







Ye Hongxing 叶红杏

The Accumulation of Silence

堆积的沉默

Art+ Shanghai Gallery





Foreword 引言

"...In her new series of sticker paintings, Ye Hongxing reinforces her use of symmetry and parallelism, merging further than ever before modern imagery, currency under several forms and the patterns from mantras and prayers..."

"...另外,艺术家在其全新的贴 纸画系列中,加强了对称性与平行 性的运用,使现代意象、货币形 式、祝祷仪式与咒语等元素更为紧 密地融合为一。..." This new series by Ye Hongxing strikes the viewer through each piece and the exhibition as a whole, as well as the technique of intricate details and the questioning she raises.

Reflecting upon a fast evolving society which seems to be running in the dark, the artist questions herself on the direction we are taking both as individuals and as a society – and invites us wanderers to acknowledge these issues and reflect upon them.

Going back to an earlier material of predilection, she will be presenting during this solo exhibition at Art+ Shanghai a series of white marble sculptures, each modeled after an iconic bottle of perfume or alcohol, thereby creating a peculiar cabinet de curiosité. These objects, familiar and known to all, nonetheless emit a sense of discomfort through a presence that feels like it should not be.

And then the contradiction appears, between the shape of an object conceived to be ephemeral, and its representation using one of the most durable materials there is.

The artist starts questioning the environment she was born within and how it evolves, and the blurring lines separating the long and short term.

In her new series of sticker paintings, Ye Hongxing reinforces her use of symmetry and parallelism, merging further than ever before modern imagery, currency under several forms and the patterns from mantras and prayers.

By her insisting use of bills as a medium, she here again pushes us to face the blurred line separating major aspects of our lives.

Religion is money, money is a religion – from stock-listed temples to the disorientation of a society striving to reinvent itself, trying to create a common path leading to a strong future but on the basis of a complex past, the moral compass that should be guiding each of us seems to have lost its voice.

Ye is also reinterpreting the Mani stones one can find in the greater Himalayan region, piled on top of each other or aligned to form sometimes kilometer-long walls, leave a testimony for generations to come of the wishes and prayers left by those who have preceded them.

By cheekily switching the prayers atop with infamous logos, China mid-century imagery, pop culture symbols as well as the original mantras, Ye Hongxing questions us on what we are really wishing for in our everyday lives.

In the troubled times we live in, we call for a better society, more human interaction, common core values as well as goods and services, but without ever truly prioritizing or giving a sense of hierarchy to define what we consider as most important and indispensible to obtain.

We strive for always more simplicity through design, task delegation to robots and algorithms, relying on apps and services to manage our lives, but no matter how hard we try, consumerism still places us back in a situation of constant accumulation, leading us to lock ourselves behind self-built walls of non-essentials.

This concept of pointless accumulation is central to the work of Ye Hongxing, whether expressed through piles of stones, stickers or numerous small marble sculptures: accumulation can lead to discovery, as there will always be a detail that went unnoticed, left to look for. But at the end of the day, aren't all these small things really just there to hide the bigger picture?

By providing us with a mirror into our lives as individuals, and the direction we are taking as a society, Ye Hongxing makes us wonder if the path of consumption and interchangeable values we walk on will eventually lead us to illumination or absolutely nowhere.

By the clarity of her message and the preciseness of her execution, the artist catches our attention and forces us to reflect upon the priorities we give to our lives and how they inset themselves into the greater whole of society.

In these times where everything goes ever so faster, where immediacy supersedes longer-term and hushed reactions overtake pondering the right answer to a problem before acting upon it, Ye Hongxing helps us take a step back and reflect upon where we stand today, and most importantly where we truly want to be tomorrow.

by Thomas Thompson

Page 6-7 and cover: Time Fades Away No. 2 Mixed media on canvas 160 x 120 cm 2016 6-7页及封面 时光 02 布面综合材料

Page 10 Mandala No. 30 Mixed media on canvas 120 x 120 cm 2015 10页 曼荼罗 30 布面综合材料



从单件展品到整场个展,从细微之处的手法技巧到社会现象的剖析思考,叶红杏的新作系列令人耳目一新。在这个飞速发展的时代,人类像是坐上了失控的高速列车,在漆黑的长夜中越行越远。当下,个人乃至整个民族社会的命运正朝着什么方向前行?同是彷徨的旅人,艺术家邀请我们与她一起进行反思。

艺术十上海画廊举办的本次叶红杏个展,首先呈现的是一系列白色大理石雕塑,这标志着艺术家已经向自己早期偏好的材料回归。叶红杏以标志性的香水瓶和酒瓶为原型创作出一套别出心裁的艺术精品。用坚固耐久的大理石制成用完即弃的器皿,其中的矛盾寓意令这些司空见惯的日常物品散发出一种不甚协调的气息,让人感到些许的不安。艺术家藉此发问:她所处的生活环境正依循何种脉络发展,长远与短期之间的界限为何不再泾渭分明?

另外,艺术家在其全新的贴纸画系列中,加强了 对称性与平行性的运用,使现代意象、货币形 式、祝祷仪式与咒语等元素更为紧密地融合为 一。她坚持使用纸币作为媒介,再次向我们揭 示:人们生活中各种事物的界限已不再明显。

宗教即钱,钱即宗教 —— 从上市的寺庙到彷徨的大众,虽然整个社会想要脱胎换骨,开辟一条通往富强美好的康庄大道,但出于复杂的历史原因,本该指引我们前行的道德罗盘业已哑然失声。

叶红杏还重新诠释了喜马拉雅地区的玛尼石。这 些石块或堆叠或排列,可绵延长达一公里, 让后人凭吊瞻仰或追随前人的希冀与祝祷。艺术 家大胆地将祈祷者切换于"名牌"商标、中国上 世纪中叶的社会意象、流行文化的象征以及古老 原始的咒语之间,促使我们反思自己在日常生活 中究竟在希求什么。这是一个困惑的时代:我们追求社会进步、同化彼此的核心价值观、渴望更多的交流互动,还要将更多的商品与服务尽收囊中……然而,我们却从未分清主次,从未认真思考过什么才是生命的至要.

我们搞出纷繁复杂的设计、让机器人与电脑处理繁杂的事务、依赖APP应用与服务来打理生活,这一切原本是为了让生活更为简单轻松,然而消费主义却刺激我们疯狂地购买那些没有必要的物品,我们最终作茧自缚,在物质的泥淖中越陷越深而无法自拔。反映过量而无意义的物质消费是叶红杏作品的主轴,无论是一堆堆石块还是或大或小的贴纸,抑或众多的大理石雕塑,都传达了这样一种理念:物质充盈确实能带给我们发现和探索的契机,但它终究会蒙蔽人类的智慧,令我们一味地迷心逐物。

叶红杏的作品犹如一面明镜,让我们看清自身乃至整个社会的前行方向。她引发我们思考:当下的消费主义价值互换之路究竟会引领我们走向辉煌,还是会让我们堕入深渊?

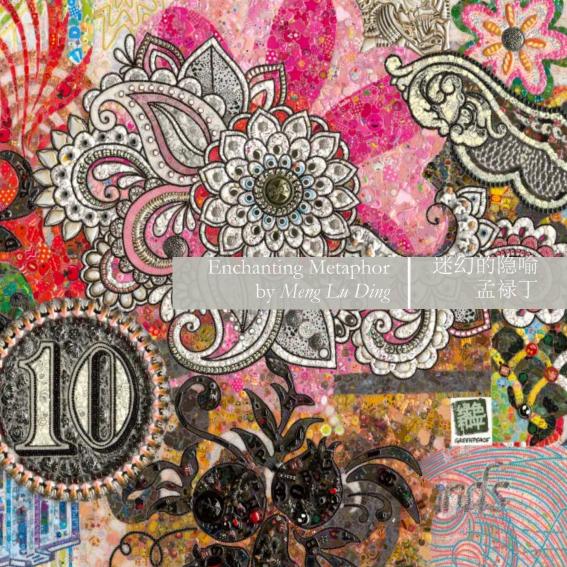
叶红杏以其鲜明的作品主旨和精准的艺术语言吸引我们的目光,同时也启发我们思考生活的重心以及这样的价值取向是否已成为社会主流。今天,我们正生活在一个前所未有的快节奏环境之中,一切讲究效率、凡事越快越好。叶红杏的作品让我们抽身退步、看清周遭,思忖如何把握好自己的未来。

Page 12 Order No. 2 Mixed media on canvas 120 x 120 cm 2015

12页 秩序 02 布面综合材料







Enchanting Metaphor by Meng Lu Ding

迷幻的隐喻 孟禄丁

"... Those images look like cities and natural scenery at the same time, a perfect epitome of Chinese magic realism..."

...既像城市又像自然景观,但 分明是中国魔幻现实感的恰当映 照..." More than a decade ago, I once wrote a commentary on Hong Xing's works. Those were 365 days' worth of series works that were drawn one piece a day. Each of the drawings is relatively small-sized with different features. Some drawings feature concrete images, some abstract, some only composed of several strokes and some are drawn with delicate touch. When putting together, those 365 pieces of drawing become her year-long visual diary. Hong Xing's extensive mastery of multi-thinking and artistic techniques have already been shown in her early series back then.

I have seen all of her series in recent years, like the Fusion series on the shelf, the Illusion series, the Toy series and other sculptures and installations. The extensive themes and manufacturing techniques involved in making these works means that a wide scope of materials were used. Materials like oil painting, propylene, metals, stones and industrial ready-made products and the most frequently used cartoon stickers, sticky notes as well as little toys that can be easily purchased in small market were often her choices. She reconstructs those ready-made materials and then mixes them up, creating concrete yet abstract images. Those images look like cities and natural scenery at the same time, a perfect epitome of Chinese magic realism. The specific visual language that is generated by those materials has becoming

her trademark in recent years. It is highly recognizable and memorable, rendering a heavy, intense and enriching feeling to the audience.

I have in my possession one work of her Mandala series. The name itself naturally brings about a vibe redolent of orient and religion. Indeed, its colors and designs bear uncanny resemblance to the hangings and frescoes of both west and east Asia. The square and round main graphics appear to be connected with the artistic forms of India and Tibetan Buddhism.

When examined from afar, the drawing is a solemn existence that is purely metaphysical and spiritual. However, when examined up close, it becomes a worldly pile of neat graphics that speaks to something that is concrete and material. The drawing is a mix of stickers featuring a kaleidoscope of images and symbols. For example, there are cartoon images, animals, vegetation, skeletons, naked girls as well as badges and signs. All those concrete images, when scattered and placed randomly among abstract graphics and structures, lost their original meanings. Although they were devoid of their own identities, when piled up together, they as a whole constitute a secular vision of the temporal world. Therefore, what Hong Xing had been working on is something that comprises of two spaces and multiple layers, conciliating

two extremes into one two-dimensional graphic. It is this visual conflict and reconstruction that made her works gleaming with visual tensions enriching the essence of her works and introducing endless possibilities to the ways her works explains the space. It is a genius attempt trying to put something metaphysical and concrete all in one artistic space, a deed made possible only by the adoption of visual language.

Hong Xing's installation, The Accumulation of Silence is even more indicative of the modernity of her works and her attention and active engagement with the world. It has been fairly common to use readymade materials ever since Duchamp. For example, the Arte Povera in Italy. However, what they used in Italy are wasted materials and what Hong Xing adopted are new industrial products, small items and gadgets. Her choice of materials always reminded me of Yiwu, a global commodity market. Whether it is intentional or unintentional, her choice of materials strikes me as highly metaphorical and symbolic of the Chinese excessive consumption culture.

It is also reflective of excessive needs for material and information that has been running amok in our contemporary culture. This culture brings about a sense of uneasiness and emptiness to the contemporary people and gives them no choice but to remain in undescribed silence. The recent works of Hong Xing-Time fades away series and Tell me why series are even more different both in visual forms and structures from her previous series of Mandala, Overlap and jungle. The difference, however, is what I regarded as a natural development built on the concepts and production of the previous series. The materials remain as ready-made stickers and the technique is still collage. However, the configuration of the work is more abstract and it has become even more organized and rational with the whole image becoming more flat.

The repetitive use of fragmented and thick stickers gave a material and heavy touch to the image. Although those two series adopted the same stickers used in the past, the different combination of those stickers generate different visual cues without losing what concepts those images brought about. After being fragmented, the whole image was given a spiritual aura that made it looked more dazzling, overshadowing its secular meaning. Those works are made purer, highlighting the characteristics of visual language. In return, the purified language further brings out the intended concept of the works. As Hong Xing herself puts it, "it is extremely difficult to put the visualized painting language into words. Therefore, I identify it as a form of silence". As Wittgenstein argued, when

Ye Hongxing

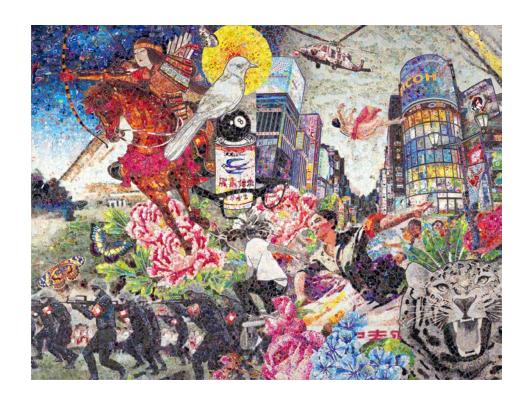
putting visual language into words seems impossible, "the best option is to remain silent". This is only an interpretation of her work. However, we can already see from this perspective and from the elements and methods involves in her works that this new series of Hong Xing's works are beginning to take on the concepts typical of neoabstractionism.

Neo-abstractionism is different from the traditional one. The introduction of conceptual language makes Neoabstractionism more modern in its meaning, more inclusive in its use of materials and more flexible in its mindset and expressions. Whether Hong Xing chooses to walk further down the road of Neo-abstractionism or not, I shall remain attentive to what comes next with high expectations!

by Meng Lu Ding Artist, Director of Studio 4, Oil Painting Department, CAFA

Page 13-14 Rolling No.1 Mixed Media on Canvas 110 x 220 cm 2016 13-14页 布面综合材料

Page 19 Overlap No. 27 Mixed Media on Canvas 200 x 150 cm 2014 19页 布面综合材料



十多年前, 曾给红杏写过一篇作品观评, 那 是针对她的一个365天的系列作品,每一天 画一张, 尺寸不大, 风格各异, 有具象, 有 抽象,有寥寥几笔,有描画细腻,365张作品 放一起,整体呈现的是她一年的视觉目记。 那时,红杏这组系列作品,已展露出她在艺 术上的多向思维及艺术手法的运用上所具有 的跨度和广度。

这些年来,红杏创作的几个系列作品,我 都看到过,比如架上的融(Fusion)系列, 幻象 (Illusion)系列, 玩具系列, 以及雕 塑和装置作品,由于题材和制作手法的广 泛,所以,这些作品也涉及多种媒介和材 料,比如油画,丙烯,金属,石材和工业现 成品,她运用最多的是在小市场到处都可买 到的卡通贴纸,即时贴,小玩具等,她把这 些现成品经过重新组合拼贴起来, 既抽像又 具象, 既像城市又像自然景观, 但分明是中 国魔幻现实感的恰当映照。这些材料造成的 独特视觉语言, 近些年来, 似乎也逐渐形成 为她的作品风格的标识性语言,具有很强的 辨识度。厚重,强烈,丰富,过目难忘。

我收藏有一幅她的"曼陀罗"系列的作品, 看到这个名字, 自然使人们想起东方和宗 教,的确它的色彩和图式有两亚和东亚的 挂饰和壁画的气息, 方圆的主体图形和线条 似乎与印度和藏传佛教艺术形式相通, 远观 的大象,是形而上的,精神性的,宗教感的 庄重构成形式, 近观的具象, 是形而下的, 物质性的, 世俗感的时尚的图像堆砌, 因为 是贴片拼贴,有五花八门的形象和符号,比 如卡通形象,动物,植物,骷髅,裸女及徽 章字牌。这些具体的具像的物质媒材,被打 碎随意的堆贴在抽象的图形和结构中, 使这 些形象失去了原有的明确语义, 虽然消解了 它们自身的指向,但当无意的堆积在一起, 整体上还是构成了一个世俗的当下的景观, 所以, 红杏的 十多年前, 曾给红杏写过一 篇作品观评,那是针对她的一个365天的系 列作品,每一天画一张,尺寸不大,风格各 异,有具象,有抽象,有聊聊几笔,有描画 细腻,365张作品放一起,整体呈现的是她一 年的视觉目记。那时,红杏这组系列作品, 已展露出她在艺术上的多向思维及艺术手法 的运用上所具有的跨度和广度。

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红杏的装置作品"堆积的沉默",更能体现她的作品的当代性及对现实的关注和介入。使用现成品,自杜尚之后,已很普遍,比如意大利贫穷艺术,但他们用的是旧的废弃的材料,而红杏用的是工业生产的新产品,是小商品,小物件。她的作品的材料总使我联想到义乌,世界小商品集贸市场,这种选择不知是她有意还是无意,我认为对于呈现中国过度的消费文化,极具隐喻和象征性。也是我们现实文化状态的一种映射,物质与信息的膨胀和泛滥,带给当代人的更多是一种无所适从的危压感和茫然感,导致更多的人转向无法言说的沉默。

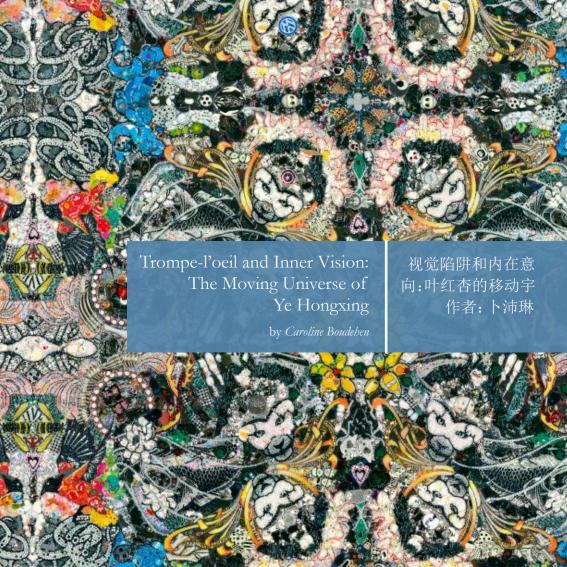
红杏近期的新作,《时光》与《寻觅》两个 系列的作品,与之前的"曼陀罗"和"重 叠""丛林"等系列, 在视觉形式和构成 上又有很大不同,但我认为是在以前系列作 品的观念和制作的基础上的一种自然递进与 推进而形成的,材料仍然是现成的贴纸,手 法仍然是拼贴, 但整个作品的形态更具有抽 象感, 在结构上更具秩序感和理性, 画面更 趋于平面性。繁厚的琐碎的重复的贴纸, 使 画面同时具有厚重感和物质性。这两个系列 的作品虽然用的是和以往相同的贴纸材料, 但是不同的组合与使用,产生了不同的视觉 感应, 但没有失去这些图像所带来的整体的 观念植入。只是更加碎片化后,显得迷乱繁 华, 更具有了精神的气质, 世俗的影像更像 是被掩映其中, 退之背后。这些作品整体上 显得更加纯粹, 突显了视觉语言的特质。被 纯化后的语言,也增强了作品的观念性。正 像红杏自己说的:"这种纯视觉的绘画语言 表达,用文字己很难过多地描述画面,所以我 把它归结为一种沉默"。当视觉语言无法转 换成文字语言的思想表达, 按维特根斯坦所 说: "最好的选择就是沉默"。这种解读只 是她作品的一个方面, 但这个切入点和构成 作品的所有元素和方法,已使红杏这批新作 品,具有了新抽象艺术所具有的观念特征。

区别于传统抽象的新抽象,由于呈现了具有观念性的独特语言,在内涵上具有极强的当代性指向。在材料的运用上,更具有开放性。在思维和表达手法上,更具有自由度。这些特质的体现,不管红杏是否在抽象化新方向上继续前行,我都会持续关注,并充满期待!

--孟禄丁

艺术家,中央美院油画系第四工作室主任





Trompe-l'oeil and Inner Vision: the Moving Universe of Ye Hongxing

by Caroline Boudehen

视觉陷阱和内在意向: 叶红杏的移动宇宙 作者: 卜 沛琳

"... It is the creation of something new by the simple rearrangement of what existed before. The conception of reality, or illusion, is a matter of vision... blurred and changing..."

"...是有限元素无限组合形成的图案,是对现存事物简单重组衍生出的新事物。现实抑或幻象,这些都是一种意向,模糊不清,变化渡多端..."

For her new solo show at Art+ Shanghai Gallery, Ye Hongxing will be presenting new series of her work: sticker collages, marble sculptures and a suspended installation. After exploring the world of consumption through fantasy in her last solo show at Art+ Shanghai, this time the artist questions it with... silence. The Accumulation of Silence.

Occupying the three dimensions of space, Ye Hongxing immerses the visitor into a colorful yet loaded landscape, which at the first sight has nothing to do with silence, but rather with the notion of accumulation. Silence and accumulation: How does the artist create a dialogue between these two contradictory concepts?

Created with a specific technique – painting, collage of stickers- her canvases appear as bright and dazzling curiosities with a kitsch look. Patterns refer to the symbols of consumer society - money, brands, labels - as well as natural elements, some of which have even become symbols of major corporations.

These numerous elements are represented in a divided space, as a mirror reflection, to generate a whole picture. But when the viewers get closer, they can see that these patterns consist of hundreds of little stickers, each containing itself a figure. The whole figure of the canvas is thus actually

made with hundreds of figures.

The stickers are elements which belong to the realm of childhood, and relate to this carefree period, dedicated to leisure and games. The use of stickers is also a way to play with the eyesight: one can see the whole picture or decide to go closer and get a more accurate vision of how it is made.

Vision oscillates, as well as the perception of reality. This questions the notions of pleasure and satisfaction that consumption brings: do we prefer to enjoy immediate pleasure and stay within the illusion that defines it or see what it is happening behind, necessarily less pleasant if not upsetting? These canvases could be a metaphor, a perspective on our actions and their consequences in the long term.

More than a mirror, the canvases of Ye Hongxing are created according to the model of a kaleidoscope. From the Greek language "beautiful", "picture" and "watch", a kaleidoscope is an infinite combination of images, with a finite number of elements. It is the creation of something new by the simple rearrangement of what existed before. The conception of reality, or illusion, is a matter of vision... blurred and changing.

Following a previously drawn picture on her computer,

Ye Hongxing assembles the stickers on her canvas. The lengthy process to put them together highlights the issue of time. Indeed, this gesture refers to mandala creation – it reminds her antecedent works about this element – and the meticulous process they take. The canvas becomes a meditation medium in which the artist melts completely. Mandala, created to be destroyed, show that everything is ephemeral...

Ye Hongxing juxtaposes two opposing rhythms in her work: the speed of modern society and the meditation and spirituality. She also combines a contemporary technique to a traditional process. Using the codes of pop-culture, the works have multilayered meanings. It is also a tribute to the history of art, revisiting the ancestral art of mosaic, or the Impressionist style.

Reinventing a way to express her voice, Ye Hongxing raises awareness about the urgency to step back to go deeper. Asking the question about accumulation (stickers) and reflection (silence of meditation) inside these canvases, Ye Hongxing marks the difference between watch and see. She succeeds in uniting opposites and generating hope and harmony.

The marble sculptures of alcohol and perfume bottles are inseparable from the shelves that support them. Set in stone and time, although these are volatile and ephemeral products. Here, we can only contemplate them but no use them. They are shining by their uselessness. They are also luxury goods: this reference to money comes to echo the canvas where the monetary currency is present.

Art and money... Ye Hongxing questions their inherent relationship by adding in a third link - Religion. Religion of money, religious art, money in the art world... Ye Hongxing challenges this three-headed Hydra through Accumulation of Silence, her new installation. She was inspired by the Tibetan Mani stones which are accumulations of stones erected to obtain happiness. It is also considered like a protective god, so if it moved from their initial location in the mountains, these stones have to be suspended. That's what Ye Hongxing did.

She created her own Mani stones, her own god and suspended this installation to the ceiling of the gallery. Instead of hope message, she printed some groups of letters on the stones, as no meaning words. Blurring the function of the Mani stones with confusing messages, unpronounceable ones, she finally puts the hope in the silence.

The artist highlights the domination of visual information: images everywhere,

Ye Hongxing

street marketing, TVs, screens, internet... A silent, but aggressive, encirclement. She challenges the viewers through their own relation to silence: is it a passive silence which accepted pressure from outside or is it an active silence, an inner and reflexive one?

The exhibition embodies a silence which allows to concentrate, and prevents from dispersing into the overflow characterizing our times.

The work of Ye Hongxing has a universal outreach, but it takes a more equivocal meaning in China, due to the acceleration of modernization in recent decades. Her work reflects a changing society, torn between its ancestral traditions and culture and this new consumerist way of life.

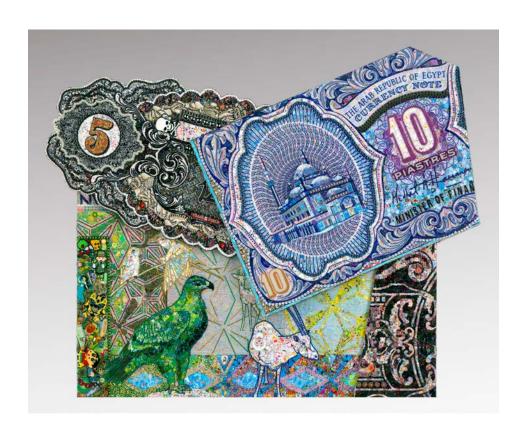
What is dazzling? Reality or illusion? It is about each viewer's perception, it is about going beyond the optical illusions.

by Caroline Boudehen

Page 23-24 Tell Me Why No. 2 Mixed Media on Canvas 150 x 200 cm 2016

23-24页 寻觅 02 布面综合材料

Page 29 Order No. 8 Mixed Media on Canvas 90 x 126 x 12 cm 2015 29页 秩序 08 布面综合材料



在艺术+上海画廊举办的新一轮个展中,叶红杏将展出她的新作系列:贴纸画、大理石雕塑和悬吊式玛尼石作品。继最近一次在艺术+上海画廊举办个展,借助奇幻视角探究甚嚣尘上的消费主义,此次个展中她将以"沉默"发问——《堆积的沉默》。

叶红杏充分利用三维空间,为观展者营造了一个色彩斑斓却别有深意的世界。乍一看去,这些景象貌似与沉默毫无瓜葛,而是更贴近"堆积"这个概念。沉默与堆积: 艺术家是怎样做到在这两个看似对立的概念间展开对话的?

艺术家叶红杏借助特定手法——油画、拼贴, 使画布色调明快艳丽,令人眼花缭乱,充满一 股让人好奇的媚俗之气。图案映射着象征消费 社会的标志:金钱、名牌、商标以及一些自然 元素,其中有些甚至已经成为大公司的标志。

这些众多元素,像从镜子中反射出来,散落 在被割裂的空间里,却构成了一幅完整的画 面。然而,当观展者走近观察,会发现这些图 案是由成百上千个小贴画组成,每张小贴画 自身又包含一个图形。这样一来,整幅画作 的图像便是由成百上千个小图形拼接而成。 贴画本属于童年,属于那份无忧无虑尽情玩 耍嬉戏的时光。 贴画的使用也是实现视觉游戏的手段:观展者可退而观察整幅画面,又可近而洞察画面之构成,从而带来视觉的波动和对现实的感知。进而,这样的视觉游戏对消费能够带来愉悦和满足感的认知提出质疑:我们是更喜欢图一时之快且停留在定义这种快感的虚幻之中,还是更想一探"背后"的究竟?后者很可能虽不至于让人心烦意乱,但至少却没那么令人愉悦。这些画作似一种隐喻,是对我们自身行为及其长远而致之后果的思索。

叶红杏的画作不止基于镜子,还引入了"万花筒"的概念。"万花筒"一词源于希腊语,意味着"美丽"、"图像"和"洞察",是有限元素无限组合形成的图案,是对现存事物简单重组衍生出的新事物。现实抑或幻象,这些概念都是一种意象,模糊不清,变化多端。叶红杏对照着之前在电脑上画好的图像,在画布上将贴画拼接起来。冗长的拼接过程凸显了对时间的思考。确实,这个过程好比曼荼罗的创作过程——让她忆起有关这一元素的古老作品——及其所需的细致步骤。画布成为艺术家冥想的媒介,让她彻底融入其中。曼荼罗生而为毁,向死而生,昭示着万事万物转瞬即逝的本性。

中红杏将两种迥然不同的节奏并列于作品之中:现代社会的速度与精神世界的冥想。同时,她也将当代手法融入传统工艺之中。作品运用了波普文化手法,具有多层次含义。另外,作品还重现了古老的马赛克艺术或印象主义流派,是对艺术史的致意。叶红杏创新方式表达心声,提醒人们抽身退步深入思考的紧迫性。通过对这些画作中"堆积"(贴纸画)和"反射"(冥想的沉默)的发问,叶红杏表明了"洞察"与"看"的区别,成功地将对立事物统一融合,传递希望与和谐。

香水瓶和酒瓶的大理石雕塑与其支架不可分割。尽管香水和酒都是易挥发、易消散的商品,但它们却被刻于石中、镌于时间。于此,我们只可凝视思忖之,不得亵玩焉;而同时,它们却因"无用"而熠熠夺目。它们同样是奢侈品:这就如同用金钱呼应画作,而展出的油画恰恰正是货币。

艺术与金钱。叶红杏通过增加第三个环节——宗教——来质疑它们之间的内在关系。金钱的宗教,宗教的艺术,艺术世界中的金钱……叶红杏以"堆积的沉默"——新玛尼石作品——挑战这条三头蛇怪。

叶红杏受到西藏玛尼石的启发——将玛尼石堆叠起来可以获得幸福。玛尼石也被视为保护神。如果玛尼石从山中起初的位置移走,就应把它们悬挂起来。 这正是叶红杏此次个展的内容之一。她创造了自己的玛尼石——她自己的神,并把这堆玛尼石悬挂在画廊的天花上。叶红杏非但没有在石上留下任何金玉良言;相反,她在石上印下几组字母,作为毫无意义的文字。通过将玛尼石的功用与令人迷惑、无法辨读的文字糅合模糊在一起,最终,她将希望置于沉默之中。

叶红杏强调了视觉信息的主导作用:随处可见的图像、街上的广告、电视、屏幕、互联网沉默却极具攻击性地将人们包围。叶红杏通过观展者自身与沉默的关系向他们发问:这是从外界受到压力的消极沉默,还是一种内在自省的主动沉默? 叶红杏个展体现了一种使人专注的沉默,告诫人们不要被时代的洪流而湮没。 叶红杏的作品具有一定的普世意义。但是,由于中国近几十年来现代化的加速发展,其作品在中国更具多重解读含义。她的作品反映了一个变化的社会,一个被古老传统文化及消费主义新生活方式撕裂的社会。

到底是什么令人眼花缭乱?现实抑或幻象? 其实是每一位观展者的感知,远远超越了视 觉的幻象。

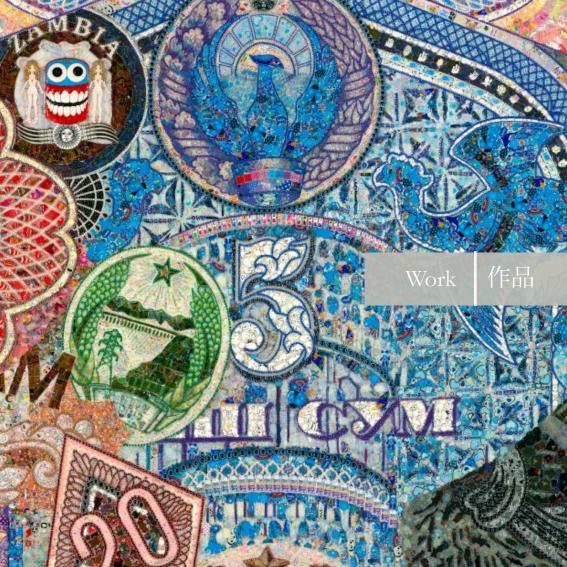
---卜沛琳 艺术总监



Tell Me Why No. 3 (Detail)

寻觅 (局部)

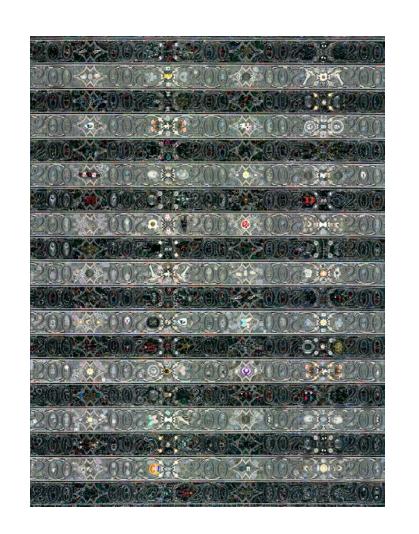


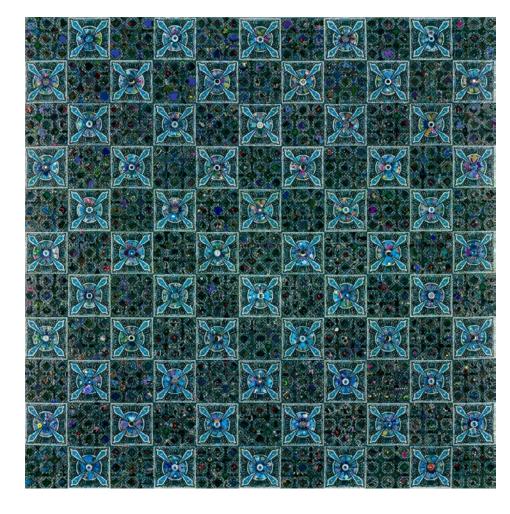


Page 33-34 Rolling No. 4 Mixed media on canvas 150 x 200 cm 2016

33-34页 绵延 04 布面综合材料

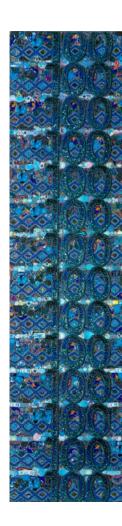
Page 36 Time Fades Away No. 1 Mixed media on canvas 160 x 120 cm 2016 36页 时光 01 布面综合材料

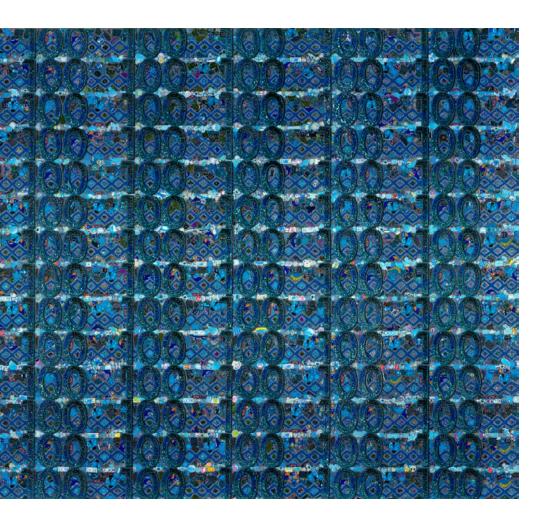






37页 时光 03 布面综合材料 Page 37 Time Fades Away No. 3 Mixed media on canvas 120 x 120 cm 2016 38页 时光 04 布面综合材料 Page 38 Time Fades Away No. 4 Mixed media on canvas 120 x 120 cm 2016 Page 40 Time Fades Away No. 2 Mixed media on canvas 40页 时光 02 布面综合材料 120 x 160 cm 2016





Page 42 Tell Me Why No. 6 Mixed media on canvas 220 x 220 cm 2016 42页 寻觅 06 布面综合材料







43页 寻觅 05 布面综合材料	Page 43 Tell Me Why No. 5 Mixed media on canvas 150 x 150 cm 2016
44页 寻觅 03 布面综合材料	Page 44 Tell Me Why No. 3 Mixed media on canvas 120 x 120 cm 2016
46页 时光 02 布面综合材料	Page 46 Time Fades Away No. 2 Mixed media on canvas 120 x 160 cm 2016



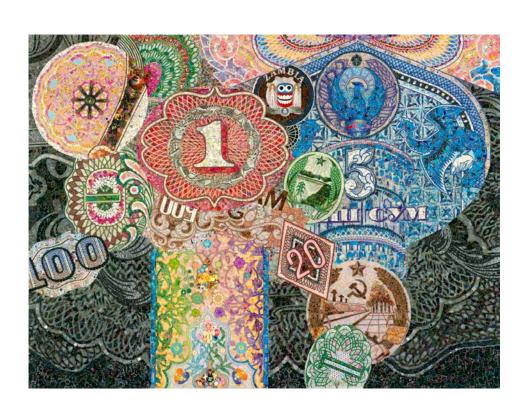


Page 48 Tell Me Why No. 1 Mixed media on canvas 150 x 150 cm 2016



Page 50 Rolling No. 4 Mixed media on canvas 150 x 200 cm 2016

Page 51-52 Rolling No. 1 第延 01 Mixed media on canvas 110 x 220 cm 2016









Page 53-54 Ten Thousand Years of Fragrance No. 10 Marble 2016 Page 53-54页 芬芳一万年 10 大理石





Page 55 Ten Thousand Years of Fragrance No. 01 Marble 2016 第5 大理石



Page 56 Ten Thousand Years of Fragrance No. 02 Marble 2016 大理石



Page 57 Ten Thousand Years of Fragrance No. 3 Marble 2016



Page 58 Ten Thousand Years of Fragrance No. 4 Marble 2016



Page 59-60 万 Ten Thousand Years of Fragrance No. 9 芬芳一万年 09 Marble 2016







Page 62 芬芳一万年 08 Marble 2016



Page 63 Ten Thousand Years of Fragrance No. 5 Marble 2016 A3页 芬芳一万年 05 大理石



Page 64 Ten Thousand Years of Fragrance No. 6 Marble 2016



Ye Hongxing

1972

Born in Guangxi Province, China

1995

Graduated from Art Department of Educational Academy in Guilin, Guangxi

1998

Graduated with Master of Arts from Printmaking Department of Central Academy of Fine Art, Beijing

Currently a professional artist living and working in Beijing

SOLO EXHIBITIONS

2015

The Dazzling World of Ye Hongxing, Art Lexing, Miami, Florida, USA

2014

The Fantasy Factory: New Works by Ye Hongxing, Art+ Shanghai Gallery, Shanghai Ye Hongxing, Solo Exhibition, Zee Stone Gallery, Hong Kong

2013

East of Eden: Ye Hongxing Solo Exhibition, Scream Gallery, London, United Kingdom Ye Hongxing and Quin Weihong, Christian Louboutin, Art Basel, Hong Kong Paradise City: Ye Hongxing Solo Exhibition, Art+ Shanghai Gallery, Shanghai

2012

A Dazzling Future, Christian Louboutin,
Miami, Florida, USA
Paradise Now: Ye Hongxing Solo Exhibition,
Zee Stone Gallery, Hong Kong
The Modern Utopia: Ye Hongxing Solo Exhibition,
Scream Gallery, London, United Kingdom
Common Wealth: Ye Hongxing Solo Exhibition,
Art+ Shanghai Gallery, Shanghai

2011

Ye Hongxing, Solo Exhibition, Zee Stone Gallery, Hong Kong Ye Hongxing, Solo Exhibition, Art Scene Warehouse, Beijing

2010

Diffusion: Ye Hongxing Solo Exhibition, Art Scene Warehouse, Shanghai

2008

Ye Hongxing, Solo Exhibition, Art Scene Warehouse, Shanghai

2007

Ye Hongxing, Solo Exhibition, Art Scene Warehouse, Shanghai

2005

365, Redxing Ye Solo Exhibition, Beijing

2004

Red-Xing, Solo Exhibition, Yuzi Paradise, Guilin

GROUP EXHIBITIONS

2016

Art Central Hong Kong, Art+ Shanghai Gallery, Hong Kong

2015

ADHERE, Visual Arts Center of New Jersey, USA Zona Maco: Contemporary Art Fair, Mexico PULSE Contemporary Art Fair, New York, United States Art Central Hong Kong, Art+ Shanghai Gallery, Hong Kong Art Stage Singapore, Art+ Shanghai Gallery, Singapore

2014

Graphic: of or Relating to Visual Art, Gallery nine 5, New York, United States
Ye Hongxing Exhibition, Artist Residency,
Lux Art Institute, Encinadas, California, United States
Miami Art Fair, Miami, Florida, United States
Art Taipei Art Fair, Guan Xiang Art Gallery,
Taipei, Taiwan
Beijing Art Fair, Beijing
Paris Art Fair, Beijing
Paris Art Fair, Art Lexing, Paris, France
London Art Fair, Scream Gallery,
London, United Kingdom
India Art Fair, Scream Gallery, New Delhi, India
Art Stage Singapore, Scream Gallery, Singapore

2013

Scope New York, Art Lexing, New York, United States India Art Fair, Scream Gallery, New Delhi, India Art Stage Singapore, Scream Gallery, Singapore London Art Fair, Scream Gallery, London, United Kingdom

2012

The Modern Utopia: Ye Hongxing Solo Exhibition, Scream Gallery, London, United Kingdom Common Wealth: Ye Hongxing Solo Exhibition, Art+ Shanghai Gallery, Shanghai Unweave the Rainbow, Group Exhibition, Scream Gallery, London, United Kingdom

2011

Art Basel Miami Beach,
Miami, Florida, United States
Group Exhibition, Red Zone Gallery,
Geneva, Switzerland
Contemporary Chinese Art Show, RIZE Gallery,
Amsterdam, The Netherlands
SH Contemporary Art Fair,
Art+ Shanghai Gallery, Shanghai
The Uncertain Gravity of Being, Group Exhibition,
Gallery 100, Taipei, Taiwan
Growing Pains of a Lotus, Art Lexing,
Miami, Florida, United States

2010

Art Asia: International Contemporary Asian Art, Art Basel Miami Beach, Miami, Florida, United States

GROUP EXHIBTIONS(cont.)

2009

Young Talent Awards, Group Exhibition, Shanghai Duolun Museum of Modern Art, Shanghai Touring Exhibition of 54th International Young Art Festival, Asia Art Center in 798 Art Zone, Beijing Soft Sculpture, Inart.space, Taiwan Art Beijing Contemporary Art Fair, Pékin Fine Arts, Beijing

54th International Young Arts Festival, Songzhuang Art Center, Beijing

2008

Accumulation, Group Exhibition, Pékin Fine Arts, Beijing Art Beijing Contemporary Art Fair, Beijing

2007

Art Cologne, Cologne Art Center, Cologne, Germany Group Exhibition, Reed Savage Gallery, Miami, Florida, United States Dragonair Emerging Chinese Artist Awards, Art Scene, Beijing

2006

Chinese Art Today, China Art Museum, Beijing Dragonair Emerging Chinese Artist Awards, Art Scene Warehouse, Shanghai

2005

No Relations, Chinese Contemporary Art Group Exhibition, Nanjing Museum, Nanjing Between Liberation and Constraint, Chinese Women Art Carnival, Beijing China International Gallery Exposition, Beijing 365, Redxing Ye Solo Exhibition, Beijing Art Taipei Art Fair, Taipei, Taiwan

7th International Exhibition of Sculptures and Installations, Lido, Venice, Italy Encounter - Ten Contemporary Artists Exhibition, Beijing Red-Xing, Solo Exhibition, Yuzi Paradise, Guilin

Environmental Protection Sculpture Exhibition, Wangfujing and International Sculpture Park, Beijing

叶红杏

1972

出生于中国广西

1995

毕业于广西桂林教育学院美术系

1998

毕业于中央美术学院版画系高研班

现为职业艺术家、生活、工作于北京

个展

2015

《ADHERE》,群展新泽西视觉艺术中心, 美国

《墨西哥艺术博览会》,迈阿密醒艺术空间, 美国

2014

《幻工厂:叶红杏新作展》, 艺术+ 上海画廊, 上海 《叶红杏个展》, Zee Stone 画廊,

香港 2013

《东方伊甸园 叶红杏个展》, Scream 画廊, 伦敦, 英国

《叶红杏 秦伟鸿 双个展》,

Christian Louboutin,香港 《天堂之城-叶红杏个展》,艺术+ 上海画廊, 上海

2012

《炫彩未来 叶红杏个展》, Christian Louboutin, 迈阿密, 美国 《眼下天堂一叶红杏个展》, Zee Stone 画廊, 香港

《现代乌托邦一叶红杏个展》,Scream 画廊, 伦敦,英国 《叶红杏新作展》,艺术+ 上海画廊, 上海

2011

《叶红杏个展》, Zee Stone 画廊, 香港 《异彩心鸣"叶红杏个展》, 艺术景中心, 北京

2010

《迷漫》叶红杏个展,上海艺术景中心, 上海

2008

《叶红杏个展》,上海艺术景中心, 上海

2007

《叶红杏个展》,上海艺术景中心,上海 2005 《365》 叶红杏个展,北京

2004

《叶红杏个展, 桂林愚自乐园》, 桂林

展览

2016

《Art Central 香港博览会》, 艺术+ 上海画 廊, 香港

2015

《纽约Pulse当代艺术博览会》, 迈阿密醒艺 术空间,美国

《Art Central 香港博览会》, 艺术+ 上海画 廊,香港

《新加坡艺术博览会》, 艺术+ 上海画廊, 新 加坡

《叶红杏个展》,迈阿密醒艺术空间,美国

《Graphic 群展》, nine5 画廊, 纽约, 美国 《叶红杏个展》, LUX ART INSTITUTE, 加州, 美国

《迈阿密艺术博览会》, 迈阿密醒艺术空间, 美国

《艺术台北博览会》,观想艺术中心,台湾 《艺术北京博览会》,观想艺术中心,台湾 《巴黎艺术博览会》, 迈阿密醒艺术空间, 巴 黎,法国《伦敦艺术博览会》,Scream 画廊, 伦敦,英国

《印度艺术博览会》, Scream 画廊, 新德里, 印度

《新加坡艺术博览会》, Scream 画廊, 新加坡

《纽约艺术博览会》, 迈阿密醒艺术空间, 纽约, 美国 《印度艺术博览会》, 伦敦, 英国 《新加坡艺术博览会》,伦敦,英国 《伦敦艺术博览会》, Scream 画廊, 伦敦, 英国

2012

《Unweave the Rainbow 联展》, Scream 画 廊,伦敦,英国

2011

《迈阿密巴塞尔艺术博览会》, 迈阿密, 美 国 《当代艺术联展》,红色地带画廊,日内 瓦,瑞士

《上海艺术博览会 国际当代艺术展》,上海 《非关轻重》联展, 百艺画廊, 台北

《莲花的成长烦恼 联展》, 迈阿密醒艺术空 间, 美国

《迈阿密巴塞尔艺术博览会亚洲艺术博览 会》,迈阿密,美国

《中国新锐画家大奖优秀作品回顾展》,上 海多伦美术馆,上海

《五四"国际青年艺术节798巡回展》,亚洲 艺术中心,北京

《软件雕塑?-联展》, 加力画廊, 台湾

展览(接上)

2009

《艺术北京2009当代艺术博览会》, 艺门画廊, 北京

《2009五四国际青年艺术节展览》, 宋庄虹湾 美术馆, 北京

2008

《雕塑群展:繁殖》,北京艺门画廊,北京《艺术北京2008当代艺术博览会》,北京

2007

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