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丁如依 | DING RUYI

Profile

Ding Ruyi is an artist working in installation, moving image, performance and painting. Inspired by her nuanced observation and experience of the surroundings, most of her research and practice focus on a series of social issues, including surveillance, power relations and consumerism. Through her interactive installations, she allows the spectators to experience, question and criticize the ideologies that we take for granted. Her works have been exhibited in Shanghai, New York and London.

Selected Exhibitions:

5 days in 5 minutes - The Wells Art Contemporary (WAC) 2022 - 30th July - 28th August

Upper/Lower - CSM MA Degree Show - Central Saint Martins, 14th - 22nd June

Cooking Apparatus - Beyond Green: The Age of Adjustment - Chelsea Marquee, Chelsea College of Arts London - 12/05-14/05/2022

watch/watching/watched - Boundless - Miart Gallery London - 13/04/2022-19/04/2022

Editions/Multiples/Identicals - MERCH Publication - Lethaby Gallery London - 08/02/2022

The Gaze - Boredom is not a Luxury - Craft Central, London - 03/09, 2021

The Gaze - transference.tv - CSM MA Interim Show - 19/04 - 25/04/2021

Walk The Sea & Deep Blue - Springtime - Ephemeral Gallery, New York, 26/12-28/12/2019

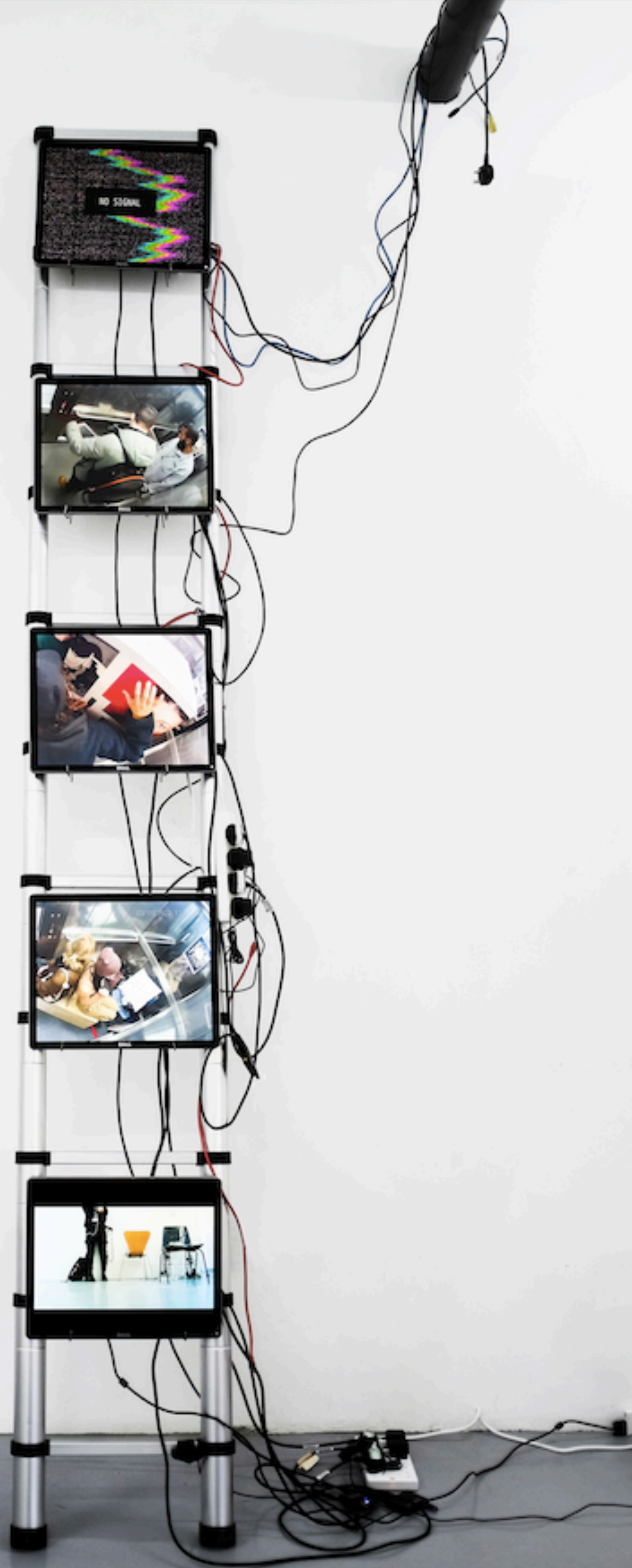
Awards:

HELEN SCOTT LIDGETT AWARD 2022/23

CuratorSpace Artist Bursary#16

Installation

Upper/Lower



The main body of this interactive installation is based on the simulation and reproduction of a lift, which is a metaphor for the relationship between upper and lower classes in social relations. Through the 5 screens on the installation, spectators are invited to view a 5 minute film of continuous events happening in a lift over 5 days. Through an immersive monitoring game, the audience standing in front of the installation are also captured by a camera and projected onto a screen, exploring the relationship between subject and object in the power machine, which is interdependent, intertwined and eroded. In the artist's view, this relationship is both intimate and antagonistic, showing the characteristics of fluidity. We are not only individuals under surveillance, but also accomplices in the exercise of power.

Medium: Interactive Installation; Materials: Ladder, Monitor screens, UBS camera, Cables, Media players; Dimension: 30cm(L) 45cm(W) 360cm(H); 2022.



Cooking Apparatus



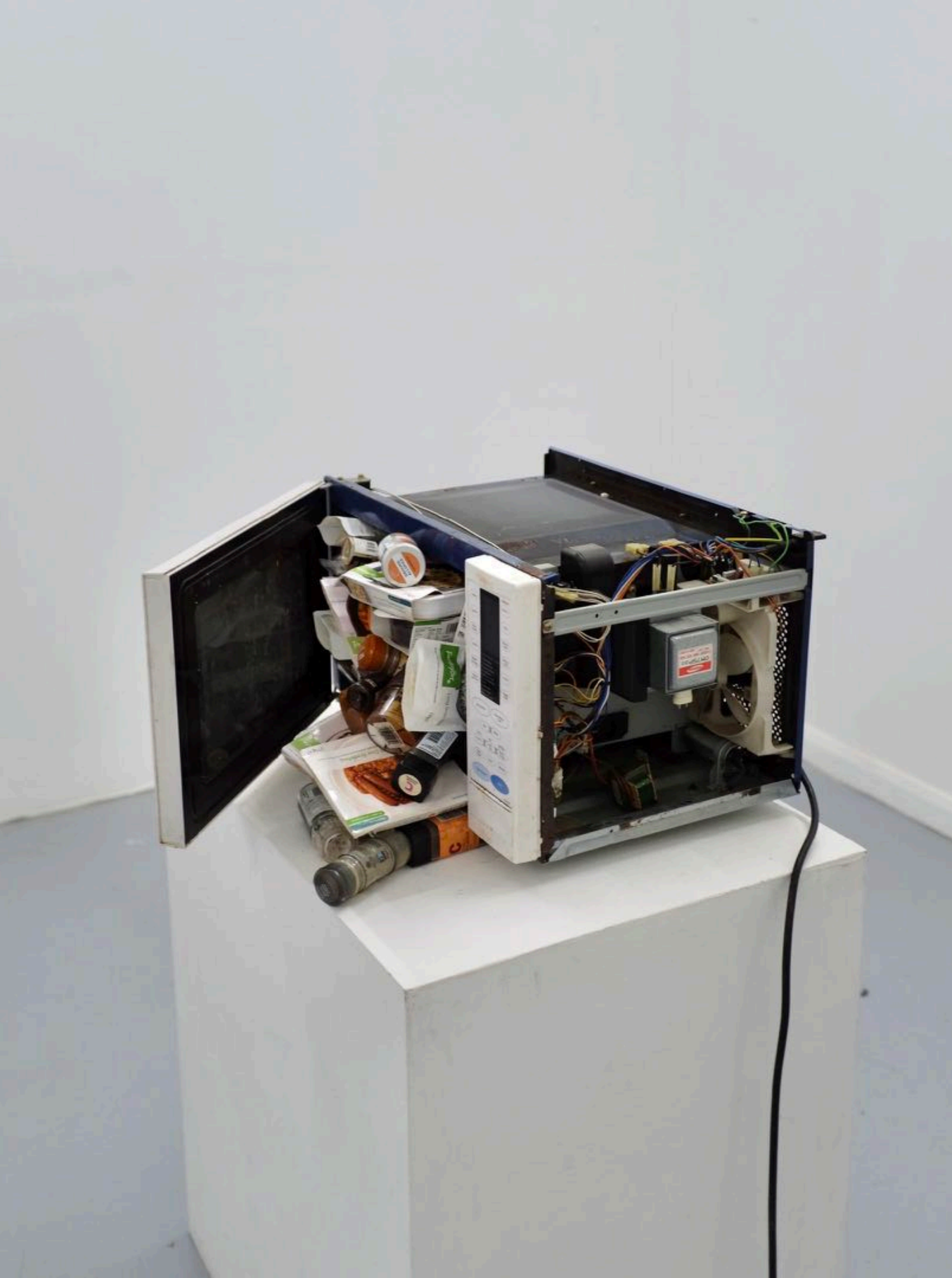
This work consists of a broken microwave, some expired ready-to-eat food and seasoning. All the materials were found in artist's kitchen, which were deserted by previous residents during the last national lockdown. Through the crude, fragile and precarious appearance, this installation provokes protests in food waste and consumerism social issues. Furthermore, this work can be seen as a betrayal of the sophisticated museum-oriented artworks and an irony of the social hierarchy under the 'new normal'.

Kinetic Installation, 2022

Dimension: 54cm(L) 65cm(W) 34cm(H)

Material: Microwave, expired ready-to-eat food, expired seasoning

Cooking Apparatus



Demo Video can be viewed via:
<https://www.dingruyi.art/%E5%89%AF%E6%9C%AC-watch-watching-watched>

Version 2

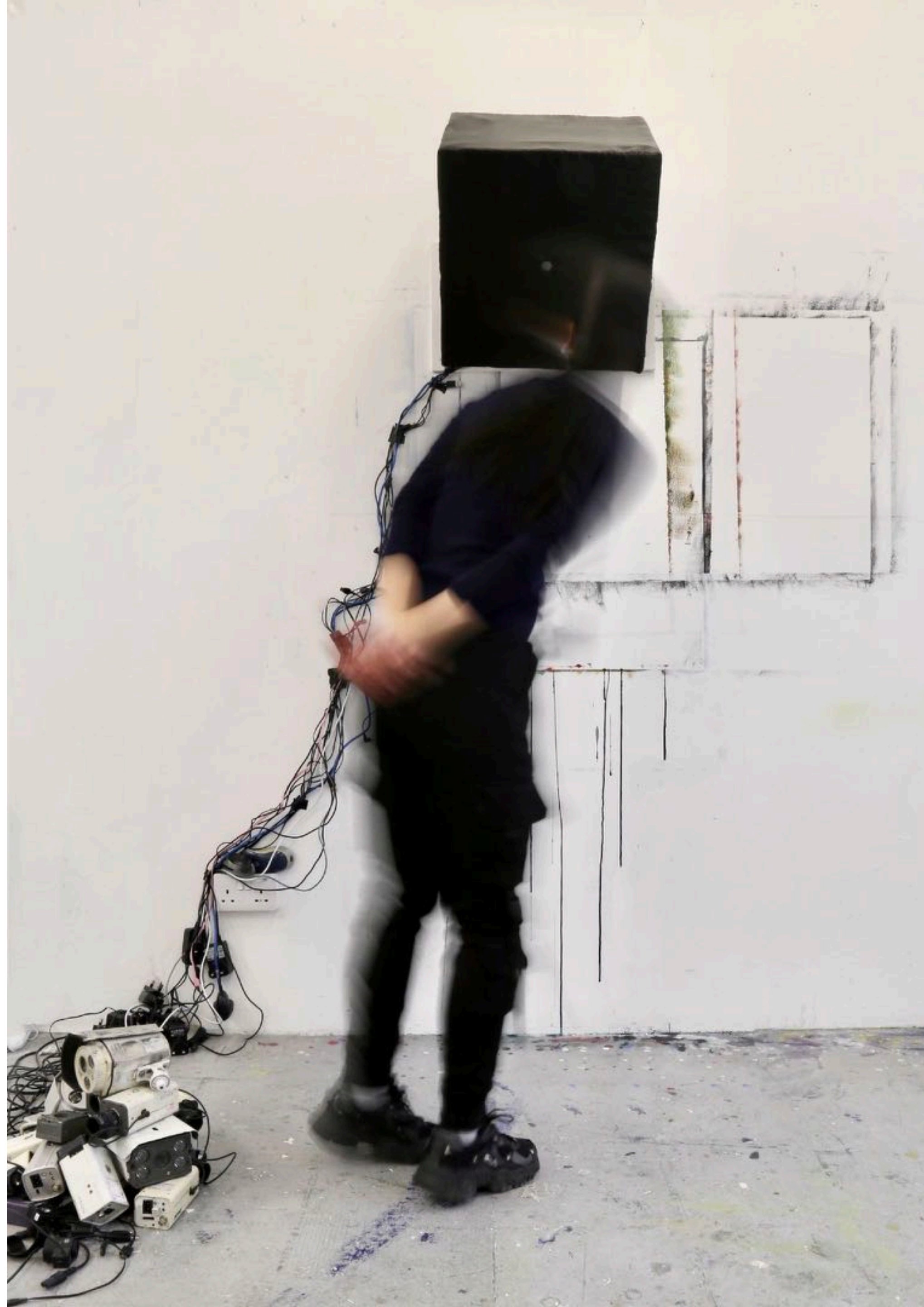
Interactive installation, 2022

Dimension: 200cm(L)

250cm(W) 180cm(H);

Variable;

This work explores the ubiquity of the invisible power of surveillance by inviting the audience to participate in the activities. You are not only watched by the power but observing other people. CCTV cameras are accumulated randomly on the ground and are connected to a box through a mass of entangled electric wires. The box placed on the wall is covered with black fabric, making some weak coughing and electric sound from inside. The audience can observe their eyes through a one-way mirror in a small hole, as they don't know that their every move has been captured by the micro surveillance camera hidden inside.



watch/watching/watched 2.0

Version 2

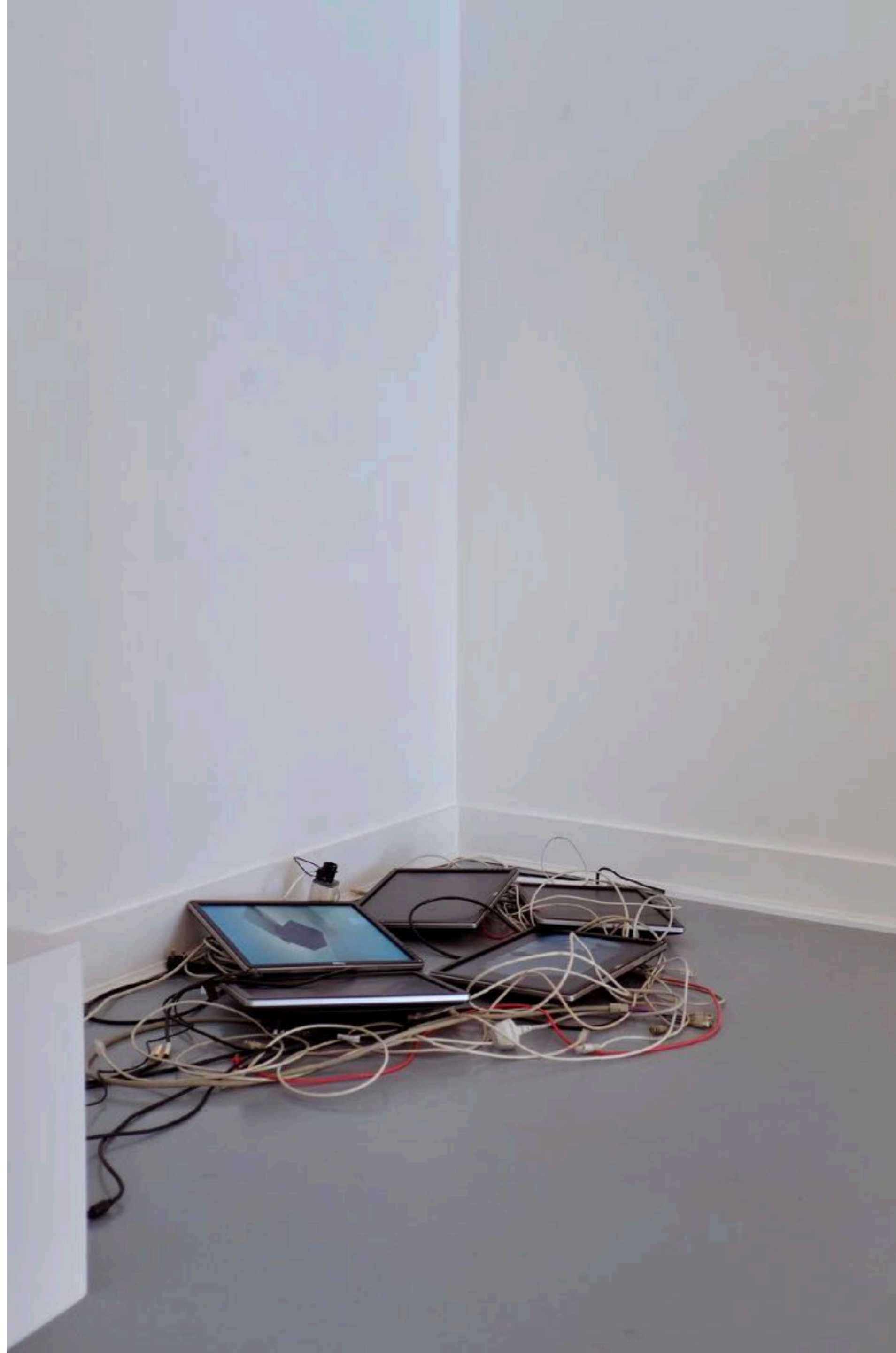
Interactive installation, 2022

Dimension: 200cm(L)

250cm(W) 180cm(H);

Variable;

Material: CCTV cameras,
cables, acrylic sheet box,
fabric, wood, one-way
mirror, monitor screens.



watch/watching/watched 2.0



Interactive installation, 2021

Dimension: 510cm(L) 250cm(W) 200cm(H); Variable;
Material: CCTV cameras, cables, acrylic sheet boxes,
fabric, wood, one-way mirror, mirrors, monitor screen,
bed sheet.

This work explores the ubiquity of invisible power of the surveillance by inviting the audience to participate in the activities. You are not only watched by the power, but also observing other people. This interactive installation consists of three parts. Inside of the first box, CCTV cameras are accumulated randomly and is connected to the power supply through a wire. The second box placed on the wall was covered with black fabric, making some weak coughing and electric sound from inside. The audience can observe their eyes through a one-way mirror in a small hole, but they don't know that their every move is been recorded by the micro surveillance camera hidden inside. The third part consists of mirrors, a bed sheet, CCTV cameras and a monitor screen, which shows the surveillance content captured from the second box in real time.



Demonstration video: <https://www.dingruyi.art/%E5%89%AF%E6%9C%AC-time-crevasse>

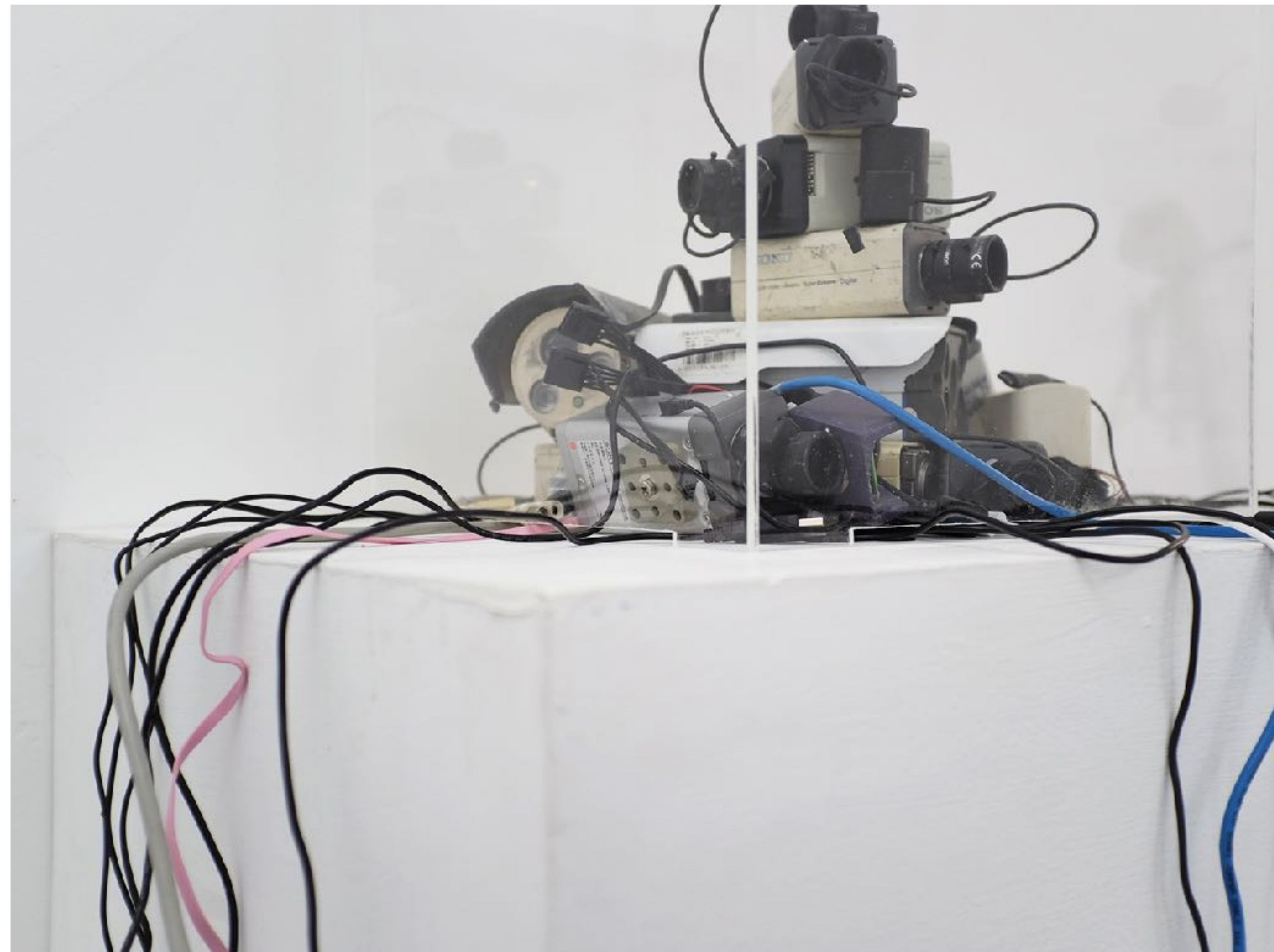
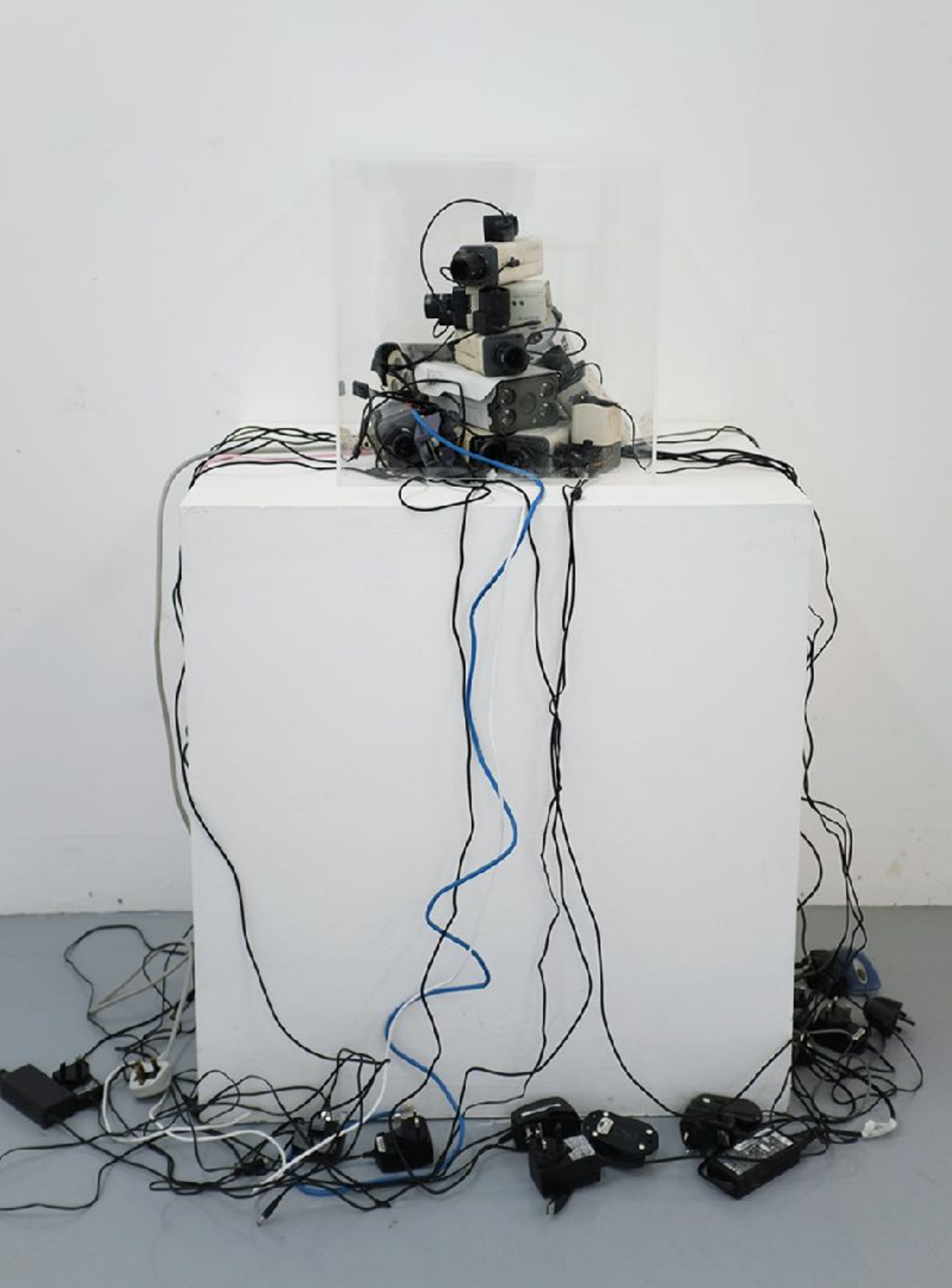
watch/watching/watched 1.0

Version 1 - Part 1

Interactive installation, 2021

Dimension: 510cm(L) 250cm(W) 200cm(H); Variable;

Material: CCTV cameras, cables, acrylic sheet boxes, fabric, wood, one-way mirror, mirrors, monitor screen, bed sheet.



Version 1 - Part 2 & 3

Interactive installation, 2021

Dimension: 510cm(L)

250cm(W) 200cm(H); Variable;

Material: CCTV cameras,
cables, acrylic sheet boxes,
fabric, wood, one-way mirror,
mirrors, monitor screen, bed
sheet.

watch/watching/watched 1.0



5 days in 5 minutes

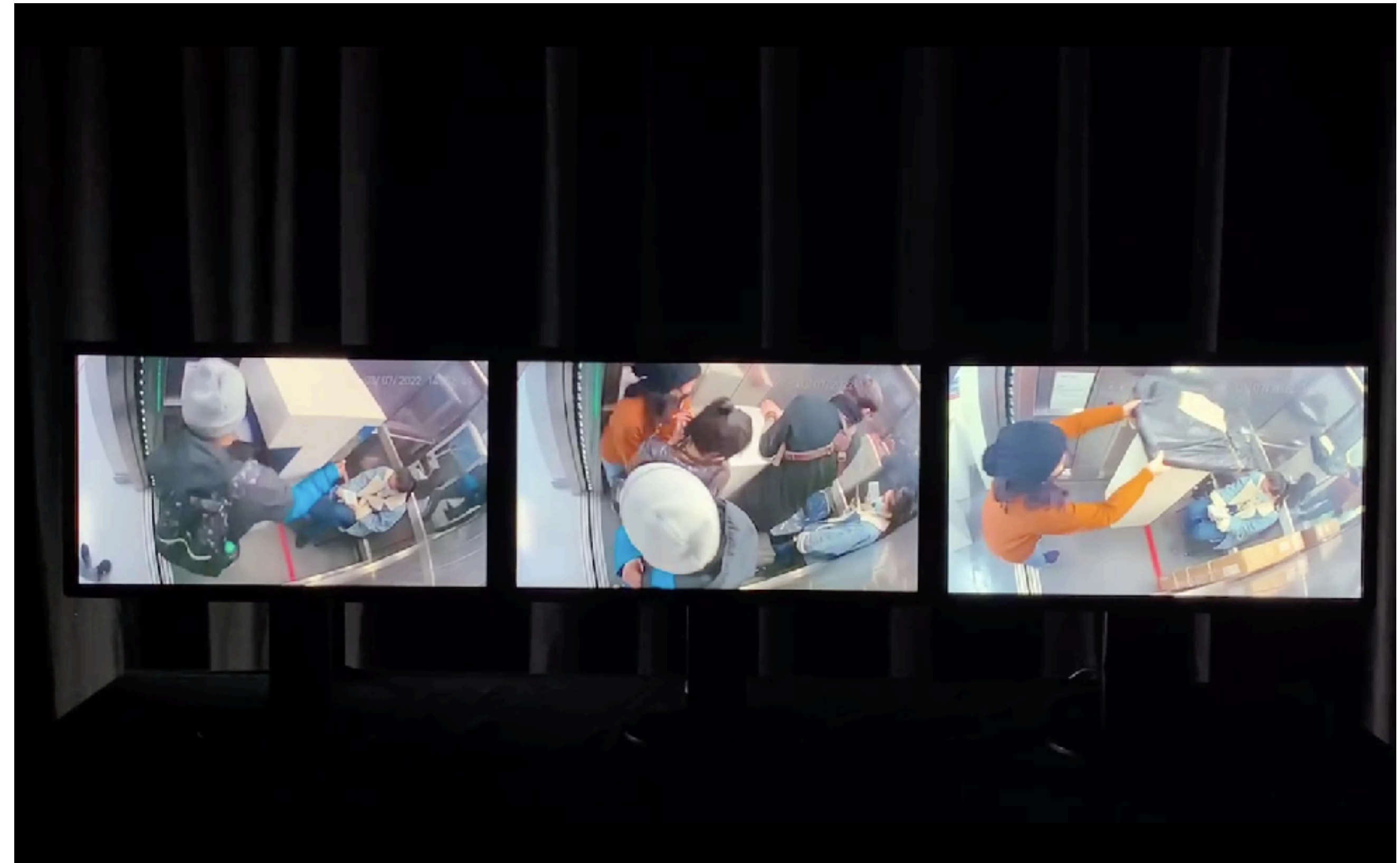
This video installation is based on my durational performance 'Live in Lift', of which I inhabited half of a lift to study and work in for one week. During the week, I was imprisoned in the dark, encountered strange man who intruded into the elevator wearing monster masks, unexpected elevator failure and maintenance, students who entered the elevator with artwork taller than people, and a security guard who smiled at the camera all the time. All the events were recorded by a CCTV camera.

A month after finishing the project, I watched 35 hours of video frame by frame and edited it into a 5-minute multiscreen video. In this process, reality is re-edited, deconstructed and reshaped. As a witness, I gave a new life to this memory shared by me and others. What is reality? What is fiction? The rise and fall of the individual hiding in the dark are completely controlled by others. Has power completed the replacement of subject and object in this process? Furthermore, I believe that the relationship between subject and object in the power machine is both intimate and antagonistic, showing the characteristics of fluidity. We are not only individuals under surveillance, but also accomplices in the exercise of power.

Medium: Multiscreen installation

Materials: monitors, media players

Length: 5 minutes

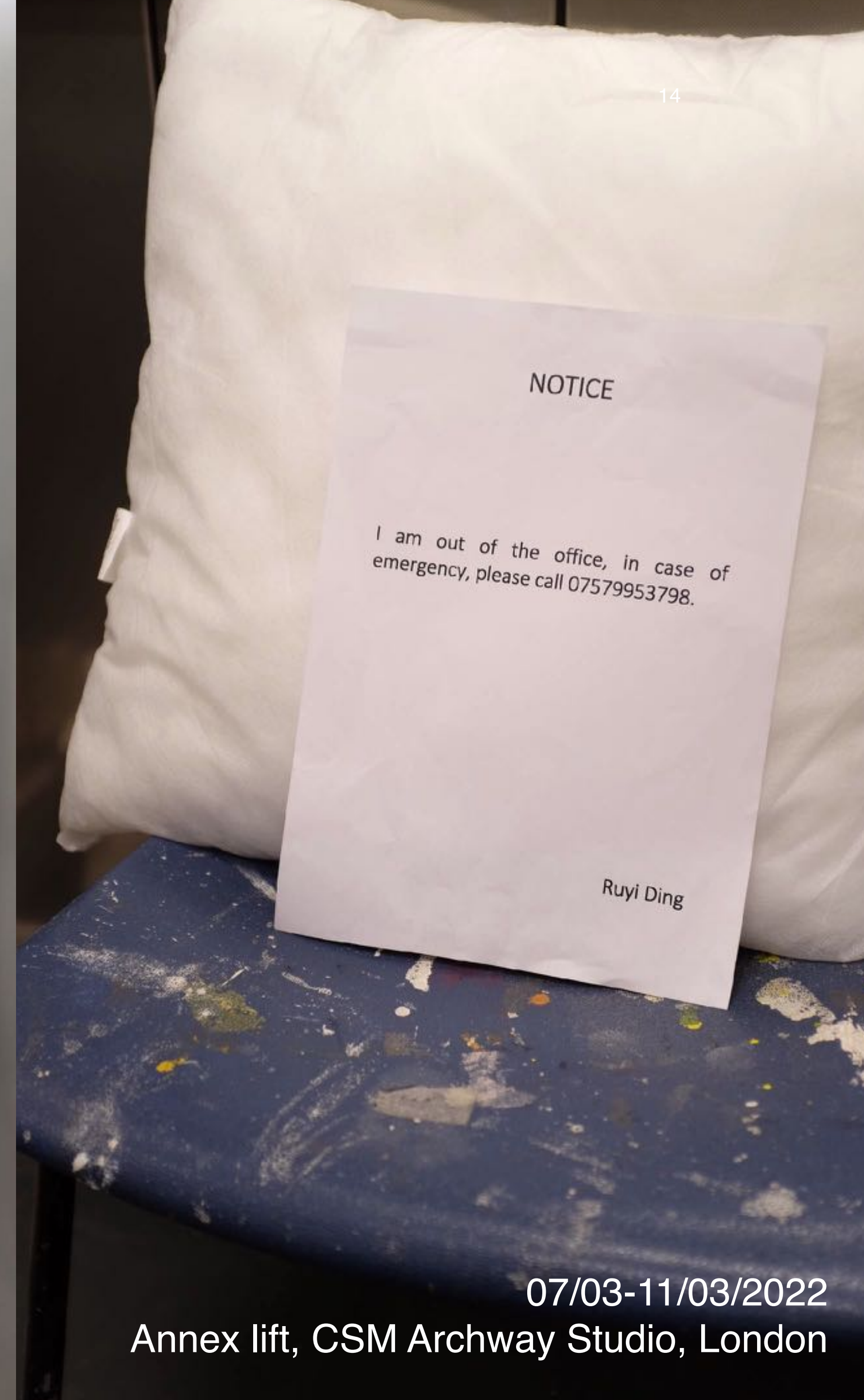
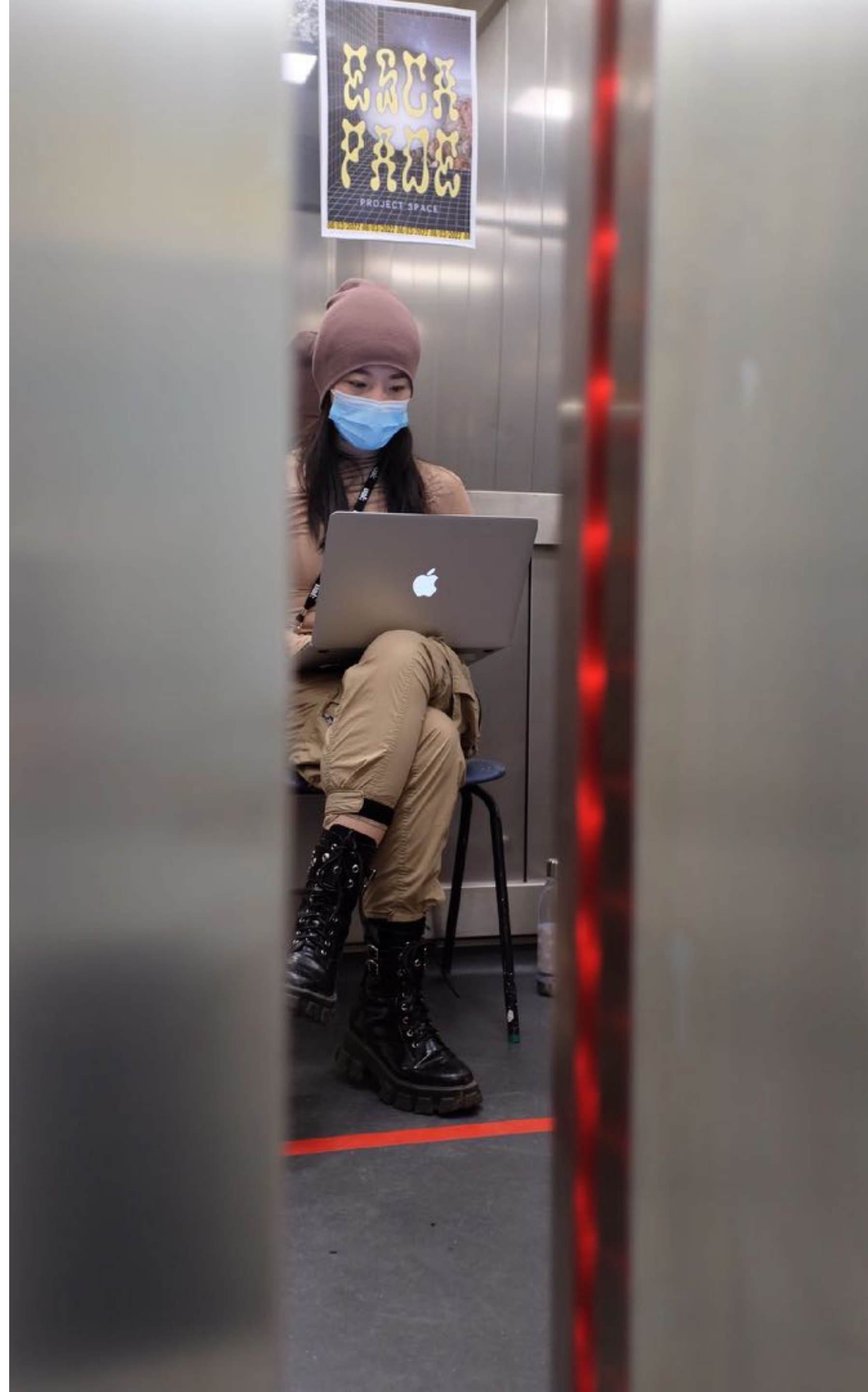


Video can be viewed via: <https://www.dingruiyi.art/%E5%89%AF%E6%9C%AC-watch-watching-watched-2-0>

Performance

Live in Lift

This is a durational performance, of which I inhabited half of a lift to study and work in for one week. During the week, I was imprisoned in the dark, encountered strange man who intruded into the elevator wearing monster masks, unexpected elevator failure and maintenance, students who entered the elevator with artwork taller than people, and a security guard who smiled at the camera all the time. All the events were recorded by a CCTV camera.



07/03-11/03/2022
Annex lift, CSM Archway Studio, London

Project 3: Live in Lift



All eyes on you

All those blinking eyes staring at the audience straight are extracted from Japanese pin-up girls on the magazine cover, which can be found everywhere in the city of Tokyo. The irony of turning the pin-up girls - who usually are positioned to be observed by men - to the uncomfortable gaze of the performer creates the query "Who really is watching us".

2021-ongoing
Kinect, projector, bed sheet



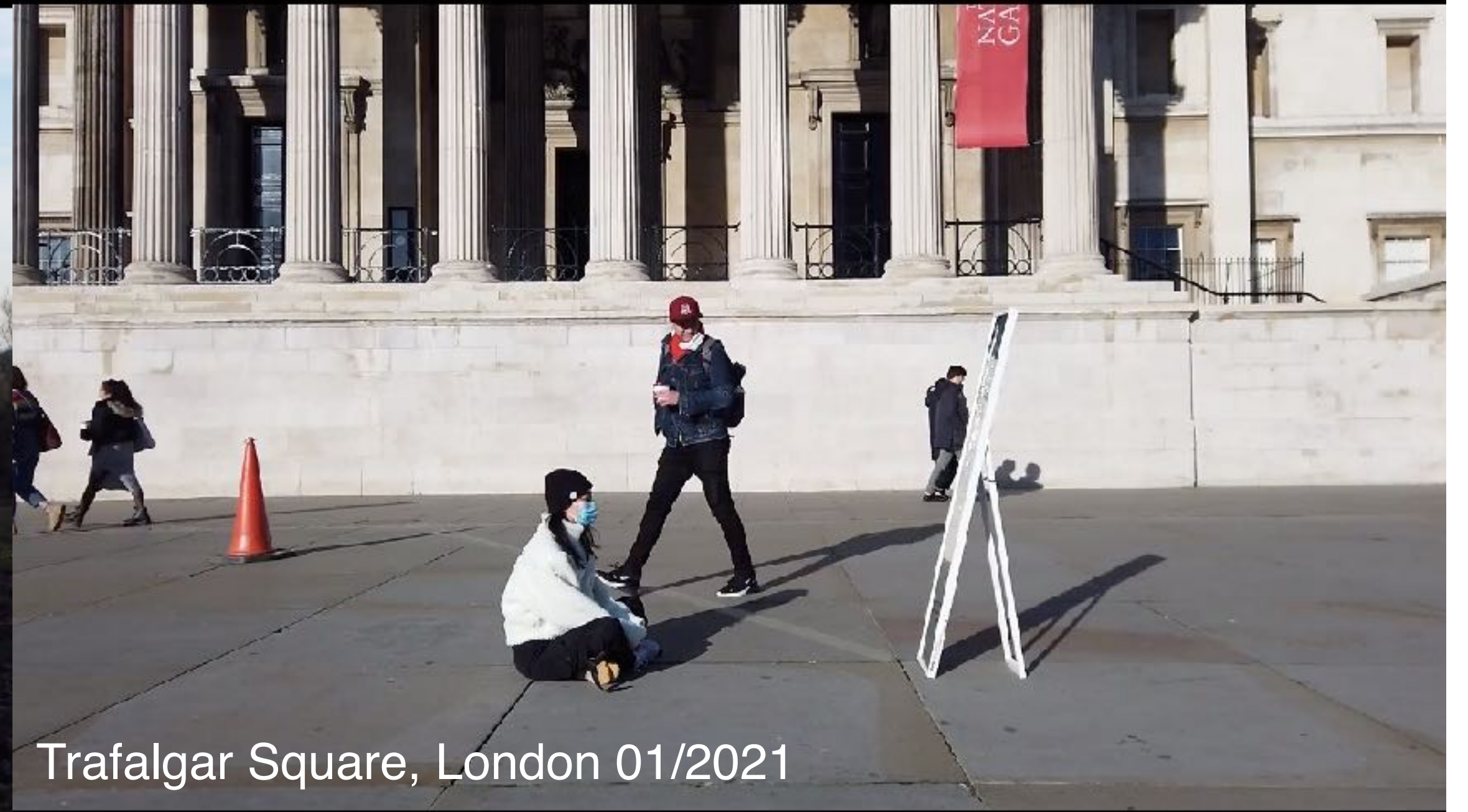
The gaze



Broken Ikea mirror, 150cm*30cm, 2021



Hampstead, London 01/2021



Trafalgar Square, London 01/2021



Chiswick House & Garden, London 12/2020



The Regent's Park, London 01/2021

Film



Missing Stranger

Inspired by my previous performance *The Gaze*, this short film tells the story of a performer who carried a broken mirror from the city to the deserted sea to post notices of missing people to find herself. This gradual "de urbanization" setting and the fading handwriting on the search notice can be understood as a metaphor for the process of continuous self digestion and self reconstruction. With the fall of the mirror at the end, a new self is born from the sea, and the cycle of cause and effect keeps reciprocating.

Mirror is a medium, a screen and a window for us to observe ourselves in our daily life. That is, a tool for forming self-consciousness. But sadly, most people live in the great illusion of self deception all their lives. We are born to decide which family and class we are born in, to be educated and shaped into a good man, and to be forced to accept hedonism and consumerism. This is like building yourself through a broken mirror. Such a life is born and broken. Therefore, here, the broken mirror is a kind of criticism and irony to fight against this Truman scam. In the final analysis, our life is a process of finding ourselves and making peace with ourselves, which is also the core of this short film.

View online: https://www.youtube.com/watch?v=-QJ_PluBN2A&t=6s

Short film, 5m38s, 2021



A woman with dark hair, wearing a white long-sleeved top and a light-colored skirt, is sitting on a rocky shore. She is looking out towards the sea. The background shows a calm sea and a distant shoreline with some buildings under a hazy sky.

WALK THE SEA

In my hometown, Shanghai, there is a small river called Suzhou River, which flows through the Huangpu River and finally into the East China Sea. I have a strong feeling that the relationship between me and my original family is just like that between Suzhou River and the East China Sea. So I enlarged and printed one of my paintings into a 2.5m * 1.2m KT board, and walked it all the way from the source of Suzhou River to the East China Sea, the end of Suzhou River and Shanghai.

In the process of the performance, I further reflect myself to the below questions: Is the intergenerational gap between us and our parents the inevitable cost of the development of the times? So I added a silent subtitle at the end of the film: 'it's time to go home', which I regard as my own motif: no matter how far we go, home is a place that should not be forgotten.

The pattern which lost in translation in terms of education is repetitive. However, generations of human beings would inevitably continue to walk their younger rivers to their expected sea. And this is another pattern that no one could escape from.

View online: https://www.youtube.com/watch?v=Dbb3L_tAmP0&t=6s

Short film/ Performance

2m24s

2019



遛 海
WALK THE SEA



我从小在苏州河
I grew up by the Suzhou River



小的时候我不知道它会流向哪里
When I was a child, I didn't know where it would flow to



苏州河是上海的母亲河
It's the mother river of Shanghai



那天我从苏州河的起点开始
That day I started from the source of Suzhou River



那里是上海的尽头
It's the end of Shanghai



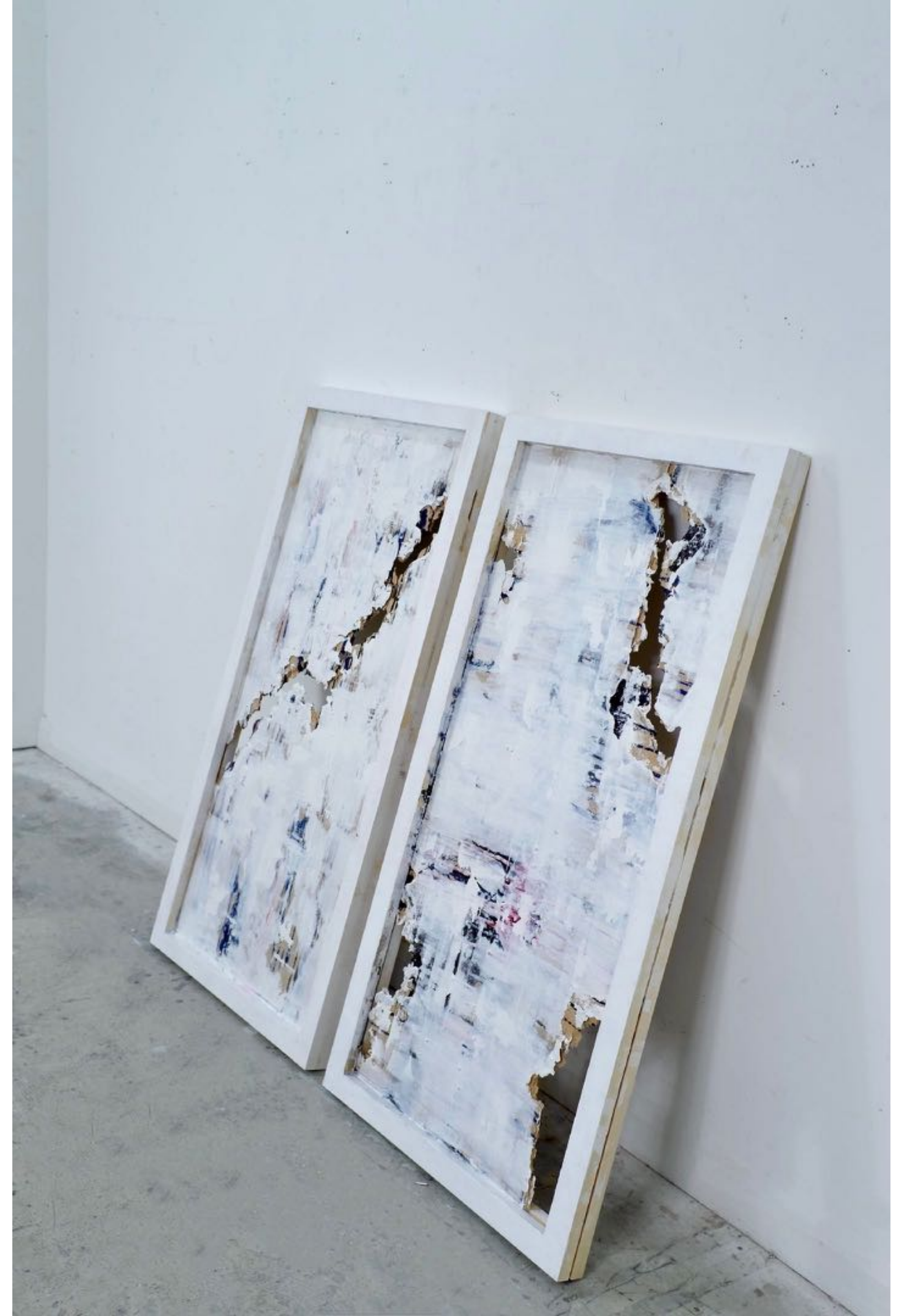
该回家了
It's time to go home

Painting

Time Crevasse

In my native language system (Chinese), there is no clear tense to express the past, the present or the future, so there is a vague immortality in our cultural context. Through the crack in the middle of the painting, the audience can observe the shape of the white pigment over time from the back. I try to express my view of time through this solidified metaphor, namely, eternity.

Acrylic on wood, Double-side painting
0.6m*1.2m, 2021



Time Crevasse - 01

Acrylic on wood,
Double-side painting,
0.6m*1.2m, 2021



Time Crevasse - 02

Acrylic on wood,
Double-side painting,
0.6m*1.2m, 2021

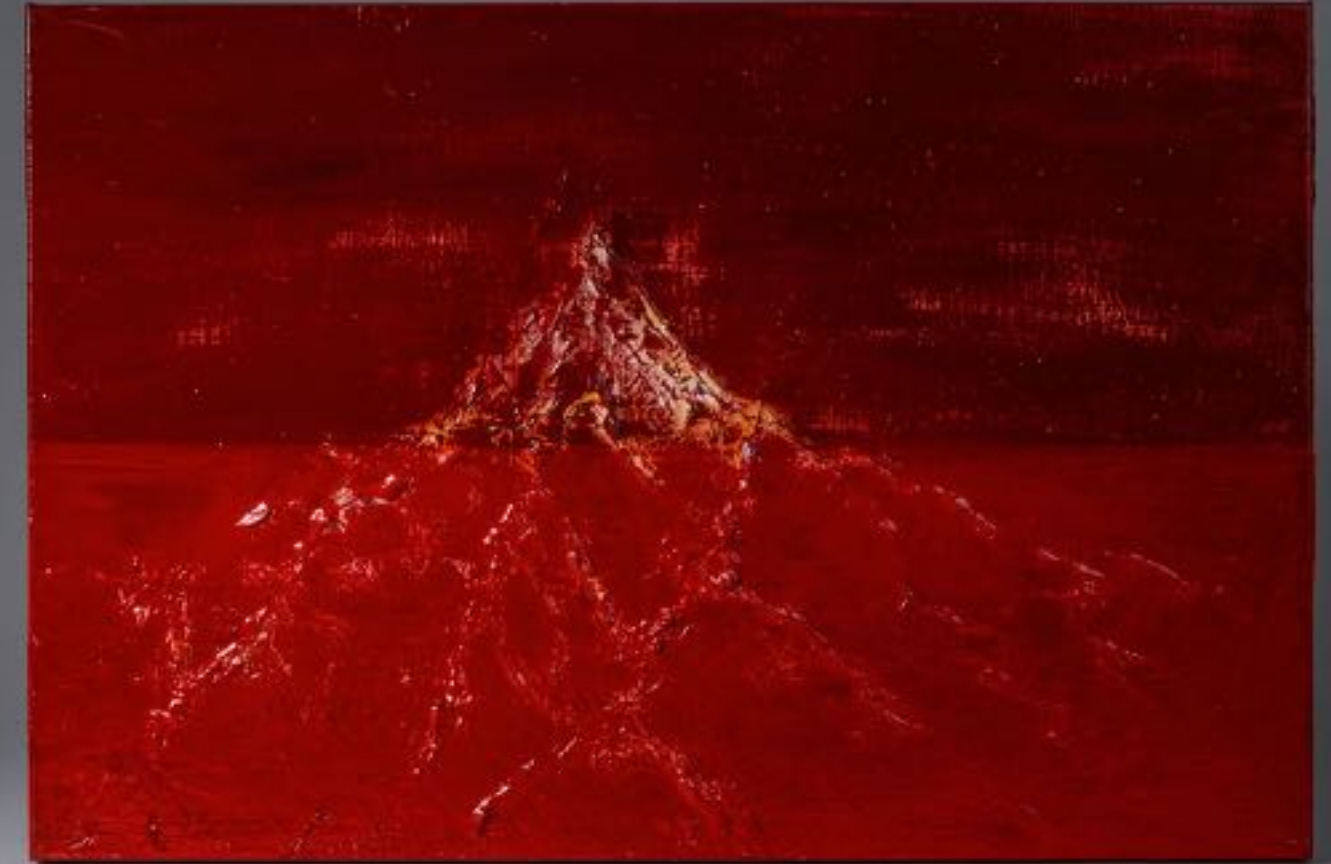




Nonexistent Snowscape



Acrylic on canvas, 0.6m*0.9m, 2020



Nonexistent Snowscape



The birth and death of the flame



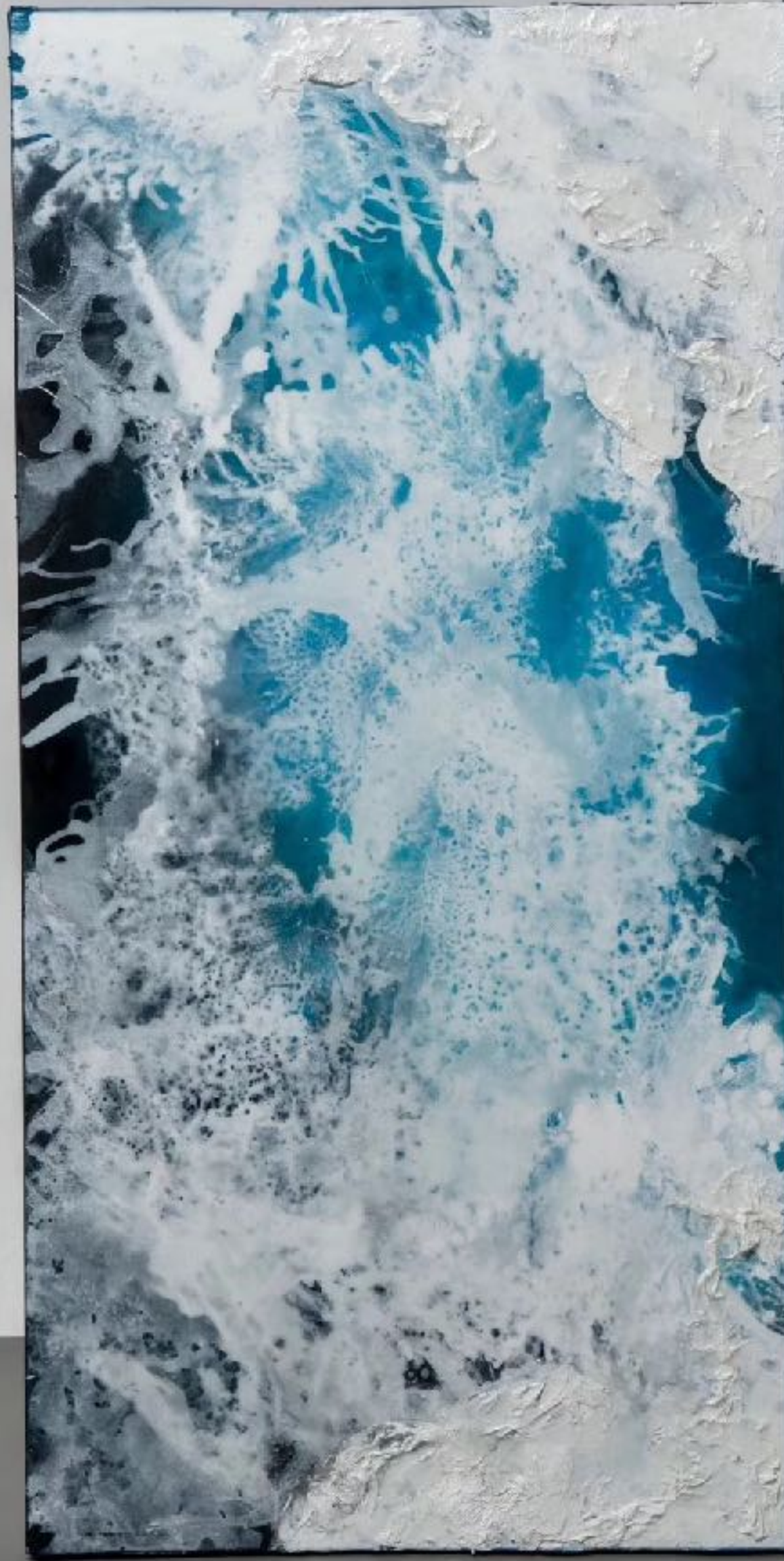
Mixed media on wood, 60cm * 120cm, 2019

The birth and death of the flame

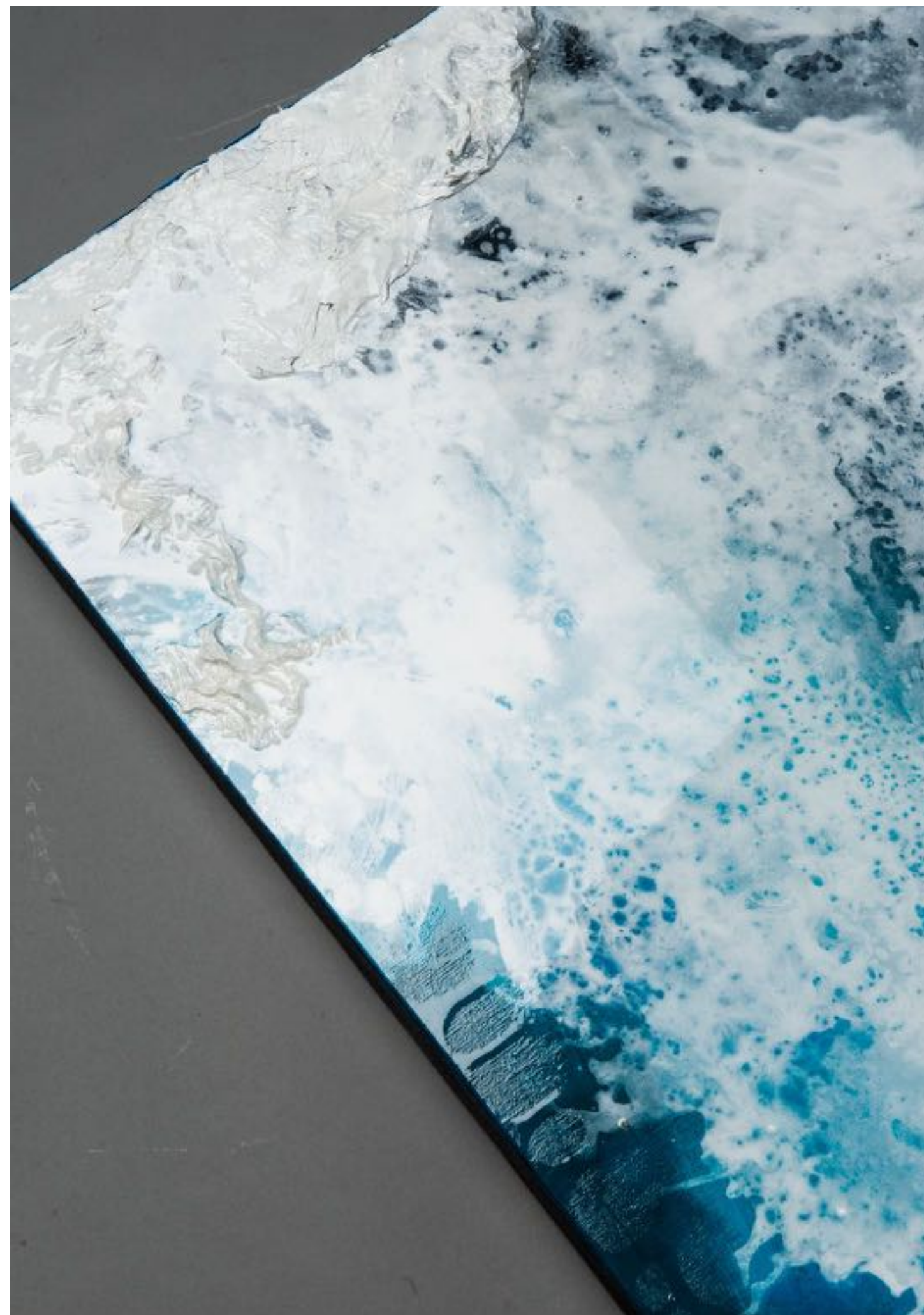




DEEP BLUE



Mixed media, 60cm * 120cm, 2018



DEEP BLUE

STARDUST

Oil on canvas, 80cm * 80cm, 2018



THANKS