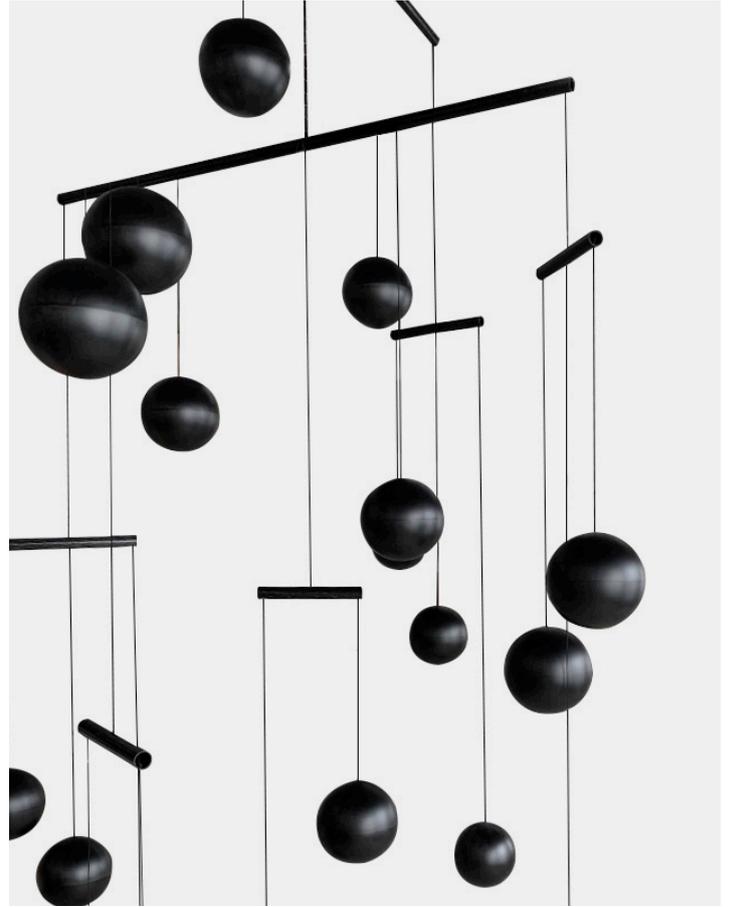




Manfredi (局部 / detail), 2019. 不锈钢、聚氨酯颜料 | Stainless steel, polyurethane paint
160 x 142 x 72 cm | 63 x 55 7/8 x 28 3/8 in. 摄影 | Photo: Claire Dorn
© Veilhan / ADAGP, Paris 2019. 图片提供: 贝浩登 | Courtesy Perrotin



Mobile n°3 (局部 / detail), 2019. 碳 | Carbon. 213 x 119 cm | 83 7/8 x 46 7/8 in
© Veilhan / ADAGP, Paris 2019. 图片提供: 贝浩登 | Courtesy Perrotin

泽维尔·维扬 橘色频道

开幕: 6月5日(周三) 4 - 7PM
2019年6月5日至8月17日

贝浩登(上海)荣幸宣布呈现泽维尔·维扬个展“橘色频道”(Channel Orange), 这也是艺术家在中国的个人首秀, 展览将联袂呈现艺术家近期代表性创作领域中的数件新作: 人形与动物雕塑、动态雕塑及“Rays”系列装置, 试图为观者完整呈现其创作发展面貌。

正如一个真实的雕塑景观, 具有在同一视野上的多重视角, 这些集合将我们的目光转向多个方向, 最终落在橘色的《Manfredi》与《Mobile n°5》上。泽维尔·维扬对于颜色的选择出于审美, 但总是与具体语境相关, 无论是作品本身或是它所处的物理空间。

展览名“橘色频道”意在向弗兰克·奥申(Frank Ocean)致敬。这是其首张专辑的名称, 指的是“联觉”¹的现象, 而橘色则是他在某个夏天第一次坠入爱河时看到的颜色。

对于泽维尔·维扬来说, 展览中贯穿着对橘色的使用, 尤其是在三件材料不同的作品中使用了大致相同的颜色: 动态雕塑、大型半身像和双颈吉他。这种音乐感显然是展览的基础, 甚至可以联系到浅浮雕肖像作品, 例如《Tony》似乎让人想起弗兰克·奥申。但这并非是一个说明性的标题。相反, 它讲述了一个与此次展览相关的故事。

XAVIER VEILHAN *Channel Orange*

Opening Wednesday June 5 4 - 7PM
June 5 - August 17, 2019

Xavier Veilhan's first solo exhibition on Chinese territory presents a series of newly produced works from each of his significant formal research fields: variations on both human and animal statuary, mobile sculptures and *Rays* installations. It is an introduction to his oeuvre in its present state of development.

Like a true landscape of sculptures, with variable perspectives yet on a single horizon, the ensemble steers our gaze in many directions, but anchors on the color orange of *Manfredi* and *Mobile n°5*. Choice of color with Xavier Veilhan is often aesthetic but always in regards to the context, either of the piece or of the physical space where it lives.

Channel Orange is a title in homage to Frank Ocean. It is the name of his first album and refers to the phenomenon of synesthesia¹ and the color he once perceived during a summer when he fell in love for the first time.

For Xavier Veilhan there is also the evident reference to the color orange that passes through the exhibition, notably with the three works of roughly the same color applied to different materials: the mobile, the large bust and the double-necked guitar. A sense of musicality clearly underlies the exhibition and can even be related to the low relief portraits: Tony, for example, reminds us slightly of Frank Ocean. But it is no illustrative title. It rather tells a parallel story to the show.



Lyllie, 2018. 桦木夹板、碳 | Birch plywood, carbon. 123 x 50 x 47 cm | 48 7/16 x 19 11/16 x 18 1/2 in
摄影 | Photo: Claire Dorn. ©Veilhan / ADAGP, Paris 2019. 图片提供: 贝浩登 | Courtesy Perrotin

“橘色频道”也让人想到一档电视或广播节目。泽维尔在作品与收音机之间感到了强烈的联系，这些抽象、飘忽的事物，观者在收听后即变得具体化。展览本身可以被解释为各种干预与音乐构成的整体，就像一个无线电频道。同时存在分歧与连续性。形状与声音相连，创造出独特的节奏。

泽维尔·维扬对“橘色频道”的解释是：“我喜欢这个展览中的水平概念。我在我的射线作品、大型动态雕塑和半身像里感受到这种水平。后者，对我来说，就像站在水中的形象。2015年，我曾为威尼斯双年展设想过一个项目《Aqua Alta》，但最终没有实现，它的基础也是这种水平，它穿过空间，统一所有的部分。水平、测量的概念，就像动态装置中的万有引力一样吸引着我：这种控制空气中所有运动的中心引力；非常柔软，不同于结合电子的磁力，引力很难被注意到，它如此的隐蔽，以至于我们往往会忘记它就在那里，然而它其实掌控着世界。”

《Manfredi》、《Philippe Zdar》、《Lyllie》与4件浅浮雕系列作品指向展览的立足点——利用空间中身体的表现和现实的模糊性。虽然作品在规模上与实际有所差别，或是过小或是过大，但观众会有一个明确的感觉，有人在那里：我们的大脑能够感知到这个形象。同时，它们也可以被看作组成整体的部分，作为抽象的雕塑，作为注定要被观看的对象。每件作品都与艺术家有着独特的联系，通过展示，它们进入了一个由态度或姿态定义的，更普遍的存在。正如观看拿破仑的肖像，他们通过姿势、服装风格甚至对作品的特定处理来代表一个时代。

泽维尔·维扬目前的创作利用3D捕捉技术，扫描仪生成点云，这些点云最终构成一个完全相同的数字拷贝。这些文件足以让作品不受规模与数量的限制。三维数字化的特殊应用使得泽维尔能够创作出可识别的雕像，并非小的塑像，而是模型的转换。

泽维尔·维扬的“Mobiles”系列动态雕塑在一个整体框架内不断变化其形式，近乎于编程。我们能够想象其规模，但我们永远无法预见他会如何安排其中的动态。它们既是令人平静的对象，同样是一个意想不到的微观世界，让人回想起某种不确定的原理，像树木的外壳那样悬挂，一种永久的形式，不断的变化。



Philippe Zdar, 2017. 碳 | Carbon. 230 x 72 x 49 cm | 90 9/16 x 28 3/8 x 19 5/16 in
摄影 | Photo: Claire Dorn. ©Veilhan / ADAGP, Paris 2019. 图片提供: 贝浩登 | Courtesy Perrotin

Channel Orange also recalls a television or radio wave broadcast. Veilhan feels a strong link between the works and the object of the radio, somewhat abstract, transported, materializing once we listen to it. The exhibition itself could be interpreted as a diversity of interveners and music that form a whole, much like a radio channel. There is at the same time divergence and continuity. Shapes and sounds associate to create a unique rhythm.

Xavier Veilhan on *Channel Orange*: “I like the notion of horizontality in this exhibition. I clearly feel this idea of a horizon with the rays, the big mobile and the bust. The latter, to me, is like a character standing in the water. A few years ago, in 2015, I imagined a project for the Venice Biennale competition called *Aqua Alta*. It didn't win, but its basis was also this line that crossed the space and gave a unity to all the pieces. I really like this idea of a level, a gauge. It is of the same fascination to me as the aspect of the *Mobiles'* gravitation: the central gravitation that governs all movements of the air; a very soft force compared to the magnetic forces or those that hold electrons together. The gravitational pull is hardly noticeable but so implicit that we tend to forget it's there. Yet it steers the world.”

Manfredi, *Philippe Zdar*, *Lyllie* and the series of 4 low reliefs – the exhibition's inhabitants – play with the ambiguity of representation and reality of bodies in a space. Despite the rupture in scale and the seemingly impossible size, either too small or too large, one has the clear impression that someone is there: our brain perceives a figure. Yet at the same time they can be viewed by their components, as abstract sculptures, as objects destined to be seen. Each has his or her own story and personal relation to the artist, but through their representation they enter into a more generic existence defined by attitude or posture. Much like looking at a painting of e.g. Napoleon they come to epitomize an era through pose, dress style or even through the specific treatment of the piece.

For the creation of his statues, Xavier Veilhan relies on 3D capture technique, where 3D scanners generate point clouds that construct an identical digital copy of the person. The computer file is then used to conceive the actual piece without constraint of scale or number. This

泽维尔·维扬创作“Rays”系列装置至今已有5年。起初他将注意力放在由伸缩金属丝制成的户外装置上，但这些材料逐渐固化为碳棒、甚至是铝柱，例如他最近创作的大尺幅作品《Rays (Sarus)》就即将于6月底在法国南部首次展出。

“Rays”系列与所处环境之间有着直接而生动的联结，令人不禁想起动态艺术与欧普艺术。同时，该系列亦指向艺术家在技术、甚至是工业角度的探索，特别是其中小尺幅的作品，能引发观者近距离检视的兴趣。如同“Mobiles”系列一样，“Rays”系列作品丝毫不会显得沉闷，而是保持着通透。展览中“Rays”系列下的大型作品堪称他迄今为止最大尺寸的壁画，在视觉上定义了展厅的横向尺度。该作品中包涵的韵律对应着多普勒效应，为观者留下了乐谱般的想象空间。

作品《Instrument n°5》是泽维尔在其日益浓厚的音乐趣味和惯有创意过程之间的一次嫁接。系列“Large Instruments”曾现身于第57届威尼斯艺术双年展中，艺术家的装置作品《威尼斯工作室》(Studio Venezia)便在当时呈现于法国馆内。作品是一个完备运行的录音间，囊括了超过200位音乐人身处其中进行声音创作，为期7个月。起初，艺术家希望能借由对寻常物件的改造令观者和场域内的木质建筑之间产生关联，不过显然最终的结果已经超出了这一范畴。这些器具几乎都是由音乐家在使用，并因此超越了它们自身的附加功能，成为完全成熟的乐器。它们也逐渐获得了一种多重二元性，兼具了熟悉感和建筑性，它们在体量和形状上受到1970年代的影响，又展现出1920年代构成主义的风貌。除此之外，由于作品由泽维尔·维扬及其团队利用极“轻量”的方式制作而不必经历数码制作的阶段，所以作品在手工层面能很好地体现艺术家的创作过程。

“Large Instruments”作品固然有趣，但它也对特定乐器的刻意拟人化发起了疑问。这种乐器的结构往往被设想为能够契合音乐家的身体，这反而成为了它的负面空间。泽维尔·维扬将这种乐器放大，试图打破这拟人的一面：这个器具不再具有人形，而是一个建筑化的作品。

泽维尔的作品曾于全球诸多知名机构展出，包括他在第57届威尼斯双年展上将法国馆改造成了《威尼斯工作室》、凡尔赛宫、蓬皮杜艺术中心、斯特拉斯堡现代与当代艺术博物馆、以及日内瓦现代与当代艺术博物馆等。泽维尔反复向现代性的发明者和发明成果致敬，在这一特殊的时期内，纯艺术带有的跨学科属性为艺术向当代世界更深的探索创造了机会。

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particular use of digitization in three dimensions allows Veilhan to create similar and recognizable statues, not a figurine, but a transformation of the model.

All of Xavier Veilhan's *Mobiles* have a forever-changing form floating within a general architecture, programmed almost. We are aware that the elements of the Mobile will never exit its volume, but we could never predict how they will organize within. It is both a calming and reassuring object as well as a microcosm of unexpectedness. It recalls a certain principle of uncertainty, but also hangs there as the crust of a tree, a permanent form, constantly changing.

Xavier Veilhan has been developing *Rays* installations for about 5 years now. His focus at the start lied on exterior installations made with stretched elastic wires, but slowly these materials solidified into carbon rods and even aluminum beams, like his most recent monumental piece *Rays (Sarus)*, to be inaugurated later this year in the south of France.

The *Rays* pieces have an outspoken dynamic dimension in relation to their surroundings that reminds us of Kinetic and Op Art, yet they also indicate the artist's very technical and even industrial exploration, especially with the smaller sizes, inviting us to inspect closely. Like the *Mobiles*, the *Rays* are never oppressive and stay transparent. The large *Rays* piece in the exhibition – his largest mural to date – defines the visual horizon of the room. Its rhythm refers to the Doppler effect leaving us with a musical partition to write on.

Instrument n°5 bridges Veilhan's growing interest in music and all its creative processes. The *Large Instruments* were built within the scope of the 57th Venice Art Biennale, for his installation *Studio Venezia* in the French Pavilion – a fully operational recording studio, in which over 200 musicians were invited to work during the seven months of the exhibition. The initial idea of these pieces was to create a link between visitors and the wooden architecture of the venue by reproducing familiar objects, yet distinctly out of scale. Against all odds, the instruments were used very often by the musicians and exceeded their added function, to instead become fully-fledged instruments. They gradually acquired a multiple duality, becoming simultaneously familiar and architectural objects, both inspired by the 1970s - by size and shape - and the 1920s - through their constructivist aspect. Added to this is an artisanal dimension, given that Xavier Veilhan and his team have used very "lightweight" means for the production of these pieces, without going through the digital phase, usually very present in the work of the artist.

The *Large Instruments* are certainly diverting, but they also question the purposed anthropomorphism of a typical musical instrument. Its construction is always imagined to fit the musician's body, to become its negative space. By oversizing it, Xavier Veilhan breaks this anthropomorphic dimension: the instrument no longer takes on a human form, but rather an architectural one.

Veilhan's work has been exhibited worldwide in acclaimed institutions such as the 57th Venice Biennale, for which he transformed the French pavilion into *Studio Venezia*, the Castle of Versailles, the Centre Georges Pompidou, the Mori Art Museum in Tokyo, or at the Museum of Modern and Contemporary Art in Geneva. Veilhan recurrently pays tribute to the inventions and the inventors of modernity, a period when fine art's multidisciplinary interest created opportunity for much further investigation in the contemporary world.

More information about the artist >>>

¹ 联觉指的是人们通过感官以一种不寻常的方式体验事物的状态，例如以声音的方式体验颜色，或是以空间中的位置感知数字。(剑桥词典)

Synesthesia is a condition in which someone experiences things through their senses in an unusual way, for example by experiencing a color as a sound, or a number as a position in space. (Cambridge dictionary)