

NATURAL SELECTION

自然选择

歆迪 个人项目

XINDI WANG'S SOLO PROJECT

伯年艺术空间
BONIAN SPACE

2024.11.02-12.01

北京市朝阳区798艺术区七星东街E03楼四层
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歆迪：自然选择

伯年艺术空间欣然宣布,即将于2024年11月2日至12月1日推出艺术家歆迪的个人项目“自然选择”,呈现其近作中以海螺形态为创作基底的十余件作品。各式的螺壳不仅是艺术家自童年时期便开始收集的自然物,更承载着她不同时期的个人记忆,成为时间流逝着落于生命中的注脚。通过对自身与外物生长痕迹的观照,她的创作实践也直觉性地逡巡于自我存在与现实世界之间的认知边界:从对生命容器的凝视,到时空与记忆间意象的渗透,再到生命个体的自我构建,最终在无限接近又永恒疏离的漩涡中,指向近乎冥想般的本体觉知。

在近作中,歆迪的创作呈现出一条由物质形态探索逐渐深入至绘画本体论的思考路径:她对自然物的描绘逐渐抽离了具体的空间与形貌,通过其既有的、近乎抽象的自然几何属性构筑起画面空间的延展性,与此同时,又以致微的观察与细腻的纹理刻画保留具象的暗示,进而赋予形式以既具材质感又富有机性的律动。

“无尽的容器”系列以螺旋式的环形结构为主导,螺纹从中心向四周层层展开,向心的收束力与离心的动能指向着存在的多重性——既是向外扩张的生长,也是向内收敛的沉思;既是物质性的容器,也是精神性的栖居所,同时亦为生命自我实现的隐喻。

“双重性”系列则采用了“画中画”的构图策略,将物象在不同时空维度下的形态并置呈现。重拾承载昔日亲人记忆的螺壳,与当下观察的形象相渗透,时间与记忆的观照如同年轮般层层叠加、互文生长,编结成生命个体成长与岁月际会的复调。

在最新的《建筑师》和《自然选择》中,她进一步将视野聚焦于生命个体在外部环境中的选择与自我建构。自然物对附着物的结合揭示着生命选择背后必然与偶然的辩证:对生存本能机械性服从的表象下,暗含着对偶发事件的创造性回应;在看似宿命般生命轨迹中,每个个体都在以微妙的方式诠释着自我觉察与能动。

或许对歆迪而言,“自然选择”并非简单的决定论,而是生命在必然与偶然交织中的共识与平衡。她怀有对自然的敬畏与好奇,在持续的凝视中接近其超验的本质,从而勾绘出生命个体在本能与觉知的拉扯中构建自我,最终实现存在完整性的视觉寓言。

Xindi WANG: *Natural Selection*

BONIAN SPACE will present artist Xindi's solo project "*Natural Selection*" on November 2nd, 2024, featuring over ten recent works based on the forms of sea shells. Various shells are not only natural objects that the artist has been collecting since childhood but also carry her personal memories from different periods, becoming footnotes of time flowing through life. Through contemplating the traces of growth in both self and natural objects, Xindi's practice intuitively navigates the cognitive boundaries between self-existence and the physical world. Her work progresses from contemplating life's vessels to exploring the interplay between time-space and memory, and ultimately to examining individual self-construction—all culminating in an almost meditative ontological awareness that simultaneously draws near yet remains eternally distant.

In her recent works, Xindi's creation reveals a path that evolves from the exploration of form and material to deeper painterly ontology. Her depiction of natural objects gradually transcends specific spatial and morphological constraints, establishing spatial extensibility through inherent, quasi-abstract geometric properties. Meanwhile, she maintains subtle figurative elements through meticulous observation and refined texture work, imbuing her forms with both tactile materiality and organic vitality.

The "*Infinite Receptacle*" series features dominant spiral circular structures, where threads radiate outward from a central point. The interplay between centripetal and centrifugal forces suggests the multiplicity of existence—simultaneously representing outward growth and inward reflection, material containment and spiritual dwelling, while serving as a metaphor for life's self-actualization.

In the "*Duplicity*" series, Xindi employs a "picture within picture" compositional approach, juxtaposing object forms across various temporal and spatial dimensions. By incorporating shells that hold memories of loved ones alongside contemporary observations, she creates layers of temporal and memorial contemplation that, like growth rings, layer upon layer, interweave into a rich polyphony of personal development and temporal convergence.

Her latest works, "*The Architect*" and "*Natural Selection*," delve deeper into how living beings make choices and construct themselves within their environment. The relationship between natural objects and their attachments reveals the dialectic of necessity and contingency in life's choices: beneath the apparent mechanical adherence to survival instincts lies creative adaptation to circumstance; within seemingly predetermined life paths, individuals express their agency and self-awareness in nuanced ways.

For Xindi, "natural selection" transcends simple determinism, representing instead the delicate balance life achieves between necessity and chance. Her reverence for and curiosity about nature guide her sustained observation of its transcendental essence, allowing her to illustrate how living beings construct themselves amid the tension between instinct and consciousness, ultimately creating a visual allegory of existential wholeness.



歆迪
Xindi WANG

画面中模糊的起点和消失的终点，正如我们每个阶段想要无限接近但永远达不到的目标，但是这些生长的痕迹让我们感受到生命的力量。无限或有限的螺旋形向外或是向内延伸，取决于每个人对生活，生命的体验。

它们生长的纹路肌理，以及各种残缺、破碎的痕迹。这些纹理、色彩记录了每一个不同生命个体成长的痕迹。很多细节往往是肉眼无法洞察的，亦或是常常被人们忽略的，我把细节尽量真实地呈现在画面中，用一种新的视角，通过油画这一媒介，在又漫长的绘画过程中梳理自己对现实世界的体验，试图去揭开那些被本能遮蔽的记忆与错觉，保持对事物以及自我的觉知。

The blurred starting point and disappearing end point in the picture are just like the goal we want to approach infinitely at every stage but can never reach, but these traces of growth make us feel the power of life. The infinite or finite spiral extends outward or inward, depending on each person's experience of life.

The grain texture of their growth and the various traces of mutilation and brokenness. These textures and colours record the traces of the growth of each different living individual. There are many details that are not visible to the naked eye, or are often overlooked. I try to present the details as real as possible in my paintings, and use a new perspective, through the medium of oil paintings, to sort out my experience of the real world in the long process of painting, trying to unveil those memories and illusions that have been obscured by instinct, and to maintain my awareness of things and myself.

歆迪

1990 年出生于中国温州
现生活和工作于中国杭州

教育经历

2009 年，毕业于中国美术学院附中
2013 年，本科毕业于中国美术学院油画系
2016 年，研究生毕业于中国美术学院油画系

个展

2024, 自然选择, 伯年艺术空间, 北京, 中国

近年群展

2024, 花鸟集, 天目里 BLOCK, 杭州, 中国
2023, 花鸟集, 天目里 BLOCK, 杭州, 中国

Xindi WANG

Born 1990 in Wenzhou, China
Lives and works in Hangzhou, China

Education

2009, High school diploma of The Affiliated High School to China Academy of Art, China
2013, Bachelor of Fine Arts degree, Oil Painting Department, China Academy of Fine Art, China
2016, Master of Fine Arts degree, Oil Painting Department, China Academy of Fine Art, China

Solo Exhibition

2024, *Natural Selection*, BONIAN SPACE, Beijing, China

Recent Group Exhibitions

2024, *Flower & Bird Art Festival*, BLOCK GALLERY, Hangzhou, China
2023, *Flower & Bird Art Festival*, BLOCK GALLERY, Hangzhou, China



自然选择

Natural Selection

2024

布面油画 Oil on canvas

160 × 120 cm







无题

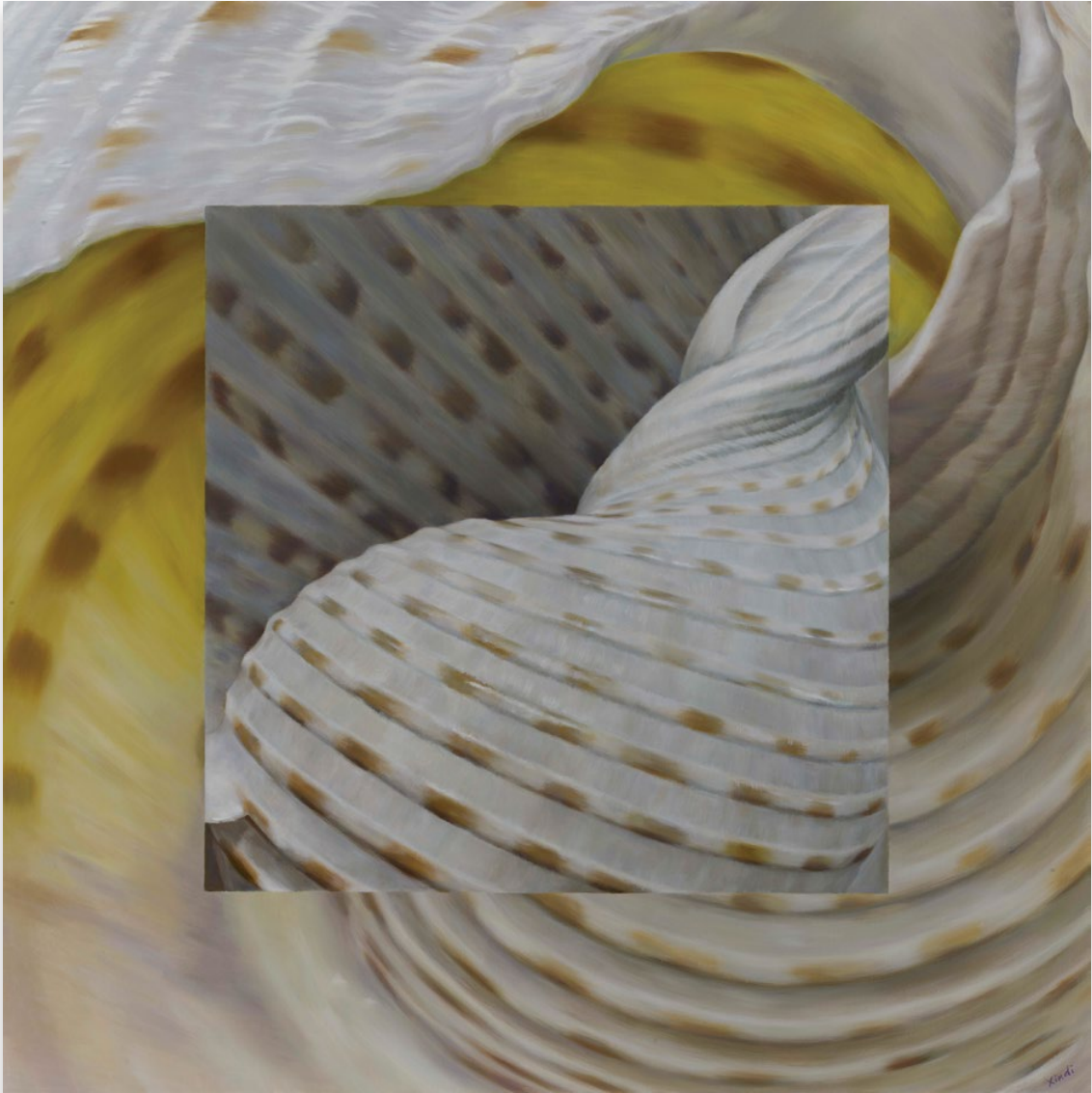
Untitled

2024

布面油画 Oil on canvas

120 × 100 cm





双重性之一

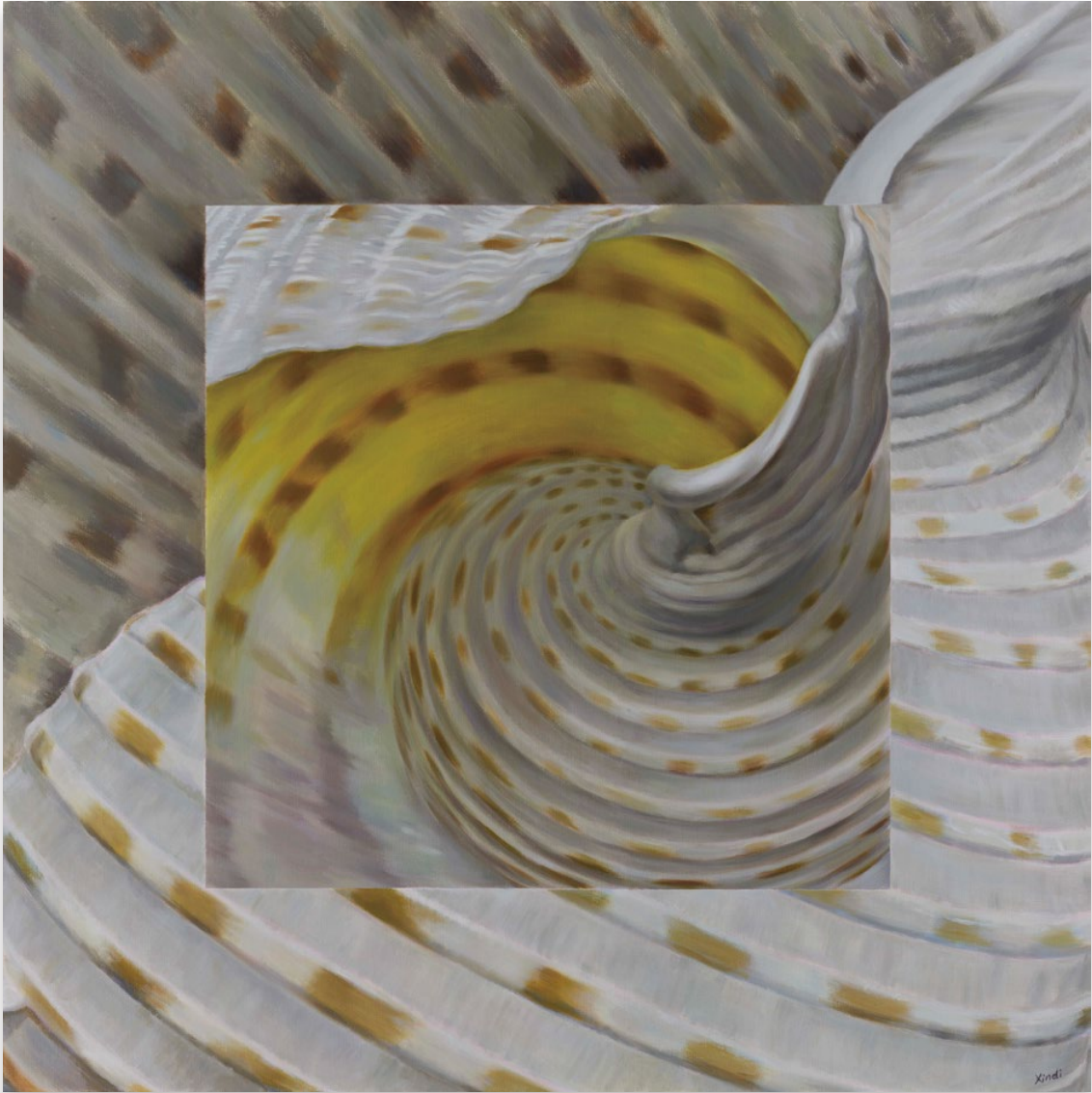
Duplicity NO.1

2024

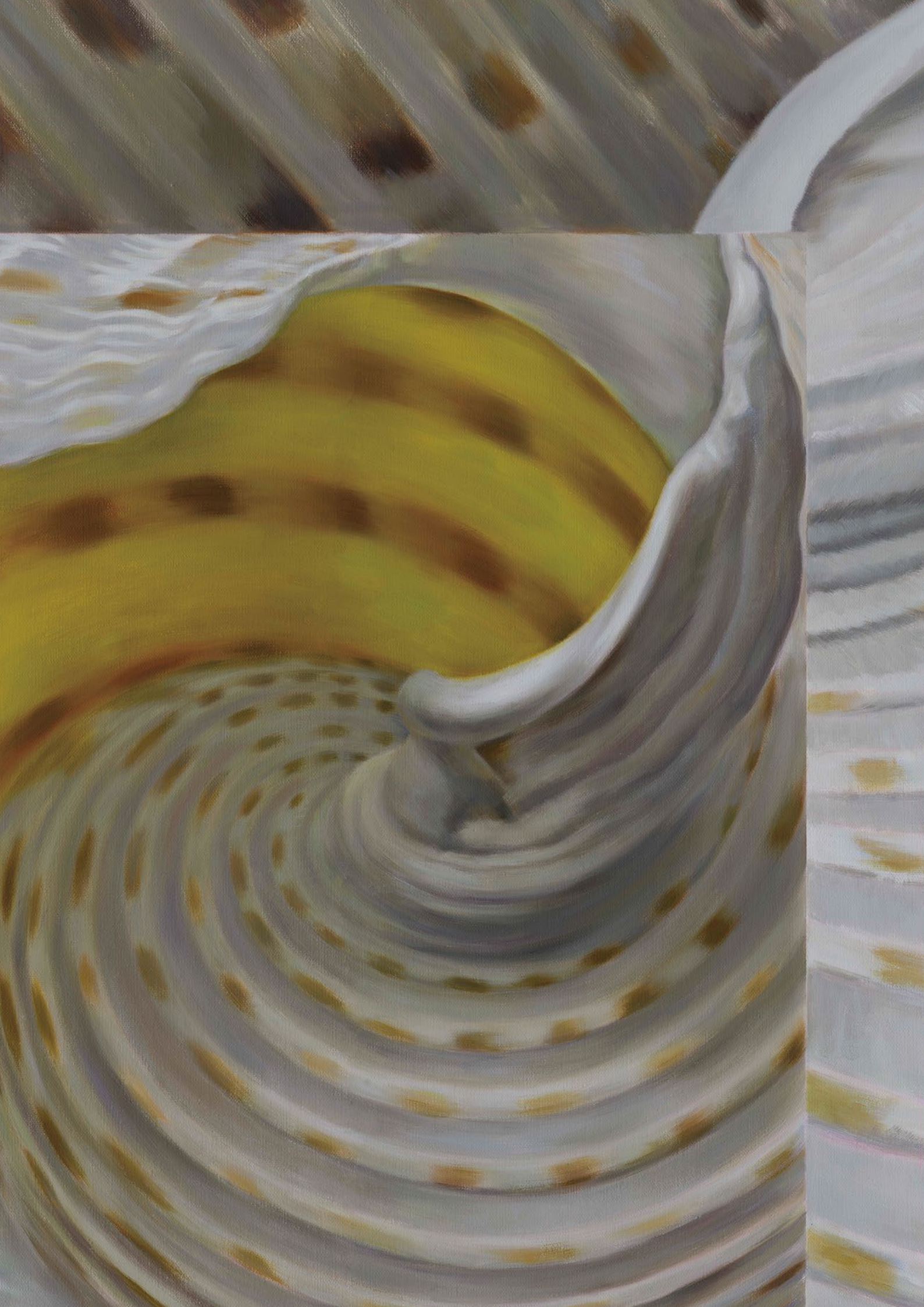
布面油画 Oil on canvas

120 × 120 cm





双重性之二
Duplicity NO.2
2024
布面油画 Oil on canvas
120 × 120 cm





无限的容器之十一
Infinite Receptacle (NO.11)
2023
布面油画 Oil on canvas
40 × 40 cm





建筑师
Architect
2024
布面油画 Oil on canvas
160 × 140 cm







无限的容器之九
Infinite Receptacle (NO.9)
2023
布面油画 Oil on canvas
50 × 50 cm





无限的容器之六
Infinite Receptacle (NO.6)
2022
布面油画 Oil on canvas
50 × 50 cm





无题

Untitled

2024

布面油画 Oil on canvas

50 × 50 cm





无限的容器之四
Infinite Receptacle (NO.4)
2022
布面油画 Oil on canvas
50 × 50 cm





无限的容器之十二
Infinite Receptacle (NO.12)
2023
布面油画 Oil on canvas
50 × 70 cm





无限的容器之二
Infinite Receptacle (NO.2)
2022
布面油画 Oil on canvas
50 × 50 cm



2004



无限的容器之七
Infinite Receptacle (NO.7)
2022
布面油画 Oil on canvas
50 × 50 cm





无限的容器之八
Infinite Receptacle (NO.8)
2022
布面油画 Oil on canvas
50 × 50 cm





像火，像空气，像呼吸

Like Fire, Like Air, Like Breathe

2023

布面油画和矿物质颜料

Oil and natural pigments on canvas

60 × 80 cm







无限的容器之三
Infinite Receptacle (NO.3)
2022
布面油画 Oil on canvas
50 × 50 cm





不存在的间隙
Gap(Impossible)
2022
布面油画 Oil on canvas
80 × 60 cm



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.

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