

燃点 Ran Dian 冬季刊2015-16, 策展之隐忧 / Winter 2015-16, Curatorial Malaise

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策展之隐忧 / Winter 2015-16, Curatorial Malaise  
RMB 50 / HKD 80 / EUR 8 / USD 10

# 冬季刊

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否会走向一些全然不同的事物；不过作为一个走到其艺术生涯之中途的画家，其进路显示出他做了大量的工作和思考，但是却不过多展示自己的作品，择地而处，精勤其业，无休止无间断地献身于理念和个人的担负。

显然，来自艺术界制度性游戏的生活、机遇和压力在塑形其未来上扮演着重要的角色，但他自己的态度亦是相当坚决的，此次魔金石空间所展出的画作以谦卑却又华丽的力量证实着此种实践。■译/陈煜峰

## 一场无休止的战争， 文/爱安啊 An Unending Battle, by Iona Whittaker

“严禁从背后袭击拳手”  
李燎个展，纽约凯尚画廊，  
2015年10月14日至11月14日

在李燎迄今为止的行为艺术中，他一直关注于不同的环境，用自身的参与换来结果，这在一开始或是有计划的或是不明确的。他乐于直接地甚至有时是痛苦地，把自己放置在公共场合，这时常像是为了实验而放弃自我。

五年前在武汉，李燎当时闭上双眼站着，等待一位他在网络相识的陌生人到指定的公共空间并让其掌掴他的脸。接下来的一年为了《单人床》，他在商场外的广场上睡觉，地点近湖并且附近有个自动取款机，他待在那儿直至自然醒来或是被人干预。2011年的《瘦身计划》，李燎用仅仅350元支撑其一个月的吃饭、打电话和交通的需要（他曾用同样的钱成功过，但是在十年前）。在《春风》（2011年）中，他把自己锁在办公大楼的栏杆上一整天。而在《艺术是真空》（2013年）里，他把为Hugo Boss艺术大奖制作作品所需的5万元经费给了他的岳父，以弥补自己没能从事一个比做艺术家更好的工作。李燎最有名的（并且最容易让人理解）作品是《消费》（2012年），为创作这件作品他到深圳富士康工作，为了能够挣到足够钱买下一部iPad，一直在流水线上工作（这件作品，经由他穿过的富士康制服、身份证件以及iPad展出，在“新美术馆三年展”中亮相且大受好评）。

the institutional game of the art world will play an important role in shaping his future, but his attitude is solid. Meanwhile, I wish him well in the difficult search for an increasingly honest and essential practice to which some of these paintings at Magician Space testify with humble and brilliant force.

*“Attacking the Boxer from Behind is Forbidden”—Li Liao solo exhibition Klein Sun Gallery, New York, Oct 14–Nov 14, 2015*

In his performances to date, Li Liao has addressed himself to different environments, exchanging his own presence for outcomes either planned or undefined from the outset. He has been content to place himself directly, and sometimes painfully, in public situations, often seeming to relinquish agency for the sake of experiment.

Five years ago in Wuhan, Li waited for a stranger he had met on the internet to come to a designated public place and slap him in the face as he stood with eyes closed. The following year for “Single Bed”, he fell asleep in a playground, by a lake, outside a shopping mall and by an ATM machine, staying there until he woke up or was disturbed. “Weight-Loss Plan” meant covering a month’s worth of food, phone bills, and transportation with only 350 RMB in 2011 (something he had also done a decade before for the same amount). He locked himself to the railing of an office building for a day (“Spring Breeze”, 2011). “Art is Vacuum” (2013) meant giving the 50,000 RMB production budget for his work for the Hugo Boss Art Award show to his girlfriend’s father to compensate for having no better occupation than being an artist. Li’s best-known (and most easily legible) work is “Consumption” (2012), for which he worked at Foxconn in Shenzhen



李燎，《单人床 No. 2 (小操场)》，录像剧照，2011 / Li Liao, “A Single Bed No. 2 (Small Playground)”, video still, 2011

在李燎近期于纽约举办的个展（美国首展）中，其重要的作品想表达的却与其之前所有作品想要表达的有所不同——既没有在公开场合中放弃自我，也没有出现任何与艺术界之外的地区性或全球性的社会经济资本有关的行为。一名专业的拳击手等待观众进入画廊，他将用他的眼神和姿势来捍卫空间的一部分，仿佛就站在拳台之上。作品的题目（也是展览标题）被打印成红色的字母并贴在墙上，位于雇来的演员身后：“严禁从背后袭击拳手”。这一概念表面上是要使人们“对商业场所的期待复杂化”，并把紧张的情绪带入空间中。这种情况在新闻稿中得到了解释，以此开始暗示这件作品的冲突链，它有意且无意的效果与倒置。

李燎，《瘦身计划》，摄影，2011 / Li Liao, “Weight-Loss Plan”, photograph, 2011



这是李燎首次以演员取代自己，实施他其中一个行为表演。以前李燎在公共场所睡过，现在艺术家缺席；以前自己的行为，现在奏效了。在开幕式上，行为表演设法应付互为（或被动）的冲突，当拳击手努力保持一种充满威胁性的表情时，当个别观者认为他不具威胁感而朝他害羞地微笑时，这个行为表演的局限性使其自身变得简单平淡。尽管想要强化画廊白盒子内的不安情绪（由于人们假设不理解自身所看的，或者，由于他们在一个真实目的仅为少数人理解的纯化的展览环境中，不安的情绪时常与威胁感关联），

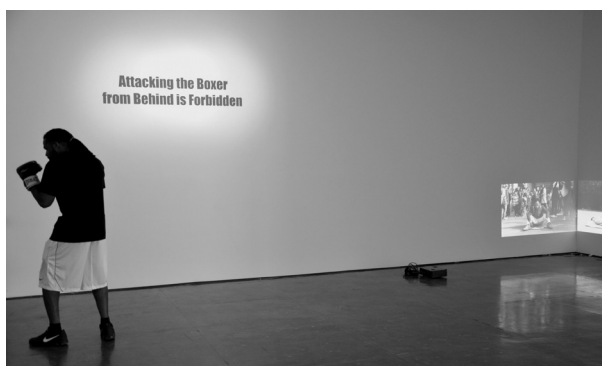
for as long as it took to earn enough to buy one of the iPads for which he had been on the assembly line. (The piece, displayed by way of his old Foxconn uniform, ID card, and the iPad, featured in the 2015 New Museum Triennial to much acclaim.)

The focal piece in Li Liao’s recent solo exhibition in New York (his first in America) did not fit squarely with either of the main tendencies evident from his previous works—resigning himself in public, or actions to do with local or global socioeconomic capital beyond the art world. A professional boxer awaited visitors to the gallery, against whom he would defend part of the space with his gaze and postures as if it were the ring. The title of the piece (also of the show) was printed in red letters on the wall behind the mercenary actor: “Attacking the Boxer from Behind is Forbidden.” The idea was ostensibly to “complicate one’s sense of expectation” of a commercial place and to introduce tension there. That the situation was thus explained in the press release begins to suggest the conflicting strands of this piece, its intended and unintended effects and inversions.

This was the first time Li Liao had substituted an actor for himself for one of his performances. Where Li slept in public places, the artist was absent here; the act, acted. At the opening, the limitations of performance as a challenge of managing a staged interactive (or reactive) encounter made themselves plain as the boxer strived to maintain a menacing expression; individual visitors approached him unthreatened, smiling shyly. Despite an aim to heighten the tension inside the white cube of a gallery—most often tied to a feeling of intimidation as people assume they will not understand what they see or because they are in a rarefied display environment whose real purpose is accessible only to the few—the performance inverted its own intent. Suppressing slightly their mirth or curiosity, visitors empowered by the atmosphere of the gallery and the innocuous event of an opening were unperturbed by



行为表演颠倒了自身的意图。尽管观众有点忍俊不禁或者好奇心不能被完全满足，但依然被画廊所渲染的气氛给感染了，展览开幕式也无伤风雅，没有被拳击手搅得不得安宁，因为他只是一个人在战斗。即便想和拳手过几招，也要遵守避免接触的规定 [拳击手不能触碰观者，而观者被告知不能从背后袭击（甚至是暗中接触）他]，保持了一个纯粹假想的氛围。为了进行对照，我们可以思考一下英国艺术家 Demelza Watts 的近作《The Count》。观者在进入房间时会收到拳击裁判员给出的倒计时，随后会被脾气暴躁的保镖请走，如果有必要他还会护送观者离开。李燎的行为作品没有接触上的威胁，只有一个虚构夸张出来的拳台和一个温顺的拳手。



李燎，《严禁从背后袭击拳手》，录像剧照，2015 / Li Liao, "Attacking the Boxer from Behind is Forbidden", video still, 2015



李燎，《单人床 No.1 (光谷广场)》，录像截图，2011 / Li Liao, "A Single Bed No. 1 (Optics Valley)", video still, 2011

复杂迥异的期待是行为表演期待的结果，而它在画廊中却变得复杂了，尤其在被告知一场行为表演将要开始的时候。位于私人画廊与公众画廊中间的商业画廊是个奇怪的地方；艺术与金钱那令人难以琢磨的关系造就了一个不确定的空间。此外，观者期待有东西可反应的同时也期待自己的反应。在凯尚画廊，李燎个展中展示的其他作品提醒我们一个事实：作为实验艺术的形式，行为表演凭借对语境的选择，要么安全要么风险很大。不像做一笔预算（如《瘦身计划》），《严禁从背后袭击拳手》并没有清晰的目标。其目标和效果受画廊环境刺激或限制。《一记（武汉）》和《单人床》同样似是开放式作品，这里没有预期的观者，只有路过的公众，并且周围的环境普通平凡，观看这两件作品提醒了我们匿名状态对实验的重要

the boxer on his empty turf. At play, too, was the prevention of actual contact in this performance—that the boxer couldn't touch the visitors, and they were told not to attack (implicitly, even approach) him from behind—maintained a purely hypothetical atmosphere. For comparison, one could consider a recent piece called "The Count" by the British artist Demelza Watts, wherein upon entering the room, the visitor is given a countdown by a boxing referee before being asked to leave by a surly bouncer, who will escort them out if necessary. Without the threat of contact, Li's performance remained in the ring of hyperbole, his boxer "domesticated."

Expectation, which the performance purports to complicate, is already complex in a gallery—especially when one has been told a performance will happen. Commercial galleries are strange places somewhere between the private and public realms; art's illusive relationship with value makes for an unclear space. What's more, viewers anticipate something to react to, as well as their own reactions. The other works on show by Li Liao at Klein Sun served as a reminder of the fact that performance as an experimental art form secures or risks a great deal by its choice of context. Unlike sticking to a budget (like "Weight-Loss Plan"), "Attacking the Boxer from Behind is Forbidden" has no clear goal. Its cause and effects are both fueled and restricted by the gallery context. Watching "A Slap in Wuhan" and "Single Bed", both similarly open-ended works but for which there was no expectant audience, only a passing public, and where the surroundings were ordinary and unassuming, one is reminded of the value of anonymity for experiment. "Attacking the Boxer from Behind is Forbidden" both depended on and was deflected by its surroundings. The performance hovered, physically and conceptually, in a constant, sparring state.

Li Liao's boxer was there every day until the show closed. Unwittingly, perhaps, this work tapped into a seam of empathy



唐永祥，《几个人的轮廓线 下面有一个圆》，布面油画，80×100 cm，2015（图片由艺术家和魔金石空间提供）/ Tang Yongxiang, "The Contours of a Couple of People, Underneath a Circle", oil on canvas, 80×100 cm, 2015 (Courtesy: the artist and Magician Space)



唐永祥，《一个角》，布面油画，80×100 cm，2015（图片由艺术家和魔金石空间提供）/ Tang Yongxiang, "Angle", oil on canvas, 80×100 cm, 2015 (Courtesy: the artist and Magician Space)



唐永祥，《横着的一枝花 粉色背景 下面有两段线》，布面油画，65×80 cm，2015（图片由艺术家和魔金石空间提供）/ Tang Yongxiang, "A Flower Lying on a Pink Background with Two Lines Underneath", oil on canvas, 65×80 cm, 2015 (Courtesy: the artist and Magician Space)





李燎，《一记(武汉)》，录像剧照，2010 / Li Liao, "A Slap in Wuhan", video still, 2010