柯 顗

2026.11.09 – 2027.01.10

天线空间，上海

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此次同名展览“柯顗”是艺术家对其长期创作母题细腻而有力的延续：机器（包括塔轮(fusée)、步进推算器（stepped reckoner），以及新出现的磁感仪（magnetometer））与《易经》卦象。她以稀薄的丙烯在绷展于暖色木制内框的绢丝上进行绘画。画廊空间的建筑结构、布局以及窗户规格，也在经过艺术家的改造与定制之后，营造出在自然光下画面的不断变化。

柯顗最早于2018年将界限作为其艺术实践中不可或缺的元素，并以手工制作不规则形状的樱桃木或桃花心木内框来实现。今年年初，她在芝加哥文艺复兴学会(The Renaissance Society)呈现了她的首次机构展览，该展览展出一件作品，由 64 幅绘画构成，描绘了《易经》卦象的全部。艺术家通过对美术馆双坡屋顶展厅结构做出的几处调整，以使其绘画作品与朝向西面落日时的冬春之光彼此应和。

本次展览中，通过对变化与差异的深刻洞见，她的机器也产生出新的不对称性与构图之道。柯顗以及她的绢丝网面已发展成处理创制、时间、秩序，以及我们对当代工业时代中差异化顿悟这几个具有内在关联主题的半透明膜。 在此次展览中的“波绘画”（Wave Paintings）有一项突出的新的艺术家语言:通过双层绷制的绢丝产生的差异，让偶然产生的莫尔条纹（moiré pattern）在画面中印造出一个维度场，一种介于两者之间的存在力量的表达。其效果令人联想到宇宙微波背景辐射的偏振模式图——在天文学中用以追溯原初的宇宙引力波。的确，在我们的日常生活中，当屏幕重叠时我们会看到莫尔条纹，而这或许是机器尚未见到的东西。在柯顗的创作过程中， 这一瞬间现象或不可见的关系变得可见，并作为能量振动的痕迹继续存在，成为之后绘画精确发展的根基。

情感能够重新激活技术的历史经验。柯顗的三件小幅《易经》绘画如同一句编码短语；它们在“言说”，却又是克制内敛的。在这三幅小画中，柯顗试图创造不在画面中出现语言的语言绘画，如同斯特凡·马拉美（Stéphane Mallarmé），处于符号、图像、意指与抽象之间一种难以定义的位置。在艺术家的演算中，那枚超然而发光的单个齿轮在过量粒子的洪流中始终保持着一种平衡的姿态。通过自觉地参与光的动态，柯顗的作品挑战了绘画作为静态媒介的观念，并将意识的流转本身揭示为一种精妙的愉悦。

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英文撰文：王文佳 Hindley Wang

共时性站在因果性的对立面，卡尔·荣格对共时性解释道，与其说一个事件从另一个事件中演变而来，“共时性将空间与时间中事件的同时发生，视为不只是偶然，而是客观事件彼此之间，以及观察者或诸观察者的主观状态之间，特有的相互依存关系。”

意义出现在一个内部事件与外部现实形成直接并象征性平行的时刻。人们还必须考虑那些为当下这一相遇做了铺垫的历史——巧合正在这一刻成形。

在上海天线空间的同名首次个展中，柯顗（Leah Ke Yi Zheng）在她绘画的主题及物性间，调用了客观事件中那特殊的相互关系。从其现实的内部构成，到与其表面接触渗透的外部因素，包括重力、空气、光、透明度、着色度与精确性——柯顗勾勒出绘画内部及其背后、表面间，无形却具有情感效力的关系。

卦象与塔轮（fusée）是柯顗最早涉及的两个母题。二者都赋予自然与时间中那些不可战胜的力量以形式。塔轮是机械表中用来校正动力不平衡的滑轮，以确保走时精准。卦象从《易经》发展而来，作为一种判别工具，用以捕捉某一情境的确切状态。它们是永恒变化中现象的指示，是不稳定力量的稳定形式。在自然的无形力量与再现的尝试之间， 那道平行的鸿沟钉住了流变，也牵引着柯顗的画作。前者的不可能性，正是后者无尽可能性的燃料。

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“使绘画的结构失稳的决定，并非从0开始，而始于-1维度；它甚至开始于绘画的构思产生之前。” ——柯顗

柯顗在系统与直觉的间隙间绘画，她对空间的直觉为每一幅画作奠定了基础。除了坚持使用不规则内框，柯顗还将对绘画的干预

延伸至周遭环境。在天线空间的展厅中，3幅绘画悬挂于窗边，背向苏州河，以半透明的身躯回应着河流的流逝。一天的时间里，光线波动，融入画作而又逃离。光本身作为一种物性现实被重新收回，而现实总在变化。 波纹在“波绘画”多孔的表面上浮现。柯顗将一层绢丝网面覆盖于另一层之上，进而进行绘画，再将其揭开并留下它们的纹理印记。在缠缚与排斥间，这场身体性的碰撞留下碎浪般的回洗，在表面波动。

作品《No. 51》，《No. 49》和 《No. 19》如同句子中的停顿般排列：震_革_渐。指示般打破作品的沉默，开始言说，带着语言全部的谬误与分量。每一次言说都详述着一种不可能——即符号与其所指的现实之间那道不可逾越的差异。 柯顗绘画中的符号学转向，使现实变动不居这一抽象而基本的巧合变得具体。现实总在延异。

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1867年，陀思妥耶夫斯基在巴塞尔美术馆看到小汉斯·霍尔拜因（Hans Holbein）的《墓中死去的基督》（Dead Christ in the Tomb）时，停下脚步，伫足了30分钟。至少他的妻子安娜·格里戈里耶夫娜·陀思妥耶夫斯卡娅在日记中是这样记述的：“这幅画对费奥多尔·米哈伊洛维奇产生了粉碎般的冲击。他站在画前，仿佛被震住了……15 或 20 分钟 后我回来时，发现他仍一动不动地钉在画前的同一处。”

这幅画将基督的身体平放于一个狭窄的长方形画布中，如同一具逼仄的棺木，生命已然终止，腐朽在此滋生。这幅画在《白痴》这本书中中出现了三次，在一个内心饱受煎熬、信仰衰退的时刻，年轻的梅什金与那幅画相遇，使他陷入了存在性的沉沦。共时的安排。

在灰色的墙面上，一幅窄长的绢丝基底绘画，呈现着由德国数学家兼哲学家戈特弗里德·威 廉·莱布尼茨（Gottfried Wilhelm Leibniz）于1672年发明的第一台能做四则运算的机械计算器。参照霍尔拜因不断被改编后续历史的那幅画作，《莱布尼茨的计算机器（霍尔拜因的基督的尸体）》影射了我们今天所知世界的另一个神话式开端：这是现代计算的开始，并预示着莱布尼茨的信念——二进制可以且应当成为创造的通用语言——而这早于他第一次接触《易经》数十年。共时性在振动，滑过多孔的丝绸，敲击着它形而上的不透明性。

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柯顗(b.1988, 武夷山)现生活和工作与芝加哥。柯顗的作品将绘画的形式、概念以及材料的意义融合在一起，共同表达并探寻机器时代的现实变化与价值冲突。她常常通过对展览现场建筑元素的调整，在观众与空间的即时互动中，将自然光、绘画作品，以及空间的物理边界并置以达到多层次的显现。2019 年，她于芝加哥艺术学院获得艺术硕士学位并于 2021 开始在该校任教。

近期个展及双人展包括：“Change, I Ching (64 Paintings)”，文艺复兴协会，芝加哥，美国（2026）；“Machine(s)”，Layr 画廊，维也纳， 奥地利（2025）；“I Ching/Machine”，Mendes Wood DM 画廊，纽约，美国（2025）；“Leah Ke Yi Zheng”，Mendes Wood DM 画廊， 布鲁塞尔，比利时（2024）；“John Cage, Leah Ke Yi Zheng: The Grasshopper Lies Heavy”，Castle 画廊，洛杉矶，美国（2024）；“Leah Ke Yi Zheng”，David Lewis 画廊，纽约，美国（2023）；“Currency @ Swiss National Bank, Zurich”，Soccer Club Club，芝加哥，美国
（2021）等。
部分群展在以下机构呈现：弗里堡当代艺术中心（Kunsthalle Friart Fribourg），弗里堡，瑞士（2026）；新美术馆（New Museum），纽约，美国（2026）；Zeno X 画廊，安特卫普，比利时（2023）；Caffé Centrale，蒙特卡斯泰洛迪维比奥，意大利（2022）等。

Leah Ke Yi Zheng

09.Nov. 2026 – 10.Jan. 2027

Antenna Space, Shanghai

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In her new exhibition, Leah Ke Yi Zheng continues the subtle yet potent development of her set of motifs: the machine (including the fusée and stepped reckoner, and a new appearance of a magnetometer) and the I Ching's hexagrams, painted in diluted acrylic on silk stretched over warm-toned wood stretchers. The gallery's architecture, layout, and window dimensions have been altered and tailored to create an interaction between natural light and the paintings.

Ke Yi Zheng first approached the boundary as an integral element of her practice in 2018, through irregularly-shaped stretchers hand-crafted in cherry wood or mahogany. Earlier this year, she unveiled her first institutional exhibition at The Renaissance Society in Chicago (the city where she lives and works), which consisted of a single artwork composed of 64 paintings depicting the totality of the I Ching hexagrams. Several interventions in the structure of that gabled hall tuned the space within the 64 paintings toward the winter and spring light of the falling sun in the West.

In her return through the insights of continual variation and change, Ke Yi Zheng's machines harbor new asymmetries and secrets of composition. Ke Yi Zheng and her silk surfaces have become translucent membranes that process the interconnecting themes of invention, time, order, and the epiphany of difference in our contemporary industrialized moment.

The current exhibition features a prominent new technique in her Wave Paintings: the artist has painted through double-stretched silk and allowed the chance-based moiré pattern to express a dimensional field across the painting, an expression of the forces of being between. The effect is reminiscent of polarization pattern graphs of the Cosmic Microwave Background—in astronomy, these are used to trace primordial gravitational waves. No mistake. In our day-to-day life, we see moiré patterns when screens are doubled, perhaps something the machine is yet to see. In Ke Yi Zheng's process, this fugitive phenomenon or invisible relation becomes visible, and continues to exist as a trace and vibration of energy, and a ground for the precise development of painting.

Emotion can reanimate the historical experience of technology. Ke Yi Zheng's three small I Ching paintings operate as a coded phrase; they are "speaking," and yet are restrained. These are text paintings without using language at all, occupying an indefinable position between symbol, image, signification, and abstraction, like Mallarmé. In the artist's calculus, the individual cog, detached and luminous, persists as a balancing act of presence in the stream of overabundant particles. Through self-aware involvement with light's dynamic, Ke Yi Zheng's works challenge the myth of painting as a static object and reveal this movement of consciousness to be an exquisite pleasure.

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Essay by Hindley Wang

Synchronicity sits in polar opposition to causality. Instead of one event evolving out of another, synchronicity, Carl Jung explains, "takes the coincidence of events in space and time as meaning something more than mere chance, namely, a peculiar interdependence of objective events … as well as the subjective states of the observer or observers."

Meaning arrives at the moment when an internal event stands in direct symbolic parallel to external reality. One also has to consider the histories of prior encounters that had primed this very present encounter—now a coincidence in the making.

In her eponymous debut exhibition at Antenna Space, Shanghai, Leah Ke Yi Zheng mobilizes this peculiar interdependence of objective events in relation to the subject of painting and its objectness. From the realities constituted within it to the external spatial factors that permeate its surface—including gravity, air, light, transparency, pigmentation, and precision—Ke Yi Zheng delineates the intangible yet affective relations between the painting's interior and what lies behind and in front of it.

Hexagrams and fusées are two of Ke Yi Zheng's earliest motifs. Both give form to the irresistible forces of nature and time. A fusée is the pulley that corrects the imbalance of power in a mechanical watch, ensuring accurate indication of the time. The hexagrams were developed in the I Ching as diagnostic tools that capture the exact state of a situation—indicators of phenomena amid ever-evolving change, stable forms for unstable forces. Between the intangible forces of nature and attempts to represent them, the parallel gulf spurs the motion distilled in Ke Yi Zheng's paintings. The impossibility of the former fuels endless possibilities for the latter.

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"The decision of destabilizing the painting's infrastructure comes not from starting with the 0 but with the -1 dimension; it begins even before a thought of a painting could take place." – Leah Ke Yi Zheng

Ke Yi Zheng paints in the interstice between systems and intuition. Her intuition for space forms the foundation of each painting. Beyond her early insistence on irregular stretchers, Ke Yi Zheng extends her intervention in painting into the surrounding environment. In the gallery at Antenna Space, three paintings hang on the window, their backs to the Suzhou River, acknowledging the river's passing with their translucent bodies. Throughout the day, light fluctuates, merges with the paintings while escaping them. Light itself is reclaimed as an objectual reality. Realities always change.

Patterns of rippling surface in the *Wave Paintings*. Ke Yi Zheng overlaid one layer of silk onto another and painted through before peeling them off to reveal the textural impression they left behind. Between enmeshment and rejection, the corporeal collision leaves a backwash of crushing waves, glistening on top.

No. 51, No. 49, and No. 19 are sequenced like breaks in a sentence: *The Arousing / Revolution / Approach*. Indicators break their silence and begin to speak, with all the fallacies and importance of language. Every enunciation details an impossibility—that of the insurmountable difference between signs and the reality they are tasked to describe. The semiotic turn in Ke Yi Zheng's paintings makes concrete abstract yet primary coincidence in ever-changing reality. Realities create difference.

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When Dostoevsky saw Hans Holbein's *Dead Christ* in the Tomb at the Kunstmuseum Basel in 1867, he stopped in his tracks for thirty minutes. Or so his wife Anna Grigorievna Dostoevskaya recounted in her diary: the painting had a crushing impact on Fyodor Mikhailovich. *He stood before it as if stunned... When I came back after fifteen or twenty minutes, I found him still riveted to the same spot in front of the painting*.

The painting lays Christ's body flat on a narrow, rectangular canvas—like a tight casket, or an open cave in the wall, where life has ceased and decay spreads. The painting of the *Dead Christ* is mentioned three times in *The Idiot*. In a moment of internal suffering and waning faith, the encounter with the dead Christ—materialized in paint—drives the young Prince Myshkin into an existential descent. These are calculated synchronicities.

On the gray wall, a long, narrow painting on a silk base presents the first mechanical calculating machine capable of all four arithmetic operations, invented by the German mathematician-philosopher Gottfried Wilhelm Leibniz in 1672. With reference to the adaptive afterlives of the Holbein painting, *Leibniz's Calculus Machine (Holbein's Dead Christ)* alludes to another mythical origin of the world as we know it today: the beginning of modern computing, and foreshadows Leibniz's belief that the binary system could and should be the universal language of creation—some decades before his first encounter with the I Ching. Synchronicities vibrate, slipping through the porous silk, knocking at its metaphysical opacity.

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Leah Ke Yi Zheng (b.1988, Wuyishan, China) is an artist working with painting. Currently she lives and works in Chicago. Ke Yi Zheng is interested in how the formal and the conceptual, as well as material codes of painting can express and approach the ever-changing situations and conflicts of our time. Her silk paintings are stretched over warm-toned stretchers, with varying degrees of translucency that either reveal or obscure to produce potential epiphany. Attentive to spatial details and eccentricities, she often alters elements of an exhibition architecture to bring natural light, her paintings, and physical boundaries into an unfolding dialogue within the viewer's encounter.

Her recent solo and two-person exhibitions include *Change, I Ching (64 Paintings)* at the Renaissance Society, Chicago (2026); *Machine(s)* at Layr, Vienna (2025); *I Ching/Machine* at Mendes Wood DM, New York (2025); *Leah Ke Yi Zheng* at Mendes Wood DM, Brussels (2024); John Cage, Leah Ke Yi Zheng: *The Grasshopper Lies Heavy* at Castle Gallery, Los Angeles (2024); *Leah Ke Yi Zheng* at David Lewis Gallery, New York (2023); and *Currency* @ Swiss National Bank, Zurich at Soccer Club Club, Chicago (2021). Recent group exhibitions include New Museum, New York (2026); Kunsthalle Friart Fribourg, Fribourg, Switzerland (2026); Zeno X Gallery, Antwerp (2023); and Caffé Centrale, Monte Castello di Vibio (2022), among others.

Ke Yi Zheng was awarded a 2019-2021 Fellowship from The Arts Club of Chicago, and she has taught at the School of the Art Institute of Chicago since 2021.