

王伊美玲韬程 & 程心怡

《在影子和亮面之间》

展陈设计：田军

开幕时间：16:00 - 18:00, 5.10, 2025

展期：5.10 - 6.15, 2025

开放时间：每周二 - 周日，11:00 - 18:00

地址：北京市朝阳区酒仙桥路 4 号 798·751 园区，B02

主办：天线空间 Antenna Space

画廊周北京 Gallery Weekend Beijing

## 新闻稿

文/贺潇

“在影子与亮面之间”是两位旅居欧洲的中国艺术家——程心怡与王伊美玲韬程在北京的首次双人展，由北京著名设计师、当代艺术收藏家田军担纲视觉及展陈设计。这场真诚的对话契机可追溯至 2023 年，适逢天线空间成立十周年特展之际的一次偶然机会，二人作品在展厅中并置。在直观的视觉感知体验之下，她们各自的作品显现出完全不同的外观面貌，却在更深层的创作构建中共享着某种隐秘的共鸣：沉静内敛的情绪表达和暗流涌动的理性思辨。

此次展览的题目借用两个词语“影子”和“亮面”进行隐喻，一对看似对立实则共生的元素，几乎贯穿了以绘画为代表的艺术创造的悠久历史。在图像张力与感知维度的交织中，它们周而复始而又前后辩证地出现，构建起从物质形态到精神场域的转换机制，恰似月缺月圆之轮回、晨昏线移之明灭、始终有无之辩证、虚实相生之界域、观者心象之两极。设计师田军基于北京空间在地因素的转换，结合其对历史人文的独到理解、消化、转译，以 9 个既独立成章又叙事连贯的展陈单元，带来更为延展的物理空间维度。不仅凸显出程心怡与王伊美玲韬程在创作方法论上的分野，更引导、邀请观者在“文化转译”“微观叙事”“身体政治”等交叉议题中建立对话，共同思考。

两位艺术家共享相似的知识谱系：上世纪中国学院派的造型训练，叠加欧美当代艺术思潮的浸润，在海外驻留、定居的经历创作实践中形成独特的视觉语法。她们的创作均着眼于日常生活与细微事物，并在离散语境中探索中西视觉文化的转译可能，或通过人物肖像捕捉私密情绪，或以文本与服饰重构身份政治，如“影子”和“亮面”于无声处完成知觉阈限间的隐与显。

本次展览以绘画为主要载体，围绕着“古典、优雅、节制、生活”四个关键词展开。两位艺术家在方法论上形成对照：程心怡的实践包含了情感与技法间的制衡关系，其作品通过克制的

## ANTENNA SPACE

笔触捕捉日常生活中的微妙情绪，持续回应并拓展着“如何以理性表现感性”；而王伊芙蓉韬程则倾向智性分析，由“为什么去表现？”出发，以图像并置、将中国传统画题跋中的语言转化为当代视觉符号、挪用独白等文本介入先行的方式，展现出物象的非常规组合。二者的作品在保持各自特质的基础上，通过作品并置、空间分隔、视觉串联等展陈设计形式得以呈现出更多共识，在画面气质上殊途同归。通过对转瞬即逝的日常片段（人物、动物、静物）的微观叙事重构，实现了对纪念碑式的叙事的不同程度的消解，更不断印证着展览主题“在影子与亮面之间”的内在逻辑。

# ANTENNA SPACE

## **Evelyn Taocheng Wang & Xinyi Cheng** ***Between the Shadow and the Highlight***

Space design: Tian Jun

Opening: 16:00 - 18:00, 5.10, 2025

Duration: 5.10 - 6.15, 2025

Exhibition open: Tuesday to Sunday, 11:00 - 18:00

Venue: B02, 798·751 Community, No.4 Jiuxianqiao Road, Chaoyang District, Beijing

Presented by Antenna Space

Part of Gallery Weekend Beijing

### **Press Release**

Text by Fiona He

"Between the Shadow and the Highlight" marks the first duo exhibition in Beijing by two Chinese artists residing in Europe—Xinyi Cheng and Evelyn Taocheng Wang—featuring exhibition visual and space design by renowned Beijing designer and contemporary art collector Tian Jun. The genesis of this sincere exchange traces back to a serendipitous encounter in 2023 in the 10-years anniversary exhibition of Antenna Space, where their works were juxtaposed in the gallery. Beneath the immediate visual perception, their respective pieces reveal strikingly distinct appearances, yet share a subtle resonance in their deeper creative constructs: an undercurrent of restrained emotional expression and quietly turbulent intellectual deliberation.

The exhibition's title employs the metaphorical pairing of "shadow" and "highlight"—seemingly opposing yet inherently symbiotic elements that have permeated the long history of artistic creation, particularly in painting. Interwoven within the tension of imagery and the dimensions of perception, they cyclically and dialectically emerge, constructing a transformative mechanism that shifts from physical form to spiritual realm—much like the waxing and waning of the moon, the shifting chiaroscuro of twilight, the dialectics of presence and absence, the liminality between reality and illusion, and the polarities of the viewer's psyche. Designer Tian Jun, drawing from the spatial context of Beijing and integrating his unique interpretation, assimilation, and translation of history and culture, has sectioned nine exhibition units that stand independently yet forming a coherent narrative. This approach extends the physical dimensions of the space, not only accentuating the methodological divergences between Xinyi Cheng and Evelyn

## ANTENNA SPACE

Taocheng Wang's practices but also inviting viewers to engage in dialogue—and collective reflection—on intersecting themes such as "cultural translation," "micro-narratives," and "body politics."

The two artists share a similar intellectual lineage: grounded in the formalist training of China's 20th-century academic tradition, enriched by the influence of Euro-American contemporary art movements, and further distilled through their lived experiences as diasporic practitioners. Their works converge in their focus on the quotidian and the minute, probing the possibilities of visual translation between Chinese and Western cultures within a diasporic context. Whether capturing intimate emotions through portraiture or reconstructing identity politics through text and garments, their practices—like the interplay of "shadow" and "highlight"—quietly negotiate the thresholds of perception, revealing what lies concealed and concealing what might be revealed.

This exhibition, primarily centered on painting, unfolds around four key points: classicism, elegance, restraint, and the everyday. The two artists present a methodological contrast: Xinyi Cheng's practice navigates an equilibrium between emotion and technique. Her works capture the subtle moods of daily life through controlled brushwork, continuously responding to—and expanding upon—the question of "how to express the emotional through the rational." Evelyn Taocheng Wang, on the other hand, leans toward intellectual analysis, beginning with "why represent at all?" Her approach involves unconventional juxtapositions of imagery, transforming the linguistic traditions of Chinese classical painting inscriptions into contemporary visual symbols, and employing textual interventions such as appropriated monologues. While maintaining their distinct artistic identities, their works reveal deeper resonances through deliberate curatorial strategies—juxtaposition, spatial partitioning, and visual linkages—ultimately converging in their shared pictorial sensibility. By reconstructing fleeting fragments of the everyday (figures, animals, still lifes) through micro-narratives, they enact varying degrees of dissolution toward monumental storytelling, further reinforcing the underlying logic of the exhibition's title: *Between the Shadow and the Highlight*.