R A N
Z H A N G

张然

张然，1981 年生于中国天津，2010 年毕业于阿姆斯特丹雷特浮德美术学院艺术系。在 2011 年和 2013 年，张然两次入选阿姆斯特丹皇家美术学院艺术家驻场项目。现工作、居住于荷兰阿姆斯特丹。

张然的作品创作过程始于对炼金术和神秘论的个人诠释，渐渐发展成为对图像存在初衷的认识。在 2010 年，她创作了"有效删除"系列和"属性光环"系列。通过对材料的实验性的认识，张然的作品结合了绘画、素描、照相铜版、丝网印刷、传统照相冲洗技术和数码打印，平衡了对作品内容的极简表达和对图像多层构建手法的复杂然而精确的有效融合。在 2013 年，她创作了"DIN"系列、"色彩"系列和《图片／图像》，以发展图像创作法为主要题材，体现了图像的二元性：图像的发展超越了单纯诠释人类与外部世界关系的工具属性，塑造着人类的视力所见和认识，演化至为其自身属性负责的虚拟现实。张然在 2008 年获得丹麦"丹浮斯艺术奖"金奖和铜奖，2010 年获得雷特浮德美术学院最佳毕业论文奖提名、ArtStart 最佳毕业概念奖、荷兰银行艺术收藏图书出版奖，2012 年获得荷兰贝恩哈尔王子文化基金奖，2014 年获得蒙德里安基金青年工作贡献基金和阿姆斯特丹艺术基金。

Ran Zhang was born in Tianjin, China in 1981 and studied in the Gerrit Rietveld Academie in Amsterdam. In 2011 and 2013, she was selected twice as guest resident and regular resident in the artist residency program in the Rijksakademie van beeldende kunsten in Amsterdam.

Ran Zhang's earlier working process started in connection to alchemical and mystical ideas in art making, through a pure interest in materials, using constructive approach to create images in layers. Her work *Possible Erasing* series and *Auraego* series in 2010 are visually complex and accurate balances between the minimal recognition of the content and the arrangement of the image surface. From 2012, Zhang came to look at the very appearance of the image itself, experimented with painting, drawing, analogue and digital printing and combines them, created works like *DIN series Color series* and *Image*, in order to create capture or highlight the duality of formulating methods of image making and researching beyond them: a relation between our comprehension creating images, and being shaped by them in the same time.

Ran Zhang was awarded golden prize and bronze prize from the *Danfoss art award* in 2008; nomination for the *Best Thesis of Rietveld*, ArtStart best concept of graduation and book publication from ABN AMRO art collection in 2010; Prins Bernhard cultuurfonds in 2012; Amsterdam Fonds voor de Kunst Ontwikkelbudget and Mondriaan Fonds Werkbijdrage Jong Talent in 2014.

图像／图片
Image

作品是一组 18 张彩色手洗照片，通过扫描仪拉伸和平铺扫描，来记录工作室一角的空间，展现图像／图片所具有的相对准确的二维空间定义。每张照片含有八个基本谐音的声波对其所呈现空间的回声定位的录音，来给每张照片创造其特殊的"条形码"，并且运用三维打印机打印"条形码"声波，通过转换非物质和物质的存在，换位定义图像／图片的材料属性：

图像／图片是以人类世界为中心的创造，
它始于主观意识，
拟形和显形本源世界的混沌，
从而将其转化为抽象的概念：认识。

人类眼睛折射的是对自我存在的意识，
图像／图片和混沌都同样变成了意识的媒介。
它是对意识的具象化还是对本源世界的抽象化？
它的存在，超越了单纯诠释人类与外部世界关系的工具属性，
书写它本身的进化史，
演化至为其自身属性负责的虚拟现实。

The work is composed with a scanner to scan the artist's studio space, taking the digital images as organizational references, recording specific sounds and their ambient reverbs at the same positions that the images were taken, then converting the sound files into visual frequency waves, and printing them as physical objects with a 3D printer. The 3D objects are put at the exact same positions where they were recorded, and the scanning process is repeated, taking the sound waves like "fingerprints" of the images. The final results are used to produce digital negative films, developing a series of analogue photographs.

The work aims to reflect on its own meaning in the context of image making, to explore how an image can convey a meaning to a point that is neither narrative nor abstract, neither rational nor intuitive, neither neutral nor extreme and neither representational nor symbolic; and how an image can use its own form to deliver the totality of an original content that it is representing. Image represents the outside world, represents our mind and represents itself. We see, we think, we comprehend and we create. We create an abstract form to have the maximum capability to depict the world and ourselves. To a certain degree, we exist through the projection of image.

图像／图片
年代：2013 年
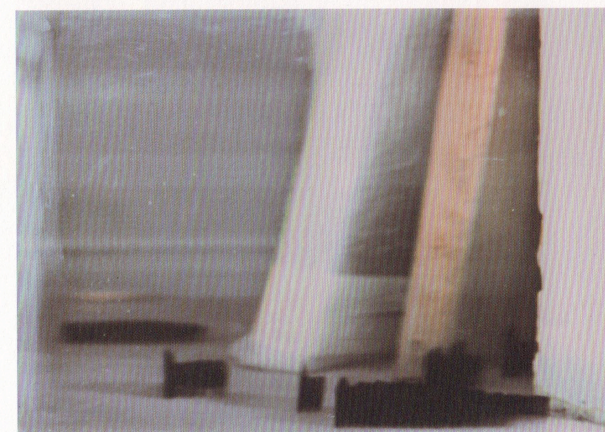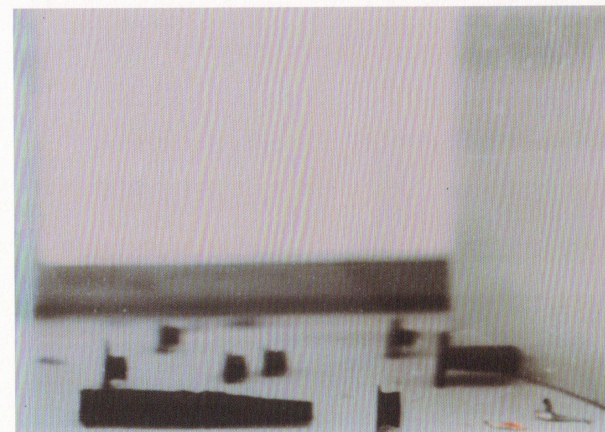材料：RA-4 彩色手洗照片
尺寸：每张 25cmx50cm（共 18 张）
（图片由艺术家本人提供）

Image
Year: 2013
Medium: RA-4 hand-printed color photograph
Dimensions：25cm×50cm each, 18 pieces in total
(Image courtesy of the artist)

"DIN" 系列
DIN Series

图像／图片是以人类世界为中心的创造。当我们看图像／图片时，我们看到的是穿透它二维物质具象形式的非物质的抽象内容。而它自身作为二维物质的具象形式，如纸张的纤维、颜料的分布、制作的过程和方法，同样是它自身的抽象内容和自我诠释的逻辑根本，是图像／图片存在的威力所在。当代人类社会充斥着图像／图片的文化现象，对图像／图片存在初衷的重新认识和理解，可以唤起我们对自我存在认识的理性和感情。

作品"DIN"系列是一组数字打印图像，共三张，通过呈现由显微镜放大 400 倍的绘画、素描和四色丝网印刷，来证明图像／图片的二维属性仅仅是我们主观意识上认为有效沟通的抽象概念，而和它本身的物质属性（纸张和图像制作方式）是截然相对的。作品采用的是国际通用的纸张制作和印刷尺寸：A、B 和 C 三种系列。国际标准纸张尺寸始于德国标准化协会（DIN：平方根符号）在 1922 年制定的标准，此标准将纸张的长宽比例定为 $\sqrt{2}$（约为 1.4142）。同系列但不同尺寸的纸张，其集合比例相同，因此可以直接缩放影音，而不会造成纸张浪费和纸面图案边缘裁切的问题。这个标准也直接影响到世界范围内半个多世纪以来人类接收图像／图片内容时对于大小的原始选择。

Through the 2-dimensional physical materials, we allow images to create subjective truth to define and shape our objective reality. By seeing the outside world through images, we see images as parallel reality of the world and ourselves. What we see is a reality that is created solely by images. Our eyes gaze upon nowhere but the extracted magnificence of pictorial scenery, and allow ourselves to dive into the great illusion of mind and perception.

The series *DIN* is a pictorial statement, addressing the crucial relationship between the functionality of the picture planes that are predefined by the paper industry productions, and our vision that has been shaped by these standardizations. The work uses microscopic camera to enlarge a drawing, painting and silkscreen print up to 400 times, and takes the formats of the DIN (Deutsches Institut für Normung e.V.) 476 (now ISO 216 or DIN EN ISO 216) international paper sizes. The system sets the length-width ratio of a sheet of paper to $\sqrt{2}$, and allows scaling without compromising the ratio from one size to another. Folded brochures of any size can be made by using sheets of the next larger size.

DIN A0
年代：2013 年
媒介：数字喷墨打印三原色绘画，3173 张显微镜照相拼贴
尺寸：84cm×118cm
（图片由艺术家本人提供）

DIN A0
Year: 2013
Medium: Digital inkjet print of paint in 3 primary colors, collage of 3173 microscope photographs
Dimensions: 84cm×118cm
(Image courtesy of the artist)

DIN C0
年代：2013 年
媒介：数字喷墨打印，铅笔素描显微镜照片
尺寸：91cm×129cm
（图片由艺术家本人提供）

DIN C0
Year: 2013
Medium: Digital inkjet print, microscope photograph of pencil drawing
Dimensions: 91cm×129cm
(Image courtesy of the artist)