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2016-08-29 四方当代美术馆



“山中美术馆”是四方当代美术馆的长期在地项目“地形学”的第二回。这一次,我们将目光投向美术馆自身与其所在山区-老山山脉的历史与现实,并讨论这一场所中人与物的境遇。参加本次展览的 20 位艺术家,全部以委托制作的形式,将作品散布在美术馆展厅、湖区、工地、荒野、遗址及山林间,从完全迥异的物理或精神空间出发,给出对这座“山中美术馆”的不同认知。

王卫 | Wang Wei

装置、玻璃马赛克 | Installation (glass mosaic)

依南京老山废弃矿山所形成的整体山形走势，在其中荒诞性的“植入”一块来自广东东莞马赛克建筑外墙的“直角”与“平面”。作品创作方式上的“托”或“衬”，即借已有的情势去揭示、发展、重构另一种超越现实的“现实”。

Following the overall pattern by which Laoshan's abandoned quarries were dispersed, a level and corner wall piece made of Guangdong Dongguan Prefecture's mosaic was absurdly implanted into the existing mountain landscape. The work's creative process, involving the act of elevation serves as a foil that reveals, develops and reconstructs another reality beyond "reality."



王卫作品《山中的自然史4》细节

王卫是一位多领域的装置艺术家，同时也是独立艺术空间“箭厂空间”的发起人之一。他关注物理空间的引导性如何标示出人们自身的生活现实，通过使用奇妙和出人意料的补充物去改造现有建筑的结构，王卫发展出一套强有力的介入实践，旨在扰乱人们对于空间的普遍认知，同时开启关于建筑、劳动和观看方法之间的对话。

在这次项目中，依南京老山废弃矿山所形成的整体山形走势，在其中荒诞性的“植入”一块来自广东东莞马赛克建筑外墙的“直角”与“平面”。作品创作方式上的“托”或“衬”，即借已有的情势去揭示、发展、重构另一种超越现实的“现实”。作品所在的里口矿坑，自2003年停止开采以来，日益成为人们日常嬉戏的场所，艺术家一方面将他转换为（短暂）现实的遗迹，另一方面也使其成为供游人驻足其间（兴许同样并不会长久）的公共场所，作品介于遗迹与新物之间，在工业行为造成的诡异场景中成为一个特别的存在。

Wang Wei is an installation artist, whose foot has been set on multi fields, and meanwhile one of the founders of Arrow Factory, an independently run alternative art space in Beijing. He mainly focuses on the guiding function of physical space to help people mark one's reality in daily life. By utilizing unimaginable and magical supplement to reform existing architectural structures, he also developed a series of intervention practice to powerfully lead the common recognition of space to different ways, at the same time, starting conversations among architecture, labour and the way of viewing.

Following the overall pattern by which Laoshan's abandoned mining area was dispersed, a wall piece shaping a right corner and surrounding plane, made of mosaic from Dongguan, Guangdong, was absurdly implanted into the existing mountain landscape during this project. The work's creating process, which involves the act of elevation serving as a foil that reveals, develops and reconstructs another reality beyond "reality". The mine pit where the work locates, close to the turning to Lihei Road, has become a place for entertainment since 2003 when local mining came to an end. The artist in one way converted the spot to a remains for (temporary) reality, or the other as a public place for visitors to wander (might not last long either), in which sense, the work itself being defined between ruins and creation, and existence out of the ordinary in a strange industry-made background.