

WANG WEI

王衛

INTRODUCTION

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

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

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

Over the course of his career Wang Wei has continued to create installation works that behold a performative element, which increasingly tend to the investigation of artifice. Since 2007, for example, Wang Wei has created a series inspired by the Beijing Zoo; upon a visit he was struck by the wall designs of the animal enclosures – were they intended for the humans or the animals? These evident fictions or "natural" habitats have since inspired multiple installations including *A Zoo, No Animals 2* (2007) where he created a complete panda house off-site to visitors at the Kunsthalle Project Space, Vienna as well as the instal-

lation *Natural History 6* (2013) at Observation Society in Guangzhou, where against a curved mural wall, Wang Wei confronted the viewer with the backdrop of the African Tortoise Cage; a mountainous Saharan background fronted by an incongruously replete and vivid blue lake.

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

Wang Wei's work has been exhibited in numerous important exhibitions including: 12th Chinese Pavilion, International Architecture Exhibition, La Biennale di Venezia, Italy (2010); Shenzhen Hong Kong Bi-City Biennale of Architecture and Urbanism, Shenzhen, China (2009); The Real Thing: Contemporary Art From China, Tate Liverpool, UK (2007); Foreign Objects, Kunsthalle Wien Project Space, Vienna, Austria (2007); Beyond: The Second Guangzhou Triennial, Guangdong Museum of Art, (2005); A Second Sight, International Biennale of Contemporary Art, National Gallery in Prague, Czech Republic, (2005); Between Past and Future: New Photography and Video from China, International Center of Photography, New York (2004); The First Guangzhou Triennial, Guangdong Museum of Art, China, (2002).

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

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

[3] *A Zoo, No Animals 2*, Installation, Kunsthalle Project Space, Vienna, Austria, (2008)

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

介紹

一片鷹架結構中隱約透露出捕鳥器的原形¹；一個矩形的紅磚建築物建好兩天後被拆除²；一座覆滿竹葉的熊貓屋子，人們可以窺探卻無法進入³。這只是三例用語言來描繪的，北京藝術家王衛(1972)創作的令人沉迷的奇妙裝置藝術。看起來不像是藝術作品，而更像一個聯繫日常生活的巧妙媒介，王衛積極而恰當地將現存空間與視覺元素結合，然後進行豐富與擴展，使其適應作品所身處的展覽環境。通過這種攻擊，處理和去語境的本質程式，他質疑呈現於肉眼之前的自然形體的真實性，並建造視窗以便研究新層次的意義。

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

一件重要的早期作品是“臨時空間”(Temporary Space, 2003)；由王衛徵募的10個外來工或稱“磚販子”——他們的生計是從被拆毀的場地收集磚頭，然後再轉賣給新的建築場地，用兩萬多塊磚頭在畫廊內部建起一個100平方米大小，高4米的方型空間。建好幾天後，這件工程即被拆毀，磚頭被運走賣掉，如此就完成了——一次循環，整個過程歷時17天，還原了一場建造和拆解的週期。

在其職業生涯之中，王衛持續創作包含一種表述元素的裝置作品，並不斷加強對巧妙技法的研究探索。譬如自2007年以來，王衛已創作了一系列啟發自北京動物園的作品；在一次遊覽中他震驚於動物圍欄內的牆面設計——這些到底是為人而設還是為動物而設？此類想像的“自然”棲息環境由此激發了許多裝置作品的靈感，包括“沒有動物的動物園2”(A Zoo, No Animals 2, 2007)，這件作品是他在維也納藝術館項目空間覽區內重建的一個完整的熊貓居室，以及廣州觀察社的作品“自然史6"(Natural History 6, 2013)，在一面弧形牆前，王衛使觀者身臨非洲龜籠子的背景之中，龐大的撒哈拉沙漠的前景卻是一片不協調的豐滿而靈動的藍色湖泊。最後，王衛的作品堅持並隨沉浸技術帶來的挑戰而成長。一方面，通過帶入日常生活中的片段並將其嵌入白盒子空間，他將原物脫離語境——利用其中性空間的特性。

——強調我們日常環境的雙重虛構和荒謬的現實。另一方面，通過改變這類白立方空間，他挑戰原空間的優越性，並打破其假定的中立性。雖然不再處於地下狀態，王衛卻給自己設定更大的挑戰——面對具有濃厚排外氣息的空間——不是通過改變其結構，而是通過將其沉浸於一個構築的敘述序列之中而改變其意義，使其充溢視覺和實體印象。

王衛的作品曾在眾多重要的展覽中展出，包括：第12屆威尼斯建築雙年展中國館（2010）；深圳香港雙城雙年展（2009）；“真實事件”（The Real Thing）：來自中國的當代藝術，英國泰特利物浦美術館（2007）；“有異物”（Foreign Objects）：維也納美術館項目空間（2007）；“別樣”（Beyond）：第二屆廣州三年展（2005）；“第二視線”（A Second Sight）：布拉格雙年展（2005）；“在過去與未來之間”（Between Past and Future）中國新影像：紐約國際攝影中心（2004）；首屆廣州三年展：廣東美術館（2002）。

[1] 捕捉器，裝置，北京，（2005）

[2] 臨時空間，裝置於行為，北京，（2003）

[3] 沒有動物的動物園，裝置，維也納美術館項目空間，（2007）

[4] 王衛：《借現實》，姚嘉善，（2012年6月p. 2）





TWO ROOMS
兩個房間

Edouard Malingue Gallery, Hong Kong
馬凌畫廊, 香港

13.03.2015 - 15.04.2015

Two Rooms (2015) is an immersive installation created by the Beijing-based artist Wang Wei (b. 1972). Conceived not so much as an artwork but rather a vehicle for situating artifice in the context of everyday life, the installation builds upon Wang Wei's interest in the Beijing Zoo; upon a visit in 2007 he was struck by the wall designs of the animal enclosures – were they intended for the humans or the animals? These evident fictions or 'natural' habitats have since inspired several installations exhibited at the Kunsthalle Project Space, Vienna as well as Observation Society, Guangzhou amongst other locations. Each project, including *Two Rooms* at Edouard Malingue Gallery, is an appropriation of an existing space and its visual elements, which Wang Wei then enlarges and adapts to a gallery setting. Through a process of identification, engagement and decontextualisation, Wang Wei questions the veracity of natural forms before fresh eyes and constructs windows for the investigation of new layers of meaning.

A graduate from the Fresco Painting Department of the Central Academy of Fine Arts in 1996, Wang Wei was already concerned with the principle tenets of space, viewer interaction and sensory perception. As a member of the artistic and curatorial 'Post-Sense Sensibility' movement in the late 1990s early 2000s, Wang Wei later developed an *ad hoc* spirit, a key ingredient that would bring Wang Wei's work not only into the realm of installation but that of performance carved out of a space. To varying degrees, each of Wang Wei's works inspired by the Beijing Zoo have channeled this dichotomy between structure and interaction. *A Zoo, No Animals* (2007), the first Beijing Zoo work exhibited in the city itself, brought abandoned animal cages into an art space, which visitors would then pass through thus inhabiting the cage-like structures, whilst being stripped of immediate context.

Wang Wei's subsequent installations, such as *A Zoo, No Animals 2* (2008) at the Kunsthalle Project Space, Vienna have been similarly immersive. Other iterations of Wang Wei's Beijing Zoo works, however, have involved different sorts of interaction; whilst remaining theatrical and immersive, less 'props' have been used to define the viewers' experience, relying instead on two-dimensional renderings and the visual as well as physical impacts of the pre-existing gallery space. In *Natural History 6* (2013) at Observation Society, Guangzhou, for example, Wang Wei confronted the viewer with a curved mural wall featuring the backdrop of the African Tortoise cage; a mountainous Saharan background fronted by an incongruously replete and vivid blue lake. Thus, the viewer through the great height of the wall and its encircling effect felt both engulfed and situated amidst a fictitiously 'natural' context.

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

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

“兩個房間”(Two Rooms, 2015)是北京藝術家王衛 (1972) 創作的三維虛擬裝置。這個裝置看起來不像一件藝術作品,更像一個聯繫日常生活的巧妙媒介,此裝置靈感源于王衛對北京動物園的興趣;2007年遊覽北京動物園時,王衛驚訝於動物園的圍欄設計 - 這些圍欄內的人造環境到底是為人而設還是為動物而設?此類想像連同所謂的“自然”棲息環境由此激發了許多作品產生的靈感,例如在維也納美術館項目空間以及廣州觀察社的作品。每件作品,包括馬凌畫廊的“兩個房間”,都借用了原有的空間及視覺元素,後經王衛的擴展,使其符合畫廊的環境。通過識別,聯繫與脫離一系列過程,王衛在肉眼之前質疑自然形體的真實性,然後為意義新層面的研究構築視窗。

1996年畢業於中央美術學院壁畫系,王衛其時已關注空間的基本原則,觀者互動以及感官感知。作為二十世紀末以及二十一世紀初期由藝術家及策展人發起的“後感性”成員,王衛隨後發展了其即興創作的思想,此思想是將王衛的作品與空間斷開,進入裝置領域的關鍵因素。從很多層面來講,王衛受北京動物園靈感激發而創作的每件作品都在結構與互動之間做明顯區分。“沒有動物的動物園1”(A Zoo, No Animals, 2007) 作為北京動物園的第一件作品在北京展出,將夜行動無館的籠子帶入藝術空間,這樣觀眾可以穿過籠子,類比居住在籠形結構之中,直至突然被脫離當前環境。

王衛其後的裝置,例如在維也納美術館項目空間展出的“沒有動物的動物園2”(2007) 也是類似的三維虛擬裝置。然而其他王衛北京動物園的作品則具有不同的互動性;雖保留了戲劇性和三維虛擬效果,卻較少運用“道具”來打造觀者體驗,而是依賴二維效果和已存在的畫廊空間的視覺和物理效果。例如,在廣州觀察社展出的“自然史6”(2013) 中,王衛讓觀者置身於一座曲面壁畫之前,特寫一隻非洲龜的籠子;在宏大的撒哈拉背景前端卻有不協調的豐滿而生動的藍色湖泊。於是,身處這座巨型牆面和其環繞效果之中的觀者被周圍環境淹沒的同時感到身處一個虛擬的“自然”環境之中。

“兩個房間”是“自然史6”之後的作品,由覆滿畫廊四塊牆面的兩組嵌板構成。正如標題所指,兩組嵌板展現兩個情景,分別描繪北京動物園的一個獨立的,有不同品種猴子的房間。在基調上有明顯區別,一個表現冬季,而另一個表現夏季。這個裝置是特別為馬凌畫廊設計的,依照畫廊的佈局,引領觀者穿過起伏不定的空間,直到最終來到巨大的“夏季”房間之前,繽紛多山之景蔓布於一片生動的紅色天空之下。首先置身於“冬季”房間之時,觀者會注意到描繪的形體都極其相似-群山,奇怪的樹,植物的形狀——最終都標誌著重複而單調的人造環境;雖然是立體的,卻是虛空的。

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

[1] 王衛：《借現實》，姚嘉善，（2012年6月 p. 2）





Two Rooms, 2015
Installation View
兩個房間, 2015
裝置現場





Two Rooms, 2015
Installation View
兩個房間, 2015
裝置現場





Two Rooms , 2015
Installation View
兩個房間, 2015
裝置現場





Two Rooms, 2015
Installation View
兩個房間, 2015
裝置現場

Two Rooms, 2015
Installation View

兩個房間, 2015
裝置現場







Two Rooms, 2015
Installation View
兩個房間, 2015
裝置現場





Two Rooms, 2015
Installation View
兩個房間, 2015
裝置現場

The Cracks in Pragmatism

- Wang Wei in conversation with Anthony Yung

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

Anthony Yung First of all, I would like to discuss your understanding of the concept of an "artwork". You graduated from the Fresco Department of the Central Academy of Fine Arts in 1996. Although you've told me that being a student of the Fresco Department was not that special, as what you were learning there was not so different from other painting majors, it is interesting to see perhaps a coincidence that your works in recent years have been concerned a lot with concepts of publicness and functionality, which are all important aspects of fresco art. You pay attention to the most ignored decorations in real life, such as the basic mosaic patterns of outer walls of unimportant buildings, low-cost decoration designs in restaurants, and murals in the backgrounds of animal enclosures in zoos.

When looking at the development of your practice, it's not difficult to trace how you must have contemplated and handled the concept of an "artwork". The first time you gained public attention was with your performative photography and installations, such as *1/30 sec. Underwater* (pg. 90, 1999). Not long after this, you participated in the historically important exhibition series 'Post-Sense Sensibility', whose investigations were about the art of improvisation, process and site-specificity. And these investigations continued in your later works, the most well-known ones being *Hypocritical Room* (pg. 86, 2002) and *Temporary Space* (pg. 80, 2003). Most interestingly, although you use heavy architectural elements such as walls and bricks in these works, what you represented was, on the contrary, change and temporality and the actual 'artwork' of these pieces were processes and experien-

ces instead of any physical objects. This is why I said that you have been continuing an exploration of 'Post-Sense Sensibility', only replacing the improvisation, absurdity and sensational excitements with a self-reflexivity that points to social realities. Since then, your 'artworks' have become more concise and more methodological, similar to social anthropology. Through your works, what you introduce is a method for observing reality. It is highly applicable in the sense that it allows us to use it to observe different aspects of everyday life.

Can you talk about this? How do you handle the concept of an 'artwork'?

Wang Wei In August 2012, I participated in a project called 'Pulse Reaction' organised by the Times Museum in Guangzhou. The project invited artists to form discussion panels and carry out forums in the museum's exhibition hall. We were asked to raise three topics that were the most important to our practice, and by gathering and discussing these topics, the project attempted to thoroughly reveal the creative and intellectual conditions in Chinese art. I mention this because the three topics I raised at that time may respond to your questions. They were: 1) in-between abstract and figurative, in-between chance and certainty; 2) How to begin an artwork? How to become an artwork?; 3) the distance to reality.

Indeed, the relationship between 'artwork' and 'reality' is a core question in my practice. In reality, I like to search for things that are artificial and unintentionally resemble an 'artwork'. In an exhibition site, I try to create a kind of 'reality'. By doing so, the boundary between 'reality' and 'artwork' is constantly being blurred and things become suspicious.

In some of my works, 'ideas' are almost diminished. Motifs and elements are presented in the exact same conditions as they are seen in reality. In doing so, I intend to put all my concentration into the choices I make – what familiar or unfamiliar subjects and objects do I choose to use in a work? And the emotional motivations behind these choices will also be slowly revealed. I want to create such a tension: what seems to be a cold and indifferent object, reflecting the traces and temperatures of human beings. This may be the ideal of an 'artwork' to me.

AY You were born and raised in Beijing. This city must have greatly affected your observations and views on life and the world. For instance, your strong interest in history, urban space and architecture must be the result of being a Beijinger. Curator Carol Lu has rightly pointed out that temporality of architecture is a recurring theme in your works, and it is related to the experience of having lived in Beijing and witnessed all its changes in the last 30 years[1].

You live in the inner second ring road area, the very core of Beijing city. Here, there is a complex mixture of heritage from different periods of China – from ancient times (as Beijing has been the capital since the late 13th century) to the country's immediate past (one can imagine what changes have been made since it became the capital city of Communist China and went through such political turmoil as the Cultural Revolution). The city's uniqueness also comes from the fact that much of its historical architecture has been altered for today's practical purposes. You've told me that you are especially interested in *siheyuan* (tradition courtyards) and how they were remade to become *dazayuan*, which refers to old courtyards that are occupied by many households. Families living in *dazayuan* are usually from the

working class. They each have very limited private space, and thus have to invent ways to make the best use of shared public space. Such a unique urban phenomenon must be an important memory for artists who grew up in Beijing in the 1970s and 1980s. For instance, Song Dong made a piece that was dedicated to all the wise inventions and the brilliant installation art from *dazayuan (Wisdom of the Poor, 2005–11)*.

Compared to Song Dong's work, you seem to be concerned less with the novelty of forms. You pay attention to those unconscious aesthetic decisions hidden behind functional purposes. Would you talk about the influence of Beijing on you, and how you make use of your passion and knowledge about history and architecture in your artistic practice?

WW Elements related to urban change appear in my works: I use them as a creative resource. In fact, most places in China are still going through the process of drastic urbanisation. It is such an obvious issue that it cannot be ignored. Indeed, some of my earlier works, such as *Temporary Space* and *Trap* (pg. 76, 2004–05), were closely related to the topic of urbanisation, but I saw them more as metaphors for discussing the finiteness of human desire. Gradually, my concerns and methods of observation have evolved. In the more recent series *Natural History* (2009–present), my methodology has been reproducing an environment and recontextualising it. In some of my recent works, elements from the Beijing Zoo have repeatedly appeared because it is a place I frequently visit and a place I like to research. I always find new discoveries there. Some other resources I have used have been, for example, things that I've seen by chance during my travels. But behind all of these, what I am really interested in is something fundamental and universal. Perhaps it can be described as the fundamental nature of being human.

My interests in Beijing's history and architecture were inspired by the writings of the scholar of historical geography Hou Renzhi, especially his essay 'From Beijing to Washington – A Contemplation in the Concept of Municipal Planning', which compares and analyses how the urban planning of Beijing and Washington represent two different political institutions. Most interestingly, the two cities were both built with a master plan – Beijing was built with a singular central axis, symbolising a strong imperial authority; Washington as the capital city of the United States was designed to show the political ideal of the separation of powers. This essay demonstrates how we can see and understand the relationship between urban planning and political ideology, between a city's architectural arrangements and the nature of its ruling power. Hou Renzhi's writings have opened my eyes. After reading his writings I found things that I was never aware of despite the fact that I have been living here for so many years. And looking back, the thinking introduced by Hou Renzhi has probably influenced my works, especially the *Natural History* series.

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

and methods of *Natural History*: you reproduce a scene from reality without adding anything to it, and move it into an exhibition space. Its new context highlights its paradox – although they are paintings, they don't provide a focus; they don't invite viewers to appreciate or even pay attention to their style, content or meaning as paintings. The awkwardness of the situation urges us to think about the environment from which these paintings came from, and the environment in which they are being presented now. And this is the project's major purpose – to destabilise our perceptions of space and function and to challenge our well-established habits of seeing and thinking about art.

Natural History incarnates the core ideas of your recent practice, where complexity is actually interestingly included in the series' title: your *Natural History* is actually a history of artificiality. What it concerns is all the people's decisions. Meanwhile, we can also see these unconscious, unimportant decisions as the 'Nature' of human society, as they are so generic, intuitive and non-ideological. Can you talk about your thoughts on the *Natural History* series? How did its concepts and methods evolve? How will it develop?

Also, what makes *Two Rooms* at Edouard Malingue Gallery special? Why did you choose to use this topic? What considerations have you made during the execution of the exhibition?

WW In *Natural History VI*, which was realised at Observation Society, Guangzhou, I used murals from the Beijing Zoo. That's why *Two Rooms* can easily be associated with the series. But in fact, it is more a continuation of another project, which is *A Zoo, No Animals* (pg. 70, 2007), because here I emphasise the reproduction of an environment and the reconstruction of a specific space. In a way, *Natural History* focuses more on decorations from daily reality and thinks about them in a more detached manner.

Two Rooms was an appropriation of two mural paintings at the baboon rooms of Beijing Zoo, and I found them especially interesting because I saw them as what the zoo mural painter unconsciously imagined and invented as an unknown far-away place. Two mural paintings appear in a gallery to create a multi-layered and absurd imagination of space. The heater and banana on the ground are also important elements, as I attempt to create an indiscernible, ambiguous spatial condition. Making this piece in Hong Kong is also to a certain extent responding to my perplexities about the current conflicts between Hong Kong and Mainland China.

Natural History discusses the ways we can observe. It takes cases of aesthetic judgement to highlight the things that we tend to neglect because we take them for granted. The series continues to develop. Recently I tried to make use of some architectural structures. For example, in both *Natural History VI* (pg.46, 2013) at Observation Society and *Panorama* (pg. 42, 2014) done on the rooftop of the Times Museum, I made use of a 'panorama wall', an element commonly used in theatrical stage design. Again, I tried to trigger a discussion about the ways we see, and it is about the disappearance of focus. I'd like to complicate the internal logic of the works by adding new aspects, but I always like to keep it very concise. Creating a specific atmosphere at the site is always the most crucial element.

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

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

This is a broad question, but can you talk about the background from which you formed your views and ideas about art and the world? What specific social situations do you respond to, and why did you decide to use art to deal with your concerns?

WW My generation has indeed experienced the entire process of China's shift from a planned economy to a market economy, although such a social transformation is still far from ending and has many uncertainties. I was the last year of students to receive a free education. And at the time, university education was elitist. There was a strong intellectual idealism. But the education of the art academy was very conservative. It was still strictly following the methods of socialist realism. Yet students were already very aware about how they had different beliefs in art to the academic authority. During my four years in the academy, my interests changed a lot. I was getting more and more interested in non-traditional ways of expression. Soon after graduation, I met artists like Liu Wei and Qiu Zhijie. We all participated in 'Post-Sense Sensibility' and the experience of working together as a collective then was very influential on me. We had a radical attitude and experimented with different possibilities to expand the boundaries of art. There was no art market. We all had to have a job to survive. Liu Wei and I were working at *Beijing Youth Daily*. But that was a time when art activities were radical and pure, and from today's perspective it was still a very interesting time.

In my works, I constantly try to create a kind of real perplexity. And such perplexity is a symptom of our times. To face such a reality, we need a more human, artistic and wise way to find a solution. Therefore, what I attempt to do now is to represent and contemplate reality by an aesthetic of uncertainty and ambiguity. I think this can lead us to get closer to the core of 'reality'.

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

實用主義的縫隙

- 對談王衛

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

翁子健

首先，我想討論你對「作品」這個概念的理解。你於1996年畢業於中央美術學院壁畫系。儘管你曾告訴我壁畫系的教學並無什麼特別，跟在其他繪畫專業學習的事情大同小異，但出於巧合，你近年創作中的公共性和實用性又與壁畫的性質十分吻合：你關注及轉化現實生活中一些毫不起眼的裝飾元素，如建築外牆上的馬賽克、餐廳中的廉價裝飾設計、動物園內的壁畫等等。

追溯你的創作歷程，不難看到關於「作品」概念的一條有趣的思考路徑：人們知道你的最早作品，是一些有行為表演成份的攝影及裝置《水下1/30秒》，(pg.90, 1999年)；不久後，你便參加了具有重要歷史意義的「後感性」展覽系列，其探討重點是一種即興的、過程性的、現場創造及拆除的藝術體驗，這樣的探索在你後來的主要作品中有所延續，特別是《虛偽的空間》(pg.86, 2002年)及《臨時空間》(pg.80, 2003年)，有趣的是這些作品利用的是重型建築元素如牆及磚頭，表現的卻是它們的流動性和臨時性，只以過程和經驗而不以物質為最終產物，這就是為什麼我說它們延續了「後感性」的一些實驗，只是「後感性」中的即興、荒誕和感官刺激，變成了一種針對社會現實的反省。從此，你的「作品」就演變成一種類似社會人類學的研究方法，其特點是針對現實，具有簡便的通用性，可以在生活中無時無刻找到可以觀察的對象。

請你談談你對「作品」概念的想法。

王衛

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

品？三，與現實的距離。

確實，「現實」與「作品」之間的關係可算是我創作中一個核心的語言。我喜歡在現實中去搜尋那些人為的、有意無意中帶有「作品」痕迹的事物，而在展覽現場我又試圖去製造一種「現實」。面對這樣一個現場，「現實」與「作品」之間的界限變得異常模糊，現實也開始變得十分可疑。

在我的一些作品中，「想法」已經被降到了最低點，甚至某種程度上呈現方法和現實當中幾乎沒有任何差別，那這時候你的選擇變得十分關鍵，然後你對選擇對象的一種熟悉或陌生，就是一種帶有一定感情色彩的東西在不经意间慢慢凸顯了出來。

翁 你在北京出生和長大，我想這個城市對你觀察和思考事物的方式會很有影響。其中一種影響即體現在你對歷史、城市及建築的濃厚興趣。策展人盧迎華曾指出，你較早前的一些作品表現了一種建築的臨時性，這與過去三十年來居住並見證著北京城市的變遷有關係。

你住在二環內，這個地帶是真正的北京城，這裡混合著古代歷史（八百年的首都史）和現代歷史（自共產中國以來的種種政治文化運動）留下的痕跡，構成一個極之獨特的面貌。在北京，有很多具有深遠歷史價值的建築物，被改造成當下的用途。你就提過，你對四合院和大雜院特別感興趣，因為那兒很多草根階層的普通人為了盡量利用非常有限的空間，發明了很多實用和美學的辦法。這個獨特的城市現象一定對於成長在北京的藝術家帶來深厚的記憶，比如宋冬的《窮人的智慧》（2005—11年）就是他在大雜院找到的很多充滿智慧的發明，它們看來就是精彩的裝置藝術。

與宋冬的作品相比，你似乎更少關注形式的奇特性，更多針對一些不自覺的、被實用性的前提包裝著的美學判斷。請你談談生活在北京對你的影響，及你在創作上如何使用你對歷史和建築的熱情和知識。

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

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

翁 針對你這次在馬凌畫廊做的項目，我想應該將它放在你的《自然史》系列中討論。這次的作品命名為《兩間房間》，複製的是北京動物園中的狒狒居住的房間，它們的圖像是同一片草原，只是一個是白天，另一個是黃昏。我認為這個項目延續了《自然史》的主旨，即將來自現實中的某些景像，不添加元素地搬進了展覽的空間，經過重新安置文脈，它的悖論性在於：它雖然是兩幅畫，卻不提供讓人觀看的焦點，我們不需要去欣賞和考究畫的表現方法及內容奧妙，反而要去思考其本來所屬的環境，並從而想到這個空間本來的屬性。它的目的是動搖我們感知日常視覺和空間及首先體驗藝術的習以為常的方法。

《自然史》系列體現了你近年創作的核心思想，而解讀《自然史》這個題目本身就已經很有意思：一方面，這部「自然史」其實是「人工史」，它關注的全是人造的決定；另一方面，它又屬於人類社會的「自然」部份：普遍的、不經過計劃的、非意識形態的。請你談談「自然史」系列，過程中你的想法產生了怎樣的演變？這個系列接下來會如何發展？

也請你談談這次在馬凌畫廊實現的「兩個房間」的特殊性。為什麼選擇這個素材？實施上涉及了怎樣的考慮？

王 在2013年，我在觀察社實現了作品《自然史VI》，(pg.46, 2013年) 其中就使用了動物園的風景壁畫，所以這次在馬凌畫廊實現的作品會容易令人聯想到《自然史》系列，但我覺得《兩個房間》更多是延續了2007年的《沒有動物的動物園》(pg.70) 那兩件作品中的一些想法，即在作品中更強調某個具體環境或地點的複製與轉移。而《自然史》系列則更加聚焦於日常現實中的裝飾物，作品也是以一種更加抽離的方式來呈現。

這次《兩個房間》挪用了北京動物園狒狒館的兩幅壁畫，這兩個畫面實際上在不經意間展現了動物園壁畫畫師對「未知遠方」的「臆想」與「杜撰」。而關於這個地點的兩幅壁畫在畫廊中又構成了一系列多重的、荒誕的空間想像，暖氣片和地上的香蕉也是作品中的關鍵元素，我嘗試在現場營造一種介於似有似無、虛實之間、模稜兩可的空間狀態。而在香港創作這件作品也多多少少是在回應我對於香港與內地之間衝突與矛盾所產生的困惑感。

《自然史》系列討論的是觀看的方式，以一種審美的方式聚焦於現實中一些人們因習以為常而視而不見的東西。這個系列作品到目前一直在持續演變當中，目前也開始出現一些建築結構上的元素，像在觀察社的《自然史VI》和去年在廣州時代美術館樓頂上做的《全景1》(pg. 42, 2014年)，就開始出現「全景牆」這樣一個舞美設計中常用的置景概念，這還是一個關於觀看方式的討論，也就是與「視點的消失」有關。總之，目前我希望在另一些層面上嘗試讓作品的內在關聯變得更加曲折一些，但又始終會用一種很直接的方式——我更喜歡用一種很直接的方式去表達，現場的氛圍還是至關重要的。

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

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

王 我們這一代人確實算是完整的經歷了中國社會從計劃經濟向市場經濟轉型的過程，當然這種社會轉型到現在也還在一個反復的過程當中，充滿了不確定因素。我屬於接受公費教育的最後一屆畢業生，而之前的大學教育實際上是一種精英化的教育模式，本身帶有極強的理想主義色彩，藝術在某種層面上還是一種很純粹的精神活動，只不過美術學院的氛圍太過保守，過度強調社會主義現實主義的創作方式，一些學生也很能意識到自己與學院教育之間在價值取向上的不同。在美術學院的四年學習過程中，我的興趣已經發生了轉移，我對非傳統的理念及表達方式更加感興趣。畢業後不久，我認識了刘韡、邱志傑等藝術家，其後參加了歷次《後感性》展覽活動，這種小組式的緊密工作在我早期的創作中起到了關鍵的引導作用，大家在一起更多是以一種激進的態度去嘗試各種拓展藝術邊界的可能。當時沒有藝術市場，我們幾個人也都以其他職業為生，像我和刘韡都在《北京青年報》工作，所以那段時期的創作既很激進又十分純粹，現在回看仍是十分有趣的一段時間。

我在作品中持續嘗試營造一種真實的「困惑感」，而這種「困惑感」是我們所處的這個充滿悖論的時代的特徵。如何直面這種現實，可能是需要一種更加人性的、藝術的、充滿智慧的方式去化解。所以當前我可能更加致力於以一種若即若離的審美方式去表述及思考我們的現實，我認為這也可能更加接近於「現實」的本質。

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

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





Past Works
過往的作品



Panorama 1, 全景 1, 2014

Site-Specific Installation
Times Museum, Guangzhou
现场装置
廣州時代美術館



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

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



Panorama 1
Site-Specific Installation
Times Museum, Guangzhou

全景 1
現場裝置
廣州時代美術館



THE VIEW FROM THE TOP OF
THE TOWER OF ALDEORA Island





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

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

Natural History 6 自然史 6, 2013

Installation
Observation Society, Guangzhou
裝置
廣州觀察社



"This work replicates wall and floor surfaces that exist in different places in reality. They are ready-mades that manifest existing creative states. Some are the results of additions, while others are what remain after subtractions. All have become reality's 'decorations.'"

“展覽作品複製了來自現實當中不同地點的牆面與地面，試圖呈現一種現成的創造性。這些被添加的以及被遺留的，一併成為了現實的‘裝飾物’。”

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

Installation
Magician Space, Beijing
裝置
北京魔金石空間



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

“作品在展廳中再現了廣東東莞地區某建築物的外牆馬賽克裝飾。”

Natural History 4, 自然史 4, 2012

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



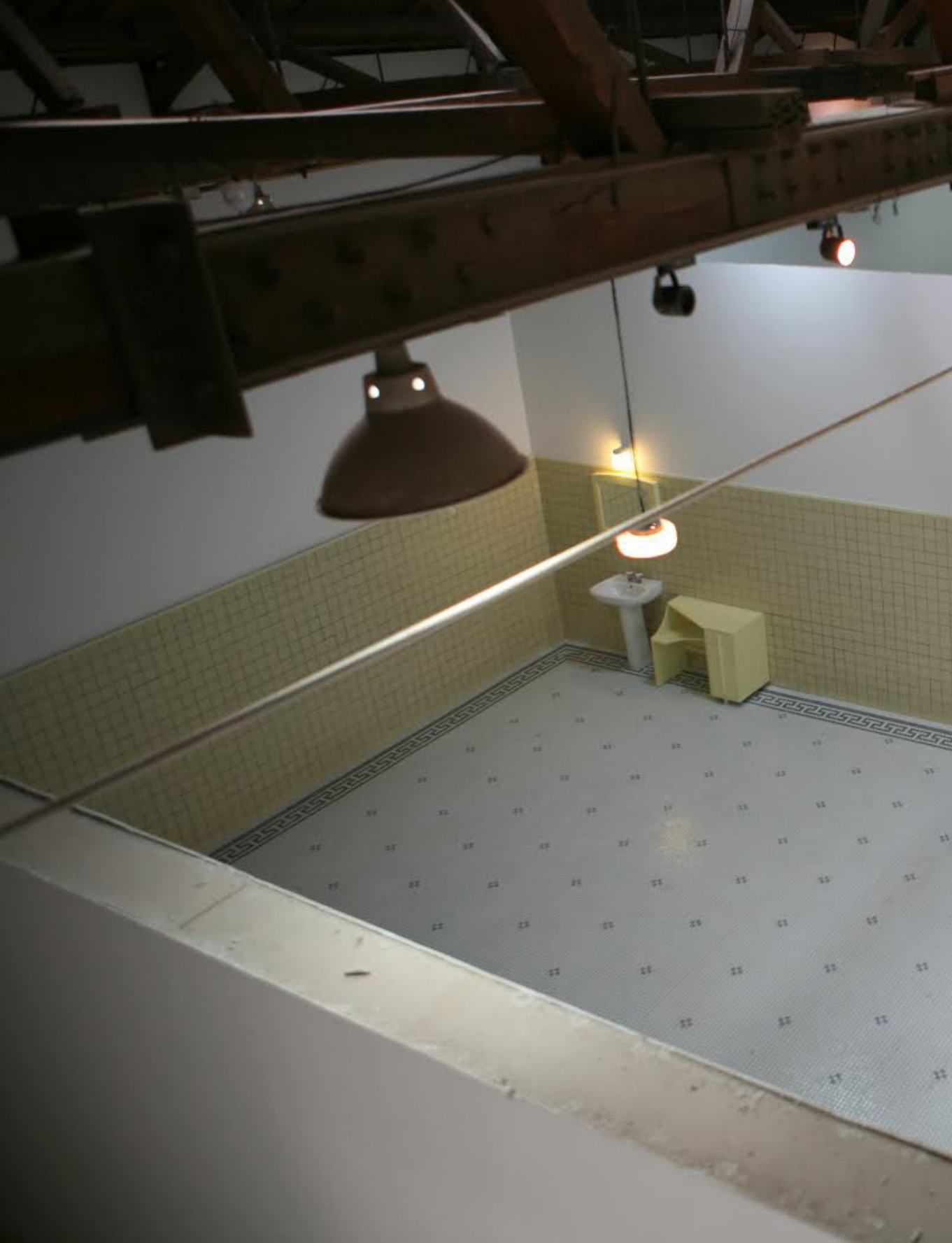



"This exhibition was comprised of two works. One used mirrored glass to build a replica of the information kiosks found in the Beijing zoo. The second used acrylic paint to re-create one of the small displays that is found in the information kiosk."

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

Propaganda Pavilion, 宣傳欄, 2011

Installation
Boers-Li Gallery, Beijing
裝置
北京博爾勵畫廊





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

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

Historic Residence
故居, 2009

Installation
Space Station, Beijing
裝置
北京空間站





Historic Residence, 2009
Photo Series
Space Station, Beijing

故居, 2009
摄影系列
北京空间站





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

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

Natural History 1-2 自然史 1-2, 2009

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





Natural History 1-2, 2009
Installation
China Art Archives Warehouse, Beijing

自然史 1-2, 2009
裝置
北京藝術文件倉庫



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

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

Same Like Me, 和我一樣, 2008

Installation
"Community of Tastes" Iberia Center for Contemporary Art, Beijing
裝置
《趣味共同體》北京依比利亞藝術中心

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

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

Believe, 信以為真, 2008

Installation
Platform China Contemporary Art Institute, Beijing
裝置
北京站台—中國





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

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

A Zoo, No Animals 2 沒有動物的動物園2, 2007

Installation
Kunsthalle Project Space, Vienna
裝置
維也納美術館





Where the
Things You See Happen Here

THE HISTORY OF THE
MUSEUM OF MODERN ART
FROM 1929 TO 1968

Following the opening of the
Museum of Modern Art
in 1929, the building
has been a central
part of the city's
cultural life.



A Zoo, No Animals 2, 2007
Installation

沒有動物的動物園2, 2007
裝置

于亚洲、欧洲和南、北美洲的热带与温带雨林中。

From the tropical and temperate rain forests of Asia,
Europe, North and South America.






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

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

A Zoo, No Animals 1 沒有動物的動物園1, 2007

Installation
Long March Space, Beijing
裝置
北京長征空間





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

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

Listen, 聽, 2006

Installation and Performance
Marella Gallery, Beijing
行為與裝置
北京瑪蕊拉畫廊



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

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

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

Installation
The Second Guangzhou Triennial
裝置
第二屆廣州三年展





Trap, 捕捉器, 2005

Installation
Platform China, Beijing
裝置
站台-中國當代藝術機構



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

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

Trap, 2005
Installation
Platform China, Beijing

捕捉器, 2005
裝置
站台-中國當代藝術機構



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

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



Temporary Space
臨時空間, 2003

Installation and Performance
Long March Space, Beijing
裝置與行為
北京長征空間

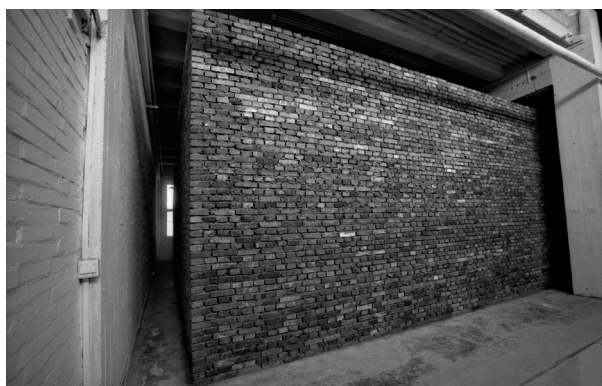




Temporary Space, 2003
Installation and Performance
Long March Space, Beijing

臨時空間, 2003
裝置與行為
北京長征空間





Temporary Space, 2003
Photo Series
Long March Space, Beijing

臨時空間, 2003
攝影系列
北京長征空間





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

“在展覽前一個月拍攝展廳的內部空間，挑選四幅畫面噴繪放大後固定在一個3米高5米長3米寬的金屬框架上，這個由照片圍合而成並內部設置了燈光的新空間和十根使用同樣材料製作的柱子被裝上了輪子，在展覽開幕時由幾個人現場推來推去。”

Hypocritical Room 虛偽的空間, 2002

Installation and Performance
"Fan Mingzhen and Fan Mingzhu", Shanghai
裝置與行為

《范明珍與范明珠》，上海





Hypocritical Room, 2002
Installation and Performance
"Fan Mingzhen and Fan Mingzhu", Shanghai

虛偽的空間, 2002
裝置與行為
《范明珍與范明珠》, 上海



1/30 sec. Underwater
水下1/30秒, 1999

Installation
'Post Sense Sensibility-Bodies and Delusion', Beijing
装置
《后感性-异形与妄想》北京 芍药居小区

BIOGRAPHY

WANG WEI

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

Education

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

Solo Exhibitions

- 2015 Two Rooms, Edouard Malingue Gallery, Hong Kong
- 2014 Panorama: the visible and the invisible, Times Museum, Guangzhou, China
- 2013 Natural History VI, Observation Society, Guangzhou, China
- 2012 A Wall on the Wall A Floor on the Floor, Magician Space, Beijing, China
- 2011 Propaganda Pavilion, Boers-Li Gallery, Beijing, China
- 2009 Historic Residence, Space Station, Beijing, China
- 2005 Trap, Platform China, Beijing, China
- 2003 Temporary Space: An Experiment by Wang Wei, Long March Space, Beijing, China

Group Exhibitions

- 2015 Personalities: Fantasy and Identity in Photography and New Media, Palm Spring Art Museum, California, USA
- 2014 Omnipresent Concrete, Hunsand Space, Beijing, China
Another Leap, Power Station of Art, Shanghai, China
A Room not of One's Own, Space Station, Beijing, China
The Invisible Hand: Curating as Gesture, the 2nd CAFAM Biennale, CAFA Art Museum, Beijing, China
The 8 of Paths: Art in Beijing, Uferhallen venue, Berlin, German
- 2013 @ WHAT, Arko Art Center, Seoul, Korea
- 2012 No Name Station, Gertrude Contemporary Art Spaces, Melbourne, Australia
Get It Louder, LD DESIGN CENTER, Beijing, China
- 2011 My Communism-Poster Exhibition, TOP Contemporary Art Center, Shanghai, China
The Couple Show, Shanghai Gallery of Art, Shanghai, China
- 2010 Jungle, Platform China, Beijing, China
12th International Architecture Exhibition - La Biennale di Venezia, Venice, Italy
No Name Station, Iberia Center for Contemporary Art, Beijing, China, Organizer: Gertraude Contemporary Art Spaces, Warmun Art Centre, Iberia Center for Contemporary Art
The Third Party, Platform China, Beijing, China
- 2009 Shenzhen Hong Kong Biennale of Architecture and Urbanism, Shenzhen, China
Just around the Corner, Arrow Factory, Beijing, China
Persistence, China Art Archives and Warehouse , Beijing, China
ZAIM FESTA 2009, ZAIM, Yokohama, Japan
The Big World: Recent Art From China, Chicago Cultural Center, Chicago, USA
- 2008 Subtlety, Platform China, Beijing, China
The 3rd China Media Art Festival, China Academy of Art, Hangzhou, China
Community of Tastes, Iberia Center for Contemporary Art, Beijing, China
- 2007 The Temperament of Detail, The Red Mansion Foundation, London, UK
Temporally, The Israeli Center for Digital Art, Holon, Israel
Slash Fiction, Gasworks, London, UK
The Real Thing: Contemporary Art from China, Tate Liverpool, UK
NoNo, Long March Space, Beijing, China
Red Hot, The Museum of Fine Art, Houston, USA
Foreign Objects, Kunsthalle Wien Project Space, Vienna, Austria
- 2006 The Amber Room, Luggage Store Gallery, San Francisco, USA
Strange Sights, Long March Space, Beijing, China
Fancy.Dream, Marella Gallery, Beijing, China / Milano, Italy
My Space, Your Space, Walsh Gallery, Chicago, USA

- 2005 Beyond: The Second Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China
 Playgrounds of Authorship, Hartnett Gallery University of Rochester, USA
 24 Hours, Beijing Film Studio, Beijing, China
 S Second Sight: International Biennale of Contemporary Art, National Gallery in Prague, Czech Republic
 Incest, Platform China, Beijing, China
 China: Dynamics of The Public Space, L. A. Galerie, Frankfurt, Germany
- 2004 T.M.D: The 3rd Changsha Contemporary Art Exhibition, Changsha, China
 Multiple Definition: Imaginary Community, Tianjin, China
 Ping Yao International Photography Festival, Pingyao, China
 Concrete Horizons: Contemporary Art from China, Adam Art Gallery, Victoria University of Wellington, New Zealand
 China, The Body Everywhere, Museum of Contemporary Art Marseille, France
 100 Cuts, Gallery 312, Chicago, USA
 Between Past and Future: New Photography and Video from China
 International Center of Photography, New York, USA
 Smart Museum of Art, Chicago, USA
 Seattle Art Museum, Seattle, USA (2005)
 Victoria & Albert Museum, London, UK (2005)
 Hofs der Kulturen der Welt, Berlin, Germany (2006)
 Santa Barbara Museum of Art, Santa Barbara, USA (2006)
 Nasher Museum of Art, Duck University, Durham, NC USA (2006)
- 2003 Left Hand, Right Hand, a Sino-German Exhibition of Contemporary Art, 798 Space, Beijing, China
 Echo, 798 Space, Beijing, China
 Post-sense Sensibility, Inside Story, Beijing Seven Colour Theatre, Beijing, China
- 2002 The First Guangzhou Triennial, Guangdong Museum of Art Beijing, China
 Fan Mingzhen & Fan Mingzhu, Shanghai/Beijing, China
- 2001 Body Resources and Objects, Hong Kong Art Commune, Hong Kong, China
 Multimediar Asia-Pacific, Brisbane, Australia
 Nemesis, Mustard Seed Garden, Beijing, China
 Sound 2, Mustard Seed Garden, Beijing, China
 Post-sense sensibility, Spree, Beijing, China
 Mantic Ecstasy, Hangzhou, Shanghai, Beijing, China
- 2000 Sound, China Contemporary Art Museum, Beijing, China
 Family, Shanghai, China
- 1999 Revolutionary Capitals: Beijing in London, Institute of Contemporary Art, London, UK
 Back and Forth, Right and Left, Beijing, China
 Post-sense Sensibility: Bodies and Delusion, Beijing, China
- 1998 Counter-Perspectives, The Environment and Us, Beijing, China

簡歷

王衛

1972年出生於中國北京。
現生活工作於中國北京。

學歷

1996年中央美術學院壁畫系, 中國北京

個展

- 2015 "兩個房間", 馬凌畫廊, 香港
- 2014 "全景", 時代美術館, 廣州
- 2013 "自然史VI", 觀察社, 廣州
- 2012 "牆上的牆, 地上的地", 魔金石空間, 北京
- 2011 "宣傳欄", 博而勵畫廊, 北京
- 2009 "故居", 空間站, 北京
- 2005 "捕捉器", 站台-中國當代藝術機構, 北京
- 2003 "臨時空間", 長征空間, 北京

聯展

- 2015 "個性-在攝影與新媒體中的幻想與身份", 棕櫚泉美術館, 美國
- 2014 "世界砵", 拾萬空間, 北京
"小躍進", 上海當代藝術博物館, 上海
"一個不屬於自己的房間", 空間站, 北京
"無形的手-策展作為立場", 第二屆CAFAM雙年展, 中央美術學院美術館, 北京
"八種可能的路徑-在北京的藝術", Uferhallen藝術中心, 柏林
- 2013 "@WHAT", Arko藝術中心, 首爾
- 2012 "無名站", 格特魯德藝術中心, 墨爾本
"大聲展", 亮點設計中心, 北京
- 2011 "我的共產主義-海報展", 桃浦當代藝術中心, 上海
"The Couple Show", 外灘三號滬申畫廊, 上海
- 2010 "叢林", 站台-中國當代藝術機構, 北京
"第12屆威尼斯建築雙年展-中國館", 威尼斯, 中國館
"無名站", 伊比利亞藝術中心, 北京
"三位一體", 站台-中國當代藝術機構, 北京
- 2009 "2009深圳香港城市/ 建築雙年展, 市民廣場, 深圳
"就在拐角", 箭廠空間, 北京
"固執", 藝術文件倉庫, 北京
"ZAIM 藝術節" ZAIM 藝術中心, 橫濱
"大世界", 芝加哥文化中心, 芝加哥
- 2008 "微妙", 站台-中國當代藝術機構, 北京
"四季-中國第三屆媒體藝術節, 中國美術學院, 杭州
"趣味共同體", 伊比利亞藝術中心, 北京
- 2007 "細節的氣質", 紅樓基金會, 倫敦
"臨時", 數字藝術中心, 以色列
"少數小說", Gasworks, 倫敦
"真實事件-中國當代藝術", 泰特美術館, 利物浦
"NoNo", 長征空間, 北京
"紅熱-亞洲當代藝術", 休斯頓美術館, 美國
"有異物", 藝術宮項目空間, 維也納
- 2006 "琥珀屋", Luggage Store 畫廊, 舊金山
"陌生視觀", 長征空間, 北京
"幻. 想", 瑪蕊樂畫廊, 北京 / 米蘭
"我的空間, 你的空間", Walsh 畫廊, 芝加哥
- 2005 "別樣: 第二屆廣州三年展", 廣東美術館, 廣州
"聯合現場-錦囊妙計", 羅切斯特大學, 美國
"聯合現場-24小時", 北京電影製片廠, 北京

"布拉格雙年展", 捷克國家美術館, 布拉格
"聯合現場-亂倫", 站台-中國當代藝術機構, 北京
"中國:公共空間的動力學", LA畫廊, 法蘭克福

- 2004 "T.M.D :第三屆長沙當代藝術展", 左岸春天, 長沙
"多重界定:想象的社區", 萬科水晶城, 天津
"水泥地平線:中國當代藝術展", 維多利亞大學美術館, 新西蘭
"身體-中國", 馬賽當代美術館, 馬賽
"100切", 312 畫廊, 芝加哥
"在過去與未來之間:中國新影像", 國際攝影中心, 紐約
芝加哥大學美術館, 芝加哥
西雅圖美術館, 西雅圖 (2005年)
維多利亞與艾伯特博物館, 倫敦 (2005年)
世界文化宮美術館, 柏林 (2006年)
聖巴巴拉美術館, 美國 (2006年)
杜克大學美術館, 美國 (2006年)
- 2003 "左手與右手", 中德當代藝術聯展, 798時態空間, 北京
"回音", 798時態空間, 北京
"後感性, 內幕", 北京七彩光劇場, 北京
- 2002 "首屆廣州當代藝術三年展, 廣東美術館, 廣州
"范明珍與范明珠", 上海
- 2001 "身體資源與物", 藝術公社, 香港
"布亞太多媒體藝術節", 布里斯本, 澳大利亞
"報應", 芥子園, 北京
"聲音2", 芥子園, 北京
"後感性-狂歡", 北京電影學院, 北京
"附體" 影像藝術展, 杭州, 上海, 北京
- 2000 "聲音", 中國當代美術館, 北京
"家" 當代藝術提案展, 月星家居廣場, 上海
- 1999 "革命的首都-北京與倫敦", 英國當代藝術研究院, 倫敦
"前后左右", 北京
"後感性:異形與妄想", 芍藥居小區, 北京
- 1998 "反視-自身與環境", 北京建設大學, 北京

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