

朱茱茱：未夜日记

艺术家：朱茱茱

展览时间：2024年10月19日 - 11月24日

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拾萬空间（杭州）非常荣幸地带来艺术家朱茱茱的个展：未夜日记。本次展览将带来艺术家最新创作的十件绘画作品，它们依然以植物作为情绪和意识展开与流动的媒介，但被赋予了更为主观和抽象化的情感想象。

在朱茱茱过往的创作中，植物一直承载着记忆与存在背后的隐秘叙事，它们看似具象并以此自足，实则暗藏着极其复杂且含而不露的个体关系——或者说，它们也从来不是表达的最终目的和终极形态，而是一种意识流动与情绪依附，一种外向化的情感定格。而在最新的作品里，那些植物进一步淡化了具体的形态特征，从而凝练为抽象的笔触和游动的线条，而记忆和想象就附着与纠缠其间，并伴随着情绪的起伏与感知的变化，去尝试建立某种空间与秩序，或者，任由其自由流淌，游走和飘荡，以及，郁结和盘绕……也正是在这种更为抽象化的叙事中，那些隐秘的情感反而表露得更为浓烈，像未夜的日记，充满了主观与客观、记忆与想象以及内心与现实的盘附与纠葛。

在她那里，绘画就像一面棱镜，折射出不断在变幻角色的创作者和观看者。对意识、情感、记忆、想象等内在感受的探索，与感官世界中的形象、色彩、线条、质感等，构成虚构与实在的双重维度。当我们辩证地去思考虚构与实在时，会发现绘画的过程是注意力在其中不断徘徊往复、相互作用的过程。每一个图像的静态切片都是意识与现实交汇的临界点。而图像与图像之间连绵不断的流动，映射出意识状态、思维结构、情感质地的细腻变化，其中包含的漏洞、矛盾与疑惑构成了我们丰富的想象。在最近的绘画创作中，她通过分解情绪的层次和感知的变化过程，寻找记忆的脉络和情感投射的秩序，寻找把它们编织在一起的每一个精确瞬间，在重复的笔触中剖析客观和主观的微妙分界，描绘根植于记忆和想象中的意识流叙事。

我们所处的时空中充满了流动着的内心，深层的意识与情感永恒处于一种循环流动、随机变化的状态，于是，对象的具象意义逐渐消退，取而代之的是更为纯粹和清晰的抽象线条。她在创作中鼓励观者反思既定的视觉认知习惯，和颠覆对日常情绪感受的刻板印象，提供了另一种针对现象世界的认知和解读方法，用来建立我们自身和周围环境的意义，也让我们不断地迷失于层层叠叠的主体、客体的意义交错变化之中。通过这样的方式，得以去探索每个鲜活的个人内心深处复杂而真实的感受。

朱茱茱

1989 年生于西安，目前工作生活于北京，是一位艺术家和写作者。她的创作主要包含绘画和图像。在绘画作品中，她对内在的感知过程深入观察，包括意识、感受、情绪、思维、记忆等，关注在心理现实中形成的绘画语言。通过注意力在主客观之间不断往复徘徊，思考抽象与具象、虚构与实在之间的辩证关系，形成游离不定的意识流的表达方式。在图像和影像项目中，她从社会领域广泛回收、提取废弃摄影图片，持续探索连续性图像叙事的想象潜力。她的作品具有尖锐和细腻的情感内核，试图从绘画和图像去溯源对人类深层情绪感受复杂性的思辨。

拾萬空间，于 2014 年成立于北京草场地艺术区，2018 年迁址到北京 798 艺术区。2021 年底开设石家庄分馆拾萬当代艺术中心，并于 2023 年底迁至石家庄市井陘县北障城村。2023 年初在杭州市西湖区转塘街道的孵鸡湾建立分部。拾萬北京总部位于 798 包豪斯建筑集群中的一处二楼下陷式空间，石家庄分部深入到太行山古村落中的一座老教堂，而杭州空间则改造自龙坞茶山旁的一间农舍。拾萬空间对常规化的展览保持警惕，希望从当代艺术的语境出发，通过持续的展览和项目，来回应我们共同的生存境遇，激发出当下文化中被忽视的部分。

Zhu Yingying: Goodnight Diary

Artists: Zhu Yingying

Duration: October 19 -November 24, 2024

Opening: 4:00 PM, Saturday, October 19, 2024

Address: Bus Stop of Fu Ji Wan, Chang Dai Cun, Zhuan Tang, Xihu District, Hangzhou

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Hunsand Space (Hangzhou) is honored to present a solo exhibition by artist Zhu Yingying titled 'Goodnight Diary'. This exhibition will showcase ten new paintings by the artist, which continue to use plants as a medium for the expression and flow of emotions and consciousness, but are imbued with a more subjective and abstract emotional imagination.

In Zhu Yingying's previous works, plants have always carried the hidden narratives of memory and existence. They appear concrete and self-sufficient, yet they conceal highly complex and subtle individual relationships—perhaps it can be said that they are never the ultimate purpose or final form of expression, but rather a medium for the flow of consciousness and attachment of emotions, an outward manifestation of emotional fixation. In her latest works, these plants further dilute their specific forms, condensing into abstract strokes and fluid lines, with memories and imaginations entwining among them, accompanied by the fluctuations of emotion and changes in perception. They attempt to establish a certain space and order, or allow them to flow freely, wander, and drift, as well as to knot and coil... It is precisely within this more abstract narrative that those hidden emotions are expressed even more intensely, like a goodnight diary, filled with the entanglement of subjectivity and objectivity, memory and imagination, and the inner world and reality.

For her, painting acts like a prism, refracting the constantly shifting roles of the creator and the viewer. The exploration of internal sensations such as consciousness, emotion, memory, and imagination, intertwines with the sensory world of images, colors, lines, and textures, forming a dual dimension of fiction and reality. When we dialectically consider fiction and reality, we find that the process of painting is one where attention continuously oscillates and interacts. Each static slice of an image represents the critical point where consciousness intersects with reality. Through the continuous flow between images, the subtle changes in states of consciousness, thought structures, and emotional textures are reflected. The gaps, contradictions, and uncertainties contained within contribute to our rich imagination. In her recent paintings, she deconstructs the layers of emotion and the process of changing perceptions, seeking the threads of memory and the order of emotional

projection, capturing each precise moment that weaves them together. Through repetitive brushstrokes, she dissects the subtle boundaries between the objective and the subjective, depicting a stream-of-consciousness narrative rooted in memory and imagination.

The space-time continuum in which we exist is filled with fluid minds, where deep consciousness and emotions are perpetually in a state of cyclical flow and random change. Consequently, the concrete significance of objects gradually diminishes, giving way to more pure and clear abstract lines. In her creative work, she encourages viewers to reflect on established visual cognitive habits and to challenge the stereotypes of everyday emotional experiences. This offers an alternative method for perceiving and interpreting the phenomenal world, aiding in the construction of meaning regarding ourselves and our environment, while also leading us to continually lose ourselves in the layered intersections of subjective and objective meanings. Through this approach, it becomes possible to explore the complex and genuine feelings deep within each living individual.

Zhu Yingying. B.1989 in Xi'an, China, currently lives and works in Beijing. Zhu Yingying is an artist and a writer. Her work is mainly focused on painting and images. In paintings, she centers on observing internal perceptual processes, encompassing consciousness, feelings, emotions, thoughts, and memories, and attempts to depict the pictorial language emerging from psyche reality. By constantly shifting attention between subjective experience and objective existence, she reflects on the dialectical relationship between abstraction and representation, fiction and reality. This approach results in a fluid, stream-of-consciousness expression. In her image projects, she collects and sorts discarded photographs with broader social contexts, continually exploring the imaginative potential of sequential image narrative. Her work conveys a keen and delicate sensibility and seeks to trace the profound complexity of human emotions through painting and imagery.

Hunsand Space was established in 2014 in the Caochangdi Art Zone of Beijing. In 2018, it relocated to the 798 Art District in Beijing. At the end of 2021, Hunsand Space opened a branch, Hunsand Center for Contemporary Art, in Shijiazhuang, and by the end of 2023, it had moved to Beizhangcheng Village in Jingxing, Shijiazhuang. In early 2023, a new branch was established in Fujiwan, Zhuantang, Xihu, Hangzhou. The Beijing headquarters of Hunsand Space is located within a sunken two-story building in the Bauhaus architectural complex within the 798 Art District. The Shijiazhuang branch delves deep into an old church within a historic village in the Taihang Mountains, while the Hangzhou space has been transformed from a farmhouse near the Longwu Tea Plantation. Hunsand Space remains vigilant against the standardization of exhibitions and aims to respond to our shared existential experiences, sparking the often overlooked aspects of contemporary culture through ongoing exhibitions and projects.