

## 莎拉·布克纳：浅赭深渊

开幕 2024年11月08日（周五）| 16:00 – 19:00

展期 2024年11月08日 – 2025年01月18日 | 周二 – 周日 10:30 – 18:00

地址 上海市静安区文安路30号4层

策展 孙文杰

莎拉·布克纳在亚洲的首场个展“浅赭深渊”即将在 Longlati 经纬艺术中心呈现。此次展览由孙文杰策划，展出十六幅艺术家的近期创作，它们呈现出既亲密又神秘难解的面貌。融合了个人生活经历、艺术史、文学及欧洲传统，这些绘画展现了艺术家个人宇宙的独特交织，以画布为舞台呈现出超现实又引人共鸣的叙事。

展览标题“浅赭深渊”本身就反映了布克纳对对立性的关注，它将“浅赭”的温暖、柔情和女性力量与“深渊”的内心动荡、转变和存在主义的挣扎相结合。这种对比体现了阿多诺所提出的辩证张力，强调对立力量如何共存并共同塑造意义。布克纳的作品邀请观众探索这种复杂性，感受快乐与痛苦、喜悦与羞愧之间的相互牵引。

在同名三联画《浅赭深渊》（2024）中，画面中一位也许是杂技演员的侧卧女性与一只猴子相伴，她们身后是一架梯子，远处有鸟群翱翔。这些元素构成了一出悬置于野心与本能、纯洁与接受之间的如梦一般的舞台场景，展现了艺术家对过渡状态的迷恋——在稳定与流动、发现与完成之间的微妙变化，为每幅画作留下了广阔的解读空间。

布克纳对“凝视”主题的探索在作品《逆向凝视》（2024）中尤为显著，一具娃娃般的形象带着无辜却又挑衅的神情，侧目而视。这一角色既天真又警觉，仿佛在守护着整个展览，象征着她作品中普遍存在的脆弱与反抗的双重特质。在《无题 I》（2024）中，一片无花果叶部分遮掩了女人的面庞，

象征着羞愧与惊愕之间的微妙平衡，暗示着失去天真以及自我意识的觉醒。作为西方艺术史中的保守象征，这片无花果叶展现了布克纳对女性形象中脆弱性的精妙把握，使其既自给自足又充满感性与思考。

在《丝缎美人（孤身 I）》（2024）等作品中，人物通过层叠的构图与观众直接互动。一个女人手握口红，三只眼睛注视着前方，仿佛在将自我创造的行为与观者的目光交织在一起，暗示着身份与自我认知的复杂对话。而在《玛雅蕾莉（孤身 II）》（2024）中，身着内衣的一个女人颇为古怪地头顶一只高跟鞋，邀请观众思考她的不完美，将古典的安逸与现代的细腻融合在一起。她的身体成为生活转变的象征，平衡了亲密与疏离。

布克纳在面部刻画中运用了浅薄的透明色调，使人物显得如幽灵般飘渺，仿佛展露出普拉斯《女拉撒路》中的意境：揭去面纱……我“依然是那个未变的女人。”这一令人难忘的效果促使观众对女性、韧性和自我揭示等主题进行深思。通过将油画与如青金石和朱砂等矿物混合，布克纳丰富了作品的质感，捕捉了生活的复杂，并向观众发起邀约，去直面包罗万象的人类经验。

借由展览“浅赭深渊”，莎拉·布克纳提供了一幅视觉拼图，鼓励我们拥抱并反思身份与存在的复杂性，促使观众在生活旅程中面对对立力量之间的微妙交织。

*“我做得超凡卓绝。*

*我做出了地狱的感觉。*

*我做出了真实的感觉。”*

——西尔维娅·普拉斯，《女拉撒路》

关于艺术家

**莎拉·布克纳**，1984 年出生于德国法兰克福。她曾在意大利的巴勒莫美术学院及德国的杜塞尔多夫艺术学院学习，现于科隆生活与工作。2020 年，莎拉·布克纳荣获 NRW+北莱茵-威斯特法伦驻留奖，并在驻留结束后，于 2021 年在明斯特的威斯特法伦艺术协会举办了个展“神魂颠倒”。

布克纳的作品曾参加欧洲各地的重要个展与群展，包括：“每根小手指，甚至”，施博尔画廊，柏林，2023；“现在让我们在莱茵河畔相聚，一起忘记河流也可以是边界”，Hafen e.V.艺术空间，杜塞尔多夫，2023；“莎拉·布克纳”，伦敦艺术俱乐部，伦敦，2023；“当话就在嘴边时”，巴特戈德斯贝格艺术协会，巴特戈德斯贝格，2022；“22 年夏”，施博尔画廊，柏林，2022；“遨游”，施博尔画廊，柏林，2021；“紫色床单”，Ermes-Ermes，维也纳，2020；“业余爱好者沙龙”，Tramps，伦敦，2018；“先生们请入座——莉娅·帕斯夸利诺·诺托”，莉娅·帕斯夸利诺·诺托工作室之家，第 12 届欧洲宣言展，巴勒莫，2018；“手套”，Bienenzucht 研究所，科隆，2018；“1001 张图片”，Villa de Bank 艺术空间，恩斯赫德，2018 等。

## 关于 Longlati 经纬艺术中心

Longlati 经纬艺术中心是一家非营利艺术机构，由徐传陞与陈子豪共同创立。它立足于变革中的文化图景与地缘生态之间，并助力推动当代艺术的多元发展。自 2017 年启动至今，Longlati 收藏与赞助计划围绕三个主题展开：二十世纪国际女性艺术家创作、少数与多重少数群体文化以及 90 后中国艺术家的实践。

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## 媒体摘要：

# Longlati

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## Sarah Buckner: Inferno Rosa

Opening: Nov 8, 2024 (Friday) | 16:00 – 19:00

Exhibition period: Nov 8, 2024 – Jan 18, 2025 | Mon. – Sun. 10:30 – 18:00

Venue: 4<sup>th</sup> Floor, 30 Wen'an Road, Jing'an District, Shanghai

Curator: Sun Wenjie

“Inferno Rosa,” Sarah Buckner’s first solo exhibition in Asia at Longlati Foundation, curated by Sun Wenjie, showcases sixteen recent paintings that are as intimate as they are enigmatic. These pieces navigate the artist’s personal universe, blending life experiences with influences from art history, literature, and European traditions, creating a canvas as a stage for surreal yet relatable narratives.

The exhibition’s title, “Inferno Rosa,” itself reflects Buckner’s focus on dualities—combining “rosa,” with its connotations of warmth, tenderness, and femininity, with “inferno,” symbolizing inner turmoil, transformation, and existential struggle. This juxtaposition captures Adorno’s concept of dialectical tension, where opposing forces coexist to shape meaning. Buckner’s works invite viewers to explore this complexity and feel the pull between pleasure and pain, joy and shame.

In the titular triptych, *Inferno Rosa* (2024), the image of a reclining woman, possibly an acrobat, poses beside a monkey with a ladder and hovering birds in the background. These elements suggest a scene suspended between ambition and instinct, purity and acceptance, evoking a dreamlike stage play. Buckner’s fascination with transitional states—between stability and flux, discovery and completion—opens each painting to the viewer’s interpretation.

Buckner's exploration of the "gaze" becomes evident in *Adversa* (2024), where a doll-like figure glances sideways with an indifferent yet defiant expression. This character, innocent but watchful, acts as a guardian over the exhibition, embodying the mix of vulnerability and defiance found across her figures. In *Untitled I* (2024), a fig leaf, partially concealing a woman's face, symbolizes the delicate interplay of shame and awe, hinting at a loss of innocence as well as self-consciousness. The fig leaf—a symbol of modesty in Western art history—reveals Buckner's deft handling of vulnerability in her female subjects, who appear self-sufficient, sensual, and contemplative.

Works like *Icone Satin (Solo I)* (2024) feature figures engaging directly with the viewer through layered compositions. Here, a woman, clutching a lipstick, gazes out with three eyes as though merging her act of self-creation with the viewer's gaze, suggesting a complex dialogue of identity and self-perception. In *Mayarelli (Solo II)* (2024), a figure in lingerie with an oddly placed pump invites the viewer to contemplate her imperfection, blending classical repose with modern nuance. Her body becomes an emblem of life's transformations, balancing intimacy with estrangement.

Buckner's treatment of faces, using pale, translucent layers, gives her figures an ethereal quality reminiscent of Sylvia Plath's *Lady Lazarus*, as if peeling away layers to reveal the "same, identical woman" beneath. This haunting effect encourages reflection on femininity, resilience, and self-revelation. By mixing oils with minerals like lapis lazuli and vermillion, Buckner enriches her work's texture, capturing life's complexity and inviting viewers to confront the multifaceted nature of human experience.

Through "Inferno Rosa," Sarah Buckner offers a visual tapestry that encourages us to embrace and reflect upon the complexities of identity and existence, pushing viewers to grapple with the intricate interplay of contrasting forces in the journey of life.

"I do it exceptionally well. I do it so it feels like hell. I do it so it feels real." — Sylvia Plath, *Lady Lazarus*

## About Artist

**Sarah Buckner** was born in 1984 in Frankfurt, Germany. She studied at the Accademia delle Belle Arti in Palermo and at the Kunstakademie Düsseldorf. Buckner lives and works in Cologne. In 2020, Sarah Buckner was awarded the Residence NRW+ grant, and at the conclusion of the residency period presented her work in the solo exhibition *Head over Heels* at the Westfälischer Kunstverein in Münster in 2021.

Buckner's works have been shown in solo and group exhibitions across Europe. Notable exhibitions include: *Jeden kleinen Finger, sogar, Esther Schipper, Berlin* (2023); *nun lasst uns am Rhein zusammen treffen, um gemeinsam zu vergessen, dass ein Fluss auch eine Grenze sein kann, Kunst im Hafen e.V., Düsseldorf* (2023); *Sarah Buckner, London Arts Club, London* (2023); *when it's at the tip of your tongue, Kunstverein Bad Godesberg* (2022); *Summer '22, Esther Schipper, Berlin* (2022); *L' Invitation au Voyage, Esther Schipper, Berlin* (2021); *Il Lenzuolo Viola, Ermes-Ermes, Vienna* (2020); *Salon des Amateurs, Tramps, London* (2018); *Signori prego si accomodino – Lia Pasqualino Noto, Casa Studio Lia Pasqualino Noto for Manifesta 12, Palermo* (2018); *Guanto, Institut für Bienenzucht, Cologne* (2018); *1001 Bild, Villa de Bank, Enschede* (2018).

## About Longlati Foundation

Co-founded by David Su and Zihao Chen, the Longlati Foundation is a non-profit organization registered in Hong Kong, China. It stands between the cultural landscapes and geo-political realities in change, contributing to the development of contemporary art in its diversity. Since its initiation in 2017, Longlati's Collection and Patronage Program has been structured around three themes: 20th-century international women artists, minority and multi-minority cultures, and the practices of post-90s Chinese artists.

## Media Contact

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## Brief

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