

# 粉墨登场

Curtain Time

姜怡帆

Jiang Yifan

2021/4/11-5/23



ART+  
SHANGHAI GALLERY

# Jiang Yifan, The Unveiled Work

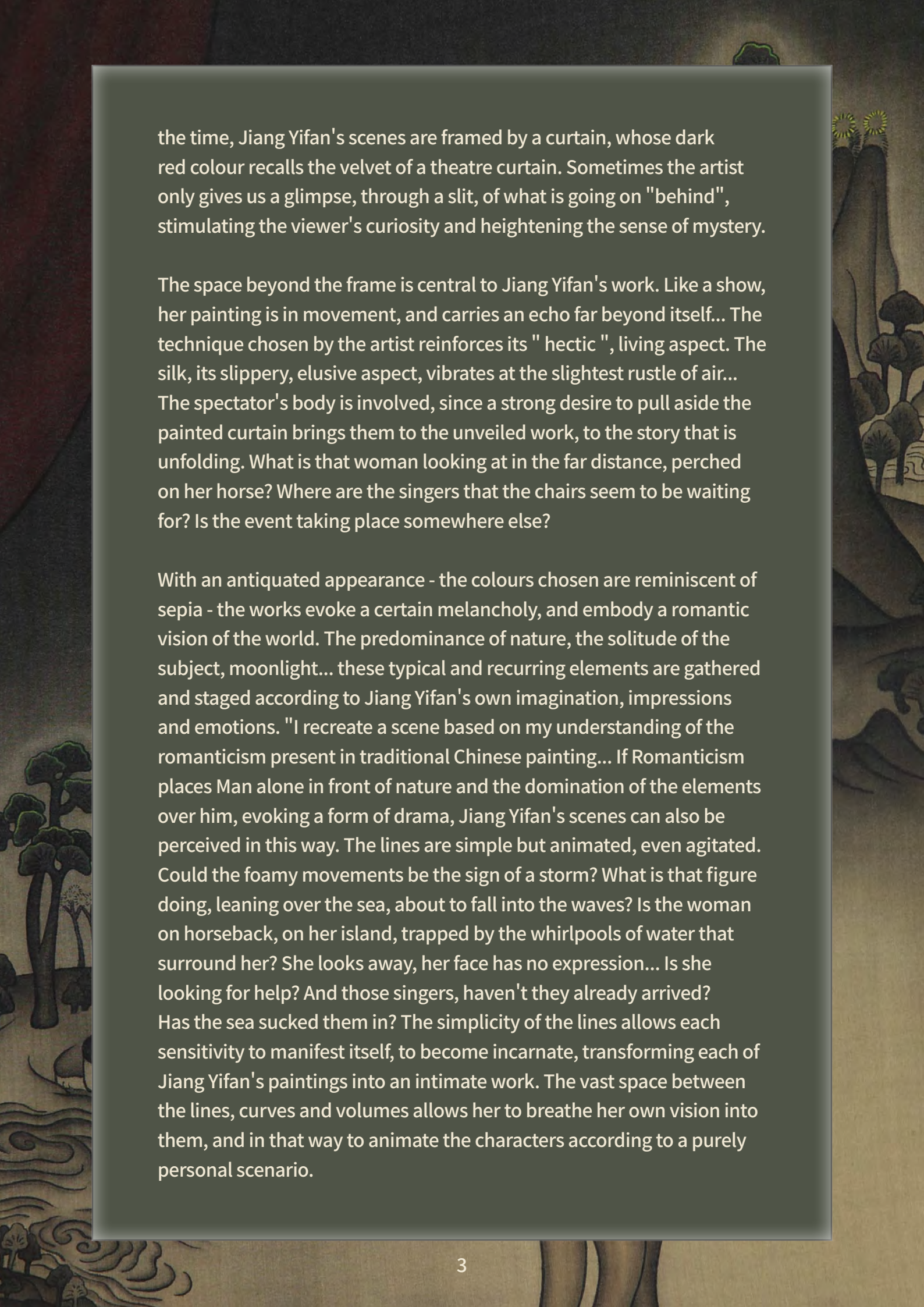
Caroline Boudehen

translated by Macdara Smith

A delicate and contemporary breath of air passes through these characteristic landscapes, representing an artistic tradition that goes back for thousands of years, from the Song and Yuan dynasties, and carries them back all the way to us. The classical elements that constitute them embody common reference points, but a new vision reshapes their lines, forms, and proportions, and as a result conjures up mysterious scenes.

Inspired by traditional Chinese painting, Jiang Yifan builds a personal theatre. From classical scenes, she transports us into a secret world, tinged with poetry, and often bordering on the surreal. By using the natural elements, so inseparable from traditional Chinese painting - the mountains, the rivers, the sea - the artist shows her desire to evolve in a framework which is attached to the past, to her own culture. "My in-depth study of Chinese art at university has influenced my artistic style. When I looked at these ancient works, explored these mountains and rivers, these temples, with artists who came before me, a different way of combining them came to mind." Nature, through work, is pared down. With Jiang Yifan's brushstrokes, the lines simplify, curve and soften... The details are smoothed over, until all traces of change are erased. But the artist is not content with revisiting these totems of the past, she also introduces into the middle of her scenes, incongruous elements - chairs and microphones placed on the sea, for example - which create absurd sequences, on the edge of dreams. The proportions make a mockery of reality... The characters are reminiscent of the style of the Colombian painter Fernando Botero, with their round and voluptuous forms and their lack of feeling.

What is the viewer looking at? A genre painting... or a show? Most of



the time, Jiang Yifan's scenes are framed by a curtain, whose dark red colour recalls the velvet of a theatre curtain. Sometimes the artist only gives us a glimpse, through a slit, of what is going on "behind", stimulating the viewer's curiosity and heightening the sense of mystery.

The space beyond the frame is central to Jiang Yifan's work. Like a show, her painting is in movement, and carries an echo far beyond itself.. The technique chosen by the artist reinforces its " hectic ", living aspect. The silk, its slippery, elusive aspect, vibrates at the slightest rustle of air... The spectator's body is involved, since a strong desire to pull aside the painted curtain brings them to the unveiled work, to the story that is unfolding. What is that woman looking at in the far distance, perched on her horse? Where are the singers that the chairs seem to be waiting for? Is the event taking place somewhere else?

With an antiquated appearance - the colours chosen are reminiscent of sepia - the works evoke a certain melancholy, and embody a romantic vision of the world. The predominance of nature, the solitude of the subject, moonlight... these typical and recurring elements are gathered and staged according to Jiang Yifan's own imagination, impressions and emotions. "I recreate a scene based on my understanding of the romanticism present in traditional Chinese painting... If Romanticism places Man alone in front of nature and the domination of the elements over him, evoking a form of drama, Jiang Yifan's scenes can also be perceived in this way. The lines are simple but animated, even agitated. Could the foamy movements be the sign of a storm? What is that figure doing, leaning over the sea, about to fall into the waves? Is the woman on horseback, on her island, trapped by the whirlpools of water that surround her? She looks away, her face has no expression... Is she looking for help? And those singers, haven't they already arrived? Has the sea sucked them in? The simplicity of the lines allows each sensitivity to manifest itself, to become incarnate, transforming each of Jiang Yifan's paintings into an intimate work. The vast space between the lines, curves and volumes allows her to breathe her own vision into them, and in that way to animate the characters according to a purely personal scenario.

# 揭开帷幕

Caroline Boudehen

姜怡帆的作品流露出的细腻而现代气息，穿过这些具有中国传统特色的景观，将千年前的艺术形态从宋元时代一路带回到我们身边。即使有共同的古典元素作为参照，一种新的视觉效果重塑了场景的线条、形式和比例，画面因此显得尤其神秘。

基于中国传统绘画的影响，姜怡帆为我们打造了一座私人剧场，带领我们从古典场景出发，进入了一个神秘、诗意、超乎现实的世界。通过运用中国传统绘画中不可或缺的自然元素——山、河、海，艺术家表达了在基于过去、基于本土文化的框架上不断进化的愿望。“大学时对中国艺术的深入研究影响了我的创作风格。当我端详着这些古老的作品，与我的前辈艺术家一同探索这些山川、河流、寺庙时，一种不同的结合方式浮现在我的脑海中。”

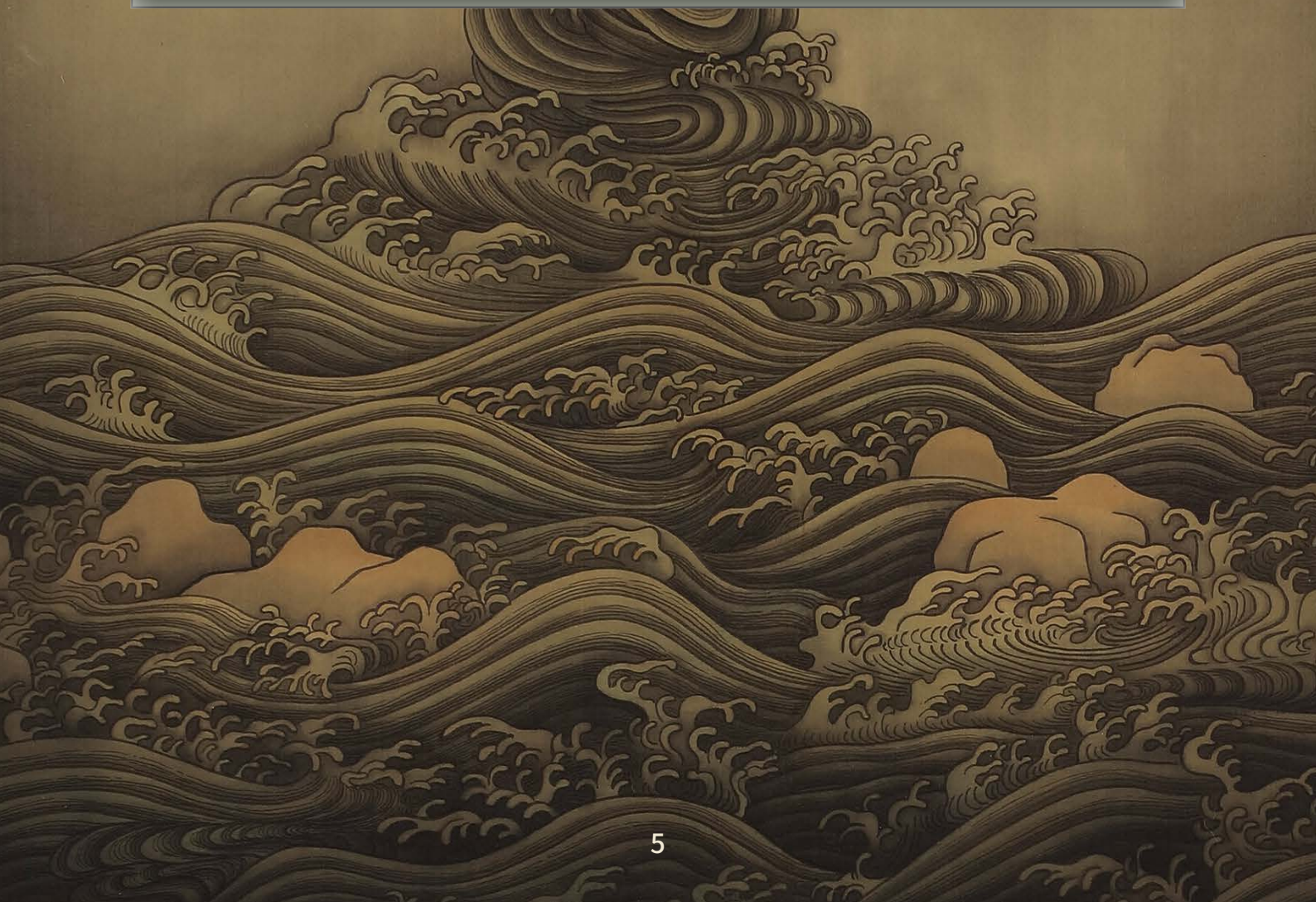
在姜怡帆的笔下，线条变得简单、弯曲、柔软。对于自然的描绘被简化、细节被抹平，乃至所有变化的痕迹被抹去。但艺术家并不满足于重温这些过去的场景，她还在其中加入了不协调的元素，比如放在海上的椅子和麦克风，仿佛置身梦的边缘，怪奇无序。荒谬的比例似乎是对现实的嘲弄。画面中的人物形态圆润性感，却未透露出任何情感，让人联想到哥伦比亚画家费尔南多·博特罗的风格。


观众在看什么？一幅风俗画，还是一场表演？大多数时候，画面的周围描绘着暗红色的帘子，就像剧院舞台上的天鹅绒帷幕。有时，幕布只留一条缝隙，让我们瞥见“幕后”发生的一切，增强神秘感的同时也勾起了我们的好奇心。

框架之外的空间是姜怡帆作品的核心：就像一场表演，画面是动态的，并与观众产生超出画面的互动。艺术家所选择的创作形式强化了画面“忙碌”、生动的一面。丝绸布面令人联想到柔软顺滑、难以被捕捉、在空气中轻微颤动的印象。观众被卷入画中，因强烈的欲望把幕布拉到一边，进入揭开帷幕

的作品中，进入正在展开的故事中。远处骑在马上那个女人在盯着什么？椅子空空的，歌手去哪了？这件事正在别的地方发生吗？

古旧的场景和棕黑的色调，唤起了作品忧郁的氛围，也体现了对世界的浪漫憧憬。大自然的主宰、孤独的主体、凛冽的月光等等这些典型的、反复出现的元素，都是姜怡帆自己的想象、印象和情感的产物。“我根据自己对中国画中的浪漫主义的理解再现了一个场景”……如果说浪漫主义将人置身于大自然面前，置于自然因素的支配之下，从而唤起一种戏剧化的形式，那么姜怡帆的作品也可以被这样理解。这些线条很简单，但很生动，甚至不安分。那些泡沫象征着暴风雨吗？那个倒向海面的人影又在做什么，准备赴身海浪里吗？这个骑马的女人呢？在她的岛上，被环绕在周围的漩涡困住了吗？她看向别处，脸上没有一丝表情，是在寻求帮助吗？那些歌手，他们不是已经上岸了吗？还是海水把他们吸进去了？简洁的线条让每一种细微的情感都得以体现，一笔一笔组成了姜怡帆的作品。线条和图形之间巨大空间让作者能够将自己的视角融入其中，并以这种方式根据纯粹的个人场景来设置角色。



The background is a traditional Chinese-style painting. At the top left, a bright red sun is partially obscured by a dark, vertical shape. To the right, a white bird is shown in flight. In the lower right, a person's feet are visible, standing on a light-colored rock. Below the rock, dark, swirling lines represent water. The overall color palette is muted, with earthy tones and a touch of red.

My works inspired by the human figures depicted in Chinese traditional landscape painting. The long-term study of Chinese Art in college subtly influenced my art style. When I looked into these ancient works just as exploring these mountains and rivers, temples and towers with the preceding artists, another variety of composition came to my mind. In traditional paintings, the human figures and scenery seem mystery. This kind of aesthetics corresponds my principle of thinking and living. Therefore, I recreate a scene based on my understanding to the romanticism indicating in the Chinese traditional painting, and it is somewhere that I feel secure to put my ambition on it.

——Jiang Yifan

我的创作一开始便受到中国传统绘画山水人物的影响，这种影响是在欣赏的过程中自然而然的产生的。当我作为观看者神游在古人所描绘的山水庙宇之间时，另一种可能性的场景和画面便不自觉地脑海中展开。这些描绘远古的人物、景物的画面似乎很神秘，这样的审美体验，与我在现实生活中的所观、所感产生契合。基于此，我重新建造了一种我认为属于浪漫主义的情景，一个安全且静谧的空间，也是安放理想情景的空间。

——姜怡帆



# 姜怡帆 Jiang Yifan

1992年出生于新疆。本科、硕士均就读于中国人民大学艺术学院，现工作生活于北京。

JiangYifan, born in Xinjiang, 1992; graduated from Art College of Renmin University of China, master degree; works and lives in Beijing.

## 个展

2020 独角话剧——姜怡帆个展，山艺术·北京林正艺术空间，北京

## 群展

2019 众——四人联展，中国人民大学艺术学院美术馆，北京

2019年度“青年100”，嘉德艺术中心，北京

2018 瓷画赣鄱——纪念改革开放四十周年作品展，江西省展览中心，江西

2017 跨界·水墨——中国人民大学艺术学院跨媒介工作室教师研究生创作展，北京

## SOLO EXHIBITION

2020 MonoDrawma-Jiang Yifan Solo Exhibition, Mountain Art Beijing & Frank Lin Art Center, Beijing

## GROUP EXHIBITION

2019 "yu"- 4 Person Exhibition, Art Museum of Renmin University of China, Beijing

2019 Art Nova 100 artist, Guardian Art Center, Beijing

2018 Ceramic Art Show of The Gan and Po wetlands - Exhibition in Commemoration of the Fortieth Anniversary of Reform and Opening, Jiangxi Exhibition Center, Jiangxi

2017 Transboundary Ink and Water - Exhibition of Faculty and Graduate Student Works Intermedia Studio, Art Museum of Renmin University of China, Beijing





溪 *River*

绢本设色 Ink on silk

113 × 75 cm

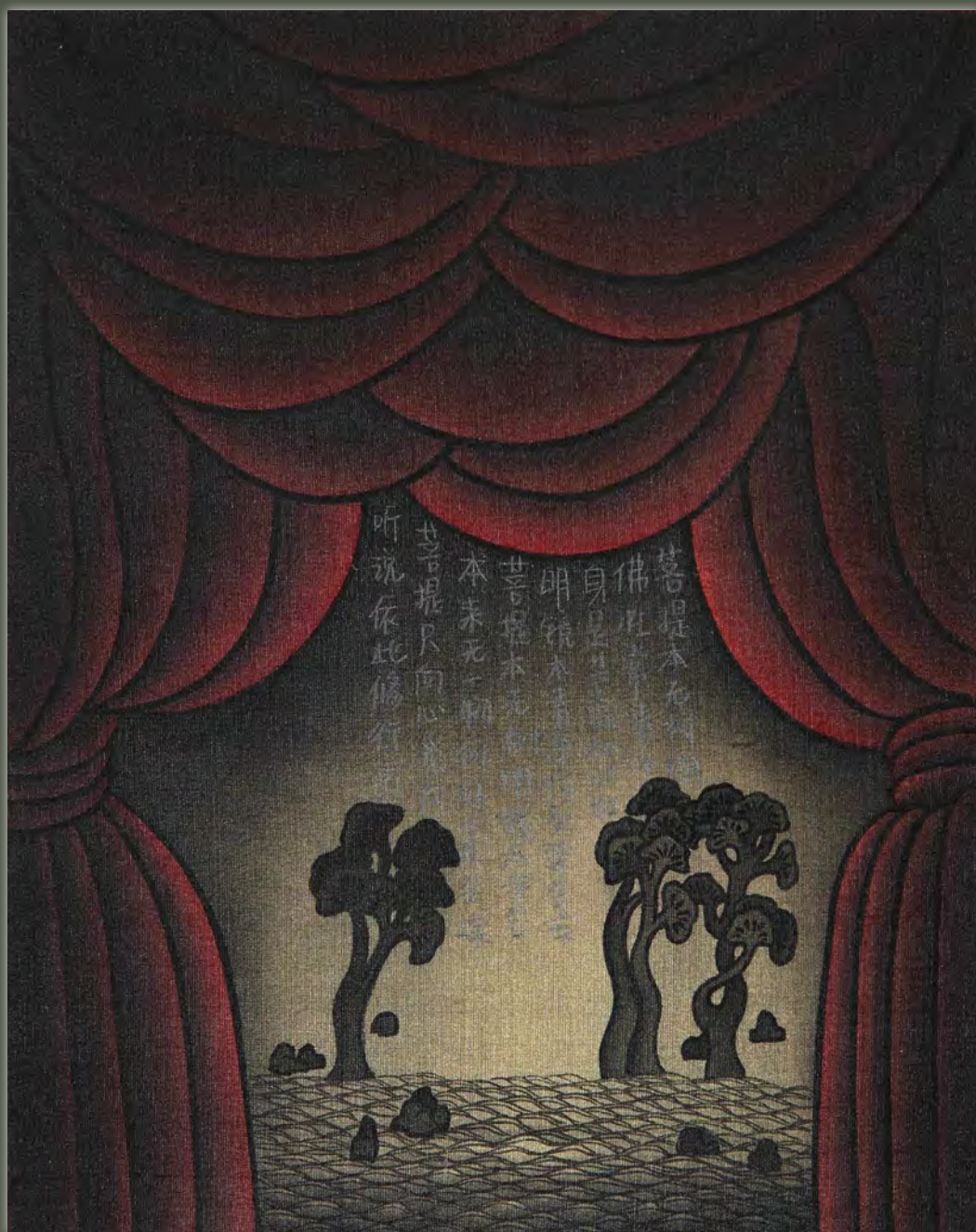
2020



音乐会 *Concert*  
绢本设色 Ink on silk  
15.5 × 21 cm  
2020



剧场 1 Theater No.1  
绢本设色 Ink on silk  
17 × 21 cm  
2020



剧场 2 *Theater No.2*

绢本设色 Ink on silk

21 × 16 cm

2020



剧场 2.2 *Theater No.2.2*

绢本设色 Ink on silk

21 × 16 cm

2020



剧场 3.3 *Theater No.3.3*

绢本设色 Ink on silk

38 × 35 cm

2020



剧场 5.2 *Theater No.5.2*

绢本设色 Ink on silk

45 × 35 cm

2020



剧场 6 *Theater No.6*  
绢本设色 Ink on silk  
26 × 26 cm × 2  
2020





剧场 6.2 *Theater No.6.2*

绢本设色 Ink on silk

21 × 16 cm

2020

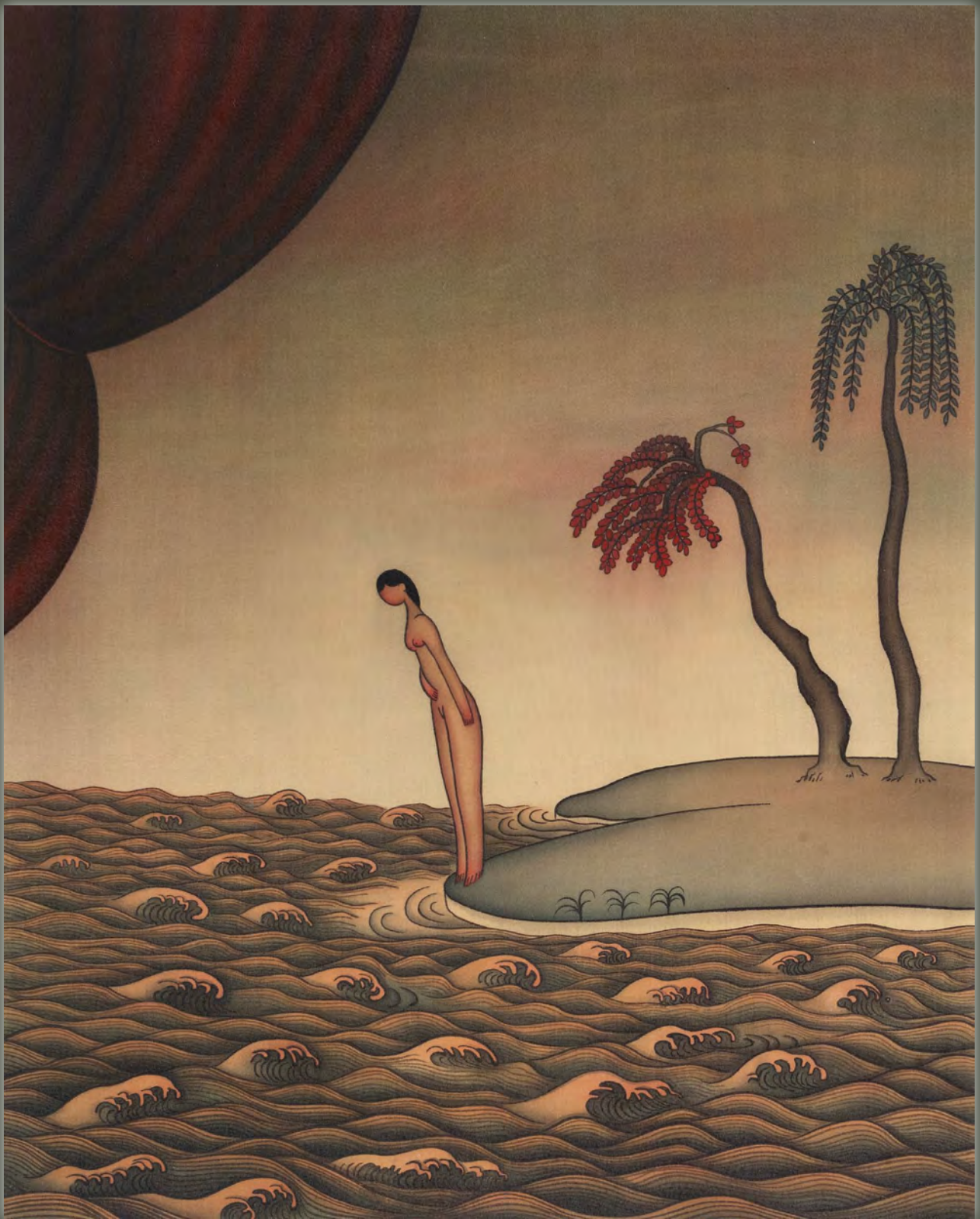


剧场 7 *Theater No.7*

绢本设色 Ink on silk

45 × 35 cm

2020

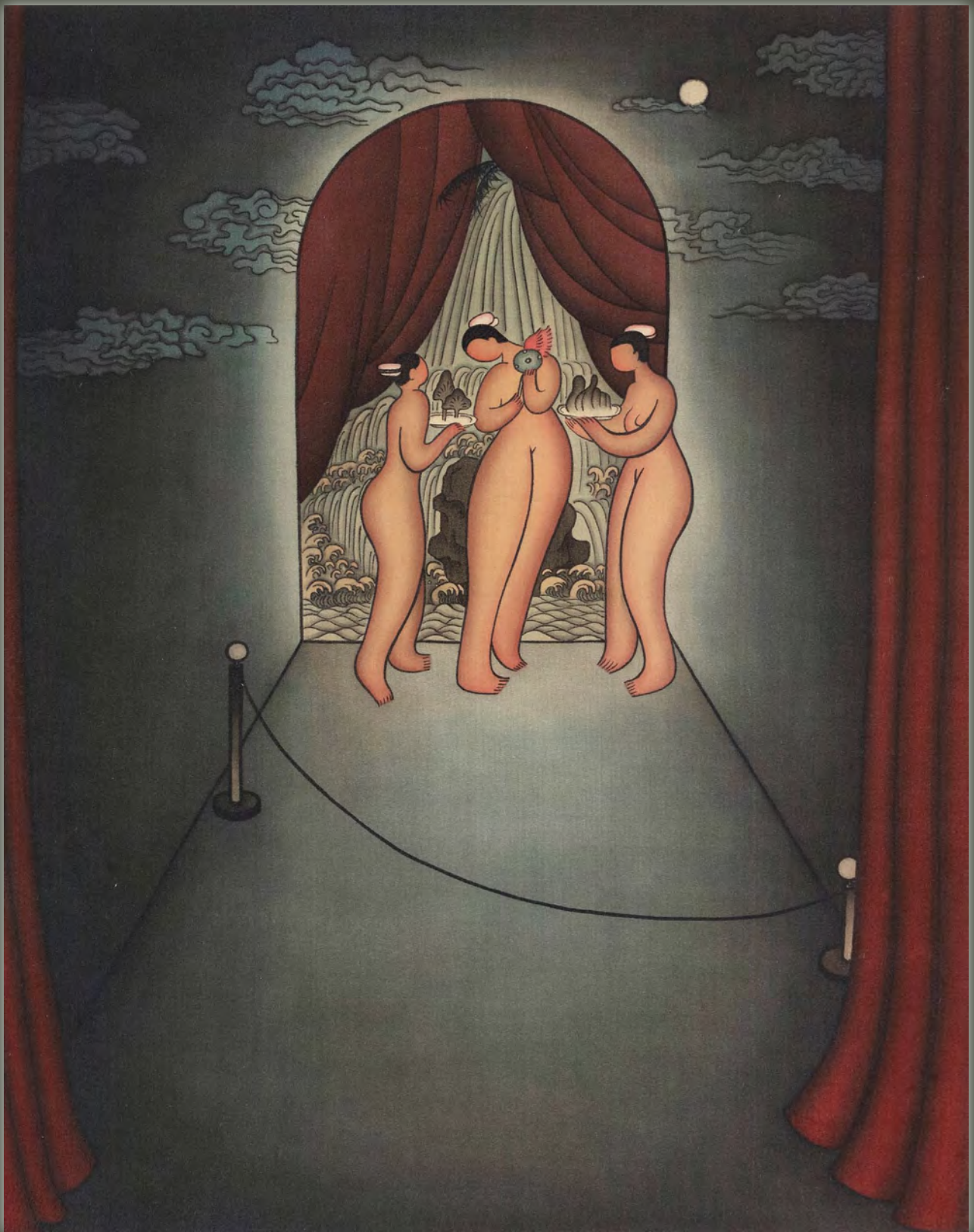


剧场 8 *Theater No.8*

绢本设色 Ink on silk

45 × 35 cm

2020



剧场9 *Theater No.9*

绢本设色 Ink on silk

45 × 35 cm

2020

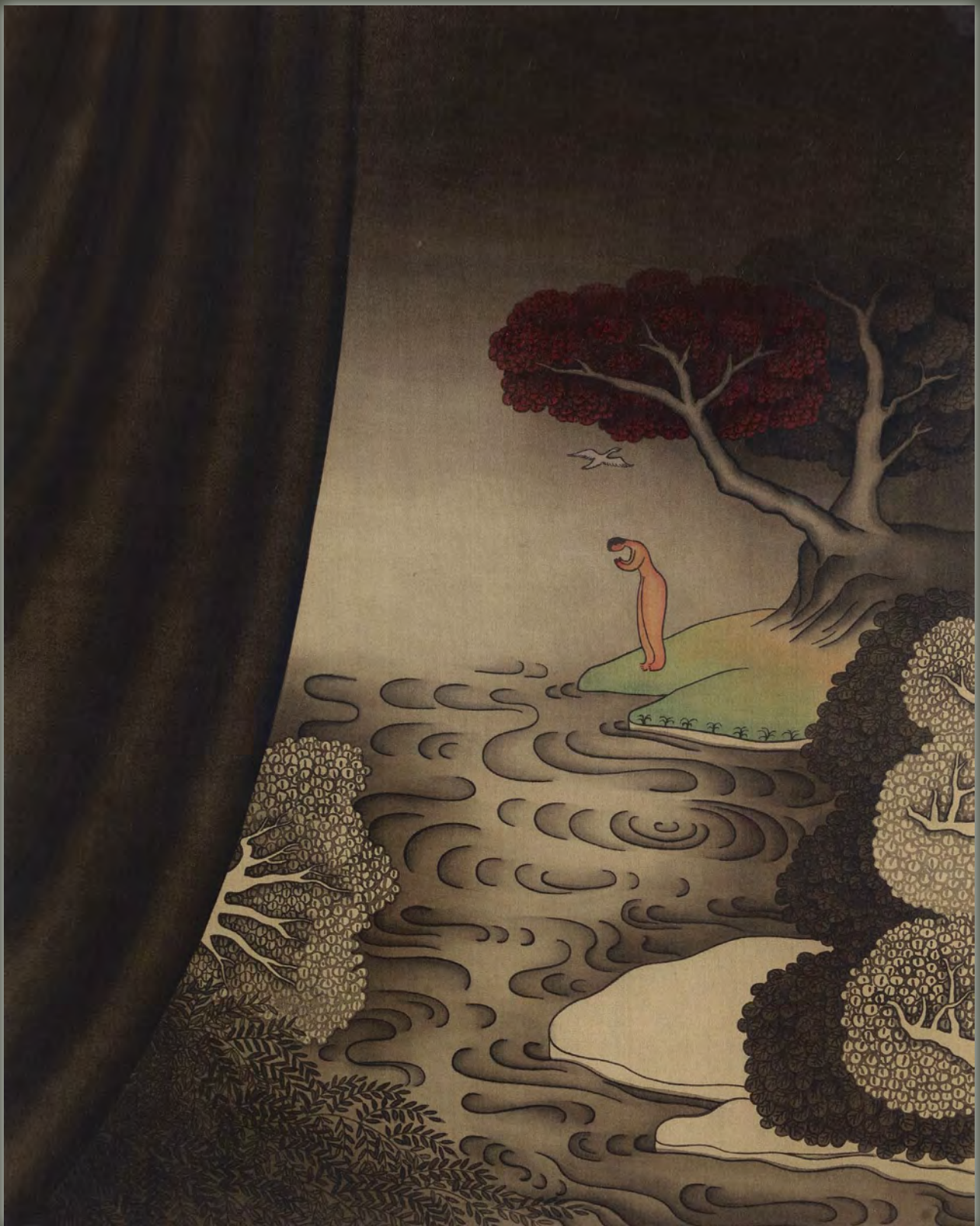


剧场 10 *Theater No.10*

绢本设色 Ink on silk

45 × 35 cm

2020



剧场 10.2 *Theater No.10.2*

绢本设色 Ink on silk

45 × 35 cm

2020



落花流水 *Drifting Flowers*

绢本设色 Ink on silk

45 × 35 cm

2020



千山鸟飞绝 *Silence in mountains*

绢本设色 Ink on silk

18 × 23 cm

2021





闲暇时日 *Leisure time*

绢本设色 Ink on silk

17 × 21 cm

2021



白毛浮绿水 *Swan*  
绢本设色 Ink on silk  
17 × 21 cm  
2021

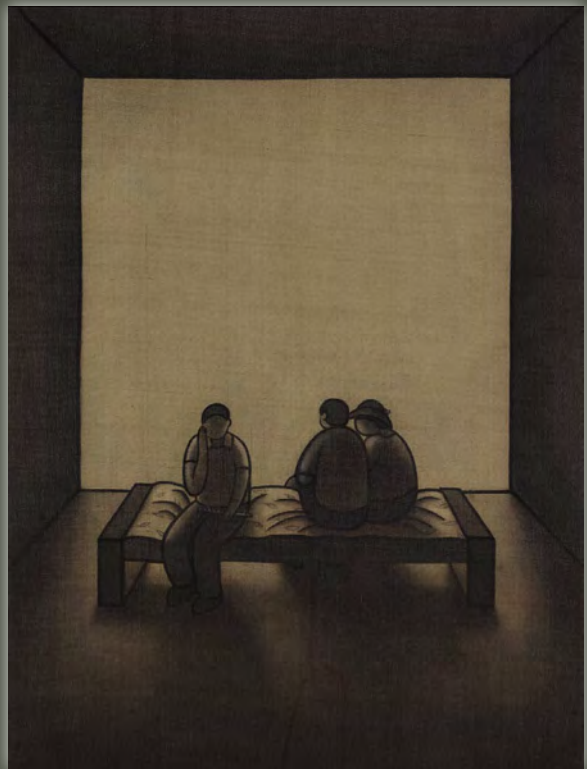
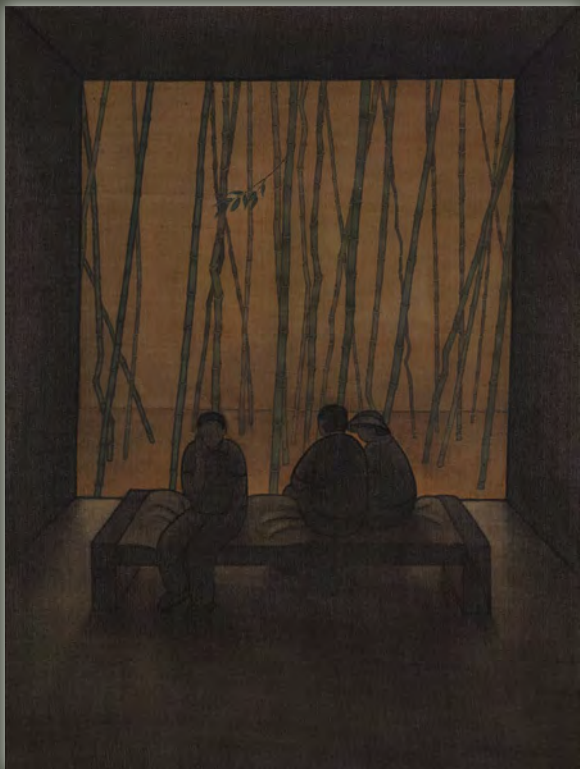


日夜兼程 *Day and night*

绢本设色 Ink on silk

35 × 45 cm

2021



竹·影（四联幅） *Bamboo Room (No. 1,2,3,4)*

绢本设色 Ink on silk

35 × 45 cm

2021



021 - 6222 7223

[contact@artplusshanghai.com](mailto:contact@artplusshanghai.com)

上海市黄浦区南苏州路 191 号

191 South Suzhou Rd, Huangpu, Shanghai



ART+  
SHANGHAI GALLERY