



# W&M

## 绘画和多媒体的 的结合

WANG YUHONG (CN) and MARIO WEINBERG (GER)

a cooperation in painting and mixed media  
at Gallery Eigenheim Shanghai, 2014

Does one work withstand the influence of another? Will the value of a work change?

What kind of picture is created by the merging of two?

Will it be a new picture altogether or merely a compilation of two different works?

What effect does China have on a German painter?

How does a German painter influence a Chinese person?

Eigenheim  
本宅畫廊

W&M

绘画和多媒体的  
结合

On the occasion of the exhibition

**WANG YUHONG (CN) and MARIO WEINBERG (GER)**  
a cooperation in painting and mixed media

July 2014 – January 2015  
Gallery Eigenheim, Shanghai



*Mario Weinberg / Tidy room  
acrylic paint and spaypaint on canvas  
70 x 60cm / Shanghai, 2014*



*Wang Yuhong / 暗香  
mixed media on paper  
70 x 60cm / Shanghai, 2014*

## **Wang Yuhong and Mario Weinberg**

– The energy in between –

A collaboration between two painters of differing expressions, such as Wang Yuhong and Mario Weinberg, requires the artists to keep an open mind while also sharing an interest in each other's work and maintaining a confident approach to their independent style. The abstract, direct and impulsive approach as seen in Mario Weinberg's work stands in stark contrast to Wang Yuhong's contemplative and concrete subject related work. This exhibition displays the works of the artists as individual pieces by the individual artists; the artists did not work together on the individual paintings.

The artists' confidence stems solely on mutual interest and the belief in each other's expression. The only thing they agreed on is the format and the quantity of works to be shown at this exhibition. Outside of discussions regarding one another's works, there has been no direct dialogue between the artists about the compositions before displaying them at this exhibition. Both merely let their mutual interest and the contrast between their works form an intercultural and aesthetic experiment. Of course the risk of either one's work being over or undervalued exists in any such confrontation. When observing Weinberg's previous works there

is a clear pattern of pop references and figurative references. While Yuhong displays opulent figurative works, in contrast Weinberg has since renounced object relations altogether. It is also interesting how Weinberg always deals with contradictions in his compositions. Thus he follows one of his basic principles: dealing with opposites such as the figurative and the abstraction, the monochrome colours against a plethora of colours. Yuhong too works with contrasts. While her still life paintings and photography works appear highly traditional at first glance, beyond the Chinese aesthetic there are clear Western influences mixed in. Yuhong's contrasts are these Western influences found in traditional Chinese still life paintings, with the Western aesthetic present in the form of excerpts of advertising, cultural objects or references to Western based artists.

Both artists create tension through their contrasts. Now both artists take another step further, putting their works and their approach head-to-head opposite each other. It's a promising cooperation between two artists taking a brave step forward, and it appears as though both sides come out as winners! Here cultures, habits of observation, formalities and substantive approaches to art collide, resulting in something extraordinary. Two different approaches and dif-



ferent works seem to mutually strengthen one another, not breaking away when put side-to-side, but instead developing an obvious and intriguing tension which immediately reveals itself to the viewer.

To discover the origin of these tensions, it is important to pin down both the differences and similarities present in these works.

Firstly, it seems both sides are hiding something mystical. Wang Yuhong hides her content in the interwoven tales her still life creates, while Mario Weinberg's work foregoes a narrative to instead create a certain situativity at the moment of the work's creation; an ideal state of concentration in art and thus cryptic at heart. Both entertaining and goal oriented, much like intuition, Weinberg's gestural actions are captured on canvas by paint. Empty spaces boldly ignore opportunities; aggressive painted surfaces hide something beyond. Wang Yuhong arranges; Weinberg is acting, discarding and accumulating. Contemplation and concentration factor heavily in the works of both artists, and both seem to tap into pure instinct: Wang Yuhong by choosing the objects which her still life will consist of and the narrative value of each object in the subjective eye of the view; Mario Weinberg by his choice of colour and the determination he projects onto his movements.

Furthermore, both sides break with traditions and viewing habits: Mario Weinberg

in abstraction and the intentional break he creates with his use of non-harmonious compositions and colour coordination; Wang Yuhong through the creation of digital photographic illustrations of picturesque still lives and incorporating traditional Chinese ink paint into photographs. The balanced proportions and harmonious compositions of Wang Yuhong are now confronted with the opposites of Mario Weinberg's works.

Both their works also share a destructive element: where Wang Yuhong adds expressive colour scores on a harmonious and well framed photograph, somehow harming it, Weinberg seems to create without the restrictions of a canvas in mind at all. We see how both sides conjure up their individual sense of mysticism and surrounding aura. Behind the obvious and less obvious differences and similarities in the works lay the clash of different cultural backgrounds inherent to this cooperation; the most interesting element which might lead us to answers when it comes to the energy found between Shanghai, China based artist Wang Yuhong and Munster, Germany based artist Mario Weinberg. It's well known that individuals converging from different cultural backgrounds are often catalyzers for something unforeseeable, mystic and unknown. The energy between these two individual works is in a way similar to a battery of electrons, with different loads creating a flow of energy between two poles;

a force created between them. We are left with questions that may now be answered and change our perception. Does one work withstand the influence of another? Will the value of a work change? What kind of picture is created by the merging of two? Will it be a new picture altogether or merely a compilation of two different works? What effect does China have on a German painter? How does a German painter influence a Chinese person? The two different cultural influences remain clearly visible in two separate and individual artistic expressions. While one could find an easy explanation in the cultural differences, there is more to the energy created between these two artists than just this. It is created by accident, it is created by conflicting spirituality and the genius behind the artistic works. To understand is unattainable and unexplainable.

For now, we consider the cooperation between these two artists a lucky coincidence for the Gallery Eigenheim in Shanghai; connecting cultures and catalyzing the resulting unpredictable forces.

Konstantin Bayer

<< *Wang Yuhong / 暗香 (detail)*  
*mixed media on paper*  
*70 x 60cm / Shanghai, 2014*

> *Mario Weinberg / Tidy room (detail)*  
*acrylic paint and spaypaint on canvas*  
*70 x 60cm / Shanghai, 2014*





王与马、如何共？

W&M

东晋初年，南方的门阀士族之间流传着一句童谣，叫“王与马，共天下”。说得是当时的宰相王导家族由于政治上的强势地位而取得了与皇室的司法家族相当的影响力。当然了，这种并峙的局面不可能持久，数年之后，被司马家族排挤的王氏一族盘踞到上游的荆州，并最终举兵反叛，玉石俱焚。

当我被邀请为王煜宏与马里奥的新展撰写一篇小文的时候，之所以兴之所至引用这则历史故事，不仅仅是由于两个姓氏的巧合，而且还由于两个艺术家在一个展览之中并置，本身就好像两个惺惺相惜、势均力敌的对手在同台竞技，如果彼此的作品之间没有张力、和光同尘甚至于一副温良恭俭让的模样，那实在是一件很无趣的事情，好比社交场上的礼貌语寒暄。幸好，王煜宏与马里奥这两位艺术家，选择了一种并不温和甚至略带侵略性的做法，他们不仅将彼此的尺幅相当的作品两两相对合在一起展出，起一个共同的名字，而且还进一步地尝试在彼此的作品上创作，侵入另一个艺术家的领地，并把彼此的“入侵”交织在一起。

值得注意的是，这种并置或者说合作并不同于传统意味上的“合笔画”，因为后者更多滴是在一种共同的表现主题下的命题作文，往往会显示出一种独特而有节制的差别，其成功更多地表现为相得益彰，彼此生辉；而王煜宏与马里奥的这种“合作”，基于对于彼此的欣赏以及对于彼此绘画风格上的差异性的充分认识，因而这种在保留了各自鲜

明特色的基础上的“并置”，其趣味更多地在于在充分的差异中探索两位艺术家的交集与共识。此次参展作品的王煜宏部分，基于其近年推出的纸本喷绘加国画的作品，其视觉上的特色是喷绘而成的“历史现成物”（这是其绘画的一贯母题）与手绘的传统国画扇面的并置，而作品的兴奋点在于通过工业化的喷绘与传统化的手绘的并置与视错觉形成的张力来影射一种当下语境中传统文化与历史记忆的悖论存在。而马里奥的作品，则延续了其充满了抽象表现主义意味的涂绘风格，更注重对于地域性的直观感受，以及对于这种感受基于色彩、笔触、构图的形态学重建，一种充满了现代主义素养经典风格。

对于这两者之间并置的视觉逻辑起点，可能是在王煜宏作品中间或存在的行动绘画式的挥洒痕迹，这种痕迹不仅在视觉经验上与马里奥绘画中的笔触有着天然的相似，而且也有着类似的用途：不仅仅是破坏画面平衡感，形成一种动势的需要，也是对于一种带有破坏性的举动的心理暗示。而进一步而言，对于这种并置的认可，可能是基于以下的逻辑，那就是马里奥深信，其在中国逗留期间创作的作品，那种与以往作品的形式、色彩、构图上的微妙差别，基于抽象绘画的语言逻辑，体现了他对于东方去概念化之后的体验，一种带有诗意的感觉传达，而这种传达，与王煜宏通过具象描摹所带来的对于文化态度的隐喻，恰如诗歌与政论、新闻与传说、构成了一种关于同一个对象的截然不同的反向叙事。而这个叙事的原点，最后通过每组作品的标题传递出来。他们分别运用

了一首唐诗中的一句，这首诗是山居秋鸣。诗句本身的意思并不重要，重要的是它恰恰构成了一个语义的陷阱：一方面，通过其诗句意义与绘画内容的错位嘲笑了对当代绘画观念看图说话式的图像学解读；另一方面，它本身又在某种程度上象征了当下语境中中国传统文化的尴尬处境，在充当一种西方视角中想象的对象的同时，又在本土语境中成为一个不合时宜却又可资利用的“无用之物”，这种错位体现的正是今天众多轻而易举的“中西比较”式的艺术展览背后不可调和的思维差异。

Bei Jiafang



*Mario Weinberg  
Germany 2013*

Mario Weinberg was born in 1982 in Werl. 2007 he began his studies at the Kunstakademie Münster, Germany. Since 2008 he has been studying in the class of Prof. Cornelius Völker.



*Wang Yuhong  
Shanghai 2012*

Born in 1972 in Shanghai, Wang Yuhong graduated in 1990 at the Shanghai Xinzhi Art Normal School, studied continuative at the China Art Academy in Hangzhou and completed her studies in the field of Sculpture in 1998. Today, Wang Yuhong is a professor at the Shanghai University of Art, leads the Cantaloupe Chivalrous Commune in Shanghai and realizes a variety of Chinese and international exhibitions throughout China. Wang Yuhong herself exhibited in great museums all over China and is represented by major galleries in Shanghai and Beijing. Her work is represented in a variety of public and private collections such as the Shanghai Art Museum or the Mingyuan Art Center.





*Mario Weinberg / huge hug  
acrylic paint on canvas  
70 x 60cm / Shanghai, 2014*



*Wang Yuhong / 随意春芳歇  
mixed media on paper  
70 x 60cm / Shanghai, 2014*



*Mario Weinberg / empty Street*  
acrylic paint and spaypaint on canvas  
70 x 60cm / Shanghai, 2014



*Wang Yuhong / 竹喧归*  
mixed media on paper  
70 x 60cm / Shanghai, 2014









*Mario Weinberg / Heavy Rain*  
acrylic paint and spaypaint on canvas  
70 x 60cm / Shanghai, 2014



*Wang Yuhong / 空山*  
mixed media on paper  
70 x 60cm / Shanghai, 2014



*Mario Weinberg / tight underwear  
acrylic paint and spaypaint on canvas  
70 x 60cm / Shanghai, 2014*



*Wang Yuhong / 山居秋鸣  
mixed media on paper  
70 x 60cm / Shanghai, 2014*



*Mario Weinberg / fresh Melone*  
*acrylic paint and spaypaint on canvas*  
*70 x 60cm / Shanghai, 2014*



*Wang Yuhong / 明月松间照*  
*mixed media on paper*  
*70 x 60cm / Shanghai, 2014*



*Mario Weinberg / Pink raindeer  
acrylic paint and spaypaint on canvas  
70 x 60cm / Shanghai, 2014*



*Wang Yuhong / 天气晚来秋  
mixed media on paper  
70 x 60cm / Shanghai, 2014*





*Mario Weinberg / Maybe later*  
acrylic paint on canvas  
140 x 160cm / Shanghai, 2014



Wang Yuhong / 雨后  
mixed media on paper  
140 x 160cm / Shanghai, 2014









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