

彭斯个人项目 「一笔一笔：2017 — 2024 日常工作方法」

Special Exhibition for Winter Solstice 「PENG Si's Individual Project: Approaches to Daily Work from 2017 to 2024」

新氧艺 O2art 欣然宣布将于 2024 年 12 月 21 日推出冬至特展，彭斯个人项目「一笔一笔：2017 — 2024 日常工作方法」，展期将持续至 2025 年 1 月 27 日。

本次项目首次呈现了彭斯 2017 — 2024 年间珍贵的手稿作品，这一系列作品包括了材料实验探索、与意象累积等，是彭斯近几年工作方法详实的记录，并如实保存了他从 2017 年之后消失在大家视野，与那段私密时光无我相处的痕迹。这些如日课般练习的最大的特征是，作品的外轮廓均留有一个白边，这一点来源于彭斯对传统书法和篆刻的理解。同时，“留白”是彭斯一直比较关注的课题，在他的油画创作中也常常会呈现类似留白的边界。

这次项目展出的作品与彭斯肖像、风景系列创作的关系是紧密且独立的；紧密之处是，在手稿日课般的训练过程中，他在材料和笔法上进行了大量新的尝试，使其绘画体验得以不断丰富。绘画维度的拓展，让他衍生出了之后新的肖像与风景系列。在这些练习的过程中他试图摒弃个人的主观成见，但作品依旧透露出他过往所学、所体验的种种，画面中具有一种规整的序列结构，这是基于他的个人思想体系而自然形成的理性图示。

独立之处在于，这一系列练习呈现的是彭斯静默的“无我”状态，而非表现性的。“当我深深的根植于一笔，记忆和期待才会有所触及。”他将禅修的“观照念头”运用到日课般的一笔一笔之中，并力求在艺术创作层面呈现出以往难以抵达的境界。在练习的过程中，摒弃以往对艺术和绘画的固有想法，于日常生活中发现新的材料，不去设定画面最终的呈现，而是信任身体与媒介接触那一刻的感受，回到绘画最初手与笔与纸的关系，一笔一笔，经年累月。

一笔，以一个最单纯的动作，连接了彭斯所有绘画的动机，是对日常的笃定。绘画的生发，也是画面的答案。

O2art will present a Special Exhibition for Winter Solstice, PENG Si's Individual Project "One Stroke at a Time: Approaches to Daily Work from 2017 to 2024" from December 21, 2024 to January 27, 2025.

This exhibition debuts a number of precious manuscript works by PENG Si between 2017 and 2024. The series includes material experiment and exploration, and imagery accumulation, and serves as a visual diary of PENG's recent approaches, faithfully preserving the traces of his "no-self" relationship with his private time after disappearing from public view in 2017. A distinctive feature of these his daily practice works like daily lessons is the white border on all his work, a choice that stems from

PENG's understanding of traditional calligraphy and seal-cutting. Naturally, "blank space" is a subject that has long captivated PENG and similar blank boundaries have prevailed in many of his oil paintings.

The works in this exhibition are closely linked to PENG's portrait and landscape series but also independent from them. The close link lies in his numerous new attempts in materials and brushwork during the training of these manuscript works like daily lessons, allowing for a continuous enrichment of painting experience. The expansion of the painting dimensions has led to the emergence of his new portrait and landscape series later. Although he tries to abandon subjective ideas and understanding, the works still reveal what he has learned and experienced in the past, and the images demonstrate a regular sequential pattern, a rational illustration naturally formed based on his accumulation of thoughts.

The independent aspect is that this series of practices presents PENG's quiet "no-self" state rather than being expressive. "Only when I am deeply rooted in a single stroke can memory and expectation be reached." He applies the "observation of thoughts" in Zen meditation to each stroke in the daily practice like daily lessons and strives to reach a realm that was previously difficult to attain at the art creation level. During the practice process, he abandons his previous fixed ideas about art and painting, discovers new materials in daily life, does not set the final appearance of the images, but trusts the feelings at the moment when his body makes contact with the medium, returns to the original relationship between the hand, the pen and the paper in painting, stroke by stroke, over the years.

A single stroke, with the simplest of movements, connects all the motives of PENG's paintings. It represents the certainty in daily life, the origin of painting, and the answer to the pictures.