

MAGICIAN SPACE 魔金石空间

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2025 计划  
2025 PROJECT

吴小军  
Wu Xiaojun  
2008.11.29 - 3.15

2025 Project  
Wu Xiaojun  
2008.11.29 - 2009.03.15

To Jeffrey Sachs, "2025 Project" draws a comma to the extreme poverty. While to us, it is a disappointing expectation into future. Waiting for future is generally our fancy like the utility of art. Check how far we can go towards the boundary of the thinking? Check whether our dreams can be a bit higher? Indeed, "2025 Project" may be our opportunity to raise and create queries or another certification of our stupidity and wisdom. Experience makes us aware of our remaining ambition and dreams in the complicated historic environment. What else can we do? "Let's start with working" is not a cliché of new ethics in the study of labour value or fussing about the masturbation of cultural SM. It is a starting point to current reality and the fundamental and entrance to new query creation. Let's review this phrase: "Work makes one frees" on Wall Street, in Pearl River Delta, in every piece of earth lit by new liberalism.

We work! With our slight heartbeat, we turn the overall background to every practical thing into abstract power, into numerous ever-on night lamp lighting up the evening and the freedom.

Installation View

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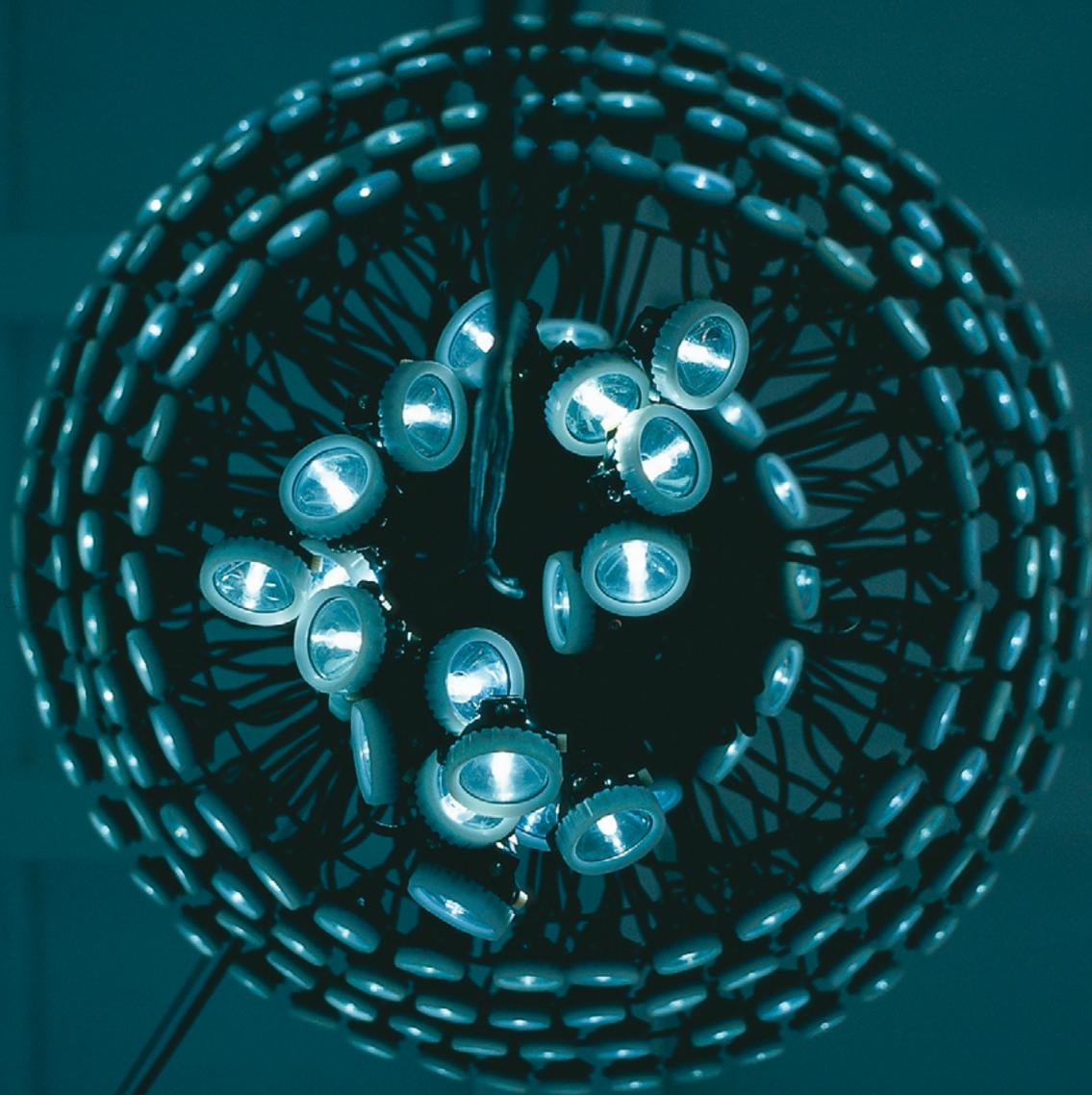


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*Heartbeat*  
2008  
Installation, miner's lamp, wire,  
digital timer  
120×130Φcm  
Edition: 3

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2025=1人+1米+1\$

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2008

Installation, cold white neon

110×15cm

Edition: 3

About the Artist

Wu Xiaojun

Graduated from Nanjing Art Academy

Currently lives and works in Beijing

#### Selected Exhibitions

- 2008 *2025 Project*, Magician Space, Beijing, CN  
*New Middle Kingdom*, The Red Mansion Foundation, Liverpool, UK  
*Freedom China*, CHN
- 2007 *The Temperament of Detail*, The Red Mansion Foundation, London, UK  
*The Weight of the Reality*, Marella Gallery Beijing, CN
- 2006 *News*, Beijing Community, Beijing, CN  
*Enemy at the Gates*, 706 Space, Beijing, CN  
*Double Sound Cracker*, Tang Contemporary Space, Beijing, CN  
*Renovation-Relations of Production*, Long March Space, Beijing, CN
- 2005 'Zhou Yichao Event' is Widely Spreading Out All Over China  
*Reflects the Reality*, Singapore National Museum, SG
- 2004 *Spellbound Aura - The New Vision of Chinese Photography*, Museum of Contemporary Art, Taipei, Taiwan  
*Reflects the Reality*, Denver Contemporary Art Museum, US
- 2003 *MoyeMobude: Open Studio Exhibition*, Beijing, CN
- 2002 *First Pingyao International Photo Festival*, Shanxi, CN
- 2001 *Cross-Pressures-Contemporary Photography and Video from Beijing*, The Finish Museum of Photography, Helsinki, FL
- 2000 *Serendipity: Photography, Video, Experimental Film and Multimedia Installation from Asia*, Japanese Foundation Forum, Tokyo, JP
- 1999 *Revolutionary Capitals: Beijing in London*, ICA Contemporary Art Research Center, London, UK  
*Departure From China*, Design Museum, Beijing, CN  
*Visible Spirit*, California Tate, US
- 1998 *Corruptionists, Chinese Contemporary Photography Exhibition Tour*, Shanghai, Beijing, Nanjing, Shenzhen, Hong Kong, CN

## Fleeing from Art by Art A Talk Between Chunshu and Wu Xiaojun

Chunshu = C

Wu Xiaojun = W

C: My first question is "Are you still painting at present?"

W: No, I stopped painting long time ago. No interesting. (He said with a joking tone)

*Wu Xiaojun began his career with painting. He worked as art editor for the magazine, Opening Up for a few years after he arrived in Beijing in 1989. That has a deep influence on his thought. Then he started his art career and became a free artist.*

*He participated in a lot of exhibitions. The name of his solo exhibition in Magician Space is '2025 Project'. He explained that this exhibition was made up of lots of small projects, which is one of his countless expectations. On the day of interview, he took out a book about economics by Jeffery Sachs, whose cover was written with '2025' clearly. It seemed that this number was meaningful for Wu Xiaojun. The year of 2025 is related with universe. It was reported on the net that a landing-moon satellite called 'SELENE' was successfully developed by Japanese Universe Aviation Research Center. At present this organization has already carried on the plan to set up research base on the moon for the year of 2025.*

*'I don't like big project. I prefer many small projects which can be made into big project.' He said honestly. '2025 Project' is made up of two parts. One is 'Work Makes People Free', made of white neon. The other is 'Heartbeat' made of miner's lamps, wires and a digital timer. At the same time he is crazy about German military uniform which has hidden violence.*

C: Why did you write 'Work Makes People Free' in German?

W: This is what Hitler put on the gate of Auschwitz Concentration Camp. I am satirizing it. The slogan is value. Here it represents culture of masturbation, self-abuse, culture self-closing disease, and finally it becomes self-amusing and self-high. For another work I used 199 miner's lamps, which were made into a big pendant lamp in Baroque type. Very luxury in appearance. Miner's lamps flash continually and at the bottom there is a digital timer. That figure and rhythm represent the heartbeat. In fact this device has refracted some current situation in China. This device has changed it into an abstract energy. This is a kind of light violence, which impels people to ponder over some questions and positions hidden in the works.

*A lot of works of his are related with current events. He once mixed acesodyne pill, tranquillizer and morphine together to do a piece of work to hint the 2004 F1 Competition in Shanghai. Because the competition got the biggest investment in the world, he was sensitive to smell the breath of corruption. His thought was proved right later, in fact those stands and match tracks were laid by the National Social Security Fund (NSSF).*

C: Actually It is personal strength that is promoting the development of society now, for example, Sun Zhigang or somebody else. But the group are hidden at the bottom of the water. If contemporary art is not a kind of motive force, art is worthless.

W: Flee from art by art. Change the idea by art. Don't do art just for art. We should liberate ourselves by it. In fact art is not very useful today. Art is like drugs, which are hallucinogenic.

*He said curator was more like mommy. Some Chinese curators are very intelligent, who have great influence on cultural ideological trend. 'But gallery system in China is not sound and complete enough.'*

C: Where do you think the advantage of the Chinese contemporary art is?

W: China is full of wild ambitions, ignorance, vigor and courage. But at present the strength is becoming fainter and fainter. Because of the system, all is not important when money is mentioned. In the past what was valuable was no one knew the game rule but now it is changed. Cultural self-confidence is crucial. Several years ago market was very good. Everyone wants to enter it. But finally, it became terrible, and no one can change it. The situation at present has totally changed – Buying your works is the favor to you.

C: Then what can you do? What can be changed?

W: We should set up cultural self-confidence now. Do a lot of constructive things, kick off stumbling-blocks, find out the reason behind and do the subversion in essence. Carry on essential subversion to the ideas of values and life. Shuffle again since the financial storm, including the spirit and culture. In the past people realized Chinese modern art through businessman and politician. It is more about economy and politics. What can be provided for world? Now the contemporary art in India, Latin America and Russia all developed well. In the past it was said our contemporary art was a dish of spring rolls on the artistic dining table in the world. In the future it will become a single table of feasts. This world is a commercial world now, and it is Jew's victory finally.

C: What is the existence situation of Chinese contemporary artists?

W: They are lying awake all night, pruriencing and having fictitious wife at happy network or at gamble desks. The others are at the dining table or wine pub.

*He cherishes the memory of the end of the 1980s. In 1989 'Survivors Poem Recitation Party' were held in memory of Haizi. Guo Lusheng were also present. 'That is glamour Beijing. That is glamour China.' At that time he was so excited that were full of tears. People would be brimful of tears for an exhibit or a poem recitation party. There was an atmosphere of intellectuality and art. People did not put money above everything else. Do you know people could see the horizon in Beijing at that time. At Dusk Beijing was very beautiful while at dawn very desperate. That was poetic and warm Beijing. But now Beijing is noisy, cold and consumed. The cost of getting tender feeling becomes very high.*

*'China becomes material like Dickens times. In the past friends could chat and drink all through the night. But now who can do so?' he said sadly.*

C: Where does your inspiration come from?

W: There is no inspiration, It is just from the dark and smoky environment. And the shade of some history. We need to review this old saying 'Work Makes People Free'.

C: What is your next plan?

W: There is another saying, 'Except for this lamp, other lights are all bright.' Haha, this is also a slogan.

C: How is your life now?

W: I am still lucky. I can find a method to live at a very cost at ordinary times, and someone will pay the bill for me at crucial moment. Poverty can make people calm, for example, catching the last bus on a severe day can make you excited with victory after getting home. I have been keeping a poor and happy state all the time.

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