



转眼 *Rotating The Eyes*

王一亦 WANG YIYI

www.wangyiyi.art

NONĖ
+ART PROJECT

王一亦

王一亦, 跨学科艺术家, 生于1984年, 工作生活于上海和青岛, 长期致力于当代艺术的研究及创作, 近年聚焦探索各类媒介的融合与表达, 其先后毕业于上海华东理工大学和英国南安普顿大学, 并取得学士及双硕士学位。现为跨国企业高级顾问, 其参与编著的专业著作已被广泛应用。

艺术家曾说“过去的近二十年, 我皆以社会生产力的角色赋予自己和组织积极的意义, 自然而然并理所当然地拥有了一些体验和收获, 当然, 也包括思想。”, 因此他的社会生产力角色暂不会停下, 这也是他作为当代艺术家角色的基底, 且两种角色间并无冲突。

个展
上海 2025
转眼 Rotating the eyes

深圳 2025
从哪儿燃起的花火, 在散漫飘零 ...
Where did the fireworks start, scattering and drifting ...

群展
厦门 2024
艺术厦门国际博览会 ART AMOY

WANG YIYI

Wang Yiyi is an interdisciplinary artist. Born in 1984, he lives and works in Shanghai and Qingdao. He has long been committed to the research and creation of contemporary art, and in recent years has focused on exploring the integration and expression of various media. He graduated from East China University of Science and Technology (Shanghai) and the University of Southampton (UK) successively, holding a bachelor's degree and two master's degrees. Currently, he serves as a senior consultant in a multinational enterprise, and the professional works he co-edited have been widely applied.

The artist once said, "Over the past nearly 20 years, I have endowed myself and the organizations with positive significance in the role of social productive force, and naturally and justifiably gained some experiences and achievements—including ideological insights, of course." Therefore, his role as a social productive force will not stop for the time being; this also serves as the foundation for his role as a contemporary artist, and there is no conflict between the two roles.

Solo Exhibitions
Shanghai, 2025
Rotating the Eyes

Shenzhen, 2025
Where Did the Fireworks Start, Scattering and Drifting...

Group Exhibitions
Xiamen, 2024
ART AMOY International Art Fair

王一亦的「转眼」

文/雨卓 (策展人)

艺术家王一亦近年来的影像创作，以平实的视觉语言，回应着转瞬即逝的日常现实。

“转眼”，既指时间流逝的瞬息，也暗含物是人非的现世隐喻；“转眼”既是量变与质变的临界，也是存在与消逝的交界。许多时候，时间并非均质的刻度，而是由无数“绵延”的片刻构成，后者均承载着不可复制的经验、意义与情感。王一亦的影像实践，恰是在这样的时间哲学中展开。他如一位城市漫游者，也是一位亲历者，在不同的身份间切换，以镜头捕捉那些被忽略的日常片段——运动的球场、交叠的文件、露天的放映、楼道的掠影、雨后的斑马线、反光的窗帘、堆叠的绿叶等。这些画面并非宏大叙事，而是时光碎片中不经意的注脚。

从摄影本身来看，“转眼”是对光与瞬间的修辞与阐释。罗兰·巴特的《明室》认为，摄影的本质在于“此曾在”，即通过快门按下的瞬间，将存在转化为永恒的证词。王一亦的《转眼》（2025）正是这一理念的视觉延伸。作品中，楼道里光影交错，形成瞬息万变的空间叙事。光，作为摄影的核心元素，在此既是物理的存在，也是时间的隐喻。光影的变幻不仅创造视觉，也映射时间的流动。王一亦通过镜头将这种流动定格，使“转眼”成为光与记忆共生的剧目。

“转眼”亦是艺术家的观察和思维的动作和方式，还是对日常的抵抗与重构，即个体通过惯常的实践对既定秩序进行无声地抗争。王一亦的《路边电影》（2023）中，街头的转瞬故事被赋予超现实的迷幻与时间的厚度，观众在看似随意的镜头中，窥见城市生活的异质性与多重叙事。王一亦的《抬头》（2023）以光影的共存与交互，隐喻瞬时的凝望与未知的疑惑。这种创作方式就像卡尔维诺在《未来千年文学备忘录》

中的“迅速”与“轻盈”——通过简练而敏捷的路径，触及事物的本质。在更广阔的文化语境中，“转眼”呼应了东方哲学中的刹那永恒。禅宗语“一花一世界，一叶一菩提”，强调在细微处见宏大，在刹那间悟永恒。展览“转眼”的整体设计，试图营造一种移步换景的视觉体验。影像作品中的局部场景，通过“以偏概全”的方式，既简略扼要，又揭示出丰富的叙事。王一亦的影像创作，以其轻巧的触感，为观众打开一扇窗，凝视那些散逸的存在，在转眼间寻找恒久的诗意。

此次展览不仅是对王一亦近年来艺术实践与探索的阶段性总结，亦是对时间、记忆与视觉关系的探讨。在影像的转瞬与视觉的张力中，“转眼”就像是一次关于时间与存在、变迁与反思的概述与感叹。

Wang Yiyi : ROTATING THE EYES

By Yu Zhuo (Curator)

With a plain and visual language, the creations of the artist Wang Yiyi in recent years have responded to the fleeting realities of daily life.

“ROTATING THE EYES” not only represents to the fleeting moment of time passing but also implies a metaphor for the impermanence of the world, where things change and people are no longer the same. It marks the threshold between quantitative and qualitative change, as well as the boundary between existence and disappearance. Time is generally not a uniform scale, but consists of countless “continuous” moments, each carrying irreplaceable experiences, meanings, and emotions. Wang Yiyi’s artistic practice unfolds precisely within this philosophy of time. Moving between roles as an urban wanderer and a firsthand observer, he takes his camera to capture overlooked fragments of daily life: a sports court in motion, overlapping documents, an open-air screening, a glimpse of a staircase, a zebra crossing after rain, light-reflecting curtains and stacked green leaves. These images are no longer grand narratives, but casual footnotes in the shards of time.

From the perspective of photography, “ROTATING THE EYES” is a rhetoric and interpretation of light and the moment. In Camera Lucida, Roland Barthes argued that the essence of photography lies in “this-has-been”. Namely, existence is transformed into eternal testimony using the split second when the shutter is pressed. Wang Yiyi’s ROTATING THE EYES (2025) is exactly a visual extension of this concept. In the work, light and shadow are interwoven in a staircase, which forms a spatial narrative that changes in the blink of an eye. As the core element of photography, light exists here both as a physical entity and a metaphor for time. The shifting of light and shadow creates visuals while mirroring the flow of time. Through his lens, Wang freezes this flow, and turns “ROTATING THE EYES” into a drama with coexistence of the light and memory.

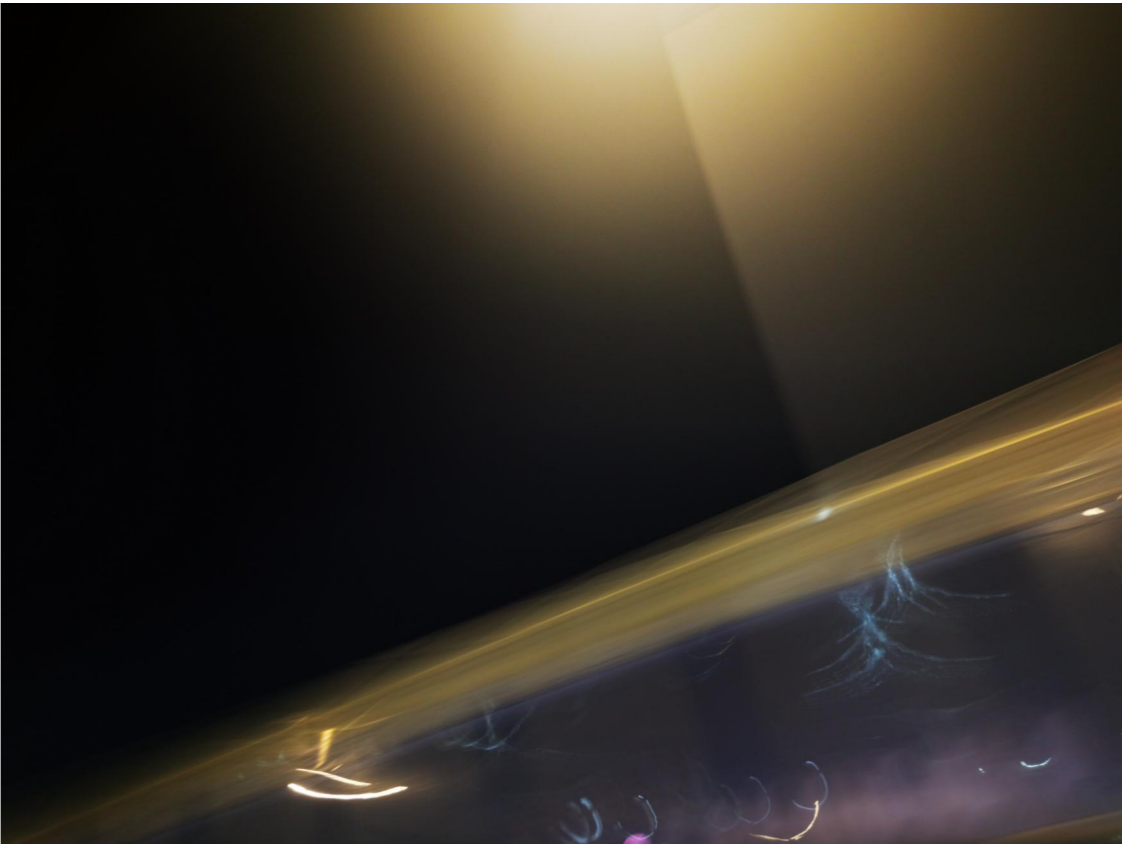
“ROTATING THE EYES” is also the movement and method of the artist’s observation and thinking, as well as a resistance and reconstruction of daily life, in which the individual silently resists established orders via habitual practice. In Wang Yiyi’s Street Cinema (2023), fleeting street stories are endowed with surreal illusion and the time depth. Through seemingly random shots, viewers catch a glimpse of the heterogeneity and multiple narratives of urban life. His Looking Up (2023) metaphorizes the momentary gaze and unknown doubts using the coexistence and interaction of light and shadow. This creative approach echoes Italo Calvino’s ideas of “rapidity” and “lightness” in Six Memos for the Next Millennium— touching the essence of things through a concise and agile path. In a broader cultural context, “ROTATING THE EYES” resonates with the Eastern philosophical concept of “eternity in a moment”. As Zen saying goes, “A flower is a world, a leaf a Buddha.” This emphasizes seeing the grand in the trivial and realizing eternity in a fleeting moment.

The overall design of the exhibition “ROTATING THE EYES” is aimed to create a visual experience where scenes change with each step. By focusing on partial scenes in the video works, the approach of “representing the whole through the part” conveys ideas concisely and reveals abundant narratives. Wang Yiyi, with the delicate touch of his video creations, opens a window for viewers to gaze at those scattered existences and seek lasting poetry in the blink of an eye.

This exhibition is not only a phased summary of Wang Yiyi’s artistic practices and exploration over the past few years, but also an inquiry into the relationships between time, memory, and vision. Amid the transience of images and the tension of visuals, “ROTATING THE EYES” stands as a reflection and exclamation about time and existence, change, and introspection.



但你常以为的确不是事实
Complex delusions about ...
2023



上上下下, 忽明忽暗
Up-down/Bright-dark
2024

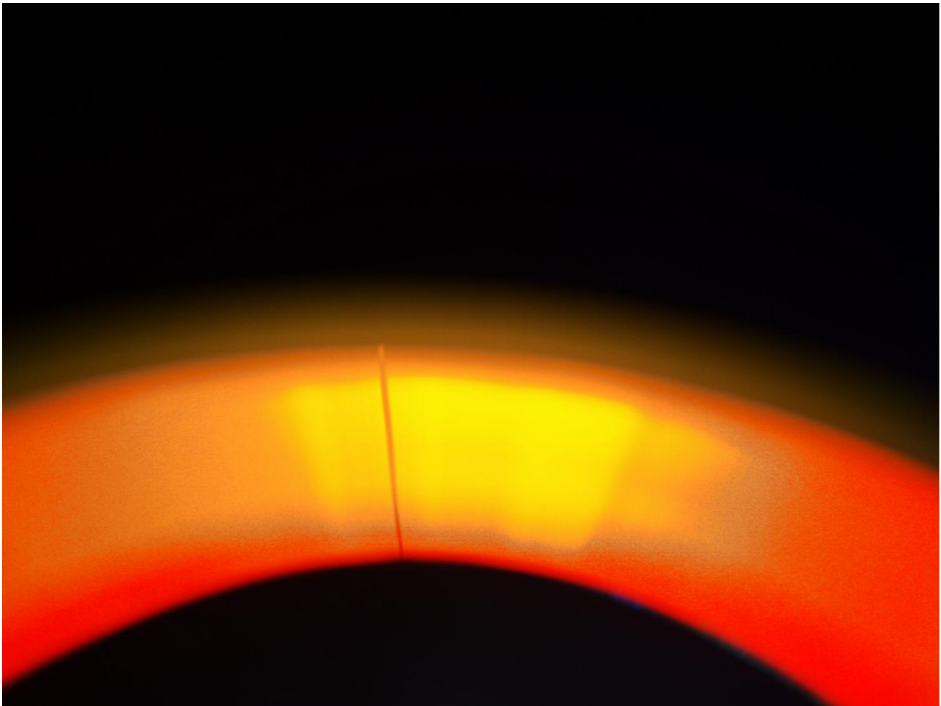


沉迷
Fascination
2024



重复又不重复地被使用
Be used repeatedly and differently
2024





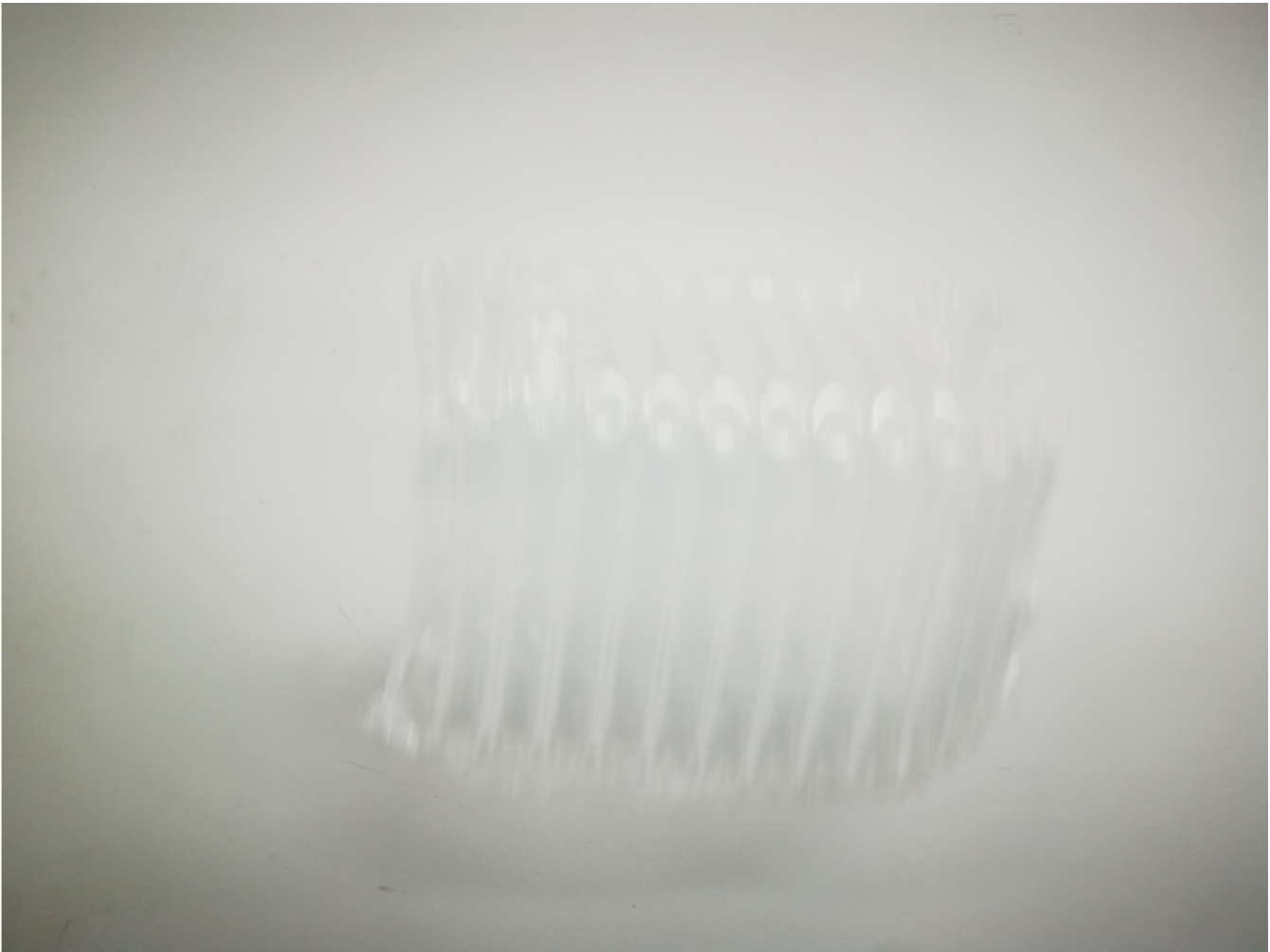
既定的停歇 (05)
Predetermined Pause (05)
2024



对话
The dialogue
2024



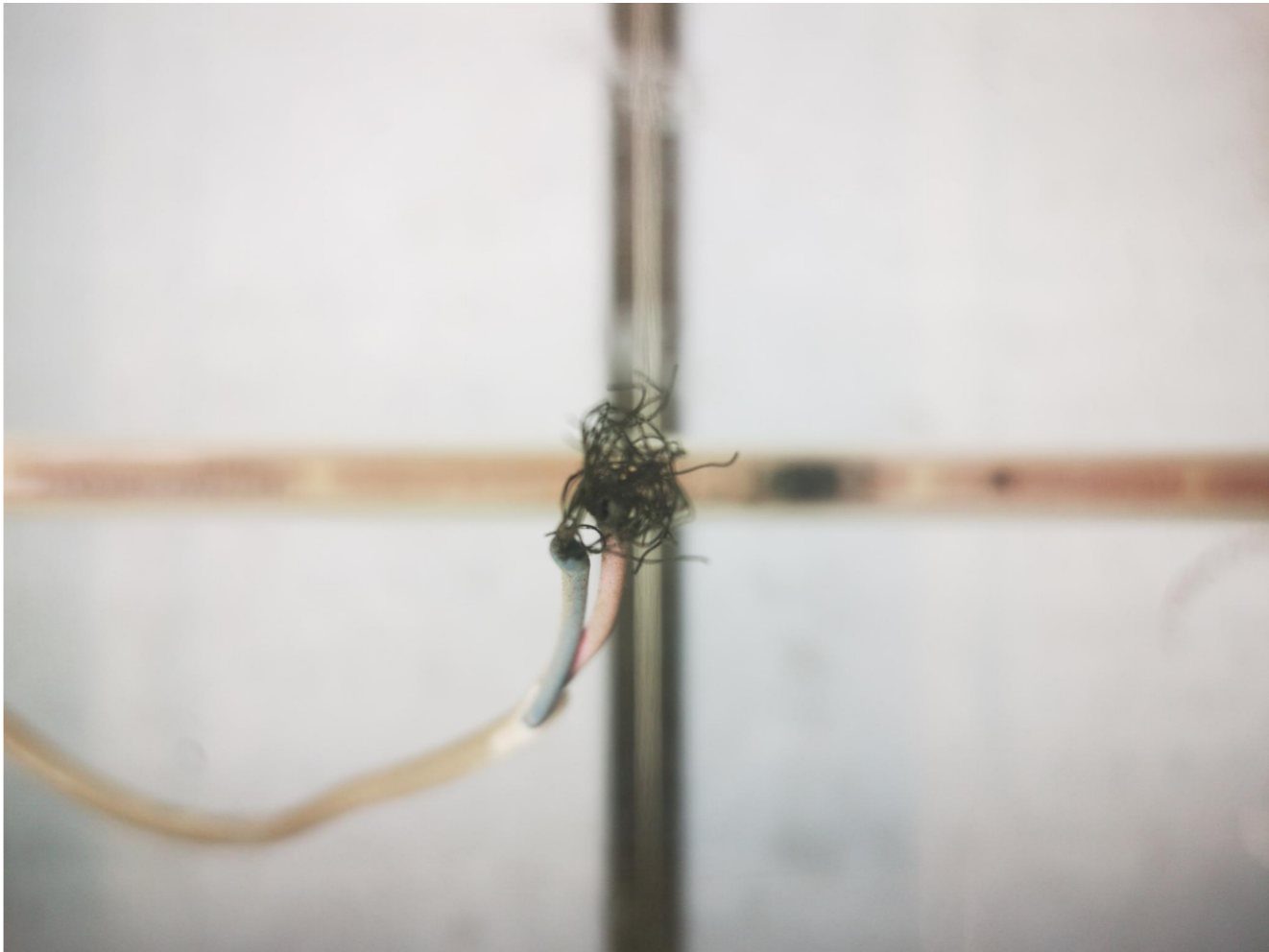
废物无须指出
There's no need to point out a loser
2023



轻轻地
Gently
2025



我梦里听见你的梦 (08)
I heard your dream in my dream (08)
2023



主宰
The creator
2024



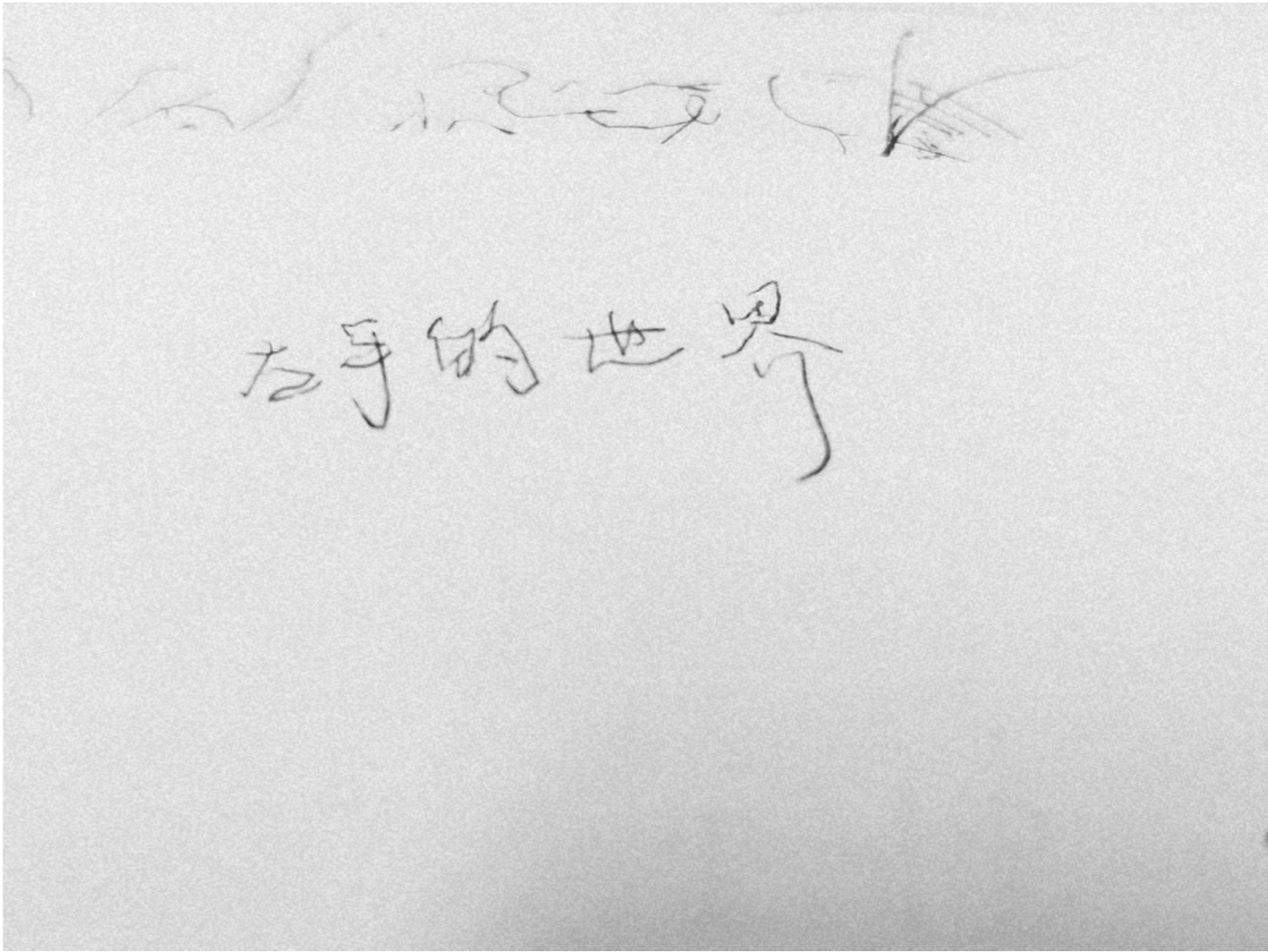
我梦里听见你的梦 (01)
I heard your dream in my dream (01)
2024



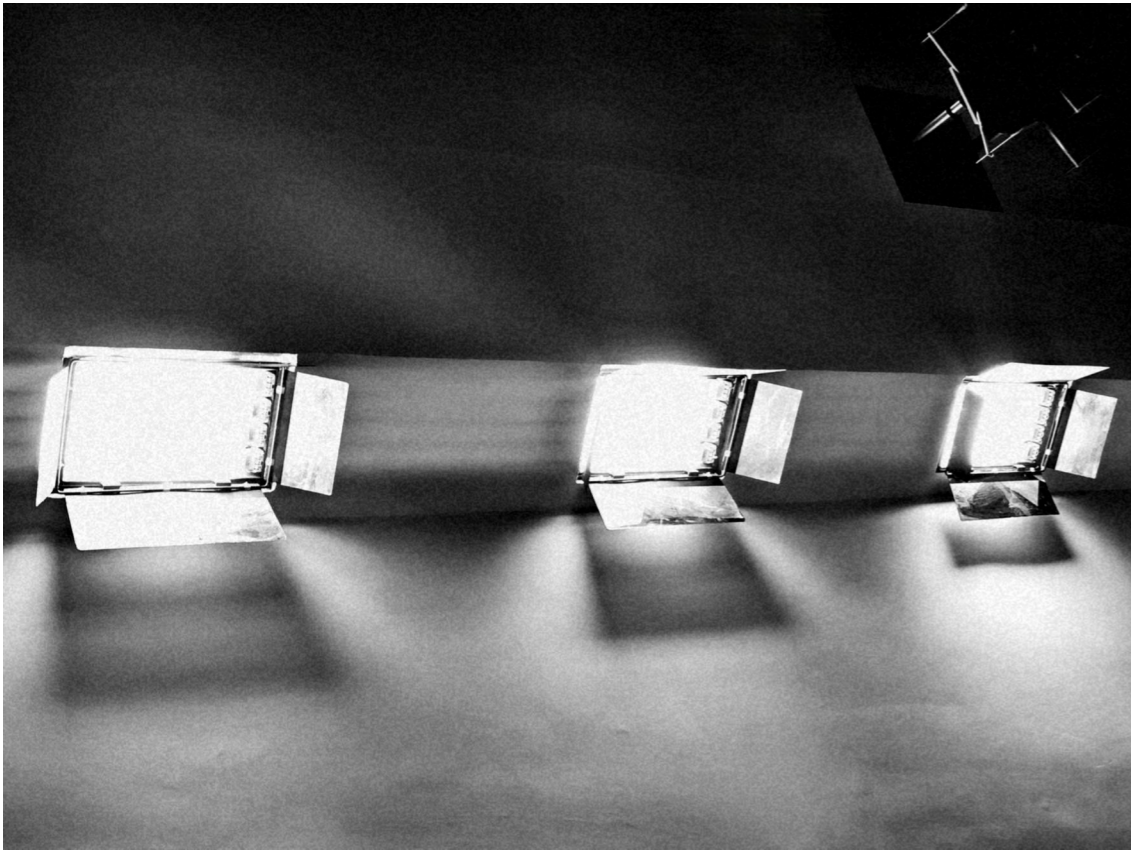
Y.office
2024



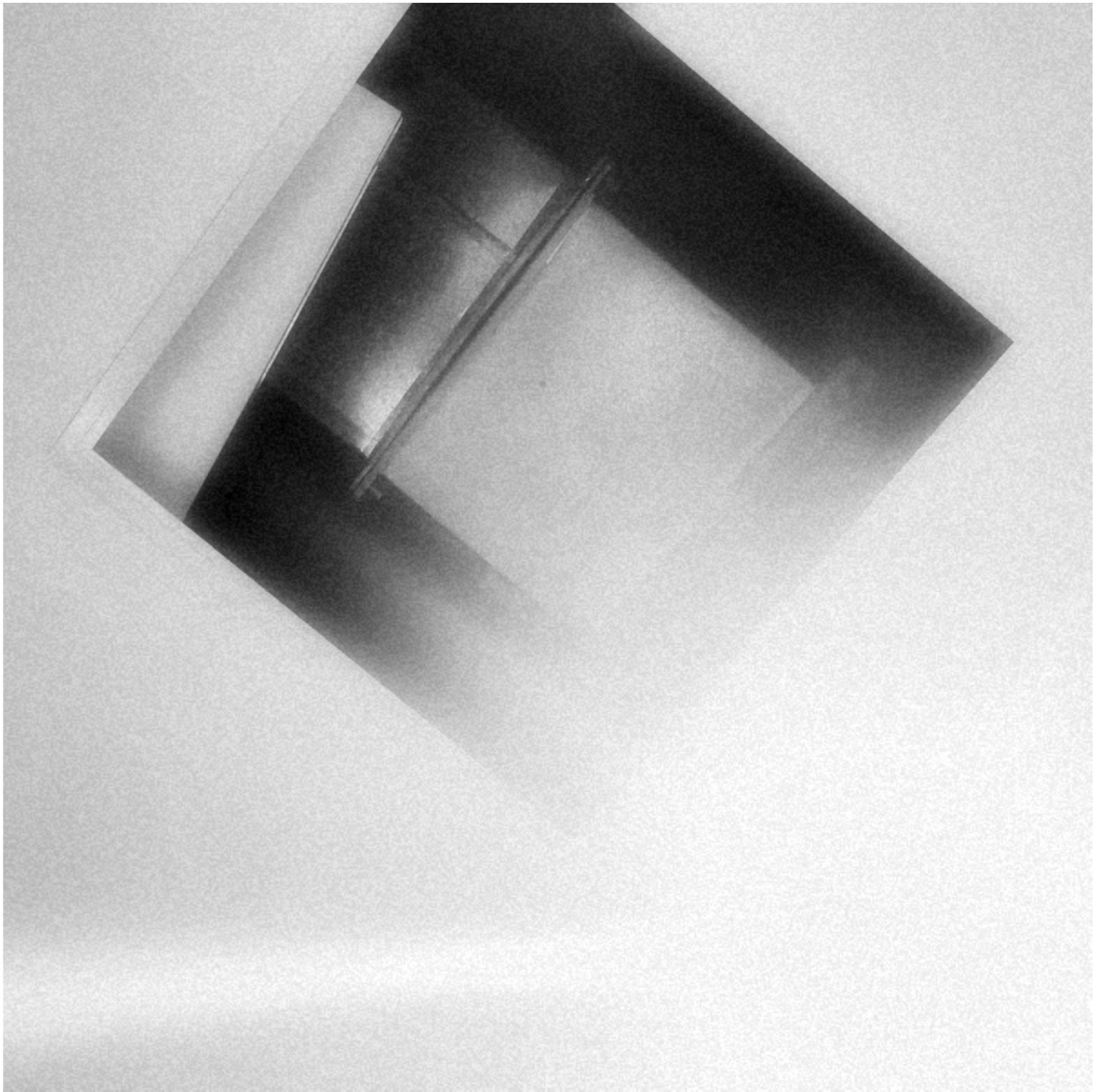
一定
A certain degree
2025



应
Should
2025



反向光.真.善.美
Truth, kindness and beauty
2023



抬头
Rise your head
2025



一种解释
An explanation
2025



无人问津.被卡住独自晃了三年的棍子.A stick
Video 静帧
2023



日下 (01)
Under the sun(01)
2025



日下 (02)
Under the sun(02)
2023



日下 (03)
Under the sun(03)
2023



日下 (04)
Under the sun(04)
2023



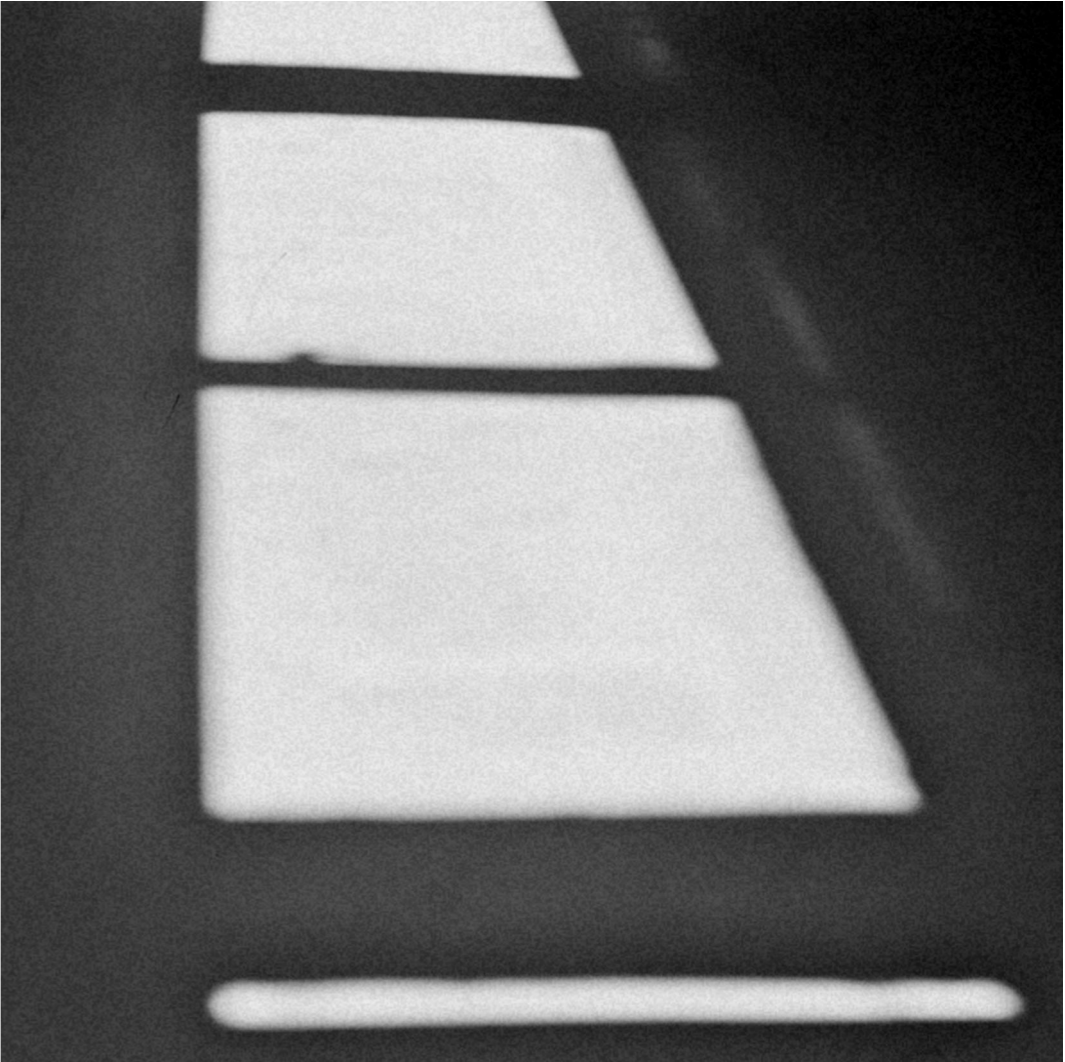
目下 (05)
Under the sun(05)
2023



旧
Old
2024



Anyway,any way(03)
2023



空白.PPT
Blank PPT
2023

转眼的视差与空转

文/高江波

我们一边谨慎地揣测着诗歌的标点和韵脚，一边被感性的漩涡拉入身体无意识的蹀足抗手。王一亦将他“梦游”式的观看轻易地打包、装配，似乎这种官能症并不属于身体，而来自一种可不断复制和生产症状的机器。ROTATING THE EYES 作为展览的英文译题，戳破了中文文本“转眼”在所指上的连贯性。甚至制造了共用身体但视角偏离的两个观看主体。借用眼球的意象，像是脱离视觉联动的一致性，而望向不同方向的两眼。因而转眼的两种意象“转动眼球”和“恍惚一瞬”像是被双眼的“视差”分隔开，虽然可重叠、对焦和确认单个对象，但也同时间离、紊乱和各自为战，更无法避免视差盲区这一分离的内在必然。因而王一亦保留了一种双视角的观看主体，是观众和作者的共具一身，是在同一人格中的两种意识，也是对视角的反向观察。

在摄影的领域里时间的凝滞是“成像”构造上需要读取时间的技术本质。面对这种先天的合法性，王一亦在本次展览中捕捉了更多中间性的时空，把恍惚本身赋予了物质性的细节。从而溶解了写真里固态的时间。《转眼》作为展题的来源和近期的重要创作节点，它代表了展览和王一亦近期创作中一类“时空的普鲁斯特效应”。画面上，楼梯扶手或是金属床头样貌的管状结构被投影压扁，错落和回转成为了一种平面的交叠，又再次被投影到转角。真实和虚构的迂回就被平面同立面转动交错的过程所捕捉了。这里的“转”不仅是是一种认知的事实，更是一个可以穿行的转角。时间则像是幽灵，徘徊在影子轮廓外的异彩中，画面由他它串通真实与虚幻，在晃神的时分将观者吸入一片茫然的怀旧、陌生的熟悉。

《我梦里听见你的梦》系列代表着展览中另一类切片般的微观“眼动”。窗帘、菜筐、球网、书脊...像是老旧墙体剥落的漆皮一样，可被识别的符码们被细细琐琐地发配到视觉的边缘，像是锈迹或污渍的非刻意和不可逆。“庸常”得以作为衰败之美的姿态被时间重新复魅。进而瞬逝，被倒装成了“逝瞬”，把眼球转动的回眸感强化成一种视察的变体。也如同展题所诉说的我们 在一个时间和动作，视觉和物质的中间地带所经历的无奈，超越和投入，还有其背后所剥离和反抗的、不言自明的，那些应允日常的日常。因而，王一亦的睿显并不仅限于他生活中对围绕“凝视主体”周遭碎片的体察，根绝和快门落下的琴心剑胆。更在于他如何使用一种我们司空见惯的话语来重塑生活中的陌生。

“我拍照是为了去看事物被拍下来的样子”动机论视角下的王一亦有一种维诺格兰德式的随机性，他在自己的赛博日志里每图一文，每文一日。仿佛写真家并不执着于一种与世界剥离的状态，而是一种对弈、斟茶式双向观察：行动成为某种引入他者视角的自我视线。类比于润滑、预热、性能测试，机械场景里的有效空转。在这种状态下，他不必从任何人中分离便待命整装，拿起相机的时刻也因此取消了刻意。反向的，观者的快门时刻也从无限趋近0的分割点，被照片和具身的相互凝视扩展为稍纵即逝却连接前后时空的线。神话叙事下的单眼（相机镜头）是没有双眼（人眼）视差的“真理之眼”，摄影本身形而上学的明理和肉身器官的重合成了王一亦的眼神和框体同化的寓言，虚焦重合的路程，是两眼视差到单眼框定的另一重“转眼”。

Parallax and Mechanical Idling of Eye Rotating

By Gao Jiangbo

While we cautiously interpret the punctuation and rhyme of poetry, we are drawn into the unconscious dance of our bodies by the whirlpool of sensibility. Wang Yiyi skillfully packs and assembles his “dreamlike” way of viewing, as if this sensory symptom does not belong to the body but rather to a machine that can constantly replicate and produce symptoms. The exhibition’s English title, “ROTATING THE EYES”, punctures the coherence of the Chinese word “转眼” in meaning and even creates two viewing subjects sharing one body but with deviated perspectives. By employing the imagery of eyeballs, he breaks away from the consistency of visual linkage, with both eyes gazing in different directions. Thus, the two meanings, “rotating the eyes” and “a moment of trance”, seem to be separated by the “parallax” between the eyes. Although they can overlap, focus, and confirm individual objects, they simultaneously separate, disorient, and operate independently, inevitably facing the blind spots brought about by parallax: an inherent necessity of this separation. Therefore, Wang Yiyi retains a dual-perspective viewing subject, which is the coexistence of the audience and the author, two consciousnesses within the same personality, and a reverse observation of the perspective itself.

In photography, the stagnation of time is part of the essence of “imaging” technology that requires reading time. Facing this inherent legitimacy, Wang Yiyi captures more of the space-time in an intermediate state in this exhibition, endows the trance itself with material details and thus dissolves the solid time within photographs. “Rotating the Eyes”, as both the source of the exhibition title and a key creative node in recent creations, represents a kind of “Proustian effect of space and time” in the exhibition and Wang Yiyi’s recent works. In the images, tubular structures resembling stair railings or metal bed frames are flattened, staggered and swirling into overlapping patterns on a plane, and then projected onto the corner again. The interplay between reality and fiction is captured in the process of the interweaving and rotation of the plane and the elevation. The “rotating” here is not only a cognitive fact, but also a corner that can be traversed. Time, like a ghost, wanders in the strange colors beyond the outline of the shadow. Through it, the picture connects reality and illusion. In a moment of trance, it sucks the viewer into a sense of bewilderment and nostalgia, as well as a strange sense of familiarity.

The series “I Heard Your Dream in My Dream” represents another slice-like micro “eye movement” in the exhibition. The recognizable symbols, such as curtains, vegetable baskets, nets, and book spines, are placed at the edge of vision, like peeling paint on old walls, unintentional yet irreversible. Thus, the “mediocrity” regains its charm by time in the form of a decaying beauty. Furthermore, it is inverted to “fleeting moment”, enhancing the retrospective sensation of eyeball rotation into a visual variant. This also resonates with the exhibition’s theme: the inevitability, transcendence, and immersion we experience in the interstitial spaces of time and action, vision and matter, as well as the daily life that is stripped away, resisted, self-evident yet constructed behind it. Therefore, Wang Yiyi’s acuity is not only reflected in his perception of the fragments around the “gazing subject” in his daily life and his composure and decisiveness when pressing the shutter, but also in his ability to reshape the concealed unfamiliarity within common language.

“I take photos to see how things look when captured.” From a motivational standpoint, Wang Yiyi exhibits a kind of Vinogrande randomness. He captions each picture in his cyber blog with a post every day, as if the photographer is not obsessed with a state of separation from the world, but rather engages in a bidirectional examination like playing chess or pouring tea: action becomes the self-gaze that introduces the perspective of others. This is similar to lubrication, preheating and performance testing in mechanical scenarios, namely a form of effective idle running. In this state, he is ready without separating from anyone, and the action of picking up the camera thus lost its pretense. Conversely, the viewer’s “shutter moment” is no longer a cutting point that approaches zero infinitely, but extends into a fleeting line that connects the past and the present by the mutual gaze between the photo and the body. In mythic narratives, a single eye (camera lens) is the “eye of truth” without the parallax of both eyes (human eyes). The metaphysical clarity and the overlap of physical organs in photography itself serve as an allegory of the assimilation of Wang Yiyi’s gaze and the viewfinder. The process of defocusing and overlapping is another layer of “rotating the eyes” from binocular parallax to monocular framing.



路边.电影
Roadside
2023



偶数 (03)
Even number(03)
2023



传递
Depends on the sound
2025



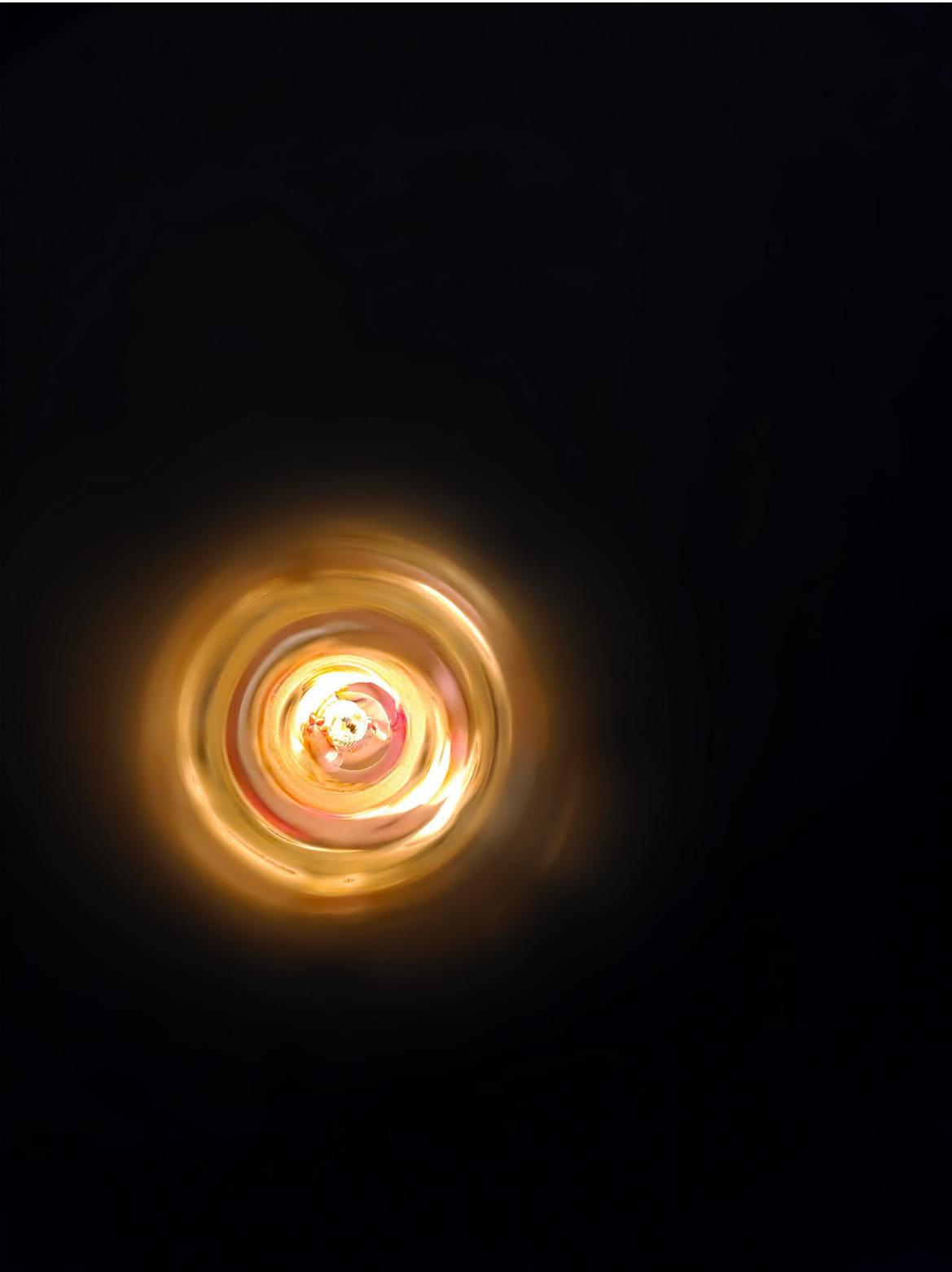
它 (们)
It/They
2025



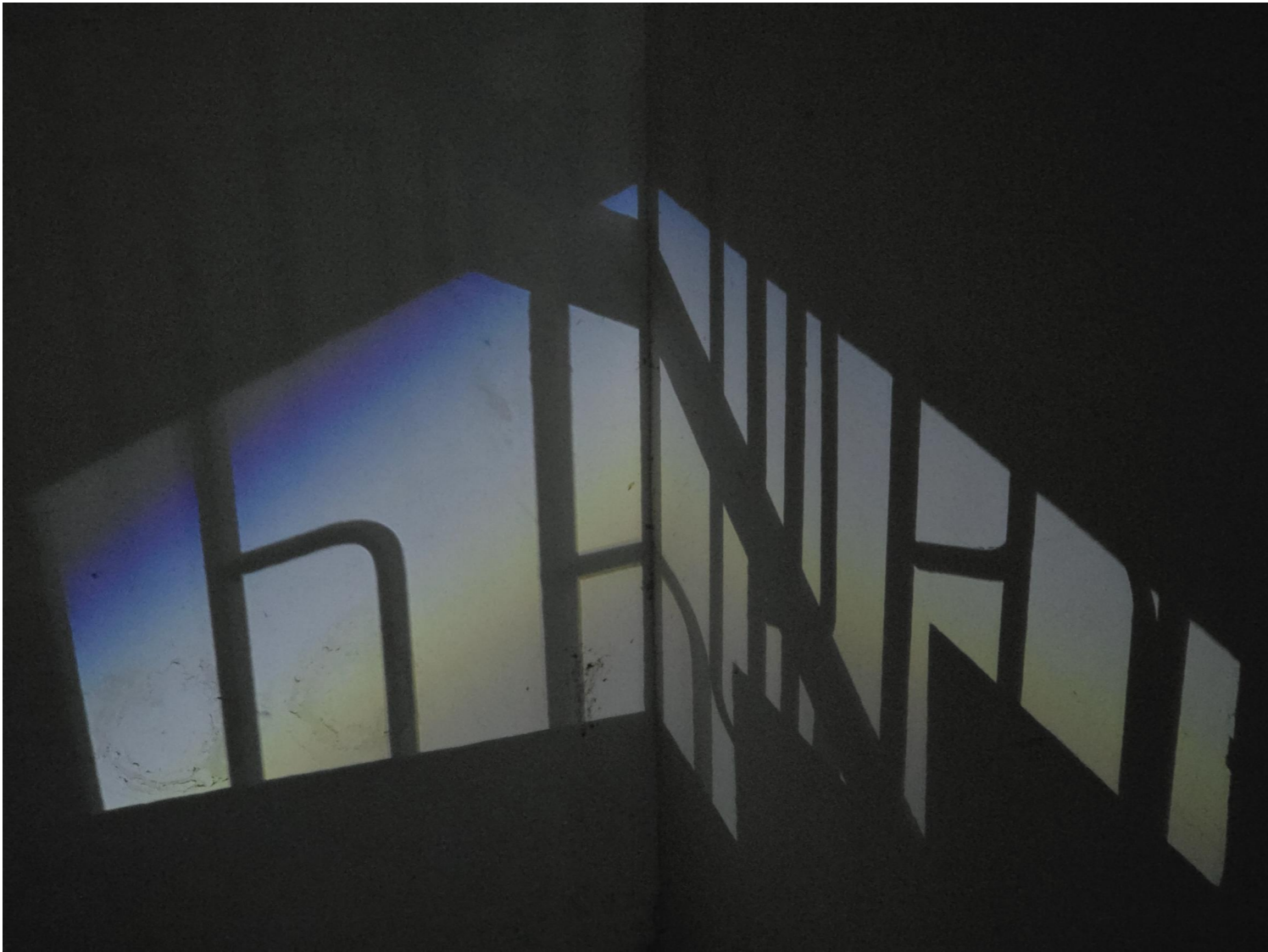
枝上/叶下/No 02.
The red in the hot air
胶片
2024



球
Balls
2025



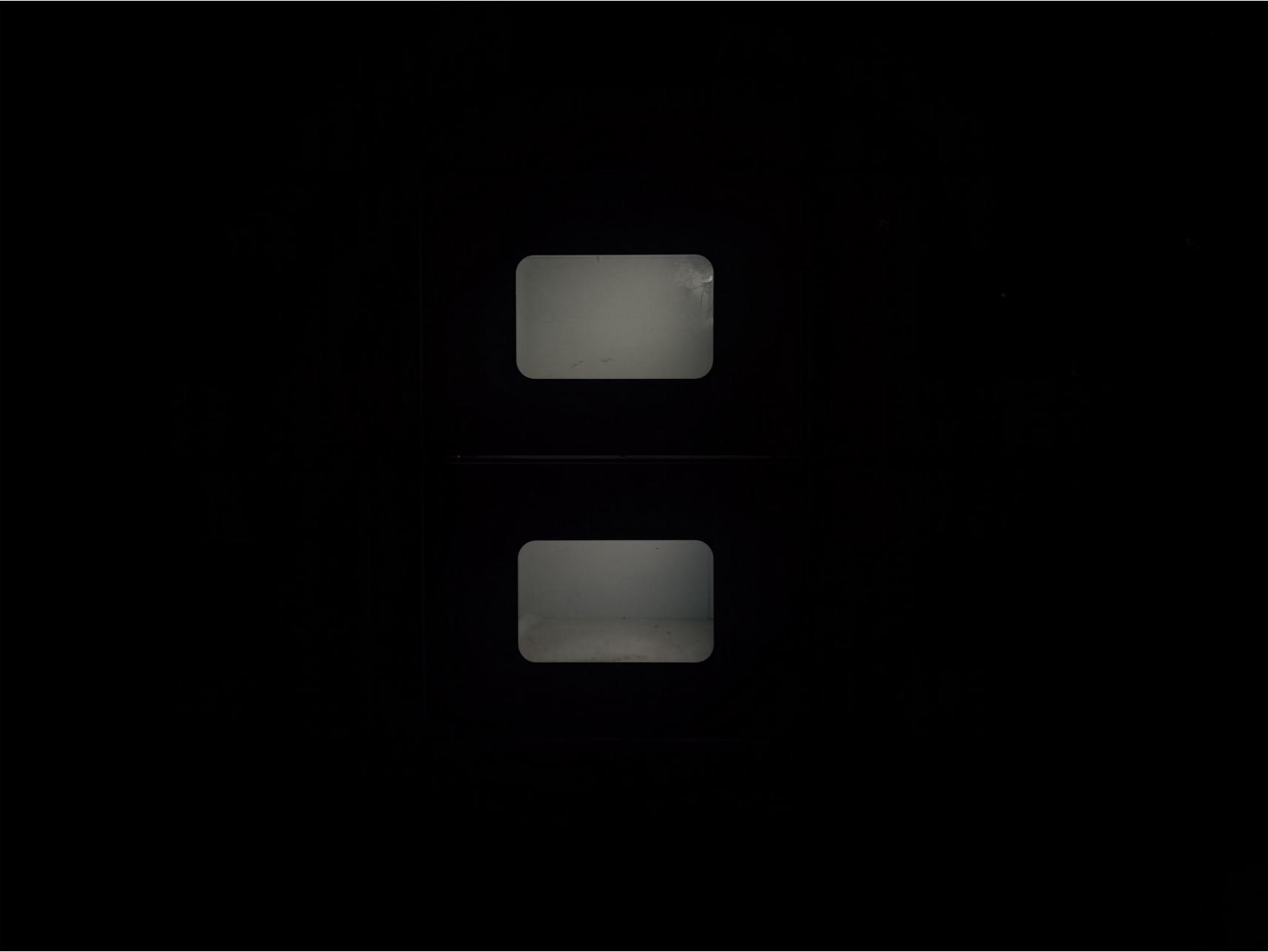
寄予
Place the hope on ...
2025



转眼
ROTATING THE EYES
2025



那段岁月
That period of time
2024



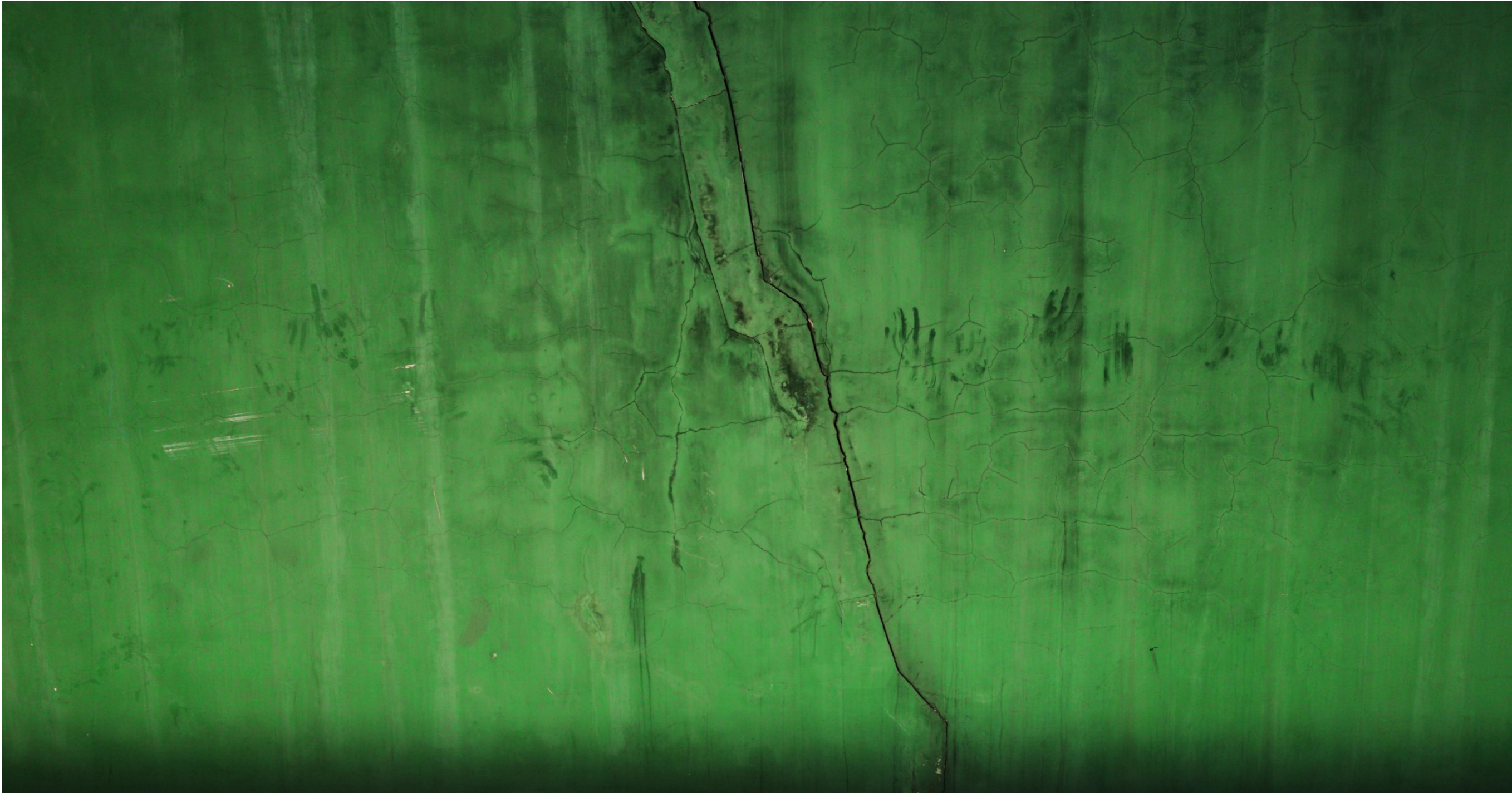
偶数 (02)
Even Number (02)
2023



形式.对词「发展」的理解及使用误区
Formalism & Problems
2024



我梦里听见你的梦 (04)
I heard your dream in my dream (04)
2023



通常的觉知
Usual awareness
2024



转
Video 静帧
2024

静
Quiet
2025



毛片
Furry photos
手稿
2023



束
Restrained
手稿
2023



Anyway,any way(02)
2023



剔除
Make them non-existent
2025



都是盒子
All boxes
2024



Anyway,any way(02)
2023



设定
Setting
2023



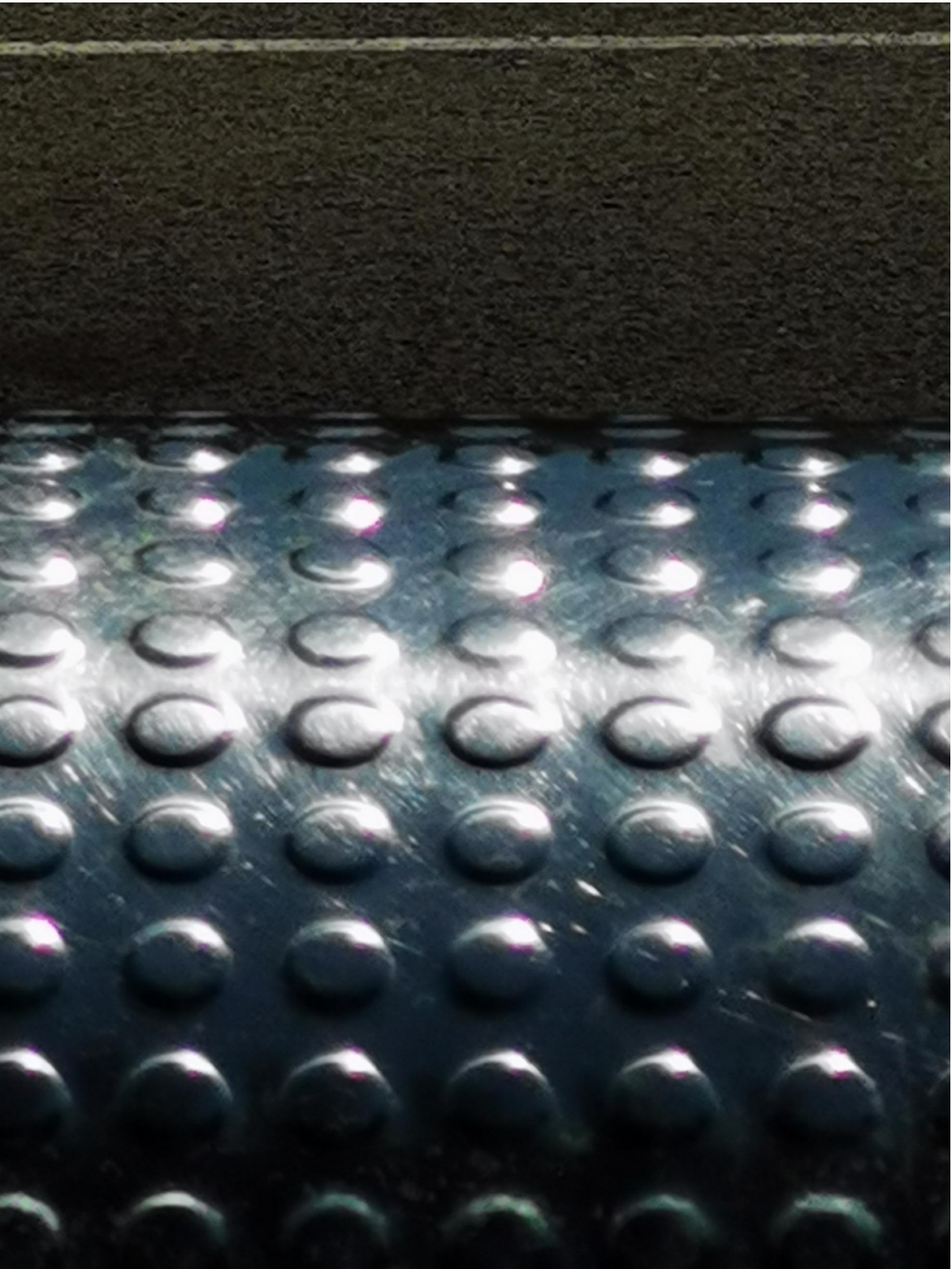
流浪者的风景
Vagrants
2023





知道不知道
Do you know or not
2024

我梦里听见你的梦 (07)
I heard your dream in my dream (07)
2023

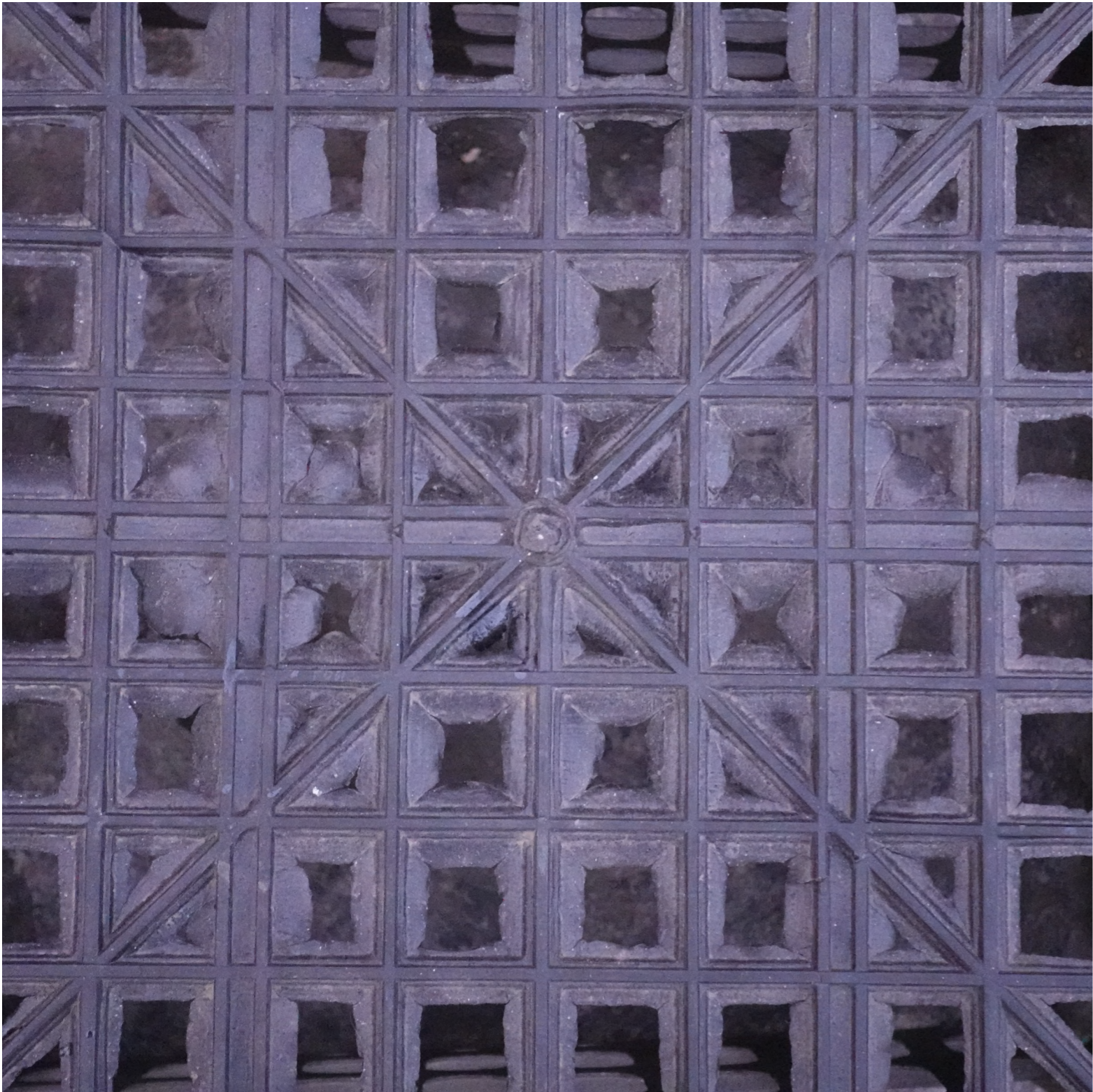




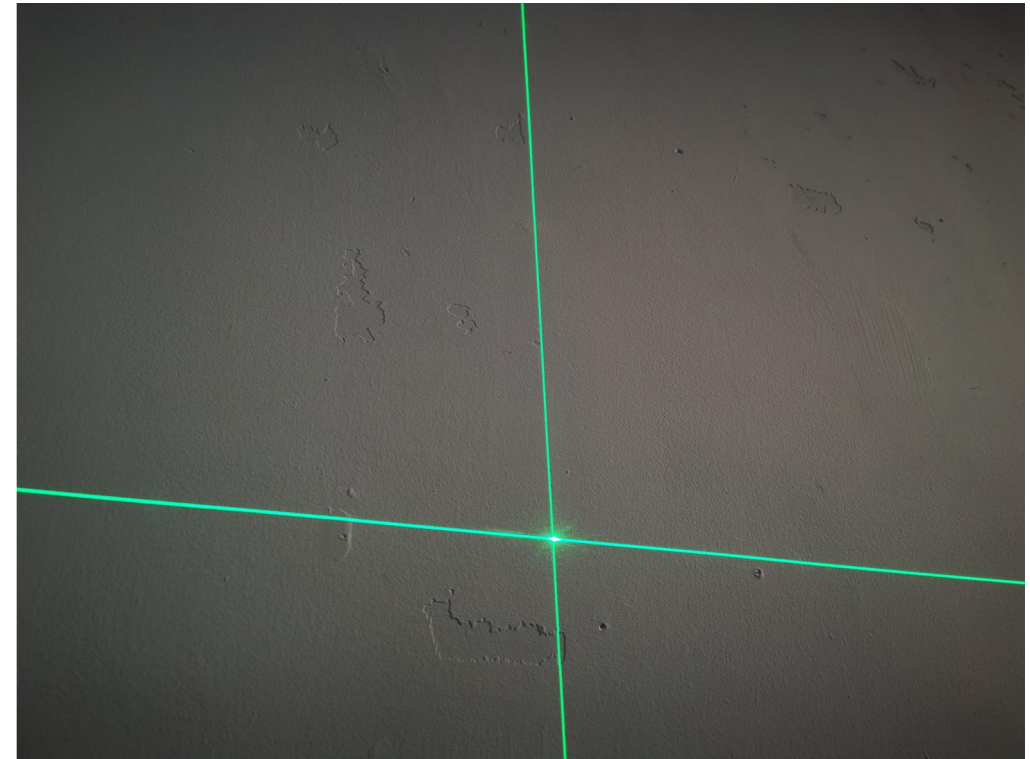
枝上/叶下/No 01.
The red in the dead air
胶片
2024



尘埃落定
Dust has settled down
2024



摊位
Stalls
2024



Anyway,any way(07)
2023



望秋
Longing for the autumn
2025



一个故事
A story
2025

北温带的转眼

文/许展

无论是加州索诺玛的翠绿草地、阿尔卑斯的淡蓝山脉，还是托斯卡纳的金色海岸，这些典型的自然图景通过荧幕的光学频段的错落，被压制到技术性的持存中（可复制的图像打印或显示器屏显），再被投射到全世界的眼睑里，所有人都能够无数次地观看它们。我们通过将电的光学代替眼睛的光学，取消了距离，但也因此削弱了这些遥不可及的景象的真实程度：每个特定地点的景象都普遍化了，它们以光的速度被拉伸铺展开到整个星球表面上，并且彼此重叠，我们脚下的土地倒是显示出巨型相册般的纵深了。

这些数据影像，不论其分辨率或色准多高，都带来了难言的模糊感。但由于我们的知觉依赖于光的速度与频率，我们也极快地适应由远程通讯的透视所引起的失真效果。在这种透视中，距离在画幅或荧幕尺寸的范围内折叠了起来。不过，这种技术转换在过去的文学作品中也偶有体现，比如在家喻户晓的诗句“但愿人长久，千里共婵娟”中，就通过将人类的身体在月光中换喻成月亮的身体，折叠了遥远的地平。

这样的“远程相聚”，是否预示着我们将注定无法在两种事物之间打捞存在？而那些消失的距离和景象的现实又被转移到何处去了？想要回答这些问题，我们需要直面一个重要的光学事件，即对于时间的重量的发现。它沉重的物质性通过大气层过滤后的蔚蓝，给予了这个星球特有的光学历史。于是作为川流的线性时间干涸了，物质性的时间不再是背景而是一种可以置换的实在。这个参数的引入，使得我们不得不重新考虑那些永恒定格的“金色海岸”，它们是否早已参与到与光速和时间物质的交易中？时间之流枯竭后所显露出的灰色砂石与崎岖河床，这些遗留下来的堆积膨胀的物质，或许便是消失的现实与距离的去向。就像约瑟夫·罗斯曾在第二次世界大

战的前夕，在信中苦涩的写道：“你知道时间是什么感觉。一个小时是一片湖泊，一个白天是一片海。夜晚是一个永恒，而醒来则是一声恐惧的惊雷。”

我们的身体难免会感受到一种特殊的“每时每刻”，一种与我们如影随形的重量：每次触摸与观看都在与时间交换一定分量的物质，而每次转眼便是一次折叠，是在选择中舍弃存在曾经拥有过的东西。如果对于意识到这件事之前的人来说，世界依靠传说与记述有一个六千年的过去的话，那么我们的同代人则有对于数个千百万年的过去的意识。这个由光学影像主导的对于空间和历史的突然超越，这个新世纪所进行的在世界之夜中的跳跃，可以与在宇宙星系扩展的黑暗中的跳跃相比；如果说后者催生了20世纪人类在月球上轻盈的着陆，那么前者则在堆积地球表面的厚度，却也最终碾碎了人类曾栖居的，连续且单薄的世界。

The Moment of the Northern Temperate Zone

By Xu Zhan

Whether it is the verdant grassland of Sonoma, California, the pale blue mountains of the Alps, or the golden coasts of Tuscany, these typical natural landscapes are compressed into technical preservation through the alternating arrangement of the optical bands on screens. They become replicable images for printing or screen display, and then are projected into the eyes of the entire world. By replacing the optics of the eyes with electric optics, distance is eliminated. At the same time, the authenticity of those distant and unreachable scenes also weakens accordingly. The scenery of each specific region is universalized, spreading and covering the entire surface of the planet at the speed of light, overlapping with each other. The land beneath our feet reveals a depth like that of a huge photo album.

No matter how high the resolution or color accuracy of these digital images, they bring an indescribable sense of blurriness. However, as human perception relies on the speed and frequency of light, we quickly adapt to the distortion effects caused by remote communication perspectives. In these perspectives, distances are folded within the dimensions of frames or screens. In fact, this technological transformation has already been reflected in past literary works. For instance, the well-known verse “May we live long and share the beauty of the moon” folds the distant horizon by comparing people to the moon.

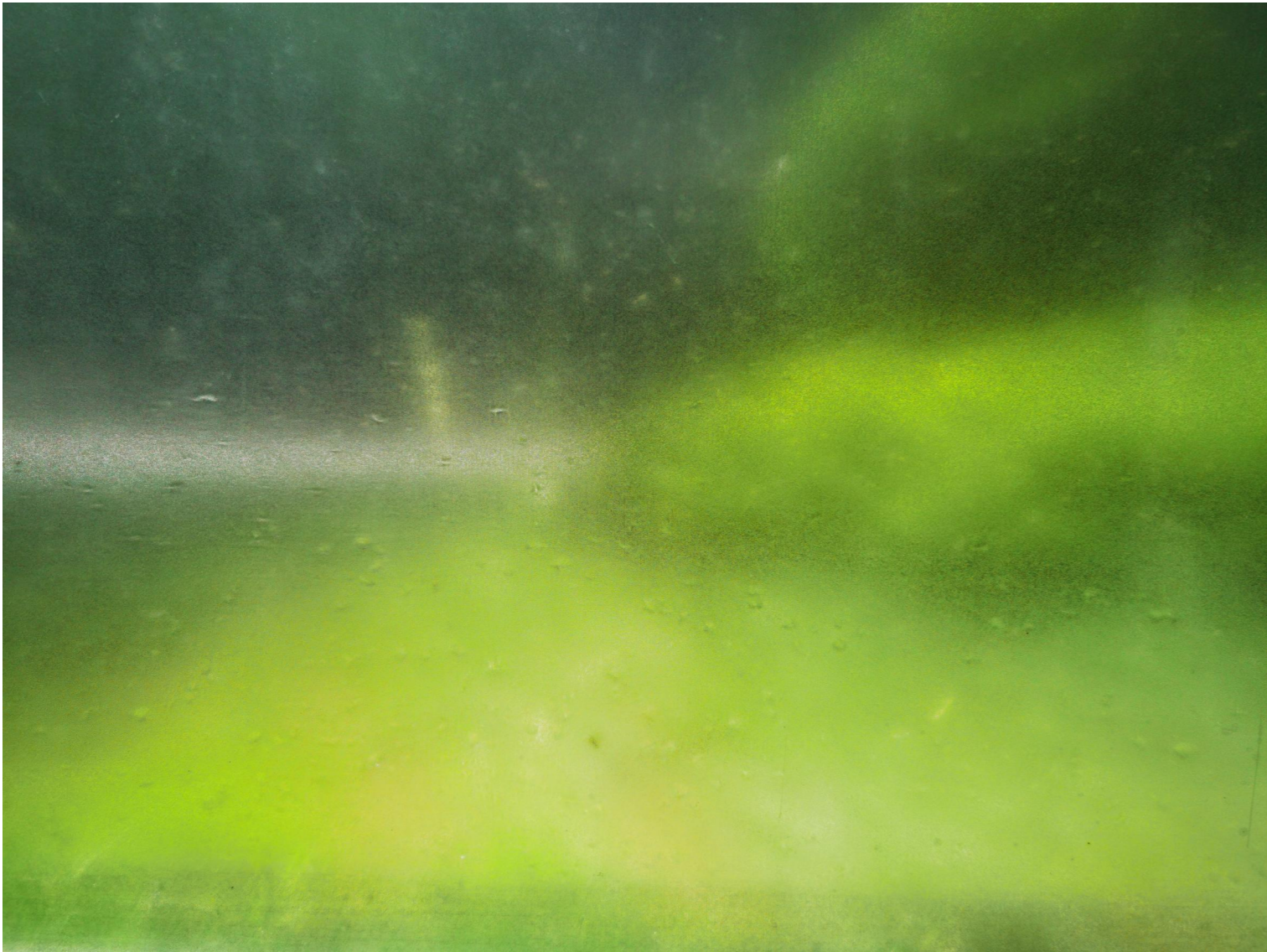
Does this form of “remote convergence” imply that we are destined never to grasp the essence between two things? Where have the vanished distances and realities of these scenes been transferred to? To address these questions, it is necessary to confront an important optical event, namely the discovery of the weight of time. The heavy materiality of time and the azure filtered through the atmosphere endow this planet with a unique optical history. Thus, the linear time that flows like a river tends to dry up, and the material time no longer serves as the background but becomes a replaceable reality. The introduction of this parameter makes me rethink whether those eternally

frozen “golden coasts” have long been involved in the exchange of light speed and time matter? The gray sands and the rugged riverbeds revealed after the flow of time dry up, these remnants that continuously accumulate and expand, may just be the ultimate destination of the vanished reality and distance. As Joseph Roth wrote bitterly in a letter on the eve of World War II: “You know what time feels like. An hour is a lake, and a day is an ocean. Night is an eternity, and waking is a terrifying thunderclap.”

Our bodies inevitably experience a peculiar “every moment”, a weight that follows us like a shadow. Every touch and gaze is an exchange of a certain amount of matter with time. Each fleeting glance is a folding, a choice to abandon what was once possessed. For those who were previously unaware of this, the world relies on legends and records to have a past of six thousand years, and our contemporaries are aware of a history of millions of years. This sudden transcendence of space and history dominated by optical images, the leap completed in the world’s nighttime in this new century, is comparable to the crossing undertaken in the darkness of expanding cosmic galaxies. If the latter gave rise to the light landing of humans on the moon in the 20th century, then the former thickens the Earth’s surface endlessly, and ultimately crushed the continuous yet thin world where humanity once inhabited.

远方
The distance
2025





厕所 (01)
Toilet(01)
2024



厕所 (02)
Toilet(02)
2024



厕所 (03)
Toilet(03)
2024



目睹
Witness
2025

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