



Fire Point 燃点

练东亚 Lian Dongya 刘卓泉 Liu Zhuoquan







造物-1

照片
300cm x 180cm
陈冠亚
2007

The Creator-1

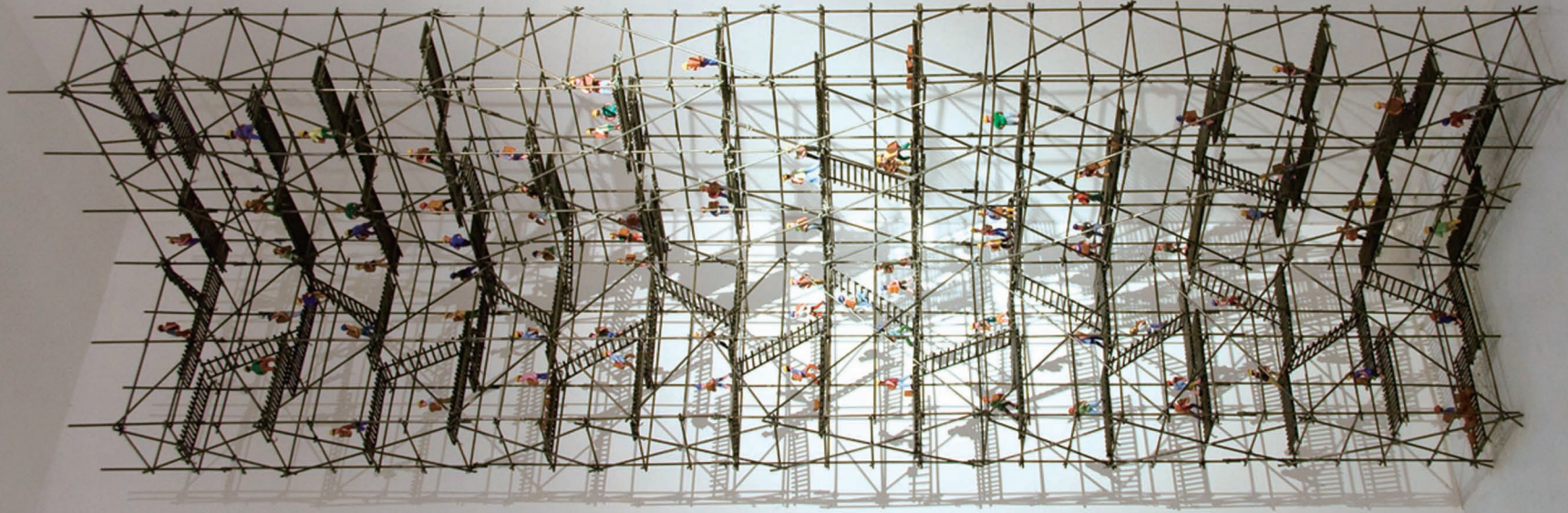
Photograph
300cm x 180cm
Lin danyu
2007

造物

造物1
图片
300cm x 180cm
2007

The Creator-1

Photograph
300cm x 180cm
2007



造物—II

钢筋, 树脂
320cmx80cmx60cm
2008

The Creator— II

Steel, Resin
320cmx80cmx60cm
2008







鸟巢

煤, 调和物
175cm X 150cm X 30cm
刘卓泉
2008

Bird Nest

Coal, Mixed Media
175cm X 150cm X 30cm
Liu zhuoquan
2008



水立方

煤, 调和物
170cm X 110cm X 48cm
刘卓泉
2008

Water Cube

Coal, Mixed Media
170cm X 110cm X 48cm
Liu Zhuoquan
2008



国家剧院

煤, 调和物
155cm X 72cm X 102cm
刘卓泉
2008

The National Theater

Coal, Mixed Media
155cm X 72cm X 102cm
Liu Zhuoquan
2008

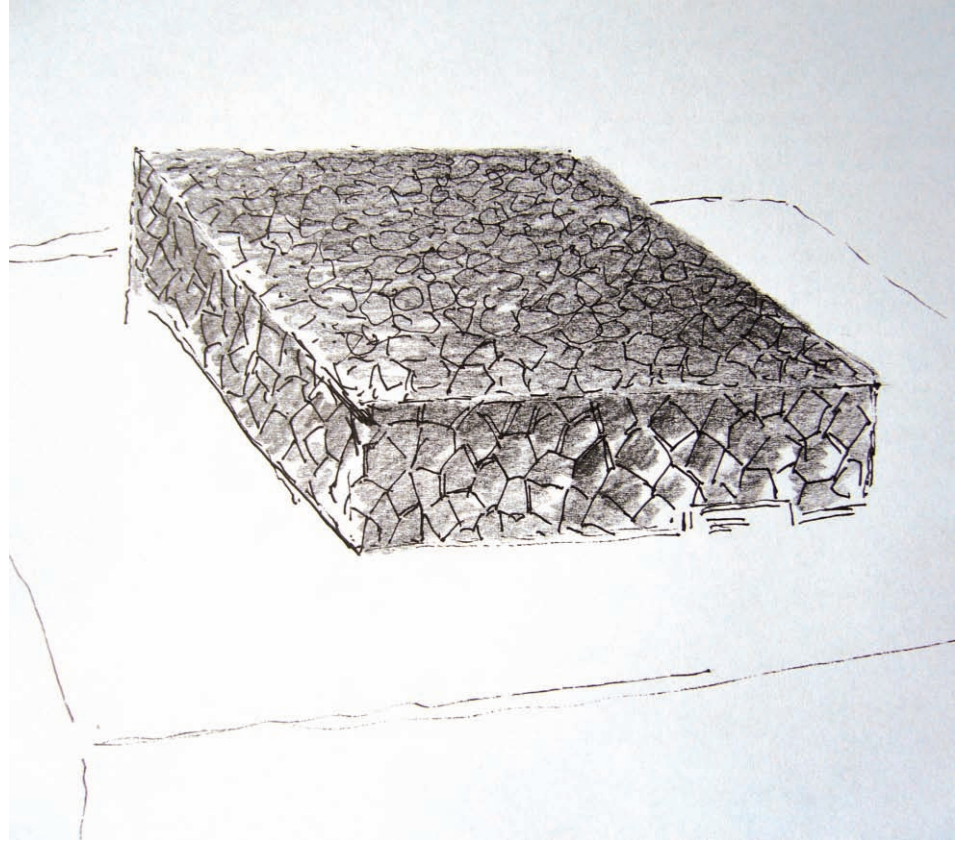
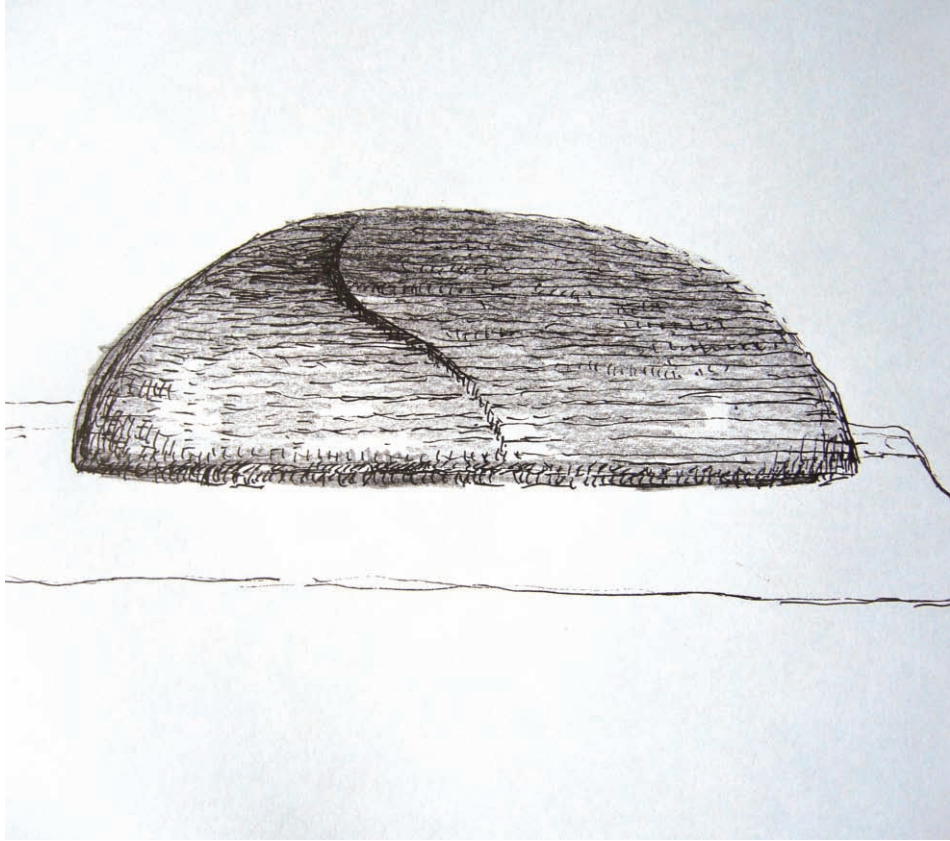


央视大楼

煤, 调和物
128cm X 120cm X 76cm
刘卓泉
2008

CCTV

Coal, Mixed Media
128cm X 120cm X 76cm
Liu Zhuoquan
2008









谈话

对话人：刘卓泉 练东亚

2008年3月29日于环铁工作室

刘：你什么时候来北京的？

练：2006年来的。

刘：在来之前你做什么工作？

练：在老家的一家影楼打工。

刘：呵，那个时候做了些什么东西。

练：做了一组有关“阳台”的摄影作品。

刘：是什么意思？

练：那会儿在影楼打工，是我最无聊的一段时间。每天除了上班就是睡觉。好在我比较喜欢种种花什么的。于是，我就以阳台上的盆景作为前景，然后又捏了一些自杀的小面人搁在里面。我喜欢盆景与阳台后面景色的那种不确定的关系。

刘：你的“阳台”让我想起希区克科的电影《后窗》，那部片子里面也有关于凶杀的东西，你是否受他的影响？

练：我没有看过他的电影。我只是觉得我那个时候非常郁闷，我每天的重复生活就象是一种自杀的状态。不满你说，有一段时间，我还认真的研究过自杀问题和死的方式。

刘：有那么严重吗？

练：你知道我是个很自闭的人，平时也很少和人打交道，对社会我一直有恐惧感。

刘：为什么？

练： 不知道，反正我和社会有种格格不入的感觉。

刘： 每个人都必须活在社会人群中，你这样的感觉是否有你自身的原因，有逃避现实的嫌疑。

练： 不清楚，我实际上就想一个人呆着。也许是我没法从社会里看到什么好的东西或者希望什么的。

刘： 在北京你靠什么生活？

练： 一开始帮朋友做做事情，现在能卖点作品勉强养活自己了。

刘： 你在北京呆着是否比以前接触社会的机会多了？

练： 有些小的改变，但是性格上还是喜欢一个人呆着。

刘： 来北京后你觉得自己在艺术上有没有变化？

练： 有，看待事情的方式有变化，以前做东西比较个人，小情趣多一点，现在我开始尝试表现一些社会性的东西。比如，城市的无节制的拆迁和膨胀。还有就是看见那么多外地民工，每天象蚂蚁一样在为这个城市劳作，而他们的生活又跟这个城市毫无关联。

刘： 对，在北京其实我们也和他们的境遇一样。

练： 你和社会接触的多一些，你的作品好象始终有社会问题在里头。

刘： 是，这可能和我的个人经历有关系。大学毕业后，我就去了西藏工作，1986年又回到武汉，之后又去了广州，2001年来的北京。你知道，我每到一个地方都要重新建立社会关系。相对你来说，我对中国社会体制的东西感触深一些。

练： 2005年你还在电视台工作，后来为什么不干了。？

刘： 在体制里做事挺累的，最重要的是你不能按照自己的想法去做事情。因为，一个片子里能说什么和不能说什么早就被制度化了。个人的观念和情感总是被奴役的。

练： 这就是你开始做艺术的原因吧？

刘： 对，开始我并没有想到一定要做艺术，我只是太厌恶体制和权利的东西。当然，艺术是比较好的生活方式。当代艺术里面有某种破坏性的力量，它能使我获得作为人“存在”的快感和表达的自由。

练： 你说的体制在艺术界也存在，比如：画廊体制。

刘： 是的。不管什么制度，最终还是个人如何选择的问题。无论做艺术还是生活，我的底线是不接受任何权利对生命的奴役。

练： 挺好。我想每个人都希望这样活着。可是现实的残酷总是很压人，有时不得不作出让步。

刘： 对于我来说，现实从来就没有真正好过，就象政治从来就是尔虞我诈，历史永远是一堆废话一样。但是，我还是相信人身上所具有的精神力量。每个人来到这个世界上都是独一无二的。

练： 最近你的作品好象在表现一些城市的问题，并且用煤做了北京几个有名的建筑。你是怎么想的？

刘： 我一直对中国的建筑很感兴趣，因为，建筑有很强时代性，尤其是国家极的建筑物，都具有意识形态和某种权利的象征。我小时候就深受这种影响，比如：雄伟的天安门，伟大的庄严的人民大会堂等等。

练： 对，现在看来是有些被愚弄的感觉。

A Talk in Huantie Studio

People in the diague: Liu ZhuoQuan, Lian Dongya

Hereafter referred to as Lao Liu, Xiao Lian 2008.3.29

刘： 你知道，在北京新近落成的国家剧院、鸟巢、水立方、央视新楼，都是令人无法回避的大型建筑物。在我看来这是典型的西方自由主义经济和中国集权政治的产品。这两种势力的相遇能量太大，一时还无法判断。我用煤做这几个建筑物，主要想确定这种现实的状态。

练： 什么状态？

刘： 这种状态还不好说，有点象热锅上的蚂蚁，有一种强烈的躁动感，就象人身体里在发生一些变化，而这种变化却隐藏着你不知道的东西。

练： 是不是有点象癌症潜伏期时的感觉？

刘： 对，就是那种感觉。

练： 通常情况下，你如何看待社会与艺术之间的问题？

刘： 在我的生命中，我无法摆脱生活的飘渺感和各种体制的压迫。我对文字所描述的“充满意义的世界”保持怀疑。在我看来，人类文明所展现的大多都是权利化的东西。因此，我不相信这个社会。

练： 对。这种感受我也很强烈。

刘： 我所理解的艺术，从本质上都与个人的想象力有关。无论是过去的艺术还是当代艺术，能够被人们记忆的艺术或作品，都具有僭越社会秩序的力量。我觉得现实世界是不可靠的。事实上，只存在我们对世界不同的观看方式。

Lao Liu: When did you come to Beijing?

Xiao Lian: In 2006.

Lao Liu: What did you do before that?

Xiao Lian: I had a temporary job in a commercial photographic studio in my hometown.

Liao Liu: (smiling) What pictures did you take at that time?

Xiao Lian: A series of works named after “Balcony”.

Lao Liu: What does that mean?

Xiao Lian: Those days were very boring to me. Except sleeping and working, I did nothing every day. Fortunately, I found myself interested in cultivating flowers. Then, I regarded the bonsai on the balcony as the prospect and put some dough figurines of self-murderer. I liked the uncertain relation between the bonsai and the scenery behind the balcony.

Lao Liu: Your “balcony” reminds me of Hitchcock’s film, “Rear Windows”. That film is also about murder. Are you influenced by him to some degree?

Xiao Lian: I hadn’t watched that film. I just felt very gloomy at that time. The state of my life was repetitive which was similar with suicide to me. To be honest, I once studied suicide and the way of death seriously.

Lao Liu: So serious?

Xiao Lian: You know I am a self-imprisoned person. I seldom communicate with people and have a sense of fright to the society.

Lao Liu: Why?.

Xiao Lian: I don’t know. Anyway, I have an antipathetic feeling to the society.

Lao Liu: Everybody must live in the social group. You are suspected to escape the reality.

Have you tried to find reasons from yourself?

Xiao Lian: I don't know. In fact, I like to stay alone. Maybe I am unable to see anything fine and hopeful in the society.

Lao Liu: How do you make a living in Beijing?

Xiao Lian: At first I do something for my friends. Now by selling my works.

Lao Liu: Do you have more chances to contact the society after you came to Beijing?

Xiao Lian: Small changes happened, but I also like staying alone.

Lao Liu: Are there some changes in your art works?

Xiao Lian: Yes. The ways of treating things are changing. In the past, I did things in an individual and emotional way. Now I begin to display some social things. For example, the immoderate rebuilding and expanding in the city. Besides, I am interested in migrant workers' life. They work for the city every day like ants, but their life has nothing to do with this city.

Lao Liu: Right. In fact, we are similar with them to some degree.

Xiao Lian: You have more contact with the society and there seems to be a social concern in your works all the time.

Lao Liu: Maybe that has something to do with my personnel experience. After graduating, I went to Tibet and worked there. And in 1986 I came back to Wuhan and then worked in Guangzhou. In 2001, I began to live in Beijing. Just as you know, I like to rebuild the social relationship whenever I came to a new place. Compared with you, I have a deep feeling about the Chinese social system.

Xiao Lian: Why did you quit the job in TV station in 2005?

Lao Liu: It is very tired to work for a social system and the most important thing is you can't

do things freely. Because what you can speak is institutionalized. Personal idea and emotion are always enslaved.

Xiao Lian: Is this the reason why you began to do art.

Lao Liu: Right. I was not determined to do art at the beginning. I just detest the system and right. Certainly, art is a better life style. There is a certain destructiv strength in contemporary art, which can make me get an "existing" pleasure and a freedom of expression.

Xiao Lian: But there is also a system in the field of art, for example, the gallery system.

Lao Liu: Yes. No matter what system it is, finally it is a personal choice. No matter art or life, my bottom line is not to accept the enslavement from any right.

Xiao Lian: Well. I think everybody hopes to live like this. But the realistic cruelty always presses people very much, and people have to make concessions.

Lao Liu: To me, reality is not good all the time. Similarly, politics is always full of deceiving and history is a pile of nonsense. However, I believe people have a spiritual strength. Everybody who came to this world is unique.

Xiao Lian: Your recent works seem to display some problems of the city. You made some famous odd building in Beijing with coal. How did you think?

Lao Liu: I have been very interested in Chinese buildings all the time. I can find very strong Zeitgeist in them, especially land-mark buildings, which are symbols of a certain ideology and right. I had a deep feeling about them even when I was a child, for example, the Gate of Heavenly Peace, the Great Hall of the People, etc..

Xiao Lian: Yes, but now it seems to beome a feeling of deceiving.

Lao Liu: Everybody knows National Theater, Bird Nest, Water Cube and CCTV new

building in Beijing, all of which are large-scale and unavoidable. They seem to be a typical mixture of western liberalism economy and Chinese centralization of state power. These two forces met together and released great energy which is unable to be judged for the moment. I made the buildings with coal in order to confirm such a realistic state.

Xiao Lian: What state?

Lao liu: It is hard to say. A few like ants on a hot pan. There is a strong sense of restless, like some changes in human bodies, which are uncertain.

Xiao Lian: Like a latent period of cancer.

Lao Liu: That's right.

Xiao Lian: What do you think of the relationship between the society and art?

Lao Liu: In my life, I can't get rid of the misty sense of life and oppression from different systems. I doubt what characters describe as "a world full of meanings". In my view, most of what human civilization represents is about the right. So, I do not believe in the society.

Xiao Lian: Yes. It is also very strong to me.

Lao Liu: In my option, art is related to personal imagination, no matter contemporary art or classical art. It is important to have the power beyond any social order. Only those works can last for ever. I think the real world is unreliable. In fact,

练东亚

1970 出生于河南商丘

联展

1991 (91), 河南洛阳

2005 (表达) 中. 空间艺术, 河南洛阳

(看见) 中. 空间艺术, 河南洛阳

2006 (吃show) 中. 空间艺术, 河南洛阳

(存在) 中. 空间艺术, 河南洛阳

2007 (亦真亦幻) 望东艺集, 中国上海

2007 (龙的变身) 中国广场, 美国纽约

2008 (燃点) 魔金石空间艺术, 中国北京

Biography

1970 Born in Shangqiu, Henan Province, China

Group Exhibitions

1991 "91", Straight Line Art Studio, Luoyang, Henan, China

2005 "Expression", The heart of Art Gallery, Luoyang, Henan, China

"Saw", The heart of Art Gallery, Luoyang, Henan, China

2006 "Eat Show". The heart of Art Gallery Luoyang, Henan, China

"Existence", The heart of Art Gallery, Luoyang, Henan, China

2007 "Mirage", Oriental Vista Art Collections, Shang-hai, China

2007 Dragons_Evolution, China square, New York, USA

2008 "Fire Point", Magician Space, Beijing China

刘卓泉

1964 出生于中国湖北武汉

1986 毕业于中国湖北江汉大学艺术系

现生活工作于北京

群展

2008 “燃点” 魔金石空间 中国北京

“行” EGG 画廊 中国北京

2007 “流露” 当代艺术展 卓越画廊 中国北京

“能量——精神 身体 物质” 今日文献展 中国北京

“目的地” 望东艺集画廊 中国上海

“人文与社会” 阿尔勒国际摄影节 法国

2006 “内伤现场艺术” 玛蕊乐画廊 中国北京

“CHINA/拆那” 思想手艺术机构 中国北京

“漫动作” 当代艺术展 苏荷画廊 中国北京

2005 “变术” 当代艺术展 中空间艺术中心 中国洛阳

2003 “暴力与死亡--时尚空间” 艺术活动 日军731部队遗址 中国哈尔滨

Liu Zhuoquan

1964 born in Wuhan, Hubei Province, China

1986 graduated from Art Department, Jiangnan University, Hubei Province

now living in Beijing

Group Exhibition

2008 “Fire Point” Magician Space Beijing, China

“Walking” EGG Gallery Beijing, China

2007 “Revelment-----Contemporary Art Exhibition”, Beyond Gallery, Beijing, China

“Energy-----Spirit, body and Substance”, Today Documentary Exhibition, Beijing, China

“Destination”, Looking East Gallery, Shanghai, China

“Humanism and Society”, International Photography Festival, Arles, France

2006 “Internal Injury Scene Art”, Mallory Gallery, Beijing, China

“China/Tear Down” Hand of Thought Art Institution, Beijing, China

“Slow Motion---- Contemporary Art Exhibition”, Suhe Gallery, Beijing, China

2005 “Change-----Contemporary Art Exhibition”, Middle•Space Art Center, Luoyang,Henan Province

2003 “Violence and Death----Fashion Space”, Art Activity, Site of Japanese No. 731 army, Harbin, China

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