

蝶变

Metamorphosis

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陈艺楠

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1992 年出生于湖北武汉

现任教于湖北美术学院

2019 年毕业于美国罗德岛设计学院陶艺系 获艺术硕士学位

2018 年毕业于湖北美术学院雕塑系陶艺专业 获文学硕士学位

2015 年本科毕业于湖北美术学院雕塑系陶艺专业 获学士学位

Chen Yinan

Born in Wuhan China, 1992

Teaching in Hubei Institute of Fine Arts, Wuhan, Hubei, China

2019, MFA in Ceramics, Rhode Island School of Design, Providence, RI, USA

2018, MA in Ceramics, Hubei Institute of Fine Arts, Wuhan, Hubei, China

2015, BA in Sculpture (Ceramics), Hubei Institute of Fine Arts, Wuhan, Hubei, China

重要展览与活动:

《翼之形》入选第十三届全国美术作品展，景德镇中国陶瓷博物馆，中国景德镇

《The Silent Wings》参展 2019 亚洲当代陶艺展，中国杭州

《翼之形 3》入选第十三届湖北省美术作品展览，中国武汉

《Settlers》参展“Chair Show”，Gelman 美术馆，美国普罗维登斯

《Wax and Wane》参展“Regular Style”，蒙大拿大学，美国蒙大拿

《轨迹 2》参展学院陶艺十年——武汉国际陶艺邀请展，中国武汉

《The Silent Wings》 参展罗德岛设计学院陶艺双年展，美国普罗维登斯

《海兔》参展武汉——澳门陶艺交流展，中国澳门

《家园》入选第十二届全国美术作品展，中国西安

《壶途》参展 2014 亚洲当代陶艺展，韩国金海

2018 年 12 月 RISD–CAFA（罗德岛设计学院 x 中央美术学院）国际合作工作坊：陶瓷艺术

2016 年驻场创作于第三十届利川陶瓷艺术节国际陶艺工坊，韩国利川

Exhibitions & Activities:

The 13th National Exhibition of Fine Arts, China 2019, Jingdezhen China Ceramics Museum, Jingdezhen, China

2019 Contemporary Ceramic Art in Asia, Craft Museum of CAA, Hangzhou, China

The 13th Hubei Fine Arts Exhibition, HIFA Art Museum, Wuhan, Hubei, China

Chair Show, Gelman Gallery, Providence, Rhode Island, USA

Regular Style, University of Montana, USA

The 10th Anniversary of Ceramics – Wuhan International Ceramics Exhibition, HIFA Art Museum, China

Dirt Eating Kids – Ceramics Graduate Biennial 2017 in Rhode Island School of Design, Providence, Rhode Island, USA

The Interchange Exhibition in Macao, China

The 12th National Exhibition of Fine Arts, Xi'an, Shanxi, China

The 2014 Asian Contemporary Ceramic Exhibition, Gimhae, South Korea

2018, International Cooperation Workshop: Ceramic Art, Central Academy of Fine Arts, Beijing & Jingdezhen, China

2016, Icheon International Interlocal Workshop under 30th Icheon Ceramics Festival, Icheon, South Korea

蝶变

——谈陈艺楠的艺术创作

冀少峰

湖北美术馆 馆长

千姿百态的蝴蝶构成了陈艺楠首个个展的问题。这是一个钟情于既变幻莫测又异彩纷呈的蝴蝶世界的视觉呈现。

蝴蝶的生与死，美丽与哀怜，破茧挣扎挣脱与自由飞翔，及伴随着对纷纭变幻蝴蝶的“沉浸”式思考与把握，一个透过蝶变来看人生真相的陈艺楠就这样的扑面而来。

沉浸式的思考，沉浸式的展陈，带给阅读者的则是关乎蝶变的沉浸式的体验。由此，艺术经验与日常经验透过陈艺楠的蝶变就这样交织在一起。当然，充斥其间的必然也混杂着集体的共有经验和陈艺楠个人经验的统一性与差异性，同时又隐匿着的一种不确定性。因为只有这种不确定性，才能够打破现存的秩序条件与规范。这是蝶变带给阅读者的启示之一。当然，对于蝴蝶的迷恋主要来源于陈艺楠的个人经验，蝴蝶美丽，很吸引你，但它的确又令你恐惧之。而对恐怖和奇幻的迷恋，对生与死的思考又是艺术的主要灵感来源。陈艺楠一方面像一个冷静客观的生物学者、博物馆人；另一方面她的确又有着艺术家的浪漫与情思，两种社会身份角色的认知以一种悖论方式相交融。她从蝴蝶视角，以生物亦或说博物学的广度，又能够从人性的哲学深度，以蝴蝶的形象和感性方式表达的看似是蝴蝶的命运，是蝴蝶由生到死的悲怜历程和命运，其实隐喻着的实则是探讨的是现实处境中人类的生存困境。

自然界的蝴蝶是客观存在着的，就像陈艺楠，这象征着本我；博物馆里的蝴蝶则是终止了生命的存在标本，生命是静止的；各种材质的蝴蝶，纸蝴蝶，陶瓷蝴蝶……既是艺术的蝴蝶，又是陈艺楠艺术生命的自我呈现。人造的、自然的、复合的蝴蝶扩大了空间，改变着时态与时间，在乱中有序、变化无常间，在生命、身体、身份、族群、社会、

记忆、压抑、重复和秩序，空灵悲怜和幽暗阴沉间，在存在的秩序和认知的秩序统一间，在蝶变的真与假、虚与实、大与小、重复与差异、空间与时间、符号与实体、变化无常与稍纵即逝间，不可预知与日常性间，透过不同材质蝴蝶的本质和形式，映射出的实则是对于人类灵魂本质的思考。只不过人类的灵魂是通过蝴蝶的形式本质得以显现。

陈艺楠的视觉讲述，在色彩的多样与形式的统一间，在物象的极简与极繁间，在看似繁杂，实则整一；看似散乱，其实又有着内在的逻辑与秩序，在不确定中悄然记录着生命轨迹在时空中的延展。这是一个融入了都市社会，感受到群体社会的制约和束缚，既不想丧失自我，又没有勇气彰显自我和身份的独立，是一个逐渐内隐的自我。可以说是既附丽其上，又颇思逃离这么一个窘境。

陈艺楠选择视觉符号——蝴蝶，是和个人的经验个人体验特别是和自我的心灵相亲近的一种表达方式。虽然蝴蝶的美丽与真假难辨，带给她的是美丽的瞬间，但也时常令她产生恐惧、眩晕和崩溃，也带给她破碎的梦和破碎的现实，及焦虑的生存体验和焦虑的生存困惑。这种焦虑从其踏入社会即伴随着她，由此亦迫使她不得不思考她所依附的真实的生存处境，也使她养成一种勤思善思且精于表达这么一种学术品性。她反复强调：“这是我的展览”，从中亦可窥视到她的那种执着、坚韧与坚持坚守。她通过蝶变的虚境来象征生活中的实境，她把自我的精神想象和真实的愿望及非现实景象相黏合，营构出的则是自在的心灵所排斥的现实世界，充斥其间的又是离解与重建、美丽与哀怜、悲伤与痛苦、轻松与沉重、希望与失望，肉身的精神的对立与矛盾。她将自我的游戏心理和好奇心透过真假难辨和含混不清的蝴蝶，诉说着艺术中的模糊和看不清与现实中的模糊和看不清是何等惊人的相似，而现实中的诸多所谓真相又是何等的令阅读者真假难辨。初涉艺坛的陈艺楠很显然既没有勇气去直面这样惨淡的现实，而逃避现实的怯弱也促使她将美好的期待寄寓在梦想时的一瞬。陈艺楠就在蝴蝶间，沉浸式展场中的蝴蝶也一定隐藏着个真实的陈艺楠。由此，一个营造了我真诚在场的陈艺楠，一个由学校到社会，由个体到群体，并日渐融入都市化现实的陈艺楠就这样静悄悄地呈现在阅读者前面。特别是陶瓷蝴蝶，当陈艺楠选择陶瓷作为自我视觉表达的媒材符码时，其实媒材即观念，因为陶瓷本身既带有强烈的民族文化根性，是民族文

化符号礼仪之一，又有着强烈的东方精神属性，不可避免地又带有自身的脆弱性与易碎性。这也是一个不争的事实。由此阅读者亦可以清晰地洞悉到弥漫其间的陈艺楠的问题意识。重复的蝴蝶带来的不仅仅是关于“蝶变”的无尽想象和一种来自艺术深处的动能，她抽离了世俗的人情的关于蝴蝶的认知，而充斥其间的蝴蝶阵型也正如乔治·奥基弗所说“那里如此美丽，又如此荒诞”，但弥漫其间的焦虑与困苦，困惑与茫然，束缚与挣扎，痛苦与悲怜，破坏与重建，破茧与重生，制约与控制，挣脱与自由，保护与欣赏，重复与差异，统一与秩序，生命与死亡，短暂与永恒，美丽与哀怜，真实与非真实，存在与虚幻，个体与集体，过去、现在与未来，及过去是现在的未来，现在是未来的过去，及伴随这些观念而生的易碎观念：生命易碎、现实易碎、生态易碎、感情易碎、关系易碎……人与人，人与自然，人与社会，焦虑的生存体验与破碎的现实相交织的这么一个生存实境。

很显然，陈艺楠的视觉文本给予了阅读者这样的警醒，而阅读者理解阅读其视觉文本的要素，除了与她所处同一个时代与相同的环境外，对蝴蝶生命的主观体验亦是关键因素。

作家夏目漱石（1867–1916 年）在小说《草枕》开篇中写到：“我一边在山路攀登，一边这样思忖。若是发挥才智，则棱角分明；若是任凭感情，则会随波逐流；若是坚持己见，则可能处处碰壁。总之，人世难居。愈是难居，愈想迁移到安然的地方。当觉悟到无论走到何处都是同样难居之时，便产生了诗，产生了画。”

陈艺楠亦如此。

2021 年 9 月 23 日下午
5:30 于东湖三官殿

Metamorphosis

— A Review of Chen Yinan’s Artistic Creation

By Ji Shaofeng
Director of Hubei Museum of Art

Butterflies in numerous postures constitute the main theme of Chen Yinan's first solo exhibition, which presents us a visual feast by the fickle and colorful world of butterflies.

Chen Yinan, an artist who looks through the truth of human lives through the metamorphosis of butterflies, confronts us with the birth and death, beauties and sorrows of butterflies, their being struggling to get out of the cocoons and fly freely afterwards, as well as with her "immersive" thinking and grasping of the fickle butterflies.

The immersive thinking and immersive exhibition offer the audience an immersive experience of metamorphosis of butterflies. By that way, artistic experiences and daily experiences are inextricably interwoven through Chen Yinan's exhibition — "Metamorphosis". It is without doubt that the inevitable understandings presented in the exhibition are surely to partly derive from the combination of unity and differences for mutual experiences of group and personal experiences of Chen Yinan, as well as a hidden uncertainty among them. For only by this kind of uncertainty can the current existing conditions of orders and norms be broken, and it is one of the inspirations brought by the "metamorphosis of butterflies" to the audience. The fascination born by Chen Yinan with butterflies undoubtedly stems from her personal experiences, which suggests that butterflies are so beautiful to attract you, but they indeed arouse your fear. While the fascination with horror and fantasy, as well as the thinking of living and death, are the main sources

of inspiration for art creation. On one hand, Chen Yinan shows her calmness and objectivity like a biologist or museum scholar; On the other hand she bears romances and literary thoughts as artists. The perceptions of those two kinds of social identities are interwoven in a contradictory way. Not only from the perspective of butterflies in scope of what are involved in biology, or in other words, the natural history, but also from a deep perception of humility in philosophy, the idea she manages to express by the image of butterflies and in a perceptual way, seems to be the fate of butterflies referring to the sorrow journey and fate of butterflies from birth to death, but the implicit essential idea contained in a metaphoric way of the exhibition refers to the living predicament of people in real circumstances.

The existence of butterflies in the nature is as objective as the life of Chen Yinan in our world, which symbolizes "the id"; the butterflies in museum are displayed as biological specimens after their lives end, which refers to the motionless life. Butterflies made of various materials as paper butterflies, ceramic butterflies etc....are not only artistic butterflies, but also the self–presentation of art life of Chen Yinan. Artificial, natural and compound butterflies expand space and continuously change the states with time, as well change the time itself. It is actually the thoughts of the nature of human soul which are reflected from those characters as order in chaos and constant changes, from life, body, identity, ethnic groups, society, memory, repression, repetition and order, from empty grief and gloomy depression, from the unity of existing orders and perceptual orders, from the truth and falsehood, illusoriness and reality, large and small, repetition and diversity, space and time, symbols and entities, from the continuous changes and fleeting moments, and from the unpredictability and routine affairs, through the essence and form of butterflies made of various materials. It's just a mean by which the essence of human soul emerges through the form of butterflies.

The visual narration of Chen Yinan takes a covert record of the extension of life trajectories in space and time under the circumstances of the unity of diversity of colors and form, the extreme simplicity and extreme complexity, the uniformity in seeming disorder, the internal logistic and order in seeming chaos, and the uncertainty. It is an independent state that mixes up the integration into the urban society and the feeling of restraints and trammels from mass in society, with neither willing to lose one's self nor having courage to demonstrate one's self and identity. It is a gradually increasingly implicit self. It reveals a dilemma where individuals tend to escape from what they have already relied on.

Chen Yinan selects a visual symbol — the butterfly, which is a way of expression intimate to personal experiences, especially the spirit of one's own. Despite the difficulties in distinguishing beauty, truth and falsehood of butterflies, and the beautiful moments butterflies bring to her, it would frequently leave her fears, vertigo and collapses, and bring to her the broken dreams and realities, as well as anxious living experiences and confusions. That kind of anxiety has been accompanying her since the very moment she stepped into the society, for the cause of which she feels constrained to contemplate the real living circumstance she relies on. It also enables her to nurture an academic character of sedulous and good thinking as well as proficiency of expression. "This is an exhibition of my own kind." from which she has repeatedly stressed, we can get a glimpse of the persistence, tenacity and adherence in her characters. She uses the virtual meaning of metamorphosis of butterflies to symbolize the reality of daily life. She realizes an integration of the spiritual imagination of self, real desires and unreal scenes. What she has constituted is a present world repulsed by the inner spirit, where there are crammed dissociation and reconstruction, beauty and pity, sorrow and pain, relaxation and heaviness, hope and disappointment, and the opposition and contradiction of the spirit of flesh. She

takes advantage of the game psychology and curiosity of herself through the vague butterflies that are impossible to distinguish between the fake and genuine ones, to express an amazing similarity between the obscurity of art and the obscurity of reality. While so much of the so–called truth of reality is so difficult for the audience to distinguish between truth and falsehood. The thoughts of Chen Yinan just lie in the world of butterflies, and the real Chen Yinan must be hidden among the butterflies of the immersive exhibition. Thus Chen Yinan who has shown the attendance of sincerity of herself, and who has been increasingly integrated into the urban reality from school to society, and from individual to group, is displayed so quietly in front of the audience. It is especially revealed by the ceramic butterflies when Chen Yinan selects the ceramic as the medium material for the visual self–expression, and the medium material actually equals to concept. For the ceramic itself not only represents an essential symbol for the national culture, which is one of the symbol courtesy of the national culture, but also bears strong spiritual attributes of oriental world, with inevitably fragility of itself. That is also indisputable fact, from which the audience can get a clear understanding of the Chen Yinan's awareness of problems crammed in it. From this way, the audience is also able to have insights on Chen Yinan's awareness of problems crammed in it. What the repeated butterflies bring us are not just the endless imagination of "metamorphosis of butterflies" and one kind of energy of motion deriving from the depth of art. She draws out the worldly and humane perception of butterflies, while the formation of butterflies crammed in it is displayed in such a way as what Georgia O'Keeffe described, "The scenes there are so beautiful and so ridiculous". But what is designed to be expressed by those butterflies are the anxiety and hardship, confusion and bewilderment, restraint and struggle, pain and pity, destruction and reconstruction, the break of cocoon and rebirth, restriction and control, restriction breaking and freedom, protection and appreciation, repetition and



蝴蝶公墓，2015
陈艺楠
陶、石、灯
Butterfly Cemetery, 2015
Chen Yinan
Earthenware/ stone/ lights

difference, unity and order, life and death, transience and eternity, beauty and pity, the real and the unreal, existence and unreality, individuals and group, the past, present and future, and the idea that the past is the future of current life and that the present is the past of the future, as well as the fragile concepts derived from those ideas. The fragility of life, reality, ecology, affection, relationship... and a real living circumstance where person and person, person and nature, person and society, the anxious living experiences and broken reality is interwoven.

It is obvious that the visual text of Chen Yinan offers the audience that warning, while the key elements for the audience to comprehend her visual text lie not only in the same living environment shared with her, but also more in the subjective experience of the life of butterfly.

The writer, Natsume Soseki (1867–1916) wrote following words in the very beginning of his novel Grass Pillow: "I thought in such a way as I was climbing along the mountain paths, that a man making full use of his talents would always be a principled and serious one; a man relying on his emotions to make decisions would always lost his own ideas; if a man stands his ground, he will get rebuffed here and there. In a word, to live is always a hard deed. The more arduous a life is, the more eager a man would be to transfer to a safe place. Poems and pictures are produced when it is realized that wherever you go, life is equally arduous for everyone around the world. "

Chen Yinan bears as well those ideas.

At 5:30 pm 23th, Sep. 2021
In the San Guan Dian of East Lake

《蝶变》的艺术本体与语言修辞

刘茂平

湖北美术学院 副院长

90 后艺术家陈艺楠在佑品空间的艺术展《蝶变》，以精心的设计，细致的制作，空间结构的准确把控，犹疑的灯光、梦幻的氛围，作品之间的有机关联，为观众营造出沉浸式的观展体验，反映出年轻艺术家良好的艺术素养和较高的艺术水准，也表明了其对艺术的专业态度，值得关注，也值得推介。

对这个展览的观察，首先最值得肯定的是她整个展览总体构思的综合性，具有集合艺术的特点：作品主题集中，关联性强，题材和材料多样又统一，既可以作为一个整体的作品来观看，也可以分成三个或四个作品来分析感受；可以认为是用独特的展陈方式呈现的特定题材的陶艺作品展，当然观众可能更愿意把它纳入装置作品的范畴。达到了单一性和多义性、集合和分置的统一，既使我们不继续分析，就这个展览的呈现本身，已经非常具有当代感和国际范。

但我们当然要继续分析，我们首先要追问的是，为什么是蝴蝶？蝴蝶是整个展览的本体，其实也是陈艺楠 2015 年以来的主要艺术母题（故艺术本体在此可以和艺术母题互换）。陈艺楠在自己的艺术陈述中清楚地表达了她选择蝴蝶的原因（注意，这又是当代艺术的一个必要条件，艺术家必须对自己的作品能够陈述）。但是，我们并不愿意认同陈艺楠的作品自我陈述——起因于“从小有着非常严重的蝴蝶恐惧症”……我们不愿认同的更主要的原因是，她本人对这些作品意蕴的陈述——这次展览作品的名称及解释《迁徙与移居——繁衍与传承、生存与死亡》，《群聚——个人与群体、社会、束缚与焦虑、挣扎与打破》，《标本——永恒与延续、美与畸形》等等，作品和意蕴的对应过于直接和确定，填满了对视觉和空间的感受和想象，也让观众和批评家无法置喙。

我的观察是两点：一、蝴蝶因为其独特的外形和斑斓色彩，与人以巨大的想象空间，成为最艺术化的动物，蝴蝶是花鸟草虫科绘画最常见的表现对象，其他艺术形式如寓言、传说、诗歌、戏剧、音乐、电影都有蝴蝶的题材，最著名的当属庄周梦蝶的故事和梁山伯与祝英台的传说及其衍生的多种艺术形式；现在有了科学喻像“蝴蝶效应”；二、蝴蝶因为在长期历史过程中已经具有了意象化的特征，当然最主要的还是蝴蝶独特的生活习性和生命特征，使它具有强大的隐喻功能。而隐喻、象征，正是这次展览的主要修辞。

在确定主题或本体的前提下，运用独特的语言修辞来承载丰富的思想观念、情感意蕴，表明价值态度、社会认知，正是当代艺术的常见叙事手法。陈艺楠的巧妙之处在于，当她精心制作了大批具有脆弱易碎特性的不同类型的陶瓷蝴蝶，并以不同的方式反复出现，隐喻已经作为她作品的显在时，她反而将隐喻悬置起来，专注于更具体的语言修辞，这就是重复、并置、反复、交叉、延展、对比，堆叠、聚集，以此强化我们对蝴蝶的具体视觉感受，忘掉隐喻，专注于蝴蝶的形态、质感、状态、位置，自然而然进入蝴蝶的命运。当我们进入对蝴蝶命运的关注和思考，又处于陈艺楠刻意营造的原始、奇幻、梦境般的空间时，我们就真不知道我们关注的是蝴蝶还是我们自身。

陈艺楠就是用这样的方式，聚焦于蝴蝶的叙事，完成了她一次艺术本体与语言修辞的艺术操练，既实现了对她自己既往艺术的超越，也实现了对以往蝴蝶题材艺术的超越，为蝴蝶艺术家族增加了新的成员，也使观众完成了一次蝴蝶视角的自我观察和思考。

2021 年 10 月 6 日藏龙岛



蝴蝶公墓 2, 2021
陈艺楠
陶、木、石
Butterfly Cemetery 2, 2015,
Chen Yinan
Earthenware/ wood/ stone

The Artistic Noumenon and Linguistic Rhetoric of Metamorphosis

by Liu Maoping
Vice President of Hubei Institute of Fine Arts

Chen Yinan, a post–90s artist, creates an immersive visiting experience for the audience in her art exhibition, *Metamorphosis*, in Youpin Space through careful design, delicate workmanship, accurate grasp of the space structure, wandering lighting, fantastic atmosphere and organic correlations among her art works, which reflects the good artistic accomplishment and high artistic level that this young artist has achieved, as well as the professional attitude she bears towards art, deserving our attentions and recommendation.

According to my observation of this exhibition, it is her comprehensive overall conception for the whole exhibition that deserves most recognition, which is of a characteristic of art assembly: focused work themes, strong correlation, various subjects and materials organized in an united way, and being either viewed as a integrated work or divided into three or four pieces of work to analyze and feel; It may be deemed as a ceramic exhibition, while the audience of course, may prefer to categorize it into one kind of installation art work, achieving an unity of oneness and polysemy, as well as assembly and separation. This show has been rich in modern sense and international style as for itself even if we cease further analysis of it.

Nevertheless, we will continue our analysis of course. What we ask about first is, why is the butterfly that is selected? Butterfly is the noumenon of the whole exhibition, and in fact has been the main art motif of Chen Yinan since the year 2015 (so here the artistic noumenon may be interchangeable with motif). Chen Yinan clearly

expresses in her art statements the reason for which she selected butterfly (note that this is also a necessary condition of contemporary art, i.e. artists must be capable of making statements of their works). However, we are unwilling to approve of Chen Yinan's self–statement of her works — ascribing to "I have been being suffered from butterfly phobia since my childhood"... A more major reason for which we are unwilling to approve it lies in her statement of connotations of these works — Titles and interpretations of works in this exhibition as "Migration and Immigration — Reproduction and Inheritance, Survival and Death", "Clustering — Individual and Community as well as Society, Restriction and Anxiety, Struggle and Breaking Through" and "Specimen — Eternity and Continuation, Beauty and Deformity" etc. have too direct and definite corresponding connotations, which entirely fills up the visual and spatial perception and imagination, leaving no room for audience and critics to comment. This exhibition leaves me two ideas after my observation: firstly, the butterfly has become the animal bearing the most artistic connotations for its unique shape and colorful appearance, which is the most common performance object in the paintings of flowers, birds, grasses and insects, while other forms of art such as fables, legends, poetry, plays, music and movies all have once applied the butterfly into their themes, among which the most famous ones are the story of "Chuang Chou Dreaming a Butterfly" and the tale of "Liang Shanbo and Zhu Yingtai" as well as various forms of art deriving from them; And now there's also a scientific metaphors as the "butterfly effect": secondly, the butterfly is rich in metaphor functions for the characteristics of imagery developed in its long historical process, of course mainly resulting from its unique living habits and characteristics, which enabling them with strong metaphor functions. While the metaphor and symbolization is the very major rhetoric applied in this exhibition.

Given that the theme or noumenon has been determined,

it is a common narration method of contemporary art to apply unique linguistic rhetoric to carry rich ideological concepts, emotional implications and to express a sense of values and social cognition. When Chen Yinan has carefully made a large batch of delicate and fragile ceramic butterflies in various types and made them appear repeatedly in various ways for a metaphor of the apparent representation of her works, it is ingenious of her to eccentrically place the metaphor aside and focus on the more concrete linguistic rhetoric and i.e. duplication, juxtaposition, repetition, intersection, extension, comparison, stacking and aggregation, so as to enhance our concrete visual feelings of butterfly, and let us forget the metaphor with attentions on the form, texture, state, location of the butterflies, entering into the destiny of butterfly in a natural way. When we are led into the attention on and thinking of the destiny of butterfly, and situated in the primitive, fantastic and dreamlike space deliberately built by Chen Yinan, we are really unaware of whether what we are concerning about are the butterflies or ourselves.

It is in such a way that Chen Yinan completes an art practice of artistic noumenon and linguistic rhetoric of herself, which succeeds in surpassing not only her prior art practice, but also the previous art practice with butterfly as their themes, identifying herself as a new member of the butterfly art family, and as well enabling the audience to complete a self–observation and thinking from the perspective of butterflies.

On Canglong Island, October 6, 2021

几句话

刘建华
上海美术学院 教授

我和陈艺楠的母亲是大学同学，前两年听她说到她女儿在国外接受艺术教育，也提到过她女儿创作的作品，因此有了印象。陈艺楠从小受家庭影响，热爱艺术，并有很好的国内外艺术教育背景。这次展览，她母亲约我写几句话，我平时文字工作做得少，一时也不知道应该如何进行，出于与年轻艺术家交流的真诚，所以在这儿谈点个人粗浅的想法。

这些年她在作品的创作上进行了很多有意义的探索和实践。蝴蝶主题是从本科开始一直贯穿到她现在创作的一个方向。她的作品也运用了多种媒介的材料来呈现，有陶瓷、木、金属、灯光、影像、音乐 ... 从这些作品呈现的形态上，我们可以感受到她对材料媒介的敏感和对艺术不断往前推进的向往。

蝴蝶从古到今成为国内外诸多生物学家、科学家、艺术家，文学家、诗人所研究、表达和描绘的对象，也产生了非常多经典作品。陈艺楠从她自己的角度，遵循着对生命的理解，对人生的思考，执着地对这个生物形态进行了多年的艺术实验。从她的作品中，我们可以看到她运用综合媒介的能力，她的创作正在朝着自己个人确定的方向深化，以期形成个人化的艺术语言，这对年轻艺术家来说是难能可贵的。作品在空间形态、综合材料的掌控，视觉效果的把握及观念的表达上做了有意义的尝试。她将时间、空间、生命、脆弱等敏锐感受融入到作品的形态中，更多的是让人感受到其对生活的理解及现实中生命的思考和个人成长过程中的记忆。作为年轻艺术家，特别是在当今特殊的时代，她对作品对艺术的执着探索值得大家关注和支持。

就陈艺楠而言，未来的路很长，还需要她去不断进行思考、实验、创作。在这次的展览中，我们可以看到她近些年的实践和努力，也希望她能够朝这样的方向继续深化下去，达到自己理想中的艺术高度。在这个展览的过程中，按照她设想的线索，让观众进入到设定的时空轨迹中，进行交流以及思想上的碰撞。让我们期待。

2021.9.28

A Few Words

by Liu Jianhua
Professor of Shanghai Academy of Fine Arts

Chen Yinan's mother was once my schoolmate in university. About two years before, I heard that her daughter had been sent abroad for art education, with the art works of whom impressively mentioned then. Chen Yinan has been influenced by her family from cradle with enthusiasm for art and good art education background both at home and abroad. Chen Yinan's mother asked me to write some words about this exhibition, while I ordinarily do little paperwork and I was puzzled then about what to write. In purpose of sincere communication with the young artist, I make determination to write here some comments of mine that may be superficial.

She has conducted a lot of meaningful explorations and practices of her art creation these years, among which the theme, butterfly, has always been a direction of her art creation all the way since her being an undergraduate till now. She uses various medium materials to present her art works, including ceramic, wood, metal, light, video, music... From the form of her works, we can feel her sensitivity of medium materials and yearning for the promotion of art forward.

Butterfly has always been the object of study, expression and description by lots of biologists, scientists, artists, writers and poets home and abroad in all ages, with large amount of classical works produced. Chen Yinan has been being devoted into the insistent art experiments of this kind of creature from her own perspective, basing on her understandings and thoughts of life. Her art works demonstrate her capability of applying comprehensive mediums, following the path of an increasingly deepened development along her own determined direction, with

the expectation to form an individualized art language, which is rarely seen among young artists and truly worthy of appreciations. She has conducted meaningful attempts regarding the arrangement of spatial form and comprehensive materials, the grasp of visual effect and the expression of concepts. She achieves an integration of sensitive feelings as time, space, life, fragility into the form of works, which mainly conveys to the audience her understandings and thoughts of life in real world, as well as her memory of growth process. She, as a young artist, especially in the special contemporary era, deserves our attention and support in her persistence of art.

As for Chen Yinan, she has a long way to go in her art career, which requires her of continuous thinking, experimenting and creating. Her practices and endeavors in recent years are demonstrable in this exhibition. And we hope that she may continue deepening the development of her art works along such a direction, so as to finally reach her ideal level of art achievement. During the exhibition visit, audience will enter the set trajectory of time and space in line with the clues designed by her for communication and collision of ideas. Let us look forward to it.

2021.9.28

悬疑的剧场

——陈艺楠装置艺术的三个迹象

鄧敏

中国艺术研究院雕塑院 常务副院长、教授、博士研究生导师

从 2015 年的本科毕业作品《蝴蝶公墓》开始，青年艺术家陈艺楠以蝴蝶为主题，开始了自我摸索的创作历程。蝴蝶，既作为一种生命象征，也作为精神寄托，在中国文化中出现了“破茧而出”、“化茧成蝶”等语义，让它拥有了特定的人文含义。陈艺楠用年轻的心灵感受到蝴蝶与人类的一些共通点：聚集性、趋同性、生命的短促。对“生与灭”疑惑与怅然渐渐成为她的灵感源泉，形成看以蝴蝶为线索的创作过程，这是陈艺楠逐步摸索创作方法的过程，也是艺术家慢慢寻找自我的过程。

在此期间，陈艺楠赴美国罗德岛的求学经历显然对她的创作方法论有决定性的影响。这让我回想起 16 年前我在罗德岛设计学院求学的经历，也是在那个全城只有一个电影院的小小城市，开阔了我的眼界，梳理出近现代雕塑演进的脉络，确定了回归母体文化的路径，开始着手建立面向自我的创作系统。2019 年，陈艺楠学成归国，成为湖北美术学院的教员，但探索的脚步才刚刚开始。

在 2021 年的个展中，陈艺楠以陶、木、水、纸、蝴蝶标本、影像、声音等为媒介，创作出支撑个人展览的作品。这四组作品巨大、深沉，而又弥漫着生命史诗般的嘹亮之声，装置与空间形成了剧场式的观看体验，将作者近十年来关于迁徙与移居、繁衍与传承、生存与死亡的思绪娓娓道来。就这样，自然和自我的融合在陈艺楠的心中开始逐渐显现。

在陈艺楠的本次创作中，我们可以看到一些新的迹象。这些迹象由新一代年轻艺术家的知识系统和价值观构建而成。第一种迹象：不凡的日常。新一代的艺术家不再以宏大主题作为艺术表达的内容，而是选择更加贴近自己、更贴近日常生活的点点滴滴，在日常中看到不平凡，并将之转化成为艺术创作的重要元素。陈艺楠将数千只“死亡”的黑色

陶瓷蝴蝶和活着”的彩色蝴蝶依附于墨水池中央烧焦的树桩上。“生与死”在此刻汇聚在一起，如同“此岸”与“彼岸”的交谈。这些景象仿佛是我们日常生活中的所见，又注入了超现实的表达，让日常呈现出不凡的力量。

第二种迹象：世界性目光。我们惊喜地看到，新一代的艺术家开始自信的拥有世界性目光，更加自觉地关注世界范围的话题，不再拘泥于某一个地域，或某一种文化。世界性的目光，来自于国家在全球环境中演进出的整体文化氛围，也来自于个人在不同国家对文化生活的直接体验。这让陈艺楠对诸如身份的确认、个体与群落的关联、迁徙与移居的艰难等意味有着一定的感受和不吐不快的强烈愿望。在全球联通的今日世界，看似可以快速交换的信息和难于逾越的文化鸿沟之间又增加了新的复杂性。这些都可以看作陈艺楠表达的解读，我们处在独立个体与群居生物、个人遭遇与共同命运之间，微妙又充满神秘的魅力，还有什么样的悬疑呢。一定还有。这些生命感受让陈艺楠在 4 件装置作品中基于人与蝶的共同属性，以蝶喻人，来表现生命与社会、与自然不可回避，不可割裂的关系。

第三种迹象：剧场化的营造方式。20 世纪 70 年代以来剧场理论的贡献在于更加强调“观看”的剧场本质。在以“观看”为核心的理念下，“表演”中的“剧本、角色、灯光、色泽”等因素更加综合、更加平等，这种理论对雕塑艺术的影响是广泛的。在陈艺楠的作品中，我们可以看到具有不同肌理、不同形态的陶土蝴蝶、废旧木抽屉、植绒尼龙草、蝴蝶标本等等物质，它们分工合作形成了剧场式的共鸣。在《茧》这件作品中，作者以白色半透明塑料膜热缩覆在黑色陶瓷蝴蝶上围成一个圆柱形，形成一颗巨大的“茧”，或是一幅没有边界的“屏障”。整个作品内部设有灯光，内部音箱发出蝴蝶翅膀的拍打声；光影和音效都增强了作品的剧场化氛围，来表现束缚、焦虑、挣扎的状态——伪装与逃避以及对自由的追求。此次个展可以说是陈艺楠为观者营造了一个充满悬疑的剧场——剧目仍在上演，疑点仍然重重。剧场化的营造方式也许是艺术家未来通往更宽广世界的一块基石。

这些迹象都是在陈艺楠的作品中慢慢“涌现”出来。化茧成蝶，是一个神奇的生命历程，是一种比喻，一个象征。陈艺楠这样说：“蝴蝶成

长过程中的每一次蜕变充斥着离解和重建，都是痛苦曲折的。人生的苦难与试炼，就像毛毛虫奋力挣扎最终破茧成蝶，自由飞翔，去除前半生的悲伤和痛苦，得到自由和解脱。”我们可以看到，陈艺楠已经以她的信念和勇气获得了第一次化茧成蝶的感受，拥有表达和创造的幸福感受。也相信她在未来的艺术生涯中会一次次体会这种蜕变的珍贵感受，不断地“破茧而出”，不断地解开悬疑。

Theater of Suspense

— Three Indicators in Chen Yinan's Installation Art

by Zhi Min

Executive vice president, professor and doctoral tutor of
Sculpture Department, Chinese National Academy of Arts

Chen Yinan, a young artist, has set sail for an exploratory creation journey on her own with butterfly as the theme since her undergraduate graduation work, Butterfly Cemetery in the year of 2015. The butterfly, either deemed as a symbol of life or a spiritual sustenance, arouses many echoes in Chinese culture as "emerging from the cocoon", "breaking the cocoon into a butterfly", enriching it with some certain humanistic connotations. Chen Yinan feels some commonality between the butterfly and human kind by her young soul: Characteristics of aggregation and convergence, and the shortness of life. The confusion about and melancholy of "live and die" have gradually become her inspiration source, forming her creation process with butterfly as its clue, which is her exploratory process step by step pursuing creation method, as well as search in steady pace for the identity of herself.

During that period, her experience of studying in Rhode Island of America obviously made a decisive influence on her creation methodology. That recalls me of my study experience in the Rhode Island School of Design 16 years ago. It was also in that very small city with only one theater that my horizon was broadened, during which time I cleared up the evolution thread of modern sculpture, determined my approach to return to maternal culture, and started to build a self-oriented creation system. Chen Yinan returned to China after finishing her studies abroad in 2019, and became a teacher of Hubei Institute of Fine Arts, but that was just the commencement of her exploratory steps.

In her solo exhibition in 2021, Chen Yinan used ceramic, wood, water, paper, butterfly specimens, video and sound as mediums to create art works adding lustre to her solo show. Those four groups of works are huge in size with deep connotations, and are also permeated with clarion sounds of the epic of life, of which the installations and spaces form a theatrical viewing experience, telling in sequence about artist's thoughts in recent ten years of migration and immigration, reproduction and inheritance, as well as life and death. In such way, the integration of nature and self begins to gradually emerge in the heart of Chen Yinan.

There are some new visible indications in this creation of Chen Yinan, which are built by the knowledge system and sense of value of young artists of the new generation. The first indicator: unordinary daily life. Artists of the new generation no longer use grand themes as the content for their artistic expressions; instead, they select those little items and events more frequently seen in daily life to look through in them for unordinary enlightenment, which were converted into the major elements of art creations. Chen Yinan attaches thousands of "dead" black ceramic butterflies and "living" colorful butterflies to the charred stump locating in the center of black pool. "Life and death" converge at this moment, as a conversation between "on one side" and "on the other side". These seem to be the scenes we usually face in ordinary lives with additions of surreal expression, making an extraordinary power presented by the daily life.

The second indicator: cosmopolitan vision. We are pleasantly surprised to see that artists of the new generation begin to bear cosmopolitan visions with confidence and pay more attentions to the worldwide topics with self-consciousness, while they have no longer been restrained in one region or one culture. The cosmopolitan vision derives from the overall cultural atmosphere of our country evolved in the

global circumstance, and also from the individual first-hand experience of the foreign cultural lives when living in various countries. That arouses certain degree of feelings of Chen Yinan as confirmation of identity, relation between individual and community, hardship of migration and immigration, with strong desires to share them with others. In the contemporary world with global communication and connections, the impenetrable cultural divide adds new complexity to the seeming exchangeable information. Those all can be deemed as the interpretations of Chen Yinan's expression. Can there be any suspense in case of our delicate situation full of mysterious charm between individual and gregarious creatures, as well as personal encounter and common destinies? There must still be some. Those feelings of life prompt Chen Yinan to use the butterfly as a metaphor for people, so as to present the unavoidable and unbreakable relationships between life and society as well as nature based on the common attributes of people and butterfly.

The third indicator: A theatrical way of design and construction. The theater theory since 1970s has made contributions to lay more emphasis on "watching", which is the theatrical essence. A higher level of integration and equality of the "script, characters, lighting, and color" in "performance" has come into shape based on the concept with "watching" at its core, whose theory has widespread influences on the art of sculpture. In the art works of Chen Yinan, various substances as clay butterflies, old wooden drawers, flocking nylon grass, butterfly specimens are represented in different textures and forms, which jointly form the theatrical resonance through their separate contributions. In her work, Break the Cocoon, the artist builds a cylinder with translucent white plastic film by circling them around the black ceramic butterflies through pyro-condensation process, so as to form a huge "cocoon", or a "barrier" with no boundary. Lights are set in the entire internal space of the work, and the loudspeaker box inside makes the flapping sounds of wings of

butterflies when they are flying; Lights and shadows, as well as the sound effect all intensify the theatrical atmosphere of the work, so as to express restrain, anxiety, the state of struggle — the disguise and escape as well as the pursuit for freedom. It can be said that this solo show is a theater full of suspense built by Chen Yinan for the audience — The plays are still going on, and there remains lots of doubts. The theatrical way of design and construction may be a cornerstone for artists to advance to a broader world in future.

It is in Chen Yinan's works that those indicators slowly "emerge". "Breaking the cocoon into a butterfly" is a magic life course, a kind of metaphor, as well as a symbol. Chen Yinan once said as follows: "each time of metamorphosis in the growing process of butterfly is packaged with decomposition and reconstruction, painful and tortuous without exception. The hardships and trials of human life is just like the fact that the caterpillar contrives to break the cocoon after struggling to become a butterfly with freedom to fly, so as to extinct the sorrows and pains in the first half of its life and get freedom and liberation. " It can be shown to us that Chen Yinan has acquired for the first time the feeling of metamorphosis from cocoon to butterfly, and the happiness in her expression and creation. I believe that she will repeatedly experience precious feelings of metamorphosis of this kind in her future art career, unceasingly "break out of the cocoon" and constantly unlock suspense.

框定实验

张学龙

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纵观中国陶瓷史，蝴蝶作为一种纹样，常常因其美好寓意而装饰于器物之上。例如，早在五代时期的越窑就出现了十分典型的青瓷双蝶纹盘，此后，明代的成化斗彩团蝶纹盖罐、万历五彩花鸟花蝶纹蒜头瓶，清代的康熙五彩蝴蝶纹梅瓶、乾隆粉彩轧道蝴蝶瓶等都是以蝴蝶作为装饰的典型器物。当然，最经典的仍是清末御窑厂所产，现藏于故宫博物院同治大婚所用的黄地粉彩蝴蝶多喜系列。由此可见，在传统文化语境中，蝴蝶纹的寓意无外乎两种，一贺双飞之喜，二祝寿登耄耋，其礼俗寓意也是较为固定的。

然而，蝴蝶对于陈艺楠来说，却有着不一样的意义。作为一个拥有家学且受过系统美院教育，又曾公派到美国留学的年轻艺术家，她早已将作品中的蝴蝶拓展至了更为广阔的文化语境之中。从 2015 年开始，作品《蝴蝶公墓》成为了陈艺楠建立蝴蝶符号的基础，她大胆运用风、影、光、声、电，营造了一个悬置空中的陶瓷棺椁，棺椁散发出的独特氛围内隐了她对群体、生命的感受和态度。

陈艺楠具备了一个艺术家所必需的观察、反思与诉说能力，女性特有的忧思与敏感也体现在了蝴蝶系列的作品中。作为观察者，陈艺楠敏感的找到了对应所思主题的符号，她发现了蝴蝶的生物性与社会性，并将这些特性理解为特有的姿态转化到作品的表意中。作为反思者，陈艺楠所展现的逻辑与历史观强化了作品内在力量的真实性，因为这恰如其分的，将她恐惧蝴蝶的心理转变为表达的能量，二者看似相悖，但却在思想的重建中以一种自然而然的方式统一了。这种方式即内隐于精神又外显于形式。作为诉说者，她“复刻”了蝴蝶“本来”的模样，一个非视觉审美愉悦的，不过分装饰的“微”美学状态，这或许是对美的直接表现，也或许是为了凸显蝴蝶本身的语义，但无论如何，蝴蝶这一符号所具有的特殊意义已融通在作品的每个形态之中。

此次展出的作品《蝶变》十分强调现场的介入性，陈艺楠将作品的实体空间与影像以一种共生的方式，将观者“拉入”现场，成为作品的一部分。近 3 万只蝴蝶与中央的黑色“生态系统”、观众之间形成了微妙的场域，这种情境似乎预示着维系“关系”的能量循环带已经断裂，那些活生生的光影所照亮的或许只是化身为蝴蝶自由迁徙的愿景，此时的观者亦是事件的见证者。作品《破茧》则像是一个群落的柱形发光体，它们被聚焦的同时也被禁锢着，并且以类似的形态、姿势盘旋上升或下落，而壁上不规则的孔洞所透出的光束具有神性的意味，同时也成为了被关注、窥视、朝圣的窗口。另外，“发光体”所发出的蝴蝶翅膀的拍打声，产生了一种时间的错位感，这或许是蝴蝶被禁锢前所发出的抗争之音。陈艺楠将其解释为一种蜕变方式，然而我更愿意相信这是作者心中之蝶在束缚中挣扎，以此放弃或强健自我的“生命纪念碑”。无论架上绘画还是装置作品，“手”总是极富表情的，陈艺楠的作品《蝶道·共栖》中黑色的木质手模被处理为一种隐性的力量，落在手上的蝴蝶则被这种力量异化、权利化了。《蝶化》是一件非常具有历史感的作品。日常生活中，抽屉是具有储物功能的纵横错位空间，将其以统一的高度悬置于墙壁，似乎代有一种“敞开”的说教。而当各种材质的蝴蝶与标本被矩阵式的排列在抽屉中时，如草一般的绿色绒毛统一了空间，自动生成了蝴蝶的生境，结合着“呼吸”的灯光，抽屉就被构建为一个自治的景观斑块。

总的来说，透过陈艺楠的几件作品，可以发现一种自觉，这种自觉是社会群体身份的自我指涉，是将蝴蝶作为与人类等量的生命体，并通过文化符号去诠释、表意的宏观思考。这种主张不仅体现在作者的思想体系中，而且作品的营造与展示更为直接的展现了内外的一致性，即“以边缘讨论中心问题”。首先是一种“藏匿的标签”，陶瓷史中的蝴蝶是极少单只出现的，蝴蝶群体性觅食与迁徙所象征、映射的是人与人、人与社会、人与自我的关系，而关系的形成是各自生物性与社会性的产物。它们被一种隐蔽或伪装的标准分类，遵守的是一种被障翳的规制。其次是“界限”，陈艺楠手中的蝴蝶是极为敏感的生命，它们总是在迁徙中渡过，或聚集或离散。而水池、鱼线、圆柱体、手模、抽屉，则给出了明确的边界与轨迹，这是作者潜意识中对蝴蝶的一次“框定实验”，以中心化的方式反证了人类更为复杂的一面。

陈艺楠所具有的陶瓷“科班”背景，并没有局限她在运用陶瓷材料时的逻辑链条，而是较早摆脱了保守的材料观与炫技式的成形方式，她以一种非媒介主义艺术家的思考方式，将现成品、剪纸、塑料、树脂、陶瓷、金属等材料广泛用于创作之中。在“处理”陶瓷材料的态度上，陈艺楠甚至隐去了陶瓷本身的材料美感，转而以文化符号作为艺术表现的语言。作品介绍中，陈艺楠将陶瓷材料称为“粘土”，从语言的使用习惯来看，这种称谓带有明显西方式的文意，也可以说，这一方式在试图摆脱陶艺家的“惯性思维”，而是将陶瓷拆解为一个概念，一个扮演者，一个与蝴蝶标本对立的文化指涉物。

《尔雅翼》中是这样描写“蝶变”的，“一夕视之有圭角，六七日其背罅裂，蜕为蝶出矣。”陈艺楠以自己的方式诠释、宣告了蝴蝶的指向，而在这“表意”的创作过程中，她也将随蝴蝶的不断蜕变、凝华为一个更为敏感而成熟的观察者、思考者、倾诉者、实验者。

Experiment Within a Framework

by Zhang Xuelong

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Throughout the ceramics history of China, the pattern of butterfly is always being applied in the decoration of implements for its good meaning. For example, as early as the period of the Five Dynasties, Yue Kiln produced a kind of classical celadon tray patterned with a pair of butterflies. Since then, there were many classical implements patterned with butterflies being produced, such as the clashing color pot with its cover patterned with butterfly clusters during Chenghua years and the multicolored garlic-head-shaped vase patterned with flowers, birds and butterflies during Wanli years of Ming Dynasty, the multicolored lagena patterned with butterflies during the period of Kangxi Emperor and the famille-rose vase with carved patterns of butterflies during the period of Qianlong Emperor of Qing Dynasty. Of course, the most classical ones among them, the yellow underpainting famille-rose series of implements patterned with butterflies and Chinese characters "xi" once used in the wedding of Tongzhi Emperor, were produced by the imperial kiln in late Qing Dynasty and is now stored in the Palace Museum. That shows that butterfly pattern has but two meanings in traditional cultural context, one is for congratulating the wedding happiness, and the other is for wishing longevity, which reveals its comparatively fixed conventional meanings.

However, butterflies are of a different meaning as for Chen Yinan. As a young artist nurtured by her family culture, cultivated by the systematic education of academy of fine arts, and also selected to be sent to the U.S. for government-sponsored overseas study, she has long ago expanded the butterfly in her art works to a more broader cultural context. Since the year 2015, her

work, Butterfly Cemetery, has become the base for her to establish butterfly symbols. She constructs a ceramic coffin suspended in the air through bold appliance of wind, shadow, light, sound and electricity. The unique atmosphere gave off by the coffin contains her feelings of and attitudes towards groups and life.

Chen Yinan is equipped with capabilities required for artists as observation, reflection and narration, and her brooding and sensitivity with female characteristics that are illustrated in her works of butterfly series. As an observer, Chen Yinan sensitively finds the symbol corresponding to the theme she is contemplating. She discovered the biologic and social characteristics of butterfly, converted those characteristics based on her understanding of them to unique poses, and applied those poses to her art works to express ideas. Chen Yinan, as an reflective artist, represents logic and a conception of history that intensify the validity of internal strength of her works, for they appropriately transform her fear of butterfly into the energy of expression, the two parts of which may seem contradictory, but they are unified in a natural way in the process of thought reconstruction. That way is the inner implicitly in spirit and external expression of form. As a narrator, she "duplicates" the "original" appearance of butterflies, which is a "micro" aesthetic state with no aim for visual aesthetic pleasures nor excessive decorations. That may be a direct representation of beauty, or a stress of the connotation of butterfly itself, but whatever it is, the special meaning born by the symbol, butterfly, has been integrated into each forms in her works.

The work, Metamorphosis, lays great emphasis on the interventional characteristic in spot. Chen Yinan "draws" audience into the scene to be one part of her works by images and substantial space in a mutualistic way. A delicate field is formed among approximate 30 thousand butterflies, the central black "ecosystem" and audience,

the situation of which seems to forebode the breakage of cyclic energy zone that maintains those "relationships". The images brightened by vivid lights may just be the vision of incarnating as butterflies with free migration, and the audience at the time are also the witness of that event. The work, Break the Cocoon, looking like clustered cylindrical luminaries, is attracting attentions of the audience and at the same time being restricted, spiraling up or down in similar forms and poses. The light beams leaked through the irregular voids on the wall signify divinity, and at the meantime those voids also become windows that attract attentions, peeps and pilgrimage. In addition, the flapping sounds of the wings of butterflies produced by the "luminaries" result in a sense of time dislocation, which may be the sound of defiance of butterflies. Chen Yinan explains that as a way of metamorphosis, while I would rather believe that it is the struggle of the restricted butterfly in artist's heart, so as to either abandon or enhance the self "life monument". "Hand" is always rich in expressions no matter in the paintings on shelf or in installation works. In Chen Yinan's work, Us with Butterflies·Mutualism, the black wooden hand model is designed to indicate an implicit strength, the butterflies resting on which are alienated by that strength, symbolizing the authority. The work, Butterflies of Eternity, is of strong historic feelings. Drawers are misaligned spaces in horizontal direction that are capable of storage function in daily lives. It seems to contain a preaching characteristic as "open" when the drawers are hung along the wall at a uniform level of height. When butterflies and specimens of all kinds of materials are arrayed in the drawers in matrix mode, grass-like green fluff unifies the space and the living scene of butterflies is automatically formed, so that the drawers are successfully built into a self-consistent landscape patch combined with "breathing" lights.

Generally speaking, several pieces of Chen Yinan's works show a kind of self-consciousness, which refers to

the self reference and reproduction of the social group identity, the equivalence of butterfly and human beings as creatures, and the contemplation by cultural symbols at a macro level for interpretation and ideographical expression. That proposition is not only presented in the ideological system of the artist, but also shown in the building and exhibition of her works which demonstrate consistency between internal and external parts of them in a more direct way, i.e. "discussing the central issue based from a view of margins". That way first lies in the "hidden label". Patterns of a single butterfly rarely appeared in the ceramics history, and what the foraging and migration behaviors of butterflies in groups reflect and symbolize are the relationships between person and person, person and society, as well as a person and himself or herself, while those relationships are formed as products of accordingly biologic and socialized characteristics. They are categorized by a hidden or disguised criterion, complying to a sheltered regulation. The second is "boundar". The butterflies in Chen Yinan's hands have extremely sensitive lives, which are always spent in their migration, in an assembled or dispersed way. While the pool, fishing line, cylinder, hand mold and drawer give an explicit boundary and trajectory, which is an "experiment within framewor" subconsciously carried out by the artist, demonstrating from the counter side the more complex side of humanity in a centralized way.

Chen Yinan's background of "professional trainin" in ceramics does not set any limitation to her logic chains when applying ceramics materials, but helps her from the early stage to get rid of conservative concept of materials and the forming mode of flaunting skills. She widely applies materials as existing items, cut papers, plastic, resin, ceramics and metals in her creation based on a way of thinking of the non-medium artist. As for the attitude towards "processing" ceramics materials, Chen Yinan even fades the aesthetic sense of ceramic material itself and instead to use cultural symbols as the language for artistic

expression. Chen Yinan calls ceramic materials as "clay" in her works introduction. From the perspective of language usage traditions, that appellation is of a apparent western characteristic, which could also be comprehended in such a way as to get rid of the "inertial thinking" born by many ceramists, so as to disassemble the connotation of ceramic into a concept, an actor and a cultural reference as opposed to the butterfly specimen.

The "metamorphosis of butterflies" was described in Er Ya·Wing as follows, "It takes six or seven days after there was a sign for metamorphosis until the chrysalis is finally broken and butterfly emerges." Chen Yinan announces what the connotation of butterfly is through her own interpretation approach. And in that "ideographic" creation process, she will also become a more sensitive and mature observer, thinker, narrator and experimenter along with the continuous metamorphosis of butterflies.

破茧, 2019
陈艺楠
陶、木、塑料、灯、影像
Breaking Away, 2019
Chen Yinan
Earthenware/ wood/ plastic/ lights/ video





自述：

从小我就对蝴蝶有着复杂而独特的情感，它是大众认知中天然的艺术品，图册和橱窗中的蝴蝶是那样安静而美丽，令人向往；然而在现实中我有着非常严重的蝴蝶恐惧症，特别是飞舞的、有着艳丽图案的蝴蝶。从 2015 年的本科毕业作品《蝴蝶公墓》开始，我以蝴蝶为媒介，关注于自身的体悟和情感的传达，表现我对蝴蝶生物的复杂情感，也是表现出我对于美丽与恐惧的感受以及对生命的敬畏。

在以蝴蝶为元素的长期创作过程中，我也在慢慢寻找蝴蝶与大众观者、与人类的共通点。作为群居生物，人与蝴蝶有许多的相似之处——身份的认知、个体与群落的关系、迁徙与移居，伪装与逃避以及对自由的追求……此次展览的 4 件装置作品分别基于人与蝶的共同点，以蝶喻人，关注人与社会、与自然不可避免的关系。

陈艺楠

Artist Statement:

I have a complicated and unique emotion for butterfly since my childhood. It is a kind of natural artwork in the public perception, and the butterflies in photo album and showcase are so quiet and beautiful that make me yearn for them; However, I am severely suffered from butterfly phobia in reality, especially for flying butterflies with gorgeous patterns. I have been using butterfly as the medium since my undergraduate graduation work, the Butterfly Cemetery in the year 2015, and focusing on conveying my own perception and feelings, to show my complicated emotions for butterfly, and my feelings of beauty and fear as well as my awe of life.

During the long-term process of creation with butterfly as its element, I have been also in a steady search for the commonalities between the butterfly and mass audience as well as human beings. Both as gregarious creatures, people and butterflies have much similarities — identity recognition, relation between individual and community, migration and immigration, disguise and escape, as well as the pursuit for freedom...These 4 pieces of installation works of this exhibition are respectively designed based on separate commonalities between people and butterflies, and use the butterfly as a metaphor for people, so as to focus on the unavoidable relationships between people and society as well as nature.

Chen Yinan



蝶变

迁徙与移居、繁衍与传承、生存与死亡

每年的秋季，王蝶 (Monarch) 都要从加拿大和美国飞行约 5000 公里来到墨西哥境内的这片山谷。一只王蝶一般只有 9 个月的寿命，其中至少有 5 个月飞行在漫漫的旅途上。这就意味著，没有一只王蝶能够完成回来的旅程。迁徙全过程式要经历两代王蝶的生与死，第二代才能回到北方的家乡。然而，它们在北方住不了多久就必须再次出发，长途飞行到墨西哥来越冬。最令人惊奇的是，他们回到蝴蝶谷后一定会栖身在父母曾经停留过的同一棵树上。

数千只“死亡”的黑色陶瓷蝴蝶和“活着”的彩色蝴蝶依附于墨水池中央烧焦的树桩上；水池中用低矮的树桩片铺出了观众进出的走道，游客在水池里进进出出留下的脚印让人想起了王蝶成群结队在世界各地迁徙的痕迹；顶部悬挂黑色蝴蝶，连接天花板到树桩，在微风中轻轻的晃动；四周墙面投影飞舞的动态蝴蝶影像，与树桩上静态的黑色陶瓷蝴蝶呈现一动一静，一“生”一“死”的对比。

Metamorphosis

Migration and Immigration, Reproduction and Inheritance, Survival and Death

In every autumn, monarchs would migrate to this valley area in Mexico from Canada and the U.S. after flying over a distance of approximate 5000 kilometers. A monarch normally has a life of 9 months, at least 5 months of which is spent during the long journey. That means no monarch is able to return along the same route and the whole process of migration would witness the birth and death of two generations of monarchs, only the second generation of which is able to go back to the northern hometown. However, it will not take long before they must leave again for Mexico to live through the winter. What astonishes us most is that when they return to the butterfly valley, they will be certain to perch on the exactly same tree that their parents stayed on once before.

Thousands of “dead” black ceramic butterflies and “living” colorful butterflies are attached to the charred stump located in the center of the black pool; In the pool, a walkway is made by low stump pieces for the audience to go in and out, and the footprints of audience remind us of the trails left by groups of monarchs in their migrations between various places in the world; Black butterflies are hung on the top side, connecting the ceiling to the stump, and are swaying gently in the breeze; The dynamic flying images of butterflies cast on the surrounding walls represent the contrast of movement and stillness, as well as "life" and "death", against the static black ceramic butterflies on the stump.



蝶变，2021
陈艺楠
陶、木、水、纸、蝴蝶标本、影像
Metamorphosis, 2021
Chen Yinan
Earthenware/ stumps/ water/
paper/ butterfly specimens/ video













破茧

（茧、趋光性）群聚，个人与集体，束缚与焦虑，挣扎与打破

蝴蝶成长过程中的每一次蜕变充斥着离解和重建，都是痛苦曲折的。从出生到死亡，从学校到社会，人作为一种社会性动物一直生活于大大小小的各种各样的社会组织中。融入社会的过程中，我们不得不受制于各种规则，并逐渐丧失个性和身份……人生的苦难与试炼，就像毛毛虫奋力挣扎最终破茧成蝶，自由飞翔，除前半生的悲伤和痛苦，得到自由和解脱。我探索的是人与社会环境相互影响与转变的过程，外在的影响束缚着人本身，个体表现为焦虑、挣扎的状态。

以白色半透明塑料膜热缩覆在黑色陶瓷蝴蝶上围成一个圆柱形，形成一颗巨大的“茧”，也可以看作是一幅没有边界的“屏障”。整个作品由内部金属支架支撑，分成 6 块组装成一个圆柱体，只在内部打灯，同时内部音箱会发出蝴蝶翅膀的拍打声；光影和音效都会增强作品质感与氛围，表现束缚、焦虑、挣扎的状态。

Break the Cocoon

Cocoon, Phototaxis —
Clustering, Individual and Community, Restriction and Anxiety, Struggle and Breaking Through

Each time of metamorphosis in the growing process of butterfly is packed with decomposition and reconstruction, painful and tortuous without exception. From birth to death and school to society, human beings, as a kind of social animal, have been living in social organizations of various types and sizes. We have to be subject to all kinds of rules when being assimilated to the society, and gradually lose our personalities and identities... The hardships and trials of human life are just like the fact that the caterpillar contrives to break the cocoon after struggling to become a butterfly with freedom to fly, so as to extinct the sorrows and pains in the first half of its life and get freedom and liberation. What I am searching for is the process of interactive influences and transformation between people and their social environment, the self of people is restricted by external influences, and individuals show a state of anxiety and struggles.

A cylinder with translucent white plastic film is built by circling them around the black ceramic butterflies through pyro-condensation process, so as to form a huge “cocoon”, or a “barrier” with no boundary. The whole piece of work is supported by metal racks, and divided into 6 parts so as to assemble a cylinder. Only in the internal space of the work that lights are set and the loudspeaker box inside makes the flapping sounds of wings of flying butterflies. Lights and shadows, as well as the sound effect all intensify the theatrical atmosphere of the work, so as to express restrain, anxiety, the state of struggle.

破茧，2021
陈艺楠
陶、塑料、金属、声音
Break the Cocoon, 2021
Chen Yinan
Earthenware/ plastic/ metal/ sound

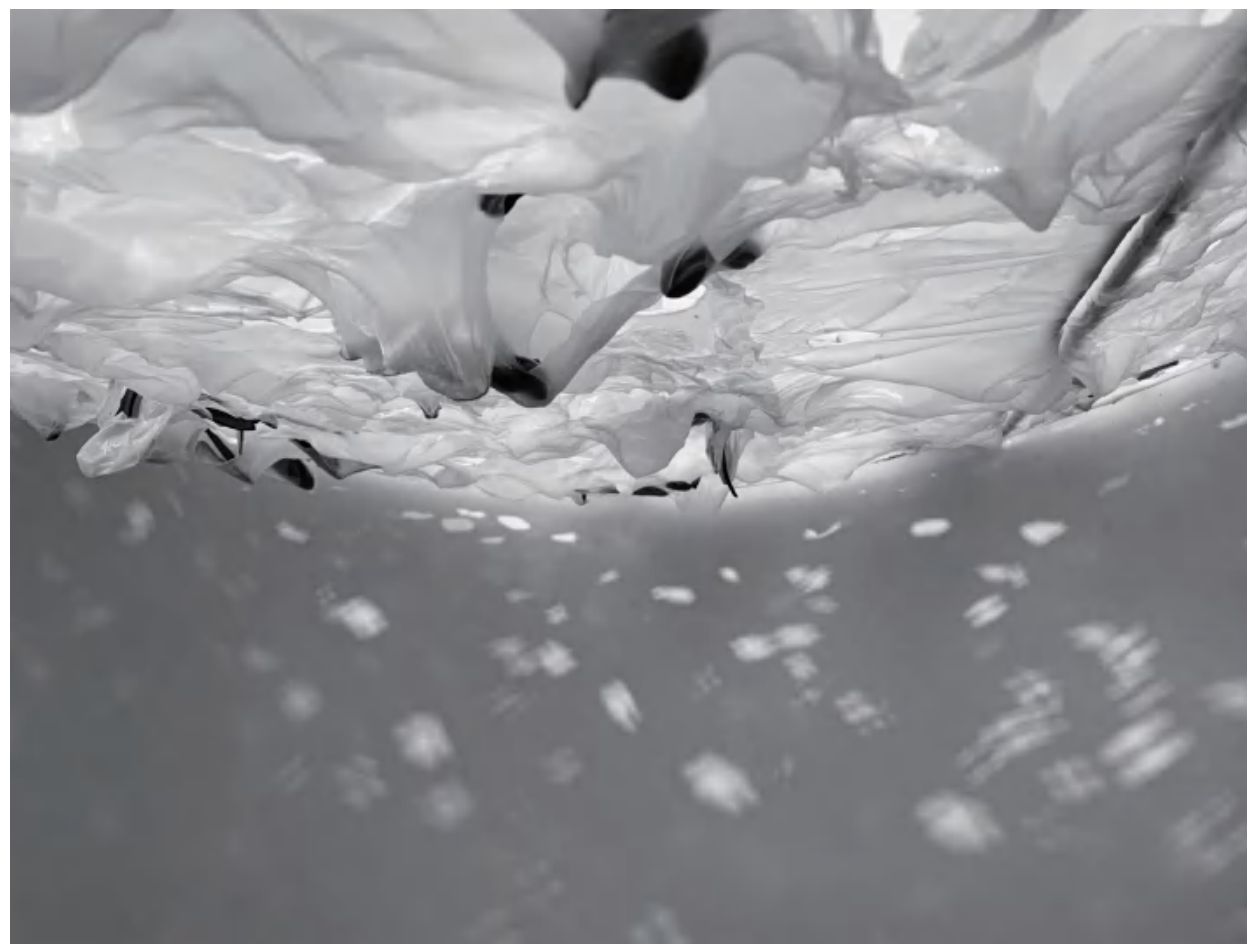




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蝶道 · 共栖

人与自然的关系：破坏、制约、保护、欣赏、共存

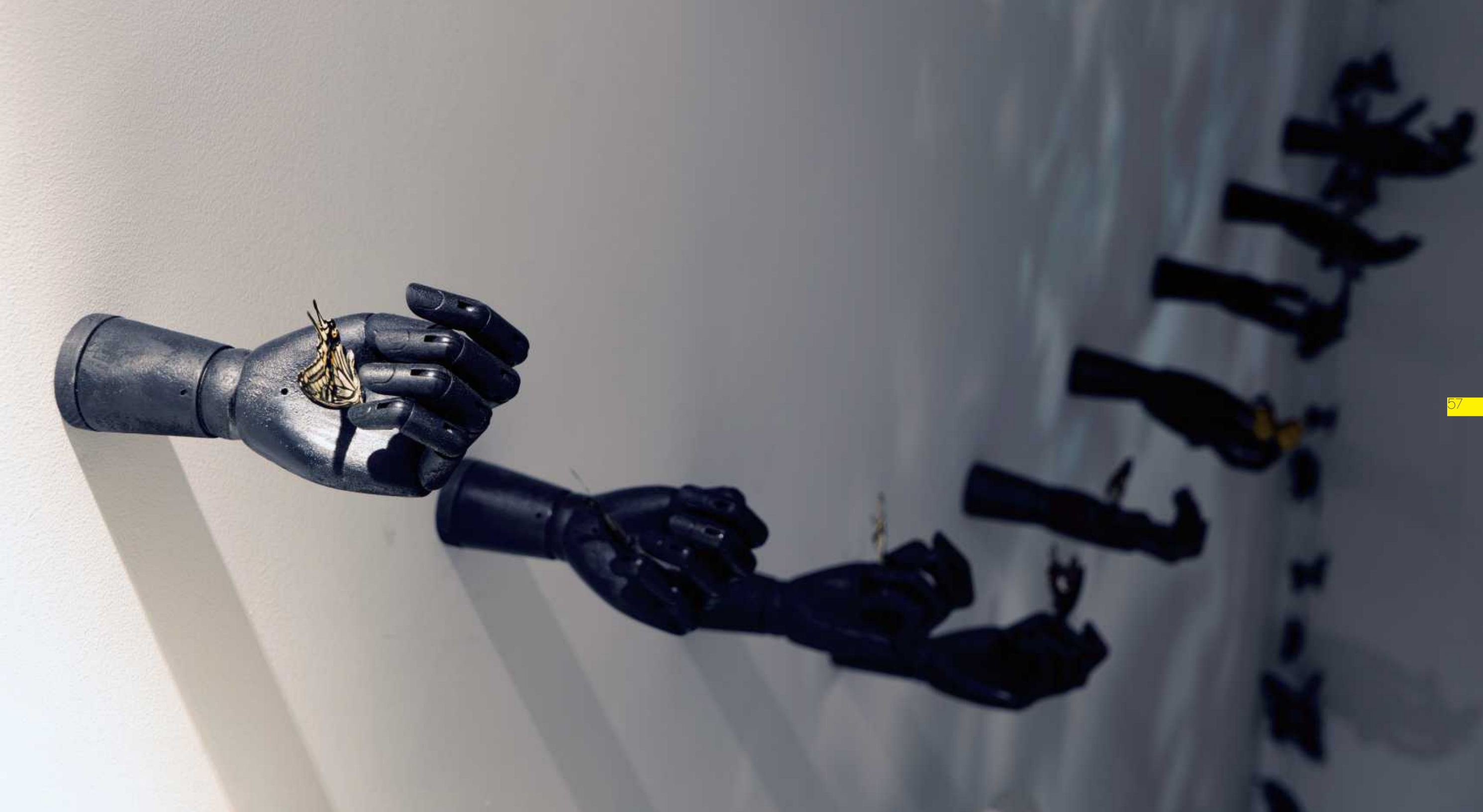
多彩轻盈的蝴蝶以不同的姿态与从白墙上伸展出来的碳化木手发生关系，或捕捉，或困于，或休憩，或展翅.....手与蝶的关系即表现了人与自然的关系——破坏、制约、保护、欣赏、共栖。该作品被放置并延展于整个楼梯间的墙面上，串连从 1 楼到 3 楼的作品，同时也成为了观展的线索。

Us with Butterflies · Mutualism

The Relationship between Human and Nature:
Destruction, Restriction, Protection, Appreciation, Mutualism

Colorful and light butterflies draw relations with the carbonized wooden hand models in different poses of being caught by it, being trapped by it, resting on it, or spreading their wings... The relationship between hand models and butterflies represents the relationship between human and nature — destruction, restriction, protection, appreciation and mutualism. This piece of work is placed and spread on the wall surfaces of the whole staircase, so as to link the works from 1st floor to 3rd floor in series, and meanwhile, it also becomes the clue to the exhibition.

蝶道·共栖, 2021
陈艺楠
碳化木手、蝴蝶标本
Us with Butterflies · Mutualism, 2021
Chen Yinan
Carbonized wood hands/ butterfly specimens









蝶化

永恒与延续、美与畸

以植绒的方式将尼龙草覆于陶土蝴蝶和废旧木抽屉表面。陶瓷的永恒仿佛是蝴蝶标本被暂停的生命，朽木上蔓延生长的青草是外部时间的改变，也是生命另一种形式的延续。

Butterflies of Eternity

Eternity and Continuation, Beauty and Deformity

The surfaces of clay butterflies and scrapped wooden drawers are covered with nylon grass by flocking. The eternity of ceramics is like the suspended lives of butterfly specimens,while the green grass spreading on the rotten woods reveals the change of external time and also the extension of life in another form.

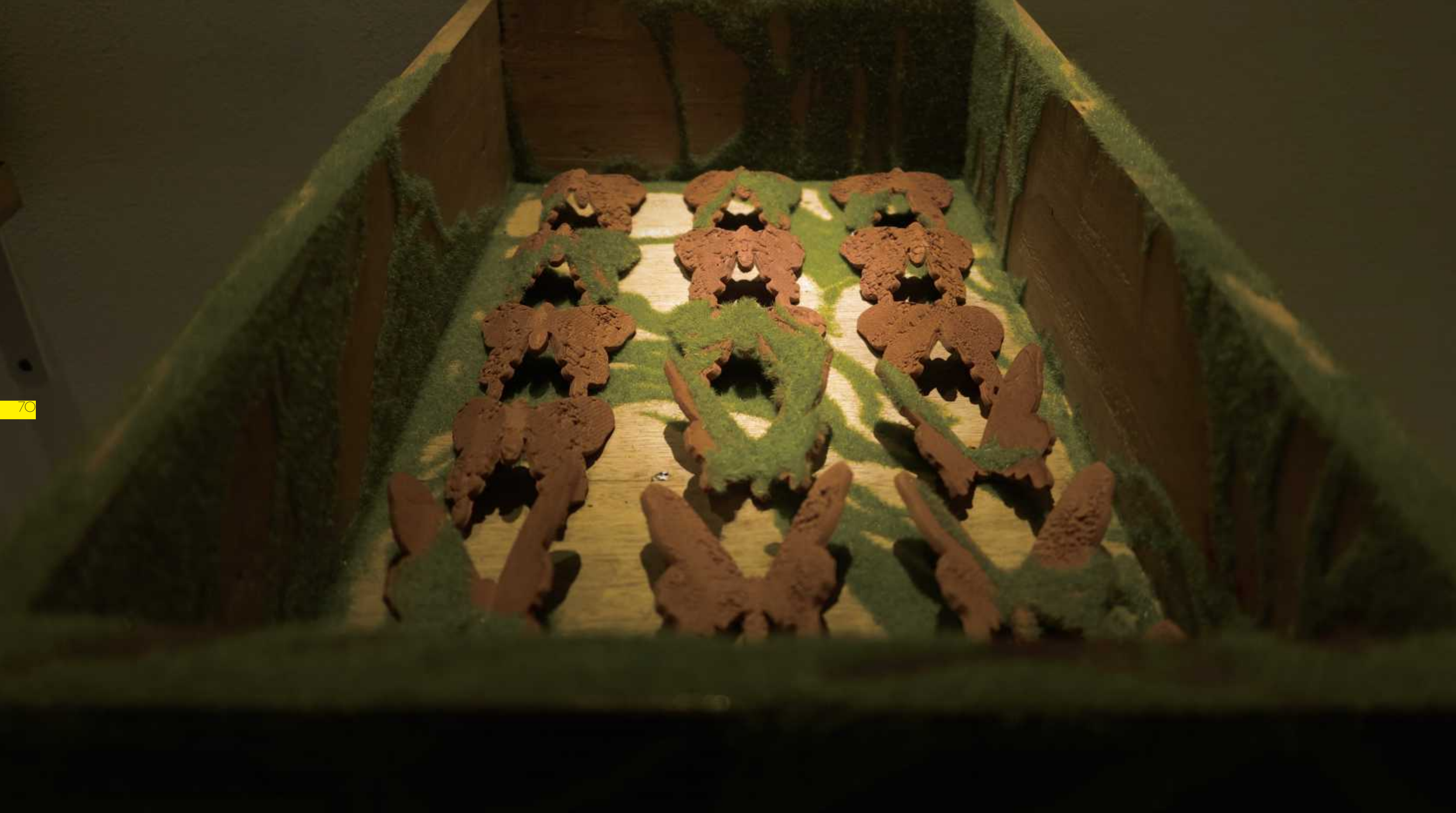


蝶化, 2021
陈艺楠
陶瓷、木、尼龙、蝴蝶标本
Butterflies of Eternity, 2021
Chen Yinan

Earthenware/ porcelain/ wood/ nylon/ butterfly specimens









展览项目：蝶变
Exhibition: Metamorphosis

艺术家：陈艺楠
Artist: Chen Yinan

展览总监：傅中望
Exhibition Director: Fu Zhongwang

艺术总监：刘茂平
Artistic Director: Liu Maoping

策展人：魏光庆
Curator: Wei Guangqing

学术主持：冀少峰
Academic Host: Ji Shaofeng

出品人：戴毅
Producer: Dai Yi

海报设计：陈艺楠、邱炳坤
Poster Design: Chen Yinan/ Qiu Bingkun

画册设计：陈艺楠
Catalog Design: Chen Yinan

摄影：梅健
photography: Mei Jian

展览执行：吴娇、瞿雅、张奕龙
Exhibition Executors:

Wu Jiao/Qu Ya/ Zhang Yilong

展览统筹：魏传涛、张学龙、许鹏飞、徐仕伟、
刘玲玉、韩净苒、王映丹、吴琼、郝荆荆、黄鹏徽、
张宇、蔡曦、张子锐

Exhibition Coordinators: Wei Chuantao/
Zhang Xuelong/ Xu Pengfei/ Xu Shiwei/
Liu Lingyu/ Han Jingyi/ Wang Yingdan/ Wu
Qiong/ Hao Jingjing/ Huang Penghui/ Zhang
Yu/ Cai Xi/ Zhang Zirui

展览时间：
2021年09月25日—2021年12月10日
Exhibition Time:
2021/09/25—2021/12/10

展览地点：武汉市洪山区野芷湖西路创意天地
03 创意工坊 101
Exhibition Location: No.101, workshop 03,
Creative Capital, Yezhihu W.Road, Hongshan
District, Wuhan
主办机构：佑品空间
Organiser: Youpin Space



展览总监：傅中望
Exhibition Director: Fu Zhongwang

艺术总监：刘茂平
Artistic Director: Liu Maoping

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吴琼、郝荆荆、黄鹏徽、张宇、蔡曦、张子锐
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Huang Penghui/ Zhang Yu/ Cai Xi/ Zhang Zirui
海报设计：陈艺楠、邱炳坤
Visual Design: Chen Yinan/ Qiu Bingkun

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CHEN YINAN SOLO SHOW
陈艺楠个展

