

ZSONAMACO 2023 (Booth EJ58)**ZHENG Zhilin: *Illuminated Standstill***

February 8 - February 12, 2023

Centro Citibanamex

Av. del Conscripto 311, Lomas de Sotelo, Miguel Hidalgo, 11200, Mexico City

LINSEED is pleased to participate in ZSONAMACO MÉXICO ARTE CONTEMPORÁNEO 2023 from February 8 to February 12, 2023, presenting ZHENG Zhilin's (b. 1991, China) solo project, *Illuminated Standstill*, at booth EJ58. Featuring the latest series of Zheng's works, the presentation attempts to entice a liminal experience that coincides with the sense of compression and fluidity on the canvas as the figures were contorted in cramped space. With the consistent hue illuminated by the yellow and vapory light in each painting, this series seems to create an alternative reality where the body dissolves and floats, actively interacting with the surroundings. At the core of Zheng's practice is the inquiry into the relationship between the body, the psyche, and their environs.

The absurdity of these paintings stems from two different perspectives integrated into one space, with the background following the recession rule and the figures breaking it. Staged in unwieldy forms, the eccentric characters are further accentuated by their disproportionate limbs. Inspired by the Mexican muralists as well as Joan Miró's early hard-edge style, the muscular and robust limbs by Zheng seem to declare their own freedom and independence, which challenges the extent to which one organism comprised of different parts can be deemed as a whole entity.

Crouching, reclining, and bending, the acrobatic poses of the characters resonate with the serpentine hair, the wavy facial features, and the dancing furniture enriching the images with playful referents, which enhances the atmospheric sentimentality. On the other hand, the emulation of the sculptural physicality of the figures, the artist's recent touchstone deriving from her exploration of ancient Greek and Roman statuary, constantly reminds the viewer of the corporeality of the distanced colossi. The integration further ridicules the fictitious line between fluidity and substantiality. The viewer is thus entrapped in a pictorial language that embraces the relentless dynamic.

Often depicted as slipping deep into a stupor, the eyes are yet another prominent feature exacerbating the figures' physical and emotional alienation. The two close-ups presented in this show, for example, respectively recall the delicately carved Greco-Roman sculptures and the montage in surrealist movies. While the former represents the world of ideas by pursuing perfect forms, the latter probes into the relationship between seeing and reality through uncanny effects. Nevertheless, the eyes in Zheng's paintings are deprived of intense feelings. The apathetic figure in the fiesta reflects the alienation between the individual and society where the culture of forgetting tipped the balance toward the self-actualizing agent. Zheng's paintings



confront the viewer with their seductive obscurity, which pointedly brings up the question—how close we are to these figures oscillating between ecstasy and amnesia.

About the Artist

ZHENG Zhilin was born in Guangdong in 1991, and currently lives and works in Guangzhou. She graduated from the Guangzhou Academy of Fine Arts, where she received her BFA in 2014 and MFA in Painting in 2017. Zheng's practice revolves around the exploration of imaginative spaces and the abstraction of body language. She fabricates verisimilar and illusionary landscapes with distorted and dislocated features, which trigger a sense of ambivalence and uncanniness. While adept at manipulating the linear perspective to attain grotesque movements in the flowing kaleidoscopic scenes, Zheng's paintings often incorporate subjects of rounded and sturdy human figures and quotidian still lifes which create an effect oscillating between flatness and three-dimensionality.

Recent solo exhibitions: ZONAMACO, 2023, LINSEED, Mexico City; "Pedesis", 2022, LINSEED, Shanghai. Her group exhibitions include: "NEW/NOW", 2023, ART SG, LINSEED, Singapore; "Watch the Fire from the Shore", 2021, LINSEED, Shanghai.



ZSONAMACO 2023 | 展位 EJ58

郑芝琳：闪烁的悬停

ZHENG Zhilin: *Illuminated Standstill*

2023年2月8日 - 2月12日

Centro Citibanamex

Av. del Conscripto 311, Lomas de Sotelo, Miguel Hidalgo, 11200, Mexico City

LINSEED将于2023年2月8日至12日参展墨西哥当代艺博会 ZSONAMACO 2023 (展位: EJ58)，呈现艺术家郑芝琳 (b. 1991, 中国) 的个人项目“闪烁的悬停”。此次展出的一系列郑芝琳最新创作，观者的在场体验与其作品中人物在画面逼仄空间内局限又游弋的感受不谋而合。郑芝琳的创作核心围绕着身体、心灵与周遭环境关系的探索。因其统一的金黄朦胧色调，这一系列作品似乎绘制了另一个世界，在那里，身体融化、漂浮、积极地与周围环境的交织互动。

作品中看似怪诞的感觉首先来自于艺术家在同一幅画面中同时实践的两种不同透视法——背景使用了传统的透视，而人物的描绘则打破了这种透视习惯。不合比例的四肢更加剧了这些笨重角色的怪异感。艺术家对于四肢的处理深受墨西哥现代壁画运动 (Mexican muralism) 与胡安·米罗 (Joan Miró) 早期粗体轮廓的人物形象所影响，也因此达到了一种四肢各表其独立性的效果。这样的表现方式实则是艺术家长期对于由不同成分组成的有机体在何种程度上可被视为一个整体的思考。

或蜷缩、或侧躺、或躬身，这些角色们的怪异姿势恰恰与各有其奇趣指涉的图像相得益彰——蛇形的头发、波浪状的面容、周遭跳动的家具，凸显出一种感性流动的氛围。而另一方面，艺术家近期对于古希腊和古罗马雕塑的研究也促使她在画布上追寻一种雕塑式的坚实感，不断提醒着观者那些似乎已被搁置在遥远过去的巨人像中的肉身性。最终的画面好似在嘲弄流动性与实在性之间那根虚线，观众也因此置身于一种永不停歇的动态中。

眼睛作为艺术家作品中另一显著的标志，常常呈现出一种深邃出神的状态，湖水般的平静更加深了这些角色身理与心理的抽离感。例如此次两件小尺幅作品中对于面部近景的刻画，仿佛各自让人联想到诸如古代西方雕塑中精致刻画的五官和超现实电影中有关眼睛的蒙太奇。前者通过对完美的追求以期达到彼岸的崇高性，后者以诡异的效果思考“观看”与“真实”之间的关系。而艺术家图像中的眼睛却好像祛除了任何强烈或神圣的感情，置观者于迷惘的不安之中。这些欢乐场中感情淡漠的人物，恰似映照了如今断档的历史记忆不断将天平倾向于原子化个人时，个体与周遭的疏离。当引人入胜



的朦胧述说与观众相遇，郑芝琳的作品似乎发出这样的疑问：我们与这些摇摆于亢奋与遗忘之间的角色有多远的距离？

关于艺术家

郑芝琳 1991年出生于广东，现工作生活于广州，分别于2014年和2017年获得广州美术学院的油画系学士学位和硕士学位。郑芝琳的绘画实践围绕臆想的错置空间以及抽象的身体语言展开，她尝试交织变形、错位的多种元素去描绘看似现实的幻象图景，从而制造矛盾和诡谲。在她构建的流动图像中，主体通常是粗壮浑圆的人物形体或亦动亦静的寻常器物，而它们的物理透视则摇摆于错乱的立体感和平面性之间，显现出怪异的动感。

艺术家近期个展：ZONAMACO当代艺术博览会，2023，LINSEED，墨西哥城；“浮游，流转，弥散”，2022，LINSEED，上海。其群展包括：“NEW/NOW”，2023，ART SG 新加坡艺博会，LINSEED，新加坡；“隔岸观火”，2021，LINSEED，上海。

