



A TASTE OF PARSLEY

一味
香
芹

梅里克·卡拉
Melike Kara

一味

梅里克·卡拉

第三世代
钟鸣
十二声

晨雾迷蒙间
我向花朵描摹
我所追寻的

中心

其名为家

我向外张望
以入内

一味香芹
唤醒

年少新生的承诺
彼处
一切交托予众人

A TASTE

Melike Kara

Third generation
the clock strikes
12

in the haze of morning
I describe to the flowers
of my search

for a center

calling home

I look out
to go inside

The taste of parsley
recalls

a promise of new youth
where
everything is given to everyone

剖白

梅里克·卡拉

偶然一品的
信任
不足为道

窃窃私语，我们互诉
故事篇章
轮廓
羽翼
锁链

耳濡目染
我们寻
觅
一窥当代的
眼镜

无论置于何处
我们所言
都将投下阴影

为习疗愈之法
我们隐姓埋名

无声言说
滋养着好奇
公诸同好
水果
蜜糖
耐心

由怯懦向无畏
蜕变
我们握手言和

如此
往后

我们得以铭记这一心安的早晨

Peeling Words

Melike Kara

The occasional taste
of trust
is not enough

Whispering, we tell each other
stories
The outlines
The wings
The chains

Porously
we are looking
for the
eyeglasses
of our time

Wherever we lay
our words
cast shadows

To learn what heals
we cover our names

The silence speaking
Nourishing curiosity
let's share
the fruit
the sugar
the patience

From the fearful to the brave
changing
we shake hands

so that
then

we can remember a safe morning.



剖白 *Peeling words*
布面丙烯及油彩
Acrylic and oil on canvas
1400 x 200 cm
2018



你的选择，我们的韵律 *Your choice, our rhythm*

布面丙烯及油彩
Acrylic and oil on canvas

220 x 280 cm

2018

有时，一张熟悉的面庞会从一众晦暗、平凡的面孔中一跃而出。一张香芹般的脸。这张面孔的主人与你有着相同的习性，语言，品位和其他特质。这些特质，使个体有别于他人，并建构起人与人之间的桥梁。有时它们近乎一些单纯的细节，如同在每盘本地佳肴中佐用的新鲜香芹。香芹面孔恼人地提醒着我们，身份特质是如何向一些人敞开大门又拒另一些人于千里之外的。

作为土耳其移民的子女，身份认同是德裔画家梅里克·卡拉的创作中心。她不断在自己的巨幅画作中巧妙处理着的自我，异邦，归属与排外等问题，描绘着人际交往的全貌。紧紧缠绕的人们互相推搡、亲吻、碰撞、挤压、拥抱、踢打，并与周遭身躯所形成的结构相合。她的人物在群像中不断挣扎以使自己脱颖而出。为了展现这其中的张力，卡拉剥除了他们富含个性的衣饰，仅点到为止，使之可以相互替代。他们只象征着躯干塑形的的情绪。尽管画中人物有诸多相似的元素，艺术家仍侧重通过面部和肢体上的轻微色差来表现个体的细微差异，使之若即若离。究竟谁仍是香芹面孔？谁又已不再是呢？

在卡拉的作品中，我们可以深刻感受到人类与其独有的特质、挣扎和期盼。在为余德耀美术馆个展所作的作品中，艺术家进一步拓展了她的绘画语言。玻璃上的错视画通过空间布局及其鲜明的东方建筑风格形成了一种接近庙宇的庇护所。这间像家一般的庇所犹如一层隔膜，可以从两边任意穿透，既模糊又清晰了身份的界限。这件作品的构图方式与一部分群像背景为兰花的布面作品异曲同工。而其他作品仍延用了卡拉典型的单色背景，且大多数以白色为主。这是否是艺术家对某一文化的参照集合？她更可能是再次强调了一种共性，毕竟，在大部分亚洲地区以及欧洲文化中，兰花在见面礼与热捧花卉中占据了重要位置。

在展厅内玻璃画向布面作品、装饰艺术向人物描绘的转变里，人们应意识到抽象与具象作品并非常理中相斥的两极。正如大多数相背的对立面，它们仅仅是一段范围的两个端点，任意一端都可以开启一段探索。卡拉的作品不仅探讨了抽象和具象之间的渐进差异，更完全消弭了它。她常基于相似性、重复性以及鲜明的用色进行群像的描绘，形成了一种近乎装饰的作品。这绝非偶然，关于合众与个体身份的问题在此交汇：这些人物何时作为独立的个体存在，又何时成为茫茫众生中一颗渺小的石子？谁又将从数以百计的灰暗面孔中脱颖而出？

—莫里茨·谢佩尔



秘语 *Secret whisper*
玻璃上绘丙烯及油彩
Acrylic and oil on glass
200 x 134 cm
2018

Sometimes a familiar face pops up amongst hundreds of grey, unremarkable ones. A parsley face. The face of a person with whom one shares rites, a language, the same taste or other peculiarities. Peculiarities, which perhaps distinguish oneself from individuals or groups, and in turn bridge the gap to others. Sometimes it is merely something as simple as the local cuisine, where no dish gets served without fresh parsley. Parsley faces painfully show us how identities open some doors but let others slam shut.

Identity is a central theme of the painter Melike Kara, whose parents immigrated from Turkey to Germany. She subtly yet steadily deals with questions about one's own, the foreign, belonging and exclusion in her large format paintings, which can be understood as panoramas of human interactions. Tightly entwined groups of figures push, kiss, shove, squeeze, hug, kick each other and generally react to the geometry of the surrounding bodies. Her figures also struggle in their fight for their own visibility within the collective body. Kara applies these tensions by denying her figures any personal attire and by developing them only to a point where they remain interchangeable. By themselves they only stand for the emotions which give form to their bodies. Even with all the connecting elements of her figures, the artist emphasises the minute differences all the more through slight colour variations of the faces or limbs of the individual figures. The disjunctive and the conjunctive coincide therein. Who is still a parsley face? And who's not anymore?

Looking at Kara's paintings, one suddenly gets the strong feeling of learning quite a bit about mankind and its peculiarities, struggles and wishes. However her painterly vocabulary has undergone an expansion through the works made for the exhibition at Yuz Museum. Tromp l'oeils painted on glass achieve a temple-like refuge in their spatial arrangement and their recognisably oriental architecture and stylistics. A homely shelter which still is permeable from both directions like a membrane, therefore at the same time defining and blurring identity. The pattern structure of this work can also be found in some of the works on canvas, where a bed of orchids forms the background for a group of figures. Whilst other image worlds still mobilise a monochrome, mostly white background, typical for Kara. Is she herein maybe laying complex references to certain cultural areas? The artist most probably highlights once again what connects, after all, orchids hold great importance as hospitality gifts and extremely popular flowers - in most Asian as well as European cultures.

During the transition from the paintings on glass to the works on canvas in the exhibition, thus from ornament to figure, one should definitely keep in mind that abstract and figurative painting are not the repelling poles they are oftentimes described as. As with most absolute opposites, they merely form opposing end points of a spectrum, which can be navigated in both directions. Kara's paintings not only work with the gradual differences between abstraction and figuration, they completely erode them. After all, she frequently composes her groups of figures based on similarities, repetitions and defined colouring so that a proximity to the ornament emerges. That is no coincidence, as within them questions of composition and identity merge: When do single figures stand by themselves, when do they become tiny stones in the mosaic of the masses? And who stands out amongst hundreds of grey faces?

- Moritz Scheper



娓娓道来 *To tell the tale*
彩绘木雕
Carved wood, paint
43 x 43 x 7 cm
2018



对你, 永远 *Always to you*
彩绘木雕
Carved wood, paint
26 x 93 x 23 cm
2018



晨雾 *Morning mists*
玻璃上绘丙烯及油彩
Acrylic and oil on glass
180 x 60 cm
2018



晨雾 *Morning mists*
玻璃上绘丙烯及油彩
Acrylic and oil on glass
200 x 134 cm
2018



雅韵 *The smell of grace*
玻璃上绘丙烯及油彩
Acrylic and oil on glass
180 x 60 cm
2018



雅韵 *The smell of grace*
玻璃上绘丙烯及油彩
Acrylic and oil on glass
200 x 134 cm
2018



“一味香芹”，上海余德耀美术馆展览现场，2018 年
"A Taste of Parsley", installation view at Yuz Museum Shanghai, 2018.



我们给予 (小手) 的 *What we offer (for small hands)*
布面丙烯及油彩
Acrylic and oil on canvas
220 x 200 cm
2018



抽噎与爱 *The sniffles and love*
布面丙烯及油彩
Acrylic and oil on canvas
560 x 200 cm
2018



“一味香芹”，上海余德耀美术馆展览现场，2018 年
"A Taste of Parsley", installation view at Yuz Museum Shanghai, 2018.

余德耀美术馆：此次展览取名为“一味香芹”，该如何解读？在所有元素中，为何选择香芹作为展览的名称？

一味香芹意在传达一种身处家中熟悉放松的感觉。从小到大，在我的记忆中没有一种味道比它更好，也没有任何一种比它更亲切、更美味、更深入骨髓的体验，使我可以感受到家的氛围，无论我的家乡是在何处。如果以此就推测它揭示了我某一部分的特质其实并不合理，但它的确是我个人关于归属感的一个小小参照。香芹味提供了一座桥梁，邀请观众来体会我记忆中的内心世界。在身份不明的无名氏世界中，我企图精心而缓慢地织起那些融汇了我个人经历与本源的时刻。

观众很难分辨你作品中人物的性别、年龄及文化背景。他们是随机的无名氏吗？这些角色是否有原型参考或背后的故事？

这是我深思熟虑后的选择，我希望自己创作出的形象可以脱离性别、年龄和文化符号而存在。这样一来作品中的形象就挣脱了任何一种按条件分类的归类特征。人物身体之间的互动是重点，肢体语言本就可以传达比对话更多的信息。动态的肢体语言可以被理解成多种含义，具有特殊意义，并能传递出某种确切的情绪。每位观众在此都一定会领悟不同的故事，而这也是我所鼓励的。

作品中的人们聚集在一起仿佛是在参加派对或是活动，但他们似乎并不快乐。你意图通过这些角色传达什么？

每种或者说所有的情绪都有其合理存在的意义，不应被狭义地作价值评估，画布犹如一种抓拍，使得（通常昙花一现的）感受和想法被保留下来。

这些人物常被树木及植物环绕；此次展出的系列中，你使用了花朵作为替代。人物与其周围环境有着怎样的关系呢？

植物和花朵常常作为某种特定情绪的代名词。它们也象征着户外和环境本身。

画布上的人们似乎是被塞入一个有限的空间中，个体与群体之间张力被凸显了出来。这样的构图是否有意为之？能否简单谈一谈？

作品中的人物有着非常紧密的肢体接触，这可以激发群体中的某种活力与张力。人物之间的触碰含有叙事的意味，贯穿于所有的画面之中。

在你的画作中，你是如何平衡具象及抽象之间的关系？

具象和抽象在我的作品中相辅相成。绘画中那些清晰或模糊的瞬间就如同两极，维系了作品中的张力。

你的每一系列都有一个主色调。近期的作品逐渐偏向深色。是如何产生这样的转变的？是什么影响了你对色彩的运用？

我不认为颜色变深了。色彩的选择主要根据直觉而定，这种被有意识选出的两到三种颜色会给我一个框架。它是一种概念的延续，一切都是被允许的。

是什么促使你开始做玻璃彩绘？从何时开始？他们是布面创作的某种映射吗？

总的来说，我希望借此来拓展绘画，使之与周遭的环境及建筑产生联系。玻璃这种媒介一直吸引着我。它的透明属性使我可以作出多个图层，并保留图层之间的互动与联系。它允许内部与外部的一举一动同时发生。

是否可以谈一谈雕塑作品？它们在整个语境中扮演着怎样的角色呢？

绘画与雕塑作品互为表里，它们相互质询，与它们所在的空间进行互动，并同玻璃作品产生某种联系。同时，雕塑也算一种有意为之的抓拍，赋予了展览某种个人化的情绪。雕塑涉及对时间的感知、对时代的叙述，不受条件的束缚而与某种独有的关怀产生联系。

你也会为自己的绘画作诗，是否可以再谈一谈更多的细节呢？

一切永远都是从诗歌开始的。无论是一组新的绘画、一种新的想法或是一个新的展览。自我开始绘画以来，诗歌就好比是一种草稿。在任何情况下，它们都是我每个创作阶段的重要部分。

科隆这座城市在艺术的运动发展中占了比较重要的位置。它对于你的创作实践有哪些影响？

我在科隆出生长大。它是一个可以使人专攻术业的地方。整座城市的精神氛围温暖又开放，我一直喜欢这里的气氛。在科隆，有不少令人惊叹的机构，周边环境也很棒，许多新的空间和画廊也预备进驻到这里。它在变得越发生机磅礴。科隆地处欧洲的中心，坐火车去巴黎和布鲁塞尔都很近。

Yuz Museum: The exhibition is titled "A Taste of Parsley", how should we understand it? Among all the elements, why did you choose parsley for the title?

Melike Kara: A taste of parsley stands for the familiar, unconditional feeling of being at home. As I remember it from when I was young, there was no better taste, no closer, tastier, more visceral experience that gave me the feeling of home, no matter which country was called home. It may not be logical that precisely this taste reveals peculiarities, but it is my small personal reference to a sense of belonging. It builds a bridge, inviting viewers to experience the inner world of my memories. In the anonymous world of the figures and their identities, I seek to delicately and slowly weave moments that convey my own experiences and origin.

It's hard to tell gender, age and cultural background of your figures. Are they random anonymities? Is there any references or stories behind them?

It is a deliberate decision to create the figures in such a way that they exist free of gender, age and cultural features. They are therefore free of all attributions of all conditioned categorizations that could ensue. The communication between the bodies is at the fore, a language of its own that can relate more than a dialog. The dynamics of the figures' body languages allows one to draw so many conclusions, and yet it is specific and conveys a certain emotion. Each viewer surely reads a different story here, and he or she is allowed to do so.

Even though the figures are gathering together as if they are attending a party or some events, they don't look happy. What are you trying to convey through those figures?

Each and every emotion that arises is allowed to exist without being evaluated, the canvas is like a snapshot making it possible to record emotions and thoughts (that normally appear and disappear again).

The figures are often surrounded by trees and plants; in this series, you use flowers instead. What is the relationship between the figures and the surroundings?

The plants and flowers are often synonyms of certain feelings. They also symbolize the outside, the environment.

It seems like people are packed into the limited space of the canvas, which makes you feel a strong tension between the individual and the crowd. Is this designed on purpose? Would you elaborate a little bit more?

The figures are in close physical contact because that produces the dynamics of the group and the tension. The contact between the figures form the narrative that

permeates all the paintings.

How do you perceive the figurative and the abstract relationship inside your paintings?

Figuration and abstraction form a synergy in my works. The unclear and clear moments are like two poles that maintain the tension in my paintings.

Each series has a main color tone. Your recent works are getting darker and darker. How does this change happen? What influences you on your use of color?

I don't believe that the colors are getting darker. The color selection is determined by an intuitive structure, the conscious choice of two or three colors provides the frame for me, a certain conceptual continuity in which everything is allowed.

How do the glass paintings come to you? When do you start creating the glass paintings? Are they a reflection of the paintings on canvas?

I generally seek to expand painting in such a way that a connection is established to the surroundings or the architecture. Glass is a medium that has always fascinated me. Its transparency allows the creation of several pictorial levels, while at the same time maintaining communication between the levels. What takes place is a simultaneous movement toward the inside and the outside.

What about the sculptures? What kind of role do they play in the whole context?

The paintings and sculptures interact, they ask each other questions, insert themselves in the communication with the space, create a connection to the glass paintings. At the same time, they are deliberately chosen snapshots lending the exhibition an accompanying personal emotion. They deal with the perception of time, with storytelling in time, but also with the unconditional association with a distinct kind of care.

You also write poems for the paintings, would you elaborate more on that?

It always starts with a poem. Be it a new series of pictures, an idea or an exhibition. Since I start painting directly on canvas, the poems are perhaps my kind of sketches. In any case, they are a big and important part of every creation process.

Cologne has always been an important part of the art movement. How does it influence you in your practice?

I was born and raised here. Cologne can be a place where you are really able to focus on your work. The mentality is pretty warm and open-minded; I have always liked the

vibe here. There are a lot of fantastic institutions in Cologne and its surroundings and a lot of new spaces and galleries have started to settle here. It is becoming more and more lively. It is also pretty centrally located in the heart of Europe, both Paris and Brussels are super close by train so you can move around very easily from here.



“一味香芹”，上海余德耀美术馆展览现场，2018 年
"A Taste of Parsley", installation view at Yuz Museum Shanghai, 2018.



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关于艺术家 About the artist

梅里克·卡拉，生于1985年德国贝尔吉施格，2007–2014年就读于杜塞尔多夫艺术学院，现生活并工作于科隆。卡拉曾于各大美术馆及国际重要艺术机构举办展览，其中包括个展：“真雪酪”，奥特洛夫画廊，莱比锡，2014年；“派餐晚宴”，开放论坛艺术中心，柏林，2015年；“午宴”，肯尼迪沙龙，法兰克福，2015年等。群展包括：“超现实”，国王画廊，柏林，2016年；“面对面：埃内斯托·埃斯波西托收藏展”，弗鲁肖内宫，萨莱诺，2016年；“中城区”，94沙龙及马卡罗尼画廊，纽约，2017年；“（X）幻想”，大卫·罗伯茨艺术基金会，伦敦，2017年等。

Born in Bensberg, 1985, Melike Kara pursued her study at Dusseldorf Art Academy from 2007–2014. Kara now lives and works in Cologne and has exhibited widely in museums and art institutions internationally. Her solo exhibitions include: “Real Sorbet”, Ortloff, Leipzig, 2014; “Flying Dinner”, Open Forum, Berlin, 2015; “Lunch”, Salon Kennedy, Frankfurt Am Main, 2015, etc. Group shows include: “SURREAL”, König Gallery, Berlin, 2016; “FACE TO FACE: Works from Ernesto Esposito Collection”, Palazzo Fruscione, Salerno, 2016; “MIDTOWN”, Salon 94 and Maccarone Gallery, New York, 2017; “(X) A Fantasy”, David Roberts Art Foundation, London, 2017 and etc.



梅里克·卡拉
由艺术家本人及柏林佩雷兹画廊惠允，摄影：黛安娜·法默特
Melike Kara, the artist
Courtesy of the Artist and Peres Projects, Berlin. Photo by Diana Pfammatter.

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 its own line.

本手册为余德耀美术馆于 2018 年 7 月 7 日至 9 月 9 日举办的项目空间展览“梅里克·卡拉：一味香芹”特别制作。

This brochure is produced in conjunction with the Yuz Project Space of Art exhibition "Melike Kara: A Taste of Parsley" at Yuz Museum from July 7th to September 9th, 2018.

文章撰稿 / Text Contribution

莫里茨·谢佩尔，现任新埃森艺术协会艺术总监，曾负责史泰德出版社的展览项目并于巴登巴登美术馆担任助理研究员。他同时为《弗里兹》、《艺术观察》、《施普林格》、《艺术论坛》等多家媒体杂志撰稿。

Moritz Scheper is the artistic director of Neue Essener Kunstverein. He was responsible for the exhibition activities of Steidl Verlag and was a research assistant at the Staatliche Kunsthalle Baden-Baden. He also writes for national and international magazines, including Frieze, ArtReivew, Springerin and Artforum.

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All artwork images courtesy of the artist and Peres Projects, Berlin.

封面 Cover

梅里克·卡拉，《秘语（局部）》，2018，玻璃上绘丙烯及油彩，200x134 cm

Melike Kara, *Secret whisper* (details), 2018, acrylic and oil on glass, 200x134 cm

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余德耀美术馆项目空间
yuz project space of art

The logo for Yuz Museum, featuring the word "yuz" in a bold, lowercase, sans-serif font, with a stylized "m" that incorporates a vertical line through it.
yuz museum 余德耀美术馆