

钟云舒展览介绍

对于材料物理属性的直觉构成了钟云舒实践的起点。其中，真正吸引或诱惑她的是物与物之间的可嵌合性、可渗透性、可装置性，及其内在的力的自由牵引和任意的伸缩。这看上去是一个相对客观化的理性起点，但整个实践的过程却是反经验的，甚至，她是有意地在回避或抵制经验的介入，而任凭偶然的、随即的、不可控的，甚至情绪化的自我引诱式的“野蛮”生长。她没有观念的预设和意义的蓝图，如果说有条件的话，除了材料和空间本身的局限性以外，就是装置的可操作性和可上手感。正是在这个不确定的人和物 / 空间之间的抵抗和妥协中，持续地开启她对于材料、形式以及空间的感觉和认知，她将这种感知视为一种分裂，其中渗透着诸多有趣的轻重对比和虚实辩证法，隐含着诸多平行、交叉等不同逻辑的参数关系和叙述线索，它们之间没有主次，没有支配，以一种平视的眼光揭示了物理世界的繁衍与消失。此时，作为一种存在的状态，思维和感觉的自然生长业已成为她的艺术命题和主体方式。而对于观者来说，这个迷宫般的剧场既是一个封闭的视域，祛除了一切社会经验和功能属性，同时也是一个开放的话语，释放出各种充满诱惑和想象的感官冒险。（文 / 鲁明军）

Exhibition Description of Zhong Yunshu

The intuition for physical attribute of materials constitutes the start point of Zhong Yunshu's practice among which it is the chimerability, permeability, installability, the intrinsic free traction of force and arbitrary stretch that truly attract and tempt her. It seems to be a rational start point that is relatively objective, however the entire process is against experience even that she intentionally avoids or resists the involvement of experience, and indulges in self-seducing barbarous growth which is occasional, random, uncontrollable and even emotional. she doesn't have a conceptual assumption or a blueprint. If have, it is the operability and handiness of device except for the limitation of material and the space itself. It is in the resistance and compromise among uncertain people, objects and space, her perception and cognition towards material, form and space is constantly inspired. She considers the perception a fission which embodies many interesting contrasts and dialectics, and contains numerous parameter relationships and narrative clues of different logic like parallel and overlap. Among them, there is no superordination and subordination or domination, it reveals the proliferation and disappearance of physical world with a head-up vision. At that time, as a state of existence, the natural growth of thoughts and feelings become her art proposition and main style. To viewers, the mazy theater is both a closed viewpoint deprived of all social experience and functional attribute, and an open discourse, releasing sensory adventures full of temptations and fantasies. (By Lu Mingjun)

艺术家自述

对材料的玩耍及偶然的趣味体现在体力与创作时间对抗的过程中。于我而言，作品可能发始于直觉（或者我尚未发现或有待总结的规律），对实际物质的触摸是起点，独立的现场创作和我绘画写生的状态相似，对纸笔接触的喜好，对材料拼凑的喜好，并不因为可知的结果开始，而且随时可以停止（实际证明不用外力制止我可以不停制造“新的物件”，所以“控制”在我的系统里可以再开一个话题）。作品也在关注重量，在“轻量化”的工业制造中，外观与内在质量与功能的关系也是材料中“力”的体现。过去已经发生过的练习中，我高兴于利用材料自己本身最原始的功能 / 特征去开发他们，在重新组合之后，有想象力的结果其实蕴含着大量制约和巧合。每一次创作都会有未知的材料加入，我非常喜欢这种了解材料的过程并且很快速的在物理性上对它进行“破坏”和重新认识，材料的原始功能对我来说没有限制，它们都是“形状”，都有“颜色”和“味道”，摸起来都“不一样”，仅此而已。我并不是刻意让材料之间建立“亲戚关系”，是希望在可能性上建立联系，甚至一个场域是具有拟人性的，好比枝干的向上与根茎的向下，力量的相互克制与延伸。这一切是有情绪的，并且是有时间线的情绪：瞬间的恐惧（似乎要崩断的铁棍），长久的愉悦（刚刚好的尺寸），两分钟的忐忑（微微减轻的晃动），一周的欣喜若狂（气球的旋转）等等。其中材料自己产生的“力”好似人体中的“气”，看不见却存在并保持稳定。而独立的布展（创作）过程就是我的力 / 气和材料的力 / 气在一起的过程。

Artist Statment

The play with materials and joy appeared by chance presented in the strength and the process of fighting against artistic creation. For me, the work originates from instinct or other laws that I haven't discovered. Touching the real material is the starting point of artistic creation. The independent space of such creation is similar to the situation when I am painting. My love for papers, pencils and the combination of materials does not start with known result and can stop at any time. Ultimately, it proves that I can make new objects continuously without being forced to stop. Therefore, I can start a new topic in my system. My work also emphasize weight, When industrial manufacturing focuses on making things lighter, the relation between appearance and inner quality and functions also demonstrates forces in materials. In the past practices, I always like utilize the most original functions and features of materials and show their limitations and coincidence after casual combination. I will add unknown materials every time I create something new. I enjoy the process of understanding the material, break it physically and revisit it. The original of the materials can not limit me. To me, they're just shapes with color and taste and touch differently. I aim not to establish relative relations between materials, but to set up relations of possibility or make personalized space. For examples, the upper trunk and underground root are reinforcing to and extension of each other. All of these have emotions with timeline. The instant fear is like a steel pole to be broke, long-standing joy is like good measurement, two minutes of worry is like being shocked slightly and one week of excitement is like the rolling of balloon. The force generated by materials themselves is like the strength within a person, it exists although it cannot be seen. The independent exhibition or process of artistic creation is just the process of when the strength of myself and the materials come together.