



鸟雀No.4 *L'Oiseau n°4*, 2023. 桦木胶合板、丙烯 | Birch plywood, acrylic paint. 40 x 40 x 2.5 cm. © Veilhan / ADAGP, Paris, 2024. 摄影 | Photo: Claire Dorn. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin
雕塑公园 *Sculpture Park*, 2023. 虚拟现实体验作品静帧截图 | VR experience still. © Veilhan / ADAGP, Paris, 2024. 图片提供: VIVE Arts, Atlas V与贝浩登 | Courtesy of VIVE Arts, Atlas V & Perrotin

泽维尔·维扬 雕塑公园

开幕: 2024 年 3 月 15 日 (周五)
2024 年 3 月 15 日至 5 月 25 日

贝浩登 (上海) 欣然呈现展览“雕塑公园”，这是著名法国艺术家泽维尔·维扬于中国大陆地区的第二次个展，展出了艺术家 2021 年至 2023 年完成的全新作品系列。维扬的创作涉及雕塑、绘画、装置和摄影，他将自己定位在手工艺与技术创新的交叉点上，挑战并拓展了传统艺术与数字媒介的界限。他的艺术实践以持续的创新精神和实验精细为基础，批判性地探讨了表现的观念及观念的物质化表现。

进入展览空间，观众首先会看到一系列模糊的人形雕塑，被置于不同高度底座上，对照着艺术家标志性的亚克力肖像画，这些人物都被嵌入在桦木胶合板上，形成了对当代对高清图像需求的关键反思。无论是通过有形的雕塑还是图像的再现，维扬都唤起了一种梦幻般的人类存在感，如同在城市环境中游荡的幽灵般的身影，挑战了当前视觉范式中像素完美精度的主导地位。此外，“鸟雀系列”（2022-2023 年）的一系列小型鸟类画作，作为其作品中反复出现的主题，唤起了非人类主体性的存在感，这些动物形象不仅传达了变化的物理尺度，而且赋予了作品持久的象征意义。

展览的核心是《悬垂 No.4》（2022 年），一件由玻璃纤维、铝材和不锈钢制成的巨型圆形动力雕塑，悬挂于天花板之下。其大胆而引人注目的形态与画廊的建筑空间相得益彰，展现了维扬对现代性、技术进步和机械系统的深入兴趣。这件长 3.7 米的机械艺术作品配备了彩色漆面的光盘，通过激活系统内的金属球以神秘的方式标记时间。维扬的作品充满了对发明的热爱、对空气动力学特性的迷恋，以及对从未来主义到 1960 年代动力艺术历史的致敬。

而虚拟现实体验作品《雕塑公园》则标志着艺术家探索非传统展览方式的重要时刻，进一步审视了可见性的运作方式和观念如何得以

XAVIER VEILHAN SCULPTURE PARK

Opening Friday March 15, 2024
March 15 — May 25, 2024

Perrotin Shanghai is delighted to present "Sculpture Park," an exhibition by the distinguished French artist Xavier Veilhan. This exhibition, which marks Veilhan's second solo presentation in mainland China, intersects with the broad trajectory of his oeuvre, showcasing a new body of works predominantly realized between 2021 and 2023. Veilhan, whose practice encompasses sculpture, painting, installation, and photography, situates himself at the nexus of artisanal craftsmanship and technological innovation, challenging and extending the boundaries of traditional artistic mediums into the digital era. His work critically engages with the concepts of representation and the physical manifestation of ideas, driven by a continuous pursuit of innovation and experimental rigor.

When visiting the exhibition, visitors are greeted by blurred forms of human-shaped sculptures of varying heights and set against the backdrop of the artist's archetypal acrylic portraits on birch plywood, positing a critical counterpoint to the contemporary culture's voracious demand for high-resolution imagery. Whether through the tangible medium of sculpture or the ephemeral realm of images, Veilhan evokes a dreamlike aura of human presence, reminiscent of spectral figures haunting the urban environment, thereby challenging the primacy of pixelated precision in the current visual paradigm. Moreover, a series of small bird paintings (*L'Oiseau* series, 2022-2023), recurring motifs within his work, summon the presence of non-human agency, articulating not only a sense of physical scale but also imbuing the works with allegorical significance.

Central to the exhibition is *Mobile n°4* (2022), a monumental circular kinetic sculpture crafted from fiberglass, aluminum, and stainless steel, suspended from the ceiling. Its bold and compelling form engages in dialogue with the architectural dimensions of the gallery space, manifesting Veilhan's engagement with themes of modernity, technological progress, and mechanical systems. This 3.7-meter-long mechanical artwork, featuring colored lacquered discs, cryptically marks time with the activation of a metallic sphere within its apparatus. Veilhan's body of work is infused with



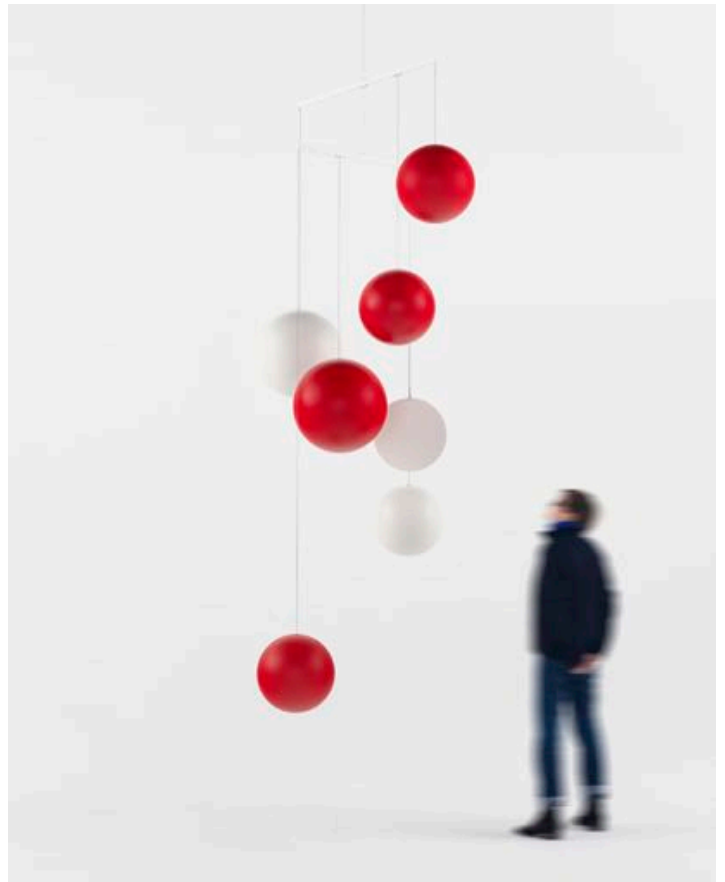
乔丹 No.2 *Jordan n°2*, 2022. 桦木胶合板、丙烯 | Birch plywood, acrylic paint. 120 x 90 x 2.5 cm. © Veilhan / ADAGP, Paris, 2024. 摄影 | Photo: Émilie Mathé Nicolas / ADAGP, Paris, 2024. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

物质化的过程。《雕塑公园》为维扬丰富的职业生涯提供了半回顾性的展示，结合了他的公共雕塑、“悬垂”系列、“建筑基调”项目、基于光的机械装置以及早期的环境作品《森林》和《洞穴》。这些元素不仅通过了数字化处理，而且被重新想象并置入虚拟环境中，邀请观众进入沉浸式、互动式的体验。从传统人造形式到数字化环境的转变，突显了艺术与其观众之间关系的演进。

《雕塑公园》的创作始于近两年前，维扬为观众提供了穿越一系列关系性环境的独特机会，有效地充当了一种超文本空间，挑战传统的“电影院”概念，并促使我们重新审视对空间性、形式以及观众在艺术体验中角色的认识。在“犬之岛”的空间中，观众面临一尊设有神秘蓝色入口的巨大犬科雕塑，该入口引导至一个展示静态雕塑的展览世界。然而，这个入口仅仅意味着嵌套现实的第一层，通过狗的丝滑外观与其复杂的内部结构的对比，艺术家探讨了公共与私人领域的二元性。

前往“光芒之城”，观众被引入勒·柯布西耶设计的马赛住宅区（1947-1952年）的虚拟版本，其中一个蓝色立方体置于体育馆的黄色舞台上，作为引发一连串事件的门户。进入立方体后，墙壁缓缓升起，展示了与泽维尔2013年在“光芒之城”艺术中心举办展览“建筑基调”时相似的观众群。这种对现代建筑空间及其观察者的重复布局和重新布置，强调了人类的沉默存在对于集体心理的深刻影响。维扬对电影制作的参与可追溯到他的首部影像《日本之影》，他将个人叙事与建筑场所相结合，将艺术家置于个体故事与建筑环境相桥接的对话之中。

此外，I:Cube 为《雕塑公园》定制的音景延续了维扬对声音体验及其超越纯视觉领域界限的能力的迷恋，他在第 57 届威尼斯双年展上的著名环境装置对此表现得淋漓尽致。《雕塑公园》的配乐动态地响应观众的参与，并在有形和虚拟的环境之上增添了额外的心理维度。这种听觉干预使得光滑的现代主义外观和内部空间的深刻感受产生了不稳定的情绪反差，反映了流行音乐及其在集体心理层面的普遍影响。



悬垂 No.4 *Mobile n°4*, 2022. 玻璃纤维、聚酯树脂、铝、不锈钢、聚氨酯油漆、聚酯油漆 | Fiberglass, polyester resin, aluminium, stainless steel, polyurethane paint, polyester paint. 370 x 170 x 170 cm, Ø 170 cm. © Veilhan / ADAGP, Paris, 2024. 摄影 | Photo: Claire Dorn. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

a penchant for invention, a fascination with aerodynamic qualities, and a tribute to the lineage of kinetic art from the Futurism movement to the 1960s.

Noticeably, in *Sculpture Park*, a virtual reality work represents a significant moment in his exploration of unconventional exhibition methods, particularly advancing the examination of how visibility operates and the processes by which ideas are materialized. *Sculpture Park* offers a semi-retrospective look at Veilhan's extensive career, combining five key elements from his public sculptures, the mobiles, *Architectones* project, light-based machinery, and early environmental works like *La Forêt (The Forest)* and *La Grotte (The Cave)*. These elements are not merely digitized but are re-imagined and placed within a virtual setting that invites the viewer into an immersive, interactive experience. This shift from traditional man-made forms to a digitized environment also highlights the evolving relationship between art and its audiences.

Initiated nearly two years ago, the VR experience *Sculpture Park* offers an unparalleled opportunity for viewers to navigate a succession of relational environments, effectively functioning as a hyper-textual space that challenges conventional notions of the "movie theater" and prompts a critical reassessment of our perceptions of spatiality, form, and the participatory role of the audience within the art experience. In the space titled "Island of Dogs," viewers are confronted with a monumental canine sculpture featuring a mysterious blue portal that ushers them into an exhibition realm of static sculptures. This entrance, however, marks merely the initial layer of a Russian Doll-like configuration, revealing a nested world that blurs the lines between reality and virtual fiction, a mise en abyme that contemplates the duality of public and private spheres through the contrasting textures of the dog's silky exterior and its complex internal matrix.

Progressing to "The Cité Radieuse," viewers are invited into a virtual iteration of Le Corbusier's iconic Marseille residential complex (1947-1952), where a blue cube on a yellow stage within a gymnasium serves as a portal to an unfolding scene. Entering the cube, the walls ascend to disclose an assembled audience, mirroring the gathering at the 2013 "Architectones" exhibition in the MAMO, the art center of the Cité Radieuse. This recursive staging and re-staging of modernist architectural spaces and their observers underscore human presence's silent yet profound influence

维扬的作品穿梭于可见与不可见的领域，创造了一个沉浸式的空间，促使我们通过感知自身的界限，重新审视艺术家先前的实践。身体常常被视为未预见遭遇和叙述的场所，维扬对超越人类领域的努力表达了其流动和开放的概念化，偏离了既定的社会常规与通常被外界干预和强加的静态身份。维扬对虚拟领域的探索揭示了我们所居住的认知景观，与吉尔·德勒兹“成为不配事件”的伦理哲学共鸣，倡导着一种对变革潜力的接纳与参与的姿态。

展览中人类与技术的交汇体现了在技术创新充斥的世界中我们需要斡旋的复杂挑战和机遇。结合虚拟现实体验，这一新的作品系列强调了增强人类能力和理解的巨大可能性，同时也需要警觉地意识到技术如何塑造、限制和定义我们的感知和互动。

撰文：富源

泽维尔·维扬的虚拟现实体验作品《雕塑公园》由支持新兴艺术实践的全球艺术与科技倡议组织 VIVE Arts 委托创作，并由屡获殊荣的制作公司 Atlas V 开发。

on our collective psyche, often exerting a deeper psychological impact beneath our conscious awareness. Veilhan's engagement with filmmaking, traceable to his debut, "Le Film du Japon," intertwines personal narratives with architectural locales, situating the artist within a dialogue that bridges individual stories with constructed environments.

Furthermore, the soundscape curated by I: Cube for *Sculpture Park* extends Veilhan's fascination with auditory experiences and their capacity to surpass the confines of the purely visual, a preoccupation manifest in his celebrated environmental installation at the 57th Venice Biennale. Within the ambit of *Sculpture Park*, the soundtrack dynamically responds to the viewer's engagement and layering an additional psychological dimension over tangible and virtual environments. This aural intervention destabilizes the sleek modernist exteriors and the profound, often unavoidable, interior spaces' sensations, mirroring pop music's pervasive influence and cultural resonances.

Veilhan's oeuvre navigates the visible and invisible territories, crafting an immersive realm that prompts a reconsideration of prior works through the prism of our perceptual boundaries. This effort into realms beyond the human, articulating a fluid and open conceptualization of the body as a site of unforeseen encounters and narratives, diverges from established societal conventions and the static identities typically imposed. His exploration of virtual domains unveils our cognitive landscapes, resonating with Gilles Deleuze's philosophy of an "ethics of becoming not unworthy of the event," advocating for a posture of receptivity and engagement with the transformative potentials that beckon us.

The confluence of humanity and technology within the exhibition "Sculpture Park" encapsulates the intricate challenges and opportunities of navigating a world saturated with technological innovation. Coupled with the virtual reality experience, this new body of works collectively underscores the immense possibilities for augmenting human capability and comprehension while necessitating a vigilant awareness of how technology can contour, constrain, and define our perceptions and interactions.

Text by Yuan Fuca

The VR experience *Sculpture Park* by Xavier Veilhan is commissioned by VIVE Arts, a global arts and technology initiative that supports artistic experimentation with nascent technologies, and developed by award-winning production company Atlas V.

关于艺术家

泽维尔·维扬 1963 年生于法国里昂，目前工作生活于法国巴黎。自上世纪 80 年代末以来，泽维尔·维扬创作了一系列媒介丰富的作品（雕塑、绘画、装置、表演、影像和摄影），他在古典主义和高科技之间开辟了一条新途径，以多元的形式重塑雕塑艺术的表达。与此同时，维扬对研究不断进化的展示空间有着长期兴趣，在其作品或展览中，参观者常常演变为积极的参与者，被邀请进入艺术家所创造的情境中阅读。例如 2009 年的展览“维扬在凡尔赛宫”，2012-2014 年持续演进的展览项目“建筑基调”以及 2017 年代表法国参加第 57 届威尼斯双年展的大型互动体验作品《工作室》。

泽维尔·维扬的作品频繁于公共空间展出，作品遍布法国及其他国际城市，涵盖巴黎、斯德哥尔摩、纽约、上海和首尔等地。他的作品也曾被收录于诸多著名国际艺术机构的展览，如蓬皮杜艺术中心（巴黎）、Mamco（日内瓦）、菲利普斯收藏（华盛顿）、森美术馆（东京）和 MAAT（里斯本）。

更多艺术家相关资讯 >>>

关于 VIVE Arts

VIVE Arts 致力于结合尖端科技与艺术文化，提供全球观众全新的体验方式，让艺术文化能跨越地理限制，触及到全球每一个角落。我们不断突破技术，并与顶尖艺术家、美术馆、及文化机构合作创造沉浸式的艺术品和展览。自 2017 年起，我们和超过五十个艺术文化机构合作，包含伦敦泰特现代美术馆、维多利亚和阿尔伯特博物馆、巴黎罗浮宫、橘园美术馆、奥塞美术馆、美国自然科学博物馆、台北故宫博物院、新加坡艺术科学博物馆和威尼斯双年展等。VIVE Arts 的使命是改变艺术和文化的体验方式，通过数字创新使创作可能性民主化并为全世界保存文化遗产。VIVE Arts 通过与当代艺术家合作来给他们提供能够突破其实践的界限的新的创意表达形式，合作过的当代艺术家包括 Marina Abramović、Anish Kapoor、Laurie Anderson、黄心健、Dominique Gonzalez Foerster 和蔡国强等。VIVE Arts 凭借专门的艺术咨询、艺术家联络和技术团队，在整个创作旅程中为合作伙伴提供支持，包括在区块链上确保所有形式的数字艺术品安全和销售。

VIVEARTS  www.vivearts.com

关于 Atlas V

Atlas V 成立于 2017 年，是一家定位于当代艺术、技术创新和传统视听制作交叉范畴内的开创性工作室。Atlas V 专注于创造推动艺术表达边界的变革性体验，曾与国际范围内一些最杰出的艺术家和机构开展合作，包括展出于 2019 年 FIAC 艺术博览会的 Chloe Bensahel 装置作品“Words Weave Worlds”，与艺术家曾昊合作的影像作品“of Whales”，该作品于 2022 年在威尼斯双年展上首次亮相；以及 Cyril Lancelin 的“Flap”，该作品在 2023 年由迈阿密巴塞尔设计展倾力呈现。将数字艺术、空间设计和感官体验结合，巩固了 Atlas V 作为当代艺术界开创性力量的地位。工作室的成果受到了威尼斯莫斯特拉电影节、圣丹斯电影节、翠贝卡电影节、戛纳电影节、SXSW 等国际著名电影节的认可。

 www.atlasv.io

About the artist

Xavier Veilhan, born in 1963, France, lives and works in Paris, France. Xavier Veilhan has since the late 1980s created an acclaimed body of work inspired by both formal classicism and high technology, including a range of mediums (sculpture, painting, installation, performance, video, and photography). His exhibitions question our perception and often generate an evolving ambulatory space in which the audience becomes an actor. For example, in *Veilhan Versailles* (2009), his series *Architectones* (2012-2014) or his proposition for the French Pavilion at the Biennale di Venezia, titled *Studio Venezia* (2017).

Xavier Veilhan's work is often showcased in the public space, with sculptures occupying numerous cities across France and abroad, including Paris, Stockholm, New York, Shanghai and Seoul, among others. His work has been shown in various acclaimed institutions across the world, such as the Centre Georges Pompidou (Paris), Mamco (Geneva), the Phillips Collection (Washington), Mori Art Museum (Tokyo), and MAAT (Lisbon).

More information about the artist >>>

About VIVE Arts

VIVE Arts harnesses cutting-edge technology to transform the way culture is made, shared, and experienced. Over the past seven years, VIVE Arts has pioneered the use of immersive technologies in the arts and culture sector, inspiring boundary-pushing artists, creators and leading international institutions to use VR, AR, XR, AI and blockchain for the first time, creating ground-breaking digital artworks and experiences. A leader in the art and technology space, VIVE Arts develops digital innovation projects which preserve the world's heritage and culture, offering new ways to engage and extend access to wider audiences.

About Atlas V

Founded in 2017, Atlas V is a pioneering studio situated at the dynamic intersection of contemporary art, technological innovation, and traditional audiovisual production. Atlas V specializes in crafting transformative experiences that push the boundaries of artistic expression. Portfolio includes groundbreaking collaborations with some of the most distinguished artists and institutions in the world, including FIAC 2019 installation "Words Weave Worlds" by Chloe Bensahel, their collaboration with the visionary artist Wu Tsang on "Of Whales," a work that made its debut at Venice Biennale in 2022, and Cyril Lancelin "Flap," that took center stage at Design Miami Basel 2023. Merging digital art, spatial design, and sensory experiences has solidified Atlas V's position as a trailblazing force in the contemporary art world. The Atlas slate has been recognized by renowned festivals such as Venice Mostra, Sundance, Tribeca, and Cannes, and SXSW.