

Tang Contemporary Art presents:

## World History Group Exhibition

Artists: Guan Jun, Guo Hongwei, Hu Weiyi, Jiang Pengyi, Shen Han, Wang Mai, Wen Yipei, Xu Qu

Curator: Sun Dongdong

Exhibition Dates: May 4 – June 20, 2017

Location: 3rd Floor, The Golden Place Plaza, Rajdamri Road, Lumpini, Pathumwan Bangkok, 10330, Thailand

Opening Reception: Thursday, May 4, 2017 from 4 – 6pm

FOR IMMEDIATE RELEASE (BANGKOK – May 4, 2017):

“World History” is about the history of the world, but world history in the true sense only emerged after the Age of Discovery, which was accompanied by the global colonization and expansion of European capitalism. From a certain perspective, world history is also a narrative of modernity. As a system of knowledge or an everyday idea, capitalism is a logical discourse that interacts with us (at least those of us in China) over a period of time and is inevitably projected onto our contemporary art.

“The fundamental event of the modern age is the conquest of the world as picture.” Heidegger’s interpretation of the mechanical era was the formal and narrative starting point for this exhibition, “World History.” Pictures, in Heidegger’s view, were a technological method that man used against nature, stemming from the worldview that differentiated subject and object in ancient Greek philosophy. Even as its goal (or result) is to confirm human subjectivity, it also transforms people into a measure and a foundation for other existences. Especially in the modern context, with modern technological conditions, this origin point is subordinate to Western modern society and thought, and it has actually become a universal modern concept for humanity.

In Wang Mai’s works Pearlescent No. 2 and Space Bodhisattva, space technologies are portrayed as new national myths or ideologies because, in the modern age, we believe in and accept the position of instrumental rationality (science) in governing the world. Thus, “the world as picture” is also an everyday state. Through the random presentation of pictures, Hu Weiyi’s video installation Glance very clearly shows this subjective intermediate world. As a self-reflection, human subjectivity, whether severing or uniting identity, can describe and explain our bodies, which is, in a way, predicated on “people who can extricate themselves from existential truth.”

As an exhibition, “World History” is not a direct discussion of world history; it is an attempt to weave a visual scene full of the implications of world history from the four conceptual perspectives of nature (Guo Hongwei and Wen Yipei), the body (Jiang Pengyi and Shen Han), identity (Guan Jun and Xu Qu), and images (Hu Weiyi and Wang Mai). Through the intertextual relationships between the artworks, the exhibition presents a historical, silhouetted relationship between capitalism and cosmopolitanism.

### ABOUT THE CURATOR

Sun Dongdong, born 1977 in Nanjing, China, is a curator, critic, and freelance writer. He graduated in 2001 from the Nanjing University of the Arts with a degree in Fine Arts. In 2005, he received his MFA in Art History from the Nanjing University of the Arts. Since 2001, he has been involved in criticism and curation of Chinese contemporary art. In 2009, he began working at LEAP magazine as a senior editor, covering scholarship and exhibition reviews. In 2014, he was chosen to be one of seven members of the Pinchuk Art Foundation’s Future Generation Art Prize selection committee. Sun Dongdong currently lives and works in Beijing.

*Artist and curator will be present and available for interviews, please contact us in advance for scheduling.*

Tang Contemporary Art  
3rd Floor, The Golden Place Plaza,  
Rajdamri Road, Lumpini, Pathumwan Bangkok,  
10330, Thailand  
Gallery Hours: Tuesday to Saturday, 11am – 7pm

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## **ABOUT TANG CONTEMPORARY ART**

Tang Contemporary Art was established in 1997 in Bangkok, later establishing galleries in Beijing and most recently Hong Kong. The gallery is fully committed to producing critical projects and exhibitions to promote Contemporary Chinese art regionally and worldwide, and encourage a dynamic exchange between Chinese artists and those abroad.

Acting as one of the most progressive and critically driven exhibition spaces in China, the gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned them international recognition, establishing their status as a pioneer of the contemporary art scene in Asia.

Tang Contemporary Art represents leading figures in Chinese art including Ai Weiwei, Huang Yong Ping, Shen Yuan, Wang Du, Liu Xiaodong, Yang Jiechang, Xia Xiaowan, Sun Yuan & Peng Yu, Yan Lei, Wang Yin, Guo Wei, Zheng Guogu, Michael Lin, Lin Yilin, He An, Zhao Zhao, Wang Yuyang, Weng Fen, Yang Yong, Xu Hualing, Xu Qu, XU Xiaoguo, Ji Zhou, Cai Lei, Ling Jian and Chen Wenbo, additionally collaborating with international artists such as Rirkrit Tiravanija, Navin Rawanchaikul, Sakarin Krue-on and Prasert Yodkaew.



*World History - Under*, 2017. Oil on canvas. 150 x 100 cm.  
世界史下, 2017. 布面油画. 150 x 100 cm.

当代唐人艺术中心：

## 群展：世界史

艺术家：展览将汇集管钧、郭鸿蔚、胡为一、蒋鹏奕、沈翰、王迈、温一沛、徐渠

策展人：孙冬冬

展览时间：2017年5月4日至6月20日

开幕时间：2017年5月4日星期四，下午4点至6点

新闻稿：即时发布（曼谷2017年5月4日）：

当代唐人艺术中心荣幸地宣布，将于5月4日在曼谷空间推出群展“世界史”。本次展览由孙冬冬担纲策展，展览将汇集管钧、郭鸿蔚、胡为一、蒋鹏奕、沈翰、王迈、温一沛、徐渠8位艺术家的艺术创作。

世界史，必然是关于世界的历史。然而，真正意义上的世界史却是在近代“地理大发现”之后才逐步出现，与之相伴的是，欧洲资本主义体系的世界性殖民与扩张。所以，从某种角度而言，世界史又是关于现代性进程的某种叙述，无论是作为知识体系，还是日常观念，资本主义至今仍是一套与我们（至少是中国）在时间线上相摩相荡的逻辑话语，也不可避免地投射在我们的当代艺术上。

“现代的基本事件是这个世界成了图像的战利品”，海德格尔在机械时代的观点，提示了作为展览的“世界史”的形式叙事起点。图像化，在海德格尔看来，是人对自然的一种技术性手段，源于古希腊哲学主客之分的世界观，其目的（结果）在确认人的主体性的同时，也使得人成为其他存在者的尺度和基础，尤其是在现代性语境中，在现代科技的条件下，这种原本隶属于西方的现代社会思想，实际上已成为一种人类普遍的现代观念。

亦如王迈在《珠光No.2》与《太空菩萨》作品主题所揭示的，太空技术之所以被塑造为一种新的国家神话/意识形态，原因在于我们从现代历史的角度，相信与接受了工具理性（科学）对世界的支配性地位。与之对应的，世界的图像化又是一种日常状态，胡为一的影像装置《窥视》，通过照片的随机呈像，非常明确的呈现了这样一个主观化的间性世界。人的主体性作为一种主观化的自我投射，无论是身份的分离/聚合，抑或是对我们身体的描述与阐释，从某种意义上说，都是以“脱出了存在真理的人”为前提。

作为展览的“世界史”，并不是对世界史的直接讨论，而是试图从自然（郭鸿蔚、温一沛）、身体（蒋鹏奕、沈翰）、身份（管钧、徐渠）、图像（胡为一、王迈）等四个观念视角，通过作品的互文关系，编织出一种充满“世界史”意味的视觉现场，从而呈现一种历史化的“资本主义”与“世界性”之间的身影关系。

## 关于策展人

孙冬冬，生于1977年，2001年本科毕业于南京艺术学院美术学系，2005年研究生毕业于南京艺术学院美术学系外国美术史专业。在校期间，开始涉足中国当代艺术的相关领域，曾参与“首届中国艺术三年展”（“南京三年展”前身）的展览组织工作，从此致力于中国当代艺术的批评写作与展览策划。2005年进入南京四方当代美术馆，任馆长助理，负责筹建南京四方当代美术馆及展览部的工作。2007年入伊比利亚当代艺术中心（北京），2009年入《艺术界》杂志担任资深编辑，负责学术专题策划与展览评论。2014年受邀担任平丘克艺术基金会“未来世代艺术奖”全球七位初选评选人之一。现为自由策展人与独立撰稿人，现工作与居住于北京。

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*\* 艺术家和策展人将出席开幕酒会并接受媒体访问，请预先联络以便安排。*

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## 关于当代唐人艺术中心

当代唐人艺术中心于1997年在曼谷成立，其后在北京开设展览空间，以及最近期香港的新空间。唐人致力策划及提供具有启发性的展览，向亚洲和国际推广中国当代艺术，促进中国当代艺术与国际交流。作为中国最具学术影响力和开创性的当代艺术平台之一，唐人致力于为本地及国际的艺术家、策展人、收藏家和艺术机构搭建交流对话平台。当代唐人艺术中心历年来以充满开拓性的展览在国际上赢得了高度评价，确立亚洲当代艺术先驱的地位。

当代唐人艺术中心代理的中国知名艺术家包括：艾未未、黄永砵、沈远、王度、刘小东、杨诩苍、夏小万、孙原&彭禹、颜磊、王音、郑国谷、林明弘、林一林、何岸、赵赵、王郁洋、翁奋、杨勇、徐华翎、徐渠、徐小国、计洲、蔡磊、郭伟、凌健、陈文波等，也与里克力·提拉瓦尼、阿运·拉挽猜哥、萨卡林·克鲁昂、大宛·瓦突亚、巴舍·越格尔等海外艺术家合作。