

报纸 • 室内装修

Newspaper • Interior Decoration

1993—2019

装置，尺寸可变

Installation , Variable dimensions

自述：

日常工作

编辑是我的日常工作，也同样是我的艺术工作。换句话说，日常工作就是我的艺术工作。作为传播媒介的编辑人员，日常工作就是梳理现实社会的各种现象，然后通过媒介传播到社会各个角落，形成信息循环。我乐于这种工作，并在其中实施我的创意及设计方案，用来“测视”接受者的生理、心理偏差。

正常生活

“室内装修”是我日常工作的继续，它是完整的正常生活的栖身之处。布置一个自娱空间，被这个空间所感动，也同样被它所框限。人们需要进入这种被制约的正常生活，但不断要清除污垢、恢复清新。

印刷品(报纸)

现代社会的另一种标志就是各种各样的对人的制约，连电视节目都是事先安排好的，你只能承认这种制约后再进行选择。所以，我在作品中也表现了这些制约，更重要是纸及印刷术对人的制约。从某种意义上说，纸与印刷术的制约就是文化对人的制约。

任何有意义、无意义的文字通过印刷品的呈现，满足了读者部分生理、心理功能，并为社会留下印迹。同时，印刷品的制造者越来越被印刷品煎熬、复制。

王友身，1993

选自：《第45届威尼斯双年展（Aperto'93）》画册，意大利，1993年，p452



报纸 / 1991 / 黑白印刷品 / 88×52cm
 Newspaper, 1993, lack and White Print, 88×52cm

北京青年报, 1991年1月22日, 北京
 Beijing Youth Daily, January 22, 1991, Beijing

Statement:

Daily Work

Editing is my daily work, as well as being my daily work in the art field. In other words, my daily work is my art. As an editing middleman and facilitator, my work is combing through the various phenomena of society, as it is, before reaching out to the corners of society form an information network. Through such work I derive pleasure in executing my creative and design plans and using them to conduct an "exploratory observation" of the psychological differences among recipients in the information network.

Regular Life

Interior Decoration is an extension of my daily work and the perfection of my daily work space. To arrange a pleasurable space and to be moved by this space is to be simultaneously limited by this space. People need to enter a space which can control their regular lives, but the space also purifies and revitalizes them.

Print Media (Newspaper)

Whether they possess or lack meaning, words manifested through the medium of print fulfill a physiological and psychological function for readers, thereby imprinting society. At the same time, the creator in the print media is increasingly tormented and duplicated by such media.

Wang Youshen, 1993



报纸·室内装修/ 1993 / 丝网印刷版 / 尺寸可变
Newspaper · Interior Decoration, 1993, Silkscreen Pattern, Variable dimensions



报纸·室内装修 / 1993 / 丝网印刷、棉布、乳胶、木梯子、红色塑料水桶、纸箱 / 尺寸可变

Newspaper • Interior Decoration / 1993

Silkscreen, Cotton Cloth; Latex, Ladder, Wood chair, Red plastic bucket, Cartons / Dimensions Variable

北京居室，1993

Room, Beijing, 1993



报纸·室内装修 / 1993 - 2012 / 尺寸可变

纸上艺术微喷、壁纸胶、壁纸刀、梯子、木椅子、红色塑料水桶、纸箱

Newspaper • Interior Decoration / 1993 - 2012 / Dimensions Variable

Giclee Print on paper, Wallpaper glue, Wallpaper knife, Ladder, Wood chair, Red plastic bucket, Cartons

“第七届深圳雕塑双年展”，OCT 当代艺术中心，深圳，广东，2012

7th Shenzhen Sculpture Biennale, OCT Contemporary Art Terminal, Shenzhen, Guangdong, 2012



报纸·室内装修 / 1993 - 2019 / 尺寸可变

纸上艺术微喷、壁纸胶、壁纸刀、梯子、木椅子、红色塑料水桶、纸箱

Newspaper • Interior Decoration / 1993 - 2019 / Dimensions Variable

Giclee Print on paper, Wallpaper glue, Wallpaper knife, Ladder, Wood chair, Red plastic bucket, Cartons

“余像：当代艺术”，里森画廊，伦敦，英国，2019

Afterimage: Dangdai Yishu, Lisson Gallery, London, UK, 2019



报纸·室内装修 / 1993 - 2019 / 尺寸可变

纸上艺术微喷、壁纸胶、壁纸刀、梯子、木椅子、红色塑料水桶、纸箱

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“工厂、机器与诗人的话：艺术中的现实光影”，798 艺术区 A07 楼，北京，2019

Factories, Machines and the Poet's Words: Echoes of the Realities in Art, A07-798 Art Zone Buildings, Beijing, 2019

报纸·室内装修

王友身在 1991 至 1993 年期间的创作，是一系列以报纸为主要媒介的装置和行为实验。1988 年，从中央美术学院民间艺术系连环画专业毕业后，王友身便到了《北京青年报》工作，任当时美术版的编辑。正是这一工作经历促使艺术家开始思考报纸——这一当时最为重要的传播媒介之一——是如何充斥于人们的日常生活并制约着人们的自由选择 and 判断的。在网络尚未普及的时代里，面对无处不在的报纸以及报纸上的信息，大多时候，人们只能被动接受。在这个意义上，报纸是名副其实的热媒介。正因如此，在《报纸》这一系列中，艺术家试图通过一系列场景和语境的置换将报纸——这一原本高清晰度，信息密集的热媒介转化成低清晰度，信息辨识度模糊的冷媒介。通过这一转换，艺术家并非仅仅意在提醒观者时刻洞悉媒介背后所隐藏的政治权力及商业运作，而是力图将报纸的被动传播功能变成一种更加积极主动的艺术策略。

《报纸·室内装修》是一件创作于 1993 年的装置作品，它与艺术家同年创作的另一件作品《报纸·广告》相得益彰，在这两件作品中艺术家都用一种俏皮而调侃的方式回应了 90 年代初中国大陆的第一轮地产热。经济变革的浪潮以信息膨胀的方式充斥着人们的每日生活，无论是在室内这样的私密空间，还是在长城这样的公共空间，信息都铺天盖地，让人窒息。于是，艺术家索性直接把信息的媒介报纸本身作为了构成任何一种空间的材料，以如此极致而直白的方式将人至于信息的图圈之中。

选自：“工厂、机器与诗人的话：艺术中的现实光影”，798 艺术区 A07 楼，北京，2019



北京居室，1993



Room, Beijing, 1993

Newspapers · Interior Decoration

Wang Youshen's artistic creations between 1991 and 1993 were a series of installations and performance art experiments carried out mainly in the medium of the newspaper. Upon graduating from the China Central Academy of Fine Art Folk Art Department in 1988, Wang went to work at the Beijing Youth Newspaper serving as the Editor of the Art Section. The work experience got the artist thinking about how the newspaper - one of the most important disseminative mediums of the time - floods the everyday lives of people, limiting their free choices and judgments. At a time when the internet was not yet widespread, people faced with the ubiquitous newspaper and the information it contained often had no choice but to passively accept it. In this light, the newspaper was a hot medium in every sense of the word. For this reason, in the Newspaper series, the artist attempted to use a series of replaced scenes and contexts to turn the newspaper, once a hot medium of high clarity and dense information, into a cold medium of low clarity and murky information. Through this transformation the artist was not only informing viewers of the hidden political power and commercial operations at work behind this ubiquitous medium but also trying to turn the newspaper's passive disseminator function into a more proactive artistic strategy.

Newspaper-Interior Decoration is an installation work created in 1993, one which shines together with another work by the same artist that year, *Newspaper-Advertisement*. In these two artworks, the artist used a sarcastic tone to respond to mainland China's first real estate boom in the early 1990s. The waves of economic transformation were riding swells of information to flood the everyday lives of people. Whether it is indoors, in private spaces, or in such public spaces as the Great Wall, everything is covered in a smothering layer of information. If that is the case, then the artist might as well turn the newspaper, this medium of information, into the material that forms every space, using the most direct and frank way of placing people into this prison of information.

Excerpted from: *Factories, Machines and the Poet's Words: Echoes of the Realities in Art*, A07-798 Art Zone Buildings, Beijing, 2019



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