







## 戴尔里奇·韦格纳

教育  
2003年俄亥俄州立大学雕塑专业  
硕士  
2001年马里兰艺术学院雕塑专业  
学士  
展览  
2009年个展：  
Pulse 艺术展 Carrie Secrist画廊 纽约 纽约州  
达拉斯艺术展 Carrie Secrist画廊  
达拉斯 德克萨斯州  
2008年个展：Weston画廊 辛辛  
那提 俄亥俄州  
改变美国 Robert Berman画廊 圣  
塔莫尼卡 加州  
迈阿密摄影展 Robert Berman画  
廊 迈阿密 佛罗里达州  
Scope 艺术节 Carrie Secrist画廊  
东汉普顿 纽约

## DIETRICH WEGNER

M.F.A. 2003 Sculpture Ohio State  
University  
B.F.A. 2001 Sculpture Maryland  
Institute, College of Art  
EXHIBITIONS:  
2009  
Pulse Art Fair, Carrie Secrist Gallery,  
New York, NY.  
Dallas Art Fair, Carrie Secrist Gallery,  
Dallas, TX.  
30th Anniversary Exhibition, Robert  
Berman Gallery, Santa Monica, CA.  
Photo LA (Art Fair), Robert Berman  
Gallery, Los Angeles, CA.  
2008 Solo Show, Weston Art Gallery,  
Cincinnati, OH.  
Change America, Robert Berman  
Gallery, Santa Monica, CA.  
Clouds, et al, Carrie Secrist Gallery,  
Chicago, IL.  
85th Annual Spring Show, Erie Art  
Museum, Erie, PA. Juror: Dave  
Hickey.  
Photo Miami Art Fair, Robert Berman  
Gallery, Miami, FL.  
Scope Art Fair, Carrie Secrist Gallery,  
East Hampton, NY.  
Scope Art Fair, Carrie Secrist Gallery,  
Basel, Switzerland.  
Art Chicago Art Fair, Carrie Secrist  
Gallery, Chicago, IL

在每个社会的理想当中都积聚着矛盾。我运用这些矛盾，在大型雕塑中将相反的方面联系在一起，用摩擦的方式将两个本没有意义的东西放在一起，当想象站在状态的边界上，在结合处，它在观者中间占据了灵活的位置。在此状态下，人们标记更少，问题更多。我创造了一个安全的和混乱的，贫瘠而美丽的图像。我的作品向我们展示了一个蘑菇云和树屋是多么的相象，肛门是一个旋涡，一个脆弱的人肉炸弹自杀者。所有一切都是在努力探究我们各式各样的情形，我们的满足感和安全感。

我对材料的选择往往是产生出矛盾图像的一个方面，并努力去描绘一个切合实际的形象。蘑菇云是蓬松的像是人造的棉花，但聚乙烯做的蘑菇云看上去却变得有趣和惬意。一个血色的条状（比如红土）的光泽，是耀眼和兴奋的，但可能意味着一些不太有趣的事情。聚乙烯做的玩具屋和氨甲酸乙酯的条状物，都是反映了用材料去表达图像的例子，看起来矛盾的主题或是“方法”。有时材料的选择虽然不是挑战但也并不支持图像，材料仅仅能关注一个方面。在这些事例中，当材料遇到些小矛盾时，图像本身就必须要创造出状态。

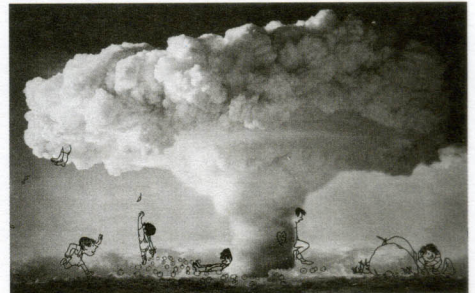
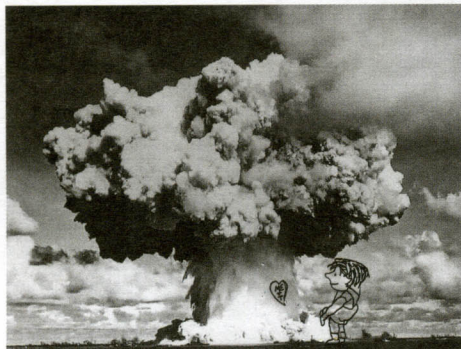
短暂而美丽的蘑菇云使我害怕，如此短暂的漂浮物，脆弱的、盛放着，但却又是无序和具有绝对的破坏力。在我看来，矛盾是介于我眼睛所看和心灵所知之间的东西。正是这种相冲突的经验，让我的作品努力唤醒观众，去超越人们那好奇心的火花和不确定的假设。

戴尔里奇·韦格纳

# 戴尔里奇·韦格纳和他“模糊的确定” Dietrich Wegner and His Ambiguous Convictions



炸弹男孩 硅人的头发 棉氨纶 铜线 胶带 7" x 9" x 38"  
Bomber boy, Silicone, Human hair, Cotton, Urethane, Copper wire, Duct tape, 7" x 9" x 38"

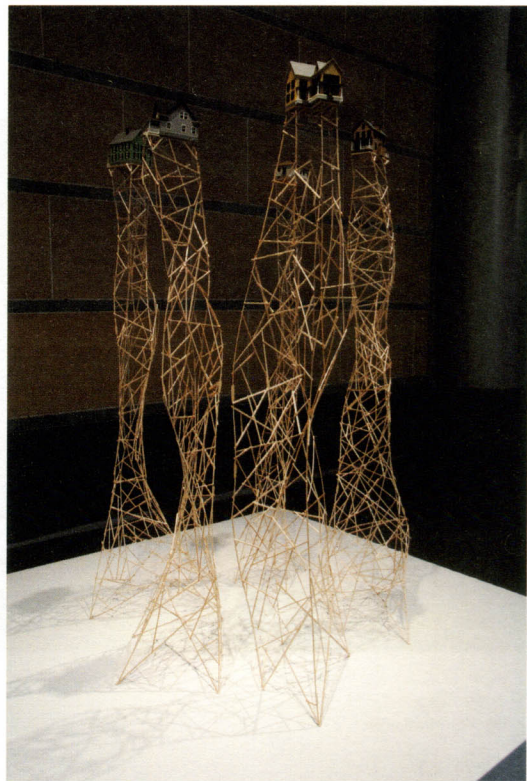


给予之树 摄影  
Giving Tree, Photograph & Sharpie, 16" x 20"





剧场二 乙烯铁素材 8' × 8' × 8'  
Playhouse II, Poly-Fil, Steel, Rope, Wood, 8' x 8' x 8'



祖国 沙木料模型房屋 5 × 5 × 6英尺  
Homeland, Balsa wood & Plastic model houses, 5 x 5 x 6 ft

一名男婴，艺术家的儿子，倚靠在被子上。他看上去表情古怪的看着我们。他身体上满是彩色的文身：可口可乐商标拉长了他前臂的长度；乐高玩具黄色的线条环绕着他的腹部，他的上臂有一个红色的美国汽车协会的徽章，膝盖上还有一个童子军徽章。

美国艺术家戴尔里奇·韦格纳对此照片负责--不用担心，没有婴儿会因此受伤，所有文身都是用photoshop软件合成的，文身的婴儿只是他那令人费解的作品中的一个例子。此外，他在我们头上方的塔楼上，做了一个20英尺高的雕塑蘑菇云，其表面由一些合成绒毛制成。而令人不安的是，窗户和门坎都削至蘑菇云的顶部，绳梯朝我们垂下来，事情显示孩子们的树屋同核爆炸一样地多。

韦格纳的主题清楚地表明，他是一个涉及政治的艺术家，并且深为关切当下社会所面对的问题，但他的作品又远远超出了简单的政治陈述。事实上，它们的内部看起来似乎故意带有矛盾的内容。

韦格纳是一个着迷于矛盾的艺术师，并认为艺术可以在同一时间倾向于几个方向，这样才更能够与我们复杂的当代世界相一致。他着迷于那些看起来漂亮的东西，直到你意识到他们是什么。特别是当知识突然变得让人憎恶时。当他正在想象肚脐的时候，“我第一次看到肛门。”这种对称的小线圈紧紧地使身体皱褶——我们都有一个，不管多么不自在，我们也许会考虑用它做什么——这一次的出现在他的作品当中。当他发现这一点时，他看起来非常满意。一对来自德州的夫妇选择对公众开放他们婚礼仪式的时候，设置了一面墙大小的版本称为黑洞，因为他们误解为“最美丽的黑色的花”！

韦格纳称肛门是“人类最美的象征。我们是真正美丽的生物，但也十分恶心。”事实上他考虑了多方面的含义，他意识到蘑菇云同样潜在着模糊的想象。“它们并不是像看

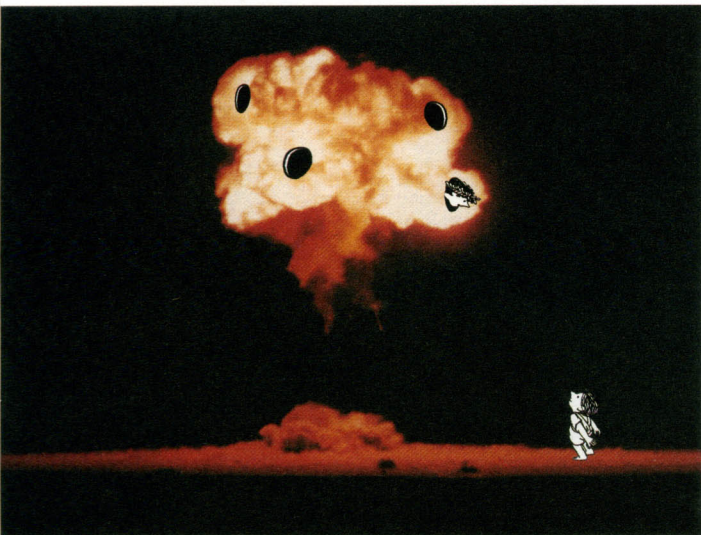
起来有能力去破坏的那样”他说。“他们是轻的，松软的，有让人感到愉悦的视觉效果。”但它又是如何发生的，这反映出特别的态度，特别是在社会当中（比如美国）在自己本土从未有过现代战争的经验，然后对电视和影院中人为的暴力又习以为常，误把蘑菇云看成是某些简单的美丽——是最刺激的——和最重要的。“在美国，我们对于暴力有一种天真的概念，”他总结到“我们跳出战争很容易。”

就像韦格纳的蘑菇云一样，他的文身婴儿包含了跨越界线的，比第一次出现时有更多巧妙的一系列意义。胖婴儿和商业标志在一起时，你会抱怨我们的生活被这些跨国公司所控制，再加上童子军徽章和卫理联合教会，结果就更加复杂了。正如韦格纳所解释的那样，所有这些徽章都代表了我们的成长过程中某种重要的东西。图片，实际是沉思我们如何演变我们的身份，并且如何表明它们。

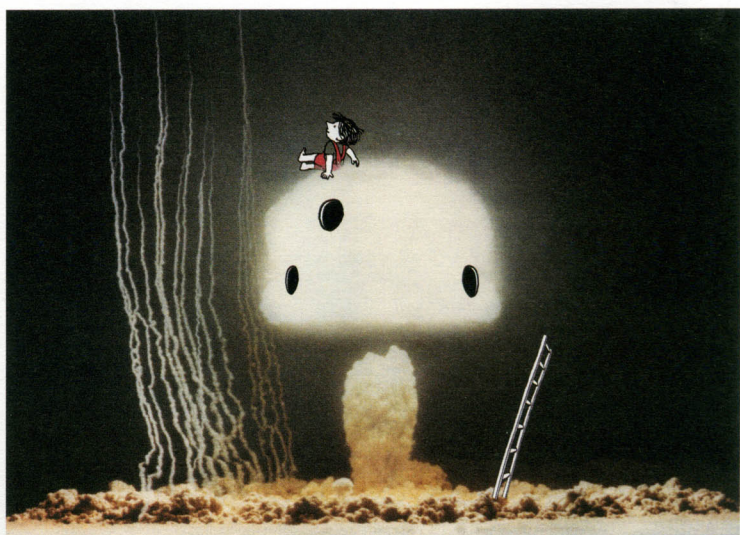
“我很努力地试着不要让我的作品成为一种鼓吹，”韦格纳说。“我创作出模糊的作品，我想让人们从中读到些什么。”他坚持这样的态度，即使人们很明显的与他所想象的完全相反，比如，一个轰炸机男孩，真人大小的金发孩子，和五个特大号的爆炸物在他的周围，去鼓动一个画廊观众祝贺他那直率的“关于那些该死的阿拉伯人的作品。”

韦格纳明白这种误解是他必须付出的代价，为了这种确信的模糊的勇气。真实世界不是一个简单的好与坏的地方，而是有更重要的主题，尤其适用于这个秋天美国刚刚进行过的投票选举，简单的方法或是其他的，艺术家提请我们注意这样一个事实，即政治现实远比这复杂多了。





左 升空2, 摄影  
Lift Off 2, Photograph



右 升空2, 摄影  
Lift Off 2, Photograph

Every society accumulates contradictions amidst their ideals. I use those contradictions, putting opposites together in large-scale sculpture that feed on the friction between two things that should not make sense together. When an image stands in limbo, between associations, it occupies a flexible place in the viewers mind. In this state he or she labels less and questions more. I create images that are safe and unsettling, abject and beautiful. My work shows us how a mushroom cloud can resemble a tree house, an anus a vortex, a suicide bomber a vulnerable human being, all in an effort to explore our varied states of contentment and security.

Often my material choice is made to contradict an aspect of an image and strives towards a realistic depiction of the image. A mushroom cloud is fluffy like synthetic cotton, yet a Poly-fil mushroom cloud becomes fun and cozy. A blood splat (such as in Red Field) is shiny and exciting, yet perhaps signifying something not so fun. Both a Poly-fil playhouse and a urethane blood splat are examples of material reflecting what an image looks like and contradicting the tone of what a subject feels like or "means". Sometimes the material choice does not both challenge and support an image; the material may simply do one or the other. In these cases, when the material does little contradicting, the image(s) itself must create the limbo.

The ephemeral beauty of a mushroom cloud frightens me, how it floats for a minute, delicate and blooming, yet remains chaotic and utterly destructive. I experience a contradiction between what my eyes enjoy and what my mind knows. It is this conflicted experience my work strives to evoke in a viewer in order than he or she will have a sparked curiosity and unstable assumptions.

By Dietrich Wegner

A baby boy, the artist's son, lies on a comforter. He looks somewhat quizzically towards us. His body is covered in multi-colored tattoos: a Coca-Cola trademark stretches the length of his forearm; the word "Lego," outlined in yellow, covers his round belly; there is a



给予之树 苹果跌落 雕塑 25 " x 44 "  
Giving Tree, Apple Drop, Photograph & Sharpie, 25" x 44 "



red American Automobile Association badge on his upper arm, and a Boy Scouts crest on his knee. The American artist responsible for this photograph—and don't worry, no babies were harmed in its making; the tattoos are all Photoshop—is Dietrich Wegner, and the tattooed baby is only one example of his rather perplexing work. Elsewhere, he has made a twenty-foot high sculpture of a mushroom cloud that towers above us, its surface made of some synthetic fluff. Rather disconcertingly, windows and a doorway are cut into the top of the mushroom, and a rope ladder hangs down towards us, so that the thing suggests a kids' tree house as much as a nuclear explosion. Wegner's subject matter makes it clear that he is a politically engaged artist, deeply concerned with the issues that face contemporary society, but his works are far more than simple political statements. In fact they seem to carry deliberately contradictory elements within them. Wegner is an artist who is fascinated by contradictions, feeling that art that can lean in several directions at the same time is more in keeping with the complexities of our contemporary world. He is fascinated by things that can look beautiful until you realize what they are, particularly when that knowledge prompts sudden abhorrence. It was when he was looking for images of navels that, as he puts it, "I saw my first anus." This symmetrical little coil of tightly puckered flesh—we all have one, no matter how uneasy we might be contemplating what we use it for—has appeared again and again in his work, and seems to have given him greatest satisfaction when he discovered that Texan couples were choosing to conduct their wedding ceremonies in front of a publicly-sited wall-sized version called Black Hole, because they mistook it for "the most beautiful black flower" ! Wegner calls the anus "A really nice symbol for humanity. We're a really beautiful thing, but we're also pretty disgusting." In fact it was in contemplating its multifaceted meanings that he realized the potential of equally ambiguous images of mushroom clouds. "They don't look like they have the power to do the damage that they do," he says. "They are light and fluffy and quite enjoyable visually." But again he is struck by how this reflects specific attitudes, noting that it is particularly in a society (like that of the United States) that has never experienced a modern war on its own territory, and has then become inured to the romanticized faux-violence of television and cinema, that the misreading of the mushroom cloud as something simply beautiful is most poignant—and most significant. "We have naïve notions about violence in America," he says, and concludes, "We jump into wars pretty easily." Like Wegner's mushroom clouds, his tattooed babies carry an even broader and more subtly inflected range of meaning than first appears. Strew the child with commercial logos and you get a simple protest

about how our lives are controlled by multinational corporations, but add that Boy Scouts crest and a badge of the Methodist church, and the result is something more complex. As Wegner explains, all of

those badges represent something that was important to him as he was growing up. The picture, it turns out, is actually a meditation on how we evolve our identities and how we declare them. "I really try hard for my work not to be preachy," Wegner says. "I'm making ambiguous work that I want people to read things into." And he maintains this attitude even when it becomes obvious that what people read into his pieces is precisely the opposite of what he had imagined, when Bomber Boy, for example, a life-size figure of a terrified blond kid with five outside sticks of explosive duct-taped around his middle, prompted one gallery visitor to congratulate him on having the forthrightness to finally "make work about those damn Arabs"! Wegner understands that this kind of misunderstanding is the price

he must pay for having the courage of his ambiguous convictions. The real world isn't a place where simple good and evil slug it out,

that is his more important theme, and it is particularly appropriate that

just as Americans go to the polls this autumn to vote simply one way or the other, an artist draws our attention to the fact that political realities are far more complex than that.

By Robert Ayers



剧场 聚乙烯 钢绳索 木 20' x 9' x 9'  
Playhouse, Poly-Fil, Steel, Rope, Wood, 20' x 9' x 9'



名牌与巴伯韦格纳 (Barb Wegner) 合作 有机硅及泡沫 14 x 12 x 7英寸  
Cumulous Brand Collaboration with Barb Wegner, silicone & foam, 14 x 12 x 7in