

Do you smell it even if I'm not around?

撰寫於_藝術家 魏聖徒
Statement by _Sheng Chieh Wei

即使你不在我身邊，依舊能聞到你遺留的氣味。

你將會是我的，永遠是我的，也永遠不是。

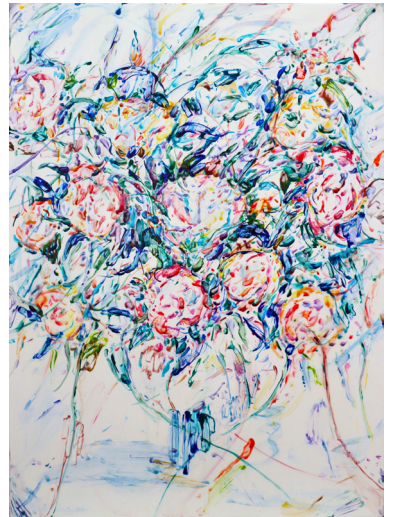
原諒我連你的氣味都想據為已有的自私，或許你
將一去不回。

在消散之前，透過畫面提取細微的氣味，瀰漫在空間的氣味是由我一點一點萃煉出來的。憑藉著對方所剩無幾的輪廓，仰賴著腦海裡拼湊的片段影像與所剩無幾的香水餘味，勾勒出永恆而清晰的印象。

在我的畫作中，最有價值的藝術是觀眾聞出什麼而非看出什麼。對我而言，欣賞繪畫不應該只浸淫於短暫陶醉的視覺獨斷，除此之外，一幅畫作能否撩動其他感官的投入應該是「美」最重要的依據。康丁斯基(Wassily Kandinsky)曾提及他在「色彩裡聽到音樂，在音樂中看見色彩」。畫作不單跨越聽覺和視覺多重感官的交織，並且創造出與觀眾產生共鳴的作品。

色彩不僅專屬於視覺感官的先決優勢，透過色彩喚醒被遺忘已久的感官感覺。當我們深陷紛擾的迷離幻境時，身體自主地關閉大部分的反應接收器，只留下雙眼來辨別外在對視覺感官的刺激。然而，缺乏其他感官的體驗，我們卻也少了能因感動而熱淚盈眶的瞬間。

時不時那似曾相識的味道，悄然地縈繞在回憶的空氣中，這樣刻骨銘心的感覺我極力的挽留它，即便消逝的太快，仍循著那一絲微弱的氣息，不安的描繪著似有若無的輪廓。對我而言，那是無可名狀的，虛無的，一種最原始的繪畫驅動力，憑



Can you smell it
even if I'm not around?
Acrylic on canvas,
2024, 72.5 x 53 cm

藉著色彩和線條勾勒出短暫閉眼的殘影，稍縱即逝的想像性在那瞬間成為永恆的圖像。

此次個展的作品開啟我對於抽象性繪畫的內在感受，開始減低對於具象的輪廓識別，專注於呈現「可聞、可感，然後可見的世界」。

然而，氣味難以用文字和圖像清晰具體地傳遞，汲汲於鑑賞家的語言表達卻失去整體的愉悅。在藝術裡，繪畫移開了這巨大的阻礙，超然現有語言系統的描述，原本瀰漫在空氣中隨時都會消散的氣味，已然匯聚成清澈可見的結晶體，綻放如虹膜般的深邃色彩。

不同於過往具象題材的創作，謹慎的構圖、清楚的內容以及預想色彩的配置，改為捨棄草稿預先構思的情形下，我直覺的塗上色彩表示花朵蘊含的氣味和空間。在技法上雖更能自在的提筆揮灑，但在情感上，更需要慎重地專注作畫當下心境的波折。每當在畫布前思索如何進行下一筆時，我又像是花匠般，細膩溫柔地保護著既脆弱，同時又優雅的花卉，等待著香氣濃烈馥郁的時刻。

壓克力顏料和輔助媒劑的使用，讓顏料在乾後有種穿透流動的質地，像是豐盈乳白的奶油流淌在甜點的瓷盤上，又像是法國香水之都格拉

斯(Grasse)用來萃取香味的油脂質地。反覆包裹色彩香氣的顏料和媒質,等待褪去白稠只剩透明的媒劑,緩和柔化了油畫顏料厚重般的膏脂,留下輕薄透亮如玉石般的畫痕。



大量使用乳白稠狀的輔助媒劑的靈感是來自於幾乎失傳的古老冷萃手法(Enfleurage),用來提煉不易取得,香氣甚微且敏感的花香。這樣的香精生產方式好比繪畫創作的過程,在白淨的畫布上,小心翼翼的鋪上難以察覺的香氣,將無法言說的感覺一層一層的浸入顏料裡,持續掏空深沈的自我,直到畫布完全吸飽了最獨特的氣味。目的是把色彩視為一種誘發嗅覺感官的來源,從而產生感知世界的真實存在。

繪畫如同氣味一樣不斷召喚豐沛的情感,縱使如一根細絲般微弱氣息,都與我們有著私密且主觀的情緒聯結,緊密相知,牽絆彼此。

不管身在何處,適切地從藝術中喚醒已麻木不仁的靈魂,抽離那被絢爛淹沒的世界。



← Occasionally it appeared in my mind.
Acrylic on canvas, 2024
130 x 85 cm



↑ If you miss me, smell the flowers I gave you.
Acrylic on canvas, 2024, 53 x 41 cm
→ Rose Never Smells Like Rose
Acrylic on canvas, 2024, 100 x 72.5 cm

Do you smell it even if I'm not around?

撰寫於_藝術家 魏聖捷
Statement by_Sheng Chieh Wei

Even in your absence, I can still catch the
lingering fragrance you left behind.
You were meant to be mine, forever mine,
yet never truly mine.
Forgive my selfish to claim even your
fragrance as my own, perhaps you'll never
return.

Before fading away, I extract subtle fragrances from the scene, refining them bit by bit to fill the space. With mere traces of the other's silhouette, relying on fragments pieced together in my mind and the faint scent of perfume that remains, I sketch an eternal and vivid impression.

In my artwork, the most valuable art is what the audience smells rather than what they see. For me, appreciating a painting should not only involve a fleeting visual pleasure. Beyond that, the ability of a painting to provoke involvement from other senses should be the most important criterion for 'beauty.' Kandinsky once spoke of 'hearing music within colors, and seeing colors within music.' Artworks not only traverse the senses of hearing and sight, but also create works that resonate with the audience.

Colors not only belong to the primacy of visual senses, but also awaken long-forgotten sensory perceptions. When we're deeply immersed in a confusing maze, our bodies instinctively shut down most receptors, leaving only our eyes to discern external stimuli for the visual sense. However, lacking experiences from other senses, we also miss the moments when tears could well up due to emotion.

Can you smell it
even if I'm not around?
Acrylic on canvas,
2024, 72.5 x 53 cm



Occasionally, that familiar scent, reminiscent of something known, quietly lingers in the air of memories. I make every effort to grasp onto this deeply ingrained feeling, even though it fades too quickly. Still, following that faint trace, I uneasily depict the elusive outlines. To me, it's indescribable, void, a most primitive driving force of painting. With colors and lines, I outline the transient afterimage of closed eyes. The fleeting imagination becomes an eternal image in that moment.

The artworks presented in this solo exhibition have awakened my inner perception of abstract painting, beginning to decrease my recognition of concrete contours, and focusing on presenting a 'world that can be heard, felt, and then seen.' However, scents are difficult to convey clearly and specifically through words and images, and efforts to articulate them often lose the overall pleasure in the language of art appreciation. In art, painting moves away from this significant barrier, transcending existing language system descriptions. The scents that once permeated the air, ready to dissipate at any moment, have now gathered into clear, visible crystalline structures, radiating deep, iridescent hues.

Differing from past creations with representational subjects, where careful composition, clear content, and anticipated color schemes were abandoned, I intuitively apply colors to represent the scent and space contained within flowers.

Although I'm more at ease in technique to wield the brush, emotionally, I need to focus carefully on the fluctuations of my painting state. Each time I contemplate the next stroke before the canvas, I'm akin to a



florist, delicately protecting the fragile yet elegant flowers, awaiting the moment when the fragrance becomes rich and intense.

The use of acrylic paints and auxiliary mediums gives the paint a flowing texture after drying, like rich creamy milk flowing on a desert plate, or like the oily texture used in Grasse, the perfume capital of France, to extract fragrances. The pigments and media, repeatedly enveloped in color and fragrance, wait for the thick white to fade away, leaving only transparent media. This process softens and smooths the heavy paste-like texture of oil paint, resulting in delicate, translucent traces like jade. The inspiration for the extensive use of milky, thick auxiliary mediums comes from the nearly lost ancient cold infusion technique, known as *Enfleurage*, used to extract delicate and elusive floral scents. This method of perfume production parallels the creative process of painting.

Carefully laying imperceptible scents on a pristine canvas, layer by layer, infusing unspoken feelings into the paint until the canvas is completely saturated with the most unique scent. To perceive color as a source for inducing olfactory sensations, thereby creating a perception of the world's true existence.

Painting, much like scent, continuously evokes abundant emotions. Even as faint as a thin thread-like breath, it is intimately and subjectively linked to our emotions, tightly intertwined, binding us together.

Regardless of our location, appropriately awakening the numb souls from art, withdrawing from the overwhelmingly vibrant world.



← Occasionally it appeared in my mind.
Acrylic on canvas, 2024
130 x 85 cm



↑ If you miss me, smell the flowers I gave you.
Acrylic on canvas,
2024, 53 x 41 cm
→ Rose Never Smells Like Rose
Acrylic on canvas,
2024, 100 x 72.5 cm