



休战 | *Truce*, 2023-2024. 亚麻布面油画 | Oil on linen. 54.6 × 72.5 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

艾米·卡特勒

休战

开幕: 2024 年 11 月 6 日 (星期三)
2024 年 11 月 6 日至 12 月 21 日

艾米·卡特勒携其横跨 14 年的纸上创作, 以计白当黑的肌理变化与正闲相间的色彩调用洞观千面, 在贝浩登 (上海) 的展厅内点就了以“休战”为名的瑰异相术。

展览以半节奏研究、半叙事的素描作路引, 于墙面各框内剥出看似寻常又奇谲陆离的世界。这些或被错认为萨拉戈萨手稿式的创作, 实则更近于跃然纸上的“魁特湖”。作为美国最深的湖泊, 魁特湖平静的蓝色水面下藏着约 7700 年前马札马火山爆发的轰鸣以及人类在其周边活动的遗迹, 湖面四周无河流出入, 仅靠雨雪换新, 克拉玛斯部落的原住民将之视为“神明的居所”¹。

卡特勒的绘画乍看不过是一汪异世界生活的湖影, “掩于野兽荣光下的人类”² 在其自适而怪诞的剖白中满足了猎奇者对深渊的想象。然而, 一切急于发掘其内核的人, 终将在湖水般静谧的日常背后发现被火山灰吞噬的草鞋、尖鸣与过往, 如落石入水, 溺于拉斯科洞窟般的震慑中。

AMY CUTLER

TRUCE

Opening Wednesday November 6, 2024
November 6–December 21, 2024

For Amy Cutler's debut solo exhibition in Asia, Perrotin Shanghai is pleased to present *Truce*, a selection of paintings and drawings filled with figures, animals, and trees that invite a deeper reading. Underscored by a sense of turbulence, malaise, and numbness, Cutler reframes how we might perceive the world. Inspired by the raw physicality of Pina Bausch's and Leïla Ka's choreography, her work reveals that the spaces between gestures—the pauses and silences—hold something essential.

At first glance, Cutler's drawings and paintings seem to depict a world far removed from our own. A retreat from the rational into realms of mysticism, religion, and the supernatural gives rise to scenes where heads open to reveal armies of frogs and women find themselves buried in turtles. Yet, despite these strange and surreal transformations, there is a curious reconfiguration at work. At its core, Cutler's vision remains tethered to the human experience, situating the self within an elemental landscape that feels both timeless and oddly familiar.



狄莱拉 | *Delilah*, 2020. 纸本水粉 | Gouache on paper. 52.1 × 41.9 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

面具化、物化或兽化的形象褪去了怪诞的表征, 指向远古, 召唤出皮娜·鲍什或雷拉·卡在舞蹈中爆发的耸人力量。这一退却理性的张力以往常托于神秘学、宗教或巫等“超人”的语境生发, 卡特勒却将“人”本身作为对象, 通过两种“对视”, 究其失落于湖底的内在震荡。

一方面, 画中形象的表述打断了人对自身“智性”的迷恋, 通过神态、肢体、行动等非系统化的“语言”完成了内部角色间的沟通, “人”由此进入了一种智人前的状态。语词被回收, 表达回归“肉身对话”ⁱⁱⁱ, 人作为“动物”重拾了跨物种的沟通能力, 在与兽的平视中产生了“自然内部的交流”^{iv}。另一方面, 画中的人物被艺术家作了“内”、“外”两重校验, 一面对内心情感、体验及认知的重现, 一面对“身体”作解剖学式的客观解析, 形象由此在感性与理性的缝合、“主体的我”与“客体的我”中呈现出了分裂又统一的特征。这两组在常识中本不应链接的对视, 不断攻击着“人”一以贯之的自知与自得, 在卡特勒的白描中迸出振聋发聩的怪异与焦灼。

上述不安的潜动主要借壳以下三个方面, 从而渐次递进了声量。布局上, 卡特勒成功地构筑了一个“摇摆”的时空。平面化、多留白、半开放的空间, 取样了十四至十五世纪宗教绘画、波斯细密画以及日本浮世绘中对于三维世界的重构, 又依稀指向了保罗·斯特兰德在“直接摄影”中直觉性的概括。在跨民族、多文化的融汇中, 艺术家巧妙地隔断了主体与世俗世界的往返, 保留了形象在其居住空间内的“独立性”, 同时又通过引入湖泊、白地、森林、草场等延展性的户外空间, 为观看者提供了独自徜徉的空隙。

除却模糊的地理特征, 作品巧用“织”这一概念, 将蜡染印花、复古时装等手工性较强的媒材与头发、花草、植被、皮毛等天然纹理相交, 使断代一面回溯至工业革命前的农耕社会, 一面在暧昧的技术更迭中有序推进。由此, 常理中单向前进的时间被无限拉长, 转为了在未知空间内的徘徊与蔓延。勒内·马格里特曾在《空白签名》中创造了两个有趣的林中间隙——半消失的马身与夹缝中错置的女士, 卡特勒所塑造的时空敞开了前者搅动常识后, 那些阴差阳错、本不该被提取的摇摆之地。



顾问 | *Advisory*, 2024. 纸本水粉 | Gouache on paper. 76.5 × 58.1 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

In terms of composition, Cutler masterfully constructs a fluid, oscillating sense of time. Flattened forms, negative space, and semi-open environments evoke the spatial ambiguity of 14th- and 15th-century Medieval art, Persian miniatures, and Japanese ukiyo-e. At times, Cutler isolates her subjects from the secular world, suspending them in domestic spaces that seem both timeless and self-contained. In other moments, she immerses them in the vast outdoors—lakes, forests, open fields, blank spaces—where the viewer is free drift, unmoored from the quiet intensity of the interior scenes.

Beyond these surreal geographies, Cutler's work weaves together elements of craftsmanship—a wide array of textiles, braided hair, flowers, and vegetation. These materials stretch across time, linking an agrarian past to the industrial present, methodically tracing the shifts brought by evolving technology.

The exhibition in Shanghai borrows its title from the painting *Truce*, in which two women, having set aside their convictions—along with their heads—join forces to care for a tortoise suspended by ropes between them. Below, there's a quiet sense of volatility: fireworks stacked in buckets, split miniature houses, hinting at an imminent instability in the background. Braids, coiling through the composition and throughout Cutler's broader work, serve as markers of time and lineage.

The disembodied heads seen in *Truce* are a recurring motif for Cutler, and they carry a certain psychological weight. So much happens in our heads, where we often carry the burdens of anxiety and self-doubt. By removing the head, Cutler suggests, a sense of peace can be achieved—not through violence, but through the literal removal of what weighs us down. It's a kind of mental relief, an invitation to view ourselves from a distance. In stepping outside our own minds, we gain the clarity that hindsight affords. Perhaps the work is proposing a new way to approach those moments of inner turmoil; by physically distancing ourselves from our thoughts, we might find perspective in the present rather than waiting for it to emerge after the fact.

在形象的构画上，艺术家则借“混种”为大纲，强化了作品中的“异常”。2011年的肖像系列分属一脉暗流：情绪、瞳色、面貌、衣饰等并非取自同一样本，一张面庞往往混合了卡特勒对各色人等的观察与印象。标题中的人名也由艺术家的作家好友独立构设，名单成型后再交付其择适用者为画像匹配身份。

不过，“混种”这一特质早在2001年卡特勒的第一张水彩中就作了伏设。尽管半人半兽的形象常见于绘画史中，艺术家笔下的着相却有别于古典作品内使人倍感亲切的牧神或超现实主义中“人、物合一”的黑色幽默。画面主体往往催人生出某种源生性的恐惧，因其表征不仅暗合了“人”与“非人”、“死物”与“活物”的互让，更因“人”的形象最终停在了对“人”的剥离上。

外来者并非“寄生”、而是使身体“易主”，它们携着强烈的物性与兽性，在未经“人”的允许下对其攻城略地。作品《集合》(2024)中，龟背以无尽的寿数、衰老与时间蚀人；马以速度、力量及欲望或在人体中驰骋，或从容脱出宿主与其相望；截断的身体被错置为活生生的“物”——半身转嫁成凳子、颅腔变身为柜子，实体化的记忆与情绪被抽取、收纳与整理……一系列令人惊悚的主体在有违常识的倒错中往复投生，不再由“人”的理性主宰。

若只是如此，观看者或能将之归为某种畸形秀以平心绪，然而卡特勒并未止步于“肖像”，反又罩了一重“情境”。暗喻重要节点的纪念日蛋糕、象征险境与焦虑的半燃爆竹、裹覆不明物品的印花包袱……温馨居家的日常事物被缀于这些与外力角力的“半人”中，异化且焦灼的身体在看似平和的场景下被生活化、合理化，形成了强烈且诡异的对照。这些成因不明的主体与其自然的行动如故事一角，因全文被掐头去尾而僭越了文明所设的逻辑与禁忌，由此，它们变为人力不可及的“显迹”，在“人”对自身的“失控”中抵达了近于“巫”的世界。未经设防的观看者于是骤然直面了原始洞窟内的“自然”，被“未知”与“脱缰”的巨影瞬间慑服。

“英语俗语用蝴蝶在胃里飞舞类比人的忐忑，我感受到的却是青蛙在体内弹射……湖泊没有映照出世界，而是有什么从中探出头来。”^v卡特勒在对自我的凝望中相出了潜于夜行或暗室内的“歇斯底里”。这些异相一人千面又千人一面，从火山灰中动身，由湖心幽然涌向湖面。

撰文：王璐琦

Through her hybrid creatures, Cutler has created a particular visual language that is at once fantastical and laden with meaning. In *Narcissus* (2022), a part-woman, part-horse figure peers into a lake that doubles as an underworld where a second horse's muzzle emerges from the water. The arrows that have struck the figure are a subtle reference to Saint Sebastian, the martyr left for dead after being tied to a tree and shot with arrows—now known as the patron saint of archers, pin makers and plague victims. The hybrid horse, embodying strength, becomes a refuge for the woman, cocooning her from harm, having survived three arrows. Nearby, ropes constrict the trunks of trees, evoking a sense of strangulation. Still, moments of quiet resilience persist. Narcissus flowers blanket the ground, hinting at the renewal of spring, while the horse, calmly communing with the mysteries beneath the surface, signals her ability to move forward, finding agency in the unknown.

This interplay of fragility and resilience carries into *Muster* (2024), where another hybrid form, this time a collection of tortoises, creates a paradox. Their shells, a symbol of protection and perseverance, become an agent of decay, corroding its host over time. Meanwhile, the horse in the painting—representing speed, power, and desire—shape-shifts between charging through the human form and gently breaking free. Through these unreal inversions, Cutler's figures undergo a rebirth, liberated from the confines of reason and expectation.

This theme of transformation also carries through Cutler's 2011 portrait series, an amalgamation of emotions, physical traits, and attire gathered from her observations. This was an exploration to bring the women in her work forward and to interact with them on a life-size scale. The names in the titles were suggested by a writer friend, and Cutler carefully paired each name with its corresponding portrait, recognizing each as a distinct character with their own lineage.

As Cutler herself has noted, “There's a common saying about having butterflies in your stomach when you're nervous, but for me, it feels more like frogs jumping around inside... And the lake doesn't just mirror the world; something is emerging from beneath the surface.” Her figures, both many-faced and faceless, balance slowly, suspended between past and present, in their newfound truce.

Text by Luqi Wang

English translated by Lingxuan Tang and edited by Paige Haran

i Joseph Silas Diller, *Geological History of Crater Lake* (Government Printing Office, 1912), 3.
ii Georges Bataille, *Prehistoric Painting: Lascaux, or, the Birth of Art* (Editions d'Art Albert Skira S.A., 1980), 116.
iii Emily Plec, *Perspective on Human-Animal Communication: Internatural Communication* (Routledge, 2013), 28.
iv Ibid, 30.
v 艺术家于2024年8月29日采访中的自述。



关于艺术家

艾米·卡特勒生于 1974 年，目前生活工作于纽约布鲁克林。她于 1997 年获得纽约库珀联盟艺术学院的艺术创作学士学位。卡特勒以其复杂细腻的纸本绘画和黑铅素描而闻名，作品中常描绘女性、动物和复杂的混种生物体，并将角色置于极富神秘感的场景中。艺术家铺陈蕴含叙事的画面，将潜在的情感、对社会现象的洞察以及个人的记忆具体化，构建出了一个层次丰富而微妙的视觉隐喻的世界。

她于 2002 年在美国费城当代艺术中心举办了首次机构个人展览，随后又在多个重要艺术机构举办个人展览，包括美国印第安纳波利斯艺术博物馆、堪萨斯城肯珀当代艺术博物馆以及西班牙马德里的索菲亚王后国家艺术中心博物馆等。2004 年，卡特勒参加了纽约惠特尼双年展。她的作品还出现在全球多个重要当代艺术展览中，包括维也纳阿尔贝蒂娜博物馆、纽约布鲁克林博物馆、芬兰赫尔辛基奇亚斯玛当代艺术博物馆、丹麦欧登塞勃兰特艺术中心、纽约现代艺术博物馆 PS1 当代艺术中心以及德国埃森弗柯望博物馆。

艾米·卡特勒的作品被众多公共机构收藏，包括纽约现代艺术博物馆、休斯顿梅尼尔收藏、西班牙马德里索菲亚王后国家艺术中心博物馆、华盛顿特区国家美术馆、纽约大都会艺术博物馆、洛杉矶哈默博物馆、印第安纳波利斯艺术博物馆、纽约摩根图书馆与博物馆、波士顿美术馆、纽约新美术馆、费城艺术博物馆、华盛顿特区菲利普斯收藏、史密森尼美国艺术博物馆、明尼阿波利斯沃克艺术中心以及纽约惠特尼美国艺术博物馆等。

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About the artist

Amy Cutler was born in 1974, now lives and works in Brooklyn, New York. She received her BFA from The Cooper Union School of Art in 1997. Amy Cutler creates intricate paintings on paper and detailed graphite drawings of women, animals, and hybrid beings engaged in enigmatic situations. These narrative works give form to latent feelings, societal observations, and personal memories, building a complex, layered world of visual metaphors.

Her first solo museum show took place in 2002 at the Institute of Contemporary Art in Philadelphia, PA, and was followed by one-person exhibitions at institutions such as the Indianapolis Museum of Art, IA; the Kemper Museum of Contemporary Art, Kansas City, MO; and the Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, among many others. In 2004, her work was featured in the Whitney Biennial. She has participated in numerous major surveys of contemporary art at institutions worldwide, including the Albertina, Vienna, Austria; Brooklyn Museum, New York, NY; KIASMA Museum of Contemporary Art, Helsinki, Finland; Kunsthallen Brandts, Odense, Denmark; MoMA PS 1, New York, NY; and the Museum Folkwang, Essen, Germany.

Her work is represented in many public collections, including the Museum of Modern Art, New York, NY; The Menil Collection, Houston, TX; Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain; National Gallery of Art, Washington, D.C.; Metropolitan Museum of Art, New York, NY; Hammer Museum, Los Angeles, CA; Indianapolis Museum of Art, Indianapolis, IN; Morgan Library and Museum, New York, NY; Museum of Fine Arts, Boston, MA; New Museum, New York, NY; Philadelphia Museum of Art, Philadelphia, PA; The Phillips Collection, Washington, D.C.; Smithsonian American Art Museum, Washington, D.C.; Walker Art Center, Minneapolis, MN; and the Whitney Museum of American Art, New York, NY.

More information about the artist >>>