



造型 *Figures*, 2023. 布面丙烯、金粉与珠光颜料 | Acrylic on canvas, golden and pearlescent pigments. 160 x 200 cm. 摄影 | Photo: Tanguy Beurdeley. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

玛蒂尔德·丹尼斯

这些时日

开幕: 2024 年 1 月 12 日 (周五)
2024 年 1 月 12 日至 3 月 2 日

贝浩登 (上海) 欣然呈现法国艺术家玛蒂尔德·丹尼斯于中国的首次个人展览“这些时日”，展览将展出丹尼斯创作于 2023 年的全新作品，包括布面油画、近期纸本新作以及一系列“服饰 - 绘画”装置作品。

玛蒂尔德·丹尼斯的粉彩画作薄骨形销，诡异地呼应着侧腹裸露的躯壳。无框画布上，肤色般的碎片浮至表层，剪影色调浅淡，另有一些几何呈撕裂状，远看似乎映射出人形。与当下对具象绘画的渴望不同——在经历了长时期的干涸后，新一代的艺术家不受约束地投身于具象的表达——而玛蒂尔德·丹尼斯则始终坚持着一种隐喻性的抽象。在这种抽象中，身体溶解于乳白色的透明内部，被揭示出不同的层次，软化了整体，消除了任何肉欲的诱惑。

MATHILDE DENIZE

THESE ARE THE DAYS

Opening Friday January 12, 2024
January 12 — March 2, 2024

Perrotin Shanghai is pleased to present *These are the Days*, the first solo show by French artist Mathilde Denize in China. The exhibition showcases a new cohesive body of work created in 2023, including canvas works, recent drawings, and costume-paintings.

Scraped to the bone and extra lean, Mathilde Denize's pastel paintings are strangely reminiscent of carcasses with bare flanks. On frameless canvases, flesh-colored shreds rise to the surface, silhouettes in diluted hues and other torn shapes that, from a distance, give the illusion of anthropomorphic forms. In contrast to the current appetite for figurative painting, eagerly served up by a new generation uninhibited after many meager years, Mathilde Denize adheres to an allusive abstraction in which bodies dissolve in milky transparency, revealing different layers and softening the whole, removing any carnivorous temptation.



非造型 No Figure, 2023. 布面丙烯与水彩、金粉颜料 | Acrylic and watercolor on canvas, golden pigments. 200 x 160 cm. 摄影 | Photo: Tanguy Beurdeley 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



造型 Figure, 2023. 布面丙烯与水彩、金粉与珠光颜料及装饰物 | Acrylic and watercolor on canvas, pearlescent and golden pigments, glitter. 162 x 130 cm. 摄影 | Photo: Tanguy Beurdeley 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

对丹尼斯而言，创作欲在品尝的过程中诞生，这一点毋庸置疑。但丹尼斯口味挑剔，只追求精心烹调、滋养补益的美味，而这总令她意犹未尽，乐此不疲。我们可以从艺术家位于巴黎科里尼安古尔门跳蚤市场附近的工作室中窥见这份痴迷。不过，作为一位无法自拔的收藏爱好者和前电影置景师，丹尼斯已不再流连于日渐制度化的跳蚤市场。她如今从街头和巴黎南城收集日常物品，将它们排列成迷人的小布景，如琳琅满目的微型珍奇柜那般填满她的工作室。这些装置与艺术家的画作形成了有趣的对照。遗憾的是，它们鲜少得以展出。装置为画作中缺席的身体提供了庇护所或斗篷，宛如神龛或躯壳……关于这一点，我们稍后会继续展开。

此次展览的标题“这些时日”则显得更为克制，由丹尼斯引自酷儿说唱歌手兼诗人凯·坦皮斯特的同名作品。随着日子一天天流逝，时间终将渐渐消失。艺术家被重返时光的想法所吸引，她在创作空间中铺展想象，营造轻盈之感，修改、制作、排布、解构、重复、回收、抹除、微调，尔后重新建构。

玛蒂尔德·丹尼斯时常提起她的“原罪”：2010年代初就读于巴黎国立高等美术学院时，她决心创作一种更现实的艺术，但她的老师都不鼓励她这样做。这些年来积累的数百幅油画成为她的负担，直到她最终顿悟，意识到她应该把这些画作撕碎，抛开投入其中的心血，在一场快乐的狂欢中对作品进行“审判”（*auto-da-fé*），她剪下小块画布，然后将其拼接缝合，在“服装 - 绘画”形式的新创作中赋予作品新生，并就此成名。

从此以后，玛蒂尔德·丹尼斯与绘画和解了，她不再用“笔尖”作画，而是将绘画转变为自主导演的剧场：她不加选择，使用从电影片场里找到的废弃油漆罐中的颜料，还有从伊斯坦布尔市场上买到的小罐珠光颜料；她始终保持着对于“置景”（*mise-en-scène*）艺术的欣赏，但也喜欢前苏联导演谢尔盖·帕拉杰诺夫神秘主义的自制电影，或美国画家乔治亚·奥基夫看似天真却蕴含深意花卉绘画。“我从不问自己主题是什么，”玛蒂尔德·丹尼斯说，“我垂直地创造对比，然后等待惊喜降临。”

In Denize's work, appetite comes with eating. Of course, it does. But it feeds on little, on a well-honed, nourishing cuisine that never quite satisfies her so that she returns to it time and again. This obsession is played out in a studio near the Porte de Clignancourt flea market, which the artist—a compulsive collector and former film set designer—no longer frequents because it has become too institutionalized. She now collects everyday objects found on the streets and in the south of Paris, arranging them into charming little sets that fill her studio like miniature cabinets of curiosity. Unfortunately, these compositions are rarely exhibited. They offer interesting counterpoints to the paintings, which, though they don't feature bodies as such, act as shelters or cloaks for these absent bodies. They are like shrines or carcasses... We'll come back to that.

More soberly, the non-binary rapper and poet Kae Tempest declares “These Are the Days,” which Denize borrows for her exhibition title. As the days go by, they fade away. The artist is gripped by the idea of returning to them, in the engine room with her head in the clouds, cultivating a certain lightness, reworking, producing, sequencing, undoing, repeating, recycling, erasing, tweaking, and re-stacking.

Mathilde Denize has often recounted the story of her “original sin”: studying at the Beaux-Arts de Paris in the early 2010s, she was determined to create a more realistic art, which none of her teachers encouraged. She was weighed down by the hundreds of canvases she had accumulated over the years until she had an epiphany: she realized that she needed to tear them apart, without any regard for the time she had invested in them, in a joyous orgy, a sort of *auto-da-fé* of her own work, cutting out little pieces that she reassembled, sewed together and literally reanimated in the costume-paintings that made her famous.

Since then, Mathilde Denize has been reconciled with painting, which she no longer does “with the tip of her brush.” She has turned it into the theater of her own concord: tender swirls of paint from discarded paint cans found on film sets, whose colors she doesn't choose, small pots of iridescent paint from an Istanbul market, and a certain taste for *mise-en-scène*, but also for the mystical, DIY cinema of Soviet director Sergei Paradjanov or the deceptively naive floral paintings of American painter Georgia O'Keeffe. “I never ask myself what the subject is,” says Mathilde Denize, “I create contrasts vertically, waiting for the surprise.”

关于艺术家

玛蒂尔德·丹尼斯 1986 年出生于法国萨塞勒，现生活和工作于法国巴黎。玛蒂尔德·丹尼斯的实践包括绘画、装置、雕塑、行为表演和影像。艺术家致力于通过创作在碎片化的当下寻找意义。作为持续收集日常废弃物品的收藏家，丹尼斯经常把她的旧画剪下来，然后再利用拾得物将其编织成新的形式。新的创作诞生于过去的遗存之中，隐喻着人类复杂的存在。丹尼斯受启发于卡洛莉·施尼曼这样的伟大的实验艺术家，她像使用画笔那样使用身体。丹尼斯的服饰装置往往构建出一种类似于女性身体的性感形式，既如同盔甲，也充当着某种伪装。而艺术家的绘画则是一本开放的日记，不时地与她的装置进行对话。玛蒂尔德·丹尼斯以微妙的方法构造了一整套被人遗忘的、匿名的艺术形式，如同一场当代考古的见证者。

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About the artist

Mathilde Denize was born in 1986 in Sarcelles, France, now lives and works in Paris, France. Mathilde Denize's practice is oriented towards painting, installation work, sculptural composition, performance, and video. Denize's work is born from a desire to make meaning emerge from a fragmented present. A collector of discarded objects, she often cuts up her older paintings and then weaves them into new forms with found materials. Thus, new artworks are born from remnants of the past, a metaphor for the complicated existence of human beings. Inspired by great experimental artists, like Carolee Scheemann, she utilizes the body as much as the painting. Her garments, which often resemble a sexualized female form, act as both armor and camouflage. Her paintings are an open diary, punctuating and dialoguing with her sculptures. With subtle gestures, Denize constitutes a set of forgotten and anonymous forms, witnesses of a contemporary archeology.

[More information about the artist >>>](#)