

王书刚

WANG SHUGANG

CIRCLES 31. Juli – 12. September 2009

ALEXANDER OCHS GALLERIES BERLIN | BEIJING



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WANG SHUGANG CIRCLES

31. Juli – 12. September 2009

CHINA – EIN ANDERER BLICK | CHEN GUANGWU, CUI GUOTAI, LI LUMING, JIN NU, MIAO XIAOCHUN, WANG SHUGANG, XU SHUN, YANG MAOYUAN, YANG SHAOBIN
Kunstverein Augsburg, 26.7. – 6.9.2009

ART SUMMER 2009 | AI WEIWEI, CHEN GUANGWU, IK-JOONG KANG, WANG SHUGANG, YANG MAOYUAN and others
Hellerau – European Center for the Arts, Dresden 31.7. – 22.8.2009

WANG SHUGANG | FEGEN
Concept: Stefan Pietryga, Park Sanssouci, Potsdam | Opening: 26.9.2009

VANCOUVER-BIENNALE 2009–2011
MAGDALENA ABAKANOWICZ, DENNIS OPPENHEIM, BERNARD VENET, WANG SHUGANG and others
International Installations | September 2009 – May 2011 Vancouver, Canada



WANG SHUGANG :: *Sweeping*, 2009
 Fibreglass, 150 x 150 x 80 cm
 Edition in Fibreglas, Ex. 8



WANG SHUGANG :: *Sweeping*, 2009
 Fibreglass, 150 x 150 x 80 cm
 Edition in Fibreglas, Ex. 4/8, 5/8



Der 1960 in Beijing geborene Bildhauer Wang Shugang lebte zehn Jahre im Ruhrgebiet und lernte dort ‚Freiheit‘ wie ‚Einsamkeit‘ kennen. Nach seiner Rückkehr nach Beijing als Vierzigjähriger kehrten sich diese Erfahrungen in ihr Gegenteil um und aus dieser Ambivalenz kultureller Erfahrungsmuster schöpft der Künstler seine Form.

Wang schuf während der letzten neun Jahre einige skulpturale Grundtypen, die scheinbar von europäischer Figuration des Realismus im 20sten Jahrhundert ebenso ausgehen, wie sie sich angeblich aus buddhistischer Ikonographie oder der Trivialität chinesischer Alltags-Kultur entwickeln. Der ‚fegende Mönch‘, der ‚Lama‘, der ‚Sitzende‘ oder der ‚Kugel-Spieler‘. Aus diesem äußerst reduzierten Repertoire in den Farben rot, weiss und ‚bronze‘ entwickelt der Künstler eine Sprache, die sowohl mit der aus dem Material resultierenden kulturellen Differenz spielt, wie sie den westlichen wie fernöstlichen Kanon zur Disposition stellt.

Das ‚Rot‘ der buddhistischen Mönche ist einerseits industriell hergestellte Farbe, wie es andererseits dem ‚Rot‘ der

Kommunistischen Partei Chinas entspricht. Das ‚Weiss‘ überhöht in Form von Neonlicht die ‚erleuchteten‘ Lamas, andererseits arbeitet der Künstler dieses Motiv inklusive der sie tragenden ‚Stelen‘ aus weißem Marmor und initiiert damit zweierlei: Bild und Bildträger formulieren sich in einer Einheit, die Idee des ‚Heiligen‘ in der westlichen Buddhismus-Rezeption wird karikiert. Die Wiederholung und Reihung zur Gruppe schafft ‚Brands‘, vergleichbar seriell gefertigter Industrieprodukte. Durch die Höhe seine ‚Stelen‘ zitiert er ägyptische wie neo-klassizistische Präsentationsformen und stellt hier die westliche Auffassung der seit der Aufklärung geltenden Überhöhung des individuellen ‚Genius‘ in Frage.

Die seriell geschaffenen Skulpturen Wang Shugangs treten zwar nie ‚alleine auf‘ – der Künstler installiert Reihungen, Paarungen oder kreisförmige Anordnungen – aber trotz aller ‚kollektiven Zugewandtheit‘ zeigt sich in jeder Skulptur doch die Idee der isolierten Existenz.

Die Ausstellung CIRCLES zeigt acht unterschiedliche Skulpturen-Gruppen.

WANG SHUGANG :: CIRCLES, 2009
Exhibition view ALLEXANDER OCHS GALLERIES BERLIN | BEIJING



WANG SHUGANG :: **CIRCLES**, 2009
Exhibition view ALLEXANDER OCHS GALLERIES BERLIN | BEIJING



WANG SHUGANG :: **CIRCLES**, 2009
Exhibition view ALLEXANDER OCHS GALLERIES BERLIN | BEIJING



WANG SHUGANG :: **Turn to Happiness**, 2009
 Group of 12 sculptures :: Marble, 26 x 10 x 10 cm
 Columns each 190 x 13 x 13 cm :: Edition 1/6



WANG SHUGANG :: **Turn to Happiness**, 2009
 Group of 12 sculptures :: Marble, 26 x 10 x 10 cm
 Columns each 190 x 13 x 13 cm :: Edition 1/6

Sculptor Wang Shugang, born in Beijing in 1960, lived for ten years in Germany's Ruhr region, where he came to know both freedom and loneliness. After returning to Beijing at age 40, he was confronted with the very opposite, and the artist harvests his forms from this ambivalence of cultural experience.

Over the past nine years, Wang has created several basic sculptural forms that apparently emerge from the tradition of European figuration of twentieth-century realism while also dealing with Buddhist iconography or the triviality of Chinese everyday culture: the sweeping monk, the Lama, the 'Seated One', the ball player. From this highly reduced repertoire in the colors red, white, and bronze, the artist develops a language that plays with the cultural difference resulting from the material, as well as questioning the canons of both the West and Far East alike.

The red of the Buddhist monks is on the one hand an industrially produced paint, that at the same time corresponds to the red of the Chinese Communist Party. The

white in the form of neon light exaggerates the 'enlightened' Lama, while the artist also creates this motif (including the supporting columns) using white marble. In so doing, the artist initiates two things: the image and support present a united formulation, and the notion of the 'saint' in the reception of Buddhism in the West is caricatured. The repetition and lining up in a group creates 'brands' comparable to serially produced industrial products. In the height of the columns, the artist cites Egyptian as well as neoclassical forms of presentation, and questions the Western notion of the individual genius that has been so prominent since the Enlightenment.

Wang Shugang's serially created sculptures never appear alone—the artist installs series, couples, or circular arrangements—but despite the collective reference, each sculpture presents the idea of an isolated existence.

The exhibition Circles shows eight different sculpture groups.



WANG SHUGANG :: **Turn to Happiness**, 2009
Group of 12 sculptures (Details) :: Marble, 26 x 10 x 10 cm
Columns each 190 x 13 x 13 cm :: Edition 1/6

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WANG SHUGANG :: **Turn to Happiness**, 2007
 Group of 12 sculptures
 Fibreglass, modulator tube, 75 x 33 x 30 cm :: Edition 3/4

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WANG SHUGANG :: **Turn to Happiness**, 2007
 Group of 12 sculptures
 Fibreglass, modulator tube, 75 x 33 x 30 cm :: Edition 3/4



WANG SHUGANG :: *Pengtou / Treffen*, 2009
 Fibreglass, 50 x 40 x 50 cm
 Edition 1/8 (Edition 4 in Fibreglass, 4 in Bronze)



WANG SHUGANG :: *Pengtou / Treffen*, 2009
 Fibreglass, 50 x 40 x 50 cm
 Edition 1/8 (Edition 4 in Fibreglass, 4 in Bronze)



WANG SHUGANG :: **Meeting**, 2001
 Group of 8 sculptures :: Fibreglass, 94 x 70 x 70 cm
 Edition 1/4
 Sculptures have a finish for outdoor placement



WANG SHUGANG :: **Meeting**, 2001
 Group of 8 sculptures :: Fibreglass, 94 x 70 x 70 cm
 Edition 1/4
 Sculptures have a finish for outdoor placement



WANG SHUGANG :: **Sweeping** (Figur A/B), 2004
 Bronze, 30 x 12 x 30 cm :: Edition 6/8



WANG SHUGANG :: **Sweeping** (Figur A/B), 2004
 Bronze, 30 x 12 x 30 cm :: Edition 6/8



WANG SHUGANG :: **Qigong**, 2009
 Group of 4, each slightly different, sculptures
 Bronze, 50 x 24 x 26 cm :: Edition 2/8



WANG SHUGANG :: **Qigong**, 2009
 Single piece :: Bronze, 50 x 24 x 26 cm
 Each Edition 8 (each)
 (four versions, each slightly different)



WANG SHUGANG :: Meeting, 2008
 Group of 4 sculptures
 Bronze, 50 x 32 x 30 cm :: Edition 7/8



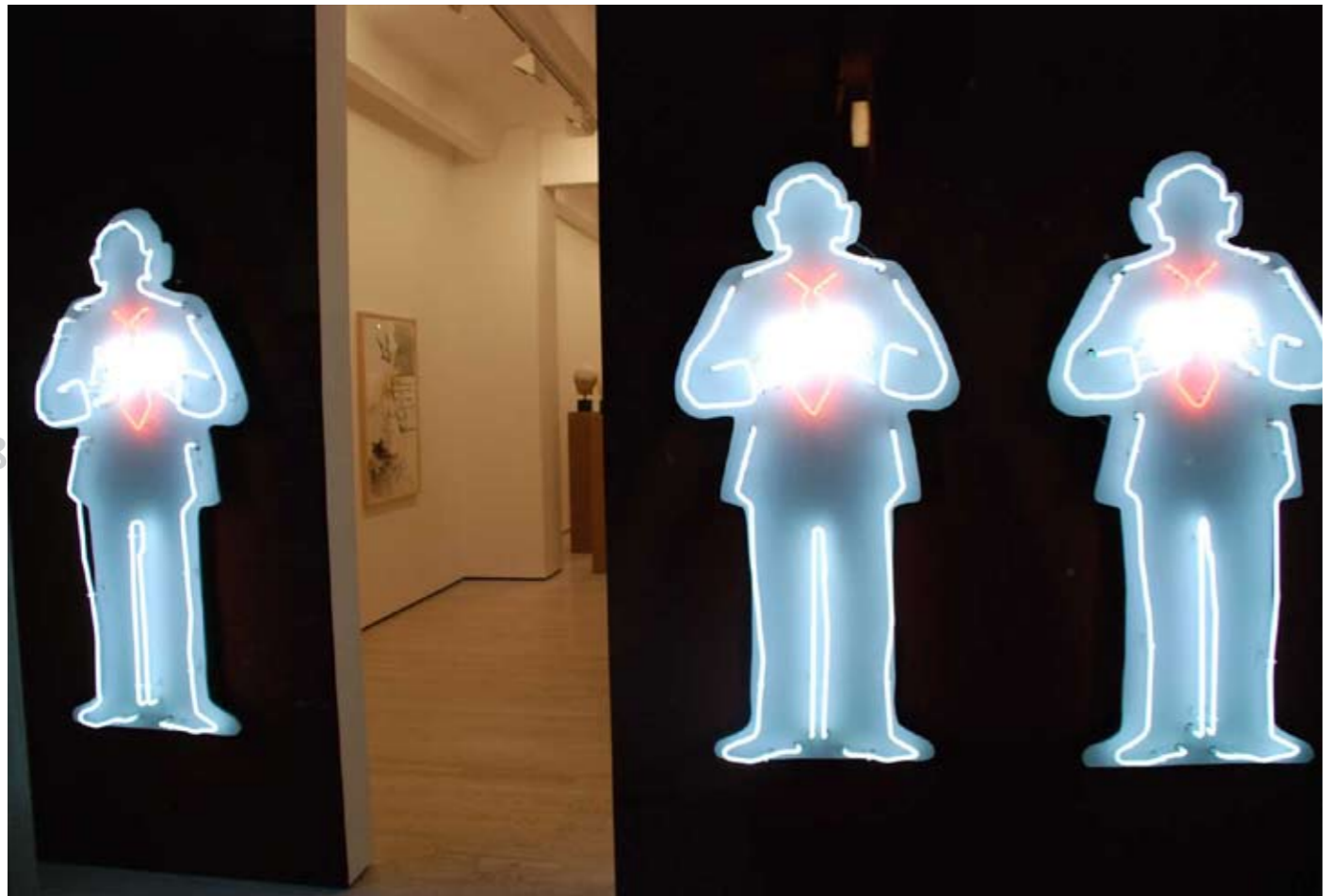
WANG SHUGANG :: Meeting, 2008
 Group of 4 sculptures
 Bronze, 50 x 32 x 30 cm :: Edition 7/8



WANG SHUGANG :: *Sitzung*, 2007 – 2008
 Pair :: Bronze, 14 x 10 x 10 cm :: Edition 30



WANG SHUGANG :: *Sitzung*, 2007 – 2008
 Pair :: Bronze, 14 x 10 x 10 cm :: Edition 30



WANG SHUGANG :: Apartment Block Life: Squatters, 2003
 Neon, underconstruction white paint on wood, 160 x 65 x 15 cm
 Edition 2/7



WANG SHUGANG :: Apartment Block Life: Squatters, 2003
 Neon, substructure: white paint on wood, 103 x 107 x 15 cm
 Edition 2/7



WANG SHUGANG :: **Apartment Block Life: Squatters**, 2003
 Neon, substructure: white paint on wood, 103 x 107 x 15 cm
 Edition 2/7



WANG SHUGANG :: **Apartment Block Life: Squatters**, 2003
 Neon, substructure: white paint on wood, 103 x 107 x 15 cm
 Edition 2/7

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WANG SHUGANG :: Scetch for the Vancouver Biennale 2009

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WANG SHUGANG :: Scetch for the Vancouver Biennale 2009

:: BIOGRAPHIE :: BIOGRAPHY

WANG SHUGANG

- 1960 Born in Beijing, China
- 1980-85 Graduated From the Sculpture Department, The Central Academy Of Fine Art, Bachelor Degree
- 1985-86 National Bureau of Town-Planning
- 1987 Free-Lance Artist
- 1989 Immigrated to West Germany
- 2000 Working in both Germany and Beijing

SELECTED SOLO EXHIBITIONS

- 2009 Fegen, Park Sanssouci, Potsdam, Germany
Circles, ALEXANDER OCHS GALLERIES BERLIN | BEIJING, Berlin
- 2008 Walsh Gallery, Chicago, USA
- 2006 Galerie Heimeshoff, Essen, Germany
- 2003 Apartment Block Life - Courtyard Gallery, Beijing, China
- 2002 Deutsche Forschungsgemeinschaft (Dfg), Beijing, China
- 2001 Chinese European Art Center, Xiamen, China
- 2000 Forum Vebikus Culture Center Kammgarn, Schaffhausen, Switzerland
- 1999 Kunstmuseum Gelsenkirchen, Germany
- 1998 Marl Museum Of Sculpture, Marl City Savings Bank, Germany
- 1997 Gruga Park, Essen, Germany
- 1995-96 Galerie Henrichsen, Dortmund, Germany
- 1995 Asian Foundation, Essen, Germany
- 1994 City Gallery, Borbeck Castle, Essen, Germany
- 1993 Galerie Henrichsen, Dortmund, Germany
- 1991 Galerie Stiller, Dortmund, Germany

SELECTED GROUP EXHIBITIONS

- 2009-11 Vancouver Biennale, Vancouver, Canada
- 2009 CHINA – Ein anderer Blick, Kunstverein Augsburg, Augsburg, Germany

- art summer Hellerau, Festspielhaus Hellerau/ Dresden, Germany
- 2008 Die Wahren Orte II, ALEXANDER OCHS GALLERIES BERLIN | BEIJING, Berlin, Germany
Die Wahren Orte I, ALEXANDER OCHS GALLERIES BERLIN | BEIJING, Berlin, Germany
- 2007 Long March Project – Yan'an, 798 Long March Space, Beijing, China
Balance! Art in Heiligendamm, Bad Doberan, Germany
Opening You Gallery, Beijing, China
Shanghai International Art Fair, Shanghai, China
Unveil The Red Curtain, 10 Chancery Lane Gallery, Hongkong
Lost Borders, Art Channel, Beijing, China
A Vista Of Perspectives, He Xiangning Art Museum, Shenzhen, China
- 2006 My Space – Your Space, Walsh Gallery, Chicago, Usa
Long March Project – Yan'an, China
Beijing Case – ZKM Karlsruhe, Germany
Art Beijing, Beijing, China
- 2005 Multiple, Georgia Museum For Contemporary Art, Atlanta, USA
Curious, Galerie Deschler, Berlin, Germany
2nd Dashanzi International Art Festival, Dashanzi Art District (Dad - Former 798 Factory), Beijing, China
Transparent Box, Jianwai Soho, Beijing, China
2nd Chengdu Biennale, Sichuan, China
Opening Of New Space Of Courtyard Gallery Beijing, Caochangdi, Beijing, China
Convergence At E116° / N40°, 798 Dayaolu Workshop, Dashanzi Art District, Beijing, China
Lichtkunst aus Kunstlicht, Light Art from Artificial Light, ZKM Karlsruhe, Germany
- 2004 The Unknown Masterpiece, Rotary Club, Berlin Potsdam, Germany
Dashanzi International Art Festival, Dashanzi Art District (Dad - Former 798 Factory), Beijing, China
Officina Asia, Museum Of Modern Art, Bologna, Italy
Matchmaking, Eastlink Gallery, Shanghai, China
The Unknown Masterpiece, Zeche Zollverein, Essen, Germany

- 2003 Golden Harvest – Chinese Contemporary Art, Museum Of City History, Belgrade, Serbia
Reconstruction 798: Echo – 798 Space, Beijing, China
The Left Hand And The Right Hand, Dashanzi Art District (Dad - Former 798 Factory), Beijing, China
Alternative Modernity, Beijing X-Ray Art Center, Beijing, China
Reopening Of Kiang Gallery, Atlanta, USA
- 2002 Selected Works From Chengdu Biennale, Millenium Monument, Beijing, China
Highlights From Chengdu Biennale, Courtyard Gallery, Beijing, China
Creating Dreams - Portraits - Eastlink Gallery, Shanghai, China
Dialog - Norwegian Embassy, Beijing, China
China Art Archives And Warehouse, Beijing, China
Head - Forum Vebikus Culture Center Kammgarn, Schaffhausen, Switzerland
Golden Harvest – Chinese Contemporary Art, Museum Of Contemporary Art, Zagreb, Croatia
Changchun Period Art Annual Invitatory Exhibition - Bridge, Changchun, China
- 2001 Chengdu Biennale, Sichuan, China
- 2000 China Sculpture Festival, Huian, China
- 1999 6th Biennale Of Small Sculptures
Wilhelm-Fabry-Museum, Hilden, Germany
- 1998 Wilhelm Lehmbruck Museum, Duisburg, Germany
Annual Exhibition Nrw, Duesseldorf, Germany
- 1997,'98 Summer Exhibition, Arts Association Ploen Castle, Ploen, Germany

PUBLIC SCULPTURES

- 1999 Survey, Castle Park, Gelsenkirchen, Germany
- 1986 Constructor, Mother And Child, Yinchuan, China