

## 访谈 | 王一的 10 个问题—「信息的形状」

来源：可以画廊

采访：苏申玉 (S)

受访：王一 (W)

S：在这次「信息的形状」个展里，有很多作品都是对艺术史上的经典画面图像进行再创作，观众应该如何理解这个展览的作品题材？

W：我在对艺术史上的经典作品进行转译的过程中，在尽可能的建立绘画艺术与其自身历史的联系。

通过重新演绎经典画面，我试图去探索这些经典作品在信息时代的新意义和新价值，从而引发观者对于传统与现代、现实与虚拟之间关系的思考。我的目光关注在转译作品与原作之间的关联与差异上，转译并不是简单的模仿或复制，而是在原作的基础上进行新的诠释和表达。这是我对当代社会语境下艺术表达方式的尝试和探索。我希望唤起大家对艺术历史的回忆与反思，并引发对当代艺术形式与内涵的思考与讨论。

S：你认为什么是时代艺术？

W：我认为时代艺术可以理解为在特定历史时期，艺术家对时代特征、社会变迁、科技发展等因素进行思考和表达的艺术形式。

S：在你的创作过程中你是如何筛选灵感的？你在解读和对照艺术史的同时进行创作吗？

W：从古至今，画家们因其自身所处的时代认知和时代技术的不同，对绘画这个问题交出了不同的答卷。在这些答卷中，伟大的艺术家创作出了经典的作品成了传统绘画的代表。然而，所有伟大艺术家的出现和成长，其作品的诞生，无一不是踩在传统巨人的肩膀上。

当代艺术家的职责是创造艺术在当代的形式，如何创造当代的艺术形式？纵观美术史，从文艺复兴到今天，时代艺术与时代技术往往是相伴而生的。今天的画家应站在传统巨人的肩膀上，以时代技术为工具手段，创造属于这个时代的艺术形式。从传统绘画中生长出当代艺术，以新的视觉经验赋予绘画属于这个时代的时代面貌。

S：你有没有觉得信息时代每个人的人物性格好像失去了独特性，或者说好像每一款人都已经分好类一样？比如我们见面习惯性的要了解对方是什么星座的、i 人还是 e 人、MBTI 是什么。

W：根据“信息论”的观点，信息是用来消除不确定性的。在社交和人际交往中，了解他人的星座、MBTI 类型等信息，可以在信息的传递和接收的过程中帮助人们快速的去定义一位陌

生人，减少不确定性，提高信息传递效率。

S：在你作品里有一些人物形象都没有五官，感觉摒弃了具体的人物特征塑造，你觉得人类是不是越来越可以用类别来区分？

W：信息时代，人像一个字符，甚至相比于工业时代的人更缺乏个性。人正在被消解，成为几个标签，一串代码，这是时代的阵痛。

S：你对人被消解是悲观的还是乐观的？

W：我是乐观的。

每一味药都有其副作用，只要结果向好，那就是一位良药。在信息时代也是一样，虽有阵痛，但也在解决问题。我相信一切都会好起来的。

S：家庭环境父母的职业对你的创作有影响吗？

W：我出生在苏北的重工业城市，童年是在煤矿中度过的。父亲是一名记者，母亲年轻时是一名律师。这样的环境让我在成长的过程中对社会、人性、历史产生了思考，这些思考在我的艺术创作中找到了表达的途径。

S：在你的工作和生活中，什么能给你精神支撑？

W：1928年林风眠在杭州西子湖畔创办国立艺术院时提出：介绍西洋美术，整理中国艺术，调和中西艺术，创造时代艺术。

我在2016年入学那天起，这二十四个字就成了我的精神支撑。我要创造属于这个信息时代的绘画艺术。

S：你平时有没有阅读习惯？有没有推荐书目？

W：有两本书对我的影响很大，一本是马列维奇写的《无物象的世界》，另一本是蒙德里安的《论新造型》。

S：你下一个阶段的作品可以给我们透露一下是什么方向的创作吗？

W：我想通过这次展览将我绘画的底层代码展现给大家，为了是之后在绘画题材的选择上可以更加的自由。我所画得的是一个“算式”，而不是“答案”。至于“答案”，需要在观者看完作品以后自己感悟出来，这样的艺术才会深入人心。

S: In this "Shape of Information" solo exhibition, many works recreate classic images in art history. How should the audience understand the subject matter of this exhibition?

W: In translating classic works in art history, I try to establish the connection between painting art and its history.

By re-interpreting the classic pictures, I explore the new meaning and value of these classic works in the information age to arouse the viewer's thinking about the relationship between tradition and modernity, reality and virtual. My eyes focus on the correlation and differences between the translated and original works. The translation is not a simple imitation or copy but a new interpretation and expression based on the original works. This is my attempt to explore artistic expression in the context of contemporary society. I aim to arouse people's memories and reflections on art history and provoke thoughts and discussions on the forms and connotations of contemporary art.

S: What do you think is period art?

W: The art of The Times can be understood as an art form in which artists reflect and express factors such as the characteristics of The Times, social changes and technological development in a specific historical period.

S: How do you screen for inspiration in your creative process? Do you work while interpreting and contrasting art history?

W: Since ancient times, painters have given different answers to the question of painting because of the different cognition and technology of The Times they live in. In these answers, great artists created classic works that became representatives of traditional painting. However, the emergence and growth of all great artists and the birth of their works is not a step on the shoulders of traditional giants.

Contemporary artists must create art in contemporary form; how do we create a contemporary art form? Throughout the history of art, from the Renaissance to today, the art of The Times and the technology of The Times are often accompanied. Today's painters should stand on the shoulders of traditional giants and use the technology of The Times as a tool to create art forms that belong to The Times. Contemporary art grows out of conventional painting and gives the painting the face of this era with a new visual experience.

S: Do you feel that everyone's personality seems to have lost its uniqueness in the information age, or as if every type of person has been classified?

W: For example, when we meet, it is customary to know what constellation the other person is, whether it is introverted or extroverted, and what MBTI is.

According to "information theory," information is used to eliminate uncertainty. In social and

interpersonal communication, understanding other people's constellations, MBTI types, and other information can help people quickly define a stranger in information transmission and reception, reduce uncertainty, and improve the efficiency of information transmission.

S: In your works, some characters have no facial features, and you feel you have abandoned specific character characteristics. Do you think that more and more categories can distinguish human beings?

W: Like a character, people in the information age have less personality than people in the industrial age. Man is being dissolved into a few labels and a string of codes; this is the throes of The Times.

S: Are you pessimistic or optimistic about the dissolution of human beings?

W: I am optimistic.

Every medicine has its side effects. As long as the result is good, it is a good medicine. There are pains in the information age, too, but problems are being solved. I'm sure everything will be all right.

S: Do your parents' occupations have any influence on your creation?

W: I was born in a city with heavy industry in northern Jiangsu and spent my childhood in coal mines. His father was a journalist, and his mother was a lawyer when she was young. Such an environment enabled me to think about society, humanity, and history while growing up, and these thoughts found ways to express themselves in my artistic creation.

S: In your work and life, what can give you spiritual support?

W: In 1928, Lin Fengmian founded the National Art Institute in Hangzhou by the West Lake and proposed that he should introduce Western art, sort out Chinese art, reconcile Chinese and Western art, and create the art of The Times. Since entering school in 2016, these 24 words have become my spiritual support. I want to create painting art that belongs to this information age.

S: Do you have a reading habit? Do you have a recommended book?

W: Two books have greatly influenced me: Malevich's "The World without Images" and Mondrian's "On the New Shape."

S: Can you tell us the direction of your work in the next stage?

W: Through this exhibition, I want to show you the underlying code of my painting so that I can have more freedom in the choice of painting subject matter later. I have drawn a "formula," not an "answer." The "answer" needs to be understood by the viewer after reading the work so

that the art will be deeply rooted in the people's hearts.

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