

Jusqu'à ce que nous redevenions sauvages
Until We Go Wild Again

August 20th - September 24th, 2022

No. 4 - 165 Wuyuan Road, Shanghai

LINSEED is pleased to present *Jusqu'à ce que nous redevenions sauvages* (Until We Go Wild Again), a solo exhibition by Théo Viardin. The exhibition opens on August 20, 2022, and lasts until September 24, 2022.

The show is his first in Asia, featuring a new series of works created in 2022. The English title *Until We Go Wild Again* is translated from the French, "Jusqu'à ce que nous redevenions sauvages". In this series, Théo Viardin delves into an intermediate world between animal instincts and human compassion, between ancient pathos and future mystery.

The artist sets the background of these paintings as a neutral homogeneous plane – laden solely with earth-like, purplish-red pigment – and inhabits it with various figures that have the appearance of a mixture of stones, animals, and human beings. These fantastical creatures are colossal: humanoid as they are, their bodies and visages are so distorted that one can hardly tell their organicity.

Viardin draws the inspiration for these creatures from chimeric icons such as sphinxes or sirens. Chimerae are hybrids that are radically detached from reality, thus opening up a transgressive space leading towards the imaginary order. As mythological figures, they often have the power to simultaneously intimidate, protect, and cure. At the psychological level, as the psychoanalyst Michel de M'Uzan argues, a chimera is the embodiment of an inner entity that gradually takes shape when the subject endeavours to form their personal identity.

In the eponymous painting *Jusqu'à ce que nous redevenions sauvages*, three figures look left or right out of the frame, their gazes not encountering each other's. They are apparently emotionless, speechless, and motionless, but their eyes seem to be filled with unexplained melancholy, their bodies close to, and caressing, each other. Deprived of the most humanistic of functions, namely language and narrative, these are "denatured" beings who share a common eternal existence and have the capacity to comfort our worldly souls in troubled times.

In *Même en retenant mon souffle*, a sphinx-like figure lies on top of a rock; on its leg another figure is hanging or climbing. The composition and manner of depicting muscle mass may remind the viewer of Michelangelo's Sistine Chapel frescoes. The great *amor mundi* and *misericordia* of the Italian master is here echoed by the artist's contemporary conceptions of decolonisation and saving humanity from its own extraneity. Since we are increasingly losing sensibilities about the world around us and are enclosed in the cocoon of modernity, it is all the more important to discover hybridity and the other-than-humans that were and are primitive to Earth. As the science fiction and fantasy author Alain Damasio wrote: "Because to break free,/ don't think it's being yourself./ It is to invent oneself as other than oneself./ It is to be nothing./ It is to become/ constantly and always,/ for ourselves,/ our outside./ The outside of everything." [1]

Only by inventing oneself by becoming chimera, may we finally retrieve the complementarity of our instincts – until we go wild again.

Text by Clement Huang

[1] from Alain Damasio, *Le dehors de toute chose*, Paris: La Volte, 2016



直至回归荒野

Jusqu'à ce que nous redevenions sauvages

Until We Go Wild Again

2022年8月20日 - 9月24日

上海市五原路165弄4号

LINSEED即将展出法国艺术家泰奥·维亚尔丹 (Théo Viardin) 的个展“直至回归荒野” (Until We Go Wild Again)，展览于2022年8月20日开幕，展至9月24日。

这是艺术家在亚洲范围内的首次个展，将展出2022年创作的一系列全新绘画作品。“直至回归荒野”翻译自法语标题“Jusqu'à ce que nous redevenions sauvages”。泰奥·维亚尔丹的此系列绘画深刻地融合了野性与人性、亘古的悲怆关怀与未来的神秘混沌。

艺术家在画作的背景中仅仅使用泥土般的紫红色颜料，将其皆尽设置为中性、单一的平面，并把由似乎石头、动物和人混合而来的各种形象置于其中。这些源自幻想的生物犹如古代巨像，尽管部分特征类似于人类，其身体和面容却扭曲混杂，让人很难分辨出它们的器官构成。

对于这些形象，维亚尔丹从司芬克斯或塞壬等幻兽类 (chimères) 的图像中汲取了灵感。幻兽是完全脱离现实的混种生物，因而开辟了一个通往想象秩序的僭越空间。作为神话形象，它们通常同时具有震慑、保护和治愈的能力。而在心理学领域，根据米歇尔·德·缪赞 (Michel de M'Uzan) 的说法，幻兽是个人内在实体的具身化，会在主体致力于形成个人身份时得以逐渐形成。

在与展览同名的《直至回归荒野》 (Jusqu'à ce que nous revenions sauvages) 这幅作品中，三个形象分别朝向画框的左外边或右外边看去，他们的目光彼此没有相遇。他们显然没有感情，既是沉默的，也是不动的，但他们的眼睛似乎充满了无法解释的忧郁，他们的身体似乎靠近并抚摸着对方。他们被剥夺了人类最的功能 (语言和叙事)，成为了“去本质” (dénaturé) 的存在，却共享着一种作为共通体的永恒存续，有能力在动荡的时代安慰我们世俗的灵魂。

在《即便屏住呼吸》 (Même en retenant mon souffle) 这幅绘画中，巨岩上躺着一位有着司芬克斯体态的形象，而另一个形象则挂在它的腿上，似乎要向上攀爬。这幅作品的构图和描绘肌肉块面的方式，可能会使人想起米开朗基罗的西斯廷穹顶画中的一些段落。这位意大利古典大师对世界巨大的热爱与慈悲，在这里呼应着艺术家对当代的思考，即从外部入手来对人性进行去殖民化和拯救。当我们越来越失去对世界的灵敏感知，并且变本加厉地以现代性作茧自缚时，重新发现大地所原生的混杂性和人类之外的存在，便凸显得尤为重要。正如阿兰·达马西奥 (Alain Damasio) 所写：“因为要挣脱束缚，/别以为那是做你自己。/而是把自己想象成并非自己的存在。/那就是一无所是。/那就是生成/不断地，一直地，/为了我们自己，/为了我们的外部。/一切事物的外部。” [1]

也许我们最终能找回与自我互补的本能，通过生成幻兽来创造自我，直至回归荒野。

文 / 黄格勉

[1] 摘自阿兰·达马西奥《一切事物的外部》，巴黎：La Volte, 2016年

