【文章】张如怡：流水洗砂

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#艺术家谱系研究 43 #张如怡 3

“现代化石”展览现场 View of "Modern Fossil"

流水洗砂

Flowing Water Rinsing Gravel

自上世纪90年代以来，中国正经历着都市景貌的急剧变化——旧的城市建设在爆破中夷为废墟，新的现代化建筑拔地而起。作为出生于80年代中期的艺术家，张如怡可以说是成长在“中国速度”的现代化建设之中的个体，她的艺术家工作也在**试图复现并讨论**

这种建设与拆毁过程中个体与空间、个体于社会所存在的复杂关系。艺术家通过在空间中调和构筑物与立体创作、现成品以及建筑废料的关系，制造充满矛盾语汇的雕塑装置，展现现代都市环境中个体存在的境遇。

在“现代化石”的展览中，艺术家刻意调整入场的门径，用观看的动线将整体空间一分为二。进门后直面的墙体上略高于日常观看高度的狭小壁龛中摆放着一颗枯萎的仙人球，它被安置在由水泥翻模而成的蛋糕杯托中，灵巧且肃穆。这件被命名为《甜品》（2021）的作品，也许可以被视作本次展览题眼——它提示着观者整个展览将围绕个体的生长和人为的空间构筑而展开。

Since the 1990s, China has been undergoing a dramatic change in its urban landscape - old urban constructions have been blasted into ashes while the modern skylines rising up. As an artist born in the mid-1980s, Zhang Ruyi has been an individual growing up under the "China speed" of modernisation. Her art practice **attempts to reproduce and discuss the process of urban construction and demolition in the complex relationship between individuals and environment, as well as the society.** By mediating different relationships between structures and three-dimensional creations, ready-made objects and construction waste, the artist creates sculptural installations with vocabularies full of contradictions, to present the circumstances of an individual living in the context of modern urban city.

In “Modern Fossils”, Zhang deliberately adjusts the entrance and divides the entire space into two viewing parts. Entering the space, a withered cactus is placed in the small niche on the wall which is set slightly above average eye level. This cactus sits neatly and solemnly in a cupcake holder moulded out of cement. The work *Dessert* (2021) could be seen as the featuring work of the exhibition - a reminder that the whole exhibition will revolve around the growth of individuals and the construction of artificial space.

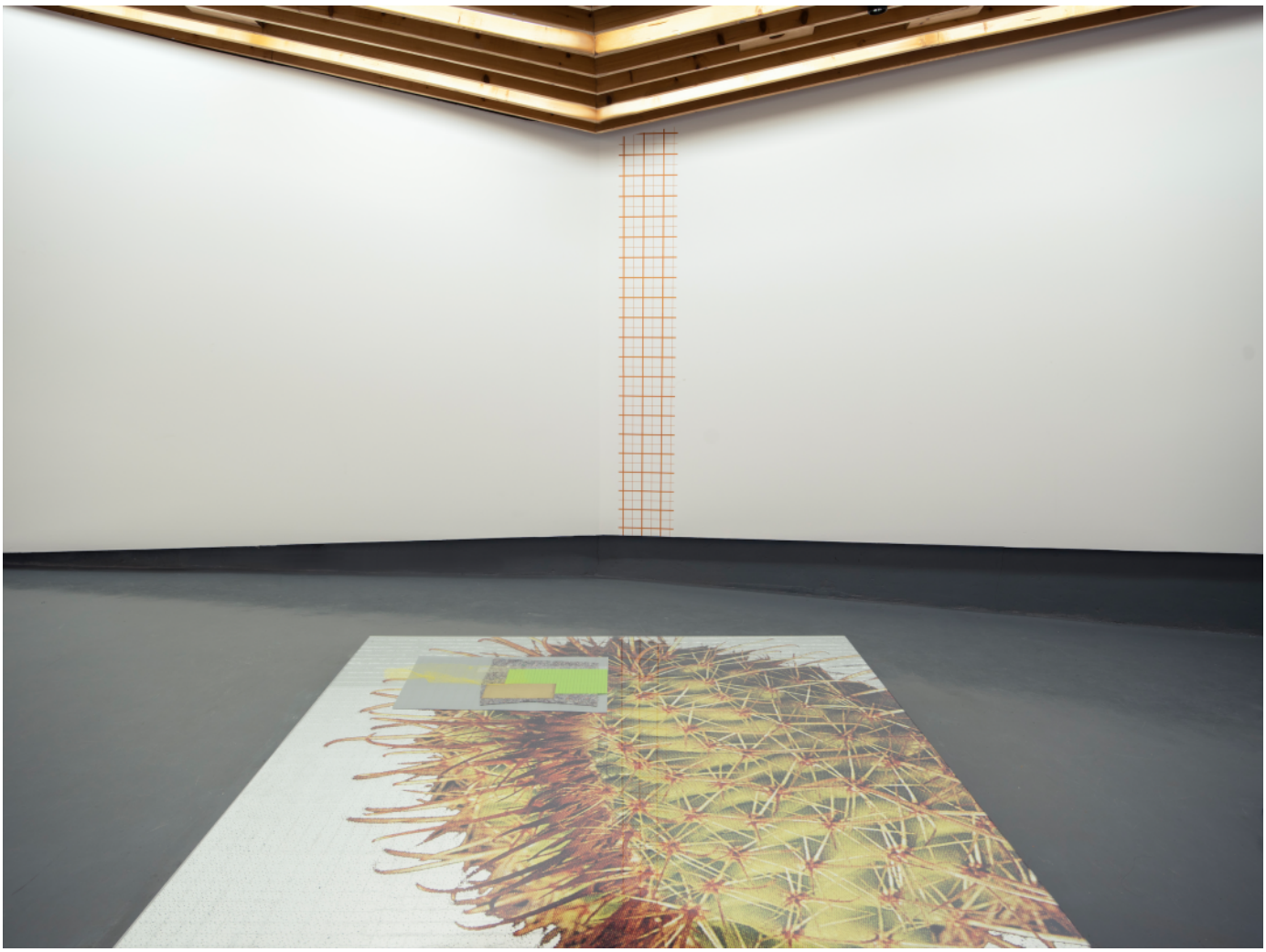
《甜品》，2021年，水泥、植物（仙人掌），15 x 15 x 15 厘米
Dessert, 2021, cement, plant (cactus) , 15 x 15 x 15 cm

进入展厅后，在一片黑白灰的雕塑中，铺印在墙面上的橙色的计算纸网格显得尤为显眼。这些计算纸网格是艺术家大学时期的版画专业学习过程中提取出的元素，被广泛地应用在她众多的平面创作中，并进而演化为其雕塑的一部分和空间处理的一种方式。如放置于地台上的拼贴作品《记忆的荒芜》（2021-2022）系列中，艺术家手工将锡纸折叠成细小的方格并重新展开，以廉价的金属反光与手工的网格痕迹为作品打下基调，成为静物居留的空间。其上所打印的仙人掌图样和多种材质物品的拼贴，在被玻璃辗平压扁之后所呈现的随机状态，无不透露出一种人造的、廉价的、桎梏的紧迫感。**从身体经验来说，这种生命体居住于同质性框架下的生存境况，直接影射一代中国城市居民的居住历史**——在新中国建设初期，为改善城市中广大产业工人的居住状况而批量建设的楼房，采用了廉价的建造材料和可复制的简单结构。其设计语言深受包豪斯理念影响，强调功能性和可复制性、削弱审

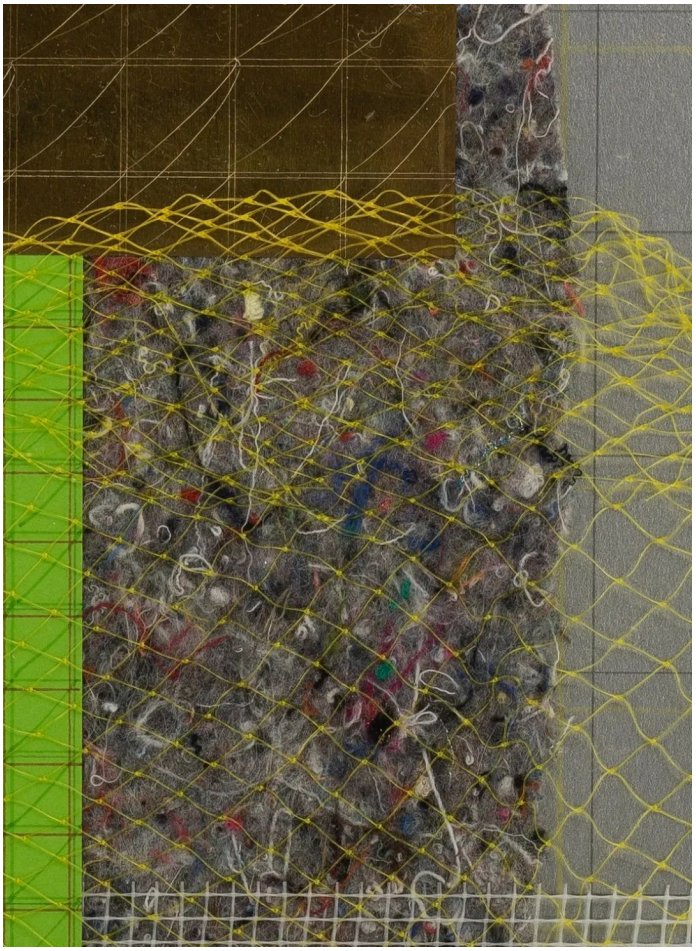
美和居住体验。可以说，“网格”作为一种视觉与生活的经验，确实地存在于现代社会主义亲历者的感知中，成为意识形态的标志符号——成长于东德的昆特·弗格，即以围绕建筑的摄影研究和网格绘画系列，表现强大的社会秩序。在如今的中国，这种同一的秩序不再外显如人人同一的生活方式，却在紧急状态下严格的网格化管理中重又现形。网格，作为张如怡作品无处不在的背景，提示着此种压迫秩序的在场。

Upon entering the exhibition space, the orange grid of computational paper printed on the wall stands out among the monochromatic sculptures. These grids were extracted from Zhang's printmaking practice at university and have been used extensively in her numerous graphic works. Later, the grids has evolved into a part of her sculpture and the way she deals with space. For example, in the collage series *Desolation of Memories* (2021-2022) which are placed on the floor, the artist folds the tin foil into tiny squares and unfolds them. Its cheap metallic reflections and handmade mesh marks set the tone of two pieces, which became a space for still life residency.

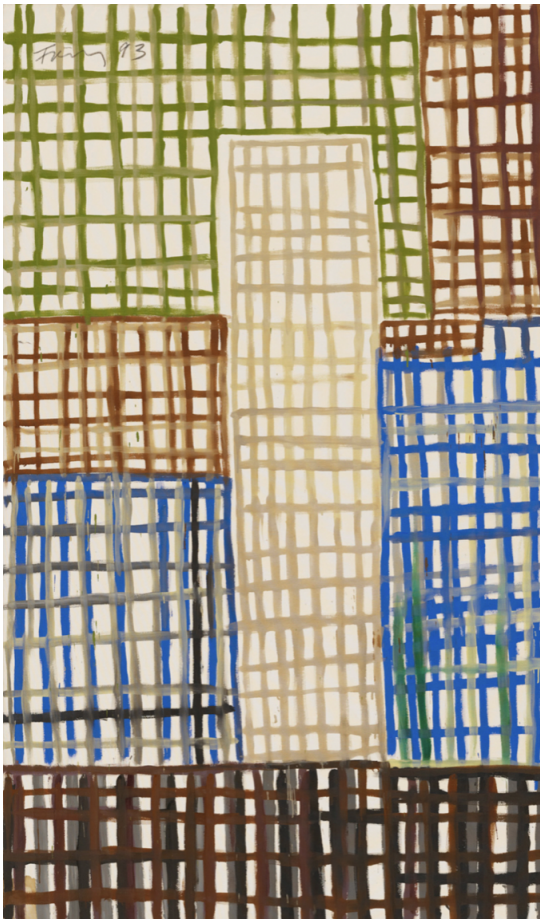
The printed cactus pattern and the various collage materials are flattened randomly under the glass, revealing an artificial, cheap and fettered sense of urgency. **In terms of physical experience, the situation of living beings inhabiting in a homogeneous framework is a direct alluding to a generation of Chinese urban citizens** - In the early days of New China's construction, buildings were built in batches to improve the living conditions of the vast number of industrial workers in the cities, using cheap construction materials and simple structures that could be replicated. Its design language is deeply influenced by the Bauhaus philosophy, which emphasises functionality and replicability, while undermining aesthetics and the living experience. It can be said that the grid, as a visual and living experience, was literally present in the perceptions of those who lived through modern socialism and thus became an ideological signifier. For instance, Günther Förg, who grew up in East Germany, expressed the strong social order with his photography and grid paintings about architecture. Today in China, this homogeneous order no longer appears as the same lifestyle for all, but reappears in the strict grid management under the emergency state. The grid, as the omnipresent background of Zhang's work, suggests the presence of this oppressive order.



《记忆的荒芜 - 2》，2021-2022年，铝箔、UV打印、综合材料、黄铜片、木板、玻璃，160 x 160 厘米
Desolation of Memories - 2, 2021-2022, aluminium foil, UV printing, mixed media, brass sheet, wood panel, glass, 160 x 160 cm



《记忆的荒芜 - 2》（局部）
Desolation of Memories - 2 (detail)

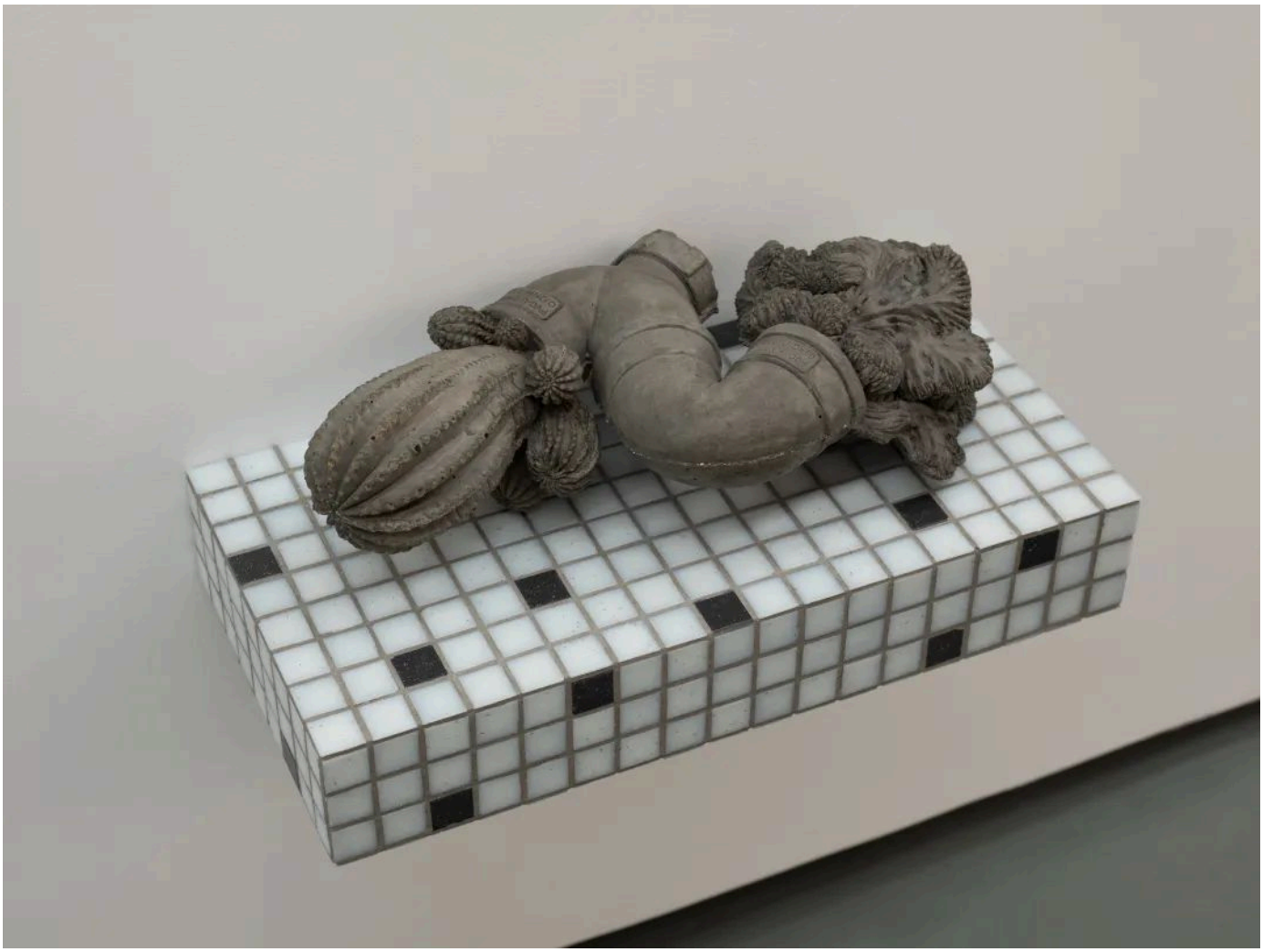


昆特·弗格，《未命名》，1993年，布面丙烯
Günther Förg, *Untitled*, 1993, acrylic on canvas

在张如怡制造的矛盾场域中，与挤压的力量同样强大的是与其对抗的生命力。《现代化石（管道）-1》（2021）中嵌在水泥翻模的PVC管道缝隙中的水泥仙人掌，作为生命体的代言，在管道的挤压中喷薄而出，显示了强大的生命力与不受制约的美感。更进一步，艺术家将有机体具有的生长性与流动性扩延至几乎一切的物。管道在日常生活中承载了排泄物的流动，如同汩汩的暗流一般出现在安静的展览现场，成为不可见物的显现。《日常配件》（2022）一作也延续了这种捆绑挤压的关系——水泥浇筑的蛋糕杯层层堆叠，如同罗马柱一般置于装修碎石之上，一根钢筋横贯其间，与一旁的现成品木条相比，其旁逸斜出的姿态呈现出一股野生的力量。值得注意的是，作品与项目空间有明显的依附关系：如《记忆的荒芜》（2021-2022）系列安放于项目空间原有的地台上，令作品平面成为地面长出的新皮层；《日常配件》（2022）则在空间本身的台阶上放置台阶形态作品，将建筑内含的强音拆分细碎。这些场域特定的装置，以其自身强大的生命冲力，完成对空间原有秩序和功能的重建。

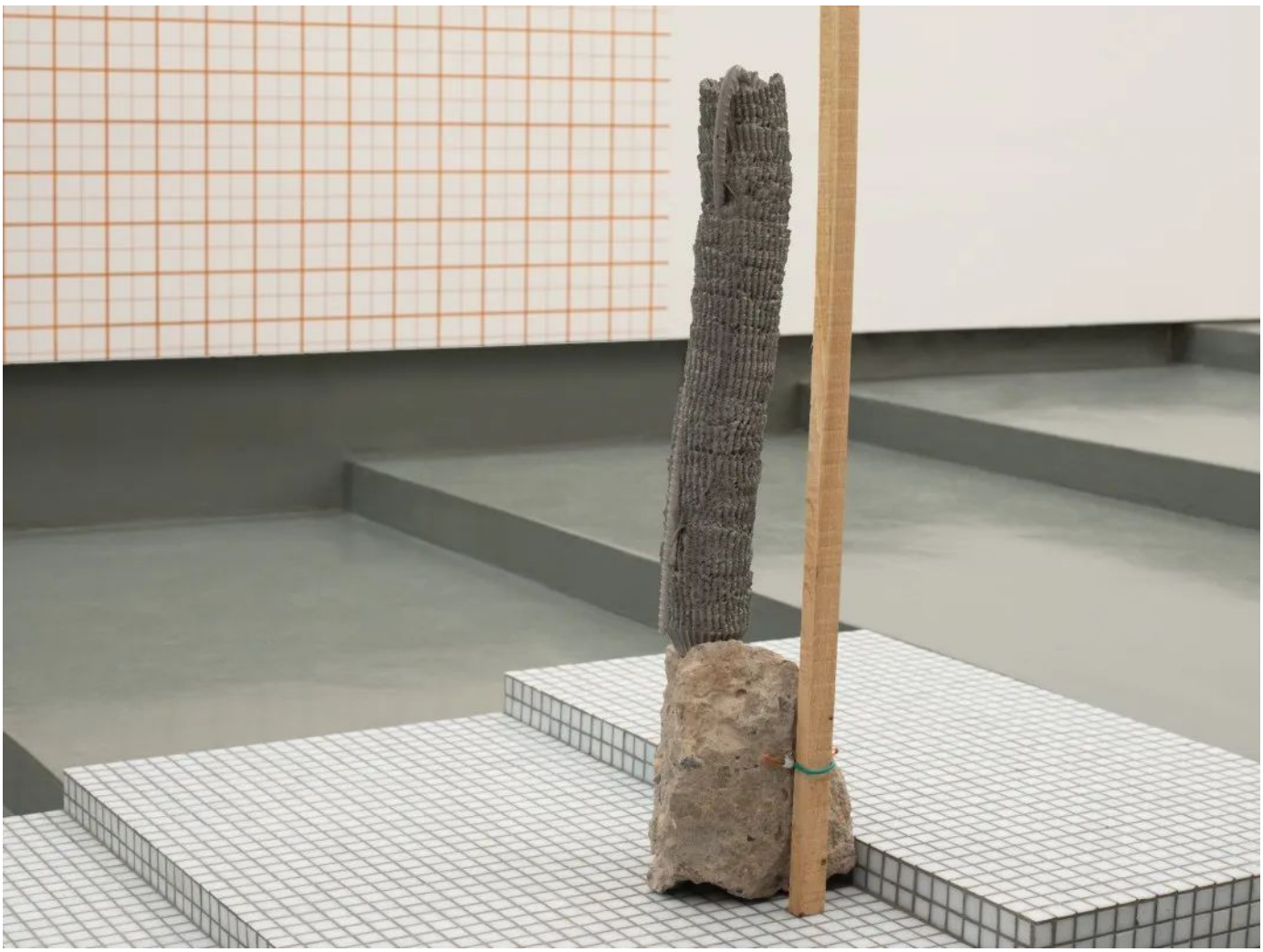
In the field of contradictions created by Zhang Ruyi, what is equally powerful with the force of extrusion is the vitality that confronts it. In *Modern Fossil (Pipe) - 1* (2021), cement cactus embedded in the gap of the cement-moulded PVC pipe, as the endorsement of life, spurts out in the extrusion of the pipe, showing strong vitality and unrestricted beauty. Furthermore, the artist extends the growth and fluidity of the organic body to almost everything. The pipes, which carry the flow of daily excreta, appear as a gurgling undercurrent in the quiet exhibition site, becoming a manifestation of the invisible. *Daily Accessory* (2021) continues this extruded and bundled relationship - the cement-moulded cupcake holders are stacked up like Roman columns standing on top of the rubble founded from the construction site. A steel bar is inserted in the middle of the column, its twisted posture assuming a wild force compared to the ready-made wooden slats on the side. It is worth noting that there is a clear dependency between the works and the space: for example, the works *Desolation of Memories* (2021-2022) is placed on the platforms of the building, making the surface of the work into a new skin growing out of the ground; *Daily Accessory* (2021) is a step-formed installation work placed on the original steps of the building, breaking down

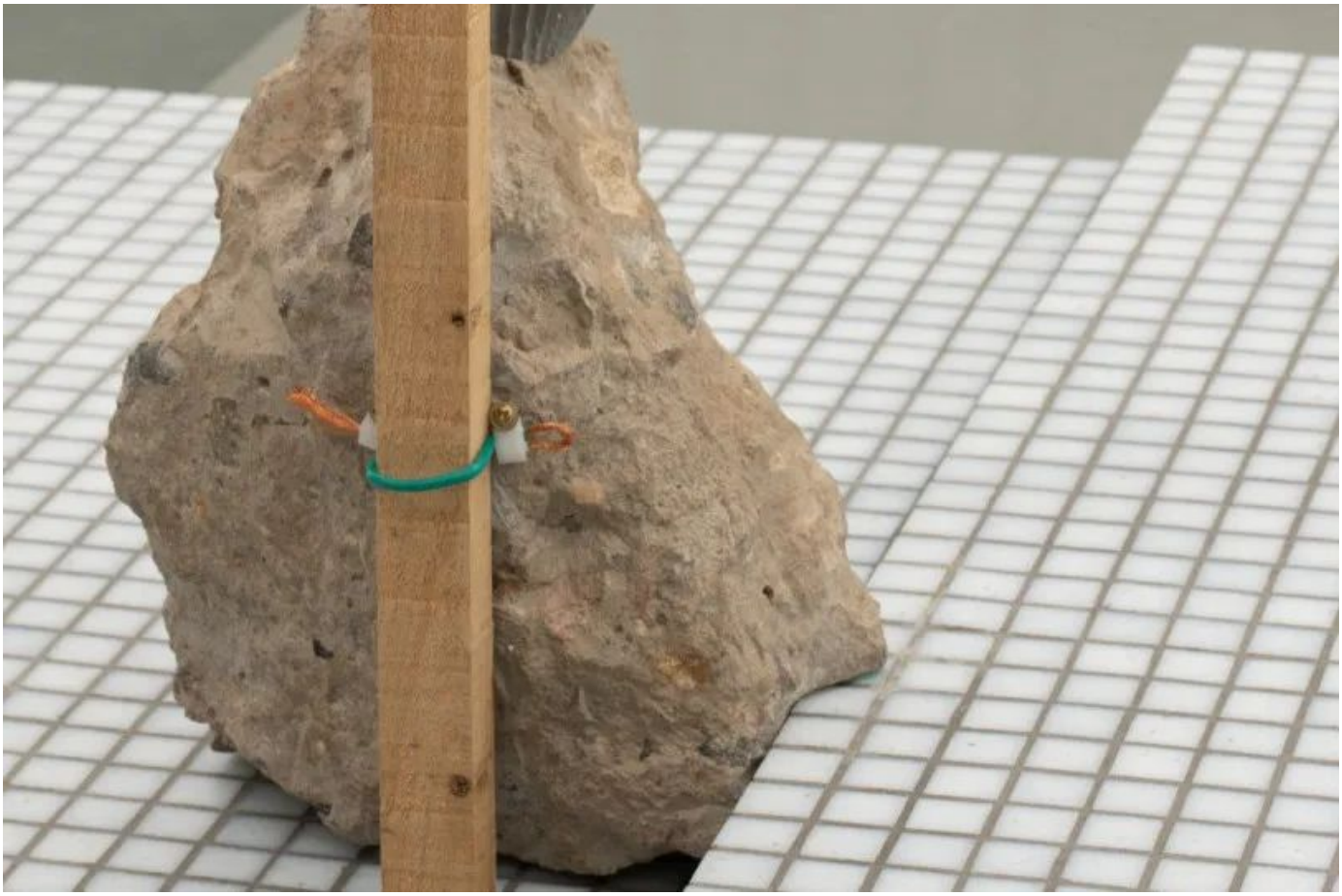
the solid structure of the building. These site-specific installations reconstruct the original order and function of the space through their own powerful vitality.



《现代化石（管道）- 1》，2021年，混凝土、瓷砖、木板、金属，39 x 20 x 16 厘米

Modern Fossil (Pipe) - 1, 2021, concrete, tiles, wood panel, metal, 39 x 20 x 16 cm





《日常配件》，2021年，木板、瓷砖、混凝土、现成品（碎石）、木棍、电线， 197.4 x 89.5 x 126厘米

Daily Accessory, 2021, wood panel, tiles, concrete, ready-made product (gravel), wood stick, electric cables, 197.4 x 89.5 x 126 cm

这样的实践可以回溯到她2016年创作的《盆栽》一作中，将混凝土浇筑的两个公寓大楼外墙用铁丝捆绑在一起，中间鲜活的仙人掌在坚硬的混凝土压迫下保持着向上生长的动势。其物与物之间的关系是逆贫穷艺术的一次讨论——它并非如乔瓦尼·安塞尔莫（Giovanni Anselmo）一般借助新鲜蔬菜的张力来维护雕塑的形态（*Untitled (Sculpture That Eats)*, 1968），而是为仙人掌提供了一掊土壤以期生命的持续生长 —— **雕塑形态的确立不被作为对自然生命力流逝的提示，而是被赋予了个体生命与人造物之间共生的证明。**

Such a practice can be traced back to her work *Potted Plant* (2016), in which she tied the facade of two concrete apartment buildings together with wire. A fresh cactus is in the middle, growing upward under the pressure of the hard concrete. Its relationship between objects is a discussion against Arte Povera - it does not rely on the tension of fresh vegetables to maintain the form of the sculpture, as Giovanni Anselmo did in *Untitled (Sculpture That Eats)*, 1968, but rather provides the cactus with a plot of soil to keep life growing. **The form of the sculpture is not established as a reminder of the vanish of vitality, but rather as a demonstration of the symbiosis between individual life and artificial objects.**

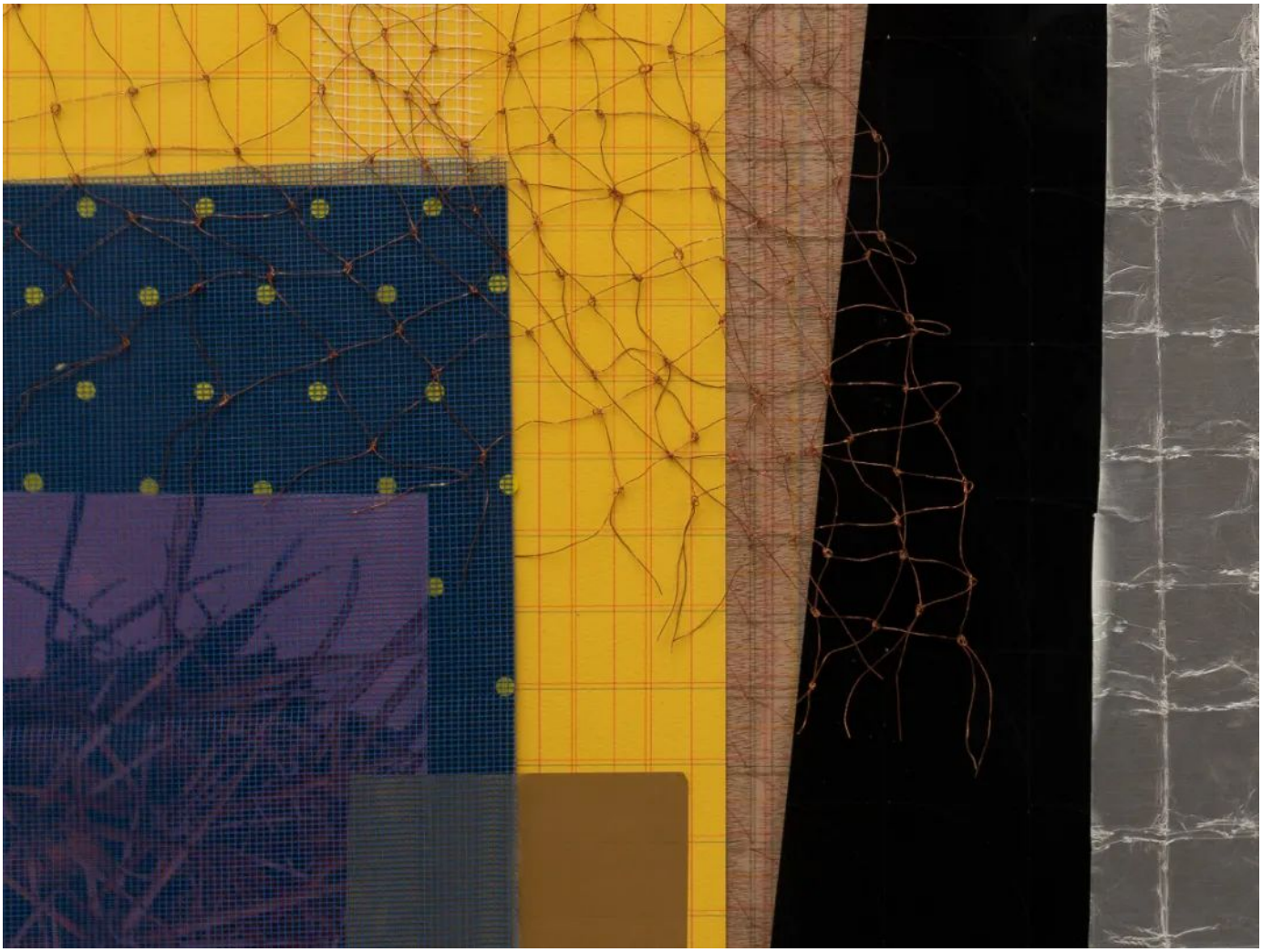
《盆栽》，2016年，仙人掌、泥土、花盆、铁丝、瓷砖、混凝土，57 × 20 × 15 厘米
Potted Plants, 2016, cactus, clay, flower pot, iron wire, ceramic tiles, concrete, 57 × 20 × 15 cm
乔瓦尼·安塞尔莫，《无题（吃人的雕塑）》，1968年 （右）
Giovanni Anselmo, *Untitled (Sculpture That Eats)*, 1968 (right)

在雕塑艺术的历史脉络中，女性艺术家的工作常常囿于女性个体经验（或肉身或精神），却长期被排除在公共议题的讨论之外（或被有意忽略）。而事实上，她们一直力图进入公共领域，拓宽参与的广度与深度：如伊萨·根泽肯围绕建筑、空间和大众生活创造的雕塑提供阅读城市、自然与材料的全新角度；菲利达·巴洛以废弃材料构建巨型雕塑介入社会生产-破坏-重构的机制议题讨论与自省。张如怡选择的符号（如网格、仙人掌、混凝土等）具有在坚硬与柔软间转换的可能，在制作方式上也使用具手感的缠绕和捆绑方式，呈现了一种兼具美感和张力的互搏关系，流露出女性独有的感性气质。但同时，她从周遭的现代都市出发，以一种与社会伴生的直接视角，介入城市发展进程，持续跟踪并记录身处其中的情绪与感知。**可以说，张如怡的工作试图超越女性参与社会议题讨论的限制，也以一种更平权的视角，在城市不断更新的当下提供公共空间的更多想象。**这种非人类中心的社会形态想象，从广义女性主义的角度提供了对城市和建筑的讨论入口。城市作为社会秩序的空间化呈现，可以被视为一个社会秩序建构的伴生品。政府、城市规划者和建筑师自上而下的构建我们现有的城市环境，而钉子户、流动小摊贩就如精心规划的景观园林中的杂草般成为需要被清除的对象。在父权主导的城市框架下，张如怡作品中越墙而出的植物代表了个体自下而上重塑空间的力量。于作品中，艺术家提出一种无限可能的开放性——在无往而不在的网格中挣扎着生长的植物，以强烈的生命情感呼唤着每一位观者，去共同探寻和创造一种更有机的社会组织形式。

In the vein of sculpture history, female artists have often been confined to their individual experience (either physical or spiritual), but has long been excluded (or deliberately ignored) from the discussion of public issues. In fact, they have sought to enter the public sphere and broaden the scope and depth of their discussion: for example, sculptures created by Isa Genzken around architecture shows new perspectives on city, nature and materials; Phyllida Barlow's giant sculptures made from discarded materials entered the discussions and introspection on the mechanisms of social production-destruction-reconstruction. Zhang choses the signifiers (such as grids, cactus and concrete) that have the potential to shift between hard and soft. **In terms of production method, she uses handcraft skills such as twisting and binding, presenting an interactive**

relationship of beauty and tension, revealing a uniquely feminine sensuality. But at the same time, she intervenes in the development of the modern city around her, with a direct perspective that is associated with the society, continuously following and recording the emotions and perceptions of living. It can be said that Zhang's work attempts to transcend the limits of female participation in the discussion of social issues, and to provide a more equal perspective on the imagination of public space in a time of constant urban renewal. This non-anthropocentric imagine of social forms provides an entry point to the discussion of the city and architecture from a general feminism perspective. The city, as a spatial representation of social order, can be seen as a companion to the construction of a social order. Government, urban planners and architects build our existing urban environment from the top down, while nail householders and vendor stalls become objects to be removed like weeds in a carefully planned landscape garden. Within the patriarchal framework of the city, the plants that rising out of the wall in Zhang's work represent the power of individuals to reshape the space from the bottom up. The artist proposes an openness of infinite possibilities in her works - plants struggling to grow in the ubiquitous grid, are calling out to each viewer with a strong sense of emotion in life experience in order to explore and create a more organic form of social organization together.

“现代化石”展览现场　View of "Modern Fossil"



《装饰物-图层》（局部）

Decoration - Layers (detail)

“现代化石”展览现场　View of "Modern Fossil"

图片由艺术家提供
Images courtesy of the artist
摄影：苏杭
Photographer: Su Hang

延伸阅读：

【展览】艺术家谱系研究之十「张如怡：现代化石」

【正在展出】艺术家谱系研究之十「张如怡：现代化石」

张如怡
Zhang Ruyi

张如怡（生于1985年）现工作并生活于上海。张如怡的艺术实践以围绕日常逻辑而展开，作品因调和人工制品、工业经验以及城市生活而占据特殊空间。艺术家以在日常材料中涉取灵感，从内在直觉出发，探索个体、物料、场所三者之间的层次调度及相互作用力作为主要叙述途径。创作主要涉及据地装置、雕塑及综合媒介的运用，借“现实”为“样板”，牵引出城市变迁之下，个体的感知瞬间，将其种植于物质之内，赋予物质之外的意义。

张如怡的作品曾在和美术馆（广东，2022年）、上海当代艺术博物馆（上海，2021年）、K11 美术馆（上海，2021年）、佩斯画廊（美国，2021年）、上海油罐艺术中心（上海，2021年）、多伦美术馆（上海，2020年）等机构展出。她的个展包括“现代化石”（星美术馆，上海，2022年）、“以为何处”（东画廊，上海，2019年）、“盆栽”（FrançoisGhebaly画廊，洛杉矶，2019年）、“对面的楼与对面的楼”（东画廊，上海，2016年）等。

ZHANG Ruyi (b.1985) currently lives and works in Shanghai. ZHANG Ruyi's artistic practice unfolds around everyday logic. Her work

“艺术家谱系研究”是星美术馆筹备组于2018年10月推出的一个艺术家创作研究项目，该项目开创性地建立以艺术家个人谱系及艺术创作的相互关系为对象的持续性学术研究平台。项目为艺术家个案研究展开了一个随机的视角，以切片式截取艺术家创作的当下状态和阶段性创作成果，客观扫描艺术家自我挑战的历史瞬间。项目通过勾连艺术家个人经历、知识渊源及艺术思考逻辑等多维度因素，建立艺术家的基础研究，并以此观察和探讨艺术家在自身艺术创作过程中影响其艺术“生成”的种种因素和其间的深刻关系。项目将展开对个案艺术家从展览作品、出版、声音文献、图像文献以及过往文献等研究，多线索梳理艺术家的艺术生成。

“Genealogy Study of Artists” is a research project on artist creation brought out by the preparation team of Start Museum on October 2018. This project innovatively establishes a continuous academic research platform that is based on the interrelationship between the genealogy of the artist and his/her artistic creation. The project provides a random view towards the case study of an individual artist, capturing a slice of the present status of the artist's creation and periodic achievement, and objectively scans the historical moment of self-challenging of the artist. By relating the personal experience, the source of knowledge and the logic behind the artistic thinking, the project intends to build up a foundational research on the artist, through which an observation and discussion over the various factors that would affect the process of creation of the artist and their relationships are made possible. The project intends to research on the exhibition artworks, publications, audio and visual archives, as well as the previous archives of the artist, in order to depict the artistic production of the artist in multiple ways.

SSSSTART®

SSSSTART®是星美术馆在筹备期间拓展和深化独立研究的现场。该中心将以话题对谈、知识讲座、文献研究和创作展览等方式向专业人士及公众开放。该现场秉持星美术馆的创办理念，为未来星美术馆的个性化创建准备探索经验和实践基础，优先在以下三个方向推进研究：文献研究、长桌会议、艺术家谱系研究。

SSSSTART® is a site for Start Museum to expand and deepen independent research during the preparation period. The centre will be open to professionals and the public through topical talks, intellectual lectures, archival research and creative exhibitions. Upholding to the founding philosophy of Start Museum, the centre aims to prepare explorational experience and practical foundation for the future establishment of Start Museum, and advances researches in three main directions: Archival Research, Long-table Meeting and Genealogy Study of Artist.

开放时间：周一至周五 10:00am - 6:00pm

联系方式：info@startmuseum.com

参观贴士：本空间采取预约制，参观请提前一天预约；

疫情期间，观众参观前须接受体温测量，如有体温异常（≥37.3℃），或有咳嗽等异常现象的观众谢绝进入；

观众参观过程中皆需全程佩戴口罩，避免聚集。

Opening Hours: Monday to Friday 10:00am - 6:00pm

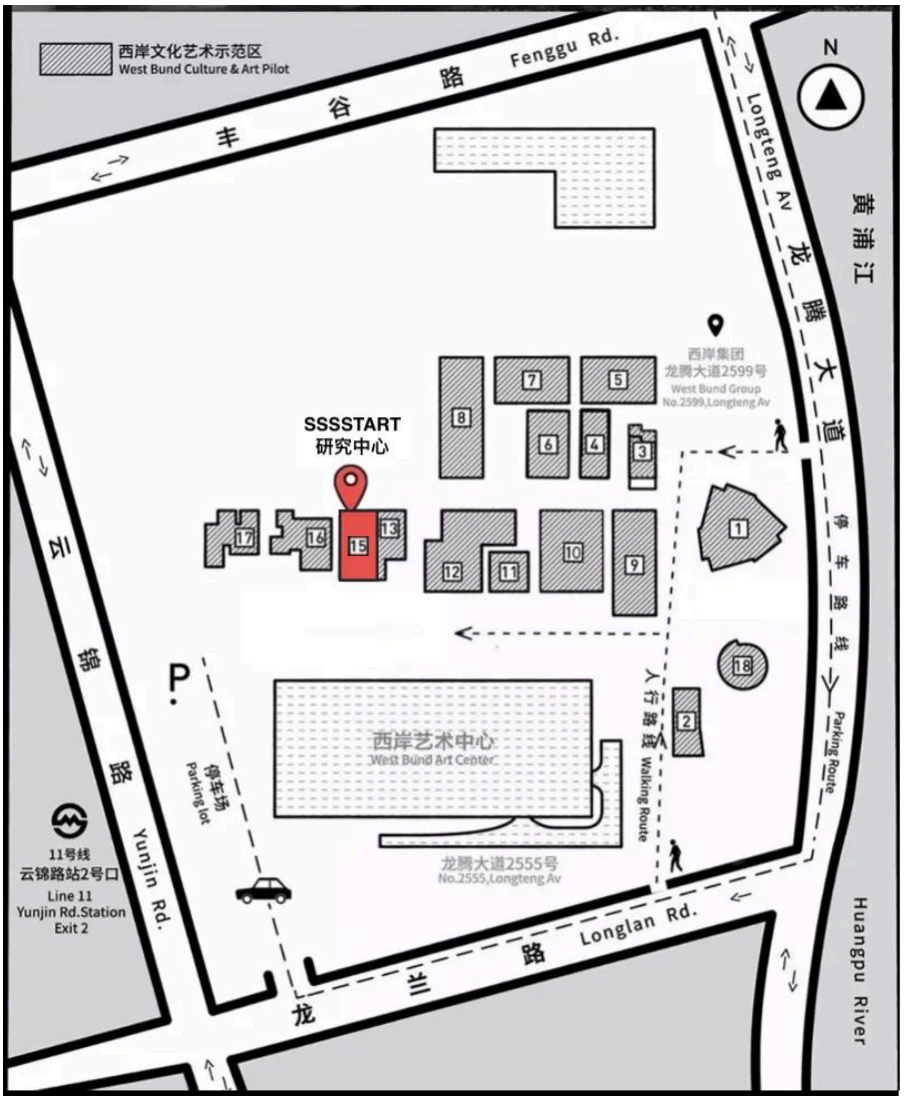
Contact: info@startmuseum.com

Visiting tips: Reservation is required for visiting the space, please make a reservation 1 day in advance;

Due to the outbreak of COVID-

19, visitors should have their body temperature checked before visiting. Visitors with high body temperature (≥37.3℃) or cough are not allowed to ent er the space;

Visitors are required to wear masks during the visit and avoid gathering.



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