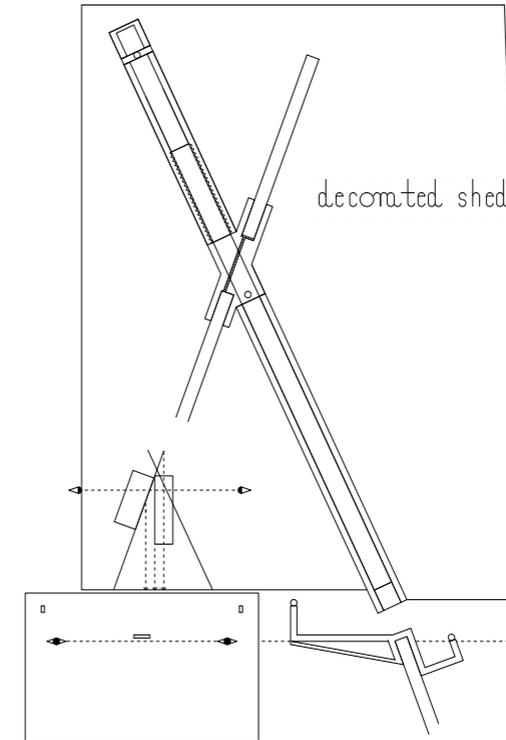


It's your moment, enjoy it.

Decorated Shed 圖紙 Decorated Shed Construction Drawing
電腦矢量圖 vector file
2018



筆 錄¹

故事發生在 70 多年前。我覺得可以稍微加一下傳統敘事的開頭吧，這樣有代入感。70 多年前的那個下午，當時的傳統藝術呢，好比有一面牆就在那兒立着，不對，應該是橫在那兒。有一些勇敢智慧老藝術家呢，就覺得這面牆不行，礙事，就是要琢磨給它弄了。雖然他們不聲不響，但是你會感覺到有種真正意義上的表態。後來呢，又有一些勇敢的老藝術家就開始踹這牆，把這面牆踹出一個大洞，滿地是碎磚頭。這個時候肯定會有一些起哄的，或者那種表演踹牆的，還有那種把自己弄殘了的，肯定都有啊，所以在腦子裏想象得到的那個場面應該是熾熱燦爛的氛圍，很浪漫，那一瞬間的浪漫應該特別像哪吒在橫劍自刎的那一瞬間——爸爸，你的骨肉我都還給你——那種浪漫至極吧。哪吒肯定就得成仙了，但這個故事不是這樣的。又有一些聰明的老藝術家就開始擺弄起這些碎磚塊，有的擡起來，有的堆在那裏，這事兒剛開始還行，很快這事兒就沒什麼意思了，基本可以說是不行了。又有一些聰明智慧的老藝術家，我覺得可以用“偉大”來形容他們，他們從這個磚頭塊上踏過去了，然後還從那個洞裏鑽進去了。這個瞬間是特別令人激動的，可以說是壯舉——某人短短一小步，却是藝術的一大步吧。打一比方，這種壯舉就好像是在一張紙上用水彩隨便瞎畫一個東西，這紙幹了以後不就皺了嗎？然後我們去看這個東西。這基本可以說是一種偉大嘛，可以說這不是一張畫，絕對不是一種畫，它完全是一個可以通向另外世界的鑰匙。在這個意義上，它真的可以把藝術帶到我們生活裏，而且這個時候藝術可能就是真的有用。說他們偉大就因為是這個。

這個故事還沒完，在鑽過洞的這些勇敢智慧老藝術家裏邊呢，還有一部分人突然回頭一看，那個開洞的破牆還在那兒立着。現在他看到的這個帶洞的破牆跟他進來之前看到的那種場景，感覺上應該是一模一樣的。這個時候他的感受，可以說是一種真正意義上的絕望吧，因為這種區別祇是那個進洞之前，他會感覺心裏還有個什麼東西，雖然不自由吧，但心裏還是飽滿的，就是飽滿熱烈的，然後進洞之後回頭一看呢，雖然可以隨便進了，自由倒是自由了，但是呢，心裏就一下什麼都沒了，沒得好像就是神話故事裏面諸神黃昏大洪水之後的感覺，回頭看了之後，就這樣沒了。在這個時候前後左右、歪斜、好壞、美醜、怪异都一樣，沒有區別，就是一種真正的“沒”，沒了。唯一沒變的還是那破牆還在那兒橫着。

^[1] 筆錄全文摘自 2018 年 6 月 1 日發布于繪畫藝術壞蛋店的錄音

故事還沒有結束，又有一些個智慧勇敢的藝術家，就看着這面牆，就在那兒看着，就呆着，看着看着，這牆突然就崩了，崩成沫了，變成了一個球，一個水晶球。這個場景就是一個平面上有一個水晶球，可以想象得到，我們可以透過這個球看到球後邊兒的東西，也可以看到這水晶球反射的原來周圍有點兒變形的東西的影子，你當然也可以想象到我們在球裏邊兒，也可以看到球外邊兒原來的樣子，都可以。這個時候的場景應該怎麼描述呢？我們和那個球都在那兒待着。這故事就是差不多這樣。很關鍵的就是，我認為非常非常關鍵的是那是個水晶球，而不是個洞，這個至關重要，而且這個時候我們也可以繞着這個球就進去，都行。這也是我特別願意把時間浪費在這兒的特別重要的原因，這麼說很有可能是那種曖昧不清或者自相矛盾吧，但是我覺得畫畫，一張畫的好壞，或者說能不能把一張畫畫好，還是怎麼着的，我覺得，這就是一個芝麻大點兒一個小事。還有，藝術不藝術吧，也就是差不多一個黃豆大點兒的事兒吧。關鍵還是在於我們怎麼看畫畫，或者我們怎麼看待藝術吧，我覺得這個才是非常非常非常重要的。故事差不多就先講到這兒，但是得稍微做一下補充，這故事發生的時間是差不多的，但人物和場景出場的順序不一定是我講的這種順序，很有可能攪和在一塊兒，或者完全顛倒都有可能，而這個這個牆也有可能是一會兒塌了，一會兒又被那些勇敢聰明的老藝術家補好了，那個水晶球一會兒有可能又變成那個原來的破牆。總之，不能用這種歷史的、先後順序明確的方式固定這個故事，這是不行的。

我的作品基本是我平時行動中的思考吧，或者說是思考中的行動，因為我一直把這兩個詞兒當作是一回事兒，而且我把這兩個詞兒當成一種方法。這些作品呢，我把它們看成是那種小寶貝兒吧，它們不怎麼時髦，但算漂亮，這種漂亮呢，應該不是那種漂亮小姐姐的那種漂亮，而我覺得應該是一種相對獨立存意義上的。所以這漂亮就加一個引號吧。我想用一個英文單詞表達這個漂亮——ordinary。我覺得這個更接近。Ordinary 不是指那種表面的審美，不是審美和媒介技術方面的。我覺得這次展出的不是繪畫，也不是裝置，雕塑什麼的，我給它們起了 new structure 這樣的名字，因為我覺得中文裏邊兒比喻太多太亂，而且長話短說就會說不清楚。這個名字肯定不能翻譯成新結構，因為肯定完全不是這個意思。

Transcript¹

The story happened on an afternoon over seventy years ago. For a sense of immersion, it might as well begin as a narrative. Traditional art at that point found itself in front of a vertical wall, a wall that blocked the way. Some old artists, brave and wise, wanted to get rid of this wall, something they considered a hindrance. Quiet as they were, one could sense that they took their stance for real. Then more courageous old artists joined and they began to kick the wall until they made a big hole in it, leaving broken bricks scattered on the ground. At that moment there must have been some who cheered, some who kicked the wall for show, and some who got themselves seriously injured. It was an exuberant atmosphere, one could imagine, quite romantic, like the moment in the cartoon movie “Nezha Conquers the Dragon King”, when Nezha, a mythological figure commits suicide with a sword. “Dad, I give back the flesh I got from you.” It couldn’t be more romantic. Nezha would otherwise have become a god, but this story didn’t go that way. Another group of old artists, very smart ones, began to fiddle with those pieces of bricks. Some piled them up, and some left them in a heap. It was interesting in the beginning, but soon it became dull, or was simply over. Later some wise old artists, truly Great in my mind, walked over the bricks and even succeeded in going through the hole to the other side of the wall. This was a really exciting moment. We may call it a feat, something like “one small step for a man, one giant leap for mankind.” What happens when painting randomly with watercolor on a piece paper? The paper crinkles as the medium dries, and then we look at this object. This basically defines Greatness, one may say it’s not a painting, absolutely does not belong to the category of painting, it is a key to another world. In this sense, it can undoubtedly bring art into our life, and art becomes useful in a real way. That’s why they can be called Great.

The story didn’t end there. After going through the hole, some of those old artists looked back and found the wall still there. The wall with that big hole, they found, was in no way different from the wall they had seen before. They were then plunged into true despair, I think. Before going through the hole, there had been something in their heart. Though little freedom, they felt hopeful and full, but when they went through the hole and looked back, free at last, one could come and go as one pleased, but they felt like an empty shell,

^[1] This transcript is taken from the recording published by Art Gangster on June 1st, 2018

empty like in the mythological twilight of the Gods, after the deluge. Nothing was left, just like that. Good or bad, beautiful or ugly, far or close, front or back, normal or strange everything became indistinguishable. It was a final sense of negation, all gone, except the wall remaining unchanged with that big hole.

The story continued. Still some other wise and brave artists were staring at the wall in bewilderment and they kept on staring until the wall suddenly collapsed, exploded into foam, and formed a ball, a crystal ball. The scene consists of a crystal ball suspended on a surface. We may see through the ball to what is behind it, as we imagine, also the reflection of what was there before but slightly distorted by the ball. You can of course imagine that we stand inside the ball and can see what the outside used to look like, anything is possible. How to describe the scene? We stay there with the ball. That’s how the story goes. The very key, I think, is the crystal ball, it is not a hole anymore, remember this is crucial. We can choose to be inside or walking around the ball. That is why I am so contented to spend so much time here. It might sound ambiguous or contradictory, but I do believe the good and bad of a painting or whether you can make it good is something so trivial, such a matter is about the size of a sesame. The question of art or not art is about the size of a pea. The point lies only in how we perceive painting to be, or how we treat art. I think this is very, very important. The story has good reason to end here, but I have to add something: the time of the story is more or less accurate, but the characters and the order of the events may vary from my version. Quite possibly, they may mix or go completely another way around, and the wall may collapse at one time and be mended by some brave, smart old artists at another. After some time the crystal ball may become a broken wall like before. In a word, the narration based on historical and chronological order does not apply here.

My works were generally born of my thinking while making things, or making while thinking something, as I always make no distinction between thinking and making. I see them as my method.

前言

張森

張森的創作從做加法起步，接納矛盾的形式，沒有顧忌地引入違反現代簡約口味的元素和媒介。他受文丘裏（Robert Venturi）的建築理論的感召，承認一個非純粹取向的、復雜的藝術概念。看他的作品即是感受這些被他納入的矛盾，平面但具備可進入的真實，理性但充滿裝飾元素，場景化但各部分獨立完整，色彩主觀但不覆蓋材料本身的特質。他無差別地將各種媒介組合到一起之後重新辨識，然後再次組合，直到**“融化”**掉它們固態的類別并產生新的認識，讓創作過程脫離媒介框架而更接近創造角色。

關於大腦與工作室裏的“化學反應”

“知道與做到是兩回事”，墨菲烏斯在駭客帝國中說。創作兼會創造出創作的方法。關於大腦與工作室裏的“化學反應”，張森統稱為**Making**。他自己編過一套建築歷史圖示，以動物的巢穴比喻人類建築，例舉各種精妙的原創，從外觀、工藝、材料和原理各异。但是他隨即講到，所有這些無論如何没能逃脫築巢的概念。唯獨寄居蟹不一樣，殼是來自另外的系統，不是遵循築巢的思路創造出來的。寄居蟹的方式是二次創作，并且不受過去眼光的影響。張森的創作觀要求思路突破認知框架，而作品的好壞從屬於這前一條判斷。

建築有兩種存在，現實中與紙上。

張森借用建築圖紙的觀看方式，刻意將自己的感知和認識**降維**後進入創作。降維雖然本身是減法但目的却是爲了方便做加法。想象觀看網絡視頻的時候觀眾發的彈幕，樂趣在比拼奇葩視角，置身事外地去構造不陷入相關立場的聯想。這不也是自由的觀看嗎，雖然這樣強詞奪理現代主義先驅們可能要從棺材裏坐起來了。把創作媒介加上“ ”引號，降維之後的繪畫和雕塑成了道具。道具之間沒有實質區分，像畫的和像雕塑的零件可以自由地被組裝，然而創作與遊戲一樣，又必須不自由（有規則制約）才不會失去樂趣。捨棄媒介的本質又似乎是保留來自媒介自身約束的辦法。

張森總是先有展覽題目，甚至在動手做任何作品之前，

心中就已經有了完整到每一個細節的視覺場景。然而自身攜帶的創造力却是他一直努力克制的，他對於什麼做與什麼不做的標準極其嚴苛。他像偵探對待疑犯那樣在工作室的牆面用藝術家們自

己的話語和作品拼接出一幅拷問創作綫索的圖示，他所敬仰的大師也在之列。創作需要先剝離人雲亦雲的套路，從“不是、就是”的二元邏輯裏走出來。否定不是摒棄，他說，否定是得到。張森真正想要創造的是創作思路的自由。這種藝術沒有形體，存在于作品之外。

這次展覽的空間是刻意爲顯示作品之間那些看不見的

聯繫而搭的“棚子”，也出自張森之手。藝術是座沒有門的建築。他從另一位建築師海杜克（John Hejduk）身上得到與文丘裏的包容性相反的信念。對於海杜克來說在他的建築上找不到門意味着該觀眾還沒有被允許進入。雖然參與性在今天的藝術作品與觀眾之間起到的積極作用是不可否認的，但就像海杜克不相信建築可以爲人的存在提供一勞永逸的解決方案，張森同樣不相信藝術的參與性和治愈本身可以讓人們的思想進步。所以展覽中他置入一個淺顯的機械互動，伴隨着一聲巨響去吸引注意，它的用意也許是提醒。這個元素就像是電影導演爲推動劇情安排的**麥高芬**那樣，它並不試圖替代作品的內容。

Architecture has two realms of existence:

in reality and on paper.

Zhang Miao learns from architectural drawing,

he begins by flattening out his perception and cognition.

Admittedly, reducing the dimensions to two means subtraction,

but by opening up a field of associations it becomes a method of addition.

Compare this to the barrage of real-time commentary from audiences suspended above an online video.

The fun is to compete for the most far-out perspective,

in other words, never address the issue but make outrageous associations from it.

Is this not also a form of seeing freely?

Our modernist pioneers may roll in their graves at such a twisting of their words.

As the artist put his mediums in quotation marks,

the flattened paintings and sculptures become stage props.

Props have

Preface

Fundamentally additive,

Zhang Miao accepts contradictions and intentionally reintroduces elements and mediums that run counter to modernist taste.

Compelled by Robert Venturi’s views on architecture,

he embraces a complex, heterogenous art. To look at his work is to sense the contradictions he has fused;

flat yet immersive, rational yet decorative, colorful yet sculptural,

theatrical yet each work self-reliant. Various mediums are combined indiscriminately and then re-differentiated.

The result is further combined and scrutinized again until concrete categories are dissolved and new insight is generated,

releasing the art making process from the structure of medium until it verges on character creation.

“There is a difference between knowing the path and walking the path”,

said Morpheus in the Matrix. Making art may generate the art of making art.

Zhang Miao coins the term “Making” for himself to represent the alchemy of studio practice.

He once designed a set of diagrams illustrating the history of architecture with structures from the animal world.

Animal habitats are ingenious, unique in every case and aspect, originality, appearance, craft, material, and principle.

All these designs nevertheless fall under the single concept of building no matter how elaborate they are.

The hermit crabs is an exception because its shell comes from another system, is repurposed.

The hermit crab’s vision is free from the past. Art making must break away from established knowledge.

For him good or bad, the quality of an artwork is pre-determined by this measure.

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Props have

no qualities beyond the roles they are assigned; now painting and sculpture like parts can be assembled freely in whatever way desired. Art making, however, is like playing a game, there must be rules to follow for it to be fun. Paradoxically, to discard the essence of medium may be the way to reserve its binding force.

For Zhang Miao, the exhibition title always precedes a project,

an entire visual scene is complete in his head before he begins working.

His own exceptional creativity as an artist however is held in check, as he has extremely rigorous standards for dos and don’ts.

Like a detective tracking down a suspect, he lays out on the wall of his studio a route map of works and thoughts,

interrogating artists in the past, masters of modern history that he admires. To be an artist, one has to first stop parroting and avoid the binary logic of “either-or”.

To say “no” to, is not to negate or reject, quite the contrary,

Zhang Miao says, to say “no” is to take. What he really wants to create in art making is freedom within the mind.

The art he aspires to is formless and outside of an artwork.

The exhibition space is a “shack” designed by Zhang Miao, intending to show the invisible connection between the works.

Art is a building without a door— he adopts this conviction from another architect, John Hejduk,

quite the opposite of Venturi’s inclusiveness. If a visitor, according to Hejduk,

cannot find the door to his building, it means he or she is not yet permitted to enter.

By now one cannot deny the effective relationship produced by participatory works of art on viewers,

but just as Hajduk did not believe that architecture can offer an once-and-for-all solution to human existence,

Zhang Miao has little faith in interactive effects alone to advance thinking.

Instead of trying to immerse the viewer, he chooses to remind them of the gap,

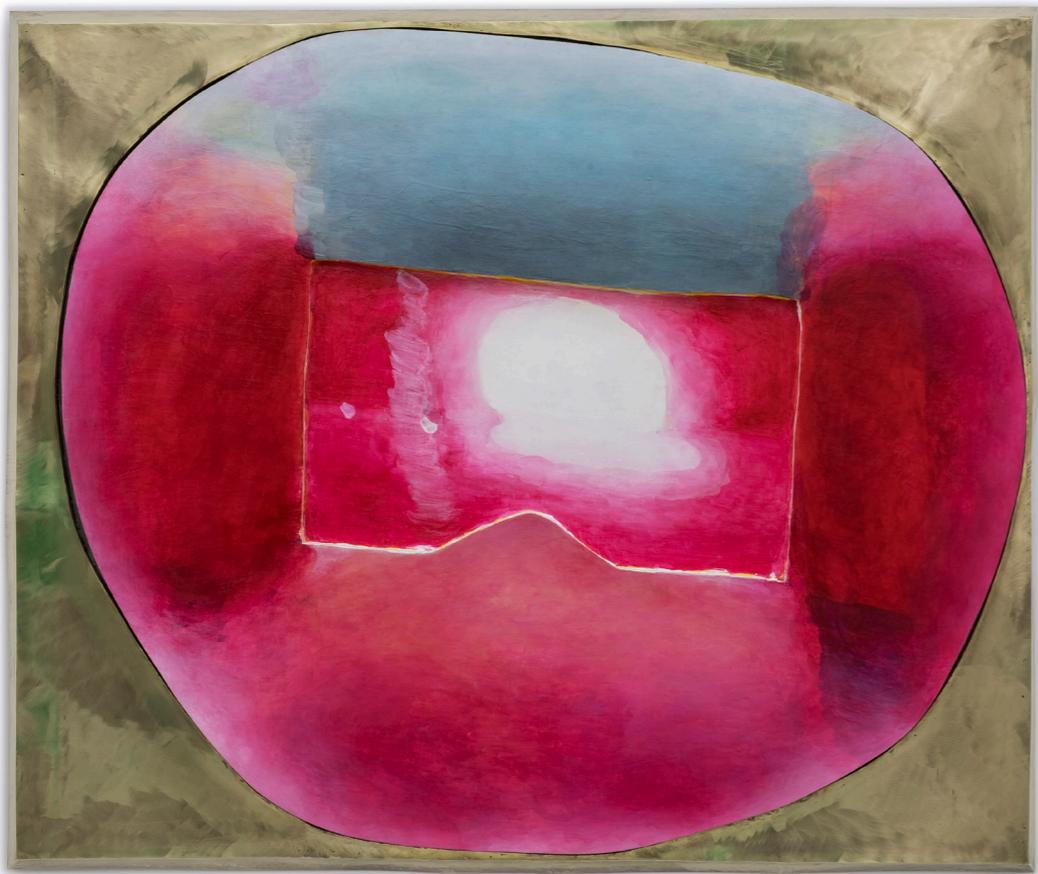
by placing a fictitious gesture (resulting in a loud clang) in the exhibition.

Like the MacGuffin a film director uses to drive a plot,

it plays a role, but does not try to substitute for the content of the work.

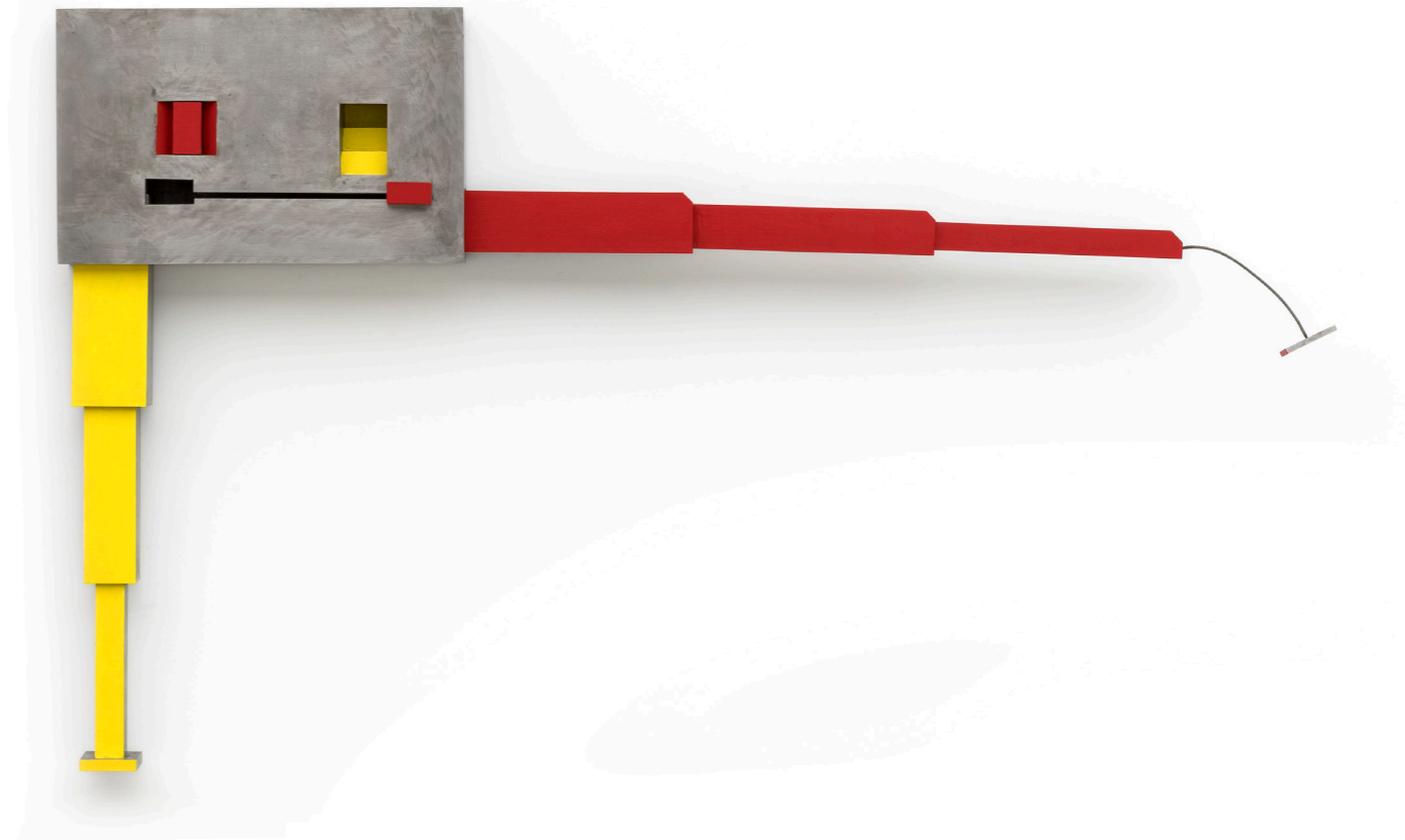
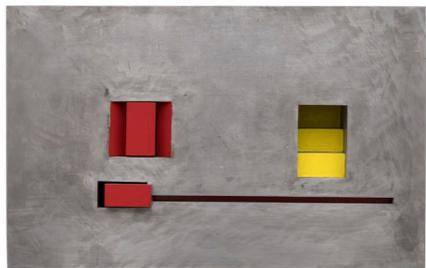
Witness
黃銅，板面油畫 brass, oil on board
110 x 130 x 6cm
2018

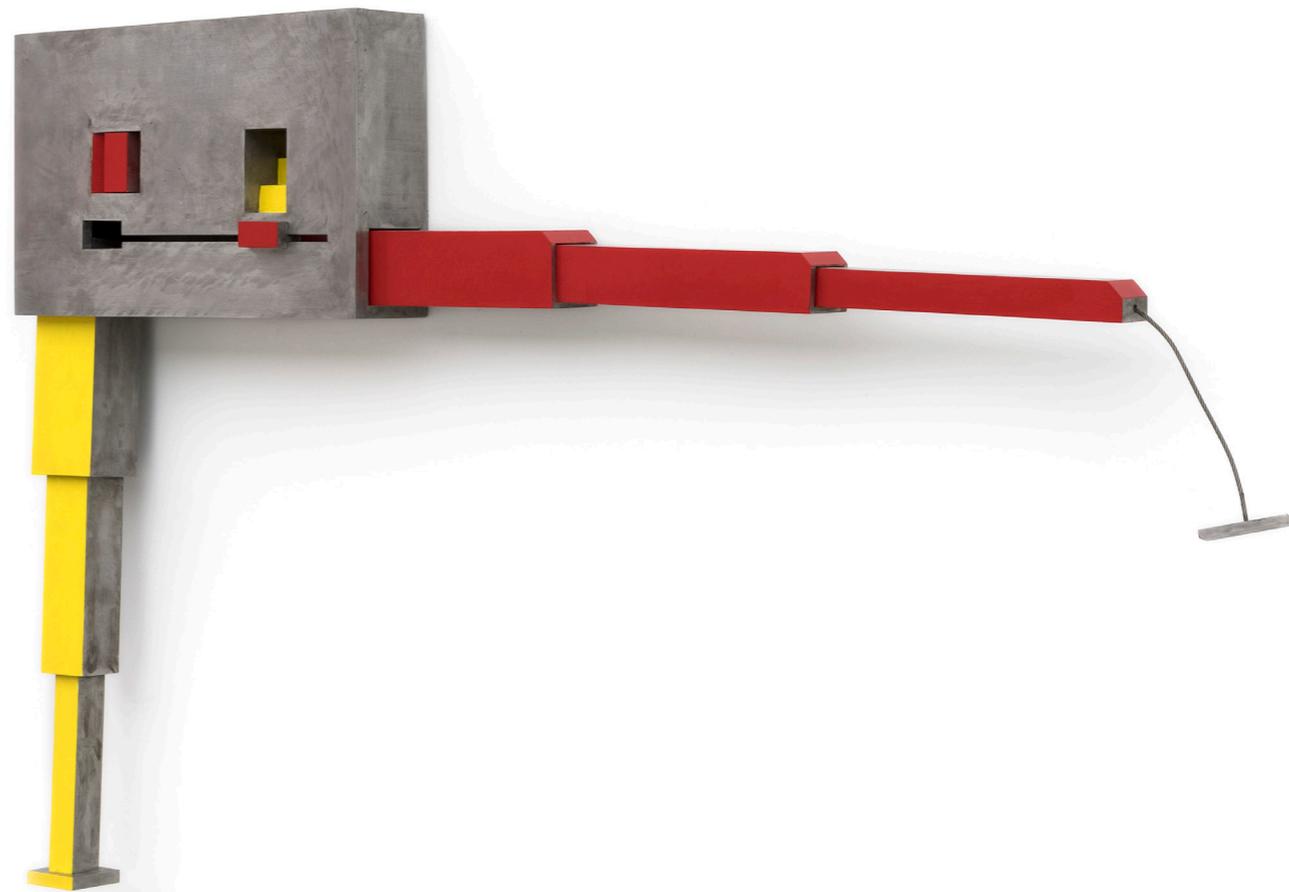




小張 Young Man Zhang
不銹鋼，丙烯，金屬底漆 stainless steel, acrylic, metal primer
36 x 23 x 8cm, 66 x 96 x 8cm (展開 spread)
2018







簡陋的降維器 Crude Dimension Reducer
不銹鋼，黃銅，板面油畫 stainless steel, brass, oil on board
85 x 72 x 4cm
2018





Viewless
布面油畫 oil on canvas
190 x 310cm
2018



Enjoy
黃銅，不銹鋼，木料，鞋油，丙烯 brass, stainless steel, shoe polish, acrylic
130 x 120 x 40cm
2018









張森：先把自己覺得特別錯的事給做了¹

跟張森的訪談從那張《簡陋的降維器》開始。

Q: 這幅作品是怎麼來的呢？

張森：我看動畫片《瑞克與莫蒂》，他們的牆上掛了一個“行活兒”，有一片草地、有一顆樹，有片藍天，人們不會在意它，但我覺得特別像抽離出來的畫。

後來我就想行活兒都有什麼，一般的裝飾畫可以是一個是藍天草地，底下是一個陰天草地。我就畫了一個淡藍，一個淺綠，一個灰色、一個稍微深一點綠，四個顏色。繪畫裏面有的像圖，看圖說事那種敘事性的。有的偏繪畫，怎麼抹，筆觸的感覺。我覺得這個作品這兩種都不是特別像，而像刷大門似的。刷大門就是拿一個色塗，裏面有點繪畫的東西，有點像圖，又有點像抽象畫，但又不是特別抽象。因為還是有筆觸，灰色裏面的筆觸就有點像陰天的雲。

這幅畫挂在牆上就是練習走神用的。

Q: 你這個說法我覺得挺好玩的。

張森：因為你一集中精力看，就什麼都看不着了。就是你逼着自己不集中精力，一看：藍天草地、陰天草地，你也可以想象成藍天、遠處草地，然後有一條河，再是近處的草地，逼着自己練習走神。你要一集中精力，這不就祇是四塊顏色嗎？

Q: 說說“降維”在你這裏的概念？

張森：我是想抽離出來看，它就有點像降維了。就是想把繪畫當成一個門類看。

Q: 繪畫本身不就是一個門類嗎？

張森：對，但是因為我是幹這個的，就容易總在繪畫裏面琢磨該怎麼畫。我要把它當作一個門類，挺難的。就是我得讓自己走神，不怎麼在乎這件事。

降維就是不把蝴蝶當成蝴蝶看，當成昆蟲看，昆蟲屬於節肢動物，蜈蚣、螃蟹也屬於節肢動物，在這個類別層面上，蝴蝶和螃蟹就是一種東西。

要是不降維，就會總想着喜歡這個蝴蝶，討厭這個蝴蝶，我認為這樣就有審美上的一個限制了。我把繪畫和其它門類都當作是零件，創作的時候如果總在一個範圍裏挑自己喜歡的零件，不是很容易出問題嗎？

《簡陋的降維器》是一個具體的做法。我如果把原本在動畫片裏的一個畫，放到了現實中，做出一個“繪畫”，那周圍的環境是不是也跟着被降維了呢？邊兒上的人不就也都成片兒了嗎？

張森在“普通畫展”中的作品就跟建築有密切的關

系，他在聊他的藝術時也經常會提到建築的方法。我讓張森跟我講一講他這次的個展“[It's Your Moment, Enjoy It](#)”時，他非常詳細地跟我解釋了這次展覽的空間建構，還專門重畫了比例更為準確的展廳平面圖。

從每一件作品精確到厘米的位置安排，到如何避免牆面與牆面之間角度過於尖銳，再到光與陰影對空間、作品的影響，再到觀眾的觀展路線等等。他不單單在作品中融入了建築思維，他把整個展覽也當成了一個建築來做。

Q: 這個展覽你做了這麼多精心的設計，我在看展覽時並沒有注意到這些，實在有點抱歉。

張森：沒有，我不希望人感覺到，好的建築走進去你什麼都感覺不到。當感覺不到有這些設計時，才能讓人感覺進入了一個整體的空間。

Q: 這次展覽為什麼要設計這個光頂？

張森：這個光頂有點像你的想法，在你的想法下，你做了這些亂七八糟的東西。但是想法沒有一個具體的形式，是不具體的東西，你還要給它做得特別物化，之後還要讓這物化盡量消失。因為一般這種物化會讓人躲，但是我覺得不應該躲，就是先把自己覺得特別錯的事給做了，完了再把這錯給消除。

這個光頂還有一些斜度。綑直了很簡單，那樣它就是大畫廊那種假高大上那種棚頂，我覺得太幼稚了。所以後來又換了一塊布，給它綑到有一點弧度，還不讓人察覺到。

Q: 你對建築感興趣，並且把建築融入到你的作品中，是這樣嗎？

張森：我研究建築已經五六年了，主要是看建築師怎麼去想。我覺得他們的想象力

特別棒，會把很多想法拼裝在一起。紙上建築有很多都是在時間裏想象的，我覺得很好。因為我覺得“筆墨當隨時代”這個說法不是特別對。

“什麼時代幹什麼事”這個想法特別幼稚，所有人的想法都是這樣的。特別婆婆媽媽，天天說我們的時代跟過去的時代有什麼不同，特別強化這個概念。當然這個東西是假的，是你編的，是有不同，但是它有許多跟原來相同的地方。

Q: 你不擔心沉迷在建築這一個門類裏嗎？

張森：我也研究遊戲、音樂，還有別的很多東西，我每天都在拆解這些，因為我總害怕祇學一個東西。電氣焊我也做了十年。基本上《小張》是不會有人焊出來的，因為誰也不會焊成兩百多片才能組裝出一個東西來。

Q: 你的作品都是你自己做？

張森：我的東西必須自己做，這個是很重要的一個事。就是你如果不去做的話，你根本不會明白它是兩個思路。做的時候你完全可以體會到兩種思路不一樣了，這兩種思路之後就可以結合再進行別的創作，這個就叫 making，這個對我很重要。

在現場看《小張》的時候，張森說這件作品一拉開，掉下去，就結束了。我說最好的是掉下來的那一刻，張森却說他覺得最好的是把它再裝回原樣的時候。

Q: 聊聊《小張》這件裝置吧。

張森：《小張》太幼稚了，就是這邊你一拉，那邊掉下去，就是特幼稚的一個玩意兒，最低參與度的，就馬上提醒別人你的參與是無效的，這個東西沒有任何意義。這件裝置不是為了跟觀眾產生關係做的。



我覺得希區柯克對裝置的理解就太棒了，我覺得好的裝置就像一個麥高芬。

希區柯克有一個電影，一個女職員偷了四萬美元，然後在一個旅館裏面被殺了。那四萬美元推動了劇情的發展，但是女主角被殺與被這些錢一點直接關係都沒有，這就是麥高芬。我覺得那四萬美元在電影裏就是特別棒的裝置。

我在做《小張》的時候就想，它就是玩具、小雕塑、建築、這三個東西揉一塊，放在牆上。我覺得它跟其它作品黏在一塊兒，特別像那四萬美元。它可以推動這整個展覽，推動其它作品，然後觀眾看着其實覺得無所謂。

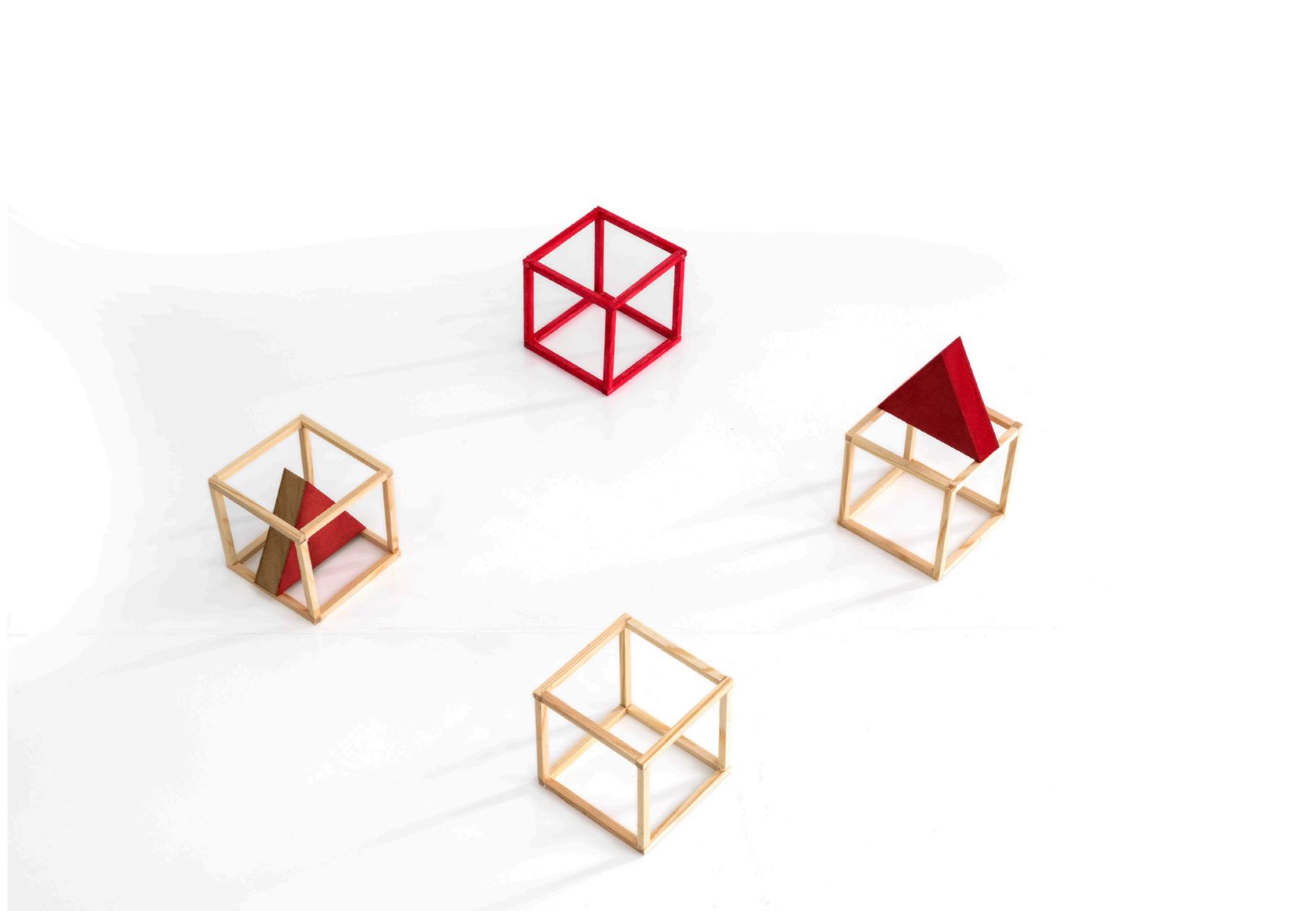
採訪中很多時候，張森在回答一個問題時，並不會給出一個直接的答案，而是會花精力闡述答案背後的想法，這些想法往往在很多問題之間是相通的，會穿插着出現。顯然，雖然針對作品或者展覽的具體問題不同，它們的答案都指向了某一個相同的東西。

張森在採訪中提到了他喜歡的建築師約翰·海杜克（John Hejduk）一篇文章中的內容：“在德州某個季節裏，黃昏時候，有些樹幹上似乎閃着磷光……發出一道模糊却炙熱的光芒。走近仔細一看，才知道原來樹幹上完全被某些昆蟲棄置不要的外殼覆蓋住了。忽然間，我們聽到頭頂漆黑的樹葉中傳來一陣齊唱的聲音……原來那聲音是樹幹上殼中的原主人們所發出，它們換上新的外型，藏在樹葉當中。這現象令我們感到奇怪的是，我們可以看到昆蟲的外殼附着在樹幹上，但那却祇是空虛的身體，被生命本身拋棄的身體。正當我們注視着這些幽靈般的身體時，我們聽到它們以新的形體在樹葉間發出蟲鳴。我們聽得到，却看不到。那一陣鳴叫聲可以說是靈魂之聲。”

張森對這段內容有着強烈的共鳴，因此這段文字對理解他的整個陳述也很有幫助。他的作品、包括展覽都是蟲子的外殼，是他藝術的很小一部分。更重要的東西是需要去感覺的，是留下這些外殼的思想。

在訪談結束時張森說他其實害怕告訴別人所有這些東西，我問他為什麼，他說，“我老覺得我這個人就是太較勁了。”

1. 全文摘自 2018 年 11 月 1 日發布于藝術碎片張屯屯做的訪談。



Zhang Miao: Do What I Consider Very Wrong First ¹



The interview with Zhang Miao started with his “Crude Dimension Reducer”.

Q: Where did you get the idea for this work?

Zhang Miao: In one episode of the cartoon show “Rick and Morty” there is a banal art piece on the wall: a tree on grass under the blue sky. Most people would just ignore it, but I think it’s like a painting removed from reality.

Then I started wondering what makes an art work banal. An ordinary decorative picture shows grass under the blue sky, then just below it another shows grass under an overcast sky. I chose four colors: light blue, light green, gray, and darker green in that order. Some paintings are images, images tell a story like a narrative. Some are more process-oriented, invested in how to work the brushes and strokes. In my opinion, neither description fits this painting – it is more like painting a door. Painting a door involves painting with one color, in it are a few painting elements, a bit like a picture, but also a bit like an abstraction, yet not all that abstract. Because there are brushstrokes, their visible traces in the gray is a bit like clouds in an overcast sky.

This painting on the wall is there for me to practice distraction.

Q: I find it very funny the way you just said this.

Zhang Miao: When you concentrate on it, you cannot see anything. If you push yourself to be less focused, then you can see grassland under a blue sky or an overcast sky. You can also picture a blue sky, grasslands afar, a little river, and then grassland in front of your eyes – a picture that helps you to distract yourself. When you really look, you can see no more than four color blocks.

Q: Can you talk about what you mean by “dimension reducer”?

Zhang Miao: If I look at it in a detached manner, it looks like it has fewer dimensions somehow. I just want to see painting as a category.

Q: Isn’t painting itself already a category?

Zhang Miao: Yes, it is. But since it is what I do, I tend to ponder how to paint inside of that. It is pretty hard for me to treat it as a category. So I have to get myself distracted and care less while painting.

By “reduced dimension” I mean seeing a butterfly not as a butterfly but as an insect. Insects belong to arthropod while centipede and crab are also arthropod, so on this categorical level, a butterfly and a crab can be the same thing.

Before the dimensions were reduced, I would try to find

ways to love this butterfly or hate it. Preference would lead to Aesthetic restraint. Be it painting or other categories, I regard them as parts. If one always chooses his/her preferred parts within the same range, won’t there automatically be problems?

“Crude Dimension Reducer” is a strategy. If I take a painting in a cartoon story, place it in real life resulting in a “painting”, does the dimension of everything else around it also get reduced? Don’t the people looking at it become pictures too?

Zhang Miao’s works in “Mandarin Painting” are closely related to architecture. He also recently cites methods in architecture when talking about his artistic practices. When I asked him to speak about his solo exhibition “It’s your Moment, Enjoy it”, he elaborated on the spatial construction of this exhibition and also re-drew a more proportionally accurate plan for it.

He not only integrated architectural thinking into his work but also treated the entire exhibition as architecture by taking into consideration the arrangement of each artwork accurate to the centimeter, appropriate angles between the walls, the influence of light and shadow on the space and artworks, and the flow of visitors.

Q: You put so much effort into the design of this exhibition, but I’m truly sorry that I missed this while looking at the exhibition.

Zhang Miao: Not at all. On the contrary I don’t want the viewers to notice those details just as you won’t feel anything when walking into a really good architectural work. Only when you cannot feel or notice these designs will you be able to feel that you are in the space as a whole.

Q: Why did you design a light box ceiling for this exhibition?

Zhang Miao: This light box above your head is a little bit like my ideas. Guided by ideas, I did the rough-and-tumble stuff. But ideas are not specific without a form, so it needs to be materialized through making, and then I have to eliminate all these materials as much as possible because materialization will turn people away. But I think we should not shun them. Lets start with what we consider wrong and then in the process we eliminate them. This light box’s surface is purposefully put on slack, if tightly stretched it would look like the hoity-toity ceilings in those big galleries. So we opted for a surface slightly larger than the frame, but not so much so as to make it obvious.

Q: You are interested in architecture and bring it into your artworks. Am I right?

Zhang Miao: I have been studying architecture on my own for about 5 or 6 years and it is mainly to figure out how an architect thinks. I think they have awesome imagination that enables them to collage many different ideas together. Many architectural designs on paper are imagined inside time. I find them really amazing, since I don’t agree with the familiar saying “Ink and brush paintings should keep up with the times”.

The idea of “do what the time demands” itself is quite naive even though everybody seems to accept this premise. They keep nagging about how today is different from the past to reinforce this concept. Of course it’s fake, you made it up, yes today is different, but it’s also similar to the past in a lot of ways.

Q: Aren’t you worried about getting too much into the category of architecture?

Zhang Miao: I also study how games, music and many other different things work. Afraid of getting trapped in one thing, I’m busy with taking things apart every day. I had been doing electro-gas welding for ten years. Practically speaking, no one is capable of fabricating “Young Man Zhang”, because who would make something by try welding over 200 intricate pieces of metal?

Q: Do you make all of your artworks on your own?

Zhang Miao: I must get myself totally involved, this is a very big deal for me. If you don't do it yourself, then you will never understand there are two different thoughts behind it. When you are actually in it, you will know their differences. And then you can combine these two thoughts in your practices for other creations. It is what I call "Making". It's very important to me.

While looking at "Young Man Zhang" at the exhibition, Zhang Miao said by pulling this arm piece, a leg drops from the underside socket, The end. I said that the best part is the moment it drops, but Zhang Miao insisted that the best part is putting it back.

Q: Let's talk about your installation "Young Man Zhang".

Zhang Miao: It is very childish, pull on this side and the other side drops down. A baby's toy asks minimal participation, it immediately reminds the viewers of their ineffectual participation. It is completely pointless. This installation was not designed to interact with the viewers, I should say.

I think Hitchcock's understanding of installation is great. To me, a good installation is like a Macguffin.

In one of his movies, a woman steals 40, 000 dollars and then gets murdered in a hotel room. The money propels the plot forward but it has nothing to do with the death of that woman in the movie. This is called a Macguffin. That 40, 000 dollars in the movie is the best art installation.

Making "Young Man Zhang", I fused toy, mini sculpture and architecture, the three things together on the wall. I think while sticking with other works in the show, It is very much

like that 40, 000 dollars, since it can push the entire exhibition together with other works, though it matters little to the audience.

For most of the interview, Zhang Miao wouldn't give direct answers to our questions; rather, he put his efforts into elaborating on the thoughts behind each answer, which are related to each other and come out alternately. Obviously all the answers point to the same thing, though the questions vary with different works or exhibitions.

Zhang Miao mentioned an article by the architect John Hejduk:

"During a certain season in Texas, at dusk, some tree trunks seem to be phosphorescent... They give off a dull, blazing light. Upon close scrutiny it is revealed that the trunk of the tree is completely covered with discarded shells that were the outer body of certain insects. Suddenly we hear a chorus of sound coming from the dark leaves above. It is the sound of the insects hidden in the tree in their new metaphysical form. What is strange about the phenomenon is that we can see the insects' shell forms clinging to the tree, empty shells, and a form that life has abandoned. While we fix our eyes on these apparitions, we hear the sound of the insect in its new form hidden in the tress. We can hear it but we cannot see it. In a way, the sound we hear is a soul sound. "

Zhang Miao feels a great kinship to this paragraph, so it can also be very helpful to our understanding of his entire statement. His works, as well as the exhibitors are shells of insects, which are a small part of his art. More important stuff requires more efforts to feel, and they are the thoughts that leave the shells.

At the end of the interview, Zhang Miao said he was actually afraid of telling people about all this stuff. I didn't understand. "I think I am too obsessively competitive," he said.

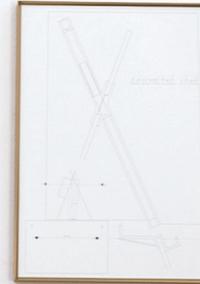
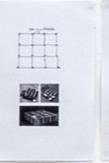
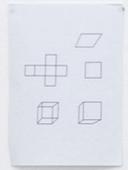
1. Content is extracted from Artshard interview by Zhang Tuntun, published on Nov. 1st, 2018.





It's your moment - enjoy it

Text on a sheet of paper, possibly a letter or document.



Text on a sheet of paper, possibly a letter or document.



Text on a sheet of paper, possibly a letter or document.



美麗城 Belleville
板面油畫，黃銅，不銹鋼，木料，鞋油，金屬底漆，丙烯酸
oil on board, brass, stainless steel, wood, shoe polish, metal primer, acrylic
110 x 130 x 45cm
2017



既然我們組裝、聯結的時候可以選擇各種東西，那麼爲什麼不能選擇那些預先默認排斥的，而祇挑選覺得對的那些？那又能對到哪裏去呢？媒介、樣式簡單的混搭容易導致原地踏步，樣子上看起來雖然正確，但實際上却是敷衍了事。

把含糊的想法分辨一下，以便繼續幹活。比如：繪畫+雕塑=浮雕；那麼，浮雕+繪畫=給雕塑上色，給雕塑上色和彩塑雖然很像，但却完全不一樣。

餛飩和餃子，雖然差不多，但完全不一樣。想象一下：餃子的可能性會更大，可以做煎餃，煎餃可以直接和生煎包聯系在一起。可以說，在聯結餛飩和生煎之間的關係時，餃子是座橋梁。（雖然餃子、餛飩都是水系的，但餃子可以變成火系的煎餃，和生煎聯系在一起；也可以變成風系的蒸餃，和包子聯系在一起。餛飩如果在火系中可以和春卷聯系在一起，一下子從主食界跨越到小吃界）所以可以說在思考包子、餃子、餛飩、生煎之間的關係時，餃子是紐帶，餛飩是契機。

When assembling or making a combination, we may rightfully choose whatever things we find opportune, so why not those we have excluded beforehand as undesirable? And how legitimate are those chosen? We are actually marching in place if we simply blend different mediums and styles --- it looks correct but is actually perfunctory.

Let me clear my mind before I can continue. If painting + sculpture = relief, for example, then relief + painting = painting a relief, but painting a sculpture is completely different from a colored sculpture, though they look much the same.

Although the wonton and the dumpling are similar, they are completely different. Come to think of it, dumplings offer more possibilities. When fried, dumplings and pan fried pork buns become cousins. The dumpling, in a manner of speaking, serves as a bridge connecting wontons and pan fried pork buns (though wontons and dumplings are both commonly cooked in boiling water, therefore belonging to the element of water, dumplings can also be pan-fried and so belong to the element of fire, thus connected with pan fried pork buns; it may also belong to the element of wind, when steamed, connected to steamed stuffed buns. When considered under the element of fire, the wonton can be connected with the spring roll, then suddenly it shifts from a staple food to the realm of snack food.) When we discuss the relation between steamed stuffed buns, wontons, dumplings, and pan fried pork buns , dumplings functions as a link, while wontons mean opportunity.

666
布面油畫，黃銅 oil on canvas, brass
190 x 230cm
2017



1+1=2 是生意；1+1=4 是藝術，如果願意也可以說是生活；我們對世界成倍的觀看和閱讀使我們更加豐富、寬廣和寬容（Josef Albers 約瑟夫·阿爾伯斯）。自由的觀看比謙虛的聆聽更重要。

這句話聽起來可以相信，因為強調了直觀經驗重要。但這祇是個結論，沒有具體的過程，這也是這類話聽起來對但又是最使人迷惑的原因，有兩個比較容易出現的問題：

1. 自由的觀看比謙虛的聆聽變成自由的觀看 = 不聽話。不聽話祇可以說是一種動力、一種上進心，其它什麼也不代表。這種盲目的動力是創作中良好的開始，同時這種動力最大的問題就是容易轉到簡單的相反方向，建立了一種簡單的對立，其實和原來沒有什麼區別，2 和 -2 可以說是一樣的，這種不聽話變成一種表演，也會逐漸喪失盲目的活力，淪陷成一種技法，是一種阻礙創作的模版。

2. 自由的觀看比謙虛的聆聽更重要這句話本身就是謙虛聆聽的內容，在這種慫恿下我們可以自由的觀看變成了一種空洞的形式，反而就是阻礙自由觀看、創作的一種模版，使人無法調動自己的直覺，不敢判斷也不去想象。

自由的觀看比謙虛的聆聽更重要可以換成另外一句話：本心即當代，翻譯得正式一點可以說成：視角主義的內在世界的內在化，信仰無需高大祇要自己覺得值得。可以說這是更加豐富多樣的基礎。很像在函數 $f(x)=y$ 中的 f , f 是對數集元素施加的對應法則，是函數關係的核心特徵。

想象一下：如果 f 局限在“筆墨當隨時代”這種進化式的歷史感的錯覺下是没有本心的，這種不斷強化的統一没有活力。 f 當然也不能設成 0，這是一種没有意義的逃避，是神棍的做法，肯定是一種矇昧的倒退。

所以我想通過實踐創作出一種關於創作的方法，這種方法與一般工具不同，是爲了去除方法的方法，排除模版、接近直覺，同時避免陷在思考什麼是本心當中，把不要想的都當作是變量，帶着這些變量繼續嘗試鏈接。可能在當下這比你不是一個好藝術家或者你是否做出件什麼好作品更加重要，我們如何看待藝術比藝術作品本身更加重要，因為藝術的珍貴可能就是它即罕見又尋常。這就是構建 Making 的原因，類似一種底層語言，它有效而充滿活力，可以隨時增加插件立體的不斷生長，也可以隨時凝聚成點面對具體的挑戰，我把它當成我真正的創作。

1+1=2 is business, whereas 1+1=4 is art, or you may call it life. Our continuous and expansive gazing at the world and reading about it adds to our riches, openness and tolerance. Josef Albers said that seeing freely is more important than humble listening.

This statement sounds convincing because its stresses the importance of intuitive experience, but it is a conclusion without a specific recommendation, which explains why statements of this kind sound true but are ultimately puzzling. It can leads to two possible misinterpretations:

1. Unrestrained seeing > humble listening = disobedience. Disobedience is a motive, a progressive force that represents nothing but itself. Such a blind force provides impetus but at the same time the biggest problem with this force is that it may easily turn into its opposite. Simple opposition does not actually bring many changes, one could say that two and minus two mean the same. As disobedience grows into a kind of performance, the blind vitality gradually dies out and gets reduced to techniques, a stereotyped pattern for creation.

2. The statement that seeing freely is more important than humble listening is itself to be listened to humbly. With such encouragement, seeing freely becomes a hollow act, an obstacle to seeing and creating freely that prevents us from mobilizing our own intuition or daring to use our own judgment and stretch our imagination.

The statement that seeing freely is more important than humble listening can be changed into another formula: contemporaneity equals having the heart of a primitive. More formally, it means that when perspectival systems are internalized, we do not need lofty beliefs --- if what you are doing is deeply worthwhile for you. It may well create more variety, like “f” in $f(x)=y$, the rule for the set numbers, central to the functional relation.

Just imagine, “f” would have no primitive impulse if it was bogged down by the evolutionary historical proscription “ink painting tradition must keep up with the times”; such a perpetually reinforced bond deprives it of vitality. And of course “F” cannot be “0”, as that would be a meaningless escape, a mind game, and surely a throw-back to religion.

I therefore wish to find through practice a creative approach that differs from common-sense tools because, as an approach, it excludes all approaches and standard models in order to be more intuitive, and at the same time it avoids dwelling on the primitive impulse and includes everything we are not supposed to think as variables to make connections. This is of greater importance than whether you are a good artist or whether you have outstanding art works. Our understanding of art is far more essential than art works, for the precious value of art lies in both its rarity and ordinariness. That accounts for my making of “Making”, a substrate language, which, effective and filled with life, can not only keep on growing in all dimensions as more and more parts are plugged in but can also focalize to form a tip in the face of real challenges. I see it as my one true creation.



藍色波浪 Blue Wave
黃銅，漆 brass, enamel
40 x 50 x 5cm
2017

從繪畫開始想， 畫什麼和怎麼畫 的關係（*x*、*y*）可以理解成一個函數 *f*(*x*)=*y*。慈禧是 *x*、光緒是 *y*, 光緒是傀儡，傀儡就是函數，其中 *f* 是關鍵，是慈禧自己的心思。如果慈禧的心思沒有變化：例如 *f* 是乘 2 時， 2*x*3=6 和 2*x*4=8 可以說是沒有區別的，這時的創作祇是形式上的變化，看似五光十色實則死寂暗淡。這種關係裏躲藏着一種邏輯：筆墨當隨時代的進化式的歷史感，然而時代感更像是人們給自己心裏不斷強化的一種印象，可以說這種無聊的現實表現主義下的生產都是行活兒，認祖歸宗式的土特產、批判現實的旅游紀念品、狗尾續貂平庸的國際化、假裝時髦的情趣小商品成爲生產的模版，模版不分好壞都一樣。

上面是問題和問題的樣子，下面是思考的內容。

新的媒介技術肯定可以改變創作思路。但如果看法不變，不論躲在哪個樣式中其實都是一樣，跟新鞋始終都沒多大關係。所以限制變得很關鍵，嚴格控制自己在一個相對局限的範圍內展開行動。

陷在繪畫當中會有上面的問題，我想可以從另一個角度去觀看繪畫，相對抽離的觀看，把它作爲一個門類來觀看。比如，不把蝴蝶當蝴蝶看，當昆蟲看；螃蟹、蜈蚣，甲蟲、蝴蝶都是節肢動物，這時蝴蝶和螃蟹可以說是一樣的，然後就可以去思考節肢動物、哺乳動物、兩栖動物之間的關係了。這時繪畫變成“繪畫”，當然也可以把雕塑變成“雕塑”、裝置變成“裝置”、建築變成“建築”、游戲變成“游戲”……，然後再重新觀看、思考、創作。這時“繪畫”可以說是一個零件或者是一種元素：零件和相對應的整體可以想象成胳膊、腿和整個身體的關係，是一種“組裝拼貼”的關係；元素相對應的整體可以想象成合成樹脂和塑料的關係，是一種“溶化”關係。“組裝拼貼”和“溶化”是有區別的：前者趨于組構，後者趨于融化。

這時的“繪畫”看上去是即熟悉又陌生的，有意識的和判斷繪畫的經驗擦肩而過，就像蟲子離開蟲繭後留在樹上的空殼，避免了陷在審美口味上糾纏不清而浪費時間，根本就不會想我喜歡蝴蝶還是蛾子，因爲對於作者來說這祇是個創作所需的材料，可以繼續組裝。

Starting with painting, I think the relation between what to paint and how to paint（*x* and *y*）can be exemplified by a function *f*（*x*）= *y*. When Empress Dowager Cixi is “*x*”, Emperor Guangxu, her puppet, is “*y*”. Then the puppet is a function, and “*f*”, what was going on in Cixi’s mind, is the key. If Cixi doesn’t change her mind, the value of “*f*” is “multiplied by 2”: 2*x*3=6 and 2*x*4=8 are not really different, and for this work there is only difference in form - underneath the glowing appearance is dead silence. Hidden in this relation lies a logic: painting has to evolve with our time to make history, but the sense of these times is more like a recurrently reinforced impression. One could say that following this tedious expressionist realism can only arrive at a standardized product, a local specialty with an ancestral lineage, souvenirs with a touch of critical realism, and pretentious stylish gadgets becoming production models. There are no good and bad models, all models are the same.

What is mentioned above are problems and their symptoms. Now to consider these.

New media and technology undoubtedly transform ideas, but if the perspective remains unchanged, there will be no change at all— whatever form one hides behind. It has nothing to do with the new pair of shoes. Thus restraint is crucial, to strictly limit one’s actions to a relatively confined domain.

The same is true if we get too involved in painting. We can approach paintings from another perspective: view it as a category in a detached way. Then a butterfly is no longer a butterfly but an insect; a crab, a centipede, a beetle and a butterfly, all belong to the family of arthropods, so a butterfly and a crab can mean the same thing. Then we move on to the relation between arthropods, mammals and amphibians. Now painting becomes “painting” in its own right, and of course, a sculpture becomes “sculpture”, so does an installation, architecture, a game, etc. Now we can re-engage ourselves in reviewing, reflecting, and creating art works. “Painting” in this context can be a part or an element. The parts are related to their corresponding whole the way our arms and legs are related to the body: “assemblage and collage”. The correspondence between whole and parts can be imagined as the relation between resin and plastic: “dissolution”. “Assemblage and collage” are different from “dissolution”: the former is about structure, and the latter about change from solid to liquid.

In this case “painting” looks both familiar and strange. Purposefully disregard informed judgment of painting as you pass by, like insects’ vacant shells left on a tree, thereby avoiding wasting time on discussions of aesthetic taste. Don’t bother about whether I like a butterfly or a moth, because to an artist, both are merely materials for creation and can be reassembled endlessly.

一根上了黑漆的原木上插上一張綠紙
A Sheet of Green Paper Inserted in a Black Lacquered Log
木料, 黃銅, 不銹鋼, 漆, 紙 wood, brass, stainless steel, lacquer, paper
50 (直徑 diameter) x 230cm (高 height)
2017



小張 Young Man Zhang

雕塑 去座兒 變裝置，
互動 參與 少不了。
瓮中捉鱉 討人厭，
費勁 整景兒 却雷同。

不光 專心 左右看，
也可 走神兒 上下瞧。
祇磨 鑰匙 不造 門，
不坐 游輪 乘貨船。

去掉雕塑的底座後它變成一個物體，這就是裝置藝術形成的過程。和觀眾的互動參與變成了裝置作品內容的本身。也可以說雕塑藝術是要被觀眾凝視，而裝置藝術是要使觀眾沉浸。

但是，這些使人可以沉浸的方式却趨于雷同，因為這些方式諂媚于觀眾，這些諂媚的形式可能是使觀眾喜歡或厭惡或者其它。但這類計謀不僅使藝術的創作趨于保守，而且也不尊重觀眾，認為觀眾沒有欣賞藝術的能力。

那該怎麼辦呢？我想我們可以從其它的藝術形式中得到幫助，換個角度重新想象，而不是努力讓那些使人沉浸的詭計更加有效。比如，電影中的麥高芬，麥高芬是電影中的一個道具，對推動電影劇情的發展十分重要，但對觀眾並不那麼重要。由此想，我們也可以做出一件作品，它祇是和一個展覽中的作品產生關係，而且起到很重要的作用，對於觀眾來說却是含糊不清的。

這可能對藝術家的創作和觀眾欣賞藝術都是積極的。

The pedestal removed, a sculpture becomes an installation
It cannot do without interaction,
Going after easy prey is annoying
Efforts are made, only to arrange a scene, a duplicate scene.

We take a careful look from left to right
And let our mind wander from top to bottom
Shape the keys only without making a door
Ride a cargo ship instead of taking a cruise.

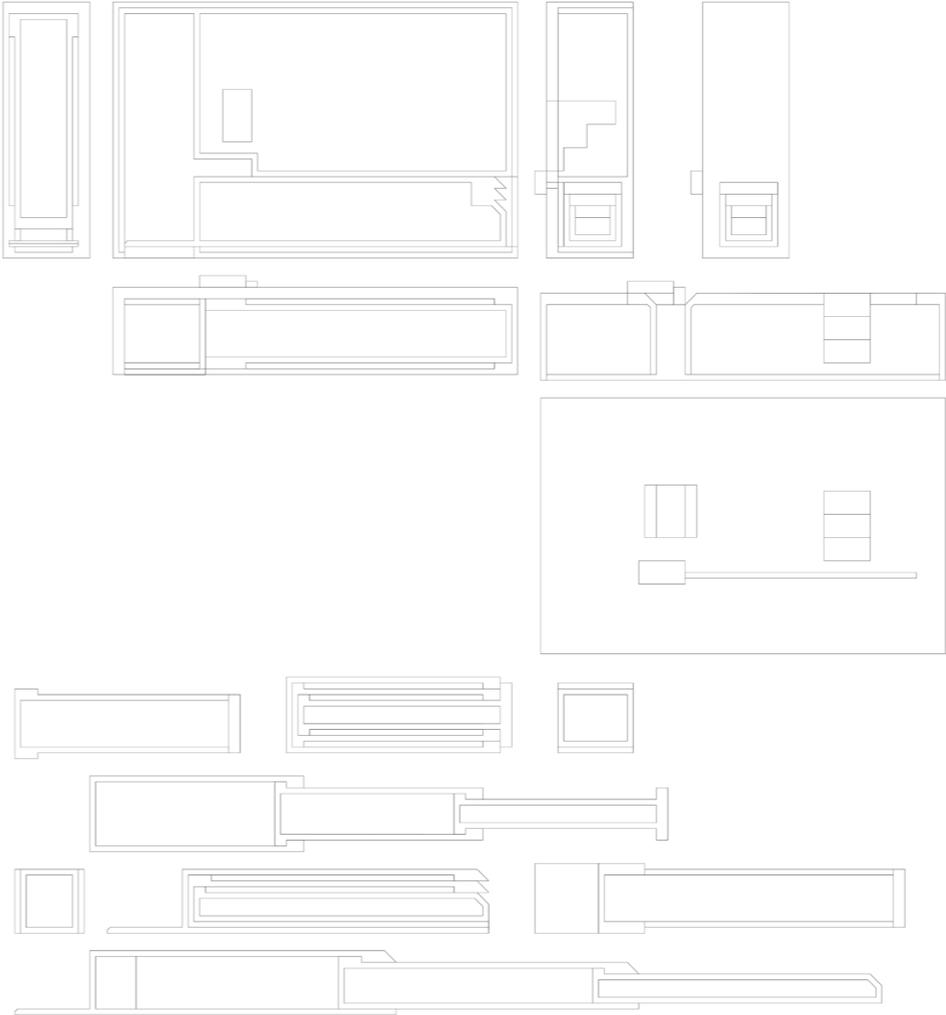
When the pedestal is removed, a sculpture becomes an object --- this is how installation art come to be. Interaction becomes the very content of the installation as an art work. A sculpture is to be contemplated, whereas an installation invites the audience to immerse themselves.

These methods of immersion however vary little because of their character of flattery toward the audience, which may be either attractive or detestable to them. This kind of tactic not only leads to conservatism in art creation but also betrays condescension toward the audience, inferring that they lack the ability to appreciate art.

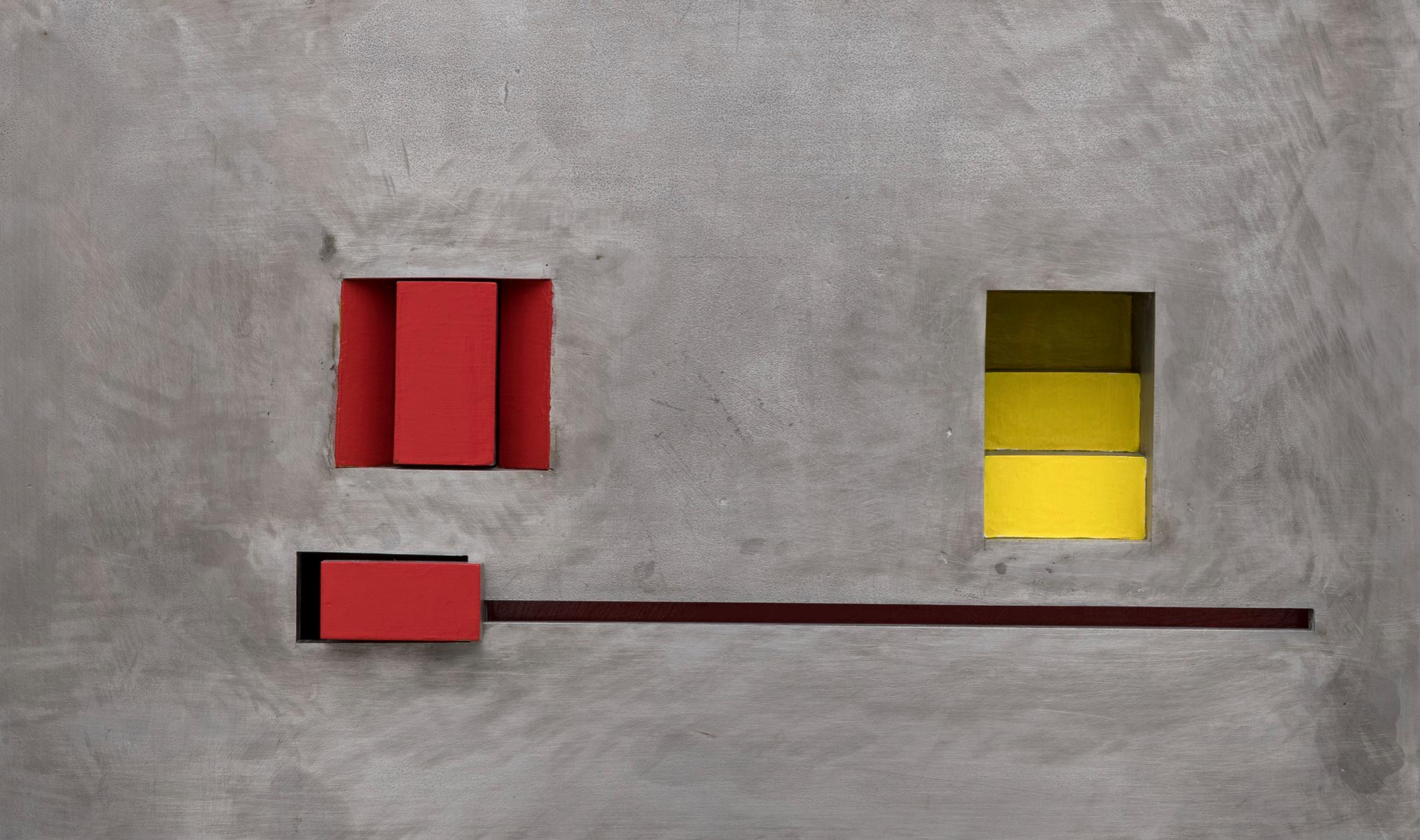
Then what should we do? We can learn from other forms of art, I think, by adopting a new perspective in our imagination instead of trying to polish tricks to immerse the audience. Take the MacGuffin for example: it moves the plot forward but does not matter much to the audience. Therefore we might as well create something that is only related to a work at the exhibition, maybe essential to the work, but ambiguous to the viewer.

This is probably a positive solution for both the artist who creates and the audience who appreciate.

It is your moment. enjoy it.



小張圖紙 Young Man Zhang Construction Drawing
電腦矢量圖 vector file
2018



張淼

1985 出生于北京
2008 畢業于中央美術學院油畫系第四工作室
2017 畢業于中央美術學院油畫系研究生

個展

2018 《It's Your Moment, Enjoy It》C5798，北京
2016 《赤子系列》上海 021 當代藝術博覽會，上海
《又又》C- 空間，北京
2015 《脱尼斯多年展》西五藝術中心，北京，中國
2010 《至自己》西五藝術中心，北京，中國

群展

2019 《快樂的人們》中間美術館，北京
《在網絡的標志下 - 拼接與梗》CLC Gallery Venture，北京
2018 《普通畫展》C5Art，北京
《拼貼 / 中羅友誼大食堂》C5+86，北京
2017 《西岸藝術與設計博覽會》滬申畫廊，上海
《畫破狗》泰康空間，北京
《東風吹馬耳》C 空間 + 龍口，北京
2016 《抽象 Q&A》星空間，北京 2015
2015 《肯定不對，但就這樣吧》尤倫斯藝術商店，北京
2011 《擺攤第三回 – 抽——青年藝術家匿名展》西五藝術中心，北京

Zhang Miao

1985 Born in Beijing, China
2008 BFA from the Painting Department, Central Academy of Fine Arts
2017 MFA from the Painting Department, Central Academy of Fine Arts

Solo Exhibition

2018 “It's Your Moment, Enjoy It” C5798, Beijing, China
2016 “Newborn Series” Art 021 Contemporary Art Fair, Shanghai, China
“Razzle Dazzle” C-Space, Beijing, China
2015 “Venice Perennial” C5 Art Center, Beijing, China
2010 “To Myself” C5 Art Center,Beijing, China

Group Exhibition

2019 “Happy People” Inside-Out Art Museum, Beijing, China
2019 “Under the Sign of the Internet – connections and double meanings” CLC Gallery Venture, Beijing, China
2018 “Mandarin Paintings” C5 Art Center, Beijing, China
“Collage /Great Cafateria of Friendship” C5+86, Beijing, China
2017 “West Bund Art & Design Fair” Shanghai Gallery of Art, Shanghai, China
“Dawing Pogo” Taikang Space, Beijing, China
“Turning a Deaf Ear” CSpace+Loacl, Beijing, China
2016 “Abstract Q&A” Star Gallery, Beijing, China
2015 “It’s Not Right But It’s Okay” UCCA Store, Beijing, China
2011 “Extract the 3rd Stall Keeper Show” C5 Art Center, Beijing, China

It's Your Moment, Enjoy it——張淼個展

It's Your Moment, Enjoy it——Zhang Miao Solo Exhibition

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