

# 空白空间 WHITE SPACE

张弓 | 冬有时

2024.03.16-05.04

具象且凝练的人物造型，富于变化而高纯度的色彩运用，以及繁复密集的画面信息，展现着画家持续思索的证据。从2018年以来，张弓开始将宗教题材系统地作为思考和创作上的通路，借此获得个体启示以及对未来可能的启迪。我们由此见证了画家于创作中的转变，即由从外部的吸收和沟通，逐步地转向对内部的省思和探求，通过对基督教题材的研读和再创作，借此对世界文化运行中的某些底色和机理加以描绘。

展览题目“冬有时”是对时间性的指称，也是对冬天终将过去，春天必将到的期许，映照展览所处的季节与对社会情景的隐喻。在此次展览中，张弓不仅持续深化了近年来其个人对宗教史经典的关注，更将其绘画的触角延伸至更为多样的形式实践中。在这些作品中，我们常常能看到一个位于中央，且占据画面和故事主体的“主角”。在艺术家的笔下，他们常常以迅疾的姿态，仿佛从遥远的画面之外奔涌而来，并向着画面外的目的地坚定前行，他们的行为与动态仿佛正带来改变世间的力量。画中形象展现出的那些迫切行为和动态能量，又或者在排除掉一切纷扰后的平静与安宁，由此共塑出极大的张力。

于《来了8》(2022)中，马匹夸张抬起的四肢，铅笔线条所暗示的巨大动势，仿佛因其速度所席卷的天地众生，都提示出象征着饥荒的黑马骑士飞驰向前时不容置疑的强大气势。《一粒麦子》(2023)中，成熟的麦子压弯了枝腰，坠落的麦粒成为死亡和新生的象征，而太阳的五彩斑斓的光芒俯照大地，仿佛世间一切即将重启。而在另一些如《唯一》(2020)、《我的灵8》(2021)、《爱1》(2023)等作品中，则将坚定、爱与希望的主旨加以交织和传递。

张弓在这些绘画中，充分调用了油彩、丙烯、铅笔、油画棒、刮刀等媒材，虽仍借用了动漫画等样式中以硬边勾勒造型的方法，却超越了传统意义上动漫画惯常采用的赛璐璐平涂方式，将其丰富为描绘具体内容时可供创造性使用的工具。厚重而细致的点状、线条与色彩，使得原本接近“扁平化”的画面中生发出如浮雕般立体的形象、光影与物质感。而在更为深入的画面细节中，动漫画在涂上原本所追求的快速和经济性则在张弓的创作中反转成为一种漫长而勤恳的劳作：艺术家事无巨细地在堪称小巧的画布上描绘光影中波涛纹路的起伏不定，每一片枝叶的色泽变化乃至其上的反光，让人感到绘画者对绘画和其意欲言说之事的虔诚。



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**ZHANG Gong | Winter Will End**

03.16-05.04, 2024

The figurative and concise character portrayals, the varied and highly pure use of color, and the intricate density of visual information all serve as evidence of the painter's ongoing contemplation. Since 2018, Zhang Gong has systematically incorporated religious themes as a pathway for reflection and creation, gaining individual insights and potential enlightenment for the future. We witness the painter's transition in his work, moving from external absorption and communication to internal reflection and exploration, depicting certain underlying tones and mechanisms of world culture through the study and reinterpretation of Christian themes.

The exhibition title "Winter Will End" refers to temporality and also expresses the expectation that winter will eventually pass, and spring will inevitably come, reflecting the season of the exhibition and metaphorically alluding to societal circumstances. In this exhibition, Zhang Gong not only deepens his personal focus on religious history classics in recent years but also extends the tentacles of his painting to richer art history and more diverse forms of practice. In these works, we often see a "protagonist" positioned centrally, occupying the frame and the narrative. Under the artist's brush, they often appear with swift gestures, as if surging from a distant image, steadfastly advancing towards their destination beyond the frame, their actions and dynamics seemingly bringing about a transformative force in the world. The urgent actions and dynamic energy depicted in the figures or the calm and tranquility after eliminating all distractions create immense tension.

In "Advent 8" (2022), the exaggerated limbs of the horses and the immense momentum implied by the pencil lines suggest the undeniable power of the black horseman symbolizing famine as he gallops forward. In "The Grain of Wheat" (2023), mature wheat bends its waist, fallen grains become symbols of death and rebirth, while the colorful rays of the sun illuminate the earth, as if everything is about to restart. In other works such as "The Only" (2020), "My Soul 8" (2021), and "Love 1" (2023), themes of determination, love, and hope are intertwined and conveyed.

In these paintings, Zhang Gong fully utilizes media such as oil, acrylic, pencil, oil pastel, and scraper. While still employing the method of hard-edged outlining of shapes seen in styles like manga, he transcends the flat application commonly used in traditional manga by enriching it as a creative tool for depicting specific content. The thick and intricate dots, lines, and colors give rise to three-dimensional images, light, and materiality in what was originally close to "flat" images. In the deeper details of the images, the speed and economy pursued in manga painting are reversed into a long and diligent labor in Zhang Gong's creation: the artist meticulously depicts the fluctuating patterns of light and shadow on the seemingly small canvas, the changes in color of every leaf, and even the reflections on them, conveying the painter's devoutness to the art and the intended message.

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## 关于艺术家

张弓于 1959 年出生于北京，曾任清华大学美术学院信息艺术设计系教授，工作、生活于北京。自 1993 年毕业于中央工艺美术学院图形想象专业后，张弓创立了扎根于超现实主义和流行文化的独特绘画风格。他的作品从美国和日本的动画人物造型及都市环境中汲取灵感，并兼具动画和摄影等媒介。

张弓的作品在世界各地展出，近期的个展包括：冬有时，空白空间，北京，中国（2024）；到来，空白空间，北京，中国（2022）；启示录，金杜艺术中心，北京，中国（2020）；无名无界——张弓绘画展，季丰轩画廊，香港，中国（2019）。参加群展包括：形式和效果：浮世绘到动漫，克雷吉基金会画廊，拉玛珀学院，玛华，美国新泽西（2017）；移花接木——中国当代艺术中的后现代方式展览，华·美术馆，深圳（2008）；虚拟的爱，新加坡美术馆，新加坡；外滩 18 号创意中心，上海；上海当代艺术馆，上海（2006）。他的动画作品出现在众多国际电影节上，如魁北克电影资料馆，蒙特利尔，加拿大；布鲁塞尔动画电影节，比利时；伦敦国际动画电影节和无边界电影节，罗马。张弓的动画短片《树》（2003）亦先后获得中国北京电影学院动画学院第 3 届动画“学院奖”，法国里昂第 10 届亚洲电影及文化电影节优秀电影短片奖（2004）及第 3 届中国视协动画短片奖“优秀二维动画艺术短片奖”（2004）。

## About ZHANG Gong

Zhang Gong was born in Beijing in 1959. He was a professor in the Department of Information Art and Design at the Academy of Fine Arts, Tsinghua University, and lives and works in Beijing. After graduating from the Central Academy of Arts and Design in 1993, he started to develop his distinctive painting style rooted in surrealism and pop culture. Drawing inspiration from a panoply of American and Japanese cartoons and the environments of urban spaces, Zhang works with mediums such as animation and photography.

Zhang has exhibited worldwide, his recent solo exhibitions include *Winter Will End*, WHITE SPACE, Beijing, China (2024); *Advent*, WHITE SPACE, Beijing, China (2022); *Revelations*, KWM Art Center, Beijing, China (2020); *Beyond Description, Beyond Boundary – Paintings of Zhang Gong*, Kwai Fung Hin Art Gallery, Hong Kong, China (2019). His works have been shown in *Forms and Effects: Ukiyo-e to Anime*, Kresge Foundation Gallery, Ramapo College, Mahwah, NJ (2017); *Hypallage – The Post-Modern Mode of Chinese Contemporary Art*, The OCT Contemporary Art Center, Shenzhen, China (2008), *FICTION LOVE*, Singapore Art Museum, Singapore; Bund 18 Creative Center, Shanghai, China; MOCA Shanghai, Shanghai, China (2006). His animation films have been featured at international festivals such as Cinémathèque Québécoise, Montreal, Canada; Brussels Animation Films Festival, Brussels, Belgium; London International Animation Festival, London, UK; and Without Borders Film Festival, Rome, Italy. He has been awarded for his animated short film *Trees* (2003) at: 3rd Animation Academy Awards, Animation School of Beijing Film Academy, Beijing, China (2003); 10th Asian Film and Culture Festival, Lyon, France (2004) and 3rd CTVA Academy Awards, China (2004).