

张英楠：无人之境  
Zhang Yingnan: If Unhindered

策展人 | Curator: 杨鉴 | Yang Jian

艺术家 | Artist: 张英楠 | Zhang Yingnan

开幕时间 | Opening: 2024.11.17

展览时间 | Exhibition Dates: 2024.11.17 - 2025.1.10

地点 | Venue:

蜂巢 | 北京 Hive | Beijing

地址 | Address:

北京市酒仙桥路 4 号 798 艺术区 E06 | E06, 798 Art District, Chaoyang District, Beijing, China

蜂巢 | 北京荣幸地宣布将于 2024 年 11 月 17 日在主展厅 A 厅推出艺术家张英楠在蜂巢当代艺术中心的首次个展“无人之境” (If Unhindered)，集中呈现艺术家新近艺术实践中的十余件绘画作品，展览由策展人杨鉴策划，将持续至 2025 年 1 月 10 日。本次展览亦为蜂巢北京成立以来首次大规模完整改造重装后的首个主展厅展览，特别邀请了建筑师孙大勇担当本次展陈设计。

如戏剧导演般于画面之中搭设出无数精心设计的伪造的梦境舞台，如是，便可体会到空间在实体物质属性之外的，属于内心的、精神的、文学的诗意化的建构。张英楠调动着我们的现实思考：在驳杂喧嚣、拥挤逼仄的当下，是否仍存留有可供诗意栖居的空间？并借由绘画为我们提供了一则抵达内心底层世界的方法论，即尽力感知生活，留存诗意想象，保持内心世界的原初与柔软，建立起内在世界的秩序，才能切实感受到此时此刻的所得。

画作中空荡寂寥的一个个空间指向失落的曾经，也象征着当代人精神与心理状态的空洞，更是艺术家寄托自己思绪、情感与记忆的梦想之所。“无人之境”所描绘的绝非是人迹罕至的荒原，而更像是借由不在场的“人”，去引导某种与自我的深度对话，唤起对人类“原初”形态下真正“本相”的关注。在这处精心营造的剧场空间中，虚幻和真实相互影响，凝视与幻象彼此作用，幻象中的演员和观众，角色、文本及作者汇聚一处，却始终不会相融。正是借由此般戏剧性的相互作用，身体得以从一个真实的、体验的空间，进入到一处虚幻的、感知的空间。在这里，精心设置的光线，如胶质般凝固在画面的间隙，恰似玻璃橱窗上的真空隔层，切断内外空间的联系，将记忆、梦境、现实凝滞，既像是集体记忆的蕴藏空间，又像是特意搭设的梦境展示舞台，隔着视窗观看的感觉像是对某种过隙的人际关系或者时空片段的精神追忆与情绪考古。

值得注意的是，怀旧与抒情并非张英楠的首要目的，其内核乃是对精神性空间与社会性空间之间隐秘联系的探索，画面中“人”的缺席恰是一种更为真切与内化的无时无刻的存在。或许，“无人之境”真正所指的是通过绘画进行的自治性构建，将艺术家所观察的社会关系从局部的互动情境中提取出来，并在不确定的时间/空间跨度上重新构建。这意味着，画面所拟的社会关系不再受到时间和空间的限制，而可以在任何地点/时刻发生与维持。其所能描述的空间虽然有限，但能感知到的缺席的“人”却在更为独立和封闭的环境中更容易获得独处的权力与安静的自由，这或许便是艺术家所终极期许的对“人”本身的关注。

Hive Center for Contemporary Art is thrilled to announce the first solo exhibition of post-80s artist Zhang Yingnan, 'If Unhindered'. Opening on 17 November 2024, in gallery A at the Hive Beijing space, this show focuses on a selection of major works from the artist's recent practice. This exhibition is curated by Yang Jian and is on view through 10 January 2025. This exhibition unveils Hive Beijing's main space after its first large-scale and complete renovation designed by architect Sun Dayong, who also serves as the exhibition designer for this show.

Like a theatre director, Zhang Yingnan sets up a myriad of deliberately designed and fabricated stages of dreamscapes, as such, we experience the internal, spiritual, and literary poetic establishment of space beyond its physical and material nature. He invokes our reflection on reality: in the clamorous and turbulent, overcrowded and confined present, is there still a space for the dwelling of poetry? Through his paintings, the artist presents us with a method to arrive at the innermost part of us, that is, to try the best to perceive life, to preserve the poetic imagination, to protect the rawness and tenderness of our hearts, and to establish the order of our internal world, so that we truly experience the here and now.

Each vacant and desolate space in the paintings signifies the lost past as well as the void of contemporary mentality and psyche and is an imaginary space where the artist stores his thoughts, feelings, and memories. What 'If Unhindered' portrays is far from a deserted landscape, but rather, a channelling of profound dialogue with the self through the absence of 'people', to evoke a focus on the true 'nature' of humanity in their 'original' state. In this carefully fabricated theatre space where the illusory and the real impact each other, the actor and audience in imagination, the character, text, and the creator gather in one place, but never really interact. It is through this dramatic interplay that the viewer is able to enter from a real, experience-based space to one that is illusory and perception-based. Here, the carefully arranged lighting solidifies in the interstices of the image like gelatin, just as the vacuum glazing in a glass window, severing the connection between the internal and external space and stagnating memory, dream, and reality; it is both a space for containing collective memories and a specially constructed stage for displaying dreams while viewing it through the window feels like a mental reminiscence and emotional archaeology of some ephemeral relationship or fragments of time and space.

However, nostalgia and sentimentality are not Zhang Yingnan's main objectives, but rather the exploration of the implicit connection between spiritual and social spaces, and the absence of 'people' in the images becomes a more concrete and internalised constant presence. Perhaps, the real significance of 'If Unhindered' is the autonomous construction through painting, where the social relations observed by the artist are extracted from the partial interactive context and reconstructed over an uncertain span of time and space. This means that the social relations simulated in the images are no longer restricted by time and space, and can instead occur and be maintained anywhere and anytime. Although there is a limitation on the space that can be depicted, the absent 'people' that can be perceived are more likely to achieve the right to solitude and the freedom of silence in a more independent and concealed environment which is perhaps the artist's eventual expectation of the 'people'

themselves.