

陈飞 Chen Fei

早集

morning
market





“陈飞：早集”

上海余德耀美术馆展览现场, 2021 年

"Chen Fei: Morning Market"

Installation view at Yuz Museum, Shanghai, 2021

“一位描绘鲜活生命的画家远比那些再现死物的更值得敬重。”¹ 费利比安在 1667 年提到的这一观点或可勾勒出静物绘画在正统艺术史中的地位。两年后，这位来自法兰西学院的主要秘书与管理人正式提出了绘画门类的等级界定：历史绘画为最，肖像、风俗、风景画次之，静物最末。静物由来已久的低下地位，或可在斯特林的《静物画》中一窥一二：希腊人曾以“rhopography”一词指对日常琐事的描写，后派生出“rhyparography”以讽刺难登大雅之堂的下九流描绘，² 即与“趋大的描绘”相背的“低下的描绘”。16 世纪，该词被瓦萨里译为“小事 (cose piccole)”，用以区分巴萨诺作品的特殊意义。³ 直至 18 世纪晚期，皇家美术学院第一任院长雷诺兹爵士在其《演讲录》中明确了静物绘画与其他门类的并列关系，⁴ 静物题材才得以正名。而后，诺曼·布列逊在其静物四论中借用了“rhopography”展开论述，以更中性的方式阐释了这类“趋小的描绘”。以此，当熟悉陈飞创作的观看者面对其近来的“静物”系列时，必会生出疑惑：为何一位风格纯熟老练、擅于叙事绘画的艺术家抛却了相对宏大的绘画题材，转而投向这种趋小的描绘？而在这批近似 17 世纪古典静物的作品中也很难见到后世艺术家们借由该门类在几何构成与色彩方面的深耕？

事实上，这些静物的迷惑表象不过是艺术家精心营造的麦格芬罢了。麦格芬，即电影中被抛出的、引人注目的干扰项。T.S. 艾略特所谓的“诗歌的‘意义’”也是一种麦格芬，指诗歌自行向深处发展时人们仍在追寻的某个具体答案，是夜盗者丢给看门狗的骨头。⁵

在甄别陈飞的麦格芬与其真正的创作意图前，明晰岔路的面貌是极为必要的。18 世纪前的静物绘画可大致归为两类：一为富裕阶级彰显身份的装饰画，具体包括花卉、水果、餐食、狩猎和玲珑奇巧；二为指涉宗教隐喻、劝世教海的象征图示，此处包括斯特林笔下的静物画前身——意大利宗教镶嵌版画以及在荷兰被推至高峰的劝世静物画 (Vanitas)。由于静物画本身支线庞杂，在此，主要以表征最近似陈飞创作的荷兰静物进行参照。《威斯特伐利亚条约》宣告欧洲三十年战争落幕后，荷兰成功独立，并借由“海上马车夫”的身份在商业、海洋及殖民领域走向了新的繁荣，城市新贵普遍持有一种更为务实的处事态度。于 16 世纪晚期萌芽的荷兰静物正是在这一背景中迎来了更为广泛的新受众。这类绘画对内是雇主委托创作的交易品，对外又是荷兰贸易的胜利象征，内外都处于经济空间中，洋溢着一股新教的入世理念。画面中的花卉珍奇有时甚至不是对照着实物、而是依照绘本进行的二次临摹。这些跳脱了时间桎梏的华物无外是为了下述需求而存在：装点主人的豪宅以彰显其身份与财富；留贮稀世珍宝，使之永存；体现艺术家雄辩的绘画技巧；告诫世人生命易逝、不要耽于享乐。

折返再看陈飞的静物，即便它们重溯了历史中相对低下的绘画门类，同时涵盖了巴洛克静物的理想特征：情绪满溢的丰裕物种、莫测高深的装饰变化以及精确逼真的形象捕捉，⁶ 迷惑性的麦格芬也已无力牵引起其锋劲厚重的深入思考。精密的构图与遴选的物象裹挟着二元对立的身份思辨与家天下的人文关怀，勾勒出了缕缕冷峻复杂的烟火气，使作品如海浪洗尽的暗礁一般黝亮而静谧。

在画面的处理上，陈飞采用了一套独特的营造法式，将壁上观的特质赋予了这批静物。这种可视而不可触的筹谋促使人们在初见作品时便产生一种无端的距离感，不似见到古典静物

时那般熟悉亲昵。这一体验主要伏于以下几个精巧的设计。一，退居桌缘后方的陈列方式。除却《不如意》之外，这一系列的大部分静物几乎都被置于画中桌沿的数公分以后。相比卢多维科·代·苏西奥 (Lodovico de Susio) 《老鼠与甜品 (Dessert with Mice)》中冒然凑出桌沿的银盘与唾手可得的水果刀，陈飞的布置本身就暗示着观众，它们是不可亲的、不供私人使用的。二，轻笔墨的体积描画。艺术家通过明朗的轮廓将物体固定于画面后，刻意减少了单个物件的描绘以增强它们的平面特质，使拟真性与体积感骤降，不致于被错认为真实存在的事物。这一设计绝非因其有限的表达能力，只要细观《祝福》中黑色背景上的精细暗纹便可知晓他拟真的功底。三，暗室中的静物被投射了近似阴天的平光。不论是彼得·克萊茲还是威廉·克拉斯·赫达，十七世纪的静物诗人们非常擅用光线将物品从晦暗中引导出来，画面中的光源总是极易辨认。这种明暗对照的手法一方面赋予了静物高贵朦胧的气质，另一方面又增强了画面的景深。而陈飞选择剔除这种氤氲的湿润感，直率地参照了中国古代静物的描绘方式进行构图。这一手法或可援引更为直观的示例，即卡拉瓦乔的《水果篮》。该作品不同于独立的架上绘画，而是以镶嵌版画的形式存在、迎合的是嵌于某处观看的装饰需求。因此，光影高手如卡拉瓦乔也放弃了强光源的登场，尽可能将画面中的静物推至前景、使主体趋前，并将背景空间压得扁平。陈飞的绘画虽不以镶嵌装饰为目的，但其类似分镜切片的布局依旧意在凸显静物本身，是以避免它们沦为某种赏玩或道德教化的工具。通过这种陈列，观看者或许可以退后一步，去思考这些被置于舞台中心的物品究竟在传达什么。

作为一位烂熟黑色幽默的艺术家，陈飞抛出的麦格芬可以说是极为狡黠的。首先，在体裁上，他选取了最为弱勢的门类进行创作，而后，他又对这一弱勢门类作了新的调整。与其说这批静物是对某种类型画的致敬，不如说是一场革

新,志在破除美术与文化领域的强权崇拜。它的第一重平等,即描绘主体的平等,是一目了然的。尽管作品整体充斥着荷兰静物中簇拥丰裕的特征,西红柿、面点、药材、瓜果却并非布尔乔亚所好。这种去精英化、“劣币”驱逐“良币”的调侃可以在《致广大》中找到对应,昂贵食材诸如龙虾、柠檬、芝士等被逐一替换为火腿、西瓜与豆腐,生食与精加工食品被随意堆放在桌面上,毫无摆盘主次之说;《主食》里也能窥见这种野气对矫揉的瓦解,早期餐桌画中对不同食物的森严归类全然失效,宴席精点与路边小吃、早餐与晚宴生机勃勃地凑在了一处,热闹非凡。如果说伦勃朗与卡拉瓦乔笔下的静物伟大,是因创作者对绘画门类保有的平等与尊重,那么陈飞的关怀则不仅限于门类之间的公正。他在静物——这一单独的门类中击碎了描绘对象的金字塔,是夏尔丹式的逆向取胜。第二重解放,是艺术家将静物彻底从居家的装饰传统中剥离了出来。早期静物画地位低下的重要原因无外乎其原生的依附性与装饰性。在创作之始,陈飞就已赋予他的静物一种新的语境。它们并非私人所属,而是文学性的、公共化的,为勾勒群体面貌、承担社会责任而生。通过展览“早集”,这些背负着使命的创作被陈列于内嵌在当代美术馆的传统绘画展厅内,在观众的审视中获得了更为完整的语义。

“静物”系列的“使命”特征主要从内、外两个向度展开。内化部分无需赘述:本土的人文风情被悉心收集,以食为镜映照丛生百态。或如《祝福》,世故圆熟,潜藏着儒家社会中不言自喻的社交规则;或如《药》,弥漫着玄而又玄、广为流传的民间习俗。情大于理、知足中庸的集体形象通过这些静物垒了起来,召唤起物博地大的原始记忆,拖着巨大的身躯在历史长河中缓缓前行。外向部分复杂一些,主要是对文化博弈的辩证思考,可以由表及里探取中心。在制作古典静物这一麦格芬的过程中,陈飞引入了一种土生土长的全民艺术形式——新年画。该门类恰与精细典雅的静物私藏背道而驰,它

的描绘对象、观看对象与服务对象正是被西方委托者们刻意遗落、力图撇清干系的劳动人民,其制作也因宣传铺盖、批量生产等目的变得轻放粗疏。它是“人人都是艺术家”的质朴写照,拽着阳春白雪落入寻常百姓家。陈飞带着这一居于乡的精神,以“致广大而尽精微,极高明而道中庸”的方式重访西方艺术史中“趋小的描绘”,书写了他对中国美术发展不破不立的见解与期望。《吾国与吾民》中对中国青年的一段侧写,或可为这批绘画的其中一股内驱力作个简单的小结:“……听了舒伯特的谐曲与蒲拉谟的诗歌,他体会出一种东方情调的陪音,有如古代民谣与牧童情歌的回响,禁不住这种故国情调的诱激,他的心灵安得不魂兮归来。他发掘出了西方文化的优美与荣华,但他还是要返回到东方……他瞧见了父亲的画像,戴一顶瓜皮缎帽,不由卸却他的西装,换上一套长袍和平底鞋,呜呼噫嘻,不图竟乃如此舒服,如此适宜,如此雅逸,盖套在中国式长袍和平底鞋里,他的灵魂得到了休息了。”⁷然而,陈飞绘画的内核并不仅限于某种地域之间的抗衡或是对自我身份的认证。无论是其早期蒙太奇般的肖像绘画,还是叙事空间被压缩的静物系列,他的创作总是如多幕剧般激荡着永无止境的震惊与非知的情感。巴塔耶曾于《内在经验》中提到“撕裂感是丰富性的一种表达。乏味懦弱的人类在这方面十分无能。”⁸无论体裁,陈飞的绘画总是满溢着这样一种撕扯。现代社会的创痛被肖像这条明线与静物这条暗线逼得显了形,忧虑、悲苦、迷狂与陶醉幽灵般地游荡于作品的每一隅,期许着卡拉瓦乔在《召唤使徒马太》中描摹的灵光。人间烟火背后充斥着与古典静物相近的焦虑:人类想要成为一切却又无能为力的疲乏与荒芜。而唯有对物的所有可能进行深入的挖掘,才能在片刻的逃逸中平静下来。陈飞的麦格芬总是不乏各种趣味的变化,掩护其对普世经验的深切体悟。或许,有观看者在剧终能捕捉到它们背后的汹涌。

“人不是静观”。⁹

¹ 查尔斯·斯特林. 静物画: 从古代至二十世纪 [M]. 纽约: 哈珀与罗出版社, 1981: 64

² 查尔斯·斯特林. 静物画: 从古代至二十世纪 [M]. 纽约: 哈珀与罗出版社, 1981: 27

³ 查尔斯·斯特林. 静物画: 从古代至二十世纪 [M]. 纽约: 哈珀与罗出版社, 1981: 63

⁴ 诺曼·布列逊, 丁宁. 注视被忽视的事物: 静物画四论 [M]. 浙江摄影出版社, 2000: 2

⁵ 哈利·伯格. 毛毛虫: 论十七世纪荷兰静物画 [M]. 纽约: 福特汉姆大学出版社, 2011: 2

⁶ 查尔斯·斯特林. 静物画: 从古代至二十世纪 [M]. 纽约: 哈珀与罗出版社, 1981: 77

⁷ 林语堂, 黄嘉德. 吾国与吾民 [M]. 陕西师范大学出版社, 2008: 25

⁸ 乔治·巴塔耶, 程小牧. 内在经验 [M]. 生活·读书·新知三联书店, 2019: 152

⁹ 乔治·巴塔耶, 程小牧. 内在经验 [M]. 生活·读书·新知三联书店, 2019: 79



致广大
For Breadth and Immensity

2018-2019
320 x 140 cm
布面丙烯
Acrylic on canvas

"He who paints living animals is more to be esteemed than he who only represents des choses mortes et sans mouvement", ¹ stated by Félibien in 1667, may well outline the place of still life in the history of orthodox art. Two years later, the primary secretary and administrator from the Académie Française formally proposed a hierarchical definition of paintings: historical paintings at the top, portraits, customs, and landscapes next to it with still life at the bottom. The long-standing inferiority of still life can be also found in Sterling's *Still Life Painting*: a still life was originally designated in Greek by the term "rhopography" (i.e., depiction of insignificant objects, of odds and ends), forcing the pejorative nuance a little and then it was mockingly baptized "rhyparography" (i.e., painting of the sordid)² as contrary to "megalography". In the 16th century, the word was translated by Vasari as "cose piccolo" to define Bassano's specialty. ³ It was not until the late 18th century that the first president of the Royal Academy of Fine Arts, Sir Reynolds, in his *Discourses* clarified the equal status that still life is entitled to with other paintings ⁴ when still lifes finally earned a proper name. Later, Norman Bryson borrowed the term "rhopography" in his *Looking at the Overlooked: Four Essays on Still Life* and explained it in a more neutral way. Therefore, people

familiar with Chen Fei's works will feel confused in face of his recent "Still Life" series since they are bound to wonder why an artist with a sophisticated style and a knack for narrative paintings has left behind relatively grand subjects and turned to such rhopography? And why it can be hardly seen in this collection similar to the 17th-century classical still lifes an artist's further endeavors in terms of color and geometric composition?

In fact, the bewildering appearance of these still life is nothing more than a MacGuffin created by the artist. MacGuffin, a diversion presented in a film, attracts a lot of attention. It also constitutes a kind of MacGuffin in T.S. Eliot's "the 'meaning' of poetry", i.e., "the 'meaning' of poetry" is the bone thrown by a burglar to distract the watchdog when people are still searching for a specific answer while the poetry goes deep on its own. ⁵

It is highly necessary to fully understand the fork in the path before we move on to distinguish between Chen Fei's MacGuffin and real creative intentions. Still life before the 18th century can be broadly classified into two categories: decorative paintings intended to demonstrate the identity of the affluent class, to be specific, flowers, fruits, food, hunting, and exquisite gadgets; and symbolic images implying religious metaphors and teachings of the world, including the precursors of Sterling's still life – Italian religious marquetrys and the "Vanitas" (symbolic still life paintings showing the transience

of life and futility of earthly pleasure that reached its peak in the Netherlands). Here Dutch still life, which bear the most resemblance to Chen Fei's works, are taken out of the diversified rest as the reference.

The Netherlands won its independence after the Peace of Westphalia declared the end of the Thirty Years' War in Europe. As the "sea coachman", it reached prosperity in trade, colonization and on the sea, and its new urban dwellers in general adopted a more pragmatic view of life. It was in this context that Dutch still life, which sprouted in the late 16th century, welcomed a new and broader audience. This genre of paintings is internally an item for trade commissioned by the employers and externally a symbol of the triumph of Dutch trade. It falls into the domain of economy inside and out, radiating an air of Protestant secularism. The flowers and curiosities in these paintings are sometimes not even real-time depictions of real objects but copied from picture books. These extravagant objects, freed from the shackles of time, exist, without doubt, for the following reasons: to decorate the owner's mansion to show his status and wealth; to record rare treasures so that they will last forever; to reflect the artists' eloquent painting skills; and to warn the world against the transience of life and futility of earthly pleasure.

To relook at Chen Fei's still life, it can be detected that in spite of its retrospective representation of the relatively inferior genre of paintings, it at the same time

encompasses the ideal characteristics of Baroque still life: lyrical abundance, broad decorative rhythms and realistic precision of rendering.⁶ The bewildering MacGuffin is no longer capable of maneuvering his sharp and deep gaze. The precise composition and selected images, tangled with dualistic thinking on identity and humanistic care for the world, outline wisps of cold and complex liveliness, making the works as bright and tranquil as the submerged rocks washed by the waves.

Chen Fei adopts a unique approach of creation when it comes to the handling of images which adds to them some "display on the wall (view from a distance)" effects. Visible yet unreachable, it creates an unwarranted sense of distance, as contrary to the familiarity with classical still life, when people first set their eyes on it. This effect comes from the following subtle design. First, the display is moved backwards to the edge of the table. Most objects depicted in this collection are placed a few centimeters back from the edge of the table in the painting, except for *Unsatisfied*. In contrast to the silver plate venturing out of the table and fruit knife at the fingertips in *Dessert with Mice* by Lodovico de Susio, Chen Fei's display in itself suggests to the viewers that it is inaccessible and not for personal use. Second, light volume depiction. The artist deliberately weakens the depiction of individual objects to enhance their flatness after anchoring them in the paintings with clear outlines, thus greatly reducing authenticity and

sense of volume, so that they are not mistaken for the real. This design is not the result of limited expressive abilities as a closer look at the fine dark textures on the black background in *Gifts* will reveal the artist's technical skills. Third, flat light that resembles an overcast sky is projected upon the objects in the dark room. Still life poets in the 17th century, be it Peter Claesz or Willem Claesz Heda, excel at using light to introduce objects out of obscurity, thus the source of the light in the paintings can always be easily recognized. The contrast between the highlights and shadows adds a noble and hazy quality to the objects while enhances the depth of field of the paintings. Chen Fei, however, chooses to strip away this hazy dampness and instead, turns to the ancient Chinese still life for composition. A more visual example of this technique can also be cited in Caravaggio's *Basket of Fruit*. It differs from stand-alone easel paintings in that it takes the form of marquetry and caters to the decorative needs of viewing from a certain place. Therefore, even a master of light and shadow like Caravaggio decided to go without the strong source of light. He pushed the objects in the painting to the utmost foreground to bring forward the objects while at the same time flattened the background. Chen Fei's paintings are not intended for marquetry decoration, however, their layout, which is of a split-screen style, also aims at highlighting the objects themselves so that they don't end up as tools for pleasure or moral teachings. In face of this kind of display, the beholders could step back and

consider what messages these objects placed at the center of the stage are communicating.

As an artist who is well versed in black humor, Chen Fei's MacGuffin can be said to be extremely cunning. First, in terms of genre, he chooses the most vulnerable as his subject of creation, but not without adjustments. Therefore, it is not so much a tribute paid to a certain genre of paintings as a revolution that aims to break the cult of power in art and culture. First, it is equal, i.e., there is plain equality shared by all the objects depicted. Although the works display the same richness as the Dutch still life, tomatoes, pastry, herbs, and melons are anything but bourgeois. The removal of elitism and the substitution of "the common" for "the delicate" can be found in *For Breadth and Immensity* in which expensive food such as lobster, lemon and cheese are replaced with ham, watermelon and tofu and raw and processed food are randomly piled up on the table without hierarchy. The dissolution of pretentiousness by wildness is also evident in *Staple Food* where the rigid categorization of food in early table paintings is completely eliminated; and delicacy and street food, breakfasts and banquets come together to create an air of liveliness. If the greatness of still life by Rembrandt and Caravaggio lies in the equality and respect it gives to different genres of paintings, then Chen Fei has gone beyond that since he shatters the hierarchical pyramid of the objects depicted within the genre, which could be said to be a Chardin way of winning.

Second, it is liberating, i.e., the artist has liberated the still life from the decorative tradition of a home. It is the inherent dependency and decorative nature that renders early still lifes inferior to other genres of paintings. Chen Fei, in contrast, has from the very start of his creation given still life a new context. Instead of existing as private belongings, they are made literary and public as things created to represent a group and shoulder social responsibilities. In the exhibition "Morning Market", these creations, with a mission, are displayed in the traditional gallery within a contemporary art museum to gain a fuller meaning under the gaze of the beholders.

The "mission" of the "Still Life" series is unfolded on two dimensions: the internal and the external. The internal needs little elaboration: the local culture and customs are carefully collected, and food is used to mirror the hustle and bustle of the world. For example, *Gifts*, worldly and sophisticated, implies the self-evident social norms in a Confucian society; *Drugs* is pervaded by mysterious and widespread folk customs. A collective image featuring sensibility over sense, contentment and the mean is constructed by the still life. It awakens the primitive memory of the vastness and richness of the land and moves slowly forward with its giant body in the long river of history. The external is more complicated as it is mostly about dialectical reflection on the cultural game, which can be inwardly explored from the surface to the core. In his making of the MacGuffin of classical still life, Chen Fei

introduces a kind of native art for all – the 1950s New Year painting. This genre of paintings runs counter to the fine and elegant private collections of still life. The objects it depicts, its beholders and recipients are the working class who have been deliberately left out and distanced by patrons in the west. It has become sloppy as a result of massive publicity and production. It is a plain portrait of "everyone is an artist" and drags the highbrow into the common households. With the mindset of a countryside dweller, Chen Fei reexamines the "rhopography" in western art history by "reaching out to the people while refining the exquisiteness and brilliantly handling the objects while advocating the mean". By that, he states his stand and expectation that given Chinese art, new grounds cannot be established without breaking the old. A brief summary of the internal drives embodied in the series of paintings can be found in a paragraph of profile of Chinese youth in *My Country and My People*: "...and all through Schubert's melodies and Brahms' songs, he hears, as an overtone, the echo of age-old folk songs and pastoral lyrics of the Orient, luring him back. He explores the beauties and glories of the West but he comes back to the East...He sees the portrait of his father wearing a Chinese silk cap, and he discards his Western dress and slips into Chinese gowns and slippers, oh so comfortable, so peaceful and comfortable, for in his Chinese gowns and slippers his soul comes to rest." ⁷ However, the essence of Chen Fei's paintings is not limited to regional counterbalance or

authentication of self-identity. Whether it is his early montage-style portraits or his still life series with compressed narrative space, his works, replete with never-ending shocks and unknown emotions, always bear resemblances to multi-act plays. Georges Bataille wrote in *Inner Experience* "Rupture is the expression of richness. The insipid and weak man is incapable of it." ⁸ Chen Fei's paintings, regardless of genres, are always overflowing with this kind of ruptures. The trauma of modern society is forced to reveal itself by the bright lines of portraits and the dark lines of still life. Apprehension, misery, ecstasy and intoxication wander like ghosts in every corner of his works, promising the light depicted by Caravaggio in *The Calling of St. Matthew*. Behind the liveliness of daily life hides a sense of anxiety similar to that embedded in classical still life: the impotence of humans who fail in their ambition to be all, a sense of bareness and desolation. And the only way to find a moment of peace is to escape by digging into all the possibilities of objects. Chen Fei's MacGuffin is never short of interesting variations, covering his profound insight of universal experience. Perhaps, the beholders will be able to catch the energy behind it at the end of the play.

"Man is not contemplation." ⁹

¹ Charles Sterling. *Still Life Painting: from Antiquity to Twentieth Century*[M]. New York: Harper & Row Publishers, 1981: 64

² Charles Sterling. *Still Life Painting: from Antiquity to Twentieth Century*[M]. New York: Harper & Row Publishers, 1981: 27

³ Charles Sterling. *Still Life Painting: from Antiquity to Twentieth Century*[M]. New York: Harper & Row Publishers, 1981: 63

⁴ Norman Bryson, Ding Ning. *Looking at the Overlooked: Four Essays on Still Life*[M]. Zhejiang Photography Press, 2000: 2

⁵ Harry Berger, JR. *Caterpillars: Reflections on Seventeenth-Century Dutch Still Life Painting*[M]. New York: Fordham University Press, 2011: 2

⁶ Charles Sterling. *Still Life Painting: from Antiquity to Twentieth Century*[M]. New York: Harper & Row Publishers, 1981: 77

⁷ Lin Yutang, *My Country and My People*[M]. Shanxi Normal University Publishing House, 2008: 34

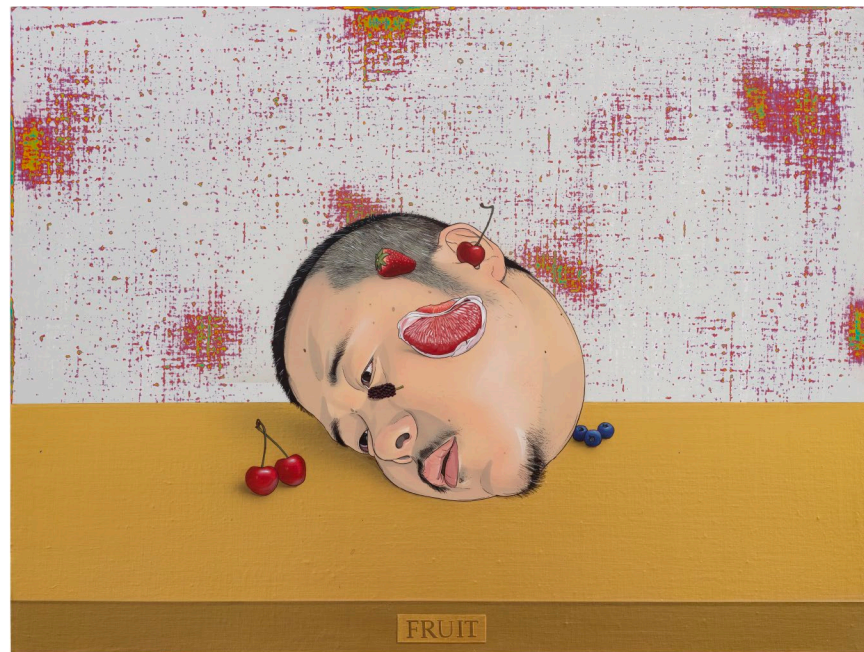
⁸ Georges Bataille, Leslie Anne Boldt. *Inner Experience*[M]. State university of New York Press, 1988: 80

⁹ Georges Bataille, Leslie Anne Boldt. *Inner Experience*[M]. State university of New York Press, 1988: 36–37



西红柿
Tomatoes

2018
179 x 122 cm
布面丙烯裱于板上
Acrylic on canvas, wood plate



果实
Fruit

2019
81 x 62 cm
布面丙烯
Acrylic on canvas



“陈飞：早集”，上海余德耀美术馆展览现场，2021年

"Chen Fei: Morning Market," installation view at Yuz Museum, Shanghai, 2021

先从对“匠”和“艺”的理解开始吧？

我对“匠”的理解是一个专业态度，对自己的工作有很具体的、物质性的、清晰的认识。“艺术”我则认为

是抽象的，很难用比较具象的行为来描述，是靠天分的。

我们知道你是从北电美术系毕业的，你认为电影与绘画的边界和关联在何处？

两种完全不同的媒介。电影具有普世性，面对的是更大众的群体；而绘画则有一些保守的私密特征，在观赏上设有障碍。电影是个新生产物，它的核心技术还是科技，并且不停地在更新换代，重在表达视与听的感受，以这个基础再去阐述所要表现的内容，我理解的电影终究不是为叙事服务的。好的电影在于用影像精准捕捉到光影的那一瞬间。我认为电影的永恒其实是刹那的。绘画也有它自身的语言方式以及规则，它是对观看的一种记述，是一个特别古典化的行为，它的阅读还是有一定门槛的，这种不开放性恰恰是绘画最珍贵的。我认为二者有相似之处但加之利用是互相抵消的，两种不同的语言方式最好不要产生关联，在这个范围内二者表现的内容可以是相似的，只是方法不同。

你曾提到过“三手文化”这样一个概念，能否展开谈谈具体的指涉？

这应该是我很不成熟时说到的概念。当时我狭隘地认为，我们对现代性的认识还是从苏联那套系统中孕育的，无论文学、音乐、绘画，在几代人中潜移默化的影响都很难摆脱干净。举个例子，比如在受教育时，绘画领域，列宾对我们产生的影响会更大而非马列维奇；音乐方面，喀秋莎这类的歌曲听得就更多，而并不了解肖斯塔科维奇；文学上，第一时间能接触到的都是高尔基或奥斯特洛夫斯基，但只有很少的人才能读到托尔斯泰或者陀思妥耶夫斯基。改革开放之后，信息轰炸，能接收到的或亲身体验到的文化形式更加丰富和多元。从未见过的、更加先锋的、只能在印刷出版物当中看到的经典，包括非主流的亚文化也都能切身去体验了。最终，它们全融合到了我们自身的教育中。所以我肤浅地认为，对我这一代人产生的影响还是有些混乱的。你要从这些繁琐的细枝末节中去找自己需要的线索来梳理。当然好处是有更多信息可作为选择。但是我说的都不绝对，文化的影响和技术的传播，它们的形成方式肯定更加复杂。

2015 年，你创作了《攀登艺术高峰》。艺术的高峰是否是一个可以抵达的存在？时隔五年，你是否有了新的认识？

那一张画的是派拉蒙的 LOGO，好莱坞电影公司标识中历史最悠久的。那座雪山从派拉蒙公司 1912 年成立以来更换了至少六次，起初是创始人童年生活过的犹他州里的一座山。后来，随着公司的发展，雪山的形象也一直在发生变化，中间有时候会结合瑞士的马特洪峰和秘鲁的阿特森拉杰峰。它其实不是一个具体的什么山峰，而是一座拼凑出来、不存在的山。我觉得这就是工业技术的进步和发展带来的表现。技术资本越雄厚，山体的造型越变化，实体的山型已经不能满足需求了，最后就成了一个合成的山峰。这个点很有趣，既是一种野心，又是顺应潮流。万物皆如此，何况艺术。当初在创作这张画的时候，我依据以上观点结合了 70 年代派拉蒙公司一系列的辉煌成就（当时派拉蒙出品了《疤面煞星》和《教父》等经典影片），选择了那个时代的 LOGO，再编撰了一个不存在的故事，来反驳和调侃当时流行的、我看不上的观念绘画以及需要大量文本来解释、加持的绘画。现在一想，觉得情绪有一点激烈，之后就不太会了。我认为绘画没有能力解决任何问题，但是可以抛出观点，不过不能依附或者利用其他学科。比如我觉得一张好的绘画作品有时会透出哲学思辨，但创作者并不能通过一个哲学观点进行绘画。绘画是没有明确目的性的，这种不需要答案的行为很好。



攀登艺术高峰
Scale the Heights of Art

2015
240 x 180 cm
布面丙烯
Acrylic on canvas

2017 年的《阿曼达家的午后》里出现了一个很有意思的画面，你的自画像作为台灯旁的一个静物出现。静物与肖像之间的结合是出于怎样的兴味？

嗯，就是一种被固化的审美趣味。还是和自身的美术教育有关，如同我们接受的那些翻了无数遍的石膏像早已走得与原作相差十万八千里了，但我们却要用这些东西去练习，去找形体的准确和造型的美感，我觉得这个过程自身就是个讽刺，以这一个小点放大就会知道更多别的普遍领域的事了。对不起，我的世界只有一个房间，很窄，讨论任何东西我都会落在绘画这个点上，所以我对周遭的一切也只能反映在绘画上。



阿曼达家的午后
Afternoon at Amandas

2017
300 x 200 cm
布面丙烯
Acrylic on canvas



静物系列并不是一时兴起的产物。

我从一七年开始画了一张静物画后便一发不可收拾，发现自己找到了一个特别好的题材，再也不用为接下来画啥而去苦苦构思内容了。静物画只要来回替换摆在桌子上的物体就好了，加块布少块布，多一些瓶瓶罐罐、来一些瓜果梨桃就是完全不同的画，取之不尽、用之不竭。但并不是这样，我发现我打错了如意算盘。绘画如果是有等级划分的话，静物画应该是绘画题材当中等级最低的，鄙视链的底端，莫兰迪除外，但她恰恰是最温和的、不具有攻击性的，在现代多元的艺术形式中很示弱的。我想这真的是一个很好的载体，是一个可填充很多内容和思考的容器。所以我就开始把那些激烈的想法转换到对静物画的设计和描绘当中了，但也并不能一直重复下去，要阐述的观点在这个阶段说完就好，到现在这些画我觉得刚刚好，是我在这个时间段的输出途径。

画面内容总是异常丰富，但处理方式却高度整洁。能否谈谈这种繁与简的处理方式？

这是一个绘画方法的问题，在构成与节奏当中的安排、横向和纵向的交集，最后形成一个总体的印象，不是通过一种简单的方法最后堆砌完成，而是更多的手段和层次的叠加。绘画不是纯粹的逻辑，只要照着发展规律去推算就可以走下去，它有太多的偶发性和不确定性，所以取决你如何理解绘画，如何主动地采取行动。节奏和材料的丰富性会像是平行叙事一样同步展开。

目前使用的材料对你的创作有无影响？

丙烯这个材料很新，从诞生到现在也就七十年左右。丙烯也叫亚克力，其实就是塑料，很工业的一种绘画材料。由于塑料的这种特殊属性，丙烯的媒介剂也很丰富。这种材料的开发目前还不足百分之三十，这种材料很适合当下的我去创作，尤其是运用到具象绘画当中。它很难像油画一样通过慢干的方式让你去慢慢描摹一个物体，而是要更短、平、快地去想办法解决。油画的质感会让我觉得太古典，而我更适合丙烯这种工业感。因为这种塑料感可以让画面反复推翻再覆盖，与我的创作内容、气质也相符。我通常都试图用这种媒介去模仿描绘对象的物质感，这种材料再去做近油画感的东西就没劲了，绘画在过程当中不完全靠想象，它的反映会很具体，需要通过一个材料来体现这种物质感，所以我喜欢用它去模仿要描绘的物体。

《主食》这件作品是如何构思的？

想表现一张与疆域和地缘有关的作品，结合当下的现状。我觉得粮食是一个很好的进入方式，中国疆域之大，从南到北、至东到西有非常丰富的饮食文化，针对粮食的加工有各种不同的处理方式，主食不同的制作方式和面点的造型也代表着不同的文化习俗和地理面貌。而主食不仅是我们主要的能量摄取来源，我觉得它还象征着安全和保障，饮食文化对于中国人来说不单单是吃这么简单，还赋予它更多的情感寄托。温饱是人类发展的基础点，向上走、解决了这个问题，人类会朝着更文明、更富裕的方向发展，但同时也有可能带来堕落。向下走，人类会陷入饥饿和贫穷。不言而喻，暴力和掠夺会接踵而至。粮食问题有可能是一切问题的开始。当然我不是社会学家，没有能力用文字把这个观点阐述得特别清楚。所以，我用这个形式处理和描绘这张画。这之后阅读的空间可能会更大，而不需要我的主动说明，每个人都可以产生他的主观理解，能提供更多的留白空间。在构图上，我参照了一些《江山如此多娇》，把它做了一个镜像化的处理。我觉得我并不了解政治，也并没有意愿去探讨这些问题，这张对我只是一个纯粹的绘画题材。

关于《如意》有没有什么特别想展开的？

首先，这张画是两幅一组，在画的名字上会产生比较明确的引导关系。这张画的内容是一个空间里的两件静物，在中国的很多传统静物描绘中，你都可以感受到那种脱离空间或与周围物体不产生联系的处理方式。这与西画的逻辑完全是不同的，我们甚至会抹去投影，强调的是时间的流动和永恒。它不特指一个具体的时间和事物，西画则更强调逻辑表现的是此刻与当下，所以时间空间关系一定是要交代清楚的，这个话题比较大我就不展开了说了，就会具体到中国画和西画不同的逻辑和空间思维的差异，在此我们也只是举了一个静物类型的例子，这也仅代表我一点浅显的理解。内容上包含了一些致幻植物，其实也是想强调这种不确定性，物理干预。在非正常状态中，时间可能会以固化、跳跃等种种不同的反应显现，这种时间的不确定性是一种非自然状态，但我们又如何能确定时间就是线性和规律的呢？所以，跟古人对时间的那种独特的理解和阐述，我觉得是一个很微妙的关系。

似乎不止上述的中国传统的融合？

会刻意营造一种近年画感、受一些新年画运动的启发，一个实用美术的概念。民国时期，那些基于商业用途的广告画到了新中国成立以后，在内容上要去迎合和服务时代。那个时期的宣传画主要是靠印刷流通。反复印刷导致颜色失真、细节模糊，以至于我们再看到出版物里出现的那些画时，无论什么样的题材但手法上都有一种俗腻感，这也是丧失细节所导致的。我觉得这个很有趣，所以我创作这批静物时有所借鉴，喷枪的一些表现质感恰好能模拟那种去笔触的质感，但这个分寸感要拿捏好，不然真的就俗了。

作品好像充斥着一种景观气质，是否有意为之？

静物画虽然是个小体裁绘画，但它是时间（一年四季）与空间（天南海北）的结合。它一方面来自我们的生活世界，一方面又能被赋予伦理以及形上特征。所谓的景观感，可能是与我的静物画呈现的堆积感与丰富性有关，但其实每一幅画都有相应的主题，而景观气质可以说是一种总体的印象，但是否是画家赋予的，我不能确认，它至少是生活世界的肉身经验在画面上的某种投射。

关于绘画中的观看视角？

每个人阅读绘画的方式都不同，有的直接通过画面内容，有的喜欢概念，有人看文本，有人看构成。其实都是不同的阅读经验来决定你对绘画的观看视角。我的绘画很重要的特征是叙述性又非绝对的叙事性。有时候画家是一个“说故事的人（storyteller）”。之前与当前的绘画是强叙事与弱叙事的差别，也就是说当下更突出形象的符号性与物性特征。符号性是一种叙事手段，物性指向的是一种拜物心理，两方面都可以说是人类文明的传统。

那是否存在主客关系？

我会比较刻意地去模糊这种关系。不止主与客，我甚至都不愿意产生空间关系，我希望我能呈现的绘画形式是可以从任何角度去阅读的，没有视觉中心点，就像是没有主要的叙事线索，一切都是平行的，同时发生的，但又互相交集，从任何一个点去切入都是可以进入也不会产生冲突的，就像是上帝排演的这出众生戏，我们作为观众或者演员任何时候入场都可以，不用考虑时间和故事的连贯性。

从前肖像画中的激情、愤怒与破坏力去了哪里？

这段时间我享受静物创作的过程，刻意给自己设定了障碍，但或许也是一个有强烈目的性的设计，总之觉得不能蜻蜓点水地只是以几张作品形式去丰富自己这些年的创作种类。摒弃一些擅长的题材和形式我觉得是必要的，不然作品很容易陷入到一种固有的趣味当中，放弃主动性的创作是我不能接受的。当然我也有我的局限，并不能从形式上突破自己，只好在内容上探索可能，我自己觉得在这么和谐的画面呈现中，所有的情绪都被包裹起来反而冲击力更大，这个阶段的这种形式会更丰富我的作品面貌。它就像一个多幕剧，层次更多。我之前的创作类型联系到这个阶段会呈现出一个整体的印象，不是通过一个单纬的流程达到一个认识的目的地，更多是通过景象的叠加来完成。

你的收集癖？

纯粹的一种个人癖好，有点偏执的归纳习惯。应该属于集物癖吧，物理上对东西的排列和堆砌就让我产生很大的乐趣，我比较喜欢收纳。

一个老生常谈的问题，你怎么看待美与丑？

这个不好说，会对不同的事物有不同的审美标准。其他任何事我觉得都是开放的、都可以有不同的欣赏方式和角度，但对艺术我就会比较苛刻或者是保守，尤其是绘画，我觉得它是有边界的，并不是说艺术就是一个完全自由没有边界的发散，没有边界将是失控，超出这个范围的我就会认为不在一个美的范畴里面。我觉得严复对自由这个词翻译阐述得最好，在这里我也可以引用到绘画里面。严复把自由翻译成“群己权界”，其实我说的就是一个边界的问题。

《下半场》作为一件新近创作，算是近期心境的小结？

“After Party”是我从今年年初开始准备的。在这特殊的一年里，我自己本身的状态不是很好。有些画画的朋友反倒很能适应这个时期——算是一个能让自己安静下来、沉下心的阶段，因为物理上隔绝了很多活动和来往，在这个时期创作，反而会更冷静。我则相反，这种状况会让我更加焦虑，我觉得人不参与社会性的交流和活动是会出问题的。我几乎没有动力和欲望去创作接下来的作品，除了这种客观现实的情境。从去年春节到现在，你每天能看到的各种信息和报道几乎都是很糟糕的。会很担心，感觉世界的格局会被这一场突如其来的灾难改变。国与国之间撕开了很多裂痕，几十年建立的现代文明在自保的立场上土崩瓦解，某些拥有权力的人利用这场灾难去巩固自身的利益。这会让你想到世界是会有可能在这种混乱中被一些狂人去煽动仇恨，带来更大的悲剧。当然，期间不乏能看到人性的闪光点。但总体上我觉得还是悲哀的，熬过这一年不知道迎接我们的下一年会是怎样，我不确定为什么用标本这个内容去表现正在经历的这个状态，只能用一个近似《最后的晚餐》的构图去描绘不再活着的对象。



祝福
Gifts

2018
100 x 80 cm
布面丙烯
Acrylic on canvas



药
Drugs

2020
180 x 180 cm
布面丙烯
Acrylic on canvas



“陈飞：早集”，上海余德耀美术馆展览现场，2021年

"Chen Fei: Morning Market," installation view at Yuz Museum, Shanghai, 2021

Shall we start with your understanding of "craftsmanship" and "art"?

I see craftsmanship as a professional attitude, a very concrete, material and clear understanding of one's job. Art, I think, is abstract, difficult to be described as concrete acts, and it depends on talent.

We know that you graduated from the Department of Fine Art at Beijing Film Academy. What do you think are the boundary and connection between films and paintings?

They are two completely different types of media. Films are universal and for a wider crowd while paintings are somewhat conservative and private and pose barriers for the viewers. Films are new and rely on fast-changing technology. They emphasize and build the narrative on the expression of visual and sound effects. Personally, I don't think films serve the purpose of narration. Good films accurately capture the moment of light and shadow with images. I think the eternity of films is actually ephemeral. Paintings also have their own language and rules. They are accounts of viewing and particularly classical acts. There are thresholds when it comes to the reading of paintings and this kind of non-openness is precisely the most precious thing about paintings. I believe the two have similarities but it will be mutually offsetting to use the similarities and we had better not create associations between two different languages. With that in mind, the two can definitely present similar content in their own unique ways.

You once mentioned the concept of "three-hand culture", can you elaborate on it?

This is probably something I mentioned out of immaturity. At that time, I thought, quite narrow-minded I have to say, that our understanding of modernity was born out of the Soviet system and for generations it has been very difficult to get rid of its subtle influence, be it literature, music or painting. For example, when it comes to education, in painting, Repin was more an influencer than Malevich; in music, we listened more to songs like Katyusha but knew little about Shostakovich; in literature, we had immediate access to Gorky or Ostrovsky while only a few of us could reach Tolstoy or Dostoevsky. After the reform and opening-up, bombarded by information we received or even experienced firsthand richer and more diversified cultural forms, e.g., classics that were never seen before, more avant-garde and could only been seen in printed publications. We could even experience firsthand non-mainstream subcultures and integrate them into our education. Therefore, quite superficially, I thought that the influence imposed on our generation was rather chaotic. One had to sort through the tedious details to locate the clues needed. Of course, the benefit was that there was more information for one to choose from. But nothing I've said is absolute. The way cultural influences and the spread of technology take form must be more complicated.

In 2015, you created *Scale the Heights of Art*. Does the summit of art exist as something that is reachable? Now, five years after that, have you got a new understanding of it?

That painting is the logo of Paramount, the oldest logo in Hollywood. That snow-capped mountain has been changed at least six times since Paramount was founded in 1912. At first, it was a mountain in Utah where the founder spent his childhood. The image of the mountain kept changing as the company developed and for a period of time it was a combination of the Matterhorn in Switzerland and the Artesonraju in Peru. Actually, it is not a specific mountain but rather a non-existent mountain that is pieced together. I think it is a manifestation of industrial and technological progress and development. The stronger the technical capital grows, the more the mountain changes till it is up to the point when a real mountain can no longer serve the demand and a computer-generated one has to be created to meet the end. I find it interesting as it shows ambition and is well in line with the trend. That is true about everything, let alone art. When I am making this piece, I based my creation on the ideas above while at the same time combined it with some of Paramount's logo in the 1970s – in the golden age, Paramount made classic films such as *Scarface* and *The Godfather* – to create a fictional story to refute and mock the popular conceptual paintings and paintings that required tons of interpretation which I despised. Now look back, I have to say I probably had overreacted and I don't think I will do that again. Personally, I don't think paintings are capable of solving any problems, but it can propose ideas, without dependency on or use of other disciplines. For example, a good painting sometimes reveals philosophical thoughts, but the artist does not paint on a philosophical view. Paintings have no purposes and need no answers, which is great.

There is an interesting image in your 2017 work *Afternoon at Amandas* where your self-portrait appears as a still life next to a table lamp. What makes you present this combination of still life and portrait?

Well, it's a kind of rigid aesthetic interest. It is also related to the art education we have received. We take those plaster statues that have been replicated for too many times that they have long lost their original shapes and practice on it, trying to find their accuracy and beauty, which is rather ironic. Zoom in on this and you will know more about other general areas. I am sorry that I have only one room in my world, a very narrow one, thus I tend to fall back on paintings whatever is under discussion and everything I feel and see around me can only be represented in painting.

So the still life series is not created on a whim.

I painted a still life in 2017 then I couldn't stop on it. I thought that I had found a brilliant subject and I would worry no more with what to paint next as still life paintings are very extensible and inexhaustible, i.e., a change of the objects on the table, one more piece of cloth or less, more jars, or simply some more fruits can make totally different paintings. However, that is not the case and that is just my wishful thinking. If there was a hierarchy in painting, still life should be the one at the bottom, the end of the chain (except for Morandi).

However, it happens to be the gentlest and the most non-aggressive, a weak existence among modern pluralist art forms. I see it as a terrific carrier, a container that can hold a lot of contents and thoughts. So, I started to convert those intense ideas into the design and depiction of still life. But one cannot keep repeating one same point of view, which can be well closed at the corresponding stage of creation. By now, these paintings are just right and they are my way of output during this period of time.

The paintings are always exceptionally rich in content, but the treatment is highly clean and tidy. Can you talk about this kind of complexity and simplicity?

It is about painting methods, the arrangement of horizontal and vertical intersections with composition and rhythm to finally form a general impression. It is not achieved by piling things up with a simple method, but by the superposition of more than one method and layers. Painting is not pure logic which can move ahead following a certain rule and projection. On the contrary, it involves too many unexpected uncertainties. Therefore, it is about how you understand painting, what proactive actions you take. With that, the richness in rhythm and materials will unfold simultaneously like a parallel narrative.

Does the material you are currently using have any influence on your creation?

Acrylic is a very new material, only about 70 years since its birth. Acrylic is also called PMMA, which is actually plastic, a very industrial painting material. Due to the special properties of plastic, there are a myriad of acrylic mediums. By now, less than 30% of it have been developed and I see it as a perfect choice for my current creation, in particular in figurative paintings. It doesn't allow you to slowly depict an object like the slow-drying oil paint does, but instead it calls for a quick solution. The texture of oil paintings is too classical for me and I am more comfortable with the industrial acrylic as it allows the images to be repeatedly overturned and covered, which coincides with my style of creation. I usually try to use this medium to imitate the materiality of the object to be depicted and it would be boring to do something similar to oil painting with this material. Painting does not rely entirely on imagination. It is specific in that it needs a certain kind of materials to represent materiality and that's why I like to use it to imitate the object to be depicted.

How did you conceive the work *Staple Food*?

I wanted to make a piece that is related to territory and geography in the current context. I found that food provided a good entry. China, as a vast country, has a very rich food culture. Travelling from north down south one will find people adopt different approaches to process food. The different ways that staple food is made and its different looks represent different cultural customs and geographical features. *Staple food* is not only our main source of energy intake but also a symbol of safety and security. The Chinese is emotionally attached to its food culture that it has gone far beyond the simple act of eating. Sufficient food and

clothing are the basis for human civilization. With that, mankind will march towards civilization and prosperity while at the same time there is also a possibility of heading towards decay. Without that, mankind will suffer from hunger and poverty, after which violence and plunder will follow. Food is probably the start of all problems. But of course, I am not a sociologist and thus unable to elucidate this point of view with words. So, I adopted this approach for this painting to provide larger space for comprehension without the need of explanations from my side. Everyone has his or her own interpretations and it has left more blank space for that. In terms of composition, I added a mirror effect to it with reference to the painting *A Land So Rich in Beauty*. I don't know much about politics and neither do I have any intent to explore it. This painting for me is a pure painting subject matter.

Is there anything in particular you would like to expand on about *Satisfied*?

First of all, this painting consists of a pair of two and there is a clear relation between the two by the name of it. It is about two objects within one space. In many traditional Chinese still life paintings, one can sense a kind of detachment from the space and surrounding objects, which is completely different from the logic of Western painting. We even go as far as removing the shadow to emphasize that the passing of time and eternity doesn't frame itself into a specific moment or object. In contrast, western painting tends to highlight the logic of now and the present and thus time and space must be made very clear. I won't expand on that as that will lead to the different logic and spatial thinking behind Chinese and western paintings. Here I will just quote an example of still life to share with you some of my preliminary understanding. In terms of content, the inclusion of some hallucinogenic plants in the painting actually also aims to emphasize this kind of uncertainty and physical intervention. Time, under abnormal circumstances, may express itself in a myriad of forms such as a solidified or jumping form. This uncertainty of time is unnatural. However, how can we be so sure that time is linear and regular? Therefore, I see a very subtle relationship between the unique understanding of time our ancestors had and the way they explained it.

It seems that there is more fusion of Chinese traditions than what has been mentioned above?

I deliberately created a style similar to the 1950s New Year Painting, which was inspired by the New Year Painting movement. It is a rather practical sense of art. After the founding of New China, the advertising painting for commercial use in the era of Republic of China had to cater to and serve the new age. The advertising painting of that era relied on printing to circulate and repeated printing leads to the loss of color and details so that when we see those paintings in various publications, no matter what subject matter is concerned, they tend to look vulgar, which is the result of the loss of details. I find it interesting and that is why I took reference from it in my creation of the still life series. The spray gun happens to be able to imitate the faded texture. But one has to be careful not to go too far. Otherwise, it will end up to be really vulgar.

The works seem to feel a bit like landscapes, is this intentional?

Although still life is a small genre, it is a combination of time (all year around with four seasons) and space (north and south, east and west). On one hand, it comes from life. On the other hand, it can carry ethical and metaphysical thoughts. The similarity to landscapes is probably the result of the sense of accumulation and richness presented in my still life. But in fact, every painting has its own subject matter and the similarity to landscape is just a general impression it makes. I am not sure if it is the intent of the artist but at least it is a kind of projection of the corporeal experience in real life on paintings.

How do you think of the viewing perspectives in painting?

People read paintings in different ways, i.e., some read directly through the content depicted, some prefer concepts, some look at text and some turn to the composition. It is actually the different reading experience that decides the viewing perspectives of paintings. My paintings feature narration instead of absolute narrative. Sometimes, an artist is a "storyteller". The difference between my previous and current paintings is that between strong and weak narrative, that is to say, semiotics and materiality are more prominent in the current paintings. Semiotics is an approach of narrative while materiality points to fetishism and both can be said to be part of the traditions of human civilization.

Is there a subject-object relationship?

I deliberately weaken this kind of relationship, not just the subject-object relationship. I don't even want to create any spatial relationships. I hope the painting form I present can be read from every possible angle. I hope that it has no visual focus and exists like a story without a narrative clue where everything in it is parallel, happens at the same time while intersecting with each other. One can enter the painting from a random point without causing any conflicts, similar to the play of life directed by God where everyone of us, either as part of the audience or the player can enter at any time without worrying about time and the coherence of the story.

Where did the passion, anger and destructive power in your previous portraits go?

For the recent period of time, I enjoy the creation process of still life. I have deliberately set up obstacles for myself, or perhaps, a design of a rather strong purpose. Anyway, I don't think I can expand and enrich my creation over the years simply by a few pieces of work. I believe that it is necessary to abandon the subject matter and forms I am good at, otherwise, my works will easily fall into inherent frames. It is unacceptable for me to give up the initiative for creation. Of course, I have my limitations in that I cannot break free from myself in terms of form, thus I turn to the content for more possibilities. I think that in this harmonious representation all emotions are wrapped up so that it actually gains more power. This art form at this stage can, I believe, enrich my works. It is like a multi-act play with more layers.

To relate my previous works with works of this stage will present a general impression: it is not about reaching an already known destination with a single-latitude process, but the superposition of scenes.

You are a magpie?

It is a purely personal hobby, a bit addicted to sorting and collecting, probably fair to say that it is compulsive hoarding. I take great pleasure in physically arranging and piling things up. I like sorting and collecting.

An old question, what is your view of beauty and ugliness?

It's hard to say, I have different aesthetic standards for different things. I think everything except for art is open to different ways and perspectives of appreciation while I tend to be harsh or conservative when it comes to art, painting in particular. Art has boundaries, I believe, art is not borderless or completely free, otherwise, it will get out of control. Anything that goes beyond this boundary will not fall into the domain of beauty. I think Yan Fu's translation of the word "liberty" is the best and here I can quote it in my painting, i.e., Yan Fu translated "liberty" into "the rights and boundaries between the public and the individual" in Chinese. What I am talking about is actually boundaries.

Is *After Party*, as a recent piece, a short summary of your recent state of mind?

After Party is a work that I started to prepare for from the start of this year. In this unusual year, I am not quite feeling myself. Some of my friends who paint can handle it pretty well and for them it is good time to slow down and contemplate life as they can now physically avoid many social activities. It is a quieter and calmer period of time for them to create. I, on the contrary, feel more anxious. I think it is unhealthy to withdraw from social communication and activities. I hardly have any motivation or desire to work on the following pieces, except for the realities. From the Spring Festival till now, all information and reports one can learn are pretty depressing and that worries me. I am worried that the world order will be overturned by this unexpected disaster, the relations among countries will be torn apart and the modern civilization which takes decades to be established will collapse when the privileged lot make use of the disaster to further consolidate their own power. That will lead you to think that there is a possibility hatred will be incited among this chaos, bringing more tragedy. Of course, there are shining moments of human kindness, but in general it is sad. After all this, we don't know what the year ahead will offer. I am not sure why I choose specimens to express this state of mind and I can only use the composition similar to *The Last Supper* to represent the dead specimens.



如意
Satisfied

2020
100 x 80 cm
布面金箔与丙烯
Gold foil and acrylic on canvas



不如意
Unsatisfied

2020
100 x 80 cm
布面丙烯
Acrylic on canvas



下半场
After Party

2020
400 x 180 cm
布面丙烯
Acrylic on canvas

关于艺术家

陈飞，1983 年生于山西，2005 年毕业于北京电影学院美术系，目前生活并工作于北京。他曾在世界范围内多个美术馆与艺术机构展出作品，其个展包括：“团圆”，贝浩登画廊，美国纽约，2019 年；“美术”，贝浩登画廊，法国巴黎，2017 年；“来日方长”，麦勒画廊，瑞士琉森及中国北京，2016 年；“我和肉”，贝浩登画廊，中国香港，2014 年；“超乎想象”，奥利维亚画廊，英国伦敦，2012 年；“陌生入”，今日美术馆，中国北京，2011 年等。群展包括：“静默长假”，西岸美术馆，中国上海，2019 年；“人形万象——加藤泉与陈飞”，下山艺术之森发电所美术馆，日本富山，2016 年；“作为窄门的绘画：80 后艺术家邀请展”，蜂巢当代艺术中心，中国北京，2016 年；“民间的力量”，北京民生现代美术馆，中国北京，2015 年；“新朝代——中国创造”，奥胡斯美术馆，丹麦奥胡斯，2015 年等。

About the artist

Born in Shanxi in 1983, Chen Fei was graduated from the Department of Fine Art, Beijing Film Academy in 2005. He now lives and works in Beijing. Chen has exhibited widely in museums and art institutions. His solo exhibitions include: "Reunion," Perrotin, New York, USA, 2019; "Fine Art," Perrotin, Paris, France, 2017; "The Day is Yet Long," Galerie Urs Meile, Lucerne, Switzerland and Beijing, China, 2016; "Flesh and Me," Perrotin, Hong Kong, China, 2014; "Extravagant Imagination," Olyvia Fine Art, London, UK, 2012; "Stranger," Today Art Museum, Beijing, China, 2011 and etc. Group shows include: "On Sabbatical," West Bund Museum, Shanghai, China, 2019; "Living in Figures — Izumi Kato x Chen Fei," Nizayama Art Park Power Plant Museum, Toyama, Japan, 2016; "Painting as Strait Gate: Post-80s Artists Invitation Exhibition," Hive Center for Contemporary Art, Beijing, China, 2016; "The Civil Power," Beijing Minsheng Art Museum, Beijing, China, 2015; "A New Dynasty," ARoS Aarhus Art Museum, Aarhus, Denmark, 2015 and 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方案; 以“一个项目+一个展览”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.

本手册为配合余德耀美术馆项目空间于 2021 年 2 月 27 日至 5 月 9 日举办的展览“陈飞: 早集”特别制作。

This brochure is produced in conjunction with the exhibition "Chen Fei: Morning Market" at Yuz Project Space of Art from February 27th, 2021 to May 9th, 2021.

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封面 Cover

下半场 (局部), 布面丙烯, 400 x 180 cm, 2020

After Party (detail), acrylic on canvas, 400 x 180 cm, 2020

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