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WANG YU XIANG



Wang Yuxiang was born in Anhui, China in 1997 and lives in Rome, Italy. He studied for a master's degree in "Fine Arts" at the RUFA University of Fine Arts in Rome. He has exhibited many times with other artists and made his personal "new nocturnal" exhibition in 2021. "

He has assisted Italian and Roman artists such as Andrea Aquilanti and Gianni Dessi in the research and implementation of projects for many times.

2021-The sculpture "DOOR STOP" is exhibited in the historic center of Rome "Piazza poli", the "piazza romana" project is organized by the Municipio Roma I Centro, Rome Italy-Rome 2020-KUART Magazine, " THE FUTURE IS COMING NOW " — NOMINATION ACADEMIC AWARD, - MOST POPULAR ARTIST AWARD CINA 2020 - CHINA

2019-Invited to design the scene of the Christmas Eve of the Church of Santa Maria della Vittoria Italy-Rome

2018-Project "Made in Italy", the work "Box of memories "is on permanent display at the Embassy of Italy in Mexico City-Mexico

STATEMENT

我的作品试图用纪念形式进行重构具象化“我”与周围空间的关系。

尝试重组理解艺术作品与其依靠空间产生的联系，到思考时代下公共空间于个人的关系。使用不固定或者不相似的主题与材料使作品之间产生联系寻找讲述个人身份与记忆和时代中的“存在”空洞，对我来说是提出疑惑，也是一种自我性否认与更新，同时我用艺术作品占用空间是对公共空间做出的行为与思考。

As my work seeks to reconstitute in the form of artistic remembrances in the city, I am describing various aspects. In particular, I am interested in the relationship between man and living spaces.

In order to understand the relationship between space and people, I began to search from my own existence

Romes night circulara

Variable size

Video projection on oil painting

2021

Italia Roma

The city is a circle, and the scenes in the painting are daily scenes. The daily scenes of walking at night have been changed by the smoke of this special urban atmosphere. While faithfully recording the landscape in my brain, I remember the deepest part of my personal memory. The scenes of that night slowly emerged in circles, and it was probably only these canvases that recorded my past with this city. The vast dark scenes in the movie "La notte" took me into the emptiness, loneliness, and wandering self landscape. Personal memories and doubts about life are stupid mediocre self-disturbing, and also my profound night scenes.

At the same time, the video projection is produced with the special nature of the work operation mode of the mini DV cassette, which metaphors the texture of the image in the memory, tries to tell the dream and reality, the dilemma and the memory, and allows the viewer to explore and bring into a subconscious world.

The projection and the circular canvas merge the boundaries between the video works and the easel paintings, representing the combination of the square projection of the closed space and the open circular canvas in the form, trying to reproduce the experience of studying the directness of Baroque in space. Demonstrate the "state" of the city of Rome.

城市是一个圆，画中的场景是日常性的场景，在夜晚行走中日常景象已经被这种特殊的城市气息的烟熏下变化，忠实记录脑中的景观的同时，我个人记忆深处的那个夜晚场景，慢慢在一个个圆形中浮现，记录我与这个城市的过往的最终可能只是这些画布了。电影“La notte”中广阔的黑暗场景带我走进了虚无，孤独，游荡的自我景观。个人记忆和存在对生命的疑问，是愚蠢的庸人自扰，也是我深刻的夜晚场景。

同时视频投影用mini DV 卡带的特殊的工作运行方式性质制作，隐喻记忆中影像的质感，尝试讲述梦境与现实，困境与记忆，给与观者挖掘与带入一个潜意识世界。

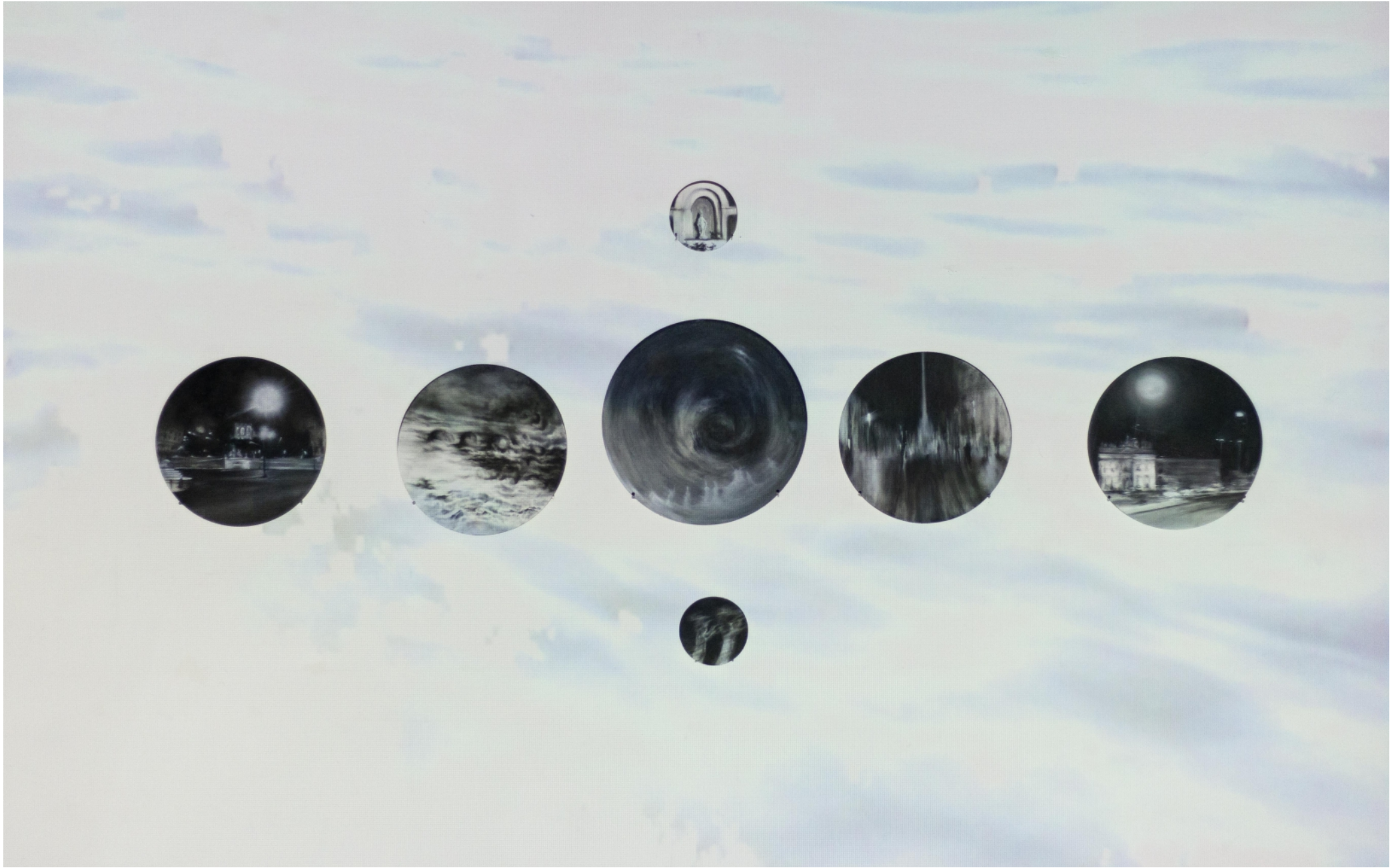
投影与圆形画布中融合了影像作品与架上绘画的界限，代表封闭空间的方型投影和形式上带有开放性圆形画布的组合，尝试重现研究巴洛克在空间中直接性的经验，演示城市罗马这一“状态”。

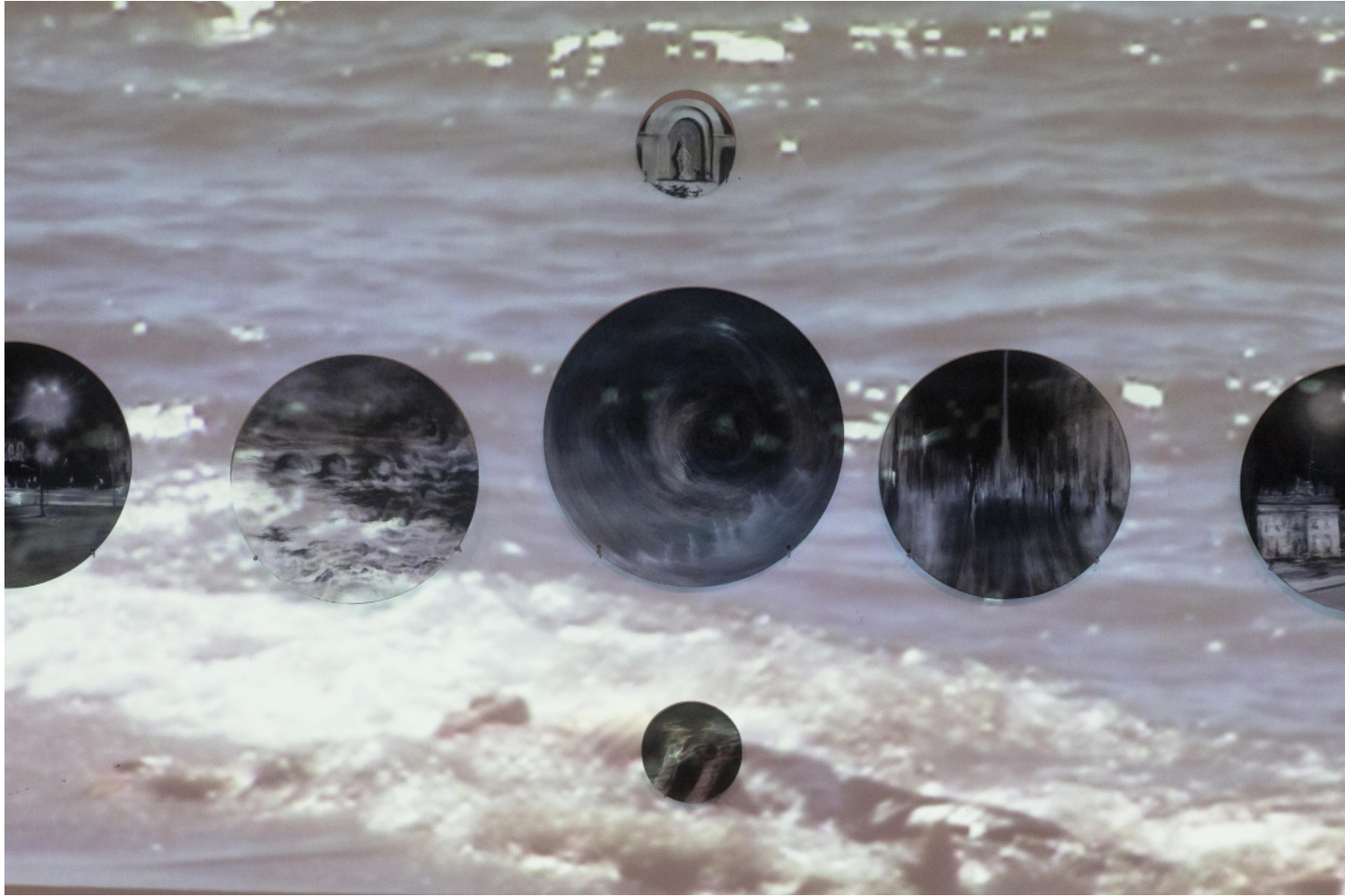












Video

https://youtu.be/3_9sRVm7UR0

Glue, stone

Ceramic glaze

2021

Italia Roma





nuoto notturno

Variable size

oil painting

2021

Italia Roma



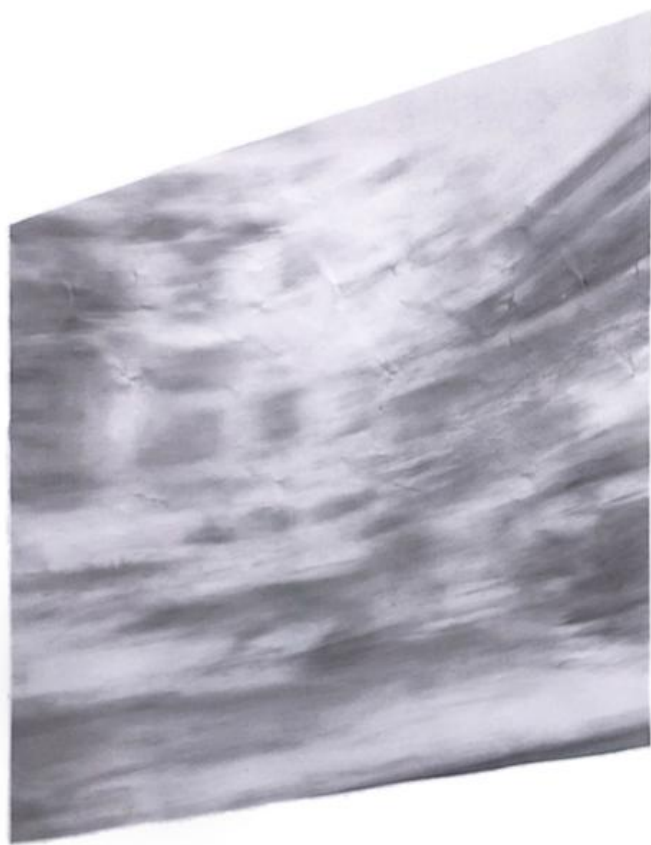
" Urla Urla ,Vola Vola "

70cmx70cm

oil painting

2021

Italia Roma



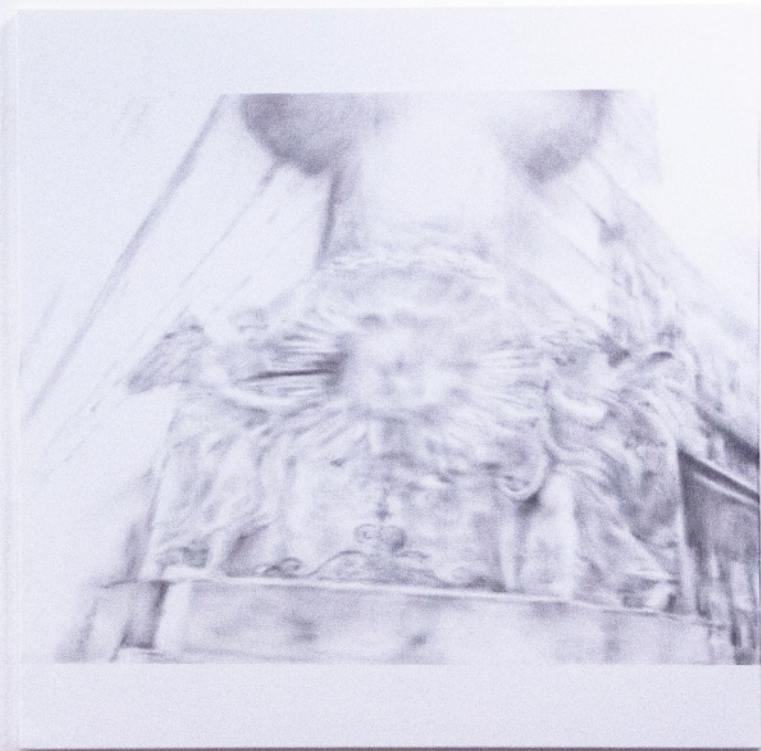
meta e partire

Variable size

oil painting

2021

Italia Roma



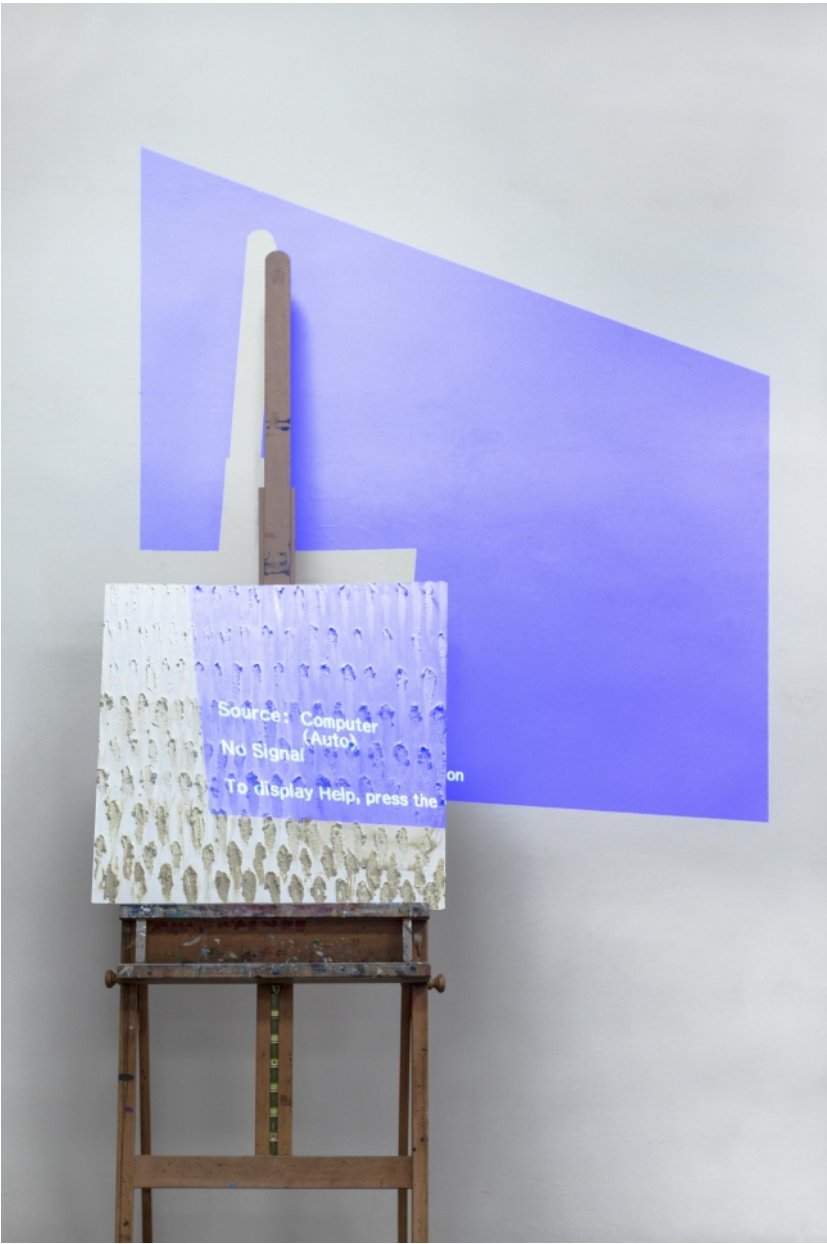
Ha un peso

100cm x 100cm

The projector is separated from the
computer and projected on the oil
painting

2021

Rome, Italy





Gilded biscuits

installation Iron box, letter in ceramic, gold,
water

Variable size

ideal size 300cm * 300cm

2021

Italia Roma

Sustainable development under globalization, how to maintain the "identities" of different cultures under the dangerous border between globalization and internationalization, in Greek mythology, the enormous stones that Sisyphus moves day after day are the crystallization of contradictions in this era. In the installation "Biscotti Dorati", the artist uses clay to materialize the representation of Sisyphus' letters and linguistic symbols in different contexts. The linguistic symbols of Sisyphus are in the water and the irregular movement of molecules such as gold and steel produces a molecular meaning. The reciprocal dissolution, in the physical phenomenon of diffusion, the substances diffuse each other, but maintain their existence on the "essential" and "cultural" level.

In the postmodern context, the artist seeks to maintain the meaning of international independence in the context of globalization. The artist uses clay to visualize the myth of Sisyphus over and over again, repeating meaningless works in different linguistic symbols, and gilding, imparting nonsense of meaning through the cultural, sustainable level, just like the title of the work, the browning of the biscuits.

全球化下的可持续发展，如何全球化与国际化之间的危险界限下保持不同文化的“身份”，希腊神话中，西西弗斯日复一日搬运的巨石，是这个时代的矛盾结晶，装置作品“Gilded biscuits”中，艺术家使用黏土实体化西西弗斯字母和语言符号在不同语境中的再现，西西弗斯语言符号在水中，与金，钢铁等分子的无规则运动产生分子意义上相互溶解，产生扩散的物理现象物质相互扩散，但在“本质”和“文化”层面上保持自我的存在。

在后现代背景下，艺术家尝试在全球化语境下保持国际化独立性的意义。艺术家在一次一次使用陶土具象化西西弗斯这一神话，在不同语言符号中，重复无意义的做工，并且贴金，通过文化层面给予无意义于意义，可持续，就像作品题目那样，镀金饼干。







il lavaggio

installation san pietrini, glass, square tub, water pump

Size: width 170cm * length 170cm * height 220cm

2021

Italia Roma

The work consists of a steel and glass frame for hanging and displaying paving stones from value cultural and symbolic everyday. The square basin at the bottom cleans the cultural stones.

It tries to wash away the time, the history and the symbols of the culture that the object has lived and study the relationship between matter and its cultural attributes and the proposal of the ambiguous relationship between citizens and culture.

Deconstructing the Sanpietrino, an iconic stone, the artist Wang Yuxiang cleans it, exhibits it and hangs it,

trying to propose to the citizens the consumption of the historical and cultural accumulation of the city and putting in discuss the resistance of the historical and cultural accumulation of cleaning and consumption.

Paving stones range from carrying the load horizontally on the ground to being hung vertically, trying to update and stimulate the daily landscape. At the same time, the act of cleaning is an artistic representation of the landscape.

In the practical application of everyday life, the small passages formed by the cracks that bind the bricks let the water pass. The artist proposes a research on this phenomenon. Hang the cobblestones on surface of clear glass, leaving gaps, and wash it with water as a medium.

an eternal substance, artistically washes away time, history, epoch and the Mistic properties of the object same. The Mistic properties of the water and the pavement remained the same after cleaning, so? Like the dust, as if nothing had changed, while the square tub on the ground continued to accumulate dust and then be cleaned up.

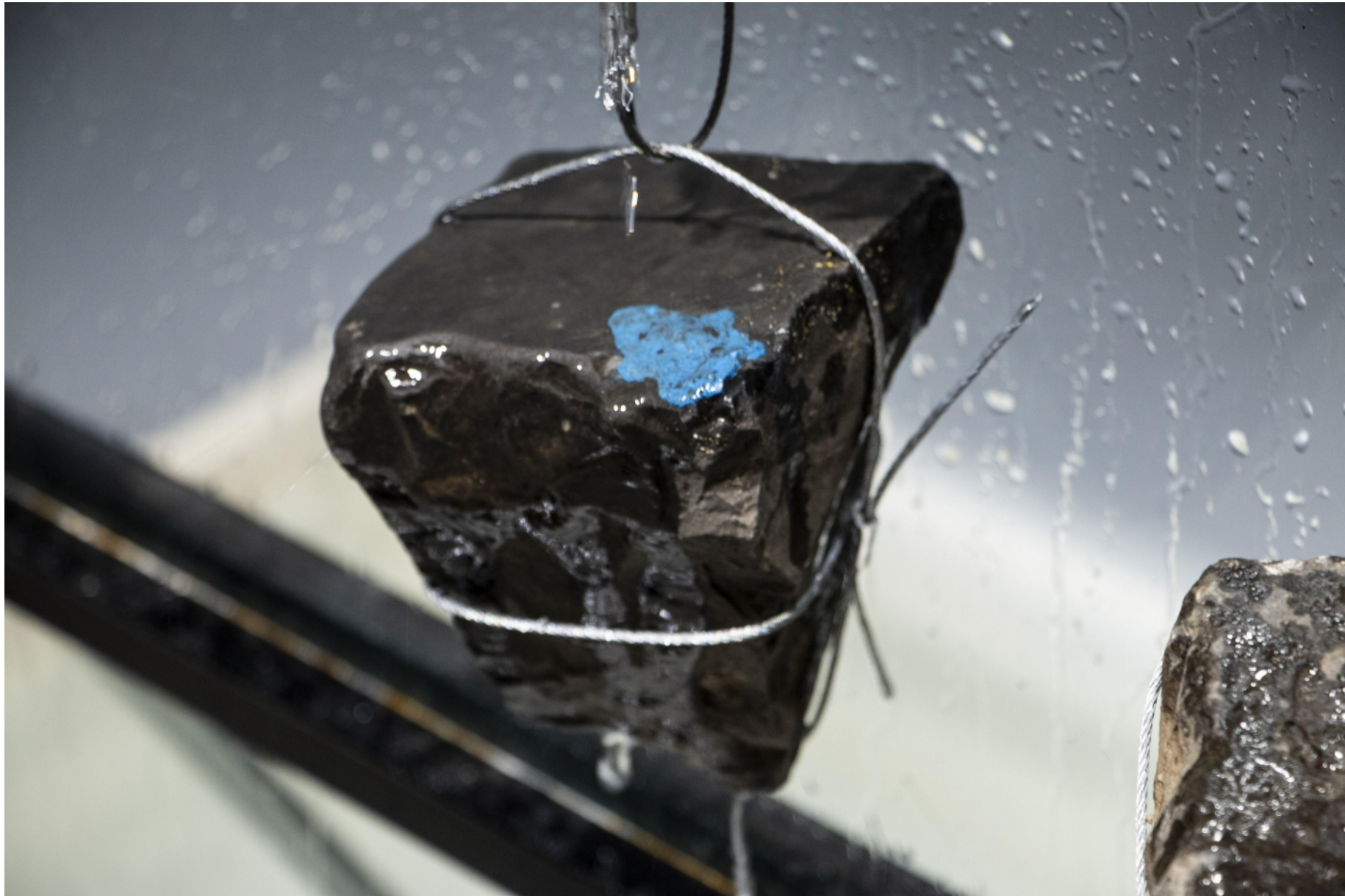
The "part" to be cleaned, the "pool", is the part that interests the artist most, who tries to provide a thought and stimulate a reflection in the viewer through it.











Door stop

Wood, steel Trajan font

ambientare dimension

2021

Planning Municipality of Rome | Centre of
Rome

Italia Roma

The doorstep no longer exists in everyday life, and is no longer used frequently, because the invisible door has changed. I rebuilt a large wooden doorstep, which always opens an invisible door. Like a stable "monument", an invisible door that can be opened and exists forever. Commemorate the sacrifices made by human beings in anti-fascism and continue to make these spiritual contributions through small actions in daily life. The positioning of the work in front of the Oratory of the Blessed Sacrament evokes the search for peace and acceptance, contextualising it with the two marble statues by sculptor Paolo Benaglia, depicting "Faith" and "Hope"





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