

(開幕)
2024年05月16日，週四
下午六時至八時

(日期)
2024年05月17日 - 06月29日

(開放時間)
週二至六，下午十二時至六時
公眾假期除外

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馬凌畫廊呈現鄭洲於畫廊的第四次個展「西班牙烤魚」，展出鄭洲在2019年至2023年間創作的繪畫作品。

鄭洲在近年創作的繪畫作品持續以絢麗顏料在畫面上的自由塑形過程為基礎，通過近乎問卜的方式從顏料與空白畫布的互動關係中尋求形象與象徵：在創作時，鄭洲不以直接反映現實情景為目的，也不預先設定畫作主題，而是任由顏料在自行繃制的畫布上流淌，隨後在流動的痕跡與溝壑之間發現偶得的人物、動物、草木、時節與敘事。在他看來，繪畫姿態不在一筆筆的動作之中，而是在可長達半年的觀看動作之中。通過反復檢視處於不同階段的畫作，他為畫面添加或和諧或詭譎的元素，以肌理豐富的筆觸營造夢幻般的畫面。

大尺幅作品《西班牙烤魚》(2020)是鄭洲近年繪畫實踐的範例，以彼此交融又互相排斥的色域分隔了畫面。作品罔顧透視法對繪畫平面施加的刻板規訓，在熱烈或清冷的多個區域中肆意置入影影綽綽的人物。對於鄭洲來說，生死關係是繪畫藝術旨在探索的終極問題；《西班牙烤魚》中的骷髏頭形象和懷中抱魚的人物以克制的方式展現了他對生死流轉的執著關注，花卉、石板、水滴、衣物等具象元素中則暗含占卜卦象一般的數學序列，在繁雜斑駁的構圖中指示了秩序與混亂的辯證關係。

同樣以人物形象為中心的《春光乍現》(2023)、《驕陽似火》(2023)及《山路》(2023)等作品也體現了獨特於鄭洲藝術體系的巫術、薩滿式湧現過程：其中的人物似乎只不過是「偶然」出現的，他們的重要性並不比畫面中的其他環境因素要高，而僅是應運而生的角色。這些無名、無身份的角色或是有機地成為背景的一部分——如山石一般嶙峋，如繁花一般錦簇——或是成為繪畫的凹陷之處，為斑斕的畫面提供了讓目光稍息並駐留的場所。相較於自身創作與人物景象的因果關係，鄭洲更關注藝術作為媒介的意義：「人的創造力是極其有限的；只有偶然才是無限的。」他視其長期進行的繪畫實踐及非銀鹽攝影實踐為傳導並具象化偶然性的契機，用以揭示命運在當代世界鋪陳的藍圖。

《折翅之鷹》(2020)及《荒原狼》(2020)在構圖、尺幅、主題及色彩層面均與彼此呼應。在昏暗的環境中，樹木或山石肆意地展現非自然的怪奇形態，幾乎佔據整個畫面，並讓其中的猛禽走獸陡增或掙扎或安寧的態勢。此種不平衡、凶險的構圖也在《初春曙光》(2019)及《漠北風光之二》(2019)中有所體現；這兩件尺幅規格互相對應的風景繪畫在恬淡的表面下湧動暗流，以層次豐富的白色色域襯托枝丫和綠意。

(關於鄭洲)

鄭洲1969年出生於浙江溫州，1990-1994年就讀於浙江美術學院版畫系，1994-1996年在中國美術學院版畫系工作，2000-2010年在中國美術學院附中工作，2013年至今，以自由藝術家身份生活及工作於北京。鄭洲以畫畫反映思維永不停息的流動，對外界信息的接收及反饋，對內心幻想和隱秘慾望的剖析，皆以繪畫為途徑為出口。技巧上看似漫不經心、隨心所欲，平面缺乏透視，顏色大膽線條狂亂，突破時間空間的邏輯，不受制約的純主觀性的東西，像意識流文學中對靈感、直覺和潛意識的表達，連綿、多變、跳躍。

(Opening)

Thur, 16 May, 6 – 8 PM

(Date)

17 May – 29 Jun 2024

(Opening Hours)

Tue to Sat, 12 – 6 PM

Closed on public holidays

(Location)

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Kiang Malingue presents Zheng Zhou's fourth exhibition with the gallery "Spanish Grilled Fish", showcasing more than ten paintings completed between 2019 and 2023.

Zheng has continued in recent years to base his painterly creations on free movements of brilliant colours, seeking visions and signs from the interplay of the paint and the canvas in a manner similar to ancient Chinese divination practices. When painting, Zheng is less concerned with representing fragments of reality or producing a predetermined scene, than with observing the free flow of paint on self-stretched canvases, before discerning in the splashes and drips human figures, animals, plants, atmospheres and stories. For Zheng, the proper act of painting is, instead of the actual mark-making process, the viewing experience in the studio, which might last up to six months. He constantly and repeatedly examines the paintings in different stages, adding new elements that can be either harmonious or unsettling, rendering richly textured, fabulous scenes.

Spanish Grilled Fish (2020) is exemplary of Zheng's painting practice, dividing the composition into colour patches that contrast and complement one another. Perspective is irrelevant here, since the artist casually distributes shady characters across hot and cold areas. For Zheng, the ultimate question in painting is life and death; the skulls and the figure carrying a fish express his mortal concerns, while the hexagram-like patterns found in the flowers, stones, raindrops and garments signify the artist's preoccupation with the dialectic of order and chaos in a complex image.

Also placing characters in the centre, *Sudden exposure of spring* (2023), *Sun searing like fire* (2023), and *Mountain trail* (2023) also demonstrate the shamanic nature of Zheng's artistic practice: the characters are in place "by accident," and are not given greater significance than other atmospheric elements in the paintings. As fortuitous beings, the nameless, identity-less characters either organically become one with the environment—as rugged as the rocks, as florid as the flowers—or become hollowed silhouettes where the audience's viewing gaze may rest and linger. Instead of focusing on the creationist relationship between mark-making and figuration, Zheng is more concerned with using art as a medium: "Human's creativity is extremely limited; only chance is infinite." He understands his long-term painting practice and non-silver photography as processes that mediate and actualise chance, unveiling the destiny that awaits the contemporary world.

Eagle with broken wings (2020) and *Wasteland Wolf* (2020) share a thematic, colour, compositional, and formal correspondence. In similarly dark environments, trees and rocks whirl and sprawl in formidable, unnatural ways, effectively dwarfing the majestic beasts. This kind of unbalanced composition is also visible in the pair of *Early spring sunshine* (2019) and *Scenery beyond the north of the desert 2* (2019). These two landscape paintings once again depict distinct scenes in the same slender format, celebrating vibrant undercurrents—springtime vitality.

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(About Zheng Zhou)

Zheng Zhou was born in Wenzhou, Zhejiang, China. A graduate from the Zhejiang Academy of Fine Arts in Printmaking from 1990 to 1994, Zheng worked at the Printmaking Department of the China Academy of Arts from 1994 to 1996. Since 2000, Zheng Zhou has been a lecturer at the China Academy of Art Affiliated High School for 10 years. Zheng relocated to Beijing where he has been working as an artist since 2013. Delineated contours, a subconscious blur of decipherable imagery and extraneous elements, a wistful expressive tide between the figurative and the abstract; Zheng Zhou is a painter of instinct, conveying onto canvas observations from the world, as ad hoc as they may be. His strokes, furtive yet decisive, depict an urgency - to grasp, to depict, to capture that mesmeric multitude of the cosmos, the "phenomena" we, or more precisely he, is a witness to.