

PRESS RELEASE

**“Trilogy: The Other World of Zhang Wen”
Zhang Wen Solo Exhibition**

Exhibition Duration: March 5th to April 16th, 2017

Artist: Zhang Wen

Venue: Art+ Shanghai Gallery

191 South Suzhou Road

Huangpu District, Shanghai

Tel: +86 21 6333 7223

Tuesday to Sunday, 10 AM - 7 PM (Closed Monday)

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About the Exhibition

The selection of Zhang’s work featured in this solo exhibition, all created in 2016 after she received her post-graduate degree, can be broadly divided into three themes: daily life, celebration, and archeology. “Daily Life” here is comprised of a group of small-sized paintings using gray tones, showing a tiny person’s life in a “Little, Big” world. They are works Zhang created in a leisurely fashion, using a sprinkling of fine lines. In the style of traditional Chinese painting, themes never stand out and must obey traditional rules. Similar motifs such as mountains, lakes, and the moon are therefore repeatedly utilized but shine with new and creative enchantment, as if they are the components of each and every line within a lyrical ode, forming varied versions of poetic charm within the creations of different writers. Zhang’s take on this brings viewers a sight of the cranes reminiscent of those from Emperor Huizong of Song along with, seemingly, the Jing Nong sandbank, where one or two tiny human figures can be seen wandering about.

The second theme is centered around “Celebration”, which refers to ceremony, divination, sacrificial practices, or reunions, forming a stark contrast to the sense of leisure found in “Daily Life”. Here, if one were to take a closer look, a great variety of rare exotic treasures and legendary animals can be found in addition to pure Chinese elements, reminding viewers of the prescientific era. During original worship ceremonies, animism and the “Interaction between Heaven and Humankind” held sway over humanity. This then brings about deeply profound mysteries: What are these figures looking at? Where is that person going on that crane? I have this burning passion to find out why they are performing lion dances! Why are they holding flags? When I am in the grip of enjoyment while observing these paintings, a pleasing feeling of relaxation often washes over me, with inexplicable surges of tension and utter excitement.

The third theme, a new exploration Zhang undertook in 2016, serves as the "archaeological site" which covers small, bronze statues and the debris of tiny human relics, bringing a whole new dimension to the entire *Little, Big* story line. During a visit to Zhang's, I found her to be painting a gigantic image with an album on Han Dynasty brick reliefs open at hand. As I discovered later during our talk, the album belonged to a book series her father worked on as editor-in-chief. Two thousand years back, people living during the Han Dynasty paid equal attention to death and life, so sculptures and burial artifacts in graves were somehow more important to them than whatever was to be used during their lives on Earth. These "brick reliefs", with the particular pristine beauty of graves, are thus an important basis on which we can trace back the vision of their lives. Some of these very pictures served as an inspiration for Zhang and filled her with ideas concerning both the ancient and present times.

About Zhang Wen

Zhang Wen (张闻), born in 1988 in Henan province, Graduated with a Bachelor's degree from the Central Academy of Fine Arts, Chinese Ink Faculty 2012 Completed one year foreign residency in the United States. In June 2016 received post-graduate degree at the Central Academy of Fine Arts, Chinese Ink faculty under the supervision of Liu Qing He. Zhang was awarded in 2009, 2011 and 2014 by the Central Academy of Fine Arts and the works were collected by CAFA.

新闻稿

《他世界》

张闻个展//新闻稿

展期：2017年3月4日至4月16日

艺术家：张闻

地点：艺术+上海画廊

上海市黄浦区

南苏州路191号

电话：+86 21 6333 7223

开馆时间：周二至周日上午10点至晚上7点（星期一闭馆）

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展览简介

本次展览展出的作品，都是张闻自研究生毕业以来的创作，集中在过去的 2016 年一年之间。大致可以分成三个小系列，我们姑且叫成日常，欢聚与考古学。日常系列是一组灰色调子的小品，描述了这些他世界中的“小人儿”的生活。寥寥数笔，氤氲悠然，张闻画的十分放松。在传统的中国画中，题材从来是次要的，甚至是规定的，所以相似的母题，例如远山，湖畔，明月等等不断的被重复，它们就像构成诗句的字词，经由不同的笔墨润色，成为气韵截然不同的一首首诗词。此间隐隐有宋徽宗的仙鹤，又似乎有金农的沙洲，一两个“小人儿”闲游其间，张闻寻着她自己的诗句。

第二个系列，则是和“日常生活”相对的集会场面，它们指向仪式，占卜，祭祀或欢聚，与日常系列中的闲适有了明显的不同。仔细观察，中国却并不是唯一的母题来源，来自世界各地的珍奇之物，传说中的珍禽异兽，让人想起了前科学时代。在原始的仪式中，人类追求着天人合一，与自然万物的感应，其中有一种琢磨不清的神秘，他们在看什么？他乘鹤去了哪里？又有一种引人入胜的疯狂，他们为何舞狮？又为何擎旗？观这一些画，有时候让我觉得松弛，有时候又让我感到一种莫名的紧张和兴奋。

第三个系列，是张闻的 2016 年的一个新的探索，这个系列好比一个关于他世界的考古现场，包括了小型铜像，和留有“小人儿”生活遗迹的残片。为整个他世界的叙事增加了另一层纬度。一次拜访张闻的家，她正在画一副大画，手边打开了一本汉代画像砖的集子，由此聊起，我才方知张闻的父亲正是这套书的主编。距今两千多年的汉代人“视死如视生”，对待墓室中的雕刻，陪葬之物，甚至重于生前的用品。汉墓中的“画像砖”成为如今我们了解那时候人们生活的重要依据，而其独有的关于历史的美感与古朴，令人过目难忘。其中的一些图像，成为张闻下笔的灵感，也成了她思想古往今来的方法。

关于张闻

张闻，1988 年出生于河南。获中央美术学院中国画学院学士学位，2012 年结束为期一年的赴美游学生涯。2016 年 6 月，中央美术学院中国画学院研究生毕业，导师刘庆和。张闻曾在 2009、2011 和 2014 年获得中央美术学院奖项，作品被美院收藏。