

软体—展览概述

Pliability-Exhibition Summary

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艺术家张爽经历了中国、日本、美国三个不同的求学与生活时期，并在不同的文化环境与生活际遇下产生了持续的思想裂变。身处东西方文化的夹击，作为女性在各种价值观中遭遇到或开放或失语的境地，同时又在独立自我与家庭角色的撕扯与焦虑中，走过陪伴孩子成长的生命历程，张爽的艺术创作伴随着她的生活经历的转折，经历了漫长的摸索。她在宏观与微观、传统与当下、自我与他者之间徘徊，试图找寻一个更准确的自我，这种流动式的思考逐渐汇聚成以“0”为核心概念的思考。0的最初原型与子宫有关，它象征着身体这个最重要器官的核，在这个最小化又最大化的体量单位里，逐渐将她带入一个既简单又复杂的深层精神领域。随着艺术家的生命经验和年龄阅历的累积与成熟，直至2010年产生了“0-Viewpoint”（0-视点）系列。这个延续至今的最重要的主题创作，关注身体与自身内在的心理变化，着重表现了一种与身体有关的情感和心理反射。从某种程度上说，“0-视点”是张爽调适自己与外界关系的一个心理坐标，也是所有潜意识的一个系统的表达出口。

Artist Stella Zhang has experienced three stages in her life, studying and living in China, Japan and the United States. Under the different cultural environments and life experiences, she has constantly gone through ideological changes. Under the converging attacks of eastern and western cultures, Zhang, a female artist, has encountered all sorts of values, either in open or silent realms. She has walked through the life course of accompanying children to grow up, despite the tears and anxieties between seeking an independent self and maintaining the family role. Zhang's artistic creation has accompanied her in the turn of her life, going through a long exploration. She wandered between the macro and the micro, between the traditional and the present, between the self and the other, trying to find a more accurate self. Such a mobile thinking has gradually converged into a thinking with “0” as the core concept. The initial prototype of “0” is related to the uterus, symbolizing the nucleus of the most important organ of the body. In this minimized and yet also maximized unit of body weight, she is gradually brought into a deep spiritual realm that is both simple and complex. With the accumulation of life experience and maturity of age, the artist eventually produced the “0-Viewpoint” series in 2010. This most important theme creation, which has continued to this day, focuses on the body and the inner psychological changes, with priority to an emotional and psychological reflex related to the body. To some extent, “0-Viewpoint” is a psychological coordinate for Zhang to adjust her relationship with the outside world, and also an outlet of systematic expression of all her subconsciousness.

近年随着与国内交流的增多，张爽亦在久别的故土和社会环境里经历着新的“调适”。如同曾经在日本和美国要面对的矛盾冲突一样，在熟悉又陌生的中国，她产生了另一重紧张感——在全球化名义下的中国社会，自由、开放与流动似乎触手可及，但隐形的禁锢又无处不在；建设与发展的速度超过了世界上大多数国家，但破坏与摧毁也在前所未有的加剧；虚拟的网络关系建立了新的社群结构，但信息的爆炸性泛滥带来的却是个人思考的缺失和无所适从。可以说，她所遭遇的中国当下的悖论，并不会比之前在异国他乡所遭遇的任何一次拷问来得轻松。

In recent years, with the increase of exchanges with the motherland, Zhang has also experienced a new “adjustment” in the native land and social environment that she has departed for a long time. As in her stay in Japan and the United States where she was to meet contradictions and conflicts, she has developed another sense of nervousness in her familiar and yet strange China. In the Chinese society, in the name of globalization, freedom, openness and mobility seem within reach, but invisible imprisonment is everywhere. Here, construction and development are faster than most countries in the

world, but damage and destruction are also increasing in an unprecedented rate. The virtual network relationship has set up a new community structure, but the explosive flood of information has brought about a lack of personal thinking and confusion. So to speak, the paradox she has encountered in present China is no easier than any previous torture she had met in a foreign country.

在“软体”展览中，艺术家结合空间独特的U字型所带来的流动感，以弹力织物与线为表达媒介，构筑一件与空间完全合二为一的装置作品。织物空间装置既延续了“O-视点”系列当中一贯的形式语言与精神哲学，也隐含了前不久张爽在美国参加展览的作品“势如累卵”当中对当下的思考。无论是从纯粹的精神层面还是从社会现实对张爽的触动，无一例外的，本次展览都强调了身体对于外界和心理变化的感知反应。张爽一直都倾向于选择朴素简单的材料，放弃多余的修饰和干扰，藉强调材料不被忽视的物质性，来突出艺术最本质的表达。弹力织物是张爽经常使用的表达媒介，它最接近皮肤的触感，也和身体的感受直接相关。利用柔软织物的可塑性，艺术家以撕扯、联接、破坏、缠绕的方式，构建了扭曲、流动、私密、临时的物理空间，从而展现了复杂的心理景观和微妙的身体感受。

In the Pliability -- Stella Zhang Solo Exhibition, the artist, incorporating the sense of mobility brought about by the unique U shape of space, has constructed an installation work that is fully integrated with space, with elastic fabrics and threads as the media of expression. The fabric space device has not only extended the consistent formal language and spiritual philosophy of the “O-Viewpoint” series, but also implicated Zhang’s thinking about the present in her recent exhibition in the United States, “Things Fall Apart”. Whether from the pure spiritual level or her touch from the social reality, the exhibition emphasizes without exception the perceptual responses of the body to external and psychological changes. Zhang has been inclined to choose simple materials, give up excess decoration and interference and, through highlighting the unneglected materiality of materials, emphasize the most essential expression of art. Elastic fabrics are media of expression Zhang often applies, as they are closest to the touch of the skin, and directly related to the feeling of the body. Availing to the plasticity of soft fabrics, the artist could create a twisted, flowing, private, temporary physical space in the manners of tearing, connecting, destroying, and winding, and thus display a complex psychological landscape and subtle physical feelings.

隐忍的低语或许是与强硬的博弈，柔软的姿态无疑隐藏着更大的韧性与弹力。艺术家仿佛在压抑、混乱与纠缠中寻找新的出口，迷宫似的空间亦为每一位观众提供了开放的通道。是为“软体”。

Tolerant murmurs may be a fight with toughness, and a soft gesture undoubtedly hides greater resilience and elasticity. The artist seems looking for a new outlet in the midst of repression, confusion, and entanglement. The labyrinth-like space also provides an open passage for each audience. This is “pliability” .