

Apocrypha 未入典

艺术家：丁士伦

展期：2026.05.21-2026.06.28

本次展览为艺术家丁士伦迄今为止规模最大的一次呈现，同时也是其在亚洲的首次美术馆个展。柏熹画廊于松美术馆荣幸呈现丁士伦的机构个人展览，此次展出的全新创作，与其过往的重要作品共同构成完整脉络。

本次新系列的核心概念源自“次典”（apocrypha）——那些游离于正典之外的文本与故事，常被视为隐匿且权威性存疑的叙述。然而在丁士伦看来，这些边缘叙事并非附属之物，而恰恰具有生成性，揭示出想象、记忆偏差与投射如何积极地塑造我们对现实的理解。这一观念推动了其实践方式向更加流动与推测性的叙事方式转变。

在整个展览中，历史事件、文学原型以及流行文化的碎片被编织进复杂而多层的画面结构之中，拒绝单一的解释路径。这些作品构成了艺术家的“个人寓言”，强调叙事本身的建构性。人物与事件不断被重组，使真实与虚构之间的界限变得模糊，同时映射出一种更广泛的当代处境——历史与身份始终处于被转译与重构的过程中。通过汲取中西艺术传统的脉络，丁士伦的创作在象征性图像语言与叙事结构上受到丰子恺、弗朗西斯科·戈雅与胡安·米罗的启发，并将其实践置于一种跨历史、跨文化的对话之中。

本次新作中有数件作品明确取材于中国历史与文化。在《1390》中，丁士伦重访万户的传说，将其改写为一个游移于神话与推测之间的悬置瞬间，而非一次“失败”的探索。故事描述了一位明代官员坐在绑有四十七支火箭的椅子上，试图飞向天际；原始传说中，他于瞬间爆破后消失，从此无迹可寻。而在丁士伦的叙述中，这一人物被抛入外太空，并成为后继者追随的起点。

《珍珠白》（Pearl White）参考十九世纪外销画的视觉语言，提出一种关于中西早期接触的替代性叙述，将想象中的、未被记录的经验置于官方历史之上。作品标题引用自1850年的外销画《广州十三行》，该画描绘了艺术家家乡广州十三行的贸易景象。在鸦片战争之前的十八世纪，广州是当时闭关政策下唯一对外开放的通商口岸。丁士伦将视角转向普通人的日常叙事：在珠江岸边，一位由珍珠化身而来的少女正在试图保护自己的珍珠不被买办发现。这种推测性的历史书写贯穿整个展览，在这些寓言性

场景中，混合身份的角色与被错置的权力象征共同瓦解既有意义结构。在《窃行》（The Fraud）中，这一叙事被镜像重组，两名伪装成公鸡的小偷在试图盗取渔夫的珍珠时被当场抓获。

《愚人之链》（Chain of Fools）描绘一位面如满月的巫师试图借助伏地魔的“老魔杖”——一个被挪用的权力象征——对一只公鸡施法。然而这一行为反而引发失控：公鸡不断排出金银财宝，造成秩序混乱，各种权力主体在对虚幻财富的争夺中相互反目。

《盛泪》（Hold the Tears）讲述一个关于背叛的故事。在一幅看似温柔的画面中，两棵树彼此拥抱，但隐藏其中的恶意笑容揭示出暴力与操控：其中一棵树在毁灭另一棵的过程中显露出满足。通过这些作品，丁士伦将信仰、权力与欲望呈现为本质上不稳定的系统，它们既由真实所构成，也同样由欺骗与投射所驱动。

在这一系列中，丁士伦在形式上亦作出转变，尝试更柔和、克制的色彩，以及更细腻精致的线条，受到其家乡广府地区岭南画派广义审美特征的启发。其对稀释油彩与层层叠加的运用，使画面形态在显现与消隐之间游移，从而在形式层面呼应图像本身的观念性不稳定。

本次于松美术馆的呈现具有特殊意义。作为致力于梳理中国当代艺术发展脉络并推动跨代对话的重要机构，松美术馆为丁士伦的实践提供了关键的语境框架。在此之中，他的作品一方面回应中国绘画传统，另一方面亦与西方艺术史的规范展开互动，从而形成一种既立足历史又具有全球视野的立场。在这样的语境下，《未入典》强调当代绘画重新协商既有叙事的能力，提出一种建立于多重性、模糊性与想象力之上的替代性历史书写。

通过本次展览，丁士伦进一步推进其对于绘画作为一种中介场域的探索——在过去与当下、现实与虚构之间持续摆动，使意义始终保持开放、暂定且不断流动的状态。

本文由柏熹画廊提供

Apocrypha

Artist: Ding Shilun

Exhibition Dates: 2026.05.21-2026.06.28

Marking the artist's largest presentation to date and his first museum show in Asia, Bernheim Gallery is pleased to present Ding Shilun's institutional solo show at the Song Art Museum which brings together a new body of work alongside earlier pivotal paintings.

At the core of this new series lies the notion of "apocrypha"; writings or stories that exist outside of official canons, considered hidden away with questionable authority. For Shilun, such marginal narratives are not peripheral but generative, revealing how imagination, misremembering, and projection actively shape our understanding of reality. This conceptual framework underpins a shift in his practice toward a more fluid and speculative mode of storytelling.

Across the exhibition, historical events, literary archetypes, and fragments of popular culture are woven into complex, layered compositions that resist a singular interpretation. These works act as the artist's "personal fables," foregrounding the constructed nature of narrative itself. Figures and events are continuously reconfigured, blurring distinctions between authenticity and invention, and reflecting a broader contemporary condition in which histories and identities are perpetually mediated and reimagined. Drawing on both Chinese and Western artistic lineages, Shilun's works are inspired by Feng Zikai, Francisco Goya and Joan Miró both in symbolic visual language, narratives and situates his practice within a transhistorical and cross-cultural dialogue.

Several of the new works draw explicitly on Chinese historical and cultural material. In *1390*, Shilun revisits the legend of Wan Hu, reconfiguring it as a moment suspended between myth and speculative possibility rather than failure. A Ming-dynasty official in China is depicted launching into the sky on a chair strapped with 47 rockets in a pursuit to reach the heavens. In the story, the official explodes moments later, never to be seen again. Shilun rewrites this narrative, catapulting the protagonist into outer space and encouraging successors to follow in his wake.

Ding Shilun's *Pearl White* engages with the visual language of 19th-century export painting to propose an alternative account of early encounters between China and the West, privileging imagined, unrecorded experiences over official narratives. The title takes its reference from the 1850 export painting 'Factories in Canton', which depicts the Thirteen Hongs district in Guangzhou, Shilun's home town. Guangzhou was the only port open to Western trade under the Qing dynasty's isolationist policy in the eighteenth century before the Opium War. The artist turns to a day to day narrative of ordinary people: on the banks of the Pearl River, a girl transformed from a pearl tries to protect her pearl from being discovered by a comprador. This speculative historiography extends across the exhibition, where allegorical scenes - inhabited by hybrid figures and displaced agents of authority - destabilise conventional structures of meaning. In *The Fraud*, the narrative of *Pearl White* is reconfigured through a mirrored composition, as two thieves disguised as roosters are caught attempting to steal a fisherman's pearls.

Chain of Fools captures a moon-faced sorcerer's attempt to cast a spell on a rooster using Voldemort's Elder wand, a borrowed symbol of power. This only incites disorder as the rooster is unable to stop excreting gold and silver treasures causing disorder among figures of authority, who turn against one another in their pursuit of illusory wealth.

Hold the Tears is a story about betrayal. In a deceptively tender scene of two trees embracing, violence and manipulation is revealed as through a hidden malicious grin, one of the trees unveils satisfaction at the destruction of the other. Across these works, Shilun stages systems of belief, power, and desire as inherently unstable, structured as much by deception and projection as by truth.

In this new series, Shilun has experimented with a softer, muted palette and more refined, delicate lines inspired by the broader aesthetic characteristics of the Lingnan School Gondi Painting, a local style from his hometown, Canton. Shilun's use of diluted oil paint and layered surfaces in which forms emerge and recede, reinforces the conceptual instability of the images themselves.

The presentation at the Song Art Museum is particularly resonant. As an institution dedicated to tracing the trajectories of Chinese contemporary art while fostering dialogue across generations, the museum provides a critical framework within which Shilun's practice can be situated. Engaging simultaneously with the legacies of Chinese painting and the conventions of Western art history, his work articulates a position that is both historically grounded and globally informed. In this context, *Apocrypha* 未入典 underscores the capacity of contemporary painting to renegotiate inherited narratives, proposing alternative modes of history rooted in multiplicity, ambiguity, and imagination.

Through this exhibition, Ding Shilun extends his investigation of painting as a site of mediation between past and present, reality and fiction, offering a body of work in which meaning remains open, provisional, and continually in flux.

courtesy of Bernheim Gallery, London & Zurich