

NISKY

29 April – 13 June 2020
Galerie Dumonteil Shanghai
Building 105, 199 Hengshan Road
11 a.m. - 7 p.m., Tue. – Sat.

Galerie Dumonteil is delighted to present “NISKY”, the eponymous show of local artist Nisky Yu. Featuring more than 20 recent paintings and drawings, the exhibition deciphers the artist’s multi-dimensional space composed of fine arts, music, literature, and movies, among other fields. Through the guidance of poem extracts, on-site improvisation, and Nisky’s original music on-demand, it invites the audience to experience a unique audio-visual journey that explores the mind and the self, reality and imagination.

New Breakthrough of “Metacollage”

“Metacollage” is a notion that Nisky has established since his solo exhibition “Phosphenes” in 2017. It is a new concept evolved from the artist’s practice on canvas — an attempt to form a “superior unit” between two or multiple art forms from varied cultural backgrounds based on the “syntactic structure” of different materials. If “collage” is a physical formation, then “Metacollage” is a series of chemical reactions that break and reorganize all the participating elements to attain an ultimate “osmosis”.

The exhibition brings together a selection of Nisky’s most recent practice based on this concept. Each piece reflects the artist’s unique approach to multicultural integration and painting style adaptation. For instance, the “Surfer Rococo” series embraces the idea of cultural fusion under the retro tone. “Surfer” represents Nisky’s fascination with popular culture in the 1950s and 1960s, while “Rococo”— aside from the misunderstandings and prejudices caused by its grandiose and extravagant visual presentation — is considered, by Nisky, a critical source of the beauty of fusion, especially the “chinoiserie” that flourished in the European court at that time. To Nisky, though the “chinoiserie” under the Western perspective carries all kinds of “misreading”, they are full of creativity, and they can be regarded as a new perspective when appreciating the beauty of Chinese culture.

In terms of the use of painting styles, taking “Our Ancestors: Landscape Ensemble I” as an example, the work is guided by black-figure, red-figure, and white figure techniques — painting techniques that evolved during the three periods of the ancient Greek bottle painting. The specific characters are further depicted by inspirations from the Han Dynasty portrait stones, Peking opera masks, and African woodcarvings. At the same time, the narrative of the picture is established with the help of mountain shapes in landscape paintings. The artist opts for materials that are rich in contradictions and struggles, thus revisiting traditions while moving forward.

The Synthesis of Painting and Music

The exhibition preserves the unique musicality and theatricality among Nisky’s works. In “Micro-Symphony No°1”, color performs the carrier of the melody, characters as notes or phrases, and composition as variations and echoes of the movements, making the ups and downs of the four movements alive on paper. The same kind of “visible melody” can also be found in “Overlapped Aspects I&II” and “Glassia II: Outsiders”. “Overlapped Aspects I&II” pictures a surreal scene of psychedelic and electronic music — the overflowing color and rhythm are amplified by the interweaving of various creatures of imagination and Nisky’s unique note bouquets. “Glassia II: Outsiders” continues the narrative style of “Glassia I: Farewell” and fancies “watching” and “being watched” in the jazz era.

In the past two years, Nisky carried out his painting and music creations simultaneously. The insights gained through music production has influenced and reshaped Nisky’s understanding of visual art. An accidental composing experience allowed Nisky to obtain a more relaxed creative state, as opposed to his usual structural methodology. Later he applied this kind of “following the beats” production method to his painting creation, which enables him to experiment more freely on different painting methods. Incorporating the 1980s nostalgic state of current young people in China, “The Broken Mephisto”, “1980s Dream in Shinjuku”, and “Joys on the Beach” are the first set of the practice of this “chillaxed” style.

The musical influence also brings about the change in dimensions along with composition arrangements. The artist disregarded his preference for large-scale works and turned to combinations of smaller pieces. “The truly memorable part of a song often ties to its chorus or part of the verses — a small part of the whole song, so I want to try something similar to my paintings.” After making them as small as “the core size” without changing the usual density of the narrative, the artist encourages new conversations through the arrangements among works. “It is an exchange with your inner self, quite like the ‘string quartet’, in which players sit in a half-circle, and the strings respond to each other.” An excellent example of this idea would be the three sets of works on paper on the left-side wall by the entrance — a set of overtures, symphonies, and variations with the theme of “Alcheringa”.

Behind Nisky's cross-field and cross-cultural "Metacollage" creations are the artist's deep understanding of art inclusiveness and his unremitting exploration of the possibility of painting with his broad interests and vast knowledge. Let us approach the inner world of Nisky Yu through "NISKY".

About Nisky's Original Music On-Demand

For this exhibition, Nisky also presents 16 original pieces of music, of which he participated in the arrangement. They are offered in the form of music on demand for all viewers while visiting the exhibition.

These creations include 13 instrumental songs and 3 songs with vocal, covering the style of pop, classical, rock, etc. After listening to these now somewhat "mysterious" works, everyone will have an idea of Nisky's unique understanding of pop music creation.

Every visitor is welcome to ask our gallery staff to play one or a few songs on the list below. Nisky once talked about his childhood memory of buying cassettes, "When I was hesitating in front of many unfamiliar albums, I often bought the ones with interesting song titles in the track list." He often reminisces this kind of excitement and anticipation of the unknown, and this is also why the artist pays attention to the title of each work. Through this interaction, Nisky hopes to share his music and this beautiful memory with the visitors.

- | | | |
|---|------------------------------------|-------------------------------------|
| 1. A Song for Baby (instrumental) 04:40 | 7. Manhattan Night Train 04:31 | 13. Summer Dream 05:28 |
| 2. Wish You Were Here 06:11 | 8. Phosphenes 05:29 | 14. A Song for Baby (vocal) 04:40 |
| 3. The White Romance 04:53 | 9. California Paranoia 03:47 | 15. Wednesday in July 04:09 |
| 4. Be Your Light 04:37 | 10. Walking in the LOVE Hall 04:12 | 16. Happiness Got a Magic Face 3:55 |
| 5. The Song for Tom Chang 04:07 | 11. Palm Pillow 05:53 | |
| 6. God's Vibration 04:23 | 12. Memories Look at Me 06:09 | |
-

About The Artist

Nisky Yu (birth name Yu Yang, b.1989, Shanghai) has always been exploring in both realms of painting and music. Nisky is an alias forged from the last letters of Federico Fellini and Krzysztof Kieslowski, as a homage to the artist's favorite filmmakers.

Nisky's works are the result of an ever-lasting cross-disciplinary interest in fine arts, music, literature, and cinema. "Metacollage" is a new concept evolved from the artist's practice on paper and canvas — an attempt to "surpass the limits of collage" and to form a "superior unit" between painting and other art forms, based on the "syntactic structure" of different materials through a chain of chemical reactions, ultimately to attain a "complete osmosis". For this creative enterprise, the artist opts for materials that are rich in contradictions and struggles, thus revisiting traditions while moving forward.

Since 2012, the artist has been exclusively represented by Galerie Dumonteil. Nisky's work has been the subject of solo exhibitions, including Phosphenes I & II (2017), The Interlacement Landscape (2014), The Circular Maze (2013), Multi-Nisky (2011), etc. The artist has also participated in international art fairs such as PAD Paris, PAD London, Art021, and Jing Art Beijing, etc. And his work has been collected by both Chinese and international private collectors and corporations, among which includes a permanent display at Xintiandi, Shanghai.

NISKY

2020.04.29 - 2020.06.13

杜梦堂 (上海)

衡山路 199 号永平里 105 栋

周二至周六: 11 点 - 19 点

杜梦堂荣幸呈现艺术家俞杨 Nisky 的同名个展, 通过 20 余件最新作品集中展出艺术家近两年的绘画创作。同时, 此次个展将通过展陈诗句的引导、艺术家现场即兴创作、Nisky 原创歌曲点播等形式解密俞杨画作背后由美术、音乐、文学、电影等领域构成的多维空间, 邀请观众跟随艺术家感受一场独特的视听之旅, 进行一次关于心灵与自我、真实与想象的探索。

“超拼贴”的新突破

“超拼贴”是 Nisky 在 2017 年“幻视”个展中提出的一个新概念——将不同艺术领域、文化背景下的两种或多种素材在剖析各自“语法结构”的基础上, 重构、整合成一个“更高层次的统一体”, 最终以绘画的形式展现出来。如果说“拼贴”是一种物理变化, 那“超拼贴”则是一系列化学反应, 将所有参与的元素都“打散”后以新的秩序重组, 彼此间达到“完全的渗透”。

此次展览集合了 Nisky 基于“超拼贴”概念的各种具体实践, 每件作品都体现了艺术家对多元文化的融会贯通和不同绘画风格的灵活运用。例如, “冲浪洛可可”系列体现了复古基调下东西方文化的融合, “冲浪(Surfer)”代表 Nisky 对上世纪五六十年代流行文化的迷恋, 而“洛可可(Rococo)”——抛开因其浮夸奢靡的视觉呈现招致的误解与偏见——则是 Nisky 心中关于融合创造之美的重要代表, 尤其是当时在欧洲宫廷盛兴的“中国风(chinoiserie)”更是带给他无限灵感。在艺术家看来, 尽管西方视角下的“中国风”设计带有对中国文化的种种“误读”, 但这些“误读”却是充满创造力的, 不失为一种看待与发现中国文化美妙之处的全新视角。

在绘画风格的运用方面以《我们的祖先: 重奏山水 I》为例, Nisky 将古希腊瓶画发展中三个时期的画法(黑像画法、红像画法、白像画法)有机融合, 作为画面的整体基调, 而具体人物形象上则融合了汉代画像石、非洲木雕、京剧脸谱等元素, 并在构图上借助风景画中对山脉与山势的描绘来建立画面的叙述层次。Nisky 在创作中保留了材料丰富的矛盾性, 让传统在“超拼贴”中获得了全新的生命力。

绘画与音乐的交融

此次个展的作品延续了 Nisky 作品特有的“音乐性”与“戏剧性”。《第一号微交响》将色彩化作旋律的载体, 以人物为音符或乐句, 用构图来组织乐章的不同变奏与呼应, 从而让起伏变幻的四乐章跃然纸上。同样带有“可视音乐”风格的还有《重相位 I&II》和《格拉思伊娅 II: 局外者》。《重相位 I&II》展现了迷幻与电子乐的超现实场景——洋溢的色彩与律动感在各类奇幻生物与 Nisky 独特的音符花束的交织下显得格外强烈。《格拉思伊娅 II: 局外者》则延续了前一部叙述风格, 呈现出一幕关于爵士年代的“看”与“被看”的奇想。

过去两年多, Nisky 的音乐创作与绘画创作同步进行, 在音乐世界中获得的认知不断影响、重塑着 Nisky 对于视觉艺术的理解。一次偶然的编曲经历打破了 Nisky 惯常的制作过程, 获得了一种更为松弛、舒展的创作状态, 随后他将这种“跟随某种律动”的制作方式融入绘画创作, 从而更自由地尝试不同画法。《梅菲斯特仰观宇宙》、《新宿梦纹》和《加州派野郎》是这种“驰放”风格的首组实践, 同时这些作品还融入了时下年轻人独特的 80 年代怀旧感。

另一个受音乐影响的变化体现在作品尺幅与组合方式上的改变。艺术家打破了以往对大尺幅作品的偏爱, 改用小幅作品的组合形式。“一首歌或乐曲真正让人感动难忘的部分往往就是那短短几句, 所以我想做一些更接近核心的尝试——让作品小到那‘短短几句’, 但叙述的密度不变, 同时增添作品在空间组合上的可能, 或许会做出不一样的东西。好比‘弦乐四重’, 演奏者围坐一圈, 提琴间彼此应答, 是一种与自己内心的对话”。入口左侧墙面的三组纸本作品正是以“梦幻时代”(Alcheringa)为主题的一组序曲、交响、变奏组曲。

在 Nisky 跨领域、跨文化的“超拼贴”创作方式背后, 包含了艺术家广泛的兴趣爱好、庞大的知识体系, 对艺术包容性的深刻理解, 以及对绘画可能性的不懈探索。让我们一起通过展览, 走近 Nisky 的内心世界。

关于 Nisky 原创歌曲点播

这次展览 Nisky 将他原创、参与编曲的 16 首音乐作品以曲目点播的形式供大家在参观的同时进行互动聆听。

这些创作包含了 13 首编曲版本和 3 首演唱版本进行展示，曲风包括了流行、古典、摇滚等…相信在听过这些现在还略带“神秘”的作品后大家会感受到 Nisky 对于流行音乐创作的独特理解。

欢迎大家根据作品曲目表进行现场点播。Nisky 曾在聊起小时候买卡带时谈到：“当年面对很多不太熟悉但又想买的专辑，经常会因为专辑曲目表中的一首有意思或者喜欢的歌名而买下。”这种兼具兴奋、风险与紧张的期待感令他怀念至今，由此也激发着 Nisky 对每件作品在标题取名上的重视。艺术家希望通过点播的方式与大家分享他的音乐以及这份美好的记忆。

1.八坪哩数 04:40 A Song for Baby	7.曼哈顿夜车 04:31 Manhattan Night Train	13.种夏 05:28 Summer Dream
2.等你在 06:11 Wish You Were Here	8.幻视 05:29 Phosphenes	14.给宝贝的歌 04:40 A Song for Baby
3.白罗曼司 04:53 The White Romance	9.加州妄想 03:47 California Paranoia	15.浅夏浮力 04:09 Wednesday in July
4.恋光 04:37 Be Your Light	10.“爱系”厅 04:12 Walking in the LOVE Hall	16.幸福有了张魔法的脸 3:55 Happiness Got a Magic Face
5.季末的雨声 04:07 The Song for Tom Chang	11.棕榈枕 05:53 Palm Pillow	
6.神的颤音 04:23 God's Vibration	12.记忆看见我 06:09 Memories Look at Me	

关于艺术家

俞杨 (Nisky, 1989年出生于上海) 长期在绘画和音乐等领域进行创作与探索。Nisky是俞杨为自己创造的别名, 取自他最喜欢的两位电影大师Federico Fellini 和Krzysztof Kieslowski的名字结尾, 以此来表达对他们的敬意。

Nisky的绘画作品源于其对美术、音乐、文学与电影的多元理解。“超拼贴”是Nisky近年来从创作体验中提炼出的一个新概念。“超拼贴”超越了拼贴的界限, 在重构原始材料的“语法结构”的基础上, 把不同范畴的两种材料整合成一个“更高层次的统一体”, 达到“完全的渗透”。艺术家选择具有“丰富的矛盾”的材料, 保留这种“争斗”来避免与传统相互隔离, 让传统以此得到全新的生命力。

自 2012 年, Nisky 由杜梦堂(Galerie Dumonteil)代理。近年来其主要个展包括“幻视 I&II” (2017), “重影之景” (2014), “环形迷宫” (2013), “Multi-Nisky” (2011)等。艺术家的作品曾在 PAD 巴黎, PAD 伦敦, Art021, 艺览北京等国内外艺博会上展出, 并被国内外众多藏家和机构收藏, 其中包括一件上海新天地的永久陈列作品。

媒体联络: jinyi@philo-art.com

详情咨询: shanghai@dumonteil.com