

An abstract painting featuring a rich palette of colors including deep reds, vibrant greens, purples, and yellows. The brushstrokes are thick and textured, creating a sense of depth and movement. The composition is layered, with some colors appearing more prominent than others, suggesting a complex narrative or emotional state.

Immersion in Lights

「灯亮了，人不见了」

包蕾
Bao Lei

2021/4/11-5/23



ART+
SHANGHAI GALLERY



Bao Lei, The Uncanny

Caroline Boudehen,
translated by Macdara Smith

Elusive silhouettes, faceless figures, blurred objects. These are the hazy but familiar forms that populate Bao Lei's mysterious environments. Night scenes with a strange aura... captured moments. Memories that have been lived or only seen? In her works, the artist confounds her memory: the one from her own existence and the unconscious one of her gaze, which catches, non-stop, the images from a continuous flow of information, especially on the internet. Her works result from the "collage" of these fragments, raw or already altered by the unconscious play of memory. Together in the same space, they constitute a new universe... A memory neither really lived, nor really seen. A little of both worlds.

A parallel world, intrinsically linked to our existence on the internet, mixing timelines. Where is the limit between me, my own existence in the world, and that of others? Is there still a border between real and virtual life? "I wonder from time to time if I have really experienced all the situations and incidents I remember, or if I have mixed them up with what I have seen on social networks..." Bao Lei, by interweaving these different worlds in her watercolors, questions the proof of our reality. If my own memory is defective, how can I be sure of my own existence? The watercolor technique reinforces the disappearance of borders and allows, in the most basic sense, to dissolve lines and limits. The scenes of life that the artist paints - groups of indistinct people, without color or shown from behind - are harshly lit, and most of the time, the light itself emanates from these ghostly silhouettes. Light sources that resemble small pieces of magma, powerful but without contours. In "Dances", the silhouettes even merge with their own shadows... Evoking Plato's Myth of the Cave, in which


man does not have access to real knowledge (the light of day) but rather to a biased knowledge, that is to say, the glow and shadows that he can perceive, he takes the shadowy illusion for reality.

In Bao Lei's visions, the subjects are wandering: the silhouettes, inconsistent, emptied by dint of visual and virtual consumption, but the objects are also like this. They are present but have become useless because they have been abandoned ("Waiting to be seated"). They confirm a void, a latent absence. Each work embodies a moment of change: the moment when everything becomes nothing. Build your own emotions when time is constantly slipping away? "My memory of a certain time in the past is fading... and at the same time, when I try to remember a certain time, it doesn't come back to me in a linear, temporal order but in an assembly of significant moments that characterize this period, as if the other, more ordinary part had disappeared..."

Social networks have plunged life into a constant present. The past no longer exists. The watercolor technique has become the epitome of this attempt to hold on to time: a technique in which the spots, the elements, are diluted, overflowed, and are fixed very quickly. In this manner Bao Lei can freeze this blur and invent scenes "from thin air", unite fragments and vague images... Scenes that are so familiar, yet from which this famous "awkwardness" emerges ("Night Event"). Visions of everyday life that make the viewer feel uneasy, without being able to know exactly why. "Something" is disturbing the scene. The nocturnal aspect accentuates this anxiety, the lighting generates an effect of speed, like combined flashes, which contribute to destabilizing the spectator's vision. Speed and flow both pushed to the extreme, drive Bao Lei's work. The speed of the internet flux, its ephemeral aspect, but also the speed of movement, which prevents any reflection: we are gesturing in a society of action, where wandering, philosophy and reverie are now consigned to the background...

超现实

Caroline Boudehen



难以捉摸的轮廓，缺乏特征的人物，模糊的事物等一系列朦胧而熟悉的形态，充斥于包蕾神秘的环境中。他们在光圈笼罩之下成为了一瞬间的定格，场景的来源出处成谜。在包蕾的作品中，艺术家混淆了她的记忆：一种来自她自己存在的记忆，另一种来自她凝视的无意识的记忆。她不停地捕捉着来自不间断信息流（特别是互联网上）的图像，组成片段的“拼贴”。这些片段有些是原始的，有些已经被无意识的记忆游戏所改变。在同一个空间里，它们组成了一个新的宇宙，成为了一段既不真实存在，也未真实见过的记忆。包蕾创造了一个平行世界，在这里，时间线变得混沌扭曲，并与数字虚拟世界产生内在联系。她的作品令人反思：本我、自我、与客观环境的界限在哪里？现实和虚拟生活之间还有分割吗？

“我常常会问自己：所有我记得的一些片段和事件，到底哪些是自己真实经历的，哪些是我们在社交媒体上看到的？”包蕾自述里如此写道，她将不同的世界交织在自己的水彩画中，质疑现实中的证据。

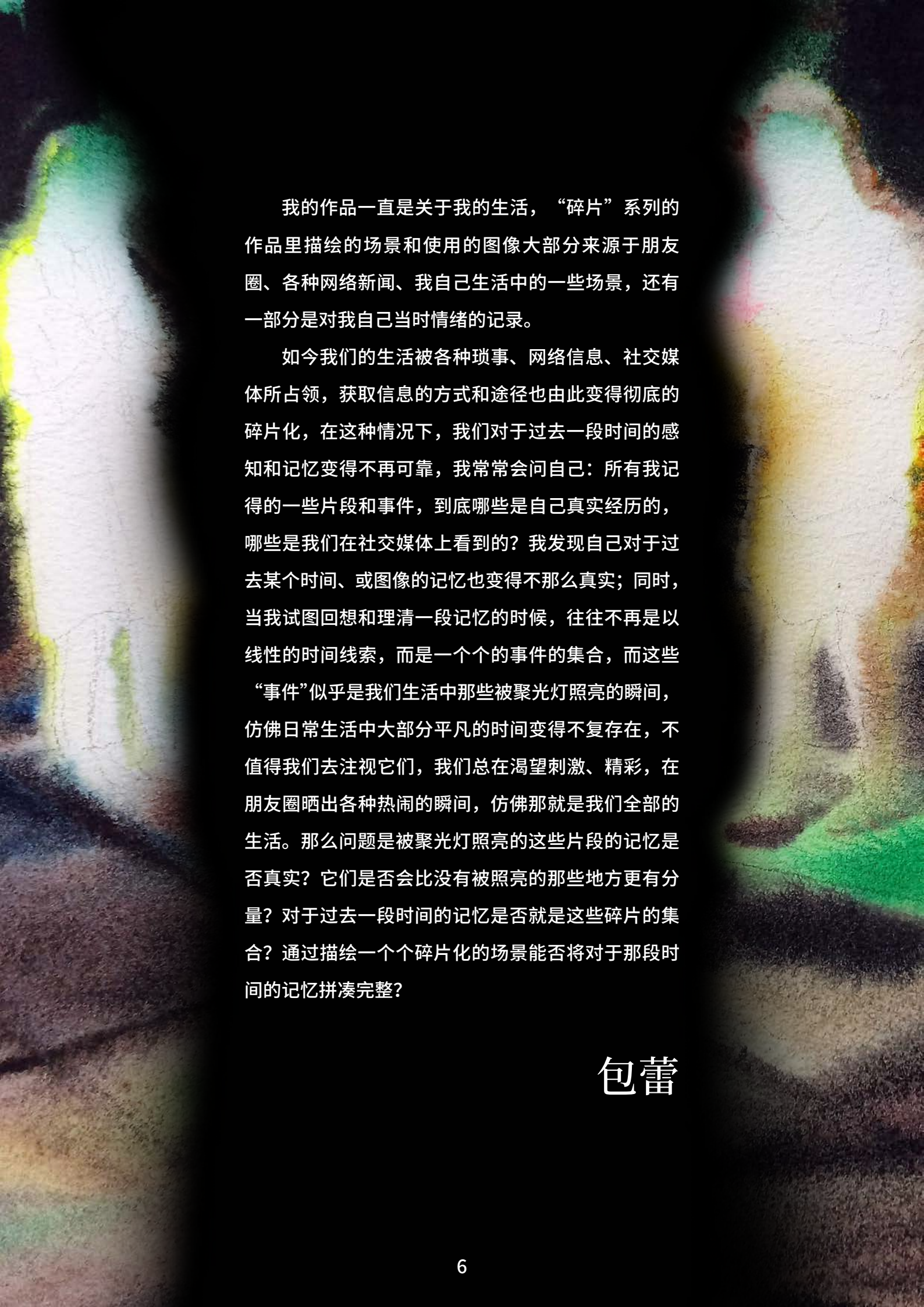
如果我的记忆是有缺陷的，那又要怎么自证我的存在呢？水彩技术让边界消失得更明显，从基本上模糊了线条以及界限。在艺术家笔下的生活场景中，那些模糊不清，没有颜色的人群或者背影像是被打了强光，或者说在大多时候，这些光就是从这些虚影中显示出来。而这种光源看上去像是来自一小片岩浆，强大但是没有外形。在作品“舞，舞，舞，”（包蕾，2020）中，那些轮廓更是与自己的影子融合到了一起……就

像是柏拉图的洞穴理论，人们无法在日光下接触到真实，所以他们的认知都是片面的，他们会将自己感知到的光影，幻觉认为是真实的。

在包蕾的视觉体系中，主体是游荡的：涣散的轮廓，在视觉和虚拟消费的作用下显得空空荡荡。客体也是一样。它们存在于当下，但由于被抛弃（“虚位以待 No.1”，包蕾，2020）而变得没了用处。它们印证了一种虚无，一种潜在的缺席。

每幅作品都描绘了一个变化的时刻：一切都变得朦胧。艺术家自述她是如何在流逝的时间中记录自己的情绪：“我对过去某个时段的记忆正在消退。同时，当我试图回想和理清一段记忆的时候，往往不再是以线性的时间线索，而是一个个的事件的集合，而这些‘事件’似乎是我们生活中那些被聚光灯照亮的瞬间，仿佛日常生活中大部分平凡的时间变得不复存在。”





我的作品一直是关于我的生活，“碎片”系列的作品里描绘的场景和使用的图像大部分来源于朋友圈、各种网络新闻、我自己生活中的一些场景，还有一部分是对我自己当时情绪的记录。

如今我们的生活被各种琐事、网络信息、社交媒体所占领，获取信息的方式和途径也由此变得彻底的碎片化，在这种情况下，我们对于过去一段时间的感知和记忆变得不再可靠，我常常会问自己：所有我记得的一些片段和事件，到底哪些是自己真实经历的，哪些是我们在社交媒体上看到的？我发现自己对于过去某个时间、或图像的记忆也变得不那么真实；同时，当我试图回想和理清一段记忆的时候，往往不再是以线性的时间线索，而是一个个的事件的集合，而这些“事件”似乎是我们生活中那些被聚光灯照亮的瞬间，仿佛日常生活中大部分平凡的时间变得不复存在，不值得我们去注视它们，我们总在渴望刺激、精彩，在朋友圈晒出各种热闹的瞬间，仿佛那就是我们全部的生活。那么问题是被聚光灯照亮的这些片段的记忆是否真实？它们是否会被没有被照亮的那些地方更有分量？对于过去一段时间的记忆是否就是这些碎片的集合？通过描绘一个个碎片化的场景能否将对于那段时间的记忆拼凑完整？

包蕾



My works always closely link to my life. In “Fragment” series, the depicting scenes of the paintings are majorly inspired by WeChat Moments, social media posts and incidents happened around me, while the others are considered as the archive of my emotions at those very moments.

Nowadays, the trivial matters, internet news and social media have been taking over our time. The fragmentation of information makes us feel less confident with our memories and sensations. I ask myself from time to time: have I really experienced all the pieces and incidents that I remember, or I have been mixed them up with what I have read on the social media? While this question jumps into my head, suddenly I find my memory of certain past time become blur and faded. In the meantime, when I try to recall a time period, it doesn’ t come out in a linear time order but in an assemble of highlight moments during that time, like the other ordinary part has disappeared, all the memory is full of excitement and joy. However, do these highlights really happened? Or are they more important than those ordinary moments? Is a memory of a period only an assemble of these highlighting pieces? If I paint all these fragments on the paper, can I fixed those pieces into a complete story of memory?

Bao Lei

包蕾

其作品收藏于中国美术馆、关山月美术馆、罗中立美术馆、德国杜塞尔多夫城市文化局、加拿大迈克当·斯图尔特艺术中心等国内外重要艺术机构。

- 1979 生于四川广元
2000 毕业于四川美术学院美术教育系
2003-2019 毕业于四川美术学院美术教育系水彩研究生班并获硕士学位
 任教于四川美术学院美术教育系
2019 至今 四川美术学院艺术教育学院水彩画系系主任

展览及获奖情况

- 2020 春回巴蜀 2020——重庆市抗疫主题美术作品展 特邀作品
 重庆市美术馆 重庆市美术家协会
 魅力理县——四川水彩画年度展暨中国水彩名家作品邀请展
 第二届重庆市青年水彩粉画作品展
 “和光水色”成都重庆当代水彩画作品邀请展
 “向心与离心”——后疫情时代中的当代国际艺术展
 “跃然纸上”纸本作品展 重庆星汇当代美术馆
- 2019 “重庆市美术作品迎春展·2019” 重庆市美术馆 重庆市美术家协会
 重庆 2019’ 重庆市女书画家作品展
 自我态度：2019 重庆当代小幅作品展
 西安 第四届全国女性水彩·粉画展 优秀奖
 第七届重庆市美术作品展暨第十三届全国美展重庆送选作品展
 重庆 “日常之诗”中国社区美育行动计划
- 2018 “水色现场”——首届四川·重庆水彩艺术联展
 “彩溢龚滩：首届重庆市青年水彩·粉画展
 “重庆市美术作品迎春展” 重庆市美术馆 重庆市美术家协会
 西安 第三届全国女性水彩粉画作品展 领衔作品奖
- 2017 “家宴——话桑麻” 黄桷坪常驻艺术家作品邀请展
 “学院品格”第二届全国高等艺术院校水彩专业师生教学研究与创作
 作品展 青岛城市美术馆
 “时代情境”——四川美术学院重大题材艺术创作中心年度邀请展
 重庆市文联美术馆

- “时代质感”——四川美术学院作品展 中国美术馆
重庆市第六届美术作品展
重庆市妇女书画大展 二等奖
“山水之间——2017 水彩粉画风景邀请展” 重庆市美术馆
西安 第二届全国女性水彩粉画展
- 2016 重庆 心迹——当代青年艺术家纸上作品展
重庆 第六届重庆市水彩粉画展 优秀奖
德国 汉堡 “艺术是我的氧气” 纸本作品展 八号沙龙艺术空间
- 2015 重庆 LP 艺术空间开幕展
西安 首届全国女性水彩粉画展
重庆 重庆市女子书画协会 20 周年庆画展
河北 凝视——当代女画家作品双年展
- 2014 重庆 “第五届重庆市美术作品展暨第十二届全国美展重庆市
选送作品展”
重庆 浓妆淡抹——2014 佳想安善美术馆水彩邀请展
广州 “学院品格” 水彩邀请展
北京 新星星艺术节 今日美术馆
- 2013 重庆 《无限——郊区的胜利》
重庆 女子书画作品展 二等奖
“城市幻象” 重庆市青年美术双年展青年教师特展
- 2012 重庆 第五届重庆市水彩·粉画展 优秀作品奖
重庆 时态第四回 《日常 转译》
- 2011 重庆 “梦想照耀着现实”——黄桷坪艺术生态展
杭州 第二届中国当代学院水彩艺术展
- 2010 重庆艺术走进生活启动展暨四川美术学院青年艺术家邀请展
重庆 “一捻红——重庆市女性艺术家书画大展”
德国 杜塞尔多夫 “Chin Chin——四位艺术家在杜塞尔多夫” 展
重庆器·Haus 空间—德国杜塞尔多夫市艺术家交换驻留项目
- 2009 北京 前进美教 - 川美新写实师生作品联展
重庆 “庆祝建国 60 周年第四届重庆市美术作品展暨第十一届全国
美展重庆市选送作品展”
“庆祝建国 60 周年重庆市妇女书画大展”
- 2008 成都 “成都浓园国际艺术展”
- 2007 重庆 “东张西望——小杨、包蕾油画双人展” 锦瑟画廊
贵阳 “耳闻与口传的四方” 第三届贵阳双年展
深圳 “艳色记录” 中国当代女性艺术家邀请展 深圳关山月美术馆
北京 “晚夏新辉” 都亚特北京开幕展
- 2006 加拿大 “来自重庆的当代绘画” 迈克当·斯图尔特艺术中心

Bao Lei

Her works have been collected by the important art organizations such as National Art Museum of China (Beijing), Guan Shanyue Art Museum (Shenzhen, Guangdong), Luo Zhongli Art Museum (Chongqing), Macdonald Stewart Art Centre (Canada), Stadtverwaltung Düsseldorf Kulturredaktion Künstlerförderung (Düsseldorf).

1979	Born in Guangyuan, Sichuan
2000	Graduated with Bachelor Degree from Art Education School at Sichuan Fine Art Institute(SFAI)
2003	Graduated with Master Degree from Watercolor Graduate Class of Art Education School at SFAI
2003-2019	Worked as a teacher for Art Education School at SFAI
2019- now	Working as the Dean of Water color Department of Art Education School at SFAI

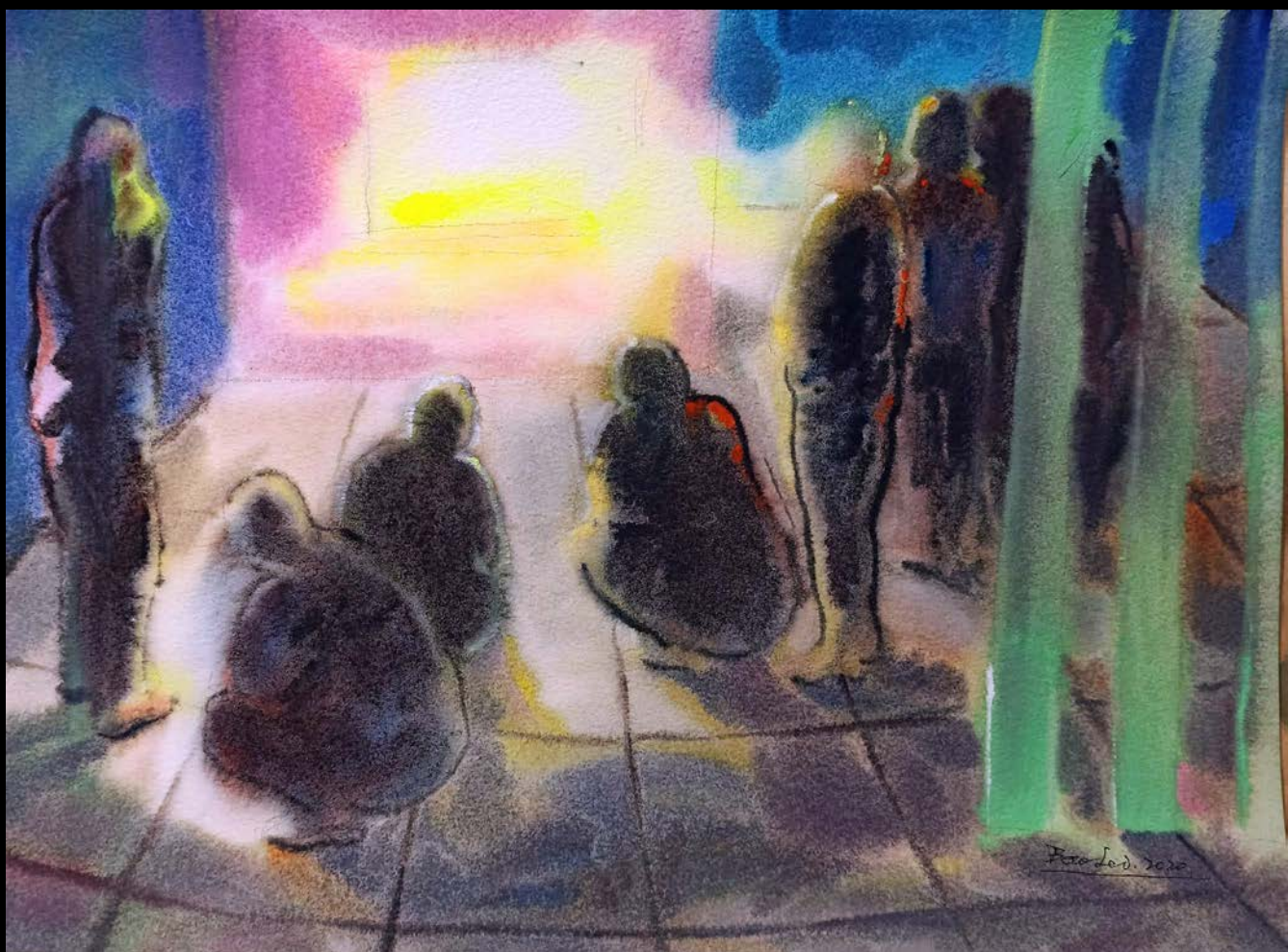
Exhibitions and Awards

2020	Special Invited to Group Exhibition “Spring Comes Round to Chongqing 2020” by Chongqing Art Gallery Invited to group exhibition “Charming Lixian: Sichuan Watercolor Yearly Exhibition” The 2nd Exhibition of Chongqing Youth Watercolor Paintings “Water and Color” : The Invitation Exhibition of Contemporary Watercolor Paintings in Chengdu and Chongqing “Centripetal and Centrifugal” : Contemporary International Art Exhibition in the Post-Epidemic Era "Leaping on Paper" Exhibition of Works on Paper at Chongqing Xinghui Contemporary Art Museum
2019	"Chongqing Art Works Spring Festival Exhibition 2019" Chongqing Art Gallery 2019 Chongqing Women Artists and Calligraphers Exhibition

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- "Self Attitude": 2019 Chongqing Contemporary Small Works Exhibition
Excellence Award by Xi'an The 4th National Women's Watercolor-Pastel Exhibition
The 7th Chongqing Fine Arts Exhibition and the Thirteenth National Art Exhibition Chongqing Sent Works
- 2018 "Poetry of the Everyday" China Community Aesthetic Education Plan
"Water Color Live" - The 1st Sichuan-Chongqing Watercolor Art Exhibition
"Color Overflow Gongtan": The 1st Chongqing Young Artist Watercolor and Pastel Painting Exhibition
"Chongqing Art Works Spring Festival Exhibition 2018" Chongqing Art Gallery
Leading Works Award by The 3rd National Women's Watercolor Art Exhibition
- 2017 "Family Feast - Talking about Mulberry" Huangjueping Invitational Exhibition of Resident Artists' Works
"College Character" The 2nd National Exhibition of Teaching Research and Creative Works of Teachers and Students of Watercolor in Higher Art Colleges, Qingdao Art Gallery
"The Context of the Times" , Chongqing Municipal Federation of Literary Art Museum
"Era Texture" : Sichuan Academy of Fine Arts Works Exhibition, National Art Museum of China, Beijing
The 6th Art Exhibition of Chongqing City
Second Prize by Chongqing Women's Painting and Calligraphy Exhibition
"Between Mountains and Waters - 2017 Invitational Exhibition of Watercolor Pastel Landscape" Chongqing Art Gallery
The 2nd National Women's Watercolor and Pastel Painting Exhibition
- 2016 Chongqing Traces of Heart: Contemporary Young Artists' Works on Paper Exhibition
Excellent Award by The 6th Chongqing Watercolor and

- Pastel Exhibition
"Art is My Oxygen" , Salon 8 Art Space, Hamburg,
Germany
- 2015 Opening Exhibition of LP Art Space, Chongqing
The First National Women's Watercolor and Pastel
Exhibition, Xi' An
Chongqing Women's Painting and Calligraphy
Association 20th Anniversary Exhibition
"Stare: Contemporary Female Artists Biennale" ,
Hebei
- 2014 The 5th Chongqing Fine Arts Exhibition and the
Thirteenth National Art Exhibition Chongqing Sent
Works
"Make-up" , Jiaxiang Anshan Art Museum, Chongqing
"Academy Character" Watercolor Invitational
Exhibition, Guangzhou, Guangdong
New Star Festival, Today Art Museum, Beijing,
- 2013 "Infinity: Victory of Suburbia" , Chongqing
Second Prize by Chongqing Women's Painting and
Calligraphy Exhibition
"Urban Illusion" Chongqing Young Artists Biennale
Special Exhibition for Art Teachers
- 2012 Excellent Works Award by The 5th Chongqing
Watercolor and Pastel Exhibition
"Tense Fourth: Daily Translation" , Chongqing
- 2011 "Dreams Shine on Reality: Huangjueping Art Ecology
Exhibition" , Chongqing
The 2nd China Contemporary Academy Watercolor Art
Exhibition, Hangzhou
- 2010 "Art into Life" Launch Exhibition and Sichuan Fine
Arts Institute Young Artists Invitation Exhibition
"A Twist of Red: Exhibition of Chongqing Women Artists
in Painting and Calligraphy"
"Chin Chin: Four Artists in Düsseldorf", Düsseldorf,
Germany
Artist Exchange Residency with Düsseldorf, Germany by
Chongqing Organhaus
- 2009 The New Art Education: New Realistic Art Exhibition by
SAIF Instructors and Students, Beijing

- 
- The Fourth Chongqing Fine Arts Exhibition to Celebrate the 60th Anniversary of the Founding of the People's Republic and the 11th National Art Exhibition Chongqing Selected Works Exhibition
Celebration of the 60th Anniversary of the Founding of the People's Republic of China Chongqing Women's Painting and Calligraphy Exhibition
- 2008 Chengdu Nong Yuan International Art Exhibition
- 2007 Looking East and West - Xiao Yang and Bao Lei Oil Painting Duo Exhibition, Jinser Gallery, Chongqing
- The 3rd Guiyang Biennale: "The Four Directions of Hearing and Mouth"
- "Voluptuous Records: Chinese Contemporary Women Artists Invitation Exhibition" , Guan Shanyue Art Museum, Shenzhen
- Duarte Beijing Opening Exhibition
- 2006 "Contemporary Painting from Chongqing", McDonald Stewart Art Centre, Canada



等 *Waiting*

纸本水彩 Watercolour on paper

28×38cm

2020



空沙发 *Empty Couch*
纸本水彩 Watercolour on paper
28×38cm
2020



看日落 *Watching the sunset*
纸本水彩 Watercolour on paper
28×38cm
2020



看 *Staring*

纸本水彩 Watercolour on paper

28×38cm

2020



排队 *Queueing*

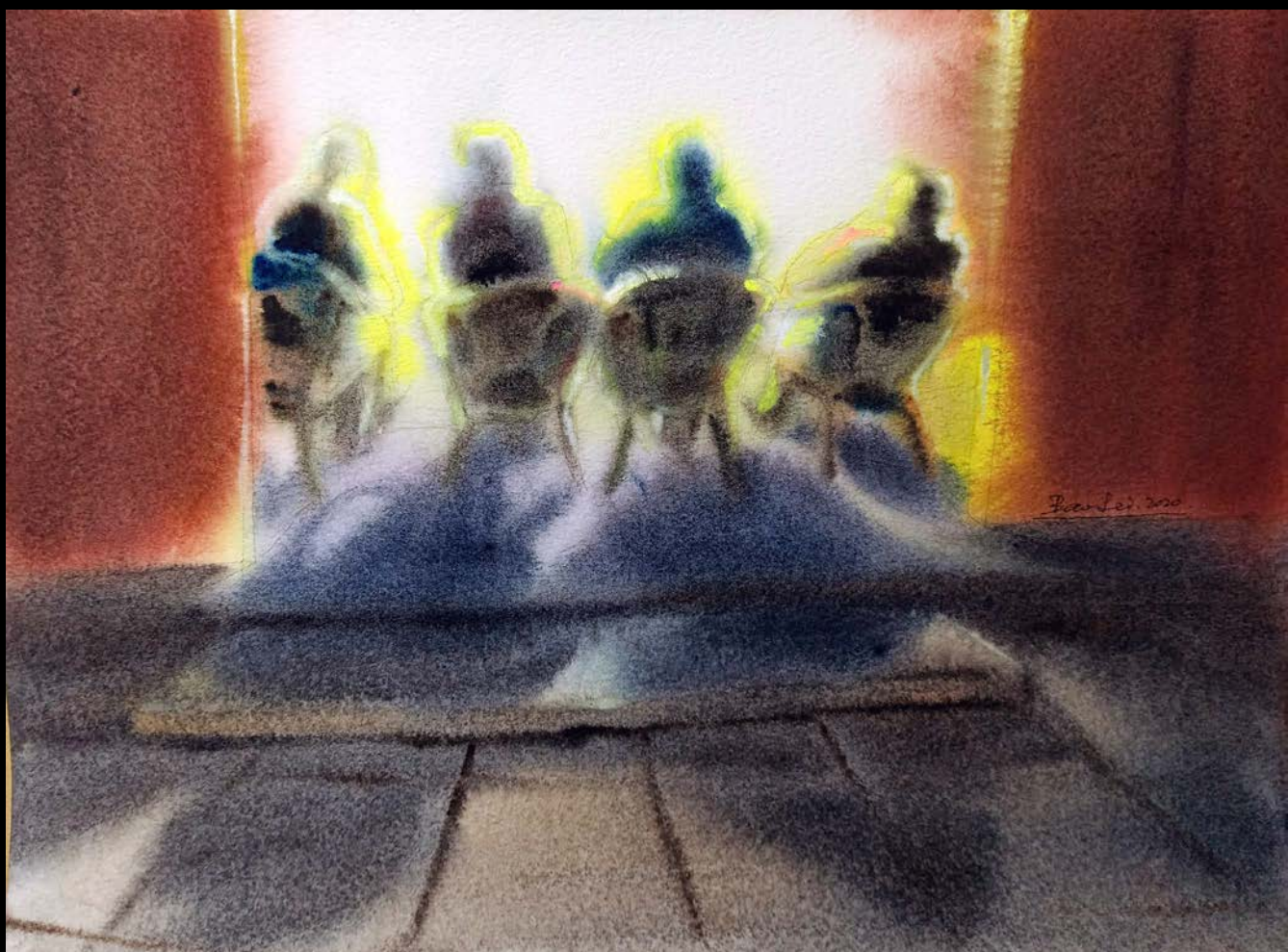
纸本水彩 Watercolour on paper

28×38cm

2020



排排坐 *Sitting in queue*
纸本水彩 Watercolour on paper
28×38cm
2020



喝茶 *Teatime*

纸本水彩 Watercolour on paper

28×38cm

2020



六个人 *Six*
纸本水彩 Watercolour on paper
28×38cm
2020



五个人 *Five*

纸本水彩 Watercolour on paper

28×38cm

2020



四个人 *Four*
纸本水彩 Watercolour on paper
28×38cm
2020



三人行 *Three*

纸本水彩 Watercolour on paper

28×38cm

2020



讨论 *Discussing*

纸本水彩 Watercolour on paper

28×38cm

2020



黄椅子 *Yellow Chairs*

纸本水彩 Watercolour on paper

28×38cm

2020



虚位以待№1 *Seats Available 1*
纸本水彩 Watercolour on paper
28×38cm
2020



幕后 *Backstage*

纸本水彩 Watercolour on paper

27×39cm

2020



红凳子 *A Red Stool*

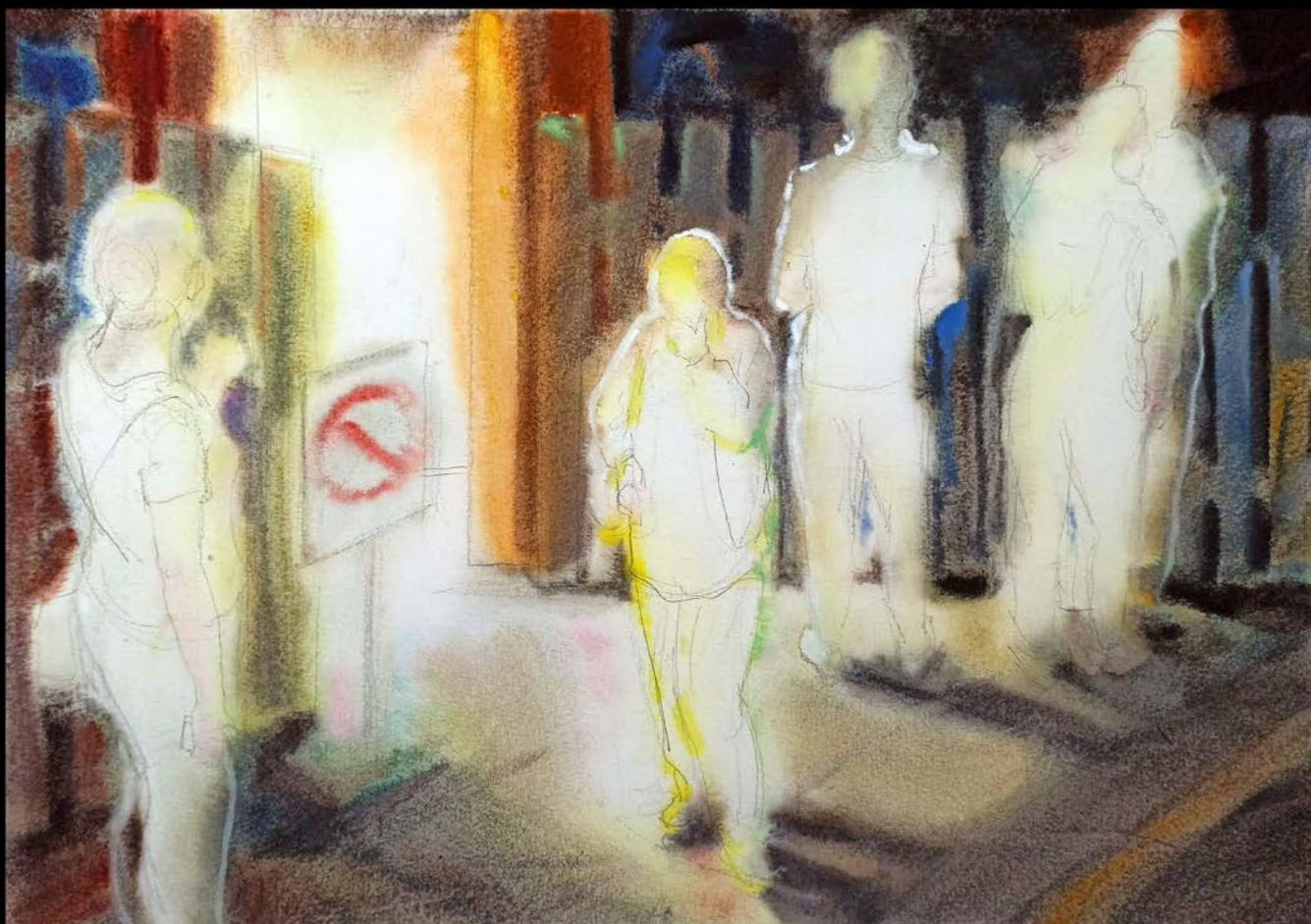
纸本水彩 Watercolour on paper

27×39cm

2020



等№ 4 *Waiting 4*
纸本水彩 Watercolour on paper
29.7×42cm
2020



禁止驶入 *Do Not Enter*
纸本水彩 Watercolour on paper
29.7×42cm
2020



望 *Watching*

纸本水彩 Watercolour on paper

29.7×42cm

2020

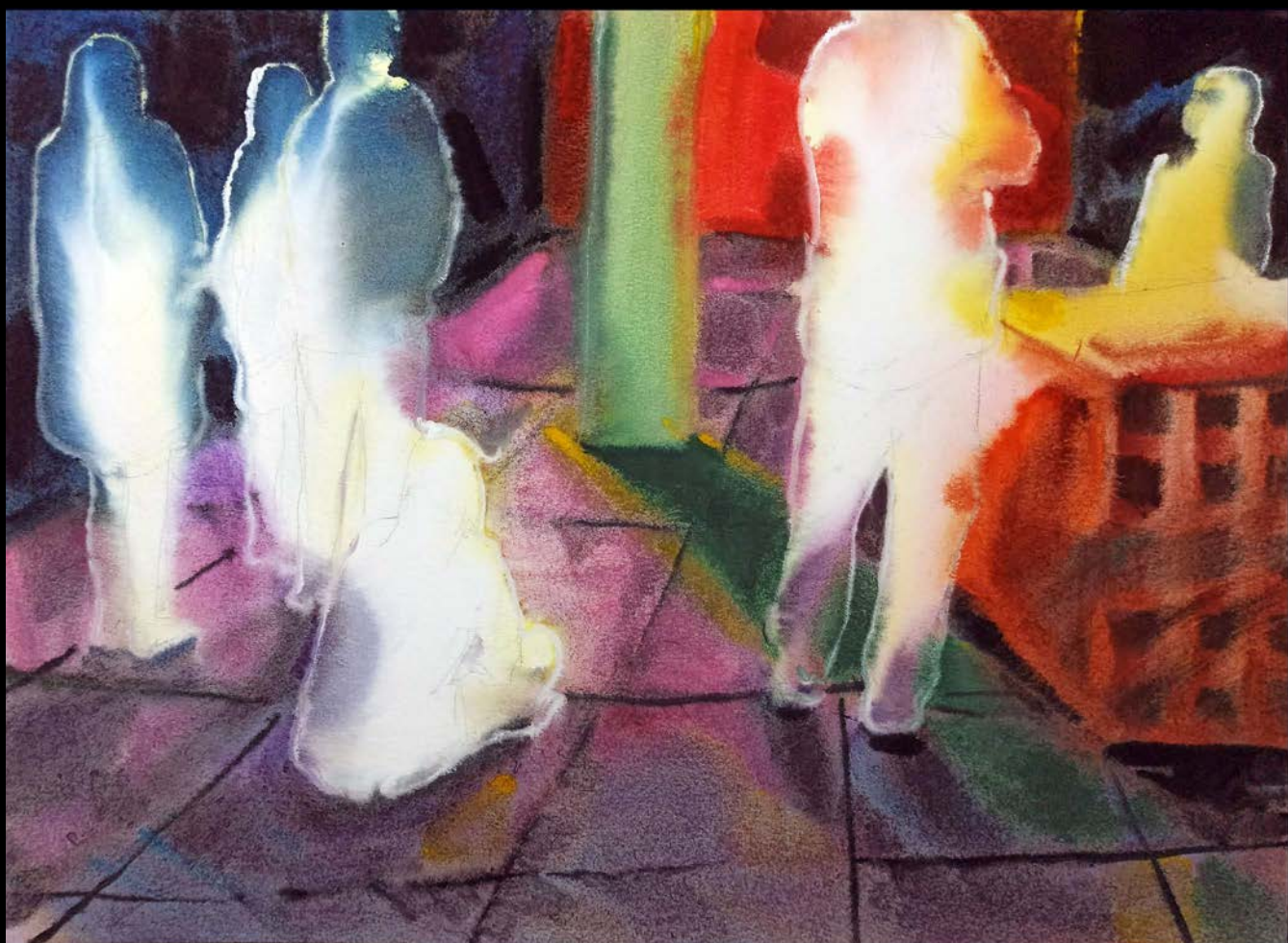


展览 *Exhibition*

纸本水彩 Watercolour on paper

29.7×42cm

2020



听讲 *In Lecture*
纸本水彩 Watercolour on paper
29.7×42cm
2020



休息 *Resting*

纸本水彩 Watercolour on paper

29.7×42cm

2020



舞舞舞 *Dance, Dance, Dance*
纸本水彩 Watercolour on paper
38×56cm
2020



看展览№ 2 *Visiting an Exhibition 2*

纸本水彩 Watercolour on paper

38×56cm

2020



玩 *Playing*

纸本水彩 Watercolour on paper

38×56cm

2020



晚会 *Evening Party*
纸本水彩 Watercolour on paper
38×56cm
2020



打望 *Peeping Around*
纸本水彩 Watercolour on paper
38×56cm
2020



一块红布 *A Red Cloth*

纸本水彩 Watercolour on paper

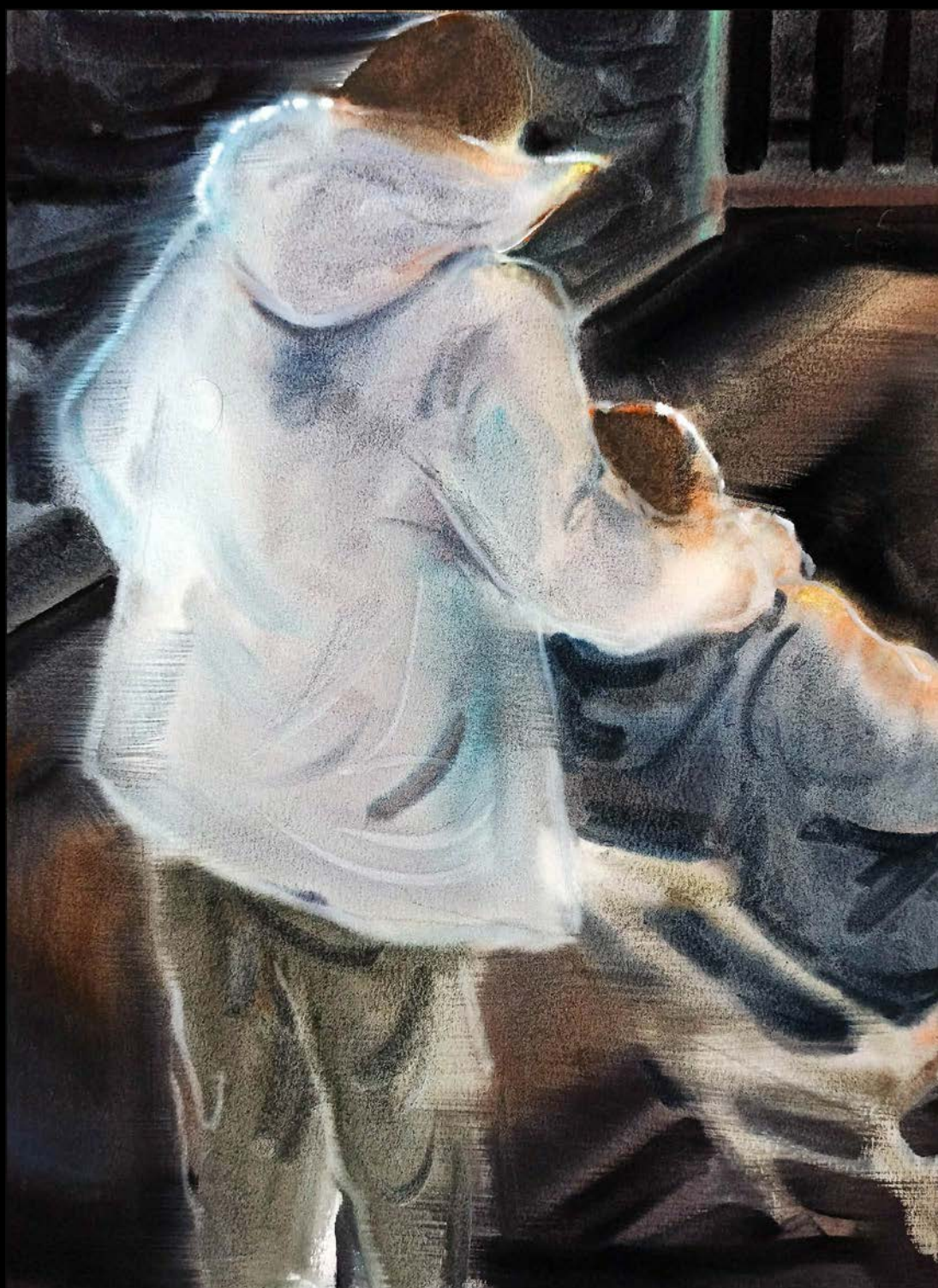
38×56cm

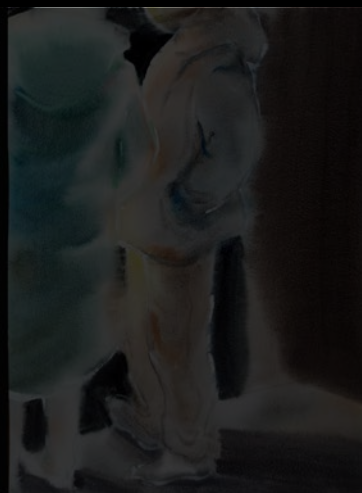
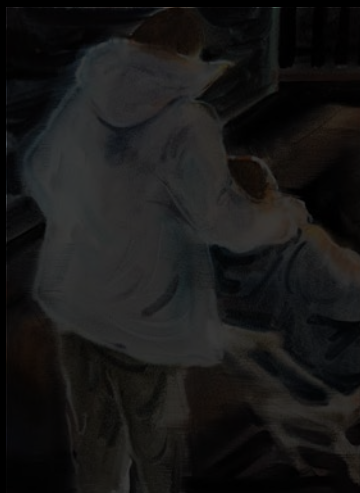
2020

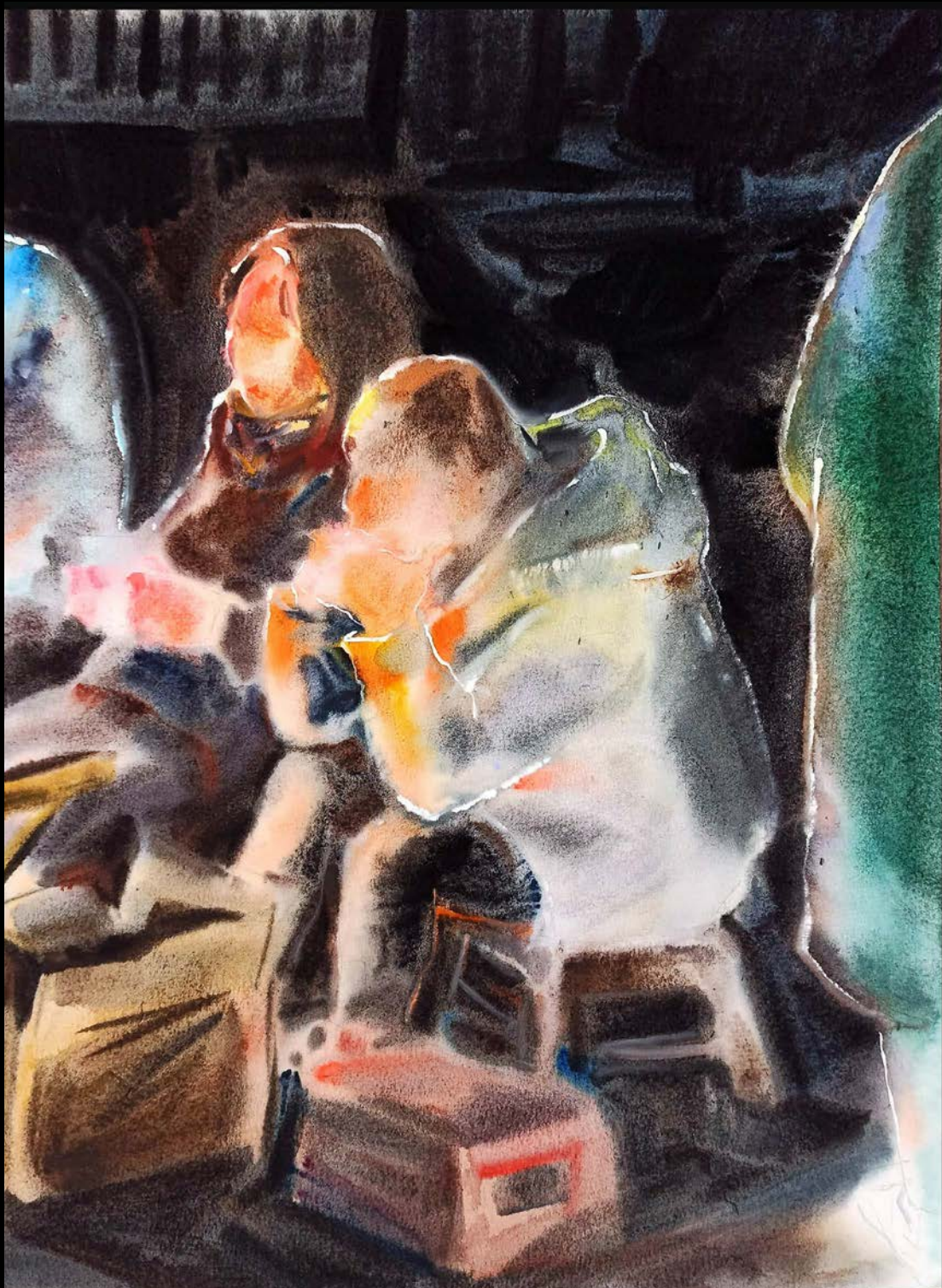
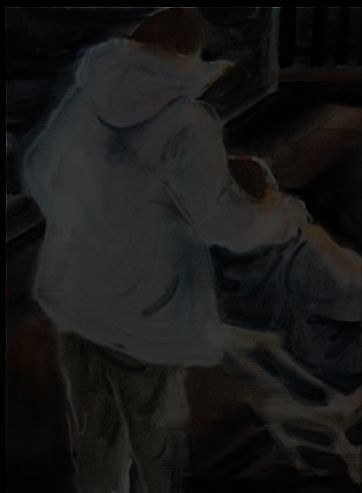


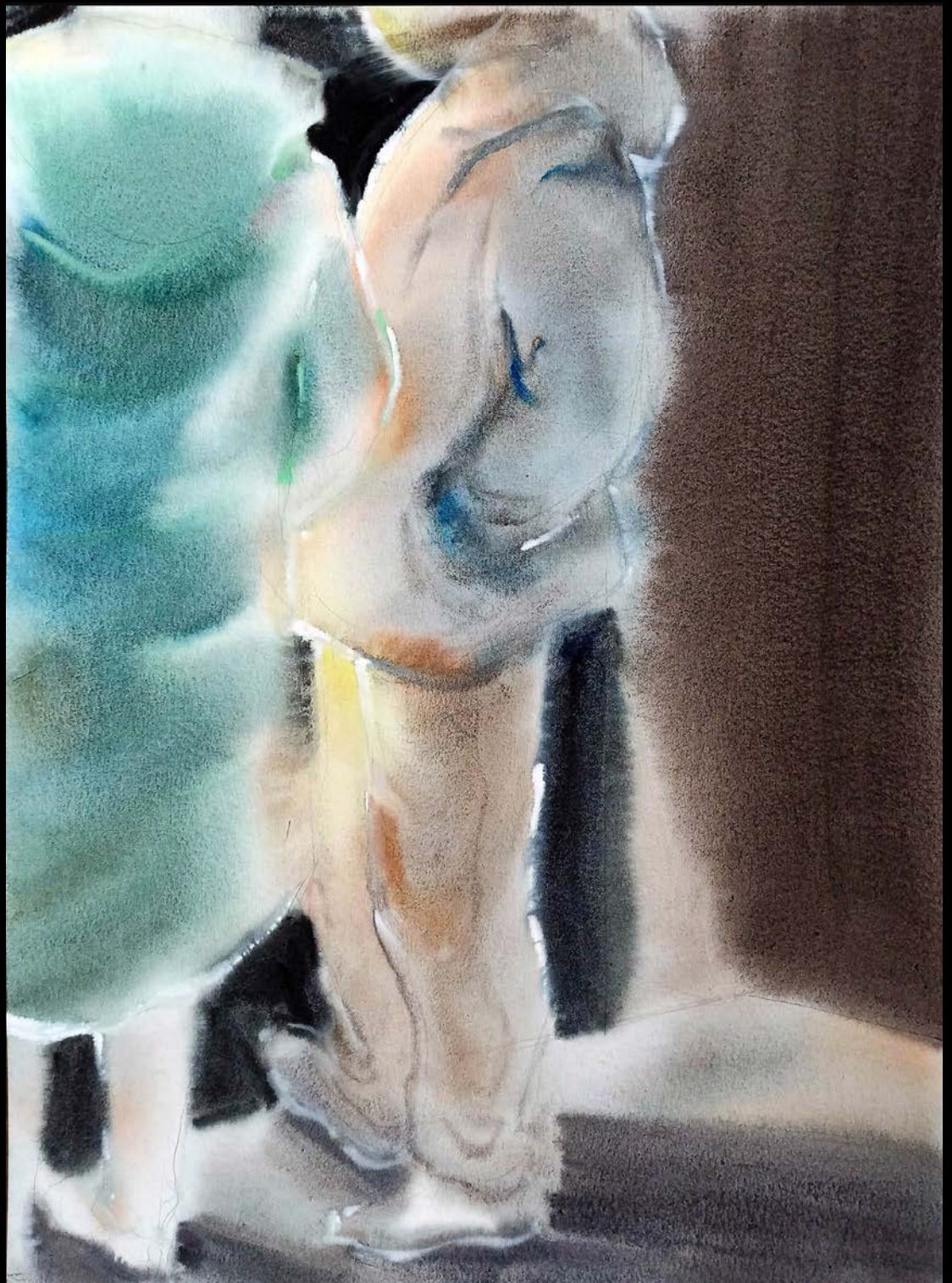
H42 × W29.7 cm ×4

纸本水彩 Watercolor on paper
2021









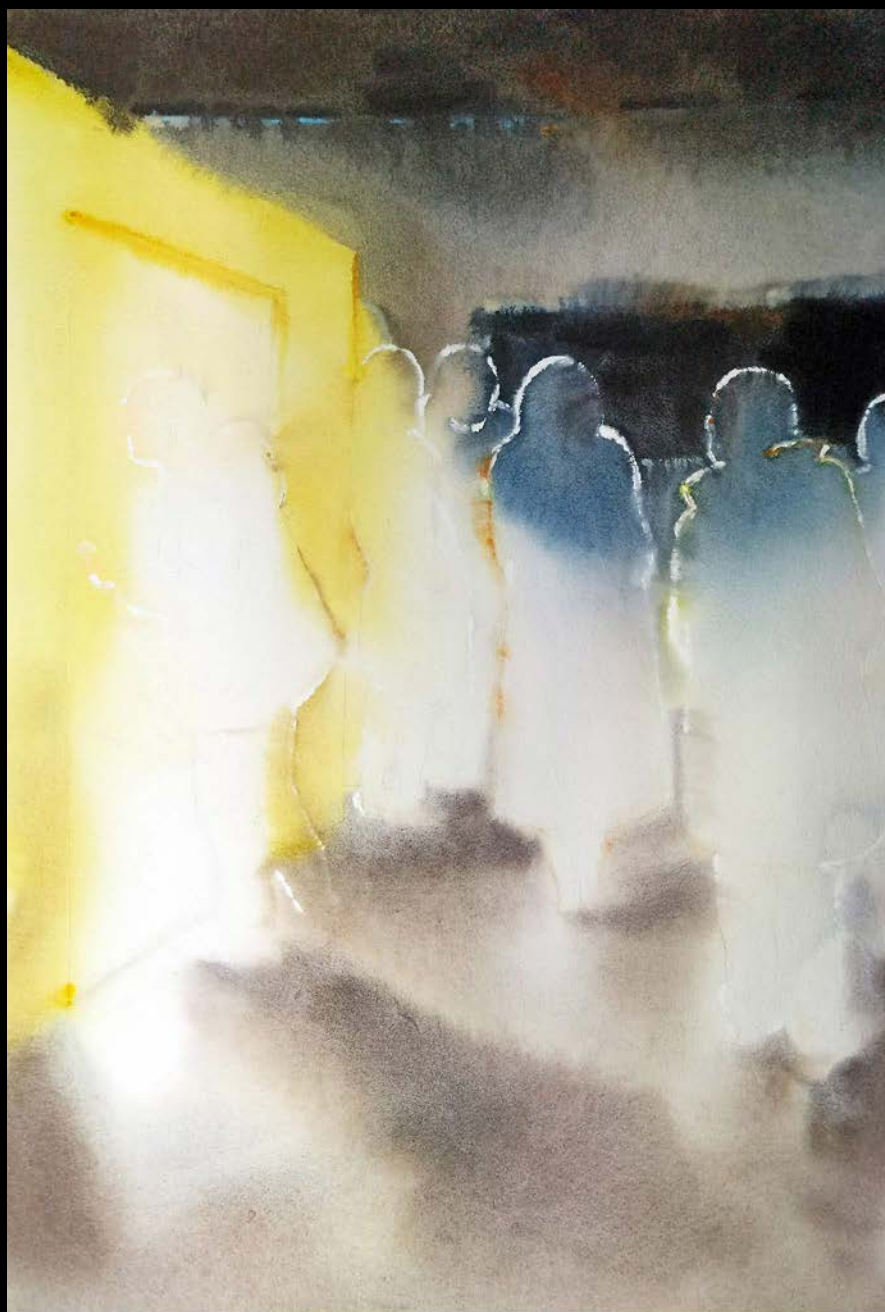
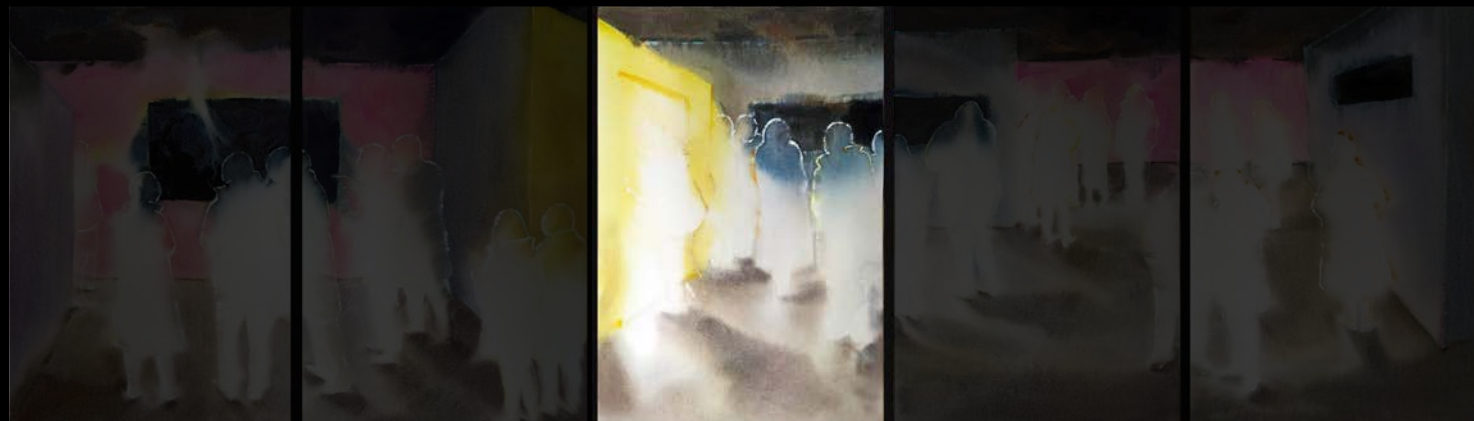


H56 × W38 cm ×5

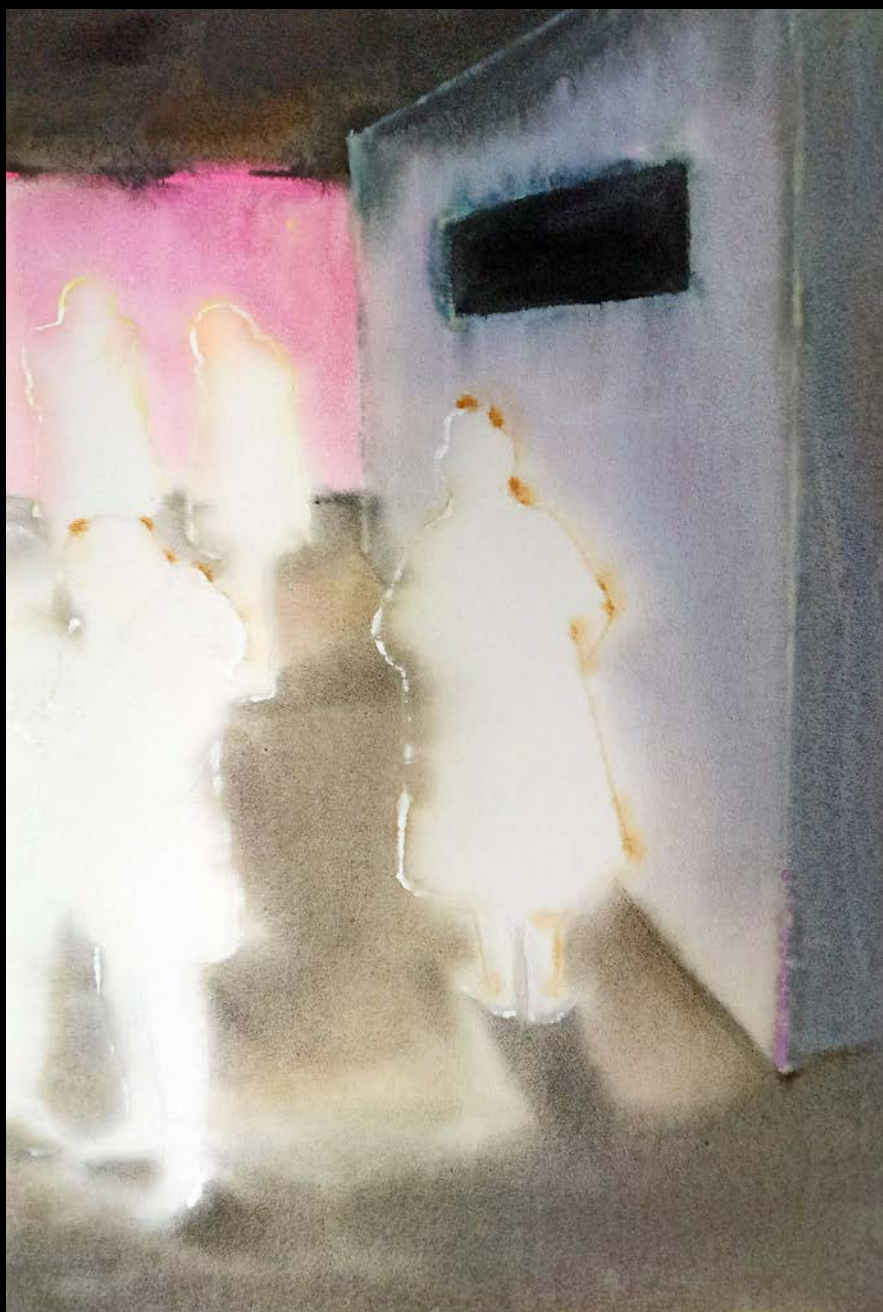
纸本水彩 Watercolor on paper
2021

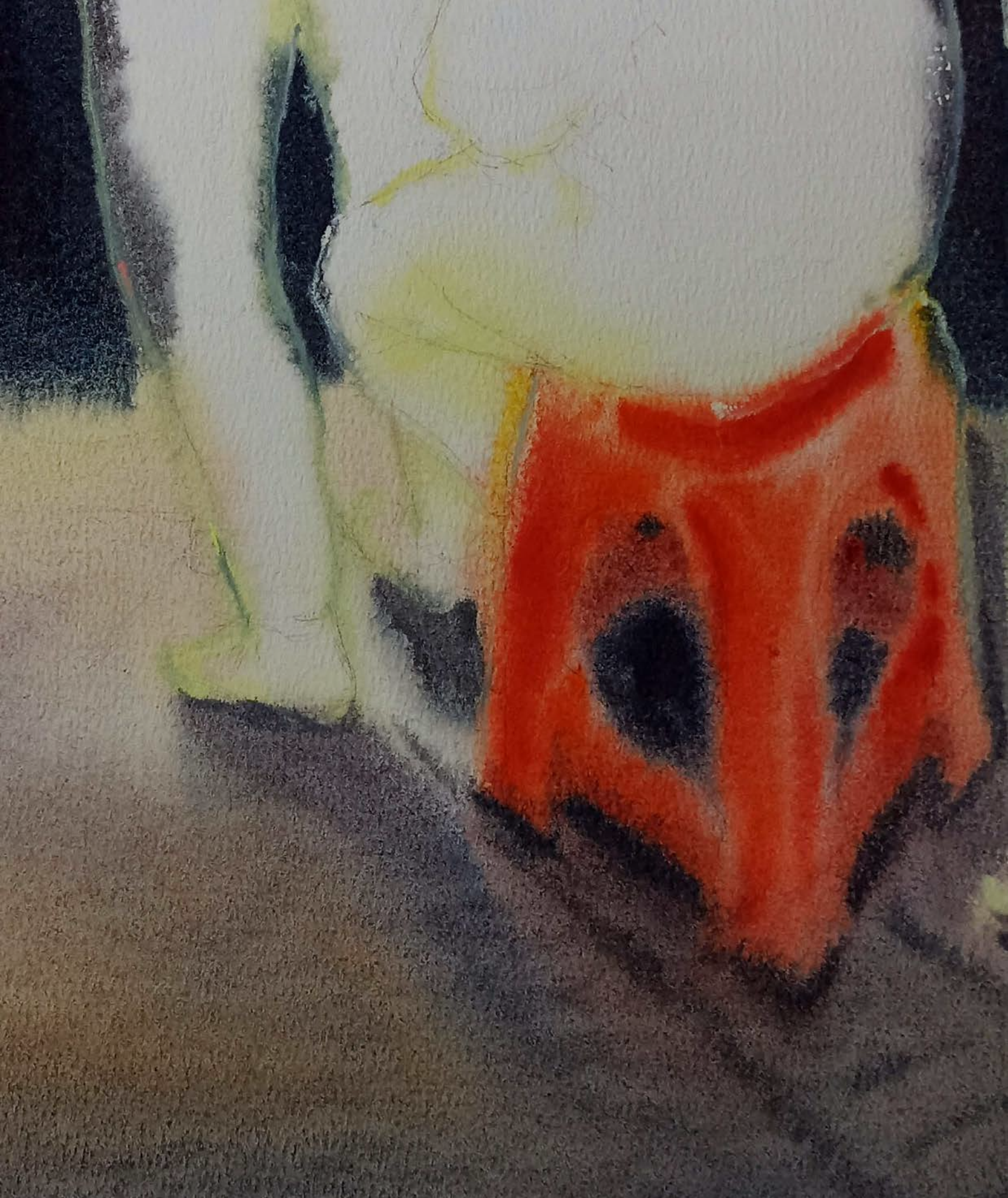












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粉墨登场

Curtain Time

姜 怡 帆
Jiang Yifan

2021/4/11-5/23



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Jiang Yifan, The Unveiled Work

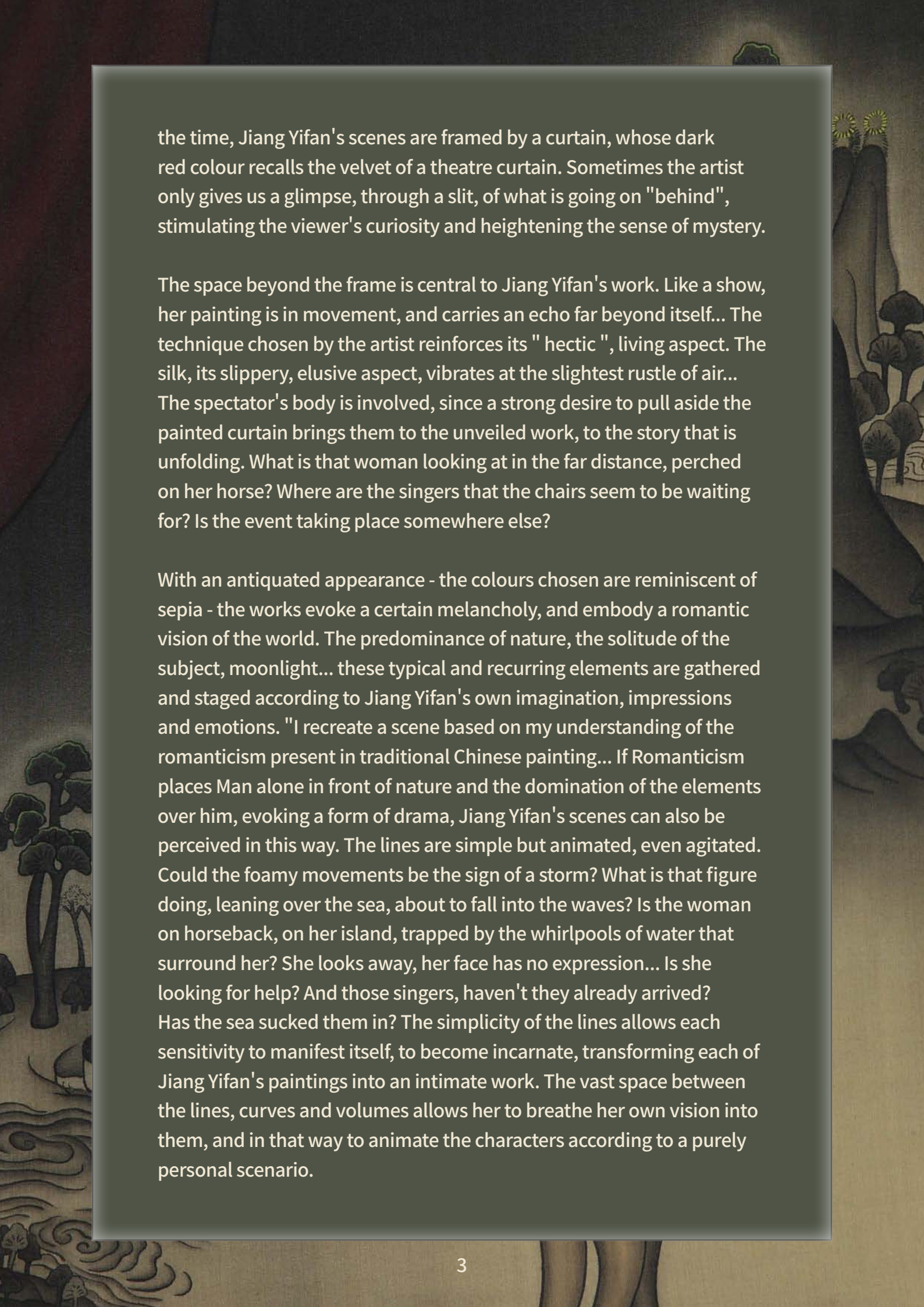
Caroline Boudehen

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。”

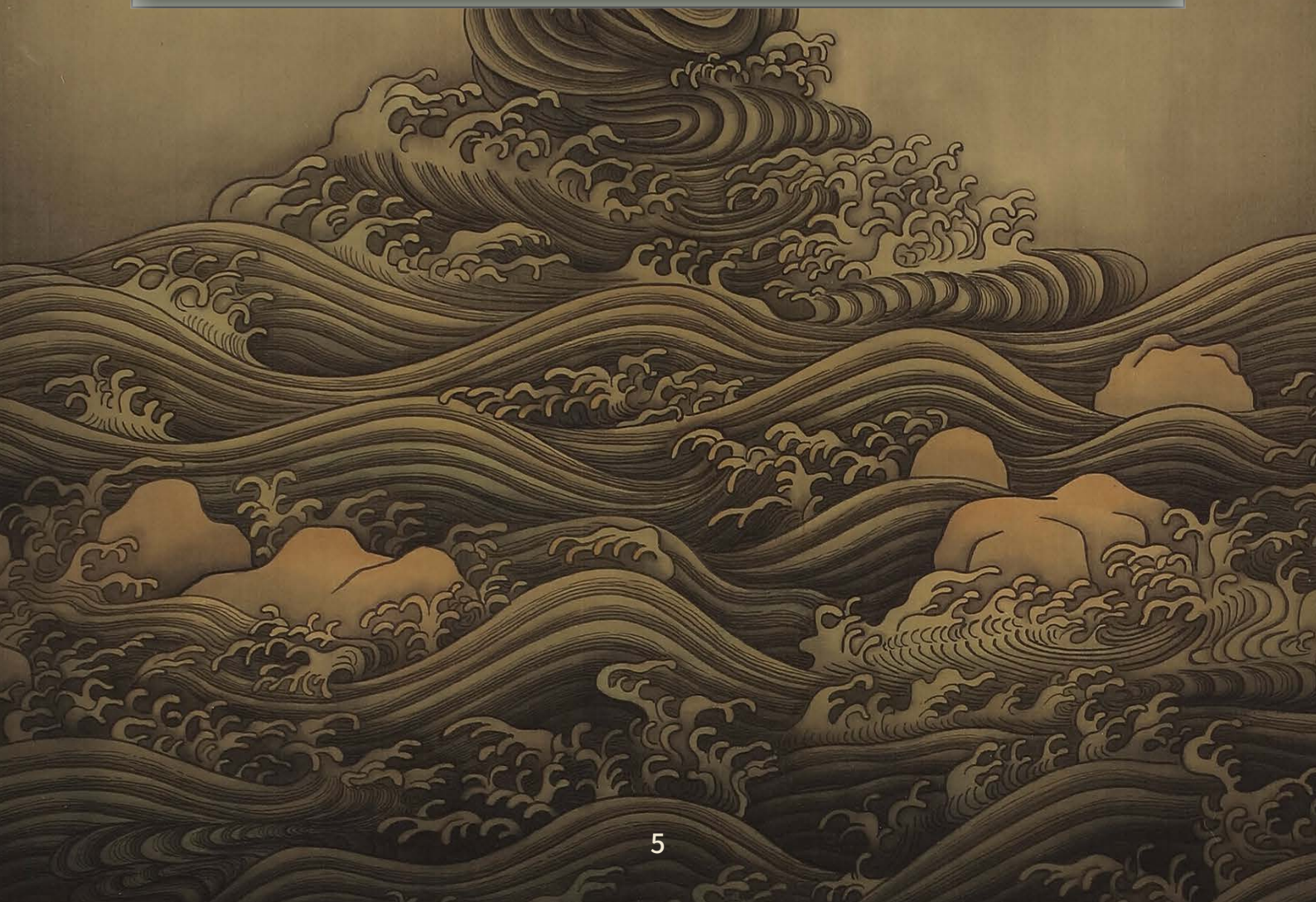
在姜怡帆的笔下，线条变得简单、弯曲、柔软。对于自然的描绘被简化、细节被抹平，乃至所有变化的痕迹被抹去。但艺术家并不满足于重温这些过去的场景，她还在其中加入了不协调的元素，比如放在海上的椅子和麦克风，仿佛置身梦的边缘，怪奇无序。荒谬的比例似乎是对现实的嘲弄。画面中的人物形态圆润性感，却未透露出任何情感，让人联想到哥伦比亚画家费尔南多·博特罗的风格。


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。





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 mysterious. This kind of aesthetics corresponds to my principle of thinking and living. Therefore, I recreated a scene based on my understanding of the romanticism portrayed in Chinese traditional painting, and it is in these quiet scenes where I feel peaceful and safe.

——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在脑海中展开。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

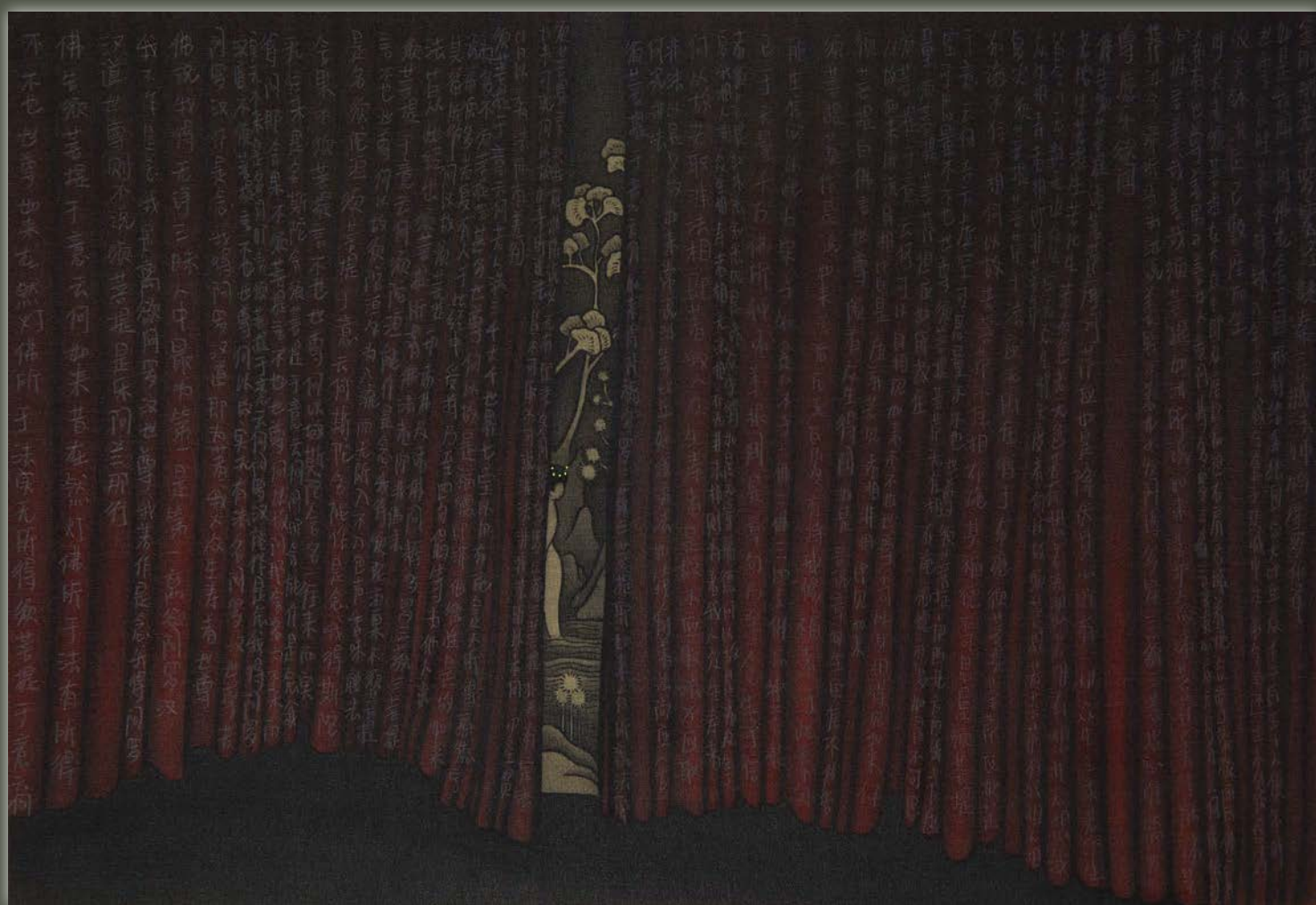
2017 Transboundary Ink and Water - Exhibition of Faculty and Graduate Student Works Intermedia Studio, Art Museum of Renmin University of China, Beijing



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

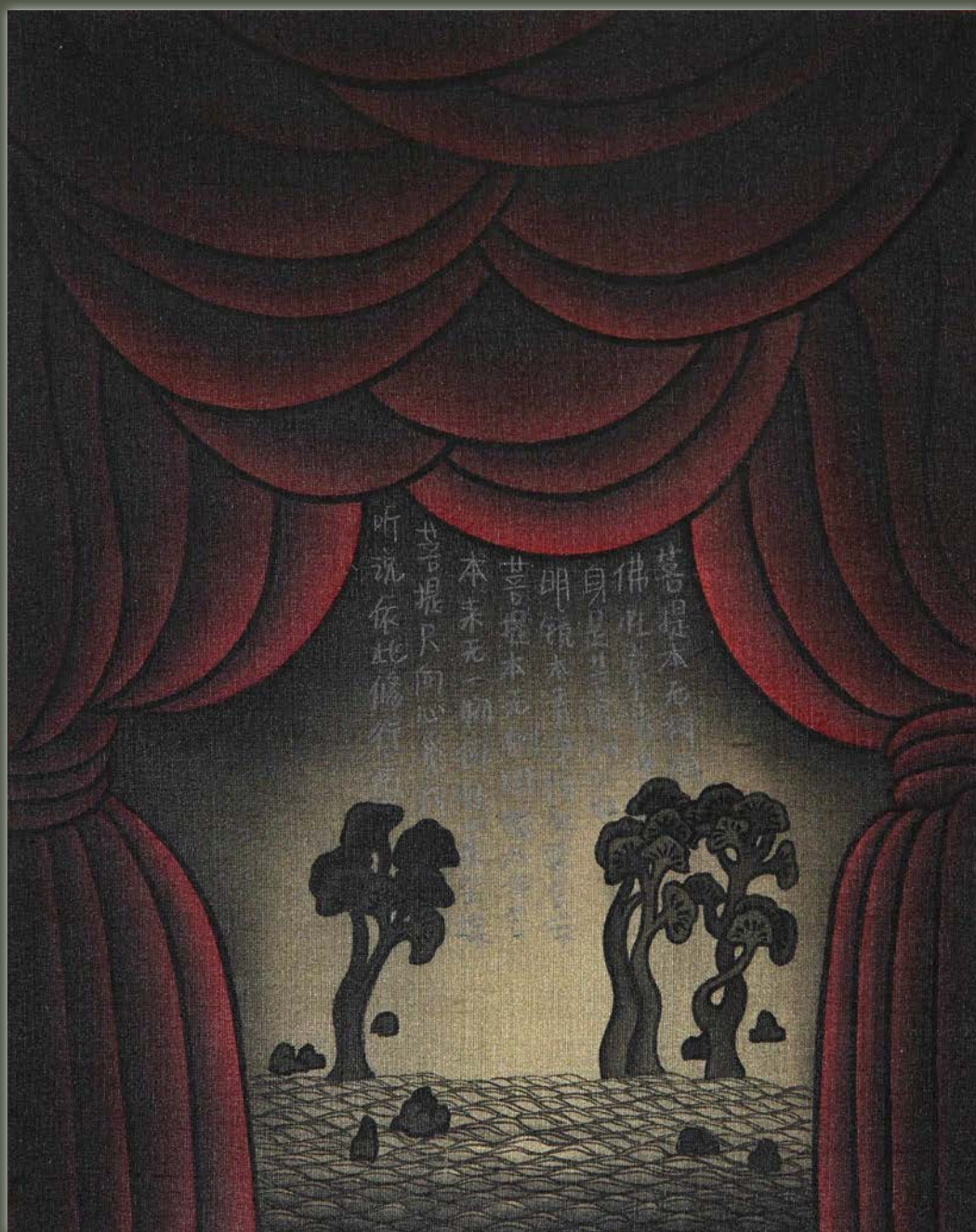


剧场 1 Theater No.1

绢本设色 Ink on silk

17 × 21 cm

2020

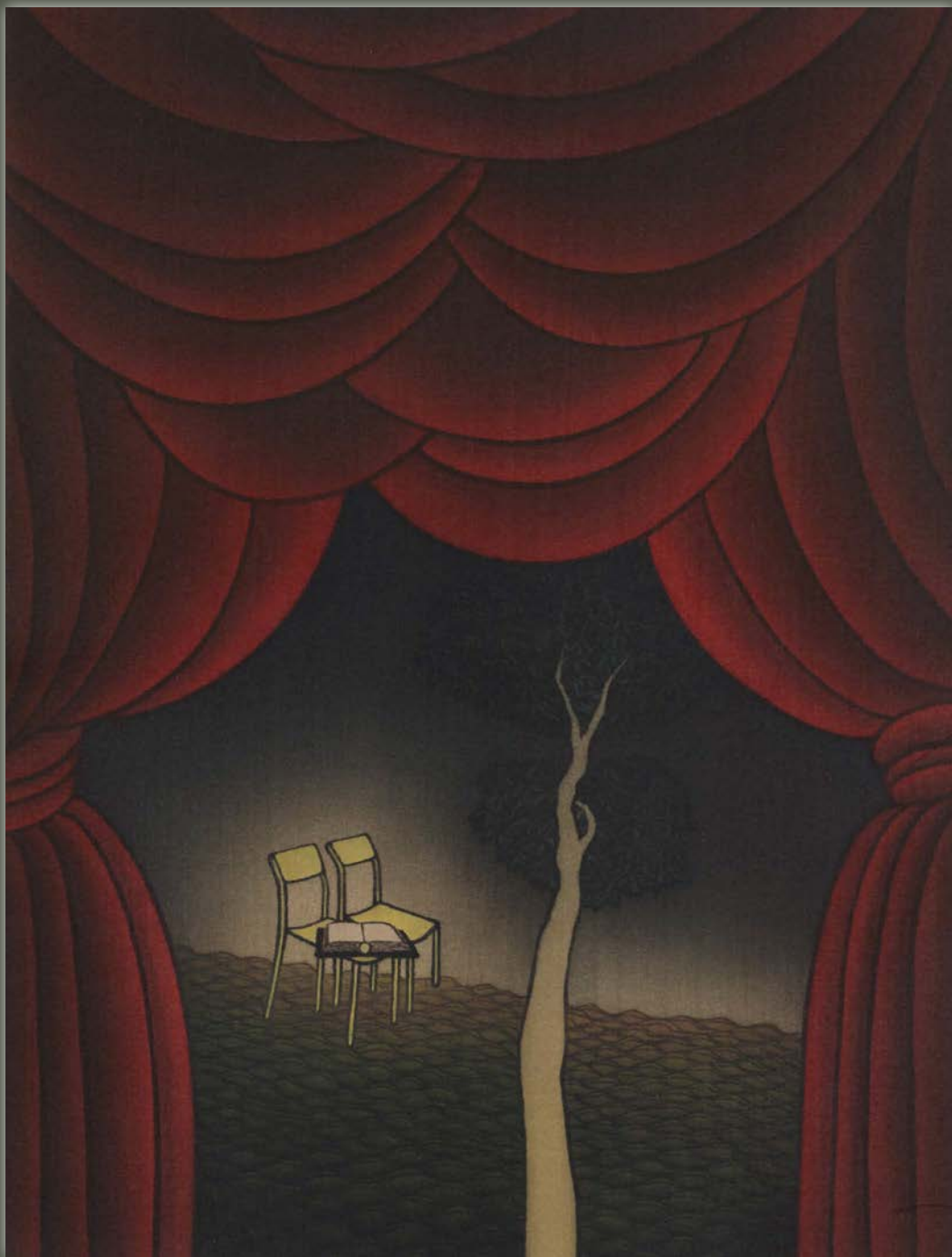


剧场 2 Theater No.2

绢本设色 Ink on silk

21 × 16 cm

2020

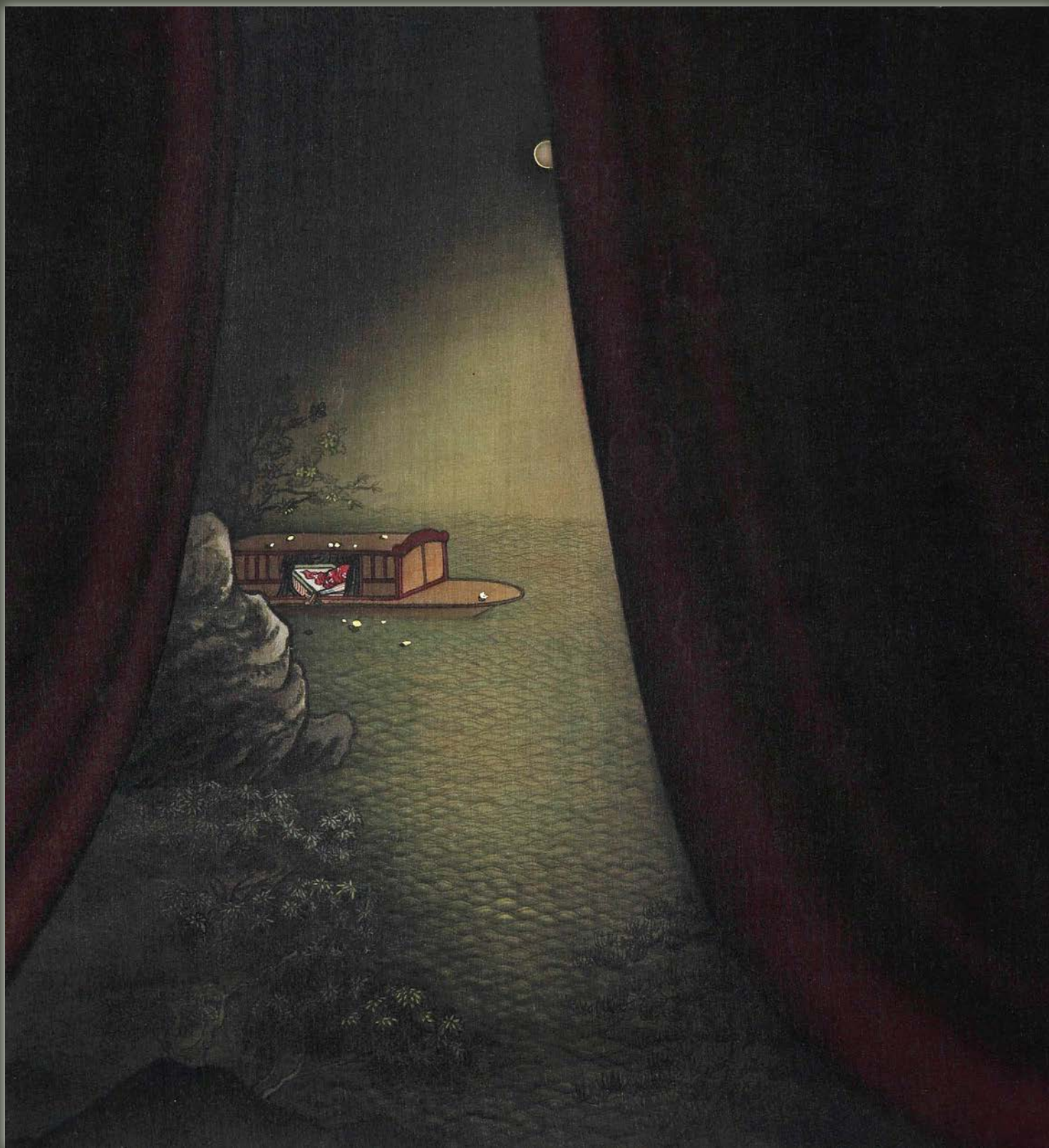


剧场 2.2 *Theater No.2.2*

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

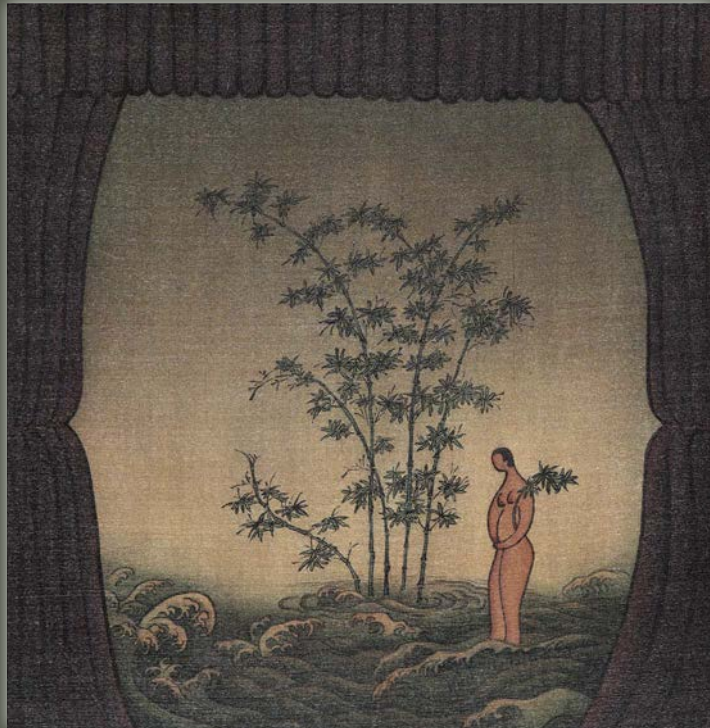


剧场 5.2 *Theater No.5.2*

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

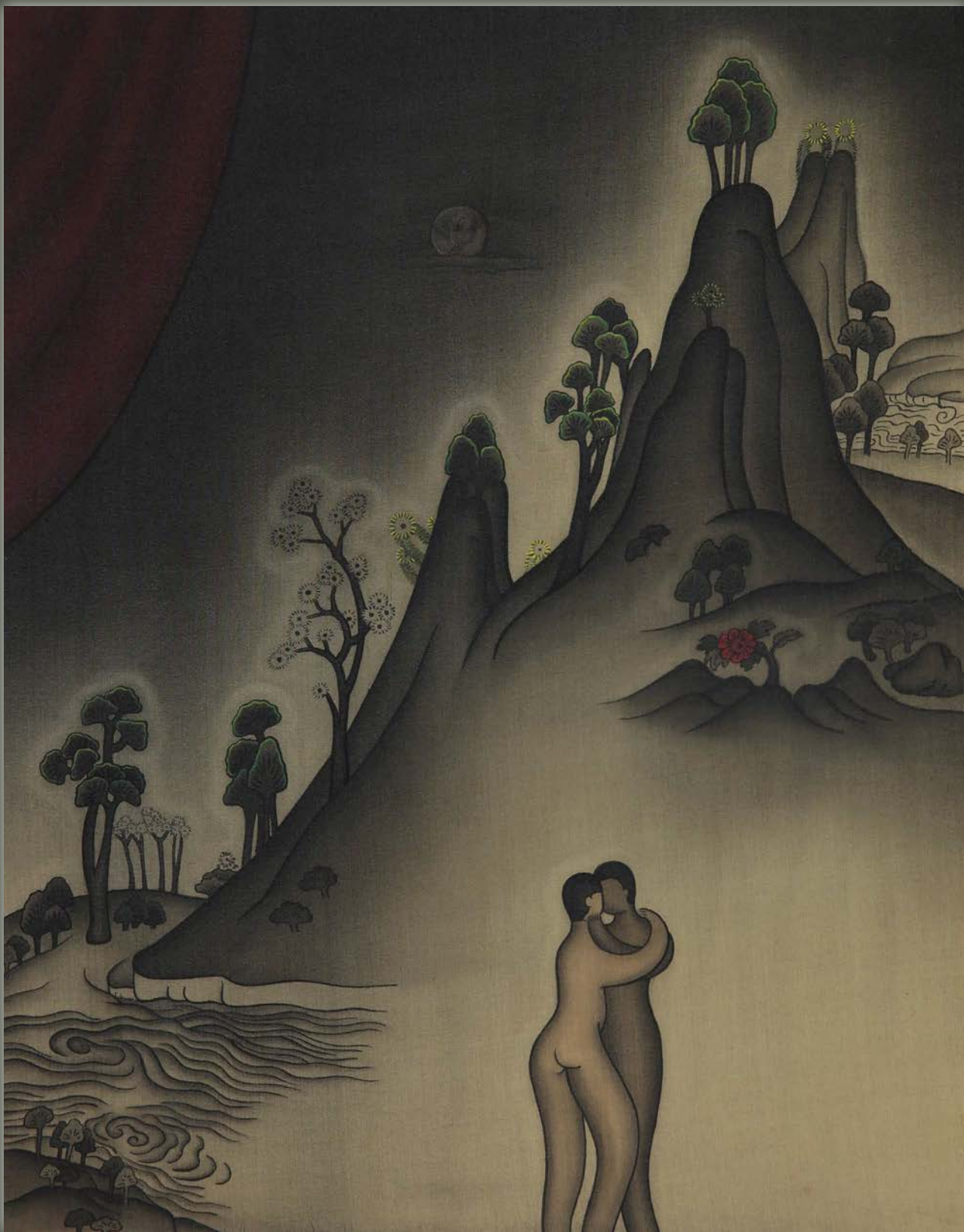


剧场 6.2 *Theater No.6.2*

绢本设色 Ink on silk

21 × 16 cm

2020

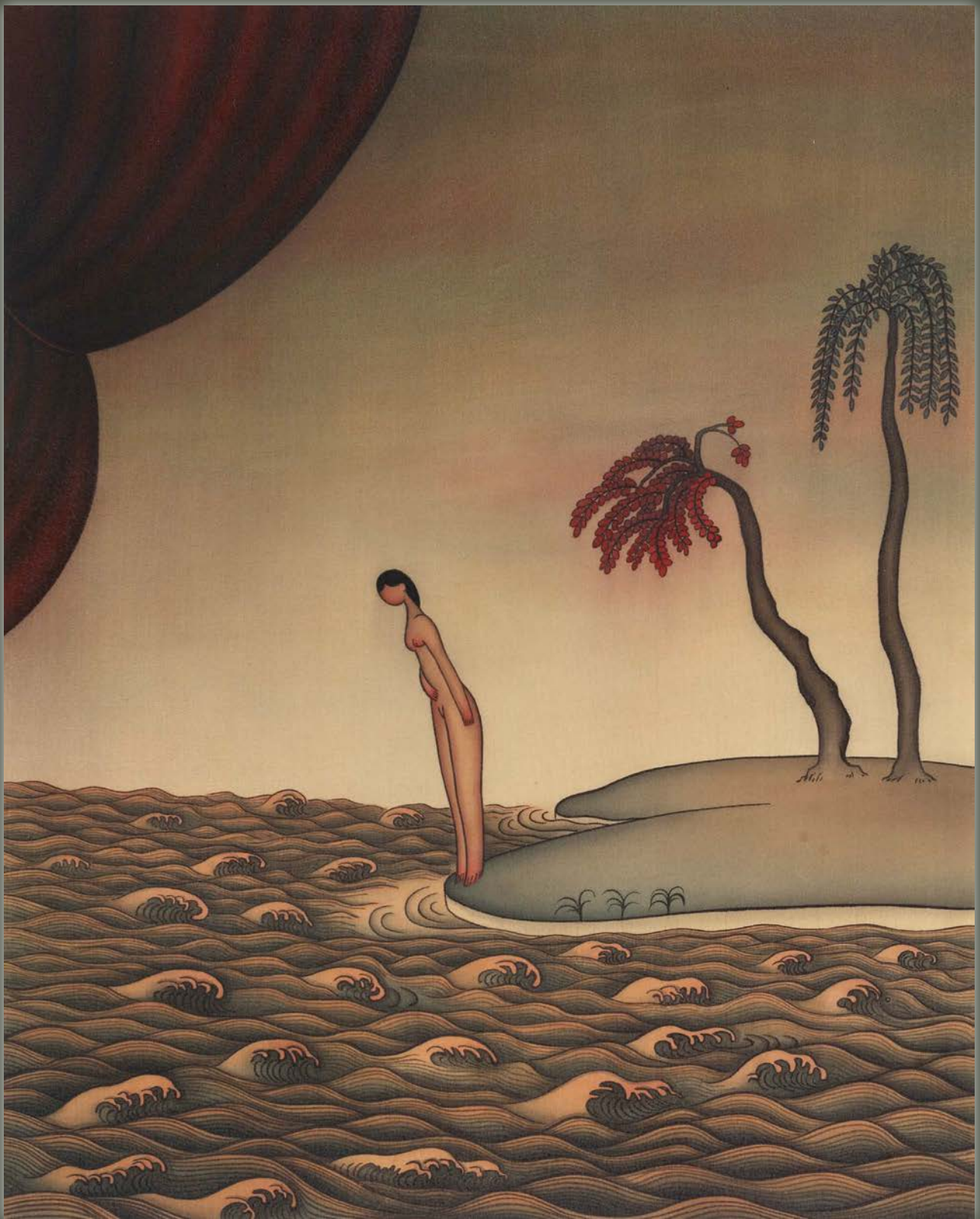


剧场 7 *Theater No.7*

绢本设色 Ink on silk

45 × 35 cm

2020

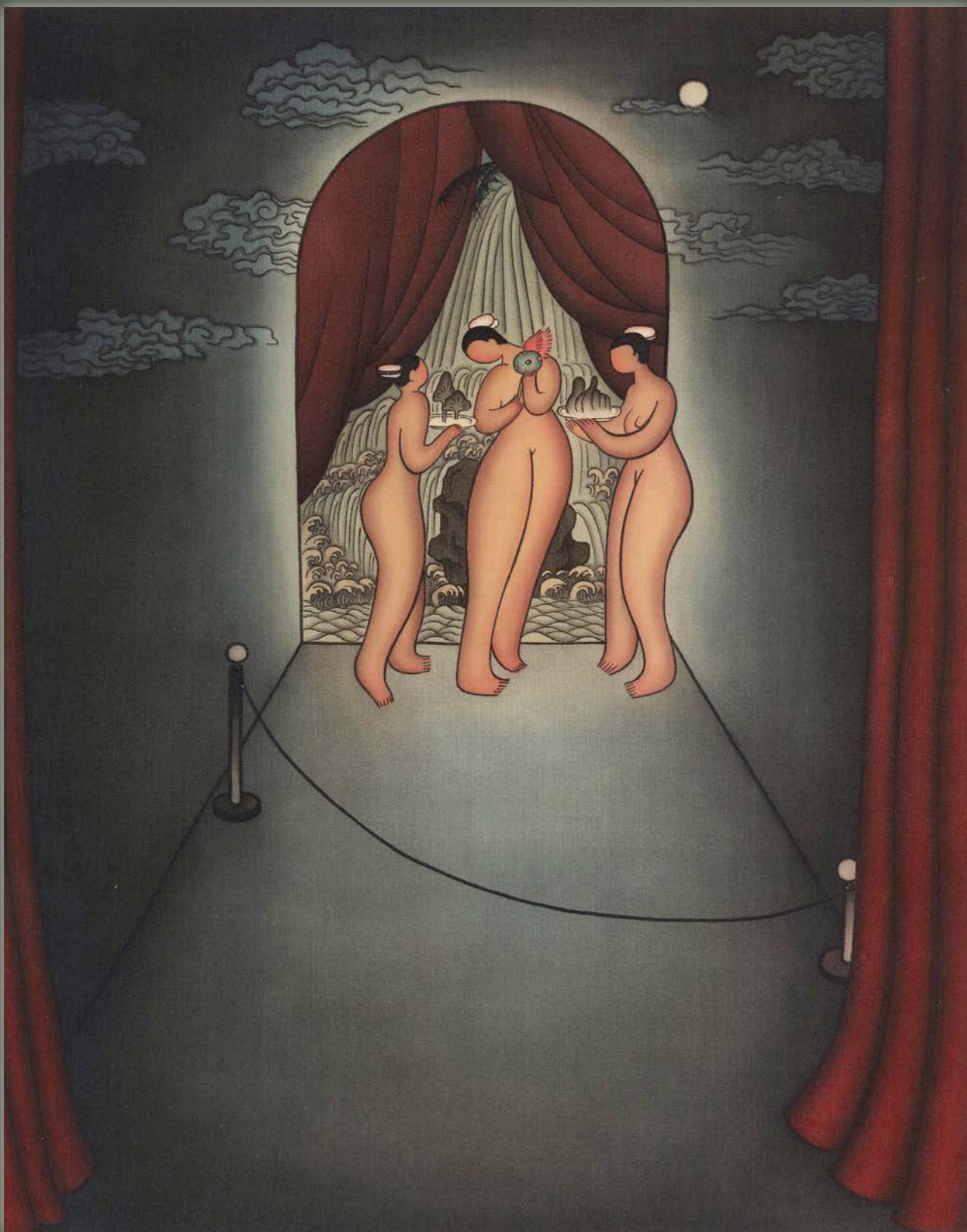


剧场 8 *Theater No.8*

绢本设色 Ink on silk

45 × 35 cm

2020

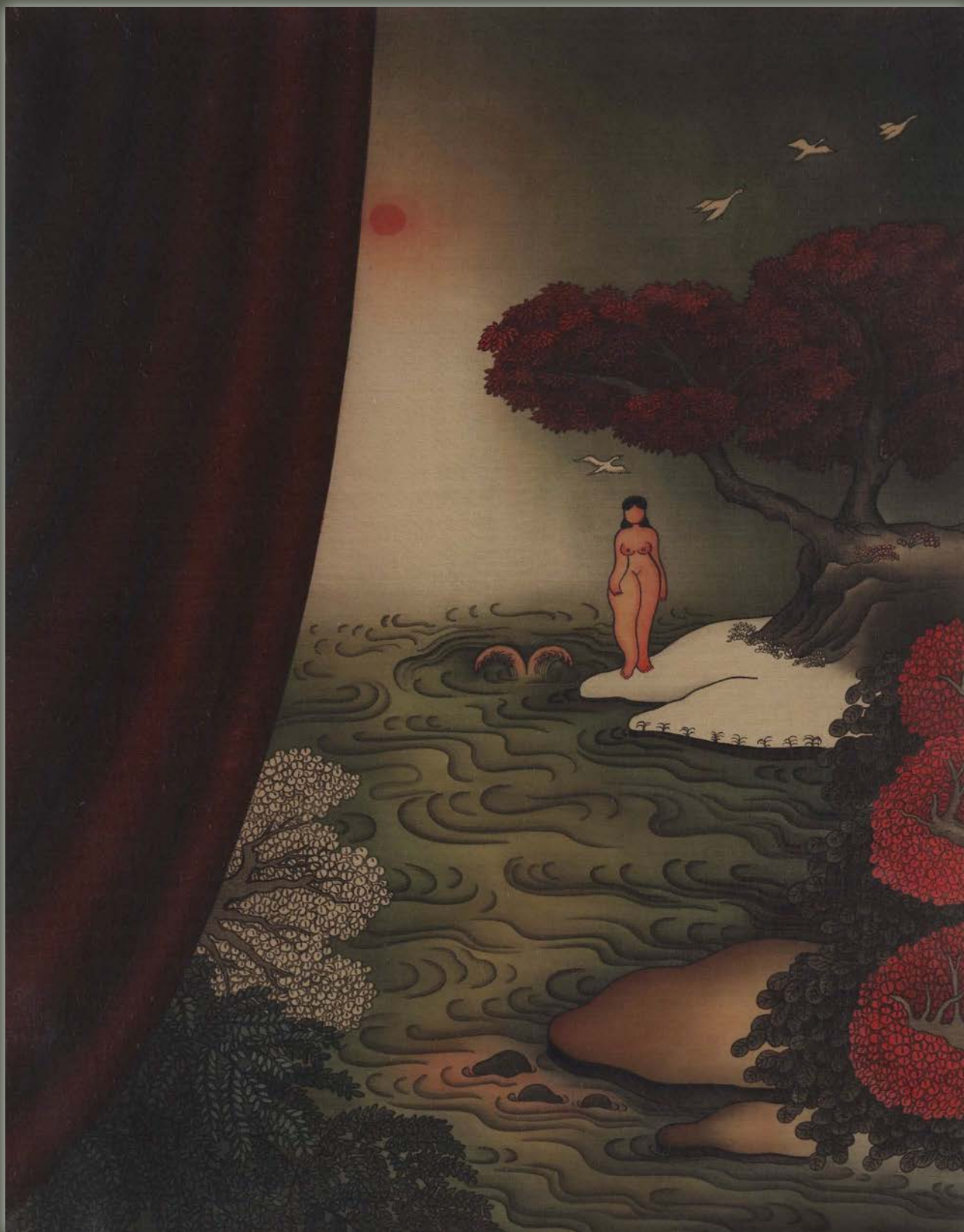


剧场 9 *Theater No.9*

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

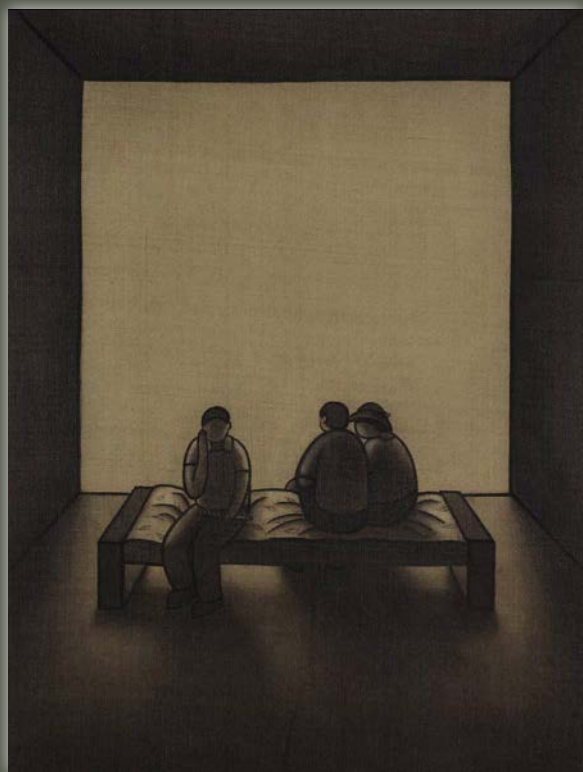
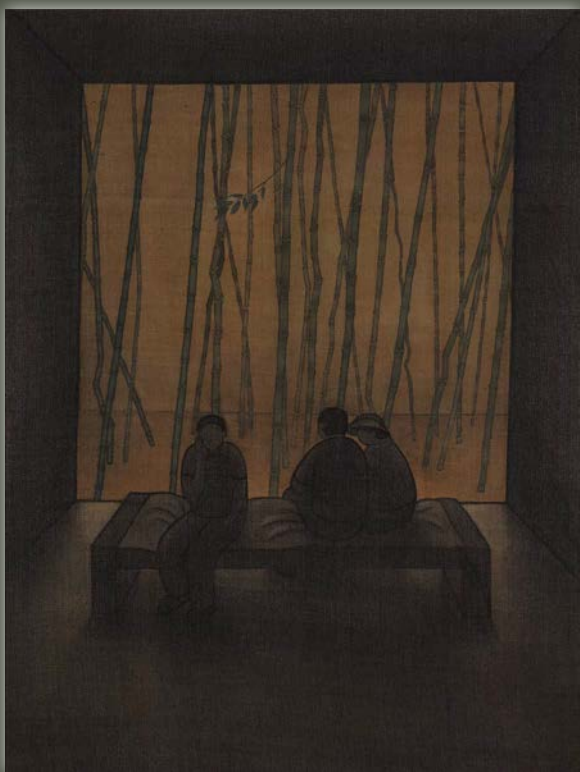


日夜兼程 *Day and night*

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



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