

**Can you tell us a bit about the body of work going on view in your solo exhibition at Santo Hall? What are some of the core themes or ideas underpinning the show?**

This solo exhibition, **Daybreak**, is inspired by Nietzsche's writings and aims to reassess and re-evaluate the value of painting. The exhibition presents a micro trilogy: **Memory, Rhapsody**, and **Wasteland**, corresponding to reality, stage, and post-humanity, respectively.

In these works, I attempt to develop a method akin to coding, which can release a sensory movement experience of the material. It represents a free entity that can disperse or quickly concentrate, capable of binding and intertwining volumetric entities that traverse space, as well as assembling images and spaces. It possesses a musical quality, yet differs from music; it is not a linear organization and can disrupt or halt the flow of time at any moment. In this view, time is a standard that humans find convenient to understand and quantify. In the occurrence of events, time implies the essence of movement. Movement lends a technical aspect to time, making events become temporary states that condense into my painting.

这次个展 朝霞 源自尼采著作，意图在于对绘画价值的重新判断与重估的野心。展览作品做为一个微型三部曲呈现：记忆、狂想曲、荒地；分别对应的是：现实、舞台、后人类

在这些作品中，我尝试发展出一种类似代码的方法，可以释放一种实体的感官运动体验，它是既可以随时分散也可以迅速集中的自由体，它能够用于捆绑和缠绕穿越空间的量感实体，也可以用于装配构建形象与空间。它具有音乐性又不同于音乐，它不是线性发展的组织，它可以随时打破、终止时间的流动。在此看来时间是人类便于理解和量化的标准。在事件的发生中，时间暗示了运动的本质。运动给予时间一种技术性。事件就成为了暂时态、凝结成我的绘画。

**How do the works in the show continue or diverge from works you've made previously in your career?**

2016 年前后，我很多时候在室外工作，画大尺幅的画，不绷画框。主要目的在于探索各种梭织品本身的性质特点，也可以说是物质态的探索和呈现，我采用拼贴、染织、漂洗、拓印等方法探索技术的可能性；接触、融合、干预使绘画成为某种携带特殊基因的独立的物。我常说这是一种类似图书管理员的归档工作，挑选和判断让我对周围的事物产生新的感知，也让我自身的边界有新的认知。最近的绘画让之前的工作成为介质，作为由我生产的系统性工具和物料在重新发挥作用。对绘画物质层面的认知方式我几乎从未改变过，这也源自于我对东西方传统壁画的兴趣，无论是沁润式形成的面积，还是粗犷的亚光表面，自始至终都在我的绘画中出现。

Around 2016, I often worked outdoors, creating large-scale paintings without stretching the canvas. The primary goal was to explore the intrinsic characteristics of various woven materials, essentially an exploration and presentation of materiality. I used methods like collage, dyeing, washing, and printing to explore the possibilities of technique. Engagement, fusion, and intervention allowed painting to become an independent object carrying special genes. I often liken this to a librarian's archival work; selection and judgment lead to new perceptions of my surroundings and a new understanding of my own boundaries. Recent paintings have transformed

earlier work into a medium, acting as systematic tools and materials produced by me. My understanding of the material aspects of painting has remained largely unchanged, stemming from my interest in both Eastern and Western traditional mural art. Whether in the area formed by saturation or the rough matte surface, these elements have consistently appeared in my work.

**What do you want the viewing experience to be like for visitors? What do you hope they take away with them?**

我希望观众能带给我更多不同于我自身的体验，无论是什么样的，这都将对我的工作产生作用，我也更希望能建立起更开放的沟通可能。我希望他们能带走的是通过我的绘画能在他们的经历和生活中重新被唤醒的东西，那些本属于他们自己的东西。我在和策展人詹默女士还有我几个朋友的交流中看到了这一点，我很欣慰。也很感动。我的一个朋友曾谈起他读书时的感情经历，也有一位曾与我说起关于某一部动画片的情节。这些都是我没有触及到的未知。

I hope the audience can bring me experiences that differ from my own, as these will impact my work. I also aspire to establish a more open channel for communication. I hope they take away something that can be reawakened in their experiences and lives through my paintings—something that inherently belongs to them. In conversations with curator Ms. Zhan Mo and some friends, I saw this possibility, which brought me comfort and emotion. One friend shared his emotional experiences during his school years, while another discussed a particular animation plot with me. These were unknowns that I hadn't touched upon.

**Over the course of your career, your work has undergone several evolutions, been described as “radical material explorations,” and notably you have been using black, unprimed canvas and oil paint. From a technical standpoint, how did you arrive at these materials?**

在大约 10 年的探索过程中，我始终关注的是梭织物呈现最极致颜色并形成新的物态的感官反应，颜色的媒介成分与色粉含量直接影响了画面饱和度的呈现，我采用黑色无底帆布的目的是为了进一步压缩颜色的深度，这样可以获得更多深度颜色的可能性，这和古典绘画中的提白罩染法类似，不同点是更多实现了亚光画面的质感，这使画面更接近文艺复兴时期绘画的品质，但又是完全不同的，他们是实现在帆布上的，这使我在重复的修炼中发现了新的品质。

Throughout approximately ten years of exploration, I have consistently focused on the sensory response of woven materials presenting extreme colors and forming new material states. The medium components of color and pigment content directly affect the saturation of the image. My use of black unprimed canvas aims to further compress the depth of color, allowing for more possibilities of deep colors. This is similar to the technique of glazing in classical painting, but differs in achieving a matte surface quality that brings the image closer to the qualities of Renaissance painting, while being entirely distinct, as it is realized on canvas. This practice has led me to discover new qualities through repeated refinement.

**How would you describe your creative process? Is it intuitive and process led, or do you plan**

### **everything out beforehand? Are you ever surprised when making a new work?**

我的绘画一般起始于对某些现实生活中发生的事件的长期观察，他们来自网络图像、照片、和现场目击，长期重复的观察中锤炼出对图画的某种判断和特殊敏感点。比如我从模糊图像中解析出绘画的要素，尝试用要素引导新的结构生成，在大面积的空间中铺设透明色层，让大面积颜色相互渗透叠加，成为可运动的结构介质。干预画面、制造介质可以概括为我的实践特点。

直觉作为主导，但是在工作开始后我会主观为工作的范围设定限制，让限制成为生成可能性的框架基础。在遇到新的突破口之前，深化在画面的细节、再回到整体性始终都是我在针对的基本问题。

新的作品会让我惊讶，是构建和生长过程的重新观看，有时也是意外发生时对价值重估的吸引力。当然我对此通常也保持警惕。放慢速度，重读画面，通常都是消灭这种惊讶的感觉，让感受力能回到持久克制的状态有助于我冷静的面对新的问题。

My painting generally begins with long-term observation of events occurring in real life, sourced from images on the internet, photographs, and live witness accounts. Prolonged, repetitive observation hones a certain judgment and sensitivity towards the painting. For instance, I extract elements of painting from blurred images, attempting to guide new structures with these elements, layering transparent colors over large areas to allow them to permeate and overlap, creating a medium for a movable structure. Intervening in the image and manufacturing the medium can summarize my practice's characteristics.

Intuition leads the way, but once the work begins, I set subjective limitations on its scope, establishing constraints as the foundation for potential generation. Deepening the details of the image and returning to the whole has always been my fundamental concern. New works surprise me as a re-examination of the construction and growth process, and sometimes as the allure of reassessing value during unexpected occurrences. Of course, I generally remain vigilant about this. Slowing down and rereading the image usually eliminates the feeling of surprise, allowing my sensitivity to return to a state of lasting restraint, helping me calmly face new challenges.

### **Conceptually speaking, where do you most frequently look to or find inspiration? Are there any periods in art history or artists that you find particularly intriguing?**

图像、文字和音乐，都会成为源动力。长期、重复的观察能够让很多不经意的东西保留下来，你会发现我的绘画中的音乐性，他有某种旋律和节奏的特点，这些是通过积累得来的，我有

很多记事本也会在手机的备忘录中记录线索，思考的碎片能唤醒我对事物的记忆。

会有很多艺术家能够激起我的兴趣，在艺术史中的转折点，通常会对我有深刻的影响，改变对绘画的认知是我的野心。戈雅、培根、卡拉瓦乔、塞尚、毕加索“”也有很多音乐家的作品和歌词对我有非常大的帮助。

Images, words, and music all serve as sources of power. Long-term, repetitive observation can preserve many seemingly insignificant elements. You will find a musical quality in my painting; it has certain melodic and rhythmic characteristics developed through accumulation. I keep many notebooks and record clues in my phone's memos—fragments of thought that awaken my memory of things.

Many artists pique my interest, especially pivotal moments in art history, which often have a profound impact on me and change my understanding of painting—this is my ambition. Artists like Goya, Bacon, Caravaggio, Cézanne, and Picasso, as well as works and lyrics from many musicians, have greatly influenced me.

### **Can you tell us about what you are working on now, or would like to work on next?**

我现在正在处理一些关于新画的问题，想要找到更坚固的东西存留在画面当中。在未来的时间中我可能会重读一些肖像画的传统，我想以我的方式重现一些在我少年时期记忆中感兴趣的形象。

I am currently addressing issues regarding new paintings, aiming to find more solid elements to remain in the work. In the future, I might revisit some traditions of portraiture, seeking to recreate images that interest me from my youth in my own way.