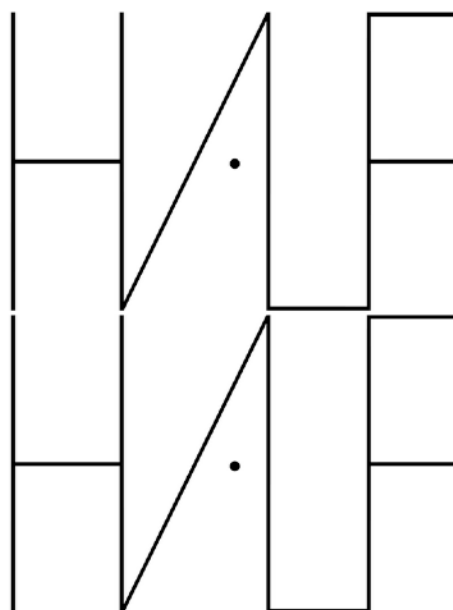


姚微粒Willie Yao个人艺术展览《HALF : HALF》在美国特拉华当代艺术馆开幕

## 剖读异虑，共感同鸣以期美好



**HALF : HALF** WILLIE YAO

**展馆：**The Delaware Contemporary 美国特拉华当代艺术馆

**200 South Madison Street, Wilmington, DE 19801**

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2019年1月4日，中国当代青年艺术家姚微粒Willie Yao的个人艺术展览《HALF : HALF》，在美国特拉华当代艺术馆（The Delaware Contemporary）的E. Avery Draper展厅开幕。展览开幕吸引了到本地众多艺术爱好者莅临，艺术家姚微粒与策展人包雯璐于现场分享了作品创作的灵感来源和展览筹备成型过程中的所悟所得；执行馆长Joseph Gonzales博士及馆内Gretchen Hupfel当代艺术策展人Kathrine Page女士亦到场发言致辞，同时邀请观众在展览限量明信片上留感并寄回艺术馆以完成交互艺术创作。

此次《HALF : HALF》带来的十件全新艺术作品，包含绘画、摄影、多媒体影像、综合材质装置等，均为首次亮相，以此展开艺术家关于自身身份、都市情感以及生活方式的独特剖读。其间的各种隐喻和深刻的个人反省，或将引发观赏者对自身的所属社会角色、处世哲学和生活经验等方面进行多重解构及思辨。

美国极具影响力的当代艺术家Glenn Ligon曾经提到，“这个现在的‘我’，是由许多重叠的、平行的、经常甚至相互矛盾的叙述共同谱写而成的。”这个关于身份的阐述（来自*Yourself in the World: Selected Writings and Interviews*）或许能够帮助解读本次展览的标题《HALF : HALF》。在展览设计之初，“一半”概念就已经成为了贯守通企的创作索引：从莽撞躁动的青涩年岁过渡到日渐熟稳的阶段；东方文化撞碰西方社会、自固有的职业身份转变为驾驭不同调性的工作；重新审读情感伴侣的意义与需求等等。

以直观表达的方式来看，如作品《是日起（Man-09152017）》，超大尺幅的16张组画被明确切分成两个部分，用奔放粗迈的、极具个人象征性的涂鸦风格的色彩绘线画风；对立于坚整有力的波普几何设计画风，集中展示了艺术家内我的博弈与变化，顺逆逆境、简致繁茂、过去未来，是持守自省创作内核的重要输出和实践。而在抽象表达方式的框架下，姚微粒则通过邀请了他的同事、朋友、前伴侣、甚至陌生人以不同形式，共同参与到他本次各个艺术创作过程中，从而完善了对《HALF : HALF》完整性的叙述——这些合作创作者职业身份各异，有中国当代摄影艺术家编号223（林志鹏）、《YOHO! Boy》主编KidK（肖南）、展览策展人、传媒人士、上班族、学生等等。通过合作，姚微粒将自己的身份置陈于一个更泛阔的社会生活语境中，进而衍展出许多看似初表实则邃奥的探论：处世的无常、物质及精神焦虑、情绪感念、性和恋欲、羁傲与自卑等均存期间。正是在这些复杂叠错的元素和创想的帮助下，展览能够让人们以好奇心理为驱动，以艺术家的私隐感悟和过往发生为进入，看解渡想则成流程。“上帝给了最合适的结局。（The Divine has given the most fitting end）”艺术家本真地如是认为，展览究底是为了寻触和激进出观者的自我同感及鸣动，最终获期美好希许。

有别于艺术家此前在北京与纽约的个展，《HALF : HALF》的布置方式尤特关注观览体验：如可触碰的装置作品《成交（Deal）》、作品《超级我（SUPERME）》中可以翻阅的书籍和明信片、以及作品《野生世界（Wild World）》中的气味引入——极大地丰富了和多元多感化了原有单一视觉性的观展模式；与此同时，各种对比尺幅和多维结构的作品，在固有的展览空间中呈现出奇妙的相呼相映的暗动连互，并汇统趋导成同一种氛韵，旋而服务和阐递展览核心艺术概想和理念。更值得一提的是，曾经在上海、北京、纽约等大都会居住过的艺术家，为创作带来了深入和独妙的都市译解。在每一座城市，艺术家都能凭寻自己专属的方式融入其中，打破语言和文化的壁垒与阻碍——这一趣秒的过程，也被用看似稚拙的、孩童般的手法或记录或埋插在不同的作品中以待掘现。

据了解，《HALF : HALF》是美国特拉华当代艺术馆2019年重要艺术项目——Draper Experiment系列展览的第一场，展览将持续到2月24日。

**艺术家姚微粒Willie Yao**出生于上海，生活在纽约，现为特拉华当代艺术馆（The Delaware Contemporary）的Creative-in-Residence（策展人&艺术家），工作范畴包含艺术创作、客座策展、部分公关及媒体联络、以及中国文化传播推广。原为京沪两地资深传媒人，凭借多年为《周末画报》、《GQ》、《时尚芭莎》等知名杂志书刊撰稿插画的基础与经验，积极转型成为先锋艺术家。2013年，微粒自北京移居纽约并重新定义了他独有的艺术视角和语汇，建立了独特稚趣的涂鸦绘画风格并为人所熟知。他出挑的配色和线条中蕴含了当代艺术的活力，诸如Keith Haring、Julian Schnabel，以及Jean-Michel Basquiat等，都影响了他的艺术风格。此后他开始尝试更多媒介的作品创作，兼顾具象与抽象，融入强烈的个人意识。姚微粒之前曾在上海、北京、纽约等地举办过群展与个展。

个展经历：

2014年，Blush，北京

2015年，2，纽约

**策展人包雯璐**生活在费城，现为美国特拉华当代艺术馆担任策展助理。以过往全球百家美术馆及艺廊的参观的经历丰富阅历，并成为了她最重要的第一手艺术研究资料。研究生毕业于费城艺术大学（The University of the Arts）博物馆传播学，本科毕业于复旦大学上海视觉艺术学院广播电视编导，曾获得2016年美国博物馆联盟（American Alliance of Museums）授予的年会奖金。

【展览作品信息】



**Man-09152017 是日起**

2018  
24 x 36 inches (16)  
Acrylic on Canvas

At certain times in life, one may experience the moment of evolution. For Willie Yao, it was on September 15, 2017, when he was on a flight back to China deciding to leave his life in New York City. The artist dug deep into his experience and created a conversation between his past and current status, and mused on the contrast in one's identity from different narratives. It is about inner growth, self-reference, and autocriticism, both as an artist and a man.

意识到内心的自我裂变是相当有趣的事情，本我总不是孤立的存在，确准内我的定向也许是个人的终身课题。



## Deal 成交

2018

Work with Nan Xiao (AKA KidK, Editor in Chief of Chinese Hype Magazine, *YOHO!Boy*, living in Beijing)

Installation Dimensions Variable

Shower Curtain, Pole, Photography

This installation tends to reveal the truth of humanity's difficult outlook toward the public, and refers to the health issues hidden in everyday life; furthermore, it asks questions on the essence and existence of life. In 2017, the artist's former colleague, KidK Xiao, suffered from serious physical illness, and Yao was taking care of KidK during the recuperation in hospital. These images on the shower curtain references scans from KidK's medical record. Interiorly, there are three photos of KidK seemingly helpless as a patient, recorded by Yao. Viewers are welcome to interact with this installation by pulling the curtain to examine the photos. As a leading worker in the industry, KidK retains a modicum of decency and professionalism in appearance; as such, these photos represent a rare, intimate visual material to the other side of him.

当不期和无常变成常常，自中学会坦然与坚强。



## Untitled and Untitled 无题与无题

2018

Work with No. 223 (Photographer, living in Beijing) & Ian Wang (Designer, living in Shanghai)

9 x 9 inches (16)

Mixed Media, Photography

Yao has drawn his symbolic lines, characters, and figures into the group of photos taken by artist, No. 223, and then set them in a storyline as a coordinate axis. Yao's characteristic retouches enrich the expression of each photo with organic marks and patterned traces. In this collaboration, there are multiple layers of "untitled", which act as an invitation for the viewer to ask questions, such as, who stands in front of the camera? Who is photographing the moments? Who polished the images? What does the viewer feel when encountering this piece?

窥见世界，并自得慧智，是一款相当实用的生存法则。



## Pass By 经途

2018

Work with Wenlu “Lulu” Bao (Curator of this show, living in Philadelphia), Taylor Ju (Student, living in Shanghai), Min Wu (Marketing Director, living in Shanghai), Xin Li (Stylist, living in Beijing)

Installation Dimensions Variable

Digital Video, 5'24"

Watching this video can feel like being in a security room filled with monitors beholding multiple split screen layouts; however, it is more than purely observation. Comprised of six screens and video footage from Yao and four collaborators who live in different cities, the film demonstrates life as a complex journey, with the destiny oftentimes unknown, yet instinctly rewarding. Life is full of peaks and valleys. Interweaving roads and subways--the paths that take us to various locations--reveal the possibilities of pitching one's tent in different places producing rich and sundry stories after the journey reaches its climax. The artist set the video time length, 5.4 minutes (5'24"), according to research on the median length of human sexual intercourse (carried out in 2005 by *Journal of Sexual Medicine*).

起伏颠沛，波起波荡，此间那处，在遇向到未来与宁和之前，分秒皆取获。



## No Kidding 不欺

2018

Work with EX-husband (Current Occupation and Location Unknown)

16 x 16 inches (with Framing)

Metal Acrylic Pigment, Plastic Sheets, Real Marriage License, Boarding Pass, Various Sauces, Band-Aid, Tapes

In marriage vows, people usually swear that “love will keep us together no matter...,” but in real life, marriage in some cases, dissolves into divorce. Yao uses his marriage license as the foundation layer in context with the Chinese and English inscription, “Do you still want a new marriage?” Through the transparent layers, the bitter questions, the life fragments, and the collages, Yao expresses his anguish and expectations for relationship. 在广义的物质宇宙概念下，唯一能徐徐恒存的只有平凡小我；或许，也未必可以。



## Random 随机

2018

35 x 35 inches (2)

3M Velcro Strips, Duck Tape

In this work, the Velcro strips represent the artist, who at the age of 35, reviews his urban life. Using the loop side, which is tougher, one can see his first 26 years in Shanghai (left in black), five years in Beijing (mid-right in white), and the latter four years in New York City (right in black). The hook side, which is softer, represents a promising future 35 years in any place or status. It's human nature to plan, or at least to have a direction, but through his work and his experience, Yao understands there are chances, there is impermanence. In this way, Yao communicate his anxiety from his younger life to the general public as a young adult.

既有过往与未知未来的博弈，结合当下发生，清晰感受时间带来的粗粝与柔软，随机不定性则隐藏在了规则之中。



## **Thank You, Have A Nice Day! 谢谢你，并祝今天好!**

2018

Work with Chang Liu (Manager of a Restaurant, living in Shanghai)

16 x 16 inches (with Framing)

Wrapping Papers, Acrylic, Rubber Bands

Festooned on the ubiquitous grocery shopping bag, a smiling face with the words "Thank you! Have a nice day!" greeting consumers, has become a symbol of consumerism and the gold standard of the service industry. Yao asks, behind this symbol, do we care/know what exactly what is the grocery attendant's real mood? Does the grocery attendant have to keep smiling when having a tough day? The Chinese characters behind the image interprets the conflicted feelings. The rubber bands are stretched to imply tightly stretched nerves of urban inhabitants. The bands wrapped around the work act as wrapping, or constricting those who cannot escape from negative thoughts.

焦灼和焦虑是真相，但所幸能在释解重启后，找回平衡——难，也不难。



## Wild World 野生世界

2018

Work with Yinan Lu (Student, Living in New York)

18 x 24 Inches

Acrylic on Canvas, Instax Films, Coffee Grounds, White Glue, Candle

Yinan Lu, Yao's collaborator, took photos of New York City's local animals and plants as examples of environmental adaptation. Yao collected the coffee grounds from remote places from the globe. By positioning the two kinds of plants together, they create points of contrast in and around the city, and represent samples of immigration. Looking more like tiny islands in the ocean, the artist sets the stage for introspection on cities built into the natural environment: it is easy to forget that we are surrounded by the air, earth, water, animals, and plants, all of which sustains life. This work encourages the viewers to discover our natural surroundings and reflect on the impact of humanity's activities on it. 是时候，来思考适应性了：是了解还是误解；是对抗还是顺从；是达尔文的研究还是你的真实。



## **SUPERME 超级我**

2018

Work with Friends and Strangers from All Over The World

Installation Dimensions Variable

Wood Shelf Board, Books, Clay

The setting for this work recalls a reading room. Reading is a way to connect to the outside world and let literature, philosophy, history, and religions spiritually impact the reader. The three books on one shelf, *Siddhartha* by Hermann Hesse, *No Longer Human* by Osamu Dazai, and *Killing Commendatore* by Haruki Murakami, all unfold the authors' views on the external world and internal mind. On the other shelf, the "**SUPERME**" clay tile represents a famous Chinese fashion brand and the meaning of "supreme." The designed postcards, clay sculpture, and books invite the viewer to browse and explore. In doing so, to understand the artist's inspiration and thinking process, then to think of their own.

谏读真实和虚构的故事，领悟信仰的力量，直到足够开阔、足够容融。



## Charming 迷人的

2018

Work with Strangers from Apps (Grindr, Scruff & 9 Monsters)

24 x 36 inches

Whiteboard, Printed Paper, Tapes

At first glance, the seductive messages on the board appear disconnected or vague, but knowing they refer to experiences that happened after Yao's divorce, they ultimately are designed to impart positive encouragement during difficult times. The artist investigates how comments or opinions from perfect strangers helped to re-shape the his confidence in both small and significant ways. Assembling these messages, Yao invites the viewer to look back on unconscious judgments or impressions made by strangers as kinder than those we impose on ourselves.

得益于陌生的关怀，是的，也许正是如此快餐式的消解方式，才获有下意识的真切的温暖和柔善，奇妙世界。