



Fhui, 2020. 布面丙烯与树脂, 木框 | Acrylic and resin on canvas, wooden frame. 210 x 520 x 2 cm (2屏 | 2 panels). 摄影 | Photo: Roman März. © Bernard Frize / ADAGP, Paris & SACK, Seoul 2021. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

博纳德·弗瑞兹 经纬万端

开幕: 2021 年 4 月 2 日 (周五)
2021 年 4 月 2 日至 5 月 29 日

贝浩登 (上海) 荣幸呈现法国艺术家博纳德·弗瑞兹 (Bernard Frize) 在中国内地的首次画廊个展“经纬万端” (*The Other Side [From Right-to-Left or the Reverse]*), 集合展出弗瑞兹的 17 幅最新画作。

乍看之下, 弗瑞兹的画作有着显著的直观性。条带挥毫而就, 纵横交错, 宽窄各异, 曲中求直, 丙烯颜料在树脂的夹和下流光溢彩, 颜色或清或浊, 因为紧密的排列而难分彼此。的确, 一切尽在眼前。从左到右, 自上至下, 当目光追踪引导, 游走于画面之上时, 我们便是在层层还原每一道笔触, 将经与纬依次编织、打散、纫辑。画幅的转换拉近或推远焦距, 昭示下一个演化中不可全然预测的必然。

与拼图需要推理复原相类似, 弗瑞兹的作品鼓励人们依据逻辑对画面进行解析。游戏在英文中又称“再造” (recreation), 它从错综的规则构造中获得了尺度参考与挑战性。弗瑞兹的创作亦拜规则所赐, 他为自己划定限制, 例如绘画过程中画笔不得离开画布、画作完成后不得修改, 或是在特定情况下避免途经同地三次。他喜爱翻阅数学谜题及棋谱, 这些游戏思路也为他的作品提供了部分框架。当弗瑞兹将序列中的可能性探究穷尽之时, 新的模式会在偏离中诞生。

“当我发现一条可能的线索时, 我并不知道它是具备演化潜能的胚胎, 还是转瞬即逝的躁动。我对结果一无所知。我也不遵循任何自我探求的路径。我必须让想法充分沉淀, 直至实现它的欲望变得无可否认……”

BERNARD FRIZE THE OTHER SIDE (FROM RIGHT-TO-LEFT OR THE REVERSE)

Opening Friday April 2, 2021
April 2, 2021 – May 29, 2021

Perrotin Shanghai is proud to present *The Other Side (From Right-to-Left or the Reverse)*, an exhibition of 17 new paintings by French artist Bernard Frize, marking his first solo gallery exhibition in mainland China.

Frize's paintings are immediate at first sight. In sweeping bands, horizontal, vertical, wide, narrow, aligned and askew, acrylic and resin seem luminous in colors clear or turbid, much too mingled to separate from one another. Indeed, all is available to see. As our gaze follows through from left to right and from top to bottom, we reconstitute each brushstroke, over and under. Warp and weft weave, unweave and reweave. Different frames zoom in or out, revealing the next variation with a sense of unpredictable certainty.

The logical untangling encouraged by Frize's work is comparable to the reasoned unscrambling required by puzzle games. Play, or recreation, is made measurable and challenging based on a modality of criss-crossing rules, such as to never lose contact with the canvas while painting, to never retouch the results and, in some occasions, to avoid traveling through the same point thrice. Frize delights in mathematical problems and chess diagrams, which partly inform the schema within his works. Whenever he pushes the possibilities within a certain series to the point of exhaustion, a new plan would diverge into being.

“When I catch sight of a possible lead, I don't know if it's the embryo of something that will be developed or just a flurry of excitement with no follow through. I have no ideas about the end result. I don't follow any self-seeking strategy. I have to leave my thoughts to mature until the urge to move on to realizing them becomes undeniable... There is, in some ways, an order and a disorder in which things can 'take shape,' a time frame which without articulating the fact gathers up and condenses the pros of reasons and



Yoe, 2020. 布面丙烯与树脂, 木框 | Acrylic and resin on canvas, wooden frame. 122x122cm 摄影 | Photo: Roman März. © Bernard Frize / ADAGP, Paris & SACK, Seoul 2021. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



Cate, 2020. 布面丙烯与树脂, 木框 | Acrylic and resin on canvas, wooden frame. 122x122cm 摄影 | Photo: Roman März. © Bernard Frize / ADAGP, Paris & SACK, Seoul 2021. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

就某种意义而言,事物是在有序与无序之间‘成形’的,无需道出真相,便会凝集明理之利和寄形之弊。”^[1] 弗瑞兹探索湿树脂等媒介,以及包括接力绘画在内的创作手法,借助偶发性为预设的结构加入变量。尽管他的绘画方法论始终如一,其多年以来的作品却呈现出变幻莫测的面貌,让观者难以确认特定的美学标志,从而要求他们潜入观看的更深层次。

弗瑞兹对原创性和个性的刻意疏远源自他对历史的观照。自1970年起,他决定暂停绘画,自愿成为一名工人。他之所以暂停创作,并非是由于七十年代艺评家主张“绘画已死”的观点,而是因为其自身难以建立绘画与生活之间的合理关联。弗瑞兹既不赞成格林伯格本质主义的绘画原则,也没有造物主情怀。1976年,他重拾画笔,试图使绘画去神秘化,让创作行为变得日常且简单易懂。这一系列小尺寸画作皆由无数条细密、间断的笔触纵横覆盖,虽由多种色彩交织融合而成,远观时却仿若生动的单色画。

“如果我们无需借助描摹就能够解释它,那就没有绘画的必要了。”在弗瑞兹看来,绘画和语言中不存在等效的对应,观看绘画的体验无法借由语言实现完整的表述。既然如此,随机生成画作标题也无妨。单词和字母被任意选中,在排列组合后行使着类似序列号的功能。弗瑞兹无意指定寓意,也不愿提供联想的线索,因为这会让观众产生惰性。再者,其作品中持续出现的制衡关系才是理应获得聚光灯的焦点。恰如《庄子》杂篇所述:“终身不言,未尝不言。”^[2]

“一幅画是一个悬挂在墙上的客体,静候观者,等待激活。按照定义而言,它是缄默的。它显现了语言的困境,同时自身仍旧是一个难解之谜。画作的欣赏既关乎感官,也关乎智识。如果一幅画经不起屡次观看,便会令人失望。若它经得住反复审视,方能带来极大的愉悦。”^[3] 十余年前,弗瑞兹在其莫斯布罗伊希博物馆个展附言中这样写道。他迄今未曾背离观念,这些最新作品即是佐证。有了不断的自我审视和自我更新,抽象终于在变化的钟摆下成为一种真相之源。

撰文:唐灵轩

the cons of formal consequences.”^[1] Through mediums like wet resin and methods including relay painting, chance intervenes in Frize’s engineered schemes. Though consistent in methodology, his oeuvre across the years reflects a great variety in visual forms. The heterogeneity was to such an extent that the viewer can no longer pin down the artist’s work through aesthetic trademarks, thus demanding a deeper level of exchange.

Frize’s deliberate deviation from originality and identification was engendered in dialogue with history. In 1970, he decided to take a break from painting and chose instead to become a worker. The cause for the pause is not, as one might suspect, “the death of painting” heralded by art critics in the 1970s, but rather a difficulty in negotiating a satisfactory contract between the act of painting and the way of living. The artist neither cared for the Greenbergian strictures, nor appreciated any demiurgic sentiments. In an attempt to demystify the act of painting as quotidian and accessible, Frize picked up the paintbrush again in 1976. The result is a series of small-format paintings comprised of countless fine, discontinuous brushstrokes. Interwoven in a myriad of colors, they become vibrant monochromes when viewed from a distance.

“If we were able to not describe it but to explain it, there would be no reason to paint.” Frize posits that there exists no equivalence between painting and language. The experience of the painting cannot be fully conveyed in text. Such being the case, paintings’ titles are generated at will. Words and letters, decided on a whim, are sometimes rearranged to function as reference numbers. Frize does not concern himself with prescribing meanings or offering clues, for it would induce a lazy response from the viewer. If anything, the unceasing antagonism embedded within his work should enjoy the attention. As *Zhuangzi* affirms in the Miscellaneous Chapters, “One may go through all his life without speaking them, and yet all his life gives utterance to the (right) words.”^[2]

“A painting is an object hung on a wall waiting for people to come and activate it. It is by definition, mute. It transfers difficulties of language as often as it remains an enigma. The enjoyment of painting is addressed to the senses as much as the intelligence. A painting that cannot be looked at several times is disappointing. One that can be looked at several times affords a great deal of pleasure.”^[3] These words come from Frize’s essay for his solo exhibition at Museum Morsbroich over a decade ago. The very idea still rings true in his works today. In perpetual self-critique and self-renewal, abstraction becomes a source of truth under the pendulum of change.

Text by Lingxuan Tang



博纳德·弗瑞兹工作室 | Studio view of Bernard Frize

Fhui (局部 / detail), 2020. 布面丙烯与树脂, 木框 | Acrylic and resin on canvas, wooden frame. 122x122cm. 摄影 | Photo: Bernard Frize. © Bernard Frize / ADAGP, Paris & SACK, Seoul 2021. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

博纳德·弗瑞兹 1949 年生于法国圣芒代, 现于法国巴黎和德国柏林两地居住创作。弗瑞兹通过重复、直白的动作进行绘画, 在绘画开始前构思规则, 在绘画过程中纳入偶然。这些具备序列性的抽象画作不断迭变, 形式和色彩丰富多样, 文化气节却始终如一。

2015 年, 柏林艺术学院为弗瑞兹授予凯特·柯尔维茨奖。2011 年, 柏林画廊为其颁发弗瑞德·提勒绘画奖。诸多国际艺术机构曾为艺术家举办个展, 包括蓬皮杜中心国家现代艺术博物馆 (法国巴黎)、古尔本基安美术馆 (葡萄牙里斯本)、柏林美术馆 (德国柏林)、莫斯布罗伊希博物馆 (德国勒沃库森)、布兰蒂克雷德文化中心 (丹麦欧登塞)、圣像画廊 (英国伯明翰)、巴黎现代艺术博物馆 (法国巴黎)、根特市立当代艺术博物馆 (比利时根特)、海牙市立美术馆 (荷兰海牙)、巴塞尔美术馆 (瑞士巴塞尔)、威斯特伐利亚州立博物馆 (德国明斯特)、圣加仑美术馆 (瑞士圣加仑)、路德维希基金会现代艺术展览馆 (奥地利维也纳)、德蓬特当代艺术博物馆 (荷兰蒂尔堡)、伊万·都赫提画廊 (澳大利亚悉尼)、苏黎世美术馆 (瑞士苏黎世)、美第奇别墅 (意大利罗马) 等。此外, 他的作品曾入选重要群展, 包括圣保罗双年展、威尼斯双年展、悉尼双年展等。

全球逾 45 所机构亦将其作品纳入公共收藏, 包括伦敦泰特美术馆、巴黎蓬皮杜中心国家现代艺术博物馆、维也纳路德维希基金会现代艺术展览馆、大阪国立国际美术馆、马德里索菲娅王后国家艺术中心博物馆、洛杉矶当代艺术博物馆、法兰克福现代艺术博物馆、巴塞尔美术馆, 及苏黎世美术馆等。

[1] 选自博纳德·弗瑞兹图录自述文章。 *And How and Where and Who*, 2010 年 9 月 5 日至 11 月 7 日, 德国莫斯布罗伊希博物馆。

[2] 选自《庄子·杂篇·寓言》。

[3] 选自博纳德·弗瑞兹图录自述文章。 *And How and Where and Who*, 2010 年 9 月 5 日至 11 月 7 日, 德国莫斯布罗伊希博物馆。

更多艺术家相关资讯 >>>

About the artist

Born in 1949 in Saint-Mandé, France, Bernard Frize lives and works between Paris, France and Berlin, Germany. Painting with repetitive, accessible gestures, Frize conceives precise protocols beforehand and welcomes contingency during the process. The results, diverse in form and colour, are sequences of abstract compositions endlessly redefined yet unwavering in intellectual integrity.

In 2015, Frize was awarded the Käthe Kollwitz Prize by the Berlin Akademie der Künste. He was also awarded the Fred Thieler Prize for Painting, Berlinische Galerie, Berlin, 2011. The artist has been the subject of solo exhibitions in worldwide institutions, including the Musée National d'Art Moderne Centre Georges Pompidou, Paris, France; Fundação Calouste Gulbenkian, Lisboa, Portugal; Berlinische Galerie, Berlin, Germany; Museum Morsbroich, Leverkusen, Germany; Kunsthallen Brandts Klædefabrik, Odense, Denmark; Ikon Gallery, Birmingham, UK; Musée d'Art Moderne de la Ville de Paris, France; S.M.A.K., Ghent, Belgium; Gemeentemuseum, the Hague, the Netherlands; Kunstmuseum Basel & Museum für Gegenwartskunst, Switzerland; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Germany; Kunstmuseum St. Gallen, Switzerland; Museum Moderner Kunst, Stiftung Ludwig, Vienna, Austria; De Pont Museum of Contemporary Art, Tilburg, The Netherlands; Ivan Dougherty Gallery, Sydney, Australia; Kunsthalle, Zürich, Switzerland; Villa Medici, Rome, Italy. He has also been featured in important group exhibitions, including the Sao Paulo Biennial, Venice Biennale, and Sydney Biennial, amongst others.

His work is represented in more than 45 public collections around the world, including the Tate Gallery, London; MNAM/ Centre Pompidou, Paris; MUMOK, Vienna; NMAO the National Museum of Art, Osaka; Museo Nacional Centro de Arte Reina Sofia, Madrid; Museum of Contemporary Art, Los Angeles; Museum für Moderne Kunst, Frankfurt; the Kunstmuseum, Basel and the Kunsthalle, Zurich.

[1] From essay of Bernard Frize, *And How and Where and Who*, September 5 – November 7, 2010. Museum Morsbroich, Germany.

[2] From *Zhuangzi*, Miscellaneous Chapters, Metaphorical Language 1.

[3] From essay of Bernard Frize. *And How and Where and Who*, September 5 – November 7, 2010. Museum Morsbroich, Germany.

More information about the artist >>>

PRESS CONTACTS

Xiao Liang, Perrotin Shanghai
xiaoliang@perrotin.com +86 21 6321 1234

Flora Xu, Perrotin Shanghai
floraxu@perrotin.com +86 21 6321 1234