

第七届深圳雕塑双年展
The 7th Shenzhen
Sculpture Biennale

Accidental
Message
Art is
Not
a System,
Not
a World

偶然的消息
艺术不是
也不是
一个个体
世界

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地理之外

年代：2012 年

媒介：单声道彩色高清视频装置

图片拍摄：艺术家本人

（图片由艺术家本人提供）

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Beyond Geography

Date: 2012

Medium: Single channel color & sound HD video installation

Photo by: the Artist

Image courtesy of: the Artist



在最近的创作中，李然不断在作品中以模仿者的角色出现，展开了一系列关于重复和主体性的探讨。在行为作品《圣维克多尔山》（2012年）中，他自我编纂了一部四幕剧，独坐在只留下一个窗口供观众观看的封闭空间中，用模仿中文译制片的语调朗诵出不同角色的台词。在这件只有艺术家本人出现的作品中，李然扮演了各种身份模糊的角色（如高傲的青年、中年人、励志者的旁白），用时而重复、时而刻意区分开来的语调朗诵从各处搜集并编织在一起的剧本内容，这其中既有对于艺术史传统、艺术系统和文化语境的讨论，也有抽离了具体语境而文学性地描述“相处”、“在一起”等等基本存在问题的只言碎语。他故意设置了美学的通道（如展墙上不断播放着各种绘画作品的局部）构造歧义的语境，让自我投身于各种各样的经验碎片。

在为本次展览创作的录像作品《地理之外》中，李然再次以寄生者的面貌出现。这一次，他模仿了著名地理探险节目《探索·发现》的拍摄，扮演一位节目主持人，在刻意造假的影棚内“记录”一次煞有介事的探险。我们很熟悉这类节目控制观众情绪和思维的手段，刻意的现场感、制造疑惑、解密的过程、语气造作的配音——这些都被李然挪用进由他自己配音的表演中，还不时地在自我编写的剧本里穿插两句与艺术有关的谈论。在这个虚假的“遭遇”中，艺术家似乎是在通过模仿和讽刺的方式揭秘知识形成的过程。如果这样进入这件作品，我们无疑又踏入了艺术家设置的陷阱——当我们在他所模仿的和被模仿的角色和事件之间寻找着艺术家的身影时，却常常固执于自身的经验系统，走进自己的迷宫。

伪装在模仿外表下的艺术家不断重复他者的意见和行动，在重复的刹那，那些历史叙事和动机忽然出现了断层，重复自身被消解，一切都可能以全新的、激进的、非派生性的面貌重新出现。在这一过程中，艺术家将自己寄付给偶遇、身体经验和对艺术的忠诚。他一次次化身为各种角色和事件，在检验自我边界的同时，也在向艺术本身的虚拟性提出自己的角度。

文：苏伟

In his recent works, Li Ran constantly emerges in the role of imitator, initiating a series of explorations of repetition and subjectivity. In *Mont Sainte-Victoire* (2012, performance), he has created for himself a play in four acts, sitting alone in an enclosed space with only one window through which the audience can view him as he reads out the dialogue of the different characters in a voice that imitates the Chinese voice actors commonly heard in translated cinema. In this work where only the artist appears, Li Ran plays various roles of unclear identity (such as asides from an arrogant youth, a middle-aged person and a highly determined person), using a constantly repeating and intentionally changing voice to read out content from various scripts he has collected and compiled. These include discussions on the art history system, the art system and cultural context, as well as fragmented literary descriptions of “getting along” and “being together” stripped from their specific contexts. He intentionally designed a context for diverging aesthetic channels (such as the painting details that are constantly projected onto the wall), projecting himself onto various fragments of experience.

In *Beyond Geography*, which he created for this exhibition, Li Ran once again emerges in the guise of a parasite. This time he imitates the famous Chinese Discovery travel series, playing the role of host as he “documents” an ostensibly serious adventure from within a clearly fake studio. We are all quite familiar with the methods that the *Discovery* program uses to control the sentiments and thoughts of its viewers, the affected sense of being on the scene, the manufactured bemusement, the process of unraveling the mystery, the atmospheric voiceovers, and Li Ran has appropriated all of these in his voiceover performance, though he also randomly inserts a few sentences of discussion about art into his monologue. If we enter into the artwork in this way, then we have doubtless stepped into the trap that the artist has set: when we seek out the artist’s shadow within the imitating and imitated role and the event, we often doggedly persist in our own experiential system, stepping into a labyrinth of our own making.

Under the guise of the imitator, the artist constantly repeats the suggestions and actions of others, and in that instant of repetition, faults suddenly emerge in those historical narratives and motives, the repetition dissolves and everything takes on the potential of reemerging with a new, radical and non-derivative appearance. In this process, the artist gives himself over to encounters, bodily experiences and devotion to art. His repeated incarnations in various roles and events probe the borders of the self while providing a perspective for the virtual nature of art itself.

Su Wei

Translated by Jeff Crosby