

# SYLVIE 希尔维 FLEURY 夫拉里

策展人 Curators

法比安·斯蒂芬 Fabienne Stephan

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阿那亚艺术中心

Aranya Art Center



Sylvie Fleury, *Beauty Case* (video still), 1995. © Sylvie Fleury. Courtesy of the artist

阿那亚艺术中心荣幸呈现著名瑞士艺术家希尔维·夫拉里（Sylvie Fleury）在中国的首次大型机构个展。此次展览汇集了近三十件作品，展现艺术家在其三十多年的艺术生涯里于多种媒介之间游走和探索的丰富艺术实践。展览将于 2022 年 3 月 6 日对公众开放，并持续至 8 月 28 日。

从上世纪九十年代开始，希尔维·夫拉里便开始在她的创作中灵活挪用奢侈品、时尚和美妆产业的形式和语言。这不禁令人联想到波普艺术（Pop Art）运动，但较之更富颠覆性和趣味性。不论是借用香水品名所创作的霓虹灯装置《缪斯淡香氛》（2022 年）与《Ô》（2022 年），还是艺术家自称为“沃霍尔式时光胶囊”的雕塑《香奈儿购物袋》（2008 年），夫拉里通过其作品对消费主义、资本主义、浅薄和恋物等概念提出了尖锐的问题。

此次展览既没有按照年代顺序对夫拉里的艺术生涯展开调研，也没有将其创作分割于不同的子主题之下，而是像零售业一样遵循了吸引力的法则。每间展厅内的作品共同构成了一种美学上的连贯性，它们从视觉上引诱观众。艺术品即是欲望的对象。艺术机构作为展示空间，就像是艺术世界中物品和资本流动、交易的“橱窗”。因此，夫拉里因地制宜的创作手法也常常被解读为对机构和体制的批判，尤其当我们想到阿那亚艺术中心如今所坐落其中的建筑最初正是为买手店和概念商店所设计的。

夫拉里的作品总是在闪耀，但它们的意义远不止于引人注目：它们深深根植于艺术史，并且正在复兴一些有关艺术的最本源和最基础的对话。艺术家夸张地放大了化妆盒的尺寸，将其几乎转化成了纯抽象的几何形状，并将画作赋予了雕塑的质感。在具象和抽象之间，艺术家同时也探索着当代绘画的空间性和物质性问题。此外，夫拉里在《一级方程式赛车连身裙》（1999 年）中直接使用了一级方程式赛车服，又为作品《无题》（2022 年）采购了本地制作的鞋子和地毯，这是对现成品（readymade）的继承。“现成品”这一术语由法国艺术家马塞尔·杜尚（Marcel Duchamp）于 20 世纪初发明。夫拉里的创作是一个丰富的参考系统，尤其指涉那些由白人男性艺术家主导的艺术运动，例如欧普艺术（Op Art）和极简主义（Minimalism）：从维克多·瓦萨雷利（Victor Vasarely）的视觉错觉到罗伯特戈伯（Robert Gober）的腿部雕塑，从丹尼尔布伦（Daniel Buren）的条纹到唐纳德·贾德（Donald Judd）的堆栈，夫拉里在挪用这些作品的过程中坚定地使用了极具女性主义的创作手法。她“将阴注入阳”，试图重新协定现当代艺术史中的性别呈现与书写。尤其有趣的是，艺术家所瞄准的这些看似“不太畅销”的艺术流派在萌发时并不受欢迎，但最终却被市场主流所同化，成为了拍卖场上的头牌。夫拉里波普式的挪用手法与其极简主义美学看似相互矛盾，但如果我们进一步思考就会发现，它们共同构成了对资本主义社会法则的深入洞察。

很多人称希尔维·夫拉里为“朋克女性主义者”。艺术家本人亦声称：“在当今世界，你如果不是女性主义者，似乎就不可能作为一名艺术家。”在诸如《在卡尔·安德烈上行走》（1997 年）和《剧烈妆容》（2007 年）等作品中，她将被迷恋之物的毁灭转化为“天生的美学和情色”。然而，在朋克的反叛精神之外，夫拉里还是一个积极肯定的朋克女性主义者。她在开车和购物中寻找和享受愉悦。她的作品呈现出一种可控的张力和无声的暴力，以及对生活和生命毫无保留的欢庆。正如文化理论家苏特·杰哈里（Sut Jhally）写道：“在物化（objectification）的过程中，有一个时刻必须得到保留。”显然，夫拉里主宰着她所占有的每一个空间，她将自己的欲望与物化完全掌握在自己的手中。阿那亚艺术中心十分荣幸能够将希尔维·夫拉里的艺术实践介绍给中国观众，尤其是在此时此刻，围绕性别问题的讨论正在重塑着我们的社会。

此次展览由瑞士文化基金会上海办公室支持。

特别鸣谢：Salon 94（纽约）和阿尔敏·莱希（巴黎，布鲁塞尔，伦敦，纽约，上海）

Aranya Art Center is pleased to present the first major institutional exhibition of the renowned Swiss artist Sylvie Fleury in China. The exhibition brings together nearly thirty artworks that exemplify Fleury’s prolific and diverse artistic practice across a variety of mediums, spanning over three decades. The exhibition will be on view from March 6 to August 28, 2022.

Since the 1990s, Fleury has appropriated forms and languages of the luxury, fashion, and beauty industries in a style reminiscent of Pop Art and a manner both subversive and fun. Whether through the neon installations such as *Modern Muse* (2022) and *Ô* (2022), referencing existing fragrance products, or in the sculpture *Chanel Shopping Bag* (2008), which the artist herself coined as a “Warholian time capsule,” Fleury raises sharp questions about consumerism, capitalism, superficiality, and fetishism.

Instead of presenting a survey of Fleury’s artistic path in chronological order or under thematic, the exhibition lends itself to the systems of attraction inherent to retail. Works in each gallery are gathered to form an aesthetic coherence, to visually seduce the viewer. Art is an object of desire; an art institution, as an exhibition venue, is the “window display” of the circulation and exchange of objects and capital in the art world. Hence, Fleury’s site-specific approach could often be read as institutional critique—particularly here, since the building housing Aranya Art Center was initially designed to receive designer shops and concept stores.

Fleury’s works shine, but they do much more than simply attract; they revitalize fundamental conversations on art and are deeply embedded in art history. When Fleury magnifies makeup compacts at exaggerated scales to create paintings with a sculptural quality, these paintings, in turn, become abstract geometrical shapes. Oscillating between figuration and abstraction, Fleury’s works address questions of dimensionality and materiality in contemporary painting. In addition, Fleury’s use of original Formula One dress in *Formula One Dress* (1999) and locally sourced shoes and carpet in *Untitled* (2022) are testaments to the lineage of the *readymade*, a term first used by the French artist Marcel Duchamp at the beginning of the twentieth century. Fleury’s oeuvre is a loaded reference system, involving especially art movements that typically championed white male artists, such as Op Art and Minimalism. From Victor Vasarely’s optical illusions to Robert Gober’s leg sculptures, from Daniel Buren’s stripes to Donald Judd’s stacks, Fleury takes a decidedly feminist approach to her references. She “injects her yin into the yang” and renegotiates the politics of gender representation and writing in the history of modern and contemporary art. It is particularly interesting to see how Fleury targeted such “less-sellable” art genres that were initially unpopular but ultimately recuperated by the market, making auction headlines as a result. At first glance, her pop appropriation and minimalist aesthetics seem to contradict one another. As one ponders, they together offer a deeper look at the rules and laws of capitalist society.

Many call Fleury a “punk feminist.” The artist herself claimed that “it seems impossible to be an artist in today’s world without being a feminist.” In works such as *Walking on Carl Andre* (1997) and *Drastic Makeup* (2007), she turns the destruction of a fetishized object into something “inherently aesthetic and erotic.” However, in addition to punk negation, Fleury is an affirmative punk feminist. She seeks pleasure in driving and shopping. Her works are characterized by a controlled tension, a silent violence, but also an immense celebration of life. As cultural theorist Sut Jhally writes, “there is a moment in the objectification process that must be saved.” It’s clear that Fleury owns the spaces she occupies and has her own desire and objectification under total control. Aranya Art Center is proud to introduce Sylvie Fleury’s practice in China at this moment when heated discussions around gender issues are reshaping our society.

The exhibition is supported by Pro Helvetia Shanghai, Swiss Arts Council.

Special thanks to Salon 94 (New York) and Almine Rech (Paris, Brussels, London, New York, Shanghai).

## 艺术家 About the Artist



Sylvie Fleury  
Photography: Diego Sanchez

**希尔维·夫拉里** 1961 年出生于日内瓦，至今仍在日内瓦工作和生活。她的作品曾在全球各地美术馆的重要展览中展出，包括 2021 年在西班牙毕尔巴鄂古根海姆美术馆（Guggenheim Bilbao）、2019 年在北京松美术馆、2019 年在奥地利多恩比恩艺术中心（Kunstraum Dornbirn）、2019 年在罗马瑞士研究所（Istituto Svizzero）、2016 年在慕尼黑史杜克别墅（Villa Stuck）等。其作品亦被多个著名机构收藏，包括纽约现代艺术博物馆（Museum of Modern Art）、巴黎蓬皮杜中心（Centre Pompidou）、瑞士瑞银艺术收藏（UBS Art Collection）等。《永恒此刻》——她的大型霓虹灯装置，在迈阿密巴斯艺术博物馆（Bass Museum）永久展出。她曾于 2018 年摘得瑞士梅瑞奥本海姆奖（Prix Meret Oppenheim），且于 2015 年荣获日内瓦艺术协会奖（Société des Arts de Genève Prize）。

**Sylvie Fleury** was born in 1961 in Geneva, where she continues to live and work. She has been the subject of important exhibitions in museums across the globe, including Guggenheim Museum, Bilbao (2021); Song Art Museum, Beijing (2019); Kunstraum Dornbirn, Austria (2019); Istituto Svizzero, Rome (2019); and Villa Stuck, Munich (2016). Fleury’s works have been acquired by prestigious institutions, such as the Museum of Modern Art, New York; Centre Pompidou, Paris; and the UBS Art Collection, Switzerland. *Eternity Now*, her monumental neon installation is on permanent display at the Bass Museum, Miami. In 2018, she was awarded Switzerland’s Prix Meret Oppenheim, and in 2015, she received the Société des Arts de Genève Prize.

## 策展人 About the Curators

**法比安·斯蒂芬**（Fabienne Stephan）是 Salon 94 的顾问策展人。她曾组织群展“老虎，老虎”、“保罗·克莱”和“过渡游戏”，也曾策划玛丽莲·明特（Marilyn Minter）、希尔维·夫拉里（Sylvie Fleury）、桑田卓朗（Takuro Kuwata）和何塞普·格劳 - 加里加（Josep Grau-Garriga）等艺术家的个展。她最近的项目是 2021 年妮基·圣法勒（Niki de Saint Phalle）的展览“欢乐革命”。目前她正在筹备弗朗索瓦·吉洛（Françoise Gilot）的作品展。

**Fabienne Stephan** is the curator-at-large at Salon 94. She organized the group exhibitions *Tiger, Tiger, Paul Clay* and *Transition Game*, as well as solo shows of artists such as Marilyn Minter, Sylvie Fleury, Takuro Kuwata and Josep Grau-Garriga. Her most recent project is the Niki de Saint Phalle exhibition *Joy Revolution* in 2021. She is currently at work on an exhibition of Françoise Gilot’s work.

**张震中**是阿那亚艺术中心的馆长。

**Damien Zhang** is the director of Aranya Art Center.



作品清单 Artwork List

- 《 在卡尔·安德烈上行走 》  
*Walking On Carl Andre*, 1997

《 玫珂菲清晰无痕腮红 》  
*Make Up For Ever Ultra HD Blush Palette*, 2019

《 无题 》  
*Untitled*, 2022

《 鱼子精华气垫粉底（米金色） 》  
*Essence de Teint (Golden Beige)*, 2019

《 一级方程式赛车连身裙 》  
*Formula One Dress*, 1999

《 洗车 》  
*Carwash*, 1995

《 两腿之间 》  
*Between my Legs*, 1998

《 剧烈妆容 》  
*Drastic Makeup*, 2007

《 大蘑菇 》  
*Giant Mushroom*, 2008

《 缪斯淡香氛 》  
*Modern Muse*, 2022

《 金笼客车 》  
*Gold Cage PKW*, 2003

《 架子上的永恒惊叹（青色 / 紫色） 》  
*Eternal Wow on Shelves (cyan/purple)*, 2007

《 单件贾德（粉色与蓝色） 》  
*Single Judd (pink and blue)*, 2008

《 左轮手枪 》  
*Revolver*, 2009

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- 《 Ô 》, 2022
- 《 也许雨会下到九月 》  
*It Might As Well Rain Until September*, 2012
- 《 决战时尚（黑色） 》  
*Eyes To Kill (black)*, 2018
- 《 高见 》  
*Bright Ideas*, 2016
- 《 安德烈和罗伯特（深蓝色 / 绿松石色） 》  
*André et Robert (Deep Blue / Turquoise)*, 2019
- 《 宇宙蛋 》  
*Cosmic Egg*, 2022
- 《 迪奥鞋 》  
*Dior Shoes*, 2008
- 《 清透柔纱胭脂（肉色） 》  
*Cheek Fabric (flesh)*, 2019
- 《 香奈儿购物袋 》  
*Chanel Shopping Bag*, 2008
- 《 别再拉扯！ 》  
*Don't Drag No More!*, 2016
- 《 华伦天奴红（4） 》  
*Valentino Red (4)*, 2016
- 《 自我 》  
*ÉGOÏSTE*, 2022
- 《 更快！更大！更强！ 》  
*FASTER! BIGGER! BETTER!*, 2022

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《在卡尔·安德烈上行走》  
*Walking On Carl Andre*  
1997

彩色影像  
Video, color  
24:20 min.

来自美国的极简主义艺术家卡尔·安德烈以其雕塑而闻名：他会直接在地面放置一些工业材料，例如金属板材，有时还会允许观众在上面行走。在卡尔·安德烈的雕塑上行走于是成为了一种普遍的艺术体验，它唤醒了身体与物质之间的内在联系。

尽管没能得到拥有安德烈作品的美术馆的支持，希尔维·夫拉里还是在 1997 年说服了一位日内瓦的私人藏家，在其许可下拍摄了这部影片：一个个穿着高跟鞋的女性在卡尔·安德烈的雕塑上招摇走过，仿佛一场 T 台走秀。通过色彩艳丽的、充斥着“女性”鞋子的场景，夫拉里营造出了强烈的视觉刺激、重构了卡尔·安德烈雕塑中的“内在联系”，并赋予了这件地面作品以全新的意义和知识维度。

Carl Andre is an American minimalist artist known for his sculptures with straightforward arrangements of industrial materials such as metal plates, some of which are intended for people to walk on. Walking on Andre's sculptures has since become a shared experience that prompts an immanent connection between body and matter.

In 1997, after her performance ideas were rejected by museums who owned André's floor sculptures, Sylvie Fleury convinced a private collector in Geneva to let her film women strutting all over Carl Andre's work in gorgeous high heels, as if his work were a catwalk. In a scene of strong visual provocation with colourful and "feminine" footwear, Fleury reshaped Carl Andre's "planes of immanence" and transformed them into surfaces that enable fresh meanings and parameters of knowledge.

《玫珂菲清晰无痕腮红》  
*Make Up For Ever Ultra HD Blush Palette*  
2019

布面丙烯，木架  
Acrylic on canvas on wood  
154.5 x 192 x 10 cm

在她标志性的“彩妆盘”系列中，希尔维夫拉里将化妆品牌的营销策略放入了全新的语境。眼影和腮红等化妆品被放大了难以捉摸的抽象“雕塑画作”，完成了从时尚产品到具象化概念的转变。艺术家通过精巧的笔触复刻出了工业生产级别的光滑表面，就像是一场充满仪式感的妆化过程——一切都是对完美的追求。她对剪裁画布的运用，不仅是为了符合化妆盒本身的形状，还同时呼应了二十世纪的艺术语汇之一：“成形画布”出现于 20 世纪 60 年代，被认为是介于雕塑和绘画之间的一种尝试，突出了作品的客体性，强调了通常被定义为二维画作本身的物质存在。

With her signature “makeup palette” series, Sylvie Fleury recontextualizes the strategies of seduction used in makeup branding. Cosmetic items like eyeshadow and blush compacts were enlarged and abstracted into elusive pieces of “sculptural paintings,” transforming fashion products into concrete embodiment of concepts. The paint is so meticulously applied by hand that it achieves the smooth surfaces of factory manufactures, similar to the almost-ritualistic process of makeup application in pursuit of the perfect “finish.” Fleury's use of shaped canvases, while echoing the shapes of the makeup compact, also evokes the formal vocabulary of the twentieth century: in the 1960s, the “shaped canvas” emerged as a genre between sculpture and painting, emphasizing the “objecthood” of the work and proclaiming it as something that exists entirely in its own right.



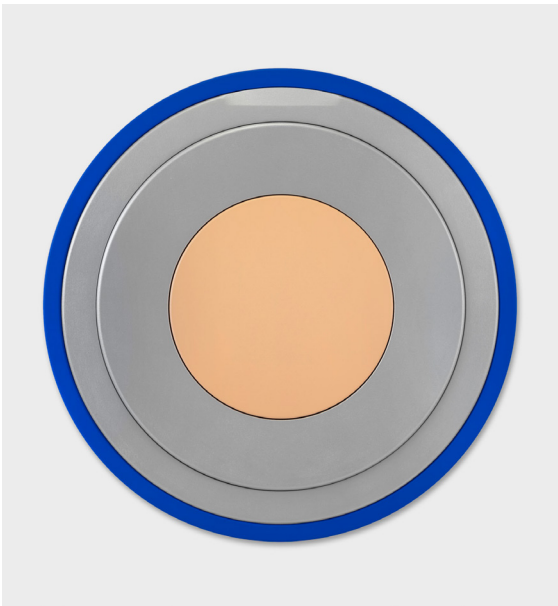
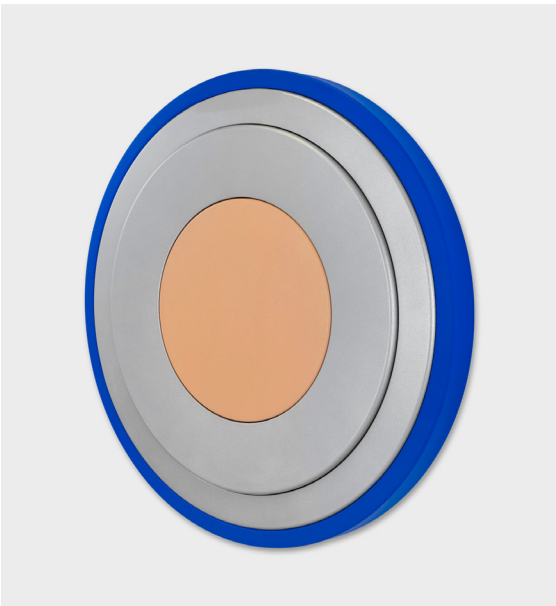
© Sylvie Fleury. Courtesy of the artist and Almine Rech

《无题》  
*Untitled*  
2022

地毯，鞋子  
Carpet, shoes  
尺寸可变  
Dimensions variable

《鱼子精华气垫粉底（米金色）》  
*Essence de Teint (Golden Beige)*  
2019

布面丙烯，木架  
Acrylic on canvas on wood  
125 x 125 x 9.5 cm



© Sylvie Fleury. Courtesy of the artist and Salon 94

《一级方程式赛车连身裙》  
*Formula One Dress*  
1999

一级方程式赛车服材质手工制作连身裙，带有原版标识，双向拉链，艺术家原版包装  
Hand-tailored dress with original Formula One fabric, original Formula One logos, two-way zipper and printed lining, in original artist's packaging  
147.3 x 72.4 cm  
Limited edition of 100

这套赛车服不仅在风格上模仿了一级方程式，还采用了一些原版的材料，这体现了希尔维·夫拉里长久以来对汽车与时尚的关注。衣服内衬上的火焰图案形似改装车的火焰喷装。此外，这件赛车裙的剪裁有意地体现出强烈的女性特征，这与赛车运动本身由男性主导的事实形成了强烈反差。

2018 年 10 月 10 日，由于以一级方程式为代表的顶级赛事缺少女性参与，女子方程式锦标赛应运而生。一年后，女子方程式卫冕冠军杰米·查德威克成为了威廉姆斯一级方程式车队中的一名研发车手。

Here is a racing suit that adopts both the stylistic codes and the original elements of Formula One, exemplifying Sylvie Fleury's deep interest in fashion and automobiles. The flame pattern on the inner lining resembles the airbrush flame drawings often found on custom cars. The racing suit has been deliberately tailored to a feminized dress, contrasting sharply with the male-dominated sport itself.

On October 10, 2018, the W Series, an all-female racing championship, was launched in response to the lack of female drivers progressing to the highest levels of motorsport such as Formula One. One year later, its two-time champion, Jamie Chadwick, earned her place on the Williams F1 team as a development driver.



© Sylvie Fleury. Courtesy of the artist and Salon 94



《洗车》  
*Carwash*  
1995

彩色影像  
Video, color  
14:55 min.

《两腿之间》  
*Between my Legs*  
1998

彩色影像  
Video, color  
24:03 min.

《剧烈妆容》  
*Drastic Makeup*  
2007

彩色影像  
Video, color  
1:34 min.

1993 年，希尔维·夫拉里首次于日内瓦艺术与公众画廊参展，她将自己的一辆别克云雀作为现成品雕塑展出。在夫拉里的汽车收藏中（包括 1989 年款雪佛兰经典随想曲，1990 年款吉普切诺基，1994 年款保时捷卡雷拉等），这辆 1967 年产的别克云雀成为了她艺术实践发展中的关键元素，并一直延续至今。

在 1998 年的影像作品《两腿之间》中，希尔维·夫拉里驾驶的就是这辆标志性的汽车，并在驾驶期间进行了一系列具有暗示性的动作。视频中的男性象征不仅限于这辆别克云雀，艺术家随性地切换着夹在两腿之间的物品，例如香烟、可乐和三明治，车里还播放着摇滚乐。

这辆别克云雀还出镜于 2007 年的影像作品《剧烈妆容》，艺术家用它碾碎了散落一地的化妆品。希尔维·夫拉里还会开着这辆车，和她 1998 年创立的“车上的女魔头”汽车俱乐部成员们一起兜风。“车上的女魔头”后来也成为了希尔维·夫拉里的一部影像作品的名字。这部影像作品受香奈儿委任创作，视频中的女性一次次“爷们儿”地发问：“你要来赛车，还是一边看着？”这也表达出自称“后女权主义者”的夫拉里的姿态：她希望引导女性去握住方向盘，去重新把握历来不平等的性别语汇。

Sylvie Fleury’s Buick Skylark was originally presented as a sculpture in its own right in the artist’s first exhibition at Art & Public in Geneva in 1993. Among the artist’s collection of cars (1989 Chevrolet Caprice Classic, 1990 Jeep Cherokee, 1994 Porsche Carrera), the 1967 Skylark became a central element in the evolution of Fleury’s practice, which she continues to develop to this day.

In her video *Between My Legs* (1998), Fleury drives this iconic car while engaging in suggestive activities. The Skylark isn’t the only signifier of manhood here; the artist also casually switches deliberately selected items between her legs, such as cigarettes, a Coke, and sandwich, with the radio playing rock music in the background.

Fleury also featured the Skylark in *Drastic Makeup* (2007), in which crushed makeup is scattered on the floor. Fleury also cruises in this car with the She-Devils on Wheels Car Club, a female-only automobile club that she founded in 1998. The name of the club later became the title of a video project commissioned by Chanel. In the video, we consistently hear a woman’s voice enunciate in a “manly” manner: “Are you racing or watching?” A gesture by the artist as a self-proclaimed post-feminist: she introduces and invites women to the driver’s seat of a gender-exclusive vocabulary.

《大蘑菇》  
*Giant Mushroom*  
2008

玻璃纤维、金属车漆  
Fiberglass, metallic car paint  
260 x 250 x 250 cm

人们倾向于将希尔维·夫拉里的蘑菇系列作品与致幻药物联系起来，但这些蘑菇其实也与童话世界有关：《爱丽丝梦游仙境》里的神奇蘑菇可以让爱丽丝的身体变换大小。在夫拉里的蘑菇中，这些童趣化和漫画化的创作还结合了男性和赛车世界的元素：蘑菇的形状类似于男性器官，而构成这些蘑菇的玻璃纤维结构以及蘑菇表面的多层车用喷漆也让人联想到跑车文化。多重世界的纷繁映像，男性和女性特征的微妙结合，以及物体在形状、大小、技术和颜色等方面的弹性，这些都是希尔维·弗拉里艺术创作中的典型策略。

One is inclined to associate Sylvie Fleury's mushrooms with hallucinogenic drugs, but also with the world of fairy-tales: in Alice in Wonderland, a magic mushroom can make Alice shrink or grow in size. In Fleury's mushrooms, these strategies of infantilization and caricature are combined with a reference to the male and the male-connoted world of motorsports: while the form of mushrooms resembles a certain sexual organ, the fiberglass structure with multiple coats of lacquer is also reminiscent of tuning culture for sports cars. In Fleury's artistic strategies we see a kaleidoscopic reflection of hybrid worlds, a subtle combination of masculine and feminine, and an object’s elasticity in terms of form, size, technique, and color.



© Sylvie Fleury. Courtesy of the artist and Almine Rech

《 缪斯淡香氛 》  
*Modern Muse*  
2022

独版霓虹灯  
Unique neon  
98.3 x 330 cm

雅诗兰黛香水“缪斯淡香氛”的产品描述中如此写道：“成为灵感的源泉。感受这种气味，唤醒你的风格、你的自信、你的创造力。”

转移语境是希尔维·夫拉里典型的创作手法：她以平等中立的态度，将面向女性的产品宣传口号作为现成品来展出：它既可以被理解为一句深刻的评论和批判，指出消费行为在当今大多数文化中已经成为了一种具有疗愈功能和充满抱负感的兴趣爱好；但它同样也可以是对当代消费社会和人类共同理想的温柔肯定。

本次展览还展示了另一件霓虹灯装置——《Ô》(2022 年)，其标题与形状来自于兰蔻公司于 1969 年推出的一款同名香水。

In the product details of the Estée Lauder perfume Modern Muse, one finds the following directive: “Be an inspiration. Experience the fragrance that captures your style, your confidence, your creative spirit.”

In Sylvie Fleury’s classic approach to contextual shifts, she appropriates female-targeted retail mottos as ready-mades in the most unbiased way: on the one hand, this instruction can be seen as cynical commentary on how retail therapy has become an aspirational hobby in most cultures today; on the other hand, we’re able to perceive Fleury’s warm affirmation of the contemporary society and humanity’s ideals.

Another neon installation in the exhibition, *Ô* (2022), is named after a perfume—this one launched by Lancôme in 1969.

《 金笼客车 》  
*Gold Cage PKW*  
2003

黄铜  
Brass  
180 x 180 x 180 cm



© Sylvie Fleury. Courtesy of the artist and Salon 94

《 架子上永恒的惊叹  
( 青色 / 紫色 ) 》  
*Eternal Wow on Shelves*  
(cyan/purple)  
2007

抛光不锈钢、玻璃纤维、车漆  
Polished stainless steel,  
fiberglass, car paint  
124 x 80 x 65 cm

作为对现代艺术史里不对等的性别政治的回应，希尔维·夫拉里经常“歪解”男性艺术家的杰作，在其中添加明确的女性元素，例如化妆品的颜色、或是柔和的形体外观。二十世纪下半叶在美国发展起来的极简主义是一场严谨的几何抽象艺术运动，它无疑是由男性艺术家所主导的。在这件作品中，夫拉里把美国极简主义艺术家唐纳德·贾德“堆栈”系列作品中的金属方块作为架子，用于放置一些流动的形状，以软化原作的棱角。艺术家称这一系列作品为“架子上永恒的惊叹”，其中的“惊叹”可以被理解为对具有美感的物体所发出的感慨。作品标题原文中表示惊叹的“wow”也可以理解为“随心所欲的作品（Works on Whatever）”，这是美国公共艺术组织艺术生产基金会曾征集艺术家设计的一系列日常用品的项目名称，如亚历克斯·卡茨或艾德·拉斯查设计的沙滩巾。因此，它也代表着一种构思或制造得极好的物品，它们不论被放在哪里，都能让人心情愉悦。

In reaction to the unbalanced gender politics in the history of modern art, Sylvie Fleury often "perverts" masterpieces of male artists by adding definite feminine touches, such as makeup colours or rounded and biomorphic shapes. Developed in the United States in the second half of the twentieth century, minimalism was an art movement with a rigorous commitment to geometric abstraction, and was undeniably dominated by male artists. In the hands of Fleury, the metallic, rectangular "stack piece" of American minimalist Donald Judd has been transformed into shelves for fluid forms that soften the original hard-edged surfaces. The artist called this series of works *Eternal Wow on Shelves*, where the “wow” acts as an exclamation of awe vis-à-vis an aesthetically pleasing object. The “wow” can also be read as “Works on Whatever,” the title of a series of everyday items designed by artists on behalf of the Art Production Fund, including beach towels by Alex Katz and Ed Ruscha; the word thus represents an object that is conceived or manufactured so well that it can be used anywhere to elicit pleasure.



《单件贾德（粉色与蓝色）》  
*Single Judd*  
*(pink and blue)*  
2008

抛光不锈钢、玻璃纤维、车漆  
Polished stainless steel,  
fiberglass, car paint  
60 x 75 x 20 cm  
版数 Edition: 6/6

《左轮手枪》  
*Revolver*  
2009

切割过的氧化青铜  
Chopped and patinated bronze  
25 x 6 x 33 cm  
版数 Edition: 1/8

《Ô》  
2022

独版霓虹灯  
Unique neon  
160 x 134 x 10.2 cm

《也许雨会下到九月》  
*It Might As Well Rain*  
*Until September*  
2012

布面丙烯  
Acrylic on canvas  
166 x 267 cm

希尔维·夫拉里常常引用并重构一些白人男性艺术家的标志性作品，这幅画作所便指涉了匈牙利裔法国艺术家维克多·瓦萨雷利和英国艺术家达米安·赫斯特。维克多·瓦萨雷利被誉为欧普艺术的领军人物，他以“戈尔德”系列闻名，善于通过色彩斑斓的几何图案来创造空间深度的错觉。夫拉里的这幅画作同样会让人联想到达米安·赫斯特的“波点绘画”：赫斯特作为“英国青年艺术家”团体的一员，他们在上世纪90年代主导了英国的艺术风向。

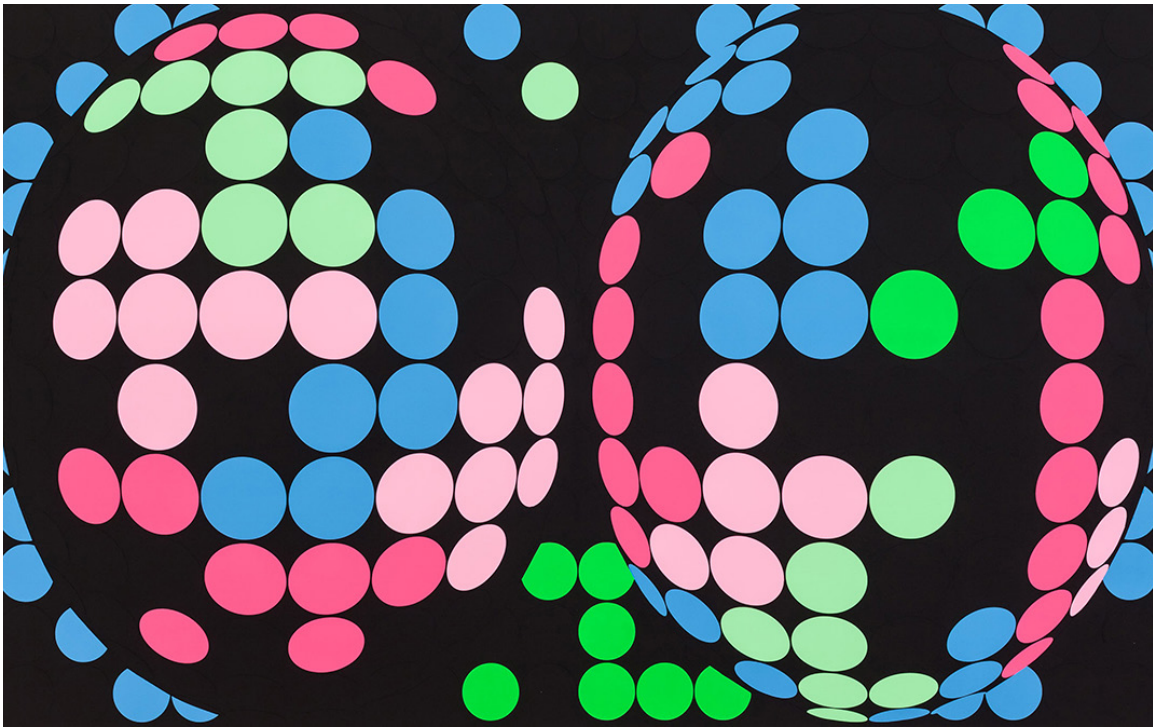
在这幅 2012 年的作品《也许雨会下到九月》中，艺术家将几何抽象图案复制和扭曲，形成了两个圆润的形状，暗喻了女性的形体。就像她对其他白人男性艺术家作品的挪用一样，这幅画也从女性主义的角度驳斥了一段不公平的艺术史，抨击了在世的成功艺术家大多是白人男性的事实。

作品的标题来自卡洛尔·金的同名歌曲，她是 20 世纪下半叶美国最成功的女性流行乐作曲人。这首歌最初由金为 20 世纪 60 年代的青年偶像鲍比·维所创作，然而音乐发行商唐柯什纳被金录制的小样深深打动，最终决定为她发行这首单曲。金的歌手生涯也由此启航。

Sylvie Fleury often quotes and recontextualizes the celebrated signature works of white male artists—in this case, Victor Vasarely and Damien Hirst. The French-Hungarian artist Victor Vasarely, known as the leading figure of Op Art movement for his Gordes series, is famous for creating illusion of spatial depth through colourful geometrical patterns. One can also see in Fleury’s work references to “spot paintings” by Damien Hirst, one of the Young British Artists who dominated the British art scene during the 1990s.

In *It Might As Well Rain Until September* (2012), Fleury doubles and curves the geometrical composition, resulting in rotund forms suggestive of female organs. Similar to her appropriation of other white male artists, this painting acts as a feminist counterpoint to a history of gender bias in which most of the living successful artists are white men.

The title comes from a song by Carole King, the most successful female songwriter of the latter half of the twentieth century in the United States. The song was originally written by King and was intended for Bobby Vee, a teen idol in the 1960s, yet the demo recorded by King was so impressive that the publisher Don Kirshner decided to release it as a single. Thus began Carole King’s successful career as a singer.



© Sylvie Fleury. Courtesy of the artist and Salon 94

《决战时尚（黑色）》  
*Eyes To Kill (black)*  
2018

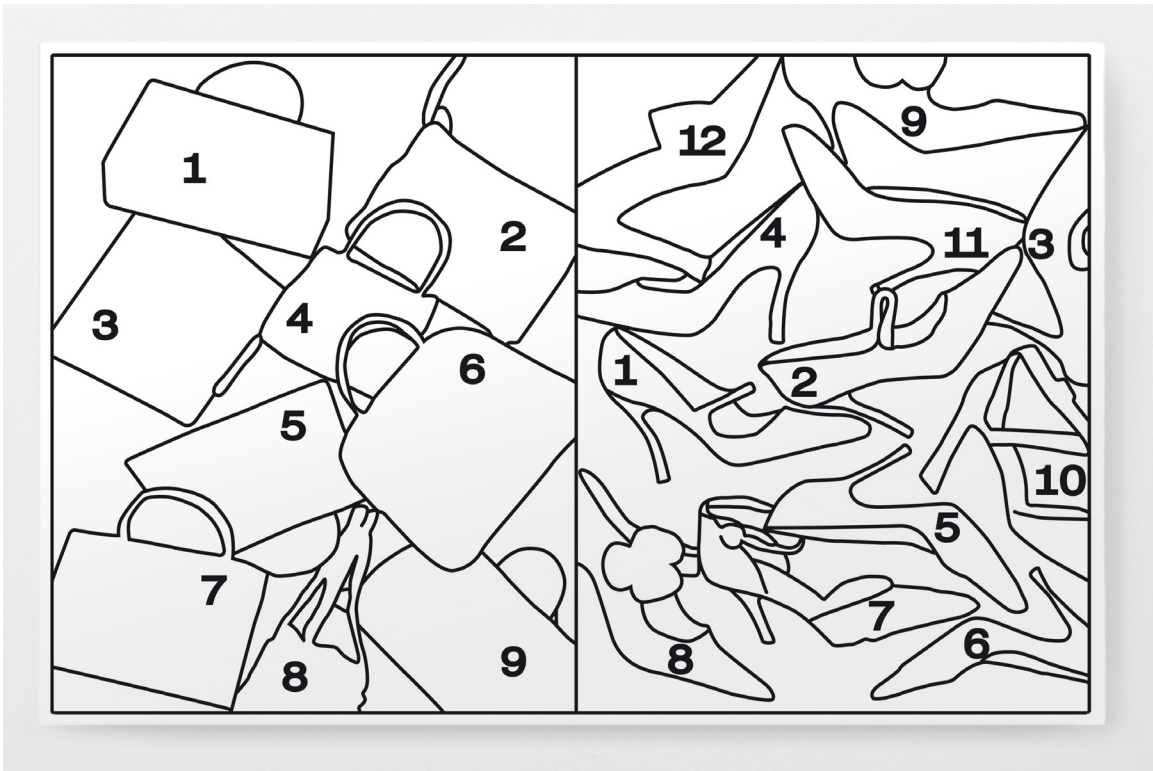
布面丙烯，木架  
Acrylic on canvas on wood  
101.6 x 95.6 x 6.7 cm



Photo: Alexandro Wang © Sylvie Fleury. Courtesy of the artist and Almine Rech

《高见》  
*Bright Ideas*  
2016

布面丙烯  
Acrylic on canvas  
166.7 x 267.3 x 6 cm



© Sylvie Fleury. Courtesy of the artist and Salon 94

这幅 2016 年的画作《高见》通过女性配饰的轮廓和随机分配的数字，带出了不断生产和充斥了消费欲望的产业机制。如果说手提包和高跟鞋是她从消费社会挪用的元素，那么镂空的形状和毫无意义的编号则是对这些物品“表面的美丽”所作出的一个更为微妙的评论。

我们也能从中看到艺术家的幽默感：这幅作品的英文标题可被直译为“明亮的想法”，但它却只是一场简单的、黑白的、单调的、毫无意义的配对游戏。不仅如此，此次展览中艺术家的其他作品大都富有鲜明的色彩和不落窠臼的形式表达。通过这件作品，艺术家强调了其艺术创作中“观念”的本质和核心地位：通过相互矛盾的概念与时而夸张的手法，希尔维·夫拉里持续展开着无尽的挑衅与对抗。

The 2016 painting *Bright Ideas* visualizes the mechanisms of an industry of desire by showing merely outlines of accessories with random numbers devoid of any meaning. If handbags and high heels were her appropriation from consumer society, these hollowed-out shapes and the meaninglessly assigned numbers would be a subtler commentary on its superficial beauty.

We see Fleury’s playfulness and sense of humour: a painting entitled *Bright Ideas* presents itself as a plain, meaningless, black-and-white matching game, while her other works in the exhibition feature striking colours and unconventional forms. Here the conceptual essence is emphasized: through conceptually contradictory and at times dramatic approaches, Fleury’s practice unfolds with endless provocations and confrontations.



《安德烈和罗伯特  
(深蓝色 / 绿松石色)》  
*André et Robert*  
(*Deep Blue / Turquoise*)  
2019

库雷热超短裙，人体模特腿，汽车漆  
Courrèges mini skirt and mannequin  
legs with car paint  
128 x 36 x 48 cm

在希尔维·夫拉里的人体模特系列作品中，她融合了法国时装设计师安德烈·库雷热发明的迷你裙，以及美国当代艺术家罗伯特·戈伯著名腿部雕塑中隐晦的恋物情结与情色元素。

罗伯特·戈伯栩栩如生的腿部雕塑往往只会露出小部分的肌肤，而希尔维·夫拉里的模特作品则裸露得更为大胆，腿上还涂上了闪闪发光的车漆。它是性感的女性肢体，却也有着阳刚的、闪亮的、车的肌肤。艺术家通过看似互相矛盾的元素引起怪诞的观感，却呈现出一种“和谐”的道家思维：调和阴与阳、女性与男性、人与金属间的平衡。

Fleury’s Mannequin series represents a combination of French fashion designer André Courrèges’s invention of miniskirts, and contemporary American artist Robert Gober’s subtle fetishist eroticism in his beeswax leg sculptures.

Derived from Gober’s meticulously lifelike man’s legs with only a narrow band of the body exposed, Fleury’s mannequins are radically naked and coated with glistening car paint, hot bodies in the colour of shiny, macho cars. Through the strangeness evoked by contradictory elements, it is the philosophy of Taoism—the balance of the universe between yin and yang, the feminine and the masculine, the human and the metallic—that the artist always hopes to achieve and represent



Photo: Tristan Martinez © Sylvie Fleury. Courtesy of the artist and Salon 94

《宇宙蛋》  
*Cosmic Egg*  
2022

独版霓虹灯  
Unique neon  
196 x 151 cm

“宇宙蛋”是一个广泛存在的神话主题，曾出现在不同文化的宇宙学说中。蛋黄和蛋白的结构象征了生命诞生于两个互补元素的统一。中国传统的创世神话也曾描述一个巨大的原始卵，其中孵育着巨人盘古。卵破之后，盘古将混沌分割为阴和阳。

沿着阿那亚艺术中心建筑内螺旋上升的路径，我们体验到一种向上的精神内涵以及对宇宙和空间的思考。“宇宙蛋”这一神话符号与展览空间相互作用，希尔维·夫拉里再次上演了一场不常见于博物馆和画廊的当代艺术与亚文化的碰撞：除了时尚与跑车之外，还有当代神秘主义和宇宙幻想等亚文化。

The cosmic egg is a mythological motif found in the cosmogonies of many cultures. Eggs consist of both yolk and white, symbolizing the unification of two complementary principles from which life or existence emerges. One Chinese creation myth describes a huge primordial egg containing the primal being, the giant Pangu. After the egg broke, Pangu divided chaos into the opposites of yin and yang.

Following the spiral ramps in the building of the Aranya Art Center, one can observe a shared upward spirituality in relation to the cosmos. Through this mythological symbol that interacts with the exhibition space, Fleury stages a meeting of art and subculture that often feels alien to museums and galleries: in her work one finds not only the worlds of fashion and muscle cars, but also contemporary mysticism and cosmic reveries.

《迪奥鞋》  
*Dior Shoes*  
2008

镀铬青铜  
Chromed bronze  
20 x 20 x 9 cm  
版数 Edition: 2/8 + 2 AP



© Sylvie Fleury. Courtesy of the artist and Almine Rech



《清透柔纱胭脂（肉色）》  
*Cheek Fabric (flesh)*  
2019

布面丙烯，木架  
Acrylic on canvas on wood  
148.9 x 142 x 9 cm



© Sylvie Fleury. Courtesy of the artist and Almine Rech

《香奈儿购物袋》  
*Chanel Shopping Bag*  
2008

喷漆青铜  
Painted bronze  
40 x 50 x 11 cm  
版数 Edition: 4/8



© Sylvie Fleury. Courtesy of the artist and Almine Rech

“我常把我的‘购物袋’想象成沃霍尔的时间胶囊。通过这些购物袋，我记录下了对时尚的一瞥，也保留了某件在特定时刻激励过我的事物。”——希尔维·夫拉里

希尔维·夫拉里的购物袋系列于 1990 年首次展出，当时她与瑞士著名艺术家约翰·M·阿姆莱德和奥利维尔莫塞特共同参展。这些购物袋将法国艺术家马塞尔杜尚的现成品概念，以及美国艺术家安迪·沃霍尔对消费社会的关注结合。它们不仅是社会潮流的风向标，还保留了艺术家个人的喜好与灵感来源。

在对时尚产业元素的挪用中，希尔维·夫拉里通过融合生产者的审美操纵机制和市场的需求，给这些世俗的符号冠上了圣洁的光环。

“I have often thought of my ‘shopping bags’ as Warholian time capsules. Through them, I captured both glimpses of fashion and what inspired me at a given moment.” —Sylvie Fleury

Fleury’s series of shopping bags was first exhibited in a 1990 exhibition with John M. Armleder and Olivier Mosset. Combining the idea of French artist Marcel Duchamp’s readymade objects with American artist Andy Warhol’s affirmation of the consumer world, these shopping bags not only act as an indicator of social trends, but also preserve the preferences and inspirations of the artist herself.

Fleury’s appropriation of the fashion industry allows a mix of aesthetic manipulation mechanisms and secondary needs. In her sculptures, the profane takes on an aura of sanctity.

《 别再拉扯！ 》  
*Don't Drag No More!*  
2016

布面丙烯  
Acrylic on canvas  
166 x 267 x 3 cm

《 华伦天奴红（ 4 ） 》  
*Valentino Red (4)*  
2016

布面丙烯  
Acrylic on canvas  
100 x 100 x 3 cm

《 自我 》  
*ÉGOÏSTE*  
2022

墙面绘画  
Wall painting  
300 x 500 cm

《 更快！ 更大！ 更强！ 》  
*FASTER! BIGGER! BETTER!*  
2022

独版霓虹灯  
Unique neon  
122 x 4000 cm

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