

张一

张一（生于 1984 年）现居北京。她自幼学画，2008 年本科毕业于中央美术学院雕塑系，2012-2014 年间留学美国，获美国纽约绘画与雕塑工作室学院艺术硕士学位。2016-2018 年留学英国，获英国伦敦大学斯莱德美术学院雕塑专业硕士学位。2019 年至今任教于中央美术学院雕塑系第三工作室。

张一的创作以“触摸”与“生成”的肌理性思维为核心，其艺术始终围绕物质、身体与时间之间的互动展开。她通过与材料的直接接触，使粗粝、温度与形状等表面痕迹在身体动作中不断显现与变形；触觉与更深层的感官经验在摩擦、描摹与堆叠的过程中回应物体，使作品在指尖与物质、身体与空间、记忆与当下的缝隙中自然生长。对“动作”的强调贯穿于她对不同媒介的探索之中——“绘画是动词，雕塑是动词，折叠是动词，拍摄也是动词”——艺术家的身体在此成为媒介的延伸，也是生成意义的仪式场所。

她长期的“拾荒”实践进一步展现了其对材料生命与处境的敏锐洞察。那些被遗弃的物件——假发、铁丝、马尾毛、棉线、奶瓶等——在她手中被重组为交织古典与当代、个人与公共叙事的戏仿性结构。残损与褪色之中，时间与经验被重新唤醒；在划痕与凹陷取代工业平滑的质地中，物质获得了呼吸般的生命力，也孕育出新的诗性形态。她的装置与行为往往呈现出一种持续生成的档案性状态，使展览空间本身成为记忆与触感共存的有机场域。

近年来，张一将玻璃作为重要的创作媒介，这一媒介转向源于她在绘画实践中对光与色的感知经验。她意识到光线中蕴含着希望与时间的延展性，于是尝试将玻璃的透明与绘画的晕染并置，使物质的肌理与视觉的模糊彼此交织，展开一场材料与视觉之间的对话。

近年参与的重要机构展览有：山中天艺术中心（北京，2025 年）、朝暮艺术馆（三亚，2024 年）、爱慕美术馆（北京，2024 年）、金鸡湖美术馆（苏州，2024 年）、北丘当代美术馆（南京，2023 年）、松美术馆（北京，2023 年）、当下艺术空间（北京，2023 年）、Yuan Museum（北京，2021 年）、万荷美术馆（北京，2019 年）、艾维美术馆（昆明，2019 年）、弗洛伊德伦敦博物馆（伦敦，2017 年）、九江美术馆（九江，2016 年）、正观美术馆（北京，2016 年）、上海正大艺术馆（上海，2007 年），等。

ZHANG Yi

ZHANG Yi (b.1984) currently lives and works in Beijing, China. She graduated from the Sculpture Department of the Central Academy of Fine Arts with a bachelor's degree in 2008. From 2012 to 2014, she studied in the United States and obtained a Master's degree in Art from the New York School of Drawing Painting and Sculpture. From 2016 to 2018, she studied in the UK and obtained a second Master's degree in Sculpture from the Slade School of Fine Arts, UCL. Since 2019, she has been teaching at the Studio Three in the Sculpture Department of the Central Academy of Fine Arts as a lecturer.

ZHANG Yi grounds her artistic practice in a tactile and generative way of thinking, centering on the interplay between material, body, and time. Through direct contact with materials,

she allows traces of roughness, warmth, and form to emerge and transform through the gestures of the body. In the repeated acts of rubbing, sketching, and layering, touch and deeper sensory perception respond to the object, allowing the work to grow organically in the interstices between fingertips and matter, body and space, memory and the present. Her persistent emphasis on action runs through her engagement with multiple media—“Painting is a verb, sculpture is a verb, folding is a verb, filming is a verb.” In this sense, the artist’s body becomes not only an extension of the medium but also a ritual site for the production of meaning.

Her long-term “scavenging” practice further reveals a keen awareness of the material’s vitality and existential condition. Discarded objects—such as wigs, iron wires, horsehair, cotton threads, and baby bottles—are reconfigured into hybrid, parodic structures that intertwine the classical and the contemporary, the personal and the collective. In the states of erosion and fading, time and experience are reactivated; in the substitution of scratches and dents for the sleekness of industrial surfaces, matter breathes with renewed life, giving rise to new poetic forms. Her installations and performances often take on an archival quality of ongoing transformation, turning the exhibition space itself into an organic field where memory and tactility coexist.

In recent years, ZHANG Yi has turned to glass as a central medium, a shift that stems from her painterly sensitivity to light and color. Recognizing the sense of hope and temporal extension contained within light, she juxtaposes the transparency of glass with the diffused softness of paint, weaving together material texture and optical ambiguity. Through this dialogue between matter and vision, her work opens up new perceptual and emotional dimensions.

Recent institutional exhibitions include Wind H Museum (Beijing, 2025), Zhaomu Art Museum (Sanya, 2024), Aimer Art Museum (Beijing, 2024), Jinji Lake Art Museum (Suzhou, 2024), Beiqiu Contemporary Art Museum (Nanjing, 2023), Song Art Museum (Beijing, 2023), Contemporary Art Space (Beijing, 2023), Yuan Museum (Beijing, 2021), Wanhe Art Museum (Beijing, 2019), Aiwei Art Museum (Kunming, 2019), Freud Museum (London, 2017), Jiujiang Art Museum (Jiujiang, 2016), Zhengguan Art Museum (Beijing, 2016), Shanghai Zhengda Art Museum (Shanghai, 2007), etc.