

里森画廊

LISSON GALLERY

## Press Release

### Christopher Le Brun: 'Dptychs'

6 November 2019 – 29 February 2020

2/F, 27 Huqiu Road, Huangpu District, Shanghai

Opening: 5 November, 5 – 7pm

Lisson Gallery Shanghai is proud to be staging a solo show of new work by Christopher Le Brun, his first in mainland China. This also coincides with the opening of the two major Shanghai art fairs – West Bund and Art 021. Focusing on Le Brun's recent diptychs, the display will also, fittingly, be presented in two halves, with a partial re-hang of the exhibition occurring around the middle of its three-month run.

Le Brun's newly completed pairs of paintings respond to the act of seeing, as much as to his own actions as a painter. The twinned canvases – often separated by a tonal break, with one light and one dark canvas – mimic the processes of perception, thought and memory in the beholder. First, Le Brun's binocular compositions interrogate the instantaneous coalescing of imagery that occurs as the brain merges views from two separate eyes. Unlike the experiences of theatre, music or literature, "Painting," writes Le Brun, "is seen in an instant – suddenly." However, by introducing a second, complementary element, these paintings can unfold over time, fluctuating between individual works, related family members, and the singular whole.

Le Brun continues: "These diptychs admit a truth of painting by seeming to withdraw the authorial voice which might be expected to impose unity." By permitting the viewer a continuance of the moment of seeing and not just a second glance, the artist questions his own role as synthesizer or end user. The stark contrasts in a work such as *Late Play* (2019), for example, would suggest two entirely distinct registers – on the left a brooding dark shower of marks, on the right a radiant blur of hot red and orange. Yet the disparate sides attract one another inexorably, not just in the manner of magnetic opposing forces, but also in the subtle reflections of the red hues and vertical striations that are clearly 'in play'.

These dualities – between depth and surface, between strong and subdued colours, between shades of darkness and light – create a back and forth or push and pull that extends to the rest of the exhibition and connects each diptych to one another, much like the *Mind* or a *Bridge*, to use two more of Le Brun's titles (from 2018 and 2019 respectively). Further representations of Le Brun's doubling techniques can be seen in *A Word to the Page* (2019) that features passages recalling both abstract gestural painting and automatic writing, perhaps mapping the artist's left and right sides of the brain or the difference between his two hands, both of which he can use when painting – the right being his 'doing' hand and the left, the dominant one, being employed for 'fine work'.

The final word goes to Le Brun himself, who describes a further harmonious pairing between the creation and the appreciation of these works: "You simultaneously concentrate and relax; you have a notion of the field, and are aware of the perimeter but ignore it, at the same time you consider the detail."

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## About the artist

Christopher Le Brun has been a celebrated British painter, printmaker and sculptor since the early 1980s; he has also been an instrumental public figure in his role since 2011 as President of the Royal Academy of Arts in London, from which he recently announced his departure in December 2019. His practice over the past five years has focused on a series of abstractions, some light in touch and some involving dense accretions of colour and gesture. His glowing and scintillating surfaces, containing passages both luminous and numinous, are what he describes as 'primary' responses to the act of painting, rather than commentaries on life or homages to previous artists. There are, however, notable references to music and literature, as well as influences from his drawing and printmaking practices throughout this new work, which represents a singularly rich moment in his 40-year career as an artist.

Born in Portsmouth in 1951, Christopher Le Brun trained at the Slade and Chelsea Schools of Art, London. In his early career, he was a double prizewinner at the John Moores exhibitions (1978, 1980), also showing in the Venice Biennale (1980) and the groundbreaking exhibition 'Zeitgeist' (1982) at the Martin-Gropius Bau, Berlin. His recent solo exhibitions have been held at the Southampton Art Gallery, Southampton, UK (2018); Wolfson College, Cambridge, UK (2018); Albertz Benda, New York, NY, USA (2017); The Gallery at Windsor, Vero Beach, FL, USA (2017); Colnaghi, London, UK (2015); Friedman Benda, New York, NY, USA (2014); New Art Centre, Wiltshire, UK (2010) and The New Art Gallery, Walsall, UK (2008). Le Brun served as a trustee of Tate from 1990–1995; The National Gallery from 1996–2003; the Dulwich Picture Gallery from 2000–2005; and as a founding trustee of the Royal Drawing School from 2003–2016. He is currently a trustee of the National Portrait Gallery. He was elected the first Professor of Drawing of the Royal Academy, London in 2000, where since 2011 he has been the President, the 26th since Sir Joshua Reynolds and the youngest since Lord Leighton in 1878. His work is in many major museum collections including Tate Gallery, London, UK; Museum of Modern Art, New York, NY, USA; the British Museum, London, UK; Art Gallery of New South Wales, Sydney, Australia; Metropolitan Museum of Art, New York, NY, USA; Victoria & Albert Museum, London, UK; Scottish National Gallery of Modern Art, Edinburgh, Scotland; The Whitworth, Manchester, UK and Yale Center for British Art, New Haven, USA. Le Brun's public sculptures include *Union (horse with two discs)* at the Museum of London; *City Wing* on the site of the former stock exchange at Threadneedle Street; and *The Monument to Victor Hugo* on the quayside in St Helier, Jersey.

## About Lisson Gallery

Lisson Gallery is one of the most influential and longest-running international contemporary art galleries in the world. Today the gallery supports and develops 60 international artists across two exhibition spaces in London and two in New York as well as its new space in Shanghai. Established in 1967 by Nicholas Logsdail, Lisson Gallery pioneered the early careers of important Minimal and Conceptual artists, such as Art & Language, Carl Andre, Daniel Buren, Donald Judd, John Latham, Sol LeWitt and Richard Long among many others. It still works with many of these artists as well as other artists of that generation from Carmen Herrera to the renowned estates of Leon Polk Smith, Susan Hiller and Roy Colmer.

In its second decade the gallery introduced significant British sculptors to the public for the first time, including Tony Cragg, Richard Deacon, Anish Kapoor, Shirazeh Houshiary and Julian Opie. Since 2000, the gallery has gone on to represent many more leading international artists such as Marina Abramović, John Akomfrah, Tatsuo Miyajima and Sean Scully. It is also responsible for raising the international profile of a younger generation of artists led by Cory Arcangel, Nathalie Djurberg & Hans Berg, Ryan Gander, Haroon Mirza, Laure Prouvost, Pedro Reyes and Wael Shawky.

## Opening Hours

Tuesday–Saturday, 11am–6pm or by appointment

## Press enquiries

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## 新闻稿

### 克里斯多夫·勒·布伦 双联作

2019年11月6日至2020年2月29日

上海市黄浦区虎丘路27号2楼

开幕: 11月5日(周二) 下午5点至7点

里森画廊上海空间荣幸宣布即将呈献克里斯多夫·勒·布伦 (Christopher Le Brun) 于中国大陆的首次个展，时值恰逢上海西岸艺术与设计博览会以及 Art021 当代艺术博览会。

此次展览将会带来勒·布伦最新双联作，作品在为期三个月的展览中将被分为两部分展出。

勒·布伦的双联作中，细腻回应着对作品的理解与感受，同时探索作为艺术家的实践。色调交响碰撞，将画布一分为二，一侧为浅，一侧为深，模拟着观者认知、思考和记忆的心象过程。仿佛跳入望远镜的视野，大脑汇聚着来自双眼不同景象的寻觅过程。与戏剧、音乐或文学不同，“绘画”对勒·布伦来说，“是瞬间而来的。”而当引入一个互补元素时，这些作品将随着时间逐渐绽放自己：幅幅自成一体，彼此映照，而构成的整体又讲述着另一番景象。

勒·布伦曾说：“这些双联作似乎抹去了创作者的固有呈现，而展露了有关绘画的本质。”通过延长观者的心路观感，而不仅是匆匆一瞥，艺术家质疑着自己的角色，是开发者还是终端用户？例如《夜间出游》(2019)中，强烈的对比道出了截然不同的表达形式，左侧暗色交织恍若骤然急雨，右侧则是炽热红橙璀璨夺目。大相径庭的画面却不可抗拒地彼此吸引，如同磁体的异性两极，在火红烛影细细辉纹间“出游”。

这些二元性重重包缚于深浅不一、明暗交错、刚柔并济的画面中，延伸至展览的其余部分，连结着每幅双联作，例如《思绪》(2018)、《桥梁》(2019)。而勒·布伦相互映照的表达形式也在《一笔一画》(2019)中有所体现，艺术家的双手仿佛搭起抽象表现与自动书写的桥梁，左手主导而右手执行，一笔一画，相辅相成。

勒·布伦在描述进一步带来作品创作与欣赏的自然和谐之势中提到：“专注精力并放松身心，对领域有所概念，对界限有所知晓，不以为然，而同时着重有关细节的谱写。”

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## 关于克里斯多夫·勒·布伦

自 80 年代以来克里斯多夫·勒·布伦即是英国著名的画家、版画家和雕塑家，2011 年起担任英国伦敦皇家美术学院院长，时至今日仍是英国艺坛举足轻重的人物。勒·布伦近期的布面油画大多体现了光亮的表面效果——纯粹的用色不论在视觉上还是精神境界上都闪烁着光芒——他称之为对绘画行动“首要而非反讽式的”回应，而并非对绘画过程自我反省式的评语或向前辈艺术家的致敬。在他的绘画和版画中，观者能够看到诸多对音乐和文学的借鉴和引用，这也是他作为艺术家在这近 40 年的创作生涯中的一个辉煌的时刻。

克里斯多夫·勒·布伦 1951 年生于英国朴茨茅斯，他曾在斯莱德艺术学院和切尔西艺术学院学习。在他的艺术生涯早期，曾两次获得约翰·摩尔绘画奖 (1978,1980)，且在 1980 年参展威尼斯双年展，并于 1982 年在柏林的马丁·格罗皮乌斯博物馆参加了轰动一时的著名展览《时代思潮》。他近期的个展包括南安普顿艺术馆 (2018)；沃夫森学院，剑桥，英国 (2018)；Albertz Benda 画廊，纽约，美国 (2017)；温莎画廊，美国 (2017)；科尔纳吉画廊，英国 (2015)；弗里德曼·奔达画廊，美国 (2014)；新艺术中心，威尔特郡，英国 (2010)；新艺术画廊，沃尔萨尔，英国 (2008)。勒·布伦曾任泰特理事，1990-1995；英国国家美术馆理事，1996-2003；杜尔维奇艺术馆受托人，2000-2005；皇家绘画学院首席理事，2003-2016；目前他任英国国家肖像馆理事。勒·布伦自 2000 年被选为英国伦敦皇家学院的第一位美术教授，2011 年担任皇家美术学院院长，是至第一任院长乔舒亚·雷诺兹爵士之后的第二十六任院长，并且是自 1878 年的罗德·雷顿之后最年轻的院长。他的作品被许多大型博物馆和画廊收藏，包括泰特美术馆，伦敦，英国；现代艺术博物馆纽约，美国；大英博物馆，伦敦，英国；新南威尔士美术馆，悉尼，澳大利亚；大都会艺术博物馆，纽约，美国；维多利亚和阿尔伯特博物馆，伦敦，英国；苏格兰国立现代美术馆，爱丁堡，苏格兰；惠特沃斯博物馆，曼彻斯特，英国，以及耶鲁大学英国艺术中心，纽黑文，美国；勒·布伦的公共雕塑作品包括在伦敦博物馆的《结合 (马与两张圆盘)》，位于针线街的前股票交易所的《城市之翼》，以及在泽西圣赫利尔码头区的维克多·雨果纪念碑。

## 关于里森画廊

里森画廊是全球最具影响力及历史悠久的国际当代艺术画廊之一。目前画廊透过在伦敦和纽约各两处艺术空间以及在上海的一处艺术空间内支持和发展的国际艺术家共 60 位。里森画廊由尼古拉斯·劳格斯戴尔于 1967 年创立，开启了在艺术史中占极为重要地位的极简艺术和观念艺术先驱如艺术和语言创作团体 (Art & Language)、卡尔·安德烈 (Carl Andre)、丹尼尔·布伦 (Daniel Buren)、唐纳德·贾德 (Donald Judd)、约翰·莱瑟姆 (John Latham)、索尔·勒维特 (Sol LeWitt)、理查德·朗 (Richard Long) 等艺术家的职业艺术生涯。画廊如今仍和其中多位艺术家合作，并与卡门·埃雷拉 (Carmen Herrera)、利昂·波克·史密斯 (Leon Polk Smith)、苏珊·席勒 (Susan Hiller) 和罗伊·科尔默 (Roy Colmer) 等多位同辈著名艺术家合作。

在画廊的第二个十年中，它向公众首次介绍了英国一代重要的雕塑艺术家，其中有托尼·克拉格 (Tony Cragg)、理查德·迪肯 (Richard Deacon)、安尼施·卡普尔 (Anish Kapoor)、施拉泽·赫什阿里 (Shirazeh Houshiary) 和朱利安·奥培 (Julian Opie)。自 2000 年起，画廊代理多位国际一线艺术家包括除代理包括罗伊·科尔默 (Roy Colmer)、利昂·波克·史密斯 (Leon Polk Smith) 基金会和约翰·莱瑟姆 (John Latham) 基金会等知名艺术家遗赠外，也代理包括玛丽娜·阿布拉莫维奇 (Marina Abramović)、约翰·亚康法 (John Akomfrah) 和宫岛达男 (Tatsuo Miyajima) 和尚恩·斯库利 (Sean Scully) 等国际一线艺术家。画廊同时着力支持和推动包括科里·阿肯吉尔 (Cory Arcangel)、娜塔莉·杜尔伯格和汉斯·博格 (Nathalie Djurberg & Hans Berg)、瑞安·甘德 (Ryan Gander)、哈龙·米尔扎 (Haroon Mirza)、劳瑞·普罗沃斯特 (Laure Prouvost)、佩德罗·雷耶斯 (Pedro Reyes) 和瓦尔·尚基 (Wael Shawky) 等在内的年轻一代艺术家职业生涯的发展和国际影响。

## 开放时间

周二至周六，上午11点至下午6点，其他时间接受预约观展

## 媒体垂询

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