

王拓 WANG TUO

正站在歧路上

STANDING AT THE CROSSROADS

空 | 白 | 空 | 间

WHITE SPACE BEIJING

空白空间荣幸地宣布王拓的第二回个展“正站在歧路上”将于2020年4月30日以线上展览的形式启动，将展示王拓近两年间创作的5件单频、多频及装置化影像作品。

时局动荡，世事纷繁，裹挟其中的个体如何自处、抉择、龃龉前行？展览标题援引自鲁迅1925年于《豫报副刊》发表的《北京通信》中的内容。作家以此信件为其时青年提出有关“生存”、“温饱”、“发展”的诸种建言，以及有关“古训”与“自由”道路之抉择。而于今人言，世态之局面，千头万绪，有增无减。举足之异，千里之别。由此，不断重回、重估这一歧路，是否又可作为当下另一种可能的选择？以此为题，展览可视作此时此处之青年对彼时彼地之作家于百年后的回应。

以建筑（《漩涡》《痴迷录》）、创伤（《共谋失忆症》）和东北（《烟火》《扭曲词场》）为显性线索，王拓的近期实践对一系列个体性暴力事件中具有普遍意义的深层文化和历史原因发问，试图探讨个体境遇、行为同集体意识形态间的相互构造，以及两者是如何穿透具体的时序、空间、文化等维度界限，交错、因袭、撕扯和变异的。

这些于迥异语境中不断上演的悲剧，在艺术家的并置和重组中，展现出如轮回般似曾相识的属性，指向深陷矛盾现场中一再被忽视的细节。倘若“上帝存在于细节中”，那么对王拓来说，这些细节则隐含在一系列动名词的转化过程里：行动 / 情节 act(ion)、执行 / 表演 perform(ance)、展开 / 运动 move(ment)。动作构筑行为，引发事态；事态发展为情节，勾连成结构，而结构蕴含着意义。这些结构不具明确的时态，指向过去，意及当下，并预示着未来。通过对这一过程的反复演练和逆演练，一个由身体、文献、观念、叙事、美学织构而成的当代启示录被展现出来。

虚构与现实斑驳，欲望和回忆交错。这些来源、去向各不相同的5则影像，邀请着来自时空各异的行者，狭路相逢在展厅的现场。

White Space Beijing is delighted to announce Wang Tuo's second solo exhibition, "Standing at the Crossroad," will be launched online on April 30, 2020, comprises of five works of single-channel videos, multi-channel videos and video installations Wang Tuo has completed over the last two years.

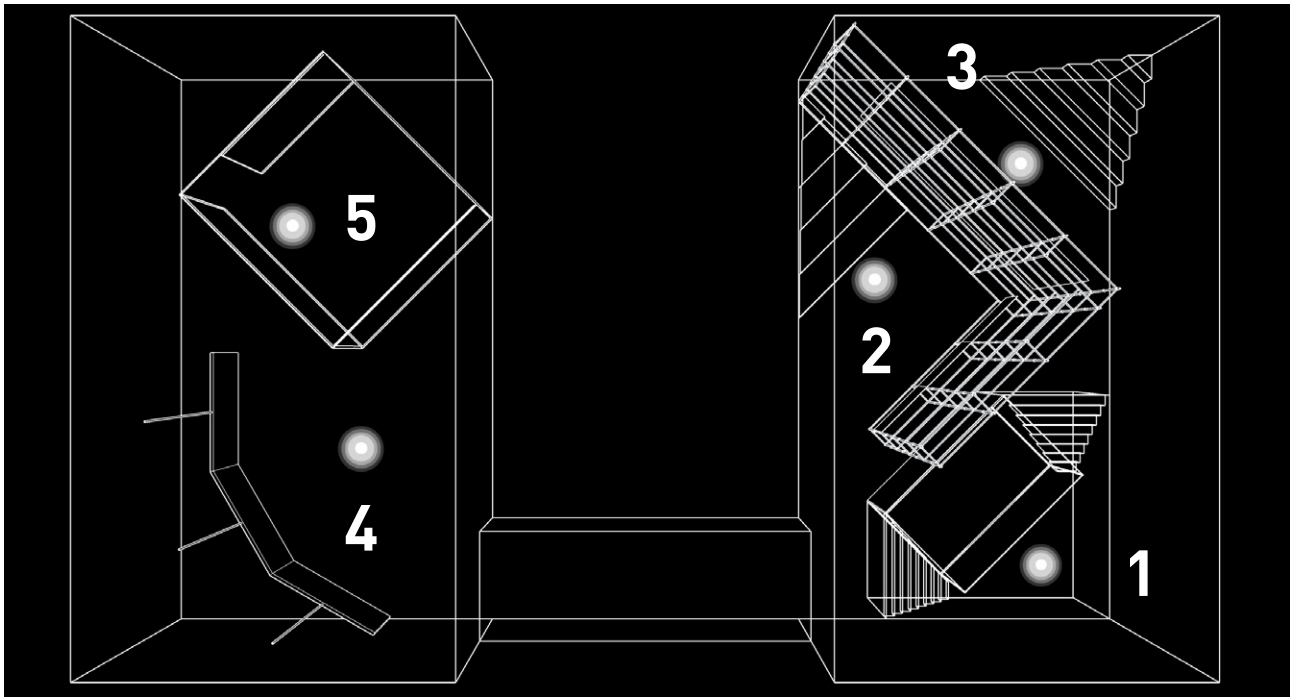
Amid this turbulent time when the world is in turmoil, how should an individual handle oneself, make choices, and move forward against the grain? The title of this exhibition draws from Lu Xun's *Beijing Communications* published on the *Supplement of Henan Journal* in 1925. The writer offered various advice to the youths at the time on "survival," "livelihood," and "development," as well as on choosing between abiding to "ancient adage" and the pursuit of "freedom." For the people living in the present, the condition of the world has become more fragmented and complicated. The differences in people's actions have only become more disparate. Hence, could returning and re-estimating this crossroad, again and again, become the imminent decision for the present? Appropriating this title for the exhibition could be considered a response from the artist today to the then writer a century later.

Taking architecture (*Spiral, Obsessions*), trauma (*Symptomatic Silence of Complicit Forgetting*), and China's Northeast (*Smoke and Fire, Distorting Words*) as apparent clues, Wang Tuo's recent practice interrogates the rudimentary causes for a series of violent events involving specific individuals. These works explore the mutual construction between individual personas and collective ideologies and the ways in which they transgress specific temporal, spatial, cultural, and other dimensional boundaries, to overlap, follow suit, rip apart and transform.

Staged in different contexts, these tragedies present the seemingly reincarnated and uncanny properties through the artist's juxtaposition and regrouping, to point at the often overlooked, details embedded deeply in

these contradictory sites. If "God exists in the details," then for Wang Tuo, these details are implicit in the process of turning a verb into a noun: act/action, perform/performance, move/movement. The action builds behaviors that induce a state of affairs; the state of affairs develops into action, involving structures engrained with meaning. Without a temporal frame, these structures underscore the past, imply the present, and predict the future. By rehearsing and reversing this process repetitively, a contemporary apocalypse consists of the body, documentations, concepts, narration, and aesthetics, is revealed.

Fiction mottles reality; desire overlaps memories. These five works of moving images, which come from diverse sources and head in divergent directions, invite people from all walks of life to conjure in the virtual exhibition halls.



1: 痴迷录 Obsessions

2019

单频 4K 影像 (彩色, 有声)

single channel 4K video (color, sound)

20'31"

4: 扭曲词场 Distorting Words

2019

三频 4K 影像 (彩色, 有声)

three-channel 4K video (color, sound)

24'38"

2: 漩涡 Spiral

2018

三频高清影像 (彩色, 有声)

three-channel HD video (color, sound)

12'30"

5: 烟火 Smoke and Fire

2018

单频 4K 影像 (彩色, 有声)

single channel 4K video (color, sound)

31'18"

3: 共谋失忆症

Symptomatic Silence of Complicit

Forgetting

2019

单频 4K 影像 (彩色, 有声)

single channel 4K video (color, sound)

26'15"



痴迷录 Obsessions

2019

单频 4K 影像 (彩色, 有声) single channel 4K video (color, sound)

20'31"

link: vimeo.com/350165999 password: wangtuo

致谢 UCCA 尤伦斯当代艺术中心

Special thanks to the support from UCCA

影像作品《痴迷录》源于艺术家对一宗迷离失踪案的关注，继而引发了其对网络时代的欲望和执念、建筑美学与御宅文化的探讨。作品的独白暗示了一位建筑师正被心理治疗师催眠的过程，治疗师试图让建筑师把自己想象成一座建筑，通过由建筑外部进入内部，继而探索内部结构的过程，层层进入这个人的内心，发现隐藏于建筑和潜意识中的“密室”。观众看到的影像是建造于上世纪 50 年代末，而今处于半荒废状态社会主义大楼“福绥境”由外及内的探索。作品中极具象征意义的建筑就像英国科幻小说家阿瑟·克拉克口中在你眼前却无法沟通的“巨大沉默物”。在此，艺术家试图以建筑的空间结构指代人类难以被认清的潜意识结构，并同时讨论了“失败建筑”的概念。

In his video work *Obsessions*, the artist Wang Tuo is inspired by a mysterious missing person case. He hopes to use this piece to generate discussions about desire, obsessions, architectural aesthetics, and Otaku culture, against the backdrop of the Internet age. The monologue in the artwork reveals the process in which an architect is gradually hypnotized by a therapist, who tries to make his patient imagine himself as a piece of architecture. As the therapist enters this structure from the outside, exploring its inner structure, he thereby gains access into his patient's inner world. In the meantime, the therapist also discovers a "secret chamber" hidden away in this piece of architecture, which is essentially the patient's subconscious. The video presents the audience

with an opportunity to thoroughly explore the Beijing Fusuijing Building, a structure built in the 1950s as an embodiment of socialist ideals. Today, however, it lies half-abandoned. This piece of architecture bears tremendous symbolic significance, as it is reminiscent of the "Big Dumb Objects" often seen in the writing of British science fiction writer Sir Arthur Charles Clarke, denoting something huge that is right in front of us but that we can not communicate with. Here, the artist attempts to use the spatial structure of architecture to imitate the structure of our subconscious, which is oftentimes obscure and indiscernible. Lastly, the artist also brings forth the idea of a "failed structure".





我们这样走着 探索一座建筑 也是在探索我内心交织的记忆和欲望
We walk like this, exploring a building, and exploring my deepest memories and desires.



伯纳德屈米把建筑类比起虐恋和捆绑
Bernard Tschumi has compared architecture to BDSM.



漩涡 Spiral

2018

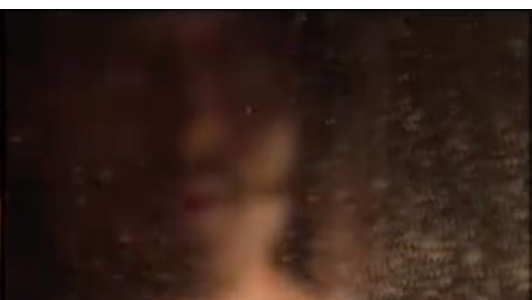
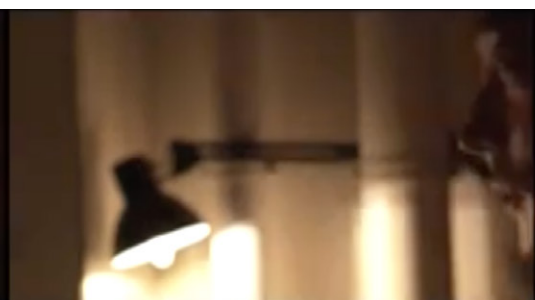
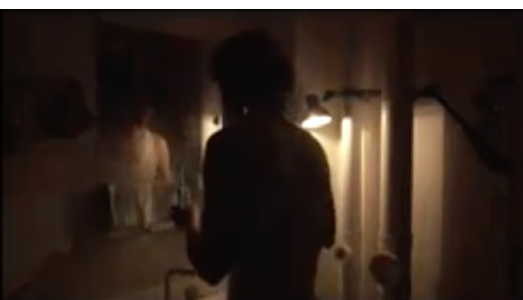
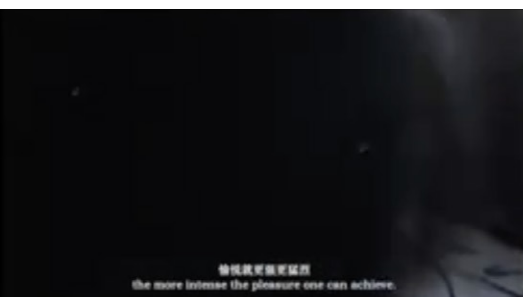
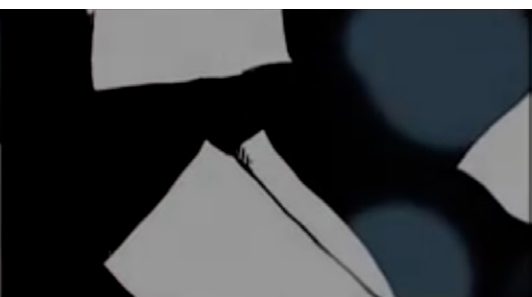
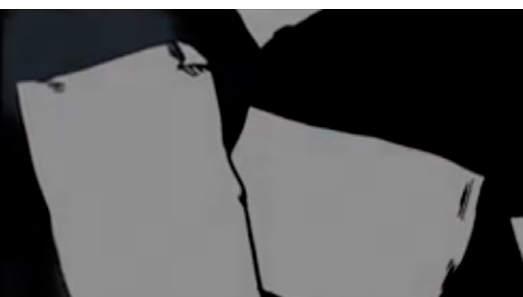
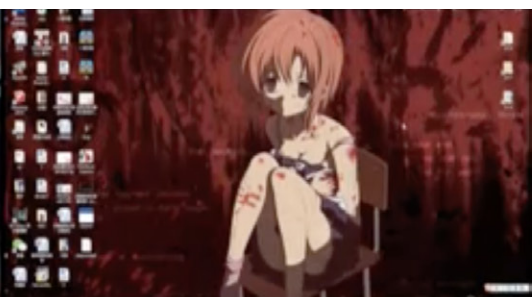
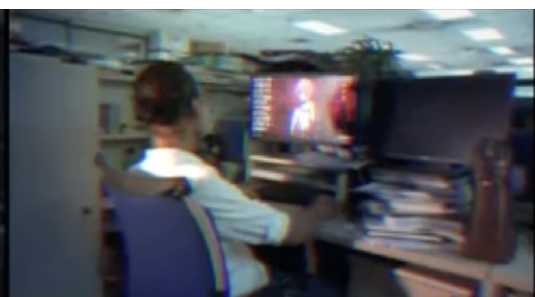
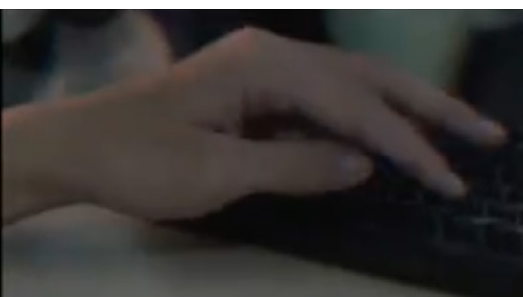
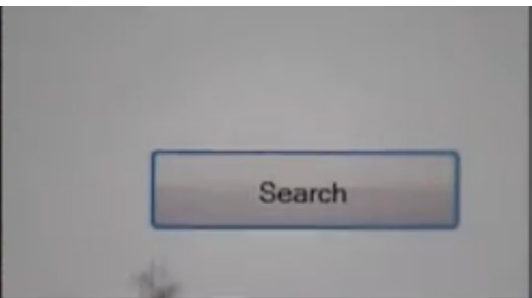
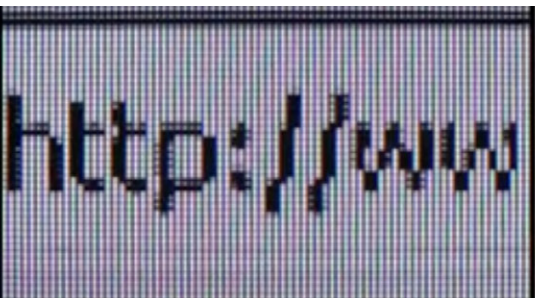
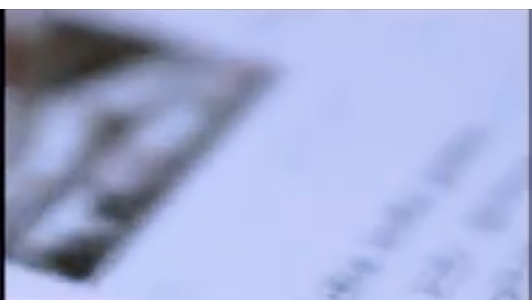
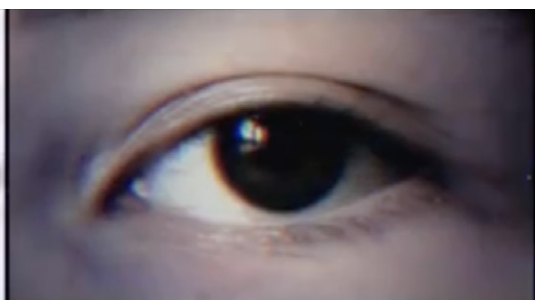
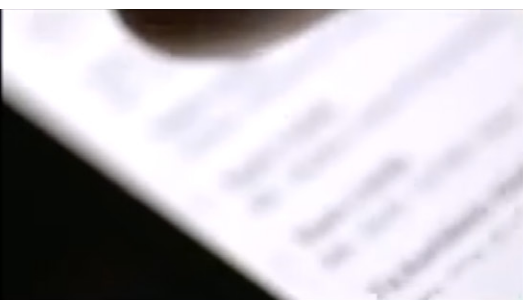
三频高清影像(彩色, 有声) three-channel HD video (color, sound)

12'30"

link: vimeo.com/287466804 password: wangtuo

王拓的三频影像作品《漩涡》（*Spiral*）将建筑学中由平面制图到真实建造的实践过程与御宅文化中的次元壁概念相并置，讨论了人类在平面 / 二次元中形成的欲望是如何在现实界中被放大、消费和加深的。作品中暗含了两个角色：动态影像中的建筑师和动画中的漫画师。他们仿佛在用一种类似的方式与周遭世界进行互动。他们把现实世界中产生的感受投射到二维世界中，并再次回到现实世界将其实现。在作品中对建筑学和御宅文化的并置中，我们看到人类最基础的欲望以及有关暴力的本质是如何被塑造，又以什么样的方式被实施的，就像影片中引述的伯纳德·屈米曾说过，要真正欣赏一个建筑，你可能需要制造一起谋杀。

WANG Tuo's three-channel work *Spiral* juxtaposes the practical process from plan drawing to real construction in architecture and the concept of dimensional barrier in otaku culture, discussing how the desire formed in the plane/two dimensional world is magnified, consumed, and deepened in the real world. Two roles, the architect in the moving image and the cartoonist in the animation, are implied in the work. They seem to be interacting with the surroundings in a similar way. Projecting feelings generated in the reality into the two-dimensional world, they then return to the real world to realize them. With the juxtaposition of architecture and otaku culture in this work, it is rather observable that how the most basic desire of human beings and the nature of violence are shaped and in which way they are implemented. As Bernard Tschumi, who has been quoted in this work once said, "To really appreciate the architecture, you may even need to commit a murder."







共谋失忆症 Symptomatic Silence of Complicit Forgetting

2019

单频 4K 影像 (彩色, 有声) single channel 4K video (color, sound)

26'15"

link: vimeo.com/376518157 password: wangtuo

由广东时代美术馆 2019 年展览“忘忧草：考古女性时间”委托创作，该展览由吴建儒、张思锐策划。

Commissioned by Guangdong Times Museum for the exhibition “Forget Sorrow Grass”: An Archaeology of Feminine Time in 2019, curated by Wu Jianru and Sirui Zhang.

一位陷入写作困境的作家，一位暗自神伤的妻子，他们虽同处一室，却仿佛在各自的世界中尝试抚平某些不为人知的记忆伤痕。在这个既写实又虚幻的当代中国家庭里，笼罩着人鬼共栖的诡异氛围。另一个时空里，一个年轻的红卫兵误入一间堆满废弃书稿的房间，沉浸在一则古代故事的阅读中，忽然听到窗外的游街声，夺门而出。一段半个世纪前的创伤记忆被抽丝剥茧。这是一个属于中国的故事样板，遥远而切身，时至今日仍然留有难以觉察的幻痛，平静地藏匿在中国的现实里。

德国文化学者 Aleida Assmann 在《遗忘的形式》(*Forms of Forgetting*) 中曾提出过一种共谋性遗忘，即当体制试图销毁某段过往记忆的同时，其中的受害者也往往表现出创伤性的沉默。两者的沉默叠加而形成了一种共谋。正如作家无法通过写作去疗愈记忆深处的伤痕，共同分享历史创伤的人也同样陷入无意识的集体性沉默，这种沉默最终变成一种无法言说的、在时间中累积、在情感关系中转移的病征。在这个记忆与现实交错的时空中，这种有关创伤经验的沉默从不被书写到无法书写，最终难以追溯。就像影片中人鬼共栖的微妙关系：个人与历史伤痕之间的对抗最终变得无力，和解变得不可能。

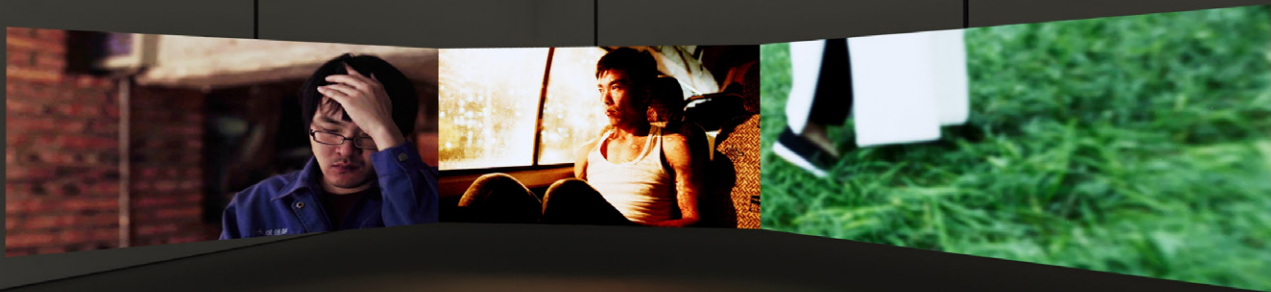
A writer with a writer's block and a woman secretly in distraught, try to heal the wounds in their memories unbeknown to others in their respective worlds despite living in the same room. This contemporary Chinese family, both real and fictional, is engulfed under an alienating atmosphere inhabited by both men and ghosts. In another scenario, a young red guard mistakenly enters a room piled with abandoned books and manuscripts, captivated from reading an ancient story, he suddenly hears the marching sounds outside the window and steps out of the door. This traumatic memory from a half-century ago has again come undone. A blueprint unique to Chinese stories, as distant and personal as it may seem, remains prevalent in those undetected phantom suffering and discretely hidden in the Chinese realities.

The German scholar Aleida Assmann proposed the notion of Complicit Forgetting in *Forms of Forgetting*. According to whom, when the system attempts to destroy part of a memory from the past, its victims would often exhibit silence symptomatically. Their compounded silence becomes a kind of complicity. As the writer could not heal the wound in his memory through writing, those who share historical trauma would also fall into the unconscious collective silence, that eventually becomes ineffable. It festers over time, and metastasizes in emotional relationships.

In the temporal and spatial dimensions where memories and reality overlap, the silence of traumatic experiences wanes from unwritten, unable to be written, and eventually becomes untraceable. Like the subtle relationship where man and ghost cohabit: the struggle between personal and historical trauma eventually becomes powerless, and their reconciliation becomes impossible.







扭曲词场 Distorting Words

2019

三频 4K 影像 (彩色, 有声) three-channel 4K video (color, sound)

24'38"

link: vimeo.com/373765388 password: wangtuo

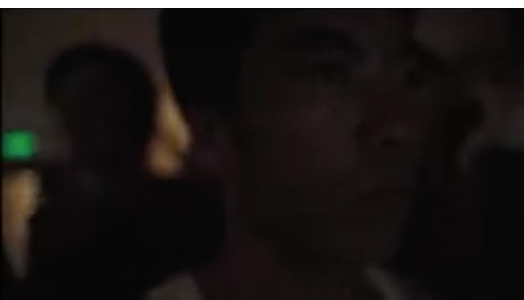
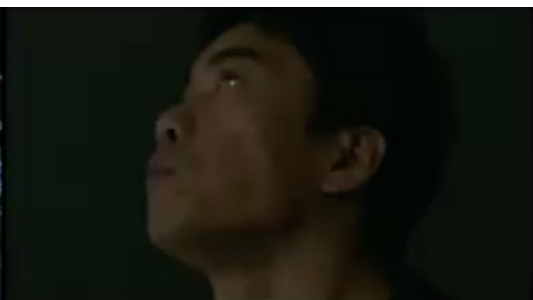
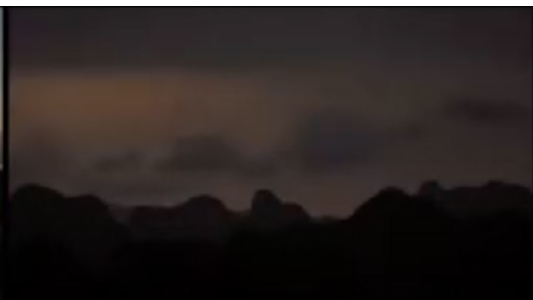
王拓的影像经常是种时空综合体。他近年开启的东北项目中的首部作品《烟火》(2018)中的一条主要线索演绎自对“张扣扣复仇案”的侧写及其重新排演。对王拓来说,复仇这种身体力行的冲动之所以能够和一个复杂的东北论述产生共振,不仅是因为这种古典的激烈动作如同一个时空穿刺的印证,更是因为复仇本身驱动了一系列个人的仪式并作为必要的中介,以及成为身份转化的契机。《烟火》从一名东北农民工的日常生活展开,他一边在电影的道具仓库里翻阅古代志异与民国传奇并即兴扮演,而在另一边,有关自己归乡的叙事反转直下,最终演变成一场等待已久的暴力仪式。

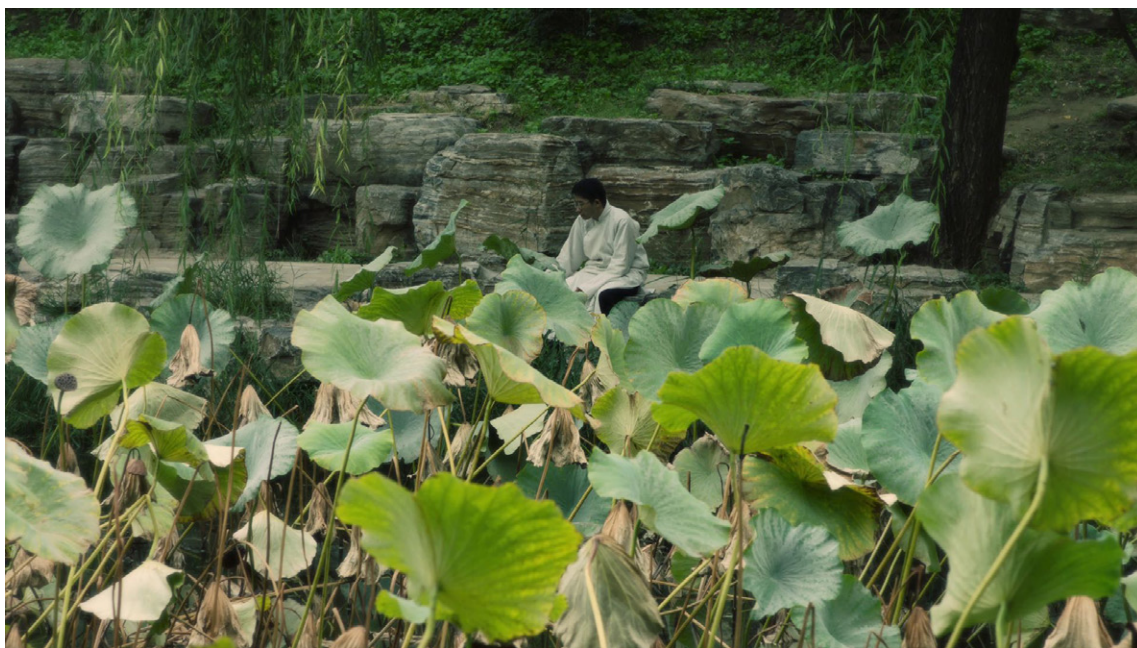
继《烟火》之后,三频影像《扭曲词场》是王拓东北项目中的最新作品。在这件作品中,艺术家通过展现深陷历史轮回泥沼之中的具体身体,进而提出关于“泛萨满化”的观点:这里的“泛萨满化”并不是指一种特定的信仰形态或载体,而是暗示在我们浑然不觉的历史轮回情境中,具体的身体成为了连接不同时空叙事的泛灵媒介。影像由几重时空交叠而成,1919年新民主主义运动开端,北大学生郭钦光参与五四运动期间死亡。2019年,张扣扣被执行枪决。返乡复仇前夜在城市中游荡的主人公,与两场时隔一百年重叠的牺牲产生交集。王拓在片中也同时将“泛萨满化”引向身体媒介与网络媒介的共生与互相激发的状况。用王拓自己的话来说,整个社会正在经历“泛萨满化”:所有的生存经验都被介质化,所有的动作被仪式化,尽管没有萨满,却是集体出神。

Wang Tuo collapses diverse times and places into his films. Lately, he initiated his new project in the Northeast of China, from which was born the film *Smoke and Fire* (2018). One of the main themes in this work is the artist's reinterpretation of the juridical case of the recent "Zhang

Koukou's revenge", which carried out methodically to three men that had been involved in the death of his mother 22 years ago. For Tuo, the urge for vengeance resonates with a complex understanding of reality of northeastern China has its structural condition, that such an action actually penetrates to various historical moments of the similar deed, and that each act accompanies a series of complex psychological activities. We may see it as personalized rites of becoming a murderer. *Smoke and Fire* starts from the daily life of a migrant worker in Northeast China. The main character found sagas and legends from antiquity to the 20th century in the warehouse of a cinema, and read them while improvising their plot. In contrast, the narrative about his returning home escalates into a long-prepared and ceremonial act of violence.

As *Smoke and Fire* (2018)'s sequel, *Distorting Words* is a three-channel film installation. The artist narrates an actual body that deeply trapped in the mire of historical reincarnation, or a pandemic-s hamanization in the artist's own word. Without connotation abound to specific belief, his neologism suggests that there are historical reincarnation of our situations, which makes actual bodies would become mediums that sync us to different times and spaces. In the film, several times and spaces overlap with each other. For example, in 1919, the New Democracy Movement began, and Peking University student Guo Qinguang died during the protest of May Fourth. In 2019, Zhang Koukou was executed. A connection is thus produced between the protagonist who wandered around the city on the night before returning home for revenge, and the victim who died a hundred years ago. In Tuo's own words, "the whole society is experiencing a pandemic-shamanization: all living experiences are being mediated, all actions are being ritualized, and although there is no shaman, the collective trance is happening at every moment."







烟火 **Smoke and Fire**

2018

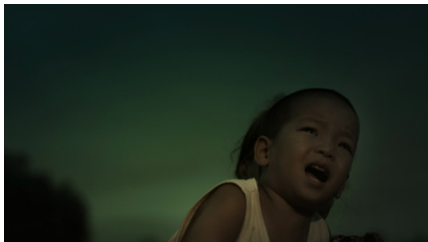
单频 4K 影像 (彩色, 有声) single channel 4K video (color, sound)

31'18"

link: vimeo.com/301245350 password:wangtuo

王拓在《烟火》中让我们看到一个同时存在于两重交错现实中的农民工形象。一边, 这位农民工正在一个时空感异常模糊的电影道具仓库中, 通过阅读志怪与传奇, 将自我投射进一个个文本中, 并在现实亦或是他的幻想中进行着一次次的“演练”; 另一边, 艺术家对这位在东北某小城的打工者进行了样本式的观察, 记录下他的日常、情感与返乡之路。真实的记录慢慢变成了对一起中国近期发生并被广泛讨论的社会暴力事件的戏剧化“重新排演”。在这个有关复仇的叙述中, 疗愈长久沉积的创伤仿佛变成了一场需要等待的仪式。艺术家通过这场身体式的“反扑”, 暗示出一种社会性身份与内在身份之间的撕裂, 以及个体病症与庞然现实之间的潜在矛盾。

In *Smoke and Fire*, Wang Tuo portrays the image of a migrant worker who exists simultaneously in both worlds of a two-part intertwined reality. In one world, this migrant worker is in a warehouse of movie props with an extremely vague sense of time and space. By reading tales of the miraculous and the legendary, he is projecting himself into multiple texts, "practicing" it again and again in reality or in his imagination. In the other world, the artist is conducting a sample observation of this migrant worker in a small town in Northeast China — recording his daily life, his emotions, and his journey back home. The documentation has slowly turned into a dramatic "rehearsal" of a recent violent incident in China that has been widely discussed. In this narrative on revenge, healing the deep-seated wound seems to have become a ritual that needs to wait. Through these embodied corporeal "counterattacks", the artist implies a rupture between social and internal identities, as well as the latent contradiction between the individual trauma and the monstrous yet powerless reality.





王拓

王拓的艺术实践以影像、行为、绘画为主并涉及多种媒介，通过在预设情境下对他人真实生存经验以及文献行为化的介入，来揭示当代人类境遇与精神遗产之间不稳定的关系。他的作品中经常基于对已有的文献（如文学、电影、戏剧、美术史）的引用，来建立一个多重叙事的情节迷宫，在那里，有关当代社会的戏剧化的、幽默而荒诞的成分被展示出来。王拓的实践也同时探讨了人造观念和意识形态是如何从其历史背景中生发而出，并与持续变化的社会状况相适应的主题。

王拓，1984 年出生于中国长春。2007 年毕业于东北师范大学生物学系，2012 年获得清华大学美术学院绘画系硕士学位，2014 年获得波士顿大学视觉艺术学院绘画系美术硕士学位。他曾为纽约皇后美术馆 2015 至 2017 年度驻馆艺术家；2019 年获乌镇当代艺术邀请展“青年当代艺术乌镇奖”，2018 年获“三影堂摄影奖”，同年获北京国际短片联展“杰出艺术探索奖”和“玲珑塔”短片奖。近期主要个展 / 双个展包括：正站在歧路上，空白空间，北京，中国（2020）；王拓：烟火，Present Company 纽约，美国（2019）；唐纳天 & 王拓：Only the Lonely，安全口，香港，中国（2018）；从未走出的神话，空白空间，北京，中国（2017），失忆事典，泰康空间，北京，中国（2016）。近期群展包括：重蹈现实 - 来自王兵的影像收藏，OCAT 上海，上海，中国（2019）；精神与政治学，巴登巴登国立美术馆，巴登巴登，德国（2019）；生活应用，昊美术馆，上海，中国（2019）；新冶金学家，尤莉娅·施托舍克收藏，杜塞尔多夫，德国（2018）；One Northeast，Zarya 当代艺术中心，符拉迪沃斯托克，俄罗斯；九，皇后美术馆，纽约，美国（2017）；一场关于真实的导览，国立台湾美术馆，台中，中国（2015）；Peekskill Project VI，Hudson Valley Center for Contemporary Art，皮克斯基尔，美国（2015）。王拓现工作生活于北京。

WANG TUO

Wang Tuo employs various mediums and a process that combined interview, reality show and the theatre of absurd to construct a maze of melodrama. Through his performative manipulation on individuals' lived experiences and intervention in intellectual legacies such as literature, film, theatre and art history, Wang's practice attempts to examine the unreliable relationship between the contemporary human status, myth and cultural archive. In the self-referential environments that he constructs, dramatic, often humorous as well as absurd aspects of the concept of society are exposed. Wang's practice also seeks to develop a discourse on how present ideology is derived from its historical context continues to adapt to changing condition.

Wang Tuo (b. 1984, Changchun, China) graduated from the Biology department at Northeast Normal University, Changchun in 2007, then obtained his MA in Painting from Tsinghua University, Beijing in 2012. In 2014, he graduated from the School of Visual Art at Boston University with an MFA in Painting. WANG Tuo was a 2015-2017 artist-in-residence at the Queens Museum in New York. Also, He is the winner of the Youth Contemporary Art Wuzhen Award 2019. In 2018, his work *The Interrogation* was awarded the Three Shadows Photography Award by Three Shadows Photography Art Centre, Beijing, China. In the same year, He won the China Top Shorts Award and the Outstanding Art Exploration Award for Chinese Short Films in Beijing International Short Film Festival. His recent solo exhibitions include *Standing at the Crossroads*, WHITE SPACE BEIJING, Beijing, China (2020); *Smoke and Fire*, Present Company, New York, USA (2019); *Nadim Abbas & Tuo Wang – Only the Lonely*, Gallery Exit, Hong Kong, China (2018); *Myths We Don't Outgrow*, WHITE SPACE BEIJING, Beijing, China (2017); *A Little Violence of Organized Forgetting*, Taikang Space, Beijing, China (2016). Recent group

exhibitions include *Remapping Reality-Selected Video Collection from Wang Bing*, OCAT Shanga, Shanghai, China (2019); *Psyche and Politics*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2019); *The Life App*, How Art Museum, Shanghai, China (2019); *New Metallurgists*, Julia Stoschek Collection, Düsseldorf, Germany (2018); *One Northeast*, Zarya Center for Contemporary Art, Vladivostok, Russia (2018); *Nine*, Queens Museum, New York, USA (2017); *The Real Thing*, National Taiwan Museum of Fine Arts, Taichung City, China (2015); *Peekskill Project VI*, Hudson Valley Center for Contemporary Art, Peekskill, USA (2015). Wang Tuo currently lives and works in Beijing.

王拓

1984 出生于中国长春
2007 毕业于东北师范大学生物学系
2012 毕业于北京清华大学绘画系研究生
2014 毕业于美国波士顿大学视觉艺术学院绘画系研究生
现工作生活于中国北京

个展 / 双人展

2020

正站在歧路上，空白空间，北京，中国

2019

王拓：烟火，Present Company，纽约，美国

2018

唐纳天 & 王拓 - Only the Lonely，安全口，香港，中国
漩涡，北京当代艺术展，北京，中国

2017

语法灵猿，Salt Project，北京，中国
从未走出的神话，空白空间，北京，中国

2016

失忆事典，泰康空间，北京，中国
唐纳天 & 王拓 - Only the Lonely，inCube Arts，纽约，美国
合唱，Riverviews ArtSpace，林奇堡，美国

2015

人类戏剧研究 - 前奏，Bromfield Gallery，波士顿，美国

2013

偏执狂的一年，Commonwealth Gallery，波士顿，美国

群展

2020

2020 国立现代美术馆亚洲计划 - 寻找另一个家园，国立现代美术馆，首尔，韩国
蓝图之外，蛇形画廊，线上
OCAT × KADIST 2020 年青年媒体艺术家项目，OCAT 上海馆，上海，中国
炼法社，刺点画廊，香港，中国

2019

第四届今日文献展“缝合”，今日美术馆，北京，中国
长征计划：赤字团，长征空间，北京，中国
末路斜阳——“声名狼藉者”及其不可解的存在方式，上海当代艺术博物馆，上海，中国
忘忧草：考古女性时间，广东时代美术馆，广州，中国
艺述：85 后的八五——中国当代艺术新世代，北京当代艺术展，北京，中国
漫游者之歌，空白空间，北京，中国
“时间开始了”2019 乌镇当代艺术邀请展青年单元，乌镇，中国
重蹈现实 - 来自王兵的影像收藏，OCAT 上海，上海，中国
精神与政治学，巴登巴登国立美术馆，巴登巴登，德国
此地有狮，剩余空间，武汉，中国；798 艺术中心，北京，中国
路边野餐，Owen Art Gallery at Gould Academy，缅因州，美国
生活应用，昊美术馆，上海，中国

2018

8102：与现实有关，OCAT 上海，上海，中国
Replay，空白空间，北京，中国
柔软，纽约视觉艺术学院艺术中心，上海，中国
Light! Heat! Power!，留下空间 - 杨锋艺术与教育基金，上海，中国
新冶金学家，尤莉娅·施托舍克收藏，杜塞尔多夫，德国

One Northeast, Zarya 当代艺术中心, 符拉迪沃斯托克, 俄罗斯
循环播放, 刺点画廊, 香港, 中国
混合的公共性与私密性: 第三届北京国际摄影双年展, 辽宁北镇文化产业中心, 北镇, 中国
中国当代摄影 40 年, OCAT 深圳馆, 深圳, 中国
相遇亚洲——多元化的青年艺术视觉, 四川美术学院美术馆, 重庆, 中国
中国当代艺术年鉴展 2017, 北京民生现代美术馆, 北京, 中国
在集结, chi K11 艺术空间, 沈阳, 中国
起承: 2018 年第十届三影堂摄影奖作品展, 三影堂摄影艺术中心, 北京, 中国
无尽的排演, 墨方, 北京, 中国

2017

路边野餐, 前波画廊, 纽约, 美国
深港城市\建筑双城双年展: 城中村里无新事, 西丽计划, 深圳, 中国
2017 年 华宇青年奖, 华宇艺术中心, 三亚, 中国
集美·阿尔勒国际摄影季 2017: 幻痛诊所, 集美新城市民广场展览馆, 厦门, 中国
集美·阿尔勒国际摄影季 2017: To Be An Image Maker, 集美新城市民广场展览馆, 厦门, 中国
2017 丽水摄影节: 如果艺术可以从新再来, 丽水市油泵厂, 丽水, 中国
门闩: 肖像画的隐晦目的, C 龙口空间, 北京, 中国
光影的解析, Christian Louboutin, 北京, 中国
九, 皇后美术馆, 纽约, 美国

2016

Re-juvenation, Thornwillow Institute, 纽堡, 纽约, 美国

2015

一场关于真实的导览, 国立台湾美术馆, 台中

House of Flying Boobs, Nuyorican Poets Club & Bowery Poetry Club, 纽约, 美国
Peekskill Project VI, Hudson Valley Center for Contemporary Art, 皮克斯基尔, 美国
现场工作站, 上海西岸, 上海, 中国
Archimedes's Bathtub, Lorimoto Gallery, 纽约, 美国
Tirana International Film Festival, TEN Multimedia Center, 地拉那, 阿尔巴尼亚
Re-make/Re-build/Re-stage, Vox Populi, Aux Performance Center, 费城, 美国
The Set NYC Short Films Festival, 纽约, 美国
CURATICISM |The Gam #2, NARS Foundation, 纽约, 美国
Tally Shorts Film Festival, Challenger Learning Center, 塔拉哈西, 美国

2014

6th Cairo Video Festival, Gezira Art Center, 开罗, 埃及
Accolade Awards Competition, 圣地亚哥, 美国
Access Code Short Film Festival, 班加罗尔, 印度
IMA International Film Festival, Kerala Sahitya Academy, IMA Film Societ, 印度
The Drift, 222Lodge, 多德雷赫特, 荷兰
Convergence, 808 Gallery, 波士顿, 美国
VIDEOFOCUS, Stigmat10, 欧洲
Freedom Film Festival, 雪兰莪州, 马来西亚
陆地的回声, 百年印象, 北京, 中国
TOFF Film Festival, 线上
WEB VIDEO BIENNIAL, Web Art Center, 线上
9th Annual Boston Young Contemporaries, 808 Gallery, 波士顿, 美国

Boston University School of Visual Art
MFA Thesis Exhibition, 808 Gallery, 波士顿, 美国

2013

Sloan House Show, Sloan House, 波士顿, 美国

8th Annual Boston Young
Contemporaries, 808 画廊, 波士顿, 美国

It's not an exact science, Sherman
Gallery, 波士顿, 美国

Pre-defined Scenarios, Commonwealth
Gallery, 波士顿, 美国

Poetry Project, Howard Gottlieb Archival
Research Center, 波士顿, 美国

2012

研究生毕业展, 清华大学美术馆, 北京, 中国

年度大学生提名展, 今日美术馆, 北京, 中国

中国未来 - 新兴艺术家计划, 今日美术馆, 北京, 中国

爆破, 清华大学美术馆, 北京, 中国

2011

中国青年艺术家提名展, 蓉城美术馆, 成都, 中国

年度大学生提名展, 今日美术馆, 北京, 中国

亚洲纤维艺术展, 清华大学美术馆, 北京, 中国

砥砺·笃行 - 王拓, 程竹, 杨雪峰, 四面空间, 北京, 中国

砥砺·笃行 - 北京年轻艺术家提名展, 四面空间, 北京, 中国

2009

第十一届全国美展, 远东美术馆, 长春, 中国

放映、讲座和对谈

2019

UCCA “新现场” 表演讲座系列: 王拓: 痴迷录, 尤伦斯当代艺术中心, 北京, 中国
理论与历史: 影像何为? 中央美术学院美术馆, 北京, 中国

变鬼, 南山社, 西安, 中国

言外之意, 的艺术中心, 北京, 中国

方言土语与末日穿越剧, OCAT 上海, 上海, 中国

2018

东北亚记忆与当下, chi K11 艺术空间, 沈阳, 中国

焦虑的溯源: 从潘晓讨论谈起, 上海当代艺术博物馆, 上海, 中国

写作诸历史: 关于当代写作生态的提案讨论会, UCCA, 北京, 中国

循环播放, 刺点画廊, 香港, 中国

王拓作品放映, 顶上空间, 广州, 中国

人造观念, 罗湖美术馆, 深圳, 中国

2016

艺术论坛 - 王拓, 蒙特克莱尔州立大学, 蒙特克莱尔, 美国

“生活的艺术”, 三城放映, SCREEN + I: project space + artnet + Loris, 纽约, 北京, 柏林

Residency Unlimited, Armory Week

Special Program: Tuo Wang Scening & Conversation with Herb Tam, 纽约, 美国

Riverviews Artspace, Tuo Wang's talk on Chorus, 林奇堡, 美国

2015

HVCCA, Taking up Space, 纽约, 美国

Johan Bergstörms Hyldahl & Tuo Wang @ 456 Forum, 纽约, 美国

朗读计划, 松阳现场工作站, 松阳, 中国

Residency Unlimited, Artist Talk, 纽约, 美国

NARS Foundation, Artist Talk, 纽约, 美国

2014

Gezira Art Center, 6th Cairo Video Festival, Vanitas, 开罗, 埃及
Accolade Awards Competition, 圣地亚哥, 美国
Access Code Short Film Festival, 班加罗尔, 印度
DINSpecial Screening, IMA Film Society, 印度
Entr'acte @ Brooklyn, Vanitas, 纽约, 美国
纽约艺术基金会导师项目, Artist Talk, 纽约, 美国
Bromfield Gallery, Visiting Artist Talk, 波士顿, 美国
CFA Speakeasy Prize at the Hawthorne, Artist Talk, 波士顿, 美国

2013

Howard Gotlieb Archival Research Center, 朗读计划 - 白雏菊, 波士顿, 美国
Commonwealth Gallery, Artist Talk, 波士顿, 美国

奖项与驻地项目

2019

青年当代艺术乌镇奖, 2019 乌镇当代艺术邀请展, 乌镇, 中国

2018

华语竞赛单元杰出艺术探索奖, 北京国际短片联展, 北京, 中国
“玲珑塔”短片奖, 北京国际短片联展, 北京, 中国
三影堂摄影奖, 三影堂摄影艺术中心, 北京, 中国

2015-2017

皇后美术馆, 驻馆艺术家, 纽约, 美国

2015

Residency Unlimited, 纽约, 美国
NARS Foundation International Artists Residency, 纽约, 美国

2014

Award of Merit: Experimental, The Accolade Global Film Competition, 圣地亚哥, 美国
Video Biennial featured artist award, Stigmat10 VIDEOFOCUS magazine 纽约艺术基金会导师项目, 纽约, 美国
CFA Speakeasy Prize, 波士顿大学, 波士顿, 美国

2013

Howard Gotlieb Archival Research Center Prize, 波士顿大学, 波士顿, 美国

2012-2013

Constatin Alajalov Scholarship, 波士顿大学, 波士顿, 美国

2012

“年度大学生提名展”铜奖, 今日美术馆, 北京, 中国

WANG TUO

1984 Born in Changchun, China
2007 BS, Biology, Northeast Normal University, Changchun, China
2012 MA, Painting, Tsinghua University, Beijing, China
2014 MFA, Painting, Boston University, School of Visual Art, Boston, USA
Lives and works in Beijing, China

Solo/Duo Exhibitions

2020
Standing at the Crossroads, WHITE SPACE, Beijing, China

2019
Wang Tuo: Smoke and Fire, Present Company, New York, USA

2018
Nadim Abbas & Tuo Wang – Only the Lonely, Gallery Exit, Hong Kong, China
WANG Tuo: Spiral, Beijing Contemporary, Beijing, China

2017
Monkey Grammarians, Salt Project, Beijing, China
Myths We Don't Outgrow, WHITE SPACE, Beijing, China

2016
A Little Violence of Organized Forgetting, Taikang Space, Beijing, China
Nadim Abbas & Tuo Wang – Only the Lonely, inCube Arts, New York, USA
Chorus, Riverviews Art Space, Lynchburg, USA

2015

A Study for Human Opera: Prelude, Bromfield Gallery, Boston, USA

2013

One year of being paranoiac, Commonwealth Gallery, Boston, USA

Selected Group Exhibitions

2020

2020 MMCA Asia Project – Looking for another family, MMCA, Seoul, Korea
Out of Blueprints, Serpentine Gallery, on line
OCAT × KADIST Emerging Media Artist Program 2020, OCAT Shanghai, Shanghai, China
Anonymous Society for Magick, Blindspot Gallery, Hong Kong, China

2019

The 4th Today's Documents – A Stitch in Time, Today Art Museum, Beijing, China
Long March Project: The Deficit Faction, Long March Space, Beijing, China
Sunset on a Dead End: The Notorious and Their Inexplicable Modes of Existence, Power Station of Art (PSA), Shanghai, China
Forget Sorrow Grass: An Archaeology of Feminine Time, Guangdong Times Museum, Guangzhou, China
Story: Born After the '85 New Wave Generation Y of Contemporary Chinese Art, National Agricultural Exhibition Center, Beijing, China
A White Space Odyssey, WHITE SPACE BEIJING, Beijing, China
Now Is the Time: 2019 Wuzhen Contemporary Art Exhibition-Youth

Program, Wuzhen, China
Remapping Reality-Selected Video
Collection from Wang Bing, OCAT
Shanghai, Shanghai, China
Psyche and Politics, Staatliche
Kunsthalle Baden-Baden, Baden-Baden,
Germany
Hic Sunt Leones, Surplus Space, Wuhan,
China; 798 Art Center, Beijing, China
Roadside Picnic-Drawings, Owen Art
Gallery at Gould Academy, Maine, USA
The Life App, How Art Museum,
Shanghai, China
2018
8102: On Reality, OCAT Shanghai,
Shanghai, China
Replay, WHITE SPACE BEIJING, Beijing,
China
Docile, SNAP Art Center, Shanghai, China
Light! Heat! Power!, Spare Space-Frank
F. Yang Art and Education Foundation,
Shanghai, China
New Metallurgists, Julia Stoschek
Collection, Düsseldorf, Germany
One Northeast, Zarya Center for
Contemporary Art, Vladivostok, Russia
Play and Loop, Blindspot, Hong Kong,
China
Confusing Public and Private: The 3rd
Beijing Photo Biennial, Cultural Industry
Center of Beizhen City in Liaoning
province, Beizhen, China
40 Years of Chinese Contemporary
Photography, OCAT Shenzhen, Shenzhen,
China
Encounter Asia — Multi-vision of Youth
Art, Museum of Sichuan Fine Arts
Institute, Chongqing, China
The Exhibition of Annual of Contemporary
Art of China 2017, Beijing Minsheng Art
Museum, Beijing, China
Assembling, chi K11 Art Space,
Shenyang, China

Interlink:2018 the 10th Three Shadows
Photography Award Exhibition, Three
Shadows Photography Art Centre,
Beijing, China
Infinite Rehearsal, Mocube, Beijing,
China

2017
Roadside Picnic, Chambers Fine Art,
New York, USA
Bi-city Biennale of Urbanism\Architecture: Ideas on the Move, Sally
Project, Shenzhen, China
Indoors Universe: The 5th HuaYu Youth
Award Nomination Exhibition, HuaYu Art
Center, Sanya, China
Phantom Pain Clinic, Jimei × Arles
International Photography Festival, Jimei
Citizen Center, Xiamen, China
To Be An Image Maker, Jimei × Arles
International Photography Festival, Jimei
Citizen Center, Xiamen, China
Lishui Photography Festival 2017: If Art
Can Start A New Again, Oil Pump Plant
Factory, Lishui City, China
The Latch : That Obscure Object of
PortraitsC-Space+Local, Beijing, China
Dream-atic, Christian Louboutin, Beijing,
China
Nine, Queens Museum, New York, USA

2016
Re-juvenation, Thornwillow Institute,
Newburgh, USA

2015
The Real Thing, National Taiwan Museum
of Fine Arts, Taichung
House of Flying Boobs, Nuyorican Poets
Club & Bowery Poetry Club, New York,
USA
Peekskill Project VI, Hudson Valley
Center for Contemporary Art, Peekskill,

USA

Fieldwork Station, West Bund Art & Design, Shanghai, China
Archimedes's Bathtub, Lorimoto Gallery, New York, USA
Tirana International Film Festival, TEN Multimedia Center, Tirana, Albania
Re-make/Re-build/Re-stage, Vox Populi, Aux Performance Center, Philadelphia, USA
The Set NYC Short Films Festival, New York, USA
CURATICISM |The Gam #2, NARS Foundation, New York, USA
Tally Shorts Film Festival, Challenger Learning Center, Tallahassee, USA

2014

6th Cairo Video Festival, Gezira Art Center, Cairo, Egypt
La Jolla, Accolade Awards Competition, San Diego, USA
Access Code Short Film Festival, Bangalore, India
IMA International Film Festival, Kerala Sahitya Academy, IMA Film Society, India
The Drift, 222Lodge, Dordrecht, Netherlands
Convergence, 808 Gallery, Boston, USA
Stigmart10, VIDEOFOCUS Video Biennial, Europe
Freedom Film Festival, Selangor, Malaysia
Reminiscence of the Land, 798 Photo Gallery, Beijing, China
TOFF Film Festival, on-line
WEB VIDEO BIENNIAL, Web Art Center, on-line
9th Annual Boston Young Contemporaries, 808 Gallery, Boston, USA
Boston University School of Visual Art MFA Thesis Exhibition, 808 Gallery, Boston, USA

2013

Sloan House Show, Sloan House, Boston, USA
8th Annual Boston Young Contemporaries, 808 Gallery, Boston, USA
It's not an exact science, Sherman Gallery, Boston, USA
Pre-defined Scenarios, Commonwealth Gallery, Boston, USA
Poetry Project, Howard Gotlieb Archival Research Center, Boston, USA

2012

Academy of Art Thesis Exhibition, Tsinghua University Art Museum, Beijing, China
China Future - Young China Artists, Today Art Museum, Beijing, China
2012 Exhibition for Nominated Students from Art Academy, Today Art Museum, Beijing, China
2nd annual Explode, Tsinghua University Art Museum, Beijing, China

2011

China Youth Artists Nomination Exhibition, Rongcheng Art Museum, Chengdu, China
2012 Exhibition for Nominated Students from Art Academy, Today Art Museum, Beijing, China
Asia Fiber Art International Exhibition, Tsinghua University Art Museum, Beijing, China
Anneal. Insistence - Works of Wang Tuo, Cheng Zhu, Yang Xuefeng, Four Face Space, Beijing, China
Anneal. Insistence - Nomination Exhibition for Beijing Young Artist, Four Face Space, Beijing, China

2009

The 11th National Art Exhibition, Fareast Art Museum, Changchun, China

Selected Screenings, Lectures & Talks

2019

UCCA "New Sites" Performance Lecture Series: Wang Tuo: Obsession, UCCA, Beijing, China

Theory and History: What Image for?, CAFA Art Museum, Beijing, China

Bian Gui, Nanshanshe, Xi'an, China

Read Between The Lines, de-Art Center, Beijing, China

The Doomsday Dialect, OCAT Shanghai, Shanghai, China

2018

Memory and the Present of Northeast Asia, chi K11, Shenyang, China

Tracing the Anxiety: Discussion from the Pan Xiao's Letter, Power Station of Art, Shanghai, China

Histories of Writing: On the State of Contemporary Writing, UCCA, Beijing, China

Play & Loop, Blindspot Gallery, Hong Kong, China

WANG Tuo, T.O.P Space, Guangzhou, China

Artificial Concept, Luohu Art Museum, Shenzhen, China

2016

Art Forum - Tuo Wang, Montclair State University, Montclair, USA

"The Art of Living", Three Cities

Screening, SCREEN + I: project space + artnet + Loris, New York, Beijing, Berlin

Armory Week Special Program: Tuo

Wang Screening & Conversation with

Herb Tam, Residency Unlimited, New

York, USA

Tuo Wang's talk on Chorus, Riverviews Artspace, Lynchburg, USA

2015

Taking up Space, HVCCA, New York, USA

Johan Bergström Hyldahl & Tuo Wang @ 456 Forum, New York, USA

Project Reading, Songyang Fieldwork Station, Songyang, China

Artist Talk, Residency Unlimited, New York, USA

Artist Talk, NARS Foundation, New York, USA

2014

6th Cairo Video Festival, Vanitas, Gezira Art Center, Cairo, Egypt

Accolade Awards Competition, San Diego, USA

Access Code Short Film Festival, Bangalore, India

Special Screening, IMA International Film Festival, IMA Film Society, India

Vanitas, Entr'acte @ Brooklyn, New York, USA

CFA Speakeasy at the Hawthorne, Vanitas – Part I, Boston, USA

Artist Talk, NYFA Mentoring Program, New York, USA

Visiting Artist Talk, Bromfield Gallery, Boston, USA

CFA Speakeasy Prize at the Hawthorne, Artist Talk, Boston, USA

2013

Project Reading – White Daisy, Howard Gotlieb Archival Research Center, Boston, USA

Artist Talk, Commonwealth Gallery, Boston, USA

Awards, Residency & Scholarships

Nominated Students from Art Academy",
Today Art Museum, Beijing, China

2019

Youth Contemporary Art Wuzhen
Award, 2019 Wuzhen Contemporary Art
Exhibition, Wuzhen, China

2018

Outstanding Art Exploration Award For
Chinese Short Films, Beijing, China
Three Shadows Photography Award,
Three Shadows Photography Art Centre,
Beijing, China

2015-2017

Artist-in-residence, Queens Museum,
New York, USA

2015

Residency Unlimited, New York, USA
NARS Foundation International Artists
Residency, New York, USA

2014

Award of Merit: Experimental, The
Accolade Global Film Competition, San
diego, USA
Video Biennial featured artist award,
Stigmat10 VIDEOFOCUS magazine
NYFA IAP Mentoring Program, New York,
USA
CFA Speakeasy Prize, Boston University,
Boston, USA

2013

Howard Gotlieb Archival Research Center
Prize, Boston University, Boston, USA

2012-2013

Constatin Alajalov Scholarship, Boston
University, Boston, USA

2012

Bronze Award "2012 Exhibition for