



博物馆的余晖 *The Last Sunset in the Museum*, 2019. 布面丙烯 | Acrylic on canvas. 260 x 340 cm | 102 3/8 x 133 7/8 in. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin.

倪有鱼 余晖

开幕: 8月30日(周五) 4-7PM
2019年8月30日至10月20日

贝浩登(上海)荣幸宣布将于2019年8月30日推出艺术家倪有鱼个展“余晖”(The Last Sunset),这是继贝浩登(香港)“咫尺千里”之后,艺术家与画廊合作的第二个个展。本次展览将呈现倪有鱼具有标志性的“水冲绘画”和“古籍标本”等不同系列的绘画,同时涵盖艺术家最新的装置作品,力图从不同维度展现艺术家创作中错综复杂的脉络关系。

观看倪有鱼的作品,常常给人一种时空上的错觉——陌生者有时很难一目了然地界定艺术家年龄以及作品所处的年代。倪有鱼似乎是在创作中有意回避了时效性的特征,而将时间以一种抽象的痕迹引入作品内部。他声称,自己并不是一个热衷于“观念”的艺术家,甚至未必确定自己所做的算是“当代艺术”。多年来,倪有鱼总是以一种反潮流的,甚至有点“low-technique”(低科技)的方式去工作。他的许多作品从萌生想法到制作完成往往经历漫长的周期(有的甚至长达几年)和不确定性,所以他既无法像古典意义上的“工匠”那样有计划地为“订单”工作,也难以像现代意义上的“艺术家”那样为展览主题定制作品。

NI YOUYU *The Last Sunset*

Opening Friday August 30 4 - 7PM
August 30 - October 20, 2019

Perrotin is pleased to present the solo exhibition “The Last Sunset” of the Chinese artist Ni Youyu in Shanghai, following last year’s exhibition “So Near Yet So Far” at Perrotin Hong Kong. The exhibition will showcase different series of paintings by Ni Youyu, including his signature “Water washing painting” and “Ancient Archive Specimen” series, as well as the artist’s latest installation works—in the endeavor to present from diverse angles the intricate threads and linkages within the artist’s oeuvre.

Viewing Ni Youyu’s work often leaves one with a spatial and temporal illusion: outsiders may have difficulty, at first glance, in determining the age of the artist and indeed the age of the works. The artist seems intent on avoiding temporal marks in his oeuvre, instead imbuing his artworks with an abstract trace. Ni Youyu asserts that he is not keen on the “conceptual”, even hesitating in calling what he makes as belonging to “contemporary art”. For many years now, the artist has gone against the grain, even working in a “low-technique” mode. Many of his artworks often undergo a long process (some as long as several years) and go through a degree of uncertainty from gestation to completion. It is impossible, therefore, for him to work programmatically “on order” in the manner of artisans in the classical sense, and for that matter it is also difficult for him to produce works according to an exhibition theme in the manner of a modern artist.



古籍标本 - 遗迹 Ancient Archive Specimen - Relic, 2019. 布面综合材料 | Mixed media on canvas. 220 x 150 cm | 86 5/8 x 59 1/16 in. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin



古籍标本-维护中 Ancient Archive Specimen - Rearrangement, 2019. 布面综合材料 | Mixed media on canvas. 220 x 150 cm | 86 5/8 x 59 1/16 in. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin

2009年前后,倪有鱼开始他关于“水冲绘画”的实验。这是一个十分偶然的开始——在接受多年中国传统绘画的训练之后,倪有鱼尝试自学布面绘画,而对于材料的生疏使得他在一开始不得不反复洗去不满意的画面,在这个不断修改的过程中,画布上留下了类似于“屋漏痕”般的肌理效果。艺术家十分敏感地注意到这个细节,并开始有意识地针对这种技法展开实验。经过长期实践,他逐渐掌握了一种新的绘画方法——利用不同流量,不同力量的水流对不同风干程度的丙烯颜料进行切割和洗刷,这种方法既可控又不可控,做加法的同时又在做减法,流水有时候像刷子,有时候又像刻刀,结合画笔在画布上打磨出一种类似于“历史风化”的斑驳痕迹。这是一种看似简单的技法,却呈现出与众不同的复杂效果——在不同的观看距离里,观众对于画面语言所传达的感受是不一样的:远看(或看照片)的时候会误以为是一张传统水墨画或是木刻板画,而近看却发现笔触具有“表现主义”的语言。在这些看似“节制”的画面背后,隐含着一种“暴力”的破坏过程。这使得他的水冲绘画在现代媒体的传播过程中产生了一种“欺骗性”。倪有鱼认为绘画的本质就是欺骗性的,画面中看似奢华感的金色,原本就是一种“虚构的光”(2017年贝浩登画廊协助艺术家剪辑了一部关于水冲绘画的纪录片,名为《虚构的光》),而经过时间和流水洗刷的画面,也恰恰是一种“余晖”。

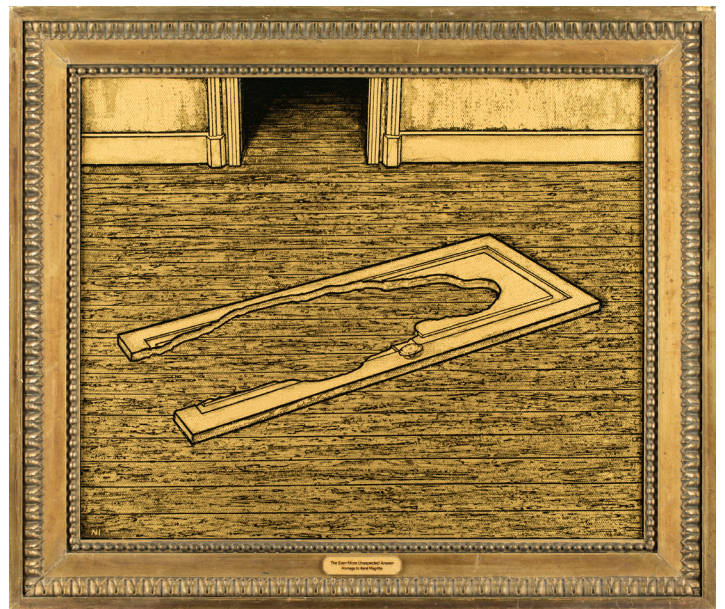
此次展览是艺术家继2017年德国Kunstverein Konstanz美术馆的个展“凝固的瀑布”之后对该系列的另一次阶段性总结。其中包括这个系列迄今最大尺寸的《博物馆的余晖》,以及20件配有古董画框的小幅作品。《博物馆的余晖》以十六世纪的意大利艺术家费兰特·伊普拉多(Ferrante Imperato)所描绘的“自然史”珍奇屋铜版画为蓝本,呈现艺术家对于历史本源的追溯:珍奇柜所呈现的百科全书式的类型学研究,既是现代人类认知世界的基础模式,也是博物馆的开端。倪有鱼耗费了近半年的时间改写了这幅文艺复兴人文主义的代表图像。在这件尺幅巨大、细节饱满的绘画作品中,艺术家充分展示了水冲绘画独有的语言表现力,同时以

Around 2009, Ni Youyu began his experimentation with “Water washing painting”. It started haphazardly: after years of training in traditional Chinese painting, the artist tried teaching himself painting on canvas, yet his unfamiliarity with the material forced him at first to repeatedly wash off unsatisfactory images. In this process of continual correction, the canvas was left with a textural effect akin to wulouhen—a Chinese calligraphic stroke that likens the trailing of ink to rainwater trickling through the crevices of dilapidated walls. Very sensitively catching this detail, the artist consciously started to focus his experimentation on this technique. After a long process of practice, he gradually grasped a new painting technique: by varying the quantity and force with which the water flows—cutting against and washing out acrylic paint at varying degrees of moisture—this technique is both controllable and uncontrollable, additive and subtractive at once. The water becomes at times like a brush, and at other times like an etching knife; it fuses with the brushstrokes on the canvas in forging the traces of texture and patina similar to historical weathering. This apparently simple technique happens to manifest a complex yet distinctive effect—viewing at varying distances, the viewer is left with diverse sensations as conveyed by the idiom of the painting: from afar (or from photographs), one mistakenly sees a traditional ink painting or woodcut; closer up, however, one notices how the brushstrokes are imbued with Expressionist flair. Behind these seemingly “restrained” picture planes lies a violent process of destruction. His “Water washing painting” thus generates, within the modern circulation of media, a certain “deceit”. For Ni Youyu, the essence of painting is deceptive; a seemingly luxurious golden hue on the picture plane is, in its origin, a “Deceptive Light”(in 2017, Perrotin assisted the artist in editing a documentary video about “Water washing painting”, entitled Deceptive Light). With the passing of time and the washes of water, the remnant on the painting surface happens to be a “golden relic”, just like the dazzling light of sunset.

This exhibition marks another stage with this series of paintings after the solo exhibition “Concrete Waterfall” at Kunstverein Konstanz in Germany in 2017. Included here is The Last Sunset in the Museum, the largest painting to date in this series, along with 20 smaller works presented in antique frames. Taking the 16th-century Italian artist Ferrante Imperato’s lithographs of a natural-history Wunderkammer (cabinet of curiosity) as the blueprint, the work shows the artist tracing back historical origins. The encyclopedic typological research as manifested in cabinets of curiosities constitutes both a fundamental model by which modern humans cognize the world and also the incipient model of



卧室 (向梵高致敬) *Bedroom (Homage to Van Gogh)*, 2019. 布面综合材料 | Mixed media on canvas. 23 x 33 cm | 9 1/16 x 13 in. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin



更意外的答案 (向马格里特致敬) *The Even More Unexpected Answer (Homage to Magritte)*, 2019. 布面丙烯 | Acrylic on canvas. 47 x 55 cm | 18 1/2 x 21 5/8 in. 图片提供: 艺术家与贝浩登 | Courtesy the Artist and Perrotin

个人的趣味重新改编了一个时空错位的“博物馆”。值得一提的是，贝浩登(上海)所在的虎丘路，原名“博物院路”(Museum Road)，曾经是中国最早的博物馆发源地。倪有鱼在此以“余晖”之名重新模拟一种失落的古典博物馆情境，不禁让人产生更多联想。

同样的“时空错位”还体现在画廊的内厅中。艺术家将展厅布置成一个幽暗美术馆空间，华丽的古董画框内呈现了一系列带有古典构图并充满历史隐喻的风景，以及对于马格里特(Rene Magritte)、梵高(Vincent van Gogh)、基里科(Giorgio de Chirico)、蒙克(Edvard Munch)等艺术大师作品的篡改与致敬。展览中这些小幅绘画作品基本上是艺术家于2017-2019年旅居欧洲期间在不同寓所的浴室里完成。在狭小浴室中，艺术家利用喷壶、淋浴喷头在浴缸旁进行工作。需要指出的是，艺术家是先从不同国家收集到这些古董画框，再根据画框的比例和装饰风格重新构想画面内容，相较于为绘画定制画框的传统，这是一个逆向的创作过程。而后现代主义的画家强调摒弃画框，重新定义绘画，倪有鱼显然又是在刻意违背这一原则。最终，金色的画面与华丽的画框相契合，形成了虚构的“古典”，使得展厅看起来倒像一个十九世纪末的“沙龙”。

“古籍标本”系列绘画，同样是倪有鱼具有代表性的作品，也是艺术家在绘画和装置创作上的重要连接点。这个系列是利用绘画语言描绘一些难以实现的装置方案或收藏计划，艺术家常常将收集到的各种古版画重新手工着色，并剪裁，拼贴到画布上，再结合丙烯、油彩、油漆、蜡笔等多种材料进行绘画，整个过程仿佛在画布上组装一件虚拟的，平面性的装置。和倪有鱼的大多数装置作品一样，他似乎一直对老家具，标本柜等具有“限制性”的容器充满兴趣。艺术家看似以一种博物学的方式收集归纳，营造虚拟景观，实则是对于人文历史中丛林生态的诸般隐喻。

马拉美曾说，艺术家终其一生的创作最后将汇集成为一件“完整的作品”(oeuvre)。这件“完整的作品”以几个关键词为引力的中心，作品与作品之间构成一个互为阐释、互为补充的宇宙。围绕着对艺术史、对自然的思考，倪有鱼始终按照自己的步调节奏，埋头构建他独特的艺术系统。

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the modern museum. Ni Youyu spent nearly half a year in portraying anew this work of Renaissance humanist pictorial representation. In this massive painting crammed with details, the artist fully displays the expressivity particular to “Water washing painting” all the while re-selecting according to his own personal tastes a “museum” displaced in space and time. Worth mentioning here is the fact that Huqiu Road, where Perrotin Shanghai is located, was originally named “Museum Road” as the birthplace of China’s first museum. In imitating the mood and scene of an abandoned classical museum under the title of *The Last Sunset in the Museum*, Ni Youyu inevitably generates, for the viewer, even more associations.

Similar displacements in space and time are present within the inner space of the gallery. The artist has set up the exhibition space as a dim museum hall, with the resplendent antique frames exhibiting a series of scenes classically composed and suffused with historical metaphors—at once distorting and paying homage to works by such great masters as René Magritte, Vincent van Gogh, Giorgio de Chirico, Edvard Munch, among others. These small-scale paintings were completed by the artist in the bathrooms of various apartments while travelling and living in Europe from 2017 to 2019. In these narrow bathrooms, the artist worked next to the bathtub with watering cans and shower heads. What bears reminding is that the artist first collected these antique frames from different countries, and then conceived of the portrayed content according to the ratios and decorative styles of the frames. With respect to the tradition of setting frames according to the painting, this makes for a creative process in reverse. Postmodernist painters emphasize discarding the frame to redefine painting, while Ni Youyu is obviously and consciously running counter to this principle. In the end, the golden picture plane and the resplendent frames mutually correspond, forming a fictive sense of the “classical” and rendering the exhibition space very much like a late-19th-century salon.

The “Ancient Archive Specimen” series is an equally representative series of works by the artist, and moreover an important point of connection between the artist’s paintings and installations. The series employs pictorial language to portray several hard-to-realize installation proposals or collection projects. The artist frequently gathers all kinds of ancient prints, which he manually colors, cuts and collages onto the canvas; he then paints, combining acrylic, oil paint, lacquer, pastels, and other materials. The entire process appears to contain on the canvas a flat, virtual installation. As with the vast majority of the artist’s installation works, he seems very much interested in vessels with a “limiting” quality, like antique furniture, specimen cabinets, and so on. Encyclopedically, the artist gathers and integrates, forging a virtual spectacle—in truth drawing an assortment of similes in the forest-like ecology of humanist history.

Mallarmé once said that the work of an artist’s entire life will finally compile into a complete oeuvre. This oeuvre has as its centers of attraction several key foci, with the works constituting amongst them a mutually interpretive and mutually supplementary universe. Revolving around his reflections on art history and on nature, Ni Youyu marches to his own drum beat, engrossed in creating his own distinctive system of art.

More information about the artist >>>