

Colorful

*Translated and Rendered
by Klein Sun Gallery

HiART

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新艺术选秀
New Art Selection



卢征远《慢性》不规则尺寸 黑色大理石 2013

Lu Zhengyuan "Chronic" No Dimensions Black Marble 2013

Lu Zhengyuan

Text: Luo Ying Photography: Dong Lin Images: Lu Zhengyuan

Refuses To Be Classified

Art is a world that is worth my taking risks. I hope that I am always an "immature artist." Yet, I know this is indeed very hard.





《巨浪》16×20cm 布面油画、水晶画框 2013

"Huge Wave" 16 x 20 cm Oil on Canvas in Resin Frame 2013

Despite what Arthur C. Danto previously stated: The question of what constitutes the boundary of art is an issue that infinitely magnifies. The extensions and possibilities of art cannot utilize prior aesthetic principles and sequences to arrive at a point of summation and admiration. However, when we truly meet this kind of artist—contrary to expectations—are we at a loss of what to do. Lu Zhengyuan is this kind of artist. His bold and imaginative work continuously mixes our conventional comprehension of the system of artistic creation. Therefore, when I look at Lu Zhengyuan, I cannot begin to witness the boundary of the domain of art. If I give a detailed account, I can explain how he accomplishes his self-fulfillment.

An Unknown Adventure

As a friend once described, Lu Zhengyuan truly resembles Hong Kong star Anthony Wong. He entered the Central Academy of Fine Arts, Department of Sculpture with the best grades in every subject. After completing his basic training with outstanding marks, Lu Zhengyuan entered

Sui Jianguo's specialized master's degree program. Post-graduation, he joined the faculty of his alma mater, working as a teacher. His future prospects seemed especially bright. While respecting the status quo, Lu Zhengyuan was never hijacked by the sway of public opinion. It seems as if we are unable to anticipate what Lu Zhengyuan will do next. From the commencement of his creative process, Lu Zhengyuan's work has been brimming with a sense of unknown adventure.

Upon graduation, a period when the Chinese contemporary art market was especially prosperous, Lu Zhengyuan relied upon his graduate thesis piece "Heaven" to reveal his outstanding talent. Moreover, in the commercial realm he acquired original achievement. This could be because Lu Zhengyuan seized the opportunity to proceed with the creation of this series, yet he did not simply follow the path of inertia. After being stumped by Sui Jianguo's question of "what is sculpture?" this confident and talented youngster decided to pay respects to his teacher. During his three years of postgraduate study, Lu Zhengyuan's line of thought was reverberatingly active - a prolific period of creation. His capabilities finally



“2013大同国际雕塑双年展”展出作品《慢性》

burst forth in 2010. This year had the rather strong hint of a military marching drum. In total, more than 200 individual works were created. In the first half of the year, he used 50 days to create and complete 50 works of art in his own studio, which was exhibited at the Taikang space in "51 Square Meters." This marked the first time Lu Zhengyuan proclaimed to the art world his radical method of work. Closely following, at the end of 2010, Lu Zhengyuan exhibited at the Ullens Center for Contemporary Art a wildly imaginative show - "84 Days, 84 Works Of Art." Even though not everyone was familiar with every piece of work included; they all remember his attempt to revise the valor of art. In a few months time, he had uninterruptedly refurbished and refreshed himself, persistent in giving audience members pleasant surprises. Everyday has new impediments. Everyday has hurdles. Still, this exhibit was analogous to a stone falling into a pond, arousing ripples, one circle after the next dispersing outwardly like a halo. The accumulation of this quantity quietly enacted the most beautiful chemical change. Owing to this attempt, Lu Zhengyuan applied his exponentially

emerging thought of process into actual implementation, involving dozens of materials and experimenting with dozens of media. He also accumulated a great amount of experience. The most significant aspect was that he improved his high intensity and high density creative process, establishing his won bearing towards "art." Lu Zhengyuan located the key to the mysterious door connecting the space between art and life. Art is not a portion of life. Speaking precisely, life is a portion of Lu Zhengyuan's art. However, when we enthusiastically discuss the extraordinary creative method behind "84 Days, 84 Works of Art," Lu Zhengyuan laments. The majority of people only know the concept of "creating one work of art everyday," they do not truly grasp what every piece of work signifies. "The process has been entirely dismembered, like a sumptuous French banquet that has been compressed into a hamburger in the end." The spectator's degree of attention to the concept frequently exceeds the attention paid to the work of art itself. A similar phenomenon occurs in Lu Zhengyuan's work and the reason behind this kind of disparity has proven to be a topic

2013年于凤凰艺都举办的个展“斑斓谱”展览现场

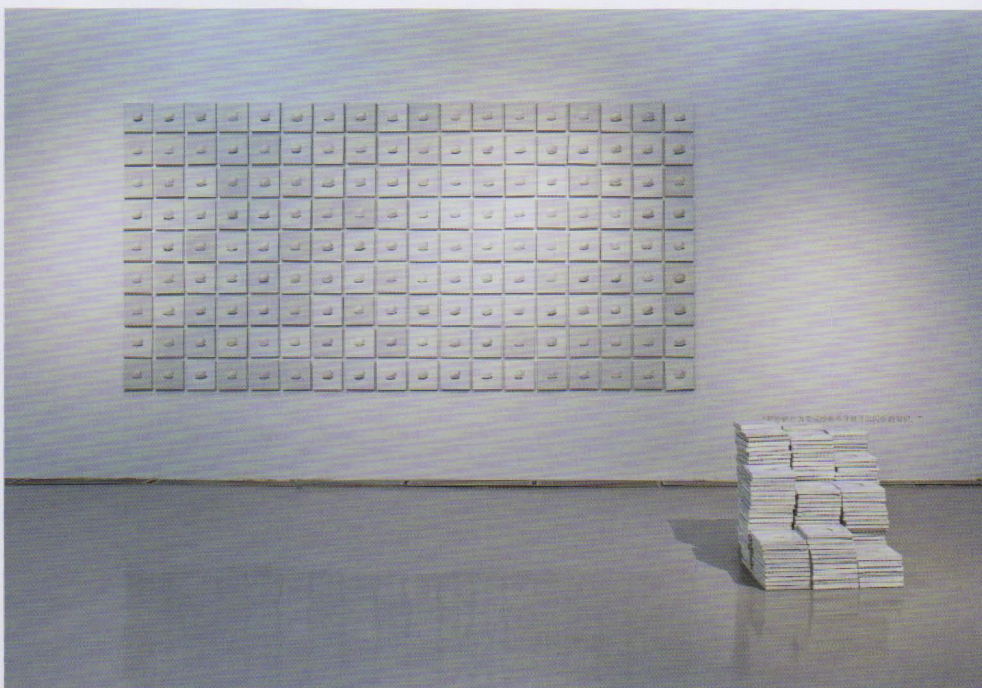
Scene of Solo Exhibition Held at Phoenix Art Palace - "Colorful Symphony"



Launching Artistic Investigations & Experiments in the Field of Everyday Life

that he constantly mulls over. As described in the writing on his 2009 work "Branches," I believe he had found the answer: "It is a logical relation of positive - negative - positive. In aesthetics, the "story of the shadow" states that objects are the shadows of ideas. Art is the shadow of objects. So, this work has a double shadow. Practice on the technical level will trigger a result on the plane of thinking." In many of his works, one can see his indeterminacy towards the nature of reality and a fantastic expression of art. For example, in the "Untitled" (Paint) series, he uses a realistic technique to portray haphazard applications of paint. One can witness the space between the rational and the irrational, inciting people to reflect on the truth of what is rationality.

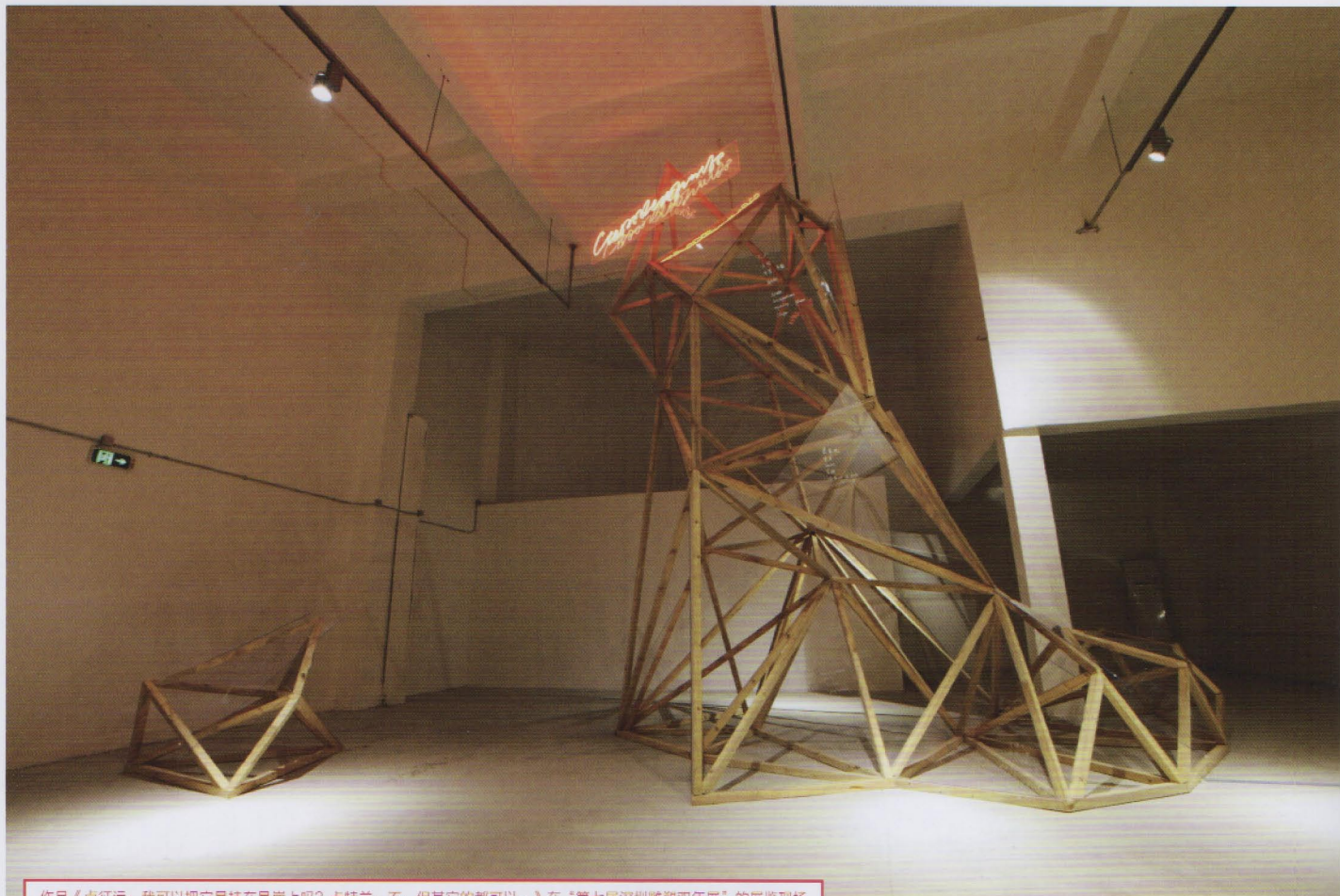
While other people take pleasure in finding one kind of fixed artistic method, establishing a language of creation, Lu Zhengyuan is not happy with the status quo. In his mind, he is always trying to formulate extraordinary and clever ideas, facing inner, turbulent tides. He says, "sculpture, painting, installation, image and other media in my creative process have a foundational and parallel relationship. I don't strive to move from one technique towards another technique. I also don't think that there is any great alteration in terms of form and material. These creative means are always mixed together. I hope for this kind of co-mingling and that the stated can be intertwined and continuously maintained." He boldly and decisively





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作品《卢征远：我可以把它悬挂在悬崖上吗？卡特兰：不，但其它的都可以。》在“第七届深圳雕塑双年展”的展览现场

Scene of Lu Zhengyuan's Featured Work at the Seventh Shenzhen Sculptural Biennale

implements concept-based creation and at the same time, renounces realistic sculpture. "Dialogue," "Vomit," "Kiss," etc. are a fragile kind of catharsis for his life. After the creation of "Chronic" which is based on realism, he thereby expanded the conversion of materials. Lu Zhengyuan used black marble to carve black trash bags with the faint trace of a person inside. The work was placed in the corner of the gallery, similar to an everyday garbage bag that would be tossed away as night falls. Permanent and temporary, vision and touch, both have a point of confluence here. In the series "Time Capsule," Lu Zhengyuan's drawing skills are vividly rendered, but this is more like a sober realism—completely lacking in the portrayal of emotions—merely relying on his method to establish reality. He relies on his keen sense of perception to present the various angles of life—light as a goose feather, fine as gossamer, heavy as a thousand catties, mighty as a great clock. That seemingly messy painting, realistic sculpture, ready-mades, videos, and behavioral structures combine into a singular voice, allowing people to see the myriad levels of life.

Lu Zhengyuan is adept at pulling from the details of life the creative spark necessary for his work. His work is neither massive nor profound, but when they emerge not only is there no dilution of the work's concentration, instead there is a rarely witnessed power. Everyday life proves to be a powerful and rich source material. Lu Zhengyuan does not operate his art kingdom from the heights on an ivory tower. Rather, he begins his

point of artistic exploration at the very site of experimentation. One small test and change of a detail—who could say this won't produce another butterfly effect?

Thomas Friedman uses "The World Is Flat" to explain economic globalization. A flattened world allows more and more people to be situated amidst a tangled and complicated locality, but also flattens the depth of the world and crushes it flat. The art world already lacks a core. The center is everywhere. In a flat world, Lu Zhengyuan takes risks, which are no doubt a valuable exploration.

Hi Art = Hi Lu Zhengyuan = Lu

"I Am An Unstable Individual"

Hi: When your work involves many genres of style, including different media, the outside world automatically labels you as an artist of "diversity." Yet, they have difficulty forming a prominent impression of your work. How do you view this kind of description?



《容器 - 30度°》50 × 50 cm × 2 布面油画、水晶画框 2013

"Capsule - 30 Degrees" 50 x 50 cm x 2 Oil on Canvas in Resin Frame 2013

Lu: There does not exist an artist of "diversity" just like there does not exist a "single-natured" artist. This ought not to compose the portrait of an artist. This kind of idea of the manifold and the singular should only exist as a fragment. The artists' reflection and points of interest naturally take shape pertaining to a section of that part. Searching for a "prominent impression" might serve to appease our custom of eating fast food. It is easy to digest. However, this is not everything that I wish for.

Hi: Does this give rise to another question, is the breadth enough but the depth not enough?

Lu: There is not a shift in the relationship between breadth and depth. I think that they are intertwined at birth. From the perspective of a concrete practice, and in terms of the media's reaction, this is a question that has sparked reflection over and over again. Breadth and depth do not emerge just in the outward appearance of the piece, rather it manifests in the attention paid to all the questions pertaining to that work of art. If there is a really wide ranging attempt made in a piece of art, in that way it has a kind of depth when accumulated.

Hi: What is intrinsic to this work?

Lu: I can't simply use brief language to explain all the intrinsic links in my art. This, for me, would be a very difficult thing to do. I myself sometimes try to find an answer. Yet, I'm always dissatisfied. If my work is a form of inseparably close associations, then my main worry is that I have not adequately concealed them. I am an unstable indi-

vidual. I cannot guarantee that if you ask me the same kind of question that I will have the same kind of answer. I want to use my practice to experience the unknown, thinking back to my aforementioned answer. Art is a world that is worth my taking risks. I hope that I am always an "immature artist." Yet, I know this is indeed very hard.

How to Sum-Up the Art Term "Maintaining Distance"

Hi: Your undergraduate education took place at the Central Academy of Fine Art's Sculpture department with a focus on realistic sculpture. Why did you choose to take the test to enter Sui Jianguo's graduate study program?

Lu: With regards to my situation, this is a naturally occurring selection. I remember talking to teacher Sui. He asked me, "what is sculpture?" A question that is most facile and impossible to answer. Of course, the answer is not that important. What is important is the suggestion of the question, as well as thinking of a means to better approach the potential answer.

Hi: After attending graduate school you made the "100 Days, 100 Works of Art" series. What were the most delightful and the most painful aspects of this process?



《慢性》75×70×50cm 黑色大理石 2011

"Chronic" 70 x 70 x 50 cm Black Marble 2011

Lu: Actually, there wasn't a pronounced amount of pain or excitement. The only alteration in creating work is that everyday you had to create with the utmost concentration. There was a result everyday. At that time the best profit was that beforehand many works were stuck at the planning stage. Since I had this agreement, I had to break through the process of planning and implement it into reality. The biggest challenge I faced during this process was that previously there was a distinction between good and bad work. I also felt that I had to win the approval of imaginary spectators. After persisting in making so many works, it made me forget these things. First needing approval was a result of the inertia of my education. Creating in accordance with my own sense of direction has proven to be a lasting and enduring state of affairs. If your situation, your scope, and your system can support itself, that—in fact—is enough.

Hi: Did you feel anxious when working on creating so many pieces?

Lu: I am an inherently anxious person. On the contrary, sometimes when I am working it can lessen the feelings of anxiety. When I find myself being anxious I actually should not be afraid. Fear should stem from when I have no anxiety at all. At that time, your anxiety should be even greater.

Hi: What do you think of the relationship between sculpture and painting?

Lu: This is a very big topic. I think that the notions behind a sculptural practice are more in line with those of the world. Contemporary sculpture is not limited to a framework, and is not confined to the limitations of physicality. It has increasingly mixed in with other media such as video, painting, performance, etc. If you want a more accurate description of "sculpture" and "painting," then you unavoidably have to employ your own understanding of art history in order to have the discussion—although, this framework is unceasingly broken and reestablished.

Hi: Much of your work has a relation to concepts. In the end, is the idea important or the work important?

Lu: The work is the vestige of the idea in practice. Without a guiding concept there can be no implementation. Without the vestige of practice there is no way of confirming that the concept has already arrived.

Hi: How do you understand conceptual art?

Lu: "Conceptual Art" refers to a specific school of thought. Currently, it also is used in a general sense to involve creation with a concept-based nature. I don't think that it is avant-garde or conservative, but when you mention it in this moment, I am wary. I also hope that anything that can be summarized in the lexicon of art can maintain its distance from the work itself.

