



ZHANG ZIPIAO | EDEN 404

张子飘 | 伊甸 404

2026.9.5 - 10.11

北京市顺义区天竺镇格拉斯路 松美术馆2号馆

Grasse Road, Tianzhu Town, Shunyi District, Beijing, China

2026年9月5日至10月11日，松美术馆将联合空白空间共同呈现艺术家张子飘个展“伊甸 404”，集中展出她于近年来创作的全新布面油画。

展览标题始于两个冲突的指向：“伊甸”关于和谐、丰饶与完整世界的古老想象，“404”则意味着一次中断——页面无法找到，通往理想之地的路径失效。二者的并置不只是宣告天堂的消失，而是将“阻力”置于展览的起点：当外部世界不再提供顺畅的道路，形态如何继续形成，绘画如何在受阻的状态中展开，个体又应如何在重重阻力中前行？

与其说艺术家是在关注花朵自身，不如说她在意的是形态如何在挤压中持续生长。玫瑰、兰花与百合等形态向外伸展，同时被边界、背景与其他色块推回；扩张与压迫两种力彼此碰撞，使画面始终处于尚未稳定的状态。相较此前从身体经验、欲望与观看关系展开的工作，植物为她提供了另一种结构：它既不完全服从外部，也不以正面对抗的方式将外部排除，而是在接纳压力的过程中转向、变形，并把阻力吸收进自身。

这一关系首先落实在其此次“折叠”的画法中。花瓣被拉近、放大和拆解，色块与线条一层层向内包裹，又沿着褶皱向外打开。折叠并非装饰性的形式，而是两种力量相遇后留下的结构：向外生长的趋势遭遇来自画面边缘、背景和相邻形态的挤压，于是发生弯曲、折返与偏移。油彩的覆盖、线条的穿行和色块的错位，使花朵的轮廓时而浮现，时而融入背景。它似乎被动地接受外部施加的阻力，却并未停止，而是在不断改变方向的过程中继续形成。

尺度进一步改变了这种力量关系。超过两米的大幅作品以颜色和笔触包围视线，观众无法在近距离一次把握整体，只能沿着线条移动，在展开与收拢之间辨认植物的结构。约40厘米的小幅作品亦不是大画的缩小版本。艺术家以厚涂的方式使得画面中的不同部分相互覆盖压缩画面空间，花瓣与枝叶彼此遮挡，色层形成近乎触觉性的重量。大画让折叠向四周扩散，小画则将折叠积聚为密度；两者都使观看面对一种无法立即厘清的内部关系。

在大量图像被迅速识别、命名和归类的当下，玫瑰或兰花原本是最容易被辨认的形象。张子飘却让辨认本身遭遇阻力：观众刚刚确认一朵花，又会在重叠的色层、折返的线条与不断变化的图底关系中失去它。绘画没有简单拒绝既有图像，而是接纳其熟悉性，再从内部使其偏移。由此产生的不确定，让形象免于被一种解释固定，使观看停留在力量如何相遇、形式如何改变的过程之中。

由此，“伊甸 404”所提示的断裂不再停留于一个修辞，而转化为画面内部持续运作的条件。张子飘无意修复这一“错误”，也不以花朵许诺一种理想而完美的境地；她让阻力以颜色的挤压、线条的折返、形态的遮蔽和图像无法彻底完成的方式留在绘画之中。生长因此不再意味着无条件地向外扩张，而是在承受、抵抗与调整之间持续发生：外部压力没有消失，形态也没有屈服；两种力量彼此冲撞亦融合，绘画与个体则在其中保留着继续生长的可能。





Rose Surge 02

2026

布面油彩 oil on canvas

230×190 cm

装裱尺寸 framed dimensions: 233 × 192 cm





绯昼 01 Blush-lit Wilds 01

2026

布面油彩 oil on canvas

30×24 cm

装裱尺寸 framed dimension: 31×25 cm



昼野 01 Daylit Wilds 01

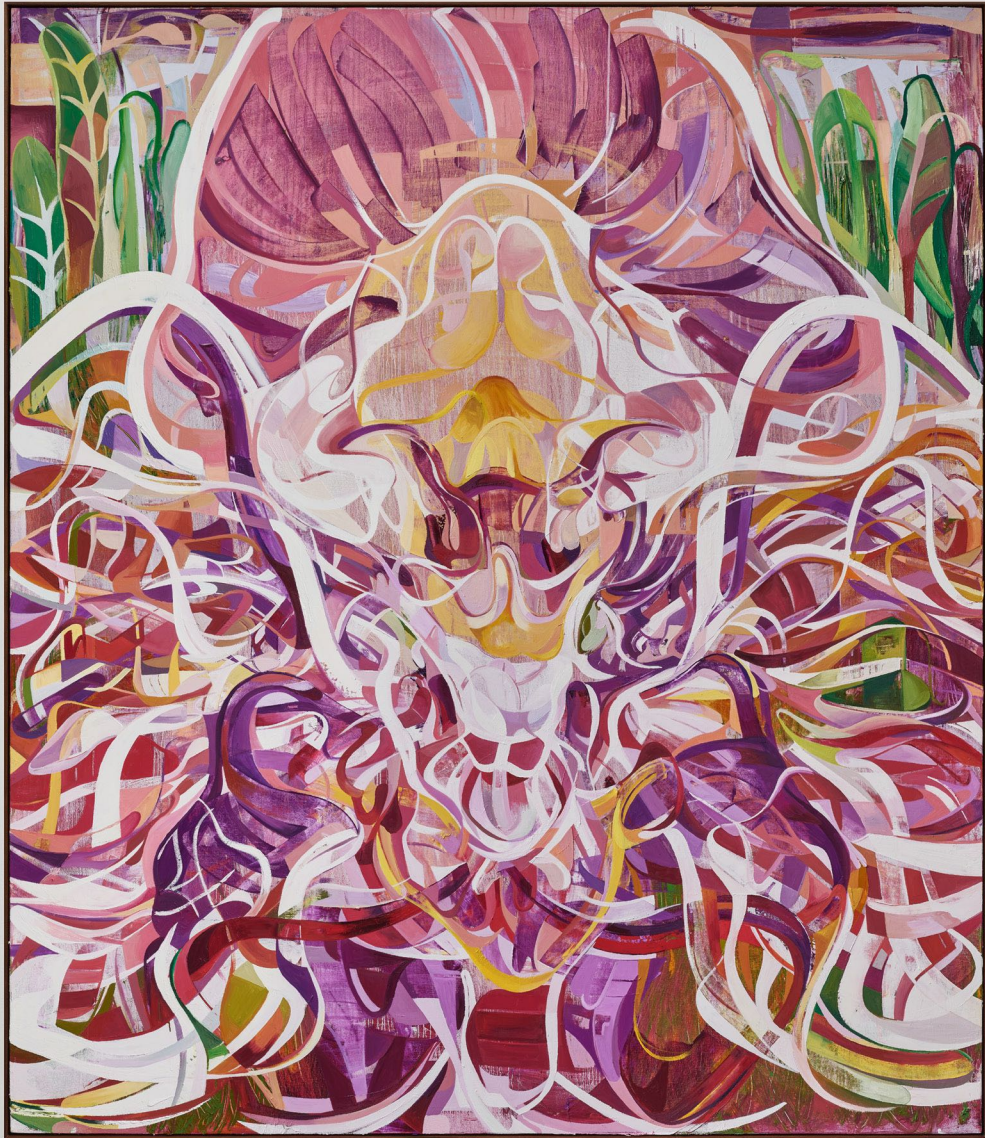
2026

布面油彩 oil on canvas

30×24 cm

装裱尺寸 framed dimension: 31×25 cm





兰花 04 Orchid 04

2026

布面油彩 oil on canvas

220×190 cm

装裱尺寸 framed dimension: 222×192 cm





黑桃 A Spade A

2025

布面油彩 oil on canvas

230×190 cm

装裱尺寸 framed dimension: 233×192 cm





绯昼 03 Blush-lit Wilds 03

2026

布面油彩 oil on canvas

40×30 cm

装裱尺寸 framed dimension: 41×31 cm







Rose Cluster 01

2026

布面油彩 oil on canvas

190×220 cm

装裱尺寸 framed dimension: 192×222 cm







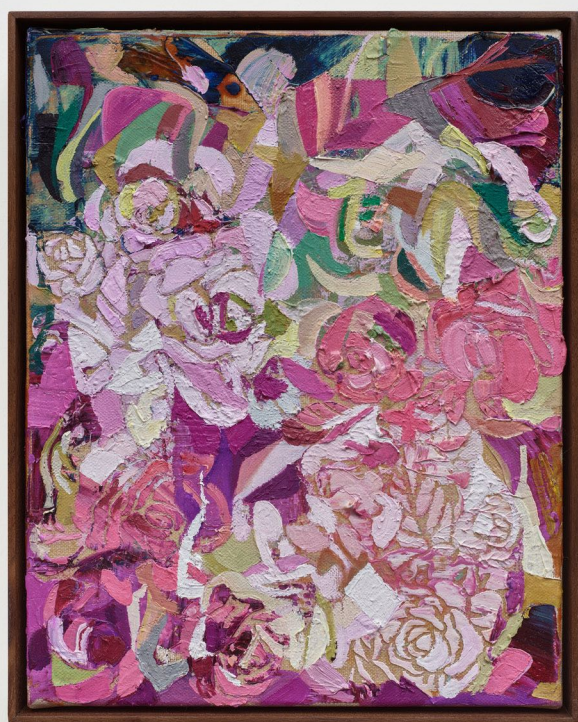
昼野 02 Daylit Wilds 02

2026

布面油彩 oil on canvas

40×32 cm

装裱尺寸 framed dimension: 41×33.5 cm



月野 02 Moonlight Blooms 02

2026

布面油彩 oil on canvas

30×24 cm

装裱尺寸 framed dimension: 31×25 cm



Rose Surge 01

2026

布面油彩 oil on canvas

220×190 cm

装裱尺寸 framed dimension: 222×192 cm





绿野仙踪 01 The Wizard of Oz 01

2026

布面油彩 oil on canvas

30×24 cm

装裱尺寸 framed dimension: 31×25 cm



月野 01 Moonlight Blooms 01

2026

布面油彩 oil on canvas

40×32 cm

装裱尺寸 framed dimension: 41×33.5 cm





雪莲花 2501 Snow Lotus 2501

2025

布面油彩 oil on canvas

220×190 cm

装裱尺寸 framed dimension: 222×192 cm







绯昼 04 Blush-lit Wilds 04

2026

布面油彩 oil on canvas

40×30 cm

装裱尺寸 framed dimension: 41×31 cm



赤野 01 Crimson Wilds 01

2026

布面油彩 oil on canvas

30×24 cm

装裱尺寸 framed dimension: 31×25 cm



芍药 2501 Peony 2501

2025

布面油彩 oil on canvas

220×190 cm

装裱尺寸 framed dimension: 222×192 cm



Song Art Museum will collaborate with WHITE SPACE to jointly present *Eden 404*, a solo exhibition by artist Zhang Zipiao, on view from September 5 to October 11, 2026. The exhibition brings together a new body of oil paintings on canvas from recent years.

The exhibition title draws from two conflicting impulses: “Eden” evokes an ancient imagining of a harmonious, abundant, and whole world, whereas “404” signals rupture—the page not found, the path to utopia null. Their juxtaposition, however, does more than announce the loss of paradise. It places the idea of “friction” at the outset of the exhibition: When the outside world no longer offers a viable way forward, how do forms keep forming? How do paintings unfold in a state of obstruction, and how do individuals keep pushing through mounting friction?

For Zhang, it is not so much the flowers themselves that interest her as how forms keep growing under pressure. Roses, orchids, lilies—floral forms extend outward while being pushed back by the edges of the canvases, the backgrounds, and other blocks of color. Simultaneously expanding and compressing, the paintings are constantly destabilized by the clash of these two forces. Compared to her earlier works, which departed from bodily experience, desire, and the mechanism of looking, this new body of paintings adopts a conceptual framework inspired by plants themselves—one that neither fully succumbs to external forces nor rejects them through direct confrontation, but instead redirects and transforms itself under pressure, absorbing friction into its own becoming.

This tension first manifests in Zhang’s use of “folding” as a structural principle. Petals are pulled close, enlarged, and taken apart; swaths of color and lines wrap inward, layer by layer, then unfolding along the creases. Folding here isn’t a decorative device, but a structure naturally produced by the collision of two forces: the impulse to grow outward runs up against and is therefore pressed by the edges, backgrounds, and adjacent forms in the composition, and so it bends, recoils, and skews. Amidst the overlay of paints, the threading of lines, and the misalignment of colors, the flower’s contour fluctuates, coming into shape only to dissolve into the background. It appears to passively take in the frictional drag imposed from outside, but it never stops becoming, changing course as it forms.

Scale further alters this interplay of forces. Stretching over two meters, Zhang’s massive canvases inundate the viewers with their colors and

textured brushstrokes. The impossibility of grasping their entirety up close at once leaves the viewers no choice but to move along the painted lines, tracing the structures of the plants amongst their furling and unfurling. The smaller works, which measure around 40 centimeters, are not simply scaled-down versions of the large ones. By applying thick coats of paint, the artist allows different sections of the paintings to overlap, resulting in a compression of the pictorial space. Petals and branches obscure each other, and the layers of colors take on an almost tactile weight. In the large-scale paintings, forms fold and unfold toward the edges, whereas the smaller ones translate folding into accumulated density. Both confront the viewers with compositions whose internal relationships refuse quick resolution.

In a time when images are rapidly recognized, named, and categorized in overwhelming numbers, roses or orchids would be among the easiest forms to identify. Yet Zhang subjects the very act of recognition to friction: just as the viewer identifies a flower, it slips away amid overlapping colors, folding and unfolding lines, and a figure-ground relationship in forever flux. Her paintings are not a simple refusal of familiar images. Rather, they accept that familiarity and shift it from within. The resulting uncertainty unshackles images from any singular reading, positioning the act of looking within an ongoing process of colliding forces and reconfiguring forms.

In this sense, the rupture suggested by *Eden 404* moves beyond a figure of speech to become a condition that sustains the internal dynamics of a painting itself. Zhang is not concerned with fixing this “error,” nor is her use of the floral motif a promise of some ideal, perfect state. Compressed colors, folded lines, overlapping forms, and unresolved images—through these formal devices, Zhang lets friction remain embedded in her paintings. Growth, then, no longer signifies an unconditional expansion outward, but a continuous happening that undergoes endurance, resistance, and adjustment: external pressures don’t disappear, and forms never give away. They wrestle, and they converge. Within this tension, both paintings and individuals retain the possibility of continued growth.

关于艺术家

张子飘的绘画创作围绕肉身、器官、自然事物展开。通过描绘与传统社会伦理框架不协调的内容，她的绘画流露着或直接或隐晦的性别意象，肉身在虚幻破灭前尽情地狂欢。在她充满生命力的绘画中，肉体仿若成为一道道流动中的糜烂景观，而自然之物却被赋予躁动不安的人性，投射出虚伪、真诚、脆弱、坚强等丰富而复杂的品格。通过探索作为身体性媒介的绘画所指向的普遍性肉体与精神之关联，张子飘的创作试图于身体政治的主题之下对现实进行反思批判。

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：Blooming II, DEROUILLON × SALON 94, 巴黎，法国(2025)；本能，池社，上海，中国(2023)；生吞，厉蔚阁，纽约，美国(2023)；月震，龙美术馆，上海，中国(2022)；心锚，Salon 94, 纽约，美国(2021)；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。

About the artist

Zhang Zipiao's painting practice revolves around human body, organs, and natural objects. By depicting content inconsistent with traditional society's social and ethical frameworks, her paintings directly or subtly reveal gender imagery, where the body revels before the demise of illusions. Her works are replete with vitality. The bodily body seems to be an erosive landscape in flux, and natural objects are imbued with restless humanity, projecting a rich and complex character of hypocrisy, sincerity, vulnerability, and strength. By exploring the medium of painting's physical faculty for universally connecting body and spirit, Zhang Zipiao's works reflect on and critique reality under the theme of body politics.

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 II, Derouillon × Salon 94, Paris, France (2025); Instinct, Pond Society, Shanghai, China (2023); Swallow Whole, LGDR, New York, USA (2023); Moonquake, Long Museum, Shanghai, China (2022); Heart of Anchor, Salon 94, New York, USA (2021); Blooming, WHITE SPACE, Beijing, China (2020); Cutthroat Kitchen, Mine Project Gallery, Hong Kong, China (2019); The Ultimate Moist!, WHITE SPACE, 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.

空白空间 WHITE SPACE