

空间、身体
一个互为镜像的世界
Space And Body, A Mirror Image On The World

刘静波作品集
Liu Jingbo's Art Works

北京环铁时代美术馆 主办



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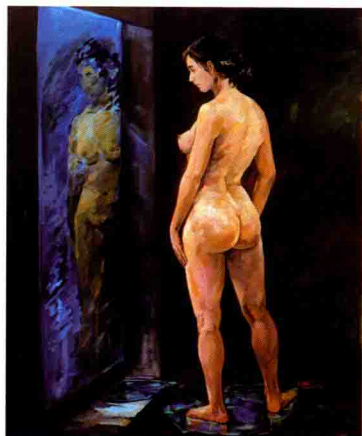
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|索引|

Index



◆ P21 《临窗花落》 | 布面油画 | 160cm×130cm | 2010
Flowers Falling by the Window
Oil on canvas | 160cm×130cm | 2010



◆ P23 《寻觅遮栏》 | 布面油画 | 150cm×150cm | 2009
Cover
Oil on canvas | 150cm×150cm | 2009



◆ P25 《并列》 | 布面油画 | 160cm×130cm | 2010
Appose
Oil on canvas | 160cm×130cm | 2010



◆ P27 《黄河绕海流》 | 布面油画 | 130cm×160cm | 2010
Out of the Way
Oil on canvas | 130cm×160cm | 2010



◆ P29 《蓬皮杜时间》 | 布面油画 | 130cm×160cm | 2010
Pompidou Time
Oil on canvas | 130cm×160cm | 2010



◆ P31 《逸》 | 布面油画 | 130cm×160cm | 2009
Escape
Oil on canvas | 130cm×160cm | 2009



◆ P33 《着陆》 | 布面油画 | 130cm×160cm | 2010
Landing
Oil on canvas | 130cm×160cm | 2010



◆ P35 《花木兰的道具》 | 布面油画 | 130cm×160cm | 2009
The Prop of Hua Mulan
Oil on canvas | 130cm×160cm | 2009



◆ P37 《梦契天籁》 | 布面油画 | 150cm×150cm | 2009
Dream to the Sounds of Nature
Oil on canvas | 150cm×150cm | 2009



◆ P39 《大漠空人心》| 布面油画 | 160cm×130cm | 2010

Hollow Heart in the Desert
Oil on canvas | 160cm×130cm | 2010



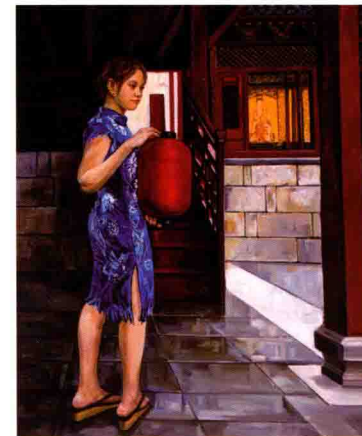
◆ P41 《栖息》| 布面油画 | 130cm×160cm | 2010

Rest
Oil on canvas | 130cm×160cm | 2010



◆ P43 《突兀而至》| 布面油画 | 130cm×160cm | 2010

Unexpected
Oil on canvas | 130cm×160cm | 2010



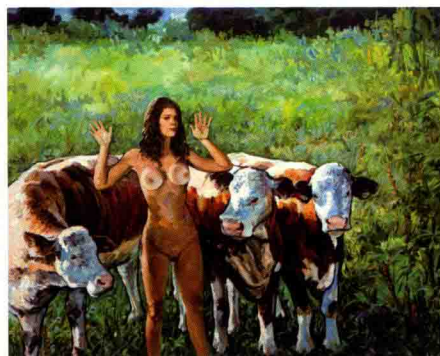
◆ P45 《中国娃娃》| 布面油画 | 160cm×130cm | 2010

China Doll
Oil on canvas | 160cm×130cm | 2010



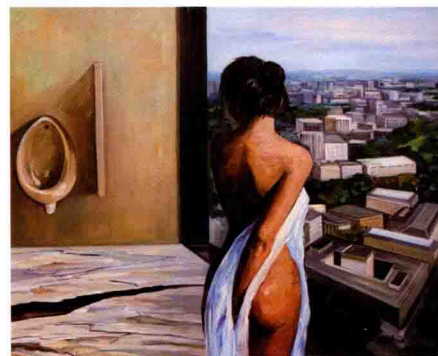
◆ P47 《都市黄昏》| 布面油画 | 130cm×160cm | 2010

City at Dusk
Oil on canvas | 130cm×160cm | 2010



◆ P49 《牛市寒屏》| 布面油画 | 130cm×160cm | 2010

Bull Market and Cold Screen
Oil on canvas | 130cm×160cm | 2010



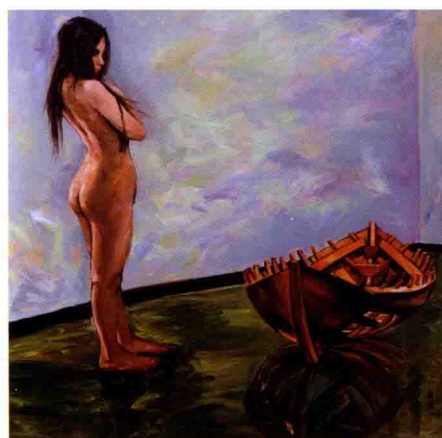
◆ P51 《裂缝》| 布面油画 | 130cm×160cm | 2010

Crack
Oil on canvas | 130cm×160cm | 2010



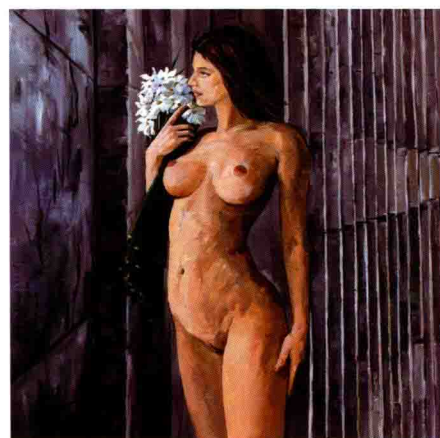
◆ P53 《空间生产》| 布面油画 | 130cm×160cm | 2009

Production of Space
Oil on canvas | 130cm×160cm | 2009



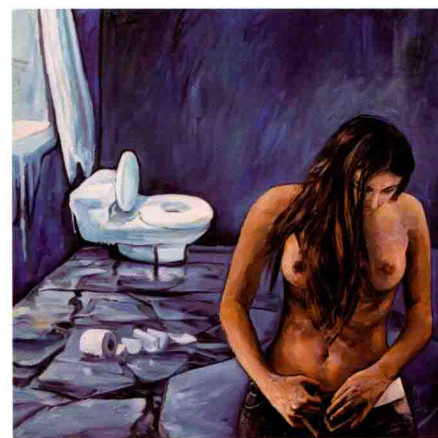
◆ P55 《浮客寒舟》| 布面油画 | 160cm×160cm | 2010

Homeless People and Deserted Boat
Oil on canvas | 160cm×160cm | 2010



◆ P57 《乱石孤竹》| 布面油画 | 150cm×150cm | 2010

Rocks and Solitary Bamboo
Oil on canvas | 150cm×150cm | 2010



◆ P59 《转首突变》| 布面油画 | 150cm×150cm | 2010

Changes from the Behind
Oil on canvas | 150cm×150cm | 2010



◆ P61 《琢日》| 布面油画 | 160cm×160cm | 2010

Sculpting Time
Oil on canvas | 160cm×160cm | 2010

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| 序 |

这里汇聚的是艺术家刘静波不期年之作。可见作者用功之勤，思想之活跃。

“但创作对我并非总是风和日丽……”刘静波讲。她也有过很长一段隐晦不明时期。怎么画？画什么？是孕育期思考的核心。

对卢西安·弗洛伊德、埃里克·菲谢尔作品的研究，激发和推动刘静波怎么画之路。在两位艺术家身上她发现“写实”的当代力量，同时她也看到国人对写实理解的偏差，这说明中国画家还没很好地把这一语法吸收并完成当代性的工作。

从形态来说，弗洛伊德、菲谢尔把人体从解剖学引向心灵的诉求。身心二元是他们表征的轴心。分析前人的成就萌发刘静波的创作欲望，但同时也让她陷入了影响的焦虑。

超越摆脱前人的羁绊，她必须从身心二元的情感离开，才有谱系创新的价值。在大众成为文艺的阅读对象时，歌德就批评过庸俗的艺术家生产感伤的情调来赚取读者的眼泪。今天的人们越来越依赖媒介的交流，无论是网络还是电话……当代人的人际范式为艺术家撤去情感层提供契机，正如朱丽娅·克里斯特瓦所说：后现代人心灵反抗已经消失，人类回归到：零度心理状态，他既不是生理学的也不是社会学的，是因应化的混合物。

因应化的身体正是艺术家创新所在，于是网络、纸媒等中介化的身体图式成为她艺术创作的资源。在理解媒介空间身体的同时艺术家发现当代人类身体的变化镜像恰恰是空间不稳定的根源。

这样，在刘静波的作品中我们看到空间在影响着身体，身体在雕塑空间。在此我们不知道哪是主体，哪是客体……这种捆绑的效果最后总是以悖论形态出现在我们的视域。

空间鹭，身体趋，匆匆数语算作《空间、身体——一个互为镜像的世界》之序吧。

卢建文

2010年10月10日

Preface

The show presents the collection of the artist Liu Jingbo's works during last year, reflecting her diligence and creativity.

Liu once revealed, "artistic creating is not always smooth," as she has gone through a quite long period of confusion, pondering how and what to paint? But this can also be considered as her period of accumulation of ideas.

She found a way out by the analysis of works by Lucian Freud and Eric Fischl, through them she discovered the power of "realism", at the same time the vernacular misunderstanding of artistic realism, reflecting the immaturity of the Chinese understanding towards the internalization of this artistic grammar and the unfinished task of Modernism.

Formally, through their works, Freud and Fischl transformed human body from anatomy to the appeal from the spirit, making the duality of body and mind the pivot of representation. Liu's inspiration and artistic desire was triggered by these masters' achievements, but which also added her anxiety of influence.

She feels that she has to transcend the bonds from these predecessors before she can leave the body/mind duality behind and achieve creating values of genealogy. Since the mass has become the target of literature and art, Goethe criticized the artists who use their works of sentimentalism as a way of making readers tearful. As our communication today has become more media-based, like the Internet and telephone, the contemporary interpersonal paradigm provides a de-sentimentalizing chance for artists, Julia Kristeva once said, for the postmodern men, the spiritual rebellion has gone, the humanity has returned to the state of psychological zero, he is neither a biological nor social being, but a kind of managing mixture.

The managing body is the momentum behind her artistic creation, and the intermediation of body paradigm like the Internet and paper media has been taken as the resources for her creation. With the understanding of the media-space body, she also discerned that the root for the instability of space lies in the changing mirror of the contemporary body.

In this sense, we can feel the space-influenced body as well as the body in sculptural space in her works, which blurred the subject/object boundary. The binding effect is always conspicuous in our vision in the form of paradox.

With the impression of fleeting space and body, may the few lines be the foreword of her show : Space and Body —— A Mirror Image on the World .

Lu Jianwen

October 10, 2010

空间与身体的互释性

——读刘静波的近期油画作品

文/卢建文

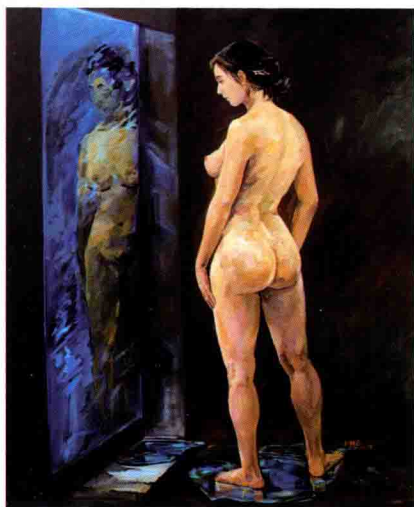
刘静波讲，物壮则老，“当代艺术”囿于外在的形式角逐，看是形态各异，其实质并无差别，学科资源突现出枯竭。接续，她开玩笑似地说：一认识笔者，她就策划了各种理由和笔者继续接触。她希冀吸收不同学科的资源来丰富自己的创作，把当代空间流变和身体的对应性作为自己探索的主题，在修辞方式由传统的移情转向思的视域。

上个世纪中期以来，人类的思考更多转向空间领域。回顾中国百年的历史，空间的影响远远大于时间（历史）维度。

我们以中国传统流动性最弱的人口为例：一窥“新的空间形态”对他们生存的影响。不久的夜晚，食杂店的电视前站着几位民工，随身的行李告诉世人：他们就要离开这座城市。改革开放释放出他们身上的肌肉，他们不再一定依赖村落的土地。现在他们敢于冒犯乡长，挑战局域内的历史深度，因为他的空间在向其招手。但今天令他们在城市空间失业的不是和他朝夕相处的老板，而是与他们没有任何体肤接触的美国华尔街。美国的金融危机跨越了国度空间，同化

了民工和老板所形成的“新的社会空间”，也许这会令民工搞不懂美国采取的政策，但他们尽力伸长脖子神情专注地盯着荧屏空间，仿佛千里之外的白宫动作才是关乎自己命运的掌门人。当然，他们无法测知美国的挽救效应何时能“福祉”到他们，但从乡村到城市全新空间变化让他们亲睹了：“类”空间已经逼近他们。

随着全球化进一步深入，“全球空间一体化”的影响在加聚，国度的空间屏障逐渐被打破，他国金融危机已经渗入到我们生活的方方面面。打包回乡的民工，世界性受一条街（华尔街）连累而出现的经济低迷，让我们体会到了艺术家刘静波作品《临窗花落》⁽¹⁾的形象遭际新空间发生的危机。是的，今天阿富汗深山一隅彻底地改变了纽约城市空间的景观。



(1) 《临窗花落》| 布面油画
Flowers Falling by the Window | Oil on canvas
160cm×130cm | 2010

记得笔者少时，夏日的残阳淡尽，南行的列车刚出现离开的迹象，送站的人群中就再次掀起了生离死别的哭嚎。立在我身边同样围观的中年男子喃喃地感叹：“完了，这辈子算是见不到了……”。离开月台，此起彼伏凄厉声还在我身边缠绕，一种别离的伤感欲挥难却：车上的人要移居德国……德国在哪里？对于那个时代的中国普通百姓遥远而抽象，一旦有人迁走，就意味着生离死别。中年男人的感叹、我的担忧都表明：我们当时空间形态，局域，封闭，稳定。

随着新大陆的发现，人类的发展模式转向空间。空间规模扩展的另一面是地球的空间被压缩，地球变小了，地球不再有人类陌生的地方了。而全球化的资本在强势推进每寸市场的同时，地方性的建筑、商品在我们的视野中被驱除。我们的生存空间被彻底同质化，抽象化。空间绽露出千篇一律的面向：无论中国人的空间、美国人的空间……恰如刘静波作品空间的形象。

从艺术家作品中我们看到人类遭遇的新型空间关系：传统的神圣和世俗空间失去了区别，私人空间和公共空间消失差异……总之，传统的空间秩序在此涤荡……在艺术家的笔下我们看到人物形象仿佛失去了空间性质感知能力，他们行不对题。空间被抽象出来，空间没有历史性痕迹，当下生活积垢也同样隐遁；空间没有一丝“杂质”，甚至连身体的影子都被抹掉，空间没有生命的应合，暴露出虚无的本质。



(2) 《寻觅遮拦》| 布面油画
Cover | Oil on canvas | 150cm×150cm | 2009

以作品《寻觅遮拦》⁽²⁾为例，我们看到：身体形象仿佛被抛到这个世界，身体存在的世界空荡而抽象，环境给予生命的信息仿佛被抽了真空，如此身体形象的动作呈现出无方向性、位置性；我在哪里……我将要归属何方……她也许在遮拦自己的身体，抵御身体侧前方的通道。但她的动作形态仿佛又没有着落在安全上，是一种“试穿”，而“试穿”却以悖论的方式出现，因为应和镜子竟然落在她的背下，动作失去了修饰的依据。从空间常态“合理性”看，镜子仿佛突然来访，并不存在落脚的理由。从艺术家作品的修辞看作者关心的是事理，而不是“事实”，如此一来作品超越地域文化：揭示了人类当下生存的普遍性。

我们回到历时维度上，看看我们今天空间当中身体的生成。笔者少年常到一家叫“桥西商店”的商号买东西，那时此类场所不但喜欢依地理位置落名，而且也表征它锚定的品格，细想起来它也的确稳定地伴随着我们这一代人成长过来。今天用地理位置命名场所逐渐稀少，空间暴露出它不稳定的一面，而在我们聊天的话语中把传统的“家”偷偷换成了“房子”，中国房地产过早、过频地成为投资工具，家消失了。

进入桥西商店，店内的几位阿姨我都认识，知晓她们每个人的脾气秉性，当然她们也都认识我，尽管我的个子不如柜台高，她们通晓我的来龙去脉，不等走近柜台，柜台内的阿姨就会笑吟吟招呼上次缺货来了。这表征柜台里柜台外的身体是有身份的，虽然事情已经成了历史，回忆起来我还是倍感亲切。今天笔者也常到一家商场购物，虽然比少年购物更勤、更多，身体的体积也增加一倍，但我却失去身份，而售货小姐也步我后尘成了一个身体，一个商品销售终端。商场空间里攒动的人们失去了血肉，只剩下商品环节中抽象符号。如同艺术家的作品《并列》⁽³⁾，对面不相识，那怕她自己的“影子”。

全球化的空间导向必然摊薄我们的认识深度，在媒体上不时出现的“新空间”的身份脱落的报道：某官员因为国际航班“不辨”其身份，便“冲突”云云。在全球化的今天身份脱落是其必然，正如有朋友开玩笑：现在一个市长如果没有前呼后拥的符号，他在你购物的商场一样是身体。人类学家德斯蒙德·莫里斯：人类生存经验是在部落养成的，空间规模很小，人类至今没有适应大规模的空间经验。

但资本空间规模的诉求是不可逆转的，对空间拓展必然摊薄个体的历史，身份丢失在所难免，为此笔者也多次和艺术家交流，她说：并非尼采发现了“身体”，而是全球化的空间进展，使水落体出。现在探讨身体和空间的关系就成了人类迫在眉睫的现实问题。

空间秩序的破坏隐喻着社会总体组织关系合目的性在遭受置疑，而身体的出场往往是对此种错位的反抗、纠偏。一位朋友域外归来，和笔者讲了这样一个故事：法院背后的贿赂使案件审判失倾，当事人在法庭上出现大便失禁，在人类的文化里排泄物是污秽的表征，法庭空间出现便溺行为，表明空间已经受到污染。此类空间关系失范多表现在艺术家作品里，如《黄河绕海流》⁽⁴⁾，在作品中我们看到身体已经抛弃传统的范约（座便器）。恰如布莱恩·特纳所说：稳定性的身体是社会总体性秩序的反应。

在艺术家的课堂上，女大学生们的臀沟常常因为穿低腰裤而逃逸出来，传统上私密的身体占据了教室一隅，出现在课堂上的白肉团，模糊了传统教室的范畴，抹平了公共空间和私密空间的界限。传统上人类的排泄系统都处理在暗处，



(4) ◆ 《黄河绕海流》| 布面油画
Out of the Way | Oil on canvas
130cm×160cm | 2010



(5) ◆ 《蓬皮杜时间》| 布面油画
Pompidou Time | Oil on canvas
130cm×160cm | 2010

直至把它们包裹起来形成独立的管道间，而后现代的世界把其开显出来，甚至着力表现，法国蓬皮杜艺术中心就是把传统不该展现的展示给世界。艺术家作品《蓬皮杜时间》⁽⁵⁾既是当下我们生活状态的描写也是这个世界文化走向。

在遭际实体空间压缩的同时，我们正经历着一种新的空间形式的近临。在艺术家的作品《逸》⁽⁶⁾，我们看到人物形象被压缩在厕所的空间当中才能从忙乱的社会空间逃脱出来的景象。网络无所不在的品性，使她借由虚拟“逸出”狭窄的逼迫，但网络的二元性又使她不得不就范巢臼，谁知道她是否是在完成最后一份工作报告。如果说有所解放的也只能是身体的排泄物。从人物形象占居的空间性质看她的个人化是极不稳定的，我们知道无论在公共场所还是私人的处所，卫生间都有其独享的品质，悖论的是正是这种品质却决定其临时性的功能，这样形象的未来注定是要落入空间的流变当中。

在网上看到：结婚几年的丈夫发现妻子的外遇，但她的外遇却难觅踪迹，毕竟妻子足不出户。妻子长期神情恍惚，无心和他继续生活，等他终于抓住妻子的第三者时，让他欲哭无泪，妻子在网上建立一个虚拟家庭。今天的人们可能《着落》⁽⁷⁾在一个虚拟的空间当中。而随着消费社会在全球普遍存在，着落在虚无之上将是人们的普遍形态。我们知道传统社会劳动和消费是不分离的，出现在我们耳畔的：“谁知盘中餐，粒粒皆辛苦”，用今天语言来说，就是消费要和劳动的实体相连续，手的辛劳和嘴的愉悦是不可分割的整体。而今天的所谓消费社会要极力抹

杀劳动的记忆，唯独把消费的愉悦展示出来。这样，身体座在无根据之上是其必然，而和发生割断就必然使欲望在本质上永远无法满足，也许人类终将攥着折断的玫瑰。

艺术家把当代人类面临空间困惑开显出来。在作品中我们没有发现人类在新空间安顿的征候，我们正经历临窗花落时期，历史和乡愁的记忆还保留在我们身体的空间内。正如《花木兰的道具》⁽⁸⁾本应上身的衣服现在独立出来，成为人物（花木兰）对视、思考的对象，服装失去了随意支配的日常品质，花木兰僵持在历史与现实的空间当中。作为女人她本该花衣着身，享受女性之美，但这会儿历史把她归了类，仿佛她一定要铠甲装挂。英雄失去了身体的权利，本应正常的女儿装这会儿却成了对立面。

我们是否能脱开历史、乡愁的茧缚，抓住“人类空间”发展的机缘，艺术家的作品《梦契天籁》⁽⁹⁾仿佛给了我们答案：当身体进入梦乡之时……但糟糕的是：画面中有人不肯安眠……



(9) ◆ 《梦契天籁》| 布面油画
Dream to the Sounds of Nature | Oil on canvas
150cm×150cm | 2009

2010年5月2日于北京

附：文章提到的作品：(1)《临窗花落》(2)《寻觅遮拦》(3)《并列》(4)《黄河绕海流》(5)《蓬皮杜时间》(6)《逸》(7)《着落》(8)《花木兰的道具》(9)《梦契天籁》

The Comparative Interpretation of Space and Body

——Liu Jingbo's recent oil paintings

By Lu Jianwen



Liu Jingbo said: "Things decline when they achieve the summit. 'Contemporary Art' is confined to the race of external form. We see it with different patterns, but actually no difference in essence. It is highlighted the drying up of subject resources." Then, she playfully continued, when she knew me, she just planned a variety of reasons to communicate with me. She expects to absorb diverse resources of disciplines to enrich her creativities. She took as the theme to explore that the correspondences of the evolution of contemporary spaces and the body, and shifted from the traditional empathy to the view of thought in trope.

Since the middle of last century, human thinking has turned more to the space. Recalling the history of the last hundred years of China, the influence of space has been far greater than the dimension of time (history).

We take the population the weakest mobility in Chinese tradition as an example to have a glimpse of the impact that the "new spatial form" on their existence. Soon in the night, several migrant workers stood in front of the TV of the grocery store. The carry-on luggage told the world: they would leave the city. Reform and Opening-up released their physical muscles. They no longer must rely on the village land. Now they dare to offend township chief, challenge the historical depth of local area, because their space is waving at them. However, today who made them unemployed in the urban space is not the boss day and night along with them but Wall Street in US which hasn't any body contact with them. The American financial crisis has spanned across the country space, assimilated the migrant workers and bosses, and formed a "new social space". Perhaps the migrant workers did not understand the US policy at this moment, but they did crane their necks intently staring at the screen space as if the actions of the White House thousands of miles away were the controller of their destiny. Of course they could not detect when the US saving effect would benefit them, but the changes of a totally new space from the rural to urban let them witness: the "homo" space had been approaching to them.

With the further of globalization, the influence of "global space integration" has been increasing. The space barriers of countries have gradually been broken. The financial crisis in other countries has infiltrated every aspect of our lives. The migrant workers returned home with packages and the economic downturn cosmopolitanly implicated by a street (Wall Street), allow us to appreciate the crisis that the image of Liu Jingbo's work "Flowers Falling by the Window"⁽¹⁾ encountered the new space. Yes, now deep in Afghanistan's mountains where completely changed the landscape of New York urban space.

When I was in youth, the summer sunset faded away; while the train just had the sign leaving forward to the south, the crowd sending relatives and friends on the station raised again the crying of separation between loved ones. A middle-aged man also in the crowd standing beside me murmured: "All is

ended. We will not see each other again in the following life……". Left the platform, the mournful voices was still wrapping around me, a parting sentiment hardly to refuse: people in the train is going to Germany……where is Germany? It is distant and abstract for the common people in China at that time. Once someone migrated there, that means the separation in whole life till the death. The exclamation of the middle-aged man and my worries all indicated: our spatial form then. Local, closed and stale.

With the discovery of the New World, the model of human development turned into the space. The other side of the expansion of space is the compression of the earth space. The earth has become smaller. There are no longer strange places for human on the earth. Meanwhile the globalization of capital mightily pushes every inch of the market, local architectures, commodities have been driving out of our vision. Our living space has completely homogenized, abstracted. Spaces show looks in monotony: such as On the Spaces of the Chinese, On the spaces of the Americans…… just as the images of the spaces in Liu Jingbo's works.

From the artist's works we see the new spatial relations human face: the traditional sacred space and the secular have lost the distinction, the differences between the private and the public spaces have disappeared……In short, the traditional spatial order affects here…… We see from the artist's strokes the characters seemed to have lost the ability to perceive the natures of the spaces. They behave illogically. The space was abstracted. There is no historical trace in space, and so is the fouling of the contemporary life. The space without a gleam of "impurity", even the shadow of the body has been erased. Losing the combination with life, space exposes the essence of nothingness.

Set the work "Cover"⁽²⁾ for instance, we see: the body image seems to have been thrown into this world, where the physical presence in is empty and abstract, as if the information the environment giving to life was pumped to a vacuum. In this way the actions of the body image show no orientation and location. Where I am……Where I will belong to……She might be covering her body to against the passage side front. But her action as if didn't land on the safe, was a "try on", then the "try on" appeared the way of paradox. For the mirror set actually fell behind her back, the motion lost the basis to do up. From the ordinary state of space "reasonableness", there's no reason for the mirror's sudden visit. From the rhetoric of the work, what the artist concerned was the truth, but not "facts". From this way the work transcended the regional culture: revealing the universality of human's existence at present.

Let us return to the dimension of time to see the generation of our bodies in today's space. I often went to a store called "Store of Bridge West" to buy things in my youth ages. In those years, these sites not only tended to be entitled according to the geopolitical locations, but also represented the characters they affirmed. On reflection, it is true that they stably companied the growth of our generation. Nowadays, the places named by geo-locations are gradually fewer. Space exposed the side of its instability. However, in the word of our chat, the traditional "home" was secretly replaced by "house". The Chinese real estate was too early, too frequent to be a tool of investment. Home disappeared.

When I entered the Store of Bridge West, I knew all the aunts there. I knew the tempers of each of them. Surely, all of them knew me. Even though my height shorter than the counter, they knew my ins and outs. Meanwhile in my way approaching the counter, the aunts inside the counter just welcomed me with smiles on their faces telling me that the stockouts last time had come. This meant the bodies inside and outside the counter had identities. Although the things have become history, but feel tenderly when recalling. Today, I also went to a shopping mall. Despite the more and frequent of the shopping, and the physically doubled weight of me, I lost the identification, and the sales girl followed me to become a body, a sale terminal of commodity. The people moving in the mall lost blood and flesh, leaving only the abstract symbols the series of merchandise. As the work "Appose"⁽³⁾, not acquainted as facing even her own "shadow".

The orientation of the spatial globalization inevitably diluted the depth of our cognition. Reports from media time to time on the identity-off in "new space": an official "conflicted" for the "unidentified" by international flights. It is unavoidable of the loss of identities in today's globalization, just as a friend of mine joked: now if a mayor without the symbols with many attendants crowding around, he is also a body in the mall where you go shopping. Anthropologist Desmond Morris: human's survival experience was developed in the tribes, where the space scale was small. People haven't the experience adapting to large-scale space even today.

However, the space demands of capital scale are irreversible. The expansion of the space will also dilute the history of individual. The identity loss is inevitable. For this I exchanged with the artist many times, she said: it wasn't Nietzsche discovered the "body", but the progress of space globalization, which made the water fall and the "body" out. Exploring the relationship between body and space has become an urgent realistic question of mankind.



(3) 《并列》 | 布面油画
Appose | Oil on canvas | 160cm×130cm | 2010

The metaphor of social order broken indicates the total organization and purpose of the society is being questioned, while the physical appearance is often the resistance and correction to such displacement. One of my friends told me a story after returning from overseas: the bribe behind the court made the case to be injustice. The party happened to the incontinence of feces in court. In the culture of human excreta is a symbol of filth. The defecation behavior appeared in court room shows the space has been contaminated. The irregularities of this kind were much reflected in the artist's works, eg. "Out of the Way".(4) In this work we see the body has abandoned the traditional norms (toilet bowl). Just as Brian Turner said: the stable body is the reaction of the overall order of society.

In the artist's classes, the gluteal sulcus of female students were often revealed because of the hip-huggers. The traditionally private bodies occupied a corner of the classroom. The white meat appeared here blurred the area of the traditional classroom and smoothed the boundaries of public and private spaces. Human's excretory systems were all traditionally processed in the dark till wrapped them to be an independent pipe room. However the world postmodern opened it, and even performed it strongly. Centre Pompidou just show to the world which traditionally should not be displayed. The work "Pompidou Time"(5) is the description of our current state of life as well as the trend of world culture.



(6) 《逸》| 布面油画
Escape | Oil on canvas | 130cm×160cm | 2009

Meanwhile we face the compression of the concrete spaces, we are experiencing the closing up of a new form space. In the work "Escape"(6), we see the character image was compressed in the toilet room so as to escape from the hectic social space. The omnipresent quality of network let her "escape" the narrow room via the virtual. However the duality of the network forced her to obey the tradition. Who knows whether she is finishing the last work report. If we say what was liberated, that is only the body's waste. To see her personalization from the space character the image occupies is very unstable. We know that no matter in a public place or private premises, bathrooms have their exclusive standings. But

the paradox is just the standing which determined the temporary function of bathrooms, so the future of the image is doomed to fall into the transformation of the space.

I saw the story from internet: a few years after marriage, the husband found his wife's affair, but no way to find the third man. After all his wife was always at home. She had been tranced for a long time, no patience to continue the life with him. When he seize the third party finally, he didn't know whether to laugh or cry – his wife created a virtual family on the internet. People today may "land"(7) in a virtual space, but with the universal existence of consumer society, landing in nothingness will be a general

state. We know that it wasn't separated of labor and consumption in traditional societies. The lines in our ears: "Be sure to value the food for our meals. As every grain of it comes from hard toil." In today's language, the consumption should be connected with the labor entities; the hard work of hands and the pleasure of mouth are an inseparable whole. However the so-called consumer societies nowadays refuse to keep the laboring memories, only displaying the pleasure of consuming. In this way, the body sitting on the groundless is necessary. Whereas cutting off with the beginnings inevitably resulted the desires can never be satisfied essentially. Perhaps man will eventually clutch the fractured rose.



(7) 《着陆》| 布面油画
Landing | Oil on canvas | 130cm×160cm | 2010



(8) 《花木兰的道具》| 布面油画
The Prop of Hua Mulan | Oil on canvas
130cm×160cm | 2009

The artist showed us the space perplexity the contemporary people are facing. We didn't find the symptoms of people to settle in the new spaces from the artist's works. We are experiencing the time stepping into a new world. The memories of history and nostalgia still remain in the space our bodies. Just as "The Prop of Hua Mulan"(8), the dress originally should be on the body, now independent, and became the object gazing with the figure (Hua Mulan). The clothing lost the daily nature to be randomly used. Hua Mulan was stalemating in the space of history and reality. As a woman, she should have dressed up admirably to enjoy the beauty of woman, but history classified her at this moment as though she must wear the armors. The hero lost the right of her body. The normal female dress now has become the antithesis.

If we can disengage the shackles of history and nostalgia and seize the development opportunity of "human space", the work "Dream to the Sounds of Nature" (9) seems to give us the answer: when the body fell asleep……but the worse is: some refused to sleep……

Note: the works mentioned in the article: "Flowers Falling by the Window", "Cover", "Appose", "Out of the Way", "Pompidou Time", "Escape", "land", "The Prop of Hua Mulan", "Dream to the Sounds of Nature"