

A stylized illustration of a person in a red balloon costume. The person's head is inside a large red balloon with a small knot at the top. Their arms are also in red balloons. They are holding a yellow, cone-shaped object. The background is a mix of light green and yellow washes.

艾薇·海德曼

物趣同形

Ivy Haldeman

**Pictures
for Use
and Pleasure**



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双人, 倒卧, 手抱腹, 三膝相碰, 打响指
*Two Figures, Bottom Up, Hand Clutches Midriff,
 Three Knees, Fingers Snap*

布面丙烯
 Acrylic on canvas

2022
 213.3 x 441.9 cm

2015年,在与《采访》杂志的芭芭拉·罗斯进行对话时,克拉斯·欧登伯格就曾抽象与物质的关系作过一个这样的回答:“当你在处理一个物件的时候,你可以往里投放任何你想到的内容,让它变得抽象。”直接将这段剥离语境的文字应用至海德曼的作品解读是有失偏颇的,因为即便两者在对“消费品”的挪用上呈现出心有灵犀的步调,其背后的思考几乎是异轨相行的。不过,这一回答所提供的方法论或能为我们进一步解读艺术家的作品指明一个方向,即当“物品”被扩充为“言谈”¹,纯粹的日常物品被赋予了社会用法后,图像引申出的陈述就变得举足轻重。事实上,与其说海德曼的创作是在描摹波普化的“热狗”与“西装”等日常事物,不如说她是在基于上述方法制作罗兰·巴特的牛排,一个建立于符号学系统上的“都市神话”。

在1957年的《神话学》一书中,罗兰·巴特曾于《牛排与炸薯条》一文中就牛排的实际应用、社会象征与国家象征做了概括与拓展,“牛排可以搭配所有的场合节奏,从舒适自在的布尔乔亚餐点,到单身汉随意将就的快餐。它是一种既快捷又丰厚的食物,在节约与效率之间、神话与消费的可塑性之间,实现了最佳的可能关联。”²在“牛排”这一原有的语链上,巴特新增了第二重符号——“法国”及其情怀的象征,而这与海德曼的绘画形成了某种不约而同的默契:当多重文本进入无生命的物品以后,它们成为了“知识、欲望与权利的缝合体”³,被注入了新的活力。

倘若我们按“神话学”的分析方法对海德曼的各个系列做一个探查,即以图像形式为特征,创作概念为符旨加以探讨,或能更为清晰地把握这些绘画的特性。

海德曼在塑造自己的特征,也就是绪索尔所谓的“音响形象”时,巧用了下述几个处理方式,使各系列在主体不停变换的过程中呈现出了空前的连贯性。首先,在材料的运用上,艺术家使用了一个自带延展意义的媒介“丙烯”。作为一种流动的塑料、技术进步的产物,“丙烯”本身具有一定的神话特点,它“易生产”、“易凝固”且“易处理”,以此进行创作,不仅加强了绘画中的工业特性、保障了各系

列近乎“流水线”般的统一特质,同时也折射出了都市生活的“异化”与“快节奏”特征。其次,海德曼采用了一种与材料的理性背道而驰的图像处理方式,赋予了作品破袋而出的感性,而这种感官上的震动几乎与其创作主题无关。尽管这些图像的平面性与装饰意味很强,但在线条上,海德曼并不追求硬边、整洁的机械质感,“温度”成为其考察线条的重要标准,偏差是被容许的,因为差异性强调了“人性”与“手感”;在尺幅上,除却小调式的“高跟鞋”与“手势”系列,艺术家对“西装”和“热狗”的描绘更切近于古罗马巨像与日本“大首绘”的视觉体验,这种远超消费品自身的尺寸及视角对观者形成了一种感官上的“压迫”,促使其正视了这些绘画中的非物质性。第三,海德曼对主体的凝视是非男性化的、富有人文情调的。即便这些拟人化的商品被赋予了强烈的女性特征,它们也并非是为男性欲望服务的画像。尽管艺术家多次提及喜多川歌麿的《妇人相学十体(1792-93)》与《青楼十二时(1795)》、感慨其对女性形象细腻敏锐的捕捉,海德曼作品中的都市女性却与一般意义上的“浮世绘”或“仕女图”有着本质的区别,而这一差异主要体现在主体的自得中:她们的欲望归于她们自身,而非取悦潜在的阅读受众。第四,无论主体的个人状态或是其所处的情境,几乎所有系列都在呈现欧文·戈夫曼所谓的“后台”,一种与“某一特定表演正在或可能进行的前台(舞台)相对”⁴的休息区,而在“后台”中发生的行为往往“与前台的表演或印象管理相悖”⁵。一个简单的例子,一名服务生在用餐区服务时的行为可被视为“前台表演”,而他在后厨与同事抽烟嬉笑的状态则成为后台区域内的行动。在海德曼的创作中,日常生活内的非正式活动从后台被挪至了画布中央、成为在前台的叙事,由此,画面得以表现出一种细碎又别致的张力,一如托尔斯泰描写的博罗金诺战役,笔下无史诗,却处处有戏剧。

在符旨方面,海德曼运用的符号原义都是较为明确的:“热狗”、“西装”、“高跟鞋”作为广义上的工业制品及备受好评的消费品出现,而“手”则普遍被认为是人体躯干的一部分。在此基础上,艺术家针对性地对这些符号进行了语义的扩充,从而完成了她独特的图像符号,一系列具有都市色彩

的“神话”。这些我们熟知的日常事物主要借由下述三个语境被拓充。第一重是从商品本身的属性展开,海德曼对主体的描绘多少投射了马克思主义的“反映论”。一方面,她将生产关系转嫁到了物的表现中,另一方面,她借用了某一特定的产品指出了商品经济中的价值转换。以“热狗”系列为例,拟人化的“热狗”被处理为接近职业女性的形态,在自我呈现的过程中点出了她的劳动关系和社会关系;而遍布大街小巷、为人喜爱的“香肠”作为“剩余物”的变体(碎肉、内脏、骨头的合成体)完成了一次“剩余价值”至“收入来源”的利润转换。第二重与第三重拓展则是在对身份的探讨下展开的,具体分为地域身份与性别身份。地域身份较易理解,仍以“热狗”为例,它与巴特文中“牛排”的爱国特征近似,凝固了一种集体记忆。作为纽约饮食文化的代表,它不同于一般的消费品,而是整座城市精神面貌的具象,是粗粝、坚韧、快节奏、利润至上的抽象品质的集合。海德曼构设的第三重语境最为诙谐且机敏,她越过了对历史变迁和社会活动的繁复考证,以一种轻松的口吻探讨了性别问题这一宏大的命题。在其幽默的处理中,这些图像成了70年代巴黎水广告的反面、将《普特尼·斯沃普》的宣传海报作了倒置。它并非是女性主义的“达达”,更像是把男性崇拜“波普化”了。

值得注意的是,在完成上述符号的拓展后,海德曼的各个系列又呈现出了两两一组的互文关系。在“热狗”与“西装”系列中,我们不难观察到身体的“在场”与“缺席”。就前者而言,“热狗”中身为主体活动的香肠是完整的、具有性别的,她处于“化妆室”——一个私密的居家空间,随自己的喜好进行个人活动,在两片扮演床品、沙发、披肩的面包中或小憩、或补妆、或端详自己,几乎全然拥有对身体的支配权,肉身真实存在且自主;而“西装”系列正相反,在前台区域活动的是裹覆于身体外的外衣,身体在画面中被抽离了,身份的象征却获得了自主的意识、如“幽灵般”地游荡。另一方面,“热狗”与“手势”系列又展开了一段不同的叙述。手部作为身体的部件被赋予了自我意识,从整体中脱出,成为独立的存在,它们并不遵从丢勒在《祈祷的手(1508)》中意图表达的具体叙事,而比较接近培根绘画中富于意识与张力的肉,在强度上要小于后者的“歌

斯底里”，更倾向于一种具有社会属性的“智慧”的存在。此外，“高跟鞋”与“西装”这两条路径虽然都指向了某种身份象征，在类型上却截然相反。高跟鞋展现的是不同属性的物的辩证关系，描绘了一种强弱共生又相斥的复杂状态，而西装则是同一类目的一致关系，是同属性的志同道合。

借由这些符号的延展、各神话之间的相互关系，海德曼赋予了她笔下事物超越消费主义与工业特征的独特魅力，文本向“物”奔涌而去，如华莱士·史蒂文所言：

我把一只坛放在田纳西，
它是圆的，置在山巅。
它使凌乱的荒野，
围着山峰排列。

于是荒野向坛子涌起，
匍匐在四周，再不荒莽。
坛子圆圆地置在地上，
高高屹立，巍峨庄严。

它君临着四面八方，
坛是灰色的，未施彩妆。
它无法产生鸟或树丛，
不像田纳西别的东西。⁶

¹ [法] 罗兰·巴特：《神话学》[M]。江灏译。中国台北：麦田出版，2019：134-135

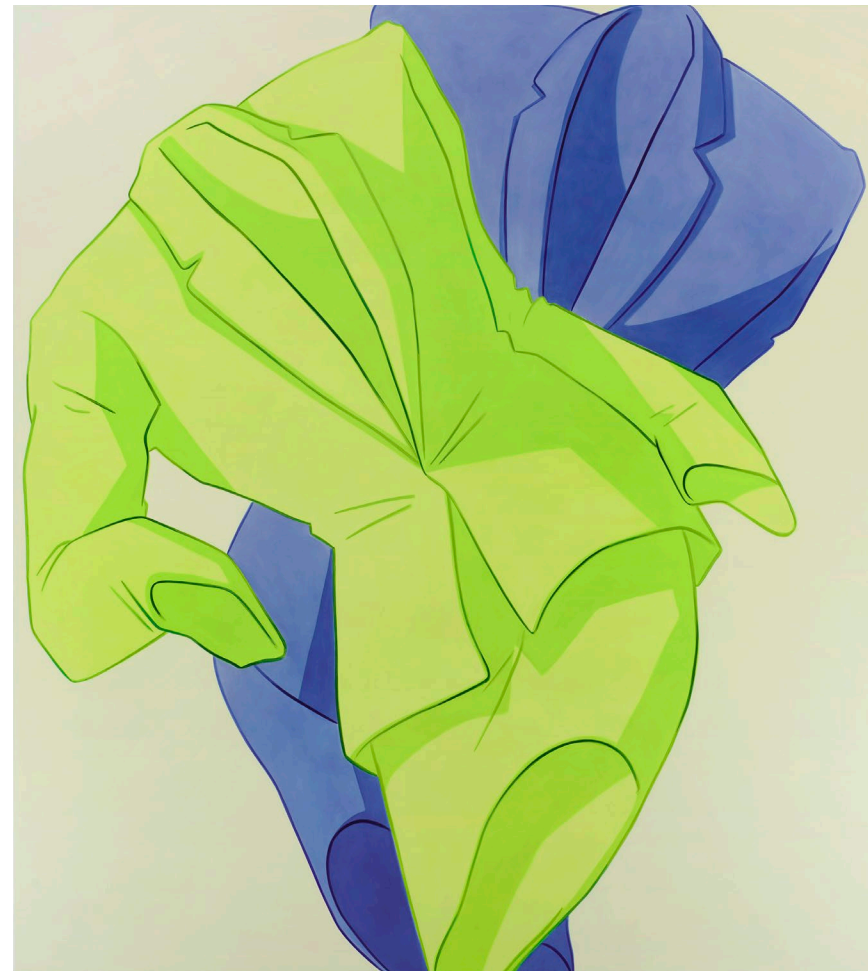
² [法] 罗兰·巴特：《神话学》[M]。江灏译。中国台北：麦田出版，2019：314

³ [美] W.J.T. 米切尔：《图像理论》[M]。兰丽英译。重庆：重庆大学出版社，2021：175-176

⁴ [美] 欧文·戈夫曼：《日常生活中的自我呈现》[M]。周怡译。北京：北京大学出版社，2008：113

⁵ 同上

⁶ [美] 华莱士·史蒂文：《坛子的佚事》[A]。见：埃兹拉·庞德等：《美国现代诗选》[C]。赵毅衡译。北京：外国文学出版社，1985：222



西装一对，左倾，右斜（浅绿，靛蓝）
Two Suits, Tilt Left, Tower Right
(Light Green, Indanthrone Blue)

布面丙烯
Acrylic on canvas

2022
212 x 188.5 cm



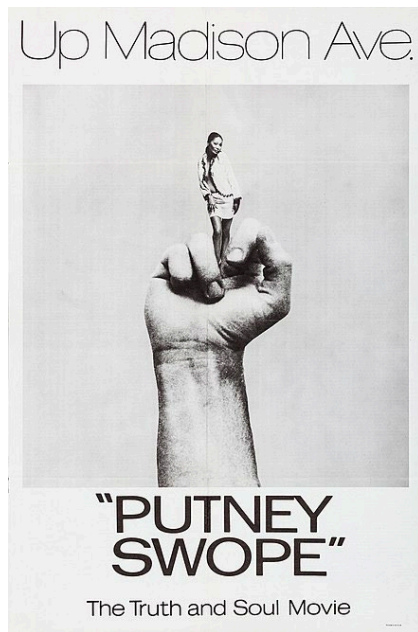
“艾薇·海德曼：物趣同形”，上海余德耀美术馆展览现场，2022 年
"Ivy Haldeman: Pictures for Use and Pleasure," installation view at Yuz Museum, Shanghai, 2022

Discussing his work with Barbara Rose in a storied 2015 *Interview* feature, Claes Oldenburg formulated a relation between abstraction and objecthood, "When you're working with an object, you can put in almost anything you want, you can make it abstract." Applying this decontextualized statement directly to an interpretation of Ivy Haldeman's works might suggest the arbitrary, for even if the two artists are in consonance in their appropriation of consumer goods, the concepts behind them appear to travel in different trajectories. Nevertheless, the methodology implied in the interview may provide a way of approaching both artists' works. To be specific, when ordinary objects become "speech (parole),"¹ acquiring a social significance, the narrative derived from them merits examination. Rather than depicting Pop art–inflected visual representations such as hotdog figures and business suits, Haldeman is methodically creating Barthes's steak, "urban mythologies" built upon semiotics.

In *Steak and Chips*, from Roland Barthes collection of essays *Mythologies* (1957), Barthes summarizes and expands on the actual functions of steak and its role as a social and national symbol. "It is a part of all the rhythms, that of the comfortable bourgeois meal and that of the bachelor's bohemian snack. It is a food at once expeditious and dense, it effects the best possible ratio between economy and efficacy, between mythology and its multifarious ways of being consumed."² With the original steak sign, Barthes adds a second layer — "France" and its national sentiment — which forms a tacit agreement with Haldeman's paintings: when multiple texts are inserted into inanimate objects, they become "the suturing of knowledge, desire and power."³ They are given a new lease on life.

A better understanding of Haldeman's different series can be obtained by using the analytical methods in *Mythologies*, i.e., by taking the image as the signifier, the concept as the signified. In shaping her own signifiers, or what Ferdinand de Saussure might term "image acoustique," Haldeman skillfully employs manifold approaches to achieve unprecedented coherence among her different series of constantly changing subjects. First, in terms of the materials, the artist uses acrylics, a self–expanding medium. As a kind of flowing plastic signifiatory of technological progress, acrylics hold a certain mythological character. They're easy to produce, easy to solidify, and easy to handle. The use of acrylics not only fortified the industrial and commercial connotations of her subjects but also guarantees an almost assembly–line coherence among her series — materially reflecting the alienation and fast pace of urban life. Secondly, Haldeman produces her images through an approach that runs counter to the objectivity of her materials, granting the paintings a sensory vibration that is almost untethered from the subjects depicted. In terms of lines, despite the graphic and illustrative lexicon absorbed with these images, Haldeman does not seek a hard–edged, neat, mechanical quality. Instead, temperature becomes an important criterion, and deviations are tolerated because the nuance in the strokes emphasizes humanity and texture. In terms of size, apart from the anecdote–like "heels" and "gestures" series, the "suits" and "hotdog figures" offer visual experiences similar to those of Roman colossus sculpture and Japanese Okubi–e (large head pictures) with their sheer scale and a zoomed–in perspective exceeding the real size of consumer goods. This impinges a pressure on the viewer, forcing confrontation with

the sensitivity of these paintings. Thirdly, Haldeman's gaze on the subjects is non–masculine and humanistic. In spite of their strong feminine characteristics, these anthropomorphic goods do not serve as portraits for male desire. Even though the artist references Kitagawa Utamaro's subtle and sensitive capture of the female figures in *Ten Types in the Physiognomic Study of Women* (1792–93) and *Twelve Hours in Yoshiwara* (1795), the urban figures in Haldeman's works are fundamentally different from what is generally depicted in Ukiyo–e prints and "paintings of gentlewomen" (Shi Nv Tu). In contrast to these historical representations, Haldeman's paintings stand out from her predecessors because of the ways in which her depicted subjects seek self–gratification, satisfying their own desires rather than those of their potential viewers. Fourth, regardless of the postures of the subject or the environment in which it is situated, almost all her series present what Erving Goffman calls "back stage." It is a kind of lounge area opposite to "the front regions where a particular performance is or may be in progress;"⁴ what happens "backstage" is often "inconsistent with the appearance fostered by the performance (at/in the front regions)."⁵ Take a simple example: a waiter's manners when serving customers in the dining area could be considered a "front region performance," while his smoking and laughing with colleagues in the back of the kitchen would be enacted in the back stage. In Haldeman's works, the informal activities of everyday life are moved from the back stage to the center of the canvas, becoming the front stage narrative. Thus, the paintings embody a fragmented and yet exquisite vibration, similar to Tolstoy's depiction of the Battle of Borodino, where there is no epic but only drama wherever you look.



1969 年电影《普特尼·斯沃普》院线海报
Theatrical release poster for the 1969 film *Putney Swope*

The original meanings behind Haldeman's signifiers are clear: hotdogs, suits, and high heels are broadly-defined industrial products, highly regarded consumer goods, while hands are generally considered to be part of the human body. On this basis, the artist has purposefully expanded the semantics of these signs, thus completing her unique iconography, a series of urban "mythologies." These familiar, everyday objects are mainly extended by the following three contexts. First, Haldeman bases her depiction of the subjects on commodities, demonstrating Marx's *Theory of Reflection*. On the one hand, she transfers labor relations to everyday objects; on the other hand, she borrows a particular product to visualize the exchange value of the commodity object. In her hotdog figure paintings, for example, the anthropomorphic

hot dog is transformed into a form close to that of a professional woman, pointing out the labor and social relations she embodies in the process of her self-presentation; the sausage, a favorite on the streets, is a variation of "surplus" (a composite of minced meat, offal and bones), completing a profitable transformation from the "leftover" to a new source of income. The second and third extensions explore identity, specifically those that pertain to geography and gender. Geographical identities are easier to understand. In her hotdog figures, the hotdog is similar to Barthes's patriotic "steak" in that it solidifies collective memory. As a representative of New York's food culture, it is not an ordinary consumer product, but rather a figurative representation of the spirit of the city as a whole, a collection of abstract qualities of being rough, tough, fast-paced and profit-driven. The third context Haldeman constructs is searingly sharp and witty, transgressing the examination of historical changes and social activities to explore the grand proposition of gender in a light-hearted tone. In her humorous maneuver, the images become the antithesis of the Perrier water advertisement of the 1970s, inverting the poster of *Putney Swope*. It is not so much a feminist Dada as a popified and mirrored male worship.

It is also noteworthy that an intertextual relationship exists between the expanded signs in Haldeman's different series. In the hotdog figures and suits, the presence and absence of the body is indicated. In the former case, the sausage, the subject of the hotdog figures, is complete and feminized within a "powder room" — a private domestic space where they can get on with their own things as they please, e.g., taking a nap tucked in between two pieces of bread as if they were bedclothes, a sofa or a

shawl, refreshing makeup and examining themselves. It is a place where they are almost in complete charge of the body, and where the body is real and autonomous. In the suits series, on the contrary, it is the outer garment wrapped around the body that moves to the front stage — the body is removed from the picture, and the symbol of identity is alive with a sense of self-consciousness, wandering like a ghost. Also, the "hotdog figures" and the "gestures" develop another dialectical relation. The hands are granted a sense of self-consciousness as part of the body, detaching themselves from the whole and becoming independent beings. They do not follow the specific narrative Dürer intended in "Praying Hands," (1508) but are rather closer to the conscious and tense flesh in Francis Bacon's paintings, if less intense than his hysteria and more inclined to a kind of life wisdom. Furthermore, the two paths of "heels" and "suits" are poles apart, although both point to a certain symbol of identity. The high heel displays a dialectical relationship between objects of different properties, depicting a complex state of symbiosis and mutual repulsion between the strong and the weak. Meanwhile, the suit conveys a unity of purpose within the same category, a commonality shared among objects with the same properties.

Through the extension of signs and the interrelationships between their mythologies, Haldeman's objects are characterized by a distinctive charm that transcends consumerism and industrialism. The text dashes towards the objects, as Wallace Stevens puts it:

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness

Surround that hill.

The wilderness rose up to it,
And sprawled around, no longer wild.
The jar was round upon the ground
And tall and of a port in air.

It took dominion every where.
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.⁶

¹ Roland Barthes, "Myth Today," *Mythologies* (The Noonday Press, 1972), 107.

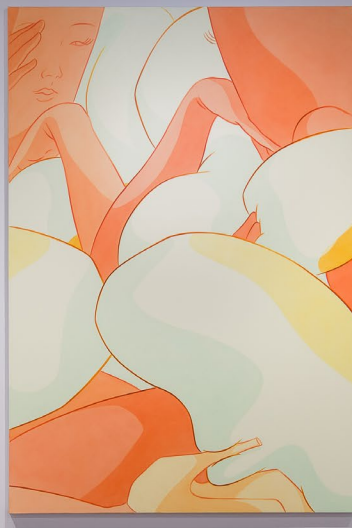
² Roland Barthes, "Steak and Chips," *Mythologies* (The Noonday Press, 1972), 63.

³ W.J.T. Mitchell, *Picture Theory* (The University of Chicago Press, 1994), 180.

⁴ Erwin Goffman, *The Presentation of Self in Everyday Life* (University of Edinburgh, 1956), 82.

⁵ Ibid.

⁶ W.J.T. Mitchell, *Picture Theory* (The University of Chicago Press, 1994), 166.



“艾薇·海德曼：物趣同形”，上海余德耀美术馆展览现场，2022 年
"Ivy Haldeman: Pictures for Use and Pleasure," installation view at Yuz Museum, Shanghai, 2022

余德耀美术馆：为什么在纽约这样一个物资丰富的大都市里，你会从各种日常事物中选出“热狗”作为描绘对象？它有什么特别吸引你的地方？或者它有什么特殊的意义？

艾薇·海德曼：在美国，热狗无处不在。动画化和拟人化的热狗遍布影院的幕间广告和街边的移动餐车。理论上，热狗虽然很亲民，但它有一种奇异的转化能力，能迅速让幽默明快的事物变得怪异。它的外形和风评非常多变，具有很强的肉质感。在美国，人们常把热狗和户外烧烤以及夏日的午后联想到一起。街边到处都有浑水泡过的“脏水”热狗，它们是纽约快节奏与坚韧品质的象征。

在我念小学的时候，如果有人吃热狗，我和朋友就会打趣他们，**知不知道**它的原料。答案是：一个动物身上所有单列出来都难以下咽的部位。最开始我们只是想让吃的人倒胃口，但这个回答同时也点出了热狗诡异的成型过程。那些被丢弃的、无法辨识的部位摇身一变成了畅销实惠的食物，不仅能被长期保存，形状上也易于包装和分销。它成了讨喜的伙伴。

这一系列最初是以写生开始的。我会把热狗放在一个盘子上，观察以后作画。等到一天临近尾声，我再把它们放回冰箱。第二天，我又把它们拿出来，继续对着画。没几天，热狗就会开始出水，表皮上浮起油珠。那一瞬间，我仿佛和它们是相通的，因为它们像是在压力下不停地冒汗。我从小镇一路来到繁华的纽约，由衷佩服它们能摸出一条人见人爱的道路。

批量生产和消费主义革新了我们的生活。你是如何看待这种变化的？

我的作品和这些变化和平共处。它们试图在这些驱力中进一步展望并探索人的身体与精神状况。持续的广告、无尽的垃圾、异化的劳动力以及被屏幕充斥的无数个不眠夜同常人的生活相悖。要接纳这些变化，你必须清楚在哪儿安放你的创造力、你的乖僻、你的异见（开诚布公的？隐秘的？）。你不必把自己的工业特征看作是一种反常，可以把它当成某种奇异的转化，而美就在这不经意中诞生了。

那么标准化的工业制品呢？

在我小的时候，家里常安排长途自驾。在美国，你可能开很久都见不到任何村镇或居民。我过去认为这样开车非常可怕，独自一人，到一个你未曾去过的地方，无亲无故。你不知道那里会有什么样的食物和商铺，人是友善的还是冷漠的。我还记得有一次自驾：天逐渐黑了，我们依旧没有到旅馆。我不知道现在到了哪里，接着在不远处，就看到了“华夫屋”的标志。“华夫屋”是一个连锁餐厅（约有 2000 家分店），你总能知道在里面可以点到什么样的食物。我并不是说这家餐厅有多好吃，只是当你在一个遥远的地方，四周漆黑又很饥饿的时候，它会是你最为熟悉的事物，犹如一个远离恐惧、未知和压力的庇护所。标准化有时能提供很强的慰藉。

你会用哪三个词来形容当下的都市生活？

昂贵，平庸，闹肚子。

作品的标题里使用了“巨像”、“双重”及“双人”等词来形容热狗。这些用词与你的绘画有着怎样的联系（尤其是“双重”系列常以镜像的双人图像出现）？

“巨像”借鉴了古希腊和罗马时代的巨型雕像。这些超大雕塑很少被完整保留，但罗马的卡皮托林博物馆就存有不少残片，大多是君士坦丁大帝的头和手（图 1）。我喜欢把热狗想成 100 英尺高。在那种尺幅下，热狗几乎不能用普通的五感去体验，也很难再被当作是可食用的消费品。它们的形象无法全部入框，身体碎成块状——近似这些古代雕像，头部，双手和双腿在画框的边缘被裁切了。

“双重”来自马克思兄弟在 1993 年的电影《鸭汤》里的一出镜面场景（图 2）。场景是有个人在屋子里躲避另一个人的追捕。某一刻，那人面前巨大的镜子碎了，逃跑的人为了继续藏匿自己，就站在空无一物的镜框前，假装是追赶者的投影。这种通过投射他人来隐藏自己的行为触动了我。它指向了“你”、“你的自我意识”以及“他人关系中的你”这三者之间的互换。“双重”系列试图通过两个互相对照的不完美镜像探索这种暧昧的关

系。有时，我也会问自己，画中的形象究竟是一个还是两个；我好奇，如果是两个独立的热狗，它们能否分辨出自己的存在。

我为作品命名就像在做舞台指导。“双人”这一标题用以介绍背景，而画面中的两个完整形象以及它们的肢体语言则负责进行戏剧表演。



图 1 君士坦丁大帝巨像右手，出自马克森提乌斯和君士坦丁巴西利卡（1486），公元 313–324 年，大理石，卡比托利欧博物馆藏

Fig.1 *Right hand of the colossal statue of Constantine I*, from the basilica of Maxentius in Rome (1486), 313–324 C.E., marble. The Capitoline Museums Collection.

H: 166 cm
©Capitoline Museums, Public domain, via Wikimedia Commons.

“西装”的灵感是什么？

我最开始考虑西装是由于看了一张画满日常事物的纸钱。在对各类物品的描绘中——鞋子，电视机，音箱，火炉，自行车，轿车，小型摩托车，帽子，衬衫和裤子——夹杂了一件女士商务套装。这件套装让我猛然想起女性在家务事务外的职场生活，指向了一种包含了家务工作的双重劳作。



巨像，一手握鞋，手指曲起，指节反射
Colossus, Shoe in Hand, Fingers Curl,
Knuckles Reflect

布面丙烯
Acrylic on canvas

2022
212 x 146 cm

它是不停劳动的人的打扮。

西装表现了抱负、转型与分裂。它是你穿去工作的服装，使你成长，适应，振作！另一方面，我又希望挂在衣橱里的西装可以为自己鼓劲、替我去工作，而我就可以躺在床上做白日梦和看书！我常告诉别人我很怕住到郊外，因为**我完全**是一件“空夹克”。如果你把城市独有的压力和能量从我身上抽走，我可能会蜷成一件被扔掉的衣服。

为什么这些形象都是女性化的？

让热狗穿上高跟鞋并画上眼睫毛会让我觉得它们更亲切。我也更能体会到某种不安：明明是一具尴尬待售的身体，却试图让自己看起来拥有掌控权。

通过对西装裙、衬衫腰线以及衬衫弧度的描绘，我可以畅想自己身处“西装”所在的世界，一个既维护又屈于某种特殊魅力的空间，一个能够展露自己柔软一面的空间。

“西装”系列和“热狗”系列分别呈现了身体的在场与缺席。是否可以就这一互文做个展开？

热狗与西装是辩证的存在。热狗表达了“剩余”的全部存在方式。它们强调了重量。肢体是沉重的，面包是柔软的，眼睛是半阖的。形象自持并自省。这批绘画中没有表达来自外部或社交方面的压力，热狗的身体自成一个综合的叙事场所。双手，双腿，躯干和面包变成了与布面舞台互动的角色。

反过来，西装表达了在异化的劳动力中所有被割舍的部分。身体以及一切能被面部和手势完成的重要表达都被抽空了。各个形象可以相互替换，它们没有重量，像幽灵一样漂浮，无拘无束。它们是空洞的，仅仅是对西装世界里的各种日常情境作出反馈。

“手势”与“高跟鞋”系列似乎展开了另一条叙事线。我们该如何理解这些创作？

我的工作围绕着这样一个问题展开：如何在一个被束缚的系统下建立独立的自我。手，时常被视作某种工具，或是作为意识的执行者，突然间，

在某一时刻，在我的绘画里，它能够表达出自己的异想，魅惑，无聊，甚至怪癖。

关于“高跟鞋”系列，我考虑的是高跟鞋和香蕉皮的关系。香蕉皮出了名的滑，但是意外滑倒更像是惯常发生的事，而不是一段关系。直到我看了一个厨师在夜市切章鱼的视频，问题才迎刃而解。章鱼的个头小到可以被厨师用单手握住身体，他的另一只手就开始把章鱼从头片开。章鱼依旧活着，它的触手还在延展，移动，环绕着厨师的手和手腕。它的移动方式使它看起来并不绝望，反而充满了平静与爱意。这些触手就缓缓地以阿拉伯式的弧度移动。章鱼的整体动作并没有表现出愤怒或惊悚，如果我身处类似的场景可能也会有相似的感受。章鱼潜藏了一种我在高跟鞋和香蕉皮里试图寻找的关系。某种张力就凝结在强烈但脆弱的高跟鞋与可悲又满怀爱意的香蕉皮之间。

热狗通常具有完整的身体，而在“手势”和“高跟鞋”系列中，手、脚一类的身体部位却变成独立的主体。为什么会强调这种部分与整体之间的变化？

在我的设想中，一切——社会阶级，权利，个人关系，文化——都可以从一个手势开始。我把“手势”和“高跟鞋”看作是热狗形象的一部分，这三者也具备相近的色系和观感。作为独立的物体，它们从视觉上不再受身体其余部分的干扰，我把重点放在这些形象的细部，以使它们在自身的存在中变得完整。由此，交错的脚踝或是弯曲的手指得以传递出更深邃的戏剧特征。

为什么选用丙烯作画？

丙烯颜料，本质上作为一种流动的塑料，把我的工作与实际生活联系了起来。由于它的透光性，我可以把它和钛白颜料结合，画出发光的底色，钛白也常用在糖果和防晒霜里。由于它干得很快，能使我在纽约狭小的工作室里完成创作。在我画下一张作品前、需要腾出空间的时候，我能够整齐地叠放我的画同时确保它们不会相互粘连或受损。但愿亚克力是无毒的，这样我就可以长寿一些，在我年迈的时候继续画画。



图3 《妇人相学十体——面白相》，喜多川歌麿，约1792—93年，木刻（锦绘）、纸上墨彩，威廉·斯图尔特·斯波丁及约翰·泰勒·斯波丁收藏

Fig.3 *The Interesting Type (Omoshiroki sō)*, from the series "Ten Types in the Physiognomic Study of Women (Fujin sōgaku juttai)", Kitagawa Utamaro, about 1792—93, woodblock print (nishiki-e), ink and color on paper. William S. and John T. Spaulding Collection.

37.5 x 24.9 cm
Photograph © [2022.09.24] Museum of Fine Arts, Boston.



图5 红陶提水罐，柏林画家绘，约公元前490年，红陶，大都会艺术博物馆藏

Fig.5 *Terracotta hydria: kalpis (water jar)*, attributed to the Berlin Painter, ca. 490 B.C., terracotta and red-figure. The Met Collection.

H: 36.4 cm

用塑料来画热狗和西装多少也有些诗意。这种媒介也致意了这个世界的技术与工业系统。

你对浮世绘似乎很感兴趣？是如何了解到这一门类的？

我是偶然在一个旧书店看到了一本《日本版画中的男性之旅》。尽管它主要在描绘男性，但一部分最有张力的作品都是一些亲昵的肖像，描绘了女性照顾男孩的场景。作者是喜多川歌麿，17世纪晚期的一位艺术家。随后，我又开始了解他的其他作品，比如《妇人相学十体》（图3）和《青楼十二时》，它们都体现出了一种对姿势与举止的敏锐观察。这些精细的肖像超越了理想，构画了随性的状态、疲乏的情状以及工作中的日常。

你是否还受了其他文化或传统的影响？

十七世纪中叶的一本中国画集《闺中仕女册页》（图4）是我经常思考的对象。作者是一个无名氏，尽管最早它被归作是仇英的绘画。这本画册现存于科隆的东亚艺术博物馆。图像超群绝伦，因为它们在描绘女性的过程中并不含有情色意味的凝视。画册中录入了各种场景，一女伴着猫小憩、两女隔窗交谈、一女装扮梳头。这些图像安静而敞开，强调了形象的自主。

在纽约现代艺术博物馆里，有一件古希腊水罐（图5）。它的表面描绘了勇士阿喀琉斯和埃阿斯在特洛伊战争间隙对弈的场景。这件作品震撼了我。因为它通过一个不那么戏剧化的片段描绘了战争，画的是战士们如何打发时间，乃至他们感到无聊的片段。它是一个英雄传说中的幕间小品。

伦敦大英博物馆里希腊时期的红陶罐（图6）也对我的创作有一定启发。陶罐上有两位坐在沙发上的女性。她们的脸贴得非常近，仿佛在对对方耳语，就好像这件陶罐、这件物品，正在向你隐瞒一个秘密。从我们后人的角度来看，作为现代观众，发现2000年前的人们在低语和闲聊也不失为一种愉悦的体验。

一个主流的观点是我们已经进入了图像泛滥的世界。你是否赞同，又是如何看待这个问题的？

由于手机功能的细化、图片编辑器的拓展，图像制作在今天变得极其简单。当我在画作品的时候，我依旧还是用笔和纸来创作。我从来不描照片。因为创作是一个私密的过程。我必须触及每一个轮廓、每一条边缘，来决定每个形状的位置。相机的视角是粗野、迟缓的。用手作画会使人的大脑有更多的空间来转译视觉信息。当我对比电脑打印的店面招牌和过去手工绘制的招牌时，我常常这样想，同电脑或相机作出的图像相比，人的笔触会使画面更具一种独特的结构和重量。作为一个观看者，你可以感受到手绘作品的温度，画面中不确切的几何形状更容易引起人的共鸣。

另一方面，作为一个图像制作者，无限的图像触发了我的想象力、加速了我的构图。当我想画人体的时候，我不需要去雇一个模特，使自己处于某种被迫社交的窘境里。我可以截屏或者在网上找到图像。参考资料会以惊人的速度向你奔来并扩充你的想象。我见过它对其他艺术家的影响。他们在表达上会变得比原来更细致、更有特色。

作为我们这一时代的画家，你认为绘画扮演了什么样的角色。绘画独立于其他图像的本质是什么？绘画会走向什么样的未来？

我毕业后的第一份工作是做保姆。在一个挂满了各种伟大作品的房子里工作，其中一部分作品是当代艺术，也有一部分是欧洲的中世纪绘画。我每天去工作的时候就非常期待见到这些作品。而我看顾的孩子就在这些作品周围长大。他们每天都能看到这些画，还会向访客介绍或讲述作品背后的故事。逃避作业的时候，他们就对着它们做白日梦。我意识到，一张绘画可能会伴随着一个人的成长。它可能会成为他们世界观的一部分。

绘画给人的体验是非常特别的。比如，网上的文章可能会在十分钟或十分钟内念完。杂志上的长文章可能需要45分钟读完。一本小说有时会耗费20个小时。而一张画可能需要花更久的时间去看，人们能从画面中获取的信息更少。看画意味着更简明的阅读，可以每天进行、持续数年。这种媒介与它的观众建立起的是一段更长久、缓慢的对话。

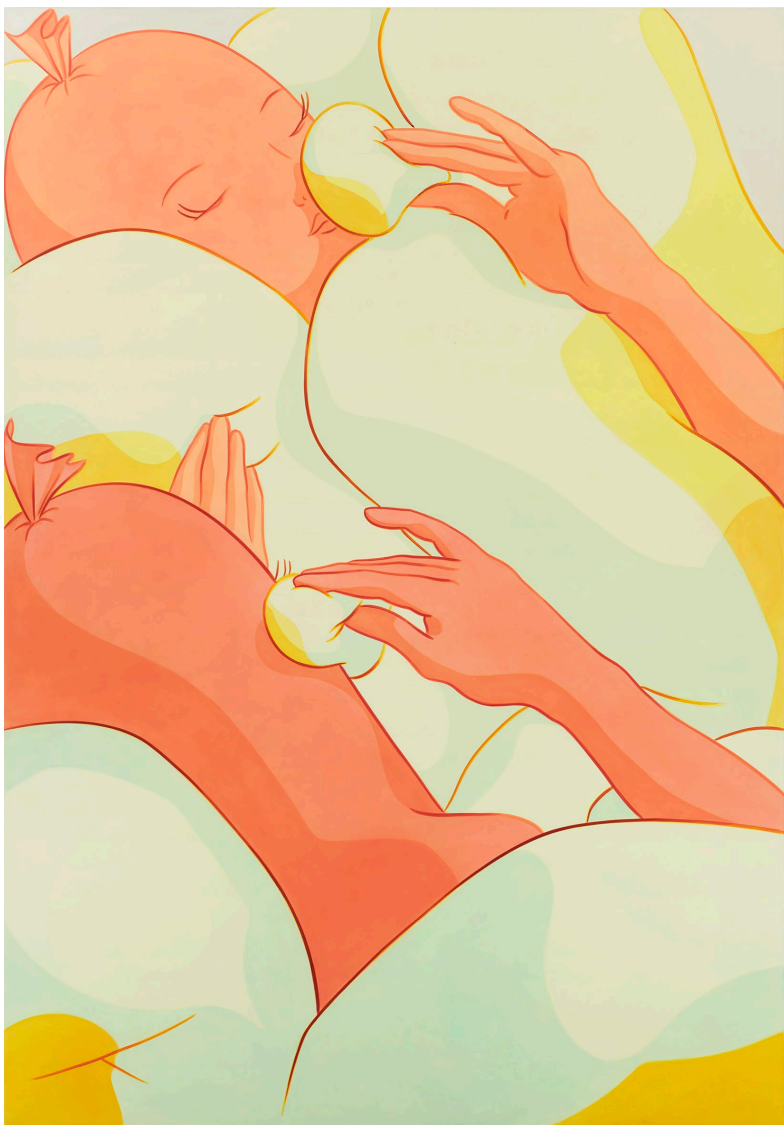
另外，绘画，抛开画面本身，也是一种故事和戏

剧的载体。它们环游世界，出现在家庭住所和博物馆中。它们会丢失，被盗窃，被寻获或是被发掘。它们会因火灾、疏漏、洪水或战争被损毁。也会被美术馆、沙漠中干燥的空气以及被瞬间掩埋的低氧环境保存下来。委托人把它们遗忘在教堂，接着，数百年后，它们又被眼光独道的别国收藏家掠走。绘画一边受到觊觎，一边又不再受瞩目。它们被人所厌倦，出现在街头，或是在财产出售时无人问津。它们可能价值连城也可能一文不值，全凭社会的心意。绘画是它自我叙事中的主角。绘画见证人民与历史。它们被悬在家中目睹一个家族的盛衰。他们被挂在政府大楼里，旁观政客、领袖、秘书、送货员还有清洁班子的日常。它们也被挂在医院、办公室、商店和美术馆。

无论它们前往何处，轶闻总是相随。而且，画画实在太有趣了，很难想象有人会放弃这种愉悦的过程。

绘画对你来说意味着什么？

当你在创作的时候，你就已经把自己置于一场与前人的对话中了，过去的艺术家和匠人早已完成了许多创作。当我作画的时候，我会从历史的层面去思考这些画家，他们是如何处理并转译他们所在的社会，材料，市场，工作室和创作过程的。当我想到某些想法和技术在历经发展后又失传了，就感到非常难过。我很期待下一代画家和他们的创作方式，他们可以借用工具把废品变为惊人的图像，我会想象这种方式与手绘的关系，想象他们的观众会如何反馈。对我而言，尽管绘画诞生于一个私密的空间，它始终是一场与公众的对话。它与我们这个时代的议题、活力和焦虑对话。在绘画中，一个人会发现人类社会中的所有戏剧。



双重，两眼微阖，粉扑扑鼻，小指上翘
*Twice, Eyes Half Closed, Bun Puff to Nose,
 Pinkies Up*

布面丙烯
 Acrylic on canvas

2022
 212 x 146 cm



巨像，水滴一滴，手指遮眼，双腿在前
*Colossus, Droplet, Fingers Cover Eye,
 Legs Foreground*

布面丙烯
 Acrylic on canvas

2022
 212 x 146 cm



“艾薇·海德曼：物趣同形”，上海余德耀美术馆展览现场，2022 年
"Ivy Haldeman: Pictures for Use and Pleasure," installation view at Yuz Museum, Shanghai, 2022

Yuz Museum: Among all the everyday things people come across in places like New York, why did you choose a hot dog? What about this object appeals to you? Is there a specific narrative you would like to sketch out with this series?

Ivy Haldeman: In the United States, hot dogs are everywhere. Animated and anthropomorphized hot dogs appear in advertisements for movie theater concessions and on the sides of food trucks. Conceptually, the hot dog is very approachable, but it has the curious ability to transform, turning quickly from something delightful or humorous into something grotesque. The form itself is as flexible and limb-like as its reputation. In the U.S., people associate hot dogs with outdoor grilling and relaxing afternoons in the summer. Meanwhile, the "dirty water hot dog," which is boiled in cloudy water and served by street vendors, is an emblem of New York City's fast-paced grittiness.

When I was in grade school, if someone was eating a hot dog, my friends and I would tease them by asking if they KNEW what the ingredients were. The answer: all the parts of an animal that we would otherwise find too repulsive to eat. The point was to disgust the consumer, but it was also more evidence of the hot dog's uncanny knack for transformation. The unwanted and unrecognizable had transubstantiated and become marketable and affordable, claiming, along the way, a long shelf life, and a convenient shape for packing and distribution. It had emerged as a pleasant companion to everyone.

When I first began this series, I worked from life. I would pose hot dogs on a plate, paint from observation, and, then, at the end of the day, put them back in the refrigerator.

The next day, I would take them out and draw them again. After a few days, the hot dogs would begin to sweat, and little beads of oil would appear on their skins. At that point, I felt I could relate to them as they sweated from the stress of exposure. Having myself come to the throngs of New York City from a small town, I admired that they had found a way to become palatable to so many people.

Mass production and consumerism revolutionized our lives. What is your view towards such changes?

My paintings make peace with mass production and consumerism. They are a way to envision and understand one's body and spirit as coherent with these forces. The constant advertising, endless trash, alienating labor, screen-filled sleepless nights don't necessarily feel harmonious within one's life. In order to accept these changes, you have to understand where your creativity, your strangeness, your antithetical insight can live. (In plain sight? In secret?). You have to see your industrialized existence not as unnatural, but as a strange transformation, where beauty is found in unexpected places.

What are your thoughts on the industrial standardization of manufactured goods?

As a kid, my family would take long car trips. In the United States, you can drive vast distances and not see any towns or people. I used to think about how scary it would be to drive, alone, to a place that you had never been, a place where you have no friends or family. You don't know what kind of food or stores will be there, if the people will be nice or unkind. I remember this one car trip: it was getting dark and we

hadn't reached the hotel yet. I had no idea where we were, and then, in the distance, I saw a sign for a Waffle House. Waffle House is a chain restaurant (with nearly 2000 locations), and you always know what kind of food you will find there. The food might not be very good at Waffle House, but when you are in an alienating place, and it is dark, and you are hungry, you can still find something familiar. It's a haven from fear, unpredictability, and stressful new experiences. There is great comfort in standardization.

If you are given three words, how would you describe modern city life?

Expensive Mediocre Bellyache

"Colossus," "Twice" and "Two Figures," are recurrent terms in the titles used to describe the hot dog figures. What are the correlations between these paintings and your word choice? (Especially in the works beginning with "Twice," we normally see two images placed in a mirrored way.)

My use of the word "Colossus" was inspired by ancient Greek and Roman colossus sculptures. Few of these enormous sculptures still exist intact, but there are fragments in the Capitoline Museum in Rome, representing the hands and head of the Roman Emperor Constantine (Fig. 1). I like to imagine the hot dog figures over 100 feet tall. At that scale, the figure's sensuality would be overwhelming, beyond consumption. The entire figure cannot fit within the frame, and their body becomes fragmented — much like these ancient sculptures. Heads, hands, and legs break off at the edge of the canvas.

The paintings titled "Twice" are inspired by



图2 1933年电影《鸭汤》截帧
Fig. 2 Screen shot from *Duck Soup* (1933)

the mirror scene in the 1933 Marx Brothers' movie *Duck Soup* (Fig. 2). In this scene, one man is trying to evade another man in a big house. At one point, a large mirror is broken, and the first man, in order to hide from the other, stands in the empty mirror frame and pretends to be the reflection of his pursuer. I was intrigued by this idea of hiding by reflecting other people. This scene also lays bare the shifting boundary between yourself, your self-awareness, and your identification with other people. The "Twice" paintings, with the close up of two figures that are imperfect reflections of each other, explore this ambiguity. Sometimes I ask myself if the painting contains one figure or two; I wonder if two individual hot dogs could even tell themselves apart.

When I title the artworks, I think of them as stage directions. The title of "Two Figures" sets the scene; the two full figures and the physical actions of the limbs will play out drama.

What's the inspiration behind the "Suits"?

I first began thinking of the suits after seeing a joss paper that was covered with drawings of everyday objects. Among the depictions of various objects — shoes, a television, speakers, a stove, a bike, a car, a scooter,

hats, shirts and pants — there was a woman's business suit. It struck me that a woman's business suit suggests a work life outside of a house, but also gestures to the double labor of work inside the home. It is the clothing of someone who works all the time.

The suit embodies aspiration, transformation, and disjunction. The suit is the clothing you put on to join the workplace, to grow up, to fit in, to muster up! On the other hand, I wish the suit, hanging in the closet, could inflate itself and go to work on my behalf, while I laid in bed day dreaming and reading books! I often tell people that I am afraid of living in the country because I AM an empty jacket. If you take the pressures and energy of the city away from me, I would crumple like a discarded piece of clothing.

Why these feminine figures?

By putting high heels and eyelashes on the hot dogs, the figure was more accessible to me. I could relate to the tension of having an awkward consumable body while trying to present oneself with a measure of self-possession.

With the suit paintings, by portraying a skirt suit, or a blazer with a small waist or unexpected curve, I am allowed to imagine myself in spaces that suits inhabit, spaces that are guarded against and vulnerable to a certain sensuality and softness of presentation.

The absence of body and the presence of it are embedded, respectively, in the "Suit" series and "Hot dog" series. Would you elaborate more on this interplay?

The hot dog figure and the suits present a dialectic. The hotdog figure expresses all the presence of rest. They emphasize the feeling of gravity. It is a place where limbs



双重，一手遮眼，两指相触，双腿弯曲
*Twice, Hand Obscures Eye,
Two Fingers Touch, Legs Fold*

布面丙烯
Acrylic on canvas

2022
212 x 146 cm



西装一对, 抱臂, 挺腕 (群青, 绿金)
Two Suits, Sleeves Cross, Hips Forward
(Ultramarine Blue, Green Gold)

布面丙烯
Acrylic on canvas

2022
170 x 152 cm

are heavy, bread is soft, eyes are half-closed. The figure is self-possessed and introspective. The paintings offer no outside or social pressures, so the hotdog body becomes a site of compositional narrative. The hands, legs, torso and bun become characters that interact within the theatre of the canvas.

In contrast, the suits express all the disassociation of alienating labor. The body, and all the signifying that could have been done by a face or with hands, has been evacuated. The figures are interchangeable. They have no gravity, and float ghostlike, untethered. They are full of empty motion, reacting to an array of situations that play out daily in a world of suits.

"Gestures" and "High heels" seem to develop into another storyline. How shall we read these paintings?

My work revolves around this question of how to have a sense of independent selfhood when caught in an inextricable system. The hand, so often seen as a tool, or, say, the implementer of intention, suddenly has a moment, in my paintings, to convey its own whimsy, sensuality, boredom, or even weirdness.

As for the high heel paintings, I was wondering what type of relationship high heels would have to a banana peel. Banana peels are notoriously slippery objects, but a mere accidental slip seemed more like a habit than a relationship. The solution to my quandary came from watching a video of a chef slicing a squid at a night market. The squid is small enough that the chef can hold its body with one hand. With the other hand, the chef is slicing the top of the squid into slivers. The squid is still alive, and its tentacles are reaching, moving, and

wrapping around the hand and wrist of the chef. Because of the way a squid moves, the movements of the tentacles don't seem desperate, but rather soothing and loving. They move slowly in arabesque curves. The squid's movements didn't read as angry or panicked, the emotions I would have felt in a similar situation. The squid embodied the relationship I was looking for between the high heel and the banana peel. There is a power struggle there between the heels — towering but vulnerable — and the peel — pathetic but loving.

The hot dog figures are often depicted with integrated bodies, while in "Gestures" and "High heels," body parts such as hands and feet become independent subjects. Why do you choose to emphasize the relation between parts and whole?

I start from the premise that a whole world — of social class, power, personal relationships, culture — can be gleaned from a gesture. I think of the "gestures" and "high heels" as part of the hot dog figure, and they share a palette and sense of sensuality. As independent subjects, without the visual noise of the rest of the body, I focus on the subtlety of these fragments and make them whole again, in themselves. This lets the crossing of an ankle or the bend of a finger convey a more profound drama.

Why do you paint with acrylics?

Acrylic paints, essentially a kind of liquified plastic, fastens my work to lived experience. Because of its optical clarity, I can use it to bind titanium white, a pigment also used in candy and sunscreen, as the luminous foundation of my images. Owing to its quick drying speed, I can work in the cramped studio spaces of New York City,

neatly tucking paintings away without them sticking to each other or getting damaged as I make room for the next painting. Hopefully, because of acrylic's nontoxic nature, I will be able to live a long life, and continue to paint into my old age.

There is also a hint of poetry in painting a hot dog figure or a suit in plastic. The medium itself gives a nod to our world of technological and industrial structures.

You seem to be interested in Ukiyo-e prints? How did you come across this genre?

My interest in Ukiyo-e began with a chance encounter in a used bookstore, where I came across the book "The Male Journey in Japanese Prints." Though the book focused on depictions of men, some of the most compelling prints were intimate portraits of women taking care of male children. These were works by Kitagawa Utamaro, an artist of the late 1700s. This discovery led me to his other series of prints such as "Ten Types in the Physiognomic Study of Women" (Fig. 3) and "Twelve Hours in Yoshiwara," which reflect an acute observance of gesture and manner. They are nuanced portraits that go beyond the ideal to show casualness, exhaustion, and daily work.

Any other arts or traditions that influenced your creations that you could share with us?

I often think of a mid-seventeenth century Chinese picture album, described as "Scenes of Women in Domestic Settings," (Fig. 4) by an anonymous artist, though it was originally attributed to Qiu Ying. It's currently in the Museum of Ostasiatische Kunst in Cologne. These images are exceptional as they portray women in a manner that doesn't seem tailored to a sexualized gaze. The album



图4 《闺中仕女册页(八开)——室内女子与室外女子》，佚名，17世纪中叶，绢本设色，科隆东亚艺术博物馆藏

Fig. 4 *Woman in a Room, Another Outside*, from 8-leaf album "Interior Chambers of Women," anonymous, mid-seventeenth century, ink and color on silk. Museum für Ostasiatische Collection.

30 x 30 cm
Photo: ©Rheinisches Bildarchiv Köln, Walz, Sabrina, 2010.07.08, rba_d022814_04.

displays scenes such as women napping with a cat nearby, two women talking to each other through a window, and a woman having her hair done. They are quiet and spatially open images that emphasize the self-possession of the figures.

In the Metropolitan Museum of Art, in New York, there is an archaic Greek water jar (Fig. 5). Its surface depicts the warriors Achilles and Ajax playing a board game during the siege of Troy. This image is striking to me. It portrays war by showing a less exciting moment, when warriors are passing time, and when they are, perhaps, even bored. It is an interstitial instant within a heroic tale.

I am also inspired by a Hellenistic terracotta (Fig. 6) that can be found in the British Museum in London. The sculpture is of two women sitting on a couch. Their faces are very close, as if they are whispering to each



西装一对，一手展袖，前臂贴腹(群青，绿金)
Two Suits, Sleeve Extends, Forearm to Midriff
(Cadmium Dark Green, Compose Green)

布面丙烯
Acrylic on canvas

2022
170 x 152 cm

other and it feels as though the sculpture, this object, is keeping a secret from you. From our vantage, as modern viewers, it's also a pleasant reminder that people were whispering and gossiping over 2000 years ago.



图6 人像, 土耳其发掘, 约公元前100年, 红陶, 大英博物馆藏

Fig. 6 *Figure*, Turkey (said to be from), ca. 100 B.C., terracotta. The British Museum Collection.

21 x 27.4 x 9.7 cm

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There is a prevailing consensus that we are now stepping into a world saturated with overproduced images. Do you agree with this idea? How do you think of this phenomenon?

It is incredibly easy to make an image today, given the sophistication of our phones, the accessibility of tools for generating and editing pictures. When I create my images, I still use pencil and paper, I never trace a photograph. It's an intimate process. I have to touch every outline, every edge, make a decision for the placement of every object. Cameras can have a brutish, undiscerning eye. Drawing by hand allows the human mind more room to translate visual information. Human touch has a distinct sense of composition and weight in an image compared to a computer or a camera. I often think of this when I look at computer

printed store signs compared to older hand painted signs. As a viewer, you can feel a sense of warmth from the handmade, the inexact geometries of the drawing make it something easier to relate to.

On the other hand, as an image maker, the immense availability of images ignites my imagination and makes for quicker compositions. When I want to draw a human form, I don't have to hire a model and negotiate the awkward social interactions of that situation. Instead, I can take a snapshot, or find an image on the internet. You can come up with reference material with incredible speed and feed your imagination. I see the effects among my artist peers. They can express their imagination with more detail and specificity than they would otherwise be able to.

As a painter of our age, what do you see as the role of painting? What makes paintings stand out among other kinds of images? What is the future of painting?

One of my first jobs out of college was being a nanny. I worked in a house that had wonderful pieces of artworks, some contemporary works, as well as a few medieval European pieces. I looked forward to seeing these artworks everyday when I went to work. The children I was watching over grew up around these objects. They would see them every day, explain them or tell stories about them to visitors. They would daydream about them while avoiding homework. This made me realize that a painting was an object that a person could grow up with. It could be part of the dialogue that creates their world view.

Paintings are experienced in a very particular way. For example, an internet article is meant to be read in 10 minutes or less.

A long form magazine article might be a 45-minutes read. You might take 20 hours to read a novel. The experience of a painting is something much more drawn out and less completable. Paintings are meant to be read briefly, each day, potentially for many years. It is a medium that holds a long, but slow conversation with the viewer.

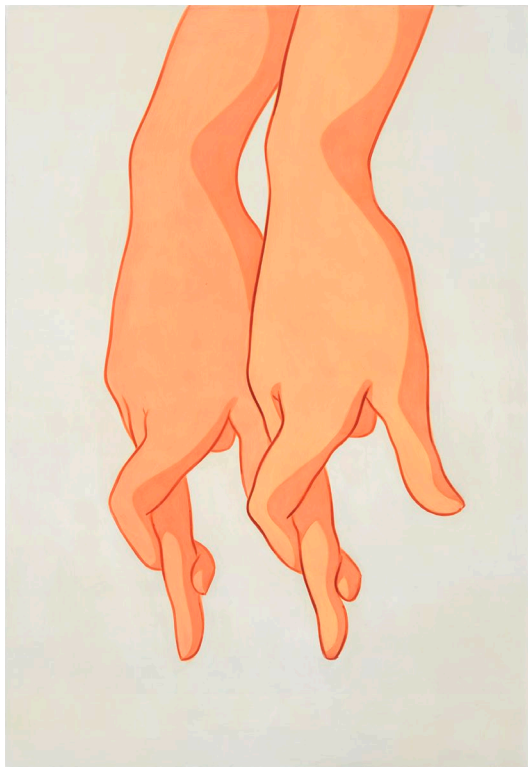
Also, paintings, beyond their images, are objects of action and drama. They travel around the world, they show up in homes, museums. They get lost, stolen, discovered, uncovered. They are destroyed in fire, by neglect, by floods, and by war. They get preserved by a museum's care, or the dry air of the desert, or the low-oxygen environment of sudden burial. Their patrons forget them in churches, and then, hundreds of years later, they are whisked away by eagle-eyed collectors from other countries. Paintings are coveted and never seen again. People get bored of them, and you find them on the street, or unsold in an estate sale. They can be worth gold and they can become trash, subject to the whims of society. A painting is a protagonist in its own narrative. Paintings are witnesses to people and history. They hang for years in a house, watching the story of a family. They hang in governmental buildings, watching politicians and leaders, secretaries, delivery people, cleaning crews. They hang in hospitals, offices, stores, museums even.

Paintings carry intrigue wherever they go. Also, they are too fun to make, it's hard to imagine people would give up that pleasure.

What does painting mean to you?

When you make an object, you are putting yourself in conversation with all the artists and craftspeople who have made objects before you. When I paint, I consider painters

throughout history, how they dealt with and translated their particular society, their materials, markets, studios, working processes. I am sad when I think about some of the insight and skills that have been developed and then lost. I am excited for the next generation of painters and the ways that they will synthesize the incredible image making tools at their disposal, what their relationship with handmade processes will be like, and how their audiences will respond. For me, although derived from a private place, painting is a conversation with the public. It is a dialogue with the topics, energy, and anxieties of our times. In painting, one finds the whole drama of human society.



手一双, 手指相缠, 中指点地
Two Hands, Indices Twist, Middles En Pointe

布面丙烯
 Acrylic on canvas

2022
 61 x 41.9 cm



鞋跟, 腿腹盘足, 绕香蕉皮
Heels, Foot Wraps Calf, Peel Spirals

布面丙烯
 Acrylic on canvas

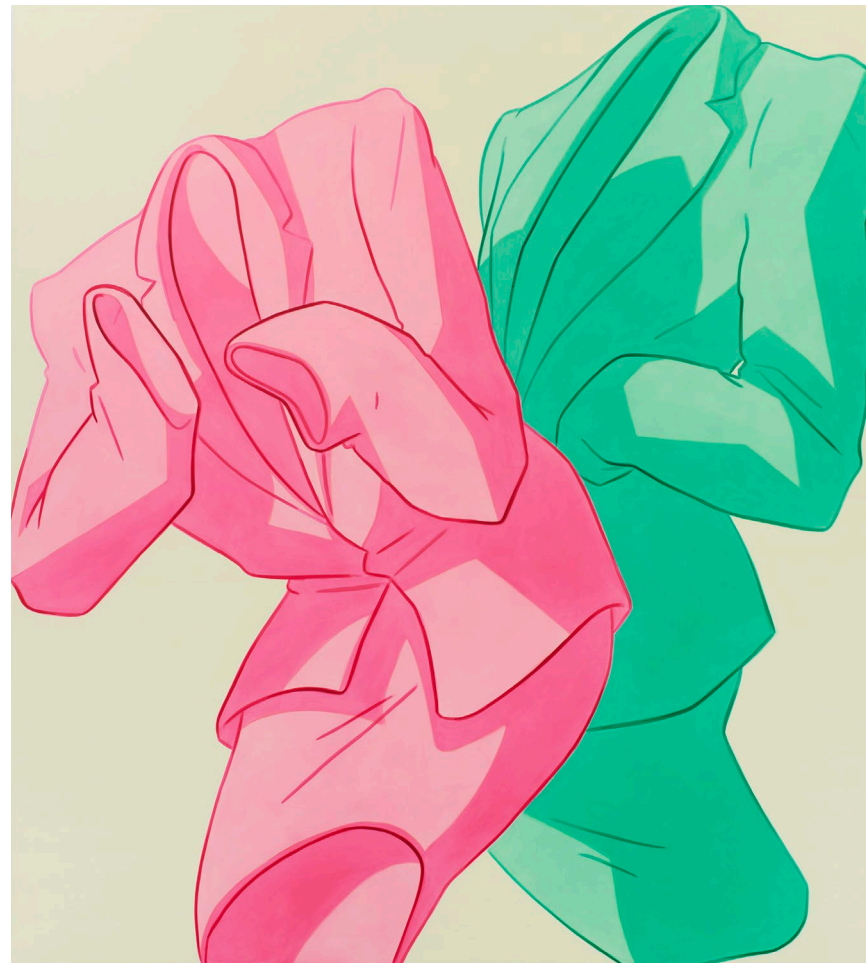
2022
 61 x 41.9 cm



西装一对, 前倾, 右立 (异吡啶酮黄, 铜蓝)
Two Suits, Lean Forward, List Right
(Isoindolinone Yellow, Azurite Blue)

布面丙烯
Acrylic on canvas

2022
170 x 152 cm



西装一对, 弯身, 插腰 (酞菁红, 酞菁深绿)
Two Suits, Bend, Cuff to Waist
(Quinacridone Red, Phthalo Green Deep)

布面丙烯
Acrylic on canvas

2022
170 x 152 cm



双人, 阖眼, 伸手, 叉腿, 抱臂, 趾尖碰边
*Two Figures, Eyes Closed, Arm Outstretched,
 Leg Dangles, Forearms Cross, Toe Touches Edge*

布面丙烯
 Acrylic on canvas

2022
 213.3 x 589.2 cm

关于艺术家

艾薇·海德曼 (b. 1985, 奥罗拉市, 美国科罗拉多州), 目前生活并工作于纽约。2008 年获库珀高等科学艺术联盟学院艺术学士学位。其个展包括: “双重”, 唐与罗斯画廊, 纽约, 2021 年; “你好, 未来是确定的”, 弗朗索瓦·盖巴利画廊, 洛杉矶, 2020 年; “(犹豫)”, 胶囊画廊, 上海, 2019 年等。群展包括: “之上”, 唐与罗斯画廊, 纽约, 2020 年; “致梦魔的情书”, 佩策尔画廊, 纽约, 2020 年; “个人 私人 公众”, 豪瑟沃斯画廊, 纽约, 2019 年; “回看杰克”, 弗雷德里克斯与弗雷泽画廊, 纽约, 2019 年; “噪音! 弗兰斯·哈尔斯, 另一边”, 弗兰斯·哈尔斯美术馆, 哈勒姆, 2018 年; “落日余晖”, 加文·布朗公司, 纽约, 2018 年; “身体佳肴”, 雷耶斯画廊, 伯明翰, 2018 年; “坦诚相见”, 阿森纳当代艺术馆, 纽约, 2018 年; 及“策展人的鸡蛋”, 保罗·卡斯明画廊, 纽约, 2017 年。其创作被各大媒体广泛报道, 包括但不限于《艺术论坛》、《Artnet》、《布鲁克林铁路》、《纽约客》、《纽约时报》、《纽约时报 T 杂志》、《观察者报》、《Vice 中国》及《W 杂志》。作品由海内外各机构收藏, 包括但不限于达拉斯艺术博物馆、丹佛美术馆、迈阿密当代艺术学院及 X 美术馆等。

About the artist

Ivy Haldeman (b. 1985, Aurora, CO; lives and works in New York) gained her BFA from The Cooper Union for the Advancement of Science and Art in 2008. Selected solo presentations: "Twice", Downs & Ross, New York, 2021; "Hello, the Future Is Certain", Francois Ghebaly Gallery, Los Angeles, 2020; "(Hesitate)", Capsule, Shanghai, 2019. Selected group exhibitions: "When Above", Downs & Ross, New York, 2020; "A Love Letter to a Nightmare", Petzel Gallery, New York, 2020; "Personal Private Public", Hauser & Wirth, New York, 2019; "Throwback Jack", Fredericks & Freiser, New York, 2019; "Noise! Frans Hals, Otherwise", Frans Hals Museum, Haarlem, 2018; "The Sun is Gone But We Have The Light", Gavin Brown's Enterprise, Hancock, New York, 2018; "Body So Delicious", Reyes Projects, Birmingham, MI, 2018; "Eye to Eye", Arsenal Contemporary, New York, 2018; and "The Curator's Egg", Paul Kasmin Gallery, New York, 2017. Her practice is the subject of extensive reviews in publications including *Artforum*, *Artnet News*, *The Brooklyn Rail*, *The New Yorker*, *The New York Times*, *The New York Times T Style Magazine*, *Observer*, *Vice Magazine China*, and *W Magazine*. Haldeman's work is included in significant public and private collections internationally including the Dallas Museum of Art, Denver Museum of Art, ICA Miami and X Museum, among numerous others.



艾薇·海德曼
Ivy Haldeman

摄影: 乔·麦克西亚
Photo by Joe McShea.

关于余德耀美术馆项目空间

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方案; 以“一个项目+一个展览”的方式, 呈现艺术家与时间、空间的碰撞。

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新平台, 借由不同语境、风格的创作展开对话, 以激发新的潜能, 使艺术家打破既定的创作形式, 探索当代艺术创作的各种可能。

About Yuz Project Space of Art

Yuz Project Space of Art is an independent program launched in partnership with Yuz Museum in September 2015. Known for public-access, Yuz Project Space of Art invites artists to create site-specific works or projects where it engages boldly with the museum, the surroundings and audiences. Combining "a project + an exhibition," the program aims to present the interaction between the artists, time, and space.

Yuz Project Space of Art is where innovation and creation cross path. It provided an innovative platform for artists, both Chinese and international, to use this space to generate conversations toward each other with their own unique and groundbreaking artworks. Furthermore, the space invites artists to breakthrough their usual practice and explore all kinds of possibilities of Contemporary art.

本手册为配合余德耀美术馆于 2022 年 9 月 24 日至 2022 年 11 月 13 日举办的项目空间展览“艾薇·海德曼: 物趣同形”特别制作。

This brochure is produced in conjunction with Yuz Project Space of Art exhibition "Ivy Haldeman: Pictures for Use and Pleasure" at Yuz Museum from September 24th to November 13th, 2022.

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封面 Cover

《双重, 目光向下, 脚踝交错, 鞋跟冲天》, 艾薇·海德曼, 布面丙烯, 2022 年, 212 x 146 cm

Twice, Gaze Down, Ankles Cross, Heel Up, Ivy Haldeman, acrylic on canvas, 2022, 212 x 146 cm

余德耀美术馆展览与洛杉矶郡艺术博物馆和卡塔尔博物馆群联合呈现

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