

**DOSSIER DE  
PRESSE**

**THÉÂTRE  
CRÉATION 2010  
1<sup>ÈRE</sup> SUISSE**



**WANG JIANWEI (CN)**



*Welcome you to the True Desert*

**Ma 7 sept, à l'issue de la représentation :  
rencontre avec Wang Jianwei (avec traduction)  
Modérateur: Marc Berman, journaliste à la RSR**

**Théâtre du Grütli  
black box  
Ma 7 sept à 21h  
Me 8 sept à 19h**

**CHF 26 (tarifs réduits 17 /12)**

**Durée : env. 90'**

**Billetterie**  
St-Gervais Genève  
5, rue du Temple  
1201 Genève  
+4122 738 19 19  
billetterie@batie.ch  
www.batie.ch



Wang Jianwei est l'un des artistes conceptuels chinois les plus connus. Ses oeuvres vidéo se situent entre le style documentaire et la mise en scène théâtrale. Wang Jianwei explore les relations de pouvoir à l'oeuvre dans cette Chine en proie à une mue sociale et économique.

L'artiste chinois envisage l'art comme une forme d'étude pathologique fondée sur le diagnostic.

S'il ne s'agit pas d'un processus médical à proprement parler, l'artiste semble obsédé par cette approche méthodique, qui peut également être considérée comme une technique expérimentale pseudo-scientifique, et lui permet d'éviter toute représentation idéologique grandiloquente typique de nombreux artistes travaillant actuellement en Chine.

Bien souvent, les récits énigmatiques - et ambigus - de Wang Jianwei plongent le spectateur dans le doute, source d'anxiété. Ses scénarios, relativement anarchiques et arbitraires au premier abord, sont systématiquement exécutés avec une précision chirurgicale, une exactitude et une lucidité formelle qui confèrent à ses oeuvres un côté glacial tout en entrant profondément en résonance avec les émotions du public.

Toutefois, sous la juxtaposition du temps et de l'espace, sous des surimpressions de récits proches de sagas révolutionnaires et de drames en costumes, Wang Jianwei cherche avant tout à définir une méthode visant à diagnostiquer la complexité du comportement humain, à inventer une manière de comprendre les dynamiques des interactions sociales.

Par le biais de constructions d'événements, de références historiques et de grammaires formelles aux multiples facettes, il propose une «épistémologie» intuitivement ancrée dans des expérimentations artistiques.

Première à Pékin le 15 août 2010

Distribution en cours

Coproduction

Theaterspektakel Zürich,  
CULTURERSCAPES China

Accueil en collaboration avec le Zürcher  
Theater Spektakel et le Kaserne – Basel

[www.wangjianwei.com](http://www.wangjianwei.com)

### Note d'intention - Wang Jianwei

Jacques Lacan pointed that “Truth lies in mistakes”. People are trying to break away from the behavior of control whereas they turned into the efforts of acquiring the power of control, and people are trying to architect and design their own fortunes while ultimately they become the targets of such efforts.

*King Oedipus* eluded the truth of prophecy and ultimately he became the victim of the prophecy (the true story of murdering his father Laius and marrying his mother).

*Welcome you to the True Desert* still followed the concept of “theatre”, i.e., to develop and build a possibility of a live scene out of the multitudinous relationships. *Welcome you to the True Desert* will all along keep the human body into a network of relationships, present a live scene with the display of multiple systems that demonstrate a conflicting theme along with process for the change of time.

The starting point of *Welcome you to the True Desert* is based on a true report: a 16 year-old teenager from the rural region of China went to the city with his parents, the city had been regarded as the symbol of his future and he was trying to identify the true position that could lead him to his future, however, only the fictitious world could give him a true position as well as internet games from where he could acquire his freedom. He tried his best he could to retreat from the realities, therefore, he had to rely on the fictitious world to determine his own destiny and he had to use illusions against fears, consequently, the reality and illusions were inosculated as a whole, and misconceptions, presumptions and misunderstandings were regarded as the behavioral foundations and in the end, his retreat from the realities incurred murder in the fictitious world to become a true incident.

The components for the 2nd part of *Welcome you to the True Desert*.

The component of fittings and models: It lies between the dual concepts of the stage and the platform, as it can not only be regarded as a whole performing stage, but it can also gradually produce different forms of modalities along with the change of time, while some can even be used as props by the performers so that the relationship between the performers and the audience can be continuously changed. All the performers use various kinds of tools, models, costumes as well as the space, and they continually produce different “artificial conditions” which constitute a highly changeable and complicated landscape.

The component for the behavior of performance:

The performers appear with multiple “identities” when they stage with separate identity of an imaginator, a parasite, a lurker and an imitator, whereby they respectively constitute four different attitudes to portray the same theme and form a multiple and contradictory live scene.

*Welcome you to the True Desert* will deliver an overlapping space, i.e., to develop and demonstrate the possibility of a live scene out of a multitudinous relationship, whereas the live scene provides groups of “signs”, and each scene and each situation entails multiple information; meanwhile, the occurrence and development of an incident always exist inside the relationship among different incidents, plus a domain of reference that intertwines the truth and fiction as well as the reality and illusions, in the end, a member of the audience can apply his/her own knowledge and experience to “edit” his/her own versions.

Wang Jianwei 20 January, 2009



**Wang Jianwei**

Né en 1958 dans la province du Sichuan en Chine. En 1988 il est diplômé du département de peinture à l'huile de l'Académie des Beaux-Arts Zhejiang de Hangzhou.

Wang Jianwei, vivant aujourd'hui à Pékin, après avoir pratiqué la peinture, a choisi depuis 1995 la technique vidéo en adéquation avec une démarche plus expérimentale à caractère sociologique. Face à une normalisation insufflée par une forme de «socialisme capitaliste», l'artiste s'interroge sur le quotidien de tout un chacun, entre espace public et espace privé : leurs perceptions de l'environnement, leurs procédures de communication et d'affirmation d'une identité.

## Expositions collectives:

2006: A flying bird is motionless, Dodge Shanghai Gallery of Art, Shanghai, China

2005 : Between Past and Future, International Center of Photography, New York, USA

- Relativism: A Flying Bird is Motionless, Chambers Fine Art, New York, USA (solo)

- Adelaide Film Festival, Adelaide, Australia

- The Wall: Reshaping Contemporary Chinese Art, Millennium Art Museum, Beijing, China

- China Now, Museum of Modern Art, New York, USA

- Lille 2004, Euralille, France

2004 : Giant Steps , Asia-Australia Arts Centre, Sydney, Australia (solo)

- At East of the South of the West, National Contemporary Art Centre, Nice, France

- Past in Reverse: Contemporary Art of East Asia, San Diego Museum of Art, USA

- Shanghai Biennale, Shanghai Art Museum, China

- Bunker Museum of Contemporary Art - 18 Solo Exhibitions, Kinmen, Taiwan

- The 3rd Seoul International Media Art Biennale, Seoul Museum of Art, Korea

- Camera, Musée d'Art Moderne de la Ville de Paris, Paris, France

- Kunsten Festival des Arts, Brussels, Belgium

2003 : How Latitudes Become Forms: Art in a Global Age, Walker Art Center, Minneapolis, USA

- Walker Art Center, Minneapolis, USA (solo)

- Festival d'Automne à Paris, Pompidou Center, Paris, France

- Ceremony, ICA, London, UK

- The 25th Sao Paulo Biennial: National Representation, Sao Paulo, Brazil

- The 50th Venice Biennale, Venice, Italy

2002 : Kunsten Festival des Arts, Brussels, Belgium

- The Site + Sigh, Museum of Asia Civilization, Singapore, China

- The First Guangzhou Triennial, Guangzhou Museum of Art, Guangzhou, China

- Translated Acts, Haus der Kulturen der Welt, Berlin, Germany

- Queens Art Museum, New York, USA

1994 : Circulation-Sowing and Harvesting, Sichuan Province, China (solo)

1992 : Hong Kong Art Center, Hong Kong (solo)

1991 : Cultural Palace of Nationalities, Beijing, China (solo)

