



张如怡：或废或更
ZHANG Ruyi
Once Remain, Once Remould

PREVIEW

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DonGallery*

张如怡：“或废或更”

夏天/文

东画廊欣然宣布将于2023年11月3日举办艺术家张如怡个展“或废或更”（Once Remain, Once Remould），展期至2024年1月31日。本次展览是艺术家继2019年“以为何处”之后于东画廊举办的又一次个人展览，也是其在画廊的第四次个展，将展出全新的平面与雕塑作品。展览题目的灵感来自于张如怡对于城市更新与空间吐纳的观察。在这个日益野蛮的时代，艺术家继续审视周遭的损弃之物，以介于建设与破坏之间的创作来强调当代生活的未定形式。

张如怡在创作了标志性的混凝土雕塑之后，发现了城市建材的灵活性。作品《兼捕尘埃》提供了一种上下连通的视野，这个悬挂物就像是城市的肢体，是一个摆脱了功能逻辑的空间附属物。作品本身的质地与意象以矛盾性的方式唤起人们所熟悉的观看城市绿植的体验。相对应地，以常见的货运铁板为灵感的作品《失修的缓坡》为视觉的攀升提供了低调的戏剧性。马赛克仙人掌的严谨构图一如既往地反映出张如怡对于工业性道具的着迷。张如怡的装置制造了不可介入的活动痕迹，如同一个登台的戏剧场景。或者，更准确地说，是一个正在抬升的工业场景的切片。连接画廊前后空间的是《种植-7》：它具有艺术家偏爱的壁龛形式，内嵌的水泥神祇与倾斜的墙面将观众的视线引入人造的薄膜圆厅。

在圆形展厅中，张如怡将私密性的浪漫与公共性的强迫推至了舞台的核心。致密的薄膜、胶带、鱼缸、残缺的门框、不断循环的影像：观众将在变幻无常的光影之中遭遇现代社会的“沙砾”。这一环形象观与美学的不确定性相呼应，它既像一个正在装修中的家宅工地，又像一个保留了生活残影的废弃旧居。在展览中，张如怡以两种程序反思生活与搭建生活的雕塑。其一是碎片化，其二是实物的裸露过程。譬如，在《易逝的现代-2》中，微倾的钢筋、碎砖与倒扣的椅面影射了勒·柯布西耶的萨伏伊别墅：现代主义洁净立面的内里是钢筋的穿刺。

张如怡的创作深受街道内外的启发，这表现为对于马路遗弃物的热爱和对于特定装修耗材的归属感的揣测。这构成了其作品的“家族形象”，让人们联想到这些“或废或更”之物的原生环境。她的作品向来是城市新陈代谢的比拟物。从根本上说，这种揣测更是一首哀歌，是一首献给衰老的城市的哀歌。《提取切片-2》为观看展览的观众提供了一句断章：在门框的前后、内外、左右，隐匿于实体周围的纯粹空间邀请人们细察公私关系的彼此渗透。

罗莎琳·克劳斯（Rosalind E. Krauss）在《现代雕塑的变迁》（1977）末章中，详细描述了极简主义者的要旨：“……它把一切都押在了含义模式的准确性上……”。她认为，这些艺术家反对雕塑中的错觉主义：比如，把石头变成肉体，将雕塑变为隐喻。在本次展览“或废或更”中，张如怡尝试了一种大胆的综合：让错觉在极简的排布中达到巅峰，为城市隐喻匹配适当的浓缩。



Dilapidated Gently Sloping (detail)

失修的缓坡(局部)

ZHANG Ruyi: Once Remain, Once Remould

By XIA Tian

Don Gallery is pleased to announce the opening of ZHANG Ruyi's solo exhibition "Once Remain, Once Remould", which will run from November 3, 2023 through January 31, 2024. This is the artist's fourth solo exhibition at Don Gallery, following "Consciousness of Location" in 2019. It will feature a series of brand-new sculptures and two dimensional pieces. The title of the exhibition is inspired by ZHANG Ruyi's observations of urban renewal and spatial exhalation. In an era of increasing savagery, the artist continues to examine the detritus that surrounds her, emphasising the undefined forms of contemporary life with creations that lie somewhere between construction and destruction.

ZHANG Ruyi discovered the flexibility of urban building materials after creating her iconic concrete sculptures. The work *Bycatch the Dust* offers an up-and-down view of a hanging object that acts as a limb of the city, a spatial appendage freed from its functional logic. The texture and imagery of the work itself paradoxically evokes the familiar experience of looking at urban greenery. Correspondingly, *Dilapidated Gently Sloping*, inspired by the common freight iron plate, provides an understated drama to the visual climb. The austere composition of the mosaic cactus reflects, as always, ZHANG Ruyi's fascination with industrial props. ZHANG Ruyi's installation creates traces of uninvolved activity, like a theatre stage. Or, more accurately, a slice of a rising industrial scene. Linking the space in front of and behind the gallery is *Planter-7*: it takes the form of a niche favoured by the artist, with embedded concrete deities and tilted walls that lead the viewer's eye into a man-made, plastic films rotunda.

In the rotunda, ZHANG Ruyi pushes the romance of privacy and the compulsion of publicity to the centre of the stage. Dense plastic films, tapes, fish tanks, mutilated door frames, and constantly looping images: the viewer encounters the "gravel" of modern society in an ever-changing landscape of light and shadow. This circular landscape echoes the uncertainty of aesthetics, as it resembles both a home construction site under renovation and an old abandoned house that retains the remnants of life. In the exhibition, ZHANG Ruyi reflects on life and builds sculptures of it in two procedures. One is fragmentation, and the other is the process of exposing physical objects. For example, in *Perishable Modernity-2*, the slightly tilted steel bars, broken bricks and inverted chair allude to Le Corbusier's *Villa Savoye*: a modernist clean façade lined with pierced steel bars.

ZHANG Ruyi's work is deeply inspired by the street and beyond, which manifests itself in a love of abandoned objects on the road and a speculation about the sense of belonging of specific renovation consumables. This forms the "family image" of her work, reminding people of the original environment of these remains or remould objects. Her work has always been an analogue of urban metabolism. In essence, this speculation is a dirge, a dirge for the aging city. *Extracting Slices-2* offers the viewer of the exhibition an epigraph: in front of and behind the doorframe, inside and outside, left and right, the sheer space surrounding the hidden entity invites one to scrutinise the interpenetration of public and private relations.

Rosalind E. Krauss, in the closing chapter of *The Passages in Modern Sculpture* (1977), describes in detail the gist of what the minimalists were all about: "...it staked everything on the accuracy of a meaning...". She argues that these artists rejected illusionism in sculpture: turning stone into flesh, for example, and sculpture into metaphor. In the coming exhibition, "Once Remain, Once Remould", ZHANG Ruyi attempts a bold synthesis: letting illusion reach its peak in a minimalist arrangement, Matching urban metaphors to appropriate condensation.

Dilapidated Gently Sloping (detail)

失修的缓坡 (局部)

Bycatch the Dust 兼捕尘埃

ZHANG Ruyi 张如怡, 2023

Concrete, rebar, electric wires 混凝土、钢筋、钢丝绳

Sculpture 雕塑 21 × 18 × 50 cm(H), 2Ed+1Ap





Bycatch the Dust (detail)
兼捕尘埃 (局部)

Perishable Modernity-2 易逝的现代2

ZHANG Ruyi 张如怡, 2023

Concrete, threaded rebar, hot-rolled steel sheet, construction debris, metal 混凝土、螺纹钢、热轧板、碎石、金属

Sculpture 雕塑 20 × 13 × 81 cm(H)

Table and construction debris 桌子及碎石 88 × 30 × 40 cm(H)





Perishable Modernity-2 (detail)

易道的现代-2 (局部)

Extracting Slices-2 提取切片-2

ZHANG Ruyi 张如怡, 2023

Metal, construction debris, wooden door, concrete, aluminum foil

金属、碎石、木门、混凝土、锡纸

33 × 18 × 197cm(H)





Extracting Slices-2 (detail)
提取切片-2 (局部)



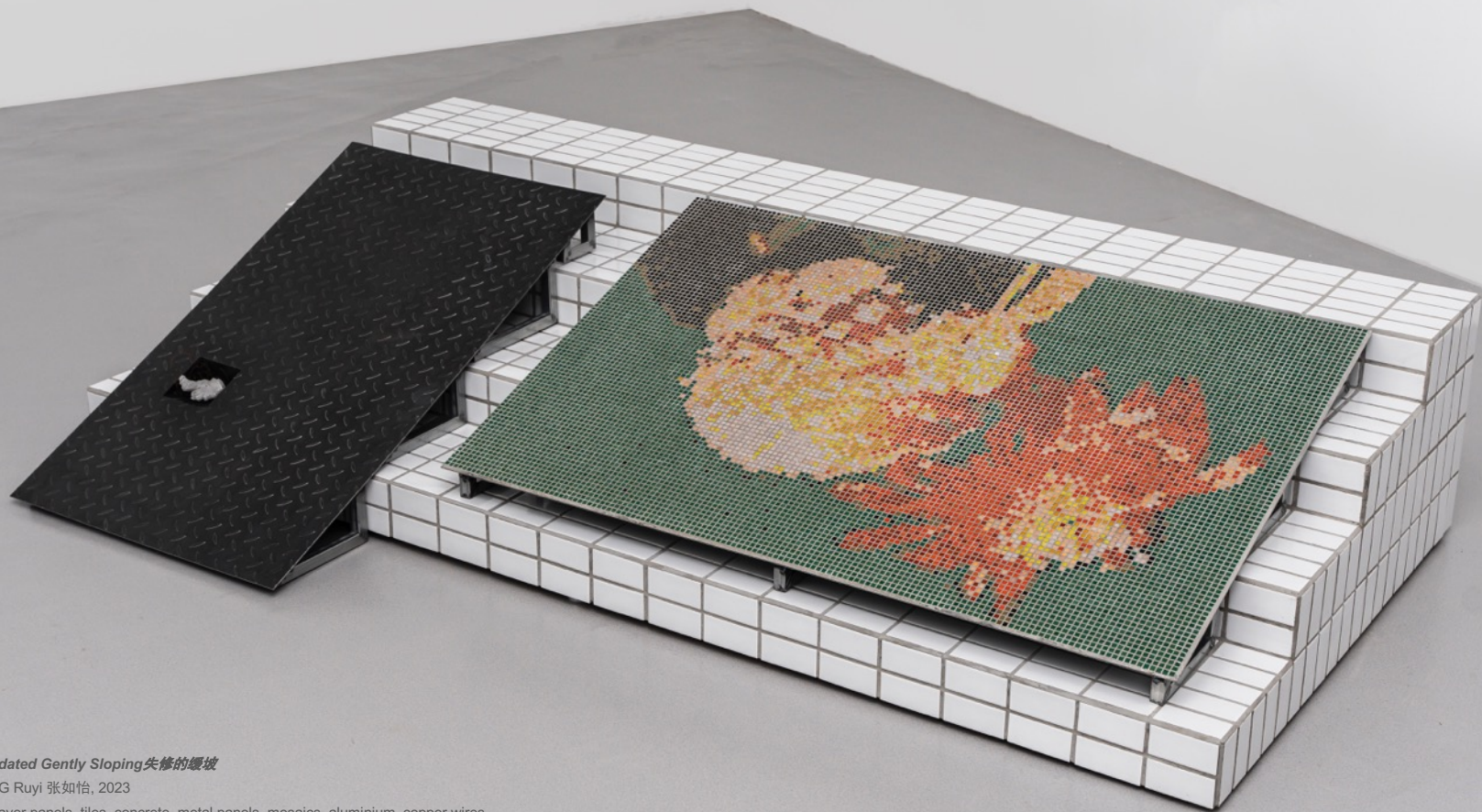
Silent Inhabitation 无声的栖居

ZHANG Ruyi 张如怡, 2023

Metal pallets on wheels, construction debris, concrete, mosaics 带轮金属托架、碎石、
混凝土、马赛克, 碎石 18 × 14 × 30 cm(H), 底 66 × 39 × 14 cm(H)



Silent Inhabitation (detail)
无声的栖居 (局部)



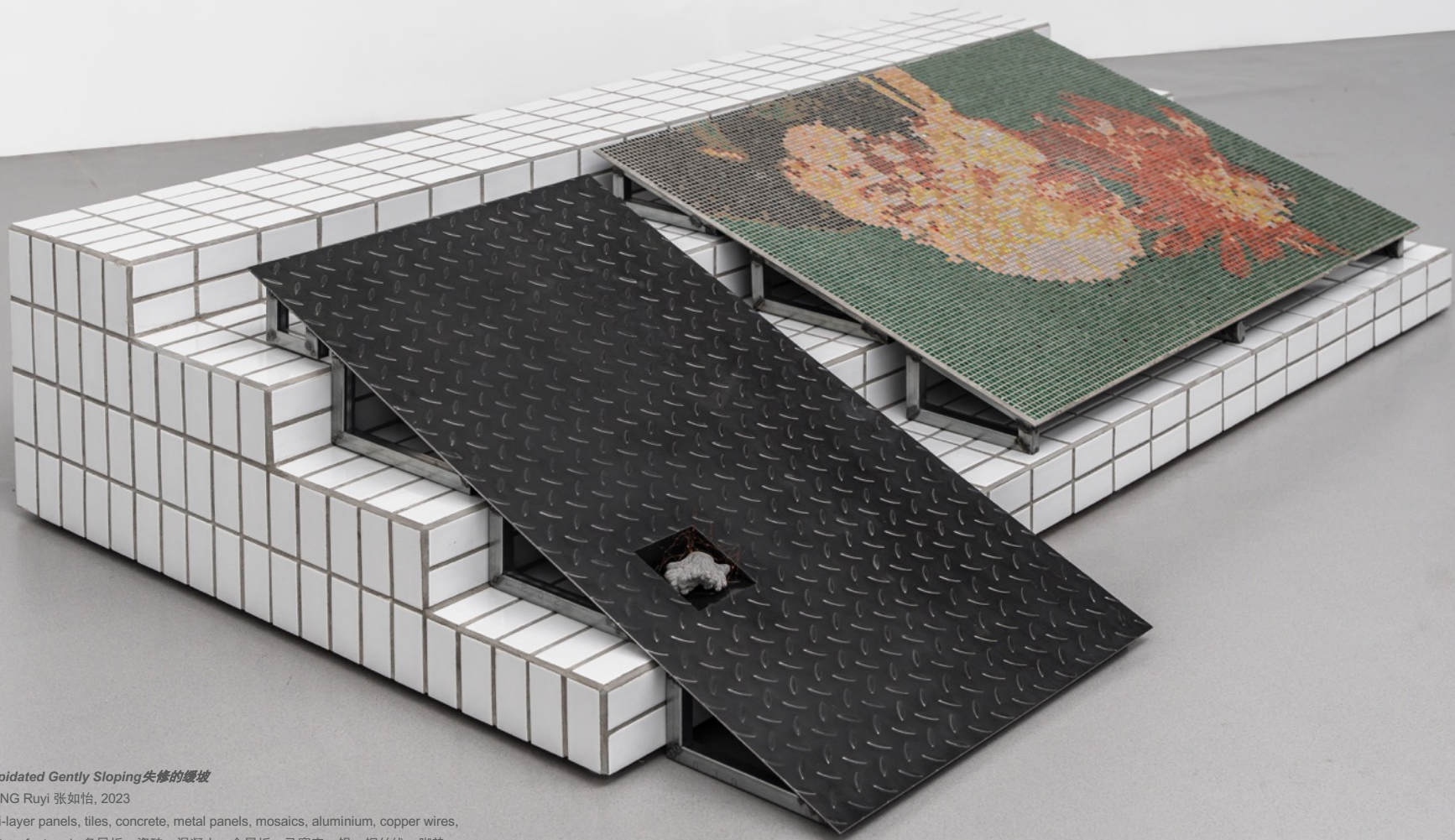
Dilapidated Gently Sloping 失修的缓坡

ZHANG Ruyi 张如怡, 2023

Multi-layer panels, tiles, concrete, metal panels, mosaics, aluminium, copper wires,

furniture feet pads 多层板、瓷砖、混凝土、金属板、马赛克、铝、铜丝线、脚垫

210 × 110 × 43 cm(H)



Dilapidated Gently Sloping 失修的缓坡

ZHANG Ruyi 张如怡, 2023

Multi-layer panels, tiles, concrete, metal panels, mosaics, aluminium, copper wires,

furniture feet pads 多层板、瓷砖、混凝土、金属板、马赛克、铝、铜丝线、脚垫

210 × 110 × 43 cm(H)



Planter-7 种植-7

ZHANG Ruyi 张如怡, 2022

Construction rubble, cactus thorns, nail polish, imported glue

建筑碎石、仙人掌刺、指甲油、进口胶

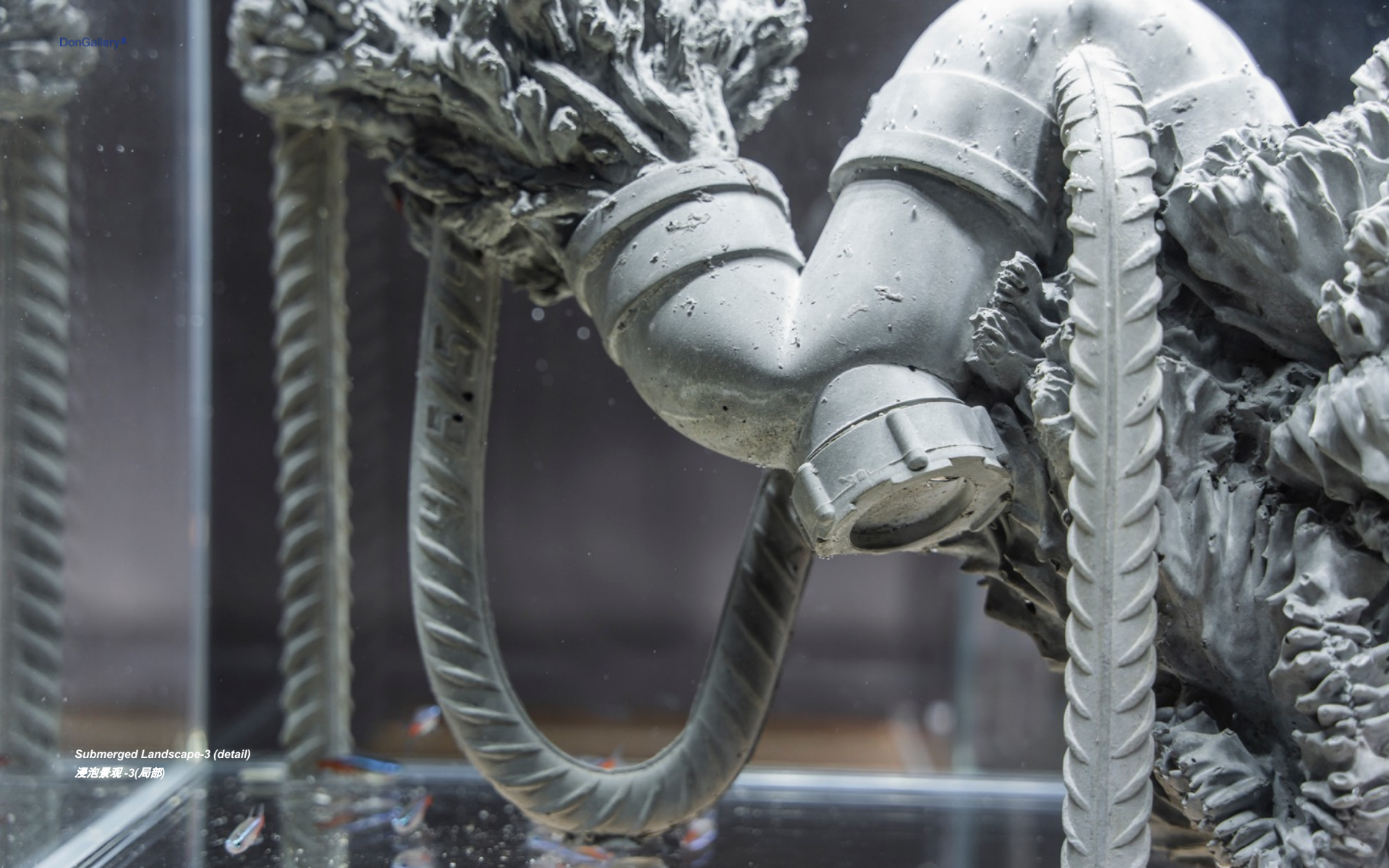
27 × 25 × 18 cm



Submerged Landscape-3 浸泡景观-3

ZHANG Ruyi 张如怡, 2023

Concrete, aquarium, LED light, filter, metal
混凝土、玻璃缸、LED灯、过滤器、金属
fish tank 鱼缸 44.2 × 26.2 × 28 cm(H)



Submerged Landscape-3 (detail)

浸泡景观-3(局部)

Circular Ruin 环形废墟

ZHANG Ruyi 张如怡, 2023

Density board, plasterboard, remodeled wooden stool, construction debris, concrete, round fish tank, metal frame, tape 密度板、石膏板、改装木制凳子、碎石、混凝土、圆形鱼缸、金属铁架、胶带

30 × 30 × 98 cm(H)







Component 零件

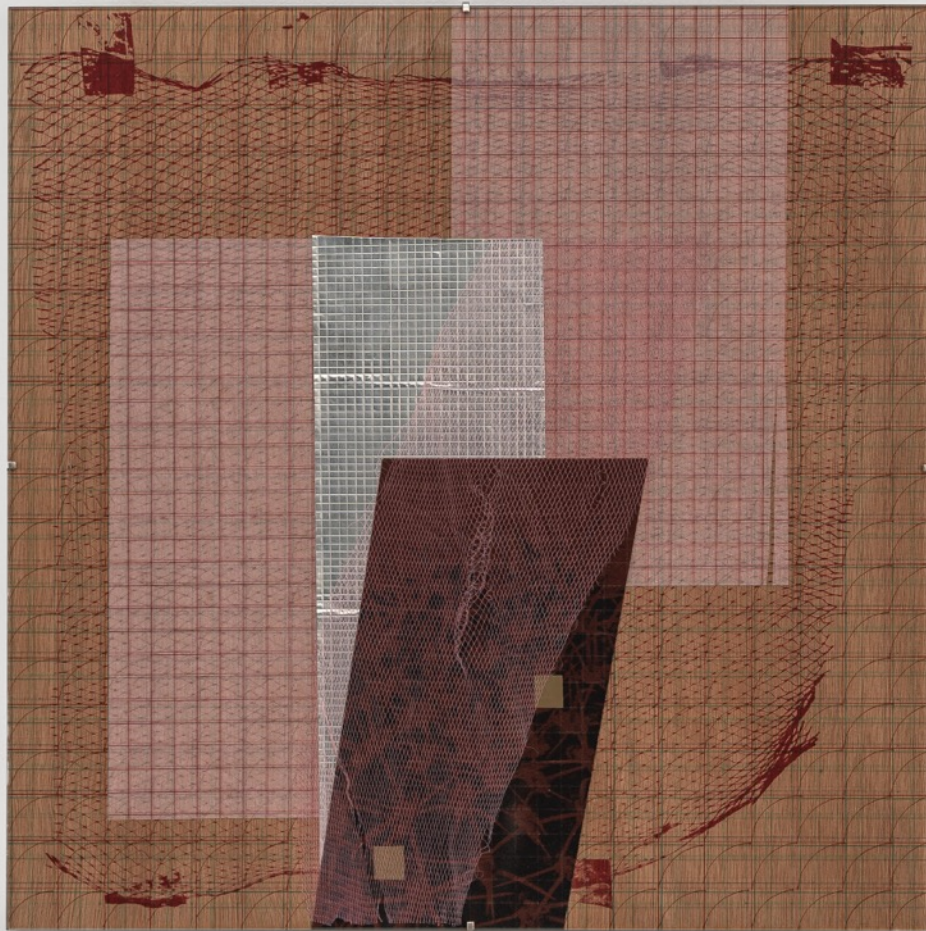
ZHANG Ruyi 张如怡, 2023

Concrete, aquarium, LED light, filter, metal

混凝土、玻璃缸、LED 灯、过滤器、金属

fish tank 鱼缸 44.2 × 26.2 × 28 cm(H)



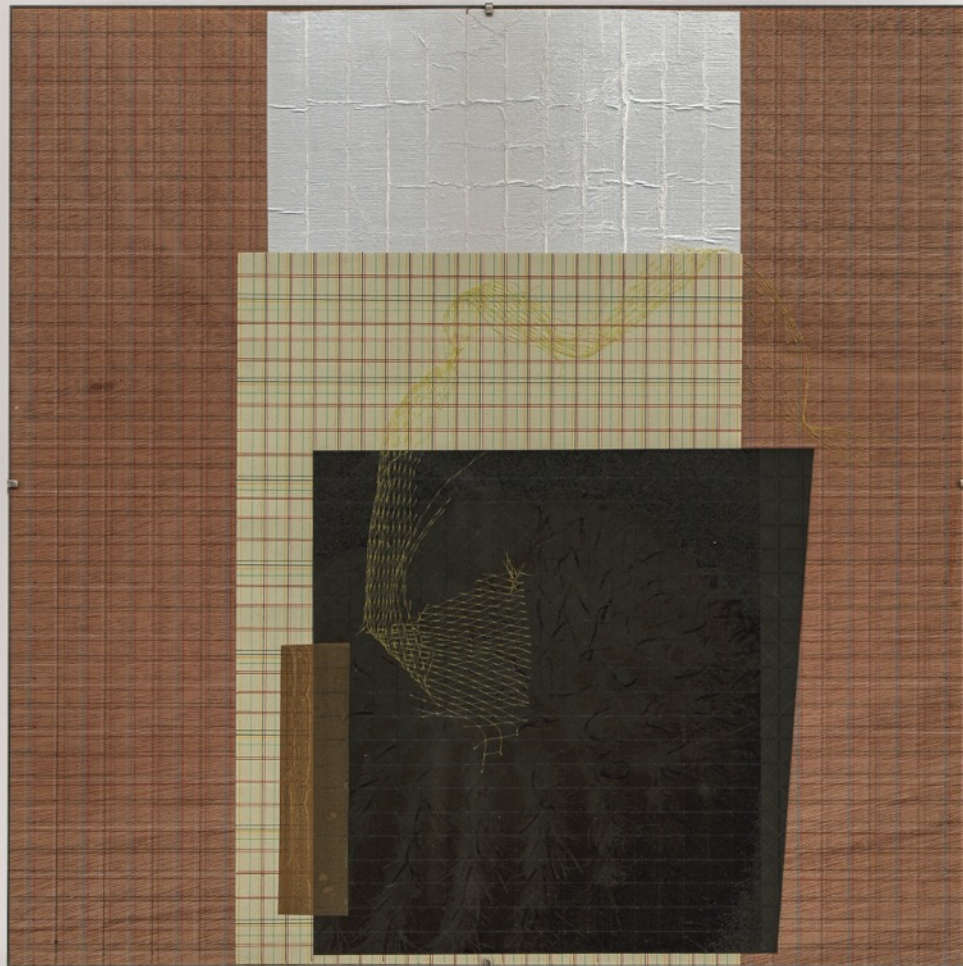


Decoration (Modern Weaving) 装饰物(现代织网)

ZHANG Ruyi 张如怡, 2023

Aluminum foil, UV print, clip frame, wood panel,
color pencil, sandpaper, nylon mesh, silkscreen
print 铝箔、UV打印、编辑框架、木板、彩铅、砂
纸、尼龙网、丝网印刷

40 × 40 cm

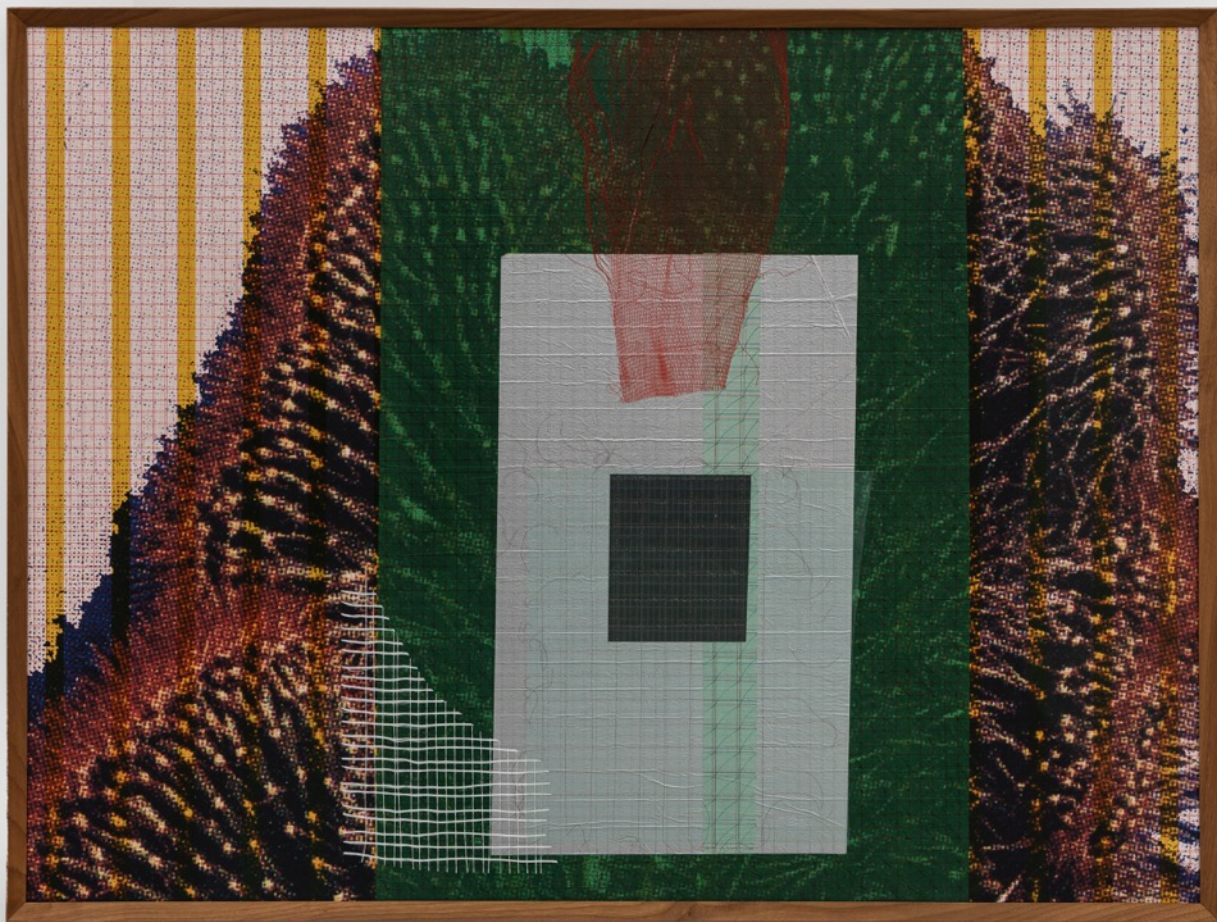


Decoration (Yellow Mist) 装饰物(黄色迷雾)

ZHANG Ruyi 张如怡, 2023

Aluminum foil, UV print, clip frame, wood panel, color pencil, sandpaper, nylon mesh
铝箔、UV打印、编辑框架、木板、彩铅、砂纸、尼龙网

40 × 40 cm



Decoration (Guess the Shape)

装饰物 猜测形状

ZHANG Ruyi 张如怡, 2023

Wood board, aluminum-plastic panel, UV print, silkscreen print, coloured sulphate paper, sandpaper, copper wire, nylon mesh, plastic film, teak frame, museum quality non-reflective acrylic 木板、铝塑板、UV 打印、丝网印刷、有色硫酸纸、砂纸、铜丝、尼龙网、塑料薄膜、柚木框、博物馆级无反光亚克力

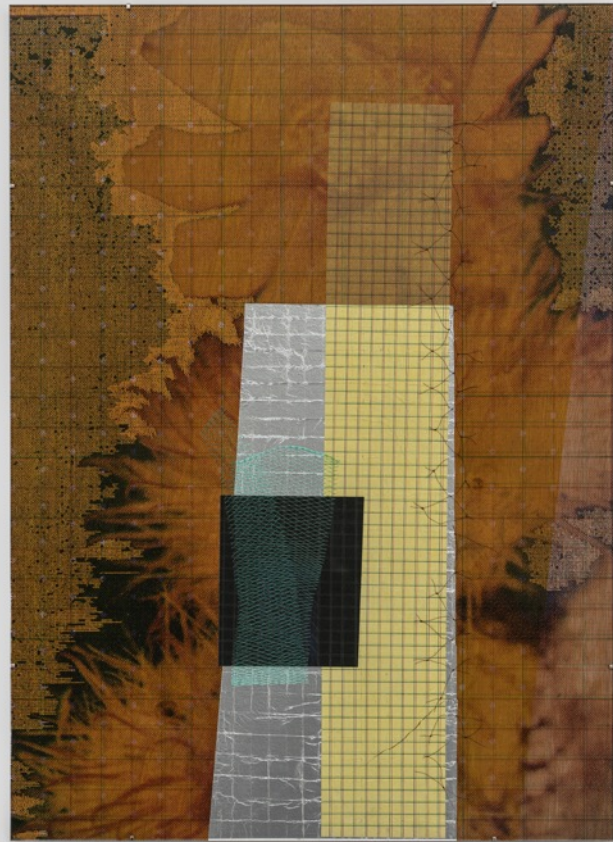
76 × 101 × 4.3 cm (framed 含框)

Decoration(Stacking Exercise) 装饰物(叠加练习)

ZHANG Ruyi 张如怡, 2023

Aluminum foil, UV print, clip frame, wood panel, color pencil, sandpaper,
nylon net, silk screen print 铝箔、UV打印、编辑框架、木板、彩铅、砂纸、
尼龙网、丝网印制

70 × 50 cm



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”，牵引出城市环境变迁过程中，现实对个体情绪回应的塑造，通过矛盾性转化的视觉语言，将其种植于物质之内，赋予物质之外的精神意义。

张如怡的作品近年参与的重要展览有：上海余德耀美术馆（上海，2023年）、“脆弱宣言”——第16届里昂双年展（里昂，2022年）、和美术馆（顺德，2022年）、大馆当代美术馆（香港，2022年）、上海当代艺术博物馆（上海，2021年）、上海油罐艺术中心（上海，2021年）、UCCA 沙丘美术馆（秦皇岛，2020年）、K11 基金会（香港，2019年）、外滩美术馆（上海，2018年）等。她的精选个展包括：“张如怡：低声细语”（UCCA尤伦斯当代艺术中心，北京，2022年）、“现代化石”（星美术馆，上海，2022年）、“以何为处”（东画廊，上海，2019年）、“盆栽”（François Ghebaly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 occupies a unique space which reconciles artefacts, the industrial experience, and urban life. The artist finds inspiration in everyday materials. In her main narrative approach, she begins with inner intuition and explores the hierarchical interactions between individuals, material, and place. Her work mainly involves installation, sculpture, and integrated media. She uses "reality" as a "model" for drawing out moments of individual perception as the city shifts around its inhabitants, and through the visual language of paradoxical transformation, plants it within the material to bestow a spiritual significance which extends beyond the material.

ZHANG's work has been shown at Yuz Museum (Shanghai, 2023), the 16th Lyon Biennale of Contemporary Art - "Manifesto of Fragility" (Lyon France, 2022), He Art Museum (Guang Dong, 2022), Tai Kwun Contemporary (Hongkong, 2022), Power Station of Art (Shanghai, 2021), TANK Shanghai (Shanghai, 2021), UCCA Dune (Beijing, 2020), the K11 Art Foundation (Hong Kong, 2019), Shanghai Rockbund Art Museum (Shanghai, 2018) and other institutions. Her solo exhibitions include "ZHANG Ruyi: Speaking Softly" (UCCA Center for Contemporary Art, Beijing, 2022), "Modern Fossil" (SSSSTAR, Shanghai, 2022), "Consciousness of Location" (Don Gallery, Shanghai, 2019), "Bonsai" (François Ghebaly Gallery, Los Angeles, 2019), "Building Opposite Building" (Don Gallery, Shanghai, 2016), etc.

张如怡
ZHANG Ruyi

