

PRESS RELEASE

"Zhan Wang: Form of the Formless"

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Long March Space, Beijing

How is "form" created and established within the "formless"? Working in sculpture, printmaking, video and installation, artist Zhan Wang presents his unique personal view of this question at Long March Space through an innovative usage of materials and immaculate execution.

The interchangeability of "form" and "formless"

Departing from the concept of sculpture, Zhan Wang breaks with conventional perspectives as he re-examines the distance, perspectives and proportions of the microscopic substances, investigating the "form" and "formless" properties of materials in their actual configuration in relation to the surrounding space.

Transformation of "Form" to "Formless":

"Universe" is a series of exquisitely executed sculptures that are based on two-dimensional surfaces. Zhan Wang recorded the pattern caused by a fragmented rock shattered with a sledge hammer. These broken fragments were cast in resin, plated with reflective metal, and carefully placed onto mirrored surfaces or "paper" made from mixing pulverized rock with paper pulp. The final works reference the scene of an exploded planet, the remnants of which suspend mid air in the space, providing a visual clue of Zhan Wang's perspective of the universe. Time and substance are both the existence of the "form" that does not vanish into the end of a linear time.

"Concealed Rock" is a transparent resin cube containing an "invisible" artificial rock encased within. Only when placed in bright light does the surface of the rock reflect and an incandescent shadow emerges from the edge of invisibility. Rocks, be they natural or artificial, are the re-concentration of the form by nature, a release of energy accumulated after an original destruction. The form reconstitutes itself, from the infinite possibilities provided by the "formless".

Transformation of the "formless" to "form":

A long beam of light punches through the two gallery halls of the Long March Space. Within a space conventionally understood as devoid of visible matter, Zhan Wang

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LONG MARCH SPACE

长 征 空 间

constructs an experimental “dead space” through ultimate stillness and silence. Non-physical presence does not equal the non-existence of the form. The dust under the beam light is the “form” captured in between time and space. Dust is the remainder of all that has ever happened.

The darkened space also reveals a video installation that captures the process of a stone as it silently sinks to the depths of the sea, leaving space for imagination to seek out within the silence. For Zhan Wang, this exhibition is not about setting a fixed definition, but presenting the thinking process in which audiences are reminded: “You are watching something in which you are also a part of.”

The “form” inside the artist’s mind

“Everything in this world either has its form, or exists within the modality of form. One cannot simply ignore the existence of form. Disappearance, silence, seclusion, quietus and spirituality, they cannot destroy the existence of form. Existence is form, there is nowhere to hide” – Zhan Wang

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