

安全口畫廊

薛峰

《無邊》

安全口畫廊呈獻薛峰最新個展《無邊》，展覽於 2017 年 3 月 23 日至 4 月 29 日開放，開幕酒會在 3 月 23 日（星期四）下午 5 時至 8 時舉行。

就其藝術史狀況而言，今天的繪畫是一種後繪畫，這並不是說繪畫而然失去了其本質，因此這個概念可有可無或無所依附，而是指今天的繪畫已成為一種對過往繪畫實踐的評論，一種從繪畫中——而不是從自然，文學，社會或精神——生長出來的繪畫。在此種後繪畫的意識下，繪畫曾經所確定的那些原則只被視為一套慣例系統，這種慣例從不同的角度拆散，再被用於特定的藝術語境中。

在薛峰這裡，現代主義繪畫由「平面」、「觸摸」及「色彩」等一系列條文所限定的經驗體系被逐一分解，並在各種感官悖論中，運用不同的視覺經驗之間發生摩擦。畫面的空間深度錯覺與平面延展性之間的張力，筆觸的自然性與設計性之間的衝突，以及顏色的物質性與色彩符號性之間的鬥爭，這些多重的矛盾帶來了一種無調性的思辨風格，薛峰以此把觀眾引入感性阻斷後的知性反思中。

他近期繪畫實踐的一個潛在主題是繪畫的「邊界」問題。現代主義繪畫的「矩形」可以被理解為四條邊界，對內它們圍合成窗口式的畫面，亦構成一種二維結構的基本依據，對外它們切斷作品與外部世界的關係，使繪畫能夠保持著一小塊飛地的屬性，因此，繪畫的四邊總是畫家們精心隱藏或刻意強調的東西。但在薛峰最新的作品中，他不再把繪畫的邊框默認為一種必須條件，而是視為可破壞拆解、可調度利用的某種待定因素。當他在一種「去邊界」、「超邊界」的意識上去組織繪畫所面對的內外關係的時候，邊界被轉換成了一種縫隙，一種間性（inter-），一種使繪畫擺脫庸常經驗的契機。

Gallery EXIT

XUE Feng
Ultra-Sides

A solo exhibition by XUE Feng

Gallery EXIT is pleased to announce "Ultra-Sides", a solo exhibition of new works by XUE Feng. The exhibition will open on 23 March 2017 and remain on view through 29 April 2017. An opening reception will be held on Thursday, 23 March from 5 to 8 pm.

In the context of art history, painting today can be regarded as post-painting. That does not mean painting has lost its reason for being, which would lead to the art form being dispensable or unanchored. What it implies is that painting today has evolved into a form of critique of its own traditional practice, something inspired not by nature, literature, society or philosophy but by the practice of painting itself. In post-painting, the pre-existing rules of painting are now merely seen as a conventional system to be deconstructed and reconstructed in specific art contexts.

The work of XUE Feng deconstructs the way we experience surface, tactility and colours in modernist painting. He makes use of paradoxes that arise from contrasting perceptions, such as the tension between the illusion of space and the palpability of the surface, the clash between spontaneous and planned brush strokes, as well as the conflict between the physical characteristics of paint and the semiotics of colour. All these contradictions result in an "atonal" way of thinking. By undermining habitual emotional responses, XUE allows the audience to approach his paintings in a more rational way.

One of the underlying themes in his recent practice concerns the "borders" of a painting. In modernism, the rectangular frame of a painting can be understood as its four borders. These borders create a window into the pictorial space while reaffirming the painting's two-dimensional nature. They sever the connection between the work and the outside world and preserve the painting as an isolated enclave. Therefore, the borders are often what painters deliberately hide or emphasise. But in his new work, XUE stops seeing the frame as a mere necessity and rather treats it as a variable component that can be either dismantled or wilfully applied. He approaches the relationship between the inside and outside of a painting from a viewpoint characterised by "borderlessness" or "meta-borders". This allows him to transform the traditional boundaries into gaps or intermediary spaces, thereby breaking away from the mundane experience paintings often induce.