

SPLIT

NULL & VOID

04.07.24 – 27.07.24

Federica Francesconi

00 Zhang

Null & Void

A hot noon breeze rushes through the spikes of a cactus in a desert in Arizona. The sparse leaves of a desert ironwood gently rustle, revealing dapples of an infinite blue stretching out toward Mexico new and old. A contrail scores this vast canvas just North of Tucson. Vapour lightly bleeds into the cosmic tissue as it re-sutures the wound. A widow stalks the rocky coasts of Islay, veiled against the icy sea spray blown inland by sprinting Atlantic gales. A farmer chewing thin spindles of grass watches the veil flutter, expectantly waiting for a shard of marble chin to jut through the blackened lace.

Charlotte wakes to find a stain on her mattress the shape of a medium sized birthmark. She stares at it trying to decipher its ambiguous colour. "Coffee?" she thought, drawing closer pondering its possible epidermal semblance. It seemed to be coming from inside the mattress she thought. An antigravitational soaking, spreading through the springs, pooling through the upper layer of cotton; a bubbling gravy boiling up from somewhere beneath the bed. She suddenly felt watched, a watery eye tickles at her downy nape: A rustle in the folds of a curtain. A watery shadow cast across a keyhole in the door marked ' _ '.

A shivering index finger curls under the lip of the veil.

Wilted strands of grass swirled in frothing tides.

An icy tendril reaches round a velvet curtain.

Metallic claws playfully tickling folds of cotton. Look back at the zygotic smear.

A withered phoneme hurricanes
in a wind cast from metallic
wings.

A *scream* nullified:

}—————{ _ ^ ^ ± | [_ / { } \ - _] | ± ^ ^ - _ }—————{

: a small scratch.

Chalky burr from a steel

scribe. Something dragged, slow,

deliberate, a tally on the wall of a cell, a cave.

Tiny compressions and releases, information exchange

given an auditory dimension - taps, scrapes, eking out a space
of their own. A plateau of ultra fine cellulose, a sheet of translucence.

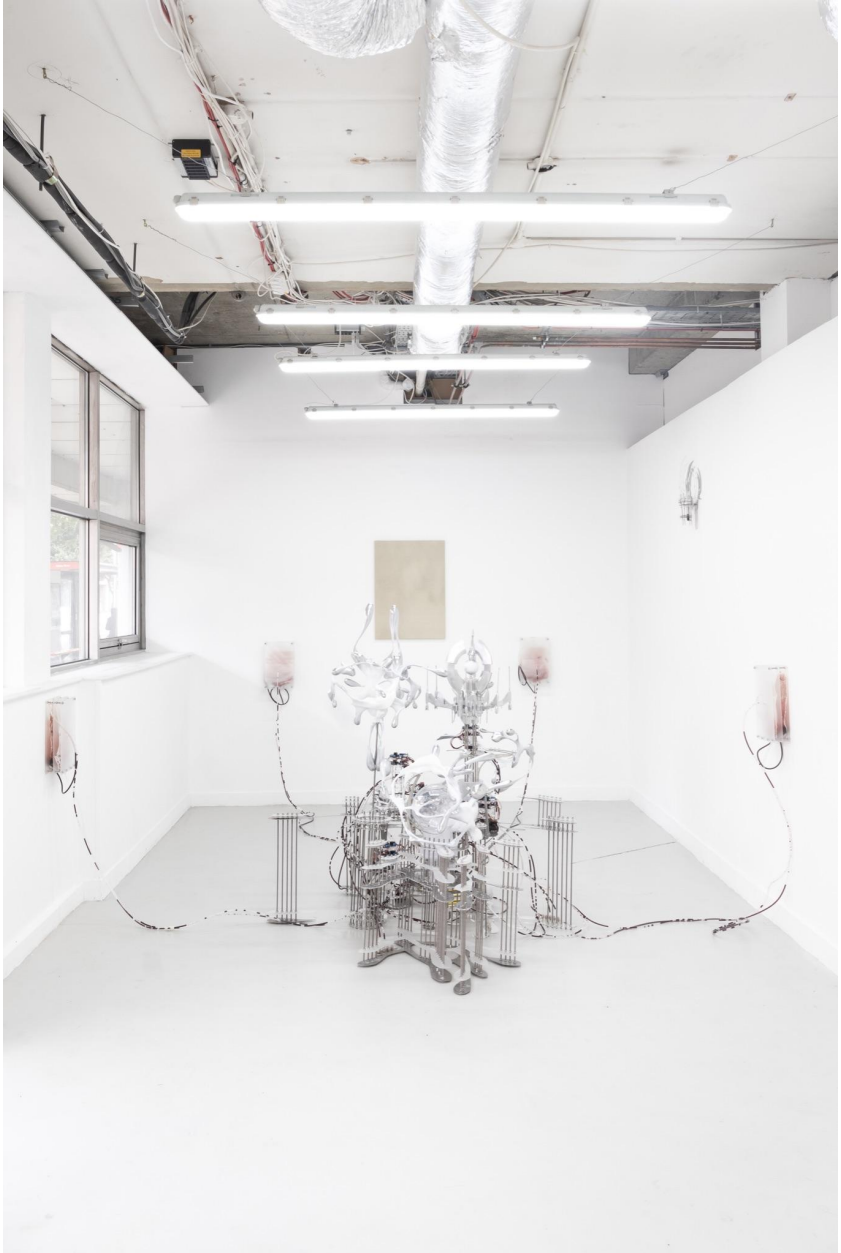
The first scratch is followed by another, faster this time, deeper, more deliberate,
and then another. Markings from sharp fingers, digits forged from precision engineering,
next generation drills and lathes.

Countless iterations of improvement.

The printless fingers graze their etched marks, brushing away the raised white debris, tracing the bisecting lines and crosshatched densities. An exquisitely rendered abstract shape, gradients of shading, seamless areas of light and shadow. Amorphous, amoebic, stain-like, scratched straight into the bio-plastic, the first depiction of its kind. The first unprompted drawing, functionless, pure in its obtuse undefinability.

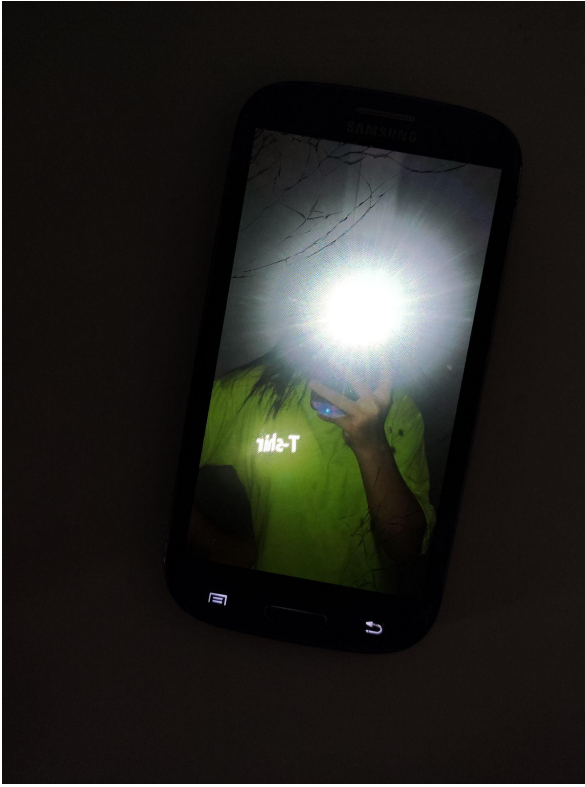
A glistening palm is placed against the exolithic art form. Undeniably, something moves on the other side. Darting v's above catching updrafts, warm currents and cold spots, kites narrow their wings and plummet down toward the desert floor. Dunes of finely ground glass and steel, micro plastics drift like the slow waves of the Adriatic. The vastness, the open expanse of what was once a named place, the indefinable horror of delimited horizons. It all shimmers in obstinate immovability. Footsteps, rubber soled shoe prints, fossilised in silicate deposits.

A hot noon breeze rushes through the spikes of a cactus in a desert.



Photograph from Exhibition

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Federica Francesconi, Post conceptual artist [1994] based in Brescia, Italy.

Federica Francesconi's work investigates the concept of perception and alteration of reality. Her work is part of the analysis of contemporary language, studying the boundaries between reality and fiction. Through her research, Francesconi questions our trust in objective reality, highlighting the dynamics of deception and visual-social manipulation. In painting, as in drawing, it is the imperceptible that becomes the protagonist. The viewer is called to question themselves and what they see in the relationship between lights and shadows that blur into real ones, or in the illusion of pencil marks, almost imperceptible, that seem to be remnants of the eye.

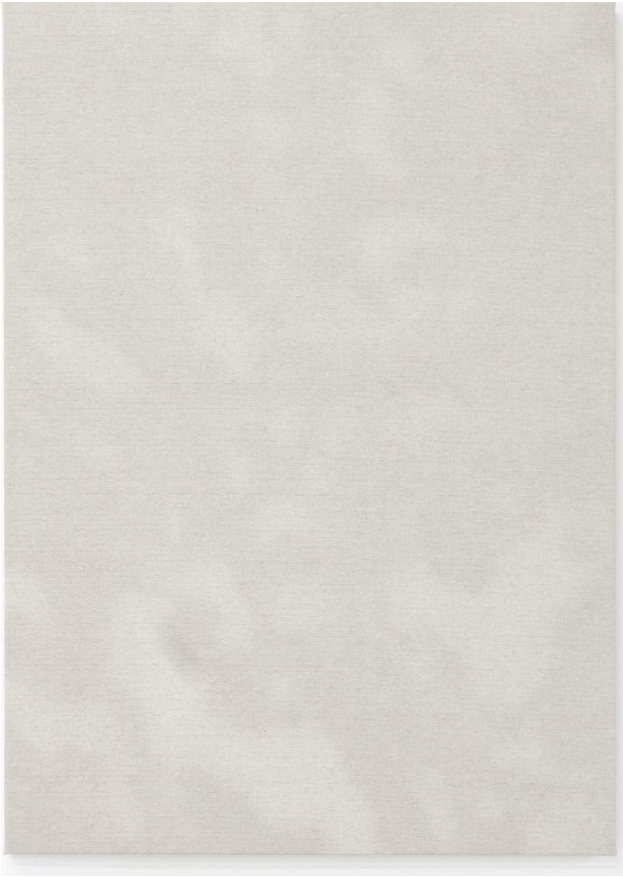
By questioning the veracity of the images and representations that constantly surround us, Francesconi invites the audience to question their perceptions and question apparent reality. What you see, is it really what you see?

She studied at the Academy of Fine Arts in Venice, where she collaborated with Adrian Piper and Maria Eichorn for Biennale di Venezia 2015. Recent solo exhibitions include *Clickbait*, Quadriennale di Roma, Roma IT (2023), *Fake It till you make it*, Apparatus Projects, Chicago, USA (2022); *Life leads us to the end of time and space*, Apalazzogallery, Brescia, IT (2021) and *Objections to the possibility of understanding our mental life*, Indebt, Amsterdam, NL (2021).

Group show include *Positions*, Salon 75, Copenhagen, DEN (2023), *Dopodomani*, Museo Nazionale Romano, curated by Quadriennale di Roma, Roma IT (2023), *Can we start again?*, FFprojects, Monterrey, MEX (2023), *Drawing wow 3*, Minuseins, Vienna, AUT (2022), *First Untitled Tennis Tournament*, curated by Mario Garcia Torres, FFprojects, Monterrey, MEX (2022); *<1*, Magma Maria, Offenbach, GER (2021) and *Rilevamenti Due*, curated by Bruno Corà, CAMUSAC Museum, Cassino (Roma), IT (2020).

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Federica Francesconi

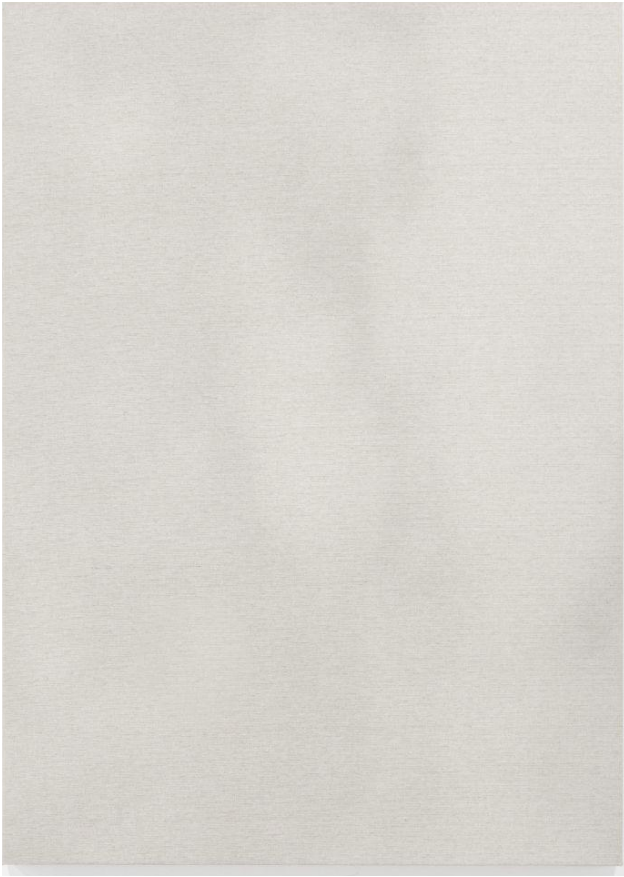


Untitled

70x50cm, Diluted ink, Pencil and Waterproofed Canvas,
2024

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Federica Francesconi

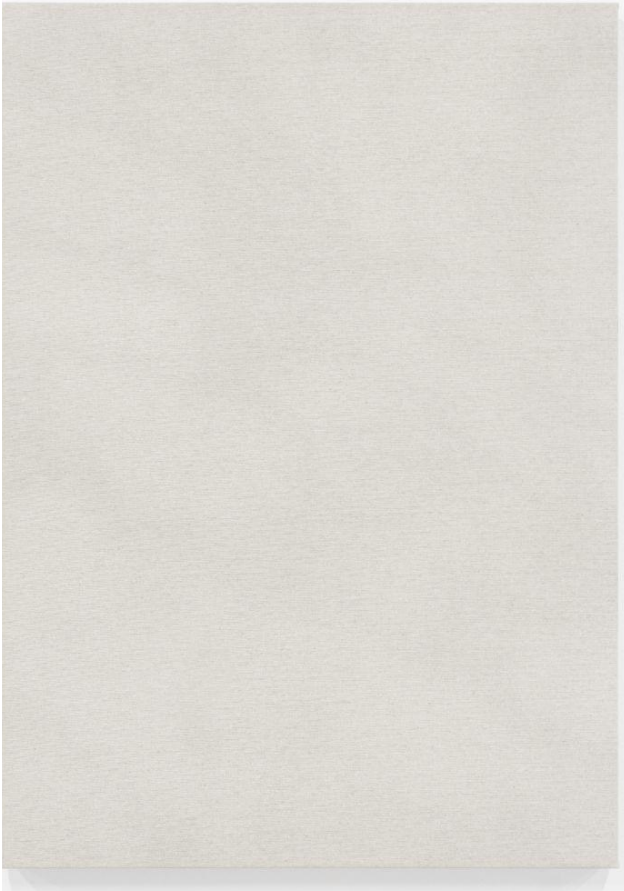


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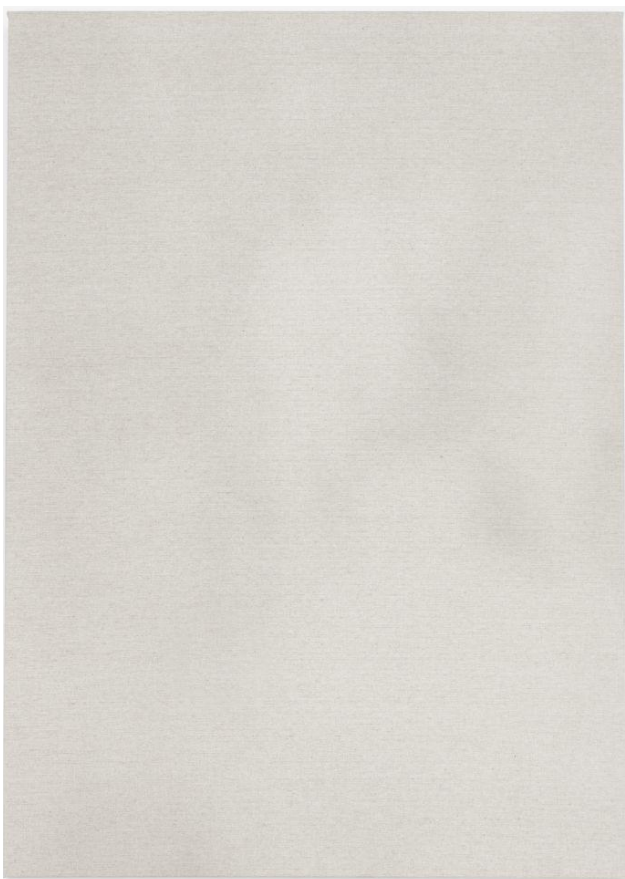


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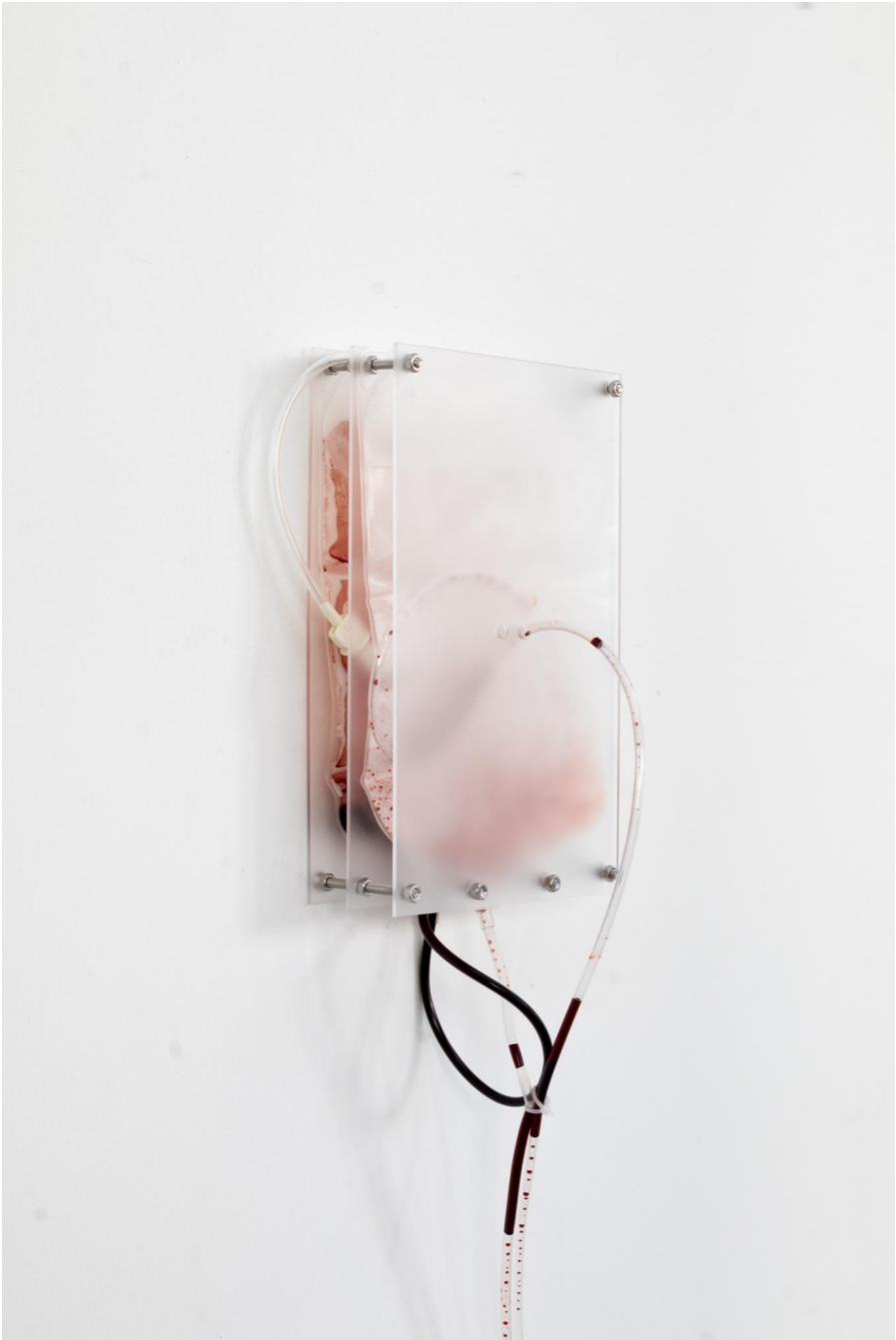
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00 Zhang, Chinese-born, London-based [1996]

00 Zhang, a Chinese-born, London-based artist, is renowned for her innovative explorations of what she terms ‘a double-sided exile.’ Her multifaceted practice spans sculpture, installation, CGI animations, and interactive virtual environments. Zhang's digital works intricately blend embodiment with complex cybernetic concepts, depicting the integration of agents and their environments through elaborate narratives.

In her work, Zhang vividly conveys the merging of the vital real and the virtual. This evolution is prominently realised in her acclaimed Prototype Series, which includes sculptures, installations, and CGI. Through this series, Zhang constructs imaginary worlds that occupy real space, creating immersive environments that engage viewers and transport them between reality and the virtual realm. Her themes often revolve around cybernetic concepts and the potential of a collective imagination that transcends borders, cultural identities, gender, and religion.

She studied at Central Saint Martins and graduated in 2020; Fine Art 4D Pathway-First Class Honours. And has gone on to showcase her artwork at; solo Zabłudowicz Collection, London (2023), GIANT, Bournemouth (2023), solo Broadway Gallery, Nottingham (2022), 789 Nanjing West Road, Shanghai (2022), Ugly Duck, Bermondsey, London (2022), University College London, London (2022), Thetis S.p.A. Castello, Venice (2022), Shanghai Coutts Art Center, Shanghai (2021), solo ‘ἄγγελος’ at Kupfer Project Space 213, London (2021) solo Arebyte online platform AOS (2021), Curtain Call at Shop Front, London (2020), Post Mass Media Shanghai (2020), On Not Knowing, British Museum, London (2018), solo In-situ Residency, Hongkong (2018), 5th Base Gallery, London (2016), Art Space, Shanghai (2016)

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00 Zhang



Inversion prototype: 0033DLC-2024.1 V3
40x36x10cm, Stainless steel, Acrylic, Aseptic blood, 2024

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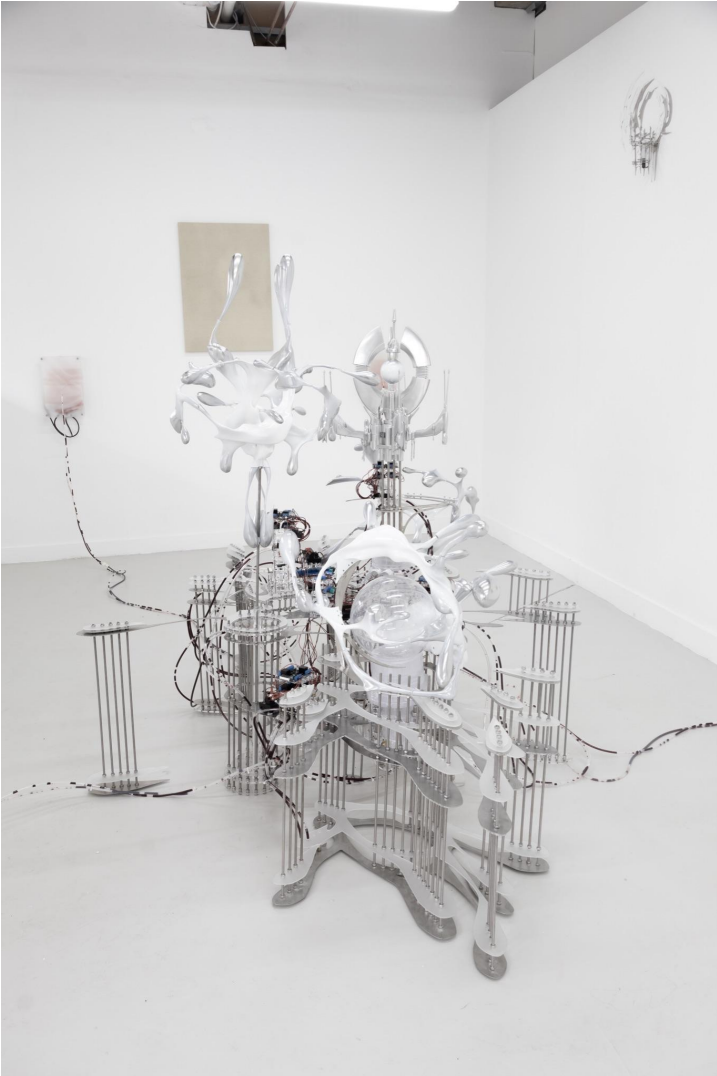
00 Zhang



Inversion prototype: 0033DLC-2024.1 V1
40x36x10cm, Stainless steel, Acrylic, Aseptic blood, 2024

SPLIT

00 Zhang



Inversion prototype: 0033DLC-2024.1 V1

187x163x134cm, Stainless steel, Acrylic, Resin, Aseptic blood,
Anticoagulant, Carmine, Glycerin, Relay; Solenoid Valve,
Terminal, Pump, Rubber tube, 2024

SPLIT

00 Zhang

Inversion Prototype: DLC0033-Parity 2024

Special thanks to WEYEZ Tech Co. for their technical support.

Aseptic processing by Zhengzhou Pingrui Biotechnology Co.

Thanks to Sigua, Xiaowu Jiang, Arya, Qi Qi, and Yili Liu for making this happen.

The inspiration for this work stems from my personal experiences over the past six months, particularly the challenges posed by visa issues. Uncertainty and the ambiguity of where I belong forced me to consider my position within various systems. This sense of displacement led to a reflection on my status as an outsider across cultures and even virtual/actual dimensions.

This act of peeling away a part of myself transitions from a biological circulation system to becoming the central element of the water circulation system, capable of reproducing and maintaining itself within the piece.

Evolving global regulations and policies adapt to emerging cultures and boundaries. This perpetual flux of human movement (international students and immigrants) in the current decade, adherence to societal norms, and the creation of new rules form its very foundation.

This piece asserts that individuals constitute the system itself, as if we are the original parts of the system. Liquidity and identity flow like circulations, water drops in the sea, units of modular architectures.

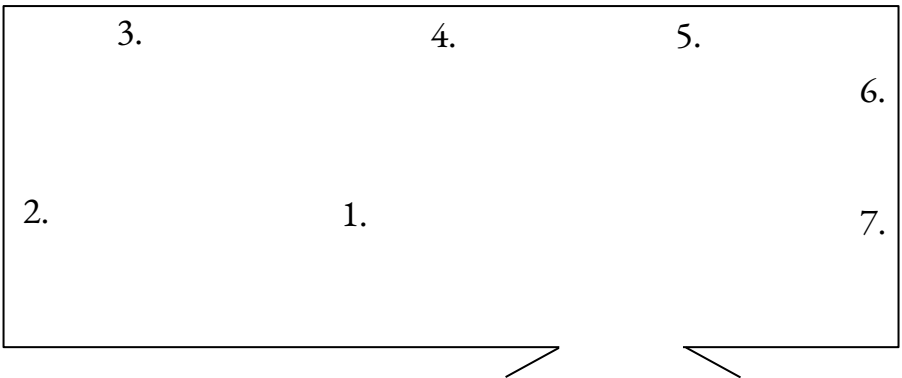
The work ultimately comments on the cyclical nature of integration and exclusion within constantly shifting cultural and political landscapes.

Floor Plan

Four paintings by Federica Francesconi listed as Untitled, 70x50cm Mixed Media on Canvas, 2024.

Central sculpture by 00 Zhang titled Inversion prototype: 0033DLC-2024.1 V1.

Accompanied with two wall sculptures titled Inversion prototype: 0033DLC-2024.1 V2 & Inversion prototype: 0033DLC-2024.1 V3.



1. Inversion prototype: 0033DLC-2024.1 V1, 187x163x134cm, Stainless steel, Acrylic, Resin, Aseptic blood, Anticoagulant, Carmine, Glycerin, Relay; Solenoid Valve, Terminal, Pump, Rubber tube, 2024 - 00 Zhang
2. Untitled, 70x50cm, Mixed Media on Canvas, 2024 -Federica Francesconi
3. Inversion prototype: 0033DLC-2024.1 V2, 40x36x10cm, Stainless steel, Acrylic, Aseptic blood, 2024 - 00 Zhang
4. Untitled, 70x50cm, Mixed Media on Canvas, 2024 - Federica Francesconi
5. Untitled, 70x50cm, Mixed Media on Canvas, 2024 -Federica Francesconi
6. Inversion prototype: 0033DLC-2024.1 V3, 40x36x10cm, Stainless steel, Acrylic, Aseptic blood, 2024 - 00 Zhang
7. Untitled, 70x50cm, Mixed Media on Canvas, 2024, Federica Francesconi

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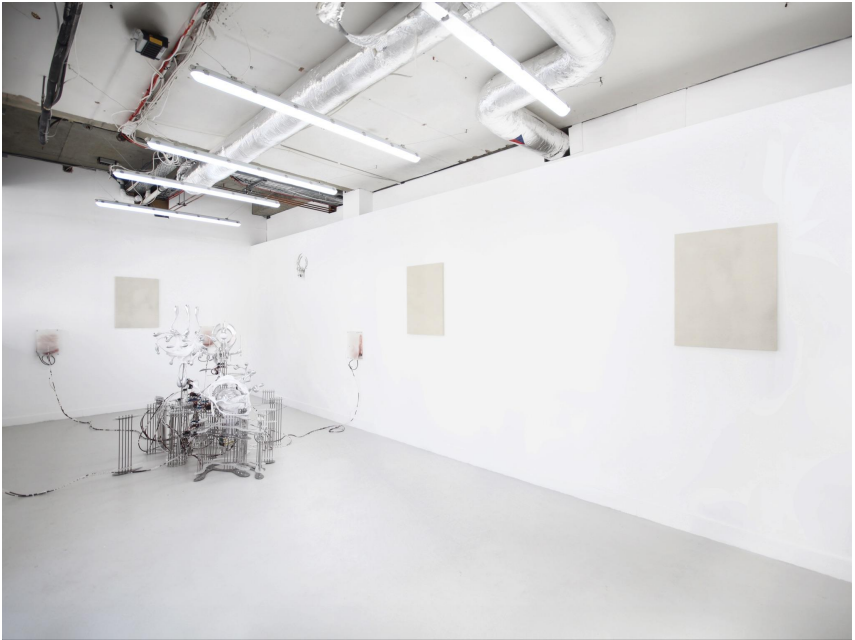
The exhibition will be open from Thursday to Saturday between

12:00 - 18:00.

The venue is located at 62 Roman Rd, Bethnal Green, E2 0PG, London.

For sales enquiries & appointments contact
Gallery Director Morgan Wyn

morgan@thesplitgallery.com



This Exhibition would not have been possible without the help and support from:

Sally/ Yaiza Hernandez - Assistant curator

Arya Zhang - Assistant curator

Kaius Owen - Writer

William Bogner - Writer

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