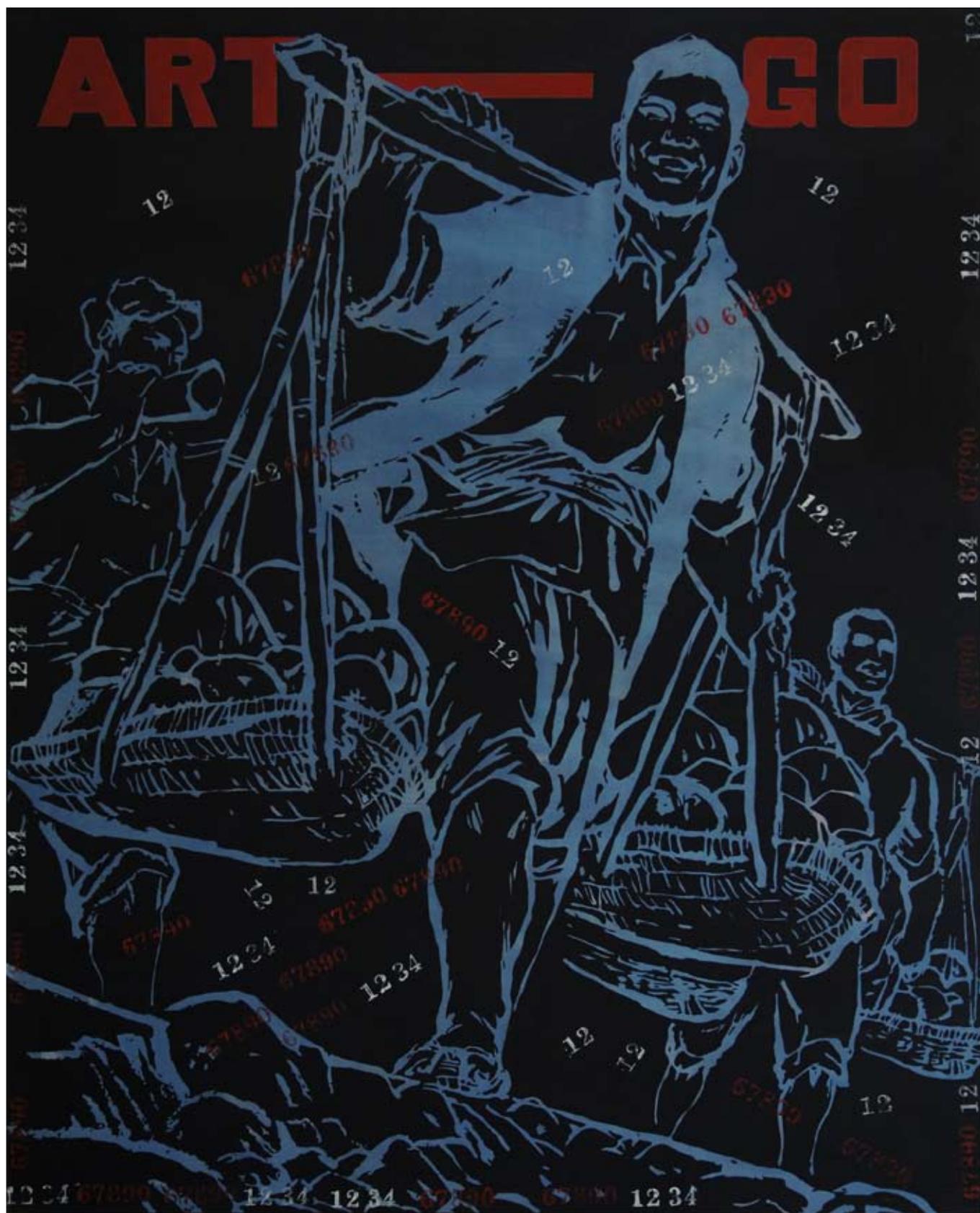


Wang Guangyi 王广义



Art Go, 2006
Oil/Acrylic on Canvas
200x160cm

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Eternal Rays, 2004
Oil/Acrylic on Canvas
130x150cm



Untitled, 2005
Oil/Acrylic on Canvas
130x150cm

Wang Guangyi's aesthetics entails sampling of various imagery (such as well-known propaganda-images and photographs), and fusing them with corporate brand-names in order to undermine their original purpose. In combining ideology and advertisement, he criticizes the apparent 'truths' of both. In short, he marks the Socialist Realist iconography and symbols with another contradictory discursive system. The paintings are meant to show that though the two systems are not united, the principal goal of each is to convince the population of the authenticity and singularity of its products. The artistic strategy produces imagery on different levels, both symbolic and real, visualizing and actively counteracting key economic paradigms and their social and cultural implications.

Weng Guangyi employs a variety of media ranging from installation art, mixed media imagery to sculpture, but it was his series of oil paintings entitled Great Criticism that earned him fame. On a surface level, these pictures resemble the technique and aesthetics of Warhol's pop icons, but their inherent contents are extremely sophisticated fusions of different belief systems: that is, socialism and consumerism. By merging and blending these two opposite phenomena, he, thus, negates both. Wang Guangyi combines disparate and seemingly disconnected images, attempting to show how inexorably they become when interpreted through a consensual frame that, then, domesticates and homogenizes them. From this perspective, the works embodies themes of equation and acquisition, a transecting of capital and empire in the commodity.

Wang Guangyi was born in Harbin, Heilongjiang Province in 1956. He graduated from the Oil Painting Department of the Zhejiang Academy of Fine Arts in 1984. Today he lives and works in Beijing. Selected exhibitions include Wang Guangyi, H-Space ShanghART Gallery, Shanghai, China (2006), Mahjong, Kunstmuseum Bern, Bern, Switzerland (2005), Chine, le corps partout? Museum of Contemporary Art, Marseilles, France (2004), Alors la Chine?, Centre Pompidou, Paris, France (2003), The First Triennial of Chinese Arts, Guangzhou Art Museum, Guangzhou, China (2002), and the 45th Venice Biennale, Venice, Italy (1993).