



DUMONTEIL

Inner Life
Shaping Worlds

绮梦之境

Tamaris BORRELLY

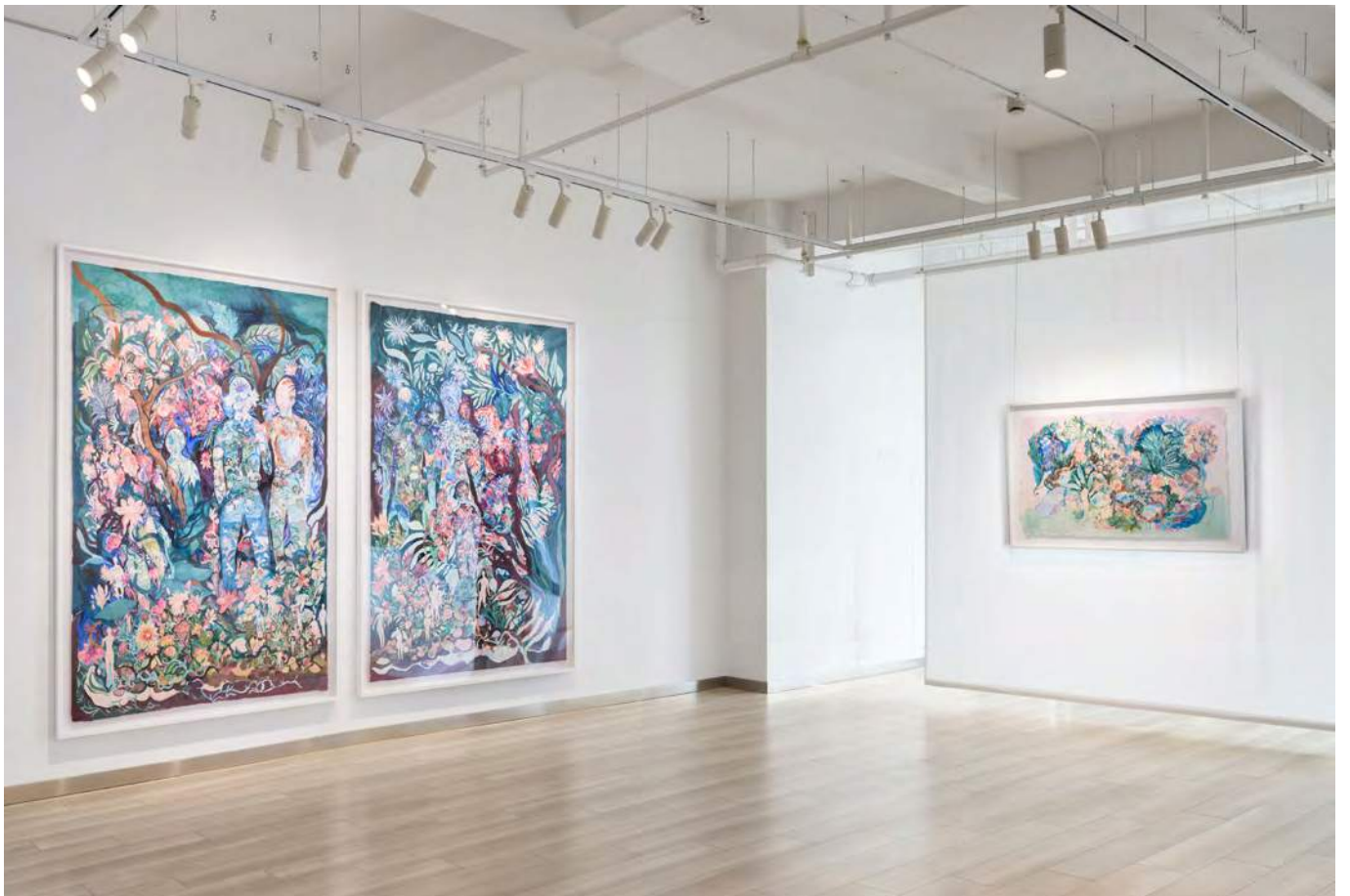
塔玛丽·伯瑞利

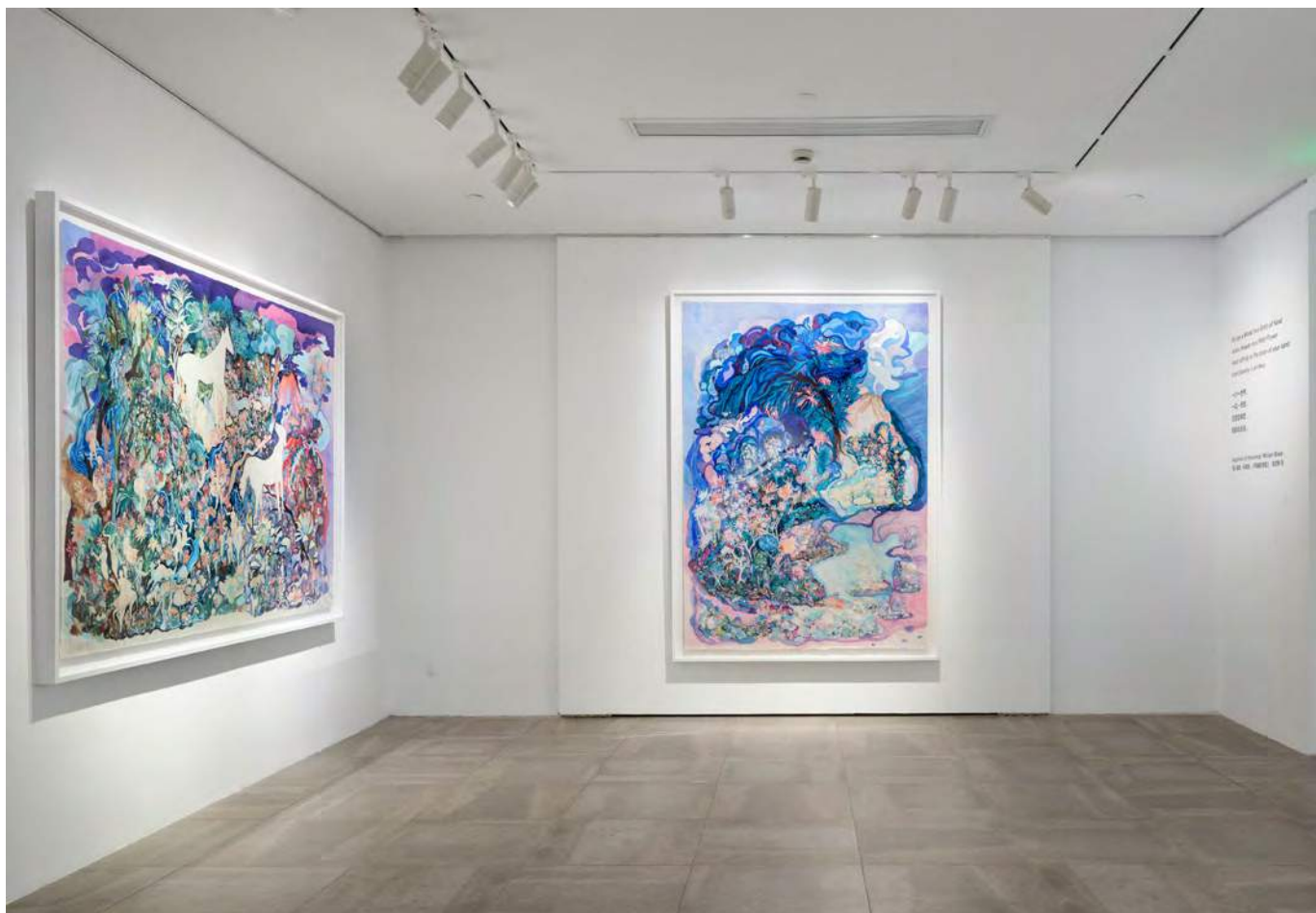
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Installation view of *Inner Life, Shaping Worlds*, at DUMONTEIL SH, 2023

杜梦堂上海展览“绮梦之境”展览现场，2023







PRESS RELEASE

Tamaris BORRELLY Inner Life, Shaping Worlds

DUMONTEIL is pleased to open its new year with Inner Life, Shaping Worlds, the solo exhibition of the French artist Tamaris BORRELLY. This is the first solo exhibition in China by this emerging European artist, a graduate of the Beaux-Arts de Paris. The exhibition features 20 latest watercolor creations by the artist, including several large-format works, showcasing how the artist transcends all forms of life and weaves them into an other-worldly dreamscape.

*To see a World in a Grain of Sand
And a Heaven in a Wild Flower
Hold Infinity in the palm of your hand
And Eternity in an hour*

William Blake

These lines, the first of William Blake's "Auguries of Innocence", soon come to mind as one delves into the myriad of creatures that populate the carefully collected sheets implemented by Tamaris Borrelly. For paper, her chosen formats never appear monumental – not overpowering, nor overhanging. Still, they are vast, we immerse ourselves in them to the point of loss, with delight.

She invests them as a miniaturist: with details and patterns galore, a mixture of precision and stylization, of repetition and variety; with game reserves forming breaths in a tight fabric, while remaining complete with movements and transparencies.

Energy is circulating, as if the figures are interlinked through lines and leaps; by kinship, contiguity, covering, even propagation or porosity. Fluidity dominates and the gaze passes, continuously, from one place to another (in the space of the sheet which extends as it fills with a multitude of furrows), from one plane to another (in the infinitesimal thickness of the paper; as it becomes impregnated, sometimes stretches, sometimes undulates or wrinkles), from one luminosity to another (from day to night, in its own temporality).

A few square centimeters blossom into a "Forest" of early days, just as many of Henri Matisse's paintings are imprinted with a centripetal force which, as Leo Steinberg analyzes about "Le bonheur de vivre", makes them, in memory, always fuller than they are.

This is perhaps how one achieves this feeling of immemorial fullness, typical of evocations of the Golden Age or the Garden of Eden. The figures each contribute to this in their own singular way: within them the human and the animal coexist; with no hierarchy or that they result from the agglomeration of a variety of motifs; whether they appear in the form of silhouettes, traced directly on the vegetation or can be seen in the landscape thanks to analogies (a mountain that is also a head in "Volcano").

Nothing here seems fixed in place and circulation is in order, as in animist cults, like "Au Temps d'harmonie" painted by Paul Signac, before the separations and borders between beings, kingdoms and cultures, beyond sharing between reality and dreams also. This is because everything mixes or fits in these vast and colorful expanses, intensely populated by elements that are just as much ornamental as symbolic: the rife vegetation evokes the Paradise of "Hortus conclusus (enclosed gardens)" where the Virgin was represented during the Middle Ages; in addition to the wallpapers of Arts & Crafts and the manner in which space is woven, it reminds us of the Millefleurs style in tapestries, their plant seedlings and their animals, real or fantastic.

At the root of such spaces; there is an imagination nourished by everything, which like color or light, has no dimensions therefore no limits, where boundless possibilities arise, as if holding the world in a page, to reform it far from menacing dangers, by exhibiting nothing less than an image of infinity.

Text by Guitemie Maldonado, Art Historian

新闻稿

塔玛丽·伯瑞利 Tamaris BORRELLY 绮梦之境

杜梦堂（上海）开年新展荣幸呈现法国艺术家塔玛丽·伯瑞利（Tamaris BORRELLY）的个展“绮梦之境”。作为这位毕业于巴黎美院的欧洲新秀在国内的首次个展，此次展览共计展出 20 件艺术家最新的水彩创作，其中包括多件大尺幅作品，全面呈现伯瑞利融合了抒情与诗意、以梦境和景观构建的宏大生命图景。

一沙一世界，
一花一天堂。
无限掌中置，
刹那成永恒。

[英] 威廉·布莱克，《天真的预言》，徐志摩译

当你徜徉于塔玛丽·伯瑞利精心构筑的水彩世界，游走于无数生物群落之间，很快就会想起威廉·布莱克（William Blake）《天真的预言 Auguries of Innocence》开头的这些名句。伯瑞利所选择的载体“纸本”，作为艺术表达的媒介从来都不是丰碑式的，压倒性的，亦或是悬空或笼罩式的；但伯瑞利的作品无疑是广大的，足以让人沉浸其中，满怀欣喜地迷失在这繁花群像之中。

伯瑞利如同创作细密画一般倾注着自己的精力：画面充满了大量的细节和图案，画法细致而风格化、繁复而多样；，这些“生态保护区”如同在紧密的织物中形成呼吸，同时保留着完整的动感和通透。

能量循环其中，这些人物仿佛通过律动的线条——以亲属关系、毗连、覆盖，甚至传播性或多孔性等方式——相互关联。流动性占据了主导地位，让目光不断地移动，由此及彼（在纸张的空间里随着星罗密布的沟壑不断起伏、延伸），从一个平面到另一个平面（感受这些厚度可忽略不计的纸张被水彩浸润，时而被拉伸，时而泛着波纹和褶皱），从一种明暗到另一种明暗（在其自身的时间性中，从白天到黑夜）。

寥寥数平尺间绽放出一片勃勃生机的“森林”，和亨利·马蒂斯（Henri Matisse）的许多画作一样，伯瑞利的作品也蕴含着一种向心力，正如列奥·施坦伯格（Leo Steinberg）对《生之喜悦 Le bonheur de vivre》的分析，“这使它们在记忆中总是比画面本身更充实”。

或许通过这种方式，人们能够感受到“初始的圆满”——那种存在于黄金时代或伊甸园中的典型。画面中的每个人物都以自己独特的方式为此做出贡献：人类和动物在其间共存，没有等级之分；他们由各种图案组合而成，又各自组合成新的图案——无论是以剪影的形式出现、直接描画在植被上，还是通过类比的方式存在于景观之中（例如，《火山》中的主体火山也是人物的头部肖像）。

在这里，没有任何事物的属性是固定的，一切都处于有序地循环之中，就像泛灵论支持者所期望的那样，又好比保罗·西涅克（Paul Signac）的《和谐时光 Au temps d'harmonie》，打破了众生、王国和文化的藩篱，超越了现实和梦想的边界。这是因为一切都被混合、巧置在这些五彩斑斓的广袤土地上，使这些装饰性与象征性并存的元素紧密栖居：丰富的植被让人联想起中世纪代表圣母的“封闭花园（hortus conclusus）”；而这种空间的编织方式则唤起了工艺美术运动（The Arts & Crafts Movement）中那些极具生命力的图案与符号，以及千朵繁花（Millefleurs）风格的挂毯，其中的植物和动物，亦真亦幻。

在这些空间的深处，有一种想象力滋养着一切，如同色彩和光线一般，没有边际和限制，闪现着无数种可能性。对塔玛丽·伯瑞利而言，若要在一张纸上放下整个世界，通过重构来让它远离危险，所能做的就是画出无限。

撰文：Guitemie Maldonado，艺术史学家



The Living Beings
生命体

2022
Watercolor on kozo paper
楮纸上水彩
164 x 226 x 7 cm (with frame 带框)
#TBO024





Forest
森林

2022
Watercolor on kozo paper
楮纸上水彩
164 x 226 x 7 cm (with frame 带框)
#TBO023





Anima
神圣之灵

2022
Watercolor on kozo paper
楮纸上水彩
164 x 226 x 7 cm (with frame 带框)
#TBO027





Pour
涌流

2022
Watercolor on gampi paper
甘比纸上水彩
73.5 x 83.5 x 4.5 cm (with frame 带框)
#TBO015





Pilgrim
朝圣

2022
Watercolor on kozo paper
楮纸上水彩
226 x 164 x 7 cm (with frame 带框)
#TBO025





Landscapes Bodies

景观与人体

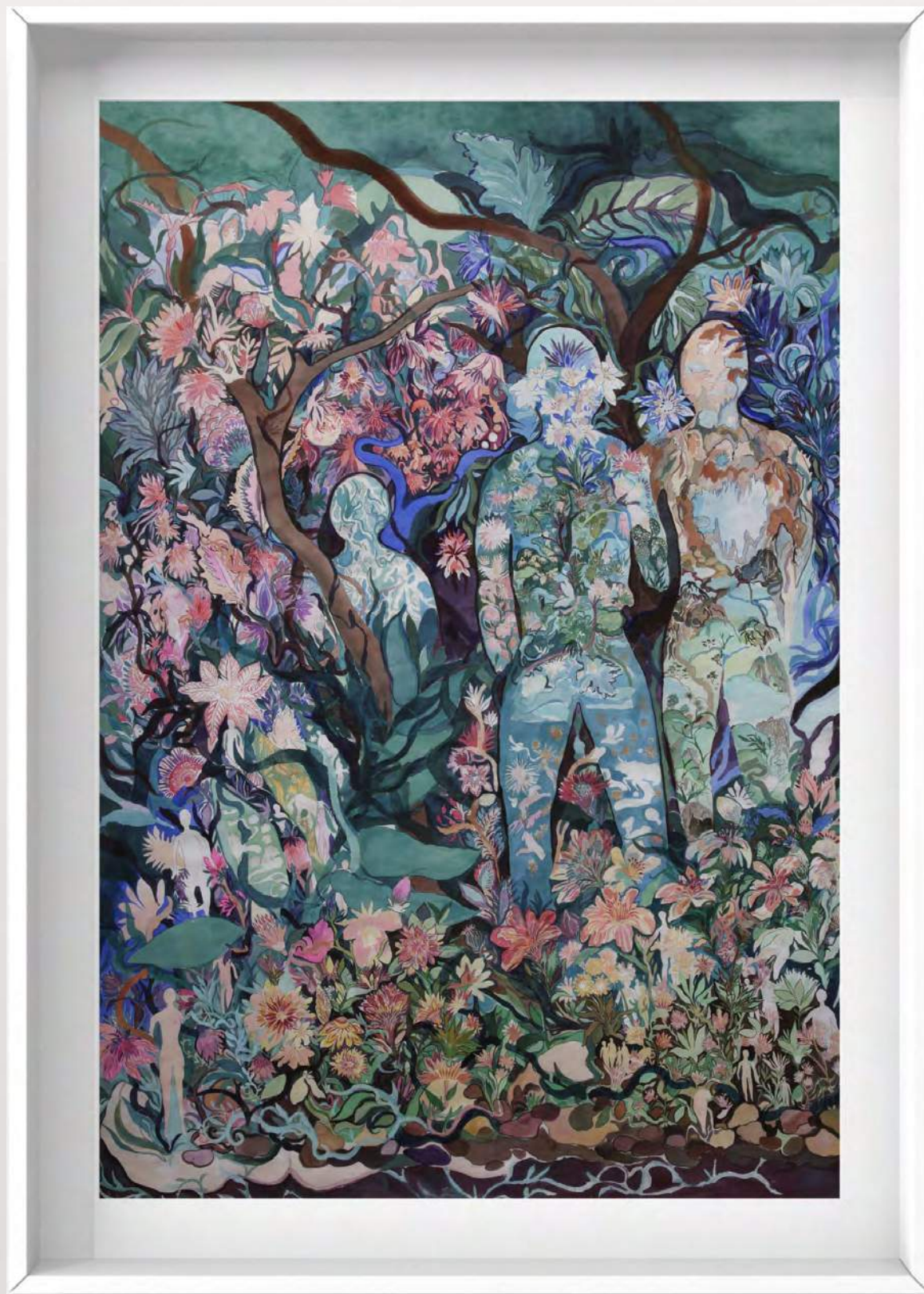
2022

Diptych Diptych; Watercolor on kozo paper

双联幅; 楮纸上水彩

226 x 164 x 7 cm x 2 (with frame 带框)

#TBO022



Landscapes Bodies
景观与人体

2022
Watercolor on kozo paper
楮纸上水彩
226 x 164 x 7 cm (with frame 带框)
#TBO022-1





Landscapes Bodies

景观与人体

2022

Watercolor on kozo paper

楮纸上水彩

226 x 164 x 7 cm (with frame 带框)

#TBO022-2

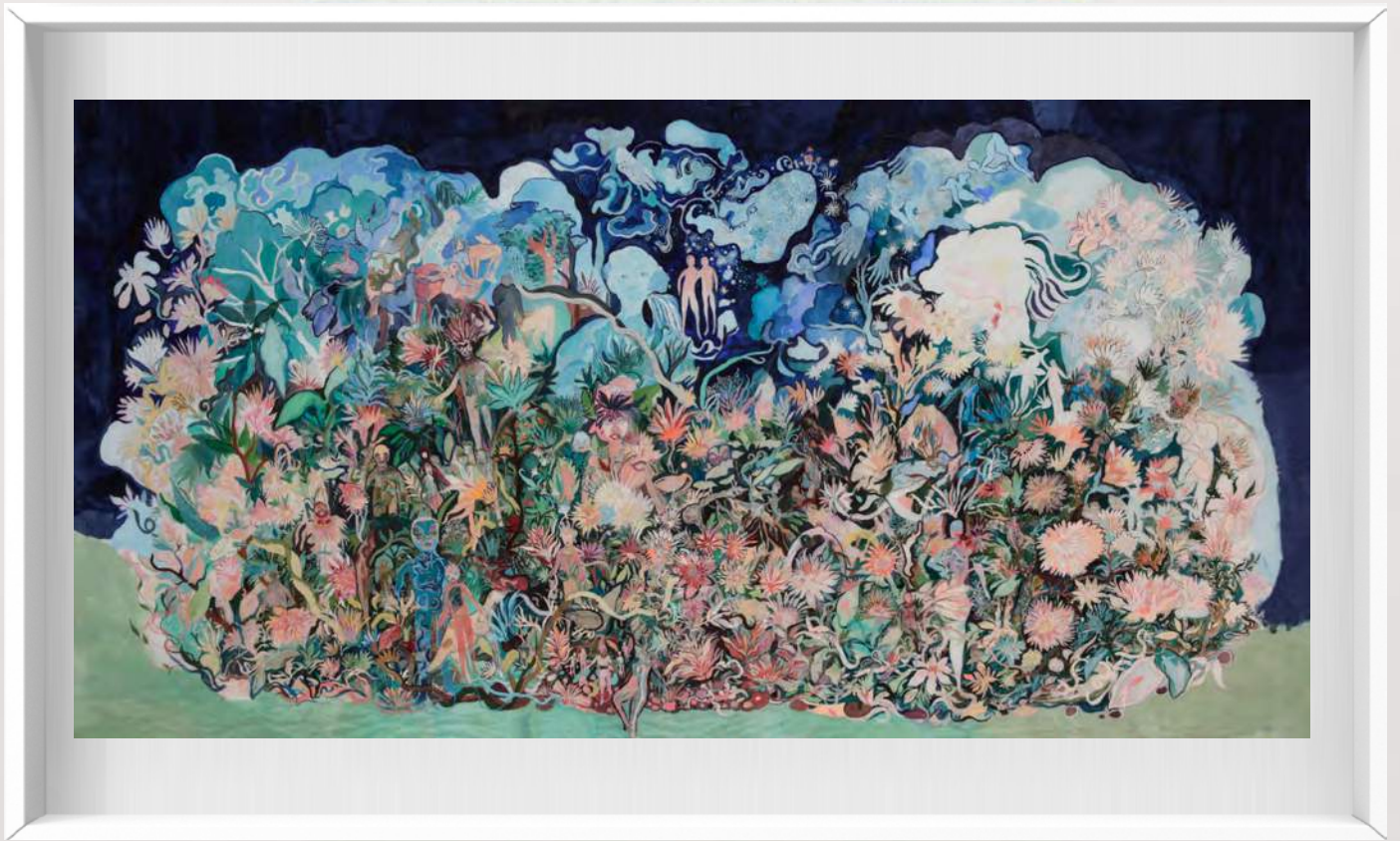




Inside the Cell
细胞内景

2022
Watercolor on paper
纸上水彩
93.5 x 145.5 x 4.5 cm (with frame 带框)
#TBO017





Organisms
有机体

2022
Watercolor on paper
纸上水彩
92.5 x 160.5 x 4.5 cm (with frame 带框)
#TBO018





Night's Diary
夜的日记

2022
Watercolor on kozo paper
楮纸上水彩
164 x 226 x 7 cm (with frame 带框)
#TBO020





The River
河流

2021
Watercolor on paper
纸上水彩
81.5 x 115 x 4.5 cm (with frame 带框)
#TBO012





In Motion
流转

2022
Watercolor on paper
纸上水彩
67 x 81 x 4.5 cm (with frame 带框)
#TBO009





Volcano
火山

2022
Watercolor on paper
纸上水彩
66.5 x 87.5 x 4.5 cm (with frame 带框)
#TBO010





Heavens
天堂

2022
Watercolor on mitsumata paper
和紙上水彩
73.5 x 83.5 x 4.5 cm (with frame 帶框)
#TBO011





Spell
魔咒

2022
Watercolor on paper
纸上水彩
64.5 x 67 x 4.5 cm (with frame 带框)
#TBO014





Hybrids and Chimeras
杂合体与嵌合体

2022
Watercolor on paper
纸上水彩
164 x 226 x 7 cm (with frame 带框)
#TBO021





Equinox
昼夜平分吋

2022
Watercolor on gampi paper
甘比纸上水彩
80.5 x 113.5 x 4.5 cm (with frame 带框)
#TBO013





Fluid
流体

2022
Watercolor on kozo paper
楮纸上水彩
164 x 226 x 7 cm (with frame 带框)
#TBO019





Life Sanctuary
生命守护地

2022
Watercolor on paper
纸上水彩
68 x 85.5 x 4.5 cm (with frame 带框)
#TBO008





Cells

2022
Watercolor on paper
纸上水彩
45 x 49 x 4.5 cm (with frame 带框)
#TBO016



Tamaris BORRELLY

塔玛丽·伯瑞利

(b. 1987)



Tamaris Borrelly (b. 1987, Paris) is a French artist who mainly works with drawing, animation, and installation. She graduated from the École nationale supérieure des Beaux-Arts under the mentorship of Giuseppe Penone, Ann Veronica Janssens and Djamel Tatah, then furthered her study of 2D animated videos at the School of Visual Art in New York. Now she lives and works in Paris.

Borrelly participated in “Silence”, a residency exhibition curated by Penone at the Convent of La Tourette by Le Corbusier (2012). In 2013, Borrelly travelled in Asia and stayed in India for several months, during which she participated an artist residency in Mumbai. She also experimented with terracotta as a way to mold forms from her drawing into three-dimensional works. In 2020, she created the set design and videos for dancer-choreographer Clémentine Vanlerberghe’s creation, *Gratia Lacrimarum*.

Tamaris Borrelly’s work revolves around the living world, its metamorphoses, its fragility and its durability. Landscape and dreaming are at the center of Borrelly’s work. She questions the relationships between species and the biological links through her search for the fusion of matter. Like the scientist seeking to contribute to universal knowledge, she seeks to create a space opening onto another world.

塔玛丽·伯瑞利 (Tamaris Borrelly, 1987 年生于巴黎) 是一位以绘画、动画和装置为创作媒介的法国艺术家，现工作和生活于巴黎。她毕业于巴黎国立高等美术学院 (École nationale supérieure des Beaux-Arts)，师从朱塞普-佩诺内 (Giuseppe Penone)、安·维罗尼卡·詹森斯 (Ann Veronica Janssens) 和贾梅尔-塔塔赫 (Djamel Tatah)，后在纽约视觉艺术学院进一步学习二维动画影像制作。

2012 年，她参与了由佩诺内策展、在拉图雷特修道院展出的驻地展览“沉默”。2013 年，伯瑞利在亚洲各地旅行，后曾在印度工作和生活，期间参与了在孟买的艺术家驻留项目，还学习了陶土的制作，尝试将其绘画转化为三维作品。2020 年，她为舞蹈家 Clémentine Vanlerberghe 的作品《*Gratia Lacrimarum*》创作了场景设计和视频制作。

塔玛丽·伯瑞利的作品围绕由生命构成的世界展开，展现着它的蜕变、它的脆弱性和持久性。景观和梦境是伯瑞利作品的核心。她通过对万物融合的探索，质疑现有的物种体系和生物关联性。正如科学家对普世真理的追寻，伯瑞利则寻求创造一个能够通往别样世界的空间。

Tamaris BORRELLY

1987 born in France
Lives and works in Paris

EDUCATION

2009-2014
Ecole nationale supérieure des Beaux-Arts de Paris (DNAP/DNSAP)
Giuseppe Penone, Ann Veronica Janssens, Djamel Tatah studios

2013
Exchange program School of visual Art, New York (USA)

SOLO EXHIBITIONS

2023
Inner Life, Shaping Worlds, DUMONTEIL, Shanghai, China

2022
Le pavillon, CRD, Pantin, France

2021
Galerie du Haut-Pavé, Paris, France

GROUP EXHIBITIONS

2021
Museum of berck sur mer, Paris
A Midsummer Night's Dream, Galerie DUMONTEIL, Shanghai, China

2016
Saagar, Coral studio, WAA residency, Mumbai, India

2012
Silence, Couvent de la Tourette, Eveux, France

RESIDENCIES

2021
C.L.E.A, D.R.A.C Hauts de France

2020-2021
Gratia Lacrimarum, Dance solo by Clémentine Vanlerberghe
(with support: DRAC HAUTS de FRANCE , Pictanovo visual creation)

Residencies:
Le Vivat, Armentières
Le Gymnase, CDCN Roubaix
La Fabrique de théâtre, Mons

2016
WAA Residency, Bombay, India

PROJECT

2022
The Greenline Foundation

2021
Premiere : Gratia Lacrimarum

塔玛丽·伯瑞利

1987 出生于法国
目前在巴黎生活创作

教育背景

2009-2014
巴黎国立高等美术学院
师从Giuseppe Penone, Ann Veronica Janssens, Djamel Tatah

2013
交换生项目-纽约视觉艺术学院

个展

2023
绮梦之境, 杜梦堂画廊, 上海, 中国

2022
庞坦艺术馆, 庞坦, 法国

2021
Haut-Pavé 画廊, 巴黎, 法国

群展

2021
“仲夏夜之梦”, 杜梦堂画廊, 上海, 中国
贝尔克美术馆, 贝尔克, 法国

2016
“Saagar”, 珊瑚工作室, WAA艺术驻留, 孟买, 印度

2012
“沉默”, 拉图雷特修道院, 里昂, 法国

艺术驻留

2021
C.L.E.A, D.R.A.C 项目, 列万, 法国

2020-2021
Clémentine Vanlerberghe 舞蹈工作室, 协作完成作品《Gratia Lacrimarum》
(支持单位: DRAC HAUTS de FRANCE 以及 Pictanovo 视觉创意公司)

驻留:

Vivat 项目, 阿尔芒蒂耶尔, 法国

Gymnase 项目, CDCN, 鲁贝, 法国

Fabrique de théâtre 项目, 蒙斯, 比利时, 列万, 法国

2016
WAA驻留, 孟买, 印度

项目

2022
The Greenline 基金会项目

2021
首映: 《Gratia Lacrimarum》

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Works of Art ©Tamaris BORRELLY

The artwork described above is subject to changes in availability and price without prior notice.

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