



|Wang Zhibo|王之博|

INTRODUCTION

Tropical sceneries finely coated by a delicate layer of dewy snow; glass cabinets housing an array of anthropological items; the blurred vision of a seated mother and child; each are running explorations in Wang Zhibo's (b.1981, China) practice that surveys the absurd spectrum of what is real – geographically, historically, ethnographically, architecturally. A graduate from the China Academy of Art Oil Painting Department, Wang creates oil on canvas paintings that confound our notions of time and space. Transcending traditionalism through the subject matter depicted, which is both curious and challenging, Wang channels her painting to represent the variances of our visual experiences, similar to the reflection on the surface of water: capable of capturing the multiple manifolds of a subject.

Whilst always retaining a focus on our concepts of the real, Wang's work has seen a sequence of periodic evolution. Wang's 'Standing Wave' series from 2012, for example, exemplifies a particular interest in architecture and draws viewers into distinctly enigmatic and isolated spaces. Seemingly realistic yet illusory, Wang depicts settings that combine natural elements such as running water, a towering tree or a rock, with man-made constructions ranging from a cemented path to an ornate fountain. Purposely non geographically-specific, Wang's paintings could be reflecting a hotel in Hangzhou or a rural outlet in the US; an aura of displacement that lends each work an eerie and engaging force. Moreover, whilst the viewer senses the presence and tracks of man, he is pointedly nowhere to be found. The viewer is thus confounded as to the status of the space: abandoned, imagined, transplanted or discovered.

This running ambiguity regards time and space laced with isolation permeates Wang's further series. 'Tristes Tropiques', for example, which focuses on leafy tropical landscapes, absurdly presents each setting coated by a fine layer of misty snow. Probing our geographical understanding, the works equally allude to shifting climates, and the impending possibility of the previously implausible. Devoid of human presence, our personal culpability is hinted at without being explicitly spelt out. 'Time Traveler' (2015) furthermore testifies to visual transportation, whether into the future or the past, or even seemingly across dimensions. Dewy and nearly spectacular, the painterly finish hints to illusions, a magical environs, a sentiment that is heightened by the rising mist.

Several of Wang's works, however, seem to contrarily hint at human presence; upon closer inspection though, one notes that each painting is crucially devoid of humanity or expression. 'Mother and Son' (2015),

for example, presents a classically religious composition. Yet, the setting is distinctly tribal with various skulls scattered upon the floor and both figures being adorned by bead-like wooden jewellery. More importantly, whilst the mother's face is delineated, the child's is unnervingly blurred to the extent of resembling defacement. Such vigorous anonymity heightens our consciousness of how much is read through facial features, expressions, the very characteristics that distinguish each and every one of us.

This recognition is heightened by Wang's recent series 'The Archives', which depicts, from a focused as well as wide-angle view, museum glass cabinets housing an array of anthropological heads. Emphasising her reflection in a 2013 interview, "I think I am correct in saying that one of my working methods is similar to that of an anthropologist", the works were inspired by visiting many museums during her travels across the US, Europe and China. A reflection on our understanding, and how much is defined by our interaction with humans, the works simultaneously challenge our understanding of the 'museum' as a place of storage and exhibition, extending it to a zone of interaction and mutual observation.

Developing upon this concept of observation and display are her series of still life paintings, such as 'Hocus Pocus' (2015) and 'Mead's Dilemma' (2015), which present an array of flora, individually positioned on vertical stands. Again challenging our notions of geography as well as perception, one finds an enlarged chestnut adjacent to an equally-sized banana, or plastic-wrapped fig next to a heavily protected cabbage. Recognisable items, their placement and display takes on a bodily association: hanging, balancing, piled, positioned. Ultimately, these works summarise the cornerstones of Wang's practice, which achieves, through the subtle consideration and rendition of the ordinary, to flesh out the limits of our understanding and extend, through time and space, our conceptual and visual boundaries.

Wang Zhibo is a highly regarded female Chinese painter who rose to prominence after being awarded the prestigious national Luo Zhongli Scholarship in 2008. Selected solo exhibitions include 'Standing Wave', Armory Show, New York (2013). Her works have also been exhibited at Times Art Center, Berlin (2019); Villa Vassilieff, Paris (2017); Times Art Center, Guangdong (2017); Chongqing Art Museum, Chongqing (2015); Penrith Regional Art Gallery, Sydney (2014); Today Art Museum, Beijing (2008); Museum of Contemporary Art, Taipei (2008); Shanghai Art Museum, Shanghai (2007). Furthermore Luise Guest selected Wang to feature in her publication on female Chinese artists 'Half the Sky' (2016).

介紹

一層輕薄的雪精緻地覆蓋著熱帶景觀；玻璃陳列櫃裡擺放著一系列人類學展品；模糊視線中相對而坐的母親和小孩；每一個作品都呈現了王之博（生於1981，中國）從地理、歷史、人口和建築角度所追尋關於現實的怪誕範疇。畢業於中國美術學院油畫系，王之博創作別具匠心的油畫作品，模糊我們對於空間和時間的認知。在主題上超越傳統主義，既新奇又充滿挑戰。她的作品呈現了我們視覺經驗的變化，正如水中倒影：通過繪畫來表達對象的多質化。

一如既往地關注我們概念中的真實，王之博的創作亦呈現出階段性的變化與發展。例如2012年的《駐波》系列體現了藝術家對於建築的濃厚興趣並引領觀者走進孤立、神秘莫測的空間。她筆下的場景看似真實，但又帶點虛幻意味：在小瀑布、高聳的大樹、大石等仿似大自然的環境中卻同時可見水泥路徑、欄杆或噴泉等人工的建築。她刻意不描繪特定的地點，其作品可看作是對杭州的一間旅館亦或是對美國郊區的刻畫；而正是這種奇異的場景配搭，使得王之博的畫作充滿神秘怪誕感。更值得注意的是，觀者雖然可從畫中感受到一絲有人存在或遺下的痕跡，但此人卻是完全無跡可尋。觀者會因此對這場景感到困惑不解：這是荒廢的，想像中的，被轉移了，抑或是被重新發掘的空間？

王之博後來的畫作也反覆強調這種時間和孤立性上的含糊。例如在《憂鬱的熱帶》，她出乎意料地在繁茂的雨林景觀上覆蓋了一層輕薄的雪。作品模糊了我們對於地理的認知，又暗指當下的氣候變化，先前不合情理的場景疊加似乎在填刻間有了可能性。即使沒有直接描述人的痕跡，畫作亦隱晦地指向我們自己的過失。《時間旅行者》(2015)則進一步見證了王之博作品中穿越了時空的視野。虛實結合的畫法使畫面如迷霧般引人入勝，緩緩升起的霧氣更加強了這其妙的幻境。

相反，王之博的一些作品似乎指向人的存在；但更細緻地觀察則會發現，人仍是無從尋找的。如在《母與子》(2015)中，王之博沿襲了聖母與耶穌的構圖傳統。然而，畫中的場景無疑是某個部落：地面上散落著許多頭骨，母親和兒子都佩戴著珠狀的木質裝飾。更重要的是，畫面勾勒了母親臉部的線條，而孩子

的臉卻令人惶恐地被模糊化，甚至近乎被毀了容。如此強有力的表達讓我們更清楚地意識到我們對面部特徵和表情的依賴。

王之博近期作品《檔案》備受關注，聚焦近景的同時又採用廣角，作品刻畫了一系列以人類學視角陳列于博物館玻璃櫃里的人頭。王之博曾在2013年的採訪中提及，「我想或許我可以說，我的某種創作方式近似于人類學研究」，《檔案》的靈感則是來源於藝術家在美國、歐洲和中國旅行時參觀當地博物館的經歷。王之博的作品是對我們觀察事物的方式，尤其是其中人類互動的作用的反思，同時作品也挑戰了我們對於博物館收藏和展出職能的既成觀念，並拓展博物館的概念，使之成一個可以互動與互相審視的空間。

她的一系列靜物圖繼續發展了這一關於觀察和展示的概念，例如《騙局》(2015)和《米德的困惑》(2015)則描繪了一系列被單獨陳設在架子上的植物。同樣挑戰我們對地理和認知的概念，畫面中被放大的栗子被擺放在相同體積的香蕉旁，用塑料袋包裹的無花果緊挨著同樣被包裹的捲心菜。可辨識的物件，他們的擺放和陳列同樣與我們的肢體動作產生聯繫：懸掛，平衡，推擠，擺設。最後，這些作品總結了王之博創作理念的基石，通過細緻的思考和對平凡事物的刻畫，藝術家試圖指向我們的思維局限，並通過時間和空間拓展我們的認知。

王之博是位享有國際聲譽的中國女性藝術家，2008年獲得羅中立獎學金後開始嶄露頭角。其個展曾在紐約軍械庫(2013)展出；她的作品也曾在柏林時代美術中心(2019)，巴黎 Villa Vassiliev(2017)，重慶美術館(2015)，悉尼Penrith Regional畫廊(2014)，台北當代藝術館(2008)，北京今日美術館(2008)，上海美術館(2007)展出。王之博作為最有代表性的中國女性藝術家之一，其作品被收錄在藝術家Luise Guest 2016年出版的《半邊天：與中國女性藝術家的對話》中。

Wang Zhibo
王之博

Aranya Art Center, Qinhuangdao, Hebei, China
阿那亞藝術中心，秦皇島，河北，中國

17.3 - 30.6.2024

Aranya Art Center presents Chinese artist Wang Zhibo's first institutional solo exhibition, featuring eleven recent works on canvas that focus on four of her iconic motifs: human figures, snowmen, wood grain, and fabric patterns. This exhibition marks the first attempt to juxtapose these ostensibly disparate formal lexicons, revealing an internal logic that ties the artist's multiple lines of work together.

In Wang's pictures, bodies and figures do not refer to specific subjects, but stand in as "objects with shape," exuding a still-life-like presence. The artist is interested in rendering the ethos embedded within these forms, which resonates with her interest in portraying the snowman: a superficial, universal, yet amorphous artificial being that serves as a conduit for humans to project their emotions and creativity.

Gradually, the various geometrical patterns that used to envelope the shapes and their backgrounds begin to take center stage, acquiring a strong sense of agency and subjectivity. They are not pure abstract languages, but come from specific sources and fulfill precise purposes: the meticulously rendered patterns and folds of the fabric in the three paintings from the *Unmanned* series suggest temporal and spatial dimensions that have been calculated rationally, while the superimposed wood grain further disintegrates the objects and bodies they cover. As these diverse images and painterly techniques overlap, compress and blend, Wang's threads weave together and resonate into cacophonous and viscous pictures of contemporary life.

- Text by Aranya Art Center

阿那亞藝術中心呈現中國藝術家王之博的首場美術館個展，展出其近年創作的 11 幅繪畫作品，聚焦她的四個代表性意象：人物、雪人、木紋和布紋。此次展覽是首次將這些形式語言看似迥異的作品並置展出的嘗試，以揭示藝術家多線創作之間的內在邏輯。

在王之博的畫面中，身體和形象並不指涉具體的對象，而是「有形狀的物體」，呈現出類似靜物般的存在感。藝術家所感興趣的是捕捉形狀之下的精神性，這也正是她對「雪人」這一意象感興趣的原因：這一簡單、普遍又多樣的人造形象是人類投射其情感和創造力的載體。

原本附著於形象內部及其背景各種幾何紋理也逐漸獨立出來，彰顯出更強的主體性。這些紋理並非純粹抽象的形式語言，它們擁有實在的來源（木紋和布料）和具體的目的：三幅「無人」系列繪畫中細心描繪的布紋肌理和褶皺，象徵了被理性計算的空間和時間；而疊加的木紋令其所覆蓋的物體與肉身進一步消解，讓精神性顯露出來。在豐富的意象和繪畫技法的堆疊、擠壓、糅合之下，這些線索相互串聯和呼應，共同編織出一幅混沌、黏滯的當代精神圖景。

-文字由阿那亞藝術中心提供



Installation view of "Wang Zhibo", Aranya Art Center, Qinhuangdao, Hebei, 2024
「王之博」展覽現場，阿那亞藝術中心，秦皇島，河北，2024年

Image courtesy of Aranya Art Center
圖片由阿那亞藝術中心提供



Installation view of "Wang Zhibo", Aranya Art Center, Qinhuangdao, Hebei, 2024
「王之博」展覽現場，阿那亞藝術中心，秦皇島，河北，2024年

Image courtesy of Aranya Art Center
圖片由阿那亞藝術中心提供



Installation view of "Wang Zhibo", Aranya Art Center, Qinhuangdao, Hebei, 2024
「王之博」展覽現場，阿那亞藝術中心，秦皇島，河北，2024年

Image courtesy of Aranya Art Center
圖片由阿那亞藝術中心提供



Installation view of "Wang Zhibo", Aranya Art Center, Qinhuangdao, Hebei, 2024
「王之博」展覽現場，阿那亞藝術中心，秦皇島，河北，2024年

Image courtesy of Aranya Art Center
圖片由阿那亞藝術中心提供



Red Nightcap (Winter Tale)
《紅睡帽(冬天的故事)》
2023

Oil, acrylic and permanent marker on canvas
布面油彩、丙烯及永久性馬克筆
100 x 100 cm

Unmanned 3
《無人 3》
2023

Oil and acrylic on canvas
布面油彩及丙烯
150 × 115 cm





Unprovoked
《無端》
2023

Oil, pencil and acrylic on canvas
布面油彩和鉛筆及丙烯
185 × 140 cm

Restless
《不安》
2023

Oil and acrylic on canvas
布面油彩及丙烯
250 × 180 cm



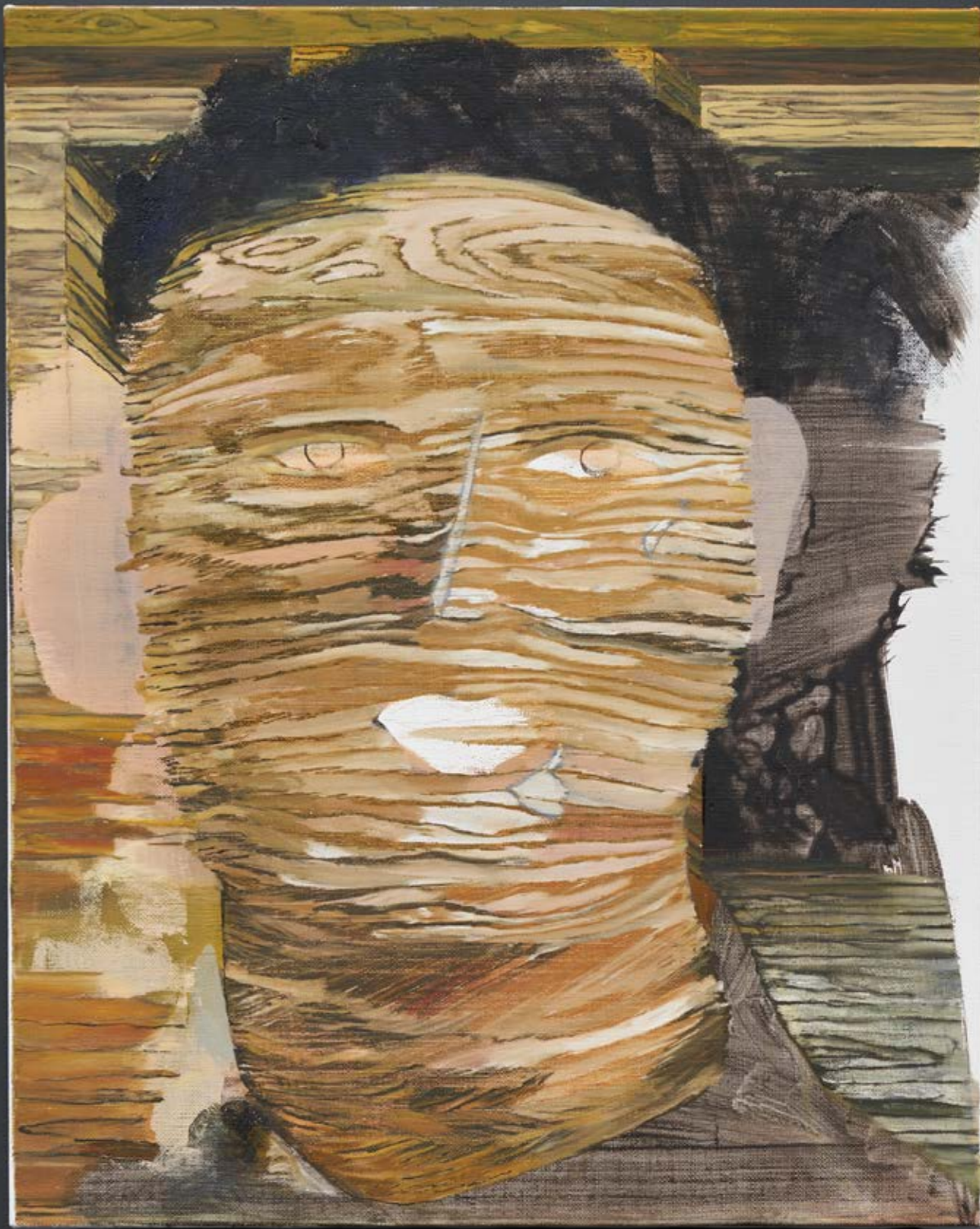


Lying there like a piece of fabric
《躺在那兒,像所有布料中的一塊》
2023

Oil on canvas
布面油彩
180 × 130 cm

Cover 2
《皮 2》
2023

Oil and acrylic on canvas
布面油彩及丙烯
50 x 40 cm



SHANGHAI, China —From March 11 to May 21, 2023, UCCA Edge presented the group exhibition “Painting Unsettled.” Bringing together eight artists from different generations and educational backgrounds, who work with different styles and techniques, the exhibition explored the possibilities offered by painting in the fractured information landscape of the present moment.

Wang Zhibo’s pieces are rooted the formal language of portraiture, yet also operate according to an absurdist, dream logic: in the self-portrait *Piggy, Homesickness and Toucan* (2020), the artist prematurely ages her face and it blends into a swooping line of yellow paint, while elsewhere human bodies boast animal heads. There is an airy, floating feel to Wang’s paintings, as if the scenes she depicts are untethered from time or gravity, a quality complimented by their placement hanging in midair along a corridor.

- Text by UCCA

2023年3月11日至5月21日，UCCA Edge呈現群展「不安的繪畫」，聚焦八位來自不同代際與教育背景的藝術家，藉由他們風格與技法各異的藝術實踐，探討繪畫創作在當下信息割裂時代的更多可能性。

王之博的創作雖根植於西方古典肖像，卻同樣營造出猶如夢境般的怪誕氛圍：在自畫像作品《豬獾，思鄉病和巨嘴鳥》(2020)中，人物提前老去的面容融入帶有衝突感的黃色筆觸之中，其他作品里人物的面孔則被動物所取代。正如其筆下場景散髮出的懸於時間與重力之外的漂浮感，這些畫作採用懸空的展示方式，在展廳中構建出一條幽深的走廊。

-文字由UCCA提供

Painting Unsettled 不安的繪畫

UCCA Edge, Shanghai
UCCA Edge, 上海

11.3 – 21.5.2023



Installation view of "Painting Unsettled", UCCA Edge, Shanghai
「不安的繪畫」展覽現場，UCCA Edge，上海

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



Technology of Love 2
《愛的技術2》
2022

Oil on canvas
布面油畫
150 x 200 cm

Plankton
《浮游生物》
2022

Oil on canvas
布面油畫
180 x 130 cm





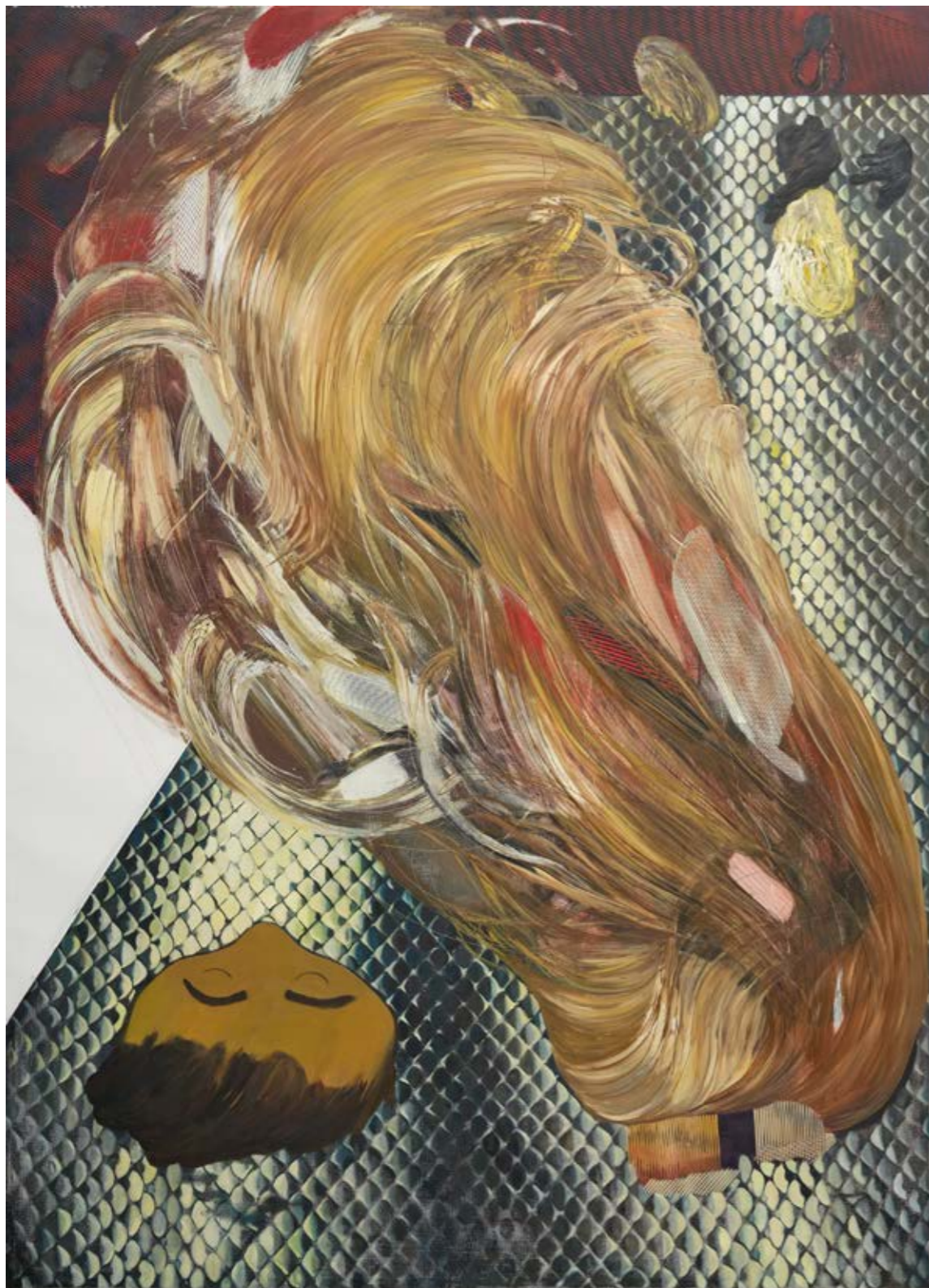
Installation view of "Painting Unsettled", UCCA Edge, Shanghai
「不安的繪畫」展覽現場· UCCA Edge· 上海

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



Slight Resistance 1
《輕微抵抗1》
2022

Oil on canvas
布面油畫
111.5 x 116 cm



Thump Thump Thump 3
《撲通 撲通 撲通3》
2022

Oil on canvas
布面油畫
180 x 130 cm



Installation view of "Painting Unsettled", UCCA Edge, Shanghai
「不安的繪畫」展覽現場，UCCA Edge，上海

Photo by / 攝影: Zhang Hong 張宏



Minimalists
《極簡主義者》
2022

Oil on canvas
布面油畫
155 x 215 cm



Installation view of "Painting Unsettled", UCCA Edge, Shanghai
「不安的繪畫」展覽現場，UCCA Edge，上海

Photo by / 攝影: Zhang Hong 張宏



Piggy, Homesickness and Toucan
《豬糞，思鄉病和巨嘴鳥》
2020

Oil on canvas
布面油畫
180 x 130 cm

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



Innocent
《無辜》
2020-2021

Oil on canvas
布面油畫
150 x 115 cm

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

Kiang Malingue collaborated with Stevenson in Amsterdam to present an exhibition of recent video installations, photographs, paintings and reliefs by Tao Hui, Tromarama and Wang Zhibo. The selected artworks ponder various conceptual and physical aspects of masks and disguise, exploring the fundamental significance of faces, bodies and voices. Concurrently, Stevenson exhibited at Kiang Malingue's gallery space in Tin Wan, Hong Kong, showcasing recent works by Frida Orupabo, Mawande Ka Zenzile, Simphiwe Ndzube and Thenjiwe Niki Nkosi.

Wang Zhibo's three paintings made in 2022 revolve around the Berlin-based painter's favourite motifs: an absurd sense of theatricality, meticulously textured surfaces, and the emergence of personas in life. In recent years Wang has been interested in depicting circular, spherical forms, and in designating iconographic roles to the shape. With *Winter tale (Storyteller)*, she arranges a scene that resembles either a window display, or a passively performative scenario, revealing the messiness of the backstage and the stillness of the intermission. The aerial view in *Unmanned 1* makes it possible for Wang to filter her visual experience through a rare degree of abstraction, tracing ambiguously specific environments; *Untitled*, on the other hand, is a story of playful metamorphosis: being camouflaged into a background of woodblocks, the sitter that resembles the artist herself retains the hairstyle and the pink turtleneck, hinting at an ambiguous sense of fashion as impermanence.

- Text by Stevenson

馬凌畫廊與斯蒂文森畫廊合作，在後者位於阿姆斯特丹的畫廊空間展出陶輝、特羅拉馬及王之博的新近影像裝置、攝影、繪畫及平面作品。三位藝術家以具有強烈個人風格的方式分別考慮了面具、偽裝的詩意內涵，探索了臉孔、身體與聲音等基本特質在今天的意義。與此次展覽同步展出的是斯蒂文森畫廊瑪萬德·卡·森賽爾、辛非維·恩祖彼、坦吉維·尼奇·內科斯及芙烈達·奧陸帕博四位藝術家於馬凌畫廊香港田灣展覽空間內呈現的展覽。

生活於柏林的王之博在2022年創作的三幅繪畫作品持續發展了藝術家青睞的形象主題：荒誕戲劇性、精細渲染紋理的畫作表面以及多重人格在日常生活中的湧現過程。王之博在近年常繪製扁平的圓形形狀，並為這些形狀賦予具體的人物特質。在《冬季傳說（說故事的人）》中，王之博安排了一個既像是櫥窗陳列般扁平又像是戲劇舞台般錯落的場景，揭示了一種與「幕後」生活相聯繫的凌亂感，以及與「幕間」概念相聯繫的靜止感。《無人 1》呈現了一種彷彿高空鳥瞰視角下的地理圖像，讓藝術家得以通過高度抽象化的情景過濾其深邃的視覺經驗，追溯曖昧卻可從中辨認具體型態的環境；《無題》則以詼諧的方式描繪了一次「變形記」：這畫面中的人物看起來像是藝術家本人，正在逐漸與背景中的木材融為一體。在這迷彩隱藏的過程中保持不變的卻是數個裝飾性元素：幹練的短髮，以及粉色的高領毛衣，展示了恆常與變化的關係。

— 文字由斯蒂文森畫廊提供

TAO HUI, TROMARAMA, WANG ZHIBO 陶輝，特羅拉馬，王之博

Stevenson, Amsterdam
斯蒂文森畫廊，阿姆斯特丹

14.1 – 4.3.2023



Installation view of "TAO HUI, TROMARAMA, WANG ZHIBO", Stevenson, Amsterdam
「陶輝, 特羅拉馬, 王之博」展覽現場, 斯蒂文森畫廊, 阿姆斯特丹

Image courtesy of Stevenson
圖片由斯蒂文森畫廊提供



Unmanned 1
《無人1》
2022

Oil and acrylic on canvas
布面油彩和丙烯
150 x 115 cm

Image courtesy of Stevenson
圖片由斯蒂文森畫廊提供



Winter tale (Storyteller)
《冬季傳說(說故事的人)》
2022

Oil and acrylic on canvas
布面油彩和丙烯
135 x 180 cm

Image courtesy of Stevenson
圖片由斯蒂文森畫廊提供



Installation view of "TAO HUI, TROMARAMA, WANG ZHIBO", Stevenson, Amsterdam
「陶輝, 特羅拉馬, 王之博」展覽現場, 斯蒂文森畫廊, 阿姆斯特丹

Image courtesy of Stevenson
圖片由斯蒂文森畫廊提供

Untitled
《無題》
2022

Oil on canvas
布面油畫
50 x 40cm



Wang Zhibo's interest in aspects of everyday life is expressed in her works through the capture of moments capable of portraying the true nature of objects. In *Perfect, perfect, perfect circle* 🍊 and *In red* the artist analyzes structures, origins and genesis of objects and bodies that are suspended in pre-established spaces and times.

王之博的作品中可見其對於日常生活方方面面的興趣，它們捕捉了能夠描繪物體真實性質的瞬間。在《正，正，正圓 🍊》和《紅》中，藝術家分析了懸置於預設空間、時間的物體和身體及它們的結構、起源和形成。

About Painting 關於繪畫

Galerie Rolando Anselmi, Rome
Rolando Anselmi畫廊，羅馬

23.10 – 20.12.2021



Installation view of "About Painting", Galerie Rolando Anselmi, Rome
「關於繪畫」展覽現場，Rolando Anselmi畫廊，羅馬

Image courtesy of Galerie Rolando Anselmi
圖片由Rolando Anselmi畫廊提供
Photo by / 攝影: Sebastiano Luciano



Installation view of "About Painting", Galerie Rolando Anselmi, Rome
「關於繪畫」展覽現場，Rolando Anselmi畫廊，羅馬

Image courtesy of Galerie Rolando Anselmi
圖片由Rolando Anselmi畫廊提供
Photo by / 攝影: Sebastiano Luciano



In Red
《紅》
2021

Oil on canvas
布面油畫
180 x 130 cm

Image courtesy of Galerie Rolando Anselmi
圖片由Rolando Anselmi畫廊提供
Photo by / 攝影: Sebastiano Luciano





Installation view of "About Painting", Galerie Rolando Anselmi, Rome
「關於繪畫」展覽現場，Rolando Anselmi畫廊，羅馬

Image courtesy of Galerie Rolando Anselmi
圖片由Rolando Anselmi畫廊提供
Photo by / 攝影: Sebastiano Luciano

Installation view of "About Painting", Galerie Rolando Anselmi, Rome
「關於繪畫」展覽現場，Rolando Anselmi畫廊，羅馬

Image courtesy of Galerie Rolando Anselmi
圖片由Rolando Anselmi畫廊提供
Photo by / 攝影: Sebastiano Luciano



Perfect perfect perfect circle 🍷

《正，正，正圓🍷》

2021

Oil on canvas

布面油畫

140 x 115 cm

Image courtesy of Galerie Rolando Anselmi

圖片由Rolando Anselmi畫廊提供

Photo by / 攝影: Sebastiano Luciano



Gallery Weekend Beijing 2021
畫廊周北京

798 Art Center, D09-8, 798Zhong'er St., 798 Art Zone, Chaoyang District, Beijing
798藝術中心，北京市朝陽區酒仙橋4號798藝術區內798中二街D09-8

27.04 - 02.05.2021

Edouard Malingue Gallery is pleased to present Wang Zhibo's (b. 1981, China) solo presentation, "Actor: Talking, Imitating, Teasing and Singing" at Gallery Weekend Beijing, showing eight of her recent paintings. A graduate from the China Academy of Art Oil Painting Department, Wang currently lives between Hangzhou and Berlin. Her paintings survey the absurd spectrum of what is real - geographically, historically, ethnographically, architecturally, and confound our notions of time and space. Wang not only challenges the possibilities of these concepts within the two-dimensional space but also with the viewer's perception and interaction with the work.

The title of the exhibition "Actor" is inspired by the performers on the Xiangsheng stage, and the English title is a direct translation of the basic skills of Xiangsheng performance: Talking, Imitating, Teasing and Singing (說學逗唱). These new works reflect Wang Zhibo's recent experiments and explorations in painting. Both human and non-human forms are charged with the same emotional intensity in Wang's paintings, as the political ecologist Jane Bennett mentioned in her 2009 book, *Vibrant Matter*, there is a "vital materiality" that runs through and across bodies and things in the world, echoing the "personification of objects" with the "objectification of human".

The subjects of Wang Zhibo's early paintings were often empty public spaces such as parks and squares, avoiding the narrativity brought about by the appearance of people. She tries to explore the relationship between human behaviours and spatial attributes, and the influence of history and culture evolution on the architectural landscape from the perspective of psychogeography. Then, Wang began to paint still life, people, or the intercourse and deformation between people and objects. "He no longer looks human" was the title of Wang's solo exhibition at Edouard Malingue Gallery, Shanghai in 2008. In Wang's work, the human body—an arm, a leg, a posture, a gesture—is a simple and pure subject not worn out by thinking; to us, it is familiar and yet foreign, the base of life both loved and feared. Recently, Wang has moved from Hangzhou to Berlin. There is a transition between Eastern and Western cultural backgrounds, as well as shadows casted on her mind by the globally spreading survival crisis in 2020. Wang's turbulent experience in the midst of changes thus is somewhat reflected in her recent works. She is haunted by nostalgia. But there's no way back. So she ties together her experiences of various times and spaces. The repeated and protracted social isolation in Europe made her rethink the relationship between people, between people and society, and resettle her nostalgia, as well as gain a new perception of her own identity. The inspiration of 'Thump, Thump, Thump II' was from Wang's experience when she was dining at a Chinese restaurant in Berlin one day. A few kids filed in. Their blonde hair shined brightly in the dark and murky restaurant, and had attracted Wang's attention, which may be a particular visual concern for Asians. She tried to grasp the feeling of this moment when her self-awareness of being an ethnic minority was triggered by the blonde hair. This realization is rather new to Wang for she had just moved to Europe recently.

Wang explores the performative aspects of human movement, a sense of artificiality after objectification: the floating body, the body falling by gravity, and the rolling body. Both 'S Shape' and 'The Mystery of Feminism' depict human bodies lying down. This is because, according to the artist, standing straight does not reflect the physical state of human beings as much as lying down. It is easier for people to feel the weight of each body parts when they are lying down, to understand the limitations of human strength and mobility, and to form an objective understanding of their bodies. Wang used to consider human movements and human body as two separate categories when depicting human movements in her oeuvre. She deliberately blurs the face of the character and focuses on the information conveyed by the body. In her opinion, the face and the body often send out different codes, like two channels of information that interfere with each other. The body often conveys more hidden and imperceptible facts. In the background of Wang's works, there are often hidden dense ripples, grids, central vortexes and other patterns generated in the digital age. She feels that this new visual effect derived from network technology provides a new dimension between reality and fantasy, a virtual experience that modern people are obsessed with. Wang experiments with blending this experience into the process of shaping the subjects she paints, hoping to convey a more complex narrative.

A highly regarded Chinese painter, Wang Zhibo was awarded the prestigious Luo Zhongli Scholarship in 2008. Selected solo exhibitions include 'Standing Wave', Armory Show, New York (2013). Her works have also been exhibited at Frieze London (2020); Times Art Center, Berlin (2019); Villa Vassilieff, Paris (2017); Times Art Center, Guangdong (2017); Chongqing Art Museum, Chongqing (2015); Penrith Regional Art Gallery, Sydney (2014); Today Art Museum, Beijing (2008); Museum of Contemporary Art, Taipei (2008); Shanghai Art Museum, Shanghai (2007). Furthermore Luise Guest selected Wang to feature in her publication on female Chinese artists 'Half the Sky' (2016).

馬凌畫廊很榮幸在北京畫廊周推出王之博(1981年生於中國)的個展「表演者」(Actor: Talking, Imitating, Teasing and Singing),屆時將會展出王之博近期的八張畫作。畢業於中國美術學院油畫系,目前生活在杭州和柏林,王之博的油畫作品從地理、歷史、人類學和建築學角度追尋關於現實的怪誕範疇,模糊我們對於空間和時間的認知。王之博的創作實踐探討了繪畫中如何拉伸,濃縮,扭拽時間和空間的維度和複雜性,借以探討繪畫在表達多重維度時的可能性,以及人類視覺經驗的演進在畫面上的體現。

本次展覽題目「表演者」的靈感來源於相聲舞台上的表演者,英文標題更是直譯了相聲表演中的基本功:說學逗唱——Talking, Imitating, Teasing and Singing。這些作品體現了王之博近期在繪畫中新的實驗和探索,在她的畫筆下人類和非人類的形態都被賦予了同樣的情感強度,就如政治生態學家簡·本尼特(Jane Bennett) 在2009年出版的《充滿活力的物質》一書中提到,有一種「至關重要的物質性」貫穿於世界上的身體和物質,與「物的擬人化」相呼應的是「人的物化」。

王之博早年的繪畫常常是空無一人的公園、廣場等公共空間,避免因人物出場而帶來的敘事性,從心理地理學的角度挖掘人類行為與空間屬性的關係,歷史文化的演變對建築景觀的影響等等。隨後,王之博開始畫靜物、人物、或是人與物之間的交媾與變形,2018年王之博在上海的個展題目直接就是「他不再有人的模樣」,在王之博的畫作中,人的肉體,一段胳膊,一條腿,一個坐姿,一個動作,是不受思想所累的單純的對象,是我們熟悉又陌生,喜愛又懼怕的生命的根基。王之博近年從杭州搬到柏林,東西兩種文化背景的轉換以及2020年以來蔓延全球的生存危機也在她心上投下陰影,她的新作恰好呈現出變化中動蕩的體驗,思鄉的情緒不可避免,藝術家在作品中把在各種時間和空間里的體驗連接在一起。歐洲反反復復且曠日持久的社交隔離,讓她重新思考人與人之間,人與社會之間的關係,重新安放自己的鄉愁,也對自我身份有了新的認知。作品《撲通,撲通,撲通 II》源於藝術家某次在柏林的一家的中餐館就餐,幾個小孩魚貫而入,他們金色的頭髮在晦暗污濁的餐廳里顯得明亮耀眼。被金色毛髮吸引可能是身為亞裔人群特有的視覺關注點,藝術家試圖抓住這一瞬間的感覺——因為金色毛髮而突然對自己少數族裔身份的自我意識,而這個意識對搬遷至歐洲不久的藝術家而言可以說是嶄新的。

王之博在新作中探索了人類動作的表演性,一種物化之後的造作感:漂浮的身體,受重力下墜的身體,滾動中的身體。在《S形標誌》和《女權主義之謎》兩件作品中均出現了橫倒的人體,王之博覺得橫倒比豎立更體現了人的物性,人在橫倒時會比站立時更容易感受到身體各個部位的重量,瞭解人類力量和行動能力的局限性,更容易形成對自己身體的客觀認識。在描繪人類形態時,王之博習慣把和身體區分開考量,故意模糊人物的面目而著重描繪肢體傳達的信息,在她看來很多時候面相與身體會給出不同的代碼,像是兩條互相干擾的信息流,而身體往往傳達出更加隱蔽不易被察覺的事實。在王之博的作品背景中經常隱藏著密集的波紋、網格、中心漩渦等等誕生於數字時代的圖案模式,這種源自於網絡技術的新視覺效果在王之博看來會為畫面提供一個新的維度,介於現實與幻想之間,是現代人執迷的虛擬體驗,王之博將其混雜在對描繪對象的塑造過程中去實驗,希望傳達出一種更複雜的敘事。

作為一位被高度贊譽的中國畫家,王之博在2008年獲得了羅中立獎學金。其個展曾在紐約軍械庫(2013)展出;她的作品也曾在倫敦弗里茲藝博會(2020)、柏林時代美術中心(2019),巴黎Villa Vassilieff(2017),重慶美術館(2015),悉尼Penrith Regional畫廊(2014),台北當代藝術館(2008),北京今日美術館(2008),上海美術館(2007)展出。王之博作為最有代表性的中國女性藝術家之一,其作品被收錄在藝術作家Luise Guest 2016年出版的《半邊天:與中國女性藝術家的對話》中。



The Mystery of Feminism
《女權主義之謎》
2021

Oil on canvas
布面油畫
180 x 250 cm

Photo by / 攝影: Andrea Rossetti





Closed Loop
《閉環》
2021

Oil on canvas
布面油畫
80 x 120 cm

Photo by / 攝影: Andrea Rossetti



S Shape
《S形標誌》
2020

Oil on canvas
布面油畫
170 x 200 cm

Photo by / 攝影: Andrea Rossetti



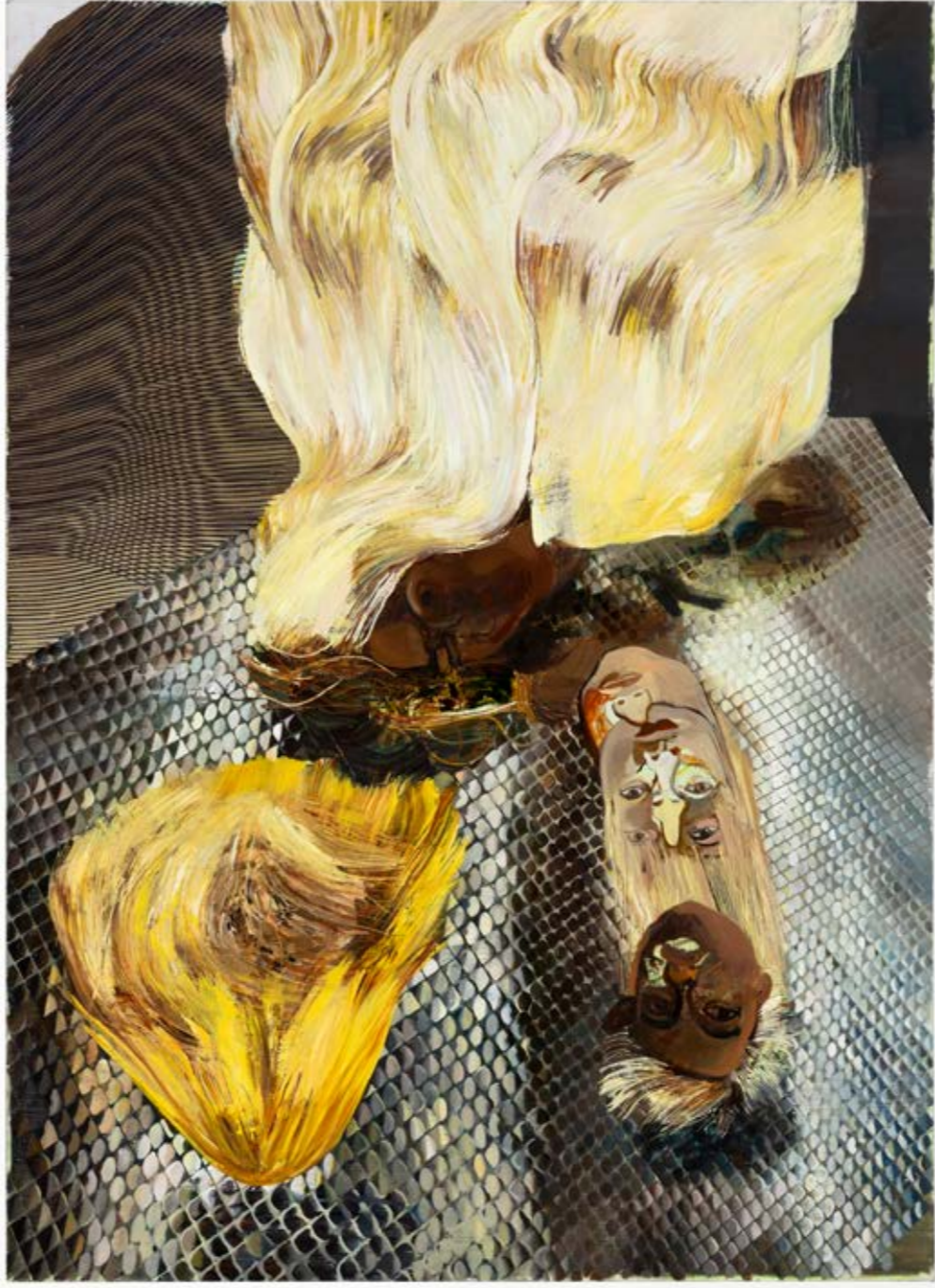




Thump, Thump, Thump II
《撲通·撲通·撲通 II》
2020

Oil on canvas
布面油畫
180 x 130 cm

Photo by / 攝影: Andrea Rossetti



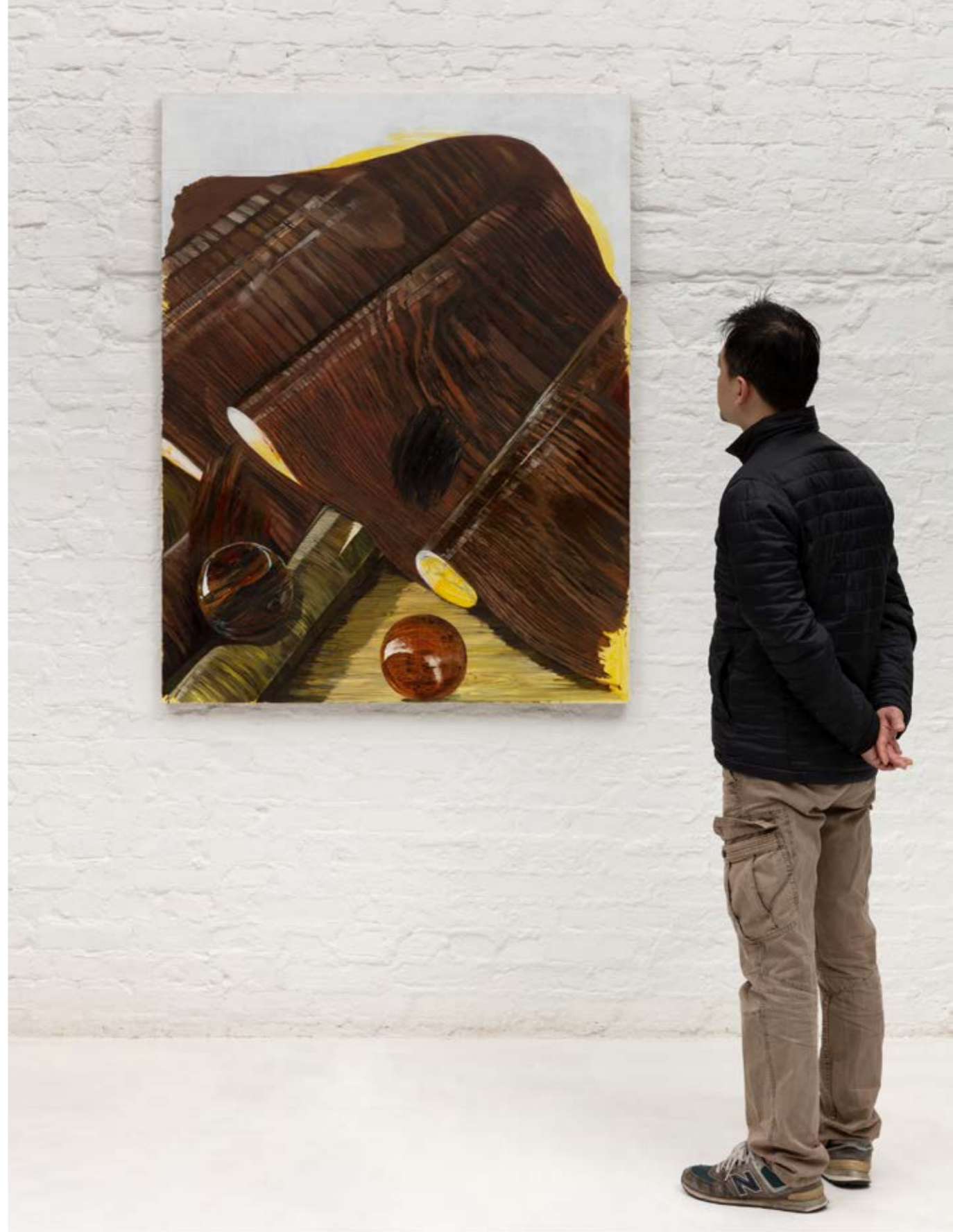


(Detail 細節)

How to Get Off the Ground
《如何離開地面》
2020

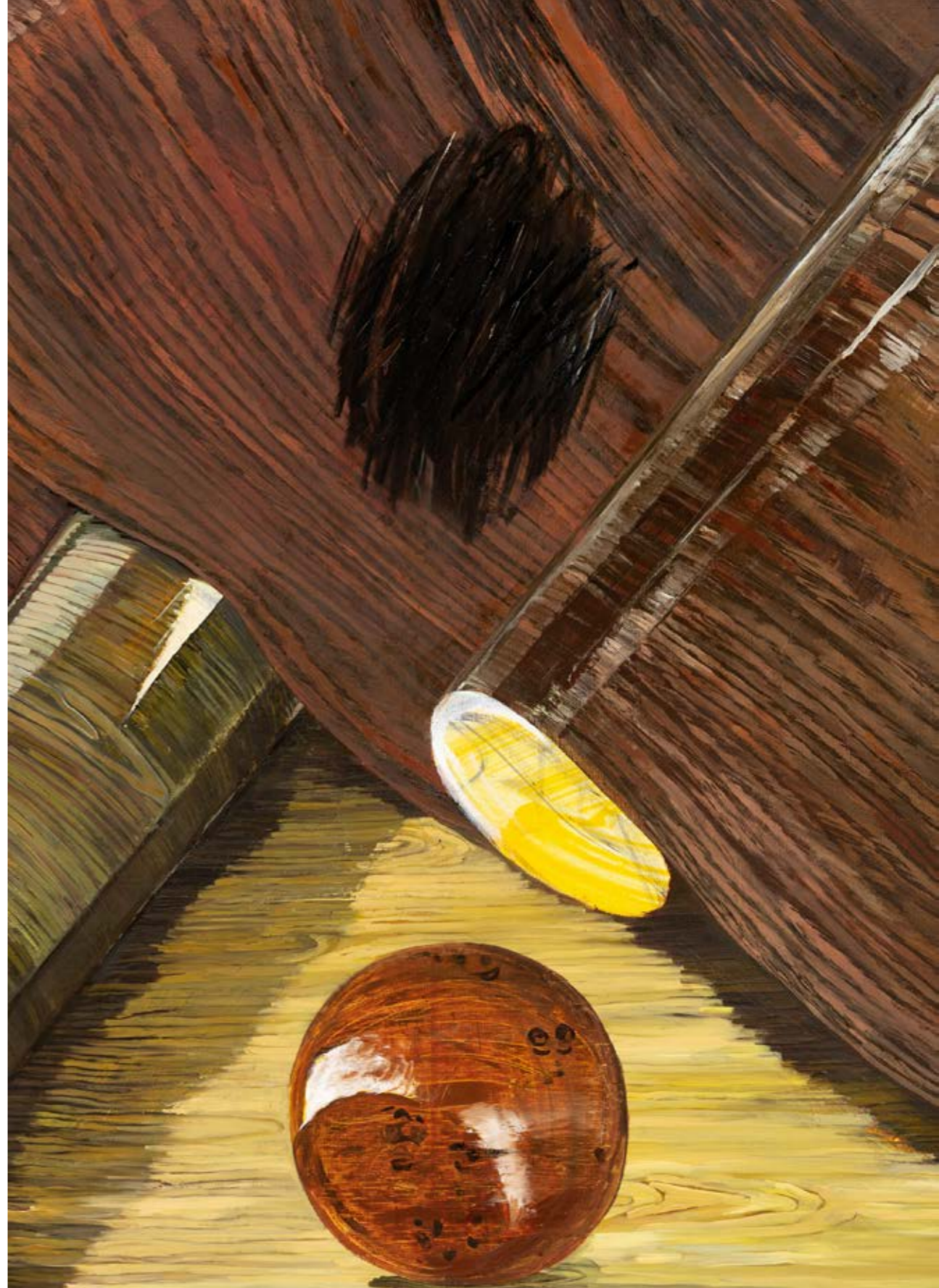
Oil on canvas
布面油畫
150 x 115 cm

Photo by / 攝影: Andrea Rossetti





(Detail 細節)





Citadel C.
《堡壘C》
2020

Oil on canvas
布面油畫
150 x 115 cm

Photo by / 攝影: Andrea Rossetti



(Detail 細節)

Revolving Upside Down
《頭朝下旋轉》
2020

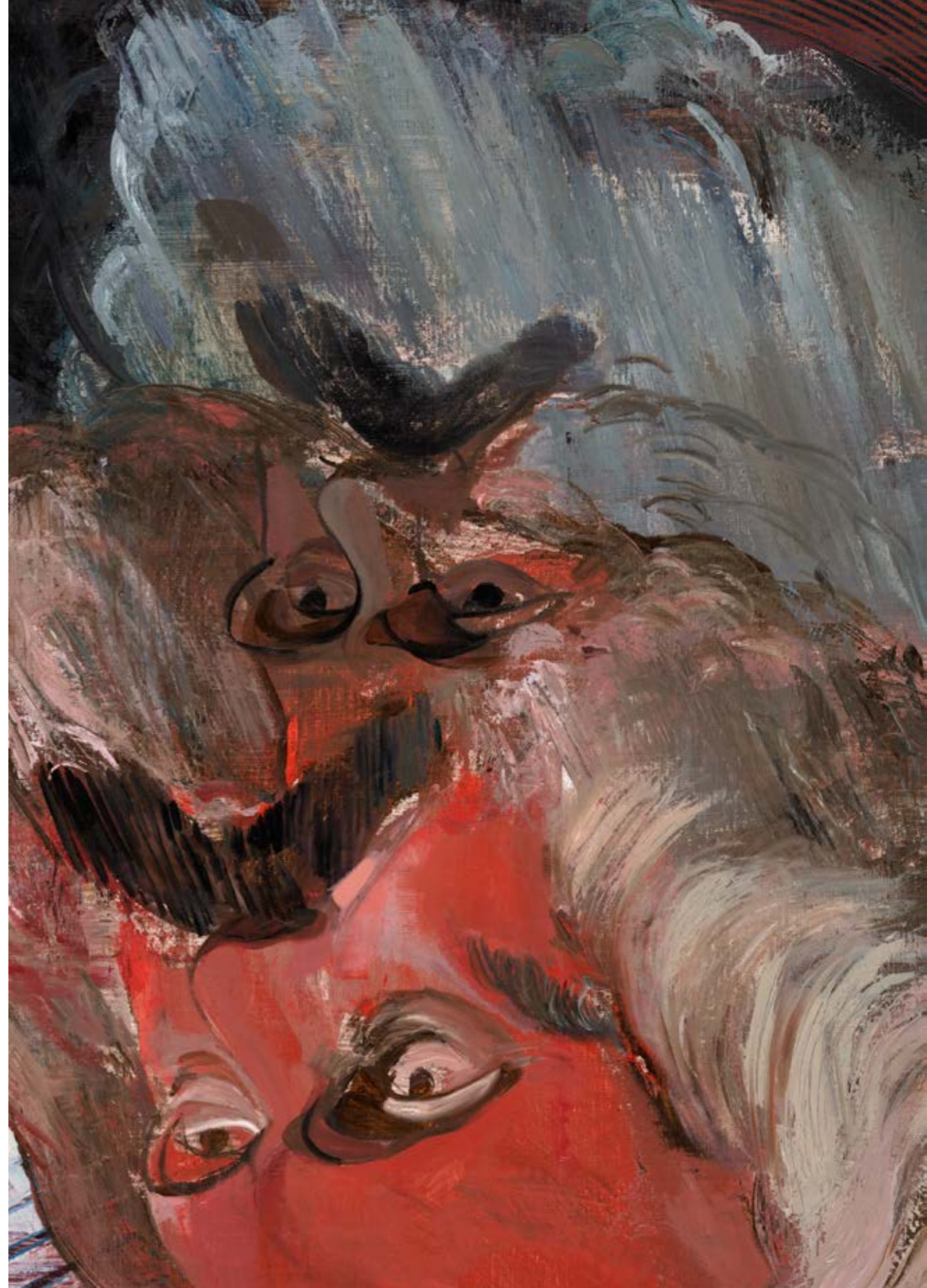
Oil on canvas
布面油畫
150 x 115 cm

Photo by / 攝影: Andrea Rossetti





(Detail 細節)





A Dry Fountain
《乾涸的噴泉》
2020

Oil on canvas
布面油畫
180 x 130 cm

Photo by / 攝影: Andrea Rossetti



(Detail 細節)

Frieze London 2020
2020倫敦弗里茲藝博會

09 - 16.10.20



In summer, there's a feeling in the air filled with pleasure brought by the sea, the beaches and ice-cream. People are enjoying the summertime together by the sea, with everyone's political identities being hidden under their optimistic sentiments. On the beach, one could be a radical nationalist, or even a genuine racist. It became an absurd scenario when you think about it this way. In this painting, the artist makes an effort to render the optimistic atmosphere by the sea in some parts, while in other parts she deliberately gives away bits of information.

一到夏天就瀰漫著一種情緒：大海，沙灘，冰淇淋帶來的愜意愉悅，人們在海邊一起享受歡樂的夏天，樂觀的情緒下每個人的政治身份被深深隱藏。也許是激進的民族主義者，或是真正的種族主義者。如此一想這樣的場景就顯得很荒謬。藝術家在畫面中的某些部分極力渲染了那種海邊的氛圍，卻又故意在另一些地方露出馬腳。

15 °C, Nationalistic Optimism by the Sea
《15攝氏度，海邊的民族主義樂觀精神》
2020

Oil and pigmented ink pen on canvas
布面油彩及顏料墨水筆
134 x 185 cm

Photo by / 攝影: Andrea Rossetti



(Detail 細節)



(Detail 細節)





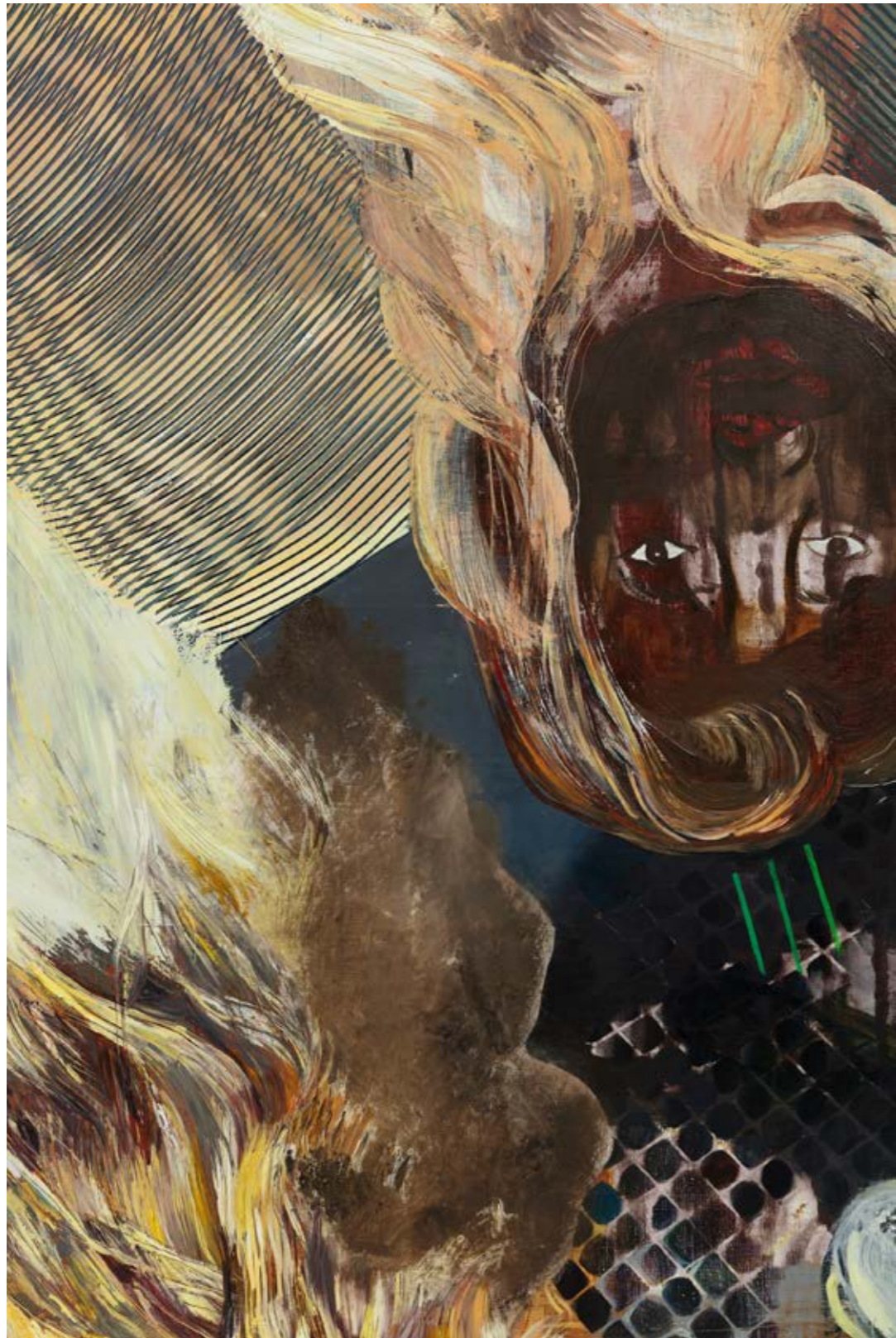
One day, when the artist was dining at a Chinese restaurant in Berlin, a few kids filed in. Their blonde hair shined brightly in the dark and murky restaurant, and had attracted the artist's attention, which may be a particular visual concern for Asians. The artist tried to grasp the feeling of this moment when her self-awareness of being an ethnic minority was triggered by the blonde hair. This realization is rather new to the artist for she had just moved to Europe recently.

藝術家某次在柏林的一家的中餐館就餐，幾個小孩魚貫而入，他們金色的頭髮在晦暗污濁的餐廳里顯得明亮耀眼。被金色毛髮吸引可能是身為亞裔人群特有的視覺關注點，藝術家試圖抓住這一瞬間的感覺，因為金色毛髮而突然對自己少數族裔身份的自我意識，而這個意識對搬遷至歐洲不久的藝術家而言可以說是嶄新的。

Thump, Thump, Thump
《撲通·撲通·撲通》
2020

Oil on canvas
布面油畫
180 x 130 cm

Photo by / 攝影: Andrea Rossetti



(Detail 細節)



(Detail 細節)

The background of the painting is some sort of public architectural space which can be seen everywhere in mainland China. In the foreground, an aged face is placed on top of a young body. This abrupt appearance is what the artist imagines herself to look like in the future. Meanwhile, also looking odd in the image is a toucan with a seemingly fake beak. The exaggerated yellow the artist uses to emphasize the skin colour comes from her new perception of the word "piggy" after having moved to Europe. This discriminatory word which was often used back in the early times of immigration, now has new meanings. In Berlin, the artist is haunted by nostalgia. But there's no way back. So she ties together her experiences of various times and spaces.

作品的背景是中國大陸隨處可見的公共建築空間。前景中衰老的面龐被扣在年輕的身體上，突兀的樣貌是藝術家對自己未來樣子的幻想。同樣格格不入的還有長著一張假嘴似的巨嘴鳥。藝術家用誇張的黃色來強調人物的膚色，是因為來歐洲之後對「豬獃」這個詞的新認知。這個移民時代早期經常被提及的歧視性文字，如今也有了別的意思。在柏林，被思鄉的情緒籠罩著，卻又早已無法回頭，藝術家把在各種時間和空間里的體驗連接在了一起。

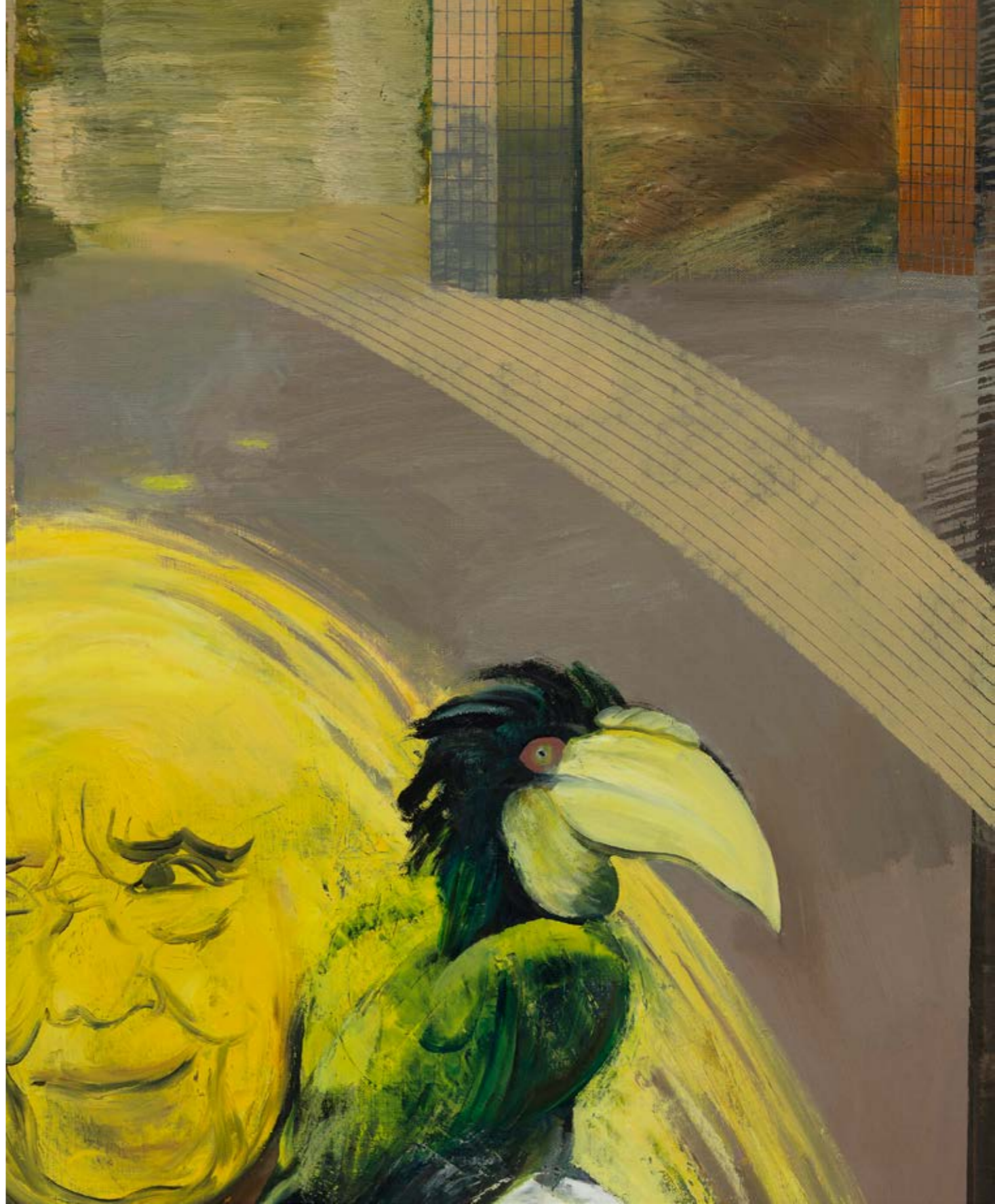
Piggy, Homesickness and Toucan
《豬獃、思鄉病和巨嘴鳥》
2020

Oil on canvas
布面油畫
180 x 130 cm

Photo by / 攝影: Andrea Rossetti



(Detail 細節)





(Detail 細節)



Juxtaposed in this painting is a piece of porcelain and an acrobat, aiming to draw comparisons between the “fragile” nature of the object and the human body. The acrobat, which is struggling to maintain her balance in the performance, resembles the fine piece of porcelain, at the verge of danger at any moment. Likewise, the physical balance that the acrobat achieves during performance is fragile, fleeting, and easily disrupted. To the artist herself, she is like the acrobat, who has to keep her balance under any circumstances, so as to be a spectacular acrobat. However, we all are made of flesh and blood, lusts and emotions, we bear the imprints of regional cultures in our bodies - how can we keep balance at all times? Once you lose your balance, you might end up like the porcelain, which will shatter into pieces on the ground with a clatter.

畫面中的是瓷器，也是雜技演員；「易碎的」的瓷器和「脆弱的」身軀在英文裡面找到了同一個對應的單詞「fragility」。雜技演員在表演中努力保持平衡的樣子很像一具精美的瓷器處於隨時可能發生危險的邊緣。而雜技演員在表演中短暫達到的平衡同樣是脆弱的，稍縱即逝，極易被打破。對於藝術家而言，她就像是那個雜技演員，必須在任何情況下都要保持平衡，如此才能成為高明的雜技演員。可是人有血肉之軀、七情六慾，攜帶著地域文化留下的烙印，如何能時刻保持平衡呢。一旦失去了平衡，就會像這瓷器，「咔嚓」一聲碎滿地。

Fragility
《脆弱》
2020

Oil on canvas and grease pencil
布面油畫和特殊鉛筆
180 x 130 cm



(Detail 細節)



(Detail 細節)

Sans Soleil
沒有太陽

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

22.03.19 - 05.05.19

If the task of the classical painter is descriptive persuasion, by which nature could be represented in a picture with an almost immersive accuracy, the five contemporary painters presented in this exhibition take the opposite approach, achieving the illusion of nature by describing that which cannot be described but spells out the relations between man and the world. Varying in style and concept, the works on display – equally subjective and experimental in nature – testify to the vitality of the genre in their seeming lack of curatorial connection. Untethered from the shackles of technique and style, these artists permit subtle hints of criticism, metaphor and eccentricity to grace their work, providing an articulation for a plethora of considerations.

Beyond a prolific painter across traditional ink, colour powder and woodcuts, Sun Xun is more often considered a film director. On display is an ink on silkscreen installation, replete with Sun's signature ambiguity and phantasmagoria wherein intransigent conflicts and tensions fuse the line between deception and reality, scraping the uncontested surface of politicised truth. Sun's art thus acts as a theatre of the power play between authority, government, media and, crucially, those outside of its periphery.

Zheng Zhou is a painter of instinct: straddling an epistemological outlet and what Zheng calls "the divine will" beyond technical, aesthetic and moral considerations, each painting acts as a canvased portal unto a segment of observations from the world. Presented is imagery of death and monstrosity conceived from *The Legend of the White Snake*, a Chinese romantic tragedy through which Zheng articulates tales of humanity, desire and fateful causality.

At a distance, Yuan Yuan's elaborate oil on canvas paintings nearly resemble in their visual authority a photograph. His works, however, crucially do not represent reality per se. Rather, his protagonists – sumptuous yet depopulated interiors ranging between states of wealth and abandonment – are explorations of details, narrative threads rediscovered in the remembrance of things past. Charged by such sheer desire, or need to understand, Yuan's paintings evoke the sensorial organisation of the glitches or shifts between actualities: what could have been, could still be, or will eventually be. Akin to the process of tidying one's household, they reference the Düsseldorf School of Photography, in particular Candida Höfer, and French writer Alain Robbe-Grillet's work, in the sense that finality is never fully achieved. One grasps that Yuan's paintings are struck not with the sense of luxury and shock they appear to offer, but with the harmony between its subjective and objective actualities.

Marked by gestural vivacity, Cui Xinming's phantasmal paintings resemble displaced news stories or film stills as if recalled from distant mnemonic incidents. Permeating Cui's works is a pervasive sense of subjectivity and critique – a distinct pulse from Zheng and Yuan's practice – augmented by a series of historical, social and art historical references. As such, Cui captures the spirit of an environment we are familiar with, but one that is under the undefined auspices of political and ideological flux.

There is this experience, when we stare long enough at an object and its form unnervingly blurs. It represents the variances of our visual experiences when we approach Wang Zhibo's paintings, whose protagonists, upon closer examination, are never depicted quite as they are. The two still life paintings which capture two distinct moments in an anonymous kitchen, for instance, present a compositional practice through which Wang explores the meta-language of painting, whilst *The history of body, the history of sprite* (2019) experiments with, and challenges, multiple manifolds of the body according to spatial, light and emotional variances.

Ultimately, 'Sans Soleil' is a pictorial travelogue, bringing together Edouard Malingue Gallery's five painters to weave a meditative visual essay that harks back to French writer and director Chris Marker's seminal piece of the same title. Taking subjectivity and fiction as a departure point, as does Marker, one is left privy to the nature and nuances of contemporary painting and how, as a result, the perception of personal and collective histories is affected.

如果說古典畫家的使命是把事物描述得盡量有說服力，讓畫作給人身臨其境般的感染力，那麼，當代畫家譬如此次展覽中的五位，他們更願意去描述那些不可描述的東西，那些時空不明、虛實難辨的東西，從而轉譯人與世界的關係。形式及觀念各異，這五位藝術家的作品都極具主觀性和實驗性，把他們放在一起，會發現無法找到任何既有的概念或詞彙可以用來概括他們的創作，這正好證明了繪畫仍然充滿了生命力和可能性，拋開表面的技巧與風格，繪畫可以夾帶的狡黠的評論，私密的隱喻，古怪的癖好，畫家盡可以在其中暢所欲言，無窮無盡。

與其它四位相比，孫遜很少被稱為「畫家」，雖然他有大量的水墨畫、炭畫、版畫等各類媒材的繪畫作品，但在一般印象中他的身份更接近一個電影導演。本次展覽，孫遜展出一組黑白水墨畫屏風裝置，其中奇幻的意象及晦澀的敘事一直都是孫遜愛用的修辭，謊言與真理相互交織，人神鬼獸難分難解，突顯出歷史與個人回憶之間的荒謬矛盾，尤其關注歷史如何被操縱，探尋權力機構、政治家和官方媒體的敘事，與處於非政治中心的普通人的敘述之間的差異。

鄭洲的繪畫是對外界刺激的本能反饋，這種本能反饋被他稱之為「天意」。他依靠直覺收集來自外界的信息，轉換成圖像呈現在畫布上，並在這個過程中儘力拋開一切的技巧、審美趣味及道德評判等附加之物。在這一次展出的作品中，鄭洲藉助神話找到了關於死亡和怪物的意象，《白蛇傳》的傳說源遠流長，是幾百年來被不厭其煩的傳頌着的愛情悲劇，鄭洲再拾這一主題，看到愛情以外的人性、慾望、因果，作品中充滿了一種幽邃感。

袁遠的畫神似古典繪畫：細節具體而豐富，無人的建築物或室內場景隱約透露出永恆感。細看之下，卻發現其實他對畫中細節處理不旨在追求精確，往往只是輕描淡寫。擠滿畫面的旁枝末節，不是炫技的手段，而是主題本身。不妨如此想像：在一個沒有他人、沒有行動的情景中，畫家沒有選擇走向內心回憶，而是溫和地讓眼前的一切細節逐漸變得清晰，沒有目的，而僅僅為了對面前一切儘可能的瞭若指掌，就好比去整理一屋雜物，只是並非物理意義上的整理，而是感知意義上的整理。在很大程度上，袁遠的實踐上承了杜塞爾多夫攝影學派、尤其是 Candida Höfer，及文學中的阿蘭·羅伯-格里耶等顯赫先驅所開創的探索，這場探索遠遠沒有結束，因為其理想絕非去製造某種令人震驚的形式，而是通過觀察和整理以求達致主體性和客體世界之間的完美平衡。

與袁遠正好相反，崔新明的畫中充滿了行動。他的繪畫往往看似一張新聞圖片，或一幀電影畫面，但被置換了其中某個人物，或被換了裝束，或賦予其魔幻的色彩，各種來自歷史事件、社會現實和美術史中的圖像元素，被拼貼其中，令畫面獲得一種全新的邏輯。這種工作方式剛好是鄭洲的反面。雖然崔新明不認為他的作品具有任何的批判性，但這種主觀性極強的繪畫行動本身已經表明了作者的態度。回到最初的這張新聞圖片，這一幀電影畫面，往往是一張極具政治意識形態的宣傳圖像，作為接收對象的藝術家也曾深受其影響，繪畫給了崔新明一次撥亂反正和自我審視的機會。

王之博繪畫的對象往往顯得距離很近且富飽和感，就好像太過使勁地盯着某物看，直到它甚至有點變型。兩張靜物畫，是一個構圖的重複練習，是發生在廚房裡的兩個時刻。王之博似乎總是在探索繪畫的元語言，她實驗性地將對象放在不同的空間距離、不同的光線、不同的主觀情緒下，讓同一具身體呈現出儘可能不同的樣貌。在《身體史，精神史》中，王之博完成了對同一個對象處於不同時刻和契機下的拼貼。

展覽題目「沒有太陽」借用自法國導演克里斯·馬克的名作。克里斯·馬克用一封信，把一些旅行影像串聯起來，創造成一部結構鬆散卻富含哲思的散文電影。「沒有太陽」是馬凌畫廊匯聚了畫廊代理的五位繪畫藝術家，呈現給觀眾的一次圖像之旅，同樣將主觀性和虛構性作為切入點，一探當代繪畫的使命和意義。



没有太阳
Sans Soleil

崔新明 Cui Xinming
孙逊 Sun Xun
王之博 Wang Zhibo
袁远 Yuan Yuan
郑洲 Zheng Zhou
03.22 - 05.05





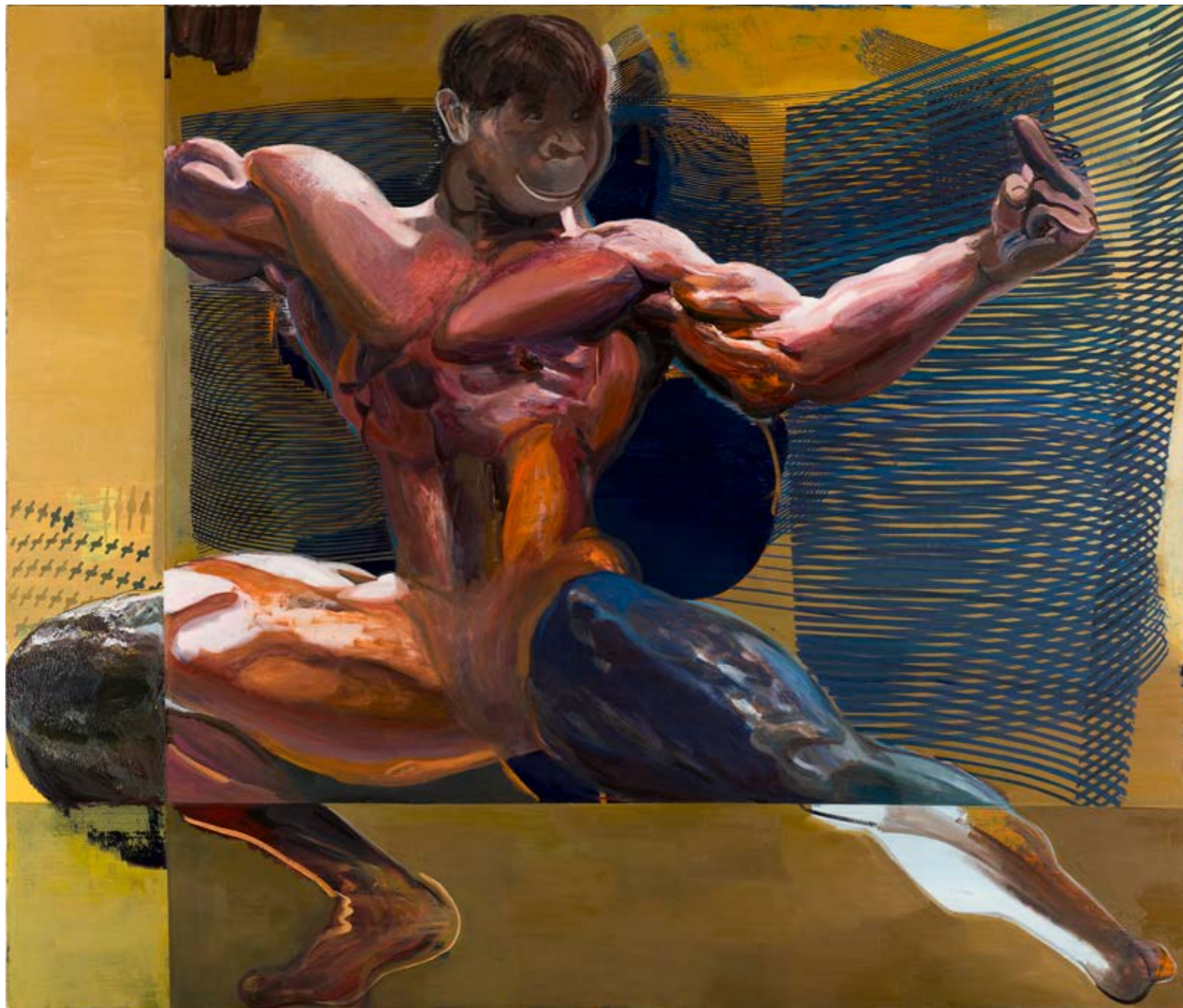
Installation view
展覽現場



Installation view
展覽現場

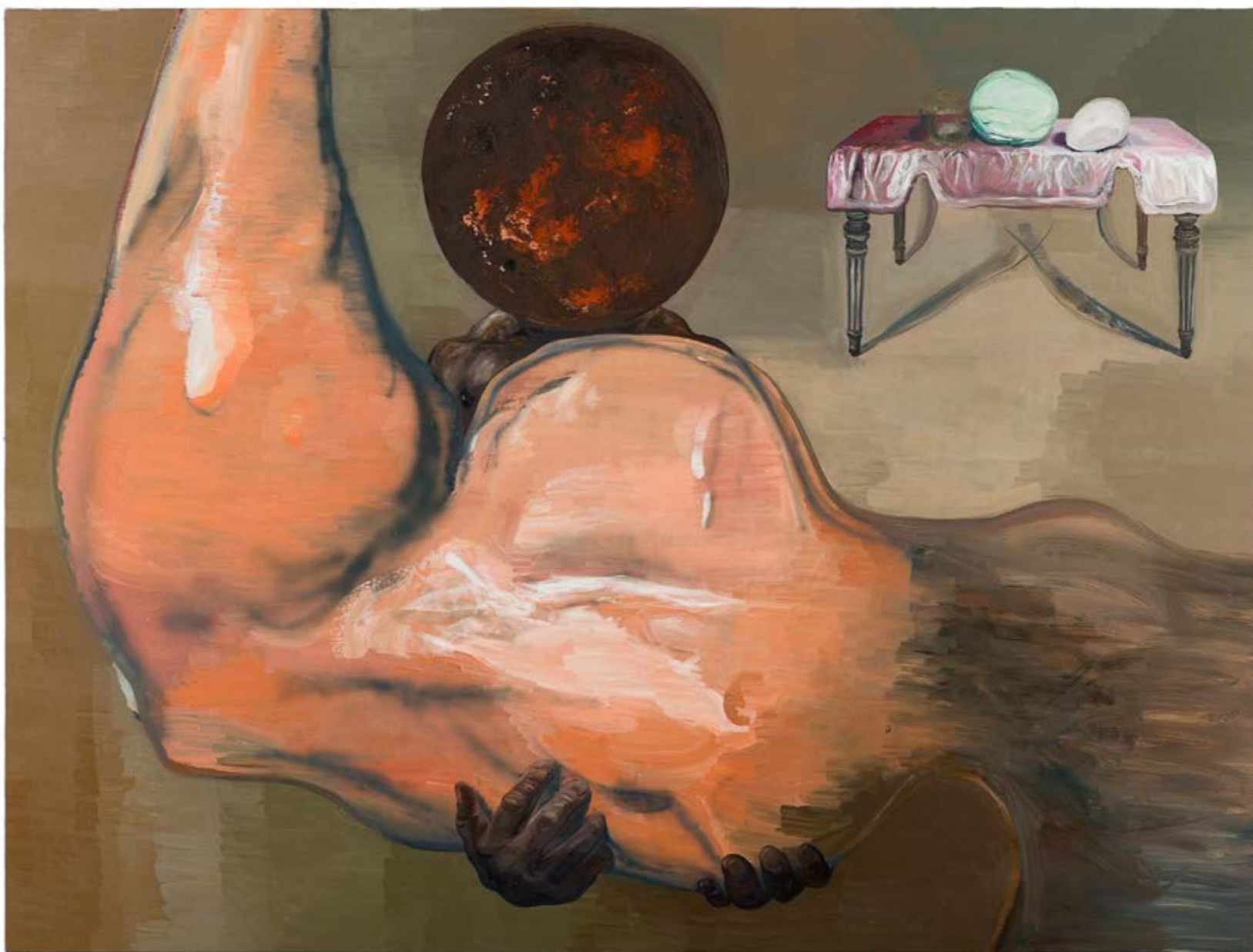


Installation view
展覽現場



The history of body, the history of sprite
《身體史·精神史》
2019

Oil and acrylic on canvas
布面油彩及丙烯
170 x 200 cm



Hey Muse!
《嘿·缪斯!》
2017

Oil and pigment on canvas
布上顏料·油畫
120 x 160 cm



Kitchen event 1
《厨房事件一》
2019

Oil on canvas
布面油畫
115 x 150 cm



Kitchen event 2
《廚房事件二》
2019

Oil on canvas
布面油畫
115 x 150 cm

He no longer looks human
他不再有人的模樣

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

24.03.2018 - 29.04.2018

 Exhibition Documentation

Whether it be of a still-life, figure or landscape, Wang Zhibo's recent paintings carry a repeated sense of 'sketching from life' (xiesheng). Why is this so? Is it because the subjects she paints have no 'meaning'? Or is it because her paintings do not reflect interrelations of meaning or involve narrativity in a traditional sense? As part of China's standard art education, drawing or painting from life is considered practice – it is mere preparation for a final 'meaningful' creation. Yet, Wang Zhibo's works purposely linger, or rather, continuously return to this condition of practice.

The question is such: if the subjects of a painting do not have 'meaning' then where does the 'meaning' of a painting lie?

In 1943, as part of a dialogue between Henri Matisse and Louis Aragon, Matisse remarked, "I don't mean that by seeing the tree through my window I work to copy it. The tree is also the total sum of its effects upon me." This is an oft-quoted episode of Western art history: from such beginnings the Modernist subject in painting has been disintegrated, disjoined and dissected until it has become a pure concept or experience only to be referred to and no longer viewed. Yet, what happened later is far from Matisse's intent (to use Matisse as the paragon of a Great Painter). The pure and unadorned working condition he describes is that free state reached by a modern painter after shaking off the baggage of classical painting history. This freedom, however, ended up being rapidly forsaken by the radical spirit of the age.

Modernism's historical process of 'content elimination' reached an end point after Minimalism. At the same time, visual reality today happens to present a truly 'contentless' spectacle in a manner that would've been unimaginable to painters throughout history: everyone can attain first hand an utterly 'contentless' viewing experience through advertising, surfing the web and science fiction films. But what such experiences bring about is not that pure, spiritual exchange as promised by Modernism but rather Anarchism.

If such a world can be said to perplex ordinary experiences of viewing then for painters it must certainly be incomparably hopeless.

Painters today must seek new methods in order to counter and respond to contemporary conditions of art and reality. Any one image already exists out there and yet this condition is really no different from not-existing. Any image can convey any meaning – the relation between imagery and meaning however has fundamentally changed. Hence, painters today face an exceedingly difficult task—a task that is also exceedingly crucial and exceedingly appealing.

'He no longer looks human' is the title of Wang Zhibo's solo exhibition at Edouard Malingue Gallery, Shanghai. A subject is originally the projection of the human spirit – what Wang Zhibo portrays is the mating and morphing of humans and objects. Humans no longer take on a human form. For Wang Zhibo, bodily flesh, as the abode of life, is the only certainty we have. The human body is the only rock upon which one can have a footing in a world of turmoil and constant upheaval. In Wang Zhibo's work, the human body—an arm, a leg, a posture, a gesture—is a simple and pure subject not worn out by thinking; to us, it is familiar and yet foreign, the base of life both loved and feared.

In the past few years, Wang Zhibo (like a number of artists) has been using many readymade images from mainstream books, magazines and websites in her paintings. By removing the context, she endeavours to turn these images into 'material' instead of pursuing the 'meaning' of such 'materials', and certainly not pursuing their 'meaninglessness'. Rather, she simply tries to refine with them a 'meta-language' of painting—colours, lines, chiaroscuro, space, amongst others.

It is, admittedly, a makeshift stratagem, a compromised Dada, a blind chance. Yet, this is also an approach that inspires: contemporary painters are returning to the working conditions described by Matisse, in a peculiar way. Just as with drawing or painting from life, painting has again become an uninterrupted everyday experiment. Through the realisation of every painting, painters and viewers of paintings can discover this craft of bodily sensations and discover how, with certain as of yet unnamed ways, they can record the very complex spiritual world of people in the contemporary age.

無論是靜物、人物還是風景，王之博近年的畫作始終帶有寫生的意味。為什麼會這樣？正因她所繪畫的對象沒有「意義」，或者說並不構成意義上的關連，亦即沒有傳統意義上的敘事性。在中國的標準藝術教育中，寫生是練習，僅僅是為了最終“有意義”的創作而準備，而王之博的畫作則有意地逗留在（或者說不斷回到）這個練習的狀態。

問題是，如果繪畫對象本身沒有「意義」，那麼繪畫的「意義」何在？

1943年在馬蒂斯與路易·阿拉貢的一次談話中，馬蒂斯提到：畫樹不意味著致力於抄襲它，畫樹是畫樹對我的影響的總和，是畫我對樹的感覺。這是西方藝術史上膾炙人口的瞬間——現代主義自此開始，繪畫的對象被分解、分拆、分析，直到它變成純粹的觀念或經驗，只能被指涉而不再可以被觀看。但是後來發生的這些事遠不是馬蒂斯（作為大寫畫家的代表）的用意，他形容的這個純粹而簡樸的工作狀態，是一種現代畫家擺脫了古典繪畫的歷史包袱後到達的自由狀態，但這種自由卻又很快被時代的激進精神遺棄了。

現代主義「消解內容」的歷程在極簡主義之後走到盡頭；同時，今天的視覺現實又恰恰以一種歷代畫家都無法想像的方式，將一個真正「沒有內容」的景觀呈現了出來——每個人都能切身地獲得廣告、網絡經驗、科幻電影所帶來的一種徹底地「沒有內容」的觀看經驗，但這種經驗所帶來並非現代主義所承諾的純粹精神交流，只是一種無政府主義。

如果說這個世界給一般觀看者帶來了困惑，那麼它給畫家帶來的想必是無比的絕望。

今天的畫家必須尋求一些新的方法，以應對當下的藝術及現實處境：任何的圖像都已經存在卻又與不存在無異，任何的圖像都有可能傳達任何一種意義——圖像和意義的關係已經從本質上改變了。因此，今天的畫家，他們的工作極其困難，卻也極其關鍵，極其迷人。

《他不再有人的模樣》是王之博在馬凌畫廊上海空間的個展題目，對象本來是人精神的投射物，王之博畫的是人與物之間的交媾與變形，人不再有人的形狀。在王之博看來，作為生命之居所的肉體，是我們僅有的確定之物。人的肉體，是面對這個動盪而不斷變化世界的唯一的可以立足的岩石。在王之博的畫作中，人的肉體，一段胳膊，一條腿，一個坐姿，一個動作，是不受思想所累的單純的對象，是我們熟悉又陌生，喜愛又懼怕的生命的根基。

在過去幾年間，王之博（跟其他好些畫家一樣）在繪畫中選用很多來自主流書刊及網路的現成圖像，通過去除它們的語境，她試圖將這些圖像變成「材料」，不再追求這些「材料」的「意義」，更不追求它們的「無意義」，只是單純地以它們去試煉繪畫的「元語言」——色彩、線條、光暗、空間等等……這不能不說是一個權宜之計，一種折衷的達達，一種盲打誤撞。但令人振奮之處亦正在此：當下的畫家正在以一種特異的方式回到馬蒂斯所說的那種工作狀態中，就像寫生一般，繪畫重新變成一種不間斷的日常實驗，通過每一幅畫作的實踐，畫家及觀看畫作的人們，都可能發現繪畫這種身體感覺的工藝，如何可能以一些屬於未曾命名的方式，去紀錄當下人們無比複雜的精神世界。

He No Longer Looks Human

By Caroline Ha Thuc

A woman turned into corn cobs; beheaded or multi-limbed bodies staged on absurd backdrops involving plastic rabbits or disproportionate fruits: at first glance, Wang Zhibo's paintings create incongruous encounters between unrelated objects and human figures. With theatrical settings and symbolism hinting at both classical and modern painting—from Michelangelo's torsos to De Chirico's unsettling town squares—Wang's work is a clash of time and cultures that reflects the constantly shifting and overlapping visual languages of today's globalized world.

The title of Wang's latest solo exhibition at Shanghai's Edouard Malingue Gallery, "He No Longer Looks Human," refers to a passage in the New Testament describing the appearance of a beaten and disfigured Jesus before his crucifixion. The text can also be read metaphorically: in bearing this suffering and dying for our sins, Jesus ceases to be the mere flesh and bones of a mortal body and becomes a holy being. This duality between the physical and the symbolic body is at the heart of Wang's new series. While she continues to treat limbs as objects, examining their surface, history and expression, she pushes further her exploration of human gestures to embrace the complexity of their socially constructed dimension.

Untitled (2018) juxtaposes four mismatched legs, one of them a sickly green; a dark-skinned downward-reaching arm; and an array of fruits, including bulging, oversized berries and melons in a composition that is simultaneously classical in its reference to Dutch still life paintings, yet rendered in a starkly unconventional style. The rules of perspective are not respected, and the eyes wander through a disorganized yet harmonious space in which shapes and forms dialogue well, with colors and textures of the fruits echoed in the skin of body parts. The legs and arm are represented in an artificial arrangement, and the unnatural colors and textures of the legs suggest that they may be from dismembered statues rather than humans. The arm, though, grips the green foot in a motion that suggests a human subject, making the viewer question whether the limbs are, in fact, sculptures, and thus interrogating the relationship and differences between human beings and objects.

Wang moves beyond the tangible world to the virtual realm in *Sitting (Saint 1, 2, and 3)* (all 2018), three portraits based on archetypal images of political figures—combining typical poses that convey authority, and religious symbols—against a backdrop of swirling, geometric patterns that resemble computer screen savers, introducing a digital language to the work. The dotted patterns do not, in themselves, carry meanings that we are able to decode, reflecting the ambiguity surrounding constructed, virtual realities. Furthermore, faces of two of the figures are blurry and almost deleted, while the head of the third man is open at the back, as if in a state of disintegration, depicting the characters as mere images, easily manipulated and fundamentally unreal. Wang takes this erasure of the body even further in *Female! (Self Portrait)* (2018), a painting of a woman facing away from the viewer, separated from a gorilla by a semi-transparent screen, flimsy as a bride's veil. The figure's face is completely featureless—like so many of the obscured, deformed figures in Wang's works—focusing attention on her athletic, muscular physique. The body seems poised to fight, though the gorilla is in an impassive pose—could the gorilla she faces be a projection of herself in animal form? The fleshy pinks, bruised purples and deep browns, a palette reminiscent of Francis Bacon's figurative paintings, refer directly to the body, yet the removal of visible facial features subsumes humanity and identity under a deeper animality.

As a painter, Wang has compared herself to a farmer, painstakingly shaping not the land, but rather the forms depicted on her canvas. This manipulation and distortion of shapes, textures and colors in the works in "He No Longer Looks Human" reflected the artist's ongoing quest to represent the inexhaustible dimensions of constructed and perceived realities.



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



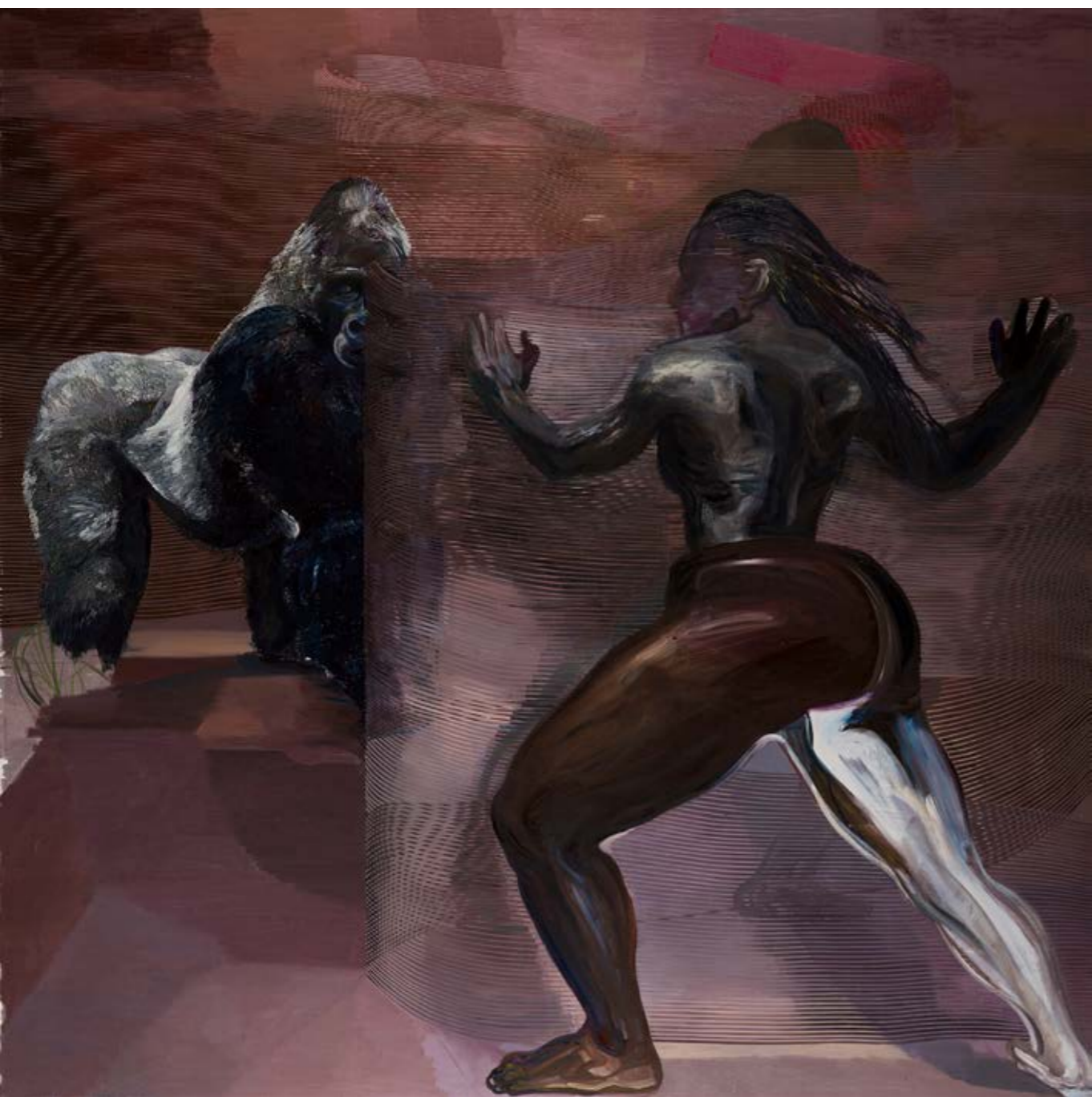
Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



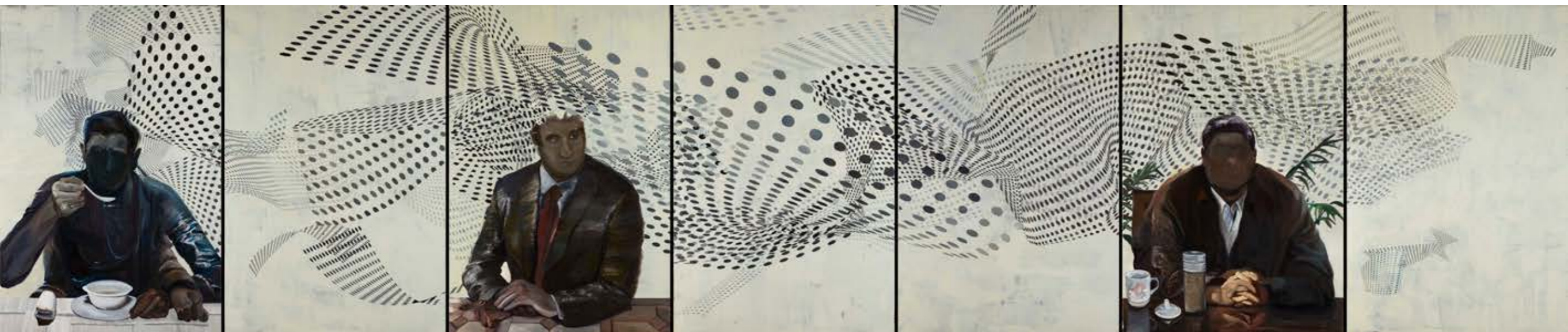
Female! (Self-portrait)
《母的!(自畫像)》
2018

Acrylic and oil on canvas
布面丙烯及油彩
200 x 200 cm



New enigma of Kaspa Hauser
《新卡斯帕·豪澤爾之謎》
2018

Oil on canvas
布面油畫
250 x 165 cm



Sitting (Saint 1-3)
《坐(聖徒 1-3)》
2018

Acrylic and oil on canvas
布面丙烯及油彩



Sitting (Saint 1)
《坐(聖徒一)》
2018

Acrylic and oil on canvas
布面丙烯及油彩
200 x 135 cm



Sitting (Saint 2)
《坐(聖徒二)》
2018

Acrylic and oil on canvas
布面丙烯及油彩
200 x 270 cm



Sitting (Saint 3)
《坐(聖徒三)》
2018

Acrylic and oil on canvas
布面丙烯及油彩
200 x 540 cm

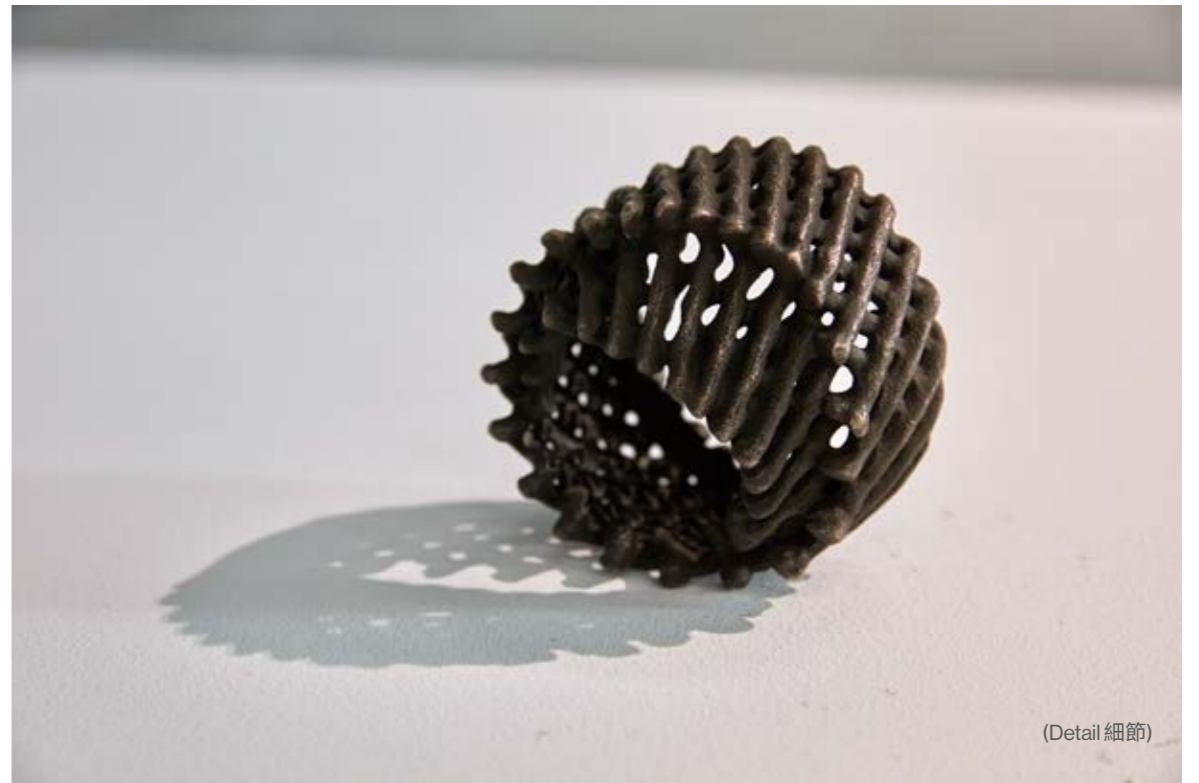
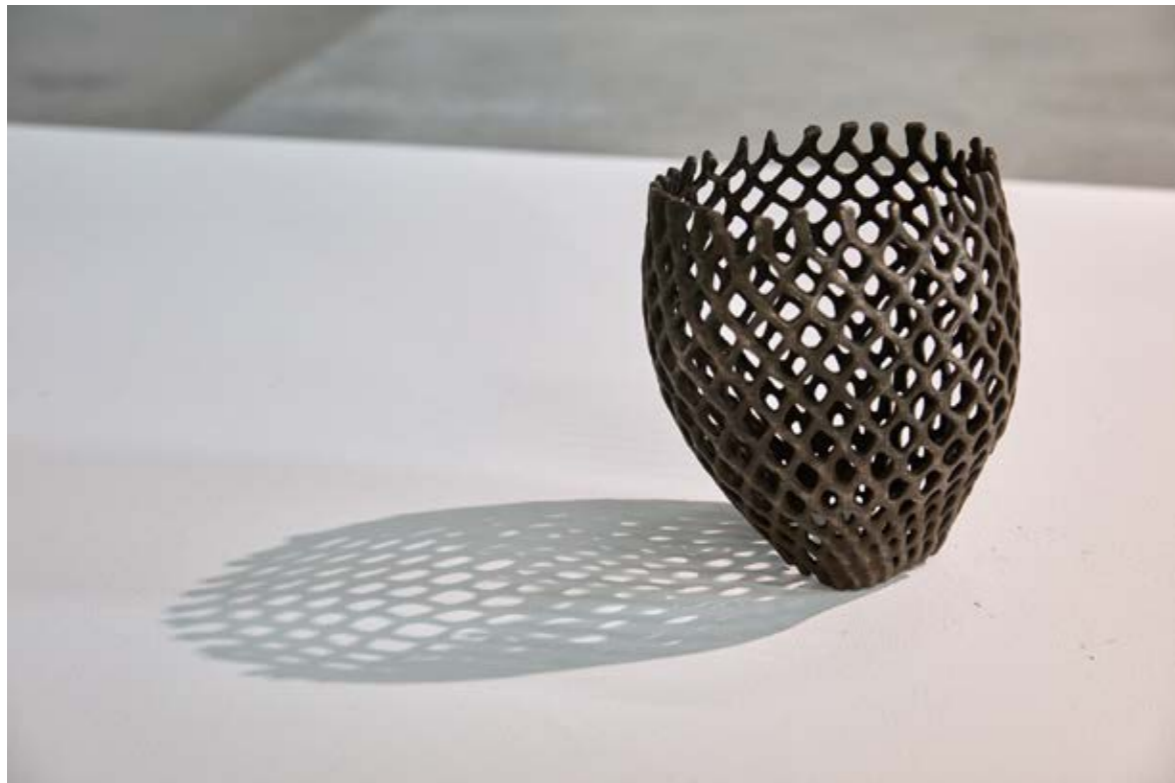


The principle of classic poetics
《古典詩學原則》
2018

Bronze casted sculptures, fruits
鑄銅雕塑·水果
Dimensions variable (8)
尺寸不定 共8件

(Detail 細節)





(Detail 細節)



Three human-shaped potteries with serious faces
《三個有著嚴肅表情的人形陶罐》
2018

Oil on canvas
布面油畫
180 x 135 cm

Light yellow++
《淺黃++》
2018

Oil on canvas
布面油畫
180 x 135 cm





Mr. Bling Bling
2018

Oil on canvas
布面油畫
160 x 120 cm

Immigration policy's blah-blah-blah
《移民政策之廣告詞》
2018

Oil on canvas
布面油畫
180 x 135 cm





Untitled
《無題》
2018

Oil on canvas
布面油畫
115 x 200 cm

Pan Yuliang: A Journey into Silence
潘玉良: 沉默的旅程

Phase 1
第一階段

Villa Vassiliev, Paris, France
瓦西列夫公館, 巴黎, 法國

20.05.2017 - 21.06.2017

The social network of Pan Yuliang's early career as a modernist artist and an art educator in the period of the Republic of China resonated with larger social-political movements at that time: from the cultural construct of "New Woman" and the New Culture Movement, to the revolution and reform launched by the Nationalist Party and early Communists and the rise of modern nationalism in China, and from the end of World War I to the Japanese Invasion in 1937. While many of her male peers and acquaintances with western educational background advocated their social, political, and cultural visions in public, and made their way into mainstream history, Pan Yuliang's own accounts related to major decisions on changes in her life and her artistic motivation are nowhere to be found. The silent journey continued beyond her return to Paris in 1937, and she left no written commentary regarding her concept for "Quatre artistes chinoises contemporaines", which opened in 1977 in Musée Cernuschi in Paris. For this particular exhibition, Pan Yuliang extended the solo invitation to include three other woman artists, who worked in traditional art forms and were all part of the Chinese diaspora.

Inspired by Pan Yuliang and her decision to open the 1977 exhibition to others, this May in Paris, the exhibition Pan Yuliang: A Journey to Silence invited artists Hu Yun, Huang Jing Yuan, Wang Zhibo and art historian Mia Yu to form a research group functions as a collective subjective agency. Following that in September, the second chapter at Times Museum, invites Theatre 44, Fang Lu, Qin Jin and Song Ta to join in with their new commissions arising from Pan Yuliang and responding to the exhibition. Due to the inaccessibility of Pan's original paintings, this is by no means a retrospective exhibition. Departing from the idea of representing Pan Yuliang by claiming new territories of authority or the delusion of bringing justice to her misrepresentation, we displace our own subjectivities in the constellation of Pan Yuliang's past life and her incarnation in our age as well as in the current exhibition, so as to introspect the gender bias and absence of female subjectivity in historical writing and mass media. Defying the usual autonomous zone of individual work and artist, all participants in the exhibition are hosts as well as guests of each other's contribution. The research and the exhibition form a polyphonic orchestra that not only echoes Pan Yuliang's unique trajectory between modern and traditional China, but also situates her constructed biography and artistic achievement within contemporary motives, detours and cosmos.

潘玉良，這位現代主義畫家、藝術教育工作者的藝術生涯和民國時期的政治文化運動息息相關，她的履歷映證了從新文化運動和「新女性」的誕生，到國共兩黨早期的革命與社會改革運動、中國現代文化民族主義思潮的興起，以及一次世界大戰尾聲到1937年日本侵華期間的種種關鍵時刻。相比與她同時代的男性知識分子在社會發聲、文化塑造和歷史書寫上的主動意識，潘玉良對於自己生活的重大轉變以及個人藝術風格的探索，並沒有留下多少可供參考的自述。這種自覺或不自覺的沉默，在她最後40年的巴黎生涯中也沒有多大改變。1977年，以她為中心的「中國現代藝術家四人展」在巴黎賽努奇亞洲藝術博物館開幕，這也是潘玉良去世前參加的最後一個展覽。潘玉良將一個個展機會，轉化為四位身居海外中國女性藝術家共同展示的平台，但並沒有就展覽構想留下片言只語。

受潘玉良1977年展覽的啟發，今年5月份開幕的巴黎站「潘玉良：沉默的旅程」邀請藝術家胡昀、黃靜遠、王之博及藝術史學者於渺組建了一個集合性的研究中介；而本次9月份在時代美術館的第二站，則加入了44劇場、方璐、秦晉、宋拓針對展覽主題創作的作品。由於潘玉良原作的不可得，展覽並非傳統意義上的回顧展，亦無意建立新的關於潘玉良的權威性敘述，更不是要通過一個展覽為潘玉良正名。相反，不同的創作主體被投射進由潘玉良生平及其身後的轉化和再現之中，並在展覽中呈現這些主體間的位移和交互軌跡。參展成員間則互為主客，研究與展覽組成一場複調的交響，與潘玉良在傳統與現代中國間的走向形成共鳴，也將她被建構的生平和藝術成就置入當代性的動機、迂迴與秩序之中。





Installation View
展覽現場

Image courtesy of the artist
圖片由藝術家提供



Installation View
展覽現場

Image courtesy of the artist
圖片由藝術家提供

Pan Yuliang: A Journey into Silence
潘玉良：沈默的旅程

Phase 2
第二階段

Times Museum, Guangzhou, China
時代美術館·廣州, 中國

08.09.2017 - 15.11.2017

After the presentation in Villa Vassiliev, the journey unfolds into its second stage in the Guangzhou Times Museum, where more artists are invited to join the conversation, and develop new interrogations that arise from Pan Yuliang while responding to the current situation of woman and female artists in China.

巴黎瓦西列夫公館的展覽之後，這一旅程來到第二站—廣東時代美術館，並邀請到更多藝術家加入這場持續性討論，展開發問並回應中國女性與女性藝術家的當代境況。



Installation View
展覽現場

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供



Installation View
展覽現場

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供



Installation View
展覽現場

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供



Welcome
2017

Oil on canvas
布面油畫
120 x 80 cm

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供



Painting in the Name of Female
2017

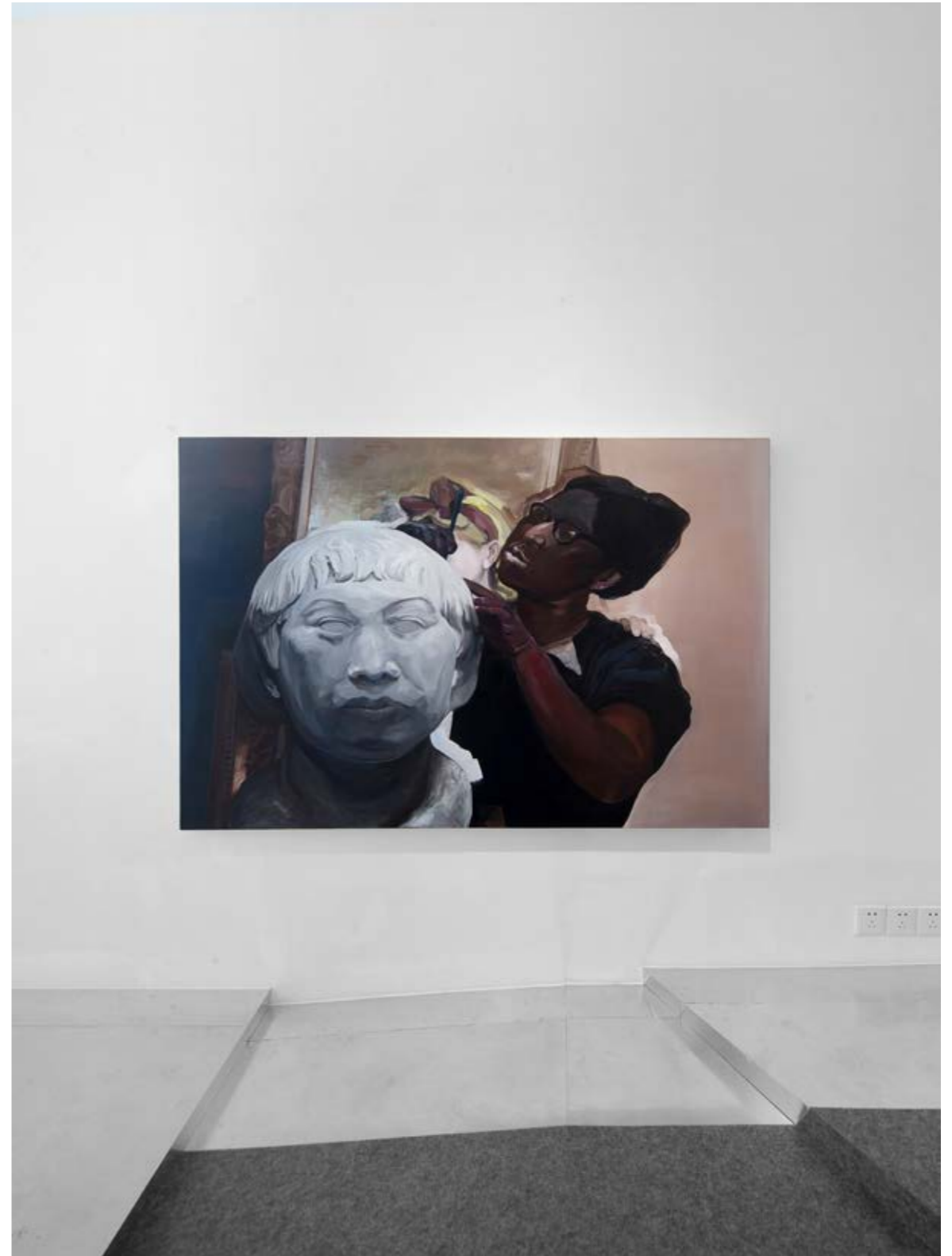
Oil on linen
亞麻布面油畫
150 x 115 cm

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供

As a painter, colour will always be a question
2017

Oil on canvas
布面油畫
155 x 115 cm

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供





Flesh Morning
《清晨》
2017

Oil on canvas
布面油畫
67 x 100 cm

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供



Part of the Shadows 1
《部分陰影 1》
2017

LEGO, mannequins, working clothes, epoxy resins, asphalt paint
樂高、人體模型、工作服、環氧樹脂、瀝青
50 x 35 x 14 cm

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供



Part of the Shadows 2
《部分陰影 2》
2017

LEGO, colour box, paint tube, pen, oil painting brush, high heels, sun glasses, tablets, cosmetics,
super-light clay, epoxy resins, asphalt paint
樂高、顏料盒、顏料管、圓珠筆、油畫筆、油畫刷、高跟涼鞋、太陽鏡、藥片、化妝品、超輕粘土、環氧樹脂、瀝青
50 x 35 x 14 cm

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供

Part of the Shadows 3
《部分陰影 3》
2017

LEGO, fruit models, super-light clay, epoxy resins, asphalt paint
樂高、水果模型、超輕粘土、環氧樹脂、瀝青
50 x 35 x 14 cm

Image courtesy of Times Museum, Guangzhou
圖片由廣州時代美術館提供



There is a place with four suns in the sky - red, white, blue and yellow
目之所及

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

25.08.2016 - 17.09.2016

 Exhibition Documentation

Tropical sceneries that appear to scintillate; an amalgamation of distorted vegetables; the blurred vision of a seated mother and child - each are running explorations in Wang Zhibo's (b. 1981, China) solo exhibition at Edouard Malingue Gallery 'There is a place with four suns in the sky - red, white, blue and yellow', which takes its titular inspiration from a line in Carl Sagan's seminal 1973 book 'The Cosmic Connection: An Extraterrestrial Perspective' that relates to the spectacular cosmos. Focusing on the possible existence of more advanced civilisations and their distribution across our local galaxy as well as the universe, the text pins Wang's interest in extending space and time as far as possible whilst integrating these spectrums amidst the trivial.

A graduate from the China Academy of Art Oil Painting Department in Hangzhou, Wang treats the medium of oil on canvas as a crucial player in her aim to confound our temporal and spatial notions. Transcending traditionalism through the subject matter depicted, which is both curious and challenging, Wang channels her painting to represent the variances of our visual experiences, "similar to the reflection on the surface of water: capable of capturing the multiple manifolds of a subject." [1] What is represented is a synthesis though, a more accurate portrayal of the actual; in relation to the cosmic - a wormhole. Indeed, as described by Wang, "the variations of dots, lines, contours, paints, impasto, light rendering, colours and shadows... facilitate the poetic representation of reality." [2]

The grand panoramic work 'Rise, Fall' (2016), for example, depicts a dewy and nearly spectacular tropical landscape. Dotted by hovering spheres that in themselves resemble planets, the painterly finish hints to illusions, a magical environs, a sentiment that is heightened by the rising mist. Albeit a different subject matter, 'Summer Kitchen' (2016) extends Wang's consideration of associations. Depicting multiple vegetables including a roasted chicken, the painting at first sight appears as a classical still life of preparatory items for a meal. Upon closer inspection, however, there is a deliberate associative distortion as well as several unidentifiable objects, which consequently skew our perception. 'Swaddling' (2016) follows from this, presenting various wrapped vegetables under a ledge; recognisable items, their placement and display takes on a bodily association: hanging, balancing, piled, positioned.

Moving from environmental and domestic renderings, Wang equally presents an array of people; rather than immersing herself amidst them though, she takes an observational, anthropological stance, seemingly capturing a tribal set - indistinctly from the past, present or future - from afar, as they engage with daily activities, from washing utensils, 'Last Man' (2016), to seemingly ritualistic dancing, 'Dancing is Better' (2016). Despite these paintings' references to human presence, however, one notes that each is crucially devoid of human expression. 'Mother and Son' (2015), for example, transplants a classically religious composition. Yet, the setting is distinctly ethnic with various skulls scattered upon the floor and both figures being adorned by bead-like wooden jewellery. More importantly, whilst the mother's face is delineated, the child's is unnervingly blurred to the extent of resembling defacement. Such vigorous anonymity heightens our consciousness of how much is read through facial features, expressions, the very characteristics that distinguish each and every one of us.

Ultimately, these works present a new vein in Wang's practice, moving between time and space, challenging our understanding of what constitutes daily life. From the spaces we could inhabit, the items we may eat, to the rituals we perhaps share with others, Wang provides through her exhibition a portal into another mode of living, a fully-formed set of life, which is distinct yet not utterly dissimilar to our own. Invited voyeurism, we are urged to view, discover and understand another, which may or may not be of this world, or indeed universe.

[1] Wang Zhibo, Interview, August 2016

[2] Wang Zhibo, Interview, August 2016

似乎在閃爍的熱帶景觀；形變的蔬菜的匯總；模糊視線中相對而坐的母親和小孩；每一個作品都呈現了王之博在馬凌畫廊的個展「目之所及」中的不斷探索。展覽標題的靈感來自於Carl Sagan 1973年關於宇宙的重要著作《宇宙连接：外星球文明的探索》。書中提及更高級的文明存在於我們的星系和宇宙的可能性，使王之博對如何無限延展時間和空間又能使其與瑣碎的日常生活相結合產生了濃厚的興趣。

畢業於中國美術學院油畫系，王之博別具匠心的油畫作品模糊了我們對於空間和時間的認知。在刻畫主題上超越傳統主義既新奇又充滿挑戰，王之博的作品呈現了我們視覺經驗的變化，「正如水中的倒影：對象的多質化更容易通過繪畫來表達。」[1]繪畫再現的是一個綜合體，是一個更精準的描述，是與宇宙的互動——一個蟲洞。正如王之博自己描述的，「繪畫的點、線、勾勒、塗抹、厚砌或輕染、顏色或陰影……這些都輔助了現實的詩意再現。」[2]

大型全景作品《上升,降落》(2016)描繪了沾滿露水、幾乎壯觀的熱帶景觀。懸於半空的球體形似植物，加上虛實結合的畫法使畫面如迷霧般引人入勝，緩緩升起的霧氣更加強了這其妙的幻境。《夏季廚房》(2016)展演截然不同的主題，延伸王對種種關係的聯想。乍眼看，畫中的各式蔬菜和烤雞構成一幅關於餐前準備的靜物畫，但越仔細觀察教人不明所以的物件，我們的聯想和感知便越失真。作品《襪襪》(2016)在這方面具異曲同工之妙：各種包裹著的蔬菜或懸垂、或平衡、或堆疊，呈現出種種人形的姿態。

除了環境和居家描述，王亦關注人的百態。她沒有選擇擠身於其中，反而採取觀察者和人類學家的角度，紀錄遠方部落在過去、現在或未來的日常—例如《最後的人》(2016)中的洗滌工具和《不如跳舞》(2016)中的祭祀舞蹈。儘管王之博的一些作品似乎指向人的存在；而更細緻地觀察則會發現在這些作品中人的痕跡仍是無從尋找的。如在《母與子》(2015)中，王之博則沿襲了聖母與耶穌的構圖傳統。的確畫中的場景無疑是某個部落，地面上散落著許多頭骨，母親和兒子都佩戴著珠狀的木質裝飾。可更重要的是，畫面中藝術家勾勒了母親臉部的線條，孩子的臉卻令人惶恐地被模糊化，甚至近乎被毀了容。如此強有力的表達讓我們更清楚地意識到我們對面部特征和表情的依賴。

最後，這些作品呈現了王之博創作的脈絡，變幻在時間與空間中，挑戰我們對日常生活構成的認知。從我們居住的空間，選擇的食物，到與他人分享的習俗，王之博通過她的展覽開啟了一道通往另一種生活方式的大門，這種生活十分別緻卻又不至於與我們的生活割裂。我們熱切地渴望觀看，發現並且了解這一種可能，另一種可能並不存在與這個世界或宇宙的生活方式。

[1] 王之博,採訪,2016年8月

[2] 王之博,採訪,2016年8月





Backlit
《背光》
2016

Acrylic and oil on canvas
布面丙烯及油彩
150 x 102 cm



Untitled (Jewelry)
《無題(珠寶)》
2015

Oil on linen
亞麻布面油彩
107 x 80 cm



Family
《家庭》
2015

Oil on linen
亞麻布面油彩
158 x 170 cm



Summer Kitchen
《夏季廚房》
2016

Oil on linen
亞麻布面油彩
126 x 83 cm



Installation View
展覽現場



Ecstasy
《沉迷》
2016

Oil on linen
亞麻布面油彩
180x170 cm



Duplex (The Front)
《雙螺旋》(正面)
2016

Oil on linen, iron, Chinese blue stone
亞麻布面油彩·鐵·中國青石
Installation size 裝置尺寸: 190.5 x 92 x 86 cm
Painting size 油畫尺寸: 71 x 63 cm



Duplex (The Back)
《雙螺旋》(背面)
2016

Oil on linen, iron, Chinese blue stone
亞麻布面油彩·鐵·中國青石
Installation size 裝置尺寸: 190.5 x 92 x 86 cm
Painting size 油畫尺寸: 71 x 63 cm



Duplex (The Front)
《雙螺旋》(正面)
2016



Duplex (The Back)
《雙螺旋》(背面)
2016



Four Facts
《四個事實》
2016

Cement, steel and plastic
水泥、鋼材和塑料
Dimensions variable
尺寸可變





Dancing is Better
《不如跳舞》
2015

Oil on linen
亞麻布面油彩
78.5 x 90 cm



We leave that to the people who wear them
2015

Oil on linen
亞麻布面油彩
160 x 120 cm

The Innocent Post-Internet Anthropologist

By *Nikita Yingqian Cai*

“Every man carries within himself a world made up of all that he has seen and loved; and it is to this world that he returns, incessantly, though he may pass through and seem to inhabit a world quite foreign to it.” This quote originates from Chateaubriand’s *Voyage en Italie* (1921), which gained popularity after being referenced by Claude Lévi-Strauss *Triste Tropiques* (1955), becoming a symbol of the Romantic aesthetic. In his exotic treatise, Lévi-Strauss problematises naïve evolutionary theories by deconstructing ‘the savage mind’. This subversion and art history’s post-eurocentrism, albeit occurring independently from each other, has nevertheless synchronised in pace. A symbol of authority, the enthusiastic white scholar daringly addresses his subject ‘exoticism’ as a construct at the level of personal experiences and reflections. Now we have Wang Zhibo, trained by an orthodox Chinese art institute since an early age, at present living in the picturesque Hangzhou, as both a professional painter and mother of a two-year-old. *Vis-à-vis* her concern for the Other, the aboriginal body as well as the enigmatic tropical landscape, how do we approach the manifested associations between the world of her creation and the world we inhabit?

A graduate of the China Academy of Art’s Oil Painting Department and a recipient of the 2008 Luo Zhongli Fellowship, Wang stands out as the authority in her discipline, championed by her studious engagement with shapes and colours. How to release herself from the precepts of mind and gesture, whilst staying true to the medium itself, became her primary concern, whence emerged a pressing need for a departure point to integrate the worlds within and outside painting beyond the level of orthodox techniques. In an interview with Artron, she addresses the Internet, painting and everyday life as a circular triumvirate, “My studio is a 10-minute commute from home, which naturally provides a portal to observe the outskirts’ landscape and people. Arriving at my studio, then, I switch on my computer and the Internet transports me throughout the world. The informativeness of reality and the virtual world are thus equivalent; the subject of one’s perception is anything but one-dimensional. Painting, however, permits the most lucid understanding of my surroundings: compositions, such as gesture, context and rows of shadows, provide a point of departure in a particular moment.”^[1] If we consider early preparations and research part of the creative process inside a studio, for a post-80’s artist, the meaning of a ‘studio’ would transcend the physical dimension: whether it be a desire to explore the vastness of the world or an attempt to bring the world into one’s personal space, the execution is as ephemeral as the exact moment when one launches the Internet browser. To Wang, who has to divide her energies between work and family, the notion of a ‘studio’ furthermore implies a reevaluation of how she perceives life, work and information.

Though Wang does not seem particularly concerned with popular ‘post-Internet aesthetics’, a crude appropriation of online data and materials is nevertheless manifest in her paintings, which superimpose, contrast and coalesce images in a manner that tends on the subjective and intuitive. At first glance, a tribal family appears to take centre stage in ‘Family’ (2015): the father lovingly holds his child close whilst the mother clings to her husband – a scene that alludes to the early anthropological paradigm of documentary, simultaneously reminiscent of the leisurely confidence in Édouard Manet’s “*Le Déjeuner sur l’herbe*” (1862). Upon closer inspection, juxtaposed with the exact portrayal of these characters’ muscular shapes, skin colours and facial expressions, are the modern women practicing yoga in the background: seemingly out of place, they are imitated by a young tribal boy who wears a concealed smile. With the aid of online search engines, Wang joins the ranks of fellow conspirators of exoticism on the Internet and sketches her imaginary ‘contemporary’ tribe. Yet contrary to post-Internet aesthetics’ fast and seamless

information flow, the image Wang creates pauses in a state of suspended enunciation that escapes semiotics. Silent but inviting, it stands before the viewer and renders him at a total loss: one cannot magnify parts of the painting to scour for answers, nor can he, out of anxiety, evade the image itself. Constructed by Wang with a configuration of antitheses, the Otherness of the image’s origin and significance seems extremely foreign even to the most experienced and knowledgeable viewer.

New media’s challenge against old media has become something of a cliché. The so-called crisis of figurative expressions recurs throughout art history and suggests that the death of materiality is accelerating in face of the Internet, whilst its counterpart, Speculative Realism, continues to transcend the autonomous properties of objects: “[...] the object takes the place formerly occupied by the genius – an individual possessed by an inherent talent or ability that is not subject to educational efforts but naturally inborn, and for this reason someone who is self-reliant and free of outward relations.”^[2] Here, the object is seen as the equivalent of the genius, traditionally embodied by white male artists. Suppose the androcentric narrative of contemporary art history follows the pattern of a tale between a man and his lover, does a post-Internet female artist enjoy equality with her counterpart – or perhaps an advantage – in her engagement with objects? Maternal life is often seen as too tangibly trivial for the metaphysical issues that great artists are concerned with, yet such a life is, in fact, something that metaphysical contemplation would not address: “Work and children are the two poles of everyday life. I think my child’s birth has balanced my life, which had been, until now, relatively ‘metaphysical’. Oscillating between the tangible world of diapers, milk powder, vaccines and the world of the Internet or texts and images, the intriguing physical change engenders more persistent epiphanies during the creative process. I think it’s more fun this way. For instance, I might be dealing with the depiction of some faraway tropical fruits, when in fact I am just about to head to the supermarket in Hangzhou to get my daughter a dozen bananas. As a mother, I’ve also become more sentimental towards notions of ‘nature’ and ‘rationality’. These should translate to further materials for my paintings, and I’m curious as to how they will be manifested.”^[3] An educated mother certainly knows how to discuss the world and resolve everyday issues rationally with her repertoire. Labour coupled with the subsequent long-winded rearing process, however, continuously challenges her physicality, intellect and self-awareness. It is not the advance of the Internet that leads to Wang’s fascination with fragmented and misplaced images, but the dual identity of mother and artist which calls for a sound reconciliation between fiction and reality, life and dreams as well as work and domesticity by way of painting. From this perspective, the painterly transformation of her work since the solo exhibition ‘Standing Wave’ seems sensible: daily necessities and the body now dominate her creation, where systematic training and orthodox painting theories have since fallen apart in the face of reality.

In 2012, Wang painted a series of “elegiac” parkscapes^[4]. At once post-human, static and neutral, they “adhere to the highly disciplined tradition of painting in oil on canvas”^[5], “in contrast to the conventional woman artist’s creation.”^[6] Wang responds to such essentialist statements with her everyday wisdom, “It’s because of the tranquility of life: day by day nothing changes. And yet, there’s nothing more sophisticated than life itself, which abounds with emotions. I seek to depict life as it is. As for the opinion that I’m not a conventional female artist – I simply enjoy the making of art, and it so happens that I am a woman. I’ve

always thought that the pleasure of art lies in its ineffability; it moderates man's wisdom and amusement, and offers one an outlet to be at peace with the world." Various female characters, bodies, frugal essentials and everyday fragments have taken centre stage in Wang's paintings since 2015. It appears that she has become more domestic, but her work is, in fact, replete with depictions of foreign lands in distant fantasies: tribal dances, family rituals and breastfeeding; curious objects, head portraits, female nudes and museum displays; unknown tropical plants and exotic scenery, amongst others.

Drawing on the Renaissance paradigm of the Madonna and Child, 'Mother and Son' (2015) substitutes Mary with an African – a powerful and aesthetic people Wang never came across in her figure drawing classes at the institute. To an urban mother living in a society where maternal facilities are scarce and breastfeeding in public is a taboo, the visceral and open intimacy between a tribal mother and her child is an inviting mystique.

On the occasion of the Luo Zhongli Fellowship Ten Years Review Exhibition in 2015, Wang presented 'The Archives' (2013), which validated an anthropological cardinal point of artistic creation beyond classical painting history. "The Archives" came after 'Standing Wave'. Whilst in America, a museum tour prompted my interest in the selection, presentation and reading of anthropological objects. Equally compelling were the anonymous faces I saw back in Hangzhou's supermarkets and neighbourhoods. I wondered if their fleeting smiles, suspended in a single moment, were indeed hinting at some riveting narrative as the 'eternal smiles' in the museum did." This perfectly instantiates the distinction between art's subject and the work itself: the history of the museum is the incorporation of events or subjects into the narrative of art history at the heart of anthropology, whilst corresponding the aesthetic values of such events or objects with their creators, viewers and consumers. Unlike the museum, which is focused on expanding its collection, anthropology sees art as a system of symbols and examines, using a structuralist approach, the coding of images and how it creates meaning for their creators as well as consumers. The reconfiguration of classical museography as such becomes a constant in 'The Archives' and the works that have followed. Not only does Wang replace the Greco-Roman, Renaissance and Netherlandish bodies with that of the aboriginal and the coloured, but she also daringly incorporates caricatures of the anti-aesthetic: middle-aged women's smiles, fruits, cheap jewellery, exaggerated wigs, imitated chandeliers and rusted railings, amongst others. Her enthusiasm for the everyday is untethered by the Internet's virtual reality; out of spontaneity, she would set off to stroll around in her native Hangzhou with friends and, upon finding a scene of interest, create an outdoor studio to capture the moment with the aim to elevate its ambience and aesthetic exposure. Manifested in her numbered watercolour series (2012) are the unexpected findings of such expeditions. Returning to her studio, she does not approach the canvas right away, but rather, sits at her computer and looks through the various images collected from the Internet. The hard drive does not make any differentiation between the pictures collected online and in reality, but this equality in power is, perhaps, a mirage at best.

In 'Overtone' (2012), the foliage's astute exposure, perspective and shapes in juxtaposition with the muddled foreground hint at a certain composition that Wang would retain in her later work, which pertains to a careful arrangement of nuanced crudeness and subtlety: as though the artist, having perfected the depiction of a favoured subject, was roused from her obsession with details, thus put all efforts on pause. In the new work 'Untitled (Still Life)' (2016), two indistinct Eskimos (perhaps, or perhaps not) lean against

depiction of a favoured subject, was roused from her obsession with details, and thus puts all efforts on pause. In the new work 'Untitled (Still Life)' (2016), two indistinct Eskimos (perhaps, or perhaps not) lean against the wall: the one on the left cocoons in furs (or a synthetic fur coat?) whilst his/her companion sits watchfully, composed despite the scant nylon coat. To Wang, impeccable harmony in a two-dimensional image is nowhere near as important as the ambition to depict Eskimos and experiment with contrasting textures. What is to the viewer a game of logic and narrative may not necessarily be what an artist deploys; the path that Wang pursues is a third dimension beyond 'good painting' and 'bad painting': absurdism disguised in classical techniques and images. At first glance, they translate a sense of stasis and order, yet reveal a plentitude of self-contradictions upon closer inspection. To Wang, everyday life and the canvas are both metaphors for an open field: "I think I am correct in saying that one of my working methods is similar to that of an anthropologist. Like him or her, I engage in on-the-spot investigation. The difference between us, though is that I do not need to leave China and live in a different place with an unknown culture and nation for an extended period of time. I can investigate through travelling as well as learning from pictures and words found on the Internet and in books. I can then combine these findings with elements from my daily life, which is interesting enough, I think. I believe that the traces and details of daily life are as central to the system of human culture as the original social tools, ornamentations and architectural styles researched by anthropologists. Most important is the relationship between these traces and details, which can be traced meaningfully in time and space, where time refers to the past and now, and space refers to the here and elsewhere."^[7]

^[1] Liu, Qian. (2015). "Wang Zhibo: In Search of Life's Fragmented Encounter with Faraway Places." Luo Zhongli Fellowship 10th Anniversary Interview Series. Artron. <http://news.artron.net/20151126/n795846.html>

^[2] Heidenreich, Stefan. "Freeportism as Style and Ideology: Post-Internet and Speculative Realism, Part II." e-flux Journal #73. <http://www.e-flux.com/journal/freeportism-as-style-and-ideology-post-internet-and-speculative-realism-part-ii/>

^[3] Liu, loc. cit.

^[4] Hill, Katie. (2013). "The Elegiac Parksapes of Wang Zhibo." Wang Zhibo: Standing Wave. 2013. Hong Kong: Edouard Malingue Gallery. 43.

^[5] ibid.

^[6] Liu, loc. cit.

^[7] Carter, Curtis L. (2013). "Standing Wave." Wang Zhibo: Standing Wave. 2013. Hong Kong: Edouard Malingue Gallery. 13.

後網絡時代天真的人類學家

蔡影茜著

「每一個人身上都拖着一個世界，由他所見過、愛過的一切所組成的世界，即使他看起來是在另外一個不同的世界裏旅行、生活，他仍然不停地回到他身上所拖帶着的那個世界去」。這段話源自夏多布里昂的《意大利之旅》，因為被列維-斯特勞斯引述於他最具群眾基礎的人類學著作《優鬱的熱帶》而廣為人知，更成為某種小清新式的浪漫主義前兆。正是在這本讀起來尤為輕鬆，甚至帶點異國情調的人類學經典裏，列維-斯特勞斯通過對「野蠻心靈」神成分的結構分析，對天真的、進化論式的人類學觀點提出了質疑。這一挑戰和改變，與藝術史當中的「去西方中心主義化」即使不是同期發生的，也是共生共進的。一位權威的、男性白人人類學學者對於異國文化充滿熱情，並毫不畏言於所研究的他者世界在某程度上被自身的經驗所映照和「污染」；那麼，一位從青春期開始就接受中國純正美術學院教育，如今生活在風景如畫的最美城市杭州，主要以繪畫為創作媒介的藝術家——她的另一重身份是每天在畫室的8小時工作和照顧孩子的8小時工作之間穿梭的2歲孩子的母親——對他者文化、土著人種的身體和神秘的熱帶景色着了迷，並熱切地在畫布上再現這好奇和執迷，我們又該如何理她畫布上的世界與我們身處的世界之間的關係？

王之博畢業於中國美術學院油畫系研究生院，同時也是2008年羅中立獎學金的獲得者——這種藝術圈中的學霸級履歷是建立在數千小時的美院造型、色彩課的基礎之上的，如何擺脫心和手的戒律，同時又不摒棄繪畫這一媒介，成為王之博職業藝術家生涯要解決的首要問題。她逼切地需要在美院油畫系教育所塑造的技法之外，找到一個將繪畫與畫框之外的世界聯繫起來的出發點。在接受雅昌藝術網採訪時，王之博將網絡、繪畫和日常生活，視作三位一體的循環：「我的家離工作室大概10分鐘的車程，每天大部分時間我在這段時空中往返，每天接觸的就是杭州一個城鄉結合部的景致和人物。到了工作室打開電腦，上了互聯網我就到了世界各處。對我來說，生活的實在界和虛擬世界提供的信息含量是同等的。所以對我來說一個能清楚感知的對象是有限的，或者是無法被單向度的理解和描繪的，但是繪畫能幫助我達到盡可能清晰傳達我對周圍事物的理解。它們的組合，或者一個姿勢和背景的關聯，或者是一排網狀的陰影會讓我在某一時刻找到那個觸發點。」^[1]如果說工作室中的創作皆段也包含了前期的準備和研究，那麼對一個80後藝術家來說，「工作室」的涵義已經超出了傳統意義上的物理空間，「世界這麼大，我要去看看」和讓世界「跳到我碗里來」不過是點開瀏覽器的一瞬，「工作室」對需要在工作 and 家庭間平衡的王之博而言，更意味着對自己的生活、工作時間和信息感知方式的重新分配。

王之博並不一定對時下流行的「後網絡美學」有着特別強烈的興趣，但對由網絡所收集到的數據和材料的素人式挪用，還是出現在了她的畫布上，圖像被以主觀的、去邏輯化的方式重疊、並置和糅合起來。初看之下，《家庭》(Family, 2015)的畫面主題似乎是某個原始部落家庭，父親慈愛地將孩子擁入懷中，母親則甜蜜地依偎着丈夫，從構圖上可以辨別出早期人類學田野考察的紀實照片范式。但整個畫面並無蠻荒之感，部落家庭成員的姿態自信休閒，有如一個中產階級核心家庭到了野外郊游，男人和女人豎腿的方式，以及鋪在他們身後地面上的白色襯墊布，甚至令人想到了《草地上的午餐》。前景人物的肌肉形態、皮膚顏色和面部神態精準明確，左後方的幾位正在練瑜伽的都市女性卻被「草草」地安插在了荒地裏，右側年紀稍長的部落男孩臉上的微笑若隱若現，他的「單腿站立抱膝」似乎是對都市瑜伽運動的戲仿。通過搜索引擎的幫助，王之博對自己想像中的「當代」部落景象進行了任意寫生——既然網絡世界上，人人都是異國情調的共謀者——她甚至沒必要再對之加以掩飾。然而與後網絡美學快速、平滑、無障礙的信息影像之流相比，王之博的畫面是凝固的，欲言又止的圖像很難被快速連成一條有意義的符號鏈，它靜立在人們面前，反復地發出邀請，每一次觀看都令人無所適從：我們無法將一幅繪畫的局部無限放大以尋求答案，亦無法因不安而快速翻閱或刪除這些圖像，即使對一個具備相應經驗和知識的觀眾而言，圖像的出處及其意義還是因為藝術家心、手、眼的過濾和處理而變得陌生化了。

新媒介對舊媒介的挑戰已經是一種老生常談，所謂繪畫的危機以輪迴的方式在藝術史上反復出現，面對網絡，任何媒介的物質性都在加速死亡，而與之相對應的思辨實在論 (Speculative Realism) 卻將物的自在屬性進一步推向極致：「物替代了原為天才所佔據的地位——這位天才是由其內在的天賦和能力所定義的個體，其天賦與生俱來，與教育無關，他(它)完全地獨立於任何外界關係。」^[2]在這裡，物被等同於原來由男性白人藝術家所主導的天才位置，如果說「某某和他的情人」等故事充斥在男性中心主義的現代藝術史敘事當中，那麼後網絡時代的女性藝術家在與物的對話和競賽中，是否有著與男性藝術家平等，甚至更大的優勢呢？母親的生活往往被認為太過瑣碎實在，而無法應對或處理那些偉大藝術家的形而上問題，然而一位母親的日常卻是形而上學的思考所不願觸及的：「工作和孩子是生活的兩極。我覺得她的出生很好的平衡了我的生活。我原來大部分時間都活的比較『形而上』。從孩子的尿片、奶粉和打疫苗的實在界出來再一頭扎進網絡或者文字圖片世界會有奇妙的物理變化時刻，頓悟的時刻在創作過程中更加頻繁的發生。我覺得更好玩了。比如我在處理遙遠的熱帶水果的問題，現實中我就需要去處在溫帶的保持恆溫的杭州超市為她買一打香蕉。然後做了母親也會對被一直被理解和闡釋的『天性』和『理性』會有特別的感觸，這些應該都會出現在畫面中，我也好奇會以什麼方式出現。」^[3]一位受過高等教育的母親當然知道如何理性化地認識世界並解決生活中的實際問題，然而生育的過程及其後的漫長撫育階段卻不停地挑戰和重新塑造著母親的體能、智力和自我認知。並非是網絡的高度發達令王之博對破碎、錯置的圖像深深著迷，而是藝術家和母親的雙重身份迫使她在這種碎片化的生活中通過繪畫尋求虛構和實在、現實和理想、工作和生活間更加切實有力的和解。以這樣的角度去理解王之博在個展「駐波」之後在創作上的轉變，就合情合理多了。材米油鹽和身體，進駐了她的創作，她曾經接受的系統化學院教育和傳統繪畫理論，在現實面前變得無法連貫了。

王之博在2012年前後畫了大量「輓歌式」^[4]的都市園林，這些園林是後人類式的，畫面靜默、嚴肅、中性化，「堅守著嚴格的傳統油畫技法」^[5]，被認為「不像一位女藝術家的創作」^[6]。王之博用她的生活智慧回應了這關於女性藝術家的本質主義觀點：「其實是因為生活很平靜，看起來每天都差不多，每天日子還是這麼過，但是又沒有什麼東西比生活更複雜了，所有五味雜陳都被抹平在裡面。我希望畫就像生活一樣，這是我的目標。不像女藝術家這個問題我不好回答，我喜歡琢磨做作品這件事兒，然後剛好我是個女的呵呵。總覺得藝術好玩之處在於它的無法界定，它為人類的智慧和趣味找到了緩沖地帶，找到和現實和平共處的方式。」在2015年起創作一系列作品中，各種各樣的女性形象、身體、廉價生活用品和日常碎片出现在了王之博的畫面上，表面上看來，她似乎變得「女性化」了。然而這位成為了母親的「主婦」，卻不安分地在畫面上投射著各種與現實生活無關的、遙遠而陌生的他者世界——土著部落的舞蹈、家庭祭祀、母親哺育孩子的畫面；莫名其妙的靜物、頭像、女性裸體和博物館陳設；地理位置不明的熱帶植物和異國風景……《母與子》(2015) 參照了文藝復興時期經典的「抱子聖母」構圖，但聖母聖子的身體卻被地轉換成了非洲人體。這些充滿力量和美感的異族人體恰恰是王之博在美術學院的人體寫生課中沒有機會接觸到的——可以想見，在一個母嬰公共設施嚴重缺乏，卻又將公開哺乳視作禁忌的社會裡，部落母親和她孩子的身體間的這種親密、本能而自由的關係，對每一位生活在都市並有過哺乳經驗的母親都有著神秘的吸引力。

王之博在羅中立獎學金十週年邀請展上展出了2013年的《檔案館》，從這幅作品開始，她確認了古典繪畫史之外的人類學創作支點。「《檔案館》是我在《駐波》之後的作品，當初的出發點是我在美國逛博物館群時得到的想法，好奇這些代表人類文明的物品是如何被選擇，被呈現和被理解的，而我在杭州逛超市和小區時遇見的大叔大媽或者同齡人的肖像是否具有同等的力量。他或她臉上這一刻的微笑和博物館裡‘永恆的微笑’是否存在著一種迷人的遭遇。」王之博在這裡一針見血的指出了藝術對象和藝術作品的區分，博物館的歷史就是將事物或對象納入人類中心的藝術史敘述當中，並將物品或對象的審美價值

與它的製造者、觀賞者和消費者對應起來。與急於把萬事萬物收入囊中的博物館相比，人類學將藝術視為像徵系統，用一種結構性的方式研究圖像如何被編碼，以及如何對其製造者和消費者產生意義。對古典博物館陳列秩序的重新審視和置換，在《檔案館》後及2016年的一系列新作中，成為一個常量。不僅希臘羅馬式的、文藝復興式的、尼德蘭畫派式的形體被大量置換成土著及有色人種的身體，王之博更肆無忌憚地將大媽的微笑、恆溫的水果、廉價的珠簾、誇張的假髮、山寨的吊燈、生鏽的欄杆等無審美價值之物攬入畫中。她對日常事物的喜愛並不受網絡虛擬世界的限制，興之所至，會跳上一輛破舊小巴，帶上幾位朋友，扛著相機到杭州的大街小巷上掃蕩。在發現自己感興趣的事物之後，又為它們打上背景布，營造出提升古典氣氛和審美屬性的光線，並將場景拍攝成照片。她在2012年創作的一系列以數字命名的小幅畫作，就是這種「掃街」行動在紙本上的體現。從生活和大街回到工作室中的王之博並沒有馬上走向畫布，而是在電腦前坐下，翻看在網絡上收集的各種各樣的圖片素材——來自網絡的圖像和取自現實的圖片在電腦硬盤中的地位完全是平等的，不過這種平等很可能是一種假象。

在2012年創作的《陪音》裡，前景花壇欄杆精確的光線、透視和造型，與後景大樹下方突如其來的平塗就已經暗示了王之博刻意保留的畫面秩序，這種秩序除了構圖上規劃，主要是通過對細部處理的粗疏和細緻程度的差異來顯示的：彷彿是一位本來全神貫注地準備將毛髮、織物、光線、形體等畫面細節繪畫至盡善盡美的藝術家，卻在畫完自己偏愛的題材和對象之後，突然「放棄」了努力。新作中畫幅最小的《無題（靜物）》上，兩個愛斯基摩人（也可能不是）倚坐在牆壁上，面部模糊不清，左邊的一位裹著皮毛（或者是人造皮毛？），似因寒冷而蜷縮著身體，右邊的一位淡定地拿著一桿弓，外套的質地類似於超市裡的尼龍雞毛掸。對王之博而言，繪畫愛斯基摩人的新奇感，和希望在畫面上試驗皮毛和尼龍質地對比的野心，遠比創造一個完美平衡的二維畫面重要。邏輯與敘事是觀者的遊戲，卻並不一定是創作者的道具，王之博尋求的是在「好畫」和「壞畫」之外的第三條道路：將荒誕隱藏在貌似古典的技法和圖像之後，畫面乍一看來是穩定的、秩序井然的，越細看卻越發矛盾百出——而畫布和生活，都是王之博的田野：「我相信我作畫的其中一種方式與人類學者的研究方法極為相似，那就是實地考察。唯一不同之處：我不用長期居住在一些陌生的文化及國家裡。我可以四處遨遊，又可在互聯網上及書籍中涉獵圖像與文字，沒有影響到自己的日常生活，從中發現自己日常生活的種種痕跡及細節，原來早已存在於人類文化系統之中，就像原始的社交工具及裝飾品，又或是人類學家所探討的建築風格。最關鍵的是，這些痕跡及細節之間的微妙關係，可以經時間及空間的改變而更具意義。時間是指過去及現在，而空間則是這裡與別處。」^[7]

^[1]劉倩，《王之博：尋找遙遠事物和現實事物之間碎片性的相遇》，羅中立獎學金十週年系列採訪，雅昌藝術網專稿：<http://news.arttron.net/20151126/n795846.html>

^[2]Stefan Heidenreich, 「Freeportism as Style and Ideology: Post-Internet and Speculative Realism I」 (自由港主義作為風格和意識形態：後網絡和思辨實在論), e-flux Journal #73, <http://www.e-flux.com/journal/freeportism-as-style-and-ideology-post-internet-and-speculative-realism-part-ii/>, 引文為筆者自譯

^[3]同i

^[4]凱蒂·希爾博士，《王之博的輓歌式園林景色》，王之博“駐波”展覽畫冊，P39，2013年馬凌畫廊出版

^[5]同上

^[6]同i

^[7]柯蒂斯 L.卡特，《巨浪高企的靜止》，王之博「駐波」展覽畫冊，P9，2013年馬凌畫廊出版





Rise, Fall
《上升·降落》
2016

Oil on canvas
布面油画
190 x 290 cm



Swaddling
《襁褓》
2016

Oil on linen
亞麻布面油彩
210 x 170 cm



Untitled (Still Life)
《無題 (靜物)》
2016

Oil on linen
亞麻布面油彩
40 x 40 cm



Prayer
《祈禱者》
2016

Oil on linen
亞麻布面油彩
115 x 80 cm

The Last Man
《最後的人》
2015

Oil on linen
亞麻布面油彩
110 x 105 cm



Mother and Son
《母與子》
2015

Oil on linen
亞麻布面油彩
160 x 107 cm



Standing Wave
駐波

The Armory Show, Edouard Malingue Gallery, Booth 832, Pier 94, New York, U.S.A.
軍械庫藝博會, 馬凌畫廊, 832展位, 美國紐約 94號碼頭

22.02.2013 - 26.02.2013

Edouard Malingue Gallery is pleased to present at The Armory Show 2013 a solo exhibition of Wang Zhibo (b. 1981), a highly talented contemporary female Chinese oil painter who lives in Hangzhou, China. The exhibition marks Wang Zhibo's first show in New York and introduces Edouard Malingue Gallery and its dedication to exhibiting established as well as emerging artists with a multicultural perspective.

Wang Zhibo's solo exhibition entitled 'Standing Wave' features a series of thirteen new works, which capture that moment of stillness when two waves of equal but opposite forces meet (Dr. Curtis Carter, *Standing Wave*, 2013). This split moment is recreated by the careful depiction of external spaces, which similar to an anthropologist, Wang has observed in great detail throughout her daily life. In this series, Wang focuses on the cacophony created by renaissance-esque park fountains and new hotel lobbies being built in historical Western styles in contrastingly Chinese locations.

Through her textural painterly technique and selection of subtle tones, Wang imbues her juxtapositions of equal but opposite cultural forces with a running sense of nostalgia, beauty and darkness. Devoid of human presence, the spaces at first appear common, yet, as the viewer is drawn in by their private sphere, it emerges that each painting possesses an illogical geography. Wang's paintings therefore blend the familiar with the imaginary, and through their intricacy, remind us to slow down and take a more minute and up-close view of China, "an external image, that may otherwise be ignored". (Dr. Katie Hill, *The Elegiac Parkscapes of Wang Zhibo*, 2013).

馬凌畫廊將於紐約年度藝術盛事「軍械庫藝博會」(Armory Show 2013)中,舉行中國當代藝術新秀王之博個展,並於2月22至26日在香港率先展出當中精彩作品。王之博生於1981年並居於杭州,她才華橫溢,作品於近年歐洲及亞洲多場展覽中亮相,廣受好評,本次正是她首場美洲個人展覽。

本次題為《駐波》的王之博個展將呈獻十三幅新作。王之博對細節的觸覺特別敏銳,對日常生活觀察入微。在這系列作品中,她以獨特視覺元素,勾勒出具文藝復興味道的公園噴泉、仿古典西方風格的酒店大堂,與它們置身之中國環境互不融合的景象,產生出雜音一樣的不協調效果。整體而言,藝術家透過細緻描繪外在空間,捕捉兩股均勢卻對立的力量在相碰時之瞬間景況。

透過極富肌理與質感的畫法、隱約的用色,在王之博筆下,當那兩股均等卻相反的文化力量並存時,總是滲透出一種懷舊、華美而深沉黑暗的氛圍。畫面寂靜且空無一人,乍看之下毫不起眼;但每幅畫內隱藏的,其實是不合邏輯的佈局與秘境。王之博把想像與虛構,混入熟悉的景象內,營造出令人困惑的狀況,引起觀者思考卻不得其解。正是透過這過程,王之博的作品提醒我們應停步下來,更慎密地仔細觀察中國的景象。



Untitled (Backyard)
《無題(後園)》
2012

Oil on canvas
布面油畫
135.5 x 155.5 cm



Artificial Twilight
《人造黄昏》
2012

Oil on canvas
布面油畫
215 x 180 cm



Untitled (Festival)
《無題(節日)》
2012

Oil on canvas
布面油畫
138 x 180 cm



Three Setbacks
《三個挫折》
2012

Oil on canvas
布面油畫
117 x 84.5 cm



Untitled (Springs)
《無題(泉)》
2012

Oil on canvas
布面油畫
112.5 x 150 cm



Untitled (Springs II)
《無題(泉 II)》
2012

Oil on canvas
布面油畫
151 x 180 cm



We just love beautiful views
《我們只是愛美景》
2012

Oil on canvas
布面油畫
80 x 96 cm



Stones
《石頭》
2012

Oil on canvas
布面油畫
200 x 250 cm

Red Fault
《紅色故障》
2012

Oil on canvas
布面油畫
130 x 92 cm





Bases
《基座》
2012

Oil on canvas
布面油畫
150 x 200 cm



Spectacle
《景观》
2012

Oil on canvas
布面油画
150 x 180 cm



Green Fault
《綠色故障》
2012

Oil on canvas
布面油畫
157 x 180 cm



Cold Pastoral
《冷的田園詩》
2012

Oil on canvas
布面油畫
89 x 117 cm



Overtones
《陪音》
2012

Oil on canvas
布面油畫
84.5 x 121 cm

Other Works
其他作品



Hocus Pocus
《騙局》
2015

Oil on canvas
布面油畫
135 x 180 cm



Time Traveler
《時間旅行者》
2015

Oil on canvas (Diptych)
布面油畫 (雙聯畫)
135 x 500 cm



Mead's Dilemma
《米德的困惑》
2015

Oil on canvas
布面油畫
150 x 190 cm



The Archives
《檔案館》
2013

Oil on linen
亞麻布面油彩
125 x 190 cm



Tristes Tropiques II
《憂郁的熱帶 II》
2012-2015

Oil on canvas
布面油畫
90 x 230 cm

Archives II
《檔案館 II》
2014-2015

Oil on linen
亞麻布面油彩
160 x 107 cm



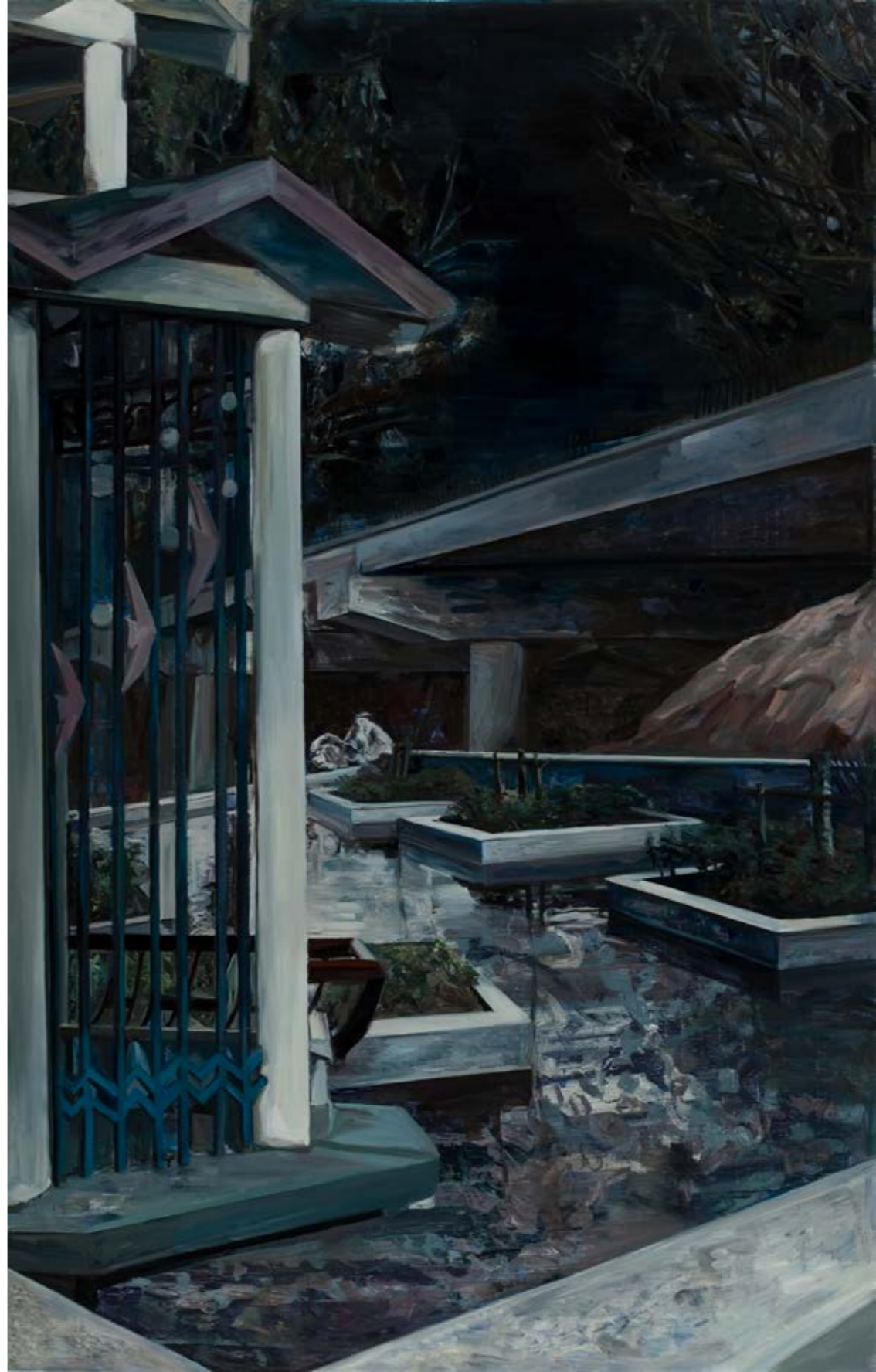


Tristes Tropiques III
《憂郁的熱帶 III》
2012-2015

Oil on canvas
布面油畫
90 x 230 cm

Four and two thirds
《四又三分之二》
2012-2015

Oil on linen
亞麻布面油彩
187 x 118 cm





Garden
《花園》
2013

Oil on linen
亞麻布面油彩
150 x 200 cm



Untitled
《無題》
2012

Acrylic on canvas
布面丙烯
41x 29 cm



Jungle
《丛林》
2012

Acrylic on canvas
布面丙烯
157 x 180 cm



Tristes tropiques I
《憂郁的熱帶 I》
2011

Oil on canvas
布面油畫
130 x 160 cm



A mystery that cannot be explained 1
《自然無法解釋的謎 1》
2011

Oil on canvas
布面油畫
215 x 150 cm

Ambiguity of time and space in Wang Zhibo's painting

By Ricko Leung

With her 'anthropologist' approach of collecting quotidian fragments of life Wang Zhibo believes in the pleasure and ineffability of art.

Wang Zhibo paintings are puzzling. They make people ponder and wonder, drawing them to think and imagine, while feeling a bit confused. The surreal juxtaposition of objects and body parts in her paintings is on one hand almost disturbing, but harmonious on the other— urging one to search for meaning or links among those seemingly random subjects, as well as their hints on the ambiguous time and space.

THE 'ANTHROPOLOGIST' APPROACH

Wang Zhibo once stated that one of her working methods is similar to that of an anthropologist. When asked why, she replied: "In my imagination, digging up clay artefacts from primitive tribes in some part of the world can be in some ways similar to me walking into a vintage store in Berlin to discover a tooth-brushing cup without any trademarks or origin. If one of the anthropologist's working methods is field study, then it seems there are even more mysterious and unknown corners on the internet; and these not-yet-solved enigmas are exactly the starting points of my work."

We do not know if all anthropologists like this comparison, but one can appreciate the emphasis of this approach on the act of observing, exploring, discovering, collecting and investigating. The clay artefacts are as important for an anthropologist as images are for an artist like Wang Zhibo. She explains: "I am curious about the power of images in conserving and transmitting messages... And then in the painting process, the power of these images may disappear or transform into an explosion of passionate light and colours; and this stage of transformation should be regarded as the power of painting."

Performing these "anthropologist's acts" through travelling as well as learning from pictures and words found on the Internet and books, the artist later combines these findings with elements from her daily life. "I believe that the traces and details of daily life are as central to the system of human culture as the original social tools, ornamentations and architectural styles researched by anthropologists. Most important is the relationship between these traces and details, which can be traced meaningfully in time and space, where time refers to the past and now, and space refers to the here and elsewhere." Wang Zhibo once noted¹. Yes, time and space is the main field of study of this anthropologist-minded artist.

DISTORTION OF TIME AND SPACE

More accurately, the distortion of time and space is the main thread that runs through Wang Zhibo's art. In *Untitled (Springs)* (2012), artificial fountain structures are placed in a natural landscape. A part of tropical

forest in *Rise, Fall* (2016) is juxtaposed onto some white and grey shades in the background, resembling snow mountain while planet-like spheres are falling. One can also see feet and fruits unsettlingly put together in the composition of *Untitled* (2018). Wang Zhibo claims: "I try to explore the tangibility and complexity with the distortion of time and space."

Can it perhaps remind us of Paul Gauguin's playing with the ambiguity of space? For instance, in *Family* (2015), a tribal family co-exists with some people practising yoga — one may recall Paul Gauguin's *Arearea* (1892), in which the background is composed of ambiguous space and mysterious, religious figures. Similar ambiguity or even distortion of space can also be seen in works by Francis Bacon, or more lately, Jonas Wood. These artists confound our temporal and spatial notions as well as our rational and analytical understanding of objects. Wang Zhibo explains: "Objects cannot exist on their own, being free from space and time. This is what I conceived as the 'temperature' of objects that are given by their situations. Such states of objects emerging with their situation are what I wish to keep, also representing the feelings that are infused within them. I call this process the 'sketching of the objects'." Perhaps all these modern and contemporary artists are just trying to capture certain sentiments and temperature that are contained during an instant. Zhibo then described herself as follows: "I am a complex creature, and at the same time the subjects under my brush are also a compound; I realise that I am not able to simplify them. I am just a capturer." The result is a kind of otherness in her paintings— an otherness so well staged so to intrigue the most versed viewer.

THE ETERNAL INTEREST IN THE BODY

From Michelangelo to Henri Matisse to Francis Bacon, there has always been an incessant interest in the human body among many artists — Wang Zhibo is certainly one of them. This cannot be more directly seen by looking at *Female! (Self-portrait)* (2018). Instead of painting her own face, in which the main subject is a gorilla and a strong and muscular body that is other than hers.

Most interestingly, bodily forms can be seen even in her still-life paintings, such as the deliberate associative distortion of some unidentifiable objects in *Summer Kitchen* (2016) and the apparent bodily association with the various wrapped vegetables in *Swaddling* (2016). The unreal placements and intentionally distorted proportion of food and objects in both *Hocus Pocus* (2015) and *Mead's Dilemma* (2015) can hardly escape one's attention and imagination of body parts— there is no lack of symbolism here.

¹Nikita Yingqian Cai, "The Innocent Post-Internet Anthropologist", 2014. November 26, 2020

Wang Zhibo's Narrative of the Detail

By Valentina Locatelli

Wang Zhibo belongs to a generation of young artists demonstrating a strong interest in working with more traditional artistic genres and techniques. Born in 1981 in Wenzhou, Zhejiang Province, Wang draws and paints in a realist manner, indebted to Soviet socialist realism as much as it is to the Chinese tradition of the gongbi court paintings,^[1] whilst equally deriving inspiration from the Italian Renaissance, early French Impressionism and American New Realism, as well as from more recent international artistic trends.^[2] For Wang, like some of her peers, the real artistic challenge does not reside in inventing a new form of art making – in her opinion “all types of artistic medium are aging together” – but rather in finding a contemporary manner of accessing drawing and painting (her preferred tools), which are emotionally and culturally charged mediums. She achieves this goal through self-reflection, balancing her “Chineseness” with the impulses of Western art brought through by globalisation. Yet, if the scrutiny of her own practice is key to understanding Wang's work, her identity as a young Chinese woman, who is part of a boundless and expanding human network, is as essential.

Chinese painting is said to have been invented by a woman, Guo Shou, the sister of the emperor Shun.^[3] Despite these noble and legendary roots, women artists have been almost entirely unaccounted for or, at best, underrepresented in the history of Chinese art from the times of dynastic rule till the last decades of the 20th century. After the establishment of the People's Republic of China in 1949 until the end of the Mao Zedong period (1976), female identity was overlooked, buried behind the ideals of social equality in a system that accorded women the same rights as men, but also requested from them the same amount of work and social responsibilities, denying their physical and psychological differences. Chinese women were expected to be holding up “half the sky”. The cost they paid for this supposed social equality was the loss of (and alienation from) their true gender identity.

^[1] I am grateful to Wang Zhibo for key inputs and insights into her work, which she shared with me upon the occasion of an interview conducted over email between November and December 2016. If not indicated otherwise, all quotes by Wang reported in this article refer to this exchange. Gongbi is a traditional technique of realist Chinese painting characterised by the use of precise and meticulously applied brushstrokes used to render details with maximal precision.

^[2] When asked which artists she would absolutely want to include in her art collection if she could create one, Wang named Thomas Schütte and Maria Lassnig. She admires them for their ability to express through their work both themselves and the development of art history.

^[3] Gou Shou is mentioned as the “Ancestor of painting” and documented in a number of official historical accounts, such as *Shiben zuopian*, *Huashi huiyao*, *Shuchen*, and *Hanshu gujin renbiao*, cfr. Jia Fangzhou, “Chinese Women Artists of the 20th Century”, in Chris Werner, Qui Ping and Marianne Pitzen, eds, *Die Hälfte des Himmels. Chinesische Künstlerinnen der Gegenwart / Half of the Sky. Contemporary Chinese Women Artists*, exh. cat., Frauenmuseum Bonn, 1998–99 (Publishing House Frauen Museum, Bonn 1998), pp. 160–63, here p. 160.

Under such challenging circumstances it is not surprising that painting and sculpture, the so-called “high arts”, were not practiced by women until the end of the 1980s and 1990s.^[4] Even the 85 New Wave^[5] was clearly male dominated and driven by the political agenda that informed the democratic student movement. After the Tiananmen Square crackdown of 1989 this phase of idealism and pluralism came to an abrupt end. It was followed by a tendency to withdraw from politics and to explore individuality and personal daily experiences.^[6] It is in the wave of this more intimate approach to art making that Chinese women artists began to reflect on gender issues or simply to look at the world from their female standpoint, using a language capable of representing their nature. This meant a rediscovery of the body, of topics such as sexuality and human relations. In China, women artists started to orient their attention towards alternative or more unconventional art forms, less tainted by the language of patriarchy and power. More recently, however, some of them have returned to painting^[7] as a medium capable of renovating itself and rejecting its traditional heroic meaning. Wang Zhibo has embraced this approach. Even if she declares not to be consciously seeking to investigate the question of gender and identity in her work, she acknowledges that “this is something that comes about naturally.” As she observes: “when thinking about the structure of a piece, perhaps I am relatively emotional, but this is my trait - it's not something that I want to escape. There aren't any topics that I insist on talking about because I'm a female artist. And there also aren't any topics that I can't talk about because I'm a female artist.” Wang feels “lucky” that “gender equality has been implemented” in contemporary China. Rather than focusing on social issues, she is free to address ideas of equality and cooperation that are transversal to gender, geography and time from a poetic perspective and without any political agenda.

On the occasion of the 2013 New York Armory Show Wang presented 13 paintings featuring unexpected encounters between natural and architectural environments.^[8] These imaginary spaces are completely

^[4]On the development of art by women during the first two decades after the end of the People's Republic of China see Andreas Schmid, “The great break up. Development and tendencies 1978–1988”, in *ibid.*, pp. 174–78, here p. 174.

^[5]The 85 New Wave was a nationwide avant-garde movement that emerged in China in the mid-1980s as a result of the free circulation of information and the discussion generated by the liberal ideas penetrating the country from different sources.

^[6]Schmid, 1998, as note 4, p. 176.

^[7]This inversion tendency is not only true for China. On this regard see Linda Nochlin, “Women Artists Then and Now: Painting, Sculpture, and the Image of the Self”, in Maura Reilly and Nochlin, *Global Feminisms. New Directions in Contemporary Art*, exh. cat., Brooklyn Museum and Davis Museum and Cultural Center, Wellesley College, 2007 (Merrell, London, 2007), pp. 47–69, here p. 48.

^[8]See Wang Zhibo. *Standing Wave*, exh. cat., Edouard Malingue Gallery, Hong Kong und New York, 2013 (Edouard Malingue Gallery, Hong Kong, 2013).

depopulated and convey a sense of stillness generated by the tension of opposing forces.^[9] Since 2015 the human figure and fragments of daily life have conversely emerged as the main protagonists of the artist's work. For the exhibition ‘There is a Place with Four Suns in the Sky – Red, White, Blue and Yellow’ at Edouard Malingue Gallery in Hong Kong^[10] Wang presented 12 works which reflect on the extension of space and time. This enigmatic title was borrowed from Carl Sagan's 1973 book *The Cosmic Connection: An Extraterrestrial Perspective*. In the book, the corresponding passage ends with the author's pondering regards the possibility of another place existing beyond our universe.^[11] What universe is Wang referring to in her work? What is our universe? Are we all not trapped in our own universes, wishing to escape from them through knowledge of the “other”? Is this not what we are looking for when we read a book, surf the Internet, or travel? Other places, other people, other traditions? Speaking of the works she created in preparation for this exhibition, Wang pointed out: “I want to expand space and time as much as possible [...] zoom out as much as possible. Things that are far away could be closely related to us; things that are physically close could be unfamiliar, that is why I want to mingle time and space in my work.”^[12]

A graduate from the China Academy of Art Oil Painting Department in Hangzhou, Wang has committed herself to the “little” rather than the “grand” narratives. Her landscapes, still-lives and figurative works are painted from photographs or subjects in front of her. They are also collages of her memories. And if the sources of her inspiration are both the Internet, films and magazines or real objects, places and people, the sense of beauty she breathes into them springs directly out of her imagination, enhanced by her savvy use of colours and chiaroscuro effects. One look at Wang's paintings is enough to recognise that this talented artist has made draftsmanship and technical skills the departing point for a work that is as fresh and contemporary as it is indebted to history and tradition. She has specialised in an ironic and anti-heroic, yet sublime and disturbing, representation of modern China and its ambivalences.^[13] Out of her canvases emanates a deep respect for the traditions of the East and the West. At the same time, they demonstrate the refreshing ability to laugh at their idiosyncrasies. In Wang's world Mickey Mouse, the icon of American pop culture, does not stand out as an odd element among a presentation of archaeological items which are maybe evocative of the five continents (‘Ecstasy’, 2016). Why should it?

^[9]Wang Zhibo in Curtis L. Carter, “Standing Wave”, in *ibid.*, pp. 14–17, here p. 14, p. 15.

^[10]The show was on view in Hong Kong between August 24 and September 14, 2016.

^[11]There are, perhaps, places outside of our universe.”, Carl Sagan, *Cosmic Connection: An Extraterrestrial Perspective* (Cambridge University Press, 1973).

^[12]Wang Zhibo, from an interview realized on the occasion of the exhibition Wang Zhibo: There is a Place with Four Suns in the Sky – Red, White, Blue and Yellow (Edouard Malingue Gallery, 2016), video, 4:00 min.

^[13]On this aspect see Luise Guest, “Wang Zhibo. Dystopian Visions”, in *Half the Sky: Conversations with Women Artists in China* (Piper Press, Dawes Point, N.S.W, 2016), pp. 128–132, here p. 128.

Wang describes her practice as that of an anthropologist who does not need to carry out an “on-the-spot investigation”^[14] but can rather learn from different sources and her daily life. As she explains: “I believe that the traces and details of daily life are as central to the system of human culture as the original social tools, ornamentations and architectural styles that are researched by anthropologists. The most important point is the relationship between these traces and details.”^[15] Wang’s work is not just about global influences. It is about the essence of universal human values and relations which she deploys in her narrative of the detail.

In a work of art, certain minor details are in reality fundamental nuclei of meaning, capable of unveiling all kinds of information if only examined with the due attention.^[16] In his alternative account of art history, Daniel Arasse distinguishes between two kinds of details, the *particolare* and the *dettaglio*. Under the first label he refers to any element of an object, figure or landscape, that can be isolated from the composition. In Wang’s work ‘Dancing is Better’ (2016), for instance, the pink slippers accidentally abandoned on the floor next to a group of barefooted dancing indigenous people belong to this category. They are insignificant and even trivial elements of simple, daily life to which Wang attracts our attention by displaying them apparently out of context. By doing so what she achieves is to confer them as much dignity as to the anthropological specimens (bones and skulls) and archaeological artifacts (fragments of ancient Greek and Roman sculptures) that she scatters across her compositions. On the other hand, the second category described by Arasse – the detail or *dettaglio* – could refer to any small area of a painting that the painter or the viewer decides to focus his or her attention upon for the pure pleasure of losing sight of the whole and the story told by this whole, opting rather to concentrate on an aesthetic appreciation of a rich palette, a material brushstroke, or an unexpected texture. It is an invitation to come closer to the canvas and lose oneself in it. It is in the playful combination of these two forms of detail, the zooming in and out of one’s artistic gaze and one’s sense of accidental discovery, that resides the power of Wang’s masterly executed paintings. Whether she paints a landscape, a portrait or a still life, it does not matter: “they are all objects”^[17] in the hands of the artist.

It is precisely because “small details disclose more information than the whole”^[18] that even human presence is analysed by Wang as a fragmented entity, reduced on her canvases to either a head, as in ‘Untitled (Jewellery)’ (2016), or a body, as in ‘We Leave That to the People who Wear Them’ (2016), as “face and body disclose different information.”^[19] Wang adopted this approach in ‘The Archives’ (2013) and ‘The Archives II’ (2014), for which she portrayed several collections of human heads characterised by

different ethnic traits and displayed in free standing glass and wooden cases similar to those encountered in ethnographic museums. What is at first sight an uncanny scene loses immediately its threatening character when the viewer brings back his or her attention to each single detail of these painted heads and to the elegance of the painter’s brushwork. When asked if her work is a reflection on the topic of identity, Wang admits to not understanding what identity is and to even doubt it. The heads, bodies or objects she paints all have a story. Regardless of this, Wang investigates primarily their shapes, colours and textures. A good example of this approach is her work ‘Duplex’ (2016), composed of a double-sided painting mounted on a freestanding pole anchored on the ground by three car parking barrier elements made of black Chinese bluestone.^[20] On one side of the canvas Wang painted the portrait of a lamp she found in an Italian furniture store in China, an object that strongly reminded her of a smiling face. By applying a process of anthropomorphic hybridisation she then proceeded to portray on the verso of the canvas a woman’s head seen from the rear. In this structure, the pole and stones become the body and feet of the new individual Wang has created. As she asks rhetorically: “Could you assure that people are merely people, and objects merely objects?” The animated becomes inanimate and the inanimate becomes animated.

Objects taken from daily life are sources of inspiration for many artists. Wang’s figurative approach, however, does not merely reside in telling the stories behind these objects. Her artistic sensibility leans towards the research of a more sensorial presence of people, objects and places: “I’ve been interested in particular textures recently. A moment of visual movement: hot sweat dripping over the bronzed skin and muscles of an athlete and drops of water sliding over a luxury car in a high-definition advertisement are visually homogenous. [...] I am very interested in the physical layers of a painting, what kind of impact the thickness of a painting has on the psychology of the viewer.”^[21] Wang’s work is about “the history of figures, shape and colour”^[22], it is about both the detail-*particolare* and the detail-*dettaglio*, and the surprising results achieved by their combination and intersection.

^[14]Wang Zhibo in Carter, 2013, as note 9, p. 14.

^[15]Ibid., p. 14.

^[16]Cfr. Daniel Arasse, *Le Détail. Pour une histoire rapprochée de la peinture*, (Flammarion, Paris, 1992).

^[17]Wang Zhibo.

^[18]Wang Zhibo.

^[19]Wang Zhibo.

^[20]Chinese Bluestone is a grey limestone. These car barrier elements are commonly used in China to prevent cars from parking where not allowed.

^[21]Wang Zhibo.

^[22]Wang Zhibo.

王之博：細節的敘事

瓦倫蒂娜·洛克塔利著

王之博的畫作

有這樣一批年輕藝術家，他們依舊對較為傳統的藝術風格和表現手法抱有強烈的熱情和興趣，王之博就是其中之一。王之博1981年出生於浙江省溫州市。在蘇聯社會主義現實主義風格和中國傳統宮庭工筆劃^[1]的熏陶和影響下，她的繪畫作品以現實主義為核心。同時，她也從意大利文藝復興時期的繪畫、法國早期印象派繪畫、美國新現實主義繪畫和新近的國際藝術風潮^[2]中獲得了不少靈感。對於王之博和她的同輩藝術家而言，藝術創作的真正挑戰並不在於發掘新的形式——在她看來，「任何形式的藝術媒介都將過時」——而在於用當代的方法進行素描和油畫（她更為喜歡的方式）創作，以探索這些寄託著情感和文化的藝術媒介。為了達到這一目標，王之博透過不斷的自我反思，在自身的「中國性」與全球化帶來的西方藝術推力之間找尋著平衡。然而，為了能夠更加深刻地理解王之博的作品，我們不僅要對她的實踐展開細緻的觀察，還應考慮到另一個同樣關鍵的切入點——王之博作為一名中國年輕女性在這無限且持續擴張的關係網絡中的身份。

據傳，中國畫的創始人是一位女性——上古帝王舜的妹妹戛手^[3]。不過，除卻這樣高貴而富有神話色彩的源頭，我們幾乎很難在中國藝術史的描述裡找到女性藝術家的身影——自封建王朝的統治直至二十世紀最後幾十年，她們至多是被輕描淡寫地帶過。從1949年新中國成立到「毛澤東時代」的終結（1976年），女性的身份一再被忽視並埋沒於社會平等的理念下——這個系統聲稱給予女性與男性同等的權利，卻要求女性付出與男性等量的勞動和社會責任，這顯然忽視了女性與男性在生理和心理上的差異性。被期許能「頂起半邊天」的中國女性為了獲得所謂的社會平等，付出了失去（被隔離於）自身真正的性別認知的代價。

考慮到這樣具有挑戰性的背景環境，我們便不難理解為何直到上世紀八十年代末和九十年代才有女性藝術家開始投身於繪畫和雕塑這樣所謂的「高雅藝術」^[4]的創作。即便是「85新潮」^[5]，也明顯由男性藝術家主導，其政治意圖也影響了後來的民主學生運動。在1989年「天安門事件」後，這一帶有理想主義和多元化色彩的歷史階段驟然終止。在此之後，人們試圖擺脫政治，從而對個體性和個人日常經驗^[6]展開探索。也正是在這股推動藝術創作走向私密性的浪潮中，中國的女性藝術家開始反思性別問題，或單純地從自身女性的視角觀察周圍的世界，並藉由藝術的語言來展現女性的本質。而這意味著對身體、性、以及人與人之間的關係等問題的重新探索。在中國，女性藝術家越來越少地受到男權和權利的干擾，逐

王之博的畫作

^[1]2016年11和12月間，我對王之博進行了一次郵件採訪。採訪中，王之博對於理解她的作品提供了關鍵性的切入點和見解。除特殊標註外，本文裡出現的來自王之博的引言均出自於此次採訪。工筆劃是中國現實主義繪畫中的一種傳統技法，它以極為精確和周密的筆觸在最大程度上追求著細節的精準度。

^[2]當被問及如果她可以建立一個藝術收藏她必然會收藏哪些藝術家時，王之博回答：托馬斯·施特（Thomas Schütte）和馬里亞·拉斯尼格（Maria Lassnig）。她說，自己之所以崇拜這兩位藝術家，是因為他們的作品既表達了自我，同時也展現了藝術史的進程。

^[3]根據《世本·作篇》、《畫史會要》、《書塵》、《漢書·古今人表》等諸多官方歷史著述的描述，戛手被視為中國畫的「畫祖」。摘自賈方舟：《二十世紀的中國女性藝術家》，出自波恩婦女博物館舉辦的「半邊天：中國女性藝術家」（1998-99）的展覽出版物（由波恩婦女博物館出版，1999）；編者：克里斯·維爾納/邱萍/瑪麗安娜·皮岑，第160-163頁。

^[4]有關這二十年里中國女性藝術家的藝術進程，詳見安德烈·楚米德：《偉大的分手，1978-1988年間的發展和動向》，第174-78頁，此處見於第174頁。

^[5]「85新潮」是上世紀八十年代中期在中國掀起的一場全國性的前衛藝術運動。其背景是信息的自由流通和由不同途徑湧入中國的自由民主思想。

漸將關注點轉向主流之外或非傳統的藝術形式。而最近，一些女性藝術家重新回歸繪畫^[7]，並將之視為能夠自我更新和抵制自身所包含的傳統父權價值的媒介。王之博便投身於這一實踐。儘管她表示自己並不會有意地在作品裡探究性別和身份的問題，但她承認「有些東西自然而然地出現了」。根據她的觀察：「在構思一件作品的結構時，我可能會比較情緒化，但這是我的天性——我並不想擺脫這種東西。我不會因為自己是女性藝術家而堅持探討某一主題。同時我也不會因為自己身為女性藝術家的身份而拒談任何主題。」王之博覺得，身處於「實踐性別平等」的當代中國是一件「幸運」的事。她選擇不僅僅關注於社會問題，而是在擺脫了政治意圖束縛的前提下，以詩意的視角在性別、地理和時間的截面中探討平等和合作的觀念。

在2013年紐約軍械庫藝博會（Armory Show）上，王之博令人驚喜地展出了十三件以自然和建築空間為主題的繪畫作品^[8]。這些虛幻的空間完全無人棲居，展現了一種由兩股力量的較量催生出的寧靜之感^[9]。自2015年以來，人物肖像和日常生活細節作為兩種相反的推力成為了藝術家作品中的主角。在香港馬凌畫廊^[10]舉辦的個展「目之所及」中，王之博展出的幾件作品到展現了空間和時間的延伸。這令人費解的標題借鑒了卡爾·薩根（Carl Sagan）1973年的著作《宇宙連接：外星球文明的探索》（The Cosmic Connection: An Extraterrestrial Perspective）。在這本書裡，一段相似的旅程在作者對我們的宇宙之外是否有可能存在其他地方的反复思量中結束。^[11]王之博作品中的宇宙指涉什麼？我們的宇宙是什麼？我們都沒有因為被困在我們的宇宙中而想藉助對「其他」的認識從而逃脫嗎？這難道不正是我們在閱讀一本書、上網或旅行時所尋找的東西——另一個地方，另一群人，另一些傳統？王之博在談到她為這場展覽創作的作品時指出：「我希望能夠在最大程度上展開空間和時間……盡可能地拉遠鏡頭。那些遙遠的事物可以與我們緊密相關，那些在物理距離上離我們很近的事物可能變得陌生。這就是為什麼我想在作品裡將時間和空間糅合。」^[12]

王之博的畫作

王之博的畫作

王之博的畫作

王之博的畫作

王之博的畫作

^[6]同註釋4，見於安德烈·楚米德的著作，第176頁。

^[7]這種逆轉的傾向並不僅限於中國。有關這一問題的討論，詳見琳達·諾克林：《女性藝術家的過去與現在：繪畫、雕塑和自我形象》；出自布魯克林美術館和韋爾斯利學院戴維斯美術館和文化中心舉辦的「全球女權主義：當代藝術的新方向」（2007）的展覽出版物，出版社：Merrill（倫敦，2007）；第47-69頁，此處見於第48頁。

^[8]香港和紐約馬凌畫廊展覽「王之博：駐波」（2013）。

^[9]引自科蒂茲·L·卡特：《駐波》，第14-17頁，此處為第14、15頁。

^[10]此次展覽於2016年8月24日至9月14日在香港舉辦。

^[11]「或許，在我們的宇宙之外有其他地方」，出自卡爾·薩根的《宇宙連接：外星球文明的探索》（劍橋大學出版社，1973）。

^[12]馬凌畫廊展覽「目之所及」[有一個地方的天空有四個太陽：紅的、白的、藍的、黃的]中的一段錄像採訪（4分鐘，2016） http://edouardmalingue.com/exhibitions/wang-zhibo/（於2016年12月12日發布）

王之博畢業於中國美術學院(杭州)油畫系。相比於展現「宏大」的敘事題材,王之博的創作更傾向於對「細小」事物的發掘。她的風景、靜物和人像作品通常由她對觸手可及的照片或事物的臨摹出發,它們也是她記憶的拼貼畫。當引發她靈感的素材既來源於網絡、電影、雜誌,又來源於真實的物件、地點和人,王之博便將個人的想像直接注入到作品裡,賦予其獨特的美感,並透過對顏色和明暗法的巧妙運用,使作品進一步被強化。在觀看王之博的作品時我們不難發現,這位頗具天賦的藝術家以嫺熟的繪畫技巧和技藝作為作品的基點,使作品不但洋溢著新鮮、當代的氣息,同時也深深地植根於歷史和傳統。王之博特別擅長以一種諷刺的、反英雄式的同時又崇高而令人不安的方式來展現現代中國和其內在的矛盾。^[13]而她的畫布則透露出她對於東西方傳統的深深敬意。與此同時,它們也具備著一種能夠顛覆自身獨特性的更新能力。在王之博的作品中,美國流行文化中的標誌性形象米奇老鼠出現在暗示著五大洲的考古物件裡(《狂喜》[Ecstasy],2016),然而它看起來卻並不古怪或突兀——又何必非得那樣呢?

王之博這樣形容自己的實踐:由一位不必進行「實地考察」^[14]便可從不同信息來源和日常生活中吸取經驗的人類學家所開展的工作。她解釋道:「我相信日常生活中的痕跡和細節與考古學者研究的原始社會工具、裝飾和建築風格一樣,都是人類文明機制的核心,而最重要的是這些痕跡和細節之間的關係。」^[15]王之博的作品不僅反映了全球化的影響,她對細節的闡釋也同時映射了人類普遍價值和關係的本質。

對於一件藝術作品而言,一些特定的微小細節其實是解鎖作品意義的關鍵核心——只要給予充分的重視,它們便能揭示各種各樣的信息。^[16]丹尼爾·阿拉斯(Daniel Arasse)在他對藝術史的另類闡述中對particolare和dettaglio這兩種「細節」進行了區分。在他看來,前者指代了任何可以脫離於物件、人或風景的整體結構而存在的元素。比如在王之博的作品《不如跳舞》(《Dancing is Better》,2016)中,那隻被遺落在—群赤腳跳舞的土著人身旁地板上的粉色拖鞋就可以被歸為此類。王之博用脫離語境的方式展示著這些物件,使這些本身並不重要、甚至在平凡的日常生活裡微不足道的元素吸引著我們的目光。藉由這一方法,藝術家賦予了它們與散落在圖片中的人類學標本(骨頭和頭顱)和考古物件(古希臘的殘片和羅馬雕塑)同等的高貴特性。另一方面,阿拉斯所描述的第二種「細節」dettaglio則用來指代繪畫中的任何一片——使畫家或觀者自願放棄對作品整體以及整體所描述的故事的把握,而將注意力投向某一鮮活的色彩、有形的筆觸和出乎意料的質感,從而在這種美學欣賞中獲得純粹的愉悅——的區域。這樣的細節邀請觀者走近畫布並在其中忘卻自我。而王之博嫺熟的繪畫技藝使這兩種形式的細節在作品裡得以結合——一面將凝視於藝術品的目光拉近和拉遠,一面引發觀者對某些意外發現的感知。不論是風景、肖像還是靜物,無一例外:在藝術家的筆觸中「它們都是客體」。^[17]

日常生活中的物件是很多藝術家創作的靈感源泉。然而,王之博具象的創作手法並不僅限於講述隱藏在這些物件背後的故事。她的藝術敏感性指向了對人、物件和地點更為微妙的研究:「我最近對一些特別的質感產生了興趣。比如,那些視覺活動的時刻:從運動員古銅色的皮膚和肌肉紋理上滴落的熱汗與高清廣告上的豪華轎車上滑落的水滴是同質的...我對繪畫的物理層次很感興趣,比如——繪畫的厚度將對觀者的心理產生怎樣的影響。」王之博的作品關乎「人物、形狀和顏色的歷史»,它同時包含了particolare和dettaglio兩種「細節»,並通過它們的結合和相互作用創造出令人出乎意料的效果。

^[6]同註釋4,見於安德烈·楚米德的著作,第176頁。

^[7]這種逆轉的傾向並不僅限於中國。有關這一問題的討論,詳見琳達·諾克林:《女性藝術家的過去與現在:繪畫、雕塑和自我形象》;出自布魯克林美術館和韋爾斯利學院戴維斯美術館和文化中心舉辦的「全球女權主義:當代藝術的新方向」(2007)的展覽出版物,出版社:Merrill(倫敦,2007);第47-69頁,此處見於第48頁。

^[8]香港和紐約馬凌畫廊展覽「王之博:駐波」(2013)。

^[9]引自科蒂茲·L·卡特:《駐波》,第14-17頁,此處為第14、15頁。

^[10]此次展覽於2016年8月24日至9月14日在香港舉辦。

^[11]「或許,在我們的宇宙之外有其他地方」,出自卡爾·薩根的《宇宙連接:外星球文明的探索》(劍橋大學出版社,1973)。

^[12]馬凌畫廊展覽「目之所及」中的一段錄像採訪(4分鐘,2016) <http://edouardmalingue.com/exhibitions/wang-zhibo/>(於2016年12月12日發布)

^[13]詳見路易絲·蓋斯特:《王之博:反烏托邦的想像》,出自《半邊天:中國女性藝術家訪談》(Piper出版社,新南威爾士道斯角,2016),第128-132頁,此處見於第128頁。

^[14]同註釋9,第14頁。

^[15]同上,第14頁。

^[16]丹尼爾·阿拉斯:《細節:為了建立一部靠近繪畫的歷史》(Flammarion出版社,巴黎,1992)。

^[17]王之博。

^[18]王之博。

^[19]王之博。

^[20]中國青石是一種灰色的石灰岩。這些停車障礙物在中國頗為常見,它們被放置在禁止停車的區域,用來防止非法停車。

^[21]王之博。

^[22]王之博。

Kiang

馬凌畫廊

kiangmalingue.com

Malingue

10 Sik On Street, Wanchai, Hong Kong
適安街 10 號 | 灣仔 香港
Open: Tuesday-Saturday 12-6PM
and by appointment.

Wang Zhibo

Office N° | 電話 +852 2810 0317

Born 1981 in Zhejiang, China. Lives and works in Hangzhou, China and Berlin, Germany.

Education

2008 MFA, China Academy of Art Oil Painting Department, Hangzhou, China

2005 BFA, China Academy of Art Oil Painting Department, Hangzhou, China

Awards

2008 Luo Zhongli Scholarship

Solo Exhibitions

2024

“Wang Zhibo”, Aranya Art Center, Qinhuangdao, Hebei, China

2021

“Actor: Talking, Imitating, Teasing and Singing”, Gallery Weekend Beijing, Beijing, China

2018

“He No Longer Looks Human”, Edouard Malingue Gallery, Shanghai, China

2016

“There is a place with four suns in the sky – red, white, blue and yellow”, Edouard Malingue Gallery, Hong Kong

2013

“Standing Wave”, Armory Show, New York, USA

“Standing Wave”, Edouard Malingue Gallery, Hong Kong

Selected Group Exhibitions

2023

“A voice answering a voice”, Tanya Leighton, Berlin, Germany

“Painting Unsettled”, UCCA Edge, Shanghai, China

“Tao Hui, Tromarama, Wang Zhibo”, Stevenson, Amsterdam, Netherlands

2021

“About painting”, Galerie Rolando Anselmi, Rome, Italy

“Hot/Cold – Dry/Wet: On Art and Latitude”, art+château, Switzerland

2020

Frieze London 2020 (Online)

2019

“Neither Black/Red/Yellow nor Woman”, Times Art Center, Berlin, Germany

“Pal(ate)/ette/”, Shanghai Gallery of Art, Shanghai, China

“Sans Soleil”, Edouard Malingue Gallery, Shanghai, China

2018

“Nanking Winter College II”, Art Museum of Nanjing University of the Arts (AMNUA), Nanjing, China

“South”, Wu Space, Shenyang, China

2017

“Pan Yuliang: A Journey to Silence”, Times Museum, Guangzhou, China

“Pan Yuliang: A Journey to Silence”, Villa Vassilieff, Paris, France

2015

“10th Anniversary Retrospective Exhibition of Luo Zhongli Scholarship”, Chongqing Art Museum, Chongqing, China

2014

“Wondermountain”, Penrith Regional Art Gallery, Sydney, Australia

2012

“China Young Artists Exhibition Project”, Beijing International Convention and Exhibition Center, Beijing, China

“Fictional Recoveries”, Pearl Lam Gallery, Shanghai, China

2010

“Reshaping History China art from 2000-2009”, Arario Gallery, Beijing, China

2009

“Narrate — The Contemporary Art Exhibition on both sides of Taiwan strait”, Taiwan Museum, Taichung, Taiwan; National Art Museum of China, Beijing, China

“Infantization”, Antwerp Museum, Antwerp, Belgium

“Luo Zhongli Scholarship Exhibition”, Peking University, Centennial Hall, Beijing, China

“Blade—rebuild the Pagoda”, SZ Space, Beijing, China

2008

“Deep Pond and Float Chamber”, Nanjing QingHe Contemporary Art Museum, Nanjing, China

“Future Sky - Chinese Contemporary Young Artist Invitation Exhibition”, Today Art Museum, Beijing, China

“Luo Zhongli Scholarship Exhibition”, Chongqing Art Museum, Chongqing, China

“Infantization”, Museum of Contemporary Art, Taipei, Taiwan

“New View”, He Xiangning Art Gallery Shenzhen, China

2007

“Infantization”, Shanghai Art Museum, Shanghai, China

“China Today”, Galerie Bartha & Senarclens, Geneva, Switzerland

2005

“The 2nd Chengdu Biannual Exhibition”, Chengdu Modern Art Museum, Sichuan, China

Publications

2022

Great Women Artist, Phaidon, UK

2016

Half the Sky: Conversations with Contemporary Women Artists in China, Piper Press, Sydney, by Luise Guest

2013

Standing Wave, Edouard Malingue Gallery, 2013; Texts by Dr. Katie Hill, Dr. Curtis Carter

K

M

王之博

1981 年生於中國浙江省，現工作生活於中國杭州和德國柏林。

學歷

2008 中國美術學院第四工作室研究生，杭州，中國
2005 畢業於中國美術學院油畫系，杭州，中國

獎項

2008 羅中立獎學金

個展

2024 「王之博」，阿那亞藝術中心，秦皇島，河北，中國

2021 「表演者」，畫廊周北京，北京，中國

2018 「他不再有人的模樣」，馬凌畫廊，上海，中國

2016 「目之所及」，馬凌畫廊，香港

2013 「王之博：駐波」，軍械庫藝博會 2013，紐約，紐約州，美國
「王之博：駐波」，馬凌畫廊，香港，中國

精選群展

2023 「A voice answering a voice」，Tanya Leighton畫廊，柏林，德國
「不安的繪畫」，UCCA Edge，上海，中國
「陶輝，特羅拉馬，王之博」，斯蒂文森畫廊，阿姆斯特丹，荷蘭

2021 「關於繪畫」，Galerie Rolando Anselmi，羅馬，意大利
「Hot/Cold – Dry/Wet: On Art and Latitude」，Schloss Oberdiessbach，瑞士

2020 倫敦弗里茲藝術博覽會（線上）

2019 「非黑/非紅/非黃/非女」，時代藝術中心，柏林，德國
「Pal(ate)/ette/」，滬申畫廊，上海，中國
「沒有太陽」，馬凌畫廊，上海，中國

2018 「金陵冬季學院 II：地域畫家」，南京藝術學院美術館，南京，中國
「南方」，無空間，瀋陽，中國

2017 「潘玉良：沉默的旅程」，時代美術館，廣州，中國
「潘玉良：沉默的旅程」，Villa Marie Vassilieff，巴黎，法國

2015 「羅中立獎學金十年回顧展」，四川美術學院重慶美術館，重慶，中國

2014 「Wondermountain」，Penrith Regional Art Gallery，悉尼，澳大利亞

2012

「青年藝術家扶持推廣計劃彙報展」,北京國際會展中心,北京,中國
「虛構的復原」,對比窗畫廊,上海,中國

2010

「改造歷史:2000 - 2009年的中國新藝術」,阿拉里奧畫廊,北京,中國

2009

「講·述 — 海峽兩岸當代藝術展」,國立台灣美術館,台中,台灣;中國美術館,北京,中國
「果凍在安特衛普」,比利時安特衛普美術館,安特衛普,比利時
「羅中立獎學金獲獎作品展」,大學百年講壇,北京,中國
「刀鋒 — 重建雷峰塔」,聖之空間,北京,中國

2008

「幽塘與浮標,當代藝術展」,青和美術館,南京,中國
「未來的天空」,中國當代青年藝術家邀請展,今日美術館,北京,中國
「羅中立獎學金獲獎作品展」,重慶美術館,重慶,中國
「果凍在台北」,台北當代藝術館,台北,台灣
「新視覺」,何香凝美術館,深圳,中國

2007

「果凍時代當代藝術展」,上海美術館,上海,中國
「China Today」,Bartha & Senarclens畫廊,日內瓦,瑞士

2005

「第二屆成都雙年展」,成都現代藝術館,四川,中國

出版

2022 《偉大的女畫家》, Phaidon出版,英國

2016 《一半天空:與中國當代女藝術家對話》,Piper Press出版,悉尼,2015,Luise Guest著

2013 《Standing Wave》,馬凌畫廊出版,Dr. Katie Hill,Dr. Curtis Carter著

