



“SUSPENDED ARRIVAL”

Solo Exhibition of Caitlin Reilly



Elisabeth de Brabant Art Center, Shanghai

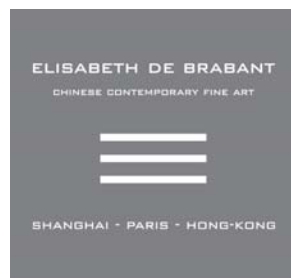
November 11 – December 15, 2009

Elisabeth de Brabant is very honored to present the works of Caitlin Reilly in China for the first time. The artist describes her work in her own words:

‘Suspended Arrival’ is a body of work on paper that is underpinned by an autobiographical subtext. My work is a direct response to my surroundings, daily comings and goings and a reflection of my environment both physically and emotionally. By working quickly a suspension of conscious knowledge was shaped into a coherent whole. The outcome was a layering of histories and surfaces that held mistakes to ransom, their erasure becoming an extension that expanded an understanding of a continuing transformative experience of place.

During winter 2007 in Byron Bay, Australia, I focused all of my attention on drawing. Prior to that, I had spent a decade painting allowing drawing to fulfill that traditional notion as the first step toward developing an image. In this series of works on paper I used drawing as a tool for asking questions of a medium in its own right.

Drawing for me is no less or more important than any other medium. It is a way in



which I fill space, remember experiences and respond to this incredible world in which we live.

During the early stages of making the work I watched a documentary¹ on the falling man. It was a story about a photograph² of a man who fell to his death from the North World Trade Tower in New York at 15 seconds past 9:41am EST, 9/11/01. The photograph so deeply touching depicted a man falling to what he knew would be his death. A suspended moment of grace placed against the backdrop of disaster. When the photograph was published many were repelled and offended by the image as if merely looking at it was to intrude upon a moment of private agony. The documentary investigated the identity of the man and connected him to many others who seemed to fit the likeness. Initially the falling man was incorrectly identified; the documentary followed the journey to his identity four and a half years after the event. The importance of life and the undeniable truth that this particular life was about to pass was captured for all to see. The image and the story behind it affected me deeply; time for an instant was obliterated by an eternal present.

This sense of eternal presence informed the studio processes engaged in for this collection of works. Unlike a photo stopping time, drawing moves along with time arriving each second, each moment, each mark, a suspension of process and a continuous unfolding.

The evolution of *Suspended Arrival* has spanned more than two years, originated in my studio in Australia and taking form in my current home here in Shanghai, China. The metamorphosis of my work over this period has culminated in the addition of small artist's books and two larger pieces that seemed essential in order to reinforce the original sentiment of falling.

For me, here in Shanghai it is a continual process of merging into another culture whilst simultaneously departing from my own and surrendering to the motion of the natural rhythm and daily order. Amongst the chaotic energy that at first seemed so incredibly frenetic and random I have found a flow that resides amongst these streets. Peace is simply obtained by moving with the natural order rather than moving against it. Some days this is easier than others, usually for me those are the days when I am walking or on my bicycle.

Suspended Arrival is material evidence derived from this intense, multilayered experience of place made tangible by the simple repetitive act of drawing.

"Dessine moi un mouton"
"Dreams too can be drawn."

Australian-born Caitlin Reilly has a B.A. in Visual Art (Painting and Print making) from Southern Cross University, Australia. In 2006 she was invited to study at the Slade School of art and at the Chelsea school of art.

¹ Tom Junod, *9/11: The Falling Man*, Australia: IMDb, 08/31/06.

² Drew Richard: photographer



PRESS PREVIEW

Date: November 11, 2009

Time: 2:00 - 4:00 pm

VERNISSAGE

Date: November 11, 2009

Time: 6:00 - 9:00 pm

EXHIBITION DATES

Dates: November 11 – December 15, 2009

Address: No. 299 Fuxing West Road, Shanghai 200031

RSVP

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Art Center Hours

Tues-Fri, 10a – 6:30p; Sat & Sun, 1:30 – 6:30p

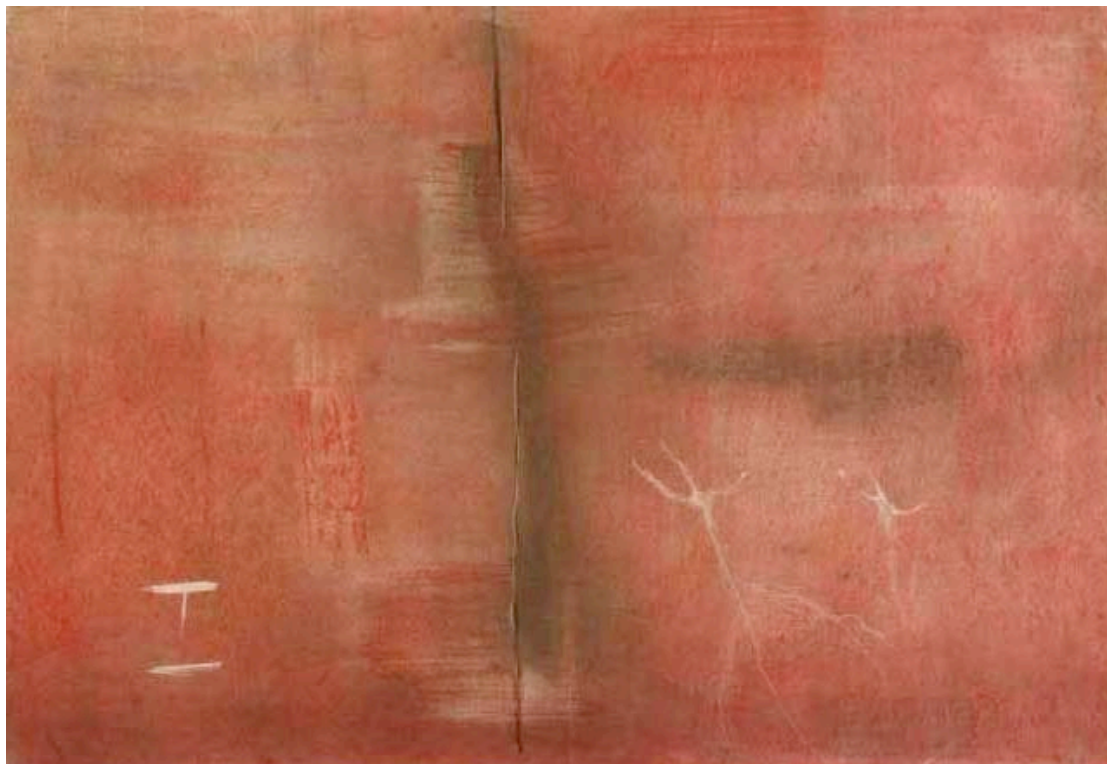
Closed on Mondays

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凝至

Caitlin Reilly 个展



博雅珊艺术中心，上海

2009年11月11日 — 12月15日

“凝至”这一纸上作品系列的背后是本人自传性的支撑。作品是我所处环境的直接反应，它们投射着我日常生活，是我行为和心境的体现。意识在创作过程中形成了相关联的整体。最终的成果是表面一层层被修正的痕迹，被抹去的历史成为了一种延续，扩充着持续更迭变换的经历。

2007年在澳大利亚拜伦湾的冬季，我全身心投入绘画。在那之前的十年，我一直在创作，而绘画的笔触是我创作成像的第一步。在这一纸上作品系列中，我运用绘画本身作为了询问的媒介。

对我而言，绘画就是高于一切的媒介，是我填充空间，记录经历以及回应这个我们所居不凡世界的路径。



在这次创作的早期阶段，我看了一部纪录片¹，“生命的坠落”。它描述了一张照片²的故事，照片上的男人于纽约北塔坠落，时间为01年9月11日早上9点41分15秒。这张照片深深触动了我，一个男人坠入已知的死亡，这场灾难背景前一个凝固的优雅瞬间。当这张照片公布于众时，很多人不满及反对，似乎看着它就是对个人痛苦经历的私窥与侵犯。纪录片调查了坠楼之人的身份，并联系到了很多有相似点的人。坠楼之人的身份刚开始被误定，

此片记录了在事件后的四年半中追寻该人身份的过程。这个即逝生命的瞬间被定格并为所有人关注。这张照片和背后的故事让我感触颇深，时间被抹去，瞬时被永存。

永存的理念被融入了这次系列作品创作的过程中。不像照片凝固了时间，绘画随着时间而变化着，每一秒，每一个瞬间，每一个笔触，过程时而被延缓，经历不断被揭开。

“凝至”的创作历时两年多，从起先在澳大利亚的工作室一直到如今我在中国上海的家。这期间我的作品包括数本艺术家小幅作品集以及两张更大幅的作品，它们尤其显得重要，因为它们是我对那次坠落的最初感触。

对我而言，在上海是与另一种文化的融合过程，同时我自然而然地逐渐远离了我本身的文化。我跟随了当前的自然节奏以及日常规律。在起初觉得无比嘈杂凌乱的环境气场中，我找到了栖息于这车水马龙中的方式。顺势则易安，尤其是在那些漫步路上或是骑着自行车的日子。

“凝至”是强烈的，多层次经历的具象证据，简明地通过绘画的手法所呈现。

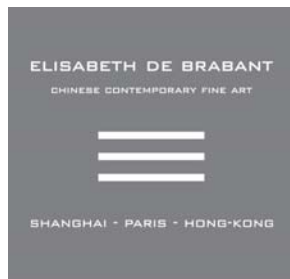
Dessine moi un mouton

绘梦至真。

Caitlin出生于澳大利亚，获澳洲南十字星大学美术学士学位，并求学于伦敦史莱艺术学校与切尔西艺术设计学院。

¹ Tom Junod, *9/11: 坠落的生命*, 澳大利亚: IMDb, 08/31/06.

² Drew Richard: 摄影师



新闻发布会

日期：11月11日，2009年

时间：下午2：00-4：00

开幕

日期：11月11日，2009年

时间：下午6：00-9：00

展览时间

日期：2009年11月11日-12月15日

地址：上海，复兴西路299号，200031

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艺术中心开放时间： 周二至周五，上午10点-下午6点30； 双休日，1：30-6：30下午； 周一休馆

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