

游宴

OPEN FEAST



艾迪·马丁内斯
Eddie Martinez



“游宴”，上海余德耀美术馆展览现场，2019年

"Open Feast," installation view at Yuz Museum, Shanghai, 2019

1978年，菲利普·古斯顿在明尼苏达大学做讲座时提到，自己曾于某个开幕期间被比尔·德·库宁问及“真正的创作主题是什么？”接着他们同时回答“自由。”古斯顿随后表示“自由是一切。艺术家仅有的财富是可以自由地创作你的任何想象。”¹当我们将这一问题抛向马丁内斯时，他的回复如是：“我们可以说‘哦，我看到了一根香蕉’，但你不能告诉其他人他们看到的应该是香蕉，他们可能会看到别的东西，不论它是具象或是抽象的。这是最令人兴奋的部分。这也是对我来说的‘自由’。”²事实上，无需赘述，这一设问的答案早已在艺术家的作品中有了完美的自证。

对马丁内斯的创作解读可以非常宽泛：观众能从一个头骨出发，追溯至毕加索、古斯顿、巴斯奎特，寻找同一象征的不同绘法，从用色笔触到创作意图进行比对与佐证；人们也可以通过他的布面拼贴、丝网印刷、立可白涂抹等创作手法考证这是否是对布拉克、劳森伯格或沃霍尔等艺术家的致敬；究其成长背景与生活环境，亦可探讨作品是否蕴含了他本人对流行文化的融会贯通；也可以从他对学院派绘画以及教条的反叛深究达达主义的影子……当人们意图用不同的范畴为马丁内斯的创作寻找正确答案、考证每个图像的意义时，他也许并未纠缠于这些具体的问题。正如他的绘画主体往往源自碎片化、日记式、诞生于旅途间隙的速写，一切都充满了随机性与原生性，几乎无规律可循。常理中无法作为绘画媒介的调色刀、笔刷的另一端，或是诸如立可白、马克笔等材料都出现在了画面中。哪怕在使用绘画记录自己对世界的观察时，他也从未真正将自己钉死在某个定义中进行创作，抽象与写实、极多与极简，马丁内斯立足于各类范畴的边界上，在不同定义之间穿梭与徘徊，唯一不变的核心是其间的自由。

艺术家曾提及自己对容器、框架搭建以及架构填充的痴迷，而他最为知名的“餐桌”与“曼

陀罗”系列似乎也为其对潜在秩序的默认与服从作了旁证。然而，深究马丁内斯的构架，它所表现出的局限与束缚似乎只是为更深层的自由所设的障眼法。以“曼陀罗”为例，它源于用沙石构筑宗教宇宙的坛城沙画，描绘真实或意念之物，后者的结构、长度与位置均有着严格的规定和要求，常由训练有素的僧人绘制；反观马丁内斯对“曼陀罗”的衍生，它更接近于一种“混沌”，虽然涉及了精神层面的表达，却与具体的宗教无关，他在确立框架之初就没有制式、尺寸、规模等计量单位都可以被无限打破。人们可以简单粗暴地将马丁内斯随性的圈地为界视作一种标准，然而在这一范围内，一切又没有了可以被演算的步骤：色彩、图式、意义的安排、下一秒将发生什么，无人知晓。自由满溢出了框架本身。

与其纯粹用边界与自由解释马丁内斯自比为“冥想”的绘画创作，海德格尔在《艺术作品的本源》中提出的“世界世界化”³也许更适合作为一种切入的思路。后者认为，石头、动物、植物没有世界，与此相反，农妇却有一个世界。如存在者自身“拥有敞开领域”，非对象性的广袤得以聚集，那么世界世界化。⁴在马丁内斯的创作中，日常生活与个人经验等非对象性的内容不断延展，广袤涌动而来。粗放鲜明的线条色块以及意味不明的图示意象为艺术家“开放敞开领域之自由，并在其结构中设置这种自由”⁵提供了基石，在此，世界并非无生命之物的堆叠与集合，世界世界化。

“游宴”，作为马丁内斯在余德耀美术馆的整体创作，无意引导观众作出正确回答，而意在打破一种局限。在此，“香蕉”不必须是“香蕉”，大珠小珠相互碰撞成就美学新章，艺术家的内部世界向每一个人敞开。正是在这些本质性决断被观众“采纳和离弃，误解和重新追问的地方”，⁶ 马丁内斯的世界世界化。

¹ 菲利普·古斯顿·热内·麦基编菲利普·古斯顿 1978年3月于明尼苏达大学讲座·菲利普·古斯顿 [M]. 伦敦：白教堂画廊，1982：49-56

² 艾迪·马丁内斯·2019年9月14日与作者访谈。

³ 马丁·海德格尔·林中路 [C]. 北京：商务印书馆出版社，2018：33-34。

⁴ 同上

⁵ 同上

⁶ 同上

In 1978 while giving a lecture at the University of Minnesota, Philip Guston recalled that he was once asked by Bill de Kooning at an opening: "Do you know what the real subject is?" They both simultaneously replied, "Freedom." Guston later pointed out, "Of course that's what it's about. Freedom. That's the only possession an artist has – freedom to do whatever you can imagine."¹ When this question was posed to Eddie Martinez, he responded, "We can say 'oh I see a banana' but you can't tell someone to see a banana, they might see something else whether or not the painting is considered 'representation' or 'abstraction.' That's exciting. That is freedom for me."² In fact, there is no need for further elaboration; for as within the artist's oeuvre, the answer emerges organically.

Martinez's painterly vocabulary generates a wide range of interpretation: a skull in one of his works might be traced back to the study of a singular symbol in different forms and be compared in terms of stroke, color choice or underlying tension to Picasso, Guston and Basquiat. One could also interpret his collage, silk-screen print and whiteout on canvas as homage to Braque, Rauschenberg or Warhol. One might also attribute his creations to his profound understanding of pop culture through background research. Dada also might cast a shadow on his rebellion against academia and intellectual doctrine. Despite a tendency from external forces to categorize his stylization, to reveal the meaning behind each symbol, the artist is immune to these specific questions. Just

as are his paintings, inspired by fragmental, journal-like drawings borne of his journeys and daily routine, Martinez's style is authentic and full of primal interactions. There are no rules in his practice. His use of unconventional tools such as palette knives, the wrong ends of brushes, whiteout or Sharpie all serve to free his paintings. Even when documenting his observations of the world on paper, he never constrains himself to a particular manner, whether it be representation or abstraction, minimalism or maximalism. Right on the edge of a multitude of boundaries, Martinez navigates through numerous obstacles with the inherence of freedom.

In spite of the artist's statement of his obsession with container, frame and schema-filling, proven by his representative series "Table" and "Mandala" which also reflect his obedience to law, the restriction and limitation of the framework still seem to be a veil of deeper freedom. For example, his "Mandala" series derives from sand mandala, which construct the religious universe with dyed sand and crushed colored stones, depicting beings in both the real and spiritual world. Painted by trained monks, sand mandala often possess strict rules regarding their form, length and geometric measurements. Looking at Martinez's "Mandala," the painting is a snapshot or visualization of 'Chaos.' Although it does not seem to adhere to a specific religious practice, it does impart a sense of spirituality. From the very beginning of its construction, there were no rules. Limitations of size and scale are transcended. We could promptly assert that

frame is law, but within the artist's model, we lose it all again. It's impossible to encode an algorithm in the frame – color, pattern, and meaning fade away. Freedom overflows the frame.

Instead of deciphering Martinez's meditation-like paintings with borders or freedom, we might take Heidegger's "world worlds,"³ in *The Origin of the Work of Art* as another entry point into his works. The philosopher pointed out that "the stone is world-less. Similarly, plants and animals have no world...The peasant woman, by contrast, possesses a world." When the being "stays in the openness of beings," and the non-objectual spaciousness gathers together, the world worlds.⁴ In Martinez's paintings, non-objectual subjects, such as the rhythm of daily life and personal experiences propagate, allowing Heidegger's gathering of spaciousness. The artist's extraordinary use of line, manipulation of color and unidentified graphics enable him to build a land to "make free the free of the open and to install this free place in its structure."⁵ Here, world is not a mere collection of abiotic things. World worlds.

As a whole presentation of Martinez's practice, "Open Feast" has no intention of leading the audience to choose a correct answer, but seeks to open the box for everyone. Within this space, a banana doesn't need to be a banana; manifoldness composes a new chapter of aesthetics; everyone is welcomed into the artist's inner world. Whenever the audience starts to make essential conclusions, whenever

they "obtain or abandon them," whenever "they go unrecognized or are brought into question once more,"⁶ Martinez's world worlds.

1 Philip Guston. "Philip Guston Talking at the University of Minnesota in March 1978 edited by Renée McKee." Philip Guston (Whitechapel Gallery, 1982), 49–56.

2 Martinez, Eddie. Interview with the author. September 14, 2019.

3 Martin Heidegger. *Off the Beaten Track*. (Cambridge University Press, 2002). 23.

4 Ibid

5 Ibid

6 Ibid



空中曼陀罗
Mandala in the Sky

2019
Φ: 502.9 cm

布面丙烯及石膏粉 Acrylic paint and gesso on canvas



习作 1号
Study No.1

2019
26.7 x 31.9 x 3.2 cm
纸上三福记号笔、钢笔、马克笔、蜡笔及纸拼贴
Sharpie, pen, marker, crayon and paper collage on paper



习作 5号
Study No.5

2019
21.6 x 27.15 x 3.8 cm
纸上三福记号笔、钢笔、马克笔、油画颜料、修正液及蜡笔
Sharpie, pen, marker, oil paint, whiteout and crayon on paper

余德耀美术馆：你的速写更像一部绘图日记，记录了你的日常生活、自传式的，诞生于工作和假日的间隙。你曾提到，“绘画使你成为一个更好的沟通对象。”是从什么时候开始形成这种习惯的？是否能谈一谈绘画的“沟通”功能？

艾迪·马丁内斯：和大多数人一样，我从很小的时候就开始画画了。它对我来说就是一种日常，和去操场玩是一样的。我只是碰巧很热爱绘画，并把它深化成了我日后发展的一种手段。我画得很多，沉迷在其中、情不自禁且出于本能。我喜欢画静物，但不是传统意味上的，我的写生有时结合了对物体本身的描绘以及我自己惯有的图像风格。

骷髅头骨常出现在你的作品中，不论是 2005 年的速写，或是你近期的“榆木脑袋”系列。埃文·莫菲特提及后者是“向让·米歇尔·巴斯奎特 1981 年的杰作致敬。”如何理解这一不断重复的意象？

我对头骨的使用的确参照了巴斯奎特，事实上他的头骨作品也参照了毕加索和古斯顿·布拉克和杜布菲等。我认为毕加索是第一个赋予头骨“性格特征”的画家，他将它从一个笨重的实物转化成平面图像，通过卡通的边缘使它变得可控。对于头骨的重复，我自觉是对沃霍尔的一种致敬。我对村上隆处理事物的方式也很感兴趣。这其实是所有艺术在不同形态中成型的过程。从个体的角度反思、循环、复述关于人类生活中相同的故事和观念。

2017-18 年，你在纽约绘画中心做了一个项目名为“画团锦簇”。能否解释一下这个项目？它是如何开始的？

这一活动起源于超现实主义画家。他们通常会围坐在一起作画，相互绘制对方的作品。在成长阶段，我常会和几个朋友一起作画，“画团锦簇”这个项目是由我的朋友布莱恩·贝洛特引荐的。

纸上速写与绘画是你创作中的两大基石。在你与克莱尔·吉尔曼的邮件往来中，你曾提到“它们（速写与绘画）的关联像人际关系一样来回拉锯”。这两种不同形式有着怎样的内在关系？

纸上速写属于绘画，但绘画却并不一定是纸上速写。我非常倚仗线条的运用，尤其会在布面绘画中使用黑色线条，对我来说，这是我在家用三福记号笔作画的一种最直接的衍生。

你的布面绘画常出现油画颜料、喷漆和丙烯等不同材料。你惯常使用的绘画工具是什么？它们是随机抽选的还是有意为之？

笔刷、调色刀、我的手指和手、笔刷的另一头、螺丝，在我周围的一切都可以被当作工具使用。是一种本能的直觉。

2014 年，你将丝网印刷引入作品，把纸上速写转化到布面绘画上。你是如何想到使用这种方法的？它是你的某种实验吗？

我希望可以找到一个方法使绘画看起来像我的速写，然后我发现这种方法十分成功。丝网印刷使我的小幅速写能够转换到丝网印版上，是把我的速写拓展到画布上最直接的一种方式。我现在仍会沿用这种方法，但并不仅限于此。在部分作品中绘画覆在丝网印刷上，部分用了立可白涂抹，还有一部分完全没有使用丝网印刷，和我所有的作品一样并没有什么规定的制式，每张画面都是独立的个体。

关于“立可白”系列，你在试图用它涂抹掉什么？

“立可白”系列主要在探索如何用擦除和涂抹的方式来获取新的图像，并借助这些“幽灵”进行创作。它是对暂时性的一种测试。和藏传佛教里一朝毁坏精心制作、耗时费力的曼陀罗沙画相通，虽然并不像后者所传达的意义那么深远。我的绘画最终会被我留下，如果我遵循他们的教义我可能会在作品完成后把它们焚毁，但我终究还是倾向于物质世界，哈哈。

“曼陀罗”系列是从什么时候开始的？

我一直对东方哲学和宗教非常感兴趣，没有特别花时间去思考西方的观点。冥想对我来说是一种非常重要的实践，不论我在工作室内还是外。我在还小的时候就被曼陀罗中的重复性和图样所吸引。莫里茨·科内利斯·埃舍尔是最初影响我的几个人之一，我看到了他是如何在他瑰异的速写里变幻曼陀罗的。几年前，我的助手发现了我在 2004-5 年画的纸上曼陀罗，我感到它们仍有待完善，直到我把它们用到了我的大画创作中。《空中曼陀罗》就是从小幅速写开始的。

比起宗教，你更倾向于探讨曼陀罗的几何美学。

我不确认是否在讨论几何的部分，但绝不是再讨论某个特定的宗教。

你似乎在创作之初就被特定的框架和形式所吸引。不论是“餐桌”或是“曼陀罗”系列，整个过程类似于配置容器、填充内物。

的确是这样，我倾心于容器。在规划整齐的区域内做标记，填入色彩和形状，同时有一个坚实封闭的框架背景去支撑会让我觉得自己可以在同一画面中探索极多与极简。对我来说这就很完整了。这也是我十多年来一直在探索的内容。

威廉·德·库宁曾提到他在调和自己想要的颜色时，会混合六种不同的颜色去达成预期的效果；接着他会把那六种颜色和新色并置使用。你如何选择色彩？是否也从某个特定的颜色出发？

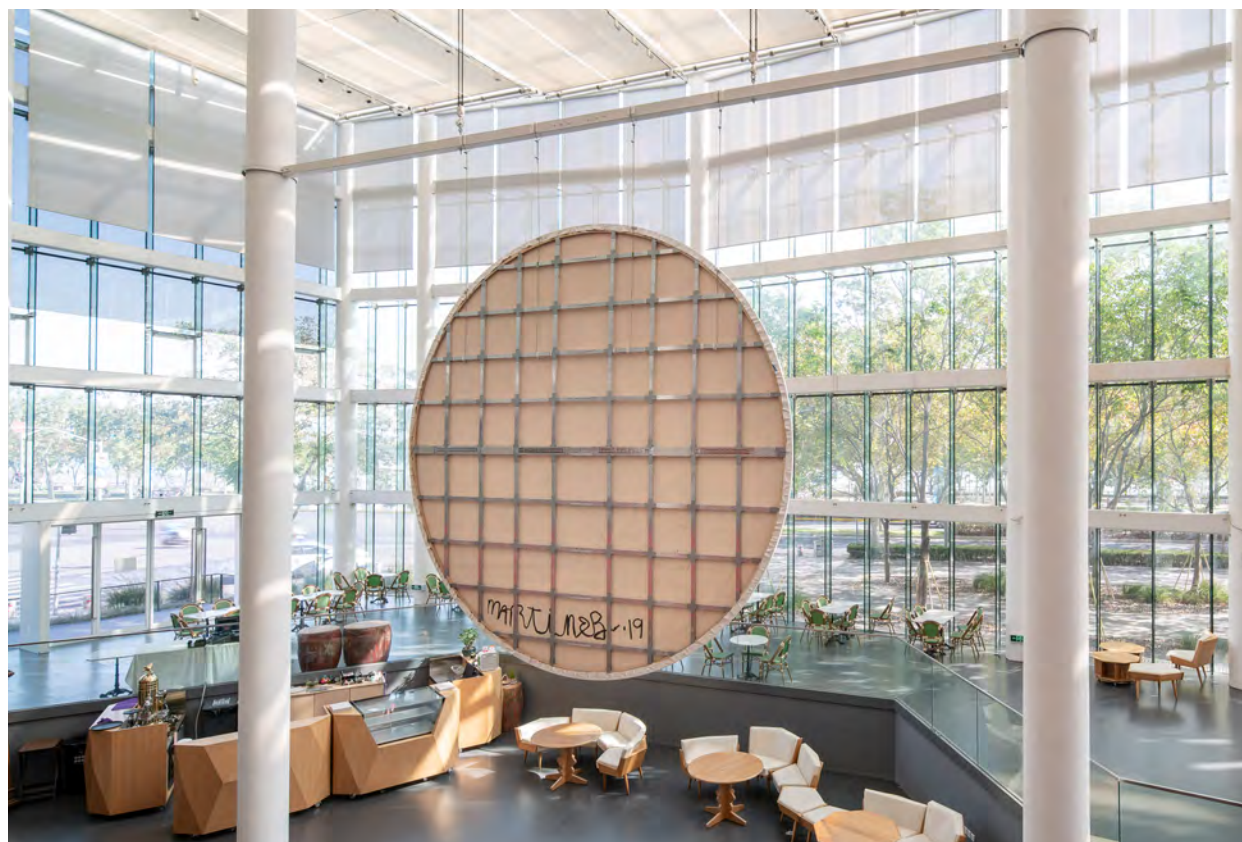
我认为德·库宁是一位杰出的色彩大师，他可以娴熟地糅合互相冲突、难以致用的色系。对我而言这个过程既充满了随机性又是经过深思熟虑的。我倾向于把颜料管、混合好的颜色、油画棒以及松散的颜料堆全部准备好，接着就随机抓取，有时候可能看也不看。

1978 年，菲利普·古斯顿在明尼苏达大学做讲座时提到，自己曾于某个开幕期间被比尔·德·库宁问及：“真正的创作主题是什么？”接着他们同时回答“自由。”古斯顿随后表示“自由是一切。艺术家仅有的财富是可以自由地创作你的任何想象。”相较于早期作品，你近期的创作变得不那么具象了，或者说，人们可能会将它们归置在“抽象绘画”的类别中。这一转折是何时出现的？你似乎找到了一种方式将自己的绘画从叙事中解放出来？

我并不清楚抽象和具象是否真的存在巨大的鸿沟。我们可以说“哦，我看到了一根香蕉”，但你不能告诉其他人他们看到的应该是香蕉，他们可能会看到别的东西，不论它是具象或是抽象的。这是最令人兴奋的部分。这也是对我来说的“自由”。我在这两者之间穿梭，我想这会一直延续到我离开这个世界。

这次为上海观众带来的作品在尺幅上很有野心，突破了过去对框架和界限的探索。你试图完成什么目标？灵感来源是什么？

是的，其中一幅作品是10x65英寸长的三联轴，另一件作品是一个直径16英寸的圆形。我从没有做过这两种尺寸的作品。过去我所做的最大的作品是2006年8x28英寸的三联轴《盛宴》。这次的《游宴》意图覆盖整个项目空间的墙面。希望可以成功！十一月我们走着瞧。



“游宴”，上海余德耀美术馆展览现场，2019年
"Open Feast," installation view at Yuz Museum, Shanghai, 2019



游宴
Open Feast

2019
289.6 x 1954.5 cm

布面油彩、喷漆、油画棒、丙烯颜料、三福记号笔，亚麻及帆布片钉于画布上
Oil paint, spray paint, oil bar, acrylic paint, Sharpie, linen & canvas collage with push pins on canvas





习作 2 号
Study No.2

2019
20.3 x 25.6 cm
纸上三福记号笔、马克笔及钢笔
Sharpie, marker and pen on paper



习作 6 号
Study No.6

2019
15.24 x 20.8 cm
纸上三福记号笔、马克笔、彩铅及碎片
Sharpie, marker, colored pencil and debris on paper



习作 3 号
Study No.3

2019
11.75 x 20.3 cm
纸上三福记号笔、铅笔、蜡笔、彩铅及钢笔
Sharpie, pencil, crayon, colored pencil and pen on paper

Yuz Museum: Your drawing practice seems more like keeping a visualized diary created from your everyday life, like a biography, born from moments like going to work, planning a vacation, and many others. You once mentioned, “drawing makes you a better conversationalist.” When did you form this habit?

Eddie Martinez: I started drawing like most people at a very young age. For me it was a very common activity, like being at a playground. I just really took to the act and continue to use it as a tool for navigation. I draw a lot, it’s obsessive and compulsive and natural. I like to do still lifes but not always in the traditional sense. I’ll draw one object from life sometimes mixed in with my normal iconography.

Skulls appear frequently in your work, whether in drawings in 2005, or in your recent Blockhead series. Evan Moffitt pointed out that the latter is “paying homage to Jean-Michel Basquiat’s 1981 masterpieces.” How should we perceive this repeating element?

Sure, the way I use the skull as a motif is a reference to JMB. Just as his skull works referenced Picasso and Guston, and Braques and Dubuffet, etc. Picasso, I feel was the first painter to “characterize” the skull. He took it from being a heavy subject and turned it flat and graphic and made it more manageable with a sort of cartoon edge to it. As far as the repetition of it, I think that’s more a nod to Warhol. I’m also interested in Murakami’s take on the subject. But this is how all art is made in all forms. Rethinking, recycling, retelling the same stories and perceptions of human life from individual perspectives.

You had a project called “Draw Jam” at The Drawing Center in 2017–18. What is “Draw Jam”? How did you start?

Draw Jams are something the Surrealists did. They would sit around and draw and draw over each other’s work. I grew up drawing with friends, but the concept of the Draw Jam as an “event” was introduced to me by my friend Brian Bellott.

Drawing and painting are two pillars of your work. You wrote in an email to Claire Gilman, “Their (drawing and painting’s) relationship is based on a back and forth, a lot like a human relationship.” What’s the relationship between these two different forms?

Drawing is painting but painting isn’t drawing. I rely heavily on the use of line, particularly black line in my paintings, which for me is a direct extension of drawing with a Sharpie while in my house.

Oil paint, spray paint, and acrylics are applied to your paintings. What kind of tools do you use when you paint? Is it random, or planned?

Brushes, palette knives, my fingers and hands, the wrong ends of brushes, screws; whatever is around me. It’s a primal interaction.

You introduced silkscreen printing into your work around 2014, transferring drawings to canvas. How did this technique come to you? Was it experimental?

I wanted to find another way to make the paintings feel like drawings and I've found this technique to be pretty successful. The screen printer enlarges my small drawings to make the printing screens. It's a direct way to enlarge and transfer my drawing gestures onto the canvas. I'm still utilizing this method but not exclusively. Some paintings have silkscreen buried beneath other paintings, some paintings are white outs of the line work, etc. Some paintings have zero silkscreen, like all of my work there is no formula. Each canvas is considered individually.

Coming to your White Out series, what are you trying to white out by using the whiteout on your paintings?

The white outs are about erasure and deduction as a means of coming to a new image, using the ghosts to make new compositions. It becomes an exercise in impermanence. Not as significant but akin to the way Tibetan Buddhists spend time and energy creating these elaborate mandalas only to sweep them away as soon as they are done. Of course the paintings stay around. If I was disciplined enough I should probably burn them after they are made but I've bought into the material world. Haha.

When did you start to gravitate towards the mandala?

I have long been interested in Eastern philosophies and religions, never spent much time considering Western views. Meditation is an important practice for me, both in and out of the studio. The mandalas appealed to me when I was younger because of the repetition and patterning. One of my first influences was M. C. Escher. I could see how his weird drawings played off of mandalas. A couple of years ago my assistant found some mandala drawings I made in 2004-5 and they felt incomplete until I started making large paintings of them. *Mandala in the Sky* started as a small drawing.

You seem to be more interested in discussing geometric aesthetics through the Mandala series rather than religious interpretation. Would you elaborate on this?

I'm not sure I'm talking about geometry, but I'm definitely not talking about any specific religion.

It seems you have been attracted to certain frames or formats since the very beginning of your career. No matter the Table series or the Mandala, the process is like shaping the container then filling it with the content.

Yes that's absolutely correct. I am drawn to containers, putting marks, colors and shapes in a neatly confined area, all smashed in and having a solid blocked out background makes me feel like I am able to exploit maximalism and minimalism in the same picture. That feels pretty complete to me. It's something I've been exploring for over a decade.



习作 4号
Study No.4

2019
15.24 x 20.8 cm
纸上三福记号笔、马克笔、彩铅、蜡笔、修正液及钢笔
Sharpie, marker, colored pencil, crayon, whiteout and pen on paper



EM 余德耀美术馆 2019
EM YUZ 2019

2019
16.5 x 39.85 cm

纸面拼贴，纸上三福记号笔、蜡笔、彩铅、铅笔、钢笔、修正液及碎片
Paper collage, Sharpie, crayon, colored pencil, pencil, pen, whiteout, and debris on paper

Willem de Kooning said that when he was through with getting the color the way he wanted it to be, he had six other colors in it to get that color; and then he took those six colors and used them with it. How about your color? How do you choose your palette? Do you begin with a particular one first?

I think de Kooning was an incredible colorist because he used clashing and difficult palettes and made them work. For me it's more random and considered at the same time. I like to have tubes, mixed colors, oil bars, and loose, soupy paints at the ready. Then I just grab, often without looking first.

In 1978 while giving a lecture at the University of Minnesota, Philip Guston recalled that he was once asked by Bill de Kooning at an opening: "Do you know what the real subject is?", then they both said at the same time "Freedom." Guston said that "The only possession an artist has – freedom to do whatever you can imagine." Your recent works are less figurative than your previous ones, or to say, people will probably put them into the box of "abstract paintings." When was the turning point? It seems like you have found a way of freeing your own paintings from storytelling?

I don't really know if there is a big distinction between abstraction and representation. We can say "oh I see a banana," but you can't tell someone to see a banana. They might see something else whether or not the painting is considered "representation" or "abstraction." That's exciting. That is the freedom to me. I go in and out of the two and that will probably continue until I'm gone.

The works you bring to Shanghai this time are very ambitious in size and scale, a breakthrough compared to your past experiments in boundaries and limitations. What are you trying to achieve through them? What's the inspiration?

Yes, one painting is 10x65 ft in 3 panels, the other is a 16 ft circle. I've never made either. Previously the largest work I made, *The Feast*, in 2010 was 8x28 ft in three panels. This is *Open Feast* and it's meant to encompass the entire wall in the Yuz Project Space. Hopefully that works! We will see in November.



余德耀美术馆习作
Yuz Study

2019
29.85 x 75.88 cm

纸上三福记号笔、修正液、蜡笔、彩铅、铅笔、纸拼贴、碎片及有机水果认证贴
Sharpie, whiteout, crayon, color pencil, pencil, paper collage, debris and certified
organic fruit sticker on paper



习作 9 号
Study No.9

2019
21.6 x 70.8 cm

纸上喷墨颜料、油画颜料、丙烯、碎片及胶带
Inkjet pigment, oil paint, acrylic paint, debris and packing tape on paper



习作 7 号
Study No.7

2019
14.9 x 21.6 cm

纸上三福记号笔、钢笔、固体油漆笔、马克笔及修正液
Sharpie, pen, solid paint marker, marker and whiteout on paper



习作 8 号
Study No.8

2019
14.92 x 20.96 cm

纸上三福记号笔、钢笔、修正液、马克笔及水彩
Sharpie, pen, whiteout, marker and watercolor on paper

关于艺术家

艾迪·马丁内斯，1977年生于美国康涅狄格州，现工作并生活于布鲁克林，曾在世界范围内多个美术馆与艺术机构展出作品，他的个展包括：“艾迪·马丁内斯：超速艾迪”，底特律现代美术馆，底特律，2019年；“立可白”，布朗克斯美术馆，纽约，2018年；“榆木脑袋”，贝浩登画廊，东京，2018年；“艾迪·马丁内斯：工作室墙面”，绘画中心，纽约，2017年；“蚂蚁野餐”，韦尔斯利学院戴维斯博物馆，韦尔斯利，2017年；“鲑鱼眼”，米歇尔-英尼斯与纳什画廊，纽约，2016年；“岛（一）”，泰勒画廊，伦敦，2014年；“艾迪·马丁内斯：遴选绘画2005-2011”，施瓦兹当代画廊，柏林，2011年。他参与的群展包括：“乱穿马路的人”，皇家画廊，斯德哥尔摩，2019年；“梦游行”，卡斯雕塑基金会，奇切斯特，2017-2018年；“纽约绘画”，波恩美术馆，波恩，2015年；“前卫不死：COBRA运动及其遗赠”，布鲁姆坡画廊，洛杉矶，2015年；“身体语言”，萨奇画廊，伦敦，2014年等。

About the artist

Born in Connecticut, 1977, Eddie Martinez now lives and works in Brooklyn and has exhibited widely in museums and art institutions. His solo exhibitions include: “Eddie Martinez: Fast Eddie,” Museum of Contemporary Art, Detroit, 2019; “White Outs,” The Bronx Museum, New York, 2018; “Blockhead Stacks,” Perrotin, Tokyo, 2018; “Eddie Martinez: Studio Wall,” The Drawing Center, New York, 2017; “Ants at a Picnic,” Davis Museum at Wellesley College, Wellesley, 2017; “Salmon Eye,” Mitchell-Innes & Nash, New York, 2016; “Island I,” Timothy Taylor Gallery, London, 2014; “Eddie Martinez: Selected Drawings 2005 – 2011,” Schwarz Contemporary, Berlin, 2011, etc. Group shows include: “Jaywalkers,” Loyal Gallery, Stockholm, 2019; “The Sleeping Procession,” Cass Sculpture Foundation, Chichester, 2017 – 2018; “New York Painting,” Kunstmuseum Bonn, Bonn, 2015; “The Avant-Garde Won’t Give Up: Cobra and Its Legacy,” Blum & Poe, Los Angeles, 2015; “Body Language,” Saatchi Gallery, London, 2014, etc.

关于余德耀美术馆项目空间

余德耀美术馆项目空间是独立于余德耀美术馆年度展览计划下的展示空间，于2015年9月正式对公众开放。项目空间邀请艺术家针对美术馆空间、环境及观众，创造特定场域的艺术作品及项目；以“一个项目+一个展览”相结合的方式，呈现艺术家与时间、空间的碰撞。

余德耀美术馆项目空间旨在为国内外艺术家提供创作展示的新平台，借由不同语境、风格的创作展开对话，以激发新的潜能；使艺术家打破既定的创作形式，探索当代艺术创作的各种可能。

About Yuz Project Space of Art

Yuz Project Space of Art, opened to the public in September 2015, is an independent program from Yuz Museum's exhibitions. Yuz Project Space of Art invites artists to create site-specific works or projects where it engages boldly with the museum, the surroundings and the audiences. Combining "a project + an exhibition," the program aims to present the interaction between the artists, time, and space.

Yuz Project Space of Art is where innovation and creation cross paths. It provides an interesting platform for artists, both Chinese and international, to use this space to generate conversations toward each other with their own unique and groundbreaking artworks. Yuz Project Space of Art invites artists to break through their usual practice and explore all kinds of possibilities of contemporary art.

本手册为余德耀美术馆于 2019 年 11 月 7 日至 2020 年 1 月 12 日举办的项目空间展览“艾迪·马丁内斯：游宴”特别制作。

This brochure is produced in conjunction with Yuz Project Space of Art exhibition "Eddie Martinez: Open Feast" at Yuz Museum from November 7th, 2019 to January 12th, 2020.

翻译 / Translator

王璐琦 Lily Wang

校对 / Proofreader

谭骊 Leigh Tanner

设计 / Designer

林璐 Lynn Lin

项目组织 / Project coordinator

王璐琦 Lily Wang

展陈摄影 / Exhibition photographer

王闻龙 Alessandro Wang

灯光设计 / Light designer

DLX LIGHTING DESIGN
上海致韶照明设计有限公司
Shanghai DLX Lighting Design Company

特别感谢特雷沃·塔格及帕梅拉·范德兹旺对本次项目的协助。

Special thanks to Trevor Tagge and Pamela Vander Zwan for their assistance with this project.

所有作品图片由艺术家及伦敦泰勒画廊惠允。除展陈摄影外，所有图像由 JSP 艺术摄影提供。

All artwork images courtesy of the Artist and Timothy Taylor, London.

All photographs JSP Art Photography with the exception of installation views.

封面 Cover

预判—余德耀美术馆，纸上蜡笔、三福记号笔、修正液及铅笔，18.26 x 12.38 cm, 2019

Predictor—Yuz, crayon, Sharpie, whiteout and pencil on paper, 18.26 x 12.38 cm, 2019

上海市徐汇区丰谷路 35 号
No. 35 Fenggu Road, Shanghai
info@yuzmshanghai.org
www.yuzmshanghai.org



