

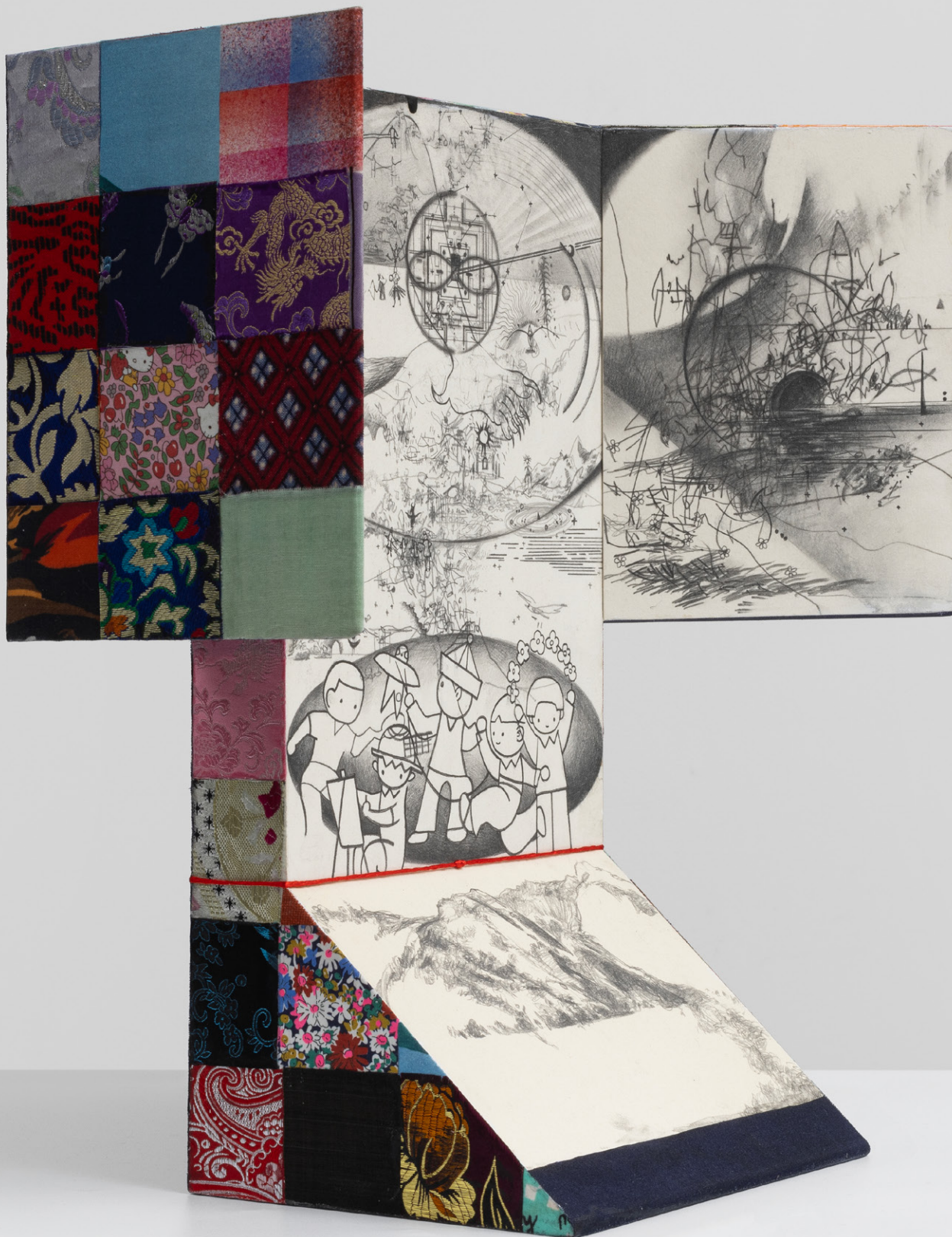
11.08.2025-
01.10.2026

大志 DAZHI

慢性疼痛与 康复训练

CHRONIC PAIN AND
REHABILITATION TRAINING

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JINHANG EAST ROAD
SHUNYI DISTRICT, BEIJING



空白空间 WHITE SPACE

BSQ 北京保税
艺术区
BAOSHUIQU

我们高兴地宣布艺术家大志的个展“慢性疼痛与康复训练”将于 2025 年 11 月 8 日呈现。展览聚焦艺术家近三年来与生理性疼痛共处的生命历程，通过其绘画及混合媒介的创作，展开一场关于疼痛、修行与重生的视觉叙事。在身体与时间的裂隙中，大志将创作作为康复训练，探索疼痛如何从肉身的枷锁转化为精神的通道。展览将展出“慢性疼痛”及“康复训练”两个系列中的 40 余幅作品。

三年前，慢性关节疼痛闯入大志的生活，逐渐重塑了她与世界相处的方式。当疼痛达到极致时，她以一种决绝而充满仪式感的方式作出回应——将 2022 至 2025 年间积累的大量手稿逐一撕毁。这些手稿原本是艺术家在海边、荒原、飞机或颠簸汽车上记录的生命碎片，通过这种破坏与重建的行为，她开始试图将疼痛体验转化为视觉的语言。在《慢性疼痛》中，大志时常将黑色的线条以猛烈、细微或缓慢的形态侵入画面中，勾勒出疼痛的多种样貌：有时如乌云蔽日，有时如骨缝中爬行的蜘蛛，有时却意外地引领她进入狂喜，仿佛疼痛是淬炼精神的烈火。

大志将“康复训练”理解为一种持续的自我锤炼，不仅关乎身体，更关乎意识与记忆的重新连接。她在作品中构建那些“介于两者之间”的过渡状态——无论是崖壁上的孔洞，还是深度专注时时间仿佛暂停的瞬间，都成为穿越疼痛的媒介。她在画面中引入具有象征意义的圆形图式与阶梯意象，试图在有序与失控之间搭建意识的桥梁，正如她所说：“每一次新的经历都是康复训练，是我们与人类集体记忆的重新连接。”

时间在大志的创作中不再是线性流逝的刻度，而是可穿梭的能量流动。她受到科济列夫“因果力学”的启发，将时间视为具有密度与方向性的物理存在，在 7 岁与 27 岁的画作并置中，构建出跨越时空的自我对话。她笔下的秋千、月亮、柳树与蝶，不再是单纯的物象，而是穿越时间的“孔洞”，链接着不同阶段的自我。

刺绣与织物在大志的作品中承载着对抗荒蛮的温柔力量。她将刺绣视为“爱与记忆的容器”。对她来说，针线不仅是技法，更是对母体与成长的隐喻。在一件以 3 岁画作为基底、名为“不要抛弃我”的作品中，童稚的笔触与成年人的技艺相互交织，完成对情感的修复与自我的召回。

大志拒绝将疼痛仅仅视为苦难，而是将其转化为对“强大”的重新定义：“强大不是无坚不摧，而是认识自己的天性——接纳并善用。”她于画作中塑造出一个在疼痛中“健壮小女孩”的形象，那不是完美的化身，而是与脆弱共生的生命象征。

展览最终指向一种“水火既济”的状态，如同她所描述的“暴雨高原”，在厚重、热烈与温柔中，见证完整从裂痕中诞生。“慢性疼痛”与“康复训练”不仅是对个人经历的叙述，也是对人类普遍境遇的回应。在展览中，大志以笔触与织线为步履，引领观众走入一场关于疼痛、时间与康复的沉思，在无序中寻找秩序，在限制中抵达自由。

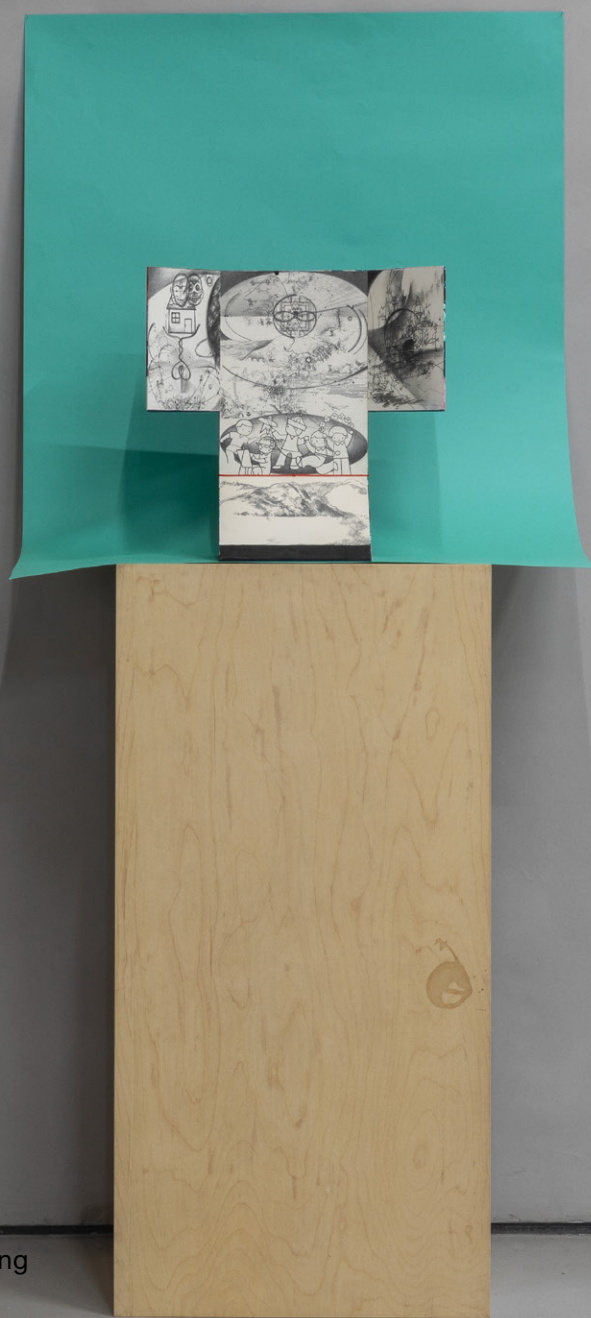
关于艺术家

大志的创作风格植根于其个体的经验与阅读积累，以生理与心理层面的双重“破坏 - 重建”作为艺术实践的核心路径。她将或猛烈、或细微、或缓慢的线条引入画面，于丰富的色彩中勾勒出独属于自身的精神图景。在作品中，她常将来自不同时空的象征意象并置，构建起有序与失控、意识与记忆之间的视觉桥梁，实现一种跨越时空的自我对话。大志擅长运用油画、刺绣、织物拼贴、铅笔等混合媒介，赋予作品丰富的质感与层次。通过“童稚”的笔触与娴熟技艺的交融，她将创作过程视为情感的修复与自我的重建，在裂痕中见证生命的完整。

大志，1997 年出生，2018 年毕业于中央美术学院附中，而后毕业于中央美术学院，工作生活于北京。



空白空间 WHITE SPACE



大志 DAZHI

康复训练 Rehabilitation Training
2025

纸上铅笔

pencil on paper

39.9 × 40.2 × 16.5(d) cm

空白空间 WHITE SPACE





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慢性疼痛 Chronic Pain

2025

纸上铅笔，彩铅，色粉，油画棒，油画，印花棉布，印刷品，铝板装裱

pencil, colored pencil, pastel, oil pastel, oil on paper, calico, printed material, mounted on aluminum panel

76.3 × 103 cm





大志 DAZHI

慢性疼痛 Chronic Pain

2025

纸上铅笔，彩铅，色粉，油画棒，油画，树脂颜料，马克笔，收藏级艺术微喷，印花棉布拼贴，装裱于枫木，橡木球

pencil, colored pencil, pastel, oil pastel, oil, alkyd resin color, marker, archival inkjet print on paper, with calico collage, mounted on maple wood, oak wood ball

67.3 × 29 × 16(d) cm



空白空间 WHITE SPACE





大志 DAZHI

慢性疼痛 Chronic Pain

2025

纸上铅笔，彩铅，色粉，油画棒，油画，印花棉布，铝板装裱

pencil, colored pencil, pastel, oil pastel, oil on paper, calico, mounted on aluminum panel

38.6 × 44.1 cm

空白空间 WHITE SPACE



大志 DAZHI

慢性疼痛 Chronic Pain

2025

纸上铅笔，色粉，油画棒，油画，树脂颜料，马克笔，印花棉布，装裱于枫木

pencil, pastel, oil pastel, oil, alkyd resin color, marker on paper, calico, mounted on maple wood

29.5 × 91 × 19.6(d) cm

空白空间 WHITE SPACE







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康复训练 Rehabilitation Training

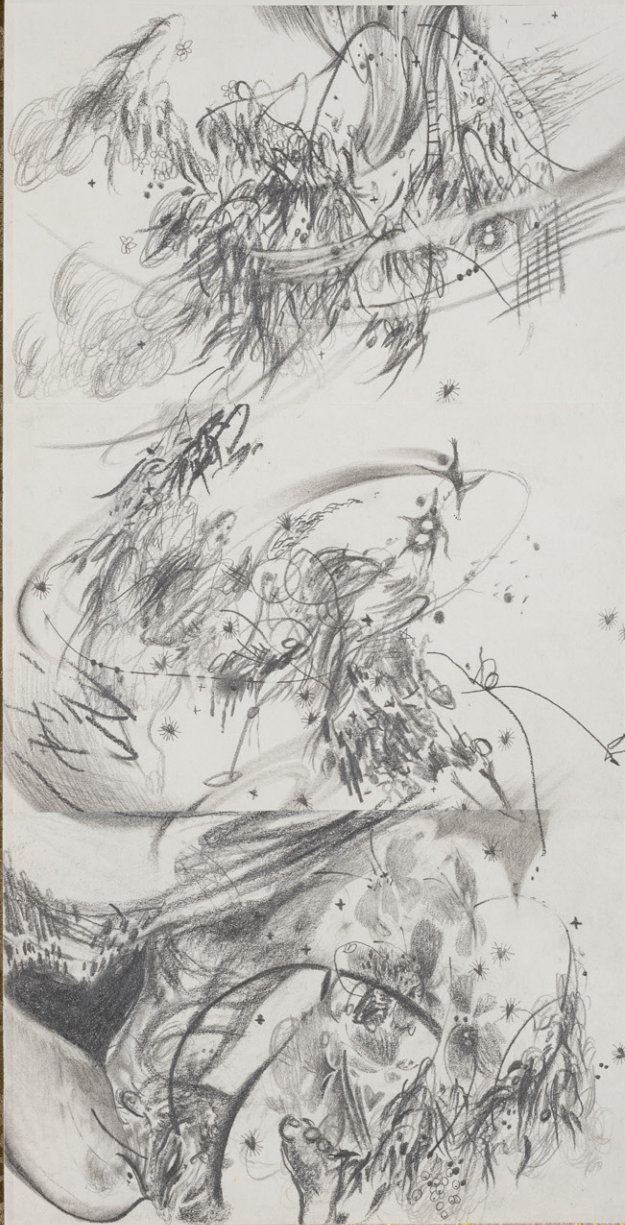
2025

纸上铅笔，宣纸上书法墨水，绢本装裱卷轴

pencil on paper, calligraphy ink on rice paper, mounted as silk scroll

画芯尺寸 image size: 44 × 43.3 cm

整体尺寸 overall dimensions: 135 × 53 cm



怎可能把你当作夏天
你不必可爱也比它温婉
狂风把五月友爱的慷慨作践
夏天也任便的期限又未免太短
天上的眼睛有时照得太酷烈

空白空间 WHITE SPACE



大志 DAZHI

康复训练 Rehabilitation Training

2025

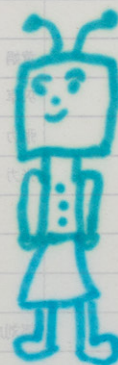
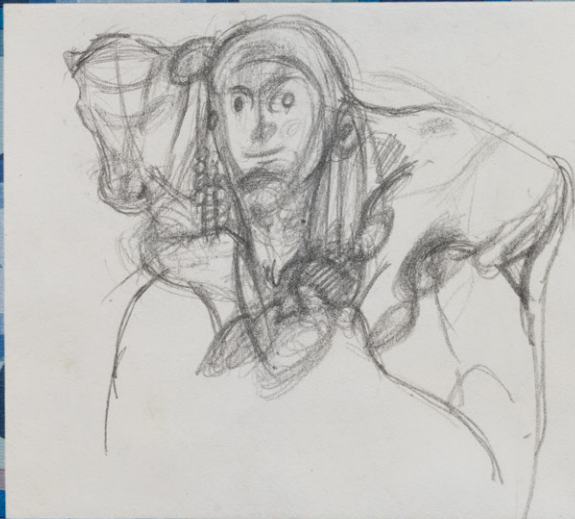
纸上铅笔，水彩笔，绢本装裱卷轴

pencil, watercolor pen on paper, mounted as silk scroll

画芯尺寸 image size: 11.9 × 25.8 cm

整体尺寸 overall dimensions: 105 × 39.5 cm

空白空间 WHITE SPACE







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康复训练 Rehabilitation Training

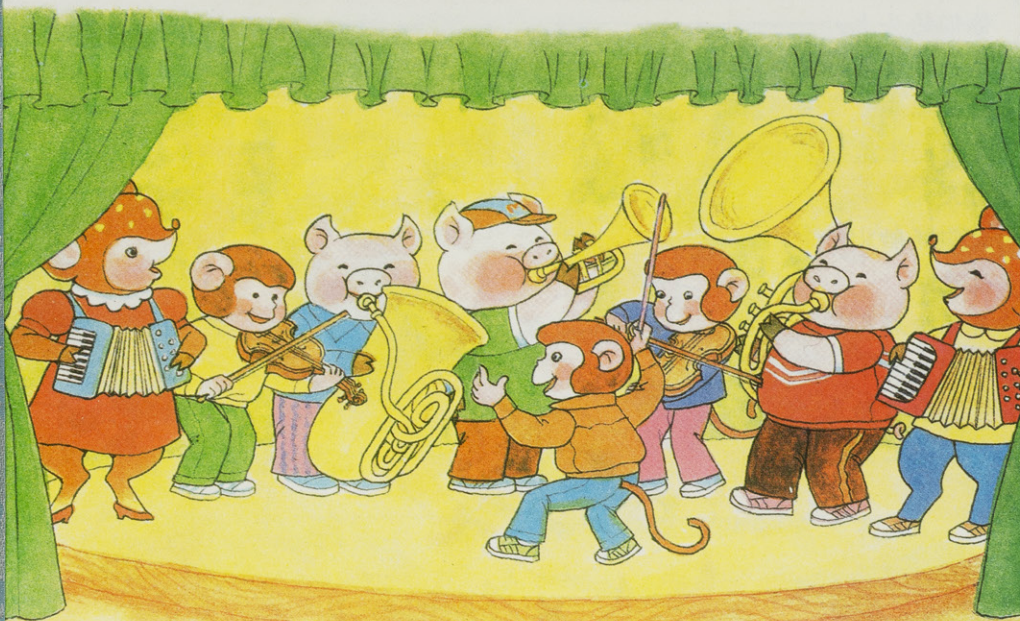
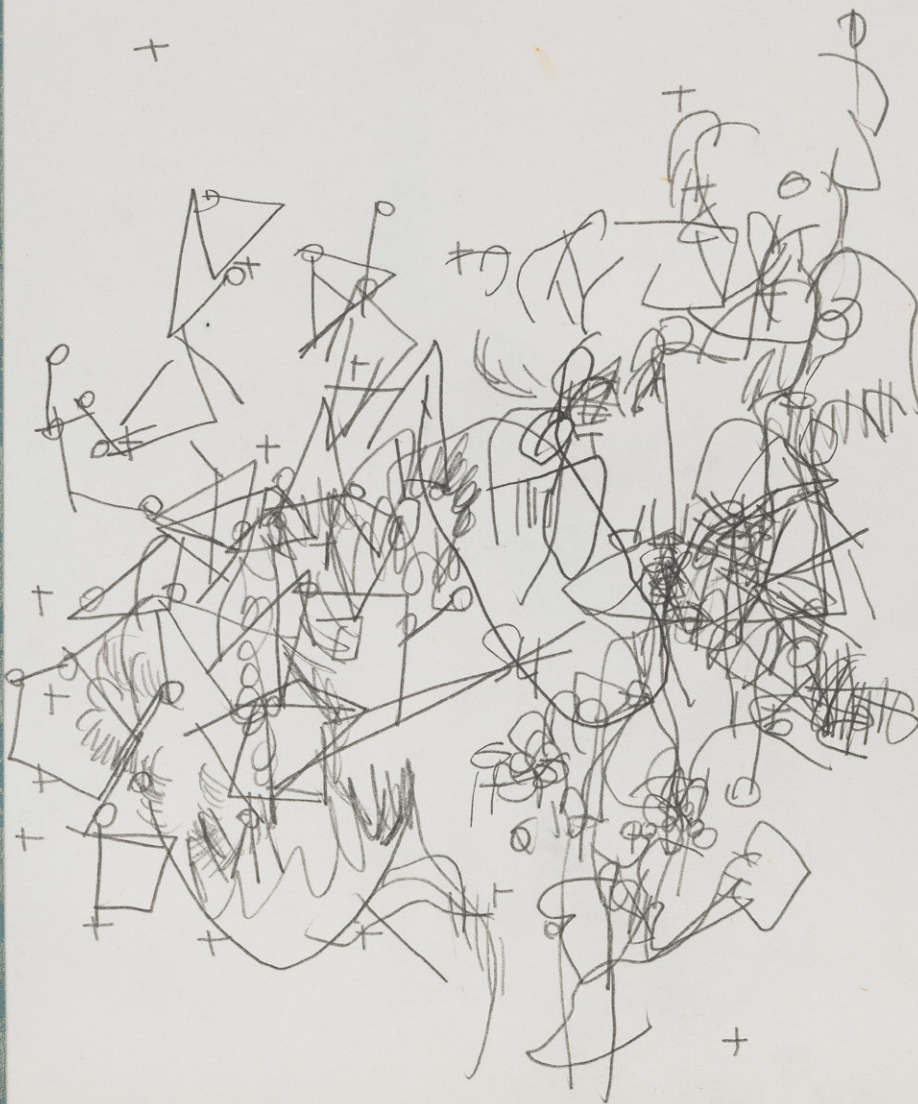
2025

纸上铅笔，收藏级艺术微喷，绢本装裱卷轴

pencil on paper, archival inkjet print, mounted as silk scroll

画芯尺寸 image size: 34 × 17.5 cm

整体尺寸 overall dimensions: 127 × 27.5 cm





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康复训练 Rehabilitation Training

2025

纸上铅笔，收藏级艺术微喷，绢本装裱卷轴

pencil on paper, archival inkjet print, mounted as silk scroll

画芯尺寸 image size: 16 × 26.8 cm

整体尺寸 overall dimensions: 108 × 36.5 cm

空白空间 WHITE SPACE





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康复训练 Rehabilitation Training
2025

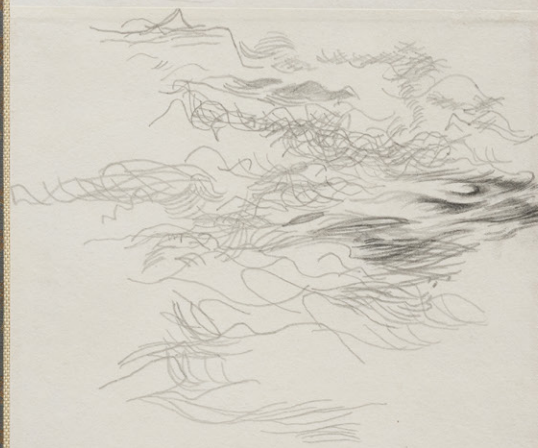
纸上铅笔，水彩笔，绢本装裱卷轴

pencil, watercolor pen on paper, mounted as silk scroll

画芯尺寸 image size: 56 × 14.5 cm

整体尺寸 overall dimensions: 157 × 27.5 cm

空白空间 WHITE SPACE





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康复训练 Rehabilitation Training

2025

纸上铅笔，宣纸上书法墨水，绢本装裱卷轴

pencil on paper, calligraphy ink on rice paper, mounted as silk scroll

画芯尺寸 image size: 36.5 × 17.2 cm

整体尺寸 overall dimensions: 136 × 27.2 cm

空白空间 WHITE SPACE





大志 DAZHI

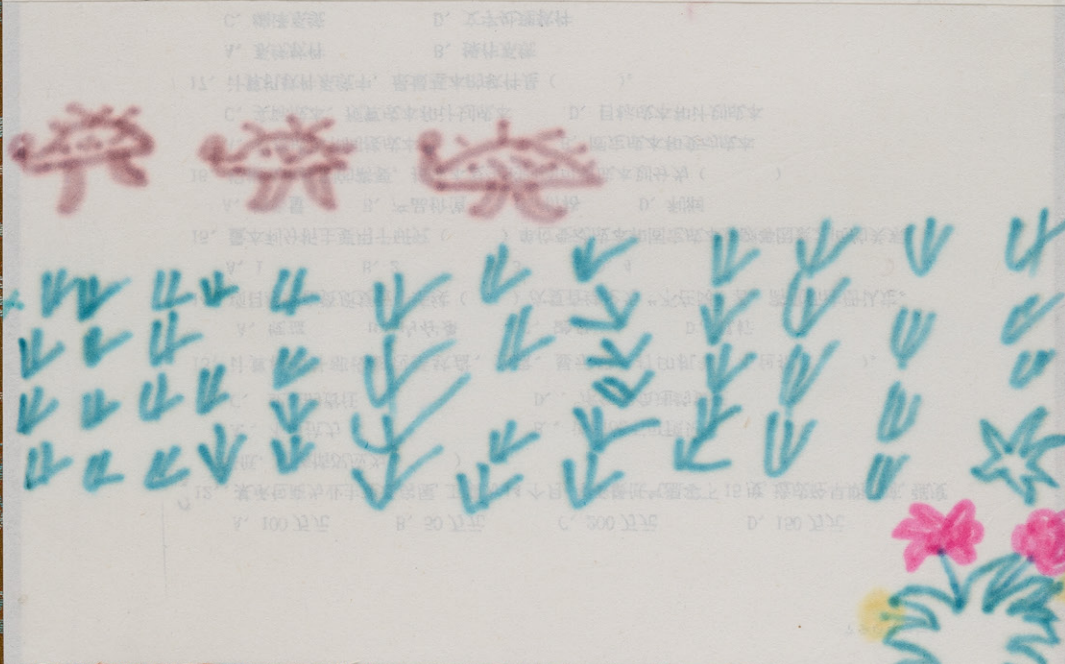
康复训练 Rehabilitation Training
2025

纸本铅笔，水彩笔，绢本装裱卷轴

pencil, watercolor pen on paper, mounted as silk scroll

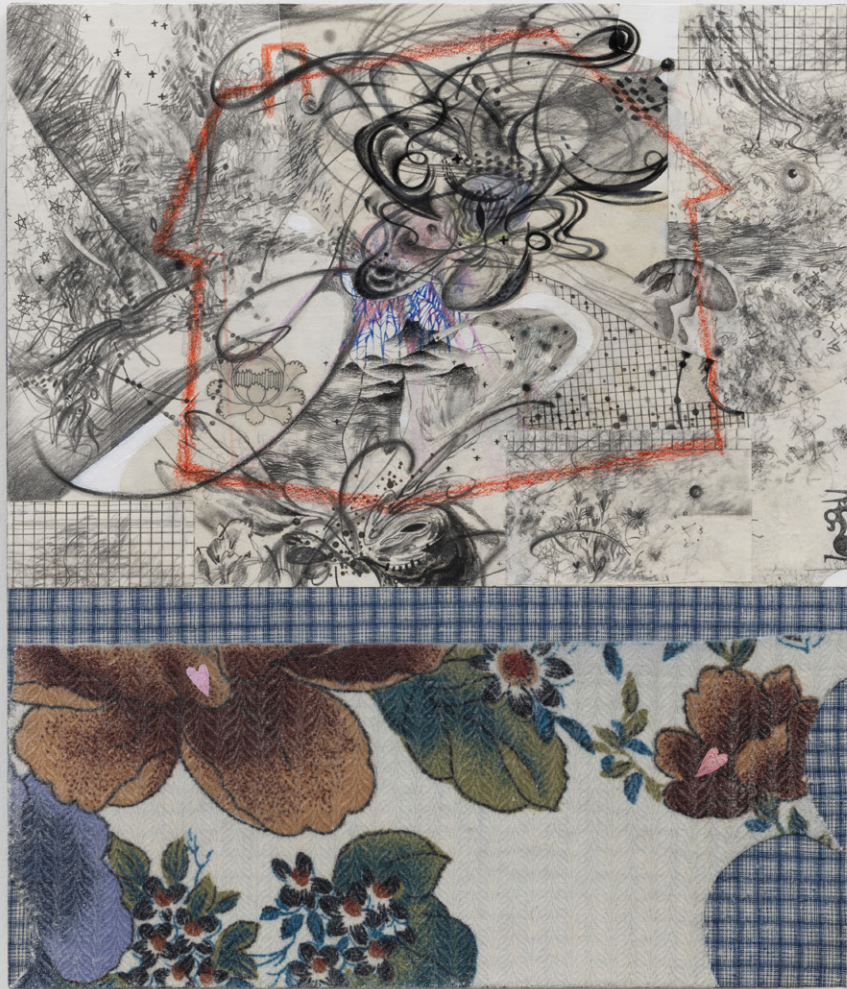
画芯尺寸 image size: 56.5 × 21 cm

整体尺寸 overall dimensions: 143 × 32 cm





空白空间 WHITE SPACE



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康复训练 Rehabilitation Training
2025

正面：纸上铅笔，油画，彩铅，丙烯，拼接印花棉布上油画

front: oil, colored pencil, acrylic, pencil on paper, collage and oil on calico
47 × 40 cm

反面：纸上铅笔，拼贴印花棉布上岩彩，丙烯

back: pencil on paper, acrylic, collage and mineral pigment on calico
20 × 20 cm



大志 DAZHI

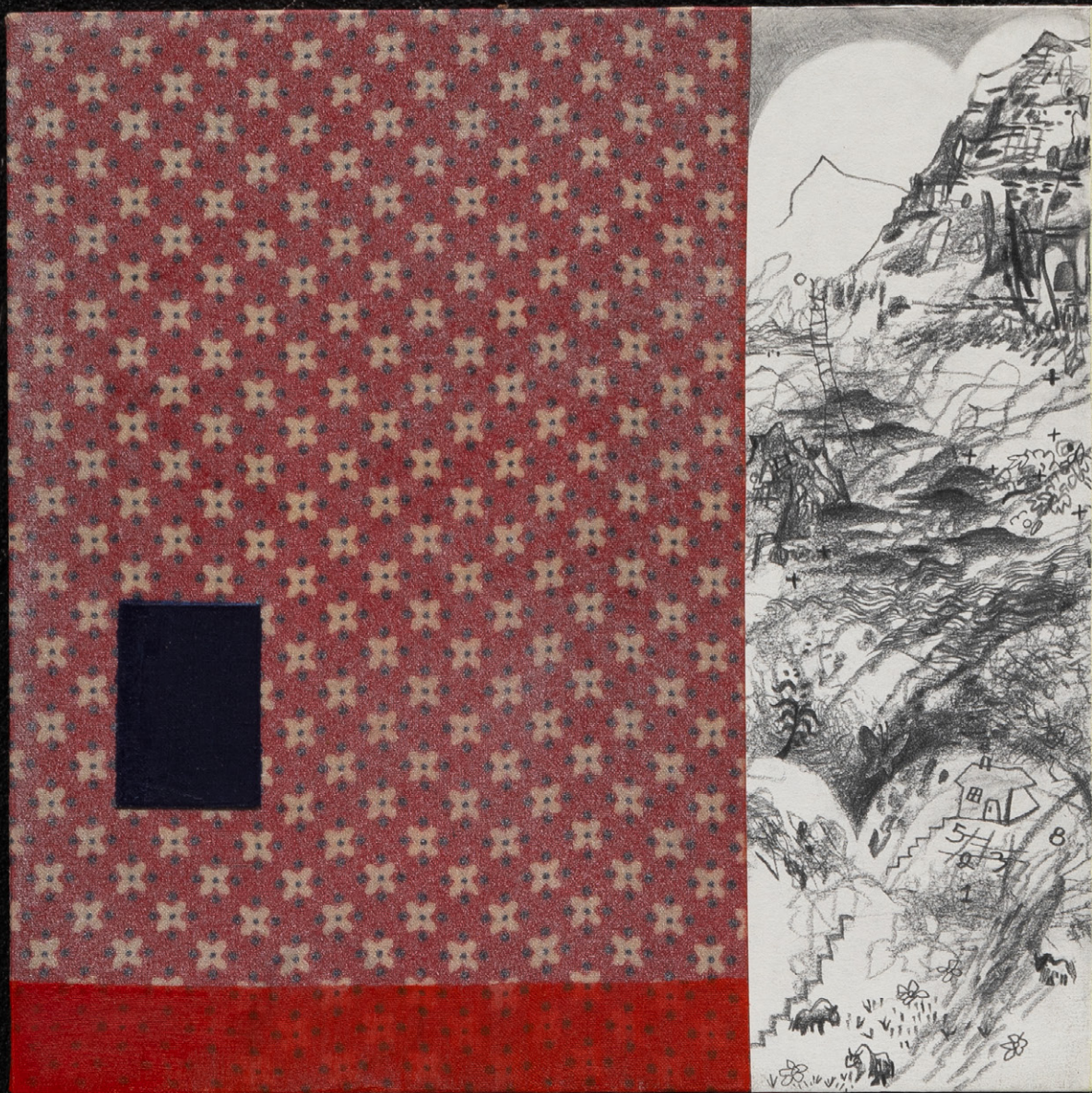
康复训练 Rehabilitation Training
2025

正面：纸上铅笔，油画，彩铅，丙烯，拼接印花棉布上油画

front: oil, colored pencil, acrylic, pencil on paper, collage and oil on calico
47 × 40 cm

反面：纸上铅笔，拼贴印花棉布上岩彩，丙烯

back: pencil on paper, acrylic, collage and mineral pigment on calico
20 × 20 cm



空白空间 WHITE SPACE



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康复训练 Rehabilitation Training

2024

纸上铅笔和彩铅, 印花棉布, 棉线, 银, 铝板装裱, 合页

pastel and pencil on paper, calico, cotton thread, silver, mounted on aluminum panel, hinge

19.5 × 29.3 cm, 9 × 29.3 cm

整体尺寸 overall dimensions: 28.5 × 29.3 cm

空白空间 WHITE SPACE



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康复训练 Rehabilitation Training
2025

纸上铅笔，收藏级艺术微喷
pencil on paper, archival inkjet print
31.9 × 29.4 cm





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康复训练 Rehabilitation Training

2025

纸上铅笔，彩铅，树脂颜料，水彩笔，水彩拼贴，铝板装裱

pencil, colored pencil, alkyd resin color, watercolor pen, watercolor collage on paper,
mounted on aluminum panel

58.4 × 35.9 cm

空白空间 WHITE SPACE



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康复训练 Rehabilitation Training

2025

纸上铅笔，彩铅，油画，印花棉布，铝板装裱

pencil, colored pencil, oil on paper, calico, mounted on aluminum panel

29.9 × 47.8 cm

空白空间 WHITE SPACE



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康复训练 Rehabilitation Training

2025

纸上铅笔，彩铅，锡箔，印花棉布，铝板装裱，合页

pencil, colored pencil on paper, aluminum foil, calico, mounted on aluminum panel, hinge

29.5×14.5 cm, 29.5×26.3 cm, 29.5×14.5 cm

整体尺寸 overall dimensions: 29.5×55.3 cm

空白空间 WHITE SPACE



空白空间 WHITE SPACE



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康复训练 Rehabilitation Training

2025

纸上铅笔，碳笔，塑料串珠，铝板装裱

pencil, charcoal on paper, plastic beads, mounted on aluminum panel

19.2 × 32.7 cm

整体尺寸 overall dimensions: 25.7 × 32.7 cm

空白空间 WHITE SPACE



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康复训练 Rehabilitation Training
2024

纸上铅笔，缎面平绣，树脂颜料，铝板装裱

pencil on paper, flat embroidery, alkyd resin color on satin, mounted on aluminum panel
32.5 × 25.5 cm





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2024

纸上铅笔，印花棉布 pencil on paper, calico

22.6 × 37.5 cm



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2025

纸上铅笔，印花棉布上树脂颜料，铝板装裱，合页

pencil on paper, alkyd resin color on calico, mounted on aluminum panel, hinge

19.5 × 22 cm, 19.5 × 29 cm

整体尺寸 overall dimensions: 19.5 × 51 cm

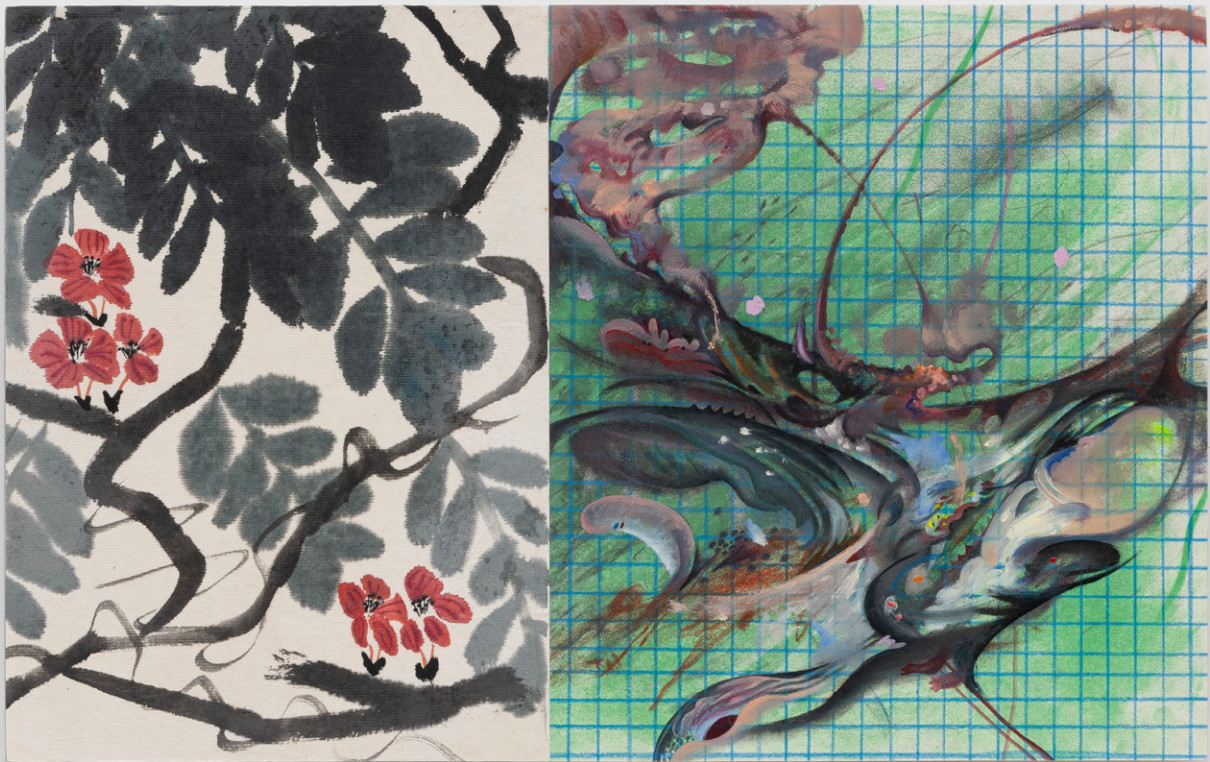


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康复训练 Rehabilitation Training
2024

纸上铅笔，布料平绣，铝板装裱

pencil on paper, flat embroidery on fabric, mounted on aluminum panel
26 × 35 cm



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康复训练 Rehabilitation Training

2025

宣纸上书法墨水，纸上炭笔，色粉，铅笔，彩铅，油画，铝板装裱

calligraphy ink on rice paper, charcoal, pastel, pencil, colored pencil, oil on paper,
mounted on aluminum panel

29.3 × 46.5 cm



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康复训练 Rehabilitation Training

2024

纸上铅笔，印花棉布上树脂颜料，油画，彩铅

pencil on paper, alkyd resin color, oil, colored pencil on calico

26 × 41 cm

空白空间 WHITE SPACE



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康复训练 Rehabilitation Training
2024

纸上彩铅，印花棉布
colored pencil on paper, calico
13.2 × 20.8 cm





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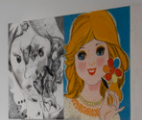
自画像 Self-portrait

2022

纸上彩铅和色粉

colored pencil and pastel on paper

16 × 15 cm





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康复训练 Rehabilitation Training

2024

纸上铅笔，布料平绣，铝板装裱，合页

pencil on paper, flat embroidery on fabric, mounted on aluminum panel, hinge

27 × 23 cm, 27 × 14.3 cm

整体尺寸 overall dimensions: 27 × 37.3 cm

空白空间 WHITE SPACE



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康复训练 Rehabilitation Training
2024

纸上铅笔和色粉
pastel and pencil on paper
15.3 × 22.7 cm

空白空间 WHITE SPACE



大志 DAZHI

康复训练 Rehabilitation Training
2024

亚麻布上油画，炭笔，铅笔，色粉，油画棒
oil, charcoal, pencil, pastel, oil pastel on linen
整体尺寸 overall dimensions: 227 × 175 cm

空白空间 WHITE SPACE





大志 DAZHI

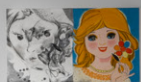
康复训练 Rehabilitation Training

2024

纸上铅笔，彩铅，树脂颜料，印花棉布

pencil, colored pencil, alkyd resin color on paper, calico

29.5 × 53 cm





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不要抛弃我 Do Not Abandon Me

2025

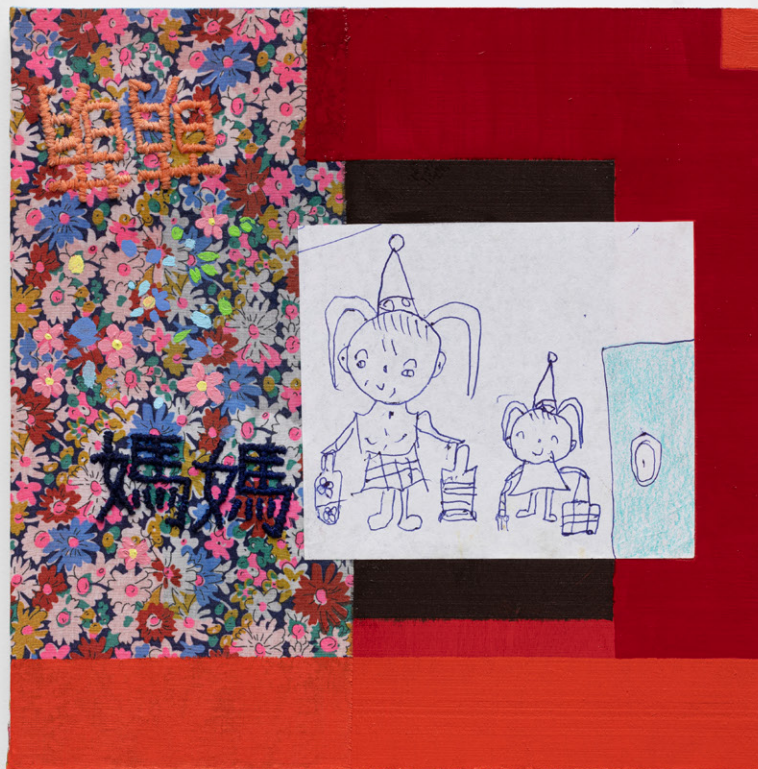
布面油画，印花棉布上刺绣，丙烯，收藏级艺术微喷

oil on canvas, embroidery and acrylic on calico, archival inkjet print

20 × 20 cm

空白空间 WHITE SPACE

媽媽



大志 DAZHI

不要抛弃我 Do Not Abandon Me

2025

纸上圆珠笔，彩铅，印花棉布上刺绣，木板丙烯

ballpoint pen, colored pencil on paper, embroidery on calico, acrylic on board

20 × 20 cm

空白空间 WHITE SPACE







大志 DAZHI

康复训练 Rehabilitation Training

2024

纸上铅笔，布料打籽绣，铝板装裱，合页

pencil on paper, seed stitch embroidery on fabric, mounted on aluminum panel, hinge

30.5 × 29.3 cm, 30.5 × 29.3 cm

整体尺寸 overall dimensions: 30.5 × 58.6 cm



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康复训练 Rehabilitation Training
2025

木板裱纸上马克笔，彩铅，色粉，树脂颜料，收藏级艺术微喷
marker, colored pencil, pastel, alkyd resin color, archival inkjet print on paper, mounted on wood panel
48.7 × 28.4 × 11.8(d) cm

空白空间 WHITE SPACE





大志 DAZHI

有火在我胸口 There's a fire germinating in my chest

2023-2025

纸上彩铅，油画，油画棒，硫酸纸，印花棉布拼贴

colored pencil, oil, oil pastel on paper, collage with tracing paper and calico

19 x 25 cm



大志 DAZHI

康复训练 Rehabilitation Training

2025

印花棉布上色粉，铅笔，彩铅，油画棒，岩彩，油画，拼贴雨露麻上油画

pastel, pencil, colored pencil, oil pastel, mineral pigment, oil on calico, collage and oil on pieced linen

70 × 50 × 8.5(d) cm





大志 DAZHI

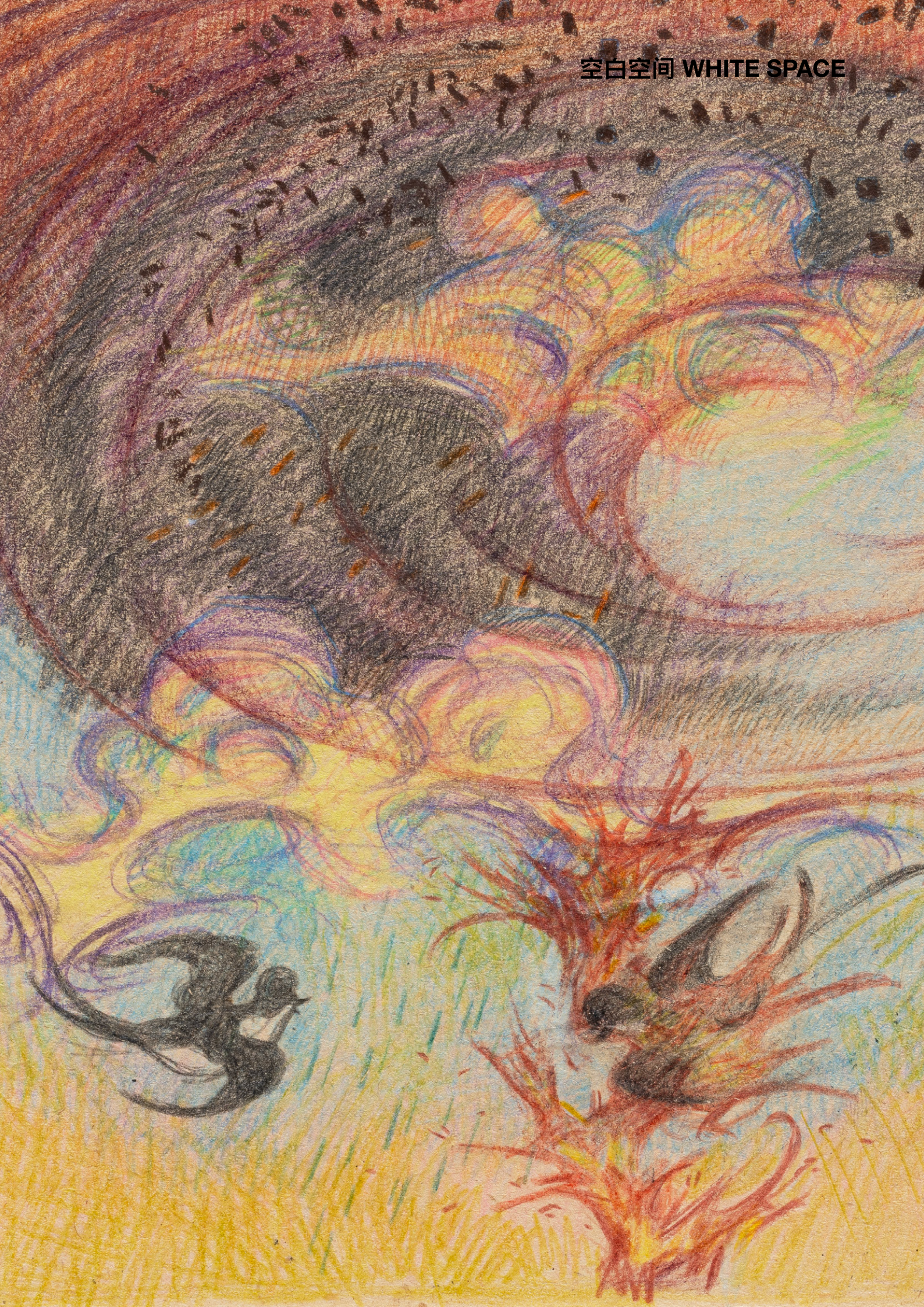
有火在我胸口 There's a Fire Germinating in My Chest

2022

纸上彩铅

colored pencil on paper

17 × 16.5 cm





大志 DAZHI

康复训练 Rehabilitation Training
2024

纸上铅笔和色粉，锡箔

pastel and pencil on paper, aluminum foil
19.5 × 14 cm



大志 DAZHI

自画像 Self-portrait

2025

纸上铅笔

pencil on paper

19.6 × 14.5 cm

空白空间 WHITE SPACE

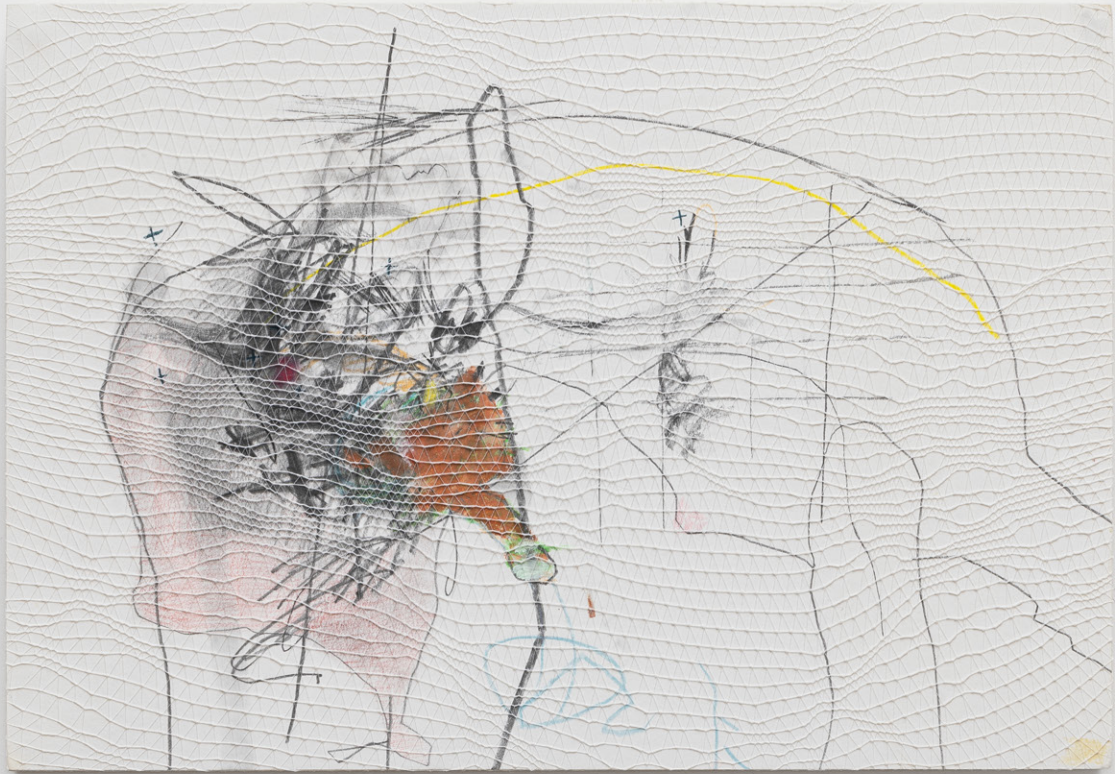


大志 DAZHI

康复训练 Rehabilitation Training
2024

纸上铅笔，印花棉布
pencil on paper, calico
19.5 × 25.3 cm





大志 DAZHI

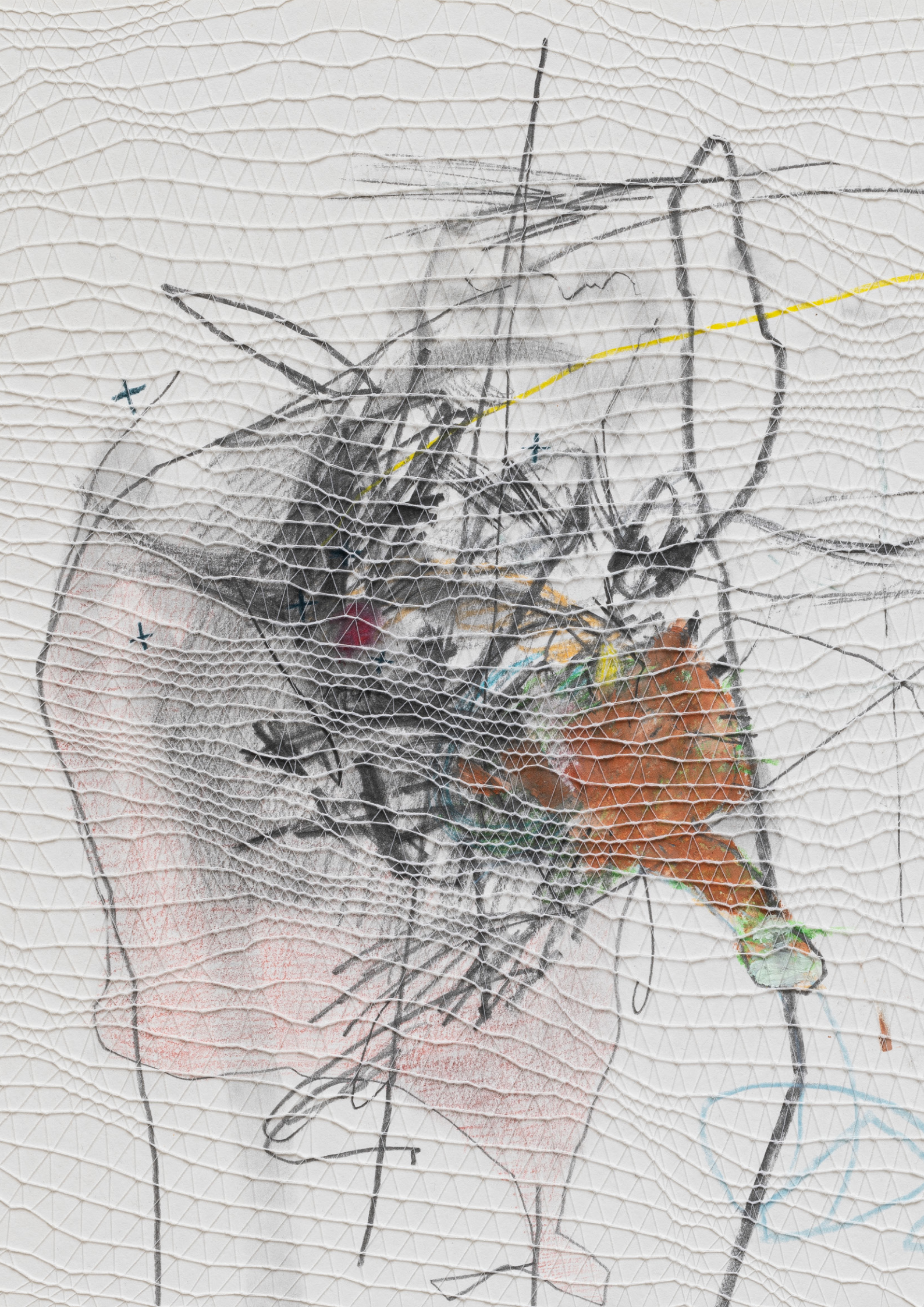
康复训练 Rehabilitation Training

2024

纸上铅笔，彩铅，色粉，油画棒，蕾丝

pencil, colored pencil, pastel, oil pastel on paper, lace

27 × 39 cm





WHITE SPACE is pleased to present *Chronic Pain and Rehabilitation Training*, the first solo exhibition by artist DAZHI, from November 7, 2025 to January 10, 2026. The presentation spotlights the artist's three-year peregrination toward coexistence with physiological suffering, articulating a visual narrative punctuated by pain, spiritual practice, and rebirth. Descending into the chasm where the body entangles with time, DAZHI turns to artistic creation as her rehabilitation training, seeking to transmute pain from corporeal shackle into conduit for the psyche. This exhibition assembles over 40 artworks from her two series *Chronic Pain* and *Rehabilitation Training*.

Three years ago, chronic arthralgia crashed unannounced in DAZHI's life and has since gradually altered the way in which she engages with the world. When bodily pain intensifies to extremities beyond tolerance, she responds through acts of determination redolent of ritualistic gestures—page by page, she rends her drawings into shreds, destructively relinquishing accumulated work from 2022 to 2025 that captured snippets of life: by seashore, across wastelands, within airplane, or inside cars along bumpy roadways. This destructive-reconstructive practice enables her to transform painful experience into visual vocabulary. In *Chronic Pain*, Dazhi often allows black streaks to invade her canvases in forms embodying ferocity, subtlety and slowness. Pain manifests as images in multiplex appearances: sometimes as leaden clouds eclipsing sunlight, sometimes like spidery incursions into skeletal seams, and sometimes, astonishingly, as a traction toward rapture, as if pain sets a crucible fire tempering her soul.

DAZHI conceives *Rehabilitation Training* as enduring, rigorous self-refinement concerning not merely the physical body but more importantly the relinking between consciousness and memory. As an artist, she constructs transition states that "dwell between two realms"—natural caves and hollows in rock faces, moments suspended in deep mental concentration. They become mediums with which she journeys through pain. By introducing symbolic circular geometrics and imagery of ascending stairways to heaven, she attempts to draw a continuous string of consciousness that bridges order and chaos. As the artist herself insists, "Every fresh experience is a rehabilitation training, a reconnection of ourselves with humanity's collective memory."

Time in her artworks exists beyond linear transience measured by numbered scales. It operates instead as a flow of energy that autonomously traverses,

navigates, and penetrates. Inspired by Nikolai A. Kozyrev's theory of "Causal Mechanics," she sees time as a physical presence endowed with density and directionality. In her juxtaposition of paintings created at two discrete biographical coordinates in her life, age seven and then twenty-seven, she engineers self-dialogue that transcends temporal and spatial dimensions. Swing, moon, willow trees, and butterflies delineated by brushwork escape reduction to pure imagistic representation of real objects. Rather, they morph into "caves and hollows" that channel through time, lacing together the self across disparate phases of life.

Embroidery and textiles evident in her works wield delicate strength against brutality and peremptory assertion. For her, embroidery functions as a "vessel for love and memory" in that needles and threads are not simply technical expertise but become metaphors gesturing toward the maternal body and processes of growth. In *Do Not Abandon Me*, based upon a painting she created at age three, childish brushstrokes intertwine with adult technical proficiency, manifesting as restoration of feeling and recuperation of selfhood.

DAZHI rejects the over-simplified apprehension of pain solely as misery and affliction. She transforms it instead into redefining "powerfulness"—As she puts it, to be powerful is not to achieve invincibility, but to acknowledge your own natural instinct, accept it, and let it flourish. What she creates is a "strong and vigorous little girl" who ensures pain—not an embodiment of perfection, but a vital symbol of life that co-exists with fragility.

At the concluding section, the exhibition finally arrives at a condition "simultaneously aqueous and incandescent." Resembling, as the artist describes it, "a plateau beneath torrential rain," the gallery space becomes witness to wholeness arising from fragmentation and fissure. "Chronic Pain" and "Rehabilitation Training" exceed personal narratives to respond to humanity's shared condition. The marks of the brush and the persistence of embroidered threads trace the path DAZHI has laid, guiding audiences into contemplative pondering on pain, time, and rehabilitation. They are, eventually, sites where order is revealed from disorder, and where freedom is achieved within constraint.

About the artist

DAZHI's artistic practice is deeply rooted in her personal experiences and intellectual pursuits, with a dual process of "destruction-reconstruction" on both physical and psychological levels forming the core of her creative path. She introduces strokes that are at times forceful, subtle, or gradual into richly colored compositions, sketching out a spiritual landscape uniquely her own. In her works, she often juxtaposes symbolic motifs drawn from different temporal and spatial contexts, building visual bridges between order and chaos, consciousness and memory, thereby engaging in a trans-temporal dialogue with herself. DAZHI skillfully employs mixed media—such as oil painting, embroidery, fabric collage, and pencil—to imbue her pieces with textural richness and depth. Through the interplay of a childlike touch and masterful technique, she regards the act of creation as a means of emotional repair and self-renewal, discovering wholeness within life's fractures.

DAZHI is an artist who currently lives and works in Beijing. Born in 1997, Beijing, China, she graduated from Fine Arts School Affiliated to China Central Academy of Fine Arts in 2018 and graduated from Central Academy of Fine Arts (CAFA) in 2023.