



船长 *Captain of the Ship* (局部 | Detail), 2024. 布面油画 | Oil on canvas. 177.8 x 218.4 cm. 摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

## 马蒂·施内普夫 临界点

开幕: 2024 年 5 月 31 日 (周五)  
2024 年 5 月 31 日至 7 月 6 日

贝浩登欣然宣布举办马蒂·施内普夫于亚洲的首次个展“临界点”，展览将从 5 月 31 日持续至 7 月 6 日。此次展览呈现了艺术家创作的全新画作，探索了我们在跨越不同的分界点之后所经历的内在蜕变，以及周身万物随之发生的变化。施内普夫的创作以视差、相遇以及崇高概念为核心，并将它们与不同层面的旅途和历程等主题彼此交织。

施内普夫在美国印第安纳州乡村长大，目前工作生活于美国洛杉矶。驻留英国赛尼亚创意中心期间，艺术家开启了一段全新的探索旅程，思索着曾经居住的地方如何在我们离开很久之后于我们体内延续存在，以及我们如何在这些场所留下属于自己的印记。由此诞生了为此次展览定下基调的关键作品《林中风铃》。具象和抽象元素以波浪的形态在这件神秘的作品中交错，唤起精神的释放和惊叹。这幅画作犹如为展览开场的守门人，引领我们步入展场，穿越由此展开的广阔的视觉景观，以探索人类的感知和表达。

如果将《林中风铃》当作起始点，那么《入睡时分》便是一次激荡。画面中一个身影跃入水中，惊散四处游弋的鱼群，以这种形式跨越了临

## MARTY SCHNAPF THRESHOLDS

Opening Friday May 31, 2024  
May 31 — July 6, 2024

Perrotin is pleased to announce *Thresholds*, Marty Schnapf's first solo exhibition in Asia. On view from May 31st to July 6th, the presentation showcases a new series of paintings that delve into the internal shifts experienced when we cross a point beyond which all things will be different. Schnapf's work engages with concepts such as parallax, encounter, and the sublime, along with themes of journey and passage.

During a recent residency at the Xenia Creative Retreat in the United Kingdom, Schnapf, who grew up in rural Indiana but now lives and works in Los Angeles, began to consider how the places we inhabit survive in us long after we part and how, analogously, something of us remains in the places we leave. He began painting *Forest Chimes*, a pivotal piece that sets the tone for the exhibition. In this uncanny work, figuration and abstraction converge in undulating forms that evoke catharsis and wonder. We seem to have encountered a gatekeeper, the opening chorus to an exhibition that moves through wide-ranging vistas in a sweeping exploration of human perception and expression.

If *Forest Chimes* is the entrance point, *The First Moment of Sleep* is quite literally the plunge. The threshold is crossed as a figure dives into water sending fish scattering in all directions. Water, a recurring motif in Schnapf's



林中风铃 *Forest Chimes*, 2024. 布面油画 | Oil on canvas. 182.9 x 162.6 cm. 摄影 | Photo: Mengqi Bao  
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

界点。“水”作为施内普夫作品中反复出现的意象，被描绘成具有反射性且灵活多变的形态，隐喻潜意识的内心。这件作品的标题亦暗示着获得某种潜意识的自由或释放。

施内普夫曾数年潜心探索基于表演生发的装置和行为活动。这些媒介，尤其是舞蹈方面的探索至今仍影响着他的创作。尤为重要的是，施内普夫将他的画作视为时间的载体。他意识到观众在激活作品意义方面的关键角色，从而构建出可以徐徐展开的层次丰富的作品，令长久的观赏获得日久弥新的体验和收获。正是通过这种方式，施内普夫使得自己的绘画与图像本身区分开来。“临界点”并非简单的视觉理念，而是在每件作品创作过程中发现和超越的体验式通道，展览独具水银泻地般变幻的魅力，其秘诀之一便蕴藏于此。

施内普夫对抽象空间的心理共鸣始终抱有浓厚兴趣，这从他经常关注构图的重量感就可见一斑。以作品《桑拿浴》为例，艺术家利用对主体对象的三角形布局构建，不仅营造出构图的稳定感，更通过相互抱拥的人物所展现的向下的姿态，传达脆弱、庇护和温暖交融的意境。三角构图在跨文化的艺术史中源远流长，通常意指对精神层级、坚固和平衡的表达。

施内普夫与舞蹈的密切关系、与编舞家和 DJ 长期合作的丰富经历，造就了他赋予简单姿态以强烈情感深度的非凡天赋。他的创作超越了纯粹优雅肃穆的美学范畴，深入探索人类心理的复杂幽微之处。在《走钢索的人》中，举起的防御性手臂在微妙色彩变化中宛如管弦乐队指挥的重复律动，与之相平衡的是一只低垂的接纳性手臂。这位行走于钢索之上的人既像盾牌手又像战士，他屈膝蓄势待发，已然朝着另一个悬崖迈出了第一步。

这种重叠的感知暗示着广袤的自我认知和对世界的多维度理解，它们贯穿整场展览。作品《旅行者》描绘了一只身影浮现于不同场景，她在季节和时间中来去穿梭。虽然被过往记忆和未来想象所环绕，但她坚定地向前行走。《半遗忘的梦》则描绘了一个女子同时处于睡梦、坐立、起身和漂浮的多重状态之中，她身后的超现实背景得以让我们窥见她的残梦。



入睡时分 *The First Moment of Sleep*, 2024. 布面油画 | Oil on canvas. 213.4 x 182.9 cm. 摄影 | Photo: Mengqi Bao. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

oeuvre, is depicted as reflective, versatile in form, and metaphorical of the subconscious mind. The title of the piece also implies a certain freedom or release.

Schnapf spent several years developing performance-based installations and events, and his investigations in these mediums, particularly dance, continue to inform his work today. Importantly, Schnapf regards his paintings as time-based works. Cognizant of the audience's role in the activation of meaning, he builds multi-layered works that unfold slowly, rewarding prolonged viewing with ever-changing revelations. In this way, Schnapf's paintings distinguish themselves from painted images. The *Thresholds* are not merely illustrated ideas. They are experienced passages discovered and crossed in the process of each work's creation. Herein lies one of the secrets to the exhibition's distinctly mercurial quality.

Schnapf's ongoing interest in the psychological resonance of abstract space is evident in his attention to compositional weight. In *Sauna*, for example, he harnesses the triangular arrangement of subjects to impart a sense of stability, while the downward motion of the embracing figures evokes feelings of vulnerability, protection, and warmth. The use of triangular compositions has art historical roots across cultures and can be seen as denoting spiritual hierarchy, solidity, and balance.

Schnapf's close relationship with dance and his extensive experience working with choreographers and DJs are evident in his gift for imbuing simple gestures with powerful emotional depth. His works transcend the aesthetics of grace and composure, probing deeper into the intricacies of the human psyche. In *The Funambulist* a raised protective arm echoes like a repeated thought in an orchestration of subtle color variations. This is counterbalanced by a lowered, receptive arm. The tightrope walker radiates strength as both shieldman and warrior, crouching in readiness and already taking his first step from one precipice toward another.

Such overlapping perceptions indicate a borderless self and a multidimensional understanding of the world found throughout the exhibition. In *Traveler*, a figure traverses several settings, seasons, and temporal planes. She strides, resolutely present but surrounded by a constellation of living memories and imagined futures. *Half Remembered Dream* portrays a woman at once sleeping, sitting, rising, and floating against a surreal backdrop. We are privy to both her dream and its imperfect recollection.

《船长》标志着“临界点”系列回归了起点。这幅独特的画作描绘了一个孩子，最终极的白日梦者。他站在游泳池浮板上，即将跃入水中，而他周遭的世界却充盈着不同的审视框架和视角，指向超越传统时空界限的多元叙事的窗口。

展览“临界点”中的作品描绘出一扇扇强烈的能量之门，我们必须跨越这些不同的门槛才能实现预期的反应、现象或状态。无论置于不同的地点、时期还是情感状态之间，这些绘画皆象征着这一转折点。

## 关于艺术家

马蒂·施内普夫于1999年年获得威顿堡大学艺术学士学位，主攻绘画、版画和雕塑。他的艺术世界营造了充满感性和心理深度的波动空间，将梦想、欲望和记忆交织在一起。他画面中的人物经常重叠或摆出各种精心编排的姿势，被结构上支离破碎的环境所环绕和穿插。通过这些元素的解构和错位，施内普夫捕捉到了一个时刻的双重面向——它的直接表现和它所想象或潜在的状态。

[更多艺术家相关资讯 >>>](#)

With *Captain of the Ship*, the *Thresholds* cycle returns to its beginnings. This painting is unique among the works in its portrayal of a child, the ultimate daydreamer. He stands on a pool float, about to jump into the water while the world around him shifts between manifold frames and viewpoints—windows into the varied narratives that transcend traditional boundaries of time and space.

Collectively, the works in *Thresholds* depict intense energetic gateways that must be surpassed in order for desired reactions, phenomena, or conditions to manifest. Whether it be between different places, periods, or emotional states, the paintings signify this turning point.

## About the artist

Marty Schnapf earned a Bachelor of Fine Arts from Wittenburg University in 1999, specializing in Painting, Printmaking, and Sculpture. His artistic realm conjures a fluctuating space marked by sensuality and psychological depth, where dreams, desires, and memories intertwine. Figures often overlap or are depicted in various choreographed positions, encapsulated within structurally fragmented environments that both envelop and intersect them. Through the dissolution and dislocation of these elements, Schnapf captures the dual aspects of a moment: its direct representation and its imagined or potential state.

[More information about the artist >>>](#)