

王拓 | 正站在歧路上
2020.4.30

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4月30日北京时间晚8点在线上启动。观众将在空白空间的虚拟展厅中，观看和体验王拓近两年间创作的5件单频、多频及装置影像作品。

时局动荡，世事纷繁，裹挟其中的个体如何自处、抉择、龌龊前行？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(action)、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。

WANG Tuo | Standing At The Crossroads
2020.4.30

White Space Beijing is delighted to announce Wang Tuo's second solo exhibition, "Standing at the Crossroad," will be launched online from 8p.m. (UTC+8) April 30, 2020. Visitors will be able to watch and experience the five works of single-channel videos, multi-channel videos and video installation Wang Tuo has completed over the last two years in the virtual exhibition halls.

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.

痴迷录 Obsessions

2019

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

20'31"

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".

漩涡 Spiral

2018

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

12'30"

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"

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"

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-shamanization 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 Qingguang 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"

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.