

WANG TUO: *The Second Interrogation*

王拓：第二次審問

21.3 - 6.5.2023



Blindspot
Gallery

"The whole society is experiencing a 'Pan-shamanization':
all living experiences are being mediated,
all actions are being ritualized,
and although there is no shaman,
the collective trance is happening at every moment."

—— Wang Tuo

「整個社會正在經歷『泛薩滿化』：
所有的生存經驗都被介質化，
所有的動作被儀式化，
儘管沒有薩滿，
卻是集體出神。」

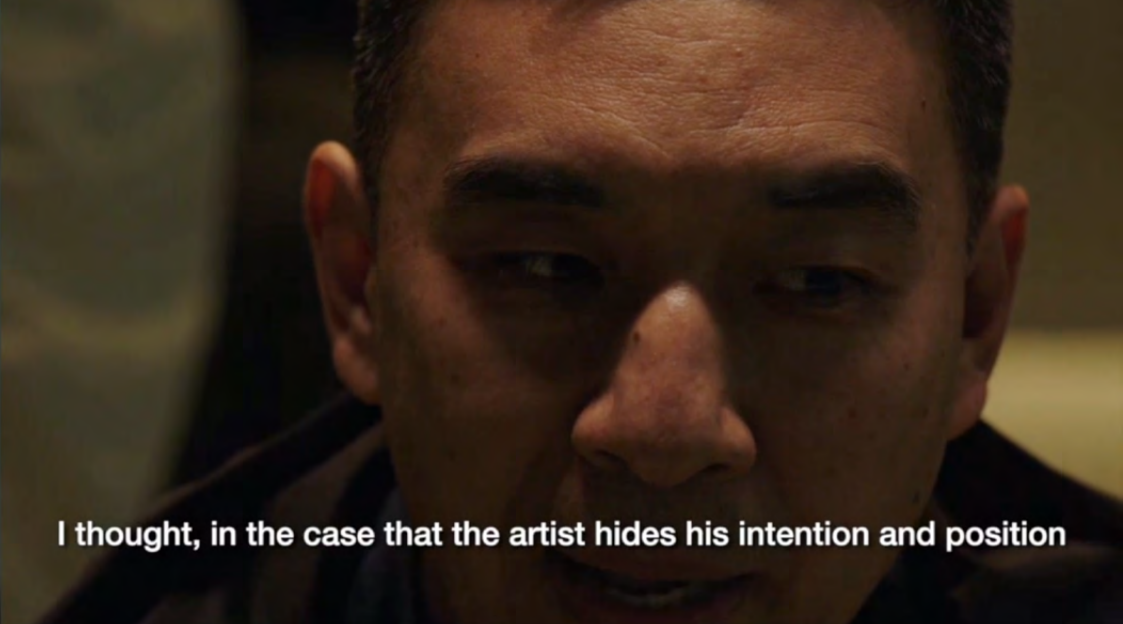
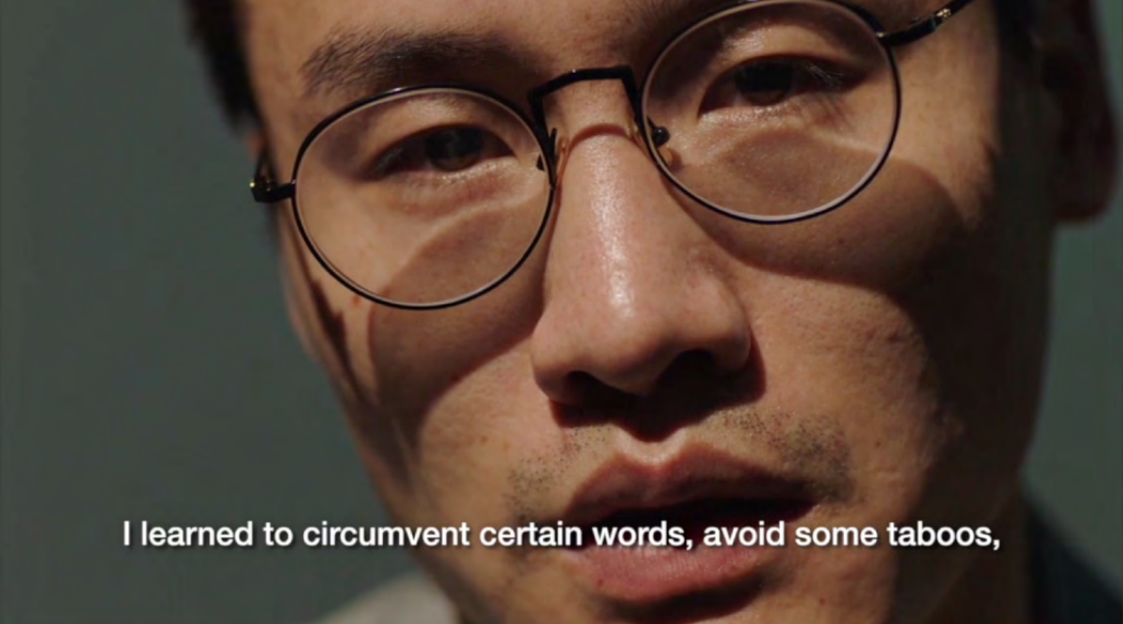
—— 王拓

"The Second Interrogation" is Wang Tuo's first solo exhibition in Hong Kong. *The Second Interrogation*, the titular work of the exhibition, is a two-part video installation based on the artist's observations and reflections on cultural censorship in the art world in China in recent years. The first part of the work consists of a two-channel video, and the second part a single channel. The work stages the dramatic encounter of the fraught friendship between an artist and a censor, as well as the creeping tension in their exchanges. Together and in reversing roles, they ask fundamental and existential questions about the arts, testifying to the uncertainties they share about the purpose of art in society: what is the role of an artist in an authoritarian state? How could art bring about social change?

《第二次審問》是王拓於香港的首次個展。展覽中的同名影片《第二次審問》是一部分作上下兩個部份的錄像裝置，上部是雙頻道錄像，下部是單頻道錄像。作品呈現了王拓近年在中國所經歷的有關藝術世界文化審查的觀察和反思。作品上演了一位藝術家及一名審查員之間戲劇化的會面及緊張的對峙。兩人互換著角色，辯證二人共同關於藝術的疑問：在集權國家裡，藝術家的角色為何？藝術可以如何帶來社會變革？



Film still from *The Second Interrogation* 《第二次審問》錄像截圖



Film still from *The Second Interrogation* 《第二次審問》錄像截圖

***The Second Interrogation* 《第二次審問》**

2023

Video installation (color, sound, 4K) in two parts

Part one: Dual-channel video, 24' 30"

Part two: Single-channel video, 29' 26"

Edition: 5 + 2AP

錄像裝置 (彩色，有聲，4K)，兩部份

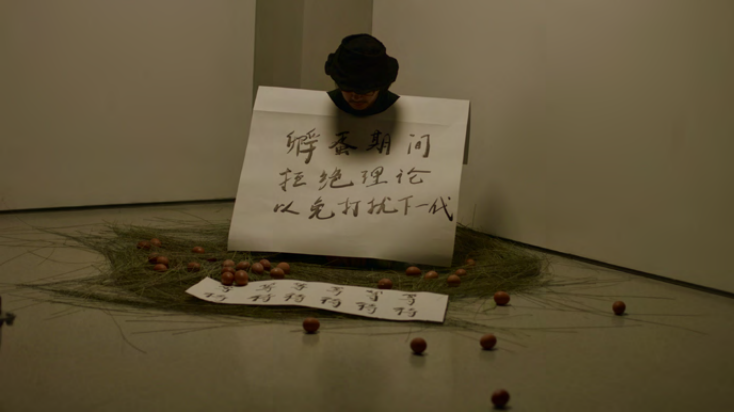
上：雙頻道錄像，24' 30"

下：單頻道錄像，29' 26"

版本：5 + 2AP

The titular work is a sequel to Wang's preceding piece, *The Interrogation* (2017), which depicts the psychological methods of conducting interviews by a local commissioner for Discipline Inspection, who was himself once put into the position of an interviewee years ago. In the 2023 rendition of *The Second Interrogation*, the artist envisions this dialectic in two extreme yet grounded positions where the artist becomes the censor, and the censor becomes the artist. Provoked by their different conjectures on the future developments of China, the censor and artist both begin a conscious shift in their identities: after a series

《第二次審問》為王拓早期的錄像作品《審問》(2017)的續章。《審問》描繪了一位紀律檢查委員會審查員的心理審問技巧——這名審查員亦在多年前以同樣的方式被他人所審問。2023年的續章《第二次審問》中，王拓設想了兩種極端卻極具現實基礎的情形：藝術家成為審查員，審查員則成為藝術家。二人由於對中國體制未來的不同見解，引發了自身身份在認知上的轉變：藝術家開始暗中替政府監視藝術圈的意識



of private dialogues and confrontations, the artist slowly becomes a covert surveillant examining the ideological problems of the art world for the government, whereas the censor seems to have grasped the true essence of art in a totalitarian state. The focal point of their discussion is notably the re-examining of the seven astounding performances (known as the "Seven Sins") at the 1989 China/Avant-Garde Exhibition in Beijing, which triggered great stir in the Chinese art community and faced severe scrutiny by the authorities. During the artist's subsequent restaging of the Seven Sins performance, the censor intervenes and transforms the entire piece. The two figures demonstrate the enduring legacy of Chinese art history from thirty years ago, and the salient reality where our action is the link between the past, the present, and the future of the nation.

" After those two gunshots was that cold summer when people took to the streets and disappeared. Everything was so hopeful yet so hopeless. I often think of that unfinished summer. Those young people, along with countless other young people, eventually became the ghosts of history. "

— Script extract from *The Second Interrogation*

形態問題；而審查員則彷彿參透了藝術在一個極權國家中存在的真正意義。啟發二人辯論的一條線索，即是如何重思發生在1989年中國北京的現代藝術大展上引發轟動並遭遇審查的七則行為藝術（史稱「七宗罪」）。最終，在藝術家排演的一齣致敬八九現代藝術大展的行為現場，審查員闖入並最終重塑了這件作品。他們呈現了中國藝術從三十年前至今的遺產，以及在現實中我們的行動如何連接著過去、現在與未來。

「 那兩聲槍響後，緊接著，就是那個冷酷的夏天，人們走上街頭，最終煙消雲散。一切是那麼有希望，又是那麼絕望。我常想起那個沒有結束的夏天，那些年輕人，和無數年輕人一起，最終成為了歷史的幽靈。」


— 《第二次審問》 節錄對白



Film still from *The Second Interrogation* (part 1) 《第二次審問》(上部) 錄像截圖



Film still from *The Second Interrogation* (part 2) 《第二次審問》(下部) 錄像截圖



" *Art is a weapon,*
it debunks the lies that deviate from common sense. "

— Script extract from *The Second Interrogation*

Wang Tuo introduces *Weapons*, a new series of oil paintings depicting portraits of anonymous individuals who are part of the underground art and culture circle, working within the margins of China's art scene. Painted from self-portraits taken by the subjects illustrated, these images are banal yet intimate. Inspired by the book *Weapons of The Weak* by James C. Scott, trivial acts of uncooperativeness are used as an everyday form of resistance by the exploited and powerless in a system of inequality. The exhibition will also feature his new drawings derived from *The Second Interrogation* and archival images of people's campaigns.

「藝術是一種武器，
被用來拆穿那些背離常識的謊言。」

— 《第二次審問》 節錄對白

油畫《武器》系列是為王拓全新的創作。這組作品描繪中國地下藝術與文化圈邊緣群體中的個體肖像，它們來自被畫者的自拍像，顯得既樸實又親密。此系列的靈感源自James C. Scott的著作《弱者的武器》，它透過微小的不合作行動為無權者在不平等系統中實現日常的抵抗。展覽還囊括了他根據作品《第二次審問》及歷史圖片中的羣眾運動而創造的全新繪畫。



Improvisation of Blue III

《憂鬱即興表演 III》

2023

Oil on canvas 油畫布本

64 x 85 cm



Improvisation of Blue I

《憂鬱即興表演 I》

2023

Oil on canvas 油畫布本

120 x 82 cm



Improvisation of Blue II

《憂鬱即興表演 II》

2023

Oil on canvas 油畫布本

40 x 61 cm



A Nice Piece of Paper

《紙》

2023

Oil on canvas 油畫布本

50.3 x 60.8cm



Reading 《朗讀》

2023

Oil on canvas 油畫布本

64 x 85 cm




Too Excited to Sleep 《失眠》

2023

Oil on canvas 油画布本

82 x 120 cm

都志



「.....我們記住
是因為普通人倒了下去
我們不可能記住他們的名字
因為我們無法知道他們的名字
但我們記住了 他們作為人的舉動
我們也應該別忘了
我們永遠無法知道他們的名字

"We remember
because of the ordinary workers who died then.
We cannot remember most of their names
because we do not know most of their names.
We never did. But we remember them as people,
and we remember that
we never knew their names"



The Eve of Preparation

《準備的前夜》

2023

Oil on canvas 油畫布本

64 x 85 cm



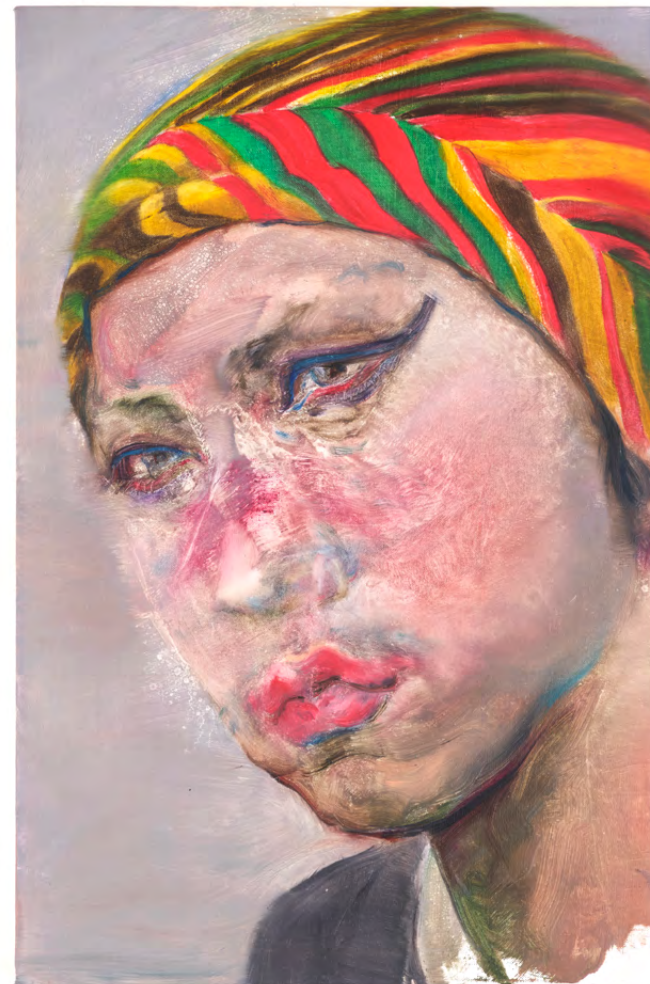
The Angry Poet

《憤怒的詩人》

2023

Oil on canvas 油畫布本

40 x 61 cm



To Drag At the Backstage of Wonderland

《在仙境俱樂部後台變裝》

2023

Oil on canvas 油畫布本

61 x 40 cm

Before Going Out 《出發前》

2023

Oil on canvas 油畫布本

60.8 x 50.3 cm






Writer in Winter Bar

《作家在冬季酒吧》

2023

Oil on canvas 油画布本

80.4 x 65.5 cm

An abstract drawing featuring large, fluid grey washes that create a sense of depth and movement. A prominent, bright yellow triangle is drawn on the right side, contrasting sharply with the muted tones. The overall composition is layered and textured, with visible brushstrokes and ink marks.

The six drawings are derived from the video installation *The Second Interrogation* and archival images of people's campaigns in China. From their titles to imagery, with Wang's fluid and expressive brushstrokes depicting extended limbs or body parts unnaturally intertwined together, these drawings reveal the spirit of these bottom-to-up revolutions, unarmed but resolute, vulnerable yet powerful.

這六幅繪畫部份取材來自視頻裝置《第二次審訊》，部份來自人民運動的歷史檔案。富有動感和張力的筆觸描繪著延伸的肢體和不自然地交織在一起的身體部位，從作品的畫面至標題都揭示著一種赤手空拳、堅決但脆弱的革命狀態。



Study for Hunger Strike from Patrick Zachmann

《Patrick Zachmann 飢餓研究》

2023

Charcoal on paper 炭筆紙本

54.5 x 79 cm (paper size)

69 x 93.8 x 2.6 cm (framed size)



Study for Demonstration of A Failure

《失敗表達的研究》

2023

Charcoal on paper 炭筆紙本

54.5 x 79 cm (paper size)

69 x 93.8 x 2.6 cm (framed size)



Rehearsal of A Performative Homage II

《踐言致敬的排練 II 》

2023

Charcoal on paper 炭筆紙本

109 x 79 cm (paper size)

131.5 x 101 x 3.4 cm (framed size)



Rehearsal of A Performative Homage I

《踐言致敬的排練 I 》

2023

Charcoal on paper 炭筆紙本

54.5 x 79 cm (paper size)

69 x 93.8 x 2.6 cm (framed size)



△

Practice of Powerlessness I

《無力感練習 I》

2023

Pastel on paper 乾粉彩紙本

54.5 x 79 cm (paper size)

69 x 93.8 x 2.6 cm (framed size)



Practice of Powerlessness II

《無力感練習 II》

2023

Pastel on paper 乾粉彩紙本

54.5 x 79 cm (paper size)

69 x 93.8 x 2.6 cm (framed size)

WANG TUO

b. 1984, Changchun, China

Wang Tuo interweaves Chinese modern history, cultural archives, fiction, and mythology into speculative narratives. Equating his practice to novel writing, he stages an intervention in historical literary texts and cultural archives to formulate stories that blur the boundaries of time and space, facts and imagination. His work spans across film, performative elements, painting and drawing. The multidimensional chronologies he constructs, interspersed with conspicuous and hidden clues, expose the underlying historical and cultural forces at work within society. Embracing a uniquely Chinese hauntology, Wang proposes "pan-shamanization" as an entry point to unravel the suppressed and untreated memories of 20th century China. Through historical inquiry, Wang's works, often unsettling and dramatic, disentangle collective unconsciousness and historical traumas. His more recent work critiques contemporary conditions of censorship, more specifically the tensions within the push and pull between artist and authority.

Wang's recent solo exhibition "Wang Tuo: Empty-handed into History" was presented at UCCA, Beijing in 2021. His other solo exhibitions were held at Present Company (New York, 2019), Salt Project

(Beijing, 2017), and Taikang Space (Beijing, 2016). Wang also participated in group exhibitions at KADIST (San Francisco, 2022), He Art Museum (Guangdong, 2022), Song Art Museum (Beijing, 2022), Incheon Art Museum (Incheon, 2021), National Museum of Singapore (Singapore, 2021), OCAT Institute (Beijing, 2021), Power Station of Art (Shanghai, 2021), Shanghai Duolun Museum of Modern Art (Shanghai, 2021), National Museum of Modern and Contemporary Art (Seoul, 2020), Aranya Art Center (Beidaihe, 2020), Serpentine Gallery (London, 2020), Today Art Museum (Beijing, 2019), Long March Space (Beijing, 2019), Kunsthalle Baden-Baden (Baden-Baden, 2019), Julia Stoschek Collection (Düsseldorf, 2018), Zarya Center for Contemporary Art (Vladivostok, 2018), and Queens Museum (New York, 2017).

Wang was selected for the OCAT x KADIST Emerging Media Artist Residency Program in 2020 and was artist-in-residence at Queens Museum in New York from 2015 to 2017. Furthermore, he was awarded the 10th Three Shadows Photography Award in 2018.

Wang currently lives and works in Beijing, China.



COLLECTIONS

M+, Hong Kong

Centre Pompidou, Paris

KADIST Art Foundation, Paris and San Francisco

Fondazione In Between Art Film, Rome

Power Station of Art, Shanghai

Long Museum, Shanghai

Times Art Museum, Guangzhou

Today Art Museum, Beijing

New Century Art Foundation, Beijing

Three Shadows Photography Art Centre, Beijing

Howard Gottlieb Archival Research Center, Boston

王拓

1984年生於中國長春

在王拓的創作中，中國現代史、文化檔案、小說及神話相互交織，形成虛構敘事。一如虛構寫作，他在歷史文本及檔案記錄中上演一幕幕介入性表演，模糊時間與空間、真實與想象的邊界。王拓的創作橫跨影像、表演與繪畫，構建多維的事件譜係。他的作品中充斥著可見或不可見的線索，揭示著社會背後的歷史及文化力量。王拓在作品中回應中國獨特的「幽靈學」，提出以「泛薩滿主義」召喚中國二十世紀被壓抑及忽視的記憶。他的創作時常以不安且戲劇性的手法探究歷史，揭示集體無意識及歷史創傷。王拓的近期創作批判當代審查機制，以及其中藝術家與執法者的緊張角力。

王拓近年舉辦的個展包括北京尤倫斯當代藝術中心的“王拓：空手走入歷史”（2021）、紐約 Present Company 的“WANG Tuo: Smoke and Fire”、北京鹽項目的“語法靈猿”（2017）和北京泰康空間的“失憶事典”（2016）。王所參

與的群展包括在三藩市 KADIST（2022）、廣東和美術館（2022）、北京松·美術館（2022）、仁川美術館（2021）、新加坡國家博物館（2021）、北京OCAT（2021）、上海當代藝術博物館（2021）、上海現代多倫美術館（2021）、首爾國立現代美術館（2020）、北戴阿那亞藝術中心（2020）、倫敦蛇形藝廊（2020）、北京今日美術館（2019）、北京長征空間（2019）、巴登巴登的國立美術館（2019）、杜塞爾多夫的尤莉婭·施托舍克收藏（2018）、海參崴的Zarya當代藝術中心（2018）和紐約皇后區藝術博物館（2017）。

王拓在2020年被選為 OCAT x KADIST Emerging Media Artist Residency Program 的駐館藝術家並在2015至2017年於紐約皇后區藝術博物館當駐館藝術家。他於2018年獲授“三影堂攝影獎”。

王現於北京居住和工作。

收藏

M+，香港

蓬皮杜中心，巴黎

Kadist 藝術基金會，巴黎 / 舊金山

Fondazione In Between Art Film，羅馬

上海當代藝術博物館，上海

龍美術館，上海

時代美術館，廣州

今日美術館，北京

新世紀藝術基金會，北京

三影堂藝術中心，北京

Howard Gottlieb 文獻研究中心，波士頓

" The system is a mixture, blending people into a mishmash of love and hate. We are all caught in this love-hate relationship, and I want nothing more than to make the world a better place. "

— Script extract from *The Second Interrogation*

「體制是一個混合物，人們身在其中，愛與恨也自然是攪合在一盆的漿糊。我們都夾在這愛恨裡，我無非也只是想讓這個世界更好。」

— 《第二次審問》 節錄對白



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