

太阳雨：陈开 & 妮可·蓬格拉萨米·费恩

DROPS FROM THE RAINBOW: CHEN KAI & NICOLE PHUNGRASAMEE FEIN

上海獅語画廊

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前言

獅語画廊荣幸宣布将于 2024 年 11 月 3 日至 2025 年 1 月 5 日呈现艺术家妮可·蓬格拉萨米·费恩 (Nicole Phungrasamee Fein) 与陈开的双个展“太阳雨”。本次展览将汇集妮可·蓬格拉萨米·费恩创作生涯中具代表性的多个系列作品与陈开由 2020 年起持续至今的数件新作。

晴空万里下的太阳雨作为一种常见的气象现象，在上海并不鲜见。雨霁后彩虹常横卧半空，宋代沈括曾在《梦溪笔谈》里记录着“虹乃雨中日影也，日照雨则有之。”这场展览以“太阳雨”为题，暗示着缤纷的色彩如何如散落的雨滴般，被艺术家以细腻的笔触呈现于画面上，而在陈开和妮可·蓬格拉萨米·费恩的不同工作方法中，观众可以看到他们借助多元的材料如何与作品本身进行“对话”。

1886 年，法国艺术评论家费利克斯·费内翁 (Félix Fénéon) 首次使用的“新印象主义” (Neo-impressionism) 一词定义了以修拉、西涅克等人为代表的艺术风格，也成为今天大多数人对点彩派的印象。这种着重于古典绘画中重视形体与印象派着重光线为基础的创作透露着稳定与宁静，又与科技前进步伐下人们对光学原理的理解日益加深密不可分。时至今日，绚丽画面和色点并置的视觉混合效果仍在绘画中延伸，但创作者们的出发点早已与 19 世纪末的艺术家有了极大差别。

1990 年生于武汉的陈开在国内接受了基础的艺术训练，而赴旧金山艺术学院学习的过程让他走入另一重更为广阔的空间，基于对色彩的浓厚兴趣，他开始重新探索点彩形式的艺术创作。最初的尝试从笔触出发，进而确定材料、颜色、构图等方式，陈开将绘画视为前置的创作过程中多层叠加后，在偶然性构图中实现的结果。笔触固然是绘画语言中的基础要素，其本身也可以被视为美感，因而可以看到陈开的早期创作中不乏泼洒情感的恣意之作，也具备屏息凝神般的沉静内敛。

在对点彩语言不断进行符号化的重组和再结构中，陈开意识到自己的创作始终与色彩场域相关，犹如材料和时间不断堆积组合后的场域。最新呈现的作品起点甚至可以追溯至 2020 年他在斯沃琪驻地时期，过往的痕迹在画面中已难以追寻，但不同时期的笔触和新的色点堆叠逻辑在作品内部彼此相互呼应，也是在这样长的时间跨度中，他开始思考材料本身的意义。与 1940 和 1950 年间“抽象表现主义”绘画和

雕塑形成鲜明对比的“极简主义”堪称坚持事物原义性存在的极致代表，詹姆斯·梅耶（James Meyer）曾撰文指出这类艺术的特点为“材料仅作为材料出现；颜色（如果被使用了的话）也没有其他指涉。作品通常放置于墙面、角落、或直接放在地面，它是一种将画廊作为真实地点显露出来的装置性艺术，让观众有意识地穿行在他们所处的空间当中。”

基于此，陈开在构图和观念上更趋于“极简主义”，他将被画框支撑的画布本身视为一件作品，他依据油画颜料、基底等材料来进行创作，如沿着布纹肌理描绘色彩，但会在直面画布的过程中感性地决定颜料叠加的厚度。随着愈加走入画面本身，艺术家愈加确认光谱是他更加感兴趣的部分。古斯塔夫·克林姆特（Gustav Klimt）笔下的花园让他深受启发。1900年左右，法国和比利时的点彩派作品定期在维也纳展出，在这些影响下，克里姆特发展了一种高度个性化的点彩主义变体，但并没有将所有的主题都溶解在一个统一的色点网格中，而只是有选择性地运用点彩技法，进而用一个平面的二维模式将景观风格化为一个完全人工的结构。

陈开以黄色调为主视觉的新作当然会令人想到阳光，自然景观给了他很大启发，但并不意味着艺术家想再现自然。他希望作品就像一张放置于户外的纸，历经日晒雨淋逐步诞生出自己的样貌。因而，每一件作品都具备自己的面貌，或如树林间斑驳洒落的阳光点点闪耀，或如金色涟漪层层弥漫……赫尔曼·黑塞（Hermann Hesse）的诗很符合以陈开为代表的生活于当下的年轻人心境“我别无所求 只想被阳光晒透”。正因为信息过剩的时代人们接收的内容过于繁杂，陈开不想传达或输出什么，反而想在过程中去建构新的尝试，以更直接的方式通过视觉与观众对话。在色与色的叠加实验中，观众的观看过程也是作品的一部分，根据观看时间长短和光线的不同，人们自然会在眼中叠加出不同颜色。陈开不以具象图像为目的，也并非放纵情感的抽象表现主义，他邀请观者深入观看的是一种变动中的色彩探索。

1974年出生的妮可·蓬格拉萨米·费恩先后于塔夫茨大学、波士顿美术博物馆学校和奥克兰的米尔斯学院学习文学与艺术。30年前，她尚在波士顿就读，整日忙着与大型油画作斗争，也是这一年，她到杭州的中国美术学院度过了一个夏天，中国传统水墨——花鸟、山水以及书法所依托的媒介，让她在创作过程中感受更为流畅舒适，或者说，更忠于自己的本性。由此，与之相近的纸上水彩成为妮可·蓬格拉萨米·费恩长期使用的创作材料。在“太阳雨”中呈现了艺术家从2020-2024年的多个阶段探索，她将自己限制于方形或圆形中，在严格的自我限制中实现了多样的效果。比如精细的颜料点、纵横均匀分布的线条，从画面结果很难去判断艺术家创作的过程。边缘透露的层层原色显示出构建画面的分配元素，在喷洒、离散和重叠的颜色间，可以想象表面的宁静之下，那些非常个人的过程是如何展开。

“除非你亲自走过，否则你无法真正画出这幅风景画。”妮可·蓬格拉萨米·费恩曾在黄山越过高岭，也曾于坦桑尼亚四月的雨季中在大片的星星草丛中散布。她用成卷的纸张记录下行走的方式，也在绘画中留存了时间的流逝。“当我画画时，我感觉自己在迈出一步一步的脚步，记录每一个时刻并保持稳定的节奏，就像在行走一样。”在妮可·蓬格拉萨米·费恩看来，流逝的时间也意味着相信没有目的地，

相信把一只脚放在另一只脚的前面是正确的。回到旧金山后，她想保持这种缓慢的移动与信念感，其创作也确实贯彻了这一理念。

浅尝过在暗室中用化学药品冲洗照片后，妮可·蓬格拉萨米·费恩意识到自己更爱执笔作画的直接感受。在纸上慢慢画下线条，等待其干透在边缘处再次起笔，细微的重叠间是独属于艺术家本人的标记。妮可·蓬格拉萨米·费恩保留了自己混合各种颜色的测试纸，试图将筛选出的色彩全部用在创作中，也会时常切换到安静的单色。多样的重叠模式创造出运动感与节奏感，妮可·蓬格拉萨米·费恩会用不同宽度的画笔、成百上千遍极薄的色彩冲洗完成不可预测的组合。长时间保持高度集中的注意力，艺术家形容每一次都是非常自发地对当下的事物——即纸张做出反应。妮可·蓬格拉萨米·费恩对这些颜色如何相互作用没有先入为主的想法，只是基于自己所看到的事物去创作，在精确、完美和意想不到的惊喜间完成作品，而这一过程无法复制。

以年、月、日、编号为单位的时间和亚马逊纯绿、钴蓝、镉红等色彩名称构成了妮可·蓬格拉萨米·费恩的作品名，最初她只是将这些信息记录在作品背面，当它们无间断地连接在一起，又像令人困惑的诗。然而并非所有的颜色都被记录下来，随着作品使用的材料日趋丰富，妮可·蓬格拉萨米·费恩精选了部分来命名。貌似简单实则复杂的状况一如作品本身所呈现的那样，从正方形到圆形的轮廓转变，得益于水的运用，艺术家在海边长大，让水自然沿着纸张滴落流淌就像波浪在沙子上留下的痕迹。“太阳雨”中的作品就呈现了妮可·蓬格拉萨米·费恩在颜色混合与分离中的众多新发现，她用自造的工具辅助雾气般滴落的颜料，谨慎地保留边缘的色彩，在控制中让作品的色彩推向光谱的不同位置，而最新的矩形相较于正方形的网格图形式则显得更为有机。

在妮可·蓬格拉萨米·费恩的创作中，过程被作品表面上的平静所掩盖，而她又不断回到最简单的开始，线与线相接形成区域，当它们交叉便形成网格，每一件作品都是另一次迭代，接踵而至地延伸出下一次创作。她与陈开的作品均累积着时间的印迹，以不同的标记方式创造出更多空间，那些从光谱中迸发的颜料雨滴也就洒落成他们各自的艺术路程。

关于策展人

孟宪晖 独立写作者、策展人、资深媒体人

本科及硕士先后就读于历史系及美术理论研究专业，曾任《艺术新闻/中文版》(The Artnewspaper China) 资深编辑。她关注多元文化交融下跨越媒介的当代艺术呈现，希望以史学理论的丰富视角重新观看、理解当下的艺术创作。2023年她在南山社策划了“镜花源——张晖个展”，还曾参与了坪山美术馆当代艺术家系列之严善錞的个人项目“富春”，并主持了坪山美术馆四季学术沙龙春季场“生命的经验与艺术的土壤”，2024年她在拾萬空间策划了群展“春困”，里森画廊上海空间策划了群展“编织者迷宫”。

关于艺术家

陈开

陈开，1990 年生于武汉，2012 年获得中国湖北美术学院油画专业的学士学位，2018 年获得旧金山艺术学院的硕士学位。现工作生活于上海。

陈开的新作通过大型抽象油画和点彩技法深入探讨了色彩、时间和抽象的关系。每幅作品通过无数次创作叠加色点，呈现了时间的自然累积，形成丰富的质感与深度。新系列同时使用了光学混合调色，探索色彩之间的关系与张力。陈开的绘画过程自然展开，每一层都渗透着时间、专注与光线。他最新系列的创作反映了时间的微妙力量，并引发人们对其细腻变化的静思。

陈开于 2018 年获得 Headlands 艺术中心研究奖，并分别于 2019 年及 2020 年获得斯沃琪艺术和平饭店和上海狮语画廊的艺术家驻地项目。他的作品已参展于狮语画廊、上海 O21Art 艺博会、旧金山 Untitled 艺博会、Headlands 艺术中心、福特梅森艺术文化中心、Root Divison 艺术中心、Live Worms 画廊、CARe Doug Adams 画廊、旧金山艺术学院等。

妮可·蓬格拉萨米·费恩

妮可·蓬格拉萨米·费恩 1974 年出生于伊利诺伊州埃文斯顿，在加利福尼亚州圣巴巴拉长大。她就读于塔夫茨大学（文学学士），波士顿美术博物馆学校（美术学士），以及加利福尼亚州奥克兰的米尔斯学院（美术硕士）。她现居住并工作于旧金山。

妮可·蓬格拉萨米·费恩以其在纸上灵动运用颜料而闻名。回溯二十年的创作历程，她的绘画作品是按序列展开的，随着作品的发展，精致与宁静始终贯穿其中。早期作品由多层大地色调的重叠笔触构成——从左右交错到上下延展，视觉上呈现出如编织般的质感。随着时间的推移，色彩运用逐渐拓展，但依然保留了柔和的基调。大约十五年前，作品中引入了更加鲜明的色彩谱系，结合以水平线为主的构图，营造出如同光辉景观或海景般的氛围。之后，在 Tondi 系列中，辐射自中心的线条引入了圆形构图元素，进一步丰富了她以方形为主的视觉语言。

她的作品曾在国内外展出，包括旧金山、费城、休斯顿、纽约、洛杉矶、巴黎、伦敦、苏黎世和柏林。她的作品曾被《艺术论坛》、《每周》、《费城询问报》、《旧金山纪事报》、《艺术周刊》和《艺术新闻》等媒体评论。她的作品被收录于多个永久公共收藏中：旧金山艺术博物馆的 Achenbach 基金会、伯克利艺术博物馆、布兰顿博物馆、福格博物馆、汉默博物馆、梅尼尔素描研究所、休斯顿美术馆、旧金山现代艺术博物馆、惠特尼美国艺术博物馆等。

太阳雨：陈开 & 妮可·蓬格拉萨米·费恩

DROPS FROM THE RAINBOW: CHEN KAI & NICOLE PHUNGRASAMEE FEIN

Leo Gallery Shanghai

DURATION: 2024.11.3–2025.1.5

OPENING: 2024.11.3 4–7PM

ARTIST: Chen Kai, Nicole Phungrasamee Fein

CURATOR: Meng Xianhui

VENUE: Room 301, Ferguson Lane, 376 Wukang Road, Xuhui District, Shanghai



FOREWORD

Leo Gallery is delighted to announce the upcoming dual exhibition *Drops from the Rainbow*, showcasing works by artists Nicole Phungrasamee Fein and Chen Kai from November 2, 2024, through January 5, 2025. This exhibition will feature representative works from Fein's career alongside several new works by Chen Kai, created since 2020.

In Shanghai, the phenomenon of sunshowers—a burst of rain under clear skies—is a familiar one, often followed by rainbows stretching across the sky. The Song Dynasty scholar Shen Kuo documented this in his *Dream Pool Essays* (梦溪笔谈), noting, "A rainbow is the shadow of sunlight in the rain. It appears when the sun is shining through." The exhibition title "Drops from the Rainbow" hints at how vibrant colors are delicately scattered across the artists' canvases, resembling raindrops. Through the distinct approaches of Chen Kai and Nicole Phungrasamee Fein, viewers are invited to witness how each artist engages in a dialogue with their works through diverse materials and methods.

The term "Neo-Impressionism," coined by French art critic Félix Fénéon in 1886, defined the style epitomized by artists like Georges Seurat and Paul Signac, known for pointillism. This art form, rooted in a classical emphasis on form and Impressionism's focus on light, projects a sense of tranquility while reflecting the deepening understanding of optical theory accompanying technological progress. Today, although pointillism's vibrant surfaces and visual blending of colors remain in contemporary painting, the motives driving these compositions have diverged significantly from those of the 19th-century artists.

Born in 1990 in Wuhan, Chen Kai received foundational art training in China before expanding his horizons at the San Francisco Art Institute. There, his passion for color deepened, inspiring him to revisit the pointillist technique. Beginning with experimental brushstrokes, he soon focused on the selection of materials, colors, and compositions, treating painting as a layered process, where the outcome emerges through compositions formed in the preliminary stages of creation. In Chen's early works, this painterly expression alternates between spontaneous emotional release and restrained composure, emphasizing the aesthetic value of each brushstroke as a fundamental element of visual language.

As Chen continues to redefine pointillism's symbolic and structural language, he finds his practice increasingly aligned with fields of color, built up like strata of materials over time. The recently presented works can even trace their origins back to 2020, during his residency at Swatch. While the traces of the past are difficult to discern in the paintings, the brushstrokes and the logic of layering new color dots from different periods resonate with one another within the works. It is within this extended timeframe that he began to contemplate the significance of the materials themselves. In this new body of work, he explores the inherent significance of his materials.

This approach resonates with "Minimalism," a movement emerging in contrast to the expressive Abstract Expressionism of the 1940s and 1950s, representing an ultimate commitment to the essential existence of materials. James Meyer, art historian and the representative figure of this genre, has noted that such works feature "materials existing solely as materials; colors, if used, carry no additional references. These pieces are often positioned on walls, in corners, or directly on the floor, presenting an installation art that reveals the gallery as a tangible site, inviting viewers to consciously navigate their surrounding space."

Building on this foundation, Chen's compositions and concepts increasingly embrace Minimalism. He perceives the canvas, framed and supported, as an artwork in its own right, employing materials such as oil paints and substrates in his creative process. As he engages directly with the canvas, he paints along the fabric's texture, intuitively deciding on the thickness of the paint layers during his direct engagement with the canvas. As he delves deeper into the canvas, Chen finds himself drawn to the spectrum of colors, much like the gardens in Gustav Klimt's work, which left a lasting impression on him. Around 1900, Neo-Impressionist works from France and Belgium were regularly exhibited in Vienna, influencing Klimt to develop a highly personalized variant of pointillism. Rather than dissolving all subjects into a uniform grid of color dots, he applied the technique selectively, stylizing landscapes into entirely artificial, two-dimensional structures.

Chen's latest works, dominated by yellow hues, evoke sunlight; while inspired by natural landscapes, he does not aim to replicate nature. He hopes each piece resembles a sheet of paper exposed to the elements, gradually developing its unique character over time. Each work thus embodies its individuality, whether as a play of sunlight scattered through forest canopies or as layers of golden ripples extending outward. Hermann Hesse's poetry, embodying the desire to be "soaked in sunlight without longing for anything else," aptly resonates with a generation inundated with information. Chen, therefore, avoids conveying any specific message, instead constructing a new visual language that directly engages the viewer. In his experiments, layering colors, the viewer's experience becomes part of the artwork, with shifting light and prolonged observation naturally blending colors before their eyes. Chen's intention is not representational or emotive like abstract expressionism; rather, he invites the viewer to explore an ever-evolving field of color, fostering a subtle, immersive engagement.

Born in 1974, Nicole Phungrasamee Fein studied literature and art at Tufts University, the School of the Museum of Fine Arts in Boston, and Mills College in Oakland. Three decades ago, while still a student in Boston, she grappled with large oil paintings. It was during this time that she spent a summer at the China Academy of Art in Hangzhou. Immersed in traditional Chinese ink techniques—flowers and birds, landscapes, and calligraphy—she found a more fluid and comfortable way to create, one that felt truer to her nature. This experience led her to adopt watercolor on paper as a long-term medium. In *Drops from the Rainbow*, the artist presents explorations from 2020 to 2024, confining herself to square or circular formats. Through these strict self-imposed limitations, she achieves a diverse range of effects, such as delicate dots of paint and evenly distributed lines, making it difficult to discern the process behind each artwork. The layers of primary colors revealed at the edges showcase the elements that structure the composition. Between the sprayed, dispersed, and overlapping colors, one can imagine how these deeply personal processes unfold beneath the surface's tranquility.

"Unless you walk through it yourself, you cannot truly paint this landscape." Fein has traversed the peaks of Huangshan and wandered through fields of grass in Tanzania during the April rainy season. She records her walking experiences on long rolls of paper, capturing the passage of time in her paintings. "When I paint, I feel as if I'm taking step after step, documenting each moment and maintaining a steady rhythm, much like walking." For her, the

passage of time signifies a belief in wandering without a destination, trusting that placing one foot in front of the other is the right course. Upon returning to San Francisco, she seeks to maintain this slow movement and sense of conviction, a philosophy that permeates her creative practice.

After briefly experimenting with developing photographs in a darkroom using chemicals, Fein realized she preferred the direct experience of painting. She gradually lays down lines on paper, allowing them to dry before reapplying at the edges; the subtle overlaps serve as her unique mark. She retains test papers where she mixes various colors, attempting to incorporate all the selected hues into her work, while also frequently shifting to serene monochromes. The diverse overlapping patterns create a sense of movement and rhythm, as she employs brushes of varying widths and thousands of thin layers of color to produce unpredictable combinations. Maintaining intense focus over extended periods, she describes each interaction as a spontaneous response to the present moment—namely, the paper itself. Fein holds no preconceived notions about how these colors interact; she creates based solely on her observations, completing her works amid precision, perfection, and unexpected surprises, a process that cannot be replicated.

Her titles are composed of dates and names of colors like Amazon Green, Cobalt Blue, and Cadmium Red. Initially, she recorded this information on the back of her works, creating a puzzling poem as they connected seamlessly. However, not all colors were documented; as her materials became richer, she selected specific ones for naming. This seemingly simple yet complex situation mirrors the essence of her works, transitioning from square to circular forms, facilitated by her use of water. Growing up by the sea, she lets the water flow naturally along the paper, leaving traces like waves on sand. The pieces in *Drops from the Rainbow* reveal her many new discoveries in color mixing and separation, utilizing self-made tools to assist in the mist-like dripping of paint while carefully preserving the colors on the edges, pushing the colors toward different positions on the spectrum. In contrast, the latest rectangular forms appear more organic compared to the square grid structures.

In Fein's practice, the calm surface of her works often conceals the process beneath. She continually returns to the simplest beginnings, where lines connect to form areas, intersecting to create grids. Each piece is an iteration that leads to the next creation. Both her works and those of Chen Kai bear the imprints of time, generating more space through diverse marks. The splashes of color that burst from the spectrum fall like raindrops, charting their respective artistic journeys.

CURATOR INTRODUCTION

Meng Xianhui Independent Writer, Curator, Senior Media Professional

She completed her undergraduate and master's degrees in History and Art Theory. Previously, she served as a senior editor at The Art Newspaper China. Her focus lies in the presentation of contemporary art across media, exploring how multicultural integration shapes artistic expression. She aims to reinterpret and understand current artistic practices through the rich perspectives of historiography. In 2023, she curated "Mirroring Bodies and flowers Flower: Zhang Hui" at Nan Shan Society. She also participated in the personal project "Fu Chun" by artist Yan Shanzhun as part of the Contemporary Artist Series at Pingshan Art Museum, and hosted the spring session of the Pingshan Art Museum's Four Seasons Academic Salon, titled "The Experience of Life and the Soil of Art." In 2024, she curated the group exhibition "Spring Sprang Sprung" at Hunsand Space and curated the group exhibition "Pattern-makers' Maze" at Lisson Gallery's Shanghai space.

ARTISTS INTRODUCTION

Nicole Phungrasamee Feinr born in Evanston, Illinois (1974) and grew up in Santa Barbara, California. She attended Tufts University (BA), the School of the Museum of Fine Arts, Boston (BFA), and Mills College, Oakland, CA (MFA). She lives and works in San Francisco.

Nicole Phungrasamee Fein is noted for her agile handling of pigment on paper. Going back two decades, her drawings are made sequentially. As the work has evolved, delicacy and tranquility are constant. Multiple layers of earth tones in overlapping strokes — left/right, top/bottom — defined the earliest pieces. The result is visually akin to weaving. Gradually color choices expanded but remained muted. About fifteen years ago, a decidedly more vibrant spectrum appeared. Combined with predominantly horizontal lines, these evoked luminous landscapes or seascapes. Later, lines radiating from a central point in the Tondi series introduced the circle to what had been predominantly square.

She has exhibited nationally and internationally including San Francisco, Philadelphia, Houston, New York, Los Angeles, Paris, London, Zurich, and Berlin. Her work has been reviewed in ArtForum, The Week, The Philadelphia Inquirer, The San Francisco Chronicle, Artweek and ARTnews. Her work is included in permanent public collections: the Achenbach Foundation at the Fine Arts Museums of San Francisco; Berkeley Art Museum; Blanton Museum; Fogg Museum; Hammer Museum; Menil Drawing Institute; Museum of Fine Arts, Houston; San Francisco Museum of Modern Art; the Whitney Museum of American Art, among others.

Chen Kai born 1990 in Wuhan, received his BFA in Oil Painting from Hubei Institute of Fine Arts in 2012, and an MFA from San Francisco Art Institute in 2018. He currently lives and works in Shanghai.

Chen Kai's new works delve into the interplay of color, time, and abstraction through large-scale abstract oil paintings using pointillism. Each piece consists of countless color dots layered through repeated sessions. This gradual process reflects the natural accumulation of time, building rich texture and depth. In this series, Chen Kai employs optical-mixture techniques to explore the relationships and tensions between colors. Chen Kai's painting process unfolds naturally, with each layer permeated by time, attention, and light. His latest series reflects the subtle power of time and invites contemplation of its delicate changes.

Chen was the recipient of the Headlands Graduate Fellowship Award in 2018, the Swatch Art Peace Hotel Artist Fellowship in 2019, and Leo Gallery Artist Residency in 2020. Chen's works have been included in exhibitions at Leo Gallery, ART 021 Shanghai, Headlands Center for the Arts, Fort Mason Center for Arts & Culture, Root Division, Live Worms Gallery, CARe Doug Adams Gallery, and San Francisco Art Institute, among others.