

Zhang Yanzi 章燕紫 Essence 本

1. **Resuscitation 復蘇 (2016)**
Steel, Plaster, Gauze Bandages and Herbal Medicine
鋼筋、石膏、紗布、藥材
150 x 66 x 50 cm
2. **The Inescapable 1 恢恢 1 (2016)**
Gauze Bandages, Herbal Medicine and etc. 紗布、藥材等
100 x 100 x 5 cm
3. **The Inescapable 2 恢恢 2 (2016)**
Gauze Bandages, Herbal Medicine and etc. 紗布、藥材等
100 x 100 x 5 cm
4. **The Inescapable 3 恢恢 3 (2016)**
Gauze Bandages, Herbal Medicine and etc. 紗布、藥材等
100 x 100 x 5 cm

1. Resuscitation 復蘇

To many close friends of Zhang Yanzi, she is tantamount to “superman” from the philosophy of Friedrich Nietzsche: strong and is not dominated by weak emotions, she represents the ultimate embodiment of the will to live and always faces challenges in her toughest disposition. For example, the expression of the desire of healing has become a prominent feature of Zhang’s creative works recently. In “Resuscitation”, Zhang used hundreds of Chinese herbs, specifically chosen and carefully grinded by the artist; thousands of pieces of gauze bandages, torn with the artist’s own hands; and even glue for the gauze bandages, boiled by the artist herself. This exceptionally detail-oriented and complicated piece of installation not only expresses Zhang’s conventional theme of killing external body pain and taking spiritual solace, but it also embodies Zhang’s respect to doctors’ sacrifice and contribution to the salvation of life, whose stories struck her deeply when she first heard of it in the Hong Kong Museum of Medical Sciences during the Artist-in-Residence program.

章燕紫在熟識的朋友的眼中，無異於尼采筆下的“超人”：生活中的強者，生命意志的終極體現，不受軟弱情感的控制，總是以最強硬的姿態面對挑戰。而通過其作品我們得以體察，她所有的柔軟和悲憫正通過這一出口被節制地、巧妙地抒發。譬如近年來章燕紫就慣用表達對治愈的渴望為創作主題。加上 2015 年盛暑，藝術家被在香港醫學博物館考察時聽到很多醫療人員守護生命的故事所感動，在此次展覽 — 「本」展出的「復蘇」用上經藝術家的精心挑選、仔細研磨的數百種藥材、親手撕成碎片的數千片的紗布和為免化學膠水破壞中藥材本身的味道而親自熬制的漿糊，不但闡述了她慣用的主題：對治療身體外部以及心靈的疼痛的渴望，更表達了她對醫生為救贖生命的犧牲和貢獻的尊重。

2. The Inescapable 1 恢恢 1

3. The Inescapable 2 恢恢 2

4. The Inescapable 3 恢恢 3

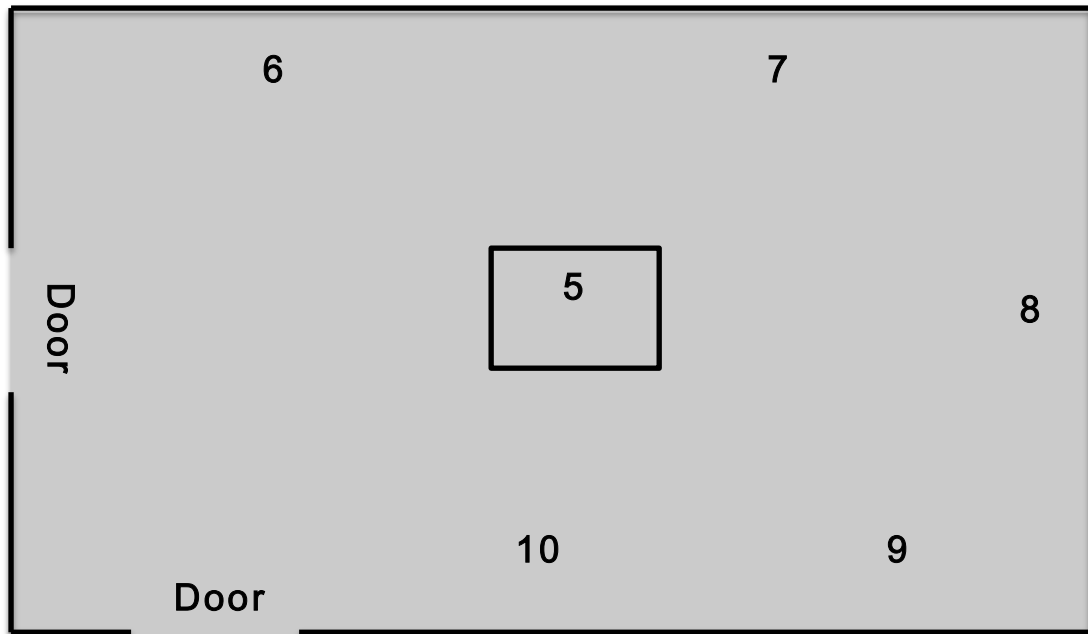
Dyed with the purest and simplest black, white and grey tones, gauze bandage strips infused with Chinese medical aromas were laid out accordingly on a wood board to form a “painting” structure which is similar to geometric abstraction, which emphasise Zhang Yanzi’s calm observation of Chinese style of painting.

Talking about the choice of mediums, the involvement of Chinese medicine pointed the artwork towards an Oriental aesthetics direction, forming a consistent linear logic with her recent creations. The same as toning one’s health gradually in Chinese medicine theory, there has been less spectacular plot conflicts in Chinese paintings since ancient times. The traditional Chinese literati painting is focused on deposition expression, and is particular in the “sense and intoning of the environment”. They only expressed a little resentment when they ran out of inspiration. Ambiguity,

ineffability and peace are the inner characters of Chinese paintings. The expressiveness and visual simplification of artworks all point abstractly to the spirituality of traditional ink paintings and also builds up a textual connection with traditional and contemporary art for Zhang's series of artworks. Even the tiniest and the weakest will not disappear in the boundless. Although an herbal gauze bandage is as light as a feather, it can also stand for the facile and gracefulness in traditional Chinese paintings.

染成至純至簡的黑白灰顏色、散發著藥草味道的醫用紗布平鋪在事先設色的木板之上，形成了「恢恢」類似冷抽象的“畫面”結構，更為突出了章燕紫對於中國繪畫特色的冷靜觀察。

從作品材料語言上來說，中藥材料的介入使作品具有強烈的東方美學指向，也與藝術家近期的創作形成連貫的線性邏輯。有如中醫理療講究微慢調理一般，中國繪畫自古就少有波瀾壯闊的情節衝突，注重性情表達的文人繪畫在方法論上講究“意物吟志”，在窮盡筆墨之際才將胸中憤懣吐露一二，隱約、淡遠、幽靜也成為中國繪畫的內秀品格。作品自身的去表現性和視覺的減法特質，都抽象地指向傳統水墨的精神性，也構建起藝術家系列作品在傳統與當代之間的文本聯繫。再渺小微弱也不會消失在寬闊廣大、浩瀚無邊中，一片輕盈如羽的藥草紗布，也能傳達中國繪畫傳統的淡雅飄逸。



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5. Ancient Prescriptions "Six Flavour Rehmanni"

本方千金《六味地皇丸》(2014-15)

Painting: Ink Mixed with Herbal Medicine on Jute Paper

畫芯：麻紙水墨（混合中藥）

Album 冊頁: Silk and Jute 絲和麻

Painting 畫芯: 33 x 22 cm; Album 冊頁: 45.5 x 32.5 cm

6. Sanctuary 宮 (2016)

Ink on Analgesic Plasters 止痛貼、水墨

30 x 20 cm; 42 x 62 cm; 42 x 43 cm; 20 x 52 cm; 20 x 52 cm

7. Scar 痕 (2016)

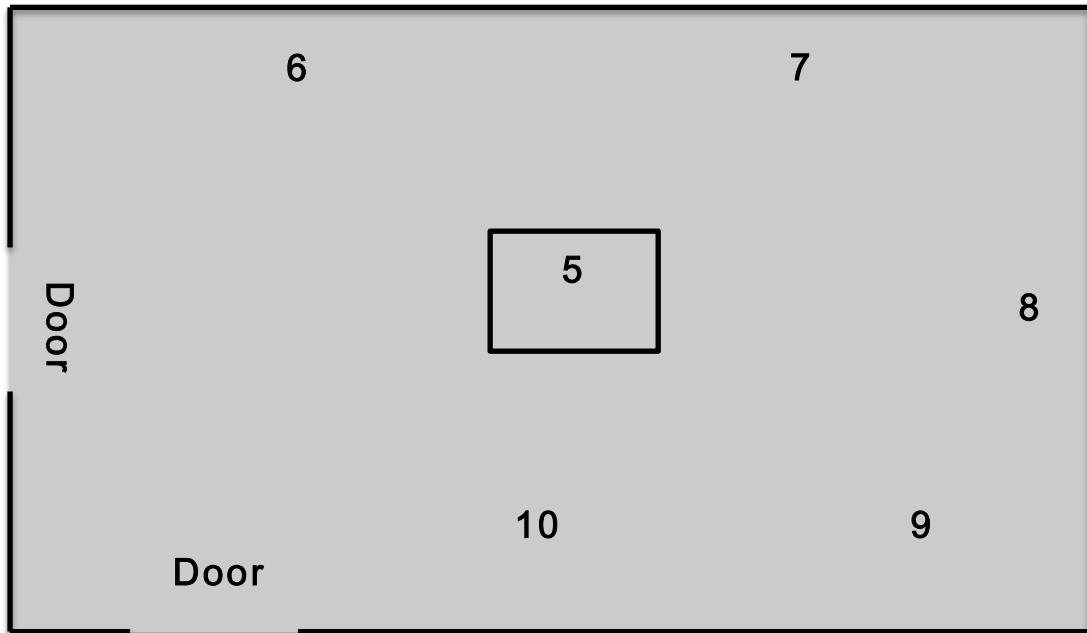
Ink on Analgesic Plasters 止痛貼、水墨

30 x 20 cm; 42 x 106 cm; 20 x 52 cm; 20 x 52 cm

8. Medi-chip 1 空芯片 1 (2016)

Ink on Paper 止痛貼、水墨

181 x 97 cm



9. **Medi-chip 2** 空芯片 2 (2016)
Ink on Paper 止痛貼、水墨
181 x 97 cm

10. **Medi-chip 3** 空芯片 3 (2016)
Ink on Paper 止痛貼、水墨
181 x 97 cm

5. Ancient Prescriptions "Six Flavour Rehmanni" 本方千金《六味地皇丸》

Traditional Chinese medicine is an important part of Chinese culture. "Six Flavour Rehmanni" is a six flavour pill widely used to nourish Yin of the Yin-Yang principles and is the foundation for many other Chinese medicines. Ancient Prescriptions "Six Flavour Rehmanni" is a series of ink painting on jute paper, mixed with traditional Chinese medicines, compiled in a form of an album. The book is not only filled with authentic depictions of herbal plants, but also the text cited from the imperial recipe. Zhang Yanzi incorporated her understanding of Chinese medical history into her own artwork, once again exemplified the possibility of remedy through visual arts.

中醫是中國文化的一部分。“六味地皇丸”是一種有六種味道的滋陰藥物。它為中藥奠定基礎。本方千金「六味地皇丸」則是一個製成畫冊形式的一系列以麻紙水墨混合中藥的畫作。此書不但囊括了各類中藥材的生動描寫，更引用了古時帝皇的個人藥方。章燕紫把她對中醫藥歷史的了解靈活的融入進她的藝術創作，再次表達了以藝術治癒人心靈和病痛的可能性。

6. Sanctuary 宮

Zhang Yanzi's artworks "Sanctuary" and "Scar" are inspired by a museum collection of a delivery bed that was used during labor years ago. Using the delivery bed as a prototype, Zhang expresses her respect and admiration for woman's endurance of pain during childbirth through these artworks. A variety of herbal plants were depicted on each piece of analgesic plaster, fully wrapped around to form the artwork "Sanctuary". The latest creation differs from the previous one as the images of Buddha are replaced by the drawings of medicinal plants. The artist outlines the medicinal plants skillfully using ink and wash on old-fashioned brown analgesic patches; the presented visual representation of medicinal plants is optically refreshing. The obvious symbolic meanings, together with the holes on the patches, construct a unique sense, easing the strong sentiment aroused by the delivery bed and giving out a certain intimate emotion of psychological comfort.

章燕紫的《宮》、《痕》這兩件作品，以香港醫學博物館收藏的香港西醫接生用的一張早期床為原型，借助這個不斷孕育生命的床，表達了她作為一個女人、一個母親對生命誕生的痛感和敬意。《宮》用繪滿各類草藥的止痛貼包裹覆蓋——材料延續了藝術家的過往創作，只是將“佛影”置換為百種草藥。藝術家用其擅長的水墨丹青勾勒於淡淡古意的棕黃色醫學布質貼片之上，這種具有明顯象征意義的圖像特征，配合止痛貼特有透氣孔組成的別致形式感，緩和了“產床”自身帶有的強烈色彩，賦予了作品某種私密情感的心理慰藉。

7. Scar 痕

For “Scar”, Zhang Yanzi retains the stylistic elements of “Sanctuary”, incorporating rolls of specially treated gauze bandages and transforms them into a human-shaped delivery bed. Despite the impression of being shattered and powerlessness, layers of ethereal landscapes are depicted on the torn cinnabar-treated bandages, which balance off the sorrow with serenity and tenderness. One cannot help but to think: isn't life a mesh of joy and melancholy?

同一系列的《痕》，章燕紫使用了一卷卷沾滿朱砂的醫用紗布繃帶，反復纏繞在如同人形的產床上，觀者無不痛徹心扉。在這裡，藝術家撕破了脈脈溫情的表象，以一種直觀的姿態宣示著破碎的無力感。而細看才會發現，紗布的朱砂長卷中竟然描繪的是一片片空靈的意象山水，這種既哀婉又凌厲的詩意，不禁讓人思考，生命的過程，不就是美好和悲傷交織在一起嗎？

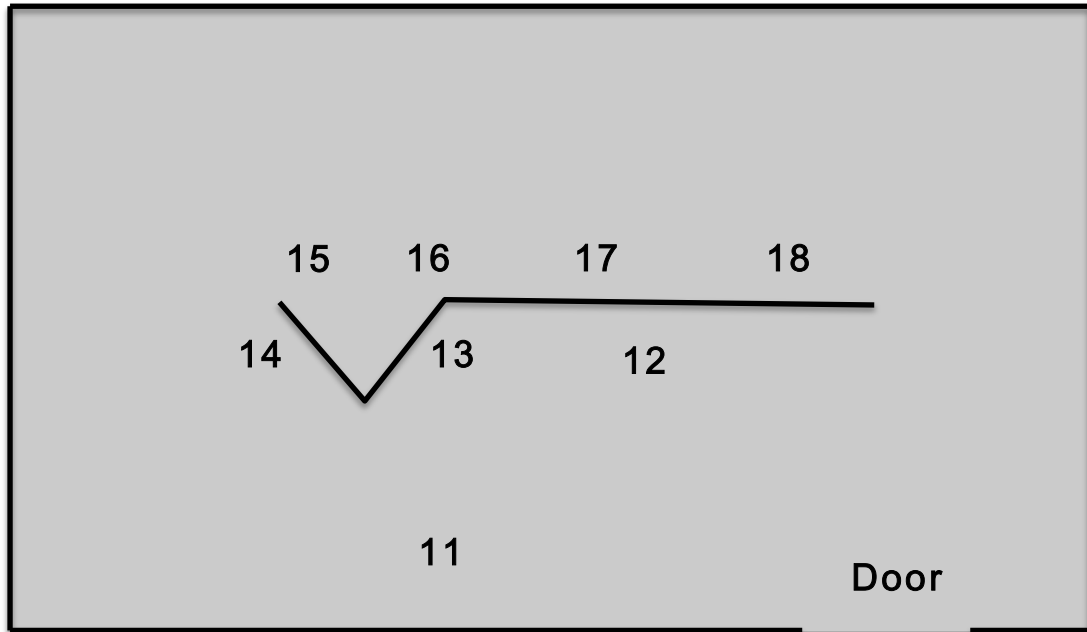
8. Medi-chip 1 空芯片 1

9. Medi-chip 2 空芯片 2

10. Medi-chip 3 空芯片 3

From “The Remedy” to “Ancient Prescriptions”, and now to “Medi-Chip” (the artwork uses aluminum blister packs as a medium), it is apparent that Zhang Yanzi is familiar with artistic expression methods from a medical perspective. In this series of work, the artist uses empty aluminum blister packs as the base for her art. Through repeated ink rubbing and dozens of applications using thin-layering technique, she portrays layers of dense ink patches as if they are microarrays on computer chips. The focus of “Medi-Chip” shifts from the individual to society as the reflection on information technology that exudes the anxiety towards the “post-digital era”.

從“止痛貼”到“中藥冊頁”再到《空芯片》，顯然，章燕紫對於從醫藥角度切入藝術表達的方式熟稔於心。在這個系列作品中，藝術家利用吃剩的膠囊的鋁板，通過不斷重復的水墨拓印和幾十遍的薄積法，層層疊疊積墨積色，仿佛芯片的微陣列。《空芯片》的視角焦點也從以往對個體生命的關注轉移到對社會身體、信息智能的思索，流露出一種對“后智能時代”的焦慮。



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11.(1) Night Blossom 忽如一夜

(2) **Sunset Glow 夕陽燒**

(4) **The Rippling Green 燕尾綠**

(5) **Soaring 隨意移**

(6) **Azure 碧勝藍**

(8) **Travelling Miles 輕舟已過**

Ink on Paper and Gauze Bandages 紙本水墨、紗布

50 x 50 cm

2016

(3) **Falling Petals 鶯嘴啄花**

(7) **In the Midst of Loneliness 一點飛鴻**

Ink on Paper, Gauze Bandages and Herbal Medicine 紙本水墨、紗布

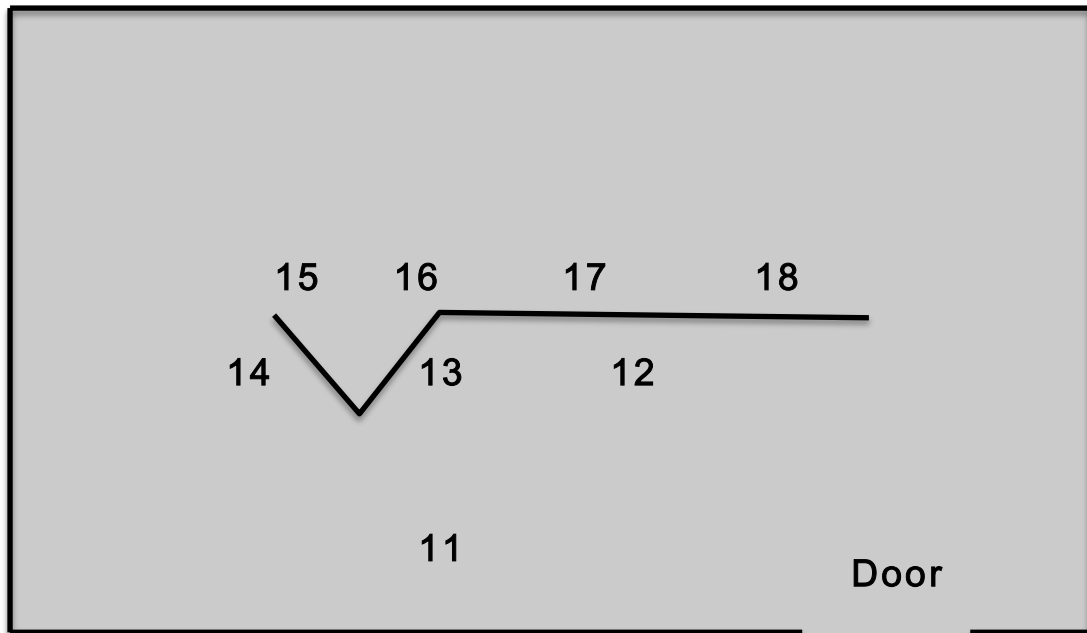
50 x 50 cm

2016

12.Antibodies 1 抗體 1 (2016)

Ink on Paper 止痛貼、水墨

140 x 68 cm



13. Antibodies 2 抗體 2 (2016)

Ink on Analgesic Plasters 止痛貼、水墨
68 x 68 cm

14. Antibodies 3 抗體 3 (2016)

Ink on Paper 止痛貼、水墨
68 x 68 cm

15. Medi-chip 4 空芯片 4 (2016)

Ink on Paper 止痛貼、水墨
68 x 68 cm

16. Medi-chip 5 空芯片 5 (2016)

Ink on Paper 止痛貼、水墨
68 x 68 cm

17. Medi-chip 6 空芯片 6 (2016)

Ink on Paper 止痛貼、水墨
68 x 68 cm

18. Medi-chip 7 空芯片 7 (2016)

Ink on Paper 止痛貼、水墨
68 x 68 cm

- 11.(1) Night Blossom 忽如一夜
- (2) Sunset Glow 夕陽燒
- (3) Falling Petals 鶯嘴啄花
- (4) The Rippling Green 燕尾綠
- (5) Soaring 隨意移
- (6) Azure 碧勝藍
- (7) In the Midst of Loneliness 一點飛鴻
- (8) Travelling Miles 輕舟已過

This series consists of small paintings, marking a continuation of the previous “Remedy” collection. One can envision Zhang Yanzi’s art is not restricted by Chinese traditions. Through various ink experimentations, her artistic language becomes more diversified and differentiates her from others. It is a surprise to see how Zhang ingeniously incorporates gauze bandages as a medium in her recent creations. The artistic expression and implication Zhang wishes to convey through the chosen media provides an intriguing contrast for viewers. The layers of gauze bandages appear indistinctly on the artwork, creating depths and intensity on the surface, leaving viewers a ingenious visual of phenomenal Eastern aesthetics that are beyond description – hazy, reclusive and velvety. In addition, these artworks are named after poems written by great poets and musicians in the past. For example, “Sunset Flame” and “Blue” are originated from Bai Juyi’s poem “Autumn Thoughts”, and “By the Rippling Green” is named after Qin Guan’s poem “Like a Dream”.

這一系列的小畫，在主題上延續了《掛號》系列對醫藥材料與器具的表現，而在形式語言上的實驗與玩味則愈來愈遊刃有餘、不拘一格。在章燕紫的近期創作中，紗布作為材料被她運用得得心應手，令人驚喜。紗布覆於畫面所產生的若隱若現之意境，不僅加深了畫面的層次，更在視覺上提示著觀者——淡薄、朦朧、縹緲、隱逸等難以名狀又妙不可言的東方意趣。在此之上，這些畫名皆出自古代詩人詞人的吟唱。《夕照燒》、《碧勝藍》出自於白居易的“夕照紅於燒，晴空碧勝藍”；《燕尾綠》出自秦觀《如夢令》的“鶯嘴啄花紅溜，燕尾點波綠皺”。

12. Antibodies 1 抗體 1 (2016)
13. Antibodies 2 抗體 2 (2016)
14. Antibodies 3 抗體 3 (2016)

Zhang Yanzi once had a conversation with her scientist friend, who explained to her the biological process behind the immune system. The immune system consists of two parts: innate and adaptive. Zhang finds this similar in her artistic practices. She said, “I may have been born with a certain way of expression and artistic language, but the stimulation from the surrounding environment has also provoked inspiration and changes in my artistic

practice, just like how the immune system is stimulated when an antibody interacts with an antigen. I believe my artwork can be seen as an outcome of both innate and adaptive immune responses.”

有一次，章燕紫的科學家朋友向她解釋了免疫系統背後的衍化過程。免疫系統可分為先天的和後天的。源自個人自身的、與生俱來的、內在的可以算是先天的免疫，那些受了外界刺激、侵略、感染後激發出來的，是後天的免疫。章燕紫說，“在我的水墨畫的成長過程中，也在不斷的遇到各種抗原，有自身的，有外界的，每一次刺激、對抗，都會給我帶來新的抗體，有的是語言上的改變，有的是技法上的改進，有的是觀念上的調整……藝術也是一樣吧！這麼想我的作品，應該是天然抗體與免疫抗體的產物。”

- 15. **Medi-chip 4** 空芯片 4 (2016)
- 16. **Medi-chip 5** 空芯片 5 (2016)
- 17. **Medi-chip 6** 空芯片 6 (2016)
- 18. **Medi-chip 7** 空芯片 7 (2016)

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