张凌瑞 | 格物 ZHANG LINGRUI THE LATTICE PURSUIT 2025.07.05 - 2025.09.04

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HdMGALLERY

┃关于展览

HdM 画廊方厅空间欣然宣布将于 7 月 5 日呈现张凌瑞个展《格物》。展览以寻常格纹布中的"格子"这一微观视觉单元作为张凌瑞近来一以贯之的线索展开。"格物"的双重意涵之处在于,它既是画面中承载着"格子"视觉信息的物象指称,也指向身为画家,藉由凝视、剖析、穷究这一具体物象而展开的实践——一种对绘画本身的叩问。展览持续至 9 月 4 日。

格子

画面中,以复数形式严谨罗列的格子,具有典型工业美学的冷峻特质。然而,当这样的几何化秩序,出现在了人为却 不经意形成的面料褶皱上,并成为一个画家反复推究的课题时,画面中的格子便悄然发生了嬗变,异化为了一个被深 度"格"究的载体。它似乎承载了画家工作中所会关涉到的诸多共性规律:几何边界内外的正负形张力;色彩因布面 起伏而呈现的冷暖渐进;轮廓在厚薄虚实间的细微游移;以及笔触与形体的相互咬合、彼此塑造所带来的生动性等。 每一块格子,都不可回避地成为绘画实践中须被逐个应对的独立单元,它们可以共筑为一块身处矛盾空间中的格子布 形象/意象,亦可被视作孤立的碎片,维系其"实在物"身份的同时,托举其绘画平面自身的抽象因素。这些方式的共 性在于,始终将"格子"这一元素,克制地锚定在具象与抽象的临界带,使其成为艺术家认知绘画边界的一个触角。

格物

强调几何关系的格子与硬边视觉的构成关系,共生了某种秩序性,而秩序的框架内,偶发笔触在格线间的纵横游走、 难以名状却又足以辨识倾向的低饱和色彩、对光线层次肆意而具体的描绘,却又诞下了混沌性。艺术家并非简单呈现 秩序与混沌的对立或制衡,而是透过时间这一绘画实践无法剥离的媒介,用绘画自身去讨论绘画中的所及之处——关 于感知、形式与内容,如何在有限的画布之上达成更多的可能与丰裕。这也是艺术家深耕"格子"(或称"格'格物") 所力图切近的状态。

ABOUT THE EXHIBITION

HdM Gallery's Square Room is pleased to present Zhang Lingrui's solo exhibition, "The Lattice Pursuit," opening on July 5th. Taking the "lattice" from ordinary checkered fabrics as the micro visual unit, this motif serves as the central thread running through Zhang Lingrui's recent artistic exploration. The title "The Lattice Pursuit" (Ge Wu in Chinese) carries a dual meaning: it refers both to the literal subject matter—the visual motif of checked patterns—and to the act of investigation itself, as the painter, through gazing, analyzing, and scrutinizing this concrete object, engages in a reflective practice—a questioning of painting itself. The exhibition will remain on view until September 4th.

The Lattice

Within the paintings, the meticulously-arranged and repeated lattice reflect the cool precision of industrial aesthetics. However, once this geometric order appears on fabrics unintentionally folded by human intervention, it becomes a subject that Zhang Lingrui continually interrogates as checks subtly transform, becoming vessels deeply "patterned." They seem to embody the shared principles that permeate Zhang Lingrui's process: the tension between positive and negative forms on either side of the geometric boundaries; the gradual transition between warm and cool hues shaped by the undulations of the fabric; the subtle shifts in contour between thick and thin, solid and void; the lively interplay where brushstrokes and forms shape and activate one another. Every lattice, inevitably, functions as an independent unit that must be addressed one by one in the act of painting. Together, they can constitute a single image or conception of checked fabric caught in a space of contradiction, or they can be viewed as isolated fragments, upholding both their identity as tangible objects and as abstract factors intrinsic to the pictorial space. What these approaches share is a constant, restrained anchoring of the "lattice" at the boundary between figuration and abstraction, turning it into an extension by which the artist probes the limits of painting.

The Pursuit In Lattice

Lattice, through their geometric relationships and the configuration of hard-edged forms, generate a certain sense of order. Yet within the framework of this order, the spontaneous brushwork weaving across the grids, the low-saturation despite unmistakably nuanced color tendencies, and the vivid, concrete depiction of light's gradations together introduce an element of chaos. The artist's intent is not simply to present the opposition or balance between order and chaos, but to use the medium of time—inseparable from the practice of painting—to let painting speak for itself: to inquire into perception, form, and content, and to explore how greater richness and possibility can be achieved within the bounds of the canvas. This is the state that the artist strives to approach in the ongoing process of "investigating" the lattice—what might be called "the pursuit in lattice."

■关于艺术家 ABOUT THE ARTIST

张凌瑞, 1994年出生于中国合肥。本科毕业于中央美术学院油画 系,研究生毕业于英国皇家艺术学院绘画系,现工作生活于北京。 近期展览包括:"跨级社区",油罐艺术中心,上海(2024);"在途", HdM 画廊,北京(2024);"Baroque",Champ Lacombe,比亚里 兹(2023),"Day by Day, Good Day", Union Pacific,伦敦(2023);"Final, not over",Unit 1 Gallery,伦敦(2020)等。作品曾在上海西岸艺 术中心、英国皇家美术研究院和杭州中国美术学院艺术博物馆展 出。

Zhang Lingrui(b.1994) was born in Hefei, China. Zhang graduated from Central Academy of Fine Arts (Beijing, China) and Royal College of Art (London, UK) in 2017 and 2020, with a bachelor degree and a masters degree respectively. Zhang currently works and lives in Beijing. His recent exhibitions include: "Supercrowds / Supercommunity", TANK Shanghai, Shanghai (2024); "En Route", HdM Gallery, Beijing (2024); "Baroque", Champ Lacombe, Biarritz(2023); "Day by Day, Good Day", Union Pacific, London(2023); "Final, not over", Unit 1 Gallery, London(2020) etc. His works have been exhibited at the West Bund Art Center in Shanghai, the Royal Academy of Arts in the UK and the CAA Art Museum in Hangzhou.







张凌瑞 碎片作为夜的单元 亚麻布面油画

Zhang Lingrui Fragments as Units of the Night oil on linen 160 × 200 cm 2025





张凌瑞 送行 - 02 亚麻布面油画

Zhang Lingrui See Off - 02 oil on linen 200 × 160 cm 2025







张凌瑞 视角练习 - 08 亚麻布面油画

Zhang Lingrui Perspective Study - 08 oil on linen 200 × 150 cm 2025







张凌瑞 视角练习 - 09 亚麻布面油画

Zhang Lingrui Perspective Study - 09 oil on linen 175 × 140 cm 2025







张凌瑞 视角练习 - 07 亚麻布面油画

Zhang Lingrui Perspective Study - 07 oil on linen 120 × 100 cm 2025







张凌瑞 降临费尔岛 亚麻布面油画

Zhang Lingrui Descend to Far-off Isle oil on linen 100×120 cm 2025







张凌瑞 送行 - 03 亚麻布面油画

Zhang Lingrui See Off - 03 oil on linen 100 × 80 cm 2025







张凌瑞 北京遗珠 亚麻布面油画

Zhang Lingrui Beijing Heritage oil on linen 65×80 cm 2025







张凌瑞 一次事故 亚麻布面油画

Zhang Lingrui An Accident oil on linen 80×60 cm 2023







张凌瑞 呈孔雀石绿的视窗 亚麻布面油画

Zhang Lingrui A Malachite Green Viewfinder oil on linen 30 × 25 cm 2025







WeChat



IMPORTANT / 重要提示

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