



温·德尔维 Wim DELVOYE. 扭转自倾货车 (顺时针) - 四分之一大小模型 *Twisted Dump Truck (Clockwise) - scale model 1/4*, 2013. 不锈钢激光切割 Laser-cut stainless steel  
94 x 176 x 76 cm | 37 1/16 x 69 5/16 x 29 15/16 in. © Studio Wim Delvoye, Belgium / ADAGP, Paris & SACK, Seoul 2018. 图片提供: 贝浩登 Courtesy Perrotin

## WIM DELVOYE

**开幕酒会: 9月20日(周四)晚上5时至7时**  
**2018年9月20日至10月20日**

贝浩登荣幸宣布上海开幕展呈献比利时艺术家温·德尔维 (Wim Delvoye) 个展, 这也是艺术家在上海的个人首秀。德尔维利用艺术传统与消费社会的惯例, 重新挪用日常物品及艺术史上的图像符号, 通过其看似煽惑的作品, 质疑应用与价值、手艺与科技、阳春白雪与下里巴人之间迭起的冲突。

展览汇集了德尔维在过去15年中创作的超过30件代表作, 也使艺术家与中国多年的交谊更加深厚。早在2002年, “教堂”(Chapel) 作品系列中的彩色玻璃窗就已参加巡回群展“长征计划”, 在四川省磨西镇的金花寺展陈。2003年至2010年间, 德尔维在北京郊区开设了养猪场, 通过文身把猪变为“活的艺术”, 使之成为2007年新北京画廊举办的艺术家中国首次个展的核心作品。当时展览还展出了装置作品《泄殖腔4号》(Cloaca Quattro), 这台机器是德尔维自20世纪90年代未开发的系列装置之一, 科学严谨的运行中流露出荒谬和挑衅。彼时, 艺术家已着眼于人工仿制人体消化系统的议题。这件装置的另一版本《泄殖腔5号》(Cloaca No. 5), 于2016年在北京今日美术馆展出, 并将于今年在上海余德耀美术馆展览中再次启动。

在展览中播放的三屏录像装置《艺术农场》(Art Farm) 汇编了艺术家整个养猪经历中的一周作为项目纪念。这些猪的文身在它们身后被处理成绘画, 并用画框装裱。德尔维利用猪在人眼中既代表污浊又像征

**Opening Thursday September 20, 5 - 7pm**  
**September 20 - October 20, 2018**

To mark the opening of its gallery in Shanghai, Perrotin is pleased to present a solo exhibition by the Belgian artist Wim Delvoye (b. 1965), the first to be held in the Chinese metropolis. Playing with both artistic conventions and the conventions of consumer society, reappropriating everyday objects as well as the symbols and icons of the history of art, Wim Delvoye questions, through his seemingly inflammatory works, the apparently irreconcilable conflict between use and value, craft and technology, high and low culture.

Bringing together more than 30 iconic pieces from Wim Delvoye's oeuvre of the past 15 years, this exhibition strengthens the artist's years-long relationship with China. In 2002 already, his stained-glass windows from the *Chapel* series were part of the travelling group exhibition *The Long March Project* and were exhibited at the Jinhua Temple in Moxi, in the province of Sichuan. Between 2003 and 2010, Delvoye had a farm on the outskirts of Beijing where pigs were raised: Delvoye had them tattooed, thereby turning them into "living art". These live pigs were at the heart of the artist's first solo exhibition in China, organized by the Xin Beijing Gallery in 2007. Also featured in that exhibition was *Cloaca Quattro*, a machine that is as scientific as it is absurd and provocative which the artist developed in the late 1990s



温·德尔维 Wim DELVOYE.

萨堤尔 Satyr, 2018

上漆青铜 Lacquered bronze. 120 × 100 × 90 cm | 47 1/4 × 39 3/8 × 35 7/16 in

© Studio Wim Delvoye, Belgium / ADAGP, Paris & SACK, Seoul 2018.

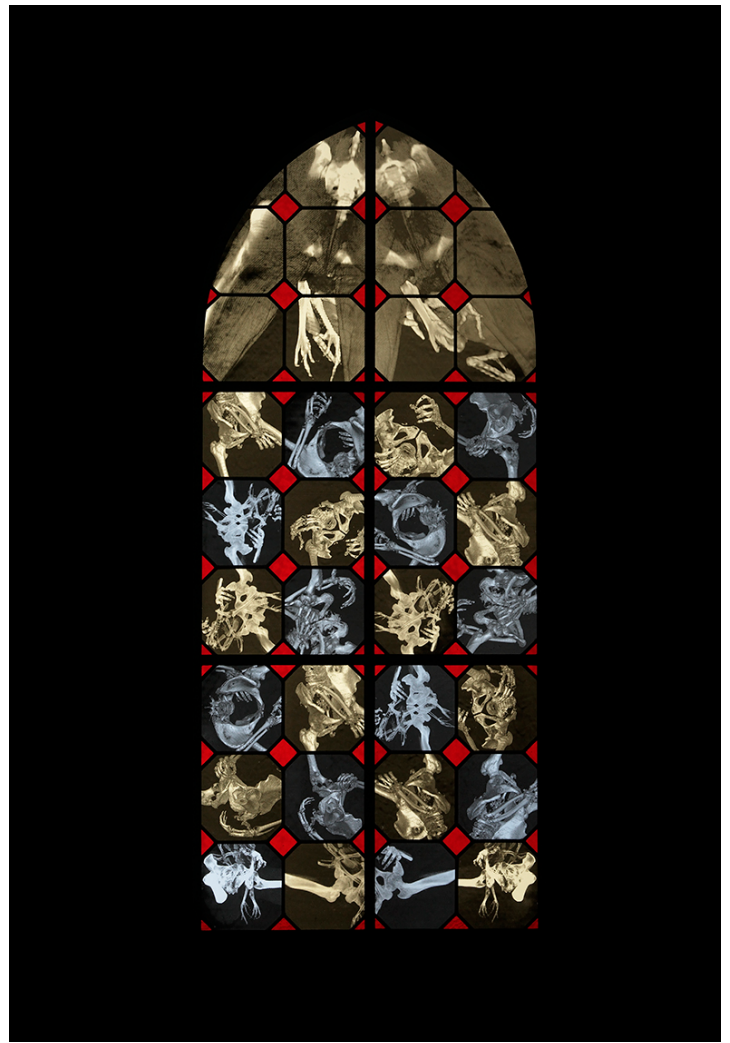
摄影 Photo: Ringo Cheung. 图片提供: 贝浩登 Courtesy Perrotin

丰裕的矛盾意象，将其提升为描绘全球化意象的基底，集中展现众所周知的宗教图案、奢侈品商标及迪士尼动画中的角色（艺术家姓名首字母“W”和“D”恰好与沃特·迪士尼的一致），隐喻全球化的利弊矛盾。

猪也是“标本地毯”（Tapisdermy）系列作品的核心元素，艺术家将伊斯兰教认为不洁的动物与伊朗的传统手工艺优雅结合，初似渎神，实则犀利地捕捉二者在文化意像上的对立关系，把认知中的固有形式转变为饰品，呈现前后悬殊的视效与象征。另一彰显此概念的作品是《无题》—灭火器的铝制金属表面细腻地凸显伊朗工匠压印的波斯花纹，意图颠覆对应急工具的刻板意象。

德尔维的《栓》（Suppo）作为展览的焦点，仿如艺术家想参与历史般，对哥特式装饰传统带有讽刺意味的重新诠释。这座纪念碑式的巨型雕塑，采用了激光切雕和掐丝工艺，艺术家以玩世不恭的态度致意家乡佛兰德地区高耸的建筑。这件作品是其11米高雕塑的缩小版，原型在其2012年卢浮宫个展期间矗立于玻璃金字塔内。德维尔宛如当代的维奥莱-勒-杜克（Viollet-le-Duc），假借卡车或混凝土搅拌机的外形，虚构出超哥特式的重工建筑，日常物件在大教堂式的蓄意包装下，营造出一种肃穆的氛围。此次在贝浩登画廊展出的这一主题系列，与自2012年起在上海静安雕塑公园落户的《通向未来》（Tower）与《星光亭》（Pergola）交相呼应。

历史事物类似的变革在一众变形雕像中继续上演——德尔维结合数字技术，用金色的青铜（《站立的裸体》（Nu Debout））、上漆青铜（《迦太基—西奥多·里维埃》（Theodore Rivière Carthage）、《萨堤尔》（Satyr））等材质制成巴洛克式变体，抑或是扭转那些已无人问津的古典学院派雕塑杰作。此次展览中因地制宜地挪用了中国元素，将清代的象牙雕像也纳入了大理石的扭转系列中（《无题》



温·德尔维 Wim DELVOYE. 星期五 Friday, 2013

钢、X光片、铅、玻璃 Steel, x-ray photographs, lead, glass. 200 × 80 cm | 78 3/4 × 31 1/2 in

© Studio Wim Delvoye, Belgium / ADAGP, Paris & SACK, Seoul 2018.

图片提供: 贝浩登 Courtesy Perrotin

already with an eye to artificially reproduce the human digestive system. Another version of this installation, *Cloaca No. 5*, was presented in 2016 at the Today Art Museum of Beijing and will feature in the forthcoming exhibition at the Yuz Museum of Shanghai.

A souvenir of the artist's porcine adventure, the three-screen video installation *Art Farm*, presented in the exhibition, compiles a week in the life of his pigs, whose tattooed hides, after their death, were treated like paintings and stretched on frames. Delvoye plays with the symbolic ambivalence, somewhere between dirtiness, richness and opulence, of the animal that has become the trivial support of a globalized iconography that blends religious motifs, luxury brand logos and characters borrowed from the world of Walt Disney, with whom the artist shares the same initials.

Pigs are also at the heart of *Tapisdermy*, a series which, while flirting with blasphemy, plays on the confrontation between an animal believed to be impure in the Islamic world and the craftsmanship of a country, Iran, which the artist is particularly fond of. This visual and semiotic dichotomy between form and ornament is once more at work in *Untitled*, a fire extinguisher whose aluminium surface has been embossed with Persian motifs by Iranian craftsmen.

As though he wanted to be part of an ever-present past, in *Suppo* – the key piece of the exhibition – the artist offers an ironic reinterpretation of the conventions of Gothic ornamentation. The result is a monumental, laser-cut and twisted iron filigree that takes the form of an irreverent tribute to the soaring architectures of the artist's native Flanders. This



(Untitled)), 延续着艺术家对历史上的艺术作品与风格的揶揄与解悟。

弗朗索瓦·布莱迪 (François Bridey), 卢浮宫东方馆藏策展人, 2018年6月

## 艺术家简介

温·德尔维 Wim Delvoye  
1965年出生于比利时韦尔克。  
现在比利时根特及英国布莱顿工作和生活。

温·德尔维擅于挪用历史上既有的艺术风格和图案, 将微不足道的边缘事物甚或生物与之融合, 呈现耳目一新的视效与主题。早前在中国饲养的文身猪, 及在多地展厅内模拟消化系统生产粪便的机械装置, 或许是他最受人瞩目的系列创作。戏拟的折衷和颠覆性实践, 藉由绘画、雕塑和装置等多种形式, 徘徊往复于神圣和世俗、本土和全球等对立领域。他以讽刺的视角对峙各种神话, 这些神话以意像不到的变体渗入当代社会的宗教、科学及资本主义。无论是将罗夏心理测试的墨迹转化为熠熠的青铜仿神, 还是将水泥卡车变成激光雕刻的钢制新哥特式大教堂, 大多数作品都采用了专业工艺和尖端科技。温·德尔维形式各异而主旨大同的美学表现, 狡黠地规避被最终分类或标签, 进而质疑艺术的商品化。

自1986年至今, 德尔维已在世界各地的画廊和美术馆举办近100场个展, 其中包括美国纽约的新美术馆、加拿大多伦多的发电厂当代艺术画廊、意大利威尼斯的佩姬·古根海姆美术馆、澳大利亚的古今艺术博物馆、法国巴黎的蓬皮杜艺术中心和卢浮宫、俄罗斯莫斯科的普希金造型艺术博物馆、伊朗德黑兰当代艺术博物馆、由扎哈·哈迪德设计的阿塞拜疆阿利耶夫文化中心以及瑞士巴塞尔的丁格力博物馆。他的作品被全球诸多著名公共艺术机构纳入馆藏, 也曾多个国际重大群展亮相, 如意大利威尼斯双年展、第九届卡塞尔文献展、悉尼双年展、里昂双年展、上海双年展等。

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work is a reduced version of the 11-metre-high work presented in 2012 under the pyramid of the Louvre, on the occasion of an exhibition by the artist in the world's largest museum. Like a contemporary Viollet-le-Duc, Delvoye imagines hyper-Gothic architectures with an industrial appearance that take the form of a lorry or a concrete mixer and that are treated as though they were cathedrals: despite its profane character, everyday life thereby acquires a sacred aura. The pieces presented at Perrotin echo Tower and Pergola, the majestic pieces installed since 2012 in Shanghai's Jing'an Sculpture Park.

This same presence of the past recurs in the deformed sculptures in golden bronze (*Nu Debout*) or in lacquered bronze (*Theodore Rivière Carthage, Satyr*) baroque anamorphoses and torsions of often forgotten masterpieces of classical or academic sculpture. In line with this series in which the artist involves digital technology in his creative process, Delvoye appropriates the Chinese visual vernacular to produce one twisted version in marble of ivory statuettes dating from the Qing dynasty *Untitled*, thereby perpetuating the ironic reappropriation of the styles and works of the past that has fed his work from the start.

*François Bridey, Curator at the Musée du Louvre, Oriental collections, June 2018*

## About the Artist

Born in 1965 in Wervik, Belgium.  
Lives and works in Ghent, Belgium and Brighton, UK.

Wim Delvoye appropriates and diverts art-historical styles and motifs to sublimate trivial yet rather unconventional objects, or sometimes even living subjects. Perhaps best known for naturalizing tattooed pigs in China, or mechanically replicating the digestive system to produce real feces within exhibition spaces, his very eclectic and subversive practice spans a wide range of mediums, including drawing, sculpture and installation. Constantly oscillating between antagonistic realms such as the sacred and the profane, or the local and the global, he sarcastically confronts the various myths that feed our contemporary society from religion to science, and capitalism via unexpected hybridization. Whether he twists the inkblots of Rorschach psychological tests into sleek bronze idols, or cement trucks into laser-cut steel neo-gothic cathedrals, most of his works implement expert craftsmanship along with high technology. Wim Delvoye's ever-shifting, conceptual-adjacent aesthetics further questions the commodification of art by strategically and provocatively escaping any attempt at definitive categorization or labeling.

Delvoye has had nearly 100 solo gallery and museum exhibitions since 1986, including New Museum in New York, The Power Plant in Toronto, Peggy Guggenheim Collection in Venice, Museum of Old and New Art in Australia, Centre Pompidou and Musée du Louvre in Paris, Pushkin State Museum of Fine Arts in Moscow, The Tehran Museum of Contemporary Art in Iran the Zaha Hadid-designed Heydar Aliyev Center in Azerbaijan and the Museum Tinguely in Basel. His work has been featured in such significant group shows as the Venice Biennale, Documenta IX, Sydney Biennale, Lyon Biennial and Shanghai Biennale and is represented in major public collections worldwide.

[More information about the artist >>>](#)