

**Zhang Zipiao | Blooming**  
open from 7.18, 2020

We are pleased to announce that Zhang Zipiao's second solo exhibition *Blooming* at WHITE SPACE BEIJING will be on view on July 18, 2020, in the gallery spaces and online program "spaces" simultaneously.

Unlike the approach adopted in her earlier work based on socially imagery content, Zhang Zipiao's paintings in the last years return to the actual taste of life as the impetus of her practice. Through amassing everyday experiences and paying attention to the subtle feminine sensibilities and translating these clashes, contradictions, and contentions between the flesh and the mind onto the canvas.

The *Position* series, which began in 2019, is an expressionistic portrayal of the typical female body, a motif found throughout the history of art. The artist's personal and everyday approach distinguishes from the female figures in the history of art – where only the female body is opaquely left on canvas, her audacious brushwork challenges and responds to the objectification of the female body. As this series develops, the gender specificity of these bodies becomes indistinguishable or even abandoned, and the body becomes pure and swarming flesh. (i.e., *Melting 2*, *Meat Mate 2*, etc).

Hereon, all of these works on canvas about the body and mind in the general sense have given the flesh the possibility to be fluid through the artist's detailed and transformative use of color. The exposed skeletal frame brings everything together and provides the spatial structure to the image, supporting and integrating the form while contending with each other; the distorted flesh manifests the tension in her painting while channels the compelling and complex emotions.

For the other relatively new works entitled with floral nomenclatures (*Cherry Blossom*, *Tulips 02*, *Lily 04*, etc.), the artist projects the physical and mental experiences to the depiction of flowers. These full and expanding single branch flowers, their explosive budding blossom extends their momentary bloom beyond the canvas with a contentious flare; unlike the paintings mentioned above of the flesh, each work unites the struggle, anguish, joy, and ecstasy together.

Compression, distortion, and blossom, these tenuous notions are the movements and moments that fascinate the artist. This vocabulary and notions not only come from her everyday observations and realizations but collide with the way in which painting administers the artist's desire from body and mind. By reiterating the subjectivity and autonomy of the female, their subjective desires and mental state could be emancipated from the materialistic gaze, in an attempt to reveal the potential of life in the finite time and space. Instead, the exhibition *Blooming* is a personal manifesto that awakens consciousness and struggles under pressure and contradictions.

Zhang Zipiao, born in Beijing in 1993, studied at the Maryland Institute of Art from 2011-2012, graduated from the Art Institute of Chicago in 2015. Her recent solo exhibitions include, *Blooming*, WHITE SPACE BEIJING, Beijing, China (2020); *Cutthroat Kitchen*, Mine Project Gallery, Hong Kong, China (2019); *The Ultimate Moist!*, WHITE SPACE BEIJING, Beijing, China (2018); *Shallow Painting 101*, Star Gallery, Beijing, China (2017), and *Sexy Hysteria*, Ying Space, Beijing, China (2015). Zhang Zipiao was featured on the list of "30 Under 30 Asia" by Forbes and "2019 Best of the Best" in the annual young artist category by Robb Report in 2019. The artist currently lives and works in Beijing.

张子飘 | 春光乍泄  
2020.7.18 开幕

我们高兴地宣布，张子飘在空白空间的第二回个展“春光乍泄”将在 2020 年 7 月 18 日于线下展览空间与线上虚拟展厅“spaces”同期开幕。

与早先基于社会性图像内容再创作的方式不同，张子飘近两年来的绘画回归到以切实的生命体悟作为创作的原动力。画家通过累积日常性生活的经验，并持续对具体而微的女性情感的关注，将其转化于这些有关肉身与精神冲突、矛盾、博弈的绘画中。

这些自 2019 年起始的《Position》系列绘画，通过对普通女性身体这一贯穿经典美术史的符号形象的个人化及当代日常化的表现性描绘，将其与传统艺术史中惯有的女性形象区分开来——画面中仅依稀保留了女性的身体，但以大胆的笔触，挑战和回应了对女性身体作为理想的物化对象的认知。在该系列的持续创作中，这些肉体的性别特征甚至进一步趋于模糊乃至被抛弃，成为纯粹而混沌的肉（如《溶化 2》、《Meat Mate 2》等）。

由此，这些指向了具有普遍意义的肉身与精神关联的画作，通过富于细节和变化的大面积色彩涂抹，给予了肉身流淌的可能性。敞露的骨架将整体勾连，赋予了画面以空间的结构，支撑着形象并与之汇合，却也彼此抗衡对立；形变的肉身实现了绘画的张力，亦透露出强烈而复杂的情绪。

在另一些较新并以花卉（《樱花》、《郁金香 02》、《百合 04》等）直接命名的作品中，画家将身体性和精神性的感受直接投入到对绽放之花的刻画中。这些充盈且奋力挤压画面四周的单株花朵，如爆炸般冲苞而出，将盛放的瞬间延展至画面之外，颇具挑衅的意味；却与上述肉身的绘画不同，将挣扎、愤怒、愉悦、狂喜有机地统一在一起。

挤压、撕扯、绽开，这些颇具冲突感的概念正是使画家感到着迷的动作与瞬间。这些语汇与概念不仅来源于日常性的观察和体悟，更与绘画调动画家本人的身体和精神所需不谋而合。这些画作通过重述女性的主体性和自主性，将女性的主体欲望与精神状态从拜物的目光中解放出来，亦试图展露出有限时空中生命释放的潜能。毋宁说，展览“春光乍泄”即是对于压力、矛盾之下唤醒生命与斗争的一次个体宣言。

张子飘，1993 年出生于北京，于 2011 年及 2012 年就读于美国马里兰艺术学院，2015 年毕业于美国芝加哥艺术学院。近期个展包括：春光乍泄，空白空间，北京，中国（2020），Cutthroat Kitchen, Mine Project Gallery, 香港，中国（2019）；极度湿润！，空白空间，北京，中国（2018）；肤浅绘画 101，星空间，北京，中国（2017）；性感的歇斯底里症，应空间，北京，中国（2015）。2019 年，张子飘入选福布斯亚洲“30 位 30 岁以下精英”榜单以及“Best of the Best 罗博之选年度青年艺术家”。张子飘现工作生活于北京。