

姜琤

“形同陌路的时刻”

2022年11月5日至2023年1月15日

AIKE荣幸呈现姜琤个展“形同陌路的时刻”，展出艺术家“U”系列绘画作品。“形同陌路的时刻”源自彼得·汉德克的剧作名，姜琤借以描述绘画中的“危险时刻”。展期将从2022年11月5日持续至2023年1月15日。

姜琤的创作通常围绕着讨论“观看及其产生的结构”这一主题。艺术家通过打破观看的秩序，将每一个当下转化为陌生的时刻，拒绝意义、内容的有效交流，将艺术回归“危险时刻”——“我”与你（世界）接触时打的那个冷颤。

以强调身体性为核心的“U”系列是姜琤 2018 年至今的创作主线。“U”可以被视作主语“You”的缩写，在创作时指涉的是位于艺术家对立面，承载着创作痕迹的画布；而在观念上则引向自我意识之外的“我”所面对的，更原初的世界。

在姜琤的创作过程中，由于尺幅、距离、时间、体能等原因，艺术家的眼睛放弃了对图像的惯性凝视和对大局的掌控。与此同时，意识通过眼睛而达成的对手和身体的控制和奴役也被切断了。断裂所造成的不协调如同一个冷颤，使艺术家进入如行刀尖，如履薄冰的生存空间，即看与“非看”之间——形同陌路的时刻。面对这种局面，艺术家开始对抗意识中的惯性和习气，以回归身体运动的自由。这种绘画体验，姜琤称之为“冷意识”（The shiver）。即对身体性（The Physicality）的回归。

“画布上没有一个细节指向另一个细节。形同陌路的时刻是无言之言，无画之画。”



AIKE

Jiang Cheng

“The Hour We Knew Nothing of Each Other”

5 November 2022 - 15 January 2023

AIKE is pleased to present Jiang Cheng’s solo exhibition, “The Hour We Knew Nothing of Each Other”, featuring paintings from the artist’s “U” series. The exhibition title derives from Peter Handke’s eponymous play. Jiang Cheng adopts a similar sense to describe the “dangerous moments” in painting. The exhibition will run from 5 November 2022 to 15 January 2023.

Jiang Cheng’s work often revolves around discussions of “viewing and the frameworks it produces”. By breaking the order of viewing, the artist transforms each present moment into an unfamiliar one, refusing the effective communication of meaning and content and returning art to those “dangerous moments” – a shivering moment when “I” engages with you (The world).

The “U” series, emphasizing painterly gestures, has been the main line of Jiang Cheng’s work since 2018. “U” can be regarded as an abbreviation of the subject “You”, which refers to the canvas in front of the artist that contains the painted marks; conceptually, it points to the “I” beyond the original world in one’s self-consciousness.

In Jiang Cheng’s creative process, due to the size, distance, time, and physical ability regarding the canvas, the artist gives up the eyes gazing on the image and the control of the overall picture. In doing so, the artist severs the control of the hand and the body dictated by one’s consciousness. Such rupture creates an incongruity like a shiver, ushering the artist into a precarious space between seeing and “not seeing” - a moment of strangeness. To address this condition, the artist begins to resist the momentum and habits of painterly gestures by completely freeing his bodily moments. Jiang Cheng refers to this painting experience as “The Shiver”. That is a return to the physicality of the body.

“There is no detail on the canvas that points to another. The moment of strangeness is the moment of silence, the moment of painting without painting.”

