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Translation / ChatGPT

1. In the Gaiyi WeChat official account, there was a feature on the exhibition 《元》 (*what we talk about when we talk about sea horizon & moon*), which included a 3-minute personal interview with you. In the interview, you said, “The end of the sea horizon could be said to be nothingness, and I was wondering what modern people think about at that end.” During the creative process, what reflections did you have on this?

The sentence I once mentioned is in fact the answer itself. Because within it exists a kind of speculation and paradox. The sea horizon is nothingness—you see only a clear or vague line. And as the gazer, we are often unconsciously drawn toward this void line. What exactly are we gazing at? What kind of revelation do we receive from this line of nothingness? Is the reason we do this behavior consistent with that of the earliest Homo sapiens who lived by the sea? Is there a genetic, hereditary, or muscular-memory element embedded in this behavior? More and more questions and speculations emanate from this simple human act, gradually weaving an invisible net within my mind. This is how the project began.

2. In the work 《终》 (*The Edge of the Earth*), you provide the audience with the horizon as an object of gaze, while inevitably also providing another object—the sea surface. At the center of the image, there is the character “终” (“end”), which almost prevents the viewer from approaching the work through gazing at the sea surface. The placement of “终” also interrupts the horizon, making it hard to gaze upon. This is the only text in the work. Why did you place it there?

First of all, 《终》 (*The Edge of the Earth*) consists of several parts. (1) A transparent screen, which both displays the image and allows the viewer to see the real physical space behind it. (2) A virtual seascape simulating a 24-hour cycle, with the character “终” embedded, presented on (1) the transparent screen. (3) A real transparent glass water tank, in which the water level aligns with (2) the horizon. The “终” character you mentioned is like a bas-relief placed at the end of the sea, offering the viewer greater imagination. One possible interpretation is: could the sharp edge of the horizon be the terminal line of Earth’s physical dimension? Beyond that line, could there exist a more astonishing structure—a vertical plane?

When reading *Sapiens* by Yuval Harari, I came across the story of early Homo sapiens in East Africa making simple rafts to sail toward that sharp horizon edge, even at the cost of their lives. In that moment I felt something poetic: these seemingly “irrational” acts made me ask, what was their purpose? Why abandon life on land to risk the unknown, eventually discovering new continents? In my imagination, it was to satisfy their curiosity—curiosity about the structure and form of the world’s edge, curiosity about whether the world indeed had an end and a turning point.

Therefore, the sculptural “终” exists both in the virtual image and in real alignment. It both prompts the viewer and carries imagination. Its meaning lies precisely in your act of asking.

3. In this exhibition, all the works attempt to establish a gaze: vortexes, circles, the sea horizon, suspended rotating geometric bodies, and an eye. Through these deliberate choices, what did you hope to evoke with the gaze?

In this exhibition I adopted a working method I had not tried before: none of the works could be considered in isolation; each exists in a complementary narrative and imaginative structure with the others. Even the exhibition title and every work's bilingual titles are crucial information within the exhibition.

The exhibition 《元》 (*what we talk about when we talk about sea horizon & moon*) takes its English subtitle from Haruki Murakami's classic phrase "what we talk about when we talk about..." It conveys the horizon, the moon, and "元"—the primordial, the original, the knowledge and imagination distilled from chaos.

From the horizon's gaze, I extracted an imagination of turning—a 90-degree physical dimension, "the square." From gazing at the moon, I derived "the circle," the closed curve formed by rotating a line of fixed length. Thus, in the exhibition space appear two giant vortexes, named 《浮》 (*Emerging Knowledge*). The English corresponds to "Emerging Knowledge," meaning knowledge emerging from repeated gazes upon the sea horizon (ocean) and the full moon (sky). The vortexes bear not only the images of sea and sky, but also the thoughts of countless gazers and thinkers. Their crystallized ideas rise at the vortex's center, suspended with a divine presence.

4. The work 《衍》 (*Circle and Dandelions*) differs from the other works in how it treats "gaze," because it is based on human experience of gazing at the moon to explore the process of human cognition. Each screen has an associated word, appearing staggered across the left and right screens. When the word appears, the circular image occupying the visual center is disrupted. This work thus introduces two mechanisms that interrupt the gaze. Could you elaborate on this?

Humans are symbolic beings. Language is a distilled, classical form of symbol. Symbols differ from data and signals: the meaning derived from a symbol exceeds the symbol itself. In this work, words are extracted from images, but their radiance allows the viewer to think beyond.

Each of the 28 screens has circular images linked to a word. For instance, one screen displays circles as bullet holes, paired with the word "戮" ("slaughter"). Another shows circles generated by 3D software (e.g., Maya, C4D), paired with the word "维" ("dimension"). Their associations should be clear. But what differentiates them from other groups? How do they connect to the work as a whole? To the entire exhibition? To the use of single-character titles? To the primal gaze upon the moon?

This treatment is like a cognitive topology: it compels the viewer to keep questioning, sensing, and connecting all information received in the exhibition.

The work's Chinese title is 《衍》 (*Circle and Dandelions*), with the English corresponding as "Circle and Dandelions." This is a "general-particular" naming structure: the circle as foundation, and the 28 screens as dandelion-like seeds scattered across global culture. Each screen carries cultural content related to "the circle." Here, gaze is not the focus; the interruptions are intentional, forcing the viewer to shift their attention, to extract commonalities of image and information through continuous gazing, interruption, shifting, and reflection.

5. In the documentary 《元》 (*what we talk about when we talk about sea horizon & moon*), which shares the exhibition's title, you ask: "Are we seeing the same moon today as Lucy once gazed upon?"—a reflection on change through time. Later, you quote "The bright moon rises over the sea, and we gaze upon it together from far ends of the earth"—a reflection on change through space. How do you understand change?

In fact, “The bright moon rises over the sea, and we gaze upon it together from far ends of the earth” encompasses more than space. “此时” (“this moment”) is the now, the instant. We are all composed of countless instants; without any one of them, you are not you. Zhang Jiuling’s poem encapsulates my exhibition: it contains time (“this moment”), space (“far ends”), the sea horizon (“sea”), the “rising” bright moon, and the absent subject—the gazer. It conveys an image of collective gazing that traverses time and space. That is what I wished to present in the exhibition.

6. Transwhite Studio designed the exhibition visuals and the independent publication. During the collaboration, did you have conceptual disagreements?

Transwhite Studio, based in Hangzhou, is an independent design practice that has worked extensively with artists and institutions. I approached them with a learning mindset, and ultimately we established a collaboration on the exhibition’s overall visual and publication design. I sincerely thank One Way Art Gallery and sponsor FMACM for their financial support in design funding.

Throughout the process, I maintained frequent communication with Transwhite and designer Yu Qiongjie. Even the choice of the main visual color, Pantone 7236C, went through a long process of confirmation. Thanks to their deep understanding of the works and exhibition, every design decision—from the main title wall and posters to labels and invitations—satisfied me. It was an especially pleasant collaboration.

7. Could you share any ongoing projects or future plans?

I am currently working on a new two-year personal project, tentatively titled 《随机预言》 (*Enter The Void*). The English is “Enter The Void,” deliberately mismatched with the Chinese title. This dislocation in naming also relates to my previous project 《元》 (*what we talk about when we talk about sea horizon & moon*). If all goes well, this project will culminate in a new solo exhibition at the end of the year.

In this project, I employ a “random flow” methodology: blending reality, the internet, and dreams into a composite body, streaming along with polysemous symbols, a captured screenshot, a fragment of skin, a foreclosed space, a threshold-crossing dialogue, a stray tear, a pessimistic prophecy, a ghostly smile—all rushing toward a crude and makeshift room called “void.”

This text roughly introduces my current work. The project differs entirely from my past three projects. My basic requirement for personal project-based practice is that each project be independent and complete, using different means and concepts, emphasizing its unique aesthetics, not bound by a fixed style or repetitive methodology. The project-based approach grants me greater freedom, unshackled from the constraints of “style” and repetition.