



微风之劫

Harnessing the Power of Wind

程心怡 CHENG Xinyi

2018.06.08 – 2018.07.30

- | | | | |
|--|---|--|---|
| 1. Julien
布面油画
Oil on Linen
80 x 70 cm
2017 | 2. Guava Juice
布面油画
Oil on Linen
60 x 70 cm
2017 | 3. Untitled
喷墨打印
Inkjet Print
31x 22 cm
2017 | 4. Aperitif
布面油画
Oil on Linen
105x 90 cm
2018 |
| 5. Liebe & Romanze
布面油画
Oil on Linen
60x 100 cm
2017 | 6. Song for the gardener, the monk and the poet
布面油画
Oil on Linen
165x 200 cm
2017 | 7. The Gardener
木板油画
Oil on Wood Panel
40x 50 cm
2018 | 8. Gardeners
布面油画
Oil on Linen
105x 105 cm
2018 |
| 9. the Origin of Another World
布面油画
Oil on Linen
65x 54 cm
2018 | 10. Green Carnation
布面油画
Oil on Linen
60x 50 cm
2018 | 11. the Caretakers
布面油画
Oil on Linen
60x 93 cm
2018 | 12. Strangers
布面油画
Oil on Linen
115x 140 cm
2018 |
| 13. Foulard
布面油画
Oil on Linen
80x 70 cm
2017 | 14. Ascent
布面油画
Oil on Linen
115x 140 cm
2017 | 15. North Brother Island
布面油画
Oil on Linen
150x 125 cm
2017 | 16. Harnessing the Wind
布面油画
Oil on Linen
60x 50 cm
2018 |
| 17. I surrender...
布面油画
Oil on Linen
140x 115 cm
2018 | | | |

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2016年的春季，我刚搬到阿姆斯特丹。在那时，我遇见了克里斯蒂安，一个非常特别的人。我们喝着咖啡聊天。他五十来岁，发色灰白，戴黑框眼镜，身着黑色休闲上衣和皮靴。他刚从荷兰北部移居至阿姆斯特丹。过去的十年，他和丈夫在北荷兰打理一处花园。在那之前，他离开与朋友们在阿姆斯特丹联合创办的独立剧院，在修道院住了十年。我告诉他我是一个对情感、欲望和权力关系着迷的画家。他在交谈中表现得那样专注，仿佛我是这世上最有趣的人。

自那时起，我们便时常见面。有时我们会在公园里散步，另一些时候则是在美术馆或是我的工作室里见面。我们也经常在他家喝茶。克里斯蒂安住在阿姆斯特丹河边，一幢由艺术家所有的房屋顶层。他的公寓是极简的，房间被刷成纯白，光线充足。起居室仅有一张桌子和四把椅子。

他的丈夫克拉斯住在二层公寓，即克里斯蒂安的楼下。他的公寓装饰得如同一所18世纪的荷兰住宅：古董家具、波斯地毯、银器、玻璃器皿和油画一应俱全。总有一束鲜花和一盘水果摆在餐桌上。

克里斯蒂安将我介绍给斯泰恩，一个漂亮的年轻男孩。他觉得我们会很合得来。斯泰恩在艺术学院学习纤维艺术，对文字和图像很感兴趣。他身形瘦高，说话轻柔，天性敏感。他有着棕色的中长发。很快，斯泰恩便成为了我的缪斯。

在2017年春季，克拉斯开始因为背痛需要卧床。他被查出患有晚期肺癌。他很快便开始了化疗。克里斯蒂安在剧院的工作与照顾克拉斯之间来回奔波。我开始更加频繁地拜访他们，有时会带去一些我的画作，将房内的旧藏品替换掉。我将这些画想象成他们的“访客”。克拉斯很爱这些新画，特别是“朱利安”——画中一名穿着黑色橡胶围裙的男性正给一名蓄须的男性洗发。

我给克里斯蒂安、克拉斯以及公寓中的物件拍摄了录像。克拉斯喜欢在阳台上坐着，边看报纸边抽雪茄，开始他新的一天。他在下午接待来访客人——亲戚、朋友，有时则是旧日的情人。他总是因为止痛药而变得精神亢奋。他似乎变得比平日更加温和，处在一种很好的情绪里。

当我们交谈时，他将话题保持在园艺与SM虐恋上。克拉斯在荷兰北部拥有一处花园宅邸。他用超过二十年的时间进行设计和打理，前后栽种了超过两千种植物。十四年前，他收到了一位修士请求造访花园的信件。克拉斯邀请他留下过夜，自此他便再未离开。那个人就是克里斯蒂安。他们与动物一同生活，包括一条以奥斯卡·王尔德的情人波西所命名的狗、一只孔雀和一只公鸡。他们雇佣年轻的男孩们前来打理草坪和修剪花木。

八月底，克拉斯的健康状况急剧恶化，他开始呼吸困难。不久之后，他在克里斯蒂安和旧情人们的围绕下，用安乐死结束了自己的生命。

一周后，为了纪念克拉斯，克里斯蒂安在EYE电影协会组织了一次日本电影《入殓师》的放映。在电影结束后，一群朋友沿运河从美术馆搭船到克拉斯家。家中设有红酒和奶酪招待大家。克里斯蒂安的手臂环绕着克拉斯的一位旧情人。克拉斯把自己的房子连同这位旧情人一起托付给了克里斯蒂安。这个男人穿着一件黑白格衬衫，戴着一条精美的珍珠项链。克里斯蒂安凝视着他的红酒杯。

——译：张文心

程心怡，1989年出生于武汉，现生活工作在法国及上海。近期个展包括：微风之劫，天线空间，上海，2018；The Hands of a Barber, They Give In, Balice Hertling画廊，巴黎，法国，2017；Swimming Hole, Practice, 纽约，美国，2015；部分群展：Ruis, 哈尔斯博物馆，哈莱姆，荷兰，2018 (forthcoming)；Painting: Now & Forever, Part III, Greene Naftali 画廊及Matthew Marks画廊联展 (forthcoming)，纽约，美国，2018；杂毛连须公，胶囊上海，上海，2017；Economy Plus, Balice Hertling画廊，巴黎，法国，2017；Rijksakademie OPEN 2016, 阿姆斯特丹，荷兰，2016；Soft Haze, Thomas Erben画廊，纽约，美国，2016；A Piece of Paper, 否画廊，布鲁克林区，纽约，美国，2016；Feelers, 波士顿艺术中心，波士顿，美国，2015；NEWD, The 1896, 纽约，美国，2015；布朗克斯美术馆AIM项目联展，布朗克斯美术馆，纽约，美国，2015；触觉与肌理，下东区版画工作室，纽约，美国，2014；Nomad-Y计划：迈阿密海滩，迈阿密，美国，2014；凸面镜中的肖像，Bannerette画廊，纽约，美国，2014。

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I met Christiaan, a very special man, in the spring of 2016, when I first moved to Amsterdam. We talked over coffee. He was in his fifties, with grey hair, he wore black-framed glasses, a casual black blazer and leather boots. He had just relocated to Amsterdam from northern Holland, where he and his husband had worked on a garden for the past ten years. Before that, he lived in a monastery for ten years, after leaving the theatre company he co-founded with a group of friends in Amsterdam. I told him I was a painter who's fascinated by emotions, desires and power dynamics. He was so attentive during the conversation, it seemed as if I were the most interesting person in the world.

From then on, we met regularly. Sometimes we went for walks in a park. Sometimes we met in a museum or in my studio. Often we met for tea at his place. Christiaan lived by the Amstel River, on the top floor of an artist-owned house. His flat was minimalistic, painted in white and full of light. In the living room there were only one table and four chairs.

Klaas, his husband, lived in the second floor flat, right below Christiaan. It was decorated like an 18th century Dutch house: antique furniture, Persian carpets, silverware, glassware and paintings. There were always a bouquet of flowers and a bowl of fruit on the table.

Christiaan introduced me to Stijn, a beautiful young boy. He thought we would get along. Stijn studied textile at an art school and was interested in text and graphics. He was tall, thin, soft-spoken and sensitive. He had Brunette and medium-long hair. He soon became my muse.

In the spring of 2017, Klaas started to have backaches and had to lie in bed. He was diagnosed with terminal lung cancer. Soon, he began his chemotherapy. Christiaan hustled between working at the theatre and taking care of Klaas. I visited them more often, sometimes bringing a few of my paintings, taking some of their old collections down and replacing them with mine – I imagined my paintings and myself were their "visitors." Klaas loved the new paintings, especially "Julien"- about a bearded man having his hair washed by another man in a black latex apron.

I took videos of Christiaan, Klaas and the objects in their flats. Klaas liked to start his day sitting on the balcony, reading newspapers and smoking a cigar. He received guests in the afternoon, relatives, friends, and sometimes former lovers. He was always high from his painkillers. He seemed more mellow than usual and was always in a good mood.

When we talked, he kept the topics to gardening and sadomasochism.

Klaas also owned a house and a garden in the north of Holland. He had designed and worked on it for over twenty years, and he had planted over two thousand kinds of plants. Fourteen years earlier, he received a letter from a monk, who requested to visit the garden. Klaas invited him to stay overnight, and the man never left. That was Christiaan. They lived with animals, among them, Bosie – a dog named after Oscar Wilde's lover, a peacock and a rooster. They hired young boys mowing the lawn and pruning the trees.

In late August, Klaas's health deteriorated quickly. He started having difficulty breathing. Not long after, he decided to die by taking a lethal injection, surrounded by his former lovers and Christiaan.

A week later, Christiaan paid a tribute to Klaas by screening the Japanese film "Departure" at the EYE Film Institute. Klaas had chosen the film. After the screening a small group of friends took a boat from the museum to Klaas' house through the canals. Wine and cheese were served. Christiaan had his arm around one of Klaas' former lovers, whom Klaas had handed down to him, with the house. The man wore a checkered shirt and an exquisite pearl necklace. Christiaan was staring into his wine glass.

Cheng Xinyi, born in 1989, Wuhan, China. Lives and works in Paris and Shanghai. Her recent solo exhibitions include: Harnessing the Power of Wind, Antenna Space, Shanghai, China, 2018; The Hands of a Barber, They Give In, Galerie Balice Hertling, Paris, France, 2017; Swimming Hole, Practice, New York, NY, US, 2015; Her recent group exhibitions include: Ruis, Frans Hals museum, Haarlem, Netherlands, 2018 (forthcoming); Painting: Now & Forever, Part III, Gallery Greene Naftali and Gallery Matthew Marks, New York, NY, US, 2018 (forthcoming); Scraggly Beard Grandpa, Capsule, Shanghai, China, 2017; Economy Plus, Galerie Balice Hertling, Paris, France, 2017; RijksakademieOPEN 2016, Amsterdam, Netherlands, 2016; Soft Haze, Thomas Erben Gallery, New York, NY, US, 2016; A Piece of Paper, Fou Gallery, Brooklyn, NY, US, 2016; Feelers, Boston Center for the Arts, Boston, MA, US, 2015; NEWD Art Show, The 1896, Brooklyn, NY, US, 2015; Bronx Calling: Third AIM Biennial, The Bronx Museum of the Arts, the Bronx, NY, US, 2015; Tactility and Texture, Lower East Side Printshop, New York, NY, US, 2014; Nomad-Y : Miami Beach, Miami, FL, US, 2014; Portraits in Convex Mirrors, Bannerette, Brooklyn, NY, US, 2014.

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