



Delphine POUILLÉ

法國 France
2020
泡綿
Foam
尺寸依場地而定 Dimensions Variable

戴爾芬·普伊耶

《引體向上》以極少的物質構成，讓二維與三維空間共存。作品的材質為灰色彈性的健身地墊，以兩個夾子和繩索固定在建築結構上，而彷彿在固定橫桿上進行引體向上的主角則以負空間呈現，人物不符比例的修長雙腿延伸數尺，8毫米厚的材質以懸浮與開展的模式在空間中存在。圖樣經剪裁以及平面式的結構清晰可見，同時在材料的變形中呈現了雕塑的特質。

藝術家長期致力於融合身體、雕塑和繪圖的創作實踐。本作懸浮於半空中，形成人形輪廓的泡綿，因地心引力以及材料的重量而下垂，不僅讓剪裁有了份量感，也賦予人形運動感。人形的「圖案」以及高舉、彎曲的雙臂，源自一組藝術家自己數位化、放大，並挪到不同平面上的素描，這個創作過程使她得以保留線條原本的不規則性，以及圖畫直覺性、動態及活潑的特質。存在於架構之外並且出現在原本素描的橫桿，呈現引體向上的無頭軀體，為作品的解讀開啟了包含運動與靈性的可能性。為了探詢各種可能性，她已經畫了兩年這些素描，也成為她思考各個展覽空間的基礎。藝術家透過本作傳達關於消耗殆盡的探詢，當狀似懸浮的人形彷彿達到了人體運動的最高極限，其弱小的「正空間」版本則會毀壞地呈現在地上，傳達脫序或墜毀的意象。

Pull Up employs a minimum amount of material and is a work in which two-dimensionality and three-dimensionality coexist. The piece is cut from a grey elastomeric foam surface of the type used for gym mats. The character's silhouette, in a pulling posture - as if exercising on a fixed bar - appears in negative, and its disproportionately long legs stretch out for several meters. It is held in place only by two drawing pins attached to the building's structure and inhabits space through the suspension and unwinding of an 8 mm-thick surface. Its graphic dimension emerges clearly through the cutting and planeity of the support while acquiring a sculptural aspect from the deformation of the material.

The artist's creative practice has long centered around integrating the body with sculpture and drawing methods. Suspended in space, the foam contours, defining the character's torso, sag due to gravity and the matter's weight, giving volume to the cut as well as an athletic tenor to the body. This 'pattern' of the torso with raised, bent arms comes from a set of sketches that the artist has digitized, enlarged, and then transferred onto different surfaces.

This process allows Pouillé to preserve the irregularities of the original lines, as well as the drawing's intuitive, dynamic, and lively quality. Dissociated from the structure - a fixed bar - which appeared in the original sketches, this simplified form of a headless body in a pulling posture opens up fields of interpretation which include both the sporting and the spiritual. To explore all possibilities, the artist has been drawing on this reserve of sketches for two years, and they have become the basis of the pieces she deploys according to the spaces where she is invited to exhibit. The notion of exhaustion is at the heart of the project. While the voided figure of the suspended body displays full physical exertion, its 'positive,' puny counterpart lies wrecked on the ground, conveying a sense of derailment or crash.

引體向上 Pull Up



