

# TEMPESTA

## *Ode to Transience*

The blue and the red. The cold on the skin, after a caress.

*Ode to Transience* reflects on the fragility of the human condition. It embraces the awareness of an ephemeral, fleeting existence, destined to vanish. Transitory and impermanent.

Zhenlin Zhang (1998) – through a practice that is silently eloquent – evokes evanescent atmospheres at the border between reality and dreams. A spiritual essence captures imperceptible moments, freezing them in time. Departures and distances take on a novel connotation: a farewell becomes a meeting, life is profoundly intertwined with the inevitability of its limits. Pain from loss or forced separation, deconstructed and reinterpreted, becomes an opportunity for dialogue: reality is shaped by mutable connections that define and mold our existence. Zhang's painting—spontaneous gestures and the layering of oil pigments—immortalizes fragile instants. It conveys a rarefied, intangible condition, perpetually in flux, like a dance between forms and forces, between presence and disappearance.

Drawing inspiration from Tibetan philosophy, the artist embraces a conception of life as predestined and preordained. This awareness fosters an almost poetic approach to life, unfolding and developing like an unending verse. A cyclical movement where beginning and end meet in the same resolution: an interdependent relationship with the natural dimension. It is a reciprocal inclusion, an immersion in which the subject and environment actively penetrate one another.

Zhang's vision of nature transcends the ontological contradiction that separates it from culture. Nature becomes a force that enables the birth and evolution of all things, the genesis and transformation of every identity, idea, and subject that has existed, exists, or will exist. Animals, plants, talismans, and jewels populate the artist's figurative universe, embodying the tension between hope and solitude—a cyclical journey resolved in the instability of a potential metamorphosis, an oscillatory tension between abstraction and figuration. The imagery Zhang employs serves as traces of past experiences, snapshots of memories made visible. Like in a field of forces, distorted forms and veiled colors intertwine, revealing an uncertain, dynamic dimension perpetually in flux.

The works on display thus appear as environments where the image dissolves into an alphabet of signs, suggesting transience, impermanence, and eternal recurrence. Zhang's vision is simultaneously intimate and universal, a space

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oscillating between the visible and invisible, between representation and abstraction. The individual and nature are interconnected in a continuous embrace where separation and loss are never definitive; on the contrary, they hold the promise of a new union.

Within the inexhaustible process Zhang describes, suffering becomes transformation, emptiness turns into fullness, and every ending marks a new beginning. Through his work, Zhang seeks to synthesize a deeper understanding of life, where impermanence is not a condemnation but an opportunity. The end of one cycle preludes the onset of another evolution, a recurring motion that carries us in an uninterrupted flow of transformation and revelation.

**Edoardo Durante**