

No Line on the Horizon

地平线里没有线

前言

伊彦宁 & 钱晓玫

本裕艺术机构创始人

认识馥子是在2018年3月，本裕艺术旗下车库实验艺术空间的开幕展“SIZE”，一百六十多位艺术家各自放飞思想，以三厘米为限进行创作。馥子的装置作品《玛尼塔》给我非常深刻的印象。二十多个来自世界各地的硬币，垒成一座西藏玛尼堆，精致、神圣、美丽，却又脆弱、不稳定、摇摇欲坠，一碰就会坍塌。古老的藏传佛教信仰之塔，与现实世界金钱信仰之塔，在这个作品上重叠，艺术家用自己旅行中随手收集的现成物，带领观者反思生命和信仰，永恒与虚空。

后来见到馥子本人，那天他戴一副圆圆的文明镜，头上一顶鸭舌帽，谈起他的作品，内蒙口音的普通话干脆利落，会哈哈地大笑，也会在喷云吐雾中跟你娓娓道来。我很喜欢他的性格，率真、诚恳、不装，懂人情、通世故，在艺术创作上勤于思、敏于行。

2019年年初，我们开始探讨在本裕空间合作一场个展。当时我们机构正在经历一些运营理念上的变化，我和晓玫希望在今后的展览上突出个“策”字，能够与艺术家、策展人就展览本身进行更深层次的“共同创作”，充分利用本裕空间场景化、代入感强的独特性，去挖掘和呈现艺术家创作生涯、创作思路以及作品背后的故事，让空间与艺术作品互相放大彼此的信号。而馥子的个展适逢其会。当我在馥子工作室里第一眼看到宝丽来系列作品的时候，心里立刻告诉自己“就是它了”。

这个系列是馥子在过去五年中开创的一个新艺术形式，他利用宝丽来废片儿为材，以废片儿本身影像为基底，每日在其上进行绘画再创作，五年一千余张作品，或山水，或抽象，或观念，或写实，将宝丽来拍立得的即时性、照片的日常性、废弃影像的随机性，还有艺术家本人的主观性和观念性，揉进小小相片里，可谓“方寸之间存境界，咫尺其象有禅机”。这套作品体量小，精致耐看，非常适合在本裕空间进行展出。我和馥子一拍即合。

但策展上，如何在一千多张作品中梳理出脉络、挑选出代表性作品？布展上，如何利用好本裕空间五个楼层的各自特色以及动线规律，进行符合逻辑的展品陈列？如何能够把这场展览做出个性，来匹配馥子五年磨出的这把好剑？我们需要一个能够突破常规思维的策展人。

感谢好友冯一尘向我们推荐了刘一平。在一平的手中，馥子恣意汪洋的宝丽来系列作品，被精心地挑选、排列、组合、拼接；在她的手中，本裕空间的每一块墙面和角落，都变成了画布，以不同的灯光营造各样的氛围，来凸显馥子作品背后的思考。在这一刻，作品与空间，艺术家与策展人，绘画的巧思和展览的匠心，彼此融为一体，琴瑟和鸣，相得益彰。

非常荣幸能够与馥子和刘一平合作这次展览，在此谨祝展览成功。

Preface

Yi Yanning & Qian Xiaomei

Co-founders of Bennis Art Insitution

My first acquaintance with Fuzi was in March 2018, when the opening exhibition “SIZE” of BENNUS Art’s garage experimental art space was held. With 3 centimeters as the standard unit of measurement, more than 160 artists gathered there to dedicate their works by thinking big and planning small. I was deeply impressed by Fuzi’s installation art work “Marnyi Stone Pagoda”. Over 20 coins from all over the world were piled into a Tibetan Marnyi Stone Pagoda, delicate, sacred and beautiful, yet fragile, unstable and shaky, which collapses when touched. The pagoda of ancient Tibetan Buddhist Belief overlapped with the tower of real-life money worship. With the stuff easily collected by the artist during his travels, he led the viewers into the reflection on life and belief as well as eternity and emptiness.

After that, I met Fuzi himself. He wore a pair of round glasses and a peaked cap that day. In an Inner Mongolia accent, he could talk about his works straight to the point; he could laugh loudly when talking; also, he could explain patiently about his works. I like his personalities, frank and sincere, meanwhile with worldly wisdom. He is diligent both in thinking and acting in terms of artistic creation.

At the beginning of 2019, we started to talk about the cooperation of holding a solo exhibition in BENNUS Space. At that time, our organization was going through some changes in management concepts. Mei and I hoped to highlight the idea “curating” in future exhibitions. We expected to create a deeper level of “co-creation” with artists and curators on the exhibition itself. We could make full use of the advantages of contextualization and strong sense of empathy to excavate and present artists’ career and ideas of creating as well as the stories behind the works, enabling the space and works to echo each other. The solo exhibition of Fuzi suits the idea best. When I first saw the Polaroid Series in his studio, I immediately told myself “that’s it”. This series is a new art form created by Fuzi in the past five years. With wasted Polaroid photos as materials, he painted on the images of photos to recreate more than 1,000 pieces of works over 5 years. His works, ranging from landscape paintings to idealism paintings, and from abstract paintings to realistic paintings, merge the immediacy of Polaroid, the dailiness of photos and the randomness of images as well as the artist’s subjectivity and concepts into the small photos. It can be said that a realm lies in square inches and a philosophy is contained within boundaries. This series is dainty and exquisite which is very suitable for the exhibition in BENNUS Space. We clicked on this issue.

But in terms of curation, how to sort out the logic and select the most representative ones from more than 1,000 works? How to make full use of the respective features and audience moving route of the five floors in BENNUS Space to display them logically? And how can the exhibition be personalized to match the good sword forged by Fuzi with five years? We need a curator who can think out of the box.

Special thanks go to my friend Feng Yichen for recommending Liu Yiping, who has carefully selected, arranged and combined exhibited works of the Polaroid Series. By her hands, every wall and corner in BENNUS Space are turned into canvases. Together with different lights, a variety of atmosphere is created to demonstrate the artist’s thinking behind. At the moment, the works and space, the artist and curator, the ingenuity of paintings and exhibition are perfectly integrated.

It is a great honor to cooperate with Fuzi and Liu Yiping in this exhibition. Here I wish the exhibition a great success.

8.8cmx10.7cm

麸子

1968生于内蒙古包头市，现工作生活于北京。

8.8cmx10.7cm是宝丽来成像之后的外径尺寸，当然宝丽来还有其他尺寸。这一款比较经典而且常规，也是我这个系列中用得最多、也最容易找到的一个尺寸。

宝丽来其实是一个公司，于1937年在美国成立。最初他们以生产太阳镜和发明光学技术为主，二战后才转向照相设备。

被伟大的史蒂夫·乔布斯奉为精神导师的埃德温·兰德正是这个帝国的绝对灵魂领袖。

在上个世纪，直到这个帝国的最后岁月，都未曾有竞争对手和挑战者真正撼动过它在即时显影领域的至尊地位。

但是，上个世纪末，成熟的数码相机时代来临了，于是乎宝丽来成了小众的消费。

2014年，小邬帮我在网上买了台二手的宝丽来SX-70相机。用这款问世于1972年的折叠式经典，John Lennon、Andy Warhol、Cy Twombly及其他很多大师创造了非常丰富的美丽画面。

我拍了很多，胶片很贵，一盒只有八片，噼里啪啦，一会儿就一盒。胶片不同于数码，数码可以删、可以修，而胶片没玩好就是成像的废片儿了，这个过程中于是乎就产生了大量的废片儿。

我太太说：“你这也太烧钱了吧？”

我开始琢磨着这些废片儿怎么办？能干什么呢？总不能扔了吧？！纠结了好长时间，这些废片儿也在那放了好长时间。

因为这个尺寸太小了，油画和丙烯这两种材料是不具备操作性的。而水彩由于经常画小稿，一直在用。并且这种材料特别便捷小巧，我开始了尝试。但问题也马上来了，因为水彩一直是附着在水彩纸上，而胶片却是光面的，画完怎么定型啊？！不定型，用手一碰就掉了。画完的边儿，刚开始也是处理不干净，总是会擦到画面。我的天啊！太麻烦了！这个折腾啊！中间数次都不想玩了，这其中的沮丧、挫败，今天看起来更像是一剂兴奋良药。

2015年9月4日，终于画出来了第一张宝丽来水彩。我画了三十几年的画，大到三米、四米，小到三十厘米、四十厘米也是经常。但是，在8.8cmx10.7cm这么巴掌大的方寸之间的表达以前并不常有。油画布和纸都是空白的，所有的图像都是一次崭新的创造。因为画布上面什么都没有，而我的工作就是无中生有，但宝丽来废片儿则完全不一样。经历过一次曝光之后，图像已经呈现在那里了。这些信息开始和我发生对话，有时候我可以顺势而为发生新的内容，有时候我们又产生对峙，有时候碰到一些意外的废片儿，可能只需要添加一根线就足矣，有时候又对着一张废片儿发很长时间的呆……

惊喜经常在于你永远不知道会发生什么。

刚开始，我是自己拍。后来发现这远远不够我的工作量，我开始在网上各种渠道地寻找。

随着日积月累和不断地深入，它们已经开始潜移默化地影响着大画的结构和线索，这个相辅相成的过程充满了乐趣和欢喜。

很早，我就明确地知道我不喜欢数码图片的冰冷与完整性，胶片宝丽来的错误与不确定性这种温暖的未知给我带来冲动与快感，我用水彩赋予它们新的生命和惊喜。

选择水彩和废片儿结合起来表达说起来也是偶然，在这个过程中，我发现在水彩的传统特质外我找到了一种新的表达。我拍完再画，别人拍完我再画，不同视角的二次、三次的曝光中，一次又一次探索其中无限的可能。

一回头不经意间才发现，这个系列已经做了五年了！当初也是一玩儿，没想到这一做竟放不下了……

画吧……

不说了，说多了跟喝多了一样……

8.8cmx10.7cm

Fuzi

Born in Baotou, Inner Mongolia, in 1968. Now lives and works in Beijing.

8.8cmx10.7cm, is the external dimension of Polaroid photo. Of course, Polaroid has other sizes. 8.8cmx10.7cm, the most classic and regular size, is most commonly used in this series.

Polaroid, a company founded in the United States in 1937, initially focused on the production of sunglasses and the inventions of optical technology, and turned to photographic equipment after World War II. Edwin Herbert Land, regarded as a spiritual mentor by Steve Jobs, was the absolute soul leader of Polaroid empire. In the last century, Polaroid has never been shaken by any competitor or challenger in the realm of instant photography. But at the end of 20th century, the technology of digital camera became more and more mature, hence Polaroid turned niche.

In 2014, I bought a secondhand SX-70 camera on the internet with the help of my friend Wu. Just by this classic folded-style born in 1972, John Lennon, Andy Warhol, Cy Twombly and many other masters created many splendid and beautiful pictures.

I took a lot of photos, but the photo papers are expensive. A box of 8 pieces ran out in clicks and clanks. Polaroid, very different from digital photography, could not be deleted nor be retouched, and would be wasted if not used properly, so many wasted photos emerged during this process.

My wife said: "Don't you think you are burning money?"

I began to ponder over how to do with these wasted photos. What use can I make of? Must they be threw away? While a long time past in hesitation, I kept the wasted films all along.

In such a tiny size of 8.8 cm x10.7cm, neither oil or propylene has operability. I began to try watercolor, which is small and very handy, and with which I often draw little piece. The troubles arose at the same time. Watercolor couldn't be fixed on the smooth photo papers, and would be changed at one touch. The edge parts were always smeared into main pictures. Oh my gosh! So many troubles! So much hassling! I felt so utterly dispirited and depressed that I gave up many times. But all those feelings also seemed stimulants with hindsight.

On September 4th, 2015, the first Polaroid-watercolor work was finished at last. I have painted for more than 30 years, varying from 3 or 4 meter, to 30 cm. But it was not an ordinary try in 8.8cm x 10.7cm. When painting on canvas or paper which is all blank, every image is a completely new creation, and my work is a sheer creation out of nothing. But Polaroid wasted photo is a whole new game. Already presenting images after one exposure, the photos are talking to me. Sometimes I could produce new content based on the information the photos send out, sometimes I would have fierce conflict with them; sometimes I just need to add one line to finish a new work, sometimes need endless and serious meditation...

Surprises tend to rest in that you never know what will appear.

At first, I used my own wasted photos, but soon I found the stock was not enough, and began to seek through various channels.

As the accumulation of experience and deepening of experiment, these Polaroid-watercolor work have imperceptibly impacted the structures and lines of my large painting. They oppose each other also complement each other. This process is full of fun and joy.

Unlike the coldness and wholeness of digital photography which I have known I don't love since a long time ago, Polaroid, with much uncertainty and unknown surprises, makes me so impulsive and joyful that I am desirous to give them new life by watercolor.

The combination of watercolor and wasted photo is just incidental, and I have found a new expression besides the conventional touches of watercolor. I paint on my own photos, I paint on other person's photos, I keep to seek more and more views and infinite possibility.

Five years have been spent on this series unexpectedly. At first, it was just for fun, but the fun seems so persistent and endless... And I'll keep on.

My deep sensations and feelings are beyond words.

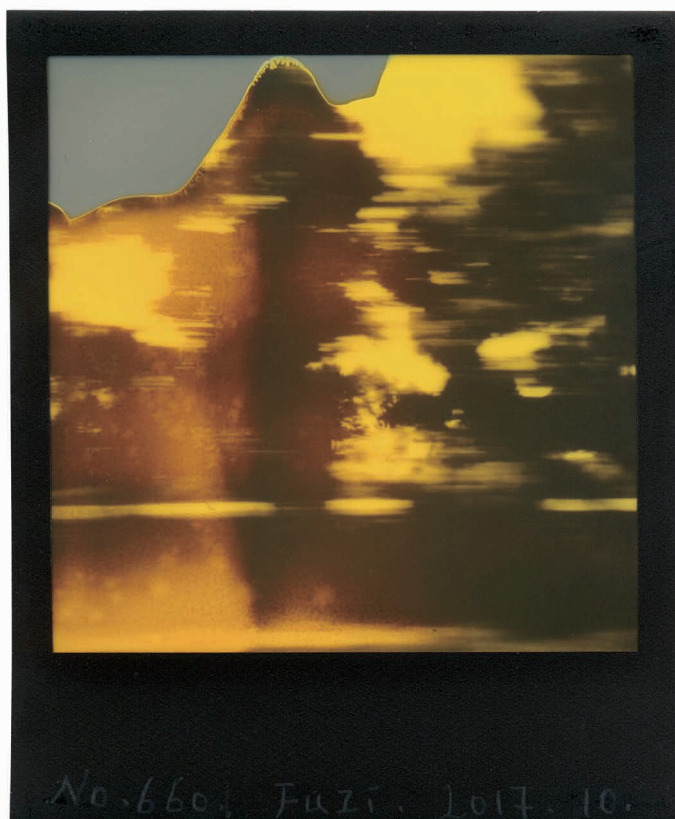




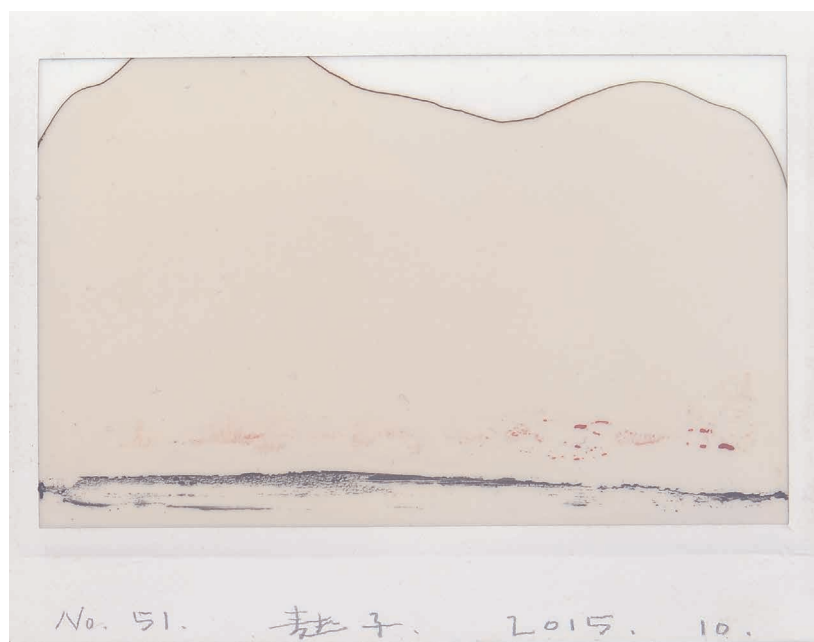
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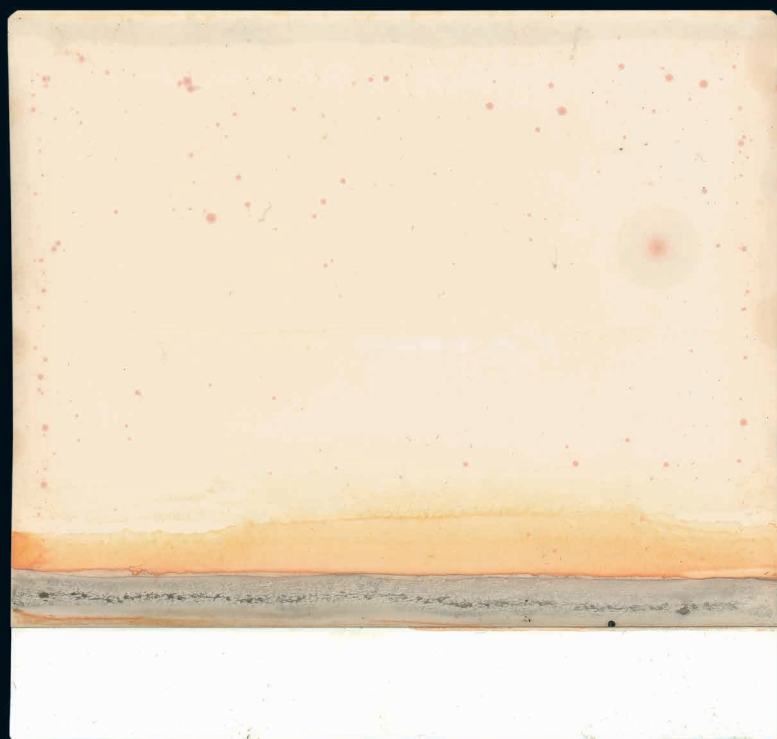
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No. 51. 越子. 2015. 10.



No. 150. Fuji. 2016. 6.





No. 16. 林子. 2015. 10.

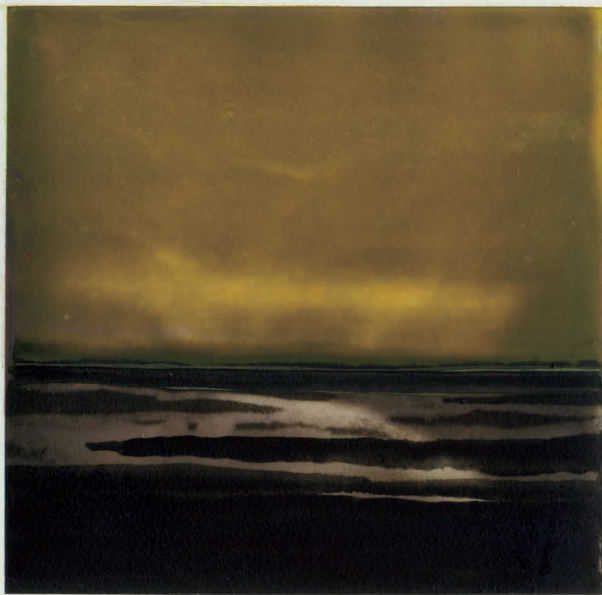


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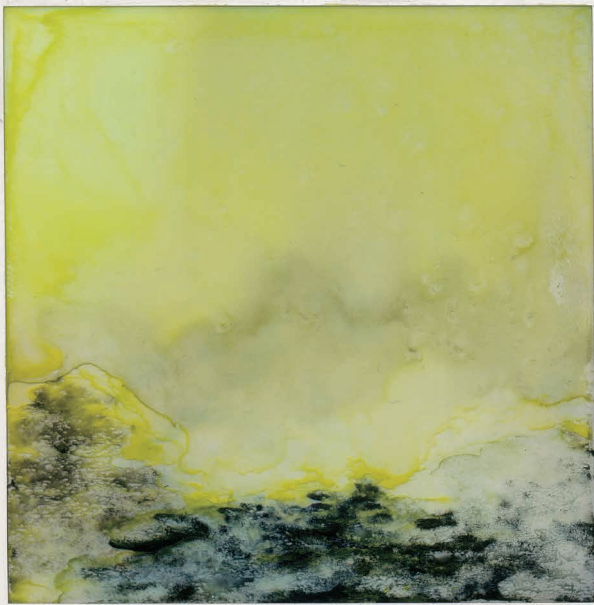
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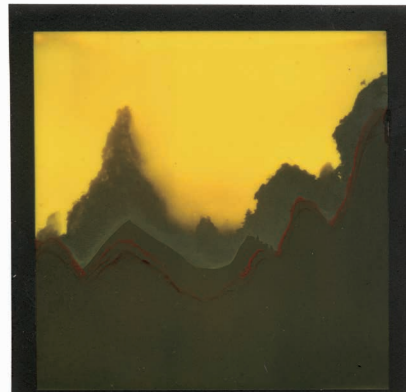
No. 288. FuLi. 2016.



No. 746. Fuji. 1018.



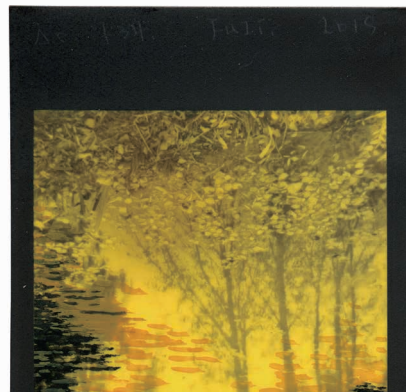
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No. 724. Fall. 2016.



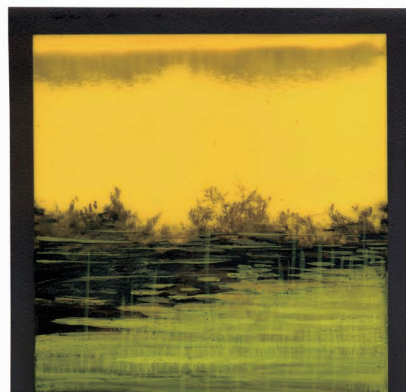
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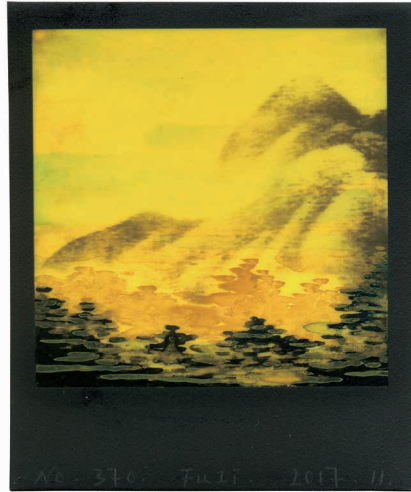
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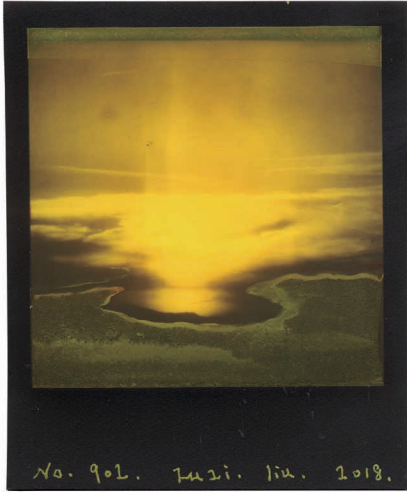
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No. 901. Fuli. 11. 2018.



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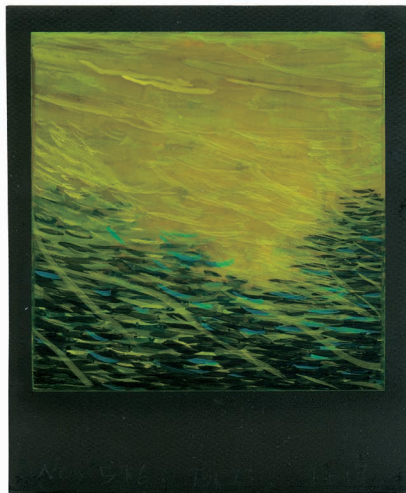
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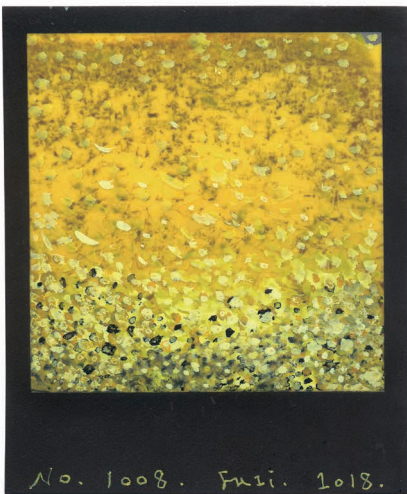
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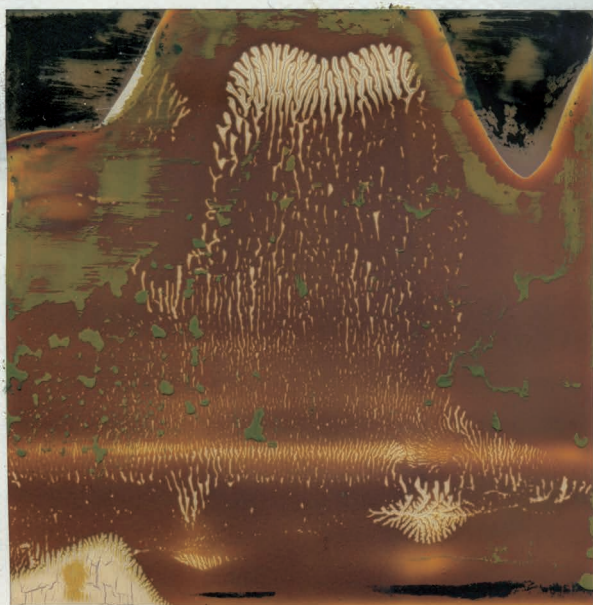


No. 941. Fuli. 2018.



No. 1008. Fuli. 2018.





No. 43. 楚子. 2015. 10.



No. 1007. Fuji. 2018.

麸子速写

一、大约十五年前的夏夜，我们一起在包头吃烧麦，吃着肥重的羊肉烧麦，嚼着生蒜瓣，麸子打着响嗝，大家很快都喝高了……

二、麸子是摇滚乐队恐怖海峡的粉丝，买下了乐队主唱马克·诺弗勒（Mark Knopfler）可以找到的全部专辑，还将所有CD，按照在工作室里，排列上千幅系列油画“天真之眼”那样，整整齐齐地码了一面墙。2010年在草原音乐节，我们坐着昌河小面包，裹着军大衣，瑟瑟发抖地听左小祖咒嚎叫。后来麸子又专程到英国，追鲍勃·迪伦的现场Live……

三、麸子的“桃花运”让人艳羡，太太露露一直跟随他从内蒙到北京宋庄，在宋庄总是整洁的家中，露露亲自为我做了手擀面，还加了至今不知为何的、来自内蒙的自制调料，特别香，不知道是否可以在淘宝上买到。他们的女儿“小龙女”，继承了妈妈的美貌，一双大眼睛，十几岁就能写象征主义长诗，小龙女特别喜欢我这个叔叔，知道我不但做美术馆、画廊，还做音乐节，特别想到音乐节来，和张悬一起合影，今年小龙女都十八岁了……

与麸子结交十多年，麸子一直就叫我大哥，叫了这么多年，那天晚上一个电话，“大哥，我要办个展览”，就有了这些字。

张熹

生于1963年，处女座，上海艺仓美术馆馆长。

Sketches of Fuzi

1

On a summer night fifteen years ago, we spent one night in Baotou together; mutton Shao-Mai, with raw garlic, made Fuzi burping loudly, and all of us soon got drunk...

2

As a fan of the rock band Dire Straits, Fuzi bought all the tapes and CDs of Mark Knopfler (lead vocal of the band) he could find, and built a whole wall with the CDs in his studio, following the example of the series of paintings "Innocent Eyes".

At Inmusic Festival of 2010, we listened to Zuoxiaozuzhou's rage and roar, with such a massive coat wrapped on each's body, but still shuddering with cold.

Just to see the live performance of Bob Dylan, Fuzi made a special trip to UK.

3

Fuzi has an enviable happy family. Lulu, his wife, accompanied him from Inner Mongolia to Songzhuang in Beijing, and built a tidy and warm home. She is skilled in cooking, and has a special and mysterious home-made sauce for her handmade noodle, which she once cooked for me. Her beauty, especially the pair of large eyes, is inherited by Dragon-girl, their 18-years-old daughter. The girl has such a talent that she begun to write symbolistic long poem at teenage. After knowing I'm not only a curator for art galleries, but also for music festivals, she turns out a big music fan just as her father, always saying she wants to join in the music festival, and to take a photo with her idol Zhang Xuan.

...

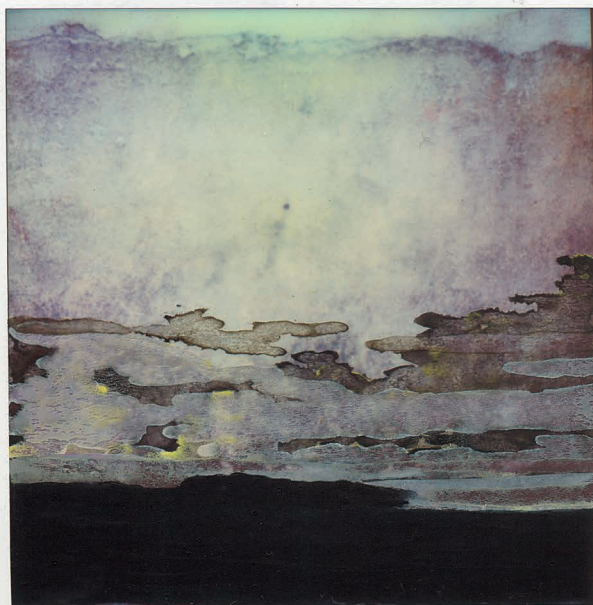
Fuzi has been my friend and brother for more than 10 years. For his exhibition, I presented these little sketches of him for everyone to know him better.

Zhang Xi

Born in 1963, Star sign: Virgo, Curator of Modern Art Museum, Shanghai.

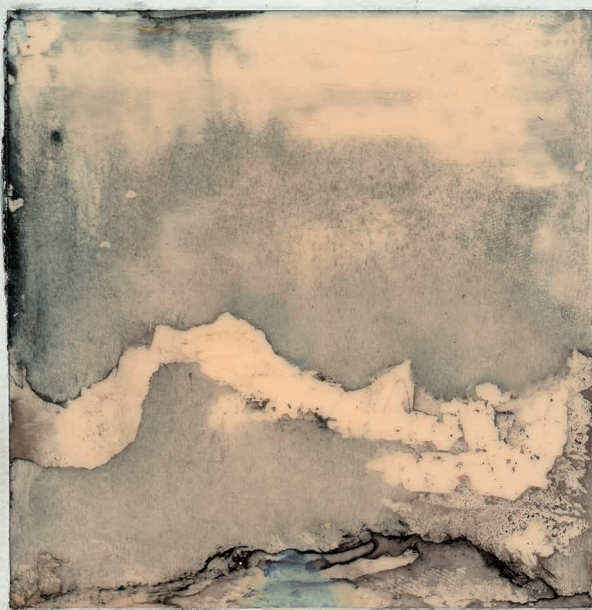


No. 769. Fuzi. 2018.



No. 980. Fall. 1918.

No. 26. 孝子. 2015. 9月.







No. 713. Juli. 2018.1.

我眼中的馥子

听这个名字，会以为是个特随和、凡事都没所谓的人。“馥子”么，风一吹就飘了。一接触就知道，这是个特“拧”（四声）的人，“拧”是个北京话，是固执、倔强的意思，也就是馥子常说的一个词：决绝。他说这个词儿的时候往往是肩膀、脖子一块使劲，几乎是咬牙切齿地吐出来：决绝。

顾随说诗人在创作上“不让蚊子踢一脚”，这是个妙语：蚊子踢一下能有多大伤害，然而不行。碰上馥子坚持的点，那个决绝的劲儿上来了，蚊子踢一下也不行，就是不行。我没见过他作画的状态，想来也是：不行，就是不行。

然而此人也有截然相反的一面：不知道什么原因，他身边往往聚拢着朋友。朋友这个词现在有点滥用，馥子的朋友相处，是时时可以掏心窝子的那种。朋友们喊他“馥大”，这个“大”，大概有“老大”的意思，喊老大，太江湖了；在年轻一辈的嘴里，大概也有“大大”的意思……那就含糊着叫个馥大吧。馥子个子不高，以这样的身形能被称为“大”，大概是绝无仅有。馥大家的饭桌，每到了晚饭时间，可谓是座上客常满，杯中酒不空，以饭桌为中心，弥漫着某种让人觉着踏实的能量。我是每隔一周左右，就要去这个能量圈里泡一泡的。

有次喝到状态了，馥子顺手抄起筷子，像握着一把匕首，猛地往上一挑，从桌面直挑过头顶：“兄弟，这叫逆锋行笔！”配着他沙哑的、从胸腔里挤出的嗓音，筷子划过的这片虚空土崩瓦解。这让我想起多年前看过的一段教拳视频，拳师做个动作，对身边的徒弟说：“这一掀，你得想着把这片地掀起来！”笔法拳法原是一理。狮子搏象，用全力；狮子搏兔，亦用全力。

小津安二郎年轻时在战场上看到一棵繁花盛开的树，周围炮火纷飞，这棵树丝毫不为所动，就那么自顾自地开着花，这个画面给他留下了深刻的印象。在馥子身上，就有这样两种气息并存：喧腾，沉静；激情，平和。

馥子教过我很多，想了想，于我启发最大的一句话：画小画要用大笔。这是金针度人语。

高进

生于1974年，电视广告导演。

Fuzi in My Eyes

Fuzi, means wheat-bran, is a name which would make you connect in the mind with amiable or easygoing or similar description, because wheat-bran would go with any trace of wind. But when you come into contact with the man of this name, you would know, he is so stubborn, so obstinate, or so “determined”, a word coming out of his lips time to time, and when he says it, you could see he is exerting his strength from his shoulders and neck, and clenching his teeth—just so “determined”.

Gu Sui, a famous writer, once said, a poet couldn’t tolerate with “a kick from a mosquito”. That’s so witty a remark. A kick from a mosquito does scarcely any harm, but no tolerance. When Fuzi is determined, “a kick from a mosquito”, no, absolutely no. I haven’t seen him painting, but I can imagine his status: no, absolutely no.

Nevertheless, he always has friends around him. The word “friend” has been used so indiscriminately all the time that it seems any one could be called a friend. But when you became a friend of Fuzi, it means you can pour out your heart to each other at anytime.

Though he is often called “Big Fu” by his friends, he is not very tall. Maybe no one of his shape has ever been called “big”. What “big” stands for, I’m not sure, maybe big brother, maybe big uncle, from much younger friends’ mouths. At supper time, the dinner table in Big Fu’s home always provides good wine and soothing and positive energy to numerous friends. I usually pay a visit to this happy energy circle every other week.

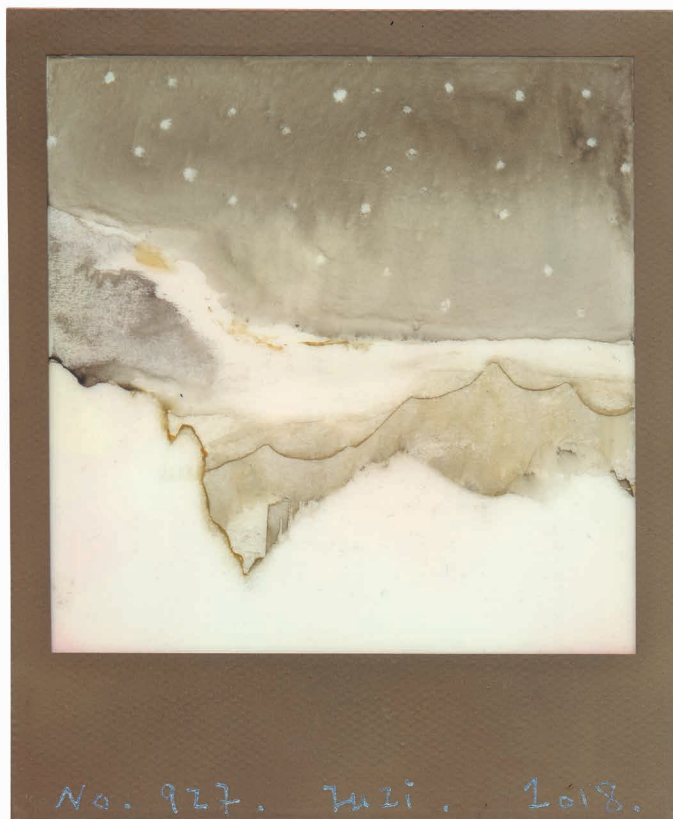
I remember once Fuzi picked up idly a single chopstick, lashed from the tabletop into the air, until over his head, just like waving a dagger, he said: “Hey, buddy, this is an inverse-brushstroke.” With his hoarse voice, the air seemed to be crashed into pieces by the chopstick. It reminded me of a video of boxing, in which, a boxing coach told his disciples: “You must imagine you can shake the earth with this hit.” There is no difference between painting and boxing. If your enemy is an elephant, devote your every effort; if your enemy is a rabbit, devote your every effort in the same way.

Ozu Yasujiro, the famous Japanese film-director, was impressed deeply by a blossoming tree in the battlefield in his youth. The tree appeared no signs to be disturbed at all by swirling gunfire around, and was blooming luxuriantly and quietly. Just like this picture, Fuzi also has opposite temperaments in his body at the same time: clamoring but quiet; passionate but peace.

Among the innumerable things Fuzi has taught me, the most inspiring one is: “Draw a small picture with a large pen.” It’s indeed a secret of an artist.

Gao Jin

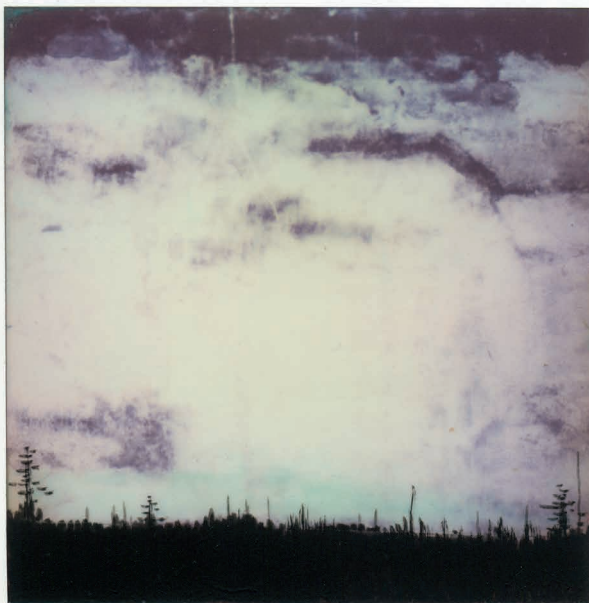
Born in 1974, Commercial Director.



No. 927. Wuzi. 1018.

No. 1037. Inst. 2019. 3.





No. 697. Fuji. 1917. 12.



No. 1. 2015. 9. 4. 楚子.

No. 16. 孝子. 2015. 4.







No. 40. 桂子. 2015. 10月



No. 870. Fuji. 1018.

和馥子认识大约是在九年以前，他的两个学生是我很要好的朋友。因为他的热情和真诚，我会很有礼貌地把他当作师长，但是是隔着一层东西的。这层东西来自一个初出茅庐且怀有理想的愤怒青年对宋庄的艺术面貌的偏见，比如，过分喜欢刘炜，起个艺名什么的，这些都会让一个被当年的art-ba-ba所启蒙的青年感到排斥。现在想想也是可笑。

熟络了以后，我渐渐发现了馥子和他的同代人不一样的地方。他开放、率性并且较真儿，喜欢和比自己年轻的人交流并成为朋友。在他身上你看不到任何中年人的油腻、无力以及妥协，特别是他解决问题的方式，直接而有力，有时甚至是富有侵略性的。他的工作室曾经一度是一群80后艺术家的据点，我也经常参与其中。但是一段时间后，大家就不怎么一起去了，他了解了大家思考问题的方式，但是80后的集体病灶谁都帮不上忙。就像他们那代人面对现在的信息洪流时一样，他也只能用自己的方式去警觉，去打破某些被动状态，和大家一起积极地翻滚。

他身上有一种强烈的自省意识，似乎是骨子里与生俱来的，这使得他一次次地从自己的舒适区域出走。早先，他放弃较好的经济收入以及在当地艺术圈的优越感，投身当代艺术第一线，到后来舍弃自己在大幅作品上的控制力展现，转而在宝丽来相纸的方寸间进行表达，在我看来，每一次出走都是对自我身份的重新确认。就像我后来理解了他为什么喜欢大家叫他馥子而不是他本名一样，他永远不希望被一些不可逆改的包袱束缚。这也致使很多老朋友至今都无法准确地说出他本名是哪几个字。

现在，我们的关系更亲密了，会像亲人一样相处，玩笑的时候会和我称兄道弟，虽然他的女儿一直喊我哥哥。像这样充满生活经验并且笑起来像个孩子一样痛快的朋友或者兄长，谁又会不喜欢呢？他每次引得大家大笑又突然翻回来聊正事儿的瞬间，你会感受到他善意的智慧。

王海瀛

生于1986年，从事雕塑和家具设计。

It was about 9 years ago when I had the chance to know Fuzi, because two of his students are my good friends. I politely took him as a teacher for his enthusiasm and sincerity. However, I can always feel the distance between us in our contact. The distance is caused by the prejudice of an angry youth who is fledgling and aspiring against the art style of Songzhuang. For example, things like being keen on Liu Wei or having a pseudonym would be rejected by the youth inspired by Art-Ba-Ba in those days. It seems ridiculous now.

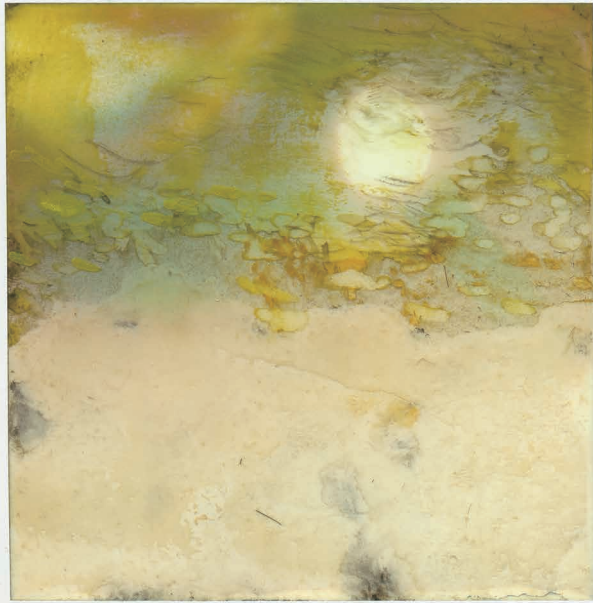
After being familiar, I gradually find that Fuzi is different from his contemporaries. He is open, forthright and earnest and he likes to communicate and become friends with younger people. You can never find the middle-age's sophistication, indolence or sense of compromise in him. His way of solving problems is direct and efficient, sometimes even aggressive. His studio was once a stronghold of a group of post-80s artists and I often participated in it. But after a while, they did not go there together much more. He understood the way how people think. But as everyone else, he can do little to treat the collective nidus of the post-80s. Just as when his generation faces the present flood current of information, he could only use his own way to be alert, to change some passive situations, and to actively struggle together with his peers.

He has a strong sense of introspection, which seems to be inborn. That is exactly why he has left the comfort zone again and again. Early on, he gave up a relatively income and his position in the local art circle and came to Beijing to join the front line of contemporary art. Later, he abandoned his success on the large-scale works and moved to Polaroid photos to create in the limited space... In my eyes, every change he made is a reconfirmation of self-identity. I understood later why he liked everyone to call him Fuzi instead of his real name, because he did not want to be bound by some irreversible rules. As a result, many old friends can hardly tell his real name.

Now, our relationship is closer. We get along like families. Regardless of his daughter calling me brother, he would often call me bro when we make jokes. Who doesn't like a friend or brother like him who is full of life experiences and laughs like a child? Every time he suddenly turns back to the business after making us burst into laughter, you can feel his intelligence full of goodwill.

Wang Haiying

Born in 1986. Working on sculpture and furniture design.



No. 858. Fuji. 1018.







No. 816. Fuji. 2018.

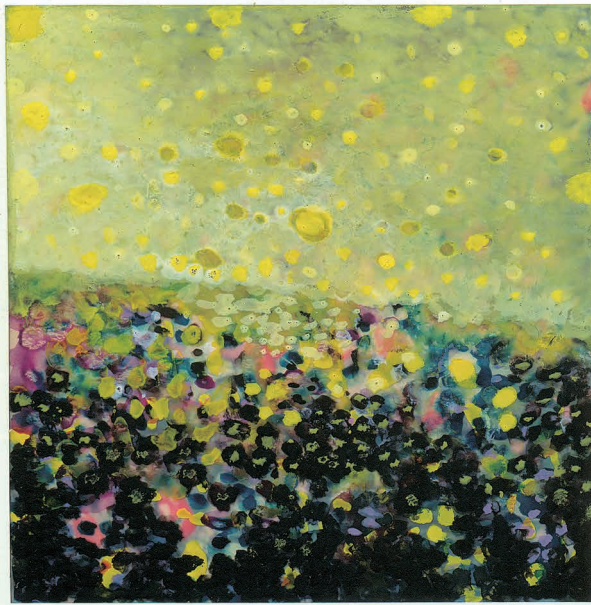




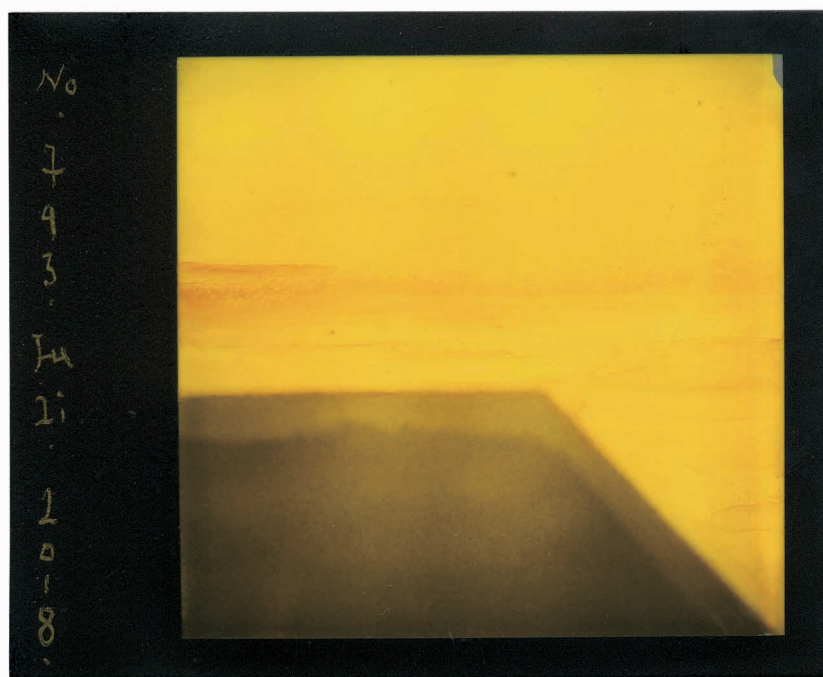
No. 91. 桂子. 2015. 11月.

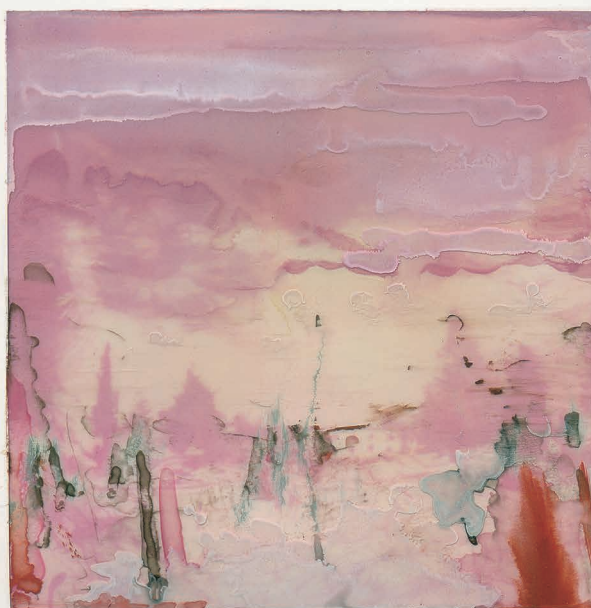




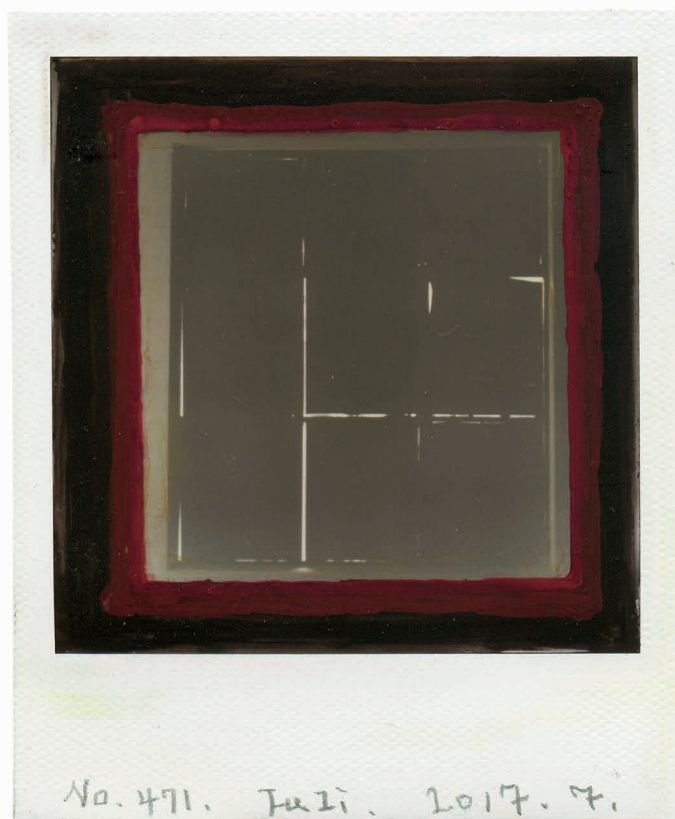


No. 1011. Juli. 1018.





No. 210. Fuji. 2016.

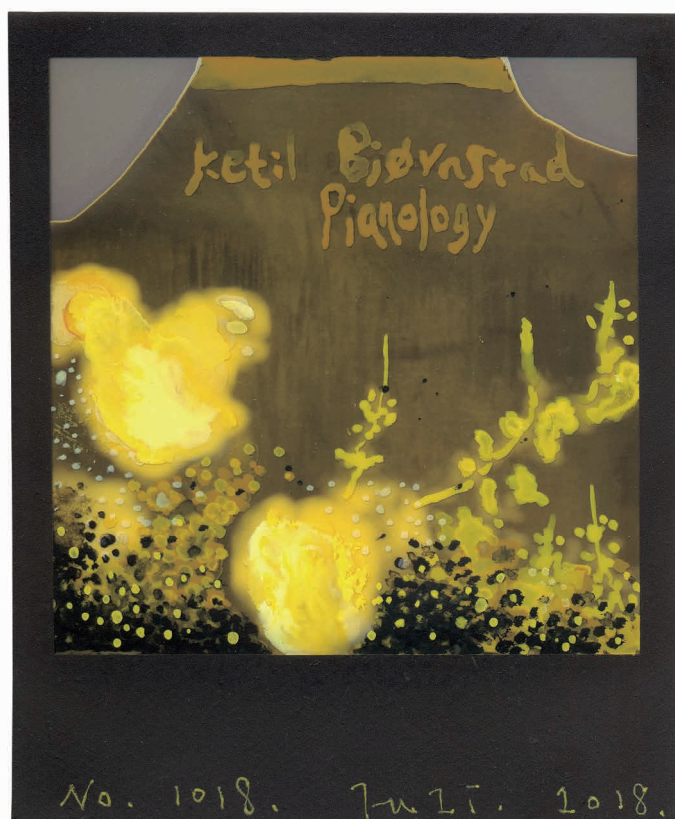


No. 471. Juli. 2017. 7.



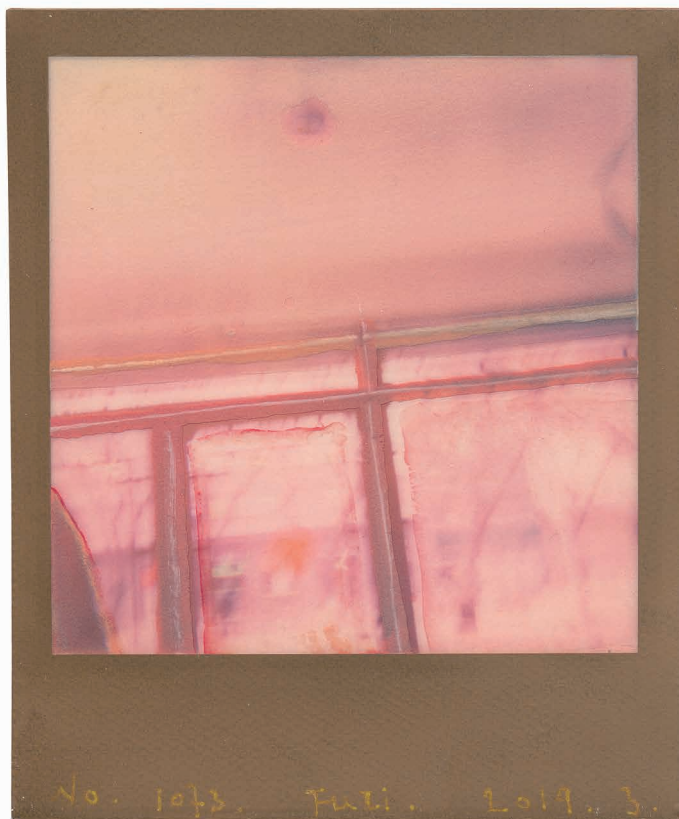


No. 4, 2015. 9. 10. 麦子.





No. 1068. Fuji. 2019.



No. 1073. Fuji. 2019. 3.

对谈

冯兮 & 麸子

从你看到现在，你就直接跟我说，你作为一个旁观者，不管是作为策展人还是朋友的身份，或者是其他的身份，我想听听你的建议。

我特别期待艺术家用不同的形法进行尝试。作为一个画家，去尝试用一种于自己来说具有危险性的东西，比如你的摄影本身，或者购买摄影，作为再次创作的基础。

或者是我用陌生的语言方式去表达，是这意思吧？

对，当然，拍摄和购买是两个语言。拍摄是自己的审美认知，购买是收集别人的视角甚至世界观，两者截然不同。我认为你要出版的书里，也可以是这个逻辑，从拍摄和购买两个角度编辑，两种不同的世界观被改造。你用绘画的方式在其上进行重新的描述，用自己的方式进行篡改，或者说将新的审美重新建筑在其上。而自己的拍摄，则不是继续增加审美性，很可能成为破坏性，将完整性的未来和过去，建立起对立的关系。既破坏了原有构图，也将摄影中的审美意图重新建立交流，或将其消灭。在进行中，重新审视摄影是不是摄影，瞬间是不是瞬间。

其实你说的这个，就是在我的创作的过程中全都发生了的事情。因为是这样，最早的废片儿出来的时候，我其实也没想那么多，我就觉得它在那儿放着也是放着，我就先玩一玩试试，但没想到它能成为一个系列，能发展到今天，能做下来，而且我特别有信心有勇气继续把它做下去，我觉得当初其实就是一个玩耍的心态。

偶然是特别重要的。

对，有偶然。

偶然不是说不经意，而是指这并不是你主要创作的意图。比如宝丽来的使用，开始可能只是一个业余爱好，或者是新的某种消遣的方法。我自己拍照时，拿起相机和拿宝丽来是两种感觉，宝丽来一定要改变自己正统的拍摄方式去理解，这比正统拍摄难太多。相机的拍摄，几乎抬手就是基本的构图，我已经进入了习惯，构图方式在拿起相机的时候，已经非常熟练且僵化。但拿起宝丽来，我就要找一个相对随意的角度，不再依赖经验。绘画也一样，你在绘画方面有了已经长久的经验认知，而宝丽来给你一个全新的方式，你绝不可能用绘画的习惯去理解带有未知性的方式。

它有很多成像的错误是你意料之外的。

这才是价值。

而这个意料之外它就是个错误，而这种错误我觉得它特别有魅力有启发。

错误可能才是价值，我们的经验被排除在控制能力之外。

绘画来讲，我相信你已经有了很好的控制能力。但是控制能力带来习惯，习惯是最大的敌人，让我们已经永远处于认可自己的层面。如果我们把敌人设定为自己，面对自己的时候不断地发觉自己是不是画得太油滑，手感是不是太过于熟悉了。

画太顺了。

太顺了。驾轻就熟是最不好的词，缺少了对生涩的意识。

就你刚说的油了。

对，你看你开始画新系列的时候，有往前推进的乐趣。

就是我们说的瓶颈，其实每个瓶颈来之前，我觉得就是你下一个有可能进步的开始。刚开始其实画第一张的时候，觉得自己是傻逼，感觉没戏。因为旁边很多孩子，我的学生都画水彩，我开始根本就他妈看不起这种材料。等我一上手的时候发现，这个好像不像我想的那么容易。

水彩是最奇妙的一个东西。

而且后来我发现一件事，我在纸上玩了一段时间，当我找到手感之后，我再在宝丽来上实施，发现完全是两个方式。

完全两个方式。

这个在成像相纸上它是光的，你还涉及一个怎么附着定型。藏家拿到手之后，这东西一摸，我靠全掉了。

开始技术上的怀疑，覆盖着色都成为问题。这是我刚才谈到的未知性，或者是不可控的开始。其实进入新的领域去探索，你会感觉无法百分之百控制的时候，甚至无奈的袭来，都是最大的价值。宝丽来帮你拍出曝光不对、失焦失距的意外，其实这才是魅力所在，每一张都会超乎你的经验。控制得再好，也不可能百分之百把宝丽来控制得如你想象的那样。

而且这里面它还有个什么好玩的事？它成像和图像除了我自己拍之外，我还从网上买了很多废片儿，因为我越画越多，量大了。

这是两种方式。开始画水彩，你可能觉得是很简单的，凭借已有的绘画经验就可以控制，其实它是最难控制的方法了。两者有一个共同点，宝丽来的未知性极大，水彩也一样，尤其是你将两者结合，如何在经验之外的材料上，像在纸或

画布上一样自如地操作。

我后来又发现了一个单词，这个单词叫对境。对就是我对着你那个对，境就是那个环境的境，也可以是镜头的镜，都可以。为什么叫对境呢？因为我们以前创造图像的时候是一张空白的画布，或者一张白纸都行，什么都没有。它根本就没有，无中生有，你在这上面去创造一个图像，你的观念、绘画，你随便扯。但是现在是有个图像在这摆着，你跟它怎么发生关系，冲突，包括里面有碰撞，有和谐，都有，什么关系都有。这个是特别好玩的事，跟以前工作经验一点关系都没有了，它是个图像在这摆着。你是把它覆盖了，你把它完全覆盖这件事就没有意义了，你在这上折腾什么？它是个成像的东西，你跟它还要发生关系。很多时候这个图像本身是给了你一个第二次生成的动机，还有很多时候你跟它产生一种对立的关系。而这种来回折腾的关系，我觉得是特别有意思的。这个特别好玩，有的时候你要顺着它走，有时候你不能顺着它走，有时候你要改变它。而且我觉得它还有什么魅力？你像很多废片儿来了之后，刚才我说除了我自己拍之外，还有一些我从网上买的废片儿，买了之后，包括题材都要打破你以前的经验，这特别有意思。

它来自其他人的世界。

眼光不一样，因为你是一双眼睛，你拿来的时候可能是上百双眼睛，它拍的角度，各个方面，什么玩意都有。这个时候对思维的挑战我觉得是特别有魅力的，而不是说以前你自己纯粹自娱自乐，自我满足。在这一点我觉得这是一个巨大的可能。

其实一个词的发现和应用，可以生成自己对作品的修辞方式，修辞对于自己认知的推进非常有价值。毕竟您得好好思考如何来阐释它，使用它。开始购买别人废片的原因是什么，最早的意图是因为自己拍摄的量不够用了？还是需要新的方式介入？

不是，我可以一直拍，这都无所谓，主要是在画的过程之中，我很警惕。画了一小部分之后，我的这种快感产生了一定量化之后，我才发现包括在题材和方法上出现了一些东西，这些东西在一个阶段的时候我觉得这挺好的，比方说画了一百张左右，我觉得挺好，等又过了一段时间之后，我就很警惕地发现，这些东西有点相似，这个我觉得不行。

这是特别恐怖的。

对，我马上意识到这是问题了，我得找新的东西来。新的东

西怎么来？我必须得借助他们的眼睛，于是我开始产生购买的想法。

明白。

但宝丽来最大的问题是不太好买，我就满世界从网上找，这很费劲的。

您是怎么找到这个渠道的？

首先有专门玩宝丽来那些网友，微博上都有，微信上都可以去找，满世界，托朋友找朋友，花钱买。因为宝丽来太容易制造废片了，这些废片他们扔就扔了，我花点钱给它买回来。还有我的供货商，卖我宝丽来卷的这些人。本身他们是一个小团体，他们本身有很多会员，也制造废片儿，所以我从他们手里买。这样就买了几千张，回来之后我前面提到的那种危险性消解了，但是又产生了一个新的问题。

其实也是我下一个问题，您拿回来之后，新的东西，你觉得和你自己拍的，从创作角度来讲，最大的区别是什么？

首先他们的观点，他们的眼睛和我的眼睛不一样，视角就不一样了。题材也不一样。它尺寸是一样，宝丽来本身尺寸是8.8x10.7，实际宝丽来它做了很多尺寸，但这款尺寸是最经典，而且现在市场普及率比较高的一个尺寸。其实8.8x10.7才有多大的东西。但是他们的视角跟我的视角不一样，他们拍出东西也不一样。你看那个废片儿，有的时候我一看就傻了，上面一辆警车，这个怎么画？还有很多其他的東西，包括很多花花草草，还有很多人拍着自己的生活，孩子的各种事。还有一张片子特别逗，里面有一张片子是一个化了妆的孙悟空，出现在病房里，就特别魔幻。我一看照片，我觉得太奇怪这什么情况，感觉一个齐天大圣降临到人间，在病房里看人，其实那就是一个演员扮的，感觉特别魔幻、特别特别逗。你像这样的片子是你自己拍不出来的。这东西怎么来的，他们怎么拍的，我是不知道，但是像这样的东西特别多。到我这儿之后，你这个时候怎么对它进行一个新的阐释和解构，这是最意思的事儿。它最大的魅力就是你根本意料不到会发生什么，它有冲突。可是你自己拍的，你肯定会有习惯。你再有创造力，你都会有自己的个人习惯，你拍的时候你可能喜欢风景，喜欢静物，或者你更喜欢人的某一个局部，你拍的都是自己个人喜欢的东西。

对，我觉得惯性会带来后期不良的创作影响，在你拍摄的时候，可能就已经设想好了后面如何处理，这是之前创作

惯性在延续。自己拍摄然后在上面画，慢慢在拍的时候就会有暗示，我将做怎样的事情，后期会影响前期的思维，这样的关系是经验带来的问题。

所以要警惕它。所以一到这个量它越来越多的时候，我就越来越警惕，包括我也很愿意去接受别人的一些意见，他们这些意见给我带来很多新的反应。你先坐着，我给你拿一张，前天画的这张特别有意思。

现在都能拿手摸吗？

全处理完了，没问题了。你看这张是什么？

一本书吧！

你看它就是一本书，但是我把上面画了画，下面画了画。中间这个书脊这个地方我画了个yes，yes是什么意思？那天刚好我画的过程中我太太过来了。我说我想在这个上面画点儿什么，正犹豫的时候她来了，她问你准备写什么？我说我还没想清楚，她说我给你个建议，你写yes，我说为啥写yes？她说yes不仅仅是是的、OK、宽容，还包括我可以接纳一切，这是一个胸怀。多么温暖的想法。

明白。我在看这编号。

所以她提出这些想法，我觉得特别有意思，我就顺手写上去。

你还记得购买的第一张吗？

不记得了，我买到一堆废片儿的时候，我当时特兴奋，好几百张，我数了好多遍，哪能记得了第一张。

也记不得第一张这样画的宝丽来？

画的第一张记得，2015年的9月4号。

是自己拍的？

那上面有编号，那是自己拍的，每张上面都有编号。

明白了，这是1059张。

对，上面都有编号。这个项目从2015年秋天到现在，四年多五年了。

现在有多少量？

1100张这样吧。

挺大量的。

我觉得还有一个有意思的事，很多事你做的时候其实根本没想到，但它后来都发生了。我刚开始就是想玩，结果玩来玩去，我发现它对我的大画开始有影响了。

这张也是yes。

对，也是yes。

这是个公交车还是个窗户？

不知道，这是个废片儿。

挺神奇。

对。像这样的片儿是最难画的，为什么呢？因为它本身的成像已经接近你要的一个逻辑了，但是这个时候你在上面你这一笔不能瞎画，其实这个时候是最难的。

其实有的时候，废片，会认为其实它已经是成品了。

不，还有一件事，其实在最初做这个作品的时候，我没想过会发生摄影这件事，但是的确拍了很多东西之后，我发现你他妈别往上再加东西了，因为已经很好了，我就把它直接作为作品就完事了，无所谓它是不是摄影。于是乎也产生了很小量的摄影作品，但是它本身出现的光面是个问题，它不高级，我现在把它全部处理成哑光的状态。

这棵树是原来的？

对，那就是图像。

已经很写意了。

对，这是我拍的，我在通州运河公园拍的。

像这种是损坏了？

不是损坏，这是保存它的魅力，它自己那药粉漏光了。

挺好。

漏曝，漏曝之后它好多这样的效果。你怎么使用它？你刚才看它还觉得它挺有意思，而没有觉得它是缺点，它已经成为一部分。

其实在我们正常意识中可能是完全做不到的。

对，你不可能忽然画那么多东西，对吧？包括这定焦，好多事，各种方法。

也损坏了很多吧？

尝试过程之中其实不存在损坏，为啥呢？我两三个小时画了一张，如果特别不满意，旁边有笔洗，拿纸巾一蘸全部消解掉了，它是光面的，什么都没了，你看我这一下午干吗呢。

这过程挺有意思。

太残酷了这过程，不像油画，你画两三小时，你画完你不满意，你就刮，你再刮，刮完之后还有痕迹。可是这个上面拿纸巾一擦什么痕迹都没有了。

我觉得您现在的创作方向上，还是和绘画有关的这种逻辑，但有尝试不同的方法，会不会影响到绘画上？方法上，不

说简单的材料使用，认知方法和主题方向，带有抽象意味
类似山水的介入，创作方向会不会慢慢地变化？

它肯定是对我以前这个系统已经提出挑战，你看就你刚才说的山水，我给你看一张，这个山水跟以前的山水已经完全不一样。你看这张，这个后面的云和天就是图像，前面的山是我画的。这些小的细节，它其实已经做到了这点，就是它已经打破了我以前的很多系统经验，而且打破的是我以前刚开始拒绝接受的，我现在觉得这是一个好的开始，因为你拒绝接受什么，就意味着你害怕什么，或者说你觉得你自己那个系统挺完整的，或者是挺完善的，或者你自我感觉它是你建立起来的。那你现在的这个过程一点一点不是在摧毁，它其实是更加有效和更加理智地去建立一个新的系统及构成。

对。
我觉得这个过程是有质量的。

我发现一个事情，其实新的创作和绘画有一定关系，它在发生留白，留下什么特别重要。

就刚才我说的对境，如果你把它全消解掉，这件事就没有意义了，你必须得留一些白，这个留白是它本身，是呼吸的一部分，这是第一点。第二点它图像本身是有质量的，你干吗要消解掉它呢，你跟它之间是一个对话关系。

所以，再次绘画的可能有很多种，包括带有抽象意味的，或者抽象方法的，往往留下什么是特别重要的东西。在覆盖的时候底层留下哪部分，也就是空白如何产生空间。其实这种判断对于之前来说是绘画经验学，或者说一个人绘画经验的运用，而购买来的片子的再创造，要依据别人留存瞬间的经验作为背景参考。

对，你说的特别对，以前你说的那个留白，就像我们中国国画的留白，因为国画里面谈留白这句话谈得比较多，其实老外人家的系统里也是这样的。那个留白是你主观控制的，这个留白也有一部分是主观控制，但是这个图像已经存在了。这里面更多的是一种关系的对抗，不是传统意义上的那种留白。

所以您提出的对境，其实也是身份和关系上的对境，存在于如何保留两种认知世界的能力和边界。既是矛盾冲突的，也存在自我构成的破坏力，却以破坏的方式来制造全新认知的过程。

这个认知最后还是被和谐了。

和谐不和谐倒不重要，当然我知道您在开玩笑。
我说这个和谐不是说它认怂了，是它这个存在于这个框框里边了，是这个意思，对不对？这个所谓的和谐。

我喜欢这批作品中带有具象意味的创作，它本身已有了一个现实的发生，瞬间生成图像，影像的好处是无论它拍摄得好与坏，都是真实的。那一瞬间成为真实，是生活中瞬间的感知。

其实这张片子来的时候，它就有这么一个光斑，下面这块颜色，整个这张图片全是块颜色，啥都没有。还有这个具像东西，可能是每个人解读的时候，信息不太一样，比方你现在可能解读它像两个窗帘或者类似什么的，实际刚开始我画的时候就两个色块，我勾两根线，假装让它像一点窗帘。等到我感觉它越来越像的时候，我想再添几个褶的时候，告诉自己停，不再能画了。

不能真画成窗帘。
对。就是我喜欢这点就在某一个局部，你可能表达出一个意思，它们之间的关系，你不能把它做成一个是或者不是。

是这样。有一个现实背景的问题，你在这里面使用一个足够对方认为现实的视角。创作的时候，又使用自己认为现实的内容去跟它对冲，甚至破坏并组合成为一个新的现实视角，而这个新的现实视角是不是现实呢？这也是挺好玩的一个事。

其实我觉得这里面你说这个新的视角，就是我们所谓创造那些你想象之外的不可能吧？就是这个意思吧？就像刚才我说那个意思，它来的时候就是个色块，你在色块里面创造了一个什么新的可能，不管叫梦境也好，叫什么也好，它是一种不可能的可能。我觉得这是你在跟这个方块之间折腾、斗争、纠结、产生结果的过程之中的魅力，你不知道它会发生什么。它的不可知性，我觉得是这套作品带给我最大的魅力和信心，不可知，你不知道会是什么，包括不可知的错误，不可知的对抗。以前你这个系统最大的区别就是你控制性太强，因为每个画画的人对着画布的时候，我要画什么，自己都基本上胸有成竹。可是这个它不是。而且平时很多废片儿我就放着，我根本就不看它。我让我自己和它保持一种陌生。

保持陌生。
保持陌生的这种新鲜感，等我过段时间一看，我操，我怎么没发现这个片儿这么有意思，我就特别想画，马上就开始干。

我觉得是如何拒绝熟悉成为自己的一部分。

对，随时跟它保持一个距离。

对。宝丽来的魅力之一，就是它机器本身带来的错误。无

论是漏光，无论失焦失距，都是它本身工作原理带来的，对

于传统摄影来讲可能是无法原谅的错误。如果您在二次创

作的时候也保留一些破绽，甚至错误，可能也会很有意思。

我说的不是说再将它涂掉，而是有些错误的生成，反而可

能带来新的一种可能性。

不，你说这个错误我知道不是破坏的错误，就包括结论的错误和

过程中的错误吧？是这意思吧？

对。

其实画的过程中本身包括里面，就是因为这些既成图像是你没有

经历过的。你经历过的什么，比方对于我，我可能对风景这个领

域研究了很长时间，这是你擅长去经历、经验、控制的。而这个新

的经历是你没有经历过的，因为那些图像很多时候是陌生的，这

些陌生的图像要求你用不同的方式来处理，你不能用一个固有的

方式来处理一切。你必须得产生很多新的处理方法，对它产生新

的可能。而这种可能就是挑战你，这也是很有意思的地方。其

实以前我也见别人画过，河南的王亚彬。

我不知道。

他画过，你知道他吧？他画过一小部分，他好像是用丙烯画的。我

还上网查过别的，还有欧洲的很多艺术家，他们也在上面画过。

他们很多时候画有几种情况，他们是画到框之外的，这是一种形

式，还有一种，我这里面也有几张，一小部分是油彩画的。但是不

管怎么画，我发现他们没有研究下去。我觉得我的功课还可以继

续做，现在画了一千多张，有可能有一天画两千多，一直往下画，

我觉得它就是一种尝试和挖掘自己的方式，而且这个东西它很小，

很容易操作。它不像油画特别有仪式感，画张油画，你要拉开弓，

摆一摊。这个便捷多了，出差的时候，或者每年回内蒙过暑假，拿

上一堆废片儿，或者拿上机器自己拍，随时可以工作，它便捷性很

强，很方便。

其实也是在研究的时间和地点生成的空间。

对，它有无限的可能嘛。我想知道从你的角度来讲，因为你见的

作品和你见的表现形式比较丰富，你是怎么认识这套作品，或者

你觉得它的意义在哪里，或者你觉得它有没有意义？

意义肯定是有。我个人从来都觉得意义是针对自己的，

不是针对于美术史或者广泛经验的。比如说我们在美术史

里寻找，刚才您也说的，这种方式可能已经有人尝试过。但

是方式仅仅是方式而已，不把方式作为思考的基点，就没

有妨碍。对于个人来讲，如何让自己跳出自己固有的思维

模式、经验方法，才是最重要的工作。

创造一个新的可能。

针对自己来说，也许有失败的可能，失败才是实验的基础，

安全和习惯是最傻逼的。

在尝试的过程中发现自己。

尝试过程本身是价值。我确实看到了你个人经验之外的不

同认知视角。您的绘画，肯定是越画越好，但你很难做一

个大的动作，去跳脱自己固有的东西。你拥有自己的系统，

和在系统内有意识的步骤。这种步骤甚至是自己早已为自

己设计好的。你有足够的能力去控制自己做什么，而不是

尝试做不了什么。还是谈一个不可控的问题，不可控会带

来经验之外的获取。回到本能感知，而不是经验感知的过

程。本能发现那张床，一下给予了某种刺激，根据床发生如

何怎样的关系，如何留下、如何破坏、如何生成一个新的意

义。不再是每天面对自己熟练的绘画，总是知道自己下一

步要干什么。而新的机会带来的是不知道。

是啊，经常有这种事。

不知道干什么。

我对着那张片子发呆，我靠，这怎么闹啊！

这是什么？它提供了你已有经验之外，来获取自己新的认

知的机会，这才是价值。如果你保持着同一种创作方式，

如油画，或者在纸上画水彩，都是获得不了与不同二次媒

介的交流。因为纸上画水彩，你很快就获得了一个水彩

经验。

对。

水彩经验还是绘画经验。现在可能用绘画提供给你的不

再是绘画经验，而是更广泛的体验，这个更重要。我觉得

如果全新的尝试只是经历了原有的经验路径，是没完全价

值的。

认知经验是这样的。就像你刚才说这个，你拿到一张片子这种，

你面对它的时候，你想干什么，你能干什么，你干的还是以前的那

个可能吗？

这是完全没有价值的一个重复。

就像你刚才看窗户那张片子一样，这样的片子拿到我手里的时候，我在想怎么来生成一个新的可能。

对，我觉得在这本书选片的时候，无论表达温暖，还是寻找线索性的，比如有和绘画有关的，而有一些是与之前有巨大区别的，不能回避自己已有和未知的两种工作。人毕竟有惯性，无论惯性和意外如何转换，惯性也肯定是发生的。应该去认知一个我们习惯性之外的东西，而这些东西是怎么发生的？就是在过程中发生，它是一个很立体的东西。

我也相信画到两千张的时候，可能回应到绘画的角度来讲，绘画本身已经开始变化了。因为你用多种途径的认知去理解绘画，不会再是一个固有的、拿起笔来就知道怎么画

的意识。现在已经变了。因为有一天我蘸了一块黑颜色，我那天特烦躁，不知道为什么那天，然后我就拿了张废片儿，在空白的一张相纸上，上面没有图像，它有很多这样漏光的，我就在上面随便弄了几笔。弄完两笔之后我就发现这个笔法特别有意思，我后面那张大画就从这个线索里面来的。

这些之前认为不好或者失败的片子，通过它来给予一个全新的可能。新媒介的介入与方法的调试，对不可控的未知性深入地体验，然后带回到绘画的时候，可能以前认为不好的部分，重新被认定为另一种概念。

其实这个过程就等于是你在挖自己。

绘画中自认为好的部分，可能是形成瓶颈的一个原因。自己太了解该怎么画好。某些认为失败的笔触、颜色，才是从来不去更多认知的感觉。通过调试改变自己的思维方式之后，把那些感觉重新组合成一个新的面貌，会发现这是进步的全新可能，认知上的进步同时带动了绘画本身的进步。

就像你说的这样，一种新的可能产生了。因为你以前认知的那个，你认为最好的那个，是建立在你自己的认知系统上，而这个认知系统你觉得它好，但它只是其中一层而已。

经验和重复可能是最糟糕的那一部分。不是画得糟糕，而是对于自己来讲，真正影响了自己的突破，习惯才是最大的敌人。做展览也一样，每一次哪怕往前走一点都特别困难，但是希望每一个展览都有一点点设置的不同。不敢说多大的改变，就那么一点点，可能费尽九牛二虎之力，观众

也看不出来。但对于自己来讲，有一点改变的机会，就要跟之前有区别。

哪怕我改变0.1厘米。

一定要自己跟自己较劲，敌人只有自己。

假如这个展览你来做，这个展览的名称你会叫什么呢？

也许会叫对境。因为这个很接近于，你对自己形成的修辞，或者说一个修辞方式。

你对的是哪个境？

就是环境的境。

对，我现在在说，假如是你来做这个展览，你对展览名称有什么想法？比方说。对境只是其中一个建设性的意见，你有没有什么更好的可能？

你突然问我，我得想一下。

对。假如是你来做这个案子。

我知道。

是这个意思吧？因为对境这个是我在工作的过程中发现的一个东西，这个词以前我没想过。

现在只是一个想法。还是害怕被定义化，太像总结性的词汇。

应该不知怎么解，它应该是过程的理解。可能我在画。

展览名称有时是一个动作。

其实这个展览名称，原来我想定个名就叫8.8×10.7。为什么呢？因为它就是一个数字，它是一个面积，谁都知道长乘宽是个面积，没有意义，意义是每个人自己的解读方式，我不想把这意义说清楚。因为我把这意义说那么清楚，我觉得就成了一个展示了。

有一个词，我觉得做名字挺好，但是有点过大，“一切”。

一切，您这意思就是一切都在方寸之间。

不，这个逻辑不对。

太二了。

对于摄影，一切都可以进入镜头，一切都可以在变成瞬间记忆后，继续被你使用。

一切。

如果单纯从绘画来讲，不太好叫这个名字。而摄影的瞬间可以是众生的一切。但众生太难听了。

有点装了。

一切是一个概念化的，不能具体的量化。我们不知道一切

到底代表什么，更无法准确丈量它的意义。但它可能代表每个人的角度。

一切挺抽象的，其实你感觉一切就是一切了。其实我们的视角和我们的视线是有范围有限制的。

如果一直做这个事情，这个事情本身对自己有意义的话，哪怕我不展览，只是作为一个打破自己的方法，也很有价值。因为你将面临到更多人看待世界的视角。

你刚才说这一点特别好，不是展不展览的事，你只是通过这种工作方式挖掘和找到你自己的一个线索，是这么一个意思。

这个工作方式又是通过别人的工作及生活。我觉得，购买，成为创作重要的一部分，这个动作要大于自己拍摄。

对。但是它的确能买到，只是现在越来越不好买了。

我明白，这个过程你肯定还会挖掘新的资源，努力去找新的渠道。找的过程很累，跟创作看似没关系，但是购买的动作，是在获取别人的世界观。购买工作在语境中是成立的，本身也形成了一个动作。然后进行整理、创作、破坏，到重新的一种呈现。所以一切这个词如果是你自己拍摄，我认为是不成立的。但是通过收集购买别人发现世界的方法，一切这个词是成立的。

其实这里面包含了通过别人的眼睛来观察世界，来建立或者毁坏，这个过程很重要。你要是没有购买的过程就成了重复的习惯。

对。

其实这里面也包含了二次创作，因为图片本身，我拿到手的这些废片儿，已经是一次曝光，我画完之后也就形成二次曝光。

我说的就是关于自己的二次创作，而二次创作也会经验化。在你不断拍摄的过程中，可能潜意识已经设置了将如何二次处理，这种方式就不好玩了。

所以要对自己的惯性时刻警惕。

当然要警惕了。

画油画其实也是一样。包括昨天我把那张画给干掉，就像你刚才说的。昨天下午我下楼买了包烟，一回来的时候就发现这张画特别傻逼。我发现这个图像很清晰了，我自己拿刮刀几刀给它干掉了。这一点其实不光是做这个事，其实我觉得包括整个工作的一生，都得对这点时刻警惕。

对。

要对自己经常有一个线索性的检讨。

要去让自己尝试一些没做过的事情，甚至之前觉得做不到的事情。不一定把它形成最终的结果，可能仅仅是对自己的工作形成一种帮助。

你刚才谈那点，我特别赞同，非常欣赏。其实咱们都是搞艺术，包括你布展也是搞艺术，工作的方式之一。你说我每次布展的时候，哪怕我自己能进步0.01厘米，发现我自己没有再循环我上次的工作方式，又改变了一点，又有新的可能。我觉得这个是特别珍贵的东西。包括你们那个展，我那天一进去有点傻，我操，怎么这么干净的一个东西。当然我第一眼，我没有看那些文字的时候，刚进的时候有点懵，这是什么情况？没搞明白！我就在那转了好几圈之后，又看，看完之后我再回去的时候发现，包括在想的过程中，一次次去体会它。我觉得你们这个展览做得特别极端、绝对。就像在告诉所有人：我一句话都不想跟你说，你自己去感受。

所有人在过程中都是一种猝不及防的感觉。

对。

不知所措。

是，有些尴尬。

特别尴尬，它也是个人进入一个陌生集体的真实感受。我们不知道自己到底处在哪个阶级，哪个位置是属于我们的。

如果那天要是没有你，或者没有我认识的朋友，我会觉得很没有安全感。

是的。

等看到你跟我打招呼笑的时候，心里才感到温暖。在这之前我觉得我操什么情况啊……所以这个作品的绝对性我觉得特别好。

每一次的工作方式确实是不太一样。比如李怒是一个自己特别能完整控制项目的人。他每次方案初稿的时候，都是最好的想法，但他也有一个习惯，会在过程中增加一些叙事或过多的动作。

就开始在修饰它了。

我和他的工作可能就是轻微的提示。

就是要掐住它，别加了。

希望保持最准确的那部分，这是我跟他主要的工作方式。

最初那个动机就是最单纯最准确的。

他在车上打动我的那一瞬间，开着车走机场辅路，就从草场地到了东纬路的路程，我觉得那一瞬间的叙述打中

了我。

就那十五分钟。

是的。

铁板像个舞台，你从下面踩台阶往上一迈的那个瞬间，就感觉它是一个场，是一个特别明确的场。

一块坚硬的。

一个坚硬的场，一个很有态度的场。

坚不可摧的东西，我们踩在脚下时，头顶仍然是压住所有人的意识形态。

反正那天那个场给我的感觉就是几个单词：冰凉、不安和猝不及防的巨响，不知道怎么发生的，后来我发现它有循环，有规律。

有时间设定。

那个太那什么了，它给我的感觉就是坚硬冰冷。然后你看四四方方，干干净净，决绝强制。你在里面就被它控制了，我在那里，看见只有一个出口，一个人待在那里边有些惊恐。

昨天，一个女孩来看展览，她是信基督教的，在上面祷告时，声音装置被打开，巨响只让那女孩有了很小的反应，但继续在祷告。

我操这个好。

我都傻了，完全不是装的，更不是表演。那一瞬间，觉得可能只有信仰能够抵抗这种东西。我们第一次听到，都会有巨大的反应。

一哆嗦。

这是人的自然反应，而且可能是李怒偷偷地打开了设备。

有点使坏的意思。

而且她脚底下随着巨响还有震动。

完全意料之外。

没想到人会那么平静，就你自然生理反应，完全装不出来的。

还是因为内心的这种，内心的力量。

通过这个展览，你会有根据不同的人产生不同的感受，我觉得这种交流就是收获。有很多种交流方式，我们的语言、感知、情绪等等。做展览和做艺术也一样，重要的是如何跟世界和这个世界上的人发生交流。

就像你刚才说的那一瞬间，是你和李怒在做作品的过程中根本不知道会发生的。

完全不知道。

所以这是好玩的事，特别有意思的事。

怎么会知道一个人在那会儿没反应，我操，这几乎是不可能的。

这就跟我面对的废片儿一样，拿一张片子，怎么会出现这么个东西，怎么弄？是一个意思，所以它的魅力就在于这儿……

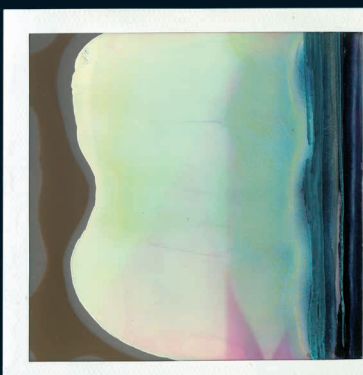
冯兮

冯兮是一名活跃在中国的独立策划人，非营利艺术空间实践者，获2018年《HI艺术》年度策展人提名。曾分别担任外交公寓12号空间艺术总监、掩体空间主持人、车库实验空间展览总监。现担任单行道画廊艺术总监、晨画廊艺术总监、槐谷林当代艺术中心艺术总监。同时，成为策划实践小组子子社的成员之一。

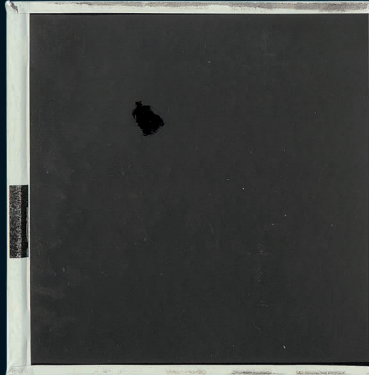
策展的主要展览从2015年开始，共计46场，群展包括：新月——赵文量、杨雨澍回顾展、隆里国际新媒体艺术季“指挥第”特别单元项目、南京彩虹计划启动展、《选择自我合订本》上下辑、鸿乙满纸、展览有风险、第一届工大影像艺术节、怡达新歌声（子子社）、去写生2（子子社）、低视像——徒劳的光明（发起人）、侠客行（子子社）等。

曾策划与合作的个展（项目）的艺术家包括赵文量、杨雨澍、冯国东、刘是、孙大力、冯峰、李怒、于艾君、戴陈连、尤阿达、陈浩洋、毛宇、李满金、丁世伟、刘海舟、法明、许静宇、廖明明、司卫东、王五龙、周丽、胡志伟、商朝、查宋刚等。非营利空间合作艺术家包括冯国东、张伟、王鲁炎、王友身、顾德鑫、倪海峰、张培力、陆垒、蒋竹韵、张辽源、张鼎、郭熙、邵一、王将、仇佳、黄朔菲等。

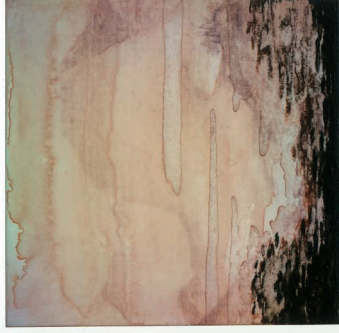




No. 940. Fuji. 1018.



No. 941. Fuji. 1018.



No. 914. Fuji. 1018. 1.



No. 925. Fuji. 1018.



No. 62. 富士. 2015. 10月.



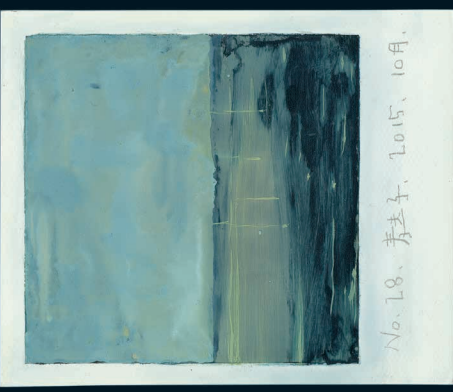
No. 97. 富士. 1015. 11.



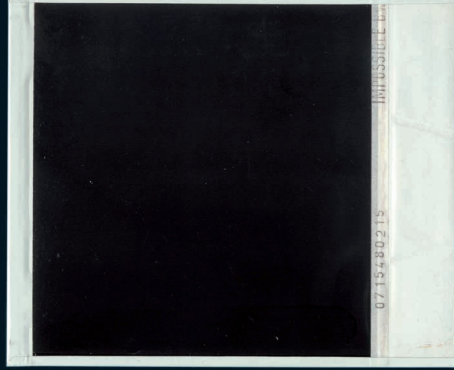
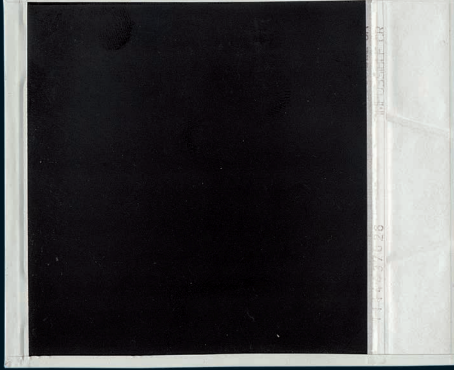
No. 153. Fuji. 1018.



No. 29. 富士. 1015. 10月



No. 18. 秀雄子. 1015. 10月.



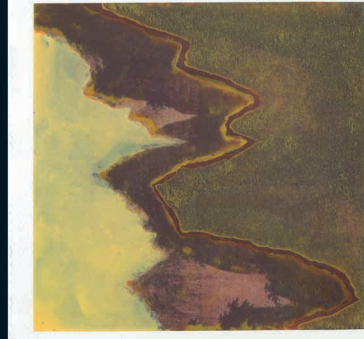
No. 78. 桂子. 1015. 11月.



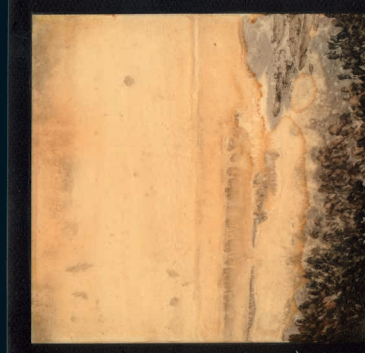
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No. 881. 桂子. 1018.



No. 996. 桂子. 1018.



No. 105. 桂子. 1018.



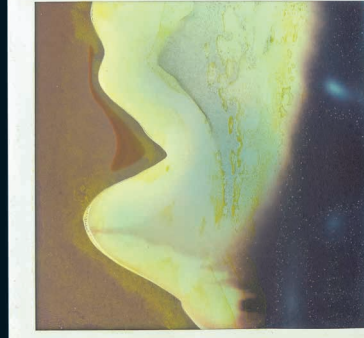
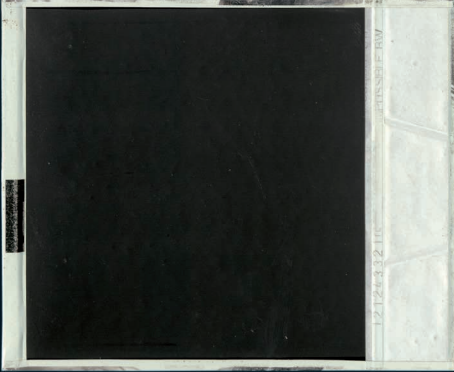
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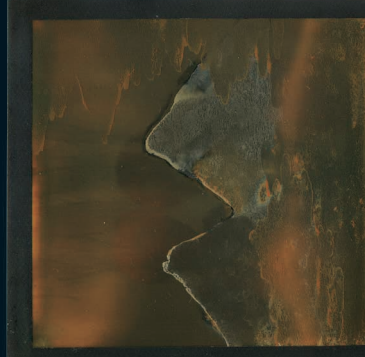
No. 194. 桂子. 1018.



No. 957. 桂子. 1018.



No. 796. 桂子. 1018.



No. 948. 桂子. 1018.



No. 916. 桂子. 1018.



No. 84. 桂子. 1015. 11月.



No. 40. 桂子. 1017. 10.



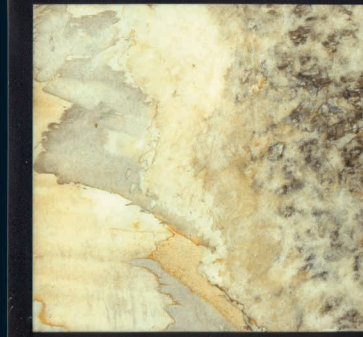
No. 314. 桂子. 1018.



No. 881. 桂子. 1018. 12.



No. 61. 桂子. 1015. 10月.



No. 845. 桂子. 1018.



No. 174. 桂子. 1018.

Dialog

Feng Xi & Fuzi

As you have seen so much, please tell me your opinions without any restraint, no matter from the view of a curator or a friend or any other identities.

I look forward to seeing an artist trying different methods and styles very much. A painter tries something dangerous to himself, just like you, you take photos or buy others' photos, as the basis for re-creation.

In other words, I express in an unfamiliar language, right?

Yes. Actually, taking photos and buying are two different languages. Taking photos is to create on the ground of your own aesthetic sense, and buying is to collect different views or conceptions of others; the two are as like as chalk and cheese. So I think, you could use this logic in your book, to present how different conceptions are converted under your pen. Based on the photos, you perform a redescription with your painting, you remould in your methods, or, rather I might say, you reconstruct the aesthetic style. Even on your own photos, you also often don't choose to amplify the original style, but to create some destructive effects, and to form an contrasted relation between the future and the past. You destroy the original structure, remold or remove the express intention of the initial photo, to provide a chance to review the photography and the instant in it.

That's just what happens in my creation process. At beginning, I didn't think too much. The wasted photos were produced accompanied by my photographing, and I started purely for fun. I haven't any thought that it could go all along till now and become a series, and now, I have much confidence and courage to continue. I think, in fact, it was a playful mind at beginning.

Occasionality is especially important.

Yes, there is occasionality in the process.

Occasionality doesn't mean thoughtless, but means that the result is not exactly as your purpose. For example, Polaroid camera, at the very start, may be just a hobby, or an entertainment. However, before too long, I have found

Polaroid is so different from common camera, and with it, you must change your traditional way.

It is much harder. I've been accustomed to the common camera, and can form a picture as long as I lift my hand. But with Polaroid, I can't rely on my experiences from past, and I need to find an informal angle. So is the painting. You've built a conception from experiences of long time, but Polaroid gives you such a whole new method which you'll never understand with your habit of painting.

In the formation of Polaroid images, there are many unexpected mistakes.

Exactly, these mistakes are waht of value.

Right, they are unexpected mistakes, but they have unusual attractive and inspiring power.

Perhaps mistakes are just are waht of value. Our experiences don't work. As to painting, I believe you've got good control. But habits and patterns, coming with control, is the biggest enemy which makes us stay self-approval forever. We need to set ourselves as the enemy, and guard against whether we are painting too glossily, too familiar.

Too smooth.

Too smooth. Skillful and effortless is the worst state, in which you would lose your sense of strangeness.

Glossily, just as you said.

Right, but you'll have delight when you start a new series.

Bottleneck is also a new start for next chance. I felt very stupid and hopeless when painting the first picture. I had disdained watercolor before, which is used by many children, including my pupils. But I found it seemed not as easy as I've thought at the very start.

Watercolor is one of the most marvelous materials.

And later, there was another surprise. I tried watercolor on paper for some time, but on Polaroid photo, is an entirely different matter.

Entirely different.

Because Polaroid photo is smooth. I need to find a way

to fix my painting on it. Otherwise, it'll be vanishing at one touch.

The technical difficulties, the uncertainties, established an uncontrollable start. But the uncertainty in new exploration, even the helplessness, is the most valuable part. Polaroid provides surprise with wrong exposure or defocusing, in which lies the enchantment, for every picture is beyond your past experiences. On the other hand, perfection is not born from control, and you can't make sure the result 100 percent as you anticipated.

Furthermore, there is another interesting thing. I also bought lots of wasted photos on internet, because my own stock was not enough for my painting.

That's two different ways. Probably, you have thought watercolor painting should be a very simple thing, which you can make it under control quite quickly and easily with the experience you already had. Actually, watercolor is the most difficult method to control. There is one thing in common between Polaroid and watercolor—full of uncertainties. When you tried to combine one with other, you must figure out how to handle these two materials beyond your experience as freely as you handle paper or canvas.

Subsequently, I learned a term—“face to circumstance”. What it means? In the past, when we started to create images, what we faced to was a write canvas, or a blank paper, anyhow, nothing. You create something from nothing. You can put in everything you want, your conception, your painting. But now, you face to an image, and you must get the idea how you get involved with it, and how your relationship with it is—conflict, harmony, or any other relationship. This is quite different from your past experience. You can't cover the whole original image; that's no sense. You must create a link between you and that. Sometimes, you re-create something on basis of the image; at other times, you create a kind of contrary with it. Sometimes, you follow the style or content of the image; sometimes you must change them. That's exactly the fun in the process. Moreover, as I said

I bought lots of wasted photos from other people, almost all the pictures are beyond my own experiences—themes, compositions, and occasionality.

Because they come from worlds of other persons. Worlds in different eyes. You have only one pair of eyes. But these pictures are from hundreds of pairs of eyes. They present different views, different senses. They provide a challenge to your thought and infinite possibilities, extricating you from self-satisfaction.

The value of a term is to help you describe your own work, and to help elevate your understanding and cognition. Because you need to ponder over how to explain and employ it. Why did you start to buy others' wasted photos? Was Your own stock not enough? Or you need a new view?

Not for the stock. New pictures emerge as long as I keep taking photos. But in my painting process, I always keep a wary eye. Though some ingenious things come out in my paintings, but soon I found similar patterns in them, which I could not continue.

Similar is scary.

Right, I knew at once that it would be the very problem, and I need to find something new, I need to get help from other eyes. But how? So I got the idea to buy some photos.

I see.

But the biggest problem is that it's very hard to buy. I've sought it around the whole internet. Vexing.

How did you find the way at last?

First, to find the Polaroid-lovers, from Weibo, or Wechat, or mutual friends. It is very frequent to make wasted photos with Polaroid. The owners may just threw them away in past, but now, they can sell to me. Besides, I turn to my film providers, who are fans themselves and have many wasted photos in their hands. So, from different channels, I bought thousands of. But another new problem comes as the problem I mentioned before dissolves.

I think it is just my next question. What is the biggest difference between the pictures bought from others and taken by yourself?

First, the views. They are from different eyes,

different with mine. Second, the themes. I bought photos of same size—8.8cmx10.7cm, the most classic and popular size. But in such a small scope, how very differently! The views are all different with mine. The contents in the pictures are wide variety. I was stunned at first. What? A police wagon? How I paint on it? Flowers and grasses? How? And many photos are from the daily life of the photographers, for example of their kids. I remember a very funny one, in which, there is a costumed Su Wukong in a sick ward. So fantastic! So weird! A Monkey King paid a visit to the patients? You know that's played by some actor, but it's so fantastic, so funny! You could not take that kind of photos by your own. I don't know in what chances they were taken. But there are so many photos like this. When I see them, I need my interpretation of them. The process is so interesting. You can't perceive what you will face to, and what you will get. Sometimes you meet with collisions, which is the biggest enchantment. It's different from your own photos, taken from your eyes and with your habits and brand. Any one has his own habits, no matter how creative he is. You are accustomed to choosing something you like when you take photos, landscape, still life, or some part of a human body.

Right, the habits would have a bad effect on successive work. You've already conceived an idea how to do in later stage, that's the influence from your past habits. When you paint on your own photos, before taking the photos, you would have a notion: in order to paint on photos, I need to take them by this way. It is the influence from experiences.

So, keep alert in heart. I became more and more vigilant as the amount has got a level. And I'm also ready to accept opinions from others, which give me many new thoughts. Wait a minute, let me show you one I painted the day before yesterday. It is very interesting.

Can I touch it?

No problem. It has been disposed. Look, what do you see?

A book!

So is it. But I painted something above it, and some-

thing below. On spine, I painted a "yes". Why? Because my wife came around when I was painting. I said I want to paint something here. She asked what. I said I've no idea. So she offered a suggestion—a "yes". I asked why. She said, yes means that you would be ok with everything, that you can take in everything, that you can tolerate everything; so "yes" is a symbol of open heart. Such a heartwarming idea!

I see. I'm studying at these numbers.

I think some ideas of my wife are so amusing that I painted them down.

Do you remember the first photo you bought?

No. I was so excited when I got the first batch, consisting of hundreds of photos, that I counted over and over. But I don't remember which one is the first I saw.

What about your first painting? Do you remember that?

I remember that. It was finished on September 4, 2015.

Was the photo taken by you?

Yes. You can see the numbers. I numbered each one.

I see. This one is NO. 1059.

Right. Each one was entitled with a number. This series, started from the fall of 2015, has lasted for nearly five years.

How many is in the series?

About 1100.

A very huge amount.

I find another interesting thing in the progress. Many things happened beyond your initial arrangements. This series was just for fun at first, but later, I found it had influences on my large painting.

A "yes" in this one too!

Right, "yes" too.

What's this? A bus or a window?

I'm not sure.

Amazing.

Right. It is indeed most difficult to paint on photos like this. Why? Because its image has almost reached what you want. What it needs may be just one line, but, it's hard to decide how to make the line.

Sometimes the wasted photo is already a complete work in some sense.

There's another thing I haven't expected at first. When I study some wasted photos and think how to paint on it, I find, it's so perfect that you could not add anything, that it could be called an artwork absolutely, no matter how many faults in photography technics. So a little collection of photographic works comes into being. But I have matted the photos to make them more exquisite.

Is this tree from the original photo?

Yes.

Much expressive force already.

Agree. This photo was taken by myself, at Canal Park in Tongzhou.

Has it been damaged during the preserving process?

Not damaged. It's because of the leakage of formation powder.

Funny.

Exposure leak. Many similar effects after exposure leak. But how do you use it? Just now, you considered it very interesting, you didn't think it defective. There is a kind of integrality in itself.

But we can't achieve that effect purposefully.

We can not. You can't paint out so much things at short notice. Right? Look at the fixed-focus, and many other things, you can't get them purposefully.

Did you destroy many photos in your trying?

Actually, no. Why? Because it could be wiped up if I don't satisfy. The photo paper is smooth, and leaves nothing after a wipe. You know nothing about what I have done in a whole afternoon.

Interesting.

Also very cruel. If you feel unsatisfied to your oil painting on which you spend two or three hours, you can scrape it. But there would be traces left. But this, nothing left to a piece of tissue.

In my opinion, you follow the same logic as painting when you work on this series, but also have tried different methods. Would these methods make an impact to your regular painting work? I mean the methods, not the materials. Is there any difference in your cognitive styles, or themes? For example, after introducing this kind

of landscape into your painting.

It is inevitable to challenge my previous system. Take the example of landscape you mentioned, let me show you a totally different one. Look, on this photo, the clouds and the sky, are the original image, and mountains in foreground, are painted. From many little details, you could see, I've already made a breakthrough in many experiences, which I had refused to break at first, but now, in my opinion, is a good start point. To refuse means that you are afraid of something, or that you think your experiences are already enough, your system is complete. Or probably you value so much what you've create that you could not destroy it. But this process, is not destroying at all. It is a way to build a new system more effectively and reasonably.

Agree.

I believe there is something meaningful in this process.

As I've found, there is something similar between new creation and painting, which lies in the spaces you don't paint on. Just as white spaces in regular paintings, the images you choose to keep untouched are very important.

"Face to circumstance" as I said. You must adjust according to the original image. And you must leave something uncovered, which is the air and room for the breath of your painting. Besides, the image has something meaningful already, why do you want to perish the meaning? You need to create a dialogue with it.

Therefore, there are many possibilities in re-painting, such as with abstract intentions or by abstract methods. The most important things usually are the things you leave untouched. That refers to how to decide which parts left, which part covered, how to make room and emptiness. The decisions are often based on your past experiences, in another word, the decisions are the fruit of your experiences. As to re-painting on other person's photos, it involves with other person's experiences of saving an instant, which are the backgrounds of your re-creation.

Right, you hit the nail! The white space you men-

tioned appears in our traditional Chinese paintings frequently. There have been many discusses on this subject in our art history. It is same in western art system. You leave white space as purpose. It is alike in my paintings on photos. I don't leave white, for there has already been images. The aftereffects usually assume a conflict, that's not the same as the traditional white space.

Therefore, "face to circumstance" also means to face to your identity and the relationship. You need to figure out how to keep both views and capacities of you and the photographer, and to keep the border between you and him. There would be conflicts, and destructs. Nevertheless, by destroying, you are creating a whole new method to cognize.

But the new cognition may yield at last.

It doesn't matter, though I know you are joking. As to "yield", I don't mean to give up, but that you must accommodate it to the existing frame. It is necessary, isn't it?

I like the works with concretization significances best in this series. The photos, images of an instant, are real, no matter good or bad in photograph technics. An instant is kept as something concrete. It is a way to tell your sense to the instant.

Look at this picture. In the original image, there was this light spot already, below which, a lump of one single color. Every person could have his own concrete interpretation. At present, in your eyes, it is perhaps two pieces of curtains, or something like that, because of these two lines I draw. I tried to make it look like curtains more and more, but I told myself I must stop when I was thinking of adding some foldings.

You must not paint a real curtain.

Right. That's just what I enjoy. A part. In the part, you could convey something, or some relationship, but you can't say "yes" or "no" directly.

Exactly. On the photo, there has already a real background, to present a view to study the real world. And in your process of re-painting, you

also employ real substances to conflict with the background, even to destroy the existing view and rebuild a new one. Is the new view real? That's also a funny question.

As far as I'm concerned, the new view you mentioned, just means to create impossibilities beyond your imagination. Right? At first, it was just a lump of single color, then you create new possibility in it. You could call it a dream, or whatever you want, but it is possibility of impossibility. With this lump, you have conflicts, struggling, hesitations, after all those torments, you produce something. But in the whole process, you've no idea what you would get. The unknowability is the most charming thing in the series, which has given me confidence most. You don't know what will come out-errors, or conflicts, everything happened beyond your foreknowledge. In the past, I have got a well-thought-out plan when facing to a blank canvas. Maybe every painter has. But as to this series, it is totally different. The plan is unknown. I have lots of wasted photos, but I usually don't cast a glance at all. I keep a feeling of inexperienced with them.

Inexperienced.

Keep fresh. Once in a while, I would find such an amazing photo that I have desire to paint on it right at the moment. So, I begun to paint.

Refuse to be familiar with it, and refuse it to become a part of your experience.

Yes, keep distance with it.

Exactly. One charming point of Polaroid camera is just the faults the machine produces. Owing to its mode of operation, there are many faults, intolerable to traditional photography, such as light leak, unfocused, off-distance. It would be very interesting that some faults are kept after your re-painting process. Don't cover the faults. Let them provide a new chance.

I'd like to make sure what kind of faults you mean. Not including the results of destruction, right? Just from the wrong operation or out of expectations. Those kinds of faults, right?

Yes.

Actually, it contains these faults in the process of my painting. Because all contents in the photos are something I've not experienced myself. I spend a long time on landscape paintings, in which I am skilled, and have controlling force. But all these images are strange to me. I need to find different ways to handle them. You can't handle everything with same inherent method. You must produce more and more new methods, and create more and more new possibilities. You must challenge yourself. That's very interesting. To tell you the truth, I've seen others paint on Polaroid photos. Wang Yabin, from Henan Province.

I don't know that.

Yes, he painted. Do you know the painter? He uses propylene. And I also found on internet that some European artists paint on Polaroid photos. There are different forms. Some painters paint out of the frames. Some use oils. As far as I've found, all others didn't continue. But I think I'll go on. I've painted more than 1000, maybe to 2000 someday. I'll keep painting. I consider it as a way to find myself. It is very small and very handy, without the ritual sense and complexity and troubles of oil painting. You can take some wasted photos when you are travelling on business or on holidays. You also can carry your camera with you, and produce some photos at anytime. Very convenient.

It is also a study to the space created by a moment and a location.

Exactly, it consists of infinite possibilities. I hope you could tell me your opinions, on the ground of so many artworks and express methods you've seen. How do you look at this series? Do you think whether there is any sense in them? What is the sense?

There must be sense. In my view, the sense is for yourself, not for the history of art or general experience. As you mentioned, others have tried. But method is just method, not the foundation of your thought. For yourself, the best harvest in the process is the way how to get rid of your innate thinking models and empirical method.

To create a new possibility.

There is surely chance of failure. But failure is

the basis of more experiments. Safety and custom are the dumbest.

To find a new self in the process of attempting.

The process of attempting has its own value. I indeed see different views beyond your experiences. It is certain that you'll be better and better in your regular painting; however, it is also sure that you could not escape from your innate models to make a great progress. You've already set a complete system, and you're very clear about every step in your system. You have a perfect plan, and enough ability to control yourself to carry out the plan. You seldom try anything out of your ability. But uncontrollable factor would give you results beyond your experiences. It will take you back to a perceive process by your instincts, not by your experiences. By your instincts, you would find a bed, and some excitement from the bed, then you get into a relationship with the bed, and figure out what you keep, what you destroy, how to create a new thing. It is no longer to face the masterly and daily painting and to know each next step. It's new chance. It's unknown.

Yes. It happens frequently.

Unknown about what to do.

I often keep looking at one photo in a trance, damned, what should I do!

What is it? It is something beyond your experiences. It provides a chance to acquire new perceptions. It is just the sense. If you maintain in same way, you'll never get the communion with different intermediary. Because you'll acquire enough experiences soon in same way.

Very correct.

Your experiences in painting, watercolor or other kinds, provide not only the experiences in painting, but also more comprehensive experiences which is more important. I don't think there is any sense in your whole new experiences just repeat your old way once more.

Exactly. Just as you've said, when you study at a photo, you must figure out what you want, and what you

could, and whether it would be same as past.

Repetition is totally worthless.

Like that photo of a window you saw, when I got it in my hands, I was thinking about how to create a new possibility.

I don't think you can avoid two facts: your existing experiences and unknown future when you choose materials for your book, regardless of the standard you design. Everyone has own habit. No matter how many switches between habit and occasionality, habit works.

We should get to know something out of habit. To ask how these things happen. Actually, it happens in a process, it's flowing.

I believe your regular painting would be changed when you re-paint Polaroid photos up to 2000. Because you've got so many ways to understand painting that the previous inherent way by which you know how to painting when you take up pen would not be the only support.

It has changed now. One day, I was in a fractious mood, so I take a wasted photo. It was blank, without any image on it, because of light leak. I drew black color on it casually. Before long, I found the lines very interesting, so I used similar lines in my next large painting.

All those improper photos provide a completely new possibility. The involvement with new medias, the attempting for new methods, the deep experience in uncontrollable unknowability, all feed back to your painting. Probably, a new conception forms from something you consider wrong past.

It is to dig deeper and deeper in yourself.

Those what you think you're good at, is just the reason why you meet bottleneck. You're too clear how to paint well. You never cognize the wrong touch or wrong color, so you never have a chance to adjust your thinking and to re-create a new style. If you could do that, you'll find it is a completely new possibility to get progress. Progress in sensations would promote the progress in painting.

A completely new possibility just as you said. Because the best you've thought, is based on your old system. You think it best, however, it is just a stage.

Experience and repeat may be the worst things, not worst for your painting, you can paint out good work, but worst for yourself. Habit is the biggest enemy and obstacle for your improvement. So do the exhibits. It is very hard to make a step forward every new exhibit, but I still hope there would be something different from past. No need to be so huge, even scarcely perceptible by the audiences. But for myself, I must make some differences as long as I have a chance.

Even if I change 0.1 centimeter.

You must fight with yourself. Set yourself as an enemy.

What would you name this exhibition if curated by you?

"Face to circumstances", maybe. That's your term. It would be close to your idea.

Ok, it is a commendable suggestion. Do you have any better?

I need to think. The question is too sudden.

Yes, imagine how you work if you curate this exhibition.

Ok.

"Face to circumstances", is just a term I found in my work. I never thought about it before.

It is just an idea now. I'm afraid that it would be fixed, and changed into a conclusion term.

Yes, it should have unfixed meaning. It is a process of understanding. It is a process of painting.

The name of an exhibition sometimes stands for an action.

At first, I wanted to call it "8.8x10.7". Why? It is just two numbers, just a proportion, a width by a length. It has no meaning. But everyone has each way of interpreting. I don't want to make it too clear. If clear, the exhibition would become a simple display.

I come up with a good word, but maybe a little exaggerated. The word is "everything."

Everything? You mean everything is in this small space.

No, no, I don't mean that.

It's a little bit stupid.

What I mean is that everything could be in the shot, everything could become memory of one moment, and everything could be used by you after becoming memory.

Everything.

It's not a good name in terms of painting. But it is good for photography. The moment you take a photo, consists of everything of all beings. But "all beings" is coarse.

A little posturing.

"Everything" is just a conceptual name, which you could not solidify. We don't know what everything is. We don't know how to measure its depth of meaning. But it could represent each different view.

Too abstract. Besides, you usually think all that you sense is everything, though we all have limits of sight and opinion.

If you could keep work on it, as a way to pursue breakthrough, it is of great value, even though you don't exhibit. For you could learn more views to observe the world.

Yes. It doesn't matter about exhibition. It is a method and a clue to find yourself.

The method is also based on other person's life and work. In my opinion, buying photos is an important part in your work, which is more significant than taking photos yourself.

Exactly. But it is harder and harder to buy photos.

I can understand. However, you will definitely try your best to find new resources and new channels. The seeking is weary. It seems no relation with your creating. But you are obtaining world views from others. Buying is a significative acting. After that, you reorganize and recreate, destroy and rebuild. So if all the photos are taken by yourself, the name "everything" can't come into existence. But if you collect and purchase other ways to find the world by other persons, "everything" makes sense.

With different eyes, to observe the world, to build or to destroy. It is a very important part. If I don't

buy photos from others, the repeated habits would become dominant.

That's correct.

It is also a process of re-creation. The photos I get have already been a result of first exposure. My painting is the creating for the second time.

What I mean is that you'll acquire experience in process of re-creation. When you take photos, you're set up imperceptibly a method with which you would do your re-creation afterwards. It is not fun.

You must keep alert to your habits.

Of course.

The same to oil painting. Yesterday I eliminated one piece. I went out to buy a pack of cigarettes, but I found that paint so stupid after I came back. So I picked up my erasing knife, and eliminated it in a few moments. It is not only in this. You must keep alert all through your life and your work.

Certainly.

Make self-criticism regularly.

To try something new, or something you think you can't achieve. It is not necessary to get some results. But it would help your work.

I agree to this point. Or I must say I appreciate it. We both engage in art. As for you, arranging exhibitions is to deal with art. You said, every time you arrange exhibition, you want to make progress, to do something different, to find new possibility. Even if for as little as 0.01 cm. It is a very valuable idea. For example, that ongoing exhibition. I was stunned that day. So neat and tidy. Of course, I felt stunned before seeing the words. What is it? I didn't understand. I whirled over and over, then I began to realize little by little. I think you make it to an extreme. It seems to tell everyone: I don't want to tell you anything, feel it yourself!

Everyone is taken by surprise in that exhibition.

Yes.

Bewildered.

And a little awkward.

Very awkward, actually. It is the real feeling

when an individual gets into a strange community. We don't know what stage we are in, and what position we stand at.

I would feel lack of sense of security if not meeting you or other friends.

Yes.

I felt warm when I saw your smile that day. But before that, I said to myself, what the fuck! It is so marvelous.

The way of working actually changes from time to time. Li Nu is a person of strong control. His first draft usually is the best one. But he is used to add some acts in the process.

He is decorating.

But our work is to reveal a slight hint.

You must hold. Don't add any more.

Keep the most accurate part, that's the way we work.

The original motive is the purest and most accurate.

I was touched by Li Nu in one moment when he drove from Caochangdi to Dongwei Road on auxiliary road of airport highway.

In about 15 minutes.

Yes.

The iron plate is just like a stage. In the moment you set your foot on it, you feel it as an energy field, very specific energy field.

A very solid field.

Solid, and with an attitude.

Unbreakable. But when we stand on a solid and unbreakable field, we still have ideology constraining everyone above our heads.

Anyhow, my feelings in that field can be summed up in a few words. Cold. Unpeaceful. Unexpected loud thump. I didn't know how it happens, but soon I found it was cyclic and regular.

With a time setting.

So... It made me feel solid and cold. When you looked around, you saw everything clear and definite and oppressive. You were controlled by the field. I felt terrified in it. I've found only one exit.

A girl came yesterday. She is a Christian. She prayed on it. The sound device worked during her

praying, but she showed very little response to the loud sound, and continued her praying.

It is damned amazing!

I was shock at that moment. It's not a performance. In an instant, I thought perhaps only faith could resist that kind of things. We all had huge reaction when we heard the sound at the first time.

Shivered.

It's the natural reaction of human beings. But yesterday, Li Nu turned on the device secretly.

He was playing a dirty trick.

And the ground under the girl's feet was shaking with the sound.

Unexpectedly.

I really didn't expect her to be so calm. You know, it is physiological reaction, you can't disguise.

Because of her heart, of the power in deep.

In this exhibition, you will have different feelings for different people. The feeling is a way to communion. You have many ways to communion, through our languages, our sensations, our moods. It is same as art to work on an exhibition. The most important is how to communion with the world and the human beings in the world.

The moment you mentioned a short while ago, is unforeseeable in the process when you and Li Nu worked.

Absolutely.

Just for that, it's funny. It's interesting.

How could you foresee that? A person has no reaction at that moment. It's impossible.

That's the feeling when I study at a wasted photo. How could there be one thing like this? How should I do with it? The unforeseeable thing is most charming...

Feng Xi

Feng Xi is an independent curator and a practitioner of non-profit art spaces who is quite active in China. He was nominated as “Curator of the Year” by Hi Art in 2018. He has worked as artistic director of No. 12 Space in Diplomatic Residence, director of The Bunker, and exhibition director of Garage Experimental Space. He is now artistic director of One Way Gallery, Chen Gallery and Huaigulin Contemporary Art Center. He is also a member the practicing group Jiejue Community.

He has planned 46 major exhibitions since 2015, including the following group exhibitions: Crescent – Retrospectives of Zhao Wenliang and Yang Yushu, Conductor – Special Unit of Longli New Media Art Season, Launch Exhibition of Nanjing Rainbow Art Project, Bound Volumes of Self-Selection (Volume 1&2), Graffiti, Exhibition Is Risky, The 1st Video Art Festival of University of Technology, the New Singing of Yida (Jiejue Community), Go Sketching II (Jiejue Community), Low Vision – Fruitless Illumination (initiator), Ode to Gallantry (Jiejue Community), etc.

He has also organized solo exhibitions or individual projects for artists such as Zhao Wenliang, Yang Yushu, Feng Guodong, Liu Shi, Sun Dali, Feng Feng, Li Nu, Yu Aijun, Dai Chenlian, You Ada, Chen Haoyang, Mao Yu, Li Manjin, Ding Shiwei, Liu Haizhou, Fa Ming, Xu Jingyu, Liao Mingming, Si Weidong, Wang Wulong, Zhou Li, Hu Zhiwei, Shang Chao, and Zha Songgang. In his non-profit art space, he has cooperated with artists including Feng Guodong, Zhang Wei, Wang Luyan, Wang Youshen, Gu Dexin, Ni Haifeng, Zhang Peili, Lu Lei, Jiang Zhuyun, Zhang Liaoyuan, Zhang Ding, Guo Xi, Shao Yi, Wang Jiang, Qiu Gui, Huang Shuofei.





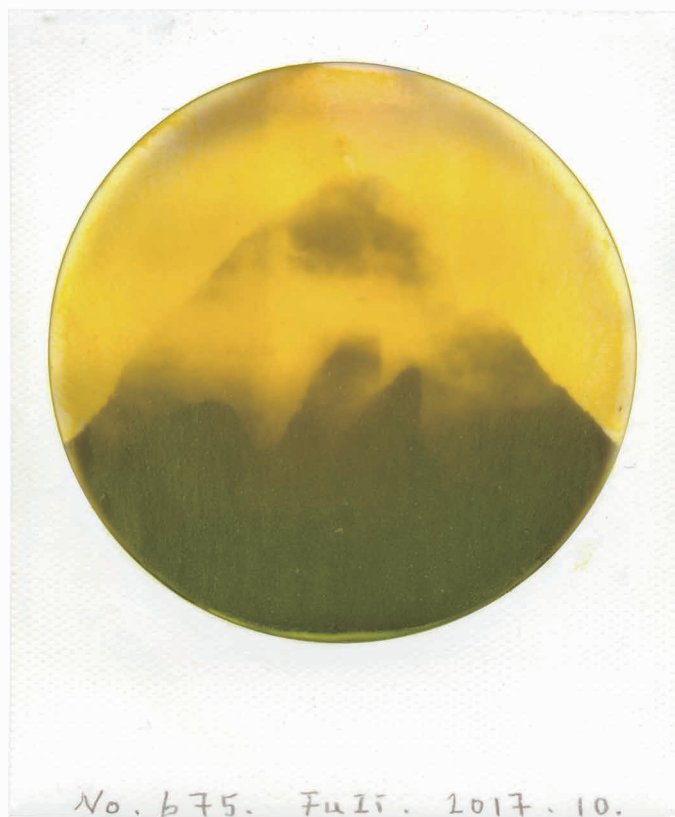
No. 700. Fuzi. 2017. 12.



No. 147. Fu Zi . 2016 . b .



No. 149. Fu Li. 2016. 6.



No. 675. Full. 2017. 10.

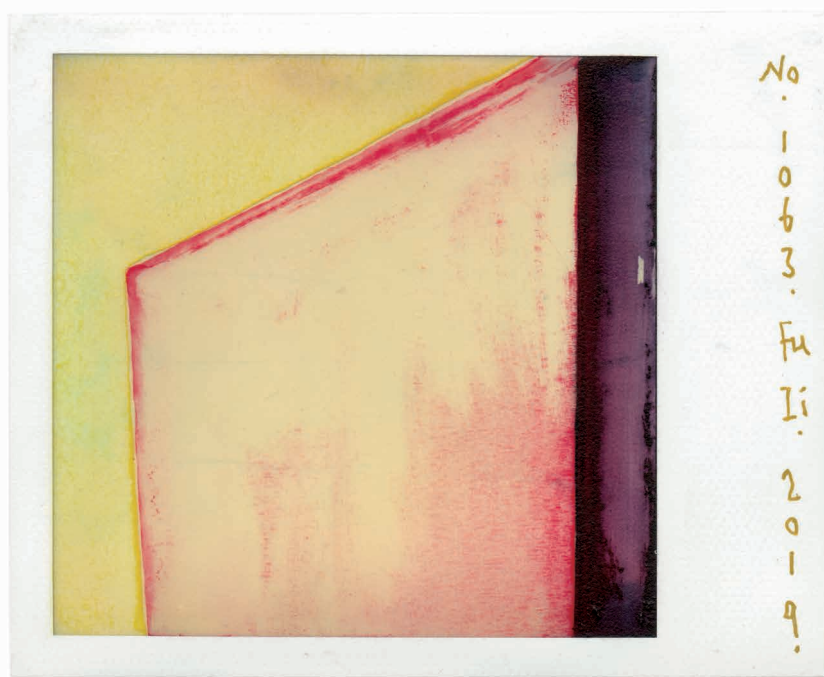


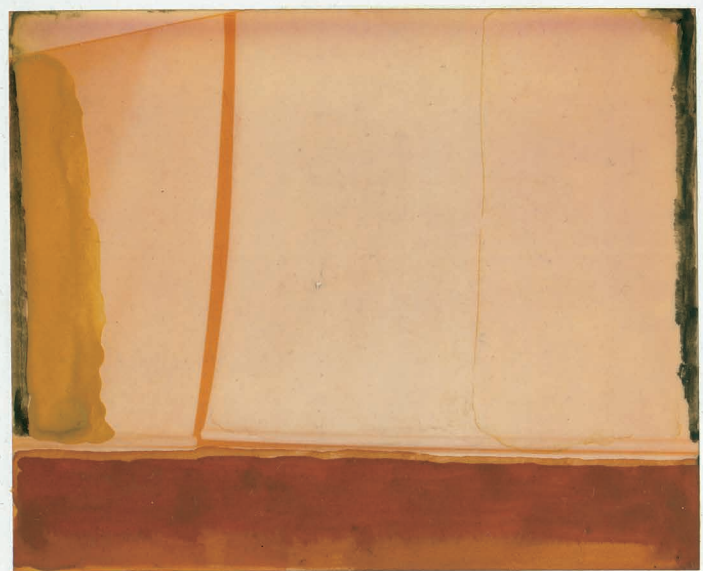


No. 654. Fuji. 1917. 10.



No.661. Fuji. 2017. 10.





No. 401. Fuji. 2017. 6.



No. 711. Fuji. 2018. 1.



No. 744. Fuji. 2018.





No. 831.

Fu Li. Liu.

2018



No. 841. Jui. Liu. 2018.







No. 817. Fu Li. Liu. 1018.



馀子

馀子出生于1968年，只比我的妈妈小一岁，但是他不让我喊他叔。礼仪教条这种事，对我一个土生土长的山东人来说，可是自小耳提面命，不敢疏忽。于是，第一次见面，我就一直困在一个尴尬的氛围里，硬着头皮、磕磕巴巴地跟着朋友管他叫老大。再后来经过若干次的碰面长谈，我觉得，这种人，你怎么喊他叔？真的张不开口，张口了才是不敬。

第一次看到馀子的作品，是在一年前的夏天，馀子的对门邻居冯先生是我的多年好友，听到我说在找作品，就直接把馀子的作品集打包发了过来。看到作品后的第一印象是很大气，沧海桑田不见芸芸众生，是我很喜欢的风格。再仔细看了一下，尺幅也很大气，基本都是两平米以上。当时对这位冯先生口中的大哥就留下了印象。再后来接到冯先生的电话询问有没有兴趣做他的策展人，我几乎是立刻就答应了。第二天，我就去到了馀子的工作室，然后发现，事情和我想象的完全不一样。在一番简单且客套的了解后，馀子在我面前摊开了十几张宝丽来相片，旁边还有几百张整整齐齐地码在盒子里。他说，这是他这次想要展出的作品。

在我以往的文章中，我是很喜欢通过写人来讲作品的，做的人，看的人，不同的思维气场构建了一个什么样的展览。但是这一次对我来说真的有些难度，因为这一次的展览，包括展览中的所有作品，都是馀子在他几十年的创作生涯中独一无二的一件事。这件事几乎是可以从他的创作脉络中单拎出来的，但是又因为这件事情太“馀子”了，根本动不得。

那天下午，他拿出来了近千张宝丽来相片，他说，这是他这次想要展出的作品。那是和他以往常见创作完全无关的一个系列，唯一的关联可能是创作者都是他。每一张宝丽来的尺寸是8.8cmx10.7cm，成像尺寸是7.9cmx7.9cm。就在这巴掌大的相片里面是一张张的画作。这些宝丽来相片有些是他拍摄过的影像，有些是他收集来的抛弃物，他结合了相片上原有的内容进行了二次创作。他详细地跟我讲述了他是如何开始接触宝丽来、如何开始尝试在宝丽来相片上创作、如何一发不可收拾的过程。

一个创作者在无意识开启一个实验性创作系列的时候，他的思维模式和创作形式往往是单一直线进行的，尤其是这种近千张并耗时五年的作品系列，我们无法自圆其说地给它套上一层学术含义或理论定义。它的起源就是一张废掉的宝丽来相片，它的延续也是无数张废掉的宝丽来，一千张不是结束，这个事件的终点也未知，所以我们无法确切地说明它到底讲述了什么代表了什么。但是一个耗时五年的艺术创

作系列呈现出来，并不是放在展厅里给大家看风景的，我们更能看到艺术家本人。当然透过很多不是精心谋划的作品都可以感受到艺术家画像，而这批作品的区别在于，它太细节了，细节到像是一本日记。所以最初的无意识往往到后面也会形成一个庞大的体系，当你把它们都放在一起的时候，无意识里面的引导意识也就昭然若揭了。

我大概花了三个白天把这近千张作品梳理归类，以色彩和叙事性进行基础组合排序，最终选出了将近300张参与这次展览。在我做这些事情的时候，心底有一个词不停地在跳跃，这个词就是时间。每一张宝丽来相片拍摄于一个时间，赅子创作它们于第二个时间，赅子创作后呈现于第三个时间。第一个时间的主角是原片里面的内容，男男女女花草树木。第二个时间的主角是赅子，他当时的状态见闻和喜悲配合着原片内容的引导加以覆盖。第三个时间的主角是空间，也就是这次展览。

我把空间分割成了11个部分，有大到百十平干净敞亮的大屋子，有不到两平米幽暗的洗手间拐角。赅子的作品有着非常明显的时间指向，在不同时期有非常接近的视觉感受。有些时期是幽黄晦涩的花草小景，有些时期是清淡浅白的蜿蜒河山，更有一批宋代水墨风格昭然于上。所以我想尝试着根据这些不同的分类制造出不同的时间氛围，然后把这些作品，归还于时空。但是究竟是归还于我制造的时空还是观者心中的时空，抑或是我们心中想象的赅子的时空，这是不得而知也无须得知的。就像你偶然得到的一本日记，翻开某一页，与你无关，却可能写了一个你也经历过的故事。

而之于赅子，就像开头说过的，他洞悉一切规则常理，因此才无意于按部就班。我们知道很多规则作为形式是基于完成意义，但是有些没有意义的规则，不要也罢。所以这个系列作品和这个展览，对他来说是一个独一无二的事件。他会继续他以往的主要创作，也会将这个系列无限延续下去。就好像在年龄上他永远是我的长辈，但是他永远都不会让我喊他叔一样。我觉得，这真的是一件很有意思的事情。

刘一平

生于1989年，独立策展人。

Fuzi

Born in 1968, Fuzi was only one year younger than my mother, but he never allowed me to call him “uncle”. For me, a native of Shandong, the etiquette has been taught to me since my childhood and would never be neglected. So, when we first met, I was stuck in an awkward situation, trying hard and stuttering to address him “boss” like other friends. After several meetings, I felt restrained to call him uncle. For someone like him, it’s disrespectful to call him that.

It was in last summer when I first saw his works. At that time, I was looking for art works. Fuzi’s neighbor Mr. Feng is my old friend. He packaged the collection of Fuzi’s works and sent it to me when he heard of that. His works impressed me at the first sight with its splendid drawing style. I appreciate his philosophy of drawing the dramatic world but not any ordinary figure. On the second look, the scale of the works is also vast, basically more than two square meters of each one. Since then, this “brother” called by Mr. Feng left an impression in my mind. So when I received a phone call from Mr. Feng to ask if I was interested in being Fuzi’s curator, I agreed at once. The next day, I went to Fuzi’s studio and found that things were totally different from what I imagined. After some simple greetings and introductions, he laid more than ten Polaroid photos in front of me and other hundreds of photos were placed neatly in the box beside. He said that these are the works he wanted to exhibit this time.

In my previous articles, I really liked to present the work by writing about the creator and the audience, as well as their distinct angle to view the exhibition. But this time, it was really difficult for me, because this exhibition, including all the works in the exhibition, is a unique to Fuzi during his decades of creating. This event can be even separated from his creating career. But meanwhile, these works are just too “Fuzi” to be altered.

That afternoon, he took out nearly a thousand Polaroid photos. He said those are the works he wants to exhibit this time. It is a series that has nothing to do with his usual creations. The only connection may be that he is the creator. Each Polaroid size is 10.7cmx8.8cm and the imaging size is 7.9cmx7.9 cm. Each hand-sized photo contains a piece of painting. Some of these Polaroid photos are photographed by him and some are collected by him. He conducted re-creation based on the original content of the photos. He told me in detail how he started to contact Polaroid, then started to try to create on Polaroid photos, and finally got obsessed.

Usually when an artist unconsciously starts an experimental art series, his mode of thinking and creating are often single and linear. Especially for this kind of art series which contains nearly a thousand photos and costs five years, we cannot define it academically or theoretically. Its origin is one wasted Polaroid photo, and its continuation is countless ones. One thousand is not the end and the end of this creation is unknown. We cannot tell exactly what it expresses and represents. The demonstration of a five-year series of artistic

creations in the exhibition hall presents not only the works but also the artist himself. Of course, many works that are not ingeniously curated can also portrait their creating artists. The difference between these works and Fuzi's Polaroid works is that they are too detailed, like a diary. Therefore, the initial unconscious creation often forms a huge system when it develops later. When you put them all together, the guiding consciousness of the unconscious creations is obvious.

I spent about three days sorting out the nearly a thousand works. Arranged based on color and narrative, about 300 pieces were selected to be exhibited. When I did this job, there was a word keeping popping up in my heart. The word is time. There is the first time period when each Polaroid photo was taken, the second time period when it was re-created by Fuzi and the third time period when it was exhibited. The protagonist of the first time period is the content of the original photos, men and women, flowers and tree. The protagonist of the second time period is Fuzi, whose re-creation combined his thinking and emotions at that time with the content of the original photos. The protagonist of the third time period is the space or in other words, the exhibition.

I divided the space into 11 parts, with large and clean rooms over one hundred square meters, as well as small and dark bathroom in the corner less than two square meters. The works of Fuzi has an obvious indication of time while his works in different periods have similar visual perception. In some periods, it is a small scene of yellow and obscure flowers and plants and some other periods he tended to draw light-colored wandering rivers and mountains. Even there are a number of works in ink painting style of the Song Dynasty. So I try to create different time atmosphere based on those different categories to represent the time and space of them. But whether the time and space represented are my understanding, or what's in the viewers' heart, or just that of Fuzi that we imagined in our minds, we don't know the answer and we needn't. Just like a diary you accidentally got, a randomly flipped page may have nothing to do with you, or may have a story that you have experienced.

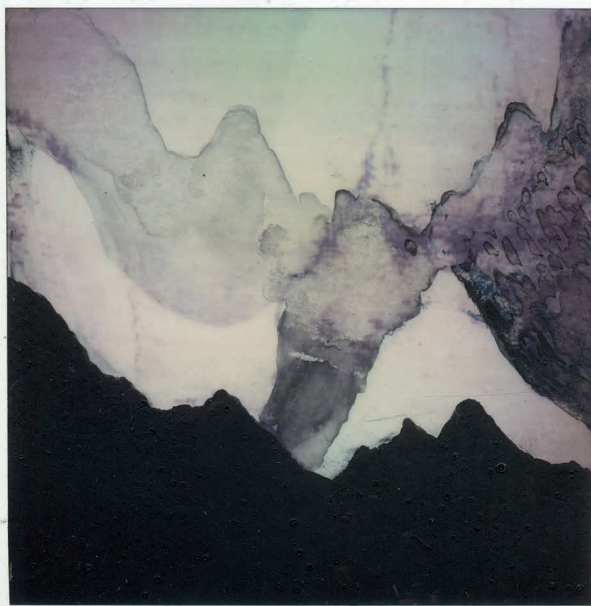
For Fuzi, as said at the beginning, he has perceived any one the rules and had no intention to follow all. It is known that many rules and forms are based on the meaning of completion. But there are also some rules of no meaning which can be left behind. So, these series of works and this exhibition are unique to Fuzi. He will continue his past artistic creations and meanwhile expand the Polaroid Series indefinitely. It's like that he is always my elder in terms of age, but he will never let me call him uncle. That's quite interesting.

Liu Yiping

Born in 1989. independent curator.



No. 797. Fuji. 1018.

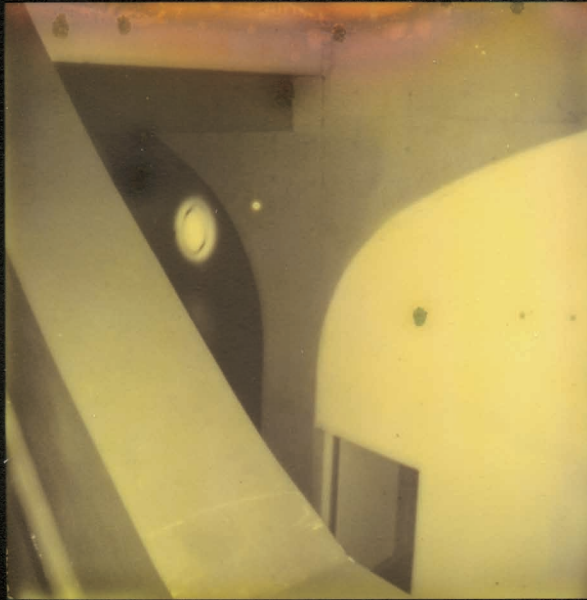


No. 993. 泰山子. July. 1018.

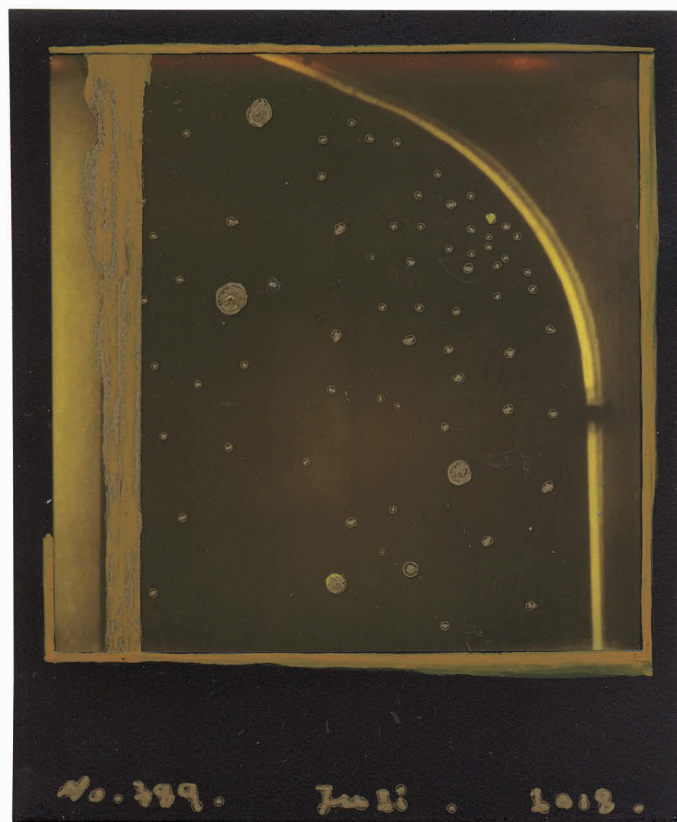


No. 731. Fall. 1918-1.

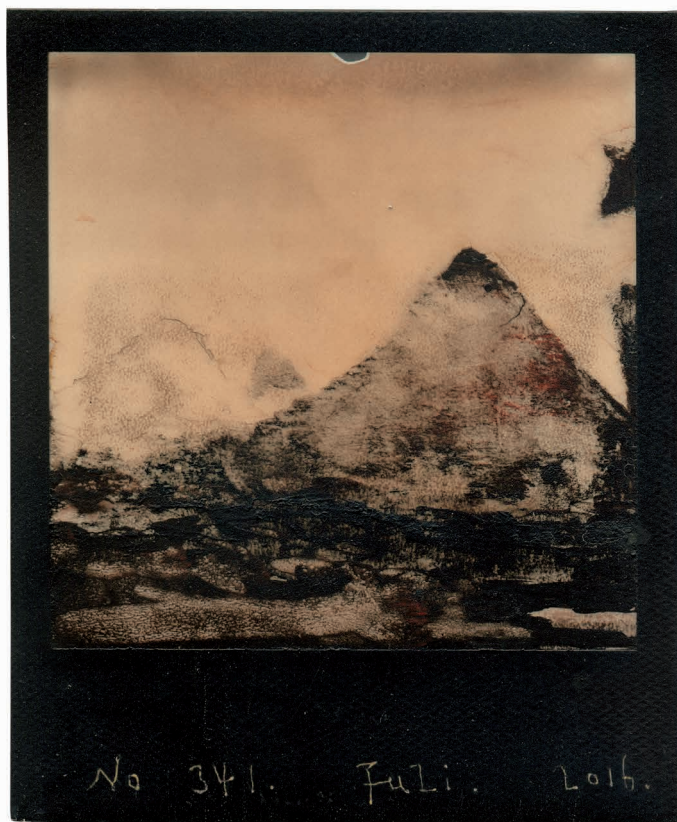




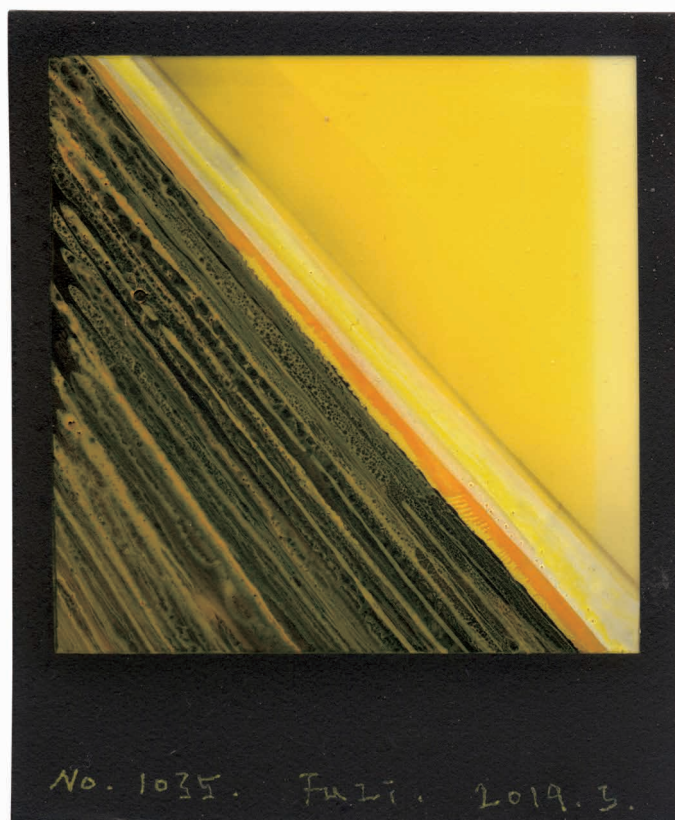
No. 146. Tuzi . 2016. 6.

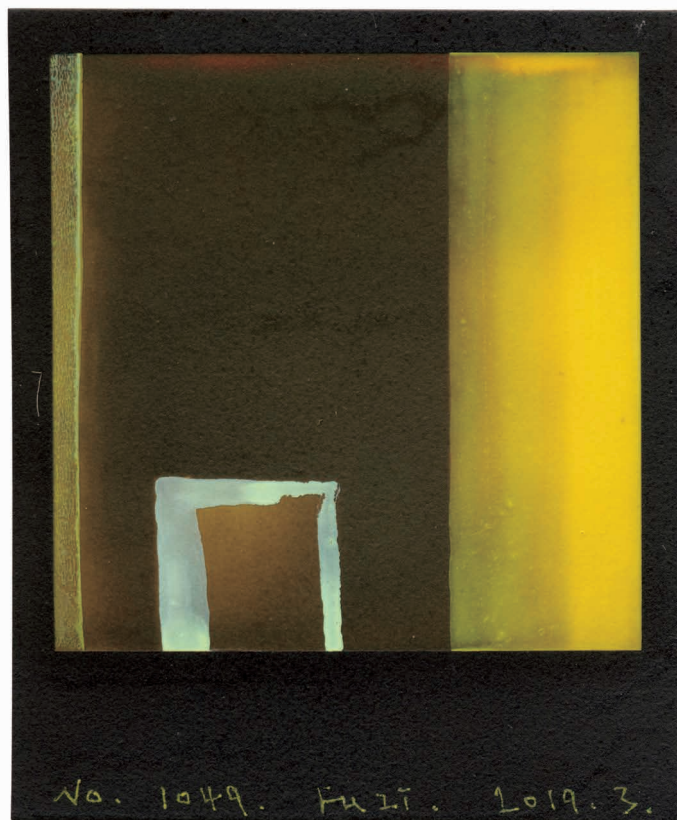






No 341. FuLi. 2016.





No. 1049. Fut. 2019.3.

作为女儿，有很多话是无法开口的。

关于你生命里是否有痛楚，我事实上甚少了解，那些在大多时候被归为一个男人的承担。慢慢明白，小时候坐在单车前面的小蓝座上带着我冲下大坡到存车处的男人，其实也只是倔强地生活到现在了而已。

从前读书，遇到那种“中年男人一觉起来无可依靠之感”，竟然觉得有一丝荒谬，更是不会联想到爸爸的。当孩子当惯了，一下子退出这个语境以一个人的角度远远张望，却不知怎得冲上一股疼惜之感来。儿时需要高高抬起头才能与你交汇的视线，慢慢也变得普通了。像晚上看到书房里亮着的那盏小灯，忽地一下暗下来，我常常欲言又止，却又不敢轻举妄动。

8.8cmx10.7cm的宝丽来相纸，是我看见我爹温柔的那部分在慢慢升起，留下一些痕迹。忘乎所以地在宝丽来的蓝色“漫游”的时候，是在“成为你”。我并不熟悉你所描绘出来的岛屿和海水，不完全明白这背后拥有的抽象观念，却像熟知它们的温度似的，心里一股汹涌，包含所有我对你的感觉。

我无法像其他人一般站在远处，理性地用总结式的语句道出你的创作历程，也无法寥寥几句说清一个十八岁女儿对父亲的感受，只好在这种身份的交融里，稚拙地写下字句来。

站在画里，有一种不知是什么季节应该有的“怀念感”，是我长大以后对于自己一遍又一遍的分解。留下赤裸裸的身子，在月光倒映的影子里，怦怦数着心脏的跳动。风来了，就像草一样呼吸。

连粉红的天空也是理所当然的，我常被那些悬而未决的浪漫震撼。

但，“不在这里，又该属于哪儿呢？”

刘小龙

生于2001年。

It is just because I'm his daughter that I can't talk much about him.

Whether there were pains in his life, actually, I scarcely know. Those pains perhaps are considered as burden a man must undertake. As I grew up, I began to realize that the man, who once rode his bike down a long slope, with a little girl in the blue child seat on the bike, lives quite stubbornly all along.

I often felt ridiculous when I read that kind of descriptions about hopeless middle-age man, let alone associating those descriptions with my own father. But now I'm not a child any more, and start to observe my father from eyes of an adult, a burst of love and pity pound my heart. I don't need to lift my head to meet your eyes any longer. When I see the light of your study goes dark, I often feel a sudden compulsion to say something, however I dare not.

In Polaroid photos of 8.8cm x10.7cm, I see the tender side of my father. When my mind wanders in Polaroid photos hungrily, I am trying to become a person like you. I am not familiar with the islands and seas you painted, and I can't understand the abstract ideas behind the images, but I know very well about their warmth, that my heart feels an upsurge of emotion consisting of all my love to you.

I can't stand far away and tell your creation process in summarized and rational words as a stranger; I can't make the 18-year-old daughter's love to her father clear in a nutshell. I have no choice but to write down these words in a vague identity.

I'm overwhelmed with a sense of nostalgia when I imagine I'm standing in your paintings. With the nostalgia, I analyze myself again and again. My naked body cast a shadow in the moonlight. I'm counting for my heartbeats. There comes a trace of wind. I breathe as a straw.

Pink sky seems so natural, and I am astounded by its open and romantic beauty.

Where should I belong to, if not here?

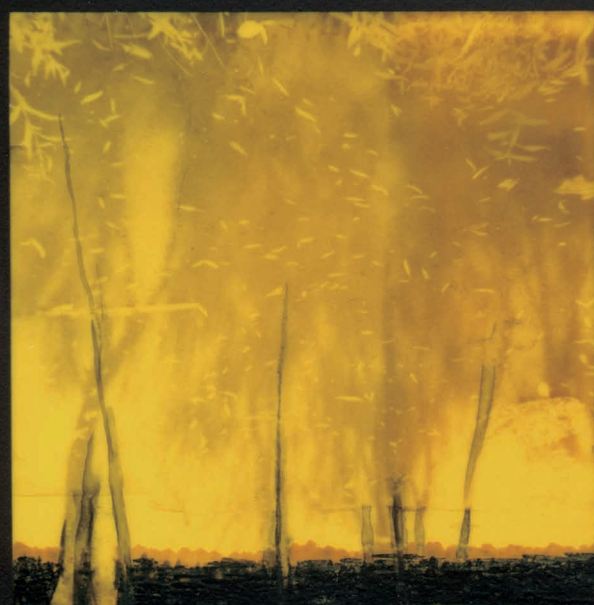
Liu Xiaolong

Born in 2001.

No. 365. FUZI. 1017. 11.



No. 396. FUZI. 1014.







No. 617. Fuji. 2017. 9.



No. 615. Fuji. 1917. 9.



No. 856. Fuji. 1918

No. 587-1 Fuli. 1017.



No. 587 - 2. Fuji. 2017.



No. 587 - 3. Fuji. 2017.





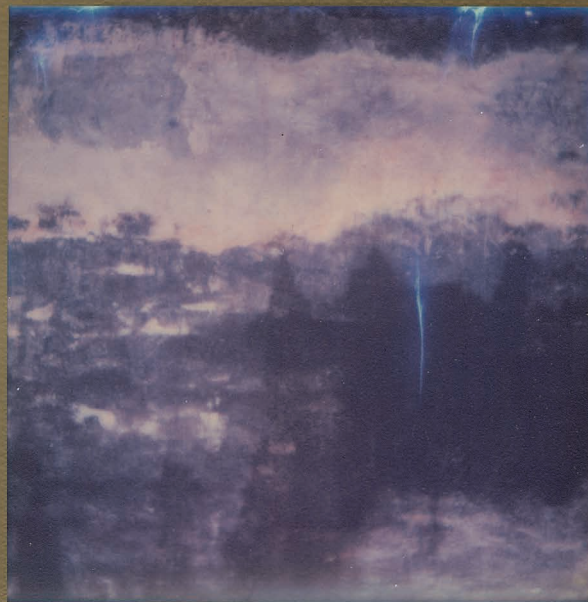
No. 1025. Fu Li. 2019.



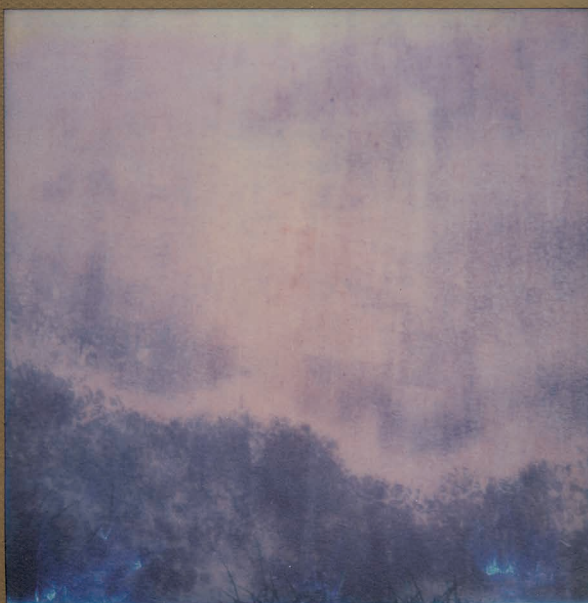
No. 1045. Fu Li. 2019.3



No. 144. Fuji 2016.5

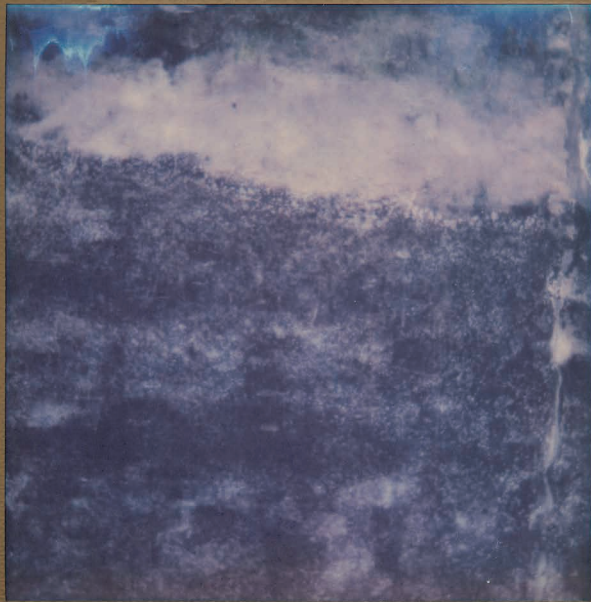


No. 143. Fuji 2016.5.





No. 350. Fulli. 2016.



No. 564. Fulli. 2017. 8.



No. 476. Fuji. 2017. 7.



No. 487. Fuji. 2017. 7.



No. 486. Fuji. 2017. 7.



No. 478. Fuji. 2017. 7.

麸子的时间	FUZI DE SHIJIAN
麸子 著	FUZI
出品人	Producer Yi Yanning Qian Xiaomei
伊彦宁 钱晓玫	Curator Liu Yiping
策展人	Editor Wang Xiuli
刘一平	Photographer Wu Zefeng
编辑	Design Moo Design
王秀莉	All the images are provided by Fuzi
摄影	Publication Date May, 2019
邬泽峰	Moo Design
设计	
Moo Design	
供图	
麸子	
出品时间	
2019.5	

本裕艺术机构简介

本裕艺术机构成立于2015年，坐落于北京第三使馆区亮马桥外交公寓A区。自成立以来，本裕艺术机构以专业的态度致力于探索中国当代艺术发展，推动本土艺术家的艺术实践，并着重于对青年艺术家的关注与发掘。本裕艺术机构一直以敏锐的视角捕捉艺术的新动向，积极参与国内外艺术项目实践，在全球化语境中谋求当代艺术发展演进的最大可能。同时，本裕艺术机构依托于母公司本裕国际的金融行业背景，以及展览空间所处的地理、文化背景，促进国内外艺术活动及艺术机构之间的良性互动。

About Bennis Art Institution

Bennis Art Institution was founded in 2015. It is located in the Zone A of the Landmark Diplomatic Apartments Complex in the third embassy district of Beijing. Since its establishment, Bennis Art Institution has devoted itself with professionalism to exploring the development of Chinese contemporary art, promoting the artistic practice of native artists and emphasizing on the support and tapping of young artists. Bennis Art Institution keeps keen observation to capture the new trends in art, and actively participates in art projects at home and abroad. It aims to promote the greatest possible evolution of contemporary art in the context of globalization. At the same time, Bennis Art Institution relies on the finance sector background of Bennis International, its parent company, and the geographical and cultural background of the exhibition space to promote constructive interaction between art activities and art organizations both at home and abroad.



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