



张淼 2018

Zhang Miao 2018

It's Your Moment, Enjoy It

西五艺术中心 C5Art

北京市朝阳区三里屯西五街 5 号 F 座

Building F, No.5 Xiwu Street, Sanlitun, Chaoyang District, Beijing 100027, P.R.CHINA

+ 86 10 64603950 www.c5art.com c5artcenter@163.com



Viewless 190 x 310 cm 布面油画
oli on canvas 2018
RMB: 150,000



Enjoy 130 x 120 x 40 cm 黄铜, 不锈钢, 板面丙烯
brass, stainless steel, acrylic on board 2018
RMB: 160,000

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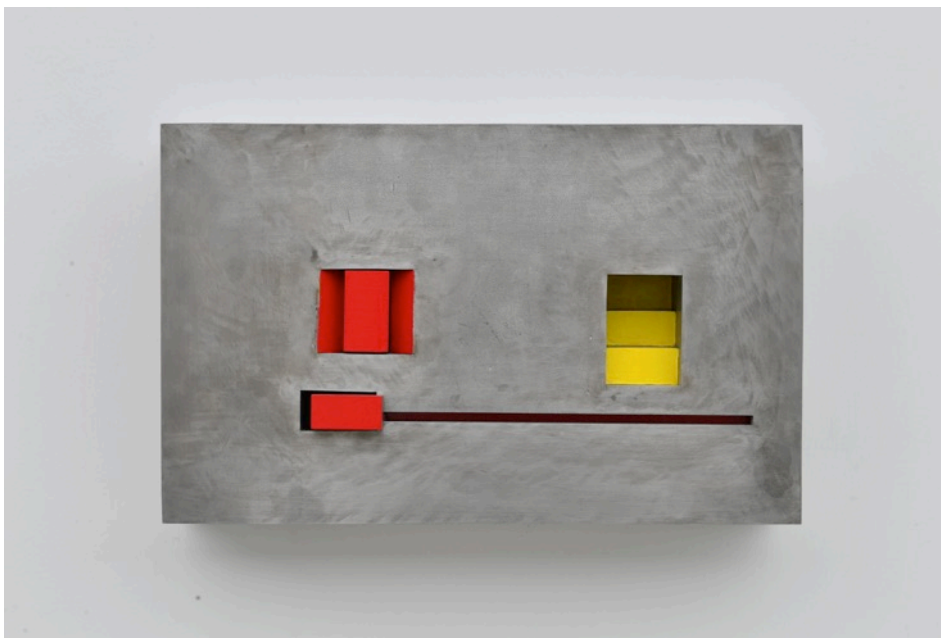
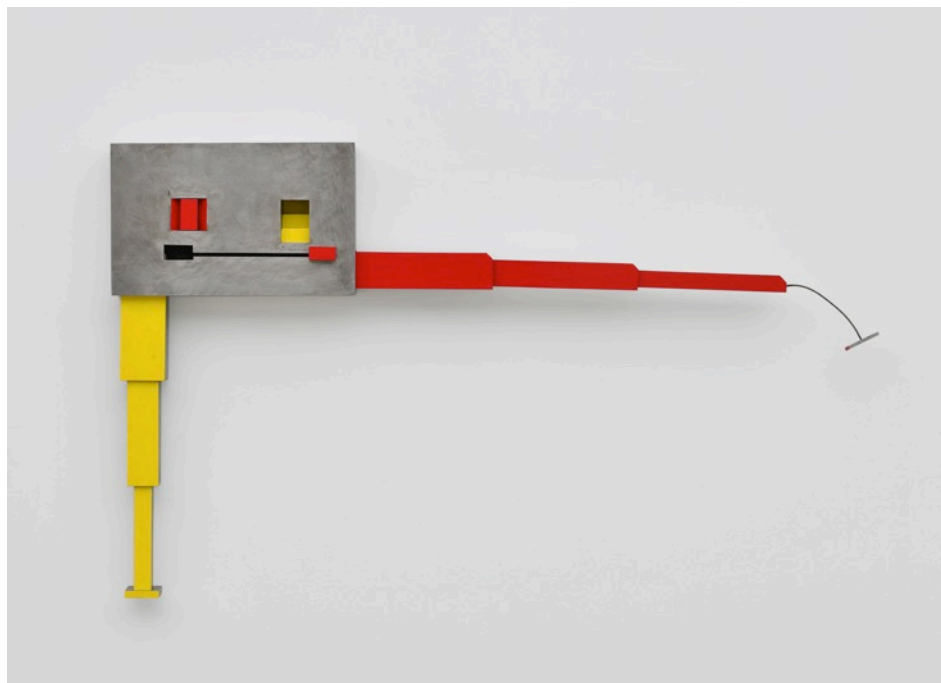
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Witness 110 x 130 x 6 cm 不锈钢, 黄铜, 板面油画
stainless steel, brass, oil on board 2018
RMB: 120,000

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小张 Xiao Zhang 36 x 23 x 8 cm(收起) 66 x 96 cm(展开)
 不锈钢, 丙烯, 金属底漆 stainless steel, acrylic, enamel 2018
 RMB: 130,000

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简陋的降维器 Crude Dimension Reducer 85 x 72 x 4 cm
 不锈钢, 黄铜, 板面油画 stainless steel, brass, oil on board 2018
 RMB: 已售



张淼个展 It's Your Moment, Enjoy It

策展人：周翊

展览日期：2018 年 10 月 17 日-11 月 18 日

展览地址：798 艺术区七星东街 E03 栋 C5798

开幕爬梯：2018 年 10 月 17 日 晚 18:00

张淼的第五次个展“*It's Your Moment, Enjoy It*”将于 2018 年 10 月 17 日，在西五画廊的新空间，C5 798 开幕。展览将延续至 11 月 18 日。

张淼的创作从做加法起步，接纳矛盾的形式，毫无顾忌地引入违反简约口味的元素和媒介，然而作品贴切地表述当代经验，唤起观者的身体共鸣。他受文丘里（Robert Venturi）的建筑理论的感召，从根本上承认一个非纯粹取向的、复杂的艺术概念。他的创作平面但具备可进入的真实，理性但采用装饰元素，场景化但各部分独立完整，色彩主观但不覆盖材料本身的特质。张淼将思路分阶段交替性地融合、辨识，再融合，保持着不停歇的运行和驾驭形式的信心。

真正的创作兼会创造出创作的方法，因为听起来再正确的道理一旦落实到如何做的时候都是陷阱。无需借口的生长、选择与决定、可读的图、创造性的批评还有融合，张淼统称为 making。在工作室他展示过一段自己编的建筑历史图示，以动物的巢穴比喻人类建筑，各种精妙的原创，从外观、工艺、材料和原理各异。但是所有这些无论如何没能逃脱筑巢的概念。唯独寄居蟹的思路不一样，壳是来自另外的系统，不是遵循筑巢的目的创造出来的。今天的网络文化的传播性充分肯定了这种篡改原初目的，无视概念和历史约束的二次创造方式。张淼的创作观要求思路突破认知框架，而作品的好坏从属于这前一条判断。

建筑有两种存在方式，现实中与纸上。受纸上建筑的启发，张淼将创作降维处理，置身事外去构造不陷入相关立场的联系。想象发弹幕的乐趣，游离于看客角度的价值取向。自由的观看在他这里具体体现为创作媒介被他加了引号，那么绘画和雕塑被当作道具，在张淼的创作中只是像画的和像雕塑的区分，有意忽略媒介之间的任何固定属性。他的创作同时想象创作者的手和观众的手，在角色运转中营造各自的时机、空间和存在理由。他特有的图像话语在这些稍纵即逝的瞬间——作品中得以释放。

张淼的创作很特殊的地方是他总是先有展览题目，然后构思作品。题目就像是创作的灵感。他的作品从不顺序地发生，他总是有一个可以讲述的整体计划，非常详尽地描述出心目中的视觉场景。张淼真正的作品形式是展览，虽然每一件单独的作品被分离出来也具有同样复杂的构造。展览的现场呈现将光源物质化，以发光的棚顶形式，并独立于墙面支

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撑，意图让实体墙面被感知系统忽略，其上的作品被某种看不见的力 / making 所连接。观众进入到作品的内部。比起装置的沉浸，这是个画质感人的“即是、也是”的聚合体。

张淼从出道至今在作品风格上保持了高度的一致，一直在变的是作品的“容积”，以及如何去看待它们。他作品中产生于封闭环境的趣味丝毫不排斥外界流行文化的价值观。本雅明所定义的凝视（contemplate）与消遣（distraction）的体验于他作品中同时存在。身体感受传达一种保守取向，因为身体习性与成长背景相关，最无意识。但是让艺术不断突破体验边界的出发点也是身体感受。看来真的是——我的保守使我进步。

张淼是北京人，2004 年考入中央美术学院油画系，后分别于 2008 年本科，2017 年研究生毕业。他过去的个展包括 2016 年“赤子系列”（021 艺术博览会，上海）、和“又又”（C-空间，北京），2015 年“托尼斯多年展”（西五艺术中心，北京），2010 年“至自己”（西五艺术中心，北京）。他近几年参加过的群展主要有：2018 年“普通画展”（西五艺术中心，北京）、“拼贴”（C5 798，北京），2017 年“画破狗”（泰康空间，北京）、“东风吹马耳”（C-空间+龙口，北京），2016 年“抽象 Q&A”（星空间，北京），2015 年“肯定不对，但就这样吧”（尤伦斯艺术商店，北京），2011 年“摆摊第三回一抽——青年艺术家匿名展”（西五艺术中心，北京）

（文/周翊）

Start by adding, Zhang's art allows contradictory forms and accepts unreservedly elements and mediums that run counter to modern sensitivity, but viewers nonetheless find their affinity with his works that are very close to contemporary experience. As an artist, he identifies with a concept of art that is impure and complex through his visualization of the architectural theory advanced by Robert Venturi. These works employ quite a few decorative elements despite their rationality, two dimensional yet create accessible real space, a scene yet each part is complete by itself, subjectively colored yet un-concealing the innate qualities of the materials. Zhang phases in materializing his ideas by regularly fusing them down, separate, differentiate, and re-fusing them, relentlessly driving his thoughts while holds firm believe in handling form.

Real creation is one that generates discoveries in methodology, as any principles, however correct they are, will be a trap when guiding one in practice. Self growth, select, image articulation, criticism and interfusion are together classified under Making, as Zhang calls them. In a diagram about architectural history he showed in his studio, used animal habitat to explicate architecture that features ingenuity in design, craft and material sensibility, being however original, none of them are able to escape the concept of construction. Here hermit crabs are an exception because their shells are something from another world, in other words not made for the repurpose. This kind of appropriation that alters the original intent and discard conceptual and historical context is given new validity by our proliferating and expansive online social culture. For Zhang, art should break away from the established cognitive structure, which is a quality prior to aesthetics.

Architecture exists in two forms: in reality and on paper. Inspired by drawings of architecture, Zhang reduces the dimensionality of his creative process and builds connections that is unaffected by existing perspectives, imagine engaging in the popular bullet-screen comments, the fun of openly expressing thoughts in really time. “Open eyes”, the famous lesson by Josef Albers actualize in Zhang's work playfully by him adding quotation marks to

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all the mediums, so when paintings and sculptures serve as props that move the plot and they distinguish from each other only in whether they appear more like a painting or a sculpture, deliberately denying any constant properties or references in the mediums. He imagines the hands of the artist and the viewer, the characters each looking for their own timing, space and reasons for existence as their roles evolve. In the meantime his unique pictorial imagination get unleashed at these transient moments, in this case, his works.

The way Zhang works is unusual that he always begets the title of exhibition before the artworks even begin to form. A title is like an inspiration. There are never a sequence in how the works happen, as he always seem to have an overall plan first that delineates in great detail the visual scenario in his mind's eye. There is no doubt that like theater, the exhibition itself is the true form of his art, even though each individual piece is just as complex structured as the whole. At the exhibition site, light source is materialized in the form of an illuminated top of a shed, seemingly freestanding without the support of the walls, in an attempt to reduce the presence of wall on our sensory perceptual field so that the works on it can be linked by an invisible force (the concept of Making, in this case) and allow the viewers to enter inside. By contrast to the immersive experience of installations, these works choose to stop just short of rapture, acknowledging contradictions and preserve a conscious mind in collage-like, crude picture quality.

There is a marked consistency in Zhang's style throughout his career, and what keeps changing is the "volume" of these works, as well as the angle to see them. These works were born in a rather enclosed context of rigorous studio practice, but they show a high degree of compatibility toward the value of prevalent pop culture. Walter Benjamin's category of "contemplation" and "distraction" co-exist in his art. Bodily preference shows a conservative tendency because habits are closely tied to the context in which one grows up, therefore largely unconscious to oneself. It is also the body, however, that pushes art to go beyond the empirical boundary. It does seem true for some artist that, my conservatism paves the way for progress.

Zhang Miao is born in Beijing. He graduated from the Central Academy of Fine Arts in 2008. His past solo exhibitions are "Newborn Series" at 021Contemporary Art Fair, Shanghai and "Razzle Dazzle" at C-Space, Beijing in 2016. "Venice Perennial at C5 Art, Beijing in 2015. "To Myself" at C5 Art, Beijing in 2010. He has participated in group exhibitions "Mandarin Paintings" at C5 Art, "Collage" at C5 798, Beijing in 2018, "Drawing Pogo" at Taikang Space, "Turning a Deaf Ear" at C Space + Local, Beijing in 2017, "Abstract Q&A" at Star Gallery, Beijing in 2016, "It's Not Right But It's Okay" at UCCA Store, Beijing in 2015, "Extract the 3rd Stall Keeper Show" at C5 Art Center, Beijing in 2011.

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西五艺术中心第二空间 C5798

北京市朝阳区798艺术区七星东街E03栋 C5798

开放时间：周二至周六 11:00–18:00

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Opening hours: Tuesday to Saturday 11:00–18:00

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