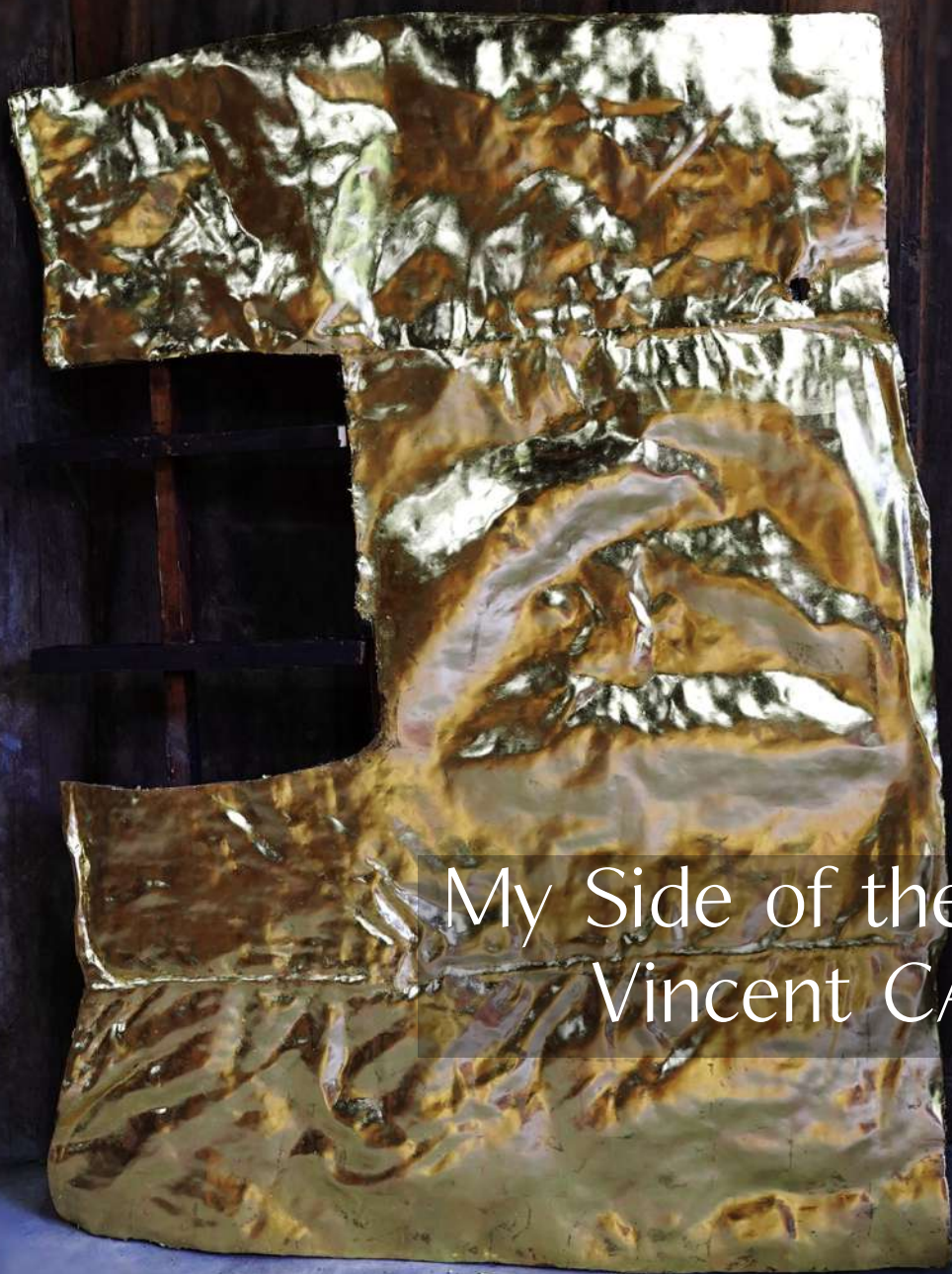


 DUMONTEIL

山中不知年

文森·漆

My Side of the Mountain
Vincent CAZENEUVE





Installation view of *My Side of the Mountain*, at DUMONTEIL SH, 2022
杜梦堂上海展览“山中不知年”展览现场，2022



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杜梦堂上海展览“山中不知年”展览现场，2022

杜梦堂(上海)荣幸呈现法国艺术家文森·漆(Vincent CAZENEUVE)个展“山中不知年”。这是画廊为艺术家举办的第三次个展，集中展出艺术家定居大巴山两年来的最新创作实践。此次将展出近二十件作品，其中包括多件大尺幅新作。展览囊括了他对古代彝族漆文化的深入调研，同时延续了他跨越时间维度的材料和工艺探索。

“中国的传统技艺在文森的手里变活了，非物质文化遗产活化。活化，我觉得文森探索出一条路，现代艺术家的思想，但是把古代的技艺给他植根于现代生活。而他找到新的土壤，虽然是一个古老的种子，开出新花来，而这就是创新。¹”

柳冠中，清华大学美术学院教授

对大漆历史和与漆相关的传统手工艺的长期研究对文森·漆的创作具有重要的推动作用，使其逐步打破漆画与漆器等传统概念的束缚，创作出属于自己的“抽象图腾”。凉山彝族传承数千年的漆文化是文森近两年的调研重心。漆器渗透于彝族社会生活的各个领域，其中最打动艺术家的是古代彝族的皮铠甲，以此为灵感的新作是此次展出的重点作品之一。作品的主体受铠甲的甲裙启发，由数百块上漆小甲片以皮条连缀而成，顶部以米袋残片为胎，施以铜色漆，后以铁粉附着抽象符号。“以材料作画”的文森·漆通过色调、造型和材质的对比与呼应，成就了作品丰富的层次和美感。

除了彝族的漆文化，此次展出的部分作品还运用了中国传统漆器著名的蛋壳镶嵌和螺钿工艺，以及东南亚漆器盛行的藤与竹的盘绕、编织工艺。这些工艺的多样性与可塑性为艺术家提供了丰富的视觉素材，而世代传承的情结为它们注入了丰厚的记忆和情感。通过将材料的独特质感和工艺的人文属性融入自身的创作语汇，文森·漆不断尝试以“物”的创造去超越“物”的表达。

同时，此次展览以多件大尺幅作品完成了文森·漆对其近几年创作的一次阶段性总结，其中包括一件以装饰艺术时期作品为灵感的五扇屏风，以及艺术家以米袋为漆胎创作的最大尺幅作品。米袋褶皱的肌理映衬在打磨的金箔之下，如洒满阳光的山峦，重岩叠嶂，又如海浪般极富流动性。中间衔接部分则以大漆自身的色泽变化(乳白、棕褐、漆黑三色)展现生命孕育的初始形态，诉说着自然的本源。

“山中无历日，寒尽不知年²”，身处漆树和竹林资源丰富的大巴山给予了文森·漆别样的工作和生活状态。开门见山，看风起云涌，日升日落。他每日从家穿过漆树林到达工作室，一路静静思考，观察漆树的生长，聆听自然的声音。而林间唾手可得的竹编材料也为艺术家的创作实验提供了便利。与自己使用的材料建立情感联系，感受它们在手中的转化对其创作至关重要。

文森对漆文化潜心钻研的背后是对艺术深度和广度的追求。在他看来，一件作品无论来自哪个年代都应该获得同等的欣赏和重视——历经千年的文物，上个世纪的古董，亦或是一件当代的多媒体装置。数千年来每一代人的努力最终汇聚成整个人类文明的创造力。唯有努力创造，去学习新的技巧，克服技术和材料上的难关，才能留下足以抵抗死亡的印记。文森期待着自己的作品能与下一个千年的文明相遇。

DUMONTEIL Shanghai is delighted to present My Side of the Mountain, the solo exhibition of French artist Vincent Cazeneuve. This is the artist’s third solo show with the gallery, showcasing his most recent practice in the last two years after his resettlement in the Daba Mountains in central China. Featuring nearly twenty works, including several large-scale pieces, the exhibition encompasses his insightful research into ancient Yi lacquer culture, while continuing his exploration of materials and craftsmanship across time.

What he presents is China in his eyes, the traditional craftsmanship of China. He brings life to this skill(lacquer), the renaissance of intangible cultural heritage. Vincent has explored a path — the idea of a modern artist, but rooting the ancient skills in modern life. And he finds new soil for an old seed to grow and to bloom. And that is what we call innovation.

Liu Guanzhong, Professor, School of Fine Arts, Tsinghua University

Cazeneuve’s continuing research into the history of lacquer and its related traditional crafts has been an important catalyst for his work, enabling him to break the constraints of traditional concepts such as lacquer painting and lacquerware and create his own ‘abstract totem’. The millennia-old lacquer culture of the Yi people has been the focus of Cazeneuve’s research over the past two years. The use of lacquer penetrates all areas of Yi’s social life, and what most impresses the artist is the ancient Yi leather armor, which inspires one of the highlights of the exhibition. The main body of the work is based on the armor skirt that consists of hundreds of small lacquered pieces joined together with leather strips, topped with a rice-bag fragment painted with copper-colored lacquer, and later adorned with abstract symbols in iron powder. The tones, shapes and textures of each part of the work contrast and react, resulting in an aesthetic complexity.

In addition to the lacquer culture of the Yi people, some of the works also make use of the well-known eggshell inlay and mother-of-pearl inlay techniques of traditional Chinese lacquer, as well as the coiling and weaving techniques of rattan and bamboo prevalent in Southeast Asian lacquer. The diversity and plasticity of these approaches provide the artist with rich visual material, while the sentiments carried forward from generation to generation create a strong bond of cultural memory. By incorporating all these aspects of craftsmanship into his creative vocabulary, Cazeneuve attempts to transcend the expression of ‘object’ with its creation.

The exhibition also offers an overview of the artist’s practice during the past few years with several large-scale works, including a five-panel folding screen inspired by the Art Deco period and the artist’s largest rice-bag-fabric supported lacquer piece to date. The ruffled texture of the rice bag is reflected in the polished gold leaves, like a sunlit mountain range, rocky and yet fluid like the waves of the sea. In the center of the work, the color variations of the natural lacquer (creamy white, brown and black) are used to ignite the initial form of life, the origin of nature.

Abundant in lacquer trees and bamboo forests, the Daba Mountains provide Cazeneuve with an otherworldly working and living environment. From his side of the mountain, the artist watches the clouds move through the mountains, and the sun rises and sets. Each day, he walks from his home through the lacquer forest to his studio, contemplating, observing the growth of the lacquer trees and listening to the sounds of nature, while the bamboo weaving material immediately available in the forest also facilitates the artist’s creative experiments. It is essential for Cazeneuve to build an emotional connection with the materials he uses, and to feel their transformation in his hands.

Vincent Cazeneuve's passionate study of lacquer culture is driven by his pursuit of profoundness and eternity in art. He believes that a piece of art should be equally appreciated and valued regardless of its time - a thousand-year-old artefact, an antique from the last century, or a contemporary multimedia installation. It is the efforts of each generation that have culminated in the creativity of humanity. One can only leave a mark that is strong enough to resist death if one strives to create, to learn new techniques, to overcome technical and material difficulties. The artist looks forward to his work encountering the civilization of the next millennium.

¹ 引自央视纪录片《茉莉花开》之《寻者漆艺》，讲述文森·漆为大漆在重庆大山中的隐居生活，曾于2021年12月16日在CCTV-9纪录频道播出

² 出自唐代太上隐者《答人》：偶来松下，高枕石头眠。山中无历日，寒尽不知年。

Vincent CAZENEUVE

文森·漆

(b. 1977)



Vincent Cazeneuve (b.1977) is a French artist using Chinese lacquer as his primary medium of creation.

After completing his studies in France, he created a studio specializing in the restoration of Western and Asian lacquerware before moving to Chongqing, China, in 2009 to decipher the secret of lacquer and traditional culture and craftsmanship essential to his work.

He gradually developed his narratives and aesthetics from both occidental and oriental influences with his deceptively simple and yet complex language while relentlessly exploring non-traditional supports such as old rice bags, wool felt, and leather. He also tries to draw on other art forms such as lithography, relief carving, collage, and traditional crafts such as rattan and bamboo weaving, lending his work rich layers and tactile feelings.

Vincent Cazeneuve's work has been widely exhibited in art institutions in China and abroad, including TCCA, Xiamen (2022), XLY MoMA, Chengdu (2021), the Academy of Arts and Design of Tsinghua University, Beijing (2020), Yunnan Provincial Museum (2019), Art Museum of Sichuan Fine Arts Institute (2019), Chinese Cultural Center, Paris, France (2017), Revel IMARA, France (2013), Shanghai Biennale of Contemporary Art (2010), etc. His work has also been included in private collections in France, Italy, Switzerland, the United States, and China.

文森·漆（1977年出生），原名 Vincent Cazeneuve，是一名以大漆为主要创作媒介的法国艺术家。在法国完成学业后，他曾创立工作室专注于西方与亚洲漆器的修复工作，后于2009年移居中国重庆，一心钻研漆艺，以及与其创作相关的传统文化和手工技艺。

文森·漆用看似简约实则繁复的艺术语言对东西方文化兼容并蓄，不懈探索将其他材料融入大漆创作的可能性，如旧米袋、羊毛毡、皮革等。同时，他还尝试汲取版画、浮雕、拼贴等其他艺术形式，以及梭织、竹编等传统工艺，使其作品拥有丰富的层次和触感。

文森·漆的作品曾在国内外艺术机构广泛展出，其中包括厦门红顶当代艺术中心（2022），成都许燎源现代设计艺术博物馆（2021），北京清华大学美术学院（2020），云南省博物馆（2019），四川美术学院美术馆（2019），法国巴黎中国文化中心（2017），法国勒韦艺术与工艺学院（Revel IMARA，2013），上海当代艺术双年展（2010）等。同时，文森的作品已被纳入法国、意大利、瑞士、美国和中国等地的私人收藏。



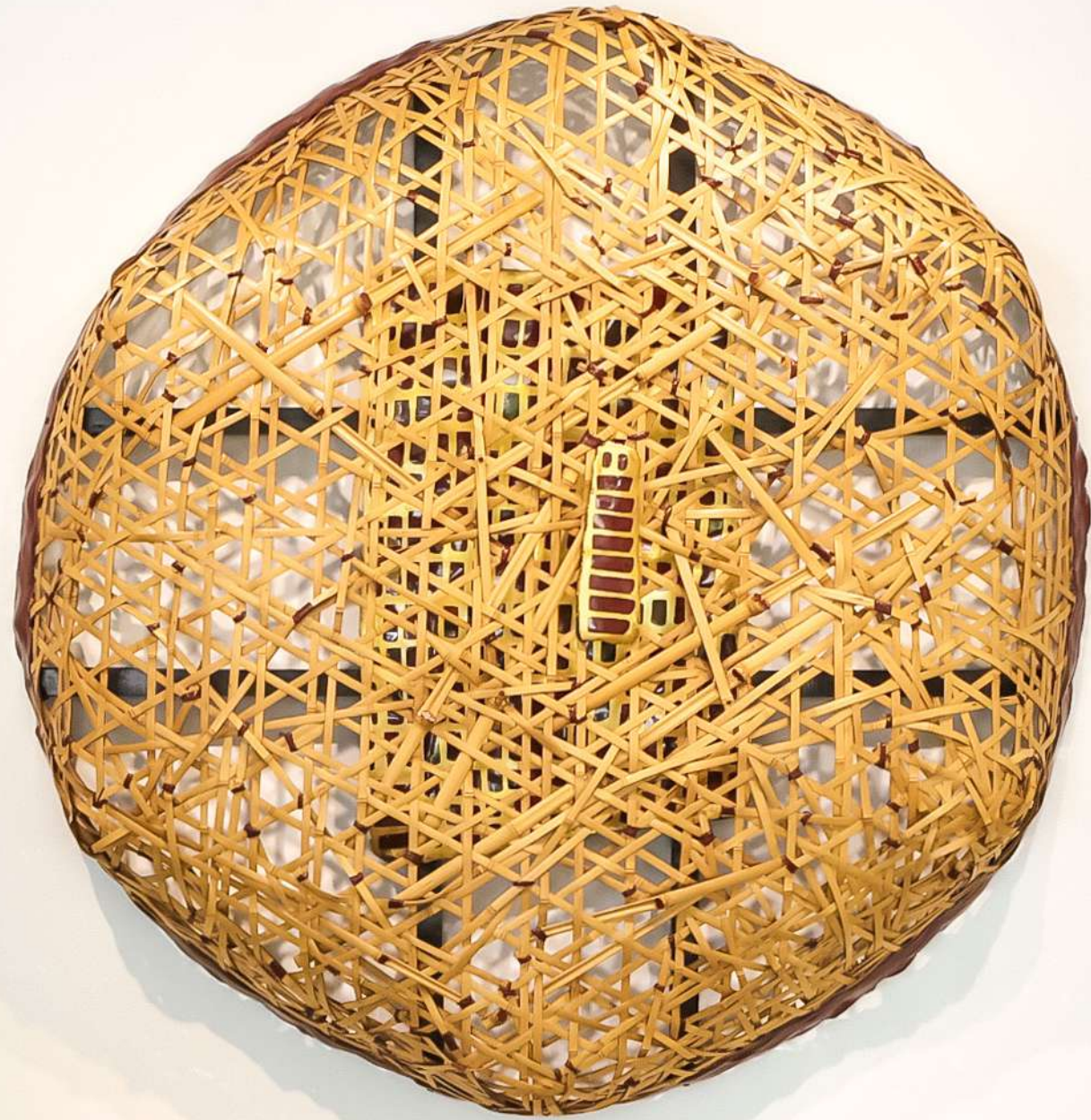


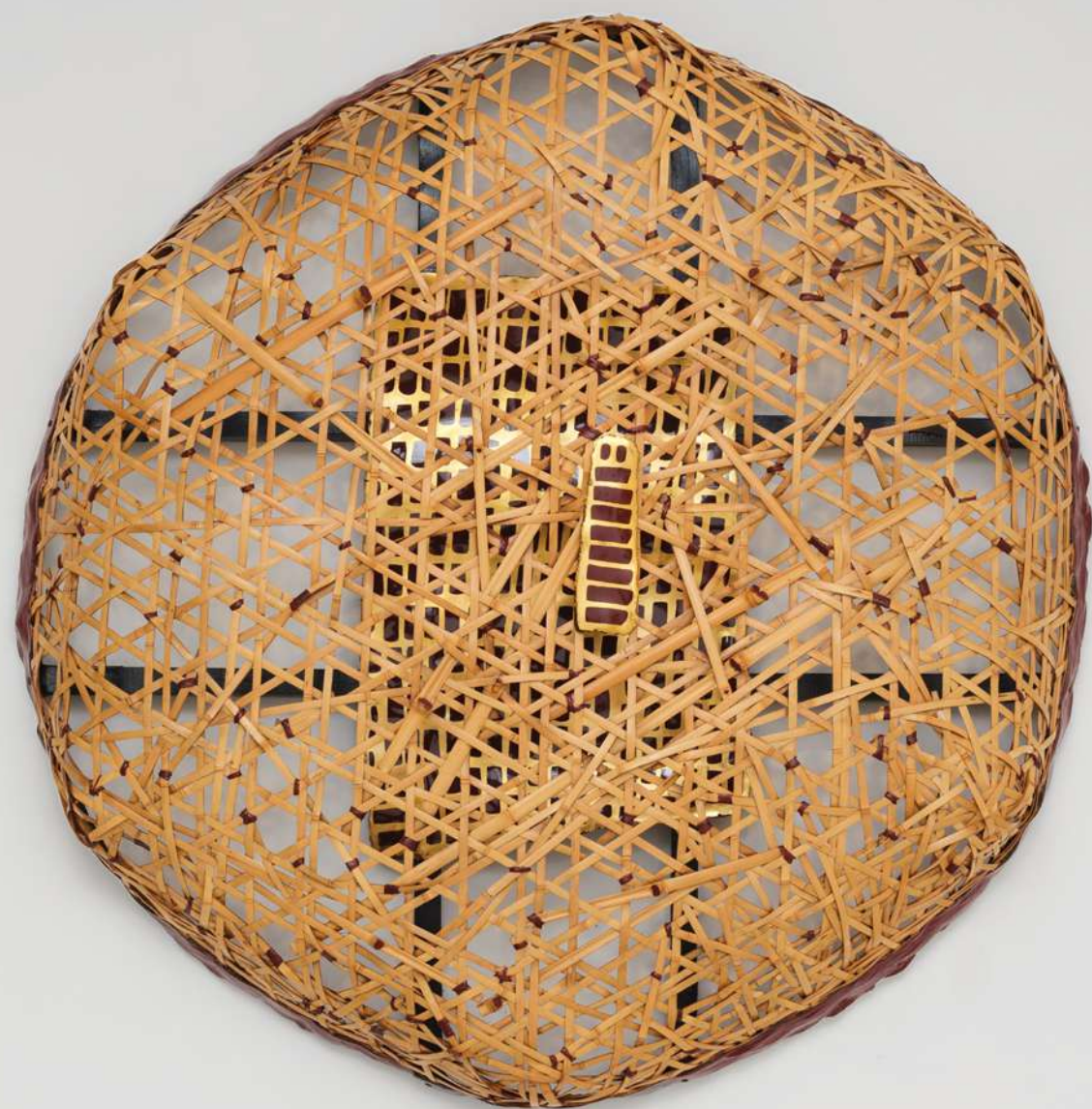


Untitled
无题

2022
Chinese lacquer, rice bag fabric, gold leaves,
iron powder
大漆, 米袋, 金箔, 铁粉
140 x 210 x 14 cm
#WQ1108







Untitled
无题

2022
Chinese lacquer, rice bag fabric, bamboo
大漆，米袋，竹
125 x 125 x 21.5 cm
#WQI111





Untitled
无题

2022
Chinese lacquer, woven bamboo, rice bag
fabric, gold leaves, charcoal powder
大漆, 竹编, 米袋, 金箔, 碳粉
66 x 42 x 8 cm
#WQI115



Untitled
无题

2021
Chinese lacquer, sheep wool felt from Yi people (Da
Liang mountain, Sichuan), gold leaves, rusted iron
大漆，凉山彝族羊毛毡，金箔，铁锈粉
46 x 39 x 5 cm
#WQ1102





Untitled
无题

2022
Chinese lacquer, rice bag fabric, gold leaves,
iron powder
大漆, 米袋, 金箔, 铁粉
160 x 136 x 8 cm
#WQI110





Untitled
无题

2022
Chinese lacquer, rice bag fabric, mother
of pearl in lay
大漆，米袋，螺钿
53 x 22 x 4 cm
#WQI117





Untitled
无题

2022
Chinese lacquer, rice bag fabric, gold leaves
大漆, 米袋, 金箔
61 x 31 x 10 cm
#WQI114







Untitled
无题

2022
Chinese lacquer, woven rattan, rice bag
fabric, charcoal powder
大漆, 藤编, 米袋, 碳粉
87 x 39 x 10 cm
#WQI119





Untitled
无题

2022
Chinese lacquer, coiled bamboo strips, rice bag
fabric, iron powder
大漆，竹条盘绕，米袋，铁粉
71 x 39 x 10.5 cm
#WQI118





Untitled
无题

2021
Chinese lacquer, ramie fabric, oxidized silver
leaves, iron powder
大漆，苧麻，氧化银箔，铁粉
82 x 100 x 8.5 cm
#WQI106





Untitled
无题

2021
Chinese lacquer, old rice bag, gold leaves
大漆，旧米袋，金箔
103 x 71 x 6 cm
#WQ1104







Untitled
无题

2022
Chinese lacquer, rice bag fabric, gold leaves
大漆, 米袋, 金箔
162 x 134 x 15 cm
#WQ1109



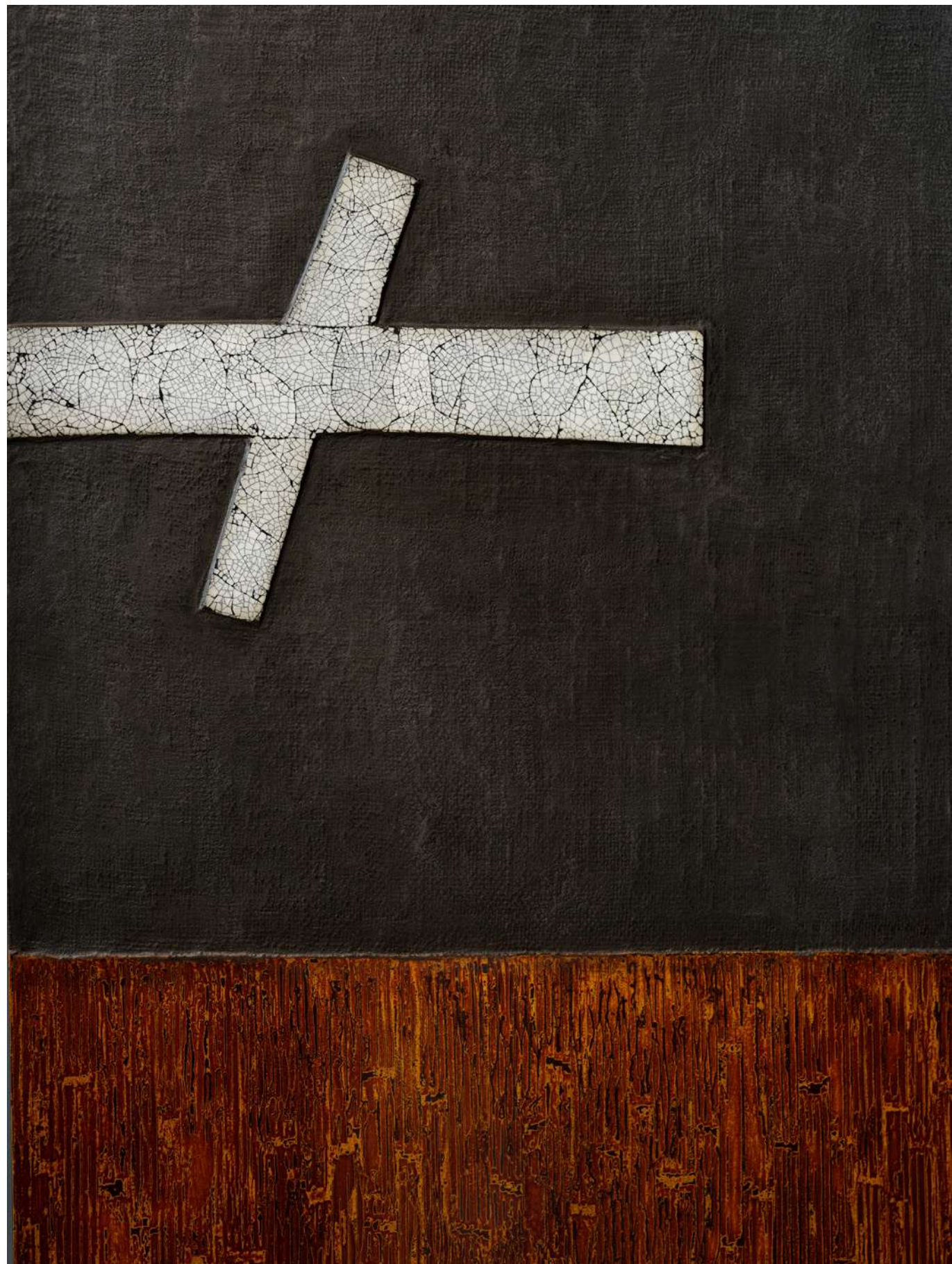




Untitled
无题

2022
Chinese lacquer on wood, egg-shell in lay,
gold leaves
大漆，木板，蛋壳镶嵌，金箔
185.5 x 207 x 4 cm
#WQI112







Untitled
无题

2022
Chinese lacquer, water buffalo skin, sheep skin,
rice bag fabric, bronze powder, iron powder
大漆、水牛皮、羊皮、米袋、铜粉和铁粉
117 x 95.5 x 5 cm

#WQ1107





Untitled
无题

2022
Chinese lacquer, rice bag fabric, bronze powder
大漆，米袋，铜粉
43 x 23 x 4 cm
#WQI113





Untitled
无题

2022
Chinese lacquer, rice bag fabric, gold leaves,
iron powder
大漆, 米袋, 金箔, 铁粉
47 x 30 x 6 cm
#WQI116



文森·漆 (Vincent Cazeneuve)

1977 生于图卢兹地区，法国
Ecole des Metiers d’Art，勒韦，法国

美术馆展览

2022
“工艺卧游”，Chi K11 美术馆，上海，中国
“从大漆出发：当代形态与观念表达”，红顶当代艺术中心，厦门，中国

2021
“叙述——文森·漆”，许燎源现代设计艺术博物馆，成都，中国

2020
“薪技艺：漆艺传承与发展”，清华大学美术学院，北京，中国

2019
“从河姆渡来——第五届国际漆艺邀请展”，云南省博物馆，云南，中国
“巴渝文脉新撰——重庆非物质文化遗产当代跨界艺术展”，四川美术学院美术馆，重庆，中国

2017
“丝路长·宴四方——中国饮食器物设计文化展”，巴黎中国文化中心，巴黎，法国

2013
“Laque Contemporaine”，勒韦艺术与工艺学院(Revel IMARA)，勒韦，法国

2010
上海当代艺术双年展，上海，中国
汶川大地震震中纪念馆，四川，中国

2008
群展，法国文化遗产日，勒韦美术馆Musée de Revel，勒韦，法国

精选个展

2022
“山中不知年”，杜梦堂，上海，中国
“回顾展：2012-2022”，Sin Sin Fine Art，香港，中国

2020
“游·物，文森·漆个展”，杜梦堂，上海，中国

2016
“一个法国人写给重庆的情书”，阳光100阿尔勒，重庆，中国
“Committed”，法国五月，与Sin Sin Fine Art合作，香港，中国

2015
个展，Chateau de Beaupré，罗讷河口，法国
个展，YenakArt Villa Art Gallery，曼谷，泰国

2014
个展，杜梦堂Galerie Dumonteil，上海，中国
“绢上和纸上作品展”（Silk and Paper Work），公司工作室（The Company Studio），上海，中国
“Laque Contemporaine”，Espace Roguet，图卢兹，法国

2013
个展，Hong Merchant Gallery，上海，中国

2012
L’Art et la Matière，巴黎，法国
“Poetic Layers”，Sin Sin Fine Art，香港，中国

2011
个展，Galerie Accord，L’Isles-sur-la-Sorgue, 法国
个展，St. Laurent des Arbres，Château Beaupré Deleuze，法国
个展，Hong Merchant Gallery，上海，中国

2010
个展，Galerie le Pastel, 图卢兹，法国
个展，Salon Revelation，勒韦，法国
个展，Galerie le Pont des Arts，苏州，中国

精选群展

2021
“云境”，上空间，贵阳，中国
“异境古亭台——苏州园林艺术节当代艺术展”，策展人：Jérémie Thircuir，沧浪亭、可园、怡园&艺圃，苏州，中国

2020
“无语看波澜——新园林故事”，策展人：Jérémie Thircuir，沧浪亭&可园，苏州，中国

2019
“碰撞（Collision）”，双个展，杜梦堂，巴黎，法国
“Unearthed”，双个展，Sin Sin Fine Art，香港，中国
“Inhale”，Sin Sin Fine Art，香港，中国

2018
“髹行”，双个展，杜梦堂，上海，中国
“Sin Sin Social Club 1”，Sin Sin Fine Art，香港，中国

2017
“The Exotic Show”，Louis Vuitton，新加坡
“摩登东方美学大赏”，铂悦·澜庭2017国际艺术节，重庆，中国
“35”新空间开幕展，杜梦堂，上海，中国
“Path”，双个展，Sin Sin Fine Art，香港，中国

2014
“双喜（Double Happiness）”，Sin Sin Fine Art，香港，中国
“局部回顾（Revisit）”，Sin Sin Fine Art，香港，中国

2013
装置作品，法国文化遗产日，与作曲家David Lataillade合作完成，图卢兹，法国
“Reach”，香港巴塞尔Art Basel Hong Kong, Sin Sin Fine Art，香港，中国
“十年之后”，Sin Sin Fine Art，香港，中国

2012
群展，Lotus Arts de Vivre，曼谷，泰国

2011
“山水（Landscape）”，Moon Art Space，重庆，中国

2009
群展，重庆501艺术空间，重庆，中国

2008
“Saorge in situ”，索尔日，法国
表演（Performance），True Colors Art Space，东京，日本

纪录片

2021
《寻者漆艺》，「茉莉花开」栏目（非遗文化纪录片栏目），中央广播电视总台
https://m.yangshipin.cn/video?type=0&vid=o0000181tbk&cid=0sdahy5got455sy&pag=4_2.3.1.23113_copy

2020
《漆艺家：文森·漆》，一条
https://v.qq.com/x/page/x31613pmn0k.html

2019
《髹行者》，谢光耀执导
https://www.xinpianchang.com/a10485099

讲座与工作坊

2020
金麻袋：一个闪现的灵光，清华大学美术学院，中国北京

2018
追根寻源——我的中国漆艺研修之旅，中国美术学院，中国杭州

2017
结构/解构/中国传统漆器，四川美术学院，中国重庆

Vincent CAZENEUVE

1977 Born in Toulouse Region, France
Ecole des Métiers d’Art, Revel, France

INSTITUTE EXHIBITIONS

2022
VOYAGE DE SAVOIR-FAIRE, chi K11 Art Museum, Shanghai, China
Start From the Lacquer: The Expression of Contemporary Forms and Concepts, TCCA, Xiamen, China

2021
Récits - Vincent CAZENEUVE, XLY MoMA, Chengdu, China

2020
The New Crafts, Academy of Arts & Design, Tsing Hua University, Beijing, China

2019
Coming from Hemudu, the 5th International Lacquerware Exhibition, Yunnan Provincial Museum, Yunnan, China
New Edition of Chongqing Context, Contemporary Cross-industry Art Exhibition of Chongqing Intangible Cultural HeritageArt Museum of Sichuan Fine Arts Institute, Chongqing, China

2017
A Long Fest along the Silk Road, Chinese Cultural Centre of Paris, France

2013
Laque Contemporaine, Revel IMARA (Institute of Arts and crafts), France

2010
Shanghai Biennale, Shanghai, China
Memorial Sichuan Earthquake, Sichuan, China

2008
Group Exhibition, French Heritage Day, Musée de Revel, Revel, France

SELECTED SOLO EXHIBITIONS

2022
My Side of the Mountain, DUMONTEIL, Shanghai, China
Retrospective: 2012-2022, Sin Sin Fine Art, Hong Kong, China

2020
Wandering, Galerie Dumonteil, Shanghai, China

2016
Love Letter from a French Artist to Chongqing, Sunshine 100 Arles, Chongqing, China
Committed, Le French May, in collaboration with Sin Sin Fine Art, Hong Kong, China

2015
Château de Beaupré, Bouches-du-Rhône, France
YenakArt Villa Art Gallery, Bangkok, Thailand

2014
Wensen Qi Solo Exhibition, Galerie Dumonteil, Shanghai, China
Silk and Paper Works, The Company Studio, Shanghai, China
Laque Contemporaine, Espace Roguet, Toulouse, France

2013
Hong Merchant Gallery, Shanghai, China

2012
L’Art et la Matière, Paris, France
Poetic Layers, Sin Sin Fine Art, Hong Kong, China

2011
Galerie Accord, L’Isle-sur-la-Sorgue, France
St. Laurent des Arbres, Châteaux Beaupré Deuleuze, France
Hong Merchant Gallery, Shanghai, China

2010
Galerie le Pastel, Toulouse, France

Salon Revelation, Revel, France
Galerie le Pont des Arts, Suzhou, China

SELECTED GROUP EXHIBITIONS

2021
Cloud Mirror, Up Art Space, Guiyang ,China
Towards a New Land: Tales of the Ancient Pavilion, Cang Lang Ting & Ke Yuan & Yiyuan & Yipu, Suzhou, China

2020
As Time Goes By, New Stories from the Garden, Cang Lang Ting and Ke Yuan, Suzhou, China

2019
Unearthed, duo exhibition, Sin Sin Fine Art, Hong Kong, China
Collision, duo exhibition, Galerie Dumonteil, Paris, France
Inhale, Sin Sin Fine Art, Hong Kong, China

2018
The Enduring Practices of Lacquer, duo exhibition, Galerie Dumonteil, Shanghai, China
Sin Sin Social Club 1, Sin Sin Fine Art, Hong Kong, China

2017
The Exotic Show, Louis Vuitton, Singapore
Modern Oriental, Art Appreciation, Prime Orienting 2017 International Art Festival, Chongqing, China
35, New Space Opening Exhibition, Galerie Dumonteil, Shanghai, China
Path, duo exhibition, Sin Sin Fine Art, Hong Kong, China

2014
Double Happiness, Sin Sin Fine Art, Hong Kong, China
Revisit, Sin Sin Fine Art, Hong Kong, China

2013
Installation, part of the French Heritage Day in collaboration with the composer David Lataillade, Toulouse, France
REACH, Art Basel Hong Kong, Sin Sin Fine Art, Hong Kong, China
Ten Years After, Sin Sin Fine Art, Hong Kong, China

2012
Lotus Arts de Vivre, Bangkok, Thailand

2011
Landscape, Moon Art Space, Chongqing, China

2009
501 Art Space, Chongqing, China

2008
Saorge in situ, Saorge, France
Performance, True Colors Art Space, Tokyo, Japan

DOCUMENTARIES

2021
Lacquer Magic (second episode), “Jasmine Blossom” (intangible cultural heritage documentary series), CCTV
https://m.yangshipin.cn/video?type=0&vid=o0000181tbk&cid=0sdahy5got455sy&pag=4_2.3.1.23113_copy

2020
Lacquer Artist: Vincent Cazeneuve, produced by YiTiao
<https://v.qq.com/x/page/x31613pmn0k.html>

2019
Lacquer Man, directed by Arjarn Jin
<https://www.xinpianchang.com/a10485099>

LECTURES & WORKSHOPS

2020 The New Crafts, Academy of Arts & Design, Tsing Hua University, Beijing, China

2018 My Journey at the Roots of Chinese Lacquer Process, China Academy of Art, Hangzhou, China

2017 Construction/Destruction/Traditional Chinese Lacquer, Sichuan Fine Art Institute, Chongqing, China

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