



田野 | *Field*, 2026. 布面油彩、丙烯及水彩 | Oil, acrylic and watercolor on canvas. 170 × 260 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

克里斯蒂安娜·普利 打谷

开幕: 2026 年 5 月 30 日 (星期六)
2026 年 5 月 30 日至 8 月 15 日

贝浩登 (上海) 欣然举办智利艺术家克里斯蒂安娜·普利于中国大陆的首次个展。展览以“打谷”为题, 集中呈现艺术家最新创作的绘画作品。克里斯蒂安娜·普利以具有历史隐喻的绘画而闻名, 她将景观视为物理环境与超越时空的心理状态的混合体, 持续探讨身份、土地、个体记忆, 集体叙事与艺术史之间错综复杂的关系。

本次展览的举办地——贝浩登画廊上海空间所在的琥珀大楼, 始建于 1937 年, 二战期间曾作为存放珍贵物资的仓库。这一背景让克里斯蒂安娜·普利联想起自己的家乡——智利南部阿劳卡尼亚地区的农场粮仓。此地如今被称为“智利粮仓”, 这一称呼背后潜藏着一幕幕涉及军事征服、移民扩张、土地归属的往事。

19 世纪中叶, 受全球小麦需求增长及国家统一目标的驱动, 智利政府将原本由土著马普切人控制的南部领土纳入版图。绝大多数马普切人被驱逐, 原始森林被砍伐。随着移民涌入、纵贯铁路的修建和现代农业

CHRISTIANE POOLEY *TRILLA*

Opening Saturday May 30, 2026
May 30 – Aug 15, 2026

Perrotin Shanghai is pleased to present *Trilla*, the first solo exhibition in mainland China by Chilean artist Christiane Pooley, offering a close look at her recent explorations. Known for paintings shaped by historical undercurrents, Christiane Pooley approaches landscape as both physical terrain and interior space, opening onto the complex ties between identity, land, personal memory, collective narratives, and art history.

The Amber Building, where Perrotin Shanghai is located, was built in 1937 and once functioned as a wartime warehouse for precious objects. For Pooley, this history called to mind the farm granaries of her native Araucanía in southern Chile. What was once called “Chile’s granary” carries a more troubled past, one shaped by military conquest, settler expansion, and contested land.

From the mid-nineteenth century onward, driven by rising global demand for wheat and the project of national consolidation, the Chilean state absorbed the southern territories long controlled by the Indigenous Mapuche people. Most Mapuche communities were displaced, and the region’s ancient forests were felled. With the influx of settlers, the construction of the railway, and the introduction of



致那块我称之为家的岩石 | *A esa roca que me sirvió de hogar (To That Rock I Called Home)*, 2026. 布面丙烯、油彩、黄铜 | Acrylic and oil on canvas and brass. 165 × 132.5 cm (双联 | 2 Panels)
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

机械的推广，阿劳卡尼亚大片土地转化为高产麦田。这段历史被学者视为一种“断裂”：尽管这片土地在经济方面成为重要的农业基地，但土地被彻底改造，原住民的生活方式遭到根除或边缘化，征服与剥夺的张力至今仍埋藏在土壤的记忆之中。克里斯蒂安娜·普利的家族史铭刻于此。她作品中的阿劳卡尼亚，总是壮丽又沉郁。

历史与当下的张力在作品《一粒粟》中得到具体呈现。一群背着沉重麻袋的人，由近及远地向森林与山谷深处走去。远处是高耸的山脉，山坡被明亮的黄绿色光芒笼罩，仿佛被强烈的高原阳光直射，与人群所处的阴影区域形成鲜明对比。更远处的天空呈现橙紫交织的霞光，光线如同聚光灯般投射在山谷中。画中这些背负行囊的人走向远方——或许是片应许之地，抑或是永远无法到达的家园。

《田野》则描绘了一幅近乎超现实的画面：画面中，广袤的金色麦田里，一台大型收割机正在作业；右侧两辆运载农作物的卡车旁，几个人影在田间行走，土地上留下了深深的车辙印。背景巨大的山脉由带有明显笔触的色块堆叠而成，如同一幅深蓝色幕布笼罩在画面上。克里斯蒂安娜·普利延续了她一贯的视觉语言，以宽广、平滑的笔触勾勒出智利南部辽阔的景观——那正是现代农业对阿劳卡尼亚的地貌进行重塑的结果。题材与绘画语言之间形成了一种连贯的悖反：直白交代的叙事场景背后，是细节模糊的、被概括的过往。

近年来，克里斯蒂安娜·普利尝试在铜板上进行创作，尤其是黄铜和铜。《致那块我称之为家的岩石》画面底部，几人正牵着马在水中穿行，金色调占据画面绝大部分。经过雕刻、打磨和涂漆的改造，金属表面的光泽带着不稳定性，仿佛预示着画中人物将进行着无尽的流浪与迁徙。作为第五代移民，艺术家对于马有着复杂的情感，是杂糅与交汇的节点：它既属于她自己记忆中的乡村世界，也属于马普切人的历史。马普切人最终转向半畜牧社会，并转身为马背上的英雄——几百年来，他们曾成功抵抗西班牙和智利政府的攻坚。直到 20 世纪，这些善战勇敢的骑士被现代民族国家的火药压制，居住的南方土地最终纳入智利版图。



仅此一瞬间 | *Only For a Second*, 2026. 布面油画 | Oil on canvas. 70 × 40 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

modern agricultural machinery, Araucania was reshaped into vast, productive wheat fields. Scholars have read this history as a rupture. The region gained economic significance as an agricultural base, yet its land was profoundly transformed, Indigenous ways of life were uprooted or marginalized, and the unresolved tensions of conquest and dispossession continue to lie beneath the soil. This is the land into which Pooley's family history has been inscribed. In her work, Araucania appears at once sublime and shadowed by melancholy.

The tension between what has been and what remains finds a concrete expression in *One Grain*. A group of sack-laden figures advances from near to far, moving toward the depths of the forest and valley. In the distance, the mountains rise in a wash of chartreuse light, their slopes caught in the intensity of the highland sun, setting them apart from the shadowy expanse occupied by the figures below. Farther still, the sky burns with bands of orange and violet, casting an uncanny glow over the valley. Carrying their loads, these figures recede into the distance toward what might be a promised land, or a home forever beyond reach.

In *Field*, the artist stages a scene that borders on the surreal. A large combine harvester cuts through an expanse of golden wheat; to the right, several figures walk beside two trucks loaded with crops, while deep ruts score the ground beneath them. Behind them, a massive mountain range is assembled from broad, visibly worked passages of color, enveloping the scene like a dark blue drape. Through the sweeping, fluid brushwork characteristic of her work, Pooley renders the vast landscapes of southern Chile, whose contours bear the imprint of modern agriculture's reshaping of Araucania. Between subject matter and painterly approach exists a sustained tension: what first appears as a straightforward narrative gives way to a past kept indistinct and unresolved.

In recent years, Pooley has begun experimenting with painting on metal, specifically on brass and copper. In *To That Rock I Called Home*, a group of figures guides horses through water along the lower edge, while golden tones dominate much of the composition. The metal surface, transformed by touch through engraving, sanding, and paint, gives off an unstable sheen, turning the image into a vision of movement without arrival, of wandering carried on indefinitely. For Pooley, herself a fifth-generation descendant of settlers, the horse is a point of hybridity and union. It belongs not only to the rural world of her own memory, but also to the history of the Mapuche, who developed a semi-pastoral way of life and became formidable riders, resisting Spanish and later Chilean campaigns across several centuries. It was the firepower of the modern

本次展览还包含一组重要的私密作品，聚焦于蜷缩在柔软起伏的床褥中的孩童或少年。在普利看来，这些画作唤起的并非铭刻于集体的历史叙事，而是身体所保存的记忆——来自生命最初关于情感与庇护的无声语言。它们是内在的风景，身体与大地在此相互交融，由触碰及其缺席共同塑造。这些人物质轻盈地“漂浮”在群山、荒原与天空之间，面孔被抹去或模糊处理，仿佛沉入了回忆、意识和身份的消逝地带。

克里斯蒂安娜·普利的创作与法国哲学家亨利·柏格森的记忆理论相呼应。柏格森在《物质与记忆》中指出，记忆并非对过去的精确复现，而是一种持续的、内在的“绵延”（durée）。过去从未真正消失，它以潜在的方式存留于当下，不断渗透进感知与情感之中。人们无法直接用理性触及这些深层记忆，但它们塑造了人们对归属的本能反应。克里斯蒂安娜·普利的绘画正是这种绵延的视觉化：半透明的色彩施染如同记忆的透叠，艺术家仅以平静的口吻，将沉积在阿劳卡尼亚的广阔与倔强，固着在观众的身体触感之中。

在展厅的空间布局中，画廊正厅中央将堆设一座巨大的、圆形的小麦粮堆。麦香充盈在琥珀大楼这座昔日的仓库中，完成了一次时空的奇妙闭环。作为一种材料，小麦暗示着储存与交换；而作为一种过程，打谷脱粒则唤起分离的动作——是对身体代代传承之物的松解释放。露天圆锥堆垛晒谷的方法，除阿劳卡尼亚，在欧洲、安第斯山区及中国北方通用，试图唤起中国观众对土地劳作的亲切感。同时，贮藏和记忆的概念在此交汇，共创了一处隔绝于物理世界的心理空间。

nation-state that ultimately overwhelmed these mounted warriors, bringing their southern homeland under Chilean rule.

The exhibition also includes an important group of more intimate works, centered on children or adolescents curled within soft, billowing bedding. For Pooley, these paintings recall not the historical narratives inscribed in a shared territory, but the memory the body keeps — the silent language of affects and protection received in earliest childhood. They are interior landscapes, where body and terrain fold into one another, shaped by touch and its absence. Asleep, their bodies appear at once relaxed and vulnerable. Light as apparitions, the figures hover between mountains, wasteland, and sky. Their faces are obscured or wiped away, as if they had drifted beyond the reach of memory, consciousness, and selfhood.

Pooley's practice may be read alongside French philosopher Henri Bergson's reflections on memory. In *Matter and Memory*, Bergson suggests that memory is less a precise recovery of the past than a form of inner duration, or *durée*, through which the past continues to live within the present. The past does not disappear; it endures within the present as a latent force. Though such memories may elude rational grasp, they nevertheless shape our instinctive sense of belonging. Pooley's paintings give visual form to this duration. Through translucent fields of color, memory appears in overlapping layers; with remarkable restraint, the artist allows the vastness and resilience of Araucanía to impress itself upon the viewer's senses.

At the exhibition, a large circular mound of wheat will occupy the heart of the main gallery. Its scent lingers, gently drawing the Amber Building's former life as a warehouse into the present. As a material, wheat suggests storage and exchange; as a process, threshing evokes an act of separation, a loosening of what the body holds across generations. Similar conical stacks used for drying grain can be found beyond Araucanía, from parts of Europe and the Andes to northern China. Here, the form brings a distant landscape closer through a familiar image of working the land. Storage and memory fold into one another, creating an interior space removed from the immediacy of the physical world.

关于艺术家

克里斯蒂安娜·普利 1983 年生于智利特木科，目前工作生活于法国巴黎。克里斯蒂安娜·普利的作品探索了一种超越时间和地理界限的物理环境与情感状态。她的绘画将记忆与私人档案彼此混合，创造出诗意的、条理分明的空间和场景，在现实与梦想的边缘摇摆不定。与此同时，生动、具体的细节和更为抽象的元素之间的张力和平衡，创造出某种明显的紧张感与轻微的神秘感，这不仅使恋怀的概念复杂化，也反映了关于身份认同的更广泛的复杂性。

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About the artist

Christiane Pooley was born in 1983 in Temuco, Chile, now lives and works in Paris, France. The work of Christiane Pooley explores place as both a physical environment and an emotional state that transcends time and geographical boundaries. Her paintings mix memories with archival images to create poetic, liminal spaces and scenes that teeter on the edge of reality and dream. At the same time, the taut balance between vivid, concrete details and more abstract elements creates a palpable tension and slight sense of the uncanny that not only complicates notions of nostalgia, but also reflects wider complexities around origin and identity.

More information about the artist >>>