



光之镜 (洋蔷薇) *Mirror of lights (rosa centifolia)* (局部 | Detail), 2022. 青铜 | Patinated bronze. 220 x 152 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

尚-马利·阿普里欧

鎏金梦

开幕: 2022 年 11 月 4 日 (周五)
2022 年 11 月 4 日至 12 月 17 日

对从小就在父亲的陶窑中捏粘土的尚 - 马利·阿普里欧来说, 成为一名雕塑艺术家不是一种职业抉择, 而更像当代炼金术师的自觉。布列塔尼半岛诡谲而崇高的自然环境浸润了少年时的想象力, 在 YouTube 教程和父母赠予的图书指引下, 他搭建熔炉, 自学铸造。通过亲手在坩埚中熔化金属、制作铸件, 尚 - 马利·阿普里欧奠定了自己时至今日的工作基础: 以实验的姿态面对千奇百怪的材料, 并不吝于展示他对炼金术和铸造厂的痴迷。

自开始创作以来, 尚 - 马利·阿普里欧就以人神混颂的姿态贯穿作品始终。他用铝、青铜、玻璃、粘土、蜡等不同的材料来设想人类、动物和植物居住的奇幻世界, 将冰冷的金属和被切割的材料化为“液态”, 形成自己雕塑的形状。作品中的宇航员、潜水者和养蜂人总是徜徉在或远古、或未来的异世界之中, 艺术家的灵感从埃及神话到拉斐尔前派绘画, 从科幻文学到电影漫画, 不一而足。

在贝浩登 (上海) 呈现的最新个展“鎏金梦”中, 尚 - 马利·阿普里欧制造了一场时空错序的梦境。如同睡美人的故事, 这场梦境由象征城堡生活的镜子、环绕的荆棘和一位难以描述的陷入沉睡的女性展开。艺术家重新诠释了英国画家爱德华·伯恩·琼斯爵士的名作“野蔷薇”系列, 将展厅转化为一个不同时间同时存在的宁静世界。破碎的浮雕象征过去, 是一片被荆棘侵蚀的废墟; 发芽的蔷薇则代表了未来, 是荒地上可能的生机。植物们无

JEAN-MARIE APPRIOU

LIQUID METAL DREAM

Opening Friday November 4, 2022
November 4 – December 17, 2022

For Jean-Marie Appriou, who grew up modeling clay next to his father's ceramic kiln, sculpturing is not an artist's professional decision, but rather the calling for a contemporary alchemist. It all started when the surreal and sublime landscape of Brittany inspired his teenage reveries. Under the guidance of online tutorials as well as books gifted by his parents, he took matters into his own hands and constructed a foundry from the ground up. There, he mastered metal casting through tireless practices on molding and melting, laying the groundwork for his oeuvre today. Always forthcoming about his obsession with alchemy and foundry work, the artist has decidedly taken an experimental approach when it comes to mediums and materials.

Mortal beings and deities coexist in Appriou's works. With aluminum, bronze, glass, clay, and wax, he materializes the wondrous worlds where human beings, animals, and plants inhabit. His sculptures take shape as the cold, cutting metals transform into hot, liquified forms. From ancient Egyptian mythologies and the pre-Raphaelites, to science fictions, mainstream cinema, and comic books, the artist draws his inspirations from a variety of sources. And so astronauts, divers, and beekeepers from antiquity or futuristic world often star in his works.

In *Liquid Metal Dream*, the artist's latest solo exhibition at Perrotin Shanghai, Appriou creates a dream of temporal disorder. Much like *The Sleeping Beauty*, the narrative unfolds with a series of mirrors that represent life in a castle, a forest of thorns, and a woman in an enchanted slumber. The artist reinterprets *The Briar Rose* series by the British painter Sir Edward Burne-Jones, rendering the exhibition hall as a tranquil world with different times existing simultaneously. Fractured reliefs of the thorny ruin symbolize



睡美人 *Sleeping beauty* (局部 | Detail), 2022. 绿锈铝 | Patinated aluminium. 90 x 470 x 120 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

法表征特定的季节,在一片故园风雨后的混沌中,过去和未来由此开始循环。

悬浮是作品的另一个主题,《睡美人》不仅呈现出梦境特有的重力,漂浮的脸部、头发和支撑起她的植物也昭然若揭地展示着一片水的世界。镜面融合了液体的物质性,中心清澈、光滑,能看到清楚的倒影,但是越往边缘,镜面就越模糊,是被抛光过的,有一种被植物侵蚀的感觉。就像艺术家所钟爱的《爱丽丝梦游仙境》一样,镜中世界不仅是对现实的反射与升华,亦是通向梦境与第二世界的象征。艺术家用非凡的炼金技艺让镜子处在固体与液态、虚拟与现实、清醒和梦中的界限上,仿佛它是一切暧昧的神秘入口。

尚·马利·阿普里欧作品中的身体最初都像亚当和夏娃一样原始。他从戏剧中获得灵感,让无垢的身体穿戴配饰,成为不同的角色。但这些角色不提供叙事,仅围绕寓言和符号构建,以象征超越常规叙事本身的事物。比如,宇航员是梦想、未来与别处的寓言;养蜂人是对地球的一种敬意,与宇航员相反,是一种守护者;而《睡美人》则更多的关乎时间流逝。

对雕塑表面的处理一直是尚·马利·阿普里欧的工作重点。在《睡美人》身上,艺术家需要考虑柔软度、人物肤色以及在不模仿织物的前提下,赋予雕塑衣褶的能量。他甚至从来没有做过一件完全由镜面抛光的作品,并坚持认为“材料必须拥有可见的性感”。雕塑衣物上的蔷薇花全部由陶土手工制作,而在那些花瓣不易察觉的表面,尚·马利·阿普里欧留下了自己的指纹。

“这正是雕塑的复杂之处,如果继续雕刻,到哪里停止才合适?米开朗基罗的‘未完成态’(non finito)是重要的,因为它赋予了雕塑手臂的动态,而不是继续以贝尔尼尼或卡诺瓦的风格、以360度完美的方式雕塑手臂。”他如此说道。

艺术家对雕塑体量的观点同样追随着米开朗基罗,雕塑作品所在的场域往往充实与虚无同在,那些尚未言说的空间构成了不同作品互文的基础。

the past, while the blooming roses represent the future. In a garden where plants at once survive and perish, time begins to circulate, and the changing seasons become irrelevant.

Levitation is another theme that Appriou returns to in his works. A dream-like, anti-gravitational pull levitates the woman's body above the aquatic plants, revealing the world underneath the water. And a liquid materiality is evident when one observes the mirror surface. Reflection remains clear in the polished center, but warps and fades as it expands to the edges, as if eroded by the surrounding vegetation. As in *Alice Through the Looking Glass*, a novel dear to Appriou's heart, the mirror serves not only as a counterpart and reimagination of reality, but also as a portal to another world, a pathway to dreams. Between solid and liquid, virtuality and reality, lucidity and dreamscape, the artist grapples with the uncanny by means of extraordinary alchemical transformations.

The subjects of Appriou's works are the Adam and Eve in realms of their own. Informed by theatre, the artist accessorizes the unsullied bodies and mold them into different characters. Yet these characters, which consist of allegories and symbols, are not here to fulfill a conventional narrative. They are what is above and beyond. For instance, the astronaut points to a dreamed future and an elsewhere beyond the confines of our planet, whereas the beekeeper is an homage to the Earth, a guardian as opposed to a wayfarer. And *Sleeping Beauty* is a reflection upon the passage of time.

Appriou's work also centers around the treatment of sculptural surfaces. In *Sleeping Beauty*, he captures the movement of pleats without imitating the texture of fabric, and takes great care to communicate a sense of softness and a specific skin tone of the heroine. He has never produced any work that is mirror-polished, as he insists that “the sensuality of the material must be visible.” For the same reason, every single rose that decorates the heroine's dress is modeled and made by hand, leaving upon the petals faint traces of the fingers.

“This is what's complicated about sculpturing. If you continue to modelling, where is the right place to stop? Michelangelo's notion of *non-finito* is very important. Because it is about capturing the dynamics of an arm, rather than defining the arm as an idealized form from one end to the other, as Bernini or Canova would have done,” mused Appriou.

Appriou's understanding on the sculpture's volume also follows the teachings of Michelangelo. For him, the space occupied by sculptures is



尚-马利·阿普里欧 Jean-Marie Appriou. 摄影 | Photo: Claire Dorn. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

这使得尚-马利·阿普里欧的展览像一个能掉进去的兔子洞、一个可供窥探万花筒以及一次新世界的开场白, 似乎背后存在着一个新世界和一条尚未被涉足的时间支流。艺术家不是通过绝对正确的原则尝试模仿现实世界, 而是制造一个假设, 尝试给一个美丽的主题赋予更多的能量。

撰文: 李靖越

关于艺术家

尚-马利·阿普里欧 1986 年生于法国布雷斯特, 目前工作生活于法国巴黎。艺术家以非凡的创作技术调度雕塑媒材——铝、青铜、玻璃、粘土、蜡——借此想象出了一个由人类、动物和植物共同栖居的梦幻世界。他的作品向来带有磅礴的气势, 但通过其巧妙构建的比例与尺度, 这些巨大的雕塑仍与观众保持着亲密的关系, 仿佛是为了更好地传达出它们那萦绕不绝的陌生感。阿普里欧编织出生长于迷幻边缘的景象: 从远古时代至未来文明, 在恐龙和儿童宇航员之间, 艺术家融合了流行文化、希腊和埃及古代神话以及科幻小说。寓言意涵和感官触感缔结于雕塑中, 阿普里欧在材料上留下了他的指纹。于应接不暇的幻觉般的“入迷”中, 艺术家创作出某种矛盾的叙事, 将过去和未来, 将理想事物和可感知的实在彼此相连。

尚-马利·阿普里欧的作品曾广泛展出于国际艺术机构, 包括巴黎路易威登基金会、巴黎东京宫、巴黎 Lafayette Anticipations 基金会、阿尔勒文森特·梵高基金会、图卢兹屠宰场博物馆、巴黎现代艺术博物馆、第戎“财团”博物馆以及里昂双年展。应公共艺术基金邀请, 尚-马利·阿普里欧曾在纽约中央公园东南入口处的多丽丝·C·弗里德曼广场、法国凡尔赛宫以及维也纳双年展呈现了一系列雕塑创作。尚-马利·阿普里欧也曾在 Jan Kaps 画廊科隆空间, Galerie Eva Presenhuber 苏黎世和纽约空间; Kaikai Kiki 画廊东京空间以及 CLEARING 画廊纽约和布鲁塞尔空间举办个人展览。

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at once void and full, and the undelineated presence is a basis upon which the intertextuality of different works is built. Like a rabbit hole, a beckoning kaleidoscope, or the opening line of a story previously untold, this exhibition leads us toward a new world and an uncharted tributary of time. Instead of perfecting imitations of the physical world, the artist hypothesizes and animates a subject of beauty.

Text by Li Jingyue

About the artist

Jean-Marie Appriou was born in 1986 in Brest, France, now lives and works in Paris, France. It is with remarkable technical skill that Jean-Marie Appriou takes control of sculptural materials—aluminum, bronze, glass, clay, wax—to envisage fantastical worlds inhabited by human, animal and vegetal figures. Through their skillfully constructed scale, his often imposing works nevertheless maintain an intimate relationship with the viewer, as if to better communicate their disturbing strangeness. From archaic ages to futuristic civilizations, between dinosaurs and child astronauts, Appriou produces visions on the edge of psychedelia, mixing pop culture and mythologies from Greek and Egyptian antiquity to science fiction. His sculpture combines the allegorical and the sensual, leaving his fingerprints visible on the material. He weaves a paradoxical narrative that unites the past and the future, the ideal and the perceptible, in a series of hallucinatory ecstasies.

Appriou's work has been exhibited at the Fondation Louis Vuitton, Paris; the Palais de Tokyo, Paris; the Fondation Lafayette Anticipations, Paris; the Fondation Vincent van Gogh, Arles; the Abattoirs museum, Toulouse; the Musée d'Art Moderne de la Ville de Paris; the Consortium Museum, Dijon; and the Biennale de Lyon. He was invited by the Public Art Fund to present a group of sculptures at the Doris C. Freedman Plaza at the southeast entrance to Central Park in New York, at the Château de Versailles and at the Vienna Biennale. His works have been the subject of solo gallery exhibitions at Jan Kaps, Cologne; Galerie Eva Presenhuber, Zurich and New York; Kaikai Kiki, Tokyo; and CLEARING, New York and Brussels.

More information about the artist >>>