

Wayne Warren





# Wayne Warren







## post-flight

Wayne Warren's latest sculptures, referencing the wing, are a continuation of his ongoing exploration of notions of Utopia and Dystopia that have pervaded his practice over the past six years.

The current work provides a subversive or alternative reading to the traditional perception of wings. Wayne engages with irony, critique of excess and consumption, while referencing established cultural and religious doctrines.

The wing is a fascinating part of a bird's anatomy (a delicate and vulnerable physiology) that provides something humans aspire to - the ability to fly. The symbolic association with birds is often predicated on the wing - particularly its aerofoil and aesthetic qualities.

In various religions and mythologies the humanoid form with feathered wings is depicted as a benevolent celestial being, which informs, protects and/or guides humans. The archangels, Michael and Gabriel are regarded in Judaism, Islam and Christianity as the chief messengers of God; Satan (Lucifer) was the 'fallen angel' having succumbed to egoistic self-interests which ran counter to God's demands of total acquiescence; the two ravens, Hugin and Munin, according to Norse mythology, inform the god, Odin; the peacock, perceived as Earth by the Dravidians of India was used as the insignia for the Mughal and Persian emperors' throne; while the dove, whose qualities were embodied in Jonah according to Judaism later came to be a universal symbol of peace.

Wayne Warren's wings offer myriad associations. Perhaps Warren's wings may simply imply a collection of sensual objects without any overt reference to religious or cultural connotations of birds and birdlife? To those who have ever been 'attacked' by a bird - such as a rooster or a swooping plover or magpie, the wing can be anything but a sensual delight - rather it has connotations of aggressiveness and harm.

Warren's enthusiasm to employ diverse media affects the reading of each work. The aesthetic qualities of polished bronze or the delicateness of transparent resin provide positive responses to the object/subject.

Warren's titles direct a reading of the subject. *Fallen Angels*, which constitutes a line of wings suspended on a makeshift wire support, may have both religious and/or secular connotations. Does it allude to a demise of civilization, a rejection of spiritual guidance or to endangered species? The title *Golden Aspiration* may simply be a descriptive term of the colour of the object. *Golden Aspiration* may however refer to material, political and moral values widely attributed as being inherent in the metal gold. Conversely, it might also insinuate the high value we give to gold. Is the value we place on the metal, indicative of the value we might associate with the wing - birds of this world, angels of the next and other revered beings of past mythologies?

There is irony in this association, as the media used in the work replicates gold but is, in fact - fake, a delusion of gold. The seduction of this and its ultimate worthlessness,





is then contradicted by the value of the 'art object'. Combined with the implied value of the image of the wing and the worthlessness of the medium, Warren may be questioning our perceptions and inculcated values.

Warren flaunts ambiguity in his capricious use of media - he creates tension between the fragility of the wing as a subject and its being rendered in a heavy metal – bronze. He does not create a tension of juxtaposition in the aesthetic nature of the

work produced – the beauty of the subject is invariably captured in his art objects – irrespective of our personal perceptions of the wing as signifying holiness or harm, we can still respond to the beauty within the form of a wing – any wing.

Warren sees the wing as a symbol of aspiration. He has hope and faith – in ourselves and in others – to overcome social and personal challenges. Issues, such as the human impact on the natural environment, the effect on socio-



economic systems of rampant capitalism and the revering of greed associated with materialist demonstrations of wealth and power, can be addressed by our capacity to draw on our aspirational capabilities. The Wing, whether it be the pure white of the carved marble *Left Wing* or the ethereal glow of *Golden Aspiration*, alludes to Warren's belief in humanity to create a better life – a better world. He is the essential optimist.

Wayne simultaneously promotes alternative readings. The works might well be regarded as seeing the present as the only reality, seeing irony in black humour and challenging 'doctrines' of faith and cultural value. Historically, the presence of winged animals (horses, lions, dragons) forms dichotomies - high:low; grounded:ephemeral; reality:fantasy. The notion of a reading of values as having multiple viewpoints, with varying degrees of plus or minus (dependent on any moment in time or the context of the reader) is not inconsistent with the dichotomies presented by these winged animals. The (apparent) contradictions allow for the full range of perspectives rather than being grounded by a single viewpoint – encompassing the balance and breadth of yin-yang. For Wayne, this reading is not inconsistent with (for example) the 'roles' of particular Angels. Cherubim and Sanobim, are inherently associated; functionally united. One is an energy positive personality; the other, energy negative. The right-hand deflector, or positively charged angel, is the Cherubim – the senior or controlling personality. The left-hand deflector, or negatively charged angel, is the Sanobim – the complement of being. Similarly, the work by Gian Lorenzo Bernini, sees apparent

contradictions as inexorably linked. *The Ecstasy of Saint Theresa* (1647-52) in which the action of a winged Cherub repeatedly thrusting a spear into the body of a nun imposes extreme pain, while simultaneously providing her with absolute ecstatic delight - all of this under the light from above of the Holy Ghost allegorized as a dove.

The two works - *Fallen Angels and Discarded wings* – point to the vulnerability of endangered species. In *Fallen Angels*, there is an aesthetic seduction in the small, shining wing forms, which conflicts with another reality (or perception of reality). To see wings strung on a makeshift metal hanger has implications of shark fins being strung out to dry before being made into soup. Is the title referencing our denigration of nature through a dismissal of 'higher values'? Similarly with *Discarded wings*, does the title imply that the disregard for these precious objects is symptomatic of our disregard for lifeforms? The 'pile' may reference the tragic image of piles of elephant tusks and rhinoceros horns to be made into expensive products for dubious use – bought and sold on the black market.

Through Wayne Warren's works we confront the reality of the illusion: aesthetic seduction, humour, and even kitschness, and are challenged by another elusive reading from within ourselves – that questions our reading of the work and our capacity to accept the reality of uncertainty.

Reg Newitt  
November 2013





韦恩·沃伦最新的雕塑作品，援引了翅膀的概念。此概念也延续了他之于乌托邦和反乌托邦理念的探索，而这个理念正是他在过去六年艺术实践中所一直尝试的。

他当前的作品对于传统意义上之于翅膀的解读而言，是一种颠覆性或另类的看法。韦恩的作品融合讽刺元素，在涉及已存文化及宗教教条信念内批判过度消费主义。

翅膀是鸟体骨骼中一个非常迷人的部分，这部分精细且易受损。它提供了人类渴望拥有的东西——即会飞翔的能力。鸟的翅膀让人联想到它的象征意义——尤其是飞翔的动力，给人以美的感觉。

在各种各样的宗教和神话传说中，和人长得类似并且身上带着翅膀的东西通常被描述为善良的神仙。它告诉人们消息，保护人们并指引人们方向。在犹太教、伊斯兰教和基督教信仰中，大天使麦克（Michael）和加百利（Gabriel）被看作是传递上帝消息的信使。撒旦则被

认为是反叛上帝的“堕落天使”，只因他自私自利不知谦卑，违背上帝的旨意。挪威的神话传说中两只大乌鸦胡锦（Hugin）和穆宁（Munin）通告了神灵奥丁；孔雀被印度的达罗毗荼教（Dravidians）认为是地球上印度莫卧儿王朝的标志并被使用在波斯皇帝的宝座上；鸽子，在犹太教的信仰中是结合了约拿的智慧，并最终成为全球和平的象征。

韦恩·沃伦的翅膀引人浮想联翩。也许沃伦的翅膀仅仅是感官物体的集合而无针对宗教或文化内涵的鸟类含义的引述？那些曾经受鸟“袭击”的动物，如公鸡或喜鹊，翅膀除了官感快乐以外什么作用也没有，相反它只会攻击并制造伤害。

韦恩的热情使他采用多元化的媒介来创作进而影响到对作品的解读。不管是极具美感的经过抛光处理过的黄铜，还是透明质感的树脂，都表明了他对物体/事物正面积极的解读。

韦恩的作品也可从其名称中得到解读。《迷失天使》这个作品，是悬挂在一个临时金属支撑架上的翅膀外形，也许作品包含了宗教及世俗的含义。它是否暗示了文明的终结？拒绝精神指引？或仅暗示了物种的濒临灭绝？命名为《金色翅膀》的作品也许仅仅描述了物体的外观颜色。抑或《金色翅膀》可以联系到物质，仅仅因为金色的属性便可使人联想到政治观及道德感。反观之，它也映射到我们赋予金色的极高价值。是否我们所赋予金属的价值，也象征了我们所能联想到的翅膀的价值？翅膀——这个世界的鸟儿，来世的天使，过去神话故事中备受尊崇的神灵。

这种联想却带有讽刺意味。因为作品所使用的媒介是金子的复制品，然而事实上，却不是金子，而是带有金子错觉感的媒介。这样诱惑及其最终的无价值感，是与“艺术品”的价值相矛盾的。结合翅膀图面所传递出的价值与媒介本身的无价值，韦恩或许在质疑我们的认知观及被灌输的价值感。

在随意无常的媒介使用中，韦恩标榜着他的模糊性——作为主体的脆弱的翅膀与它被展示在重金属黄铜之间，韦恩创造了两者间的张力。这种张力并不在所创作作品美感方面，主体美在他的作品上展露无疑，不管我们个人认为翅膀是象征了圣洁亦或伤害。我们还是能从翅膀的外形中——任何翅膀上，来感应美的存在。

韦恩将翅膀看做愿望的象征。他对于我们自己和他人，在克服生活的挑战上，充满信心和希望。对韦恩而言，我们可以超越自身障碍及自然进化中所出现的挑战。有一句中国古训道：“我们必须认识到敌人并非没有，而是存在于内心。如果在自我精神/情绪冲突中化解自我，那么我们将超越生活的挑战。”一些全球性问题，诸如人类对于自然环境的影响，急速资本主义进程中社会经济层面的影响及受财富与权力影响下贪婪的物欲与现实的能力之间的冲突，韦恩都有所涉及。不管是白色大理石精琢的《左翼》还是空灵的《金翼》，暗示了韦恩相信人类将创造出美好世界的信念——一个更加美好的世界。从本质而言，他是一个乐观主义者。

同时，韦恩也促使了另一种解读。作品也可能被看作是仅有真实的呈现。在黑色幽默中品味到讽刺，挑战了信仰与文化价值观的“教条主义”。在历史上，有翼动物（马、狮子、龙）的存在代表二分法：高：低；永恒：短暂；现实：幻想。价值的解读有多重观点，取决于被解读者所在的时刻及环境，区别的程度或多或少，是与带翅的动物所代表的二分法相不一致的。（貌似的）矛盾允许全方位的视角，而非囿于单一观点，包罗了阴阳的平衡与广度。对韦恩而言，这种解读与特定天使，如：“角色”所不一致。普诺宾（Cherubim）和莎诺宾（Sanobim），本质上相关，功能上也相一致。一位是正能量性格，而另一位，则是负能量。右边的导流板，即正电荷的天使是普诺宾，代表导向性性格。左侧的导流板，即负电荷天使是莎诺宾，是补充的一半。由贝尼尼所创作的《圣特丽萨的狂喜》（1647年至1652年），其中一翼的天使用茅刺穿圣女的身体，在她遭受极大痛苦的同时以重复的刺穿身体表现狂喜，而这一切都从圣灵之光鸽子的寓言中表现出来。

《堕落天使》及《废弃的翅膀》两件作品，也指向到濒危物品的脆弱性。在《堕落天使》中，从小小的，发光的翅膀外型上，有一种美的诱惑感，这与另一种现实（或现实的感知）相冲突。搭在临时金属挂架上的翅膀让人联想到鱼翅——被做成汤之前，割去翅膀的鲨鱼搁浅在沙滩上慢慢死去。这个作品名是否也暗示我们自我驳回“更高价值”而毁灭自然？相似性也存在与《废弃的翅膀》中，标题是否也意味着无视这些珍贵的物件是对生命形式的模式呢？‘堆’可令人想到使用象牙和犀牛角制成昂贵而无实际意义的产品，这些产品在黑市上购买出售，而动物形象则充满悲剧。

韦恩·沃伦的作品使我们面对幻境的现实：美的诱惑、幽默、媚俗等等元素，也可由我们内心的另一面重新解读——所有这些质疑着我们对作品的品读及我们接受现实不确定性的能力。

牛睿智  
2013年11月





# The Midas Touch

／点金术



Oscar Wilde wrote in his novel 'The Picture of Dorian Gray', "Nowadays people know the price of everything and the value of nothing." Today, this phrase takes shape thanks to modern day Rumpelstiltskin, British artist Wayne Warren, whose curious works literally spin trash into gold.

(Warren's work) ... it's a satirical poke at the modern human psyche and the blind obsession ... with material or shiny things. The unnecessary, the excessive, the overly opulent; this is the stuff of Warren's 'Gold' exhibition.

With the growing demand for consumer goods countering any real desire or respect for value and quality, we buy and we bin items which are about as disposable as we treat our incomes.

Could it be true that plastic is the new gold or the currency of our generation? After all, what is gold but a soft, light coloured metal? At the end of the day the only value anything has, is that which we have placed on it ourselves.

Coco Marett, The Midas Touch, Kee Magazine, Jan 2013 (selected quotations)

奥斯卡·王尔德在他的小说《道林·格雷的画像》中写道，“现如今人们知道一切事物的价钱以及虚无之物的价值。”时至今日，使这句话变具象的便是现代版侏儒怪，英国艺术家韦恩·沃伦，他稀奇的作品着实让垃圾摇身一变成为金。

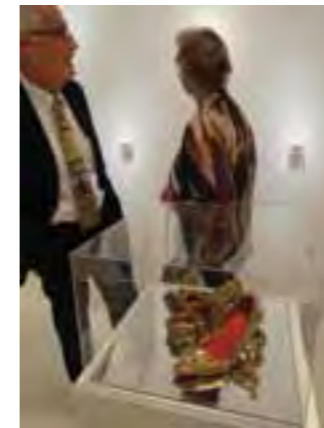
(沃伦的作品)...这是个讽刺的矛尖戳向现代人的神经和盲目的执念...伴随所用物料或闪光材质。多余、过盛、过分丰裕；这就是沃伦‘金子’展览的玩意儿。

随着对消费品不断增长的需求与对价值和质量的真正追求和尊重渐行渐远，我们购买并处置物品如同我们看待收入一样，仿佛全是一次性的。

塑料可能是我们这代人新的财宝或者货币吗？终究，金子不过是个柔软浅色的金属？最终一切事物所有的价值，只是我们的牵强附会。

Coco Marett, 点金术, 记杂志 2013年一月

Images from the solo exhibitions: **GOLD** (Studio Rouge, Shanghai; September 2012) and **GOLD** (Studio Rouge, Hong Kong; Dec 2012-Jan 2013)



(left) **Golden Excess** 黄金过剩 / 2010  
screen print 丝网印刷, 102 x 74 cm, ed 26











# the vernacular of display

/ Gina Fairley

As artists we fear categorization, the banality of a label – a box. Yet in adopting the vernacular of the museum – vitrines, display devices, modes of preservation and rarefication – are we not indeed utilizing those very systems of contextualization to throw an object into the footlights? It is a choice that goes beyond mere presentation. It is a conditioning that utilizes the semantics of art to lend ‘value’ to otherwise valueless or unsanctioned objects. It is a skill British conceptual artist Wayne Warren has mastered with a critical eye.

Warren is a passionate collector. His studio has been described as hung salon-style with paintings and objects rubbing shoulders indiscriminately. One might even describe it as a contemporary version of the 16th century Wunderkammer, those room-sized collections of exotic objects whose categorical boundaries had yet to be defined. Indeed, Warren has used this very term as the title for a piece in his recent suite of sculptures and maquettes, a spool of negative film presented in a perspex case. It has the illusion of access, the perspex panels of the box opening like a traveling altar, a projection device perhaps, and yet the content of the film remains inaccessible, a rarefied relic. The mystique of sound and vision celebrated, but for all we know it could be a random cut from the editor’s floor, discarded and worthless. How then do we read such objects, or better still, how do we read their language of presentation?

On the one hand we are talking about structures of value and on the other celebrating nothingness. The art historian Roger Benjamin observed: “In the last two decades, art institutions have organised themselves to recapture the value of that ‘aura’, and to capitalise on it. I am speaking of the ever-accelerating rate of movement of

original artworks around the world, and of the economics of curiosity.”<sup>1</sup> The packaging and presentation of art objects is a booming global industry today. While Warren’s new works do not spring from Benjamin’s commentary on blockbusters and art fairs per se, they do play upon this idea of ‘packaging’ both as a witty recall of art history, and a contemporary critique of what Benjamin described as ‘the economics of curiosity’. The Wunderkammer has been revamped and is on the road!

Considering these ideas and Warren’s new suite of maquettes and encased objects, my thoughts keep drifting to Man Ray’s *The Enigma of Isidore Ducasse* (1920), that ambiguous form wrapped in a felt blanket bound with twine. What did its ‘nothingness’ say? Inspired by a line from the French poet Comte de Lautréamont (1869), ‘He is fair...as the chance meeting on a dissecting-table of a sewing-machine and an umbrella!’<sup>2</sup>, the strange juxtaposition became a maxim for the Surrealists. If anything, its Wunderkammer clash was the antithesis of Man Ray’s wrapped curiosity distilled to a modernist Haiku. For Man Ray the invisibility of these objects was a metaphor for ‘enigma’, where for Warren it is a malleable tool at once provocative and playful, political and probing.



**Rock, Paper, Scissors** 石头剪子布



**Gold Cube** 金块



**NOTHING** 虚无 / 2013  
resin 树脂, 9 x 26 x 4.5 cm

Warren seems to be brokering the language of these two modes of display: honest revelation and packaged metaphor. Take for example, two small figures that find their way into his recent work, *Together* (2013). Like Man Ray’s enigma, they are anonymous forms articulated only by their twine lashings. They defy rational explanation, however their intrigue offers a truth. Simply, Warren moves the materials beyond their tangible presence to connect with his viewer’s contemporary reality. It is a very primal engagement with these objects.

Warren’s sculpture *New Birth* (2013) emerges from an implied cocoon in glittering splendor into the same allegoric space. Art history has lead us along a path from primitive totems, to the forms of Jean Arp and Henry Moore, to Jean Dubuffet’s modest plaster masterpiece *Abrantegus* (1960), for example, or Mella Jaarsma’s woven body sheaths. But while Warren’s *New Birth*, and earlier sculpture *Strangers in Paradise* (2012), could quite happily sit in conversation with their precedents, they enter an intellectual engagement that envelops the abstractions no less deftly than Man Ray’s felt blanket envelops his sewing machine. They willingly embrace connotations of timelessness, monumentality, and totemic aura that override their vague figuration - shaped first by Warren’s hand, and once more in our imagination.

It returns us to the elementary proposition of these new works: how then do we read these objects as packaged curiosities? Compare Warren’s bronze *Post Degas* from his Trophy Series (2012) with his current version housed in a Victorian glass dome. As an object it becomes more precious, more potent under glass, those triggers of tradition, power, and prestige heightened. Warren again plays with ambiguity allowing the viewers to bring their own

associations to the object but, interestingly, he has raised the bar for that entry point of reference through its presentation. Stripped of its dome the object is somewhat diminished, like Duchamp’s readymade returned to the hardware store.

Not in a vitrine or display case but equally ‘packaged’, one could similarly ponder the collection of objects titled *Woman* (2013), a blank canvas as the foundation to rubber hair-rods and a ‘bronzed’ plastic ball. Is it merely aesthetic folly or is their casualness a foil? Through adopting the ‘language of display’ the object, the everyday, becomes vocal and valued. Arguably, *Woman* is as palpable as *The Enigma of Isidore Ducasse*, nothingness mustered to elucidate feminine beauty.



**Woman** 女人

Warren has long explored this notion of ‘nothingness’ as cultural collateral, albeit it everyday objects corralled, re-contextualized, and elevated beyond their utilitarian function, or through the very word itself – nothing – an aesthetic placard that calls us to attention through its material presence. The word becomes concrete. The physical ‘thing’ is imbued with meaning; arguably made greater than its reality. There is a kind of alchemy at play.





Together 在一起

Of course we have seen this alchemy most successfully articulated through Warren's assemblages of golden detritus, everyday objects encrusting the gallery like barnacles sprayed with baroque excess, such as his *postEDEN* installation (2010), the striated palettes of waste in *Stacked* (2011), and his *Gold Bricks* (2007), a pile of faux bullion emblazoned with the word 'nothing'. Warren's new edition of *NOTHING* (2013) rendered in clear resin - the quintessential material of mass production - visually and semantically alludes to a lack of substance. It is a pun Warren further fleshes out in the maquette *What does Nothing weigh?* (2013).

It proposes the pendulum swing away from his earlier sculpture *Cubic Measure* (2011), where the volumetric weight of disposable consumer culture was the very metaphor for waste, a kind of aspirational albatross packaged up and delivered with a thud. 'Nothing' had become so elaborately 'something'. In comparison Warren's new boxes and sculptures are 'light'. There is almost a neo-reductivism at play. A cube of stone can deliver an experience to the viewer with just as much potency and curiosity, but how we might ask?

I'd like to turn to a term from the 1920s as explanation - MERZ - a term synonymous with the Hanover artist Kurt Schwitters that described not only his entire artistic output, indiscriminate across mediums, but a philosophy of art for life.

According to Schwitters, "Through the process of disassociation things lose their individual character, their so called inherent vice...However, the effect and expressive power of a work undoubtedly depends on the eloquence of the fragments used, their patina and the nature of their semantic character which is not entirely negated by their being incorporated in the inherent logic of the work itself."<sup>3</sup>. While the word was simply the printed fragment from an advertisement, the second syllable of the word 'Commerz' collaged into an assemblage, its meaning not "translatable", it was to become the foundation of modern art.

We can start to look differently, then, upon a plastic box housing a ceramic sphere mimicking stone - *Encapsulate* 2013. I spoke earlier of the Wunderkammer as the precursor to the Plexiglas vitrine. While one could responsibly trace this lineage from a 16<sup>th</sup> century curiosity to collect to Schwitters' assemblages of the 1920s, Joseph Cornell infamous boxes and Arman's cased collections or trash 'accumulations' from the 1960s, not to mention César Baldaccini, Louise Nevelson, and you might even want to add Tony Cragg and Subodh Gupta's passion for collecting and presenting the everyday, and of course Damien Hirst's spectacular formaldehyde tanks of dissected animals in this discussion - how we collect, present and imbue objects with context is largely a condition of what we value.

Wayne Warren not only entertains this semantic play of object/display, he offers an erudite critique of contemporary collectable culture embedded in the devices of this vocabulary.

NOTES:

<sup>1</sup> Roger Benjamin, "Confessions of an art historian in the age of visual culture: From Tomes to terabytes", *Art & Australia*, Vol 43 No 2, Summer 05, p 246.

<sup>2</sup> Comte de Lautréamont (pseudom Isidore Ducasse), *Les Chants de Maldoror* (1869), trans. by Alexis Lykiard, New York 1972, p.177.

<sup>3</sup> Isabel Schulz, "What would life be without Merz? On the evolution and meaning of Kurt Schwitters' concept of art", *Mertz*, Hatje Cantz Publishers, Germany 2000, p245

# 白话陈设

/ 吉娜·费尔利



Reed Boat 芦苇船

作为艺术家我们惧怕分类，或标签带来的平庸——拘泥于框架。然而在采纳博物馆术语时——橱窗、陈设装置、维护与稀疏化模式——我们把物品抛向聚光灯时真的没有利用那些情景化系统吗？这是个超越了单纯呈现的选择。这是利用艺术品的意境向或许毫无价值或未经认可的物品借出“价值”的演练。而拥有敏锐艺术眼光的英国概念艺术家韦恩·沃伦已然掌握此番技艺。

沃伦是位极具热情的收藏家。他的工作室被描述为能与画作和艺术品肆意擦肩而过的悬挂沙龙风格。甚至可能有人会将此称为当代版本的珍奇多宝阁，那满屋子的异域收藏品的明确属类仍有待确定。的确，沃伦已然将这项元素作为他近期一套雕塑和设计模型系列中一件作品的主题，一卷呈现在有机玻璃盒中的胶卷底片。其中有幻觉，盒子的有机玻璃镶板敞开得像滑动的坛子，也许是投影设备的作用，然而胶卷底片那部分维持难以接近的状态，稀疏的废墟状。听觉与视觉的神秘感曾跃动于此，但我们都知道它只是剪辑人的一个随意剪切，便被丢弃而毫无价值。那么我们如何解读此物，或更好的说法是，我们如何解读他们所呈现出的语言？

一方面我们在探讨价值的构成，另一方面为虚无欢呼雀跃。艺术历史学家罗杰·本杰明曾提出：“在过去的二十年里，艺术机构纷纷致力于重拾‘光环’的价值并利用它。我想说是世界各地原创艺术作品日益加快的更迭步伐，及其连带的好奇经济学。”<sup>1</sup>。艺术品包装与呈现在今日是个蓬勃发展的全球化产业。然而沃伦的新作品并不与本杰明对大片和艺术本身的论述相悖，他们确实在‘包装’这个点子上做文章，既是对艺术史风趣机智的回溯也是针对本杰明所描述的‘好奇经济学’的当代论述。珍奇多宝阁已在革新复兴的路上！

考虑到这些想法和沃伦的一套新设计模型与包裹作品，我的思绪不断飘到曼·雷的伊西多尔·杜卡斯之谜（1920），那个以毛毡毯子包裹并缠着麻绳的暧昧形态。它的‘虚无’表达了什么？受到法国诗人洛特雷阿蒙伯爵的一句诗词的启发（1869），“他是公平的□正如一台缝纫机与一把雨伞在解剖台上偶然相遇的机会！”<sup>2</sup>，这般怪异的并置变为了超现实主义者的极

致。对曼·雷而言这些物品所隐藏的无形正是对‘谜’的隐喻，而之于沃伦，更是集挑衅与俏皮，政治性与探究性于一身的可塑性极高的工具。

沃伦似乎正在调和这两种陈设模式的语言：坦诚的揭示与缠裹的隐喻。举个例子，两种小形态找到了他们的方式融进他最近的作品中，在一起（2013）。正如曼·雷的谜，他们仅以麻绳的绑扎阐述了匿名的形式。他们违抗了理性的解释，然而他们的诡计提供了一个事实。简单来说，沃伦灵活运用各种材料而使其超越了他们有形存在感，从而与属于其观众的当代现实建立联系。这是对些作品非常原始的接触参与。

沃伦的雕塑新生（2013），从一个处于闪耀光辉中隐晦的蚕茧进入到一个相似的梦幻空间。艺术史在一条路上引导了我们，从原始图腾到让·阿尔普和亨利·摩尔的形式，再到让·杜布菲原生的石膏雕塑杰作 Abrantegas (1960)，例如，梅拉·嘉思玛的织物体护套。但沃伦的新生和早些的雕塑天堂里的陌生人（2012），可以很愉快地与其前作对话，他们进到一个暗藏抽象而需脑力参与的高度，且机敏灵巧不逊于曼·雷的毛毡毯裹缝纫机。他们乐于信奉永恒性、纪念性，和图腾光环的内涵，而无视其含糊的有形体——先经沃伦的双手成形，而后在我们的想象中再次加工。



New Birth 新生

它让我们回到这些新作最初的命题：我们怎样解读这些作为被包裹的好奇心的作品？沃伦纪念碑系列中的青铜铸品后德加时代（2012）相比较于捕获（2013）——





Post Degas 后德加时代

安置于维多利亚式的玻璃穹顶下。身为一件作品，笼罩在玻璃下它变得更加宝贵，更有霸气——传统、力量，与威望一触即发。沃伦再一次巧用双关使观者将他们自己的联想赋予作品，但有趣的是，通过此番呈现他抬高了参考切入点的围栏。从穹顶中剥离，此物便多少被削弱了些，如杜尚的现成作品回归到五金店。

非置于橱窗或陈列围笼中但同样‘被包裹’，大家可以类似地参考以女人（2013）命名的作品集，以空白帆布为底，上置几个橡胶棍和‘晒黑的’塑料球。这是近乎于愚蠢的审美还是其随意性的衬托？通过采用‘陈设用语’，那物件，那平常之事，变得能够传达心声并被赋予了价值。有争议的是，女人如伊西多尔·杜卡斯之谜一样可被感知到，虚无鼓吹了对阴柔美感的阐释。

沃伦长久以来探索着作为文化附属品的‘虚无’的含义，尽管平庸的东西被改头换面、被重新赋予意境，从而抬高并超越了其实用价值，或通过这个词本身——‘虚无’，一个通过其实质存在感而唤起我们关注的美学标语。这个词变得具体而实际。某‘物件’被灌输的意义，按理说言过其实了。这是炼金术在作怪。

当然我们已通过沃伦的金色碎屑组合艺术的成功演绎见识了这种炼金术，平庸物品填充着艺术馆正如巴洛克般多余的喷洒藤壶，例如他的装置艺术后伊甸园（2010），堆叠（2011）中废品的横纹色调，以及金砖（2007），一叠带有‘虚无’一词的人造金条印。沃伦的新版虚无（2013）于透明树脂中渲染——大规模生产中的典型材料——言语视觉中隐喻物质的缺乏。沃伦在虚无何重（2013）的设计中进一步剖析这种双关含义。

这一想法如钟摆般朝他早先的雕塑立方度量（2011）

的反向摆去，一次性消费者文化就寓意着浪费，这合乎理想的重担在轰隆声中整装送达。‘虚无’已变为考究的‘某种’。比较而言，沃伦的新箱子和雕塑很‘轻盈’。这几乎是新还原论在作怪。一个石块能向观者传达极具效力和好奇的体验，但我们如何发问？

我想借用一个上世纪20年代的术语作为解释——MERZ——它意同汉诺威艺术家库特·施维特斯，不仅描述了他的全部艺术贡献，所向披靡，更是生活中艺术哲学的代名词。依据施维特斯的说法，“通过解离过程，事物丢失自身特性，所谓的固有瑕疵。然而，一件作品的影响力和表现力毫无疑问地基于只言片语的口才、闪光点，其语义特征的性质也因其容纳于作品自身的固有逻辑而未完全否定。”<sup>3</sup>虽然这词简单地出自一条印刷

广告碎片，‘Commerz’一词第二音节的拼贴组合，它不是“可翻译的”，是变为现代艺术的基石。

我们可以换种方法看待，一个玻璃箱笼罩着球形瓷器仿石——封装2013。我之前提到珍奇多宝阁便是有机玻璃橱窗的伏笔。虽然人们可以负责任地沿此系谱追溯，从16世纪的好奇心收集到上世纪20年代施维特斯的装配，约瑟夫·康奈尔的非著名箱子和阿尔曼的装裹系列，或是60年代的‘堆积’废品，且不提塞萨尔·巴尔达奇尼、路易·内维逊，和你甚至有可能想到的托尼·克雷格和苏伯达·古普塔对于日常收集和呈现的热情，当然还有达米恩·赫斯特壮观的甲醛罐装解剖动物出现在讨论中——我们如何收集、呈现并灌输情景于作品对象中是我们珍视的紧要条件。

韦恩·沃伦不仅将作品/陈设的语义玩弄于鼓掌，他为当代收藏品文化一词提供了入木三分的博学的批判。

参考：  
<sup>1</sup> 罗杰·本杰明，在视觉文化时代的“艺术史家的自白：从Tomes到万亿字节，艺术与澳大利亚，43卷2号，夏季05，246页。  
<sup>2</sup> 洛特雷阿蒙伯爵（伪伊西多尔·杜卡斯），马尔多奥圣歌（1869），亚力克西斯·赖克亚译，纽约1972，177页。  
<sup>3</sup> 伊萨贝尔·舒尔茨，“没有Merz的生活会如何？库特·施维特斯艺术概念的进化和意义”，汉杰·坎茨出版社，德国2000，245页。



Encapsulate 封装









**Buddha and Christ** 佛与基督 / 2012  
pewter 铅锡合金, 15 x 12 x 15 cm



**Caught** 捕获 / 2013  
glass, wood, acrylic 玻璃, 木, 丙烯酸树脂 20 x 13 cm (dia)



# India Art Fair / 印度艺术市集 2013



## The Trophy Room.

The history of mankind is marked by the creation and display of trophies – evidence of the successful exercise of power ... over others, over wildlife, over the natural environment.

Possessions, including branded fashion electronic items, motor vehicles, real estate, household goods, clothing and accessories are prime contemporary indicators of wealth and power. The artists reflect the obsession of mankind generally with domination and power – over each other, all living things, nature and the environment – and the questionable veracity of this action.

For all the apparent GOLD, there is a real BLACK as mass consumption of products draws on the environment as a primary source of materials, energy outputs and the disposal of waste.

## 锦标室

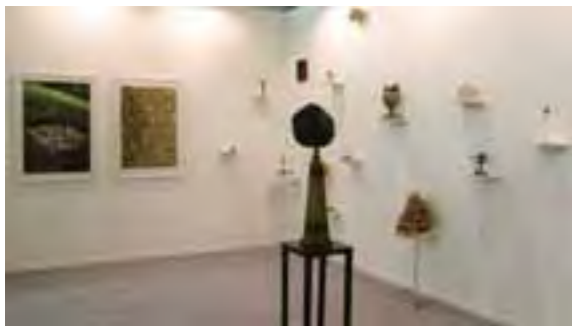
人类历史总少不了创意和锦标的记载——在他人、野生动物、自然环境中，完满执权的证据。

拥有的财产，包括名牌时装、电子产品、汽车摩托、不动产、家居用品、衣服和饰品便是最初的当代财富与权力的指标。艺术家们反映出了人类对于统治和权力的普遍困扰——所有的生物、大自然和生活环境相互之间——以及这种行为值得质疑的真实性。

对于所有表象的金，内在都有真正的黑，如同大众消费产品利用自然环境作为物料、能源输出和废品处置的主要资源。

Reg Newitt  
2013

牛睿智  
2013





house of gold / 黄金之家 切尼斯庄园  
chenies manor house







**Sacrifice** 牺牲 / 2012  
resin, metal base 树脂,金属基 100 x 25 x 25 cm



**Award** 授奖 / 2012  
metal, plastic 金属,塑料, 24 x 6 x 4 cm





Burnt 烧 / 2013  
wood, gold leaf 木材, 金叶 114 x 24 x 14 cm



New Birth 新生 / 2013  
bronze 青铜, 5 x 11.5 x 8.5 cm









PYO 杓 / 2012  
multimedia 多媒体 12.5 x 12.5 x 12.5 cm



Love's Lottery 爱的乐透 / 2012  
wood, glitter, brass, plastic, fluid 木, 闪粉, 黄铜, 塑料, 流体 12.5 x 12.5 x 12.5 cm









**Trophy** 锦标 / 2012  
paper 纸, 32 x 13 x 16 cm



**Reed Boat** 芦苇船 / 2013  
bronze 青铜, 8 x 15 x 9 cm











**Wayne Warren** (British artist lives in London, England) works in a variety of 3D and 2D art forms and media.

**EXHIBITIONS** **2013** *House of Gold*, Chenies Manor House, England; *International artists*, Tianjin Creative Industries Expo 2013; Moniker Art Fair 2013, London; La Rondine Gallery, Bagni di Lucca, Italy; *Seeing red ...*, Meijiang Art Center, Tianjin, China; *Trophy Room* TAG Fine Arts, India Art Fair, New Delhi; *GOLD* Studio Rouge, Hong Kong **2012** *Gold* Studio Rouge, Shanghai; *Illuminer* 10+ Design Space, Hong Kong **2011** Gallery 6, Tokyo; Bleibtreu Gallery, Berlin; *Original Print Fair* Royal Academy, London **2010** *Very Fun Park* Fubon Art Foundation, Taipei; *postEDEN* Today Art Museum, Beijing; *Kitsch & Kinky* Frontline Gallery, Shanghai **2009** *Tempting God* Depot Gallery, Sydney; *LuminousDark* King on William Gallery, Sydney; Top Asia Gallery Art Fair Seoul, Korea **2008** Group Show Kobe, Japan; Oxford Open ModArt Oxford, England; *CAP Launch* Two Lines Space, Beijing; *LuminousDark* Bleibtreu Gallery, Berlin, Germany **2007** *Buddha and Christ* Sweet Tea House, London; Bleibtreu Gallery, Berlin **2006** *Faint Traces* Gallery 6, Tokyo; *Unspoken Words* Amber Fine Art, Edinburgh, Scotland; *Lhasa Express* Rossi and Rossi, London **2005** Norfolk and Norwich University Hospital, England; *Here Now* Sims Reed Gallery, London and Artshed, Hertfordshire, England **2004** Elizabeth Rice Gallery, Florida, USA; *Bright Leaves* Gallery 6, Tokyo; *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; Elisabeth Rice Gallery, Florida, USA **1984** *The First Ten Years* Luton Museum and Art Gallery, England **1983** The Long Gallery, Birmingham University, England

**PUBLICATIONS / REVIEWS / ESSAYS** **2013** Gina Fairley, *The Vernacular of Display*, Wayne Warren catalogue; Reg Newitt, *Notes from India Art Fair 2013* Art Monthly Australia, July; Coco Marett, *The Midas Touch*, Kee Magazine, Issue 61, January 2013, Hong Kong; Seema Bhalla, *India Art Fair 2013*, Creative Mind, Vol IX Qtr-1 2013; Katherine Brooks, *India Art Fair: 10 artists to watch out for at the New Delhi event*, Huffpost Arts & Culture, The Huffington Post. **2012** Reg Newitt, *Eclectic: Wayne Warren*, Wayne Warren catalogue; Damian Smith, *Wayne Warren: Something From Nothing*, Wayne Warren catalogue; Jayne Dyer, *On gold, alchemy, trade, waste, value ...*, Wayne Warren catalogue. **2011** Newsletter Taipei, Vogue Taiwan, September 2011

**CATALOGUES / BROCHURES** **2013** Wayne Warren; *Seeing red ...* **2012** Wayne Warren (catalogue); *GOLD*; *Illuminer*. **2010** *Kitsch & Kinky*; *postEDEN*. **2009** *after alchemy*; *Tempting God*; wayne warren. **2008** *LuminousDark*; *CAP launch* catalogue.

**AWARDS / RESIDENCIES** **2011** Australian Print Workshop, Melbourne 1980 Fulbright Scholarship British Council Exchange to USA

**COLLECTIONS** Judith Neilson; Lloyd's Bank; Norwich Hospital; MKA, NJ, USA; Cambridge University; Luton Museum and Art Gallery; numerous private collections in Australia, Britain, Japan, Korea, Germany and China.

**QUALIFICATIONS** 1972 Bachelor of Education (Honours), Exeter University, UK (Art and Educational Psychology) 1990 Fellow of the College of Preceptors, London, UK

**REPRESENTED** TAG Fine Arts/TAG Contemporary, London, www.tagfinearts.com; China Art Projects, Beijing, Hong Kong, www.chinaartprojects.com. Gallery Espace (Commissions), New Delhi. www.galleryespace.com. Long-Sharp Gallery, Indianapolis, USA www.modernmastersfab.com/long-sharpgallery/. Alan Wheatley Art, London www.alanwheatleyart.com

www.waynewarren.co.uk



" With the Trophy series I want to continue to pursue the idea of questioning value – what is it we value and what are the conditions and implications of the effect of this? The Trophies are a collection of 'unsanctioned' objects which have been authorized as 'art works' – the mere act of being identified and allocated status transforms our perception of a (former) reality. Partially disguising a readily identifiable object similarly alters the way we regard it.

Wings have been a revered or hallowed icon for many cultures from the beginning of time. I want to draw on this history while also using the symbolic reference to question our notions of quality of life and our aspirations for the future. "



“借着锦标系列，我想延续奉行审视价值这一理念——我们珍视的是什么，及其造成的影响之因果又是什么？所谓锦标，是一系列“未经裁决”而又被授予“艺术作品”的东西——维持既定状态的单纯行为转换我们对（以前）现实的认知。部分如假包换的易于识别的东西同样地转变了人们对他的看法。

从一开始，对于不同文化来说翅膀都是作为尊贵或神圣的标识。我想强调这一历史，同时引用这一象征符号来审视我们对于生活质量的观念以及我们对未来的愿景。”

**韦恩·沃伦** (英国艺术家，居于英国伦敦)从事多种形式的3D和2D艺术与媒介。

**展览** 2013 金屋，英格兰Chenies 庄园别墅；国际艺术家，2013天津创意产业博览会；2013伦敦Moniker艺术市集；燕雀画廊，巴尼迪卢卡，意大利；注视红色，中国天津梅江艺术中心；锦标室TAG美术，印度艺术市集，新德里；金，Studio Rouge，香港。上海2012年红寨当代艺术画廊艺术展；香港 2011“照亮 10+设计空间”艺术展；东京第6画廊艺术展；柏林Bleibtreu画廊艺术展；伦敦2010“皇家艺术学院原创天地”艺术展；台北富邦艺术基金策展的“粉乐町”艺术展；北京今日美术馆“后伊甸”艺术展；上海2009前线画廊Kitsch & Kinky艺术展；悉尼航空站画廊“上帝的诱惑”艺术展；悉尼威廉画廊“Luminous Dark King”艺术展；韩国首尔亚洲顶级画廊艺术博览会；日本神户2008“Group Show”艺术展；英国牛津大学“牛津开放现代艺术”展；北京平行线空间“中国艺术项目启动展”；德国柏林2007 Bleibtreu 画廊“Luminous Dark”艺术展；伦敦香茶画廊“佛陀与基督”艺术展；柏林2006 Bleibtreu 画廊艺术展；东京第6画廊“暗迹”艺术展；苏格兰爱丁堡琥珀美术学院“无声的语言”艺术展；英国伦敦2005诺福克诺维奇大学医院“拉萨高速 Rossi and Rossi”艺术展；在伦敦Sims Reed画廊，2004年在英国赫特福德郡Artshed 画廊和美国佛罗里达伊丽莎白·赖斯画廊举行的“此时此地”艺术展；东京第6画廊“Bright Leaves”艺术展；英国诺丁汉Surface画廊“Leaf Show”艺术展；日本神户东西方艺术家文化俱乐部(EWACC)艺术展委员会2003伦敦Chambers画廊艺术展；Nexus 画廊TAG群展，爱丁堡艺术节，苏格兰2012“Galerie Espace Paris”艺术展；美国佛罗里达伊丽莎白·赖斯画廊，1984卢顿博物馆&艺术画廊“第一个十年”艺术展，英国伯明翰大学1983长廊画廊艺术展。

**出版物/评论/随笔** 2013吉娜·菲尔利，白话陈设，韦恩·沃伦图册；牛睿智，2013印度艺术市集小记，澳洲艺术月刊7月；可可·马雷特，点金术，记杂志，61刊，2013年1月，香港；Seema Bhalla，2013印度艺术市集，创意头脑，110卷1季2013；凯瑟琳·布鲁克斯，印度艺术市集：新德里活动值得注意的10位艺术家，赫芬顿邮报，艺术与文化版面。2012牛睿智，不拘一格：韦恩·沃伦，韦恩·沃伦图册；达米安·史密斯，韦恩·沃伦：无中生有，韦恩·沃伦图册；简·戴尔，黄金、炼金术、交易、废物、价值，韦恩·沃伦图册。2011台北通讯，Vogue台湾，2011年9月

**名录/手册** 2013韦恩·沃伦；看见红色 2012韦恩·沃伦(图册)；金；点亮。2010 Kitsch & Kinky；后伊甸园时代。2009炼金术之后；诱人的上帝；韦恩沃伦。2008发光的黑暗；CAP启动名录。

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