

空白空间 WHITE SPACE

石至莹 | 石至莹

空白空间（草场地）

2022.10.29-2023.01.15

我们高兴地宣布，石至莹在空白空间的第五回个展暨艺术家同名展览“石至莹”将于2022年10月29日开幕并持续至2023年1月15日。本次展览将呈现石至莹最新的“宝石与镜像”系列布面油画创作。

在这一系列的全新绘画中，石至莹仍然延续了她以石头与宝石为题材的静物绘画创作，物质和精神两者的“显”与“隐”、角力与融合亦在她的绘画中占据着重要的内在逻辑。并且相较于以往的创作，画家更在整体意义上纳入了丰富的色彩于画面之中。

以形态、色泽、质地各异的宝珠与石头为载体，石至莹对物质的存在状态进行了多样且具体的绘画性表达。与画面中观者所能看到的画面和物体尺度不同，这些宝石与石头的原型，原本只是画家工作室窗边一隅，指尖般极微小的存在。画家不仅要将这些难以凭借肉眼观看的细节在跃升的尺度之下进行绘画的工作，更需将因绵延时间带来的光线、质感和色彩持续且微妙的变化加以“转译”。

展览中多幅作品的画面乍看之下有着相似结构，但于画家的笔下，隐约中相异的明暗区隔、笔触与走势形成的肌理差异，共同塑造出截然不同的画面体积感与如呼吸般的画面质感。艺术家试图通过绘画展现这种质感的微变，并以流畅、富有节奏的绘画体现出事物生成与消解带来的时间性，捕捉在物质、绘画平面和状态感受之间发生的极其缓慢但持续进行的变化。

此外，正如这一绘画系列的标题所彰显的，“镜像”所提示不仅是画面中镜之平面对位于其上之物（宝石）的倒映：宝珠的圆融和石头的粗粝和谐共处、刚柔并济，镜面如湖般宁静致远，于另一层面中，镜像所暗示的是艺术家如何通过绘画这一媒介本身对外部物质世界加以探求以及对自身精神世界加以反应的初衷。

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Shi Zhiying | Shi Zhiying
WHITE SPACE (Caochangdi)
10.29, 2022-01.15, 2023

We are pleased to announce Shi Zhiying's fifth solo exhibition at WHITE SPACE, entitled with the artist's eponymous name, "Shi Zhiying," which will open on October 29, 2022, and run through January 15, 2023. The exhibition will present Shi Zhiying's latest oil on canvas from the "Gems and Mirrors" series.

In this new series of paintings, Shi continues her still life paintings with stones and gems as the subject matter, in which the "visible" and "invisibility," the tug of war and integration between the material and the spiritual play essential roles in the inherent logic of her paintings. Compared with her previous works, the artist has incorporated vibrant colors into the overall picture.

With gems and stones of different forms, colors, and textures as the conduit, Shi Zhiying has rendered various figurative, pictorial expressions of the state of material existence. Unlike the scale of the images and objects that the viewer will perceive from these pictures, the prototypes of these precious stones and rocks are initially only tiny, fingertip-like existences in the corner of the artist's studio window. The painter has to paint these details, which are challenging to see with the naked eye, at an elevated scale, and "translates" the continuous and subtle changes in light, texture, and color brought about over extended periods.

Many of the works in the exhibition appear to have a similar structure at first glance. Still, under the artist's brushwork, the vaguely different light and darkness, and the differences in texture rendered with painterly gestures and movements, create a very different sense of pictorial volume and breath. Through these paintings, the artist attempts to show the micro-variations of this texture, and to reflect the temporal nature of the creation and dissolution of things in these smooth, rhythmic paintings, capturing the highly gradual but continuous transformations that occur between matter, the picture plane and the state of perception.

Moreover, as the title of this series suggests, "Mirror," in one way, indicates the surface on which the object (the gem) of reflection sits: the roundness of the pearl and the coarseness of the stone coexist harmoniously, with the mirror surface serving as a serene lake. In another, the mirror image underscores the artist's original intention of exploring the external material world and responding to her inner spiritual world through the medium of painting.