

Vivien Zhang: Paths Unseen 张月薇： 匿径

2025
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阿那亚艺术中心

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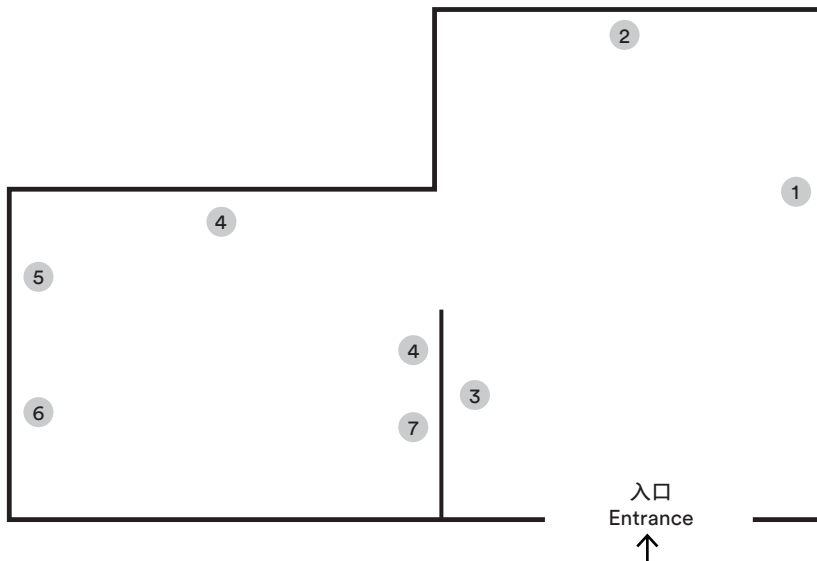
在张月薇近期的绘画实践中，“蝴蝶”是持续浮现的视觉母题。该形状源自伯纳德·约瑟夫·斯坦尼斯·卡希尔（Bernard J. S. Cahill）于 1909 年提出的蝶形投影法，这种将地球展开为蝴蝶状八边形的地图因其更精确的面积缩放被视为“地缘中立”的图像方案，为我们理解世界赋予了另一种视觉逻辑。

地图投影常被视作地球的“表皮”，而蝴蝶的皮肤则承载着更为深刻的隐喻：它们相互模仿彼此的图案躲避来自捕食者的危险，并通过代际迁徙得以繁衍生存。展览标题“匿径”暗示了个体经历中的迁徙与融合（艺术家在其成长过程中也辗转移居了多个国家、现定居英国）是如何在潜移默化中塑造着个人的行动方式与人际关系。借由蝴蝶的拟态与迁徙机制，展览探讨个体如何在社会结构中流动、适应与融入，映射出身份建构、群体共识与生存策略等当代议题。

The butterfly is a frequently recurring motif in Vivien Zhang's recent work. The shape originates from the butterfly projection method devised by Bernard J.S. Cahill in 1909. Due to its more accurate representation of land area, this octahedral map projection—which unfolds the Earth into the shape of a butterfly—is regarded as a visual solution that is more geopolitically neutral to regional politics and provides us with an alternative logic for understanding the world.

Map projections are often seen as “husks” of the Earth, while the butterfly's skin carries a more profound metaphor: butterflies mimic each other's patterns to evade predators, and some species undertake intergenerational migrations for survival and reproduction. The exhibition title, *Paths Unseen*, alludes to the ways in which migrations and assimilation within an individual's history subtly shape behaviors and interpersonal relationships (the artist moved between multiple countries during her upbringing and is currently based in the United Kingdom). Drawing on the mimicry and migratory mechanisms of butterflies, this exhibition explores how individuals move through, adapt to, and assimilate within social structures, reflecting on contemporary issues such as identity formation, collective consensus, and strategies of survival.

展厅 Gallery 2



1 《迁徙图（小红蛱蝶）》
Migratory Map
(*Painted Lady*)
2025

2 《勿念（蛱蝶属）2》
to be forgotten
(*Ithomia*) 2
2025

3 《地格3》
Geogrid 3
2024

4 纸本模型
Maquettes
2025

5 《邮票（墨西哥邮政40）》
Stamps
(*Correos Mexico 40*)
2024

6 《地焱》
Geoblaze
2020

7 《制图2》
Mapping 2
2025

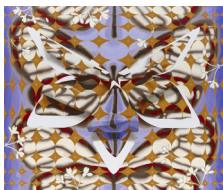
《迁徙图（小红蛱蝶）》
Migratory Map (Painted Lady)



这幅绘画融合了数只小红蛱蝶（Painted Lady）的形象，其轮廓取自于卡希尔蝴蝶地图投影，并以抽象的褶皱图案呈现。艺术家近期研究了蝴蝶的迁徙历程和轨迹：小红蛱蝶为了生存，需要跨越最多六代，才能完成从非洲到英国的迁徙远行。艺术家借此过程思考人类的流动经验，探讨人类如何在迁徙中重塑身份认同，并在此过程中承载与延续代际记忆。

This painting incorporates the patterns of multiple Painted Lady butterflies, with a butterfly silhouette derived from the Cahill butterfly map projection, presented as an abstract, scrunched-up form. The artist has been studying the migration routes and trajectories of butterflies; the Painted Lady requires up to six generations to complete its migratory journey from Africa to the UK in order to survive. Through this, the artist reflects on human experiences of movement, exploring how migration reshapes identity and how intergenerational memory is carried forward through time.

《勿念（蛱蝶属）2》
to be forgotten (Ithomia) 2



这件作品的图案源自早期卡希尔蝴蝶地图投影中因未完善而呈现的类蛾形态，并融合了玻璃翼蝶的形象特性。规整的圆阵向画布边缘延展并压缩为椭圆，则是受数学家尼古拉·蒂索（Nicolas Auguste Tissot）的理论启发，表征地图的畸变特性。艺术家借玻璃翼蝶以透明翅膀实现伪装的机制，思考个体在社会中的共生与驯化，以及在融入与自我彰显之间寻找微妙平衡。

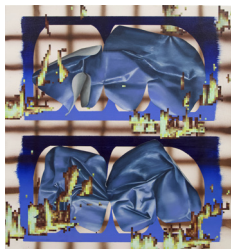
The silhouette in this work draws on the moth-like form of an early, unrefined version of Cahill's butterfly map projection and incorporates visual characteristics of the glasswing butterfly. A repetitive arrangement of circles gradually stretches and compresses into ellipses toward the edges of the canvas—a reference to mathematician Nicolas Auguste Tissot's theory, which illustrates the distortions inherent in map projections. By invoking the glasswing butterfly's transparent wings as a mechanism of camouflage, the artist reflects on the interdependence and conformity of individuals within society, and the subtle balance between assimilation and self-expression.

《邮票（墨西哥邮政 40）》
Stamps (Correos Mexico 40)

艺术家收集了数枚 20 世纪中叶的墨西哥邮票，并将其作为“蝴蝶地图”体系作品的档案呈现。图像中，世界地图被以“蝶形投影法”绘制，北美大陆位于中央，恰好让墨西哥处在显著位置。邮票作为一条线索，揭示了艺术家的研究与创作背后的制图学来源，并延续了对地缘身份的思考。

The artist has collected several mid-20th-century postage stamps from Mexico and, here, presents them as archival material alongside the “butterfly map” paintings. In the image, the world is flattened using the butterfly projection method, with North America placed at the center—positioning Mexico in a prominent location. These stamps serve as a clue, revealing the cartographic sources behind the artist’s research and practice, while extending her ongoing reflection on geopolitical identity.

《地焱》
Geoblaze



艺术家将风格迥异的绘画语言并置于同一画面中：肌理感的马赛克方格“火焰”图像随机分布，与整齐平滑的网格背景形成鲜明对比。褶皱图像源自艺术家对地图投影的抽象化处理，同时，“错视”（trompe l’oeil）技法贯穿创作，增添了画面的层次感。艺术家借此探讨数字化时代人们对空间和深度的感知差异。

The artist juxtaposes different painterly languages within a single composition: textured, mosaic-like “flame” motifs are scattered across the canvas, standing in stark contrast to the smooth, orderly grid in the background. The crumpled forms are derived from an abstraction of map projections, while trompe l’oeil techniques are employed throughout the work to enhance a sense of depth and layering. The work reflects on how spatial and depth perception are shifting in the digital age.

《制图 2》
Mapping 2

艺术家持续研究地图的投影方式，作品中的褶皱形状源自巴索洛缪四面体投影法（Bartholomew Tetrahedral）——一种以海洋为中心的地图投影方法，画面所采用的蓝、绿色等亦为与海洋相关的冷色。背景中纵横交错的线条映射出经纬线的结构，同时作为地图阅读的线索串联起画面。艺术家重新思考了图像的构成与秩序，质疑了人类中主义下观看和理解世界的方式。

The artist continues to investigate methods of map projection in this work. The crumpled form is derived from the Bartholomew Tetrahedral projection—an ocean-oriented projection method that centers on the seas. The use of cool tones such as blue and green further evokes an oceanic presence. The intersecting lines in the background echo a grid of latitude and longitude, serving both as cartographic cues and as threads that weave the image together. By rethinking the construction and order of the painting, the artist questions our current anthropocentric ways of seeing and understanding the world.

关于艺术家

About the Artist



张月薇

1990 年出生于北京，现工作、生活于伦敦。

张月薇于 2012 年获得伦敦大学学院斯莱德美术学院的本科学位，并于 2014 年获得英国皇家艺术学院的绘画硕士学位。近期个展包括：“地平说”，柯芮斯画廊，伦敦（2024）；“撤回、撤回、撤回”，柯芮斯画廊，伦敦（2022）；“甲乙丙丁”，长征空间，北京（2021）；“新惧象”，油罐艺术中心，上海（2020）；“软界”，Lawrie Shabibi，迪拜（2020）；“境码”，长征空间，北京（2018）。近期群展包括：“梦幻屏幕”，三星美术馆，首尔（2024）；“每个生命都是个故事”，移民历史博物馆，巴黎（2024）；“抽象重造”，Le Consortium 美术馆，第戎（2024）；“卧游无界：中国工艺与当代艺术”，K11 MUSEA，香港（2024）；“棉花糖”，CAPC 当代艺术博物馆（2022）；“断裂的一代”，松美术馆，北京（2022）等。张月薇曾获得 2016-17 年度英国驻罗马研究院 Abbey 驻留奖。

Vivien Zhang

Born in 1990 in Beijing; lives and works in London.

Vivien Zhang received a BA in Fine Art from the Slade School of Fine Art, London in 2012, and an MA in Painting from the Royal College of Art, London in 2014. Recent solo exhibitions include: *Flat Earth*, Pilar Corrias, London, UK (2024); *undo undo undo*, Pilar Corrias, London, UK (2022); *Lorem Ipsum*, Long March Space, Beijing, China (2021), etc. Recent group exhibitions include: *Dream Screen*, Leeum Museum of Art, Seoul (2024); *Chaque vie est une histoire*, Palais de la Porte Dorée, Paris (2024); *Abstraction (re)creation – 20 under 40*, Le Consortium, Dijon (2024); *Boundless Reverie: Chinese Savoir-Faire and Contemporary Art*, K11 Foundation, Hong Kong (2024); *Barbe a Papa*, CAPC Musée d'art Contemporain de Bordeaux, Bordeaux (2022); *The Disconnected Generation*, Song Art Museum, Beijing (2022), among many others. Vivien Zhang was the recipient of the Abbey Award 2016-17 at the British School at Rome.

展厅平面图

Floor Plan

展厅 Gallery 1

大卫·奥斯特洛夫斯基:

让我这么说吧

David Ostrowski:

Let me put it this way

展厅 Gallery 2

张月薇: 匿径

Vivien Zhang: Paths Unseen

展厅 Gallery 3

马西尼萨·塞尔马尼: 距离

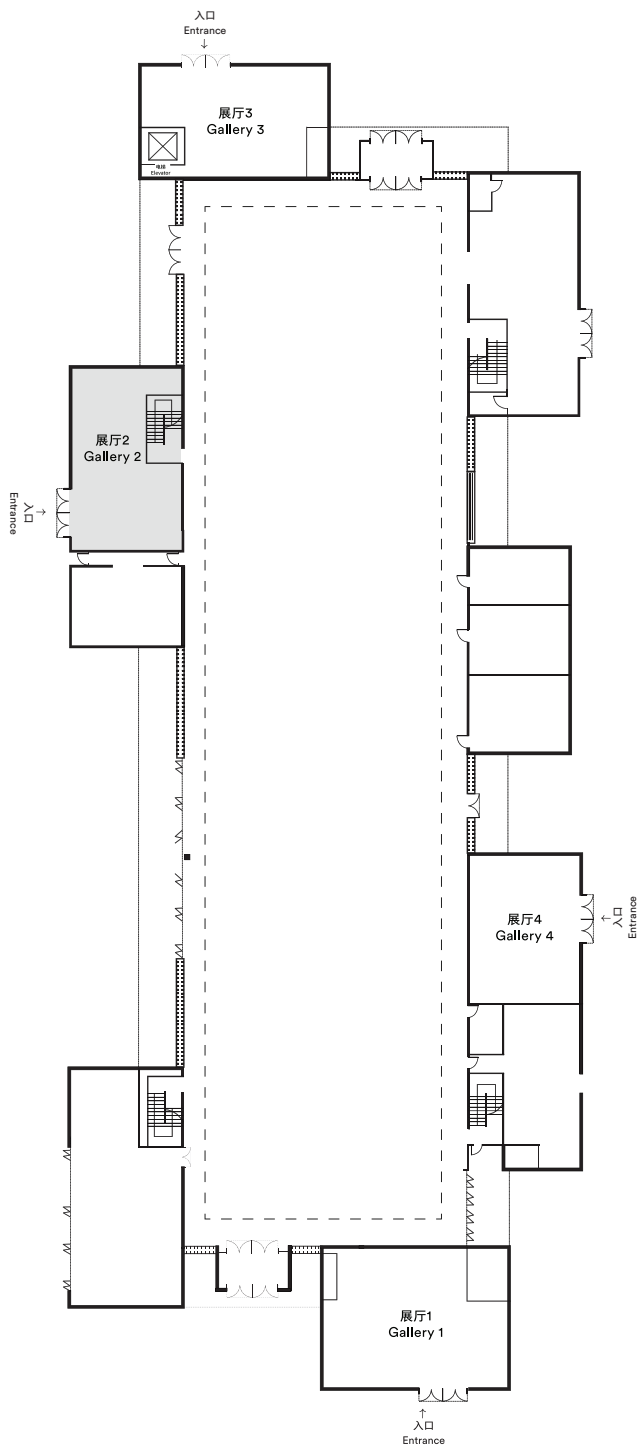
Massinissa Selmani:

distances

展厅 Gallery 4

朱迪·沃森

Judy Watson



此次展览由阿那亚艺术中心助理策展人高良娇和副策展人吴伊扬共同组织。

This exhibition is organized by Assistant Curator Gao Liangjiao and Associate Curator Wu Yiyang at the Aranya Art Center.

图片 / Images

《迁徙图（小红蛱蝶）》（2025）、《勿念（绢蝶属）2》（2025）、《地焱》（2020）
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张月薇
摄影：Eva Herzog
图片致谢艺术家和柯芮斯画廊

Migratory Map (Painted Lady) (2025), *to be forgotten (Ithomia) 2* (2025),
Geoblaze (2020)
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Courtesy of the artist and Pilar Corrias Gallery

Vivien Zhang
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