



Press Release

“Memory & Metamorphosis” Sabrina J’s Solo Exhibition

Press Meeting with the artist: April 13th, from 4:30 to 5:30 pm

Public Opening: April 14th, 2023

Exhibition Duration: April 14th- May 28th 2023

Artist: Sabrina J

Curator: Liya Prilipko

Venue:

Art+ Shanghai Gallery
Yifeng Shopping Mall, 99 East Beijing Road, Unit L207, 2nd Floor
Huangpu District,
200002 Shanghai, China

Tue-Sun, 10:30 am -6:30 pm (Monday Closed)

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About the Exhibition

“Memory & Metamorphosis”: Sabrina J Solo Exhibition

The limitless artistic potential of plain paper has been showcased by artists for millennia. The ancient Chinese were the first to use the technique now known as papier-mâché to shape paper into sculptures and press bark fibers into pliable sheets. Craftsmen in Germany and Switzerland have long practiced the delicate art of silhouettes, cutting paper into exquisite two-dimensional scenes. Japanese craftsmen helped define origami and disseminate a culture of paper folding.



Although the fibrous and malleable paper hasn't altered much over time, artists have continued to be inspired by its form to try new techniques and experiments. *Memory & Metamorphosis*, delves into Sabrina J's obsession with paper and showcases pieces made through radical, frequently unforeseen metamorphoses. The results have been cut, shaped, painted, sewn and even embroidered.

Paper is typically more associated with arts and crafts, but here you can see an entire exhibition of paper-based artworks, that are treated as what they are, which is art.

The exhibition showcases the versatility of paper as an art medium and features pieces that have been cut, shaped, painted, sewn, and even embroidered. It invites us to consider the wide range of aesthetic and formal possibilities that working on paper offers, and transports us into the warm and beautiful sensations that paper gives us. The exhibition is a testament to the fact that paper can be an art form in its own right, rather than simply a material to draw or write on.

Sabrina J's original art practice is fueled by a wide range of interests and past creative endeavors. After graduating from The Duperré School of Applied Arts and the École Boulle, she has embarked on a path of discovery, experimentation, and learning that led her to where she is right now as an artist, designer, and creative. Drawing on the knowledge, skills, and experiences she has gained while pursuing her career in scenography, fashion, product, interior, and graphic design, her oeuvre of work demonstrates a unique combination of practices spanning drawing, painting, collaging, embroidering, sculpting, experimenting with a wide range of materials.

Mostly abstract, Sabrina's artworks strike you with a strong material presence. Finding inspiration in the liberating qualities of the handmade material, making her own paper, and exploring its latent possibilities became one of the central practices of Sabrina's art-making in recent years. Her flirtatious exploration of the media began in 2011 when she discovered bamboo paper-making in Vietnam. As she lived and traveled around the world, she made several attempts to connect with the medium of paper on a practical and conceptual level. On her way to pursuing the intricacies of the craft in various cultures, she came across and explored the Japanese techniques of washi paper making. However, a formal immersion in the possibilities of the medium and a commitment to paper-making occurred only in 2021.

To create her paper works, Sabrina laboriously follows the steps of paper-making craft from handling the wood fibers, soaking, cooking, and separating them to preparing paper pulp, making glue, and preparing the mixture that will eventually turn into paper once molded and dried. For Sabrina, making her own paper is not merely an act of manipulating raw material that she will eventually turn into a work of art, but each step of the process is the act of experiencing art itself in the daily performance of such balancing feats as controlling and letting go, intervening and taking a step back, doing and being, becoming and unbecoming. The art she masters is in both controlling the



medium while at the same time allowing for what is present and active in the material substance itself and the environment surrounding it to determine the outcome. Using the wood fibers to make her paper, as well as the artist's intimate relationship to the paper's life cycle, directly influence the shapes, forms, and textures that emerge in her paperwork.

Inspired not only by the properties of the material but by its history and literary tradition, Sabrina incorporates ink in her work. Her works of paper in black and white palette covered a wide range of grays from cold to warm tones, invoking the density and space of light and dark, the changing states of deceptively calm surfaces to turbulent currents.

Sabrina manages to shift the viewer's attention from the object itself to the concept, to the process of recognition in the viewer of something in its arrival, passage, and departure, to something that is beyond and out of sight. With her works, she shapes the appreciation of the moment in passing that the Japanese call *Mono no Aware* (の哀れ).

Sabrina's honoring of seasonality and interconnectedness of all things is observed throughout her artistic practice. Her works are records of Memory and Metamorphosis. For Sabrina, each moment of creation, as well as the moments in between the whiteness of the paper and the brush loaded with ink, between the intact surface of the paper and the needle that is ready to pierce it, between the moist pulp and consolidated texture, contain both here and there, before and after, contains a pause full of limitless creative potential. Possessing the power to evoke, rather than to state directly, her work represents the state of infinite possibility.

About the Artist

Sabrina was born in Reunion Island but grew up in France. She studied Applied Arts in Paris and has since lived in Paris, London, Ho Chi Minh City and now Shanghai for the last 9 years. Throughout her career she's been deeply involved in art, interior design, product design and fashion as a Creative Director. As her roles have evolved, she has worked with fine craftsmen and women across a range of different materials with a keen interest in sourcing materials and artefacts steeped in cultures from around the world. The one constant has been her fascination with weaving styles together, combining different materials and textures, mixing cultural influences, whether this be through design, fashion or art. Material associations, textures, and hybrid cultural references have been part of her creative identity as both a designer and an artist. www

Sabrina J's wide range of interests, diverse talents, and expertise make it impossible to categorize her art practice within a single framework. Sabrina finally lands in China where she initiates a major transformation in her personal and professional life, transitioning from a designer to an artist.



Sabrina's innate understanding of life's cycle of birth and rebirth allows her art practice to evolve intuitively. The end of each creative journey spawns the beginning of the new one. Discovering and experimenting with various languages of artistic expression, the artist often settles in the realm of interdisciplinary. Her oeuvre of work demonstrates a unique combination of practices spanning drawing, painting, collaging, embroidering, sculpting, experimenting with a wide range of materials, as well as discovering the possibilities of machine-driven solutions for her work.

新闻稿

“生生不息：记忆与蜕变” 丘斐个展

媒体艺术家见面会：2023年4月13日下午4:30至5:30点



展期：2023年4月14日 – 2023年5月28日

艺术家：丘斐

策展人：利亚·普利里普克

地点：艺术+ 上海画廊

中国上海市黄浦区

益丰外滩源，北京东路99号L207，2楼

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开馆时间：

周二至周日上午10.30至晚上6.30（星期一闭馆）

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展览介绍

“生生不息：记忆与蜕变”——丘斐个展

千百年来，纸张所蕴含的无限潜能一直被艺术家们展现。古代中国人最先使用了现在被称为“纸浆艺术”的技艺，将树皮纤维压制成柔软的纸张并将纸浆制成雕塑；德国与瑞士的工匠们使剪纸艺术发扬光大，他们将纸张剪成优美的二维场景；日本工匠们则定义了折纸艺术，并让折纸文化得以广泛传播。

尽管纸张本身的属性和可变性并没有随着时间迁移改变太多，艺术家们还是被这个材料的形式所启发，尝试了新的技巧与实验。展览“生生不息”探究了艺术家丘斐对于纸张的痴迷及其对于纸这个材料进行的颠覆性的、不带预判的改造。

说到纸，人们通常会将它与工艺美术联系在一起，但在这里，你可以看到一整个以纸为主体的展览，纸在这里成为了纯粹的艺术本身。

本次展览展示纸作为一种艺术媒介的可塑性。它可以被剪裁、塑形、绘制、缝制，甚至与刺绣结合。展览让我们思考用纸作为媒材去创作所呼应的广义上的美学意义以及形式上的多样性，并将纸物的温度与美妙传递给我们。此次展览重新阐释了纸这个媒介，它不仅仅是附属在书写或者绘画的工具，而且还有它作为材料本身的艺术语言。

丘斐的原创性艺术实践是由广泛的兴趣和过往的创造性努力所推动的。在从杜佩尔应用艺术学院和巴黎布勒学院毕业之后，她走上了一条探索、实验和学习的道路，从而抵达了她今天的位置：一个艺术家、设计师和创意人。她汲取自己在场景、时尚、产品、室内和平面设计中所积累的知识、技能与经验，从而赋予她所有的艺术创作以一种独特的实践组合，包括了素描、绘画、拼贴、刺绣、雕塑以及各种材料实验。

丘斐的大多数作品都是抽象的，以强烈的物质存在感打动观众。她从手工材料的自由性中寻找灵感，自己制作纸张，并探寻其潜在的可能性。这成为她近年来艺术创作的核心实践之一。她对媒介赏玩式的探索始于2011年，当时的她在越南发现了竹制纸。随着她在世界各地的生活和旅行，她做了多次尝试，试图在实践与观念的层面与纸这种媒介建立联系。在各种文化中追寻复杂工艺的道路上，她遇到并探索了日本的和纸制造技艺。然而，直到2021年，她才正式地置身于这一媒介的可能性，全身心地投入到造纸当中去。

为了创作纸质作品，丘斐花费了很多精力去追寻造纸工艺的步骤，从处理木质纤维、浸泡、烹煮，再到分离它们以准备纸浆、制作胶水，最后是准备好在成型和干燥后最终会成为纸张的混合物。对丘斐来说，制作出自己的纸，这并不仅仅是一种处理原材料，并将其最终转化为艺术作品的行为，而是通过这个过程中的每一步，在平衡能力的日常表演中去体验艺术本身的行为。这种平衡包括了控制和放手，干涉和让步，创作和在场，生成和不生成。她所掌握的艺术既是控制媒介，同时也是允许物质本身与周遭环境中在场且活跃的因素来决定最终的结果。使用木质纤维来制作纸张，以及艺术家与纸张生命周期之间的密切关系，直接影响了她纸质作品所表现出的形状、形态与纹理。

丘斐的灵感不仅来自材料的特性，也来自材料的历史与文学传统。她在作品中融入了水墨。她的黑白调色组配纸制作品涵盖了从冷色调到暖色调的各种灰，激活了光影的密度与空间，以及看似平静的表面转向动荡流体的变化状态。

创作各种纹理、亮度及吸墨程度相异的纸张，这为丘斐提供了广阔的创作空间。她对纸的干预既大胆又微妙：她刺、绣、折叠、分层、切割、划刻、揉捏和缝合纸面。她将水作为控制造纸与用墨的积极性力量，并通过对各种工具的操作来创造出纸的纹理，赋予其偶然、惊喜和不确定的元素。这让丘斐学会了在这个过程中形塑自己作品的样貌，而不是摒弃或忽视这一过程。

在她最新的纸张系列中，丘斐放下了黑白调色，而是将一条血红色的线加入其中。这条线从构成纸上画面的纯白色上横穿而过，孕育出新一轮的作品与艺术叙事。丘斐的视觉语言是极简的，但却极为丰富地指涉了自己的生活，以及记忆、讲故事、对话、关系等主题。红线要么作为一条单独的线从纹理表面之上蜿蜒曲折地横穿而过，要么与白色交叉、缠绕、融合，消逝在包含它的画面之上，从而成为一种怀念，怀念人们的对话——那些自然而然的对话，以及那些既没有结束也没有开始的对话。她红色的曲线也象征着记忆，那些失去的或寻回的记忆。她向那些被压缩成层层经验、记忆及物质保存的生命致以敬意。

一组小雕塑是用纸浆浇铸出多维的形状，其形态让人联想到各种类型的容器、花瓶，以及未做完的碗器。这组雕塑名为“无法遏制的愿望”，是丘斐首次尝试将纸张引入三维空间。艺术家用装置深刻地回应了季节变化之美。精妙的白色蛋壳状容器完成度各有不同。一些已完全成型，另一些则是未完成的。艺术家捕捉了它们的中间状态，像是在向此刻的经历致以敬意。丘斐颂扬了塑造她视野与艺术理念的万物季节性，这件作品极大地彰显了这一点。这些纸制容器似乎承载着她对无常、万物短暂性、经历瞬时性的认知。丘斐“无法遏制的愿望”体现了艺术家纯粹直觉地对物质过程的身体性参与，彰显出每次与物质相遇的

内在美。通过纸的形状和形态，丘斐注入她对宇宙的深刻认知，以唤起无法言表的深沉的、神秘的，因而也无法遏制的情感。艺术家试图表达的似乎是，如果看不到什么是缺席的，什么是未被说出或呈现的，就无法揭示出真正的意义。因此，丘斐的雕塑内含表明，未成形的东西赋予固定的形状以意义，反之亦然。她的艺术理念呼应了中国的“留白”观念，即空白，或者说日本的“间”。这些美学理念指的是万物之间、贯通、四周或内部的空白，以及时刻、物体、人，及其周遭在时空上的间隔。丘斐“无法遏制的愿望”的纸制形态呈现了充满无数可能性的停顿和时刻。描绘无边无际感这样一个抽象概念的难度，正使得这件作品充溢着一种无法定义的美，以及一种超越所有文化界限的模糊性。

丘斐努力将观众的注意力从物体本身转移到概念上，转移到在某物到来、经过及离开时观众的认知过程，转移到超越视线以及视线所不能及的东西上。通过艺术创作，她塑造了日本人所谓的“物哀”，即对时间流逝瞬间的喜爱。

丘斐尊重万物的季节性及其相互之间的联系，这始终贯穿于她的艺术实践。她的作品是对记忆与蜕变的记录。对丘斐来说，每一个创造的时刻，以及纸张与蘸足墨的画笔之间，完整的纸张表面与即将刺穿它的针之间，潮湿的纸浆与强化的纹理之间，都囊括了此处和彼处，此前和此后，包含了一个充满无限创造潜力的停顿。她的作品不是直接陈述，而是有着激发性的力量，代表着一种无限可能的状态。

关于丘斐

丘斐出生于留尼汪岛，但在法国长大。过去9年，她在巴黎、伦敦、胡志明市和上海生活和工作室。她在佩雷应用艺术学院和艾科尔博尔学院学习应用艺术，然后开始从事布景设计和艺术。

她最初的艺术实践是由广泛的兴趣和过去的创作努力推动的。从杜佩雷应用艺术学院和艾科尔博尔学院毕业后，她走上了一条发现、实验和学习的道路，这使她成为了一名艺术家、设计师和创意工作者。凭借她在从事布景、时装、产品、室内设计和平面设计的职业生涯中所获得的知识、



技能和经验，她的作品展示了绘画、拼贴、刺绣、雕塑，实验各种材料的独特组合，以及应用机械进行创作的可能性。

丘斐广泛的兴趣、多才多艺并具有专业的知识，无法将她的艺术实践归类于某一个单一框架中。她在世界各地应用自己的才能和专业知识，如布景设计、时装、室内和平面设计，并沿途花时间探索她对造纸和刺绣世界的迷恋。最终她来到中国，在这里她开始了个人和职业生活的重大转变，从设计师转型为艺术家。

丘斐对生命诞生和重生的本能理解使得她的艺术实践得以直观地演变。每一个创造性旅程的结束都孕育了新的开始。探索和尝试各种艺术表达语言，艺术家经常定居于跨学科领域。她的作品集展示了独特的实践组合，涵盖了绘画、绘画、拼贴、刺绣、雕塑、尝试各种材料，以及发掘机器驱动解决方案的可能性。