

WANG YOUSHEN

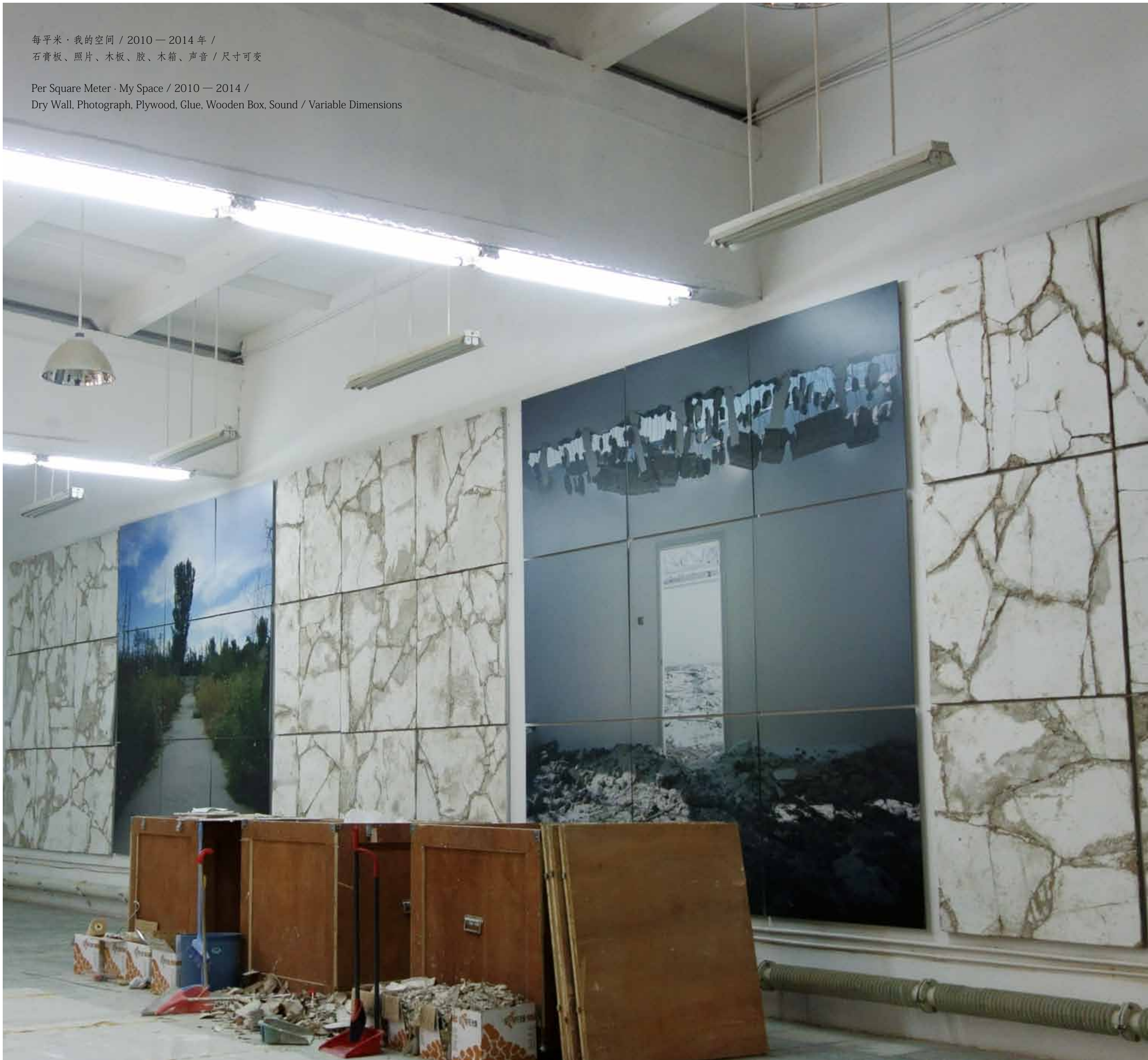
王友身  
每平米

PER SQUARE METER



每平米·我的空间 / 2010 — 2014 年 /  
石膏板、照片、木板、胶、木箱、声音 / 尺寸可变

Per Square Meter · My Space / 2010 — 2014 /  
Dry Wall, Photograph, Plywood, Glue, Wooden Box, Sound / Variable Dimensions



ShanghART  
香 格 纳 画 廊

开幕：2014 年 9 月 13 日 ( 16:00 — 19:00 )  
**Opening:** Sept. 13, 2014 ( 16:00 — 19:00 )

日期：2014 年 9 月 14 日 — 1 0 月 20 日  
**Date:** Sept. 14 — Oct. 20, 2014

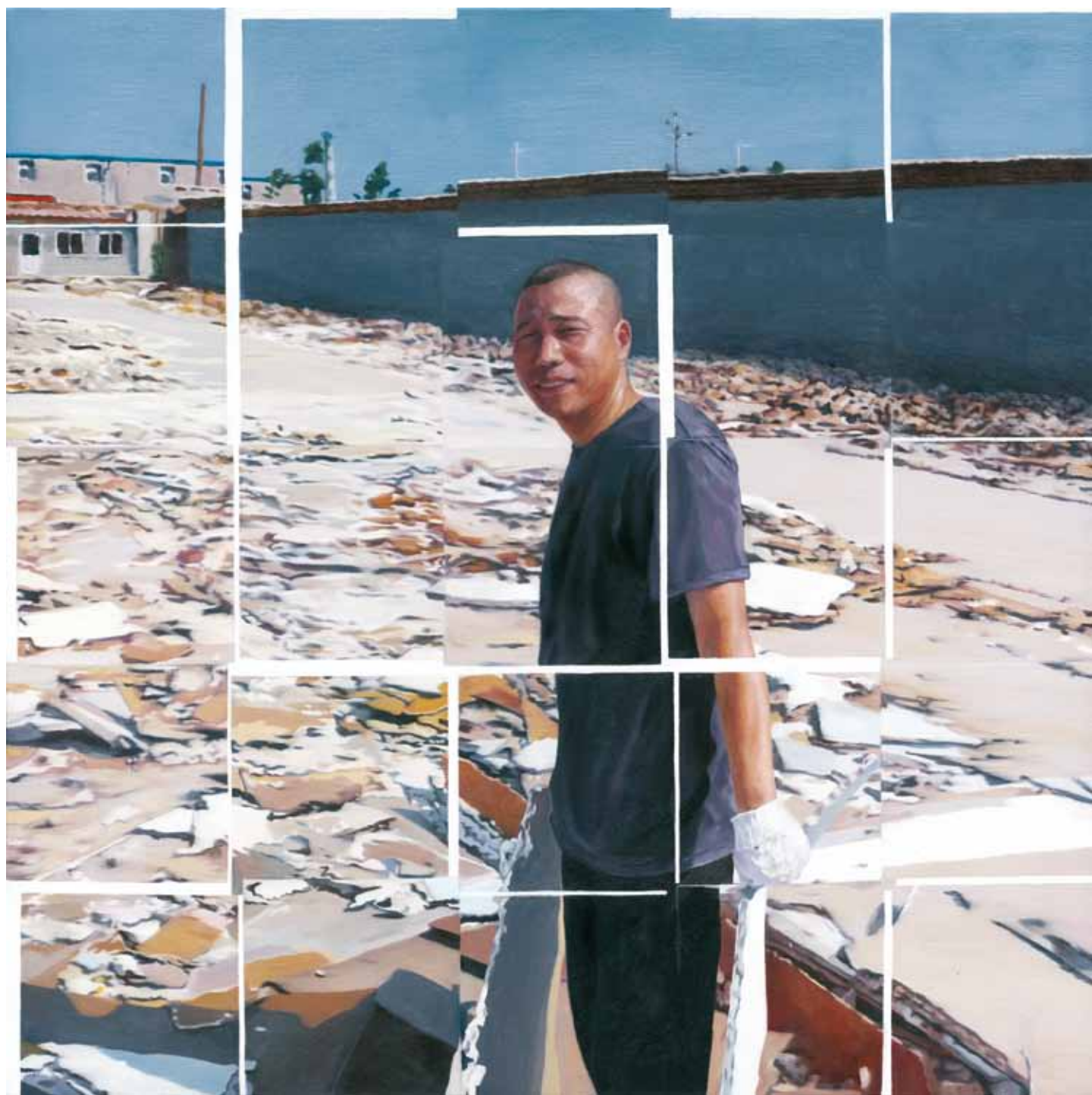
地址：香格纳北京  
北京市朝阳区机场辅路草场地 261 号 (100015)  
**Address:** ShanghART Beijing  
261 Cao Chang Di, Old Airport Rd.,  
Chaoyang District, Beijing, China (100015)



王友身·每平米  
(2010 — 2014)  
Wang Youshen • Per Square Meter

作品  
W O R K S  
阐述  
EXPLANATION





每平米·我的肖像 / 2012年 / 布面油画 / 100 × 100cm  
Per Square Meter · My Portrait / 2012 / Oil on Canvas / 100 × 100cm

## 关于“每平米”之一

1. 每平米是可复数的计量单位
2. 每平米是不可控的日常行为
3. 每平米是可持续的艺术生产

王友身，2011

## 关于“每平米”之二

1. 每平米是我们日常使用和消费的基本计量单位，也是资本与权力的量化体现单位。
2. 作品“每平米”缘于这几年我两个工作室从租赁、建设、装修到被迫强拆的经历，它是现今中国城市化进程中的典型案例。
3. 它也是这些年中国经济和艺术产业过度生产和消费的范本。
4. 把强拆遗物作为材料，在新工作室自己制作一面“新墙”。
5. 它呈现了诱惑与操控、合作与对抗、建设与破坏的相互关系，而这种关系带来的是不可避免的矛盾体验。

王友身，2013

## About “Per Square Meter” No.1

1. Per square meter is a countable unit of measurement;
2. Per square meter is an uncontrollable daily behavior;
3. Per square meter is a sustainable artistic production.

Wang Youshen , 2011

## bout “Per Square Meter” No.2

1. Per square meter is a fundamental unit of measurement in our daily practice and property consumption. It also embodies a unit of quantification of the capital and power.
2. The work of “Per Square Meter” derives from my experience on the property leasing, building up, renovating and forcedly demolished of my two previous studios in the past years. It is a typical case on the urbanization process in China today.
3. It also is a model of excessive production and consumption of Chinese economy and art industry.
4. I collected the remains from the forcedly demolished studios as materials, and used them to build a “new wall” in my new studio.
5. The work is a revelation of the interplay between temptation/manipulation, collaboration/confrontation, and construction/destruction and such interplay would inevitably bring us paradoxical experience.

Wang Youshen , 2013



# 无关空间的“每平米”

黄 专

“每平米”是一个关于“事件”的展览。

2007 年至 2011 年王友身分别在北京蟹岛和葛渠经历了两次工作室的租赁和拆迁，王友身以一组多媒体作品重现了这个在北京司空见惯的艺术家搬迁事件，赋予了这个事件某种图像档案学的含义，王友身以基本空间单位“每平米”命名这组作品，以提示它所能展开的意义，他这样说明“每平米”这个概念的三个递进层次：

- 1，每平米是可复数的计量单位
- 2，每平米是不可控的日常行为
- 3，每平米是可持续的艺术生产

在这里，“每平米”描述的是一个空间物理单位如何向社会事件和艺术事件发展的延伸过程，而完成这一流程的是几组记录性的图片、档案文件和声音装置，它们之间多层次的视觉关系为我们提供了解读这个展览的有趣路径。

《每平米·我的肖像》是与事件和环境相关的叙述主体。《每平米·我的风景》则描述了事件的第二主体：一种空间性的叙事单位，它也是为事件的展开和转换设置的一个内在动因。空镜头的自然风景和工作室被拆除后的废墟环境给我们带来了一种双重意象：既是诗意性的，又是暴力性的，它们展示了事件发生过程的双重性质和内在张力。在这里，图片的功能并不是通过记录“事件”而完成的，它们将时间性事件转换成空间性隐喻，将真相陈述转换成某种对“风景”的凝视，这种双重意象的叠加使图片彻底从叙事的诱惑中解脱出来，将我们对事件的反应和事件的后果引向心理层面。“我的风景”既是事件得以展开的空间背景，也是事件得以深入的心理背景，它的诗意和暴力相混合的视觉特质确定了这个展览的基本调性。

陈述事件和记录事件的功能在展览中是由一些档案文本所承载的：两份有准确时间但并无法律效应的租赁合同，两份具有无可争辩的权力效率的强制拆迁公文，它们之间强烈的不对等凸显了事件可以预知的荒诞性，在展览环境中这几份冷冰冰的文件既像是为我们考证事件所提供的确凿证据，又像是一个不在场者的喃喃辩词，它们共同完成了一个罗生门式的故事，记录了一个“不可控”的日常行为。

展览的下一个环节再次转换到两个主体的图像陈述，王友身称它为《每平米》：艺术家将拆迁废墟的墙体材料重新拼贴成为一个个一平方米的抽象图案，并将它们在艺术

家工作室里制作成一面“新墙”，它们与“我的风景”仿佛共同完成了一次不真实的重建，在这种重建中，“不可控”的日常行为和社会事件转换成一种“可控”的艺术生产和美学事件，一切好像都未曾发生，一切都由真实的、物的世界重新跳转到幻象的、心理的世界，只有艺术家拼贴图案现场的记录录像在提醒我们事件的来由。

一切剧情都有高潮，这个展览的高潮是展场中央被艺术家命名为《每平米·我的空间》的场景作品，它们由图片、现成材料和声音装置组成。残墙、废墟和中央三个声音装置重新演绎了一个暧昧的剧场，拆迁现场的声音和混杂在废墟间的图片构成某种含糊其辞的对话，它们在回溯事件时采用了一种蒙太奇式的剪辑方式，不同媒体的混合运用把对事件过程的解读和体验交给了观众。

王友身用他惯用的图片策略“清洗”完成了展览的最后一组作品《每平米·清洗·我的风景》，使展览在一种略带诗意又令人不安的情绪中结束。早在上世纪八十年代，王友身就一直致力于揭示图片的记录和遮蔽、记忆和遗忘机制之间的悖谬关系，在他看来，摄影这个行为为我们提供的“记录”功能和记忆机制只是一种心理假象，他关注是这个行为背后复杂的档案关系，即图片在与语言环境、物理环境和其他历史文本复杂的关系中凸显出的意义本质，而这种意义的生产过程有时恰恰是一种图像表面信息的衰减过程，记录与遮蔽、记忆与遗忘的关系呈现的是图像的双重本质。为了突现这种双重本质，他在九十年代创造出一种独特的图像修饰策略：清洗，通过水浸清洗过程使图片表面信息处于某种递减状态，图片的最后效果往往是一种若即若离的呈像。《每平米·清洗·我的风景》将事件的自然主体：风景再一次交给了清洗，事件的两个叙述主体：艺术家和自然风景仿佛都消融在图片暧昧模糊的呈像中，在图片最后的处理中，王友身将残墙碎片和波斯菊、二月兰籽拼贴在图片表面，这种象征性的图像手法最后将展览定格在一种寓言性的语境之中。

王友身这个隐喻性极强的展览并不在于呈现某种特定环境中的事件，也不在于表明某种伦理立场，他试图展示的也许只是那些在我们习以为常的荒谬现实背后的心理断层以及艺术生产机制的内在矛盾，在一种混合型的意识形态场景中，艺术家的不安全感不仅来自物理空间的不断压缩，还来自于它与不断膨胀的欲望世界的深度张力，在一个彻底失去重心的时代，王友身说，他的作品“呈现了诱惑与操控、合作与对抗、建设与破坏的相互关系，而这种关系带来的是不可避免的矛盾体验”。



每平米 7 / 2010 — 2014 年 / 石膏板、木板、胶 / 100 × 100 × 4cm

Per Square Meter 7 / 2010 — 2014 / Dry Wall, Plywood, Glue / 100 × 100 × 4cm





每平米 1A  
2010 年 / 照片 /  
100 × 100cm × 9 件

Per Square Meter 1A  
2010 / Photograph /  
100 × 100cm × 9 pcs





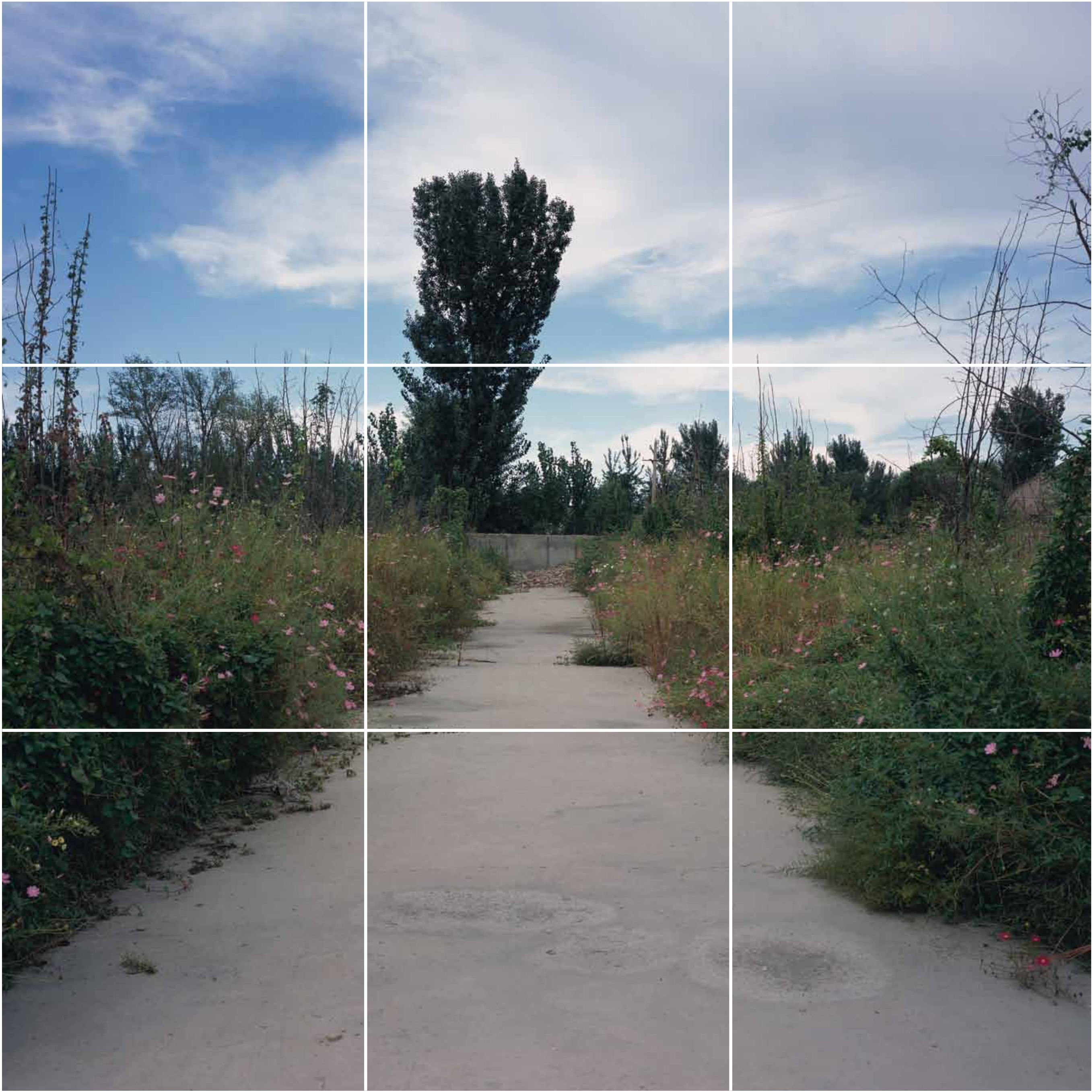
每平米 1B  
2010 — 2014 年 / 石膏板、木板、胶 /  
100 × 100 × 4cm × 9 件

Per Square Meter 1B  
2010 — 2014 / Dry Wall, Plywood, Glue /  
100 × 100 × 4cm × 9 pcs



每平米 2A  
2011 年 / 照片 /  
100 × 100cm × 9 件

Per Square Meter 2A  
2011 / Photograph /  
100 × 100cm × 9 pcs







每平米 2B  
2010 — 2014 年 / 石膏板、木板、胶 /  
100 × 100 × 4cm × 9 件

Per Square Meter 2B  
2010 — 2014 / Dry Wall, Plywood, Glue /  
100 × 100 × 4cm × 9 pcs

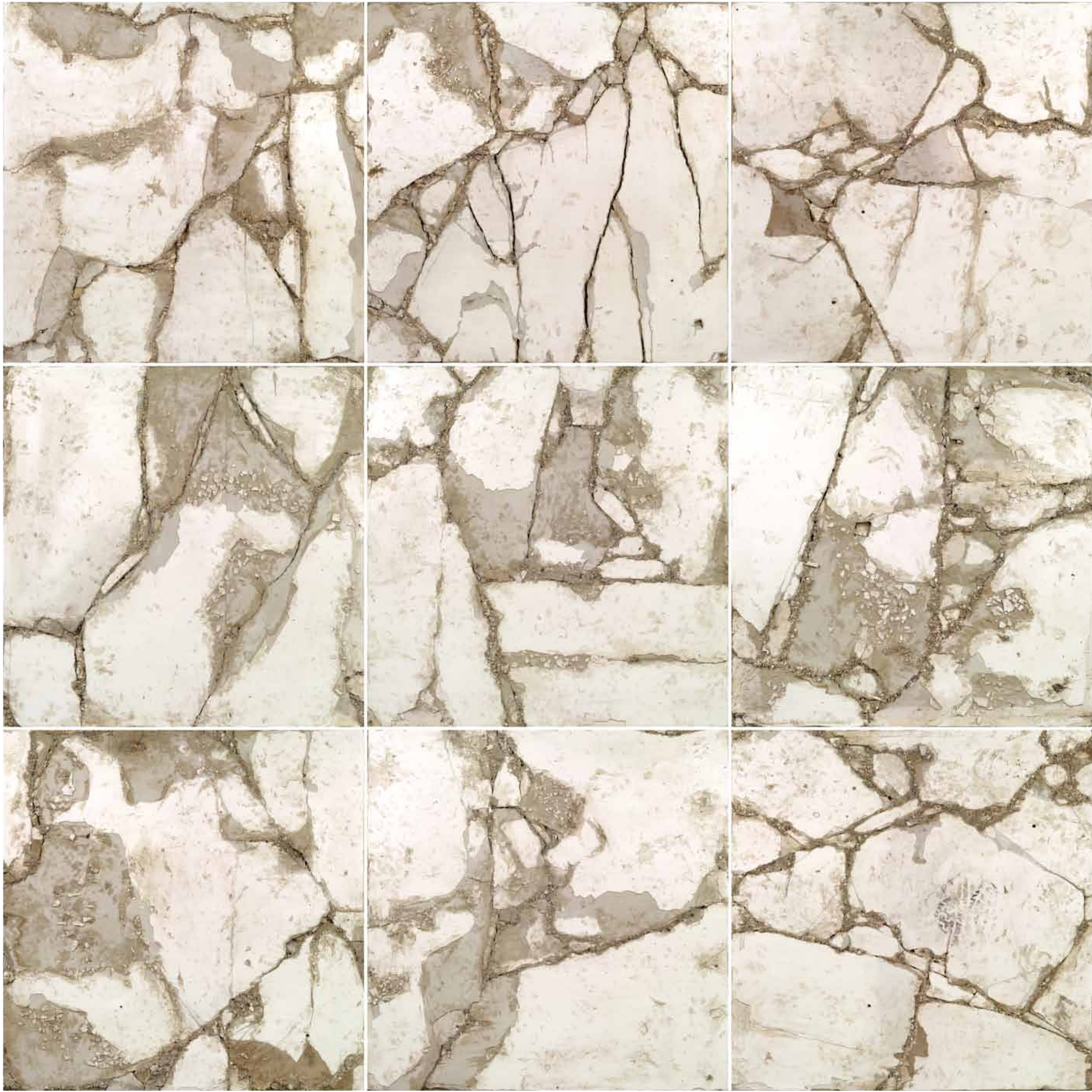


每平米 3A  
2010 年 / 照片 /  
100 × 100cm × 9 件

Per Square Meter 3A  
2010 / Photograph /  
100 × 100cm × 9 pcs







每平米 3B  
2010 — 2014 年 / 石膏板、木板、胶 /  
100 × 100 × 4cm × 9 件

Per Square Meter 3B  
2010 — 2014 / Dry Wall, Plywood, Glue /  
100 × 100 × 4cm × 9 pcs



每平米 4A  
2011 年 / 照片 /  
100 × 100cm × 9 件

Per Square Meter 4A  
2011 / Photograph /  
100 × 100cm × 9 pcs







每平米 4B  
2010 — 2014 年 / 石膏板、木板、胶 /  
100 × 100 × 4cm × 9 件

Per Square Meter 4B  
2010 — 2014 / Dry Wall, Plywood, Glue /  
100 × 100 × 4cm × 9 pcs



每平米 5A  
2010 年 / 照片 /  
100 × 100cm × 9 件

Per Square Meter 5A  
2010 / Photograph /  
100 × 100cm × 9 pcs







每平米 5B  
2010 — 2014 年 / 石膏板、木板、胶 /  
100 × 100 × 4cm × 9 件

Per Square Meter 5B  
2010 — 2014 / Dry Wall, Plywood, Glue /  
100 × 100 × 4cm × 9 pcs





每平米 6  
2010 — 2014 年 / 石膏板、木板、胶 /  
100 × 100 × 4cm × 21 件

Per Square Meter 6  
2010 — 2014 / Dry Wall, Plywood, Glue /  
100 × 100 × 4cm × 21 pcs





每平米 8 / 2010 — 2014 年 / 石膏板、木板、胶 /  $100 \times 100 \times 4\text{cm}$   
 Per Square Meter 8 / 2010 — 2014 / Dry Wall, Plywood, Glue /  $100 \times 100 \times 4\text{cm}$



每平米 9 / 2010 — 2014 年 / 土、花籽、照片、胶、布面 /  $100 \times 100 \times 4\text{cm}$   
 Per Square Meter 9 / 2010 — 2014 / Dirt, Flower Seeds, Photograph, Glue, Canvas /  $100 \times 100 \times 4\text{cm}$



# Not Space Related “Per Square Meter”

Huang Zhuan

“Per Square Meter” – An Exhibition about “Event”

Between 2007 and 2011, Wang Youshen was forced to move his studio twice in Beijing, once in Xiedao and the other in Gequ district. Afterwards, he re-created the event (artist moving studio was definitely no new story in Beijing) through a group of multimedia work, imbuing the event with a color of pictorial archives. He named the work after a basic unit of areal measurement: “Per Square Meter”. According to Wang Youshen himself, it had three layers of meaning:

1. Per square meter is a countable unit of measurement;
2. Per square meter is an uncontrollable daily behavior;
3. Per square meter is a sustainable artistic production.

In this case, “Per Square Meter” cast light on how a unit of areal measurement developed into social and art events through documentary photos, archival documents and sound installation. The multi-layer visual relations among them offered viewers some interesting perspectives to understand the exhibition.

Per Square Meter • My Portrait was a narrative subject related with event and environment. Per Square Meter • My Landscape, on the other hand, depicted the secondary subject of the event: a narrative unit with spatial implication, which was also an inner motivation for the development and conversion of event. The still shot of natural landscape and ruins after the demolition of the studio generated a dual imagery: it was both poetic and violent, revealing the dual nature and inherent tension of the event progress. Here the function of pictures was not realized through the recording of “event”. Instead, they transformed temporal

event into a metaphor with spatial implication; and narration of the truth into a gaze at “landscape”. Such overlapping of dual imagery totally freed pictures from the temptation of narration and led our reaction toward the event and consequences brought about by it to truly touch upon the psychological level. “My Landscape” played the role as both a spatial background for the event to develop and a psychological background for it to go in-depth. Visually speaking, the mixture of poetry and violence laid a foundation for the basic tone of this exhibition.

In this exhibition, the task to state and make a record of the events was taken by archival documents: two rental agreements with specific time range but no legal validation, and two mandatory official demolition orders with indisputable power. The sharp inequality between them highlighted the obvious absurdity of the events. Within the exhibition environment, the silent presence of these documents looked like both conclusive evidence for the events and quiet defense of someone who was not present. Together they formed a Rashomon-like story, making a record of an “uncontrollable” daily behavior.

The next section of the exhibition once again shifted to a pictorial narrative of the two subjects, which Wang Youshen called Per Square Meter. The artist made 1sqm abstract collage pieces from the wall materials left on the demolition site and then made them into a “new wall” in his studio. Together with My Landscape, it seemed a somewhat un-real reconstruction was completed in this way. During the process of reconstruction, “uncontrollable” daily behavior and social event were transformed into a kind of “controllable” artistic production and aesthetic event. It seemed as if nothing had

really happened. The real and physical world seemed to bump into an illusionary and psychological world, with only a video documenting the creation of the collage reminding us of the origin of the event.

A plot should have a climax. For this exhibition, the climax was Per Square Meter • My Space, a site-specific work consisting of pictures, ready-mades and sound installation and placed at the center of the gallery. Broken walls, ruins and the three sound installations redefined a theatre of ambiguity: sound of the demolition site mingled with pictures of the ruins, constructing some kind of ambiguous dialogue. Montage skills were used to trace back the event. The mixed use of different media allowed viewers to form their own interpretation and experience of the event.

Wang Youshen resorted to one of his habitual picture dealing tactics, “washing”, to complete the finale of the exhibition: Per Square Meter • Washing • My Landscape, making the exhibition come to an end in a kind of poetic and yet disturbing ambience. Since as early as the 1980s, Wang Youshen had been committed to revealing the absurd and paradoxical relation between the recording/erasure functions of pictures, memory and oblivion. As far as he’s concerned, the so-called “recording” function of photography and the memory mechanism accompanying it were merely psychological illusion. What he wanted to probe into was the intricate archival relation behind it; in other words, the fundamental significance of pictures emerged in the complicated relation network of linguistic environment, physical environment and other historical texts. In many cases, the generation process of such significance corresponded to the

decay process of the surface information contained in pictures. Recording and erasure, memory and oblivion represented the dual nature of picture. In order to highlight such duality, in the 1990s he started to adopt a unique tactic to deal with pictures: washing. Through water washing, surface information contained by a picture decreased. The final result was often some vague and ambiguous image. Per Square Meter • Washing • My Landscape was again submitted the natural subject of the event – landscape – to washing. The two narrative subjects, the artist and natural landscape, seemed to have been melted in the overwhelming ambience of ambiguity and vagueness. In his last move, Wang Youshen made a collage of wall relics, coreopsis and orchid seeds on the surface of the picture. As a result, such a symbolic approach managed to freeze-frame the exhibition in an allegoric context.

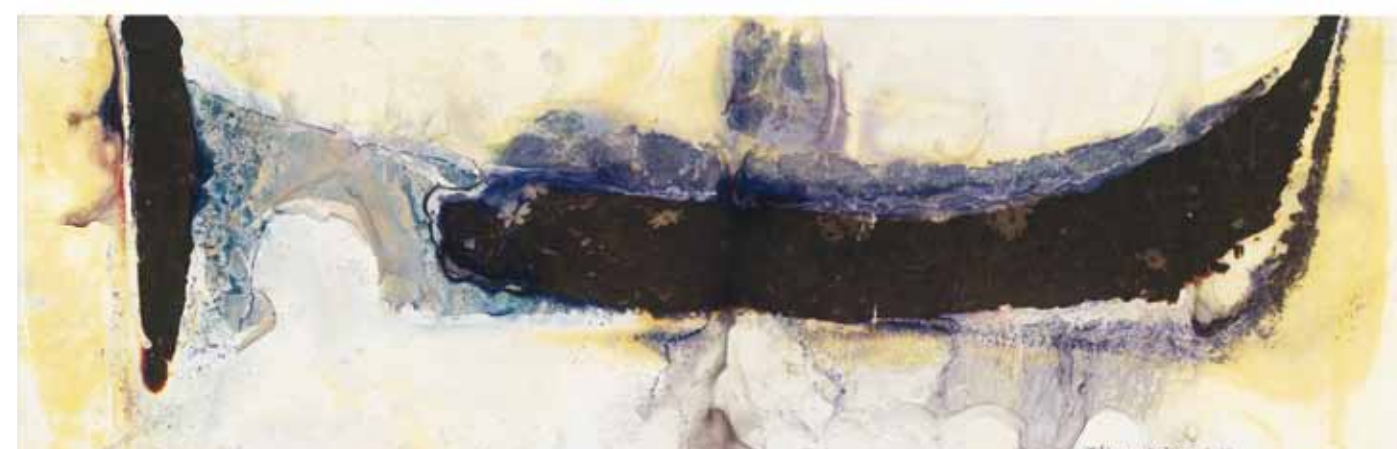
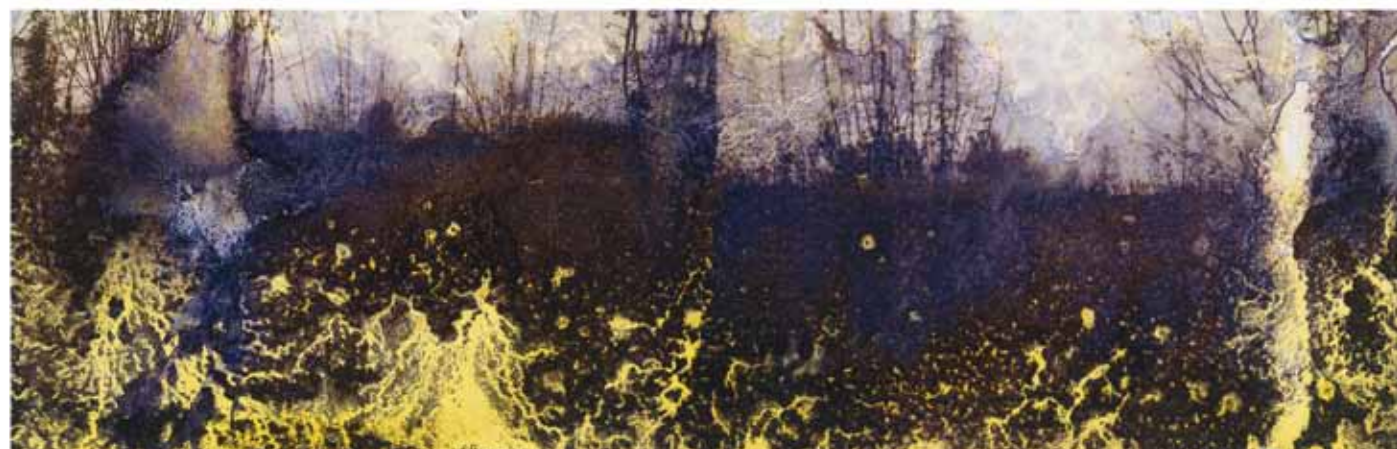
The presentation of such a highly metaphorical exhibition didn’t intend to re-create an event in a specific context. Neither was it a manifesto of ethical stance. What Wang Youshen endeavored to reveal was the inner contradiction and paradox rooted in the psychological discontinuity behind the absurd reality we took for granted and the mechanism of artistic production. In a scene brimming with mixed types of ideologies, the artist’s sense of insecurity came not only from the constant decrease of the physical space but also from the tension caused by ever-expanding desires. In an era where focus is completely lost, Wang Youshen considers his work as “a revelation of the interplay between temptation/manipulation, collaboration/confrontation, and construction/destruction” and believes that “such interplay would inevitably bring us paradoxical experience”.





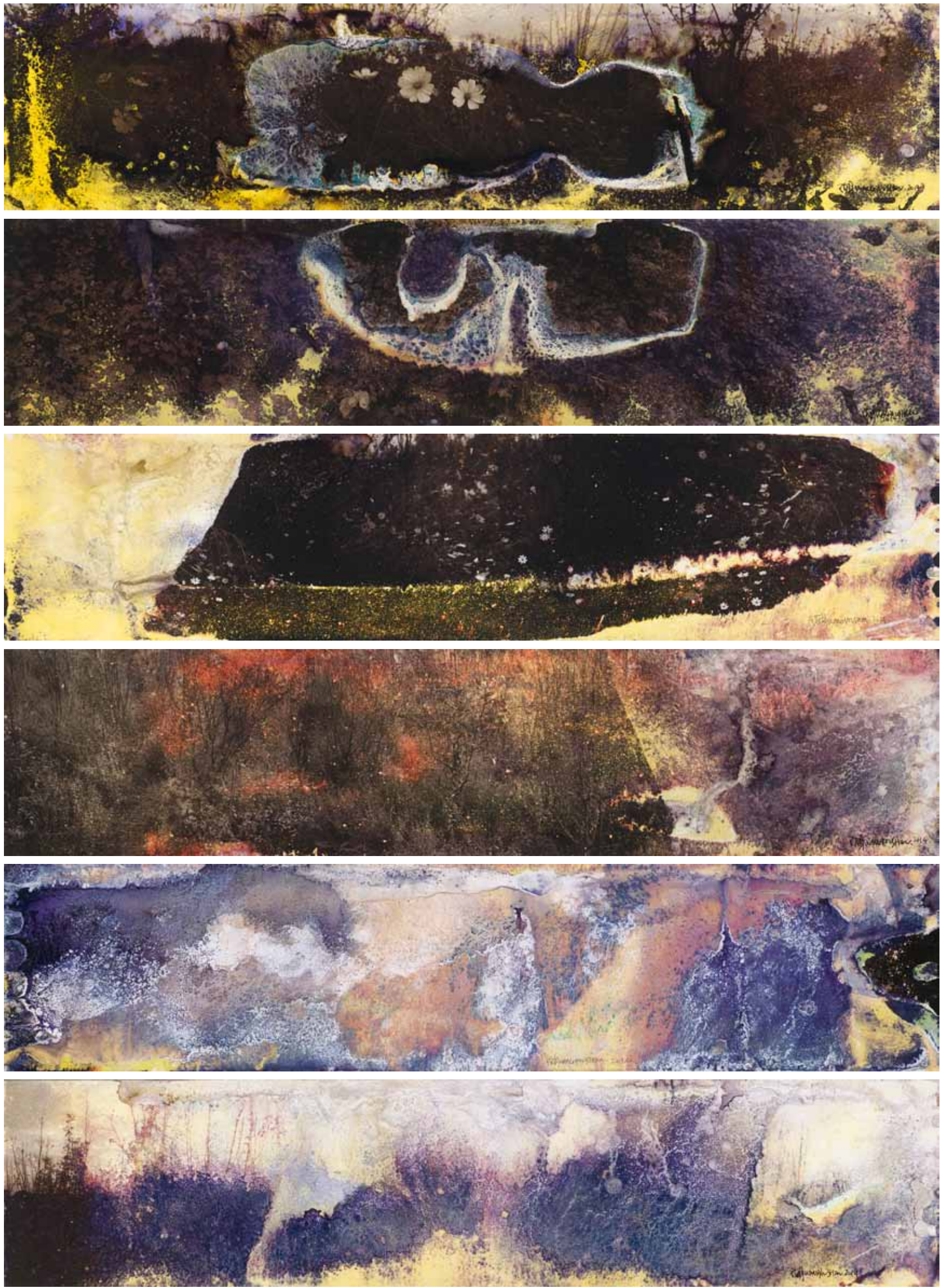
每平米·我的风景 1 (1—4) 2010—2011 年 / 照片 / 100 × 100cm  
Per Square Meter · My Landscape 1 (1—4) 2010—2011 / Photograph / 100 × 100cm



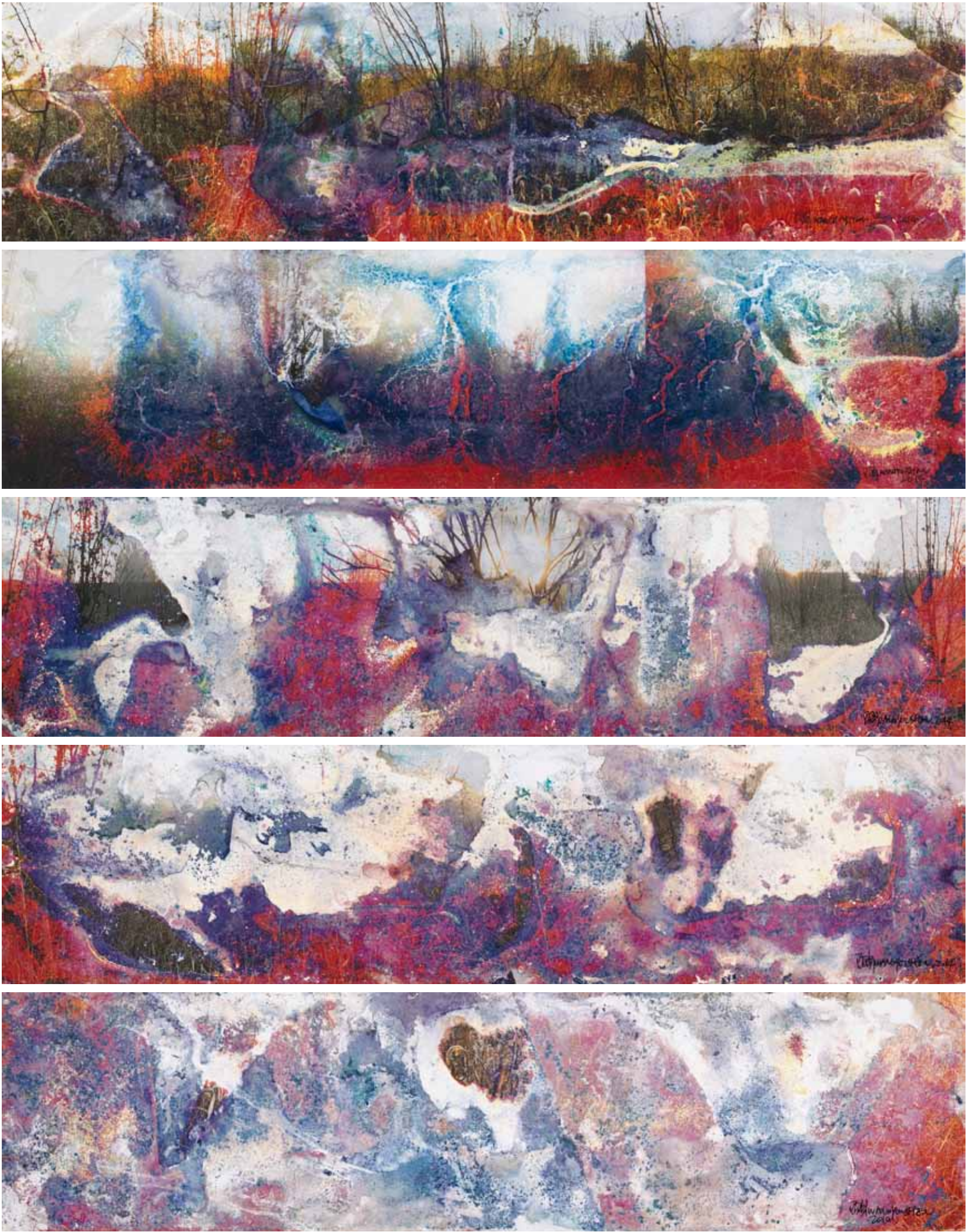


每平米·清洗·我的风景 1 (1 — 3) 2010 — 2014 年 / 照片、水 / 100 × 100cm  
 Per Square Meter · Washing · My Landscape 1 (1 — 3) 2010 — 2014 / Photograph, Water / 100 × 100cm





每平米·清洗·我的风景2(1—6) 2010—2014年/照片、水/150×33cm  
Per Square Meter·Washing·My Landscape 2(1—6) 2010—2014/Photograph, Water/150×33cm



每平米·清洗·我的风景3(1—52) 2010—2014年/照片、水/150×37cm  
Per Square Meter·Washing·My Landscape 3(1—52) 2010—2014/Photograph, Water/150×37cm





每平米·清洗·我的风景 4 (1 — 36) 2010 — 2014 年 / 照片、水 / 200 × 37cm  
 Per Square Meter · Washing · My Landscape 4 (1 — 36) 2010 — 2014 / Photograph, Water / 200 × 37cm



每平米·清洗·我的风景 5 (1 — 17)

2010 — 2014 年 / 照片、水 /

100 × 100cm

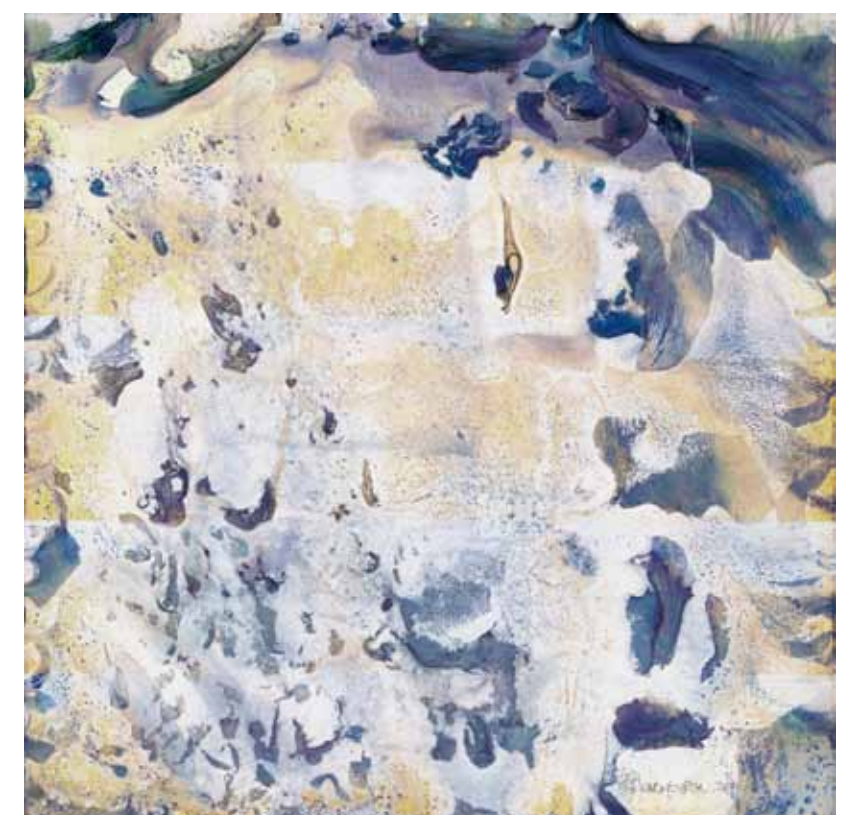
Per Square Meter · Washing · My Landscape 5 (1 — 17)

2010 — 2014 / Photograph, Water /

100 × 100cm









每平米·清洗·我的风景6(1—5)

2010—2014年/照片、水、石膏板、花籽、胶、铝塑板/

100×100×4cm

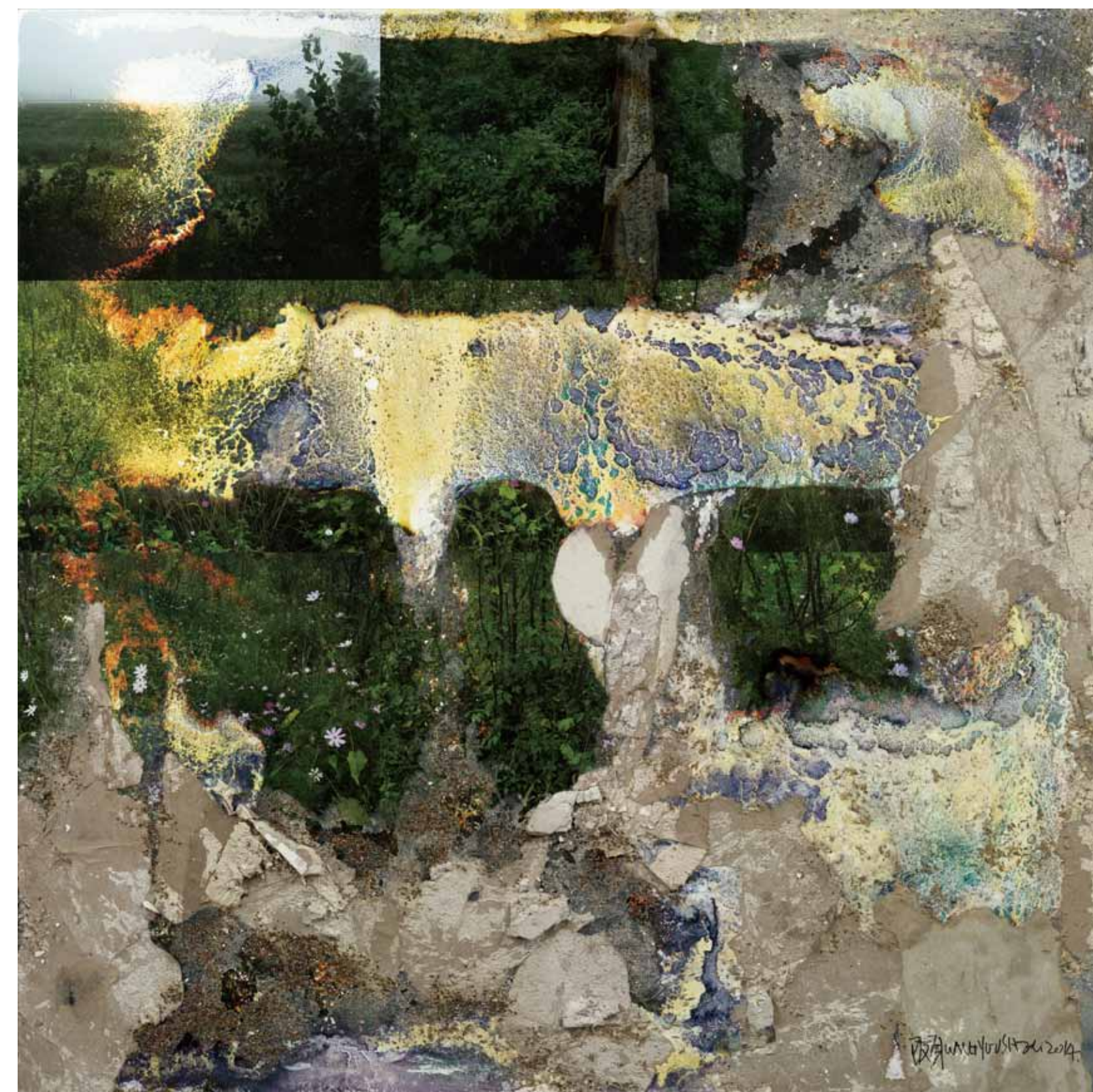
Per Square Meter·Washing·My Landscape 6(1—5)

2010—2014/Photograph, Water, Dry Wall, Flower Seeds, Glue, Aluminum-plastic Panel/

100×100×4cm











每平米 · 玻璃 / 2010 年 / 玻璃 / “个人前线”，IA32 空间，北京  
 Per Square Meter · Glass / 2010 / Glass / Personal Frontier, IA32 Space, Beijing

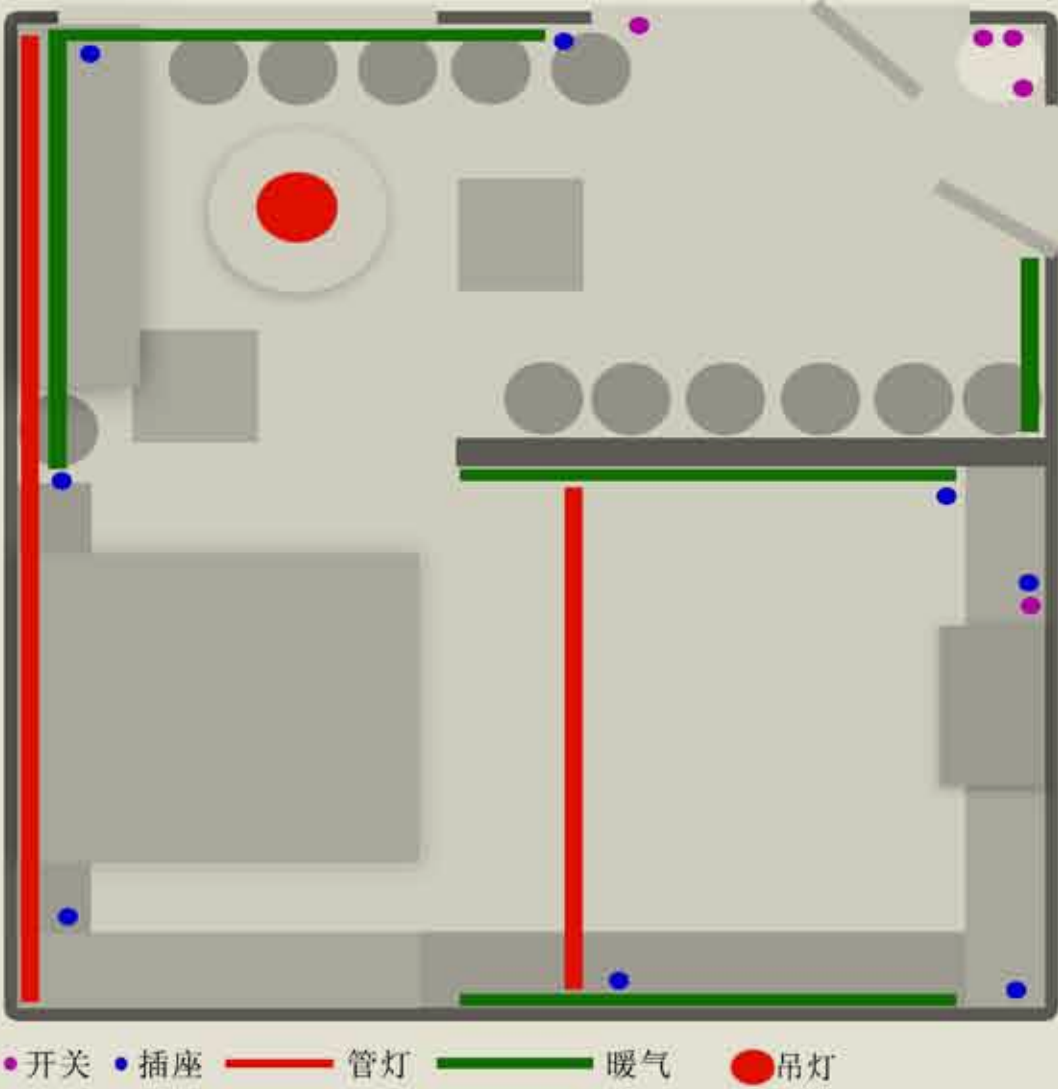


每平米 · 脚手架 / 2010 年 / 声音、音响设备、脚手架 / “最低限度”，桥梓艺术公社，北京  
 Per Square Meter · Scaffold / 2010 / Sound, Audio equipment, Scaffold / “Minimum limit”, Qiaozi Art Commune, Beijing

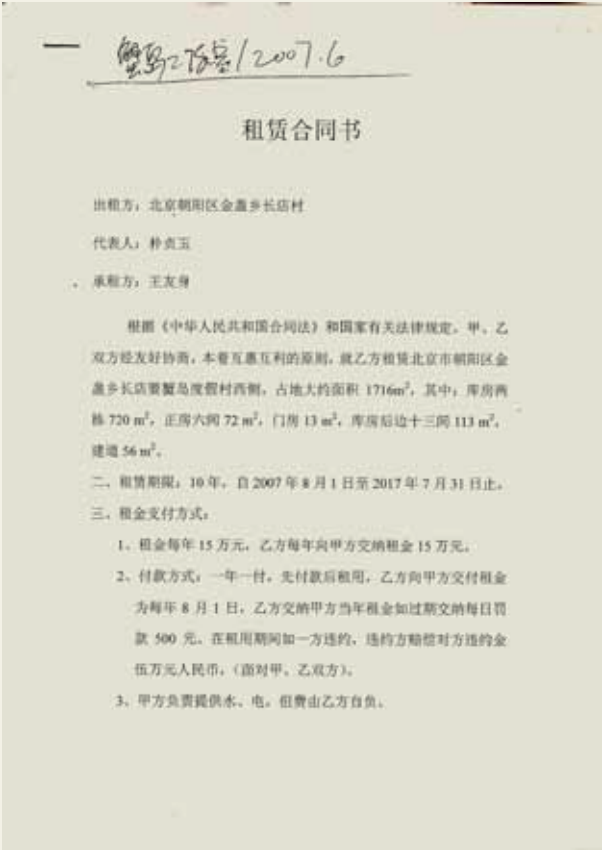
# 档案

## DOCUMENTATION

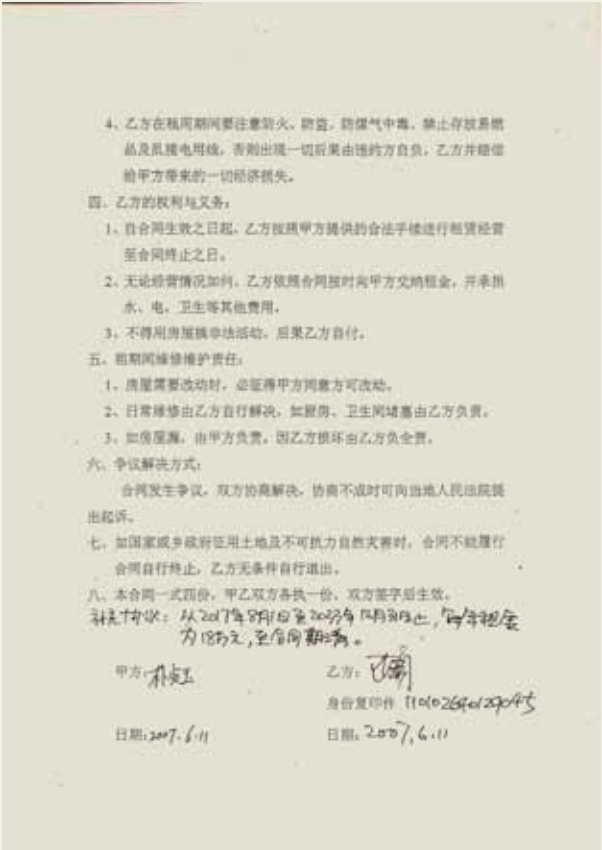
王友身2009 / 葛渠工作室（一楼）/ 电暖图



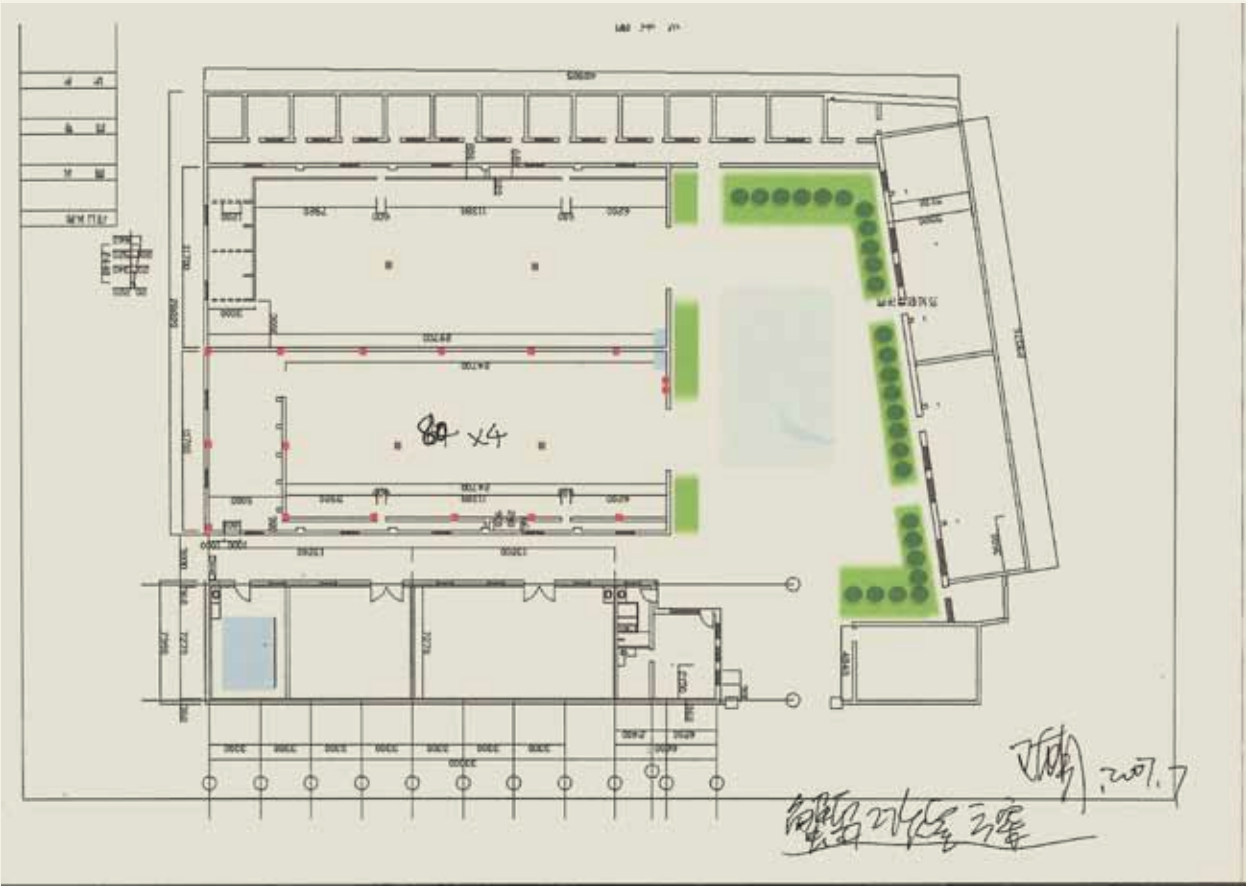
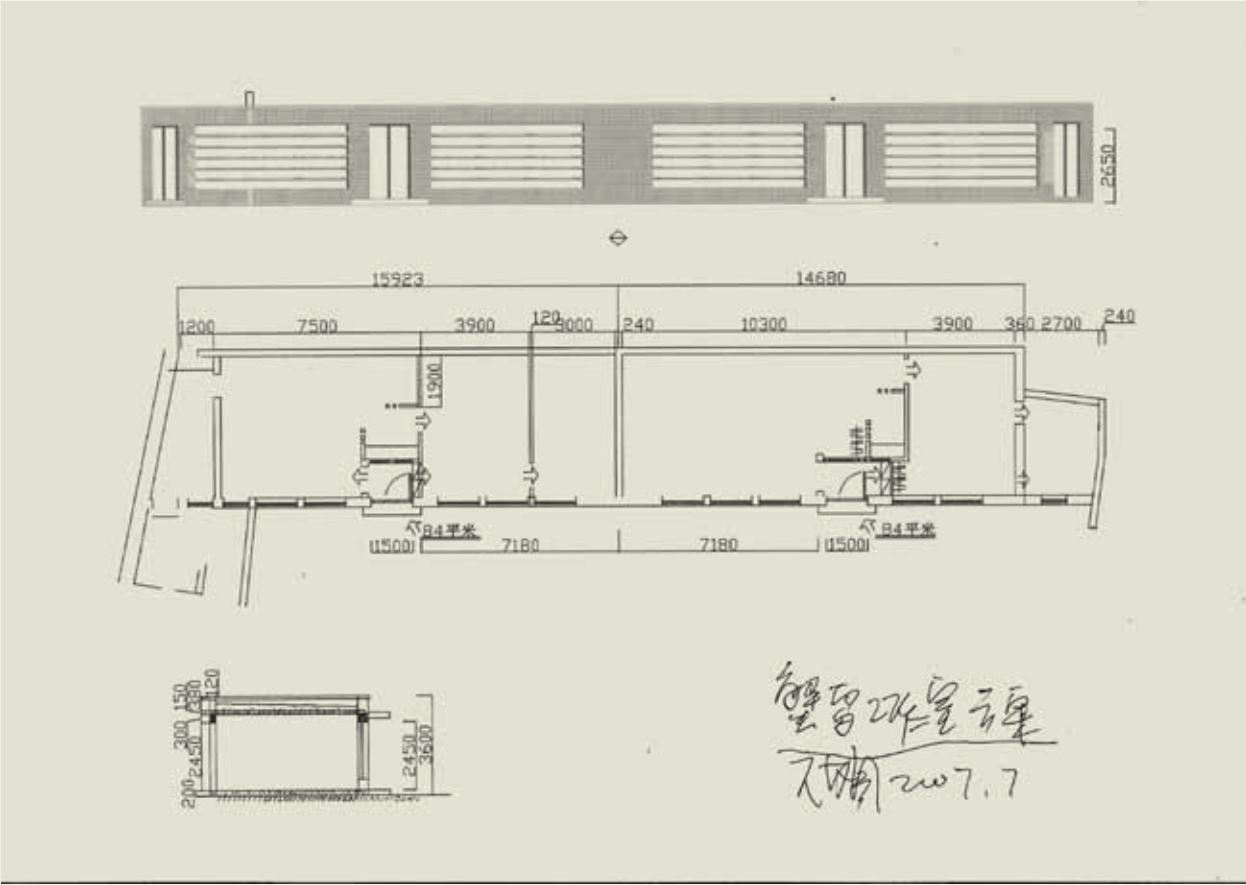




合同



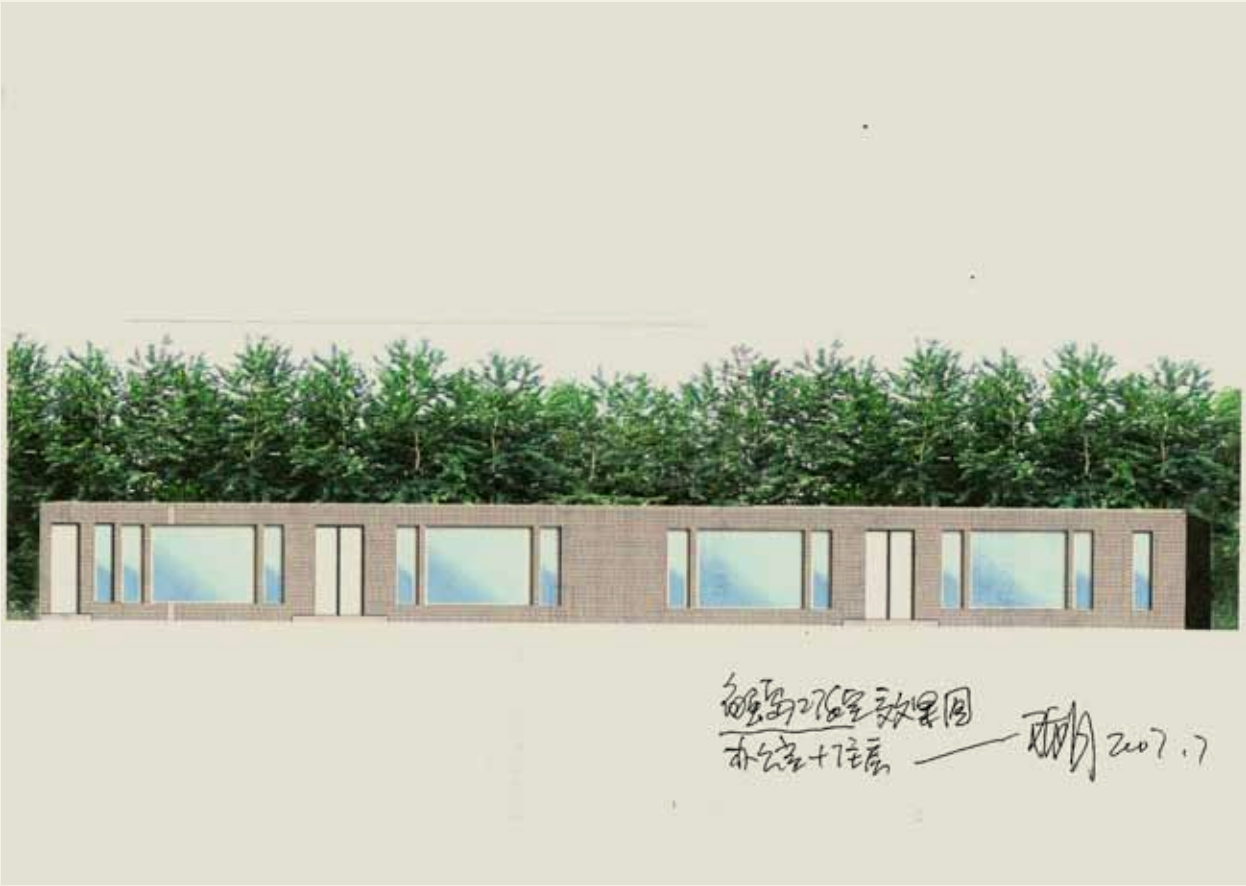
Leasing Agreement



工程方案图

Construction Plan





建筑效果图

Construction Effect



新闻



News Coverage





门牌

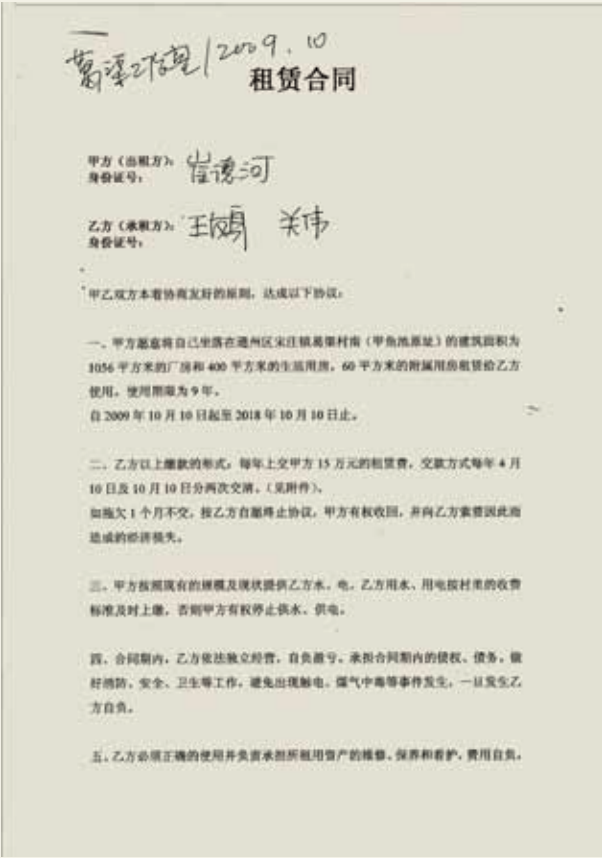
Street Number



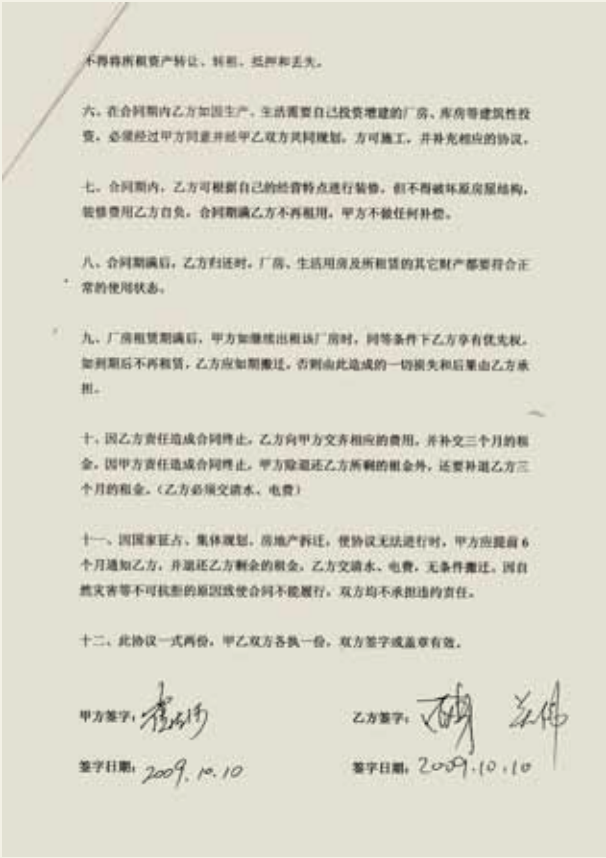
地图（蟹岛—葛渠工作室）

Map ( Xiedao — Gequ Studio )

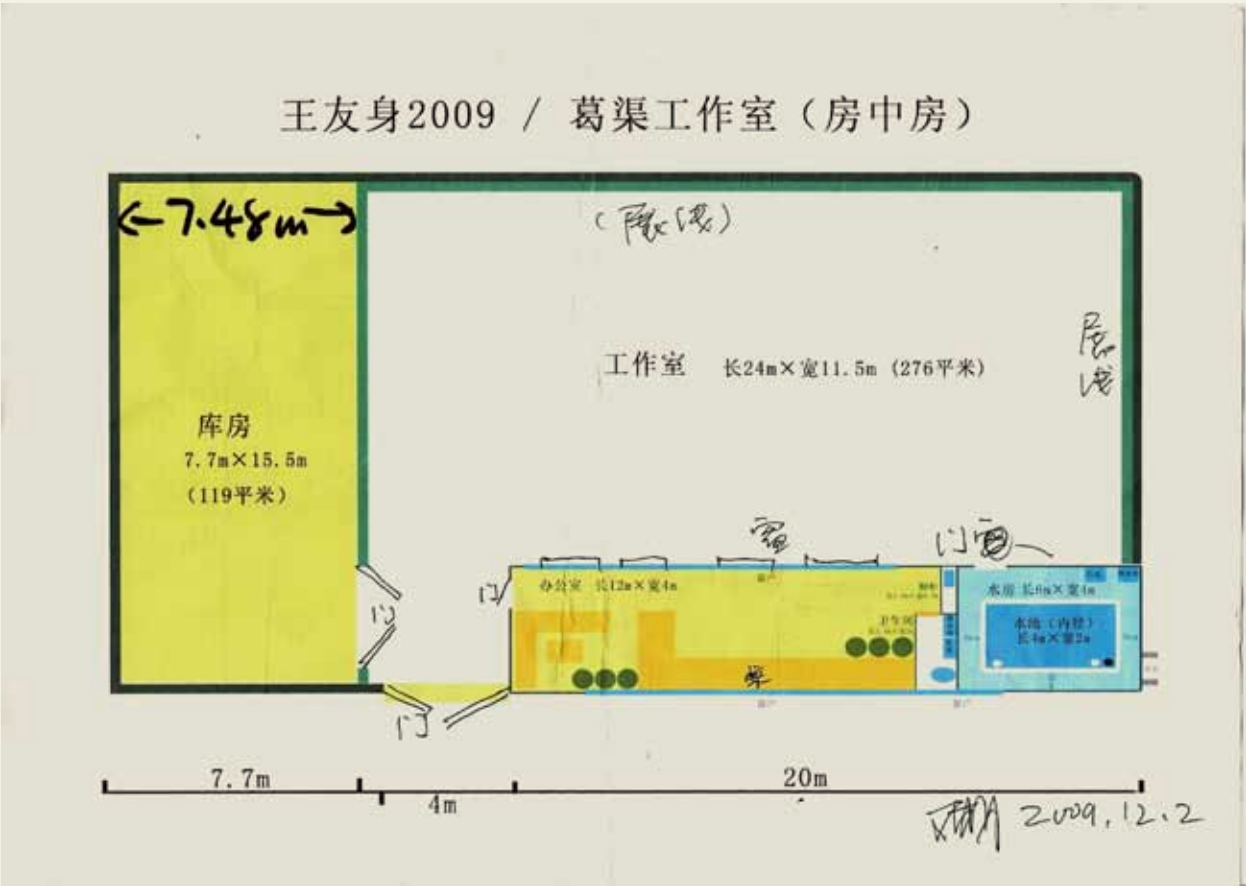
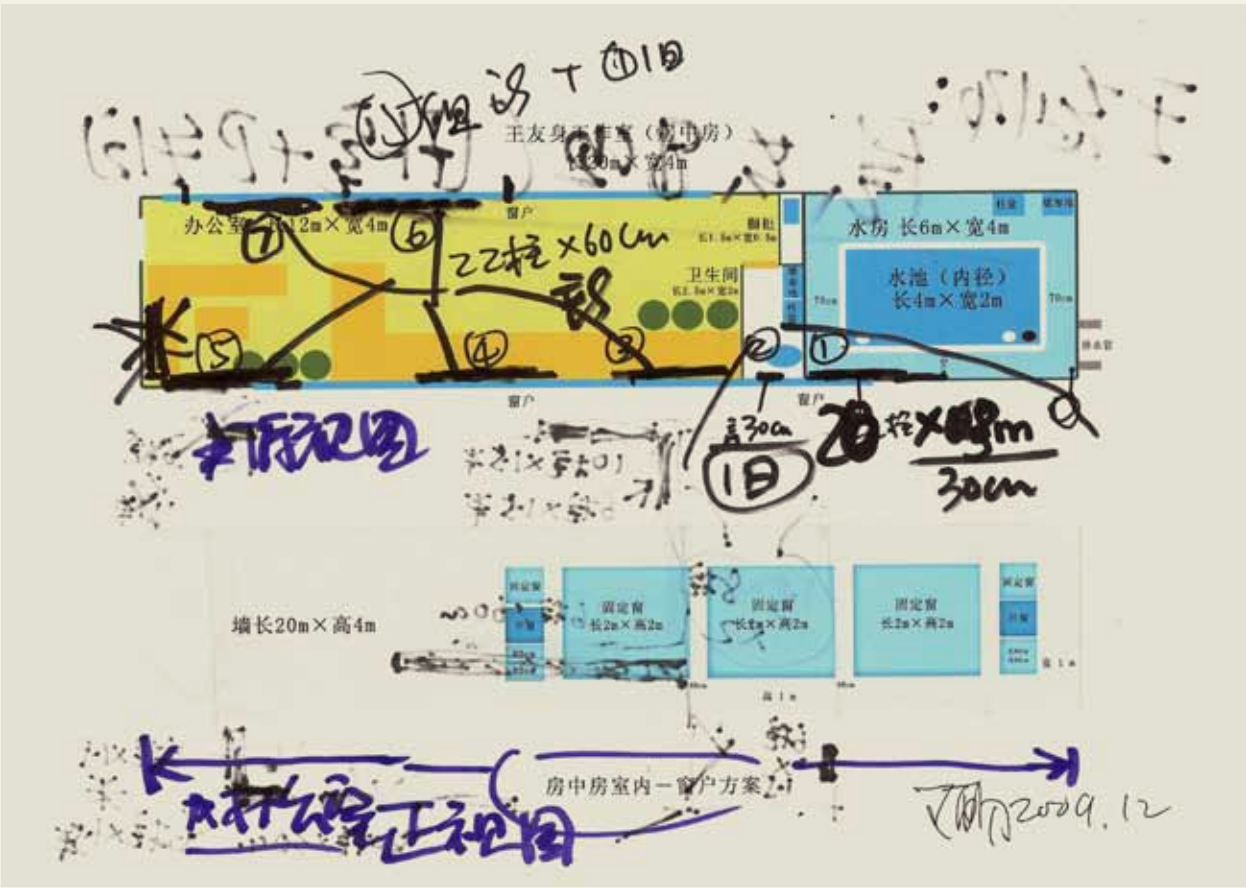




合同



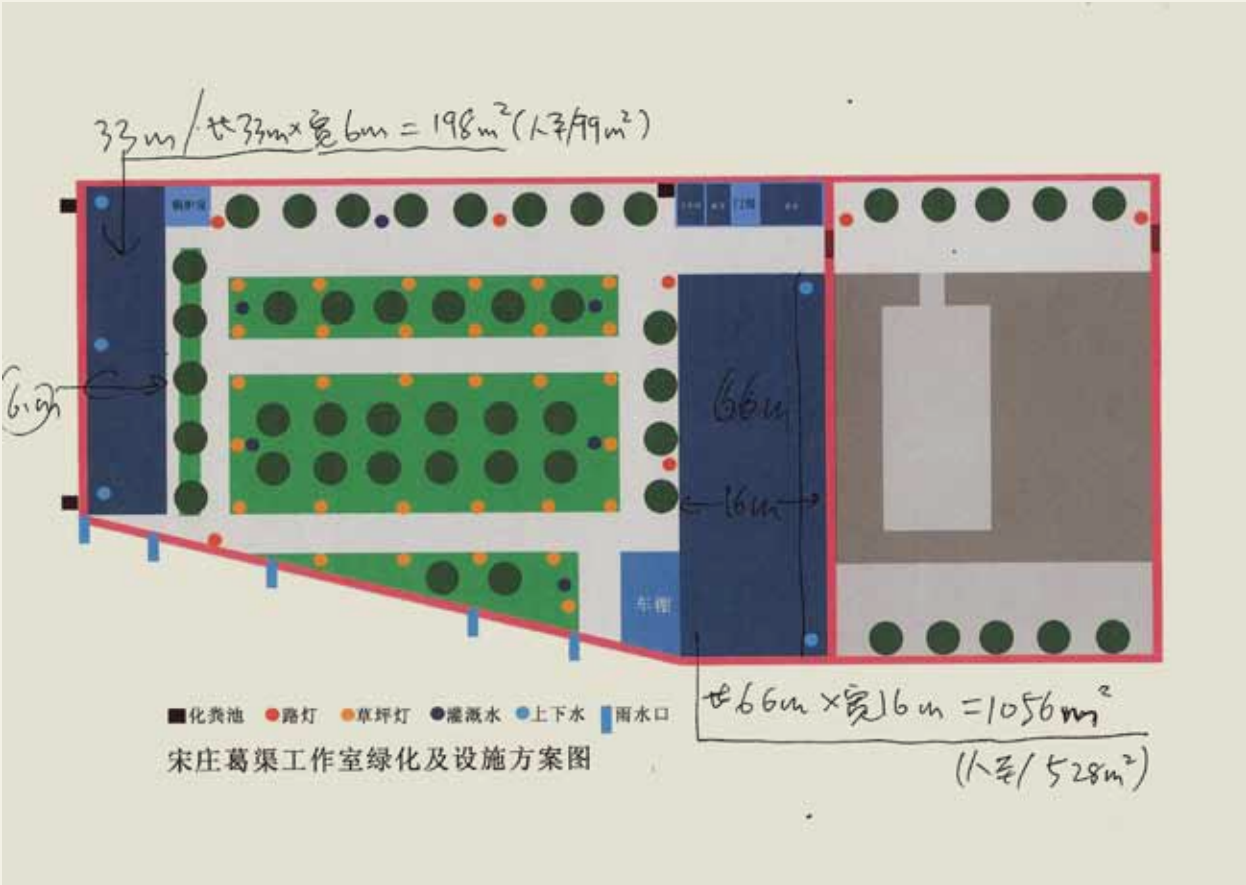
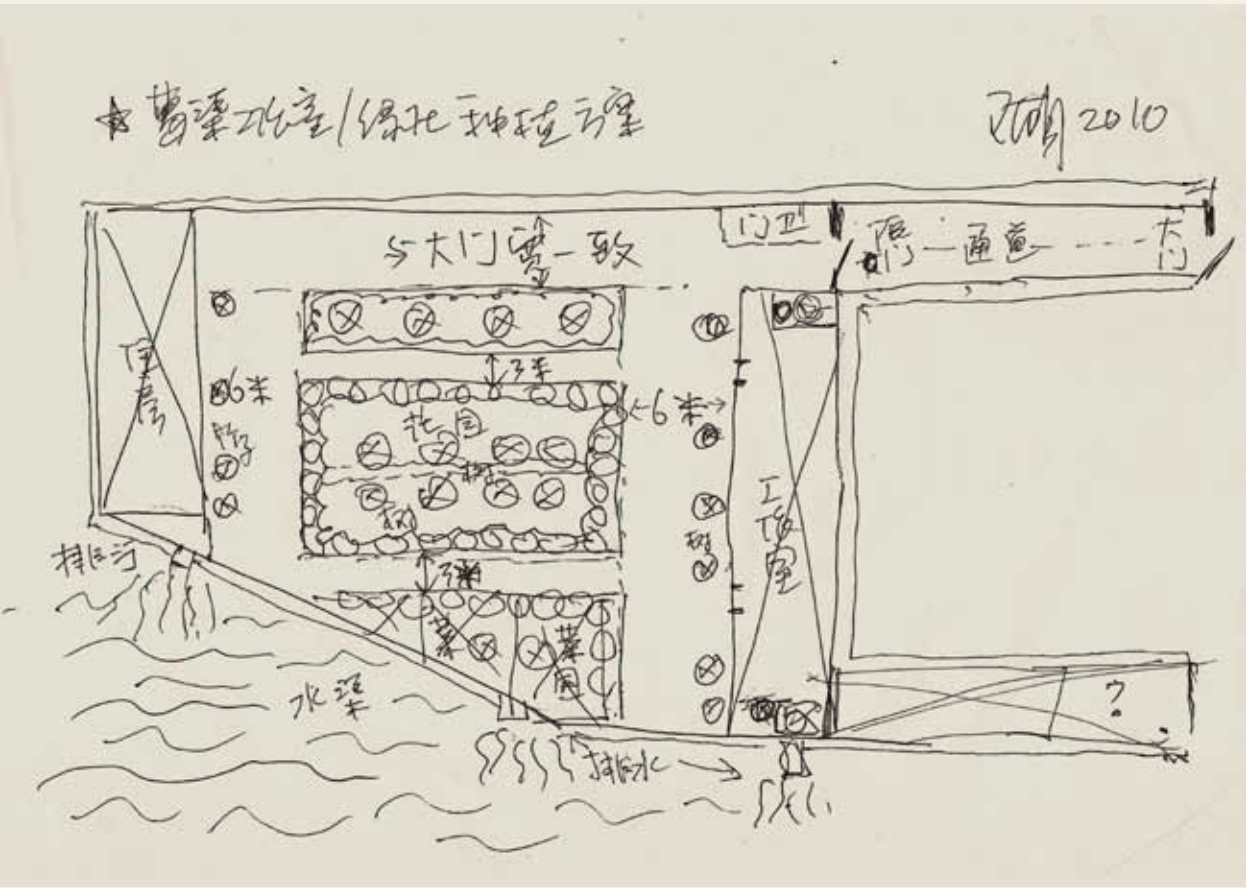
Leasing Agreement



工程方案图

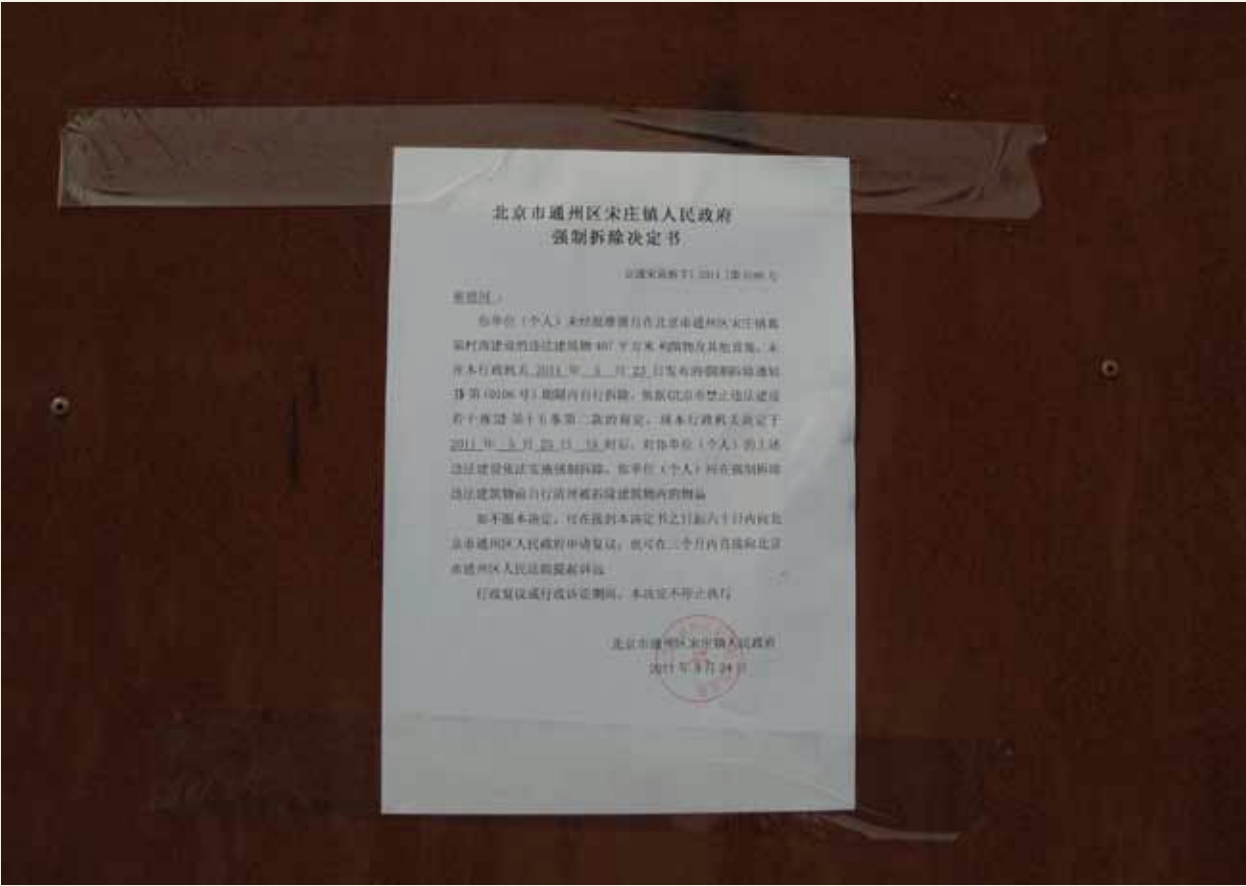
Construction Plan





绿化方案图

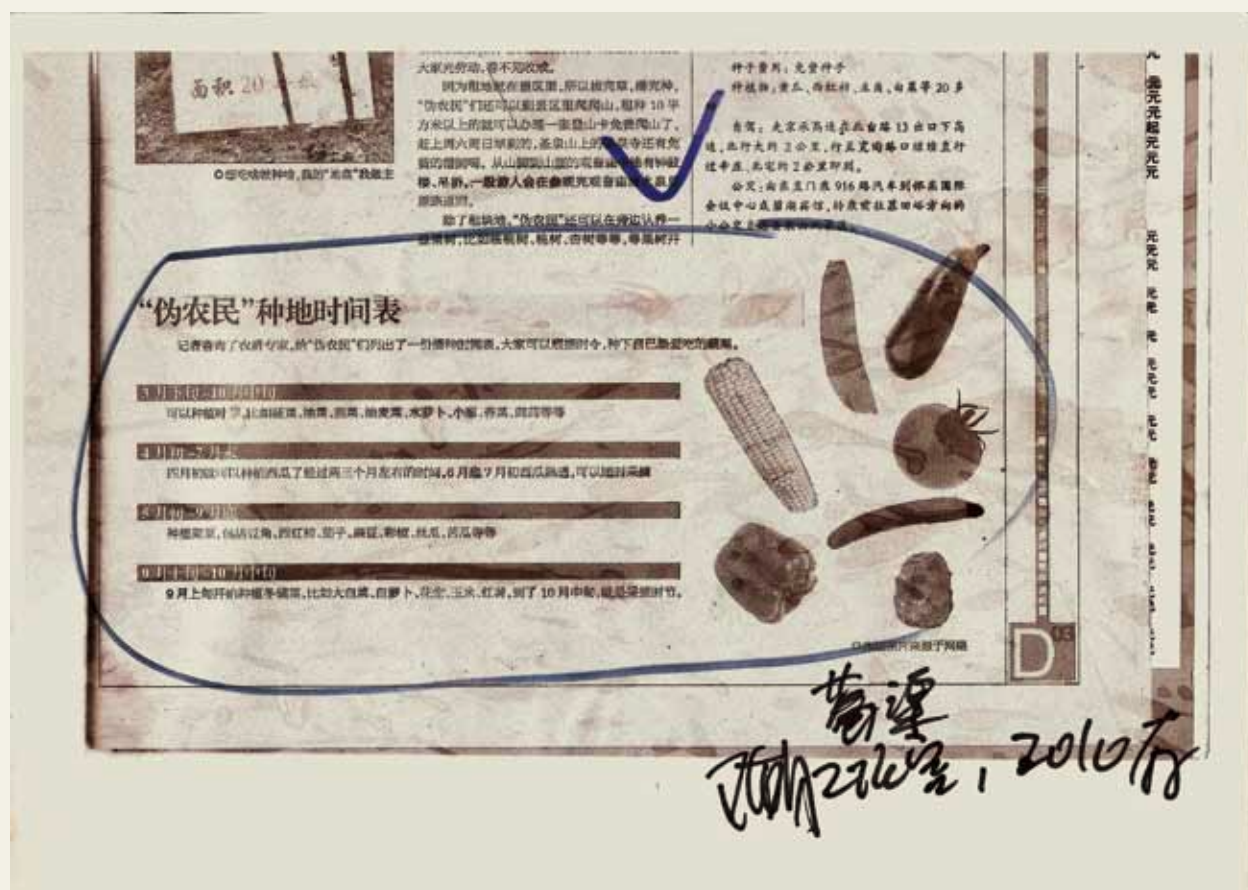
Environment Plan



强拆书

Demolishing Order





种植计划

Planting Plan

# 附录

## APPENDIX





# 每平米的态度

## 关于王友身个展《每平米》访谈

【采访人】：张自立（导 演）

【受访人】：黄 专（批评家）

【时 间】：2014 年 8 月 14 日

【地 点】：北京丽都假日饭店丽都广场

张自立：我一直知道他（王友身）做这个每平米，但是我这次看确实震撼了我，没想到在一平米，解构的是那么的丰富。而且看似简单这么一个一平米的作品，但是实际上是和社会现在的状况有关联的。从您的角度，评论家的角度，把这个作品对观众做一个介绍。

黄 专：这个作品，我知道他（王友身）一直在做，但是最后他能做出这个效果，我也是很震撼的。这个作品我觉得他从一个很小的角度，展开到一个很大的问题。

我觉得友身的艺术有几个特点，一个是对影像物质特别关注，我们（一般人）讲影像就是影像自身的问题，比如图片本身的内容。而他自上世纪八十年代以来一直把影像做成一个物质对象，他一直在包括影像的清洗、影像和其他物质材料的关系，这是他的艺术非常重要的一个特点。

比如早期他做《营养土》，做《清洗》的图片，这点是他和中国其他做图片的人巨大的区别，他一直是用对待物

质的态度来对待图片，不简简单单将图片的信息当成一个孤立的事件。他做的是图片和物质的关系。而这个作品也正是这样。

《每平米》这个作品说起来是一个很平常的事件，是一个每个艺术家都可能经历过的事件，但是他把自己的艺术方式融到里面，这是我感触特别深的。而且他的几个单元，互相之间的逻辑关系很清晰。

从最开始的两个主体，到后来把事件中的一切引入到作品中，制造一个场景，把一平米提炼成一种纯粹艺术的对象，最后又把他放回一个事件之中，还原一个场景。我觉得这个作品把他原来对图片的一些方式和他现场要表达的问题，交代的特别清晰。

而且这个作品我也觉得是他作品中最复杂的一个，包括影像、图片、物质材料、声音。他原来没有这么综合的运用过程。我认为这件作品会是他作品中一个界标式的作品。作品丰富，逻辑清晰。

张自立：我是很感动他自己（的行为和作品），在我们外行看来有点像宗教的感觉，自己年复一年（自己制作），我拍这个片子的概念是一天，实际上是记录他四年中的一天他做作品的过程，但是这一天放大和一平米是相关联的，他为什么要自己做这个事情呢？

黄 专：我一直说友身是一个苦修派，他对作品琢磨时间特别长，每一个环节他都做到位，不会说有些东西可以虚一点，他做作品特别到位，他一定做到那个份上想透了再做。像有些艺术家就是说在大效果啊、对空间占领啊有能力，但是友身是在每一个物质材料也好、图片也好、整个作品和空间的关系也好，他都琢磨得很透。当然这个作品还没有展出，但是我相信他展出的效果一定比我们现在看到的这个设计（方案）更震撼。

张自立：我是之前一段时间（看过）他拼成像理石似的，石膏板碎片，我当时觉得比较有意思，他也跟我说过一些，但是没有现在丰富，一层一层地把图片（展开）还有他之前对这个（被拆除工

作室）的记忆，友身是用心血拼接成一个最小的社会单元。所以我觉得他的作品意义也不光是艺术方面，（还有社会层面的），您怎么看待这个问题。

黄 专：一个艺术家表达社会问题、政治问题、意识形态问题这些都很自然的，很多艺术家都做过。而且他（王友身）选择这个课题，关于拆迁也有人做过，但是他表达这个问题的时候，他用了一个不是特别直接、鲜明的立场，反对强权，反对不合理的制度。他是把这一切都融在他的工作逻辑中，这一点是我比较欣赏的。

如果直接说我就是针对某一个制度或者某一种权力，我来表达对这个事情的立场，或者一种态度，这个其实也挺容易，但是他这个为什么我（的文章）起名叫“无关空间的每平米”，就是因为 we 看他展示一个空间中发生的事件，但是他把他对这个事件的态度和立场（隐藏起来），他好像一个旁观者，我并不在这个作品中体现我的态度，他把这些合同文件放进来，让你自己（观众）来判断，我觉得这一点就是艺术家的态度。

他把普通人的伦理感情降到最低，让观众去判断，可能这样他的能量更大。所以我觉得这个作品在于他的艺术性远远高于他的社会态度。

张自立：让观众去考虑和判断，我只是做一个旁观者，把我实际发生的事情用我的作品去表达，这样就更高级了。

黄 专：如果（王友身）这个作品纯粹就是为了表达我反抗的态度，那力度反而没这么大了。比如他最后冲洗以后的作品他把那些小花籽放在上面，我觉得这个特别典型，他有很温馨的一面，这个事本身是很暴力的，但是他用一个非常温柔的叙事（来表述），每一个人都会有感触的。我想最后这几幅可能对女性观众会特别有效果。

张自立：他（以前）那个工作室我去过，不知道您去过没有，我那时候再见他的时候还问什么时候去呢，他说拆了，确实这个对他影响比较大。这个拆迁其实是为作品（铺垫）。

黄 专：有的拆迁很多艺术家生气，打

官司，但是友身通过这个事情获得一个作品，我觉得完全是值得的。他是靠艺术来影响，不是他的政治态度（来表达力量感。）

张自立：在艺术上选择和他这种形式上的东西（让作品更有力量感）

黄 专：我觉得这个作品（在）他（王友身）的整个作品中都是一件非常重要的作品，而且从我个人判断他肯定上升一个新的阶段。

张自立：您一直是（这方面的专家）

黄 专：是的，我从友身第一件作品在王府井（1989 年作品《√》）起我就一直关注他，不仅仅是朋友，我觉得他在中国做图片的这些艺术家里面是位置特别特殊，我觉得他的质量还没得到充分的认可和估计，但是我觉得这些作品会让人慢慢意识到他（王友身）的重要性。

访谈整理：刘一楠





# The Personal Stand to Per Square Meter

## An Interview on Wang Youshen's Solo Exhibition of "Per Square Meter"

This interview was between Zhang Zili (director) and Huang Zhuan (art critic) on August 14, 2014 at Lido Square in front of Holiday Inn Lido Hotel, Beijing.

**Zhang Zili:** I know that he (Wang Youshen) has been making the "Per Square Meter" project, but when I saw it this time, it really shocked me. I could not imagine how well he could deconstruct the meaning within a square meter, and how much it is related to the social and present status in such a "Per Square Meter" piece. Could you give us a brief introduction to his work from your critic's point of view?

**Huang Zhuna:** Even though I know that he (Wang Youshen) has been making this piece for a while, I am still astonished by the final look. I feel that he made a big issue out of a small aspect.

I think that his art has some strong features. One of them is that he is sensitive to imagery materials. For us, people in general, image is just a question of no more than image itself, such as, the content of the picture. Well, he has always taken the image as a physical object which is reflected in his imaging washing and redefining the relationship between images and other physical objects. That is one of the most import features of his art.

In his early work "Nutritious Soil" and "Washing", for example, he differentiated himself among other image makers in China. He always treats pictures as physical object, and with this stand he would not take the message from an image an isolate event. He deals with the relations between the picture and material. So is this work.

"Per Square Meter" could be taken as an ordinary event which every artist could have gone through here. But what impressed me so hard was his embedment of his art in it, and further more, the logical relationship between all units is quite clear.

This work started from two main bodies, then it created a new field which introduced the event and everything related into the work of art. A square meter was extracted into a pure art object, and in the end, the piece was placed back to the event and the original scene was restored. I feel he is very clear in expressing the way he treats pictures originally and the problems he would like to say on site.

This work is also the most complicated among his other works which he

hardly used a complexity of video, image, objects and sound together like in this one. I think this work is a new landmark of his art. Rich and clear.

**Zhang Zili:** I am quite touched by him, I mean his way and work. As a layman, I kind of feel it is quite religious, his making the piece by himself day by day and year by year. "Per Day" is my key idea of this documentary. I would like to use one day's footage to reflect all his four-year process. Per Day corresponds to Per Square Meter. But why did he make it himself?

**Huang Zhuan:** I always feel that Youshen is quite hard on himself, a kind of "essene". It usually takes a long time for him to prepare before start his own work. He cares about all details and is never ambiguous. His work normally is just about right, and is the result of his right thinking. He is different from some artists whose focus is on visual effect or the ability of use of space. Youshen knows quite clearly the use of the physical materials, pictures and the relationship of the work and space. Although this work has not been exhibited yet, I believe that the exhibition effect would be much more impressive than the plan we see.

**Zhang Zili:** A while ago, I saw some of his marble-look collage from drywall fragments. He told me the story about it. But it looks way richer now with unfolded layers of images and memory of the demolished studio. His devotion made a small social unit in it. Therefore, I think the meaning of his work is not limited to art only (but also to the social level). What do you think?

**Huang Zhuan:** It is quite natural that an artist is expressing social, political and ideological issues through his art. Many artists have done this. The subject of demolition he (Wang Youshen) chooses has also been used by other artists before him. I like his indirect way to express his stand of criticism on the deeds by the government and the system. He mingled his attitude into his work logic.

It is quite easy to straight forward express my attitude or stand to a system or an authority. The reason I entitled my article about his work as "Not A Space Related 'Per Square Meter'" was because he has hidden his attitude and stand to the event in the exhibition about the event in space. He acts as a bystander, and he is not showing his attitude, instead, putting

together the leasing agreements for audience to make judgement. I think this is an artist's attitude.

By using the least ethical involvement to let the audience to judge, he may acquire greater capability. Therefore, I feel that the artistic quality is a lot more above its social attitude in his work.

**Zhang Zili:** Let the audience to think about and judge the work which the artist merely presents objectively, that is really smart.

**Huang Zhuan:** If his work is only expressing his attitude of resistance, then it would be less powerful. For example, it is quite typical that by spreading flower seeds on the surface of the washed prints he expresses violent act in a warm and modified manner. His gentle and soft story telling will touch everyone, especially female audience.

**Zhang Zili:** I've been to his old studio, I don't know if you have been there or not. Later I told him that I wanted to visit his studio again, he said that studio was demolished. That should be really destructive to him. But that also gave him the idea to make this work.

**Huang Zhuan:** Some artists were really pissed by the demolishing, they filed lawsuit trying to get their lost back. But Youshen got an art work completed out of this, it worth well. His powerful influence is not achieved through his political attitude, but his art.

**Zhang Zili:** He's found a powerful form in art.

**Huang Zhuan:** This is a very important work in his career, and I believe that makes a new stage for him.

**Zhang Zili:** You are always an expert on this.

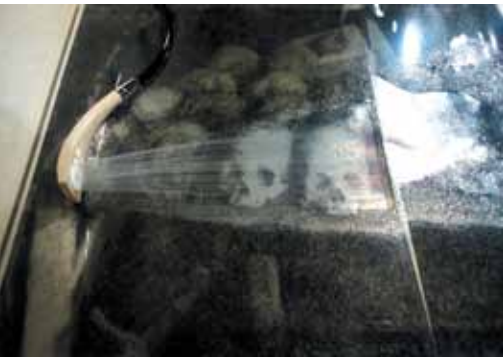
**Huang Zhuan:** Youshen attracted my attention since his first public work at Wangfujing Street " ✓ ". He was not just a friend of mine. I thought he was a special artist amount those who utilize photo prints in their work. He is not yet fully recognized and estimated for his quality, but these work will make people realize his importance.

Interview Transcript: Liu Yinan

✓ / 1989  
✓ / 1989



清洗 · 1941 大同万人坑 / 1995  
*Washing · Datong Mass Graves, 1941 / 1995*



营养土 / 1994  
*Nutritious Soil / 1994*



日晒 · 军营俱乐部 / 1997  
*Shining · Military Club House / 1997*



暗房 · 上海 / 1989–2004  
*Darkroom · Shanghai / 1989 – 2004*



清洗 · 新闻水 / 2007  
*Washing · News Water / 2007*







王友身的《每平米》作品是一件沉稳的、经得起时间打磨的作品。艺术家将“每平米”一个简单的建筑单位，辅

以时间、空间和意义上的变化，让其本身变得丰富而富有感染力。

介于作品和展览本身的特质，我们将从“一平米”开始，从一个“一平米”，到无数个“一平米”。最后放大到“每平米”的整个展览，以此来表现一个个单独个体的魅力，以及当他们成为一个整体时的震撼效果。

整体风格强调朴实真实，表现艺术家和作品的内在力量，保持摄像机的中立观点和客观视角。在没有任何主观设定的情况下，有控制的一层层揭开作品背后的人和故事，这样会更接近作品本身的气质。

张自立

(选自纪录片《每天》导演阐述)



"Per Square Meter" by Wang Youshen is heavy and profound, and is a work through the test of time. The artist applies the concepts of time, space and meaning to the construction unit of "per square meter" and turned it to be rich in meaning and emotionally touching.

Based on the typicality of the work and the exhibition, we will start from an individual "square meter" and another "square meter" and many many "square meters" in the end. Finally, it is projected to the "Per Square Meter" exhibition, and shows the shocking visual effect as an integrated work through the uniqueness of each individual pieces.

His artistic style is simple and real, which represents the strength of the artist and his work. We will keep the neutral and objective stands of the camera, unveil the stories behind the work and the artist without restrictions from any preset framework. By doing this, the work will be better presented.

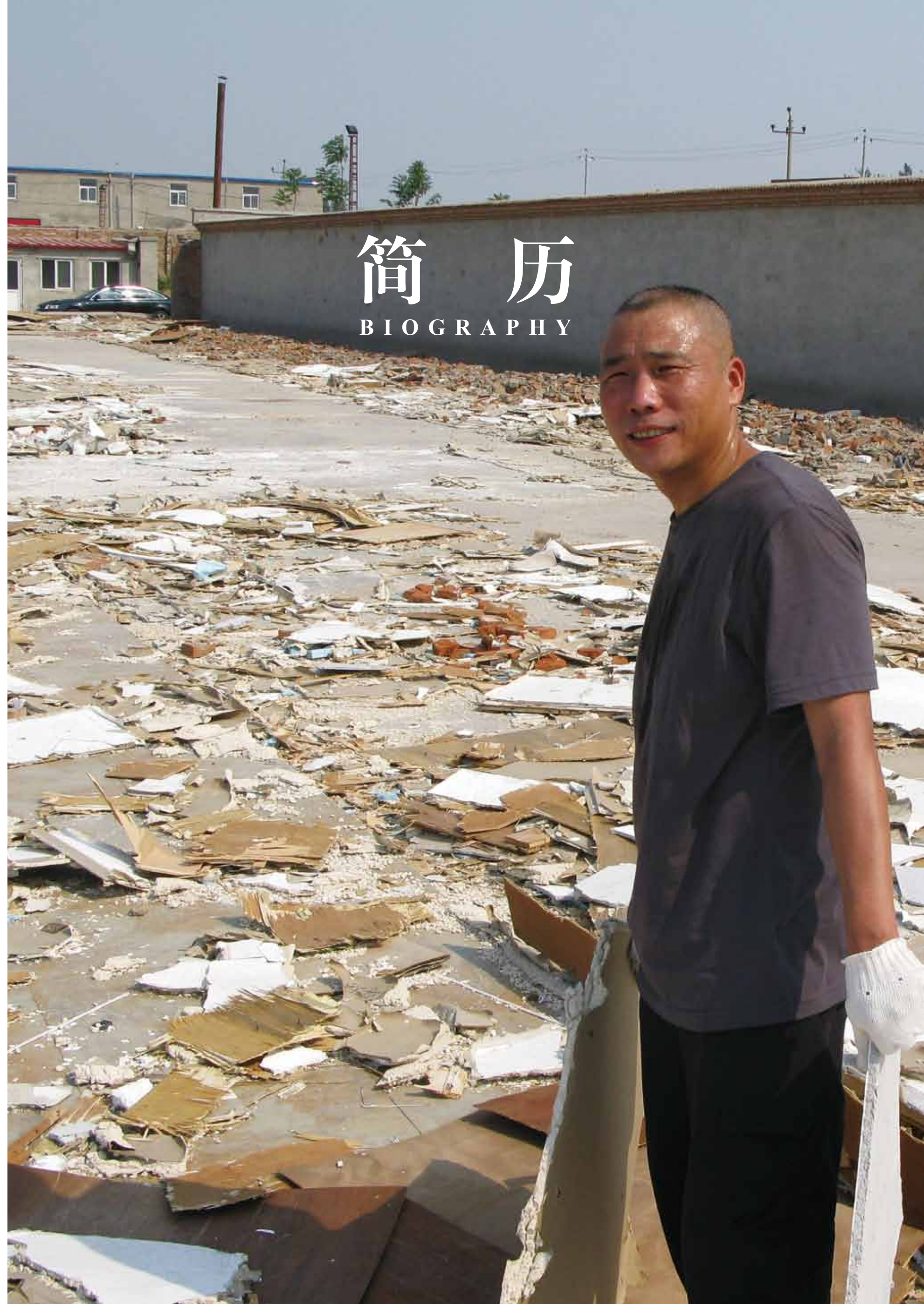
Zhang Zili

(Excerpt from Explanation by  
Director of Documentary "Per Day")



# 简历

## BIOGRAPHY





# 王友身

1964	生于北京	奥尔布莱特·诺克斯美术馆，布法罗大学美术馆，纽约，美国
1988	毕业于中央美术学院	“柏拉图和它的七种精灵”， OCT 当代艺术中心，
现生活和工作在 北京		北京，深圳巡展
		“聚焦”， 中国美术馆，北京
		“翻手为云 覆手为雨”， TSI 当代艺术中心，北京
个展		“城市的皮肤”， 塔石艺文馆，澳门；深圳美术馆，深圳
2004		“超越界限”， 沪申画廊，上海
2014	“王友身•每平米”， 香格纳北京，北京	“过去和将来之间”， 国际摄影艺术中心
2013	“王友身•王”， 明尼苏达大学艺术中心，明尼阿波利斯，美国	和亚洲协会美术馆，纽约，美国
	“王友身•友身”， 明尼阿波利斯影像中心，明尼阿波利斯，美国	“上海双年展”， 上海美术馆，上海
2008	“王友身•清洗”， 艺术北京，农业展览馆，北京	2003 “距离”， 广东美术馆，广州
2007	“王友身•清洗”， 季丰轩画廊，香港	“大家”， 复旦大学博物馆，上海
2004	“王友身•清洗”， 香格纳画廊，上海	“打开天空”， 上海多伦现代美术馆，上海
2003	“王友身•清洗”， 盒子画廊，布鲁日，法国	2002 “传媒与艺术”， 中国国际展览中心，北京
2000	“王友身•千年虫”， 艺术公社，香港	“现场”， 平遥国际摄影节，平遥
1998	“王友身•暗房”， 新南威尔士州立美术馆，悉尼，澳大利亚	“首届广州三年展”， 广东美术馆，广州
1990	“王友身•生日晚宴”， 三里屯，北京	2001 “多元城市”， 汉堡艺术官，汉堡，德国
		2000 “社会”， 上河美术馆，成都
联展		“台北双年展”， 台北市立美术馆，台北
		1999 “伊西双年展”， 伊西文化馆，巴黎，法国
		“亚洲装置艺术展”， 床垫工厂美术馆，匹兹堡，美国
2014	“新作展 I”， OCT 当代艺术中心，深圳	1997 “中央之国的面孔和身体”， 鲁道夫美术馆，布拉格，捷克
	“5+”， 香格纳北京，北京	“另一次长征”， 基石基金会，布瑞德，荷兰
	“时间的裂缝”， 上海当代艺术馆，上海	“玻璃杯”， 里尔丹姆，荷兰
2013	“姿态”， 陈画廊，北京	“进与出”， 拉萨尔艺术学院美术馆，新加坡等地巡展
2012	“开放的肖像”， 民生现代美术馆，上海	1996 “前景”， 锡恩美术馆，法兰克福，德国
	“合作不合作”， 北京瞪明万荷美术馆，北京	“首届当代艺术学术邀请展”， 首都师范大学美术馆，北京
	“第七届深圳雕塑双年展”， OCT 当代艺术中心，深圳	1995 “新亚洲艺术展”， 麒麟美术馆，大阪；东京艺术基金会，东京，日本
	“媒介研究”， 林大艺术中心，北京	“从国家意识形态出走”， 国际文化中心，汉堡，德国
2011	“行为艺术中国文献”， 宋庄美术馆，北京	1994 “中港台当代摄影展”， 香港艺术中心，香港
	“在成长”， 上海环球金融中心，上海	“中韩日 94 北京国际现代艺术作品展”， 首都师范大学美术馆，北京
2010	“玻璃工厂”， 伊比利亚当代艺术中心，北京	“汉城建都 600 年国际艺术邀请展”， 国家当代美术馆，汉城，韩国
	“个人前线”， IA32 空间，北京	1993 “后 89 中国新艺术”， 香港艺术中心，香港
	“改造历史”， 国家会议中心，北京	“毛走向波普”， 澳大利亚当代艺术馆，悉尼，澳大利亚
2009	“中国项目”， 昆士兰美术馆，昆士兰，澳大利亚	“第 45 届威尼斯双年展”， 威尼斯，意大利
	“意派”， 今日美术馆，北京	1992 “新浪潮”， 变色龙当代艺术空间，霍巴特，澳大利亚
	“连州国际摄影年展”， 连州	“第九届卡塞尔文献展外展展”， 卡塞尔，德国
2008	“都市镜像”， 深圳美术馆，深圳	“新生态艺术展”， 中国历史博物馆，北京
	“个案”， 圣之空间艺术中心，北京	1990 “轮”， 日坛公园，北京
	“移花接木”， 华·美术馆，深圳	“纪念梵高逝世百年艺术展”， 民族文化宫，北京
2007	“社会艺术”， 特列恰可夫国家美术馆，莫斯科，俄罗斯	“首届悉尼之春国际新音乐和视觉艺术节”， 新南威尔士州立美术馆，悉尼，澳大利亚
	“何去何从”， 香港大会堂，香港	1989 “中国现代艺术展”， 中国美术馆，北京
	“第二届美术文献展”， 湖北省艺术馆，武汉	“中国现代艺术展”， 东京画廊，东京，日本
	“85 新潮”， 尤伦斯当代艺术中心，北京	1988 “中央美术学院毕业展”， 中央美术学院陈列馆，北京
	“追补的历史”， 广东美术馆，广州	“四人画展”， 中央美术学院画廊，北京
2006	“中国当代艺术年鉴展”， 中华世纪坛艺术馆，北京	1986 “北京青年画会展”， 中国美术馆，北京
	“江湖”， 提尔顿画廊，纽约，美国	
	“创造历史”， OCT 当代艺术中心，深圳	
	“第 27 届圣保罗双年展”， 圣保罗，巴西	
2005	“墙”， 中华世纪坛艺术馆，北京，	

# Wang Youshen

1964	Born in Beijing, China	<i>Plato and His Seven Spirits</i> , OCT Contemporary Art Terminal, Beijing and Shenzhen
1988	Graduated from Central Academy of Fine Arts, Beijing, China	<i>Zooming into Focus</i> , National Art Museum of China, Beijing
Lives and works in Beijing, China		<i>Conspire</i> , TS1 Contemporary Art Center, Beijing
		<i>The City’s Skin</i> , Tap Seac Gallery, Macau; Shenzhen Art Museum, Shenzhen
Solo Exhibitions		2004 <i>Beyond Boundaries</i> , Shanghai Gallery of Art, Shanghai
2014	<i>Wang Youshen • Per Square Meter</i> , ShanghART Beijing, Beijing	<i>Between Past and Future</i> , ICP and the Asia Society, New York, USA
2013	<i>Wang Youshen • Wang</i> , Regis Center at the University of Minnesota, Minneapolis, USA	<i>Shanghai Biennale</i> , Shanghai Art Museum, Shanghai
	<i>Wang Youshen • Youshen</i> , Minneapolis Photo Center, Minneapolis, USA	2003 <i>Distance</i> , Guangdong Art Museum, Guangzhou
2008	<i>Wang Youshen • Washing</i> , Art Beijing, National Agricultural Exhibition Center, Beijing	<i>Dajia</i> , the Museum of Fudan University, Shanghai
2007	<i>Wang Youshen • Washing</i> , Kwai Fung Hin Art Gallery, Hong Kong	<i>Open Sky</i> , Duolun Museum of Modern Art, Shanghai
2004	<i>Wang Youshen • Washing</i> , ShanghART Gallery, Shanghai	2002 <i>The Art on News</i> , China International Exhibition Center, Beijing
2003	<i>Wang Youshen • Washing</i> , La Box Gallery, Bourges, France	<i>Scene</i> , Pingyao International Photography Festival, Pingyao
2000	<i>Wang Youshen • Y2K</i> , Artist Commune Gallery, Hong Kong	<i>The First Guangzhou Triennial</i> , Guangdong Art Museum, Guangzhou
1998	<i>Wang Youshen • Darkroom</i> , Art Gallery of New South Wales, Sydney, Australia	2001 <i>Polypolis</i> , Kunsthaus, Hamburg, Germany
1990	<i>Wang Youshen • Birthday Party</i> , Sanlitun, Beijing	2000 <i>Society</i> , Upriver Gallery, Chengdu
Group Exhibitions		<i>Taipei Biennale</i> , Taipei Fine Arts Museum, Taiwan
2014	<i>New Works I</i> , OCT Contemporary Art Terminal, Shenzhen	1999 <i>The Biennale of Issy</i> , Paris, France
	<i>5 Plus</i> , ShanghART Beijing, Beijing	<i>Installations by Asian Artists in Residence</i> , Mattress Factory Art Museum, Pittsburgh, USA
	<i>Aura of Poetry</i> , MoCA Shanghai, Shanghai	1997 <i>Face and Bodies of the Middle Kingdom</i> , Rudolfinum Gallery, Prague, Czech Republic
2013	<i>Condition – Chapter 1</i> , Chen Gallery, Beijing	<i>Another Long March</i> , Fundament Foundation, Chasse Kazeme, Breda, Holland
2012	<i>Face</i> , Minsheng Art Museum, Shanghai	<i>Drinking Glass</i> , Leerdam, Holland
	<i>Cooperation Non cooperation</i> Beijing Lotus Art Museum, Beijing	<i>In and Out</i> , Dr.Earl Lu Gallery Lasalle Sia College of the Arts, Singapore and toured in other cities
	<i>7th Shenzhen Sculpture Biennale</i> , OCT Contemporary Art Terminal, Shenzhen	1996 <i>Prospect</i> , Schirn Kunsthalle, Frankfurt, Germany
	<i>Media Study – Motif and Cases</i> , Linda Gallery, Beijing	<i>The First Academic Exhibition of Chinese Contemporary Art</i> , The Art Museum of Capital Normal University, Beijing
2011	<i>The Document Exhibition of Chinese Performance Art</i> , Songzhuang Art Museum, Beijing	1995 <i>New Asian Art Show – China, Korea, Japan</i> , Kilin Plaza, Osaka; Foundation Forum, Tokyo, Japan
	<i>Growing Up</i> , Shanghai World Financial Center, Shanghai	<i>Out of the State’s Ideology</i> , Kampnagel K3, Hamburg, Germany
2010	<i>Glass Factory</i> , Iberia Art Center for Contemporary Art, Beijing	1994 <i>Contemporary Photography: Mainland China</i> , Hong Kong and Taiwan, Hong Kong Arts Centre, Hong Kong
	<i>Personal Frontier</i> , IA32 Space, Beijing	<i>94 Beijing International Com–Art Show</i> , The Art Museum of Capital Normal University, Beijing
	<i>Reshaping History</i> , National Convention Center, Beijing	<i>Seoul International Art Festival</i> , National Museum of Contemporary Art, Seoul, Korea
2009	<i>The China Project</i> , Queensland Art Gallery, Queensland Australia	199 <i>China’s New Art Post – 1989</i> , Hong Kong Arts Centre, Hong Kong
	<i>Yi Pai</i> , Today Art Museum, Beijing	<i>Mao Goes Pop</i> , Australian Contemporary Art Museum, Sydney, Australia
	<i>Lianzhou International Photo Festival</i> , Lianzhou	<i>45th Venice Biennale</i> , Venice, Italy
2008	<i>Urban Image</i> , Shenzhen Art Museum, Shenzhen	1992 <i>Chinese New Wave</i> , Chameleon Contemporary Art Space, Hobart, Australia
	<i>Case Studies of Artists in Art History and Art Criticism</i> , SZ Art Center, Beijing	<i>Encountering the Others (K – 18)</i> , Kassel, Germany
	<i>Hypallage</i> , Hua Art Museum, Shenzhen	1991 <i>New Generation Art</i> , The History Museum of China, Beijing
2007	<i>Sotsart</i> , The State Tretyakov Gallery, Moscow, Russia	1990 <i>Lun</i> , Ritan Park, Beijing
	<i>What’s Next</i> , Hong Kong City Hall, Hong Kong	<i>Commemoration of Van Gogh’s Death for 100 Years</i> , National Culture Palace, Beijing
	<i>2nd Documentary Exhibition of Fine Arts</i> , Hubei Art Museum, Wuhan	<i>First Sydney Spring International Festival of New Music and Visual Arts</i> , Art Gallery of New South Wales, Sydney, Australia
	<i>85 New Wave</i> , Ullens Center for Contemporary Art, Beijing	1989 <i>China Avant-garde</i> , National Art Museum of China, Beijing
	<i>The Supplemental History</i> , Guangdong Art Museum, Guangzhou	<i>China Avant-garde</i> , Tokyo Gallery, Tokyo, Japan
2006	<i>China Contemporary Art Annual Exhibition</i> , Millennium Art Museum, Beijing	1988 <i>Graduate Students’ Works</i> , Museum of Central Academy of Fine Arts, Beijing
	<i>Jianghu</i> , Jack Tilton Art Galleries, New York, USA	<i>Four Painters</i> , Gallery of Central Academy of Fine Arts, Beijing
	<i>Create History</i> , OCT Contemporary Art Terminal, Shenzhen	1986 <i>Beijing Young Artists Union</i> , National Art Museum of China, Beijing
	<i>27th Biennale of Sao Paulo</i> , Sao Paul, Brazil	
2005	<i>The Wall</i> , Millennium Art Museum, Beijing; Albright – Knox Art Gallery, University at Buffalo Art Galleries, Buffalo, New York, USA	



展览统筹：  
朱思达、朱海娅、何姍、张峰、魏珍珍、单学萍  
Exhibition Coordinator：  
Jim Zhu, Helen Zhu, Sandy He,  
Zhang Feng, Jenny Wei, Shan Xueping

画册制作：徐红梅  
Catalogue Production：Xu Hongmei

制作顾问：孔长安  
Production Advisor：John Kong

英文翻译：  
邬晨云、李迪雅、张景露、夏 雷  
English Translation：  
Elaine Chengyun Wu, Lydia, Zhang Jinglu, Xia Lei

译文审校：孔长安  
Translation Proofreading：John Kong

中文审校：洪 玫  
Proofreading：Hong Mei

展览鸣谢：  
吴 滨、赵 立、刘 汉  
关 伟、刘 品、田伟、张自立、刘一楠  
Acknowledgements：  
Wu Bin, Zhao Li, Liu Han  
Guan Wei, Liu Pin, Tian Wei, Zhang Zili, Liu Yinan

ShanghART  
香格纳画廊

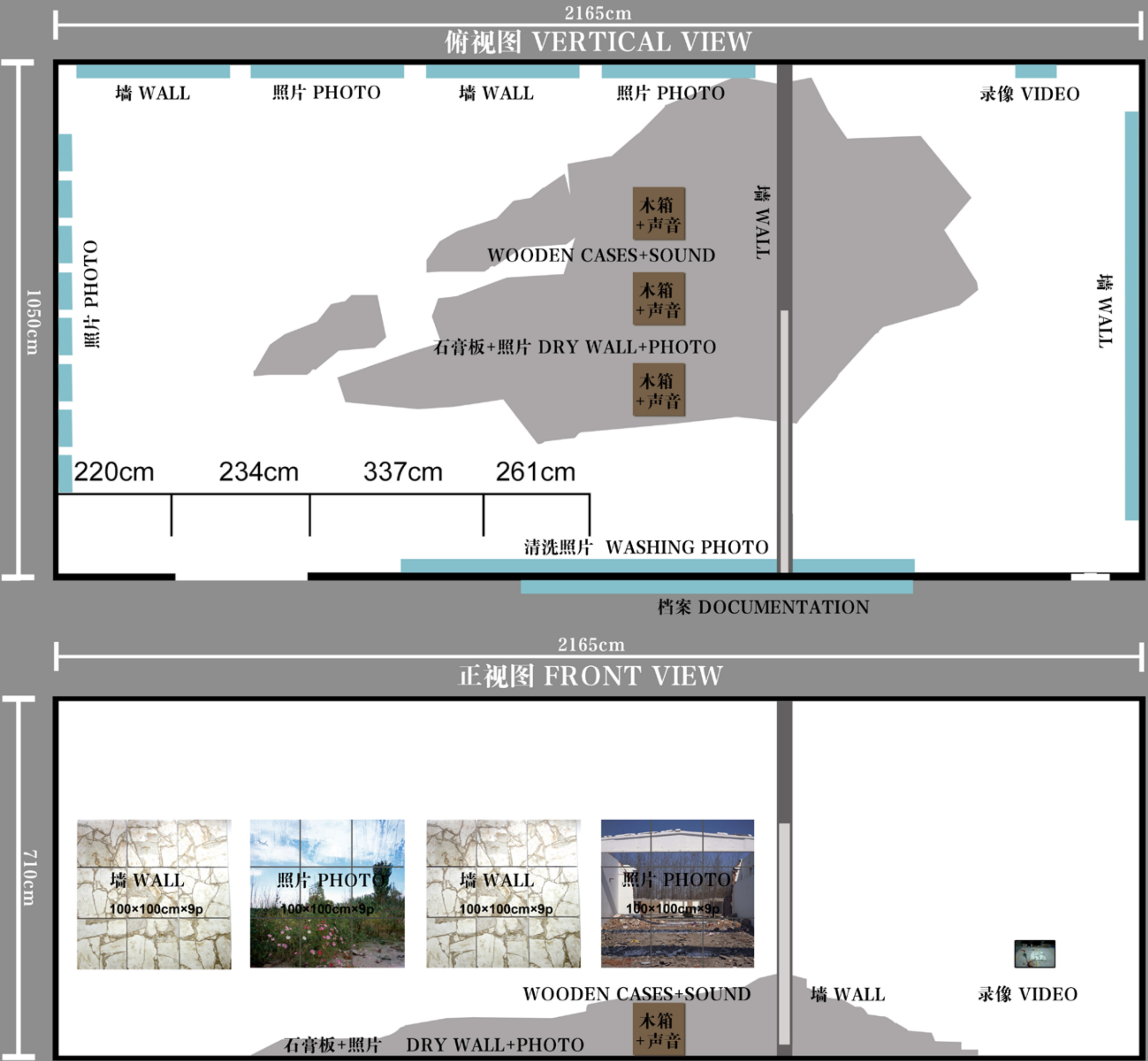
香格纳北京  
ShanghART Beijing  
<http://www.shanghARTgallery.com>

T: +86-10 6432 3202  
F: +86-10 6432 4395

[infobj@shanghARTgallery.com](mailto:infobj@shanghARTgallery.com)



展览协办：北青艺术  
Exhibition Co-Organizer: Beijing Youth Art



王友身2014个展 / 每平方米 (方案4) / 香格纳北京

WANG YOUSHEN 2014 SOLO EXHIBITION / PER SQUARE METER (PLAN 4) / SHANGHART BEIJING





ShanghART

香 格 纳 画 廊