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November 2021

## Artist Note on Evolvments and Interpretations of WANG GongXin's Works

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### Recommended Citation

WANG 王功新, Gong-Xin, "Artist Note on Evolvments and Interpretations of WANG GongXin's Works" (2021). *Zhou Documents*. 271.  
<https://digital.kenyon.edu/zhoudocs/271>

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WANG GONGXIN

As an artist born and raised in China who lived in New York for an extensive period of time I have often experienced narrow definitions of my art and identity by a foreign context. While the experience of living in this city broadened the significance and the scope of my artistic endeavor, during the long exposure to this culture my perspective was caught in a dialectical process shifting between two very different places.

After a long period spent here I started going back to China more often and so my standpoint changed again. In this course I have realized how information and knowledge about a certain country or culture are often misconceived. From this personal "oscillating" experience between China and the US and from the realization of the inevitably partial vision deriving from a particular cultural perspective I have developed a certain resistance to talk about the specific significance of my work.

In fact, I really enjoy seeing it described and given meaning by others, since I am always reminded that a piece of artistic work has its own right once finished, independent of the artist's original ideas and its geographical context of production. Its meaning and value can only be established through the response from viewers, in a specific moment and place. For these reasons I believe that my work should be understood through other's - in this case my friend's - words more than through my own explanation.

By my friend Karen :

*The "old Bench" where the rubbing of one solitary finger, produces just a disquieting effect. But whilst "The Old Bench" spoke of the frustrations that wear away art nerves and are the hazard of life in general.*

By my friend Dong Wei:

*"The Old Bench" is a mere physiological, Freudian metaphor of the male sex impulse hidden in the subconscious, or a more cultural reference to a self-coercive complex that faithfully sticks to images, illusions and lost moments?*

By my friend Zhijian:

*Chair serves not only as a seat in daily life but also as seat of state, authority, dignity and power. But in Wang Gonxin 's installation the chairs serve by no means as seat in any sense. The way that the work is installed together with the materials and the title , makes the sense that any intention for the presence of the subject will be impossible -the subject just stays away from the very site of the happening.*

By my friend Francesca:

*The bench features a monitor showing a finger scratching the very same bench. Is the finger scratching or touching? Is it erasing or sensing the tattered wood? Is it desire to get rid of an annoying feeling or the urge to retrieve a bygone impression?*

*The chairs, "un-seatable" are mute and perfectly still facing each other. The liquid surface of their unexisting seats is calm and flat as in a pool imperturbed by waves. The elements are constructed through an intrinsic equality and they are distinguished only by the different color of the liquid. Against this image of inertia the rotating bulb provides the only animation. It turns around, slowly , agitating the surfaces and casting its shadow. In the fleeting moment that it hovers on a chair this becomes the center, the focus of attention, while the other three chairs are just it's relative. But this condition relentlessly changes and is constantly revolving. Each chair is its own focus. Each chair is every other's Other.*