

展期 2017.11.18—2018.1.12
 开幕 Opening
 周六 Sat. 2017.11.18
 15:00—18:00

北京朝阳区草场地10号
 No.10, Caochangdi,
 Beijing, China

装修：路边
 张如怡
 DECORATION-DUMP
 RUYIZHANG

开放时间 Opening hours:
 周四至周日 Thur.—Sun. 11:00—18:00
www.telescope-beijing.com
contact_telescope@foxmail.com

(telescope)

ACF
 新世纪当代艺术基金会
 NEW CENTURY ART FOUNDATION
 Telescope is supported by
 ArtInse International
 The exhibition is supported by
 New Century Art Foundation

装修：路边

张如怡

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展期：2017年11月18日至2018年1月12日

地址：望远镜，北京朝阳区草场地10号

开放时间：周四至周日 11:00-18:00

张如怡将建筑空间使用为她的画布或者画桌。她的作品是物质的、具体的，同时也是超现实的、隐喻的。通过颠倒、扭曲和复制其形式或空间语言以及现实感知关系，她使空间本身丧失原有功能而转换为一个新架构。展览空间变成了真实的雕塑。观者仍然可以进入，但进入的是作品，而不是一个工作或者生活场所。这既让人失去方向，又让人能够指望。“装修：路边”是张如怡在2017年“装修”系列中的第三次项目。张对空间以及空间对于人与现实的关系进行解构与重构，将这三个项目相互关联：“装修：地点”，“例外状态：中国境况与艺术考察2017”，尤伦斯当代艺术中心，北京；“装修：用品”，上海当代艺术馆艺术亭台，上海；以及此次“装修：路边”，望远镜，北京。

此次在望远镜，张如怡的“空间”是干净的、极简的，但与我们有序的日常生活截然不同。这是一个沉默的贮藏室，从城市遗址“路边”提取的原型与材料，回应这个城市的悲伤、消耗以及毫无人性。然而仔细观察就会发现更为深刻的内涵：即使她把我们的世界颠倒过来，这种沉默的美与平衡也极具意义，与我们的灵魂共鸣，仿佛从我们的过去或者梦中呼唤我们。当我们重新进入过去的旧世界时，熟悉的一切仍然存在，但以一种新的秩序、新的身份呈现。巨大的镜子把展览空间的窗户彻底成为映射，折叠的金属锡纸覆盖了一面墙壁，另一面墙壁似乎已经滑落，以某种角度搁置在地板上，然而什么都没有改变，另一面墙已经将其取代。金属柱之间夹着仙人掌，光滑、感性、生机勃勃，却也让人感到危险。它虽饱含生命之水，但无法供人饮用。它在静静等待未来或记忆的显现。无论如何，这都是新世界里必不可少的东西，充满希望。

张如怡，1985年出生于上海，现工作生活于上海。2012年获上海大学美术学院综合材料硕士学位，2007年获上海大学美术学院版画系本科学位。近期个展包括：“装修：路边”，望远镜，北京（2017）；“对面的楼与对面的楼”，东画廊，上海（2016）；“间歇”，空白空间，北京（2016）；重要群展包括：“中国2185”，赛迪HQ画廊，伦敦，英国（2017）；“第四届美术文献展 / 应力场”，湖北美术馆与美术文献艺术中心，武汉（2017）；“例外状态：中国境况与艺术考察2017”，尤伦斯当代艺术中心，北京（2017）；“无序之美”，卡斯雕塑基金会，古德伍德，西萨塞克斯郡，英国（2016）；“山中美术馆”，四方当代美术馆，南京（2016）等。

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DECORATION: DUMP

ZHANG Ruyi

Duration: Nov.18, 2017 - Jan.12, 2018

Venue: Telescope, No.10, Caochangdi, Chaoyang District, Beijing

Opening Hours: 11:00-18:00 Thur. to Sun.

Zhang Ruyi uses architectural space as her canvas or drawing table. Her work is physical and specific but also surreal and metaphoric at the same time. She transforms space by inverting, twisting, and replicating its forms, or the language of that space, and its understood or working relationship with reality into a new architecture that has lost its prior function. A gallery room becomes a three-dimensional sculpture, one that can still be entered but now as a work of art not as a workplace or a home. It is as disorienting as it is hopeful.

“Decoration: Dump” is the third installation in Zhang’s “Decoration” series in 2017. Each project has a relationship with the others as they all have relationships with themselves through Zhang’s deconstruction and reconstruction of space and how it relates to people and reality; “Decoration: Location,” “The New Normal: Art and China in 2017,” UCCA, Beijing; “Decoration: Commodity,” MoCA Pavilion, Shanghai; and now, “Decoration: Dump,” Telescope, Beijing.

Zhang’s space in Telescope is clean and minimal but nothing fits into our day-to-day ordered lives. It is a silent repository of shapes and materials extracted from an urban site, a dump, an echo of a city’s sadness and waste without humanity. But a closer observation reveals the spirit of deep mystery: a silent beauty and balance that makes perfect sense even though she has turned our world upside down. It resonates with our souls, it calls to us as if from our past or from a dream. As we reenter our old world we see that everything familiar is with new identities. Huge mirrors turn the to reflections of itself, inside and out, reflective

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but distorted metallic paper covers one wall, another wall seems to have slid off its foundation, angled and resting on the floor, but nothing has changed, another wall has taken its place behind. There is cactus, sleek, green, sensuous, living, and dangerous, wedged in between steel pillars. It holds the water of life but we cannot drink from it. It sits waiting for some future release or as a memory of what once was. In either case, it is a breath of life or hope for a new world.

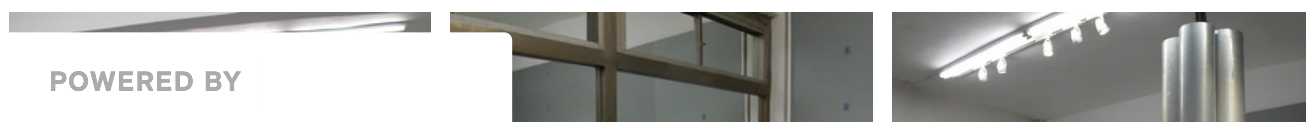
ZHANG Ruyi, born in Shanghai in 1985, now works and lives in Shanghai. ZHANG received MFA Degree in Synthesised Materials, Fine Art College of Shanghai University in 2012 and received BFA Degree in Printmaking, Fine Art College of Shanghai University in 2007. Recent solo exhibitions include: “Decoration: Dump”, Telescope, Beijing(2017); “Building Opposite Building”, Don Gallery, Shanghai(2016); “Pause”, White Space, Beijing(2016); selected group exhibitions include: “Zhongguo 2185”, Sadie Coles HQ, London, UK(2017); “Stress Field: 4th Documentary Exhibition of Fine Arts”, Hubei Art Museum and Fine Arts Literature Art Centre, Wuhan(2017); “The New Normal: Art and China in 2017”, UCCA, Beijing(2017); “A Beautiful Disorder”, Cass Sculpture Foundation, Goodwood, West Sussex, UK(2016); “Mountain Sites: Views of Laoshan”, Sifang Art Museum, Nanjing(2016) etc.

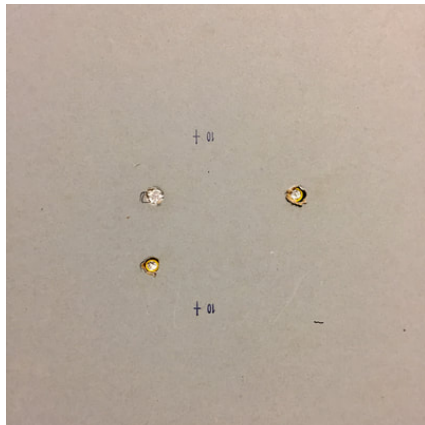
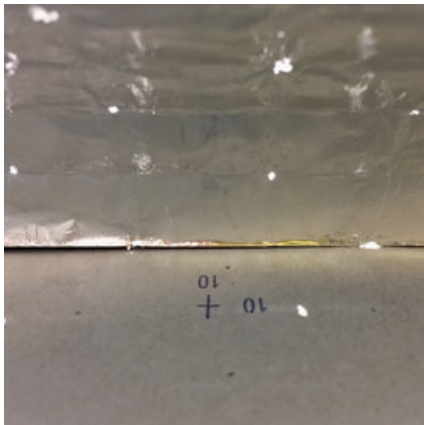
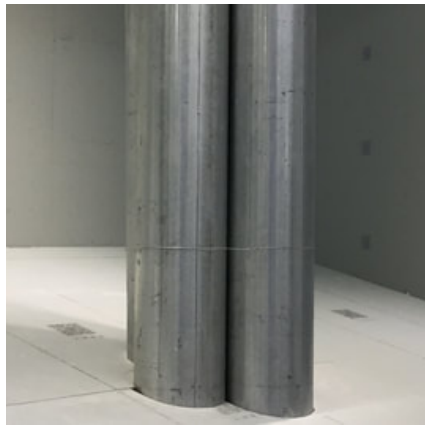
The exhibition is supported by New Century Art Foundation
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Installation view





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