

2015年6月12日至7月12日，空间站将为您呈现张博夫首次个展。张博夫毕业于德国卡塞尔艺术学院自由艺术专业。这是他在国内第一次比较全面的个人展览，囊括了近年的新作。

张博夫的绘画并没有纠结于题材、符号、自我为中心的感受性、叙事性，甚至绘画语言。这使得他的绘画工作直指向绘画主体的共性层面。形象化等同于他必须再现的客体形状，而形象是在意念的浮现，介于记忆与篡改之间，两者是对立的。如同克利所说“不是要表现被看见的东西，而是要让东西可以被看见”。张博夫的作品更多的具有“心理上的写实”，使客体在画面上具有多重的意义。他的绘画具有一种自我抑制的冷静，和朴素自然的表达。他把不同的视觉元素如同积木游戏一般互相搭建、粘连，组合成一种新的具有开放隐喻性的画面。几何形体一般概括的图形，整体的轮廓线，被压缩的空间感...他对于这些客观法则的理性搭建和篡改却使物象具有一种不安定感的存在。对抗直接以自我为中心的绘画理由，对抗俗套的、计划性关联，对抗绘画的描述性功能——即使这种功能是服务于自身的——从而对抗了将绘画视作从属于创作者主体一部分的常规选择，跨越了庸俗性的对应关系。他的画面从理性出发，通过艰难的绘画过程，尝试抵达自主性的自然呈现，以学科的客观性来消解自我的局限困境。画面呈现出的气质，简单而纯洁，含蓄而隐约，美而异样，甚至象诗。而这一切并非个人主体建构计划的实现，它只是张博夫与绘画两个主体之间的对话的结果。张博夫画如同一张巨大平静的海洋，观众不知不觉的沉浸其中。

From June 12th to July 12th, the Space Station is to present you with Zhang Bofu's first solo exhibition. Zhang graduated from Universität Kassel in Germany, major in Free Art. This is his first solo exhibition which is held in China and which includes all his recent work these years.

Zhang's painting does not limit itself within themes, signs, self-centeredness, narrative, even painting language. This makes his paintings conform to the painting subjects. To visualize means that he has to re-present the objective shape, and image is the emergence of ideas which stands between memory and change, two of which are opposed to each other. Paul Klee has said that it is not to express those seen, but to make things be seen. Zhang's work is more psychologically realistic, attaching multiple layers of meaning to the object in his painting. His paintings possess a kind of self-restrained calmness, as well as plain and natural expression. He combines and connects different visual elements just like playing toy bricks, constructing a new painting with open metaphor. Geometric shapes, the contour, compressed space ... His rational construction and alteration of these objective rules makes these objects an unstable existence. It resists being self-centered, and conventional, planned correlation as well as the descriptive function of painting itself. In this way it resists the regular choice of regarding painting as part of the author's subject, crossing over the common corresponding relation. He starts from reason and tries to achieve a subjective natural representation after strenuous painting process. He uses objectivity to solve self-limitation. His paintings are simple and pure, restrained and subtle, attractively odd, even like poetry. But this is not realization of the construction of individual subject, but the result of communication between Zhang and the painting. Zhang's paintings are like an immense serene ocean in which the audience find themselves unconsciously immersed.