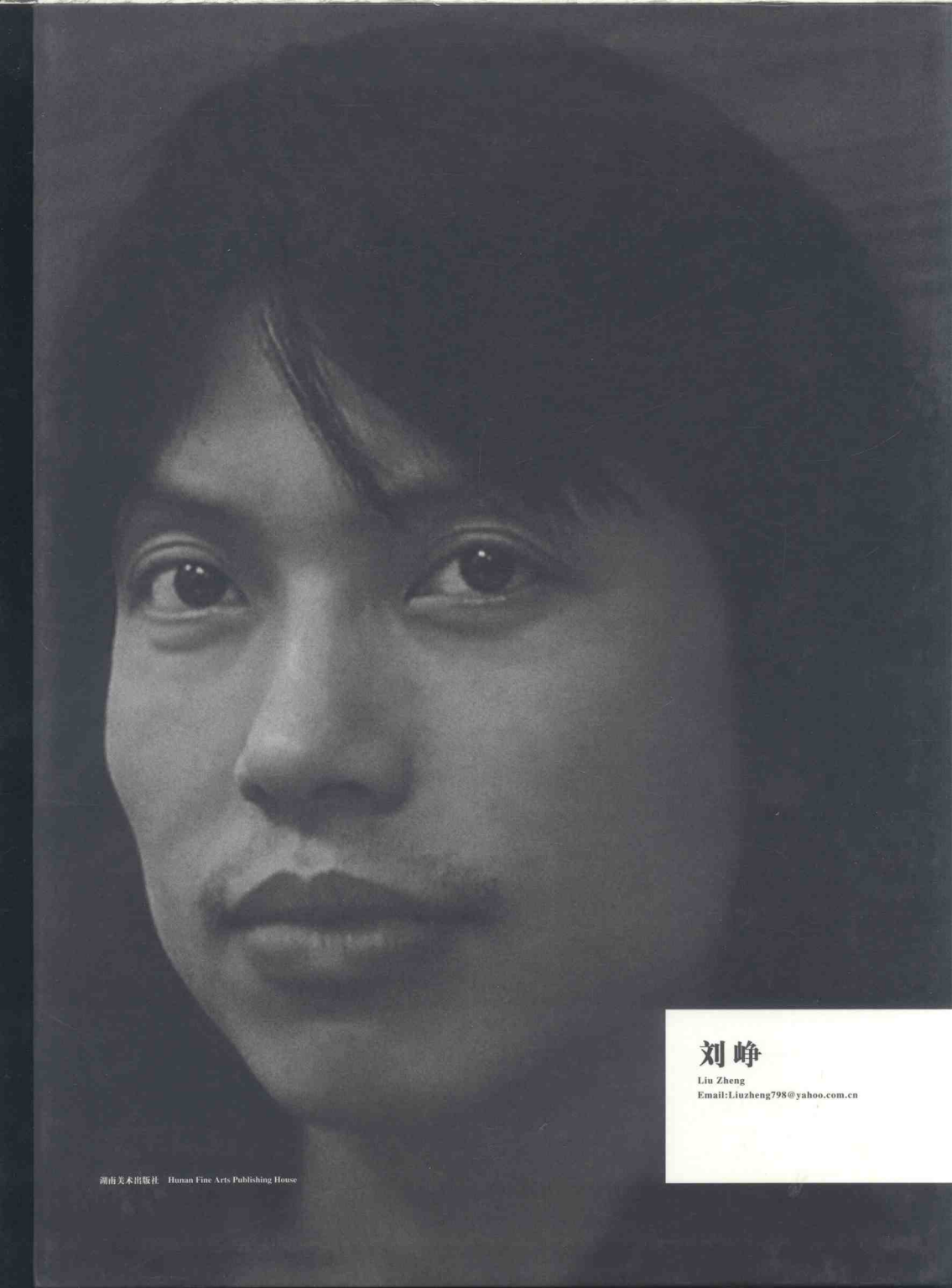




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中国当代艺术家画库

Chinese Contemporary Art Series

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炫目的诱惑

——刘峥的珠花钱币与艳俗艺术

刘峥几乎是从一开始画就介入艳俗艺术的艺术家。他从1992年来北京，住在当时流浪在北京的艺术家们聚集地圆明园，他最早的画有表现人体，但很快就画不动了，觉得没意思，就不画了。1993-1994年间，一些住在圆明园的艺术家，徐一晖、杨卫、王庆松、刘峥等，聚集起一个以关注大众文化为共识的小圈子，很多想法都是在这些谈话中具体化的，后来成为众所周知的艳俗艺术的发源地。刘峥回忆当时的情形，至今依然有些激动：“当时大家特别亢奋，都觉得不能像以前那样画了。但个人的想法又不都确定，聊就是整理自己的思路。有一次他们在我家谈，我出了三天门，回来一看人没动，一聊聊了有两个月，以后创作的许多想法当时几乎都谈到了，后来一想，不能再聊了，先聊一点效果都没有，就决定分头做作品，谁爱做什么做什么，回头再看。徐一晖烧陶瓷去了，我也烧陶瓷去了，就杨卫在画。可回来之后放在一起一看，只有徐一晖的结果靠近他自己的想法，我的和我最初的想法完全不一样，我觉得这种不合适我，不能用，于是又回头画画。”

刘峥画了一些大白菜和美女。那时去圆明园，我们看到徐一晖继续做陶瓷，杨卫画了《中国人民银行》的纸币，王庆松，以及后来也参与进来的胡向东等，都不约而同地在画大白菜，虽然有了一致的艳俗的倾向，但个人的面貌还不鲜明。大约是一起谈论的结果。刘峥的流行美女造型在很大程度上与当时正红的玩世现实主义也没有拉开距离。刘峥自己说：“最后一张，我画了一亮一大白菜，背景都是红花，我当时想，一亮一大白菜都能画什么都能画了。但是想到什么都能画又根本不知道怎么画了。我一下就不画了，停了很长时间。大约一年。这期间断断续续画了一些月份牌美女，也没什么特别想法，只是试试。”1995-1996年间，刘峥和其他艳俗艺术家一样，不断地尝试，寻找个人感觉。

1997年底，刘峥的作品发生了新的转机，有趣的是，促成这种转机的因素却是一些材料的发现。“有一次逛街，我发现了尼龙画布，平时没有发现那么好看，那天是那个地方要拆迁，那些被面都在阳光下，一卷一卷都不一样，因为拆迁便宜，很便宜，当时我一共花了两百多元钱，就全买下来了，可也不知道干什么用。完全是工艺的，和你要表达的东西没有任何关系，可有种感觉在。那天又看到一卖珠子的，那种塑料的珠子，亮得刺眼，我一看就是它！回家把这两种东西放在一起，又不知道怎么办了。我开始静下心来想想要做什么，我最想表达什么。我想起80年代初，我刚上初中，‘文革’刚结束的时候的电影，那时的电影特别有激情特别理想，和‘文革’的感觉反差很大，好像还挺真实，那种很理想，很真挚的感觉给我很强烈的印象，激发了我长大以后一定要干什么的理想。这种在当时很真实后来想起来很滑稽的理想主义错误的感觉，把理想完全消解了，我很想把这种感觉表达出来。”之后，刘峥把20世纪80年代初电影的经典剧照画在尼龙被面上，又用塑料珠子拼亮了被面上的荷花。这批作品虽然有了些个人感觉，但刘峥要表达的感觉和表达形式之间有一个空白地带没有突破，刘峥自己也不满意：“观众没有直观感受，只是觉得花里胡哨的挺好看的。只有我给别人讲的时候别人才明白，所以做了一年时间我就又不做了。我当时只是想应该减少一些东西，也试验了一些其他的作品。我越想越找到一些有内容的东西，越是表达不出来，最后就干脆放弃了。”这批作品虽然不成熟，但为刘峥寻找个人感觉和表达方式帮了帮。

刘峥真正找到个人感觉的作品应该是近两年的珠花钱币。如同上个世纪80年代作为政治和意识形态符号的“天安门”，“钱”作为一种直接爆发的商业符号，在近几年的当代艺术作品中使用的频率很高；杨卫的《中国人民银行》，王强在画布上画钱，王晋把长城砖画成美元，林一林把钱画进墙里，徐一晖用陶瓷烧的黄金的钱等等，反映出上个世纪90年代中国社会，从政治化向商业化的大幅度爆发式的转换。刘峥做钱也是这种社会转换的产物：“反正什么东西都要钱，钱在现代人的生活中越来越重要，不如就直接做钱吧。”尽管刘峥说他在制作时“尽量减少主观印象，接近真实的钱币”，但塑料珠花天生的光亮、粉气、廉价感，与真实钱币的严肃、精细、典雅之间，繁复制作的手工感与真实钱币的高质量印刷之间构成巨大的反差，使这些珠花钱币散发出一种炫目的诱惑，滑稽艳俗，亦真亦假，亦实亦虚，将短期内金钱给人们生活带来的巨大冲击，以及由此造成的心理上的畸变，直接呈现出来。

刘峥的珠花钱币，还有一点让我感兴趣的，是他的制作很女性方式。他的一张珠花钱币小的大约四五万，大的大约七八万，珠子是一颗一颗穿的，天天做，一天八个小时，一张要一个月，小一点的也要半个月。如此大量的繁复的手工制作，在男性艺术家的作品中很少见。刘峥谈他制作时的感受：“制作的时候什么也不想，手一直在动，脑子就不用了。一般要歇歇，歇一段就烦了，一旦做进去又收不住。手工干活就代替人思考，脑子越做越空白，最后就什么也不想了。”近年来繁复的手工制作在女艺术家作品中渐见不鲜，她们也有和刘峥同样的制作感受。美国20世纪70年代，由女性开创的，把女性和手工引入高级艺术的“图案与装饰运动”，曾经造就了几位大师级的男性艺术家。在中国，把女性方式引进艺术创作的，刘峥是少有的成功者。

廖雯

刘 峥

1972年 生于河北保定

1992年 毕业于河北师范学院

个展

2007年 我们的视角，Willem Kerkboom 画廊，阿姆斯特丹，荷兰

2007年 新绘画，Robert Berman 画廊，洛杉矶，美国

2006年 刘峥作品，东京画廊，东京，日本

2006年 珠子和丝绸，东京艺术工程，东京，日本；北京798，北京，中国

2002年 刘峥作品，Loft 画廊，巴黎，法国

联展

2007年 中国态，首尔美术馆，韩国

2007年 39.55°N 166.25°E Beijing Archeon 画廊，伦敦，英国

2006 开往北京的列车，Willem Kerkboom 画廊，阿姆斯特丹，荷兰

2004 在边缘，雅加达，印度尼西亚

2002 中国现代化，圣保罗国家美术馆，巴西

2002 巴黎——北京，皮尔·卡丹艺术中心，巴黎，法国

2002 金钱与价值/最后的禁忌，瑞士国家银行，瑞士

2001 新一代，巴黎，法国

1999 跨世纪的彩虹——中国艳俗艺术，泰达美术馆，天津

1999 中国现代艺术展，苏黎世，瑞士

1998 偏执——做假分子，北京，中国

1996 艳俗生活，北京，中国

Glamorous Temptation 癡 Liu Zheng's Bead-flower Money and Gaudy Art

Liu Zheng is an artist that has been involved in gaudy art since he started to paint. In 1992, he came to Beijing and stayed in Yuanmingyuan, where many migrant artists gathered. At the beginning, he painted some mades. But soon he had to give up taking it meaningless. From 1993 to 1994, some artists in Yuanmingyuan, including Xu Yihui, Yang Wei, Wang Qingsong, Liu Zheng and etc, often talked about art and shared similar thoughts on pop culture. Many details were elaborated with specifics which later evoked the rise of the well-known gaudy art. Liu Zheng recalls with excitement about that time, "We were very excited and thought senseless to continue painting as we did in the past. However, each one did not have any clear idea. We chatted to sort out our flow of thoughts. Once these artists came to my house to discuss art. I happened to go out for three days. When I came back to my house, I found nobody moved. We continued discussing ideas for two months which touched upon many thoughts in our later artistic creations. After some time, we all felt meaningless without getting down to something. Therefore we decided to create art pieces separately. Xu Yihui started to burn ceramic works, so did I. Yang Wei was still painting. When we all came back and put the works together, we felt only Xu Yihui created works closer to his own original thought. I had totally different works. I thought maybe ceramics did not fit for me. So I went back to paint." Liu Zheng painted many cabbages and beautiful women. When we visited Yuanmingyuan, we saw Xu Yihui working with ceramics, Yang Wei was painting money decorated with Chinese figures like "Great Chinese People!". Wang Qingsong was experimenting with painting cabbages on silk velvet, Xu Xiangdong who later became involved in gaudy art was also painting cabbages. These artists had some consistent tendency for gaudy art though each had different individual style. Maybe because of group discussions, Liu Zheng's stylish women could not be distinguished from figures by artists in cynical realism to a large extent. Liu Zheng said, "My last work is a big cabbage with red flowers in the background. I thought I could paint anything if I could paint only one cabbage. However, I did not know how to paint assured with the possibility to paint anything. As a result, I stopped painting cabbages for a year and switched to paint charming women on the old calendars. I did not have specific idea except to experiment with something different." From 1995 to 1996, like other artists of gaudy art, Liu Zheng kept trying to find his own individual feeling.

By the end of 1997, Liu Zheng's works turned for the better. It is interesting that the factor to activate such a turn was his discovery of new materials. "One day I was wandering in the street. I saw some nylon quilts coverings in a shop. I would not take it beautiful before. The shop was going to close down because of reconstruction. So these coverings were on sale. Under the sunshine, they gave out different colors roll by roll. I had more than 200 yuan with me and spent all on buying these quilts even if I had no idea what I was going to do with them. I thought that these quilts were only for craftsmen and had nothing to do with my idea of expression. But I had some feeling about the quilts. That day, I also saw a peddler selling beads. Those plastic beads were very eye-catching. I suddenly thought it was what I had been looking for. When I came back home and put quilts and beads together, I was confused about what I was going to do with them. I told myself to cool down and think about seriously what I would like to express the most. I recalled at the beginning of 1980s, I just entered a middle school. Some movies were full of passion and ideal at the end of the Cultural Revolution. They gave very much different feelings from those movies during the Cultural Revolution. The idealistic and sincere feelings in the movies left me with a very deep impression. I was inspired that I should work out something when I grew up. Such a feeling with dislocated idealism seemed to be sincere at that time though farcical and funny upon second thought. It dispelled ideal completely, which was what I would like to express with my art." Thereafter, Liu Zheng painted classical movie stills shot in 1980s onto the nylon quilts and highlighted the flowers with plastic beads. These works have some personal feelings though he has not made a breakthrough in an open space between his feeling and form of expression. Liu Zheng himself was not satisfied, "Viewers had no direct feelings except thinking my works colorful and beautiful. They did not understand until I explained to them. Therefore I stopped doing for a year. I thought I had to reduce something. I started to try other stuff. The more I wanted to find something innate with ideas, the less possible it was to express my feeling. At last I had to give it up." Though these works are not mature enough, they helped Liu Zheng build a bridge between his individual feeling and form of expression.

Liu Zheng found his own expression until he created art pieces with beaded flowers and money. Like Tian'anmen symbolic of political and ideological concepts in 1980s, money emblematic of commercial explosion has been frequently used in the contemporary art works. For example, Yang Wei painted "Great Chinese People!", Wang Qiang painted money on canvas, Wang Jin painted money on bricks in the Great Wall, Lin Yilin built money into the wall, Xu Yihui made golden money out of ceramic. All these art works demonstrated a quick turn from politics to commercialization in the Chinese society in 1990s. Liu Zheng's artworks of producing money pieces result from the times. "Since everything needs money, money is very important. So why don't I make money directly?" Even if Liu Zheng said that he tried to "reduce his subjective impression and approach to true currency", his plastic beads with colorful and cheap appearance construct a big distinction from real currency featured in serious, fine and graceful quality. Moreover, the sense of complicated handicraft in Liu Zheng's artworks is totally different from the high quality printing in real money currency. Nevertheless, his bead-flower and currency gives off a glamorous temptation, farcical but kitschy, truthful but false, real but hallucinating. It demonstrates directly the dramatic impact and the deformed psychological transformation that money brings to our life.

Liao Wen

Liu Zheng

1972 Born in Hebei, China

1992 Graduated from Hebei Normal University

Currently lives and works in Beijing, China

Solo Exhibitions

2007 New Painting, Robert Berman Gallery, L.A., USA

2007 In Our Opinion, Willem Kersseboom Gallery, Amsterdam, the Netherlands

2006 Liu Zheng's Works, Tokyo Gallery, Tokyo, Japan

2006 Beads and Silk, Tokyo Art Projects, Tokyo, Japan; Beijing 798, Beijing, China

2002 Liu Zheng's Works, Galerie Loft, Paris, France

Group Exhibitions

2007 39.55°N 166.25°E Beijing, Archeus Gallery, London, UK

2006 A Ticket to Beijing, Willem Kersseboom Gallery, Amsterdam, the Netherlands

2004 On the Edge, Jakarta, Indonesia

2002 Chinese Modernity, FAAP, Sao Paulo, Brazil

2002 Paris - Pekin, Espace Cardin, Paris, France

2002 Money and Value / The Last Taboo, Switzerland

2001 Next Generation: Art Contemporain D'Asie, Passage de Retz, Paris, France

1999 Ouh, la, la, Kitsch!, TEDA Contemporary Art Museum, Tianjin, China

1999 Modern Chinese Art, Zurich, Switzerland

1998 Corruptionists, Beijing, China

1996 Gaudy Life, Beijing, China













仿月粉牌 2005 180cm × 140cm 丝綢、珠子





毛泽东之一 2003 140cm X 140cm 丝线、珠子



毛泽东之二 2006 100cm × 80cm 布面油彩



少先队员 2006 200cm X 150cm 布面油彩



花之二 2006 200cm × 150cm 布面油彩



花之三 2006 200cm X 150cm 布面油彩