

ARARIO GALLERY

倒置的

策展人

林叶 LIN Ye

袁璟 YUAN Jing

GAZE

INVERTED

来目

2024.1.12
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陶轶 TAO Yi

甘莹莹 GAN Yingying

柳溪 LIU Xi

赵玉 Pocono ZHAO Yu

高洁 GAO Jie

陈欣 CHEN Xin

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艺术家

Artists

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b. 1979

陈欣 CHEN XIN 23
b. 1982

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b. 1990

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b. 1986

陶轶 TAO YI 67
b. 1978

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b. 1990

策展人 / 林叶
Curator / LIN YE

我们本该生活在一个“自然”的世界里。

所谓自然，是一种本来就是的状态，不仅是天地山川、花鸟虫鱼本来应该有的状态，也是人作为人本身就具有的那种天然的、与生俱来的状态。在这样的状态中，作为世界的一部分而存在，万物平等，互联互通，混沌而自在。

然而，我们总是相信某种形而上的存在，迷信权力与规则，总是因为恐惧危险而选择了恶的手段——对世界的绝对控制。不仅控制物，也控制人，在父权制的基础上制造出各种类型的控制系统，强行放逐人的天性，每个人都被迫学着以强者的目光审视一切，将人纳入一个无尽的竞争网络之中。

我们需要一种倒置的目光来重新观看世界，重新理解人类文明，重新养成自我的心性。本次展览的诸位参展艺术家，他们的作品之中就承载了这样一种倒置的目光。经由他们的作品，我们能够进入一个维持着自然状态的世界，一个对弱者保持充分尊重和体认的世界，一个有着丰富多样性的松弛的世界，一种保持着差异与脆弱的整体性的世界，一个充满柔和和坚韧的生命力的世界。

在陶鞅的绘画作品中，人的精神与周遭世界相融相生，自然生成了一种如音乐一般的偶然性的伦理。甘莹莹的摄影作品将人带回到充满诗意的被人遗忘的栖居之地，让人在茫茫不知所踪的绝境中感受某种强大的生命力。柳溪的雕塑作品决绝地瓦解了笼罩在现代社会之中的某种僵化的绝对视线，让人从那个貌似破碎的观念世界中重新构筑新的标准与价值。在赵玉的作品中，曾经被现代性驱离的女性经验与世界融合在了一起，重新塑造出一个崭新的、开放式的生命视野。而在高洁的作品中，每一位脆弱的、边缘的个体生命都得到了应有的倾听与尊重，促使观者对个人生活中的运气、冲突和代价做出相应的反思。陈欣则通过绘画将女性所联通的另一种人类气质转化为一种柔和而坚毅的精神力量，让人从中深切地体认到那种在万物之间流转的、隐性而微妙的生命自然状态。

现代社会总是诱导人们沉溺于对确定性、坚固性、权威性的盲目崇拜之中，让人将狂妄虚无的价值当成唯一，忘记了真理总是存在于那些普通平凡的脆弱状态中。为了触及那个被人造系统遮蔽的真实世界，这几位艺术家都采用了自然而平等的目光，视线穿透各种陈腐的观念壁垒返回到平凡且实在的世界表面。在细致的凝视下，普通且卑微的人与事物也都灼灼生辉。他们的视角与当代社会的思想惯性与刻板观念形成鲜明的对比。

艺术创作是一种唤醒自然的身体意识、与现实世界相互融合的社会实践。这些艺术作品除了启迪我们的艺术感受之外还具有其他更为重要的可能性。那就是引导我们在尊重不确定性、差异性与脆弱性的前提下，转换视角，从弱者的立场、从物的立场、从自然的立场去寻找一个可以共享的答案来面对“如何生活”“如何与世界共处”的问题。回归本真的世界、唤醒被忽视被遮蔽的个体生命、结合现实生活中的各种偶然因素，一个自然和谐的生命状态在艺术家们的手中和谐地展开。

文 / 林叶 袁璟

TEXT / LIN YE, YUAN JING

We are supposed to live in a "natural" world.

The so-called nature is a state of being, not only the state of nature with its mountains, rivers, flowers, birds, and fish, but also the natural and innate state of human. In such a state, existing as a part of the world, all things are equal, interconnected, chaotic yet free.

However, we always believe in metaphysical existence, fetishize power and rules, and choose the means of evil – absolute control over the world – out of fear of danger. Not only controlling things, but also controlling people, creating all types of control systems based on patriarchy, forcibly banishing human nature, everyone is forced to learn to view everything through the eyes of the powerful, placing people into an endless network of competition.

We need an inverted perspective to reexamine the world, to understand human civilization anew, and to re-cultivate the nature of the self. The artists in this exhibition bring such an inverted perspective to their works. Through their works, we can enter a world that maintains the state of nature, a world that fully respects and recognizes the weak, a loose world with rich diversity, a holistic world that maintains differences and vulnerabilities, and a world full of soft and resilient vitality.

In Tao Yi's paintings, the human spirit is in harmony with the surrounding world, naturally generating an ethic of serendipity like music. Gan Yingying's photographs bring people back to a poetic and forgotten habitat, allowing us to feel a certain powerful vitality in the midst of a vast and unknown wilderness. Liu Xi's sculptures decisively dismantle the rigid and absolute vision that shrouds modern society, allowing people to reconstruct new standards and values from the seemingly broken conceptual world. In Zhao Yu's works, the female experience, once alienated by modernity, integrates with the world, reshaping a new, open-ended vision of life. In Gao Jie's works, every fragile, marginalized individual life receives the due attention and respect, prompting viewers to reflect on the luck, conflicts, and costs in their personal lives. Chen Xin transforms the other human temperament that women are associated with into a soft and resolute spiritual force through her paintings. This allows people to deeply recognize the hidden and subtle natural state of life that flows among all things.

Modern society has always induced people to indulge in the blind worship of certainty, solidity, and authority, treating arrogant and baseless values as the only truth, forgetting that truth always exists in ordinary, mundane and vulnerable states. In order to reach the real world obscured by artificial systems, these artists have adopted a natural and equal perspective, and their sights penetrate the barriers of various stereotypes to return to the surface of the ordinary and real world. Under the meticulous gaze, ordinary people and things shine brightly. Their perspective sharply contrasts with the inertia and stereotypes of contemporary society.

Art creation is a social practice that awakens the natural body consciousness and integrates with the real world. In addition to enlightening our artistic senses, these works of art also have more important possibilities. That is to guide us to respect uncertainty, difference and vulnerability, to change our perspective, to look for a shared answer to the question of "how to live" and "how to coexist with the world" from the standpoint of the weak, the object and nature. Returning to the real world, awakening the neglected and obscured individual life, and combining various accidental factors in real life, a natural and harmonious state of life unfolds harmoniously in the hands of the artists.

高洁
GAO JIE

b. 1979



高洁 1979 年出生于厦门，常年在巴黎、上海与北京三地工作与生活。他的实践循了对世界的怀疑和哲学的拷问，持续关注现代人的存在与精神，个人与社会以及幻觉和与现实之间的联系。

主要个展包括：“神曲”，Young 美术馆 (2023)；“日记”，Tabula Rasa 画廊 (2022)；“祭品洞”，香格纳 M50 画廊 (2021)；“伪艺术史”，SNAP 纽约视觉艺术学院上海空间，上海 (2019-2020)；“高洁人民出版社”，U26，上海 (2018)；“Art4A.I.”，Bannister 艺廊，罗德岛大学，美国 (2017)；“免费艺术值多少钱？”，Modulab 艺廊，梅兹，法国 (2014)；“世界”，唐人当代艺术中心，北京 (2013)；“把你种在自己的花园里”，A2Z art 艺廊，巴黎，法国 (2013)。主要群展包括：“呼吸中国：艺术，道德和环境”，汉密尔顿美术馆，多伦多，加拿大 (2023)；“未来祭中祭 2”，余德耀美术馆，上海 (2021)；“生活应用”，昊美术馆，上海 (2019)；“未来祭中祭”，明当代美术馆，上海 (2018)；“没有信息是中立的”，星美术馆项目空间，上海 (2017)；“单性知识”，沪申画廊，上海 (2016)；“回家的路”，中山公园计划，第九届上海双年展，上海 (2013)；“绝对真理？”，唐人当代艺术中心，曼谷，泰国 (2012)；艺术家驻地，喜马拉雅美术馆，上海 (2010) 等。

Gao Jie (b.1979) was born in Xiamen, lives and works in Paris, Shanghai and Beijing. His practice followed a skeptical and philosophical interrogation of the world, with a constant focus on the relations between existence and spirits of modern people, individual and society as well as illusion and reality.

Recent solo exhibitions include: *Such Being Divinity*, Young Art Museum, Shanghai (2023); *Diary*, Tabula Rasa, London (2022); *Faux Art History*, SNAP, School of Visual Arts shanghai platform, Shanghai (2019); *GAO Jié People's Publishing House*, U26, Shanghai (2018); *Art4A.I.*, Bannister Gallery, Rhode Island College, USA (2017); *How much is Free art worth?*, Modulab Gallery, Metz, France (2014); *The World*, Tang Contemporary Art Center, Beijing (2013); *Life against Life*, A2Z Art Gallery, Paris, France (2011). Major group exhibitions include: *Rituals in Rituals of the Future*, YUZ Museum, Shanghai (2021); *How Now*, How Art Museum, Shanghai (2019); *Rituals in Rituals of the Future*, Ming Contemporary Art, Shanghai (2018); *Being Information*, SSSSTART, project space of Start Museum, Shanghai (2017); *Community of Celibates*, Shanghai Galerie, Shanghai (2016); *On The Way Home*, Zhongshan Park Project, The 9th Shanghai Biennale (2013); *Absolute Truth?*, Tang Contemporary Art Center, Bangkok, Thailand (2012); Artist-in-Residence, Himalayas Art Museum, Shanghai (2010), etc.

高洁
GAO JIE

祭品洞 (2020-2023)

Sacrifice Hole

《祭品洞》是由艺术家高洁自2020年后开始的最新系列绘画作品。艺术家在漫谈中捕捉谈话者未能被社会普遍接受的情绪、需求以及欲望。每张画都是一个被压抑的精神世界，这部分幽灵一样的纯粹精神足以成为一个新的神像、新的宗教。

“*Sacrifice Hole*” is the latest series of paintings by artist Gao Jie since 2020, in which the artist captures the emotions, needs, and desires of his interlocutors in rambling conversations that have failed to be accepted by society in general. Each painting is a repressed spiritual world, and this part of the ghost-like pure spirit is enough to become a new idol, a new religion.

ARARIO GALLERY



艺术家自述

Artist Statement

《艾州生死之书》根据唐颖的小说《泳池》而作，小说中描述的基本都是作者真实的经历体验。画作描绘了一名中国人在美国小镇上所体验到的美国社会的疏离感与冷漠感，人在其中的困境，以及在困境中的生老病死。

"*The Book of Life and Death in Aizhou*" is based on the novel "*Swimming Pool*" by Tang Ying, which mostly describes the author's real-life experiences. The painting depicts the alienation and indifference of American society as experienced by a Chinese in a small town in the United States, the dilemmas people face there, and the universal themes of birth, aging, sickness, and death in there.

高洁 Gao Jie

艾州生死之书（三联画）
*The Book of Life and Death in
Aizhou (Triptych)*

2023

文章，石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Article, gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
130 × 360 cm



《艾州生死之书 三联画》局部
The Book of Life and Death in Aizhou (Detail)



艺术家自述

Artist Statement

阶级跃迁三部曲，一个关于阶级跃迁的故事，一个朋友的真实经历，第一张是和她本人交谈后根据谈话内容画下的。第二张由她的朋友转述，她已发生了天翻地覆的变化。《第一部 英雄》和《第二部 冠军》分别绘制于同一块石膏板的正、背两面，第三部仍在创作中。

The "Class Leap Trilogy" is a story about class transition, based on a true experience of a friend. The first painting was created after a conversation with her, reflecting the content of the conversation. The second was relayed through her friend and captures the dramatic changes that have occurred. "Part One: Hero" and "Part Two: Champion" are painted on the front and back sides of the same plasterboard, respectively, while the third part is still in progress.

高洁
Gao Jie

阶级跃迁三部曲
第一部 英雄
Trilogy of Class Leap, I: Hero

2023

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片

Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins

90 × 130 cm



《阶级跃迁三部曲 第一部 英雄》局部
Trilogy of Class Leap, I: Hero (Detail)



高洁
Gao Jie

阶级跃迁三部曲
第二部 冠军
Trilogy of Class Leap, II: Champion

2023

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片

Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins

90 × 130 cm

ARARIO GALLERY



高洁
Gao Jie

公寓植物之神，关于上海建安公寓的画
*God of Plants in Flat, Paintings about
Shanghai Jian'an Apartment*

2023

石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉
末，亮片

Article .gypsum, hemp, aluminum alloy, glue, sand, hay,
styrene acrylic emulsion, acrylic, mineral powder, sequins
131 × 56 cm



高洁
Gao Jie

风水师谈“信”在今天的意义
*Feng Shui master on the
meaning of "faith" today*

2022

视频, 石膏, 麻, 铝合金, 胶, 沙子, 干草末, 苯丙乳液, 丙烯,
矿物粉末, 亮片
Video, gypsum, hemp, aluminum alloy, glue, sand, hay,
styrene acrylic emulsion, acrylic, mineral powder, sequins
200 × 67 cm



艺术家自述

一位妈妈带着孩子在上海市区公园里，小孩在草地上玩。保安用凶恶的口气要小孩离开草地。母亲与保安及路人进行了一场关于踩草地权利的辩论。经过多次投诉之后，当这张画在北京展览时，这位母亲又投诉了一次。现在上海徐汇区的草地可以踩了。我尝试了两种画法，一张画了比较多的草，一张较少。

高洁
Gao Jie

踩草地神 (满地草)
*Stomping Grass God (Full of
Grasses)*

2022

视频, 文章, 石膏, 麻, 铝合金, 胶, 沙子, 干草末, 苯丙乳液,
丙烯, 矿物粉末, 亮片

Video, article, gypsum, hemp, aluminum alloy, glue, sand,
hay, styrene acrylic emulsion, acrylic, mineral powder,
sequins

107.5 × 111 cm

ARARIO GALLERY



Artist Statement

This piece depicts a mother with her child playing on the grass in a park in downtown. A security guard harshly orders the child to leave the grass, leading to a debate between the mother, the guard, and bystanders over the right of walking on the grass. After multiple complaints, and another one when this painting was exhibited in Beijing, the grasslands of Xuhui District in Shanghai are now accessible. I experimented with two painting styles, one with more grass and the other with less.

高洁
Gao Jie

踩草地神 (五棵草)
Stomping Grass God (Five Grasses)

2022

视频, 文章, 石膏, 麻, 铝合金, 胶, 沙子, 干草末, 苯丙乳液, 丙烯, 矿物粉末, 亮片

Video, article, gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins

107.5 × 111 cm

ARARIO GALLERY



艺术家自述

我在厦门最老字号的沙茶面股里和老板及老顾客闲聊，询问她是如何开始沙茶面生意的面，各家味道，作法有何不同，他们小时候吃过的地方小吃。这是沙茶版的桃花源记吧。

Artist Statement

The upper work is inspired by conversations in Xiamen's oldest Sha Cha noodle shop, where I chatted with the owner and regular customers about how she started her business, the different tastes and methods of Sha Cha noodles, and local snacks they had in their childhood. This can be seen as a Sha Cha version of the Peach Blossom Spring story.

高洁
Gao Jie

沙茶面神
Satay Noodle God

2022

视频，石膏，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片
Video, gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
65 × 69 cm



《沙茶面神》局部
Satay Noodle God (detail)

ARARIO GALLERY



高洁
Gao Jie

飞天意面神 (树叶)
Flying Spaghetti Monster (Leaf)

2022

石膏, 麻, 铝合金, 胶, 沙子, 干草末, 苯丙乳液, 丙烯, 矿物粉末, 亮片

Gypsum, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
60 × 50 cm



《飞天意面神（树叶）》局部
Flying Spaghetti Monster (Leaf) (detail)

ARARIO GALLERY



艺术家自述

《长椅地灵》和反面的《诗仙》是我在武康大楼绘画项目的作品，长椅地灵是一位老爷爷，住在上海市中心最标志建筑武康大楼骑楼内人行道的长椅上，诗仙是隔壁九十岁的著名的学者也是诗人，我与两位分别交谈（有录像），并在对话同时画下这两幅画，作为武康大楼的两面。

高洁
Gao Jie

长椅地灵（于石膏板正面）
Spirit of the bench
(front of the gypsum board)

2021

石膏，视频，麻布，麻，铝合金，胶，沙子，干草末，苯丙乳液，丙烯，矿物粉末，亮片

Gypsum, video, canvas, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
90 × 123 cm (不含支架), 180 × 123 cm (含支架)



Artist Statement

"*The Spirit of the Bench*" and its reverse side, "*The Immortal Poet*," are works from my painting project at the Wukang Building. *The Spirit of the Bench* is an old man who lives on a bench on the sidewalk under the arcade of Shanghai's iconic Wukang Building. *The Immortal Poet* is a neighboring ninety-year-old renowned scholar and poet. I conversed with both (recorded on video) and painted these two works simultaneously during our conversations, representing the two sides of the Wukang Building.

高洁
Gao Jie

诗仙 (于石膏板背面)
Poet-immortal
(back of the gypsum board)

2021

石膏, 视频, 麻布, 麻, 铝合金, 胶, 沙子, 干草末, 苯丙乳液, 丙烯, 矿物粉末, 亮片

Gypsum, video, canvas, hemp, aluminum alloy, glue, sand, hay, styrene acrylic emulsion, acrylic, mineral powder, sequins
90 × 123 cm (不含支架), 180×123 cm (含支架)

ARARIO GALLERY

23



陈欣
CHEN XIN

b. 1982

陈欣出生于1982年，现工作生活于上海。陈欣近期作品用架上绘画与装置去探讨进入数字化时代后，在宏大历史观、工具理性作用下，个体在自由意志、情感、价值等方面的向往与缺失。专注过程中生命力在个体生长中的消长转换。

架上绘画方面呈现出一系列感性的，富有浪漫色彩的作品，绘画是她对个体丰富性与自由阐发出的诗意宣言，关注个体在时代中的位置。一系列植物形象便象征着每一个微小却具体的个体，植物的姿态与气息带来了生长的力量，抵抗过于轻薄、碎化的生活，获得时间的延伸。同时植物从不掩藏，自信的姿态给予了我们面对当下处境以及女性问题的启示。人物作品是一系列通过形态与情景、想法的复调组合。用更直接的形象特征体现在艰苦跋涉又转瞬即逝的当下，个体对“坚不可摧的事物”的追求。

CHEN Xin, born in 1982, currently lives and works in Shanghai. Her recent works, encompassing easel painting and installations, delve into the aspirations and deficiencies of individuals in terms of free will, emotions, and values, particularly in the digital era and under the influence of grand historical perspectives and instrumental rationality. Her focus is on the ebbs and flows of life's vitality in the growth of the individual.

In terms of easel painting, she presents a series of sensitive and romantically colored works. Her paintings are poetic declarations of the richness and freedom of the individual, highlighting the individual's position in the era. A series of plant images symbolize each small yet specific individual, with the posture and aura of the plants bringing the power of growth. This counters the overly superficial and fragmented life, achieving an extension of time. Furthermore, the plants, with their unhidden and confident posture, offer insights into current situations and women's issues. Her figurative works are a series of polyphonic combinations of forms, scenes, and ideas. They reflect the individual's pursuit of "indestructible things" in the arduous and fleeting present through more direct visual characteristics.

陈欣
CHEN XIN

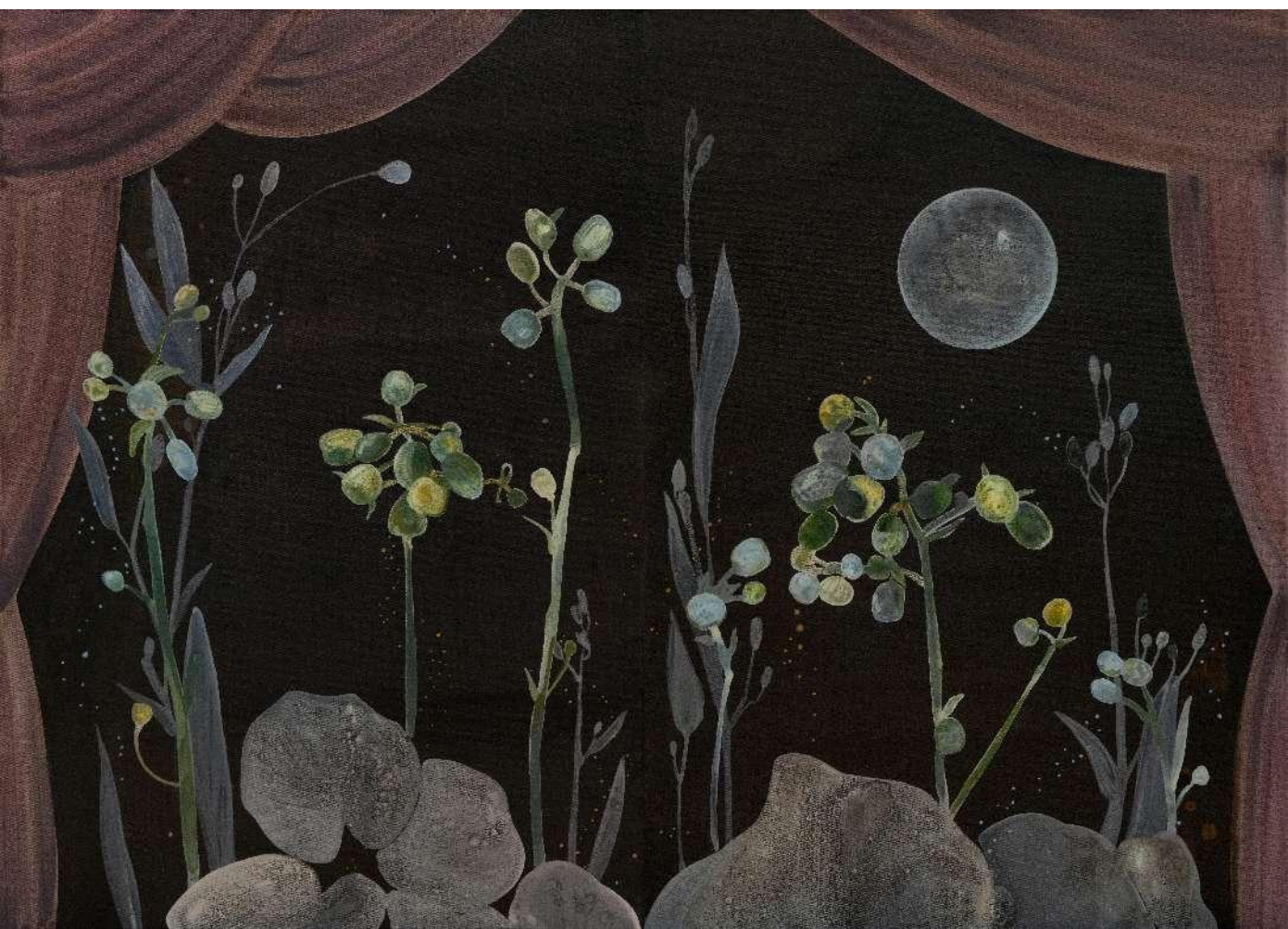
ARARIO GALLERY

艺术家自述

Artist
Statement

夜舞者的舞动不是为了被观看，而是从内心升腾出的能量释放，或在伸展中交换蓄积力量。它延续了《剧场中》面对历史的背景，黑暗中或微光中的夜舞者是个体或是一群，是植物也是人。蜕去被驯化、被异化、被偏执裹挟的壳，把自由还给自由。

The movement of the Night Dancers is not for being watched but a release of energy rising from within, an exchange of accumulated strength during their stretches. It continues the theme from "In the Theater," facing historical backgrounds. The night dancers, alone or in groups, are both plants and humans in the dark or faint light. Shedding the shells of domestication, alienation, and paranoia, they return freedom to freedom.



陈欣
CHEN Xin

夜舞者 No.1
Night dancers No.1

2023

布面丙烯
Acrylic on canvas
100 X 70 cm, 2 pcs



陈欣
CHEN Xin

夜舞者 No.2
Night dancers No.2

2023

布面丙烯
Acrylic on canvas
120 X 120 cm



陈欣
CHEN Xin

蓝色天鹅
Blue Swan

2022

布面丙烯及油彩
Oil and acrylic on canvas
60 X 60 cm



陈欣
CHEN Xin

倔强 No. X
Stubborn No.X

2022

布面丙烯及油彩
Oil and acrylic on canvas
60 X 60 cm



陈欣
CHEN Xin

暮光时分
In the twilight

2022

布面丙烯及油彩
Oil and acrylic on canvas
60 X 60 cm



陈欣
CHEN Xin

你依旧是我的叛逆小伙伴 **No.10**
*You are still my rebellious
friend No.10*

布面丙烯及油彩
Oil and acrylic on canvas
60 X 60 cm

2021

ARARIO GALLERY



陈欣
CHEN Xin

梦游者
The Sleepwalkers

2023

布面丙烯及油彩
Oil and acrylic on canvas
120 X 80 cm



陈欣
CHEN Xin

向海而飞 No.1
Fly to the sea No.1

2022

布面丙烯及油彩
Oil and acrylic on canvas
100 X 138 cm

ARARIO GALLERY



陈欣
CHEN Xin

向海而飞 No.2
Fly to the sea No.2

2022

布面丙烯及油彩
Oil and acrylic on canvas
138 X 100 cm

ARARIO GALLERY



艺术家自述

**Artist
Statement**

始于2022年下半年的《剧场中》系列创作，其灵感来源于伊恩·布鲁玛 (Ian Buruma) 的著作《残酷剧场》。艺术家思考了历史剧场中个体的力量，面对历史，个体如植物般是微小的、脆弱的，同时也是不屈的。

The "In the Theater" series, started in the second half of 2022, is inspired by Ian Buruma's book "Theatre of Cruelty." The artist reflects on the power of the individual in the historical theater. In the face of history, individuals are like plants - small, fragile, yet unyielding.

陈欣
CHEN Xin

剧场中 No.1
In the theater No.1

2022

布面丙烯及油彩，画框
Oil and acrylic on canvas with frame
95 X 75 cm



陈欣
CHEN Xin

剧场中 No.2
In the theater No.2

2022

布面丙烯及油彩，画框
Oil and acrylic on canvas with frame
95 X 75 cm



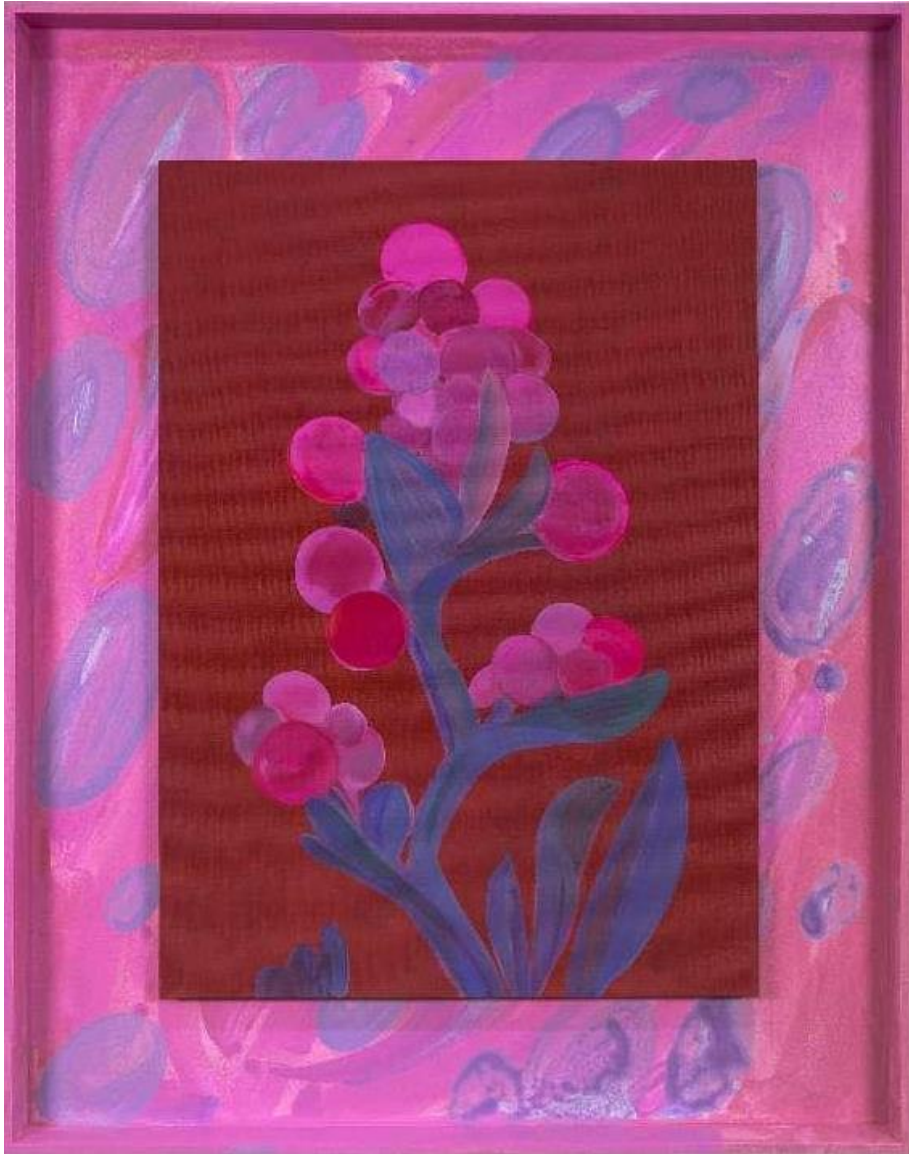
陈欣
CHEN Xin

剧场中 No.5
In the theater No.5

2022

布面丙烯及油彩，画框
Oil and acrylic on canvas with frame
95 X 75 cm

ARARIO GALLERY



陈欣
CHEN Xin

剧场中 No.9
In the theater No.9
2022

布面丙烯及油彩，画框
Oil and acrylic on canvas with frame
95 X 75 cm



陈欣
CHEN Xin

性感而生出芬芳 No.9
*Sexy and give birth to
fragrance No.9*

2021

布面丙烯、油彩及油性笔
Oil, acrylic and oily permanente pen
on canvas
50 X 60 cm

ARARIO GALLERY

39



甘莹莹
GAN YINGYING

b. 1990

甘莹莹，1990年出生于广西，华东政法大学新闻系学士、英国创意艺术大学摄影系硕士，独立摄影师、撰稿人、策展人。现工作、生活于上海，

以摄影、装置、行为、策展为创作媒介，摄影作品主要关注身份、环境与权利的关系等话题。作品曾在美国领事馆、英国利物浦双年展、韩国仁川论坛、上海摄影艺术中心、2018集美·阿尔勒国际摄影季等进行展出，被上海摄影艺术中心、三影堂摄影艺术中心、多伦当代美术馆等机构以及著名策展人凯伦·史密斯 (**Karen Smith**) 等国内外个人藏家收藏。获马格南基金会拓影纪实基金 (2019)，被提名第三届新注视:瑞士冯托贝尔当代摄影奖，曾入围集美阿尔勒 **Madame Figaro** 女性摄影师奖 (2018)、马格南 **Abigail Cohen** 纪实摄影基金 (2018)。从2018年起担任清涟龙寺艺术驻留等多个驻留项目总监及策展人、上海酷儿影展 (**SHQFF**) 短片统筹、**Nowness**中国天才计划项目经理。

Gan Yingying is working and living in Zhujiajiao, Shanghai, using photography, installation, performance, and curation as her creative mediums, focusing on the relationship between identity, environment and rights, etc.

She has been invited to participate in the Shanghai Photography Art Centre, Three Shadows Photography Art Centre, Incheon Forum, Korea. Her works have been exhibited at the U.S. Consulate, Liverpool Biennial (UK), Incheon Forum (South Korea), Shanghai Photography Art Centre, 2018 Jimei-Arles International Photography Season, etc.

Her works are collected by Shanghai Photography Art Centre, Three Shadows Photography Art Centre, Duolun Museum of Contemporary Art, etc., as well as by renowned curator Karen Smith and other domestic and international personal collectors. Awarded the Magnum Foundation Topography Documentary Fund (2019), nominated for the 3rd New Note:Von Tobel Contemporary Photography Prize in Switzerland, and shortlisted for the Jimei Arles Madame Figaro Award for Women Photographers (2018). Since 2018, she has been the director of several residencies, including the Ching Lien Long Temple Art Residency, the short film manager of the Shanghai Cool Kids Film Festival, and the project manager of the Nowness China Talent Programme.

甘莹莹
GAN YINGYING

在过去，女性总是作为被观察的对象，她们的一举一动、外貌、衣着、形态都在整个社会的审视之下。2019年，甘莹莹与一位黑人男性约会对象走在中国的街头，感受到投射来的眼光包含了意淫、羞辱和蔑视。那段时间，亚洲地区涌现很多女性作为受害者的新闻，例如2019年很轰动的韩国“N号房”事件。在这些事件的议论中，女性作为受害者，但她们的身体却总是被羞辱，甘莹莹在街头被凝视的感觉链接了自身与公共事件的受害者，愤怒的情绪驱使她开始用自拍来凝视自己。在自拍中，女性的身体由被凝视的客体，变成了可以掌控自己身体、恣意观察自我的主体，从而获得身体的解放和自由，如艺术家自述中所说：“性是一种政治，我主动做这件事情，我喜欢做这件事情，主动展示这些，我选择，我愿意，并且毫不为耻。”同时，在长时间曝光中，人在运动和晃动的时候会变得模糊，消解了具体的人的身份，包括性别、肤色和其他指涉，变成了大写的“人”，以此获得身份的自由。

In the past, women were always the object of observation, and their every move, appearance, clothing, and form were under the scrutiny of the whole society. In 2019, Gan Yingying walked the streets of China with a black male date, feeling that the projected vision contained lust, humiliation and contempt. During that time, there were many news stories of women as victims in Asia, such as the sensational "Room N" incident in South Korea in 2019. In the discussion of these events, the woman is the victim, but her body is always humiliated, and the feeling of Gan Yingying being stared at on the street links herself to the victim of public events, and anger drives her to start gazing at herself with selfies. In the selfie, the female body changes from the object of the gaze to the subject who can control her body and observe herself arbitrarily, thereby gaining physical liberation and freedom, as the artist said in his statement: "Sex is a politics, I take the initiative to do this, I like to do this, take the initiative to show this, I choose, I am willing, and I am not ashamed." At the same time, in long exposures, people become blurred when moving and shaking, dissolving the identity of specific people, including gender, skin color and other references, into capital "HUMAN", in order to gain the freedom of identity.

Flesh & Bones

《躯》系列 2018



甘莹莹
GAN Yingying

《躯》系列
Flesh & Bones

2018

收藏级打印 Archival Pigment Print
105 x 131.26 cm
Ed. 3/8

ARARIO GALLERY



甘莹莹
GAN Yingying

《躯》系列
Flesh & Bones

2018

收藏级打印 Archival Pigment Print

105 x 131.26 cm

Ed. 3/8

城市被钢筋水泥覆盖，城市人的生活逐渐被缩小在夜空中闪烁着的一个个火柴盒之中，而生活方式则被物质指导着，关于栖居的困境这个永恒话题又再度被讨论——终有一死者总是重新去寻求栖居的本质，他们首先必须学会栖居。

乡村成为部分城市人寻找真正栖居状态的目的地，不仅企图唤醒一份对于生活的热爱，更是城市化中迁徙人口的乡愁集体安放之地。狭窄的鹅卵石小路代替了八车道的水泥马路，挑高的木质砖瓦结构老建筑代替十八层电梯蜗居，天井下的太平缸代替红色的消防标志，氤氲的山景代替了玻璃窗外被严重污染的都市高楼……尽管如此，在社会主义新农村的概念下，现代化的新农村建筑、各种中西结合的农房随处可见，寂静的乡村也不过是城市化走向下年轻人涌往城市，而留下空巢老人的现象其中一个缩影。

这一系列作品拍摄了存留人类居住痕迹却时常被遗忘的风景，旨在探讨中国乡村的栖居现状，是一个仍在进行的项目。这组作品曾被著名策展人OCAT馆长凯伦·史密斯、三圣建筑师设计事务所等收藏。

Cities are covered in reinforced concrete, urban people's lives are gradually shrunk into matchboxes twinkling in the night sky, while lifestyles are guided by matter, and the eternal topic of the dilemmas of habitat is discussed again - eventually the dead always seek the essence of habitat again, and they must first learn to inhabit.

The countryside has become a destination for some urban dwellers looking for a true state of residence, not only in an attempt to awaken a love of life, but also as a collective resting place for the nostalgia of the migrant population in urbanization. Narrow cobblestone paths replace eight-lane concrete roads, tall wooden brick old buildings replace eighteen-story elevators, mortal tanks under the patio replace red fire signs, and mountain views replace heavily polluted urban high-rises outside the glass windows... Nevertheless, under the concept of the new socialist countryside, modern new rural buildings, various Chinese and Western farmhouses can be seen everywhere, and the silent countryside is only one of the microcosms of the phenomenon of young people flocking to the city under urbanization, leaving empty nesters.

This series of works captures often forgotten landscapes that have left traces of human habitation and aims to explore the current state of inhabitation in rural China, a project that is still ongoing.

The Forgotten Inhabitation 被遗忘的栖居 2016-



甘莹莹
GAN Yingying

佛与千重山
选自《被遗忘的栖居》(2016-)
The Buddha and a Thousand Mountains
The Forgotten Inhabitation (2016-)

2019
收藏级打印 Archival Pigment Print
80 x 80 cm
Ed. 1/8



甘莹莹
GAN Yingying

入山
选自《被遗忘的栖居》(2016-)
The Country Road
The Forgotten Inhabitation (2016-)

2019
收藏级打印 Archival Pigment Print
80 x 80 cm
Ed. 1/8



甘莹莹

GAN Yingying

一山的树

选自《被遗忘的栖居》(2016-)

A Hill full of Trees

The Forgotten Inhabitation (2016-)

2018

收藏级打印 Archival Pigment Print

80 x 80 cm

Ed. 3/8



甘莹莹
GAN Yingying

冰封的瀑布
选自《被遗忘的栖居》(2016-)
The Frozen Fall
The Forgotten Inhabitation (2016-)

2019
收藏级打印 Archival Pigment Print
80 x 80 cm
Ed. 1/8



甘莹莹
GAN Yingying

无题
选自《被遗忘的栖居》(2016-)
Untitled
The Forgotten Inhabitation (2016-)

2019
收藏级打印 Archival Pigment Print
80 x 80 cm
Ed. 1/8

ARARIO GALLERY



柳溪
LIU XI
b. 1986

柳溪，1986年出生于中国山东省。从北京中央美术学院雕塑系毕业后，她在上海和景德镇建立了自己的艺术实践。在探索新的形态、表面和材料的同时，柳溪继续推动陶瓷的技术和美学界限。她的雕塑作品完美无瑕，天生感性，探索性与爱、自由与约束、身份与自我发现、女性气质与男性气质等主题。她参加了许多在中国和国外的展览，包括英国、美国、葡萄牙、西班牙、挪威、瑞典，丹麦，奥地利，韩国、厄瓜多尔，印度和墨西哥等。她的作品曾多次入选国际陶瓷双年展，并获得最高奖项和荣誉奖。她随时准备寻求新的创意机会，积极参与巴厘岛、台湾、墨西哥、印度和挪威的驻留项目。柳溪作品已进入公共收藏包括美国洛杉矶郡立艺术博物馆、澳大利亚悉尼白兔美术馆、台湾新北市莺歌陶瓷博物馆、西班牙的埃尔文德利市政厅，西班牙瓦伦西亚阿尔克拉陶瓷美术馆、比利时Gelila's P.O.C收藏、葡萄牙阿韦罗市政厅等。

Liu Xi was born in 1986 in Shandong province, China. After graduation from the Sculpture Department of the Central Academy of Fine Arts (CAFA) in Beijing, she set up her art practices in Shanghai and Jingdezhen. While exploring new formations, surfaces and materials, Liu Xi continues to push the technical and esthetical boundaries of ceramics. Immaculately produced and innately sensual, her sculptural creations explore the themes of sexuality and love, freedom and constraints, identity and self-discovery, femininity and masculinity, among many others. She participated in numerous exhibitions in China, and abroad, including the United Kingdom, USA, Portugal, Spain, Norway, Sweden, Denmark, Austria, South Korea, Ecuador, Indian and Mexico. Her works have been included in various international Ceramics Biennales and collected top prizes and honorable mentions. Always ready to pursue new creative opportunities, she actively participates in residency programs, in Bali, Taiwan, Mexico, India and Norway. Liu Xi's works have entered public collections of Los Angeles County Museum of Art in USA, White Rabbit Collections in Sydney, Australia, New Taipei City Yingge Ceramics Museum in Taiwan, Ajuntament del Vendrell in Spain; the Museu de Ceramica de L'alcora in Valencia, Spain; Galila's P.O.C in Belgium and Municipality of Averio in Portugal and so on.

柳溪
LIU XI

柳溪在突破传统、陈旧、刻板的过程中，创造了《我们身处何方》系列雕塑作品。那些看起来很基础的三维立体，如立方体、球体、圆柱、棱锥和圆锥，被织物包裹住，仿佛被艺术家故意藏了起来。柳溪摒弃了过时的原则、规范和等级权力结构，驳斥了标准化的刚性、线性和“锋利的边缘”。这些几代人以来一直赋予规则形状的特权，给其他人带来了痛苦和不适。悬垂为几何图形增加了另一个维度，即反对教条和僵化的模仿，赞美生命和直觉的自由流动。柳溪喜爱这种不规则的曲线，倡导好奇心和对现状提出质疑。

Advancing on her journey of breaking through the withstanding, obsolete and stereotypical, Liu Xi creates the series of *"Where Are We Now?"* sculptures. The basic three-dimensional shapes, such as cubes, spheres, cylinders, pyramids, and cones, are 'wrapped in fabric' as if intentionally hidden by the artist. Defying outdated principles, rules, and hierarchical power structures, Liu Xi refutes standardized rigidity, straight lines and 'sharp corners' of regular shapes, that for generations have been privileging ones and causing pain and discomfort to others. The act of draping the geometrical figures adds another dimension that is synonymous with the free flow of life and intuition against the rigid deformation of dogma and the inflexible mimesis of the world. Liu Xi goes in favor of the irregular and curvilinear that welcome questions and doubts about the existing state of affairs.



Liya Prilipko

我们身处何方？NO.2

ARARIO GALLERY

柳溪 Liu Xi

我们身处何方？NO.2
Where are we now? No.2

2018-2020

瓷, 印度墨 Porcelain, Ink

逾20件 Around 20 pieces

尺寸可变 Dimension Variable



ARARIO GALLERY



ARARIO GALLERY



柳溪
Liu Xi

我们身处何方? NO.2
Where are we now? No.2

2018-2020
瓷, 印度墨 Porcelain, Ink
20.5(h) x 22 x 21 cm
Ed. 2/3



柳溪
Liu Xi

我们身处何方? NO.2
Where are we now? No.2

2018-2020
瓷, 印度墨 Porcelain, Ink
23.5(h) x 16.5 x 22 cm
Ed. 2/3



柳溪
Liu Xi

我们身处何方? NO.2
Where are we now? No.2

2018-2020
瓷, 印度墨 Porcelain, Ink
22(h) x 14 x 14.5 cm
Ed. 2/3



柳溪
Liu Xi

我们身处何方? NO.2
Where are we now? No.2

2018-2020
瓷, 印度墨 Porcelain, Ink
22(h) x 13.5 x 16 cm
Ed. 2/3



柳溪
Liu Xi

我们身处何方？NO.2
Where are we now? No.2

2018-2020
瓷，印度墨 Porcelain, Ink
总28件 Total 28 pieces
尺寸可变 Dimension Variable
Ed. 2/3

文艺复兴时期的《大卫》雕塑，是思想解放运动在艺术上得到表达的象征，从黑暗的中世纪解脱出来，人们充分认识到人在改造世界中的巨大力量。《我们身处何方NO.3?》通过眼耳鼻嘴的不同感官来体会人和世界的关系，借用了大卫的眼睛、鼻子、嘴巴和耳朵，创作了金色的以及像织物缠绕过的黑墨色的单个个体，互相掺杂在一起组成的场景。我们看见，所闻，所说，所听，在今天，缺少了什么？过多的盲从，偏执，狂热，以及轻信谣言；同时懒于独立思考的。尤其当处在复杂多变的社会中时，个体会被群体牵着鼻子走，相信所谓的权威，愚昧变成了沉重的累赘，而此时我们又身处何方？

The *David* sculpture of the Renaissance were a symbol of the artistic expression of the liberation movement, liberated from the darkness of the Middle-Ages by the realization of the tremendous power of man in transforming the world. The "*Where are we? No. 3*" is an experience of the relationship between people and the world through the different senses of the eyes, ears, nose and mouth, borrowing David's eyes, nose, mouth and ears to create scenes in which gold and black ink-colored individuals, like entwined fabrics, are mixed together. What is missing from what we see, hear, speak and listen to today? Too much blind obedience, paranoia, fanaticism, and gullibility; at the same time lazy to think independently. Especially in complex and changing societies, when the individuals is led by the nose by the group, believing in the so-called authority, and ignorance becomes a heavy burden, and where are we now?

柳溪 LIU XI

我们身处何方？NO.3

ARARIO GALLERY



《我们身处何方? NO.3》, 2019-2020, 瓷、印度墨, 大8件/小36件
Where Are We Now? No.3, 2019-2020, Porcelain, Ink

- 1 嘴 *Mouth*
- 2 眼 *Eye*
- 3 鼻 *Nose*
- 4 耳 *Ear*

1	3
2	
	4



柳溪
Liu Xi

我们身处何方？NO.3 (嘴)
Where Are We Now? No.3 (Month)

2019-2020
瓷, 印度墨 Porcelain, Ink
Big size: 41 x 30 x 17 cm
Small size: 18 x 17 x 8 cm



柳溪
Liu Xi

我们身处何方？NO.3 (眼)
Where Are We Now? No.3 (Eye)

2019-2020
瓷，印度墨 Porcelain, Ink
Big size: 36 x 41 x 19 cm
Small size: 22 x 21 x 9 cm



我们身处何方? NO.3 (鼻)
Where Are We Now? No.3 (Nose)

2019-2020
瓷, 印度墨 Porcelain, Ink

Big size: 44.5 x 30 x 19 cm
Small size: 23 x 13 x 11 cm

我们身处何方? NO.3 (耳)
Where Are We Now? No.3 (Ear)

2019-2020
瓷, 印度墨 Porcelain, Ink

Big size: 50 x 31 x 19 cm
Small size: 23 x 16 x 7 cm



《我们身处何方？NO.3-耳》局部
Where are we? No. 3-Ear (Detail)

ARARIO GALLERY





柳溪 Liu Xi

我们身处何方？NO.3

Where are we now? No.3

2018-2020

瓷镀金 Porcelain with gold chroming

总103件 Total 103 pieces

尺寸可变 Dimension Variable

ARARIO GALLERY

67

陶 轶
TAO YI
b. 1978

陶轶，1978年出生于上海，2005年毕业于德国杜塞尔多夫艺术学院自由艺术系。他不仅是一位艺术家、大学老师，同时也是一位爵士即兴演奏者。2005年他与照骏园组建自由即兴音乐二重奏组合“没腿的马 (MTDM)”。2008年就职于上海出版印刷高等专科学校。2009年建立艺术小组“组织zuzhi”。现工作、生活于上海。

陶轶喜用亚光的丙烯绘画，画面上即兴的绘画感和遗存的痕迹，形成时间肌理。在艺术家接近几何式构图的画作中，画面以相同的幅面分割，随之在固定的结构中推演出色块之间的逻辑，达到内部的自洽。而他另一方面的艺术实践，则放弃草图直接进入主题，探索对几何形式的抽象秩序的打破和重构。音乐对他的影响内化在其画面的色彩和构图上，而在作品中建立某种自在的秩序感是其艺术创作贯穿始终的线索。陶轶的艺术创作有意在限定的规范中思辨自由与触碰未知。

除了他的绘画创作，他长期对亚洲各地的佛学、佛教造像有着深入的研究。他曾在《本色少年》(2017) / 《自在》(2015), Tong Gallery+Projects, 北京; 《庄严的饰物》，天线空间，上海 (2013) 举办个展。参与的群展主要有：艺术门，上海 (2022)；艾可画廊 (2018)；亚洲艺术中心 (2016)；BANK画廊，上海 (2016)；“向前走 - 当代艺术与当代城市”，民生美术馆，上海 (2013)；“开放工作室”项目，时代美术馆，广州等。

Tao Yi (b. 1978) is an artist, a college teacher, and a jazz improvisator. He graduated from the Dusseldorf Academy of Fine Arts, Free Art Department in 2005. At the same year, he formed a free-styled music group MTDM with Jun-Yi Xiao. In 2008, he began his teaching career at Shanghai Publishing and Printing College, and co-founded an artist group ZUZHI in 2009. Now he works and lives in Shanghai.

Tao Yi paints with sub-gloss acrylics. The sense of impromptu and the traces of the remains on the painting form the texture of time. Approaching geometric composition, the paintings are divided with analogous formats. The logic between the color blocks is deduced in a fixed structure to achieve internal self-consistency. On the other hand, his practice abandons sketches and directly approaches its theme, exploring the breaking and reconstruction of abstract order in geometric forms. The influence of music has been internalized in the color and composition of his paintings, and established a sense of order as a clue that runs through on his works. Tao Yi's creation deliberately considers freedom and touches the unknown within the limited norms.

Besides his painting practice, he has an ongoing intensive study on the Buddhism and Buddha figures from across Asia. He recently held solo shows Tong Gallery, Beijing (2015/2017) and Antenna Space, Shanghai as well as participated in group exhibitions including PearlLam Galleries (2022); AIKE (2018); Asia Art Center Taipei (2016); BANK (2016); Forward - Contemporary Art and Contemporary Urban, Minsheng Art Museum, Shanghai (2013); Open Studio Project, Guangdong Times Art Museum, Guangzhou, etc.

陶轶
TAO YI

ARARIO GALLERY



陶轶
TAO YI

无题
Untitled

2015
布面丙烯 Acrylic on canvas
200×140 cm

ARARIO GALLERY



陶轶
TAO Yi

无题
Untitled

2023
布面丙烯 Acrylic on canvas
57 X 47 cm

ARARIO GALLERY

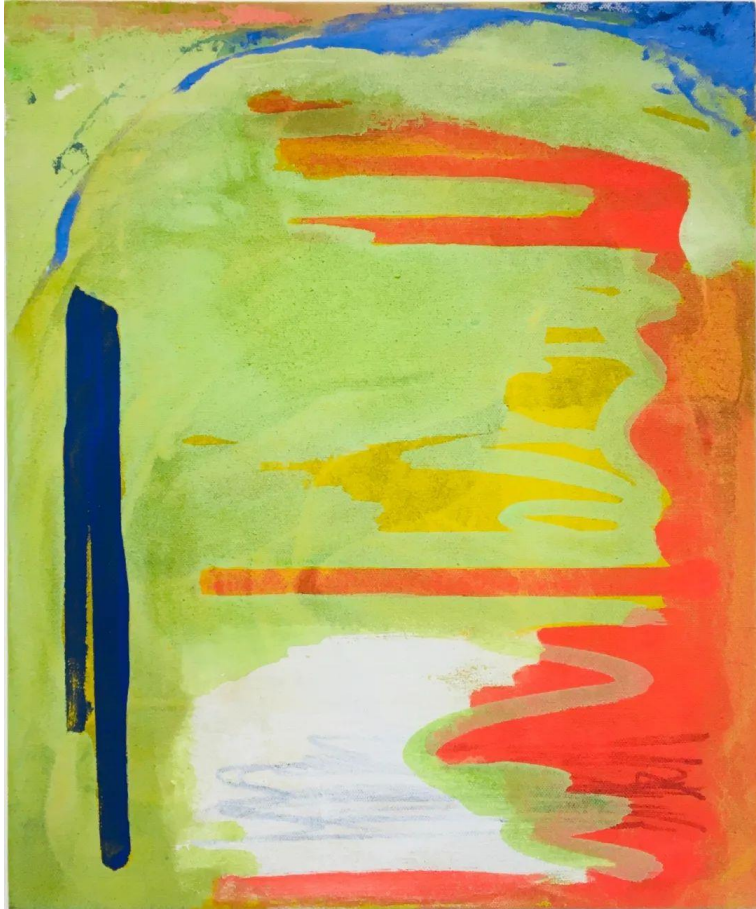


陶轶
TAO Yi

小横陈
Short Snooze

2023
布面丙烯 Acrylic on canvas
39 X 29 cm

ARARIO GALLERY



陶轶
TAO Yi

无题
Untitled

2022
布面丙烯 Acrylic on canvas
57 X 47 cm

ARARIO GALLERY



陶轶
TAO Yi

绿屏
Green Screen

2022
布面丙烯 Acrylic on canvas
57 X 47 cm



陶轶
TAO Yi

好女
Good Girl

2020
布面丙烯 Acrylic on canvas
39 X 29 cm

ARARIO GALLERY



陶轶
TAO Yi

无题
Untitled

2020
布面丙烯 Acrylic on canvas
75 X 75 cm

ARARIO GALLERY



陶轶
TAO Yi

舞判 (左)
Dancing Judge (Left)

2019
布面丙烯 Acrylic on canvas
75 X 75 cm

ARARIO GALLERY



陶轶
TAO Yi

舞判（右）
Dancing Judge (Right)

2019
布面丙烯 Acrylic on canvas
75 X 75 cm



陶轶
TAO Yi

无题
Untitled

2019
布面丙烯 Acrylic on canvas
145 X 117 cm

ARARIO GALLERY



陶轶
TAO Yi

无题
Untitled

2019
布面丙烯 Acrylic on canvas
200 X 140 cm

ARARIO GALLERY



陶轶
TAO Yi

时间拓片
The Topology of Time

2018
布面丙烯 Acrylic on canvas
57 X 47 cm

ARARIO GALLERY



陶轶
TAO Yi

无题
Untitled

2018
布面丙烯 Acrylic on canvas
145 X 117 cm

ARARIO GALLERY

82

赵玉
ZHAO YU

b. 1990

赵玉，1990年生于山西，现工作生活于上海和巴黎。本科（DNAP）及硕士（DNSAP）毕业于法国巴黎国立高等美术学院。

她的创作主要致力于将“自文化”转化为“他文化”视角，并置进时空深层框架进行思考，她通过图像、视频、写作及装置等诸多媒介进行转译。她基于行走、基于个人经验，借用符号学、文学以及相关社会学科中的元素对场景进行重构，籍此呈现世界范围内的文明流动，文化流变，一个“新”的叙述者从中产生，以“闯入者”的形象追问历史之真，探讨和回应原本与副本的复杂勾连。

作品曾在第十四届上海双年展城市项目、第一届北京艺术双年展、第七届济南国际摄影双年展、广东美术馆、OCAT研究中心、喜马拉雅美术馆、三影堂艺术中心、碧云美术馆等大型展览或机构展出；曾入选天目里美术馆、斯沃琪和平饭店艺术中心、Paris X Berlin等艺术驻地项目。2019年入围OCAT研究中心“研究型策展计划”终选名单，同年出版短篇小说《美丽城地铁站》。

Pocono Zhao Yu (b. 1990) based in Shanghai and Paris, received her DNSAP (MFA) from École nationale supérieure des beaux-arts de Paris.

A "newcomer", a "future long-dweller". Pocono Zhao Yu's works focus on transforming the perspective from "self-culture" to "other-culture" and reflecting in the deep spatio-temporal framework. She translates the world through various media such as image, video, writing and installation. Based on personal experience, she reconstructs the scene by borrowing elements from semiotics, literature and related social disciplines, thus presenting a "new" narrator to question the authenticity of history as an "intruder" and explore and respond to the complex connection between the original and the copy. She also focuses on issues of identity and territorial anxiety arising from globalization.

Her art works have been exhibited in 14th Shanghai Biennale City Project, 2022 BEIJING Biennale, BEIJING Friendship Art Community, The 7th Jinan International Photography Biennale, Guangdong Museum of Art, OCAT Institute, Himalayas museum, Three Shadows Photography Art Centre and BeingArt Museum, etc. Her mainly participating art resident projects include: Ranran, Xintiandi X UCCA Art Residency(2023); By Art Matters Residency(2022); the residence of swatch Art Peace Hotel(2019-2022); "Paris x Berlin" Paris, Berlin(2018) and FANGZHI Novel(2017),etc. In 2018, Pocono Zhao Yu worked with Rie Kung as guest editors for a special Long Reading project titled Lions of the Scottish Highlands for the Chinese art magazine Art World. In 2019, she was shortlisted for the "research-based curatorial project" of OCAT Institute, and published the short story "*La station de Métro Belleville*" in the same year.

赵玉
ZHAO YU

阳光战袍 (2023)

Robe in the Sun

“阳光战袍”系列是由印制布料反复加工制成的具有衣物形态的雕塑。赵玉将石榴粉末、金属粉末、植物干粉、金箔与丙烯进行调制，将其硬化呈现制作出灰橙色基调的“战袍”。每一件都由衣架挂起，形态端肃，仿佛刚出土的、被历史遗忘的战士的披风。柔软纱质的布面上印制着蓝绿色沙滩、航海版画以及书写的菜谱，它们是阳光的绝佳配置，也是能量的象征；它们仿佛在微风中被定格，悬停在风中，在阳光下肆意飘荡。

The "*Robe in the Sun*" series consists of sculptures shaped like garments, made from repeatedly processed printed fabrics. Zhao Yu mixed pomegranate powder, metal powder, dry plant powder, gold leaf, and acrylic to harden and created the grey-orange tone of these "battle robes." Each piece is hung on a hanger, dignified in form, resembling unearthed, historically forgotten warriors' capes. The soft gauze fabric is printed with blue-green beaches, nautical engravings, and written recipes, making them an excellent complement to sunlight and a symbol of energy. They seem to be frozen in a gentle breeze, hovering in the wind, freely fluttering under the sunlight.



赵玉
Pocono Zhao Yu

阳光战袍-幸福楼三部曲
*Robe in the Sun - The Trilogy of
Le Président*

2023

布面印制、木质衣架、书法、综合材料
Cloth printing, wooden hangers, calligraphy,
composite materials
280 x 85 cm



赵玉
Pocono Zhao Yu

在阳光下随风飘荡——石榴 02
*Robe in the Sun - Pomegranate
Garden 02*
2023

印制布面、综合材料、石榴粉末、金属粉末、植物干粉、食用色素
粉末、丙烯、金箔、树脂
Printed cloth, mixed media, pomegranate powder,
metal powder, dry plant powder, food coloring
powder, propylene, gold foil, resin
280 x 80 x 85 cm

ARARIO GALLERY



赵玉
Pocono Zhao Yu

阳光战袍——海上的就是世界的
*Robe in the Sun - A world on
the Move*

布面印制、综合材料、石榴粉末、金属粉末、植物干粉、金箔
Cloth printing, composite materials, pomegranate
powder, metal powder, dry plant powder, gold foil
280 x 80 x 85 cm

2023

ARARIO GALLERY



赵玉
Pocono Zhao Yu

阳光战袍——亚美利哥
*Robe in the Sun - Americus
Vespucius*

2023

布面印制、综合材料、石榴粉末、金属粉末、植物干粉、金箔
Cloth printing, composite materials, pomegranate
powder, metal powder, dry plant powder, gold foil
280 x 90 x 40 cm

我们不能独自行走。
当我们行走时，
我们必须保证我们将永远前进。
——《我有一个梦想》，马丁·路德·金

“Helios” (赫利俄斯)，指古希腊神话中的太阳神。

“X”，它是英文中第24个字母，/eks/，表示“亲吻”、“深爱”、“心有所属”、“一心一意”，常在信件后3个连用，以表思念、牵挂及至高至纯的爱；

X，在数学中用于表示未知，表示无限可能；

X，它表示“目标”和“希望”；

X，在社會学界表示“完美”

X，它表示合作。

X，在 Malcom X 将自己的名字从“Little”改为“X”时，它成符号，一种指向身份政治的符号。

X，它变得无处不在。

在法语中，诗意 (poétique) 与政治 (politique) 之间的距离为一个字母的距离。《Helios, X! : 行走，幽灵！》围绕三个章节展开，正如在我的叙事研究和创作实践中观察到的那种双向互动的关系，原本和副本的关系，他者和他者之外每一个他者的关系。

在Helios系列中，我将委拉斯开兹的《宫娥》一画将进行解构。错综复杂的文化符号转化为三层关系：“开端与光”、“母女”以及“艺术家与对象”之间的关系。它们分别指向了“太阳神”、“Dear Mom, 跨越边界”以及“X”。而这三层关系也如幽灵般贯穿彼此，贯穿始终。

Helios, X!

——行走，幽灵！

"We cannot walk alone.
And as we walk,
we must make the pledge that we shall always march ahead.
- 'I Have a Dream', Martin Luther King Jr.

"Helios" refers to the Sun God in ancient Greek mythology.

"X," the 24th letter in the English alphabet, pronounced /eks/, symbolizes "kiss," "deep love," "belonging," and "devotion." Often used in triplets at the end of letters to express longing, care, and purest love:

In mathematics, X represents the unknown, signifying infinite possibilities:

X denotes "goal" and "hope";

In sociology, X signifies "perfection":

X represents cooperation.

When Malcom X changed his name from "Little" to "X," it became a symbol, a nod to identity politics.

X has become ubiquitous.

In French, the distance between poetic (poétique) and political (politique) is that of a single letter. "Helios, X! : Walk, Phantom!" unfolds in three chapters, as observed in my narrative research and creative practice, examining the reciprocal relationship between the original and the copy, and the relationship of the other and every other beyond the other.

In the Helios series, I deconstruct Velázquez's "Las Meninas." A complex array of cultural symbols is transformed into a triadic relationship: "Beginning and Light," "Mother and Daughter," and "Artist and Object." These respectively point to "the Sun God," "Dear Mom, Crossing Boundaries," and "X." These three relationships, like phantoms, intertwine and permeate throughout.

Helios, X!

- Walk, Phantom!

赵玉 ZHAO YU
X, 2022

ARARIO GALLERY



赵玉
Pocono Zhao Yu

太阳神, X01
Helios, X 01
2022

木板绘画, 综合材料
Wood painting, mixed media
120 x 80 cm

ARARIO GALLERY



赵玉
Pocono Zhao Yu

太阳神, X02
Helios, X 02
2022

木板绘画, 综合材料
Wood painting, mixed media
160 × 80 cm

《太阳神，宫娥》是一系列“图像蒙太奇”的绘画作品，它暗含着若干“太阳神”所指向的多层次文化寓言，“太阳神”的形象及其精神在世界各地文化中弥散、普照，如幽灵一般溶解在图像、文字和日常劳作中。

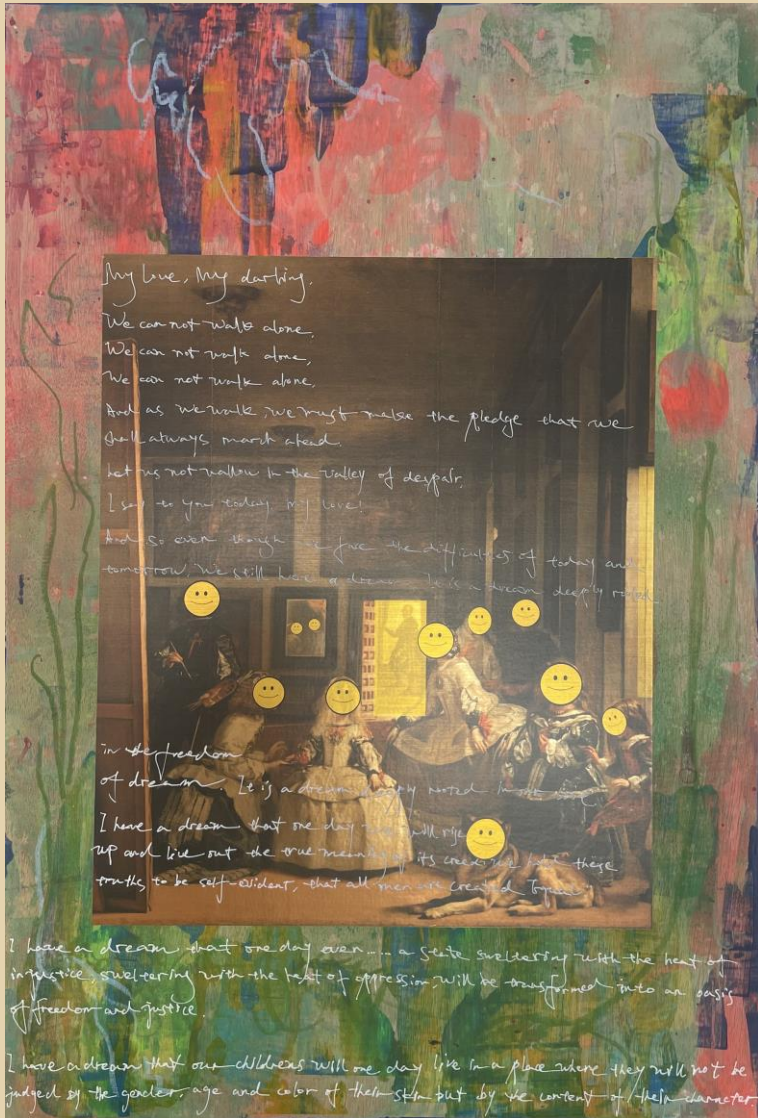
我借用《宫娥》作为视觉观照的原始起点，以此诉说着现代性中的“文化流变”。正如福柯指出，《宫娥》与传统作品不同，它具有自我指称的功能，努力地营造这个巨大而真实的空间；它就此打开了现代主义主体化（镜像）的逻辑，对镜像的依恋即对自我的审视与关注。我通过图像、文字和流行符号的并置和叠加，强化镜像的逻辑所引发的自我认同关系。《太阳神，宫娥》系列犹如书籍的封面，起到了引导式的观看作用，也蕴含着现代性中的文化流变，那是太阳神与时下的流行符号之间的流变。

"*Las Meninas*" has been repeatedly discussed in the art history. It has a multi-layered interpretation of the relationship in the paintings. *Las Meninas* reflects layers of complex relationships from a microscopic group. In order not to produce new content and themes, and to explore the direction from individual narration to grand narration, I will focus my vision on this.

I will cover the Emoji smiling face on different people's faces, and deconstruct it into three layers of relations with the concept of digital Ghost: "beginning and light", "mother and daughter", They point to "Helios", "dead mom, crossing the border" and "X" respectively. And these three levels of relations also run through each other like ghosts, from beginning to end.

Las Meninas 太阳神，宫娥，2023

ARARIO GALLERY



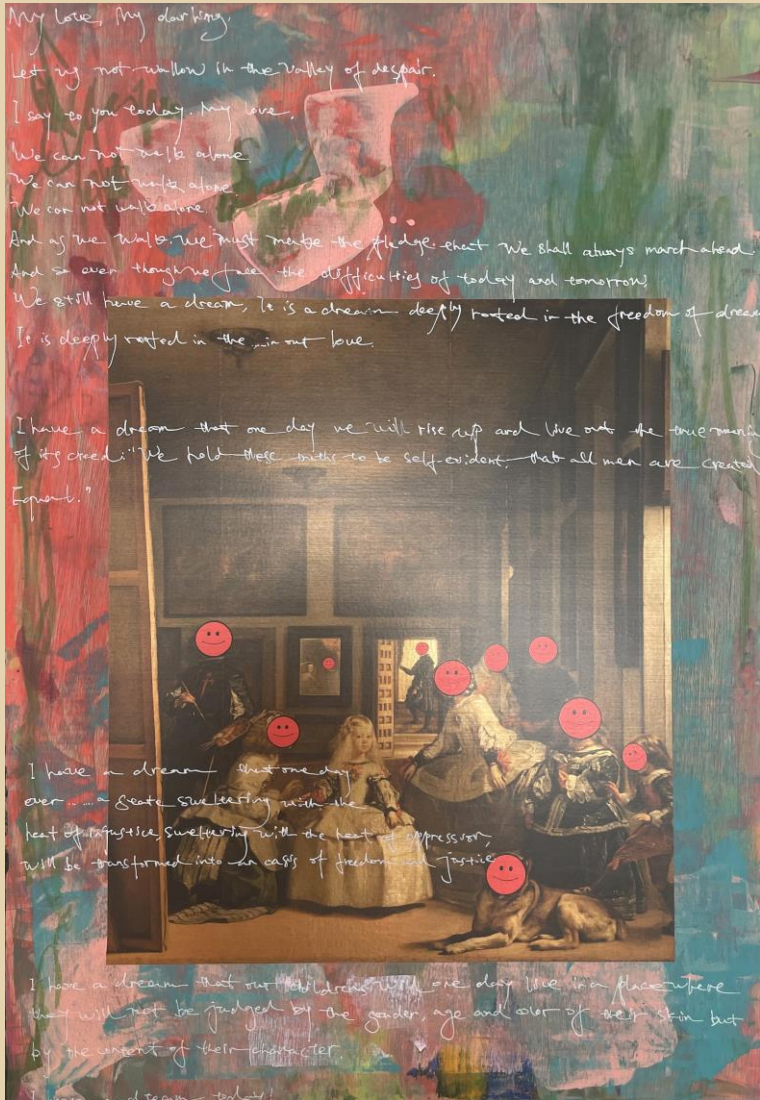
赵玉
Pocono Zhao Yu

太阳神，宫娥，光 06
Helios, Las Meninas, Light 06

2023

木板综合绘画
Mixed media on wood panel
60 x 40 cm

ARARIO GALLERY



赵玉
Pocono Zhao Yu

太阳神，宫娥，亲爱的妈妈 10
Helios, Las Meninas, Dear Mom 10

2023

木板综合绘画
Mixed media on wood panel
60 x 40 cm



阿拉里奥画廊自1989年创立至今，已在韩国和中国设立3所空间。阿拉里奥画廊在过去的三十年间始终在国际舞台发掘推广亚洲艺术家，持续挑战当代艺术气候。阿拉里奥代理的艺术家涵盖自20世纪70年代至今的实验艺术先锋，创作门类包括视觉艺术、绘画、雕塑、影像以及装置等众多艺术类别，突出展现了亚洲地区令人瞩目的社会历史文化。阿拉里奥画廊特别通过其上海空间的项目关注与推广亚洲与国际艺术家，持续丰富艺术家名单并长期培养支持年轻艺术家。阿拉里奥现代理来自韩国、日本、中国、印度和东南亚国家的五十位艺术家，作品横跨当代艺术领域不同世代，以期开启创意先锋之间的持续对话。

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