

《沉積物 | Weathering》展覽介紹中英文

(scroll down for English version)

沉積物 - 許聖泓個展

開幕 | 2024.08.10 (六) 16:00-18:00

展期 | 2024.08.10-2024.10.05

開放時間 | 每週三至六 13:00-18:00

地點：本事藝術 Solid Art

地址：台北市北投區立功街 79 巷 9 號 2 樓



沉積物是源於地質學的專有名詞，意指以物質開展的時間光譜，從中提取某個時刻的環境狀態與生物活動的訊息。此一富含動態歷程的名詞，讓藝術家聯想到自己作畫過程及觀畫時的感受：「透過顏料的層層疊加、物質累積後的化學變化，當身心狀態投入成形的物質表面，進而從中解析出歷程的線索。」

本次個展是藝術家許聖泓自身對於時間、物質、色彩的想像，也回應著他近幾年的日常生活型貌。透過每天一層一層的繪畫程序、各類色粉與媒介劑透過手工混合製成顏料、反覆、直接的塗刷、微調，感知。繪畫，正如同進行著某種地質作用，也深刻呼應藝術家近年對天然礦物色粉、合成色粉等色彩材料的探索研究。

延續藝術家 2021 年「深時」展覽中的創作脈絡，許聖泓有意識地選擇對人體健康較無害的天然礦物色粉，他亦深刻凝視筆下的顏料，因著環境作用與時間，由礦石到色粉的變化歷程，更從各礦石的形貌追溯其生長與開採環境，因此牽引出這些色粉成份在人類文明發展史中，與科技演進、產業發展甚至地緣政治交織的變動關係。這些顏料物質—古老的土紅、青金石、鈷藍、鈹錒錳藍（YInMn Blue）……—在不同的歷史與自然環境洗練下展現異質的樣貌、狀態與現實，許聖泓透過將天然礦物色粉與人工合成色粉的顏料並置，讓各個色彩成份在淺薄卻也深遠的繪畫空間中，共存於流動之間。

繪畫，始終是時間與物質的累積，一如所有自然物的初始，自顆粒積累的同時也持續迎向各種變化，英文的展名「風化」與「沈積」為循環且互相補充的概念，邀請觀眾感受其中細微緩慢、不易察覺但恆常變動中的物質狀態。在許聖泓的創作裡，具象與非具象的關聯性在畫面中不斷聚合變形，讓其作品呈現多元的時間維度與觀看視角；色彩各自的特性則透過繪畫造型語言與過程展現出其意義 — 關於如何透過這些物質來看待這個世界的複雜運作，以及藝術家的作品又是如何與藝術家的生命故事相映成輝。



Weathering - SHIU Sheng-Hung Solo Exhibition

Opening | 2024.08.10 (Sat) 16:00-18:00

Exhibition dates | 2024.08.10-2024.10.05

Opening hours | Wed-Sat 13:00-18:00

Venue | Solid Art, Taipei, Taiwan.

With its origins in geology, the term ‘sediment’ indicates a material’s development over time, from which information can be extracted about an environmental state and its biological activity at a particular moment. This word, richly connoting dynamic growth, reminds the artist of what his paintings and the process of their creation evoke for him: “Through the layering of pigments, the chemical reactions between accumulated substances, and the surfaces shaped by the body and mind’s engagement with the material, clues about the creative process can be gleaned.”

This solo exhibition by SHIU Sheng-hung presents recent works that demonstrate the artist’s unique imagination about time, material, and color, in response to his everyday life. In a daily practice of building the layers in his paintings, SHIU creates his color palette by mixing pigments and mediums by hand, then puts brush to canvas, proceeding through repetition, fine-tuning, and his perception. Here, painting enacts a kind of geological process, which also echoes the artist's recent color explorations in natural mineral pigments, synthetic pigments, and other materials.

Continuing in the same creative vein of his artworks in the exhibition “Glacial” in 2021, SHIU Sheng-hung consciously chooses to use natural mineral pigments due to their lower toxicity to the human body. He also pays scrupulous attention to changes in the pigments on his brush, noting the effects of the environment and time over their transformation from ores to pigments. Through the appearance of each piece of ore — its morphology — he is able to trace it back to the environment in which it formed and was mined. In this way, the artist delineates the changing, entangled relationship of color pigments with scientific and technological evolution, industrial developments, and even geopolitics, throughout the history of human civilization. In different historical contexts and natural environments, these pigments — ancient red ochre, lapis lazuli, cobalt blue, yttrium indium manganese blue (YInMn Blue) — have appeared in heterogeneous states and materialities. By juxtaposing natural mineral pigments with artificial synthetic counterparts, SHIU Sheng-hung allows each ingredient of color to coexist and drift between the layers, shallow yet profound, in his paintings.

Painting, after all, is the accumulation of time and matter — akin to the beginning of all

natural substances, where the amassing of particles simultaneously undergoes all kinds of constant change. The English title of the exhibition “Weathering” and its Mandarin Chinese title that implies “sedimentation” are cyclical and mutually complementary concepts, inviting the audience to reflect on these subtle and slow material processes, almost imperceivable yet constantly in flux. In SHIU Sheng-hung’s paintings, figurative and abstract associations merge and morph unceasingly, creating multiple dimensions of time and perspective in the artworks. Through the language and process of painting, each color and its particular characteristics gain significance — regarding how, via these materials, the world’s complex operations may be viewed, as well as how the artist’s works are able to hold a mirror to the artist’s own life.



本展覽獲國家文化藝術基金會創作補助贊助支持

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本事藝術網站：

<https://solidart.tw/exhibitions-zh/weathering-shius-sheng-hung> 個展/

許聖泓網站：www.shenghungshiu.com