

## 张银亮个展：观众

展览“观众”包括了六组十余幅布面画作以及数张独幅版画。这些作品聚焦于张银亮视角下世界各地的场景——其中不乏对同一场所跨度近十年的多次描绘，展现了艺术家个体历程和观看的流动。

作为亲历画中现场的边缘看客，艺术家与场景中心保持着疏离的距离。从一个地方到另一个地方，张银亮既是城市的一部分，又始终带着某种外部视角。我们的目光随着她的人生轨迹回溯：香港、伦敦、徐州、北京、泉州以及短期欧洲旅行。城市们在图像中保持匿名的状态，有时不同地域的视觉经验也以鲜活的色彩拼贴构成同一个场景。艺术家的作品中时常能发现内部与外部的翻转，对内与外视角的关照正是她世界观一体两面的体现。

张银亮笔下的画面由薄涂的油彩或丙烯层层叠加，这种轻薄的处理使某些物体或人物呈现出半透明的质感，它与艺术家制作独幅版画的经验异质同源：通过多层的转印，她将快速绘制在金属板上的图像腾挪到纸张上，之后又在画面上手绘新的色层。这些独幅版画搓揉了版画与架上绘画的画法，描绘着不同人群的视觉惯性。

展览包括了两组考文特花园和彭城的街景，这些自 2016/2017 年开始的创作与近两年完成的同一视角新作相呼应。随着时间变幻，艺术家对某地的观看方式也发生着变化，她将自己心理和精神状态的转化，以及对环境的理解或质疑表露在画面中。她笔下的物理空间又何尝不是心理空间的延伸呢？也许艺术家风格的观看方式是段义孚所言的“地方感”在画面中的延续，它提醒着我们观看从未是完整的、客观的，正因人对空间的情感体验不断变化，令观看本身成为一个持续展开的过程。

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## Anna Ngan Leong Cheung's Solo Exhibition: Onlooker

The exhibition "Onlooker" features six sets of more than ten paintings on canvas, alongside several monotype prints. These works focus on scenes from around the world as seen through Anna Ngan Leong Cheung's perspective—some of which revisit the same locations across nearly a decade, reflecting both her personal journey and the fluidity of observation.

The exhibition title, "Onlooker" positions the artist as a peripheral observer who experiences the scenes she depicts while maintaining a degree of detachment from their core. Moving from place to place, Cheung is both part of the city and always carries a certain external perspective. The exhibition follows her life trajectory—Hong Kong, London, Xuzhou, Beijing, Quanzhou, and traces of her short-term travels in Europe. Yet the cities in her images remain largely anonymous; at times, visual experiences from different regions are collaged into a single scene. In the works, there is often a reversal of internal and external, and the artist's attention to internal and external perspectives is the embodiment of the dual nature of her worldview.

Cheung's paintings are built through thin, successive layers of oil or acrylic, resulting in a translucent quality that lends certain figures and objects an ephemeral presence. This approach resonates with her monotype printmaking practice, where she swiftly sketches an image onto a metal plate before transferring it to paper. After the initial transfer, she hand-paints additional layers of color. These recent monotype prints fuse elements of printmaking and easel painting, depicting the visual inertia of different groups of people.

The exhibition also includes two sets of street scenes from Covent Garden and Pengcheng, where new works from the past two years echo those first created in 2016/2017 from the same perspective. Over time, the artist's way of seeing these places has evolved; her paintings reveal the transformation of her psychological and emotional state, as well as her shifting understanding—or questioning—of her surroundings. For the artist, the physical space she painted is also an extension of psychological space. Perhaps her method of seeing is an artistic continuation of the "sense of place" described by Yi-Fu Tuan, reminding us that observation is never complete or objective. It is precisely because our emotional experience of space is constantly changing that the act of viewing itself remains an ongoing and unfolding process.

Text / Sun Wenjie