



露娜 | Luna, 2025. 布面油画 | Oil on canvas. 104 x 124 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

杰森·博伊德·金塞拉

心我的炼金术

开幕: 2025 年 9 月 12 日 (星期五)
2025 年 9 月 12 日至 10 月 24 日

山丘之巅, 杰森·博伊德·金塞拉身处一片林间空地的中央, 俯身于笔记本上, 勾勒着草图。山丘沿着地中海绵延而去, 这里是位于法国戛纳后方的卡斯泰拉地区。正值盛夏, 金塞拉铅笔的沙声与蝉鸣的嗡响点缀彼此交织。头顶的天空白炽如日, 热气仿佛将天幕打磨得如珍珠般光亮。置身于这永恒的景象之中, 他却感到格格不入。远处世界鞭笞翻腾, 泡沫四溅, 而金塞拉手持画笔, 开始创作大型作品《花园》(2025), 一种焦虑感如他身后松柏枝桠般蔓延开来。

这花园无疑透露着不安。

《花园》以灰色调呈现, 这件作品几乎更需要通过艺术家的手, 而非观者的眼来加以“阅读”。画布上充斥着痛苦的单色生灵; 金塞拉的画笔如同一只母鸟, 缓缓移向每一张冻结的、向上翻起的嘴。鬃毛般的笔触仿佛从内部扫过肋骨: 松脱的圆柱形块状物、“二乘四”建筑规格的骨头, 带来砂砾与冰冷果肉般的触感。

JASON BOYD KINSELLA

ALCHEMY OF THE ETERNAL SELF

Opening Friday September 12, 2025
September 12 – October 24, 2025

Jason Boyd Kinsella bends over a notebook in the middle of a clearing, on the crest of a hill, sketching. The hills rise along the Mediterranean, just behind Cannes, in the Castellans region of France. It's summer, and the scratch of Kinsella's pencil merges with the cicada-speckled hum. Overhead, the sky seems as white as the sun, heat polished like a pearl. A setting, that in its timelessness, he feels at odds with. Far away, the world whips and froths, and Kinsella, brush in hand, begins to paint the large-scale work *Le Jardin* (2025), an anxiety spreading like the wingspan of cypress and pine at his back.

Certainly the garden is uneasy.

In greyscale, *Le Jardin* is a work that must be read almost more through the artist's hand than through the viewer's eye. The canvas is populated with monochrome creatures in distress; Kinsella's paint brush like a mother bird moving slowly toward each frozen, up-turned mouth. Bristles sweep the ribs from the inside: a loosening of cylinder-shaped guts, two-by-four bones, a queasy feeling of gizzard and cold pulp.



葆拉 | *Paula*, 2025. 布面油画 | Oil on canvas. 189 x 159 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

画作中巨大的拱形结构令人联想到法国蓝色海岸地区的另一处拱顶空间。在曾由共产主义者控制的瓦洛里斯，一座被废除圣职的小教堂里，毕加索创作了恢弘的双联壁画《战争与和平》。这幅完成于1952年的作品，是对人性的有力宣言：一侧描绘了地下世界的末日景象——“战争”；另一侧则展现了乌托邦式的花园场景——“和平”。金塞拉的《花园》将毕加索的形式从墙壁与地下世界中释放出来，细小而沉重的阴影填满了画布的前景，成为我们集体心理的展示。

《花园》是杰森·博伊德·金塞拉于贝浩登上海空间的展览“心我的炼金术”中的核心作品，展览汇集一件雕塑和十三幅画作，呈现了广泛的人物肖像谱系，每件作品都是艺术家对人类心灵运作方式的印象与解读。这些肖像既是金塞拉生活中的人物，同时也是他自己。抽象的形态端坐着，隐喻性地揭示着艺术家勇敢的信念：他们凝视着镜子，直面内心的疯狂。

金塞拉的创作始于最为艰难的部分：快速、不加修饰的草图，如同未经梳理的头发散落在纸页上。然后，这意识流泻结晶于画布，精确的形态和光线如肥皂般平滑，几近电脑生成的效果。最终的构图毫无生硬拼凑之感；它们漂浮于画布之上，金塞拉或许会将其归因于阿兰·瓦茨的教导和道家的“无为”哲思。在《伦诺克斯》（2025）中，暖色调的几何条块向空间延伸，微微发亮的球体栖息于其边缘，展现出惊人的自信姿态；《海伦》（2025）的构图则更为紧凑，奶油色和淡紫色的块体温柔地环绕着白色的圆形内核。几何式的设计兼具模块化和树状结构特点。

“骨子里我是个收藏家，”金塞拉坦言。从他凭直觉将肖像组合成私人祭坛或解剖拼图的方式中便可窥见一斑。这份敏锐捕捉了他所描绘的对象那内在的轻盈而岌岌可危的重力感。展览中唯一的青铜雕塑《朱莉娅》（2025）源自一幅先前的画作，赋予金塞拉笔下的形象以新的立体生命。几何形态的稳重组合通过一根悬臂杆获得平衡，既采用了雅克·利普希茨的雕塑方式，又让人联想到亨利·摩尔。高贵，且带有一丝对扭曲形态的趣味。



格雷厄姆 | *Graham*, 2025. 布面油画 | Oil on canvas. 109 x 89 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

The painting's giant arching ribcage nods to another vaulted space along the French Riviera. In a deconsecrated chapel in once communist-controlled Vallauris, Picasso painted the sweeping diptych mural *La Guerre et la Paix*. The mural, finished in 1952, is a powerful message about humanity. One side depicts a subterranean apocalypse, 'The War', while the other side shows a utopian garden scene, 'The Peace.' Kinsella's *Le Jardin* releases Picasso's forms from their walls and underground realms, little shadows of burden filling the foreground of his own canvas. A display of our collective psyche.

Le Jardin is the centerpiece of *Alchemy of the Eternal Self*, Kinsella's solo exhibition at Perrotin Shanghai. One sculpture and thirteen paintings all told, the exhibition is a wide repertoire of portraits, each an impression of the mind's inner workings. The shadow portraits are of people in Kinsella's life, and simultaneously of himself. The abstract shapes sit, metaphorically, for the artist in a courageous show of faith. They stare into the glass to meet their madness.

Kinsella's process starts with the heavy lifting: a rapid, no-frills-sketch, like unbrushed hair across the page. This stream of consciousness then crystallizes on canvas, precise forms and lighting so soap-smooth that they look almost computer-generated. His final compositions don't look fused or forced; they float together, in what Kinsella might attribute to the teachings of Alan Watts and the Taoist philosophy *wu wei* (无为, meaning effortless action). In *Lennox* (2025), warm-toned planks stretch into space, enlightened spheres perched on their edges with a remarkable self-assuredness. *Helen* (2025) is more compact, with cream and lavender blocks that purse gently around white circular fruits. The geometric design is equal parts modular and arboreal.

"I'm a collector of things at heart," Kinsella confesses. You can see this in the way he intuitively assembles his compositions like personal altars or anatomical puzzles. This sensitivity preserves the light, precarious gravity within each portrait. The show's lone bronze sculpture, *Julia* (2025), is derived from a prior painting and gives one of Kinsella's figures new dimensional life. A poised assembly of geometric forms balanced on a cantilevered rod, *Julia* evokes Henry Moore by way of Jacques Lipchitz. Dignified, with a taste for distortion.



花园 | *Le Jardin*, 2025. 亚麻布面油画 | Oil on linen. 204 x 304 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

一幅较小的画作《弗朗西斯》（2025），其灵感则来自一根细线上悬垂的纸片。这件作品比其他作品更带有极简主义的风格，但环绕螺旋纸片的寥寥数物却构建出一种动态逻辑。金塞拉证明了艺术可同时愉悦且严肃：直觉游走在人工雕琢之间，古典流转于荒诞之中。

画作《露娜》（2025）仿佛是金塞拉在《花园》中所透露的不安情绪的视觉解药。人物的姿势借鉴自让-弗朗索瓦·米勒创作于1853年的著名作品《拾穗者》。她与米勒画中女子姿态相同，温柔俯身触碰大地，宛若播种。相较于金塞拉早期作品，《拉娜》在风格与尺幅上皆有不同：人物以全身入画，而非仅现头肩。那些形似手指的部分更为柔和，少了几分刀刃般的锋利，更具生物形态的圆润，也透出更多希望。她未望向观者，而是弯腰贴近地面，花园正在此地孕育。

尽管金塞拉笔下的人物常被视为带有独特的超现实主义气质，但值得指出的是，金塞拉的创作源于一个更悠久、更严谨的几何抽象的传统：从蒙德里安的神秘网格，到查尔斯·比德曼的结构浮雕，直至阿尔·赫尔德的宇宙构架。当这些前辈力图描绘普世真理时，金塞拉却将绘画的空间结构转向内心，指向心灵的破碎地带。最终，这正是真正的炼金术之所在，也是杰出的肖像画家——如伦勃朗、爱丽丝·尼尔——的领域，尽管金塞拉调度的是更为奇异的元素。那些管道、横梁和球体，不知何故承载着人的重量。如同一部皮克斯电影：被冻结的玩具环绕着我们，散发着惊人的脆弱与隐秘感。其情感起伏虽难以言表，却诡异、温柔而有力。

撰文：佩吉·哈兰

A smaller painting, *Francis* (2025), was inspired by a piece of paper suspended from a thread. The work is more minimal than others, yet the few objects orbiting the spiraled sheet create a kinetic logic. Kinsella proves art can be both joyful and serious: the intuitive circling the artificial, the classical circling the absurd.

The painting *Luna* (2025) is a visual tonic to Kinsella's unease in *Le Jardin*. The figure's posture is borrowed from Jean-François Millet's famous 1853 scene of laborers, *Summer, The Gleaners*. She shares the same crouched form to Millet's women, tenderly touching the earth as if to sow seeds. A slight stylistic departure from Kinsella's earlier works, the scale is different: Luna's whole figure is in the frame, not just her head and shoulders. What looks like fingers are softer, less knife-like, more biomorphic, more hopeful. And rather than meeting the viewer's gaze, she focuses on the land and the garden to come.

Though his subjects are often seen as idiosyncratic or surreal, it is important to note that Kinsella emerges from a longer, more rigorous tradition of geometric abstraction: from Mondrian's mystic grids, through Charles Biederman's structural reliefs, and into the cosmic scaffolding of Al Held. Where those artists sought to map universal truths, Kinsella, instead, turns the architecture inward toward the fractured terrain of the psyche. This, in the end, is the stuff of real alchemy, the domain of the best portraitists—Rembrandt, Neel—though Kinsella builds with stranger parts. The pipes, beams, and spheres somehow carry human weight. A Pixar movie: the toys have frozen around us with an incredible air of vulnerability and secrecy. The emotional arc, as hard to describe as it is, is uncanny, tender, powerful.

Text by Paige Haran



杰森·博伊德·金塞拉 | Jason Boyd Kinsella. 摄影 | Photo: Andris Søndrol Visdal
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

杰森·博伊德·金塞拉 1969 年出生于加拿大多伦多，现工作生活于挪威奥斯陆和美国洛杉矶。1993 年获得文学学士学位后，金塞拉决定暂停他的绘画实践。然而在创作中断 30 年后，他于 2017 年重返绘画。揭示人类心理构造的内在本质是金塞拉实践的核心所在，他着迷于人类本性的错综复杂。根据迈尔斯 - 布里格斯 MBTI 性格测试，金塞拉将人物的性格特征分解成不同的几何单位，这些单位的形状、颜色和大小决定了他们的个性。金塞拉将其创作主体锚定在心理属性的本质中，尽管他的绘画表面简洁利落得让人联想到古典大师的作品，但他的审美观和方法论坚定地体现了当代语境。

[更多艺术家相关资讯 >>>](#)

About the artist

Born in 1969 in Toronto, Canada, Jason Boyd Kinsella started painting again in 2019 after a 30 year hiatus, now splitting his time between Oslo and Los Angeles. Unveiling mankind's psychological makeup lies at the heart of Kinsella's practice. In his work, he breaks down the personality traits of his characters into distinct geometric units whose shape, colour and size define their individuality based on the Myers-Briggs personality test, anchoring his subjects in the essence of their psychological attributes. If the clean surface of his paintings may recall the Old Masters' works, his aesthetic and methods are resolutely contemporary.

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