



THE TRINITY, PART 1

***When, how and why started you work with painting and performance?***

I came into art as a painter after years of career as a researcher in Biology in China. I'd been painting for about three years then I started to do performance. In China, if you study in a painting department, that means you'll need to have a pretty high level of skill which requires a long process of practice. This repeating, boring and dreadful process is more like a process of performance to me, which also reveals a dominant philosophy for performance. So I naturally tried to make a visible connection between painting process and performance.

***How has your work changed in the past years?***

My practice used to involve my body a lot. I realized that issue of exploring the boundary of human body was not that breaking through after most of performance artists have been still playing with a similar methodology for decades. So I think maybe I should use something else as material. I then developed my process combining interview, reality

show and the theatre of absurd to construct a maze of melodrama. I interview people with carefully predesigned questions based on intellectual legacies such as literature and art. This manipulation secretly directs the responses of interviewees' into a situation where they use their real lived experiences, intimate relationship and traumas to reiterate the cultural archive that I choose as narrative structure. So my practice has changed from using my body to using other people's lived experience.

***What is your favorite experience as an artist?***

My favorite experience as an artist is, I can do everything I want and that experience would be a part of me and would benefit my research somehow in the future. For instance, I love music, films and theatre, and I used to be in science, so I still have some interest in what is going on in science world. I spend a lot of time in those other fields, and that knowledge I've gained would not be a conflict with my art. I'm a type of person who is curious about everything, I can go chasing all of my curiosities and all that would be my artistic resource when I make art.





PAYING HOMAGE TO BUDDHA FOR THREE INCENSES

***If you had an occupation outside of being an artist, what would that be and why?***

I wish to be a comedian if I have the gift to perform on a stand-up stage. When I'm doing art, I always feel it's tough to be seriously humorous. Wonderful humor is something I always want to chase in my work.

***How would you describe the art scene in your area?***

In May I did a performance named A Portrait of the Artist as A Young Man in Philadelphia. This piece is I let a friend of mine who is totally an amateur in art world to state all his understanding as 8 principles of what makes a good performance art. Meanwhile, he translated all his principles

into action when he shared a very personal story of his to the audience. Everyone loved it because it had all the points of a good performance, which are a understanding of an amateur and even of professional performance artists and audience as well. So in a way, I'm criticizing all those clichés about performance by letting an amateur do a performance full of the clichés to receive a wonderful reception. This is also kind of describing the art scene in performance. Nowadays the situation of performance needs to be broken through.

***What's the best art tip you've ever received?***

Work with people!

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Tuo Wang employs various mediums to create multi-narrative spectacles, whilst layering painting, photography, sculptural objects and text amongst video installations. Through the elaboration of a visual language akin to documentary genre, Wang's video installations alternate between performance and feature-length films, Tuo Wang's video works serve as the core of his narrative. The artist has developed a process that combines interview, reality show style montage and he Theatre of the Absurd to construct a maze of melodramas. Through the manipulation of individuals' experiences and intervention in intellectual legacies, Wang's work attempts to examine the unreliable relationship between the contemporary human status, myth and cultural archive. By constructing self-referential environments where fiction and reality interweave, dramatic and often humorous as well as absurd aspects of the concept of society are exposed.