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China Art Projects
中国艺术项目

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MOMENTS OF LUCIDITY

明 朗 瞬 间



Infinite Nothing Neon, 2008

photograph
45 x 30cm

MOMENTS OF LUCIDITY

Wayne Warren's work is many-faceted. There is an immediate wit and playfulness leading to deeper philosophical questions often associated with societal values.

The apparent flippancy of the image and the text in works such as *Need / Want*, reference our values and life-style. The pretty coloured biscuits, with the words 'Want' and 'Need' on either side, point to the greed, and materialism of our consumerist society and the inability of some to distinguish between the two. Warren recounts a story told him by a friend who, on seeing the 'biscuits' remarked that in South Africa they provided biscuits for the under-privileged as a source of nutrients. The recipients did not want the biscuits – they needed them.

Paul Klee's, *Tightrope Walker*, is a metaphor for the balancing act of life itself – those who are fortunate maintain the balance. Wayne Warren believes that we are connected in a meaningful way to life and the world when we are able to realise balances between apparent opposites such as humour and seriousness; practical reality and spiritual contemplation; aesthetics and confrontation.

The work in *Tempting God* exhibition, *Adding 2"*, is a pun on the contemporary Chinese performance work, *To Add One Metre to an Anonymous Mountain*. In his work Warren uses objects to address issues of waste and conservation. Discarded religious images are found amongst detritus such as bottle tops, used razor blades, plastic cutlery, pins and clips. The uncomfortable relationship between the unwanted material objects and spiritual icons creates further complexities in the work. Inherent in contemporary societies' replacement of traditional spiritual practices with material acquisition, are the massive problems associated with overuse of resources and recycling. The issue of belief is also being addressed in the work of many young Chinese contemporary artists - the shift from spiritual faith to a belief in the capacity of political, and more recently, economic power to transform lives has been found wanting for the majority of people who are left with a spiritual void.

Despite his seriousness, Warren still manages to adopt an attitude of self-irony. He casts the objects in *Adding 2"* in latex for easy transport and sprays the result in gold paint. His ability to see and use irony enables him to expose situational values without moralising or pontificating on right and wrong. He sees the yin and yang of policies, practices, conventions as two sides of the same coin (or biscuit) – a circular continuum rather than parallel paths. Although born in England, Warren embraces many Eastern philosophies and beliefs.

On one of many excursions to the Himalayas from both Nepal and Tibet, Warren was reminded that the essentials for survival lay in a few small things like a torch, paper and a box of matches – 'NOTHING else mattered'.

Reg Newitt
Beijing, 2009

明朗瞬间

韦恩·沃伦的创作是多样化的，并且藉由言语的机智及可玩性更深地探究与社会价值相关的哲学性议题。

在形象与文字内容都及为尖锐敏感的作品里，如需要或想要，进一步指出了人们的价值观与生活形态。充满不同色彩的小饼干，在其两面分别写着需要与想要，一方面也指出了人们的欲望，另一方面也显现了在消费意识盛行的社会体制下的物质主义与消费者无法从这样的消费导向之下跳脱性的思考其需要及想要的不同之处。沃伦以其朋友在南非亲身所经验到的故事来彰显其差距，这些需要/想要的饼干在南非变成了贫困人口的主要营养补给来源，这些人并不想要吃饼干，但是他们需要靠它赖以维生。

保罗·克利的作品走钢索的人就是在隐喻幸运儿，那些一生来就能够保持其生命本身的平衡状态。韦恩·沃伦相信每个人的生命都有其存在的意义与价值，并且他也相信当我们终会意识到很多事情都是一体两面，如幽默与严肃；现实的残酷与精神的净化；和平的美学与思想的对峙。

在诱惑上帝展出里，其作品多2寸在中国当代展示作品中是一个双关的效果，就是在一座不具名的山顶多增加一米。在沃伦的作品中，他利用一些物品增加浪费与节约的可议性，如在瓶口、废弃的刮胡刀片、塑料餐具、别针与回形针之中发现被抛弃的宗教形象的碎片。作品中深刻的表现出废弃物品与精神象征所结合且营造出的不协调关系。当今社会以物质的购得替代传统精神意象层面的固有积习如今是一大问题，并且也与重复利用及再生资源息息相关。信念的议题也在许多年轻的中国当代艺术家的作品中被提及，从精神信念的信仰转变至今以政治容忍度，甚至是最近正热的经济实力为主，剖析大多数人们所期待的生活，已转变为弃精神信仰层面而不顾了。

撇开其严肃的议题不说，沃伦自己本身在这样的环境之下也只能自我调侃。他在加2寸的作品里为了方便运送及金色漆的易显性淘汰了胶乳的素材。他对于事物见微知着的能力及嘲讽的性格使他在不同情况的道德及对错分明的价值体系之下都能游刃有余。他看透了政治、现实与风俗的阴阳两极，就如硬币或饼干的一体两面一般，是一种相生相息的循环续流性而非两条平行互不相干的道路。因此即使沃伦是出生于英国，但他也能够给予那些东方哲学思想信仰其应当的尊重。

在一次曾多次前往介于尼泊尔与西藏的喜马拉雅山脉的短途之旅中，沃伦产生了一种想法，其实若想要生存，我们所需要的不过是一些小东西，如手电筒，纸张和一盒火柴，其它的都是多余的。

牛睿智
2009年于北京



Red Towers – project, 2008
plastic paint on metal
15 x 13cm



Biscuits, 2009 (NEED side)
painted resin, 8 sets of 3
diametre: 8cm



Biscuits, 2009 (WANT side)
painted resin, 8 sets of 3
diametre: 8cm

Nothing, 2007
acrylic on acetate, framed
43 x 36cm



Golden Bricks, 2007
painted resin
edition of 26
each 9 x 26 x 5cm



Nothing Left, 2008
photograph
40 x 25cm



What Does Nothing Look Like – Toasted, 2007
plastic on iron toasting plate
unique piece
27 x 12cm





Adding two inches, 2009
plastic, metal, wood, paint
2" x variable length



What Does Nothing Look Like Word Tower – Project, 2006
original single sculpture bronze
23 x 5cm

Nothing Box, 2006
perspex mirror and paper
unique piece
13.5 x 13.5 x 13.5cm



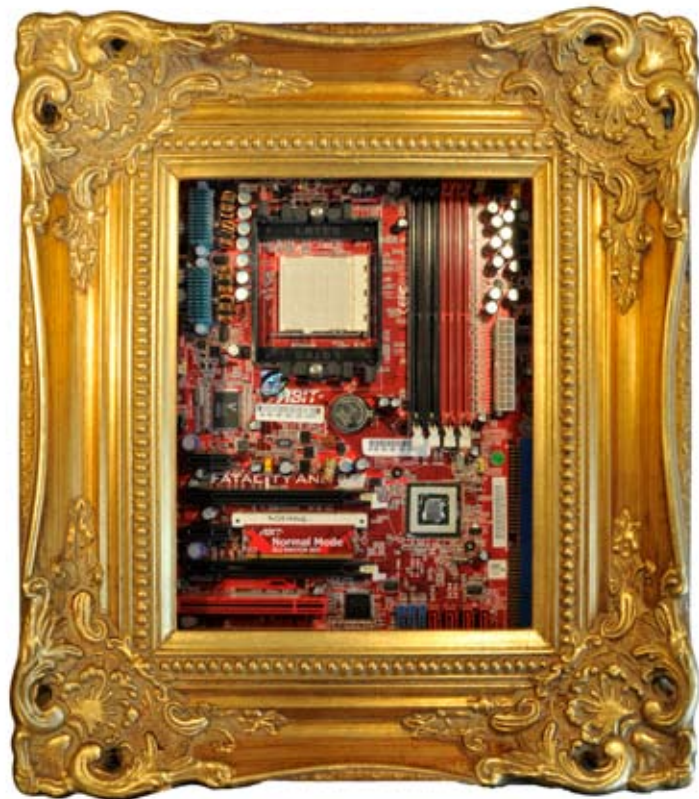


What Does Nothing Look Like Snaked, 2006
resin magnets and steel
100 x 20 x 5cm

Nothing fails, 2007
bronze
26 x 24cm



Old Masterpiece, 2008
antique wood frame and data board
39 x 26cm



The Ship of Fools, 2006
fabric
56 x 71cm



WHATDOE
SNOTHING
LOOKLIKE

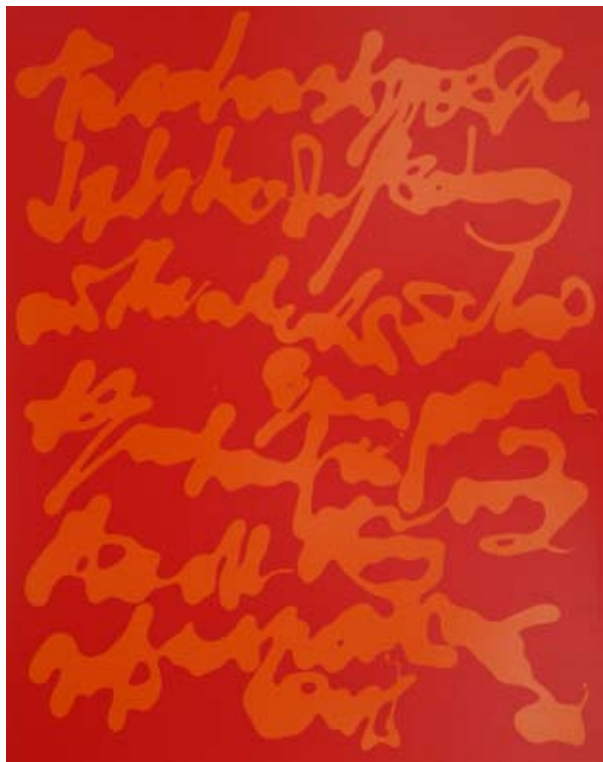
WSL, 2006
foam letters, acrylic and canvas
12 x 17cm

Woman's Needs, 2006
foam letters on plastic mannequin
70 x 43 x 14cm





What Does Nothing Weigh, 2006
foam letters on wood
15 x 10 x 6cm



Blood Wedding, 2005
silk-screen, edition of 26
89 x 72cm



Dido's Iris, 2002
silk-screen, edition of 50
81 x 61cm



Overlapping Gestures, 2006
silk-screen, edition of 26
54 x 63cm



Unspoken Words, 2006
silk-screen, edition of 26
66 x 72cm



A Sense of Togetherness, 2007
silk-screen, edition of 26
61 x 75cm



Nothing Matters, 2008
silk-screen, edition of 13
26 x 39cm



Wayne Warren

I play with words and phrases - using them as points of departure. I enjoy experimenting with different materials and am driven by the desire to look for things inside other things. The work oscillates between figuration and abstraction effortlessly, whilst continuing to maintain a fresh quality and sense of humour. My art is about questioning values and individual expression.

韦恩·沃伦

我在只字片语中游走-把它们当作起点。我享受尝试着运用不同材料创作的过程，当然也会被欲望驱使去探究事情外在以外的内蕴。创作作品不仅在外在的既有形象及内在的抽象意涵里游刃有余，也持续的注入韦恩·沃伦式的新意及幽默感。我的艺术就是质疑事物的价值与表达个人的意见。

Thoughts on LED, 2009

LED track
unique piece
3 x 8 x 2cm

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，并获得艺术与教育心理学学位。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。

acknowledgements

CAP Director - Tony Scott

Catalogue producer - Reg Newitt

Catalogue designer - Ren Yanyan

Translator - Stella Chen

Fabricator - Thea Fuller

Artist's assistant - Sarah Warren

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