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AN ARTWORK CONSISTS of the formulation of an idea, which has generally been materialized as a painting, a sculpture, a video, a text, or some such that conveys the message to the viewer. Today, an artist's conception of a work is more intimately related to mass production and to industrial and scientific developments, so that the method of making a work not only conveys the concept but is itself a part of it.

In my own practice, I always think of an artwork not just as the final product but also as the whole process of how it was developed and handled along the way. The people who are involved in making a work contribute to its character. Materials, labor, and financial aspects also strongly influence a work and add meaning to it. In that sense, a new method or technology for making things opens up not only practical possibilities but also new modes of expression and understanding.

Traditionally the artist was a kind of craftsman, but this is no longer necessary. Now the artist acts more as someone who comes up with an idea, directs the production of a work, and makes judgments. Such an approach to artmaking frees the artist from having to master particular skills and introduces novel materials and techniques—along with the meanings behind them—into the so-called art world. This points to a radical change in the condition of both art and artists. As a consequence, artists have to learn how to express their ideas through the process rather than through the skills that create a particular result. □