



Maitre D | 領班, 2025. Oil on canvas | 布面油畫. 101.6 × 75.5 cm. Courtesy of the artist and Perrotin | 圖片提供:藝術家與貝浩登. Photo | 攝影: Yubo Dong.



The Grateful Swimmer | 感恩的泳者, 2025. Oil on canvas | 布面油畫. 150 × 120 cm. Courtesy of the artist and Perrotin | 圖片提供:藝術家與貝浩登. Photo | 攝影: Yubo Dong.

Marty Schnapf

Vignettes

July 11 – August 16, 2025

Marty Schnapf's paintings—textural, kaleidoscopic, and tenderly surreal—dwell in the watery space between two shores, as if plumbing the depths of the psyche. Vacillating between modes of figuration and abstraction, the crisply rendered compositions in *Vignettes* depict figures and scenes culled from personal dreams and recollections, positioning the paintings as portals to extrasensory realities where colors, sensations, and symbolic archetypes bleed and intertwine. Schnapf's painted bodies often serve as somatic vessels for his uncanny abstractions: their forms contort, fold, refract, and disappear—gestures of material dissolution that tug at the veil between the real and surreal.

Water, a primordial element and a symbol of the abyssal fluidities of the subconscious, features prominently in these paintings. In the large-scale work *Memory Pool*, inspired by a dream, a translucent figure stands waist-deep in the ocean, seemingly communing with a school of luminescent fish orbiting his body beneath the surface. In *The Pull of the Moon*, the *Draw of the Shore*, another towering painting, three figures in a canoe, their bodies mostly obscured by sprays of foam,

馬蒂·施內普夫

心像片段

2025年7月11日 – 8月16日

馬蒂·施內普夫的繪畫柔和、充滿質感、變幻莫測而超現實，彷彿游弋在兩岸之間的水域，又如心理空間一般深邃莫測。這些緻入微的「心像片段」系列作品，在具象與抽象中間搖擺，描繪藝術家從夢境與回憶中提取的形象與場景，使畫作成為通往超感官現實的入口。在那裡，色彩、知覺體驗與象徵性原型交織在一起。畫中的人物承載了藝術家特異的抽象筆觸：他們的形體扭曲、折疊、發生折射，甚至消失；物理存在瓦解了，作品也因此飄忽於現實與超現實之間。

水作為一種古典元素，也通常是深邃的潛意識的象徵，在施內普夫的畫作中佔據重要位置。在以夢境為靈感創作的大型作品《記憶池》中，一個半透明的人物站在齊腰深的海水中，水面下，發冷光的魚群圍繞其遊動，似乎正與之親密交流。在一件更宏偉的作品《月之牽引，岸之召喚》中，三個人物坐在一艘划艇中，正於落日餘暉中穿越翻騰的海面，他們的身體幾乎被飛濺的浪花所遮蔽，風浪也彷彿要掀翻他們的小船——這是藝術家親身經歷的一段難以忘懷的往事。在《感恩的泳者》這一更為抽象的作品



Forager | 覓食者, 2025. Oil on canvas | 布面油畫. 101.6 × 75.6 cm. Courtesy of the artist and Perrotin | 圖片提供:藝術家與貝浩登. Photo | 攝影: Yubo Dong.

navigate a tempestuous sea at sunset. The roiling water threatens to submerge their vessel—an indelible moment from the artist's past. *The Grateful Swimmer*, one of the more abstract paintings in this series, similarly depicts a figure afloat in a glistening sea. The water laps at the edges of their body, creating a corporeal tide line that subtly blurs any perceivable threshold between the two. Likewise in *River Crossing*, the body of a male figure—folded into a cryptic knot of limbs and perched at the edge of a shore—is overlaid with midnight-blue brushstrokes reminiscent of water, a gestural decision that both merges the figure with and distinguishes it from the lighter oceanic tones of the painting's background. Here, both figure and landscape seep into one another, disassembling perceptions of space, place, and time. In each of these works, Schnapf's painterly renderings of water harness its undulating and illusionistic qualities: as the compositions gleam, shimmer, and reflect, his viscous and prismatic daubs of paint channel the elusive, mercurial, and life-bestowing properties of this primal liquid, anointing it as subject, material, and metaphor.

Schnapf's paintings are peppered with other allegorical emblems as well: a soaring hawk, a carved mask, a company of parrots, a phone booth, a passing train, enigmatic cowboys, fractured architecture, entangled bodies, and a regal mare in a flooded St. Mark's Square. If these collected motifs comprise a coded visual language—cryptic symbols sprung from an elusive psychic space—then *Forager* functions as something of a cipher. In this piece, one of several more intimately scaled paintings that mark a new direction in Schnapf's practice, a bent figure, visible only at the limbs, grasps a stick and prods at a small well in the earth, sloshing the sky-blue water accumulating inside. The figure's arms appear to multiply and merge with the painting's verdant background, as if the composition apprehended an optical glitch frozen in time. If we could wade into the aqueous portal analogized by the forager's earthen well, perhaps we would be transported to the velvety, mountainous darkness that envelops *The Room Opened and the Night Poured Through*, where a semi-nude woman (her back to the viewer) appears to emerge, Venus-like, from the fleshy plum folds of an orchid. The presence of this bloom is merely a mirage, an illusion created in part by the mirror image of the woman's duplicated body lying prone in the composition's foreground. A subtly painted halftone texture hovers over this composition like a gauzy screen, visually alluding to modes of physical and psychological distortion.



The Pull of the Moon, the Draw of the Shore | 月之牽引·岸之召喚, 2025. Oil on canvas | 布面油畫. 180 × 150 cm. Courtesy of the artist and Perrotin | 圖片提供:藝術家與貝浩登. Photo | 攝影: Yubo Dong.

中，施內普夫同樣呈現了一個漂浮在波光粼粼海面上的人物。浪花拍打著其身體的邊緣，形成一條若隱若現的人形潮痕，使泳者與水的邊界變得模糊。類似的例子還有《渡河》，河岸邊，一個男性肢體蜷縮翻轉成一個難以辨識的紐結。他的身體遍布深藍色的條紋，如水般流動，使其既與背景中較亮的海色融合，又形成對照。人物與環境交融，解構了觀者對空間、地點和時間的常規認識。在這些作品中，藝術家透過畫筆再現了水的起伏與幻象屬性：畫布閃爍、反光，他厚重而斑斕的筆觸描摹著這種古老液體的流動性、易變性與生命力，使水不僅成為主題與媒介，更是隱喻本身。

除水以外，施內普夫的畫中還有不少其他象徵符號：高飛的鷹、細緻雕琢的面具、鸚鵡、電話亭、疾馳的火車、神秘的牛仔、破碎的建築、纏繞的身體，或是聖馬可廣場水中佇立的駿馬。如果說這些意象一起構成了一套隱密的視覺語言——源自心靈深處難以言傳的符號，那麼代表其創作新方向的小尺幅系列作品之一的《覓食者》就是它們的密碼。畫中，一個只露出四肢的彎曲身影，手持棍棒，在地上的小井中攪動著清澈如天的藍水。覓食者的手臂彷彿在增生，與周圍鬱鬱蔥蔥的背景融為一體，如同一處被定格的視覺故障。若我們走入覓食者的土製水井，或許會發現自己已然穿越至《房間敞開，夜色傾瀉》的幽暗山谷中：一個半裸的女子背對觀者，宛如維納斯，從紅紫色絨軟的蘭花花瓣間款款走出。這朵花的造型其實是海市蜃樓，它部分源自畫面前景中，女子側臥著的身體的重複和對稱放置所造成的幻象。隱約的半色調帶來的網點質感滲透到畫面的各個角落，如一層朦朧的濾鏡，暗示著生理與心理上的扭曲與變形。

在另一個場景，《凌晨三點的旅店》里——這也是此系列中少數捕捉室內空間的畫作之一——一位披著浴巾的女性彷彿陷入陣痛帶來的幻覺，從通明的樓梯頂端向下凝視著觀者，樓梯隨著堆疊交錯的幾何形狀上下起伏，散發出一種超然感。這裡，藝術家摒棄了線性邏輯，而進一步強調扭曲的地形。就像覓食者一樣，這個女性人物在探索一個超乎尋常的費解通道，而這一行為隱喻了繪畫本身的形而上特性：它引領我們——無論是藝術家還是觀

Another vignette, *Pensione 3 a.m.*, is one of the few paintings to capture an interior space, shattering its linear logic and further emphasizing warped topographies. Here, as if in the throes of a hallucination, a female figure enrobed in a towel stares down at the viewer from the top of an incandescent stairwell, which heaves with interlocking geometric forms that appear to be simultaneously concrete and ephemeral. Much like the forager excavating the well, this figure's act of investigating an inscrutable and uncanny passageway serves as a metaphor for the metaphysical choreography of painting itself: it ushers us—both artist and viewer alike—into a boundless thicket of fabled worlds.

The scale of these smaller paintings, all roughly the size of standard windows, further perpetuates this notion of the canvas as a permeable boundary between discrete imagistic realms. In Schnapf's exhibition as a whole, boundary lines and edges—such as the space between bodies, or the liminal threshold between hallucination and recollection, figuration and abstraction—frequently melt and dissipate, suggesting a fluid exchange of energy that eschews static inertia. The abstract brushwork that both undergirds and overlays his carefully rendered compositions materially reinforces this visual and conceptual slippage, imbuing his paintings with a rhythmic gestural cadence. Taken together, Schnapf's collected vignettes mine psychic and somatic notions of chance, mystery, and indeterminacy: his paintings assert their multiform sites and subjects as allegories for the lyrical hunt for meaning within the creative subconscious, where "distortion"—as Schnapf remarked to me—"can be more beautiful than clarity."

Text by Jessica Simmons-Reid

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.

者——進入一片無垠的神話世界。

這些小件畫作，尺寸與一扇窗戶無異，延續了畫布作為流動「邊界」的觀念，連結一個個獨立的充滿意象的世界。在施內普夫的展覽中，邊界與輪廓——如身體之間的空間、幻覺與記憶、具象與抽象的交界——常常融解、消散，暗示著能量並非靜態凝滯的，而是變化交匯的。他抽象的筆觸貫穿了其精準細膩的構圖，從物理上強化了視覺與概念上的交錯並置，畫作也因此充滿韻律和動感。綜觀整個系列，施內普夫所建構的「心像片段」以心理與身體為切入口，探討偶然、朦朧與不確定。他的繪畫描摹出一個個多面相的場景與人物，如同潛意識的自由流動所創造的詩情與意義；正如施內普夫所認為的：「變形與模糊，可能比清晰更美。」

撰文：傑西卡·西蒙斯-里德

關於藝術家

馬蒂·施內普夫於1999年獲得威頓堡大學藝術學士學位，主攻繪畫、版畫和雕塑。他的藝術世界營造了充滿感性和心理深度的波動空間，將夢想、慾望和記憶交織在一起。他畫面中的人物經常重疊或擺出各種精心編排的姿勢，被結構上支離破碎的環境所環繞和穿插。透過這些元素的解構和錯位，施內普夫捕捉了一個時刻的雙重面向——它的直接表現和它所想像或潛在的狀態。