

# 伊丽莎白·佩顿：练习

## Elizabeth Peyton: Practice

2020.8.15 – 2020.11.29

伊丽莎白·佩顿（生于 1965 年，美国）1987 年毕业于纽约视觉艺术学院。自 1993 年在切尔西酒店 828 号房间举办个人首次展览，佩顿开启了其创作生涯，并成为当代最卓越的艺术家之一。佩顿的创作对象包罗了在世及已故的历史人物、音乐人、歌剧表演者、艺术家，她熟悉的人和不相识的人，这些画面捕捉了人物以及他们所处的时代的精髓。在佩顿的作品中我们不难看出她在美学上的深入探究，对艺术极富理想主义的理解，对抒发人性和创造精神的深刻关注和体察。通过这些作品，佩顿为肖像绘画传统带来了前所未有的丰富层次。

本次展览是对佩顿跨越 30 年的艺术生涯一次有侧重点的介绍与呈现，通过与艺术家的紧密合作，为观众呈现了艺术家自 90 年代初至今创作的 40 幅绘画作品。展览题目“练习”（Practice）在这里带有双重指向，既是艺术家日常创作的“练习”，也是她创作生涯中完整持续的“实践”，而它也与艺术家笔下人物对生活的“练习”和“实践”形成对照。在佩顿的视觉语言中，明快的色彩、富于力量感的笔触、洗练的构图、充盈的情感、沉思的人物，以及艺术家对轮廓的精妙捕捉，通过纸上绘画、油画、水粉以及多种形式的版画，共同形成了充满穿透力的画面。她是波德莱尔笔下的“艺术家、入世之人、人群中的人和孩子”，是真正属于我们时代的“现代生活的画家”。

展览“伊丽莎白·佩顿：练习”由位于伦敦的英国国家肖像美术馆与 UCCA 共同呈现，主要作品巡展自露西·道尔森与艺术家策划，于英国国家肖像美术馆举办的“空气与天使”展览（2019 年 10 月 3 日至 2020 年 1 月 5 日）。“伊丽莎白·佩顿：练习”由 UCCA 策展人秦诗璇策划。感谢上海银行提供慷慨支持，UCCA 战略合作伙伴多乐士独家提供美术馆环保墙面解决方案。感谢尤伦斯

Elizabeth Peyton (b. 1965 Connecticut, USA) graduated from the School of Visual Arts in New York in 1987. Her first show was in 1993 in room 828 of the Chelsea Hotel and she has since become one of the most preeminent artists working today. Her subjects are mainly artists, including musicians and writers, as well as historical figures; people known and unknown to the artist, both alive and dead. The works capture the essence of a character as well as the time they inhabit. In Peyton's work we can observe her deep understanding of aesthetics, dedication to the ideals of art, and profound appreciation for creativity and the human spirit. In these images she brings new layers of meaning to the tradition of portraiture.

This exhibition offers a concise introduction to Peyton's more than three-decade career. Featuring 40 works spanning from the early 1990s to the present, it was created in close collaboration with the artist. The exhibition title "Practice" carries a double meaning: the habitual act of repeatedly performing a skill, and all of the other elements that fuel understanding of the practice. In Peyton's visual language, vivid colors, powerful brushstrokes, highly refined compositions, abundant expression, and an economical use of brushstrokes are brought together through a variety of media including oil painting, painting on paper, gouache, and multiple forms of printmaking to create incisive images. When Baudelaire wrote of the artist as "Man of the World, Man of the Crowd, and Child" in his essay "The Painter of Modern Life," he could well have been describing a figure like Peyton—a painter for, and of, our contemporary age.

"Elizabeth Peyton: Practice" is organized by the National Portrait Gallery, London, in partnership with UCCA. "Practice" reprises key works from Peyton's solo exhibition "Aire and

艺术基金会理事会、尤伦斯国际委员会、UCCA Young Associates, 以及战略合作伙伴阿那亚、彭博、巴可、Clivet 中央空调、明基 BenQ 和 Active House 的大力支持。

Angels,” curated by Lucy Dahlsen and the artist, and held at the National Portrait Gallery from October 3, 2019 to January 5, 2020. This presentation at UCCA is organized by Luan Shixuan, UCCA Curator. The exhibition is made possible by generous sponsorship from Bank of Shanghai. Exclusive support for environmentally friendly wall solutions comes from Dulux. UCCA also thanks the members of its Foundation Council, International Circle, and Young Associates group, as well as Strategic Partners Aranya, Bloomberg, Barco, Clivet, BenQ, and Active House for their support.

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伊丽莎白·佩顿，《拿破仑》，1991，纸上炭笔，42 × 29.6 cm，赛迪·科尔斯收藏。  
Elizabeth Peyton, *Napoleon*, 1991, charcoal on paper, 42 × 29.6 cm, Collection Sadie Coles.

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佩顿 1987 年从纽约视觉艺术学院毕业之后，一直到 90 年代初期都在不断探索自己的创作方向。文学在这个时候成了她的避风港，她阅读了大量斯蒂芬·茨威格、马塞尔·普鲁斯特和司汤达的著作。佩顿用炭笔描绘的拿破仑画像标志着这段风格形成期的巅峰，她临摹了由画家安托万·让·格罗为文森特·克罗宁所著的拿破仑传记创作的封面。在这幅素描中，年轻俊朗的拿破仑中尉留着中分的长发，从容地望向远方。构图的上方如同书籍封面那样简单地写了“NAPOLEON”（拿破仑）的标题，巧妙暗示了这一图像的出处。佩顿认为这幅小素描是她艺术生涯中第一幅成熟的作品。因为正是在这个时候，她发现这些重要的历史文化人物正是一个时代风云变化的缩影，一幅图像原来可以承载如此厚重的历史。

Peyton graduated from the School of Visual Arts in 1987, and by the early 1990s, she was seeking out her path forward. She took refuge in literature, devouring classics by Stefan Zweig, Marcel Proust, and Stendhal. The culmination of this formative period was a charcoal drawing of Napoleon Bonaparte after a portrait by Antoine-Jean Gros on the cover of a biography by Vincent Cronin. The drawing depicts the handsome, young Napoleon as a first lieutenant colonel, his long hair parted in the middle, staring out into the distance. A simply written “NAPOLEON” at the top of the composition playfully alludes to the source material. Peyton considers this small drawing the first mature work of her artistic career. It was the moment when she discovered how these defining figures in history and culture can embody the dynamism of their times, and how a single image can hold this history.

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有一年夏天，我读了几本书，有一本是文森特·克罗宁写的，这本书改变了我的一生。我在书中了解到一些关于肖像的东西。在一个人的画像中，你能看到他所有的人生经历。拿破仑的故事震撼了我，让我意识到一个人原来真地可以彻底改变世界。我意识到这正是我想做的事情，这也正是我创作肖像画的原因。这是一件有意义的事儿，人是正在发生的一切的载体。

One summer I read a couple of books, one of which was by Vincent Cronin, and that book changed my life. In it I understood something about portraiture, that in a picture of a person, in that person you could see the whole time they lived in. Reading the story of Napoleon it hit me that one person can totally change the world. I understood that was what I wanted to do, that this is why I would make portraits. It made me feel that it was important. A person is the receptacle of everything that is happening.

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1993年，27岁的佩顿在纽约切尔西酒店的828号房间举办了一场展览，观众需要先到前台取钥匙，然后自行开门进入房间参观。这场仅仅持续了两周的展览，展出了她创作的一系列历史人物肖像，虽然前来参观的人数有限，却标志着佩顿艺术生涯的开端。佩顿除了在酒店客房举办过展览，她在伦敦第一次展览的地点也同样特别——位于布里克斯顿区的一家酒吧。佩顿曾多次在采访中表示，她非常享受让作品走出画廊空间，走进外面世界的展览方式，人们在观看时不会将这些作品视作艺术，这无论对于观众还是创作者而言，都是一种自由。

In 1993, a 27-year-old Peyton held an exhibition in room 828 of the Chelsea Hotel. Viewers could pick up a key from the front desk and enter on their own. This exhibition, which only lasted two weeks, featured a series of historical portraits. Even though there were few visitors, the show came to be seen as the opening salvo of Peyton's career. Peyton's first show in London was also held in an unconventional location—a pub in Brixton. In several interviews, Peyton has expressed her interest in bringing paintings out of the gallery space and into the world. As she has noted, people aren't necessarily looking at the works there as art, which is its own form of freedom for both the viewer and the artist.

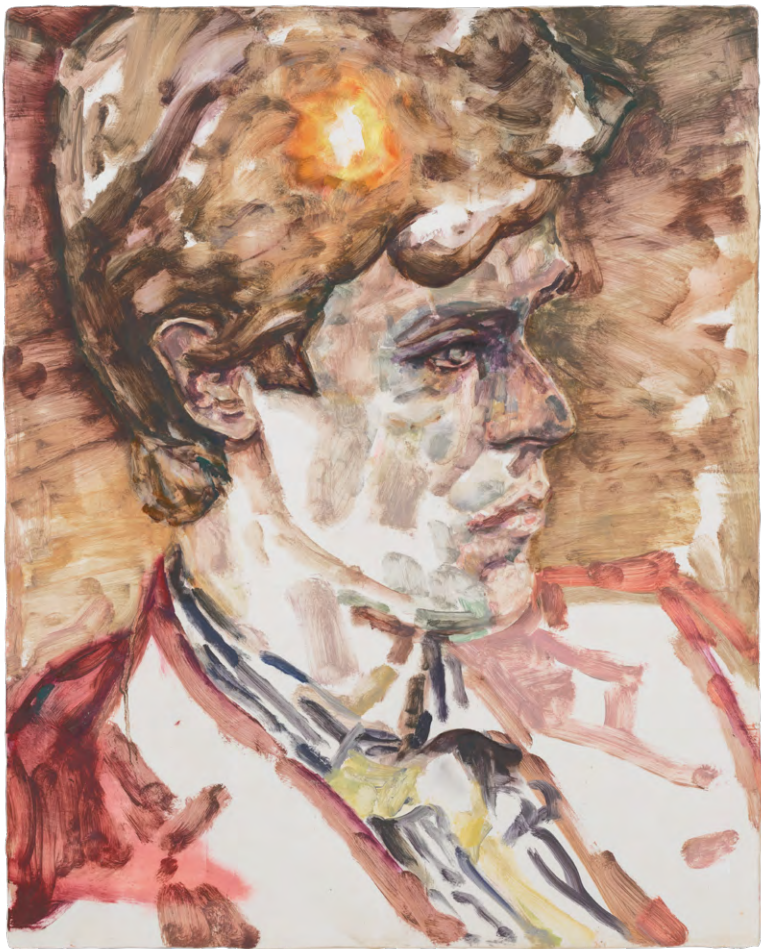
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我最早的记忆都与音乐有关。但朋克对我的意义远超其它任何音乐。它让我感觉没那么孤单，并且对世界充满热情。听朋克音乐，发现音乐，这才是我真正所热爱的。

My earliest memories are all of music. But somehow, punk made sense to me more than anything else had. It made me feel less alone, and really excited about the world. It was a real passion for me, listening to the music, finding it.

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对佩顿来说，音乐的超验性体现在其对普世情感简洁有力的表达之中：它的自发性，以及对身边环境的反应和转化。

To the artist, the transcendence of music lies in the simple and powerful way it expresses universal emotions: its spontaneity as well as its reaction to and transformation of its surroundings.

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伊丽莎白·佩顿，《永恒的回归（图坦卡蒙），#1》，  
2020，双石手工纸独版版画，76.8×56.5 cm，私人收藏。  
Elizabeth Peyton, *Eternal Return (Tutankhamun), #1*,  
2020, monotype on Twinrocker handmade paper,  
76.8 × 56.5 cm, Private Collection.

“

我做版画很久了，独幅版画、蚀刻版画和木刻版画都有涉猎。我喜欢版画需要一次性完成的特质。我不会在一幅版画上花太长时间，一般来说一个下午就能完成。我倾向于做各种尝试。我认为，从历史的角度来说，版画通常是一幅作品的后记，但对我来说它是前言。我经常根据我在版画工作室的创作来作画。

I've been making prints for a long time, monotypes and etchings and the odd woodcut. I like about prints that you have to make it all happen in one go. I don't work on one piece for a long time, an afternoon usually. I tend to try things out. I would say that, historically, prints have typically been the afterword to a work. But for me it's a foreword. Often I'll make a work after something I make in the print studio.

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绘画则有所不同。它可以是很多短暂瞬间的累积，也可以是一个漫长的延续，真正的差异在于，对于一幅绘画来说，表面非常重要。版画的表面是平的，但绘画作品的表面一定要有正确的重量。这与是否失败无关，而是要让作品告诉你它需要什么。你只需观察它，观察它所发生的一切。一幅作品需要时间慢慢成形，所以它会受到很多不同的影响。

Painting is different. It can be many accumulated quick moments, or happen over a long time, but the difference is that the surface is so important to a painting. In printmaking, the surface is flat. With a painting, the weight of the surface has to be right. It's not about failure so much as it's about letting the painting tell you what it needs. Just watching it, watching everything that's happening in it. A painting takes place over time, so it has many influences coming into it.

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伊丽莎白·佩顿，《安德鲁和凯图塔》，2013，板上油彩，  
30.5 × 23.5 × 2 cm，私人收藏。

Elizabeth Peyton, *Andro and Ketuta*, 2013, oil on  
board, 30.5 × 23.5 × 2 cm, Private Collection.

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佩顿每一幅作品的创作方式各有不同，既有直接而亲密的肖像写生，有时也从文学、戏剧、影视作品中寻获灵感，亦或自现成的图像与摄影取材，尤其是她自己拍摄的那些效果欠佳的照片，失真的拍摄带有现实生活中找不到的奇幻色彩。在肖像人物的选择上，佩顿一直听从于内心的直觉。佩顿也会从乔尔乔内、德拉克洛瓦等人的作品中汲取灵感，然而她的初衷并不是去模仿这些大师的作品，而是希望从中探索和学习，正如她在一次采访中所提到的：“我只是好奇如果我亲自提笔去画这幅画，会发生什么。”

Peyton's works vary widely in their creative process. Sometimes they are intimate, direct depictions from life. Others come from her memory, literature, found images, or distorted photographs that she takes herself. In the latter, she is intrigued by the strange, fantastical colors that sometimes appear in these images. Peyton's choice of subject is also intuitive. Some works draw inspiration from other painters, such as Giorgione or Delacroix, though she never simply imitates their works. Rather, she hopes to use them as subjects of exploration and study. "I am curious to see what happens when I let it go through my own body."

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我大约是在 10 年前开始关于歌剧画作的创作。我一直没真正明白，歌剧如此简练的语言是如何发挥作用的，为何能拥有如此强大的能量，而且其中任何一个元素都没有占据主导地位。所有元素有点像尚未完全煮透的食材，然而当它们聚到一起，就会爆发出惊人的能量。接着，我对瓦格纳着了迷——他如何创作歌剧，集中呈现了怎样的矛盾。关于瓦格纳可以讨论的话题实在是太多了，他将故事呈现在你眼前的神奇创作能力让我深受触动。

The opera pictures started maybe ten years ago. I never really understood how that reductive language of opera worked, and how powerful it was, where none of the elements can be dominant. They all have to be kind of slightly underdone, like undercooked, so then they can come together and hit you in every way. Then I was particularly fascinated with Wagner—how he created his operas, and how the stories don't make sense. There is so much you can say about it, that level of mythic writing to represent what's happening right in front of your face. I was very affected by it.

”

佩顿的创作常可以从欧洲浪漫主义的传统中找到端倪。其中对于这些表演者“灵韵 (aura)” 的捕捉，是佩顿多年来的创作方式和线索，在艺术家眼中，这种文化遗产是对人性和创造性精神的有力表达。

Peyton's works are often linked to the European tradition of Romanticism. How to capture the "aura" of this spirit has been a thread of her practice for many years. To the artist, this cultural legacy is a powerful expression of human nature and the creative spirit.

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# 展览同期公共项目 Public Programs

## 爱、灵感与无意识 Love, Inspiration, and the Unconscious

对话 Conversations

线上 / UCCA 报告厅 Online/UCCA Auditorium

2020.8.15 周六 Sat 20:00-21:30

嘉宾：伊丽莎白·佩顿（艺术家）、尼古拉斯·卡里南（英国国家肖像美术馆馆长）、田霏宇（UCCA 馆长）及栾诗璇（UCCA 策展人）

UCCA 尤伦斯当代艺术中心荣幸邀请到艺术家佩顿、英国国家肖像美术馆馆长尼古拉斯·卡里南、UCCA 馆长田霏宇、本次展览策展人栾诗璇共同展开一场线上对话。本次对话将围绕佩顿的个人创作实践、本次 UCCA 个展新近创作面貌的呈现，以及肖像绘画的传统及历史等议题展开深入讨论。

Speakers: Elizabeth Peyton (Artist), Nicholas Cullinan (Director, National Portrait Gallery, London), Philip Tinari (Director, UCCA Center for Contemporary Art), Luan Shixuan (Curator, UCCA Center for Contemporary Art)

On August 15, 2020, UCCA Center for Contemporary is proud to invite artist Elizabeth Peyton and National Portrait Gallery Director Nicholas Cullinan to participate in a live stream dialogue with UCCA Director Philip Tinari and UCCA Curator Luan Shixuan, discussing Peyton's art, her recent work as presented in her solo exhibition at UCCA, and the traditions and history of portraiture.

## 肖像的秘密 Secrets of Portraits

工作坊 Workshop

线上 / UCCA 大客厅 Online/UCCA Workshop

2020.9

嘉宾：龙荻（艺术家）

为了回应佩顿绘画中的议题，带领更多人探寻肖像绘画的奥秘，体会肖像绘画的乐趣，9月，UCCA 邀请到擅长以流畅线条及复古色调捕捉人物姿态的艺术家龙荻来到大客厅做客。在三个小时的工作坊中，参与者将在导览员的讲解下，领略佩顿肖像绘画的魅力，同时在艺术家龙荻的引导下完成一幅生动有趣的水彩肖像作品。

Speaker: Julia Long (Artist)

Responding to the issues raised by Elizabeth Peyton's work, and to introduce the alluring mysteries of portraiture and figurative painting to a wider audience, in September 2020, UCCA Center for Contemporary Art is pleased to invite artist Julia Long to serve as guest lecturer for a special watercolor painting workshop. Long is known for her skill at capturing the human form through flowing lines and a vibrant, retro color palette. The three-hour-long workshop will begin with a guided exhibition tour followed by a watercolor portrait painting class led by Long.

UCCA  
Kids

儿童  
Kids



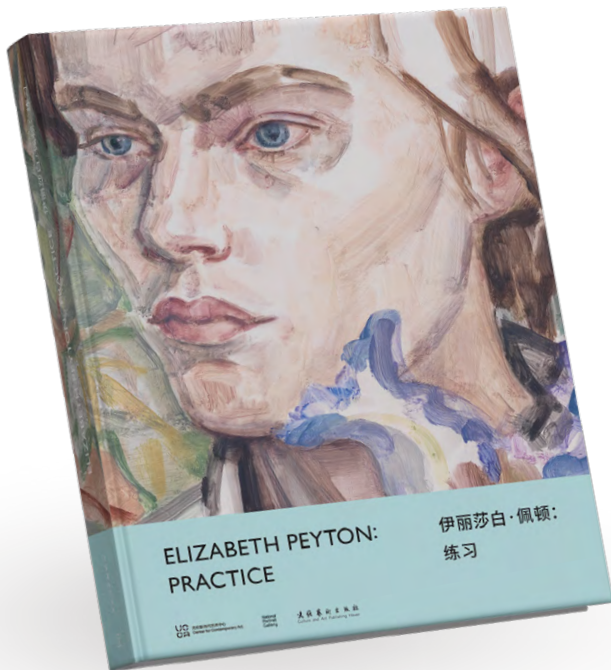
基于本次展览，UCCA 儿童艺术中心（UCCA Kids）设计了4期艺术工作坊，引领孩子们进入画中人 and 创作者的精神世界，并尝试探索自己独有的表现形式。报名信息请关注 UCCA Kids 微信公众号。

For this exhibition, UCCA Kids has designed four art workshops, bringing children on a journey learning about Elizabeth Peyton's art, the stories within her paintings, contemporary portraiture, and how to find their own unique voice through art. Please follow the official UCCA Kids WeChat account to sign up for classes.

展览作品完整收录于

## 《伊丽莎白·佩顿：练习》

*Elizabeth Peyton: Practice*



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《伊丽莎白·佩顿：练习》是配合展览同期发行的中英双语出版物，收录了英国国家肖像美术馆前策展人露西·道尔森富有文学性的原创文章、UCCA 馆长田霏宇与艺术家的对谈，以及所有参展作品的高清图片，带领读者感受佩顿独特的艺术语言与充沛的情感表达，进一步了解她的创作生涯、风格演变以及近期的思考与创作动向。这本图录由文化艺术出版社出版，观众可以在 UCCA 书店及线上商店购买。

In conjunction with the exhibition, UCCA has produced the bilingual exhibition catalogue *Elizabeth Peyton: Practice*. The book features high-quality reproductions of all exhibited works, an essay by former National Portrait Gallery Associate Curator Lucy Dahlsen, and a dialogue between Elizabeth Peyton and UCCA Director Philip Tinari. The publication contextualizes Peyton's work, from her education and formative influences to her artistic maturation and new explorations undertaken in recent years. The catalogue is published by Beijing's Culture and Art Publishing House. It is available for purchase in UCCA Store.

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伊丽莎白·佩顿  
展览周边现已上架!  
Exclusive Exhibition Merchandise



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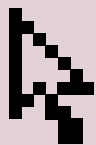
UCCA 商店与伊丽莎白·佩顿合作，以她的画作为灵感设计了一系列衍生品，包括口罩、笔记本、海报、T 恤、明信片与钥匙扣。该系列衍生品仅在位于美术馆出口处的 UCCA 商店及线上商店售卖。

Working in collaboration with Elizabeth Peyton, UCCA Store has designed a suite of products inspired by the artist's paintings and drawings, including masks, notebooks, posters, t-shirts, postcards, and key chains. These items are available exclusively at UCCA Store, located at the museum's exit, and in our online shops.

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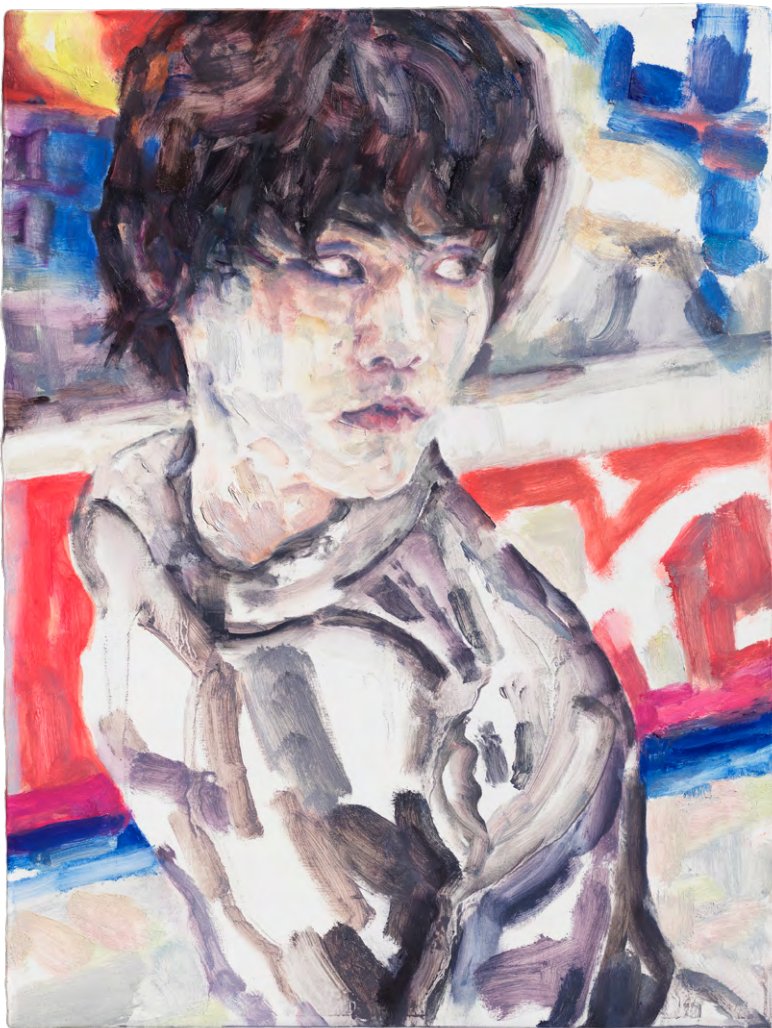
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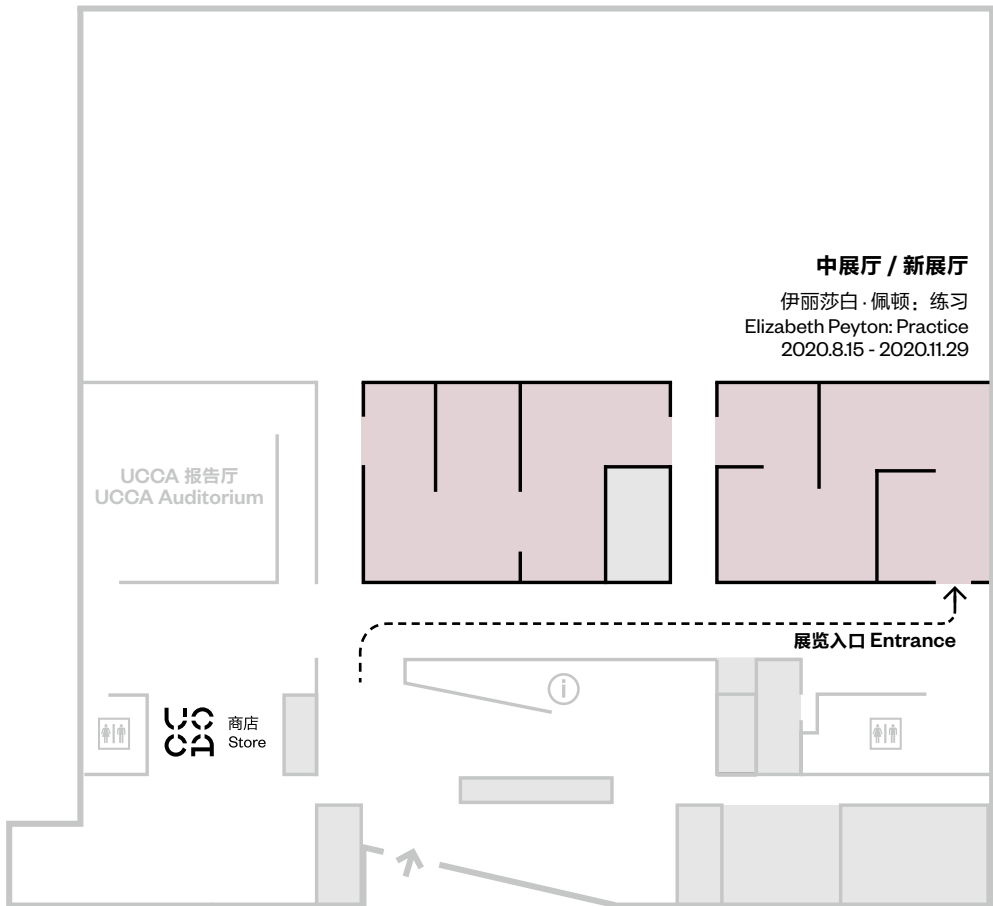


伊丽莎白·佩顿，《练习（别生结弦）》，2018，板上油彩，30.9 x 22.9 cm，格林家族收藏。©伊丽莎白·佩顿。  
Elizabeth Peyton, *Practice (Yuzuru Hanyu)*, 2018, oil on board, 30.9 x 22.9 cm, Green Family Collection. © Elizabeth Peyton



尤伦斯当代艺术中心  
Center for Contemporary Art

# 平面图 Floor Plan



**UCCA 尤伦斯当代艺术中心**

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