

# Zhang Enli

# 张恩利



*Intimacy 3, Oil/acrylic on Canvas, 250x200 cm, 2002*



*Head, 2002  
Silkscreen prints  
53x71 cm*

**ShanghART 香格纳画廊**

50 Moghshan Rd. Bldg 16 & 18  
Shanghai, 200060, China  
Tel: 0086-21-63593923  
Fax: 0086-21-63594570  
E-mail: [info@shanghartgallery.com](mailto:info@shanghartgallery.com)  
[www.shanghartgallery.com](http://www.shanghartgallery.com)





*Box, Oil/acrylic on canvas, 2006 146x114 cm*



*The Big Tree, Oil/acrylic on canvas, 2003, 250x200 cm*

Writings on Zhang Enli's work very often focus on the subtlety of humanism and solitude depicted. His early works evolves around the unavoidable transfer of the way of life, of disturbance and the suffocating pressure following this, often threatening, displacement. He targets dislocation as a primary condition of life, using it as a constructive backbone for a narrative praxis. Tales of permanent loss and subsequent retrieval are returned to the social and public realms to be tested for their potential to define contemporary conditions in the metropolis. Zhang Enli creates both a comforting and uncomfortable consciousness of presence. He illuminates the backside of society and his sturdy and unpretentious brushstrokes often reveal the grotesquerie of today's modern civilization.

He portrays every detail and fracture in the surface appearance of ordinary objects that often seem down played or neglected in conventional painting. His brushstrokes almost comes close to traditional Chinese ink painting where every stroke on the canvas articulates parts that are significant to the whole. Zhang Enli's mode of engagement entails photographically documenting his close environment. He then employs the photo's claim on the real to develop his examination of his surroundings, though in a more intuitive and fragmented manner on the canvas. The circuitous route by which Zhang Enli comes to the image is typical of a methodology based on the experience of memory. It is not the repeated image that is central to each painting, but rather the process of reflection on the events and objects that led him to it. Accordingly, in his current paintings of trees, only fragments are revealed to the spectator. As in his other work, these paintings come some-how across as 'un-finished' - the paintings being semi-transparent with the appearance of the white of the canvas. This could be understood, as the emergence of reality into the sphere of the art, or, perhaps, vice versa.

Zhang Enli was born in Jilin Province, China, in 1965. He graduated from the Arts & Design Institute of Wuxi Technical University, Wuxi, in 1989. Today he lives and works in Shanghai. Recent exhibitions include ShanghART Gallery at Art Basel, Basel, Switzerland (2006), Zhang Enli - Hauser & Wirth Gallery Armory Show 2006, NY, USA, Infinite Painting - Contemporary Painting and Global Realism, Villa Manin - Centre for Contemporary Art, Passariano, Codroipo (Udine), Italy (2006), Zhang Enli, Buero Friedrich, Berlin, Germany (2005), Human, too Human, BizArt, Shanghai, China (2004).



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