

# *Drops from the Rainbow:*

太阳雨：陈开 &  
妮可·蓬格拉萨米·费恩

开幕  
*Opening*

11.3

2024

4pm

7pm

展期  
*Duration*

11.3

2024

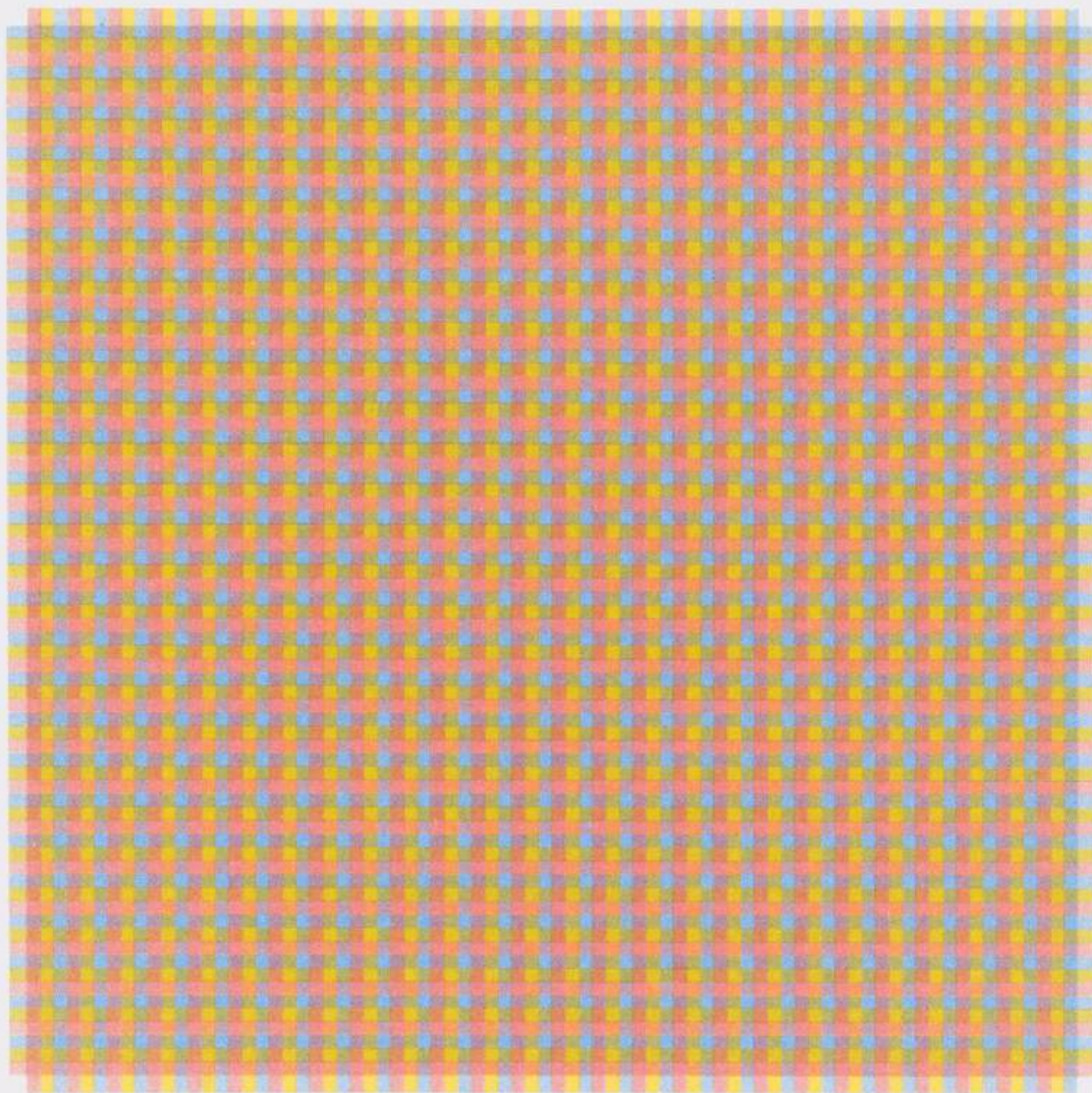
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2025

策展人  
*Curator*

孟宪晖  
*Meng Xianhui*

*Chen Kai &  
Nicole Phunggrasamee fein*



artist: Nicole Phunggrasamee fein

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16<sup>TH</sup> 新語画廊  
GALLERY

# 太阳雨：陈开 & 妮可·蓬格拉萨米·费恩

## Drops from the Rainbow: Chen Kai & Nicole Phungrasamee Fein

展期：2024.11.3 - 2025.1.5

开幕：2024.11.3 4-7PM

艺术家：陈开、妮可·蓬格拉萨米·费恩

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Artists: Chen Kai, Nicole Phungrasamee Fein

Curator: Meng Xianhui

狮語画廊 | 上海 Leo Gallery Shanghai

上海徐汇区武康路 376 号武康庭内 301 室

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11am-6.30pm | Tues-Sun | PH Closed | T+86 (21) 54653261

狮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·费恩创作生涯中具有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社会心理学与艺术。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步。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歩一步的脚步，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是直接感受。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、成百上千遍透明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春晖绿、青蓝玫瑰、猩红湖泊等色彩名称构成了妮可·蓬格拉萨米·费恩的作品名，她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。貌似简单实则复杂的状况得益于她对水的驾驭——控制水，使其流动。“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。这些颜色的灵感来自于她对天空的观察，由彩色水雾形成，同时在边缘处显示出潜在的色彩，并将作品推向光谱的不同位置。最新的矩形形式从正方形网格和圆形的几何结构过渡出来，显得更为有机，暗示着对自然山峰和无垠草场的回归。

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。

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 social psychology 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 life long 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 speckled, 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 recorded her walks on a long roll 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 sought to maintain this slow pace 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 slowly lays down lines on paper, allowing each to dry before applying the next; the subtle overlaps serve as her unique mark. She retains test papers where she mixes various colors, sometimes incorporating all the hues into her work, while also 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 transparent 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 Spring Green, Rose of Ultramarine, and Scarlet Lake. She records this information on the back of her works, creating a puzzling poem as the color names connect seamlessly. The seemingly simple yet complex essence of her works comes from her facility with water - controlling the water and letting it flow. The pieces in Drops from the Rainbow reveal her many new discoveries in color mixing and separation. The colors, which are inspired by her observations of the sky, are created by mists of colored water, while revealing underlying colors at the edges, and pushing the works toward different positions on the spectrum. Transitioning from the geometry and structure of square grids and circular forms, the latest rectangular forms, in contrast, appear more organic, suggesting a return to mountain peaks and endless fields of grass.

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.







## 妮可·蓬格拉萨米·费恩 Nicole Phungrasamee Fein

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。

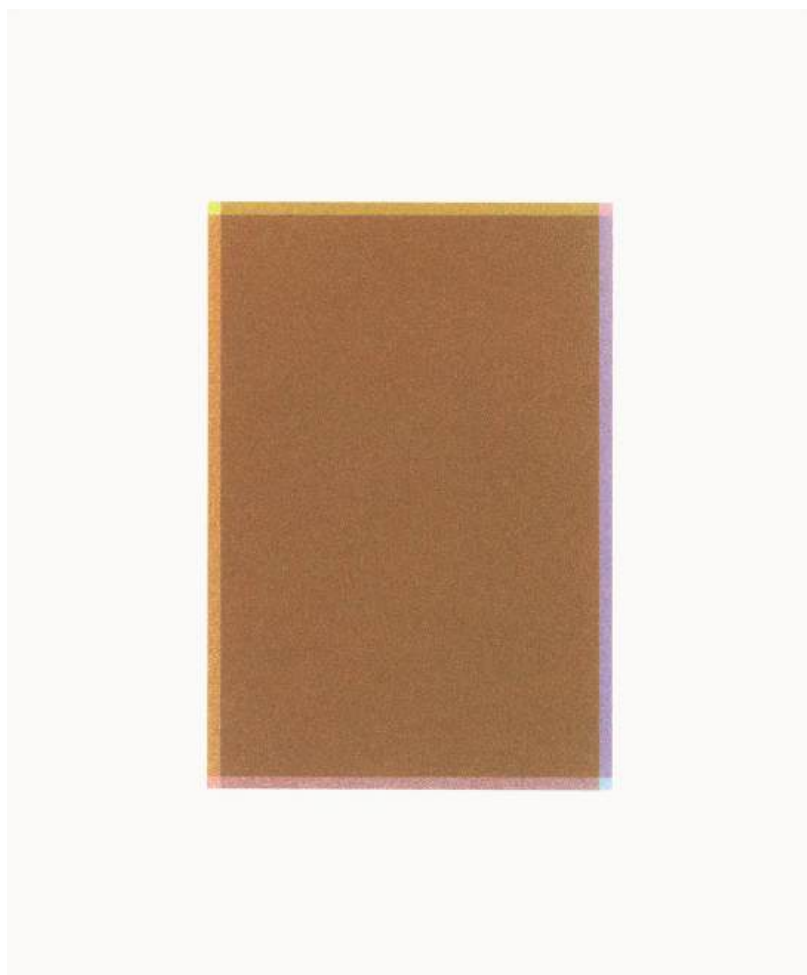




Nicole Phungrasamee Fein was born in Evanston, Illinois (1974) and grew up in Santa Barbara, California. She attended Tufts University (BA), the School of the Museum of Fine Arts, Boston (BFA), and Mills College, Oakland, CA (MFA). She lives and works in San Francisco.

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.



妮可·费恩 Nicole Fein

24.04.17.01 紫藤 镉橙色 睡美人绿松石 纯正帝国紫 镉红紫色 胡克绿色 镍黄 钴蓝

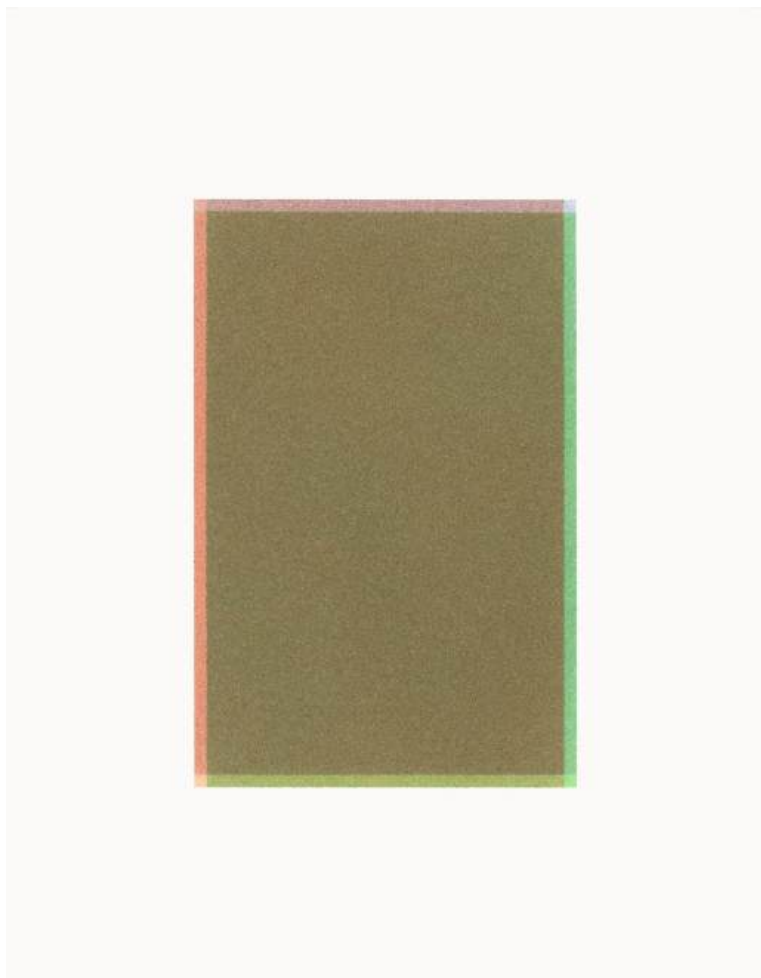
24.04.17.01 *Wisteria Cadmium Orange Hue Sleeping Beauty Turquoise Genuine Imperial  
Purple Cadmium Red Purple Hooker's Green Nickel Azo Yellow Cobalt Blue, 2024*

25.4 x 20.32cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

24.04.19.01 春绿色 紫藤 君拉克酮玫瑰 睡美人绿松石 镉橙色 胡克绿色 镉红紫色 钴蓝 深色镉黄  
*24.04.19.01 Spring Green Wisteria Quinacridone Rose Sleeping Beauty Turquoise Genuine Cadmium  
Orange Hue Hooker's Green Cadmium Red Purple Cobalt Blue Cadmium Yellow Deep Hue, 2024*

25.4 x 20.32cm

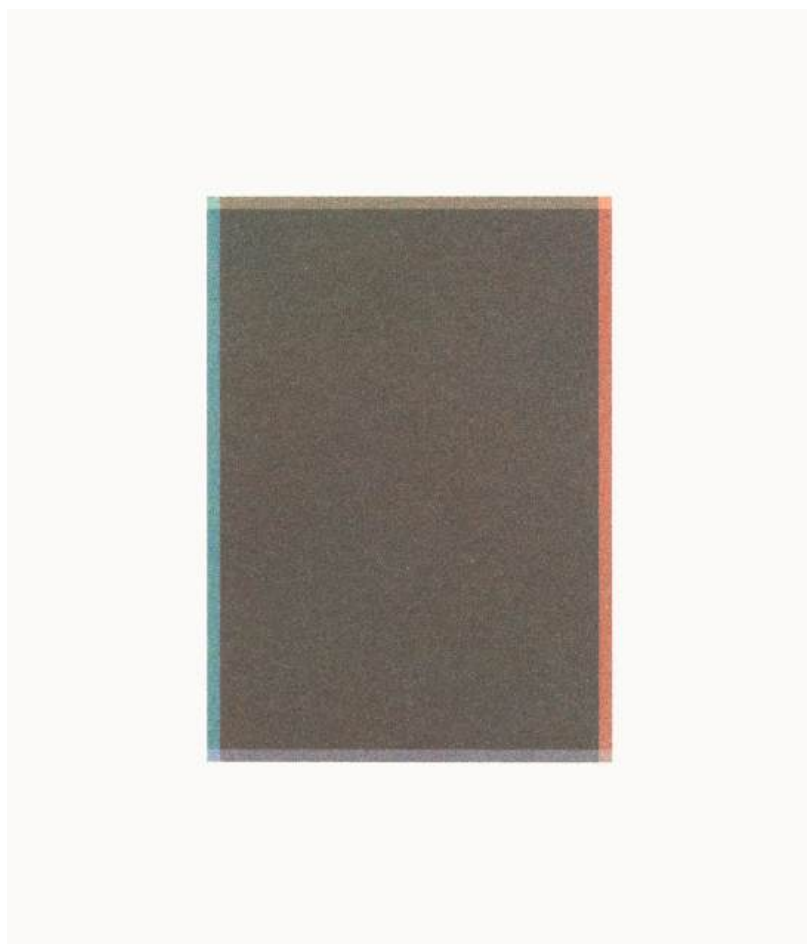
纸本水彩

Watercolor on Paper









妮可·费恩 Nicole Fein

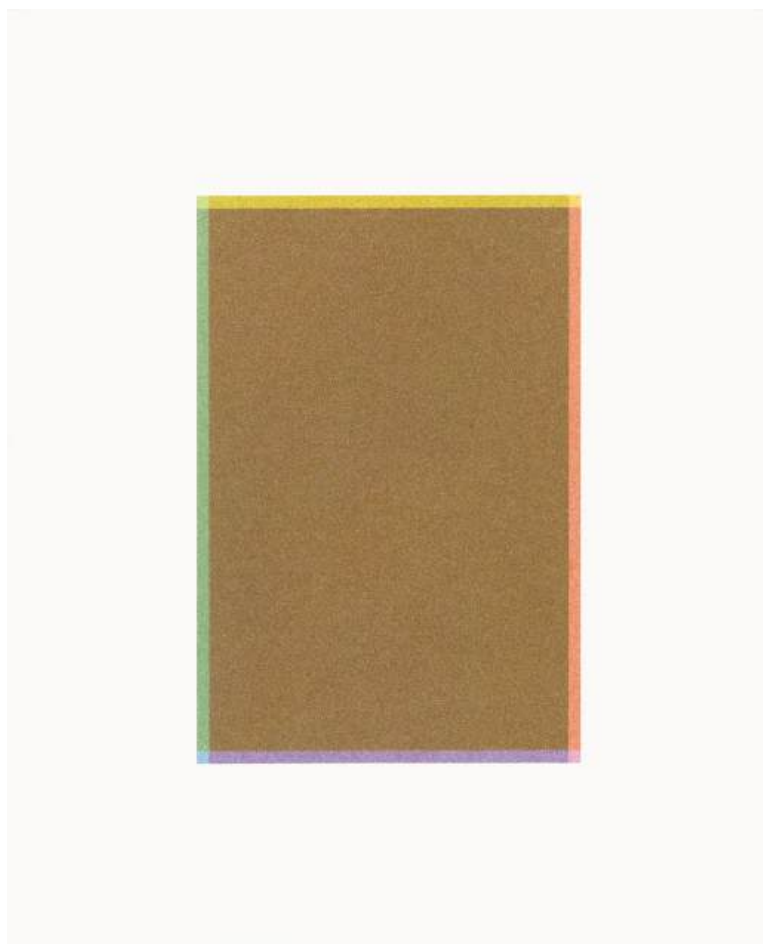
24.04.29.01 钴蓝 镉橙色 酞菁蓝 红色阴影 镉黄深色 君拉克酮玫瑰 超级蓝色 胡克绿色 纯正睡美人绿松石 镍黄

*24.04.29.01 Cobalt Blue Cadmium Orange Hue Phthalo Blue Red Shade Cadmium Yellow Deep Hue Quinacridone  
Rose Rose of Ultramarine Hooker's Green Sleeping Beauty Turquoise Genuine Nickel Azo Yellow, 2024*

25.4 x 20.32cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

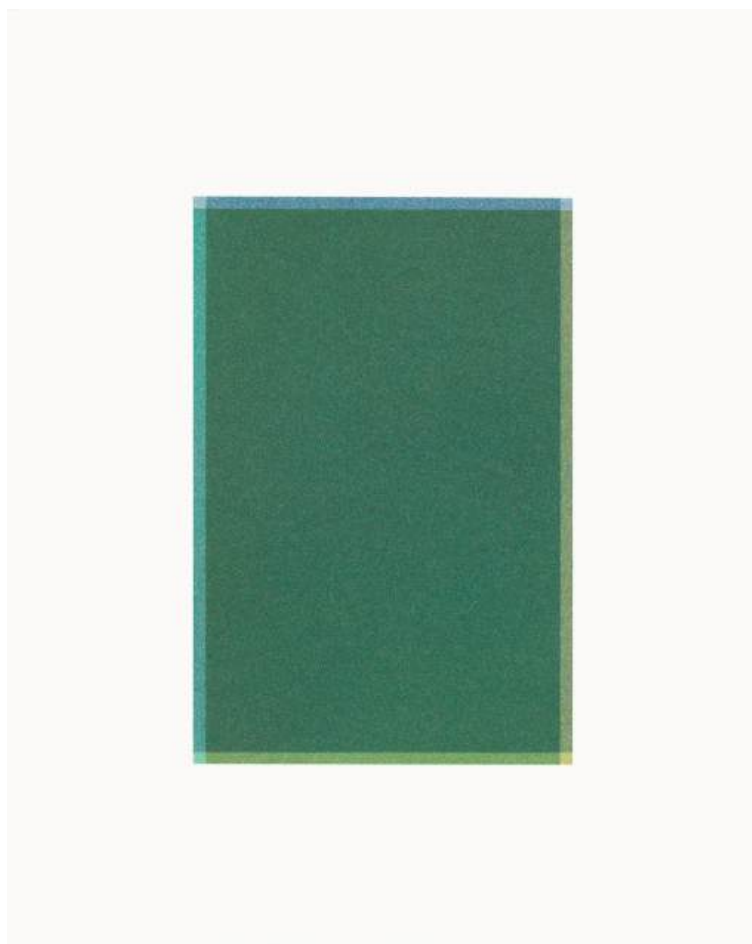
24.05.20.01 钴蓝 纯正玛雅蓝 镍黄 深色镉黄 澳洲红 金色 君拉克酮玫瑰 君拉克酮紫色 纯正蛇纹石  
*24.05.20.01 Cobalt Blue Mayan Blue Genuine Nickel Azo Yellow Cadmium Yellow Deep Hue  
Aussie Red Gold Quinacridone Rose Quinacridone Violet Serpentine Genuine, 2024*

25.4 x 20.32cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

24.05.21.01 酞菁蓝 绿色阴影 超级蓝色 纯正睡美人绿松石 春绿色 澳洲红 金色 镉橙色 君拉克酮紫色  
*24.05.21.01 Phthalo Blue Green Shade Ultramarine Turquoise Sleeping Beauty Turquoise Genuine  
Spring Green Aussie Red Gold Cadmium Orange Hue Quinacridone Violet, 2024*

25.4 x 20.32cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

24.06.30.01 法国超蓝 酞菁蓝 绿色阴影 天青色 铬蓝 纯正亚马逊石 玛雅深蓝 镉橙色

24.06.30.01 *French Ultramarine Phthalo Blue Green Shade Cerulean Blue Chromium  
Blue Apatite Genuine Mayan Dark Blue Cadmium Orange Hue, 2024*

25.4 x 20.32cm

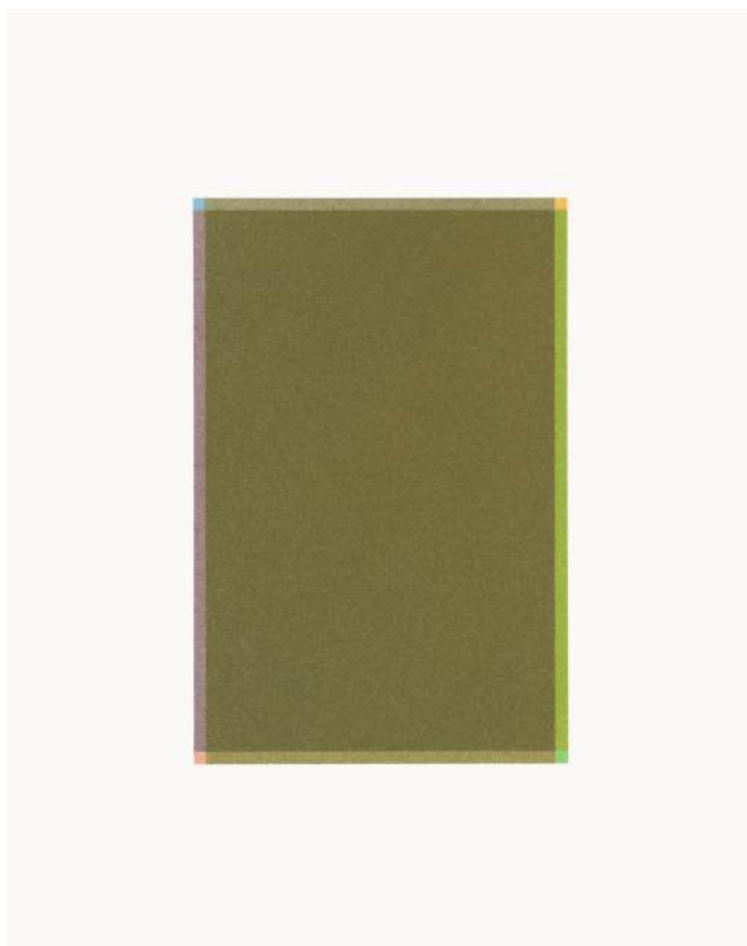
纸本水彩

Watercolor on Paper









妮可·费恩 Nicole Fein

24.07.01.01 春绿色 钴蓝 胭脂红 深色镉黄 镉橙色

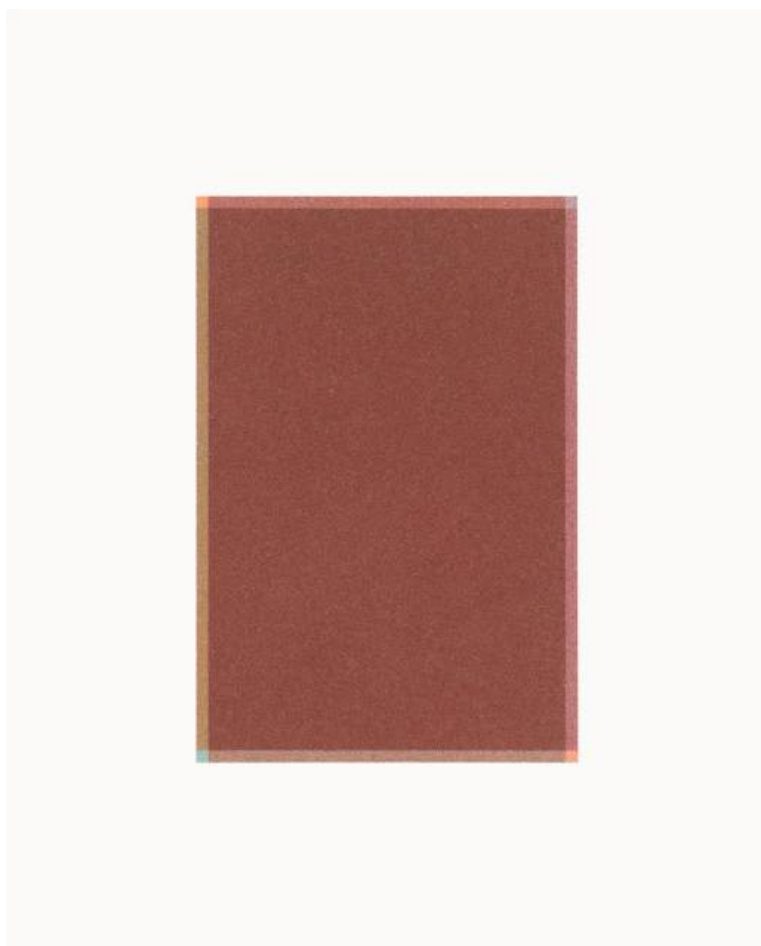
*24.07.01.01 Spring Green Cobalt Blue Vermillion Cadmium Yellow Deep Hue Cadmium Orange Hue, 2024*

25.4 x 20.32cm

纸本水彩

Watercolor on Paper





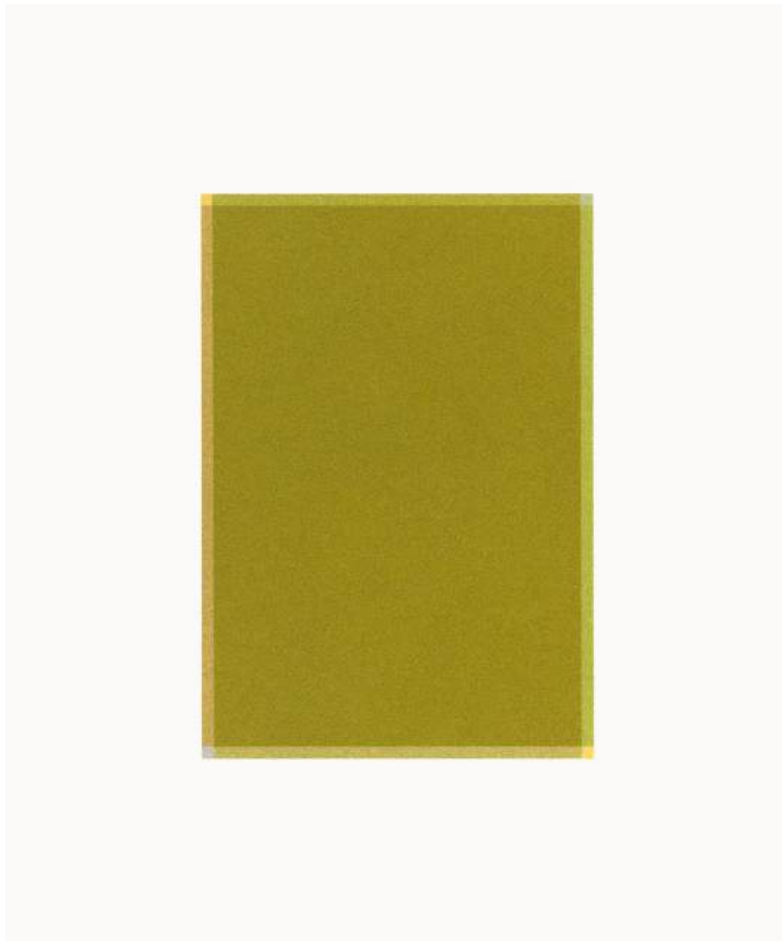
妮可·费恩 Nicole Fein

24.07.02.01 胭脂红 镉橙色 君拉克酮紫色 钴蓝 天青色 铬绿色 纯正亚马逊石  
24.07.02.01 *Vermillion Cadmium Orange Hue Quinacridone Violet Cobalt*  
*Blue Cerulean Blue Chromium Green Apatite Genuine, 2024*

25.4 x 20.32cm

纸本水彩

Watercolor on Paper



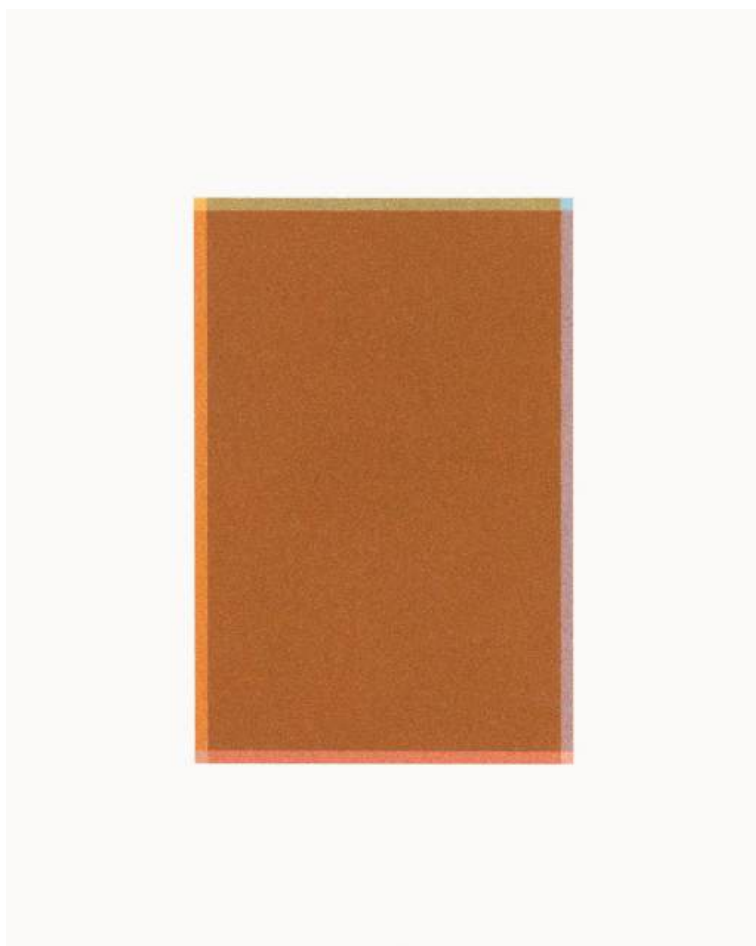
妮可·费恩 Nicole Fein

24.07.05.01 镍黄 深色镉黄 春绿色 纯正虎眼石 纯正黑色电气石  
*24.07.05.01 Nickel Azo Yellow Cadmium Yellow Deep Hue Spring  
Green Tiger's Eye Genuine Black Tourmaline Genuine, 2024*

25.4 x 20.32cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

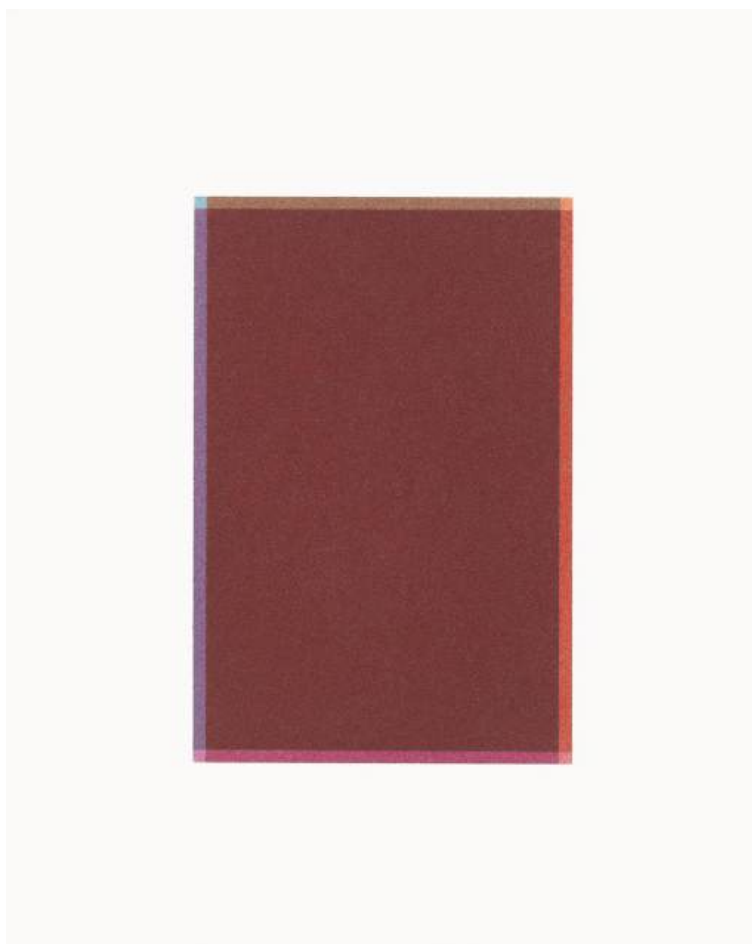
24.07.06.01 胭脂红 镉橙色 澳洲红 金色 天青色 铬 月球土

*24.07.06.01 Vermillion Cadmium Orange Hue Aussie Red Gold Cerulean Blue Chromium Lunar Earth, 2024*

25.4 x 20.32cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

24.07.07.01 君拉克酮紫色 透明红 胭脂红 钴蓝 天青色 铬春绿色 纯正绿色电气石

24.07.07.01 Quinacridone Violet Alizarin Crimson Vermillion Cobalt Blue

*Cerulean Blue Chromium Spring Green Green Apatite Genuine*, 2024

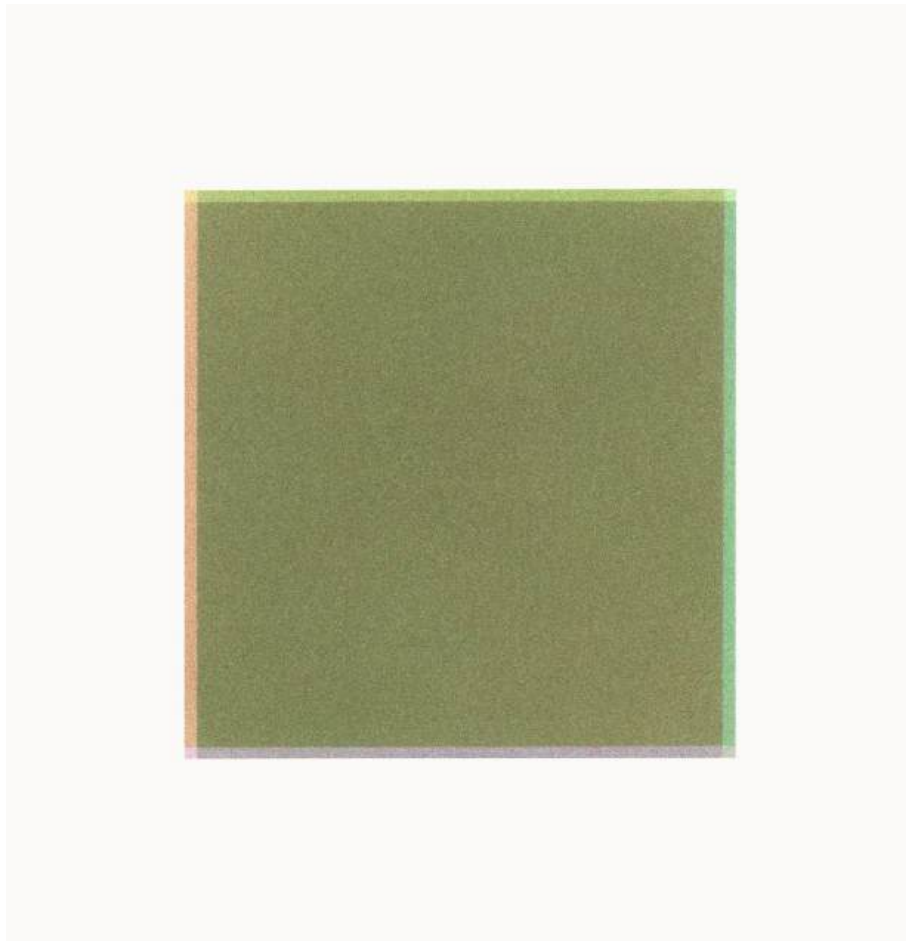
25.4 x 20.32cm

纸本水彩

Watercolor on Paper







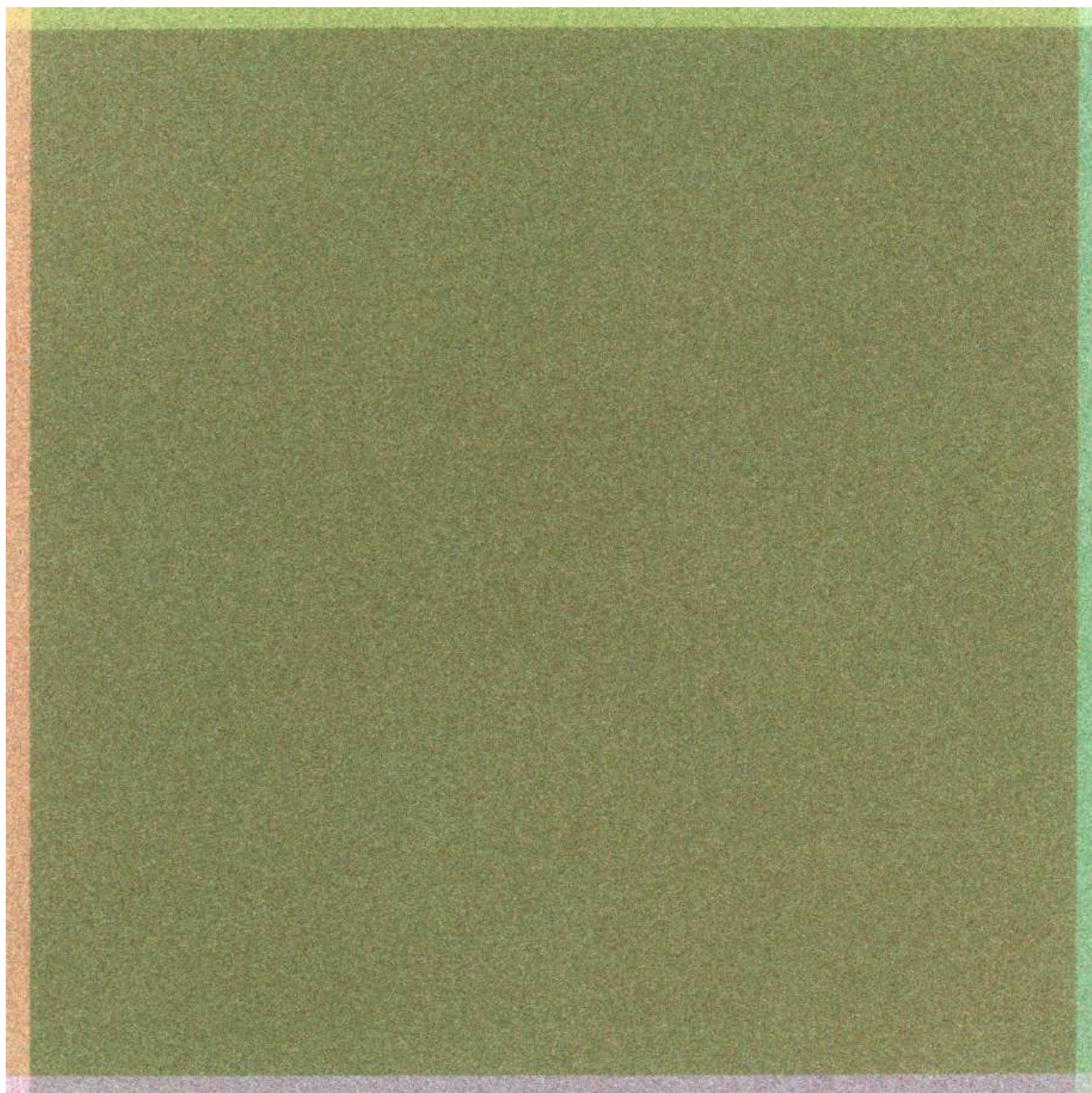
妮可·费恩 Nicole Fein

24.04.20.01 超级蓝色 镉橙色 深色镉黄 胡克绿色 纯正睡美人绿松石 天青色 铬镉红紫色 纯正蛇纹石  
*24.04.20.01 Rose of Ultramarine Cadmium Orange Hue Cadmium Yellow Deep Hue Hooker's Green Sleeping  
Beauty Turquoise Genuine Cerulean Blue Chromium Cadmium Red Purple Serpentine Genuine, 2024*

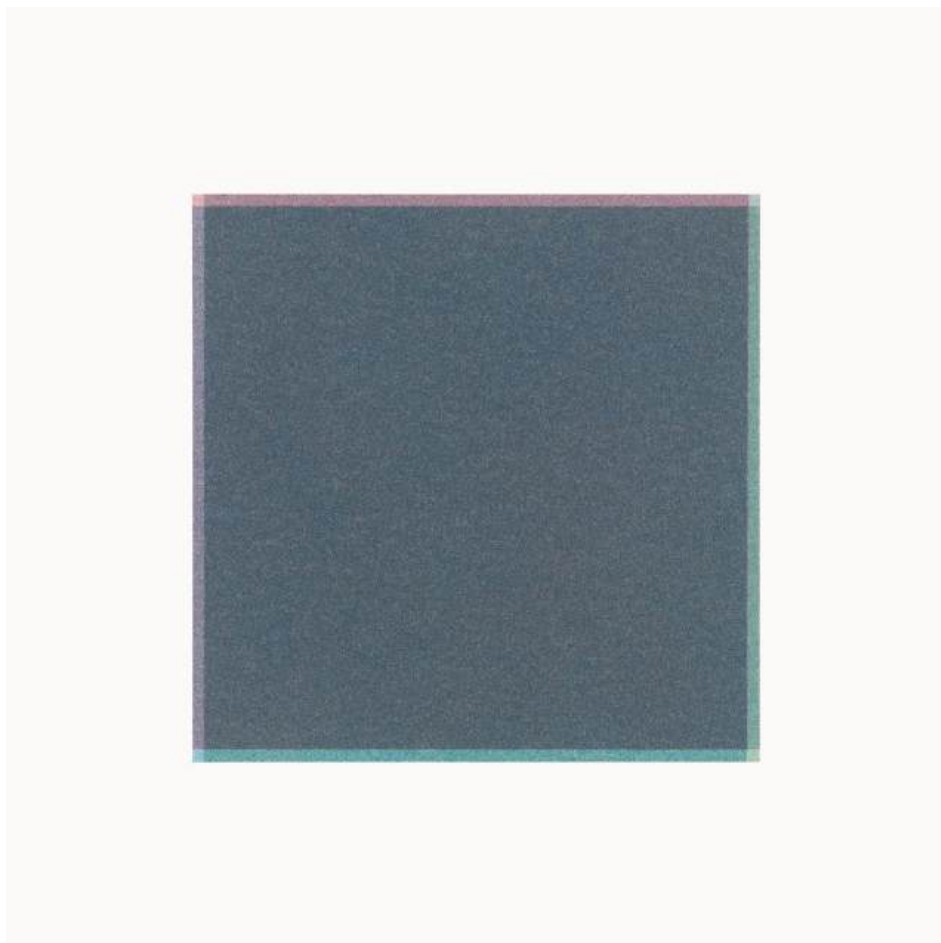
25.4 x 25.4cm

纸本水彩

Watercolor on Paper







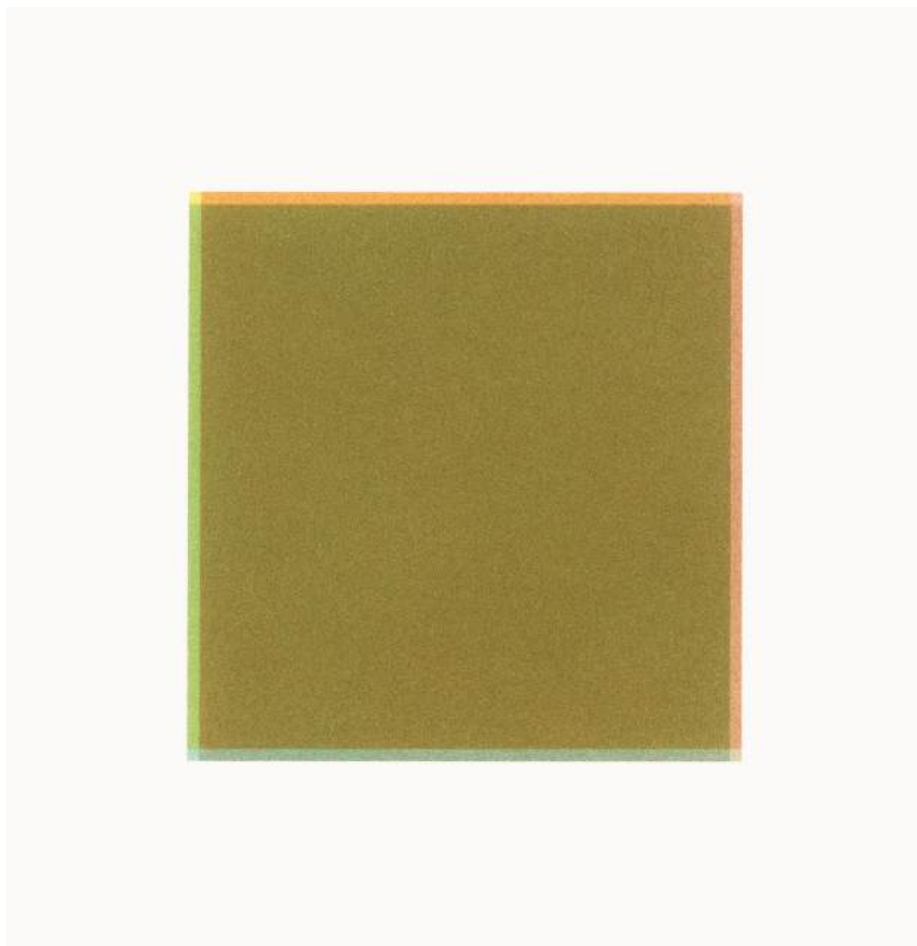
妮可·费恩 Nicole Fein

24.06.06.01 玛雅蓝 纯正 天青色 铬酞菁蓝 绿色阴影 纯正绿色电气石 君拉克酮紫色 镉橙色 深色镉黄  
*24.06.06.01 Mayan Blue Genuine Cerulean Blue Chromium Phthalo Blue Green Shade Green Apatite  
Genuine Quinacridone Violet Cadmium Orange Hue Cadmium Yellow Deep Hue, 2024*

25.4 x 25.4cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

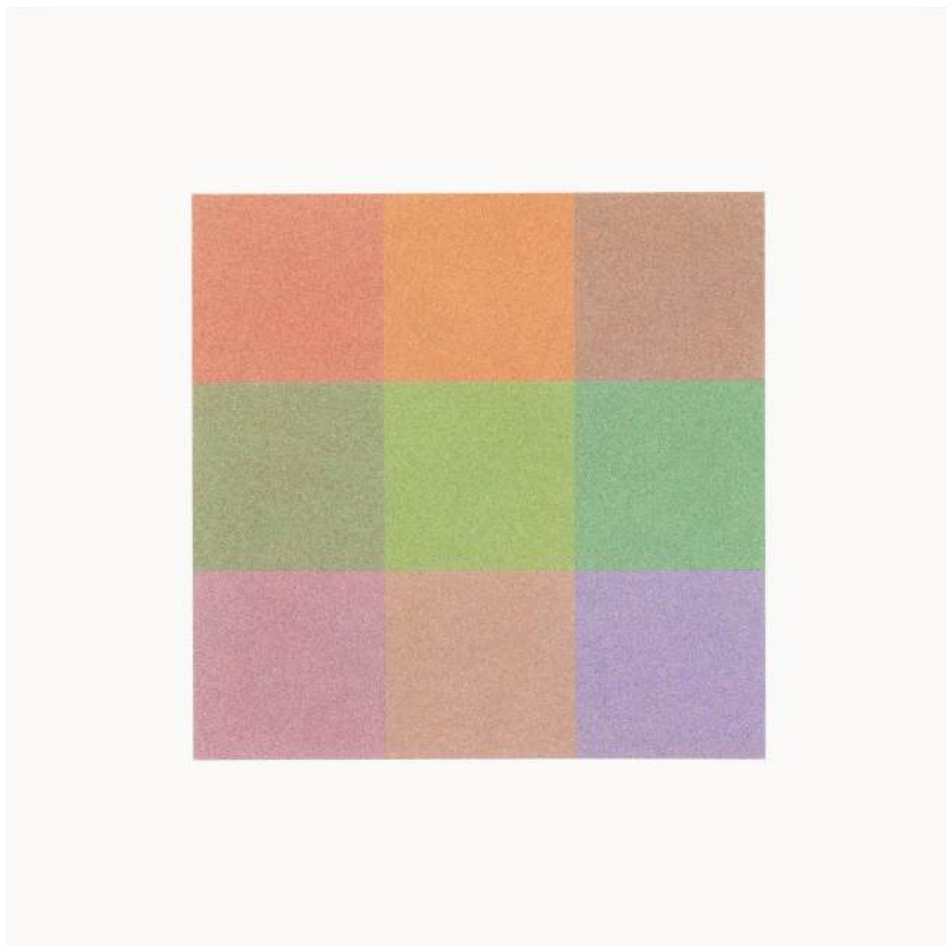
24.04.22.01 纯正玛雅蓝 镉红 紫色 胡克绿色 镉橙色 超级蓝色 深色镉黄 天青色 铬镍黄 纯正蛇纹石 纯正睡美人绿松石

24.04.22.01 *Mayan Blue Genuine Cadmium Red Purple Hooker's Green Cadmium Orange Hue Rose of Ultramarine  
Cadmium Yellow Deep Hue Cerulean Blue Chromium Nickel Azo Yellow Serpentine Genuine Sleeping Beauty  
Turquoise Genuine*, 2024

25.4 x 20.32cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

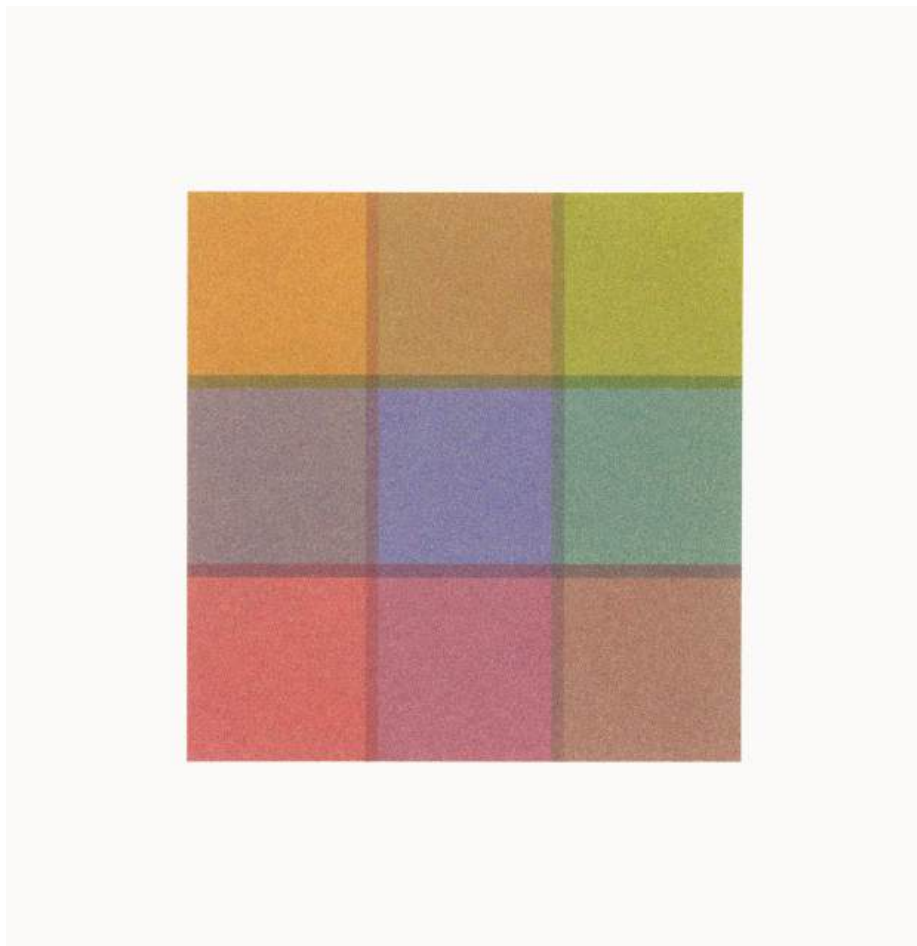
24.04.23.01 君拉克酮玫瑰 君拉克酮紫色 镉橙色 超级蓝色 钴蓝 深色镉黄 纯正蛇纹石 胡克绿色 像素红 纯正睡美人绿松石  
*24.04.23.01 Quinacridone Rose Quinacridone Violet Cadmium Orange Hue Rose of Ultramarine Cobalt Blue Cadmium  
Yellow Deep Hue Serpentine Genuine Hooker's Green Pyrrol Red Sleeping Beauty Turquoise Genuine, 2024*

25.4 x 25.4cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

24.04.27.01 像素红 钴蓝 深色镉黄 胡克绿色 超级蓝色 镉橙色 君拉克酮玫瑰 纯正睡美人绿松石 镍黄

24.04.27.01 Pyrrol Red Cobalt Blue Cadmium Yellow Deep Hue Hooker's Green Rose of Ultramarine Cadmium  
Orange Hue Quinacridone Rose Sleeping Beauty Turquoise Genuine Nickel Azo Yellow, 2024

25.4 x 25.4m

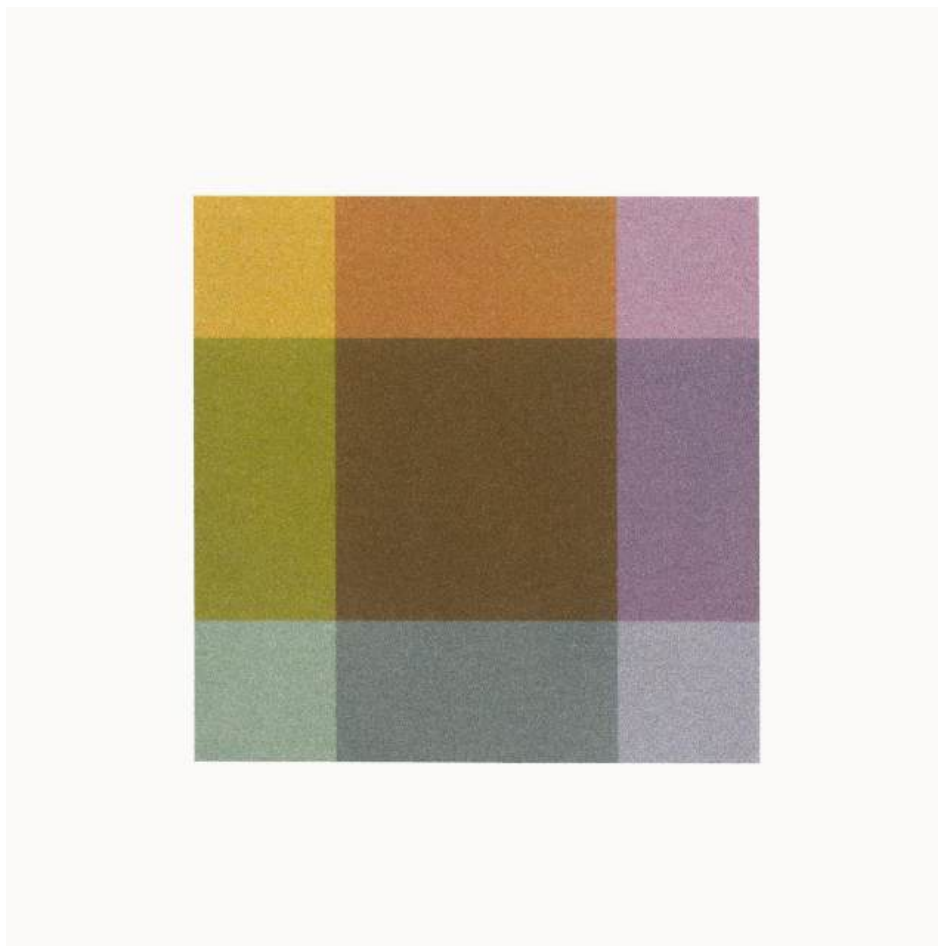
纸本水彩

Watercolor on Paper









妮可·费恩 Nicole Fein

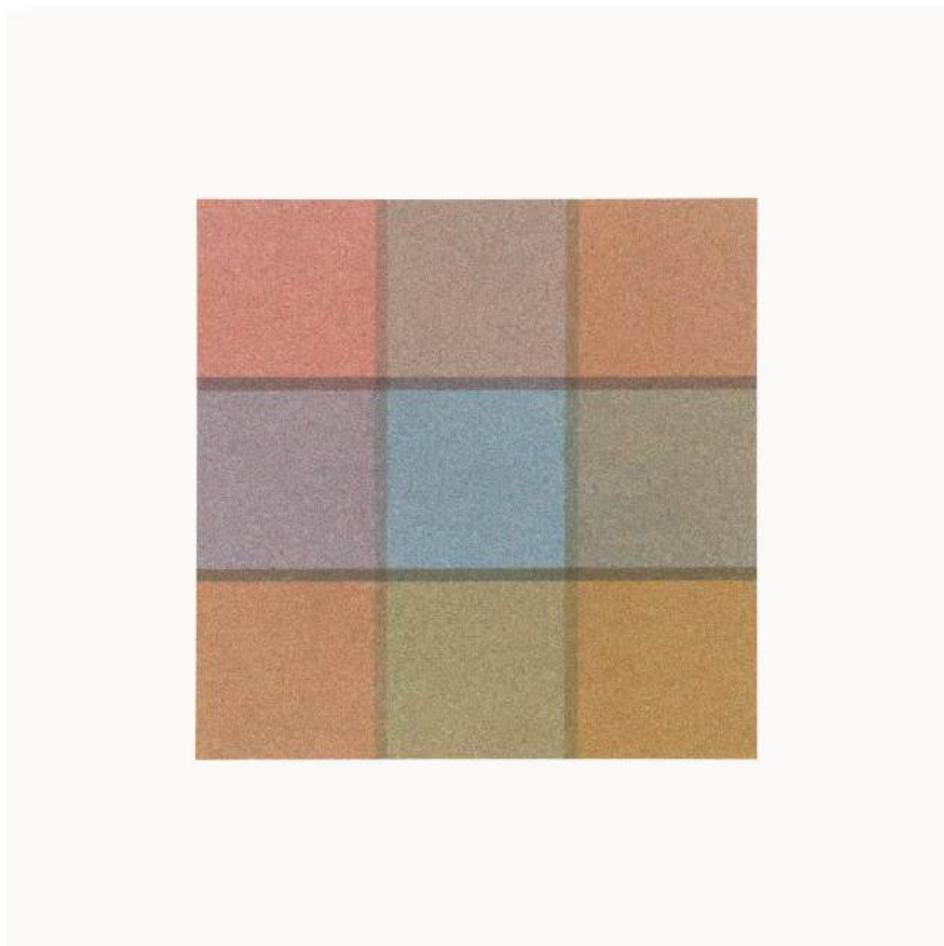
24.05.07.01 澳洲红 金色 纯正蓝色亚马逊石 纯正萤石 君拉克酮玫瑰 翡翠 帝国紫 纯正睡美人绿松石 纯正蛇纹石  
*24.05.07.01 Aussie Red Gold Blue Apatite Genuine Sodalite Genuine Quinacridone Rose Jadeite Genuine  
Imperial Purple Sleeping Beauty Turquoise Genuine Serpentine Genuine, 2024*

25.4 x 25.4cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

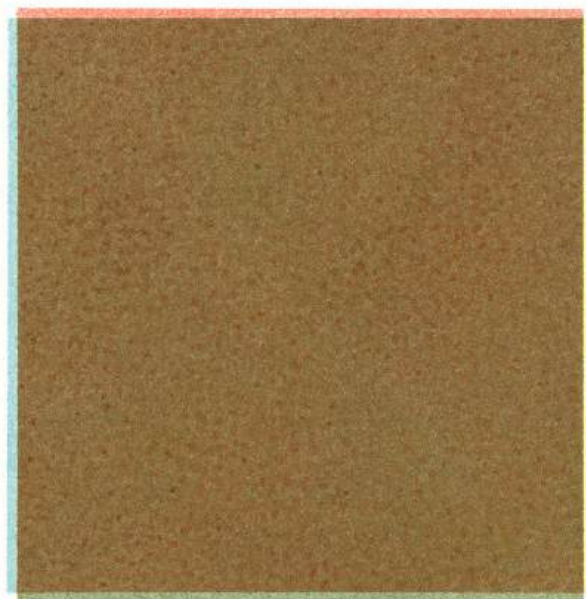
21.08.17.01 玫瑰茜红 绯红湖 镉红 紫色 酞菁蓝 红色阴影 普鲁士绿 镉橙色 深色镉黄 纯正蛇纹石 纯正玛雅蓝 天青色 铬色  
*21.08.17.01 Rose Madder Scarlet Lake Cadmium Red Purple Phthalo Blue Red Shade Prussian Green Cadmium Orange  
Hue Cadmium Yellow Deep Hue Serpentine Genuine Mayan Blue Genuine Cerulean Blue Chromium, 2021*

25.4 x 25.4cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

20.09.30.01 亚马逊石 纯绿 色磷灰石 纯镉红 橙色 古董蒲公英

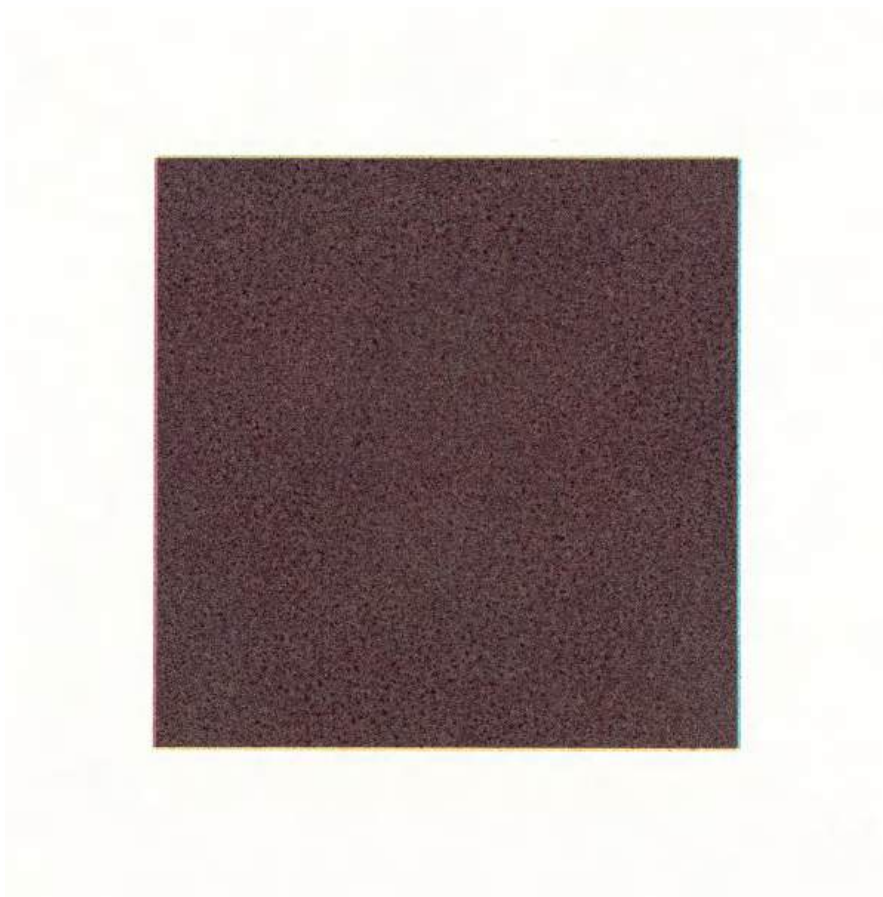
*20.09.30.01 Amazonite Genuine Green Apatite Genuine Cadmium Red Orange Antique Dandelion, 2020*

30.48 x 30.48cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

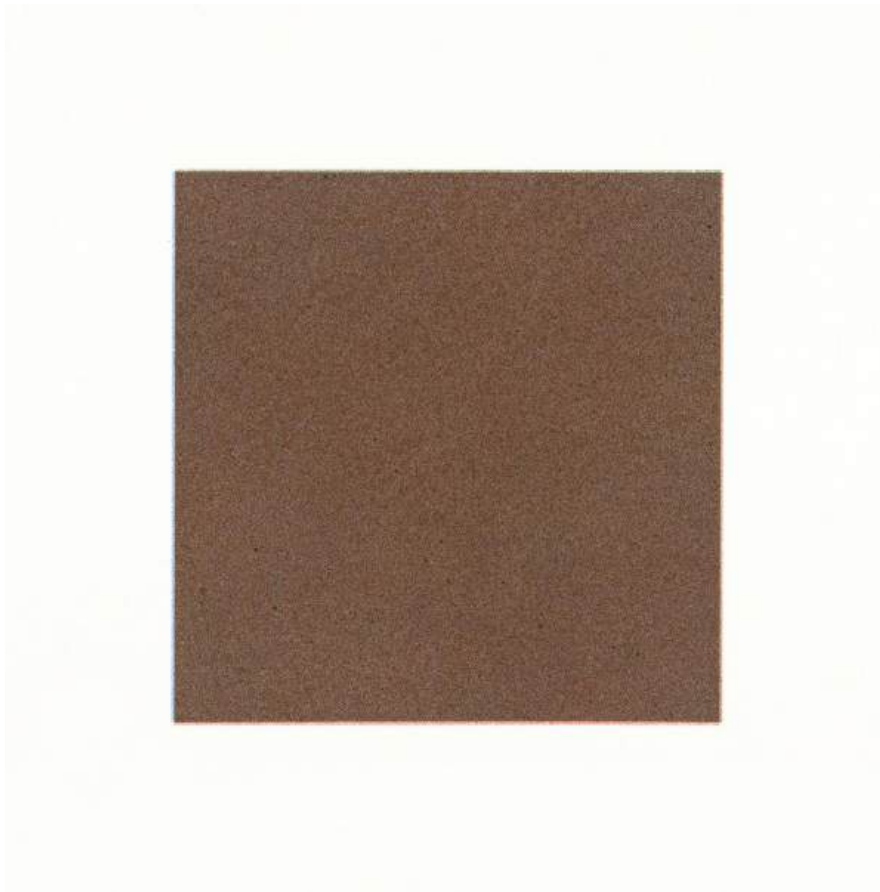
20.10.01.01 纯正蛇纹石 深红湖 绿松石 蓝色 印度黄 明亮黄 No. 2

*20.10.01.01 Serpentine Genuine Crimson Lake Turquoise Blue Indian Yellow Jaune Brilliant No. 2, 2020*

30.48 x 30.48cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

20.10.03.01 钴蓝 深色镉红 纯正翡翠石 纯正虎眼石 月球土 纯正蛇纹石  
*20.10.03.01 Cobalt Blue Cadmium Red Deep Jadeite Genuine Tiger's  
Eye Genuine Lunar Earth Serpentine Genuine, 2020*

30.48 x 30.48cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

20.10.08.02 像素红 钴蓝 深色镉黄

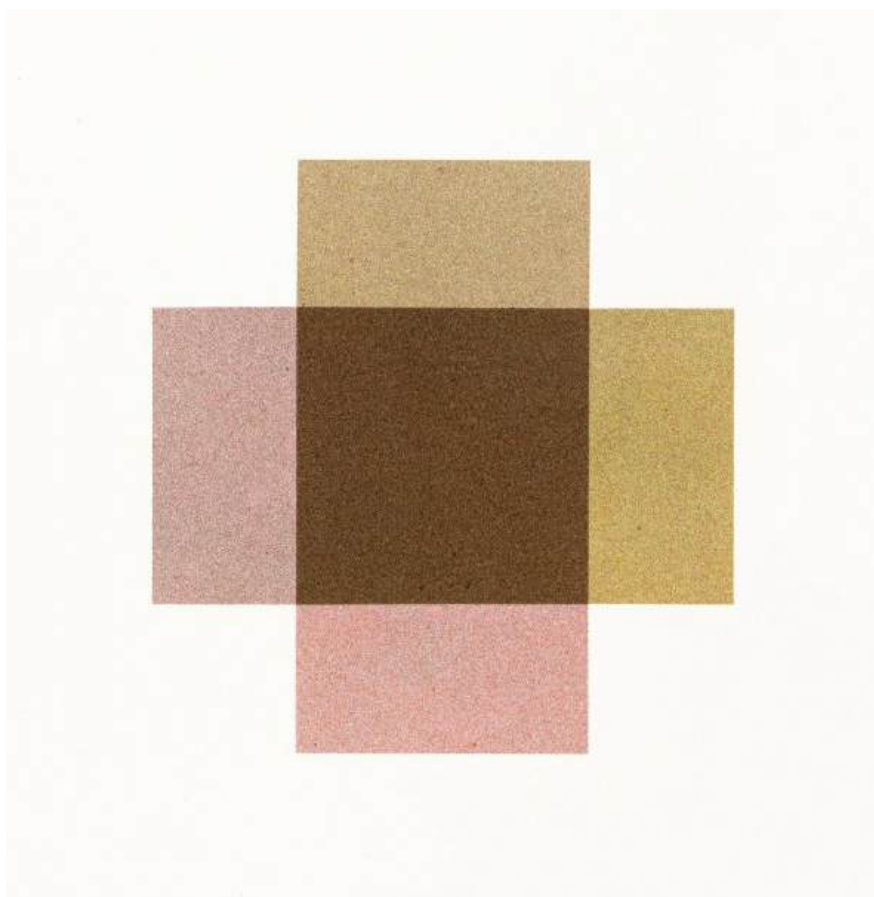
*20.10.08.02 Pyrrol Red Cobalt Blue Cadmium Yellow Deep Hue, 2020*

30.48 x 30.48cm

纸本水彩

Watercolor on Paper





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20.10.14.01

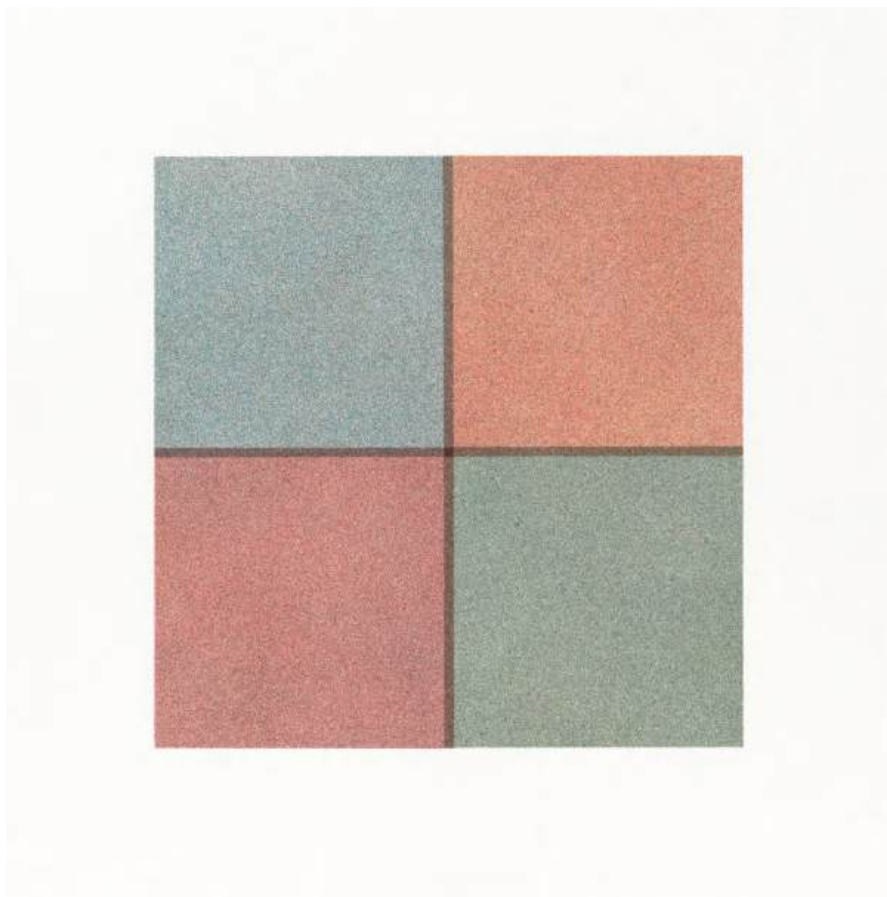
20.10.14.01, 2020

30.48 x 30.48cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

21.01.29.01 海洋蓝 深色镉红 镉橙色 君拉克酮玫瑰 深色镉黄 镍黄 玉石 纯正胡克绿色

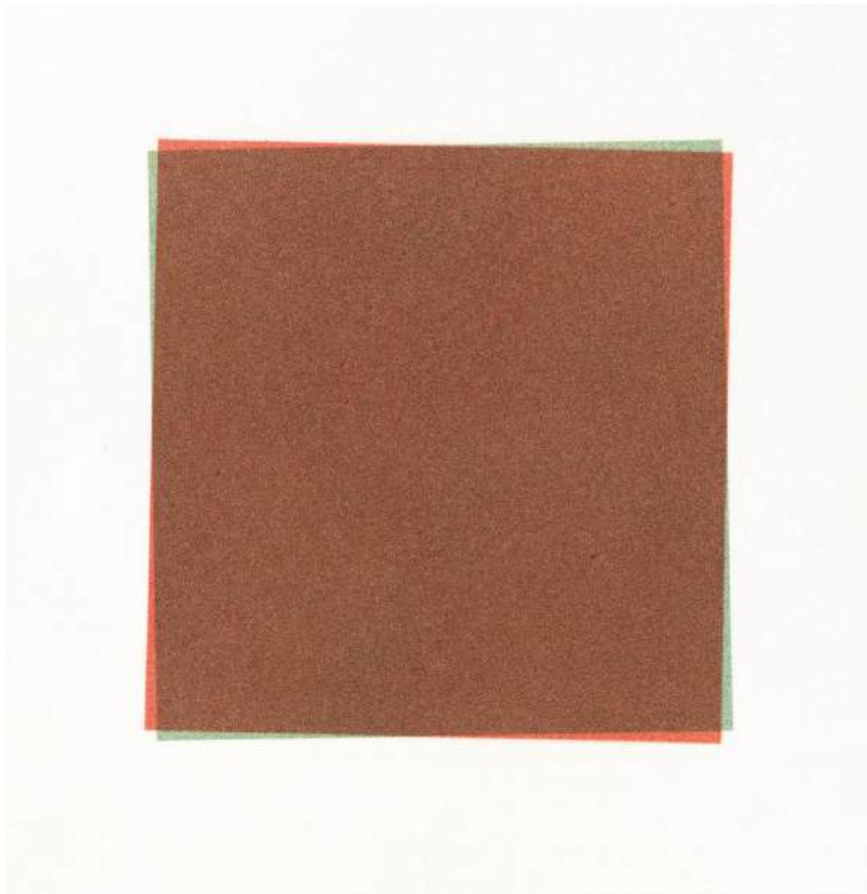
*21.01.29.01 Marine Blue Cadmium Red Deep Cadmium Orange Hue Quinacridone Rose Cadmium  
Yellow Deep Hue Nickel Azo Yellow Jadeite Genuine Hooker's Green, 2021*

30.48 x 30.48cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

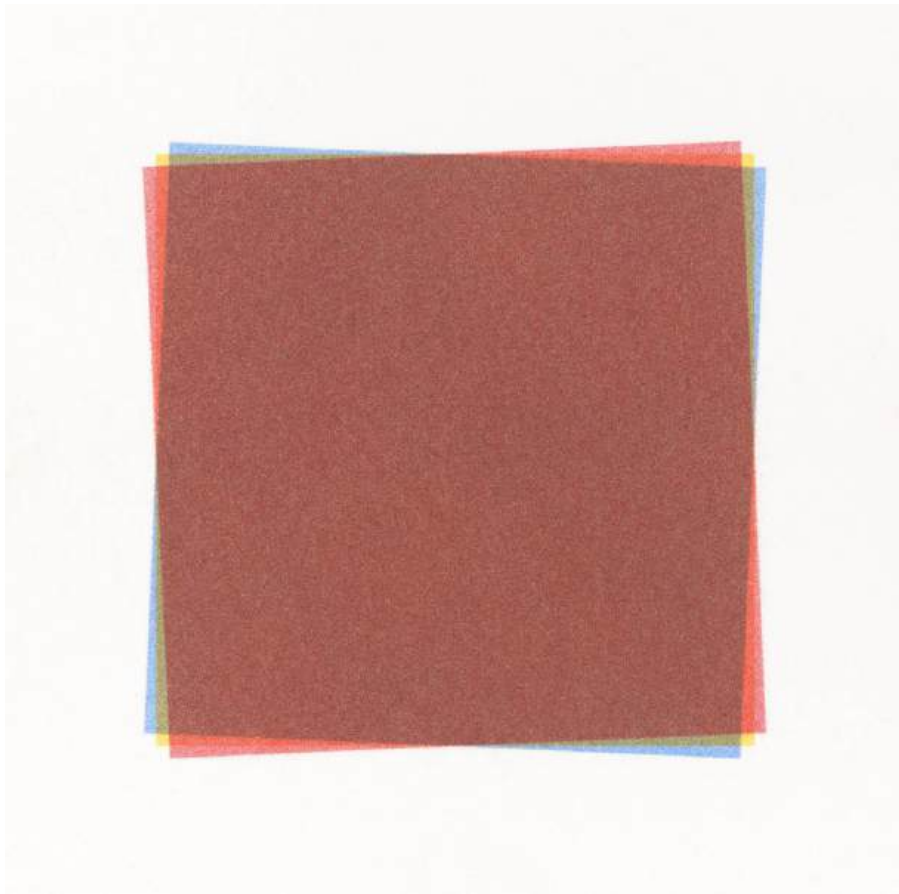
21.01.13.01 钴蓝 深色镉红 深色镉黄

*21.01.13.01 Cobalt Blue Cadmium Red Deep Cadmium Yellow Deep Hue, 2021*

30.48 x 30.48cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

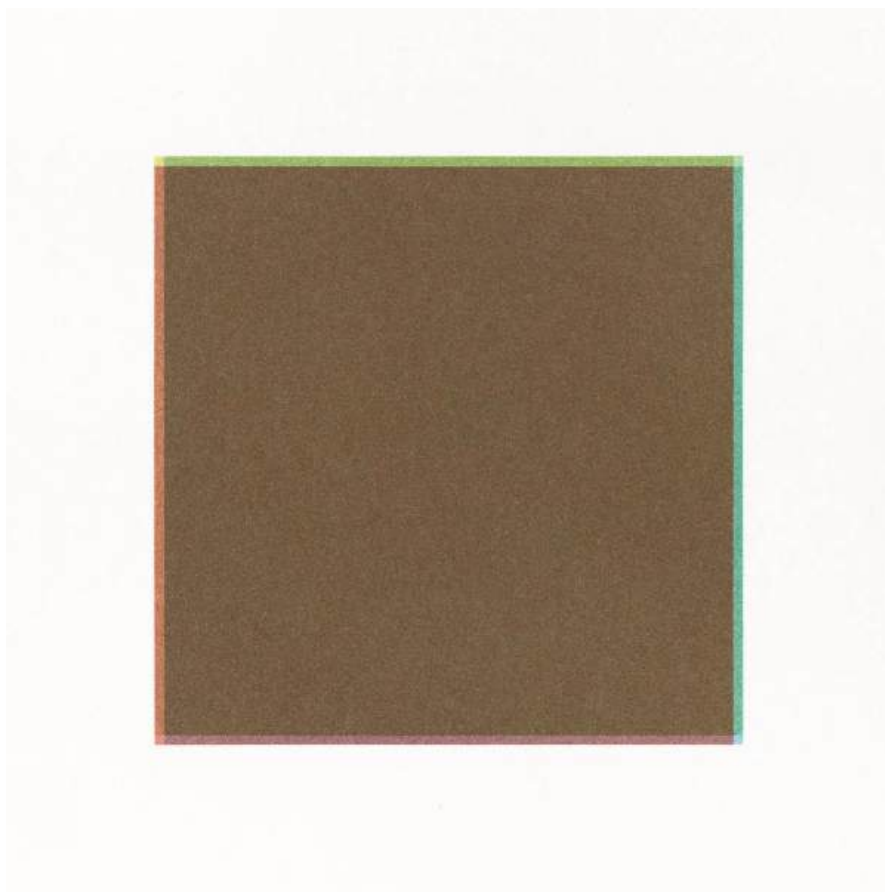
21.04.08.01 像素红 深色镉黄 钴蓝

*21.04.08.01 Pyrrol Red Cadmium Yellow Deep Hue Cobalt Blue, 2021*

30.48 x 30.48cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

21.04.09.01 深色镉黄 镉红 紫色 蛇纹石 纯正睡美人绿松石 纯正天青色 铬蓝色 超级蓝色 君拉克酮玫瑰 镉橙色  
*21.04.09.01 Cadmium Yellow Deep Hue Cadmium Red Purple Serpentine Genuine Sleeping Beauty Turquoise  
Genuine Cerulean Blue Chromium Rose of Ultramarine Quinacridone Rose Cadmium Orange Hue, 2021*

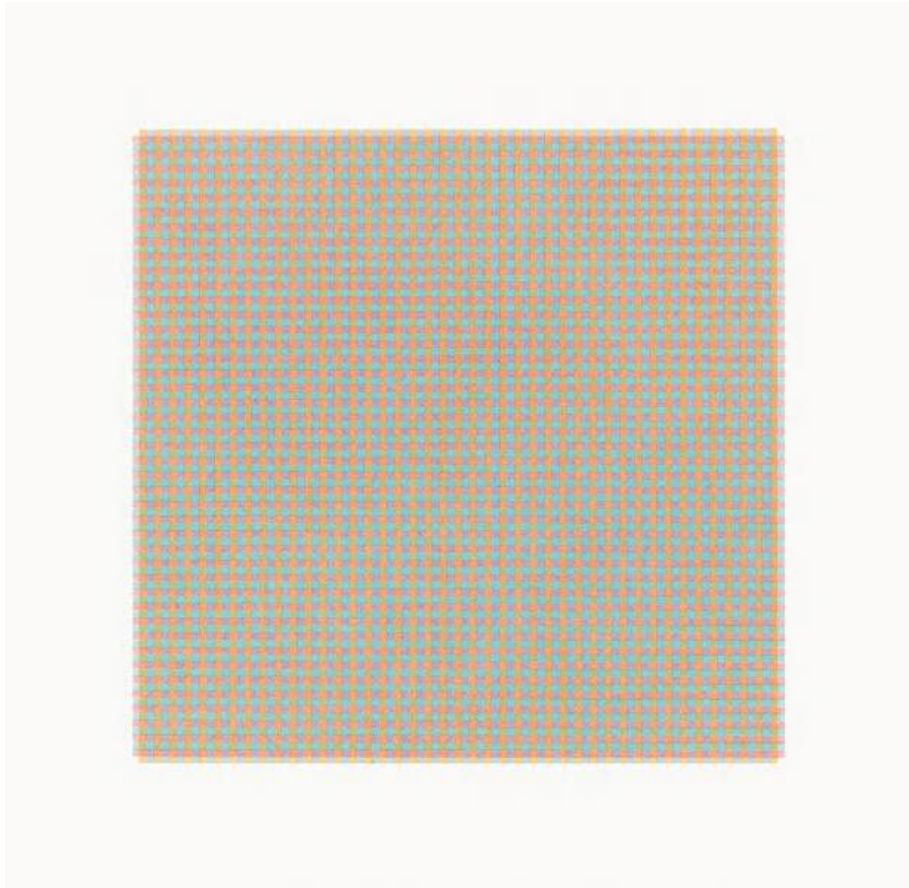
30.48 x 30.48cm

纸本水彩

Watercolor on Paper







妮可·费恩 Nicole Fein

21.07.20.01 超级蓝色 绿松石 深色镉红 镍黄 镉橙色 钴蓝色

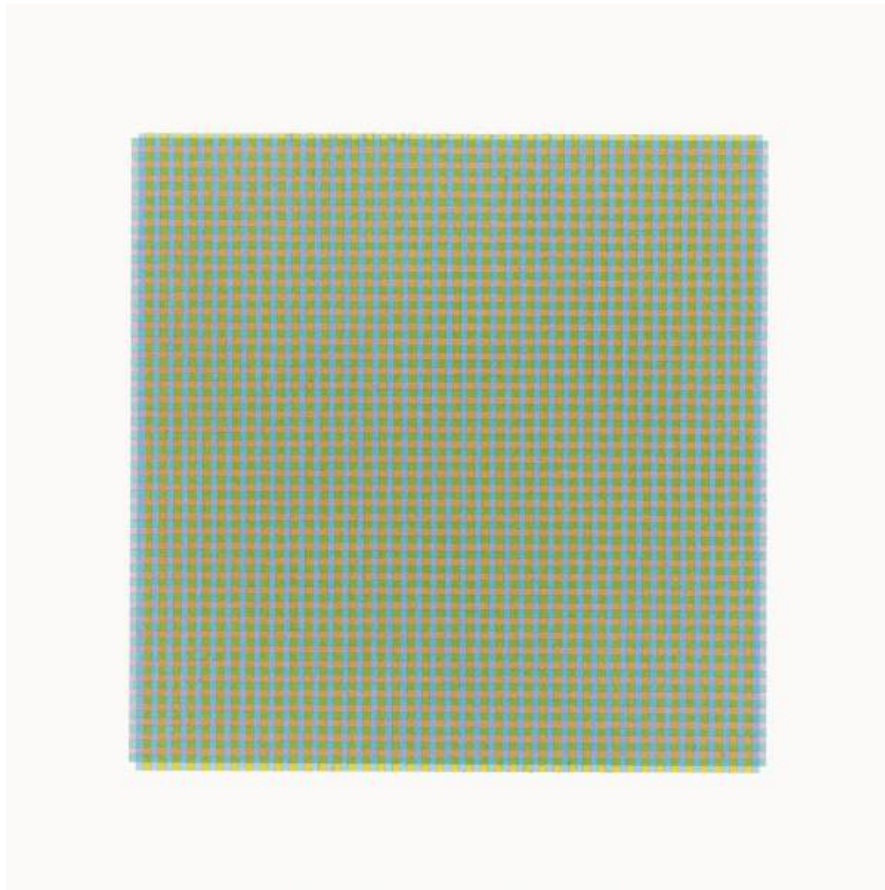
*21.07.20.01 Ultramarine Turquoise Cadmium Red Deep Nickel*

*Azo Yellow Cadmium Orange Hue Cobalt Blue Hue, 2021*

35.56 x 35.56cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

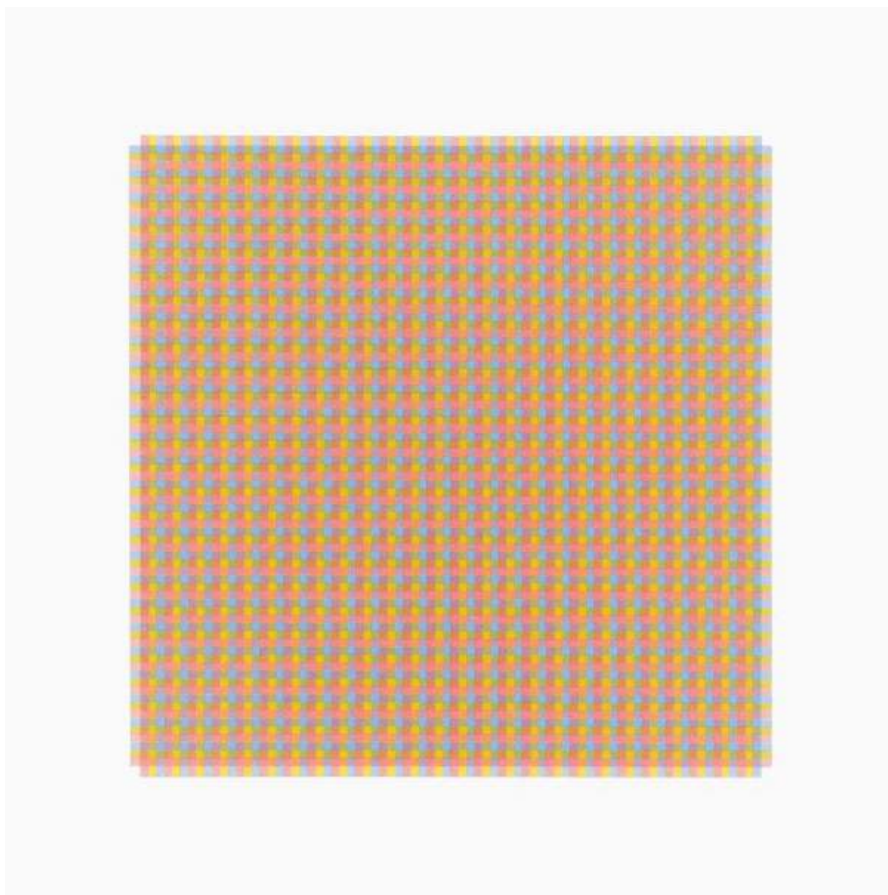
21.09.09.01 钴蓝色 镍黄 真绿帘石 君拉克酮紫色 澳洲红 金色 纯正蛇纹石

21.09.09.01 Cobalt Blue Hue Nickel Azo Yellow Diopside Genuine  
Quinacridone Violet Aussie Red Gold Serpentine Genuine, 2021

35.56 x 35.56cm

纸本水彩

Watercolor on Paper



妮可·费恩 Nicole Fein

21.09.08.01 像素红 深色镉黄 钴蓝

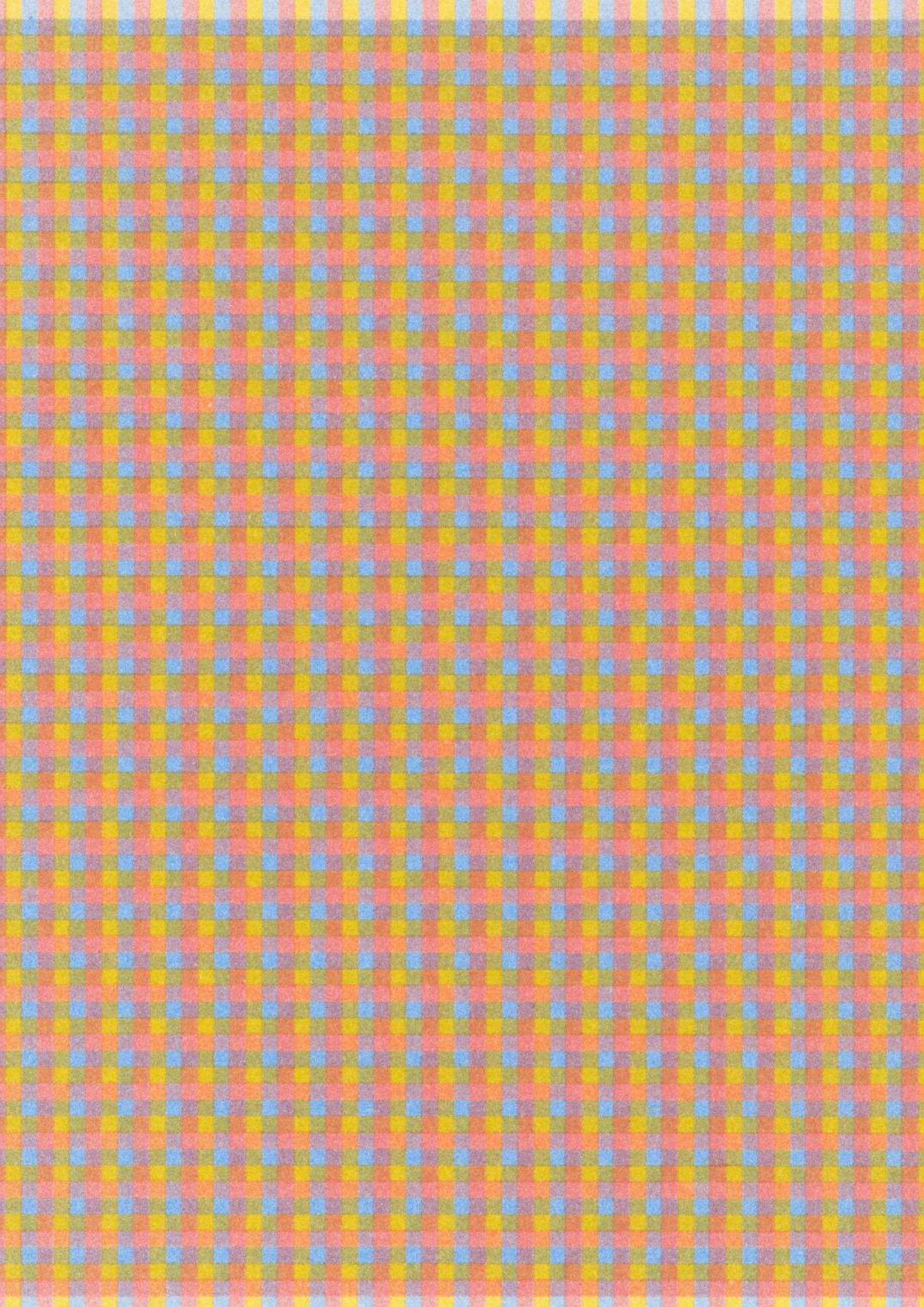
*21.09.08.01 Pyrrol Red Cadmium Yellow Deep Hue Cobalt Blue, 2021*

35.56 x 35.56cm

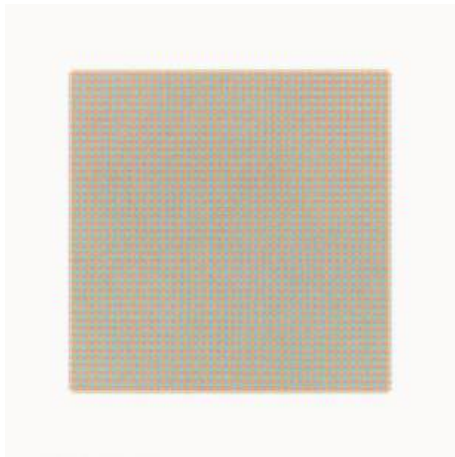
纸本水彩

Watercolor on Paper

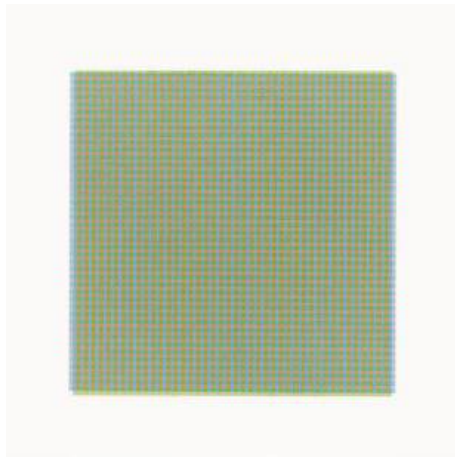




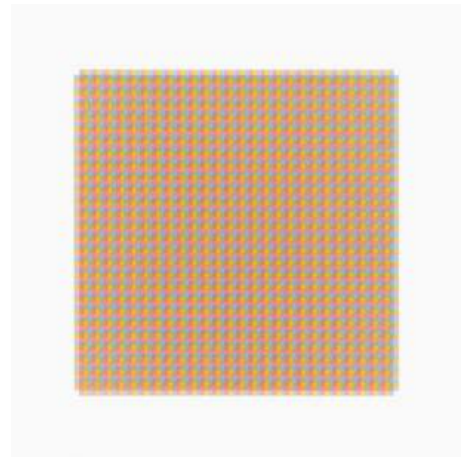




21.07.20.01



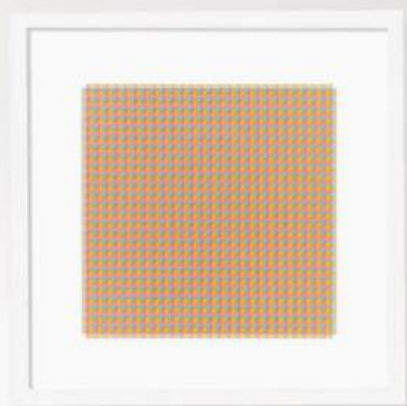
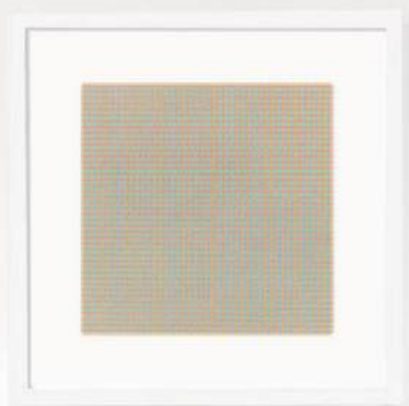
21.09.09.01

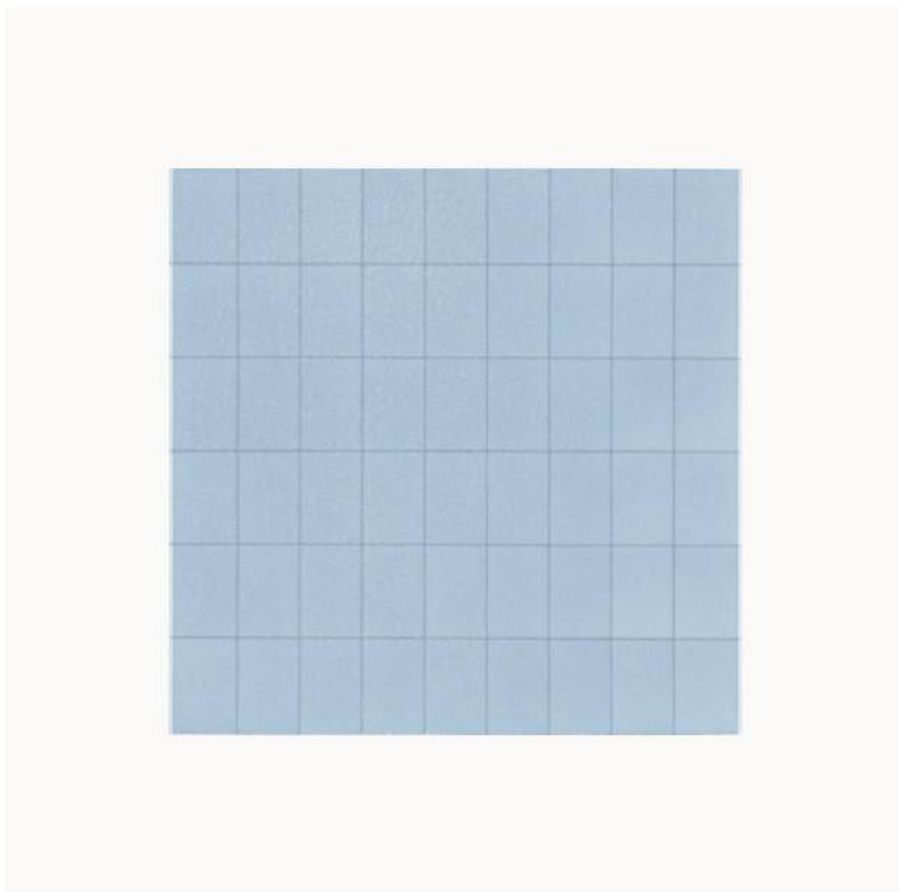


21.09.08.01

三联画  
Triptych

两联画  
Diptych (21.09.09.01 & 21.07.20.01 )





妮可·费恩 Nicole Fein

24.06.29.01 派恩灰

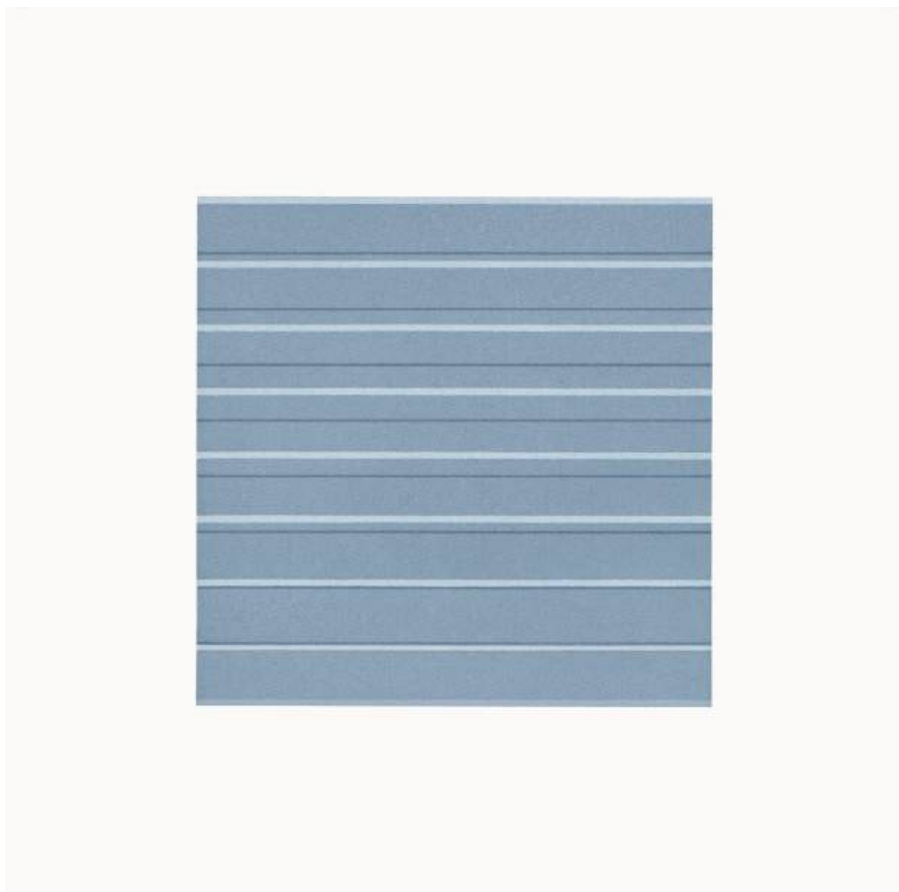
*24.06.29.01 Payne's Gray, 2024*

35.56 x 35.56cm

纸本水彩与石墨

Watercolor and Graphite on Paper





妮可·费恩 Nicole Fein

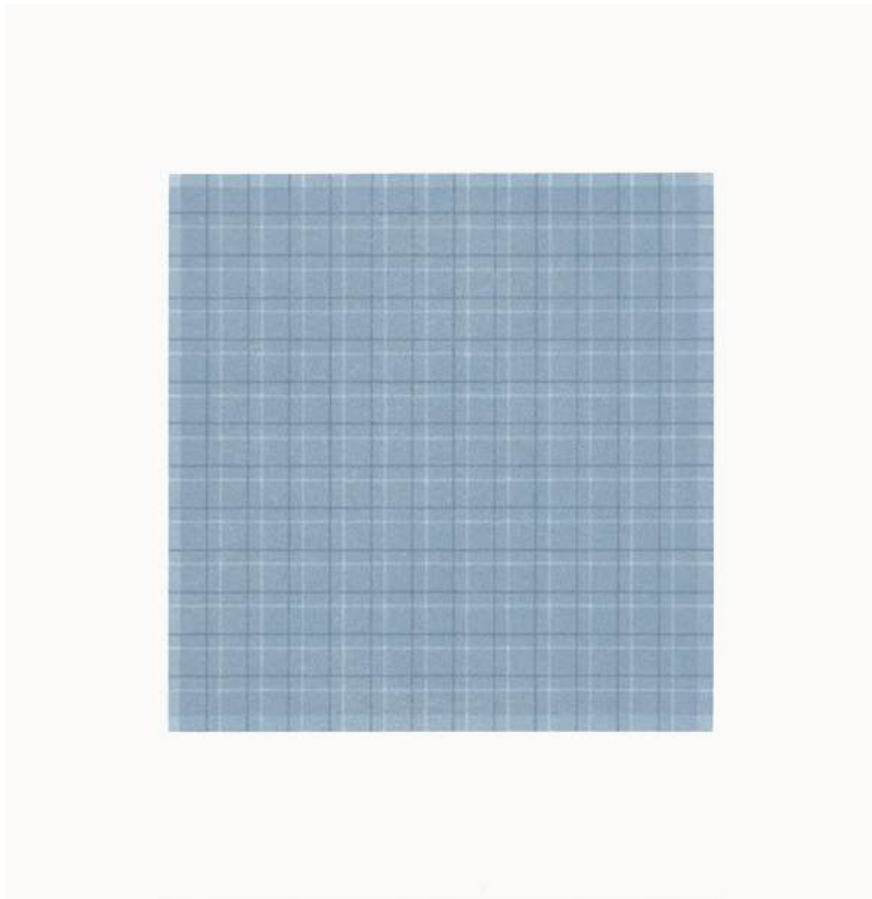
24.08.05.01 派恩灰

*24.08.05.01 Payne's Gray, 2024*

35.56 x 35.56cm

纸本水彩与石墨

Watercolor and Graphite on Paper



妮可·费恩 Nicole Fein

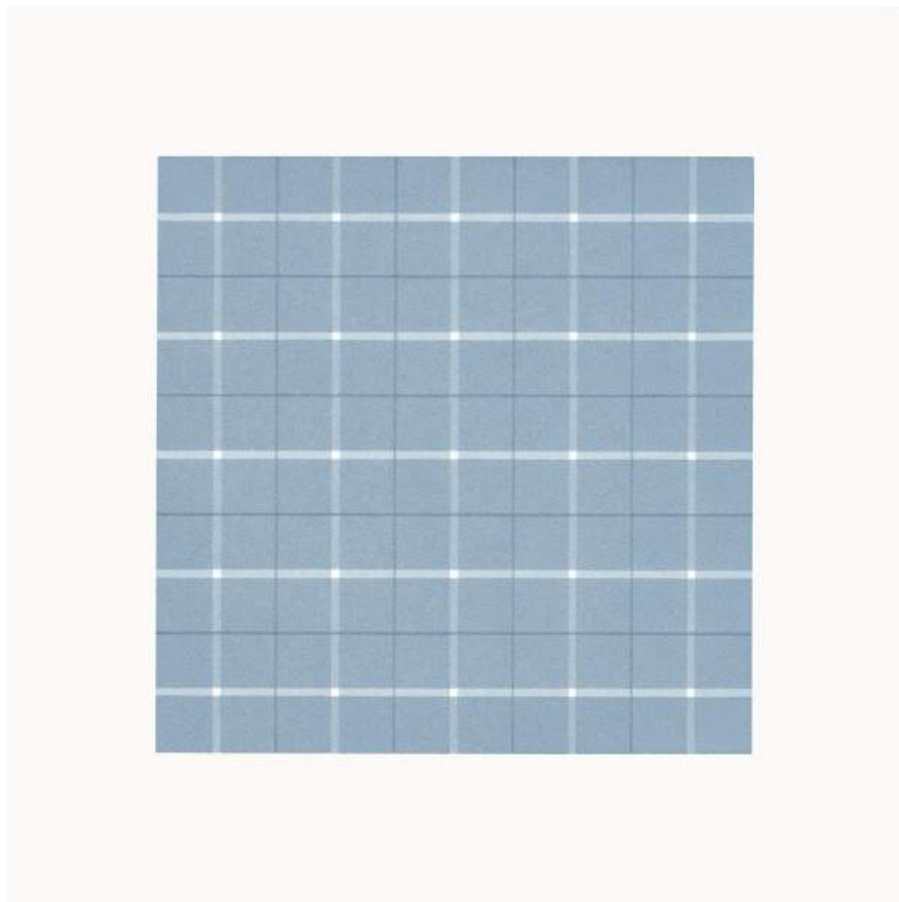
24.08.14.01 派恩灰

*24.08.14.01 Payne's Gray, 2024*

35.56 x 35.56cm

纸本水彩与石墨

Watercolor and Graphite on Paper



妮可·费恩 Nicole Fein

24.08.15.01 派恩灰

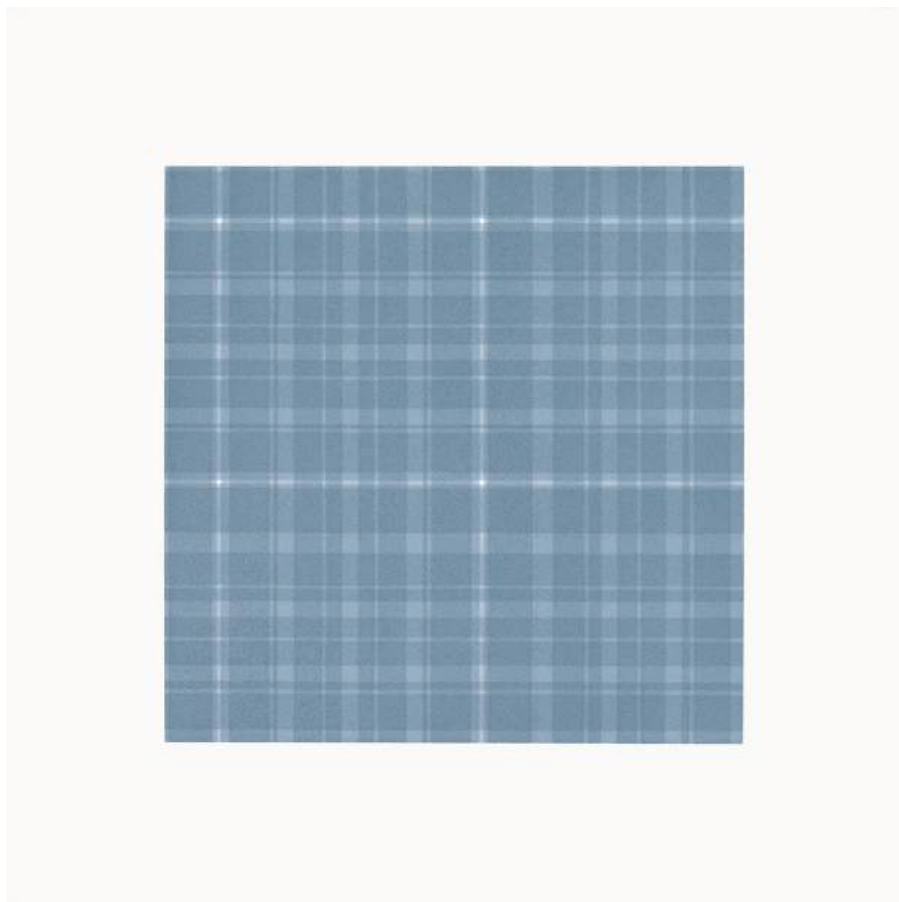
*24.08.15.01 Payne's Gray, 2024*

35.56 x 35.56cm

纸本水彩与石墨

Watercolor and Graphite on Paper





妮可·费恩 Nicole Fein

24.08.19.01 派恩灰

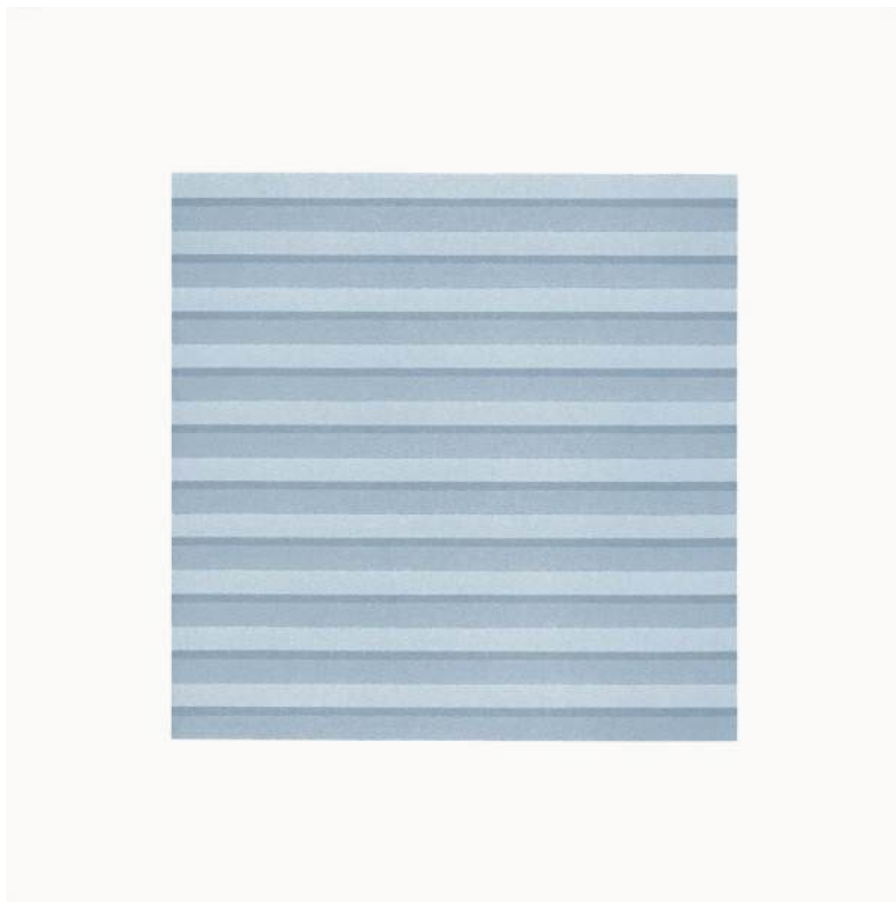
*24.08.19.01 Payne's Gray, 2024*

35.56 x 35.56cm

纸本水彩与石墨

Watercolor and Graphite on Paper





妮可·费恩 Nicole Fein

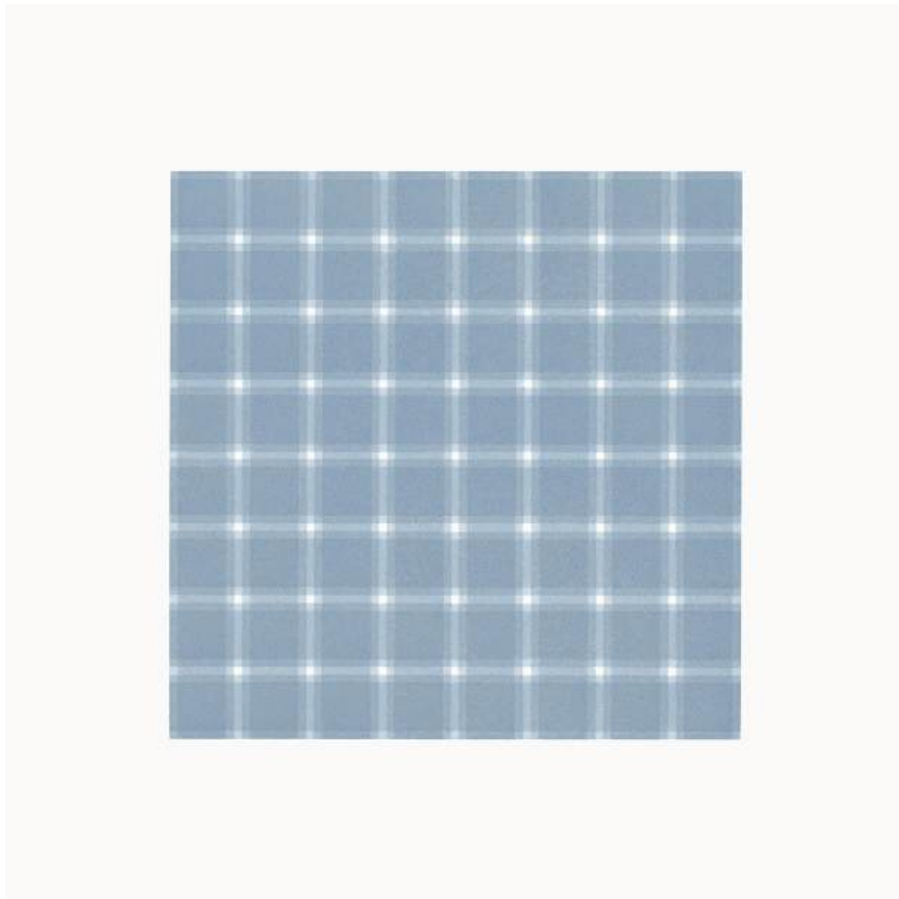
24.08.22.01 派恩灰

*24.08.22.01 Payne's Gray, 2024*

35.56 x 35.56cm

纸本水彩与石墨

Watercolor and Graphite on Paper



妮可·费恩 Nicole Fein

24.08.21.01 派恩灰

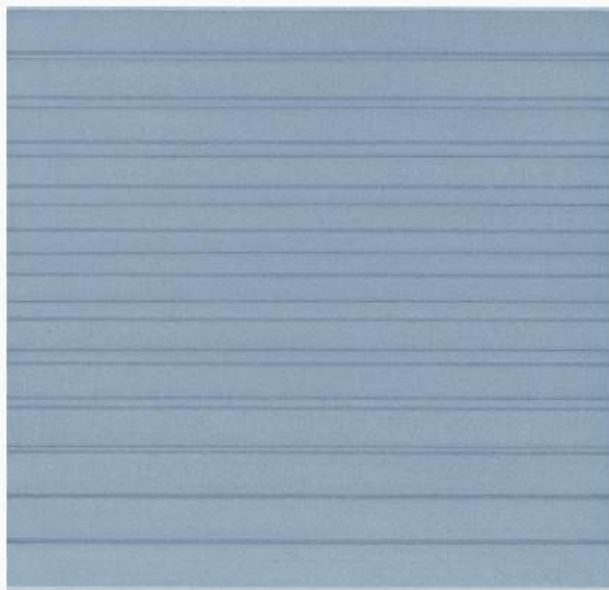
*24.08.21.01 Payne's Gray, 2024*

35.56 x 35.56cm

纸本水彩与石墨

Watercolor and Graphite on Paper





妮可·费恩 Nicole Fein

24.08.31.01 派恩灰

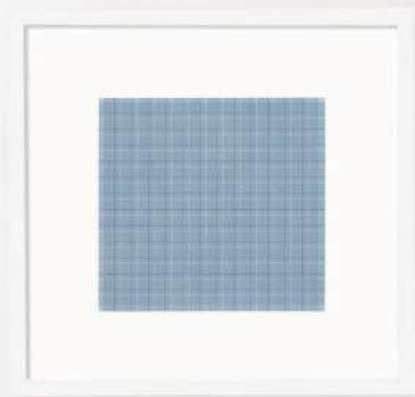
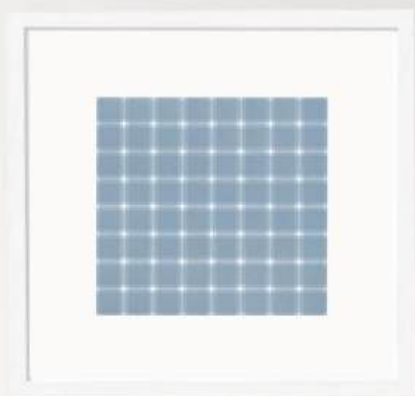
*24.08.31.01 Payne's Gray, 2024*

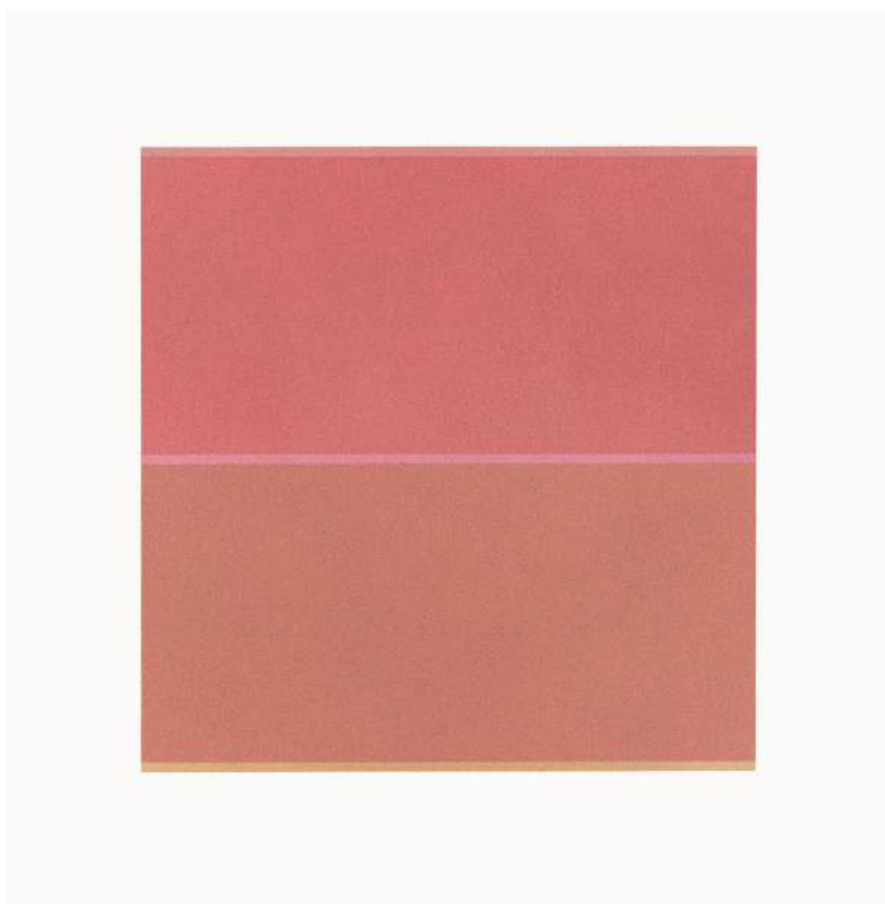
35.56 x 35.56cm

纸本水彩与石墨

Watercolor and Graphite on Paper







妮可·费恩 Nicole Fein

24.08.26.01 深绯红 透明红 深色镉黄 纯正玛雅蓝

*24.08.26.01 Deep Scarlet Alizarin Crimson Cadmium Yellow Deep Hue Mayan Blue Genuine, 2024*

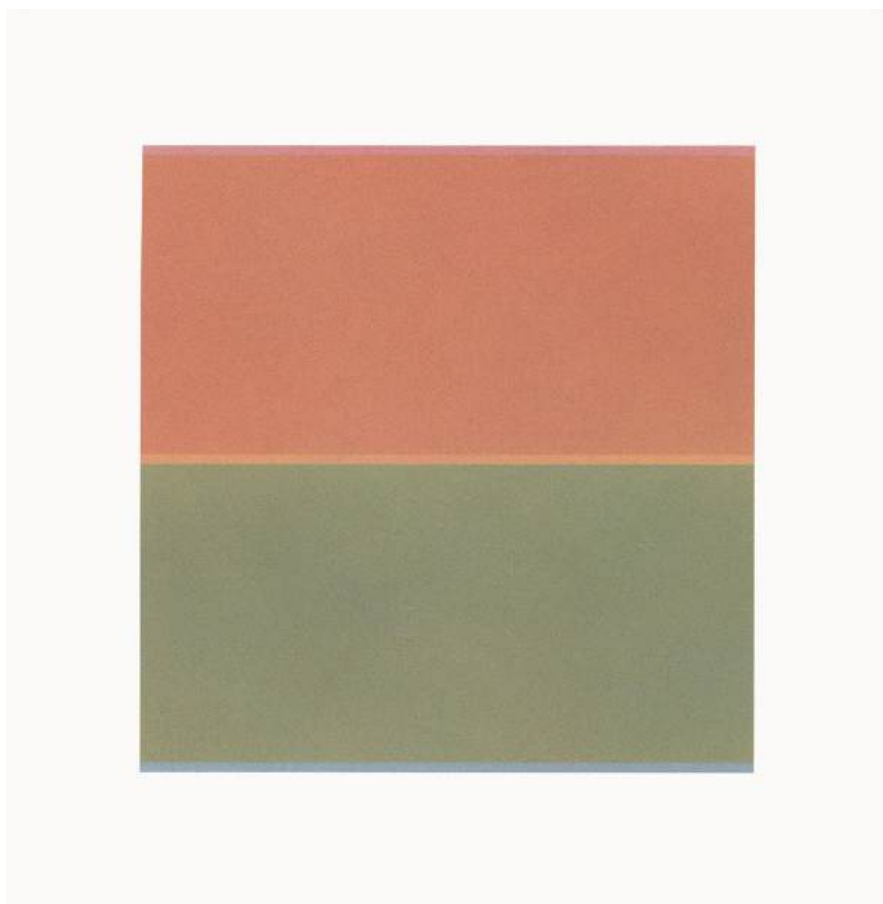
45.72 x 45.72cm

纸本水彩

Watercolor on Paper







妮可·费恩 Nicole Fein

24.08.27.01 深绯红 透明红 深色镉黄 胡克绿色 纯正玛雅蓝

*24.08.27.01 Deep Scarlet Alizarin Crimson Cadmium Yellow*

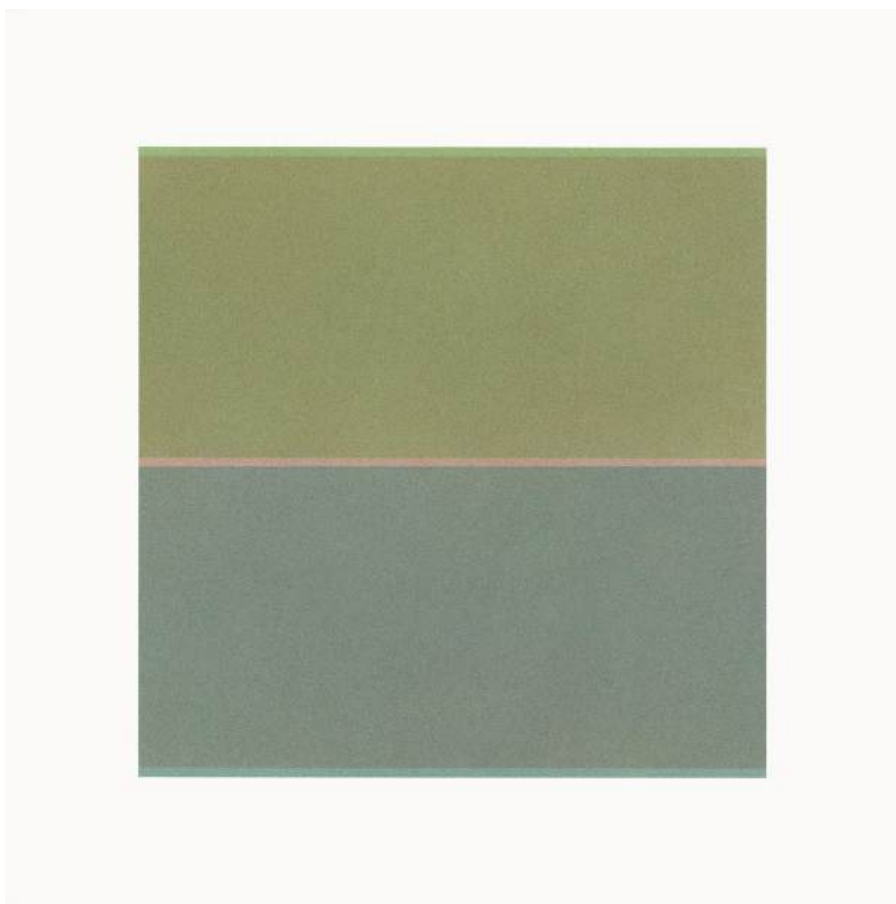
*Deep Hue Hooker's Green Mayan Blue Genuine, 2024*

45.72 x 45.72cm

纸本水彩

Watercolor on Paper





妮可·费恩 Nicole Fein

24.08.28.01 胡克绿色 深色镉黄 透明红 深绯红 纯正玛雅蓝

*24.08.28.01 Hooker's Green Cadmium Yellow Deep Hue Alizarin*

*Crimson Deep Scarlet Mayan Blue Genuine, 2024*

45.72 x 45.72cm

纸本水彩

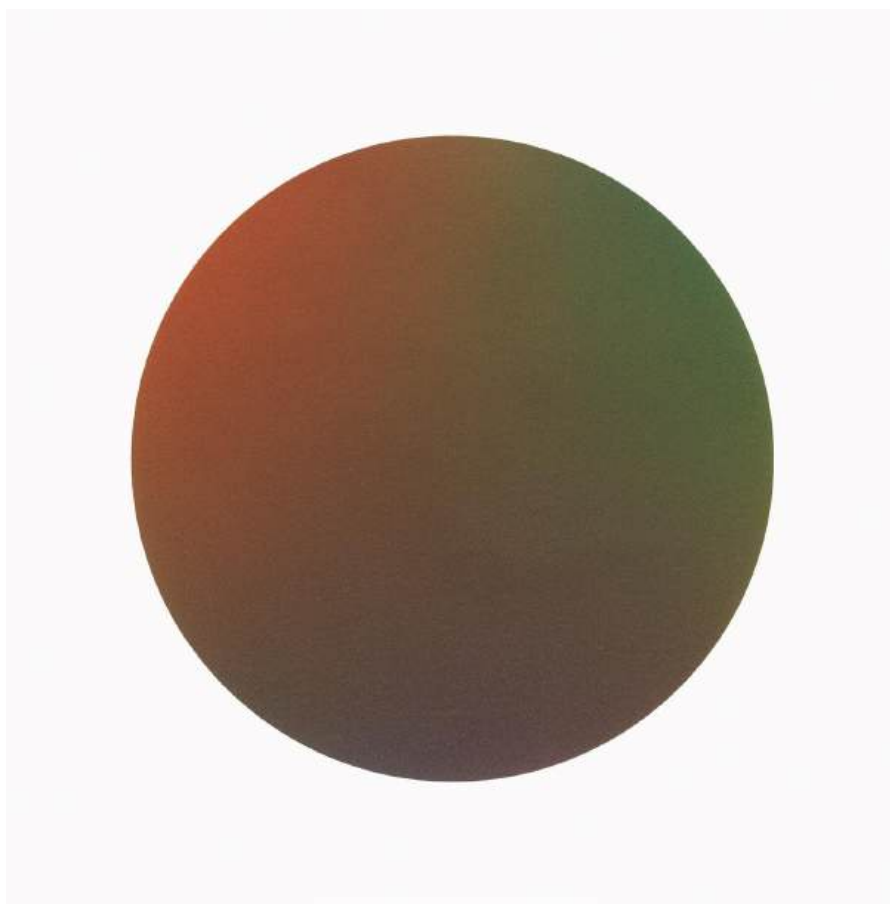
Watercolor on Paper



三联画  
Triptych







妮可·费恩 Nicole Fein

21.10.01.01 绯红湖 镍黄 天青色 铬色 像素红 深色镉黄 钴蓝

*21.10.01.01 Scarlet Lake Nickel Azo Yellow Cerulean Blue Chromium Pyrrol*

*Red Cadmium Yellow Deep Hue Cobalt Blue, 2024*

45.72 x 45.72cm

纸本水彩

Watercolor on Paper





## 妮可·蓬格拉萨米·费恩 履历

- 1974 出生于伊利诺伊州埃文斯顿
- 2002 美术硕士，米尔斯学院，奥克兰，加利福尼亚
- 1996 美术学士，美术博物馆学院，波士顿，马塞诸塞州
- 1995 文学学士，塔夫茨大学，梅德福，马塞诸塞州
- 1994 外籍学生证书，中国国家美术学院，杭州，中国

现工作生活于加利福尼亚州旧金山

### 个展及双个展

- 2024 《太阳雨：陈开 & 妮可·蓬格拉萨米·费恩》，獅語画廊，上海，中国
- 2022 《色彩研究》，Hosfelt 画廊，旧金山，加利福尼亚州，美国
- 2021 《欢乐场》Nancy Hoffman 画廊，纽约市，纽约州，美国
- 2020 《个展》，Dittmar 画廊，画廊，德国
- 《冲击》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国
- 2016 《幽灵形式主义 — 与 Dean Smith 双人展》，Volume & Del Vaz，洛杉矶，美国
- 2015 《复古》，Hosfelt 画廊，旧金山，加利福尼亚州，美国
- 2013 《逝去》，Danese Corey，纽约市，纽约州，美国
- 2012 《遗忘》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国
- 《方位》，Joe 画廊，费城，宾夕法尼亚州，美国
- 2010 《焦点》，Hosfelt 画廊，旧金山，加利福尼亚州，美国
- 2009 《移动》，Joe 画廊，费城，宾夕法尼亚州，美国
- 2007 《实现》，Hosfelt 画廊，旧金山，加利福尼亚州，美国
- 2006 《个展》，Joe 画廊，费城，宾夕法尼亚州，美国
- 《个展-绘画集》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国
- 2004 《图层》，Joe 画廊，费城，宾夕法尼亚州，美国
- 2002 《线条》，Don Soker 当代艺术展，旧金山，加利福尼亚州，美国



## 群展

- 2024 《仰望天空—女性艺术家领导语境下的刘虹遗产》，东北大学米尔斯学院美术馆，奥克兰，加利福尼亚州，美国
- 2023 《小小》，Pamela Salisbury 画廊，哈德逊，纽约市，美国  
《de Young 美术馆开幕》，de Young 美术馆，旧金山，加利福尼亚州，美国  
《气候·自然》，Nancy Hoffman 画廊，纽约，美国  
《出格：后形式化的概念主义》，Hosfelt 画廊，旧金山，加利福尼亚州，美国  
《抽象》，Nancy Hoffman 画廊，纽约，美国
- 2022 《感知事物》，施耐德美术馆，Ashland，俄勒冈州，美国  
《作品：摄影，印刷，绘画》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国  
《Tikkun：宇宙，群体与自我》，当代犹太博物馆，旧金山，加利福尼亚州  
《（不）透明》，Hosfelt 画廊，旧金山，加利福尼亚州，美国  
《破坏与渗透》，圣荷西美术馆，圣荷西，加利福尼亚州，美国
- 2021 《身处何处》，Hosfelt 画廊，旧金山，加利福尼亚州，美国  
《Don Soker 当代艺术 50 周年》，Don Soker 当代，旧金山，加利福尼亚州  
《阿莱》，Wenger 画廊，Zurich，瑞士
- 2020 《承诺的视角》，Nancy Hoffman 画廊，纽约，美国  
《8 周》，Wenger 画廊，Zurich，瑞士
- 2019 《圆》，Nancy Hoffman 画廊，纽约，美国  
《渐变》，Parick Heide 当代艺术，伦敦，英国  
《之间》，Hosfelt 画廊，旧金山，加利福尼亚州，美国
- 2018 《额外距离》，米尔斯学院 space123，奥克兰，加利福尼亚州，美国  
《Way Bay2》，伯克利美术馆与太平洋电影档案馆，伯克利，加利福尼亚州  
《‘scape》，Danese Corey 画廊，纽约市，纽约州，美国
- 2017 《安息日：2017 Dorothy Saxe Invitational》，当代犹太博物馆，旧金山，美国  
《1980 至今绘画选集》，旧金山当代美术馆，旧金山，加利福尼亚州，美国  
《未来前夜》，当代艺术协会，洛杉矶，加利福尼亚州，美国
- 2016 《绘画结论》，Danese Corey 画廊，纽约市，纽约州，美国  
《五周年展览：5》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国  
《点，线，渐隐》，费城艺术学院，费城，宾夕法尼亚州，美国
- 2015 《旧城再见》，Joe 画廊，费城，宾夕法尼亚州，美国
- 2014 《线段：标记》，休斯顿美术博物馆，休斯顿，得克萨斯州，美国  
《节选：画廊艺术家》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国  
《夏》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国
- 2013 《冬季花园》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国

- 《线，色，形》，Joe 画廊，费城，宾夕法尼亚州，美国
- 《绘画：线》，Holly Johnson 画廊，达拉斯，与丹尼尔布伦画廊，休斯顿，得克萨斯州，美国
- 《色彩视角》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国
- 2012 《第 44 藏家展出售卖》，Arkansas 艺术中心，Little Rock，Arkansas
- 《标注：作为思想与途径的当代绘画》，华盛顿大学 Mildred Lane Kemper 艺术博物馆，圣路易斯市，密苏里州，美国
- 《极简主义：Nicole Phungrasamee Fein, Sol LeWitt, Robert Mangold, Brice Marden, Agnes Martin》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国
- 《双向观看》，Hosfelt 画廊，旧金山，加利福尼亚州，美国
- 《当代水彩》，Morgan Lehman 画廊，纽约市，纽约州，美国
- 《冷》，Danese Corey 画廊，纽约市，纽约州，美国
- 2011 《时间》，The Lab，旧金山，加利福尼亚州，美国
- 《夏季展出 2011》，Joe 画廊，费城，宾夕法尼亚州，美国
- 《Drawn/Taped/Burned: Abstraction on Paper from the Sally & Wynn Kramarsky Collection》，Katonah 美术馆，Katonah，纽约州，美国
- 2010 《现代绘画：100 年》，Easton 学院美术馆，Easton，马里兰，美国
- 2009 《50 幅小幅画》，Joe 画廊，费城，宾夕法尼亚州，美国
- 《纽约》，Hosfelt 画廊，纽约市，纽约州，美国
- 2007 《太平洋灯光：加州水彩折射》，旧金山州立大学，旧金山，加利福尼亚州
- 《从伦勃朗到第伯》，旧金山艺术博物馆，加利福尼亚州，美国
- 《图案与装饰》，Hosfelt 画廊，你，加利福尼亚州，美国
- 《绘画群展》，Victoria Munroe Fine Art，波士顿，马塞诸塞州，美国
- 2006 《勾勒》，Hosfelt 画廊，纽约市，纽约州，美国
- 《僵局》，Joe 画廊，费城，宾夕法尼亚州，美国
- 《Hosfelt 画廊纽约预展》，Hosfelt 画廊，纽约市，纽约州，美国
- 2005 《水彩：现在的视角》，Joe 画廊，费城，宾夕法尼亚州，美国
- 《推纸机》，Richard L. Nelson 画廊，加州大学戴维斯分校，加利福尼亚州
- 《海湾市集》，Pulliam Deffenbaugh 画廊，波特兰，俄勒冈州，美国
- 《夏季论文》，丹尼尔布伦画廊，休斯顿，得克萨斯州，美国
- 2004 《纸上艺术 2004》，Weatherspoon 美术馆，Greensboro，北卡罗来纳州
- 《过程》，Dorsky 画廊，长岛，纽约州，美国
- 《三周展览》，Joe 画廊，费城，宾夕法尼亚州，美国
- 《当世界变私密：Penny Cooper and Rena Rosenwasser 节选》，米尔斯学院美术馆，奥克兰，加利福尼亚州，美国
- 《特洛伊故事》，Hosfelt 画廊，旧金山，加利福尼亚州，美国

	《相交》，Chela, Baltimore, 马里兰州, 美国
2003	《Fine Lines: Wynn Kramarsky 节选》，圣巴巴拉当代艺术论坛, 圣巴巴拉, 加利福尼亚州, 美国
	《可用空间》，旧金山艺术学院, 旧金山, 加利福尼亚州, 美国
	《过程与可能性：休斯顿美术博物馆当代艺术节选》，休斯顿美术博物馆, 休斯顿, 德克萨斯州, 美国
	《纸》，Hosfelt 画廊, 旧金山, 加利福尼亚州, 美国
	《单型马拉松 IX》，圣荷西美术馆, 圣荷西, 加利福尼亚州, 美国
	《堆积》，Sonoma 视觉艺术博物馆, Santa Rosa, 加利福尼亚州, 美国
2002	《奶油》Arts Benicia, Benicia, 加利福尼亚州, 美国
	《MFA 展览》，米尔斯学院美术馆, 奥克兰, 加利福尼亚州, 美国
	《画廊艺术家》，Don Soker 当代, 旧金山, 加利福尼亚州, 美国
	《城市追踪 2.0》，Flux 画廊, 旧金山, 加利福尼亚州, 美国
	《Cate School 校友展》，Cate School Bruno 画廊, Carpinteria, 加利福尼亚
	《收藏艺术》，Sonoma 视觉艺术博物馆, Santa Rosa, 加利福尼亚州, 美国
2001	《Fresh》，22 画廊, 旧金山, 加利福尼亚州, 美国
	《绘画与雕塑》，Don Soker 当代, 旧金山, 加利福尼亚州, 美国
	《城市追踪》，Microsoft at Sony Metreon, 旧金山, 加利福尼亚州, 美国
2000	《绘画与雕塑》，Don Soker 当代, 旧金山, 加利福尼亚州, 美国

## 收藏

旧金山艺术博物馆 Achenbach 艺术基金会

伯克利艺术博物馆与太平洋电影档案馆

伯明翰美术馆

布兰顿美术馆, 得克萨斯大学奥斯汀分校

布鲁克林美术馆

福格艺术博物馆, 哈佛大学美术馆

汉莫博物馆, 加州大学, 洛杉矶

火奴鲁鲁美术馆 Spalding House

克兰纳特美术馆

梅尼尔绘图学院

米斯尔学院美术馆，东北大学

蒙蒂菲奥里医疗中心

休斯顿艺术博物馆

新墨西哥艺术博物馆

宾夕法尼亚艺术学院

旧金山当代艺术博物馆

里士满大学艺术博物馆

德克萨斯大学西南医学中心，达拉斯

惠特尼美术馆

## 文献目录

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《感官物体》。施奈德艺术博物馆，南俄勒冈大学，2022

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《景观》。Danese Corey, 2018

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《Volta NY：当代艺术的邀请个展》。2013年3月7日 - 10日，纽约，梅西街82号，2013

《冷静而沉着》。Danese, 2012



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《妮可·费恩与怀恩·克拉马斯基和瑞秋·纳克曼的对话》。notations.aboutdrawing.org, 2012

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## 媒体报道

Tennant, Donna (2020 年 2 月) 《妮可·费恩》– Visual Art Source.

《探寻四位抽象艺术家绘画和雕塑背后的辛勤过程》（2015年4月）– Artsy。

《巴黎的美国人：与Gallery Joe在Drawing Now的采访》（2015年3月）– 艺术媒体机构（AMA）。

Baker, Kenneth (2015年2月) 《Surabhi Saraf将折叠衣物变成艺术》– 旧金山纪事报

Martin, Elliott Zooey (2012年10月) 《妮可·蓬格拉萨米·费恩》– Artforum

Meyer, Ben (2012年11月) 《在Gallery Joe展示的手作、细致、与色彩的游戏的抽象作品 – theartblog.org.

Newhall, Edith (2012年10月) 《两场展出更轻盈、明亮、冥想作品的个展》– The Philadelphia Inquirer

Turner, Cherie Louise (2012年9月) 《双向观察》– Visual Art Source

《哪里可以购买：在私人画廊的精选展览》（2012年11月）– The Week

Wei, Lilly (2011年5月)《绘画/胶带/烧制》 – ARTnews.

Rucci, A.A. (2009年12月)《气温上升：迈阿密的艺术博览会》 – Art Critical.

Newhall, Edith (2009年5月)《迅速、变形、数字动画的绘画扫描》 – The Philadelphia Inquirer

Newhall, Edith (2006年3月)《两位优秀画家，一场展览：妮可·蓬格拉萨米·费恩与查尔斯·瑞奇在Gallery Joe的展览》 – The Philadelphia Inquirer

Newhall, Edith (2006年7月)《没有路怒的交通堵塞》 – The Philadelphia Inquirer

Chin Lui, Diane (2005年10月)《推动边界》 – The Davis Enterprise

Dalkey, Victoria (2005年11月)《纸的变革》 – The Sacramento Bee

Berry, Colin (2003年6月)《在索诺玛视觉艺术博物馆的<积累的行动>》 – The Week

Olson, Marisa (2003年10月)《<纸>在Hosfelt画廊展出》 – The Week



## Nicole Phungrasamee Fein CV

- 1974 Born in Evanston, Illinois, USA
- 2002 MFA, Mills College, Oakland, California
- 1996 BFA, School of the Museum of Fine Arts, Boston, Massachusetts
- 1995 BA, Tufts University, Medford, Massachusetts
- 1994 Foreign Student Certificate, China National Academy of Fine Arts, Hangzhou, PRC

Lives and works in San Francisco, California

### SOLO & TWO PERSON EXHIBITIONS

- 2024 *Drops from the Rainbow: Kai Chen and Nicole Phungrasamee Fein*, Leo Gallery, Shanghai, China
- 2022 *Color Study*, Hosfelt Gallery, San Francisco, California
- 2021 *Joy Fields*, Nancy Hoffman Gallery, New York, New York
- 2020 *Nicole Phungrasamee Fein*, Galerie Dittmar, Berlin, Germany  
*Alluvial*, Devin Borden Gallery, Houston, Texas
- 2016 *Haunted Formalism: Nicole Phungrasamee Fein and Dean Smith*, VOLUME and Del Vaz Projects, Los Angeles, California
- 2015 *Vantage*, Hosfelt Gallery, San Francisco, California
- 2013 *Passings*, Danese Corey, New York, New York
- 2012 *Forgotten*, Devin Borden Gallery, Houston, Texas  
*Where*, Gallery Joe, Philadelphia, Pennsylvania
- 2010 *Foci*, Hosfelt Gallery, San Francisco, California
- 2009 *Shift*, Gallery Joe, Philadelphia, Pennsylvania
- 2007 *Materialize*, Hosfelt Gallery, San Francisco, California
- 2006 *Nicole Phungrasamee Fein*, Gallery Joe, Philadelphia, Pennsylvania  
*Nicole Phungrasamee Fein: Drawings*, Devin Borden Hiram Butler Gallery, Houston, Texas
- 2004 *Layers*, Hosfelt Gallery, San Francisco, California
- 2002 *Lines*, Don Soker Contemporary Art, San Francisco, California



## GROUP EXHIBITIONS

- 2024 *Look Up to Sky, Hung Liu's Legacy of Mentoring Women Artists*, Mills College Art Museum, Northeastern University, Oakland, California, USA
- 2023 *All Small*, Pamela Salisbury Gallery, Hudson, New York  
*The de Young Open 2023*, de Young Museum, San Francisco, California  
*Climate Nature Nature Climate*, Nancy Hoffman Gallery, New York, New York  
*Off the Grid: Post-Formal Conceptualism*, Hosfelt Gallery, San Francisco, California  
*Abstractions*, Nancy Hoffman Gallery, New York, New York, USA
- 2022 *Sensate Objects*, Schneider Museum of Art, Ashland, Oregon, USA  
*Recent Work on Paper: Photography, Prints, and Drawings*, Devin Borden Gallery, Houston, Texas  
*Tikkun: For the Cosmos, the Community, and Ourselves*, Contemporary Jewish Museum, San Francisco, California  
*Transparency & Opacity*, St. Joseph's Art Foundation, San Francisco, California
- 2021 *Where We Are*, Hosfelt Gallery, San Francisco, California  
*50th Anniversary Don Soker Contemporary Art*, Don Soker Contemporary Art, San Francisco, California  
*Break + Bleed*, San Jose Museum of Art, San Jose, California  
*ALLE*, Galerie Wenger, Zurich, Switzerland
- 2020 *Promising Views*, Nancy Hoffman Gallery, New York, New York  
*8 Wochen*, Galerie Wenger, Zurich, Switzerland
- 2019 *The Circle*, Nancy Hoffman Gallery, New York, New York  
*Gradation*, Patrick Heide Contemporary Art, London, United Kingdom  
*Between Them*, Hosfelt Gallery, San Francisco, California
- 2018 *Additive Measures*, Slide Space 123, Mills College, Oakland, California  
*Way Bay2*, Berkeley Art Museum and Pacific Film Archive, Berkeley, California
- 2017 *'scape*, Danese Corey Gallery, New York, New York  
*Sabbath: The 2017 Dorothy Saxe Invitational*, Contemporary Jewish Museum, San Francisco, California  
*Drawings from the Collection: 1980 to Today*, San Francisco Museum of Modern Art, San Francisco, California  
*The Future Eve*, Fellows of Contemporary Art, Los Angeles, California
- 2016 *Drawing Conclusions*, Danese Corey, New York, New York  
*Fifth Anniversary Exhibition: Five*, Devin Borden Gallery, Houston, Texas  
*Dot, Dash, Dissolve: Drawn from the JoAnn Gonzalez Hickey Collection*, Pennsylvania

Academy of Fine Arts, Philadelphia, Pennsylvania

- 2015 *Bye Bye Old City: The Last Picture Show*, Gallery Joe, Philadelphia, Pennsylvania
- 2014 *Line: Making the Mark*, The Museum of Fine Arts, Houston, Texas  
*Selections: Gallery Artists*, Devin Borden Gallery, Houston, Texas  
*SUMMER*, Danese Corey, New York, New York
- 2013 *Winter Garden*, Devin Borden Gallery, Houston, Texas  
*Line, Color, and Form*, Gallery Joe, Philadelphia, Pennsylvania  
*On Drawing: Line*, Holly Johnson Gallery, Dallas, TX and Devin Borden Gallery, Houston, Texas  
*Color Vision*, Devin Borden Gallery, Houston, Texas
- 2012 *44th Collectors' Show and Sale*, Arkansas Art Center, Little Rock, Arkansas  
*Notations: Contemporary Drawing as Idea and Process*, Mildred Lane Kemper Art Museum at Washington University, St. Louis, Missouri  
*Minimalism: Nicole Phungrasamee Fein, Sol LeWitt, Robert Mangold, Brice Marden, Agnes Martin*, Devin Borden Gallery, Houston, Texas  
*Look Both Ways*, Hosfelt Gallery, San Francisco, California  
*Contemporary Watercolor*, Morgan Lehman Gallery, New York, New York  
*Cool Calm Collected*, Danese Gallery, New York, New York
- 2011 *Time*, The Lab, San Francisco, California  
*Summer Show 2011*, Gallery Joe, Philadelphia, Pennsylvania  
*Drawn/Taped/Burned: Abstraction on Paper from the Sally & Wynn Kramarsky Collection*, Katonah Museum of Art, Katonah, New York
- 2010 *Modern Drawings: Tracing 100 Years*, Academy Art Museum, Easton, Maryland
- 2009 *50 very small drawings*, Gallery Joe, Philadelphia, Pennsylvania  
*New Work*, Hosfelt Gallery, New York, New York
- 2007 *Pacific Light: California Watercolor Refracted, 1907-2007*, San Francisco State University, California  
*Rembrandt to Thiebaud: A Decade of Collecting Works on Paper*, Legion of Honor, Fine Arts Museums of San Francisco, California  
*Pattern vs. Decoration*, Hosfelt Gallery, New York and San Francisco, USA  
*Group Drawing Exhibition*, Victoria Munroe Fine Art, Boston, Massachusetts
- 2006 *Delineation*, Hosfelt Gallery, New York, New York  
*Gridlock*, Gallery Joe, Philadelphia, Pennsylvania  
*Hosfelt Gallery New York Preview*, Hosfelt Gallery, New York, New York
- 2005 *Water Color - Current Views*, Gallery Joe, Philadelphia, Pennsylvania  
*Paper Pushers*, Richard L. Nelson Gallery, University of California, Davis, California

- Bay Area Bazaar*, Pulliam Deffenbaugh Gallery, Portland, Oregon  
*Summer Paper*, Devin Borden Hiram Butler Gallery, Houston, Texas
- 2004 *Art on Paper 2004*, Weatherspoon Art Museum, Greensboro, North Carolina  
*Process*, Dorsky Gallery, Long Island City, New York  
*A Three Week Show*, Gallery Joe, Philadelphia, Pennsylvania  
*The World Becomes a Private World: Selections from the Collection of Penny Cooper and Rena Rosenwasser*, Mills College Art Museum, Oakland, California  
*Troy Story*, Hosfelt Gallery, San Francisco, California  
*Intersections*, Chela, Baltimore, Maryland
- 2003 *Fine Lines: From the Collection of Wynn Kramarsky*, Santa Barbara Contemporary Arts Forum, Santa Barbara, California  
*Space Available*, San Francisco Art Institute, San Francisco, California  
*Process and Possibility: Contemporary Drawing in the Collection of the Museum of Fine Arts*, Houston, Museum of Fine Arts, Houston, Texas  
*Paper*, Hosfelt Gallery, San Francisco, California  
*Monotype Marathon IX*, San Jose Institute of Contemporary Art, San Jose, California  
*Accumulated Actions*, Sonoma Museum of Visual Art, Santa Rosa, California
- 2002 *Cream*, Arts Benicia, Benicia, California  
*Master of Fine Arts Exhibition*, Mills College Art Museum, Oakland, California  
*Gallery Artists*, Don Soker Contemporary Art, San Francisco, California  
*Tails of the City 2.0*, Gallery Flux, San Francisco, California  
*Cate School Alumni Exhibition*, Bruno Gallery, Cate School, Carpinteria, California  
*The Art of Collecting*, Sonoma Museum of Visual Art, Santa Rosa, California
- 2001 *Fresh*, Gallery 22, San Francisco, California  
*Drawings and Installations*, Don Soker Contemporary Art, San Francisco, California  
*Tails of the City*, Microsoft at Sony Metreon, San Francisco, California
- 2000 *Drawings and Installations*, Don Soker Contemporary Art, San Francisco, California

## PUBLIC COLLECTIONS

Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco  
 Berkeley Art Museum and Pacific Film Archive  
 Birmingham Museum of Art  
 Blanton Museum of Art, University of Texas at Austin  
 Brooklyn Museum

Fogg Museum, Harvard Art Museums  
 Hammer Museum, University of California, Los Angeles  
 Honolulu Museum of Art Spalding House  
 Krannert Art Museum  
 Menil Drawing Institute  
 Mills College Art Museum, Northeastern University  
 Montefiore Medical Center  
 The Museum of Fine Arts, Houston  
 The New Mexico Museum of Art  
 Pennsylvania Academy of the Fine Arts  
 San Francisco Museum of Modern Art  
 University of Richmond Museums  
 University of Texas Southwestern Medical Center, Dallas  
 Whitney Museum of American Art

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Galpin, Pierre-François. Sabbath: The 2017 Dorothy Saxe Invitational, Nov. 12, 2017 - Feb. 25, 2018. San Francisco, Contemporary Jewish Museum, 2017.

Baxter, Jared. The Future Eve: Nicole Phungrasamee, Yann Novak, Dean Smith, Karen Lofgren, Robert Crouch. Fellows of Contemporary Art and VOLUME, 2017.

Drawing Conclusions. Danese Corey, 2016.

Baxter, Jared, Norma Cole, and M Kitchell. Haunted Formalism: Nicole Phungrasamee Fein and Dean Smith. VOLUME at Del Vaz Projects, 2016.

Phal, Christine. Drawing Now, Paris: Le Salon Du Dessin Contemporain, 9<sup>É</sup> édition; Le Carreau Du Temple [25-29 Mars] 2015. Paris, Salon du Dessin Contemporain, 2015.

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Malone, Meredith. Notations: Contemporary Drawing as Idea and Process. Mildred Lane Kemper Art Museum, Washington University in St. Louis, Sam Fox School of Design and Visual Arts, 2012.

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Kramarsky, Werner H., et al. 560 Broadway: A New York Drawing Collection at Work, 1991-2006. New York, Fifth Floor Foundation, 2008.

Johnson, Robert Flynn, et al. Rembrandt to Thiebaud: A Decade of Collecting Works on Paper. San Francisco, Fine Arts Museums of San Francisco, 2007.

Werner H. Kramarsky Papers, (Series I. Folder 152). The Museum of Modern Art Archives, New York, 2006.

Pritikin, Renny. Paper Pushers. Richard L. Nelson Gallery, University of California, Davis, 2005.

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A Look Into the Diligent Processes Behind Four Abstract Artists' Paintings and Sculptures. (2015, April). Artsy.

An American in Paris: an interview with Gallery Joe at Drawing Now. (2015, March). Art Media Agency, (AMA).

Baker, Kenneth (2015, February). Surabhi Saraf turns folding laundry into an art. The San Francisco Chronicle.

Martin, Elliott Zooey (2012, October). Nicole Phungrasamee Fein. Artforum.com.

Meyer, Ben (2012, November). Handmade, meticulous abstractions playing with color at Gallery Joe. theartblog.org.

Newhall, Edith (2012, October). Two solo shows of lighter, brighter, meditative works. The Philadelphia Inquirer.

Turner, Cherie Louise (2012, September). Look Both Ways. Visual Art Source.

Where to Buy: A select exhibition in a private gallery. (2012, November). The Week.

Wei, Lilly (2011, May). Drawn/Taped/Burned. ARTnews.

Rucci, A.A. (2009, December). Temperature Rising: The Art Fairs in Miami. Art Critical.

Newhall, Edith (2009, May). Zipping, morphing, digitally animated scans of drawings. The Philadelphia Inquirer.

Newhall, Edith (2006, March). Two Fine Painters, One Show: Nicole Phungrasamee Fein and Charles





# LEO GALLERY

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獅語画廊是上海成立最早的当代艺术画廊之一，在 2008 年由知名艺术管理人 Leo Li 与现香港艺术中心荣誉主席包陪丽联合创立，专注于当代抽象和表现主义艺术。獅語画廊在上海的空间位于上海外交中心的前法租界内的武康庭。2015 年，獅語画廊在香港投入营运，现空间位于香港上环西街 46 号。

獅語画廊在积极发掘和培养中外年轻当代艺术家方面享有盛誉，并且长期关注并支持代表中生代中坚力量的东西方当代艺术家。作为一家积极为女性艺术家发声、帮助新锐艺术家举办生涯首展，并以独特的策展角度深入中西方文化交流的画廊，獅語画廊尤其重视建立可持续的合作关系，以专业性和相互尊重作为其合作的基石。

獅語画廊常年开展高质量的驻留项目，在上海及周边地区为青年艺术家提供工作室和生活空间。獅語画廊致力于促进当地社群的发展，与各类机构合作，共创学术项目、焕发公共艺术生态。

Leo Gallery is one of the pioneer Contemporary Art galleries in Shanghai. Established in 2008 by Leo Li and Cissy Pao-Watari, it focuses on contemporary abstract and expressionist art. Located in Ferguson Lane, the diplomatic quarter of Shanghai's former French Concession, Leo Gallery has a gallery space on Wukang Road. In 2015, Leo Gallery expanded to Hong Kong, where its current space is situated at 46 Sai Street, Sheung Wan.

Leo Gallery is respected as a progressive force in Shanghai, nurturing young and representing established contemporary artists regardless of nationality. As a gallery that has been actively advocating for women artists, repeatedly helping emerging artists make their debut shows, and delving into cross-cultural communications via a unique curatorial perspective, Leo Gallery places particular emphasis on building sustainable relationships. Its international cooperations are based on professionalism and mutual respect.

Leo Gallery runs a quality residency program for young artists, with a large studio and living accommodations near Shanghai. It is committed to fostering the local community, collaborating with other institutions, delivering academic programs, and initiating public art projects.





獅語画廊

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