Zhan Wang’s Artistic Experiment

ZHU HONG

Zhan Wang was born in 1962 in Beijing. His art education began at the Beijing College of Applied Arts, which he attended from 1978 to 1981. After completing his studies at the No. 3 Jade Carving Factory for two years as a jade carver, Zhan entered the Department of Sculpture at the Central Academy of Fine Arts, graduating in 1983. Zhan traveled, choosing an itinerary that contrasted the economic growth and new wealth of places like Shenzhen with the poverty and isolation of Guangxi province. He returned to Beijing as a full-time artist employed by the Central Academy of Fine Arts. His first faculty work, Streets (1990), mixes observations from his travels with Western technique, to create a group of everyday art.

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In the artistic community, Zhan Wang is recognized as a pioneer and one of the most influential artists in China. His early works, such as the series "Transformation" (1982), were characterized by a strong sense of social criticism and a desire to break through the constraints of traditional artistic norms. Zhan’s works often deal with issues of identity, power, and society, exploring the complex dynamics between the individual and the collective.

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拆迁，高达九亿的赔偿据说主要由香港富商李嘉诚提供。计划把他的土地转手给一家大型房地产公司，这个计划导致了大批居民的紧张和不满。一些艺术家和批评人士对这一计划进行了反对。

在随后的游行中，艺术家们在街头表演了他们的艺术活动，听到了清脆的警钟声。在这些活动中，一些艺术家和批评人士对这一计划进行了反对。

在学校的最后一天，校长、教师和学生在学校的塑胶操
场上举行了他们的毕业典礼。全校师生在操场上举着小旗子，挥舞着旗帜，庆祝这一时刻。一些艺术家和批评人士对这一计划进行了反对。
contemplates the urban reality of a Beijing transformed into an endless construction site. Late that year, the three-artist group launched another installation titled "Wassily at the Beijing Contemporary Art Gallery. Since 1995, Zhan has been developing the False Ornamental Rock series. This series of highly polished, steel sculptures modeled on actual taihu rocks found in traditional Chinese gardens is a reaction to the hybridization of Chinese and foreign styles. It is featured in "New Map of Beijing: Today and Tomorrow's Capital-Rockey Remodeling Plan," an imagined plan of the city with Zhan's false ornamental rocks installed at various sites. Since 1995, selections from Zhan's oeuvre have been included in numerous exhibitions such as "Open Your Mouth, Close Your Eyes: Beijing..."}

我们必须了解希望主义在这里的意图并
不在于调和。他所谓的"晶莹浮华的
现代装饰帝国"也不一定是不好的品
质。而所谓的"幻影"也不是否定对当
代物质文化的纯粹的和形式的宗教。反
而认为它们是装饰上古老传统的不可
明白的证据，也是希望主义的精神流
衍和创造的物质形势。它们不同的封
面上的对象代表了不同的需要。他所
希望揭示的问题是当代文化中
"直白"：究竟是哪种山石
是真正的艺术山石还是他的不

他相信他的不锈钢假山代表了后
现代条件下真正的中国文化。于是
他从1997年开始制定了一项计划，称
作"北京新地图：天安门明天的首都"
假山雕塑计划。按照这个计
划，他以他的不锈钢假山置换北京
新旧建筑之间的天然山石。这些
建筑之一是悬有争议的北京新东站
——一座庞大的桥梁和混凝土建造
着一个从狭长建筑中弹出的厅。许
多人批评这座建筑风格粗犷，设计简
陋。但展览会希望大家不应根据这
个或类似的艺术，因为混用和复
制本身才是当代社会必要的表
达方式，重要的是如何用艺术来表现
这种复杂和反差。这也就是他提出在东站
大楼前用不锈钢假山替换天然山石的
理由。雕塑作品的计划书似乎反映的
意味，但同时也是实际的功利。

他的复制品的如下价值

1. 不锈钢铜像炒光后具有无
生锈的特点，可以满足人们对艺术
的美观要求。

2. 他的铜像的色泽可以反射周
围环境的色彩，甚至可以反射自己
所具有的色彩，使环境的变化得到
反映。

3. 他的铜像的色泽可以反映当
前天空白云的色彩和周围环境，他
的质感以及在自然界的幻想和对光
的影响的希望。

4. 与银镜相衬，不锈钢像作为
铜像，但因它不反射光，看起非常光
亮而且光滑，在这一点上它具有相当高的效
果。

5. 总而言之，最重要的一点，就
是它与铜像相比较，而不会再乘不上时代的变
化了。
跨越12海里——公海浮石漂流方案

展 望

这件作品是在北京郊区的山沟里用不锈钢材料制作的一块假石头，方法是先在石块上分块直接铸造，然后焊接，再打洞抛光，制成一块与真石头相同的、闪闪发光的不锈钢石头。它象征着一种永不休止的内在冲突——人类对自然的向往和对物质世界的追求。由于它具有独特的象征意义，所以能漂在水上。它也可以停在水中。

作为一次公共艺术实验，我决定将我的石头作品投放公共的海域。因为地球上最纯净的海域在南、北两极、陆地和近海几乎所有的空间领域都已被国家或私人分割、占有。

根据联合国海洋法的规定：主权国家大陆架或其领海以外12海里的海域应属本国管辖，之外是国际海域。但至今为止各国仍有争议。

“跨越12海里”意味着进入公海，在那里，作品将随意漂流。其未来也是极其不确定的。它所需要的只是自然（海洋）的力量。首先我需要选择放置作品的地方，这个地方在南大西洋的（大西洋的最南端），那里有一块高速的浮石以“爱尔兰”命名。它被扔进公海中。这件作品将随洋流在海洋中漂浮，穿过南大西洋，经历大西洋的中部，我希望大家在公海巡游时，不要将这件作品的归属。

为了让它成为一种公共行为，不局限于公共的海域，我们将用中、英、日、朝、西班牙五种文字刻上以