



# 剩余物的 诗学

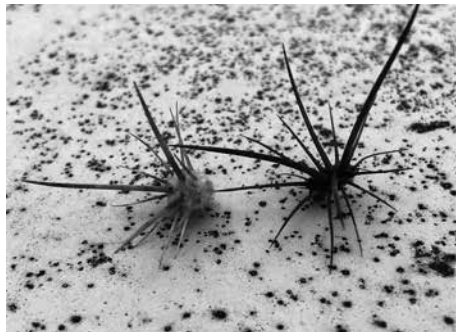
从2017年开始，艺术家张如怡以多个关键词为切入点，通过一系列的展览，对“装修”这种人类的社会行为进行解构与重构。所谓装修，是指在一定区域和范围内进行的，包括水电施工、墙体、地板、天花板、景观等所实现的，依据一定设计理念和美观规则形成的一整套施工方案和设计方案。不过，张如怡的“装修”系列毋宁说是作为“装修”的标准定义的反命题提出，所要探讨的是被所谓的“装修”掩盖、排斥掉的那个暗面，通过具体情境的营造与设置，让平时被人忽视的、不可见的“暗色之物”重新浮现出来，促使观者不得不面对一个错位的窘境，从而对“装修”进行批判性反思。

“装修：碎石”是张如怡的装修系列中的第五个独立章节。碎石，意指建筑与装修过程中所产生的渣土、弃土、弃料、淤泥等建筑垃圾。顾名思义，建筑垃圾是一个包含了人类价值判断的一个表述，是毫无意义的、需要抛弃销毁的剩余之物。然而，这些“剩余物”并不因为人类的一厢情愿就从这世界上消失，相反，它们是作为建筑的镜像存在于现实

世界之中，并形成了某种强大的作用力，与建筑一起共同塑造现实中的时间与空间。那么，当我们面对自身所处的现实时空时，就必须用非人类中心论式的立场去进行考察。而“碎石”这个中性的表述，则凸显了艺术家在这个系列中所抱持的非人类中心论式的立场。

这次的房间（位于上海市中心的居室建筑）是一个仍然保持着剩余状态的空间，有着拆除之后的种种痕迹。残破的木地板、污渍的墙面、粗犷的立柱……形成了一种“剩余物”所持有的粗犷而复杂的空间语言。张如怡并没有简单地从一个主导者的立场出发对空间进行改造，而是邀请其他一些“剩余物”进入这个空间，与空间中的其他实体形成对话和撞击，让其中的力场关系变得更加多样层次。

此次，张如怡在房间中央位置的四根立柱旁边放置了四台音箱，循环播放着她在不同室内外装修现场采集来的各种敲击、钻孔、切割等音频，这些声音此起彼伏、相互杂糅，无形中形成了一个声音矩阵，



构成了一个强悍的实体。空间一处的角落窗台下，内置着一个单风口的空调外机，风扇的缓慢转动与声音作品里的“重音”完成一种反差。除此以外，房间里几乎所有的窗户被艺术家借用建筑拆迁时常用的廉价三合板遮住了透明玻璃的部分，每个单元格保留了极细的缝隙，对外的探视空间被压缩到了这一条缝隙里。

张如怡并不是对这些物理实体进行简单地排列和添加，而是将自己作为与这些实体一样的存在，去感受、体会、把握这些实体特有的语言和作用力，再以自己的方式，与这些实体进行对话，形成某种根本的相互依赖性。每一个实体的存在既改变了这个空间的性质，也改变了每一个实体自身的性质，从而形成了一个良性的秩序，合理地在时空中共存。

倘若我们回到这些实体本身，我们便会发现，这些被放逐的“剩余物”总是如影随形地萦绕着我们，一如我们那循环往复的、平淡无奇的生活一般。它们总是在不经意间以它们特有的方式提醒我们，

宣示自己同样是不容忽视的存在。只有摆脱人类中心论的框束，从这些实体的立场出发去感受它们的作用力，我们才有可能明白，虽然它们平凡而寂寞地隐匿在我们的周遭，但同样弥足珍贵，一旦我们合理地加以对待，它们就能毫无保留地发挥自身的作用。

在我看来，良好地与这些“剩余物”共生共存，是日常生活中被隐匿的一种诗学。这种良好的秩序是没有矫揉造作的形态，没有单方面的权力碾压与排挤，而是合理地成为日常生活的一部分。张如怡以这些“剩余物”的立场作为起点，在一定程度上将平时被光怪陆离的生活表象、不断膨胀的社会欲望蒙蔽的那种该有的良好秩序呈现出来。可以说，这个展览就是她对那种被隐匿的“剩余物的诗学”的感知与召唤。

# The Poetics of Remnants

In 2017, artist Zhang Ruyi began deconstructing and reconstructing “renovations” as a human behavior through a series of exhibitions based on a set of key words. The so-called “renovation” refers to a set of construction and design schemes carried out in a certain area and within a certain scope, including plumbing, electric construction, walls, floors, ceilings, and scenery. They aim to reshape a space according to certain design concepts and aesthetic rules. However, Zhang Ruyi's “Decoration” series is not so much a counterproposal to the standard definition of “renovation,” but rather a discussion of its concealed and excluded side. Through the creation and adjustment of specific situations, the often ignored and invisible “dark matter” is allowed to resurface, prompting the viewer to face the dislocated objects and thus critically reflect on “renovation.”

“Decoration: Building Debris” is the fifth independent chapter in Zhang Ruyi's Decoration

Lin Ye



series. Building debris refers to the waste, such as spoil, silt, and other leftover materials, produced in the process of construction and renovation. The word “construction waste” already expresses human value judgment, considering it to be a meaningless leftover that needs to be discarded and destroyed. However, these “remnants” do not disappear from the world just because humans want them to. On the contrary, they exist in the real world as the mirror image of architecture, and thus form a powerful force that — together with architecture — shape the reality of time and space. Confronted with the reality we live in, we must examine this phenomenon from a non-anthropocentric standpoint. The neutral expression of “Building Debris” highlights the non-anthropocentric position of the artist in this series.

Located in a residential building in the center of Shanghai, the artwork retains its remnant state and shows various traces of demolition. The broken wooden floor, stained walls, and coarse columns all form a rough and complex spatial

language upheld by the “remnants.” Zhang Ruyi does not simply transform the space at her will, but invites the “remnants” to form a dialogue and to collide with other entities in the space, adding layers to the force field of relations.

In this work, Zhang Ruyi placed four speakers next to the four existing columns in the center of the room, which play audio she had recorded from various interior and exterior renovation sites, such as hammering, drilling, and cutting. These sounds rise and fall, forming a sound matrix by blending with each other, and thus constituting a powerful entity. Under the windowsill in one corner of the space stands the external unit of an air conditioner. The slow rotation of its fan contrasts with the “accent” of the soundscape. In addition, nearly all the windows in the room are covered with cheap plywood panels commonly used in the demolition of buildings. Each window unit only retains a tiny slit that compresses the view of the external space.

Rather than simply arranging and manipulating these physical entities, Zhang Ruyi presents herself as being one of them — feeling, experiencing, and grasping their unique language and force. She then engages in a dialogue with these entities in her own way to form some kind of fundamental interdependence. The existence of each entity not only changes the nature of this space, but also the nature of each entity itself, thus creating a benign order that reasonably coexists in space and time.

Returning to these entities, we find that these exiled “remnants” always haunt us, like our cyclic and uneventful lives. They remind us, in their own way, that they are a presence that cannot be ignored. It is only by leaving behind the anthropocentric mindset and experiencing the force of these entities from their standpoint for us to understand that although they live an ordinary and lonely existence in our surroundings, they are also worth our attention. Once we treat them appropriately, they can play their role without reservation.

Living in balance with these “remnants” is an unseen poetry. This kind of benign order has no pretensions, no unilateral power that suppresses or excludes, but has become a reasonable part of everyday life. Zhang Ruyi takes the standpoint of these “remnants” as a starting point for her exploration, and to a certain extent, she shows the benign order that is usually hidden under the bizarre appearance of life and our ever-expanding social desires. It can be said that this exhibition is her perception and summoning of the hidden “poetics of remnants”.

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