

Zheng Zhilin

Pedesis

August 20th - September 24th, 2022

No. 4 - 165 Wuyuan Road, Shanghai

LINSEED is pleased to announce Zheng Zhilin's first solo exhibition, *Pedesis*, presenting a series of recent acrylic paintings and coloured pencil drawings. With refined and detailed strokes, the works explore the abstraction of various body languages set in the uncannily contorted space. The exhibition opens on August 20, 2022, and continues until September 24, 2022.

A bit grotesque and ambivalent at first sight, Zheng's works always turn out to depict flesh-and-blood figures. The images' resistance against quick emergence results from the artist's innovative use of coloured pencil, an unpredictable process which may take an incredibly long time to finish – overlapping layers of dry material to render luxurious and delicate coatings. Resonating with such a versatile characteristic of coloured pencil, Zheng's use of hand-made paper, specifically driven by its rawness and roughness, further reinforces the complexity of textured images.

On top of Zheng's previous exploration of kaleidoscopic landscapes, the new works in this exhibition focus on the body parts. Inspired by the Mexican muralists as well as Joan Miró's early hard-edge style, Zheng delineates the limbs as round and robust, hitting a rhythm resonant with the distorted and folded-up bodies that are evocative of amazement and uncanniness. As the external signifying parts of the body, the limbs on the well-tailored skin seem independent, which challenges our perception of organisms as a whole entity. These wobbly images, such as the eye-like nostrils, the serpentine hair, the wavy fingers, and the dancing woody chair, are subtly enlivened with several rich and imaginative metaphors to fabricate their own surrealist expressions.

Such freedom full of reveries is, however, contrasted by the very property of coloured pencil: once drawn on paper, its strokes can never be altered. Thus, this medium requires a considerable amount of dedicated planning beforehand. In a self-portrait depicting a boy at work, Zheng represents her tabletop and paper in detail, emphasizing the diverse shades of metal and skin tone. All these details together constitute an empirical reality symbolized by the illusory pencils at the bottom left. Delicately setting the composition, the artist uses the half-hidden frame and the Brancusi-inspired statue to suggest a painterly experience in the ceaseless pursuit of creativity that takes the form of repetitive but serendipitous strokes approaching "infinite speed."

Hybridizing painting and sculpture, the artist manipulates the spaces with limited recession, thus attaining an effect akin to bas-relief. Nevertheless, the flattened human figures appear so energetic and dynamic that they seem to escape from the enclosed landscape. This echoes with swaying and projecting pendant lamps which, in their sharp contours, seem flat and restless, and become dwarfed in the foreground. Just like two eyeballs, the luminous bulbs stare at the image behind as the subject, but are also being gazed at by the viewer as the object. Through Zheng's eyes, these detached organs reconnect and reconcile with each other in a labyrinth of infinite meanings.

Text by Kurt Lin



郑芝琳：浮游，流转，弥散

Zheng Zhilin: *Pedesis*

2022年8月20日 - 9月24日

上海市五原路165弄4号

LINSEED即将展出郑芝琳的首次个展“浮游，流转，弥散”（*Pedesis*）。本次展览将会围绕多变的错置空间、凝滞的笔端细节以及抽象的身体语言，呈现一系列最新创作的布面丙烯和纸本彩铅作品。展览将于2022年8月20日开幕，并持续至2022年9月24日。

在郑芝琳的绘画实践中，一些看似怪异的图式孕育出新的可能性，与模糊的旨趣彼此消解，揭示出反常的表皮之下实则藏有缓慢赋形的骨架。彩铅的运用印证了此般舒徐的惰性。这一干性材料需要经历数次的渲染重叠方能显现出细腻丰富的色层，而此过程往往旷日持久却又难以预期。正如郑芝琳在学院训练时期受到手工纸张材质的偶然启发，不确定性和艺术家选择这种创作语言的路径不谋而合，亦使其在这粗糙朴素的媒介上持续使用彩铅进行创作语言的探索。

不局限于先前涉足的流动景观，本次展出的新作聚焦于身体局部。受到墨西哥的现代壁画运动以及米罗（Joan Miró）早期作品中的硬朗线条启发，艺术家笔下粗壮浑圆的肢体演奏着奇异的韵律，其褶皱的形态与扭曲的透视时刻提醒着观者起初的惊喜和恐惑从何而来。在精心裁剪的人物表面上，肢体作为外在的被认知的部分身体，始终在挑战和降解有机体的概念，无论是可爱的眼睛状鼻孔和蚯蚓形毛发，还是柔软的波浪手指和起舞的泛灵主义木椅。这些莫衷一是的双重图像弥漫着造型隐喻和松散关联，在细微之处组成各自的超现实表情。

如此自由的无端遐想与彩铅的不可涂改性形成张力。这一理性的创作媒材驯服着形式主义归于逻辑的麾下。在一幅嵌入式的自画像中，艺术家刻画了桌面、纸张的丰富纹理，以及肌肤、金属的不同光泽，细致地再现了自我的创作实践。而角落里彩铅的纵深谬误则强调了以上元素共同构成的经验真实。在她设计严密的布景里，柜中半掩的画框和布朗库西式的抽象雕塑似乎在诉说某种蛛丝马迹，但倘若按图索骥便无从抵达终点。在这里，创作本身成为目的，重复但偶发的彩铅运动喻示着创作者的静默与突破。

此般自我意识体现在元图像式的浅浮雕中，而浮雕本身便是绘画与雕塑的结合，着眼于利用有限的凹凸性对空间进行折叠。有趣的是，背景中受困于岩壁的特色人物充满着动感，以挣脱封闭景观的态势抵抗着既定的平面浇筑，而互文的立体吊灯轮廓锋利，显得扁平而不安，俨然拼贴在前景中相形见绌。这两盏明灯作为主体的眼睛紧盯着图像，同时又作为客体接受着凝视。这些无身体的器官在郑芝琳的眼中缕缕缝合，在无限漫长的意义闭环中自我和解。

文 / 林果

