

Wang Haichuan 王海川

ARTIST PORTFOLIO

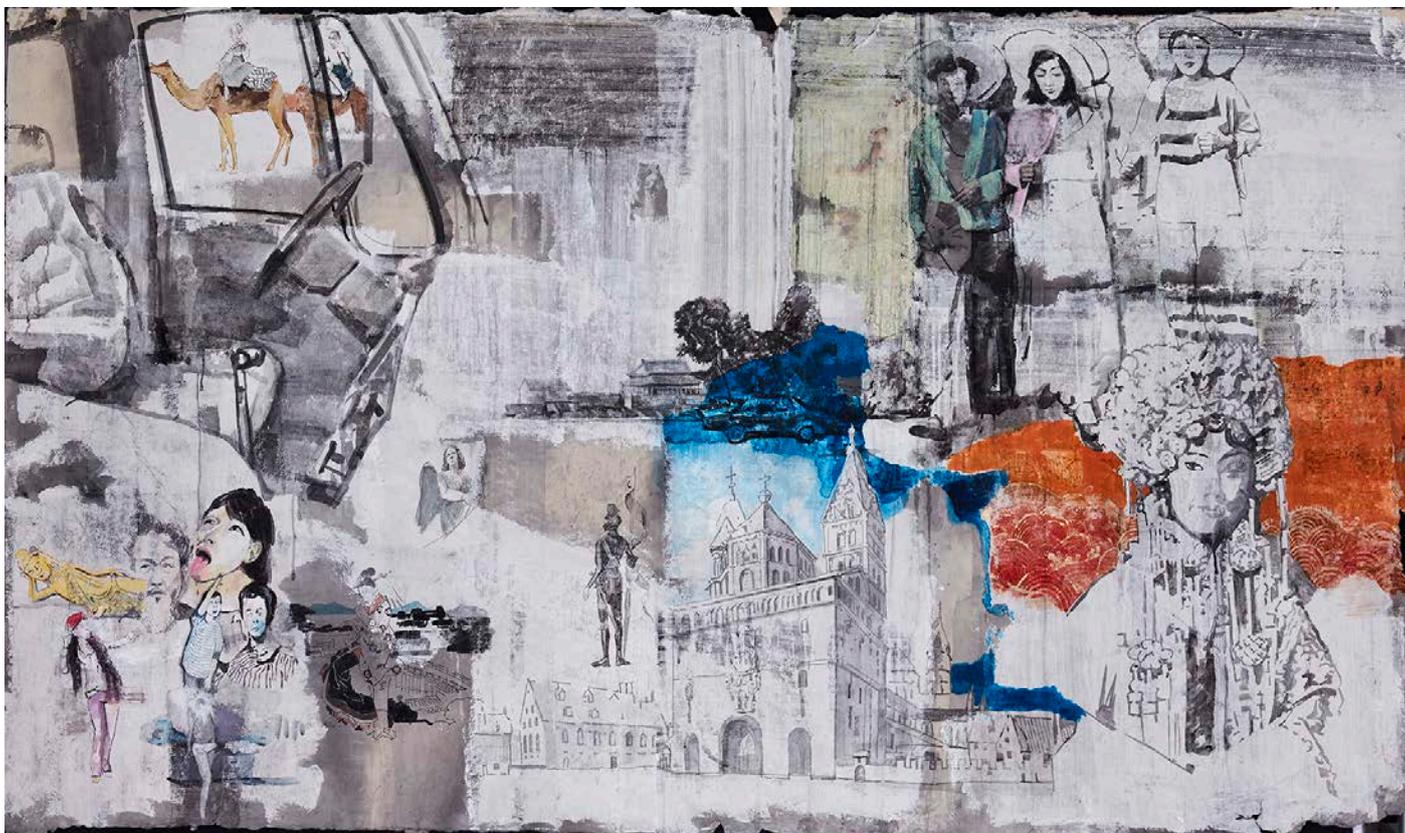


Perfume 4 花香四 4, Acrylic on Tibetan paper 藏纸丙烯, 50 x 50 cm, 2017



ART+
SHANGHAI GALLERY

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Modern Women 新女性, Acrylic on Tibetan paper 藏纸丙烯, 120 x 200 cm, 2015



Exhibition 展览, Acrylic on Tibetan paper 藏纸丙烯, 50 x 50 cm, 2017

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ARTIST INTRODUCTION 艺术家简介

Wang Haichuan (王海川) was born in 1968 in Jilin Province, China and currently lives and works between Beijing and Chongqing.

In 1997 he graduated from the Sichuan Fine Arts Institute, with a major in Visual arts. He used to work in the field of architecture and landscape for many years and became widely recognized as a visual artist. Wang Haichuan's works destroy the superficial characters of private lives and a harmonious society. He attempts to demolish the trace of reality and replace it with relics of time. His works were featured in solo-, as well as group-exhibitions and art fairs within China and abroad.

Wang Haichuan's installation *Seven Days* (2013) is exhibited at the 11th Shanghai Biennale "Why not Ask Again: Arguments, Counter-arguments, and Stories", which is curated by the Dheli-based artist and curatorial group Raqs Media Collective. This thematic exhibition explores the turbulences and transports of our time. His work features collected furniture that was discarded within seven days by former residents of copper manufactory workshops in Chongqing. It has its origins in Wang's Tongyuanju project, which was initially an art education plan to include the community into various art projects, that later turned into a series of works within this community in Chongqing, showing a typical example of China's urbanization process. Wang creates a sort of confession room — odd arrangements manifesting distances between life and power.

王海川，1968年生于中国吉林省，现生活工作在北京和重庆。1997年毕业于四川美术学院油画系，王海川曾经从事建筑和景观设计多年，是一位得到广泛认可的视觉艺术家。他的作品往往打破个体和社会看似和谐的表面，试图抹去现实的踪迹，让时间的遗物取而代之。

第十一届上海双年展有展出王海川的《七天》的装置作品。此次上海双年展的主题为《何不再问？正辩，反辩，故事》，有印度德里的Raqs小组策展。这个专题展深入探讨了我们这个时代的动荡与转变。他的作品《七天》，收集了来自铜元局工厂居民在搬迁之前丢弃的家具用品。此件作品来自于他于2010年开始的“铜元局”项目。铜元局历史一百多年，从晚清因造币建成，历经民国弹药制造，再到解放后彻底成为一个三线军工企业。但是，这样一个有着辉煌历史的企业在80年代末的时候，也不得不经历转型的阵痛。国有企业改制，工厂拆迁，员工下岗，房地产的介入。王海川正是通过“铜元局”这一项目对这一百多以来的现代化进程展开反思。其实，这不仅仅是重庆铜元局的命运，而是整个后发现代国家所经历的变革，正因为这种普遍性代表而被进入到第十一届上海双年展之中，成为讨论的议题。《铜元局》项目已经进行6年，作为一个庞大的包括摄影，影像，装置，活动等跨媒介，跨学科的项目，王海川准备一直要持续下去。

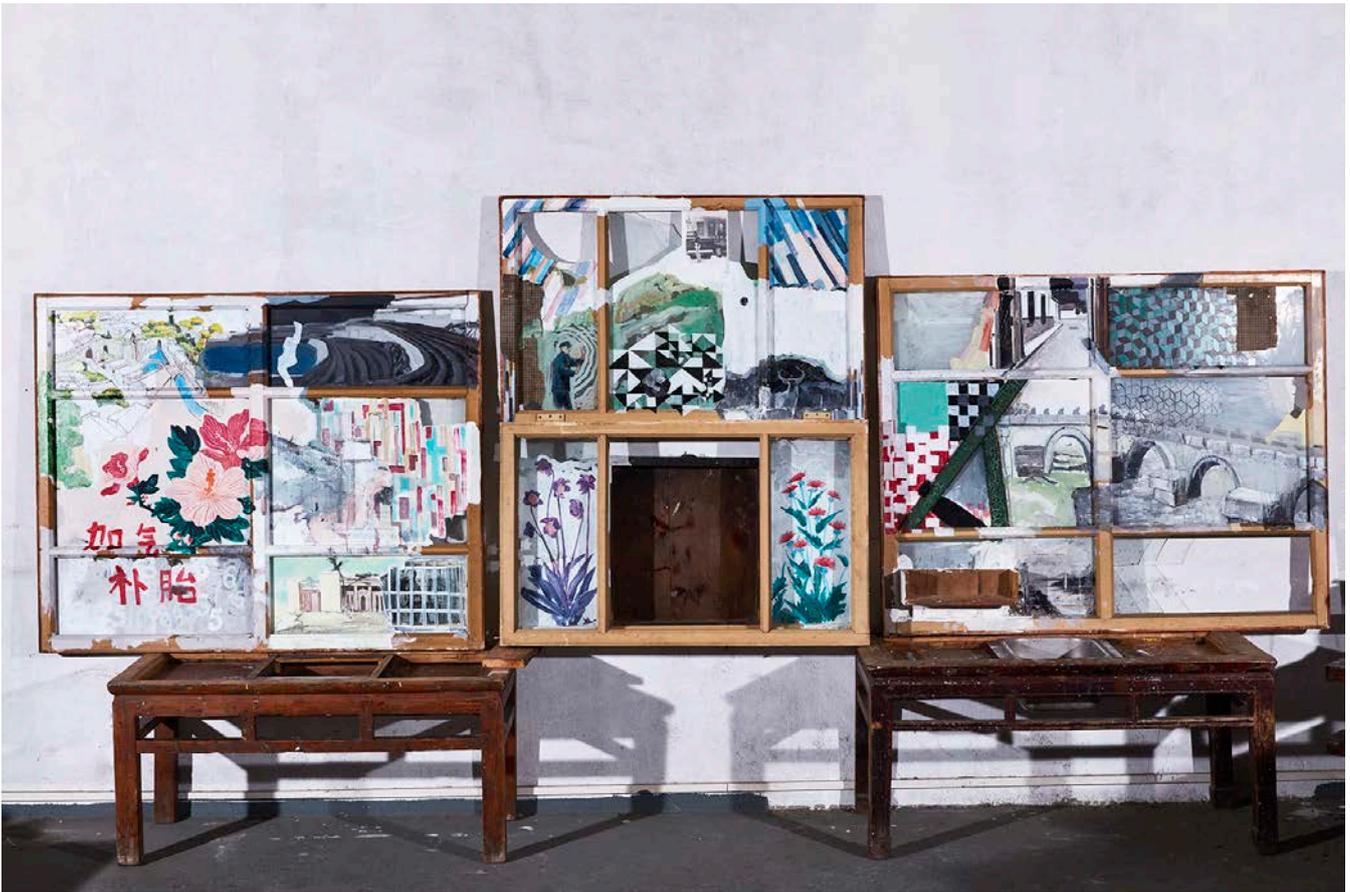


Wang Haichuan, "Seven Days", Installation view, Courtesy of the artist and Power Station of Art, Shanghai, 2015



Lazy, 2017 (painting detail 局部)

SELECTED ARTWORKS - NEW SERIES 部分作品 – 新作品系列



View of Wang Haichuan's new series of works on recycled windows



175, Mixed Media 综合材料, 1750cm 2017

Wang Haichuan boasts an accomplished oeuvre of engrossing and complex works in various media ranging from painting, installation, video, photography, and on-site artistic projects that are unified in their defiance of genre expectations, their eclectic imagery, and their examination of societal patterns and individual psyches.

ON IMAGE SOURCING AND NEW VISUAL ORDERS

图像搜集视觉呈现

Borrowing inspiration from everyday life, history and religion, film and photography, advertising and internet, Wang Haichuan lets his works speak an eloquent and expressive language.

At first glance, the viewer might think they lack logical coherence one might be accustomed to seeing in his or her everyday life. They actively challenge the viewer's preconditioned perception of reality. Wang Haichuan's works do not depict scenes from daily life, nor do they place us in any concrete setting or identifiable physical space.

What we see are flowers and animals, as well as birds and fish next to the depictions of ancient murals, scenes from religious stories and legends from the western and eastern worlds.

Alongside portions of architecture, we notice silent and extensive smears of paint, peculiar graphic patterns besides disjointed forms and floating landscapes, and, of course, mysterious figures of people of various backgrounds, professions and nationalities. Some of them occupy a central position in the paintings, whereas others are deliberately camouflaged by the artist.

Painting allows Wang Haichuan to construct a kind of atmosphere that lets the viewer escape the chaos of reality and enter a perfectly ordered world within a work of art. Indeed, his works

posses a "fable" character that uses descriptions of non-words to hush the clamour of spoken language. His works are comprised of disparate depictions of the objects that were taken out of the original context, liberated of its original meaning, processed and reorganized by the artist into new visual orders.

Sometimes, completely alien realities find themselves side-by-side, objects may be blurred and the backgrounds lack the dimensions of time and space.

The word "surrealist" is on the tip of the tongue when one is looking for the word to describe his works that do remind us of dreams. Such description would suggest that the artist, bypassing reason and rationality, applies a sort of collaging method that offers the use of free association to reflect the workings of the unconscious mind. It is impossible to discard the thought completely that the artist forges a conscious thought and embraces a chance when creating his art.

Nonetheless, much of what appears in his works as purely impulsive or unconscious is actually strenuously revised and thought through. Image-

Image-elements that appear in Wang Haichuan's paintings are diligently filtered and selected to narrate the story that the artist intends to share with the viewer.



Frog 青蛙, Acrylic on Tibetan paper 藏纸丙烯, 50 x 50 cm, 2017



Bath 浴, Acrylic on Tibetan paper 藏纸丙烯, 50x50cm, 2017



Sofa 沙发, Acrylic on Tibetan paper 藏纸丙烯, 50 x 50 cm, 2017

Wang Haichuan navigates, sources and compiles a vast collection of imagery from high and mass culture, from figurative and abstract, to the most mundane, religious and out-of-the-ordinary. The artist realizes that he lives in an extremely image-driven society. Never ever has the world been so overloaded with images as today. Every day images are being produced, commoditized, stored and circulated on an unprecedented scale. Some of them remain private, while others are made public and even have the potential to change the course of global events. But with such a high rate of image production in the internet and social networks, like in any other kind of manufacturing, the waste of materials is unavoidable. People cannot help but create ephemeral images that are soon to be forgotten and discarded.



The artist begins from individual sensory experiences to record and expand on minute details, individual emotions, and memories of the everyday. He interweaves reality, dreams, and metaphors into discourse of his painting. But what he also sees as an essential part of his image-sourcing practice is the collection of discarded images that he picks up and utilizes for his visual narration. Forgotten, unwanted, 'deleted', they acquire a new life, identity and purpose once they enter the frame of Wang Haichuan's work.



Animal 动物
Acrylic on canvas 布面丙烯
150 x 150 cm, 2016 (top right)

Utopia 乌托邦
Acrylic on canvas 布面丙烯
180 x 200 cm, 2017 (left)

Under the Bridge 桥下
Acrylic on canvas 布面丙烯
150 x 150 cm, 2016 (bottom right)



SELECTED ARTWORKS 部分作品



Case 案件, Acrylic on Tibetan paper 藏纸丙烯, 50 x 50 cm, 2017

“For me, images have their special significances in defining things. We are living in a time riddled with images and the images you chose will come to define your outlook on the world. Because of the sense of boredom that comes with schematization and the sense of “transparency” that the audience may feel, I try to steer clear of being rigid in my drawing. By combining various images, I was able to create many stories that cannot otherwise be told by words to communicate with the audience. In a sense, I have retained a touch of reading characteristic of illustrated books, turning those drawings into my “modern Ukiyo-e.”

- Wang Haichuan

“图像对于我来说是有它特有的指向性意义的，特别是现在我们处在一个图像泛滥的时代，选择图像变为你的态度和立场。正因为图式化会自己的工作带来乏味感，也会让观众“一目了然”，在绘画方式上避免风格化。各式图像的组合，我在纸上编造出很多不能用文字描述的故事来，来与观众交流，也就保留了绘本一直特有的“阅读”特性。成为我的“当代浮世绘。”

- 王海川



Painting Skill 绘画技巧, Acrylic on Tibetan paper 藏纸丙烯, 50 x 50 cm, 2017

SELECTED ARTWORKS 部分作品



East Lake 东湖计划, Acrylic on Tibetan paper 藏纸丙烯, 120 x 200 cm, 2015

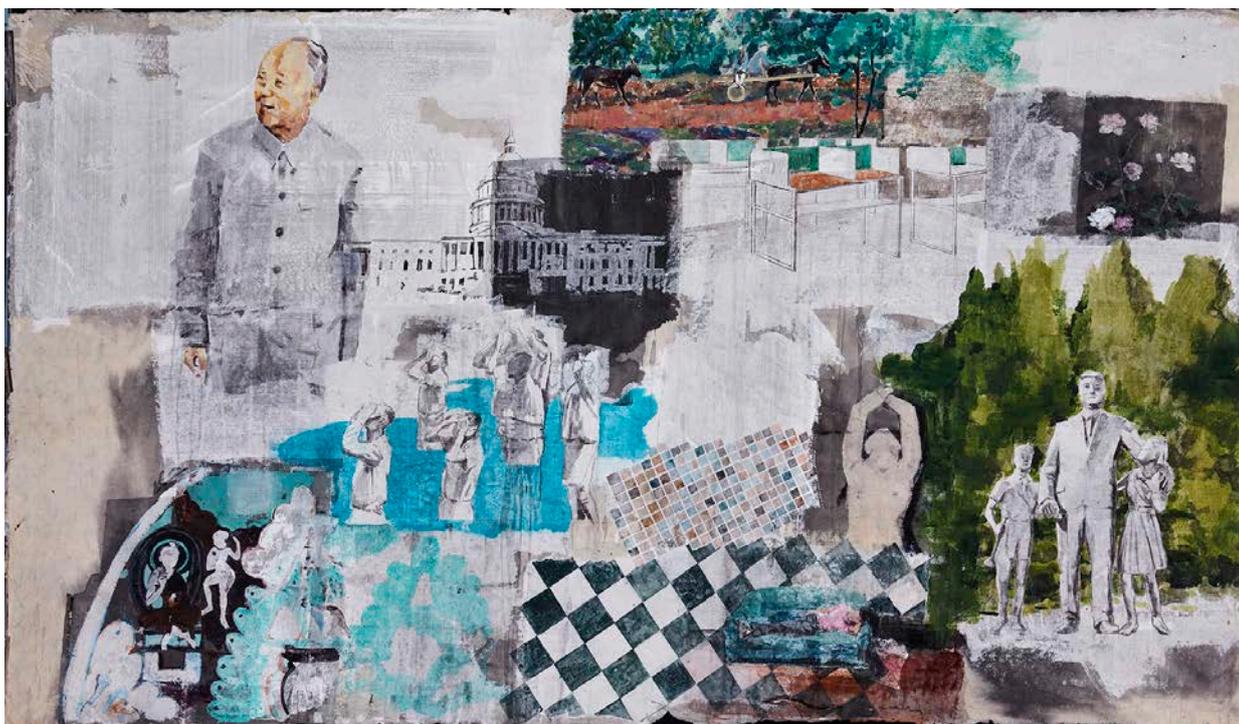
With his adept mastery of drawing techniques and by tapping into the structure of Japanese Ukiyo-e, Chinese folk drawing and Persian miniature, Wang Haichuan was able to introduce to his Tibetan paper drawing a new style different from the common schematic style drawing, bringing rich fragmented stories to the audience.

王海川的藏纸作品利用他较为娴熟的绘画手感，借用日本浮世绘，中国民间绘画以及波斯细密画的构成方式，为我们提供了目前图式风格绘画以外的一种全新面貌，给人带来丰富的片段故事。



老领导 Old Leader, Acrylic on Tibetan paper 藏纸丙烯, 50x50 cm, 2017.

SELECTED ARTWORKS 部分作品

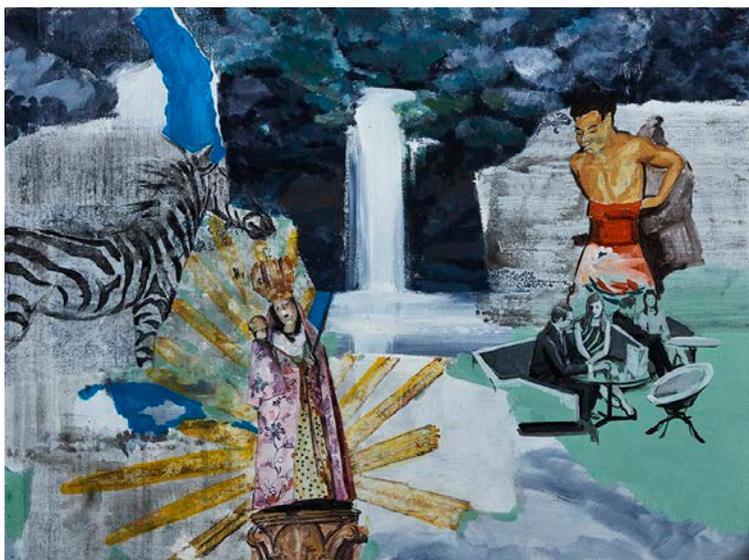


Leader 领袖, Acrylic on Tibetan paper 藏纸丙烯, 120 x 200 cm, 2015



Entertainment to Death 娱乐致死 Acrylic on Tibetan paper 藏纸丙烯, 120x200 cm, 2013

SELECTED ARTWORKS 部分作品



Son 儿子, Acrylic on canvas 布面丙烯, 60x80cm, 2016



Squad 小分队, Acrylic on canvas 布面丙烯, 60x80cm, 2016



Cake蛋糕, Acrylic on canvas 布面丙烯, 60x80cm, 2016

The Fortuitous Encounter of a Sewing Machine and an Umbrella on a Dissecting Table

Kang Xueru
Curator, Artist

Painting consists of images. Undoubtedly, almost all painters are taking efforts, constantly, attempting to create unique images of personal characteristics. This is to define painting in terms of symbolic production rather than material practice. Anti-image painting has taken place throughout the history of painting, however, the result of every anti-painting attempt is the creation of another sort of image. Malevich provides the exemplary case, where he reduces image to its lowest and weakest, almost close to zero degree. However, his 'Black Square' is without doubt one of the most classic images in art history. In this regard, painting incessantly produces images, produces highly personal and original images. According to the common understanding of art among Ancient Greek, creation is bringing the non-being into being, which is the core tenet of originality. Thus, to create unique images that have not existed before is the destiny of almost all painters. Wang Haichuan has been in the same situation. In 2008, he painted a series of 'Residential Community Architecture', which possesses a distinctive personal style. Of course, the production of these paintings pertain much to his understanding of and attitude towards art back then.

2008 was surely the moment when China, which had been

rapidly advancing, underwent significant transformations. The achievements of economic reform that had lasted for decades reached the climax during the Olympic frenzy, whilst various social issues that had been incubating was also shaken to the surface amid the earthquake in Wenchuan. Shortly after that, the birth of Weibo, the social networking platform, further uncovers blatantly events that touched the nerves of the general public. Under such conditions, many artists voluntarily extended the artistic sensibilities towards the social. Wang Haichuan's 'Residential Community Architecture' is the reflection upon various architectural constructions pervasively found throughout the country, which, despite their posh names, such as 'Venice Town', 'Mediterranean Garden', 'Jardin de Provence', are fundamentally underpinned by cultural poverty. An extension of this is the art project 'Tongyuanju' (Copper Cash Manufactory) in Chongqing, which has been ongoing for years but not yet completed.

He joins in one of the most drastic urban transformations, and experiences how the once glorious 'Third-Line' factory comes to its demise during the urbanization and marketization of today. In this process, he does not simply take the critical stance. Instead, the incompetence of directly transforming the social in the name of art, as well as the complexity

behind, prompts him to reconsider the relationship between art and society, as well as the political potential in art.

The reason to talk about his 'Residential Community Architecture' paintings and 'Tongyuanju' project is to allow us to see clearly how Wang Haichuan has evolved from the pursuit of original images to today's morphology. In other words, despite the apparent disparity between his current works and the previous ones, as well as the significant shift in the art conceptions, it is built upon these practices and accumulation, that the entirely personal art language of his has been established. For instance, the grey shades, by mixing together black and white, consistently constitute the main tonality of his paintings. The installations derived from 'Tongyuanju' project – the vintage furniture collected from the old households in the area, by means of rebuilding and collaging, becomes another absolutely functional furniture (indeed, among people there is also a practice of disassembling old furniture pieces and putting the usable parts into a new piece. But this is done more for the purpose of saving materials rather than taking an artistic perspective on the practice of disassembling). Thereafter, collage becomes the most crucial method in his paintings, hence there is an intimate correspondence between his installations and his paintings. Such correspondence is not solely the proximity in the form and method, but more importantly the reference in the concept – that is, how an outdated, obsolete

and obviated piece of furniture escapes from the destiny of demise and seeks to continue its life in the new combination, just like the organ from a deceasing body, through donation and transplant, gets reborn in the body of another person. Indeed, substantial materials can be re-activated. As for images in being, can they be re-deployed and obtain new mythologies and significances?

The change took place in 2010. When Wang Haichuan travelled to Tibet, he discovered old and handmade Tibetan sutra paper. The paper presents the pristine quality of manual work. Its coarse and uneven texture makes it thick and highly absorbent, and therefore perfect for repeated brushstroke application. After a series of experiments, Wang Haichuan gradually came to realize that the most crucial function of Tibetan sutra paper is daily recording – of sutra or Buddhist stories. The invention of paper was undoubtedly intended for the need of keeping records. Can painting become a form of daily recording – not an instant capturing of photography, but the consecutive visual text, like diary, news, and film, which is possible to watch and read. Secondly, just like everyday reality recorded and referred to in diary, news and film, it contains highlights, emotions, cultural symbols, memorable imageries, familiar stories, exotic customs, prominent events, but is more of a mixture of daily fragments. What we have accessed is only bits and parts of life, the tip of an iceberg. If

we wish to unravel the world behind the veil, we probably will only find endless frustration and incompetence, which is exactly what Wang Haichuan and his paintings are about to confront, and what his images can provide to us.

Now let's focus our vision onto Wang Haichuan's images: a golf player standing on the top of the city tower, a newspaper reader emerging from a painting of Chinese flowers, a pair of parrots seemingly gazing at a running man diagonally, an exclaiming guy reaching for a flying dragon, a woman in conversation with Buddhist fresco above her head, a deforming plane crashing towards a naked women jumping up, a character hung on the Cross standing in solitude on a branch of green leaves. All of these images are aligned together according to one aesthetic principle similar to the one in photography of residential community, classic architecture, postcard, Chinese painting, Ukiyo-e, theatric character, news picture, erotic picture, historical painting, celebrity statue, flower and plant, auspicious animals, abstract symbols, decorative patterns, graffiti, flowing paints and willful brushstrokes, and the result is a compound image. How should we enter and interpret such an image?

Possibly the viewers are able to discern some of the images, spot a few familiar elements and even relate them to something else. But when trying to make a judgment of the painting as an entirety, you will find the effort futile. It is a maze of

images. You can enter from any familiar image (entrance), but when you make several attempts but still fail to find the exit, the only option is to go back to the start, the most familiar place. Viewing Wang Haichuan's painting is exactly the same experience. When you see from a distance a familiar image and walk closer to ponder carefully, you eventually fail to comprehend it and leave, you will realize that your perception of the painting still remains on the level of recognizing only the familiar image. But the question is whether the image that you perceive is still the image that was stored in your memory from long ago?

Maybe yes. Maybe not. For image is by nature ambivalent: on the one hand image is merely a symbol to be perceived, on the other, these imagery symbols may evoke or be imbued with certain conceptions and meanings. It is exactly due to the latter feature of an image that makes mass media serve the same function of painters in history and produce enormous amount of images endlessly and incessantly. Devouring us at all time are also these images that have been imbued with all sorts of concepts and meanings. But Wang Haichuan's paintings are intended to reduce, weaken and dissolve these meanings and significances that have been forcefully addressed onto images.

These are emancipated images, but also images that create additional obstacles. Wang Haichuan, based on his own interests, picks certain images

platforms, snapshots from films, art history, catalog, newspaper, folk art, travel photos, etc.) to formulate the subject. The reason for selecting one specific image might be random, and what intrigues him might be simply the particular format of the image, or an image that has gone viral among the public, or the fact that image at hand can formulate a connection with another image. In sum, the selection of images is entirely based on his own interests or for the purpose of the imagery. At first, the imagery has the atmosphere from the past, but as the image unfolds, the information of the subject image diminishes, but the heterogeneous (or alien?) power keeps growing. For instance, that man in black with seeming a gun in the one hand and the other hand pointing towards the sky. This hysteric man in black might come from one shot in the film, more specifically, a murder scene. Apparently trying to figure out and depict the origin of the man in black is a rather classicist complex. As for Wang Haichuan, what is interesting is what should appear above the hand reaching to the sky, and naturally there comes the flying dragon. In the lower right corner, the women in intercourse seems to have provided the evidence that the man in black is holding a gun in the hand. But are there any clear causal relations between them? If the causality is not strong enough, rather it is among the man in black holding a gun, the woman in intercourse and the fresco and Buddhist statue next to her there exist causal relations. But at the same time this is the most paradoxical combination, for no matter what, no one would like to make love to Buddhist statue. If we keep going further this way, there will be more and more leads, and details become more and more complicated. Just as the novelist Calvino puts it: if allowed to grow in all different directions, it will eventually devour the entire cosmos.

The same can be said about Wang Haichuan's painting. It is an image that consists of numerous images – a compound image. Every image is the pre-condition of other images, and is conditioned on other images. In his painting, every image is proliferating incessantly. From one image there grows another image, or something else, for instance, the dark green on the left has a purple shade grown on its right, and a floral pattern in the bottom has a few flowers grown on its top. The representation of them in this way does not undermine the complexity, or put more exactly, the representation of the most disparate image symbols that co-exist along each other, which converge to balance every single painting. They converge – umbrella encounters sewing machine; and balance – the separating force

of modern aesthetic institution. In other words, it is dissecting the image that extracts the image out from representation, the carrier of a meaning, and the prototype of a story. This is a modernist enterprise. In purifying image that has long been attached to too many meanings and significances into one symbol, one purest form, image obtains extensive freedom. The umbrella of Lautreamont can not only run into sewing machine, but also stand by any other alien image, symbol and being in the world. Art thus becomes the being beyond imagination. Wang Haichuan is not the only one to make the exploration, nor is he the first one. But we can see the efforts he is making.



Misunderstanding 我与上帝的误会, 藏纸丙烯 Acrylic on Tibetan paper, 50x50cm, 2017

Mansion 豪宅, Acrylic on Tibetan paper 藏纸丙烯, 50x50cm, 2017

雨伞和缝纫机在手术台上偶遇

康学儒

策展人，艺术家

绘画是由图像构成的。无疑几乎所有的画家都在孜孜不倦的创造属于自己独特风格的图像，这是从符号生产而不是从材料实践方面来界定绘画。尽管我们的绘画历史上也不断出现反图像绘画，但是每一次反图像的结果却是制造出另一种图像，最典型的是马列维奇将图像降低到最低限、最虚弱、几乎接近于零度。但他的“黑方块”无疑是艺术史上最为经典的图像之一。从这个意义上来说，绘画就是不断的制造图像，制造出有强烈个人印记的，原创性的图像。按照古希腊人对艺术的理解，创造就是使某物从不存在变为存在，这是原创的核心。所以，创造出以往不存在，独一无二图像，这几乎是所有画画人的命运。王海川也有过一个这样的阶段，2008年左右他画了一批“小区建筑”，这些绘画已经具备了鲜明的个人风格。当然，这些绘画产生主要与他当时对艺术的理解和态度有关。2008年无疑是突飞猛进的中国发生重大转变的时刻。十多年的经济改革成果在奥运会的狂欢中达到巅峰，但社会长期集聚的问题也在汶川的地动山摇中露出地面。紧接着互联网社交平台——微博——的出现，更是将不时引发公众神经的事件赤裸裸的呈现出来。在这种情况下，众多艺术家自觉将艺术的触觉伸向社会。王海川的“小区建筑”正是基于各地层出不穷的“威尼斯小镇”，“地中海花园”，“普罗旺斯嘉园”等这些拥有洋气名字的建筑与其背后文化的贫血所做出的反思。其进一步延伸的便是他在重庆持续数年至今还未结束的“铜元局”艺术项目。切身介入最为激烈的城市变革当中，亲历一个曾经辉煌的三线工厂如何在今天的城市化和市场化进程中黯然退场。在这个过程中，他并没有站在一个简单的批判立场，而是反过来，直接以艺术的名义改造社

会的无力及其背后的复杂性，并让他重新来思考艺术与社会的关系以及艺术所能提供的政治潜能。

之所以在此赘述他的“小区建筑”绘画和“铜元局”项目，是让我们能够清晰的看到王海川从以往追求原创图像如何发展到今天的样态。换句话说，尽管他现在的创作跟以前有着明显的不同，乃至艺术观念有着巨大的转变，但也正是在这些积累和实践中，他某些完全个人化的艺术语言已然建立。比如，黑白两种颜色调和后的灰色成为他绘画一贯的色调；另外还有从“铜元局”项目中生发出来的装置作品——那些从铜元局最后的原居民家中收集而来的旧家具，经过改造和拼贴，成为另外一个完全具有使用功能的家具（民间也有拆旧家具，将其还能使用的部分做到新家具中，但这完全是从节约材料而不是从艺术形式的角度出发）。此后，拼贴又成为他绘画中最为重要的手法，所以他的装置和绘画之间又形成一种亲近的对应关系。这种对应不仅仅是形式和手法上的相似，更重要的是观念上的指涉，即一个过时的，陈旧的，淘汰的老家具如何从行将即灭的命运中逃离出来，在新的组合方式中获得生命的延续，亦如一个濒临死亡的人的器官，通过捐献和移植而在另一个人的身体里复活。诚然，实在的物质可以被重新被激活，那么作为存在着的图像，它们能否可以被再次利用而产生新的神话和意义？

转机出现在2010年王海川去西藏的一次旅游，他在藏区发现了一种古老的，完全手工制作的一一抄经用纸。这些纸张带着人工作坊的朴素气质，颗粒大，质地不均，触摸感强。正因为这样，所以它厚实，吸水性强，这特别适合绘画时反复的涂抹。经过一系列的实验之后，王海川逐渐意识到，藏纸最重要的功能在于它

的日常记述性，抄录经文，记载佛教故事等，而纸张的发明无疑也是为了人类记录的需要。那么绘画是否也能成为一种日常记录，但这种记录不是像照片一样只是抓拍偶然闪现的瞬间而是像日记、新闻、电影那样首先成为一种连续的可看，可读的视觉文本。其次，它就本身像日记、新闻、电影所关涉的生活现实那样有闪光点，有动情处，有文化符号，有记忆形象，有熟悉的故事，有异国的风情，有重大的事件；但更多的则是日常混杂的碎片，而我们所碰触到的仅仅是生活的点滴，冰山一角。若想揭开生活这层面纱后面的世界，感受到的也许只能是无尽的挫败感和无力感，而这些正是王海川接下来的画所要面对的，以及他的画面所能提供给我们的东西。

现在让我们把目光聚集在王海川的画面上，一个打高尔夫的人站在城市的塔尖上，一幅中国花卉上面露出一个半身读报的女人，一对鸚鵡仿佛在对角线上看着一个奔跑的男子，一个声嘶力竭的男人伸手处是一条飞龙，一个性爱中的女人头顶上是佛教壁画，一架残骸似的飞机冲着一个人物起跳的女性，一个挂在十字架上的人物独立在一簇绿叶上，而所有这些图像又和小区照片、古典建筑、明信片、中国画、浮世绘、戏剧人物、新闻图片、淫秽图像、历史名画、名人雕像、花卉植物、飞禽祥瑞、抽象符号、装饰图案、简笔涂绘、流淌颜料、率性笔触等等在一个美学原则中统统并置起来，构成一幅复合图像。我们该如何进入和理解这样的画面呢？

也许观众能辨别出其中的某些图像，还能发现一些熟悉的元素，甚至还能联想到一些其它的什么东西。但是当你试图对整幅作品作出判断时，很快发现这是徒劳的。

它就像一个图像迷宫，你可以从任何一点你熟悉图像（门口）进入，但当你无数次的尝试而仍然无法找到出口时，你唯一的选择就是原路返回，回到最初熟悉的地方。看王海川的绘画，有着完全相似的体验，当你远远看见一个熟悉的图像，当你走近，仔细琢磨，最终不得其解而离开的时候，你将意识到你对这幅画的认知依然停留在仅仅只能认识的这一熟悉的图像层面。但问题是，你所认知的那个图像还是早已储存在你脑海里的那个图像吗？

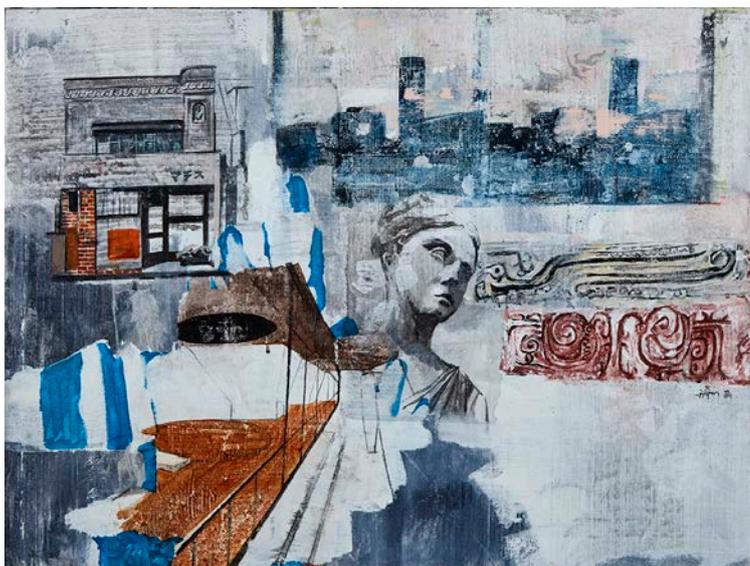
也许是，也许不是。因为图像本性上是暧昧的，一方面图像仅仅一个被认知的符号；另一方面这些图像符号又能唤起或者被赋予某种观念和意义。正是图像后一种意义属性使得今天的大众传媒取代历史上画家的功能而无穷无尽的生产出海量图像，无时无刻包围着我们的也正是这些被赋予各种观念以及携带着各种意义的图像。但是王海川的绘画要做的恰恰要去掉，削弱和消解这些图像被强加的意义。

这是解放了的图像，也是另设障碍的图像。王海川遵循自己的趣味，选取某个图像（这些图像大多来自于网络社交平台，电影截图，艺术史，画

册，报纸，民间艺术，旅行照片等等）作为主体。之所以选择某张图像，引起他关注的可能仅仅是图像的某种形式，或者是突然被公众传播的一张图像，或者是眼前的一张图像能和另外一张图像形成关系。总之，他是完全按照自己的趣味或者画面的需求来选择图像，一开始这张图像还残留着以往的气息，但是随着画面的展开，作为主体图像的信息越来越缺乏，但它异质性的力量却不断生长，比如那个疑是一手拿枪，另一手指着天上的黑衣人。这个歇斯底里的黑衣人是来自电影里的一个镜头，还是一个凶杀现场。显然追究和描述黑衣人的来龙去脉是古典主义的情结，王海川感兴趣的则是那只伸向天空的手上面应该有什么，自然的带出一条飞龙。右下角的那个性爱女人似乎提供了黑衣人拿枪的证据，但他们之间有直接的因果关系吗？如果这之间的因果关系不是那么强烈，倒是拿枪的黑衣人以及性爱的女人与旁边的壁画佛像有着神秘的因果关系；但同时这却是最为悖论的组合，无论如何，谁也不想对着佛像做爱。如果一路这么追寻下去，线索就会越来越多，细节变的愈来愈繁复，正如小说家卡尔维诺所言：如果允许它朝着各个方向不断发展，最终会包揽整个宇宙。

王海川的绘画就是这样，它是一个由众多图像组成的图像，一个复合图像。每一个图像都是其它图像的条件，又以其它图像为条件。在他的画中，每一个图像都在不停的生长，一个图像长出另一个图像，或者其它什么，比如左边的一块墨绿色在右边长出一块紫红色，一个下方的花卉图案在上方长出另几枝鲜花。但在这样表现它们的时候，又不减弱那理不清的复杂性，或者更确切的说，呈现同时存在的最不同的图像符号，正是它们汇合起来平衡每一幅画。它们汇合一——雨伞和缝纫机偶遇；平衡——现代审美体制的分离力量。也就是说，正是对图像的解剖，将图像从再现，意义的载体，故事的原型中独立出来；这是现代主义的事业。将那些被捆绑着诸多意义的图像纯化为一个符号，一个纯粹的形式，图像也就获得了广阔的自由度，罗特雷阿蒙的雨伞不仅可以和缝纫机偶遇，还可以跟其它任何异质图像，符号和世间万象并置，从而使艺术成为一种不可估量之物。王海川当然不是这样探索的第一人，也不是唯一者，但是我们能看到他正在作出的努力。

2017.8.5于北京叮梆居



Barbershop 理发店, Acrylic on Canvas 布面丙烯, 60x80cm, 2016



Sofa 沙发, Acrylic on Tibetan paper 藏纸丙烯
50x50cm, 2017

CURRICULUM VITAE 简历

1968 Born in Jilin, China
1997 Graduated from Sichuan Fine Arts Institute
Wang Haichuan currently lives in Beijing and Chongqing

SOLO EXHIBITIONS

2017 *The Fortuitous Encounter of a Sewing Machine and an Umbrella on a Dissecting Table*, Art+ Shanghai Gallery, Shanghai, China
He Universe, 23rd China International Furniture Fair, Shanghai, China
2012 *Tongyuanju TRAVEL*, Tongyaunju Chongqing, China
Tongyuanju 7DAYS, Organhaus Art Space, Chongqing, China
2011 *Tongyuanju 16.9MÇ* (Provincial Youth) Tongyaunju, Chongqing, China
2010 *The Note of Staying*, Gaodi Gallery, Beijing, China
Tibetan Paper, Zdeněk Sklenář Gallery, Prague, Czech Republic

GROUP EXHIBITIONS

2018 Bi-City Biennale of Urbanism\Architecture (UABB), Shenzhen, China
2017 *Very Sustainable - Environmental Revelation*, Yinchuan Museum of Contemporary Art, Yinchuan, China
Realistic Embarrassment, Artist Residency Program in partnership with Organhaus - Düsseldorf Culture Office, Düsseldorf, Germany
2016 *Silk Road International*, Art Museum of Nanjing University of the Arts, Nanjing, China
Links, Locality and Nomadism, GCA Center, Chongqing, China
11th Shanghai Biennale, Power Station of Art, Shanghai, China
2015 *Place Contemporary Art Exhibition*, Guiyang, China
Top Time, LP Art space, Chongqing, China
The Cabinet of Ronder, Beijing, China
Real Estate/Landscape, Chongqing, Bangkok, Kitakyushu, Shanghai DEAL, Radical Space, Shanghai, China
Export Painting, Time Museum, Guangzhou, China
The 2nd Nanjing International Art Festival, Nanjing, China
2014 *Eurekaaaa !!! 5, Malaise dans l'esthétique*, Tongyaunju, Chongqing, China
Positive Space, Times Museum, Guangzhou, China
So Far So Close, Organhaus Art Space, Chongqing, China
Deal, Radical Space, Shanghai, China
Chongqing & Fujian Exchange Program, Chongqing Art Museum, Chongqing, China
Shanghai Deal, Radical Space, Shanghai, China
Red Line, Gallery Soap, Kitakyushu, Japan
2013 *Eurekaaaa !!! 4 Reality and The Aesthetic Regime of Art*, Wangjiang Commune, Chongqing, China
Be Conscious of Yourself, Suzhou Art Museum, Suzhou, China
St. Moritz Art Masters, Engadin, Switzerland
Organhaus-Rybon Exchange Residency Program "Iran and China", Mohsen Gallery, Tehran, Iran
2012 *Eurekaaaa !!! 3 A Study on the Way of Seeing*, Himalayan Space, Chongqing, China
2011 *New Colour -- L-Art Gallery Grand Opening Exhibition*, L-Art Gallery Chengdu, China
Eurekaaaa !!! 2 Contemporary Art Exhibition, Ceiling Gallery, Chongqing, China
Chengdu Biennale Changing Vistas Creative Duration, Museum of Contemporary Art Chengdu, Chengdu, China
2010 *Reshaping History of Chinese New Art from 2000 to 2009*, Beijing, China
Shanghai Art Fair Emerging Artists Exhibition, Shanghai, China
Ways of Seeing, Ceiling Gallery, Chongqing, China
ART HK 10, HongKong
2009 *Six Directions: Contemporary Art Exhibition*, A4 Gallery, Chengdu, China
Open Vision – Exhibition of Contemporary Chinese Collection, Modern and Contemporary Art of the National Gallery, Prague, Czech Republic
Eurekaaaa !!! 1 Art Exhibition, Sichuan University Museum, Chengdu, China

CURRICULUM VITAE 简历

1968
1997
2007

出生于吉林。
毕业于中国重庆四川美术学院油画系
至今 工作、生活在北京、重庆

个展

2017

《雨伞，缝纫机在手术台上的偶遇》上海ART+画廊
《女工之家》上海国际家具博览会 上海

2015

《中间风景 / 王海川 张武运双个展》元画廊，上海

2012

《铜元局 - 旅行》重庆铜元局现场

《铜元局 - 七天》重庆器空间

2011

《铜元局 - 16.9M²》(外省青年) 重庆铜元局现场

2010

《居·注》高地画廊 北京

《藏纸》斯克纳画廊 布拉格

群展

2018

深港城市 \ 建筑双城双年展, 深葱, 中国

2017

《非常持续-环保启示录》银川当代美术馆 银川

《现实尴尬》Organshaus-杜塞尔多夫城市文化局交换驻留

2016

《惊奇房间第二回》南京大学美术馆 南京

《链接一-在地游牧》星汇美术馆 重庆

2015

《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

《地方 - 贵阳 / 重庆当代艺术联展》贵阳左藏三库艺术区, 贵阳

《中间风景 / 王海川 张武运双个展》元画廊, 上海

《TOP TIME》LP艺术空间 重庆

《惊奇的房间》惊奇的房间 北京

《亚洲酒店计划》重庆 / 曼谷 / 北九州

《上交会》Shanghai DEAL 激烈空间 上海

《外销画项目》时代美术馆 广州

《第二届南京国际美术展》南京

2014

《时态第五回:不适的现场》铜元局T1活动室 重庆

《积极空间》Positive Space 时代美术馆 广州

《So Far So Close》器空间 重庆

《上交会》Shanghai DEAL 激烈空间 上海

《重庆福建交流项目》重庆美术馆, 重庆, 中国

2013

《时态第四回: 现实 - 转译》望江公舍 重庆

《第五元素 - 全国中青年油画作品邀请展》苏州美术馆

《自我生成来自川美油画系20年的实验与实践 (1992-2012) 邀请展》

苏州美术馆

《浮华·世相》先锋当代艺术中心 南京

《圣·莫里茨艺术大师展》圣·莫里茨 瑞士

《中伊交流展》Exchange Program (Iran - China) Mohsen Gallery 德黑兰

《红线》Gallery Soap 北九州 日本

2012

《时态第三回: 观看方式研究》喜玛拉雅空间 重庆

2011

《新色》那特画廊 成都

《时态第二回: 当代艺术交流展》岭空间 重庆

《成都双年展 - 特别邀请展之“云根过影”》成都当代美术馆 成都

2010

《改造历史 2000-2009年的中国新艺术》国家会议中心北京

《上海艺博会青年艺术家推介展》上海

《当代修辞》岭画廊 重庆

《ART HK 10 香港国际艺术展》香港

2009

《六合 当代油画艺术展》A4画廊 成都

《开放的视域-中国当代艺术展》捷克国家美术馆 布拉格

《时态第一回: 零零散散》四川大学美术馆 成都



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