover

黛安·达尔-普拉,《桌底》(局部),布面油画,182 × 285 cm, 2021年

Diane Dal-Pra, *Under the Table* (detail), Oil on linen, 182 × 285 cm, 2021

余德耀美术馆展览与洛杉矶郡艺术博物馆和卡塔尔博物馆群联合呈现

Exhibitions at Yuz Museum are organized in partnership with the Los Angeles County Museum of Art and Qatar Museums



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