

**WANG Tuo | Standing At The Crossroads**  
**2020.4.30**

White Space Beijing is delighted to announce Wang Tuo's second solo exhibition, "Standing at the Crossroad," will be launched online from 8p.m. (UTC+8) April 30, 2020. Visitors will be able to watch and experience the five works of single-channel videos, multi-channel videos and video installation Wang Tuo has completed over the last two years in the virtual exhibition halls.

Amid this turbulent time when the world is in turmoil, how should an individual handle oneself, make choices, and move forward against the grain? The title of this exhibition draws from Lu Xun's *Beijing Communications* published on the *Supplement of Henan Journal* in 1925. The writer offered various advice to the youths at the time on "survival," "livelihood," and "development," as well as on choosing between abiding to "ancient adage" and the pursuit of "freedom." For the people living in the present, the condition of the world has become more fragmented and complicated. The differences in people's actions have only become more disparate. Hence, could returning and re-estimating this crossroad, again and again, become the imminent decision for the present? Appropriating this title for the exhibition could be considered a response from the artist today to the then writer a century later.

Taking architecture (*Spiral, Obsessions*), trauma (*Symptomatic Silence of Complicit Forgetting*), and China's Northeast (*Smoke and Fire, Distorting Words*) as apparent clues, Wang Tuo's recent practice interrogates the rudimentary causes for a series of violent events involving specific individuals. These works explore the mutual construction between individual personas and collective ideologies and the ways in which they transgress specific temporal, spatial, cultural, and other dimensional boundaries, to overlap, follow suit, rip apart and transform.

Staged in different contexts, these tragedies present the seemingly reincarnated and uncanny properties through the artist's juxtaposition and regrouping, to point at the often overlooked, details embedded deeply in these contradictory sites. If "God exists in the details," then for Wang Tuo, these details are implicit in the process of turning a verb into a noun: act/action, perform/performance, move/movement. The action builds behaviors that induce a state of affairs; the state of affairs develops into action, involving structures engrained with meaning. Without a temporal frame, these structures underscore the past, imply the present, and predict the future. By rehearsing and reversing this process repetitively, a contemporary apocalypse consists of the body, documentations, concepts, narration, and aesthetics, is revealed.

Fiction mottles reality; desire overlaps memories. These five works of moving images, which come from diverse sources and head in divergent directions, invite people from all walks of life to conjure in the virtual exhibition halls.

王拓 | 正站在歧路上  
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空白空间荣幸地宣布王拓的第二回个展“正站在歧路上”将于4月30日北京时间晚8点在线上启动。观众将在空白空间的虚拟展厅中，观看和体验王拓近两年间创作的5件单频、多频及装置影像作品。

时局动荡，世事纷繁，裹挟其中的个体如何自处、抉择、龃龉前行？展览标题援引自鲁迅1925年于《豫报副刊》发表的《北京通信》中的内容。作家以此信件为其时青年提出有关“生存”、“温饱”、“发展”的诸种建言，以及有关“古训”与“自由”道路之抉择。而于今人言，世态之局面，千头万绪，有增无减。举足之异，千里之别。由此，不断重回、重估这一歧路，是否又可作为当下另一种可能的选择？以此为题，展览可视作此时此处之青年对彼时彼地之作家于百年后的回应。

以建筑（《漩涡》《痴迷录》）、创伤（《共谋失忆症》）和东北（《烟火》《扭曲词场》）为显性线索，王拓的近期实践对一系列个体性暴力事件中具有普遍意义的深层文化和历史原因发问，试图探讨个体境遇、行为同集体意识形态间的相互构造，以及两者是如何穿透具体的时序、空间、文化等维度界限，交错、因袭、撕扯和变异的。

这些于迥异语境中不断上演的悲剧，在艺术家的并置和重组中，展现出如轮回般似曾相识的属性，指向深陷矛盾现场中一再被忽视的细节。倘若“上帝存在于细节中”，那么对王拓来说，这些细节则隐含在一系列动名词的转化过程里：行动/情节 act(action)、执行/表演 perform(ance)、展开/运动 move(ment)。动作构筑行为，引发事态；事态发展为情节，勾连成结构，而结构蕴含着意义。这些结构不具明确的时态，指向过去，意及当下，并预示着未来。通过对这一过程的反复演练和逆演练，一个由身体、文献、观念、叙事、美学织构而成的当代启示录被展现出来。

虚构与现实斑驳，欲望和回忆交错。这些来源、去向各不相同的5则影像，邀请着来自时空各异的行者，狭路相逢在展厅的现场。