

卢豫：梦途

艺术家：卢豫

策展人：赵小丹

展览执行：王劲

展览时间：2025.9.26-2025.11.4

地点：蜂巢 | 上海

地址：上海市黄浦区北京东路270号中一大楼

蜂巢当代艺术中心荣幸地宣布，将于2025年9月26日，在蜂巢上海的主空间推出艺术家卢豫 (b.1996) 的最新个展“梦途” (Mental Journey)。作为继“伊壁鸠鲁的花园” (Sunnyside, 2023) 之后，艺术家在蜂巢的第二次个展，本次展览将集中呈现她最新创作的近二十件绘画作品。新作延续了她对田园美学与花园哲学的探寻，以绘画构筑和自然相互滋养的精神之地。与此同时，卢豫循序铺陈女性之梦的景致，以独特的构图与视角，编织出一段交汇个人心灵历程与艺术史图像的叙事。展览由策展人赵小丹策划，将持续至2025年11月4日。

卢豫的绘画并不满足于单一的象征或线性叙事，通过对多重图像的拆解、错位与重组，营造一种审美上的悬置，使观者在不确定与多义的间隙反复游弋。她以女性艺术家的共感思维和敏锐视角重新介入艺术史中的若干母题，消解既定的符号秩序，释放高浓度的情感能量。如果说艺术家于2024年创作的“Europa”引发了新作中的叙事转折，将主角从传统叙事的被动身份中抽离，转而强调动物性的温顺与神性的魅惑。那么与“大浴女”母题关联的俯卧天使，有意削弱对面目的凝视，使观看机制发生本质位移。而孔雀与男性形象的并置，则与艺术史中惯常的“女性与鹦鹉”所指向的欲望意涵形成鲜明反照。借由“草地上的午餐”这一题材，卢豫不再诉诸外部指涉，而是将叙事内化为对日常生活的自足体认，从而打破了传统图像叙事的惯例与既有的观看模式

艺术家的绘画实践摆脱了高度集中的视觉牵引，在柔韧有度的氛围中扭转感知，赋予画面人物全然不同的精神质地。“梦途”正是沿着这样的叙事轨迹不断延展、交织和弥散，而田园主义及其内蕴的与宇宙秩序之间的协奏，则为她提供了重要参照和坐标，使其抵达精神的降熵，抵御成长过程中不断涌现的外部混乱 (Chaos) 与内在焦灼。田园、牧场与花园成为她托载个人意识和具身叙事的根基和土壤。卢豫在绘画中构筑的高度秩序化的图景，与她在现实世界的真切体验交相呼应，从而有效避免秩序化世界的溶解与坍塌。意识在安定的画面结构中不断出离与折返，却始终指向一个她理想中的伊甸或桃源。“梦途”照见了她穿行于随时开启的门扉之间的多重分身，借由人物、图式和嵌套式的空间，释放出独特而开放的语义。在流动的视线与层叠的时间中，观者与画面中的分身聚合，悄然步入艺术家织构的柔性世界，直至无尽的沉涵。

Lu Yu: Mental Journey

Artist: Lu Yu

Curator: Zhao Xiaodan

Coordinator: Wang Jing

Exhibition Dates: 2025.9.26-2025.11.4

Venue: Hive | Shanghai

Address: First Trust Co. Building, 270 East Beijing Road, 200001, Huangpu District, Shanghai, China

Hive Center for Contemporary Art is honored to announce Lu Yu's latest solo exhibition *Mental Journey*, opening on September 26, 2025, at Hive Shanghai's main space. Following *Sunnyside* (2023), this will be the artist's second solo exhibition with Hive, presenting nearly twenty new paintings. Continuing her exploration of pastoral aesthetics and the philosophy of the garden, Lu Yu constructs a spiritual realm nourished by both painting and nature. At the same time, she unfolds dreamscapes shaped by feminine sensibilities, weaving together personal inner journeys with images drawn from art history through distinctive compositions and perspectives. Curated by Zhao Xiaodan, the exhibition will run until November 4, 2025.

Lu Yu's paintings refuse to be confined to singular symbols or linear narratives. Through the fragmentation, displacement, and reassembly of multiple images, she creates an aesthetic suspended between ambiguity and multiplicity. With the empathetic thinking and sharp perspective of a female artist, she revisits art historical motifs, dissolving established symbolic orders and releasing an intense emotional charge. If her 2024 work *Europa* marked a narrative shift in her practice, liberating the protagonist from passive roles in traditional narratives and instead emphasizing both animal docility and divine allure, then the prone angel connected to the motif of the "Great Bathers" intentionally weakens reciprocal gazes, fundamentally shifting mechanisms of viewing. The juxtaposition of peacocks and male figures, in turn, stands in stark contrast to the conventional "woman with parrot" trope of art history, traditionally loaded with erotic connotations. By reworking the theme of *Luncheon on the Grass*, Lu Yu no longer invokes external references but internalizes the narrative into a self-contained recognition of everyday life, thereby disrupting conventional pictorial storytelling and established modes of spectatorship.

Her painterly practice moves away from highly centralized visual anchoring, instead bending perception within a supple and measured atmosphere, endowing her figures with entirely different spiritual textures. *Mental Journey* unfolds along such narrative trajectories, expanding, interweaving, and diffusing, while pastoralism and its resonance with cosmic order provide critical coordinates, enabling her to reach a state of spiritual entropy reduction that resists the external chaos and inner tension emerging throughout growth. Meadows, pastures, and gardens become the foundations and soil for her embodied narratives and personal consciousness. The highly ordered pictorial landscapes she constructs mirror her lived experiences



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in reality, thus resisting the dissolution and collapse of ordered worlds. Consciousness continually departs from and returns to the stability of her compositional structures, always pointing toward an imagined Eden or utopia. Mental Journey illuminates her multiple selves navigating endlessly open thresholds, releasing a unique and expansive semantic field through figures, schemas, and nested spaces. Within shifting gazes and layered times, viewers merge with these mirrored selves, quietly entering the supple world she has woven, until absorbed without end.



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