

CORRIDOR

“CORRIDOR长廊”是由 BROWNIE Project 于2023年年中开启的持续性展览项目。以画廊内部7米高、20米长的黑色长廊空间为锚点，每期呈现一位新艺术家与其职业生涯开端的第一件代表作品。

VOL.2

张思琪

April 6, 2024

到目前为止，我的创作实践是一直围绕着“受困状态”，和与受困伴随而生的“维持状态”来进行的。它们往往呈现出一种状态上的反复，或是喃喃自语式的焦虑，以及从未离开过的隐性的不安。其中叙事的转变经历了两个阶段：第一个阶段是来自身体的受困，体现为个体和身体的纠缠状态；第二个阶段是来自意识的受困，它在从日常中脱出的那个瞬间被感知，却也成为唯一和自我对话的方式。

“自我分离着污秽，却分娩出自己的影子。在出水口和入水口的循环中，自我得以存活。”

这件作品是基于排异反应而作。通过雕塑主体和底座之间的关系，我意图塑造一种排斥行为以及被排斥之物对于主体的反向的支撑，整个结构在出水口和入水口的循环中完成。最上方的主体模仿蹲厕的形态，意指排异。污秽被主体流放，从出水口向下流出。这既是一场排异，也是一场分娩。流出的污秽物与主体的长宽等同，凝固为主体之下一个立体的影子。它同时也成为了雕塑的底座，反向支撑着整个雕塑及其结构。

污秽从出水口流出，又从入水口回流至主体。这种循环的结构也同样出现在作品名中。排异——存活：有些生存是建立在排斥之上的。

这是一个关于自我构建的问题，而我认可了其排异行为的正当性。它指向种种建立在否定、拒绝、排斥之上，并依此而成的选择，甚至是生存意志。

当生成判断的标准不存在或不唯一时，排异行为的发生，主体对污秽物的厌弃，反而促成了主体的自立。

但于我来说，有时候，排异行为也是一种紧促的压力，它使人陷入一种无休止的“清洁打扫”的状态中，不断地去检查，反复判断自己和周遭，排除一切“不合规范”的事物，以此论证自我的健康。

(文/张思琪)

张思琪

1996出生于河北，现居杭州。

2020年毕业于中国美术学院雕塑系跨界雕塑工作室，获学士学位；

2023年毕业于中国美术学院雕塑系跨界雕塑工作室，获硕士学位。

创作涵盖雕塑装置和行为影像，作品以向内的挖掘为基，呈现为一种自述式的表达，通过体感的塑形和再现，沟通身体内外、持衡关系。

关于艺术家，请参阅：



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'CORRIDOR' is an ongoing side project powered by BROWNIE Project Gallery in the summer of 2023. Each volume we present a fire-new artist with their first representative artwork as their career unfolds, in the 7-meter high and 20-meter long black corridor space in the gallery.

VOL. 2**ZHANG Siqi**

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So far, my creative practice has always revolved around “stagnation” and an ensuing mode to “defend” it. They often manifest in rumination, apprehension and an ever-present insecurity. The transformation of the narrative within has gone through two phases: first as physical restriction, a raveling of the self and the body; then comes the captivation of consciousness, once perceived the moment it leaps out of daily trivial, somehow reconditioned as the only way for self communication.

“The self discharges filth, but also its own shadow. The twirling around the water inlet and the water outlet allows the self to survive.”

This work is inspired by rejection. Through the relationship between the sculpture and its base, I intend to create a rejecting action and a reciprocal support from this rejection. The entire structure is completed in the cycle of the water outlet and the water inlet. The upper part references a squat toilet, embodying rejection. Filth is expelled by the body and flows downward to the water outlet. It is both a rejection and an accouchement. The length of the filth equals that of the body, concreting into a solid shadow underneath. It also becomes the base of the sculpture, supporting its entire structure.

Filth flows out from the water outlet and circulates back to the body from the water inlet. This cyclical structure is also shown in the title of the work. Rejection – Survival: Some survival is built on rejection.

It is a question of self-construction, and I recognize the legitimacy of rejection within it. It points to various choices based on negation, repudiation and rejection that share mutual ties, or even the will to survive.

When standard does not exist, nor it's unique, the happening of rejection and the body's loath of filth, on the contrary, push the body to achieve self-reliance.

However, for me, sometimes, rejection is also an intense pressure. It flings people into a world of enduring “cleansing”, where one constantly checking, repeatedly judging themselves and their surroundings, and eliminating all “irregularities”, to assert a healthy self.

(Chinese text/ ZHANG Siqi)

ZHANG Siqi

Zhang Siqi (b.1996) born in Hebei, China, now lives in Hangzhou, China. She completed her Master's and Bachelor's both at the 'trans-boundary' sculpture studio from the School of Sculpture, China Academy of Art, in 2023 and 2020.

Delving into sculptural installations and performance videos, Zhang Siqi anchored her works through inward excavation, offering them as an personal statement. Through a somatosensory shaping and rediscovering, her works bridge a balanced relationship between the inside and the outside of the body.

About Artists, please refer to:





BROWNIE / Project

BROWNIE Project 画廊创立于 2019 年年末，致力于在这个激荡的时代环境下，探寻当代艺术的革新和社会关照。画廊代理与推广在观念和创作方式上具有开创性的当代艺术家，支持艺术家在不断拓宽边界的创作实践中，回应世界当下。

画廊的核心 600 平复合空间位于中国上海，以非传统的展览空间构建，并以策展为重点，支持艺术家实现多种形式与叙述方式的项目和作品。**BROWNIE Project** 画廊尤以关注跨文化、社会性、多媒介及女性艺术家，并着重链接中国与欧美及其他亚太地区之间的艺术家展览及项目合作，在画廊空间内外，积极发掘当代艺术领域中的新晋艺术家，以及仍然野心勃勃不断突破自我的事业中期艺术家。

BROWNIE Project 画廊亦致力于在全球范围内与公共机构、美术馆、艺术基金会、艺术博览会、收藏家和策展人积极合作，开启更多能够突破经验的艺术可能性。

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