

张文强 个展

Zhang Wenqiang's solo exhibition

荒谬的怀恋

Ridiculous Nostalgia

展期 | Exhibition Period

2024.06.14-2024.07.28

开幕 | Opening

2024.06.14 15:30-18:00

北京市朝阳区半截塔村53号郎园STATION A1-4

A1-4, Langyuan Station, No. 53 Banjie Tower Road, Chaoyang
District, Beijing

可以画廊

Keyi Gallery

我们可以画廊欣然宣布，张文强个展「荒谬的怀恋」将于6月14日在北京空间开幕，这是艺术家在可以画廊举办的第二次个展。本次展览将呈现他2023至2024年的十余件新作，展期将持续至7月28日。

塔可夫斯基说过：“我们这个时代一大令人悲哀的事情就是彻底摧毁人类意识中关于美好的一切。”当下普遍社会人内心价值缺失所导致的空心病，使得内心像一条漂浮在无尽大海之上的小船，不知道在哪里也不知道将会漂向何处，对未来时不时感到恐惧。在一种倦怠社会之中人们被动陷入一种去个性化的生命过程中，人性中最具生命力的部分被一张无形且巨大的网限制其中。“精神无能”的状态正日益成为现代人的标志。

本次展览中的作品是对记忆中故乡和人所作的一篇散文。围绕回忆中人与人、人与物之间的关系所塑造心理状态和情感的表达，回忆是在用一种真实的情感去经历虚假的事。记忆之中的场景因为时空错位的距离感，从而产生了一种诗意的朦胧，就好似“镜中花”、“水中月”。这一批作品中使用的水仙花、烟花、星空等符号是某种记忆之中情感的具象化。作品中使用黑白色调以及一种失焦形式，含蓄地通过各种暗喻给人暧昧的距离感和图像引申义的联想，把痛苦以及梦境交织在一起。一切都是无形的但一切又都是不确定的，不确定性是作品对当下人们面对理想与现实矛盾的真实写照。

创作者从来扮演的都是巫师的角色，他并不解决问题，而是提出问题，从而召唤出一个强大的力去净化、治愈。艺术创作就像是在进行一场古老的宗教仪式，其所要召唤出的正是遗忘的情感，在一片荒漠之中给内心寻找一个可以安置的位置。

KeYi Gallery is pleased to announce that the solo exhibition of Zhang Wenqiang, "Ridiculous Nostalgia" will open at KeYi Gallery in Beijing on June 14th, marking the artist's second solo exhibition at the gallery. The exhibition will feature over a dozen new works created between 2023 and 2024, and will run until July 28th.

Tarkovsky once said, "One of the most depressing things about our time is that we are tearing apart the very idea of something beautiful." The endemic emptiness of the human soul caused by a lack of inner values leads to a condition known as "hollowness," in which one's inner self is like a small boat adrift on an endless sea, not knowing where one is or where one is going, and occasionally feeling fear about the future. In a society characterized by ennui, people passively become involved in a life-devoid-of-individuality process, and the most vital part of human nature is trapped in an invisible and vast net. "Spiritual incapacity" is increasingly becoming a hallmark of modern people.

The works in this exhibition are a prose about the memory of one's hometown and people. The expression of psychological states and emotions shaped by the relationships between people and objects in one's memories, and the recalling of experiences in a way that involves a genuine emotional engagement with something false. The scenes in memory are imbued with a poetic sense of ambiguity due to the distance created by the displacement of time and space, much like "mirror flowers" and "water moon." In this series of works, the use of narcissus, fireworks, and starry skies is the concrete representation of certain emotions from memory. The works use black and white tones and a blurred form to subtly convey various allusions, giving a sense of ambiguous distance and image implication, intertwining pain and dreams. Everything is concrete, but everything is also uncertain. Uncertainty is the true depiction of the current situation where people face the contradiction between ideals and reality.

The creator has always played the role of a sorcerer. He does not solve problems, but rather raises questions, thereby summoning a powerful force to purify and heal. Artistic creation is like conducting an ancient religious ceremony, where the force to be summoned is the forgotten emotions, providing a place for the heart to find solace in a desert.

张文强

Zhang
Wenqiang

张文强，1995年出生于甘肃省天水市，2019年本科毕业于中央美术学院油画系第五工作室，现生活工作于杭州。他的创作围绕处于社会现实之中人与人、人与物以及人与社会之间的关系去呈现人被其塑造之下的心理状态和情感的在场。

作品中使用黑白的色调以及一种失焦的形式通过对经典文本的解构和转译，含蓄地通过各种暗喻给人暧昧的距离感以及图像引申义的联想，把痛苦以及梦境交织在一起。一切都是无形的但一切又都是不确定的，不确定性是作品对当下人们面对理想与现实矛盾的真实写照。他的作品曾被 X 美术馆收藏。

他的个展有：“荒谬的怀恋”，可以画廊，（北京，2024）“重返暗夜”，可以画廊，（合肥，2023）；参加的主要群展有：“以抽象的名义 集结与聚变—五工师生作品展”，悦美术馆（北京，2018）；“油敢”，中央美术学院（北京，2017）；“InterYouth”国际青年绘画展，中国美术学院美术馆（杭州，2016）等。

Zhang Wenqiang, born in 1995 in Tianshui, Gansu Province, graduated from the Fifth Studio of the Oil Painting Department of the Central Academy of Fine Arts in 2019 as an undergraduate, and now lives and works in Hangzhou. His creation focuses on the relationship between human, object, and society in the social reality to present the psychological state and emotional presence of people shaped by it.

The use of black and white tones and an out-of-focus form in the work through the deconstruction and translation of classic texts, implicitly through various metaphors to give people ambiguous sense of distance and image extension association, the pain and dream interwoven together. Everything is tangible, but everything is uncertain. Uncertainty is the true portrayal of the contradiction between ideal and reality. His works have been collected by X Art Museum.

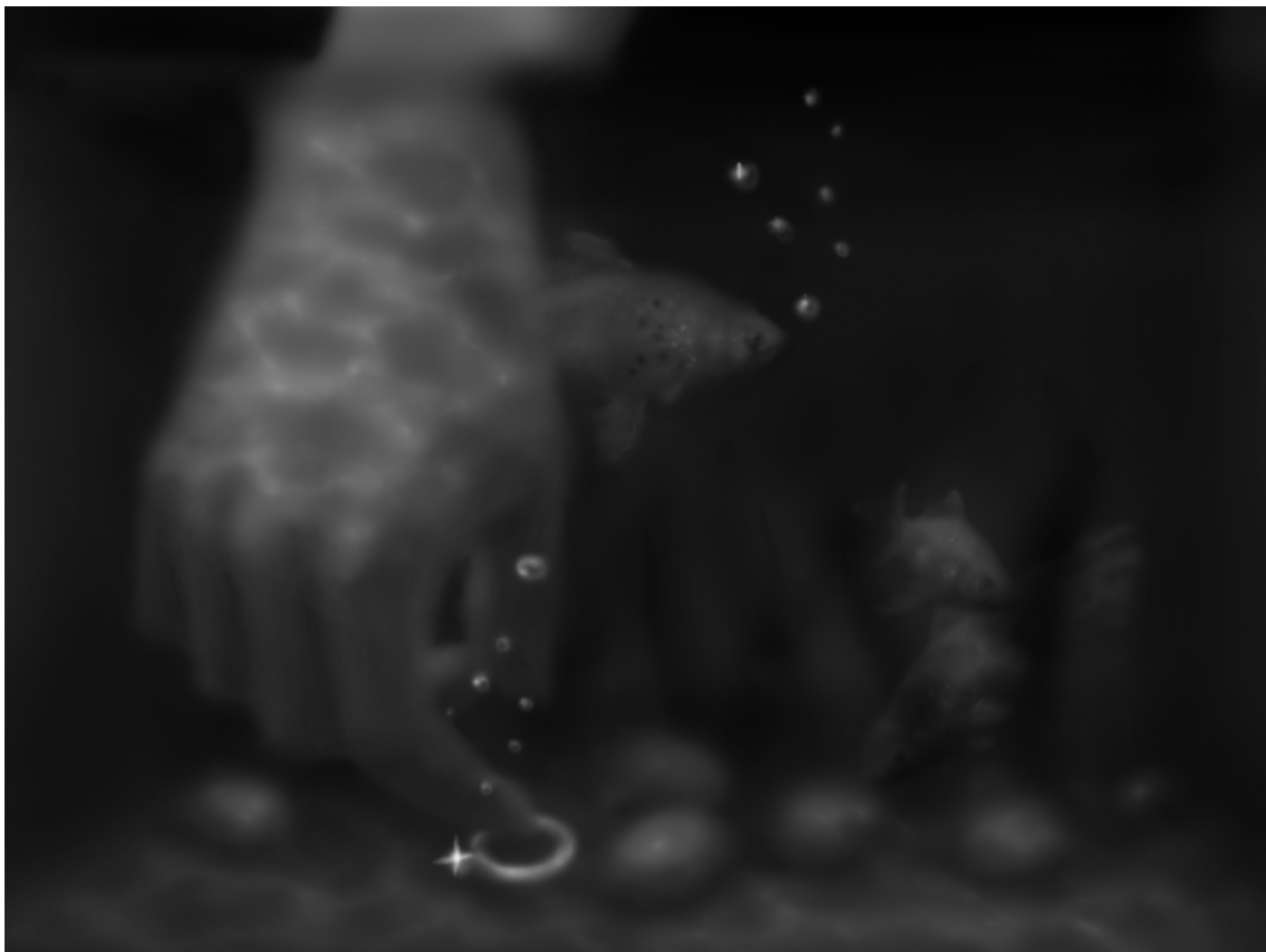
His solo exhibition include: "Ridiculous Nostalgia", Keyi gallery, (Beijing, 2023); "Return to the night", Keyi gallery, (Hefei, 2023); The main exhibitions he participated in: "In the name of abstraction Gathering and Fusion - Works of Teachers and Students of Wugong", Enjoy-Art Museum (Beijing, 2018); "Oil Dare", Central Academy of Fine Arts (Beijing, 2017); "InterYouth" International Youth Painting Exhibition, CCA Art Museum (Hangzhou, 2016), etc.

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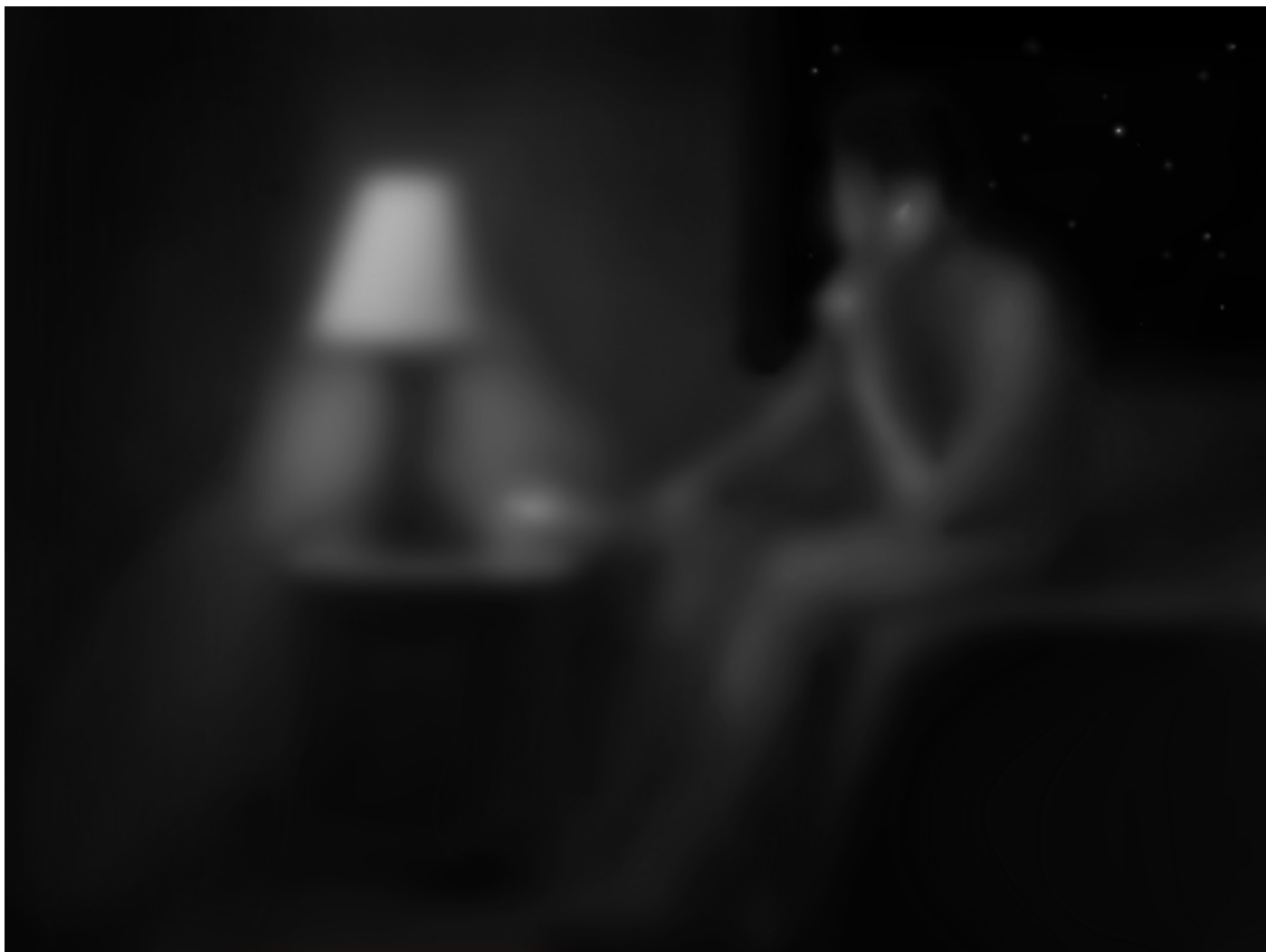
春天的留在春天 / Spring stays in spring | 2024
布面丙烯 / Acrylic on canvas
120 x 115cm

可以画廊
kě yi gallery



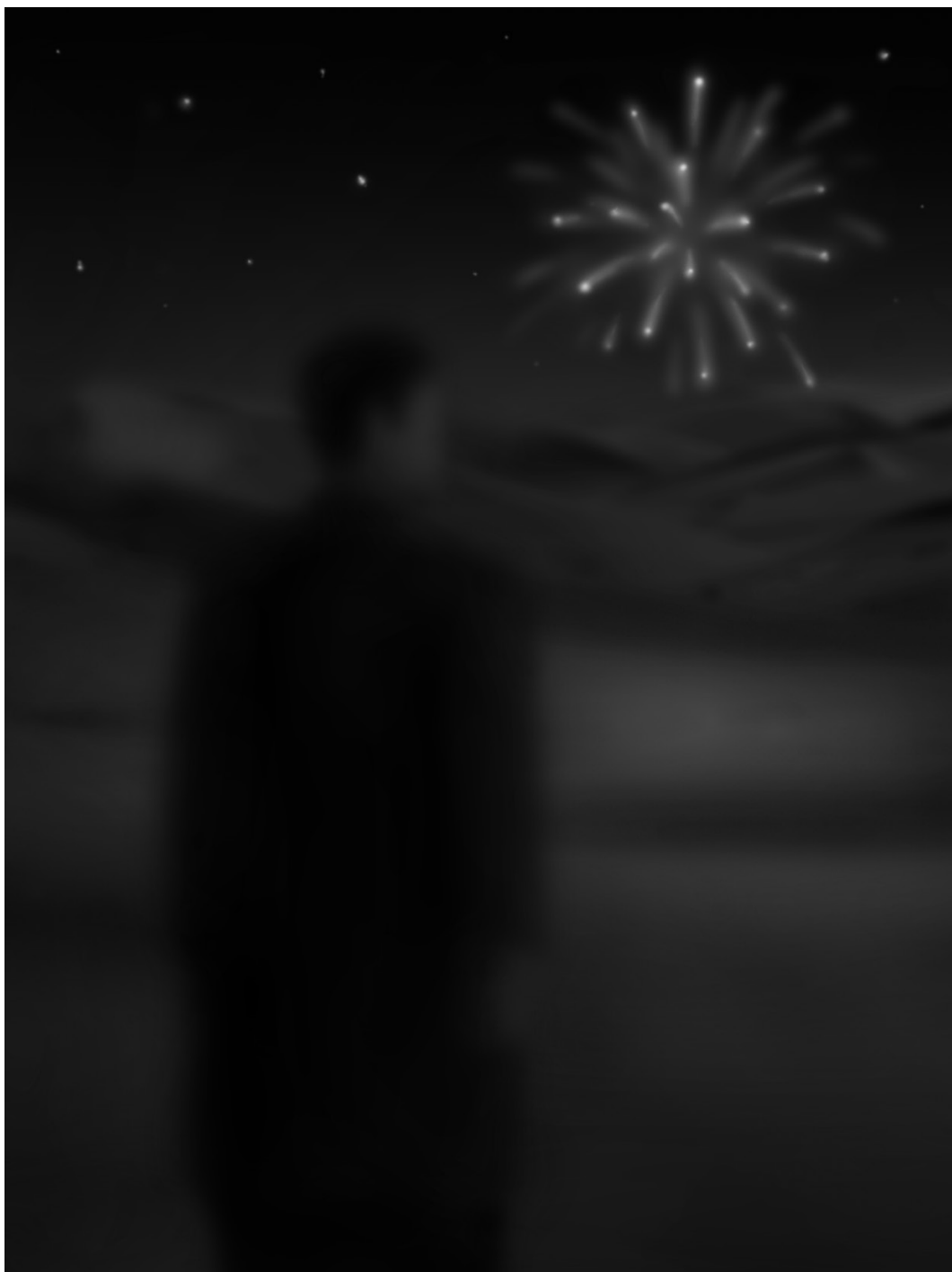
荒谬的怀恋 / Ridiculous nostalgia | 2024
布面丙烯 / Acrylic on canvas
230 x 172cm

可以画廊
kě yi gallery



深夜来电 / Midnight | 2024
布面丙烯 / Acrylic on canvas
150 x 110cm

可以画廊
kě yì gallery



生活在远方 / Live in the distance | 2024
布面丙烯 / Acrylic on canvas
150 x 112cm

可以画廊
kě yi gallery



在雨天梦游 / Sleepwalk on a rainy day | 2023
布面丙烯 / Acrylic on canvas
230 x 155 cm

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