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photo by Studio Claire Tabouret, Almine Rech, Perrotin, Night gallery

ART IS THE END OF TIME

艺术是时间的终结

**BEAUTY FOR ME IS WHEN
SOMETHING REACHES
ETERNITY. A RAY OF LIGHT,
MUSIC, A PAINTING,
SOMETIMES THESE CAN
MAKE TIME DISAPPEAR; IT'S
A STRONG AND BEAUTIFUL
EXPERIENCE. I THINK THAT'S
WHAT ART SHOULD BE
ABOUT: THE END OF TIME.**

—— Claire Tabouret

美对我来说是永恒。
一束光，一段音乐，一幅画。
有时这些会让时间消失，
这是一种强烈而美好的体验。
我认为这就是艺术的意义：时间的终结。
我们处于一个饱含图像的世界，
这里到处都充满着谜题。

—— 克莱尔·特伯莱

Artist Claire Tabouret

Photo : © Logan White, Courtesy of Almine Rech



Claire Tabouret
Holding Back
2018
Plaster, wood, fabric,
acrylic, grease crayon
115x115 x 75 cm
Photo : © Marten Elder,
Courtesy of the Artist
and Almine Rech

生动的、神秘的、强烈又饱和的色彩，视觉上的眩晕效果，这些都是克莱尔·特伯莱（Claire Tabouret）的绘画作品令人着迷的原因。转瞬即逝的光线和投射的阴影被巧妙地融合在一起，并结合她笔下描绘的完全真实可信的现实景观，为观众提供了一种缓慢而又具有沉思性的阅读方式。

记忆、历史、文化和性别身份是她一直探讨的主题。几乎每幅作品都包含了故事性的片段，画面中人物的外表看起来模糊、封闭、傲慢，有时甚至被伪装、被标准化，被英雄化……常常给人带来一种不安的陌生感。我们因此产生疑惑：这些人在群体中的地位如何？群体如何获得自由？也许 Claire 的愿望回答了这个问题：“下一步是他们（从禁锢中）出来，他们站起来，他们可以自由地离开……”。

女性和儿童的形象经常出现在 Claire 的作品中，这些形象大多是从过去的图像中汲取的灵感，如老照片或其童年记忆。她不断地思考着关于身份的问题，探究着自己与世界的关系、我们与世界的关系。作为观众，我们在她创作的形象中找不到自己准确的角色，但同时又会感到莫名的熟悉。她的作品带有强烈的个人情绪，这与 19 世纪浪漫主义的基本主题——一个人和情感的强调有着异曲同工之妙。但另一方面来说，这些作品的表达方式含蓄而内敛，与传统挥毫泼墨式的浪漫主义绘画相反，是一种独创的、另类的“浪漫主义”精神。

值得一提的是 Claire 与小野洋子（Yoko One）在 Villa Medici 举办的双个展“*One day I broke a mirror*”（有一天我打碎了一面镜子）中的合作。在这次展览中，Claire 描绘了大量的女性形象，她们以一种强烈的、叛逆的、象征性的姿态表现出女性对种种不公的抵抗。通过创作这些女性形象，Claire 在寻找着一种可以打破文化和政治界限的叙事方法，一份可以解决身份、个体意识及当下社会问题的答案。她的作品引导观众去思考什么是无辜的，什么是作为一名女性的意义，这些问题通过这场展览凝聚成了一股强有力的力量、一种平和却不屈不挠的革命精神。

在 Claire 艺术生涯早期，她还创作过很多具有代表性的历史人物，包括艺术家、作家、探险家等。她以一种独特的视角捕捉这些历史人物不经意的、带有日常生活气息的瞬间，一个寻常的转身，一个简单的驻足，处处散发着神秘，让人不禁对他们的世界产生好奇。这些作品大量使用棕色调，营造出一种斑驳的年代感，将观众直接地带回到曾经的时代，使其再一次对这些名人产生联想并随之心灵上与他们产生某种联系。

相较于 Claire 描绘的历史人物的淡漠与严肃，《*Makeup*》（妆容）系列则通过一种更加诙谐的方式打破了我们以往的视觉经验，进一步挖掘人性深处的真实。在这里，女人的脸被戏剧性的彩色勾勒出非常规的妆容，暗示性的线条被用来去除图形的个性化。Claire 将画布上的高光妆容与世俗的脸部绘画进行对比，妆容的颜色变为一种压迫的工具。画作唤起了两种不同的情感：一种是关于有趣的、幼稚的记忆；另一种是不完美的、复杂的身份问题。

Claire 认为她的展览如同一出戏的不同章节，每次展览都建立在前一次的基础上。形式、色彩、构图、语境在某种意义上来说是可以互相参照的，因为它们都建立在熟悉的观念之上。从一件作品到另一件作品、从一个展览到下一个展览、一个线索正在被绘制，一个潜在的叙事正在形成。这如同一个谜题，图像构成的冥想信息等待我们一个一个去解构。

在 2018 年法国 Almine Rech 画廊举办的个展《*I cry, because you don't cry*》（你的无动于衷让我落泪）中，Claire 描绘了爱情关系的复杂性，包括柔情与侵略性、成功与失败……这些作品以及展览的标题是对毕加索的肖像作品《*The Weeping Woman*》（哭泣的女人）的回应。而这一次，没有幻想的光，没有沉默。Claire 赋予它最真实、最激烈的表现，仿佛在宣告因遭遇或斗争而引发的情感危机，我们几乎可以感受到每一幅画面里散发出的饱满情绪。这个故事在 2019 年年初于香港 Perrotin 画廊举办的个展《*Born in Mirrors*》（生于镜中）中继续延续，并开启了新的叙事形式。

与之前的系列作品《*The Dance of Icarus*》（伊卡洛斯之舞）相比，这两次展览的作品为敏感的观者打开了更多的想象空间。但无论是 Claire 描绘的身体、舞蹈、还是感觉，或是想伤害又想要保护的欲望……这些作品再现了那些本能的、天生的、无法控制的情绪。从作品中，我们可以敏锐地意识到除了艺术表现之外，结束人类之间的敌对和冲突是多么困难。



在 Claire 描绘的世界里，我们看到的不仅仅是那些被描绘对象自身的结局，还有关于个人或集体之间的欲望表达。Claire 不断地对她的艺术创作进行着积极地尝试，通过对过去、现在和未来的时空融合和碰撞，以一种人类生存紧密联系的方式不断推进着她的故事。

Claire 的作品将我们的思考置于一个充满想象的空间，这个空间虽然有限，却让我们能够从中寻味并得到反思，自由在这里拥有无限的可能。时间飞逝，艺术不止，新的形式与审美不断在时空中被创造，或许有一天，Claire 的作品可以成为代表我们这个时代的一种新的视觉语言。

VISION X

Claire Tabouret

Claire Tabouret
Makeup (and green dots)
2016
Acrylic on panel
61x46 cm
Photo : © Ringo Cheung, Courtesy
of the Artist and Perrotin



VISION：从2018年在巴黎 **Almine Rech** 画廊的展览《**I cry, because you don' t cry**》（你的无动于衷让我落泪）中，两个角斗士一直在打斗，到2019年在香港 **Perrotin** 画廊的展览《**Born in Mirrors**》（生于镜中），他们已经由搏斗变为拥吻。他们在述说关于爱、冲突和苦难。你能和我们说一说这两个展览之间逐步演进的关系吗？

Claire Taboure：去年，当我在筹备巴黎的展览时，我经历了一次非常痛苦的分别。我听了很多情歌后，突然在想，这么多关于心碎的音乐是如何创作出来的？同样，如此多的书籍也在描写这个主题……所以我开始用画作来描绘爱的终结。也是那时摔跤运动员的形象进入了我的作品，以一种比喻的方式来表达两个人想分道而行，却又难以放手的时刻……在摔跤中获胜，你需要把对方扳倒在地，如果不想输，你就得从拥抱之中抽离出来。你能明确地感受到不同方向的两具身体之间的拉力，非常可怕。在香港的这个展览中，你仍能看到几幅摔跤的画作，但是我加入了亲吻，和一些更性感的部分。现在我已经熬过了分手，在我的生活和画作中，重新享受着爱。

VISION：2017年时，你和小野洋子（**Yoko Ono**）举办了一场双人展，名为《**One day I broke a**

Claire Tabouret
Sitting
2016
Acrylic on canvas
230x300 cm
Photo : © bluntbangs.bizs,
Courtesy of the Artist



mirror》(一天我摔碎了一面镜子), 那次个展和这次的香港展览都提到了镜子这个元素。它对你来说是否有特别的含义呢? 这两次展览之间是否有一些内在的联系?

Claire Tabouret: 这次展览中的镜子有着多样的含义。它可以是一面真实的镜子, 两具身体在反射中变成四具身体。但它也可以是爱人眼中的映像: 我存在于你的眼中, 我需要你的注视才能感受到活力。作为一个画家, 我也是在这样的反复受到触发, 既感作为观赏者来观赏画作的身份, 同时也感到画作也在观赏你, 或者至少让你想到你是在如何在观看这个画作的。有时我会想, 是否每件艺术品都不是一开始时献给某人的创作, 而是之后达到了一个更具普遍性的受众和层面。而创作和渴望、爱都有关, 因此, 便是一面镜子了。

VISION: 和你之前的作品相比, 过去两年间作品的色彩更加大胆和尖锐了, 这与你自己的生活状态有关系吗?

Claire Tabouret: 我想自从我四年前搬到洛杉矶以来, 我的作品中的颜色一直越来越明亮, 我也在慢慢适应加州的光线。

VISION: 从风景画、自画像, 静默的群体人物像, 到现在生动的动态人物作品, 你对画作进行了几次大胆的突破, 给予观众一种耳目一新的感觉。这些灵感都是“随机”产生的吗? 还是说每一步都是仔细考虑过的呢?

Claire Tabouret: 我每一天都在工作室度过, 如果因为在旅途中而去不了时, 我就思考绘画, 在我的梦里作画。这是一个持续的过程。我觉得每一幅画都会引领我到下一幅画, 每一次展览都把我带到了下一次展览。所以我认为这不是随意的, 但它也是凭借直觉的。我通过行动来理解它们。

VISION: 你的人物组图展示了一种神秘的氛围, 既简朴又奇异, 既真实又奇幻, 既稳定又危险, 既充满平衡又打破了很多神秘的含义。但是这些场景, 都比现实显得更加真实。你想向观众传

递一种什么样的情绪呢?

Claire Tabouret: 在大部分我的画作里, 我们都处在一个梦中的世界, 一个精神领域。我使用的背景色, 比如霓虹的色彩, 都不是自然界中可以找到的颜色。它们使得我能将场景设置在想象中。霓虹的颜色是非常现代的, 但是场景中的一些其它方面也和久远的景色有关, 比如宇宙, 等等。我正在尝试创造一个能让观赏者思考自己命运的时空。

VISION: 你用中国的水墨和宣纸创作了自画像, 并且常常用到丙烯材料。它们都有一个共同的特点: 通过加入水, 在画作的内部空间产生不同的流动效果, 从而人物和空间能够彼此完善互补。你是如何控制这种流动的? 什么样的效果对你来说是满意的呢?

Claire Tabouret: 我非常认同我的作品是与水有联系的, 一种总在不停变换和移动的物质。我常常认为大海的表面就像人体一样, 是由水构成的, 并且总是处在流动中。绘画使我能遵守这个想法, 使我能画出某种身份, 而不对它进行修改、定义或简化。我想就像大海的表面一样, 我们总是处在移动、进化中, 每一天都有一些微的不同。

VISION: 我们可以在你的绘画中找到很多女性的成分, 化妆系列里花掉的妆容, 或是《sitting》(坐姿)的女人们, 或是《Circle dance(gold sun)》(圆舞曲)中跳舞的少女们, 你能告诉我们这些不同的女性主题是如何丰富你的艺术之路的吗?

Claire Tabouret: 我认为我主要在刻画强大又充满自豪的女性。尽管我刻画的女性都是带妆容的, 但她们的妆容看上去似乎像随便涂抹的一样, 带有一种反抗的情绪。

VISION: 在你的作品《sitting》(坐姿)中, 你描绘出一组带着冷漠的坐姿的女士们。你说过你通过这种方式来反映日常生活中人们是如何对待女性的, 因为坐立的女性能代表对空间的

尽可能小的占用。在今天的社会中, 性别一直是一个热议的话题, 性别不平等也会一直存在。现在很多艺术家和理论家都提倡“去性别歧视”, 你认为这种“去性别歧视”能让女性获得更多的空间吗? 你对女性艺术家在当今艺术界面临的不平等是怎么看的呢?

Claire Tabouret: 过去这几年我一直专注于人类关系, 群体和个体的关系, 你在一个群体中所占的空间。主要集中在身体语言上, 我们是如何站立, 如何坐立, 以及如何在自己的身体里生活的。性别不平等带来的紧张感也在这些作品中有所呈现。女性艺术家在艺术界会面临不平等, 尽管我们能看到一些进步, 但路还很远, 仍有很多需要去做。这与空间有很大关系。男性需要去学会如何去分享空间。

VISION: 你的雕塑和绘画作品在展览中相辅相成。请问你如何看待你的绘画作品和雕塑作品之间的关系?

Claire Tabouret: 我想它们在我的创作过程中也是互补的。制作雕塑是一件充满动态的实体行为。在工作室的画作和雕塑之间往来, 使得我能将这种实质的能量带到画作中。

VISION: 在展览《Born in Mirrors》(生于镜中)之后, 你会在中国或者法国有一些新的项目吗? 你是否会探索或探讨一些新的主题? 在你的艺术事业中, 什么样的突破或成就是你最想达成的?

我想我会继续专注于情侣关系。在这些更加亲密、性感、刻画异性关系的画作中, 体现了关于男性与女性之间共享的愉悦。我认为我们还没有看到足够的女性去表达她们对自由、不受限并且快乐的性生活的想法。这还是在公众中产生很大的反应。作为一个女性, 我认为我比男性更需要去捍卫我正在刻画“性”的这个事实, 所以我想继续下去, 因此人们才会对此习惯, 并对此感到舒适。我在欧洲有一些即将开始的展览, 如法国南特市 Hangar à Bananes 美术馆个展, 伦敦 Almine Rech 画廊个展, 及首尔 Perrotin 画廊个展。

VISION
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Claire Tabouret

VISION: From the 2018 Paris exhibition “I am crying because you are not crying”, with the two wrestlers continuously fighting, to the 2019 Hong Kong exhibition “Born in mirrors” when it became a kiss, they are telling of love, conflict and suffering. Can you tell us about the progressive relationship between the two exhibitions?

Claire Tabouret: Last year, while I was preparing the Paris exhibition, I went through a very painful breakup. I was listening to all those love songs, and suddenly thinking about how so much music had been composed about heartbreak, and also how so many books have been written on that subject too... but not so many paintings. So I started painting about the end of love. Thats when the figures of wrestlers arrived in my work, as a metaphorical way of expressing that moment when two persons want to go in different directions, and the difficulty to let go. In wrestling to win, you have to bring your opponent to the ground, and if you dont want to lose you have to break free from this embrace. You can really feel the tension between the two bodies who want to go in opposite directions, it’s quiteterrible.

In the Hong Kong show, you can still see a few wrestling paintings, but I have added the kiss, and the more sexual ones. Now that I am over my breakup, I am enjoying love again, in my life and in my painting.

VISION: In 2017, you and Yoko Ono held a joint exhibition called “One Day I Broke a Mirror”. That exhibition and this Hong Kong exhibition have both mentioned mirrors. Do mirrors have any special

meaning for you? Are there some internal connections between these two exhibitions?

Claire Tabouret: The mirror in this exhibition has various meanings. It can be the actual mirror, when two bodies become four bodies in the reflection. But it can also be the reflection in the eyes of a loved one: I exist in your eyes, I need you to look at me to be alive. And as a painter, it is also this back and forth that really triggers me between the viewer looking at a painting and the feeling that the painting is looking at you, or at least making you question how you look at it. Sometimes I wonder if every work of art is not, at the very beginning of its fabrication, dedicated to someone. Then hopefully it reaches a more universal meaning and audience. But creation has to do with desire, and love, and therefore... mirrors.

VISION: Compared with your previous work, the color of the work in the past two years is bolder and sharper. What does this have to do with your own state in life?

Claire Tabouret: I think since I moved to LA 4 years ago, the colors keep getting brighter in my work, as I slowly adapt to the Californian Light.

VISION: From landscape paintings, self-portraits, silent and quiet group figures, to vivid and dynamic figure works, your paintings have made a few bold breakthroughs, giving the audience a refreshing feeling. Are these inspirations generated “randomly”? Or has every step been carefully considered?

Claire Tabouret: I spend every day at the studio, or if I can’t go because I am travelling, I think of painting, and I paint in my dreams. It’s a continuous process. I feel that every painting leads me to the next one, every show brings me to the next show. So I wouldn’t say that it’s random, but it’s very intuitive. I do things to understand them.

VISION: Your group figure works shows a mysterious atmosphere which has simple and strange, real and fantastic, stable and dangerous, balanced and disturbing mystical meanings. But these scenes seem more realistic than reality. What kind of emotions do you want to convey to the audience?

Claire Tabouret: In most of my painting we are in a dream world, a mental space. The colors luse for back-

grounds, like the neon colors, are not colors you can find in nature. They allow me to install the scene in a mental space. The neon colors are very contemporary, but some other aspects of the scene can have an ancient aspect to them, like the costumes etc.. I am trying to create a space and a time that allow the viewer to reflect on their own destiny.

VISION : You have used Chinese ink and rice paper to create self-portraits, and have often used acrylic color. They all have a common feature: water is added to make them produce different flow effects in the interior space of the painting, so that the characters and space complement each other. How do you manage this flow? What effect will you be satisfied with?

Claire Tabouret : I really do think that my work is very connected to water. Something that is constantly moving. I like to think that the surface of the sea is like the human figure, made of water and in constant motion. Painting allows me to respect that idea, allows me to paint an identity without fixing it, defining it, or simplifying it. I think that, like the surface of the sea, we are always in motion, in evolution, slightly different every day.

VISION : We can find many female figures in your paintings. For example: makeup in the disorganized face series, or women in “sitting” , or girls dancing in “Circle dance (gold sun)” . Can you tell us how these different female themes enrich your artistic path?

Claire Tabouret : I think I mainly represent strong, proud women. Even if I do portraits of women covered in makeup, they are wearing it as if it was war paint, in a very defying way.

VISION : In your work “sitting” , you paint a group of ladies with a cool, sitting posture. You’ ve said this is how you use it to reflect on how people train women in your daily life: while sitting, women are representative of taking up as little space as possible. Gender is always a hot topic in today’ s society, and gender inequality will always exist. Now many artists and theorists are advocating “de-sexism” , do you think this “de-sexism” can allow women to take up more space? What

do you think of the inequalities that female artists face in today’ sart environment?

Claire Tabouret : I’ ve been working on human relationship these last years. The group VS the individual. What space you take up in the group. Mainly focusing on body language. How we stand, how we sit, how we live in our bodies. And the tension created by gender inequality is also present in these works. Female artists face inequality in the art world, even if we can see some evolutions, there is still so much to do. It has a lot to do with space. Men have to learn how to share the space.

VISION : Your sculptures and paintings supplement each other in the exhibition. What do you think is the relationship between your paintings and sculptures?

Claire Tabouret : I think they also supplement each other in my practice. Making sculptures is a very dynamic, physical practice. And going back and forward between painting and sculptures in my studio allows me to bring this physical energy into the paintings.

VISION : After the work of “Born in mirrors” , will you have any new projects in China or France? Will you explore or discuss some new themes? What kind of breakthroughs or achievements would you most like to have in your art career?

Claire Tabouret : I think I want to continue working on the couple relationship. In these more intimate, sexual paintings representing heterosexual sex, it is really about a shared pleasure between the man and woman. I dont think we get to see enough women expressing their vision of a free, uninhibited and happy sex life. It still creates a lot of intense reaction from the public. As a woman I feel I have to justify and defend, so much more than men, the fact that I am painting about sexuality, so I want to keep doing it, so people get used to it, and comfortable with it. I have upcoming shows in Europe, one museum show in France this summer at Hangar a Banane in Nantes, one gallery show in London with Almine Rech Gallery, and a show in Seoul at Perrotin Gallery.

Claire Tabouret
Muddy River
2018
Acrylic on canvas
220x300 cm
Photo : © Marten Elder,
Courtesy of the Artist and
Almine Rech





Claire Tabouret
Circle Dance (gold sun)
2017
Acrylic on canvas
160x420 cm
Photo : © Jeff Mc Lane, Courtesy of the Artist and Night gallery

Claire Tabouret
Snow in the Desert.
2017.
Acrylic on canvas,
230x330 cm.
Photo : © Nik Massey, Courtesy of the Artist and Night gallery



Claire Tabouret
The Red Carnival.
2015.
Acrylic on canvas.
230x330 cm.
Photo : © bluntbangs.bizs, Courtesy of the Artist





Claire Tabouret
Les Veilleurs
2014
Acrylic on canvas
230x400 cm
Photo : © Rebecca Fanuele, Courtesy of the Artist