

故居

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作为2009年9月25日新型的当代艺术实验空间“空间站”开幕展王卫作品“故居”，模仿的是60年代湖南韶山滴水洞的一处历史纪念性建筑的必要部分。在官方资料中，它周围的环境以“洞中碧峰翠岭，茂林修竹”被描述。著名党史专家冯文彬赞誉道：“三湘灵秀地，洞中别有天。”在这个“故居”周围，既有严格按照东方传统巫术般的风水学建造的宗族祖坟，也挖掘了可以与西方现代最发达高科技相对抗的防御原子弹的防震室和防空洞。故居正是存在于一个历史回溯与未来危机互相贯穿的时空错乱的场域之中。

空间的现场，两个携带了5、60年代建筑风格和社会主义审美趣味的60平米空间，具有特定用途的功能性和必要的封闭性。一对区分“男”“女”的庄严巍然，充满荣尊，又简洁素淡的洗漱室。政治倾向、时代痕迹、阶级标签、身份象征与个人喜好，都在这里得以充分体现。瓷砖的颜色在建造时期经过别有心思的选择，在现场的背景音解说道，由于名字里有“青”字的原因，“苹果绿是她一生中最喜爱的颜色”。而另一间的黄颜色瓷砖则是“代表九鼎之尊，是一种尊贵的颜色”。这个封闭功能性的私人空间，实际是一个特殊而错乱的空间。它虽然只被一个人使用过11天，功能性极小，但意义性极大。一个最私人化的隐秘空间，成为了附着了神圣传奇的可供千万人瞻仰的丧失功能的纪念物。它是一个如此矛盾的存在，即不真，也不假，即不内在，也不外在，不应彰显，也不能遮蔽。一个空间更象是一个时代的隐喻，作为一个神话，曾经存在。它不是为了装饰，而是为了补偿一种文化上的愧疚感。它代表一种内在性的超越和现实中的幻想，如同偶像护符一样每一个细节都充满了的幻想的投射。它是由历史所赋予的崇高而神圣的幻想所构造，又以如此现实而物质的形式得以存在。它作为一个大背景下的个人化的日常痕迹，又是一个特殊化了的政治、历史、文献中神圣的证据。这使历史和世界围绕它为核心平面的延展开去，建构起一个以神奇的非现实性保存的历史现实。

90年代起作为“后感性”的重要成员王卫，一直以一系列空间实验作品贯穿创作始终。这次的作品中，他复制并扩大了原址的尺度，在一种神话般的比例失调的状态中，重复一个“神迹”。现场的大面积空间所建造的特殊情景，将使观众在真实中体验到某种历史的确实性。此展将于11月14日结束，作为“空间站”的开幕首展，由此即将展开新的作品和展览方式的一系列的实验。

HISTORIC RESIDENCE

Curator: FU XIAODONG

Space for contemporary art – Space Station is pleased to present as its inaugural exhibition, Wang Wei's site-specific installation, Historic Residence. It is a work modeled after a section of 1960s historical architecture from Shaoshan Dishuidong, Hunan Province. Official records describe the surroundings as "Green peaks and emerald cliffs in the cave, lush and dense bamboo forest." Well-known Communist party historian Feng Wenbin praised it as, "A spiritual and elegant place in Sanxiang, where another world is found in the caves." Around this "historic residence" there are both ancestral graves constructed to adhere to strict local superstitions and fengshui, as well as shelters to resist the most advanced Western nuclear attacks. This historic residence exudes a sense of being on a cusp, between looking back on history and feeling the anxiety of the future encounters.

The bifurcated exhibition hall becomes two unique spaces with socialist aesthetics architecture from the 50s and 60s – a set of distinguished men and women's restrooms that are solemn, honorable, yet simple and frugal. Political inclination, traces of time, class status, identity and personal preference are exemplified throughout. Even the tile colors were carefully chosen: Apple green became a dominating color since one of the residents had a stage name of Ping; yellow tiles in the other room symbolize the master's revered position. These two semi-enclosed private spaces are designed to explore the unique yet ambiguous spatial status of the site.

The historic residence was used for only 11 days. Although its usage was minimal, its significance today perseveres. This most personalized private space has been transformed into a non-functioning relic through sacred legends and revered by thousands. It's neither real, nor fake, neither internal nor external, it should not be highlighted, nor concealed. The space becomes a metaphor for a mythical era. It does not have any decorative purpose, but created to alleviate a sense of cultural guilt. It embodies an innate transcendence and imagination of reality; like a charm, every detail projects one's imagination into another realm. Its essence is imagined, yet historical. However, the actual space exists in a real and materialistic form to present mundane and personal traces within a greater context of specific politics, history and archives. The world and history spins around it extending outwardly, building a record of historical reality that is both mythical and surreal.

Wang Wei, one of the core members of the Post Sensibility group of the late 1990s, creates works by experimenting with space. His work for this exhibition replicates and enlarges the dimensions of an actual location, using mythical disproportions to reconstruct "legendary wonder." The spatial ambiance at the site renders a unique scenario, allowing the audience to experience certain kind of historical reality. This is the inaugural exhibition for Space Station, initiating a series of experiments in creativity and modes of exhibition.