



Wang Zhibo 王之博



Editor's Note

Since graduating from the prestigious China Academy of Fine Art in 2008, Wang Zhibo has established herself as one of the most talented painters of the 'post-80s' generation. Her enigmatic, brooding canvases combine the quixotic idealism and technical precision of socialism realism (or rather revolutionary romanticism) with a distinctly surreal compositional style and iconography. The result is immersive, unpredictable and often disturbing. In Wang's paintings, we encounter desolate urban landscapes, lush tropical foliage covered in a snow-like patina, cabinets of curiosities populated with human heads, ornate displays of fruit that uncannily resemble human body parts, ethnographic studies of imaginary tribes, and figures whose exaggerated or attenuated corporeal forms blur the boundaries between human, animal and object. Her work might be described in terms of what the art historian David Joselit called 'network painting'; painting that conveys the disorientating sensation of feeling alternatively 'like a subject and an object – a person and a picture – since one of the fundamental characteristics of actually existing networks is subjective and objective elements (humans and things) in motion.' This interview was conducted on wechat, between London and Berlin (where Wang now resides) in the winter of 2020 when much of Europe was in quarantine due to the Covid-19 global pandemic. Wang discusses the impact of physical isolation on her practice, her experience of growing up in China in the 1980s and 1990s, the gendered and racial dimensions of figuration, and reflects on the challenges and possibilities of painting, post-internet.

編者按

自 2008 年從著名的中國美術學院畢業以來，王之博已經成為 80 後中最具才華的畫家之一。她的畫作神秘而陰鬱，結合了堂吉訶德式的理想主義、社會主義現實主義（或者更確切地說是革命浪漫主義）的技術精確性以及獨特的超現實主義構圖風格和圖像。呈現出的效果令人身臨其境、不可預知，而且經常讓人感到不安。在王之博的畫作中，有荒涼的城市景觀；泛著雪一樣光澤的鬱鬱蔥蔥的熱帶植物；擺滿人頭的古董櫃；極其類似人體部位的各種水果；虛構部落的人種學研究；以及模糊了人、動物和物體之間界限，或誇張或弱化的身體形態。她的作品可以用藝術史學家大衛·喬斯利特所說的「網絡繪畫」來描述：繪畫傳達出一種眩暈感，「就像一個主體和一個客體——一個人和一幅畫——因為現有網絡基本特徵之一就是動態的主觀和客觀元素（人和物）。」這次採訪是在微信上完成的，雙方分別位於倫敦和柏林（王之博現居住地），時間是 2020 年冬天，當時歐洲大部分地區因新冠疫情而處於隔離狀態。王之博討論了物理隔離對她創作的影響，她在 20 世紀 80 年代和 90 年代在中國的成長經歷，形象的性別和種族維度，並反思了後互聯網時代繪畫的挑戰和可能性。

Wenny Teo:

Hi Zhibo! First of all, how long have you been living in Berlin for?

Wang Zhibo:

Just over one year.

What made you decide to move there?

I wouldn't exactly call it a move. In reality, whether we planned it in advance or not, my relationship with the city here will always be a temporary one. I'm actually more like a sojourner. Practically speaking, only my daughter, who is five years old, will have a real interaction with this city in a way that may affect

張溫惠：

之博，你在柏林住了多久了？

王之博：

僅僅一年多。

你為什麼會決定從杭州搬到柏林呢？

從我個人來說，其實不能稱之為搬家來柏林。因為實際上或者說按我們預先設定的，我和這個城市的關係，始終將會是一個臨時性的關係，像一個旅居者。實際上來說，只有我的女兒，她五歲，在她



her sense of belonging and evoke feelings of nostalgia when she is older. The environment she is now growing up in will fundamentally change the way she thinks, and the way she talks. For me, the stimulus from my surroundings, whether in Berlin or Mexico City, is in a way the same. Moving around is for the sake of moving itself, not motivated by a particular place. It's already too late for me to redefine myself - pin a label on myself or to tear off my label. Some people harbour a nomadic sensibility deep in their hearts, whereas for the inhabitants of cyberspace for example, physically moving from place to place doesn't really have any real effect.

How have you been over the last few months? Were you able to continue painting during quarantine?

We are okay, but there were nine cases of Covid-19 in my daughter's class before the Christmas holidays. Since then, we have kept her at home, sharing the studio with us. But we are not affected as badly as others. People who are responsible for the functioning of society, like those that work in the field of practical operations, are putting their life at a very high risk. Many people are making sacrifices in order to save lives on the other side of the world. The tangible pain that I feel is not homogeneous and distant even if it is mediated by the digital interface. It actually generates a more intimate, recurring experience. To put it in a different way, the correlation between things surrounding us and people in the world is much more complex than we thought before. I found that in my paintings, the stimulation of emotion can also trigger more intense mood swings than I thought possible, even though I've been in more absolute physical isolation in the past year than ever before. This year, in my work, I find myself increasingly testing the extent to which such stimulation of emotion corresponds to the perception of the real world.

Speaking of your paintings, over the last few months we have seen quite startling images of cities emptied of human presence as a result of the global pandemic. I was reminded of your series of paintings from 2012-3 that were like psycho-geographic explorations of public spaces such as parks and public squares, but completely devoid of people. Could you talk a bit more about that series of urban landscapes?

I like the word "psycho-geographic"

成長的過程中才會可能和此地發生關係，長大後會有家和家鄉的困擾。她的成長環境，她思考的方式會有根本的變化。對我來說其實不論居住在柏林或是墨西哥城，給予我的刺激在某種程度上是一樣的。這種移動只是為了移動本身，而不是為了某個地點。已經太晚了，如果我要給我自己貼上標籤或者是撕去標籤。其實，有一些人，內心深處隱藏著一種更為決絕的游牧狀態，而另一些人群，覺得居住地的移動並不影響其在互聯網里的定居。

過去幾個月大家都挺艱難的，你過得好嗎？有堅持在畫畫嗎？

我們還好，我的女兒班上在節前有九個感染。那以後我們就沒讓她再去學校，在工作室跟著我們一起工作。我們不是最艱難的一群人，最艱難的是必須在實際操作的領域負責社會運轉的人群。很多人正在自己的一隅里付出犧牲以挽救遙遠的另一端的生命。這種切身的痛感並不因為以屏幕為介質而變得勻質而遙遠，反而是一種更為緊密而且反復的體驗。或者說，物與人在這個世界里互相關聯的程度比我們之前以為的更複雜。我發現，在我的繪畫里，情感刺激能引發的震蕩也比我過去認為的強烈，即使我在過去一年的孤立，在物理層面上更為絕對。在這一年里我越來越習慣在作品中測試，這種情感的刺激多大程度上能回應對現實世界的感知。

談到你的畫，過去的幾個月里，由於全世界疫情人們都居家隔離，所以出現許多的令人震驚的空城景象。這讓我想起了你2012到2013年的一些作品，像是對公園、廣場等公共空間的心理地理學（psycho-geographic）的探索，但是裡面完全沒有人。你能多談談那一系列的城市景觀嗎？

我很喜歡你用的 psycho-geographic 這個詞。我在畫它們的時候是完全把它們作為一張靜物或者人物畫。因為畫中的那些對象，例如古典風格的噴泉，或者被修剪成串的植物，它們那麼有個性，姿態十





that you used. When I painted them, I actually did so completely in the manner of painting still life or figure paintings. I realized that the objects I composed, such as the classical-style fountains and plants trimmed into strings, have so much personality; they are full of attitude, and loaded with so many stories and histories that I didn't feel the need to add any figures to these scenes. The presence of human figures in a landscape will inevitably bring about a narrative, you know, like the classic "frozen moments" in the classical painting, which I wish to avoid as much as possible. In my eyes, the objects are a group of autonomous mime performers, with their own storyline and scripts, their own experience is always open and in communication with the audience.

And just like you say, the images of the cities emptied of human presence recently are unexpectedly close to these paintings. What surprises me is that this landscape, shaped by man, clearly outlines human desires at the very moment that humans vacate the scene.

I especially like how both human and non-human forms are charged with the same emotional intensity in your paintings. It reminds me of the political ecologist Jane Bennett's notion of "vibrant matter", which she discusses in her 2009 book of the same name. She talks about a "vital materiality" that runs through and across bodies and things in the world, and argues that agency emerges from configurations of human and non-human forces.

You have helped me express what I want to say: the same emotional intensity. Around 2015 I started to paint people as objects, to reset my understanding of things. Among them are people who are close to me; there are also strangers who are particularly remote. I find that I am full of emotions for both. At first, I felt confused, and then I came to understand the flow of this emotion. For example, we might write a poem about the sweetness of an orange, but certain verses might also come across as being dedicated to a lover. Since emotions can flow between people and things, where do the boundaries lie?

At the same time, there also seems to be a concrete shift in your practice towards physiognomy and corporeality around 2015. There is a sense of playfulness – and also perversion – in your treatment of the human

足，也那麼有故事和歷史，我想我不需要安排人類出場。一片風景中人物的出現會不可避免的帶來故事情節。我希望能盡可能避開這種類型的敘事，例如古典繪畫中經典的「凝固時刻」。在我眼中，它們像一群自治的默劇演員，自帶台詞和劇本，它們身上某個體驗始終是開放的，和觀眾交流。

而且的確正如你所言，最近被迫清空的城市意外的接近這些畫。讓我吃驚的是，這片被人類塑造的風景，在人類退場的時刻明確勾勒出了人的慾望。

我特別喜歡在你的畫中，人類和非人類的形態都被賦予了同樣的情感強度。這讓我想起了政治生態學家簡·本尼特（Jane Bennett）的概念——「充滿活力的物質」，她在 2009 年出版的同名著作中討論了這個概念。她談到一種「至關重要的物質性」貫穿於世界上的身體和事物，並認為它的作用體現在人類和非人類兩者力量的配置上。

你似乎已經幫我說出我想說的話——同樣的情感強度。在 2015 年左右我開始嘗試畫一些人作為物來重新理解。其中有我親密的人；也有特別遙遠的陌生人。我對他們充滿想象。我發現我對於兩者都飽含情感。對此，我先是困惑，然後我理解了這種情感的流動。比如我們會為一顆甜蜜的橙子寫一首詩，其中的某些段落像是獻給炙熱的愛人。既然情感可以流動，這種流動的界限又在哪裡？

在同一時期，也是 2015 年前後，你在對面相和肉體的實踐上似乎也有了一個具體的轉變。我發現你對待人類形態的方式非常有趣，有一種好玩的感覺——也有一點變態。

至於人體，可以算我們人類最熟悉的物，從古希臘的浴室到現在大街小巷的健身房，從 X 戰警到相撲選手的愛情，關於身體的笑話其實更多。也許由於太熟悉



form that I find very interesting.

In terms of the human body, it's the most familiar object to us all. From ancient Greek bathrooms to the gyms that line the streets now, from the X-Men to the love stories of sumo wrestlers, and actually there are actually more jokes about the body than anything else. Perhaps because they are so familiar to us, there are also innumerable, invisible aspects of bodies that often slip below the radar. I have a strange habit: I observe that very often the face and the body send out different codes, two channels of information that interfere with each other. Of course, there are moments when they do not contradict each other, and even reinforce each other. What I mean is that I always consider them separately.

Your intriguing use of the word "code" here, to describe corporeal expression, brings me to my next question. In contrast to this emphasis on materiality and form, you were also talking about being immersed in the virtual world earlier, especially during quarantine. So what role does digital technology play in your artistic process?

了，無數隱形的身體並不易被察覺。我有個奇怪的習慣，在我看來很多時候面相與身體給出的代碼不一樣，在一起是兩條互相干擾的信息線。當然有些時刻他們並不違和，甚至互相加強。我的意思是我總是把它們分開來考量。

你有趣地使用了「代碼」這個詞來描述身體表達，這引出了我的下一個問題。與這種對物質性和形式的強調相反，你之前還談到沈浸在虛擬世界中，特別是在隔離期間。那麼，數字技術在你的藝術創作過程中扮演著怎樣的角色呢？

虛擬生活已經無可爭議的成為我的背景之一。我覺得被影響的不僅僅發生在視覺層面。比如算法下的情境進入畫面，網格製圖或是動態建模算法在畫面中所能傳遞的情緒和節奏。舉個例子，我感興趣於馬列維奇的線索在當下的挑戰。另一方面，更直接的影響是作畫時的思維，它影響畫面的維度，在對象和想象之間還多了

Virtual life has definitely become one of my backgrounds. I think the influences don't just exist on a visual level. For example, algorithm-based images appear on the canvas; grid mapping and dynamic modelling algorithms convey emotions and rhythm through the image. For example, I am interested in how we might interpret the elusive geometries of Malevich under these challenging conditions. On the other hand, the thoughts one has during the process of painting will affect the composition of the image, adding another simulacrum layer between the object and the imagination. The challenge is how to depict this experience on canvas. Instead of directly making this the subject of my paintings, I experiment with blending these experiences into the process of shaping the subjects I paint. I want my paintings to convey this complex narrative, since the virtual world undoubtedly complicates our perceptive experience.

Your generation was the first to be born after China's "opening and reform" so you no doubt remember a more "analogue" time before the virtual world took over. What was it like growing up in China in the 1980s and 1990s?

一層擬象。挑戰在於如何將這部分的體驗畫出來。我沒有直接將這個當做創作主題，而是混雜在對描繪對象的塑造的過程中去實驗。我希望我的畫能傳達出這種複雜的敘事。因為虛擬世界毫無疑問把我們的體驗複雜化了。

你們這一代是「改革開放」後出生的一代人，所以毫無疑問，你們記得在虛擬世界佔據主導之前的那個更加「模擬」的時代。20 世紀 80 年代和 90 年代在中國長大是一種什麼感覺？能告訴我嗎？

我出生在八十年代初，現在回過頭看我成長的年代，可能是這個大國最開放的一段時期。1994 年網絡進入中國，google 大約 2000 年進入大陸，直到 2012 年前後的離開。八十年代初海外移民潮，戶口制度改革後的國內移民潮，城市盲流，瘋狂的城市化，世界工廠，污染等等。很難找到第二個大陸在如此寬廣領域衝擊著各種思潮和突發奇想。和前一代和後一代



I was born in the early eighties. Looking back at the era I grew up in, I think it is probably the most open period in the history of this vast country. In 1994, the Internet was introduced to China. Google entered the Mainland market around 2000 and withdrew around 2012. I witnessed the wave of overseas migration in the early 1980s, the wave of domestic migration after the reformation of the household registration system, the blind influx of people moving into the cities, crazy urbanization, the phenomenon of China becoming the "World Factory", rising pollution, etc. It is hard to find another land where so many different strands of thought appear so whimsically and in such a wide field. Compared to the previous and later generations, we found ourselves in the midst of the dramatic transformations of a pluralistic society, and an intricate sense of confusion is what I remember most from my adolescence. Then, unexpectedly, China was pushed into the process of virtualization at an accelerated pace, and even tried to exceed that pace. I don't know what this experience feels like for other people. For me, it is a strong sense of being suspended in space, like when an object is thrown into the air at a very high speed, spins, and falls to an unpredictable landing point on the ground.

What made you decide to go to art school and what was it like then – were you considered a rebel in the painting department?

I went to art school at an early age. When I was growing up, I was inevitably influenced by images, moving images and films, and the frictions between new media, new technology and traditional media were especially apparent. You know, the first Media Art Department in China was founded in 2003 when I was an undergrad at the China Academy of Art. And also during that time, I tried directing student plays, was involved in writing and shooting videos. These things were like a fantasy I had of what life as an art student would be like. During that time, I developed a vague idea of simply being a painter, which as I found out later, is the occupation that most suits my abilities and temperament. I would like to say being a painter means a way of working without having to collaborate with other people, but always fighting with oneself instead. Regarding the Oil Painting Department, the main problem and difference between painting and other majors, was the fact that we had to deal with the "grand history of painting" which was rather

比，身處在多元社會的急劇轉型中，錯綜複雜的混雜感是我的青春期的記憶。然後，毫無防備地，中國被加速著拋進這個日漸虛擬化的進程，並試圖在其中跑得更快。我不知道對其他人來說是這是一種怎樣的體驗。與我而言可以說是一種強烈的漂浮感，那種物體在高速運動中被狠狠拋起，旋轉著落下卻不知道著陸點何在的體驗。

是什麼讓你決定去藝術學校？在油畫系，你是不是屬於挺叛逆的學生？

我很早就上了藝術學校。在我成長的過程中，我不可避免受到圖像、動態圖像和電影的影響，而新媒介、新技術和傳統媒介的摩擦發生的也很明顯。你知道，中國第一個媒體藝術系是在 2003 年成立的，當時我還是中國美術學院的本科生，而且在那段時間里，我也試著導學生話劇，寫作、視頻拍攝，這些事情就像我一直以來的幻想一樣，就像一個藝術學生想做的事情。在那個過程中，我產生了一個模糊的想法，就是單純地做一個畫家。隨後我發現這就是我的工作，是我的能力和氣質所在。我想說的是成為畫家，意味著一種不與別人合作的工作方式，總是和自己在較勁。關於油畫系，我發現唯一的問題是，繪畫與其他專業相比，之間的差異就是我們需要應對淹沒我們的宏大的繪畫史。

不管歷史有多沈重，我想你一定是個好學生，哈哈！社會主義現實主義對你在繪畫技巧和形式指導上的影響是顯而易見的，但你也在你的作品中使用了一種非常獨特的視覺語言。我覺得你人物的性別劃分很有意思。許多人的身體都是超級男性化的——儘管沒有頭——你還通過強調穿著和勞動來描繪不同的社會階層。

有意思的是你一提醒，我回頭看自己的作品，發現在有意識地使用身體，可能對於這個對象挺有感觸。塑身的這個過程讓我特別感興趣，人的靈魂和肉體被如此分離對待。肉身就真的是肉與骨，筋，膜，細胞，穴位等等。可以分區域算成分，



overwhelming.

You must have been a good student regardless of the burden of history! The influence of socialist realism is evident in your technique and command of form, but you also employ a very unique visual language in your work. I find the "gendering" of your figures fascinating. A lot of the bodies are hyper-masculine – although headless – and you also depict different social classes through an emphasis on dress and labour.

It's interesting that once you reminded me, I looked back at my own works and found that I was consciously using the body as a visual language, and probably felt quite strongly about the body as a subject. The most appealing part for me is the process of shaping the body. The human soul and physical body are always treated separately. The physical body means flesh and bones, fascia, membrane, cells, acupuncture points and so on. It can be divided into its component parts, or it can be filled in and given sculptural form. Practices of body-building are most often associated with the male body. Such stereotypes about femininity and masculinity

也可以往裡面填東西做造型。塑身又似乎很容易聯繫到男性身體。這種關於女性柔美，男性陽剛的刻板印象似乎也影射了什麼。畫面中的小細節可以提示身份，反過來也可以遮蔽和模糊身份。那張無頭身體的題目來自勞力士手錶的全球廣告詞，原文如下：A Rolex will never change the world. We leave that to the people who wear them. (勞力士從來沒有改變世界，而是把它留給戴它的人。)我取了後半段做這張畫的標題，超級身體的野性和美，似乎也已經被全球資本拿來加冕。穿戴的無論是什麼，都不再需要原來真實的那個腦袋了。

關於性別劃分，我覺得你對女性的描繪特別有趣——《母的！(自畫像)》是一件很特別的作品。

我在畫這張畫（《母的！》）的時候倒是沒有想到性別的劃分，我只是單純的想畫一張我的自畫像。女性藝術家的自畫像在藝術史上雖然稀少，但也不乏經典

seems to insinuate something as well. Small details in the image can suggest identity, but can just as easily mask and obscure identity. The title of that headless body comes from the global advertising slogan for Rolex watches, which reads as follows: "A Rolex will never change the world. We leave that to the people who wear them". I took the second half as the title for that painting. The wildness and beauty of the super-human body seems to have been crowned by global capital as well. No matter what is worn, real heads are no longer needed.

In terms of gendered bodies, your depiction of women is especially interesting – "Female! (Self-portrait)" is an exceptional work.

I didn't think about gender difference when I painted the piece (*Female!*). I simply wanted to paint a self-portrait. Self-portraits by women artists are rare in art history, but there are many classics, such as Frieda Kahlo's "Self-portrait with cropped hair" (1940). But when I started to paint, I realized I couldn't sketch in front of the mirror. I could not depict my body as fixed in one single moment that would also encompass different aspects, like

之作，比如弗里達的那張剪了一地碎發的自畫肖像。但在我提筆時卻發現我無法做到對著鏡子寫生。我的野心，我的脆弱，我的陰暗面，我的邏輯和直覺。我無法描摹某一刻我的肉體。描摹某一時刻我的狀態畫不出其他時刻自己身上的男性氣質。我想畫出如此複雜的我，虛擬空間里的肉身和別人目光下的自我，自我和他者的關係，畫一個複合體。

為什麼是大猩猩呢？

野性和直覺，動物性的一面，當然也是女性的一面。作為一個動物，我是母的。我記得一次去動物園看猩猩，刺鼻的尿騷和臭味提醒著我是永遠不會愛上「人猿泰山」。可當我看著動物世界里猩猩一家子的相依相戀又忍不住鼻子一酸。人真是個複雜的動物啊。我也是一個媽媽，我時常想我對於我女兒的愛哪一部分處於動物性，哪一部分又屬於人類的文明。



my ambition, vulnerability, dark side, logic and intuition. For instance, when I sketch a version of myself in one moment, I cannot capture the air of masculinity that my body takes on at other times. I wanted to paint a more complex version of myself, the physical body in virtual space and the self under the gaze of others, the relationship between self and other; to paint a composite body.

What about the gorilla in the painting?

It represents the wild and the intuitive, the part that is animalistic, and of course also female. As an animal, I'm a female. I remember a trip to the zoo to see the gorillas. The pungent urine and the stench reminded me that I would never be enamoured by the fantasy of "Tarzan of the Apes". But when I saw a family of gorillas in the animal world, loving and depending on each other, I felt tears come to my eyes. Humans are such complicated animals. I am a mother as well, and I often wonder which part of my love for my daughter is animalistic, and which part belongs to human civilization.

Humans are complicated animals indeed! I notice that a lot of your figures are dark-skinned. Some might consider this to be objectifying the 'Other' – for instance, if you were a white, male painter who chose to depict black subjects, these paintings might be seen as problematic, especially because of the current climate of racial tensions after Black Lives Matter. What are your thoughts on this?

Haha I love this question, if I was a white male painter, which is really hard in the US due to recent events, I would have to be careful with my use of black pigment (just kidding). The choice of colors does matter for me, as I too have a label as an Asian female artist. But in turn, this label is silly and dull. For example, why can't an "Asian" person be dark-skinned? Maybe it's an Asian man who loves tanning, even if he only tanned one leg. Objectifying the "other" is an interesting perspective, although I hadn't thought about it before. The choice of dark skin is partly instinctive, or due to visual habit. In terms of my own biology, I'm probably more wary of depicting lighter skin tones.

Indeed, a number of your paintings seem to address themes of wilderness, boundaries, and of being an outsider ... I'm thinking of your painting of Kaspar Hauser (a 19th century

人的確是複雜的動物！我注意到你畫中的很多形象都有著深色皮膚。有些人可能會認為這是在物化「他者」——例如，如果你是一個選擇描繪黑人主題的白人男性畫家，這些畫可能會被認為是有問題的，尤其是當前在「BLM」（「黑人的命也是命」）運動之後的種族矛盾背景下。你對此有什麼看法？

哈哈我喜歡這個問題，如果我是個白男畫家，目前在美國真的很難，我得小心我的黑顏料（開個玩笑）。顏色的選擇對我來說似乎的確需要講究，因為我的頭上也有標籤——亞洲女性藝術家。但反過來說這個標籤愚蠢而且無趣。舉個例子，一個有黑色肌膚的亞洲人，為什麼不呢？也許他是個愛曬美黑的亞洲男人，雖然僅僅只曬黑了一條腿。物化「他者」倒是個有趣的角度，雖然之前我並沒有想過。深色皮膚的選擇部分出於本能，或者說視覺習慣，生物學角度來說我可能天生對粉亮膚色有所警惕。

的確，你的許多畫作似乎都在強調荒野、邊界和作為一個局外人的主題……例如我在想你畫的卡斯帕·豪澤爾（一個 19 世紀德國青年，自稱童年大部分時間都與世隔絕）。你對這些觀念有什麼興趣？

我在 2016 年的時候重溫了一遍沃納赫爾佐格的《卡斯帕豪澤爾之謎》（Jeder für sich und Gott gegen alle），當時正沈迷於讀列維·斯特勞斯筆下的遙遠和切近。我對於情感的體驗類似於極端的宗教體驗。這種通感的強迫性迫使我去詢問文明的界限在哪裡。而迷失在網絡上的我卻和卡斯帕·豪澤爾面對一樣的困惑。如何理解自我，和如何理解對象。

說到作為一個局外人，你認為你會在柏林呆多久？

我也想測試，作為一個局外人能在這裡待多久。我有多大程度可以理解當地生活，這種理解能超過我對他者的想象嗎，



Revolving Upside Down 《頭朝下旋轉》, 2020

German youth who claimed to have spent most of his childhood in total isolation) for instance. What interests you about these notions?

I revisited Werner Herzog's *The Mystery of Kaspar Hauser* (Jeder für sich und Gott gegen alle) in 2016 when I was obsessed with the remoteness and tangibility of the writings of the anthropologist Claude Levi-Strauss. My experience of emotion was similar to an extreme religious experience. The compulsivity of synaesthesia forced me to question where the boundaries of civilization are. And lost on the Internet, I was confronted with the same confusion as Kaspar Hauser: how to understand the self, and how to understand the object.

And speaking of being an 'outsider', how long do you think you will remain in Berlin for?

I also wanted to test how long I could stay here as an outsider. To what extent I can familiarize myself with local life. Can this knowledge exceed my imagination of "the other"? And even if I am in Hangzhou, how deeply am I intertwined with the so-called local, and to what extent, is still questionable. The experience of locality is a stimulus on one hand, but with that stimulus comes the potential for misunderstanding, disconnection, and self-righteousness, which is not necessarily greater than the consensus and imagination that one might reach in other places through human and social awareness. So moving from place to place is a continuous endeavor, as the act of taking root is not a given.

So what's next?

Most of the series I'm working on at the moment are continuation of the previous work. Some of them are newly added directions that I am interested in, such as the themes of "floating" and "the effect of gravity on different falling objects". Some are about the feelings I experienced after I came here, and I try to integrate these to the composition of my paintings. At the same time, technological innovations are always exciting, even if they arouse suspicion. The most recent surprise is that the possibilities of painting are always far greater than what is imagined. Sometimes the paintings express what I really want to say. Although I often feel on the brink of danger as a result, these pleasant revelations always overcome the fear.

即使我在杭州，有多深和所謂的當地交織在一起，在哪種廣度上的交織都是一個問題。地域性的體驗是一方面的刺激，與這種刺激同時產生的，充滿誤解，隔閡和自以為是的交流，並不大於對其他地方的通過某種人性所達成的共識和想象。所以移動是在繼續，因為並不存在扎根下來。

你接下來會有什麼計劃？

我現在在做的幾個系列，大部分在延續之前的工作，有些是新加進去感興趣的方向：比如「漂浮感」，比如「重力引起的不同物質下墜角度」。有一些是關於來這兒之後的感受，我也會試圖加進畫面裡面。同時技術的更新總是讓人既興奮又懷疑。最近的驚喜是畫面的可能性比你想象的大，畫有時候總能替我說出我想說的話，雖然經常處於危險的邊緣，總的來說驚喜總能戰勝恐懼。



Wang Zhibo

Wang Zhibo's (b. 1981) works explore the tangibility, complexity and distortion of time and space. Wang challenges the possibilities of these concepts not only within the two-dimensional space, but also with the viewer's perception and participation with the work. 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's 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, currently living and working in Berlin, 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.

A highly regarded Chinese painter, Wang was awarded the prestigious Luo Zhongli Scholarship in 2008. Selected solo exhibitions include 'He No Longer Looks Human', Edouard Malingue Gallery, Shanghai (2018); 'There is a place with four suns in the sky - red, white, blue and yellow', Edouard Malingue Gallery, Hong Kong (2016); '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).

Acknowledgement

Interviewer: Wenny Teo

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Edouard Malingue Gallery
馬凌畫廊

王之博

王之博 (b.1981) 的創作實踐探討了繪畫中如何拉伸、濃縮、扭轉時間和空間的維度和複雜性，藉以探討二維視覺在表達維度空間的可能性，以及人類視覺經驗的演進在畫面的體現。一層輕薄的雪精緻地覆蓋著熱帶景觀；玻璃陳列櫃里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，目前在柏林生活和工作，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。

作為一位被高度讚譽的中國畫家，她在 2008 年獲得了羅中立獎學金。其精選個展包括「他不再有人的模樣」，馬凌畫廊，上海 (2018)；「目之所及」，馬凌畫廊，香港 (2016)；「王之博：駐波」，軍械庫藝博會，紐約 (2013)。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。

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