

蜂巢生成 · 第四十八回
Hive Becoming XLVIII

任佳琳: 漫游
Jialin Ren: Roaming

艺术家 | Artist: 任佳琳 | Jialin Ren
策展人 | Curator: 赵小丹 | Zhao Xiaodan

开幕时间 | Opening: 2024.3.16
展览时间 | Exhibition Dates: 2024.3.16 - 2024.5.7

地点 | Venue: 蜂巢当代艺术中心 | Hive Center for Contemporary Art
地址 | Address: 北京市酒仙桥路 4 号 798 艺术区 E06 | E06, 798 Art District, Chaoyang District, Beijing, China

蜂巢当代艺术中心荣幸的宣布, 将于 2024 年 3 月 16 日在蜂巢北京空间的 B、C 两个展厅, 呈现艺术家任佳琳的最新个展“漫游”。作为“蜂巢·生成”(HBP) 项目的第四十八回, 将展出任佳琳近 20 件绘画作品。本次展览由策展人赵小丹策划, 将持续至 5 月 7 日。

任佳琳, 1993 年出生于辽宁沈阳, 分别于 2016 年和 2022 年获得芝加哥艺术学院纯艺专业的学士和硕士学位, 现工作生活于加拿大温哥华。任佳琳的创作实践伴随着对绘画中传统空间结构和时间感知的离散, 她提取自体生命历程中的内省时刻, 在可被辨识的植物纹理之上, 延展出多重似真亦幻的画面空间, 对看似寻常题材的不寻常表达, 使任佳琳在风景绘画的领域展演出宛转萦回的迷人微径。

“漫游”(Roaming)不仅指涉艺术家在成长过程中基于地理位移带来的心理变化, 对恒常之物/景的捕捉与锚定, 让她在持续的变动中感知世界运行的方式、把握周身变迁的节奏。在无数个过往的时刻, 任佳琳用贴合内心的事物充填想象力, 驰骋于理性之外, 遨游于独造的“宇宙大脑”之中, 感知无边际景象带来的震颤与愉悦。这一体验恰如散文家约瑟夫·艾迪森(Joseph Addison)在《旁观者》中, 将其定义为一种基于感官联想带来的乐趣(The Pleasures of the Imagination)。

任佳琳在持续的自我训导中创造出了独特的认知仪轨, 尤其是她将自身作为锚点, 通过“植物身体”触发, 不断抵达更广维度对“风景”及“宇宙”范畴的思考。虎尾兰笔刷般的枝叶纹理与仰观高耸的仙人掌构筑了任佳琳初探绘画创作的母题, 十余年海外留学及定居的经验也为她接续了一种将自身分离、在远处审视的他者视角。剥落的柏树皮形成深深浅浅若皮肤的斑痕与圣诞节后被遗弃四处的松树露出如窥视之目的年轮, 促使任佳琳将植物与个体命运的思考纳入其中。发端于恒常认知的经验伴随着艺术家的个人迁徙潺潺而行, 逐渐成为隐于她生命体外的脉络延伸。

在作品中, 任佳琳无意强化对特定景观的凝视, 以诱发某种崇高体验, 而是用游离、富有弹性的笔法, 不断邀约观者进入她的创作路径。她的作品也并非缜丝般对所见图景的复制, 而是拾获事物量变中的自洽性时刻, 如自然造化、日月潮汐、雨雪风霜引发的内在律动。展览在弥散的等待中展开, 将激发与往来者潜在意识的联结, 最终在温哥华的璀璨秋色中达成暂时的迷失, 多条线索在弧度线条的空间中交织, 互倾互诉、蔓延开来。

Hive Center for Contemporary Art is pleased to announce the presentation of Jialin Ren's latest solo exhibition, "Wandering", on March 16, 2024 in Hive Beijing's B and C galleries. As the forty-eighth edition of the Hive Becoming Program, this exhibition features over twenty paintings by Ren. This show is curated by Zhao Xiaodan and is on view until May 7th.

Jialin Ren, born in Shenyang, Liaoning, in 1993, received her BFA and MFA in Fine Arts from the School of the Art Institute of Chicago in 2016 and 2022 respectively. She currently lives and works in Vancouver, Canada. Ren's creative practice embraces the dissociation of traditional spatial structure and temporal perception in painting by absorbing the introspective moments of her own life experiences and extending multiple plausible and illusory spaces of images based on recognizable botanical textures. Her unconventional expression of seemingly ordinary subjects has created a fascinating, delicate path in the field of landscape painting.

"Roaming" not only reflects the artist's psychological transformation based on geographical displacement during her formative years but also her ability to capture and fixate on mundane objects and scenes, through which she perceives the way the world operates, grasping the rhythms of change in her surroundings as a constant state of flux. In countless past moments, Jialin Ren enriched her imagination with what was intimate to her; she escaped from logic, roamed in her uniquely fabricated "cosmic mind," and experienced the tremors and pleasures of an infinite universe. Such an experience is properly defined by essayist Joseph Addison in *The Spectator* as the "pleasures of imagination".

Jialin Ren has established a distinctive ritual of perception in her continuous self-examination, especially when she anchors herself to the broader dimension of "landscape" and "universe" through the provocation of the "body of the plant". The bristly texture of the snake plant's leaves and the soaring cactus that towers over the sky become the protagonists of Ren's first exploration of the botanical motif-over ten years of studying abroad and residence have extended to Ren a perspective of the other that detaches and examines the self. The dark and light skin-like blemishes formed by peeling cypress bark and the exposed growth rings of spruce trees abandoned after Christmas prompt Ren to connect with the plants and the fate of the individual by incorporating them into her contemplation. The experience that originated from the common perception flows along with the artist's personal journey and gradually becomes an unveiled extension of the veins outside of her physical existence. This exhibition unfolds in a dispersed anticipation that provokes the connection with the subconsciousness of the viewers, eventually reaching a temporary disorientation in the vibrant autumn colours of Vancouver, where several threads intertwine in a space of curving lines, confiding in each other and spreading out.