



混乱的生活 *Bugs Life*, 2020. 丝网印刷、油画颜料、丙烯、图钉、拼贴布面 | Silk screen, oil, acrylic, collage and push pins on canvas. 183 x 274 cm. 摄影 | Photo: JSP Studio. © Eddie Martinez. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

艾迪·马丁内斯

所指非月

开幕: 2021 年 11 月 5 日 (周五)
2021 年 11 月 5 日至 12 月 25 日

贝浩登 (上海) 荣幸宣布于 2021 年 11 月 5 日举办艾迪·马丁内斯个展“所指非月”,这是继 2019 年在上海余德耀美术馆的首次机构展览“游宴”之后,艺术家于中国大陆的首次画廊个展。此次展览展出的作品包括马丁内斯近期创作的纸上绘画、布面油画和小型铜质雕塑系列。

艾迪·马丁内斯的作品为具备敏锐视觉感受力的观众提供了轻松愉悦的观看体验。他的绘画作品植根于西方绘画传统,在对艺术史的深刻认识之上,展开了对当下生活的敏锐捕捉和表达。自 2005 年开启他的艺术生涯以来,马丁内斯一直将关注点集中在绘画——肖像、风景和静物——的基本母题上。多年以来,在将这些主题进一步扩展的同时,以其早期卡通式人物得心应手的描绘为基础,他的绘画主题通过姿态性标记而发生转化,使绘画的表面更加富有质感,在用色上更为大胆。这样的演变过程可能部分归功于马丁内斯日记式的绘画习惯——这塑造了他构图的智慧;此外,亦归功于他对周围不断变化的世界所始终保持的极其敏锐的洞察。以下文字是艾迪·马丁内斯与艺术评论者、写作者和策展人贺潇的对话,为我们了解艺术家近期在贝浩登 (上海) 展出的作品提供了重要的资料。

EDDIE MARTINEZ

FINGERS POINTING AT THE MOON

Opening Friday November 5, 2021
November 5 - December 25, 2021

Perrotin Shanghai is delighted to present Eddie Martinez's solo exhibition *Fingers Pointing at the Moon* on Nov 5, 2021, marking the artist's first gallery exhibition in Mainland China since his 2019 institutional debut, *Open Feast* at Yuz Museum, Shanghai. The artworks on view comprise Martinez's recent drawings, works on canvas, and tabletop bronze sculptures.

Eddie Martinez's works are delightful to the visually versed. Rooted in the painting tradition, informed by art historical precedents, and expressed with a contemporary sensibility, Martinez has focused on rudimentary subjects in painting, namely, portraits, landscapes, and still lifes, since launching his artistic career in 2005. Over the years, while the artist continues to work on these subjects, his cartoon-like figuration gained speed in execution, his subjects transformed with gestural marks, and his painted surface grew more tactile and audacious in color. Such an evolution may, in part, be indebted to his diaristic drawing habit that shapes his compositional intelligence and partly being a keen observer of an ever-changing world around him. The following conversation between Eddie Martinez and art critic, writer, and curator Fiona He, shines a light on the artist's recent body of work presented at Perrotin, Shanghai.

贺潇：让我们从展览的标题“所指非月”（*Fingers Pointing at the Moon*）开始说起。这句话似乎指涉了佛经中的“手指指月”（*Like a finger pointing to the moon*）。如果我没记错，这句话也曾在1973年的电影《龙争虎斗》中出现过，这部影片由功夫巨星李小龙主演，他在片中要求弟子追求“沉静的内心”，而不是“表演技法”。对你来说，“手指”和“月亮”在本次展出的作品中所指的是什么？

艾迪·马丁内斯：这个参考很好。我所想到的没有那么具体，但也不是没有关系。我更多的是观察生活，使其素材成为我绘画的主题。我觉得杰弗里·莱博斯基或许最完美地说明了这一点：“我可以只是坐在这儿，地毯上还有尿渍。”或许可以这样说，不要去寻找什么，而是要欣然接受已经在这儿/那儿的東西，并对此心存感激。

贺潇：这次展览中，有一幅与展览同名的“涂改液”绘画。不仅画布上的大部分面积被涂上了一层薄薄的白色，而且一些可以帮助观众识别出特定物体的粗线也被重新覆盖。你就像把已经完成的東西涂抹掉，如同我们以前用“涂改液”来修改笔记或打字稿一样。是什么让你开始使用这种形式手段？

艾迪·马丁内斯：嗯，没错。我挺喜欢你把它说成是“形式”上的。我不会这么想，所以我更欣赏别人这样想。我觉得我没有什麼要补充的，你说的一针见血。

贺潇：从整体上来看，在你的作品中——无论是画布、纸本还是雕塑，似乎总有一些构图反复出现，但每一件作品又都是独一无二的。你为什么要循环使用这些构图？

艾迪·马丁内斯：对。这可以有多种解释，但我觉得这和记忆、重复、变化、相似性、对立性、明确性，以及让我感兴趣的潜在事物有关。有些东西一旦被物化呈现出来，我就会用类似于剪切粘贴的方法来表现情绪。

贺潇：虽然，你还是会使用一些反复出现的原型意象，比如桌面、花瓶、方块头等等，但我似乎在画布上看到了一些重新糅合的迹象。例如，装满鲜花的花瓶原本就是一个原型意象，但现在它开始在桌面或是围满了方块头形象（你曾在几年前画过很多个版本）的桌子上出现。它们是如何被组合在同一个画面中的？你的创作过程是怎样的？

艾迪·马丁内斯：这是很好的思考。你能注意到这一点，这真是很酷。我觉得这就是艺术模仿生活的地方，当我的日常生活变成了日常绘画，它们便在不知不觉中糅为一体。我的创作过程更像是一种亲力亲为的描绘。

贺潇：你为什么要把这些特别日常的物体重新安排在甚至更为日常的场景中？

艾迪·马丁内斯：这个问题很有意思。我只能说，这就是我长期以来的工作方式，无论当时的原因是什么，它们现在都已经被时间冲淡了。

贺潇：我注意到很多作品的标题都是衍生词，例如“Dustopian”、“Purple Mush Room”。它们不仅看上去俏皮，而且也拓展了想象的空间。在你看来，这些标题在语言层面上和你作品中的视觉语言有什么关联？

艾迪·马丁内斯：在大多数情况下，我都会把这个问题留给观众。就像我喜欢的那些歌名一样，人们总是能够从中捕捉到一些参照，并且与他们自己构建起某种关连。

FH: Let's start with the title of this exhibition, *Fingers Pointing at the Moon*. Presumably, this refers to the Buddhist teaching "Like a finger pointing to the moon." If I remember correctly, this phrase appeared in a 1973 film *Enter the Dragon*, starring the martial art master Bruce Lee, who demanded his disciple for "emotional content" over "an exhibition of techniques." What are the "fingers," and what is the moon for you in this body of works?

EM: Excellent reference! Not as specific as that, but not unrelated. More looking at life and the subject matter that makes it into my drawings. To surmise, I think Jeffrey Lebowksi illustrated this perfectly, "I could just be sitting here with pee stains on my rug." In other words, stop running to something, embrace what is already here/there and be grateful for that.

FH: There is one "white-out" painting in this show that shares the exhibition title. Not only has most of the canvas been painted over with a thin white layer, but some of the bold lines that help viewers to, possibly, identify particular objects are retraced. It's as if you are erasing what's been done, like the way we use "white-out" for handwriting or typewriter back in the days. What prompted you to adopt this formal device?

EM: Well, yeah, that is it right there. I like that you refer to it as formal. I don't think like that, so I appreciate it when other people do. There's not much else to say, and you nailed it on the head.

FH: If we look at your practice as a whole, whether on canvas, on paper, on cardboard, or on sculptures, some compositions seem to be recurring, yet each piece is unique. Is there a reason that you recycle your compositions?

EM: True. There's likely more than one way to answer this. But I think it's about memory, repetition, variations, similarities, polarities, clarity, and the potential that keeps me interested. Once something has become objectified, I use it like cut and paste to express moods.

FH: Although you continue to work with many of your recurring archetypes, including the tabletops, flower vases, blockhead figures, etc., it seems to me, a kind of remix is happening on your canvas. For instance, the vase full of flowers, which seemed like an archetype in itself formerly, begins to appear on tabletops or on a table surrounded by big head figures (which you've painted multiple versions of many years ago). How do they get put together on a painting? What's your process?

EM: Good thinking. Cool that you picked up on that. I think that is when art imitates life as my daily life becomes a daily painting, and it folds into itself. The process is more of an in-person description.

FH: What are the reasons to resituate these supercharged everyday subjects in seemingly even more commonplace scenarios?

EM: Interesting. No reason other than it's how I've worked for so long that whatever reason may have been, then I have now washed away.

FH: I've noticed many of your works' titles are spin-off words, for example, *Dustopian*, *Purple Mush Room*. While they are playful in nature, they also seem to expand an imaginary space. Do you intentionally relate the verbal dimension of the title to the visual language of your work?

EM: Well, I leave that to the viewer for the most part. But like song titles, I enjoy when people catch at least part of the reference and how it may relate to them.



无题 *Untitled*, 2021. 丙烯纸板与自制画框 | Acrylic on cardboard in artist-made strip frame. 27 x 22 cm. 摄影 | Photo: JSP Studio. © Eddie Martinez. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

贺潇: 本次展览中有很多绘制于纸板上的小尺寸画作, 与你的大幅绘画相比, 它们呈现出另一种“完成度”。同时, 似乎又有很多东西从这些画作中浮现出来。你是从什么时候开始创作纸板画的? 要在如此有限的空间中呈现这么多的内容, 这与在其他材料上作画的经验有什么不同?

艾迪·马丁内斯: 这是从 2017 年开始的。当时我在创作一些大尺寸的“曼陀罗”画时, 也创作了一些小型的纸板版本。我就这样画了下去, 然后“新冠”来了, 生活里出现了很多的快递和大量的纸板……我不知道这和在其他材料上画画有什么不同。它要么成立, 要么无效。

贺潇: 我注意到在作品描述中, 你说你用木条做了很多画框。为什么要自己制作画框呢?

艾迪·马丁内斯: 因为这样它们就成了“艺术家的框架”。这使它们成为绘画的一部分, 而不仅仅只是让它们看上去更重要的伎俩。

贺潇: 一些非常规的物品出现在了画布上, 如婴儿湿巾, 以及还有一些可能是从“失败”的画作上剪下来的画布碎片。你如何判断这些物品是否适合某件作品? 再者, 你的绘画痕迹和速写展露出一挥而就的效果, 你的思考过程是否也像这些绘画姿态一样, 是一挥而就地完成?

艾迪·马丁内斯: 这个过程既是冲动的, 也是有意图的, 特别是对以往的画作而言。这些意图通常会被融入到构图中, 而其他的就只是垃圾。做艺术总会涉及到很多的垃圾, 这是个问题。总得把一些东西留下来, 回归到绘画的土壤中去。



卡祖笛 *Kazoo*, 2019 - 2021. 油画颜料、喷漆、青铜 | Oil and spray paint on bronze. 29 x 15 x 17 cm. 摄影 | Photo: JSP Studio. © Eddie Martinez. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

FH: *There are many small-size works on cardboard in this exhibition. In comparison to your drawings, they show a different degree of "completeness." Meanwhile, it seems a lot of things are happening in them. When did you start painting on cardboard, and how conjuring this amount of content on such limited space is a different experience from working in the other mediums and dimensions?*

EM: 2017. While I was making large-scale mandala paintings, I was simultaneously working on small cardboard versions. I kept it up, then came Covid and many daily deliveries and an overwhelming amount of cardboard....I don't know what difference it is. It either works, or it doesn't.

FH: *I've noticed in the work descriptions that you've made many of the frames using strip wood. Why make the frames yourself?*

EM: Because then it becomes an "artist frame." Part of the painting not just a trick to make it look more important.

FH: *Some unconventional items appear on the canvas, such as baby wipes and pieces of cut-out canvas from presumably "failed" pictures. How do you decide on what fits a particular work? Moreover, since your painted marks and drawings exhibit fast execution, does your thought process match the gestural executions?*

EM: Impulsivity but also intentionality, particularly with past painting pieces. Those will generally fit into the composition. The other stuff is just trash. So much trash involved to make art. It's a problem. At least glue some of it down. Back into painting earth.



所指非月 *Fingers Pointing at the Moon*, 2020. 丝网印刷、油画颜料、丙烯、喷漆布面 | Silk screen, acrylic, oil and spray paint on canvas. 183 x 274 cm. 摄影 | Photo: JSP Studio. © Eddie Martinez. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

艾迪·马丁内斯 1977 年生于美国康涅狄格州格罗顿海军基地，他目前生活和 works 于纽约布鲁克林。作为一名自学成才的艺术家，艾迪·马丁内斯以其充满活力的色彩、动态的笔触和无可置疑的直觉而闻名，他使用丙烯、油彩、喷漆、记号笔甚至婴儿湿巾创作，使作品具备活泼有力的风格。马丁内斯的实践体现了诸如“行动绘画”和“新表现主义”等艺术运动所留下的元素，同时又自发地在传统和非传统的绘画模式之间进行交替。

马丁内斯曾在世界范围内广泛举办个人展览，包括纽约布朗克斯艺术博物馆、纽约绘画中心、上海余德耀美术馆、密歇根州底特律当代艺术博物馆和马萨诸塞州韦尔斯利戴维斯博物馆等机构。他的作品也曾被广泛收藏于公共机构，如伦敦萨奇收藏、伦敦希斯科斯收藏、墨西哥 Jumex 收藏、洛杉矶马尔恰诺收藏、华盛顿国家美术馆、费城宾夕法尼亚美术学院、纽约摩根图书馆与博物馆、以及韦尔斯利戴维斯博物馆。

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About the artist

Eddie Martinez was born in 1977 on Groton Naval Base, Groton, Connecticut. He lives and works in Brooklyn, New York. A self-taught artist who is well known for his vibrant colours, dynamic brushstrokes, and impeccable intuition, energy exudes from the brisk markings he makes with acrylic, oil, spray paint, Sharpies, and even baby wipes. Martinez's practice reflects elements of historical movements such as action painting and neo-expressionism, whilst spontaneously alternating between traditional and unconventional modes of painting.

Martinez's work has been the subject of solo exhibitions at museums and institutions including the Bronx Museum of the Arts, New York, the Drawing Center, New York, Yuz Museum, Shanghai, Museum of Contemporary Art Detroit, Michigan, and the Davis Museum, Wellesley, Massachusetts. His works are included in public collections such as the Saatchi Collection and Hiscox Collection, London; Colección Jumex, Mexico City; the Marciano Collection, Los Angeles; the National Gallery of Art, Washington D.C., the Pennsylvania Academy of Fine Art, Philadelphia, Morgan Library & Museum, New York; and the Davis Museum, Wellesley.

[More information about the artist >>>](#)