

枕边书 Pillow Talk

艺术家：朱雪晴 Xueqing Zhu

策展人：付若瑄 Roxane Fu

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主办方：震旦博物馆 Aurora Museum & 南柯画廊 Nan Ke Gallery

展览地点：上海震旦博物馆(一楼艺文厅) 上海市浦东新区富城路 99 号

艺术家：朱雪晴

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“经历过孤独的日子，我终于喜欢上自己的空白，与它们相处我感到惬意，如同那是一炉旺火。”

——杜拉斯《平静的生活》

南柯画廊欣然宣布代理艺术家朱雪晴 (Xueqing Zhu) 将于 9 月 7 日-10 月 8 日于震旦博物馆 (Aurora Museum) 呈现个展项目《枕边书》(Pillow Talk)。展览以“行将入睡”这一梦境和清醒之间的过渡为切口，以呼应艺术家超现实的表达方式、对于现实变迁的思考以及平衡二者的愿力。

对于朱雪晴而言，创作是类似梦境生成的过程。现实世界的经历被加工成为奇幻的想象与隐喻，在静穆中被缜密地编排成为丰富而引人入胜的剧场。展厅入口正对的系列画作《温柔的火焰：叙事五篇》(Tender Flame: Five Chapters) 在展览的开篇即点明主旨，直接地展现了出走与追寻的连续性动作。火焰、房子等元素在画面上被拉长，既象征停留原地的危险，也展示蓬勃而野性的内在力量。在自我对话中，陈旧的框架被毁灭，艺术家也自此能够以自由而轻盈的姿态，探索前方未知的冷酷仙境。

展出空间被塑造成为如同老式放映厅的场所。场景被装饰成暗红的色调，画作分列其间，有如慢帧的电影，以不疾不徐的节奏上演完整的情节。在朱雪晴的作品中，亮眼的叙事性跳脱于画面之上，以童话般的画面讲述不断流动的自我探索，与沿途收集的奇妙景象。

此次展出的作品集中体现了艺术家所擅长的，强烈的超现实主义风格。自上世纪 20 年代起，超现实主义就因其浪漫、悬空而先锋的属性，成为了一众女性艺术家在行业内立足的突破口。在她们创作的旅程中，“流动”是一个显而易见的关键词。同样的经历也对于朱雪晴的创作产生了深远的影响：在求学威尼斯，与返回上海创作的变迁旅途中，旧的负荷不断被她抛弃。由此，她的作品始终记录自由的创造探索，并呈现由此开辟的新境界。

暗红的帷幔自顶端垂下，《自由鸟之行》（*Free Bird Trip*）于其上被庄重而华丽地“演播”。连接先前的逃离，这幅画作为观者展开了“出走之后”的旅程。绵延的沙漠代表自由与荒芜的二元性，而画中人物所挑起的扁担则象征着中国传统太极般的平衡感。在艺术家所获取的探索蓝图中，“自由”并非失衡地走向极端的散漫与混乱，而是克服对于孤独与空白的恐惧，以适配的节律，在无坐标也无轨道的沙漠中，无拘束地寻觅心灵的绿地。

墨西哥超现实主义大师卡林顿（Leonora Carrington）对朱雪晴的创作产生了很大的启发。卡林顿偏爱以蛋彩绘画，用宝石般精致的色调和童话般的画面形象，作为创作思维的表述方式。在朱雪晴的画作中，拉长的发丝、挂着蛛丝的花瓣、格纹裙摆，同样以灵动的姿态亮相，组成奇幻的童话世界，以包裹锐利、深邃而激昂的内核。

帷幔的对侧墙壁放大了朱雪晴今年于上海创作的新作。脆弱的血管被精密而安静地剖解、呈现，呼应着另一位超现实主义巨匠弗里达（Frida Kahlo）的思考。象征着爱意与生命源泉的血管轻柔地笼罩着锋利的碎片，激荡起前行路上，冷冽与炙热混杂的回响。

在朱雪晴的步履中，“出走”的动作贯穿其中，但却并不是目的。它代表着孩童般纯粹清澈的探索动力：陈旧的想法被裁剪抛弃，以换取泰戈尔《燃烧记忆》式的“轻盈脚步”，腾出空间留给前路的未知，与自我的扎根生长。

纵观展览的全局，画作与文本中的“意象”也在这样的“毁灭”动作中变得不再重要，而是以勾起观者更为广泛、而各不相同的连接与共情为最终目的。通过落座展厅，《枕边书》希望在完全沉浸的场域，上演独自一人的旅途中，在空白里窥见的另一种奇妙世界。正如《平静的生活》中所言——

**“这时就该听任火焰缓缓燃烧，不说一句话，不评论任何事。我将向前，在空白中自我更新。”**

"After days of solitude, I've grown to cherish my own emptiness, finding comfort in it, as if it were a roaring fire."

— Marguerite Duras, *The Quiet Life*

Nan Ke Gallery is pleased to announce that represented artist Xueqing Zhu will present her solo exhibition *Pillow Talk* at the Aurora Museum from September 7th to October 8th. The exhibition takes the transition between dreaming and waking up as a starting point, echoing the artist's surreal mode of expression, her reflection on the changing reality, and her willingness to balance the two.

For Xueqing Zhu, the act of creation resembles the process of dream-making. Real-world experiences are transformed into fantastical imaginings and metaphors, meticulously arranged in silence into a rich and captivating theater. The exhibition opens with *Tender Flame: Five Chapters*, strategically placed at the entrance, where flames and elongated houses represent both the peril of stagnation and a wild, untamed inner force. Through self-dialogue, old structures are destroyed, allowing the artist to explore with newfound freedom and lightness the uncharted, chilling wonderlands that lie ahead.

The exhibition space is reminiscent of an old cinema, draped in deep red tones, where Zhu's paintings unfold like frames of a slow-paced film, each image narrating a complete story with deliberate rhythm. Her works break free from their canvases, telling tales of continuous self-exploration and the whimsical landscapes encountered along the way.

The exhibited works strongly reflect Xueqing's command of surrealism. Since the 1920s, surrealism's romantic, untethered, and avant-garde qualities have provided many female artists with a platform for breakthrough in the art world. For Xueqing, the notion of "movement" is a defining theme in her practice. Her journey—from studying in Venice to creating in Shanghai—mirrors a constant shedding of old burdens. Her works document this liberated creative exploration, revealing new artistic frontiers.

A deep red curtain descends from the ceiling, framing *Free Bird Trip* in a regal display. This piece, connected to the earlier theme of escape, charts the journey "after the departure." The sprawling desert embodies the duality of freedom and desolation, while the figure's balancing pole evokes the equilibrium found in traditional Chinese Tai Chi. In Zhu's cartography of exploration, "freedom" is not an unchecked drift into chaos, but a rhythmic overcoming of fears of solitude and emptiness—a boundless quest in the desert, devoid of coordinates, seeking the green pastures of the soul.

Mexican surrealist Leonora Carrington has profoundly influenced Zhu's work. Carrington's use of egg tempera, with its jewel-like hues and fairy-tale imagery, serves as a means of articulating her creative vision. In Zhu's paintings, elongated strands of hair, petals tangled in cobwebs, and checkered skirts appear with a playful grace, constructing a fantastical fairy-tale realm that envelops a core of sharp, profound intensity.

On the opposite wall, her latest works, created in Shanghai, enlarge fragile veins dissected with meticulous precision, echoing the contemplative spirit of another surrealist icon, Frida Kahlo. Veins, symbols of love and life, gently envelop sharp fragments, conjuring a poignant mix of coldness and warmth on the journey ahead.

Throughout Zhu's oeuvre, the act of "departure" is ever-present, but it is not an end in itself. It represents a childlike purity and clarity in the pursuit of exploration: outdated ideas are cut away, making room for the "light footsteps" of Tagore's *Burning Memories*, and opening spaces for the unknown and for the self to take root and grow.

In the grand scheme of the exhibition, the "images" within Zhu's paintings and texts—framed within acts of destruction—become secondary. Instead, they aim to evoke a broader and deeply personal connection with each viewer, fostering empathy and resonance. By sitting within the immersive exhibition, *Pillow Talk* stages a journey into solitude, where another wondrous world glimpses back from the void. As expressed in *The Quiet Life*:

*"Let the fire burn slowly, without saying a word or passing judgment. I will move forward, renewing myself in the emptiness."*

关于主办方：  
震旦博物馆

震旦博物馆位于上海市陆家嘴金融区黄浦江畔，由国际建筑大师安藤忠雄设计，是震旦集团创办人陈永泰、袁蕙华夫妇回馈社会的一项文化志业。馆内藏品以佛教造像、古代玉器、汉唐陶俑、青花瓷器为主，并特别设立“古器物学研究中心”，从“古器物学”的角度对文物进行解析研究，多角度、多面向对观众揭示历史文物的丰富内涵。

The Aurora Museum is located in the financial hub of Pudong, Shanghai, the building that hosts the institution was designed by the internationally renowned architect Tadao Ando. The museum belongs and showcases the incredible collection from Aurora Group's founder, Mr. Chen Yung-Tai (陈永泰) and Ms. Yuan Hui-Hua (袁蕙华) who, over 40 years, have gathered ancient Chinese treasures including pottery, porcelain, Buddhist status and jade artifacts of great historical significance.

#### 南柯画廊

南柯画廊 (Nan Ke Gallery) 是一家致力于探索当代艺术边界，并深度关注中国青年一代艺术家的创作与发声的年轻画廊。画廊旗下艺术家的作品跨越多种媒介，包括装置、影像、雕塑和绘画等。南柯画廊不仅注重艺术作品的形式与内容，亦深度反思和探讨本土与国际的先锋议题，并积极探索艺术与社会、文化和科技等领域的连接。

南柯画廊位于上海市中心的一幢百年老洋房内，与多座历史保护性建筑相邻。空间定期举办讲座、艺术家沙龙等活动，为艺术家、策展人和藏家构建一个多元化的交流平台，亦为观众带来更加丰富和深入的视觉体验和思想碰撞。

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