



演出 | *The Performance*, 2025. 布面油画 | Oil on canvas. 182.9 x 254 cm. 图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

凯莉·比曼 邀请

开幕：2025 年 6 月 6 日（星期五）
2025 年 6 月 6 日至 8 月 23 日

当清晨的阳光照进凯莉·比曼在纽约布鲁克林的工作室，艺术家又一次徜徉在她的画作当中，这里补一笔，那里调整一下线条，仿佛依旧努力地参与到她为贝浩登（上海）空间的首次展览而创造的绘画世界中。和众多喜欢在黑夜的寂静里汲取灵感的艺术家不同，比曼称自己是早起的晨鸟，更喜欢在明亮的日光里与自己的作品相处，这种偏好无不闪烁在她的作品中：洋溢的温暖色调，和主人公们沐浴在阳光里悠闲自在的神情。光亮在这里就如同是进入比曼作品的一扇门，而此刻，站在门内的艺术家就像一位等待客人到来的尽职的女主人，在盛宴开启前，依旧不断检查着会场的每一个细节，兴奋又不安地等待着宴会厅大门被打开的一刻。

宾客涌入，我们立即被带入了比曼的女主人公们徜徉的世界。这里的氛围是甜美的，透着物的宁静和人的安逸。女人们在唱歌，弹琴，或慵懒地躺在床上，或亲密地悄声交谈，在比曼的画面上活跃着许多事情。展厅

KELLY BEEMAN INVITATION

Opening Friday June 6, 2025
June 6 – August 23, 2025

In her Brooklyn studio, illuminated by the morning sun, Kelly Beeman lingered among her canvases, adding a final touch here and adjusting a line there, as if trying to become part of the painted world she had created in the eleven works for her first solo exhibition at Perrotin Shanghai. Unlike many artists who enjoy working in the silence of night, drawing inspiration from its mystic darkness, Beeman calls herself an “early bird.” She prefers to spend time with her paintings in bright daylight—a preference that shimmers in the warm tones radiating from her canvases and in the relaxed expressions of her sunlit protagonists. Here, brightness also becomes a door into Beeman’s artistic world. At this moment, the artist stands behind that door, like a gracious hostess restlessly awaiting the arrival of her guests, inspecting every last detail of the arrangement before it opens.

As the guests begin to pour in, we—the viewers—are immediately immersed in a world of serenity inhabited by Beeman’s female protagonists. Singing, playing the piano, dancing, or quietly chatting,

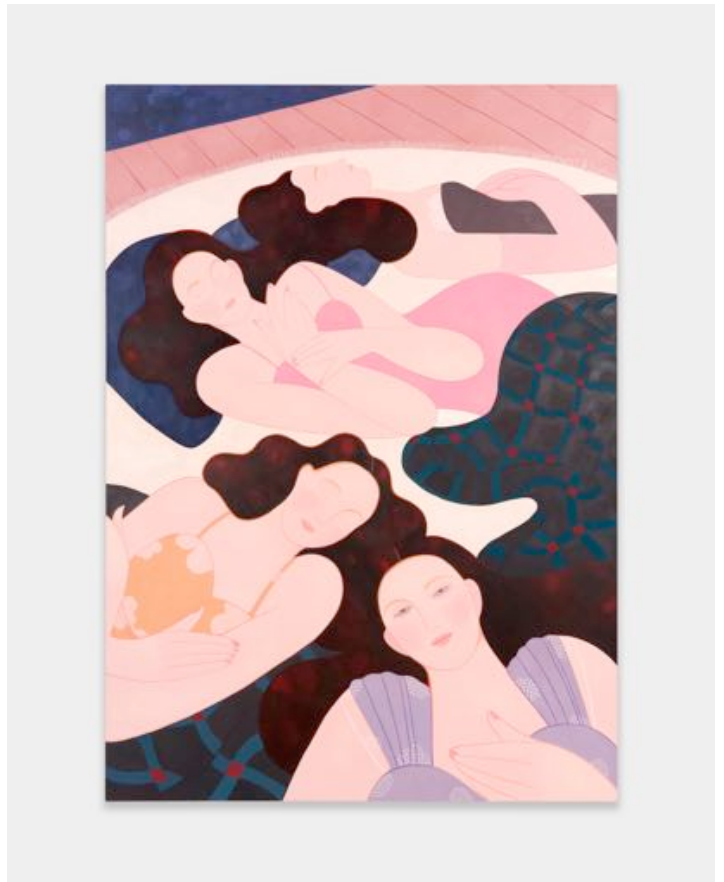


上升 #2 | *Ascension #2*, 2025. 布面油画 | Oil on canvas. 228.6 x 182.9 cm
图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

中央的作品《演出》描绘了一场室内音乐会：一个倾心唱歌的女孩，嘴形成一个完美的“O”型，似乎在向席间输出一曲喜忧参半的塞壬之歌；在她身后弹钢琴的女孩，此刻正把目光转向她，脸上带着迷人的微笑，而画面上的第三个女孩，正在稳健地敲打着手中漂亮的小军鼓，动作和神色都沉浸在自己的韵律中。歌声绕梁，音乐弥散，围绕着这件展览的核心作品，比曼的绘画引导观众们穿行在画作中，体验画中人的故事绵延不断地展开：被音乐吸引的《对话》的女孩们，跟随音乐翩翩起舞的《跳舞的女主人》，为表演喝彩《鼓掌》的宾客们，以及被诱惑之歌催眠而沉入梦乡的女子们（《睡眠咒语》）……

如果说静止的画作是比曼精心策划的一个个戏剧舞台上独立的景别，那么，伴随着观众的漫步，艺术家正在把来自多方的视野合并为一部电影摄影机，在镜头的水平摇移中连续地记录下一连串正发生在室内的场景，循序渐进地将观众带入一个充满梦幻的世界。那么比曼绘画世界中存在的是什么样的梦呢？仔细观察，你会发现一束有着阳光般灿烂色彩的万寿菊反复在画面中出现：它们被放置在花瓶里，摆放在桌上、柜橱上，钢琴顶上，还有一件作品干脆就以《万寿菊》命名。万寿菊常与缅怀逝者和纪念联系在一起，在比曼的作品中象征着转变——人生的一个阶段结束，另一个阶段开始。这种持续变化的感觉至关重要：一切都在变化，无论是在我们周围，还是在我们内心。随着时间的推移，没有什么是一成不变的。

这些画作也可被视作对时间的视觉冥想，窗棂间流动的光影在画面循环显现，是时间流逝的微妙注脚，与反复出现的万寿菊共同演绎着蜕变与恒常的双重主题。而这条涌动的时间线在比曼的世界里被反复折叠，以一种梦幻的逻辑给出观者可正向亦可逆向的解读线索，这种时间的模糊性——尤其是对时间逆流的感知——为观看体验注入了引人深思的存在主义维度。在《上升 #1》与《上升 #2》中，升在半空的女子如同时置于现实与虚空的存在，隐喻“死亡”所孕育的重生与自由和对新生命的许诺。这些场景显然游离于现实时空之外，栖居于潜意识构筑的梦幻疆域。



睡眠咒语 | *Sleep Spell*, 2025. 布面油画 | Oil on canvas. 213.4 x 152.4 cm
图片提供：艺术家与贝浩登 | Courtesy of the artist and Perrotin

the often oversized canvases are alive with activity. At the center of the exhibition is *The Performance*: one girl sings, her mouth forming a perfect “O”; another turns from the piano to face the viewer, an enchanting smile on her face; a third, seated at the drums, keeps the beat with ease, fully absorbed in the rhythm. Perhaps this ensemble is performing a siren song—hypnotic, tragic, and undeniably infectious. The guests are drawn in by their performance. Where they once chatted (*The Conversation*), danced (*The Dancing Hostess*), and applauded (*The Applause*), they now begin to fall asleep (*Sleep Spell*).

As the paintings flow fluidly from one to the next, a sequence of events unfolds before the viewer, not through rational logic but through a progression that leads into a world of magic and dreams. But what kind of dreams? A closer look reveals the recurring presence of marigold flowers across many of the works. They appear atop the piano, in vases, on tables, and even lend their name to the title of one painting. Often associated with honoring the dead and commemoration, marigolds in Beeman's work suggest transformation—one phase of life coming to an end and another beginning. This sense of continual change is central: everything is in transition, both around us and within us. As time moves forward, nothing remains fixed.

The paintings may be interpreted as visual meditations on temporal progression, with recurring motifs such as the shifting light in the windows serving as subtle markers of time's passage. This element is as significant as the marigolds, both symbolizing transformation and continuity. Moreover, the possibility of reading the narrative either forward or backward suggests a fluid, non-linear conception of time. This temporal ambiguity, particularly the sense of time moving in reverse, introduces a compelling existential dimension to the viewing experience. In *Ascension #1* and *Ascension #2*, the women appear to float mid-air, as the paintings celebrate the inherent promise, freedom, and possibility that can arise from the metaphorical “deaths” we experience throughout life. These scenes clearly do not belong to the present moment; rather they inhabit a dreamlike realm of the subconscious.

Beeman draws inspiration from Leonora Carrington, the pioneering artist associated with Magical Realism, whose work blurred the boundaries between reality and fantasy. Beeman may extend this legacy even further by re-enchanting the domestic sphere. While her paintings

比曼的作品呼应着魔幻现实主义先锋艺术家莱昂诺拉·卡林顿，后者模糊了现实与幻想的界限。比曼或许会通过重新赋予室内空间以魔法，进一步延续这一传承。虽然她的画作中没有卡林顿笔下那些为人熟知的奇幻生物，它描绘的是被时间的魔咒所笼罩的女性——她们悬停在思考中，凝固在行动中，无需费力就已经迷惑了我们对自身所栖息的世界以及对彼岸世界的认知。

比曼的艺术语言源自平面速写和广告插画的传统，毕竟，比曼成为当代艺术家的路径是经由她为诸多著名时装品牌绘制时装插图开始的。如果说光鲜的平面感是时尚和广告惯用的视觉语言，那么，从中出走的比曼则把这种时髦的平滑风格转变成构建她美学模式的个性元素。她画中的女性，尽管趋于平面，但她们丰腴强健的手臂、修长的手指和散披成各种放射状的发型用近乎建筑式的结构占据着整个画布。大尺幅的画面直击每一个驻足画面前的观者，逼迫我们参与到比曼塑造的绘画空间里女主人公们的故事中。更多时候，这些女子们专注于自我的神态，回避外界注视的目光，为她们的存在罩上一层神秘莫测的面纱。这些人物聚集在这里究竟意味着什么？

作为比曼在中国的首次个展，她画作中的女人们极具东方特色的面容想必会最先引起本地观众的共鸣。她用流畅的线条勾勒出的女主人公们长着一致的柳叶细眉，樱桃小嘴，微微上翘的丹凤眼，尽显中国古代仕女图中的女性特征。在中国近代绘画史上，20 世纪初留法的中国艺术家常玉是将东方文人画传统里流畅的书法气质与西方现代主义色彩和构图论述融会贯通的典范。他的巨幅女性裸体与同样擅用线条勾勒女性身体的阿曼迪奥·莫迪里阿尼绘画中的裸女，不乏彼此相似的精神内核。显然，在莫迪里阿尼、常玉和比曼之间，有一条清晰的线将他们彼此联系：女性身体都是他们描绘的主体。莫迪里安的女性身体被简单而有力的线条环绕，而常玉的女体大胆地在中国画的柔软笔触和西方“野兽派”的狂野色域之间摇摆。比曼笔下的女主角则青春、靓丽，是逍遥陶醉的忘我的独立个体。在这里，没有人是偷窥者，因为每个人都是被邀请的。

凯莉·比曼用 11 幅画作在画廊空间精心布置的世界，《邀请》我们深入其间，借助身体的扭动和穿行，从不同的角度参与到画中的人物和故事情节中，身体力行地联系起画与画之间的故事，去想象和重构故事发生的顺序、转折甚至结局，这种过程的核心是关于人的存在本质的。在过去与未来不断折叠的时间线上，比曼画中引导我们的那束迷人的万寿菊，同时指向死亡与新生，回忆与遗忘，督促我们珍视时间的沙滩上那些冲洗不掉的人生记忆。

撰文：王凯梅

do not feature the fantastical creatures for which Carrington is known, they depict women under the spell of time—paused mid-action, lost in thought, and poised to unsettle our perception of both the world we inhabit and the one beyond.

Beeman's artistic language appears to originate from graphic drawings and sketches, which were her primary medium when she first entered the art world through illustrations for fashion houses. If glossy flatness is the visual language of fashion, Beeman has transformed this aesthetic into a distinct painterly mode. The figures in her paintings expand outward through architectural forms that occupy the entirety of the canvas—their broad arms, elongated fingers, and radiating hairstyles asserting presence. The monumental scale of these works invites viewers to reimagine both the pictorial space of the painting and the narrative potential of the image. Frequently, the characters display a concentrated inwardness in their expressions. They offer no response to our gaze, which makes us all the more compelled to ask: what is happening with these characters assembled here?

For her first solo exhibition in China, the facial features of the female figures in Beeman's paintings will likely be the first recognizable elements for local audiences. The smooth lines outlining the contours of her figures, along with their thin eyebrows, small cherry-red lips, and almond-shaped eyes, recall traditional depictions of women in historical Chinese paintings. Sanyu, the Chinese artist who studied in France in the early 20th century, offers a notable example of how the calligraphic fluidity of Eastern literati painting can be merged with the color and compositional sensibilities of Western modernism. His monumental female nudes are frequently compared to the solid, contour-driven figures of Amedeo Modigliani. A clear lineage connects Modigliani, Sanyu, and Beeman, as all three center the female body in their work. Modigliani employed strong, simplified lines to frame his figures, while Sanyu's figures shift between the expressive brushwork of Chinese ink painting and the bold color fields of Fauvism. Meanwhile, the heroines in Beeman's paintings have claimed the right to pleasure-seeking on their own terms. No one functions as a voyeur here, because everyone is invited. Their sensuality infuses every line and block of color, forming a harmonious tribute to youth and beauty.

Surrounded by the eleven paintings installed in the gallery, Beeman invites viewers into an immersive experience within her carefully staged world. As they move through the space, viewers shift their bodily engagement—changing angles and perspectives while navigating the arrangement of the works. The artist encourages the formation of free associations between paintings, prompting the invention of new plots and storylines. The essence of this journey is, in a sense, existential. Here, time folds backward and forward, guiding us to confront the striking marigolds held in the hands of youth and beauty. This symbol evokes both life and death, oblivion and remembrance, and the passage of time, where bittersweet memories linger and endure.

Text by Kaimei Wang



凯莉·比曼 | Kelly Beeman. 摄影 | Photo: Guillaume Ziccarelli
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

凯莉·比曼 1983 年出生于美国俄克拉荷马州俄克拉荷马城，现于纽约布鲁克林生活和工作。凯莉·比曼以融合视觉叙事与时尚美学的独特创作而广受认可，尽管从未接受过正规艺术教育，比曼自幼便开启艺术探索，通过速写和绘画与家人展开充满想象力的互动。俄克拉荷马城的成长经历孕育了她对探索与冒险的深切渴望，最终促使她于 2004 年移居纽约。此阶段她的创作充满自发性和情感宣泄，体现于其洒脱的表现风格。在亨特学院取得社会学学位后，比曼开启了改变人生的海外旅居时期，先后生活于玻利维亚和阿根廷。这种地理层面的疏离促使她的创作方式发生重大转变——开始通过具象构图讲述个人叙事，从纽约记忆到成长经历皆成为创作素材。其艺术演变还呈现出对服饰设计的显著关注，通过精妙剪裁的服装设计突显人物性格与情绪氛围，这种特质不仅吸引了时尚界的目光，更奠定了她作为杰出插画家的地位。

凯莉·比曼的画面中常出现由艺术家自行构思或改编自复古风格的服饰，这些服装在延续人物性格塑造功能的同时，也彰显出与奢华设计师时装的分野。除服装外，其作品愈发强调人物与所处物理空间的互动关系，以微妙笔触探讨人际关系与环境背景。比曼的创作过程以缜密规划与细节推敲为特征，最终呈现极具视觉吸引力且和谐统一的主体形象。这些形象既传递愉悦又暗含疑虑，因其描绘的青春与美态如同“前拉斐尔派”画作中诱人的宁芙与海妖，凝固在理想化的静态图景中，仿佛全然隔绝于现实的瑕疵与不安。

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About the artist

Kelly Beeman was born in 1983 in Oklahoma City, OK, USA; now lives and works in Brooklyn, NY, USA. Kelly Beeman has garnered recognition for her distinctive oeuvre characterized by a fusion of visual storytelling and fashion aesthetics. Despite never formally studying art, Beeman embarked on her artistic journey at a young age, sketching and painting scenes that initially served as imaginative play with her siblings. Her upbringing in Oklahoma City instilled in her a profound longing for exploration and adventure, eventually leading her to relocate to New York in 2004. During this period, her practice was marked by spontaneity and emotional catharsis, reflected in her loose and expressive style. Following her completion of a sociology degree at Hunter College, Beeman embarked on a transformative period of living abroad, notably in Bolivia and Argentina. This geographical detachment from her homeland precipitated a significant shift in her creative approach, propelling her towards figurative compositions that recounted personal narratives, from her memories of New York to her formative years. Her artistic evolution also witnessed a distinct emphasis on the portrayal of character and mood through elaborate and often carefully crafted clothing designs, attracting attention from the fashion industry and establishing her as an illustrator of note.

Her compositions often feature attire predominantly of Beeman's own conception or adapted from vintage styles, which, while continuing to serve as a vehicle for character delineation, also reflect a departure from extravagant designer fashion. Beyond clothing, her works increasingly bring into focus the dynamics between figures and their immediate physical surroundings, offering a nuanced exploration of interpersonal relationships and environmental context. Beeman's creative process is outlined by meticulous planning and refinement, resulting in visually captivating and harmonious subject matters that elicit both pleasure and suspicion, as they convey idealized, static depictions of youth and beauty, akin to the seductive nymphs and sirens depicted in Pre-Raphaelite paintings, seemingly immune to the imperfections and discomforts of reality.

More information about the artist >>>