

SHANGHAI JING'AN  
INTERNATIONAL SCULPTURE PROJECT

**CITY UNBOUNDED**

**中国·上海  
静安国际雕塑展  
城市无界**

2018.09.20 — 12.20

**十年深耕 更高更远**



中国·上海静安国际雕塑展  
CHINA 2018  
SHANGHAI JING'AN INTERNATIONAL SCULPTURE PROJECT

主展 EXHIBITION

**静安雕塑公园**

JING'AN SCULPTURE PARK

北京西路500号  
NO. 500 WEST BEIJING ROAD

延伸展 EXTENDED EXHIBITION

**大宁公园**

DANING PARK

广中西路288号  
NO. 288 WEST GUANGZHONG ROAD

**市北高新技术服务业园区**

SHIBEI HI-TECH PARK

主办方 / HOST

上海市静安区人民政府  
Shanghai Jing'an Government  
上海市城市雕塑委员会办公室  
Office of the Shanghai Municipal  
Commission of Urban Sculpture

承办方 / ORGANIZER

上海市静安区城市雕塑委员会办公室  
Office of the Shanghai Municipal  
Commission of Urban Sculpture  
上海市静安区绿化和市容管理局  
City Appearance and Municipal Administration  
Commission of Jing'an District  
上海市静安区绿化管理中心  
Afforesting Center of Jing'an District, Shanghai  
静安雕塑公园  
Jing'an Sculpture Park

策展机构 / CURATING ORGANIZATION

罗浮宫公共艺术团队  
The Purple Roof Art Gallery

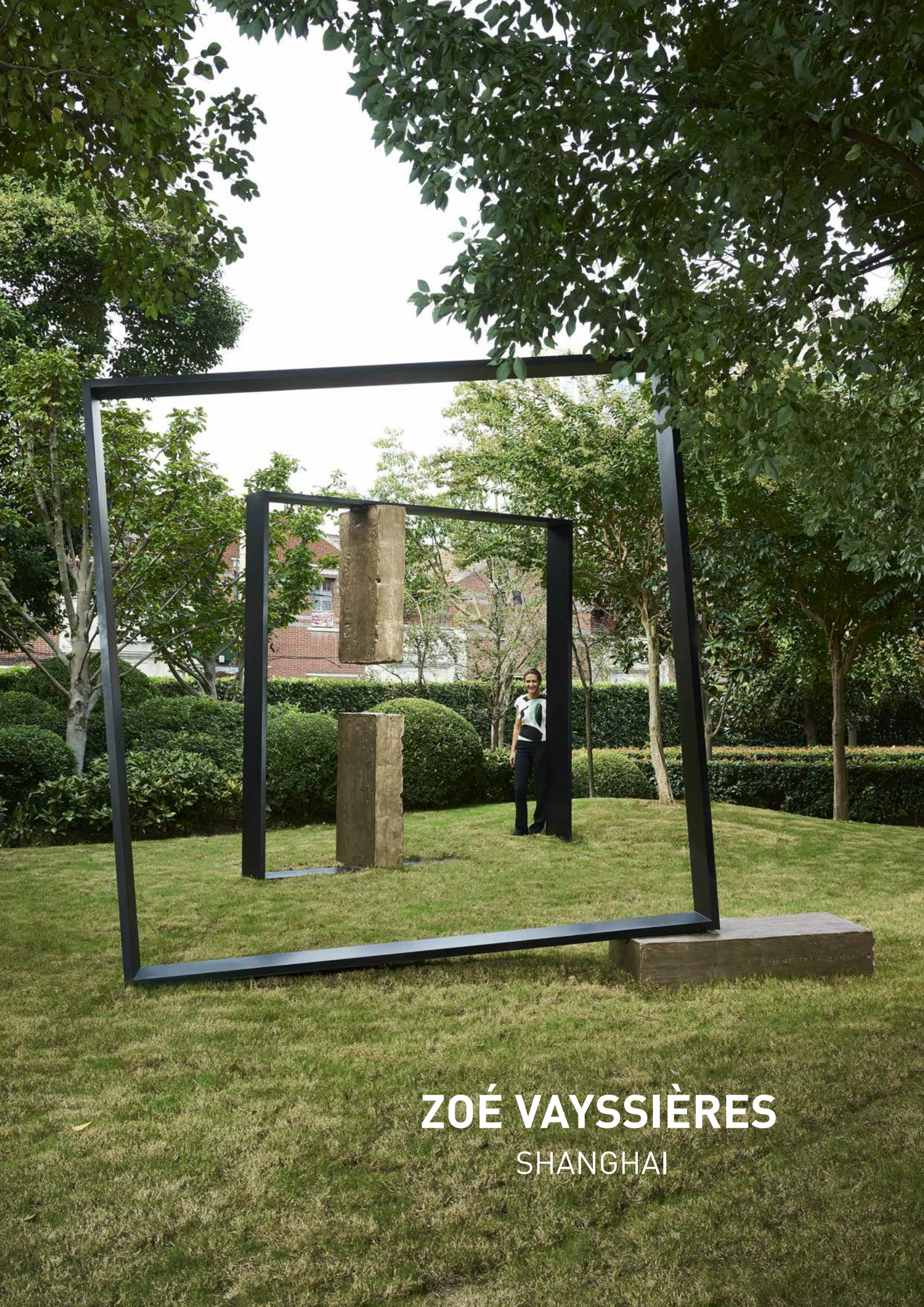


Exhibition poster. Jing'an Sculpture Park - 500 West Beijing Road - Shanghai - China

The Shanghai Jing'an International Sculpture Project (JISP) is a public Art Biennale organized since 2000 and located the Jing'an Sculpture Park. The 5th edition, titled "City Unbounded," will be held from September to December 2018. This public art project is hosted and supported by the Shanghai Jing'an Government and Office of the Shanghai Municipal Commission of Urban Sculpture. Purple Roof Art Gallery, headed by Julia Mao and Peter Zhao, acts as the curating organization. Renowned independent curator Mr. Huang Du undertakes the art direction.

This year's biennale features 24 artists—Feng Chen, Erwin Wurm, Markus Lüpertz, Evan Holloway, Richard Deacon, Joseph Klibansky, Zoé Vayssières, Cai Zebin, Song Jianshu—just to name a few. Well-known works from Wim Delvoye and Arman are also permanently installed in the park.





**ZOÉ VAYSSIÈRES**

SHANGHAI







# ARTIST STATEMENT

The sculpture “Doors to memory”, is the achievement of a series on Shanghai memory. For 5 years, traces, imprints, and stories of this city have been my inspiration. Shanghai is not a city that is unveiled at first sight. Paris is beautiful. Rome is imperial. Shanghai is hidden: its details often found under neon, air conditioners or electric cables.

**Shanghai is a city of contrasts: old and new, rich and poor, destruction and construction, where frenzy and Tai Chi rub shoulders.** Beneath the noise, we find the street’s poetry and the different layers of memory. Nothing has been erased, all is superposed.

**Bricks are the skin of the city.** “In China, a house was not traditionally built to last forever. A building’s construction anticipated its destruction, for another configuration, another arrangement, another place. A game that never ends until the material can no longer stand it.” explains Jeremy Cheval (PhD in Architecture, with Shikumen lilong of Shanghai subject). These materials are “driver” of memory.

These bricks belong to traditional Shanghainese houses called “lilong”. Chinese bricks are often stamped on the edge, with names or signs that represent traditional local patterns, happiness symbols, or even owner’s name. They are literally imprinted with their origins.

For this sculpture, I used two large frames to symbolize “doors” and gave a new perception of the space by framing it. Generally a frame is used to highlight a beloved photograph or a painting. Here the frame has two roles: calling attention to the lilong’s bricks and framing the surrounding architectural landscape. I balanced the first frame on an oversized brick. I bronzed the brick and engraved the words “Shanghai Siwenli” upon it. Here, I enlarged original bricks from Siwenli lilong, which provides the referential backdrop for the piece.

On the second frame I **organized two vertical bricks: one (with the word “(un)balance”) facing the other (with “(r)urban”) to express the change of the city.** At eye level, the visitor can see a raised stamp on the edge of each brick. This auspicious sign is a traditional local pattern called an “eternity knot”. I wanted to bring attention to this specific detail belonging to Siwenli lilong. I chose to cast the bricks in bronze material, as bronze enjoys

a long tradition in China. Bronze crosses centuries and casts a timelessness over everything it touches.

Usually, for indoor sculptures, I use true-to-size bricks. I collect bricks from construction sites all around Shanghai. Shanghai, with its construction among piles of bricks, offers a striking parallel with the Parisian suburbs of my childhood. At that time, Paris was also ridding itself of the old to embrace modernity. I select the bricks or other everyday objects, mold them, cast them in bronze, then organize them in different shapes.

**I want to draw attention to disappearing everyday objects and their remembrance. I then engrave words upon it, capturing the object's memory.**

For Jing'an International Sculpture Project, I had to change scale. Changing scale allows opportunities to bring even more attention to details, like the "eternity knot" or the irregular, handmade texture of the brick. The public sees things differently. The oversized black frames allow the visitor to walk through the sculpture and pass the "Doors of memory" to interact with the artwork. **Public art is a wonderful gift.** It permits artists to confront their work with local public and the public to interact with the art piece.

This obsession with a city's memory could continue with London bricks or door handles of Venetian palaces that have always amazed me.

— Zoé Vayssières

## SHORT BIOGRAPHY

Zoé Vayssières is a French artist, graduated from ENSAD (The National Superior School of Decorative Arts), with a Masters of Art. In Paris, she was an art director for 15 years working on commissions in the fields of art and fashion. Living in Shanghai since 2013, she does bronzed sculptures. She recently received a commission for Jing'an International Sculpture Park exhibition (2018 edition). She is the only French female artist represented in the park, among notable artists like Erwin Wurm, Joseph Klibansky or Wim Delvoye.

Zoé Vayssières collects everyday objects and casts them in bronze to make them timeless. As photographers do photography, she does "objectography". She also uses words and quotations engraved upon bronze. She wants to engage the visitor not only visually but also intellectually. She combines engraved words and everyday objects to question the mutation of cities and life: What will we remember from our past?



Installation of the sculpture in the park. Photo: DR.





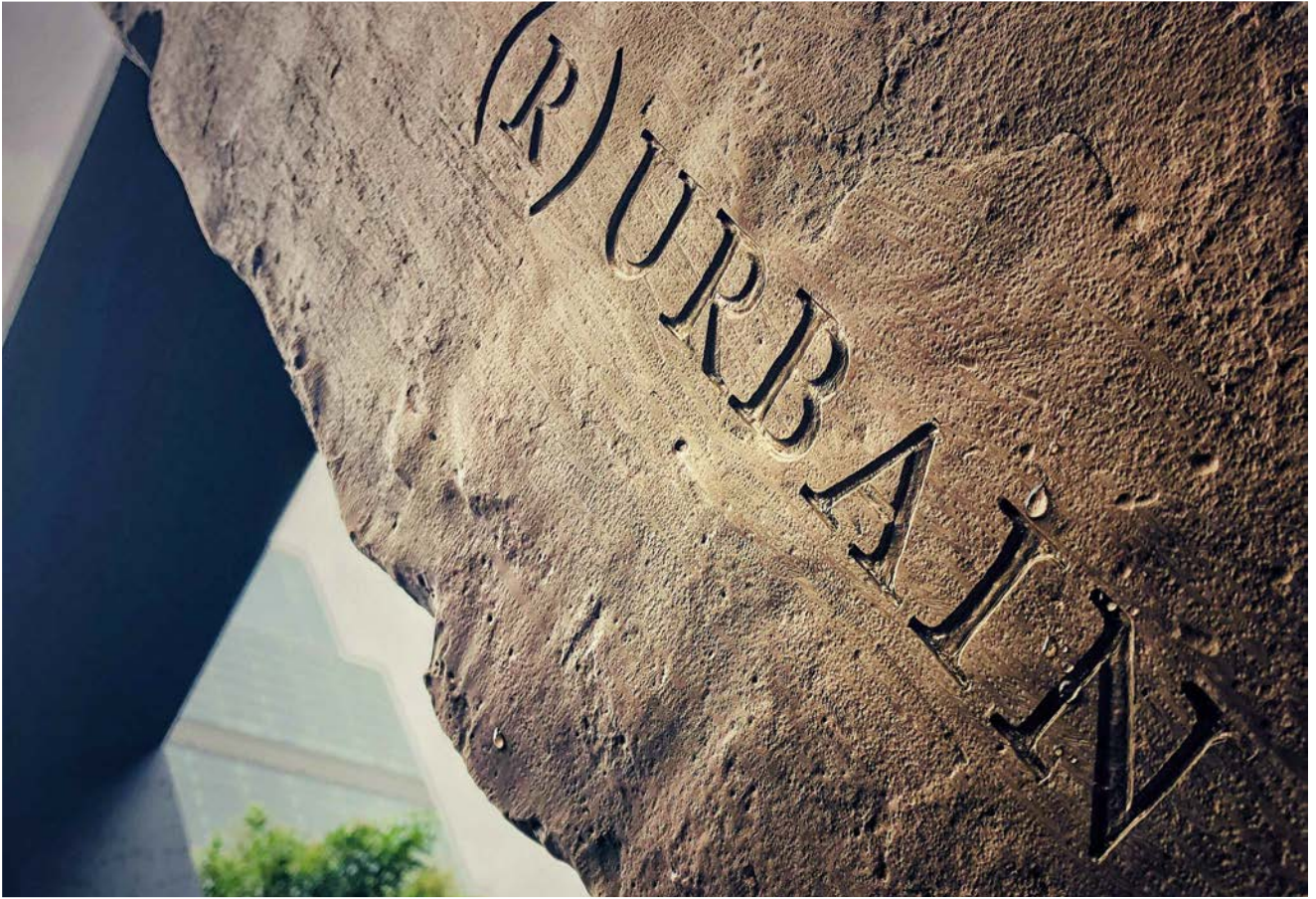
**Zoé Vayssières "Doors to memory", 2018 (bronzed sculpture, 325cm x 325cm x 69cm)**  
Installation at Jing'an Sculpture Park, 500 Beijing Road, Shanghai, China. Photo : François Trézin.





Zoé Vayssières "Doors to memory", 2018 (bronzed sculpture, 325cm x 325cm x 69cm)  
Close up on (r)urbain. Photo: Florence Guillot.





Zoé Vayssières "Doors to memory", details, 2018 (bronzed sculpture, 325cm x 325cm x 69cm)

Photo on top at the park: Emilie Ohana. Photo below at the factory: Huang Yi.





**ZOÉ VAYSSIÈRES**

EXTRACT of SHANGHAI SERIES

**OBJECTOGRAPHY**





**Zoé Vayssières "Constructivist Bricks", 2017 (bronzed sculpture, edition of 8, 54 x 43 x 10cm)**  
Photo: François Trézin.





**Zoé Vayssières "Constructivist Bricks", detail, 2018 (bronzed sculpture, edition of 8, 54 x 43 x 10cm)**  
Photo: François Trézin.





Zoé Vayssières "Heaped Coal", 2016 (bronzed sculpture, edition of 8, Ø16 x 71cm)  
Photo: Vincent Verdureau.





**Zoé Vayssières "Heaped Coal", detail, 2016 (bronzed sculpture, edition of 8, Ø16 x 71cm)**  
Photo: Vincent Verdureau.





**Zoé Vayssières "Beyond Measure", 2016 (bronzed sculpture, Unique piece, 15 x 138 x 15cm with base)**  
Photo: Vincent Verdureau.





**Zoé Vayssières "Beyond Measure", detail, 2016 (bronzed sculpture, Unique piece, 15 x 138 x 15cm with base)**  
Photo: Vincent Verdureau.