

Zhang Wei 张伟

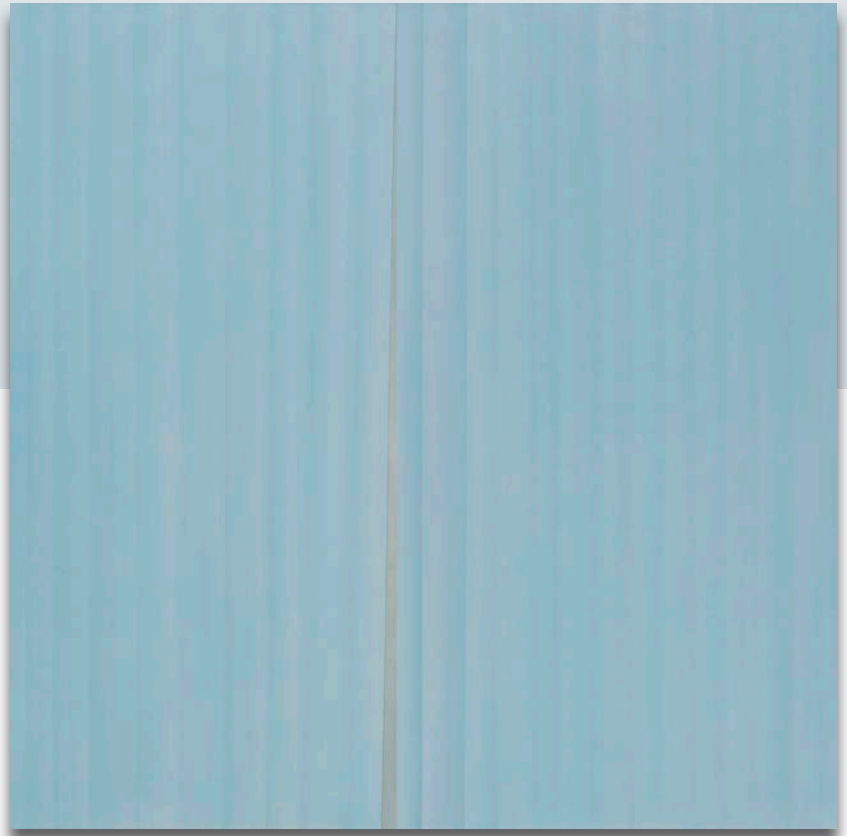


ARTIST PORTFOLIO 艺术家简介

艺术家简介

Artist's Introduction

Zhang Wei (张伟) is a Beijing-based artist born in 1984 in Pingdingshan, Henan Province, China. He graduated with a Bachelor of Fine Arts in the department of Mural Painting in the year of 2010 in the Central Academy of Fine Arts (CAFA), and he continued to study in the same school to receive the Master degree in 2014 under prof. Chen Wenji, who is well-known for his brilliant abstract art works.



Alternate 迭, Mineral pigment on canvas
布面矿物质颜料, 160×160cm, 2017

Using mineral paints and watercolor on canvas, his works trick the eye into seeing shadows and depth with soft gradients and shading. His geometric compositions are based on the idea of folding, overlapping, and layering, creating dimensionality that lies somewhere between the planar and spatial.

通过在布面上使用矿物质和水彩颜料，张伟的作品让观者的眼睛仿佛在虚虚实实之间见到了深浅与明暗的细微变化。他作品的几何构架以在平面和空间中折叠、重叠、分层和创造维度为基础。

Zhang Wei has participated in a number of group exhibitions in Beijing, Shanghai, Hong Kong and Tokyo, as well as in international art fairs such as Art Central Hong Kong and Tokyo Art Fairs. The works of a young artist have received recognition internationally when entered one of the world's most prestigious White Rabbit Art Collection in Sydney, Australia.

张伟，1984年出生于中国河南省平顶山，现居住工作于北京。2010年毕业于中央美术学院壁画系，获得学士学位；随后继续深造于中央美术学院，师从陈文骥先生，于2014年获得壁画系硕士学位。

张伟的作品在北京，上海，香港，东京参加了多次展览，并参与国际性的展会，如香港中环博览会，东京艺术博览会。他的作品受到了国际赞誉，他的研究生毕业作品被世界著名的澳大利亚白兔基金会收藏。



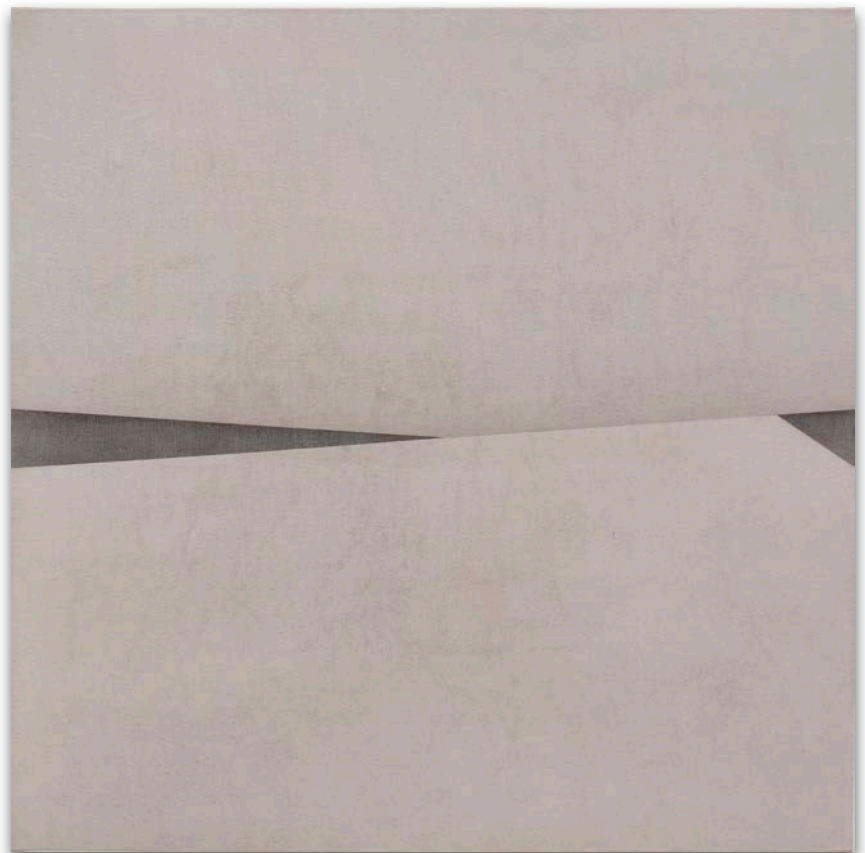
来自艺术家

A Word from an Artist

“My works are related to vision, with the manner in which shapes, colors, and lines construct the image in different ways in each and single piece of work, for example, the relationship between the figures, the overlap of color layers, and the traces formed under different strength. I have suppressed concrete images and narrative expressions from my paintings, presenting all elements in a relatively abstract form. The logic behind this comes from my understanding of the relationship between the ways of perception. They are hidden under the surface of the vision as if something mysterious. I try my best to feel yet I paint with restraint. It is like walking in the dark, you need to be careful but it feels exciting.”

Zhang Wei

“我的作品与视觉有关，形状、色彩、线条在每幅作品中用不同的方式建构着画面，例如图形之间的关系、色彩层次之间的叠压、不同力度下所形成的痕迹等。我在画面中消解了具体的形象和叙述性的表达，将所有元素以一种相对抽象的形式呈现。这背后的逻辑来源于我对感知方式间关系的理解，它们隐藏在视觉的表面之下，如同某种神秘之物，我努力地感觉，并克制地在画面中呈现，这过程如黑夜行路，小心而刺激。”



Latent no. 1 潜 no.1, Mineral pigment on canvas
布面矿物质颜料 80cm×80cm, 2017

Latent no. 2 潜 no.2, Mineral pigment on canvas
布面矿物质颜料 80cm×80cm, 2017

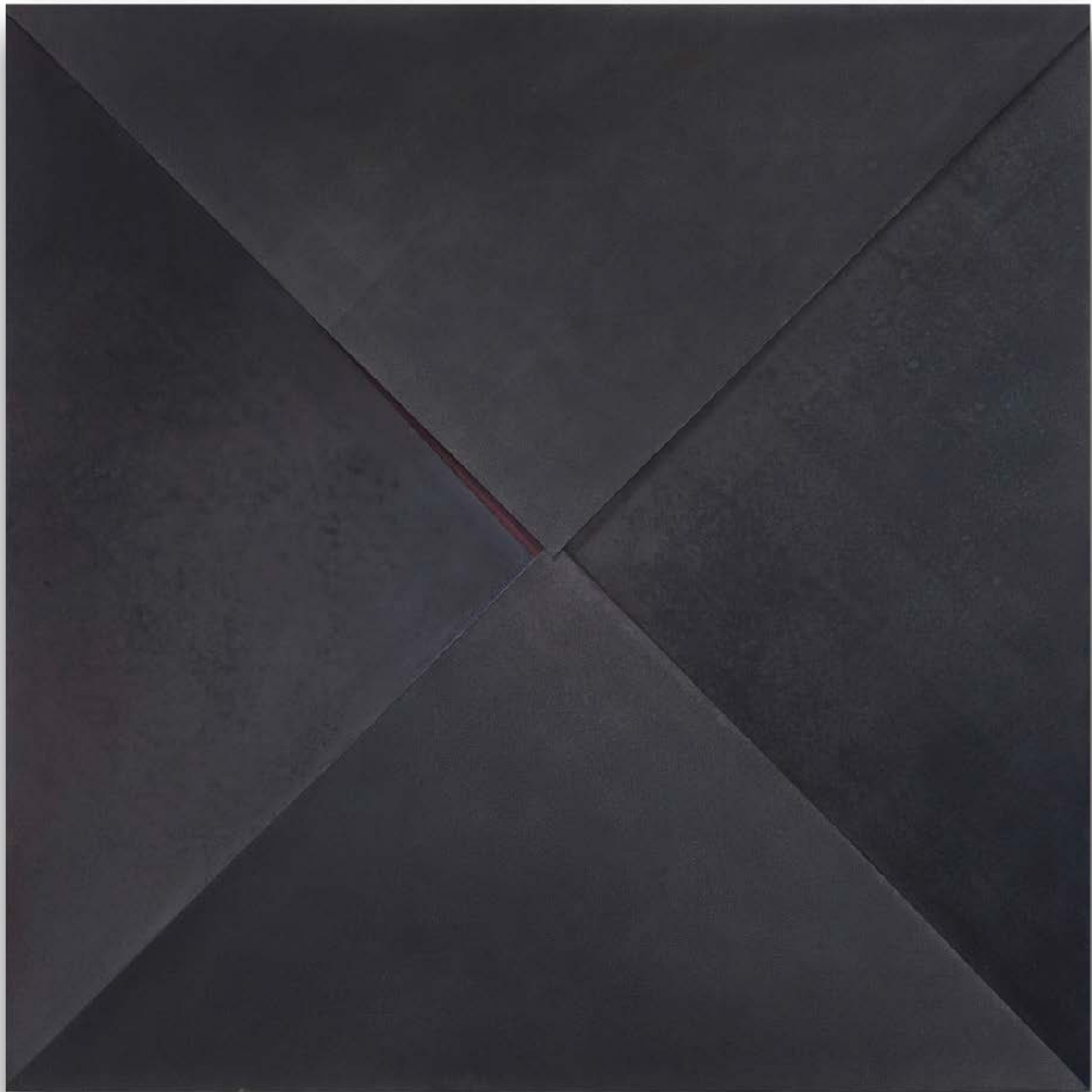
“I think the abstract painting is not sometimes understood by the way it looks, but by an abstract way of ideation. Therefore, I think my painting is not a hundred percent an abstract painting, or maybe abstract painting is more likely a term in the art history to describe a certain definition which matched a certain time period and using it today again isn't compatible anymore. One thing that I don't deny is that maybe there is something realistic in my expression, but my ideation and way of thinking are abstract.”

Zhang Wei

《可以这么说，所谓的抽象有时候不是通过表述对象或技法来实现，而是通过思考的方式。其实我觉得我的这种绘画不能称为完全意义上的抽象绘画，或者说抽象绘画只是美术史中的一个定义，源于某一个特定的时期。放在今天可能已经不够稳妥了。

但是我觉得有一点我不可否认的是，画面上我虽然是有具象的表达，但是我的思考方式是很抽象的。》

张伟

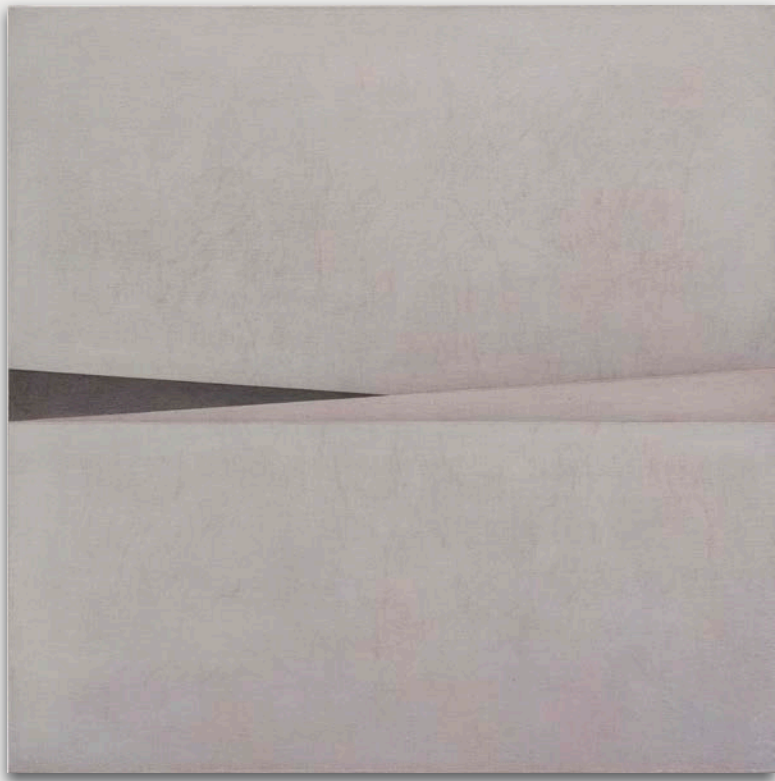


X-1

Mineral pigment on canvas
布面矿物质颜料 120cm × 120cm, 2014

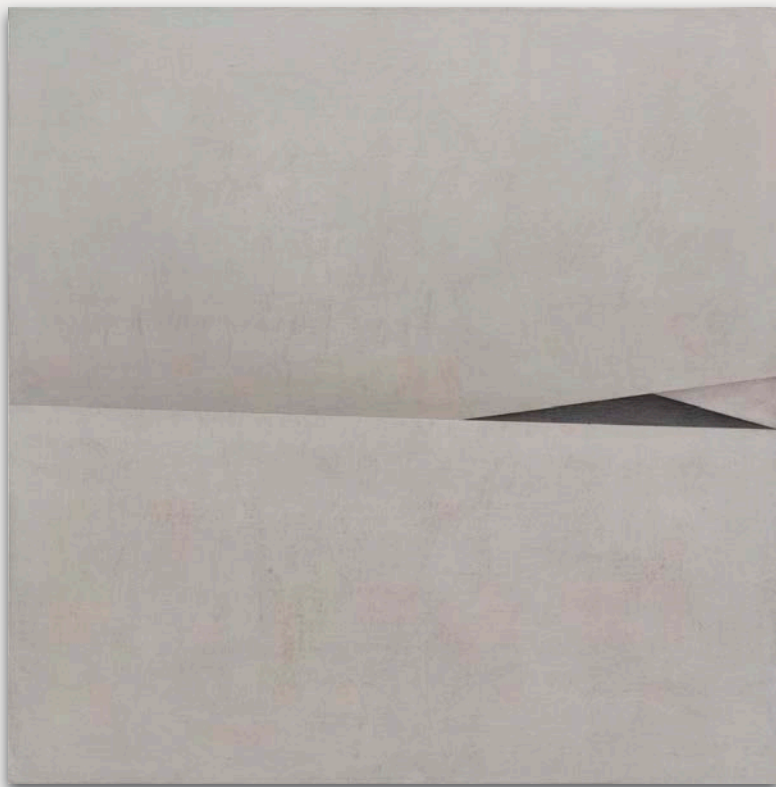
Perhaps it is not accurate to define Zhang Wei's art as abstract. Indeed, Zhang Wei's works are separated from the concrete form and representational expression. It is easy to give a simple categorization and call them abstract paintings. Many of these paintings are images geometrically divided, folded or covered in various forms. At first sight, almost instinctively, we still want to rely on our own vision and mind, trying to see some form and meaning. Back in 2016, when three pieces of work from Zhang Wei's "X" series made their debut in Shanghai Art+ Gallery's group exhibition "Still", many viewers asked, "Is this an envelope? What's in the envelope?". It is a natural process for a human being to make rational judgement about the visual world around him. We can think of it this way: when familiar visual experience no longer works, a search for the "potential" and the "invisible" begins whether regarding the imagination of abstract space concepts, or senses other than sight. It is these "invisible forms" that may be moving towards a third way between abstract and concrete.

也许，将张伟的艺术直接定义为“抽象”并不那么准确。诚然，张伟作品的形式脱离了具体的形体和具象的表达，若需要一个简单的归类，我们很容易将它们称为抽象画。这些作品画面，多是各种形态的几何分割，折叠或者覆盖，初见之下，几乎是出于本能的，我们仍想要依赖自己的视觉和头脑，试图看出些许形式和意味来：就好像在2016年张伟《X》系列的三件作品，首次亮相上海艺术+画廊的群展《静止》(Still)时候一样，为数很多观众会如此发问，“这是个信封吗？信封里面有什么呢？”无可厚非，这是个自然的过程。然而我们是否还可以这样想：正是当熟悉的视觉经验再生效的时候，一场对于“潜在”或“不可见”的事物探寻其实正在悄然开始：不管是对抽象空间概念的想象，还是除了视觉以外的其他感官可能。正是这些“潜形”，或许正在走向一些介于抽象与具象之间的第三条路。



Latent 潜 no. 3

Mineral pigment on canvas
布面矿物质颜料 120cm × 120cm, 2017



Latent 潜 no. 4

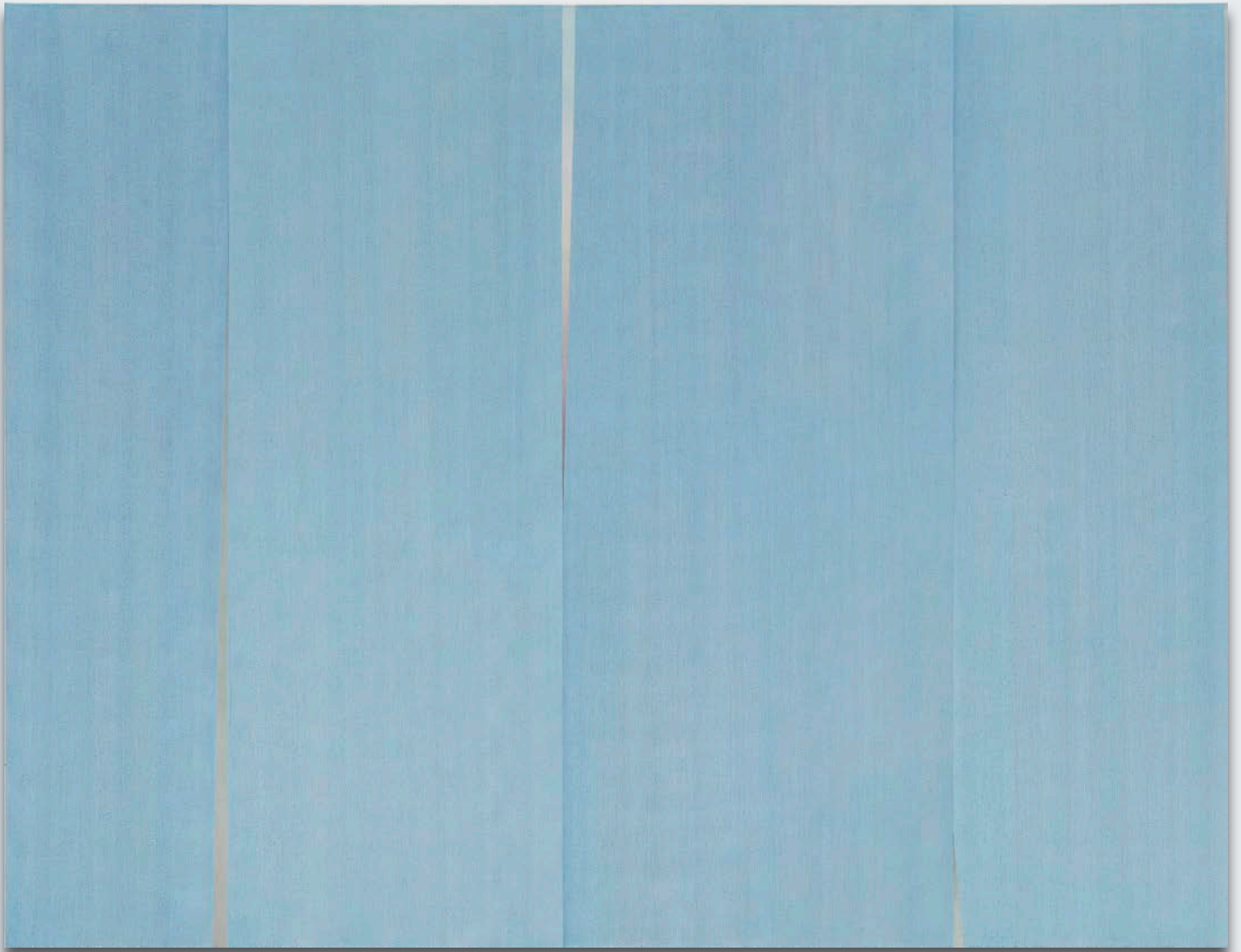
Mineral pigment on canvas
布面矿物质颜料 120cm × 120cm, 2017

As Gilles Deleuze puts it in Francis Bacon: The Logic of Sensation, “there are two ways to go beyond the concrete, abstraction and visualization. Paul Cezanne gave the latter way a simple name: feeling.” In his view, Egyptian art created a kind of tangible visual experience that opened up a new possibility for vision. Rigel also mentioned that tactile vision, which comes from the Greek verb “tact” (touch), does not refer to an external relationship between vision and tactus, but the possibility of a vision. A similar concept is the “eye of hearing” proposed by the French writer Claudel, which resonates with Baudelaire’s concept of “synesthesia”. So, we can ask ourselves, do we rely too much on vision when we look at artworks? When Zhang just finished creating the “Space” series, he invited me to his studio. It was very impressive that he managed to express such feelings as “light” and “cold” in abstract painting. And this is not, of course, by drawing a snow scene, but by looking for the concepts, the effects and the feelings themselves.

Zhang Linmiao

就如吉尔德勒兹在《感觉的逻辑》中所言：“有两种办法可以超越具象，或者是转向抽象，或者是走向形象。这一通向形象的道路，塞尚给了它一个简单的名字：‘感觉’。”在德勒兹看来，埃及的艺术创造了某种可触摸的视觉经验，为视觉打开了一种新的可能性，里格尔也曾经提到，触觉的视觉，它来自希腊语动词“触摸”，并不指眼睛与触觉的一种外在关系，而是一种目光的可能性。类似的概念，还有法国文学家克罗代尔提出的“聆听的眼”，这一意向，又和波德莱尔的“契合”或“通感”的概念暗合。因此，我们在此是否可以自问，在观看艺术作品，尤其是架上绘画的时候，我们是否过于仅仅依赖于视觉了呢？印象很深刻的是，在张伟刚刚完成《界》系列的创作时，邀我在工作室看画，他提出关于通过抽象的画面画出例如“轻盈”，“寒冷”等等感觉，而这当然不是通过画一场雪景，而是通过寻找这些概念，作用与我们的感觉本身。

张林淼



Distance 距离

Mineral pigment on canvas
布面矿物质颜料 160cm × 220cm, 2017

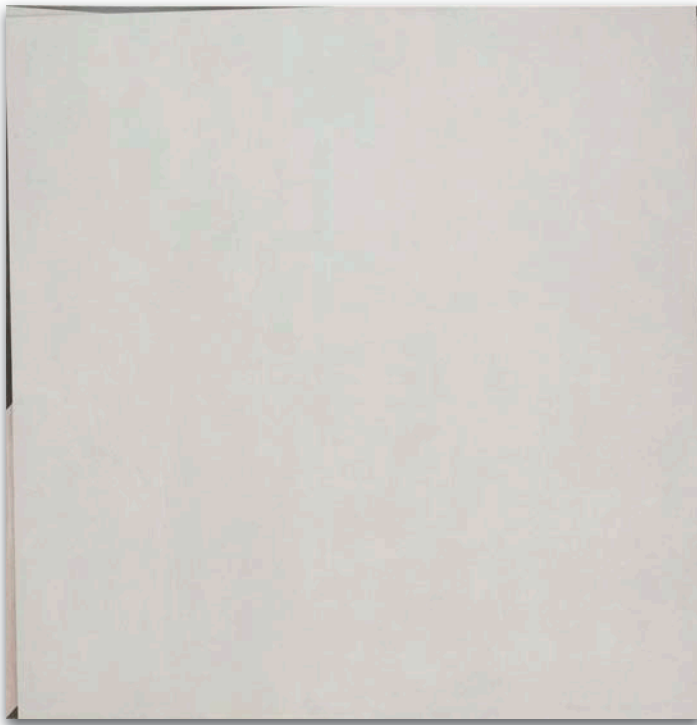
"His latest works seem very delicate, calm and gentle, with both continuance and new progress in his creative thinking. The overall tone of his new works is soft, light, and almost a bit uncertain compared to the previous series. There is a breakthrough in the arrangement of the painting, especially in the works like "Alternate" and "Distance", which has a vertical arrangement in the same direction that increases the tension and sense of order in the picture. For me, the most touching part of Zhang's works is the unique tension generated from the strict arrangement of the painting and randomly generated texture on the surface."

Zhang Linmiao
Curator of "The Invisible Forms: Zhang Wei's New Works"
Art+ Shanghai Gallery

"他的新的作品，显得十分的细腻，从容和温柔，既有延续，又有了新的进展和思考。整体的色调相比上一系列来说，十分柔和，轻薄，几乎带着一点不确定性，画面的安排也有了突破，尤其是《距离》

《迭》这几张作品，出现了同一方向的垂直排布，增加了画面的紧张感和秩序感，严谨的排布，和表面质感其实带着一定随机性生成的肌理，产生了某种独有的张力，这也是张伟作品中最令我感动的部分。

张林淼
潜形：浅谈张伟个展 策展人
艺术+ 上海画廊



Clue 端倪 No. 1 相形

Mineral pigment on canvas
布面矿物质颜料 160cm × 160cm, 2017



Clue 端倪 No. 2 相形

Mineral pigment on canvas
布面矿物质颜料 160cm × 160cm, 2017



Clue 端倪 No. 3 相形

Mineral pigment on canvas
布面矿物质颜料 160cm × 160cm, 2017

In his new works, Zhang dismissed the only central element that was an indispensable part of his early works. In Zhang Wei's new painting series "Clue", the pieces seem to merge with the wall where they hang. Nevertheless, Zhang's way of painting is not simply "planarization".

He painted thin lines on the edge of the paintings with pencil in colors with a high degree of saturation. Thus, he established two spaces in the same work, and also indicated that the spaces both inside and outside of the the painting may have been covered by the central plane. The viewer's way of observing the painting is changed as Zhang moved his line of sight and his focal point to the periphery of the tableau. Moreover, the viewer achieves a different experience of appreciation when he or she observes the painting from various distance and angles.

张伟的新作中先是干脆地消解了画面的唯一中心，没有了之前在核心位置的反差色块，乍看下作品更趋于平面化，尤其《端倪》这个作品系列似乎与墙面融为了一体。但实际上张伟并不是简单的平面化，他在四周用同色调的重色和铅笔涂画了细窄的边缘，既利落地在画面中营造了两个空间，又提示了画面内外空间可能被画面主体进行了遮蔽。随着张伟将视线方向和表达重点挤压到四周，观看者的常规观看方式也被打破，并且，与作品的不同距离和角度使他们获得了不同的体验。



I tried to create space in my painting, but then I started to realize that the space I've been creating is not the space in reality, and for someone who just starts with something I didn't use any real space for reference. I would call it a non-spatial space. I think that is like a shadow of the perception. This discovery continues and it is still intriguing me."

Zhang Wei

“我是想要做一种空间，但我发现我的空间不是一种现实中的空间，而且我也没有找一个特定的真实空间去描述，应该说是一种非空间的空间，我觉得它可能是一种知觉的影子。这个发现延续到了我现在的创作中。”

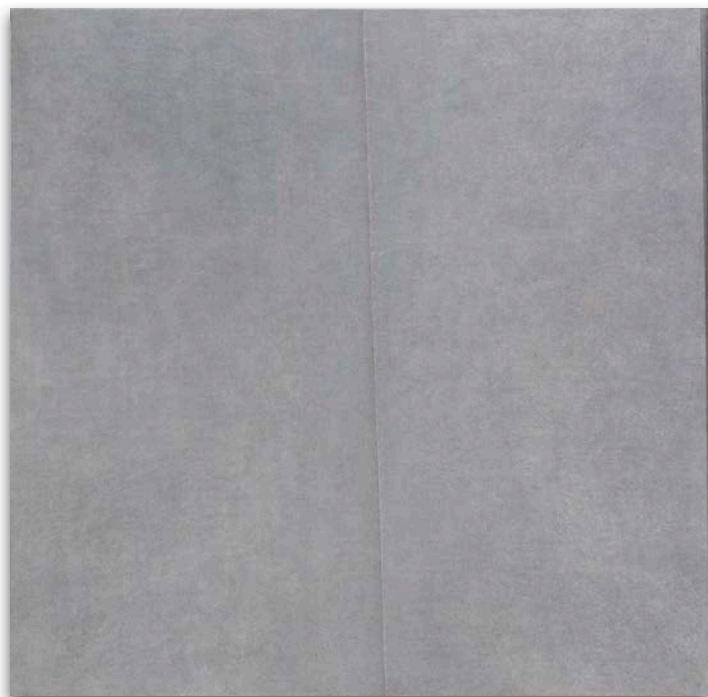
张伟

“I think the material is an important part of my practice, but it is not the main concern I have when I create my works. The color I use, the grain, the texture, all together against the feeling of this lightness and thinness: what links them together? This is what is on my mind when I create my work.”

Zhang Wei

“材料仍然是一种延续，可能已经不完全是我思想的重点了。这次出现的颜色，纹路，肌理，它们和这种轻盈，和很薄的感觉，这之间是什么关系呢？这是我更关注的。”

张伟



Versus 相形

Mineral pigment on canvas
布面矿物质颜料 120cm × 120cm, 2017



Latent 潜 no. 5

Mineral pigment on canvas
布面矿物质颜料 120cm × 120cm, 2017

艺术家自述

ARTIST ON HIS WORK

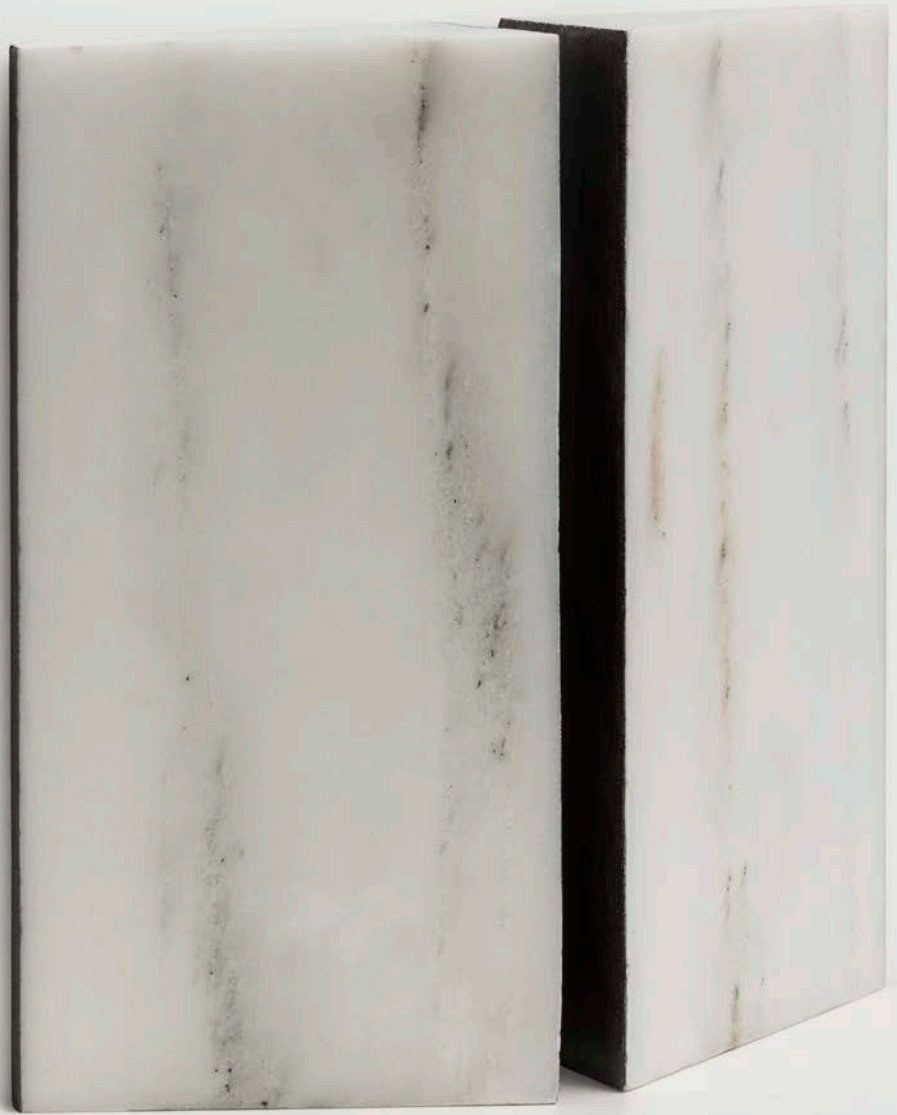
Between 之间

Marble, pencil

大理石、铅笔

31.5×14.2cm×8cm×0.5cm

2018

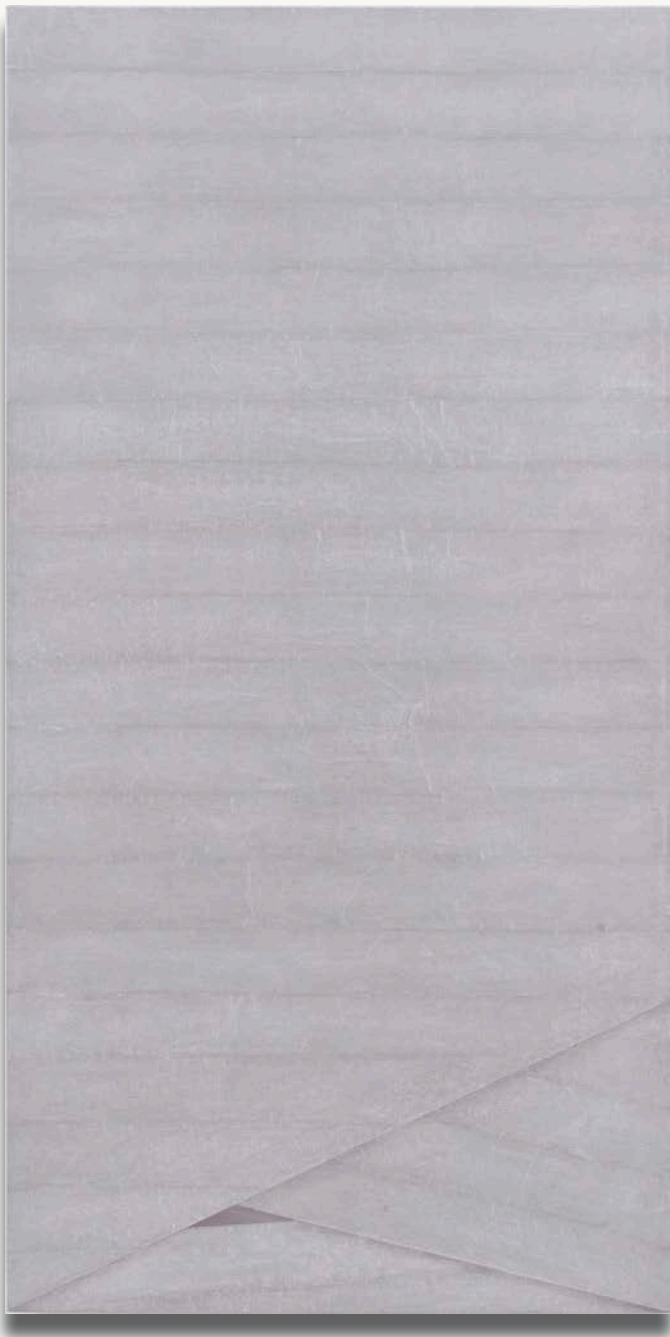


I know the title can be a lead to the viewers, especially for my paintings, so I would love to use the title to offer the viewers some kind of a door or a window. On one side, it could relate to the composition of the work, on the other side, it also could relate to the perception we get beyond the work of art.

Zhang Wei

我想题目对观众还是有一定引导作用的，尤其这种没有具体对象的绘画，所以我希望给观众打开一个窗户或一扇门。它既和可见的，画面上的分割是有关系的，也或者和画面以外，知觉的东西有联系。

张伟



1% No. 2

Acrylic on canvas 布面丙烯
200cm × 100cm, 2017



1% No. 3

Acrylic on canvas 布面丙烯
200cm × 100cm, 2017

“Even if people misread my work, I still feel grateful. There is something uncertain and ambiguous in the nature of my creations, I kind of started this game this way, and it is interesting for me. I hope I could bring a new and different experience of seeing and beyond seeing, and it will make me so pleased!”

Zhang Wei

“观众愿意去读，和我的作品形成某一种感应，哪怕是一种误读，我都认为是成立的。我的表达本来就有种模糊性和不确定性，这个游戏方式是我设定的，这个也是很有趣的。我希望不断给观众带来新的观赏体验，这样就很幸福了！”

张伟

Curriculum Vitae

简历

- 1984 Born in Pingdingshan, Henan Province
- 2005 Graduated from Fine Arts School Affiliated to CAFA, Beijing
- 2010 BA in Mural Painting Department of CAFA, Beijing
- 2014 MA in Mural Painting Department of CAFA, Beijing

SOLO EXHIBITIONS

- 2018 The Invisible Forms: Zhang Wei's New Works, Art+ Shanghai Gallery, Shanghai
- 2016 Inside | Outside, Zhang Wei's Solo Exhibition, ArtDepot Gallery, Beijing

GROUP EXHIBITIONS

- 2017 Unlimited, Egg Gallery, Beijing
Art Central Hong Kong, Hong Kong
- 2016 Ulysses's Gaze, Today Art Center, Beijing
Young Artists Experimental Field, Times Art Museum, Beijing
The Working of Non-Figurative System, Rightview Art Museum, Beijing
OCD 2.0, Egg Gallery, Beijing, China
Limitation of Boundary, Ying Art Center, Shanghai, China
Art Fair Tokyo
- 2015 Layer After Layer, ArtDepot Gallery, Beijing, Shanghai
Art Nova 100, National Agricultural Exhibition Center, Beijing
ART OBM, Classic Element Art Space, Beijing
Still, Art+ Shanghai Gallery, Shanghai
- 2014 Cold Order, Group Exhibition of Four Artists, Ovation Space, Beijing
The Extension of 2014 Postgraduate Graduation
Exhibition - An Experiment from CAFAM, Beijing, China
The Start of a Long Journey - Graduation Exhibition, CAFA Art Museum, Beijing
- 2013 BRAUN BUFFEL Think Great Art Exhibition, Young Artists: Invitational Exhibition in Beijing

COLLECTIONS

- White Rabbit Chinese Contemporary Art Collection Foundation, Sydney

Curriculum Vitae

简历

- 1984 生于河南省平顶山市
- 2005 毕业于中央美术学院附中
- 2010 毕业于中央美术学院壁画系获学士学位
- 2014 毕业于中央美术学院壁画系获硕士学位
- 个展**
- 2018 潜形: 浅谈张伟个展 艺术+上海画廊 上海
- 2016 里 | 外: 张伟作品展 ArtDepot 艺术仓库画廊 北京
- 群展**
- 2017 无限, Egg画廊, 北京
Art Central 艺术博览会, 香港, 艺术+ 上海画廊
- 2016 尤利西斯的凝视”, 今格艺术中心, 北京
旋构塔-青年艺术实验场, 北京时代美术馆, 北京
运行中的“非形象”, 正观美术馆, 北京
强迫症2.0”, egg画廊, 北京
分界限, 盈艺术中心, 上海
东京艺术博览会, 东京
- 2015 层层包裹, ArtDepot艺术仓库画廊, 北京
青年艺术100, 农展馆, 北京
学院之新+OBM, 经典元素艺术空间, 北京
Still, 艺术+上海画廊, 上海
- 2014 冷秩序一 绘画四人展, 新绎空间, 北京
研展/延展:来自CAFAM的策展实验, 北京
千里之行” 中央美术学院优秀毕业生作品展, 北京
- 2013 布兰施.百年荣耀, 2013青年艺术邀请展, 北京
- 收藏**
- 白兔艺术基金会, 悉尼, 澳大利亚

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