



王一

Wang Yi, 1990, Shanghai

2009 -2013 中國美術學院油畫系第二工作室 本科

2013 -2016 中國美術學院油畫系第二工作室 本科

2009 -2013 B.A. at second studio of Oil Painting Department of China Academy of Art

2013 -2016 M.A. at second studio of Oil Painting Department of China Academy of Art

個展

2020 當明有暗當暗有明，AIKE艾可畫廊，上海，中國

2018 一切現象都是幾何的：王一，蜂巢（深圳）當代藝術中心，深圳，中國

表里：Claude Viallat & 王一，HdM畫廊，北京，中國

2016 一日光，艾可畫廊，上海，中國

2014 王一，HDM和維畫廊，杭州，中國

2013 夢·見：章佩雲、王一雙人展，M50 Art Space，上海，中國

2012 無物，J:Gallery，上海，中國

項目

2019 空心之火：王一燈光項目，昊美術館，上海，中國

化學自然：胡為一&王一雙人項目，油罐藝術中心，上海

2017 千層疊：王一個人項目，“ASIA NOW”亞洲藝術博覽會，巴黎，法國

2015 空鏡：王一個人項目，台北國際藝術博覽會，台北，中國

2012 心跳，沃克藝術中心，明尼阿波利斯，美國

2011 HUB，中國美術學院油畫系，杭州，中國

右玉圖景，中國美術學院油畫系，杭州，中國

2010 麗水圖景，中國美術學院油畫系，杭州，中國

部分群展

2020 願你生活甜如蜜，巽美當代藝術館，佛山，中國

山魯佐德的救贖：新一代繪畫備忘錄，蜂巢當代藝術中心，北京，中國

出界·入格：阿斯頓·馬丁首款SUVDBS逐美之行，上生新所，上海，中國

離相，庫伯美術館，上海，中國

時間的秩序，HdMGallery，北京，中國

The Signature Art Prize(中國)獲獎作品展”，ARTCLOUD藝術中心，深圳，中國

野草節點：自庚子年起的RPAG世界，馬丁·戈雅生意，杭州，中國

冬季群展，HdMGallery，倫敦，英國

2019 無調可川，艾可畫廊，上海，中國

新抽象：第二回展，HdMGallery，北京，中國

知微見著：東亞藝術家眼中的小世界，蜂巢當代藝術中心，北京，中國

Pal (ate) /ette/，外灘三號滬申畫廊（SGA），上海

因為：繪畫：青年繪畫邀請展，中國美術學院美術館，杭州，中國

顯影：當代藝術展，K空間，成都，中國

連接：共享未來的公共空間，上海，中國

2018 璀璨都市（覆現），卓納畫廊，香港，中國

旋梯，艾可畫廊，上海，中國

被遮蔽的桃花源：中國當代藝術的深耕樣本，蜂巢當代藝術中心，北京，中國

造影，Liang Project Co Space，上海，中國

日落之後，Galerie Liusa Wang，巴黎，法國

斑斕，ZEN北山藝術空間，杭州，中國

2017 在日落後發生，上海當代藝術館MoCA藝術亭台，上海，中國

藝術家書：藝術家手稿展，中國美術學院美術館，杭州，中國

韓楓私人藝術收藏展，養雲安縵，上海，中國

No Commission跨媒體藝術展，上海展覽中心，上海，中國

零度之維：抽象藝術的理性表達，蜂巢當代藝術中心，北京，中國

屋頂上全是老虎，蜂巢當代藝術中心，深圳，中國

藏身之所，馬丁·戈雅生意，杭州，中國

2016 約翰·莫爾繪畫獎作品展，民生現代美術館，上海，中國

羅中立獎學金入圍作品展，四川美術學院美術館，重慶，中國

作為窄門的繪畫：80後藝術家邀請展，蜂巢當代藝術中心，北京，中國

抽象中國2016，明圓美術館，上海，中國

生·林，萬營美術館，石家莊，中國

運行中的非形象，正觀美術館，北京，中國

新資本論——黃予收藏展，成都當代美術館，成都，中國

視覺動物——周艮藏品展，Mingo秘閣，上海，中國

暗示之輪，盒子藝術空間，深圳，中國

變化，10 Corso Como Gallery，上海，中國

之間——自我、事物和地域的定義，澳大利亞中國當代藝術基金會，上海，中國

追求卓越：來自學院的藝術家，中國美術館，北京，中國

2015 秩序的邊界：抽象繪畫的中國途徑，蜂巢當代藝術中心，北京，中國

元一·中國新抽象十人展，制造文化OCT空間，深圳，中國

我家你家：中國藝術家在上海，上海油畫雕塑院美術館，上海，中國

此時虛造：Inter-Youth 國際高等藝術學院繪畫展，中國美術學院美術館，杭州，中國

待定，Jewelvary藝術空間，上海，中國

小而美，Jewelvary藝術空間，上海，中國

2014 抽象藝術新一代：寺上美術館試驗計劃，寺上美術館，北京，中國

新抽象：第一回展，Hadrien de Montferrand畫廊，北京，中國

冬季群展，艾可畫廊，上海，中國

書房，Jewelvary藝術空間，上海，中國

人文·九月：浙江省油畫作品展，寧波美術館，寧波，中國

藝術都市，chi K11美術館，上海，中國

虛擬——杭州青年藝術家邀請展，世貿國際展覽中心，杭州，中國

2013 自我世界——新視覺藝術2013，OCT當代藝術中心，深圳，中國

CREATIVE M50 2013年度創意新銳獲獎作品展，M藝術空間，上海，中國

原件，J:Gallery，上海，中國

世紀之星油畫系教學創作研究展，中國美術學院陳列館，杭州，中國

繪畫的識度，徐匯美術館，上海，中國

上手的青春：2013畢業作品展，中國美術學院美術館，杭州，中國

臨界點，J:Gallery，上海，中國

意志與表象，J:Gallery，上海，中國

是·青春：杭州青年藝術家推薦展，東街6號當代藝術中心，杭州，中國

2012 第三屆挖掘·發現——中國油畫新人展，中國油畫院，北京，中國

CREATIVE M50 2012年度創意新銳獲獎作品展，M藝術空間，上海，中國

2012 世紀之星油畫展，中國美術學院藏畫陳列館，杭州，中國

發現身體在線展，香瓜俠公社，上海，中國

2011 中國美術學院第六屆世紀之星油畫展，中國美術學院美術館，杭州，中國

浙江省第五屆青年美展，台州書畫院，浙江，中國

2011 全國中青年藝術家推薦展，明園藝術中心，上海，中國

2010 CREATIVE M50 2010年度創意新銳獲獎作品展，愛普生影藝坊，上海，中國

中國美術學院第五屆世紀之星油畫展，中國美術學院美術館，杭州，中國

機構收藏

2020 路易威登

三菱地所集團 (Mitsubishi Estate)

2019 上海昊美術館

2018 上海三住集團 (MiSuMi Group)

2016 上海覆星藝術基金會

2014 法國巴黎達索集團 (Le Groupe Dassault)

2013 法國巴黎DSL收藏 (DSL Collection)

2010 杭州中國美術學院美術館

獎項

2019 The Signature Art Prize(中國)

2017 Inter-youth青年繪畫獎

2016 約翰·莫爾繪畫獎(中國)

2016 羅中立獎學金

2012 Creative M50 創意新銳獎

2011 馬利藝術獎學金

Solo Exhibitions

2020 *Dark Light Bright Night*, Aike-Dellarco Gallery, Shanghai, China

2019 *Hollow Fire: Wang Yi Lighting Project*, How Art Museum, Shanghai, China

Chemical Nature: Hu Weiyi&Wang Yi Double Project, Tank Shanghai, Shanghai, China

2018 *Geometry Rules All Phenomena: Wang Yi*, Hive Center for Contemporary Art (Shenzhen), Shenzhen, China

Inside and outside: Claude Viallat & Wang Yi, HdM Gallery, Beijing, China

2017 *A Thousand Layers: Wang Yi Solo Project*, ASIA NOW Paris Asian Art Fair, Paris, France

2016 *Yi Ri Guang*, Aike-Dellarco, Shanghai, China

2015 *Void Mirror: Wang Yi Solo Project*, Art Taipei 2015, Taipei, China
 2014 *Wang Yi*, Hadrien de Montferrand Gallery, Hangzhou, China
 2013 *Zhang Peiyun & Wang Yi Duo Exhibition: Dream*, M50 Art Space, Shanghai, China
 2012 *Nothing*, J: Gallery, Shanghai, China

Selection of Group Exhibitions

2020 *The Salvation of Shahrazad: Memo of the New Generation Painting*, Hive Center for Contemporary Art, Beijing, China
Beautiful is Relentless: Aston Martin's first SUV DBS, Columbia Circle, Shanghai, China
Abscission of Appearance, Cube Art Museum, Shanghai, China
The Order of Time, HdM Gallery, Beijing, China
The Signature Art Prize, Art Cloud, Shenzhen, China
Weed node: RPAG world since Gengzi year, MartinGoyaBusiness, Hangzhou, China
Winter Group Show, HdM Gallery, London, England
 2019 *The Atonal River*, Aike-Dellarco Gallery, Shanghai, China
New Abstraction: Chapter 2, HdM Gallery, Beijing, China
Light Profoundness: The Worldlet of East Asian Artists, Hive Center for Contemporary Art, Beijing, China
Pal (ate) /ette/, Three on the Bund (SGA) , Shanghai, China
Because of Painting, The Art Museum of China Academy of Art, Hangzhou, China
Develop—Contemporary Art, K Gallery, Chengdu, China
this Connection: Sharing a Future Public Space, Shanghai, China
 2018 *Brilliant City (Reprise)*, David Zwirner, Hong Kong, China
Spiral Stairs, Aike-Dellarco, Shanghai, China
The Clouded Peach Blossom Spring: Selected Works of Chinese Contemporary Artists as Exemplars, Hive Center for Contemporary Art, Beijing
Visual Graphy, Liang Project Co Space, Shanghai, China
After Sunset, Galerie Liusa Wang, Paris, France
Gorgeous, Zen Art Space, Hangzhou, China
 2017 *All Happens after Sunset*, Shanghai Museum of Contemporary Art, Shanghai, China
Art, Letter Home: Artist Manuscript Exhibition, Hangzhou, China
Han Feng Private Collection, AMANYANGYUN, Shanghai, China
No Commission: The Dean Collection, Exhibition Center of Shanghai, Shanghai, China
Degree Zero of Art: the Rational Expression of Abstract Art, Hive Center for Contemporary Art, Beijing, China
Full of Tigers on the Roof, Hive Center for Contemporary Art, Shenzhen, China
The Den, Martin Goya Business, Hangzhou, China
 2016 *John Moores Painting Prize (China) 2016*, Minsheng Art Museum, Shanghai, China
Luo Zhongli Scholarship Awards 2016, Museum of Sichuan Academy of Art, Chengdu, China
Painting as Strait Gate: Post-80s Artist Invitation Exhibition, Hive Center for Contemporary Art, Beijing, China
Abstract China 2016, Ming Yuan Art Museum, Shanghai, China
Living-Forest, Wanying Art Museum, Shijiazhuang, China
The Working of Non-Figurative System, Rightview Art Museum, Beijing, China
New Capital: Huang Yu Collection Exhibition, Chengdu Museum of Contemporary Art, Chengdu, China
On the way – Visual Animals—Zhou Chong Collection Exhibition, Mingo, Shanghai, China
The Suggestive Wheel: An Era of Metaphors, Boxes Art Space, Shenzhen, China
VARIATIONES, 10 Corso Como Gallery, Shanghai, China
Between you and them: The Identity of Self, Object and Place, Australian China Art Foundation, Shanghai, China
Pursuit of Excellence: Artists from Academy The First National-Wide Tour Exhibition of Oil Painting, National Art Museum of China, Beijing, China
 2015 *The Boundaries of Order*, Hive Center for Contemporary Art, Beijing, China
Yuan Yi: Chinese New Abstract Art Exhibition, the OCT Space of Alternative Culture Making, Shenzhen, China
My House Is Your House, SPSI Art Museum, Shanghai, China
The Fictitious Present: Inter-Youth Painting Exhibition of International Art Institutes, China Academy of Art Museum, Hangzhou, China
To Be Confirmed, Jewelvary Art & Boutique, Shanghai, China
Small is Beautiful, Jewelvary Art & Boutique, Shanghai, China

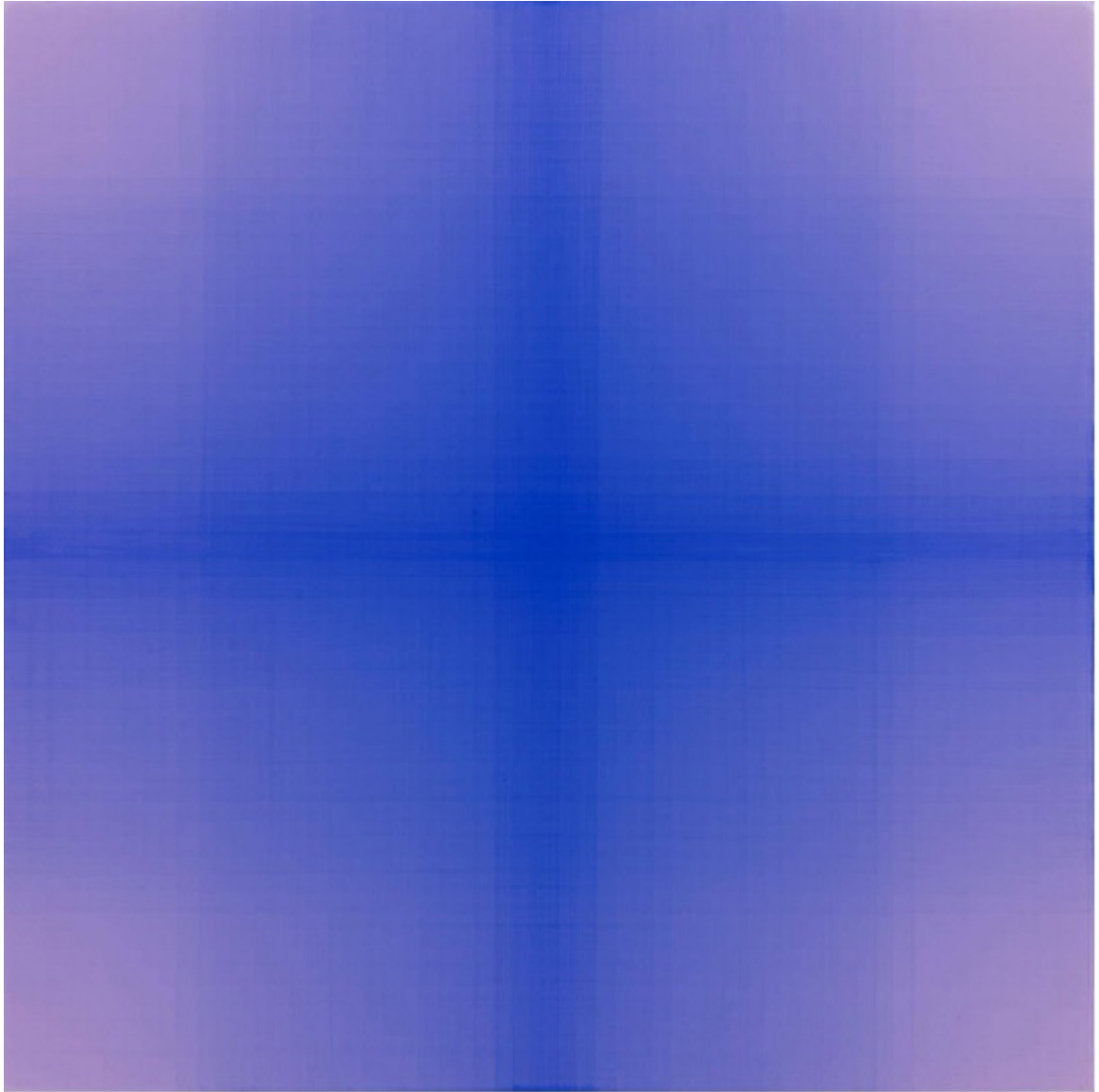
- 2014 *New Generation of Abstract Art*, Si Shang Art Museum, Beijing, China
New Abstraction, Hadrien de Montferrand Gallery, Beijing, China
Winter Group Show, Aike-Dellarco, Shanghai, China
Study, Jewelvary Art & Boutique, Shanghai, China
Culture-September: Zhejiang Province Exhibition of Fine Arts, Ningbo Museum of Art, Ningbo, China
Art in the City, chi K11 Art Museum, Shanghai, China
Fiction: The Young Artists Exhibition, Exhibition & Conference Center WTCZ, Hangzhou, China
- 2013 *From University to Universe: Fresh Vision 2013*, OCT Contemporary Art Terminal, Shenzhen, China
Creative M50 2013, M Art Space, Shanghai, China
The Original File, J: GALLERY, Shanghai, China
Century Star Exhibition, The Art Museum of China Academy of Art, Hangzhou, China
The Measurement of Painting, Xuhui Art Museum, Shanghai, China
The Youth on Hands: 2013 CAA Excellent Graduation Works Exhibition, The Art Museum of China Academy of Art, Hangzhou, China
Critical Point, J: GALLERY, Shanghai, China
Will and representation, J: GALLERY, Shanghai, China
YOUTH, No.6th East Street Contemporary Art Center, Hangzhou, China
- 2012 *Excavation Discovery: Exhibition of the Newcomers*, Chinese Academy of Oil Painting, Chinese National Academy of Arts, Beijing, China
CREATIVE M50 2012 Annual Creative Prominent Awarded Works Exhibition, M Art Center, Shanghai, China
Century Star Exhibition, The Collection Showroom of China Academy of Art, Hangzhou, China
Heart Beating, Walker Art Center, Minneapolis, USA
Discover the body online, CCC Gallery, Shanghai, China
- 2011 *The Sixth Century Star Exhibition of China Academy of Art*, The Art Museum of China Academy of Art, Hangzhou, China
The Fifth Zhejiang Province Youth Art Exhibition, Taizhou Calligraphy and Painting Institution, Taizhou, China
National Young Artists Recommending Exhibition, Ming Yuan Art Center, Shanghai, China
- 2010 *CREATIVE M50 2010 Annual Creative Prominent Awarded Works Exhibition*, Epson Imagine Gallery, Shanghai, China
The Fifth Century Star Exhibition of China Academy of Art, The Art Museum of China Academy of Art, Hangzhou, China

Public Collection

- 2019 How Art Museum, Shanghai, China
2018 MiSuMi Group, Shanghai, China
2016 Fosun Foundation, Shanghai, China
2014 Le Groupe Dassault, France
2013 DSL Collection, Paris, France
2010 The Art Museum of China Academy of Art, Hangzhou, China

Awards

- 2019 The Signature Art Prize, China
2017 Inter-youth Youth Painting Award, China
2016 John Moore Painting Award
2016 Luo Zhongli Scholarship
2012 Creative M50 Creative Emerging Award
2011 Maries Arts Scholarship



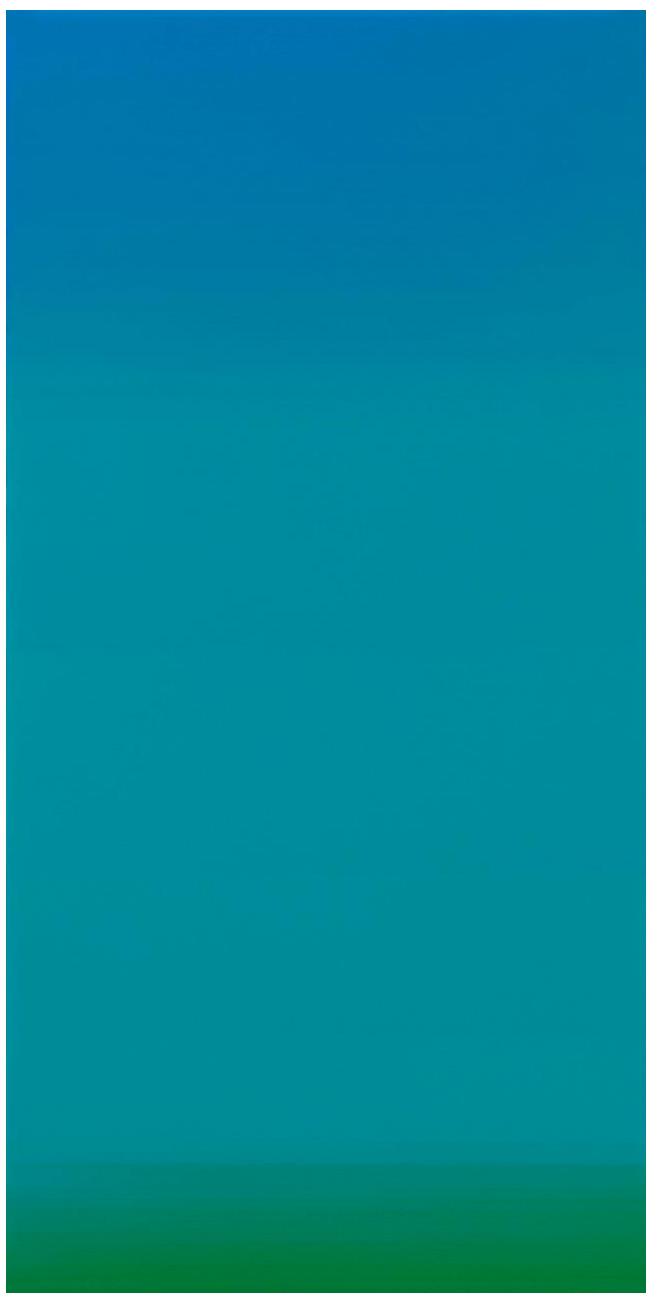
重疊 Overlapping 2016-22

Painting, Mixed media on aluminum, 60 × 60 cm, 2016



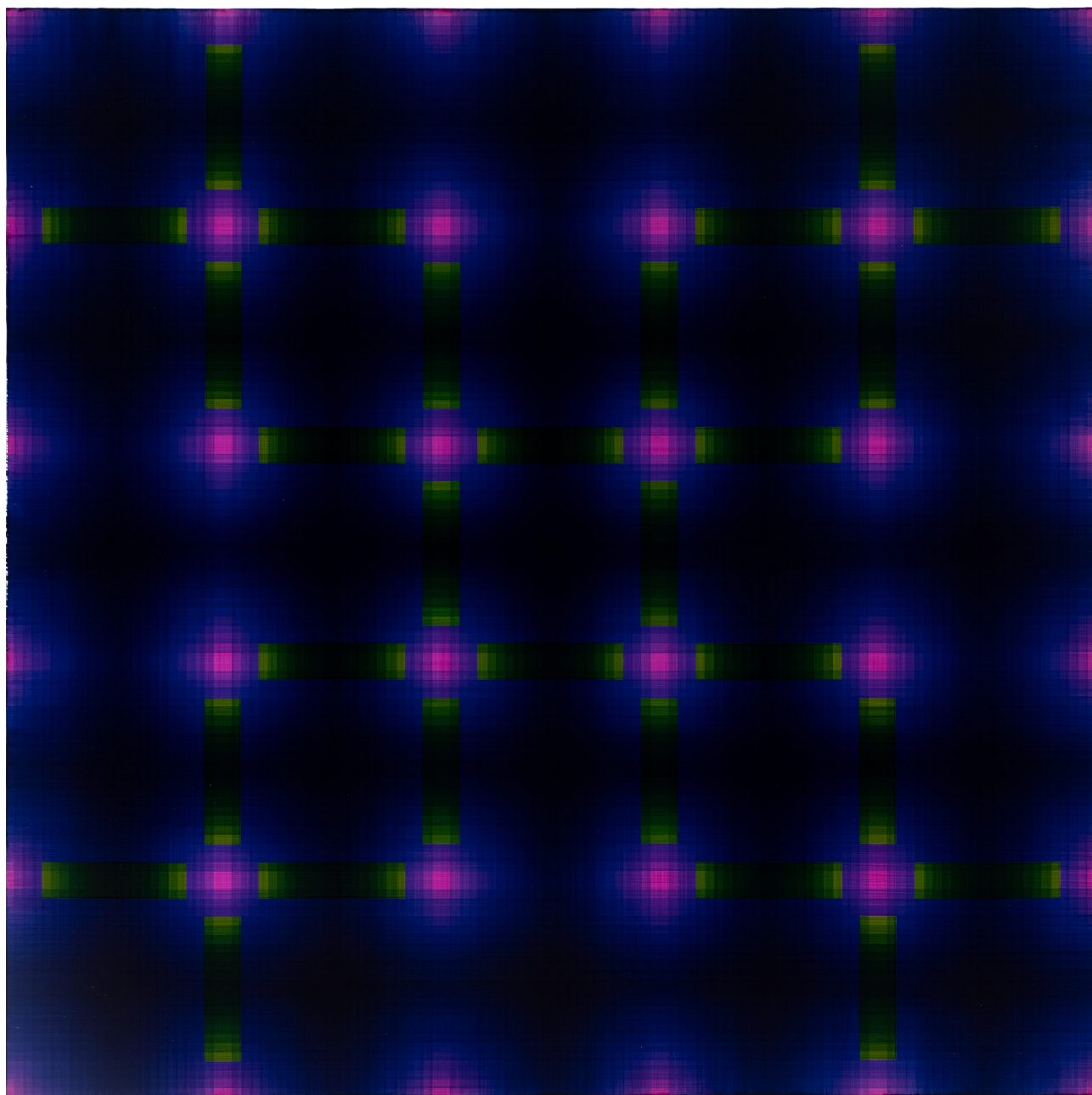
重疊 Overlapping 2017-8

Painting, Mixed media on aluminum, 90 × 90 cm, 2017



全景 Panorama 2018-5

Painting, Mixed media on aluminum plate, 60 × 30 cm, 2018



單元 Cell 2020-6

Acrylic on canvas, 120 X 120 cm, 2020



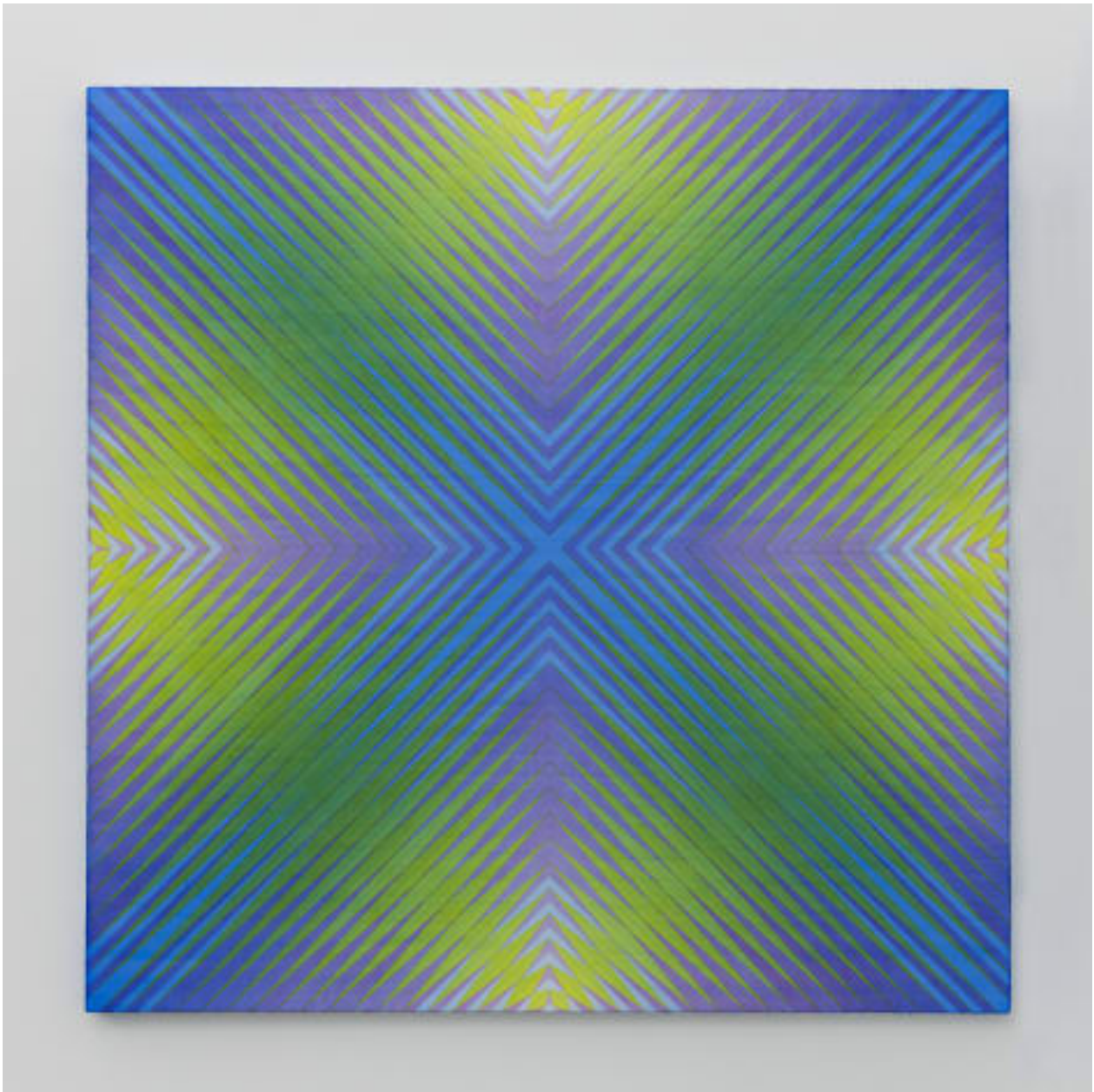
初級結構 Primary Structures

Epoxy resin cast, Dimension variable, 2016-2020



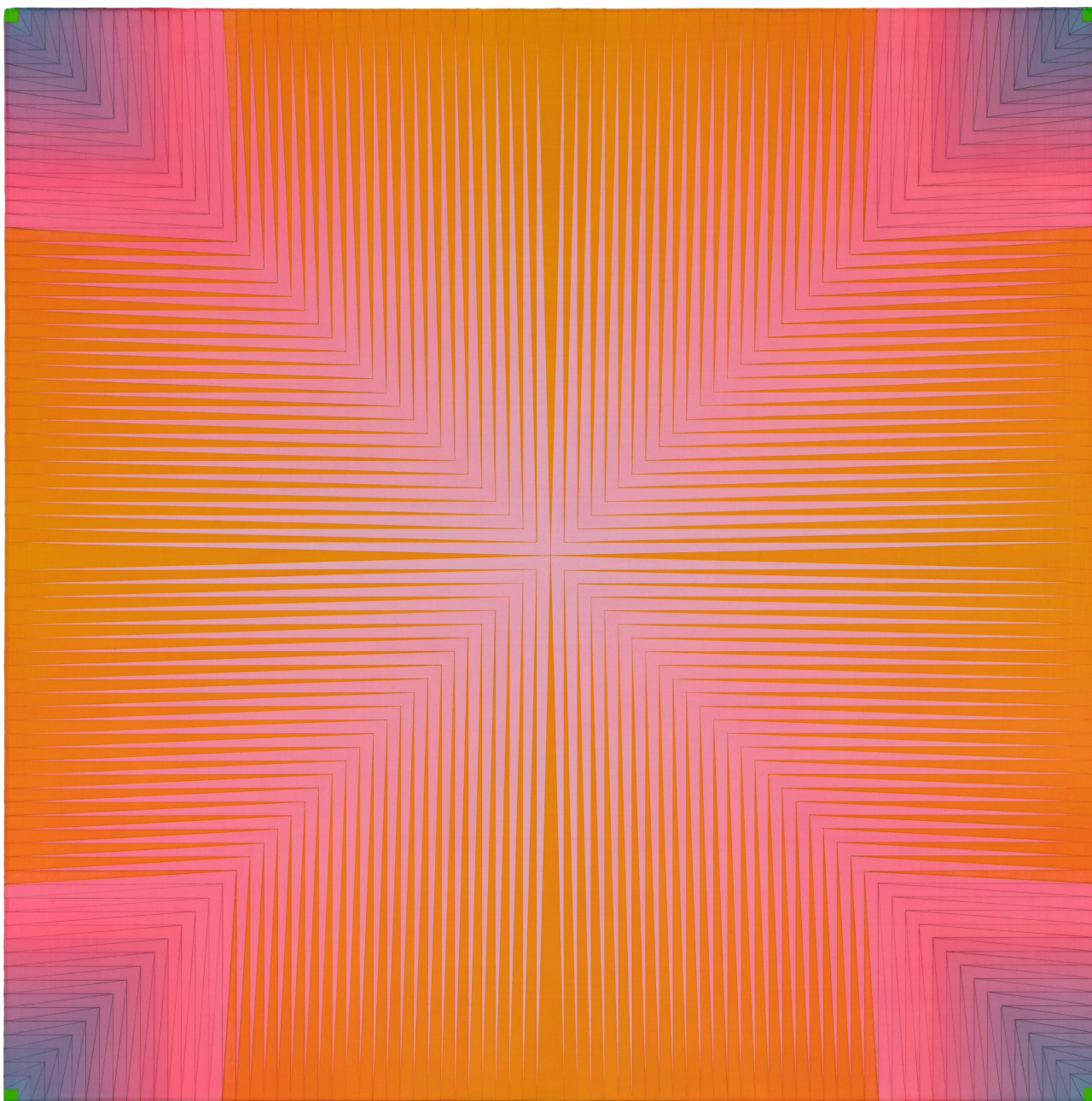
潮汐 FIREWATER 2019-5

Mixed media on tempered glass
35×35 cm, 2019



HUB 2018-2

mixed media on canvas
220×220 cm, 2018



Hub 2017-4
Pencil and Acrylic on canvas, 160 X 160cm,2017

相關文章 - 1

王一的創作深受美國極簡主義藝術家弗蘭克·斯特拉 (Frank Stella) 和匈牙利現代視幻構成主義畫家維克托·瓦薩雷里 (Victor Vasarely) 的影響，並與丁乙所發起的中國新抽象運動有著密切關係。通過色彩、幾何結構及樹脂表層營造出作品出豐富生動且具深度的視覺感官，王一著力於探索如何透過繪畫的方式呈現極簡純淨的畫面。

作品中鮮艷多變的色彩來自於藝術家對三原色巧妙的運用形成多元的對比或互補關係，縝密、嚴謹和精確性則來源於數學邏輯方式的切割與構圖。幾何圖形富有韻律感的重疊，材料的自發性和不可控性，使作品擁有了曖昧的模糊區域，在完美的秩序中產生豐富的變化。自行調制近乎透明的丙烯顏料，成百上千次的塗刷形成最後的畫面，極簡的藝術的表現不僅存在於表面更在於藝術家每日單一的重覆勞作。王一盡可能的消解作品中的繪畫元素，即使觀者尚能感受到手工勞作帶來的瑕疵和不完美，但仍能從王一的作品里看到人類天性中對極致完美的追求和渴望，從作品純粹的畫面中對其蘊含的文化背景進行自我解讀。

As an abstract painter, Wang Yi's practice is closely related to the new abstract movement in China initiated by artist Ding Yi. Rooted in the abstraction of both NeoGeo and Op Art that emanated from America and Europe - Frank Stella and Victor Vasarely are key influences - his work relies on chromatic variations and geometrical patterning to create complex illusions of movement and depth. Wang focuses on presenting the painted surface with simplicity and purity, further exploring surfaces themselves for subtle effects. Although densely colourful and complex, his work appears minimalist in its restraint. Here geometric abstraction appears mechanical, rigorous and precise, operating in a seemingly perfect order yet there is spontaneity and uncontrollability in both his process and the finished pieces, as perceptible blurs and ambiguous spaces appear where geometric shapes overlap and synthesise rhythmically and harmoniously.

Wang's restricts his use of colour, employing primary, contrasting or complementary paint, intensively applied. He further divides his work into mathematically symmetrical or harmonious sections and finishes canvasses with transparent paints according to his own rational geometric plan to create linear forms and patterns. Wang minimises the painterly elements of his work to focus the viewer on the purity of his painting. The presence of the human hand is still felt in its imperfections, a very human pursuit of perfection, which allows for personal, contextual and cultural readings to be made by the viewer.

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HdM Gallery

相關文章 - 2

一切現象都是幾何的：王一

文/趙小丹

作為一個非常自律甚至對自身創作進程有些苛求的藝術家，這一點不僅體現在其對於不同形式作品的不斷嘗試，亦體現在他自身對於美術史、哲學等諸多學科資源的孜孜不倦。實際上在王一對於自身創作的敘述中體現了兩條清晰的脈線，一者是對於“硬邊”“色域”等抽象繪畫的風格繼承，二者則與上海本土的抽象藝術譜系緊密銜接。前者如果考慮到王一作品當中的光色感，在某種程度上可視之為對同樣是抽象藝術的一環，1960年代發端於美國南加州的“光和空間運動”（Light and Space Movement）的回應，這一運動的代表人物詹姆斯·特瑞爾（James Turrell）去年也剛在上海舉行了大型回顧展。

在這一派系當中，光色與能量相關，空間營造以試圖造就類哥特建築那樣具有宗教意味的沈浸。後者而言，作為中國抽象藝術的發聲場，余有涵和丁乙兩位前輩對王一產生了莫大的影響和教誨。這一點體現在他對於畫面形式也即縱橫這兩種直線與空間關係的反覆琢磨。

“一切現象都是幾何的”，源自於王一在研習柏拉圖的宇宙觀時，反觀自身及其周邊社會構成達成的認知。“現象”寓意顯現，盡管在胡塞爾的現象學研究中升級成了一種可供直接認知的方法論。在此意義上，幾何指向人對於理性的、秩序感的一種追尋。實際上是之於“格式塔”這樣一種可被把控的，介於單調與覆雜之間舍去後的所能達成的一種與神經感知直接關聯的視覺快感。此次個展主要的大型布面作品較為著重這一點，另外從王一在其《陣（Array）》（2017）系列手稿中對於抽象圖案不知疲倦的探索中也可得見。需要說明的是，重要的並不是覆制其原意，而是試圖引發更多意向性的感知。

在對王一進行更為多元創作走向的探究之前，做一下回望是十分必要的，至少是出自關照其創作譜系這一點而言。在現下所呈現的作品面貌之前，王一自身的創作就已有了一條較為清晰的線索，甚至可以說，王一創作的整個演進在某種程度上可視為抽象藝術發展的一則參考：從2010年的《困境》至一年後的《地點》系列，從對於空間一角的“凝視”演進為對畫面當中對於具象物的剔除，呈現出對建築式的空間結構的強化。畫面當中光與影子層次的平面化，使得實在空間的間隔成為光影和不同明度顏色的介質。可以說2011-2012年的創作實踐，王一終於完成了實體空間結構之於二維平面的扭轉和置換。在自律和習性雙重因素下，先輩現代者鋪陳的經驗使得王一始終穩步在一個參照系當中快速前進。

對於王一而言，對於光色體系的關注以及多元媒介的嘗試，使其創作打開了一個新的譜系，可以直接對接西方經驗。實際上，與畫面內里的結構是平行展開的，體現在其2011年與led燈光相關的作品。

盡管這些作品的背面也是充滿了社會的隱喻，是對於事件的延續，而非全然在抽象體系下想象的後果。

王一在其研究生時期著重研究了美術史當中的“鏡像”，卡拉瓦喬的作品《納西索斯》當中映照這一自愛者的水平鏡面，啟發了王一并將其創作引入到一個柔軟的領域。盡管內里也有理性的線條，但卻類似法外之地，給予了創作者與觀者更多聯想的空間。呈現在他的作品《彌散》、《重疊》系列中，則是在鏡面鋁板上進行自制的透明顏色和樹脂的層層覆疊。王一認為這是將古典繪畫中的“罩染法”進行現代轉化的一則對接方式。在之後的實踐中，王一在其作品中完成對於光色的“物化”，此次個展所呈現的繼其同樣置於鋁板之上的《重疊》進行解構之後的《全景》系列，便是一則實存寫照。樹脂和顏料的覆疊所造就的光滑表面與其由於平面流淌之於邊緣形成的滴掛，使得作品在定形與無定形的關係中溢出一種奇特的感受。另外，盡管底層的結構對於藝術家而言是辛勤勞作的後果，內里的秩序感呈現為一種隱沒的狀態，在這一層面上，創作的時間性訴諸藝術家自身的一種滿足，並非試圖使其成為一種與柔軟表面的對峙。

Geometry Rules All Phenomena: Wang Yi

Zhao Xiaodan

Wang Yi is self-disciplined and critical of his creative process as an artist. This is not only reflected in his continuous experimentation with different forms of work, but also in his relentlessness in seeking references from art history, philosophy, and many other disciplines. There are two distinct veins in Wang Yi's artistic narrative. One is the inheritance of abstract painting styles such as hard-edge and color field, and the other is in close connection to the domestic abstraction art movement in Shanghai. Regarding the sense of light and color in Wang Yi's work, the former could be considered a response to the Light and Space Movement, a movement in abstract art history that originated in Southern California in the 1960s. James Turrell, a signature artist of this movement, also held a large retrospective in Shanghai last year. In this school, light and color are associated with energy, and space is designed in an attempt to create a religious immersion like Gothic architecture. As for the latter, as the sound field of Chinese abstraction art, the two predecessors Yu Youhan and Ding Yi exerted prominent influence and guidance on Wang Yi; this is indicated in Wang's repeated attention to the form of his works, that is, the relationship between vertical and horizontal lines and space.

Geometry Rules All Phenomena derives from Wang Yi's reflection on himself and the surrounding social structure while studying Plato's cosmology. The meaning of phenomenon appears though it has evolved to a kind of methodology that is directly recognizable in Husserl's phenomenological research. In this sense, geometry aims at people's pursuit of rationality and order. This pursuit is a kind of visual stimulation based on gestalt. It could be controlled and be achieved directly related to neural perception after rejecting between monotony and complexity. This proposition is highlighted in the essential large-scale canvas works of this exhibition and further revealed in Wang Yi's perpetual exploration of abstract patterns in the Array (2017) series. What needs to be explained is that Wang is not reiterating his original intentions, but provoking perceptions of intentionality.

Before exploring Wang Yi's more diverse tendencies, it is necessary to retrospect, at least in concern of his artistic spectrum. Previous to the revelation of his present works, there was already a distinct clue about Wang Yi's progress. It could even be said that the evolution of Wang Yi's creation could be considered as a reference to the development of abstract art to some extent: from Dilemma in 2010 to Place series a year later, his gaze at a corner of space emerged to the elimination of concrete objects in the frame, revealing the strengthening of architectural spatial structure. The flattening of light and shadow levels in the painting transforms the pauses in physical space into the medium of light and shadow, brightness and color. Essentially, Wang Yi finally completed the twist and replacement of the physical space structure to the two-dimensional plane in his practice from 2011 to 2012. Under the dual factors of self-discipline and habit, with experience paved by his predecessors in modern times, Wang Yi has been moving forward steadily in a frame of reference.

For Wang Yi, his attention to light and color along with attempts at multi-media works have revealed a new scope in his practice that directly connects to a Western dialogue. This scope is parallel to the structure inside the frame and is echoed with his LED lighting works from 2011. Although the background of these works also contains social metaphors, they are a continuation of events, rather than consequences of assumptions under an abstract system. Wang Yi focused on the mirrors in art history during his graduate school years. The horizontal surface that reflects an image of a self-appreciating man in Caravaggio's Narcissus inspired Wang Yi and introduced his work into a delicate field. Although the rationalized linework, similar to an outlaw territory, has given the artist and audience freedom of imagination. In his Dif usion and Overlapping series, transparent resin layers laminate on mirror aluminum plates. Wang Yi believes that this is a way of reviving the glazing technique in classical painting. In subsequent practice, he completed the materialization of light and color in his works. This solo exhibition presents his Panorama series after the deconstruction of Overlapping series which is also made on aluminum plates. It is a realization of Wang's materialization. The smooth surface rendered by the overlying resin and paint and dripping formed by a flat surface flowing over the edge grant painting a peculiar feeling from the relationship between the fixed and the amorphous. Although the underlying structure is the result of hard work, a sense of order hides within. On this level, the temporality of practice appeals to the artist's satisfaction instead of attempting to manifest itself into a confrontation with tender façades.