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Wang Bing: The Man Who Knows Who He Is



Man with No Name, 2010

Artist and filmmaker Wang Bing was recently in Tokyo for the opening of an exhibition of his installations *15 Hours*, and *Man with No Name*. He also took time to talk at the Tokyo National University of Art, for which Yangyu took part as interpreter. Following his visit, we sat down for a

few questions.

1. 经过《无名者》的拍摄，您是否得知了“无名者”的姓名？

1. Did you find out the name of the protagonist in *Man with No Name*?

从2006年到2009年的拍摄过程中，我一直不知晓他的名字。我问过他几次，他都不愿意讲，所以我就不再问了。

During the shooting from 2006 to 2009, I never got to know his name. I tried to ask him several times but he never told me, so I stopped asking.

2. 您在2010年拍摄了故事片《夹边沟》。您会否考虑再次拍摄故事电影？您是否考虑过与专业演员合作？

2. You made *The Ditch* in 2010. Will you return to fiction cinema? Have you ever reached out to professional actor or actress?

现在正在准备一个故事电影。当然拍故事电影需要和专业演员合作。

I'm now preparing to shoot a fiction film. Of course to make a fiction film it is necessary to work with professional actors.



15 Hours, 2017

3. 与在电影范畴内制作实验电影相比，将作品带进画廊和美术馆有哪些好处？画廊通常每天开放8小时，这对您的作品《15小时》有何影响？

3. What benefit does the gallery offer that the experimental cinema couldn't? For the work *15 Hours*, what does it bring to the work when the business hours of the gallery per day are less than the work's full length?

在电影的工作当中，经常会遇到工作中断的时候。我就是利用这些中断的时间，拍一些美术馆的作品。因为影像是一个公共的载体，它可以用在电影里，也可以画廊和美术馆的作品中。

《15小时》是完全为美术馆和画廊做的影像作品。一般分两天来放映。它的叙述方式和电影没有什么关系。

It happens very often that the work gets interrupted when I work on a

film. During those intermissions, I would shoot works for art spaces. Moving image is open in its nature—it can be used in films as well as in works for galleries and museums.

15 Hours is a work completely made for art spaces. It's usually shown in two parts on two consecutive days. The narrative in it has little to do with that in a film.

4. 除长度外，您是否有兴趣探索电影形式的其他方面（例如特效、剪辑、多屏影像等）？

4. Beyond the issue of duration, were you ever interested in the formal possibility of the medium? Special effects, editing, multi-screen ...

在电影形式的探索上，我是一个相对保守的人。我喜欢影像在拍摄过程当中，逐渐形成叙述的方法。所以我对特效，多屏这些方式一直很少使用。

当然我有很多影片比较长，因为现在是数字的载体。数字载体在拍摄和播放上是相对比较自由的。

I'm rather conservative in terms of formal exploration of film. I like to have to narrative come into being itself during the shooting process. As a result, I seldom go for special effects, or multi-screen installations.

Many films of mine are rather long, because they are digital. In that sense, the digital media has given us more freedom for shooting and playing films.

5. 您是否熟悉香特尔·阿克曼、阿涅斯·瓦尔达等电影人的影像装置？这些先例是否给您提供了任何灵感？对您影响最大的影人是谁？

5. Were you aware of the film installations of Chantal Akerman or Agnes Varda? Did these models ever provide any inspiration for you? Which filmmaker has influenced you the most?

我跟这两个人都很熟悉。2007年戛纳的时候，我跟阿克曼在一起经常聊天。当然跟瓦尔达接触更多一些。我对她们两个人做的影像装置有一点了解。她们的影像作品很好，但我有我自己影像的方式，我很少学习别人的方法。在美术馆这类作品当中，我一直是根据自己影像的经验来拍摄的。我很少受别人的影响。

I'm quite familiar with both of them. I often chatted with Akerman at Cannes in 2007. I had more chances to get in touch with Verda. I know about their video installations and am fond of their works. But I've got my own film languages and I seldom pick up other people's. For the works shown in art spaces, I still stick to my own experiences with moving images and rarely get influenced by other people.

6. Can you describe the moment when the gallerist(s) came into play? Did the gallerist come to you or did you pursue them?

6. 能否请您介绍一下在法国和日本开始和画廊合作时的情况？（是画廊主动要求代理您的作品，还是您先开始考虑这条路的？）

我最早是在2008年的时候，在鹿特丹电影节上第一次放映了14个小时的《原油》电影装置。之后陆续拍摄了《无名者》《父与子》《遗址》，

《方绣英》 《和凤鸣》 (long version) 《美在自由》 《15小时》。

在2017年的德国卡塞尔文献展上，我认识了日本的画廊。我们双方都希望能够一起合作。我也很高兴在日本能有一个画廊和我在美术馆video作品上建立合作。

The first time I set foot in the art sphere was in 2008 when I showed the video installation *Crude Oil* which was 14 hours long at the Rotterdam International Film Festival. After that, I made *Man with No Name, Father and Sons, Traces, Mrs. Fang, Feng Ming, A Chinese Memoir* (the long version), *Beauty Lives in Freedom, 15 Hours*.

At Documenta 14 in 2017, I got to know a gallery in Japan. We were both interested in working with each other, and I'm happy to have a gallery in Japan to cooperate with for my video works.

7. 您在画廊展出的作品是否由画廊资助制片？如果没有，请问制片方是谁？

7. When you show something at the gallery, is the gallery financially producing the piece? If not, who does?

对于画廊作品的制片，是非常自由的。有时是我们自己制作，有时是画廊出资。比如《美在自由》就是Chantal 画廊出资。

It's quite open to produce works shown at galleries. Sometimes we produce it ourselves, sometimes it's the gallery who produces it. For instance, *Beauty Lives in Freedom* was produced by the Galerie Chantal Croussel.

8. 您作品的买家通常是美术机构、美术馆还是私人藏家？

8. Who acquires your work? Institution, museum, private collectors?

我第一部卖出的作品是《无名者》，2014年由法国蓬皮杜收藏。之后香港M+收藏了《和凤鸣》《无名者》和《遗址》。法国美术中心和希腊国家美术馆收藏了《15小时》。西班牙索非亚女王当代艺术博物馆收藏了《美在自由》和《原油》。到目前为止，我的作品还没有私人藏家收藏。

The first work of mine that got acquired was *Man with No Name*, by the Pompidou Center in 2014. Later on, M+ in Hong Kong got *Feng Ming*, *Man with No Name*, and *Traces*. The CNAP (Centre national des arts plastiques, France) and the EMST–National Museum of Contemporary Art (Greece) got *15 Hours*. The Museo Nacional Centro de Arte Reina Sofía acquired *Beauty Lives in Freedom* and *Crude Oil*. None of my works have been collected by private collectors so far.

9. 近年，泰特现代美术馆、蓬皮杜艺术中心等西方一些重要艺术机构考虑在中国开设分馆，这对于艾未未所代表的一群艺术家来说是不能容忍的。假如受邀，您会否同意自己的作品在这些机构的中国分馆展出？

9. A number of western institutions are elaborating plans to open branches in China (Tate Modern, the Pompidou, ...), which is unacceptable for someone like Ai Weiwei. Would you agree to show your works in these branches?

我是一个艺术家。我所做的作品可以在任何地方，任何机构放映。我从来

不会阻止我的作品在任何地方展出。我觉得一个作品所代表的价值观是不会被所展出的场合和地点改变的。

I'm an artist. The works that I made can be shown anywhere in any institution. I'd never prevent any of my work from being shown anywhere. I think the value that a work represents cannot be diminished by the venue or place it is shown.

10. 您目前在中国的存在感如何？您如何看待这种存在感？

10. How do you exist in China?

我从来没有质疑过自己在中国的存在感。我一直过着像过去一样的生活。这样的生活很实在。我没有更多要求。

I never questioned my existence in China. I've always been living the same life that I used to live. It's very down-to-earth. I wouldn't ask for more than that.

11. 您对中国进入非洲的印象如何？能否介绍一下您接下来在非洲的项目计划？

11. What's your impression about China's presence in Africa? Can you talk a little about your African project?

我现在还没有去非洲。但我可能会在近期去非洲拍片。我现在对非洲一无所知。我希望未来对非洲保留一个新鲜的感受。

I haven't been to Africa yet but will go soon to shoot a film. I know nothing about it at the moment, and hope to keep undiluted feelings about it in the future.