

*PEKING ART ASSOCIATES*  
**BEIJING**



*the "essence of man is framed, claimed and challenged by a power which manifests itself in the essence of technology, a power which man himself does not control." - Martin Heidegger, Only God can Save Us*



Wang Yufeng at his studio in Shenyang  
王宇峰在他的沈阳工作室

Wang Yufeng 王宇峰  
*Parting this Life 2 (opposite)*  
逝 2 ( 对面 )  
Oil on Canvas 布面油画  
2013  
120 x 90 cm

# WANG YUFENG

PEKING ART ASSOCIATES



## SCATTERED LETTERS

WITH WRITING BY NIKOLAUS ELLRODT  
INTERVIEW & EDITED BY EMILY DE WOLFE PETTIT

- AND -

CONTRIBUTION BY DR D. GILHOOLY,  
FOUNDER OF THE UN BROADBAND COMMISSION



Wang Yufeng 王宇峰  
*X Ray*  
X 光  
Oil on Canvas  
布面油画  
2015  
30 x 24 cm

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# VIGNETTES ON WANG YUFENG

NIKOLAUS ELLRODT

*"Recognizing isn't at all like seeing; the two often don't even agree, and it's a somewhat less effective way of determining what is. A painter... should only see."*

- The artist character in Nadolny's 'The Discovery of Slowness', aboard John Franklin's ship and about to set sail on an expedition from China. He is charged with painting the wonders of the world and laments the fact he has painted subjects to be recognised, for instance flora as a botanist, rather than approaching them with 'fresh eyes' and really *seeing*.



MANY YEARS AGO I READ THE NOVEL *Die Entdeckung der Langsamkeit* ('The Discovery of Slowness'), by the German writer Sten Nadolny. The story is a fictionalised account of Sir John Franklin, the British Arctic explorer who lived around the turn of the 19th century. As the protagonist, John Franklin is the most unlikely of adventurers because he is regarded as 'slow'. He has a disability that restricts his physical movement as well as some of his senses. He cannot move quickly or see objects that move too quickly. It is as if the world to him is in slow motion.

When I first saw Wang Yufeng's paintings I was strongly reminded of this novel, because of the statement the artist makes about the details we miss when we move too fast and the victories we gain when we slow down, unimaginable to the hurried masses. In the novel the disadvantages of Franklin's slowness are met with repulsion and taunting from others for his disability. However, as the story unfolds it becomes evident that this 'disability' and the ways in which the protagonist compensates for it - by becoming highly attuned to perceiving details in the stillness - help Franklin see answers to challenges that others cannot.





Wang Yufeng's preferred subjects are simple objects - typewriters, pliers, punching machines, paint brushes, a compass set. We have all encountered these tools and it is very easy to understand their functionality, unlike that many digital devices that dominate our lives today, yet how they operate is a total mystery to us.

These objects have become symbols of an era replaced by digital technology. We witness the typewriter becoming an ornament before our very eyes. In the fast-paced era we live in, the typewriter in particular provides a metaphor for the layering of memory. Its redundancy has created a terrain of nostalgia and loss.

In choosing to explore these subjects suggests a certain distaste for the high-speed culture of Post-modernity. They seem to appeal to Wang Yufeng because he dislikes the idea that 'someone is superior if he could do the same task faster' and, moreover, 'our compulsion to be constantly occupied'.

Wang Yufeng's paintings create a relation between the onlooker, the painted subject and the shadows of human figures within the paintings. They are hazy like memories fading away - memories of machines which come from history's dustbin like vinyl record players, cassette tape recorders and the typewriters.

The simplicity of the typewriter is alluring to all of us who are overwhelmed by increasingly elaborate technology. A typewriter is also appealing in its transparency - type a key, and watch the type-bar imprint a letter cleanly and simply onto a piece of paper with a reassuring sound. Wang Yufeng, like myself, finds typewriters charming ambassadors of a bygone era, an era which seemed more comprehensible, and honest.

The artist's prevailing palette of grey, white and black gives me further comfort in an appreciation of simpler things. In our society which is so geared to speed and generating profit, they are an anchor to a world which was slower, less brutal and perhaps a little bit fairer.

The métier of Wang Yufeng is less touched by the ever increasing speed of life, however the competitive nature of existence for young people in China today affects him no less than his contemporaries. His paintings are this artist's way of embracing slowness and revealing the details.

Wang Yufeng 王宇峰  
*The Passing Soul 逝去的灵魂* (opposite, 对面)  
 Oil on Canvas 布面油画  
 2014  
 117 x 150 cm

Some of the tools in the Artist's Studio, above  
 几个工具在艺术家的工作室 (上)



# SCATTERED LETTERS

WANG YUFENG

*Dr D. Gilhooly*

IN ART AND LITERATURE, COMMERCE AND INDUSTRY THE HUMBLE TYPEWRITER HAS BEEN A BRIDGE from the 19th to the 20th centuries – the link from the industrial to the information age. An iconic image of the mechanisation of language that paradoxically is an instrument of global commerce - but also a gateway to a world of personal language.

In this first solo exhibition, paired with poetry by regarded modern and living Chinese poets, the young Shenyang-based painter Wang Yufeng addresses questions of personal language and relatedness versus disconnect from the fruits of our dexterity in works that explore ‘a technological mode of Being’ (Heidegger). Presenting the viewer with an evolution of devices, Yufeng's work captures the essence of pre-modern, traditional artisanship on the cusp of a gentle, quietly manageable technological revolution in the form of the typewriter.

At root, the typewriter was the last vestige of the personalized and individual relationship with language. In the networked world of twittering facebooks and rampant blogs of endless inanity and unlimited content, the ability of our species to edit, filter, ponder and discern is bastardized in superfluity.

As icon, the aesthetic of the typewriter might give us pause to gaze at a passing generation, even civilisation, before the tidal wave of the digital era. Wang Yufeng's work places the typewriter at the vortex of remembered imagery, defying the notion of this tool is the discarded ‘ornament’, as the artist calls it, of the pre-information era.

The physical connectedness to the typewriter as tool and object in its interface with the written word as opposed to the virtual connectedness of the PC and smartphone to the slippery word-processed word – utterly different in experience and outcome.



Wang Yufeng 王宇峰  
*Typewriter II (opposite)*  
 打字機 2 ( 对 面 )  
 Oil on Canvas and Newspaper Collage  
 布面油画和剪报  
 2014  
 60 x 90 cm  
 Collection of Ambassador Geoff Raby, Beijing  
 芮捷锐大使收藏, 北京



Wang Yufeng 王宇峰  
*Hieroglyphs III*  
 象形文字 3  
 Oil on Canvas 布面油画  
 2014  
 200 x 150 cm



Wang Yufeng 王宇峰  
*Tools V*  
工具 5  
Oil on Canvas 布面油画  
2014  
15 x 15 cm

Wang Yufeng 王宇峰  
*Hieroglyphs*  
象形文字  
Oil on Canvas 布面油画  
2015  
200 x 150 cm





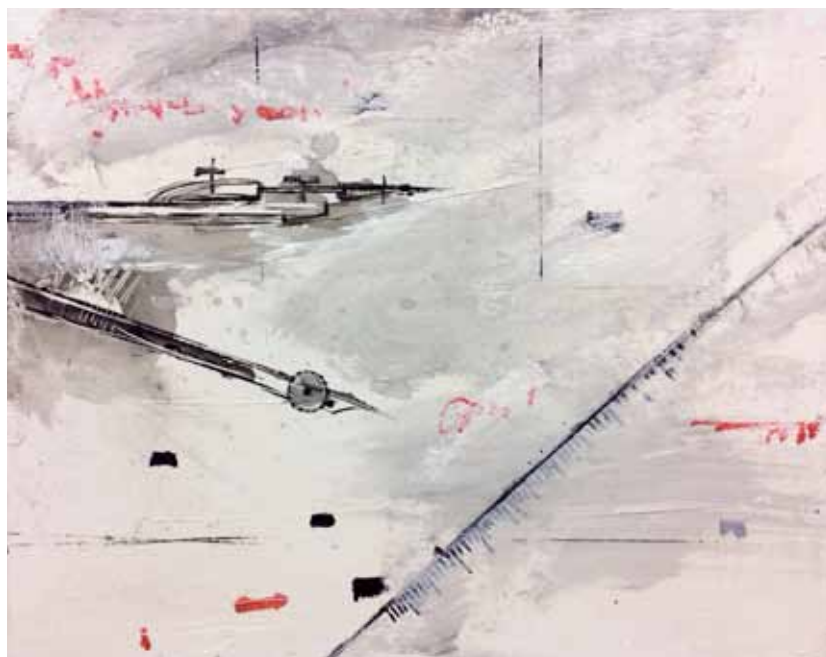


Wang Yufeng 王宇峰  
*Typewriter I*  
打字机 1  
Oil on Canvas 布面油画  
2015  
90 x 60 cm

*"The typewriter's redundancy has created a terrain of nostalgia and loss.  
It is like the ancient Chinese words, bearing the weight of the civilisation of an era,  
though its role is lost already.*

*For me as an artist I consider the typewriter to be the beauty of another era.  
Though its heyday has passed, the legacy of the machine lives on.  
Now experiencing a resurgence of appreciation – curiously from the digital  
generation – the typewriter is coveted as a symbol of simpler times."*

- Wang Yufeng 王宇峰 , 2015



Wang Yufeng 王宇峰  
*The Rule*  
规矩

Oil on Canvas 布面油画  
2014  
30 x 40 cm

# SELECTION OF POETRY

## 《从前慢》

记得早先少年时 大家诚诚恳恳 说一句 是一句 清早上火车站  
长街黑暗无行人 卖豆浆的小店冒着热气 从前的日色变得  
慢 车，马，邮件都慢 一生只够爱一个人 从前的锁也好看  
钥匙精美有样子 你锁了 人家就懂

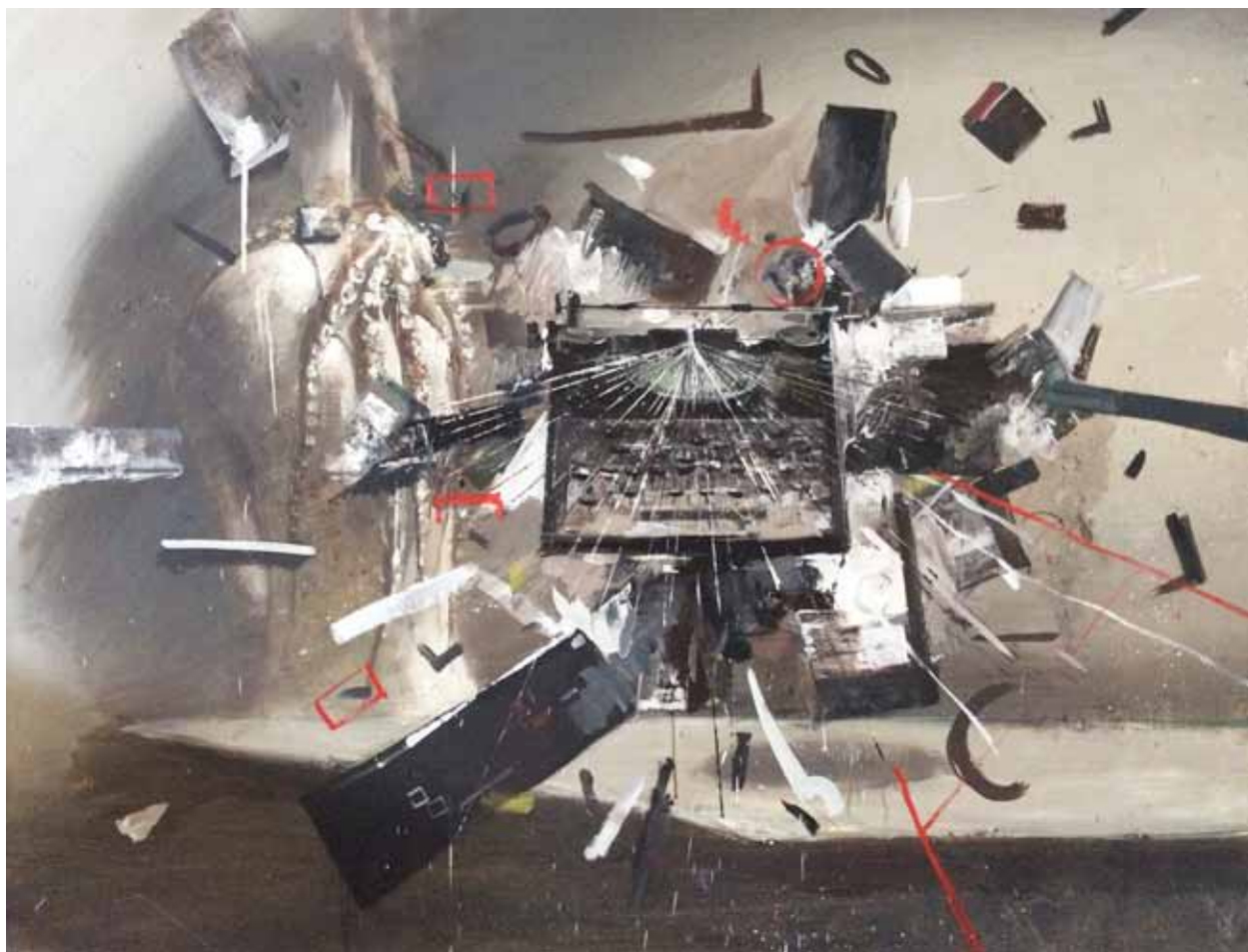
- 木心 (1927 - 2011)

### *Slower Days in the Past*

Remember young days in the past.  
People were sincere and honest.  
They honored what they said.  
Early morning in the railway station.  
Long, dark and empty was the street.  
The soybean milk diner was steaming with heat.  
Days were slower in the past.  
Carriage, horse, and mail did not reach fast.  
You need your lifetime to just love the person who is right.  
The lock was fine in the past.  
The key was exquisite and fit.  
You lock and he will get it.

Mu Xin (1927 - 2011)





Wang Yufeng 王宇峰  
*The Passing Soul II*  
逝去的灵魂 2  
Oil on Canvas 布面油画  
2014  
117 x 150 cm

## *Accomplices*

Many years have passed, mica  
gleams in the mud  
with a bright and evil light  
like the sun in a viper's eyes  
in a jungle of hands, roads branch off and disappear  
where is the young deer  
perhaps only a graveyard can change  
this wilderness and assemble a town  
freedom is nothing but the distance



Wang Yufeng 王宇峰  
*Parting this Life*  
逝  
Oil on Canvas 布面油画  
2012  
50 x 50 cm

between the hunter and the hunted  
where we turn and look back  
the arc drawn by bats  
against the vast background of our fathers' portraits  
fades with the dusk

we are not guiltless  
long ago we became accomplices  
of the history in the mirror, waiting for the day  
to be deposited in lava  
and turn into a cold spring  
to meet the darkness once again

- Bei Dao (b. 1949)



Wang Yufeng 王宇峰  
*Companion*  
伴  
Oil on Canvas 布面油画  
2012  
90 x 120 cm

*For T. Tranströmer*

you take the poem's last line and  
lock it centre heart - it's your centre of gravity  
centre of gravity in a church swinging among tolling bells  
dancing with headless angels  
you kept your balance



Wang Yufeng 王宇峰  
*Prayer Blessing (inset)*  
祈福

Oil on Canvas 布面油画  
2012  
60 x 90 cm

your grand piano's on clifftops  
the audience grabbing it and holding tight  
a crash of thunder strikes, a flight of keys  
you wonder how that night train  
caught up with tomorrow's darkness

leaving your blue train-station house  
you brave rain to check mushrooms  
sun and moon, forest signal-lights  
behind the seven-year-old rainbow  
a capacity crowd's wearing automobiles as masks

Bei Dao  
Translated by David Hinton





Wang Yufeng 王宇峰  
*Machine*  
机  
Oil on Canvas 布面油画  
2012  
60 x 80 cm



Wang Yufeng 王宇峰  
*Hieroglyphs II*  
象形文字 2  
Oil on Canvas 布面油画  
2015  
150 x 150 cm



*Rock Painter*

I carve game on stone, my quarry,  
so they become beasts in fur coats, mastered by me.

Lines of dry branches, sharp here and there as if broken,  
terror having a pretty grain to it.

I paint antlers like dense thickets  
so the fawn on the crag will linger at the mountain's foot.

This is how I paint SLOW: the sun sets between the round hills  
and I let the evening light tint it.

And FAST seems like it can shrink the road's riders  
and the slenderness of their horses' backs.

I carve things that amaze me, in my ox-eyed amazement.  
I love to carve what I love to do: we look like a gecko.

The masks I carve can make plants grow faster.  
I hope the universe is a bit simpler than that.

- Qin Xiaoyu (b. 1974)  
Translated by BH



Wang Yufeng 王宇峰  
*Typewriter IV*  
打字机 4  
Oil on Canvas 布面油画  
2015  
160 x 160 cm



Wang Yufeng 王宇峰  
*Parting this Life II*  
逝 2  
Oil on Canvas 布面油画  
2013  
160 x 160 cm

*from Concentric Circles: Talking*

a wrist watch dug up from the ground ticks away  
wrist vanishes  
is timed

foreign trademarks on trainers  
empty out toes

walk into a drop of blood

out dripping tick tock

being killed exchanged decomposition

clay smile  
poppy black red plump  
bullet holes oysters

embrace Braille  
raise a touching spider

drip tock

an even softer little brush can't wake  
the sleeping sex sunk deep in each other

bring the time of us  
time that the battery stammers  
the other side green radium light dazzles

arrive

unearthed  
gliding black birds

archaeology of the now

Yang Lian (b. 1955)



Wang Yufeng 王宇峰

*Typewriter III*

打字機 3

Oil on Canvas and Paper Collage

布面油画和拼贴图

2014

115 x 140 cm



# FURTHER CATALOGUE OF WORKS



Wang Yufeng 王宇峰  
*Known to the World I*  
已知的世界 I  
Oil on Canvas  
布面油画  
2013  
80 x 120 cm





Wang Yufeng 王宇峰  
*Typewriter and Shadow I*  
打字機和影子 1  
Oil on Canvas and Paper Collage  
布面油画和拼贴图  
2015  
100 x 120 cm  
*Private Collection, United Kingdom*  
私人收藏，英国







Wang Yufeng 王宇峰  
*Elapse*  
流逝  
Oil on Canvas 布面油画  
2015  
150 x 200 cm



Wang Yufeng 王宇峰  
*Parting this Life III*  
逝3  
Oil on Canvas 布面油画  
2013  
90 x 120 cm







Wang Yufeng 王宇峰  
*A Known World II*  
一个已知的世界 2  
Oil on Canvas 布面油画  
2014  
80 x 160 cm



*It has always been so....*

it has always been so  
that fire is the centre of winter  
when the woods are ablaze  
only stones that don't want to come close  
keep up their furious howl

the bell hanging on the deer's antlers has stopped ringing  
life is one opportunity  
a single one only  
whoever checks time  
will find himself suddenly old

Bei Dao

Translated by Bonnie S. McDougall





Wang Yufeng 王宇峰  
*Sewing Machine*  
缝纫机  
Oil on Canvas 布面油画  
2014  
40 x 30 cm



Wang Yufeng 王宇峰  
*The Tool*  
工具  
Oil on Canvas 布面油画  
2015  
30 x 24 cm





Wang Yufeng 王宇峰  
*Keyboard I*  
键盘 I  
Oil on Canvas 布面油画  
2015  
24 x 30 cm



Wang Yufeng 王宇峰

*Half a Typewriter*

半个打字机

Oil on Canvas

布面油画

2015

30 x 24 cm



Wang Yufeng 王宇峰  
*Black and White I*  
黑白 1  
Oil on Canvas  
布面油画  
2015  
24 x 30 cm  
*Private Collection, Beijing*  
私人收藏, 北京



Wang Yufeng 王宇峰  
*Black and White II*  
黑白 2  
Oil on Canvas  
布面油画  
2015  
24 x 30 cm



Wang Yufeng 王宇峰

*The Keyboard II*

键盘 2

Oil on Canvas

布面油画

2015

24 x 30 cm

*Private Collection, Beijing*

私人收藏, 北京





Wang Yufeng 王宇峰  
*Tools IV*  
 工具 4  
 Oil on Canvas  
 布面油画  
 2015  
 15 x 15 cm



Wang Yufeng 王宇峰  
*Tools I*  
 工具 1  
 Oil on Canvas  
 布面油画  
 2014  
 30 x 15 cm



Wang Yufeng 王宇峰

*Boat I*  
船方 1

Oil on Canvas  
布面油画

2014  
40 x 30 cm

*The Art of Poetry*

in the great house to which I belong  
only a table remains, surrounded  
by boundless marshland  
the moon shines on me from different corners  
the skeleton's fragile dream still stands  
in the distance, like an undismantled scaffold  
and there are muddy footprints on the blank paper  
the fox which has been fed for many years  
with a flick of his fiery brush flatters and wounds me

and there is you, of course, sitting facing me  
the fair-weather lightning which gleams in your palm  
turns into firewood turns into ash

Bei Dao (b. 1949)

Translated by Bonnie S. McDougall



Wang Yufeng 王宇峰

*The Umbrella*

伞

Oil on Canvas

布面油画

2010

200 x 540 cm







Wang Yufeng 王宇峰  
*Typewriter and Shadow II*  
打字機和影子 2  
Oil on Canvas 布面油画  
2015  
100 x 120 cm  
*Private Collection, Australia*  
私人收藏，澳大利亚





Wang Yufeng 王宇峰  
*The Tool III*  
工具 3

Oil on Canvas 布面油画  
2014  
15 x 15 cm



Wang Yufeng 王宇峰  
*Silver*  
银色  
Oil on Canvas 布面油画  
2014  
80 x 40 cm



Wang Yufeng 王宇峰  
*Tools II*  
工具 2  
Oil on Canvas  
布面油画  
2014  
30 x 15 cm

# ARTIST'S BIOGRAPHY



Wang Yufeng 王宇峰

*The Artist's Tools*

艺术家的工具

Oil on Canvas

布面油画

2015

40 x 30 cm



# WANG YUFENG



Born in Jilin City, Jilin province in 1987

Graduated from the Oil Painting Department of the Luxun Art Academy, (LAFA) in 2010, B.F.A. degree

Graduated from the Oil Painting Department of the Luxun Art Academy (LAFA) in 2013, M.A. degree

Living and Working in Shenyang, Liaoning Province, China

## EXHIBITIONS

2015

*Scattered Letters*, Wang Yufeng Solo Exhibition in collaboration with The Showroom, Peking Art Associates, Beijing  
*Hao Yishu Art Fair*, Shanghai  
*Maer Mountain Art Movement*, Shenyang

2014

Phoenix Scholarship Exhibition, Shenyang  
*On the Road*, Graduate Exhibition, Luxun Art Academy, Shenyang  
*Images of People*, post-85 group show, Sunshine Gallery, Shenyang

2013

Phoenix Sponsored Exhibition, Luxun Art Academy, Shenyang

2012

*Northeastern Power*, He Art Museum, Shenyang

2011

*Art Trend*, Group Exhibition, the Mixc, Shenyang

2010

*Loud Youth*, First Young Artists from Luxun Art Academy Invitation Show in ART-7212 District

2009

Invitation show of Northeastern Artists, Shenyang  
*Export*, Group Exhibition, Shenyang

# 王宇峰



1987 年出生于吉林省吉林市

2006 年 ~2010 年就读于鲁迅美术学院油画系第二工作室

2013 年 就读于鲁迅美术学院二工作室研究生

参展经历：

2015 年

“艺高高” 万人艺术博览会 上海

“马耳山” 艺术行动计划 沈阳

“上海泛华春季艺术品拍卖会” 上海

2014 年

凤凰奖学金展览 沈阳鲁美

“已在途中” 鲁美研究生自由展 沈阳鲁美美术馆

“生灵般的图像与图像般的生灵” 85 后艺术家联展 沈阳阳光美术馆

“上海泛华秋季艺术品拍卖会” 上海

2013 年

凤凰画材赞助展，沈阳鲁美

2012 年

“东北势力” 群展，何氏美术馆

2011 年 “艺风尚” 群展 沈阳万象城

2010 年

“呐喊的青春” ——ART-7212 艺术区首届青年艺术家邀请展 鲁美美术馆

2009 年

东北青年艺术家邀请展 沈阳下深艺术区

“出口” 群展 沈阳鲁美