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Yu Ji 于吉



Editor's Note

For many who work in the art field, it is seemingly a tacit consensus that there is no explicit boundary between life and work. That work, or the act of creating, can fit seamlessly into everyday life sounds like an emancipation and resonates with the Marxist vision of the ideal all-around development of people. However, life often transmogrifies itself into a beast, to invade all destructible frames, to smother all breathers and beautification. Perhaps 2020 is a year that confronts many of us with that experience. People don't often talk about the delicate plight of female artists who work from home under such circumstance. Time becomes fragmentary, and childrearing and working rotate in a fast alternation or even take place simultaneously—that is my observation when visiting Yu Ji's new studio and residence in suburban Fengxian. The year before last, Yu Ji's life was joined by a new family member; in the beginning of this year, she moved her studio and her residence once located in different districts of Shanghai to the multi-storey house by the sea, allowing a new way of life to unfold on the city's outskirts. The worldwide outbreak of COVID-19 has forced Yu Ji's schedule of overseas shows and travels into either cancellation or postponement. Such situation has also magnified the act of "living" itself in the isolated suburbs. In the fragmented time between dealing with "life" issues, I got a chance to chat with Yu Ji about work, while realising that the two are indivisible after all.

編者按

對於在藝術圈工作的很多人來說，工作和生活之間沒有明確的界限似乎是一種被廣泛默認的常態。工作或創作能夠無縫融入日常生活，聽上去很像是一種解放，甚至和馬克思所描繪的一種理想的「人的全面發展」異曲同工。然而生活常常化為猛獸，侵入一切可被突破的框架，不給人任何喘息和美化的空間。這大概是 2020 年很多人都有的切身體會。人們往往不願意明確討論的是，在家工作的女性藝術家在這種情形之下的脆弱位置。時間變得碎片化，育兒和工作永遠在快速交替甚至同時進行——這是今年拜訪于吉在奉賢郊區的新工作室和家的最大感受。前年于吉迎來了新的家庭成員，今年年初將曾在上海市區不同區域的工作室和家遷至奉賢海邊的多層居室中，開啟了在郊區的新生活。今年疫情在全球的爆發使得于吉本來的海外展覽和旅行計劃被迫取消、延後，也讓「生活」這件事本身在郊區「與世隔離的孤島」環境裡被放大了一些。在「生活」問題的間隙，我逮到機會和于吉聊了聊工作，卻發現這兩件事本身就是無法確切分割的。

Lai Fei:

What have you been up to recently? It's been a while since last time I saw your works on view in Shanghai, and I'm curious about your new work exhibited in *Interrupted Meals* at HOW Art Museum.

Yu Ji:

I've been busy with several domestic group exhibitions later this year, and there are two personal projects of mine that remain pending, both unconfirmed due to the COVID-19 situation, but I'm trying to keep up with the original plan of creating. I will present one new piece in the group exhibition at HOW

賴非：

最近在忙什麼？距離上次在上海看到你的作品展出有段時間了，很好奇你這次會在 HOW 吳美術館的新展「被打斷的飯局」展出的新作。

于吉：

最近在忙國內下半年的幾個群展，以及今年還有兩個一直懸而未決的個人項目，一直因為疫情而無法定下，但創作還是盡量按原計劃在進行。吳美術館的群展我會有一件新作參展，延續之前水泥身體雕塑結合城市廢墟的方向。這件新作的尺寸比之前大很



Art Museum; it continues with my earlier combination of cement body sculpture and urban ruins, and it comes much larger in size than before.

Does your new piece that *Interrupted Meals* features employ your wonted method and leave a part of creation to be conducted on the site?

Actually, most of my works that consist of onsite creation are projects that I'm commissioned to carry out, so I have more flexibility in the time for preparation and in the space for displaying. The work in *Interrupted Meals* is not an utter onsite creation, though it brings along such vibes. I used a great deal of second-hand rebars, and I wanted to present a sculpture endowed with mobility in an unfinished and ongoing form. One day on a demolition site, I saw giant cranes tearing down houses and crushing rebars; it was so rousing that I watched for a good while. It could be the tremendous motion or the humanlike destructive power that enthralled me; I can't tell what it is, but I want to get close to it through artmaking.

Both your depiction of mobility and the video that documents cranes in operation deliver a kind of lightness—that is actually quite paradoxical. I've been to a demolition site with you, and I know the force of a crane hoisting rebars is beyond human power, though it looks as nimble as stir-frying in a pan.

You're right. The rebars used in the work shown at HOW Art Museum weigh more than 300 kilograms.

I watched the video of cranes many times. My captivation may differ from yours, but I can feel something that your works embody too, such as rhythm and physical movement.

Rebars of varied lengths and widths are tossed around in the giant hands of a crane until they become a big ball, it's bizarre.

The perspective of mankind humanises it automatically, so it is somewhat like a claw machine, or resembles a bird nesting, which incorporates an indescribable tenderness.

多。

參加「被打斷的飯局」的這件作品還是延續一貫的創作方式，有一部分的創作是在現場進行對嗎？

其實大部分包含現場創作的作品都是我的個人委任項目，這些項目的準備週期和展示空間都更為充裕。參加「被打斷的飯局」的新作不完全算現場，但會帶出一些現場的感覺。這次用到大體量的二手螺紋鋼，想通過不完成的、流動的現場形式呈現帶有行動力的雕塑。某天我在野外的拆遷地看大吊車推到房屋碾壓鋼筋，非常刺激，我看了很久。吸引我的這種東西，可能是某種巨型的動感，或是擬人化的破壞力，我說不好，但想通過創作去接近它。

關於流動感的描述和你記錄吊車工作的視頻都呈現出一種輕盈——這實際上是很弔詭的。因為和你一起去過拆遷的工地，所以我知道這個吊車像炒菜一樣拎起來的螺紋鋼的重量是超過人力所能移動的。

是的，這次在昊美術館展出的新作用到的螺紋鋼超過 300 公斤。

反复看了很多遍這個吊車的視頻，雖然吸引我的點可能和你不盡相同，但我能感覺到某種在你的工作中也有體現的東西，比如韻律和肢體的運動。

長短粗細不一的混雜鋼條就在吊車的巨手中被揉來揉去，直到變成一個巨大的球體，很奇怪的感覺。

人的視角會自動賦予它很多擬人化的情節，看上去有點像抓娃娃機，也有點像鳥在築巢，有一種不好描述的溫柔。

現在這個 300 公斤的大球就被丟在我家樓下門口，挪半步都沒可能，像座小山。我爬在上面翻制一些水泥身體。視頻裡保留了它們之間溫柔的破壞力。



Now this 300kg big ball is cast beside where I live, like a hill and impossible to move an inch. I climbed up to mold some cement. The gentle destructive power within is reserved in the video.

I recently read *Tongues of Lykavittos* which you published on *Heichi* magazine. What you wrote reminded me of Nüwa creating humanity, especially in thinking about your more figurative sculptures. You and I have discussed before that traditionally "mountain" is regarded as something masculine. Mountaineering—especially as your *Pataauw Stone* (2015) executed in Beitou encapsulates—is like some sort of undisguised grapple. "Grapple" may not be the word and it's probably easier to be likened to how you arrive at a certain limit with the use of your body and energy in that natural setting.

Yes, that's visible in the video. To be honest, I felt quite ashamed when I watched the video, for I tried so hard and looked awful, but the work made in Beitou wasn't envisaged to be like that.

I happen to think "trying so hard" is indeed the sincerity and charm in many of your works. Perhaps "trying so hard" or "trying to the fullest to live a life" ought not to be an aesthetic or formal pursuit.

I wanted to look good though, and the outcome isn't always as good.

Maybe it turns out to be a different beauty in the end.

That reminds me of a remark Yan Jun made about me in an article: "she sweats heavily". I felt embarrassed. Perhaps I just overexert wherever I try.

In terms of self-consciousness about the body, females may be more prone to inhibition and vulnerability. When making *Pataauw Stone*, is there any choreographic idea to control your movement?

No, nothing choreographic at all. The

最近讀了你在《黑齒》上發表的《呂卡貝托斯舌頭》之後，對你的人形雕塑創作有了一種「女媧造人」的觀感。之前和你討論過，傳統上，「山」常常被看作是一種男性的隱喻或符號。爬山——尤其是你在北投搬石頭的那件作品《女巫之石》（2015）中體現出的——像是一種非常赤裸的力量的較量。或許用「較量」並不準確，更像是你在那樣的一個天然環境裡運用自己的身體和能量直到某個極限。

從視頻中看到的的確是這樣。說老實話，我當初看完視頻覺得挺丟人，自己吃相難看，使出吃奶的勁兒了。但北投那件作品最開始的想法不是這樣的。

哈哈，我恰巧覺得「吃奶的勁兒」是你的很多創作裡面很赤誠和迷人的地方。吃奶，或者說用儘自己的全力生活，可能就不應該是一種形式感或美學的追求。

我其實想要美美的，但效果經常不如人意。

也許最後的效果是另一種「美美的」。

這讓我想起顏峻給我寫的文章裡有一句話：「她經常出很多汗。」……我也覺得有點丟人。我可能就是一個一用勁就會用過的人吧。

在「過度的身體自覺」這方面，女性可能會更容易感到受限或者更脆弱。《女巫之石》一開始有一些類似於編舞的，對於身體控制的想法嗎？

沒有，從來沒有編舞的想法。北投那次的想法，是帶著我的石頭——我把它看作最親密的我的身體的一部分，我們一同去尋找未見過的秘密風景。

和預期相悖的是自己筋疲力盡的樣子？

嗯，就是沒想到那麼累，感覺要死了，根本完成不了。最後是拼命做完了，但





idea of the Beitou project was to carry my stone—something I treat as the most intimate part of my body—to seek unrevealed secret landscapes.

Is your exhaustion opposed to your expectation?

Yes, I didn't expect it to be so exhausting, as if it were killing me and couldn't be finished. Finally, I made it to the end but earned myself a fever. I did not plan to make it a hard mission based on stamina and willpower. I tend to overexert, or maybe I always make wrong efforts, and such clumsy tendency faintly meddles in my practice. I come to realise that I have naturally become this way. What I did in Beitou is Part I, and I have an idea of Part II, conceived to be carried out in a desert in America.

But, meanwhile, in many of your works, however tender, organic or light the objects and materials that attract you seem in an abstract sense, as a matter of fact, they need massive physical power and willpower to manage.

That's why I can't prevent sweating, or I would feel unnatural.

Perhaps perspiration is a signal of how much your body is engaged.

I'm not sure, but body has always been my most direct instrument; I am a manual worker.

Your "clumsiness" may be interpreted as not seeking any knack or shortcut to ease yourself.

And it's more of an instinct, a physical awareness and mental unawareness. Probably it results from my sculpture training over many years. Sculpture training is a body training.

Indeed, you are keen on challenging and surpassing the boundary of sculpture within a studio, which positions you in an environment of uncertainty and fluidity.

Exactly. That's what attracts me the most. An "uncertain" environment can also be

第二天就發燒，懵了。一開始沒想把它做成靠肉體和毅力完成一件難事的樣子。我容易用力過猛，或者說我可能經常使錯勁兒，但這種笨拙的習慣又反過來隱隱干預著我的實踐。自己慢慢意識到，自然而然就是這樣了。北投那個是「上卷」，我還有個下卷的想法，是想去美國沙漠裡做的。

但同時，在你的很多作品中，能感覺到吸引你的很多物、材料，無論在某一種抽象的層面多麼的溫柔、有機或輕盈，實際上都需要極大的肉體力量和毅力去完成。

所以我說我的身體自覺是要出汗，不然不爽。

或者說，出汗是一種關於身體的參與程度的信號。

我說不好。但身體一直是最直接的工具，我是個體力勞動者。

你的「笨拙」可能在於，你不追求某種巧勁或者捷徑讓自己輕鬆一點。

這更像是一種本能，身體的自覺和腦袋的不自覺。可能因為多年的雕塑訓練吧。雕塑訓練就是一種身體訓練。

的確，而你又很熱衷於挑戰或者超越工作室雕塑實踐的這種尺度，把自己置於某種具有「流動性」和不確定性的環境中。

對，這是最吸引我的部分。「不確定的環境」也可以說是不熟悉的環境、陌生的環境。

比如把 300 公斤的廢棄螺紋鋼放在家門口，這其實很不可思議。

對，小區物業瘋了，鄰居也很搞不清我到底是幹什麼的，但又不敢問我。以前我的工作室在鋼筆廠的時候，廠裡覺得我是回收廢品和做根雕的。



put as an unfamiliar and strange one.

Such as placing 300kg wasted rebars in front of your door, which is incredible.

Yes, the residential management was mad, and neighbours too are puzzled but dare not ask me. Earlier when my studio was at that pen factory, they thought I was a scrap collector and root carving crafter.

In a way this little hill made up of rebars appears more impactful in front of your house than in a museum gallery.

Absolutely. It was thrilling to transport rebars with a forklift truck.

It evokes an image of little human beings moving mountains.

I proposed the idea of using rebars to several museums, but all got declined out of safety concerns. I adapted a little bit this time, and finally it's materialised.

I've always looked forward to your presentation in Shanghai, as in here there is a stronger connection with this land.

What I really want to present is a sense of ruins, urban ruins. The existence of body is also a wilderness, contorted and folded like a wasteland. Self-consciousness is already detached from corporeality.

Listening to your verbal description, I would feel that the scene of ruins is quite gloomy, but the "wilderness" in your depiction is not merely bleak and barren.

It's double-sided, I think, and spreading toward two extremities. One's interpretation of ruins varies from another's, and to me, ruins are enchanting; the abandoned and deserted is more enchanting than the attended and occupied.

In other words, places where traces of human presence fade away.

這麼看來，這座螺紋鋼小山在你家門口的情境比在美術館的白盒子裡更有衝擊力。

可不是嗎。那天去搬螺紋鋼，鏟車運回家，還蠻刺激。

有種小小的人類能夠移山的動畫畫面感。

螺紋鋼的想法跟幾個美術館提過，但都有安全隱患，被否了。這次調整了一下，終於成了。

嗯，總是很期待你在上海的呈現，在這裡有種和土地更緊密相連的感覺。

我真正想做的是廢墟感，就是城市廢墟。身體的存在也是荒蕪，像廢墟一樣被扭曲折疊。肉身的自我意識已經被剝離。

如果只聽你的語言描述，會覺得這個廢墟場景是很晦暗的。但你描繪的「荒蕪」並不完全是貧瘠、寡淡的。

雙向吧，我覺得要徹底往兩個極端走。每個人對廢墟的理解也不同。對我來說，廢墟才更迷人。被丟棄、棄用的，比被牢牢抓住的更迷人。

或者說，就是人的痕跡在消失的地方。

離開的地方。

和你在奉賢去到的學校廢墟，很打動我的地方是那裡植被茂盛的程度。人離開了之後，那些地點反而體現出一種更生動和旺盛的生命力。

我也很愛這種地方！更自由，不被規訓。

工作室搬到奉賢以後，是不是可以更大尺度地去貼近和創造這種廢墟感了？之前也問過你，關於工作室的大小、位置對於你的雕塑創作的影響。





Places where humans leave behind.

What touched me greatly about the deserted school you brought me to in Fengxian was the verdure there. After humans left, such places abound with more exuberance instead.

I love such places too! Freer and unconstrained.

Since you moved to Fengxian, have you had more room to approach and establish that sense of ruins? We've talked before about how the size and location of your studio influence your sculptural creation.

It's ok, actually. In downtown there were many demolition sites too, though the atmosphere was somehow different. Speaking of the size of studio, I've always been fonder of relatively congested spaces, and my studios have always been modest.

A major characteristic of deserted old houses in Shanghai is also the size, namely, the density of population who once dwelled there.

As for the location of studio, I was in residence here and there for the last five years, so studio was mobile to me, and the one in Shanghai was like my heart. Now the change of studio is more out of the change of life.

This year is very special, as most "mobility" and travels fall through.

Yes, the beginning of this year was drastically impacted. All was shackled up.

At the same time, your life and working environment went through changes. The external change, caused by the pandemic, and the change of your life happen to overlap.

Yes. Having a child and moving to the suburb are two things that made my life and work feel isolated all of a sudden.

And under such circumstance of isolation, on top of social distancing, life itself, as well as the physical energy it requires, is magnified.

其實還好。以前在市區，也有很多相似的拆遷地，氣息不太一樣。關於工作室的大小，我一直喜歡相對擁擠的空間感，我的工作室也一直都是偏小的。

嗯，上海老房子的廢墟很大的一個特點也是尺度，或者說曾經佔據那些空間的人的密度。

至於工作室的位置嘛，前五年我幾乎到處奔走駐留，對我來說工作室也是流動的。上海的工作室像我的心臟。現在工作室的搬動更多是出於生活的變動。

今年很特殊，很多「流動」、旅行的可能被推翻了。

對，今年一開始打擊很大。被禁錮住了。

你的生活和工作環境又同時有了一些變化。外部的變動，即疫情，和你生活上的變動正好重疊了。

是。有了小孩和搬到鄉下，兩件事本來就讓我的工作和生活突然有種被隔離的感覺。

對，而在這種隔離的「孤島」狀態下，加上外部的大隔離的社會環境，生活這件事本身，和它需要的身體能量，會被放得非常大。

特別考驗我。我在這方面的適應力和承受力還挺低的。這是上半年疫情爆發期間我在做的最主要的自我工作。

嗯，這和我們之前說到的你創作中的「笨拙」是一體的。生活中你似乎也不是一個尋找捷徑和討巧的人。但我在想，這樣把工作和生活分割來講可能就不適用於你。在奉賢你的家 / 工作室裡，你作為藝術家、母親等等的狀態是非常整體的。像之前也說到，最明顯的、肉眼可見的狀態就是，你的工作室和生活空間是連在一起、通透的，我其實覺得這樣的空間意識是很女性主義的。我們甚至可以把純粹的、不被打擾的工作室時間，或者



It challenged me a lot. My adaptability and resilience are pretty bad in this regard, and those are what I was mainly working on in the first half of this year during the outbreak.

This is consistent with the "clumsiness" in your works that we mentioned just now. In life, you seem not to be a person who seeks knack or shortcut. I think that separating life and work may not apply to you. In your home and studio in Fengxian, your status being a mother and artist is integrated. Like we have said before, the most visible condition is that your studio and living space are conjoined, and I think such spatial awareness is quite feminist. An unmixed and undisturbed period of time in studio, and the distinct separation of working and living spaces, can be interpreted as a masculinist mode of working in contemporary society.

Exactly. It is over the last two months that I've come to realise it.

Not separating the work-life space and mode can be very consuming. I guess that means you're up against all needs at all times.

And I wasn't mentally prepared for all this, can only grope my way ahead.

I remember your analogy in *Tongues of Lykavittos* about creating bodies out of mud—life consumes soil, just like how childrearing consumes female bodies.

Compared with the scene of ruins in the work we talked about earlier, another kind of vitality may have been nurtured in recent years. There are new things happening in life which require more commitment and stability. Today I just turned the soil for my aloes; their roots have almost surfaced, and one pot has turned into four!

The interview was taken during June 2020.

說工作區域和生活區域的切割，看成是一種當代社會裡比較典型化的男性工作方式。

是的，我也是在過去這兩個月，意識到這點。

不做工作和生活的空間以及狀態的切割，其實是很消耗的。我想這約等於永遠要用自己的身體能量去應對一切需求。

這些都是沒有任何心理準備的，一邊做一邊摸索吧。

想到你在《呂卡貝托斯舌頭》裡寫到的關於泥土塑造身體的比喻，生命消耗泥土，和育兒消耗女性身體其實很像。

與你之前聊到的作品中的廢墟場面相比，可能這兩年有另一種生命力被滋養出來。生活中正發生著需要投入更多穩定性的新內容，我今天剛給蘆薈翻了盆，根系都快浮出土面了，一盆變成了四盆！

採訪于 2020 年 6 月。



Yu Ji

Born 1985 in Shanghai, China

A revisitation of sculpture, an extension of its three dimensionality and attunement to body, context and narrative, is at the heart of Yu Ji's (b. 1985, Shanghai) practice. Her work, that spans installation, video and performance, exists as a series of interventions, both into space and creating it, taking medium and materiality as a starting point. Creating her own language, Yu Ji enlivens her visual sentences with a rich vocabulary rooted in form, objects, humanity and the everyday.

Running throughout Yu Ji's sculptural work is an acknowledgement of the body. The cast of a limb, the outline of a body part - Yu Ji creates sensitive yet weighty anatomical and amorphous objects that evoke a sense of eerie mechanical disengagement, as if an alter human had been created then pilfered. Consider, for example, 'Altar the Ghost' (2018), in which, amidst a sea of black sand, there are a series of cast and cast-away objects. Upon closer contemplation, one identifies a hand, a structure that resembles a torso; the tones vary from a warm beige to grey. The titles of each work emphasise the physical and sense of absence, incorporating terms such as 'flesh' and 'ghost', pointing to a spectral existence. Heightening a sense of tender presence is the permeation of balance: each object is mounted, hooked, reliant upon another element, a visualisation that is emphasised by the incorporation of towering and leaning pillars, each of which have an odd levity given their materials of cement and iron.

This play between depiction, material and weight exists throughout Yu Ji's practice. Referencing back to the earlier work 'Green Hair Monster' (2016), for example, there are a series of sculptures, gilded by a faint dark green moss, hanging from metallic threads. Despite their reference as 'Still Life', they rely on gravity to ever so slightly hover, a movement that contrasts with the monumental rootedness of 'Green Hair Monster 1601'. Similar to 'Altar the Ghost', there are a series of contraptions, straps, pushes and pulls, holding the elements together, a tightening of bounds and grip. There

于吉

1985 年生於中國上海

于吉藝術實踐的核心，是對雕塑藝術的重新審視，對其三維立體屬性的拓展，以及對雕塑與身體、語境及敘事的關係的協調。作為一系列干預性實踐，她以媒介本身及材料為出發點創作的裝置、影像及行為表演作品既存在於空間中，也在不斷塑造其所處的空間。于吉在發展自身藝術語言之時通過與形態、物件、人性及日常生活息息相關的豐富詞彙架構堅實、動人的語句。

貫穿于吉雕塑藝術的，是藝術家對人類身體的認知實踐。無論是塑造肢體部分，或是勾勒身體軀乾外形，于吉創作的雕塑作品均帶有一種細膩而沈重的特質，既像是精細解剖學的分析結果，又帶有曖昧不清的形態，給觀者帶來一種奇異的松脫感——這人體就像是孕育出來、被掠奪至此的。在創作於 2018 年的《祭壇—疊影》黑色沙海之內，于吉放置了一系列雕塑及殘缺物件。仔細觀察後，觀眾可辨認出其中的手掌，以及一個類似人體軀乾的結構；作品的表面色彩在溫暖的米色及灰色之間變化。每個作品題目均強調了作品的實體屬性及不在場感，結合「肉」或「疊影」等概念，指向一種魂靈般的存在。同時，這些作品對平衡漫延狀態的關注也強調了一種溫柔的存在形式：每一件作品都與另一個作品元素相依相擁，矗立或傾倒的柱體結構也強調了這種視覺效果。考慮到作品的主要材質是水泥和鐵，這些作品也呈現了一種奇異的飄渺感。

于吉的整個藝術實踐中均可見形象塑造、材料處理及重量幻象的創造性聯繫。以早期作品《綠毛怪》（2016）為例：這作品中的諸多以金屬線懸掛的雕塑元素上布滿暗綠色的苔蘚，既指向了一種「靜物」理念，又因地心引力的作用而輕柔地搖擺——這種微小的運動狀態與《綠毛怪 1601 號》的紀念碑式堅實屬性形成了鮮明的對比。也就像是《祭壇—疊影》一樣，這大型作品中滿是精巧的裝置、連接點，不斷推拉多個雕塑結構，將諸多元

is additionally, through the title, the reference to something or someone otherworldly. Quite distinctly, however, one notices an incorporation of living elements: beyond the moss, there is a series of fruits, trapped, wedged, hidden yet on display, existing as punctuations in her sculptural play. As such, Yu Ji mounts a tension between the living and the not, the ad hoc and purposely considered.

A rich sense of texture additionally defines Yu Ji's works. In the series of pieces created for the Hugo Boss Asia 2017 prize, for example, there is a chief work, 'Etudes-Lento IV', composed of metallic chains, that beyond their rust and chandelier-like entanglement, are oozing, dripping, amber muck. As with the moss in 'Green Hair Monster', this additional layer has an unctuousness to it that adds a sensual element to the sculpture beyond its visual impact. There is additionally a sense of organic growth, beyond the materials she otherwise uses such as cement and iron, that may typically be used for construction. Tying in with this previously identified notion of abandonment, in the site-specific installation 'Silver Lake', there are a series of plastic clear sheets on which black and white images of ruins are imprinted, pulled taut across the room, ironically tugging or resting on contemporary pillars. Emphasising a sense of bygones are a series of torso casts, resting on the floor in a ring of their own rubble. In centre point, there is the film

'Pataauw Stone' (2015) in which she moves through the landscape of the Qixing Mountain in Taipei.

Ultimately, Yu Ji is a rich narrator of complex relationships, between people and things, life and not, presents and bygones. Every object, installation, video is deliberate, mesmeric and subject to a palpable articulation rooted in considerations of material, texture, weight and tone. Encountering Yu Ji's work is physical and mnemonic, sparking reference points but also urging one to revisit the relationships between space, body and time, reminding each of our own historicity.

Yu Ji obtained her MA from the Department of

素緊密地、牢牢地聚集在一起。另外，作品的題目也指向了某個來自異域的人物。觀眾也可明確地意識到，活體生命的確是作品的重要組成部分：除了滿布的苔蘚之外，《綠毛怪》中也滿是或被固定或被隱藏的水果，這些水果就像是其雕塑語言中的標點符號一樣。以此，于吉在生命體及無生命體之間、在因地制宜與深思熟慮之間建立了一種張力關係。

于吉作品的另一個重要元素即是其獨特的材質肌理。在為 2017 年 Hugo Boss 亞洲新銳藝術家大獎創作的展覽中，大型裝置《練習曲—慢板 樂章 IV》使用了金屬鏈條材料：如水晶吊燈一般在空中糾纏的鏈條上布滿了鏽跡，也在不斷地吞吐及滴落液態松香。就像是《綠毛怪》中的苔蘚，這奇異的松香元素帶有一種滿溢的粘稠感，為雕塑作品的視覺衝擊力陡添了一層感官屬性。作品因此多了一層有機生長的意味，超越了于吉常用材料——水泥及鐵——的工業建築材料性質。展覽另一現場裝置作品《銀湖》則呈現了一系列印制在透明材料上的黑白色古代遺跡照片。這些照片分布在展覽空間各處，不無反諷意味地懸掛、堆放在富有當代感的建築立柱上。直接放置在展覽空間地面上的，是一系列被破碎結構環繞的人體軀乾雕塑——這些雕塑性元素也強調了一種時間流逝感。在中央區域展現的，是于吉的另一件作品《女巫之石》（2015）：在這影像作品中，藝術家本人在台北的七星山里蹣跚前行。

總的來說，作為一名技藝精湛的敘事者，于吉不斷探索人與事物、有機物與無機體、當下與歷史的複雜關係。她創作的每一個物件、裝置及影像均主動地以讓人著迷的方式展現自身，與對材料、肌理、重量及色澤的深邃考慮緊密相連。于吉的作品能夠提供一種實在的、與觀者自身記憶相關的經驗，激發觀者的聯想，同時迫使觀者重新審視空間、身體及時間的關係，重新審視觀者自身的歷史屬性。

于吉在 2011 年畢業於上海大學美術學院雕塑系，獲碩士學位。她於 2008 年在上海共

Sculpture, College of Art of Shanghai University, in 2011. In 2008, she co-founded AM Art Space – an artist-led space in Shanghai, promoting experimentation and exchanges between artists, curators and the public. Yu Ji has exhibited globally, including Chisenhale Gallery, London (2021), Centre Pompidou x West Bund Museum Project, Shanghai (2021), BASEMENT ROMA, Rome, Italy (2021), HOW Art Museum, Shanghai (2020), the 58th Venice Biennale (2019), Tensta Konsthall, Sweden (2018), Rockbund Art Museum, Shanghai (2017), 11th Shanghai Biennale (2016), Palais de Tokyo, Paris (2014), amongst others. In 2017 Yu Ji was nominated the Hugo Boss Asia Art Award. The artist lives and works in Shanghai and Vienna.

Acknowledgement

Interviewer: Lai Fei

Photographer: Quentin Qiu

Edouard Malingue Gallery
馬 凌 畫 廊

同發起了上午藝術空間，為不同藝術領域的實踐者提供排演的場所。于吉在世界各地廣泛參加展覽，包括：奇森黑爾藝術空間，倫敦（2021）；西岸美術館與蓬皮杜中心五年展陳合作項目，上海（2021）；Basement Roma 藝術空間，羅馬，意大利（2021）；昊美術館，上海（2020）；第 58 屆威尼斯雙年展（2019）；滕斯塔當代藝術中心，瑞典（2018）；外灘美術館，上海（2017）；第 11 屆上海雙年展（2016）；東京宮，巴黎（2014）等。在 2017 年，于吉入圍當年 Hugo Boss 亞洲新銳藝術家大獎。于吉生活工作於上海及維也納。

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