



|Wang Wei| 王衛|

INTRODUCTION

A scaffolding structure that betrays in scope its bird-trapping origins[1]; an erected rectangular red brick wall built to then be demolished following a seventeen day period[2]; a fully foliated panda house that one can peer into but not access[3]. These are but worded examples of the immersive installations created by the Beijing-based artist Wang Wei (b. 1972). Conceived not so much as artworks but rather vehicles for situating artifice in the context of life, Wang Wei actively appropriates existing spaces and visual elements, which he then enlarges and adapts to a gallery setting. Through this intrinsic process of attack, engagement and decontextualisation, he questions the veracity of natural forms before fresh eyes and constructs windows for investigating new layers of meaning.

A graduate from the Fresco Painting Department of the Central Academy of Fine Arts in 1996, Wang Wei was already concerned with the principle tenets of space, viewer interaction and sensory perception. It was being a part of the artistic and curatorial 'Post-Sense Sensibility' movement in the late 1990s early 2000s, however, that unleashed the further essential ingredient: an ad hoc spirit[4]. The group's tendency to organise underground exhibitions, at times unrehearsed, sometimes shocking, solicited not only charged reactions but also brought Wang Wei's work into the realm of performance, carved out of an autonomous space.

An important initial example is his work *Temporary Space* (2003); over the course of seventeen days the piece was built by ten migrant workers or 'brickmongers', enlisted by Wang Wei, whose livelihood consisted (and still does) of collecting bricks from demolished sites and reselling them to new constructions spaces. Using 20,000 bricks, they erected a square room measuring 100 sqm and 4 m in height inside the gallery space. A few days after completion, the walls were torn down and the bricks taken away to be sold, thus fulfilling the cycle and activating a rhythm of construction and dismantling.

Over the course of his career Wang Wei has continued to create installation works that behold a performative element, which increasingly tend to the investigation of artifice. Since 2007, for example, Wang Wei has created a series inspired by the Beijing Zoo; upon a visit he was struck

by the wall designs of the animal enclosures – were they intended for the humans or the animals? These evident fictions or “natural” habitats have since inspired multiple installations including *A Zoo, No Animals 2* (2007) where he created a complete panda house off-site to visitors at the Kunsthalle Project Space, Vienna as well as the installation *Natural History 6* (2013) at Observation Society in Guangzhou, where against a curved mural wall, Wang Wei confronted the viewer with the backdrop of the African Tortoise Cage; a mountainous Saharan background fronted by an incongruously replete and vivid blue lake.

Ultimately, Wang Wei's works persist and thrive upon the challenges of immersion. On the one hand, by bringing these fractions of every day life and inserting them within the white cube, he decontextualises the original and - by nature of the supposed neutral surroundings - highlights the double fictions and absurd realities that reside within our daily surroundings. On the other hand, by altering the space of the white cube, he challenges the original spaces' superiority, and breaks its supposed neutrality. Although no longer underground, Wang Wei has arguably set himself a greater challenge – that of facing a space with charged impressions of commercialism and exclusivity – and altering its meaning not through changing its architecture but rather immersing it in a constructed narrative sequence, replete with visual and bodily impressions.

Wang Wei's work has been exhibited in series of important exhibitions, including: 2023 Taipei Biennial, Taipei Fine Arts Museum, Taipei (2023); By Art Matters, Hang Zhou (2023); UCCA, Beijing (2023); Rockbund Art Museum, Shanghai (2019); Thailand Biennale, Krabi, Thailand (2018); Yinchuan Biennale, MOCA Yinchuan, Ningxia, China (2018); 12th International Architecture Exhibition-La Biennale di Venezia, Venice, Italy (2010); “The Real Thing: Contemporary Art from China”, Tate Liverpool, Liverpool, UK (2007); “Foreign Objects”, Kunsthalle Wien Project Space, Vienna, Austria (2007); Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China (2005, 2002); “A Second Sight: International Biennale of Contemporary Art”, National Gallery in Prague, Prague, Czech Republic (2005); “Between Past and Future: New Photography and Video from China”, International Center of Photography, New York, USA (2004); “Post-sense Sensibility: Bodies and Delusion”, Beijing, China (1999).

[1] *Trap*, Installation, Beijing, (2005)

[2] *Temporary Space*, Installation, Beijing, (2003)

[3] *A Zoo, No Animals 2*, Installation, Kunsthalle Project Space, Vienna, Austria, (2007)

[4] Wang Wei: *Borrowing from Reality*, by Pauline J. Yao, June, (2012) p. 2

介紹

一片鷹架結構中隱約透露出捕鳥器的原形[1]；一個矩形的紅磚建築物建好兩天後被拆除[2]；一座覆滿竹葉的熊貓房間，人們可以窺探卻無法進入[3]。這是北京藝術家王衛(1972)創作的令人沈迷的奇妙裝置藝術。看起來不像是藝術作品，而更像一個聯繫日常生活的巧妙媒介，王衛積極而恰當地將現有空間與視覺元素結合，進而豐富與擴展，使其適應作品所處的展覽環境。通過這種進攻式的、介入式的和去語境的內在過程，他質疑呈現於眼前的自然形式的真實性，構建新的視窗以便研究深層意義。

1996年畢業於中央美術學院壁畫系，王衛其時已開始關注空間的基本原則：與觀者的互動以及感官感知。作為活躍於上世紀90年代末以及本世紀初期的藝術家群體「後感性」成員，此運動也同時將其本性釋放出來：一種即興發揮的性格。[4]這個群體傾向於組織未經預演的先鋒派展覽，常常是令人震驚的，不僅僅尋求緊張強烈的情感反響，也將王衛的作品帶入表演領域，嘗試開拓全新的自主空間。

一件重要的早期作品是「臨時空間」(Temporary Space, 2003)；由王衛徵募的十個外來工或稱「磚販子」——他們的生計是從被拆毀的場地收集磚頭，然後再轉賣給新的建築場地，用兩萬多塊磚頭在畫廊內部建起一個100平方米大小，高4米的方型空間。建好幾天後，這件工程即被拆毀，磚頭被運走賣掉，如此就完成了一次循環，整個過程歷時17天，還原了一場建造和拆解的週期。

在其職業生涯之中，王衛持續創作包含一種表述元素的裝置作品，並不斷加強對巧妙技法的研究探索。譬如自2007年以來，王衛已創作了一系列啓發自北京動物園的作品；在一次遊覽中他震驚於動物圍欄內的牆面設計，這些到底是為人而設還是為動物而設？此類想像的「自然」棲息環境由此激發了許多裝置作品的靈感，包括「沒有動物的動物園2」(A Zoo, No Animals 2, 2007)，這件作品是他在維也納藝術館項目空間展覽區內重建的一個完整的熊貓居室，以及廣州觀察社的作品「自然史6」(Natural History 6, 2013)，在一面弧形牆前，王衛使觀者身臨非洲龜籠子的背景之中，龐大的撒哈拉沙漠的前景卻是一片不協調的豐滿而靈動的藍色湖泊。王衛的作品堅持並隨沈浸式作品帶來的挑戰而成長。

一方面，通過帶入日常生活中的片段並將其嵌入白盒子空間，他將原物脫離語境利用其中性空間的特性，強調我們日常環境的雙重虛構和荒謬的現實。另一方面，通過改變這類白盒子空間，他挑戰原空間的優越感，並打破其本身的中立性。雖然不再處於地下狀態，王衛卻給自己設定更大的挑戰——面對具有濃厚排外氣息的空間，不是通過改變其結構，而是通過將其沈浸於一個構築的敘述序列之中而改變其意義，充溢的視覺印象來最終達到對思想和實體的影響。

王衛的作品曾在眾多重要的展覽中展出，包括：2023年台北雙年展，台北市立美術館，台北(2023)；天目里美術館，杭州(2023)；UCCA，北京(2023)；外灘美術館，上海(2019)；泰國雙年展，甲米，泰國(2018)；銀川雙年展，銀川當代美術館，銀川(2018)；第12屆威尼斯建築雙年展中國館(2010)；深圳香港雙城雙年展(2009)；「真實事件：來自中國的當代藝術」，英國泰特利物浦美術館(2007)；「有異物」，維也納美術館項目空間(2007)；「別樣」，第二屆廣州三年展(2005)；「第二視線」，布拉格雙年展(2005)；「在過去與未來之間——中國新影像」，紐約國際攝影中心(2004)；首屆廣州三年展，廣東美術館(2002)。

[1] 捕捉器，裝置，北京，(2005)

[2] 臨時空間，裝置與行為，北京，(2003)

[3] 沒有動物的動物園，裝置，維也納美術館項目空間，(2007)

[4] 王衛：《借現實》，姚嘉善，(2012年6月p. 2)

Xing
十字路口

APARTMENT 19, Berkeley, CA, USA
APARTMENT 19, 伯克利, 加州, 美國

28.08 – 20.09.26



Installation view
展覽現場

Photo: Yiming Clara @cla___li / Apartment 19 @_____apartment19



Installation view
展覽現場

Photo: Yiming Clara @cla__li / Apartment 19 @_____apartment19



Installation view
展覽現場

Image courtesy of the artist

Co-produced by the Institute for Photography and the UCCA Centre for Contemporary Art (Beijing), where it was shown in 2023, **Slide/Show. Projections and Contemporary Art in China* is making a stop at the Frac Grand Large (Dunkirk) for its first European presentation.

In China, from the 1980s onwards, against a backdrop of transformation and greater openness to international exchange, art-historical texts and images from the rest of the world began to circulate. At the same time, the reopening of art schools and the emergence of independent art groups spurred a shift characterised by experimentation, the assertion of the individual and new conceptual practices. Easily transportable and reproducible, the slide thus played a central role: initially a medium for transmission and exchange, it also became a strategic tool for shaping the discourse of the artistic avant-garde.

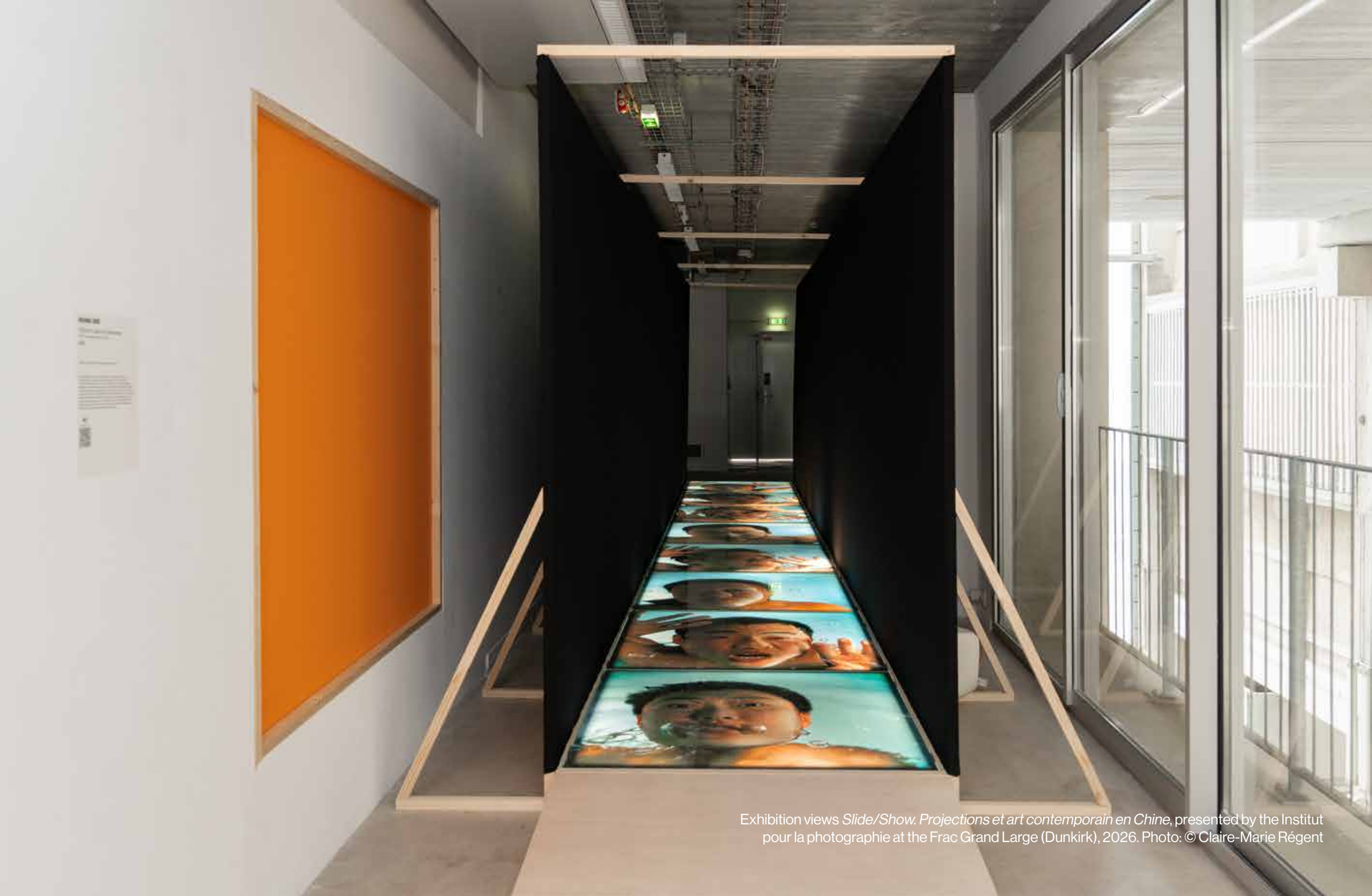
Bringing together leading figures in Chinese contemporary art, this exhibition — co-produced with the UCCA Centre for Contemporary Art (Beijing) and presented for the first time in Europe — highlights the fundamental role of photographic projection in the development of contemporary art in China, from the Cultural Revolution to the 2010s.

- Text by Frac Grand Large

Slide/Show: Film screenings and contemporary art in China
幻/燈：中國當代藝術中的光影圖像

Frac Grand Large — Hauts-de-France, Dunkirk, France
Frac Grand Large — Hauts-de-France, 敦刻爾克, 法國

10.04 – 30.08.26



Exhibition views *Slide/Show. Projections et art contemporain en Chine*, presented by the Institut pour la photographie at the Frac Grand Large (Dunkirk), 2026. Photo: © Claire-Marie Régent



Exhibition views *Slide/Show. Projections et art contemporain en Chine*, presented by the Institut pour la photographie at the Frac Grand Large (Dunkirk), 2026. Photo: © Claire-Marie Régent

“Starry Sky” Installation

Asphalt waterproof coating, Acrylic paint

A starry sky mural was painted on the rooftop terrace of BRC Studio at Rome Lake in Shunyi, Beijing, inspired by the nocturnal house at the Beijing Zoo.

Erected at the group exhibition “Regarding the Artist” , BRC Studio, Beijing , September of 2025.

《一地星空》裝置

瀝青防水塗料，丙烯顏料

在北京順義羅馬湖 BRC Studio 的屋頂露台上繪制了一幅來自北京動物園夜行動物館的星空壁畫，作品2025年9月實施於BRC Studio群展「藝術家」。

Regarding the Artist
藝術家

BRC Space, Beijing
BRC空間，北京

21.09 – 09.10.25



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供

土壤、木、松茸、礦物、石料.....這些原始而確切的自然之物，在現代性的進程中被賦予了價值屬性，其形態的流變卻不再只限於功能性，而更多地被附著了人為的意志和需求。展覽“不明之物”呈現了一個自然與非自然、具體與抽象交匯的場域。展覽還原或仿造了物質的自然形態，將觀念隱於形式，它試圖回應真實與虛構、社會現實與內在精神之間難以辨明的張力。

Unidentified Object
不明之物

Song Art Museum, Beijing
松美術館，北京

08.06 – 11.08.24



Natural History 4 (Street Corner)

《自然史4(街角)》

2024

Temporary wall, mosaic tiles, dimensions to be determined by space

臨時牆·馬賽克瓷磚·尺寸依空間而定

Installation view

展覽現場

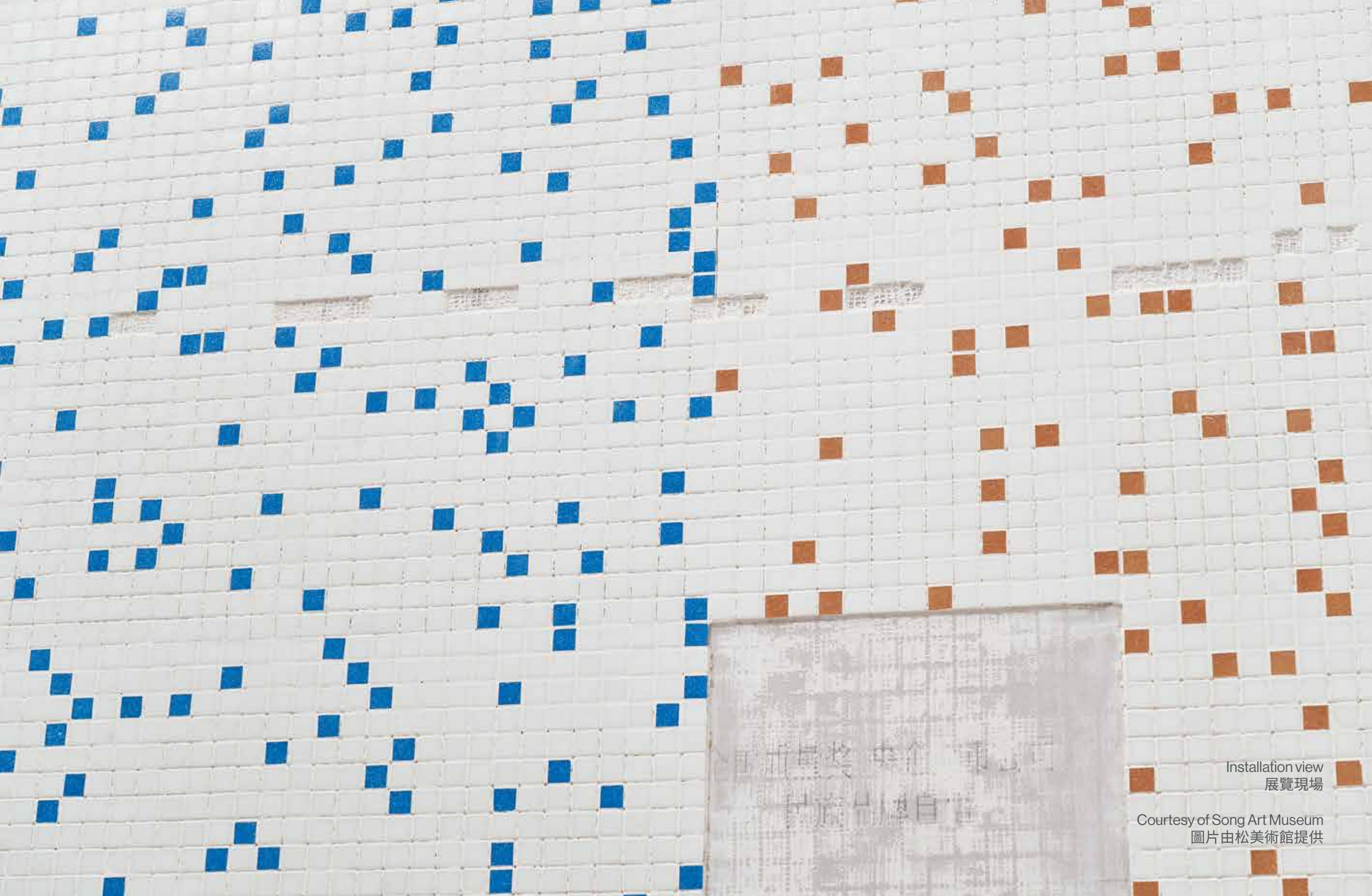
Courtesy of Song Art Museum

圖片由松美術館提供



Installation view
展覽現場

Courtesy of Song Art Museum
圖片由松美術館提供



Installation view
展覽現場

Courtesy of Song Art Museum
圖片由松美術館提供

“Untitled” Installation

4 Solar-powered LED light strings, each 20 meters long

On farmland that has been abandoned for many years, using the leftover steel frame of a greenhouse, several LED light strings are hung to greet any nighttime passersby.

Erected at the group exhibition “Strange Stories from a Chinese Studio” ,B.R.C Studio, Beijing , October of 2023.

《無題》裝置

4根太陽能幻彩燈帶，每根20米長

在北京順義羅馬湖邊一片荒廢多年的農地上，利用曾經的暖棚鋼架懸掛起數條LED燈帶，向夜晚每一位經過的路人致意。作品 2023年10月實施於 BRC Studio 群展「志異」。

Strange Stories from a Chinese Studio
志異

BRC Space, Beijing
BRC空間，北京

05.10 – 05.12.23



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供

“Nearby” Installation

Tin sheeting and solar-powered LED light string

“It will be outside if the weather is good.” A text message taken from the entrance of the Elephant Pavilion at Beijing Zoo is slightly altered and mounted on the roof of a house near the BRC studio of Luoma Lake.

Erected at the group exhibition “Brain Fog,” BRC Studio, Beijing , April of 2023.

《附近》裝置

金屬鐵皮立體字，太陽能LED燈串

「天氣晴好，在室外展出。」一段引自北京動物園大象館入口處的文字信息，出現在了北京順義羅馬湖BRC空間附近居民的屋頂上，作品2023年4月實施於BRC群展「腦霧」。

Brain Fog
腦霧

BRC Space, Beijing
BRC空間，北京

16.04 – 17.07.23



。出舞伎室麻，我翻戶木

Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供



Installation view
展覽現場

Courtesy of the artist
圖片由藝術家提供

Trained in fresco painting at the Central Academy of Fine arts in Beijing in the 1990s, Wang Wei belongs to the generation of artists who gained the technical training of realist art while consciously departing from its doctrinaire methodology. He and his cohort were less interested in simply imitating images from the Western canon, than in contemplating how the impulse toward realism had evolved and taken expanded forms over time. Wang seeks to foreground the essence of objects and their social and political resonances. By altering spatial configurations and the position of viewing, Wang's work can challenge viewers' awareness of a place.

In the Taipei Biennial 2023, Wang has placed a free-standing wall in the center of a corridor to divide the space in half. Both sides of the wall feature an image composed of hundreds of mosaic tiles. The composition mirrors the view that the audience would see from the large window in the museum corridor.

These tiles are manufactured in Fosan, Guangdong, and were used frequently in the 1970s and '80s on the facades of buildings in Taiwan, Hong Kong, and coastal regions of southern China. The inexpensive tiles provide a level of protection from the wet and humid weather in these areas while also serving as decoration for the exteriors and interiors of buildings. The aesthetics of such public decor is grounded in a combination of practicality and popularity, and it has become a unique part of the region's built environment. Wang chose a mundane area in the museum, one that is often overlooked, as the basis for Mirror, a nod to the quotidian nature of the tiles.

The work reflects Wang's mastery of realist image-making techniques while also foregrounding abstract qualities of the materials. The tiles evoke a shared memory of domestic living spaces held by people divided by borders and ideologies. The extraction and displacement of the tiles from their original context highlights Wang's fundamental provocation: that what we see depends on how we see.

- Text by Taipei Biennial

Small World: 2023 Taipei Biennial 「小世界」：2023年台北雙年展

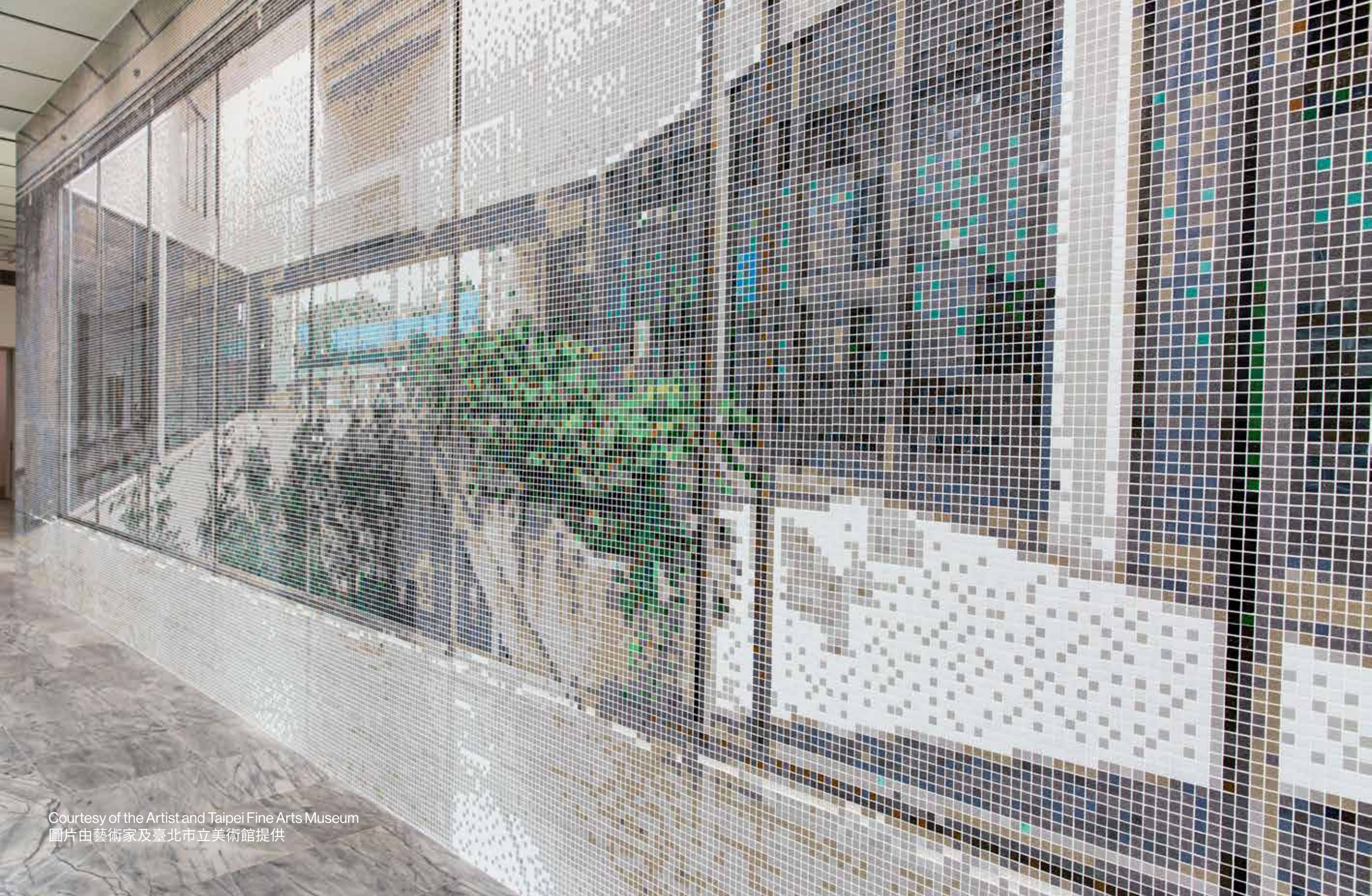
Taipei Fine Arts Museum, Taipei, Taiwan
台北市立美術館，台北市，台灣

18.11.23 – 24.03.24



Mirror
《鏡子》
2023
Mosaic tiles
1600 × 400 × 30 cm

Courtesy of the Artist and Taipei Fine Arts Museum
圖片由藝術家及臺北市立美術館提供



Courtesy of the Artist and Taipei Fine Arts Museum
圖片由藝術家及臺北市立美術館提供

The Rearview Landscape, or a Trip of Ownership
后视景观：一段关于所有权的旅程

UCCA Dune, Aranya Gold Coast, Beidaihe
UCCA沙丘, 北戴河阿那亚黄金海岸

04.12.21 - 12.06.22

Wang Wei returns to his previous “Natural History” works, borrowing the form of an irregularly shaped, grass-green platform in the primate habitat at the Shanghai Zoo to expose the multiple relationships between viewers and those being viewed.

王衛則繼續此前“自然史”創作，挪用上海動物園靈長動物館中形狀不規則且散發著草綠色光澤的地台，以此揭示參觀者和被觀看者之間的多重關係。



Installation view
展覽現場

Courtesy UCCA Center for Contemporary Art
圖片由UCCA尤倫斯當代藝術中心提供



Installation view
展覽現場

Courtesy UCCA Center for Contemporary Art
圖片由UCCA尤倫斯當代藝術中心提供

Installation view
展覽現場

Courtesy UCCA Center for Contemporary Art
圖片由UCCA尤倫斯當代藝術中心提供





Higher Altitude Montane Forest
《海拔較高的山林》
2021

Metal structure, plywood, cement, tile, water-based paint
鋼架、木工板、水泥、瓷磚、水性漆
650 × 810 × 58 cm



Higher Altitude Montane Forest
《海拔較高的山林》
2021



Higher Altitude Montane Forest
《海拔較高的山林》
2021

Utopia

理想國

B.R.C. Space, Luoma Lake, Shunyi, Beijing

B.R.C. 空間，北京順義區羅馬湖

01.12.21 - 30.01.22



Corner
《街角》
2021

Light box
燈箱
300 x 300 x 10 cm

“Two resembling, overlapping, folded into reality, corners of corners”

The video *Corner* (taken in March 2019) was originally a record of the remnants of an artwork, located on the streets of the Zhusigang neighborhood, an old city of Guangzhou. The walls of a common street corner underwent a repeated process of covering, peeling, and re-covering.

In December 2021, *Corner* was re-presented as an installation at a village in suburban Beijing. The installation, in the form of a lightbox, was displayed on the facade of a building that stood on the street.

「兩個相似的、重疊的、塞進現實的、街角的街角」

《街角》本是2019年3月對廣州老城竹絲崗社區街頭一件作品殘跡的記錄，現實中一個平凡的街角經歷了一次反復的覆蓋、揭除與再覆蓋的過程。

2021年12月，《街角》以燈箱攝影裝置的方式呈現在北京郊外某村莊一座臨街建築物的外立面上。





Listen 聽

St Saviour's, Aberdeen Park, N5 2AR, London, UK
英國倫敦Aberdeen Park, 前聖救主教堂 (St Saviour's), N5 2AR

26.09.19 - 03.11.19

 Exhibition Documentation

Edouard Malingue Gallery (Hong Kong/Shanghai) is thrilled to announce the opening of a temporary project space in London that aims to create thoughtful dialogue across geographies and mediums.

Situated in a grade 1 listed building in Islington, the space will open with the performative installation ‘Listen’ by conceptual artist Wang Wei (b. 1972, China). First staged in Beijing in 2006 at Marella Gallery, the project addresses moments of quiet exchange, the act of seeing and listening, and how this can extend to voyeurism rather than connection. Nestled in St Saviour’s Studios, which has a 30-year history of providing studio spaces for artists, the project space sits as a complementary area for mutual exchange and will be accompanied by an active public programme bringing together curators, academics and audiences.

Building a connection with the environment and context, ‘Listen’ is emblematic of Wang Wei’s concern with the principle tenets of space, viewer interaction and sensory perception. Part of the artistic and curatorial ‘Post-Sense Sensibility’ movement in the late 1990s early 2000s, Wang Wei and the group had a tendency of organising underground exhibitions, at times unrehearsed, which brought his work into the realm of performance. ‘Listen’, in particular, involves a large frosted rectangular glass box in which a person stands, eavesdropping at regular intervals on the visitors. Lit from within, the person’s silhouette outlines through the glass, making them, in turn and instead, the subject of attention.

Ultimately, ‘Listen’ is not so much conceived as an artwork but rather a vehicle for identifying artifice in the context of everyday life. Through the focus on exchange, interaction and visibility, the viewer is prompted to reflect on effective communication and connection. Furthermore, it encourages a quiet yet sensitive sense of awareness – a mode that extends beyond this installation to the rest of the project series and more widely our daily ongoings.

With thanks to Steven Albutt, Andy Wicks, Benjamin Allen, Ying Tan, Dr. Wenny Teo, Dr. Nixi Cura and Dr. Kate McMillan and all performers and team. Space design Benjamin Allen, EBBA Architects. Accompanying curatorial text Ying Tan.

///

About St Saviour’s

Completed in 1866 to a design by William White, St Saviour’s Church echoes the contemporary Oxford movement and Pre-Raphaelites. Its proportions, brick adornment and tile motifs are reminiscent of Keble College, Oxford. John Betjeman, the poet, has recalled how he worshipped at the church as a boy with his family, who lived in nearby Highbury New Park. In 1988 it became the home of the Florence Trust, a charity established by the English artist Patrick Hamilton to provide a peaceful space for artists to develop their work. Today, it is home to St. Saviour’s and holds ten artists studios.

馬凌畫廊 (香港／上海) 很榮幸呈獻位於倫敦的臨時空間項目，以創造一次跨地域、跨媒體的藝術交流。

位於伊斯靈頓的一級歷史建築物中，項目空間首先呈現的是概念藝術家王衛（1972年生於中國）的現場行為裝置作品《聽》。該作品首度於2006年在北京的瑪蕊樂畫廊中展出，它旨在探討那些在沈默中交流的時刻、「看」與「聽」的行為，以及其如何引申為窺私而非連結。座落於在過去30 年間為藝術家們提供創作空間的前聖救主教堂(St Saviour’s) 工作室中，項目空間作為一片互補性的區域，旨在透過主動的公共項目將策展人、學者和觀眾融於一堂，促進互相交流。

《聽》連結了環境與語境，充分彰顯藝術家王衛對空間、觀者互動和感知這類基本原則的關注。作為上世紀90年代末至本世紀初的「後感性」運動的參與者，王衛與其他運動成員都傾向於組織地下展覽。他們有時甚至不作任何事先預演，從而也將王衛的創作帶進表演的領域。尤其在《聽》這件作品中，一個人站在一個大磨砂玻璃盒子裡，定期地去偷聽觀眾的聲音。透過玻璃盒內的光源，人的輪廓透過陰影顯現於玻璃上，從而使其反之成為被關注的對象。

歸根結底，與其視《聽》為一件藝術品，倒不如說它而更像一個日常生活中識別詭計的工具。它通過聚焦於交流、互動和能見之物，以激起觀眾對有效的溝通和關係的反思。再者，它鼓勵開啟一種溫婉而靈敏的意識感，讓思考從裝置本身，蔓延至本次項目的其他作品，或更廣而甚至我們日常生活之處。

特別鳴謝：Steven Albutt, Andy Wicks, Benjamin Allen, 談穎、張溫惠博士、黃巧巧博士、Kate McMillan博士以及一眾演出者和團隊
空間設計：Benjamin Allen、EBBA Architects
策展文字：談穎

///

關於前聖救主教堂 (St. Saviour’s)

前聖救主教堂 由William White 設計，於1866年建造完成。教堂建築風格與當代牛津運動和前拉斐爾派相呼應。它的結構比例、磚塊裝飾和瓷磚圖案讓人聯想到牛津大學基布爾學院。詩人 John Betjeman 曾回憶起孩童時代與家人居住於附近的海布里新公園時，曾一同到教堂做禮拜的情境。1988年，教堂成為佛羅倫薩信託基金會 (The Florence Trust) 的所在地。該慈善機構由英國藝術家 Patrick Hamilton 設立，旨在為藝術家提供寧靜的創作空間。如今，前聖救主教堂裡容納了十家藝術家工作室。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

That is a Layer of Gauze that Mimics the Texture of the Wall
那個是用紗布做的一層模仿牆面的肌理

Edouard Malingue Gallery, Shanghai, China
馬凌畫廊, 上海, 中國

07.09.19 - 20.10.19

 Exhibition Documentary

Edouard Malingue Gallery (Shanghai) is pleased to present Wang Wei's solo exhibition "That is a Layer of Gauze that Mimics the Texture of the Wall" on 7th September. Wang Wei's earlier works explore artistic experiences that are extemporaneous, procedural, site-specific and de-constructivist. For instance, works such as Temporary Space (2003), Ever Widening Ever Narrowing (2005), and Trap (2005) focus on the individual's awareness of place and status in relationship to spatial planning and an individual's sensibility. In recent years, his practice has seen transplanting found visual elements and existing structures into the exhibition space. By altering the mode and position of viewing, Wang Wei explores the essence of the object and its implied social and political significance. Among the most frequently adopted resources and materials he uses include murals of the Beijing Zoo and the mosaic tiles manufactured in Guangdong, China. "That is a Layer of Gauze that Mimics the Texture of the Wall" presents Wang Wei's three most recent works.

A free-standing white wall diagonally divides the gallery space in half. The wall stands on an equal area of mosaic floor, entitled Suppressed Natural History 4. Wang Wei has appropriated a mosaic pattern found in Dongguan for this series of works, Natural History 4. The regions along the Chinese Southwest sea board are known for their wet weather, and façades of the buildings are often covered in mosaic tiles, to protect and decorate the buildings with inexpensive materials. Upon Wang Wei's first visit to Dongguan in 2012, he was amazed with this city enwrapped in mosaics, where patterns and colors were either chaotic and random, or neat and orderly. Although the origins of these patterns unknown, they are readily adopted and continue to evolve. This kind of aesthetics for public décor – grounded on a combination of practicality with mainstream popularity – has become a unique landscape, an artificial nature that gradually saturates the urban landscape. Wang Wei's Natural History 4 series can be comprehended as abstract paintings, rendered in mosaic tiles, where the material itself acts as the surface decor and the Dongguan-made pattern becomes its brushwork. The extraction and displacement of the mosaic tiles' original context highlights what the artist refers to as "inexpensive aesthetics," addressing the desires that motivate such a spectacle.

The CMU bricks used in building construction are scattered around Suppressed Natural History 4 in the gallery space. Each brick is painted with the mural of a night constellation, found in the pavilion for nocturnal animals in the Beijing Zoo. The CMU brick is a substance which is light-weight and makes large volume buildings possible. Since 2018, Wang Wei has adopted this convenient and versatile construction material to his work. This marks his third execution of Panorama 3 (previously mounted at Parasite in Hong Kong and Rockbund Art Museum in Shanghai). The artist considers this series an ongoing action, whose every presentation varies in its site-specificity. The walls inside the cages of the zoo are often painted with natural scenes

of blue skies, white clouds, oceans, and forests. The zoo's curved wall surfaces and panoramic murals are techniques for creating an immersive visual deception. However, rather than considering them as a deceit to the animals, they serve as psychological compensation for zoo visitors who are likely to comfort themselves with the idea that the animals are "living in nature." Painting here disguises rather than decorates a deceptive space. Wang Wei's transplanting of the murals, from the zoo to the exhibition space, confuses the sense of space and displaces its context, urging the viewer to wonder what they are actually looking at, and whether or not to believe what they see?

The third work, Corner, is a video that expands from Wang Wei's previous work, Famous Last Word. The latter was realized on the outer wall of a community kindergarten in Guangzhou at the end of 2018. The sentence depicted on the wall comes from a private conversation in which the artist explained one of his wall related artworks, "That is a layer of gauze that mimics the texture of the wall." The artist had initially hoped to peel off a layer of the wall to expose its pale-yellow bricks underneath, as the phrase implies. However, in the course of realizing the work, a series of unexpected events aborted the original plan. Fortunately, the alternative still resonated with the internal logic of this work – the wall was covered, then revealed, covered up again, and revealed again. In other words, the ambiguous qualities of text and content are constant departing from and reshaping reality. For Corner, Wang Wei returns to the location of the work a few months later, and points his camera lens at this quiet, intense, ambiguous street corner, where the site remains a pile of unfinished rubble.

Hence, "That is a Layer of Gauze that Mimics the Texture of the Wall" became the title of this exhibition. This seemingly garrulous statement is in fact the essence of his artistic exploration in recent years, for whom art mimics reality and makes it questionable, compelling its viewer to reflect on the essence of reality. The three works in this exhibition are indeed about the walls: the entirely exposed wall (Suppressed Natural History 4); the fully covered wall (Panorama 3); and the walls in-between state of being covered and revealed (Corner). The formal variations of the wall exist within the same space, where their underlying contents resonate with each other, so presence and absence engender a contradictory yet absurd existence.

馬凌畫廊上海將於9月7日舉辦王衛的個展《那個是用紗布做的一層模仿牆面的肌理》。藝術家早期的作品探討一種即興的、過程性的、現場創造及拆除的藝術體驗，例如作品《臨時空間》（2003年）、《越來越寬、越來越擠》（2005年）、《捕捉器》（2005年），關注空間規劃中的權力意志和空間內的個體感知。近年來，他常常將現成的視覺元素和空間結構移植到展覽現場，通過改變觀看方式和觀看地點，來探索觀看對象的本質及其背後的社會和政治含義。其中北京動物園的壁畫和產自中國廣東的馬賽克瓷磚是他最為常用的素材和材料。本次展覽將展出王衛的三件近作。

畫廊裡一道錯位的白牆將空間按對角線一分为二，白牆壓住一片同等面積的馬賽克地面，這是《被壓住的自然史4》。《自然史4》是王衛對東莞馬賽克圖案花紋直接挪用的一個作品系列。中國的東南沿海一帶由於雨水豐沛通常在建築物的外立面用馬賽克瓷磚作為貼面，既可以保護建築又兼具裝飾性和廉價的優點。王衛在2012年初次造訪東莞時便驚嘆於這個被馬賽克包裹的城市，圖案與色彩或混雜突兀，或規整有序，花紋樣式來源不明卻有蔓延生長與演化的能力。這種基於實用主義精神而兀自發展起來的流行於市民階層的空間裝飾美學成為一道獨特風景，一種逐漸凝固於城市中的人造的自然。王衛的《自然史4》系列可以被視作馬賽克抽象繪畫，馬賽克是為顏料，東莞製造的圖式是為筆觸，通過抽離並轉移其原有的語境，凸顯一種被藝術家稱之為“廉價審美”的屬性，探討這種視覺景觀背後的個體意志。

展覽現場圍繞《被壓住的自然史4》還散落了一地的建築用水泥輕體磚，磚塊上繪製了來自北京動物園夜行動物館的星空壁畫。輕體磚是一種通過增加孔洞和縫隙來實現體積大重量輕的牆體填充材料，王衛自2018年起開始嘗試在作品中使用這種極具簡便靈活性的建築材料，而這也是他今年第三次實施作品《全景3》（前兩次分別在香港Parasite和上海外灘美術館），藝術家將此系列視為一個持續中的行動，每一次針對所處空間而作出不盡相同的現場呈現。動物園籠舍中的牆壁往往被繪製上藍天、白雲、大海、叢林等自然景觀，弧形牆面、全景壁畫的形式

被經常用以製造一種沉浸式的視覺欺騙，但與其說是為了欺騙生活其中的動物們，不如說是給前往觀看的遊客做心理補償：你看，它們就像生活在大自然中一樣！繪畫在此由裝飾變成掩飾，一個真正虛偽的空間。王衛把動物園壁畫移植到展廳，曖昧的空間感和錯位的語境讓觀眾思考我們究竟看到的是什麼，我們是否可以相信我們所看到的。

第三件作品是錄像《街角》，它是作品《金句》的延續，後者於2018年年末實施於廣州一家社區幼兒園的外牆上，這句“金句”出自藝術家早先解釋自己一件與牆面有關的作品時候的一段私人對話：“那個是用紗布做的一層模仿牆面的肌理”。藝術家原希望通過剝離一層牆皮，露出牆面原始的米黃色瓷磚，讓此段文字顯現出來。但在作品實施的過程中發生了一系列干擾事件，因變故沒有如預期的那樣實現出來，但卻以另外一種方式達到了作品內部的邏輯自治，牆面被覆蓋、揭示、再覆蓋、再揭示，文字與內容在這片屬性模糊的地帶不斷脫離並重塑著現實。錄像作品《街角》中，王衛在幾個月後又回到這個地方，把鏡頭對準這個平靜、緊張、曖昧的街角，現場只有一片未完成的殘跡。

此“金句”亦成為了這次展覽的展題。這句看似絮叨的說明其實正是他近年之藝術探索的本質：藝術模擬現實，令現實變得可疑，從而思考現實的本質。展覽中的三件作品也確實都與“牆面”有關：被徹底揭露的“牆面”（“被壓住的自然史4”）；被全面覆蓋的“牆面”（“全景3”）；以及一塊處於被遮蓋與被揭示之間的中間狀態的牆面（“街角”），牆面的不同形態在同一個空間裡並存，三者在內容上的潛在聯繫形成了一種互文關係，在場與缺席在此共構著一個矛盾且荒誕的“存在”。



Installation View
展覽現場



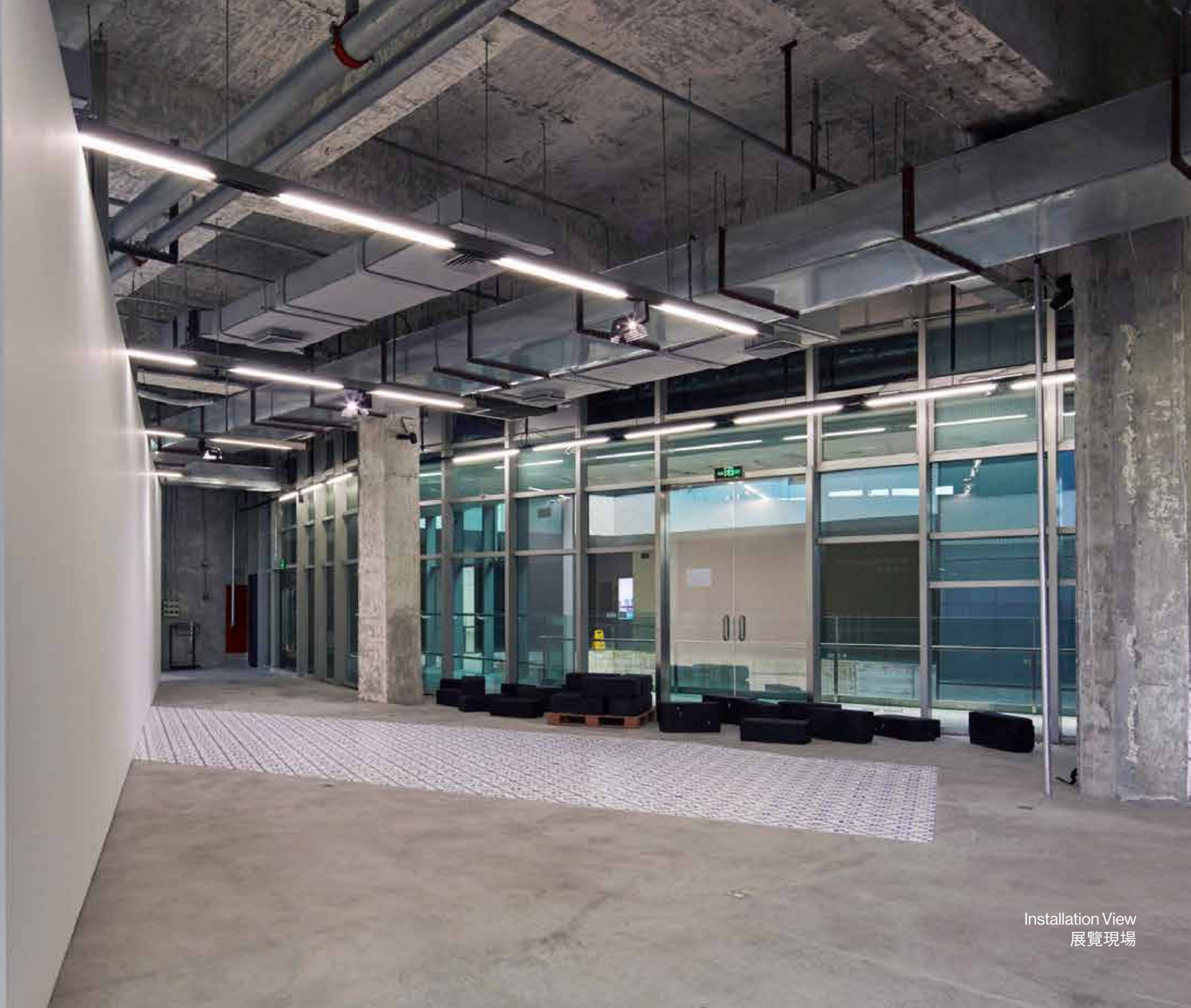
Installation View
展覽現場



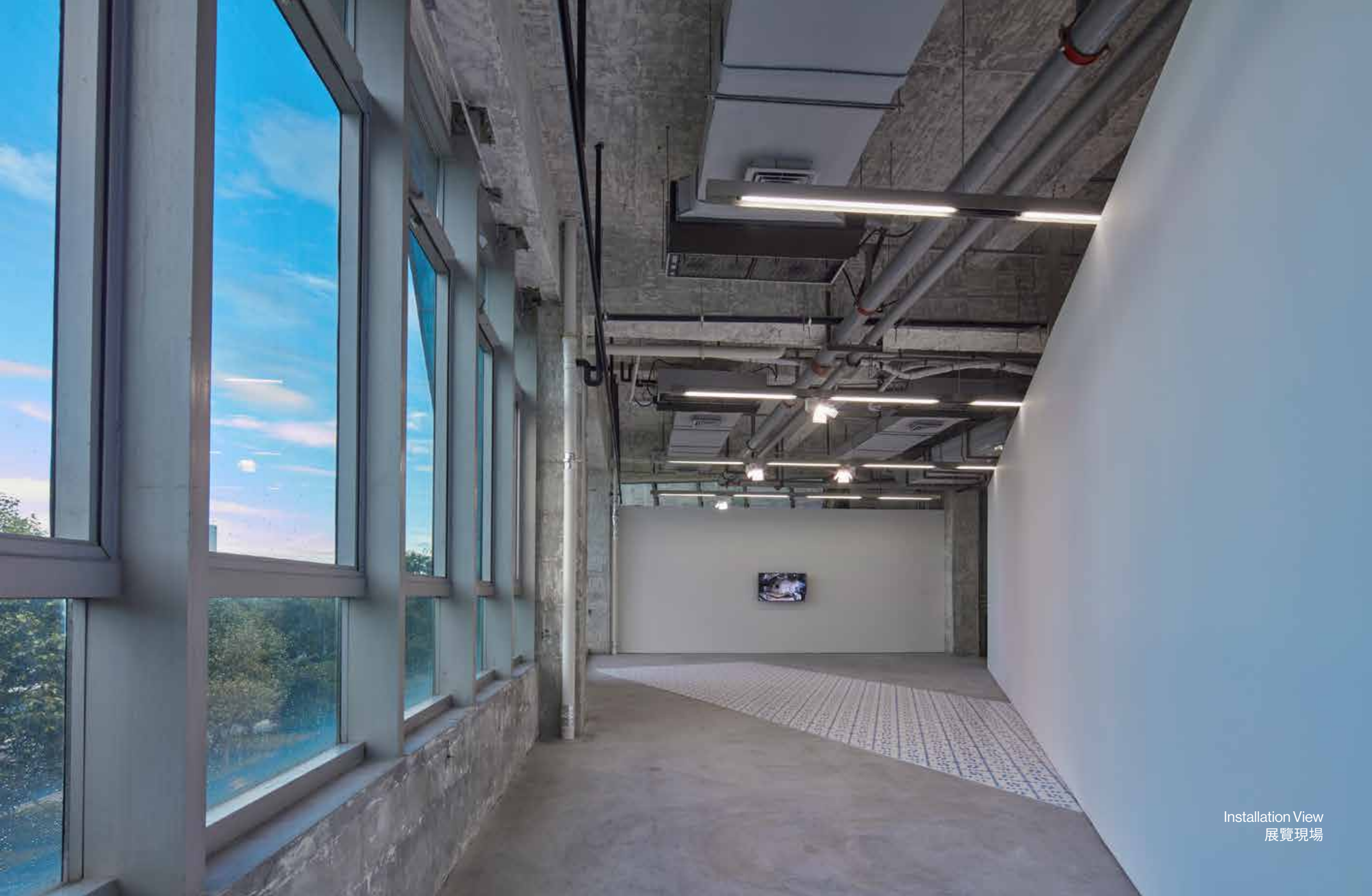
Installation View
展覽現場

Suppressed Natural History 4
被壓住的自然史4
2019

Mosaic tiles, white wall
馬賽克瓷磚，白牆
Dimensions variable
尺寸可變



Installation View
展覽現場



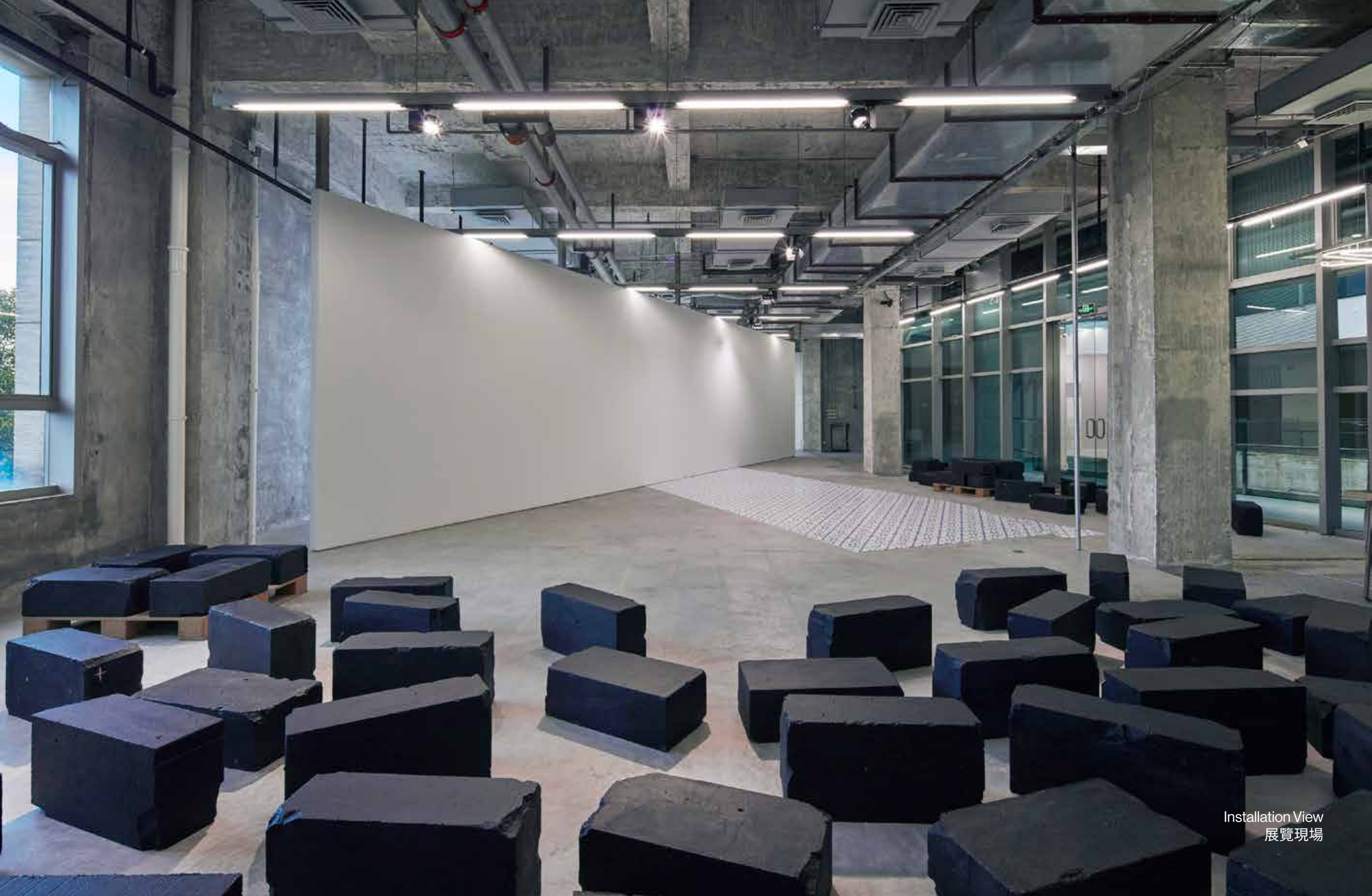
Installation View
展覽現場



Corner
街角
2019

Single channel video, color, sound
單頻錄像、彩色、有聲
5 min 17 sec
Edition of 5 +1 AP

Installation View
展覽現場



Installation View
展覽現場

全景

水泥輕體磚上丙烯繪畫

尺寸可變

每塊磚:

Installation View

展覽現場





Detail 細節

Installation View
展覽現場







Installation View
展覽現場

An Opera for Animals
百物曲

Rockbund Art Museum, Shanghai, China
上海外灘美術館 (RAM), 中國

22.06.19 - 25.08.19

Rockbund Art Museum, Shanghai and Para Site, Hong Kong presented 'An Opera for Animals' at Rockbund Art Museum Shanghai. The exhibition featured 53 artists who challenge existing boundaries between art and other disciplines, including artisans, healers, teachers, researchers, filmmakers, choreographers, activists and poets.

'An Opera for Animals' takes the history of different versions of opera as a departure point to explore both contemporary and traditional uses of performance, fantasy, and group spectacles in relationship to the environments that they inhabit. Intimately connected to the making of myths, the fabrication of events, orchestration, and invention of new technologies, opera emerged seeking to synthesize different aesthetic forms into a unified experience audiences could immerse themselves within. Like the complex history of the museum or exhibition, it has gradually developed into another collective kind of ritual. At the height of its development in the West, opera increasingly became conjoined to the vision and forceful influence of colonization, and we re-contemplate the medium as a compromised interface that precipitated struggles with indigenous worlds and other knowledge systems.

Despite the fact that colonization has seemingly ended in many parts of the world, the struggle to preserve indigenous forms of heterogeneity still lives itself out into the contemporary age today. This other world outside of what is considered 'high culture' has always been a source of fear and intrigue for opera, it has long been an inseparable reservoir of imagination for the medium to replenish itself in spite of its outward ambition to reach and supplant it. Beyond the specter of phantoms in opera, animals and cultural narratives around animals reemerge in the exhibition as extensions to infiltrate and expand the specificity of opera as an institutionalized setting to consider the pattern of the relationship between our modernity and the natural world. Our interest lies in how the medium inadvertently mutated into an expanded stage for other more unpredictable transitions between notions of animality and our humanity. The exhibition at the Rockbund Art Museum unfolded throughout the different levels to offer a different operatic environment to explore these inter-related themes.

The exhibition was part of a long-term collaboration between the two institutions and the institutional exchange will see another exhibition at Para Site, Hong Kong in September 2020.

Rockbund Art Museum and Para Site are leading contemporary art institutions in Asia. Para Site plays a central role in nurturing artistic talent whilst also fostering cross cultural dialogue and critical understanding of local and international issues in art and society. Sharing this vision, Rockbund Art Museum aims to bridge the local art ecology in Shanghai with Asia and the wider international community. The collaboration between Rockbund Art Museum and Para Site explores connections between performativity and research, considering both historical and contemporary practices, to further the remit of each organization.

'An Opera for Animals' was curated by Cosmin Costinas, Hsieh Feng-Rong, Claire Shea and Billy Tang.

///

'An Opera for Animals' at Para Site, Hong Kong (Mar 23-Jun 9, 2019) was a prelude to a partnership with Rockbund Art Museum, Shanghai. Between Jun 22 – Aug 25, 2019 at Rockbund Art Museum, and Sep – Dec 2020 at Para Site, the two institutions will develop and present together two related exhibitions.

- *Text by Rockbund Art Museum*

上海外灘美術館與香港 Para Site 藝術空間很榮幸地宣布，最新群展“百物曲”將於2019年6月22日在上海外灘美術館正式開幕。本次展覽呈現了53位挑戰藝術與其他領域間明確邊界的創作者，包括手藝人、治療師、教師、研究者、電影製作人、舞蹈編導、活動家以及詩人。展覽將持續至2019年8月25日。

“百物曲”以“歌劇”的不同形式與發展興衰作為楔子，展開探討表演和想像在不同時期及語境中的意義。作為一種藝術形式，歌劇嘗試融合多種美學，不論神話的創造，事件的撰寫，或樂曲的編排，新技術的發明，皆與其密不可分。如同博物館和展覽的發展經歷了漫長而錯綜的歷史，歌劇亦逐步發展成為另一種集體儀式。其通過控制每個細節和橋段來主導觀眾體驗的形式，正如我們當代製度化社會的隱喻。展覽以劇場表演為入口重新審視人類的行為，透過觀察世界舞台上不同的文化和知識系統，討論殖民時代早已消亡的當下，一幕幕保護文化異質性的抗爭如何仍在上演。

“高雅文明”往往將不為其所熟知的地域文化視為令人恐懼的對立面。然而事實上，現代文明與各原始文化和價值系統始終互相滲透，彼此汲取靈感。展覽所欲呈現的觀點，在於檢視與動物、自然等緊密相連的原始文化何以在現代性機構中再次顯現，同時梳理相異文化與知識系統在互相滲透的過程中，如何產生變異以及想像新的可能性。展覽自美術館各樓層縱向延伸，帶領觀眾在別樣的“劇場環境”中對一系列相關主題展開探索。

本次展覽是上海外灘美術館與香港 Para Site 藝術空間之間長期合作項目的一部分，由兩個機構共同策劃和舉辦的下一檔展覽將於2020年9月在香港Para Site藝術空間開幕。

上海外灘美術館與香港 Para Site 藝術空間均是亞洲領先的藝術機構。香港 Para Site 藝術空間的成立旨在培養藝術人才和推動跨文化交流，其對於亞洲以至全球化社會議題的探討，具有深入並廣泛的研究。同樣地，上海外灘美術館一直以來致力於策劃大膽創新的項目，以多樣的展覽及公眾活動不斷促進本土文化與國際間的交流與對話。此次機構合作探索劇場表演與研究間的聯繫，關注從歷史至當代的不同藝術形式與實踐，在一個語境化和再語境化的過程中，突破機構既有的局限。

「百物曲」由康喆明，謝豐嶸，謝清及曾俊明策劃。

- 文 上海外灘美術館 (RAM)



Panorama 3
全景 3
2019

Acrylic on CMU wall
水泥輕體磚上丙烯繪畫

Image courtesy of the artist and Rockbund Art Museum
圖片由藝術家和上海外灘美術館。

Installation View
展覽現場



An Opera for Animals
百物曲

Para Site, Hong Kong
Para Site藝術空間, 香港

23.03.19 - 02.06.19

“Opera” has been used as the name to describe various traditions of performance, social arrangement, entertainment, and spiritual work from around the world. Many of these are ancient and radically different from each other but are nevertheless classified as regional variants of the (relatively young) Western model. But more than being yet another example of lingering colonial taxonomy, this brings into discussion the status of opera as the highest art form, reflecting the European colonial project. There is an almost perfect chronological overlap between the golden age of Western opera and Europe's occupation of most of the world, at the end of the 19th century and beginning of the 20th. There are, as well, the obvious cases of operas built on exotic desire like Turandot and Madama Butterfly or the case of Aida, commissioned for the inauguration of the Suez Canal. But there is more to this than just chronological coincidence.

The scale of ambition needed to imagine the absolute art form that opera was, aiming to organise every aspect and implication of the viewer's experience, is intimately connected to that moment of absolute hubris when Europe imagined that it could dominate and reorganise the entire world. But European opera was not only a form of bourgeois entertainment, even one that was celebrating the glory of imperial conquest. These total spectacles, held in some of the grandest buildings erected in this time period—in the symbolic urban position previously occupied by cathedrals—with society neatly organised by class facing the elaborate scene on the stage, were in many ways quasi-religious experiences, where European glory was not just a subject of the performance but a collectively lived ecstatic apotheosis.

This was happening as Europe was priding itself on its modern rationality, seeing itself in opposition to the “animist” world of the peoples it was occupying at the same time. The modern view, deeply connected to the colonial project, also changed the physical, emotional, and symbolic relationship between humans and animals, elevating the status of humans, in a view radically different from many indigenous systems of knowledge and value. But European opera contained the clues exposing this charade, for it was far from its official claim of a secular spectacle, amusing a modern society. The phantoms, monsters, and sacred animals of European Empires have always haunted these opera houses, where they were sacrificed, channeled, and embodied within the great shrines of modernity.

‘An Opera for Animals’ was nevertheless interested in how these complexities were still alive, even after the demise of the colonial era and of Western opera as a fully living art form. As a parallel discussion, it included less discussed connections between European classical music and other music systems. More extensively, the exhibition looked at different acts of staging that have been crucial to our imagination of modernity. The conflicts of staging, controlling, hiding, and repressing that occur within the operatic space are at the very core of our contemporary reality, defined by constructed and “alternative” truths, digital parallel worlds, self-staging of personal identities, and the increasingly palpable promise of a new technological turn in the field of intelligence. As such, the exhibition understands opera and related issues such as “staging” and “operatic environment” broadly, as terms describing the synthetic landscapes imagined and generated in our world today. Equally, the animal spirit connects the still very present ancient beliefs with a highly futuristic fear of new forms of irrationality and intelligence colonising our future. The world of technology continues to draw influence from the unique characteristics of certain animal species, enforcing this connection.

This exhibition explored the way in which the future was now projected less as the rational thinking commonly remembered from the post-war era – advanced machinery, design, and social forms – but once more as a place of amorphous fear, of animals that might take over in artificial landscapes. The future it seems, will again be an opera for animals.

‘An Opera for Animals’ was curated by Cosmin Costinas and Claire Shea.

///

‘An Opera for Animals’ at Para Site, Hong Kong (Mar 23-Jun 9, 2019) was a prelude to a partnership with Rockbund Art Museum, Shanghai. Between Jun 22 – Aug 25, 2019 at Rockbund Art Museum, and Sep – Dec 2020 at Para Site, the two institutions will develop and present together two related exhibitions.

- *Text by Parasite*

「歌劇」一詞常用於描述發生在世界各地的表演、社會活動、娛樂、信仰等傳統。這些傳統大多歷史悠久且迥然不同，然而它們仍被籠統地稱為「歌劇」，稱為這一（相對年輕的）西方模板的地方形式。這種殖民歷史所遺留的簡單分類法促使我們重新反思歌劇作為最高藝術形式的地位，以及與之密切相關的歐洲殖民歷史。從時間上來看，西方歌劇的黃金時代與歐洲的版圖擴張都發生在十九世紀末與二十世紀初，兩者幾乎完美重合——然而這並不僅是時間上的巧合，從《杜蘭多》到《蝴蝶夫人》，再到為蘇伊士運河落成而特別創作的《阿依達》，在歌劇中，以異域渴望為核心的敘事在歌劇中時常可見。

作為一種藝術形式，歌劇試圖透過對每個細節、橋段的控制來主導觀眾的體驗，這種野心與當時歐洲認為自己可以掌控並重組世界的自負密切相關。但是，即使是那些歌頌帝國征程之榮光的歌劇作品，也不僅是一種布爾喬亞的娛樂。當時的劇院的華麗建築常建於曾經矗立著教堂的城市地標之上，社會成員按照階級的劃分被分佈在建築四周，面對著舞臺精美的場景，一如某種準宗教式的體驗。在這裏，歐洲的榮光不僅僅是表演的對象，也是一種集體的崇拜與狂歡。

彼時的歐洲正沉浸在對自身現代理性的驕傲之中，而被他們佔領的「泛靈論」世界則被視為這種理性的反面。這些與殖民計劃息息相關的現代觀念也從物理、情緒與象徵層面改變著人類與動物間的關係。這種觀念將人的地位不斷抬高，繼而與許多本土知識與價值系統形成根本的差異。然而，歐洲歌劇也包含着揭露這種假象的線索，因為它遠非官方所宣稱的那種用於娛樂現代社會的世俗奇觀。歐洲帝國的幽靈、怪獸與神聖動物一直揮散不去地縈繞著歌劇院，它們在那裏被獻祭、被召喚，並被呈現於現代性的聖祠之中。

展覽「百物曲」感興趣的是，隨著殖民時代的消亡和西方歌劇全盛時期的結束，上述的複雜性何以仍然生生不息。作為平行討論，展覽也涵蓋了一個此前鮮有討論的問題，即歐洲古典音樂與其他音樂體系之間的關聯。同時，是次展覽也在更加寬泛的語境中，考察那些對我們的現代性想象至關重要的、不同的演出行為。歌劇空間中有關演出、控制、隱藏與抑制的衝突正是我們所面對的當代現實的核心，例如那些人造的「替代」真相、數字平行世界、個人身份的自我表演，以及在智能領域愈發顯著的新科技轉向。因此，是次展覽以一種更加寬泛的方式來理解歌劇以及與它相關的「演出」與「舞台」等問題，並藉助這些術語來描述現今世界所想象並生成的合成風景。同樣地，動物之靈也連接著當下依舊可見的古老信仰與一種充滿未來感的恐懼，即新形式的非理性與智能對未來的殖民。與此同時，技術世界繼續從不同物種的特性中汲取靈感，進一步強化著這種關聯。

今天預見未來的方式已從戰後常見的理性思考——先進的機器、設計與社會制度——再次轉變為某種無法預料的恐懼，以及可能被動物之地以及接替人造景觀的動物之境。未來，或許會再次成為「百物曲」。

「百物曲」由康喆明及謝清策劃。

- 文 ParaSite藝術空間



Installation View
展覽現場

Panorama 3
全景 3
2019

Acrylic on CMU wall
水泥輕體磚上丙烯繪畫

Image courtesy of the artist and Para Site
圖片由藝術家和Para Site藝術空間。



Installation View
展覽現場



Installation View
展覽現場

Art Basel Hong Hong 2019
2019 巴塞爾藝術展香港展會

Booth 展位 3C07
Hong Kong 香港

27.03.19 - 31.03.19

Edouard Malingue Gallery presented at Art Basel Hong Kong a booth featuring Eric Baudart (b. 1972, France), Chou Yu-Cheng (b. 1976, Taiwan), He Yida (b. 1980, China), Kwan Sheung Chi (b. 1980, Hong Kong), Phillip Lai (b. 1969, Malaysia), Su-Mei Tse (b. 1973, Luxembourg), Wang Wei (b. 1972, China), Wong Ping (b. 1984, Hong Kong), Samson Young (b. 1979, Hong Kong), Yuan Yuan (b. 1973, China) and Zheng Zhou (b. 1969, China). The works reflected the gallery's programme that focuses on artists who combine aesthetic appeal with conceptual enquiry.

Conceived not so much as artworks but rather vehicles for situating artifice in the context of life, Wang Wei appropriates existing spaces and visual elements which he then adapts to a gallery setting. On display were 'Squared Natural History 4 (No. 4)' (2018) and 'Squared Natural History 4 (No. 5)' (2018), two mosaic tile surfaces illustrating a pattern intrinsic to those found in Dongguan, Guangdong. Viewed and interacted with, Wang aims to build on his running consideration of displacement, transposing the affordable material from its everyday context to a state of isolation and potential suspicion.

馬凌畫廊很榮幸參與巴塞爾藝術展香港展會，在「藝廊薈萃」帶來艾域克・柏達（生於1972，法國）、周育正（生於1976，台灣）、何意達（生於1980，中國）、關尚智（生於1980，香港）、菲利普・賴（生於1969，馬來西亞）、謝素梅（生於1973，盧森堡）、王衛（生於1972，中國）、黃炳（生於1984，香港）、楊嘉輝（生於1979，香港）、袁遠（生於1973，中國）和鄭洲（生於1969，中國）的作品，呈現畫廊致力推廣美學與概念並重的藝術家的創辦理念。

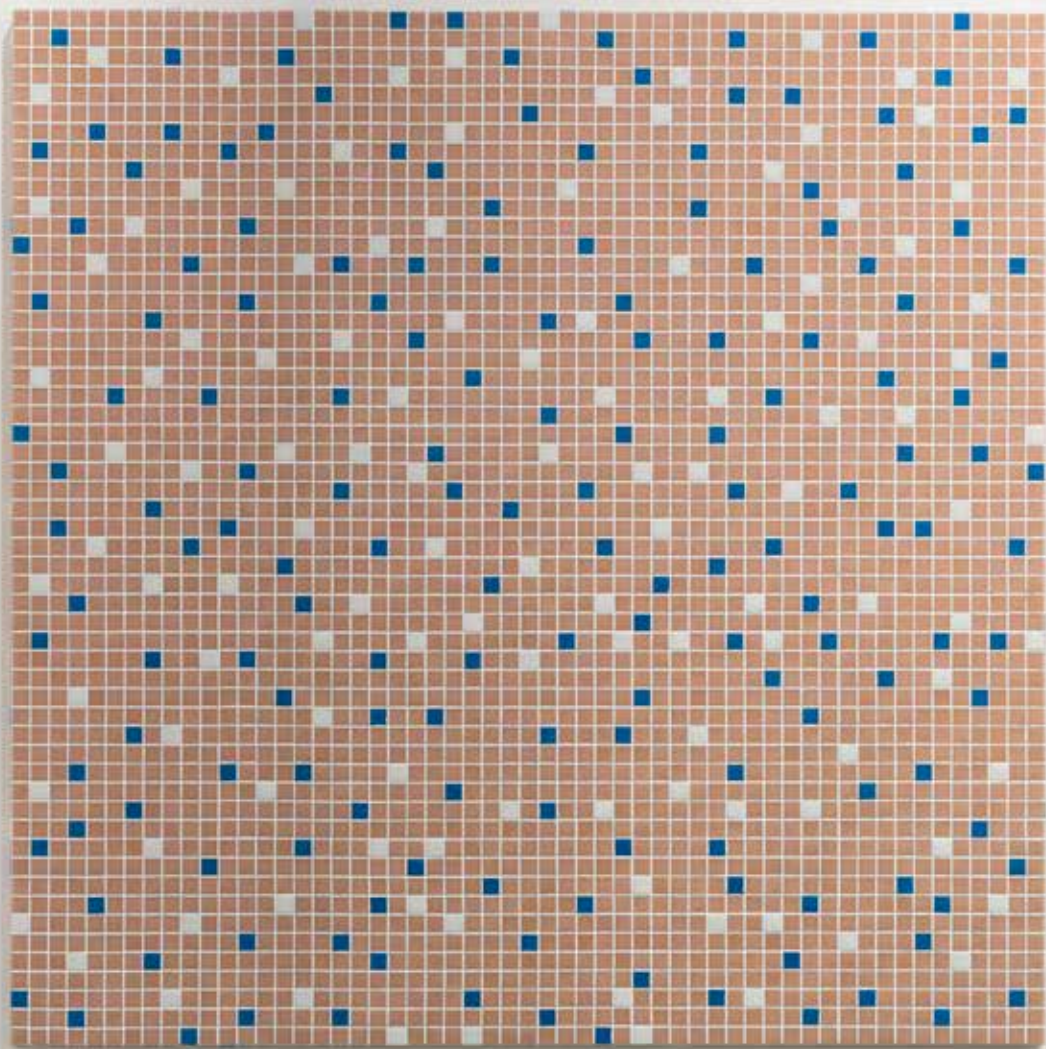
王衛的作品不像藝術作品，反而更像是一種承載生活語境下的巧計的容器。其選用現存的空間和視覺元素，再根據展出空間的實際情況因地制宜。此次展出的兩件作品分別是《正方形的自然史4（No. 4）》（2018）和《正方形的自然史4（No. 5）》（2018）。這是兩組馬賽克瓷磚作品，其表面的圖案均來自廣東東莞地區的馬賽克外牆。通過這些特有的圖案，王旨在基於其對更迭的不斷思索，將這些可得的材料從日常語境中抽離至一種孤立存疑的狀態。



Installation View
展覽現場



Installation View
展覽現場

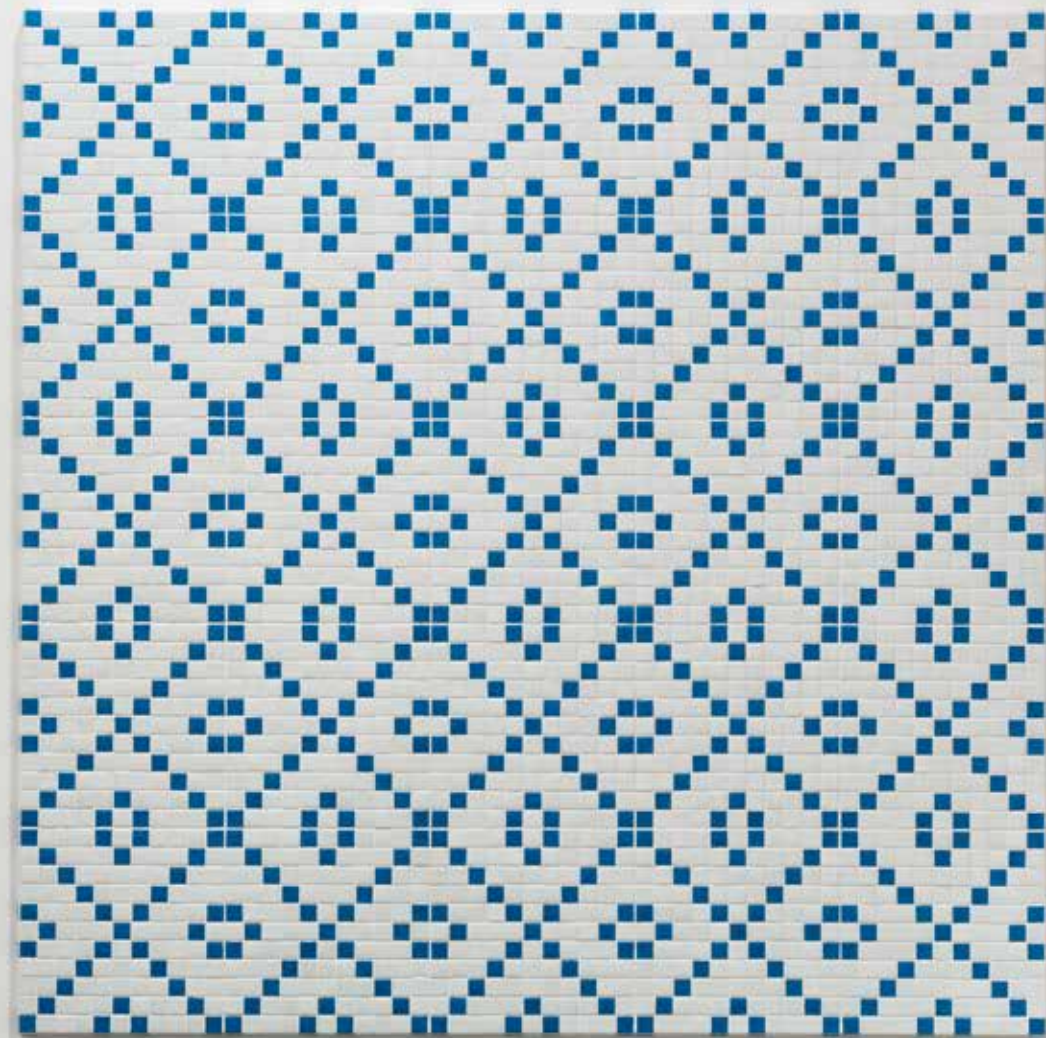


Squared Natural History 4 (No.5)
正方形的自然史4 (No.5)
2018

Mosaic tiles on aluminum board
馬賽克磁磚，鋁板
148 x 148 x 2.5 cm

Squared Natural History 4 (No.4)
正方形的自然史4 (No.4)
2018

Mosaic tiles on aluminum board
馬賽克磁磚，鋁板
148 x 148 x 2.5 cm



Edge of the Wonderland: Thailand Biennale 2018
2018泰國雙年展：仙境的邊緣

Krabi, Thailand
泰國甲米

02.11.18 - 28.02.19

The Thailand Biennale 2018 was initiated to promote Krabi as a global art city. It was staged in the outdoor spaces of Krabi in three different sections. 'Edge of the Wonderland' was a section where chosen artworks were exhibited at several sites in Krabi that have historical, natural, and cultural significance.

Exhibiting in 'Edge of the Wonderland', Wang Wei, on a beach in Krabi used mosaic tiles to build an 'ocean wave', creating an elevated 'sea level'. Titled 'Elevated Sea Level' (2018), the work used commonly found materials as a way to portray a natural phenomenon and acknowledge the unstable relationship between man and nature.

2018年第一屆泰國雙年展旨在促進將甲米打造成為一個全球化的藝術都市。此屆雙年展共分為三個不同的展區，散布於多個甲米的戶外場所。在“仙境的邊緣”展區中，具有歷史、自然和文化意義的藝術作品被呈現於甲米的多個展地。

在這一部分的展覽中，王衛在泰國甲米海邊的沙灘上，構築一片流向大海的馬賽克瓷磚，創造了一個更高的“海平面”。該作品名為《被抬高的海平面》(2018)，作品在以一種日常生活中常見的裝飾手法及材料去“描摹”自然的同時，也在以一種略帶荒誕的方式提示人與自然之間所具有的脆弱與不穩定關係。



Elevated Sea Level
被抬高的海平面
2018

Cement, brick and mosaics
水泥、磚塊和馬賽克
1500 x 800 x 18 cm

Image courtesy of the artist and the Office of Contemporary Art and Culture, Thailand.
圖片由藝術家和泰國當代藝術與文化局提供。



Elevated Sea Level
被抬高的海平面
2018

Cement, brick and mosaics
水泥、磚塊和馬賽克
1500 x 800 x 18 cm

Image courtesy of the artist and the Office of Contemporary Art and Culture, Thailand.
圖片由藝術家和泰國當代藝術與文化局提供。



Elevated Sea Level
被抬高的海平面
2018

Cement, brick and mosaics
水泥、磚塊和馬賽克
1500 x 800 x 18 cm

Image courtesy of the artist and the Office of Contemporary Art and Culture, Thailand.
圖片由藝術家和泰國當代藝術與文化局提供。



Elevated Sea Level
被抬高的海平面
2018

Cement, brick and mosaics
水泥、磚塊和馬賽克
1500 x 800 x 18 cm

Image courtesy of the artist and the Office of Contemporary Art and Culture, Thailand.
圖片由藝術家和泰國當代藝術與文化局提供。

Elevated Sea Level
被抬高的海平面
2018

Cement, brick and mosaics
水泥、磚塊和馬賽克
1500 x 800 x 18 cm

Image courtesy of the artist and the Office of Contemporary Art and Culture, Thailand.
圖片由藝術家和泰國當代藝術與文化局提供。



Starting from the Desert. Ecologies on the Edge
Yinchuan Biennale 2018
從沙漠出發—邊界上的生態學
第二屆銀川雙年展

The Museum of Contemporary Art Yinchuan, China.
銀川當代美術館，中國

09.06.18 - 19.09.18

Entitled ‘Starting from the Desert. Ecologies on the Edge’, the Second Yinchuan Biennale opened on 9 June, 2018, at the MOCA Yinchuan. With the Chief Curator Marco Scotini, the Yinchuan Biennale announced the curatorial team consisting of Andris Brinkmanis, Paolo Caffoni, Zasha Colah, and Lu Xinghua.

Conceived with the aim of measuring itself against a determinate geo-historic context, and with the purpose of presenting itself as a sort of minor language within the biennale system, ‘Starting from the Desert. Ecologies on the Edge’ reacted to urgencies in the contemporary world (not only in China) through archeological methods. The North-West of China, notoriously considered a remote area, is also one which, since the time of the historic Silk Road, has been defined as an area of great flows, hybridizations and exchange between people, languages, technologies, animals, spices and goods.

With respect to the possible reduction of the Euro-Asian continent to pure geo-economics, which current large-scale, transformative projects could imply, the Second Yinchuan Biennale sought to read the relationalities and modalities of ‘being together’ in the cross road of multiple components, as essential for a new ecology aiming to emancipate forms of life. In search for eco-logics as a new paradigm of transversal thought, the Second Yinchuan Biennale attempted to, not reduce these elements to subject matter, but to utilize them in order to question the limits of the exhibition format, and thus to eventually produce a new eco-model of exhibiting.

The Biennale’s framework was articulated over four, interdependent (and often overlapping) thematic areas that, without seeking to limit or circumscribe, attempted to visualize their material and immaterial aspects. In the same way, these areas tried to question the contradictions of the dualistic systems that have accompanied the rise of modernity and Capital, positioning them as limits to the realization of an ecological world.

第二屆銀川雙年展《從沙漠出發——邊界上的生態學》於2018年6月9日在銀川當代美術館開幕。本屆銀川雙年展邀請意大利策展人馬可·斯科蒂尼 (Marco Scotini)作為總策展人，策展團隊由安德里斯·布林克馬尼斯 (Andris Brinkmanis)、保羅·卡法尼 (Paolo Caffoni)、薩沙·科拉 (Zasha Colah) 和陸興華 (Lu Xinghua) 組成。

“從沙漠出發——邊界上生態學”的構思旨在將自身置於既定的地緣歷史情境下去衡量，目的是在雙年展體系內將自身作為弱勢語言 (德勒茲) 來呈現，並通過知識考古學 (福柯) 方法對當代世界 (不僅是中國) 的迫切性給予回應。如今被眾人視為偏遠地區的中國西北地區，卻是自古絲綢之路時期以來，一個有著巨大人口流動且文化雜糅的地區，且在人口、語言、科技、動物、香料和貨物之間不斷進行著交換與交流。

至於歐亞大陸可能簡化為純地緣經濟學——如當前大型改革項目所暗示的那樣，第二屆銀川雙年展試圖解讀其多個組成部分在交叉路口上“相伴” (瓜塔里) 的關係與形態，這對於旨在解放生命形式的新生態系統而言至關重要。為了尋求生態邏輯作為穿越性思維的新範式，第二屆銀川雙年展試圖利用它們來質疑展覽樣式的局限性，從而產生一種全新的終極生態展示模型。

雙年展架構在四個相互關聯 (時有交錯) 的主題板塊之上，這些板塊沒有限製或限定，而是試圖使其物質與非物質方面視覺化。同樣，這些領域試圖質疑伴隨著現代性和資本崛起而產生的二元體系中的矛盾，並將之作為實現生態世界的限制。

Installation View
展覽現場

The Museum of Contemporary Art Yinchuan, China, 2018
銀川當代美術館·中國, 2018

Image courtesy of the artist.
圖片由藝術家提供.



Natural History 6
自然史6
2018

Gray bricks, painting
青磚上壁畫

Overall 10.2 x 2.8 m

Gray brick L 60 x W 24 x H 20/each x 210 pcs

總 10.2 x 2.8 m

灰磚各 60 (長) x 24 (寬) x 20 (高) x 210 塊



Installation View
展覽現場



请勿拍照
No Photo



Installation View
展覽現場

Muse for a Mimeticist -Wang Wei and Ko Sin Tung
逼真主義者的靈感 - 王衛與高倩彤

Edouard Malingue Gallery, Shanghai
馬凌畫廊 (上海)

24.06.2017 - 20.08.2017

 Exhibition Documentation

As a conceptual tool devised for this exhibition, “Mimeticism” differs from Realism in that, while the latter embraces countless possible definitions and means of realisation, the former advances only along a narrow path. Mimeticism adheres to only one technical standard: an enchanting realm of perfection towards which one approaches ever closer.

A well-known tale from antiquity recounts how Zeuxis and Parrhasius, two outstanding Greek artists, decided one day to stage a contest to determine who was the greater artist. Zeuxis first unveiled his painting of grapes, the exquisite likeness of which actually fooled the birds. Thinking the grapes were real, they one by one swooped down to peck at the painting. Zeuxis beamed triumphantly. Next came Parrhasius, who invited everyone into his room where he had painted a large curtain on the wall. Caught unawares, Zeuxis went in and asked, “Well, then, show me what you drew underneath?” As Zeuxis uttered these words, the greater artist was determined. Zeuxis’ painting merely fooled the birds whereas Parrhasius managed to deceive Zeuxis. This story informs us how the technical criterion of “mimesis” is purely biological and not preoccupied with conceptual thought.

The exhibition proposed the following notion – that inspiration virtually always emerges on the path towards Mimeticism and that one is fortunately allowed to stray from this path. With this as the point of departure, Wang Wei and Ko Sin Tung’s oeuvres continually demonstrated how inspiration is sparked by such deviations from Mimeticism. Naturally, their work also frequently revealed all that is lovely and good-natured with Mimeticism.

For Wang Wei and his generation of Chinese artists, Realism is certainly not unfamiliar. Wang Wei graduated from the Central Academy of Fine Arts in Beijing, the base of Realist pedagogy in the New China, long dominated by Soviet-inspired Academic Realism. The generation of artists prior to Wang Wei — the Chinese artists who rose to prominence in the 1980s — had long parted ways with “Realism” (which to a great degree was a version of Mimeticism) in order to free up the methodology in their art and in their thinking. They engaged with new artistic forms such as abstract art, installation, performance art, videos, texts, among others. In contrast, Wang Wei along with his generation more consciously realise that while it was necessary to veer away from Mimeticism, something else is now needed. Realist art pedagogy in China merely stays at the level of technical training, without delving further into reality; meanwhile, the intoxicating powers of Formalism (however contemporary it may be) are certainly no less than those of Mimeticism. For Wang Wei, the most pressing task of art is to return to Reality, but he is in no rush to discover new artistic forms. Instead, he seeks to intervene into new social realities with the various languages of contemporary art.

Thus Wang Wei devotes himself to the observation of reality, continually probing the cracks and edges of a commonsensical reality. He observes what is most ignored in the landscape of the everyday and takes up the critical judgement of ordinary people — a judgement derived from people’s most unadorned intuition in order to gradually construct the countenance of a vast and complex world without any “centrisms” — a world which we inhabit. Such is Wang Wei’s core subject — which incidentally is also the particular characteristic of our age.

For this exhibition, Wang Wei took on two particular forms of imagery: mirror images and mosaics. The mirror image is, in fact, the ideal sought by Mimeticists, and additionally is a common method in Realist art (one can observe how Realist masters from the Central Academy of Fine Arts would paint a Realist oil painting full of complex mirror images, just in order to vaunt their superior mastery of technique). Yet, Wang Wei's mirror images have at least two distinctive aspects. First, he chooses not to reflect any "interesting" scenes; instead, he often picks up on only one aspect from what the exhibition venue looks like. Second, his mirror images are not mimetic; he merely produces a derivative copy of a "real image" with cheap mosaics. His aim was to have people finally discover that what the work reflected was the very space they were in, and thereby got them to pay attention to and reflect on the space anew.

In contrast to Wang Wei, Ko Sin Tung did not receive a Realist art education. Yet Ko Sin Tung, born and raised in Hong Kong, is equally concerned with how art deals with reality, much like artists from her own generation and before. Such concerns — in an environment like Hong Kong where art is continually hemmed in by commerce and utilitarianism, and where social conditions have fluctuated over the long term — most naturally appear especially pressing. Much like Wang Wei, Ko Sin Tung's point of departure is to observe the world around her. The imagery she employs comes for the most part from everyday life, while the focal point she recounts happens to be the inspirational revelation uncovered in a wide array of everyday appearances.

In this exhibition, Ko Sin Tung produced a series of related works: she painted on the warning lights that ordinarily remind us to be aware of road safety the same "protective colour" as on the walls, thus conferring to them an entirely opposite role. She also presented a ready-made advertisement promoting work safety with superimposed images of safety helmets and sunflowers, while the only thing connecting the two might be the virtually identical yellow; the colour imparts the painting with an eerie harmony. Additionally, she documented how traditional road lighting had switched to LED lighting. In theory, with this half-sorrowful elimination of incandescent lighting, the new lights will illuminate the streets all the more clearly — and hence more "mimetic". Finally, on two high-definition TV (HDTV) screens, which are utterly commonplace today, she played two videos about standard definition. This gesture, imbued with a sense of evolution, very directly spells out the simple and satisfying strides onwards along the path of Mimeticism.

Edouard Malingue Gallery (Shanghai) opened the dual exhibition "Muse for a Mimeticist — Wang Wei and Ko Sin Tung", providing the rare chance to connect two artists with relatively different backgrounds: while both carried along and extended their creative threads, they equally commented on and furthered each other's practices.

逼真主義 (Mimeticism) 是一個為這個展覽而發明的思想工具。逼真主義與現實主義的區別在於：後者有無窮無盡的可能定義及實踐方法，而前者則只沿著一條狹窄的道路一往無前——逼真只有一種技術性標準，一種迷人的讓人不斷往之靠近的完美境界。有一個廣泛流傳的故事，宙克西斯 (Zeuxis) 和帕拉西奧斯 (Parrhasios) 是兩位了不起的希臘畫家，某天，兩人想一較高下。宙克西斯先展示他所畫的一幅葡萄藤樹，其精緻逼真的程度竟然吸引了小鳥，小鳥誤以為那是真的葡萄，紛紛飛下來朝向畫面啄食，宙克西斯洋洋得意。接下來，輪到帕拉西奧斯，他邀請大家進到房間裡，他的作品是在房間的牆上畫了一大塊簾幕，而不知情的宙克西斯進入房間時，便說：“那麼，現在讓我看看你在那後面畫了什麼？”當宙克西斯此話一出，兩人之間高下立判。宙克西斯的畫只能吸引小鳥、欺騙小鳥，而帕拉西奧斯卻成功地欺騙了宙克西斯。這個故事說明“逼真”這個技術標準是純生物性的，並不講求思想內容。

這個展覽提出的構想是：在通往逼真主義的道路上幾乎總是會出現一些靈感，讓我們有幸地走上歧途。從這個構想出發，王衛和高情形的工作，正是在不斷給我們示範背離逼真主義的靈感，當然，也經常透露出逼真主義本身的可親可愛之處。

現實主義對於王衛及其同輩中國藝術家絕不陌生。他畢業於中央美術學院，新中國現實主義教學的總部。王衛的前輩，那些八十年代掘起的中國藝術家，早已以背離“現實主義”（其實很大程度是一種逼真主義）為解放藝術和思想的方法，他們發展出新的藝術形式，抽象藝術、裝置、行為藝術、錄像、文本等。而王衛一代跟他們前輩的區別在於，他們更為清醒地意識到，需要背離的是逼真主義，因為中國的現實主義藝術教育只停留在技術訓練，而並沒有對現實進行更深入的研究，這種形式主義（無論何其當代）的麻醉力不比逼真主義少。對王衛來說，回到現實是藝術的當務之急，但他並不急於發現新的藝術形式，而是如何使用不同的當代藝術語言去介入新的社會現實。

於是，王衛致力於觀察現實，並在其中不斷發現一種常識之中的真實的夾縫和邊緣。他觀察日常景觀中最不被注意的部分，像個普通人以他們最簡樸直觀的判斷，逐漸構成了我們身處其中的世界的龐雜的毫無“中心思想”的樣子，這是王衛關心的核心議題，也是我們所處時代的特點。為了這次展覽，王衛動用了他慣用的兩個意象：鏡像和馬賽克。

鏡像其實就是逼真主義者所追求的境界，也是現實主義藝術的常用方法（看中央美術學院畢業的現實主義大師，會以畫一幅充滿複雜鏡像的現實主義油畫，來彰顯他們高超的技藝）。但是王衛的鏡像有至少兩個特點，其一，他所選擇反映的不是任何“有趣”的景象，而往往只是展覽現場本來樣貌的其中一塊；其次，他的鏡像並不逼真，只是用廉價的馬賽克砌成的真像的一個次等拷貝，他的目的是讓人們在終於發現作品反映的是他們所處的空間之後，得以重新去關注及思考這個空間本身。

與王衛不同，高情形並未接受現實主義藝術教育，但在香港成長的她，與其同輩及上一輩藝術家都同樣關心藝術如何處理現實，這樣的關切在香港這個藝術不斷被商業及功利主義思想擠壓及社會狀況長期處於變動之中的環境裡，自然而然地顯得特別急迫。與王衛一樣，高情形以觀察身邊世界作為工作的出發點，她所動用的意像大多來於日常生活，而她講述的重點恰恰是在種種日常面貌中發現的啟示。在這次展覽中，她將製作一系列有連貫性的作品：她將平時提醒人們注意路面安全的警示燈塗上牆面一樣的“保護色”，讓它們扮演一次完全相反的角色；她又帶來了一張現成的廣告，這張廣告足以令任何受到美術教育的人歡樂：這張宣傳工地安全的廣告，將工地安全帽和太陽花重疊放在畫面之上，兩者唯一可能的親屬關係只是它們幾乎一樣的黃色，畫面因此達致了一種奇異的和諧。再之後，她紀錄了傳統路燈被更換成新式LED燈的過程，理論上，在這場半帶感傷的淘汰中，新式路燈將會將街道照得更為清楚，更為“逼真”了。最後，她以兩台在今天已是絕對普遍的高清電視，播放兩段關於標清的影片，這個帶進化論意味的動作非常直接地說明了逼真主義道路上的簡單的讓人滿意的長足進步。

馬凌畫廊 (上海) 於2017年6月24日舉辦的此次雙人展“逼真主義者的靈感”難得地結合了兩位生活背景相當不同的藝術家，他們在延續自己工作的脈絡的同時，又成為對方工作的註腳及延伸。





Installation View
展覽現場



What you see is not what you see (Edouard Malingue Gallery Shanghai)
看到的不是看到的 (馬凌畫廊上海)
2017

Mosaic tiles, chairs, curtains, metal pillars
馬賽克瓷磚、椅子、窗簾、金屬柱子
1650.5 x 330 cm

What you see is not what you see (Edouard Malingue Gallery Shanghai)
看到的不是看到的 (馬凌畫廊上海)
2017

Mosaic tiles, chairs, curtains, metal pillars
馬賽克瓷磚、椅子、窗簾、金屬柱子
1650.5 x 330 cm





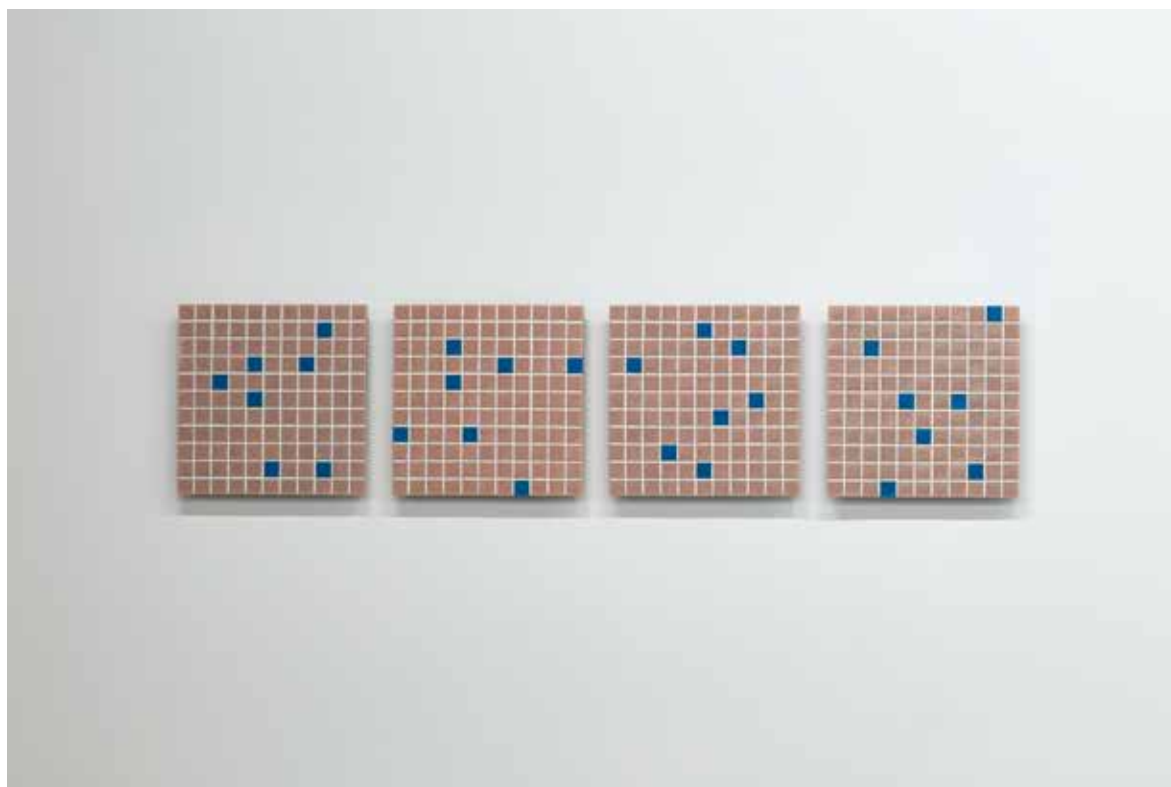
Details of *What you see is not what you see* (Edouard Malingue Gallery Shanghai)
細節: 看到的不是看到的 (馬凌畫廊上海)
2017

Mosaic tiles, chairs, curtains, metal pillars
馬賽克瓷磚、椅子、窗簾、金屬柱子
1650.5 x 330 cm



Natural history 4 (portrait)
自然史4 (肖像)
2017

18 pieces of Mosaic tiles
18片馬賽克瓷磚
Approx. 30 x 30 cm (each)
約 30 x 30 cm / 片



Details of *Natural history 4 (portrait)*
細節: 自然史4 (肖像)
2017

18 pieces of Mosaic tiles
18片馬賽克瓷磚
Approx. 30 x 30 cm (each)
約 30 x 30 cm / 片

TWO ROOMS
兩個房間

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

13.03.2015 - 15.04.2015

Two Rooms follows from this last project, involving two floor-to-ceiling panels that cover the length and height of the gallery walls. As suggested by the title, two scenarios are cast, each depicting a separate room at the Beijing Zoo's Baboon House. Tonally distinct, one represents Autumn/dusk, whilst the other casts Spring/dawn. Created specifically for Edouard Malingue Gallery, the installation plays with the gallery layout, and leads the viewer through the undulations of the space till they are ultimately faced with the large 'Spring/dawn' room, which presents a florid and mountainous landscape under a tepid red sky. Having at first been faced with the 'Autumn/dusk' room, the viewer notes that the painted forms are remarkably similar – the mountains, odd trees, forms of foliage – signaling ultimately the repetitive monotony of the artificial setting; immersive, yet nonetheless vacuous.

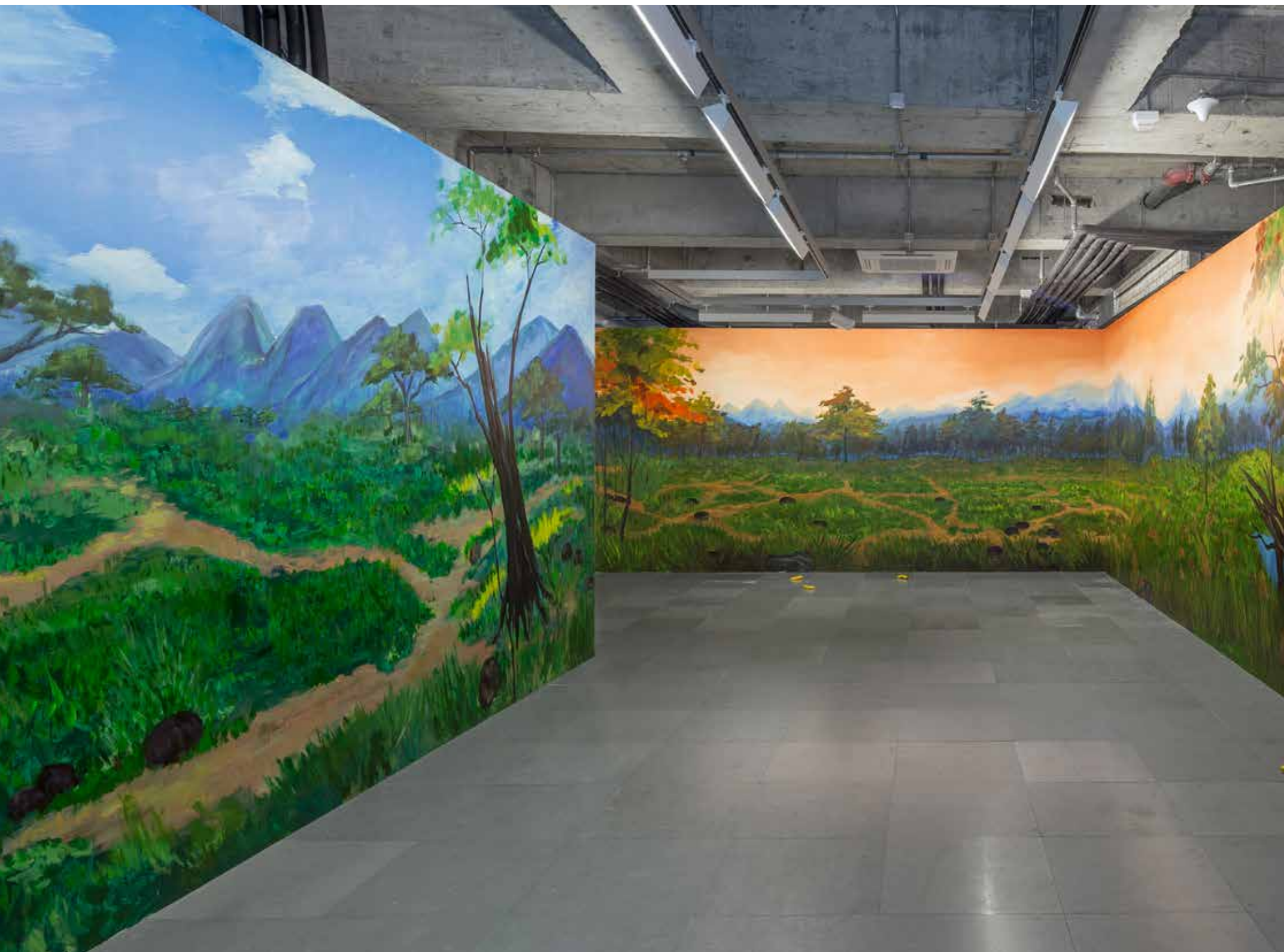
Ultimately, *Two Rooms* (2015) conveys Wang Wei's persistence upon space and immersion. On the one hand, by inserting and recasting the backgrounds of these cages within the 'white cube', he decontextualises the original and highlights its fiction and absurdity. On the other hand, by altering the space of the 'white cube', he challenges the spaces' character and breaks down the gallery's supposed neutrality. This in itself is a great challenge, for Wang Wei is not altering the space's meaning through changing its architecture, but rather by immersing it in a constructed narrative sequence, replete with visual impressions that ultimately have intellectual and bodily repercussions.

「兩個房間」是「自然史6」之後的作品，分別描繪北京動物園的一個獨立的，有不同品種猴子的房間。在基調上有明顯區別，一個表現冬季而另一個表現夏季。這個裝置是特別為馬凌畫廊設計的，依照畫廊的佈局，引領觀者穿過起伏不定的空間，直到最終來到巨大的「秋天／黃昏」之前，繽紛多山之景蔓布於一片生動的紅色天空之下。觀者會注意到描繪的形態都極其相似－群山，奇怪的樹，植物的形狀－最終都標誌著重複而單調的人造環境；雖然是擬真的，卻是虛空的。

最後，「兩個房間」(2015)表達王衛對於空間與三維虛擬效果的堅持。一方面，通過在「空置空間」中插入和重置這些籠子的背景，他為原物重新設立環境，並強調其虛擬性和荒誕性。另一方面，通過改變「空置空間」的空間，他挑戰原空間的屬性，打斷其本身的中立性。這本身就是一項巨大的挑戰，因為王衛不是通過改變其建築樣式，而是通過將其置於一個構築的敘述序列之中，充溢的視覺印象並最終達到對思想和肌體的影響。



Installation View
展覽現場



Installation View
展覽現場



Installation View
展覽現場

Installation View
展覽現場





Installation View
展覽現場



Installation View
展覽現場

The Cracks in Pragmatism

- Wang Wei in conversation with Anthony Yung

Through his art, Wang Wei has always revealed his unique way of observing the world. His works are insightfully concise, always relevant to reality and not at all influenced by popular trends. His works often transplant visual elements and spatial structures from reality to exhibition sites. By forcing them into the context of art, he alerts us to the ways in which we perceive daily space and scenery: artificially constructed spaces always involve people's choices, whether conscious or unconscious, which go on to shape the way we see the world and life in ways we may not realise.

Anthony Yung

First of all, I would like to discuss your understanding of the concept of an “artwork”. You graduated from the Fresco Department of the Central Academy of Fine Arts in 1996. Although you’ve told me that being a student of the Fresco Department was not that special, as what you were learning there was not so different from other painting majors, it is interesting to see perhaps a coincidence that your works in recent years have been concerned a lot with concepts of publicness and functionality, which are all important aspects of fresco art. You pay attention to the most ignored decorations in real life, such as the basic mosaic patterns of outer walls of unimportant buildings, low-cost decoration designs in restaurants, and murals in the backgrounds of animal enclosures in zoos. When looking at the development of your practice, it’s not difficult to trace how you must have contemplated and handled the concept of an “artwork”. The first time you gained public attention was with your performative photography and installations, such as *1/30 sec. Underwater* (pg. 90, 1999). Not long after this, you participated in the historically important exhibition series ‘Post-Sense Sensibility’, whose investigations were about the art of improvisation, process and site-specificity. And these investigations continued in your later works, the most well-known ones being *Hypocritical Room* (pg. 86, 2002) and *Temporary Space* (pg. 80, 2003). Most interestingly, although you use heavy architectural elements such as walls and bricks in these works, what you represented was, on the contrary, change and temporality and the actual ‘artwork’ of these pieces were processes and experiences instead of any physical objects.

This is why I said that you have been continuing an exploration of ‘Post-Sense Sensibility’, only replacing the improvisation, absurdity and sensational excitements with a self-reflexivity that points to social realities. Since then, your ‘artworks’ have become more concise and more methodological, similar to social anthropology. Through your works, what you introduce is a method for observing reality. It is highly applicable in the sense that it allows us to use it to observe different aspects of everyday life. Can you talk about this? How do you handle the concept of an ‘artwork’?

Wang Wei

In August 2012, I participated in a project called ‘Pulse Reaction’ organised by the Times Museum in Guangzhou. The project invited artists to form discussion panels and carry out forums in the museum’s exhibition hall. We were asked to raise three topics that were the most important to our practice, and by gathering and discussing these topics, the project attempted to thoroughly reveal the creative and intellectual conditions in Chinese art. I mention this because the three topics I raised at that time may respond to your questions. They were: 1) in-between abstract and figurative, in-between chance and certainty; 2) How to begin an artwork? How to become an artwork?; 3) the distance to reality. Indeed, the relationship between ‘artwork’ and ‘reality’ is a core question in my practice. In reality, I like to search for things that are artificial and unintentionally resemble an ‘artwork’. In an exhibition site, I try to create a kind of ‘reality’. By doing so, the boundary between ‘reality’ and ‘artwork’ is constantly being blurred and things become suspicious. In some of my works, ‘ideas’ are almost diminished. Motifs and elements are presented in the exact same conditions as they are seen in reality. In doing so, I intend to put all my concentration into the choices I make – what familiar or unfamiliar subjects and objects do I choose to use in a work? And the emotional motivations behind these choices will also be slowly revealed. I want to create such a tension: what seems to be a cold and indifferent object, reflecting the traces and temperatures of human beings. This may be the ideal of an ‘artwork’ to me.

AY

You were born and raised in Beijing. This city must have greatly affected your observations and views on life and the world. For instance, your strong interest in history, urban space and architecture must be the result of being a Beijinger. Curator Carol Lu has rightly pointed out that temporality of architecture is a recurring theme in your works, and it is related to the experience of having lived in Beijing and witnessed all its changes in the last 30 years[1]. You live in the inner second ring road area, the very core of Beijing city. Here, there is a complex mixture of heritage from different periods of China – from ancient times (as Beijing has been the capital since the late 13th century) to the country’s immediate past (one can imagine what changes have been made since it became the capital city of Communist China and went through such political turmoil as the Cultural Revolution). The city’s uniqueness also comes from the fact that much of its historical architecture has been altered for today’s practical purposes. You’ve told me that you are especially interested in *siheyuan* (tradition courtyards) and how they were remade to become *dazayuan*, which refers to old courtyards that are occupied by many households. Families living in *dazayuan* are usually from the

working class. They each have very limited private space, and thus have to invent ways to make the best use of shared public space. Such a unique urban phenomenon must be an important memory for artists who grew up in Beijing in the 1970s and 1980s. For instance, Song Dong made a piece that was dedicated to all the wise inventions and the brilliant installation art from *dazayuan* (*Wisdom of the Poor*, 2005-11). Compared to Song Dong’s work, you seem to be concerned less with the novelty of forms. You pay attention to those unconscious aesthetic decisions hidden behind functional purposes. Would you talk about the influence of Beijing on you, and how you make use of your passion and knowledge about history and architecture in your artistic practice?

WW

Elements related to urban change appear in my works: I use them as a creative resource. In fact, most places in China are still going through the process of drastic urbanisation. It is such an obvious issue that it cannot be ignored. Indeed, some of my earlier works, such as *Temporary Space* and *Trap* (pg. 76, 2004-05), were closely related to the topic of urbanisation, but I saw them more as metaphors for discussing the finiteness of human desire. Gradually, my concerns and methods of observation have evolved. In the more recent series *Natural History* (2009-present), my methodology has been reproducing an environment and recontextualising it. In some of my recent works, elements from the Beijing Zoo have repeatedly appeared because it is a place I frequently visit and a place I like to research. I always find new discoveries there. Some other resources I have used have been, for example, things that I’ve seen by chance during my travels. But behind all of these, what I am really interested in is something fundamental and universal. Perhaps it can be described as the fundamental nature of being human. My interests in Beijing’s history and architecture were inspired by the writings of the scholar of historical geography Hou Renzhi, especially his essay ‘From Beijing to Washington — A Contemplation in the Concept of Municipal Planning’, which compares and analyses how the urban planning of Beijing and Washington represent two different political institutions. Most interestingly, the two cities were both built with a master plan — Beijing was built with a singular central axis, symbolising a strong imperial authority; Washington as the capital city of the United States was designed to show the political ideal of the separation of powers. This essay demonstrates how we can see and understand the relationship between urban planning and political ideology, between a city’s architectural arrangements and the nature of its ruling power. Hou Renzhi’s writings have opened my eyes. After reading his writings I found things that I was never aware of despite the fact that I have been living here for so many years. And looking back, the thinking introduced by Hou Renzhi has probably influenced my works, especially the *Natural History* series.

AY

To better understand your latest project realised at Edouard Malingue Gallery, I think we have to put it in the context of the *Natural History* series. You named this project *Two Rooms*, and it is the reproduction of the murals in the baboon house at the Beijing Zoo. The two paintings represent the same grassland, one during the daytime, another in the evening. I see this project as a continuation of the themes

and methods of *Natural History*: you reproduce a scene from reality without adding anything to it, and move it into an exhibition space. Its new context highlights its paradox – although they are paintings, they don't provide a focus; they don't invite viewers to appreciate or even pay attention to their style, content or meaning as paintings. The awkwardness of the situation urges us to think about the environment from which these paintings came from, and the environment in which they are being presented now. And this is the project's major purpose — to destabilise our perceptions of space and function and to challenge our well-established habits of seeing and thinking about art. *Natural History* incarnates the core ideas of your recent practice, where complexity is actually interestingly included in the series' title: your Natural History is actually a history of artificiality. What it concerns is all the people's decisions. Meanwhile, we can also see these unconscious, unimportant decisions as the 'Nature' of human society, as they are so generic, intuitive and non-ideological. Can you talk about your thoughts on the *Natural History* series? How did its concepts and methods evolve? How will it develop? Also, what makes *Two Rooms* at Edouard Malingue Gallery special? Why did you choose to use this topic? What considerations have you made during the execution of the exhibition?

WW In *Natural History VI*, which was realised at Observation Society, Guangzhou, I used murals from the Beijing Zoo. That's why *Two Rooms* can easily be associated with the series. But in fact, it is more a continuation of another project, which is *A Zoo, No Animals* (pg. 70, 2007), because here I emphasise the reproduction of an environment and the reconstruction of a specific space. In a way, *Natural History* focuses more on decorations from daily reality and thinks about them in a more detached manner. *Two Rooms* was an appropriation of two mural paintings at the baboon rooms of Beijing Zoo, and I found them especially interesting because I saw them as what the zoo mural painter unconsciously imagined and invented as an unknown faraway place. Two mural paintings appear in a gallery to create a multi-layered and absurd imagination of space. The heater and banana on the ground are also important elements, as I attempt to create an indiscernible, ambiguous spatial condition. Making this piece in Hong Kong is also to a certain extent responding to my perplexities about the current conflicts between Hong Kong and Mainland China. *Natural History* discusses the ways we can observe. It takes cases of aesthetic judgement to highlight the things that we tend to neglect because we take them for granted. The series continues to develop. Recently I tried to make use of some architectural structures. For example, in both *Natural History VI* (pg. 46, 2013) at Observation Society and *Panorama* (pg. 42, 2014) done on the rooftop of the Times Museum, I made use of a 'panorama wall', an element commonly used in theatrical stage design. Again, I tried to trigger a discussion about the ways we see, and it is about the disappearance of focus. I'd like to complicate the internal logic of the works by adding new aspects, but I always like to keep it very concise. Creating a specific atmosphere at the site is always the most crucial element.

AY My last question is about how your ways of thinking and your art negotiate with

the era and society in which you live. Your art career began in the 1990s, when you studied at the Central Academy of Fine Arts and where you started to make and exhibit your works. At that time, the dominating mission of China's society was to develop economies and to improve the material life of the general public. The social philosophy then instructed people to act according to efficiency and actual payback instead of political principles. Making money and seeking material benefit were thus legitimate, rational and even moral. This was when you formulated your earliest artistic concepts — how did you respond to such a social atmosphere? In a highly pragmatic society, art always struggles to justify its value. But your art is precisely about people's imaginations and aesthetic preferences, unconsciously reflected in the most realistic daily situations, and only through these can we get to a more subtle understanding of our humanity and society. In this sense, your art is about looking for the cracks of pragmatism in human society. This is a broad question, but can you talk about the background from which you formed your views and ideas about art and the world? What specific social situations do you respond to, and why did you decide to use art to deal with your concerns?

WW My generation has indeed experienced the entire process of China's shift from a planned economy to a market economy, although such a social transformation is still far from ending and has many uncertainties. I was the last year of students to receive a free education. And at the time, university education was elitist. There was a strong intellectual idealism. But the education of the art academy was very conservative. It was still strictly following the methods of socialist realism. Yet students were already very aware about how they had different beliefs in art to the academic authority. During my four years in the academy, my interests changed a lot. I was getting more and more interested in non-traditional ways of expression. Soon after graduation, I met artists like Liu Wei and Qiu Zhijie. We all participated in 'Post-Sense Sensibility' and the experience of working together as a collective then was very influential on me. We had a radical attitude and experimented with different possibilities to expand the boundaries of art. There was no art market. We all had to have a job to survive. Liu Wei and I were working at *Beijing Youth Daily*. But that was a time when art activities were radical and pure, and from today's perspective it was still a very interesting time. In my works, I constantly try to create a kind of real perplexity. And such perplexity is a symptom of our times. To face such a reality, we need a more human, artistic and wise way to find a solution. Therefore, what I attempt to do now is to represent and contemplate reality by an aesthetic of uncertainty and ambiguity. I think this can lead us to get closer to the core of 'reality'.

[1] "In this work (Temporary Space), the hurried urban construction process happening beyond the gallery walls was mimicked and condensed through an art happening, a series of documentary photographs and a video within the gallery. It addressed the contradiction between the time and spatial temporality of "building in order to demolish" and our general imagination of architecture, projecting an absurd connection between temporality and eternity." See "Playing With Space - Wang Wei's Installations" by Caor Lu Yinghua, 2005.

<http://www.arrowfactory.org.cn/wangwei/articles/Playing%20With%20Space.htm>

實用主義的縫隙

- 對談王衛

王衛的藝術始終致力於呈現他獨特的世界觀；他的作品深思熟慮，與現實息息相關，不受流行風格的影響。他的作品往往將現成的視覺元素和空間結構移植到展示現場，將它們塞進藝術的文脈中，從而喚醒我們對日常空間和景觀的警覺性。每一個由人建成的空間都涉及建造者許多有意識或無意識的選擇，而這些選擇則在不經意間影響我們對生活和世界的感知。

翁子健

首先，我想討論你對「作品」這個概念的理解。你於1996年畢業於中央美術學院壁畫系。儘管你曾告訴我壁畫系的教學並無什麼特別，跟在其他繪畫專業學習的事情大同小異，但出於巧合，你近年創作中的公共性和實用性又與壁畫的性質十分吻合：你關注及轉化現實生活中一些毫不起眼的裝飾元素，如建築外牆上的馬賽克、餐廳中的廉價裝飾設計、動物園內的壁畫等等。追溯你的創作歷程，不難看到關於「作品」概念的一條有趣的思考路徑：人們知道的你的最早作品，是一些有行為表演成份的攝影及裝置《水下1/30秒》，(pg.90, 1999年)；不久後，你便參加了具重要歷史意義的「後感性」展覽系列，其探討重點是一種即興的、過程性的、現場創造及拆除的藝術體驗，這樣的探索在你後來的主要作品中有所延續，特別是《虛偽的空間》(pg.86,2002年)及《臨時空間》(pg.80,2003年)，有趣的是這些作品利用的是重型建築元素如牆及磚頭，表現的卻是它們的流動性和臨時性，只以過程和經驗而不以物質為最終產物，這就是為什麼我說它們延續了「後感性」的一些實驗，只是「後感性」中的即興、荒誕和感官刺激，變成了一種針對社會現實的反省。從此，你的「作品」就演變成一種類似社會人類學的研究方法，其特點是針對現實，具有簡便的通用性，可以在生活中無時無刻找到可以觀察的對象。請你談談你對「作品」概念的想法。

王衛

2012年8月，廣州時代美術館組織過一個名為「脈衝反應」(Pulse Reaction)的項目，當時邀請了一些藝術家在美術館的展廳內做分組討論，每個人要先提交三個議題，希望以這樣一種方式對國內藝術家的創作與思想現狀做一個相對深入的了解。我當時提的三個議題，可能可以部分回應你的這個問題。我的三個議題是：一，抽象與具像之間，偶然與必然之間；二，如何開始一件作品？如何成為一件作

品？三，與現實的距離。確實，「現實」與「作品」之間的關係可算是我創作中一個核心的語言。我喜歡在現實中去搜尋那些人為的、有意無意中帶有「作品」痕迹的事物，而在展覽現場我又試圖去製造一種「現實」。面對這樣一個現場，「現實」與「作品」之間的界限變得異常模糊，現實也開始變得十分可疑。在我的一些作品中，「想法」已經被降到了最低點，甚至某種程度上呈現方法和現實当中幾乎沒有任何差別，那這時候你的選擇變得十分關鍵，然後你對選擇對象的一種熟悉或陌生，就是一種帶有一定感情色彩的東西在不经意间慢慢凸顯了出來。

翁

你在北京出生和長大，我想這個城市對你觀察和思考事物的方式會很有影響。其中一種影響即體現在你對歷史、城市及建築的濃厚興趣。策展人盧迎華曾指出，你較早前的一些作品表現了一種建築的臨時性，這與過去三十年來居住並見證著北京城市的變遷有關係。你住在二環內，這個地帶是真正的北京城，這裡混合著古代歷史（八百年的首都史）和現代歷史（自共產中國以來的種種政治文化運動）留下的痕跡，構成一個極之獨特的面貌。在北京，有很多具有深遠歷史價值的建築物，被改造成當下的用途。你就提過，你對四合院和大雜院特別感興趣，因為那兒很多草根階層的普通人為了盡量利用非常有限的空間，發明了很多實用和美學的辦法。這個獨特的城市現象一定對於成長在北京的藝術家帶來深厚的記憶，比如宋冬的《窮人的智慧》（2005－11年）就是他在大雜院找到的很多充滿智慧的發明，它們看來就是精彩的裝置藝術。與宋冬的作品相比，你似乎更少關注形式的奇特性，更多針對一些不自覺的、被實用性的前提包裝著的美學判斷。請你談談生活在北京對你的影響，及你在創作上如何使用你對歷史和建築的熱情和知識。

王

在我的作品裡出現一些城市變遷的元素，更多是作為一個素材來使用的。中國的大多數地方也都還在一個城市化的過程當中，所以這是一個自然而然需要關注的問題。確實，我的幾件早期作品像《臨時空間》和《捕捉器》(pg. 76,2004－05年)都涉及到這方面內容，但更多還是在以一種隱喻的方式去討論「欲望的有限性」這個問題。但逐漸隨著作品關注角度的變化，在近期的《自然史》系列（2009年至今）更多是采用環境複製與情境轉移的方法，而一些作品中出現北京動物園的元素也剛好因為我生活在這個城市，去做實地研究就比較便利，而且也確實每次去動物園都會有一些新的發現。還很一些創作素材實際上就是來自旅行期間的偶然發現。我更關注的是在這些表像背後一些普遍意義上的、也就是更加本質的一些東西，或許可以說我關注的是人性的本質。

我對於北京的歷史和建築的了解，最早是通過著名歷史地理學家侯仁之的著作。他有一篇論文《從北京到華盛頓—城市設計主題思想試探》講述了北京和華盛頓這兩座城市是如何通過城建規劃來體現兩種截然不同的政治制度。非常有意思的是，這兩座城市都是完全被規劃後再建造出來的，像北京是通過一條城市的中軸線的布局來體現一種皇權的思想，而美國首都華盛頓則是通過市中心的建築物布局來體現一種三權分立的治國理念。這篇文章說明我們是可以通過城市的發展和變遷來觀察其背後意識形態所起的決定性作用，城市空間的建築布局能揭示權力的屬性。侯仁之的著作給了我很大的啟發，這是我在北京生活了那麼久卻從未意識到的，現在看來，這種思考方法可能對後來《自然史》系列的產生也有很大影響。

翁 針對你這次在馬凌畫廊做的項目，我想應該將它放在你的《自然史》系列中討論。這次的作品命名為《兩間房間》，複製的是北京動物園中的狒狒居住的房間，它們的圖像是同一片草原，只是一個是白天，另一個是黃昏。我認為這個項目延續了《自然史》的主旨，即將來自現實中的某些景像，不添加元素地搬進了展覽的空間，經過重新安置文脈，它的悖論性在於：它雖然是兩幅畫，卻不提供讓人觀看的焦點，我們不需要去欣賞和考究畫的表現方法及內容奧妙，反而要去思考其本來所屬的環境，並從而想到這個空間本來的屬性。它的目的是動搖我們感知日常視覺和空間及首先體驗藝術的習以為常的方法。《自然史》系列體現了你近年創作的核心思想，而解讀《自然史》這個題目本身就已經很有意思：一方面，這部「自然史」其實是「人工史」，它關注的全是人造的決定；另一方面，它又屬於人類社會的「自然」部份：普遍的、不經過計劃的、非意識形態的。請你談談「自然史」系列，過程中你的想法產生了怎樣的演變？這個系列接下來會如何發展？也請你談談這次在馬凌畫廊實現的「兩個房間」的特殊性。為什麼選擇這個素材？實施上涉及了怎樣的考慮？

王 在2013年，我在觀察社實現了作品《自然史VI》，(pg.46, 2013 年) 其中就使用了動物園的風景壁畫，所以這次在馬凌畫廊實現的作品會容易令人聯想到《自然史》系列，但我覺得《兩個房間》更多是延續了2007年的《沒有動物的動物園》(pg.70) 那兩件作品中的一些想法，即在作品中更強調某個具體環境或地點的複製與轉移。而《自然史》系列則更加聚焦於日常現實中的裝飾物，作品也是以一種更加抽離的方式來呈現。這次《兩個房間》挪用了北京動物園狒狒館的兩幅壁畫，這兩個畫面實際上在不經意間展現了動物園壁畫畫師對「未知遠方」的「臆想」與「杜撰」。而關於這個地點的兩幅壁畫在畫廊中又構成了一系列多重的、荒誕的空間想像，暖氣片和地上的香蕉也是作品中的關鍵元素，我嘗試在現場營造一種介於似有似無、虛實之間、模稜兩可的空間狀態。而在香港創作這件作品也多多少少是在回應我對於香港與內地之間衝突與矛盾所產生的困惑感。《自然史》系列討論的是觀看的方式，以一種審美的方式聚焦於現實中一些人們因習以為常而視而不見的東西。這個系列作品到目前一直在持續演變當中，目前也開始出現一些建築結構上的元素，像在觀察社的《自然史VI》和去年在廣州時代美術館樓頂上的做的《全景1》(pg. 42, 2014年)，就開始出現「全景牆」這樣一個舞美設計中常用的置景概念，這還是一個關於觀看方式的討論，也 就是與「視點的消失」有關。總之，目前我希望在另一些層面上嘗試讓作品的內在關聯變得更加曲折一些，但又始終會用一種很直接的方式 — 我更喜歡用一種很直接的方式去表達，現場的氛圍還是至關重要的。

翁 最後，我感興趣於你的思考方式和藝術與你所處的時代及社會之間的談判。你的藝術事業起始於九十年代，當時你在中央美術學院學習及開始創作藝術、參加展覽，當時中國社會的大目標在於推動經濟建設，改善國民的物質生活，其社會哲學指導人們以物質實效而非政治原則作為行動的綱領，這樣的話賺錢和考慮實際利益是合法、合理，甚至合乎道德的。在你的藝術理念的形成過程中，怎樣回應這樣的社會氛圍？在這麼一個以實效為先的社會中，藝術必須說明自己並非不切實際的，而你的實踐似乎恰恰是在以一種最現實的方法，找到人們不經意透露了他們的審美偏好與想像的地方，而通過關注這些地方，讓我們對社會和人的狀況達到更為細致的了解。這樣看來，我認為，你的藝術實踐似乎是在實用主義的時代精神中尋找縫隙。

這是一個比較籠統的問題。我嘗試請你談的，其實是你的世界觀和思考方法所形成的背景，你在回應什麼樣的社會氣氛，還有你選擇通過藝術表現這些問題的原因。

王 我們這一代人確實算是完整的經歷了中國社會從計劃經濟向市場經濟轉型的過程，當然這種社會轉型到現在也還在一個反復的過程當中，充滿了不確定因素。我屬於接受公費教育的最後一屆畢業生，而之前的大學教育實際上是一種精英化的教育模式，本身帶有極強的理想主義色彩，藝術在某種層面上還是一種很純粹的精神活動，只不過美術學院的氛圍太過保守，過度強調社會主義現實主義的創作方式，一些學生也很能意識到自己與學院教育之間在價值取向上的不同。在美術學院的四年學習過程中，我的興趣已經發生了轉移，我對非傳統的理念及表達方式更加感興趣。畢業後不久，我認識了劉韡、邱志傑等藝術家，其後參加了歷次《後感性》展覽活動，這種小組式的緊密工作在我早期的創作中起到了關鍵的引導作用，大家在一起更多是以一種激進的態度去嘗試各種拓展藝術邊界的可能。當時沒有藝術市場，我們幾個人也都以其他職業為生，像我和劉韡都在《北京青年報》工作，所以那段時期的創作既很激進又十分純粹，現在回看仍是十分有趣的一段時間。我在作品中持續嘗試營造一種真實的「困惑感」，而這種「困惑感」是我們所處的這個充滿悖論的時代的特徵。如何直面這種現實，可能是需要一種更加人性的、藝術的、充滿智慧的方式去化解。所以當前我可能更加致力於以一種若即若離的審美方式去表述及思考我們的現實，我認為這也可能更加接近於「現實」的本質。

[1]「他以藝術事件的方式，通過現場，攝影和錄影的紀實手法濃縮了超速度都市化的建設流程，再現了“建即是為了拆”所產生的時間和空間的臨時性與我們對於建築物所擁有的普遍期待背道而馳，臨時與永遠在此滋生出一種荒誕關係。」見「空間遊戲 — 王衛的空間裝置作品」，盧迎華，2005年。
<http://www.arrowfactory.org.cn/wangwei/articles/Playing%20With%20Space.htm>

Past Works
過往作品

Shadow
樹影
2017

Mosaic tiles
1350 x 1020 cm
Installation view at Xi'an Chang, West Bund Art & Design, Shanghai
2017

馬賽克瓷磚
1350 x 1020 cm
裝置現場，《現場》，西岸藝術設計博覽會，上海，2017

Image courtesy West Bund Art & Design
圖片由西岸藝術與設計博覽會提供



One concrete floor is fully covered by mosaic tiles with similar colors in front of the West Bund Arts & Design Centre, and the design of shadows tiled by mosaics are opposite to the falling tree shadows.

將西岸藝術中心門前一片水泥地面覆以顏色相近的馬賽克瓷片，而馬賽克的樹影與真實的樹影位置相反。

Shadow
樹影
2017

Mosaic tiles
1350 x 1020 cm

Installation view at Xiàn Chang, West Bund Art & Design, Shanghai 2017

馬賽克瓷磚

1350 x 1020 cm

裝置現場，《現場》，西岸藝術設計博覽會，上海，2017

Image courtesy West Bund Art & Design
圖片由西岸藝術與設計博覽會提供



Spanning the Avenue Winston Churchill, 'Natural History 4 (Square)' (2017) is a mosaic tile platform illustrating a pattern intrinsic to those found in Dongguan, Guangdong. Viewed and interacted with, Wang Wei aims to transport a material that is oft used in China to cover large surfaces of buildings onto the streets of Paris, creating a parallel between modes of construction, decor and personal living. Indeed, Wang Wei aims to build on his running consideration of displacement regarding time and context. The mosaic tile, recognised as an "affordable material of very high quality" in China takes on a different role in the context of an art fair on the other side of the world. Open to observation, Wang Wei deliberately defies the material's original purpose and presents a contradiction of actual reality, fleshing out a state of confusion, potential suspicion, isolation and transmutation.

橫跨溫斯頓·丘吉爾大道，《自然史4(廣場)》(2017)是一個馬賽克瓷磚平台，呈現了在廣東東莞所發現的圖案。王衛利用這種在中國常用的建築材料來覆蓋巴黎大街，在觀眾的觀察和互動中營造建築、裝飾和個人的生活模式之間的平衡。

王衛的作品持續關注時間和背景的錯置。馬賽克瓷磚在中國常被視作一種物美價廉的材料，而這種材料在世界另一邊的藝術博覽會上扮演著不同的角色。王衛以開放的態度，故意違抗了材料的原始目的而提出現實的矛盾，體現出一種混亂的，潛在的懷疑，孤立而持續蛻變的狀態。

Natural History 4 (Square)
自然史4(廣場)
2017

Mosaic Tiles
1200 x 1200 cm
Installation view at FIAC 2017, Paris
On Site
Petit Palais, Avenue Winston Churchill

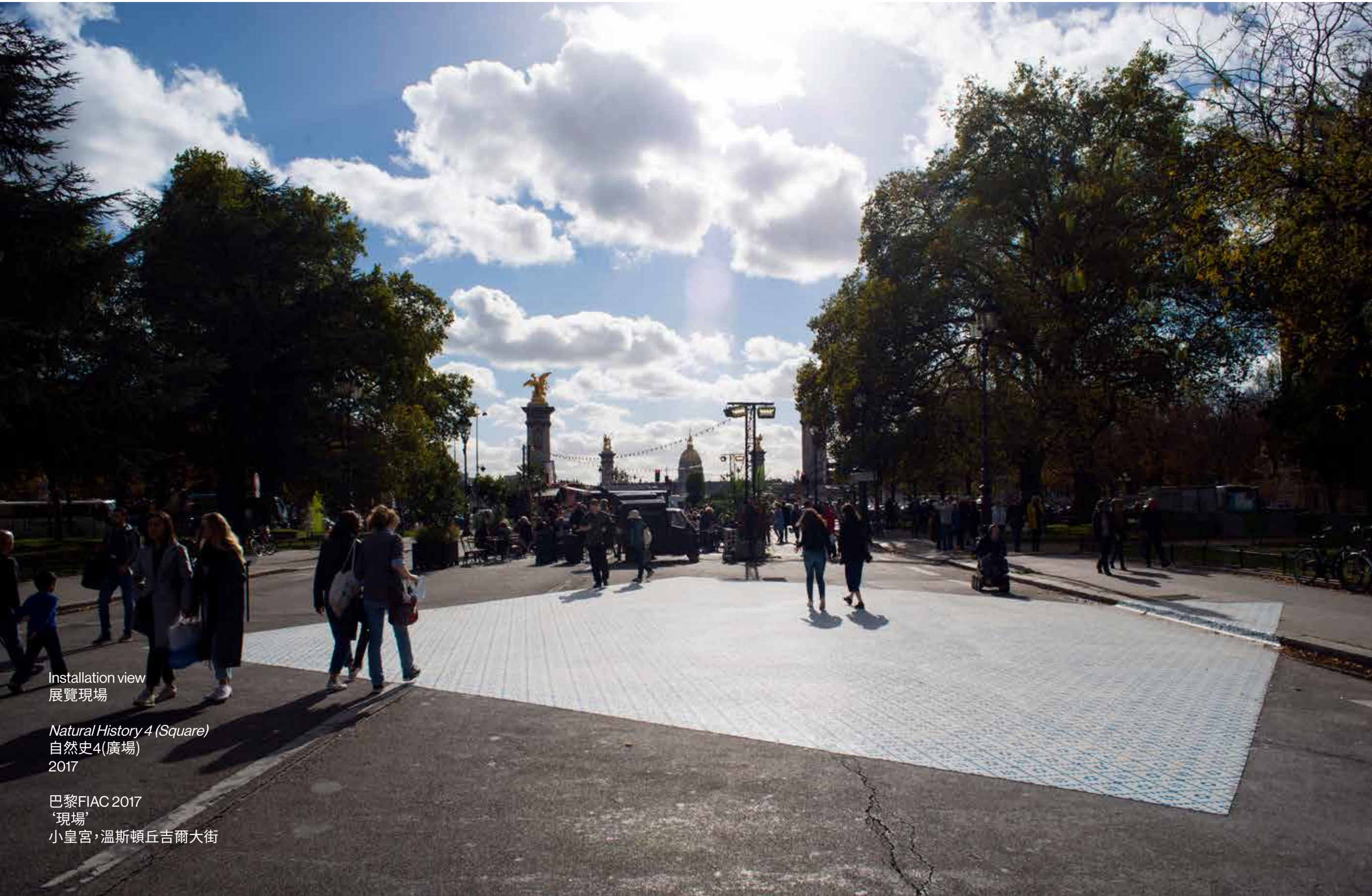
馬賽克瓷磚
1200 x 1200 cm
巴黎FIAC 2017
‘現場’
小皇宮，溫斯頓丘吉爾大街



Installation view
展覽現場

Natural History 4 (Square)
自然史4(廣場)
2017

巴黎FIAC 2017
‘現場’
小皇宮，溫斯頓丘吉爾大街



Installation view
展覽現場

Natural History 4 (Square)
自然史4(廣場)
2017

巴黎FIAC 2017
‘現場’
小皇宮，溫斯頓丘吉爾大街



Inspired by the sea turtle enclosure at the Beijing Zoo, this site-specific half-circular wall used mosaic tiles to create an image of the facing scenery.

在英國南部卡斯雕塑公園內矗立了一道來自北京動物園海龜館的半圓弧形全景牆，牆上的馬賽克壁畫取材自牆對面的風景。

Panorama 2
全景 2
2016

Concrete, mosaic tiles
Dimensions variable
Installation view at CASS Sculpture Foundation, UK

混凝土, 馬賽克磁磚
尺寸可變
英國卡斯雕塑基金會



Panorama 2
全景 2
2016

Installation view at CASS Sculpture Foundation, UK
英國卡斯雕塑基金會



Panorama 2
全景 2
2016

Installation view at CASS Sculpture Foundation, UK
英國卡斯雕塑基金會



Panorama 2
全景 2
2016

Installation view at CASS Sculpture Foundation, UK
英國卡斯雕塑基金會



A corner of a mosaic surface inspired by a pattern commonly found in housing developments in Chang'an Township, Guangdong Province was 'grafted' onto the existing landscape of an abandoned quarry at Laoshan, Nanjing, China, June 2016.

依南京老山地區廢棄礦山所形成的山形走勢，在其中荒誕性的「植入」一塊來自廣東東莞馬賽克建築外牆的「直角」與「平面」。作品2016年實施於南京四方美術館展覽「山中美術館」。

Natural History 4
自然史 4
2016

Installation view 展覽現場

Si Fang Art Museum, Nanjing, China
四方美術館, 南京, 中國



Natural History 4
自然史 4
2016

Installation view 展覽現場

Si Fang Art Museum, Nanjing, China
四方美術館, 南京, 中國



Natural History 4
自然史 4
2016

Installation view 展覽現場

Si Fang Art Museum, Nanjing, China
四方美術館, 南京, 中國



A reproduction of a public security kiosk installed in the interior gallery space and exterior garden at Meta Gallery, Shanghai.

在上海元畫廊的室內和室外分別再現了北京街頭一個治安崗亭的內外景觀。

Wang Wei's Guest
王衛的客人
2016

Installation view 展覽現場

Meta Gallery, Shanghai, China
上海元畫廊



Wang Wei's Guest
王衛的客人
2016

Installation view 展覽現場

Meta Gallery, Shanghai, China
上海元畫廊



Wang Wei's Guest
王衛的客人
2016

Installation view 展覽現場

Meta Gallery, Shanghai, China
上海元畫廊



Inspired by a portion of the mosaic mural contained in the Aldabra Tortoise enclosure at the Beijing Zoo, this “surface” was installed to appear to have slipped upside down and partially off the wall of exhibition hall.

來自北京動物園亞拉伯拉象龜房 (Aldabra Tortoise House) 的馬賽克壁畫局部，以倒置及下滑的方式在展廳中成為了一塊漂浮著的“平面”。

Slipping Mural 1
滑落的壁畫 1
2016

Installation view 展覽現場

Red Brick Art Museum, Beijing, China
北京紅磚美術館



Slipping Mural 1
滑落的壁畫 1
2016

Installation View
展覽現場



Slipping Mural 1
滑落的壁畫 1
2016

Installation View
展覽現場

Slipping Mural 2
滑落的壁畫 2
2017

Mosaic tiles
馬賽克瓷磚
13.5 x 9 m

Installation View 展覽現場
Art Basel Hong Kong
香港巴塞爾藝術展



Slipping Mural 2
滑落的壁畫 2
2017

Mosaic tiles
馬賽克瓷磚
13.5 x 9 m





Slipping Mural 2
滑落的壁畫 2
2017

Mosaic tiles
馬賽克瓷磚
13.5 x 9 m



Panorama 1

全景 1

2014

Site-specific Installation 現場裝置
Times Museum, Guangzhou 廣州時代美術館

“*Panorama 1* is based on an architectural feature of the turtle cage at the Beijing Zoo. Installed on the glass rooftop in Guangzhou’s Times Museum, the fully mirrored, semicircular wall measured 3.6m high and 7m wide in diameter and contained a small doorway for visitors to pass through.”

“作品借用北京動物園陸龜園區的建築造型方式，在廣州時代美術館的頂層玻璃展廳中搭建一道高3.6米，直徑7米的半圓弧形鏡面牆並帶有一小門。”



Panorama 1
全景 1
2014

Site-specific Installation 現場裝置
Times Museum, Guangzhou 廣州時代美術館



“The curved wall mural erected inside Observation Society's exhibition space is painted with a replica of a backdrop from the African Tortoise cage at the Beijing Zoo.”

“在觀察社長方形的展示空間中搭建一道半圓形的弧形牆，在此牆壁上臨摹來自北京動物園非洲龜展區的壁畫。”

Natural History 6
自然史 6
2013

Installation view 展覽現場

Observation Society, Guangzhou
廣州觀察社



This exhibition is comprised of two parts, 'Natural History 4' and 'Natural History 5'.

'Natural History 4' replicates the décor from the exterior walls of various buildings in Guangdong's Dongguan area. 'Natural History 5' is a facsimile of a foundation of a public security kiosk left on the sidewalk on a busy street in Beijing.

These works replicate walls and floors, mimicking non-expressive and decorative surfaces within a gallery context, and they are ready-mades that manifest existing creative states.

Some are the results of additions, while others are what remain after subtractions. All have become reality's "decorations".

此展覽包括兩件作品《自然史4》與《自然史5》。

《自然史4》在展廳的一面牆上再現了廣東東莞地區某建築物外牆的馬賽克裝飾，《自然史5》則複製了北京一條繁華商業街道邊殘存的治安崗亭地基。

它們在空間中偽裝成兩塊非表達的裝飾性平面，試圖呈現一種現成的創造性。

這些被添加的以及被遺留的，一並成為了現實的「裝飾物」。

A Wall on the Wall, A Floor on the Floor
牆上的牆 地上的地
2012

Installation view 展覽現場

Magician Space, Beijing
北京魔金石空間



Installation view
展覽現場



Installation view
展覽現場



“The work replicates the décor from exterior walls of various buildings in Guangdong's Dongguan area.”

“作品在展廳中再現了廣東東莞地區某建築物的外牆馬賽克裝飾。”

Natural History 4
自然史 4
2012

Installation view 展覽現場

Gertrude Contemporary, Melbourne
澳大利亞墨爾本格特魯德藝術中心

Wang Wei: Borrowing from Reality

by Pauline J. Yao

** This essay was published in Issue 26 of Art Time Magazine, July 2012.*

About a month ago I found myself on car trip outside Beijing with artist Wang Wei and a few other friends. Winding through the roads north of Huairou headed to a small mountain village, we cruised past the usual assorted scenery: recreational spots, farmland, one-story dwellings and streetside vendors hawking everything from fruit to carved wood sculptures. Down a woodsy lane, Wang Wei suddenly pointed out the window at a roadside vendor's display of blue-and-white ceramics and said, "Look, it's Ai Weiwei's artwork!" I glanced to my right and saw an assortment of blue-and-white porcelains spread out by the side of the road and immediately recognized the resemblance—each vessel had been placed in neat, equidistant rows with generous space in between. If the backdrop were not a small patch of dirt and some shrubs the twenty-odd vases could easily pass as a knock-off of Ai's *Ghost Gu Coming Down The Mountain*, 2005. A short while later we passed a building with a door opening that had been sealed up with bricks to prevent access and I commented that it resembled Wang Peng's artwork (*Wall*, 1993). By this point all of us were looking out the window with fresh eyes, noticing objects or forms in this countryside village that we had previously seen in a gallery or museum, and what's more, even some ordinary items that looked like they could end up in a gallery someday. I began wondering what this mindset was about—what exactly was the difference between these "found artworks" and those self-consciously constructed ones that we regularly encountered in the context of the art world? What was it that allowed us to see or not see certain items as works of art?

These questions and others are aptly addressed in the work of Beijing-based artist Wang Wei. From zoos to historical residences, Wang's recent installations are mindful appropriations of existing spaces, visual elements and three-dimensional settings he finds in his own surroundings. These already existing forms were never intended to be art but for Wang they bear particular visual, social or aesthetic value that he deems worth borrowing and reproducing, and in enlarging and adapting these existing forms to a gallery setting, he creates new forms of meaning and possibility. His process annexes these objects' aesthetic properties in ways that conjure a sense of dislocation and, occasionally, discomfort in the viewer. Appropriation is nothing if not an active, engaged and motivated cause that demands attention to the situational and historical, but as Wang's work demonstrates, borrowing or taking something as one's own use simultaneously strips away context and invests new layers of meaning and areas for self-reflection. However, one should be careful here to avoid seeing Wang's practice under the simple rubric of exploring relationships between art and life. Such views often align art with fiction and life with reality while Wang's investigations are realignments that situate the artifice and veracity of life as art. Although he is interested in the decontextualized space of the art gallery or "white cube" art space, his transferal of everyday items into this exclusive space is

not a Duchampian gesture aimed at discussing the de-skilling of the artist, or the power of selection which positions the unassisted readymade as a commercially manufactured object of everyday life that is transformed completely via placement in a gallery or exhibition context.

Instead Wang's tend towards architectural elements rather than images or individual objects, and are particularly concerned with forms and settings that exhibit the presence of human design, however conscious or unconscious it may be. Like the perfectly stacked arrangement of wood logs, or a bunch of colorful baskets cascading out of the back of a truck onto a patch of dirt—what unites these "found artworks" is their aesthetic value that signals involvement of the human hand. The notion of "found artworks" in itself may be seen as a misnomer, that is, if one subscribes to the idea that objects derive their status as artworks from being framed in the context of the art world as authored, unique, commodifiable objects intended for display and commercial exchange. It is therefore Wang's interest to point out that natural forms of artifice surround us every day—it is merely a question of when we might happen upon them, and if we do, whether or not we are trained to see them.

Wang Wei's artistic practice emerges from this set of chance occurrences and accidental moments of inspiration. Attuned to human relationships with the built environment, his installations encourage audience participation, often in the form of direct physical contact. Recent forays into appropriating readymade forms from zoos, historical sites, restaurants and vernacular architecture in southern China all came about more or less by chance through travels or random encounters. In this sense his working method belongs to the intuitive sphere rather than one overly concerned with political ideologies or lofty intellectual frameworks. He prefers instead to attack what is immediately in front of him—a site, location, cultural or historical element—and finds ways to engage and solicit certain reactions within the viewing public. Lifting certain elements from so-called reality and transplanting them into the timeless, locationless setting of the art gallery with only minor modifications to scale, material and appearance, Wang brings attention to a compounded fiction: naturally occurring forms of artifice transplanted within an already artificial space of the art gallery.

That questions of space, viewer interaction, sensory perception and a heightened awareness of three-dimensional space are a consistent feature of Wang Wei's work is of little surprise, given his experiences as a member of the Post Sense Sensibility group of artists active in the late 1990s early 2000s. Following his graduation from the Fresco Painting Department of the Central Academy of Fine Arts in 1996, Wang Wei soon fell in with the ragtag group of artists (and curators) and took part in many of the group's early shows while working concurrently as a freelance photographer for the Beijing Youth Daily Newspaper. The Post-Sense Sensibility shows were a series of self-organised underground exhibitions characterised by radical, DIY-style tactics and unrehearsed, sometimes shocking, forms of experimentation. With their short time frame – anywhere from two days to two weeks – and ad hoc spirit, these exhibitions more closely resembled activities or performative events rather than affairs of static display. Artists who took part were not concerned with challenging ideologies or producing veiled political statements; rather they aimed to carve out an autonomous space in which they could explore the immediacy of their own actions and solicit charged reactions to on-site conditions and limitations.

Perhaps as a result of this varied background, photography has always played a crucial role in Wang Wei's artistic process, intricately tied to how he deals with space and on-site conditions. His contribution to the "Post Sense-Sensibility: Alien Bodies and Delusion" exhibition in 1999 was a photographic installation entitled 1/30 Sec. Underwater. The set of color transparencies inserted into floormounted lightboxes were arranged in a darkened passageway at the entrance of the exhibition. In order to enter the exhibition, viewers had to walk through the corridor and across the lightboxes, their feet pressing upon a series of close-up images of young men and women trapped underwater. The careful positioning of the work inside the compressed, darkened corridor and depiction of large-scale faces appearing to be gasping for air creates an illusion whereby the viewers' feet pressing against the glass adds a sense of heightened drama and claustrophobia. In contrast, Hypocritical Room, 2002 offers the reverse, moving from an illusion of confinement to an illusion of expansive, empty space. The work again uses visual trickery with photography, but this time involves enlarged 360 degree photographs of the empty exhibition space enlarged and mounted onto a four-sided steel box frame attached to the floor with wheels. During the exhibition period, the giant room-sized square lightbox was pushed around the exhibition hall by four anonymous individuals, creating an illusion of extra space or mirrored space. These experiments represent Wang's sustained investigation into space—constructed space, obstructed space, replicated space, constrained space—and the intangible dimensions of human sensory perception.

Photography continued to play a key role in Wang's work and artistic process, most notably in the combined performance and documentary work Temporary Space, 2003 which took place in the former Long March 25000 Cultural Transmission Center in 798. Taking place over the course of seventeen days the work was part public attraction and part willful obstruction of the exhibition space. The artist enlisted the help of ten migrant workers known as "brickmongers" in Beijing whose livelihood is comprised of collecting bricks from demolished sites and reselling them to new construction projects. Using 20,000 recycled bricks, the workers erected a square room inside the gallery space measuring a hundred square meters (100sqm) with walls measuring four meters tall. Slightly smaller than the existing gallery space, Wang's structure left a narrow passageway around the perimeter just wide enough for one person to pass safely. A few days after being completed, the structure was torn down and the bricks were taken away and re-sold, completing the cycle. The entire process was documented with a set of twelve photographs which were mounted sequentially as each phase of the work was completed. In a subversive gesture that points to the time-based nature of the work and its opposing poles of construction and destruction, presence and absence, the entire set of photographs were only visible when the building itself was gone.

If Temporary Space represents Wang's productive intertwining of photographic documentation and performative event, then his later installations work consciously to further undermine a sense of permanence by choosing certain materials that themselves are temporary. Continuing with the rhythms of constructing and dismantling as a form of ephemerality, in a set of later works Wang chose the material of metal scaffolding to create open-air pavilions in the style of traditional Chinese gardens. These Scaffolding Gardens are predicated on temporariness but also borrowed materials and borrowed space—at the conclusion of the exhibition the work can be disassembled and returned to the scaffolding rental company. For each exhibition project he

encounters, Wang adapts new techniques, methodologies and materials to suit his conceptual plan. Photography plays a consistent role—inspiration often comes to Wang after studying his own photographs of various sites and settings—but his working method that actively disavows reliance upon a certain set of materials, preferring instead to be adaptable to a given space. His work fits the classic definition of an installation artist, which is to say, in Boris Groys's words: there is no traditional material support like canvas, stone or film; instead the installation medium is space itself.

In 2007 Wang began a series of works inspired by the Beijing Zoo. Wang visited the Zoo in Beijing for other reasons but later was intrigued by the wall designs in the animal enclosures, particularly those in the crocodile and monkey houses. It was unclear if these decorations were intended for humans or for the animals themselves, perhaps, Wang thought, they were used to fool animals into thinking they were in the wild and not in captivity. His fascination for the simulated environments and decorative elements of the zoo led to his own form of imitation: the installation A Zoo, No Animals, 2007 which recreated "natural" animal habitats within the space of the art gallery. Based upon actual animal cages, the installation uses tree branches, rocks, and various foliage to mimic these already highly constructed yet "natural" environments, including the same exact text descriptions from the original sign in lightboxes but with all reference to the animals removed. Viewers were left with an ambiguous space that is neither zoo (no animals) nor actual habitat (vegetation appeared similar but was not exactly the same). In the case of the Long March Space installation, Wang chose to reproduce the habitats of nocturnal animals in a winding corridor that forced viewers to pass through at the entrance of the exhibition, creating a feeling of impending danger about what unseen animals might be lurking in the darkness.

The immersive environments Wang creates form a special type of appropriation that is reliant upon architectural space than pictorial image, contextual and historical fact than illusion. The settings he has chosen, when enlarged to fill the gallery space, become spatial worlds that visitors can enter and experience fully. His Historic Residence, 2009 is perhaps the most fitting example of Benjamin's take on appropriation, which he frames as a transition from "cult value to exhibition value". Here Wang faithfully reproduces—in exaggerated proportions—the private bathing quarters of Chairman Mao and his wife Jiang Qing. Lifted from the couple's seldom-used retreat in Shaoshan Dishuidong Hunan Province, the oversized rooms bifurcated the gallery space of Space Station into two side-by-side tile covered chambers. The original 1950s-60s architectural details are reproduced in every detail—porcelain bathtubs, sinks, cabinets, mosaic floor tiles and even glass light fixtures, and save for the dramatically scaled up dimensions of the rooms, they are near exact replicas of the twin bathrooms occupying the residence (now converted to a public museum). Traces of political inclination, the passage of time, and personal attributes are all embedded in the retro-styled color scheme: regal yellow for the Stately leader and apple green for the leading lady whose stage name contained the word "apple". Accompanying the installation is a soundtrack with two voices repeating lines from the tour guide explaining the significance of the two colors. The sound element of the work may be easily overlooked but it is here that Wang's clear interest in the symbolic significance of the colors, not to mention the absurd grandeur allocated to these private spaces, becomes apparent.

The modernist invention of the white cube exhibition space has received its fair share of criticism. As many critics have pointed out, the white walls and pristine floors is far from a neutral space, in fact it exudes many qualities: exclusivity, but isolation, commercialism and a sense of singular superiority. But most importantly the white cube signals a process of decontextualization, whereby the timeless, history-less environment severs art from its relationship to reality and transforms items into rarefied objects of elite status. Oddly enough, it is exactly this decontextualizing process that Wang Wei thrives upon. His installations make emphatic use of the white walls and hermetic power of the white cube to alter his chosen forms into “works of art” regardless of their origin. In doing so, the artifice, absurd logic or symbolic value contained within these preexisting forms are given new artistic license by virtue of their removal and re-positioning in a gallery space. Whether its engaging the services of bricklayers, erecting scaffolding or reproducing architectural spaces borrowed from distant locales, Wang aims not only to draw attention to our physical awareness of space, but to highlight the double fictions and absurd realities that reside within our daily surroundings. His selections, once modified and transplanted into the gallery, can act as powerful vectors for self-examination and reflection of hidden truths, or, as in the case of the mirror-covered Propaganda Pavilion, 2011, as exemplary moments where our own reality is reflected back to us in mute form. It is through these oblique views on reality and borrowed forms that we can see the true nature of art—as a category that lends itself equally to the painstakingly crafted and the serendipitously ordinary.

王衛：借現實

文：姚嘉善
譯：杜可柯

* 此文2012年7月發表於《藝術時代》雜誌第26期

大概一個月前，我跟藝術家王衛和其他幾個朋友一塊兒驅車出北京。汽車沿著懷柔北邊通往山村的公路上盤旋，兩邊的風景照例雜亂無章：度假村、農田、平房、賣水果或木雕等各式物品的路邊攤。開過一段兩邊都是樹林的小路時，王衛突然指著車窗外一個兜售青花瓷器的小攤說：「看，艾未未的作品！」我轉頭往右一看，發現路邊擺了一地青花瓷器。我立刻辨認出兩者間的相似處——等距擺放的瓷器方陣，彼此間隔很大。如果背景不是土地和灌木叢，這二十幾個花瓶還真容易被人當成艾未未《鬼谷下山》(2005)的山寨版。又過了一會兒，我們路過一座廢棄的 房子，看到敞開的大門被磚頭封得嚴嚴實實，我說這好像王蓬的作品(《牆》，1993)。這時候，我們所有人都開始用一種全新的眼光觀察起窗外的景色，在這個山村裡發現了各種以前在畫廊或美術館見過的物品和形式，甚至包括另一些看上去將來某天可能進入畫廊展廳的日常用品。我忍不住想，這到底是一種什麼樣的思維模式——這些「現成藝術品」和那些我們在藝術界語境下經常看到的、被人有意建構起來的藝術品之間到底存在什麼樣的差異？是什麼讓我們認為某些東西是藝術品，而另一些不是？

現居北京的藝術家王衛在他的作品里很好地處理了上述問題。從動物園到歷史建築，王衛近期裝置作品是對自己周圍既存空間、視覺元素和立體環境的一系列小心挪用。這些既存形式最初絕不是為了藝術誕生，但在王衛看來，它們帶有某種值得借鑒和複製的視覺、社會或美學價值。通過放大這些形式並將其改裝移植到展廳內，藝術家創造出了新的意義和可能性形式。王衛對物體美學特質的挪用方式常常在觀眾心裡喚起一種錯位感，甚至不適感。挪用首先是一種積極、投入、有目的的行為，要人們去關注情境和歷史，但王衛的作品讓我們看到，把一件東西借為己用也會同時消除物體原來的語境，為其賦予新的意義層次，打開新的反思領域。然而，需要注意的一點是，我們不應把王衛的創作實踐簡單總結為對藝術與生活之間關係的探討。這種看法常常將藝術視為虛構，而認為生活代表現實，但王衛的探索是對上述看法的重新調整，他把生活里的真實和虛構變成了藝術。儘管王衛對去除語境的展廳空間或「白立方」空間感興趣，但他對日常物品的移置卻不是一種杜尚式的姿態，他的目標不在於討論藝術家的去技術化或說明選擇的力量——日常生活里的普通商品被放進展覽空間或語境後就改頭換面變成「現成品」藝術。比起圖像或單個物品，他更關注建築元素，尤其是那些有意或無意間透露出人為設計痕跡的形式和環境。就像放得整整齊齊的一堆木頭，或從路邊卡車上傾倒一地的彩色籃子——貫穿這些「現成藝術品」的是體現了手工勞動參與痕跡的美學價值。「現成藝術品」這種提法本身可能會造成誤解，如果你認為一個東西之所以成為藝術品是因為它被放入藝術界的語境下，變成某種以展示和商業交換為目的、由某位作者創造的獨特產品的話。正因為如此，王衛感興趣的在於讓我們看到，人造的自然形式在日常生活里隨處可見，問題只是我們什麼時候碰上它們，或有沒有能力發現它們。

王衛的藝術實踐就來自上述偶然的遭遇和不期而至的靈感。他的裝置作品對人與建築環境的關係保持了高度警覺，經常鼓勵觀眾通過直接的身體接觸參與其中。王衛最近對動物園、歷史遺跡、餐廳或南中國小城鎮建築中現成形式的挪用都或多或少源於他在旅行途中的偶然發現。從這個意義上講，王衛的工作方法隸屬於直覺領域，並沒有過度涉及政治意識形態或高高在上的知識框架。他寧可去攻擊那些就在自己眼前的東西——一個場所、一個地點、一種文化或歷史元素——然後想辦法調動觀眾，使觀眾產生反應。通過從所謂的現實里截取某些部分，僅在對其規格、材料和外形做小小修改後便將其移入不帶任何時間和地點特徵的展覽空間，王衛提醒我們留意到一種復合的虛構：自然發生的虛構形式被移植到本就是人造空間的展廳。

鑒於王衛曾是活躍於上世紀九十年代末、本世紀初的藝術團體「後感性」的成員之一，空間、觀眾互動、感官知覺、對三維空間的強烈意識等問題成為貫穿他大部分作品的特徵便不足為奇。1996年，王衛從中央美術學院壁畫系畢業後沒多久，就跟這幫「不守規則」的藝術家(和策展人)混到一起，隨後參與了所有後感性早期的展覽活動，與此同時也作為攝影記者在《北京青年報》工作。當時，後感性團體組織了一系列地下展覽，以其大膽、即興、DIY、有時令人震驚的實驗形式而著稱。這些展覽大多持續時間很短——從兩天到兩周不等，加上宣揚臨場發揮的精神，使它們大多看上去更像行為表演，而非靜態展示。參展藝術家關心的不是挑戰意識形態或發表隱蔽的政治聲明；而更多希望創造一個獨立空間，以便更好地探索自身行動的即時性，並在現場環境與觀眾之間製造高能量的反應場。

也許因為上述背景，攝影一直在王衛的藝術創作中扮演著關鍵角色，與他對空間和現場環境的處理保持了一種緊密而複雜的關係。在1999年的展覽「後感性：異形與妄想」中，王衛的參展作品是名為《水下1／30秒》的攝影裝置。一套彩色燈箱照片嵌進過道地板，而這段光線昏暗的過道就在展覽入口處。觀眾要進場看展，必須踩著燈箱地板穿過過道，腳下是一系列困在水底的年輕男女的放大肖像。作品在昏暗、狹窄的過道里經過精心佈局，加上彷彿在缺氧狀態中努力掙扎的面部表情，使得觀眾在玻璃地板上每走一步，現場的戲劇感和幽閉感便增強一級。《虛偽的空間》(2002)正好與之相反，提供給觀眾的不是幽閉幻覺，而是一個空曠、開闊的虛假空間。這件作品也借助攝影製造視錯覺，但這次用到的是空展廳的360度全景照片，照片被放大並裝裱到一個金屬立方體框架上，框架底部裝有輪子。展覽期間，這個足有一個房間大小的燈箱被四個人推著在全場到處移動，製造出某種多餘空間或鏡像空間的假象。上述實驗代表了王衛長期以來的考察對象，包括空間——建構的空間、被遮斷的空間、複製的空間、受限制的空間——以及人類感知的非實體部分。

此後，攝影繼續在王衛的作品和藝術實踐中發揮重要作用，尤其值得一提的是2003年他在798長征空間(原二萬五千里文化傳播中心)展出的行為及其記錄作品《臨時空間》。這個歷時十七天的項目在吸引公眾眼球的同時，也是對展覽空間有意的阻塞。在該作品中，藝術家請來十個北京周邊地區以收揀舊磚為生的「磚販子」幫忙，用兩萬多塊回收舊磚在畫廊空間內搭建起一間面積100平方米、牆高4米的正方形磚屋。整個結構比畫廊空間稍小一點，周圍留有僅容一人通過的狹窄通道。建好幾天後，磚屋即被拆除，舊磚被工人們回收，重新進入市場，完成一個循環。十二張照片記錄了從建到拆的全過程，隨工程進度分階段在展廳展示。藝術家用這種顛覆姿態提示了作品本身的時間性，以及其中建設與拆毀、在場與缺席的對立關係。只有等磚屋完全被拆除以後，觀眾才能看到完整的一套記錄照片。

如果說王衛在《臨時空間》中有效地將攝影記錄與現場行為結合在了一起，那麼他在後來的裝置作品中則通過選擇那些本身就帶有臨時性質的材料，有意識地進一步破壞了永久性的概念。在繼續把建設與拆遷之間的節奏關係作為臨時性的表現形式同時，王衛開始用金屬腳手架為材料，搭建中國傳統園林中的「廊亭」。這些《腳手架園林》以借來的材料和空間為基礎，展覽結束後，作品便會被拆開並還給腳手架租賃公司。對不同的展覽項目，王衛會採用最適合自己概念計劃的技術、方法和原料。攝影仍然起到了重要作用——王衛的很多想法都產生於看過自己在不同地點和環境拍攝的照片以後——但他在工作中主動避免對某一些固定材料產生依賴，而更願意根據不同空間採取不同策略。他的作品非常符合我們對一名裝置藝術家的經典定義，用鮑里斯·格羅伊斯的話說就是：不存在像畫布、石頭或膠片這樣的傳統物質支持；相反，裝置的媒介就是空間本身。

2007年，王衛受北京動物園啓發，開始了一系列新的創作。王衛最初去動物園當然不是為了創作，但看過動物園裡的馬賽克壁畫（尤其是鱷魚池和長臂猿館的壁畫）之後，他發現自己對這些牆面設計產生了強烈的興趣。壁畫上的裝飾到底是為了給遊客看還是給動物看，我們無從得知。王衛覺得，也許動物園的建築設計師們希望用這些圖案欺騙動物的眼睛，讓它們覺得自己仍然生活在野外，而不是籠子里。在對動物園裡模擬自然的裝飾元素的興趣驅使下，王衛最終創作了他自己的模擬形式：《沒有動物的動物園》在畫廊空間重現了動物的「天然」棲息地。這件以夜行動物館為原型的裝置作品用樹枝、岩石以及各種不同植被模仿了那些已經具備高度人工感的「天然」棲息環境，就連燈箱上的文字描述也全部照搬動物園的說明標籤，只不過去掉了其中所有提到動物的部分。最後觀眾看到的是一個極度曖昧的空間：既不是動物園（沒有動物），也不是真實的棲息地（植被看上去相似，但並不完全相同）。在長征空間的展覽上，王衛選擇在展廳入口處彎曲的過道里複製這幾間動物房舍，觀眾不得不進入並穿過這些房間，昏暗的燈光讓人感覺彷彿隨時都可能有什麼看不見的動物從角落竄出來。

王衛製造的這種浸泡式環境構成了一類特殊的挪用方式。該方式依靠的不是圖像，而是建築空間；強調的不是錯覺，而是歷史語境事實。他選中的場景經過放大移到展廳里後就變成觀眾可以進入並全面體驗的空間世界。《故居》（2009）也許為本雅明對挪用的闡釋提供了最恰當的例證，本雅明將其界定為「從膜拜價值到展示價值」的轉變。在這件作品中，王衛忠實地（除了誇張的空間尺度以外）複製了毛澤東及其妻子江青的私人浴室。以主席夫婦在湖南韶山滴水洞的別墅為原型，北京空間站的展廳被分隔成了兩個貼滿瓷磚的房間，五六十年代老建築的所有細節均被保留——白瓷浴缸、洗手池、梳妝台、馬賽克地板磚，甚至包括玻璃吊燈，除了被擴大到比例失調的房間面積，觀眾看到的幾乎就是滴水洞別墅（現被改為一座名人故居博物館）中兩間浴室的複製版。特定時代的審美痕跡、時光的流逝和個人氣質全都融入在這復古的配色當中：象牙黃配尊貴的國家領袖；蘋果綠配藝名「藍蘋」的第一夫人。此外，展覽現場播放的音頻里，兩個聲音按照當地導遊的解說詞也在反復強調著這兩種顏色的緣由。作品中的聲音元素也許很容易被人忽視，但正是在這裡，我們可以清楚地看到王衛對顏色象徵意義的興趣，當然還有上述私人性空間被奉為「神殿」的荒唐。

白立方展覽空間這一現代主義發明已經受到過不少批評。很多批評者指出，雪白的展牆和一塵不染的地板遠遠稱不上是中性空間，實際上它透露了許多特質：排他性、孤立性、商業主義以及由獨特性引發的優越感。但最重要的一點還是，白立方標誌著一種去語境化的過程，無時間性、無歷史感的環境把藝術從它跟現實的關係里拉出來，將其變成高高在上的精英代表。奇怪的是，王衛的藝術正是從這個去語境化過程中汲取了營養。他的裝置強調白牆的使用，以及白立方在把他所選擇的形式（無論來源）變成「藝術品」過程中的神秘力量。如此一來，這些既存形式內荒誕的人造邏輯或象徵價值通過離開原來的語境，進入展覽空間而獲得了新的藝術通行證。無論是找砌磚工人幫忙，還是搭建腳手架或複製從遙遠地點借來的建築空間，王衛的目標都不僅是提醒我們注意自己對周圍環境的身體感知，同時強調的還有我們日常生活中隱含的雙重虛構和荒誕現實。他的選擇一旦經過修改移植進入展覽空間，就能成為有力的媒介，促使我們自我審視以及反思現實背後隱藏的真相，或者就像貼滿鏡子的《宣傳欄》（2011），讓周圍現實無聲地反射回我們的自身。通過這些現實的側面和借用的形式，我們看到了藝術的真實屬性——它既面向經過精雕細琢的匠心，也面向奇緣偶遇的日常。



“This exhibition was comprised of two works. One used mirrored glass to build a replica of the information kiosks found in the Beijing zoo. The second used acrylic paint to re-create one of the small displays that is found in the information kiosk.”

“一個由兩件作品組成的展覽，其一為使用玻璃鏡面材料複製了五段北京動物園的科普宣傳欄，再以木板丙烯繪畫的方式複製了其中的一幅科普宣傳畫。”

Propaganda Pavilion
宣傳欄
2011

Installation view 展覽現場

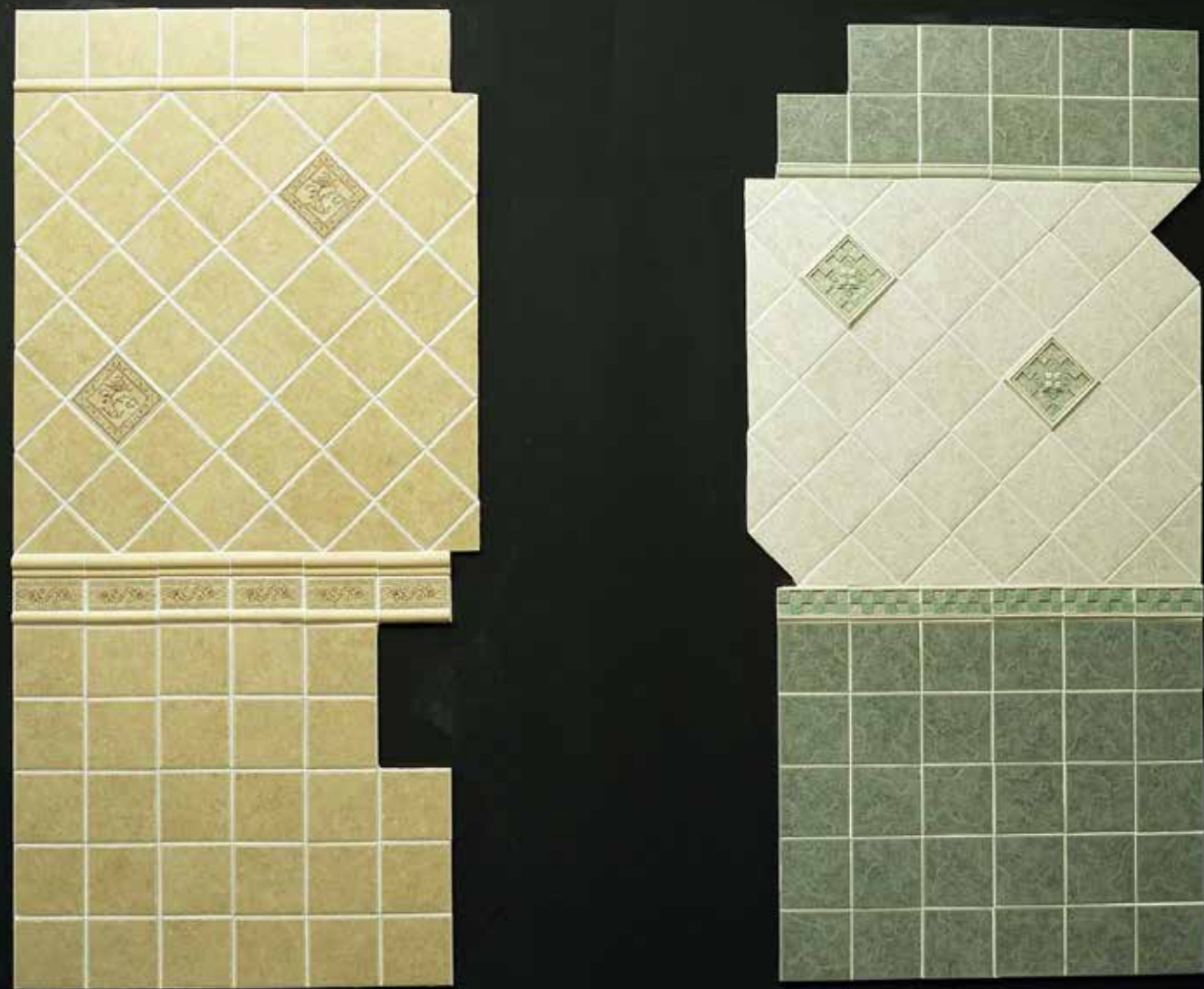
Boers-Li Gallery, Beijing
北京博爾勵畫廊



Installation view
展覽現場

Installation view
展覽現場





Tile samples from the local construction materials market was purchased and installed in the exhibition space. Exhibited at Platform China, Beijing, China.

在本地的建材市場購買幾塊瓷磚樣板，按照標準裝修工藝將它們像畫一樣粘貼在展廳的牆壁上。作品展出於北京站台-中國當代藝術機構。

Samples
樣板
2010

Installation 裝置

Samples
樣板
2010

Installation 裝置





This work replicates the interior wall décor of a Singaporean restaurant in Beijing. Exhibited at Iberia Art Center, Beijing.

在展廳中挪用並複製了北京一家新加坡風味餐廳的牆面裝飾。作品2010年展出於北京依比利亞藝術中心展覽「無名站」。

Natural History 3
自然史3
2010

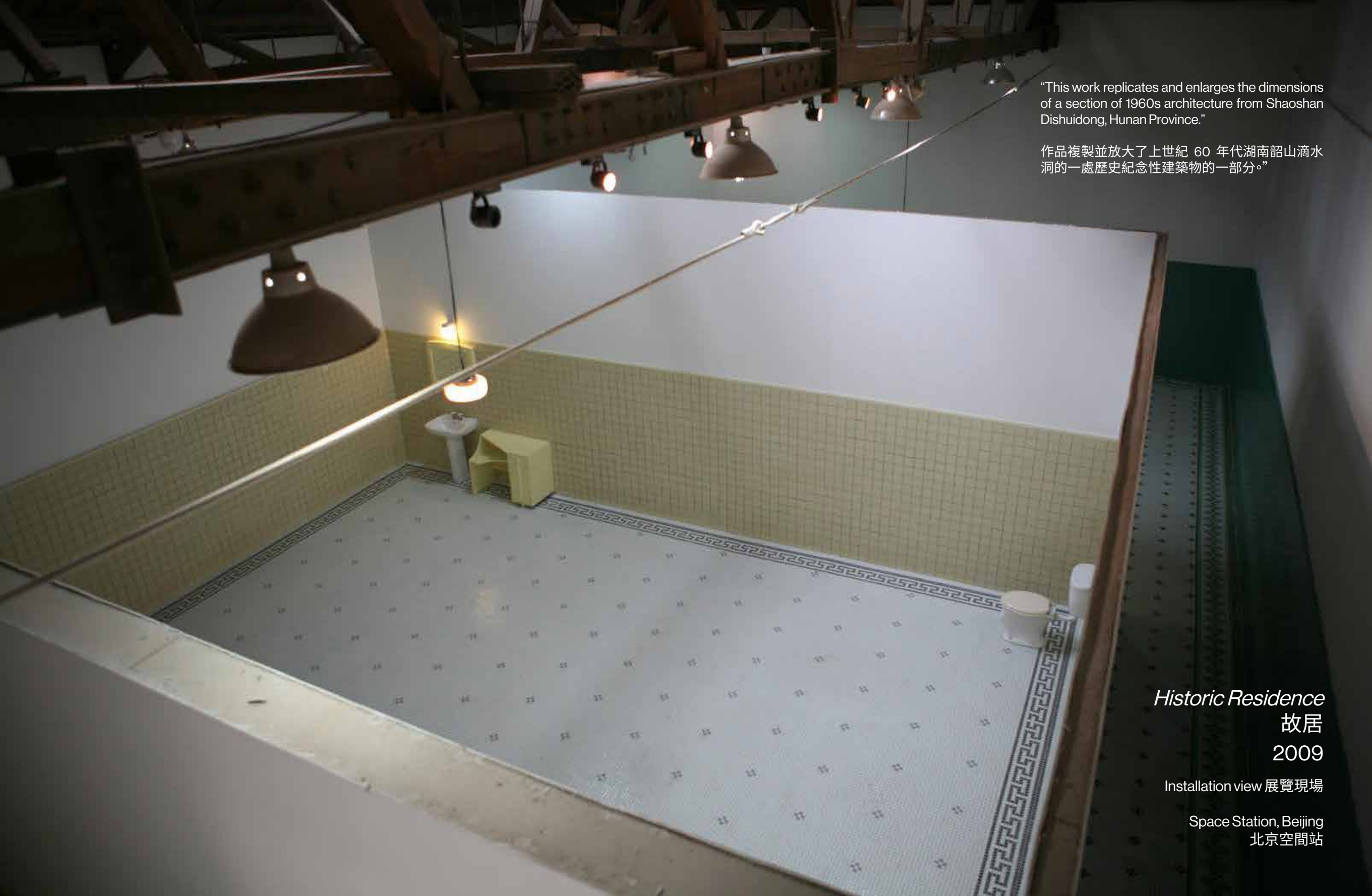
Tiles, painted interior walls, wall trim, framed photos
瓷磚, 彩色內牆塗料, 牆壁裝飾條, 加框照片



Installation view
展覽現場



Installation view
展覽現場



"This work replicates and enlarges the dimensions of a section of 1960s architecture from Shaoshan Dishuidong, Hunan Province."

作品複製並放大了上世紀 60 年代湖南韶山滴水洞的一處歷史紀念性建築物的一部分。"

Historic Residence
故居
2009

Installation view 展覽現場

Space Station, Beijing
北京空間站



Installation view
展覽現場



Installation view
展覽現場



Historic Residence
故居
2009

18 C-Prints 18幅彩色照片
60x60 cm each 每幅

Space Station, Beijing
北京空间站



“These tile mosaics were derived from the Beijing Zoo (in particular the monkey pavilion and the alligator tank). Most of the walls of the animal cages have features that reference blue skies, white clouds, oceans, trees and other natural scenes.”

“在展廳的牆壁上複製一些來自北京動物園的瓷磚馬賽克牆壁（長臂猿館和鱷魚池），這些動物籠舍中的牆壁大多被裝飾成為藍天，白雲，大海，樹林等自然景觀。動物園動物籠舍中的壁畫試圖以視覺欺騙的方式去複製自然，作品在展廳的牆壁上繼續複製這些複製自然的壁畫，被抽離出語境的牆壁在此成為了一種錯位的審美與視覺上的尷尬。”

Natural History 1
自然史 1
2009

Installation view 展覽現場

China Art Archives Warehouse, Beijing
北京藝術文件倉庫



Natural History 2
自然史 2
2009

Installation view 展覽現場

China Art Archives Warehouse, Beijing
北京藝術文件倉庫



This work adopts the texts and display formats used in the historic westerner's house museums in Yokohama. The installation transformed the exhibition space into an unnamed historic residence. Exhibited at ZAIM Art Center, Yokohama, Japan.

現實中的故居博物館通常使用一些神聖化的拜物方式來對一個空間進行所謂的歷史認定，作品借用了日本橫濱西洋人故居博物館的陳列方式與介紹文字，在橫濱ZAIM藝術中心的展廳中重構了某位「西方人」的故居。作品2009年展出於日本橫濱ZAIM藝術中心。

Yokohama Western House
橫濱西洋館
2009

Installation 裝置



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覧現場



“Two rooms identical in size are separated by a wall of tinted glass. The lights in the room shift periodically, when one room is lit, the other goes dark. Every minute the lighting determines the state of each room, one room becomes the watchers and the other room becomes the one being watched.”

“兩個看起來十分相似的房間被一扇巨大的玻璃窗所分隔，每分鐘房間裡同步轉換的明暗關係決定了觀者在空間中的主客體關係。”

Same Like Me
和我一樣
2008

Installation view 展覽現場

“Community of Tastes” Iberia Center for Contemporary Art, Beijing
《趣味共同體》北京伊比利亞藝術中心



Installation view
展覽現場

“Commonly used architectural models of household furniture scaled at 1:30 are reenlarged to their actual 1:1 size. The pieces exist somewhere between real and fake furniture. They appear simultaneously as a fabricated reality, as well as a mistake enlarged 30 times.”

“當把一些大量使用在建築沙盤中的傢俱模型依據所標示的比例經 30 倍放大後，這些所謂的“傢俱”呈現出一種似是而非，模稜兩可的中間狀態。在現實中它們成為了一些身份不明之物，既像是一些製造出來的“真實”，又像是一些放大的了的“錯誤”。”

Believe
信以為真
2008

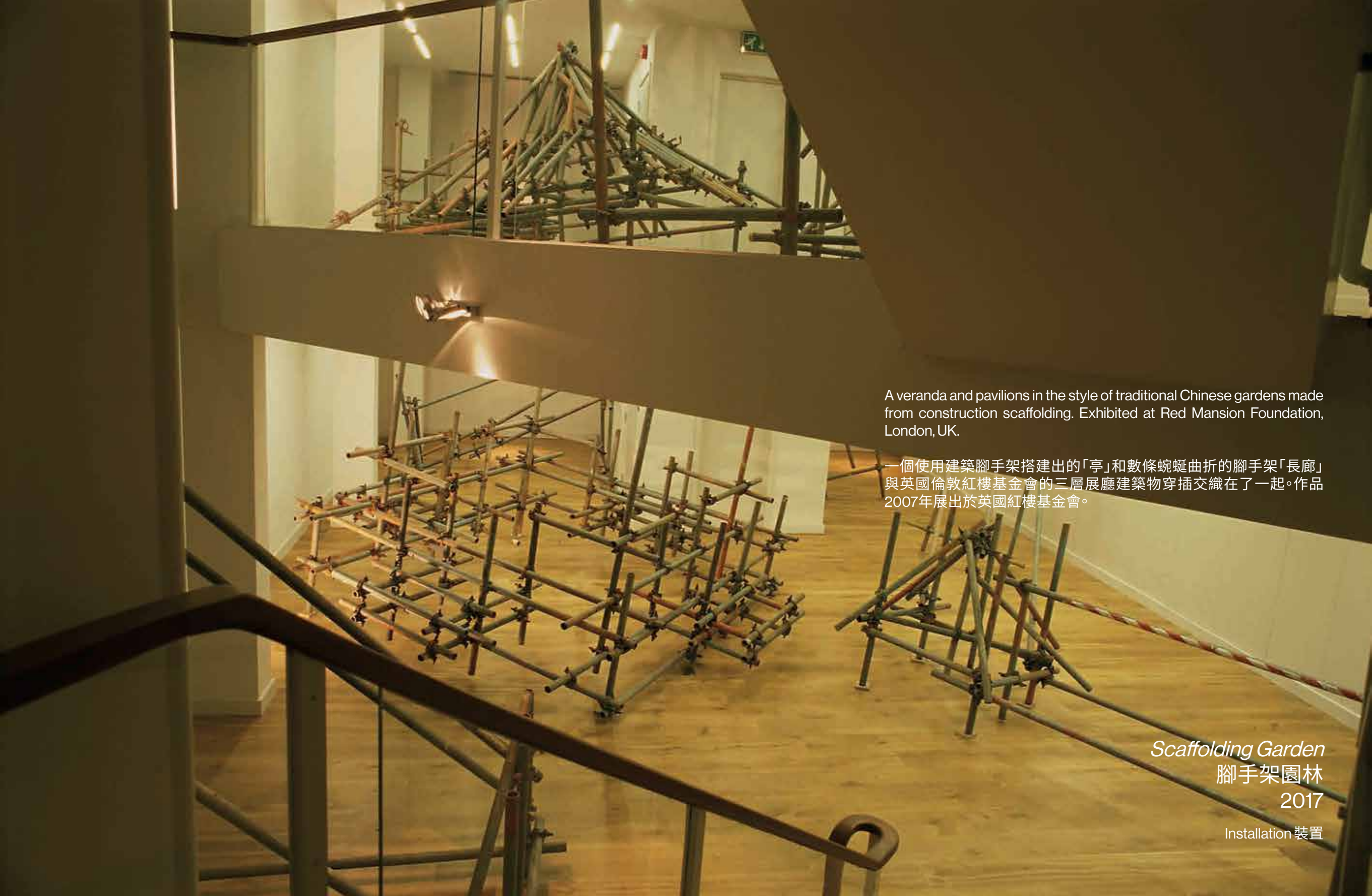
Installation view 展覽現場

Platform China, Beijing
北京站台-中國





Installation view
展覽現場



A veranda and pavilions in the style of traditional Chinese gardens made from construction scaffolding. Exhibited at Red Mansion Foundation, London, UK.

一個使用建築腳手架搭建出的「亭」和數條蜿蜒曲折的腳手架「長廊」與英國倫敦紅樓基金會的三層展廳建築物穿插交織在了一起。作品2007年展出於英國紅樓基金會。

Scaffolding Garden
腳手架園林
2017

Installation 裝置



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

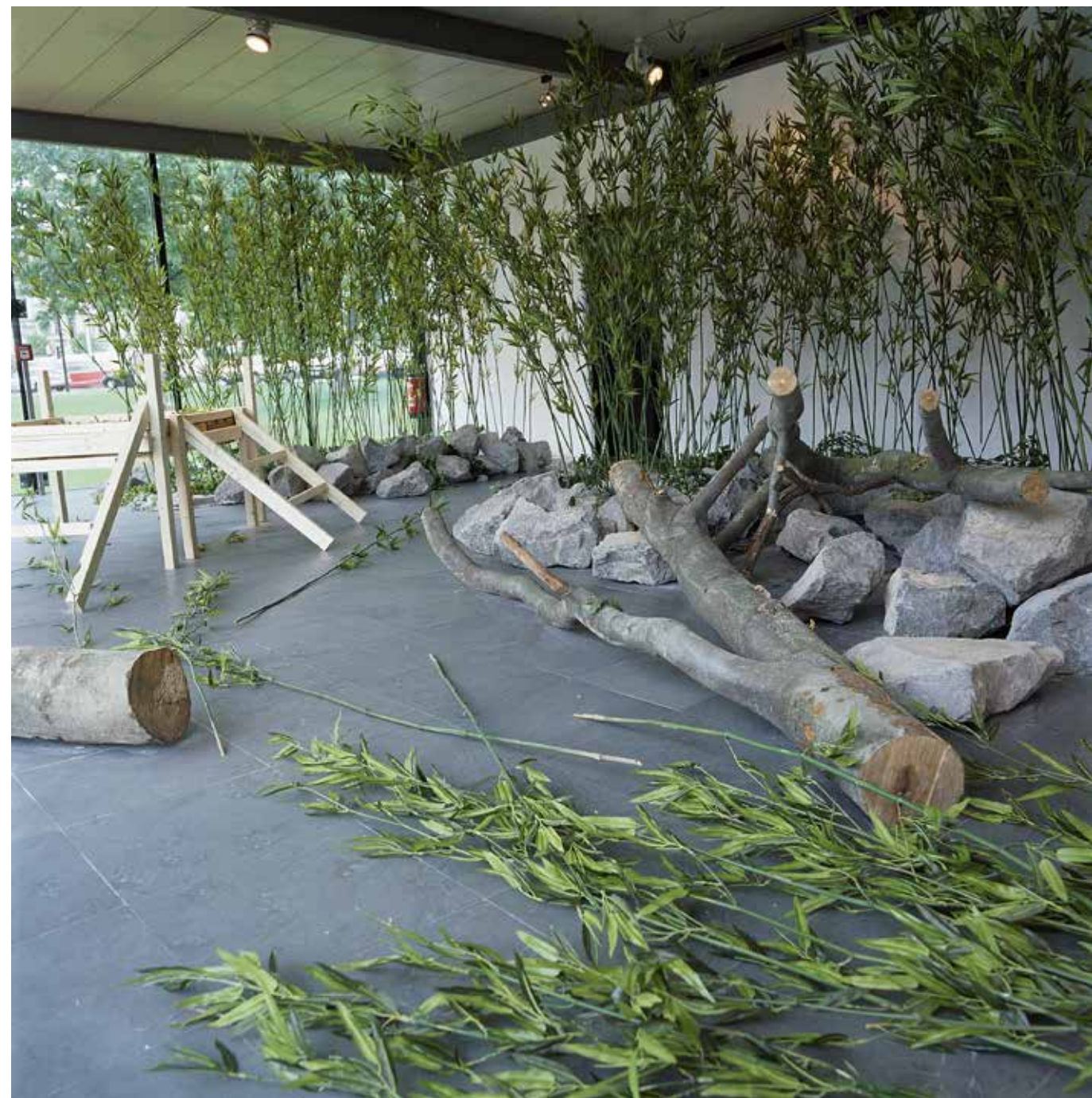
“*A Zoo, No Animals 2*: The project uses the site's existing 3-sided floor to ceiling glass windows in the gallery to create a giant panda house that is off-limits to visitors.”

“借用展廳建築物本身的落地玻璃窗圍合出一個觀眾無法進入的‘大熊貓館’，觀眾只可通過鐵柵欄門或玻璃窗向內觀望。”

A Zoo, No Animals 2
沒有動物的動物園2
2007

Installation view 展覽現場

Kunsthalle Project Space, Vienna
維也納美術館項目空間





A Zoo, No Animals 2
沒有動物的動物園2
2007

Installation view
展覽現場



“*A Zoo, No Animals 1*: Four rooms from the Beijing Zoo’s nocturnal animal house were recreated in the Long March Space. Visitors were required to pass through each of the poorly lit rooms.”

“沒有動物的動物園1複製了四間北京動物園夜行動物館的動物房舍，迫使觀眾進入並穿過這些昏暗的房間。”

A Zoo, No Animals 1
沒有動物的動物園1
2007

Installation view 展覽現場

Long March Space, Beijing
北京長征空間

非洲的苏丹南部至南非东部和安哥拉南部，在热带
森林地区。

From the tropical forests of southern Sudan, eastern
South Africa and southern Angola.

Wang Wei

Space represents people's desires. There is never enough space, and everyone always wants more.

The history of contemporary art in China is still quite young; it began more or less in the 1970s after the Cultural Revolution. Could you explain how this artistic development began? What are the origins of contemporary Chinese art?

During the Cultural Revolution there was only Socialist Realist Art. Art in this society was used only for propaganda. After the Cultural Revolution ended in the late 1970s China's opening and reform period started. It was at that time that a lot of books about Western philosophy were translated into Chinese. This had a huge effect on China's intellectuals and artists. Artists' ideas were heavily controlled up until this point, and suddenly everything opened up. It was a very exciting time. Through studying and borrowing forms from Western contemporary arts some artists could openly express their social criticism and personal feelings about living in such a repressive society. Thus, from the start of China's experimental art history, it has always had a strong sentiment of social critique.

What was the influence of European or Western movements in art on the development of Chinese art? To what extent did Chinese contemporary art accept Western avant-garde movements at the beginning of the century, such as Dadaism, Surrealism, Futurism or those after the middle of the century like Minimalism, Concept Art, Pop, etc.?

The influence of European avant-garde and Western Modernist movements on Chinese contemporary art was not felt through the art education system. For a long time Chinese avant-garde art had the sense of being an underground movement. Information about Western contemporary art was limited so an artist had to actively seek out different ways of expression by themselves. When they saw something that could appropriately capture their concepts, they readily borrowed these forms to express their ideas in the most direct and pointed manner possible.

What is the relationship of China to its history, philosophy and identity? It is said that history exists only in a very fragmentary way in the consciousness of the population and is hard to access. Isn't that a great disadvantage for a profound engagement with artistic themes such as memory or identity?

Traditional Chinese culture was early to mature. Over the course of its development it absorbed many outside influences and created a unique world view. In the last 100 years, social changes and upheavals have caused much pain and suffering. It's made intellectuals re-examine this culture and look for other ways of developing this culture.

Fragmentation always exists. This is not really a problem. Issues of identity and memory are common issues for all of humanity. Expressing these ideas and creating a dialog through art is very appropriate. As long as the sentiment is honest, it is possible to affect viewers.

What is the relationship of contemporary Chinese art in relation to its own traditional art techniques and aesthetic styles?

Chinese contemporary art has an internal connection to traditional arts. Chinese traditional arts have a unique aesthetic and sense of time and space. These ideas have an active role in influencing the development of contemporary arts.

How is Chinese contemporary art seen inside China itself today? In the past few years we have witnessed an international Chinese art boom - there have been countless exhibitions of Chinese art, under titles such as *Alors, la Chine?*, *Mahjong*, *The Real Thing* and many more besides - how is this art perceived by the general public at home?

Contemporary art is a reflection of the world around it, regardless of where it comes from. It will exhibit the state of a society as well as its problems and issues. Chinese contemporary art has the same characteristics. The issues that we are facing in Chinese contemporary art are the same as those in this society. China is in the midst of high-speed economic development and the societal transition related to that development. Chinese experimental art's transition from underground to above ground has been a very short five-year period. To me, Chinese audiences are very open to the changes around them, and this includes contemporary art.

As for the China-themed exhibitions that are happening in the west, they are helpful in that they allow western audiences to see and directly experience new art from China. However, because these large shows don't happen in China, some of the works are not seen in context of the society that created them. If audiences don't know that much about China in the first place, the exhibition becomes one of the only ways that people get impressions of China. Sometimes that can be misleading. The current situation is influenced by the international art market, which dictates taste. There is a portion of works that are made that are designed to satisfy the market's taste for the exotic.

You are known, in particular, for your temporary spaces made of brick, which you are having set up inside exhibition spaces and gallery halls. A room that is built up only to be destroyed again, actions marked by irony and their very absurdity; which symbolic significance and which conceptual deliberations lie at the bottom of such works?

My process in the last few years has been to build, change and affect existing spaces. *Temporary Space* was an early manifestation of that type of work. This work deals with time and space. I was interested in time and issues of speed – in this piece the normal process of building and demolishing is compressed into a 17-day period. Space represents people's desires. There is never enough space, and everyone always wants more. These themes have surfaced in all of my subsequent works in the last few years.

Which socially critical aspects do you pursue in works like *What Does Not Stand Up Cannot Fall*? Have there been any reactions to your work, for example, from official quarters?

In *What Does Not Stand Up Cannot Fall* and my other recent spatial installations and performance works, I am trying to examine the impact of the fast-changing living space on human beings and to reveal the social motives behind this kind of over-rapid development. Responses to this work have mainly come from the art circle in China and the Western art system. The video documentation of this project is being exhibited, at the moment, in the Tate Liverpool gallery.

Is censorship still a problem for artists in China today? How is the art system operating, in terms of being a communications system, or a marketing system or simply a system representing the interests of the artists, and museums, collectors, gallerists, the state, the sponsors and the general public?

There is not a single place in the world that has absolute freedom. We simply go by different rules of games. Sometimes certain restrictions can inspire the artists more and bring out more challenges from artworks. The present art system in China is in the midst of constant development and change, as is her social system. There is an upper structure – the official art institutions and museums; there is also a lower level structure – the very active non-official galleries and art spaces. But the middle level that connects these two is missing – the collectors and art foundations. This is due to the fact that in the current social system in China there is not yet, in its real sense, a general public. There is only the division between the official and the non-official. That's why, right now, China's experimental art can only work closely with non-official capital in China and the Western art system.

Your projects frequently have a performance-like character. You document them with a video- and a photographic camera. Which role(s) do these documentations of the performances play? Is the art just to be found in the action itself or is the documentation also a part of the art?

This is one aspect of my work, I like that the work is changeable and fluid, the audiences' reaction and emotional state are important to me. At a certain point, I also become an audience member to my own works. I use photo and video to record the changes, so while these are documents, they are also a way of expressing concepts.

At the project space of the Kunsthalle Wien, you erect a Panda Bear enclosure, albeit without any animals. This is again a space that is not traversable, not accessible to visitors wishing to enter it, and which I view very largely as a comment on the urban situation and the infrastructural nodal point that I see in the Karlsplatz setting in Vienna. How site-specific are your works?

The space in Vienna looks like a glass box to me. Its location in the center of the city seems to be a sharp contrast to the classical buildings around it. When I began to think about this work, I was interested in having visitors view the space from the outside of the building. The work is an artificial environment that people are barred from entering.

Could you comment on your exhibition project for the Kunsthalle Wien?

The main theme of this piece is “zoo without animals.” I've “moved” an abandoned animal cage into an art space. It's an artificially created space that no one can enter. The space is based on a specific

description of an environment somewhere in the world. It's meant to be relatively dislocating and disassociating for the audience and kind of existential.

Can your work *Trap* be interpreted similarly as *There Are No Pandas Here* which you installed at the Kunsthalle Wien: a cage without animals – a trap without a bird?

Yes, in this work the existence or non-existence of animals serves to have the audience question their own position in the environment. It's just that in *Trap* the forms were a little more abstract, while in *There Are No Pandas Here* the forms were a bit more specific.

You seem particularly interested in achieving spatial experiences of various kinds. You create claustrophobic effects, destabilisation and insecurity about space, spatial illusions. In *Pillars* you have pillars hanging from the ceiling, *Ever Widening*, *Ever Narrowing* acts as a kind of labyrinth, *Hypocritical Room* shows a room that is justified by the reflection of the surrounding space on its outside walls. What is the binding element in these works?

There is a common idea of ‘borrowing’ amongst all these works. They use specific everyday actions, relationships and situations that are transported into a gallery setting. They use a dramatic form of visual expression to create feelings of absurdity and misinterpretation in the space and in viewer's minds. The work lures viewers into a psychological state and experience. This mental and physical state becomes part of the completed work.

How do you live as an artist in today's China? Do you make a living from your art?

I work and live like artists from other places. I began my artistic practice eight years ago and I had also worked as a news photographer for eight years. The income from that job allowed me to live and produce work. It also gave me a chance to examine the society from a close distance. I have only resigned from my job and became a freelancer recently. This might be a bit risky, but I enjoy this sense of freedom.

Wang Wei in conversation with Gerald Matt and Angela Stief on the occasion of the exhibition *Foreign Objects* at the project space Kunsthalle Wien in 2007.

Wang Wei, born in 1972 in Beijing, lives and works in Beijing.



"A man in a glass room tries to secretly eavesdrop on visitors, but because of the lights, he instead becomes the subject of attention."

“一個人躲到一個由玻璃圍合而成的空間中試圖去偷聽外面的聲音。由於空間內外的明暗反差，使他反而成為了一個被觀看的對象。”

Listen
聽
2006

Installation and Performance
行為與裝置

Marella Gallery, Beijing
北京瑪蕊拉畫廊



Installation view
展覽現場



“A space with two entrances. The labyrinth-like corridor becomes narrower and narrower as one moves into the center. A small video monitor in the very center of the installation shows a person blowing a balloon until it pops.”

“一個長12米，高寬各2.4米的木製空間，兩頭各有出入口，當觀眾隨著傳來的呼吸聲進入後會發現空間內部其實是一個越來越窄的迷宮通道。”

Ever Widening, Ever Narrowing
越來越寬，越來越擠
2005

Installation view 展覽現場

The Second Guangzhou Triennial
第二屆廣州三年展



Installation view
展覽現場

Playing With Space - Wang Wei's Installations

by Carol Lu

** This essay was published on July 28, 2005, Tuanjiehu.*

Wang Wei's new work *Trap* is massive in scale and compositionally complex. Menacing, heavy and intense, it inspires awe and discomfort simultaneously. With an acute sensitivity towards space and architecture, Wang Wei has created a series of installation works in close relation to space, addressing the dramatic transformation of our physical domain and the rapid transition of our surrounding environment - tapping into the emotions and experiences that define our times.

Wang Wei's installation work presents a slice of reality, such as the mundane act of construction, or a particular object, like pillars covered with fur or a blown-up bird trap. Through isolating, appending, or enlarging these common objects, the installation steadily fabricates an alternative reality that draws from our collective knowledge of the world.

Wang Wei's previous works *Hypocritical Space* and *Temporary Space* were about creating "space within a space," emotionally engaging the viewer and pushing the "paradoxical relationship of the unusable space within a space [to] force the observer into unknown and uncomfortable territory." *Hypocritical Space* is a series of installations made of light boxes. Depending on each exhibition venue, Wang Wei would photograph the interior of the architecture in its original state prior to the exhibition. These images were printed onto room-size light boxes that are pushed around the gallery during the exhibition, generating confusion and illusions about the space among the audience.

In *Temporary Space*, Wang Wei commissioned brick mongers to build and demolish a windowless and doorless structure inside a gallery. The bricks for the structure were re-claimed from demolition sites. After the structure was built and demolished, the bricks were sold back to the brick mongers. In this work, the hurried urban construction process happening beyond the gallery walls was mimicked and condensed through an art happening, a series of documentary photographs and a video within the gallery. It addressed the contradiction between the time and spatial temporality of "building in order to demolish" and our general imagination of architecture, projecting an absurd connection between temporality and eternity. Circumventing the "temporary space" through the narrow passage around the brick structure, this unexpected twist on reality brought on a sense of insecurity and panic when faced with the realities of "speed" and "development."

The widespread materialistic mentality and superficial pursuit of short-termed benefit in the modern society underline the overbearing influence and deceit of "desires." Desires are the fundamental driving force for actions, manufacturing a popular life style that is full of temptations as well as risks. Wang Wei persistently attempts to tear down the mask of "desire," and to explore its truth. Deleuze thought of desire as production while Nietzsche claimed that desire as a fabrication of non-existent reasons. Wang Wei's *Trap* brings to life these two divergent ideas, trying to reveal truth by creating deceptions. Rusty and solid iron scaffolding densely interlocks with a bird trap made of smooth and light wood sticks. Permeating the gallery, the centrally placed bird trap adorned with seeds is irresistible to the birds inhabiting the exhibition space. While the blown-up trap is useless to catch any bird, it is large enough to catch the eyes of the viewers who precariously negotiate through the forest of rusty scaffolding to take a closer look. As the audience moves through the openings into the bird trap, they find themselves deep in the heart of an ominous steel bar jungle. This is a zone where once entered, one can no longer tell what is "inside," and what is "outside." In any case, the birds and the audience are caught in a "trap of desires," both fictional and real.

Both personal experiences and social phenomenon are inspirations for Wang Wei's work. Rather than react to specific issues, he creates a unique artistic language and tone in an environment that completely envelops viewers. In the current artistic trend that calls for non-ideological expressions, rejects absolute manifestation of personal emotions and formalism, Wang Wei's work demonstrates all of these three aspects and thus indicates a new possibility for us.

空間遊戲——王衛的空間裝置作品

盧迎華

* 2005年7月28日於團結湖

「捕捉器」是王衛的新作，他以一種龐大複雜，極具壓迫性、滯重壓抑得令人不適的語調，毫無保留地道出現實的殘酷。在近幾年中，王衛一直憑借著其對空間的極度敏感性創作了一系列與空間密切關聯的裝置作品，並不遺餘力地探討從空間的變遷到生存狀態的轉化等具有一定普遍性又帶有時代特殊性的命題。在「捕捉器」中，他運用了被放大數十倍的木制「捕鳥器」與極具「侵犯性」的鋼鐵製成的腳手架在整個展覽中營造出空間與空間由誘惑與慾望彼此連結的一個龐大的、繁復的充滿荒謬感的現實叢林。在王衛眾多的裝置作品中，他把生活的片段（建築這一日常行為）和物體（包裹著絨毛的上不著天下不著地的柱子和放大的捕捉器）通過抽離、添加或放大等方式展現在觀眾的面前，並運用心理學的訣竅和解釋，把我們尊重的、令我們感到滿意的一切同真實的世界聯繫起來，沈著地虛構了一個冒似符合我們熟悉的世界。從「虛偽的空間」到「臨時空間」，在作品所營造「空間中的空間」和關注空間與觀眾的互動所帶來的感受是王衛創作的主線。他相信，「空間與空間的悖論關係能使觀者產生一種無所適從的感覺。」

「虛偽的空間」是一系列燈箱作品。王衛根據不同展覽的場地，在布展前事先進場拍攝原始的建築內部，並將這些拍攝到的圖像做成燈箱景片，由記錄著所在空間的燈箱片組合而成的可活動的「房間」在展覽期間被來回移動，製造出一種關於空間的混亂和假象。在「臨時空間」的作品中，藝術家通過購買二手磚和雇傭工人用他購買的磚在展廳中砌起一個四周封閉的「臨時空間」，在建好後又迅速將其拆除並出售拆下的磚塊。他以藝術事件的方式，通過現場，攝影和錄像的紀實手法濃縮了超速度都市化的建設流程，再現了「建即是為了拆」所產生的時間和空間的臨時性與我們對於建築物所擁有的普遍期待背道而馳，臨時與永遠在此滋生出一種荒誕關係。當我們小心翼翼地環繞著王衛製造的「臨時空間」和展廳四壁狹小的通道行走，現實的突變、空間的壓抑誘發出內心的對於「快速」和「發展」的不安定感和恐慌。

現代社會以物為本和表面化的短期價值導向突顯「慾望」的力量和欺騙性。慾望是行動的原動力，製造出一種充滿誘惑而危機四伏的生活方式。王衛孜孜不倦地試圖戳破「慾望」的面具，探其內幕的究竟。德勒茲將慾望視作是生產，尼採將慾望視作是對不存在的原因的虛構。而王衛的「捕捉器」就是這兩種慾望結構的連接和建造者，在製造假象的同時生活本來的面目「捕捉器」是對特定空間的完全侵佔和徹底利用的空間裝置作品，鏽跡斑斑和粗糙堅硬的鐵制腳手架和輕盈光滑的木條製成的「捕鳥器」在展廳中互相交錯。撒滿鳥食的「捕鳥器」對布滿展廳中的鳥兒充滿不可抵擋的誘惑，放大了數十倍的「捕鳥器」有「大而無用」的嫌疑，根本無法捕捉到鳥，卻足以引起觀眾的好奇並使得他們艱難地穿越腳手架所留出的各種縫隙來做近距離觀察，並毫不遲疑地輕鬆地穿過寬大的縫隙也進入到「捕鳥器」當中。王衛就是這樣在作品中設計了一個充滿誘惑和慾望的是非之地，不管是在「里」還是在「外」，是「進」還是「出」，在王衛布下的虛擬與現實的「慾望之陣」中，鳥兒也好，我們也好，都已不自覺地深陷於王衛的「捕捉」之中。王衛的一系列裝置作品提煉源自於個人的生活體驗，又帶有社會的普遍經驗。它不像新聞，不在於報道一些具體的問題。他傾向於在作品中營造出一種帶有「拙」意的空間意境，將觀眾緊緊地包裹起來。在這種去意識形態、排斥純粹個人情感和形式主義的藝術風潮中，王衛的作品兼備了三者而為我們提供了一種新的出路。



“A bird trap tries to catch birds, but because it's been enlarged 10 times, the trap is useless. The birds fly back and forth in the gallery space, but in fact the gallery space is itself a trap. Visitors wander amongst the scaffolding structures. In fact, it is they who are ultimately ensnared in the work.”

“作品‘捕捉器’試圖在現場呈現一種環環相扣的空間關係，空間與空間在此由誘惑與慾望彼此連接。木製捕鳥器試圖‘捕獲’飛鳥，但由於被放大十數倍後而功能喪失。飛鳥可在巨大的展廳空間中自由飛翔，但身處其中的不過是一個更大的鋼筋水泥‘牢籠’，觀眾穿梭在腳手架搭就的鋼鐵叢林中，在不經意間已然成為現實的‘獵物’。”

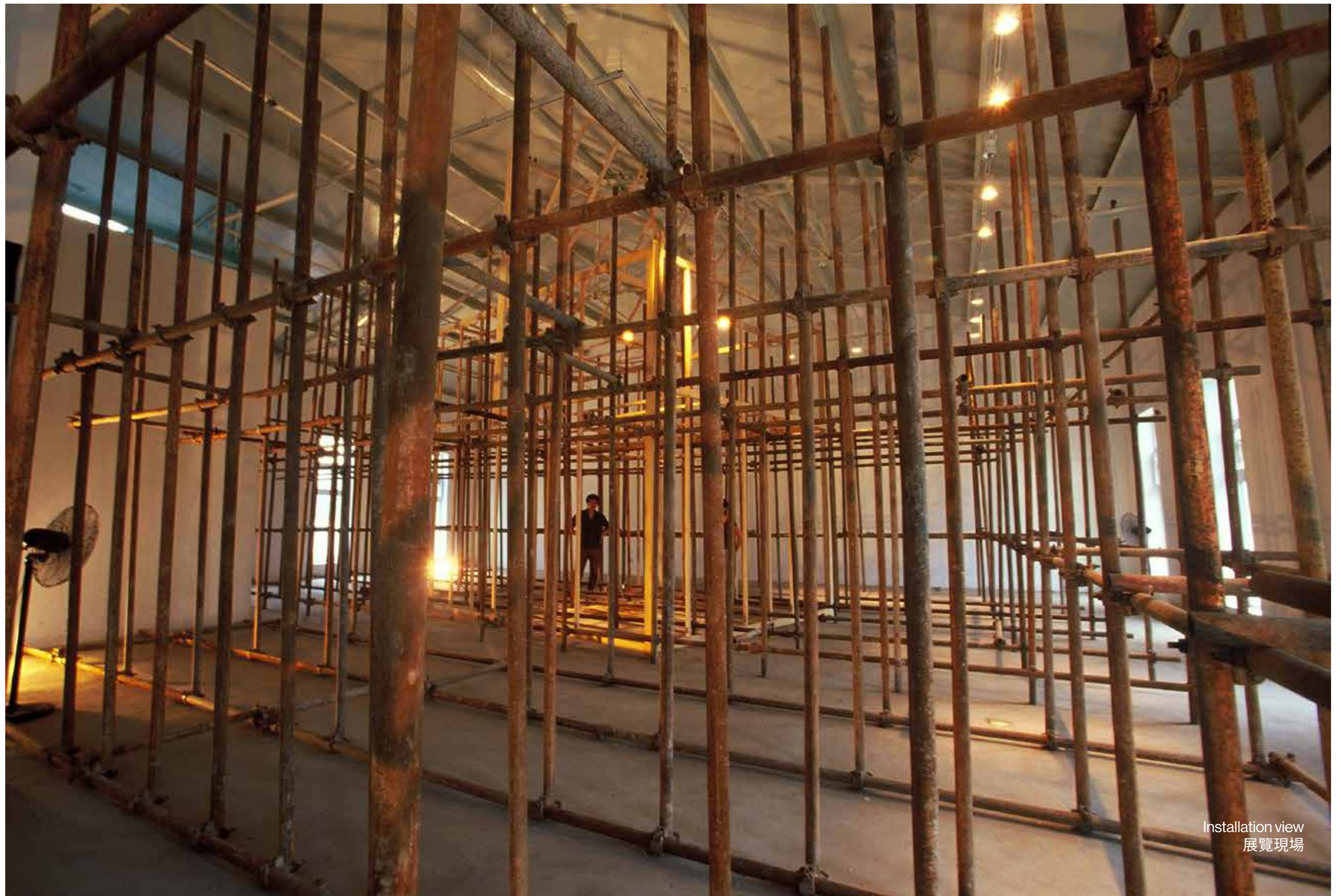
Trap
捕捉器
2005

Installation view 展覽現場

Platform China, Beijing
站台-中國 當代藝術機構



Installation view
展覽現場



Installation view
展覽現場



“The entire exhibition took place over the course of 17 days. The artist enlisted the help of 10 migrant workers whose livelihood in Beijing is to collect and resell bricks to erect a structure that used 20,000 old bricks to build a 4 meter high and 100 square meter room in the gallery space. 2 days after being built, it was destroyed. The bricks then were taken away by the migrant workers and re-sold. A series of 12 black and white photographs document the raising and razing of the structure.”

“整個展覽歷時十七天，十位在北京周邊地區以收揀舊磚為生的民工利用城市拆遷的兩萬餘塊舊磚在展廳中建造一個四米高一百平米見方的磚屋，兩天後將之拆毀清除，所有舊磚經民工之手返回城市再次流通。一組12幅黑白照片同期記錄了拆與建的全部過程。”

Temporary Space
臨時空間
2003

Installation and Performance
裝置與行為

Long March Space, Beijing
北京長征空間



Temporary Space
臨時空間
2003

Installation and Performance
裝置與行為

Long March Space, Beijing
北京長征空間



Temporary Space
臨時空間
2003

12 B/W Photographs 12幅黑白照片
60x40 cm each 每幅

Long March Space, Beijing
北京長征空間



“A moving room-like structure was made using metal supports and enlarged photos of the original exhibition site. During the exhibition, 4 people pushed the Room through the space. Ten structures that were made to look like the pillars in the original exhibition site were also constantly being pushed around the space.”

“在展覽前一個月拍攝展廳的內部空間，挑選四幅畫面噴繪放大後固定一個3米高5米長3米寬的金屬框架上，這個由照片圍合而成並內部設置了燈光的新空間和十根使用同樣材料製作的柱子被裝上了輪子，在展覽開幕時由幾個人在現場推來推去。”

Hypocritical Room
虛偽的空間
2002

Installation and Performance
裝置與行為

“Fan Mingzhen and Fan Mingzhu”, Shanghai
“范明珠和范明珠”，上海



Hypocritical Room
虛偽的空間
2002

Installation and Performance
裝置與行為

“Fan Mingzhen and Fan Mingzhu”, Shanghai
“范明珍和范明珠”，上海



1/30 sec. Underwater
水下1/30秒
1999

Installation 展覽現場

"Post Sense Sensibility-Bodies and Delusion", Beijing
“後感性-異形與妄想” 北京 芍藥居小區

Artist's Introduction by Karen Smith

Wang Wei's works are like successive experiments carried out in the cause of a sustained investigation into space. Each of his works explores the nature of physical space as it is experienced in human terms, more often than not as a psychological, rather than simply a physical, experience. This is primarily achieved in the installations Wang Wei makes when he invites the viewer into a constructed space. But it is also approached through other means, such as those brought to *Temporary Space*, the work that is included in *The Real Thing*. Here, the viewer was actively excluded from the work itself by the very act of its construction by a team of lay workers, whom Wang Wei invited to collaborate on the project. The nature of the metaphor and symbolism invoked in the process of building a space that deliberately sought to keep the audience outside, resulted in a work of immense force and impact.

Wang Wei is a relatively young artist, whose debut work was the remarkable *1/30th Second under Water* made in late 1998, and shown as part of the exhibition *Post-Sense Sensibility* held in Beijing in early January 1999. *1/30th Second under Water* comprises a series of colour transparencies set in luminous lightboxes that were inserted sequentially into the raised floor of a specially constructed passageway that was located at the start of the exhibition. Thus, viewers had no choice but to pass through the narrow confines of this corridor if they wished to see the show. This meant walking across the lightboxes, an uncomfortable proposition to begin with, made more so where each of them contained an image of a figure apparently trapped in water beneath the glass surface of the lightbox itself. Being on a one-to-one scale, the illusion of people struggling for air underfoot that confronted the audience, combined with the restricted space of the construction, provoked a powerful sense of claustrophobia. It is a good example of how Wang Wei uses art to make the viewer fully aware of his or her relationship to space: those successive experiments that work with varying degrees of 'atmospheric' pressure.

Wang Wei believes the fact that so often we are quite unaware of the impact that the spatial proportions of our surroundings exert upon us, is a direct result of how we experience the violent and unpredictable age in which we live: the protective barriers we seek to erect, the safe distance we maintain. The sense of distance that Wang Wei deliberately creates between the viewer and the figures in *1/30th Second under Water* is an aspect he further plays with in other works, and to great effect. In *e to 72kg and 3.2m2* 2000, for example, he created the illusion of a figure trapped in a steel case just 3.2m², in which the protagonist almost tears himself apart in his desperate attempts to break free—an illusion achieved through a combination of the video, which is shown through 'portals' in the steel case, the disturbing sounds emanating from within, and the strips of pork skin scattered around the base of the case.

Continuing his preference for siting works at the entrance to an exhibition, Wang Wei designed *Close Contact* 2001, as a mechanism for forcing viewers to weave through a small, glass-walled labyrinth that was barely wide enough to squeeze through sideways. This marked the start of a new ambition: to remove any barrier between the viewer and the work, and so deny any sense of security or comfort. Following *Close Contact* almost every piece Wang Wei has made dissolves the boundaries between the work and the viewer—the viewer is physically forced to enter the work—setting up a confrontation that has to be met and engaged head on. The artist leaves no room for circumnavigation.

Wang Wei has developed these interventions through a range of dramatic approaches, the most extreme perhaps being *Temporary Space*, which he made in 2003 at a relatively early stage of his career, but which he still continues to develop and extend. *Trap* 2005, is a case in point. A work of astounding ambition, *Trap* literally took the form of an enormous wooden bird trap measuring five metres by six, with a height of 3.5 metres, situated within a gallery and meshed within a web of iron scaffolding that created a second cage-like structure. That both structures had been expanded to occupy the entire exhibition interior, measuring almost four hundred square metres, took the scale far beyond the normal proportions of bird to cage or trap, or just simply reducing the viewer to the human equivalent of a bird. Wang Wei chose to temporarily constrain the audience in a cage of aviary-like proportions, which only made the sense of frailty and helplessness of a captive avian more potent because at no time did the 'trap' suggest the claustrophobic dimensions of a prison. This was encouraged by the fact that the wooden 'trap' was up-ended, its trap-door mouth gaping open at the sky, its function literally subverted. But if this momentarily suggested that the artist was trying to make a protest against the nature of hunting, or entrapment, then such a suggestion was countered by the cage in which the impotent trap was caught.

This installation pivoted on each element being trapped inside another. Although viewers could move as freely around the space as each of the three hundred birds that Wang Wei released in the work for the duration for the event, the nature of that motion was dictated by the spatial constraints of the structure. Every step taken further into the mesh of bars and scaffolding was potentially treacherous, as visitors were forced to navigate hurdles at both shin height and eye-level. The birds lodging in the uppermost reaches of *Trap* might have had fewer obstacles to navigate but, as many discovered to their peril, the glass of the windowpanes proved the most illusory trap of all.

Trap was a surprisingly beautiful work, imbued with a palpable air of pathos. Being physically enmeshed in the complex web of horizontal and vertical bars forced the visitor to consider how such an enclosure might be experienced by birds trapped in the confines of a cage: an unnatural habitat imposed upon a creature that humans see as the very symbol of freedom. Structurally, the weave of iron against wood, the symmetry of lines, and the minimalism of the materials used, combined to create a powerfully honest questioning of how space is experienced, and how individuals read and respond to constructed environments: why what, for some people, feels like an enclosure or a prison, for others feels more like a nest whose borders represent security. *Trap* is an important work amongst those pieces Wang Wei has created to date, but not one that can be easily recreated outside of China, where public concerns for avian rights would not countenance the use of living specimens in an unnatural public arena. *Trap* was recreated in America in early 2006, but without the birds.

Whilst *Trap* is an iconic work, the impulses that inspired Wang Wei to attempt such an ambitious project relate to his involvement with a group of artists who joined forces with the sole purpose of supporting individual practice and experimentation. Against the increasingly commercialised nature of the art world, where market forces are undermining the ambition of artists to be innovators, visionaries, or commentators, this loose-knit group of artists, musicians, writers and filmmakers, based in Beijing, was determined to explore alternative modes. Going under the name of 'Complete Art Experience', the group embarked upon a series of activities that began with an

exhibition titled *Incest*. This comprised works individually produced by the group's members, but which were then subject to manipulation—once a week—by a group member other than their creator. Wang Wei produced a series of monumental replicas of the type of architectural columns associated with Socialist architecture, but using a range of soft textures for the surface of each work. These were not fixed, but hung from the ceiling so that they could, if pushed, swing pendulously around their mooring. Against the natural energy and confidence engendered by the group dynamics, which certainly contributed to the scale and concept of *Trap*, *Temporary Space* is firm evidence of an innate talent and Wang Wei's capacity for conceptualising issues using entirely innovative mechanisms to give them visual form.

Temporary Space is about structures in motion, which by the early 2000s, was a phenomenon being witnessed the length and breadth of the capital. The idea of injecting movement into usually static architectural elements was first invoked in an installation, *Hypocritical Room* 2002. In this work, Wang Wei made a rectangular, tent-like structure on castors, which allowed it to be rolled around the exhibition space at will, propelled by four people concealed within the four walls. Each of the external faces of the four walls bore the image of a section of the space, which Wang Wei had previously photographed and digitally reproduced on the canvas wall on a one-to-one scale. The 'room' was thus almost invisible when stationary, and suddenly, alarmingly visible when in motion.

As a concept and artistic process, *Temporary Space* also sought to make the invisible visible, and once again centred upon the construction of a room that confronted viewers with its external façade. Here, too, the action was controlled by those on the inside, who were only visible in the early stages of the work, and also at the end, when they deconstructed the space that Wang Wei had conceived for the exhibition space, this time at the Long March's 25,000 Transmission Centre at the former machine tool factory, now more familiarly known as '798', in the Dashanzi Art District in the north-east of Beijing. It is hard to imagine a more fitting location or environment for the project. 798 is home to many former workers latterly forced to hire themselves out as labourers, as factories within the city boundaries were systematically closed, and has itself become the site of constant redevelopment as the former factory units are refitted to become gallery spaces, design workshops, artists studios, and even privately funded museum complexes. Though just a few years ago, in 2003, when the volume of rebuilding work within the 798 complex had yet to reach recent proportions, it was the growing numbers of migrant workers in the neighbouring district of Wangjing, itself a satellite sector of Beijing that was initiated as recently as the late-1990s, which caught Wang Wei's attention. It is relevant here to mention that after graduating from the Central Academy of Fine Art in Beijing in 1996, Wang Wei was assigned a day job as a photographer for *Beijing Youth Daily*, the second most widely read newspaper in the capital. In this instance, professional and personal interests converged, and having completed his photo assignment, Wang Wei decided to invite a group of workers to eat with him, which provided him with an opportunity to learn more about their lives and the hardships they endured. In his essay about the project, curator Phil Tinari describes at length the workers' origins, the economic pressures that forced them to travel to Beijing, often on the same donkey cart that then served as their primary asset for earning a living in the capital—albeit confined to the outer fringes of the city—and how the rapid expanse of Beijing, that today embraces six concentric ring roads (where, even as recently as the mid-1990s, to go beyond the half-constructed third ring road felt like entering a no-man's land), provides small opportunities for these workers to subsist on menial labour.

Their work is labour intensive, and physically draining, and restricted to a market that is rapidly diminishing. For a brief period around the turn of the millennium, these workers collected bricks from the huge number of derelict or demolished buildings, which made for a ready supply. They took these bricks to the outskirts of the city, where, in their small make-shift communities, they were cleaned, the mortar that had held them in place painstakingly chipped away, until the bricks could be delivered to a wholesale intermediary ready to be used again. However, the rapid changes in construction techniques and materials used, has greatly reduced the demand for bricks at the same time as the bricks themselves are becoming scarce as the majority of the older buildings have now been demolished. Moved by necessity's devotion to an exhaustive routine, Wang Wei relocated the process to an art space by inviting ten of the labourers to work for him on a project which took the form of a process of construction and demolition over the course of a three-week period. The migrant workers collected 20,000 old bricks, which they delivered to the exhibition space, to construct a space within the space, 100 m², and four metres in height. Once completed, and the exhibition finished, the structure was dismantled, and the bricks taken away to be cleaned and re-sold. So a temporary space quite literally, but one that invited viewers in only to restrict their viewing experience to a narrow corridor of space that ran around the perimeter of the construction in progress. The work highlights the plight of the workers, and questions the force of such rampant redevelopment, and how many of the building projects are by their very nature creating divisive zones, effectively laying down exclusory social boundaries that would have as yet unimagined effects upon those 'included' as well as those inadvertently 'excluded'.

Published in conjunction with the exhibition *The Real Thing: Contemporary Art from China* at Tate Liverpool, 2007. Karen Smith is an independent curator and writer who lives in Beijing.

Sites of Construction and Encounter: An Interview with Wang Wei

Nav Haq

A rising star in China, Beijing-based artist Wang Wei has been receiving much international attention of late for his recent works. Producing ambitious, large-scale installations, the artist creates architecturally reflexive, at times labyrinthine experiences for viewers. Often the work is made from materials common in the construction industry, such as bricks and scaffolding, consciously contextualized in contrast to the white cube of the gallery.

The artist was recently in London for three months between January and March 2007. Undertaking a residency for this period at Gasworks, he was in the process of preparing for the first two major presentations of his works in the U.K.—an installation at Gasworks for the exhibition *Slash Fiction*, and a presentation at Tate Liverpool for their survey exhibition of art from China, *The Real Thing*.

Nav Haq: Having met you in Beijing last year and whilst you have been doing your residency here in London, I've gotten to know your practice well. One way to describe your work is as “architectural intervention.” It's a form that is quite untypical of practitioners in China from my own observations, apart from a few practitioners such as Ai Wei Wei, for example. I thought it would be interesting to find out how you developed this way of thinking in terms of producing art?

Wang Wei: Initially I came from a strict academic background doing painting, but subsequently faced choices of different alternatives in terms of approaching my art. I was always interested in developing forms, and I am not happy to have something remain as a concept. I like to have a big presence for the viewer and actively look to formulate some kind of interaction with the viewer. I don't want the work to really look like a work of art, but more like a publicly accessible space—more like a “site,” a place where something will happen or something has already happened. I think the viewer's experience is very important. Most often I think the audience experience is part of the work, and this guides my practice.

Nav Haq: Was there a certain moment or period where you made this decision to work in this way, or was it influenced by something in particular?

Wang Wei: That's a very interesting question, I think. In China, I graduated in 1996, and that same year I went to a lecture by a professor of performance who talked about a performance college he taught at. I felt that this kind of thing was intriguing for me. It's from him that I know a lot about performance, and also about such people as John Cage. He taught things like this, and he could show the line between Western performance or conceptual art. I found this interesting, as I didn't know it before. It got me thinking in terms of possibilities.

Nav Haq: There is definitely a spatial and phenomenological approach to your production. It's about the body in relation to architecture and space, resolutely. Do you consider your work in a way to be an extension of Body Art?

Wang Wei: It relies on the body to activate the work. Yes, I think so. I'm interested in thinking about

that. I'm not a performance artist or video artist. I'm more interested to mix different ways of producing and to try things out. I like to try to use sound, or smell even, or touch. That's all possible in the process of art.

Nav Haq: Being reflexive and aware of the white cube gallery format for exhibition spaces does have a history within postmodern art and theory. I wanted to ask how aware you have been of some historical examples such as Daniel Buren or Michael Asher?

Wang Wei: I know the work of Daniel Buren because I saw an exhibition in Beijing at Gallery Continua. This is how I know his work, but I think he works in a different way. My work has a more personal approach. I started the “space series” works in 2002. I did the work *Hypocritical Room* in the exhibition organized by young Shanghai-based artists like Xu Zhen, but the space was not an exhibition space. It was a market, actually, and they rented it out for a month to prepare for the exhibition. The exhibition was quite underground and was on for just two days. They invited me to make a work there. Beforehand, I was unsure what to do, but then I made a mirror of the space, within the space. Many ideas come from real experience of putting on shows and not strictly predetermined concepts.

Nav Haq: One example of your work that you did for the Long March Space last year in Beijing was made from scaffolding. It is a material that is specifically used within the construction industry. Can you tell me how you decided to use this type of material?

Wang Wei: Before I used scaffolding in the Long March Space, I had used it already for the work *Trap*. Also in the work *Temporary Space*, the workers used scaffolding to build the brick walls. So I had used it before and know it well. I just thought about these materials as I see them everyday on the street. It's everywhere. Beijing right now is a big construction site. The whole city is like that. It's like a landscape for me. When I learned how to use it, I thought maybe I could use it to make some corridors and pavilions, and other constructions. I thought it was worth trying.

Nav Haq: The work *Temporary Space*, which you have already talked a little about, is an interesting work as it is not just about being reflexive about of the space it is in. It is a space within a space. It is also interesting because you employed skilled construction workers who are from villages in rural areas. There is something there about an economy, and a supply and demand relationship within the making of the work that I find very interesting. Can you say something about the development of this work?

Wang Wei: I think this work is quite complex. There are many different tracks of thought. One is about space within space. Another is talking about time—I show the whole process. This is important for me—the time element. It converses about speed, and it happens very fast. The third track is the idea of economic exchange. Basically, I want to make the work have more tracks than just a single line of enquiry. I didn't want to make the idea too clear, as ambiguity is interesting for me. Some tracks appear after the work is made. Before its production I didn't think that I had clear concepts already. I make the work and things emerge.

Nav Haq: The idea of what is called “performativity”—a transparency of the production process—

seems to be quite significant in your work. Like, for example, you implicate the workers in *Temporary Space*. You seem quite conscious of playing out a relationship between the way the work is produced physically and a visitor's encounter with it. Would you agree?

Wang Wei: I want to make the audience think that something has happened, that builders have just freshly built a wall for example. They use donkeys to deliver the bricks, which are everywhere. I want to give an essence of this. This is essential for me. I want to almost confuse people into thinking that it references real life but is somehow stranger. But real life for me is very strange.

Nav Haq: *Hypocritical Room* is another example of a work that possesses a performative aspect. It consists of a construction that contains imagery that mirrors the architectural features of the space it is in. Then it also moves around the space. What kind of reaction did you get to this work?

Wang Wei: I'm not absolutely sure, actually. This space I create is something that people can't get into. It's useless. When the room moves towards them, they need to find a way around it. It's a bit of a fight. People find it intriguing to fight with a room.

Nav Haq: The piece that I saw last year for the Long March Space seems to be one of your more ambitious works. It visibly takes on an identifiable traditional Chinese architectural form. Can you tell me about the work and the specific theme that it responded to?

Wang Wei: Recently, I have been very interested in doing research into Chinese traditional constructions. I found the corridor and the pavilion actually more common in the Chinese tradition. This kind of architecture is not for use or for people to live in. It's useless architecture when looked at on the level of functionality. It's about making a relationship with nature. You usually have it in a garden, and not on a street for example. This really intrigued me, and I thought about putting this in different sites. I feel it would be interesting to do something slightly absurd and see the reactions.

Nav Haq: Some of your practice is very spontaneous, and I think you often respond to specific invitations in quite untypical ways for Chinese artists. Have you found a way of surviving without making your work overly commercial, like many artists do?

Wang Wei: It can be sold! I'm joking. For me, art starts with what I really want to do. Money is important, but most of the time money does not affect my creative choices. It's easier to do the kind of practice that I do in China, rather than, say, in England. There are more extensive resources and also more materials, making it easier to make large-scale installations. For me it's great. I am actually represented, but this is slightly detached from my practice somehow. In most of my work, I pay for the production of myself.

Nav Haq: It seems at present you are starting to get a lot of international recognition. You recently presented your work in San Francisco, and also you have work soon to be presented at Tate Liverpool. Do you think this is partly due to your practice being seen as site-specific in a particular way, thus making it easy for people to draw parallels with art practices in the West?

Wang Wei: It's an interesting question, but it is complicated. Maybe. I'm not sure.

Nav Haq: To talk a little about your new project here in London at Gasworks: it is taking your practice again in a slightly different direction. It is going to be again an ambitious architectural intervention; however, it enters more the realm of exhibition design. Your work will be developed in relation to the other works that will be presented within the space, offering a highly mediated route. How have you felt about this slightly different approach to working?

Wang Wei: It's different, but perhaps I've been leading towards it. For example, I made scaffolding works in a gallery that engulfed the whole space. That was a group show with three other artists. I talked about it with the curator before I gave them a proposal, and I think that introduced to me the idea of working in relation to other works, and to even see other works through my works. I'm thinking quite functionally, and it's not a big difficulty for me to work this way. I am very open to the idea, but it has different sets of limitations when mixing with other artists' work. But this has the possibility for interesting things to happen. I would certainly like to try it out. You've given me some kind of brief, and I have tried to develop a methodology for using the space. I want to make the space look as if something is happening. It's a kind of situation that fascinates me.

“Originally published in Yishu- Journal of Contemporary Chinese Art, Number 6, Volume 2, Summer/June 2007”

What Does Not Stand Cannot Fall: Wang Wei's Temporary Spaces

by Phil Tinari

0. A Radically Condensed Summary of the Exhibition:

Wang Wei, Beijing artist and photographer for the Beijing Youth Daily, uses two weeks and ten workers to build a 100 meter square, 4 meter high brick enclosure on the northeast fringes of Beijing inside a gallery that fancies itself an “alternative space” in a re-developed factory compound that fancies itself an “art district.” The kicker is, it’s really Wang’s brick box that is the “alternative space,” as no one can enter. The bricks are delivered on donkey carts by peasants who actually collect bricks from demolished buildings for a living. The artist takes pictures of the box getting bigger by the day, and of the peasants who make it get bigger. When it is at its largest, he holds a big party and invites everyone to the space, where they have to squeeze around each other because there is only one meter of gallery left on each side of this big brick box. Then, when the party is over, the peasants tear everything down and buy back the bricks that haven’t broken, at less than half of what they sold them to us for. We all think the bricks are completely gone, and the whole thing is a neat commentary on construction and destruction and the leave-no-traces state of development in the capital. But the photographs, unlike the bricks, are going nowhere.

1. Brickmongers and Bobos Between Fourth and Fifth

It is summer. It is hot. They are holding blunt-edged butcher cleavers, hacking rhythmically at the mortar left mostly on the bottom surface of whichever brick in a very large pile they happen to be holding. Let’s call them brickmongers, charged with salvaging the cells of buildings that have passed their expiry date and selling them at a margin. There are dozens of them, squatting in clusters atop the wreckage of some recently demolished homes. Donkeys, carts, and donkeys strapped to carts wait around the edges of the pile. It is 8 a.m. and they have just finished eating lunch; they have been up since 3a.m. Every fifteen minutes or so a man with a Styrofoam box strapped to the back of his bike comes by selling slices of watermelon. Their children play in rubble.

They shout back and forth in the dialect of their native Zhangjiakou, a provincial town in Hebei, just a few hours north of here by train, or a few days by donkey cart, which is how they make the journey each year come Spring Festival. “Here” is east of the East Fourth Ring but west of the East Fifth Ring, among the red clay remains of what was once a remote farming village and what will soon become an expensive suburb. The long corridor-houses and their vaguely traditional Chinese roofs have met the sledgehammer. On the main road just to the west, large characters on tall walls of brick painted white proclaim the area “the backyard of the CBD(1),” and provide glossy photorealist previews of the luxury low-rises to come.

The cleavers hack until about 11:30, when the brickmongers put them down and begin to make sense of the piles of clean and semi-clean bricks they have created. Some of the clean bricks are in near perfect condition, others are short a corner or split in two. Extending a left arm, a brickmonger stacks six or seven pieces vertically against the crook of that arm. His or her right arm then stabilizes the stack from above in preparation for the ten-meter walk from pile to cart.

He or she lies the bricks longwise on the back of the cart, first coating the cartbed, then stacking three and four high, working around the wheel wells. A cart can hold a thousand bricks, a typical harvest for one day. Cartful by cartful, the bricks are hauled off by donkeys and delivered and sold even further from the city center, at RMB 0.13 a pop. In a day, a brickmonger might make RMB 40, about \$5.

Ten kilometers north of here, legions of native Beijingers are heading to work. They wear name-embroidered jumpsuits and ride bikes, and are headed down a street that used to be excessively potholed, but is now smooth, macadam as epidermis. They come up from the tenements just slightly south of here, turn right at the gaudy red and pink Hongyuan Apartments, and enter the web of factory chambers that still function as factory chambers, here beside the Airport Expressway in the suddenly hip industrial neighborhood of Dashanzi. They use 1950s East German tools and die to produce components for cell phone batteries and fiberglass boats for amusement park rides. They work under the Bauhaus skylights of early Second World solidarity, in rooms that have been earmarked for gentrification months ago. Metal shavings pile up like sausage curls around the bases of the austere turquoise machines until it is time for lunch, and then again until it is time to ride the bikes back to the tenements. They make more than RMB 40 a day, but not by much.

Elsewhere in the compound, in the chambers of the former Factory 798(2), a few single women are beginning their workdays in more-or-less designer clothes. There is Sun Ning at 798 Space, Shi Shi and Wang Jing at Beijing Tokyo Art Projects, Wen Jing at 798 Photo Gallery. The wonders of development: in what we are now asked to call the “Dashanzi Art District,” a room that used to require a hundred-some sweaty men for significant GNP contribution requires now just one perfumed alumna of an arts administration graduate program in London. These galleries are the reason why the street is now smooth.

Cognoscenti behind flat-screen monitors, they sit amidst mediocre paintings and sculptures by local artists, beneath grandiosely vaulted cement ceilings, in the glow of indirect sunlight as per the Bauhaus precept that nothing in any of these massive rooms should produce a shadow. They answer the standard questions from the daily string of upper-crust Chinese and curious foreigners: off-duty CCTV producers, German radio correspondents, bohemian youngsters from the Central Academy. Everyone inquires about the rent.

And they sit in halls of brick, brick that seems permanent, and that has as much of a claim to permanence as anything in the People’s Republic, laid neatly in the early 1950s, before Soviet friendship and money dried up. The funny part is that this whole postindustrial mise-en-scene, which looks at the moment completely evolved and in a word perfect, has really just been blinked into existence in a yearlong series of half-baked get-rich-quick schemes followed by supplicatory calls and dinner invitations to a man named He Xiaoming, administrator in the byzantine Seven Star Corporation(4) that now administers this land. And despite the major money poured into renovations, the political clout of the new tenants, a celebrated drive to have the spaces earmarked as “cultural artifacts,” and the legal obligations of the three-year leases most have signed, no one can promise that in a few months the brickmongers won’t be feasting their cleavers on this set of demolished buildings.

1(a). Geography Lesson

Beijing is a city of concentric rings. At the center there is the forbidden city, surrounded by a moat, theoretically the first ring. The Second Ring runs atop the city's main subway line, tracing the route once woven by the municipal ramparts. The Third Ring was completed shortly after 1989, and is dotted with great temples of 1990s urbanization: the twin-towered China World Trade Center, the Great Wall Hotel, the Lufthansa Center, Ikea. Finished in 2000, the Fourth Ring does not run quite far north enough to encompass the great universities of the northwest, but far south and west enough to take in acres of farmland ripe for re-development, now mostly inhabited by old Beijingers whose inner-second-ring alleyway houses (called hutongs) were torn down to make way for glass and steel. Its eastern length begins just below the Lido, a bizarre hotel, mall, and outpost of Li Ka-hsing commercial capitalism whose millennial coming sparked a wave of development in the far northeast. From there it winds around SunPark-a city park that includes the site of the famed "East Village" of early-90s performance art fame-and south to SOHO NewTown, the most desirable of yuppie condo complexes.

Though a Sixth Ring is in the works, it is the Fifth Ring which, at this moment, delineates urban Beijing from its rural surroundings. Farther out is the land of uncomfortable juxtapositions, where the concrete shells of bankrupt McMansion developments give shade to sleeping peasants and forlorn roadside restaurants line the same bumpy streets as equestrian facilities, golf courses, and \$20,000/year international schools. It is the zone between Fourth and Fifth-greater in area than that between Third and Fourth or Second and Third, as the rings also get farther away from each other as they get farther from the center-where new urban space is being created, and the flavor of Beijing as megalopolis will be determined.

During the determination of this flavor, a period expected to last at least through that great global signifier the 2008 Olympic games, (the stadium for which, incidentally, will sit squarely between the North Fourth and Fifth Rings), a long but finite series of daily equilibriums will be negotiated with the sweating, breathing collective that is the capital of the world's quickest-developing nation-state. And at both the allegorical and the real, physical levels, this negotiation is precisely the process of picking up bricks from one place, stacking them neatly and fleetingly on the back of a cart, hauling them farther afield, building something else out of them, and tearing it too down. Call it urban planning as alchemy, or progress as kinesis. Utterly unstable, the city is the brick box writ large.

2. Split Personalities, Running Dogs, and Biographical Determinism: Wang Wei and Himself

"When I was a kid," Wang Wei says to me, "you left the second ring and you already felt far from the city." He is at the helm of a 1996 joint-venture-produced Jeep Cherokee, and in the back seat is a mound of documentary equipment: cameras, tripod, DV cam. This stuff is all his. It is morning and we are out together in search of the brickmongers. He is waiting for the call from his work unit that usually comes just before noon, sending him first to the newsroom and then on assignment, dictating the rest of his day. Billboards around the city show pictures of his smiling colleagues and the masthead of his work unit, the Beijing Youth Daily. "Where There Is News, There Is Us," the billboards say.

Wang Wei (b. 1972) went to the Central Academy, graduating from the mural painting department in 1996. He was among the very last to get their training on the Academy's original site, at Wangfujing, in the city center, before the campus was destroyed and rebuilt north of the Fourth Ring in Huajiadi. He is of the generation young enough to have no real recollection of the Cultural Revolution, but old enough to have been conscious of the avant-garde art scene during the brief heydays of the Yuanmingyuan and East Village artists' communities.

And when the underground exhibition Post-Sense Sensibility came along in 1999, he became a member of Beijing's last best avant-garde. Predicated on the idea that a new city was taking shape where technology and urban consciousness elided individual emotion, that show, or series of shows, set an agenda-theoretical, formal, political-from which the city's young art has not yet really strayed. Of the twenty-two artists included by curators Qiu Zhijie and Wu Meichun in Post-Sense Sensibility: Alien Bodies and Delusion, all but a few have launched successful solo careers. The show was the beginning of a major debate over the role of the body in art, which quickly escalated into works involving human corpses and fetuses. In the four years since that exhibition, these artists have gotten famous and negotiated their personal equilibriums with the city and the world beyond it, taking subsidized trips to Europe and drinking countless lattes. For everyone who said then that eating a fetus is not art, there is someone now saying that the Post-Sense Sensibility kids have lost their edge, or even sold out. Wang Wei seems above the debate, something of a prototype of the new Beijinger, at once native and international. Let us not forget that it was his work 1/30th of a Second Underwater that illustrated the story on the Guangzhou Triennial which ran on the front page of the Sunday Arts section in the New York Times, November 24, 2002.

The fact that Beijing is at the point where it has what can be called a "leading newspaper" is significant here. Sparing a discussion of "free press" in a one-party state, let's just say that there was a time, not so long ago, when the power of consumer choice in Beijing did not extend into the realm of the media. The Beijing Youth Daily, which cynics enjoy pointing out, is published by the Beijing chapter of the Communist Party Youth League, has followed a path into the new millennium similar to that of many of its readers. An uppity voice of political reform in the years leading up to 1989, it fell back in line after the crackdown, and made a shrewd decision somewhere in the early 1990s to attract advertisers and readers. Its full color broadsheets are now the daily voice of a silent majority: the consumers, the professionals, the folks who don't need to think so much about traditional politics-reformist or authoritarian-so long as the growth rates stay at 8 and 9%. It is the voice of a city that deep down kind of wants this government to beat SARS and develop the country, that hopes the cracks in the Three Gorges dam aren't that serious, that can deal with a few disingenuous Xinhua reports each day so long as they're accompanied by relevant classifieds and captivating features like "This Day in History." And its motto, "Where There Is News, There Is Us," which could appear on the side of a city bus in Peoria accompanied by smiling headshots of local TV-news anchors, signals a big Weberian shift away from news-as-politics toward news-as-information. This is Wang Wei's Beijing.

2(a). Wang Wei, Artist

I first met Wang Wei in Shanghai, at a very hip exhibition on the northern fringes of that city. It was

the day after the opening of the 2002 Shanghai Biennale, Urban Creation. Under the curatorship of Xu Zhen, a smattering of young artists in Shanghai and Beijing had done the obvious: rented an abandoned warehouse for an exhibition. Depending on whom you ask, this “satellite show” was called either Twins or Fan Mingzhen and Fan Mingzhu(6). Wu Hung, the famous art history professor and curator was there with his wife Judith Zeitlin, the famous Chinese literature professor, grinning. Turning to me he said, “It’s hard to believe they can still have exhibitions like this in China.”(7)

The one-step-further was that since the exhibition was called Twins, each work was to have a doppelganger. In a confusing but ultimately good-natured attempt to make the viewers (who included many internationally famous curators and critics, MoMA types with big horn-rims) laugh at the idea of going to an exhibition, the artists hung cloth among the square white columns one often finds in a warehouse, forming a number of disjointed “rooms” and ultimately, in conjunction with the duplication of every work, disorienting the viewers such that they did not know what they had viewed and what they had not. Call it a dig at the exhibition-goer in each of us who feels the heavy burden of having to see it all each time they enter a display. It was funny.

In that show Wang Wei presented Empty Space, the first in a series of works predicated formally on the box, a series that I like to think he has culminated, even concluded here with Temporary Space. Wang Wei’s box measured 3 x 5 meters and stood 3 meters high, the size of his apartment living room. It had wheels, and it was pushed back and forth by four students wearing facemasks months before SARS. The box was actually a steel frame, wrapped in a 360-degree panoramic jet-printed image of the warehouse before the artists had gotten their hands on it, empty except for the square white columns. It was lit from inside. The twin to this work was a set of ten square white columns made similarly of steel and vinyl, also on wheels, also pushed by guys in facemasks. At the end of the exhibition, the columns were stacked up and sawed into pieces by the facemask-guys.

A few months later, that work was re-instantiated in the show Re-Construction 798, curated by Qiu Zhijie at 798 Space, as part of the eponymous festival that marked the formal opening of the Dashanzi Art District to the public. (8) Much attention has been paid by journalists and gallerists to the self-contented irony of turning these emblems of early-PRC heavy industry into spaces for the consumption of bourgeois art. Wang Wei gave material form to this debate by re-creating his Shanghai box, this time with pictures of the current Beijing gallery in its earlier state of dilapidated factory, complete with much-touted Cultural Revolution-era slogans painted on walls.

But what we take from these installations is less any exogenous idea he, as an artist, wants to foist upon us, and more a validation of the things we have been thinking about on our own, in the form of a theoretically savvy and visually gratifying material incarnation of this or that intellectual/artistic debate. Both boxes mentioned above actually served as meta-summaries of the exhibitions in which they were included: Twins was built on the tension of transforming empty space into exhibition space, just as Re-Construction 798 was a celebration of the commercial re-vitalization of a previously useless factory. Wang Wei’s boxes were parodies of winks

He is interested in spaces, but also in how they work on people. He enjoys the discomfort brought

on design not meant for humans. On this front, the uncomfortably narrow passageways in the current installation 25000 Bricks continue an experiment he began with his work Contact from the Sound 1 exhibition of 2000. In this work he used four sheets of glass to transform a door into a maze, and installed speakers playing the sounds of hands beating backs in the style of traditional Chinese massage.

As image-makers, news photographers are some of the most powerful actors in visual culture, often creating pictures with more staying power and exposure than professed works of art. One of the ideas behind the current exhibition is to examine a largely false dichotomy between Wang Wei the photojournalist and Wang Wei the artist. His day job, which makes him that rare commodity among contemporary Chinese artists—a professional photographer—provides him with a venue to hone his technique. And now, it has provided the subject matter for his first solo show: he met the brickmongers in 2002, on assignment, shooting a photoessay for Beijing Youth Daily.

Just as journalism has informed his art, perhaps Wang Wei’s art may be best viewed in the way we read good journalism. Well crafted and astute, it blends the aesthetic pleasure of beautiful composition —here visual, there literary—with the intellectual pleasure of subtle exposition. It contains “deeper meaning,” hidden just far enough below the surface to make the viewer’s work of digging enjoyable. After we view Wang Wei’s work, we get the joke. He makes us feel smart.

Maybe it’s simpler than all of that. When we first sat down to lay out this exhibition, I proposed a title, “bu li bu po,” which I thought was a witty reversal of the Maoist proverb “bu po bu li,” meaning roughly, “if you don’t tear down [the old], you can’t build up [the new].” Cutely reversed, it would mean something like “if you don’t build it up, you can’t tear it down,” which seems appropriate given what he is doing here. In any case, I pitched what I thought was a very cool title to Wang Wei over iced coffee in another renovated corner of the Dashanzi Art District. He went lukewarm, thought for a second, and replied, “that sounds like a title for people who think they’re smarter than they really are.”

3. Center Envelops Periphery: Demolition and Benevolent Hegemony?

Demolition has been a near obsession not just of Chinese contemporary art but of Chinese mainstream intellectual culture, and of Western journalistic writing about China. We all know Zhang Dali’s facial silhouette, spray-painted onto or sledge-hammered into a wall marked for destruction. We have read, or at least heard of, Wu Hung’s articles on ruins in Chinese visual culture, which argue that yes, they still exist, although they’re not going to be preserved in anything like the Roman Forum. We have seen Erik Eckholm’s reports in the New York Times, bemoaning the imminent destruction of this or that corner of the inner-Second-Ring capital. And if you hang out at the most fashionable of the bars on Houhai (literally “rear lake,” Beijing’s equivalent of Central Park), you may have seen New Yorker correspondent Peter Hessler sporting a navy blue baseball cap embroidered with the single character chai, which indicates a building is about to be plowed over.

What is the significance of all this attention to destruction? I’m going to go ahead and say that it is a way of expressing left-handed loyalty to a phenomenon we see as basically good, i.e. economic

development. At the Asia Society dinner in late April, Clinton, reflecting the general liberal consensus, noted that:

China's decision to look outward into the world even as it has tried to maintain more closure within its society than most of us would like has accelerated the movement of the world toward inter-dependence. It certainly has done so economically, but it also involves other things.

Transparency aside, we know that this acceleration toward inter-dependence comes at the cost of visual landscapes many of us would like to preserve, if only for selfish, nostalgic, aesthetic reasons. We also know that a) this isn't our prerogative and b) we'd probably rather sit in the café, or live in the apartment, that they eventually put up on whatever site they tear down. So we write and make art about demolition, but in doing so, voice mainly a reluctant agreement with the prevailing political/economic/dialectic consensus that moving forward is on the whole more important than looking back, at least for now.

Notably absent from the tone of Temporary Space is the moral judgment that demolition is wrong or bad, or even worth getting very nostalgic about. Wang Wei has been around this block; his childhood home met the sledgehammer as his parents' current home might any month now. Facing this, he is less regretful than amused. His penetrating stare seems to lock not on the fates of the farmers who once lived in these corridors but on the entertainment value of the way in which this land will now be marketed as the next hip place to live. This is not advocacy art.

The other major political angle on demolition is of course that the brickmongers are exploited and overworked. If an Ivy Leaguer came over here on a summer documentary studies fellowship with a Nikon, she wouldn't let us forget this. This doesn't seem to be a big concern of Wang Wei's either. Sure these people work long hours for not much money. In the face of this, Wang Wei seems more respectful than sympathetic. He describes their work as "xinku," "hard; strenuous; toilsome; laborious," a word that not only describes toil but elevates it into virtue. Students, officials, artists, brickmongers-if they're doing their jobs, they should all be xinku.

The utterly unpretentious Wang Wei actually befriended a group of these guys while shooting his photoessay last year. "Their personalities are like their horses," he remembers. At the end of that shooting, as at the end of this little construction project, Wang Wei and his artist buddy Zhao Liang took their brickmonger friends out for dinner, spending 70 RMB, \$9, on a meal for eight. "These guys eat mostly noodles and vegetables, and were thrilled to have some meat," he recalls. Absent here is the sense that he had done his good deed for the day, or that he had discovered himself by helping others. He even sidesteps a common prejudice in Beijing-that of the native toward the migrant provincial laborer-telling them that he is not really a Beijinger but a Shanxi person, and thus a waidiren, a "foreign-place-person," just like them. He is patient and non-condescending and generally very cool in replying to the questions they inevitably have about why he wants to tape them with his DV camera or buy their bricks for this unorthodox purpose. Instead of trying to preach his art, he just explains that though he is shooting video, the footage will not appear on the TV news. He also enjoys the idea that the brickmongers are in a sense freer than most, as they generally own their carts and sell their bricks at their own will. Even photojournalists have bosses.

And so we arrive at a seeming paradox, namely that a work that appears surface-wise quite concerned with social and political issues actually is not. We could call it a sort of lyrical apoliticality. It is a loaded and hackneyed claim to say that a given artist or writer is simply presenting the facts. That being said, there is a tendency in Western interpretation of Chinese art to make things seem more political than they actually are, summed up best by a wall text from Xu Bing's solo show Word Play: Contemporary Art by Xu Bing at the Sackler in 2001. (9)

This section of the essay was supposed to discuss the movement of center toward periphery in contemporary Beijing, a trend that includes the urban sprawl that provides a livelihood to the Bobos and the brickmongers alike. But as any college humanities graduate can tell you, center and periphery are more than geographic concepts. It is Wang Wei's position in a relatively central information apparatus that gives him leeway to visit the social periphery as an image-collector. And it is Beijing's emergence from the global periphery into a newly and increasingly central position on the world-stage that gives his newspaper the imperative to do human-interest stories that sent him there in the first place.

Broader trend: part of China's becoming a center involves its own right to move in on its internal peripheries. Here I cite the recent publication of Zhongguo Zizhu You (roughly Independent Travel in China), a book identical in format to Lonely Planet China. In Orientalism, Said provides a stinging dissection of 18th and 19th century travel books about the East. But what happens when the East starts publishing travel books about itself? China's current standing in the world gives it new power, or perhaps a new imperative, to navel-gaze. While some of the forms this self-scrutiny takes may be recognizably similar to, even derivative of, their Western precedents, there is certainly room for some interesting, perhaps instructive departures.

4. The work itself

Temporary Space makes no pretense of permanence. On June 30, a stream of donkey carts came up Jiuxianqiao Road and turned right into the factory compound housing the Dashanzi Art District. 25,000 bricks, harvested from formerly outlying villages torn down to make way for Beijing's expansion, assumed temporary positions on the sidewalk outside the 25000 Cultural Transmission Center. 25,000 x 0.13 RMB was paid to the brickmongers for the load. For five of the next twelve mornings, instead of making their daily income by hacking at bricks, ten of these men and women worked with Wang Wei to erect four walls, pasting their bricks together with mortar. During the afternoons, Wang Wei used his camera to interpret the construction of a new space. On the thirteenth day, when construction is through, art luminaries will enter for an opening. On the last few days, workers demolished what they had built and bought the salvageable bricks back at 0.05 RMB apiece. Wang Wei continued shooting, the donkey carts arrived once more, and the bricks left for a new home somewhere else, probably also between the Fourth and Fifth Rings. The space is empty again.

The exhibition includes three works. The first is the building itself, which has been categorized as an installation and named 25000 Bricks. The second is a video projection in one dark corner of the space, an eight-minute DV about the brickmongers entitled Dong Ba, after the former village in which they are currently working. The sounds of brick-sellers hacking mortar from old bricks

waft from a pair of speakers, in subtle contrast to the sounds of the same brickmongers, physically present in the space, putting what may be the same bricks together again. The video's tone is lyrical and documentary. The only text comes in the opening shot of a sign proclaiming the area "the backyard of the Central Business District," and in a closing panel that explains that "around Beijing, three thousand people survive on the city's destruction." The final shot is a 360-degree panorama, a classic vista of workers whipping horses, piled debris, and new apartment buildings-still swathed in green mesh-rising in the distance. And thus, a video about a project so connected to the ideas of center and periphery end with a shot that takes in, from a single point, circular landscape.

The third and perhaps enduring work is a black and white photographic cycle, *What Does Not Stand Cannot Fall*. Like Wang Wei's earlier works, the photos, displayed originally on the gallery's back wall, behind the building they depict, are studies of people (in this case the peasant workers he has hired for a construction project) in an environment (in this case the 25000 Cultural Transmission Center, and the 25000 Bricks). The photos chart the rise and fall of the brick box. Beginning with and returning to the empty white cube of the gallery, they hint at the instability that has become one of the few constants of the visual landscape of Beijing. But they also humanize and obscure its creators: the workers, present in the first few images, disappear behind what they build.

In subtle subversion of the exhibition system, we have ensured that at no single point can the all three works be perceived in their entirety: when the building is at its highest and most complete, the series of photographs will remain unfinished. Once all twelve photographs are present, the building will be gone.

And yet while not calling itself performance art, this experiment is less an installation or a photographic cycle than a series of everyday interactions with an urban economy that needs donkeys and brickmongers at least as much as it needs avant-garde artists. In this economy, perhaps the successful artist is less a creator of permanence than a practitioner of strategic building and tearing down, someone like Wang Wei, who captures the zeitgeist if only for a few days at a time. Up and down and up and down and up and down, from now until whenever.

(1)Central Business District

(2).(3)"Factory 798" and "Dashanzi Art District" both refer the 1950s military electronics factory on the northern fringes of Beijing built by in the Bauhaus style with Soviet aid and East German blueprints in the early 1950s. If you are not familiar with the artistic topography of Beijing, know that the renovation of this factory into a SoHo-esque district of galleries and loft apartments has been the story of the year, summed up by a February 6 New York Times headline, "A Factory is Transformed by the Art of Real Estate."

(4)A newly assumed name looking to signify only the most advanced means of production, "Seven Star Corporation" presumably derives from the 7 at the beginning of the number for each of the dozen or so factories it includes. One day in recent history, the state-owned factories decided they weren't going to be numbers anymore.

(5)*A Chinese-English Dictionary (Revised Edition)*, Foreign Languages Teaching and Research Press, 1997. This is the revised version of the PRC's first Chinese-English dictionary, a pet project of Zhou Enlai, which appeared in 1978.

(6)These being the names of a pair of twins, one of whom dates the curator, whose smiling faces appeared on the postcard/map that served as the exhibition's invitation, which was passed out just hours before the opening. It contained no actual reference to art, and looked rather like a perfume handbill. This is how you keep your cover in Shanghai.

(7)What I think he meant was not that such an exhibition would be politically sensitive but that the underground consciousness and general rebellious zeitgeist that produced all the "experimental exhibitions" of which he is the leading scholar had more or less changed into one of quasi-official petty capitalist anomie, and that finding a way in which to be genuinely and creatively underground about art in China was now a bigger problem than the traditional hassles of keeping your exhibition from being shut down by the authorities and your artists from being locked away on charges of pornographic performance as happened many times in the 80s and 90s. *Twins* was successful on all counts.

(8)The managers of the Seven Star Corporation did not like the necessity implied by a festival title that translates better as "Re-building Factory 798." An amusing discourse-control measure was imposed the *These being the names of a pair of twins*, one of whom dates the curator, whose smiling faces appeared on the postcard/map that served as the exhibition's invitation, which was passed out just hours before the opening. It contained no actual reference to art, and looked rather like a perfume handbill. This is how you keep your cover in Shanghai.

(9)An early work by Xu Bing, a series of oversized chops engraved with the Chinese characters which phonetically represent the letters of the English alphabet was glossed for the uninitiated by curator Britta Erickson. The characters for the letter "X," (ai-ke-si), were taken as a pun on the transliteration for "Marx" (ma-ke-si), as the second two characters-"ke" and "si"-are identical. While the transliteration characters are the same, English letters are rendered in Chinese according to long established lexicographic convention. Xu Bing was laughing not so much at the impossibility of transplanting Marx as at the queer system by which letters become characters.

不立不破--王卫的《临时空间》

田霏宇

序：展览概要

王卫，北京的一位艺术家及北京青年报的摄影师，花了两个星期的时间，雇用了10位民工，在北京东北边一个以“另类”自居的展览空间中用25000块旧砖修建了一个100平方米大小，高4米的“砖房子”。展厅位于一处重新开发后的工厂区内，这里现在已经变成一处充满活力的文化艺术区。王卫在这里修建的这个“砖房子”其实也象个另类空间，因为没有谁能够走进这个没有一扇门窗的砖屋里去。建房子的砖是那些靠在拆迁工地收拣旧砖以养家糊口的农民赶着骡车送来的。当“砖房子”在民工的手中一天天长起来时，王卫把这个过程定格在了照片上，理所当然，砌墙的民工也被装进了照片中。最后，“砖房子”完工，王卫搞了个开幕，遍邀朋友参观。可是大家来了后却只能你挤我我挤你，因为这个巨大的房子与展厅的四堵墙之间，仅留下了60公分宽的通道供人通过。开幕式结束后，农民们三下五除二拆了那个房子，把那些还完整的砖买了回去，付每块砖的钱不到卖出它时的一半。在我们眼里，所有的砖都不见了，整个过程很像是发生在首都的一次修建与拆除并且没有留下任何痕迹的突发事件。

1.四环与五环之间的砖贩子和波波族

夏天，天气闷热。这些人拿着形状很像是肉贩子卖肉使用的砍刀，有节奏地挥舞着，清理掉每块砖头上残存的灰浆，让我们姑且称这些人为砖贩子吧，他们干的活儿是“挽救”那些从完成了使命的建筑上拆下来的砖头，卖掉它们以获得利润。他们一般都是十数人一群，成堆成堆地蹲在那些刚被拆掉的建筑废墟上，而他们的架子车和骡子们则就在一边守候着。早上八点，他们已吃完了自己的午餐，要知道他们在夜里三点钟就起床出门了。这些砖贩子大多来自河北张家口地区。每年春节之后，他们赶着骡车花五天的时间从老家回到“这儿”。“这儿”，指的是东四环和东五环之间的一片地区，目前这里还是北京的一片郊区农村，但过不了多久就会被建成一个高消费的新兴社区。村庄里原来的胡同式平房，和它们那看上去带点中式传统的房顶，早已被敲打得七零八落。往正西的大道上，在刷成白色的砖墙上大书着“CBD的后花园”。清理旧砖的活儿会一直干到约莫中午时分，然后砖贩子们会认真地看一看那一大堆他们砍出来的干净或半干净的砖块。一辆骡车可以装上千块砖，他们要再花几小时的时间把旧砖装车后运到郊区卖掉，每块砖可以卖人民币一角二分钱。一天干下来，一个砖贩子有可能赚上40元人民币。

从“这儿”往北十公里远，每天有一大批北京人蹬着自行车匆匆赶去上班。他们在有着华丽粉红色外墙的宏源公寓那儿右转，进入一片密如蛛网般的工厂区域，这儿就是紧邻机场高速公路旁的大山子工厂区。这些工人们每天依旧使用着上世纪五十年代产自东德的各种机具和模具，现在他们每天只生产手机部件及公园里的玻璃钢游船。在发达国家早期普遍可见的那种包豪斯风格屋顶下，工人们一天又一天地工作着，他们每天的报酬超过40元人民币，但不会超出太多。

在这个厂区的另外一些地方，原798厂的几个车间里，几位衣着入时的女士也在忙着她们各自的事儿。孙宁在“798空间”，史诗和王菁在“北京东京艺术工程”，而文琳在“百年印象”。发展所带来的神奇之处便是，我们现在叫做“大山子艺术区”的这个地方，从前可能得有一百来名工人为了国家的生产总值在这里汗流浹背地工作。而现在呢，只要一位从伦敦的艺术管理专业毕业的一身香水味的女孩儿就可以了。艺术空间的管理者们坐在宽大的穹隆状水泥屋顶下不停地回答着人们的一串串提问：他们有下班后的CCTV 制片人，德语电台记者，还有中央美院来的波西米亚式的年轻人，而每个人都少不了会问起场租这个问题。

这片工厂区建于上世纪五十年代，那时来自前苏联的友谊和经济援助还没有干涸。有意思的是这个前“工业舞台”，现在的“大山子艺术区”实际上只是在短短不到一年时间的酝酿与努力后才闪亮登场的。虽然投进来的钱绝大部分都已用于改造这些厂房，虽然进入这片新区的人有一些背景，虽然人们为建成这片被标签为“文化产业”的地方而举行了一次庆祝仪式，虽然为期三年的法律租用合约也已基本签妥，但却没有谁敢百分之百地保证，几个月后会不会见到那些砖贩子们坐到这儿来，在一片拆毁的建筑物废墟上“宴请”他们手中的砍刀。

1(a). 地理课

北京是一座城市道路多环同心的城市，心就是紫禁城，围绕紫禁城有条护城河，边上的路构成理论上的一环。二环循老北京城墙遗迹而建。三环完工于上世纪90年代初，现在道路两边星罗棋布着 90 年代城市化进程中矗立起来的巨大“神殿”：双塔式国贸中心、长城饭店、燕莎中心、宜家家居等等。2000年建成的四环向南和向西延伸得很远，大片大片的农田被囊括其中，如今这些农田已被重新规划成新的社区，而新区的居民很多是来自二环内胡同平房里的“老北京”，为了给今天的玻璃幕墙楼群让道，他们居住过的胡同早已消失。四环蜿蜒绕过朝阳公园（因90 年代初行为艺术表演而闻名的“东村”原址就在这个公园里）再向南延伸到 SOHO 新城，一个十分引人动心的“雅皮”居住社区。

虽然六环已经开工，但到目前，还是只能以五环作为北京城乡的分界线。五环之外呈现出的是一派让人见了感到极不舒服的情景：那些已经破产、尚未完工的混凝土框架大楼，成了农民遮风蔽雨的休憩场所。一排排门可罗雀的饭馆与出售马术器械、高尔夫用具的商店以及每年2 万美元学费的国际学校在路面高低不平的街道两旁共享秋色。四环与五环之间形成的面积比二环到四环之间的面积都大，而今的北京正在建设一个新的都市空间，然而这个空间的完全确立还需要相当一段时间，至少要到北京 2008 年奥运会（奥运会的主要体育场馆就将坐落在北四环与北五环之间）开幕前才会停止。在这段时间里，汗流浹背、心潮起伏的人们必须要以一种平衡的心态去适应每天发生的各种变化，这就是世界上发展速度最快的国家的首都里所发生的情形。

2.多重性格，奔波的苦力，传记：王卫与他自己

王卫对我说：“我小时候，一走出二环就觉得不是北京了。”说这话时，他正开着一辆 1995 年产的二手切诺基吉普，车后座上搁着一堆摄影器材。这时是上午，我们正一起去找砖贩子。平时报社的电话通常在中午以后打来，然后分配给他一些拍摄任务。城里到处可以见到印有他的同事们笑脸的照片和“北京青年报”标志的广告牌。广告语这样写道：“有新闻的地方就有我们”。

王卫1972年生于北京，在北京新街口附近的一条胡同中长大，那儿在上世纪八十年代末就被拆掉了。他的父母都是五十年代后期从山西来到北京的；父亲当时来京是因为考上了中央美术学院附中。王卫1996 年毕业于中央美院壁画系，中央美院原位于市中心的王府井地区，后来搬迁到北四环外的花家地，他便成为最后一批在旧校址学习的学生之一。

当先锋派在1999年举办地下展览《后感性：异体与妄想》时，王卫成为了其中的一员。包括组织者邱志杰和吴美纯在内的21位年轻艺术家，多数人后来在他们的艺术事业中都取得了成功。而这次展览，则引发了一场关于身体在艺术中扮演何种角色的大讨论，随后迅速波及到了那些使用了人的尸体和胎儿的作品。展览后的四年里，这批艺术家渐渐有了名气，开始以平衡的心态适应了北京这座城市和城市之外的世界，他们拿着补助去欧洲旅游，豪饮 lattes。

当时王卫似乎是跳在了那场大争论之外，像一个典型的北京人，集本土特色和国际感觉于一身。我们千万不要忘记，他的装置作品《水下三十分之一秒》，带着完完全全的先锋派思想出现在“广州三年展”上。王卫现在拥有的这份职业使他可以基本上用自己的钞票去从事创作并在这其中寻找自我实现的满足。

北京青年报成为北京的一个“主流”媒体，这个事实在此很有意义。就在若干年前“北京青年报”还是北京团市委的机关报。到了 90 年代初期它开始采取了吸引广告和读者的精明决策。现在它的彩色大开页广告代言着普通民众的日常心声。它的座右铭“有新闻的地方就有我们”，出现在城市大巴的车身一侧，配着新闻工作者的微笑照片，传递出这样一种信号：一个庞大的媒体网络正从传播政治转为传播信息。这就是王卫所在的北京。

2a. 艺术家王卫

初识王卫是在上海北边一个人流如潮的展览上，应该是《2002上海双年展：都市营造》开幕式后的第二天。徐震带头，和一小群来自北京、上海的年青艺术家一起搞了个另类的展览，他们租下了一处废仓库来作为他们的展厅。展览的题目被一些人称为“双胞胎”，而真正的题目叫作“范明珍与范明珠”-这对双胞胎姐妹开幕时就分别坐在展厅的两个入口处。著名的艺术史教授与策展人巫鸿和他的妻子Judith Zeitlin--著名的中国文学教授也出现在展览现场。他一脸微笑地对我说：“真难以相信，在中国他们还能像这样来举办展览。”

既然展览被称为“双胞胎”，那么显而易见，每件作品都有一个“孪生”。参展的艺术家们把偌大的一间仓库分割成了两个完全相似的展览空间，每件作品与它们的“孪生”也各居两边。这种做法的结果是，参观者们在展馆里面完全晕头转向，不知道哪些展品他们已经欣赏过了而哪

些却还没有。

王卫在那次展览上展出的作品名为《虚伪的空间》，是正式以“空间”为题材的系列装置作品之一；我自己喜欢把他的这个系列想成是他的颠峰之作，即使是面对当下这件作品《临时空间》也不改初衷。王卫的那个作品，是一个面积为15平米，高3米，和他公寓的起居室大小一致的“房子”，只不过这个“房子”下面被装上了轮子；SARS 流行之前，有四个戴口罩的学生把它不停地来回推动。实际上，“房子”是用金属材料做成的框架，外罩以喷绘出的这个仓库在一个月前的巨幅景观照片，那时仓库里除了柱子以外空无一物。而它的“孪生”品，是10只同样用金属和乙烯基材料做成高3米的长方体柱子，每个柱子也装着轮子，同样由四个戴口罩的年轻人在展览区内来回推动。到开幕结束时，那些戴面具的年轻人用锯子把这些柱子锯了个稀烂。

几个月后，王卫在上海展出的作品再次现身于邱志杰策划的展览《回音》中，那次展览是标志大山子艺术区正式对公众开放而举行的开幕活动的主题展。王卫把他原先那个“房子”作品稍做改变，在“房子”的外面罩上了今天这个展厅在几个月前还是一处巨大的工厂车间时的照片，在工厂的墙壁上，到处写满文革时期的革命标语。

应该指出，我们从这些装置作品中所获取的直观感受，已远远超过了我们自己去思考同样事物时所产生的认知。如前面谈到的那两个“房子”，它们实际上本身便是对两个展览空间的刻意复制：被称为“双胞胎”的那次展览，把既是虚构又是真实存在的空间叠加进展览空间后使我们立刻产生了空间的错乱感；而在《再造798》中，又象是对一个丧失功能的前厂房在重焕活力之后的一次时空追忆。王卫的两个“房子”，都成为了当时展览上引人注目的作品。

王卫一直对空间里的空间这个概念有着极大的兴趣，同时也特别关注空间的变迁会怎样影响我们的身体与精神。他很快意于设计的空间作品所产生的那种不舒适感。而这种压迫与不舒服的感觉似乎正是我们面对日常生存空间时的直接反映。籍此也可以断定，眼下这件装置作品《25000块砖》在展厅中出现的那些使人感到非常压抑的狭窄的通道，成了他在2001年《声音2》展览中的作品《亲密的接触》就已经开始了的实验的继续；在那次展览上，他在两个展厅中的一扇门上安装了一个玻璃迷宫，观众经过迷宫时可以从安装了扬声器的狭窄通道中听到在公共浴室中拍背时发出的清脆响声。

作为视觉文化的创造者，新闻摄影师通常可以创造出颇具持久能量和揭示力的影像。随着现在这个展览出现的一个想法：摄影师王卫和艺术家王卫这二者到底哪个身份更具真实性。王卫的职业是一位专业摄影师，这给他提供了打磨自己摄影技术的机会。同时他的这份工作现在还对他的这次展览提供了创作素材：2002年夏天，在为“北京青年报”去拍一个图片故事时，他才与那些砖贩子不期而遇。最初我们坐下来策划现在这个展览时，我提出一个展览题目叫“不立不破”。我自认为这是对毛泽东当年提出的“不破不立”观点的一种很聪明的逆向思维。毛的大致意思是，“如果你不打破（旧的）就别指望能建立（新的）”。我的观点是你“没有建立一个东西，也就不能去打烂它”，而王卫的这件作品好像正好属于我这种思维逻辑。在大山子艺术区一个改造后的咖啡厅里，我把这个题目告诉了王卫。他想了想回答说：“这个名字不够直截。”

3. 中心包围边缘：拆迁与慈善的霸权？

对拆迁所产生的情绪长期以来不仅困扰着中国的主流知识分子，也同样困扰着中国的实验艺术家们。我们都看到了张大力所做的作品，即在北京那些被标明将要拆迁的建筑上用自喷漆或者用镐头猛烈敲打后做出来的巨大头像。我们也读到过，或者至少是听说过巫鸿教授关于中国视觉文化废墟的文章，他的看法是，那些废墟仍会在那儿一直存在着，即使它们不会被像罗马竞技场那样地保护起来。我们也在纽约时报上读到过Erik Eckholm的报道，它为北京二环内到处所发生的迫不及待的拆迁行为而扼腕叹息。还有，假如你经常在后海最时尚的酒吧外闲逛，你说不定会碰到“纽约客”杂志的作家Peter Hessler，他戏谑性地戴一顶海军蓝色棒球帽，帽上绣着一个“拆”字。

所有这些对拆迁行为的关注有什么意义呢？接下来我可能会说，“拆迁”也可以理解为是一种从根本上说很不错的现象。且不去管它的过程是否透明，但我们谁都清楚，这种使世界迅速走向相互依存即所谓全球化的代价便是各自视觉文化景观的迅速消失。虽然我们当中多数人出于怀旧、审美、以及自私的理由希望它们能保留下来，但是对此我们也很清楚，首先我们不拥有能够让它们保留下来的特权；其次我们也可能更愿意有酒吧坐，或是搬进那些天知道是把什么风景消灭掉后矗立起来的公寓。因此，我们可以就“拆迁”行为奋笔疾书、创作相关的艺术，与此同时呢，我们发出的声音主要不过是喊喊而已，持续发展的政治、经济、对话的一致性才是最根本的东西，远比怀旧更为重要，至少现在看来是这样的。

我们可以感到王卫在空间系列作品当中更多的是对此现状产生的质疑。王卫一直在围着这片地区转悠，他童年时住过的房子已变成了废墟，而他父母现在住着的平房在今后几个月的哪一天说不定也就被拆了。而对于这些砖贩子王卫给他们的尊敬亦多于同情。实际上，王卫去年在拍摄完这些砖贩子照片后和他们中的一批人交上了朋友。“他们的性格很像骡子”他这样评价道。在完成了他的拍照之后，也如同这个小小的“建筑工程”作品被完成后的那样，他和他的朋友赵亮一起，带上砖贩子们去外面共进晚餐，八个人吃下来只花了70元人民币。他十分耐心地回答了他们提出的各种问题：诸如为什么他要用DV机把他们拍下来，为什么他要买他们的砖去做那个莫名其妙的东西等等。

4.关于作品

6月30日，一队骡车拐进了坐落在一片工厂之中的大山子艺术区。他们运来的25000块砖是从因为北京扩建而拆除的东部郊区的村庄收集而来，付给砖贩子们的钱是每块一角三分钱。接下来的十天里他们要用灰浆把运来的砖在展厅里砌成四堵墙。王卫每天就用相机去记录这个新建筑在展厅里的建造进程。当“砖房子”建好的时候，举办了一个开幕式。在展览余下的几天当中，民工们拆掉了他们几天前刚刚建起的“房子”，并以每块五分钱的价格买下了其中还可以用的砖，而王卫则继续记录这个过程。骡车又一次到来把砖运走，之后这些砖很可能会出现在四环和五环之间的某个地方。展厅内则复归空荡。

这次展览一共展出了三件作品。第一件就是砖贩子们修的这个“砖房子”，它可以被称为装置一类，并取名为《25000块砖》。第二件作品是在展厅里面一个黑暗角落里播放的、有关那些砖贩子的八分钟的DV短片，影片的名字便是那个已被拆毁的村庄《东坝》。砖贩子在废墟上清理旧砖时发出的声音，与同样是这些砖贩子在展厅中动手把也许是同一批砖又砌到一起时发出的声音形成鲜明的对比。短片是一种自由随意完全纪实性的风格，出现的第一个画面是一块

巨幅房地产广告牌，它指出这个地区很快将会变为“CBD的后花园”，而在其后则有一段解释说，“在北京的周边有三千多外来人口依靠这个城市的房屋拆迁维持生活”。结束的画面是一个360度全景画面：赶着骡车的民工，凌乱的房屋废墟，以及不远处那些还包裹在绿色网状物下的正在建设中的公寓建筑。

第三件或许可以成为一件“不朽”的作品；它是一组黑白照片系列，名为《不立不破》。这组照片挂在它们画面中所表现的那个“砖房子”后边的展厅墙面上。这些照片记录了这个房子建成与拆除的完整过程。照片从空无一物的白色方形展厅开始，那些民工在前面几张照片中出现后，便消失在自己修起来的“砖房子”里，当“房子”被推倒后，他们又重新回到画面当中。

整个展览过程无论从哪一个单独的角度去识别，这三件作品中的任何一件都不能被理解为一个完整的作品：比如那个“砖房子”，在它被修到最高点处于最完整状态的时候，有关它的这一组照片并没有拍完；而等到十二张照片都拍出来后，它在展厅当中已经荡然无存了。最后我要说的是，既然这个实验作品没把自己划入“行为艺术”之列，那它也就不应被视为一件装置作品，它更像是一系列与都市发展紧密相联的突发事件，这种都市发展既需要先锋派艺术家同样也少不了骡子和砖贩子。在这种发展当中，成功的艺术家可能并不是“永恒”的创造者，而是一位基于战略考虑的实践者，正如王卫这样的人，他在此捕捉到了一种的永不停息的人类特征，建了拆，拆了建，从现在到永远。

翻译：匡渝光
(田霏宇：25000文化传播中心副艺术总监 美国哈佛大学东方学系硕士研究生)

Kiang

Malingue

Wang Wei

馬 凌 畫 廊

kiangmalingue.com

Born 1972 in Beijing, China. Currently lives and works in Beijing, China

Education

1996 Central Academy of Fine Arts, Fresco Department, Beijing, China

Solo Exhibitions

2019
“That is a Layer of Gauze that Mimics the Texture of the Wall”, Edouard Malingue Gallery, Shanghai, China

2016
“Wang Wei’s Guest”, Meta Gallery, Shanghai, China

2015
“Two Rooms”, Edouard Malingue Gallery, Hong Kong, China

2014
“Panorama: the visible and the invisible”, Times Museum, Guangzhou, China

2013
“Natural History VI”, Observation Society, Guangzhou, China

2012
“A Wall on the Wall, A Floor on the Floor”, Magician Space, Beijing, China

2011
“Propaganda Pavilion”, Boers-Li Gallery, Beijing, China

2009
“Historic Residence”, Space Station, Beijing, China

2005
“Trap”, Platform China, Beijing, China

2003
“Temporary Space”, Long March Space, Beijing, China

Group Exhibitions

2026
“XING”, APARTMENT 19, Berkeley, CA, USA
“Honing the Edge”, BRC Studio, Beijing, China
“Slide/Show: Film screenings and contemporary art in China”, Frac Grand Large — Hauts-de-France, Dunkirk, France

2025
“Regarding the Artist”, BRC Studio, Beijing, China

2024
“Unidentified Object”, Song Art Museum, Beijing, China
“I and You”, Outside Art Space, Beijing, China

2023
“Small World”, 2023 Taipei Biennial, Taipei Fine Arts Museum, Taipei, Taiwan
“Strange Stories from a Chinese Studio”, BRC Studio, Beijing, China
“Motion is Action”, By Art Matters, Hang Zhou, China
“Brain Fog”, BRC Studio, Beijing, China
“Slide / Show: Light Images in Chinese Contemporary Art”, UCCA, Beijing, China

2021
Boomerang: OCAT Biennale 2021, OCAT Shenzhen, OCT Art & Design Gallery, OCT Ecological Square, Shenzhen, China
“Utopia”, BRC Space, Beijing, China
“The Rearview Landscape, or a Trip of Ownership”, UCCA Dune, Beidaihe, China
“RHE - Shape of Water”, Edouard Malingue Gallery/ EMG HK Tin Wan Studio, Hong Kong

2019

“An Opera for Animals”, Rockbund Art Museum, Shanghai, China
“An Opera for Animals”, Para Site, Hong Kong, China

2018

“Edge of the Wonderland: Thailand Biennale”, Krabi, Thailand
“Starting from the desert, Ecologies on the edge—the 2nd Yinchuan Biennale”, MOCA Yinchuan, Ningxia, China

2017

“Scraggly Beard Grandpa”, Capsule Shanghai, Shanghai, China
“Muse for a Mimeticist”, Edouard Malingue Gallery, Shanghai, China
“Xiàn Chǎng”, West Bund Art & Design, Shanghai, China
“On Site”, FIAC 2017, Paris, France
“Among Friends”, Boers-Li Gallery, Beijing, China
“Art Basel Hong Kong - Encounters”, Hong Kong, China
“Post-Sense Sensibility: Trepidation and Will”, Shanghai Ming Contemporary Art Museum, Shanghai, China
“2017 California-Pacific Triennale: Building As Ever”, Orange County Museum of Art, California, USA

2016

“Chinese Whispers”, Kunstmuseum Bern, Switzerland
“This Future of Ours”, Red Brick Art Museum, Beijing, China
“Mountain Sites: Views of Laoshan”, Sifang Art Museum, Nanjing, China
Art Basel Hong Kong, Hong Kong, China
“A Beautiful Disorder”, Cass Sculpture Foundation, Chichester, UK
“Post-Sense Sensibility: Trepidation and Will”, Beijing Minsheng Art Museum, Beijing, China

2015

“Personalities: Fantasy and Identity in Photography and New Media”, Palm Springs Art Museum, USA

2014

“Omnipresent Concrete”, Hunsand Space, Beijing, China
“Another Leap”, Power Station of Art, Shanghai, China
“A Room Not of One’s Own”, Space Station, Beijing, China
“The Invisible Hand: Curating As Gesture-The 2nd CAFAM Biennale”, CAFA Art Museum, Beijing, China
“The 8 of Paths: Art in Beijing”, Uferhallen, Berlin, Germany

2013

“@ WHAT”, Arko Art Center, Seoul, Korea

2012

“No Name Station”, Gertrude Contemporary Art Spaces, Melbourne, Australia
“Get it Louder”, LD DESIGN CENTER, Beijing, China

2011

“My Communism-Poster Exhibition”, TOP Contemporary Art Center, Shanghai, China
“The Couple Show”, Shanghai Gallery of Art, Shanghai, China

2010

“Jungle”, Platform China, Beijing, China
“12th International Architecture Exhibition-La Biennale di Venezia”, Venice, Italy
“No Name Station”, Iberia Center for Contemporary Art, Beijing, China
“The Third Party”, Platform China, Beijing, China

2009

“2009 Shenzhen Hong Kong Bi-City Biennale of Architecture and Urbanism”, Civic Square, Shenzhen, China
“Just Around the Corner”, Arrow Factory, Beijing, China
“Persistence”, China Art Archives and Warehouse, Beijing, China
“ZAIM FESTA 2009”, ZAIM, Yokohama, Japan
“The Big World: Recent Art from China”, Chicago Cultural Center, Chicago, USA

2008

“Subtlety”, Platform China, Beijing, China
“The 3rd China Media Art Festival”, China Academy of Art, Hangzhou, China
“Community of Tastes”, Iberia Center for Contemporary Art, Beijing, China

2007

“The Temperament of Detail”, The Red Mansion Foundation, London, UK
“Temporally”, The Israeli Center for Digital Art, Holon, Israel
“Slash Fiction”, Gasworks, London, UK
“The Real Thing: Contemporary Art from China”, Tate Liverpool, UK
“NoNo”, Long March Space, Beijing, China
“Red Hot”, The Museum of Fine Art, Houston, USA
“Foreign Objects”, Kunsthalle Wien Project Space, Vienna, Austria

2006

“The Amber Room”, Luggage Store Gallery, San Francisco, USA
“Strange Sights”, Long March Space, Beijing, China
“Fancy Dream”, Marella Gallery, Beijing, China / Milano, Italy
“My Space. Your Space”, Walsh Gallery, Chicago, USA

2005

“Beyond: The Second Guangzhou Triennial”, Guangdong Museum of Art, Guangzhou, China
“Playgrounds of Authorship”, Hartnett Gallery University of Rochester, USA
“24 Hours”, Beijing Film Studio, Beijing, China
“A Second Sight: International Biennale of Contemporary Art”, National Gallery in Prague, Czech Republic
“Incest”, Platform China, Beijing, China
“China: Dynamics of The Public Space”, L. A. Galerie, Frankfurt, Germany

2004

“T.M.D: The 3rd Changsha Contemporary Art Exhibition”, Changsha, China
“Multiple Definition: Imaginary Community”, Tianjin, China
“Ping Yao International Photography Festival”, Pingyao, China
“Concrete Horizons: Contemporary Art from China”, Adam Art Gallery, Victoria University of Wellington, New Zealand
“China, The Body Everywhere”, Museum of Contemporary Art Marseille, France

“100 Cuts”, Gallery 312, Chicago, USA
“Between Past and Future: New Photography and Video from China (2004-2006) International Center of Photography”, New York, USA
Smart Museum of Art, Chicago, USA
Seattle Art Museum, Seattle, USA
Victoria & Albert Museum, London, UK
Hofs der Kulturen der Welt, Berlin, Germany
Santa Barbara Museum of Art, Santa Barbara, USA
Nasher Museum of Art, Duck University, Durham, USA

2003
"Left Hand, Right Hand", a Sino-German Exhibition of Contemporary Art, 798 Space, Beijing, China
“Echo”, 798 Space, Beijing, China
“Post-sense Sensibility, Inside Story”, Beijing Seven Colour Theatre, Beijing, China

2002
“The First Guangzhou Triennial”, Guangdong Museum of Art Beijing, China
“Fan Mingzhen & Fan Mingzhu”, Shanghai, China

2001
“Body Resources and Objects”, Hong Kong Art Commune, Hong Kong, China
Multimedia Art Asia-Pacific, Brisbane, Australia
“Nemesis”, Mustard Seed Garden, Beijing, China
“Sound 2”, Mustard Seed Garden, Beijing, China
“Post-sense sensibility, Spree”, Beijing, China
“Mantic Ecstasy”, Hangzhou, Shanghai, Beijing, China

2000
“Sound”, China Contemporary Art Museum, Beijing, China
“Family”, Shanghai, China

1999
“Revolutionary Capitals”, Institute of Contemporary Art, London, UK
“Back and Forth, Right and Left”, Beijing, China
“Post-sense Sensibility: Bodies and Delusion”, Beijing, China

1998
“Counter-Perspectives, The Environment and Us”, Beijing, China

Public Collections

Beijing Minsheng Art Museum, Beijing, China
Guangdong Museum of Art, Guangzhou, China
Smart Museum of Art, University of Chicago, USA
The Museum of Fine Art, Houston, USA
M+ Museum, Hong Kong, China

K

M

王衛

1972年出生於中國北京。現生活工作於中國北京。

學歷

1996年中央美術學院壁畫系，北京，中國

個展

2019
「那個是用紗布做的一層模仿牆面的肌理」，馬凌畫廊，上海，中國

2016
「王衛的客人」，元畫廊，上海，中國

2015
「兩個房間」，馬凌畫廊，香港

2014
「全景」，時代美術館，廣州，中國

2013
「自然史VI」，觀察社，廣州，中國

2012
「牆上的牆，地上的地」，魔金石空間，北京，中國

2011
「宣傳欄」，博而勵畫廊，北京，中國

2009
「故居」，空間站，北京，中國

2005
「捕捉器」，站台-中國當代藝術機構，北京，中國

2003
「臨時空間」，長征空間，北京，中國

群展

2026
「十字路口」，APARTMENT 19，伯克利，加州，美國
「開刃」，BRC Studio，北京，中國
「幻/燈：中國當代藝術中的光影圖像」，Frac Grand Large — Hauts-de-France，敦刻爾克，法國

2025
「藝術家」，BRC空間，北京，中國

2024
「不明之物」，松美術館，北京，中國
「我和你」，外部空間，北京，中國

2023
「小世界」，2023台北雙年展，台北市立美術館，台北，台灣
「誌異」，BRC空間，北京，中國
「動為行」，天目里美術館，杭州，中國
「腦霧」，BRC空間，北京，中國
「幻/燈：中國當代藝術中的光影圖像」，UCCA，北京，中國

2021
「飛來去器——OCAT雙年展·2021」，OCAT深圳館，華•美術館，華僑城生態廣場，深圳，中國
「理想國」，BRC空間，北京，中國
「後視景觀：一段關於所有權的旅程」，UCCA沙丘，北戴河，中國
「畫廊策展：RHE — 水形」，馬凌畫廊 / 香港田灣工作室，香港

2019
「百物曲」，上海外灘美術館，上海，中國
「百物曲」，Para Site藝術空間，香港，中國

2018
「仙境的邊緣：泰國雙年展」，甲米，泰國
「第二届银川双年展」，银川当代美术馆，银川，中国

2017
「逼真主義者的靈感」，馬凌畫廊，上海，中國
「現場」，西岸藝術設計博覽會，上海，中國
「現場」，FIAC 2017，巴黎，法國
「雜毛連須公」，膠囊上海，上海，中國
「朋友之間」，博而勵畫廊，北京，中國
「藝聚空間」，巴塞爾藝術展香港展會，香港，中國
「2017加利福尼亞太平洋三年展」，橙郡美術館，美國
「後感性－恐懼與意志」，明當代美術館，上海，中國

2016
「中國私語」，伯爾尼美術館，瑞士
「山中美術館」，四方當代美術館，南京，中國
「我們的未來」，紅磚美術館，北京，中國
巴塞爾藝術展香港展會，香港，中國
「無序之美」，卡斯雕塑基金會，奇切斯特，英國
「後感性－恐懼與意志」，北京民生現代美術館，北京，中國

2015
「個性 — 在攝影與新媒體中的幻想與身份」，棕櫚泉美術館，美國

2014
「世界砵」，拾萬空間，北京，中國
「小躍進」，上海當代藝術博物館，上海，中國
「一間不屬於自己的房間」，空間站，北京，中國
「無形的手-策展作為立場」，第二屆CAFAM雙年展，中央美術學院美術館，北京，中國
「八種可能路徑」，Uferhallen藝術中心，柏林，德國

2013
「@WHAT」，Arko藝術中心，首爾，韓國

2012
「無名站」，格特魯德當代藝術空間，墨爾本，澳洲
「大聲展」，亮點設計中心，北京，中國

2011
「我的共產主義-海報展」，桃浦當代藝術中心，上海，中國
「The Couple Show」，外灘三號滬申畫廊，上海，中國

2010
「叢林」，站台-當代藝術機構，北京，中國
「第12屆威尼斯建築雙年展」，中國館，威尼斯，意大利
「無名站」，伊比利亞當代藝術中心，北京，中國
「三位一體」，站台-當代藝術機構，北京，中國

2009
「2009深圳香港城市/建築雙城雙年展」，市民廣場，深圳，中國
「就在拐角」，箭廠空間，北京，中國
「固執」，藝術文件倉庫，北京，中國
「ZAIM 藝術節」，ZAIM藝術中心，橫濱，日本
「大世界」，芝加哥文化中心，芝加哥，美國

2008
「微妙」，站台-當代藝術機構，北京，中國
「四季」，中國美術學院，杭州，中國
「趣味共同體」，伊比利亞當代藝術中心，北京，中國

2007
「細節的氣質」，紅樓基金會，倫敦，英國
「臨時」，數字藝術中心，霍隆，以色列
「少數小說」，Gasworks，倫敦，英國
「真實事件-中國當代藝術」，泰特美術館，利物浦，英國
「NoNo」，長征空間，北京，中國
「紅熱-亞洲當代藝術」，休斯頓美術館，美國
「有異物」，藝術宮項目空間，維也納，奧地利

2006
「琥珀屋」，Luggage Store畫廊，舊金山，美國
「陌生景觀」，長征空間，北京，中國
「幻.想」，瑪蕊樂畫廊，北京，中國，米蘭，意大利
「我的空間.你的空間」，Walsh畫廊，芝加哥，美國

2005
「別樣-第二屆廣州三年展」，廣東美術館，廣州，中國
「聯合現場-錦囊妙計」，羅切斯特大學，美國
「聯合現場-24小時」，北京電影製片廠，北京，中國
「布拉格雙年展」，捷克國家美術館，布拉格，捷克
「聯合現場-亂倫」，站台-當代藝術機構，北京，中國
「中國-公共空間的動力學」，LA畫廊，法蘭克福，德國

2004
「T.M.D- 第三屆長沙當代藝術展」，左岸春天，長沙，中國
「多重界定-想象的社區」，萬科水晶城，天津，中國
「水泥地平線」，維多利亞大學美術館，新西蘭
「身體-中國」，馬賽當代美術館，馬賽，法國
「100切」，312畫廊，芝加哥，美國
「在過去與未來之間-中國新影像」（2004-2006）
國際攝影中心，紐約，美國
芝加哥大學美術館，芝加哥，美國
西雅圖美術館，西雅圖，美國
維多利亞和艾伯特博物館，倫敦，英國
世界文化宮美術館，柏林，德國
聖巴巴拉博物館，聖巴巴拉，美國
杜克大學美術館，美國

2003
「左手與右手」，798時態空間，北京，中國
「回音」，798時態空間，北京，中國
「後感性-內幕」，七色光劇場，北京，中國

2002
「首屆廣州當代藝術三年展」，廣東美術館，廣州，中國
「范明珍和范明珠」，上海，中國

2001
「亞太多媒體藝術節」，布里斯班，澳洲
「身體資源與物」，藝術公社，香港，中國
「報應」，芥子園，北京，中國
「聲音2」，芥子園，北京，中國
「後感性-狂歡」，北京電影學院，北京，中國
「附體」影像藝術展，杭州，上海，北京，中國

2000
「聲音」，中國當代藝術博物館，北京，中國
「家」當代藝術提案展，月星家居廣場，上海，中國

1999
「革命的首都-北京與倫敦」，當代藝術研究院，倫敦，英國
「前后左右」，北京，中國
「後感性-異形與妄想」，芍藥居小區，北京，中國

1998
「反視-自身與環境」，北京建設大學，北京，中國

公共收藏

北京民生現代美術館，北京，中國
廣東美術館，廣州，中國
芝加哥大學美術館，芝加哥，美國
休斯頓美術館，休斯頓，美國
M+博物館，香港，中國

K

M

10 Sik On Street, Wanchai,
Hong Kong

50 Eldridge Street, New York,
NY 10002

Wang Wei | 王衛

Published by Kiang Malingue, 2026

© Kiang Malingue

©Wang Wei

All images courtesy of
Kiang Malingue and the artist

|Kiang|Malingue|馬凌畫廊|