

Wang Yuyang

작가 약력



왕위양(王郁洋)은 1979년 중국 하얼빈에서 태어났으며, 현재 베이징에서 거주하며 활동하고 있다.

왕위양의 작품은 동시대의 새로운 미디어에 큰 영향을 받으며, 인공적으로 조성된 현실과 미디어 기술, 그리고 역사적 인식 사이의 관계를 탐구한다. 그는 구식 기술이 만들어내는 예술성, 파괴적 미학, 그리고 물질의 소모에 관심을 두고 있다. 그의 작업은 유머와 허구, 그리고 시각적 극적 요소를 활용하여 인간의 신체, 개인적 경험, 그리고 인지 사이의 관계를 탐색하고 성찰하는 점에서 주목받고 있다.

그의 개인전으로는 "ATM," 마시모 데카를로 피에스 유니크, 파리 (2023), "The Moon Landing Project," 마시모데카를로, 런던 (2020), "Lucciole per lanterne," 노베첸토 미술관, 피렌체 (2019), "The Moon," 마시모데카를로, 홍콩 (2018), "Singularity," 헤이다르 알리에프 센터, 바쿠 (2018), "Lettering - Folklore of the Cyber World," 크로너스 아트 센터, 상하이 (2015), "Tonight I shall meditate on that which I am," 룽 미술관 웨스트 번드, 상하이 (2015), "Liner," 코플랜드 파크, 런던 (2015) 등이 있다.

그의 단체전으로는 "Edge of the Wonderland," 타이 비엔날레, 크라비 (2018), "As We May Think Forward," 제6회 광저우 트리엔날레, 광둥 미술관, 광저우 (2018), "Device_art 6.018," 콘테이너, 자그레브 현대미술관, 자그레브 (2018), "Datumsoria: The Return of the Real," ZKM 카를스루에, 카를스루에 (2017), "Unreal. The Algorithmic Present," 크로너스 아트 센터, 상하이 & HeK 전자예술관, 바젤 (2017), "Poets of Beijing," 비벤가할, 마스트리흐트 (2016), "A Beautiful Disorder," 카스 조각재단, 치체스터 (2016) 등이 있다.

Biography

Wang Yuyang



Wang Yuyang was born in 1979 in Harbin, China; he lives and works in Beijing, China.

Wang Yuyang's works are greatly influenced by emergent media in our era, which investigates the relationship between artificial reality, media technology and historical perception. His interest lies in the artistry brought about by outdated technology, destructive aesthetics and material waste. Wang's work is recognized by his use of humour, fiction and spectacles to explore and reflect upon the relationship between human body, personal experience and cognition.

His solo exhibitions include: *ATM*, MASSIMODECARLO Pièce Unique, Paris, F (2023); *The Moon Landing Project*, MASSIMODECARLO, London, UK (2020); *Lucciole per lanterne*, Museo Novecento, Florence, I (2019); *The Moon*, MASSIMODECARLO, Hong Kong, HK (2018); *Singularity*, Heydar Aliyev Center, Baku, AZ (2018); *Lettering – Folklore of the Cyber World*, Chronus Art Center, Shanghai, CN (2015); *Tonight I shall meditate on that which I am*, Long Museum West Bund, Shanghai, CN (2015); *Liner*, Copeland Park, London, UK (2015).

His group exhibitions include: *Edge of the Wonderland*, Thailand Biennale, Krabi, TH (2018); *As We May Think Forward*, 6th Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, CN (2018); *Device_art 6.018*, Kontejner, Museum of Contemporary Art, Zagreb, HR (2018); *Datumsoria: The Return of the Real*, ZKM Karlsruhe, Karlsruhe, DE (2017); *Unreal. The algorithmic present*, Chronus Art Center, Shanghai, CN and HeK House of Electronic Arts, Basel, CH (2017); *Poets of Beijing*, Wiebengahal, Maastricht (2016); *A Beautiful Disorder*, Cass Sculpture Foundation, Chichester, UK (2016).

Selected Artworks

Wang Yuyang

MASSIMODECARLO

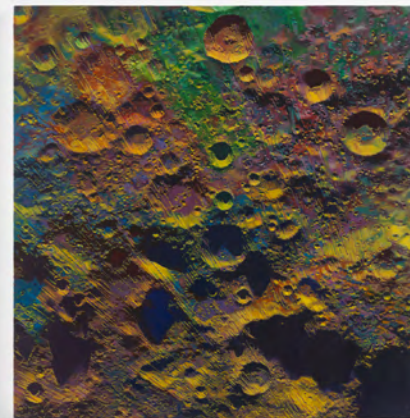
WANG YUYANG

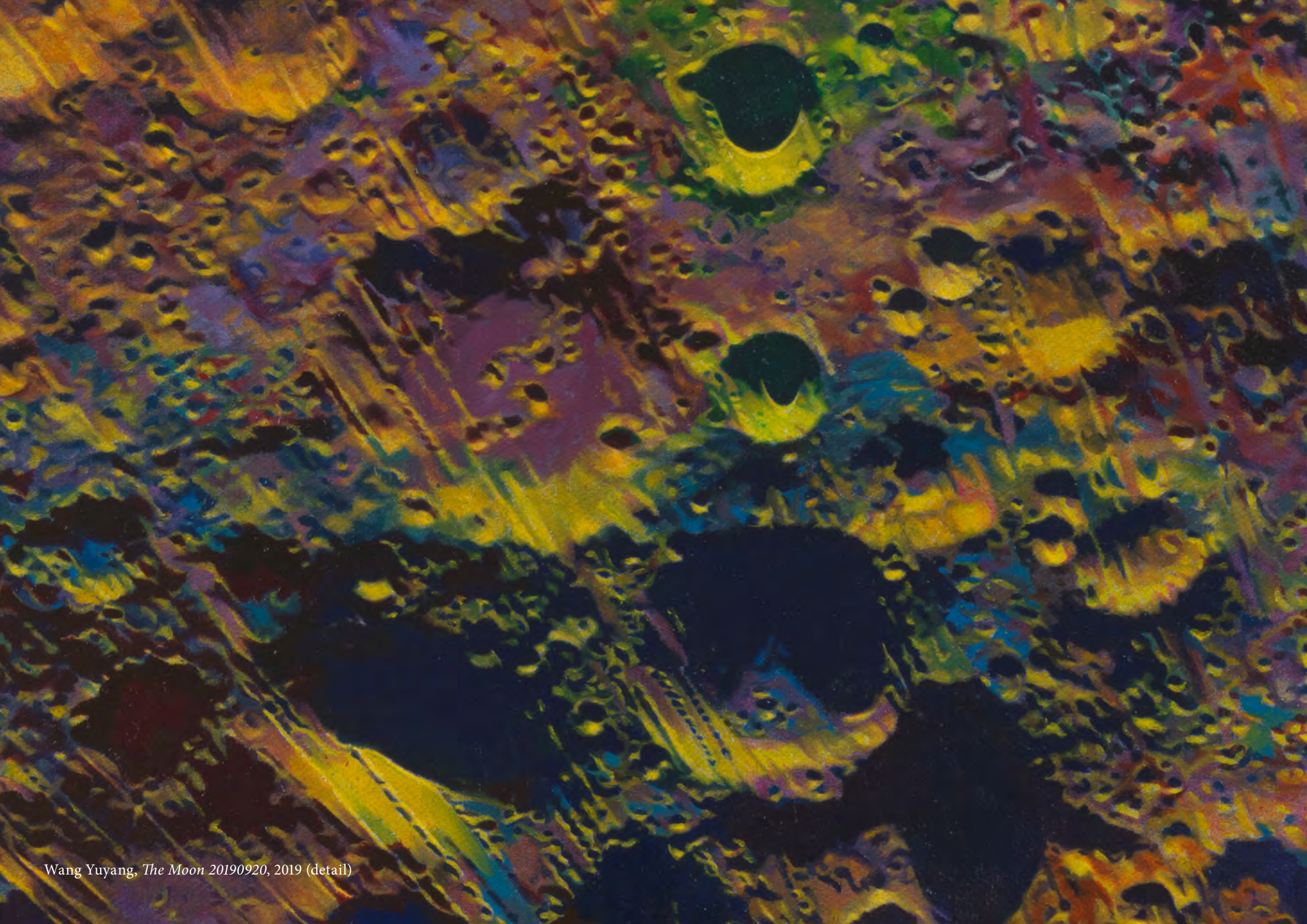
The Moon 20190920, 2019

Oil on canvas

60 × 60 × 3 cm /

23 1/2 × 23 1/2 × 1 2/8 inches





Wang Yuyang, *The Moon* 20190920, 2019 (detail)

MASSIMODECARLO

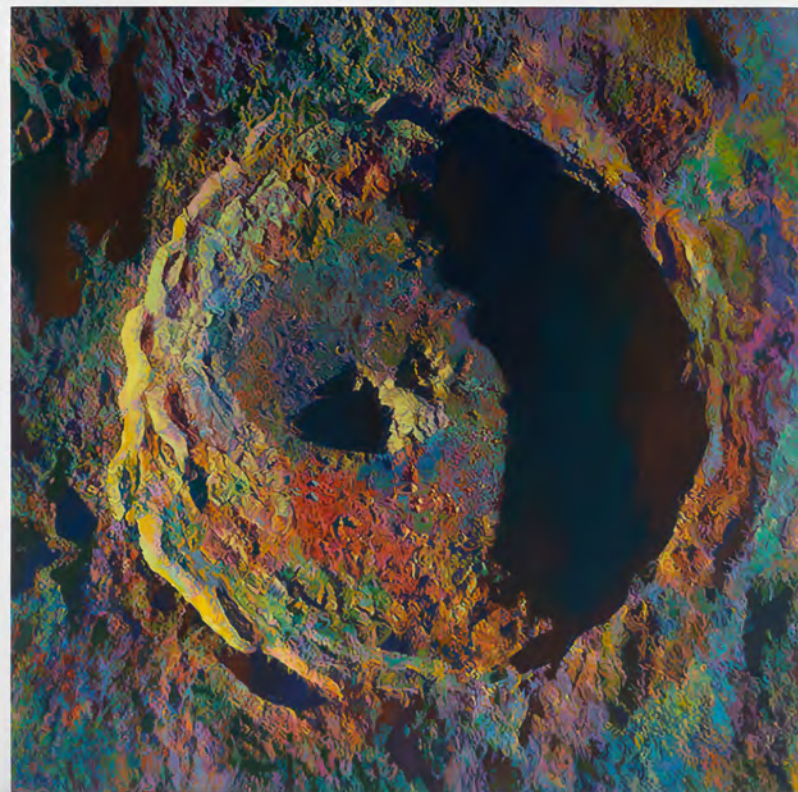
WANG YUYANG

The Moon 20191002, 2019

Oil on canvas

150 × 150 × 4 cm /

59 × 59 × 1 1/2 inches





Wang Yuyang, *The Moon* 2019I002, 2019 (detail)

MASSIMODECARLO

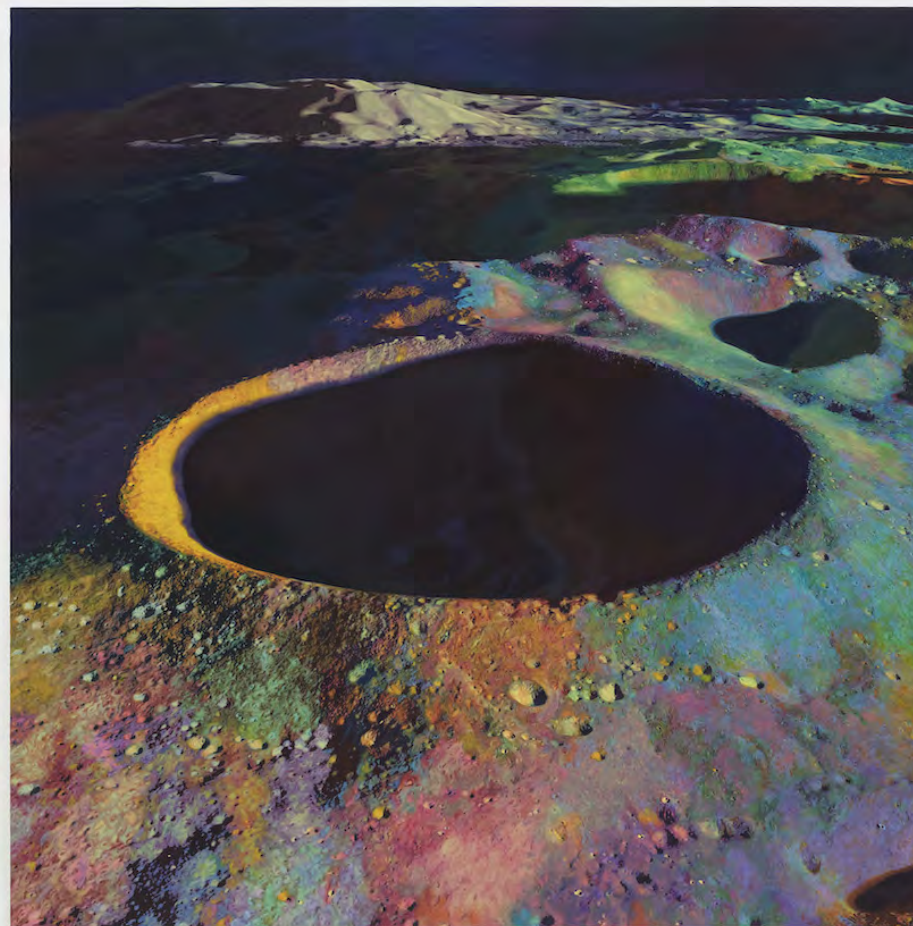
WANG YUYANG

The Moon 20191209, 2019

Oil on canvas

180 × 180 cm /

70 7/8 × 70 7/8 inches





Wang Yuyang, *The Moon 20191209*, 2019 (detail)

MASSIMODECARLO

WANG YUYANG

The Moon 20200315, 2020

Oil on canvas

150 × 150 cm /

59 1/16 × 59 1/16 inches





Wang Yuyang, *The Moon 20200315*, 2020 (detail)

MASSIMODECARLO

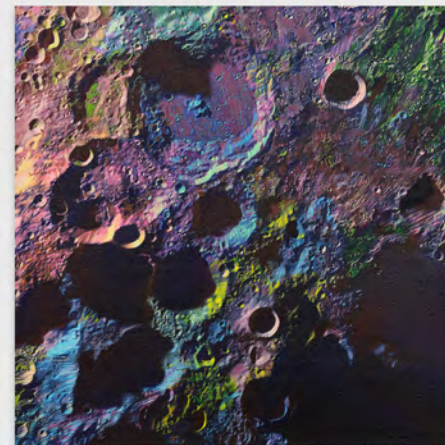
WANG YUYANG

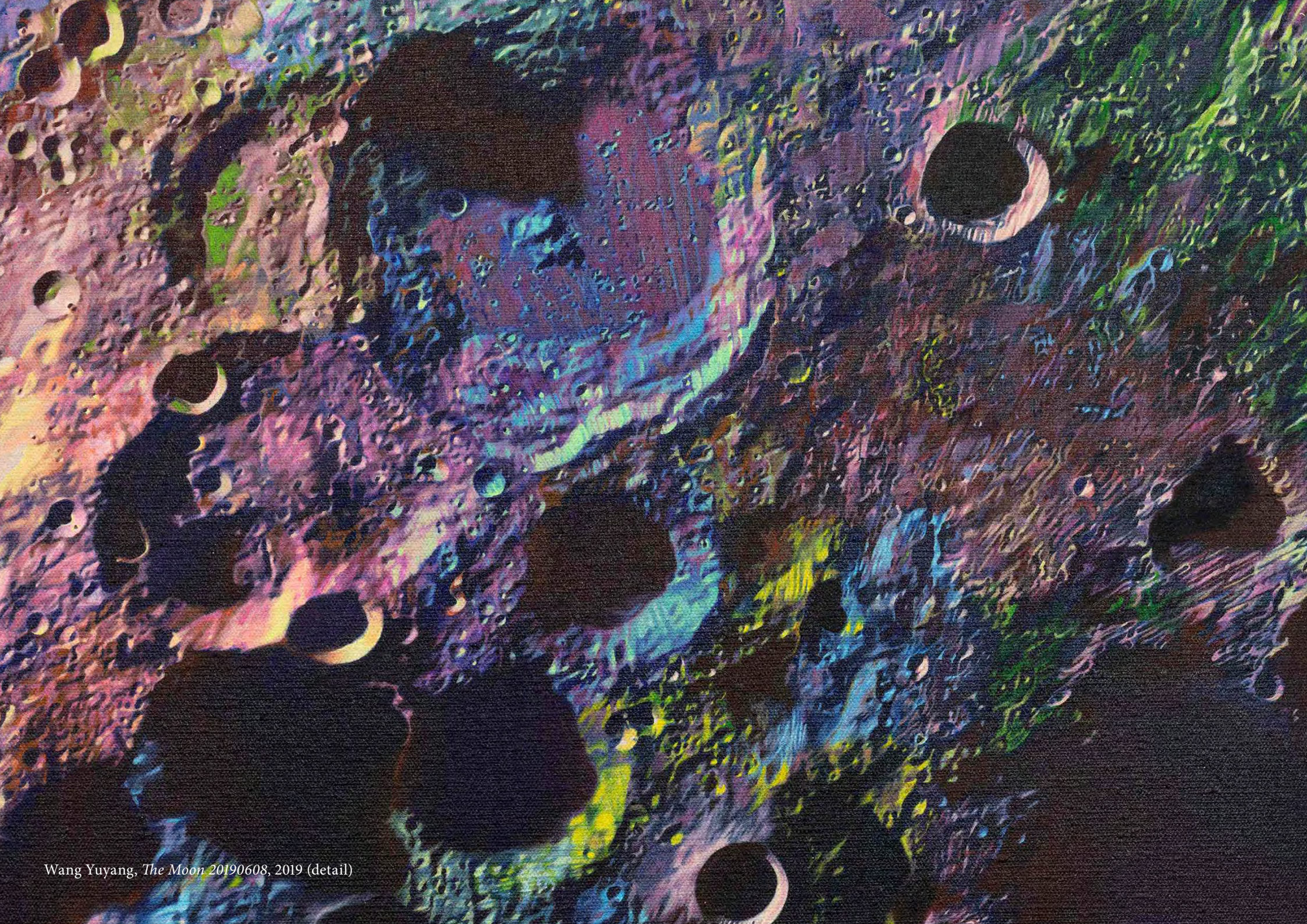
The Moon 20190608, 2019

Oil on canvas

60 × 60 cm /

23 5/8 × 23 5/8 inches





Wang Yuyang, *The Moon* 20190608, 2019 (detail)

MASSIMODECARLO

WANG YUYANG

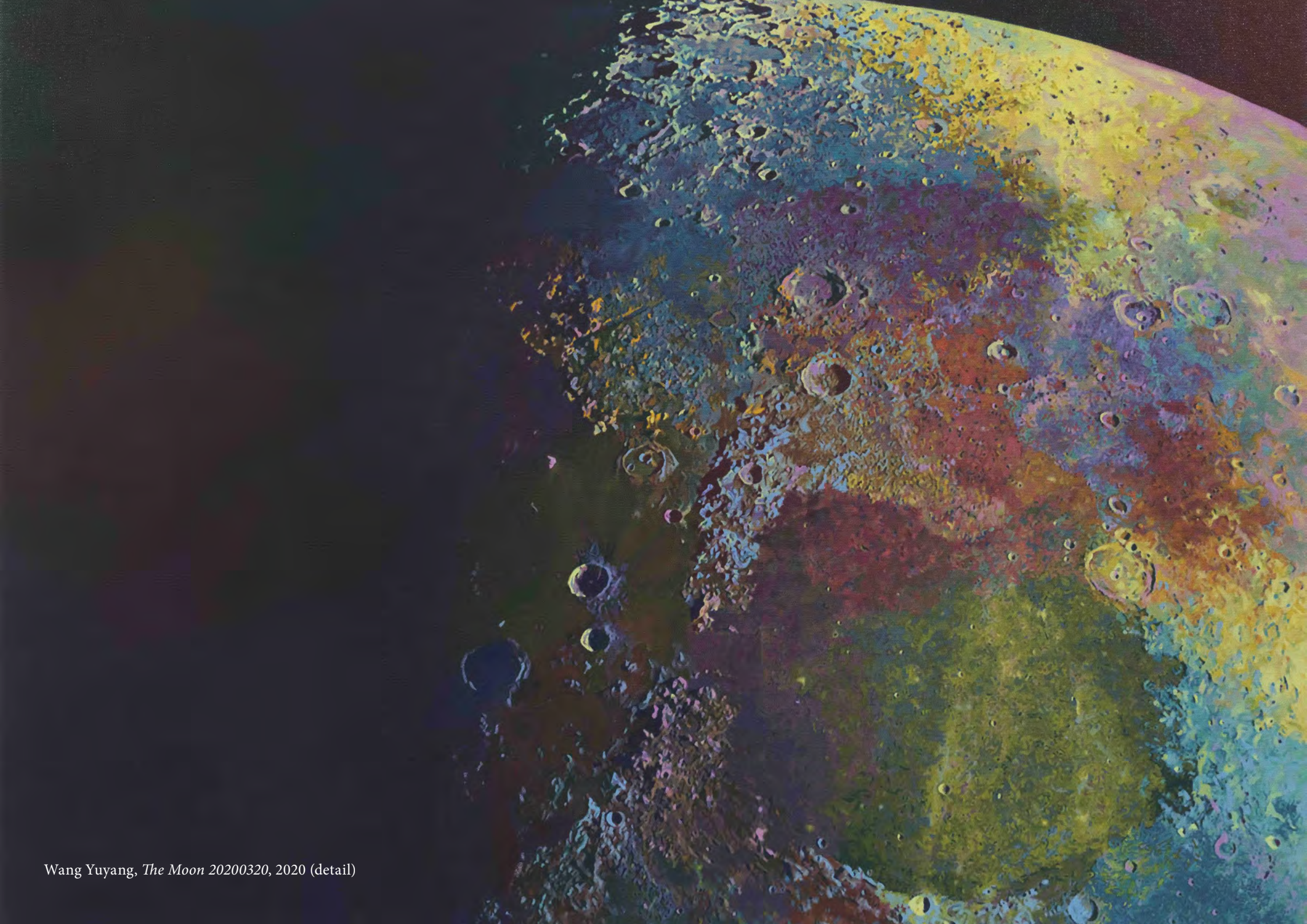
The Moon 20200320, 2020

Oil on canvas

117 × 120 cm /

46 × 47 1/4 inches





Wang Yuyang, *The Moon 20200320*, 2020 (detail)

Selected Exhibitions

Wang Yuyang



MASSIMODECARLO

PIÈCE UNIQUE



2023 - Wang Yuyang, *ATM*, MASSIMODECARLO Pièce Unique, Paris, F





2020 - Wang Yuyang, *The Moon Landing Project*, MASSIMODECARLO, London, UK



2020 - Wang Yuyang, *The Moon Landing Project*, MASSIMODECARLO, London, UK







2020 - Wang Yuyang, *Lucciole per lanterne*, Museo del Novecento, Florence, IT



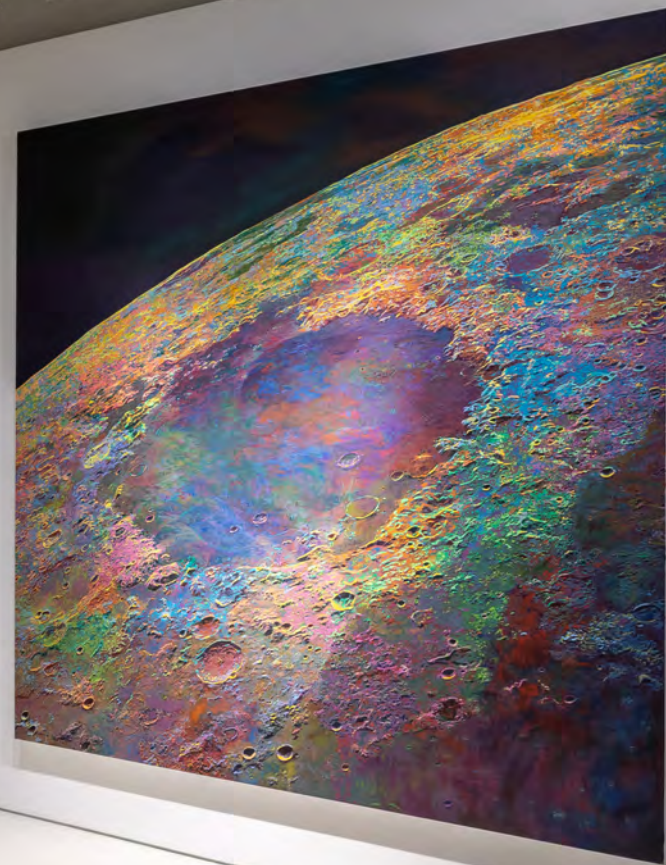
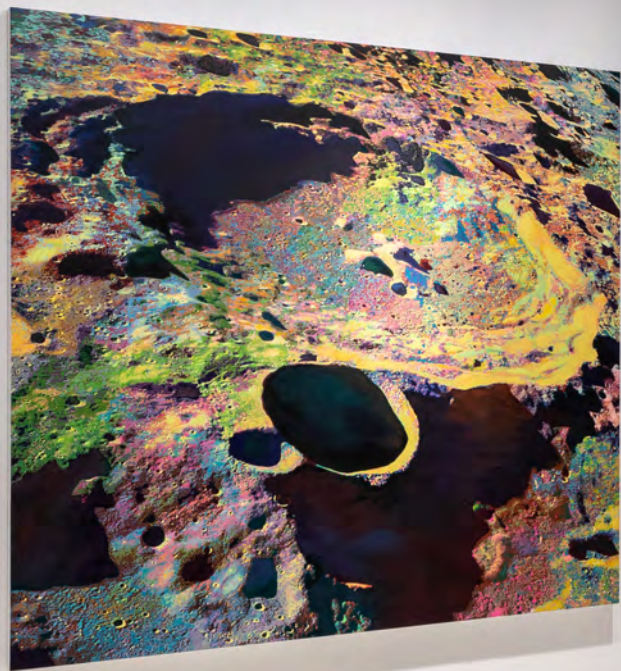
2020 - Wang Yuyang, *Lucciole per lanterne*, Museo del Novecento, Florence, IT



2020 - Wang Yuyang, *Lucciole per lanterne*, Museo del Novecento, Florence, IT



2018 - Wang Yuyang, *The Moon*, MASSIMODECARLO, Hong Kong, PRC



2018 - Wang Yuyang, *The Moon*, MASSIMODECARLO, Hong Kong, PRC



2018 - Wang Yuyang, *The Moon*, MASSIMODECARLO, Hong Kong, PRC



2018 - Wang Yuyang, *The Moon*, MASSIMODECARLO, Hong Kong, PRC

Selected Press

Wang Yuyang

Tech & Design

New generation of experimental Chinese artists reflect a globalising world

Emerging generation of Chinese artists offer new materials and experimental styles, ditching the overtly political works of some of their predecessors



Global art icons Ai Weiwei and Zeng Fanzhi, step aside. Song Yige, Wang Yuyang, Song Ta and Zhang Ruyi are in the vanguard of young Chinese artists breaking with tradition and using new technologies wherever possible.

"We are used to associating Chinese artists with the Cultural Revolution and now the younger generation have a refreshed approach from their predecessors," says Alexander Platon, senior director at Marlborough Fine Art in London.

"Their ideology and their individual experiences are totally different to the previous generation, so their art is broad and not purely political, which brings them closer to practising artists from other parts of the world." This has resulted in a host of new materials and interesting experimental styles coming to the market. In time, Song, Wang and Zhang might become household names in the art cognoscenti world.



Wany Yuyang's Quarterly, 2015. Materials used in this installation include silicon, bronze, red copper, brass, stainless steel and a tree.

"Song Yige, a painter who works and lives in Beijing, had her first show outside Asia earlier this year at Marlborough Fine Art in London. The exhibition attracted enormous attention from international media and collectors throughout the West," Platon says. A show called "A Beautiful Disorder", at the Cass Sculpture Foundation in Britain, is another where the work of young Chinese artists is prominently displayed and lauded.

A handful of promising artists have caught the eye of industry experts such as Platon. These names include Wang (solo show at Long Museum in Shanghai and recent book by Flash Art), Jennifer Wen Ma (Paradise Interrupted at Lincoln Center Festival), Cao Fei (recent solo show at MoMA PS1) and Lu Pingyuan (Liverpool Biennial and Centre for Chinese Contemporary Art in Manchester).



Wang Yuyang's Singularity, 2015. Materials used include metal frame, motor and LED lights.

Niru Ratnam, the director of START Art Fair – which is held at the Saatchi Gallery in London in September as a salute to emerging artists – thinks it is important to

see emerging Asian artists show "side by side" with their peers from the west. "What I believe becomes apparent through doing this is that while there are strong links between what emerging artists in Asia and Europe are making, there are also significant local nuances," Ratnam says. "This might be to do with the mediums they are using but more often is to do with subject matter and the way in which they are using different media."

The world is showing interest, slowly but surely. Artist Liang Yuanwei says that early in her career her only connection to the global market was through Western scholars studying Chinese art. Nowadays, she is connected "through partnerships with galleries and participation in international art projects, and also thanks to art exhibitions which were supported by international collectors and international media".

Platon agrees with this new attention: "There is an increased interest in contemporary Chinese art that is being reflected in museum and gallery programmes and in art criticism. This new generation of artists are creating impressive works that reflect a globalising art world."

One of the defining factors of this emergence of young Chinese artists is the increased access to technology, and how they seem to all have embraced it or intentionally shunned it in different ways. "I see them breaking away from the very particular language and political imagery used by their predecessors," Platon says. "Like many other artists around the world, Chinese artists appreciate the advantages provided by new technology employing new media, new materials and new methods to realise their work, while questioning the social problems that accompany these changes.

"Using 3D rendering and modelling software, Wang Yuyang has converted one of the most iconic and influential texts in modern history – Karl Marx's "Capital: Critique of Political Economy" (1867) – into a binary code that entirely determined the material, colour and structure of the sculptural outcome."

The work, Platon says, not only alludes to the "collapsing boundaries between art and technology", but also raises pertinent questions concerning the "power of ideology in today's hyper-networked, globalised world".

This point of no return is the perfect hotbed where artists such as Wang Yuanwei start to contemplate technology.

"Technology has penetrated into my daily life, and made an impact on how I understand and express art," Wang says. "Technology has also become a key factor in my decision-making process and attitude towards art."

[...]

Marcel Duchamp had the urinal, Andy Warhol that soup can and Ai Weiwei his bicycle. Perhaps the next big artist will again come out of China - and technology could be the thing raising Chinese art to new and exciting frontiers.

It's Marx's 'Das Kapital'—Except It's a Giant Sculpture

Chinese artist Wang Yuyang's 'Identity' turned one of the modern era's most iconic texts into binary code, then visualized it using 3D modelling.



Photo:Barney Hindle©2016 CASS Sculpture Foundation, Wang Yuyang, *Identity*, 2016

Karl Marx's *Capital: Critique of Political Economy* is one of the most influential books of the modern age. Published in the 1800s it theorized that capitalism was founded on exploiting unpaid labor, critiqued the concept of private property, and laid the intellectual foundations for modern communism and the Communist states and nations of the 20th century.

It's also been used as the source for a new alien-looking sculpture by Chinese artist **Wang Yuyang**. Yujang's *Identity* is 20 feet tall and composed of folded layers of various materials including brass, copper, iron, fiberglass, concrete, marble, and steel

—all interwoven as arcing contours that look both organic and like some otherworldly samurai armor. The piece is on show, along with 17 others, at the CASS Sculpture Foundation in Chichester, England as part of their A Beautiful Disorder exhibition showcasing contemporary Chinese sculpture.



Photo:Barney Hindle©2016 CASS Sculpture Foundation, Wang Yuyang, *Identity*, 2016

Beyond its striking form, what's remarkable about Yuyang's piece is that, when you look at it, you're actually looking at the text for Marx's *Captial: Critique of Political Economy*. Yuyang converted the words themselves into binary code, then visualized it all using 3D rendering and modelling software, which determined the material, the color, and structure.

It forms part of a series of texts converted to binary then sculptures called *Untitled*, which began in 2011 and has seen a short Mahayana Buddhist text known as *Heart Sutra* converted into a sculpture, *Cheating* (2013), along with the Bible. For *Identity*, the binary code was input into 3ds Max and a 3D printer for a visual output, with the program "reading" the order of the text to form the installation.



Photo:Barney Hindle©2016 CASS Sculpture Foundation, Wang Yuyang, *Identity*, 2016

"The shapes of the sculpture are the twisted rectangles or circles function in the program," explains Yuyang to The Creators Project. "The title of the work is also a selection by the computer (selected from a dictionary pack when we 'save' this file) and the color by reading the code again."

The idea, says Yuyang, is to give the making over solely to the computer so it can objectively visualize the text. While Marx writes about how exploited labor underpins capitalism, Yuyang hands the labor of the creative process—outsources it—over to automation.

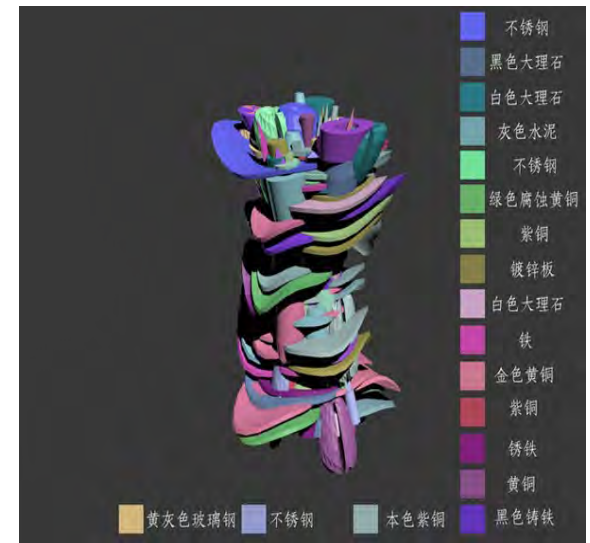
"It shows my curiosity with these texts," notes Yuyang. "*Das Kapital* has been grouped into different chapters when I was reading it in school. Different chapters are taught in primary, elementary, and high school, it's the topic of exams [in China]. The book was with my generation all the time when we were growing up. So I am deeply familiar with it and now I would like to see it differently. Turning it into a visual work is a different way to look at the text again."



Photo:Barney Hindle©2016 CASS Sculpture Foundation, Wang Yuyang, Identity, 2016



Photo:Barney Hindle©2016 CASS Sculpture Foundation, Wang Yuyang, Identity, 2016



Wang Yuyang, Identity, Proposal Rendering, 2015
© Cass Sculpture Foundation, Wang Yuyang

eliminare paletti e cordone intorno all'opera



LET THE MACHINE PLAY

INTERVIEW WITH WANG YUYANG

Jérôme Sans: How would you describe your work?

Wang Yuyang: I have no set styles, forms, materials or concepts. Each artwork is aimed at surpassing my own modes of creation. Each piece is like a chapter, a paragraph in an encyclopedia. I don't know when I will finish this book.

JS: From your *The Moon Landing Program* in 2006-07 to *Dust is Dust* in 2007 and on to your current works, you seem to be interested in an aesthetic of the invisible. Why?

WY: As I just said, my intention is to break the standards I previously established, so I don't have one unchanging set of standards. For me, modes of art are not a premise for my thinking; it naturally comes into being as a result of thinking, it is also the only embodiment of those results.

JS: What is the relationship with science that you are constantly referencing in your works?

WY: Science is just a "tool," one which breaks through its own potential. When science is unable to provide the means to surpass itself, it too will be discarded.

JS: A lot of your works are images created through the binary calculation of random information. Is that correct? What is this complex process about?

WY: *The Picture and Character* and *Untitled 2* series were created using this

method, because the previous so-called unconscious operational approach had its shortcomings, possessing artificial and conscious elements. I needed to find a true unconscious, which required an invisible process that led straight to the result.

JS: Your pieces *Let There Be Light* (2012) and *Anecdote* (2013) used quotes from the Bible. Is it a way to say that as we rely on the digital, the data in turn controls our world?

WY: *Let There Be Light* and *Anecdote* do use excerpts from the Bible, but they treat the Bible as mere material, just like the copper, stainless steel, and wood. Also the digital technology is a part of the materials.

JS: Why passages from the Bible?

WY: Because there are a lot of people who believe in the Bible, and there are a lot of people who believe in science.

JS: The sculpture *Anecdote* you produced for your exhibition *Liner* at Tang Contemporary Art Center in 2013 used the same process of binary conversion of passages from the Bible, which was then coded into 3D software to produce a drawing. Every part of this drawing was then produced in different materials. The resulting sculpture had a strong feel of modern art, like the sculptures of Constantin Brancusi and Richard Deacon. What is your understanding of this artwork?

WY: People's experiences, identities, and education lead to different understandings and visual imaginings of the Bible, but the computer's expression of it is singular, it used the calculation methods of the computer to visualize it, to bestow it with form, material and a name. As viewers read this sculpture in the space, they are first guided by this title, guessing at its meaning which then creates countless meanings influenced by their personal experiences. As the viewers learn of the basic context of the transformed text, they then reject their own interpretations and then guess again at the meaning of the text. In the end, the viewers will produce a contradictory awareness in the paradox between the unrecognizable and the rational. They constantly attempt to rectify the contradictions between the text and the form, eventually accepting this paradox and forming a new understanding. Meanwhile, the sculpture retains many traces of its handmade production, producing yet another contradiction and new perception with the digital form.

JS: If computers replace our hands in this digital age, what does it mean for you to translate the information given into a handmade completed work?

WY: There is no need for the word "it" because it has already become fact. For me it is a matter of how to coexist with *him*. *He* lives with us on this planet.

Artificial Moon, 2007

Installation

7,000 energy saving lamps, metal frame, sphere, diam. 400 cm

Following pages

The Moon Landing Program, 2006-07

Photography, photographic paper, 90 x 180 cm

The Moon Landing Program, 2006-07

Dual-screen imaging installation, 1' 18"

WANG YUYANG: LINER

TEXT: Yang Zi / TRANSLATION: Dominik Salter Dvorak | July 31, 2013 | Post In LEAP 21

View of “Liner,” 2013. Tang Contemporary Art Center, Beijing

In the 1830s, the electric telegraph was invented. It was designed to organize English characters and punctuation according to the frequency with they occur in text, and then establish a set of rules. Combinations of dots and dashes were used to represent each letter or sign, those occurring frequently possessing the shortest assignments. When transferred electrically, a dot would correspond to a short electrical pulse, and a dash to one. The telegraph was thus able to effectively and precisely transmit code-bearing information—the computer, invented over a century later adopted binary code as the carrier of its data.

Like the technological inventions above, Wang Yuyang, in his new solo exhibition “Liner,” uses technology (3D modeling software) to turn binary information (visual images). His process, however, produces none of the intended effectiveness or precision. The appearance of the installation painting on the right-hand side of the gallery was determined by phrases that Wang Yuyang collected and later transferred to binary code—a string of 0s that he then imported into image and 3D modeling software such as 3D Max and Painter. The forms, colors, dimensions, and automatically generated by the software were then created with actual materials.

The texts “processed” come from a broad range of categories: philosophy (Zhuangzi), religion, literature (Andrew Marvell’s *The Definition* politics (Martin Luther King, Jr’s speech “I Have a Dream”), psychology, and in one section, even, advertising.

If Wang Yuyang purposefully employed the same methods towards a heterogeneous collection of texts to demonstrate the “smooth and functioning of modern information technology, or if this technology possesses in its cold functioning a crude opposition to knowledge or wisdom, the works on show on the left-hand side of Tang Contemporary point to a further deepening of humanity’s internalization of technology. The process their manufacture was no different from that of the pieces by the entrance, except that the code processed did not originate in any text, but consisted of a series of 1s and 0s selected randomly by the artist. In this case, in other words, the artist himself became a machine, generating completely devoid of meaning.

The two sets of works on display couldn’t appear more different: those which possess “content”—processed text—appear bulkier, feature arrangements of materials, and in their dim, unlit surroundings, give off a dull metallic shine. The others, meanwhile, sit under by artificial light, luster thus brighter and more elegant, their forms more slender and frail.

But even if the audience is able to perceive certain differences between these without further inquiry, that which their eyes behold merely appears a set of “modern,” “abstract” sculptures and paintings. Wang Yuyang has given very careful attention to detail here. In aspects such as brushwork materials selected, Wang applies his own aesthetic tastes (for example, the 3D Max software will have stipulated the material to be “wood,” yet himself remained free to choose between oakwood, elmwood, and so on). Perhaps it is indeed due to this meticulousness that each work’s concept so tightly wrapped up by the results of computer-generated images.

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In the end, though, Wang Yuyang, a new media artist, presents a series of sculptures and paintings—two “substantive,” and very traditional. Given that new media has been relegated a mere “behind-the-scenes” role in the art production process, might this be a reaction to the reception new media art has received in the gallery system?

WANG YUYANG: THINGS THAT SHOULD NOT BE

By Peckham, Robin

Versatility has always been a virtue in the Beijing art community: artists and curators are expected to alter working methods not only with the coming and going of styles and ideas but also according to circumstances ranging from the political to the architectural. Wang Yuyang consistently espouses a versatility of a different sort, seemingly melting and remolding a set of core ideas to expand or contract to fit the contextual vessels of exhibition and publication; working without a studio but rather splitting his time between overseeing the fabrication of his work in production factories and educating students in the environment of the academy, his practice has veered from the narrative to the highly abstract. Some installations seemed particularly suited to the new media festival circuit, while others owe much to the legacies of gallery-based sound art. Still others are at home within the spectacular and colorful environments of Chinese contemporary group survey shows. This split personality is not uncommon in a world in which painters are often encouraged to exhibit installation due to a perceived inherent conservatism of their medium, but Wang Yuyang rather uniquely organizes his objects and images around a core set of spatial concerns and pockets of affect – he tells rich stories and builds up intricately structured systems of meaning and presence, certainly, but at the center of each lies the shared question of possibility and justification. He delivers instances of materiality that should never have come into being, presenting very tangible situations that represent the very impossibility of their natural emergence. These are philosophical objects as physical objects, ideas—wrong ideas—that somehow constitute flesh.

The fleshiest manifestations of this tendency toward the uncanny object all belong to the rather extensive series *Breathe*, which fabricates disconcerting hybrid entities that occupy the physical space of the sculpture while also exerting a claim upon the particular form of biological life that is essentially if vaguely claimed by the human subject. It is a complex relationship of destabilized subject to ascendant object that is brought into play with these pieces: prosaic objects including a window air conditioner unit, a thick television, an old-fashioned green refrigerator, a freestanding ATM, a countertop cash register, a fancy washing machine, a copier, a simple plinth, and a beat-up breadbox minivan are designed in thick rubber shells attached to industrial-strength fans controlled by a periodic timer, causing their painted skins to heave every few seconds. As these familiar forms inflate and deflate as if they were breathing, the craft of the artist is painfully visible within the sheer artifice of the contrived scenes; it is truly a spectacle to be surrounded by sundry inhaling appliances, but it is the scale of the minivan, subtitled *Manager Zhao's Black Cab*, that ultimately threatens the psychological wholeness of the viewer. While the smaller objects are more or less silent, the larger automobile sputters and rumbles as if it were on its last breath, much as an actual engine might behave in the same situation. For the artist it is the fact that these cyborgs breathe the same air as their human audiences. Both rejoicing in and unnerved by the roles such machines play in the marking of time as it typically applies to the passage of human life in

the urban environment, Wang Yuyang views the skin of these inanimate creatures as a dual limit that points to a set of relationships not directly evident at first glance: that between painting, called into being here as a foil representing the fetish object of art history, and the body, useful for its reverse metonymic reference to the skin. The artist creates these objects because they speak to both sides of this void, which stands in for the work of the artist in an idealized studio environment: the membrane between paint and skin. With no logical right to exist in any context outside the exhibition space, these sculptures become confrontational only within the privileged sphere of art.

Wang Yuyang raises this key problem again in *Invisible Sculpture*, a sardonic attempt at fabricating abstract forms reminiscent, at least conceptually, of dark matter. Appearing in the gallery as massively inoffensive pieces of metallic or ceramic public art of the sort that might be scattered around city squares or suburban sculpture gardens—one even resembling a miniaturized *Infinity Column*—the actual aesthetic interest of these shapes lies in their invisibility: each one marks a blindspot to advanced microwave radar technology, designed in conjunction with physicists in the field based at the Harbin Engineering University. It is perhaps the rote normalcy of the sculptures, their almost absurd failure to excite the senses but moreover their inability to present themselves as objects somehow removed from the exhibition context or the broader field of art, that combines with their parallel existence in the scientific research community to launch a violent attack on the convenience of recent approaches to the legacies of modernist aesthetics. Where *Breathe* proposes objects that cannot exist according to the standard definitions of the subject-object or viewer-work relationship presumed by the gallery context, *Invisible Sculpture* advances a nominal opposition in the form of objects that actually do not exist, at least by some measure; this slippage of intelligibility or legibility serves to undercut the work of the artist by transforming formal choices (and, indeed, the question of style itself) into technical question with no relation to the idealized exhibition viewer. In some ways the most powerful gesture at work here is the supposition of a second audience, an invisible audience to which the sculptures exhibited would actually appear invisible.

These sculptures, or their visible manifestations, differ from *Breathe* primarily in that the exhaling rubber skins are decidedly representative of the aesthetic sensibility of the artist, while the *Invisible Sculpture* objects mirror only his taste for the humorous and media-aware, leaving no possibility for any lingering doubt that the physical forms belong to a compelling category of analysis. In this reading sculpture, for Wang Yuyang, is a categorically suspect label that is validated not by aesthetic success or even appearance in the exhibition context but rather along an axis of impossibility: rather than the construction of charmed objects that create their own space independent of architectural environment, sculpture is now the birthing of things that were never meant to be. Existing only within a particular architectural space, these impossible things parasitically leech off of the flow of the exhibition, appearing only for a brief and bounded moment before disappearing again into the nothingness of a studio that, by all accounts, cannot exist.

Let Things Tell

Interviewer: Yang Juan (hereinafter referred to as "Yang")

Interviewee: Wang Yuyang (hereinafter referred to as "Wang")

Wang Yuyang's creative practice is strongly speculative. In delivery, he carefully speculated on the selection, usage and effect of medium. From his Breath series, Moon Landing Program to Picture and Character, Speak, Wang Yuyang kept on speculating without limit with an open and broad vision. From his perspective, we often gain something new.

Yang: Currently, media is not limited to materials only, but stays in a mutually developing and interpreting state with art. How do you interpret the relationship between media and art?

Wang: In today's artistic creations, media is used in two ways: different mediums can make use of each other and can work against each other. Before, media was only defined and used as a tool or a material with its single characteristic of functionality, delivering the meaning empowered or forced upon it by us. Now we are starting to be concerned with other possibilities, leading to a diversity of artists' creations to some extent, such as the two concepts of "materializing" and "materialized" proposed in our teaching activities, which reflect different understandings of media. Mostly, traditional thinking and creation were pioneered by the idea: having been inspired by an idea, the artist tried to find a suitable media to deliver the idea, which highlighted the activeness of an artist in the whole creative practice as the main body. But now we are trying to develop idea and media together in creations, even provoking the artist's idea with certain media.

Yang: Have you showed your ideas about media in your works?

Wang: My work Speak, which I created in Taikang Space in 2010, depicted my thinking about the relationship between functionality and existence of media. In our daily life, tape is a carrier to record and transfer the other's voice, whose existence is seemingly to act as the other's microphone. We recorded with a recorder the sound of producing the tape bought by us, then transferred the sound to the bought tape. Then, the media which was used as a recording tool began to tell of its own production and development. The tape was changed to tell about itself, we were changed into listener from user, i.e. the object began to perform the subject's rights and again change itself into the object. In addition, my installations in the Breath series display the interaction and dialogue between the media or object with the space and the audience. In these works, media was actually treated as something alive. We should look more for other possibilities of media besides its functional value. I hope to create more open and more inclusive works to deliver more internal experiences and new comprehensions. The objective of all my efforts and trials is to let things deliver their own meaning or let works tell themselves.

Yang: Currently, it seems that media can be used for any purpose in artistic creation as art develops. Are such indefinite choices empowering artists with more freedom? In your creation of specific works, how did you finally decide on the use of certain media?

Wang: I never limit myself in choosing media and techniques. But I was never purposeless, either. Only when media and technique began to talk with me, and we deeply understood each other, our cooperation would start. In this cooperation, I still kept seeking for the meaning of our cooperation, even sometimes I denied our cooperation, during which the anxiety and worry may be the greatest fun between us.

Yang: Your works are always questioning in the context of visual metaphor, and you are always catholic in selecting materials, sometimes you even turn to technical and technological means, such as in Tonight I will Consider Who I Am and the Artificial Moon. Your works are very different from each other in form. Is the diversification of medium changing artists, diversifying their artistic exploration?

Wang: I do not plan for media, form or narrative style; a work at a certain stage only stands for a chapter of a text. From the perspective of external form and use of media, there is no direct connection between my works, but there is an internally connection between them.

Yang: Are the media related to the times? The newer, the better?

Wang: Different media and technologies appear in different times, that is for sure. The creation and utilization of new-born things will not only push the whole society forward, but also accelerate the development of art, together with the stimulations of new ways of thinking and understanding of the world, which may generate more possibilities for art, because new technology and media itself may create new experiences, and consequently change our existing experiences completely. Now, many artists are using 3D imaging, digital imaging, image recognition, trans-gene and other technologies. However, maybe we should also be careful and critical about technology, especially in an age when technologies and media are rapidly popularized and updated. If a work is only based on cutting edge technology, what would we be left with after a few years when the technology is ubiquitous or superceded? Therefore, if only the meaning of technology or media when it was created is used in artistic creation it may simplify the relationship between art and technology, media. If an artist could make use of a technology but not lose him/herself in it, the work would establish itself with an independent value and meaning even if the technology is no longer popular and modern.

New media is bound to occur as society develops. This may benefit our work currently, so there is no reason to reject or impose limits on it.

Selected solo exhibitions

Wang Yuyang

2024

CHAOS MOSIS, Shenzhen Art Museum, Shenzhen, CN

2023

ATM, MASSIMODECARLO Pièce Unique, Paris, F

2020

The Moon Landing Project, MASSIMODECARLO, London, UK

2019

Lucciole per Lanterne, Museo Novecento Firenze, Florence, IT

2018

The Moon, MASSIMODECARLO, Hong Kong

Singularity, Heydar Aliyev Center, Baku, Azerbaijan

Ellipsis; *Hymn*, Shenyang K11, Shenyang, CN

2015

Lettering – Folklore of the Cyber World, Chronus Art Center, Shanghai, CN

Tonight I shall meditate on that which I am, Long Museum West Bund, Shanghai, CN

Liner, Copeland Park, London, UK

2013

Objects of Fantasy, Chinese Visual Festival. King's College London

Somerset House east Wing, London, UK

Liner, Tang Contemporary Art, Beijing, CN

2010

51 m2 16# Wang Yuynag, Taikang space, Beijing, CN

Wormhole, Perth Horse Cross, UK

2009

Wormhole, Boers-Li Gallery, Beijing, CN

Painting, Art Museum of Central Academy of Fine Arts, Beijing, CN

2008

Dust I Dust, CPU 798, Beijing, CN

Selected group exhibitions

Wang Yuyang

2023

Motion is Action, By Art Matters Museum, Hangzhou China
Art Encounters with Jay, curated by Jay Chou, N8 Hengshang Road, Shanghai

2022

Meta-Scape, China Pavilion, 59th Venice Biennale, Venice, IT
ON/OFF 2021 Carousel of Progress, HEM Museum, Guangzhou, CN

2021

The Circulation of Images, Voyage UCCA Lab, Shanghai, CN
Lady Dior As Seen By, West Bund Museum, Shanghai, CN
SUPER FUSION, Chengdu Biennale, Chengdu, CN
Candy Boom - Young Artist New Power, chi K11 Art Space, Guangzhou, CN
Noor Riyadh 2021 Light Upon Light Festival, Riyadh, SA
Light Falls, Blanc Art Group, PRC
Light Falls, MASSIMODECARLO BEIJING Pop-UP at Blanc Art Group, Beijing, PRC

2020

Harmo Power, The First Jinan International Biennale, Shandong Art Museum, Jinan, CN
Intellective City, Shenzhen Public Art Season, Shenzhen, CN
Immaterial / Re-material A Brief History of Computing Art UCCA Beijing, Beijing, CN
Clouds Gathering and Unfolding An Exhibition of Modern Chinese Art on Paper, Ichihara Lakeside Museum, Chiba, Japan
Topologies of the Real, CAFAM Techne Triennial 2020, CAFA Art Museum, Beijing, CN

2019

Lille 3000, Le Tri Postal, Lille, FR

2018

Open, Zhi Art Museum Inaugural Exhibition, Zhi Art Museum,

Chengdu, CN

Thailand Biennale, Krabi

Device_art 6.2018, Kontejner, Museum of Contemporary art, Zagreb

2017

Datumsoria: The Return of the Real, ZKM Karlsruhe, Karlsruhe, DE
Unreal. The algorithmic present, Chronus Art Center, Shanghai; HeK House of Electronic Arts, Basel
Post-sense Sensibility: Trepidation and Will, Ming Contemporary Art Museum, Shanghai, CN
Messages from the Ruin, Asia Art Center, Taipei, TW

2016

Poets of Beijing, Wiebengahal, Maastricht, NLD
Why the Performance?, Ming Contemporary Art Museum, Shanghai, CN
A Beautiful Disorder, Cass Sculpture Foundation, Chichester, UK
The Shadow Never Lies, Shanghai 21st Century Minsheng Art Museum, Shanghai, CN
Wrap around the Time - The 10th Anniversary Remembrance Exhibition of Nam June Paik, Nam June Paik Art Center, Seoul, KR
Linguistic Pavilion, Minsheng Art museum, Shanghai, CN
The Exhibition of Annual Contemporary Art of China 2015, Beijing Minsheng Art Museum, Beijing, CN

2015

The System of Objects, MINSHENG Art museum, Shanghai, CN
Fusion: Chinese Modern And Contemporary Art Since 1930s, Wanlin Art Museum of Wuhan University, Wu Han, CN

2014

UNPAINTED Media Art Fair, Munich, DE
Re-View: Opening Exhibition of Long Museum West Bund, Shanghai, CN
Thingworld International Triennial of New Media Art, National Art Museum of China, Beijing, CN
12th National Art Exhibition: The Section of Experimental Art, Today Art Museum, Beijing, CN

Selected group exhibitions

Wang Yuyang

2012

La Chambre Claire, Taikang Space, Beijing, CN
798 Art festival - Public space sculpture festival, 798 Art District, Beijing
Reactivation, the Theme Exhibition of the 9th Shanghai Biennial, Shanghai Power Station of Art, Shanghai, CN
The Unseen, the Theme Exhibition of the Forth Guangzhou Triennial, Guangzhou Museum of Art, Guangzhou, CN

2011

51 m2 16 Emerging Chinese Artists, Taikang space, Beijing, CN
Translife International Triennial of New Media Art, National Art Museum of China, Beijing, CN
Image History Existence -Taikang Life 15th Anniversary Art Collection Exhibition, National Art Museum of China, Beijing, CN
Super Organism - CAFAM Biennale, CAFA ART Museum, Beijing, CN

2010

CODE, 2010 Olympic Winter Games in Vancouver, Canada World Exchange Exhibition, Vancouver, CA
Incheon International Digital Art Festival, Incheon, South Korea, KR
White Rabbit Ten Years, White Rabbit Gallery, Sydney, AU
 2010 - *Reflection of Minds - MoCA Shanghai Envisage III*, Museum of Contemporary Art, Shanghai, CN
 2011 - *Exhibition*, National Art Museum of China, Beijing, CN
 2011 - *Super Organism - CAFAM Biennale*, CAFA ART Museum, Beijing, CN

2009

Real Realm-Freakishness, Modern Art Gallery, Taichung, TW
Blackboard, ShanghART, Shanghai, CN
First White Rabbit Show, White Rabbit Gallery, Sydney
Warm Up, Minsheng Art Museum, Shanghai CN
Media Exhibition-Chinese Young Artists, Ningbo Art Museum, Ningbo, CN
Sweet Future, The Bridge 8, Shanghai, CN
Touch, A4Gallery, Chengdu, CN

China China China, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, UK

2008

Reflective Asia, hird Nanjing Triennial, Nanjing Museum, Nanjing, CN
Cine Cine Cine Chinese Contemporary Art Beyond the Global Market, Strozzi, Palazzo Strozzi, Florence, IT
Poorism, Boers-Li Gallery, Beijing, CN
Insomnia - BizArt, Shanghai, CN
Shanghai E-Arts Festival, Xujiahui public area, Shanghai, CN
Jiong, Duolun Museum of Modern Art, Shanghai

2007

German Night, Beijing Workers Stadium, Beijing, CN
Sustainable Imagination, Arario Gallery, Beijing, CN

2006

Coming From Life, Central Academy of Fine Art, Beijing, CN
Time, Central Academy of Fine Art, Beijing, CN

2003

Revealing Post Sense and Sensibility, Seven Color Theatre, Beijing, CN
Reproduce 798, 798 SPACE, Beijing, CN

2002

Sneeze, Central Academy of Drama, Beijing, CN

Public and Private Collections

Wang Yuyang

AUSTRALIA

White Rabbit Gallery, Sydney

CHINA

Art Museum of Central Academy of Fine Arts, Beijing Taikang Art
Gallery and Space, Beijing

Long Museum, Shanghai

Power Station of Art, Shanghai

21st Century Minsheng Art Museum, Shanghai

Ullens Center for Contemporary Art (UCCA), Beijing

HE Museum, Shunde, Foshan, Guangdong

A4 museum, Chengdu

Taikang Foundation

HONG KONG

K11 Art Foundation, Hong Kong

UNITED KINGDOM

Cass Sculpture Foundation, Chichester

Perth Horse Cross, Perth

FRANCE

Musée d'art moderne paris

