



唯光所在 *Is it Light Where You Are?*, 2024. 布面油画 | Oil on canvas. 142.2 x 228.6 cm. 摄影 | Photo: Guillaume Ziccarelli. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

丹妮尔·奥查德

唯光所在

开幕: 2024 年 3 月 15 日 (周五)
2024 年 3 月 15 日至 5 月 25 日

贝浩登 (上海) 欣然呈现丹妮尔·奥查德在中国的首次个展。艺术家将于展览中回溯静物绘画的历史, 重构女性的身体表征。奥查德善于将现代艺术视觉语言与当代女性的日常现实结合, 其笔下的形象引人注目且伴随着微妙的幽默色彩, 印象派的饱和色调与立体派的清晰轮廓使人物从刻板的绘画传统中解放出来。“唯光所在”是艺术家与贝浩登合作的第四次个人展览。

在位于美国马萨诸塞州的工作室里, 丹妮尔·奥查德安静地描绘着孤独的室内场景。观众易于从她的画作中体会到直接的熟悉感, 那是由于艺术家对现代大师马蒂斯、毕加索与霍珀等人的即兴演绎。但通过某种创新的颠覆性笔触, 奥查德吸收了他们的象征与符号, 以自身的当代视角重新认知我们身处的现实。

奥查德绘画实践的中心是作为概念的“缪斯”, 其在漫长的艺术史中常常被表现为一名斜倚的女性裸体形象。奥查德自身曾作为绘画模特, 她厌倦传统观念中的女性被视为被动的欲望对象。相反, 她雕塑化的人物造型——往往从令人惊讶的视角, 通常是从人物的上方进行描绘——身姿默然, 没有防备。然而, 在呈现于此次展览的新系列中, 女

DANIELLE ORCHARD

IS IT LIGHT WHERE YOU ARE?

Opening Friday March 15, 2024
March 15 — May 25, 2024

For her first solo exhibition at Perrotin Shanghai, and in China, Danielle Orchard revisits the history of still life to reframe female corporeal representation. Her arresting and often humorous images combine the visual language of modern art with everyday realities of contemporary womanhood. While rendered with the saturated palette of Impressionism and sharp contours of Cubism, in Orchard's paintings, subjects are freed from the rigidity of painterly tradition. *Is It Light Where You Are?* marks the artist's fourth solo exhibition with the gallery.

From her Massachusetts studio, Danielle Orchard paints quietly charged, domestic scenes of solitude. If there's an immediate sense of familiarity to her paintings, it's because she riffs on the great modern masters: Matisse, Picasso, Hopper. But, with a disruptive brush, she assimilates their symbolism only to reclaim reality through her own contemporary lens.

Central to Orchard's practice are notions of the muse, represented as a reclining female nude throughout centuries of art history. Having previously life modelled herself, Orchard complicates traditional ideas of women as passive objects of desire. Instead, her sculpturally-formed figures – pictured from surprising viewpoints and often from above – are unposed, and unguarded. However, in this new series, women are



雪滴 *Snow Drops*, 2024. 布面油画 | Oil on canvas. 193 x 153 cm. 摄影 | Photo: Guillaume Ziccarelli. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

性却离奇地缺席了。就好像画中人刚刚从她的梳妆台旁起身，离开了厨房的桌子，留下了尚未整理的床，宛如展览同名作品《唯光所在》（2024年）描绘的场景。

照亮空间的是一盏从巴尔蒂斯的画中采撷而来的发光的油灯。奥查德经常以艺术史作为创作的出发点，并且自问：“我还能补充什么呢？”这一次，火焰吸引了一只脆弱的白色飞蛾，空荡荡的床铺上方被搅动出几丝安静的紧张，被单里找不到做梦的缪斯。

从表面上看，曾经出现在奥查德画中的模特们此次回避了所有的描绘。然而，正如艺术家指出的那样，“女主人公仍然存在于展览中的整个系列”。她的倩影游荡在一个相框内，映照在一只口红没有拭掉的酒杯中，被埋藏在一件红色的夹克里。如此沉默的生命迹象似乎暗示着女主人公刚刚走出了画框，为她留给观众解读的场景增添了些许神秘感。

将身体从画布中移走也给予了奥查德通过构图强调其他心理元素的自由，在这些作品中，她将之前作为背景的元素置于画面的突出位置。静物对奥查德而言向来格外重要，她给普通的物体注入戏剧性的意义，令它们在存在于画面中这一系列事件罅隙间的时刻中表达情感。

《清晨的匕首》（2024）中，桌面的置景戏剧性地为两人的餐桌创造了一种怪异的气氛。整洁朴素的桌布上没有摆放叉子，只剩沾有血色的尖刃——观众不禁要问：那是果酱、还是更可怕的东西？一滴溅落在外、被染了红色的水滴暗示着这顿早餐远比我们想象得要复杂得多。盛在小盘子里的鸡蛋则承载着更为深刻的象征意义，延续了奥查德在早期具象作品中探讨的一个主题她往往通过这一形象来隐喻女性的生育。然而，奥查德的绘画具备一种隽永的品质，她感兴趣的是女性的经历，也更热衷于对其进行描绘。

呈现于展览其他作品中的静物则更直接地声明着女性形式。《洪水》（2024）描绘了等人大小的郁金香，似乎被赋予了拟人化的生命，绽开巨大而沉重的花朵，她们在窗外冲刷不止的大雨中渐次枯萎了。与此同



黄昏的喀迈拉 *Evening Chimera*, 2024. 布面油画 | Oil on canvas. 193 x 153 cm. 摄影 | Photo: Guillaume Ziccarelli. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

curiously, and strikingly, absent. It's as if the missing subject has just walked away from her dressing table, departed the kitchen table, or left her unmade bed, as is the case in *Is it Light Where You Are?* (2024), from which the exhibition takes its title.

Illuminating the space is a glowing oil lamp, which has been lifted from a Balthus painting. Frequently taking such art historical references as her starting point, Orchard asks, 'what could I add to this?'. On this occasion, the flame has attracted a fragile, white moth, bringing quiet tension to the empty bed scene in which there is no dreaming muse to be found within the sheets.

On the surface, Orchard's sitter has evaded all depiction. Yet, as the artist points out, "The female protagonist is still present" throughout the series. She appears in a framed photograph, a lipstick-stained wine glass, a red jacket. With such signs of life, it's as if she has just stepped outside of the frame, adding mystery to the tableaux she's left for the viewer to interpret.

Removing bodies has also given Orchard the freedom to emphasise other psychological elements in these compositions, in which she has brought previously background items to the fore. Still life has always been important to the artist, who imbues common objects with drama and meaning, allowing them to convey emotion, as they do more than ever in this series of moments between events.

The table set theatrically for two in *Morning Daggers* (2024) creates an eerie atmosphere. Placed on a crisp plain tablecloth are no forks, only knives, their sharp ends painted red. Is this jam or something more sinister? The viewer is left to wonder. A single, staining drop suggests there is more to this breakfast than first meets the eye. Served up on small plates, eggs hold yet more powerful symbolism, continuing an earlier theme from Orchard's figurative works in which she used such iconography to address fertility. Yet, there is a timeless quality to her paintings, indicating that it is women's experiences, more broadly, that she is interested in portraying.

In other images, still life objects stand in more directly for the female form. The human-sized tulips in *The Flood* (2024) have sprung to anthropomorphic life, blooming huge and heavy heads, which wilt as it rains outside. Meanwhile false eyelashes discarded in a small dish in *Snow Drops* (2024) act as a metonymic portrait, holding noirish potential.

时,《雪滴》(2024) 则将被丢弃在盘中的假睫毛作为某种转喻的肖像,如同黑色电影般荒诞。

在奥查德的房间里,光也扮演着寓言的角色,它在墙上玩耍嬉游,就像头脑中飘然的想法。几何形的阴影和棱角分明的光影图案贯穿于每一个甜美迷人的场景,光与暗的分界线似乎代表着亦真亦假、如幻似影的记忆或梦境。

在这一系列作品中,艺术家采用了一种更加形而上的抽象方法,通过不同寻常的颜色选择,有意识地寻求唤起“梦的知觉”,以迷惑她的观众。一间墙壁被涂成亮黄色的盥洗室,龙头水流不止,与一间粉红色的卧室形成对比。有时,艺术家在画中增添了来源模糊不明的人造光,引发了关于白昼与黑夜的隐晦疑惑:我们的女主人公起床早还是晚?

另一些象征性的生物还潜伏于奥查德幽秘的内心世界,它们充当着女主人公捉摸不定的共犯,加深了浮动而诡谲的心理气氛:一只无声无息的黑猫游走于几个场景之间,而在《眼韵 II》(2024) 中,一只死鸟躺在水泊里,仿佛黑暗童话中的一页。

一个打开的素描本出现在《黄昏的喀迈拉》(2024) 中,撕裂和重叠的图画展现着几副被重新组合的面孔。这些偶然随机的图像仿佛来自于超现实主义艺术家,他们允许图像从自动绘图或拓片中出现抑或生成。素描本代表着无拘无束的想象力,指涉着奥查德本人,一位喜欢熬夜工作的画家。

就像她的模特们,奥查德并没有直接出现在画面中。艺术家将女性从偷窥的凝视中解放出来,更多地揭示了她们的内心生活。她刻画心理肖像——由黑暗与光亮、真实与想象、可见与隐藏的相互调动过程所定义——通过来自女性视角的令人不安的省思,动摇着观众的期望。

撰文: 露丝·米灵顿
《缪斯》一书作者、艺术史学家与评论家

关于艺术家

丹妮尔·奥查德 1985 年出生于美国印第安纳州密歇根城,目前生活和 works 于美国马萨诸塞州佩勒姆。丹妮尔·奥查德的艺术实践借鉴于毕加索、马蒂斯等现代绘画大师的风格与主题,以其更为抽象的表现方式描绘女性裸体,借此向现代艺术作出致敬。她笔下的人物大多是以多视角的分析立体派风格描绘,又或是以坚实的轮廓、饱和的色彩凝练而成;在一片片画布平面上描绘人物,或通过厚涂颜料刻画各个抽象局部的瞬间,皆是奥查德再现女性胴体的探索过程。女性裸体在艺术史上被视为重要的灵感缪斯,近年来更被确立为学术研究主题。作为当代女性艺术家,奥查德在其作品中注入个人经验,譬如人体素描课上接受过的正统训练,担任模特、任教人体素描课等亲身经历,为女性裸体这一命题增加了研究深度。

从艺术史到当代休闲生活的叙事,观众不难在奥查德的作品中找到熟悉的场景。透过运用流行的母题,奥查德能使观者不踌躇于猜想其笔下的主题,而是将目光凝聚于其艺术表达方式。她画作中的背景与物品恰恰与其笔下女性静敛的肢体语言互相呼应,流露出柔和的情感,引领观者凝视画中人物的内心世界,从而唤起共鸣和思考。

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Light, too, assumes a metaphorical role inside Orchard's rooms, playing on walls like thoughts inside the mind. Slicing through each of the lusciously painted scenes are geometric shadows and angular light patterns, their dividing lines seeming to represent half-remembered, half-told memories or dreams.

Having developed a more metaphysical and abstracted approach for this body of work, the artist has consciously sought to invoke “sensations of the dream” by making unusual colour choices, disorienting her viewers. The loud yellow walls of a bathroom, in which the taps have been left running, contrast with a bedroom painted hot pink. At times, she has added to ambiguity sources of artificial light, inviting questions about the time of day or night: is someone up early or late?

Orchard has also conjured notions of the uncanny and unease by casting symbolic creatures as sidekicks to the furtive heroines within her enigmatic interiors: a black cat stalks between several scenes, while a lifeless bird appears to have drowned in its own water bath in *Sight Rhyme II* (2024), carrying the feel of a dark fairy tale.

In *Evening Chimera* (2024), torn and overlapping drawings reveal chimeric faces in an open sketchbook. Formed by chance, these composite creatures invoke the surrealist artists who allowed images to emerge from automatic drawings or rubbings. Representative of the potential of the unbridled imagination, they also point to Orchard herself, a painter who stays up late to work.

Like her subjects, Orchard is not represented directly in the frame. Freeing women from all possibilities of a voyeuristic gaze, the artist reveals more about their interior lives. Painting psychological portraits – defined by an interplay of dark and light, the real and imagined, visible and hidden – she unsettles viewers' expectations through disquieting narratives from, and about, the female perspective.

Text by Ruth Millington
Art historian, critic and author of *MUSE*

About the artist

Danielle Orchard was born in 1985 in Michigan City, IN, USA, now lives and works in Pelham, MA, USA. Nodding to the great painters of the modern era including Picasso and Matisse, Orchard's paintings often reference their styles and subject by portraying female nudes in a more abstract manner; the figures are portrayed in multi-perspectival Analytic Cubist style or abbreviated otherwise into solid contours and saturated colors. As she tackles depiction plane by plane, or each abstract part that she sculpts with thick impasto, Orchard is exploring the female corporeal representation. While the concept of female nude finds itself deeply ingrained in art history as a muse and more recently being established as a subject of study, Orchard adds depth by infusing her own experiences as a female artist, having trained, posed, and even taught in life drawing classes.

In narratives ranging from art historical tropes to contemporary leisure activities, the viewers can expect to find scenes of familiarity in Orchard's work. By using popular motifs, Orchard eliminates the viewers' guesswork in discerning the subject, directing their attention to her mode of expression instead. As the backgrounds or accompanying objects echo the body language of the women, depicted with muted emotions, the artist invites the viewers to empathize and contemplate on the interiority of the models.

More information about the artist >>>