

Luan Xueyan: void with wind

栾雪雁：碧空尽

碧空尽

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文：周楚

“碧空尽”呈现了艺术家栾雪雁 13 件以纤维为媒材的装置作品。她视纤维为展开对话与回望的最小通道，将不同作品编制成一张细密的情感与记忆之网。系列的创作始于 2012 年。艺术家收集了一批“不舍丢弃”的旧衣，均来自对其生命具有重要意义的个体。通过高强度的手工缝纫，以尖针潜入织物纹理，探触生命缝隙中难以言说的重负。作为最贴近肌肤的材料，这些纤维不仅承载着私密的体温与记忆，以及充当着肢体居住的空间，亦同时折射出时代的框架，寄托着艺术家以温润抵抗现实的坚硬，给予个体生命轻柔照护的意愿。如今，栾雪雁再次邀请这些亲故提供代表当下的物件，以续写跨越时空的连接。

艺术家将自身的国画审美意识与构图逻辑延伸至展览空间，展厅进而成为了无垠舒展的江面，作品悬浮于地平线之上，在阳光与水气间彼此映照。观众自北侧江矶“一眺”，“望远”俯瞰全貌后，再从南侧正式步入展厅。“网格”作为一种隐匿的度量被引入其中，隐藏在作品中的人物作为空间内正在远行的坐标点，邀请观者在这一被抚平的、绝对平等的场域内，展开一场无需预设的对话。

展览中的人物并未现身，而是栖于旧衣留下的褶皱与手缝面料的针脚之间。观众侧身路过，衣物随之颤巍晃动，以此作为相见的迹象。“碧空尽”以细语微光的方式彰显

着轻逸的质感。错落悬挂的作品中遍布线索：绢布边散落的毛边线头带着条形码，裙摆下藏不住工笔绘制的绢本翅膀……它们似乎本就生长于物体之上，而非缝合与嫁接的产物。这种充满细节的轻逸如同绵密的微观抵抗，在缓慢而近乎不可察觉的摩挲中持续发力。

“碧”并非稳定的颜色，而是介于蓝与绿之间游移的时刻，暗示着感知在转换中的不确定性。当这种临界被推向“空尽”，色彩便不再服务于再现，而是成为了组织这个世界的内在机制。在此意义上，既有的层次与对立不再稳固，轻与重、远与近在持续的相互牵引中被重新分配。而这张由纤维、旧衣与当下之物共同织就的情感与记忆之网，继续在眺望中缓缓延展。

“碧空尽”是艺术家栾雪雁的首次机构个展，由 MACA 助理策展人周楚与 MACA 副策展人李旻共同策划。

void with wind

Text: Zhou Chu

Luan Xueyan: void with wind brings together the artist's 13 installations united by an essential, deeply affective medium: fiber. Luan Xueyan considers fiber as a portal, the finest available opening through which dialogue and retrospection are set in motion, through which the various works in this series are woven and laced into an exquisite web of sensitivity and memory.

The series began in 2012 with an act of collection: used garments, each one belonging to someone holding significant meaning to the artist's life, each one carrying the residue of time which she "couldn't bear to let go." Working with labor-intensive hand sewing, Luan takes up the needle as one takes up a method of inquiry, pressing into the fabric's texture in search of what resists articulation: the tribulations wedged inside life's fissures and crevices where light does not reach. Fiber, the material that forms the first layer between the skin and the world, accommodates the body warmth and memory that defines intimacy, holds the cavity for the body to inhabit, and reflects the framework of the times in which it was worn and kept and mourned over. It gives expression to the artist's intent to meet with reality's hard shell with gentleness and nurture, and to give each individual life tender, unhurried care. For this exhibition, Luan once again invites her kith and kin to contribute objects that speak most truthfully to where they find themselves now, continuing her writing of a connection that spans time and space.

In the exhibition space, the artist unfurls an aesthetic awareness and compositional logic she has developed from her years of training in traditional Chinese painting. The gallery space then becomes a boundless expanse of a flowing river. The works hover above the horizon line, each one catching and returning the silhouette of the others, suspended in a shifting atmosphere of sunlight and moisture. Viewers approach from the north bluff, "looking out" across the water; they

take in the whole from a distance, as one "surveys a landscape before entering it"; then they cross, moving from the south bank into the galleries themselves, and the installations receive them. A grid system has been introduced into the exhibition design as an invisible measure. Human figures move through this space like coordinates gravitating towards the edges of the grid, their trajectories tracing paths across a field that has been, as if by an unseen hand, artificially smoothed and leveled into perfect equality. A dialogue that requires no preset laws is ready to start.

Human figures are conspicuously absent from the exhibition. Rather, they hide within the folds of obsolete garments, or between lines of handsewn stitches. As viewers move through the space, piloting their own bodies past the works, the garments respond: quivering, fluttering, stirring at the edges as if roused by the proximity of the living. Each encounter between viewer and work is registered this way. Soft whisper and iridescent glitter—this is the language *void with wind* chooses to speak, in order to demonstrate its lightness and bubblieness. The seemingly disorderly hung works carry with them secret leads: rough selvages and threads scattered beside patches of silk clothes are printed with QR codes; wings painted on silk press eagerly forward from beneath skirt hems... Nothing here feels grafted or sewn. They almost seem to have grown organically from the objects themselves. The lightness, the bubblieness, and their delicacy of the details are like a microscopic yet dense resistance that refuses to stop asserting its strength within slow and nearly indiscernible frictions.

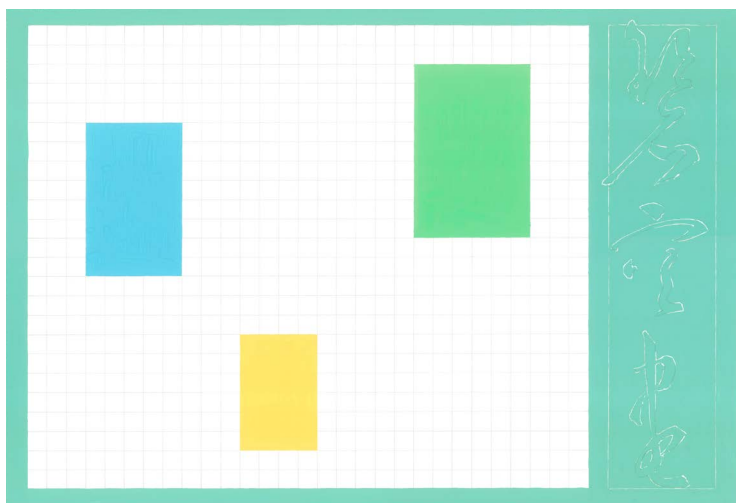
"Wind" is antonymous to stability. It is an entity that oscillates and drifts between the solid ground and the atmospheric ring, neither fully of the earth nor fully of the air, implying the uncertainty of shifting perceptions. When this critical state is pushed to the point of "void," vision ceases

to be a mechanism of visual representation and becomes instead an integral binding force that holds the world together from inside and, in holding it, dictates its terms. In the same vein, the established hierarchies and conflicts dissolve. Lightness and weight, nearness and distance are redistributed in a state of continuous, reciprocal gravity. This web of sensitivity and memory, woven from fiber, used garments, from objects still in use and lives still in motion, continues to unfold in a collective outward gaze.

Luan Xueyan: void with wind is the artist's first institutional solo exhibition, co-curated by MACA Assistant Curator Zhou Chu and MACA Associate Curator Yang Li.

《碧空尽》

void with wind



始于 2012

Originated from 2012

最早源起于 2011 年系列《最好的青春——九位女士的肖像》，由两个时空的请求组成：

2012:

“给我一件你以前特别喜欢，现在已经不穿了，但又一直舍不得扔的衣服。”

2026:

“对于这十几年，无论回望还是着眼眼下，给我任何一件你想到的、觉得合适的东西。”

标题《碧空尽》来自于李白寄离愁于江天的壮怀。

First originating from the 2011 series *La Meglio Gioventù-portraits of nine ladies*. This project is composed of requests from two distinct points in time:

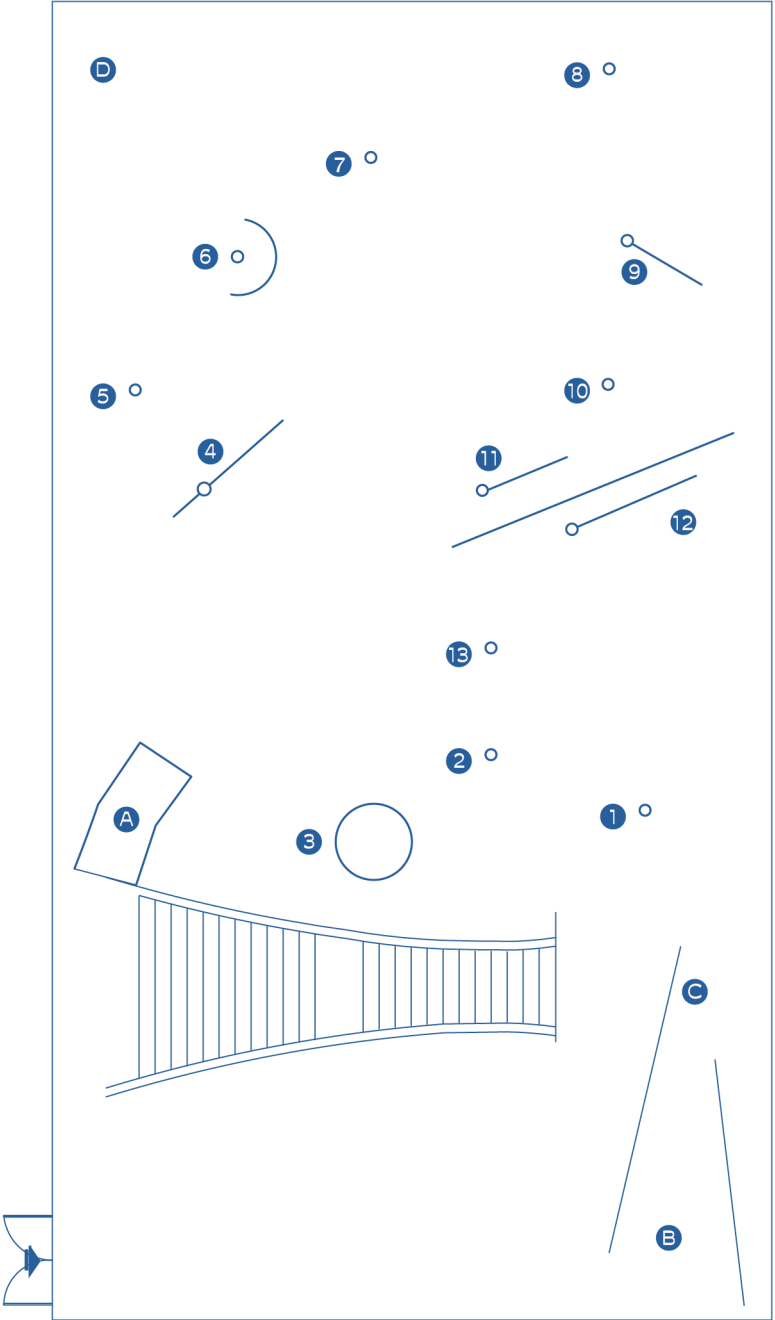
2012:

"Give me an item of clothing you used to love, one you don't wear anymore but still can't bear to throw away."

2026:

"Reflecting on these past fourteen years, whether looking back or dwelling in the present, give me anything that comes to mind, whatever you feel is fitting."

***void with wind* parallel the absent bodies with a brew that is made while walking in space.**



A 江矾	Jiang Ji: couple rocks by the river
1 (H,M,Z)	
2 (S,N)	
3 (E,M)	
4 (L,L)	
5 (D,J)	
6 (M,L,F)	
7 (H,W)	
8 (L,D,Y)	
9 (Z,Z & M,M)	
10 (A,C)	
11 (M,T)	
12 (W,Q)	
13 (W,W)	
B 翠色	Cui Se: something green to
C 荒岸	Huang An: desolate bricks
D 碧空	Bi Kong: grid with winds

江矶

Jiang Ji: couple rocks by the river



A

江矾泛指凸出于水际的岩石或高台。在传统山水画中，一般置于构图的下角，或辅以人物，以引导观众登高远眺的视线。

"Jiang Ji" refers to rocks or platforms sticking out of the water. In traditional Chinese painting, they are often placed in the bottom corner of the picture, sometimes with people on them, to lead the viewer's eye toward the distant view.

翠色

Cui Se: something green to



“翠色”源于古人折柳而别。柳树生命力极强，只需阳光与水气，插地便能生出新芽。它将离别的感伤化作新生的陪伴，守护着离人开启下一段旅程。

The color "Cui Se" originates from the Chinese ancient custom of breaking willow branches during goodbyes. Extremely resilient, a willow cutting can sprout new buds with only sunlight and moisture. It turns the sadness of leaving into a new kind of companionship, protecting the traveler on the path ahead.

荒岸

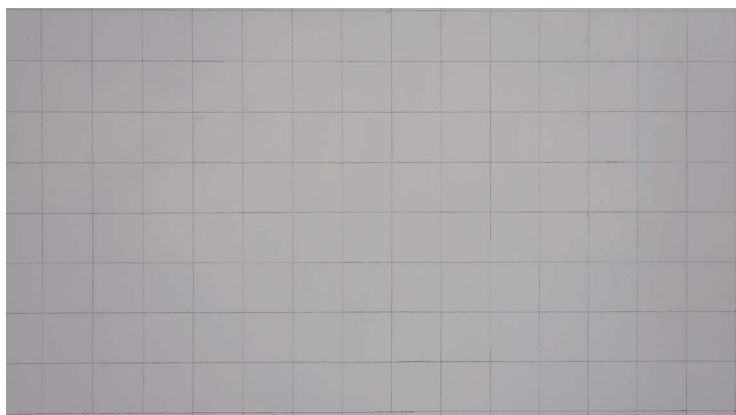
Huang An: desolate bricks



"Huang An" is a remote waterside, far from human tracks. It comes from
"Its emerald green joins the deserted bank."

碧空

Bi Kong: grid with wind

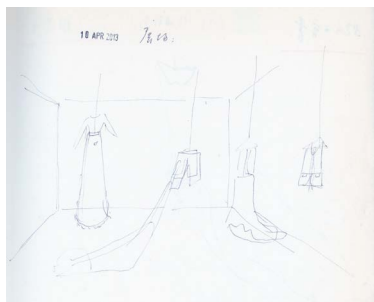
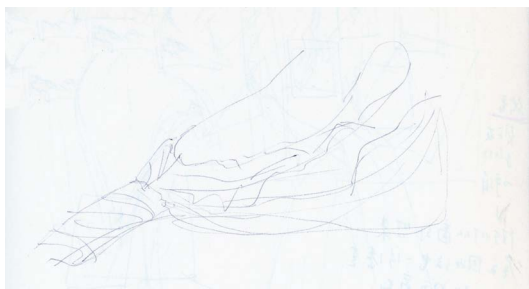


网格是度量空间的辅助工具，用以引入坐标的概念。碧，是介于蓝和绿中间的颜色，由黄在它们中间调合倾斜。

Grids serve as tools of spatial measurement, introducing the logic of coordinates. "Bi" is the color between blue and green, a blend of yellow bridging both scales.

一些线头

some threads



栾雪雁在北京东四丽波发廊的现场写生 (1994)
Luan Xueyan on-site sketching at Libo Hair Salon, Dongsi, Beijing (1994)

1990 年代末的三里屯服装摊是北京潮流的发源地，汇集了大量外贸剪标的大牌尾货。人们在街头随性地攀谈社交，由此催生了周边初代的酒吧与咖啡文化。

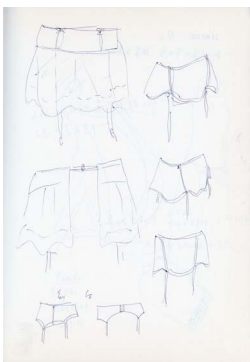
In the late 1990s, the Sanlitun clothing stalls served as the epicenter of Beijing's fashion scene, drawing crowds with a vast array of factory-surplus and "cut-label" designer goods. People lounged and chatted freely on the sidewalks. The vibrant social atmosphere paved the way for the neighborhood's earliest bar and cafe culture.

(W,Q) 手稿
(W,Q) manuscript
2013.04.09

(W,Q) 的袖子
(W,Q)'s sleeve
2013.04.11

《最好的青春—九位女士的肖像》展出于北京西五艺术中心
La Meglio Gioventù-portraits of nine ladies
exhibited at C5 Art Center
2011

《碧空尽》原计划于三里屯北京西五艺术中心展出
void with wind Initially slated to be exhibited at C5 Art, located in the heart of Sanlitun
2013.04.10



Lulle is feminine, the soft one,
 even the "mousseline", very thin & transparent.
 It can be made of wool or silk. Veil of cotton as well!
 About the color I love red, grey, blue Klein,
 old pink, Softman
 It has to be elegant and subtle,
 It's a matter of craft.



2010年后，吊袜带脱离了纯粹的私密内衣语境。

After 2010, the garter belt transcended its origins as mere intimate apparel to become a structural outer element symbolizing tension.

(D,J) 手稿
(D,J) manuscript
2013.05.13

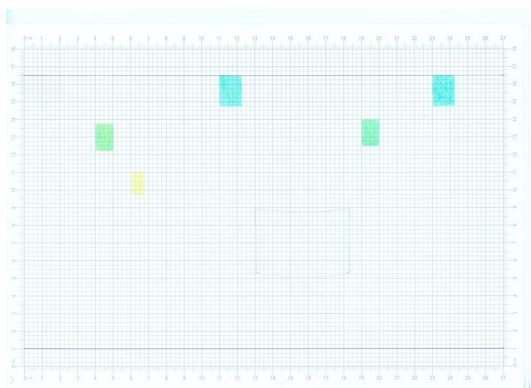
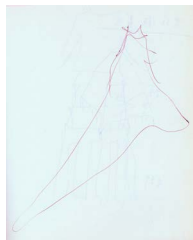
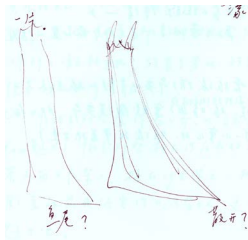
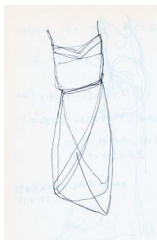
(D,J) 的吊袜带的研究过程
Researching (D,J) garter
structure
2013.05.20

(M,T) 的回复
(M,T)'s answers 2013.07.28

(L,D,Y) 手稿
(L,D,Y) manuscript
2013.06.16

2010年代秀场调研素材
2010s runway research materials

(S,N) 的研究过程
(S,N) research
process
2013.08.13



(M,T) 的研究过程
(M,T) research
process
2013.08.27

(M,T) 的研究过程
(M,T) research
process
2013.08.23

(M,T) 的四个阶段
The four processes of (M,T)

2014.01.20

2014.02.21

2014.01.20

2013.12.03

人物立于左下角江矶处
Figures stand on the "Jiang Ji" at
the bottom left

栾雪雁在上海博物馆偶遇的清代赵之谦作品《瓯江记别图、行书述怀扇页》。

Zhao Zhiqian, *Scenery of Oujiang / Cursive Script*, Qing Dynasty.

Inspiration source

encountered by Luan Xueyan at the Shanghai Museum.

《碧空尽》手稿
void with wind manuscript
2026.03

关于艺术家

栾雪雁 1973 年生于辽宁，先后毕业于中央美术学院中国画系工笔人物专业和意大利国立米兰布雷拉美术学院视觉艺术专业。现生活工作于北京。

关于策展人

周楚，MACA 助理策展人、研究员。

李旸，MACA 副策展人、研究员。

About the Artist

Luan Xueyan (b. 1973, Liaoning) BA & MA in 1998 at the Department of Chinese Meticulous Figurative Painting, Central Academy of Fine Arts, Beijing, China. MA in 2009 at the Visual Arts Department of Brera Academy of Fine Arts, Milan, Italy. Graduated summa cum laude. Currently lives and works in Beijing.

About the Curators

Zhou Chu, MACA Assistant Curator and Researcher.

Yang Li, MACA Associate Curator and Researcher.

栾雪雁：碧空尽

Luan Xueyan: void with wind

策展人

Curators

周楚

Zhou Chu

李旸

Yang Li

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Exhibition Construction

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Exhibition Booklet

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致谢

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Special Thanks

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参观时间

周二至周日 10:00-18:00

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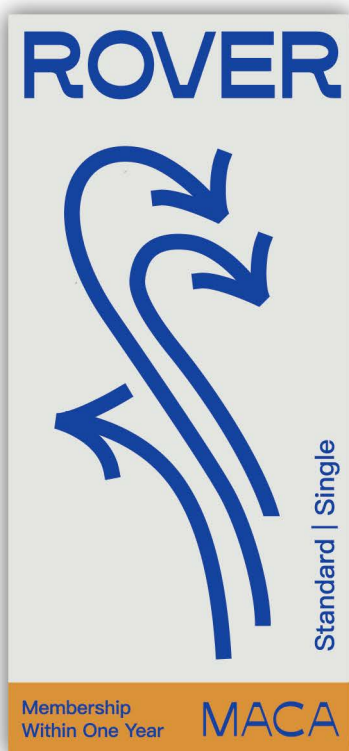


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