

On the Perceptive Logic of Art-Making

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My artistic practice mostly explores painting language as I believe that the essential part of painting can still possibly be delved into.

The thinking, since modernist art, on the two-dimensionality of painting, particularly the study of the connection between the content and the canvas surface of painting in an important period of cubism, opens the ways of viewing for my creation. One example is that there is always and naturally a “face-to-face” interactive convention between a painting and a viewer, which agrees with the centripetal composition of cubism, and this “overlooking way of viewing” seems very good in eluding the painting content signified by the illusion of depth created through perspective. In my painting, I try to employ, with the canvas size as the boundary, a number of potentially parallel painting elements, like lines, masses and colors, to compose by pairing any two elements up conceptual spaces based on their clash, and to add details to the depiction, emphasizing the flat perspective of the surface and some ambiguous connection formed by the squeeze of the resulting internal space.

The mobility of such connection puts the work’s imaginary space and the real one in a link. Take still the act of “squeeze” to give viewing a sense of spatial propriety, which, specifically, seems to create more layers of details for viewers to move about for. The plan of making the floor an exhibition wall has also been adopted based on this notion, which, apart from the sense of visual extension, also abides by the “overlooking way of viewing”. Based on the extension boundaries indicated in the floor’s plan, I divide the floor into several “parallel planes” with parallel lines, so when the viewers stand on the top to face the work, they are looking down at the painting content, or the painting’s surface, or the wall or ground under the feet, or at the opening between them... This is a story that unfolds right from the parallel units out of the abandonment of the perspective laws of painting, making viewing the medium.

It appears that, in this story, where there is distance, there is space, so “overlooking” is available and, as there’s also nothing to be blocked, all marks speak for themselves and respond to each other in equilibrium. I started such pondering from my dramatized initial understanding of painting’s narrative, and the sense of conflict has been hidden in the timeliness of the painting process; in such a parallel world, I wonder how much external force it actually needs to secure a permanent feel of immediacy. For example, how blurry the skin color has to get so that the emotionless dislocated space can be pacified (“Detainment”, 2017); how elastic the lines have to get to make the fathomless blue-black lovable (“Jump up to the Night Sky”, 2017); how lubricating the underlying pigment has to get to make it less difficult to move the paperboard above (“Key Stand”, 2017); how long the blooming-imitating orange has to stay in every frame to make the fallen ending less frustrating (“Cooperate”, 2017)...I hope that these embodiments of my feelings are all private and worth “being safely kept”, like secret words must be poured into a secluded tree hole and time capsules can’t be jeopardized by the demolition and relocation office. Right, maybe I can react to this terrible age in this manner: paying court to “cold weapons” with none-of-my-business indifference.