

















The Dance of Icarus





伊卡洛斯之舞

在美术馆的玻璃前厅内,克莱尔将其迄今为止最具纪念意义的大型作品悬于观众之上。远 超真人尺寸的人物形象在四幅巨型画面上旋转,失重般地起舞于经由明丽色彩冲刷的画 布上。他起伏律动着,笼罩于梦幻的恍惚中,以一种永动的姿态被凝固在时光里。这一 形象指引观众顺着毗邻的作品在展区内环绕一周、模仿他的姿势,使整个前厅随之而动。

"伊卡洛斯之舞"系列标志着特伯莱告别了姿态俨然的肖像绘画,开始转向率真动态的人物创作。她的笔触以及喷绘的颜料留下了张扬的创作痕迹。颜料随着热情舒展的姿势或飞溅而出,或奔涌向上,或潆洄出现。以往闪烁于特伯莱作品背景中的亮色此时出现在了画面的前景中,从舞者登场之处升起了荧荧光雾。

展览中的"圆圈舞"系列则呈现了更多被捕捉于一瞬的人物形象,画面中的孩童手拉手围成一圈,在未被听闻的乐声中嬉闹。儿童群像频繁地出现于特伯莱的作品中,他们往往带有一种异常的肃穆感。即使这幅作品捕捉的是孩子们同乐的时刻,画作里的人物仍面容沉静,显出超龄的老成。作品也暗示了生命不断循环的特征——转瞬即逝又恒久存在。

除却绘画作品,特伯莱此次还将展现三十幅系列独版画,即"伊卡洛斯之舞"的习作。一部分作品通过丰富的色彩和技法继续描绘了玻璃前厅内旋转的男舞者形象,唤起邻作间跌宕起伏的不同氛围。其他作品则延续了克莱尔在"妆容"系列中对女性肖像的探索。女性的面部都因被夸张地抹上颜色而变得扭曲:口红被粗暴地泼于唇线之外,仿佛鲜血一般,质疑了化妆礼节的成规是否清白无辜。特伯莱通过画布上的亮色与面部的暗色描绘出了强烈的对比,色彩成为了平添张力的手段。独版画中的大胆对比——霓虹色同暗淡的灰色与棕色——将上述探索进一步深化,使女性的面部淡化得几乎毫无特色。尽管如此,我们还是可以从画面主体的表情中察觉到一股直击的力量,它使这些形象变为一种超于宣言的代言。

特伯莱的人像创作通过对个体和情绪的着重描画唤起了十九世纪浪漫主义的奠基思想。这一流派主张通过审美体验来挖掘人性已知的或尚未被发现的最深处。尽管这些绘画或可以追溯 到浪漫主义画派,它们却也在质疑并动摇着这一主义的根本。个体在特伯莱的画作中消失了: 抽象而言,绘画主体的情绪变得模糊莫测;具体来看,刻画对象消逝在了背景之中。



伊卡洛斯之舞习作 Study for The Dance of Icarus 纸上单幅版画 Monoprint on paper 50.8 x 38.1 cm x 4 2017

Q

The Dance of Icarus

In the atrium of the Yuz Museum, suspended above the visitor, Claire Tabouret presents her most monumental works to date. Across four massive panels, a larger-than-life figure spins, weightlessly dancing across canvases washed in vibrant color. Rhythmically rising and falling, the figure is captured in a dream-like trance, frozen in time but in a state of perpetual motion. He animates the atrium as he ushers the viewer from one canvas to the next in a circle around the room, mimicking his gesture.

The Dance of Icarus marks a departure from Tabouret's stately posed portraits toward images of dynamism and spontaneity. Her brushwork and sprayed-on paint leave traces of frenetic action. The paint splashes about, streaks upward, swirls around in lyrical gestures. The vivid colors that have typically flickered through the background of Tabouret's paintings here appear in the foreground, creating a luminous fog out of which her dancer emerges.

The *Circle Dance* paintings in the exhibition present more figures caught in motion, this time children who hold hands in a ring as they frolic to unheard music. Groups of children frequently appear in Tabouret's paintings, often with a preternatural seriousness about them. Even here, caught in a moment of communal merriment, the subjects wear expressions of gentle repose, old beyond their years. The work suggests the cyclical nature of life, fleeting and eternal.

Alongside the paintings, Tabouret presents a series of thirty monoprints that served as studies for *The Dance of Icarus*. Some of these depict the same twirling dancer who graces the atrium in a variety of color schemes and techniques, evoking dramatically different moods from one to the next. Others continue her exploration of female portraiture in a series known as the *Makeup* portraits. Here women's faces are distorted by dramatic smears of color: lipstick splashes violently beyond the outlines of the mouth, suggesting blood and questioning the innocence of the ubiquitous ritual of cosmetics. Tabouret draws a comparison between the elevated paint on the canvas to the more mundane painting of the face, and color becomes an instrument of oppression. The bold pairings in these monoprints – neons paired with muddy grays and browns – push this investigation even further, washing out the women's faces to the point that they are rendered nearly featureless. Nevertheless, we detect unmistakable strength in the expressions of the subjects, turning these images into transgressive declarations of agency.

Tabouret's figurative works strongly recall the foundational themes of nineteenth-century Romanticism with an emphasis on the individual and emotion. This school of thought advocates the ability of aesthetic experiences to conjure profound and perhaps otherwise untapped depths of humanity. But while these paintings recall Romanticism, they also question and undermine its ethos. The individual disappears in Tabouret's paintings, figuratively as her subjects become emotionally ambiguous and enigmatic, and literally as they bleed into their backgrounds.



[&]quot;伊卡洛斯之舞",上海余德耀美术馆展览现场,2017年。

[&]quot;The Dance of Icarus," installation view at Yuz Museum, Shanghai, 2017.

编排

当一幅绘画存在于时间之外,抑或观众在画面中感受不到时间时,这意味着什么?是否意味着出现了某种反常神秘的倒溯?是否意味着观众被带回了过去,意味着人们对时间的感知是线性的,又或者不同的时间相冲碰撞出了某种循环?这种失却的时间感是否包含了持久、永续、不变的内涵?不论观众的个人信仰及文化背景会作出怎样的转译,一件没有时间感的艺术品是否总会与图像或者范式相关,引发一种神圣或是升华的体验?这是否意味着某些事物在未来仍会被铭记?即便永恒已是一个陈词滥调的问题,但是作为最基本的"形而上"概念,其美妙之处就在于我们永远不会将它板上钉钉。永恒是一串基于意向进行反馈的密码。与水一样,永恒会波动:它脱胎于一瞬间,却讽刺地捕捉了当下的感受。艺术的价值就在于它可以通过图像来抓取这种必然发生的变化,表面上看,在所有的文化中,永恒都深植于"好"艺术的定义里,是我们不断追求、却只能偶尔企及的存在。

克莱尔·特伯莱充满呼吸与动势的绘画不断唤起一种跳脱时间束缚的永恒感。作品的气息自由而流动。观看特伯莱作品时最有趣的是,这种失却的时间感犹如一幅延展的长卷,引领着观众穿行于西方艺术史。她的艺术创作在古典艺术(鉴于本次展览的标题"伊卡洛斯之舞")、洛可可、新古典主义、浪漫主义、野兽派、现实主义、现代主义、后现代主义以及当代艺术之间构建了张力——探索了一种既强调又消解流派界限的连贯性,犹如大理石中的石英孔洞。乍一看,她的作品呈现出 19 世纪盛行的法国浪漫主义和现实主义的特征——"观察入微"并对光影进行了把玩,¹但细看特伯莱创作中的浪漫元素——比如面对观众的美女或是愉悦绕圈起舞的孩子们——其实都是用以吸引注意力的障眼法,他们最终被涂抹和遮盖,变得不再完美。克莱尔也是一位现代主义者,她以快速的、书法般的笔触塑造人物,强调现实仅仅是"象形的字典",一如波德莱尔批判现实主义时的用词。²或者,换言之,绘画应如康定斯基对法国现实主义和印象派的评价,引发"更细致的情感"或情绪(内在精神),而不是"仅仅模仿自然"。³特伯莱在"伊卡洛斯之舞"中呈现的绘画及版画证明,永恒自一件艺术品诞生之初已根植于它的特质中:其成果经由过程得以显现。此次展览的核心正是在探讨如何寻找生命力、精神力与同理心的魅力,并探索把这些特征融入二维平面中的方法。

这并非意味着这组作品只关注过去。这一系列绘画的当代性在于,作为肖像,它们在被人们意识到以前就已经超越了自身所要表达的时间、运动以及事物。肖像画的功能有着数世

纪的发展传统,但是这些看似与现代主义紧密联系的绘画和版画,却与诗意记录个人心理 状态的现代主义肖像作品大相径庭。爱丽丝·尼尔的作品就可以与特伯莱展开有趣的对话, 这位肖像画家曾说道:

每个人都是一个独一无二的新宇宙,有着属于自己的法则,而这些法则强调了湮没于时间 又稍纵即逝的人生信仰或人生阶段。⁴

我很喜欢每个人都是一个宇宙的说法,也基本认为特伯莱的绘画是以这种共通性为目标的。但是,她作品中那些古怪的涂层和信号却指向了别处,脱离了绘画的主体,转而对不确定因素和自我投射作了现象学的、按部就班的探索,并重拾对绘画过程的关注,这反而更接近于抽象表现主义的肖像创作模式(如格蕾斯·哈根)。她不像安迪·沃霍尔、伊丽莎白·佩顿、凯伦·基里姆尼克、或者约翰·库林等美国波普艺术家那样,按照特定的模式进行绘画。研究尼尔的专家帕米拉·阿莱拉也提醒我们,一些诸如前述艺术家的肖像画家,会把他们的某种政治目的通过特定的、标志性的画法表达出来(同时使委托创作画像的客户感到满意):

尼尔的艺术扎根于现代主义观点,即肖像可以呈现个体的心理状态,但是她通过重新挖掘 肖像在社会及政治层面的意义,为从德加至梵·高延续下来的心理描绘传统注入了新的活力。她的作品与文字都显示出,罗伯特·亨利的《艺术精神》作为她创作概念中的重要源泉, 是她将肖像作为隐喻的思想奠基。⁵

特伯莱的绘画无疑也具备了悯人的社会政治内涵,并富于隐喻;就此而言,她的作品在主题上与尼尔相近,或者以其他人为例,也可以将丽塔·亚克曼作为参照进行比较。但是历经层层稀薄的冲刷后,那些幽灵般的面部结构使人很难再辨认出特伯莱所描绘的人物本身一而是使人联想到某种典型或范式。尽管特伯莱也曾创作过一系列以弱势、边缘群体为刻画对象、以历史隔阂为主题的作品——比如她的"移民与矿工"系列;但是,谈及"伊卡洛斯之舞"之中展出的这些油画与版画作品,她表示自己所感兴趣的并非在于这些人物是"谁",而是在于如何捕捉"永恒的时间,以及当时间十分宝贵且凝缩的情况下——比如时间将尽时——该如何表达出永恒的一瞬间"。6 因此,她充满人物形象的画作并非关于人本身,而是将人类作为某种可以被内化、外化、分享以及共创的精神载体进行探讨——此处的精神即指"场所精神":

"场所精神"是一个古罗马概念...每个独立的个体都有自己的精神,自己的守护神。这一神灵赋予人类和场所生命,并且伴随他们从出生直至死亡,决定其特征和本质。所以这一精神决定了事物是什么,或者其想要成为什么。⁷

尽管作品以人像描绘为主,思考作品中的人物究竟是谁的确是很有趣并且重要的,特伯莱却意图通过尺幅、比例、尤其是颜色进行实验,以表现人在面对时间的鸿沟时是如何相互呼应和互补的。被破坏或弄脏的人像——比如"妆容"系列中,颜料以化妆品的形式被可笑地划、点、抹于美女的面部——暗示观众不要过度关注人物的面部表情,以免由此产生与绘画对象之间的共情——即一种心理上的联系。特伯莱也意识到我们常借由双眼互通,有时会故意避免这种情况在她的画像中发生。矛盾的是,尽管被破坏的容貌弱化了每幅肖像的人物特征,这些绘画却使观者更易着迷:这些人物被逆向个性化了。至此,这些肖像变得经典,如罗马人的保护神双面人雅努斯一样,呈现出了我们的两种面貌——完美的与不完美的——同时给人以崭新、朋克、叛逆之感。"妆容"系列蕴涵着一种发自内心、感同身受的快感,也许是因为在面对画中人(或这一行为本身发生)时,这些肖像折射出了人们面对自我时所感受到的愉悦与恐惧。画家卡罗尔·拉马曾提到,在弥补心灵的空虚时,绘画作为一种行为产物,摇身变成了一席宝地,如同一栋建筑,自由在其中势不可挡。这也是绘画作为一种行为结果却不受限于时间的原因:

首先,我画画主要是为了治愈自己,如果我可以幸运地找到那个见到我的所做所为就可以感同身受的人,也许我也可以治愈他…我所说的治疗指的是一种可以治愈无尽恐惧的良方。当一个人处于一个欲望不受限制的世界,也不受良心的谴责,而他的行为又很荒诞时,他会因为吃掉32罐橘子酱这样的事自食恶果…这一天的其他时间都会充斥着他未被满足或者未能很好满足的欲望。在绘画的时候,只要有一张纸,我就不会如此。我有着足够的时间去爱、去痛苦、去生活…我可以像抚育孩子一样创作出一系列的绘画作品。这就是我的黄金之城。8

余德耀美术馆天顶上悬挂的四幅大型布面作品名副其实地将时间以完全不同的方式悬置了起来。特伯莱表示这些在短时间内完成的大型"四联幅组画"在创作时需要"运动与舞蹈,因为在绘制巨幅绘画时作者需要不断地移动。"被喷绘而成、相互"传染"的橙色、绿色和灰色背景以及舞者某个跳跃或跌落的停顿,使观者的目光前后游弋。这些毗邻的画作邀请观众"看全四种动作",促使他们进行移动和模仿。在此还存在着一种内在的主观意识,特伯莱要求我们在厅内绕圈起舞,追溯她在创作时的行为轨迹,同时这也是画面中所描绘

的动作。她由此示意,除却性别,她的肖像画中也包含了自传的色彩。正如她所说的,"我想成为一切。"不论创作对象是女性还是男性,她总是在探讨创作身份与主观认知的问题,就像评论家罗斯玛丽·贝特顿所说的:

对于女性而言,创作身份与主观认知属于政治问题。这一问题在于作为描绘对象和艺术家本身的"我"是如何被呈现的。假设艺术家是"我"身份与意义的唯一来源这种浪漫主义观念不再成立,那么应该如何去理解艺术作品与制作它的"我"之间的关系?进一步说,这种涉及女性艺术家主观意识——"作为艺术家的女性"和"作为主体的女性"相互关联——的问题,在实践中应该通过何种方式解决?

此次展览的版画作品充分展现了艺术家与创作主体的"相互关联",就单件作品而言,它们本身尺幅很小,但一旦通过"循环"的方式布置在一起时,它们就成了一个巨大的万花筒,各种人物的特征借由重复和变化得以显现。相较于油画而言,这些版画的色彩更为柔和,但却通过单色的底层焕发光彩,使背后的画面散发出刹时的魅力。它们之间的色彩组合需要观众们耐心观看——凝视——以触发一种绵延不断的效果,即诗人马克·多蒂所说的"感术":

认知是即时性、多层次的,仅仅只提取其中的一点就会使你的注意力从各种其他元素中转开,而这些元素恰恰构成了感术——由感官传达的、对事物连续且复杂的回应,是一种兼容并蓄的感知范围,是我们主观认知中最为重要的构成部分。¹⁰

1912年前后,当索尼亚·德劳内仍在具象与抽象创作间游弋时,她就将这种经由细察后 所获的瞬时整体印象归纳为"同发性"色彩理论,一种通过整体排布来配色的实验。人们 会不断发现特伯莱的编排其实是一种持续的维稳手段,她通过技巧与概念去调整她的作品,涉及了艺术史的不同阶段与运动,尤以发生在法国的为甚。作为一位几年前移民至美国的法国艺术家,她的作品对于欧洲艺术史有着特别的阐释;但是在本文中我将她与美国艺术家进行对照,意图进一步把这位颇具天赋的艺术家对双重文化的感知与多种文化的探索引入对她的创作批评中。

- 翠尼・道尔顿

1. 琳达・诺克林、《现代生活的英雄:论现实主义》、纽约:企鹅图书公司、1971年、第13页。

"现实主义,一场关乎具象艺术与文学作品的历史运动,在法国形成清晰连贯的思想框架,并被欧洲大陆、英国及美国等地效仿、推行与分化。前承浪漫主义,后继象征主义,现实主义是 1840 年至 1870-80 年间至关重要的一场运动。它的宗旨是基于当下生活的细致观察,真实、客观且忠诚地还原现实世界。"

2. 琳达・诺克林、《现代生活的英雄:论现实主义》、纽约:企鹅图书公司、1971年、第14页。

"此后,波德莱尔在他关于现实主义的批评概述中坚持已见,认为相比现实主义的教条,诗歌才是最为真实的,如果世间万物几近一部"象形词典",那么诗歌就是"另一世界中唯一的真实'。"

3. 瓦西里・康定斯基、《艺术中的精神》、纽约: 多佛出版社、1914年、第2页。

"今天的观众,鲜少有能力感知到这种细微的情绪,他们所追求的是对自然的具有实际效用的模仿(如普通的肖像画)或是包含着某些表现的自然直觉(如印象派的绘画)或是以自然的形式表现出来的内在情感(比如我们所说的"情调画")。只要它们是真正的艺术作品,这些形式使达到了目的,并孕育着内在的精神。虽然这番话指代第一种情况,然而却更适合于第三种,这第三种情况就是观众的内心发生了共鸣。这种感情的共鸣并非肤浅的或无价值的,因为具备这种情调的图画会加深和净化观众的感情,至少它使得精神免遭粗俗的亵渎。这样的画可以校正精神,如同音叉能够矫正乐器上的聚成一样""

4. 帕米拉·阿莱拉,《人像:爱丽丝·尼尔的美国肖像长廊》,新罕布什尔州汉诺威市:布兰迪大学出版社,1998 年,第 16 页。

5. 帕米拉·阿莱拉,《人像:爱丽丝·尼尔的美国肖像长廊》,新罕布什尔州汉诺威市:布兰迪大学出版社,1998 年,第 14 页。

6. 特伯莱所有自述引自 2017 年 9 月 14 日工作室访问。

7. 克里斯蒂安・诺伯舒兹、《场所精神——迈向建筑现象学》、纽约: 里佐利出版社、1979年。

8. 卡罗尔·拉马, 《抗体》, 纽约: 新美术馆, 2017年, 第 118 页。

9. 罗斯玛丽·贝特顿,《身份,记忆,欲望:历史中的身体》,《亲密距离:女性,艺术家与身体》,伦敦: 劳特利奇出版社,1996年,第161页。

10. 马克・多蒂、《描述的艺术: 词汇中的世界》、明尼苏达州明尼阿波利斯市: 格雷沃夫出版社、2010年、第3页。



妆容(荧光粉)Makeup (neon pink) 木板丙烯 Acrylic on wood panel 61 x 45.5 cm 2017

Choreography

When a painting exists outside of time, or one senses timelessness in a picture, what does that mean? Does it signify uncanny slippages occurring, that undermine familiarity? Does it mean one is taken back in time, implying that one's experience of time is linear, or that collisions of time are creating a cyclical zeitgeist? Does timelessness include enduring, permanence, immutability? Is a timeless work of art somehow tied to iconography or archetype, producing a sacred or evolutionary experience, however that translates according to viewers' belief systems and cultural referents? Does it mean that something will be remembered in the future? Even when and if questions of timelessness feel clichéd, one of the beauties of this fundamentally metaphysical consideration is that we will never pin it down. Timelessness is a cipher, dependent on reflected motion. Like water, timelessness undulates: deviating from immediate existence, while ironically captivating current experience. The ability to pictorially capture this ineluctable flexibility is valued currency in art, ostensibly art in every culture—timelessness remains embedded in definitions of "good" art, something a lot of us aspire to but only occasionally achieve.

Claire Tabouret's breathy, gestural paintings evoke timelessness repeatedly. Air circulates freely through them. What interests me in looking at her paintings is how this timelessness performs as a scroll that moves the viewer through Western art history. Her artworks locate tensions between classical art (consider this exhibition's title, The Dance of Icarus), Rococo, Neoclassicism, Romanticism, Fauvism, Realism, Modernism, Postmodernism, and the contemporary—finding veins of continuity that both highlight and obliterate trajectory, like quartz vugs in granite. At first glance, her work shows hallmarks of the "meticulous observation" and optical play inherent to Romanticism and Realism popularized in 19th century France, until one discovers that the Romantic signals in Tabouret's work, like beautiful women demurring towards the viewer or happy children dancing in circles, are a seductive gauze that's subverted by brushstrokes denoting imperfection through smear or obliteration. She's also a Modernist, painting figures with quick, calligraphic strokes, asserting that reality is merely a "hieroglyphic dictionary," as Baudelaire called it in his critique of Realism. ii Or, stated another way, that painting should, as Kandinsky's critique of French Realists and Impressionism went, trigger "subtler emotions" or Stimmung (inner spirit), rather than "mere imitations of nature." Tabouret's paintings and prints

in *The Dance of Icarus* prove that timelessness is a quality embedded in an artwork from its inception: effects occur through procedure. Locating grace in vitality, invigoration, and vicariousness, and how these aspects can be imbricated into a two-dimensional picture plane, are central questions in this exhibition.

This is not to say the paintings are nostalgic. What makes this body of work absolutely current is how it prioritizes, as portraiture, expressions of time and movement in process and subject matter over recognition. While the very usage of portraiture conjures several centuries of painting tradition, these paintings and monoprints, which might at first seem most closely aligned to Modernist works, vary from Modernism's heralding of portraiture as an art that poetically documents individual psychology. For example, Alice Neel, primarily a portrait painter who Tabouret's work makes nice dialogue with, said that:

Every person is a new universe unique with its own laws emphasizing some belief or phase of life immersed in time and rapidly passing by. iv

I love this notion of each person encompassing a universe, and very much think Tabouret's paintings aim for the universal in the particular. But the erratic layers and signals in Tabouret's paintings point elsewhere, away from the subject, towards phenomenological, procedural explorations of uncertainty and self-reflection that return attention to the making of the painting, more in keeping with certain figurative modes of Abstract Expressionism (think Grace Hartigan). She is not painting portraits so specifically referenced as Andy Warhol, Elizabeth Peyton, Karen Kilimnik, or John Currin, to name a few American Pop examples. Neel scholar Pamela Allara reminds us that some figurative painters like those aforementioned have sociopolitical goals expressed through specific, recognizable depictions (and satisfying patronage if a portrait is commissioned):

Neel's art remained rooted in the Modernist faith that the portrait could represent individual psychology, but she revitalized the legacy of psychological portraiture from Degas to Van Gogh by reinvesting it with its social and political aspects. Both her work and her words indicate that Robert Henri's The Art Spirit served as an important source of ideas that remained fundamental to her concept of portraiture as metaphor. $^{\circ}$

Tabouret's paintings certainly have sympathetic sociopolitical content, and certainly operate metaphorically; in this, her work thematically resembles

Neel's, or to make a newer comparison, Rita Ackermann's. But Tabouret's characters remain staunchly unrecognizable through layers of thin washes and hazy, ghost-like facial features—they evoke archetype. While Tabouret has a history of working with historical themes of estrangement by depicting different groups of disenfranchised or marginalized people such as her series titled *Migrants and Miners*; she has said of these new paintings and monoprints in *The Dance of Icarus* that she is less interested in "who" these characters are than in how to capture a sense of "eternal time, and how eternal time is invited in when time is precious or condensed, like during the end of time." In this, her paintings full of people are not really about people at all, but rather the idea that humans are physical casings for a genius that can be internalized, externalized, shared, and co-created—that is, genius as defined in the concept of Genius Loci:

Genius loci [spirit of place] is a Roman concept...every independent being has its genius, its guardian spirit. This spirit gives life to people & places, accompanies them from birth to death, and determines character or essence. The genius thus denotes a thing that is, or what it wants to be. vii

While they depict characters, and it is interesting and significant to consider who the subjects are in the portraits, Tabouret uses size, scale, and color in particular to experiment with expressing how humans can revive and inhabit one another when time stands between us. Disfigurement and disturbance as in her Makeup series in which paint applied symbolically as cosmetic is streaked, splotched, and daubbed clownishly over beautiful womens' faces hint towards deflecting the viewer from over-focusing on the subjects' facial expressions, which solicits empathy—that psychological bond— between a painted subject and viewer. Tabouret recognizes that we connect, often, through the eyes, and sometimes wishes to avert that in her portraits. Paradoxically, while disfigurement deemphasizes specific persona in each portrait, it exacerbates one's fascination with looking: these characters are calumny personified. In this, the portraits function classically, like Janus heads revealing two sides of us-perfect and imperfect-while feeling very new, punk, and rebellious. There is a visceral, vicarious pleasure in these *Makeup* paintings, perhaps because they mirror the simultaneous joy and horror in facing oneself by facing the canvas (the act of making.) As painter Carol Rama says, in occupying this vacuity, paintings as performative objects become treasured spaces, like architecture, where freedom is inexorable. This is how painting as an action becomes untethered to time:

I paint first and foremost to cure myself, but if I have the bonus of finding that the person who looks at what I do is well synchronized, I may be able to cure him too...

When I speak of a cure, I mean a venial cure for having fornicated in the world of fears without limitation. When a person has no limitation in the world of desire, no qualms, and his behavior is entirely oneiric, he immediately gets a slap in the face, for things like eating thirty-two jars of marmalade... All the other moments of the day are thick with unfulfilled or very poorly fulfilled desires. While painting, with my sheet of paper, I don't need that. I have all the time to love, suffer, and live... and I succeed in churning out a series of pictures as if I was having children. This is my El Dorado. viii

Time is suspended differently, and literally, in the four large canvases hanging from Yuz Museum's ceiling. Tabouret says of these "quadriptychs," that having painted large sized-canvases in a short amount of time demanded "movement and dancing, because one must keep moving to make a giant piece." Their sprayed orange, green, and gray backgrounds "contaminate" each other, drawing the eye back and forth across, as do the dancing man's gestures, which freeze in slow-motion a skip and stumble. Their installation next to one another invites viewers to "see all four actions" in the paintings, requiring activity and mimicry. There is an intersubjectivity here, in the dance that Tabouret asks us to take around the room, retracing the exertion that was required of her to make these works, as well the activity in the depiction. In this, she reminds us that there are autobiographical components in all of her figure paintings, regardless of gendering. As she says, "I want to be everything." Whether she is painting women or men, she is working through issues of authorship and subjectivity, as critic Rosemary Betterton says:

For women, authorship and subjectivity are political issues. The problem lies in how the self as subject and as artist is to be represented. For, if the Romantic concept of the artist as the single source of identity and meaning no longer holds, how may the relationship between the art work and the "self" who produces it be understood? More specifically, in what ways can this question be addressed in practices which engage explicitly with the questions of women's subjectivity of artists—where "woman as artist" and "woman as subject" are present as interrelated conditions?

These "interrelated conditions" of artist and subject, become particularly rich territory in the monoprints in this exhibition, because while individually they are rather small, installed collectively in a "loop" they become a giant prism of personae whose distinctions emerge both through repetition and variation. Less pastel than the paintings, the monoprints glow from their single-colored under-layers, lending their grounded picture planes ephemerality. Their color combinations invite slow-looking—staring—and trigger a total perceptual effect that poet Mark Doty calls the *sensorium*:

Perception is simultaneous and layered, and to single out any aspect of it for naming

is to turn your attention away from myriad other things, those braiding elements of the sensorium—that continuous, complex response to things perpetually delivered by the senses, the encompassing sphere that is such a large part of our subjectivity.^x

This instantaneous, holistic glimpse achieved by slowly examining components, what Sonia Delaunay in around 1912 named Simultaneity when she was still moving between figuration and abstraction, is yet another experiment in timing that uncoils through panoramic installation. One notices again and again that Tabouret's choreography is a constant balancing act that recalibrates painting through its techniques and concepts, spanning multiple art historical eras and movements, particularly in France. As a French artist who relocated to the United States several years ago, her work particularly annotates European art history; but by placing her in conversation with American artists in this text, I further invite her dual-culture awareness and multicultural adventure into critical discussions of this very talented artists' growing oeuvre.

Trinie Dalton

i Nochlin, Linda, *Realism*, Penguin Books, New York, 1971. Realism, as an historical movement in the figurative arts and in literature, attained its most coherent and consistent formulation in France, with echoes, parallels, and variants elsewhere on the Continent, in England and in the United States. Preceded by Romanticism and followed by what is now generally termed Symbolism, it was the dominant movement from about 1840 to 1870-80. Its aim was to give a truthful, objective and impartial representation of the real world, based on meticulous observation of contemporary life. (13)

ii Nochlin: Later, in the century Baudelaire maintained, in his sketch for a critique of Realism, that, in contradiction to Realist doctrine, poetry itself was most real and was "only completely true in another world" since the things of this world were merely a "hieroglyphic dictionary." (14)

iii Kandinsky, Wassily, Concerning the Spiritual in Art, Dover Publications, New York, 1914. The observer of today, however, is seldom capable of feeling such [subtler] emotions. He seeks in a work of art a mere imitation of nature which can serve some definite purpose (for example a portrait in the ordinary sense) or a presentment of nature according to a certain convention ("impressionist" painting), or some inner feeling expressed in terms of natural form (as we say—a picture with Stimmung). All those varieties of picture, when they are really art, fulfill their purpose and feed the spirit. Though this applies to the first case, it applies more strongly to the third, where the spectator does feel a corresponding thrill in himself. Such harmony or even contrast of emotion cannot be superficial or worthless; indeed the Stimmung of a picture can deepen and purify that of the spectator. Such works of art at least preserve the soul from coarseness; they "key it up" so to speak, to a certain light, as a tuning-key the strings of a musical instrument. (2)

iv Allara, Pamela, Pictures of People: Alice Neel's American Portrait Gallery, Brandeis University Press, Hanover, New Hampshire, 1998. (xvi)

v Allara, Pamela, Pictures of People: Alice Neel's American Portrait Gallery, Brandeis University Press, Hanover, New Hampshire, 1998. (14)

vi All Tabouret quotes from studio visit September 14, 2017.

vii Norberg-Schulz, Christian, Genius Loci: Towards a Phenomenology of Architecture, Rizzoli, New York, 1979.

viii Rama, Carol, Antibodies, New Museum, New York, 2017. (118)

ix Betterton, Rosemary, "Identities, Memories, Desires: The Body in History," Intimate Distance: Women, Artists, and the Body, Routledge, London, 1996. (161)

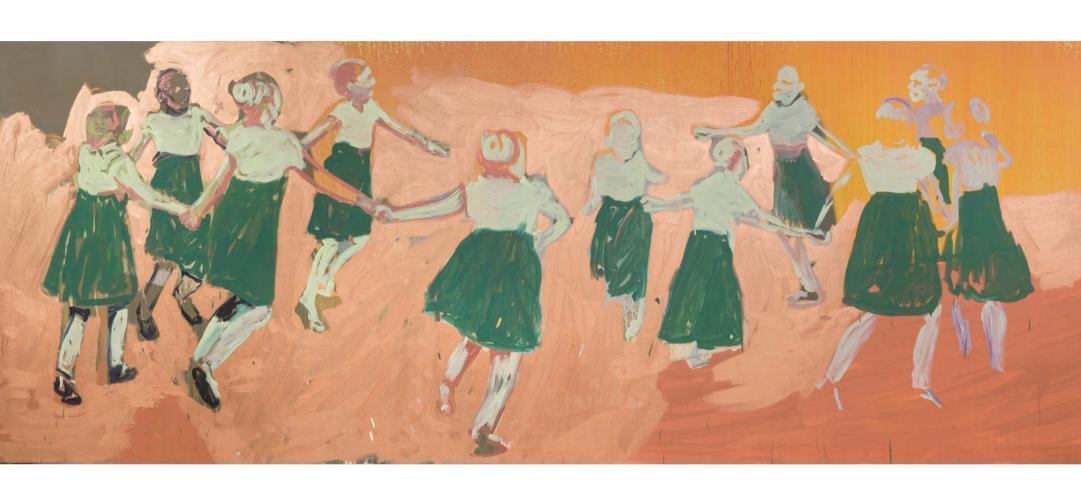
x Doty, Mark, The Art of Description: World Into Word, Graywolf Press, Minneapolis, Minnesota, 2010. (3)



克莱尔·特伯莱于工作室内进行创作,图片由艺术家及洛杉矶夜画廊提供。摄影:罗根·怀特。 Claire Tabouret in her studio. Courtesy of the Artist and Night Gallery, Los Angeles. Photo by Logan White.



圆圈舞(金色光)Circle Dance (gold sun) 布面丙烯 Acrylic on canvas 160 x 420 cm 2017



圓闍舞(橙色光) Circle Dance (orange sun) 布面丙烯 Acrylic on canvas 160 x 420 cm 2017

伊卡洛斯之舞

- 克莱尔・特伯莱与余德耀美术馆邮件对谈

时间: 2017年10月18日 地点: 洛杉矶, 上海

余德耀美术馆:希腊神话中,伊卡洛斯无视父亲代达罗斯的指示,在两人使用蜡和羽毛制作的翅膀逃离克里特岛时,飞得离太阳过近致使蜡翼融化。他从空中坠落,跌入海里溺水而亡。在本次展览中,我们可以发现头饰羽毛和鲜花的女孩以及在画面上失重般起舞的男性。展览背后的故事是什么?这些人物形象与我们所知的神话故事有什么联系?

克莱尔·特伯莱:整个展览受美术馆玻璃厅内四幅委托创作的大画影响。它们被高挂在半空中漂浮着。这一展陈方式对我来说是全新的,通常绘画作品都会被挂在墙上,与下方的地面产生联系。

因此我想象了这个飞在空中的形象,他是在起舞?还是在坠落?这些绘画关乎运动,介于一种跌跌撞撞与飘荡飞行之间的舞蹈。四个人物形象漂浮在空中,你无法判断他们究竟是在坠落还是在飞翔。无处落脚。我的想法是在这四幅作品中解构一个动作,由于正面和反面都挂了画,你需要绕着作品旋转一周。自此,产生了一种圆周运动,而东倒西歪的醉汉或张开双翼的鸟儿都在讲述一种生命的循环,慈悲而沉重。伊卡洛斯自然而然地浮现在了我的脑海中。因为他的故事包含了上述各个的层面。

这也是一个关于失控的故事:在几乎要摔倒的男人、"妆容"系列以及"圆圈舞"系列中,可以清晰见到我创作时的运笔,在这些绘画中随处可见脱离控制的势态。

新的系列用色愈发明亮,也呈现出了更多的流动性。可以简单谈谈你最新的创作方法和创作理念吗?

在新作中,我使用了诸如金色、铜色、霓虹色等非常绚丽的色彩。这些颜色营造出了一种全新的光线,我称它为精神之光,它是思想之光、梦幻之光。

"年轻女性"一直是你作品中的重要主题。然而在玻璃厅悬挂的四幅大画中,主角却是一位男性舞者。是什么导致了这样一种转变?

我一直在描绘儿童、青少年、男性(比如船中男性的那一系列)、女性等等。事实上,迄 今为止,我尝试过许多不同的绘画主体,以后也会尽可能地尝试更多。对我来说它一直是 一种新的挑战。 据说在你的作品中,有一部分绘画对象包括了艾格尼丝·马丁、罗伯特·瓦尔泽、伊莎贝尔·埃伯哈德等历史人物,这一次你将哪一位带到了上海?

玻璃厅中的男舞者形象脱胎于我在这一项目创作之初脑海中浮现出的各种男性行走的轮廓……罗伯特•瓦泽尔在雪中行走的样子,约瑟夫•博伊斯的样子,克劳斯·金斯基在《陆上行舟》里的样子。在这个男舞者身上我们可以找到来自这些角色的各种特征,比如说服装、帽子等等。

你所创作的人物总是互相疏离的。即使描绘的是群像,他们也不会产生亲密的互动。像《温暖的拥抱》中两个孩子互相抱在一起的作品着实少见。这幅绘画背后有什么特殊的含义吗?

展览中的许多作品都和运动有关,这在我的创作中是全新的。我画过许多静止不动的身体。 突然间你可以在画面中见到运动、舞蹈、飞翔和坠落。《温暖的拥抱》也意图展现一种更 为鲜活的姿势。

你是从什么时候开始进行肖像创作的?肖像对你来说意味着什么?这些人物是如何出现 在你的作品中的?你会作自画像吗?

有两年,我每天清晨都会画一幅自画像。我着迷于一个想法,人的脸——大部分由水分组成——每天都是不同的。你无法使它一尘不变,它总在轻微变化着。我想这就是为什么我会创作那么多自画像的原因。我认为绘画尊重了"身份是在不断变化的"这一理念,它对图像的定格方式和照片是不同的。

你是什么时候从巴黎移居到洛杉矶的?为什么选择洛杉矶这座城市?身为艺术家,洛杉矶 对你的艺术创作产生了什么影响?

2015年1月,我搬到洛杉矶。我很高兴搬到了这里。洛杉矶和巴黎的时间性十分不同。 巴黎是一座历史悠久的城市,而洛杉矶则更偏重当下。对艺术家而言,它使人充满活力、 振奋人心。我喜欢这个地方,这里的城市景观更为粗犷,我所遇见的人也带给我许多创作 灵感。

The Dance of Icarus

- Email conversation between Claire Tabouret and Yuz Museum

Time: October 18th, 2017 Venue: Los Angeles, Shanghai

Yuz Museum: In the Greek story, Icarus ignored his father Daedalus's instruction and flew too close to the sun when they attempted to escape from Crete using of wings that Daedelus constructed from feather and wax. When the wax melted, Icarus tumbled out of the sky and fell into the sea where he drowned. In this exhibition, we could find girls with feather and flowers, weightless man dancing in the center of canvas. What's the story behind the exhibition? Is there any connection between the Greek mythology and the figures?

Claire Tabouret: The whole show was influenced by the commission of the four big paintings for the atrium of the Yuz Museum. These paintings are hanging high in the space, they are floating in the air. This configuration is new for me, usually paintings are hanging on a wall, and have a relation to the ground beneath them.

Therefore, I imagined this flying figure, is he dancing, is he falling? The paintings are about movement, dancing, between stumbling and flying. The four figures in the air are floating you don't know if they are actually falling or flying. There is no land. My idea for these four paintings was to decompose a movement, you have to turn around the paintings as a viewer to see them all because they are hanging front and back. So the circle movement is present, and this depiction of a stumbling of a drunk man or a bird spreading his wings is a way to talk about cycle of life with moment of grace but also heaviness. Icarus naturally came to my mind. Because his story holds all these different stages.

It is also a story about the loss of control: In this stumbling man, in the *Makeup* paintings, in the way I painted the *Circle Dance* paintings with the movement of the brush strokes super visible, the loss of control runs through all these paintings.

In the new series of works, the color becomes brighter and there is more fluidity in each painting. Would you like to talk a little bit about your new approach and concept?

In these new paintings, I used some iridescent colors, gold, copper, neon... All these colors are bringing a new light, that I could call a mental light, the light of thoughts, the light of dreams.

"Young lady" has always been an important topic in your works. However, in the four huge paintings for the atrium, the leading role becomes the dancing man, what brings you to this shift?

I've been paintings young kids, teenagers, men (like the series of man in

boats), woman etc. In fact I went through a big diversity in the subjects I have painted so far, and at the end of the day I would like to paint as much subjects as I can, it's always a new challenge.

It is said that some of the subjects of your paintings include historical figures such as Agnes Martin, Robert Walser, Isabelle Eberhardt and etc., so whom did you bring to Shanghai this time?

The dancing man in the atrium is influenced by different silhouette of man walking that I had in mind when starting this project... Robert Walser walking in the snow, Joseph Beuys, Klaus Kinski in *Fitzcarraldo*... we can find different element of these characters in this dancing figure, the costume, the hat etc....

The figures in your paintings are always isolated from each other. Even if there is a group of people, they don't have intimate interaction. It is really rare to see work like *The Warm Embrace* where two children are cuddling with each other. Is there any special meaning behind the work?

In the show, a lot of the paintings have to do with movement, it is very new in my work. I have been working a lot on frozen motionless bodies. Suddenly we have movement, dancing, flying and falling. *The Warm Embrace* also represents a much more lively posture.

When did you start to work on the portrait? What does portrait mean to you? How these figures appeared in your work? Do you have your self-portrait?

I painted my self-portrait every morning during two years. I am fascinated by the idea that the human face (that is mainly composed by water) is different every day. You can not fix it once, as it will always be slightly different. I think that's why I've been painting so many portrait since. I think paintings respect that idea of moving identity as it does not fix the image the same way as a photo would.

When did you move from Paris to Los Angeles? Why did you choose LA? How does it influence you as an artist?

I moved to LA in January 2015. I am very happy here. The city has a very different relationship to time than Paris. Paris is a very historical city, as LA is more about present time. It makes it very dynamic and exciting for an artist. I love the space, the rough beauty of the city landscapes, the people I have met here inspire me a lot.









妆容(绿色面具) Make up (green mask) 木板丙烯 Acrylic on wood panel 61 x 45.5 cm 2017

收容(及羽毛)Makeup (and feathers) 木板丙烯 Acrylic on wood panel 61 x 45.5 cm 2017 牧容(绿) Makeup (green) 未板丙烯 Acrylic on wood panel 61 x 45.5 cm 2017

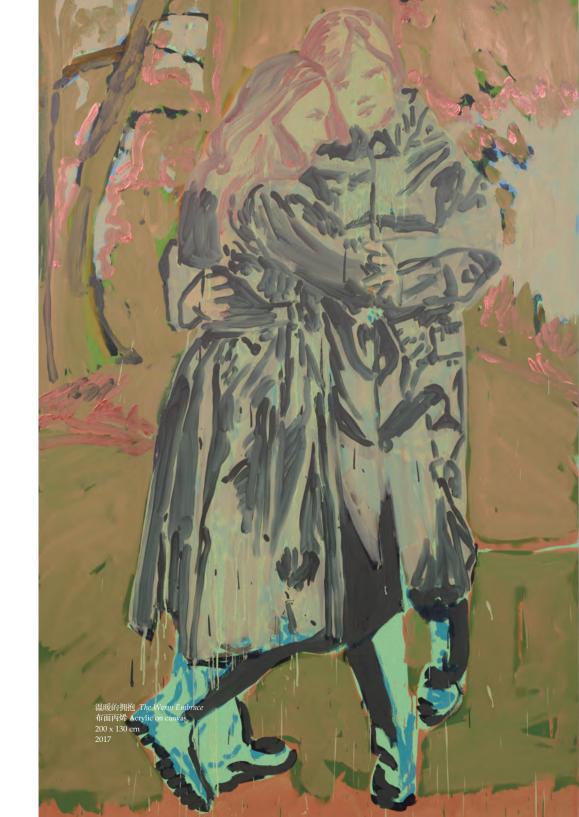
妆容(口红花了)Makeup (smeared lipstick) 木板丙烯 Acrylic on wood panel 61 x 45.5 cm 2017





妆容(橙与蓝)Makeup (orange and blue) 木板丙烯 Acrylic on wood panel 61 x 45.5 cm 2017

妆容(佐伊)Makeup (Zoe) 木板丙烯 Acrylic on wood panel 61 x 45.5 cm 2017



关于艺术家 About the artist

克莱尔·特伯莱,1981年生于法国佩尔蒂伊,2006年于巴黎国立高等美术学院获得艺术学士学位。近期的机构个展包括: "某天我打碎了一面镜子"——克莱尔·特伯莱与小野洋子双个展,美第奇别墅,意大利罗马,2017年; "闪灵",波各赛别墅皮耶特罗·卡诺尼卡纪念馆,意大利罗马,2016年; "在阳光下决斗",前院当代艺术中心,法国塔布,2015年; "目光,里,外",圣母往见堂,法国托农莱班,2014年,等等。群展包括: "绘画吧,她说——第二章",多尔艺术博物馆,法国多尔,2017年; "面对面",弗鲁肖内宫,意大利萨莱诺,2016年; "来自巴黎高等美术学院的肖像画",纽约绘画中心,美国纽约,2015年; "光之幻觉",格拉西宫,意大利威尼斯,2014年,等等。她的作品被众多机构收藏,主要包括洛杉矶郡立美术馆、巴黎国立高等美术学院、弗朗索瓦·皮诺基金会、蕾玛基金会及阿尼亚斯贝等。特伯莱现居住并工作于洛杉矶。

Born in 1981 in Pertuis, France, Claire Tabouret received her BFA from École Nationale Supérieure des Beaux-Arts, Paris, France in 2006. Her recent institutional solo exhibitions include "One Day I Broke a Mirror," with Yoko Ono, Villa Medici, Rome, Italy, 2017; "Sparkling Ghosts," Museo Pietro Canonica à Villa Borghese, Rome, Itay, 2016; "Duel au soleil," Le Parvis centre d'art contemporain, Tarbes, France, 2015; "Le regard, dedans, dehors," Chapelle de La Visitation, Thonon-Les-Bains, France, 2014, and many more. Tabouret has been included in the following group shows: "Peindre, dit-elle - Chap 2," Musée des Beaux-Arts, Dole, France, 2017; "Face to Face," Palazzo Fruscione, Salerno, Italy, 2016; "Portraits from the École des Beaux-Arts Paris," Drawing Center, New York, 2015; "L'illusion des Lumieres," Palazzo Grassi, Venice, Italy, 2014, among others. Her work has been acquired by major collections and is notably part of the Los Angeles County Museum of Art (LACMA), Ecole nationale supérieure des Beaux-Arts de Paris, Collection Pinault, Hort Mann Foundation, Agnès b. as well as others. Tabouret lives and works in Los Angeles.



艺术家克莱尔·特伯莱,图片由艺术家及洛杉矶夜画廊提供。摄影:罗根·怀特。 Claire Tabouret, the artist. Courtesy of the Artist and Night Gallery, Los Angeles. Photo by Logan White.

关于余德耀美术馆项目空间 About Yuz Project Space of Art

余德耀美术馆项目空间是独立于余德耀美术馆年度展览计划下的全新展示空间,于 2015 年 9 月正式对公众开放。项目空间邀请艺术家针对美术馆空间、环境及观众,创造特定场域的艺术作品及项目。以"一个项目 + 一个展览"相结合的方式,在艺术家主动与空间产生互动的同时呈现当代艺术正在发生的当时当刻。

余德耀美术馆项目空间旨在为国内外艺术家提供创作展示的平台和交流的契机,期待新的概念、内容和趋势在此发生。此外,项目空间希望艺术家在介入到美术馆空间的同时,激发出不同以往的创意和想法,尝试打破既定的创作形式,探索当代艺术创作的可能性。

Yuz Project Space of Art is a new independent program of Yuz Museum's exhibitions, which opened to the public in September 2015. Yuz Project Space of Art invites artists to make site-specific works or projects, engaging boldly with the museum, its surroundings and its audience. Combining a "project + an exhibition," the artist interacts actively with the space and aims to present the moment when contemporary art is happening.

Yuz Project Space of Art is the place where innovation, invention, and a new movement happen in the pathway of an artist. It aims to provide another platform for Chinese and international artists to exhibit their artworks as well as more opportunities to communicate with each other. Yuz Project Space of Art invites the artist to get inspired with new ideas by engaging the artist with the museum space and try to make some break-through artworks that are different from his own line.

本手册为余德耀美术馆于 2017 年 11 月 12 日至 2018 年 1 月 21 日举办的克莱尔·特伯莱项目空间展览 "伊卡洛斯之舞"特别制作。

This brochure is produced in conjunction with the Yuz Project Space of Art exhibition "The Dance of Icarus" at Yuz Museum from November 12th, 2017 to January 21st, 2018.

文章撰稿 / Text Contributior

翠尼・道尔顿曾编撰六本小说及艺术家论著,即将出版有关美国艺术家马克·格罗蒂扬、克里斯・马丁杰西卡·杰克逊・胡钦斯、塔纳兹・法西、萨姆·福尔斯的专著。现于佛蒙特艺术学院教授创意写作,居住于加利福尼亚约书亚树区。

Trinie Dalton has authored/edited six books, ranging from fiction to artists' books. Forthcoming art monograph essays include those about American artists Mark Grotjahn, Chris Martin, Jessica Jackson Hutchins, Tannaz Farsi, and Sam Falls. She teaches creative writing at Vermont College of Fine Arts, and lives in Joshua Tree, California.

 校对 / Proofreading
 王璐琦 Lily Wang

 设计 / Design
 陆越 Anna Deer

 项目组织 / Project coordination
 王璐琦 Lily Wang

现场积片 / Installation views 土用北 Alessandro wang

所有作品图片由艺术家及洛杉矶夜画廊提供、由杰夫·麦克莱恩拍摄。 All artwork images courtesy of the artist and Night Gallery, Los Angele Photo by Jeff Mclane.

封面 Cover

克莱尔·特伯莱,《圆圈舞(金色光)》(局部),2017,布面丙烯,160x420 cm Claire Tabouret. C*ircle Dance (old sun*) (detail). 2017. acrylic on canyas. 160x420 cm

战略合作媒体 / Media Strategy Partnership

artnet

上海市徐汇区丰谷路 35 号 No. 35 Fenggu Road, Shanghai info@yuzmshanghai.org www.yuzmshanghai.org



