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金之魔力 韦恩·沃伦

after alchemy WAYNE WARREN

Much Ado About Nothing

Civilization, suggested the great English historian Kenneth Clark, is energetic, confident, humane, and compassionate, based on a belief in permanence and in the necessity of self-doubt. A firm believer in the humanist legacy, Clark took as self-evident man's capacity to make good the things of the green earth. However cultures whose histories are long, especially those of a sedentary variety, can attest to an accumulation, not merely of objects and notions of esteem, but of immense detritus as well. Altogether they are the physical conditions within which we pass our daily lives and the means by which our end may be devised.

From the perspective of contemporary art practice, the background presence of our society's trash and treasure is both cause for alarm and at times an essential if not inescapable frame. Under such a condition, many of the ephemeral gestures conceived by conceptually minded artists would simply, were it not for the accumulated presence of our anthropogenic world, be stripped of meaning. But before we cast a derisive eye over contextually dependent practices, let us also remember that attentiveness to cultural context has given rise to both a broadening and deepening within the play of situational aesthetics. British artists in particular have in recent decades made much of contextual frameworks, so much so that their works have often outraged the viewing public.

One such artist, whose work takes as its theme the issue of cultural detritus, is English conceptualist Wayne Warren. His new frieze work 'Adding two inches to the top of the room', is a tapering cast rubber construction in which all manner of refuse, from mobile phones to discarded nuts and bolts are present. Forming a slender gold-encrusted layer, these objects can be read in a variety of ways. Considered horizontally, they mimic the unending energy of mechanised factory-line production. Cross-sectionally, they evoke something of the geological fossil bank, whereby entire eons are contained in a slender strip of earth; a thing certainly suggested by the work's unambiguous title.

Revelatory of the frieze sequence is Warren's 'Nothing' series; a body of sculptural works and two-dimensional images in which the word 'nothing' is the central object of concern. Here a claim is staked on the seemingly empty notion that is 'nothing', the artist having reified that which is seldom given form. Humorous though it might seem, Warren's materialisation of 'nothing' echoes one of western civilisation's more ancient philosophical concerns, a like-minded interest being assumed by the 5th Century Greek philosopher Parmenides.

Damian Smith, 2009

煞费苦心“无”中生有

伟大的英国历史学家肯尼思克拉克曾提出，文明就是在相信永恒和自我怀疑的基础上充满活力与自信，人道与同情。克拉克坚信人文主义遗产，他认为毫无疑问人类有能力使绿色的地球更加美好。悠久历史的文化，特别是那些经久不变的文化就是一种积累，这种积累不仅仅是客观存在的东西或是各种敬仰的集合，也是许许多多的碎片。我们就是在这些物质环境中当中度过了普通的生活，也正是这些文化使我们的结局更加地丰富多彩。

从当代艺术实践的角度来看，社会垃圾以及财富的存在给我们以警示，并不时地形成必要的框架。在这种条件下，概念艺术家所构想的许多瞬息的表达，如果不是为了人类世界的存在做出积累，那么就只是简单地被剥夺了内涵的形式。在我们对许多受环境影响的行为嘲讽之前，让我们记住，在美学的影响下对文化环境的关心，造就了更宽更广的文化内涵。特别是英国艺术家在最近数十年来做了许多关联框架，多到他们的作品时常激怒观众。

英国概念论者韦恩沃伦就是这样的一个艺术家，其作品以文化碎屑为主题。他的新楣作品“屋顶再加2英寸”，是一个锥形铸造橡胶作品；垃圾，废弃的螺母和螺栓，手机都是作品的材料。这些材料形成一个细长的金镶嵌层，能够以不同的方式来被阐述。从水平的角度来看，作品是模仿机械化的工厂生产线无休止的运作。交叉地欣赏，它们唤起地质化石群中的某种元素，正是这些元素人类亿万年的进程都存在于狭长的地球之中，而作品毫不含糊的标题正体现了这个元素。

饰带序列的启示属于沃伦的“没有”系列；它是一个雕塑主体和“没有”一词为关注中心的两维图像。本是貌似空洞的概念“没有”，艺术家确使通常这没有形式的东西具体化。不仅看起来幽默，同时沃伦对“没有”概念的物质化也呼应了西方文明的更古老的哲学问题，他与5世纪希腊哲学家巴门尼德体现了相同的兴趣。

达米安·史密斯，2009



Georgian Room 2009

gold paint and mixed media, size: variable



top: *Blue Room* 2009, gold paint and mixed media, size: variable

bottom: *Garden Wall* 2009, gold paint and mixed media, size: variable



Green Field 2009, gold paint and mixed media, size: variable

Wayne Warren was born and lives in England and travels the world extensively. He was educated at Rolle College, Exeter University and holds a degree in Art & Educational Psychology. Warren works in multimedia, painting and printmaking. **solo exhibitions** 2006 *Faint Traces*, Gallery 6 Tokyo. **2005** Norfolk and Norwich University Hospital, England. **2004** Elizabeth Rice Gallery, Florida, USA; *Bright Leaves*, Gallery 6, Tokyo. **1984** *The First Ten Years*, Luton Museum and Art Gallery, England. **1983** The Long Gallery, Birmingham University, England. **selected group exhibitions** 2009 *Tempting God*, Depot Gallery, Sydney, Australia; *Luminous Dark*, King on William Gallery, Sydney; *Top Asia Gallery Art Fair*, Seoul, Korea. **2008** *Group Show*, Kobe, Japan; Oxford Open, ModArt, Oxford, England; *C.A.P. Launch*, Two Lines Space, Beijing; *Luminous Dark*, Bleibtreu Gallery, Berlin, Germany. **2007** *Buddha and Christ*, Sweet Tea House, London, England; Bleibtreu Gallery, Berlin. **2006** *Unspoken Words*, Amber Fine Art, Edinburgh, Scotland; *Lhasa Express*, Rossi and Rossi, London. **2005** *Here Now*, Sims Reed Gallery, London and Artshed, Hertfordshire, England. **2004** *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, France, and Elisabeth Rice Gallery, Florida, USA. **awards** Fulbright Scholarship, British Council Exchange to USA. **collections** Lloyds Bank, Norwich Hospital, MKA, New Jersey, Cambridge University collection and private collections in Australia, Britain, Korea, Japan and China.

韦恩·沃伦出生并生活在英国，但其旅行的足迹却遍布世界各地；他毕业于埃克塞特大学罗尔学院，并获得艺术和教育心理学学位。韦恩现在Multi Media就职，主要从事绘画和出版工作。**个展** 2006年暗迹，东京画廊。2005年英国诺福克和诺威治大学医院。2004年美国佛罗里达伊丽莎白·赖斯画廊；鲜叶，东京画廊。1984年第一个十年，英国卢顿博物馆艺术画廊。1983年长廊，英国伯明翰大学。**联展** 2009年诱惑上帝，澳洲悉尼补给站画廊；明亮的黑暗，悉尼威廉姆国王街画廊；韩国首尔亚洲顶尖艺廊艺术展。2008年联合秀，日本神户；牛津开放艺术，现代艺术，英国牛津；中国艺术项目启动展，北京平行线空间；明亮的黑暗，德国柏林布雷伯特瑞画廊。2007年佛陀与基督，英国伦敦Sweet Tea House画廊，柏林布雷伯特瑞画廊。2006年无声的语言，Amber Fine Art，苏格兰爱丁堡，À萨高速，Rossi and Rossi，伦敦。2005年现在，Sims Reed画廊，伦敦，英国赫特福德郡Artshed。2004年叶展，英国诺丁汉Surface画廊，伦敦Chambers画廊。2003年EWACC展，Art Council，日本神户，TAG联展，Nexus画廊，苏格兰爱丁堡节。2002年Galerie Espace，法国巴黎，伊丽莎白·赖斯画廊，佛罗里达。**获奖** 富尔布莱特奖学金，英国文化委员会赴美国交流项目。**收藏** 作品被Lloyds银行，诺威治医院，MKA，新泽西，剑桥大学和澳洲，英国，韩国，日本及中国等的私人收藏。