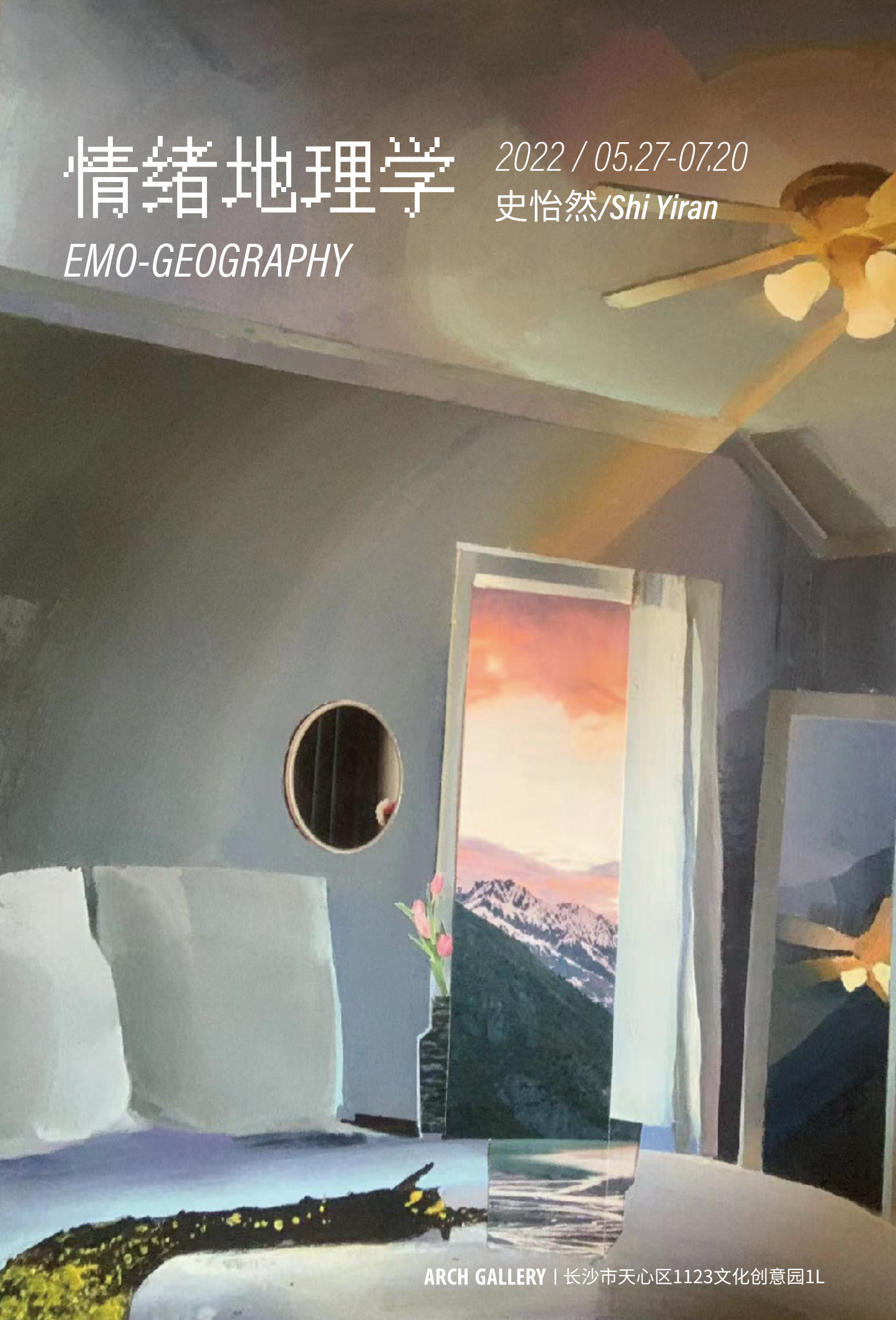
情绪地理学

EMO-GEOGRAPHY

2022 / 05.27-07.20

史怡然/*Shi Yiran*



ARCH GALLERY | 长沙市天心区1123文化创意园1L

史怡然:
情绪地理学

文/梁庆

自“mirage”系列开启以来，史怡然的绘画愈发呈现鲜明的个人语言。画面不时闪现的些许“公路电影”的镜头感，一种在途中的孤寂和浪漫，连同它们所牵连的碎片，共同勾勒出一个纷繁交错的“情绪地理”。

纵观史怡然至今多个系列作品，从“海豚宾馆”“孔雀镇”“失物招领”到 “mirage”，会发现它们几乎全部源于她对地域景观的切换体验，以及由此生发的种种“恋地情节”。她所理解的地域并不是抽象的图纸，也不止于单纯空间向度的风景，而是可以感知厚重、能看到层层时间交叠的复合景观。那些由自然风物和人文要素交织构建的景致，带给她具有反差的视觉密度和色彩感，情绪释放了它们内隐的信息。

这些情绪来自于移动中的即刻感受和对当时当地的若即若离的体验。曾经频繁且漫长的异域行旅，让史怡然从熟知的现实生活的连续性中抽身而去。出走与游离让她暂别文化和经验所预设的先在结构，从而开启内心异域空间的勘探。她的画面不再是静态的“框架中的景致”，而是同时向动与静、真与幻的多个维度展开——我们日常所在的客观现实、被媒体塑造的“拟态环境”、存在于意识中的“主观现实”· · · · · 史怡然正是以其视觉转译，以蒙太奇般的剪贴切换，使这些繁复层叠的现实重新聚合。她在具象与抽象之间的暧昧中激活想象，各种难以名状的感觉比一味写实的刻画更接近真实。

离开某地，即意味着它与我们之间的直接联系不复存在，由此产生的即时的、美妙的、完整的记忆之流，也会在不知不觉中枯竭。然而转瞬即逝的现实总会寄居有形之物，我们借之辨认、呼唤过去的时光。史怡然的作品恰如精神旅行的坐标或纪念物，让我们得以追忆那些还能自由行走的路程。过往那种漫游穿越的自在，如今已经渐行渐远，相比“后疫情“时代的种种封闭隔阂，她画面里蕴藉的情境成为一种来自过去的心理绵延，散发着美好而温馨的伤感，同时抚慰人心。我们曾经注视过的事物，再次相遇时会把当时充实它的全部图景，连同我们注视的目光，重新带回面前。当我们面对史怡然的作品，或许同样会在无意识间闪念:那地方恍如梦境，却也近在眼前。

Shi Yiran:
Emo-geography

Article/
Liang Qing

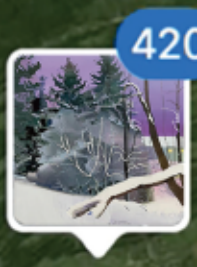
Since the beginning of the Mirage series, Shi Yiran's works have displayed a distinct personal language increasingly. In her paintings, a sense of "road movies" flashes from time to time, a feeling of loneliness and romance of "on the road" with these fragments which implicated together, are outlining an intertwined *emo-geography*.

Watching her series from *Dolphin Hotel, Peacock Town, All Recruits to Mirage*, the audience will find that almost all of these are the artist's changing experiences in various fields, as well as emotional growth in relation to it. The area she understands is not an abstract resemblance, nor limited to a landscape with a purely spatial dimension, but a complex landscape that can be perceived as deepened and layered in time. The landscapes constructed by the interweaving of natural sceneries and humanistic elements bring her a contrasting visual density and sense of colour. The implicit information is released through her emotions.

These emotions come from the immediate feelings while traveling and the elusive experience of those places. The frequent and lengthy travels to exotic places made Shi Yiran withdraw from the familiar continuity of real life. Leaving and wandering allowed her to temporarily leave the pre-existing structure that preset by culture and experience, thus opening up the exploration of the exotic space in her heart. Her paintings are no longer static "sceneries in the frame", but unfold into multiple dimensions of movements and stillness, truth and illusions at the same time — the objectivity in our life, the "mimic environment" shaped by the media, the existence of "subjective reality" in consciousness... It is through her visual translation and piecing-and-separating with montage techniques that Shi Yiran reassembles these complex and layered realities. She activates imagination in the ambiguity between figuration and abstraction, and various indescribable feelings are closer to reality than blindly realistic depictions.

Leaving represents a place where its connection to us ceases to exist, and the resulting stream of real-time, wonderful, complete memories will unknowingly vanish. However, fleeting reality always resides intangible things, through which we could identify and call out the past. Shi Yiran's works are like coordinates or monuments of spiritual travel, allowing us to reminisce about the journeys that we could walk freely. The freedom of roaming and traveling in the past has gradually drifted away. Compared with the various closed barriers in the "post-epidemic" era, the environments flowing in her paintings have become a psychological extension of the past, exuding a beautiful and warm sadness. At the same time soothing. The things that we gazed at before, will be bringing back to us again, with our sights and every plenitude picture. Standing in front of Shi Yiran's works, we may also have a flashback unconsciously:that place is like a dream, but it is also close to us.











史怡然 / Shi Yiran

情绪地理学

Emo-geography

2022/5/27 - 7/20

策展人 / Curator
梁庆 / Liang Qing

ARCH GALLERY

展览地址 / Address 长沙市天心区 · 1123 文创园 1 楼
1123 Cultural And Creative Park, Tianxin District, Changsha

史怡然/*Shi Yiran*

出生于1983年，毕业于中国美术学院油画系，获博士学位（2017），美国匹兹堡大学艺术与建筑史系访问学者（2019），中国美术学院油画系讲师。史怡然擅长以写实手法描绘“超感”和异样的魅境。致力于对色彩自身语义的探索，以近乎超色域的数值释放颜色自身的语法，让光和色彩成为不断涌现的实在。与此同时，画面的细节溶于整体，用朴素的方式将绘画还以绘画。她借用版画中层层叠色的手法，让笔触变成单纯的区间，从而更明确地彰显时间的维度。也节制地使用拼贴，让来自工业及印刷文化的痕迹、来自不同图像系统的碎片介入绘画，略带制作感的刻痕与书写性的笔触碰撞出超现实主义的诗意。

2017年和2021年在北京和杭州举办个展，近年参加了包括南京艺术学院美术馆，临港当代美术馆，西岸穹顶艺术中心，SAG沪申画廊，艺术门画廊、巴黎小皇宫，意大利 Castello Di Rivara当代美术馆，北京N3艺术中心等美术馆及机构群展。作品被东京艺术大学美术馆，浙江美术馆等机构收藏。2006年获得罗中立奖学金，2013年浙江省“新峰计划”视觉人才，2021年“艺术澳门：‘明日可及’-大湾区青年艺术家计划”绘画及摄影奖。出版：《当代艺术》、《美术文献》、《艺术与设计》、意大利《共和报》、《新美术》；个人画册《mirage》,香港 Ever Press。



Sink

2019

木板丙烯

28 x 36 cm

CNY 15,000



Sink 局部



Marthy and Elliot

2019

木板丙烯

28 x 36 cm



Thanksgiving Day

2019

木板丙烯

28 x 36 cm



Chevrolet

2019

木板丙烯

28 x 36 cm



Chevrolet 局部



Morning Glory

2019

木板丙烯

28 x 36 cm



Table Football

2020

木板丙烯

28 x 36 cm



Pho Bistro

2020

木板丙烯

28 x 36 cm



Pho Bistro 局部



Staghorn Cafe

2020

木板丙烯

28 x 36 cm



Staghorn Cafe 局部



Laundry

2019

木板丙烯

28 x 36 cm



Bride's Room

2019

木板丙烯

36 x 28 cm



Car Wash

2020

木板丙烯

36 x 48 cm



Magebus

2020

木板丙烯

36 x 43 cm



黄瓜瀑布

2021

木板丙烯

55 x 36 cm



金棕榈俱乐部

2021

木板丙烯

36 x 112 cm



Christmas eve

2021

木板丙烯

56 x 108 cm



Mirage 加油站

2021

木板丙烯

72 x 54 cm



金棕榈俱乐部局部

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Breakfast

2021

木板丙烯

72 x 54 cm

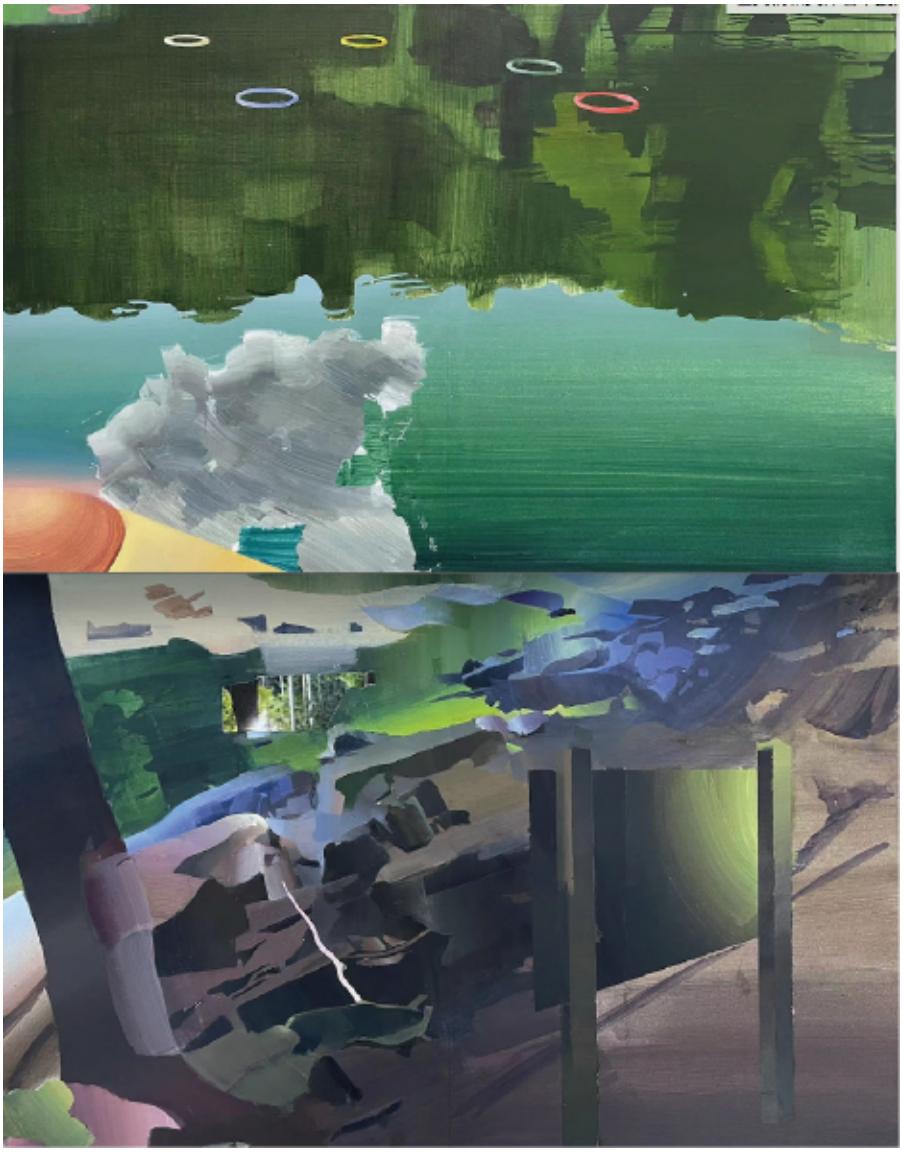


中餐馆

2021

木板丙烯

72 x 54 cm



Pond Trail

2021

木板丙烯

72 x 54 cm



Firs

2021

木板丙烯

72 x 87 cm



Firs 局部



Schenley Rink

2022

木板丙烯

72 x 87 cm



Spruces

2021

木板丙烯

72 x 87 cm



Spruces 局部



Pines

2022

木板丙烯

72 x 87 cm



Pines 局部



自然历史博物馆

2022

木板丙烯

143 x 87 cm



自然历史博物馆局部

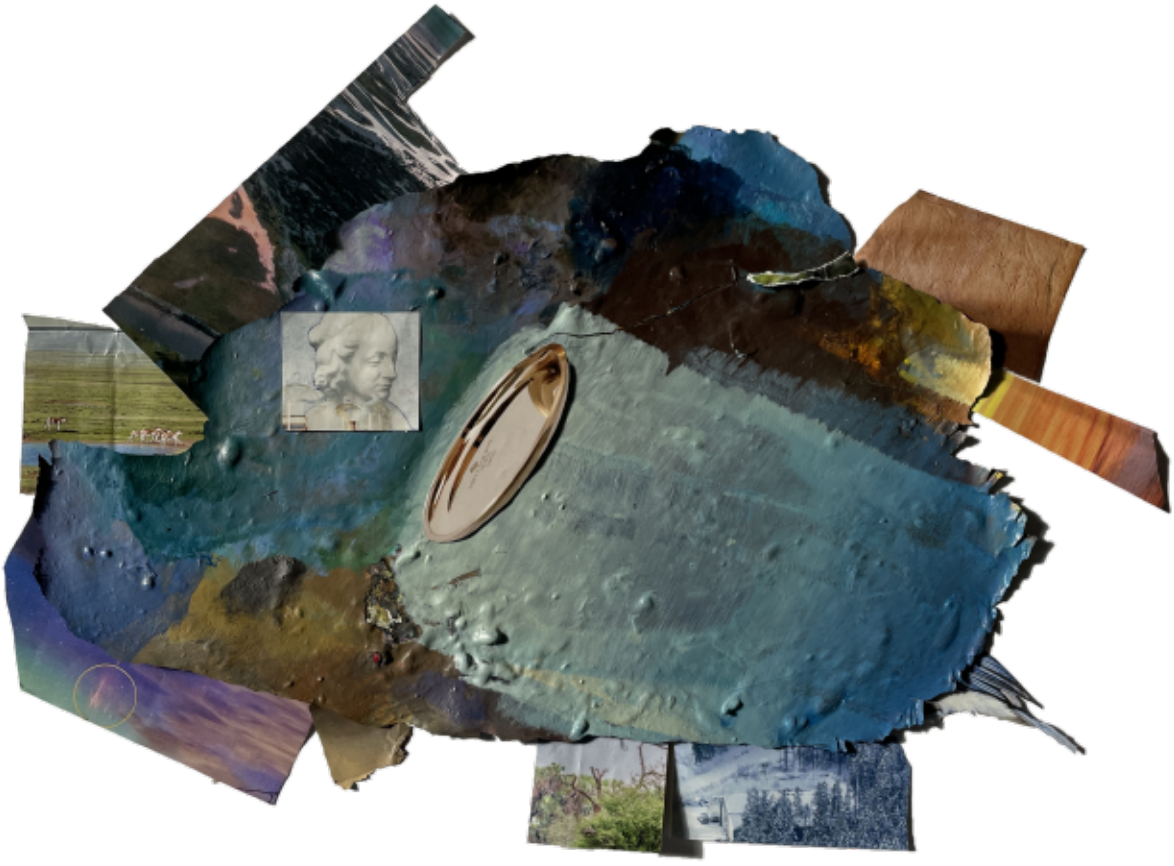


Fragments of the Message

2021

刻字pv垫、杂志内页、丙烯颜料

40 x 25 cm



Fragments of the Message-2

2021

丙烯颜料凝结物、杂志碎片

48 x 36 cm

Somewhere, somewhere

2022 / 05.27-07.20

Hannah Benassi

ARCH GALLERY | **ARCH** PROJECT

Hannah Benassi: Somewhere, somewher

汉娜·贝纳西的绘画是逐渐远去的旅途。这些旅途凝聚在她作品画面的抽象切片中，通过重叠相互映射，编制了一种随机的结构美学。

文/胡奕航

艺术家的灵感来源于旅行中观察到的自然与人造物的交流——随时间流逝造成的墙体表面的形态变化。经过数十年甚至长达百年的时间，这些人造物被风、雨水和日晒交替磨损，表皮变得脆弱而翻起或脱落，便被构造出了具有节奏感的层次。“艺术必须是自然的，才能感动人。”（从感觉开始，陈嘉映）汉娜以自然主义的精神，捕捉着关于自然和建筑细节的结构，并根据对其的映像，将她的旅途回忆重现于柔软的材料之上。

汉娜的作品拥有度假般的清澈感，不会飘动，也不会沉下去。尽管丙烯是汉娜最主要的绘画材料，打印好的拼贴、陶土、油彩棒、布料和米纸也塑造着作品的整体美学——介于通透感与厚重感之间的微妙平衡。

在汉娜的绘画中，自然与人造景观所塑造的历史痕迹被她的笔刷巧妙地保留下来。基于对材料直觉性的层叠构建，她的作品通过色彩的微妙转向、刮蹭的表面和杂布拼缝物的抽象组合将独属于某一个位置的情感存档。

历史不是形式，只是内容。（美學原理，貝內德托·克羅齊） 人的生命无法像汉娜所描绘的物体那样长，但人却能感受凝聚在物体上的时光。汉娜为我们记录了遥远地点的记忆，这种记忆不是属于某个个体的，而是属于那个位置的。虽然我们未曾亲自感受过，但这种记录有时比亲身经历更具有旅途的意义。

Hannah Benassi: Somewhere, somewher

Article/ Hu Yihang

Hannah Benassi's paintings are journeys running away. These journeys are condensed in abstract slices of her work that mirror each other through overlapping, weaving a random structural aesthetic.

The artist was inspired by the interaction between nature and human-made objects observed during her travels - the morphological changes in the surface of the wall caused by the passage of time. After decades or even hundreds of years, these man-made objects are alternately worn by wind, rain and sun, and the surface becomes fragile and turns up or falls off - a rhythmic layer is constructed. "Art must be natural in order to move people." (Starting from feeling, Chen Jiaying) Hannah captures the structure of nature and architectural details in the spirit of naturalism, and relives her travel memories on soft materials according to its reflection.

Hannah's work has a resort-like clarity that doesn't float or sink. Although acrylic is Hannah's primary painting material, printed collages, clay, cloth and rice paper also shape the work's overall aesthetic—a delicate balance between transparency and heaviness.

In Hannah's paintings, the historical traces shaped by natural and human-made landscapes are subtly preserved by her brushwork. Based on an intuitive layered construction of materials, her work archives the emotion that belongs to a certain location through an abstract combination of subtle turns of colour, scratched surfaces and patchwork.

History is not form, but only content. (Estetica I-Teoria, Benedetto Croce) Human life cannot be as long as the objects Hannah depicted, but one can feel the time condensed on objects. Hannah records memories of distant locations, memories that do not belong to an individual, but to certain locations. Nonetheless we don't experience it in person, the record is sometimes more journey-worthy than the experience.



5.27 — 7.20

10:00-18:00 (Tuesday-Sunday)

Hannah Benassi

艺术家/ARTIST

胡奕航/HU YIHANG

策展人/CURATOR

ARCH GALLERY | ARCH PROJECT

长沙市天心区1123文化创意园1L ARCH GALLERY 拱形画廊 | ARCH GALLERY , 1123 Cultural and Creative Park 1L, Tianxin District, Changsha City

Hannah Benassi

汉娜·贝纳西（*Hannah Benassi*）(B.1997) 是一位工作与生活在爱丁堡的苏格兰抽象画家。 自从2019年毕业于邓迪大学乔丹斯通艺术与设计学院纯艺术专业并获得一级荣誉学士学位后，贝纳西继续在格拉斯哥美术学院和格拉斯哥大学学习，并于2020年获得了当代艺术策展实践的荣誉硕士学位。贝纳西获得了 Farquhar Reid Trust 奖，并被提名为Saatchi Arts Rising Star（2019年）。随着她在苏格兰的艺术实践，她的作品已在英国和葡萄牙展出，未来将继续在世界各地展出。贝纳西的近期展览包括与 PADA Studios(Barreiro) 合作的“MARS BLUEBERRIES”、与 Rafiki Gallery (Edinburgh) 合作的“Abstract Zeitgeist”以及与 TATHA Gallery (Newport-On-Tay) 合作的“Beyond Boundaries”。

近期获奖/*Recent Awards*

2019 | THE FARQUHAR REID TRUST PRIZE
2019 | SAATCHI ARTS RISING STAR

近期展览/*Recent Exhibitions*

2022 | 'BEYOND BOUNDARIES' TATHA Gallery, Newport-On-Tay, Fife
2021 | ABSTRACT ZEITGEIST, Group Show, The Rafiki Gallery, The Biscuit Factory, Leith, Edinburgh
2021 | MARS BLUEBERRIES, PADA Studios, Barreiro, Portugal
2021 | 'Group Show', SHRINE Gallery, Digital Exhibition, New York
2020 | 'New Becoming Normal', Curated by Mhairi Mcphail, Garden Gallery Exhibition, Edinburgh
2020 | 'ON THE TABLE', Curated by Julie-Ann Simpson, Online Exhibition.
2020 | 'Free from restrictions', Tatha Gallery, Dundee.
2020 | 'Zebra Girl' - 5 paintings used for the set of a Scottish independent movie 2020
2019 | 'History in the making - Reflection on 2019'- The Christmas Auction, Menier Gallery, London

驻地/*Residency*

2021 | PADA STUDIOS, BARREIRO, PORTUGAL
2021 | DUPLEX | AIR, LISBON, PORTUGAL

收藏/*Collection*

SAATCHI ART
ART|FORM Consultancy
SINGULART Gallery
ARCH Gallery
artpistol Gallery



Freedom of the Fall

2021

Mixed media on stretched canvas with aluminium support bars

130 x 180 x 3.5 cm



Fields of Encounters

2021

Mixed media on stretched canvas

43 x 60 x 2.5 cm



Summer Sands

2021

Acrylic, clay, oil bar and calico on board

43 x 60 x 2.5 cm



Untitled

2019

Mixed media on stretched canvas

43 x 60 x 2.5 cm

情绪地理学

EMO-GEOGEAPHY

&

Somewhere, somewhere

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