

Wang Hao: Casually Walk on the Water's Surface
Artistic Transformation from the weight of physics to the lightness of vision

Wang Meng

Walter Gropius once asked designers to “input soul into dead mechanical products”. The founder of the Bauhaus movement intended to discover a new unification between art and technology in order to arouse the spirit of that time. With an architectural background, artist Wang Hao is walking in a direction which is beyond either physics or spirit. He found his starting point, which the artist overcame from the inverted aesthetics of the German word Hausbau (which means construction of house) and tried to discover his own artistic direction through his background and personal spirit, which was also what motivated him to begin his art works. Consequently, a number of abstract works are present in the current art world which helped him to realize that his works create their own meanings.

Obviously, when talking about Wang Hao's work, it would be easy to draw a direct link to the abstract vision instead of the restrictions of traditional aesthetics from the Academy of Fine Arts. Getting rid of the interference of rigid, man-made discussions, Wang Hao's works have the directness of inner flow from the very beginning of his creations. This ensures that his works are able to experiment with unconventional results, from the weight of physics to the lightness of vision. No matter if they are flat or bumpy, constant or changing, all are combined into comfortable artistic control. It is not just an experiment in the subtle power of textures, forms and the color spectrum. It is also a transparent temperament in between his works.

Cement as a specific factor is known for its rigidity. It has a physical quality and functionality in the architecture field. Wang Hao has transformed and purified its original purpose into a sensitive artistic state, to realize a wider and transcendental visual experience of aesthetics compared to its origins. From the aspect of creativity itself, he has successfully realized the so-called dominant order of imagination and creativity, but there are other qualities to his work. The added sense of texture gives the observer an overwhelming transcendental experience. Physical features of an object gain a cultural and artistic value after the artist's extraction, making them into media, and bringing out a vitality of deep structure of the human visual system which is the counterpart to his “world of feelings”. Additionally, he has entered the sensational channel of Baumgarten's connection with the “Aesthetik.”

From a semantic aspect, Wang Hao's working process is also the transformation from “too much” to “purity”. People will experience the change from minimalism to cold abstraction. But actually, his works are not limited to a general color gamut or hard edge, and they do not cater to the popular minimalism trend. He does not follow the principle of “cancelling the working state of self-expression to achieve non-content, non-theme and an objective” to show an existing object order and its visual ethics but instead he randomly injects the “instant feeling of an artist” into his works. The gray cement model causes a change of experience, meaning he conducts a transformation from the sense of touch to a visual experience. Then, by following the basics of

objective spirit, Wang Hao refines the physical features of cement from a tactile sense and imports them into a harmonious rhythm of tranquility and purity. Regardless of the visual connection of waves, blocks, or color-fields, by the use of water colors, they are all mixed with the rhythm of green, orange, deep blue or silver which release our visual experiences and acquire the temperature of human nature. It leads to a huge conceptual overcoming of existing spiritual boundaries in minimalism and then finding the rights to a free breath.

Abstract works have now been redefined. Beyond the visual “surface”, Wang Hao puts many meaning into his pieces. His works stood out among the 31 artists in “The New Generation of Abstract” exhibition in 2014. Wang Hao’s works have a style of their own and they shine like stars. From the perspective of a critic, the underlying meanings of his works are metaphysical and meditative. Viewers will have experiences other than just purely visual ones. He is a practitioner of the individual art language and he has become the giver of that language for the 21st century. Indeed from the cyan mixed into grey and the heavy representing lightness, Wang Hao’s individual styles are all represented. His pieces are similar to Chinese Kung Fu—walking casually on the water’s surface.

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