

YYYY-MM-DD

薛若哲个展

一直以来，薛若哲在画布的有限平面上追随和探测一道若即若离的缝隙，它游移于图像与世界交汇之处，随时间推移而改变着自身的形状，幽深如矿脉，而轻微如呼吸。它往往不易察觉，与生活中事物的诸般表象无异，比如一双背影，一只手，一个挥动的姿势……但随着画笔持续挥动，在它们的交叠、重复、呼应和些微的偏移中，某种不确定、不可预期、难于察知甚至尚未存在之物的轮廓，逐渐缓慢地浮现出来。对薛若哲来说，绘画因此事关观看、感知和真实的幽深缠结，是从可见性的领域通向不可见世界的入口，当画笔持续拂过画面，就像日光移动经过地球表面，在最微小的角度偏移中，潜伏着即将到来的，最巨大的阴影。

日光在画布上留下痕迹，定义了形象和颜色，更将画家不断流逝的生命织入绘画的平面，于无声中测量着时间。在这个名为“YYYY-MM-DD”的系列中，遥远天体的转动和它几乎不可见的轨迹，经由一朵花的枯荣被保留和展露：每天，差不多同一个时刻，在同一瓶花的后面，薛若哲会支上画板，调好颜色，写生其中一朵花，并在画面上标注这一天的日期。一天一朵，直至悉数画完。时间流逝，瓶中花在不停变化，花蕾绽放，花朵凋谢。薛若哲如实将它们的变化绘制在画布上，之前画好的则保留原样，并不加以覆盖。一瓶花画完后，他会再买一束新的鲜花插入瓶中，如此往复，日日如此。为了不让这个持续的行动被打断，他将画幅的大小设置为 50 x 40 cm，恰好可以放在旅行箱中，随身携带，各处迁徙。“YYYY-MM-DD”从薛若哲小女儿降生之日开始，它将持续到艺术家生命的尽头。

用这种方式，薛若哲尝试去探问，绘画对于生命最基本和最真实的关系是什么，在绘画的内在平面上，生命如何绘制它自己尚待形成的轮廓，而那些随时间消逝的东西，又是如何再度从画布的空隙之处浮出。在“YYYY-MM-DD”如同每日起居一般的延绵回环的节律中，绘画遂成为艺术家生活的锚点，它将那些最真切的生命过程，血肉、呼吸，折叠在如扇面般徐徐展开的，绘画周而复始的序列里。通过这些质朴的、几乎不带有任何情绪或寓意的花朵写生，薛若哲似乎在标记自己的生命，就像我们每天撕下一页日历或写上一页日记，只不过是以画家最本能和最本质的方式；然而这过去的每一天，这即将翻过的日记和日历上即将被撕掉的每一页，被他几乎不着痕迹地压进同一个图像空间，随着时间图层的重叠和堆积，画布有限的平面因此展现出它本不可见的深度。用这样的方式，薛若哲似乎想要告诉我们时间并非某种外在于画面的东西，它其实一直潜伏在图像与图像，图像与画布的铰接处，那道通往不可见世界的幽深缝隙，而艺术家的工作正是在这交叠、游动和不确定的边界地带探险，让我们得以一瞥那最幽深处，生命本来的形状。

文 / 李佳

YYYY-MM-DD

Xue Ruozhe Solo Exhibition

Throughout his career, Xue Ruozhe has been following and exploring an elusive gap on the limited plane on the canvas, wandering at the intersection of images and the world, changing its shape over time, deep as a mineral vein, and light as a breath. It is often difficult to detect and is no different from the various appearances of things in life, such as a couple of silhouettes, a hand, a waving posture... But as the brush continues to wave, in their overlap, repetition, echo, and slight deviation, the outline of something uncertain, unpredictable, difficult to detect, or even non-existent gradually slowly emerges. For Xue Ruozhe, painting therefore involves a deep entanglement of viewing, perception, and reality, and is the entrance from the realm of visibility to the invisible world. When the brush continues to cover the image, it is like sunlight moving past the surface of the Earth, lurking in the smallest angle deviation, the upcoming, largest shadow.

Sunlight leaves traces on the canvas, defining the figures and colors, and weaving the artist's constantly passing life into the plane of painting, silently measuring time. In this series named "YYYY-MM-DD", the rotation of distant celestial bodies and their almost invisible trajectories are preserved and revealed through the withering and blossoming of a flower: every day, at about the same time, behind the same vase of flowers, Xue Ruozhe will set up a drawing board, blend the colors, sketch about one of the flowers, and mark the date of that day on the screen. One flower a day until all are painted. Time passes, the flowers in the bottle are constantly changing, the buds bloom, and the flowers wither. Xue Ruozhe truthfully drew their changes on the canvas, while the previously drawn ones remained the same and were not covered. After painting a bottle of flowers, he would buy a bunch of fresh flowers and insert them into the bottle, repeating the sketching practice day after day. In order not to interrupt this continuous action, he set the size of the picture to 50 x 40 cm, which happens to fit in his suitcase and be carried around, migrating with him from place to place. From the birth of Xue Ruozhe's youngest daughter, 'YYYY-MM-DD' series will continue until the end of the artist's life.

In this way, Xue Ruozhe attempts to explore what is the most fundamental and authentic relationship between painting and life, how life draws its own yet to be formed contours on the inner plane of painting, and how those things that have disappeared over time once again emerge from the gaps in the canvas. In the continuous cycle of 'YYYY-MM-DD', which is like daily living, painting becomes the anchor of the artist's life. It folds the most authentic life processes, flesh and breath, into a repeating sequence of painting that unfolds slowly like a fan. Through these simple, almost devoid of any emotions or meanings in flower sketches, Xue Ruozhe seems to be marking his own life, just like we tear down a page of calendar or write a page of diary every day, but in the painter's most instinctive and essential way; However, every day in the past, every page on the diary and calendar that was about to be torn down, was almost effortlessly pressed into the same image space. As time layers overlapped and piled up, the limited plane of the canvas revealed a depth that it was not originally visible. In this way, it seems Xue Ruozhe wants to tell us that time is not something on the surface of the picture. It has actually been lurking at the hinge of images and canvases, the deep gap leading to the invisible world. The artist's job is to explore this overlapping, wandering, and uncertain boundary zone, allowing us to glimpse the deepest place where the original shape of life is.

Text / Li Jia