

Bargains of Life
出门不捡就是丢

Wang Mingqing
王明青

(谢绝转发)

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The Rediscovery of Limited Quantity Material

Feng Boyi

The concept of limited quantity material generally refers to the comparative or absolute reduction of material while furnishing the same economic functions. The 1960s and 1970s in China may be regarded as an age of limited quantity material, which is characteristic of a dictatorial and closed country. Now, however, it appears that we are in an abundant-material era. Wang Mingqing's art deals with the state of materialism. If it is analyzed against the backdrop of the age, I assume his art is directly related to the current marketization, rapid commercialization underway in China and the penetration of international capital. In an age dominated by consumerism, as the Chinese economy bid adieu to the planned economic system, China has been grappling with all the dilemmas afforded by materialistic desires, leading to inconsistent shifts in desires. The materialistic desires are seen in the acquisition of materials, commodities as well as of power, vanity and fashion. Thus desires are no longer finite but have become an infinite longing for filling an unnamed void, driving people to go after luxury items that defy their imagination. From the above perspective, the consumer culture brought about by desires is doubtless a life style in contemporary society. In other words, it rationalizes such pursuits as personal development, instant gratification, and changes through non-political universal ethics, traditions and trends.

Therefore, in contemporary Chinese art circle, it is widespread to use different art languages and mediums to question, reveal and criticize the materialistic society. Having said that, I don't find in Wang Mingqing's art simple realist techniques, mundane reality studies of society, or gross exaggerations/distortions as seen in gaudy art. Instead, the artist collates and interlaces simple and plain daily objects in a casual fashion. The objects the artist uses in his work, including rubbish, are found in daily life,

and in their ordinariness become the material basis and medium of the artist's narrations, creating an appeal of their own. However, his art may leave a false impression on viewers: the artist is doing nothing but indulge himself in private pleasures. The fact is he neither deliberately looks for meaning behind facts, nor predefines art, which is an artistic challenge. In terms of artistic expressions, what seems casual is full of prowess, constituting a fully natural atmosphere without leaving any specific cultural traces. That is a unique state and technique. However, not intentionally looking for the meaning of things and facts doesn't render them meaningless. Maybe, rooted in daily life, art is to find meaning and value in the most insignificant objects, and to elevate things found ubiquitously in life to positions of vital importance. In other words, only through artistic treatment (selection and improvement) can ordinary themes become sublime.

However, the selection and treatment of objects doesn't mean to instill meaning into a person or a thing. Rather, it reflects the interrelation between people and object, and specific life experiences. It may be that meaning or value is born out of the most chaotic, cheap and neutral daily life events, resulting in new demand for contemporary art creation. We used to lay too much emphasis on the objective and motive of art, as if accurate critique and revelation of reality were the sole basis of and premise for the dialogue between artists, art and audience. In Wang Mingqing's art, there is more neutrality, ambiguity and uncertainty, more room for divergence and different interpretations. To put it in another way, through his art material and installation, the artist lowers his angle and reflects the altered state of commonplace objects.

I think that his is a new approach to art material treatment. On the one hand, customary art practice has been used to directly relay the possibilities of reality, leading to the recognition of the complexity of art theme and virtually reconstructing the perceived complex relationship between art and reality. On the other hand, it follows practicalities of life, revealing the characteristics of daily life. As the Chinese economy rises, it is possible to highlight the meaning of everyday life; and to legitimize the desires in daily life has become one of life's goals. Often ignored and suppressed by modern epic tales, the pleasures of daily life has become the center of art depiction, and been fused with unusual meanings and values. The rediscovery of low material in life, and the reutilization of routine elements, underline the trifles of life and the value of consumption. The history and unravelling of individual life has thus been instilled with more and more significance. This is not unwrapping traditional grand humanistic ideals; it is a description of private life experiences. This kind of experience isn't complete resistance to reality but a gain from dialectical relations in the real world. Therefore, the artist expresses objectified sentiments, which can be measured and quantified. Certainly, this has something to do with the new capital logic, and is a transition from an objectified barter economy to an objectified virtual economy. The characteristics of contemporary society have become a division of and contradiction between cultural aesthetics and material pleasures. Art creation has also become in a purer sense a self-portrait by the literati. Of course, this is only my interpretation of the state of limited-quantity material and its logical collocations. In fact, the artist has elevated and questioned the mediocre low material, and the subsequent rediscovery of the meaning of daily life.

低物质的再发现

冯博一

“低物质”概念的一般含意是指提供同样的经济功能时，相对或绝对地减少物质的量数。可以说中国上世纪60、70年代的生存状况是为“低物质时代”，那是专制、封闭时期的中国特色。而现在似乎是在一个“高物质”阶段。如果将王明青的创作从时代背景分析，我揣测他有关物质形态作品，或许与当下的中国市场化、商业化的急剧推进和跨国资本的愈来愈来深入介入有着较为直接的关系。因为一个消费主义的时代，一个告别计划经济体制而进入全球化时代，充满了由欲望导致的各种矛盾，构成了欲望的不间断流动。而欲望的物化形态，即包括物质、商品的消费，更包括权力、名望、时尚等等的占有欲。于是欲望就不再是有限的欲望，成为对空虚无限形式的欲望，成为和影响到人们日常生活的想象及对奢侈的追求之中。从这一角度出发，欲望所带来的消费文化在当代消费社会无疑是一种生活方式，即以一种非政治化的、普遍的伦理、风尚和习俗的形式将个人发展、即时满足、追逐变化等特定价值观合理化个人日常生活中的自由选择。

因此，以不同的艺术语言与媒介方式，对当下物欲横流的质疑、揭露、批判早已在中国当代艺术系统中不绝于耳。但我发现王明青并没有采取一种简单的现实主义表现手法，也没有陷入一种庸俗社会学的现实考察，更没有像艳俗艺术那样极尽事地夸张、变形的反讽。而是将与自己日常生活环境密切相关的器物、用品随手拈来，将那种简单、质朴物品拼接与错置在一起，并非普通人生活或社会生活之外的东西，而是其生活的组成部分。正

是这些日常生活低物质，甚至垃圾，成为他创作的材料与媒介，并在转化的呈现中提供了器物本身的朴素魅力。但仿佛会给观者一种错觉，以为艺术家在这里是毫无作为的，只是在享受着个人趣味。其实不然，他并不刻意寻求事物和现象的意义，也不为艺术预设框框，这对艺术家是一种考验，也是一种挑战。从艺术表现方面来说，看似不经意的地方，其实是用力的，只是给人一种浑然天成的感觉，并不留下文化指向的痕迹，这是别有的一种方式与境界。不过，不刻意寻求事物和现象的意义，不等于事物和现象没有意义。或许根植于日常之中的艺术，首先是一种在最无意义的事物中去发现极其有意义的东西的能力，一种将随便什么、随处出现的东西提升到最为重要位置上的能力。也就是说，日常题材必须经过艺术家的选择和加工而有所升华，但这种选择和加工不是要把意义强加在人物和事物身上，而要体现在人与物的关系中，体现在具体的生活情境里。也许，意义或价值就是从这种最混沌、最廉价、最中性的日常生活中产生的。这给当下的艺术创作提出了新的要求，因为，我们以往太注重艺术的针对性、作品性，好像准确的现实批判和揭露是艺术家、作品与观众进行交流的单一基础和前提。而在王明青的作品里，更多的却是中间状态，摸棱两可，似是而非，更多地表现为多义和歧义。或者说，王明青是以低层视角，通过材料、装置来呈现日常“物质”被他异化了的一种状态。

我以为这是一种处理材料的新方式。一方面，这是对以往惯常的艺术直接投射“现实”的可能性反思，并导致了对于艺术表现题材复杂性再认识，实际上具有艺术与现实复杂想象关系的重构；另一方面是关注现实生活的具体性，致使一种日常生活的特色开始呈现出来。在中国经济崛起的时代强调日常生活的意义才成为可能，而日常生活的欲望被合法化，并成为生活的目标之一。从而在现代性宏伟叙事中被忽略和压抑的日常生活趣味变成了艺术表现的中心，赋予了不同寻常的价值和意义。这种具有日常生活低物质的再发现，以及通过对日常材料的再利用，将日常生活的琐碎细节和消费的价值凸显出来，个体生命的历史和个体生命的运行就被赋予了越来越大的意义。这并非是传统人文主义式宏大“主体”的展开，而是一种个人生存实在经验的描述。这种经验不是一种对于现实的彻底反抗，而是同现实世界的一种辩证关系中的获得。所以，王明青表现的是一种“物化”的感情，具有了某种具体的可量度的空间。当然，这也和新的资本逻辑，从实物经济的“物化”转向了虚拟经济的“物化”有关。当代社会的特征已变为文化审美与物质享受的悖反与分裂，对艺术创作也因之在更纯粹的意义成为文人精神上的自我写照。当然，这是我对王明青作品中低物质形态的一种理解与逻辑关系的阐释。其实，王明青已经将平庸化的低物质给予了提升与反诘，以及带来了他对于日常生活意义的再发现。

Wang Mingqing 王明青

- 1986 生于湖南娄底
- 2012 硕士研究生于清华大学美术学院基础教研室
- 2009 毕业于清华大学美术学院雕塑系

展览

- 2015 出门不捡就是丢—王明青个展，季节画廊，北京
艺术北京，北京
- 2014 青年艺术100，北京
- 2013 你在想什么？第一回展，季节画廊，北京
- 2012 黑色力量艺术展，北京
- 2011 艺术活动—偷，北京
- 2009 天工开悟学术交流展，北京
中国国际雕塑年鉴展，北京
花非花，被评为清华大学美术学院2009年本科生优秀毕业作品
花非花，被雕塑系收藏
第二届曾竹韶雕塑艺术奖学金作品展获提名奖，北京
- 2008 触摸当代创作展，北京
首届曾竹韶艺术奖学金展览，北京

- 1986 Born in Loudi. Hunan Province.China
- 2012 Graduated from the Academy of arts& Design, Tsinghua University Foundation
- 2009 Graduated from the Academy of Art & Design .Tsinghua University Department of Sculpture

Exhibition

- 2015 Bargains of Life – Wang Mingqing Exhibition, ART SEASONS, Beijing
ART BEIJING, Beijing
- 2014 Art Nova 100, Beijing
- 2013 What Are You Thinking? Part one, ART SEASONS, Beijing
- 2012 Black of the power Art Exhibition, Beijing
- 2011 Artistic Activity – Steal, Beijing
- 2009 Heavenly enlightened academic exchange exhibition, Beijing
2009 Chinese International Sculpture Almanac Exhibition, Beijing
Flower non flower, Was named the Academy of Art & Design, Tsinghua University 2009 undergraduate outstanding graduate works
Flower non flower is being department of sculpture Collection
The second session had Zhushao sculpture art scholarship exhibition won the nomination, Beijing
- 2008 touch contemporary Creation Exhibition, Beijing
The first SELECTION of SengZhuShao, CANDIDATES AND WINNERS Exhibition, Beijing



The Last Three Words

最后说出来三句话

Wood

木

60×11.5×8cm

2011



How Much Appropriate

有多少爱恰如其份

Iron and Candle

铁、蜡烛

123×30×14cm

2015



Give the Seat to the One Needing It

请把座位让给需要帮助的人

Wood, Candle

木、蜡烛

170×38×8cm

2014



Eiffel Pizza
埃菲尔·比萨
Wood
木
193×66×68cm
2015



Follow Your Heart

酒肉穿肠过

Wood, Bamboo

木、竹

250×190×190cm

2015



A4 (草图)
Paper and Cloth
纸、布
600×80cm
2015



Carve a Stool to the Thickness of a Plastic Stool

把一个凳子雕到塑料凳子的厚度

Wood

木

60×40×40cm

2011



Give the Seat Away

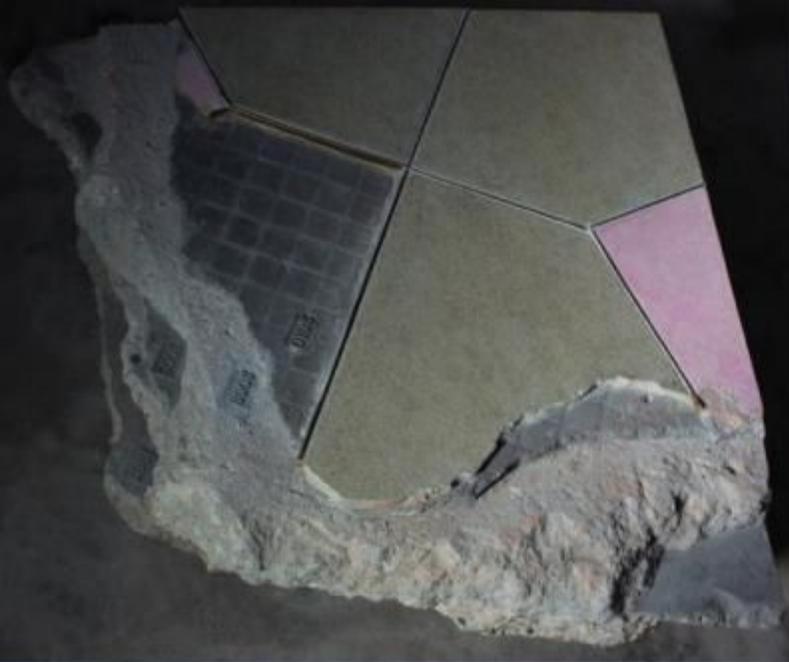
让坐

Wood, Ready-Made Object

木、现成物

54×17×10cm

2014



My Home, Shuang Feng Hong Shan
in Loudi Hunan Province
湖南娄底双峰洪山我的家
Concrete Block, Tile and Wood
水泥块、瓷砖、木
59×55×25cm
2011



Inner Reflection Exercise
内省练习
Iron, Plaster, Acrylic, Film
铁, 石膏, 亚克力, 胶片
66×35×25cm
2010



Tenant Testifies to the Roman Garden

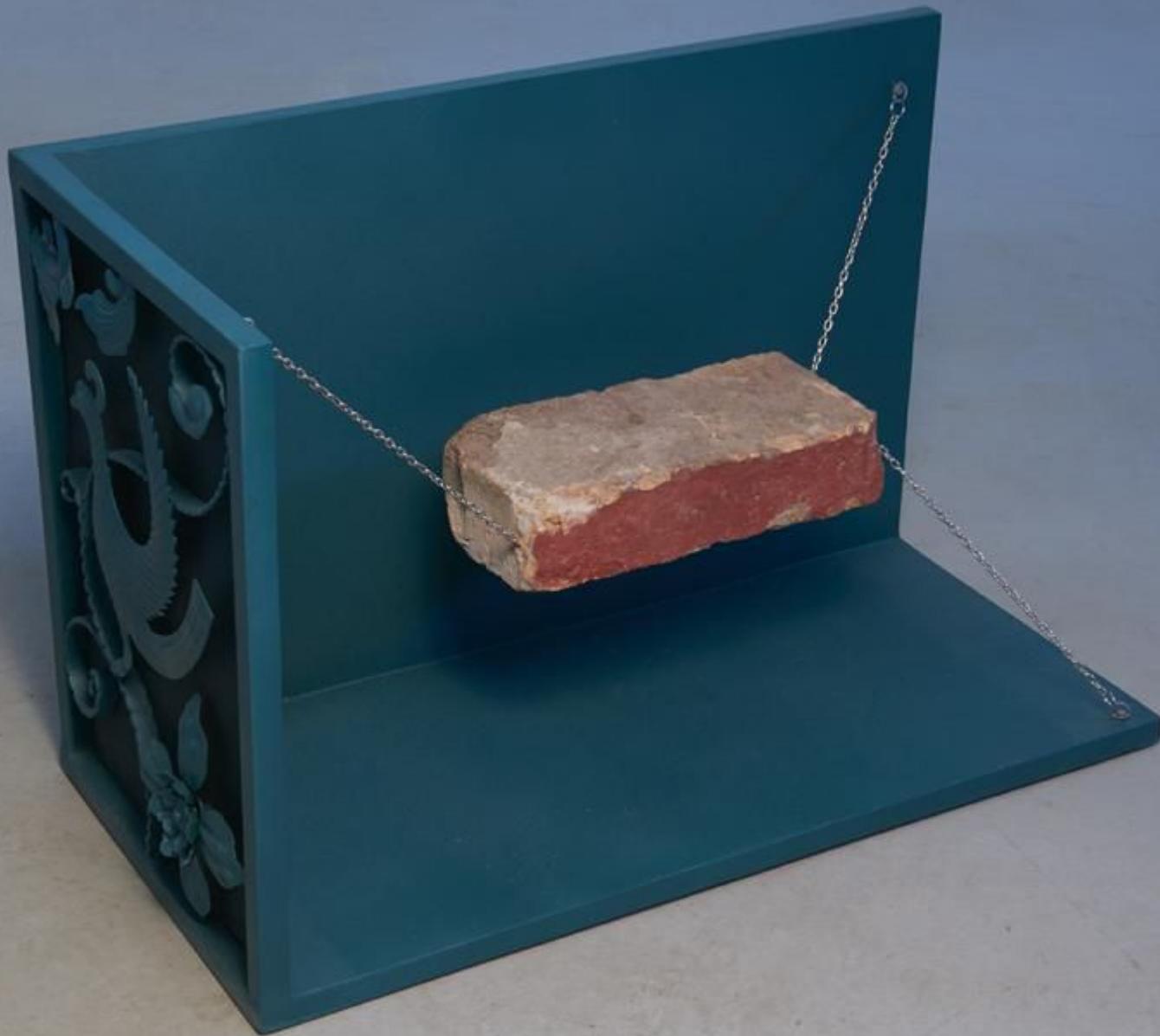
租房客见证罗马园

Wood, Iron, Stone

木、铁、石

高190cm

2015



Dream of the Red Chamber
红楼梦
Brick, Iron
砖、铁
68×37×28cm
2015



One Enjoys Painting Also
Does Music
爱画画的人爱音乐
Wood
木
77×77×6.5cm
2014



Not Knowing Autumn
Water is Cold
不知秋水凉
Wood, Iron
木、铁
45×24×14cm
2015