

混沌解译 *Chaos Interpret*

展期 | Date 2024/4/13-2024/5/13

策展人 | Curator 赵蕴资 Zoey Zhao

艺术家 | Artist 郑田明 Zheng Tianming

开幕时间 | Private View

2024/4/13 18:00-20:00

地点 | Venue 〒150-0001 東京都渋谷区神宮前四丁目 21 番 1 号 フィルパーク表参道テラス 2 階 H2F-H, 4-chome-21-1, Jingumae, Shibuya-ku, Tokyo, Japan

BLANKgallery 东京欣然呈现画廊代理艺术家郑田明东京首次个人展览，混沌解译。东京展览继续呈现艺术家近期以 AI 互动为创作辅助创作的一批作品，集中于中小尺寸作品，同时呈现郑田明最新尝试和探索的两件橄榄球绘画作品。

郑田明的作品往往结合消费文化中的符号，通过再塑造某种角色传达对于生命性的观察。最初通过直接抓取动漫般人物与西方古典雕塑美学结合，近期作品具体的人物特征被刻意模糊，转变成更抽象化的绘画语言。

“混沌解译”来自于郑田明对于新作品绘画状态的转变，在意大利留学经历后深受壁画工人的工作以及精神的影响，逐渐影响郑田明在自己的绘画中找寻一种去除自我关注无我的工作状态，处在佛家所言“混沌”，不加以主观辨认并接纳，最终呈现在画布的内容更像是绘画于当下的自我解译。在郑田明的绘画中，与 AI 工具的交流互动成为探索绘画中主体的灵感，他也认为当下人们通过与人工智能工具问答来获得答案一举与向佛求生有某种相似与契合，以此创作绘画探讨当下人生状况与处境。

雕塑性在郑田明的作品中一直有着贯穿性的存在。雕塑作为最古典艺术形式，最初以刻画生命的神明，今天在数字化时代成为电子设备中某种建造虚拟生命的工具。郑田明的作品最初的雕塑性质体现在架上作品中通过利用视觉维度以及空间的互动给观者创造出多角角度的知觉。近期作品通过提前一步融入 AI 进行创作的一部分，以及直接抹去身份特征，作品从直接塑造转变为提前接近于雕塑的创作过程。这一创作过程赋予作品更多抽象的意义，通过创造一种不曾发现的生命体，与这种生命体互动的过程，给人带来的触动是十分神性以及超脱日常生活的。

橄榄球作为新的绘画媒介，进而一步发展了观看的知觉。橄榄球脱离本身的用途回到其本身的形状，一片式的表壳，像哆啦 A 梦的抽屉一样打开了链接另一维度的生命的窗口。从橄榄球绘画再转移到布面绘画，似乎人时刻与平行宇宙之间互现转换，更加生动。

BLANKgallery Tokyo is delighted to present the solo exhibition by artist Zheng Tianming, *Chaos Interpret*. This exhibition continues to showcase a series of works by the artist featured with AI as the artistic tool, focusing on small to medium-sized pieces. Additionally, the exhibition introduces Zheng Tianming's latest experimentation with olive balls as a unique medium for his paintings.

Zheng Tianming's artworks frequently fuse symbols from consumer culture, offering insights into the value of life by redefining characters. Initially melding animesque figures with Western classical sculptural elements, his recent pieces intentionally obscure distinct character features, evolving into a more abstract painting style.

Chaos Interpret arises from Zheng Tianming's evolving painting approach in his recent works.

Influenced by his time studying in Italy and deeply moved by muralist ethos, he endeavors to achieve a state of creative expression free from self-absorption. This pursuit aligns with the Buddhist notion of "chaos," where subjective interpretation gives way to acceptance. The resulting content on the canvas reflects a personal interpretation of the present moment through the medium of painting.

Sculpture has always been a pervasive presence in Zheng Tianming's works. Historically, sculpture, as the quintessential art form, portrayed divine existence, and today, in the digital era, it serves as a conduit for crafting virtual life within electronic realms. Zheng Tianming's early works exhibit a sculptural quality through the interplay of visual dimensions and spatial arrangement, offering viewers a multifaceted perception. Recent endeavors incorporate AI into the artistic process, effacing identity traits and evolving from direct shaping to a method akin to sculpting. This transformative journey imbues the works with more abstract significance, evoking a profound sense of the divine and transcending mundane existence through interaction with a yet-to-be-discovered life form.

The olive ball, as a new painting medium, further enhances viewing perception. It transcends its utilitarian purpose and returns to its inherent form, resembling a single-piece shell that, like Doraemon's drawer, opens a window linking to another dimension of life. Transitioning from olive ball paintings to canvas paintings, it seems as if people are constantly shifting between parallel universes, leading to a more vivid looking experience.