

## ZHANG Peiyun's Solo Exhibition "In The Garden"

Don Gallery is pleased to announce the upcoming solo exhibition "In the Garden" by ZHANG Peiyun from November 8 to December 31, 2022, featuring eleven groups of paintings, sculptures, and manuscripts. ZHANG Peiyun's solo project "Love and Know" from 2020 is the prelude to this exhibition. This exhibition is a continuation and deepening of ZHANG's work, which includes multiple connections and subtle tensions that whisper and hum about "love and know" hidden in the world.

ZHANG Peiyun's works are presented in two exhibition halls, with the first hall serving as the only route to the main hall, narrating the interpretation of the works and the creative path of the works in the round hall. The manuscripts of ZHANG are presented on six tables; the artist's minimalist lines and contours depict the forms of plants in nature, such as the branches of trees, thick trunks, and weeping willows swaying in the wind. At the same time, ZHANG Peiyun's manuscript of the conductor's hand posture can also be observed, which resonates with sculptures placed on a wooden stand in the gallery. Inspired by the classical order of Augustine, the polyphonic structure of Bach, and Dostoevsky's "polyphonic novel," ZHANG Peiyun has suggested a musical evenness and continuity, following the idea of "the many and one," as if an orchestra needs to play the repertoire under the conductor's conduct, and the piece consists of several independent melodic lines organically combined. Together, they appear one after another or at the same time, flowing in harmony with each other. The first hall also presents a group of sculptures composed of fragments cut from the cracked canvas. The creation process corresponds to the prolonged "picking" and "recombining" during the restoration, creating a unique light texture in her works.

In the unique circular space of Don Gallery, the paintings of *In the Garden* are arranged in a scattered points perspective. Under close look, the colors and contours of the plant forms and the conductor's hands depicted by ZHANG can be faintly discerned under the flat, dragged, covered, or translucent white brushstrokes. The "white" in the sculptures is richly and delicately colored by the shapes, cracks, roughness, and smoothness of the surfaces under the light, and the similarities and differences between them highlight the relationship between "the many and the one" in the works - the richness of form, material, and texture and the overall Aura and rhythm of the works. The artist's works resemble plants in the garden, perched on a wooden stand with unique form and quality. The delicate, firm, and pure white texture of the works, given by the characteristics of the material, is accompanied by a large amount of "white" in the overall space, and the symbolic way of imagination transforms the real and natural forms.

The Czech writer Bohumil Hrabal depicts the story of the protagonist, Hanja, who sees the basement as an ideal world and turns the experience of being at the bottom of society into a

calm love story in *Too Loud A Solitude*, while ZHANG Peiyun's cosmology – *All Things Grown With Love* - resonates with the author's reflection on the spirit of the human era and Hrabal's infinite love for people. In the exhibition "In the Garden," ZHANG Peiyun features the Classical era's order beneath contemporary forms and reexamines the "Garden" as the starting point for human beings and the public field where heaviness, lightness, brokenness, and restoration all contribute to creating a peaceful and soft dwelling place that demonstrates the artist's tenderness and kindness towards all things hidden within. "In the Garden" leads the viewer to experience and sense a world wrapped in silent tenderness and filled with love.