

2025.6.21 - 7.20

隐席剧场

Smoke and Mirrors

张洛晨

Luo Chen ZHANG

策展人 王焱力

CURATED BY WANG Yaoli

伯年艺术空间
BONIAN SPACE

张洛晨：隐席剧场

伯年艺术空间欣然宣布，将于 2025 年 6 月 21 日至 7 月 20 日推出艺术家张洛晨首个展“隐席剧场”。由王垚力担任策展人，展览呈现张洛晨新近创作的近二十幅绘画作品。张洛晨的绘画围绕现实日常和戏剧化的虚构场景展开，以室内空间作为事件的发生场域，却通过“错位的调度”搭建出一种矛盾与悖谬的“剧场”。在这里，日常既是出发点，也是被调度的布景。

张洛晨的创作深受电影和摄影的启发，善于利用光线与构图去塑造空间的模糊性，让画面中的人物时常身处在熟悉却虚幻的场景中。客厅、卧室、餐厅，抑或是洗手间，张洛晨承担起导演的角色，将现实中不合常理的元素置入似乎预先安排好的“空房间”，构建出一个看似可控，却暗流涌动的微观世界。

如舞台设计的布景与布光，进一步强化了张洛晨笔下室内空间的戏剧性与华丽感。观众在张洛晨的图像中并非局外人，而是无形地“被安排入场”。视线、结构、光线的组织方式，使观看行为本身成为“剧场事件”的一部分。观者同时成为凝视者与被凝视者，形成一种不稳定的视角关系。作品《看我躺在浴缸里》，精致的房间渲染出某种极为不真实的虚幻感，来自画面外的双脚如同画作的延伸，为观众带来沉浸式的观看体验。观众和被凝视的浴缸中的人被“置于”同一画面中，让观看者在主体观看视角中同时感受到客体在被凝视时的不安。标题中被点出的“我”，则让作品中关于主客体的存在，产生进一步哲学层面上的思考。

张洛晨喜爱用口语化的短句作为标题，如《我带不走任何东西》《真的不太想洗手》，这些短句同时作为叙事的“引导”和“干扰”，邀请观者在语言与图像之间进行意义的填补。标题与画面间的关系形成出微妙的张力，由此也构建出张洛晨作品中极为独特的叙事层次，激发了观众对日常事物的存在产生全新的思索与想象。

在作品《我将在另一边见到你》中，两人与猛兽被定格一瞬，我们无法得知画中野兽是被牵引而出，还是正主动前进。标题的隐晦与画面的延宕——“我将在另一边见到你”——进一步加深了作品叙事走向的游移与未尽。在《餐桌剧场 No. 1》中，提着皮箱的人面对丰盛的餐桌与尚未冷却的蜡烛，他是正要入座，还是即将离开？相对于给出一个“答案”，张洛晨更愿意抛出一个结果前的“谜题”。

作为“出题人”，张洛晨对这次的展览标题这样“解答”道：“‘隐席剧场’不是描绘某个具体的事件或空间，而是一种视觉上的空座：在这里，图像和语言不再互为注解，而是在彼此的不确定中形成了新的可能性。对我而言，模糊、犹豫、停顿，不是创作中的障碍，而是叙事真正开始的地方。”

Luochen ZHANG: Smoke and Mirrors

BONIAN SPACE is pleased to announce the first solo exhibition *Smoke and Mirrors* by the artist Luochen ZHANG, from June 21 to July 20, 2025. Curated by WANG Yaoli, the exhibition presents nearly twenty new works by the artist. Centered on themes of daily reality and theatrically fictional scenarios, ZHANG's work revolve around realistic daily and dramatic fictional scenes, taking indoor space as the field of events, but building a contradictory and paradictory "theater" through "misaligned." Here, daily life is both the starting point and the scene element to be scheduled.

Luochen ZHANG's practice is deeply inspired by cinema and photography, skillfully employing light and composition to create spatial ambiguity. The figures in ZHANG's paintings often inhabit settings that feel both familiar and surreal. Living rooms, bedrooms, dining areas, or bathrooms serve as stages where ZHANG, in the role of director, places elements that defy logic into seemingly prearranged "empty rooms." These spaces become micro-worlds that appear controlled yet are charged with undercurrents of tension.

Like stage design with deliberate sets and lighting, ZHANG's works amplify the theatricality and opulence of indoor spaces. The viewer in ZHANG's work is not a bystander, but is silently "cast into the scene." The orchestration of gaze, spatial structure, and lighting turns the act of viewing itself into part of the theatrical event. For instance, in the painting *Look at Me Lying in the Bath* (2024), a meticulously rendered room exudes an unreal, dreamlike quality. Legs extending beyond the frame blur the boundary between the painting and its viewers, offering an immersive experience. The viewer and the person in the bathtub being gazed upon are placed within the same visual frame, provoking a simultaneous sense of dominance as observer and discomfort as the observed. The first-person pronoun "me" in the title introduces a philosophical layer to the contemplation of subject-object existence.

ZHANG often employs conversational short phrases as titles, such as *I Can't Bring Anythings Go* (2023) or *Don't Really Want to Wash Hands* (2024). These titles act as both narrative "guides" and "disruptions," inviting viewers to fill in the gaps of meaning between language and imagery. The interplay between the title and painting creates subtle tensions, building a unique narrative depth within ZHANG's work that sparks fresh reflections and imaginings about everyday existence.

In *I Will See You on the Other Side* (2025), two people and a wild beast are frozen momentarily. The viewer cannot discern whether the beast is being led out from behind the curtains or advancing of its own will. The obscurity of the title and the suspended meaning of the image—*I will see you on the other side*—further deepen the narrative's sense of drift and incompleteness. In *Table Theater No. 1* (2025), a figure holding a suitcase stands before a lavishly set table and candles that have just been extinguished. Is the figure about to sit down, or preparing to leave? Rather than offering an answer, ZHANG prefers to pose a riddle that lingers before resolution.

As the creator of these puzzles, ZHANG interprets on the exhibition's title: "'Smoke and Mirrors' does not depict a specific event or space, but instead offers a visual empty seat. Here, images and language do not simply annotate one another but generate new possibilities through mutual uncertainties. For me, ambiguity, hesitation, and pause are not obstacles in the creative process; they are where the narrative truly begins."



张洛晨 Luochen ZHANG

我将在另一边见到你
I Will See You on the Other Side
2025

布面油画 Oil on canvas
129 × 244 cm









张洛晨 Luochen ZHANG

餐桌剧场 No.1

Table Theater Scene No.1

2025

布面油画 Oil on canvas

71 × 160 cm









张洛晨 Luochen ZHANG

看我躺在浴缸里

Look at Me Lying in the Bath

2024

布面油画 Oil on canvas

150 × 100 cm







张洛晨 Luochen ZHANG

衣装得体

Dress Appropriately

2024

布面油画 Oil on canvas

70 × 120 cm









张洛晨 Luochen ZHANG

真的不太想洗手

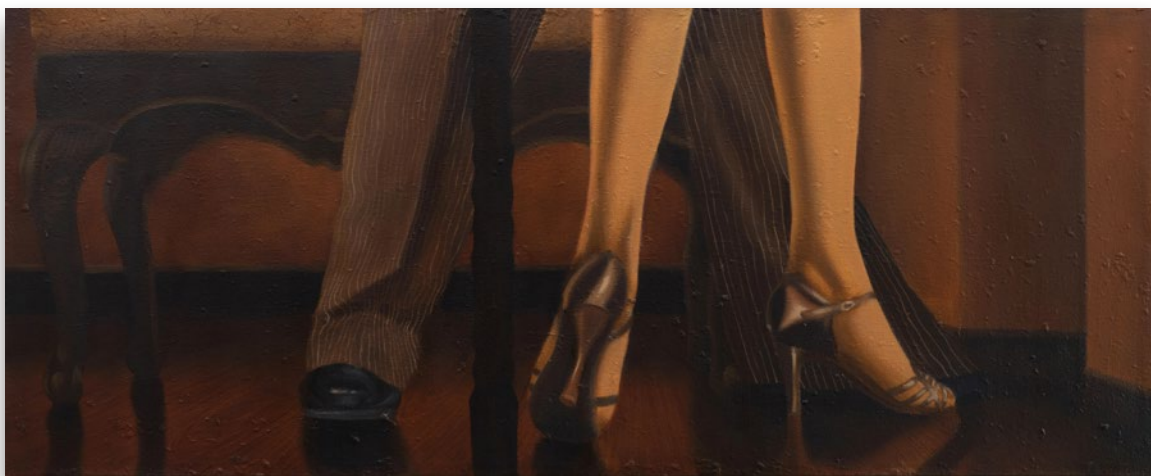
Don't Really Want to Wash Hands

2024

布面油画 Oil on canvas

50.8 × 63.5 cm





张洛晨 Luochen ZHANG

室内舞者

Indoor Dancer

2025

布面油画与丙烯 Oil and acrylic on canvas

50 × 122 cm







张洛晨 Luochen ZHANG

我听不到你

I Can't Hear You

2025

布面油画 Oil on canvas

32 × 74 cm







张洛晨 Luochen ZHANG

离开

Left

2025

布面油画 Oil on canvas

12.7 × 17.8 cm





张洛晨 Luochen ZHANG

无题

Untitled

2025

布面油画 Oil on canvas

38.5 × 29 cm





张洛晨 Luochen ZHANG

事后

Afterward

2025

布面油画 Oil on canvas

40.6 × 33.5 cm





张洛晨 Luochen ZHANG

幽默家
Humorist
2024

布面油画 Oil on canvas
12.7 × 17.8 cm





张洛晨 Luochen ZHANG

三眼皮

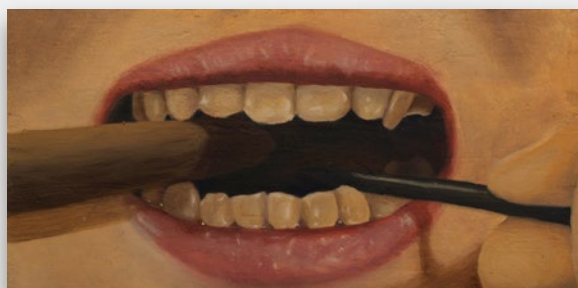
Three-fold Eyelids

2025

木板油画 Oil on wood panel

12.7 × 25.4 cm





张洛晨 Luochen ZHANG

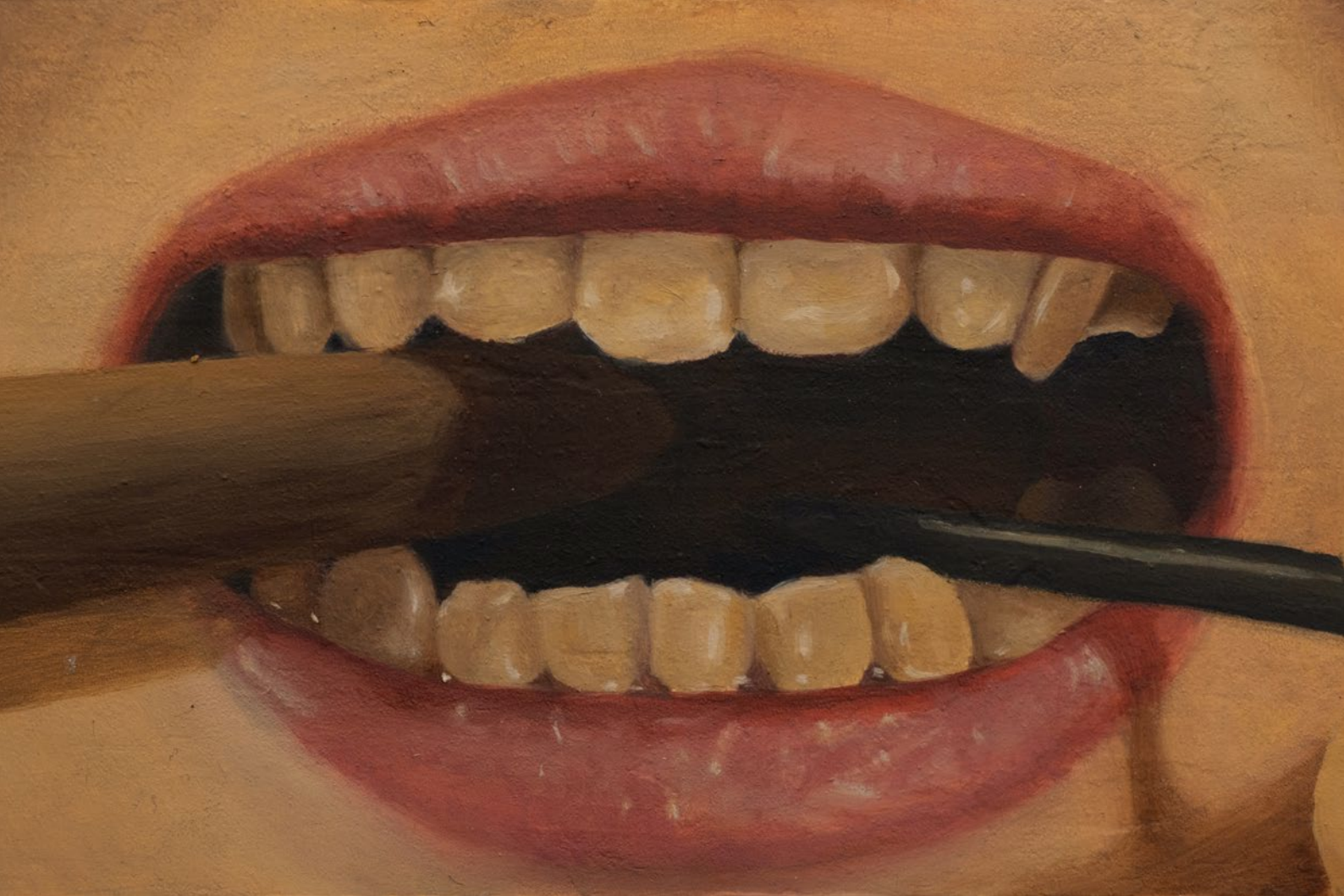
咬笔

Bite the Pen

2025

木板油画 Oil on wood panel

12.7 × 25.4 cm





张洛晨 Luochen ZHANG

覆盖
Cover
2024

木板油画 Oil on wood panel
12.7 × 12.7 cm



张洛晨 Luochen ZHANG

失序
Disorder
2024

木板油画 Oil on wood panel
12.7 × 12.7 cm



张洛晨 Luochen ZHANG

之下
Under
2024

木板油画 Oil on wood panel
12.7 × 12.7 cm









张洛晨 Luochen ZHANG

给我看

Show Me

2024

布面油画 Oil on canvas

30.5 × 15.2 cm





张洛晨 Luochen ZHANG

我带不走任何东西
I Can't Bring Anything Go
2023

布面油画 Oil on canvas
70 × 120 cm







张洛晨 Luochen ZHANG

不用担心，我感觉很好
Don't Worry, I Feel Good
2023

布面丙烯 Acrylic on canvas
100 × 150 cm







张洛晨

2004 生于中国广东
现工作生活于美国加州

教育经历

2022-, 现就读于加州艺术学院 (CCA) 油画专业本科

个展

2025, 隐席剧场, 伯年艺术空间, 北京, 中国

群展

2024, 5*5*5, River oaks arts center, 亚历山大市, 美国

2024, BAMFEST 2024, BAMPFA, 伯克利, 美国

2024, 怪力青年, Click Ten Gallery, 北京, 中国

Luochen ZHANG

Born in 2004 in Guangdong, China

Lives and works in California, USA

Education

2022- , Bachelor's Degree in Oil Painting, California College of the Arts (CCA)

Solo Exhibition

2025, *Smoke and Mirrors*, BONIAN SPACE, Beijing, China

Group Exhibitions

2024, *5*5*5*, River Oaks Square Arts Center, Alexandria, USA

2024, BAMFEST 2024, BAMPFA, Berkeley, U.S.A.

2024, *Strange Youth*, Click Ten Gallery, Beijing, China

关于空间

ABOUT BONIAN SPACE

2022 年创立于北京，专注于当代年轻艺术家的发掘与推广。通过展览、学术研究、公共教育等多种形式，支持富有活力并具备全球视野的创作者在专业领域中的发展。致力于促进艺术家和公众，以及多方机构间在国际上的交流与合作，共同探索当代艺术语境中更多的机遇和可能。

Established in Beijing in 2022, BONIAN SPACE focuses on discovering and encouraging emerging contemporary artists. The space supports vibrant artists with a global perspective to develop in their professional fields through various forms such as exhibitions, academic research, and public education. BONIAN SPACE is committed to promoting international communication and cooperation between artists, the public, and multiple institutions to explore new opportunities and possibilities in the contemporary art context.

北京市朝阳区酒仙桥路 798 艺术区七星东街 E03 楼二层 & 四层
2F&4F, Bldg E03, Qixing St.E, 798 Art Zone, Chaoyang Dist, Beijing

📞 @伯年艺术空间
📷 @bonian.space
📄 @BONIAN SPACE
✉ info@bonianspace.com
📍 @BONIAN SPACE
🌐 www.bonianspace.com

收藏垂询
Wechat

