

潘神、菊花与玻璃烛台

空间站艺术中心荣幸宣布将于2025年12月6日举办艺术家张颖个展“潘神、菊花与玻璃烛台”。由独立策展人陈立策展。本次展览将呈现她近年来围绕神话遗迹、日常景观与图像重建展开的全新创作。张颖1982年生于北京，2005年毕业于中央美术学院版画系，早期以黑白木刻探讨“以身体的感知来观察”。曾任教于中央美院城市设计学院，离开学院体系后，她将媒介拓展至丙烯、油画与装置等领域。她以博物馆与历史建筑中的神话为线索，通过3D建模重构一个介于现实与虚构之间的泛神图景；并将古典绘画、大理石装饰技法与日常物件并置，在多维的居家式视觉结构中生成轻盈而戏谑的图像语言。此次展览亦将呈现她如何在这些叠合与转译中，为当代经验打开一处别样的视觉入口。

文：陈立

神话形象的变体常出现在张颖的绘画母题中，同时她对历史建筑和大理石纹样也怀有持久的迷恋。那些源自古典柱式的形制，在现代工业制品的大理石中被抽象化为装饰纹理，最终被张颖转化为神话身体的血脉流动和生长肌理。具象形象的轮廓和抽象结构的线条，在张颖的绘画语言中是彼此依存的一体两面。神话的迷思、古典的遗迹和现代的装饰，在此被视为一种贯穿人类精神寄托和物质生活的视觉脉络，最终传递出的是个体在现实世界的图景中对自我处境的调和。

张颖的创作方式可以被视作一种“将现实置于虚构之中的重塑”。她的绘画既非对现实既有图像的描摹，亦不是全然即兴的表现，而是意在建构一个现实与虚构彼此渗透的动态过程。她将神话形象与现实世界中的大理石纹理共同设置于三维建模软件中，在虚拟空间对其重新进行造型、结构和图像上的重制，从而构建出一个来源于现实却无法在物理世界中实现的场景。绘画的主体形象与空间背景首先被创造于艺术家所建构的立体场景中，继而再次被转化于画布平面的绘画语言中。正是在这一重复转译的过程中，现实和虚构的边界被不断地重塑乃至消解。

由此，那些看似熟悉的身体、花卉、纹样和日常物，在张颖的画面中总会呈现出一层魔幻现实主义的色彩。她所捕捉的是肢体在角力中力竭的时刻，腾空和坠落同时发生的刹那，花朵在盛放转向枯萎的瞬间，或是蜡炬成灰前的昏暗未明。这些临界的悖论时刻，让张颖的绘画核心始终指向个体之于外部世界的处境——它是面对权力博弈的无惧和内在欲望的自持，也是神话与日常所交错的当代寓言。

Pan, Chrysanthemum, And The Glass Candelabra

Space Station Art Center is pleased to announce the solo exhibition Pan, Chrysanthemum, and the Glass Candelabra by artist Zhang Ying, opening on December 6, 2025. Curated by independent curator Leo Li Chen, this exhibition presents Zhang's latest works, which has been developed over recent years and explore themes of mythological remnants, everyday landscapes, and the reconstruction of images. Born in Beijing in 1982, Zhang Ying graduated from the Printmaking Department of the Central Academy of Fine Arts in 2005. Her early practice explored the notion of "perceiving through the body" through black-and-white woodcuts. After teaching at the School of City Design at CAFA, she expanded her practice beyond academia to include acrylic, oil painting, and installation. Tracing mythological narratives found in museums and historical architecture, Zhang reconstructs a pantheistic visual landscape suspended between reality and fiction through 3D modeling. By juxtaposing classical painting, marble decorative techniques, and everyday domestic objects, she generates a light yet mischievous pictorial language within a multidimensional, home-like visual structure. This exhibition also highlights how Zhang, through processes of layering and translation, opens an alternative visual threshold into contemporary experience.

By Leo Li Chen

Variations of mythological imagery frequently appear among Zhang Ying's pictorial motifs, while her sustained fascination with historical architecture and marble patterns is equally prominent. Forms derived from classical orders are abstracted into decorative textures within modern, industrially manufactured marble, which Zhang Ying ultimately transforms into the bloodstream and evolving musculature of mythic bodies. The contours of figurative imagery and the lines of abstract structure become two interdependent facets of a single entity in her painterly language. Mythic fantasies, classical relics, and modern ornamentation together constitute a visual thread that weaves through humanity's spiritual projections and material existence, ultimately conveying an individual's reconciliation with their own condition within the tableau of the real world.

Zhang Ying's creative approach can be understood as a reconfiguration of reality through fiction. Her paintings are neither direct representations of existing images nor entirely improvised expressions. Instead, they aim to construct a dynamic process in which reality and fiction permeate one another. She places mythological figures and real-world marble textures within 3D modeling software, reshaping their forms, structures, and images in virtual space to construct scenes that originate from reality yet cannot be realized physically. The central figures and spatial backgrounds of her paintings are first conceived within the artist's self-constructed three-dimensional environments, before being translated once more into the painting language of the canvas. It is through this repeated conversion that the boundaries between reality and fiction are continually reshaped—and ultimately dissolved.

Thus, bodies, flowers, patterns, and everyday objects that appear familiar are imbued with a layer of magical realism in Zhang Ying's imagery. She captures moments of paradox: the instant a body exhausts itself in struggle, the simultaneous levitation and descent of a falling form, the fleeting transition of blossoms from full bloom to decay, or the faint ambiguity of a candle's light before it burns to ash. These threshold moments of contradiction anchor Zhang Ying's work to the individual's position amid the external world—it represents both the fearlessness in the face of power struggles and the restraint of inner desire, crafting a contemporary fable where myth and the everyday intertwine.