

謝牧岐

HSIEH Mu-Chi

1981-

謝牧岐 1981 年生於臺北，長期關注繪畫相關議題，擅長以繪畫、行為與影像拍攝等手法結合，探討藝術家的身分認同問題，以及人與繪畫之間的關係；喜好以幽默戲謔的方式，引導觀者進入作品之中，並嘗試在每個計畫中攪動某個習以為常的程序。2016 年起，謝牧岐開始嘗試重構「關於繪畫的繪畫」，以臺灣美術史為主體性，及繪畫當代意義的脈絡承接，挪用日治時期被規訓的風景畫為文本，利用帶有「地方色彩」符碼，與臺灣前輩大師的畫面空間展開一系列的「對畫」與「對話」，取其風格後再創造的繪畫狀態，重新展開自己的繪畫，不斷生成為藝術家自我的繪畫方式，亦是藝術家對繪畫藝術形式的詰問。

〈躺下來的自畫像〉是謝牧岐透過畫作梳理自身與繪畫之間錯綜複雜的情感，更進一步探尋藝術家身分認同問題，亦是對於昔日繪畫問題的反覆辯證之作。畫心以郭雪湖在 1932 年的〈薰苑〉展開構圖，復刻了畫中的亭臺樓閣、花草扶疏，以細密筆法，層層堆疊而上。在靠近亭子後方的林本源花園拱橋，則被置換成山形，透過胚布拼貼、設色打磨等，勾勒出謝牧岐過去經常使用的觀音山、椰子樹等「地方特色」景致。景物之間穿插了一些近似於數位影像「複製一貼上」處理的幾何造型元素，反映當代已充分發展的數位影像處理技術，並以無酸樹脂膠帶繪出近似 Photoshop 的橡皮擦功能，營造出一種直接抹掉的「減法」畫法，為繁密的畫面，製造出一種當代留白的呼吸感，巧妙地表達今日繪畫者如何去呈現數位影像化的視覺經驗。

而充滿不確定性的打磨技巧運用，抽象地表現出另一種視覺風景，意外地展現出畫中畫的趣味，在藝術家的編導下，構成各種特殊的對應關係，創造出比原作畫面更深遠、繁複的空間感。隱身在畫面左方的黃色系頭像，則是揉和兩位藝術家的肖像，臉的左半邊挪用了陳植棋的〈自畫像〉，右半邊則是謝牧岐本人的自畫像；而主畫面上、下外接的小畫框裡，則是自畫像的延伸，透過不同角度的配置，藉以尋思藝術家的身分認同問題，生成出許多不同的閱讀趣味。

謝牧岐以物件拼湊，或利用 3D 列印出另類畫框，將畫面延伸出既定範圍之外，製造出既平面又立體的多元幾何造型，並以梅花調色盤暗喻長期以來藝術家培育所存在的問題，突顯專家養成系統銜接嚴重的自我矛盾。除了參考前輩畫家的畫以外，還描繪了藝術家自身的繪畫狀態、繪畫空間的虛實探索，藉由經典圖像碎裂、符號化、挪用、拼貼、打磨，以及仿舊手法如何與藝術史發展產生關聯，另闢一條「當代描繪可能性」的出路。(王瑋婷)

Born in Taipei in 1981, Hsieh Mu-Chi has long been interested in painting and related topics. He masterfully combines painting, performance, video, and photography in his work to explore his own identity and connections between people and painting, and is fond of using humor in his projects to draw viewers into his work or to stir up the order of things. In 2016, he started making paintings about paintings by interpreting themes in Taiwanese art history in a contemporary context. Appropriating Japanese period landscape painting, which was subject to strict discipline, for his text, and using the code of local colors, Hsieh developed a series of paintings in dialog with the painting space of Taiwan's previous generation of masters. After adopting their style, Hsieh created a painting state expanding his own paintings by continually reproducing methods to interrogate painting as an art form.

In his *Self Portrait Lying Down*, Hsieh confronts his complex emotions in relation to painting and explores issues of artist identity. As a dialectical work about his past interrogation of painting, *Self Portrait Lying Down* centers on unpacking the composition of Kuo Hsueh-Hu's 1932 *Fragrant Garden* by reproducing the lush stacked layers of its pavilion, tower, and flowers with meticulous brushwork. Hsieh replaced the Lin Family Garden bridge seen behind the pavilion in Kuo's painting with a mountain shape, and used *découpage*, painting, and burnishing techniques to add the local colors and outlines of scenery, such as Guanyin Mountain and palm trees, that he often uses in his work. He also interspersed scenery with areas of PNG checkerboard background to reflect the fully developed state of digital image technology in the contemporary era, and used acid-free tape to create a subtraction effect similar to Photoshop's eraser function. The effect creates a contemporary sense of breathing in this densely composed painting, and cleverly conveys how today's painters can present a visual experience of digital imagery.

He uses a polishing technique full of uncertainty in *Self Portrait Lying Down* to create an additional abstract landscape in an unexpected and fascinating painting within the painting. Under Hsieh's direction, unique corresponding relationships are formed, as well as a sense of space that is more profound and complex than the one seen in the painting he has appropriated. Hidden in the left side of the painting is a yellow tinted portrait that is a mixture of Chen Chih-Chi's painting *Self Portrait*, which Hsieh appropriated for the left side of the face, and Hsieh himself, for the right. The top and bottom of the main painting are connected to a smaller frame into which his self portrait extends, and by presenting different angles, Hsieh suggests the search for his identity as an artist and produces the possibility of forming different interpretations.

Hsieh Mu-Chi cobbled these things together and perhaps used a 3D printer to create another picture frame extending the painting beyond its established size, thus creating multiple geometric forms that are both two and three dimensional. In these attached frames, he uses a plum blossom palette as a metaphor for longstanding problems related to the cultivation of artists and to highlight the serious contradictions of the system for training professional artists. In addition to referring to paintings by previous generations of painters, *Self Portrait Lying Down* also depicts the artist's own painting state and an exploration of reality and imagination in painting space. By appropriating fragmented classical imagery for use as symbols, collage, polishing, and showing how older techniques can produce connections with art history, Hsieh suggests new possibilities for contemporary painting. (Wang Wei-Ting)

躺下來的自畫像 Self Portrait Lying Down

2019

壓克力顏料、畫布、3D 列印 Acrylic on canvas, 3D printing

270 x 250 x 7 cm

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