

# LORRAINE REN (JIALIN) @ GLIMMER SHRINE

b.1993 | Shenzhen, China



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***Nature is a key element in your work. The plants often carried a soft and elegant gesture under your brush. Are they life drawings or scenes in your imagination?***

The idea of using plants as the key element in my work comes from the memory of my grandparent's home, where I spent almost my whole childhood. My grandparents used to plant lots of

cacti on the windowsill where just right beside my bed. Therefore, when I woke up every day, lying on the bed, these cacti were the first thing I saw in the morning, and they were so huge from my perspective, almost reaching the ceiling of the room. This scene is so haunting to me now when every time I recall the days spent at their home. As a result, I always try to capture this feeling by exaggerating the size of the cacti and I later expand this idea while depicting every other plant in my work. The elegant gestural plants make them more dreamlike and dramatic, separating them from real life.

***How do you look at your work? Is that an internal reflection or do you prefer to isolate yourself from your work?***

I never separate myself from my work. They are all inspired by the homes I have lived in since a child. The sense of nostalgia was formed through the process of constant moving, separating, and returning. I have had many homes as a kid, an immigrant, and an international student. The homes were all temporary, meanwhile, inspiring me very much when I think of a place that I used to be familiar with but not belong to me. I aim to capture this feeling along with the paintings and allow the viewer to be resonant with their own experience, while providing a sense of intimacy with my work.

***Your work usually invites the audience with a lens angle, are they curated on purpose, or it comes naturally?***

Yes, they are purposeful. The perspective provides an immersive experience when viewers look at the work, letting them be protagonists of the painting while mentally experiencing the imagined space, like playing a game to develop a new map. Moreover, one painting often combines different perspectives, like Cubism. It makes the painting psychologically navigable and confusing to the viewer, leading them to further question the space they are looking at.

***How do you see the relationship between you, a female artist, and your work?***

As the only child who grew up in a traditional Chinese family, my parents always taught me to be obedient and well-behaved as a daughter, who should listen more and talk less. Naturally, it comes to

my personality. Being a female artist allows me to express myself freely, rebel against the rules and question the way of looking at the world through my work of art without thinking much about how I should behave. Therefore, the constructed space in my paintings is always ambiguous and complex to understand and needs the viewer themselves to mentally unfold as it's never merely the depiction of real nature. I break the rules of the traditional landscape painting by leading the viewer into a both familiar and imagined world and leaving the interpretations open by giving limited visual clues to raise the question about authenticity of real time and space.

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**自然作為你作品中關鍵元素，你筆下的植物往往帶著一種柔和優雅的姿態。它們是生活所見的畫面，還是你想象中的場景？**

這些植物其實來自我對祖父母家的記憶，我幾乎在那裡度過了整個童年。祖父母在我床邊的窗台上種了很多仙人掌。當我每天早上醒來，入目便是這些仙人掌。它們是那麼的高大，幾乎長到房間的天花板。每當我回憶起在祖父母家的日子，這一幕都讓我魂牽夢繞。因此，我總是試圖通過誇大仙人掌的大小來捕捉這種感覺，我在創作中畫到每一種植物時都融入了這種想法。優雅的姿態的植物使它們更加夢幻和戲劇化，將它們與現實生活分開。

**你如何看待你的作品？是一種內在的思考嗎？還是你覺得自己與作品是對立的？**

我從不刻意分別自己和作品。我的創作靈感基本都來自於我成長所居住的家。鄉愁的感覺是在不斷的搬家、分離、回歸的過程中形成的。作為一個孩子，一個移民，一個國際學生，我有過很多個「家」，但似乎都是臨時的。每當我想到這些我曾經熟悉但不屬於我的地方時，都為我帶來非常大的啟發。我的目的是透過畫作捕捉這種感覺，讓觀眾從中產生共鳴，同時帶來親密感。

**你的作品經常通過特定鏡頭、角度來邀請觀眾，它們是刻意策劃的，還是自然而然的？**

是的，它們是帶目的性的。當觀眾欣賞作品時，視角提供了一種沈浸式的體驗，讓他們成為畫中的主角，同時在精神上體驗想象中的空間，就像玩遊戲，開發新的地圖。此外，一幅畫經常結合不

同的視角，就像立體主義。這使得畫作在心理上具有可操作性，讓觀者感到困惑，引導他們進一步質疑他們眼前的空間。

## 作為女性藝術家，你是如何看待自身與作品的關係呢？

作為在傳統中國家庭中長大的獨生子女，我的父母總是教育我作為一個女兒要聽話，要乖巧，要多聽少說。這潛移默化的影響到了我的個性。作為女性藝術家，我可以自由地表達自己，反抗規則，通過我的作品對世界提出質疑，而不用過多考慮我自己應該如何。因此，我的畫中所構建的空間總是模稜兩可、複雜難懂，需要觀眾自己在心理上展開，因為它從來都不僅僅是對真實自然的描寫。我打破了傳統風景畫的規則，引導觀眾進入一個既熟悉又虛幻的世界，並通過提供有限的視覺線索，探討關於現實時間和空間的真實性，開放討論的空間。

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### LORRAINE REN (JIALIN)

b. 1993, Shenzhen, China

Jialin Ren finished her Bachelor of Fine Arts and Master of Fine Arts at School of the Art Institute of Chicago, respectively in 2016 and 2022. After exhibiting over various locations in the US, her first solo exhibition is opened in Beijing, China in 2022.

Jialin Ren's paintings reveal the complex emotions, between familiarity and strangeness, between the quotidian and the fantastical, between representation and abstraction. These schisms also evoke the interrelationship between self-doubt and confidence. She entwines these opposing sentiments by depicting and exaggerating the ordinary and the overlooked, employing plants to engender familiarity and imaginary spaces. The limited description of the space and the distorted scale of common objects engage the viewer psychologically, questioning the authenticity of conventional time and space.

### 任佳琳

1993 年出生於深圳，中國

任佳琳分別於 2016 年和 2022 年在芝加哥藝術學院完成了美術學士學位和美術碩士學位。她曾在美國內的多個地方展出，並於中國北京舉行了首次個展。

任佳琳的繪畫揭示了複雜的情感：熟悉與陌生、日常與幻想、具象與抽象。這些分裂也喚起了自我懷疑和自信之間的相互關係。她通過描繪和誇大平凡和被忽視的事物，將這些對立的情感交織在一起，並用植物來產生熟悉感和想像空間。這些對空間的有限描述和對物體的扭曲吸引了觀眾，讓他們質疑傳統時間與空間的真實性。