

TRIUMPH

隐迹与剖白

艺术家：朱紫薇

策展人：朱文琪

展期：2025 年 6 月 14 日至 7 月 27 日

地点：凯旋画廊

凯旋画廊荣幸宣布，将于 2025 年 6 月 14 日呈现艺术家朱紫薇于画廊空间的首次个展「隐迹与剖白」。此次展览着重呈现了朱紫薇于 2023 至 2025 年创作的二十余件画作，从中我们得以窥见艺术家如何从文学中得到滋养，又凭借其敏锐的感悟力和多年实践中练就的下笔直觉淬炼出具有辨识度的个人风格，以及这些或沉郁或挥洒的笔触间蕴藏的未来潜力。本次展览由朱文琪担任策展人，将持续至 7 月 27 日。

作为一位在其职业艺术家生涯伊始阶段即展现出锋芒的画家，朱紫薇以其不过分张扬但又具备强信念感的作品面貌，成为了新一代女性创作者的一种样本。朱紫薇鲜少描绘现成图像，她的画布上大多是记忆、联想、文学意象在脑中的存影，以及被符号化、碎片的现实事物共同形成的重峦叠嶂。它们的体积感被弱化，如不受重力控制般浮在画布上，在悬置中生成新的语义，而那些被遮蔽的也在沉默中继续着言说。尽管这些画面元素常常是象征性的，它们又始终脱胎于现实之中，在被隐去的面孔、刮擦的痕迹里暗含着创伤与规训，它们不仅是对女性困境的坦陈，也指向人类普遍的生存境遇。咏叹般重复出现的事物轮廓和时间意象则提示着我们，在日常细节中总是潜伏着存在的锐利与荒诞。

朱紫薇作品的强文本性也体现在画面的涂鸦线条中。这些可辨认的词句或不可辨认的线条，在保留叙事痕迹的同时亦提示着意义与解读的边界。另一方面，这些“书写”作为一种身体运动的轨迹，或急迫或游移，

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其本身就是一种表达的姿态。又如朱紫薇作品中不时出现的被剖开的水果，也可视为艺术家的自我暴露，以及她对将绘画形象平面化的长期兴趣。

这些作品躲闪着被简单归因的可能，正如它们尽量避免着直白的中心焦点式构图。它们暗示着观者，重要的是踏入曲折的小径，在层叠的画面中探寻真意的过程。

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The Hidden, The Confessional

Artist: Zhu Ziwei

Curator: kikizhu

Duration: June 14 - July 27, 2025

Venue: TRIUMPH GALLERY

Triumph Gallery is pleased to announce the debut solo exhibition of the artist Zhu Ziwei, “*The Hidden, The Confessional*”, opening at the gallery on June 14, 2025. This exhibition presents over twenty paintings by Zhu Ziwei between 2023 and 2025. Through these works, we shall witness how the artist draws nourishment from literature, and—guided by her keen sensitivity and the intuitive brushwork honed through years of practice—refined into a distinctive personal style. We also glimpse of the future potential harbored within these brushstrokes, ranging from somber restraint to unbridled expressiveness. Curated by kikizhu, the exhibition will run until July 27th.

As a painter who has demonstrated remarkable promise from the outset of her professional career, Zhu Ziwei has demonstrated remarkable promise, emerging as a paragon. Her work possesses a presence that is not overtly assertive yet conveys a profound sense of conviction. Zhu Ziwei seldom depicts ready-made imagery. Instead, her canvases are inhabited by the layered landscapes of memory, association, literary afterimages, and fragmented, symbolic traces of reality. Their sense of volume is diminished, allowing them to float weightlessly across the canvas, generating new meanings in suspension, while that which is obscured continues its discourse in silence. Though often symbolic, these pictorial elements remain rooted in reality; concealed faces and scraped traces imply trauma and discipline. They candidly reflect on the female predicament and point to universal human conditions. The contours of recurring objects and temporal motifs, reminiscent of refrains, remind us of the sharpness and absurdity of existence that perpetually lurk within everyday details.

The strong textual quality of Zhu Ziwei's work is also evident in the scribbled lines traversing her canvases. These legible words and illegible markings preserve narrative traces while simultaneously suggesting the boundaries of meaning and interpretation. Furthermore, this "writing," as the trace of bodily movement—whether urgent or wandering—is a gesture of expression. Similarly, the recurring motif of halved fruit in Zhu's

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work can be seen as a form of self-exposure, reflecting both the artist's vulnerability and her longstanding interest in flattening pictorial forms.

These works defy simplistic categorization, just as they deliberately avoid straightforward, focal-point compositions. They suggest to the viewer that the essential act is to step onto the winding path—to engage in the process of discovering meaning within the layered imagery.

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