

访谈 | 李喷泉的 10 个问题

来源：可以画廊

◆李喷泉-L

◆可以画廊-K

K：“我在中国很想你”和“中国许愿池”这两次个展，你认为最大的变化是什么？

L：画变大了。

K：怎么构思的展览名称，有意让两次展览有关联吗？

L：都是情难自己，我没想那么多。

K：这次展览的作品都是大尺幅的，你是如何设定这次展览作品尺幅的？

L：“大”让图像有了公共性。

K：画面露出亚麻画布底色的想法来自哪里呢？

L：直觉。强行分析一波，一方面，我隐约觉得和自己越来越喜欢中国画有关，也算是一种体内的东方性复苏？另一方面亚麻画布作为一种浅咖啡色肌理大部分都被我用来画土地了，亚麻画布的暴露和土地的暴露结构是相似的。

K：你的作品里总有小镇叙事的情怀，是你刻意保留的吧？

L：小镇即中国。

K：同一个稿子什么情况下你会重复去画？

L：通常是对同一题材有了新的理解，想尝试适配新的语言。

K：你怎么筛选创作灵感？

我画的比较慢，灵感都得排队，所以时间会帮我筛选。如果隔了几个月还是很想画，那就是好灵感。

K：这个展览你筹备了 1 年半的时间，这么庞大的工作量终于落地了，那展览结束你最想做的是什么呢？

L: 数钱。

K: 如果你不做职业艺术家，你还会画画吗？

L: 我难以想象一种完全不画画的生活。

K: 如果你不做艺术家，你会想做什么职业？

L: 艺术家不是一份职业，艺术家是一种生活方式！选择了艺术家这种生活方式活着的人，其活下去的目的也在这一形式当中了。换言之——不艺术，毋宁死……当然也不必真的死……

我理解你想问的也许是，不做职业艺术家的话我会做什么事情谋生？这是个好问题，我也没有答案。大部分工作都需要你能创造稳定且平庸的价值，而我经常想搞点不一样的。至于那些许诺了我（搞点不一样的）自由的工作，在我短暂的工作经历里感受到的都是更隐性的剥削。

谋生，这个词意味着把生活当作目的，而为了这个目的不得不去工作。它把生活和工作分开了，但我想这是错的，只是目前似乎也无解。也许艺术是个例外。

之前我在上班的时候看到一些好的艺术作品经常感到忧郁，今天我回忆那也许是一种感召，想去做艺术的念头纠缠着我。在我最穷的时候我决定回家啃老画画，我在我的公众号里几乎是对自己宣言（也可能是祷告）一般的我写道，“我相信绘画不会放弃我。”

K: What do you think is the biggest change in the two solo exhibitions "I miss you in China" and "China Wishing Pool"?

L: The paintings get bigger.

K: how to design the exhibition titles, and is it intended to make the two exhibitions related?

L: It's all emotional. I didn't think about it that much.

K: The works in this exhibition are all of large size. How did you set the size of the works in this exhibition?

L: "Big" makes the image public.

K: Where did the idea of exposing the background color of the linen canvas come from?

L: A hunch. Forced analysis of a wave, on the one hand, I vaguely feel that they are more

and more like Chinese painting related, is also a kind of Oriental recovery in the body? On the other hand, the linen canvas, as a light brown texture, is mostly used by me to paint the land. The exposed structure of the linen canvas is similar to that of the land.

K: There is always a small town narrative in your works, which you deliberately reserved, right?

L: The small town is China.

K: Under what circumstances do you draw the same manuscript repeatedly?

L: It is usually a new understanding of the same subject matter and an attempt to adapt it to a new language.

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K: If you weren't an artist, what career would you want to be?

L: Being an artist is not a career, being an artist is a way of life! Those who choose to live in this way of life as artists, their purpose of living is also in this form. In other words — give me art or give me death... Of course you don't have to actually die...

I understand what you might mean, what would I do for a living if I wasn't a professional artist? That's a good question, and I don't have an answer. Most jobs are where you create stable, mediocre value, and I often want to do something different. As for the jobs that promised me freedom, what I felt during my short work experience was more insidious exploitation.

To make a living means to live as an end, and for this end we have to work. It separates life and work, but I think this is wrong, but there seems to be no solution at the moment. Perhaps art is an exception.

I used to feel depressed when I saw some good works of art at work. Today I recall that maybe it was a kind of inspiration, and the idea of doing art haunted me. When I was at my poorest, I decided to go back to work on painting. I wrote on my official account almost as a declaration (or prayer) to myself, "I believe that painting will not give up on me."

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