

剩余空间 | 力的牵引与感觉的辩证法：对话钟云舒

鲁明军（以下简称鲁）：这次展览是你第一个个展？

钟云舒（以下简称钟）：是。

鲁：这次展览和之前作品有什么关系吗？

钟：这是次挺好的机会去把之前做作品的方式放大，把材料带入到空间里面去现场做，有一个非常大的自由度，把展览空间当作工作室使用，边做边展示。

鲁：边调整？

钟：对，边调整。一个东西完成了，然后它可能出现在哪个角度合适，或者是这个东西的形状、状态，它适合和什么东西在一起，就是一个边做边调整的过程。

鲁：在材料的选择上，你是基于什么呢？

钟：这次最初就已经确定了一定会用的，有目的性去选的，就是橡胶。

鲁：为什么会选橡胶？

钟：橡胶跟过去作品联系比较大，之前用过，但是没用爽的一个材料，还有很多可能性，以前用过气球，气球是橡胶特别轻的一种形式。

鲁：气球跟橡胶都是同一种物质的不同的形态。

钟：气球也是橡胶的一种，它充上氦气以后是可以上天的，是一个往上的力。然后之前重量值的展览中，用到的橡胶皮，是一个特别实的橡胶，特别特别沉，拖不动，刚好跟气球相反。

鲁：气球很轻，但橡胶很重，虽然物理属性是一样的？

钟：对，但是有趣的是它这个橡胶皮或者是展览中用到的橡胶垫，跟比气球比起来显得特别重。但在机械或工业生产中用到橡胶，从它的功能性上，是为了减震或者是一些缓冲，它其实是在同样功能情况下更轻的一个物质。

鲁：如果放到它那个功能结构里，又是一个轻的东西。

钟：对，从它所属的功能性里面看，它是非常轻的，我觉得这个还挺有意思的，因为它的功能性又特别广，并且不是一个环保的材料，从石油中来。还有一个是橡胶球，橡胶弹球是具有玩耍性质的，其他的东西就是慢慢地加进去的。

鲁：你在选择这些材料的时候，会考虑它的社会属性吗？比如它背后所承载的观念，或者说跟经验有关的社会功能等？

钟：可能在选的一开始会考虑，去到一个什么样的市场，一开始它的物理属性上会比较吸引我，比如它的柔软、颜色、性质，可以怎么用。最后把它放在一起的时候还会想一下它其他的属性。

鲁：材料之间的组合，是基于什么样的逻辑呢？这进一步就涉及到你所使用的方法、包括对形式的控制，具体是怎么处理和把控的，它的限度在哪里？

钟：还没总结呢，可能跟画画一样的，画了一笔蓝色，这边蓝色有点重，那边再加一个浅一点的黄色吧，加一笔后就觉得这个地方下面有点空，然后下面再补一下吧。在空间中这样放，我觉得跟我想的其实是差不多的。

鲁：做之前会有一个预设的蓝本吗？

钟：几乎没有。

鲁：那这个起点怎么确定的呢？

钟：从材料找吧。

鲁：是随机的？

钟：对，比如我最先想用到那个球，泡水的那个硅胶球。这个东西作为一个起点，它是我非常想用的，那它怎么出现在展览中呢？我最先想到的就是要有一个平面去放它，我就先在外面去做了一个平面，结果做工不合要求，但这个材料已经在这儿了，又不能达到原来我想要的这个功能，那怎么办呢？我就试着去剪它，我发现它特别难剪，手都剪出水泡了，形状也很难控制，既然它剪不成我想要的形状，那我就把它卷起来吧，或者利用它可以达到的形状，类似于这种，跟它有一个对抗。

鲁：是人跟材料的对抗，但有时候也可能是妥协。这种关系好像成了一个你做作品或整个展览的线索一样，是一个不可见的内在的力的逻辑或路径？

钟：所以这就是为什么只能我自己做，没有办法让其他人参与进来。因为每一个步骤都非常微妙，有的时候是违抗这个材料的，我就觉得那肯定不对。比如说这个地方有一个什么东西比较突兀，好像需要很精密的设计另外一个东西去消解它，我觉得这个状态像是一个瓶颈，就不对。这就是为什么我说那个圆板夹着球的作品会有爽的感觉，它们搭配就很对，它们在一起就很自然，形态也很自然，很干净的就在一起了，互相牵制互相固定。不是我要费好大的劲，事先想好，还几经受搓，还事与愿违，而是有种结果出乎预料，好于预料的感觉。刚刚好。

鲁：因为你非常看重这个过程性的发生，但它往往是局部的，只能考虑到这个点，那么各个点又是怎么串起来的呢？这时候就涉及到你会怎么考虑展览或作品整体的架构或者形式？

钟：这也是边做边调整了，肯定会考虑的。

鲁：包括作品的大小。比如当你涉及到力的问题，它内在的力可能会忽略它的大小问题——当然有时候大小也跟力有关系，但为什么这个作品做得这么大，为什么那个那么小，这个你考虑吗？

钟：也是基于材料吧。比如黄铜，我其实特别喜欢黄铜，但我没有大量的使用黄铜，相对于水泥砖来讲，黄铜是一个比较贵的材料。可能我把整个场地铺满黄铜棒效果就非常好，但是没有那么多的预算去铺满黄铜，这个点子也太像一个点子，一眼望穿，我也会慎重考虑。在做的过程中，每一个材料都会有一个它可以再继续发展的点，我感觉就特别好，觉得它以后可以这样做，这个还可以这样，这个还可以那样。

鲁：在做的过程中你经常做到一半或者冷不丁会发现一些新的东西，这个也取决于和空间的关系？

钟：对，一直都有新的发现。比如刚刚临走之前，那个红的木头在一起的材料，是最后剩下的几个材料，我发现，呀！尺寸就刚刚好，就是特别爽，我没有去刻意算尺寸，就是两个是分开买的，那个红色的橡胶是跟橡胶一起买的，木头当时是木工切的，为了吻合另外一个东西剩下来的，结果他们两个在一起就是一模一样的尺寸。

鲁：你所使用的那些方法，比如悬挂、嵌合、组装等，这些方法只是基于材料本身还是有什么具体的观念性考虑？

钟：组装的时候观念性的考虑是其次，怎么利用材料特征会考虑，比如说它挂上去怎么稳。

鲁：取决于它的可操作性？

钟：对。比如有的我是用鱼线挂的，有的是钢绳挂的，有的用的管子。最高的那一组是没有用绳子，是用管子和黄铜互相穿插，这个地方就特别好的体现出那个力，在管子的两头，中间插上一个黄铜棒之后，正好扯住，不需要打结，直径吻合，就是靠他们自己的力来悬挂，感觉妙妙的，特别高兴。

鲁：你会考虑媒介属性吗？

钟：顺其自然。比如我喜欢复印机，我之前有想过复印机的画跟复印机一起展示，但我觉得这很刻意，我觉得我去把一个复印机去动一些手脚，但过程我一般会想不下去，因为我觉得这是我设计好的，就是不爽，没有对的感觉。除非我这时候有一个现成的复印机可以用，我也许会把它拆了或者把它怎么样，边做边想，也许可以往下做。

鲁：在组织整个展览的过程中，你自己觉得到什么程度是完成了呢？因为这种方式是不确定的，可能今天觉得这个地方可以，明天觉得好像又不行，而且也没有计划或预设。

钟：整个展览从头准备到现在，在没有买材料和实际进入空间之前是最焦虑的，那时候是最焦虑的。因为我不是很信任我出的方案或草图，因为这个是肯定会变的。如果这个东西想得再好，一进去，这个墙不能打你想要打的钉子，你不可能就慌了，所以说那时候就是最焦虑的，因为没有底。开始买材料的时候就稍微好一点，但是还是没有底。

鲁：大概到什么程度的时候开始心里有底了？

钟：就是材料越来越多，发现什么和什么在一起比较有趣。那段时间进展特别快，这个地方在这儿，这个地方在那儿，就是你的想法在先，只剩下完成了，这时候就会比较快的搭一个大形出来。接着又会卡一下。

鲁：中间也会出现卡壳的时候？

钟：对，会卡。像现在这个阶段我觉得也会比较慢，往后收尾的阶段。收的时候，我会觉得有的东西比较勉强，我想让它收就去收它，太刻意，可能还没想到最好的方法的时候，我就把它收了，那时候就会有一点感觉不对。但是有的东西可能很早就收了，我得到这儿就可以了。比如那个绿色橡胶皮夹水泥的，很早就做好的，一直放在那儿没有动，但是昨天加了一把黄铜丝插在那个缝里，这可能隔了半个月才想到加这么一个东西，最后跟里面的其它小机关连接起来。

鲁：就是在不同的阶段会自觉地串起来。

钟：对，串起来。

鲁：看上去整个作品的形态很少具象的东西，普遍偏抽象？

钟：其实还是有一些，比如我房间面蓝色的那个山，那个山就是一个很具象的图像，但是为什么那个图像会做山呢，因为我觉得外面那个像水...吧...可能。

鲁：外面挂的那些也是吧？包括墙上悬挂的。

钟：那个是波浪形，我觉得波和水又不一样了，这个波可以涉及到很多波，很多浪，不光只有水波，甚至Wifi都有波，波这个东西范围一下就又变广了。那个山，当时我剪的挺费劲的，心里是有一个目标形的，就是阿根廷智利那边一个叫巴塔哥尼亚的地形区域，特别适合徒步攀岩登山，有特别美的冰川，想去。我当时就想剪一个那个，一开始并没有想好这个东西剪完了之后该怎么用，剪完了之后发现它有一个方形的东西，剪成曲线出来之后，再把平的边对起来，就像正负形的正好立在那儿。反正就有一些巧合吧。

鲁：你以前在国内读的什么专业？

钟：学的是公共艺术专业。

鲁：然后到英国。这个教育过程对你影响最直接的是什么？你对材料的这种感觉是受到某个艺术家或艺术史问题的影响，还是由于某种教育从而激发了自己的兴趣或者感觉的潜能？

钟：我觉得本科是激发兴趣，去英国上研究生时，英国那个学校并没有直接的教什么东西，但是它有一个机制，就是学校有一个空间，每隔两个星期你可以用那个空间，那个空间很干净，像画廊一样，我当时就是跟现在一样，把东西材料都带进去，在那个空间里做录像，就觉得可能是那个过程，我在短期内不停地做一些东西，这个线索可能是从那儿出来的。在上本科的时候，不能说做了什么东西，我觉得那时候想法更多的就是点子。

鲁：从早期那几件作品到三亚那组作品，一直到今天，你好像已经有了一套比较成熟的思路？

钟：可能都是基于我自己动手，自己触摸这些材料。

鲁：这跟某种知识，比如对物理学或其他学科的兴趣有关系吗？

钟：我挺爱动的吧。

鲁：只是限于操作层面？

钟：就是喜欢玩积木。

鲁：整个展览，你会设计一个结构或线索吗？还是觉得展览本身就像一件作品？

钟：好像不太分得开。

鲁：的确，作品之间的关系是非常紧密的。

钟：对。我开始有担心，怕它过于分散或杂乱。传统的像我爸妈那一辈，他们去看一个现代美术馆可能会觉得一大间房子里面就放一张画，有点浪费空间。我这个说不定就特别符合他们的理解，就是琳琅满目。但是这个满，这种不知道该看哪儿的情况，我就会想这到底是好还是不好或者就这样，在观看的时候，可能余光会牵引着我，看到物件A的时候，余光出现了物件B，看见物件B的时候，余光出现了物件C。

鲁：余光本身也是一个力的牵引。

钟：对。可以的。可能看一遍和看两遍，是不一样的感觉。而且我藏了好多小东西。

鲁：所以展览也没有一个明确的导览线索。

钟：本来有一个入口，可能从入口出发，你爱从左看就从左看，爱从右看就从右看。

鲁：你是前年回国的？

钟：是的，2014年底。

鲁：可能之前在英国的时候有了解国内的一些情况，回国就不用说了。那么，你现在做作品的时候会考虑艺术系统、艺术生态吗？

钟：完全没有。

鲁：会关心其他人在做什么吗？

钟：偶尔会看一些，有时候看了很容易忘，我记性特别不好，比如说我去看了一个什么展览，当时看的时候觉得，哇塞！太好了，然后可能过两天就忘了。可能会有影响，但是是比较短暂的。或者我被影响了，我自己也不知道，是不太理性的。其实也不能这么说，我有时候做东西还挺理性的。比如要用什么方法把那些东西挂起来，有时候我自己挂完就觉得特别高兴，感觉智慧来帮忙了。比如那个特别高的结构，我用一根特别长的木棍，在木棍的那头打了一个钉子，在钉子上面系了一个夹子，夹子上面夹了一个绳子的一端，用木棍把那个夹子撑过梁，再把它抖下来，这时候那个夹子挂住了，但是它并不下来怎么办，我就用吸铁石吸住那颗钉子，再在把吸铁石举起来把夹子吸下来，好长。

鲁：在这个过程中，也调用了很多资源？

钟：比如在那个封闭的房间里有一个洞，洞里有一个绳子穿出来，那个顶是石膏板的，它并不能承重，就是它不能打任何钉子，你打钉子进去，它一拉就下来了，我想要在顶上固定一个绳子那我怎么办呢？我就在顶上打了一个洞，用一个黄铜棒，在黄铜棒的中间固定了一根绳子中间端，再把那个黄铜棒塞出去，整个塞出去它就像一个梁一样的，绳子这样下来，从洞里面出来，它就特别稳，一点痕迹都没有。

鲁：所以，整个过程其实对你来说是很有挑战性的、也很有趣的，最后形成的形态反而已经成了其次的，似乎更享受整个过程。

钟：对，遇到过一个问题，就是挂亚力克的碗，那个端着还挺沉的，我就先把钢绳用吸铁石的方法对折挂上去之后，在底下留多出一倍的距离，把它们都串好，串好了之后，我的力量是把它推不上去的，它太沉了，我一个手端都端不起来，怎么推上去呢。我就拿了一个梯子，先推两组，但是比我预计的高度要高很多，推到顶之后，我在底下粘了一个布纹胶，那种胶特别结实，粘完之后它就固定了，那两个就不往下掉，再推两个再粘。一直推到底，因为它比我预计的高。到底之后上面就是一截一截的，我在底下再把钢绳固定好，打好结，把所有东西都固定好，再从下往上一个一个的拆前面贴的那个胶，再让它一个一个的落下来，就刚刚好了，然后我再往里面塞球。

鲁：不同的作品跟空间的关系或者作品之间的关系你怎么考虑？

钟：会考虑。比如悬挂的东西，我就在考虑它悬挂在哪儿比较好，可能它悬挂在一个特别空旷的位置，可能会对太多东西造成干扰，那就不合适，它可能会在一个角落里面。它的整个形状是上空下空的，在那个角落就比较活一点，就不会在一个完全的死的封闭的角落里。

鲁：你的整个操作方法，比如想方设法去解决一个问题的时候感觉非常理性，但有时候那种东西本身又是跟自己的情绪、感觉非常密切？

钟：就是分裂。

鲁：整个展览完全跟空间有很大的关系，这时候你会不会想到某件作品的独立性，或者这个作品会不会挂在另外一个空间是合适的，会不会太依赖于既有的空间或墙体？

钟：这一次还好，我觉得它们虽然都在一个空间，但互相之间不会打架。因为毕竟有角落，角落的东西是角落的，它在每一个角落不是互相打架，比如一个角落是非常干净的颜色，一个角落都是悬挂的，然后有一个角落是绿色的，虽然在一起，但是它没有太多干扰。我也没有去考虑它会不会出现在另外一个空间。如果出现了另外一个空间，那个空间还会有另外的方法。或者说有的东西，它完全可以单独的去别的地方，大家在一起的时候它很好，那它单独在一起应该也没有问题。

鲁：当然这是一个独立的个展，假如在一个群展里面，你会考虑跟其他作品之间的关系吗？

钟：会考虑，我会问一下。但是具体的我也不太知道。我不知道自己的作品侵犯性强不强，应该还好。就是会不会被别人侵犯，属于被侵犯的。

鲁：这种分裂跟你的日常生活经验关系密切吗？

钟：肯定是密切的，但是我觉得这里面肯定有什么线索的。

鲁：不是简单的反映经验，可能是那种比较隐秘的联系。

钟：肯定有的。这个东西肯定脱离不开你的个人经历，但这个很复杂。

鲁：做到现在这个程度，有没有发现自己明显的倾向或者趣味性的东西？

钟：就觉得是分裂的，时而理性，时而不理性。

鲁：比如色彩感，为什么要反复出现灰色？

钟：可能有一个倾向，就是稍微干净一点、清晰一点的。这时候我觉得挺理智的，虽然我一开始选择的时候，看上去好像是随机选择，但是最后还挺理智的，有点排列组合的感觉。

鲁：再比如，前面也提到过，这个作品的材料会用到金属，然后会跟一个非金属的组合，这个材料可能是有硬度的，可能会跟一个不太硬的东西组合，这种组合是根据什么方法？有没有相对稳定的一套逻辑？

钟：现在可能没有逻辑，但其实我可能在继续做的时候不自觉地会出现这样的逻辑。我觉得这是基于练习的。这个东西可能在去年我说不出来，但是今年我能说出来一点。

鲁：我觉得你其实挺清晰的。

钟：可能是吧。

鲁：你在做作品当中会手绘草图，计算数据吗？比如那些装置，一开始会做一些尺寸的测算吗？

钟：也有草图，但草图都是记事本那种，或者算一下尺寸，随机性比较强。那个也算是一个比较好的例子吧，因为首先那个砖，是纯偶然的得到，我并没有计划要去买那个砖，但我有计划买一些类似于砖的东西，让这个平面稍微有一个台面，然后我在上面去怎么样。当时我看到那个砖之后，就觉得它便宜，就买了很多。然后考虑去怎么组合它，因为我以前也没有用过砖。我就一切，拿电钻一钻，发现它是粉状的，它特别容易穿孔，我就试着穿了一些电线进去，我就这个组合挺有意思的，因为电线、钢、铁这种东西能够很轻易的穿过看上去很重的东西，在这个过程中排列组合一下。但是有一个是计划去买的，去定做了那个柱子，因为毕竟要稳，这是一个很基本的必须要存在的。后面围绕的包裹的橡胶，让它看上去要倒不倒的，也是偶然的，我堆上去之后就发现它这个感觉好像很摇摇欲坠的感觉。实际上每个环节都把它加固了，包括顶上的球，底下也是有一个重力拉着它。

鲁：这个过程中，你会把自己抽出来作为一个普通的观者会对这个东西有什么样的感知？

钟：我觉得像个给小猫玩耍的架子，也有人说像发电站，因为有很多线条。

鲁：比如材料本身的不安感？

钟：对。

鲁：你会给自己设一个封闭的或是开放的阐释系统吗？允许别人对作品随意阐释吗？

钟：允许，所以我在里面放了一条鱼。

鲁：这反而成了一种被“误读”的诱惑或引子？

钟：对。

Traction of Power and Dialectics of Feeling --Lu Mingjun Dialogue with Zhong Yunshu

Lu Mingjun (Lu in short): Is it your first solo exhibition?”

Zhong Yunshu (Zhong in short): Yes.

Lu: Does it have any connection with former works?

Zhong: It is a great opportunity to magnify former way of working, to bring materials to the site and work on spot. It has a large degree of freedom to use the exhibition space as a working space, exhibiting while working.

Lu: While adjusting?

Zhong: Yes, while adjusting. If one object is done, for example, which aspect is the best to demonstrate it, or which decoration fits it considering its shape and state... It is a process of adjusting while working.

Lu: As for the choice of materials, what's your principle?

Zhong: I settled on rubber at first. It is chosen intentionally and it would be used for certain.

Lu: Why rubber?

Zhong: Rubber has much connection with former works which is used before but it still has a lot of possibilities. I used balloon before, it is a very light form of rubber.

Lu: Balloon and rubber are different forms of a same subject.

Zhong: Balloon is one kind of rubber which can fly to the sky with helium, it has an upward power. In the former exhibition of weight, I used solid rubber, too heavy to pull it, just opposite to the balloon.

Lu: Balloon is light while rubber is heavy although they have the same physical attribute?

Zhong: Yes. But the interesting thing is that the rubber cup, or the rubber blanket used in the exhibition is especially heavy compared to balloon. However, the rubber used in engineering or industrial manufacturing is a lighter subject of same function for damping's and buffering's sake.

Lu: If put in that functional structure, it is light.

Zhong: Yes. From the perspective of its functionality, it is very light. I think it's interesting because it has a wide functionality and it comes from petroleum which is not environmental friendly. Another thing is the rubber ball which is used to play and many other functions were added gradually.

Lu: While choosing these materials, would you consider their social attributes? Like the concepts in them or the experience-related social functions?

Zhong: I might think about it at the beginning, market positioning for example. At first I would be attracted by its physical attributes like its tenderness, color, property, usage, etc. And I would think about other attributes at last.

Lu: What kind of logic do you use when combining materials? It involves the method you use, the control of forms... Specifically, how do you manage that? What are the limitations?

Zhong: I haven't concluded yet. It is similar to painting. You painted blue at one stroke, but it was a little heavy, then you added light yellow at the other side. And afterwards you found a little empty below, so you added another stroke. It is similar to what I did.

Lu: Do you have a presupposed blueprint?

Zhong: Almost none.

Lu: Then how could you decide the start point?

Zhong: Maybe from the materials.

Lu: So it's random?

Zhong: Yes, for example, at first I wanted to use a ball, a silica gel ball. I wanted to use it as a start point very much, but how can it be in the exhibition? Initially I thought of a flat to place it so I made a flat. It turned out that it doesn't meet requirements. Now that the material is already here, what should I do if it doesn't play the role that I

need? I tried to cut it but it was hard. Blisters formed on my hands. It was also hard to control the shape. Since I couldn't cut it to I want, I rolled it or made use of the shapes that it can become. Such like this, a kind of confrontation with it.

Lu: It is confrontation between man and material, but sometimes it could be a compromise. Such a relationship seems to become a clue to your works or to the whole exhibition, as an invisible inherent power or routine?

Zhong: That's why it can only be done by myself, not anyone else. Because every step is subtle. Sometimes it's incompatible with the material then it is absolutely wrong. For example, there is something incongruity that seems to need a delicate-designed stuff to resolve it. It's a kind of bottleneck, and it's not right. That's why I say it feels good to have the circular flat pressing the ball from both sides. It's a good match, very natural, the shape is natural too. They hamper and immobilize each other. It's not that I have to give all out, to think beforehand but come across with difficulties and is counterproductive, but that the outcome is better than expected, just right.

Lu: You focus on the process but it's always partial. You can just think about one point. So how does each point be connected? It involves how do you process the framework or form of the whole exhibition or works?

Zhong: Of course I thought about it. It's also adjusting while working.

Lu: It includes the size of works. In terms of power, the inherent power might ignore the size— sometimes the size has something to do with power for sure, but why this is big while the other is so small, have you thought about that?

Zhong: It's also based on material. Take brass for example. I like brass very much but I didn't use it too often as it is relatively expensive compared to the cement brick. It might be great to cover the site with brass rods, but we don't have enough budget. Moreover, it is a mere stunt so I would think carefully. In the process of working, every material has a point to continue. I felt great as it can be developed in this way or that in the future.

Lu: You always found new stuff while working, does it also depend on the relations with space?

Zhong: Yes, there are always new findings. For example, before leaving the materials with that red wood were the remaining materials. I found that they are of the same size. It's awesome. I didn't calculate the size deliberately and they were bought separately. The red rubber was bought with rubber, the wood which was left out to match another stuff was cut by a carpenter. But it turns out that the two are of the same size.

Lu: The methods you use like suspension, gomphosis, assembly, etc are based on materials themselves or conceptual considerations?

Zhong: When assembling the conceptual consideration is not the main focus. Rather, I would think about how to make use of the attributes of materials like how to make it stable when suspended.

Lu: It's depend on its operability?

Zhong: Yes. Some of them are hung by fishing lines, some by wire cables and some pipes. The highest ones didn't use ropes but interspersed pipes and brass. It demonstrates power in a desirable way. At the ends of a pipe I insert brass rods. It can be hung with their own power with a matched diameter and without a knot. It feels fantastic, and I'm very happy about that.

Lu: Would you consider property of media?

Zhong: Let it be. I like copy machines for instance and I thought of demonstrating pictures of a copy machines with the machine. However I felt it deliberate and I might do something with the machine. I usually couldn't go on with the

process because I feel that it is designed. It doesn't feel right. Unless I have a ready-made copy machine now and I might take it apart or so. I would think about it while working. I might continue in this aspect.

Lu: In preparing the exhibition, to what degree do you consider it is accomplished? Because it is uncertain. You might think it is passable today but it is not tomorrow, and you didn't have a plan or presupposition.

Zhong: Till now, I was the most anxious before buying materials and actually entering the space. That was the most anxious time. Because I didn't that trust my plan or sketch, it is always changing. Even though you have a foolproof plan, if you can't nail a right nail to the wall you would be panic. That was the most anxious time because nothing is settled. It was less worrisome when I started to buy materials but I was still not sure.

Lu: When do you start to feel confident?

Zhong: It was not until materials became mounting and I realized what combination would be interesting. It moved fast. It should be here, it should be there. That is to say, you have an idea and all things you need to do is to put it into practice. At that time the framework would be established quickly, and then it would be stuck again.

Lu: You would be stuck during the process?

Zhong: Yes, I would. When it comes to an end, it also became slow. When ending, I felt some were reluctant. It was ended because I wanted it to end. It's deliberate. It feels not good when I end something before I come up with the best way. But some were ended earlier because I think it's time. For instance, the green rubber cup pressing cement was made earlier and I didn't move it until yesterday when I added a brass wire to the seam. It takes half a month to add the stuff which ultimately linked to other devices inside.

Lu: It will be linked together in different stages.

Zhong: Yes, linked together.

Lu: It seems that the works have little concrete images but more abstract ones?

Zhong: In fact there is some concrete images. The blue hill inside of my room is a concrete image. But why the image be a hill, it's might because the outside one is like water...or so.

Lu: Also the suspended ones outside? Including those hung on the wall.

Zhong: That is shape of waves. I think waves is different from water for waves involves many kinds, not only water waves, even wifi has waves. It's has a wide range. The hill was cut with a struggle. I had a goal in my mind, that is a region called Patagonia in Argentina or Chile. It is a good place for rock climbing, and it has breathtaking glacier. I want to go there. So I wanted to cut something like this but I didn't think about how to use it. When it was done, I found something square in it. After cutting it into curves, I matched it with the flat side. It's a coincidence anyway.

Lu: What's your major at home?

Zhong: I majored in Public Art.

Lu: And then you went to the UK. What is the most direct impact of the education experience? Is your feeling towards materials influenced by an artist or art history problems, or some kind of education inspired your interest or potentials?

Zhong: I think undergraduate studies inspired interest. When taking graduate programs in the UK, I didn't learn from the school directly. But it had a mechanism. That is to say, the school had a space which you can use every two weeks. It was clean, like a gallery. I did what I do now— take all materials there, and video it. I guess it is the process

that counts. I made a lot of stuff in a short time. The clue might come from that time. It was rather ideas than real stuff during undergraduate studies.

Lu: You seems to have a set of mature mentality from early works to the works about San Ya and till now?

Zhong: It's might because I made them by myself. I touch these materials in person.

Lu: Does it have anything to do with interest in physics or other subjects?

Zhong: I never idle time.

Lu: Just at the operational level?

Zhong: I like building blocks.

Lu: Would you design a structure or a clue for the exhibition? Or the exhibition is a piece of works itself?

Zhong: It might not be separated.

Lu: Indeed. The works are closely connected to each other.

Zhong: Yes. I was afraid it would be scattered or messy. Traditional generations like my parents would think it's a waste of space by placing only one piece of painting in a large room. My exhibition might coincides with their understanding by using up every space. But I was wondering whether it's a good thing or a bad thing for people not knowing where to look at. Split vision might affect my view. When I look at A, B appeared in my split vision, and while I was looking at B, C appeared in my split vision.

Lu: Split vision itself is a traction of power.

Zhong: Yes. It might be different between the first and second time you saw it. And I have hidden many little things.

Lu: So the exhibition doesn't have a clear clue.

Zhong: There was an entrance. You can start from the left or right, as you like.

Lu: You come back the year before last?

Zhong: Yes, at the end of 2014.

Lu: Maybe you have realized the situation at home when you were in the UK, not to mention now you've come back. So would you consider art systems or artistic ecology when working?

Zhong: Definitely not.

Lu: Do you care about what others are doing?

Zhong: Occasionally. But I forget easily. I have a short memory. For example if I went to see an exhibition and thought it's amazing then, but I might forget it in two days. It may have an impact, but it's short. Or I am influenced, I don't know. It's not rational. Actually we can't say so, sometimes I am rational. Like how to hang those stuff. Sometimes I felt really happy after I managed to hang them, it's like wisdom helps. Take the very high structure for example. I used a very long stick and nailed on one end of it. I tied a clip which clamped on end of a rope on the nail. I supported the clip over the girder with the stick and then the clip was hung. What should I do if it didn't go down? I attracted the nail with a magnet and then attracted the clip. It's long.

Lu: You also mobilized many resources in the process?

Zhong: There was a hole in the closed room. There was a rope from the hole. The roof was made of plaster which can't bear weight. That is to say, I can't nail on the roof otherwise it may fall. So what should I do if I want to fix a rope? I made a hole and inserted a brass rod on which I fixed a rope. The rod was like a girder, the rope hung steady without a trace.

Lu: So the whole process is challenging to you, also interesting. The outcome is not that important at last, you enjoy the process.

Zhong: Yes, I have come across with one problem. The acrylic bowl. It is heavy so I folded the wire cable in half and hung it like a magnet while leaving a distance of more than twice. I stringed all of them. I couldn't push them up by myself because they are too heavy. So I used a ladder and pushed two sets. But it was much higher than I expected. I stuck an olive tape below. It became stable then. I fixed the wire cable and tied a knot. I stabilized everything and took off the tape. And then I inserted balls.

Lu: How do you think the relations between different works and space, and among different works?

Zhong: I do think about that. Like a thing to be hung I would think about where to hang it. It may be hung in an empty space or at a corner as it is not appropriate to cause any disturbance. It could give it more vitality as it is not limited to a dead and closed space.

Lu: Your way of doing, like when you tried to solve a problem you are rational, but sometimes it is closely linked to your emotions, your feelings?

Zhong: It's fission.

Lu: The exhibition has much thing to do with space. Would you think of the independence of a piece of works or would it be so dependent on the existing space or wall that it's more appropriate to hang in the other space?

Zhong: Actually not this time. They would not fight each other though they are in the same space. Because there are corners. For instance, there is a corner home to clean colors, a corner home to hanging stuff and one more corner for green stuff. Although they are together there is not much disturbance. I didn't think of it being in another space. If there is, there would be a way. Or there are objects that could be in another space alone. It's OK to be alone if it can be with others.

Lu: It is a solo exhibition. If it were in a group exhibition, would you consider the relations with other works?

Zhong: Yes, I would ask about it. But I am not sure. I don't know whether my works are offensive or not. It would be OK. It will not offend others, it could be offended.

Lu: Does such a fission have anything to do with your life experience?

Zhong: Of course it has. But I think there must be a clue.

Lu: Not simple reflection of experience, it can be unobservable relations.

Zhong: Of course. It is inseparable from your personal experience. But it's complicated.

Lu: So far, have you found apparent tendency or interests?

Zhong: Just fission. Sometimes rational, sometimes not.

Lu: Like the sense of color, why gray again and again?

Zhong: There might be a tendency, that is to be more clean, more clear. At this point I find myself rational. Although it seems to be a random choice at first, it is rational eventually. Like permutation and combination.

Lu: Another thing is that, as mentioned before, it would combine metal and nonmetal, something hard and some not. For what method does it based upon? Is there a relatively stable logic?

Zhong: Now there is not. But I may use such logic unconsciously while working. I think it's based on practice. I couldn't tell it last year, but I can this year.

Lu: I think you are quite clear.

Zhong: Maybe.

Lu: Would you do sketches or calculations? Like the devices, would you calculate at the very start?

Zhong: I do sketch, but it was on a notebook. And I did random calculation. That could be a good example. Firstly it's because I have got the brick accidentally, I didn't plan to buy it. But I do planned to buy something like bricks to give a table-board to the flat. When I saw the brick I bought a lot because it was cheap. Then I thought about how to use it as I hadn't used it before. I cut it, and drilled it. I found it powdery and easy to punch a hole. I tried to thread electric wires which I found interesting because electric wires, iron and steel can easily go through stuff which seems to be heavy. But the pillar was bought as planned. I customized the pillar for it must be stable. It's a must. I surrounded it with rubber and it seems about to fall. It's also accidental. Actually I had stabilized it in every step including the ball above. There was a force supporting it.

Lu: Would you consider yourself an ordinary viewer? What do you feel about it?

Zhong: I think it's like a frame for kittens. Someone also said it's like a power station because it has many lines.

Lu: Like the uncertainty of the materials themselves?

Zhong: Yes.

Lu: Would you establish a closed or an open explaining system? Do you allow others to explain your works randomly?

Zhong: Yes. That's way I put fish in it.

Lu: It becomes a misunderstood lure instead?

Zhong: Yes.