

TANG CONTEMPORARY ART – Hong Kong presents:

## WANG DU

### - POST-FETISHISM

October 1 – October 29, 2016

FOR IMMEDIATE RELEASE (HONG KONG – September 13, 2016):

Tang Contemporary Art will celebrate the first anniversary of its Hong Kong space on October 1st, 2016. We are also proud to announce our solo exhibition “Wang Du - Post-Fetishism” will open that same day, featuring all-new installation work by Paris-based Chinese artist Wang Du.

In Wang’s view, contemporary society has become increasingly beholden to material goods, confusing basic values between people, between objects, and between people, society, and education. This materialism has come to infect its very nerves, sending the vehicle for the evolution of human qualities into the pit of instant gratification and material consumption. Based on his keen observations of society, Wang Du produced a series of “post-fetishist” artworks. The mildewed objects in the exhibition seem to signify absurd phenomena related to the intersection and alienation of humans and objects.

#### ABOUT THE ARTIST

Wang Du was born in Wuhan in December 1956. He has lived and worked in Paris since 1990. He has taught in the art department at the University of Paris VIII and the École supérieure d'art de Brest. Wang Du works in a range of media, including installation, sculpture, photography, and multi-media. His statement, “I am media, I am reality, I am image,” could be seen as an interpretation of the concepts behind his work. He believes that “the completely digital third reality is constructing a contemporary society and culture that needs to be constantly redefined.” Thus, his work redefines a series of concepts within reality from different perspectives, which is also the statement he has made since he declared, “I am the spokesperson for reality and the masses.”

Wang’s art has been disseminated widely in art criticism, documentaries, contemporary artist dictionaries, and art books. His work has also been covered by many international magazines, newspapers, and TV and radio stations. In 2008 and 2012, Wang Du held solo exhibitions at Tang Contemporary Art in Beijing, titled “International Kebab” and “Musée d’Art Contemporain de la Chine” respectively. His works have been exhibited throughout international museums and contemporary art institutions including the 1999 Venice Biennale, Centre Pompidou, Musée National d’Art Moderne in Paris, Vancouver Art Gallery, Rodin Gallery in South Korea, San Francisco Museum of Modern Art, Deitch Projects in New York, Kestnergesellschaft in Hanover, Germany.

**Opening Reception:** Saturday, October 1st, 2016 from 6 – 8pm.

Tang Contemporary Art  
19<sup>th</sup> Floor, 18 On Lan Street, Central, Hong Kong  
Gallery Hours: Tuesday to Saturday, 11am – 7pm

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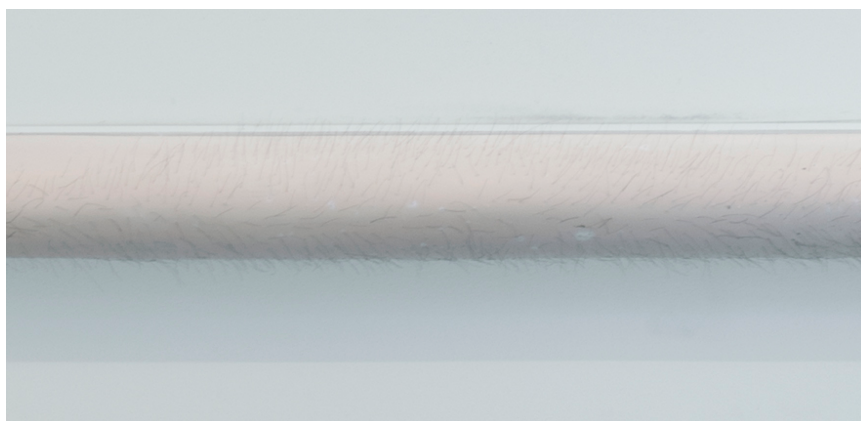
WeChat: tang\_contemporary / IG: tangcontemporaryart



*Object no. 4, 2016. Silica gel frame, charcoal on paper.*

物品 4 號, 2016. 硅膠框, 木炭紙本.

160 x 110 cm x 12 cm



*Image of Work Detail 作品細節圖*

當代唐人藝術中心 - 香港:

## 王度：後拜物主義

2016 年 10 月 1 日至 10 月 29 日

新聞稿：請即發佈 ( 香港 2016 年 9 月 13 日 ):

當代唐人藝術中心香港空間將於 2016 年 10 月 1 日慶祝新空間開幕一周年紀念。與此同時，我們很榮幸地宣布，中國藝術家王度個展“王度：後拜物主義”亦於當日開幕。展覽將呈現一系列全新創作的裝置作品。

在王度看來，當代社會日益盛行的物質崇尚，混淆著人與人，物與物，人物與社會以及教育等的基本價值識別。侵染到神經末梢的物性，正在將人性 - 人文進化的載體流放至物品消費的即時快感中。基於對於當下社會的敏銳觀察，王度製作了一批“後拜物主義”展覽的作品。展示中長毛的物品意謂指認人、物基因交叉異化的荒謬現象。

### 關於藝術家

王度，1956 年 12 月生於武漢，1990 年起工作和居住在法國巴黎。曾任教巴黎八大藝術系和法國布列斯特 ( brest ) 高等美術學院。王度作品的呈現方式包括，裝置，雕塑，攝影，多媒體等。他宣稱的“我就是媒體，我就是現實，我就是圖像”，可視為他作品觀念的解讀。他認為“全面媒體化的‘第三現實’正在構成一個需要不斷重新定義的當代社會文化生態”。因而，他的作品是從不同的切點重新定義現實的一連串觀念，也是他宣稱的“我是大眾和現實的發言人”的“發言”。

王度的藝術傳播廣泛，有關其工作的評論，報導包括紀錄片等，見諸多種國際傳媒 ( 雜誌、報紙、電視、電台，當代藝術家詞典，畫冊資料等 )。2008 年、2012 年王度曾分別在唐人北京空間舉辦個展《國際快餐》與《中國當代美術館》。他的作品曾在多個國際美術館及當代藝術機構展出，包括 1999 年威尼斯雙年展、龐比度藝術中心、巴黎東京宮 ( 法國國立當代藝術基地 )、溫哥華市立美術館、韓國羅丹美術館、舊金山當代藝術中心、紐約戴奇計劃、德國漢諾威當代藝術館等。

**開幕時間:** 2016 年 10 月 1 日星期六，下午六時至八時

當代唐人藝術中心

香港中環安蘭街 18 號 19 樓

畫廊開放時間：逢星期二至六，上午 11 時至下午 7 時

ABOUT TANG CONTEMPORARY ART

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Tang Contemporary Art was established in 1997 in Bangkok, later establishing galleries in Beijing and most recently Hong Kong. The gallery is fully committed to producing critical projects and exhibitions to promote Contemporary Chinese art regionally and worldwide, and encourage a dynamic exchange between Chinese artists and those abroad.

Acting as one of the most progressive and critically driven exhibition spaces in China, the gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned them international recognition, establishing their status as a pioneer of the contemporary art scene in Asia.

Tang Contemporary Art represents leading figures in Chinese art including Ai Weiwei, Huang Yong Ping, Shen Yuan, Wang Du, Liu Xiaodong, Yang Jiechang, Xia Xiaowan, Sun Yuan & Peng Yu, Yan Lei, Wang Yin, Guo Wei, Zheng Guogu, Michael Lin, Lin Yilin, He An, Zhao Zhao, Wang Yuyang, Weng Fen, Yang Yong, Xu Hualing, Xu Qu, XU Xiaoguo, Ji Zhou, Cai Lei, Ling Jian and Chen Wenbo, additionally collaborating with international artists such as Rirkrit Tiravanija, Navin Rawanchaikul, Sakarin Krue-on and Prasert Yodkaew.

**HONG KONG** Tang Contemporary Art's recent expansion to a 2,000 sq. ft. gallery space in Central is part of a long term plan to develop their international programming. The space was inaugurated in October 2015 with the first solo exhibition of Ai Weiwei "Wooden Ball" in Hong Kong, followed by an ambitious line-up of a monthly exhibition program.

## 關於當代唐人藝術中心

當代唐人藝術中心於1997年在曼谷成立，其後在北京開設展覽空間，以及最近期香港的新空間。唐人致力策劃及提供具啟發性展覽，向亞洲和國際推廣中國當代藝術，促進中國當代藝術與國際間之交。

作為中國最具學術影響力和開創性的當代藝術平台之一，唐人致力於為本地及國際的藝術家、策展人、收藏家和藝術機構搭建交流對話平台。當代唐人藝術中心歷年來以充滿開拓性的展覽在國際上贏得了高度評價，確立亞洲當代藝術先驅的地位。

當代唐人藝術中心代理的中國著名藝術家包括艾未未，黃永砵，沈遠，王度，劉小東，楊詰蒼，夏小萬，孫原&彭禹，顏磊，王音，鄭國谷，林明弘，林一林，何岸，趙趙，王郁洋，翁奮，楊勇，徐華翎，徐渠，徐小國，計州，蔡磊，郭偉，凌健，陳文波等，也與裡克力·提拉瓦尼、阿運·拉挽猜哥，薩卡琳·克盧昂，大宛·瓦突亞，巴舍·越格爾等海外藝術家合作。

**香港** 當代唐人藝術中心最近在香港中環擴展新的展覽空間，坐擁2000平方英尺，以配合其發展國際展覽的項目。香港唐人於2015年10月，以艾未未“木質球”個展為新空間拉開序幕，緊隨展出一系列當代獨樹一幟的藝術家作品。



## ABOUT WANG DU | PREVIOUS WORKS

### 關於王度 | 過往作品

Wang Du, an internationally renowned contemporary artist, skilfully transforms the meaning of information into the form of sculptures. Most of his works are enormous and usually incorporates a lot of images. The impact of the mass of sculptures and the overloaded images give the audience an intense but strange feeling both visually and mentally. Through his direct, humorous, sarcastic way of expression and the extraordinary visuals, his works intrude the reality of our society.

In “International Kebab”, he loaded pictures that weighed 7 tons in total on a 9-meter tall turn plate. The installation looks like a Turkish Kebab which lets the audience carve out pictures from it freely, the remaining pictures would be grouped together to reform into part of the piece again, creating different dimensions for the work... Wang Du used more than 20,000 pictures of random images taken all over China to accuse the cheapness of fast food and the overloading of images, trying to give it a possible new meaning and to express his stand at the same time.”



Installation “International Kebab” at Tang Contemporary Art, Beijing, 2008

裝置《國際快餐》當代唐人藝術中心，北京 2008

王度的創作往往來自於社會圖像，他通過個人的視角將媒體的話語進行極端式的裁切和誇張，並將圖像從媒體語境還原到現實空間，以碩大的體量和信息的氾濫感讓觀眾重新審視和思考媒體信息的真實性，顛覆性的創造了一個新的現實層面。王度常常宣稱“我就是媒體，我就是現實，我就是圖像”。他認為“全面媒體化的‘第三現實’正在構成一個需要不斷重新定義的當代社會文化生態”。因而，他的作品可視為是從不同的切點重新定義現實的一連串觀念，或者也當作他曾說過的“我是大眾和現實的發言人”的“發言”。

在《國際快餐》中，他用重達7噸的圖像加載與一個高達9米的大轉盤上，製成類似土耳其烤肉的裝置並讓參觀者隨意切割這些圖像。被切割下來的圖像殘屑又重新組成了作品。王度更多的認為自己是在重新定義某種已經存在的東西和重新定義某種思想而並非在創作。中國當下的環境已經在國際化和商業化的急迫要求中變成了一個“國際快餐”，所有人都想分而食之，這個環境的變化過程更是與土耳其烤肉快餐的加工做成有著異曲同工之處。王度就是要以那數萬張自己“撞進”鏡頭的中國各地的圖像來指控快餐的廉價和圖像的氾濫以求得重新定義圖像可能的法則和表達自己對當下環境的立場。



Exhibition “Musée National d’Art Contemporain” At Tang Contemporary Art, Beijing, 2012  
展覽 《中國當代美術館》當代唐人藝術中心, 北京 2012





Installation work "Space Time Tunnel" at UCCA, Beijing, 2004  
裝置《時空隧道》UCCA 北京，2004



Artwork "Mode de Russe", 2007, White Bronze, 195 x 220 x 130 cm  
作品《俄羅斯模式》2007，白銅，195 x 220 x 130 cm