



2011.4.23 — 2011.5.23

WANG GUANGLE  
王光乐

BEIJING COMMUNE  
北京公社

## 前言

冷林

随着中国的改革开放，人们积压多年的自由表现的欲望在当代艺术环境中得到集中释放，艺术家开始以最个人的方式抒发对刚刚过去的、被限制的历史的复杂情绪。在这一发展进程中，我们看到“时间”发生社会层面和艺术层面的不同效应。改革开放的前20年是中国日益获得更多国际关注、扩大影响力的新阶段，这一时期同时也是叙事性绘画全面发展的过程，时间性在对故事的即时呈现中似乎被抽空；而到90年代中后期，中国人对于时间的概念又随着社会价值观念的转变而重新定义，随着自信的逐步建立，艺术家自身文化和历史的内容开始呈现出来，时间作为重要的感知形式也随之被广泛地触及到，艺术实践从表现即时性到探寻恒常性的演变，也从一个侧面体现了同时期文化自信的增长和社会发展的趋向，在这个意义上，王光乐无疑是年轻一代艺术家中的突出案例。

王光乐的绘画实践从《水磨石》开始受到广泛的关注，其后的《寿漆》则加深了人们对他的印象。从《水磨石》系列到《寿漆》系列，王光乐逐渐由一种内敛、基础性的非叙事实践，发展为对终将消亡的人生的沉静试炼；这个过程不是递进式的，它更像是抽取和凝结自一种“度过”的经验。《水磨石》是对日常生活中一种低廉、常见的材质的朴素描述，这种性状稳定的材质在中国通常被用于建筑物的地面；王光乐选择它作为准确表现日常性的最基础的形式练习。发展到《寿漆》，这种练习则更为确定以及深入，“体验”的单位时间在有关生命和历史的联想中被不断拉长，扩充了练习原有的意味；画面上的偶然发生的颗粒提示

了体验性的工作程序的缓慢推进，通过连贯的机械动作，王光乐一遍遍地读懂时间的意味，观众则从作品的最终呈现中读懂他的状态以及一种对过程的审美。不同于目的明确的年代，“过程”在今天也被纳入形式转换及分析的范畴。时间的形式、文化的形式、历史的形式，在王光乐的“不完全覆盖”中被理解和显现。在此次个展中，王光乐进一步扩充并深化了这种形式练习。

在中国当代艺术发展的脉络中，探讨个体与社会的关系始终是形式文本化的关键线索。新生代艺术家对于现实层面的关注和描述，在本质上是实现了一种“社会的形式”，它以庸常生活的片段的样貌出现，聚焦个人的社会性。而到王光乐这一代艺术家，他们已不再满足于戏剧化场景的表现力，进一步要求短暂戏剧化之后的纵深力量。相对而言，王光乐更为出色地将这种要求转化为一种形式的实存。他注意到一个更为庞大的时间概念，以年月日计数的短暂戏剧化在历史进程的“不完全覆盖”中被无区别压缩，最终余存的仅仅是一条压着一条的“线”。通过一层一层的平铺、叠加，他在最基础的重复劳作中体会人与形式之间的内在关系，这种体会是非理性、非智性、非科学的；形的不断减少和堆积所形成的“线”实际上是时间消耗的计量，历史在这种消耗中沉淀并浮现。

此次展览是王光乐在北京公社的第二次个展，在对形式的不断练习中，他的绘画实践所展现出来的新的审美似乎更加确定和鲜明。

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## Preface

By Leng Lin

The reined desire of free expressions of people experienced an intensive let-out with the reform and opening-up of China in the late 1970s. The artists, as individuals, have started to release their complicated moods, which used to be strictly forbidden, about the period that just lapsed. We can see that, in this process, "time" has exerted different effects on society and art. The first two decades since the reform and opening-up were a new era for the country, during which China received increasing attentions from the world and its influence on international society kept expanding. In this period, paintings with strong narrative quality have experienced full development, and the dimension of time seemed to be eliminated in such narrative stories depicted in these paintings. In the mid and late part of the 1990s, the concept of "time" for the Chinese was re-defined along with the change of the social values. With the gradual recovery of the nation's self-confidence, the culture and history reflected on individual artists begin to emerge, and "time", as an essential form of perception has been approached widely by artists. Art in China is switching its focus from presenting instantaneous social realities to the exploration of constancy. This is the evidence showing the growth of cultural confidence and social development. In this sense, Wang Guangle has undoubtedly established himself as an example with special significance in the younger generation of China's art scene.

Wang Guangle began to attract wide attention with his series painting Terrazzo, and Coffin Paint, his later series of painting about time, deepens the impression of his art on his audience. The restrained, fundamental practice of a non-narrative art in the Terrazzo series has developed into a calm meditation on life, something destined to fade away finally. This is not a gradual progression of his art from one phase to another, but rather, something abstracted and distilled from the experience of "living through". Terrazzo can be regarded as a plain description of the material, cheap and commonly seen in everyday life, used widely as floor tiles for its solid and stable quality in China. It was picked by Wang Guangle as a subject to carry out a most basic drill of form that precisely reflects everyday life. In the Coffin Paint series, the artist becomes more assured in his drills of form and pushes his study even further. The time dimension of the "experience" has been continuously extended in the mentality about life and history behind his paintings, and the "drill" begins to assume more significance. The accidental dots protruding from the surface of the "Coffin Paint" are hints of the slow progression

of the artist's work of "experiencing", through which Wang Guangle appreciates the meaning of "time" over and over with continuous, mechanical repetition of a same movement on one surface. And the status and aesthetics of such a process is perceived by the viewers on the finished "Coffin Paint". There was a time when only the final result on canvas matters, however, today, the "process" of art is considered part of the form and an important element of an artwork. The form of time, culture and history is understood and revealed in the process of Wang Guangle's partial covering of each layers of paint on his paintings. The work he shows this time in the solo show at Beijing Commune carries his uniformed process of form to a further extend.

In the development of China's contemporary art, there is always a prominent clue: the exploration about the relationship between the individuals and the society. The art of the "New Generation" (the group of artists generally born in the 1960s and emerged in the the 1990s in China who broke away from the shackle of socialist tradition in content and form of art and started their own practice of painting by depicting the reality they experienced and felt as individuals), which is primarily the presentation of social reality, has actually realized the "social form" of art. The social reflections on individuals have been revealed in fragments of everyday life. For Wang Guangle and his peers who are even younger than the "new generation", art with dramatized scenes no longer excite them. Instead, they keep moving on in the quest of the depth of time behind the fleeting scenes of drama. In his paintings, Wang Guangle turns the conceptual quest into an entity of time. For him, time is something even larger, a process that the periods with dramatized realities are finally compressed with no difference. Each period, covering its predecessors partially and to be covered partially by the next, leaves only a narrow edge in the history. In the laborious process of brushing layers and layers of paint onto one surface, Wang Guangle experiences the inner relationship between man and form. This experience is devoid of reason or any intellectual element. The increasing "lines" formed on the shrinking "surface" in the process are, in fact, the measurement of the time consumed, and history deposits and emerges from this process.

This is the second solo show of Wang Guangle at Beijing Commune. In the repetitive, uniformed process the artist conducts for form, the new aesthetics in his art practice seems to become more certain and absolute.

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Wang Guangle | 王光乐

20110423

paint, plaster 涂料,石膏

460 x 1450 x 50 cm

2011



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## 主要个展

2011

“王光乐”，北京公社，北京，中国

2009

“王光乐”，北京公社，北京，中国

2007

“寿漆”，aye 画廊，北京，中国

2005

“汉语”，一月当代画廊，北京，中国

## 王光乐

1976

出生于福建

2000

毕业于中央美术学院油画系

现生活居住于北京

## 主要联展

2011

“绘画课 - 错觉或幻象”，杨画廊，北京，中国

“摆摊 3：抽 - 年青艺术家匿名展”，西五画廊，北京，中国

“十年白兔”，白兔美术馆，悉尼，澳大利亚

“视觉结构”，A4 艺术中心，成都，中国

2010

“北京之声：在一起或孤芳自赏”，佩斯画廊，北京，中国

“视觉运动 - 架上绘画研究展之一：空间与能量”，青和美术馆，南京，中国

“同化古典 - 中国当代抽象绘画中的空间深度”，元典美术馆，北京，中国

“掉队 5”，西五画廊，北京，中国

“调节器 - 第二届今日文献展”，今日美术馆，北京，中国

“地点：龙泉洗浴”，草场地龙泉洗浴，北京，中国

“自驾游 - 掉队作品展”，器·Haus 空间，重庆，中国

“釜山双年展”，釜山文化中心，韩国

“次声计划第二回展 - 一而二，二而一”，纯粹当代艺术空间，北京，中国

“是与否 / 一个似另一个 / 特殊的笔画”，黑桥 OFF 空间，北京，中国

“楼上青年”，时代美术馆，北京，中国

“改造历史：中国青年新艺术邀请展”，今日美术馆 / 阿拉里奥，北京，中国

“中国当代艺术三十年历程”，民生现代美术馆，上海，中国

“摆摊 - 表态”，西五画廊，北京，中国

“七个年青艺术家”，北京公社，北京，中国

“丛林 - 中国当代艺术生态管窥”，站台中国，北京，中国

2009

“工作坊：艺术家是如何工作的”，伊比利亚艺术中心，北京，中国

“空白展·制造生活”，中间艺术馆，北京，中国

“场”，大象艺术空间馆，台中，中国

“再实验：智性与意志的重申”青年艺术家推荐展，798 金属库，北京，中国

“摆摊”，尚堡美术馆，北京，中国

“时间的能量”，昌 art，北京，中国

“在 - 抽象绘画”，偏锋画廊，北京，中国

“文本：活在当下的中国绘画”，荔空间，北京，中国

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“第四届布拉格双年展”，布拉格，捷克共和国  
“回望中国”，东站画廊，北京，中国

2008

“独白：艺术的重建”，水木当代，北京，中国  
“BCA 艺术市集”，天安时间，北京，中国  
“物是”，玛吉画廊，北京，中国  
“演变”，路德维希美术馆，科布伦茨，德国  
“梦蝶”，上海当代艺术馆，上海，中国  
“找自己”，上海民生当代艺术中心，上海，中国  
“观念的笔记：中国当代绘画的局部叙述”，伊比利亚当代艺术中心，北京，中国  
“走向后抽象”，偏锋画廊，北京，中国  
“学院与非学院 II”，艺博画廊，上海，中国  
“七零后艺术档案”，别处空间，北京，中国  
“新界面 4”，红桥画廊，上海，中国  
“柳暗花明——当代艺术中的后传统现象”，空白空间，北京，中国

2007

“刷新”，上海证大美术馆，上海；阿拉里奥画廊，北京，中国  
“新界面 3”，刘海粟美术馆；红桥画廊，上海，中国  
“抽象叙事”，北京德山艺术空间，北京，中国  
“空白展”，上海可当代艺术中心，上海，中国

2006

“形无形”中国抽象绘画展，一月当代画廊，北京，中国  
“N12”第四回展，西五画廊，北京，中国  
“画幅决定态度”首届 5×7(平遥)照相双年展，山西平遥，北京 TS1 当代艺术中心，北京，中国  
“新界面”，刘海粟美术馆，上海，中国  
“虚虚实实”，HEYRI 艺术基金会文化空间，首尔，韩国  
“冷能”，北京表画廊，北京，中国

2005

“坏孩子天空”，星空间画廊，北京，中国  
“翻手为云覆手为雨”，TS1 当代艺术中心，北京，中国  
“N12”第三回展，中央美院美术馆，北京，中国

2004

“N12”第二回展，中央美院美术馆，北京，中国  
“少年心气——中国新锐绘画奖”，何香凝美术馆，深圳，中国

2003

“N12”第一回展，中央美院美术馆，北京，中国  
“第三届全国油画展”，中国美术馆，北京，中国  
“念珠与笔触”，东京画廊，北京，中国

2000

“二厂时代”，云峰画苑，北京，中国

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## Wang Guangle

1976

Born in Fujian

2000

Graduated from Oil Painting  
Department ,Central Academy  
of Fine Arts, Beijing, China

Current: Lives in Beijing , China

## Solo Exhibitions

2011

"Wang Guangle", Beijing Commune, Beijing, China

2009

"Wang Guangle", Beijing Commune, Beijing, China

2007

"Coffin Paint", Aye gallery, Beijing, China

2005

"Waterstone", Onemoon Gallery, Beijing, China

## Group Exhibitions

2011

"Painting Lesson I: Illusion or Delusion", Gallery Yang, Beijing, China

"Extract: The 3rd Stall Keeper Show", C5 Art, Beijing, China

"Decade of the Rabbit", White Rabbit Art Museum, Sydney, Australia

"Visual Structure", A4 Contemporary Arts Center, Chengdu, China

2010

"Beijing Voice: Together or Isolated", Pace Beijing, Beijing, China

"Visual Flux—Easel Painting Research Exhibition I: Space and Energy", Nanjing Qinghe Current Art Center, Nanjing, China

"Assimilating Antiquity: Depth in Space in Contemporary Abstract Chinese Painting", Beijing Yuan Art Museum, Beijing, China

"Negotiation—the Second Today's Documents", Today Art Museum, Beijing, China

"Location: Dragon Fountain Bathhouse", Caochangdi Dragon Fountain Bathhouse, Beijing, China

"Busan Biennale", Busan Cultural Center, Busan, Korea

"Self-driving Tour: Falling Behind Artwork Exhibition", Organhaus, Chongqing, China

"The 2nd Infrasound Plan: One but Two, Two but One", Chuncui Art Space, Beijing, China

"Yes and No/One is like the other—special strokes", Blackbridge Offspace, Beijing, China

"Reshaping History: China Youth New Art Invitation Exhibition", Today Art Museum/Arario Beijing, Beijing, China

"Thirty Year Journey of Chinese Contemporary Art", Minsheng Art Museum, Shanghai, China

"Commit—the 2nd Stall Keeper Show", C5 Art, Beijing, China

"Seven Young Artists", Beijing Commune, Beijing, China

"Jungle—A Close-up Focus on Chinese Contemporary Art Trends", Platform China, Beijing, China

2009

"Work in Progress: How Do Artists Work?", Iberia Center for Contemporary Art, Beijing, China

"Blank3: Making Life", Medium Art Center, Beijing, China

"Chang", Da Xiang Art Space, Taizhong, Taiwan

"Re-experimentation: a Reaffirmation of Will and Enlightenment"—Young Artists Promotional Exhibition, 798 Originality Square Metal Warehouse, Beijing, China

"Stall", Shangpu Art Museum, Beijing, China

"Energy of Time", Chang Art, Beijing, China

"Where the Spirit Lives", PIFO New Art Studio, Beijing, China

"Textbook: an Exhibition of Lively Chinese Paintings", Li Space, Beijing, China

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"Prague Biennale 4", Prague, Czech  
"China's Revision-Focus Beijing", Eastation Gallery, Beijing, China

2008

"Soliloquy: the Reconstruction of Art", Shui Mu Contemporary Art Space, Beijing, China  
"The Market: New Year Gifts from 60 Young Artists", Beijing Center for the Arts at Legation Quarter, Beijing, China  
"Thinghood: Object-related Thesis in Contemporary Art", Magee Art Gallery, Beijing, China  
"China's Revision-Focusing Beijing", Museum Ludwig, Koblenz, Germany  
"Butterfly Dream", Zendai Museum of Modern of Art, Shanghai, China  
"Looking for Me", Minsheng Center for Contemporary Art, shanghai, China  
"Notes of Conception: A Local Narrative of Chinese Contemporary Painting", Iberia Center for Contemporary Art, Beijing, China  
"Toward the Post-abstract", PIFO New Art Studio, Beijing, China  
"The third A+A", PIFO New Art Studio, Beijing, China  
"Academic and Un-academic II", Yibo Gallery, Shanghai, China  
"Blank2: Begin with the Beginning", Medium Art Center, Beijing, China  
"Post '70s Art Archives", Beyond Art Space, Beijing, China  
"New Interface IV", H&H Space, Shanghai, China  
"New Vista: The Phenomenon of Post-Tradition in Contemporary Art", Whitespace, Beijing, China

2007

"Refresh-Emerging Chinese Artist", Zendai Museum of Modern Art, Shanghai; Arario, Beijing, China  
"New Interface 3", Liu Haisu Art Museum / H&H space, Shanghai, China  
"Abstract and Narratability", Y.Q.K Art Space, Beijing, China  
"Blank", Ke Center, Shanghai, China

2006

"Visible / invisible: Abstract Art of China", Onemoon Gallery, Beijing, China  
"N12" No. 4, C5art Gallery, Beijing, China  
"Size Decide Manner", The First Biennale of 5 x 7" Photo (Pingyao), Pingyao, Shanxi; TS1 Art Center, Beijing, China  
"New Interface-Landing of Up Generation", Liu Haisu Art Museum, Shanghai, China  
"Unclear and Clear", Heyri Foundation, Seoul, Korea  
"Cold Energy", PYO Gallery, Beijing, China

2005

"Naughty Kids-the Chinese New Generation Born after the 1970", Star Gallery, Beijing, China  
"Sleight of Mind", TS1 Art Center, Beijing, China  
"N12" No.3, Art Museum of Central Academy of Fine Arts, Beijing, China

2004

"N12" No.2, Art Museum of Central Academy of Fine Arts, Beijing, China  
"Ideal of New Generation-Chinese New Generation Artist Award Exhibition", He Xiangning Art Museum, Shenzhen, China

2003

"N12" No.1, Art Museum of Central Academy of Fine Arts, Beijing, China  
"The Third Exhibition of Chinese Oil Paintings", National Art Museum, Beijing, China  
"Prayer Beads and Brush Strokes", Tokyo Art Projects, Beijing, China

2000

"The Second Factory Time", Wan Fung Art Gallery, Beijing, China

For more information about the exhibition, please contact  
更多展览信息， 敬请联系

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