

## 展评 | 白梦帆：记忆的流通（2024）

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在展览《如是我见》（Thus Have We Seen）的恒定空间内，物理意义上不同地点的痕迹被艺术家白梦帆如同植物切片般截取、保留在画布上，创造出在同一场域交叠而立体的、艺术家行进轨迹的缩略图。

In the immersive realm of the exhibition 'Thus Have We Seen,' artist Mengfan Bai skillfully captures and preserves traces from diverse physical landscapes onto canvas, akin to the delicate slices of a plant. Through this meticulous process, Mengfan constructs a multidimensional tapestry, overlapping various locales to articulate the trajectory of the artist within a singular thematic field.



白梦帆 Mengfan Bai

尼罗 IV Nile IV, 2024

布面油画 Oil on canvas 50h x 40w x 4d cm © Courtesy of the artist

在从事艺术创作的十数年中，白梦帆一直往返于不同的地点。在位置、国家，连带着文化环境、风俗习惯不停的转变与更迭的过程中，她试图通过提取不同场所的交集，以探索其个人身份在这样天翻地覆的流变中能够寻求到的确定性。在她的笔下，地标性的建筑与场景常常被凝视。相对于直接的描绘与表现，白梦帆则进一步剖析、对焦，将画面的范围缩进到其中的片段，以寻求在常见景物中的新意；也从而降低其标志性的特征，而更多地凸显从她个人

视角出发所看到的共性，描摹客观事实与她个人情感间千丝万缕的纽带。

In the past decade of her artistic journey, Mengfan Bai has traversed various locales, navigating the intricate tapestry of diverse cultures, customs, and landscapes. Amidst this perpetual flux, she embarks on a profound exploration, endeavoring to discern the essence of her identity amidst constant transformation. Mengfan's evocative prose often fixates on landmarks and everyday scenes, eschewing conventional representation for a nuanced analysis. Through her discerning lens, she distills these vignettes into fragments, seeking to uncover novelty within the mundane. By stripping away iconic features, she accentuates the universal threads woven through her personal experiences, deftly illustrating the symbiotic relationship between objective reality and subjective sentiment.



白梦帆 Mengfan Bai

尼罗 V Nile V, 2024

布面油画 Oil on canvas 120h x 160w x 4d cm © Courtesy of the artist

《尼罗》（Nile）系列是白梦帆的标志性作品。其画面内容取自美国“大都会博物馆”埃及馆中的“尼罗河”。这座人工的水池横亘在登杜尔神庙的展厅内，为身处异乡的展馆创造出仿佛仍然存在于故土的氛围。在“尼罗河”内，各个国家的游人将来自四面八方的货币扔入水中以祈愿，将这个对于“地点”的仿造物源源不断地赋予更多地点和经历的证明。

The "Nile" series stands as the quintessential oeuvre of Mengfan's artistic portfolio. These

captivating images are sourced from the Nile River, housed within the Egyptian Pavilion at the prestigious Metropolitan Museum of Art in the United States. Enveloping the exhibition halls of the Temple of Dendur, this meticulously crafted artificial pool conjures an ambiance redolent of its distant homeland. Within this immersive rendition of the Nile, visitors from diverse cultural backgrounds partake in a symbolic ritual, casting currency from around the globe into its waters as offerings of prayer. This ritualistic enactment serves as a compelling testament to the enduring power of place and collective experience, further enriching the narrative tapestry of the exhibition.

在人类文明的历史中，“水源”和“人类聚居”，及从而衍生的城市、政治、经济和文明等等内容都密不可分。而“货币”则是权力集合的产物，是身份的区别与联系的最简约而常见的表现。在刻画《尼罗》（Nile）时，白梦帆将画幅放大，从而细致地观察水池的某一角落的特写，着重刻画水面的波纹质地与不同硬币在水下的反射。由此，“水流”与“货币”这两种分别在自然领域和人文领域流通的介质便形成了有趣的互文，共同见证着人类文明的起源、流转与变迁。

Throughout the annals of human civilization, the symbiotic relationship between "water" and "human settlement" has been an enduring motif, giving rise to cities, political structures, economies, and entire civilizations. Within this intricate tapestry, "money" emerges as a tangible manifestation of aggregated power, serving as a ubiquitous symbol of identity and distinction. In her exploration of the Nile, Mengfan Bai expands the visual frame, offering a magnified perspective of a secluded corner of the pool. Here, her focus sharpens on the intricate texture of water's ripples and the kaleidoscopic reflection of diverse coins submerged below the surface. This juxtaposition of "water" and "money" unveils a compelling intertextual dialogue, wherein these two fundamental mediums—circulating within both the natural and human realms—bear witness to the genesis, flux, and evolution of human civilization.



Installation view of Keep the Changes, February 29, 2024 – April 14, 2024, Nan Ke Gallery, Shanghai © Courtesy Nan Ke Gallery, photographed by AHstudio

沿着对不同货币的观察，白梦帆创作了《保持流通》（Keep the Change）系列画作。她将不同国别地域、不同政府推出的货币细致入微地刻画在圆形的画布上，通过在墙面上组合地呈现，模拟在水池中看到的钱币的交错与纵深感。各异的货币在这里，如同在许愿池底般被组合在一起，表达着不同的时代背景和迥异的地域差异的交汇。

Inspired by her observations of diverse currencies, Mengfan conceived the evocative "Keep the Change" series of paintings. Each artwork within this collection features a medley of currencies sourced from various countries, regions, and governmental entities delicately rendered on circular canvases. Through meticulous juxtaposition on the gallery wall, Bai masterfully recreates the interplay and depth reminiscent of coins nestled within the pool's depths. Symbolically arranged akin to the offerings in a wishing fountain, these amalgamated currencies serve as a poignant reflection of intersecting temporal backgrounds and disparate geographical landscapes, eloquently capturing the essence of interconnectedness amidst diversity.



Installation view of Put Out the Sea II, February 29, 2024 – April 14, 2024, Nan Ke Gallery, Shanghai © Courtesy Nan Ke Gallery, photographed by AHstudio

白梦帆一直用绘画的方式对焦城市的片段，不论是最万众瞩目的地标，还是最易被忽视的角落。她用极其细腻的笔触精准地刻画和再现被放大的景物，使其从具象变得抽象，从熟悉变得陌生，从而抽离日常生活中的惯常感，给予情感和解读更多的空间。在此次展览中，她尝试着改变比例尺——作品《出海 II》（Put Out to Sea II）对于标志性的自由女神的观察视角转变为了极远的眺望。这与“特写”有着相似的效果，即模糊标志物的特征，以具象的手表

现抽象；而视角的改变则进一步将自然的景色融入作品，自由女神融合着海与城市朦胧的远景，仿佛模糊却重要的记忆。

Mengfan has consistently employed painting as a medium to scrutinize the fragments of urban life, whether they manifest as prominent landmarks or overlooked corners. Through her adept brushwork, she meticulously captures and magnifies these scenes, transcending their literal representation to evoke a transition from the familiar to the uncanny, from the concrete to the abstract. By abstracting the quotidian inertia inherent in daily existence, she opens up new realms of emotional resonance and interpretative space.

In her latest exhibition, Mengfan ventures to alter the scale of her artistic perspective. "Put Out to Sea II" notably shifts the focal point from the iconic Statue of Liberty to a distant vista, akin to the cinematic effect of a "close-up." This intentional blurring of symbolic features serves to abstract the figurative, imbuing the work with a sense of enigmatic allure. Moreover, by altering the perspective, she seamlessly integrates the natural landscape into the artistic narrative, with Lady Liberty merging into the ethereal expanse of sea and cityscape, evoking a blurred yet poignant reminiscence akin to a treasured memory.



白梦帆 Mengfan Bai

长乐加油站

Changle Gas Station, 2023

砂石、布面油画 Coarse pumice gel and oil on canvas 60h x 120w x 4d cm © Courtesy of the artist

对比悬挂于对面的《长乐加油站》（Changle Gas Station），艺术家的个人经历、轨迹与情感也由之体现。《长乐加油站》（Changle Gas Station）延续了艺术家所擅长的超级具象主义表现手法，将砂石等材料融入绘画，真挚地复刻出老上海红砖墙的肌理与质感。她对于高光与阴影的精准把控，也使得铜字的标题被诚实地展现。这构成了一种“在地性”的传达，将

南柯画廊的空间与跟其相邻的长乐加油站联系在一起,重现了艺术家独立于回忆与想象之外的,对于切实的生活的细致观察。

In contrast to "Changle Gas Station", which hangs opposite, the artist's personal experience, trajectory and emotions are also reflected in this work. "Changle Gas Station" continues the super-figurative approach that the artist is known for, incorporating materials such as sand and stone into her paintings, sincerely reproducing the texture of the red brick walls of old Shanghai. Her precise control of highlights and shadows also allows the title of the bronze characters to be honestly displayed. This constitutes a communication of "locality", linking the space of Nan Ke Gallery with the neighbouring Changle Gas Station, reproducing the artist's meticulous observation of actual life, independent of memories and imagination.





白梦帆 Mengfan Bai

雪地里的 III Hunter's Point III, 2023

布面油画 Oil on canvas 61h x 45.5w x 4d cm © Courtesy of the artist

除了地标性的建筑外，白梦帆还试图扩展她所表达的内容，将目光也投射在非地标的、日常的景物之中。《椭圆折射》（Elliptical Refraction）系列作品描绘了一座她日常经过的大楼中常常被忽略掉吊灯。她通过细致而精确的笔触传递灯光的形态，也扩充着自己的思维地图；《雪地里的 III》（Hunter's Point III）则描绘了路边的雪人，将冷色调与温柔的画面布局严丝合缝地交融在一起，表达了艺术家私向化的情感与记忆。

Beyond landmarks, Mengfan endeavors to broaden her artistic expression by delving into the realm of everyday objects. Her "Elliptical Refraction" series, for instance, captures the essence of the often unnoticed chandeliers in buildings she encounters daily. With meticulous brushwork, she skillfully conveys the interplay of light and shadow, thereby expanding the canvas of her own consciousness.

Similarly, in "Hunter's Point III," Mengfan portrays a roadside snowman with a seamless fusion of cool hues and delicate composition. This piece serves as a poignant reflection of the artist's intimate emotions and cherished memories, transcending the ordinary to evoke a deeply personal narrative.

在这次展览中，白梦帆以她独特的艺术视角，将记忆与现实交织，呈现了一个关于地点、身份和流变的深刻探索。她通过细致入微的观察和精湛的绘画技巧，将不同城市的片段化为画布上的图像，仿佛在一个恒定的空间中勾勒出记忆流通的轨迹。在空间内，观者可以在欣赏的状态下穿梭在不同的时空之间，并代入自身的情感与之互动，使得记忆在此如同货币或水流般运转、交换和延续。

In this exhibition, Mengfan intertwines memory and reality with her unique artistic perspective, presenting a profound exploration of place, identity and flux. Through meticulous observation and exquisite painting skills, she transforms fragments of different cities into images on canvas, as if outlining the trajectory of memory circulation in a constant space. Inside the space, the viewer can travel between different times and spaces in a state of appreciation and interact with them by substituting their own emotions, making memories run, exchange and continue here like currency or water flow.

原文链接: <https://mp.weixin.qq.com/s/P0-AF9qcaqogCbtdlNctqA>