

LE Trieu Dien

The Canvas of Memories

2022.01.22 - 2022.03.12

DUMONTEIL Shanghai

Bldg.105, 199 Hengshan Rd.

11:00 – 19:00 Tue. – Sat.

DUMONTEIL Shanghai is pleased to present “The Canvas of Memories”, the solo exhibition of Vietnamese artist Le Trieu Dien (b.1943), featuring 16 oil paintings created between 2020-2021. The artist recalls some of his most precious memories and emotions and explores the social and cultural attributes rooted in individual existence by depicting the rise and fall of life in the Mekong Delta.

I grew up in the Mekong Delta region that converges many cultures like Chan Lap, Cham, Khmer, Chinese and Vietnamese. Traces of war, reclamation, the opening of lands, building villages, establishing pagodas, living places of each region and each ethnic group are emotions condensed in each stroke of memory.

— Le Trieu Dien

Le Trieu Dien's “memory” is not only a personal recollection of his upbringing, but also a “cultural memory” of the development of the delta region. Ben Tre Province, Le Trieu Dien's hometown, is one of the twelve provinces that comprise the Southwest Delta. Although the colonial period and decades of war have left the artist with unhealed wounds, the artist often wishes to record the gifts of Nature and the treasures of ethnic culture on canvas.

In the “Mekong Delta” series, the artist relates his feelings to the region's historical changes and social life. Rivers full of alluvium flow through mountains, lakes, and vast fields, continuing many cultures and ethnic groups on domain regions. The integrating blue, green, purple and red, brown and yellow blocks in the background of the work epitomize the changing mornings and seasons in the Delta. And the unusual shapes and symbols are a collection of boats and boatmen in the Non-La, rice fields and orchards bordered by rivers, the floating markets with their crowds of people, the Buddhist temples and houses clinging to the riverbank.

Le found his inspiration from ancient characters, motifs, and decors found on cultural relics and ancient architectures. Although their meanings have long been lost, they still permeate everyday life in the south, from rock art, religious architectural motifs to souvenir patterns. By transforming these images on the edge of oblivion into his creative vocabulary, the artist has created an alternative for them to be perpetuated beyond the promotion and marketing of cultural tourism. In “Mekong 5”, for example, the stacked squares embedded with symbols act as a treasure box representing the multi-ethnic culture of the Mekong River.

In the series “To the West”, the artist depicts the joys and sorrows of the expatriate children he meets on his travels. The colour is drawn from different countries and regions' religions, cultural life, and traditional dress. Meanwhile, the

vivid memories may come from the colours of the vast rivers, the early morning dewdrops on the country roads or the bustling oars of the boats at dawn.

On the narrative aspect, The composition is akin to how a memory flashes through one's mind — a particular image, person, or object emerging from a blurred and fragmented scene. Layers, transitions, and balance are achieved by alternating and layering similar and contrasting colours. The artist prefers to capture the feelings that accompany the memory rather than the event itself.

On the emotional level, Le Trieu Dien's works are interwoven like a chain of memories that flickers, sometimes appears indifferent, occasionally furious, stacked together into layers. He follows his intuition and records his state of mind as faithfully as possible. Through the bold colours and rich brushstrokes on canvas, the viewer can perceive that the artist, in his seventies, still has a passion for nature and life through his childlike sensitivity and curiosity.

The recurring covid-19 pandemic of the past two years have cast a shadow over global developments, leaving one with a strong concern for the present and future of humanity. Yet, despite being immersed in an atmosphere of fear, frustration and sadness, LE Trieu Dien hopes to bring a sense of strength and optimism with his vibrant and rhythmic works, encouraging viewers to feel and capture the beautiful hues of life and memory.

About the Artist

Lê Triều Điển (born 1943 in Ben Tre Province, Vietnam) studied painting at an early age and was educated at the Phu Tho Institute of Technology in Ho Chi Minh City. He still lives and works in Ho Chi Minh City and has been exhibited in the Ho Chi Minh City Museum of Fine Arts and galleries in China, Malaysia, Singapore, Japan, France, and the United States.

Le Trieu Dien's paintings are based on memory and speak of the hardships and glories of life through his depiction of the natural landscape and the multi-ethnic social and cultural life of the Mekong Delta region in Vietnam. His unique narrative technique incorporates images, motifs and ancient characters of various ethnic groups and religions that permeate the daily life of Vietnam, expanding the spatial and temporal dimensions of the canvas with rhythmic colours, lines and brush strokes. Always seeking the most authentic expression, Le's richly layered expressions convey a full emotion that strikes the viewer at a spiritual level.

黎潮典 Lê Triều Điển

记忆的边缘

日期: 2022.01.22 - 2022.03.12

地点: 杜梦堂(上海)

地址: 衡山路 199 号永平里 105 栋

开放时间: 周二至周六 11:00 - 19:00

杜梦堂荣幸呈现越南艺术家黎潮典(Lê Triều Điển, 1943 年出生)个展“记忆的边缘”。此次展出的近二十件作品均创作于 2020-2021 年, 艺术家通过描绘湄公河三角洲生命的兴衰, 梳理了自己的回忆、近期的思绪与情感, 从自我出发探索个体存在中包含的社会和文化属性。

“我在湄公河三角洲出生长大, 这片土地融合了许多文化: 真腊(Chân Lạp)、占族(Chăm)、高棉(Khmer)、华族(Hoa)和越族(Việt)等。战争、开垦、开放土地、建立村庄、建造佛塔、每个地区和民族的生活场所的痕迹都浓缩在记忆的每一笔中。”

——黎潮典

黎潮典的“记忆”既包含了对个人成长经历的回顾, 更渗透了三角洲地区发展的“文化记忆”¹。他的家乡槟榔省(Bến Tre)位于湄公河入海口附近, 河渠资源丰富, 是组成西南三角洲的越南 12 省之一。尽管殖民和战乱²在艺术家心中留下了难愈的伤痕, 但他更希望在画布上留下湄公河平原丰富的自然和人文风貌。

在《湄公河》系列中, 艺术家将自身的感受与湄公河三角洲的历史变迁与社会生活紧密相连。充满冲积物的河水一路流经山脉、湖泊、田野, 延续着领域内的许多文化和族群。作品背景中交织的蓝绿紫与红棕黄色块如同三角洲地区晨曦交替、四季变换的缩影。而那些奇特的图形和符号则集合了随处可见的船只和头戴笠帽的撑船人、以河道为界的稻田与果园, 人头攒动的浮动市场、佛教寺庙和依附于河岸的住宅。

这些图像的灵感来自不同民族的文化遗迹, 尽管它们的含义早已无人知晓, 却渗透在南部地区的日常生活中, 从山崖壁画、宗教建筑纹饰到纪念品图案都有所体现。黎潮典将这些处在遗忘边缘的图像转化为自身的创作语

¹ 《文化记忆——早期高级文化中的文字、回忆和政治身份》[德]扬·阿斯曼, 金寿福、黄晓晨译, 2015-5

埃及学家扬·阿斯曼(Jan Assmann)以哈布瓦赫(Maurice Halbwachs)的“集体记忆”为基础, 进一步提出了“文化记忆”的概念, 探讨了记忆、身份认同、文化的连续性三者之间的关系, 以及有关过去的集体图像对民族身份的确定和强化起到了怎样的作用。

² 自 19 世纪中叶, 法国逐步殖民越南; 二战期间, 日本在越南取得支配地位; 1946-1954 年, 越法战争; 1955-1975 年, 越美战争; 1978-1985, 中越反击战, 自 90 年代起, 越南迎来了经济的快速发展, 成为东南亚备受关注的新兴发展的经济体之一。

汇，让它们能够在旅游文化的推广营销之外获得另一种延续的可能。例如，在《湄公河 5》中堆叠的彩色方块和符号如同一个象征着湄公河畔多民族文化的珍宝盒。

在系列作品《致西方的孩子们》中，艺术家描绘了自己外出旅行时偶遇的侨居儿童在这片充满梦想和回忆的土地上生活的喜怒哀乐，所运用的色彩来自不同国家和地区的宗教、文化生活和传统服饰，那些记忆犹新的片断或许来自广袤河流上的五光十色，清晨乡村道路上闪烁的露珠，亦或是黎明时分热闹的船桨。

在叙述层面，作品构图近似回忆在我们的脑海中闪现：某个特定的画面、人物、或物件从模糊而零散的场景中浮现。通过对比色和相近色的交替与叠加，作品完成了画面层次的过渡与平衡。比起事件本身，艺术家更热衷于捕捉伴随记忆而生的感受。

在情感层面，黎潮典的作品如记忆的链条相互交织，时而冷漠，时而炽热，层层堆积。他跟随直觉，尽可能忠实地记录自己的心境。透过这些作品中跃然纸上的大胆用色与丰富笔触，观者能够感受到年近八旬的艺术家依然对自然与生命满怀赤忱，拥有孩童般的敏锐与好奇。

近两年来，疫情的反复为全球发展蒙上了一层灰色的基调，让人不由对人类社会的近况和未来感到担忧。尽管沉浸在融合了恐惧、挫折与伤感的氛围中，但艺术家希望用充满张力和律动的作品为生活注入一份力量 and 希望，鼓励和引导观众去感受和捕捉生活和记忆中的美好色彩。

关于艺术家

黎潮典（Lê Triều Điển，1943 年出生于越南槟榔省）从小学习绘画，曾就读于胡志明市 Phu Tho 理工学院。他目前仍在胡志明市创作生活，其作品曾多次展出于胡志明市美术馆，以及中国、马来西亚、新加坡、日本、法国和美国等地的美术馆和画廊。

黎潮典的绘画创作以记忆为出点，通过描绘越南湄公河三角洲地区的自然风貌与多民族融合的社会文化生活诉说生命的兴衰与沉浮，困苦与荣耀。他的叙述手法融合了渗透于越南日常生活的各民族和宗教的图像、纹样和古文字等，用律动的色彩、线条和笔触拓展画布时空的维度。黎潮典始终寻求最本真的表达，在层次丰富的抽象表达中传递充盈的情感，直击观者的精神层面。