

艺术家自述

画画很多年了，一直是在既有的经验系统中学习和体验，可能是过于对某种陈腐的习气和趣味的依赖，所以走了不少弯路。这些年才渐渐有了一些和之前不一样的认识，此次展览算是我初步实验的结果。在某种意义上，也可以说是我的第一个个展。

对于绘画，迄今我也没有一个清晰的认识，都是在一种模糊、焦虑的状态下尝试和推进。和之前相比，这组新画明显不再局限于传统的描绘方式，喷绘、拼贴也被拿来作为重要的塑造手段，一部分作品还运用了一些现成的图像。但最大的不同在于，此次我试图去掉了一些设计和预判，而是全凭一种即时性的理解和移动的视角，通过对各种感知因素的“随机组织”，不断地尝试，推翻，再尝试，再推翻，在持续的“冒险”和“失败”中，竭力达成一个相对自足、同时又具有一定开放性的画面形式和美学结构。绘画的各个因素也因此得到了一次次新的临时的局部的探讨。

我喜欢“堕落口”这个标题，它不仅是对既有权力体制和理性秩序的一种亵渎，本身也是当下不确切存在的一个表征，而且还带有强烈的身体感和消极性。

Statement

I've been painting for many years, learning and experiencing within an established empirical system. Maybe it is the over reliance on some old habits and interests that have led to my detours in painting. Not until recent years did I gradually gain a different cognition. This exhibition can be counted as a result of my preliminary experiment and in a sense my first solo exhibition.

Even till now I have not a clear perception of painting, still trying and moving forward in a state of confusion and anxiety. Compared with the past, this new group of paintings is obviously out of the confinement of the traditional way of depicting. Inkjet and collage are also used as important means of the portraying, and some works even use existing images. But the biggest difference is this time I tried to delete certain design and prognosis and completely depended on instant understanding and mobile perspective. By randomly organizing the perception factors, I continuously renovated solving process. In the enduring "risk taking" and "failures," I tried to construct an independent image form and aesthetic structure with a certain degree of openness. The elements of painting were thus partially explored in a new and temporary way time after time.

I like the title of "Darkness in the light" because it is not only a blasphemy of the existing power regime and rational order but a representation of the current uncertain existence itself, full of bodily sensation and negativity.