**“慢”**

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Follow A Thousand Plateaus

展览日期：2017,07,22 - 2017,09,22

开幕酒会：2017,07,22 (星期六） 15：00-18：00

出品：千高原艺术空间

艺术家：翟倞

作品媒介：绘画

展览地点：四川省成都市高新区盛邦街，铁像寺水街南广场，千高原艺术空间

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翟倞是一位讲述精彩故事的艺术家，他的作品总能让人展开无尽的联想。特别之处在于，他讲述的不仅是故事本身，还有故事之中的“故事”，例如“文本”的故事，“逻辑”的故事，“叙事”的故事等等。这些“故事”以思辨的方式，转化为绘画和空间作品。例如他从2011到2015年间，分三次在千高原艺术空间所展出的“小径分叉的花园”系列，就以博尔赫斯的名著“小径分叉的花园”为蓝本，讲述了这个奇幻故事背后所隐藏的“读者”，“评论”与“作家”之间的复杂关系，并将其转换为绘画的视觉语言，突出了观者的反馈与想象，以及艺术家的创作诉求之间的碰撞，将观众拉入了一个令思维高速运转的场域中。后来，他又创作了“夜航船”系列，由“图书馆”和“笔记”延伸出的新故事在那里诞生。

在这种高速的思维跳跃与神游般的创作之后，翟倞进入了新的思考与积累阶段。对他来说，反其道而行之的“慢”是另一种可供参考的现象。他觉得，在美术和文学里，“慢”都是一种隐约存在的现象。放眼历史，螺旋前进的时代进程似乎也总是缓慢的，“快”也许只是种假象？或者，它也许只是在高速变化的社会中，人们对田园诗般家庭生活的向往？本着这一思路，翟倞创作了一批新作品，**并将在千高原艺术空间以个展方式展出，主题名为“慢”，展览开幕时间是在2017年7月22日。**

在新的创作里，翟倞的绘画方式发生了重要的转变，他简化了叙事的结构，同时加强了对笔触与画面质感的实验，力图将“慢”所包涵的思想内涵，与观看时的视觉感受直接联系在一起。在对人物的描绘中，为了表达的直接性，他放弃了一些图像性的细节，如面部表情等，让画笔的逻辑取代图像的逻辑，重新定义一个人物。

由此，他也重新研究了北方文艺复兴时期的大师勃鲁盖尔（Pieter Bruegel the elder）的作品，学习其中的色彩与笔触的相互关系，并融入了当代艺术家加斯帕.琼斯(Jasper Jonhs)对笔触边缘的处理方式。他在谈创作感受时说，虽然琼斯的画面很厚，而自己的画面很薄，但在色块边缘的处理上，他和琼斯一样，无论笔触多么琐碎，在接触边缘的时候也会归于突然的平静。这种笔触的状态，就像是他探究“慢”的过程与结果的写照，也是一种行动中的练习。笔触的边界，与艺术家内心的边界，它们也许只是不同维度的同一事物？

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Follow A Thousand Plateaus

**“SLOW”**

Duration: 2017,07,22–2017,09,22

Opening: 2017,07,22 (Saturday） 15：00-18：00

Organizer: A Thousand Plateaus Art Space

Artist: Zhai Liang

Media: Painting

Venue: A Thousand Plateaus Art Space, South Square,

Tiexiang Temple Riverfront, Shengbang Street, High-tech Development Zone, Chengdu, China

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Zhai Liang is an excellent storytelling artist. His works can always lead audiences to endless imagination. What he especially tells is not just that the story is confined in itself, but the “story” hidden under it, such as the story of “Text”, the story of “Logic”, the story of “Narrative”, and so on. These stories are then transformed into paintings and 3-D works. Take his trilogy of exhibitions -“The Garden of Forking Paths” as an example, which were presented at A Thousand Plateaus Art Space three times from 2011 to 2015. The inspiration of this work comes from Borges’s work of the same name, and together they narrate the complex relationships among “Readers”, “Critics” and “Author” beyond this fantastic story. Zhai Liang transformed this relationship into visual language of painting, highlighting the feedback and imagination of viewers, as well as the spark between artist’s different creative demands. The work pulls the audience into a field of thoughts where high-speed operations occur. Later on, he created the “The Night Ferry” series, a new story originated from “Library” and “Notes”.

Having experienced his own leaping thoughts and wandering, Zhai entered a new progress of thinking and accumulation. For him, “SLOW”, the diametrically opposite way, acts as a reference for his art. In arts and literature, from his point of view, “SLOW” exists in an indistinct way. Throughout history, the spiraling and forward process of times seems to be slow. Maybe, “FAST” is just an illusion? Or, perhaps “SLOW” is only a yearning for idyllic family life against this rapidly changing society? Following this clue, Zhai created a batch of new works,***which will be shown in a solo exhibition with the name of “SLOW”. Exhibition opening is July 22 , 2017.***

In his new works, Zhai made some important shifts in his methodology of painting by simplifying the narrative structures,and strengthening the experiments of brush strokes and picture’s textures. He stroves to make direct association between ideological contents in “SLOW”and visual perception. For more direct depiction of characters, he discarded some graphic details, such as facial expressions, and adopted the logic of brushes instead of the logic of images to redefine a character.

In view of this, he restudied the master of Northern Renaissance - Pieter Bruegel the elder’s masterpieces by learning the interactions between colors and brushwork, together with Jasper Johns’ solutions to stroke borders. When Zhai talked about his creating experiences, he realized that his works are not that thick as Johns’, but both their works end with sudden peace regarding their treatments of the color borders, no matter how trivial the strokes are. Such presentation of brushworks, as the reflection of his exploration in “SLOW”, is indeed a kind of practice in action. Perhaps, the edge of brushstroke and the border of artist’s inner world are the same thing but in different dimensions?