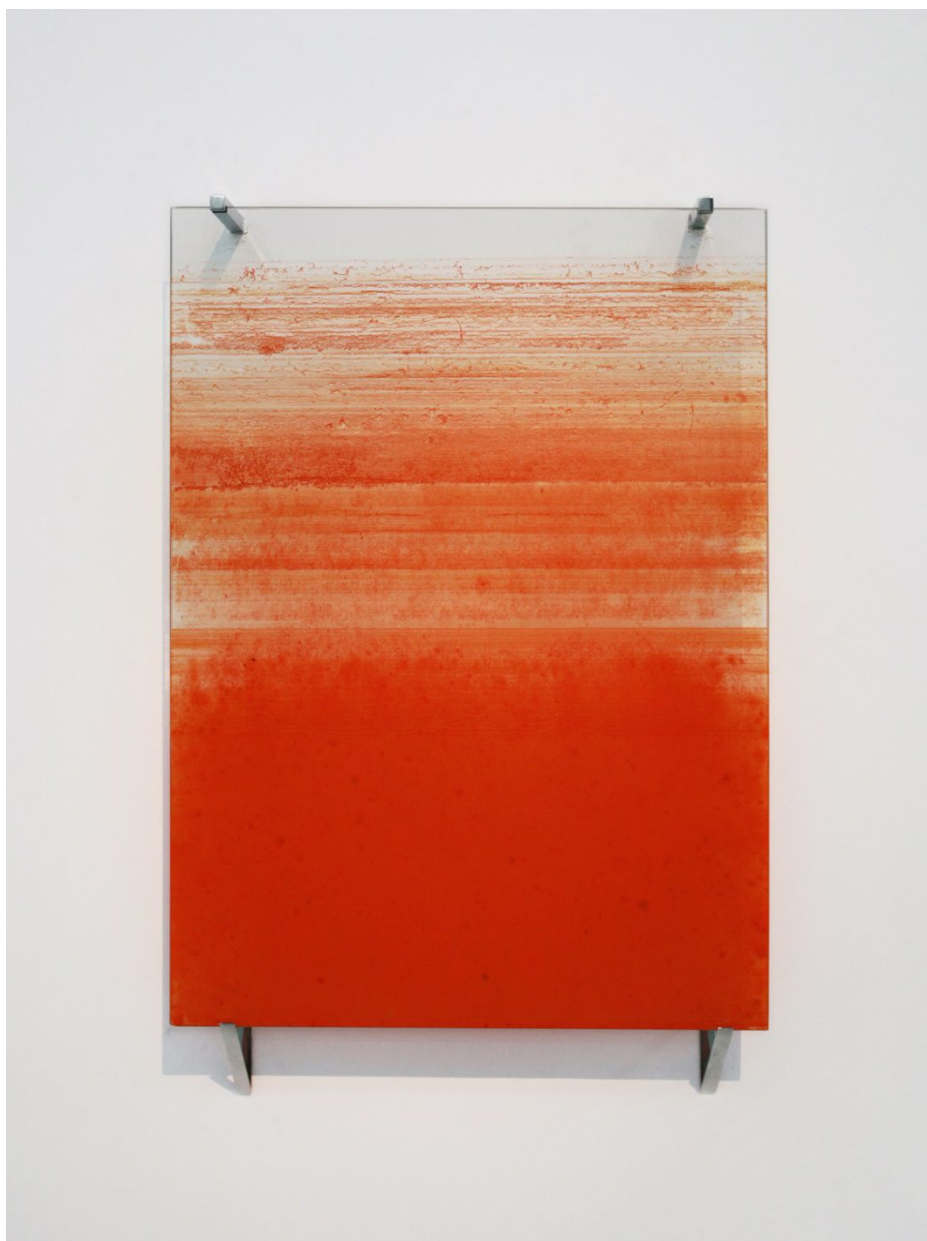


吴昊作品

The Works of Wu Hao

魔金石空間
MAGICIAN SPACE



水痕 (2014.3.2 - 2014.10.5)

Watermarks (2014.3.2 - 2014.10.5)

装置

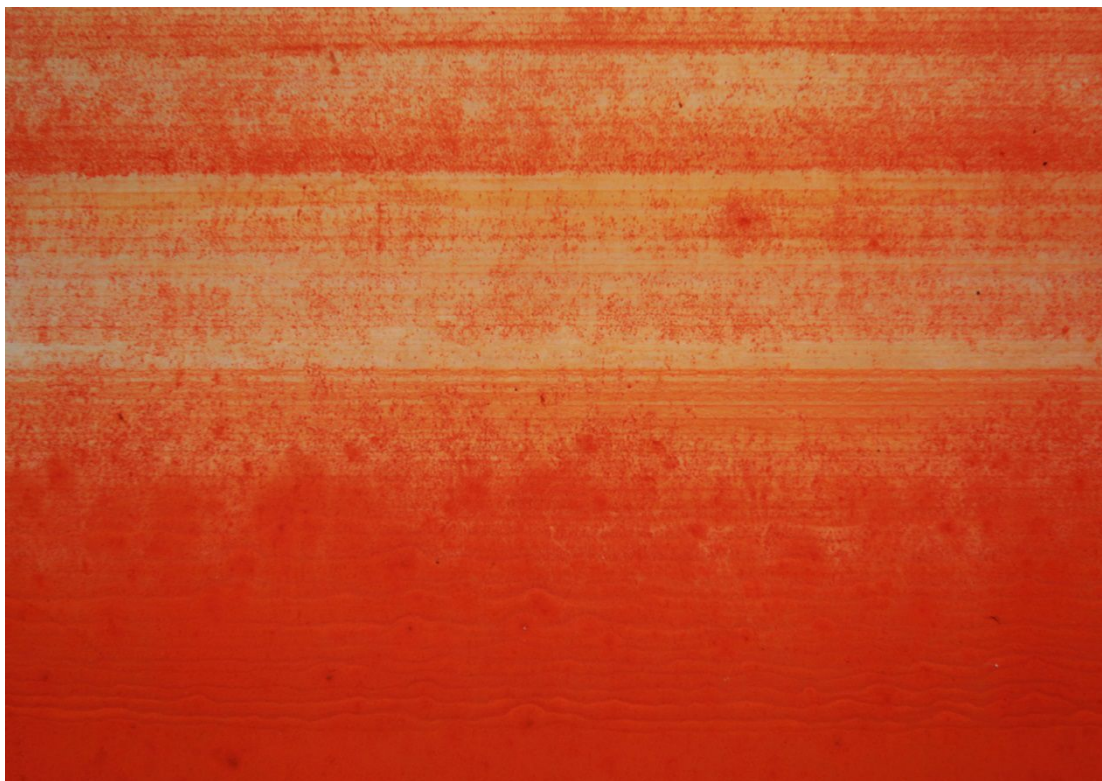
Installation

综合材料

Mixed media

76×56cm

2014



水痕（2014.3.2 - 2014.10.5）（细节）

Watermarks (2014.3.2 - 2014.10.5) (detail)

装置

Installation

综合材料

Mixed media

76×56cm

2014



水痕 (2014.4.22 - 2014.10.5)

Watermarks (2014.4.22 - 2014.10.5)

装置

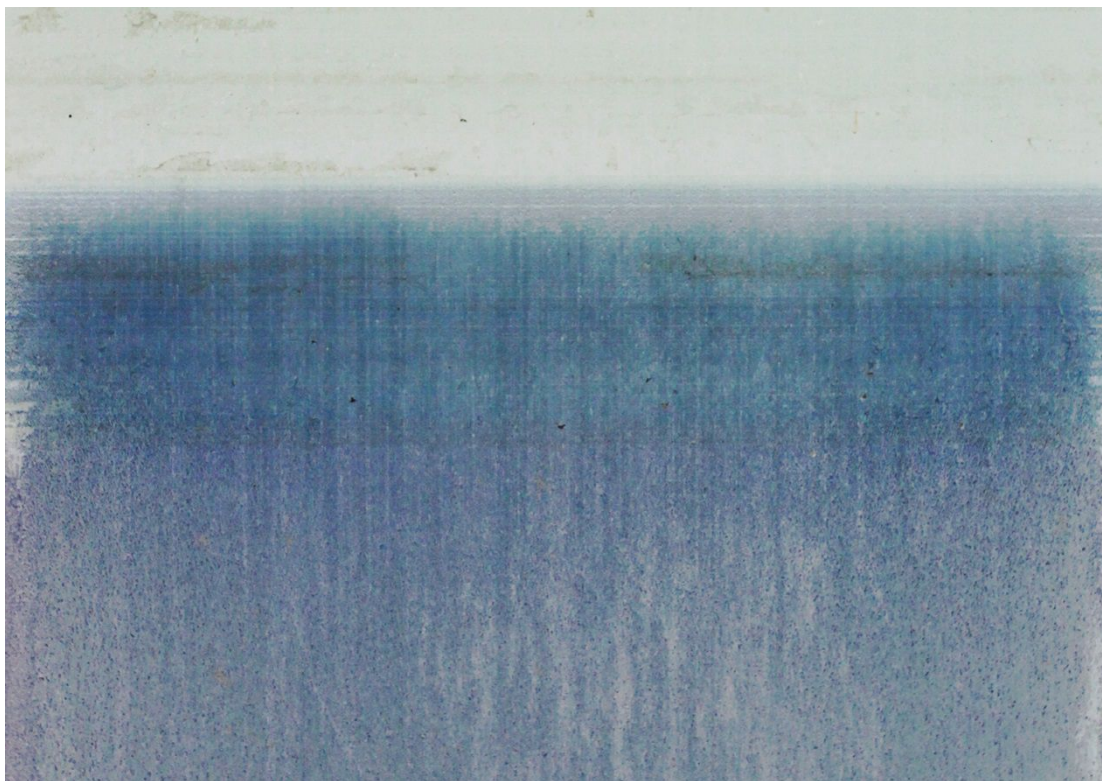
Installation

综合材料

Mixed media

76×56cm

2014



水痕 (2014.4.22 - 2014.10.5) (细节)

Watermarks (2014.4.22 - 2014.10.5) (detail)

装置

Installation

综合材料

Mixed media

76×56cm

2014



水痕计划：武汉 上海 香港（部分）

Watermarks Project: Wuhan, Shanghai, Hong Kong (part)

装置

Installation

综合材料

Mixed media

尺寸可变

Dimensions variable

2013-2014



水痕计划：武汉 上海 香港（部分）（细节）

Watermarks Project: Wuhan, Shanghai, Hong Kong (part) (detail)

装置

Installation

综合材料

Mixed media

尺寸可变

Dimensions variable

2013-2014



水痕计划：武汉 上海 香港（部分）（细节）

Watermarks Project: Wuhan, Shanghai, Hong Kong (part) (detail)

装置

Installation

综合材料

Mixed media

尺寸可变

Dimensions variable

2013-2014



卷帘门 No.2

Rolling Gate No.2

装置

Installation

现成品

Found objects

262×330cm

2014



我可怜你 No.3

I Pity You No.3

布面丙烯

Acrylic on canvas

200×130cm

2014



你走了 2

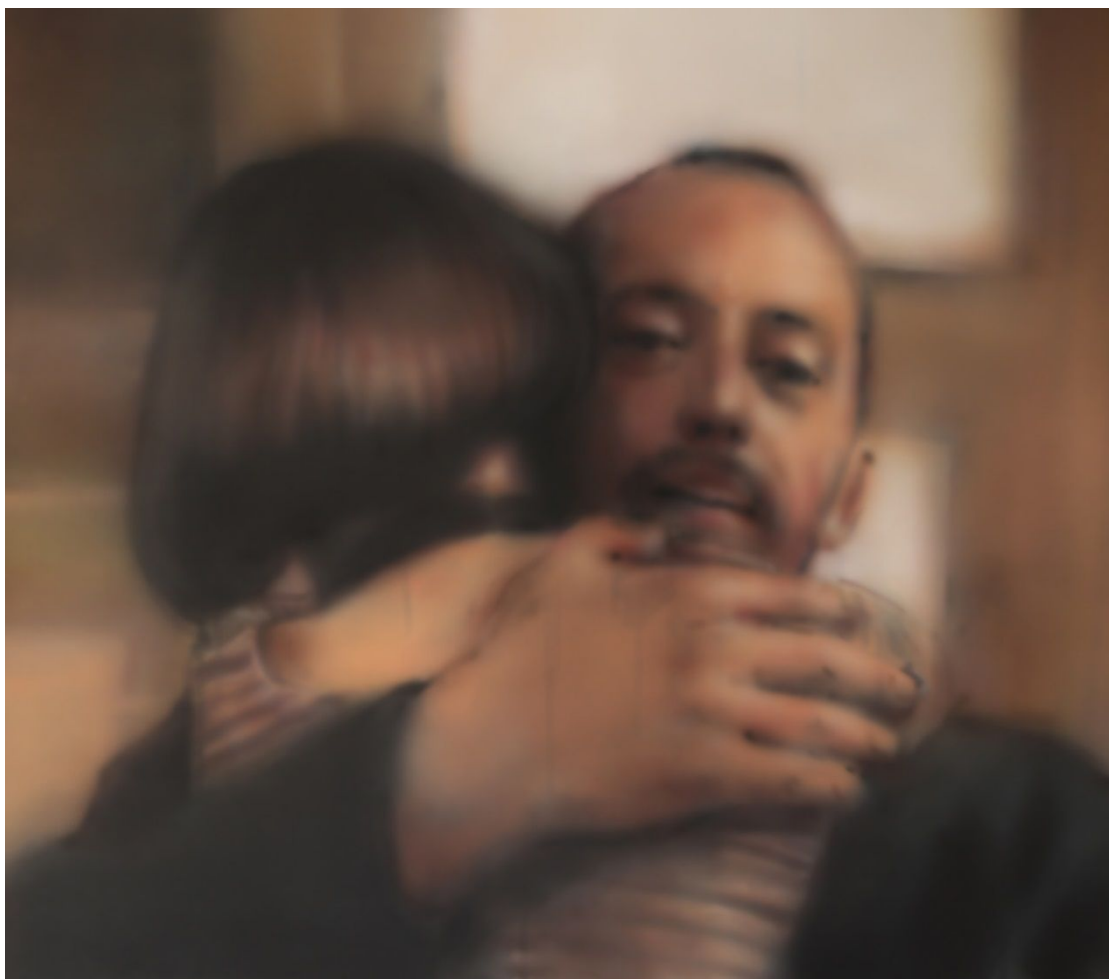
You Left 2

布面丙烯

Acrylic on canvas

110×125cm

2011



再见

Goodbye

布面丙烯

Acrylic on canvas

110×125cm

2011

对话吴昊

Billy Tang（魔金石空间展览总监）

2014. 09

B: 《水痕计划》系列作品是在不同的地方制作的，比如武汉，上海，和香港。能不能请你多聊聊这个概念的产生？

W: 对，这件作品是在不同地方制作的，我在各地开设了工作坊，告诉参与者制作方法，并将他们制作的“水痕”收集到一起。这是一个公共计划，是《水痕》作品的衍生。收集“水痕”，感觉自己像搜集时间一般，有一种自我的满足，这是做这个作品的最初动机。但后来通过这个作品了解到人与人之间，城市与城市之间的关联，问题一下子变得复杂了。

B: 很有趣的是，“创作”在此是以工作坊的形式进行，而不是以孤立的绘画形式。

W: 对，我很多创作都不是在工作室完成的。《水痕计划》系列会在各地制作，甚至寺庙里。《卷帘门》系列是不断地跟商铺沟通，到处搜集而来。《李阿姨的盆栽》则缘于和环卫阿姨的深入接触。这种差异是我故意组织的，想知道其中的区别是什么。事实上《水痕计划》作品本身已经不重要了，我更多关注的是个人的体验。说到参与者，这真是个长篇故事，特别是在武汉，参与者几乎都是我很了解的亲戚朋友，这使我完全处于一个很现实的境地，可以真实地了解我过去不曾了解的我与亲友之间的关系。而这些亲友所制作的《水痕》最后的效果也与他们的性格和生活方式有某种微妙的关联性。至于在上海的收集，感情上的触动并不会很多。上海的确是一个很开放的城市，在这里制作的《水痕》作品也体现了一种包容性。香港很不一样，香港人个人意识很强，最后在香港收集的《水痕》基本上都被制作者自己带走了。他们对文化有很强烈的参与意识，但却没有融入感。这可能也是由经济因素决定的。对于近期新闻所报道的“占领中环”事件，如果在以前我会认为很不可思议，但现在我觉得这是完全能理解的。

B: 《水痕》系列作品也是这样吗？我很想知道，颜料、温度、湿度和时间之间是怎么互相反应的？

W: 《水痕》比较复杂。首先如果一件《水痕》在武汉制作了8个月，从2013年1月8日开始制作的话，这件作品的名字就叫做《水痕（2013.1.8 ~ 2013.9.8） 武汉》，从题目来看其实就是记录了时间，强调了时间的存在。大水痕不能简单地说是颜料，温度，湿度和时间的反应，但是直观来说，温度越低，水痕越密集；湿度越高，颜色会更清晰。但除此之外我觉得“水痕”还包含了更多其他信息。最近因为受到了宗教的影响，我每天关注水痕的时候都会感到它有一些不同的反应和变化。广义地说，一切事物都会对水痕产生影响。

B: 《水痕》这件作品的抽象性是展现在水痕的视觉背后的，它所蕴含的信息就是：以一种非常物质化的视角看待世界——这个世界上的痕迹都是随着而聚集或消逝的。我想问一下你对于绘画的总体观点是什么？

W: 你所说的《水痕》背后所蕴含的信息，也是我对绘画的观点。我所画的女性表情都是忧伤的瞬间，我总觉得忧伤的瞬间会给人一种永恒的美感，这个有点宗教的意味，也是受到了很多日本文化的影响。我常常凝视自己的绘画作品很久，也会凝视水痕作品很久。瞬间的永恒，瞬间的消逝。

B: 在你的作品中，痕迹消失的程度是不同的，尤其是在你降低了控制和预设的情况下，反而放大了各种瞬间偶然所产生的效果。

W: 对，但其实在新一批正在制作的《水痕》中，我加强了对水痕的主观控制，但这种控制仅仅只是预想，结果往往令我惊喜。我没有办法干涉作品最后形成的效果，作品是靠自然完成的。以后的作品我会加大控制，控制越多，结果越出乎意料。再往后也可能完全不控制。

B: 我想知道在做每个系列作品的时候，你都是怎么考虑的？以及新的想法一般都是通过什么样的方式产生的？

W: 主要还是从自己的感受去考虑，早期的布面作品可以说完全是一种自我情感的爆发，到现在做装置，也是跟着这一条自我情感的线索去探索，只是方式改变了，所表达的东西更明确了。所以在做作品时，首先考虑这件作品是不是关于自身的，再去考虑这件作品其它的意义。新的想法很多是来源于瞬间的感觉，我对比较细微的变化比较敏感，这种感觉常有，我都会记下来。

B: 在作品的尺寸上，你一般都是怎么考虑的？有什么特殊的考量因素吗？

W: 没有特别的考虑，早期的绘画作品基本都是 200 x 130cm，这个尺寸很能体现我想要表达的感觉，所以之后绘画作品基本都是这个尺寸。水痕的尺寸一般都是根据预计要制作的时间去考虑。比如如果做一个要挥发十年的水痕，可能就需要 5 米的高度了。

B: 关于电影截图的那些绘画，我想知道你觉得电影文化和绘画行为本身之间的关系是什么？作品里流露出一种微妙的亲密感，好像带着电影粉丝的那种崇拜心情。这跟你在其他作品中的情绪完全不同。这个作品很明显带有一些视觉特征，比如在人物脸部周围的线条、颜色的选用，和对画面的某些舍弃。能谈谈你为什么用这种方式（或者说，不用别的方式）进行绘画吗？

W: 截图那些画跟电影文化本身没什么特别关系，一定要说关系，还是出于自己对这些电影单纯的喜爱。我倒没觉得有那种粉丝崇拜，一点也没有。而是一种迷恋，对那种瞬间忧伤感觉的迷恋，对于所画人物在电影中的形象的一种迷恋。绘画方式也没有什么特别的，只是我画画时状态很重要，要完全地带入自己的感情，线条、颜色等都是次要的，所以我很多作品处理方式都会不一样，但一看，很明显是我画的，因为情感都一样。

B: 《卷帘门》作品中不包含你哪怕一笔画的绘制，就像《水痕》一样，从某种程度上来说，它是自我创作的。《卷帘门》和《水痕》的区别在哪？你能再多聊聊《卷帘门》吗？作为一个物品以及一个作品，它分别对你意味着什么？对这个物品，你觉得它是美的，忧伤的还是庸常的？

W: 其实还是有几笔的，就是签名。我其它作品都是不签名的，只有《卷帘门》我签名了。卷帘门原本展现了三方的关系：卷帘门的拥有者，即户主，以及贴上小广告的人和美化城市的管理者。我签名的卷帘门就变成了四方的关系。复杂矛盾的关系，却形成了很不错的抽象画面，最后成为了我的作品。《卷帘门》作品主要源于我对社会的关注，所以卷帘门的作品不会做很多件，把问题说清楚就完结了。而《水痕》可以有更多变化，因为在不同的前提下，水痕会有很多可能性。不单只社会性或者是自然性，最重要的是水痕对我自身的影响是不断深入的。

魔金石空間
MAGICIAN SPACE

我认为卷帘门的美是忧郁的，不管是盖章，还是覆盖颜料，都是在深夜凌晨进行的，白天看不到这个过程。在夜色中，他们快速地闪过，留下痕迹，没有任何作画的意识，完全是为了自己的工作，这样的痕迹既有力度，也很伤感。

Interview with Wu Hao

By Billy Tang (Curatorial Director of Magician Space)

September 2014

B: With the work Watermarks they have been executed in different locations such as Wuhan, Shanghai, and Hong Kong. Can you talk further about this concept?

W: That's right, these were made in different places. I organized workshops in these cities and told participants how to create the work - afterwards collecting the results. This is a public project and contributes to an iteration of the 'Watermarks' series. The idea in the beginning was to collect multiple 'watermarks', which felt to me like generally a collection of time. It also felt very self-satisfying. Later the work helped me to understand relationships from people-to-people and also the inter-connections between different cities – it suddenly turned into something very complex.

B: It's interesting that creation here centers on organizing workshops, which contrasts a mythical idea of the solitary painter.

W: Right, I have a lot of work completed outside the studio: the 'Watermarks' series has been created also in various temples; the series 'Rolling Gates' is a continual engagement with shop-fronts; and Aunt Li's potted plant is a work that connects to a cleaning lady. Certainly there is a deliberate level of organization and I like seeing where these differences lay. In fact, the Watermarks Project in and of itself is not as important as the attention to one's experience surrounding the work. For example in relationship with the participants, especially in Wuhan, they were mostly close friends. This grounded the work in a reality that is completely my own – it gives you a way to truly understand me without necessarily knowing the relationship between these people and me. I regularly tell people these stories when I am describing a particular project, of the melancholic things or things unsaid that are then forgotten. With the resulting work of the Watermarks Project created from friends in Wuhan, they really did have the ability to evoke their personality and differences. With the collection made in Shanghai, the emotional texture wasn't as much. Perhaps this is because Shanghai is an open city, it's a city that absorbs a lot of things, just like the watermarks. Hong Kong was completely different; they assert things more boldly in some ways. Afterwards, with the collection in Hong Kong – the participants took a lot of these objects away for themselves. The collaboration with these particular participants were more intense, but there was less feeling absorbed into the work – maybe it has something to do with today and the economic situation there. With recent events like 'Central Occupation', perhaps before I would think this type of event would be impossible there, but now after this project it seems like something entirely conceivable.

B: Similarly in the series 'Flood Marks', I was wondering specifically how paint is applied and allowed to react with things like temperature, humidity and time.

W: Flood Marks is also very complex. In the beginning, 'Flood Marks' wasn't actually the title for the work.

For example one quantity of water to create the watermarks for this particular work requires eight months. For example, if the work was to begin in January last year to August, I would title name of the piece as 'Water Mark Work, 2013.1.8 – 2013.9.8, Wuhan'. With this title you can get a sense of time recorded, one would hope that the audience could see the existence of time through this work. Flood Marks is also not simply a reaction to paint, temperature, and humidity. The basic process and the intuitive response to the question is - the lower the temperature, the more concentrated the color, which means the pigment will be more distinct. The watermarks also embody something much more, for example I have been influenced a lot by religion. Everyday when I observe the watermarks, there is always an observable change and transformation. Generally speaking, the entire city somehow influences the work.

B: With Watermarks, the abstraction is unfolded through layers of physical residue leaving these visual coincidences and patterns. So there is a lot of information internalized within the painting, pointing to physical ways of seeing through patterns, and marks that decay or accumulate in time. I was wondering if this perhaps is a view to how you see painting in general?

W: What you said about information accumulating behind watermarks is also at the center of all my paintings: all the expressions from these figurative female paintings are all from moments of distress. I always feel that moments of distress give to people an enduring sense of beauty – there is perhaps a religious undercurrent to this – there are also influences from Japanese culture. I regularly gaze at my paintings for a long duration of time, as well as the watermarks too. They are like eternal moments or passages of time.

B: There are also varying degrees of turns from direct representation in your work, particular in the ways you devolve the level of decision-making and control to become more inclusive of ephemeral influences.

W: Right, lowering the influence of control and pre-determined ideas enables the effect of the moment to become more prominent. But actually in the new group of watermarks I am currently working on, I am increasing the level of subjective control I have on the watermarks. But this control always exceeds my expectations; the results are always a pleasant surprise to me. I really have no way of interfering with the final form of the work - the work naturally completes itself. Going forward I will be able to increase the level of control, try to push the level of control further, making the results even more unpredictable. From now on, there is a possibility I completely will have no control whatsoever.

B: How do you normally plan out each series of painting and the processes leading to a new idea for work?

W: I primarily work from my own intuitive feelings when thinking about work. In the early canvas works you can say they completely emerged from bursts of my own subjective emotions. Going to the current installations, they are also following a path of inquiry through my own feelings, the only thing is that the methods have changed – in this way I am expressing things in a clearer way perhaps. So during the making work, I first ask myself whether the piece is about something specific to itself, following on I begin to think about other meaning connected to it. A lot of new ideas of work originate from feelings of the moment. Because it is something very sensitive – you can focus on the extreme minutiae of changes – it is a feeling that is regularly there and from which I am able to make records of. B: Is there a particular

way of determining how scale appears in the paintings?

W: I haven't thought about this in a deliberate way. My early paintings were normally 200cm x 130 cm, this dimension was very much one that enabled me to express my feelings – and so after they were mainly produced to this size. The dimensions of Water Marks are normally decided in consideration according to the time I want to follow in making the work. If I want to make a watermark that evaporates after a decade, I would probably need one around five meters.

B: With the portraits you source from cinematic images. Can you talk about how this culture connects to the act of painting - there is a very subtle intimacy, almost exuding the reverence of a fan in some of the works. This is in stark contrast to works in other series. Unmistakably there is a visible style or signature—the idiosyncratic gesture of lines around the faces, the specific uses of color, and cropping etc. Can talk about this approach in relation to how they work with or against your other series?

W: With the paintings created from screenshots, there isn't a particularly specific relationship between its culture and painting. Of course that is to say there is a connection as it emerges from a particular passion for cinema. I also wouldn't say its anything like the adoration of a fan. Rather there is a kind of infatuation; a momentary obsessive feeling that is disturbing. All the figurative work from cinema has this image of infatuation. The method of painting is also not so important, the most important element is the state I am in while painting – I have to completely bring into the work all my feelings. The line and color is secondary - how a lot of my work becomes resolved is always different. But if you look at the work, you can see clearly it is my work – because the feeling there is something constant.

B: Rolling Gate a work that doesn't appear to contain any obvious mark instigated by you. But like the dynamics creating Water Marks, it somehow creates itself - what are the differences? Can you talk a bit more about Rolling Gate and what it means to you as an object and as an artwork? Do you see these objects as beautiful, melancholic, or banal?

W: Actually there is a brush mark on the piece, which is my signature on the work. The other works of mine are unsigned - only with *Rolling Gate* has my sign on it. There were originally three relationships connecting the work *Rolling Gate*, there is the owner of the house, then the advertisers who stamp contact numbers, then the people working for city authorities charged with beautifying the city - my signature to the work adds a fourth relationship. These complex and contradictory relationships form an abstract image and it becomes my work. *Rolling Gate* primarily involves my interest in society so with this particularly work there will not be too many pieces – its like once the question is solved I can move onto other things. With Watermarks there can be many changes because with different pre-determined decisions, the work can have many different possibilities. It's not limited to something solely social or naturalistic – the most important issues are that Watermark continues to have a profound influence on me. I think the beauty in *Rolling Gate* is its melancholy, not matter whether it covered in advertising, or paint marks; these are all occurrences that happen at night or in the early morning - processes that are invisible in the daytime. In the night, they appear in a moment to leave a trace with no conception to paint – it's only because of their work that there is a lot of power left in their traces and with that also a lot of pathos.

吴昊

1985 出生于中国湖北武汉
2005 毕业于江汉大学油画系
现工作生活于武汉

个展

2014 “20140302-20141005”，魔金石空间，北京，中国

群展

2014 Inside China - 中法艺术家联展，巴黎东京宫，法国
2013 后语境 - K11 艺术家联展，武汉/上海/香港，中国
自由活动 - 青年艺术家联展，美术文献中心，武汉，中国
2012 吾土吾民，广东美术馆，广州，中国
2011 具象与表达 - 武汉画院展，中国美术馆，北京，中国
武汉印象百年老房子，武汉，中国
2010 意想天开，意大利使馆，天津，中国
“1+1”湖北省当代艺术展，武汉，中国
价值的链接 - 穗汉艺术联展，深圳，中国
2009 武汉市年展，武汉，中国
湖北省画院展，武汉，中国
十一届全国美展，武汉，中国
湖北省美术作品展，中国
湖北省高校美术毕业作品展，中国

Wu Hao

1985 Born in Wuhan, Hubei Province
2005 Graduated from Jiangnan University
Currently lives and works in Wuhan, Hubei

Solo Exhibition

2014 “20140302-20141005”, Magician Space, Beijing, CN

Group Exhibition

2014 *Inside China: L'Interieur du Geant*, Palais de Tokyo, FR
2013 *The collaborative exhibition of K11 artists*, Wuhan/Shanghai/Hong Kong, CN
 Free Activities - The Young Artist Exhibition, Fine Arts Literature Document, Wuhan, CN
2012 *Our Land Our People*, Guangdong Museum of Art, Guangzhou, CN
2011 *Representationalism and Expression*, Wuhan Fine Art Academy Exhibition, National Art
 Museum of China, Beijing, CN
 Impression of Wuhan Century Old Houses, Wuhan, CN
2010 *Italian Embassy Art Exhibition*, Tianjin, CN
 “1+1” *Contemporary Hubei Fine Art Exhibition*, Wuhan, CN
 Links of Value: Canton -Wuhan Art Exhibition, Shenzhen, CN
2009 *Wuhan Art Annual Exhibition*, Wuhan, CN
 Hubei Painting Institute Art Exhibition, Wuhan, CN
 The 11th National Art Exhibition, Wuhan, CN
 Hubei Fine Art Exhibition, Wuhan, CN
 Hubei College Art Exhibition, Wuhan, CN