

Wayne Warren



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Black Gordian Knot 黑绳结 / 2009
neckties, glue, acrylic 领带、胶水、亚克力, 30 x 30 x 30 cm



Eclectic: Wayne Warren

/ Reg Newitt

When I first met Wayne Warren in an art gallery in Beijing, I didn't know that he was an artist. He displayed a character whose mind worked at an incredible pace, whose expressions exhibited a wry sense of humour about anything and everything and whose attachment with art was unquestionable.

Later I learned there was more than this to the man – and the artist.

In 2008 Wayne Warren and Tony Scott established China Art Projects (CAP) - a cultural exchange organisation to promote contemporary art and artists in China, Australia and the UK. It is through working with CAP on various art projects over the past four years that I have come to understand the diverse nature of Wayne and his various spheres of activity – all of which serve to inform his art practice.

The bodies of work he has created since 2007 reveal the depth of ideas that question essential values and beliefs in the micro environment of English society but which are equally relevant on a global scale

– particularly those cultures that embrace 'the new materialism'. In this book, the two writers, Jayne Dyer and Damian Smith, have discussed the conceptual framework which determines the form and structure of Wayne's work. I have curated Wayne into exhibitions titled *Tempting God; Kitsch & Kinky; postEDEN* and *Illuminer*. The exhibitions investigate the idea that we are driven by conflicting interests: idealism vs reality; want vs need; progress vs regression; construction vs destruction; knowledge vs purity ... with each exhibition placing more or less emphasis on particular elements. Wayne's latest body of work continues to reveal the dilemma we forever find ourselves in – how to possess without destroying ourselves doing so – spiritually, morally and physically. In these works however, the lightness of gold is being contested by the weight of black and the connotation of a darker side which hitherto has remained subsumed.

Wayne is an avid collector of art works which mirror what he does – but with completely new interpretations on what and how these ideas are expressed.

This publication offers an insight into the work of Wayne Warren and provides us with a lens to read the world and reflect on our role within it.

Reg Newitt is a curator and writer for China Art Projects Beijing and Art Monthly Australia.



后伊甸： 韦恩·沃伦

/ 牛睿智

我第一次见韦恩·沃伦是在北京的一家画廊。那时我还并不知道他是一位艺术家。他给我的印象是：思维极其敏捷，对任何事情都有独特见解——诙谐而幽默，对艺术的热爱毋庸置疑。

其后，我才更多地了解到这个人、这位艺术家。

韦恩与托尼·苏格特合作建立了名为中国艺术项目的文化交流组织，旨在推广中国、澳大利亚及英国当代艺术作品和艺术家。过去的两三年间，我有机会在各种艺术项目中与韦恩合作，才得以深入了解韦恩本人及其作品的丰富内蕴。

作品主体创作自2007年开始，揭示出对某一特定社会微观环境乃至包容各种文化万象的全球大环境基本价值观和信仰的深度质疑。两位作者深入探讨了决定作品形式和结构的概念框架。

我陪同韦恩参加了三场艺术展——“上帝之诱谕”，“媚俗与怪癖”，“后伊甸”。表达的主题是：我们时时为互相抵触的因素所左右：理想与现实，欲望与需求，进步与倒退，建设与破坏，知识与本真……每场艺术展都侧重于某些特定元素。韦恩最新的作品依然是揭示我们永远难以摆脱的困境——如何在占有的同时不产生精神、道德以及身体上的破坏。在作品中，金色的轻盈与黑色的沉重形成鲜明对比，包含其中黑暗面的内涵呼之欲出。

韦恩还是一个狂热的艺术作品收藏家。他收藏的作品与他本人作品有异曲同工之妙——不过是从完全不同角度阐释同样的观点。

这部对韦恩·沃伦作品简介，可以为我们提供一个解读世界及个人角色的视角——那就是创造性、知识以及存疑态度。



How will future generations look back on this time and the art produced?

后代们将如何看待这个时期以及这个时期的艺术作品。

这个时期将给他们怎样的启示。

Wayne Warren's practice is woven around social and cultural concepts.

Working in a variety of media to express his ideas, Warren uses humour, coincidence and often contradictory images.

韦恩·沃伦习惯将文化和社会观念交织在一起。他利用各种各样的媒介来表达他的想法，幽默、相同或者相矛盾的图像经常出现在他的作品中。





Golden Door 1 金门1 / 2010
digital photograph 数码照片, 287 x 110 cm



Golden Door 2 金门2 / 2010
digital photograph 数码照片, 287 x 110 cm

Wayne Warren: Something From Nothing

/ Damian Smith

Heronsgate in Hertfordshire is a leafy and comfortable suburb built by Chartist social reformers in the 1840s. Nowadays it is not too far from the M25 motorway and it is here amidst this legacy of working class advocacy past that the home and studio of British conceptual artist Wayne Warren is located. Having first been exposed to his work through shows in mainland China and subsequently meeting him nearer to my own home in Australia, I was more than a little intrigued. Now on a perfect Autumn day and ensconced in a corner studio seat I find myself surrounded by the countless things that inform this multi-layered practice. There are shelves with catalogues of contemporary art and arrayed across benches and floor are items, culled from years of market scouring and collecting and arranged for inclusion in assemblages. On one wall there are small-scale artworks, hung salon style and by artists whose methods and images their owner applauds. Also, as one might expect, there are works by Warren himself, some completed, others in various states of development; in essence the tropes of an omnivorous and wide-ranging mind.

Some of Warren's works are reductive, leaning moreover to a text-based 'art and language' mode of production. Others are filled, almost to bursting with every conceivable thing, plastic toys, mobile phones, the bi-products of disposable consumer culture. Minimal and maximal; nothing and something; these are the parameters of Warren's ongoing work. I state this from the outset as to do otherwise would result in potentially confusing digressions. Where for instance, one might ask, is the singularity of vision we so often and unproductively hasten to expect and, more to the point, what do these disparities and diversions mean? This in fact is a practice in which the many possibilities of the world, its things and objects and detritus are perpetually

contrasted with their inescapable and ever-present opposites, that is the oblivion or nothingness that haunts all facets of tangible existence. But where these markers outline the conceptual framework of his practice, the ideas and musings that prompts an academic's response, at heart, as this afternoon's visit reveals, Warren is fascinated by the discoveries of process and play and it is this, the act of creation that animates and sustains his overall endeavours. Equally it is the force from which his works derive their lasting appeal.

What does nothing look like?

What does nothing look like? Posed in this manner such an enquiry sounds like a mind-bending Zen Buddhist koan, or perhaps a puzzling Wittgenstein premise. It is however the conundrum posed by Warren's ongoing sculptural project, a collection of works whose titles are generally though not always the same as the question. More than a semantic enquiry, the problem with 'nothing' as the 5th Century philosopher Parmenides once observed is that it is neither wholly obtainable, nor by dint of logic or reason either provable or rationally deduced. Recalling the manner in which Damien Hirst's notorious shark and formaldehyde creation proposed the impossibility of death in the mind of someone living, the question of nothing, though generally outside of our daily worries and concerns is a constant though not always conscious conceptual presence in our anxious and all too mortal minds.

Tackling his subject Warren presents his audience with a series of 3D visual puzzles. Some are see-through Perspex cubes, objects in which 'nothing' might be trapped, contained and defined. Alternatively there are gold looking bricks with the word cut all the way through. There are



Adding Two Inches 增加2英寸 / 2009
plastic, metal, wood, paint, 塑料、金属、木头、颜料, 2" x variable length 长度可变

assemblages that project their message on the wall and there are bodies of water where 'nothing' floats in aqueous suspension. These of course prove or demonstrate a point: that nothing cannot, in any way, be defined.

For Warren however, as the title of at least one of these works quite cryptically suggests: *Nothing Matters*. Is this a cavalier mantra or an earnest existential assessment? Well yes you might say, the answer is both. Even so, to understand why for an artist this remains an abiding concern, one simply need recall the creative process that ignites the studio practice. Something cannot be created from nothing, so by extension we cannot come from nothing and are therefore part of a continual becoming. To be in the world is to be of the world. Hence to be creative is to assume our rightful place in the order of things. Being creative is how we make things happen.

Adding one inch to the top of a room

In 2009 Wayne Warren installed an ornate elongated frieze beneath the gilded cornice in the drawing room of a listed Georgian house, thereby creating a one-inch wide intervention within this otherwise homogenous and historically redolent space. In this, the first of such developments, the artist had turned his attention to the accumulation of things over time, and in doing so highlights our ever-growing stockpile of culture. Contained in his gold coloured frieze are objects purchased from second-hand car boot sales, the kinds of things that might otherwise have been thrown away or perhaps useful if only the right component part could be found; in other words the junk and refuse of today. Seen in this and other historical settings, Norman and Tudor amongst them, the question of legacy comes readily to mind. But not

just that which we leave behind, the god awful mess of consumption, but also the insatiable if not unstoppable drive that defines so much of our current fast paced world today.

For Warren the material qualities of gold, both its visual and symbolic power, play to the ideas contained in his art. As signifier one might say it is revelatory of both sides of the coin, of greed and greatness but also of the immutable and the corrupt. Deployed with Midas-like touch it has for Warren proven to be one of his more prolific artistic ventures. Gold bricks, gold dresses, gold signage. Prints in gold and masks in glittering gilded hues. His large gold doors, some of his biggest and most impressive works to date, have something of the Gothic element of accretion, that is a gathering up of the polymorphous, the profuse and the plentiful. Recently installed in '*postEDEN*', an exhibition at the Today Art Museum, Beijing, the doors were accompanied by a number of similarly hued pieces, most notably a pile of golden detritus. Shown in combination and illuminated to dramatic effect the dystopian title of the show seemed especially pertinent to these works. But where the context for these pieces seems so much to be in the present, my discussions with the artist turned also to the Renaissance artist Gilberti, the master whose magnificent bronze doors grace the Baptistery of San Giovanni in Florence. Inspired by these Warren envisaged his own doors as portals that might also be redemptive in nature. Except where Gilberti's doors could only ever be religious, promising moreover the only chance at returning to Eden, Warren's doors invite the possibility of a self-determining redemption, a vision of the world as both abundant and rich but also ultimately malleable and affirming.

That his work has evolved in the context of the contemporary London scene,

韦恩·沃伦： 来自虚无的意义



Acknowledgement: **Zhang Huan 张洵**
To Add One Meter to an Anonymous Mountain 为无名山增高一米 / 1995
Performance 表演, Beijing 中国北京

inspired especially by the now highly regarded vanguard of local artists, whose works he has both admired and collected may for those who are unfamiliar with his practice locate him within an immediately identifiable context. His works however should not be seen as the exclusive product of a singular albeit complex place, for indeed he has much been involved in the Chinese art scene as well. Importantly his work though contemporary in appearance, looks as much to the past as it does the present, to what is revealed by the archaeologist's brush and by the ruins of civilisations past as to that which is gleaned from the modern world.

Damian Smith, Australian arts writer and curator;
Director of Words for Art.

/ 达米安·史密斯

赫特福德郡的赫洛斯盖特是宪章社会改革者1840年代建造的一个树木繁茂的舒适郊区。如今它离M25高速公路不远，英国概念艺术家韦恩·沃伦的家和工作室就坐落在这里，周围是过去的工人阶级宣传遗迹。我在中国大陆第一次见到他的作品，后来又曾在澳大利亚我家附近见到他，我对他十分好奇。在这个完美的秋日，我坐在工作室一个隐蔽的角落里，发现四周全是宣示这种多层次实践的物品。这里有堆放着当代艺术目录的书架，长凳和地板上摆放得满满当当，都是多年来从市场上挑选、收集、重新组合归类的东西。一面墙上挂着红色沙龙风格的小幅艺术品，是创作方法和图像受到雇主追捧的艺术家创作的。此外，不出所料还有沃伦自己的作品，有些已经完成，其他的尚处于不同创作阶段，但都从本质上体现出一个出兼容并蓄且思维广泛的头脑。

沃伦的一些作品回归本源，更倾向于文本主义的“艺术和语言”创作模式。其他作品中则满是想象得到的一切东西，塑料玩具、手机、一次性消费文化产品的二次产物，拥塞着几乎要爆裂开来。最小和最大；无和有；这些都是沃伦创作中的作品的参数。从一开始就必须说明这一点，否则会导致潜在的混乱离题。例如，有人可能会问，我们如此频繁且毫无结果地急于见到的奇异幻想在哪里，更重要的是，这些差距和转换的意义何在？实际上这只是一种行为，在这个有多种可能性的世界，事物、物体和碎屑永远与其无可逃避、永恒存在的对立面形成鲜明对比，湮灭或虚无萦绕在有形存在的各个方面。不过虽然这些标志勾勒出了其行为的概念框架，但那些在内心激发学术反应的想法和思考，以及这个下午对沃伦的拜访都表明他对过程和游戏中的发现十分痴迷，正是这种创造行为生动地体现和支持他的整个努力。这也是他的作品的魅力源泉。

什么是虚无的本相？

什么是虚无的本相？以这样的方式提出这种问题听起来像佛教禅宗公案中晦涩难懂的诘问，或者令人费解的维特根斯坦哲学前提。然而，这正是沃伦的雕塑项目提出的谜题，该项目包括多部作品，各部作品的内容尽

管并非总是与该谜题保持一致，但标题大致相同。除了语义学的探讨之外，五世纪的哲学家Parmenides曾经认为“虚无”的问题在于它既不能完全获得，也不能凭逻辑或理智加以证明或推理。回想起达米安·赫斯特曾经在其著名作品“鲨鱼与甲醛”中暗示活着的人不可能想到死亡，尽管我们通常不会忧虑和关注虚无问题，但在我们焦虑平凡的思想中，它仍然不断以潜意识形式出现。

沃伦在作品中向观众展示了一系列三维视觉迷宫。一些作品是透明的有机玻璃立方体，它们也许能扑捉、承载和界定“虚无”。还有一些看起来像金砖，上面镂空雕刻着“nothing”。有些作品是物体的组合，它们把“nothing”投射在墙上。还有一些盛满水的容器，水面上漂浮着“nothing”。这些作品证明或展示了一个观点：不能以任何方式界定虚无。

不过，正如至少其中一件作品的标题隐秘暗示的那样，对沃伦而言：虚无很重要。这是傲慢的口头禅，还是严肃的有关存在的评估？你可能会说，两个答案都对。即便如此，要明白为什么一位艺术家持续关注这个问题，只需回想起激发这个艺术工作室投入工作的创作过程。事物不可能从虚无中诞生，推而广之，我们也不可能来自虚无，因此我们是持续的变化过程的一部分。存在于世界就是世界的一部分。因此，拥有创造力就是承继我们在万物秩序中的应有地位。具备创造性就是我们促使事情发生的方式。

在房顶上增加一英寸

2009年，在一栋乔治王朝风格的房屋里，韦恩·沃伦在客厅镀金飞檐下面安装了一个华丽的纤长中楣，在这个和谐、历史气息十足的空间中生造出1英寸宽的介入物。在这里，艺术家把注意力转向了事物如何随着时间的推移而累积，这种做法突出强调了日益增长的文化储存。在沃伦的金色中楣中，包含从跳蚤市场买来的物品，那种如果卖不掉就会被扔掉或者也许找到合适的零件就能派上用场的东西；换句话说，今天的垃圾。在



这种历史背景和其他历史背景下看，包括诺曼和都铎王朝在内，很容易让人想到遗留问题。除了糟糕透顶的消费困境之外，我们遗留下的还有不知餍足的欲望，哪怕这种欲望并非无法阻止，它仍在很大程度上界定了我们今天这个快节奏的世界。

在沃伦看来，无论是在视觉还是在象征性的权力方面，黄金的材质都能表现他的艺术所包含的思想。黄金作为一个符号，可能会被认为是一体两面的，既反映出贪婪和伟大，也意味着永恒和腐败。点石成金的手段，它已被证明是沃伦最为多产的艺术冒险之一。金砖、黄金礼服、黄金标牌。黄金版画和闪闪发光的镀金色调的面具。他创作的宏大的黄金门，是他迄今为止规模最大、最令人印象深刻的作品，其中吸收了哥特式建筑

的一些元素，是多样、丰富和丰满的集合体。这些大门最近在北京今日美术馆的“后伊甸”展中展出，随同展出的还有许多色调相似的碎片，最引人注目的是一堆金色碎屑。这些碎屑组合在一起，在灯光下戏剧化地映衬出这场展览的反乌托邦主题，看起来似乎与这些作品尤为贴切。但是，尽管这些作品的背景看似如此具有现代感，我与沃伦的讨论还是转向了文艺复兴时期的艺术家Gilberti，那位大师铸造的恢弘的青铜大门是佛罗伦萨圣乔万尼洗礼堂的光荣。沃伦从中汲取灵感，设想了自己的大门，它们在本质上可能是救赎的入口。不过Gilbetri设计的大门永远只能是宗教意义上的大门，更多的是对重返伊甸园唯一机会的承诺，沃伦的门则蕴含着自行决定的救赎的可能，是一个不仅丰富和富有而且具有终极可塑性和确定性的世界的影像。

沃伦以当代伦敦为背景创作作品，他喜爱并收集那些目前获得高度评价的当地艺术家先驱的作品，并从中受到特别的启发，这些都有助于那些不熟悉沃伦的实践的人立即识别他的作品。不过，不应把他的作品视为是一个简单而复杂的地方的专有产品，因为他的确也参与了当代艺术界的活动。重要的是，他的作品虽然在外观上是当代的，但在思考当下的同时也同等程度地探究了过去，不仅深入思考了考古发现和过往文明的废墟所揭示的过往，还考察了现代社会的点点滴滴。



M25 Motorway Support M25高速公路支撑体 / 2010
site installation 装置尺寸



Exposed 暴露过 / 2010
site installation 装置尺寸



On gold, alchemy, trade, waste, value...

/ Jayne Dyer

Gold

Gold came first.

Homer in the Iliad and the Odyssey, speaks of gold as the glory of the immortals. In Genesis 2:10-12, the River Pison flowed from Eden to Havilah, the land of gold. Croesus of Mermnadae, the last King of Lydia hoarded gold. Today, we still describe the mega-wealthy as being as 'rich as Croesus.' The Troy excavations revealed treasures that included a gold gravy boat weighing a full troy pound – in an epoch when gold was valued as purely an object of worship and not yet used as money.

Alchemy

Gold, is one of the seven metals of alchemy (gold, silver, mercury, copper, lead, iron & tin). For the alchemist gold is ultimate perfection in all matter – material and spiritual.

British artist Wayne Warren is a twenty first century Midas. Myth has it, anything that Midas touched (including his daughter) turned to gold. Whereas the King of Phrygia was interested in the accumulation of personal wealth, Warren has diametrically opposite intentions. Embracing the attributes of the magician Warren transmutes the detritious of the industrialised world – plastic rubbish - into the simulacra of precious metal. Fake. In *Exposed*, 2010, he has revealed every purveyor or geologist's dream - a seam of gold in a stratum of rock. A pair of pliers, a buckle, paper clips, a disposable fork, all easily found in any dime store, but now transformed into gold with the spray from an aerosol can.

Warren insists on the philosophy of the

alchemist who seeks the "elixir of longevity" – a quest for ultimate wisdom. A latter day prospector, Warren sifts through histories and processes to retrieve alternative meanings. He debunks expected value systems, and alerts us to reflect on what we consider to be of worth, and what is worthless, worth nothing.

Trade

Systems of exchange determine economies. Personal and global. Territorial. Cloth, food, a shell, or base metal fashioned into a token of exchange. Exchange establishes communities, societies and global markets. Of all the precious metals, gold is the most popular as investment. Investors generally buy gold as a hedge or safe haven against any economic, political or social crises - including investment market declines, burgeoning national debt, currency failure, inflation, war and social unrest.

In 1961 Piero Manzoni exhibited his own excrement. He put tins purportedly containing his own faeces on sale for their weight in gold.

A year later Yves Klein presented *Immaterial Pictorial Sensitivity* on the banks of the Seine. He offered to sell his 'pictorial sensitivity' in exchange for gold leaf. Seven purchasers received certificates of sale. As Klein's sensitivity was immaterial, the purchasers were required to burn their certificates while Klein threw half the gold leaf into the Seine.

In 2010 Warren participated in the Fubon Art Foundation annual major festival that transforms the downtown Taipei commercial sector for three months. Warren is a keen aficionado of Vivienne Westwood, the 1960's punk designer now



high end fashion doyen of shock and titillation.

In the Westwood flagship store Warren exhibited *Executive Excess* - a golden dress, stilettos and accessories that included a pair of bondage cuffs. The installation, made of junk, created a furor. Men watched while women lusted after these gorgeous, impossible objects of desire, and Cinderella-like, attempted to squeeze into stilettos, slip the folds of cloth over their bodies, slide on the cuffs. For Warren the relationship between art and commerce was imprinted through the impeccable Westwood location. But *Executive Excess* was not for sale, Warren put a full stop to consumer impulse.

Warren trades realities. His seductions don't let us off the hook but feed our addictions to the seduction of purchase – more things – objects, places, people. Utopias. But his art is not a one way transaction – we feed, we glut, we think, and then? Warren suggests we may exchange something, and that 'something' may be to consider the option of change and transformation.

Waste

There is something irresistible about treasure maps - the quest for our own El Dorado. Where is that gold located? Well, we know how it is with treasure maps - there's always something a little vague about them, to throw us off the trail.

Warren's powerful photograph *Modern Archeology*, 2010, features a pit carved into an undulating almost Arcadian Hertfordshire landscape, filled with what appears to be gold. At first glance it looks like archeological dig, a latter day El Dorado or Karnak. Close inspection reveals glittering plastic landfill. The idyll morphs

Golden Wrap 金树 / 2009
site installation 装置尺寸



Four Gordian Knots 四个难解的结 / 2011-2012
marble, resin, wax 大理石、树脂、蜡, 15cm dia each 每个直径15cm

into a wasteland leaving us with questions about the results of global environmental effects of toxic leakage and emissions from landfill. Awe turns to shock at this graveside residue.

Warren's provocative installations and photographs of everyday waste confront issues of excessive consumerism. The gold blur of processed plastic trash strewn on the floor in *PostEDEN* at the Today Art Museum, Beijing, in 2010, was particularly pertinent, reminding us of the generation of household waste (23.7 million tons in Britain in 2009/10) and the dilemma of and the challenges faced in disposing of this safely. Currently only a third of Britain's average household waste is recycled...

Value

Gold has been regarded as something spiritual, incorruptible, easy to work, inherently valuable, enhancing appearances. It seems that little of this has had a place in conceptual art practice this century. Warren has changed all this. He recently produced two outstanding photographs titled *Golden Door 1* and *Golden Door 2*, commanding in content and scale. It is impossible not to associate the doors with deliverance. But that is too simple. Warren scrutinises options and beckons us to enter at our own will, but into what? The future? Ourselves? Both unknown yet historically loaded places. Is Warren offering a heterotopia sometimes represented with connotations of romanticism? Is he creating art that permits a more genuine experience than life?

Warren is a social and political commentator. He is the observer, engaged at a distance, forcing us to regard the dangerous and

implicit relationship between the accumulation of wealth and trash, yet offering a seductive and almost idealistic hope. He goes beyond the current fascination for entropy and the poetics of ruin, yet does not offer us a simple 'gold at the end of the rainbow' solution. A notional 'gold' hovers in metaphysics - liquid, pure, flowing as blood through our society and culture.

An ambivalent player of the game of chance versus strategy - is Warren Kali the destroyer of values, or Kali the catalyst of renewal?

We look, we think, we wonder. Warren takes us down this often difficult path of environmental and psychic awareness. And the place we end up...?

"Does contemporary art have any visible social impact? Can the effects of an artist's work be seen and verified? Does art have any political significance - besides serving as a whipping boy for various populist(s)? Is it possible to engage in a discussion with art - and is it worth doing so? Most of all, why are questions of this kind viewed as a blow against the very essence of art?" Artur Zmijewski, *Applied Social Arts*, *Krytyka Polityczna*, 2007

A reverie on post capitalism and post humanism? With Zmijewski perhaps, but not here. Wayne Warren offers us something else – a lens to multiple realities, and a rare possibility to reconsider – and act on - what we *actually value*.

Jayne Dyer, Australian artist and writer lives in Beijing



关于黄金、炼金术、 贸易、废物、价值……

/ 杰恩·代尔

黄金至上

荷马在《伊利亚特》和《奥德赛》中把黄金称为众神的荣耀。在《创世记》第2章第10-12节，比逊河从伊甸园流出，来到黄金环绕之地哈腓拉。吕底亚最后的国王克洛伊斯聚敛了巨大的黄金宝藏，直到今天我们还把富甲天下称为“像克洛伊斯一样富有”。对特洛伊遗址的发掘出土了各种宝物，其中包括一艘重达12盎司的黄金肉汁船——这是一个对黄金顶礼膜拜时代，当时黄金还没有被作为货币使用。

炼金术

在金、银、汞、铜、铅、铁和锡这7种炼金金属中，炼金术士认为黄金是最完美的——外形和内在都是如此。

英国艺术家韦恩·沃伦是一位二十一世纪的麦得斯（点石成金的人）。在希腊神话里，麦得斯触碰过的任何东西，包括他的女儿在内都变成了金子。沃伦的目的与这位追求累积个人财富的弗里吉亚国王截然不同。利用魔术师一般的天赋，沃伦让工业化世界的碎屑——塑料垃圾——嬗变为贵金属的拟像。假相。在“暴露，2010”这部作品中，他揭露了所有供应者或地质学家的梦想——岩层中的一线黄金。一把钳子、一粒扣子、曲别针、一次性使用的餐叉，在任何廉价商店都能被轻易发现，但被喷灌喷涂之后，现在却转变成了黄金。

与追寻“长生不老药”的炼金术士一样，沃伦也信奉追求终极智慧的哲学。沃伦详究历史和各种工艺，探索另一种意义之所在。他打破了预期的价值体系，提醒我们思考那些我们认为有价值和无价值的东西都不值一提。

贸易

交换系统确定经济。个人与全球性。区域性。布、食品、一个空壳、或者贱金属被塑造成交换介质。交换是建立社区、社会和全球市场的基石。在所有贵金属中，黄金是最常见的投资手段。投资者一般通过买进黄金抵御一切经济、政治或社会危机——包括投资市场下跌、新兴国家债务、货币贬值、通货膨胀、战争和社会动乱。

皮耶罗·曼佐尼在1961年展出了自己的粪便。他把据称装着自己粪便的罐子出售换取同等重量的黄金。

一年后，伊夫·克莱因在塞纳河岸展示“非物质的图像的感应”行为艺术。他表示愿意出售他个人的“图像的感应”来换取金箔。七位购买者收到了销售证书。克莱因的敏感性是非物质的，因此购买者必须烧掉证书，同时克莱因把一半金箔扔进塞纳河。

2010年，沃伦参加了每年在台北最繁华的商业区轮转3个月的富邦艺术基金会年度重大节日。沃伦狂热崇拜维维安·韦斯特伍德，她是1960年的朋克设计师，现代冲击与愉悦的高端时尚老前辈。

在韦斯特伍德旗舰店，沃伦展出过作品“执行过剩”——金色的礼服、高跟鞋和首饰，其中有一对束缚袖口。这组由废物构成的作品引起了轰动。男人们围观，而女人们则垂涎这些华丽、不可思议的欲望对象，就像灰姑娘一样期盼登上高跟鞋，披上礼服，让双手滑入那对衣袖。对沃伦而言，韦斯特伍德旗舰店无可挑剔的位置实现了艺术与商业之间的联系。但“执行过量”不出售，沃伦为消费冲动划上了句号。

沃伦出售的是现实。他的诱惑并不能让我们摆脱困境，只是满足了我们购买更多东西——物品、地点、人——的痴迷。乌托邦。但沃伦的艺术并不是单向的行为——我们攫取、过剩、思考、然后呢？沃伦建议不妨交换一些东西，不妨将“一些东西”看成是交换与转型的一种选择。



Golden Bower 2 金色树荫处2 / 2011
site installation 装置尺寸

废物

藏宝图总是让人神魂颠倒——寻找我们自己的黄金城埃尔多拉多。那些黄金藏在哪儿？好吧，我们知道藏宝图是怎么回事——它们总是有点儿语焉不详，让人摸不着头脑。

沃伦的照片“现代考古学，2010”令人震撼，图片上是一个坑，如同赫特福德郡的田园景观一般起伏不平，坑里面似乎满是黄金。初看起来，它好似考古挖掘现场，近代的埃尔多拉多城或者卡尔纳克神庙。但留心观察就会发现它是闪闪发光的塑料垃圾填埋场。牧歌田园变成垃圾场，让我们思考垃圾场的有毒泄漏和排放影响全球环境的恶果。看到这个废物坟墓，人们的感情从惊讶转为震撼。

沃伦用日常生活中的废物创作的这些挑衅性的装置和图片触及了过度消费问题。2010年，在北京今日艺术馆的“后伊甸”展上，地板上散落着经过加工的塑料垃圾，发出黄金般模糊的光芒。这个景象特别有意义，它提醒我们注意家庭垃圾的产生（2009-2010年英国产生了2370万吨家庭垃圾）以及在安全处理这些垃圾方面面临的困境和挑战。目前在英国，平均只有三分之一的家庭垃圾被回收利用。

价值

人们一直认为黄金是神圣的，它永不腐朽、易于加工、价值恒定，而且能美化外表。本世纪的观念艺术实践似乎对此不屑一顾。沃伦改变了这一切。最近他拍摄了两幅杰出的照片，分别为“黄金大门1”和“黄金大门2”，无论是内容还是规模，这两幅图片都相当具有冲击力。人们情不自禁地把这些门与释放联系起来。但事情并非这么简单。沃伦仔细审度各项选择，吸引我们探索自己的内心，但我们要寻找什么？未来？还是我们的本体？这些都是历来未能明确的难题。沃伦是在体现有时带有浪漫主义气息的异位吗？他创作的艺术蕴含着比生活更真实的经验吗？

沃伦是一位社会和政治的评论者。他是观察者，用一种疏离的态度迫使我们正视财富积累与垃圾之间危险而隐秘的关系，但是又带来诱人的、几近理想化的希望。他超越了当前对熵和废墟诗学的迷恋，但没有提出虚幻的解决办法。概念上的“黄金”在形而上学中徘徊——液态的、纯净的、像血液一般在我们的社会和文化中流动。

机会与策略比赛中心情矛盾的球员——沃伦·卡利是价值的驱逐者，还是重生的催化剂？

我们看见、我们思考、我们疑惑。沃伦带我们走上这条往往是艰险难行的环境和心理意识之路。我们将往何处去？

“现代艺术有任何明显的社会影响吗？社会能看见并认可艺术家作品的影响吗？除了做各种民粹主义者的替罪羊，艺术有任何政治意义吗？有可能与艺术进行讨论吗——值得这样做吗？最重要的是，为什么这种问题被视为是对艺术本质的打击？”阿图尔·孜米杰夫斯基，应用社会艺术，《政治批评》，2007年

后资本主义和后人文主义的遐想？对Zmijewski也许如此，但不是这里。韦恩·沃伦为我们提供了别的东西——了解多重现实的镜头、难得的重新考虑的可能性——以及按照我们真正珍视的价值行事。

杰恩·代尔，在北京生活的澳大利亚艺术家、作家。





Biscuits (Want-Need) (Detail)
饼干(想要-需要) (局部)

Biscuits (Want-Need) 饼干(想要-需要) / 2009
painted resin 上色树脂, Ed 版本8, 3 x 12 cm



Achilles 阿基里斯 / 2010
shoes, bracelets, objects, paint, tray 鞋、手链、物体、颜料、盘子, 15 x 30 cm (dia)



Executive Excess 穿着过剩 / 2009
dress, plastic, glue, paint 礼服、塑料、胶水、喷漆, 110 x 55 x 25 cm



Stacked (Detail) 堆积 (局部)



Just as archeology reveals fragments of the past, Warren's layered works use non-exhibited paintings to hint at histories.

考古学用历史的碎片解读过去，同样，沃伦的分层作品利用在联合国展出过的绘画作品来告诉观众那里有些什么。

Stacked 堆积 / 2011
paper, plastic, metal 纸、塑料、金属, 60 x 55 x 40 cm



(insert) **Altar** 圣坛 / 2011

Secular Altar for the 21st Century 21实际的世俗坛 / 2011
acrylic paint, plastic, fabric, wood, table 亚克力、喷漆、纤维、木材、桌子, size variable 尺寸可变

Wayne Warren British artist lives in London, England. Warren works in multimedia, painting and printmaking. **EXHIBITIONS** **2013** Gold Studio Rouge, Hong Kong **2012** Gold Studio Rouge, Shanghai; *Illuminer* 10+ Design Space, Hong Kong **2011** Gallery 6, Tokyo; Bleibtreu Gallery, Berlin; *Original Print Fair* Royal Academy, London **2010** *Very Fun Park* Fubon Art Foundation, Taipei; *postEDEN* Today Art Museum, Beijing; *Kitsch & Kinky* Frontline Gallery, Shanghai **2009** *Tempting God* Depot Gallery, Sydney; *LuminousDark* King on William Gallery, Sydney; Top Asia Gallery Art Fair Seoul, Korea **2008** Group Show Kobe, Japan; *Oxford Open* ModArt Oxford, England; *CAP Launch* Two Lines Space, Beijing; *LuminousDark* Bleibtreu Gallery, Berlin, Germany **2007** *Buddha and Christ* Sweet Tea House, London; Bleibtreu Gallery, Berlin **2006** *Faint Traces* Gallery 6, Tokyo; *Unspoken Words* Amber Fine Art, Edinburgh, Scotland; *Lhasa Express* Rossi and Rossi, London **2005** Norfolk and Norwich University Hospital, England; *Here Now* Sims Reed Gallery, London and Artshed, Hertfordshire, England **2004** Elizabeth Rice Gallery, Florida, USA; *Bright Leaves* Gallery 6, Tokyo; *Leaf Show* Surface Gallery, Nottingham, England and Chambers Gallery, London **2003** *EWACC Exhibition* Art Council, Kobe, Japan; *TAG Group Exhibition* Nexus Gallery, Edinburgh Festival, Scotland **2002** Galerie Espace Paris; Elisabeth Rice Gallery, Florida, USA **1984** *The First Ten Years* Luton Museum and Art Gallery, England **1983** The Long Gallery, Birmingham University, England **PUBLICATIONS** TAG & CAP catalogues **RESIDENCIES** **2011** Australian Print Workshop, Melbourne **COLLECTIONS** Loyds Bank, Norwich Hospital, MKA, New Jersey, Cambridge University and private collections Australia, Britain, Korea, Japan, China **QUALIFICATIONS** **1972** Bachelor of Education (Honours), Exeter University, UK (Art and Educational Psychology) **1990** Fellow of the College of Preceptors, London, UK **REPRESENTED** TAG Fine Arts, London www.tagfinearts.com; China Art Projects, Beijing www.chinaartprojects.com



The key concept underlying my work is questioning what it is that we value - are contemporary societies' values and behaviours driven by greed and mere consumerism? Are we spiritually defunct?

I see irony in my art practice - I use objects I have 'recycled' and purchased; I use gold spray paint and I create more 'detritus' to add to the already excessive waste.

The titles of my work such as *Executive Excess*; *Golden Bricks*; *Nothing Matters*; *Woman's Needs*; the curated exhibitions, including *postEDEN*; *Tempting God*; and the essays written on my practice, in particular *Moments of Lucidity*, exemplify my involvement in these key concepts.



我作品的主题是质疑我们到底珍视什么——是现代社会受贪恋驱使的社会价值和行为，还是纯粹的消费主义？我们的精神贫瘠吗？

我觉得我的艺术创作具有讽刺意味——因为我使用的材料都是我“回收”或者购买的；我使用镀金喷漆。现在各种艺术废品已经四处泛滥，我精心创作的“劣作”是否也会遭遇同样的命运？

我的作品有“盛装”、“金砖”、“无关紧要”、“女性的需求”等等，我还策划过“后伊甸”和“上帝的诱惑”等艺术展。我写过的代表性实践论文有《梦醒时分》，充分诠释了我对这些主要概念的理解。

韦恩·沃伦 生活在英国伦敦，从事多媒体、绘画和出版工作。

展览 上海2012年红寨当代艺术画廊艺术展；香港 2011“照亮 10+设计空间”艺术展；东京第6画廊艺术展；柏林 Bleibtreu画廊艺术展；伦敦2010“皇家艺术学院原创天地”艺术展；台北富邦艺术基金策展的“粉乐町”艺术展；北京今日美术馆“后伊甸”艺术展；上海2009前线画廊Kitsch & Kinky艺术展；悉尼航空站画廊“上帝的诱惑”艺术展；悉尼威廉画廊“Luminous Dark King”艺术展；韩国首尔亚洲顶级画廊艺术博览会；日本神户2008“Group Show”艺术展；英国牛津大学“牛津开放现代艺术”展；北京平行线空间“中国艺术项目启动展”；德国柏林2007 Bleibtreu 画廊“Luminous Dark”艺术展；伦敦香茶画廊“佛陀与基督”艺术展；柏林2006 Bleibtreu 画廊艺术展；东京第6画廊“暗迹”艺术展；苏格兰爱丁堡琥珀美术学院“无声的语言”艺术展；英国伦敦2005诺福克诺维奇大学医院“拉萨高速 Rossi and Rossi”艺术展；在伦敦Sims Reed画廊，2004年在英国赫特福德郡Artshed 画廊和美国佛罗里达伊丽莎白·赖斯画廊举行的“此时此地”艺术展；东京第6画廊“Bright Leaves”艺术展；英国诺丁汉Surface画廊“Leaf Show”艺术展；日本神户东西方艺术家文化俱乐部（EWACC）艺术展委员会2003伦敦 Chambers画廊艺术展；Nexus 画廊TAG群展，爱丁堡艺术节，苏格兰2012“Galerie Espace Paris”艺术展；美国佛罗里达伊丽莎白·赖斯画廊，1984卢顿博物馆&艺术画廊“第一个十年”艺术展，英国伯明翰大学1983长廊画廊艺术展。**出版物** TAG & CAP手册——墨尔本澳大利亚艺术研讨班“RESIDENCIES 2011”手册。**收藏** 作品被劳埃德银行，诺维奇医院，MKA,新泽西，剑桥大学收藏；被澳大利亚，英国，韩国，日本，中国私人藏家收藏。**资历** 1972年埃克塞特大学合格（名誉）“教育学士”，1990年英国伦敦（艺术和教育心理学）师范大学教师。伦敦TAG 艺术馆网站 www.tagfinearts.com；北京中国艺术项目网站 www.chinaartprojects.com。

acknowledgements

／ 鸣谢

Editor – Reg Newitt
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Writers – Jayne Dyer, Damian Smith
Translators – Cao Meifang, Baiqu Gonkar
Photographers – Stan McCartin and Simon Phillips
Fabricators – Jon Wright and Thea Keenan
Web editor – John Cake
CAP co-director – Tony Scott
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摄影师 – 斯坦·麦卡廷, 西蒙·菲利普斯
制造商 – 乔恩·布莱特, 西娅·基楠
网站编辑 – 约翰·凯特
中国艺术系总监 – 托尼·苏格特
丝网印刷 – 昆廷·金



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1990-2010