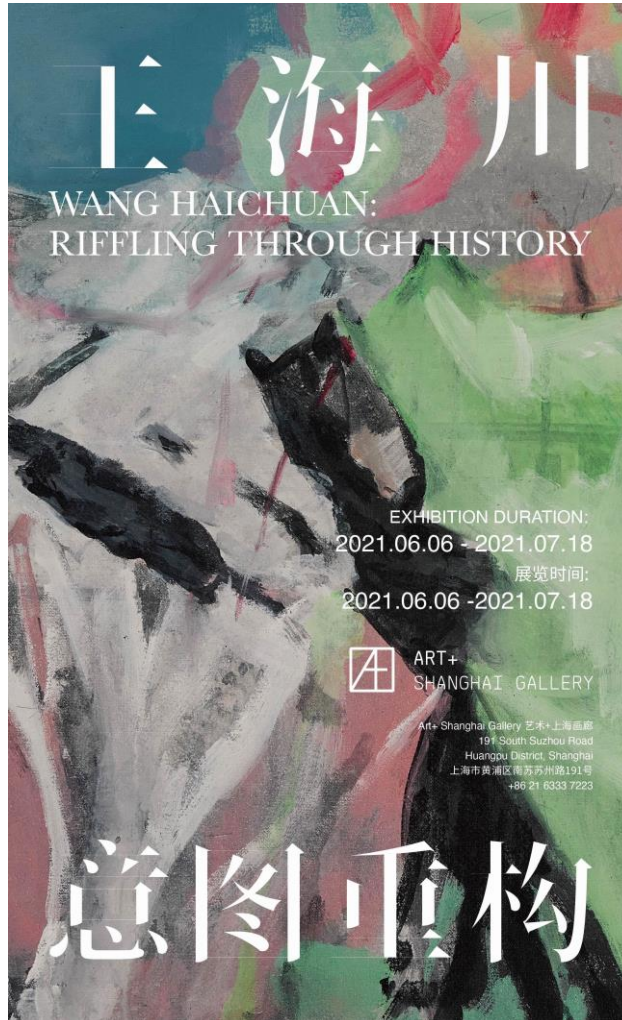


王海川：意图重构

Wang Haichuan: Riffling Through History



**Exhibition Duration 展览日期：** 2021.06.06 - 07.18

**Artists 展览艺术家：** Wang Haichuan 王海川

**Venue:**

**Art+ Shanghai Gallery**

191 South Suzhou Road  
Huangpu District, Shanghai, China

**Art+ 上海画廊**

中国上海市黄浦区南苏州路 191 号

+86 21 6333 7223

Tue-Sun 周二至周日 10:30 am -6:30 pm

(Monday Closed 周一闭馆)

[www.artplusshanghai.com](http://www.artplusshanghai.com)

**For press inquiries 媒体垂询:**

Frida Shi

[frida@artplusshanghai.com](mailto:frida@artplusshanghai.com)

Ana Gonzalez

[ana@artplusshanghai.com](mailto:ana@artplusshanghai.com)

+86 21 6333 7223

Art+ Shanghai Gallery is pleased to present “Wang Haichuan: Riffing Through History”, a solo show of Wang Haichuan. Opening on June 5th, it will include 12 new canvas paintings as well as his earlier sculpture series as a review and a re-organization of his general artistic style.

艺术+ 上海画廊非常荣幸呈现艺术家王海川个人展览《王海川：意图重构》。此次展览作为对于艺术家创作手法的梳理与重新组织，将会展出他最新的 12 件布面丙烯作品以及早期雕塑作品。本次展览将于 2021 年 6 月 6 日开放至 7 月 18 日。

### **About Exhibition**

In his artistic practice, Wang Haichuan has developed a unique language to dismantle reality and devise a new approach to understanding the world. In his painting and sculptural works, his eye for pairing disparate elements for stunning effect belies a need for coherent narrative. Displaced from their original contexts, the figures, shapes or pieces of old furniture remake themselves as something beyond preconceived ideas of the boundaries of a respective medium. This manner of working has allowed him to develop an aesthetic playing with both figurative and abstract techniques, eliciting an organic response from viewers rather than dictating their impression. Including references that run the gamut from daily life to architecture and the history of art, Wang skims history as he constructs a new chronicle of the present. Just like collective memory, Wang’s artworks offer no definitive testimony, merely a compilation of singular impressions to be considered as a whole.

Wang’s ongoing fascination with collective memory and the architecture of collectivism is rendered most clearly in his works and programs engaging the Tong Yuan Ju (铜元局) neighborhood in Chongqing beginning in 2009. Previously the site of copper manufactory workshops and related dormitory-style housing units, what began as a plan to explore the architectural contours of the community evolved into a series of works examining how urban forces rewire collective frameworks into those of the individual. In a 2012 interview with Ni Kun, Wang explained how over time he has begun to describe his role as that of “image collector”. This self-styled designation speaks to the collage-like allure of his works and the way in which he is able to juxtapose divergent imagery in a manner entirely his own.

Wang Haichuan’s background in architecture and landscape design is a constant presence in his work. Although it manifests distinctly in his sculptural methodology, it is keenly visible in his paintings. His conception of space is revealed both in the architectural references he makes as well as the lack of perspective or physical structuring in his works on canvas. The six paintings named with “Modernism” and then subsequently numbered feature a cacophony of imagery and colors, making far-reaching references never repeated or fully demystified. A landscape, an emu, a modernist building, and a partially rendered figure all blend into one dimension across the canvas’s surface. There is no rhyme or reason to the proportional size or positioning of each reference, only their existence together in the artist’s imagination.



现代主义 1 Modernism 1  
布面丙烯 Acrylic on Canvas  
130 x 60 cm  
2021



现代主义 3 Modernism 3  
布面丙烯 Acrylic on Canvas  
130 x 60 cm  
2021

Not merely decorative, his sculptural works repurpose fragments of furniture, giving the pieces new life as part of a functional object. The wood cast out from the Soviet-style buildings in Tong Yuan Ju has the opportunity to house living things once more as Birdcage #3 and Birdcage #5. The stark lines and configurations of all Wang's practices mimic the Constructivist and Geometricist movements from which he draws inspiration. These three-dimensional works are made all the more poignant as the artist extracted from communal windows, doors and furniture to construct commodities for individual use, exploring the decentralization of labor production and reorganization of urban centers.



鸟笼#3 Birdcage #3  
新造旧家具 Renewed Vintage Furnitures  
140 x 54 x 51 cm  
2017

## About Artist

Wang Haichuan (王海川) was born in 1968 in Jilin Province, China and currently lives and works in Chongqing. He graduated from the Sichuan Fine Arts Institute, with a major in Oil Painting. He used to work in the field of architecture and landscape for many years and is widely recognized as a visual artist.

His recent solo exhibitions are “Collage” Wushan Art, Chongqing (2021); “Remainder” ArtDepot Center, Beijing (2019); “Her Universe” 23rd China International Furniture Expo, Shanghai (2017); “The Fortuitous Encounter Of A Sewing Machine And An Umbrella On A Dissecting table” Art+ Shanghai Gallery, Shanghai (2017); “Tongyuanju 7 DAYS” Organhaus Art Space, Chongqing (2012).

Wang Haichuan’s art also was included in “Hotel Asia Project 2021: The Happiest Place On Earth” Contemporary Art Museum, Kumamoto, Japan (2021); “To Be Without A Goal” HALLE 6, Munich, Germany (2019); “Why Not Ask Again” 11th Shanghai Biennale, Power Station of Art, Shanghai (2017); “Realistic Embarrassment” Kulturamt der Landeshauptstadt Düsseldorf, Düsseldorf, Germany (2017); “Silk Road International” Art Museum of Nanjing University of the Arts, Nanjing (2016); “Export Painting” Guangdong Times Museum, Guangzhou (2015), and so on.

## About Writer

Leigh Tanner is the Founder of Museum 2050 and formerly was Deputy Director of Yuz Foundation. She previously worked in the Research and Exhibitions Departments of the Shanghai Project, an interdisciplinary ideas platform launched in 2016 at the Shanghai Himalayas Museum. Her time at the Shanghai Project as well as earlier experiences in the curatorial departments of the International Center of Photography and the Museum of Modern Art, New York, have led to her believe passionately in the importance of institutions and the potential for their innovation, most especially in the context of China. She completed her BA in Art History from Stanford University and MA in Critical and Curatorial Studies from Columbia University.

## About Art+ Shanghai Gallery

Founded in October 2007 and located along the Suzhou River within walking distance to Shanghai's famous Bund area, Art+ Shanghai Gallery is a dynamic art space dedicated to the exhibition, promotion, and development of Chinese contemporary art. Art+ Shanghai Gallery showcases a range of established and emerging contemporary artists from China, stimulating and celebrating the diversity of the sprawling contemporary art scene. In addition to holding group and solo exhibitions, Art+ Shanghai Gallery offers art consultation services, hosts cultural events, and participates in international art fairs.

## 关于展览

在王海川的艺术实践中，生长出了一套用于拆解现实独特语言体系，一种认知世界的全新方式。运用在绘画和雕塑作品里，他的方法能把全不相干的元素拼凑，效果极妙，若追寻连贯叙事只会步入歧途。无论人物、形状或那些旧家具的碎片，都从原生语境脱离，自我重塑以至向媒介的既定框架外延伸。这种创作方法导向的是一场美学游戏，结合具象和抽象技法，启发观者积极参与回应，而非一味主导观者的体验。王海川的素材囊括日常生活、建筑和艺术历史，他翻阅着历史的书页，为当下现实编撰新的时间线。用他自己的话来说：“我的绘画涉及的是一个集体记忆的问题，也就是我们能从我们的历史中找到什么”。正如集体记忆本身，王海川的作品并不指向确凿的结论，只是将种种散落的迹象收录汇集成整体。

王海川一直对集体记忆和集体主义建筑十分痴迷，这也尤其清晰地体现在他 2009 年创作的关于重庆铜元局街区的作品项目中。这里原是铸造铜元的厂房，相连着筒子楼住宅，王海川本来打算研究的是这里的建筑形态，后逐步演变出一连串系列作品，探究城市发展如何影像个人之于集体的认知框架。在 2012 年和倪昆的一次采访中，王海川描述他正逐渐成为一个“图像收集者”的角色。这个自我定位和他作品中迷人的拼贴效果相呼应，也正符合他将零散意象成功在画中并置，这种独一无二的方法。



艺术生活 Art and Life

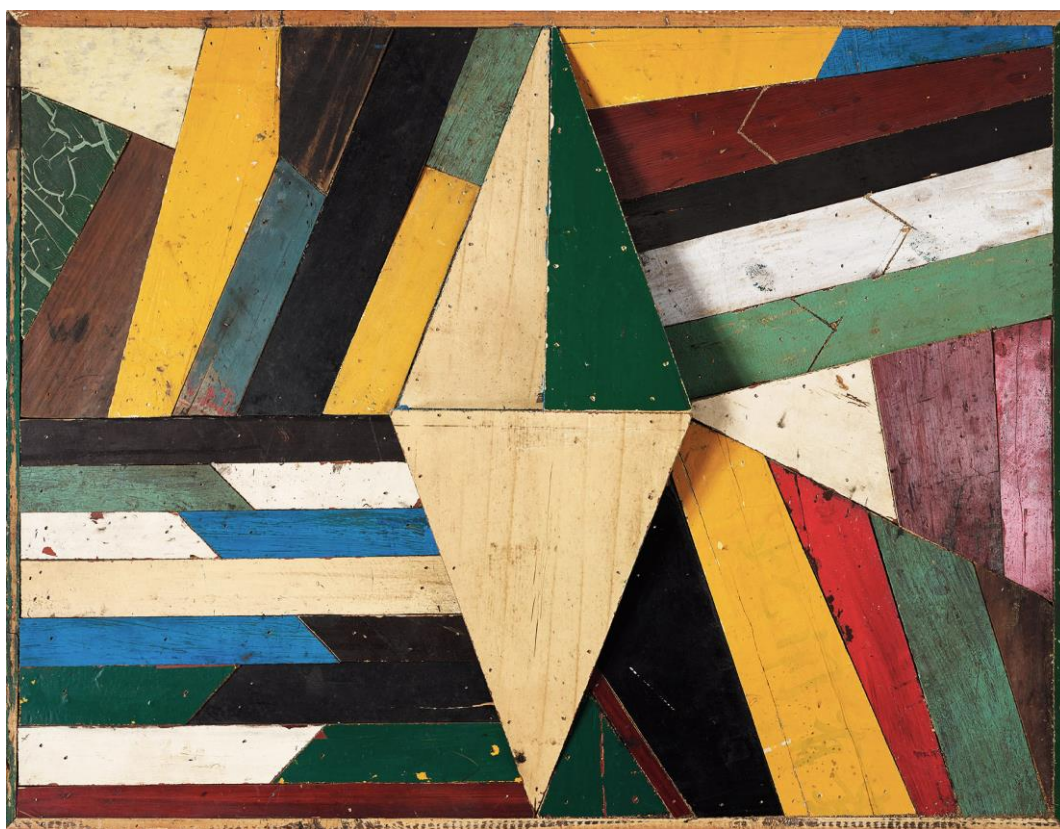
布面丙烯 Acrylic on Canvas

100 x 200 cm

2021

王海川在建筑和景观设计领域的经验在他的作品中一直有所呈现。不仅明显影响了他的雕塑方法，在绘画中同样也有清晰脉络。他对空间的理解体现在对建筑元素的使用、对透视效果的削弱和对画面物理结构的掌握中。六幅以“现代主义”命名的连续系列绘画由看似杂乱无章的图像和色彩构成，元素之间的出处甚远，没有一个重复出现或能被清晰定义。图像从固有语境中释放，无论出处高低皆能使用，既能提取网络世代的高饱和图像也能盘点历史。虽然他认为作品中的所有元素都是平等的，王海川最后往往会提取其中一个元素作为视觉中心，并以此为画作命名。

王海川的雕塑作品并不是装饰形式，他将旧家具部件重组，让它们重生为新的实用物件。了无装饰的质朴线条和形体几乎出现在王海川所有作品中，类似结构主义和几何主义，这是他的灵感来源，其中联系在《拼贴#4》、《拼贴#13》和《拼贴#17》中更加明显。这些三维作品态度尤其尖锐，王海川将公社门窗和家具用作原材料，组构出可供个人使用的日常用品，探索劳动生产的去中心化概念，引申城市中心的重组。(中译/梁子涵)



拼板 #13 Collage #13

旧门窗家具 Wooden Parts from Vintage Window and Door Frames

60 x 80 x 13 cm

2019

## 关于艺术家

1968 年出生于吉林，王海川如今工作与生活于重庆。他毕业于四川美术学院油画系，曾有长期于建筑与景观实践经历，并被广泛认同为一名视觉艺术家。

他近期的个人展览包括：《拼图》吴善艺术，重庆 (2021); 《剩余》艺术仓库艺术中心，北京 (2019); 《女工之家》23 届中国国际家具博览会，上海 (2017); 《雨伞，缝纫机在手术台上的偶遇》ART+上海画廊，上海 (2017); 《铜元局 - 七天》重庆器空间 (2012)。

他的作品也被展出于以下群展中：《世界最美的地方——亚洲酒店计划 2021》CAMK 熊本市现代美术馆，日本熊本 (2021); 《漫无目的》Halle 6，德国慕尼黑 (2019); 《“何不在问”第十一届上海双年展》上海当代博物馆美术馆，上海 (2017); 《现实尴尬》杜塞尔多夫文化局展厅，德国杜塞尔多夫 (2017); 《第二届南京国际美术展》南京大学美术馆，南京 (2015); 《外销画项目》广东时代美术馆，广州 (2015)，等等。

## 关于写作者

Leigh Tanner 谭骊，Museum 2050 创始人，曾就职于余德耀基金会并担任副总监。早前也曾供职于“上海种子”项目研究及展览部。“上海种子”由上海喜马拉雅美术馆 2016 年启动，是一个大型的跨学科创意平台。“上海种子”的工作经历、早期在纽约国际摄影中心和 MOMA 策展部门的工作经历让她意识到艺术机构在中国语境中的重要性及其创新潜能。本科毕业于斯坦福大学艺术史专业，硕士毕业于哥伦比亚大学批评与策展研究专业。