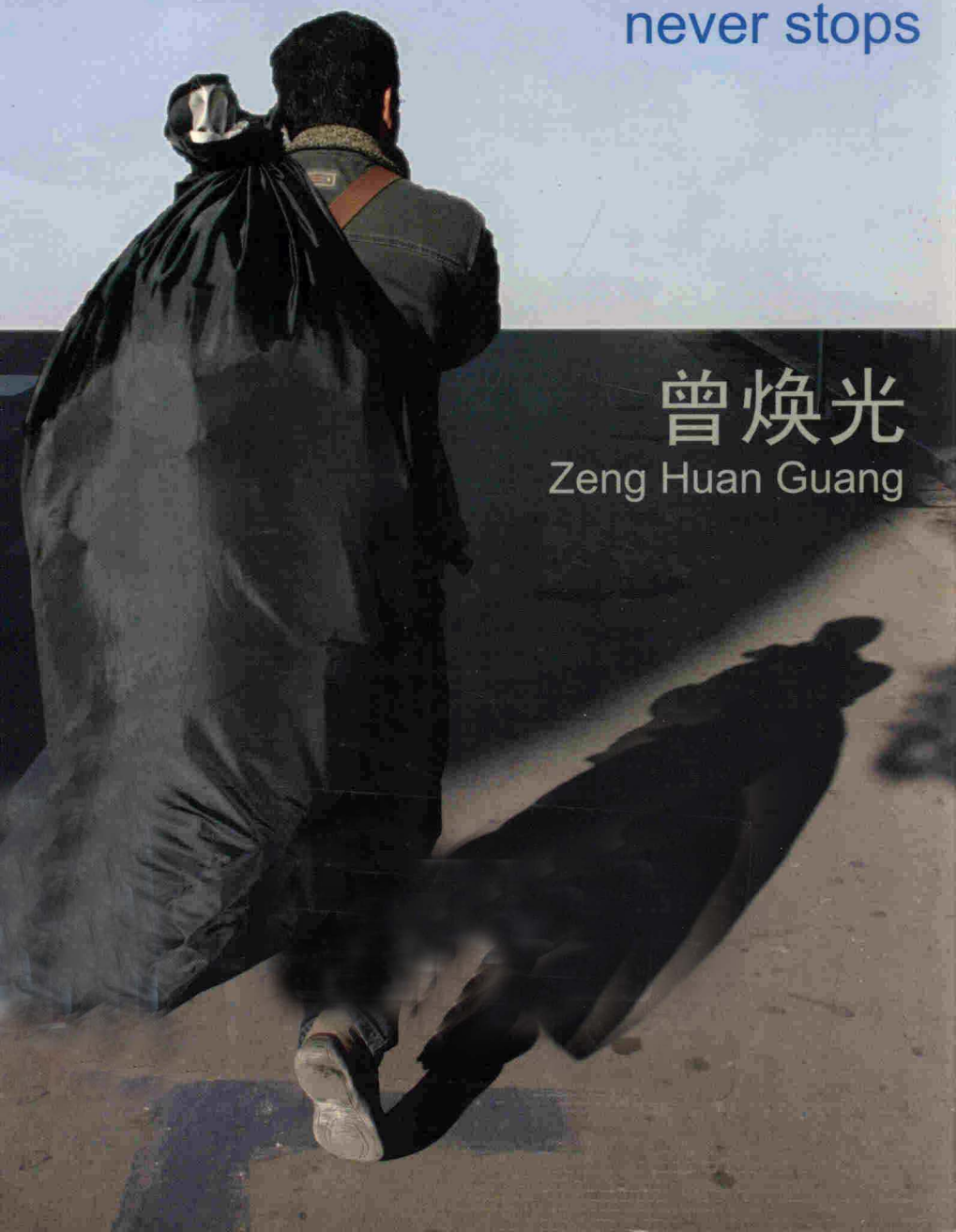


变化从未停止

Change
never stops

曾焕光

Zeng Huan Guang



曾焕光 - Zeng Huan Guang



公众熟悉的厦门艺术家以他的行为艺术而著名，本次艺术行为再度邀请公众一起思考当下事件，参与他的最新艺术创作。艺术家与公众的共同贡献作品构成展览的一部分。

曾焕光不仅善用独特的方式表现自己的语言符号，还是个出色的雕塑家。他的真切的艺术表情，是珍贵的精神食粮。



Xiamen artist Zeng Huan Guang is known for his performance art during which he invites people to think about what is happening. During this exhibition the public can even participate in the creation of his latest work where their contribution becomes part of the work displayed.

In addition to the often unique way in which he presents his message, Zeng Huan Guang is also a very good sculptor. His almost life-size faces and people show even the smallest details and certainly give food for thoughts.

我们在曾焕光厦门的工作室与他见面。他的工作室在曾厝垵的海边。在我们去他的工作室的路上我们就已经看到了他的一个很有名的雕塑立在他的工作室的屋顶上。走进院子的时候，我们看到地上很多做了一半的雕塑。几个工人正在忙着，有的忙着做颜色丰富多彩的画，有些在准备下次雕塑要用的泥土。进入到里间，到处都是雕塑。在右侧的金属架上，我们看到了尺寸不一的各种雕塑，大的长度或高度达到了1米，而小的只有10公分左右大小。我们在曾焕光准备展览的一系列“老人”雕塑中找到了一个空地坐下来泡厦门传统的茶，然后开始了一段很长的谈话。在下面你会看到这次谈话的一些概要。

展览的主题是什么？

如果展览需要一个主题，那就是《自说自话》，至于说得对不对就是个个人化的话题。

展览的目的，应该说是搞乱，介于搞乱和乱搞之间，或者说两者之间并没有明确的界限。而展览场所则是搞和被搞的地方。正如大家看到的《自说自话》由四个部分组成1、操你妈个球。2、黑袋子。3、坏掉了。4、城市动画。它有些象流行音乐的名字。

你是厦门达达的参与者。厦门达达以前很著名，现在怎么样？

我不是参与者，那时我还不不懂，也不一定要懂。达达还在进行，它是个无形的东西。这种东西没有特定的模式在做，也不是特定的人在做。它可能是以一种不特定的时间，不特定的一种模式和不特定的人物出现，它延续了一种精神。“达达”是一只狗，我一个朋友他们家的那条狗就叫达达。所以达达本身不是严肃的东西，它是一种精神的东西，还在发展，或者根本就已经消亡，它漫无边际，它可能不是达达，可能是一只狗。这个话很有意思。

厦门达达发展方向？还是往外发展？

其实没有方向，干嘛要有方向，没有方向就是方向。

您好像说禅一样？您有信仰吗？

有些经典不得不看。禅是很精妙的东西，禅就是顿悟

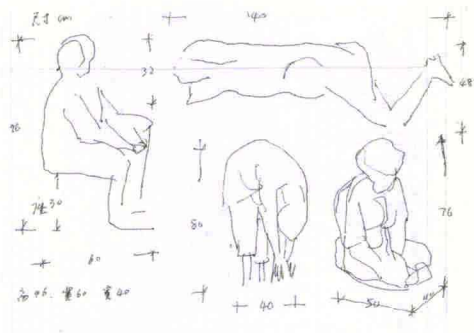
你的作品跟宗教的关系？

这种东西是千丝万缕的，作品跟过程有关系，有些东西对它的影响是深刻的，本质的。。所以还是要有一个大的关怀。作品跟个人也有关，但其实有一些是更大的东西，大的爱，或者关怀。这很重要，这是基础。至于要用到怎么样的歪门邪道，这是个人的造化。但是是要这样，因为你要表现更大的东西。

你有很多老人的雕塑作品，这是不是跟你要表达的东西有关呢？

是，一定有关。为什么要做老人呢？有些东西能让我感动的，就是某些苦难、痛苦。这些东西是引发我做这些作品的原因。一个人一生都在流浪，或者心路或者行动在流浪，流浪完就死亡。这是很可怕的事情。人都是这样活过来的，比如说今天你嫁了一个老公、生孩子、操持家务、使孩子长大成人。这就是一个流浪。不容易的过程。最后我们老去，只能死。那其实整个就是这样，人生就是这样。这个话题触动我做这个作品的基本。一些流浪汉、苦难的人，就是这样。就是这么一些人。另外一个话题就是老龄化的话题。整个世界的问题。世界就是这样：中国、欧洲。

We meet Zeng Huan Guang in his work studio in Xiamen. From the road we already see one of his famous sculptures on the top of the studio. Coming into his yard we see half-finished sculptures all around us and several people either working on colorful paintings or preparing clay for their next work. Inside, the number of sculptures is overwhelming. On the right, stored on robust metal shelves, we see hundreds of sculptures varying in size from around 10 centimeters to more than a meter long or high. We pass several of the 'old people' sculptures that Zheng Huan Guang will also present in this exhibition and sit down for the Xiamen tea tradition before we enter into a lengthy conversation. Below you find some excerpts from this conversation.

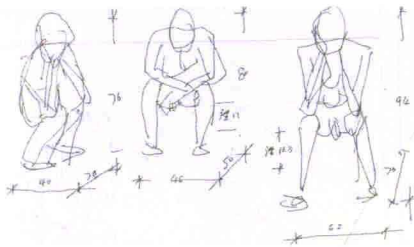


展览草图

What is the topic of this exhibition?

If the exhibition need a theme, then the theme is : "speak your own language".

As to whether it is right one or not, it is a personal issue. I should say that the purpose for this exhibition is to mess up and the exhibition place is where this will happen.



Sketches for the exhibition

As everybody can see, there are four parts of "speak your own language" 1. fuck the balls; 2. black bag; 3. broken; 4. city pictures. They sound like titles of pop music.

You are involved with Xiamen Dada. It used to be a very famous approach towards art, how is it now?

I was not involved in Xiamen Dada. I was too young to understand it at that time. But it is not necessary to understand it. Xiamen Dada is still going on. It is something intangible. there is no special mode neither a certain group of people doing it. It can show up at uncertain times and in an uncertain mode by some uncertain people. it carries and passes on a spirit. Dada is also a dog. One of my friends has a dog called "dada". So Dada is not something serious. It is a spirit and it is developing or maybe it is disappeared already. It may not be "dada" and can be a dog. It is interesting.

What is Xiamen Dada's direction? Is it developing outside Xiamen?

In fact there is no direction. Why does it need direction? No direction means direction itself.

It sounds to me that you are talking Zen to me. Do you believe in any religion?

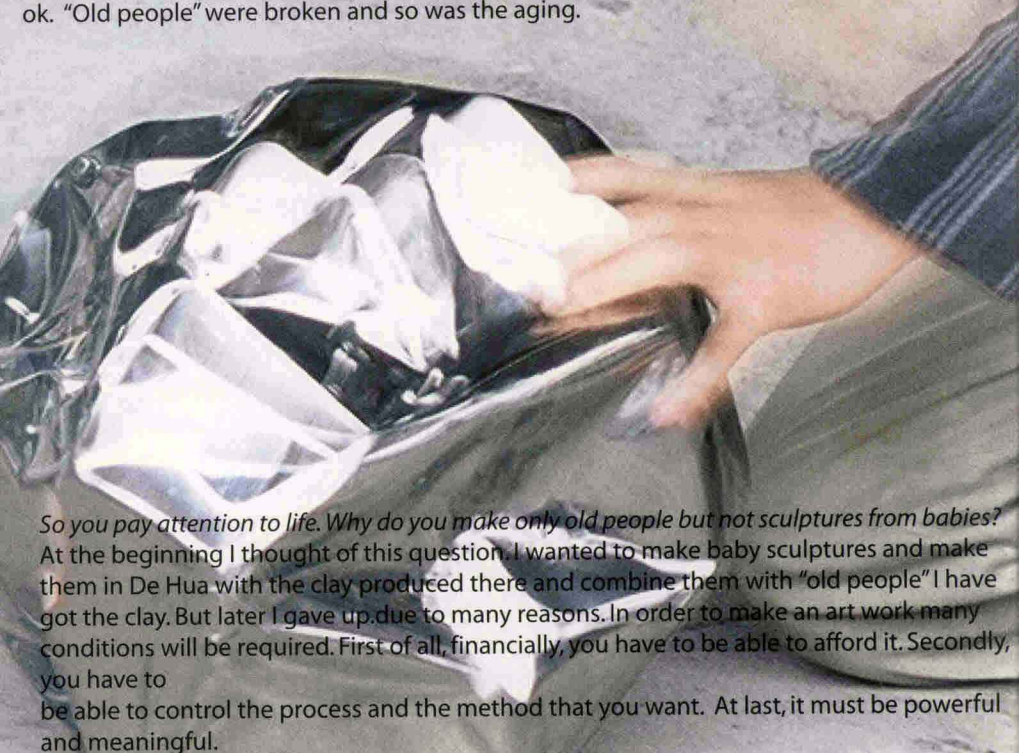
There are some classics which you have to read. Zen is very interesting. Zen means that you understand something suddenly.

Is there anything connection with your work and religion?

Well these things have many connections. They have something to do with processes. Something will have a strong influence to them and their influence is essential. So there will have to be a big "care". Certainly; art works are related to the individual artists but there is a bigger thing that I call "love" or "care" and it is very very important. It is the base.

You have many sculptures of old people. Are they related to what you want to express?

Sure. Why I did old people? In fact there are some things that move me a lot, like suffering and misery. And these are the factors that induce me to do the sculpture of old people. All the old people in the sculptures are broken. All of us lead a home-less life, either our heart or our action. Once we finish it, we die. All human beings undergo the same thing. For example, today you get married to a husband. You give birth to a child and bring this child up and you do all the housework. This is not an easy process. At the end we all die and can only die. This is life. This topic is the base that made me create these works. Another topic is the aging problem. This is a problem faced by the whole world. China, Europe, Japan all are facing this problem. The reason why I used "broken" as one of the titles is because the sculptures were broken when they were burned. I felt it was a pity at the beginning but later I found it was ok. "Old people" were broken and so was the aging.



So you pay attention to life. Why do you make only old people but not sculptures from babies?

At the beginning I thought of this question. I wanted to make baby sculptures and make them in De Hua with the clay produced there and combine them with "old people" I have got the clay. But later I gave up. due to many reasons. In order to make an art work many conditions will be required. First of all, financially, you have to be able to afford it. Secondly, you have to be able to control the process and the method that you want. At last, it must be powerful and meaningful.

日本都面临着老年化这样，人类的出路。其实是这样，但我们不能谈得太浅。就是这样，其实就是有这么一个背景。而用坏掉了这个题目是因为好好的东西烧出来就坏掉了。原来觉得很可惜，但是后来觉得没有问题。老人烧坏了，老龄化也坏掉了，很多东西都坏掉了。

象你关注生命？关注老人，为什么没有婴儿？

刚开始我就想这个问题，用德化白瓷做婴儿和同安龙窑烧出来的老人结合在一起。泥巴也有了，后来放弃了。放弃的原因是多种多样的，做一件作品需要具备很多的条件。首先在经济上你能承受，过程是你能够控制的，用的是你的方法，它又要是有意義的，有力量的。很多东西到最后都是很单纯的，虽然背后有很多的话题，但表面是很干净的，就像你砸球一样，就是砸球。就是一个球被你砸坏了。没有太罗嗦。要一刀致命。



谈谈展览

展览就是“介入”它要跟人发生关系，跟某些时间有关联，展览是发出声音，让某些人听到、看到。它是一个小点，慢慢地放大，当然有的点放不大，反而小了。

艺术家的周边环境对你的影响大吗？

艺术一定跟周围的环境有关系，因为你在做当下的东西。这跟你关注周围的什么东西有关系。世界旧乡一个工作台，放置很多的东西，关键是你要用什么，你要拿什么，可以是这个，可以是那个。

你在这个工作室有多久了？

7年了

你说过周边的人、环境影响了创造过程，那么多因素会影响你融合到你创作的过程中？

每个作品都是个人的作品，有一个很重要的主题是：你要说什么话，你要表现什么？

一个艺术家或者说政客要说什么都要有一个前提的，比如说我们刚才说到的爱，一种大的关注，有些东西虽然很小，但确实大的要共同关注的一个话题。虽然看起来是你个人的，但却是一个共同的话题。

砸球是多年以前的作品，为什么放在这次来展览？

有很多东西都是进行时，不但过去进行、现在进行、将来还在进行。包括砸球的这个事情，这个元素还可以再用，它的形式也改变了：包括以前是我砸、现在是公众来砸，还可以再用。谈论到这个问题，我们可以引申到展览的全面的東西：展览是由这样、那样的东西组成，看起来是无序混乱的，但有时候灵感来就自于一种无序的状态，它会产生一些东西，所以并不一定要有明确的一个主题，明确的方向，这个东西不要方向，它自然有方向，是自说自话，这里说说、那里说说，但它自然会成为一个主体。





Tell us something more about the exhibition.

Exhibition is something called "intervention" which means the relationship between others and certain issues. Exhibition is to make noise to make certain people to hear and see. It is a small dot that gradually zooms out. Of course some dots will not get bigger but smaller.

Does the environment around you affect you a lot?

Art must have something to do with the environment. Because you are doing something that happens at the moment and you have to pay attention to the contemporary things as well. The whole world is like a working table. You have many things on it. The keys are What-do-you-want-to-use and What-will-you-get. It can be either thing on the table.

How long have you been working here?

About 7 years.

You say the people around you and the environment will affect the creation. Do you combine all these factors into your work?

Every single work is personal. There is an important topic: what do you want to say and what do you want to exhibit? There is a precondition for every artist or politician before they say something. For example, we mentioned big love or big care before. This may be something small, but in actual it is a topic that everyone pays attention to. Though it may not look like it, but it is the same theme.

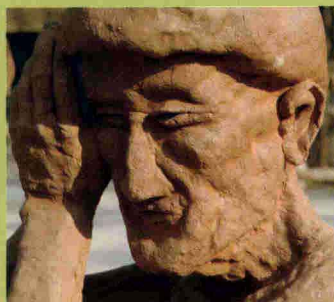
The hitting balls activity was one of your works long time ago. Why do you put it in an exhibition again?

Many things are developing. Not just in the past but also now and in the future. This includes the hitting balls activities. This element can be used again. Its form will be changed. In the past, it was me that hits the balls. Now it will be the public that hits the balls.









When we look at your works we can see something in moving, that everything is changing, isn't it?
Maybe.

Why did you choose chicken and ducks?

Chicken and ducks play an important role. And so do birds. The kids will find them very interesting

You mentioned that chicken and duck are very important, why?

Because they are important food for us. Also the chicken and ducks are very dangerous. Chicken and duck together is an issue, so are the birds..

Is it important that people feel interested in the exhibition?

Have fun is certainly good. Having fun but yet something behind it. It is in the Chinese character to have fun and have some saying at the same time.

When people leave the exhibition, what do you expect them to have?

This exhibition wants to indicate that: an exhibition can also be like this. It can be done like this or that and maybe I can do something. Or for kids, they may find it interesting. Why does he present this art in this serious gallery? Maybe it can pass some message to them and maybe not. But it is difficult to say. different people have different ideas and therefore they will get different information from the exhibition. Kids many invite all their classmates to hit the balls and maybe it will be very noisy



Is there any other information that you would like to pass to the public in the interview?

Exhibition is enough to say. Many people will come and walk around and leave immediately. Of course some will stay longer. They stay longer not because I say a lot to them as it is not necessary a good thing when you write too much about the art. Therefore we give them the right to have their own saying. Visitors should have their own ideas. Let us give them more rights. Of course, they can also say: "what a rubbish" about 'fucking the balls'.

I would like to thank my "brothers"--Cai Li Xiong, Pan Ming, Wang Yun Ping, Zhang Jin Ting, Chen YuXin, Chen Yong Peng, Da Bao and so on. Do remember to tell each other when you want to play.

当我们看您的作品，看到的是一种变化着的东西，就是没有固定的，所有的都在变化，是不是这样？大概是吧。

为什么选择鸡、鸭？

鸡、鸭还有鸟扮演很重要的角色，在展览中也应该是重要的角色。小朋友也会看到，会很好玩。

你刚才说认为鸡和鸭很重要？为什么？

鸡和鸭是重要的食物，又很危险，鸡和鸭是个话题，就像鸟一样。

在你的展览中，人们觉得很有趣，你觉得这非常重要吗？

有趣当然好，背后又有些东西给他，就是要好玩，但好玩又可以说一些话，这是蛮中国人的个性的。

我赞同艺术必须很吸引人，但看来深入的信息是更重要的，比如说“老人”一辈子经历很多的苦难，我们可以从他们身上看到他们一生都很辛苦地在工作。

当然。

当人们离开展览时，您希望给观众留下什么？

这个展览要说的是：展览也可以这样，也可以那样。我好象也可以干点什么。

或小孩来，觉得很好玩，噢，可以这么做的啊？怎么在这么严肃的地方做这些东西？可能会带去一些讯息，但也可能不会，每个人看的都不一样。得到的东西也是不一样的，小孩子可能他们全班的人都来砸球，会很吵。

在采访中，你还有什么信息要传达给公众的呢？

展览看了就够了，更多的人可能转一圈就走了，当然也有人会停留，不需要写很多话，如果写太多，也不见得是件好事，话要交给他们自己说。这是他们的权利，既然是观众，观众就应该有想法，当然也可以说“操你妈个球，这是什么狗屁”。

感谢蔡立雄、潘明、王云萍、张金挺、陈育新、陈勇鹏、大宝等等各位兄弟，耍的时候互相叫一声。



城市图片



City Pictures



