

从佩雷尔街到南方哥特

蔡泽滨个展

From rue Perrel to Southern Gothic

Cai Zebin Solo Exhibition

艺术家 Artist | 蔡泽滨 Cai Zebin

策展人 Curator | 贺潇 Fiona He

展期 Duration | 2022.08.26 – 10.08

地点 Venue | 香港中文大学 (深圳) TC101 SPACE

TC101 SPACE, The Chinese University of Hong Kong, Shenzhen



Text by Fiona He

Taking a selfie with modern communication devices is likely the fastest way of producing a “self-portrait” in our era. By holding up a mobile phone, flipping the lens and adjusting it, one could capture the most satisfying image of oneself with a camera app. With the help of algorithms, countless filters and retouching, one gazes at this “selfie” obsessively, before delivering a projected image of the self. The Internet and social media platforms then allow one to share “who and where I am” with the world instantly, conveniently releasing a “self-representation” that most fittingly matches one’s self-conception. This process, of course, further blurs the boundary between reality and fiction.

The discussions around ways of seeing and the gaze have been ongoing threads in the fields of philosophy and social theory of the 20th century and continue to the present day. If the “selfie” – a new-century narcissistic act driven by consumerism and activism – is akin to the gaze of dialogue and action, then this exhibition, “From rue Perrel to Southern Gothic,” is an attempt to present a reflection in the context of painting practices - how Cai Zebin, as a painter, presents his self-inquiry and selfhood centered on “self-portraiture” through the iconic “color palette.”

As the mention of Baker Street conjures up images of Sherlock Holmes, Cai Zebin’s artistic journey begins on rue Perrel in this exhibition, a historically renowned art location that has brought Victor Brauner (1903-1966) and Henri Rousseau (1844-1910) in conversation, to whom the artist pays tribute. It also hints at a path Cai Zebin has chosen for his works from 2020 to the present. In his view, the “color palette” is a painter’s most crucial thinking tool in his work process. It was also through gazing at oneself in the mirror that the palette gradually refined as the “object of embodying emotions” into a symbolic representation of Cai’s image, now adopted into his compositional vocabulary.

Everyday scenes of the artist’s daily life, through his pareidolia imagination, vibrant colors, and sophisticated painting techniques, transform the canvas into a transitional interface, where icons from Cai Zebin’s past paintings of various phases are incorporated as “props” into his large-dimensional

works on canvas. While the small-dimensional “self-portraits” are prismatic to conceive infinite possibilities of weaving together interpretations with scenes and details through “pictorial narratives.” The appropriation of American Gothic by American artist Grant Wood (1891-1942) brings the spectator to the focus of Cai Zebin’s recent work. This expansion process echoes how the artist evolved from his early focus on “how a work is produced” to the current phase of choreographing theatricality through his own “screenwriting, directing, and performance.” In the enduring genre of “self-portraits,” the perception and representation of the self are no longer just Charles Baudelaire’s understanding of being “either as history or as fiction,” but rather the integration of both.

The space in which this exhibition is presented embodies a real place in our daily life, where Cai Zebin intentionally places a mirror in the shape of a color palette, offering the spectator multiple experiences of looking at and being looked back. In the process of self-examination, self-discovery, and self-invention, the mirror functions as what Jacques Lacan defined, to combine the real, the symbolic, and the imaginary. In Cai Zebin’s case, the works on canvas become where these three aspects come together. As the gazes converge between the artworks and the spectators, the works of art become devices for the distillation, amplification, and transmission of meaning embedded in a new context of viewing.

蔡泽滨：从佩雷尔街到南方哥特

文：贺潇

举起手机、翻转镜头、捕捉自己入镜最满意的画面，借由科技获取的自拍或许是这个时代最唾手可得的“自画像”。在算法的帮助下，在一遍遍的自我凝视下，后期的滤镜和修图完成了投射形象（Projected Image）的塑造，进一步模糊着现实与虚构的边界，而网络和社交平台将“我是谁，我在哪儿”即时与世界分享，以更为直观而便捷的方式“再现”着个体心目中的“自我”。

在 20 世纪的哲学和社会理论中，关于观看与凝视的讨论，是一条连续不断的线索，及至今日，也方兴未艾。如果说在消费主义、个人主义等多种动力的推动下，“自拍”这种新时代的那喀索斯（Narcissus）行为犹如对话和行动的凝视，那么这场名为“从佩雷尔街到南方哥特”的展览，试图呈现的是一场关于回归到绘画的思考——作为画家的蔡泽滨如何通过以“调色板”为中心的“自画像”来展现自我探究和身份建构。

就像提起贝克街就会联想到福尔摩斯一样，本次展现的蔡泽滨的绘画旅程是从佩雷尔街开始的，这个颇具代表性的地点，在绘画史中曾连接着艺术家所致敬的维克多·布劳纳（Victor Brauner, 1903–1966）和亨利·卢梭（Henri Rousseau, 1844–1910），也在现实中暗示出蔡泽滨自 2020 年至今创作的思想路径。在他看来，“调色板”是画家在工作过程中最重要的思考工具，也是在对镜子的自我凝视中，他逐步将这一“寄托情感的介质”提炼为符号化的自我形象再现，属于其个人的造型语言。

艺术家真实的日常生活场景经由其天马行空的想象、明快的色彩和精细的绘画技巧，让画布成为一种过渡性的中介空间，他过往不同阶段绘画作品中的符号，以“道具”的形式融入到了大尺幅的作品中，小尺幅的“自画像”更如棱镜般折射出构建“图像叙事”的无限可能，从而情景与细节编织出个人化的解读。对美国艺术家格兰特·伍德（Grant Wood, 1891–1942）的《美国哥特式》的挪用，将观者带到了蔡泽滨近期创作的焦点。这个拓展的过程应和了艺术家如何从早期关注的“一件作品是如何产生的”，发散到杜撰戏剧性的“自

编，自导，自演”的阶段。而在“自画像”这个恒久的艺术史范式中，对于自我的认知与再现则不再是波德莱尔非此即彼的“历时性”或“杜撰性”特征，而是将二者集结于一身的创作方式。

我们身处的空间代表着真正的日常生活，蔡泽滨有意在展厅中放置了“镜子”，让观展过程有了单向凝视与参与式对望的多重体验。在自我审视、自我发现和自我创造的过程中，镜子的功能也如雅克·拉康 (Jacques Lacan) 所定义的那样，将真实、象征与想象结合在一起。在蔡泽滨这里，绘画成为了完成三者合一的媒介，作品与人均是目光汇聚之地，是嵌入新的观看语境中，意义的提炼、放大和传送的装置。



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© Cai Zebin, courtesy of the artist and Capsule Shanghai

About the Artist

Cai Zebin (b. 1988) is a visual artist based in Shantou, Guangdong province in Southern China. He graduated from Guangzhou Academy of Fine Arts in 2012.

Selected solo includes: *From rue Perrel to Southern Gothic*, TC101 SPACE, The Chinese University of Hong Kong (Shenzhen), Shenzhen, China (2022); *Hello, Self-portrait*, L21, Islas Baleares, Spain (2021); *A Revisit at 2 bis rue Perrel*, Capsule Shanghai, Shanghai, China (2020); *Laval*, Paris Internationale, Paris, France (2019); *The Defense*, Capsule Shanghai, Shanghai, China (2018); *Olive*, NUOART Gallery, Beijing, China (2015). He has participated in the following group shows: *Spring Antidote*, curated by Capsule Shanghai, Blanc Art Space, Beijing, China (2022); *Salon de Peinture*, Almine Rech, New York, USA (2021); *F#%k U & ur DisNey*, Super Dakota, Brussels, Belgium (2021); *Metaphorical Reality*, Almine Rech, Shanghai, China (2020); *Exhibition of Young Power*, Guangdong Museum of Art, Guangzhou, China (2020); *Night Tour of the Pearl River*, Guangdong Museum of Art, Guangzhou, China (2019); *City Unbounded*, Jing'an Sculpture Park, Shanghai, China (2018); *The Latch*, That Obscure Object of Portrait, C-Space+Local, Beijing, China (2017); "□", A+ Contemporary, Taipei, China (2016); *Hinterland Project*, Times Museum, Guangzhou, China (2015) among others.

Cai Zebin's work was featured on *Artforum*, *Leap*, *Artshard*, *Art Frontier*, *ArtAsiaPacific* and *Contemporary Art Daily*.

CAI ZEBIN

Born in Guangdong Province, China, 1988. Lives and works in Shantou, China.

EDUCATION

2012

Guangzhou Academy of Fine Arts, BFA, Guangzhou, China

SOLO EXHIBITIONS

2022

From rue Perrel to Southern Gothic, TC101 SPACE, The Chinese University of Hong Kong (Shenzhen), Shenzhen, China

2021

Hello, Self-portrait, L21, Islas Baleares, Spain

2020

A Revisit at 2 bis rue Perrel, Capsule Shanghai, Shanghai, China

2018

The Defense, Capsule Shanghai, Shanghai, China

2015

Olive, NUOART Gallery, Beijing, China

SELECTED GROUP EXHIBITIONS

2022

Universes 5, The Hole, New York, USA

Spring Antidote, Blanc Art Space, Beijing, China (curated by Capsule Shanghai)

2021

Salon de Peinture, Almine Rech, New York, USA

F#%k U & ur DisNey, Super Dakota, Brussels, Belgium

2020

12 Artists, Harper's Gallery, New York, USA

Metaphorical Reality, Almine Rech, Shanghai, China

Exhibition of Young Power, Guangdong Museum of Art, Guangzhou, China

Down the Rabbit Hole, Capsule Shanghai, Shanghai, China

2019

Shanghai Fish, Fengxian International Public Art Project, Shanghai, China

Night Tour of the Pearl River, Guangdong Museum, Guangzhou, China

2018

City Unbounded – Shanghai Jing'an International Sculpture Project, Shanghai, China

Extending Space, 2018 Dongguan Sculpture and Installation Art Festival, Dongguan, China

2017

The Latch, That Obscure Object of Portrait, C-Space+Local, Beijing, China

New Notes of Guangdong, Bonacon Gallery, Guangzhou, China

Inexplicable, Pearl Lam Galleries, Shanghai, China

2016

“口”, A+ Contemporary, Taipei, Taiwan, China

Ambiguous Form, Ying Space, Beijing, China

2015

The Twelve Paintings, L-Art Gallery, Chengdu, China

Deal, Radical Space, Shanghai, China

Hinterland Project, Times Museum, Guangzhou, China

Spinning tower, Time Museum, Beijing, China

2014

Mind over Mouth, Loftooo Gallery, Shanghai, China

2012

CREATIVE M50, M Art Center Shanghai, China

ART FAIR SOLO PROJECTS

2022

Artissima, Turin, Italy (presented by Capsule Shanghai)

2019

Laval, Solo Project at Paris Internationale, Paris, France (presented by Capsule Shanghai)

关于艺术家

蔡泽滨（出生于 1988 年，广东省汕头市）现生活工作于汕头，2012 年毕业于广州美术学院油画系。

主要个展包括：“从佩雷尔街到南方哥特”，香港中文大学（深圳）TC101 SPACE，中国深圳（2022）；“Hello, Self-portrait”，L21，西班牙巴利阿里群岛（2021）；“旧地重游佩雷尔街 2 号”，胶囊上海，中国上海（2020）；“拉瓦尔”，巴黎国际展，法国巴黎（2019）；“防守”，胶囊上海，中国上海（2018）；“橄榄”，NUOART 画廊，中国北京（2015）。曾参与群展：“春日解药”，由胶囊上海策划，北京博乐德艺术中心，中国北京（2022）；“Salon de Peinture”，阿尔敏·莱希，美国纽约（2021）；“F#%k U & ur DisNey”，Super Dakota，比利时布鲁塞尔（2021）；“隐喻现实”，阿尔敏·莱希，中国上海（2020）；“青年力量”，广东美术馆，中国广州（2020）；“珠江夜游”，广东美术馆，中国广州（2019）；“城市无界”，静安雕塑公园，中国上海（2018）；“门门：肖像画的隐晦目的”，C 龙口空间，中国北京（2017）；“口”，A+亚洲艺术中心，中国台湾台北（2016）；“腹地计划”，时代美术馆，中国广州（2015）等。

蔡泽滨的作品也曾多次受到国内外艺术杂志的报道，包括《Artforum》《艺术界》《艺术碎片》《艺术汇》《亚太艺术杂志》和 Contemporary Art Daily 线上平台期刊等。

蔡泽滨

1988 年出生于广东汕头，现工作生活于汕头

教育

2012

广州美术学院，中国广州

个展

2022

从佩雷尔街到南方哥特，香港中文大学（深圳）TC101 SPACE，中国深圳

2021

Hello, Self-portrait, L21, 西班牙巴利阿里群岛

2020

旧地重游佩雷尔街 2 号，胶囊上海，中国上海

2018

防守，胶囊上海，中国上海

2015

橄榄，NUOART 画廊，中国北京

群展

2022

Universes 5, The Hole, 美国纽约

春日解药，北京博乐德艺术中心，中国北京（由胶囊上海策划）

2021

Salon de Peinture, 阿尔敏·莱希，美国纽约

F#%k U & ur DisNey, Super Dakota, 比利时布鲁塞尔

2020

12 Artists, Harper's 画廊，美国纽约

隐喻现实，阿尔敏·莱希，中国上海

青年力量，广东美术馆，中国广州

兔子洞的尽头，胶囊上海，中国上海

2019

上海之鱼，奉贤国际公共艺术双年展，中国上海

珠江夜游，广东美术馆，中国广州

2018

城市无界-静安国际雕塑展，静安雕塑公园，中国上海

延伸的空间，2018 东莞雕塑装置艺术节，中国东莞

2017

门问：肖像画的隐晦目的，C 龙口空间，中国北京

广东新语，本来画廊，中国广州

不可思议，艺术门画廊，中国上海

2016

“口”，A+亚洲艺术中心，中国台湾台北

无定之形，应空间，中国北京

2015

十二张画，那特画廊，中国成都

上交会，激烈空间，中国上海

腹地计划，十三行画廊，时代美术馆，中国广州

旋构塔，时代美术馆，中国北京

2014

有话少说，Loftooo Gallery，中国上海

2012

Creative 创意新锐评选获奖作品展， M 艺术空间，中国上海

博览会个人项目

2022

Artissima，意大利都灵（由胶囊上海呈现）

2019

拉瓦尔，巴黎国际博览会个人项目，法国巴黎（由胶囊上海呈现）



About the Curator | Fiona He

An independent curator, art writer and seasoned art translator. She graduated from McGill University with a degree in Art History and Asian Studies. She worked as Researcher for the Asian Art Archive in China and as an editor for *Artforum.com.cn*. Her ongoing research interests include the impact of media and technology on the human perception, reception and artistic practice, as well as concerns and subjects of contemporary women artists. Her recent curatorial projects include “Brushing Shadows: Jiang Quyang Solo Exhibition”, Blank Gallery, Shanghai; “Tracing Peach Blossom Springs”, Pingshan Art Museum; “A Spring of Magical Thinking”, Hunsand Space, Beijing; “Between Landscapes: Jiang Zhi Solo Exhibition”, Mangrove Gallery, Shenzhen; “The House of Perception”, Antenna Space, Shanghai, etc. She is a long-time contributor to many art publications, including *ARTFORUM*, *Art-Ba-Ba*, *Flash Art*, *Artnet*, *The Art Newspaper*, *Leap*, *Art Review Asia*, *Yishu*, etc.

关于策展人 | 贺潇

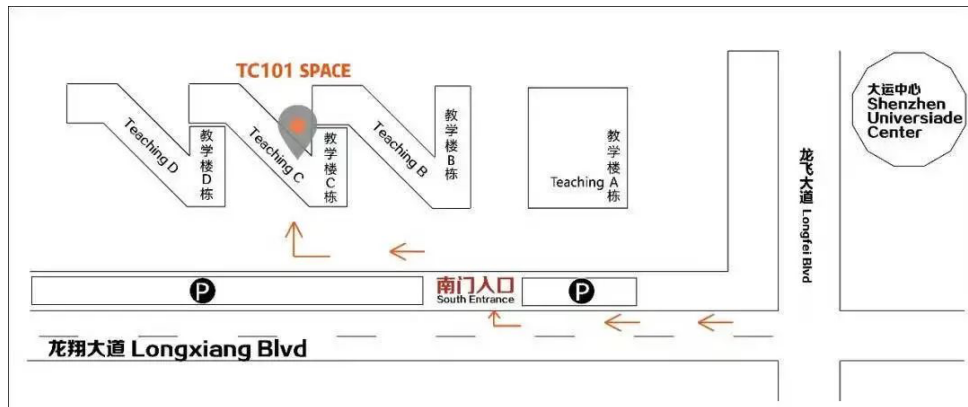
独立策展人，艺术写作者，资深艺术类翻译。毕业于麦吉尔大学美术史专业，她曾任职于亚洲艺术文献库中国研究员和艺术论坛中文网编辑。她长期的研究方向包括媒介更替时代对于艺术创作和观看的影响，以及当代女性艺术家的创作方向和关心的话题。她近期的策展项目包括，《拂影：蒋衢阳个展》，上海 Blank Gallery；《桃花源·迹》，坪山美术馆；《奇想之春》，北京拾万空间；《万景入：蒋志个展》，深圳红树林画廊；和《众妙之家》，上海天线空间；等。她长期为诸多国内和国际知名艺术刊物供稿，其中包括 ARTFORUM、Art-Ba-Ba、Flash Art、Artnet、艺术界、Art Review Asia、Yishu 等。

About TC101 SPACE

TC101 SPACE endeavors to promote excellent artists and art projects. Based inside the campus, it provides staff and students with a platform to appreciate, discuss and get engaged in contemporary art. It is an essential part of general education in the University and has become a significant window to introduce the diversity of campus culture and art forms. Through various exhibition projects, the operation team works with creative artists to explore the potential of the space continuously, breaking through the boundary, and creating a public art space on campus with more possibilities and flexibility.

关于 TC101 SPACE

TC101 SPACE 立足校园，致力于推广优秀的艺术家和艺术项目，为师生创造观看、交流、参与当代艺术的场景，是学校通识教育的重要组成部分，也是对外展示校园文化艺术多样化的窗口之一。在展览项目中，运营团队与充满创造性的艺术家不断挖掘空间的潜力，突破空间的外延，打造一个拥有更多可能性和可塑性的校园公共艺术空间。



大学艺术中心 TC101 SPACE 展览项目

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