



Traverse (局部 | Detail), 2024. 布面丙烯 | Acrylic on canvas. 181.4 x 181.4 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

西格丽德·桑德斯卓姆

残影

开幕: 2024 年 9 月 13 日 (周五)
2024 年 9 月 13 日至 10 月 19 日

正负片耦合的屏画、蒙太奇片出的地貌，西格丽德·桑德斯卓姆在贝浩登(上海)的“白盒子”中植下一片峰丛。山中光影莫测又似曾相识，景致全然敞开。有关“抽象”与“风景”的阐释在概括的笔触中生成，充盈的文本无穷尽地奔向画面。这批创作的趣味与深度正在于此。

如非以沉默应对，将抽象风景作为文本加以考察已成为惯用的读画手段。在地理学、社会学、哲学等定量、定性的解析和扩张下，感觉与梦境被常识和逻辑界出了缜密的外廓，图像背负起了接踵而至的使命与价值，“开放性”和“展望性”则在“是什么”以及“为什么”的考证中被逐步吞没。“体验”不再作为图像及其内部空间发起的首要任务，仿佛一旦丧失宏大命题与社会热点的倚仗，自然景观与直觉的再现就将沦为流媒体中匮乏而悦目的计时按摩。

在“人工智能复制的时代”中，当感性被无休止地提炼并激活，桑德斯卓姆的作品看似是一出陈酒新装，却暗含了创作者针尖般的洞察：“流动”本身成为被诅咒又被祝福的存在，而一切被宽宥的、前进的、遗忘的、磨灭的，则成了令人疲惫不堪的、永恒的现在。’作为图像的绘画究竟该如何存在？桑德斯卓姆在山、水、地、日中发问，将“何处”与“如何”凝结，并于流动的间歇内完成了对人与世界的“地照”(Earthshine)。

SIGRID SANDSTRÖM

AFTERIMAGES

Opening Friday September 13, 2024
September 13 — October 19, 2024

Amongst her translucent layers of positive and negative space, Sigrid Sandström has conjured a series of peaks within Perrotin Shanghai's white cube. The painted mountains, with their enigmatic and intimate play of light and shadow, unveil a boundless panorama. Her deft brushstrokes open up various interpretations of abstraction and landscape, offering viewers a fresh perspective. "Afterimages," Sandström's latest body of work, brims with intrigue and depth.

Instead of experiencing contemporary landscape paintings as contemplative space, it has become the norm to dissect and over-articulate their message. Through approaches adopted from geography, sociology, and philosophy, sensations and dreams in the paintings are meticulously delineated by the boundaries of common sense and logic. Images become burdened with missions and values, while openness and prospective character are gradually drained by the pursuit of "what" and "why." Consequently, the more direct and transcendental experience of the landscape is no longer prioritized. In our quest to find meaning, assigning every mark a metaphysical and sociopolitical discourse, we lose sight of the beauty and the emotional depth that artworks possess.

In the era of AI replication, Sandström's work might initially seem like "old wine in a new bottle" (新瓶装旧酒, meaning old content in a new format). However, the artist reveals and reminds us of something profound: "The flow as a damned and blessed torrent. Forgiving, moving, forgetting,



In Passing (正面 | Front) / *In Passing* (背面 | Verso), 2024. 布面丙烯 | Acrylic on canvas. 214 x 214 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

金字塔

“残影”作为桑德斯卓姆自 2000 年以来对冰川地区与布上空间的研究小结，乍看之下蕴含着“反空间”的特质——扁平的形状以及各层的叠唱使作品少了四边取道的通路。然而，在一种近乎中国传统山水的透、漏、皱中，每一重笔触如遇光的玉石，使原本沉闷的石壁化为质地清脆的帷帐，抽象的土地与水势使得以在纵深中层层展开。这一薄而深远的特征主要得益于桑德斯卓姆对“平面性”与“空间性”的平衡，换言之，即距离上的调度。

萨瓦里曾提过一个观点，如要体现金字塔的宏大，人必不能离得过近，也不能太远。康德借此框架又进一步提出，过近的距离会导致“总括”上的不足，而过远的距离又会影响人们的“领会”。他认为，存在着一个“正确的距离”能使二者兼容、以致平衡。美国学者约翰·萨利斯则在此基础上观察到，大部分的风景作品几乎难以达到这一标准。²事实上，假设风景本身以纪实的方式被提取，这一微妙的平衡确实难以把控，但在概括性的描绘中，这种困境未必没有被打破的可能。通过在物理与心理层面的有效调度，桑德斯卓姆的创作似乎摸索出了一个具有参考价值的“距离”。

就视觉而言，艺术家在景别的描绘中运用了切近传统山水的方法，使“物”与“空间”达成了空前的统一。大框架以随性扼要的色块勾勒，细部处理几近“染”，各种色彩的边缘则以氤氲的方式偶遇或交叠。颜料被允许在笔触落后随画布静置的方向自行流动，自然地生成了时间与重力对画面的二次创作。细节方面，借由对布料的浸染与挪用，桑德斯卓姆模拟出了木石云中微小的即兴节奏，以跨媒介的方式绘出了“皴笔”，原本扁平的色块则因此获取了具有空间意味的“褶子” (folds)，描绘对象于是既成山又成石。

尽管“留白”已是“意境”刻画中的老生常谈，“白”的适度留用依旧成为掣肘作品平面与深度关系的关键。即便桑德斯卓姆在主题与技法上并未借鉴任何山水画的理论，“残影”系列却在艺术家对材料、自然及绘画的探索中缔结了弗朗索瓦·于连对中国绘画的小结：“使事物在缺位中归位，概要地进行描绘，以此呈现出‘在场 - 不在场’的状态。”³

这种具有哲学意味的空间不仅限于技术层面对结构和纹理的把控，更仰赖于创作者对自身的一种超越。除却对画布及画境中“我”的调度，桑德斯卓姆开放了观看者与画布、观看者与画面以及观看者与创作者的距离，借助不同主体对情境的认知变化，促成了因人而异的内在距离。作

erasing—the fatigue of the eternal now.”¹ How should painting exist as an image? With this question in mind, Sandström distills the “where” and “how” through the elemental forces of mountains, water, earth, and sun. Amid this flow, Sandström’s works illuminate humanity and the world, capturing a unique earthshine.

The Pyramid

“Afterimages,” a culmination of Sandström’s study on glacial landforms and canvas space since 2000, initially suggests an anti-space quality. The flat shapes and layered compositions seem to indicate an impenetrable surface. However, through techniques reminiscent of traditional Chinese landscape painting—permeation, leakage, and wrinkling—each brushstroke glimmers like jade in the light, transforming otherwise dull stone walls into crisp veils. Layer by layer, abstract terrains and water flows unfold into profound depths. This visual effect, both delicate and expansive, results from Sandström’s masterful balance of flatness and spatiality, deftly achieved through the modulation of distance.

Claude-Étienne Savary once remarked that to truly behold the majesty of a pyramid, one must neither approach too closely nor retreat too far. Building upon this notion, Immanuel Kant contended that proximity may hamper comprehension, while excessive distance impairs apprehension. He thus posited an optimal distance, a perfect balance between these faculties. As American scholar John Sallis noted, most landscape paintings struggle to meet this ideal distance.² Indeed, capturing landscapes in verisimilitude often eludes this delicate balance. However, this challenge can be surmounted in more abstract renderings. Through refined modulations of both physical and psychological perspectives, Sandström’s work appears to have discovered a “correct distance” that reconciles such complexities.

In composition, the artist adopts techniques akin to that of traditional Chinese landscape painting, achieving a remarkable harmony between object and space. The composition is defined by spontaneous, concise blocks of color, while the finer details resemble delicate dyeing techniques. The edges of various hues merge and mingle, creating a misty, ethereal effect. Once the paint is applied, it is left to flow with the canvas’s resting position, giving rise to a secondary layer of artistry shaped by the forces of time and gravity. Dyeing and appropriating the canvas, Sandström emulates the subtle, improvisational rhythms of wood, stone, clouds, and water. This cross-media approach produces textural strokes, where originally flat color blocks acquire spatial folds, transforming the depicted objects into both mountains and rocks.

Leaving blank space is a time-honored trope for manifesting poetic ambiance, and Sandström’s judicious use of “nothingness” is key to balancing the flatness and depth of the work. While the artist does



Black Sun, 2024. 布面丙烯 | Acrylic on canvas. 153.4 x 153.4 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



O, 2024. 布面丙烯 | Acrylic on canvas. 153.4 x 153.4 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

品自持高山咫尺与千嶂拔地的并行视角，悬于展厅、可被正反面观看的画面又赋予观众“山形步步移”的实时体验，而视角多变、尺幅迥然的墙面作品则在移动的间隙中生成了新的“远处”。观看者在个人化的“出画”与“入画”中，不断补全自身的景观空间，无限接近艺术家视角中的山水，却又永无抵达相同景致的可能。在差异、错位与微调中，这批“风景”真正地变为了桑德斯卓姆笔下“一个人度量自身的空间。”⁴

索拉里斯的海

波兰科幻小说家斯坦尼斯拉夫·莱姆在其1961年的小说中描绘了一颗名为“索拉里斯”的行星。它围绕着两个太阳运转，一红一蓝。星球表面如海，洋流般的胶质覆盖着土地，时而和平，时而汹涌。这些如生命体般的浪潮，在翻腾中“山崩一样抛出大量造型”、彼此又互为对方形象的“同构者”。⁵它们在迭代中模拟着人类造访者的思想与情感，并最终将人的意识具象化，以不同形象与之会面。索拉里斯状似海洋，实则却近于一个人类的“脑”。

桑德斯卓姆的《O》、《暮色》及《时间倒注》等创作犹如飞行员对索拉里斯的惊鸿一瞥，这些非叙事性的描绘既是对自然的捕捉，又脱离了语词成为“记忆”、“时间”与“生命”的载体。正如艺术家所言，“绘画拥有暗示和开拓事物的自由，还能先于认知激发视觉和触觉反应”，它们“诞生于一种漫无目的的渴望，一种指向自我之外、朝向‘远方’的重新定位……在旁观的同时进行内观。”⁶这一内化的“远方”借助图像变为显化的“心源”，通过自然主题与人的隐性介入揭示了人类至今无法完全解释的无形震动。

“冰川”作为未被探险者们全面开拓的版图，天然地赋予了桑德斯卓姆作品中冷冽及疏离的特质。以其为代表的山水，有别于中国绘画中天人合一的悠远平和，指向了一种去人类中心化的旷野。这些景色是原始、崇高却不悯人的。桑德斯卓姆无意去驯化山川，而是诚实地录下了它们的险峻与包容。人的存在不依托于他在画面中的形象，而是倚仗他与景象之间的潜在链接得以显现：人作为自然的一部分，又与自然形成了探索者与探索物的关系，在观看者对自身的肯定以及对外物的不确定中成型、摇摆，而其渺小便由此尽显。

“残影”隐含着奥沙利文在《犹他州普罗沃谷的温泉锥》（1869）或《内华达州汽船喷泉的裂缝喷发口》（1867）中迫近的暗流——广阔天地尚

not explicitly draw from any traditional landscape painting theories, the “Afterimage” series, through the artist’s exploration of materials, nature, and painting, resonates with François Jullien’s summation of classical Chinese painting: “opening things onto their absence... painting them only indexically so that they appear ‘present-absent’ at once.”³

This philosophically charged space extends beyond mere technical control of structure and texture; it hinges on the creator’s transcendence of the self. Beyond orchestrating the “I” within the canvas space and the painted scene, Sandström invites varying distances between the viewer and the canvas, the viewer and the image, as well as the viewer and the creator. Embracing the ever-shifting perspectives of different observers, she fosters an individualized inner distance. The work simultaneously embodies the perspective of towering mountains up close and the vast expanses reaching into the horizon. The paintings, suspended in the gallery and viewable from both front and back, allow viewers to experience moving through the mountains in real-time, while the wall-mounted pieces, varying in perspective and scale, create new distances in the intervals of movement. In the personalized act of entering and exiting the scene, viewers continually complete their own spatial landscapes, infinitely approaching but never fully reaching the artist’s vision of the land. Through differences, displacements, and subtle adjustments, these landscapes truly become, in Sandström’s words, “a space which a person measures oneself against.”⁴

The Ocean of Solaris

In his 1961 novel, Polish science-fiction author Stanisław Lem envisions a planet named Solaris. This celestial body orbits two suns—one red, the other blue. Solaris’ surface is a vast, ocean-like expanse, covered in a gelatinous substance that ebbs and flows like tides, at times serene, at times tumultuous. These wave-like forms, resembling living entities, cascade forth “massive shapes as if in avalanches,” each mirroring the other as its “isomorphic counterpart.”⁵ In their ceaseless metamorphoses, they mimic the thoughts and emotions of their human visitors, ultimately materializing human consciousness in various forms to engage with them. Though Solaris seems to be an ocean, it is, in essence, more comparable to the human mind.

Sandström’s works, such as *O*, *Dusk*, and *Time Shedder*, resemble a pilot’s fleeting glimpses of Solaris. These non-narrative depictions of nature transcend language to become vessels of memory, time, and life. As the artist observes, “painting is free to suggest things, open things up and maybe generate visual reactions where the optical and haptic visual reactions proceed the cognitive ones.” These creations arise from “an objectless sense of longing, a desire for some kind of re-direction towards somewhere beyond my immediate self, somewhere ‘out there.’”⁶

然不动，无数令人却步的未知与滑向死亡的瞬间在其间涌动。然而，正因自然不归属于任何“人”，在其不动的真实中才有可能反照出人的“有情”。桑德斯卓姆精准地捕捉到了这种矛盾而变幻的魅力，无理的心绪、诉求与渴望被艺术家投射在这些景象中，折为衬在雪面上的余晖，其温暖的影调在“人”的造访时被无限扩展、升温，成为照亮一个“世界”的新光源，然而它的源头及轮廓又永无被准确把握的可能，于是就地化作一种永恒的“缺憾”与“追寻”。

多向流淌的时间以及恒常与变化的对照则进一步加深了作品的广袤。土地、山脉作为相对固定的物象与水流、太阳等具有流转特征的景致交汇，在相互映证的过程中概述了宏大的宇宙法则。而“时间于我如融化的冰川，”⁷ 空间被艺术家赋予了流动的轴线。凝结的过去坠入画布被暂时地封存起来，随着不同主体的驻足，它再度流淌，汇向不息的现在与未来。这些风景伴随着桑德斯卓姆与观者自身的时间静止或流逝，最终成为时间本身，转为“之间” (*interim*) 与“在即” (*becoming*)。

斯帕·大卫·弗里德利希认为：“画家不应只描绘眼前所见，而应描绘其心中所想。如不能见其内心，则就不应画其所见。”“残影”不仅是一个绘画问题，在如叠嶂、如索拉里斯的侧影中，它们轻扣约翰·凯奇所言：“静听它，我们化为汪洋。”⁸

撰文：王璐琦

Through images, this internalized elsewhere morphs into a tangible source of mindfulness. By grappling with themes of nature and the silent human presence, it speaks of the inexplicable tremors that humanity has yet to fully comprehend.

An uncharted realm to explorers, “Glacier” imparts a chilling and distant quality to Sandström’s works. Her landscapes, unlike the tranquil and serene unity of man and nature in traditional Chinese landscape paintings, evoke a wilderness free of human centrality. These scenes are primordial, sublime, and detached. Sandström makes no attempt to domesticate the mountains and rivers; instead, she faithfully captures their inherent peril and majesty. Rather than direct depiction, human presence emerges through the nuanced connection between the viewer and the landscape: humans, being part of nature, navigate the dual roles of explorer and the explored. The presence of man reveals itself and fluctuates in the viewer’s struggle between self-affirmation and the uncertainty of the external world, laying bare the insignificance of humanity in the midst of the landscape.

“Afterimage” carries the latent currents found in Timothy H. O’Sullivan’s *Hot Spring Cone, Provo Valley, Utah* (1869) and *Fissure Vent at Steamboat Springs, Nevada* (1867) — a vast, immovable world fraught with daunting unknowns and moments on the brink of collapse. Yet, it is precisely nature’s unclaimed existence that allows it to mirror human sentiment within its steadfast reality. Sandström captures this paradoxical allure, projecting irrational emotions, desires, and longings onto these landscapes. These feelings, akin to the afterglow upon the snow, warmed and expanded by human presence, become a new light that illuminates the world. Its origin and contours, however, remain perpetually elusive. This light in turn transmutes into an eternal sense of lack, a ceaseless pursuit.

The multifaceted flow of time, along with the interplay between the eternal and the transient, expands the breadth of the works, inviting moments of quiet reflection. Land and mountains, still and solid, converge with flowing waters and fleeting sunlight, delineating cosmic laws in their mirrored dance. “Time is ticking for me as for a melting iceberg,”⁷ the artist muses, thereby imbuing space with a fluid axis. The frozen past, briefly sealed within the canvas, flows anew with each observer’s gaze, merging into the ever-present now and the boundless future. These landscapes, marked by the stillness or passage of time experienced by Sandström and her viewers, ultimately become embodiments of time itself, turning into *interims* and perpetual *becoming*.

Caspar David Friedrich once stated, “The painter should not paint merely what he sees before him but also what he sees within him. If he sees nothing within himself, then he should refrain from painting what he sees before him.” “Afterimage” transcends painterly concerns. In its layered, Solaris-like silhouettes, it echoes John Cage’s sentiment: “Listening to it, we become ocean.”⁸

Text by Luqi Wang
Translated by Lingxuan Tang

1. Sandström, Sigrid. “Material Matters.” *Sigridsandstrom*, 13-14 Dec. 2018, <https://sigridsandstrom.com/2020-Material-Matters>. “The flow as a damned and blessed torrent. Forgiving, moving, forgetting, erasing - the fatigue of the eternal now.”

2. Sallis, John. *Senses of Landscape*. Northwestern University Press, 2015, p. 16. “Saveray’s comment is that in order to get the full effect of the pyramids’ magnitude, one must neither get too close nor stay too far away. Kant’s explanation is that one must not get too close, because then comprehension is impossible, nor stay too far away, because then apprehension becomes too distinct. In this case, Kant supposes, there is a ‘correct distance’ at which a balance is achieved such that neither apprehension nor comprehension is impaired.”

3. Jullien, François. *The Great Image Has No Form, or On the Nonobject through Painting*. University of Chicago Press, 2009, p. 9. “In opening things onto their absence, in painting them only indexically so that they appear ‘present-absent’ at once.”

4. 2024年4月30日与艺术家的邮件对话：“I think of landscape as a space which a person measures oneself against.”

5. [波兰] 斯坦尼斯拉夫·莱姆·索拉里斯星 [M]. 陈春文, 译. 北京: 商务印书馆, 2005: P181-182.

6. 2023年艺术家与马丁·赫伯特 (Martin Herbert) 的访谈。

7. 2024年6月8日与艺术家的邮件对话：“Time is ticking for me as for a melting iceberg.”

8. Cage, John. *Empty Words Writings '73-'78*, (Connecticut: Wesleyan University Press, 1981): 6. “Listening to it, we become ocean.”



摄影 | Photo: Per-Erik Adamsson. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

西格丽德·桑德斯卓姆实践的核心在于探究作为图像的绘画精神，尤其是通过她对抽象风景的探索。她从地理、社会学和哲学中汲取灵感，细腻地表达感官和幻想。圆盘的构图形象、倾倒而出的颜料色彩等元素特征充当了绘画的变形策略，使纯粹的抽象绘画勾联起更精确的视觉意象，例如山脉、水源、土地、阳光和阴影。这种即时的观看体验进一步探讨了围绕着绘画的疑问：它发生在何时何地？又是如何发展成为视觉邂逅和感知的场域？

桑德斯卓姆的作品横跨双重领域——既是概念的框架，又是体验的结构，在艺术家、作品和观众之间建立了动态的相互作用。随着抽象的加深，她对荒凉风景的广泛描绘不断挑战着绘画作为一种媒介的本体论参数。这种天生的模糊性在她的艺术及其与观众的互动中都发挥着关键作用。

西格丽德·桑德斯卓姆（生于 1970 年）于美国耶鲁大学获得绘画硕士学位（2001 年）；曾就读于美国缅因州斯科威根绘画与雕塑学院（2000 年），并于荷兰格罗宁根的密涅瓦艺术学院获得美术学士学位（1997 年）；也曾于纽约库伯联盟艺术学院学习（1995 年）。她曾获得法国梅内尔布多拉·玛尔故居布朗基金会研究员驻留（2018 年）、法国格雷兹苏卢万瑞典皇家美术学院驻留奖学金（2014 年）、琼·米切尔基金会画家和雕塑家奖学金（2008 年）以及纽约约翰·西蒙·古根海姆纪念基金会奖学金（2008 年）。桑德斯卓姆曾担任德克萨斯州休斯顿艺术博物馆的核心研究员（2001-2003 年）。她目前是赫尔辛基艺术大学美术学院的教授，曾担任斯德哥尔摩皇家艺术学院教授（2010-2020 年）和纽约巴德学院助理教授（2005-2010 年）。

西格丽德·桑德斯卓姆被广泛纳入公共收藏，包括美国休斯顿艺术博物馆、瑞典斯德哥尔摩现代美术馆、瑞典布罗斯现代艺术博物馆、瑞典马尔默艺术博物馆、瑞典斯德哥尔摩公共艺术基金、美国堪萨斯威奇塔州乌利希美术馆、瑞典斯特罗斯艺术博物馆以及耶鲁大学美术馆。桑德斯卓姆目前生活工作于瑞典斯德哥尔摩。

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About the artist

At the heart of Sigrid Sandström's work lies the inquiry into the ethos of painting as an image, particularly through her exploration of abstract landscapes. Drawing inspiration from disciplines spanning geography, sociology, and philosophy, she meticulously articulates sensations and reveries. Elemental features such as circular disc shapes, poured paint, and stains serve as shapeshifting strategies, allowing associations to shift from pure painterly abstraction to more precise pictorial imagery, such as mountains, water, earth, sunlight, and shades. This transient viewing experience aims to further examine the notions of "where," "when," and "how" a painting develops into a visual encounter and perceived site.

Sandström's compositions traverse the dual realms of site — both as a conceptual framework and an experiential construct, establishing a dynamic interplay among artist, artwork, and viewer. Progressing towards heightened abstraction, her expansive depictions of desolate landscapes persistently challenge the ontological parameters of painting as a medium. This inherent ambiguity assumes a pivotal role in both the genesis of her art and its interaction with the audience.

Sigrid Sandström (b. 1970) earned an MFA in Painting from Yale University, New Haven, CT (2001); attended Skowhegan School of Painting and Sculpture, Skowhegan, ME (2000); received a BFA at Academie Minerva, Groningen, The Netherlands (1997); and studied at Cooper Union School of Art, New York, NY (1995). Residencies, grants, and fellowships include the Brown Foundation Fellows Program at the Dora Maar House, Ménerbes, France (2018), The Royal Swedish Academy of Fine Arts residency scholarship at Grez-sur-Loing, France (2014), The 2008 Painters and Sculptors Grant from the Joan Mitchell Foundation and the John Simon Guggenheim Memorial Foundation Fellowship, New York (2008). Sandström was also a Core Fellow at the Museum of Fine Arts, Houston, TX (2001-2003). She is currently a professor at the Academy of Fine Arts, University of the Arts, Helsinki, and has previously held positions as a professor at the Royal Institute of Art in Stockholm (2010-2020) and an Assistant Professor at Bard College, New York (2005-2010).

Sandström's work is included in the public collections of the Museum of Fine Arts Houston, Houston, TX; Moderna Museet, Stockholm, Sweden; Borås Konstmuseum, Borås, Sweden; Malmö konstmuseum, Malmö, Sweden; The Public Art Agency, Stockholm, Sweden; Ulrich Museum of Art, Wichita, KS; Västerås konstmuseum, Västerås, Sweden; and the Yale University Art Gallery, New Haven, CT. Sandström currently resides in Stockholm, Sweden.

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