Laurence

JENKELL

走进中国·简可菲





简可菲：现实的迷醉

生活就是现实中不断的考验，从中人们的梦想有时会幻灭。由亚拉贡定义的美好的状态，如“现实中出现的矛盾”般，通常对我们来说只存在于遥不可及的梦境。只有真正的创造者，能随时被一些心灵之火推动到镜子的另一面。从而诞生一些被定义为奇特、非同常理的作品 ..... 这就是奇迹，诗意，总之精彩之处的所在。

这种长期的过程最终锻造出艺术家的个性，当其真诚地在艺术道路上前行时，总有天马行空的想象支撑着。

对简可菲来说，生活是一场名副其实的长跑。最终的胜利者总是少数。当我们观察她的艺术轨迹时，留给我们思考的是，正是她内心世界中那份顽强和固执造就了真正的艺术家。

负责在不同领域工作的人，在其工作中被要求达到完美是要有自身更高程度支撑的，其过程必定有助于塑造一个人的性格，这对她赋满诗意的雕刻工作室全力运转大有裨益。因为尽管在这种紧张的职业中，简可菲仍有一个她长期以来用饱含激情和不言而喻的想象力经营的秘密花园。

关于她的私人生活，与丈夫的分开让她达到了一个终于能完成自己使命的状态，自此她甚至放弃了奢华和整个蓝色海岸的淡然生活。从那以后她只为艺术而活。她的作品从学术派的陈词滥调中解脱了出来。她把自己的雕刻室安置在儒昂湾去追逐她在材料上匠心独运的研究。“无模仿，不创造”。她认识的阿尔曼的作品使她明白了这句话——一位将生活流转于纽约公寓和旺斯的家之间的艺术家。

通过各种必要的实践改变了她的艺术进程，简可菲认为在她引入到塑像的焦糖色的探索中找到了自己的道路。她的世界一旦被她工作中的糖果入侵，她便完全沉醉其中。她可能都不自知地，却准确无误地找到了精髓所在，而非罗曼蒂克般的梦幻。将糖果升华为艺术，通过这场名副其实的转变仪式，这位艺术家将自我定位于“艺术的另一面”。

这位艺术家将会使糖果成为她作品的核心主题。她在一次采访中讲述道，她的父母禁止她在童年时期吃糖果。难道这正是她选择这个主题的原因？

“第一颗包装糖果诞生了！”她说有一天她打算用烤箱探索树脂融化时，那些树脂顺着痕迹喷发为新的形状。随着这个启发性的喷发，开启了她年轻的职业生涯中一个新的篇章。

她现在为我们呈现的糖果，已经拉开了对初次探索研究和人们固有怀疑的序幕，确实是这样，而且是在一个几近毫无新意的文化模式世界中。这里展示的是一颗尺寸夸张的糖果。实际上，糖果只存在于她的想象之中。由此，简可菲要在整体上通过变化颜色作出一系列的筹划。她清楚她能够掌握这个庞大体积的诞生之作并迅速看到她能驾驭的美学上的可能性。从改变颜色开始，蓝色，绿色，红色，黄色，亮粉，金色 .....

简可菲根据灵感经验创作作品。她的精心杰作将把糖果带入到时代性审美的领域。这位艺术家对视觉传达出的扭曲非常敏感，她徜徉于自己所选择的道路之中，伴随着美妙的赞歌声，呈现出糖果这带有稍许幽默感作品的闪亮出场。但必须说，简可菲视自己的工作非常严谨，这份幽默可以说是经过严格审视过，不会喧宾夺主的。然而她对纯粹审美价值的眷恋是非常强烈的！

在简可菲的作品中，闪现着她那一触即发的才华，就犹如火花绽放时带给人们的光采绚丽和无限欢愉。在这位艺术家的魔法之下，糖果被转变成了一个让我们着迷的艺术品，就像 1960 年很多人在可口可乐瓶的作品前展现的痴狂一般。这位艺术家很直观地完美融合了流行风尚，这种风尚本身允许流行文化核心元素结晶的产生：正是这糖果。

当然，有些人对于这作品会感到惊讶。然而，艺术家必须保持继续创作。我们不能忘记，以神圣高雅品味著称却曾被冒犯的印象派画作，在十九世纪被资产阶级谴责并评判为庸俗的。简可菲雕刻作品的写实主义是一个普遍概念中被视为最高水平的形象。并且在这种特定情况下，雕刻作品不同于语言描述，它更像是一种终将带着审慎意味和绝对中立的视觉信号。正是在雕刻技术的作用下表现出的简单却又冷酷，使这位艺术家伴随着掌声和光芒在当代艺术的殿堂中大放异彩。

黄色，红色，绿色，蓝色，亮粉 ..... 不管是什么颜色，都是多样性的必然元素，它们都展现着同等重要的风采，在立体空间中同样的冲击表现。雕刻材料上颜色的变化抵消了其冰冷的一面。她的作品按照既定的设计诞生，但又都有一连串突如其来的惊喜降临，而她正是这惊喜的制造者。

这位艺术家的生命力在某个伟大的日子绽放开来。她的作品都是如此饱含力量，瑰丽并让人迷醉的。她所有的一切都为了满足于最严苛的唯美主义，这对于我们当今的艺术来说都是相当可贵并值得铭刻的。对于简可菲而言，因循守旧就是自己的敌人。通过她主题的整合客观性和她天赋异禀的想象力，凭借其强大的气场，这位艺术家展现出今天属于她自己的可触摸到的现实的真相。

亨利·佩里埃
艺术史博士



简可菲和中国国旗糖果
巴库盖达尔·阿利耶夫中心（阿塞拜疆）

Laurence Jenkell with Chinese Flag Candy
Heydar Aliyev Center in Baku (Azerbaijan)

LAURENCE JENKELL: RAPTUROUS REALITY

Life is a constant testing against a reality in which we sometimes lose our illusions. The wondrous, which Aragon defined as a "contradiction that appears in reality" often only exists for us as an inaccessible dream. Only the veritable artist, inspired by some inner fire, can at any moment pass through to the other side of the looking-glass. Giving birth to works marked by strangeness and irrationality... And therein resides prodigy, poetry, in a word, wonderment.

The long process that forges an artist's personality is always, when the endeavor is sincere, underlined by a remarkable will.

For the artist, life is a veritable marathon. Few are elected. Everything would lead us to believe that Laurence Jenkell has the mental structure, stubbornness and obstinacy that are the making of true artists.

A career as manager in various luxury hotels, places where the demand for perfection in work attains its highest level, certainly helped to forge her character. A marked trait of her personality that was to be very useful in helping her to fully exploit her highly poetic laboratory. Despite an intense professional activity, Laurence Jenkell possessed a secret garden that she long cultivated with both passion and an evident imaginative grace.

Events in her personal life, the separation from her husband, leaving behind at the same time a lifestyle of luxury and blue-skies, propelled her into a position in which she could finally assume her destiny. She was henceforth to live only for her art. Her painting freed itself up from all academic clichés. She installed her studio at Golfe-Juan, pursuing her research on texture. "He who imitates nothing, invents nothing". The works of Arman who she met - the artist sharing his life between his apartment block in New-York and his house in Vence - led her to discover the notion of Inclusions. She threw herself into this new direction, creating a small number of works, then very quickly set to working with resin in glazes.

On modifying her artistic process, after a necessary passage via diverse experimentations, Laurence Jenkell thought to have found her path in exploring the caramelized drips that she introduced into her paintings. Her universe was henceforth invaded by the confectionaries that she worked with and that she fully assumes. She had just, without necessarily realizing it, struck gold, going for the essence rather than any romantic dream. The artist positions herself on "the other side of art", by operating a veritable ritual transfer: edible sweet-stuffs becoming art.

The artist was thus to make sweets. The sweet, the central subject of her work. She has told, in an interview, of how her parents forbid her to eat sweets as a child. Is this frustration at the origin of her choice?

"The first sweet wrapping is born!" as she said the day she decided to use left-over pieces of Altuglas in her kiln, letting rip with cuttings abandoned in the studio. With this revelation, a new chapter opened up in her young career.

What she gives us to see now, having surpassed the initial stages of research and the doubts inherent in early attempts is a sweet certainly, but one that is treated within a cultural schema not far from the world of ready-mades. What she presents is a sweet of exaggerated proportions. In the final analysis, it is a sweet that exists only in her imagination. From this concept, Laurence Jenkell developed an organization in series, varying the colors used in the mass. She understood that she could direct the genesis of the volume and perceived the aesthetic possibilities available to her. First of all, by varying the colors, blues, greens, yellows, bright pinks, golds.

Laurence Jenkell works her medium according to an inspired empiricism. Her tour de force was to bring sweets into the field of aesthetic contemporaneity. Highly sensitive to the distortion of her visual message, the artist threw herself headlong into her chosen path, in a superb hymn to the pleasure of presenting sweets with the ambiguity of a humor that is both limited and goes beyond appearances. However it must be said that Laurence Jenkell takes her work very seriously, and the humor is measured, almost solely technical. Yet her attachment to purely aesthetic values remains strong.

There is, in Laurence Jenkell's work, the light of a spark and the communicative joy of an explosive phenomenon. By the artist's magic, the sweet is transformed into an object that fascinates us, just as others exclaimed over a Coke bottle in 1960. The artist has instinctively and perfectly integrated the mechanism of the pop icon itself that allows a crystallization of the very particular elements of popular culture, in the present case, the sweet.

Some will no doubt be surprised. The artist must, however, continue to explore her chosen field. We mustn't forget that it was in the name of offense to good taste that the 19th century bourgeoisie decried Impressionist paintings, whose subject matter was considered trivial. The realism of Laurence Jenkell's sculptures is that of the figure treated at its most universal level. In this specific case the sculpture functions as a visual signal rather than a discourse, with, in the end, a very sober composition and a great neutrality. It is with the help of an apparently simple, yet merciless technique that the artist made her noisy and brilliant entrance into the contemporary art world.

The yellows, reds, greens, blues, pinks... Whatever the color, obviously an element of diversity, these works retain the same density of presence, the same impact of their inscription in space. The color-range of the materials used in these sculptures compensates the coldness of the medium. Her works are born according to a preconceived design, but are finalized by gestures in which the joys of combining and formative accident are also present.

The artist's vitality bursts forth. The works are powerful, beautiful, joyous. They have everything it takes to satisfy the most demanding aesthete, a relatively rare occurrence in today's art, and one that deserves to be mentioned. For Laurence Jenkell, conformism is the enemy. By the total objectivation of her subject and the imaginative power of her talent, the artist presents, with her effective gesture, the tangible truth of a reality that she has today made her own.

Henry Périer
Doctor in Art History



G20 峰会成员国国旗糖果系列 – 展示于戛纳 – 拍摄于工作室（法国）

Jenkell's studio with flag candies for the G20 collection - solo show on the Croisette in Cannes 2011 (France)



中国国旗糖果
亚克力，80cm
8 版 +4 艺术家版，2014

China Flag Candy
Plexiglas, 80 cm
Edition 8 + 4 A.P. 2014





黄色糖果
聚酯，200 cm
8 版 + 4 艺术家版，2009

Yellow Candy
Polyester, 200 cm
Edition 8 + 4 A.P. 2009

紫色糖果
聚酯，200 cm
8 版 + 4 艺术家版，2009

Purple Candy
Polyester, 200 cm
Edition 8 + 4 A.P. 2009



包装糖果群
亚克力，80 cm
唯一款，2008

Wrappings Candies
Plexiglas, 80 cm
Unique piece, 2008







红色包装糖果
亚克力，80 cm
唯一款，2010

Red Wrapping Candy
Plexiglas, 80 cm
Unique piece, 2010

红色包装糖果
亚克力，120 cm
唯一款，2008

Red Wrapping Candy
Plexiglas, 120 cm
Unique piece, 2008



卡地亚包装糖果
亚克力，80 cm
8 版 + 4 艺术家版，2006

Cartier Wrapping Candy
Plexiglas, 80 cm
Edition 8 + 4 A.P. 2006



村上隆路易威登包装糖果
亚克力，80 cm
8 版 + 4 艺术家版，2006

Murakami Louis Vuitton
Wrapping Candy
Plexiglas, 80 cm
Edition8 + 4 A.P. 2006



简可菲在工作室用压缩机冷却一件亚克力糖果雕刻

Jenkell at work in studio cooling a plexiglas sculpture candy with compressor



Chromoreglisse 糖果
亚克力，240 cm
唯一款，2013
糖果和 DNA 螺旋组合融合作品于摩纳哥为 SBM（滨海度假集团）150 周年庆（蒙特卡罗）

Chromoreglisse Candy
Plexiglas, 240 cm
Unique piece, 2013
Combinatorial fusion of sweet and DNA spiral exhibited for SBM (Société des Bains de Mer) 150th Anniversary at the Sporting in Monaco (Monte-Carlo)



卡拉拉白色大理石糖果
80 cm
唯一款，2010

Carrare White Marble Candy
80 cm
Unique piece, 2010



青铜糖果
青古铜，220 cm
8 版 + 4 艺术家版，2012

Bronze Candy
Green patina bronze, 220 cm
Edition 8 + 4 A.P. 2012





白色包装糖果
亚克力，80 cm
唯一款，2010

White Wrapping Candy
Plexiglas, 80 cm
Unique piece, 2010


Speedglas



焊接铝制聚光糖果
铝，100 cm
8 版 + 4 艺术家版，2009

Welded Aluminium Polybrillant Candy
Aluminium, 100 cm
Edition 8 + 4 A.P. 2009



碎裂的铝制糖果
铝，100 cm
8 版 + 4 艺术家版，2008

Fragmented Aluminium Candy
Aluminium, 100 cm
Edition 8 + 4 A.P. 2008



铝制聚光糖果
铝，200 cm
8 版 + 4 艺术家版，2009

Aluminium Polybrillant Candy
Aluminium, 200 cm
Edition 8 + 4 A.P. 2009



简可菲在为一件铝制糖果完美完成聚光抛光
Jenkell polishing an aluminium candy for a perfect finish polybrillant



《在斯万家那边》
铝 3 颗铝制 200 cm 糖果组合
展出于戛纳格兰德酒店花园（法国）

"Du Côté de chez Swann"
Aluminium Composition of 3 aluminium 200 cm candies
Exhibited in the gardens of the Grand Hotel in Cannes (France)



可口可乐包装糖果
亚克力，80 cm
8 版 + 4 艺术家版， 2009

Coca-Cola Wrapping Candy
Plexiglas, 80 cm
Edition 8 + 4 A.P. 2009



工作室拍摄美国和英国国旗糖果
Studio's view with USA and UK Flags Candies



30° 金色糖果
聚酯，500 cm
8 版 + 4 艺术家版，2010
新加坡 W 酒店私人收藏（新加坡）

30 ° Golden Candy
Polyester, 500 cm
Edition 8 + 4 A.P. 2010
Private Collection W Hotel Singapore (Singapore)



金叶包装糖果　　Golden Leaves Wrapping Candy
亚克力，80 cm　　Plexiglas, 80 cm
唯一款，2010　　Unique piece, 2010



银色包装糖果
亚克力，80 cm
唯一款，2009

Silver Wrapping Candy
Plexiglas, 80 cm
Unique piece, 2009



金色包装糖果
亚克力，80 cm
唯一款，2009

Gold Wrapping Candy
Plexiglas, 80 cm
Unique piece, 2009



国家标志展览
一场国际首创的，由一位艺术家的 75 个意义非凡的雕刻作品在戛纳展出 6 个月之久。
在这个夏季 20 国峰会期间戛纳选择了简可菲的糖果雕刻作品展出。
这些定制的甜美雕刻作品代表着 20 国集团、受邀国家以及欧盟成员国家的颜色。
这些作品映射出的是这位艺术家的爱国情怀和国家归属感。

An Exhibition under the Sign of the Nations
An international premier, 75 monumental sculptures by a single artist were on display in one town for 6 months.
Cannes has chosen Laurence Jenkell to exhibit her candies' sculpture during the summer season and
on the occasion of the G20 in Cannes.
The customized sculptures represent the colours of the G20 nations, the invited countries and the European Union
member states. The sculptures are the product of the artist's reflection on patriotism and national belonging.



中国国旗糖果，聚酯，200 cm ，8 版 + 4 艺术家版，2011
2011 年戛纳 20 国峰会期间展出于克鲁瓦塞特大道（法国）

China Flag Candy Polyester, 200 cm - Edition 8 + 4 A.P. 2011
Exhibited on the Croisette in 2011 during G20 in Cannes (France)



尼斯蓝色海岸机场私人收藏
展出于尼斯蓝色海岸机场 2 号航站楼（法国，尼斯）
甜蜜飞翔糖果 290x210x160 cm，聚酯

Private Collection Nice Côte d'Azur Airport
Exhibited in Terminal 2 Nice Côte d'Azur Airport (Nice, France)
Sweet Flying Candies 290 x 210 x 160 cm, polyester



展出于卡尔顿酒店花园（法国，戛纳），红色糖果雕刻，220 cm，亚克力

Exhibited in the gardens of Carlton Hotel (Cannes, France) - Red Candy Sculpture 220 cm, plexiglas.



法国及欧盟国旗糖果
聚酯，200 cm
8 版 + 4 艺术家版，2011
2011 年 20 国峰会期间展出于戛纳（法国）

France and Europe Flag Candy
Polyester, 200 cm
Edition 8 + 4 A.P. 2011
Exhibited in 2011 during G20 in Cannes (France)



卡塔尔私人收藏
展出于香榭丽舍大街戴高乐广场，卡塔尔大使馆花园（法国，巴黎）
卡塔尔国旗糖果 500 cm，聚酯

Private Collection Qatar
Exhibited in gardens of the Qatar Embassy, Champs Elysées Place de l'Etoile (Paris, France)
Flag Candy Qatar 500 cm, polyester



简可菲作品和罗丹的《加莱义民》一起独立展出于加莱市政厅花园（法国）

Solo Show Jenkell in the gardens of City Hall in Calais (France) with the Burghers of Rodin



戛纳卡尔顿私人收藏（法国）
卡尔顿 100 周年糖果雕刻 200 cm

Private Collection Carlton Cannes (France)
Candy Sculpture 200 cm for Carlton hotel's 100th Anniversary



巧克力糖果
亚克力，80 cm
唯一款，2011

Chocolate Wrapping Candy
Plexiglas, 80 cm
Unique piece, 2011



奥运会吉祥物包装糖果
亚克力，80 cm
唯一款，2008
为 2008 年北京奥运会定制（中国）
展出于北京上上美术馆（中国）

Beijing 2008 Olympic Mascots
Plexiglas, 80 cm
Unique piece, 2008
Exhibited in Sunshine Museum in Beijing (China)



水晶糖果
亚克力，80 cm
唯一款，2009

Crystal Candy
Plexiglas, 80 cm
Unique piece, 2009



霓虹黄包装糖果
亚克力，80 cm
唯一款，2010

Neon Yellow Wrapping Candy
Plexiglas, 80 cm
Unique piece, 2010



橄榄球包装糖果
亚克力，80 cm
唯一款，2007
为 2007 年橄榄球世界杯赛定制(法国)

Rugby Wrapping Candy
Plexiglas, 80 cm
Unique piece, 2007
Made for 2007 World Cup Rugby in Paris (France)



包装糖果
亚克力，80 cm
唯一款，2008
为 2008 年摩纳哥游艇展定制（蒙特卡罗）

Nautical Wrapping Candy
Plexiglas, 80 cm
Unique piece, 2008
Made for 2008 Yacht Show in Monaco (Monte-Carlo)



国际石油投资公司私人收藏（阿布扎比，阿拉伯联合酋长国）
糖果雕刻 5 米 国际石油投资公司旗帜和阿拉伯联合酋长国国旗

Private Collection IPIC (Abu Dhabi, United Arab Emirates)
Candies Sculptures 5 meter IPIC and UAE Flag



私人收藏于巴库盖达尔 阿利耶夫中心（阿塞拜疆）
阿塞拜疆国旗糖果 5 米 立于 2 米基座

Private Collection Heydar Aliyev Center in Baku (Azerbaijan)
Flag Candy Azerbaijan 5 meter on base 2 meter



蝴蝶包装糖果
亚克力，80 cm
8 版 + 4 艺术家版， 2010

Butterflies Wrapping Candy
Plexiglas, 80 cm
Edition 8 + 4 A.P. 2010





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