

Preface

Lifelong honorary President of East China Normal University's School of Design Professor DaZhou Wang has staged a unique large-scale art exhibition at the Shanghai Art Museum entitled "Bio-Art (Auto-Clinic)". The exhibition incorporates a range of art forms embracing oil painting, photography, installation, video art, interactive art, new media, video art and performance art. Professor Wang explores a new creative vision at the cutting edge of international contemporary art, which opens up novel perspectives for the Chinese art world. Professor Wang describes "Bio-Art" as a completely new form of artistic expression utilizing organisms and biological media, and representing the combination of art and science in a single art practice.

Professor Wang, who has a strong overseas background in the study of fine arts and design, has not only broken new ground in theoretical research, but has also created new modes of expression and art forms for the 21st century through his series of unique "Bio-Art" works. Now through this revolutionary exhibition, his new practice, philosophy, and field of academic enquiry are displayed to today's contemporary art and design community.

It is a great honor for us to publish Professor Wang's visionary and pioneering "Bio-Art" album. I sincerely believe his work will leave a significant mark in contemporary art history.

Li Xing President
Shanghai People's Fine Arts Publishing House
2011.11

出版前言

华东师范大学设计学院终身名誉院长王大宙教授，将于2011年年末在上海美术馆举办大型综合艺术展“生物艺术（Aoto-Clinic）展”，内含架上绘画、摄影、素描、装置、视频、互动、新媒体、影像艺术和行为艺术等多种创作形式。王大宙教授探索的“生物艺术（Aoto-Clinic）”对于当今中国尚属新鲜的艺术创作视角，在世界当代艺术领域也是极其前卫。他以新锐的眼界与认知来阐释“生物艺术”并赋予其新的意义。“生物艺术”是一种新的艺术形式，一种利用生物体作为材料，并通过生物媒介表达科学和艺术融合交叉的艺术实践，随着二十一生物学世纪的到来，也必将伴随并呼唤出生物艺术这个新型艺术形态。王大宙教授不仅在“生物艺术”理论研究上有了新的突破，而且在形式上运用多种艺术语言及表现方法，创作出一批独特的生物艺术作品。

王大宙教授有着长期深厚的艺术、设计专业的国外学研背景，如今他在生物艺术上提示了新课题、新思路、新领域，显示了他对当代艺术设计探究的新形式、新内容、新语言。

王大宙教授的“生物艺术展”具有当代艺术的前瞻性和先驱性。我们有幸为其出版此画册，相信展览的艺术价值一定会在当代艺术史上留下重要痕迹。



上海人民美术出版社社长: 李新

2011年10月

Foreword

I still remember the first time I met Professor DaZhou Wang during my second week as President of East China Normal University. Prior to our initial encounter, I was aware that he had been invited back from the United States to become the first Dean of our School of Design's and I was looking forward to meeting him. During our conversations, I was very impressed by his global educational philosophy and vision for the school. I was thoroughly awed as he applied himself to establishing the highest academic standards within the school through a combination of business, teaching, and research in a single educational structure.

Professor Wang is not only a visionary educator, but also a creative and academic pioneer and innovator in his own right. Prior to establishing the School of Design, he began exploring the field of bio-art and created his own bio-art based works.

Bio-Genetic Engineering is a key subject for

Yu Lizhong President
East China Normal University

the 21st century, which is both rebuilding and changing our world. From genetic modification to “living art” ; from the living laboratory to the art studio; the synthesis of bio engineering and art inspires the artist's imagination while providing a wider arena for exciting artistic exploration.

In Professor Wang's “Bio-Art” Exhibition, he embodies life in its quintessential form through exploration, creativity and speculation. “Living art” breaks down many of the received values of the contemporary art world. Professor Wang asserts that “Bio-Art” represents a system that gives all objects biological meaning – a new living system that coexists and resonates with human influences. Indeed Bio-Art creates new and unprecedented artistic languages and modes of expression.

Professor Wang's “Bio-Art” Exhibition involves an assortment of art forms: oil painting, installation, conceptual art,

interactive art, new media, video art and performance art etc. Interestingly, these works also constitute a commentary on how Bio-Art changes the function and responsibility of the artist, the appreciation and collection of art, the way art can be displayed, and even the culture and ethics of art. Furthermore, these changes influence the ways in which future works of art will be produced through ever-evolving structures of knowledge and technology.

Our university is privileged to mount this cutting-edge exhibition, which celebrates both Professor Wang's achievement in establishing the School of Design at East China Normal University and his innovative practice as a creative artist. I firmly believe that this exhibition will help to foster creative life and interdisciplinary collaboration at East China Normal University while further enhancing the development of contemporary art.

前言

记得第一次见到王大宙教授是在我担任华东师大校长的第二周，我知道他是被学校从美国聘请来当设计学院院长的。我们交流时，他的教育理念和办学方针强调国际化，产、学、研一体，致力于新学科，建立学术高地，他的探索和敬业精神深深地感染了我。

大宙教授不仅在教育上有新的视角，在学术上也是一个探索者和创新者，他在回国之前就已经开始对生物艺术关注和思考，开始生物艺术的创作。并对未来美学提出新的课题。

生物基因工程作为二十一世纪的首席学科，正在重塑我们这个世界，从基因变异到“有生命”的艺术，从活体实验室到艺术家的工作室，生物技术与艺术的结合，激发了艺术家的想象力，亦拓展了一个更广泛的艺术性空间。大宙教授这次推出的“生物艺术”展览，他关注并推崇生物并以“活的艺术品”的名义来瓦解当代艺术世界中固有的对于传统艺术价值观。他提出“生物艺术展示了一个全新的系统，它赋予所有的物质都具有生物意义，一个活

的有生命的，与人类交相呼应，共同生存的系统。”生物艺术其实是从未出现过的艺术语言样式和从未出现过的物种样式。

大宙教授的生物艺术展览有丰富的艺术语言，有架上的绘画、装置、观念、互动、新媒体、视频艺术和行为艺术等艺术形式，这些作品将告诉人们生物艺术改变了艺术的功能与艺术家的职能；改变了艺术的欣赏与收藏；改变了艺术的展示方式与流通方式；改变了艺术的作业方式与生存方式；改变了文化和伦理的支撑点；改变了艺术的知识结构与技术结构。

大宙教授的“生物艺术”展览，具有探索性、创造性、思辨性的艺术价值。这次展览将提升华东师大的设计创意，学科交融，达到一个新的高度。我们大学为其举办这次前所未有的全新展览，不仅是对他在艺术创造学术价值的肯定，也是感谢大宙教授对创立华东师范大学设计院所作出的努力和贡献，我也坚信，大宙教授的这次展览将推动当代艺术的发展起到促进作用。



华东师范大学校长：俞立中

Foreword

Today marks an innovative milestone in Chinese Contemporary Art as Professor Wang stages his “Bio Art – Auto Clinic Exhibition” at the Shanghai Art Museum. The art works that make up this pioneering exhibition present a unique fusion of forms and cultures.

Professor Wang, son of artist Wang Ting Qi, was trained in and influenced by traditional Eastern and western culture from a young age, before receiving higher education in western contemporary art in the United States. Throughout his professional career, he has closely collaborated with several famous American contemporary artists and designers. These diverse experiences of Chinese and western culture and art combine to form the point of departure for his interdisciplinary art work. In effect, Professor Wang has singlehandedly integrated education, art, design, and management into a single entity.

Professor Wang’s contemporary art is not only rooted in traditional Chinese and western culture, but also deeply influenced by avant-

garde western art and design. In addition, the rapid development of science and technology has provided fertile inspiration for Professor Wang’s creative thinking processes and inventive and original contemporary art pieces.

From a holistic view, the trajectory of western art has mirrored developments in many fields of science and technology, including but not limited to anatomy, the science of perspective, and the understanding of light, which influenced Renaissance art, Impressionism and Op Art, for example. Since the last century, the rise of Information Technology has given rise to multiple new forms of contemporary art. The revolutionary biotechnology of the 21st century will also bring forth many new art forms; indeed the very existence of “Bio Art” is a direct response to the existence of fully fledged bio-genetic engineering. Today, many artists remain wedded to the simple idea of using mutation or combining genes as a technique; Professor Wang seeks to take this process a step further.

Professor Wang has a keen desire to explore and create new perspectives in the contemporary art; with his “Bio Art” , he achieves this. He once said, “Bio Art will be an integral part of people’s spiritual, cultural, and environmental lifestyle in the upcoming biological century.”“Bio-Art” should be “living art work” . Professor Wang’s view heralds a new direction for contemporary art.

Professor Wang’s “Bio-Art” Exhibition features a number of expressive art forms: oil painting, installation, multimedia photography, video and performance art, integrated within a three-dimensional space as “total art” . The rich artistic language, formal variety and novel modes of expression that we see here all bear witness to profound experiences and wide-ranging academic thought and research. This exhibition will leave a mark on the history of Chinese contemporary art while spurring the future development of Chinese contemporary art.

前言

今天在上海美术馆展览王大宙教授的《生物艺术——Auto Clinic展览》，这是中国当代艺术的创新，它呈现的作品是艺术与文化的融合。

王大宙教授为归国教育家与艺术家王挺琦的哲嗣，幼承庭训，深受中西传统艺术的熏陶。在美国留学期间，接受了西方当代艺术的高等教育。他先后与多位美国当代著名艺术家和设计师合作共事，使其以中西文化艺术为切入点，创作多学科交叉的艺术作品。其集教育、艺术、设计、管理于一身。

王大宙教授的当代艺术不仅传承了中西文化，并深受当代西方艺术的浸淫，其引入了前卫的设计理念，在科技发展的成果中思考创造当代艺术作品，具有新锐特质与原创性。

纵观西方艺术史是伴随着科技的发展而发展的。解剖、透视、光影，影响了文艺复兴时期艺术、印象派和波普艺术等。上世纪九十年代的IT信息技术产

生了新的当代艺术形式。二十一世纪革命性的生物科技同样呼唤着新的艺术形态。生物艺术是在生物基因工程发展到相当成熟的基础上形成的，当今的许多艺术家还仅仅运用基因进行组合、变异等，王大宙教授以敏锐的视角去探索、创作。

王大宙教授创作的生物艺术是未来美学的新课题，他提出：“生物艺术是生物学世纪人们的精神、文化、环境与生活方式的一个组成部分”，生物艺术应当是“活的艺术品。” 他的观点具有当代艺术的前瞻性。

王大宙教授的生物艺术展集架上绘画、装置艺术、多媒体摄影、视频艺术、和行为艺术于三维空间之中，浑然一体，其艺术语言丰富，艺术形式多样，表达方式新颖，使他的创作，在学术上体现出思辨深邃，在艺术上为中国的当代艺术史增添了一笔，将推动中国的当代艺术的发展。



上海博物馆馆长：陈燮君

2011年12月22日

Chen XieJun
Shanghai Museum Director
2011.12.22

Foreword

A few months ago during a reunion of New York Pratt Institute alumni, I was pleased to learn that Mr. DaZhou Wang would be staging his contemporary “Bio-Art” exhibition at the Shanghai Art Museum.

DaZhou is an ambitious individual who radiates refinement and culture and a fervent inner passion for the arts. One might say that fate brought together. I still vividly remember my student days at Pratt, when DaZhou was pursuing his Master’s degree in Industrial Design and immersing himself in contemporary western culture and education. We were both involved in various academic and extracurricular activities such as alumni events, which sowed the seeds of a profound and long-lasting friendship and working relationship.

Since then, time has flown by and over the past twenty years, I have witnessed DaZhou’s numerous remarkable achievements. In 2003, he was appointed Dean of East China Normal University’s School of

Design. Alongside his educational career, he has tirelessly pursued the lofty goal of contemporary art.

I truly admire DaZhou’s independent spirit and courage in exploring the new field of contemporary “Bio-Art”. DaZhou has said, “Bio-Art will be the new topic for the 21st century, to be challenged and tested by the art and design community”. His ground-breaking “Bio Art” exhibition is built upon his innovative academic thinking. It utilizes an array of new art forms and interpretive methods to showcase his new understanding of the biological arts. His pioneering and creative biological works of art will leave an imprint in the history of Chinese contemporary art and will be valued as treasures within art circles.

I wish DaZhou every success for his contemporary art exhibition. Shanghai University, his alma mater, is proud of him. On behalf of the College of Fine Arts at Shanghai University, I sincerely express my congratulations to Professor Wang.

Qiu Ruimin
Dean of College of Fine Arts, Shanghai University / Vice President of Shanghai Artists Association
2011.5

前言

前段时间，我与大宙兄在纽约PRATT INSTITUTE的校友一次聚会上，方知其将在上海美术馆举办当代生物艺术展，可喜可贺。

大宙兄是有理想抱负的人，儒雅外表，内在却充满着艺术激情。

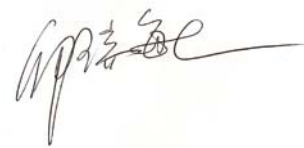
我俩有缘，记得1988年，我在PRATT 学习时，大宙兄在该校攻读工业设计的MID学位，接受西方文化和当代艺术的教育。我俩常常一起参加学校的学术交流与课外校友聚会等活动，在异国他乡建立了深厚的友谊。

人生如白驹过隙，一瞬眼二十多年过去，目睹大宙兄不断取得辉煌的成就。2003年他被聘为华师大设计学院的院长，在参加教育工作的同时，还孜孜不倦地追求当代艺术的崇高目标。

我十分敬佩大宙兄勇于探索当代“生物艺术”新领域的独立精神。他认为：“生物艺术将是 21 世纪艺术与设计界要面临的新的思考课题”。他的这次生物艺术展具有前卫、实验性的意义，在学术上具有前瞻性的思考。他这次举办的当代艺术展，以形式多样、手法新颖诠释了他对生物艺术的理解。他生物艺术的创作将在中国当代艺术史上留下印迹。其创新创意的作品给画坛增添了一朵新的奇葩。

我在欣喜中衷心祝愿大宙兄当代艺术展获得成功！

作为上海大学的校友，我们为其感到骄傲。我代表上海大学美术学院向大宙教授表示衷心的感谢。



上海大学美术学院院长、上海美术家协会副主席：邱瑞敏

2011年5月

物与活性：艺术的生物学介入

2012年3月9日王大宙个展在上海美术馆的举办意味着中国当代艺术中“生物艺术”这样一个话题的被重提，这在20世纪90年代晚期就开始的上海艺术家的新思考再次被纳入到了展览和学术研讨的领域。由王大宙的个展而带动的上海交通大学农业与生物学院与华东师范大学设计学院的生物艺术工作坊的设立又使“生物艺术”这个领域在学院间开始了跨学科。

李山、张平杰和王大宙，我们不妨把他们看成是领先将艺术的目光聚焦在生物艺术这个领域的上海艺术家，他们最初在美国开始了这项计划，并往返于美国与上海之间创作和展览。他们彼此或合作或分开独立工作，1998年李山开始了《阅读》这件“生物艺术”方案的实施，2007年，李山与张平杰在上海举办的《南瓜计划》的展览是得到了科学家技术支持的生物艺术的一个成果。现在，王大宙以艺术家和设计师的双重身份，从工业设计领域介入生物艺术的创作，又进一步拓展了生物艺术自身的范围。

《Auto-clinic/王大宙生物艺术展》——这是一个王大宙自己命名的展览，

占了上海美术馆一楼的全部，它集装置、影像、行为及绘画于一体。展厅中间是一辆受伤而破旧的小汽车，车内放着医院手术台上动手术的影像。病床和染有血迹的现成品放置在展厅，手绘的各种各样的变形的小汽车油画放躺在病床上。当然还有穿着医护人员的衣服的扮演者走动在展览中。所有的这些都使得王大宙的这件作品加重了病中小汽车这个物体视觉，而展开的是王大宙对生物与设计的思考。

我们有必要梳理一下艺术的“物”与生物艺术的“物”之间的关系，并重新回顾一下艺术史，“物”在20世纪60年代已形成成为一种艺术的关键词，当然这是一个关于如何将艺术从文学和日常叙事的模式中摆脱出来后直接将物视为一种视觉的行动，“物”所具有的形式关系是这种艺术所主张的内容，当然这种思想的源头在于康德的“物自体”及其形式主义的方向，而从克莱门特·格林伯格所推动的抽象表现主义到极简主义直接将物质痕迹作为艺术，这是形式主义艺术的前卫特征。所以到了20世纪70年代，一种新的艺术理论已经成熟，那是直接将“物”作为艺术，彼德·比格尔的《前卫

艺术理论》意味着杜尚的小便器真正作为一件伟大的作品《泉》而存在，之后，“物”与语境之间的意义指涉成为当代艺术的语言方式，杜尚的物——小便器——在美术馆展出，是为了反美术馆、反艺术市场，反“物”的固有属性，而让“物”通过各种语境产生出新的意义是这种艺术所要从事的工作，这就有了当代艺术的重要特征，此物不是此物所指，而是此物与它物之间的差异关系和各种可能性。由此我们获得了解读当代艺术的立足点，它使“物”的艺术发展了起来并最终形成了当代艺术的语言——现成品。

生物艺术——我们现在暂时先这样称呼，也许以后会改变说法，或者直接称呼它为艺术——都是与“物”这一关键词有关，但又开始了“物”的新的艺术解释系统，即：它并不是探讨“物”与它物在一起时的外部语义，就像我们现在称为的当代艺术那样，哪怕是波依斯在卡塞尔文献展上种七千棵橡树这一行为，虽与生物有关，但还是以树这一物来说绿色环保的问题。如

果我们用这种当代艺术的习惯来观看王大宙的展览，也很容易将他的作品引向“汽车时代的城市问题”那种人文主义的批判之中，但王大宙的展览改变了这样一种观看艺术的方式，他从“物”向外部的意义伸展转到了“物”内部的再塑造，他把任何的物——这时是小汽车——并不看成是一个简单的物，而是看成一个生命体，带“活性”的“物自体”可能是新新康德主义的开始——我就是从这样的方向上去推动它，这时的“物”不再是被人使用的东西，而是与人之间的对话，并且是彼此间生命体的依赖关系，创造了“物”就像创造了人那样，正是这种“活性”使“物”的艺术从此在生物学意义上注入了新的思维。也就是说，作为艺术种类的“生物艺术”，当然它的背景是生物科学的发达。克隆技术，转基因，基因合成生物都直接是“生物艺术”形成的条件，也使这种艺术成为了生命样式，而生物艺术之后，想象生物现象及生物间的关系更成为了艺术创作的母题，我们不妨说，《auto-clinic/王大宙生物艺术展》是在促进这样一种艺术母题的生成。



王南溟

Objects and Life: The Art of Biological Intervention

On March 9th, 2012, Dazhou Wang's Art Exhibition, hosted at the Shanghai Art Museum, revitalizes the subject of "Biological Art" in contemporary Chinese Art. Since the late 1990s, the modernized liberalness of Shanghai artists has been thoroughly incorporated into the realms of exhibitions and academics. Now, Dazhou's revolutionary exhibition has not only influenced, but helped establish the interdisciplinary cooperation of Biological Art studies between the School of Design at East China Normal University and the School of Agriculture and Biology at Shanghai Jiao Tong University.

Shan Li, Pingjie Zhang, and Dazhou Wang are commonly thought of as the first group of Shanghai artists who pioneered the field of Biological Art. They first started their plans and discussions, both individually and collaboratively, while in the United States and where they created and showed their artworks between the United States and Shanghai, China. In 1998, Shan Li began to realize his first Biological Art work named "Reading."

Then in 2007, Shan Li and Pingjie Zhang together hosted an exhibition, "Pumpkin Plan," which received technical support from scientists. Now Dazhou Wang, acting as both the artist and designer, infiltrates Biological Art from the field of industrial design, thus further evolving Biological Art and its ever expanding grasp.

The name of the Biological Art Exhibition, "Auto Clinic," was created by Dazhou Wang himself. His works of arts have utilized installations, videos, performance art, and paintings which can be assimilated into one masterpiece occupying the entire first floor of the Shanghai Art Museum. In this exhibition, there exists an old rundown car in which a video screen depicting open heart surgery is placed in the center of the hall. Various oil paintings of distorted cars are placed on hospital beds adjacent to blood stained objects. In addition, actors dressed as doctors and nurses saunter the halls treating stricken cars which enhance the visual effects while broadening the philosophy of Dazhou

Wang's thinking of Biology and Design.

It is also necessary to shed light on the relationship between "objects" of art and "objects" of Biological Art while reflecting on the history of art. Artistic "objects" became keywords in the 1960s as artists urged to extract art from literature and daily narrative mode to employ "objects" as direct visual actions. The "object's" modus of relationships becomes the context of the artwork's perspective which is rooted in Kant's "thing-in-itself" philosophy and its formalist theory. From Abstract Expression propelled by Clement Greenberg to Minimalism, both consider the vestige of material as art. This is the avant-garde characteristic and identity of formalism art. In the 1970s, an innovative art theory finally came into fruition which directly utilized "objects" as art. The book "Theorie der Avantgarde" by Peter Bürger features "The Spring" which unswervingly features Duchamp's urinal as a magnum opus. As a result, the relationship between "objects" and the context of language became a

novel contemporary art language form. Duchamp's "object," – the urinal, exhibited in Art Museums which ironically simultaneously protested against museums, the art market, and the materialism of "objects." Discovering new meaning of "objects" through various contexts is the intention of this new breed of art. "Objects" do not solely refer to physical "objects" anymore. It now represents the various relationships and diverse possibilities between "objects." This important attribute of modern as we understand has not only developed the art of "objects" but also formed the language of contemporary art, now a completed product.

Biological Art, though only a temporarily name in our present times, may evolve in the future to commonly refer to "Art" though inherently, they all are still intertwined with the keyword of "objects." However, the "objects" themselves have begun to

formulate their new art explanation system. Much like modern art, it is not just about the exploration of "objects'" relationships with other "objects." Even though Joseph Beuys' act of planting 7000 oak trees on Kassel Documented inherently is about Biology, it still sends a message about environmental protection with trees acting as a means of communication.

However, if continue to follow this class of thought to view Dazhou Wang's exhibition, we are prone view to his art works as "A city problem of the Auto-age" though criticism in a humanistic way. Instead, Dazhou Wang's exhibition alters the routine of appreciating art as he extends the external significance of "objects" though internal renovation. He regards all "objects" , presently cars, not only as plain simple "objects," but as a living system, a "living object within itself," modeled after the beginning of Neo-Kantian

philosophy—a philosophy and direction in which I promote. By that time, "objects" are not just simply used by people anymore, it develops into a dialogue between "objects" and people and the living dependencies between one another. Producing the "object" is similar to the creation of man as this artistic "life force" within "objects" influence the emergence of new significant contemplation in the field of Biology. In other words, "Biological Art" is supported by the development of Biology while transgenic cloning and biogenetic synthesis are direct conceptions from "Biological Art" which in turn, revolutionize art into a living form. After "Biological Art," imaging the innovative relationships between biological phenomena and Biology become the motif of artistic creation, much like how Dazhou Wang's Biological Art exhibition "Auto Clinic," we might say, "Provides evolution to the motif of art."

Wang Nanming

The Double-Dare of Wang Dazhou

The Shanghai Art Museum’s presentation of “Bio-Art” an Exhibition that speaks through the fresh prism of Artist Wang Dazhou, which codifies a new world order for consideration, exemplifies the evolving world of contemporary art. It is a reminder to us all that we must continue to pay attention to the societies we build and destroy, inhabit and abandon. At the heart of Wang’s statement is the monumental quest to embrace humans as creators. This he presents to the public from an array of artistic expressions spanning installation to canvas, to time-based media and performance — and back again, while providing the public with a provocative visual question for consideration. Man’s desire to create life, extend life, and modify the many forms that life takes, is ongoing and filled with moral, social, and practical issues to consider. Having the ability to be creators, the question remains — should we? That he has chosen the loaded topic of “creation” reflects a willingness to walk the tightrope of the societal, ethical, and philosophical debate of our time — without a net.

Wang Dazhou questions the future through the visual representation and performance of elements experiences merging technology,

industry, biology, art and design and life’s very creation — all human endeavors, mostly — the latter, “creation” remains the fuel the stokes the flames of an argument tethered to grand and lofty visions of ethics and humanity. This body of work is his gift, an addition to the ongoing dialogue of humanity through all the things attached to the very core of that humanity: nature, science, creative expression and the ability to create life, ostensibly as we know it today, and as we have yet to know it in the years to come.

Having the privilege of witnessing the growth on a modest scale of the amazingly diverse paths that contemporary art in the new China has taken over the past decade first hand — my objectivity may still be deadened by the concussion of the first blast.

Perhaps, albeit unfairly so, much of the work over that decade harkens familiar visual voices of the west — in spite of breakthrough artists like Zhang Xiaogang and Xue Song two very different artist, both creating imagery resonating from places (and processes) heretofore unfamiliar. Xiaogang’s enigmatic and compelling large canvases from the “Family” series as well as his more recent

work, which departs from the figure as the central focal point in his work remains at the forefront of that aforementioned vanguard. Xue Song continues to work in Collage exploring the limits of image manipulation, subversion, and appropriation — creating works driven by various images of popular culture, old and new China as well as the new global society many believe the PRC is destined to lead.

Dazhou Wang has taken the bold step of “self-redefinition” as a relatively new player to a continually growing field of contemporary artists that compel thoughtful observation and dialogue. The spirit spoken of here — that of redefinition — is manifest in the broad realization of the exhibition that began with “Auto Clinic,” which reaches far beyond the metal, flesh and blood surface juxtaposed to man-made objects, consumerism and their fusion with technology, industry, nature and art as imagined across the many mediums used in the realization of the exhibition. Under the hoods and behind the grills of Wang’s autos and reach as a visual interpreter of the evolving society we inhabit are reflections of the many dualities— including those central

to today’s China, as well as his very personal experiences in the west. Of particular interest to the artist and a central theme running through these exhibitions is the role of biotechnology and its impact on society. Wang’s reach as a visual thinker, exemplified in this timely presentation, echoes his point of view as a contemporary artist well versed in the history of both fine art and design — and as important, in professional practice and higher education, where the kind of provocative query this exhibition ignites is commonplace.

Wang’s work embraces the dialogue ongoing of human existence and behavior in a compelling and uncomfortable way. His automobiles serve as visual vehicle metaphors, along with the its fusing of the flesh, they transport this viewer much like Francis Bacon’s use of the crucifix, which allowed for exploration of certain kinds of human behavior. The artist leaves much room for the

viewer to decide the destination — if they are willing passengers — I suspect riding shotgun on a journey with a driver whose foot is pressed firmly and relentlessly on the gas pedal of possibility. Wang’s primary object in these visualized statements, are reflective of the new global society we in habit, transcending boundaries of status and class across the globe creating the lives that we desire to live. They are the objectification of biological art and design across the many mediums, which include science and technology — from artificial intelligence to artificial life, Wang Dazhou attempts to fold back the eyelids of the masses — “eyes wide open” to the realities of the new world order.

This is a new dialogue of culture, style, environment and language systems brought to us through the eyes and hands of the artist — the creation and delivery of a new system, which speaks to human interaction in a new language, inherent on the walls of

the BioArt exhibit. That this new system is delivered through traditional, digital and other contemporary modalities of presentation is apropos to our times and mirrors the broad experiences and background Wang utilizes to springboard his visual expression that questions and explores human existence and our ability to create life, while fusing science, technology, nature and art and design.

It is from the perspectives spoken of here that Dazhou Wang is daring us to take a closer look, at his work — in the broad visual language he has employed bringing this exhibition to the public, as well as to the possibilities and implications of Bio-Art and Design. He is daring us through the manipulation of familiar imagery to consider this new voice in a different context. He implores the viewer to do so using the artifacts of the modern daily and scientific world we traverse. In fact, that would be decidedly, a “Double Dare” Worth the risk of taking.



Daryl Joseph Moore | FRSA

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勇于艺术探索的王大宙

上海美术馆举办的“王大宙生物艺术”展览，充分展现艺术家王大宙的全新艺术视角，它折射出人类对一个新的世界秩序所带来的问题进行的思索，同时，也反映了当代艺术世界在不断的发展。展览唤醒了我们大家必须继续关注由我们所建立的，也由我们所破坏的；由我们所居住的，也由我们所遗弃的社会。王大宙艺术作品的核心思想是一个不朽的追求，即“人类渴望成为世界的创造者”。他向大众奉献了一系列艺术手法，展览的跨度从装置艺术到油画，以时间为基础的媒体艺术到行为艺术。同时，也向大众提出了一个值得思索的视觉艺术问题。人类一直持续着创造生命，延长生命，改良生命存在形式的欲望，由此，就带来了一些我们应该思索的，涉及道德，社会和现实的问题。人类应该具有上帝那样的创造力吗？这个问题仍然给我们带来思考。他选择了一个充满争议的主题“创造生命”，这反映出人类愿意赤裸裸地走在社会、伦理和哲学争议的钢丝上，而不带任何保护网。

王大宙通过视觉艺术表现来质疑未来。他的艺术要素揉合了科学技术、工业、生物、艺术和设计与生命的创造。尤其是后者，“生命的创造”，它是一个涉及人类高尚的“伦理和人性”观念上有争议的敏感话题。王大宙的这些作品体现了他的天赋，即通过一切涉及人性的核心的事物：自然、科学、创造以及制造生命的能力，来进行一场人性的对话。这些，今天我们表面上所知道的，其实也蕴含着我们将来所要认识的。

我有幸地见证了中国当代艺术的发展，中国的当代艺术在过去的十年里所走

过的令人惊奇的百花齐放的艺术道路。我的见解也许会受到事实发展的巨大的挑战。在过去的十多年里，尽管艺术家们力争有个突破，但许多作品的视觉艺术表现语言仍雷同西方。这么说也许不太公道。因为，像张晓刚、薛松这两位与众不同艺术家，他们富有创意。都以鲜为人知的创作手法绘出了不同凡响的艺术作品。张晓刚的创作是以“家庭”为主题的系列大型油画，给人一种神秘而逼真的色彩。此外，他最近所创作的那些作品，不以人物为中心，体现出他的作品站在了当代艺术界的前沿。薛松继续置身于美术拼贴画的创作。他孜孜不倦地探索着图像处理极限的可能性、破坏与适合性艺术。他的种种作品采用了各种大众文化、新旧中国面貌的图片。许多人认为未来的社会必定由中国引领。

在不断发展的当代艺术家的领域里，王大宙无疑是位新秀，他的作品具有引人注目注目的新意：富有思想的观察力和对话，大胆跨出了“自我重新定义”的一步。在这里要说“自我重新定义”的“灵魂”充分体现在“汽车诊所”这个展览中。其创意远远超越了生命体与汽车并列人为的血腥现象的表面，而是科学技术，工业，自然，艺术内在的融合。王大宙使用了多种视觉艺术表现手法构思并创作了这次展览。王大宙成功地运用了展览的视觉效果来诠释我们不断发展的社会。王大宙的展览反映了许多社会事物的两面性，涵盖了当今中国的主要问题，以及他本人在西方世界的人生经历。我们对这位艺术家及其展览的主题倍感兴趣，是因为展览主题突出了生物技术的作用及其对社会所产生的影响。

王大宙是一位视觉创意的思想家，他的视觉艺术表现在本次展览中。作为一名深受美术史和设计史知识熏陶的，有着专业实践和接受过高等教育造诣深的当代艺术家，他艺术观点将在艺术与设计史上引起共鸣，因此，本次展览所引起的热点探索是理所当然的。

王大宙的作品以逼真的，又令人不安的手法蕴含了人类的生存与人类的行为之间的对话。王大宙的汽车充当了一种视觉隐喻，通过生命体与车的融合。它向观赏者传递了类似于弗朗西斯•培根的作品中的十字架的艺术效果。即用物体“生命汽车”来探索人类的某种行为。该艺术家给观赏者留出很大的思索空间去想像，如果他们是意象中的乘客会决定去何处呢？我怀疑，这些乘客貌似乘车旅游，而司机的脚且牢牢地，无情地踩在油门的踏脚板上，会是什么结果？王大宙的视觉表述的主要对象是我们赖以生存的新的全球社会的折射，它超越了全球人与人之间的地位和阶层的界线，反映了我们渴望永恒的生命。通过一些媒介，包括科技，把生物艺术设计对象化，如从人工智能到人造生命，王大宙的“汽车诊所”展览尝试着唤醒民生，让人们“睁大

眼睛”来看新的世界秩序中的真实事物。

“王大宙生物艺术”的展览是一种文化、形式、环境和语言体系的全新对话。这种对话是通过艺术家的视觉亲手展现给我们的。这种对话表达了一个新的体制的创立，它要求人与人之间用全新的语言进行互动。这个新的体系是通过传统的，数字化的和其他一些现代表现手法来阐明的。这个新的体系符合时代的要求，折射出王大宙本人的丰富的人生经历和他的社会背景。王大宙借此来表达他的视觉艺术的思想，将科学，技术，自然和艺术设计融为一炉来质疑和探索人类的生存和创造生命的能力。

王大宙勇于让我们近距离细看他的作品。他使用广角视觉艺术语言将本次展览带给观众。他让我们理解了生物艺术和设计的可行性及其影响。他勇于使用为人所熟知的图像，来审视不同背景下的新思想，他希望观众用我们当今科技世界与现代社会所接触的日常用品，来这么做和进行思考。毋庸置疑，这“超人胆识的勇于探索”的风险是值得一试的。

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「我对生物艺术与设计的一些思考」王大宙

I 人类不断追求的“生命体”

在远古时期，人类就已经开始欣赏并运用生命体进行艺术品和物品制作，我们可从当时的服饰，室内装饰及工具中看到其清晰的痕迹，甚至在现代那些保持着原始生存方式的游牧民族中也能得到很多线索，他们往往大量使用动物的骨、羽毛、皮和角，还使用贝壳或植物等物件来装饰生活环境。实际上人类早有追求把生命、艺术和物品的结合，至今，人们仍不断地将鹿角、熊皮及植物盆景等设计成工艺品，只是，所使用生命体的过程仅停留在原始、初级、简单的组合层面上，未创造出全新的生物种群。

仿生物艺术设计与“生物艺术设计”

回顾仿生思想与行为的历程，早在远古时代，人类就已经拥有了仿生的概念。比如，他们模仿鱼刺制造出骨针等工具、模仿鸟类在树上营巢，以防御猛兽伤害的灯，还不断向其他生物学习生存技能，取长补短。这是人类最初级的创造性活动，也是人类仿生意识与行为的表现。虽然这些活动直接而朴素，但却是仿生概念发展的基础，是现代仿生学与仿生设计的根本起源。

仿生物艺术设计（简称 仿生设计）运用工业设计的艺术与科学相结合，从人性的角度，在物质和精神上追求传统与现代、自然与人类、艺术与技术、

主观与客观、个体与大众等多元化设计的融合与创新。体现辩证、唯物的共生美学观。

仿生设计是模仿生物原理建造技术系统，使人造技术系统具有类似于生物特征的科学。所以，它仅局限于仿生物形态、仿生物形式美感、仿生物功能、仿生物结构、仿生物表面肌理与质感、仿生物色彩和仿生物意象等方面。

“生物艺术设计”与“仿生物艺术设计”完全不同，它是一种新的艺术形式，一种利用生物体作为材料，并通过生物媒介表达科学和艺术融合交叉的艺术实践。

生物艺术描述的是生存着、半生存着或者以人造生命活在这世界上的艺术作品，而且视艺术作品本身为媒介、灵感。以生物科学、遗传学、进化学，植物、动物或其它“生物”存在为的艺术形式。生物艺术是集合人类进化、植物克隆、细胞美化等于一身的综合体，比如，它经常会利用生命细胞、细菌、组织、基因等，这些代表生命本身的元素，通过合成添加或其它遗传学材料来操控艺术设计的作品，并产生变化。“生物艺术设计”不是模仿和表现，它更是一种生命实验。

生物艺术品 —— 新型的环保产品

生物艺术品（产品）和一般的物品，在材料的使用和应对生产的方式在本质上有着根本的区别。生物艺术品（产品）的本身是有机的，它是和自然界的动物、植物一样，是生态物；他的形成，生长及存在都是自然的，而且是再生的，所以它不存在现代工业生产和消费过程中出现的污染问题；**其产品，是一种新型的环保物种。**

“生物艺术设计” —— 新型艺术设计的语言样式

“生物艺术设计”的艺术实践被人表面化地理解为，艺术与科学交叉的一种模糊概念，艺术家和科学家的界限在这里也被置于模棱两可的境地。“生物艺术设计”的实践和理论探索。不单是表现艺术与科学形态，而是“对 21 世纪艺术与设计界提出的新的课题，并形成了对整个艺术行业根基的挑战”。

我所研究的“生物艺术设计”，是以实际行动诱导观众，使之对作品的概念产生非常态的意义理解，同时，让观众与作品相互关联的艺术、科技、环境等外围因素整合在一起，共同制造一个“具有生命”的作品现场。因此产生模糊性和非常态的确定性，也在当代艺术原有范畴之外制造了更多的可能性。

纵观艺术史，证明各个时代的艺术发展都受到科技革命的影响。如解剖学、透视学的发展影响文艺复兴的古典艺术；光学兴起影响印象派绘画；工业革命影响现代艺术；IT时代影响新媒体艺术等，科技革命为这些艺术潮流起到了至关重要的作用。由此可见，**生物学世纪的到来也必将呼唤出生物艺术这个新型艺术形态。**

“生物艺术设计” —— 是“跨学科艺术”；而非“科普 艺术”

“科普”是大众科学，而“科普艺术”是指利用各种浅显的艺术方式向普通大众普及科学技能和知识，倡导科学方法、传播科学思想、弘扬科学精神的活动。

“生物艺术”强调的是当代艺术和当代艺术教育之间的“跨学科”性。科学、人类学、心理学、医学、生命科学等，这些都是艺术可以去跨越和融合的元素。“艺术”这个概念的边界在不断被打破，而它最大的特征就是让人们看到自由创造的可能性，艺术与科学的结合更是当代艺术的重要课题。

当艺术和生活的界限被打破，变成跨学科的艺术时，往往会有人对艺术的概念产生怀疑，可实际上，艺术还是艺术，它仍然是艺术家以艺术的名义所做的事。只不过艺术的疆域在不断扩大，如果真正的艺术跨越了艺术的边界，我们也无须在这里谈论艺术。当代艺术正走在艺术的途中，它远没有达到它的终点。

如果艺术家和科学家做的是相同的事情，那么艺术家的存在就是多余的。我们动用艺术这个手段，是因为艺术可以创造一个可供想象和思考的空间，它比科学家的言说和文字有更深的影响和更大的力度。从某角度来说，艺术家可能在创作的某些部分做到和科学家相似的事情，但整个作品仍然以艺术审美创作为主，艺术家不是科学家，科学家也不是艺术家，而“科普艺术”也不是“生物艺术”。

生物艺术主题以生物学为依据，是对生物学世纪新生物艺术样式的描述，它必然开启形式与造型上的全新视野，它是一种新的艺术符号。

II 当今生物艺术界的现状

在艺术上切入生物主题的创作要追溯到20世纪90年代初，耶鲁大学医学的马修巴尼（ Matthew Barney ）创作了一系列半人半兽的行为艺术和影像作品，引起了社会轰动。他由此成为九十年代的风云人物，被《艺术新闻》（ ART NEWS ）杂志评为九十年代最重要、最有影响的艺术家之一。

第一个创作真正有生命并存活的生物艺术作品是：出生在巴西的美国艺术家、芝加哥艺术学院艺术与科技系助理教授爱德华多卡克（ Eduardo Kac ）与他的团队。2000年2月他通过转基因技术而创造出来的绿色荧光兔“阿尔巴”（ Alba ），这只可爱的阿尔巴小兔一直与他生活在一起。在2000-2001年期间，卡茨还试验成功了另一件荧光基因作品《第八天》：在圣经故事中，神以七天创造了世界万物，所以卡茨的“第八天”是离开神而创造的。《第八天》中所有转基因生物都是按照绿色荧光蛋白质（ GFP ）的生成规律克隆出来的，他造出了荧光植物、荧光虫、荧光鱼和荧光鼠等荧光生物。

至今，大多与“生物艺术”有关的作品主要都停留在直接使用细胞、DNA组成或生物交叉合成、基因变异等层面上，**还未创造出一个真正的新生命体。**

赋予艺术品以鲜活生命

2010年5月20日，美国科学家宣布，由美国基因遗传学顶尖科学家克莱格·凡特主持，历时10多年，耗资超过4000万美元，世界首例人造生命——完全由人造基因控制的单细胞细菌诞生，并将它 命名为“人造儿”。这项具有里程碑意义的实验表明，新的生命体可以在实验室里“被创造”，而不

是一定要通过“进化”来完成。尽管这种技术目前仍处于实验阶段，但相信其运 用前景广阔。

一种全新的生命诞生了，它不仅在科学领域意味着“一个新时代到来 ， 也艺术与设计领域预示了一个新时代到来。

创造新的生命与新的艺术品

这名为“人造儿”的人造细菌内核移植于实验室，是完全人工合成的基因组，它是一个活生 生的生物，它的诞生成为了地球上多种生命类型的一个新成员。

人类创造新生命的目的不是生命本身，而是为了发展未来的生命。生物技术革新的结果，是人类对待生命的全新态度。人类可以将新的生命作为一种可以利用的物品，就没有理由拒绝自己的基因在新科技下的全新遭遇。

英国牛津大学的伦理学教授朱利安·萨乌莱斯库认为：“凡特推开了人类历史上最重要、最基础的那扇大门——窥视生命的本质的大门。他直接扮演了上帝的角色——创造出自然界原本不存在的新生命。”

现在我们还描绘不清今后的“人造儿”将会是个什么样的新物种，但人类创造新生命，从而取代上帝，已经是成为不可争辩的事实。

有生命体的艺术品可不断地生长与繁殖

由于“人造儿”这个新生命可利用的人造细胞不断增生、繁殖，并产生一代

又一代的人造生命，那么，有生命体的艺术品也可以按照我们的意愿（设计）去不断地生长，甚至可繁殖出下一代新的生命体艺术品。

人类是（能扮演）上帝？——“创造生命”的争论

反对者称：““人造儿”的诞生打开了潘多拉Pandora魔盒”。

一个名为“人类基因学警告”的团体负责人戴维·金说：“凡特的研究无异于打开了潘多拉的魔盒。”反对者认为，人造的有机体如果扩散到自然界，引发生物基因变化，有可能造成环境灾难，它们还有可能被用来制造生物武器。

由于涉及到生物伦理的问题，美国总统奥巴马下令评估首例人造活细胞伦理风险，及它对医学、环境、安全等领域的影响。这也正迎合了目前科学界的主流观点：虽然人造生命的可能性远在未来，但确定这类技术的伦理界限，并制定监管措施加以防范和控制风险，却有未雨绸缪的必要。

我想，对于生物艺术，不仅要中止反应异常，更应走入实际创作作品的实验室，创作出具有“受过教育的反常行为”的特征作品。

III 生物艺术与未来社会

“活的艺术品”（产品）的出现将改变原有社会文化、商业、生产等各系统及相互之间的关系，也改变了人们对原有的文化、商业、生产等社会活动的理解和定义。

原先工厂生产制造物品过程，是否可以重新理解成“对物品的哺育过程”？

而原先工厂生产制造业，是否需要用新的“畜牧业”名称来替代？科学技术领域是否考虑增加一个新的学科？而对我们的文化艺术界来说，增加一个新的艺术语言是否需要？当然，这一切的一切关系到今后**社会人类和各种生命体如何相处共存的问题**。英国历史学家汤印比曾说过：“未来世界，人类要么学会相处，要么就面临灭种”。

生物艺术改变了设计师的知识结构、理论及方法论

人们对于物品的理解，都是从其外表特征、商业、生产等几个方面展开的，但“生物艺术设计”的宗旨是研究各种问题的不可封闭性，在不限理解方式的基础上进行工作，强调一种能产生“是”的态度和方法，而非传统意义上的“生产”。

由于创作的出发点不同，它们也对艺术家，尤其是对艺术设计师的**知识结构、理论及方法论产生了巨大影响，其不仅仅停留在使用现成的经验和个体生存体验上，还要使它们在尝试扩大原有个体工作范围的基础上形成另一种更新的工作方式**。他们的思维与创作，研究与探索将更多地针对当今的前沿科技和个人所研究的艺术，质疑和刷新当前被艺术的各类系统提前设定好的作为艺术设计家的角色标准，并以“活的艺术品”的名义瓦解当代艺术世界中固有的对于传统艺术价值观的推崇。

生物艺术与新审美观

当有生命的“活的艺术品”这种新的艺术产生后，自然会出现一种新的艺术

形态，也必然会形成一个新的审美观。它也会对今后的观众（使用者）提出新的审美要求，在欣赏过程审美上需要有新的认识，在使用哺育（互动）等过程中更需新的审美观和创作能力。今后的观众（使用者）再也不会像今天的观众（使用者）那么轻松了。

生物艺术与专业技术护理

生物艺术既然是有生命的作品，它就必然具备孕育、诞生、成长、繁衍与死亡这样一个生命周期。因此，对生物艺术的护理、养殖、培育以及储存的关键过程，所必需的批发和运输手段就成为一门专业技术，并将逐渐培养一批集专业护理，储存、批发及运输公司为一体的专业人员。而艺术家所要做的，就是在最初阶段，从生物科学家处获得艺术品的护理之道，以保持作品的存活与健康。随后，转交给**这些专业护理人员，让他们进行专业的储存、批发及运输，从而保障展览、收藏等其它艺术活动的需求，因此，这群人员的存在是必须的，也是必不可少的**。

生物艺术对艺术品市场销售、展示及管理等都提出了新的要求

更紧密的合作——生物艺术对 生物科学家和艺术家的新需求

生物艺术是生物科技与生物工程高度发展下的产物，是由生物科技支撑的艺术，这就确立了生物艺术的两个层面：艺术创意与科技含量，还包括它的团队作业方式。在目前，还很少有能同时跨越这两大领域的艺术家。由于艺术家的创意方案只有经过生物科技的介入才能最终得以实现，因此，

艺术家往往会聘请、委托生物科技人员帮助实现艺术品，也可邀请生物科技人员加盟，共同进行实验和研发。

“在生物学世纪，艺术家困惑的首先是生命本身与艺术媒介之间的转换；艺术作品不再是静止的陈设，艺术家将与生物、遗传、细胞、基因及电脑等专家一起合作，开发有生命的作品，从而建立起新的艺术语言与样式。”

IV 生物科技为生物艺术创作提供了新的艺术语境

我们平时创作设计的行为是一种观念，我们为了这种观念去创作设计自己心中的作品，创作设计本质上，是已经设定好的一种行动的线索，行为的轨迹，建立的也是一种行为之间的关系。我们总是从最后的结果中来寻找行动的轨迹，建立一种可行性的方案。在观者惯于以地域分类定式来划分艺术家个人风格的时代，装置、观念、新媒体等艺术形式强烈地冲击着传统架上绘画，“生物艺术设计”无疑是一个新的异类。从20世纪90年代的信息技术迅猛发展受到世人瞩目，原先较为单一的艺术设计开始和信息技术相互融合，产生了多种新的学科，并创造了无数的新的艺术语言样式，它们被当代艺术家们刻意强调、夸张及变形，却不失真实，呈现出艺术家们追求标新立异、独特创意的思维过程。

因此，随着21世纪生物学世纪的到来，“生物艺术设计”对我们来说，不是一般意义上的以独树一帜的艺术样式为根本的心理变化。而是对当代人的精神状态写照！

无概念，无定义，无界限的生物艺术

生物艺术常给大众带来一种“荒谬”或莫名其妙的第一印象。它可以是一团清晰可辨的块状物，也可以是荒唐的，令人讨厌的，难以理解的，脏兮兮的一片菏泽；有时候它甚至还会若隐若现，似乎总是将其概念巧妙并狡猾的徘徊在落槌定音之前的那一刻。但同时，它又具有非常传统的一面，它往往试图将艺术重点放在生活中那些极为普通的事情上，甚至在自然的细微处发现美丽与奇形异状，让观众被迫接受那些从未曾注意到的细枝末节。

生物艺术的艺术交流方式

生物艺术虽然以艺术形式存在，但它不是过去某个艺术史的延续发展，它的关注点、文化环境、样式形态、语言系统与人们通常理解的艺术人文已没有太多的关系。生物艺术展示的是一个全新的、一个活的、有生命的、与人类交互呼应、共同生存的系统。

生物艺术由活着的材料创造出来，它孕育、成长，并以一种不合逻辑的方式生存在这个世界上，这是生物艺术让我着迷的众多原因之一。

对艺术而言，生物艺术是一种从未出现过的艺术语言样式；对物种而言，生物艺术是一种从未出现过的物种样式。

生物艺术是连接我们和自己、人类文化和生存在世界上所有生物的一种艺术创作方式。

生命艺术博物馆 ——“活的艺术品”

可以想象，在博物馆里所有的艺术作品本身就是有生命的“活的艺术品”，它们的生存环境条件和展示形式都将有别于现有的博物馆，也有别于动物园或植物园。而艺术家探索的便是这种介于艺术、生命和自然之间的创意力量，他们以培育“活的艺术品”作为自己的艺术形式。同时，他们的身份游离在艺术家，科学家和园丁之间。

人类与生物艺术品的的新关系

人类与以前那无生命而冰冷的艺术品（产品）之间的所有关系，包括美感享受、环境布置等，自从出现“活的艺术品”便发生根本性的变化。除了原有的关系之外，情感互动、哺育抚养等关系也随之产生。

生物艺术家与当代其它艺术家的区别

生物艺术家使用细菌、活组织、生物体和生命过程等来创作艺术作品，以此模糊了科学和艺术传统的区别。大多数生物艺术作品更趋向于通过艺术和科学技术的结合来反映社会，传达艺术家对政治和社会的评价。

我曾经这么形容生物艺术：我把这种艺术形式看作是设计创作或科学研究。而我自己则更像是一个结合厨师和园丁为一体的特殊艺术家。

生命与多种艺术表现形式的展现

此次展览将展出我从2007到2011年之间创作的一系列作品，它们循环并

置，多个语汇在同一时空出现，融架上绘画、摄影、素描、灯箱、装置、视频、互动、新媒体、视频影像艺术和行为艺术等多种形式为一体，把整个展出的几十件作品形成“一件”大作品：“Auto-Clinic”。并试图颠覆人们固有的观展逻辑，运用多种创作手法试图探讨这样一个主题：“生物艺术与设计。”这个看似如此深奥的主题，或许会在展览的现场变得清晰可辨。

我还尝试将“生命”定义为一个虚实互映、动静结合、复杂微妙的形式，用多种艺术表现形式与方法去诠释一个理念，让观众不仅仅在传统的艺术中去认识严肃的学术思想，同时，用幽默与风趣的当代艺术表现形式，给观众带来更多的感染及更深的影晌，让观众深深体验着一个生命所给予的热情。

“Auto–Clinic”展览的无限臆想

“Auto-Clinic”中是对生命的无限臆想，在一切不可能性中努力追求一种可能性，最终使这些“活的艺术品”成为了目标。它用多种作品呈现出看得见的幻象，让观众承认一个非常态的存在，和一个不需要马上得到结果的世界。每个人都被知识系统捕获，知识的搭建让人不加思考地相信了很多看不见的东西，但观众又只是在知识局限里制造真理。观众所信任的是知识能到达的，但是不能到达的地方？是否为他们留有一个途径和一点空间？

生物艺术 —— 二十一世纪艺术与设计界的新课题

回到这试验性和探索性的展览现场，我愿与艺术界的更多朋友探索个体艺术体验、生物艺术与设计发展的关系，也借此机会提供一个可以思考与对话的平台，一个延伸历史、现在、未来、以及与生物艺术和设计探索经验的讨论。

二十一世纪生物工程的发展对生物艺术的未来

21世纪，科学家们通过他们的创新使生物工程技术取得了突飞猛进，这些革命性优异成绩无疑影响到包括科技、工业、农业、医药等众多高速发展领域，这日新月异的生物技术使我激动，兴趣和遐想，并庆幸如此之多的包括纳米、生物在内的新型科学工程技术，它无疑给我提供了无限的想象空间和创造原动力。

生物艺术的发展及其社会道德和准则问题，已经开始受到人们的广泛关注，比如说利用动物这个弱势群体来获得个人的某些成就，或者运用转基因科技挑战大众道德文化底线。然而，这些只是行为表象，我们的最终目的是通过准确并高度关注这些项目的进程，使我们与“非人类”的新生物群，以及对新生物产品的使用和科学决策之间关系的问题成为当代必修的课题，最终让观众在震惊的同时感受到艺术家的创造力，并重新审视人类和自然界的关系。

2011年6月28日

MY THOUGHTS ABOUT BIOLOGICAL ART AND DESIGN

Dazhou Wang

Humans' continuous pursuit of "The Living Body"

Since ancient times, humans have appreciated and utilized living natural objects for the purpose of art. Dating back to nomadic lifestyles glimpses of continued modern life as nomads first created clothing, tools, and decoration, often relying on the use of environmental plants and animals: bones, feathers, furs, shells, and stones etc... In fact, this human pursuit of combining art and living objects has continued into our present time with modern crafts such as antlers, bearskins, and bonsai. Undisturbed through generations, this process of utilizing living objects as art has remained in its original, primary, and simplistic approach, forestalling the creation of new species.

Bionic Design and "Biological Art and Design"

Reviewing the history of bionic thought and behavior, humans have always had a basic understanding of bionic conceptual thinking as

early as ancient times. For example, fish bones were manipulated into needles while bird nests were emulated in the design of protective shelters. As time progressed, humans continued to learn and acquire survival skills from other creatures while sharing these skills with one another. This is the most basic and primary form of human consciousness, creative activity, and behavioral performance. Although these activities may seem simple, they were pivotal in the development of the fundamental origins of modern bionics and bionic design.

Bionic design combines science with industrial art and design from the perspective of human nature in the pursuit of material and spiritual traditions, natural and human, art and technology, subjective and objective, and the individual and mass integration of diversified design and innovation. These views are a reflection of Dialectical Materialism and Symbiotic Aesthetics.

The principles of Bionic design mimic biological system construction, so that artificial technological systems may have similar biological characteristics. Therefore, the limitations of Bionic design are confined to the natural limits of biological form, beauty, function, and composition.

"Biological Art and Design" and "Bionic Art Design" are completely dissimilar. A new art form, "Biological Art and Design" employs organisms as its own material and expresses the fusion and integration of science and art through a single biological medium.

In Biology, art exists in the form of plants, animals, genetics, evolution, and other "biological" beings. Consequently, Biological Art becomes a collection of human evolution, plant cloning, and cellular manipulation, which beautifies the complex whole. For example, Biological Art often utilizes living cells (bacteria, tissues, genes etc...) to represent and alter the elements of life itself through the synthesis and addition of genetic material. However, "Biological Art and Design" depicts the inspiration and survival of the arts both within itself as a medium and semi-artificial life. Thus, "Biological Art and Design" does not try to imitate and outperform Biology. Instead, "Biological Art and Design" becomes a life experiment.

Biological Art – A New Type of Environmentally Friendly Products

Concerning the production and usage of materials, Biological art products and general goods are fundamentally distinct. Biological artwork in essence is organic and renewable, much like the formation and growth of plants and animals in nature. Because of this, pollution and sustainability issues are not issues which are by-products of modern industrialization. Biological art products can be viewed as a new environmental species.

"Biological Art and Design" – A New Language Form of Art and Design

On the surface, the practice of "Biological Art and Design" can be vaguely understood as an intersection of art and science, placed within the ambiguous boundaries set by both artists and scientists. In practice and theory, "Biological Art and Design" is not only the art and science of morphology, but also "for the 21st century art and design community, expressing and challenging progressive issues while forming the challenging foundation for the entire art industry."

My personal interpretation of "Biological Art and Design" takes practical action with the goal of inducing thought within the populace. By doing so, I hope individuals will simultaneously gain

an understand of the significance of the work while creating a “life work site” composed of art, science, technology, and interrelated environmental factors. The resulting ambiguity and state of uncertainty outside the scope of original contemporary art will ideally create more possibility and creativity in the process.

Throughout art history, the development of art has been influenced by scientific and technological revolution: Anatomy impacted the development of the Renaissance of classical art; Optics influenced impressionist painting; The Industrial Revolution influenced modern art; Information Technology influenced new media art, and now the revolution of science and technology is playing a vital role in our present development. Thus, the arrival of this biological century will summon this new biological art form.

“Biological Art and Design” – “Interdisciplinary Art” rather than “Scientific Art”

While "Science" is part of academia, “Scientific Art” refers to the use of a variety of simple art forms and scientific skills to advocate scientific methods while spreading scientific thought and activities to the general public.

"Biological Art and Design" emphasizes the interdisciplinary relationship between Contemporary Art and other fields such as science, anthropology, psychology, medicine, and life sciences so that Contemporary Art may span across these fields to fuse and incorporate various elements. As the conceptual boundaries of “Art” continue to be unceasingly broken, the greatest feature would be to allow people to see the freedom and possibility of combining art and technology, which is an important issue in contemporary art. However, when the boundaries of art and life are broken in the interdisciplinary arts, individuals often cast doubt upon the concept of art.

If artists and scientists were to do the same thing, then the artists would become superfluous. Instead, we use the means of art to create a space for imagination and creativity that produces a greater influence than the speech and writing of scientists. From a certain perspective, artists and scientists may produce similar products but within aesthetic creation, artists are not scientists, scientists are not artists, and “Scientific Art” is not “Biological Art and Design.” Even though the theme of “Biological Art and Design” is based on Biology, as a new art symbol, it must be open to shape this new field of vision.

II The Present Status of Biological Art and Design

The origin of Biological themed art dates back to the early 1990s. Originally a Yale University Premed student, before switching to Art, Matthew Barney created a series of half man, half beast performance art video works which caused a social sensation. He was named one of the most important and influential artists in the 1990s by “Art News Magazine.”

The first creation of real life and living works of arts were by Art and Technology at the School of the Art Institute of Chicago Assistant Professor Eduardo Kac and his team. In February of 2000, he utilized transgenic technology to create the first green fluorescent rabbit, “Alba,” which made headlines and continues to live together. Throughout the next year, Katz successfully tested another fluorescent gene which he named “Eighth Day.” According to the bible, God created the world in seven days so Kat’s “Eighth Day” creation is outside of God’s realm. "Eighth day," like his genetically modified organisms employ the green fluorescent protein (GFP) which he also successfully transplanted into insects, mice, and other fluorescent fish and animals.

So far, the majority of “living art” directly utilize the cross synthesis or genetic variation of cells, DNA, or other biological components which has yet to truly create new forms of life.

Giving Life to Art

On May 20, 2010, the United States announced that after 40 million dollars and 10 years of research, leading scientists from the American Society of Genetics chaired by Dr. Craig Venter produced the world’s first single celled artificial life form, named “Man-made Child,” controlled entirely by synthetic genes. This milestone experiment showed that new life forms could be “created” in laboratories rather than relying on evolution. As this new form of life was born, not only did we enter into a new era of science, we began to foreshadow a new era of art.

Creating New Life and New Artwork

The bacteria kernel named “Synthetic Life” was transplanted in the laboratory, which contains a fully synthetic genome and can be regarded as a living creature. Its birth has made it a profound new species among the various diverse life forms presently on earth.

The purpose of creating new life has been to development future life. However, innovations within the field of biotechnology have resulted in new human attitudes toward life. As a result, humans may materialize and exploit this “new life” as an item.

University of Oxford Professor of Practical Ethics Julian Savulescu once said, "Venter pushed the history of mankind's most important and most basic door, the door to view the essence of life, and directly played the role of God in creating original new life which did not previously exist in nature."

Although the future of the "Man-made Child" is uncertain, it has becomes an indisputable fact that now humans, like God, can create new forms of life.

Living Art Can Continue to Grow and Reproduce

As a result of this "Man-made Child," this new life form may employ artificial cell proliferation and reproduction to produce future generations in accordance with our “Desire” (Design) and image for the next generation of new living art.

Humans Playing as God? The “Creation of Life” Controversy

Opponents to this controversy have argued that the birth of the

"Man-made child" has opened Pandora's Box." David King, "Human Genetics Warning" organizer stated that, "Venter's research opened Pandora's box."

Opponents argue that if allowed to spread into the natural wild, the artificial organism could cause biological genetic changes in the wild population, which could trigger environmental disaster. Some also fear that artificial organisms could be harnessed in the production of biological weapons.

Due to the bioethical issues associated with this controversy, United States President Barrack Obama ordered the first artificial cell ethical risk assessment as it related to the fields of medicine, environmental studies, and global security. As the possibility of artificial life becomes more of a reality into the future, it is necessary to determine the ethical boundaries of such technologies to regulate and prevent future risks to society.

Personally, I believe that in the tradition of Biological Art, individuals should not prevent nor hinder the creation of “abnormality.” In fact, I support and advocate individuals to enter their laboratories, to engage in the real production of “educated abnormal and unique works.”

III The Future of Biological Art and Society

The appearance of “living artwork” will not alter the relationships of the original social, cultural, commercial, and manufacturing systems. In fact, it will change people's definition and understanding of original social, cultural activities, commercial, and manufacturing.

Whether we can recast the original process of production in factories as “the process of feeding the items”? Whether we should use the term “husbandry” to replace the original term of manufacturing? Whether a new subject should be added into the field of science and technology? In our present art and culture circles, is it necessary to add a new art language? Certainly, all these questions relate to the coexistence issue between human beings and other creatures in the future. The British historian Arnold J. Toynbee once said, “In the future, humans should either learn to get along with others or disappear.”

Biological Art Has Changed the Structural Designer's Knowledge, and Design of Theory and Methodology

People gain their understanding of items from their appearance, business, and production but from the aspect of “Biological Art

Design,” the purpose is to study the various societal issues, which cannot be solved by traditional methods.

Due to the various origins of artwork, each uniquely influence the artists and designers' knowledge, structures, theories, and methods. These influences are not only fabricated from their individual experiences but are also utilized to help them expand their original individual working range to form a new working method. While their thinking, creation, research and exploration will be focused on present cutting edge technology and individual art research, they should also question and renovate the artist's standard role which has been predetermined by today's art systems. In its quintessential form, “living art” collapses many of the respected traditional artistic values inherent in the contemporary art world.

The New Aesthetics of Biological Art

When life's "living art" is first created, naturally there will be new forms of art which will lead to new aesthetics. However, it will be up to future audiences to propose the aesthetic requirements, which appreciate as the demand for new aesthetic knowledge grows and fuels future aesthetic creative ability. Future audiences (users) will not have it as easy as current audiences (users) do.

Biological Art and Technological Nurture

Since Biological Art is a living system, it requires birth, growth, reproduction, and death, much like a natural lifecycle. Therefore, the nurture, cultivation, reproduction, and storage of Biological Art is a key process in the development of professional personnel, capable of the handling, cultivation, storage, wholesale, and transportation of Biological Art. All the artist has to do once receiving the biological artwork from "Biological Scientists" is to maintain the artwork's health and survival. Subsequently, professional cultivation personnel are also indispensable as they protect the exhibition and collection while providing other artistic necessities.

Biological Art shall set forth new demands for Art Marketing, Exhibition and Management

New Demand for Closer Cooperation between Biological Artists and Biological Scientists

Biotechnology and Biological Art are both highly developed bioengineering products, supported by the science of biotechnology which has established two dimensions of Biological Art: Art creation and science and technology content. Presently, there exist a few artists that may possibly master both the field of art and science.

Since the artist's creative works require biotechnological involvement, biological artists will often hire biotechnological scientists in realizing and fabricating the final product. Once together, biological artists and scientists may be invited to join the field of Biology and Technology to aid in future research.

Artworks are no longer static displays. In fact, artists should cooperate with biological, genetic, cellular, and computer scientists to develop living art work in order to establish new artistic languages and forms.

IV Biotechnology gives Biological Art New Artistic Context

Normally, our creative behavior is an idea. We design and produce specific artworks in order to express this idea. The essence of creation and design stems from present action cues and behavioral patterns which establishes a relationship between the two. We always establish a feasible plan to search out the appropriate course of action track from final results. In previous eras when audiences used to categorize artists' styles based primarily on geographical classification; new media and other art forms like installation, and

conceptual art are having great impact on traditional painting. Without a doubt, "Biological Art and Design" is a completely new and different species.

Since the 1990s, the rapid development of information technology attracted worldwide attention. When pure art and design and information technology began to integrate to form a variety of new subjects and artistic language forms, they were emphasized, exaggerated, and deformed by contemporary artists. However, they still maintained their self-form unlike present artists which continue to seek new and unique creative thinking processes.

Therefore, with the arrival of the 21st biological century, "Biological Art and Design for us, is not an independent school of art style as the fundamental and psychological world changes, but the contemporary spiritual portrayal of the state!

Biological Art and Design has No Perception, No Definition, and No Boundaries

Initially, Biological Art often brings upon the general public a "ridiculous" or rather baffling first impression. Biological Art can be anything ranging from a lump of objects to the notion of

absurdity, hatred, or difficulty. This concept seems to be clever and cunning while always keeping one step ahead. However at the same time, Biological Art has a traditional side, focusing on the beauty, simplicity, and abnormal contours of life while persuading the audience to accept and notice the minor details of life.

Biological Art's Communication Method

Although Biological Art is a form of traditional art, it does not continue on the path of historical art development, which people generally associate with historical art development. Instead, Biological Art concerns the present cultural environment, style, form, and language system which people don't often associate with art. As a new living life form, Biological Art echoes human interaction and mutual co-existence within a living system.

Art birthed and developed by living material, surviving logically in our world is one the many reasons why Biological Art fascinates me.

Within our current universe of art, Biological Art is an unprecedented artistic language and a new species with no resemblance to others.

Biological Art is connected directly to our human culture and its

survival and way of life, like all other organisms in our world — it is a form of artistic creation.

“Biological Art Museum”: Living Art

Imagine! All works of “Living Art” within the museum in their own specific environmental living condition, and displayed in their own unique forms, not to be replicas in a zoo or botanical garden. The artists are able to explore the creative force between art, life and nature, to cultivate their “living art” as its own art form. Consequently, they are able to identify themselves in various proportions as artists, scientists and gardeners.

New Relationships between Human and Biological Artwork

Since the emergence of “living art” , human relationships with non-living artworks and products, including aesthetic enjoyment and environmental design, will undergo tremendous change. In addition to those original relationships, new affectionate interactions and nurturing dependent relationships will be born.

Biological Artists and Other Contemporary Artists

Biological artists utilize bacteria, living tissue, biology and living processes to create works of art in order to blur the traditional distinction between art and science. Thus, most biological works

of art will tend to deeply integrate art, science, and technology to reflect present day society.

I personally view Biological Art as an art form combing design creation and scientific study. However, I view myself more as a unique case of an artist combining the skills of a cook and a gardener.

Life and Various Artistic Expression Forms

From 2007 to 2011, I created a series of works displayed throughout this exhibition featuring a number of expressive forms: juxtaposition, oil painting, photography, drawing, installations, interactive video media, video art and performance art forms as a whole, and the entire exhibition as a whole to form the final “great work,” “Auto-Clinic.” By using a variety of creative methods to evaluate the theme of “Art and Design,” I will attempt to challenge people’s inherent concept of logic. Hopefully this seemingly esoteric subject will be apparent and understandable through the exhibition experience.

Additionally, I will attempt to define “Life” through a variety of artistic methods and static, dynamic, complex, and even subtle forms. By explaining this concept, the audience will not only comprehend the academic thought process of traditional art, but also appreciate the humor of contemporary art, allowing the audience the opportunity for a deeper influence and experience of life driven by passion.

The Infinite Imagination within the "Auto-Clinic" Exhibition

“Auto-Clinic” represents the unlimited right and freedom to life with the goal of creating “Living Art.” This exhibition utilizes a variety of works to demonstrate its vision: To let the audience recognize abnormal existences without immediate results.

Every individual captured by the knowledge system may not understand or believe what they may currently see. However, this is because they are currently operating on limited knowledge. The audience may only trust knowledge that they can reach, but what happens beyond their limited knowledge? Should we give way or leave little space for them?

Biological Art – A New Subject to the 21st Century Art and Design

Back to the experimental and exploratory exhibition site, in the future, I would like to work with more colleagues to explore the individual art experience and the development of relationships between Biology and Art. In addition, I would like to take the opportunity to provide a platform for reflection and thought, an extension of history, present, and future, and include a discussion panel for the exploration of Biological Art and Design.

The 21st Century Development of Biotechnology and the Future of Bio-Art

In the 21st century, scientific innovations have made leaps and bounds in the field of biotechnology. These innovations will undoubtedly influence the future of technology, industry, agriculture, medicine and other fields of rapid development. The innovative and rapidly progressing field of biotechnology is the ultimate driving force behind my excitement, interest, and boundless imagination and creativity. In addition, the development of Biological Art has begun to attract widespread attention from groups concerned with social ethics and standards. For example, the exploitation of animals or the use of transgenic technology challenges the culture and morals of present day society.

Ultimately, our goal is to allow for the relationships among humans and new “non-human” biota as well as scientific decisions and utility of new biology products to be the new mandatory topics for contemporary studies. These breakthroughs will surprise the viewers and cause them to reevaluate the relationship between humans and nature, while exposing them to the artists’ experiences and creativity.

Auto-clinic

Auto clinic

王大宙生物艺术展

总 策 划：魏劭农

策 展 人：王南溟 魏劭农

组委会主任：俞立中

组委会成员：魏劭农 房建军

邱瑞敏 汪大伟

车生泉 苏春生

孙福良 查国钧

蔡佩培

秘 书 长：李志君

主 办 单 位：华东师范大学

承 办 单 位：华东师范大学设计学院

支 持 单 位：上海大学美术学院

上海交通大学农业与生物学院

上海应用技术学院

上海建桥学院

上海市科学与艺术学会

上海工业设计协会

上海创意产业协会

上海市欧美同学会书画之友社

上海大学美术学院99创意中心

展 览 地 点：上海美术馆







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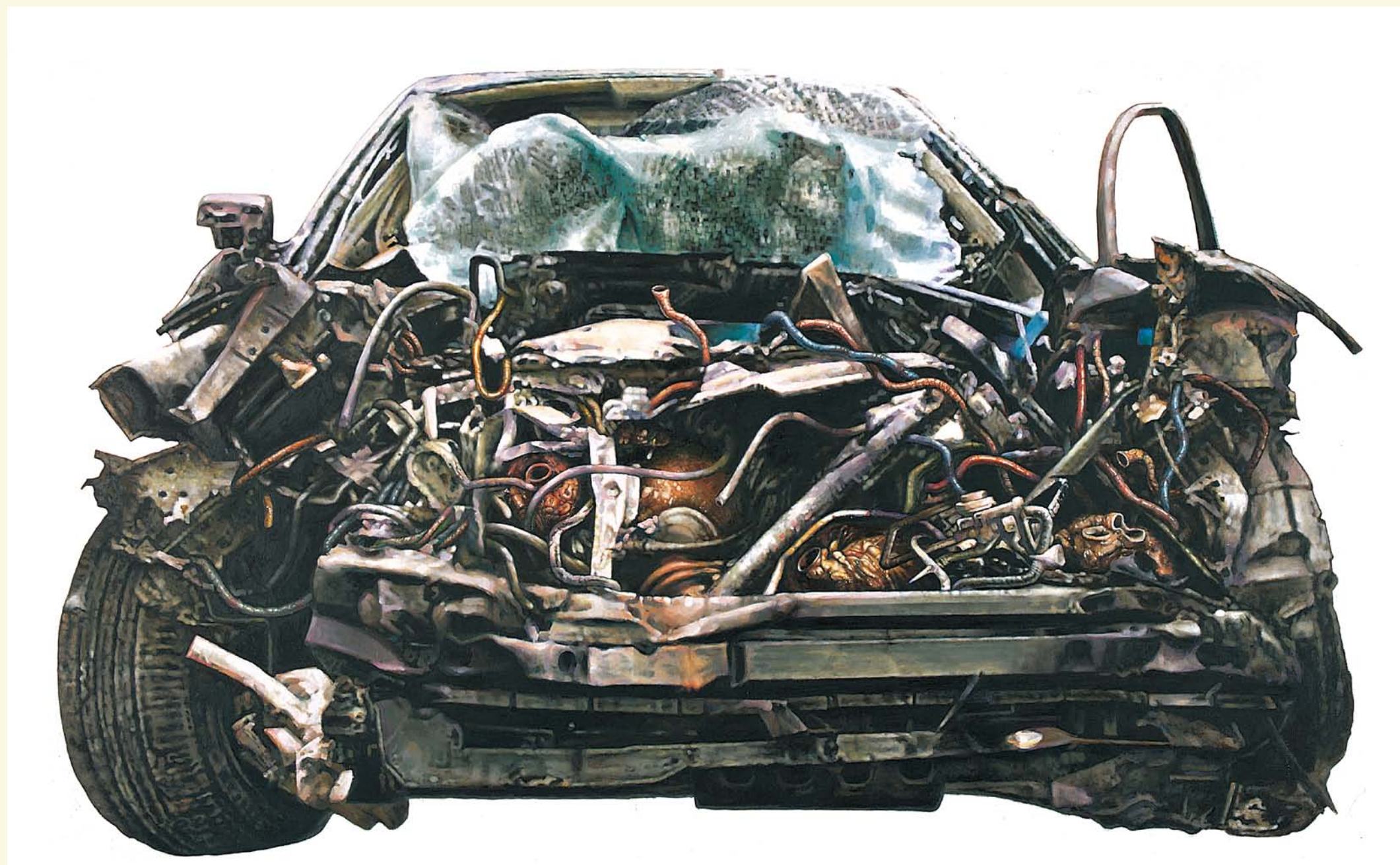


油画 Oil painting





油画 Oil painting





油画 Oil painting



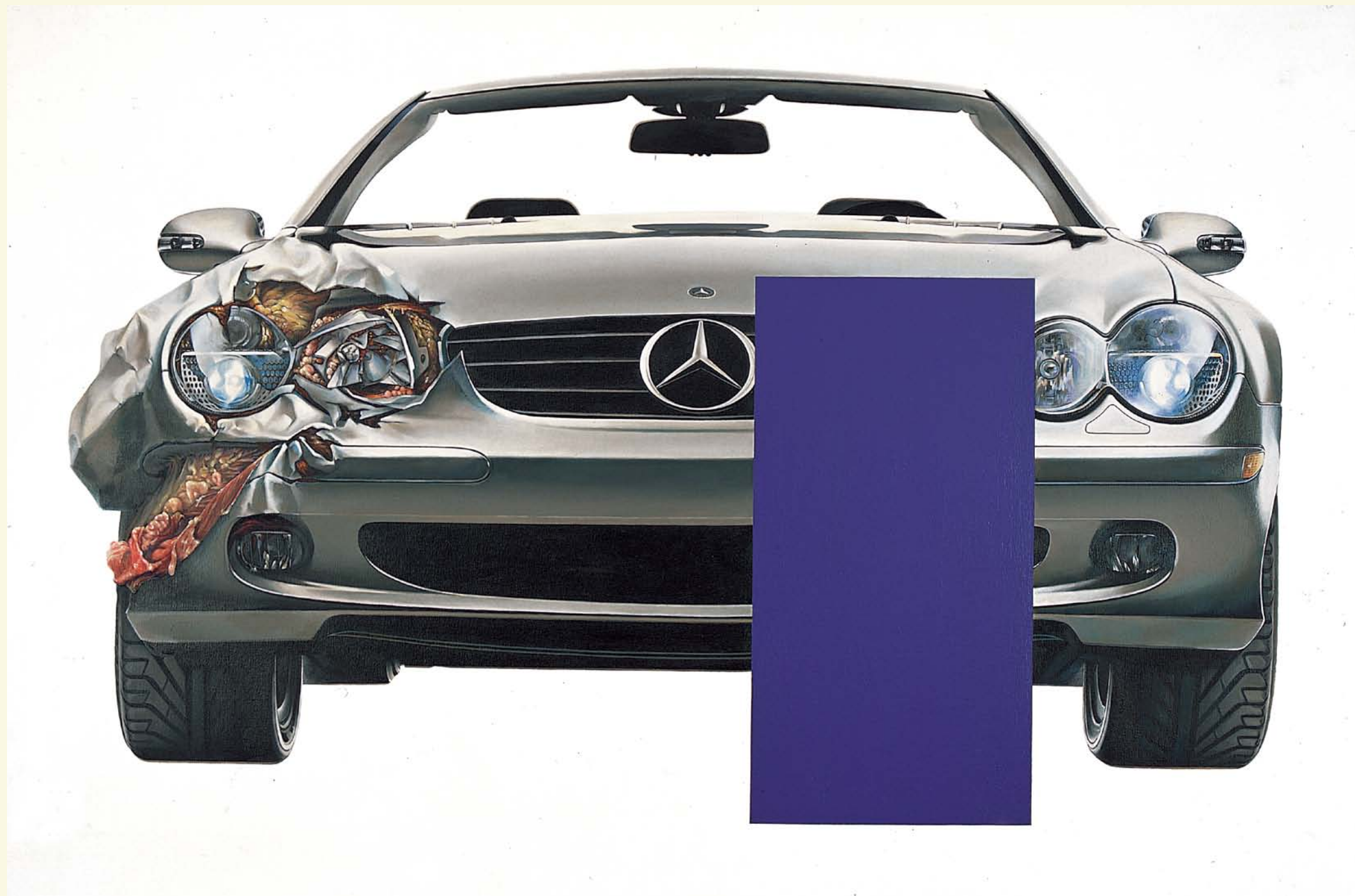


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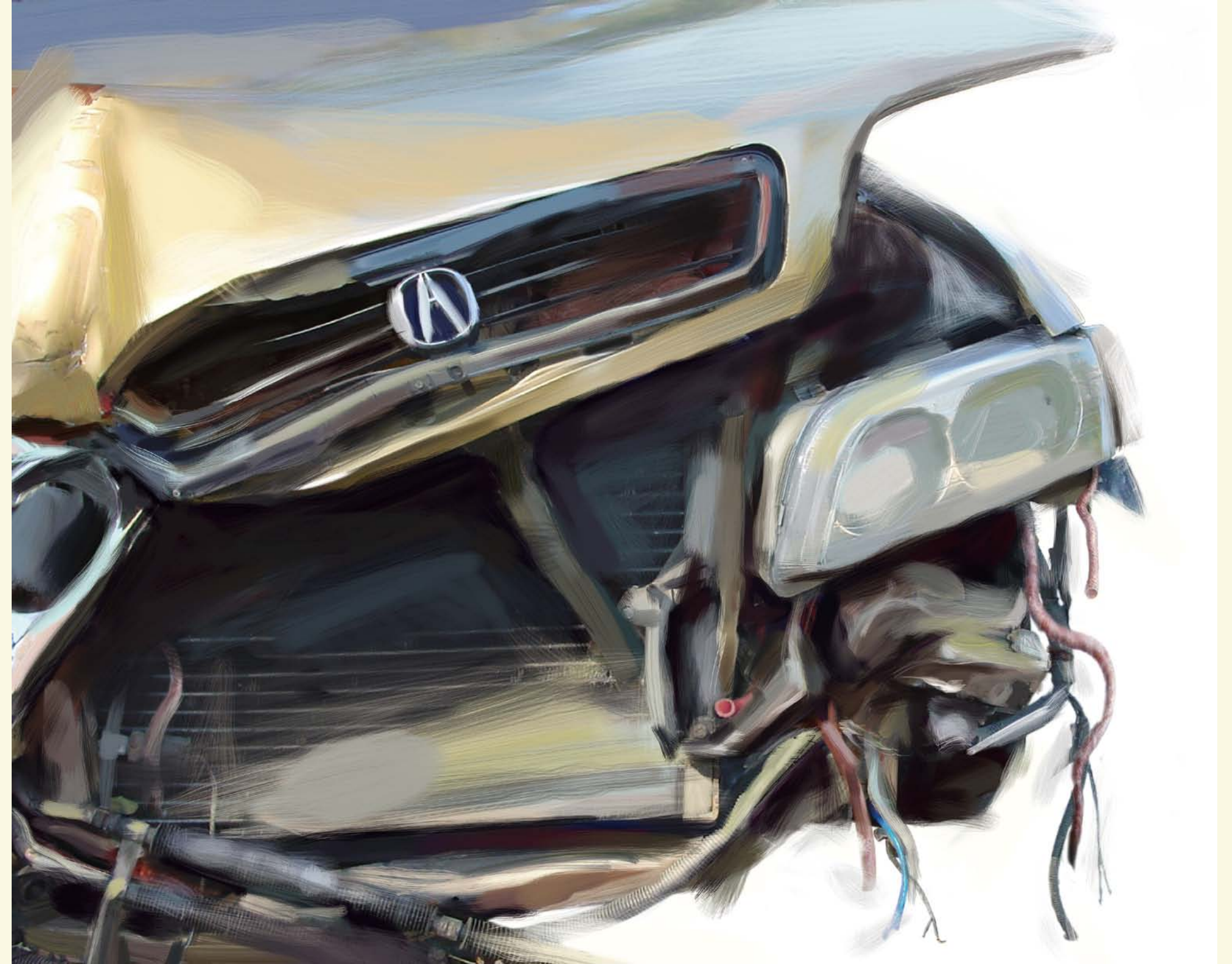




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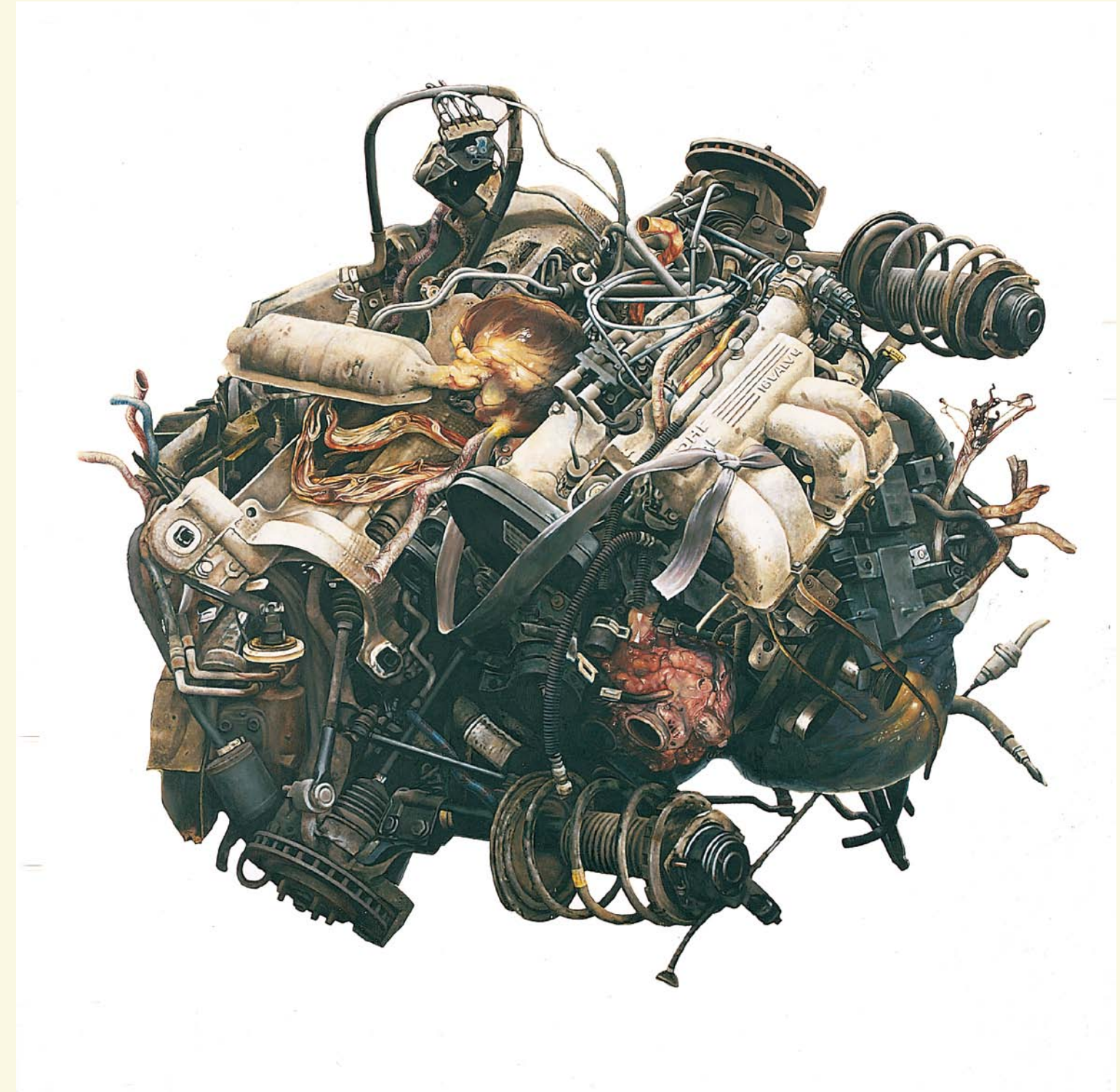


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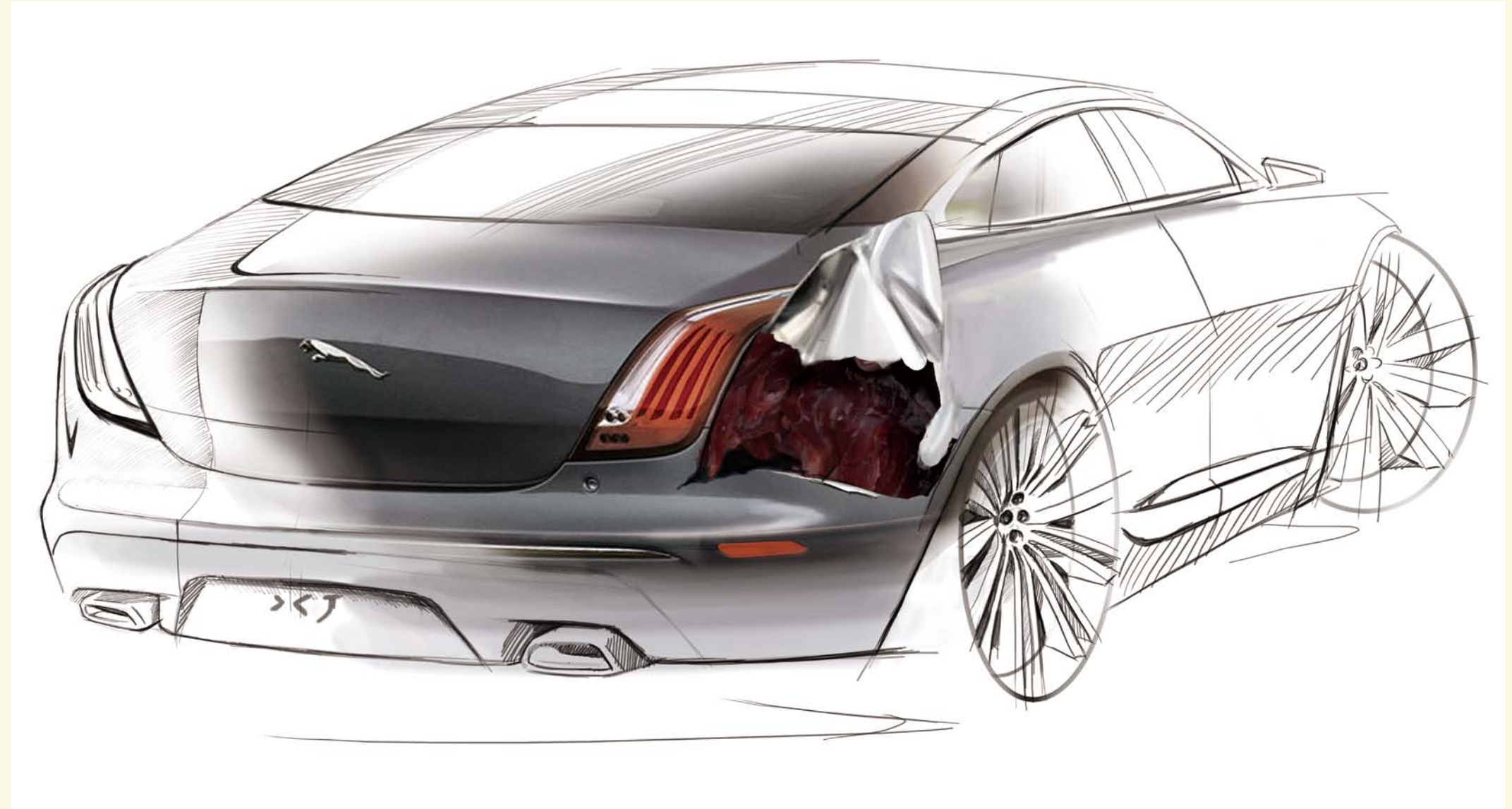
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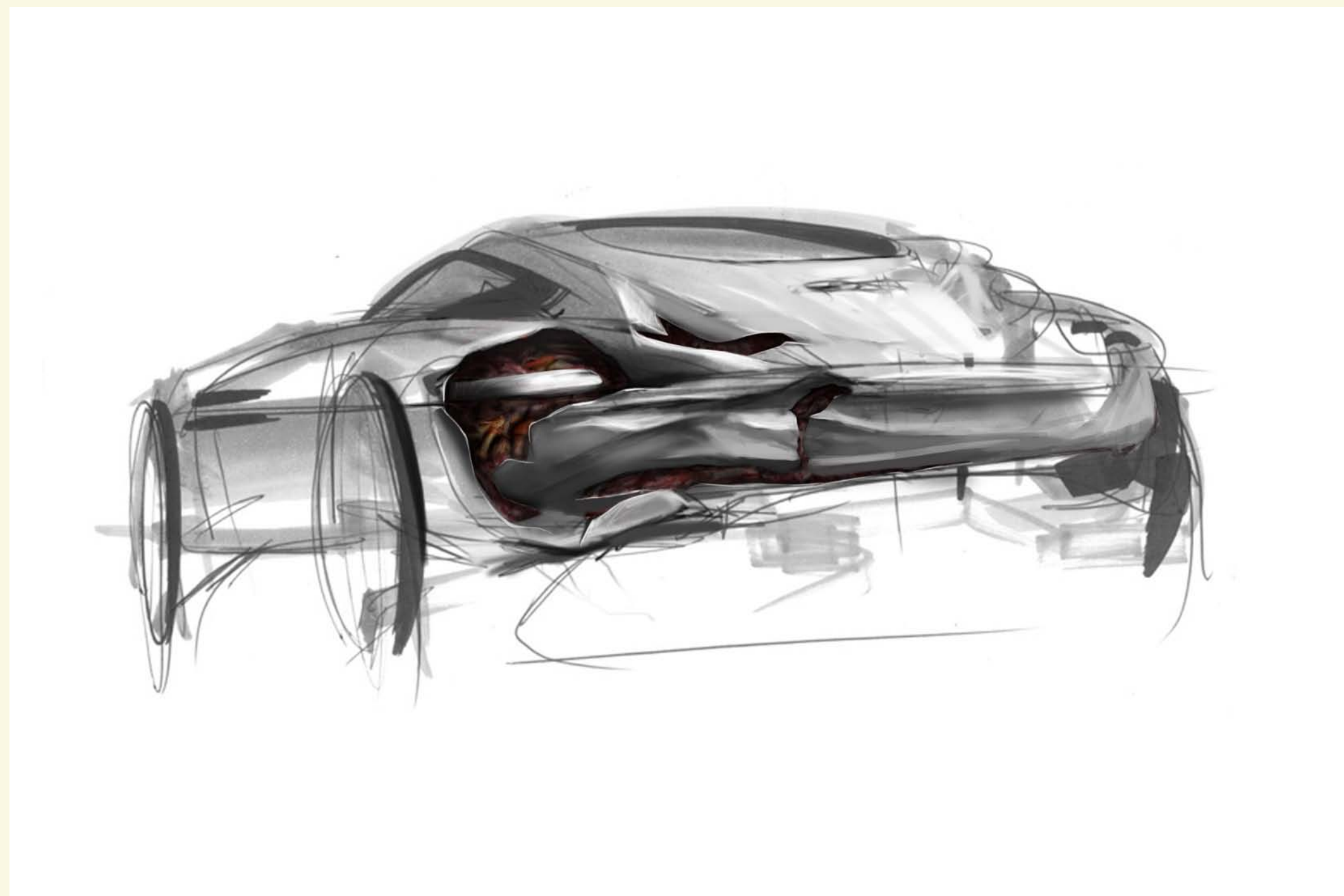


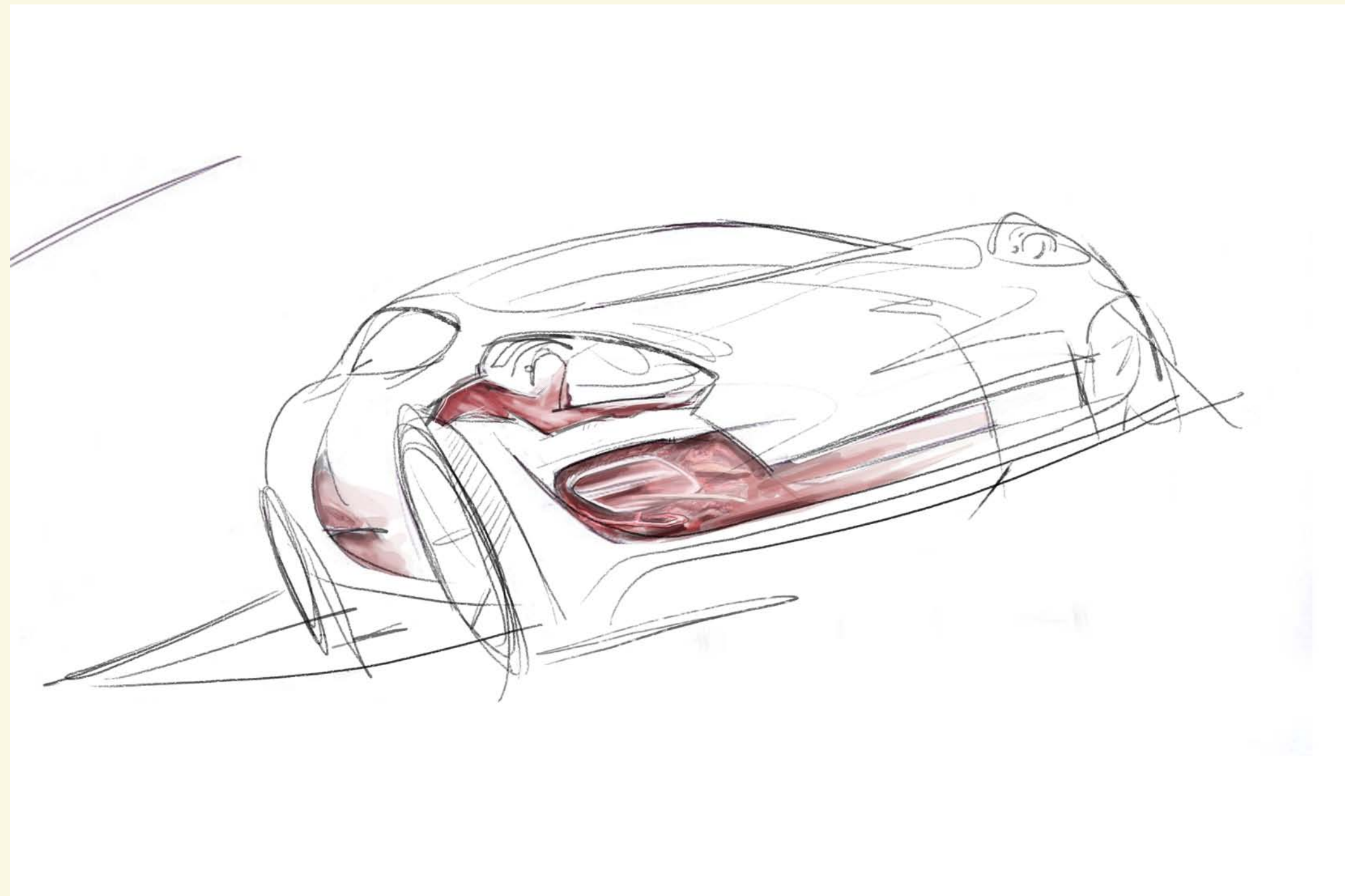


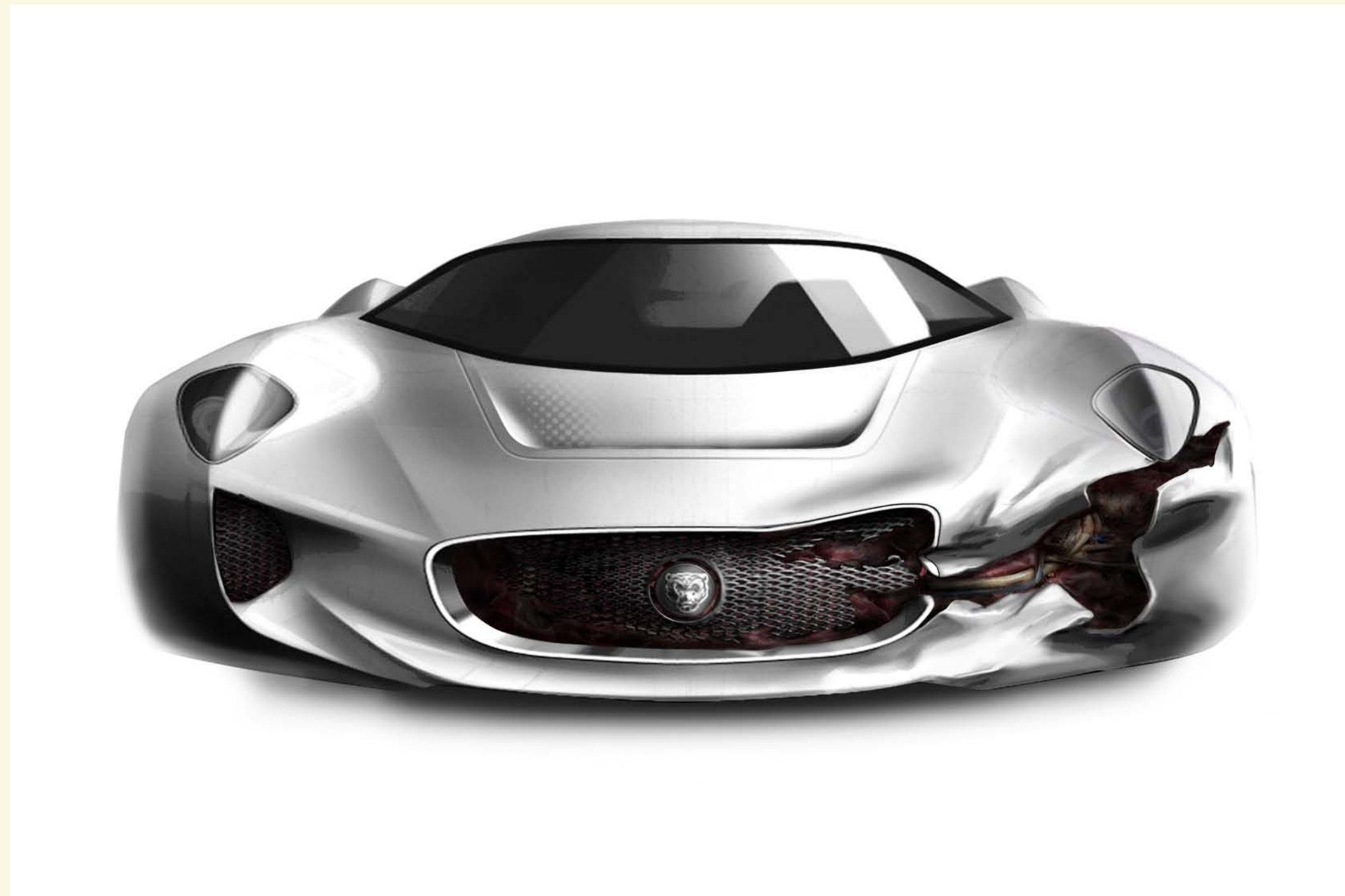


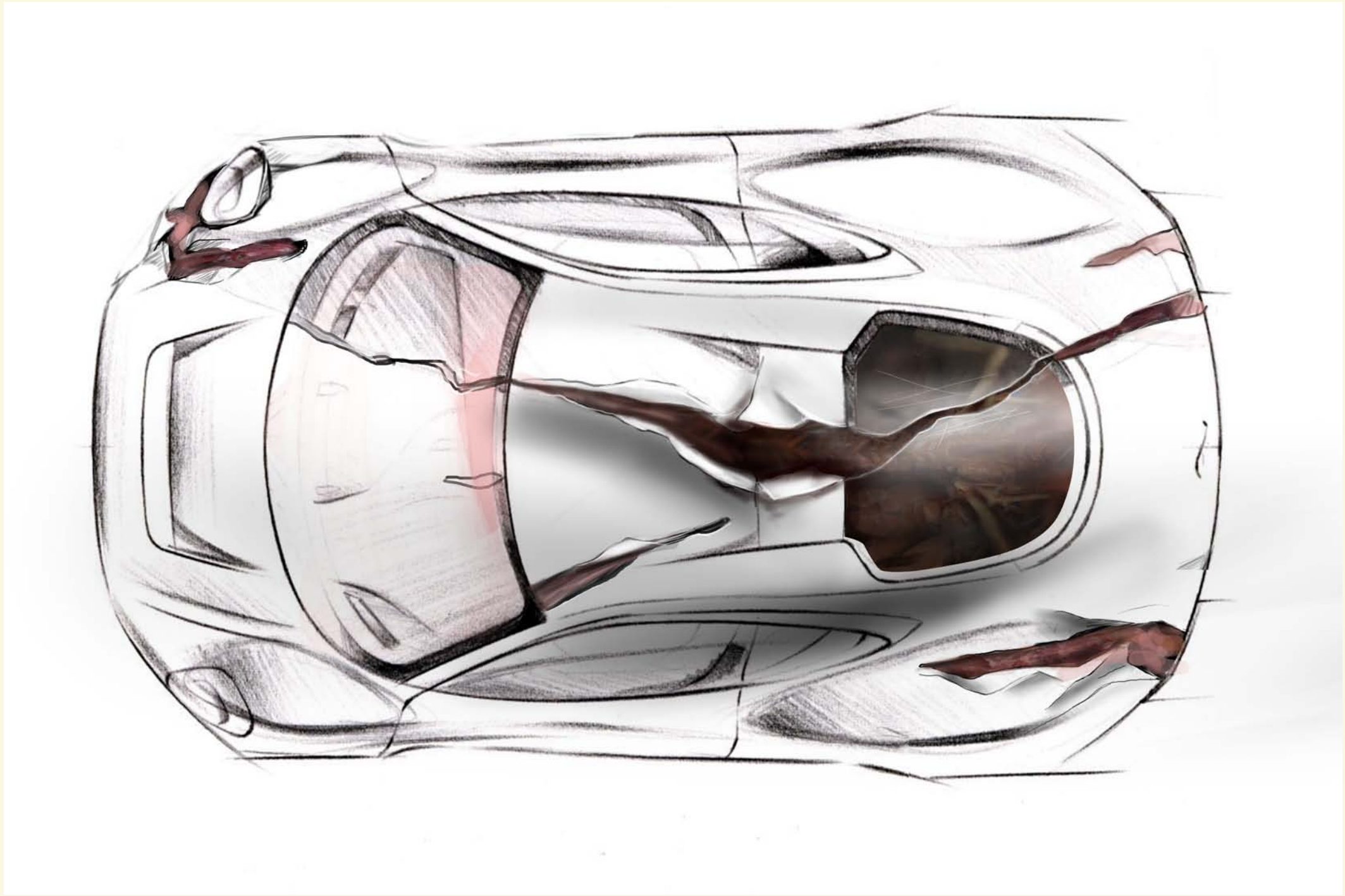














行为艺术 Performance Art 李婧 摄





素描 Drawing
材料: 血、布 Material: Blood, Farbic





素描 Drawing
材料: 血、布 Material: Blood, Fabric





素描 Drawing
材料: 血、布 Material: Blood, Fabric





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素描 Drawing
材料: 血、布 Material: Blood, Farbic

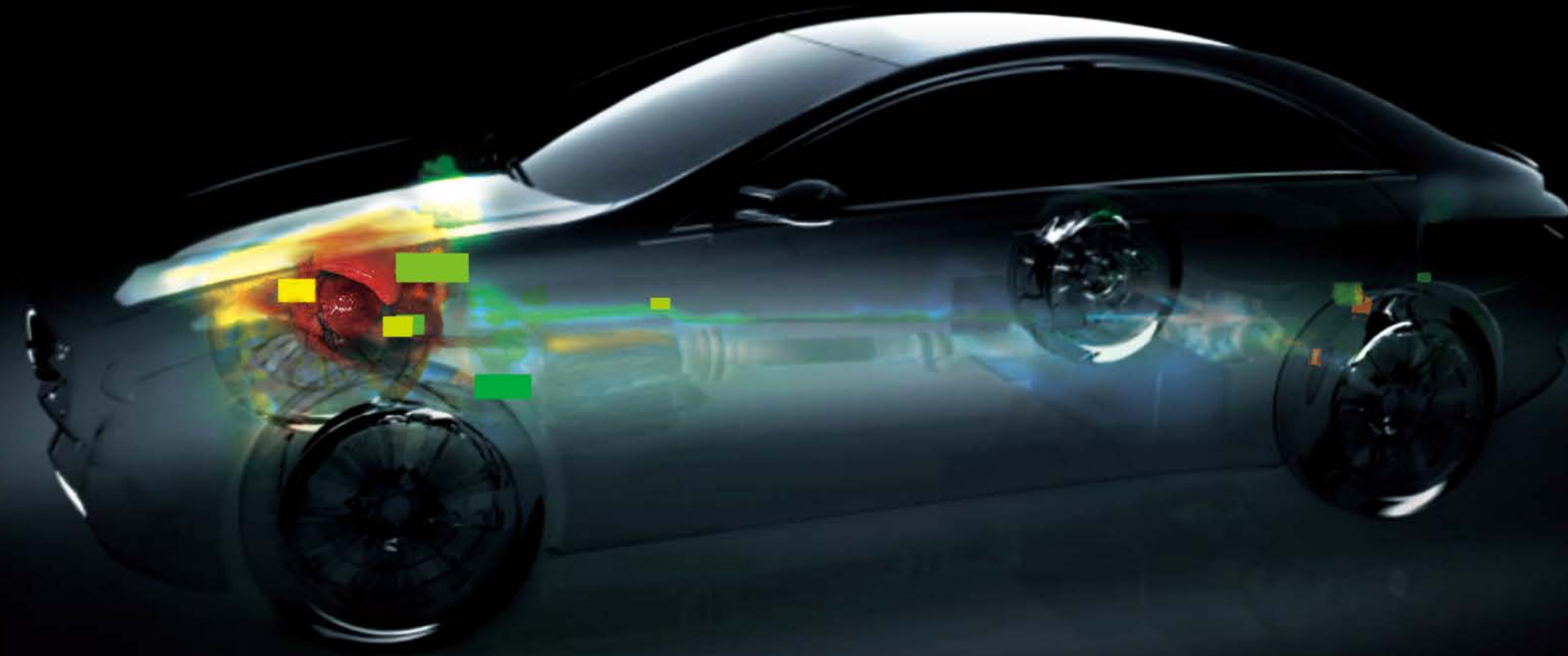




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埃羅納米 Installation

















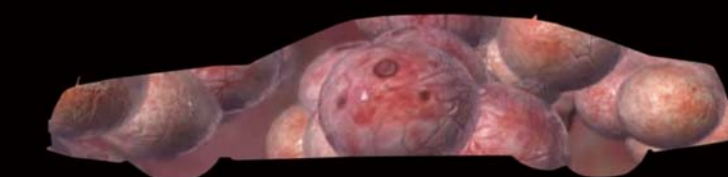
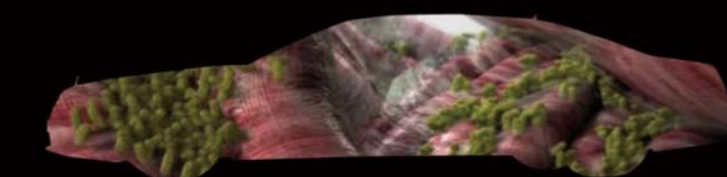
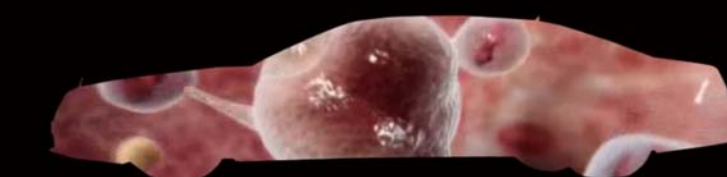
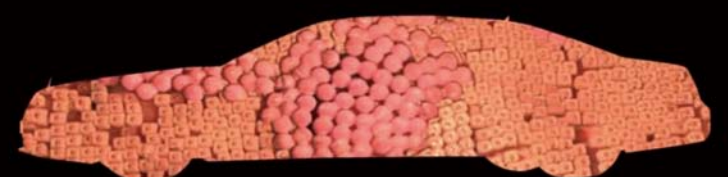
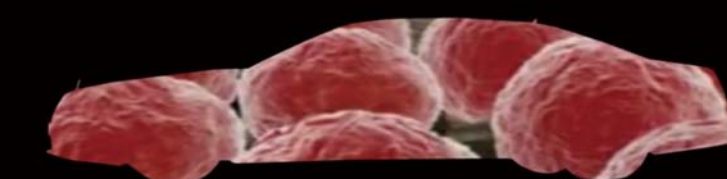
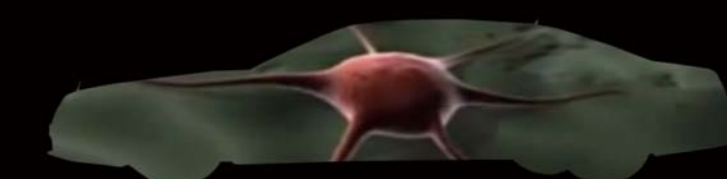
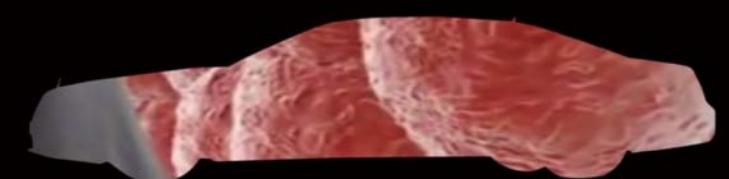
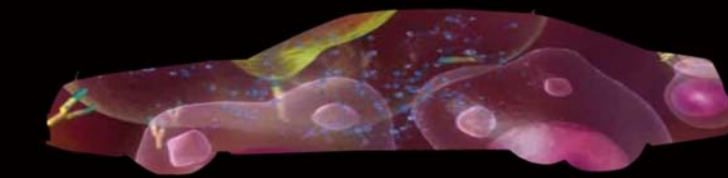
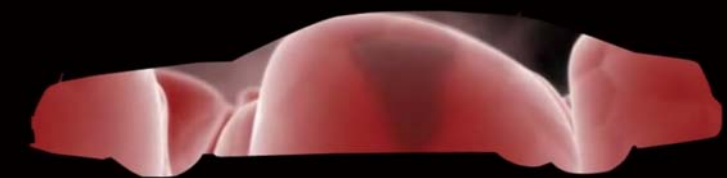
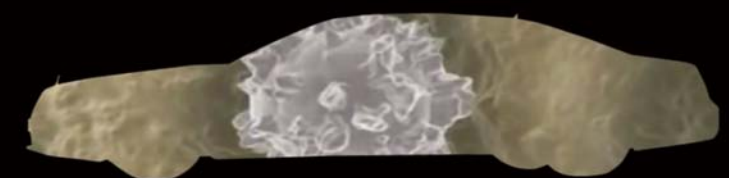


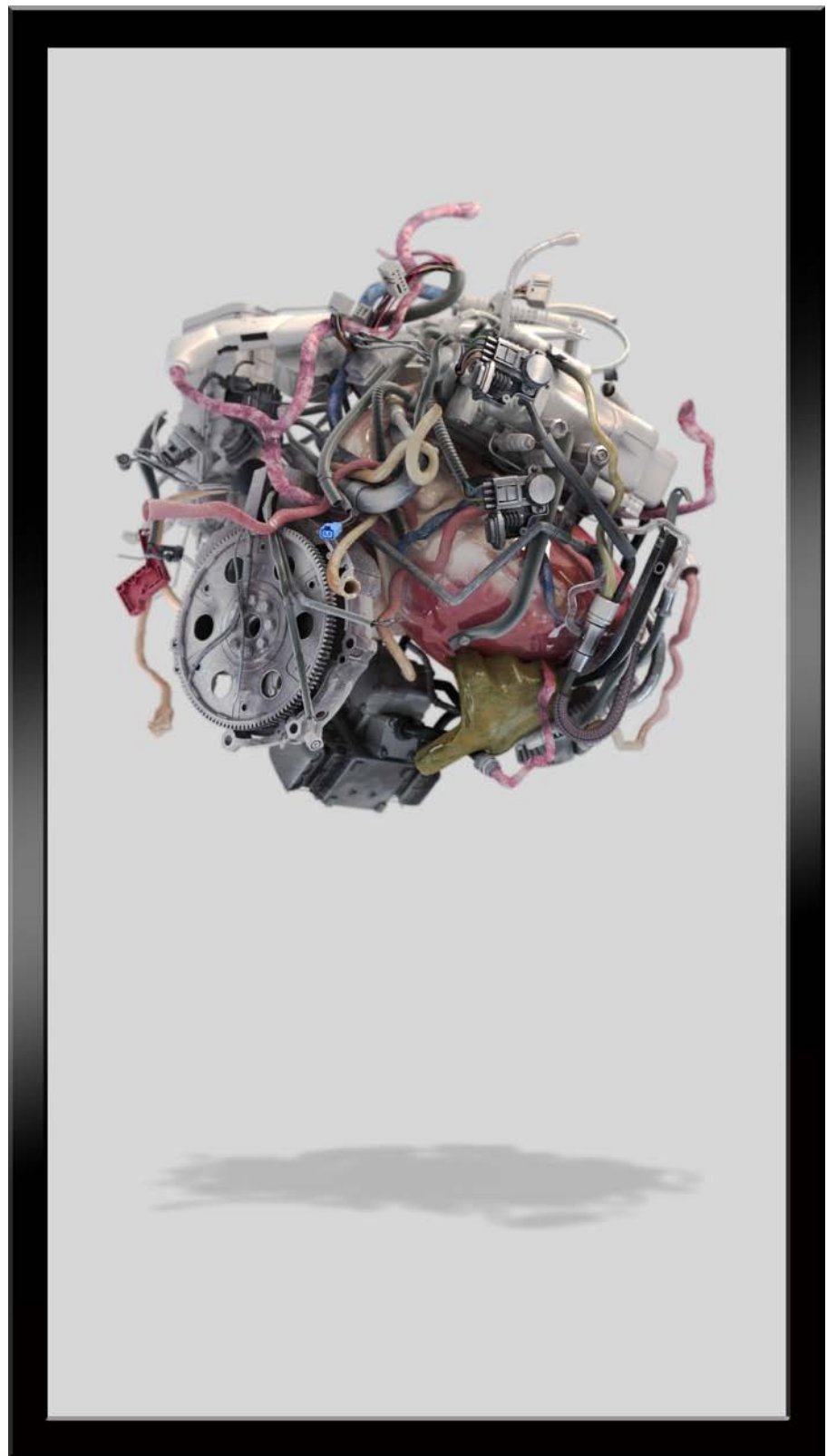


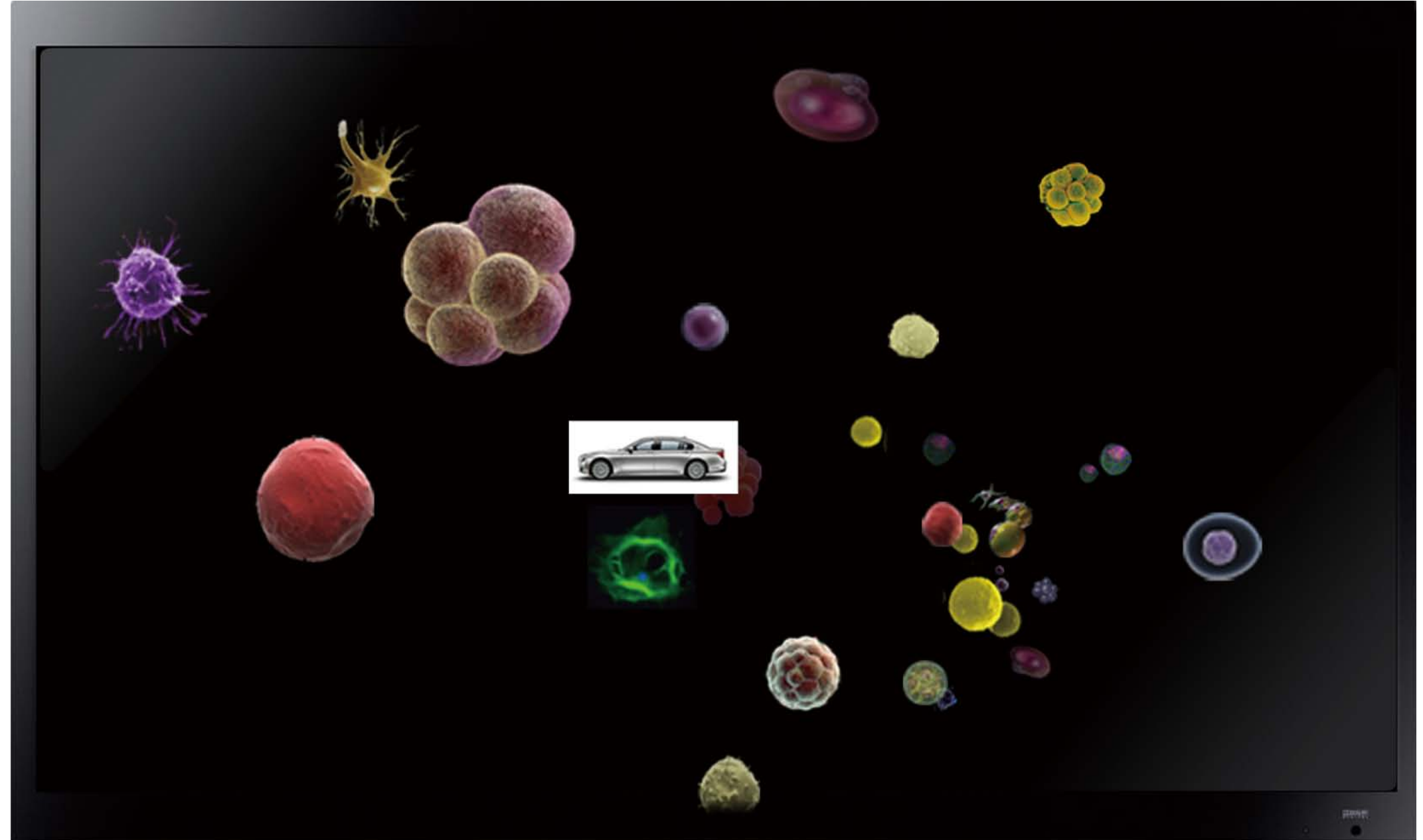














行为艺术 Performance Art 李婧摄



Acknowledgements:

After many years of hard work and preparation, my revolutionary Biological Art Exhibition, “Auto Clinic” has finally come to fruition at the Shanghai Art Museum which has been extolled by many university colleagues and communities for its avant-garde composition of art work. However, I could not have done this alone and would like to express my greatest appreciation and gratitude here to those who made it possible.

Firstly, I would like to thank East China Normal University and the School of Design for hosting, planning, and coordinating this exhibition on my behalf. Their coordination with the Shanghai Tonglian Corporation Plot & Consultation Co., Ltd. made this exhibition an absolute success. I would also like to thank the Shanghai People's Fine Arts Publishing House for the art exhibition catalog and the Shanghai Art Museum for providing their best space and supporting the exhibition. Along the way, there have also been numerous institutions and individuals who continued to encourage and support me that I owe a great amount of gratitude to : College of Fine Arts Shanghai University, School of Agriculture and Biology Shanghai Jiao Tong University, Shanghai Institute of Technology, Shanghai Jianqiao College, Shanghai Science and Art Society, Shanghai Industrial Design Association, Shanghai Creative Industry Association, The Shanghai Overseas Returned Scholars Association, 99 Art Center Fine Arts College of Shanghai University, and The Xue

Wang Dazhou

Tang Painting and Calligraphy Research Association, etc. all provided their much appreciated support to help make this exhibition possible.

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Lastly, I would like to thank my parents who I owe everything to for nurturing and educating me. My father, an artist of the previous generation, has acted as a lighthouse, guiding me though my art life and career. My mother, who fostered within me a great deal of spiritual inspirations and encouragements, has led me to pursuit art with both passion and enthusiasm. And of course, my lovely wife and children, who for many years provided me eternal understanding and support which bestowed upon me my inspirations and motivations for my art creations.

特别致谢:

经过多年的创作和筹备，我在上海美术馆举办的《Auto clinic——王大宙生物艺术展》能顺利地展出，得到了我校及社会各方面同仁的支持和帮助，在此，我表示由衷的感谢。

感谢华东师范大学为我主办了这次艺术个展。感谢华东师范大学设计学院为其艺术展策划协调提供各种帮助。

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感谢父母亲大人对我的培养和教育。父亲是老一辈的艺术家，是指引我艺术人生的灯塔。耄耋之年的母亲在精神上不断地给予我鼓励，使我内心一直充满着对艺术的追求。

多年来，与我相濡以沫的太太及孩子对我的理解和支持，是激发我艺术创作的灵感与动力。

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最后，向在这次展览会创作和筹备过程中给予我帮助的人们，特别是魏勇，许清，倪志琪，陈丽莉，徐白，李婧，周豹健，刘群录，邱孟瑜，庄建民，荣徐辉，吴伟跃，王凯，王刚，王晶，季聪，汪薇玉，鲁钧钢，李青玉，沈志康，陈庆樵，赵菁，陈金明，朱虹，夏国富，徐宏俊，沈倩倩，刘亭丽，陈兆赞，徐熠炜，卢晓玲，沈程晨，赵小凡，何苗，王露，林世艺,孟溪，张慧洁，陈球，李峻，章建栋，叶东，陈庭，左一中,李吉，张小良，卢捷维，高入云，虞晓烨, Penelope Barrett等表示我最真挚的感谢！

王大宙简介

王大宙原任教于上海大学美术学院。1985年赴美国，先后获得美国纽约州立大学Albany大学(State University of New York, University Center at Albany)的M.F.A.美术硕士学位和普瑞特艺术学院 (Pratt Institute) 工业设计的M.I.D. 硕士学位。曾任天津科技大学艺术设计学院院长。2003年受邀筹备创建了华东师范大学设计学院，并被聘为首任院长，现任华东师范大学设计学院终身名誉院长，教授、研究生导师，美国新泽西州立大学Montclair大学客座教授，美国加利福尼亚州立大学Stanislaus分校客座教授。

王大宙 1978年曾担任上海市工人文化宫话剧“于无声处”舞台美术设计，获得中国文化部奖及中国总工会奖、1979年曾参加建国三十周年《上海工业展览会》展览设计。1986年至1989年,其在美国纽约州立大学任教期间，为美国当代艺术家Jack Goldstein创作了大量在80年代美国艺术史上有影响的“salon paintings”。

Biographies

DaZhou Wang, originally a Professor at the Shanghai University College of Fine Arts, left in 1985 for the United States to pursue graduate studies in the fine arts and design. He received both a Masters of Fine Arts from the State University of New York, University Center at Albany and a Masters of Industrial Design from the Pratt Institute. After serving as Tianjin Science and Technology University's Dean of Art and Design, he was invited by East China Normal University in 2003 to formulate the School of Art and Design where he served as head of the preparatory group. Once the School of Design was established in 2004, he was appointed Founding Dean of The School of Design at East China Normal University. Professor Wang is now a lifetime honorary president and professor at the School of Design East China Normal University. In addition, he serves as a Visiting Professor to Montclair State University, California State University at Stanislaus. In 1976, Professor Wang joined the Shanghai Workers Cultural Palace as a stage designer and was awarded in 1979 by the China Ministry of Culture and the Chinese Federation of Unions Award for his stage design in the drama, "Yu Wu Sheng Chu." Soon after, he was transferred to the Shanghai Industrial Exhibition by the Organization Department of Shanghai for designing the Shanghai Industry Exhibition. From 1986 to 1989, Professor Wang taught at New York State University while creating copious "salon paintings" for

1990年在美国为MTV 主持“超人”项目设计，获得“Best Design Achievement for Superman from MTV”奖。1990年至今,为Disney, MTV, Georgette Klinger, Charles Jordan, Victoria's Secret, Estee Lauder, Revlon, Clinique, Guess, Brooks Brothers, Paul Sebastian, Crown Crafts, Mohawk, Wimbledon, Orvis and Nielsen Bainbridge等著名公司主持，开发与设计了多个项目；也曾与Donna Karan, Alexander Julian, Calvin Klein, Betsey Johnson, Ralph Lauren, and Mary Engelbreit等世界著名设计家合作，开发设计了涉及礼品、化妆品、及家居用品等领域的多项产品。

1980年至今，其艺术作品在国内外多次展出并获奖，及多幅艺术作品发表于《中国当代艺术》及《美术中国》等画册。其《设计创意流程》，《风格与流派》和《弹性设计思维》等著作被列入国家出版文化创新工程重点项目。

American contemporary artist Jack Goldstein which heavily influenced 1980's American Art History. In 1990, Professor Wang's lead in the design project labeled "Superman" achieved the "Best Design Achievement for Superman" awarded by MTV. Since 1990, Professor Wang has partnered with prominent corporations such as Disney, MTV, Georgette Klinger, Charles Jordan, Victoria's Secret, Estee Lauder, Revlon, Clinique, Guess, Brooks Brothers, Paul Sebastian, Crown Crafts, Mohawk, Wimbledon, Orvis and Nielsen Bainbridge to develop and design numerous projects. In addition, he has also collaborated with many eminent designers such as Donna Karan, Alexander Julian, Calvin Klein, Betsey Johnson, Ralph Lauren, and Mary Engelbreit in product development and design. Products and projects involved giftware, cosmetics, textiles, ceramics, glassware and various home accessories.

Since 1980, Professor Wang's works of art have been featured around the world including various exhibitions in China which received numerous awards. In addition, numerous pieces have been published in Contemporary Chinese Art and Art in China. Professor Wang's books, Design of the Creative Process, Style and Genre, and Elastic Design Thinking, have all been included in the National Key Project of Publishing Works of Cultural Innovation.



