



李明 Li Ming

六个故事
——贺婧记李明
Six Chapters
—He Jing on
Li Ming

边界渲染间
——李明工作室
Rendering the
Studio with
Li Ming

对话画廊家王子：
李明的梦境启示
Simon Wang on
Li Ming:
He Gets
His Epiphanies
from Dreams

藏家欧阳昆仑谈
艺术家的养分
A Conversation with
Ouyang Kunlun:
Artists
and Nutrients

凯伦·史密斯谈幽魂风景
Karen Smith on
Li Ming's Phantom
Landscape

金曼谈空间运动
Kim Machan on
Movement in Space

李明六记

Six Chapters on Li Ming

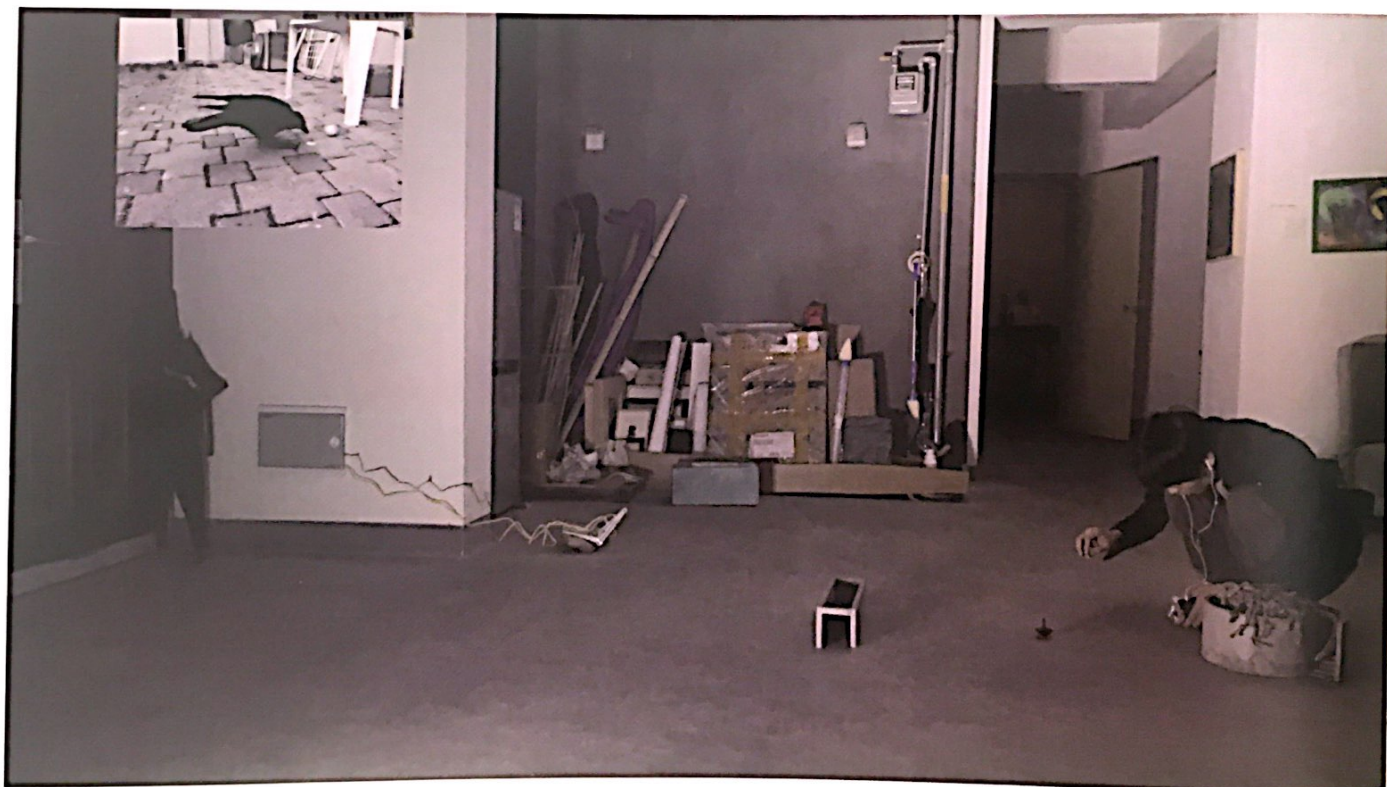
贺婧
He Jing

当我写的时候，除了我写下的之外不存在别的东西。我觉得说不出来而又逃我而去的东西，是一些意念或某种被劫持了的语言，而它们大概让我毁掉了而代之以它物。

安托南·阿尔托

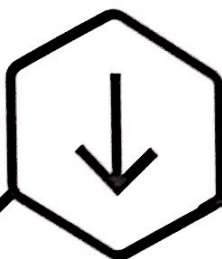
When I write, there is nothing other than what I write. Whatever else I felt I have not been able to say, and whatever else has escaped me are ideas or a stolen verb which I will destroy, to replace them with something else.

Antonin Artaud



《烟土披里纯：第二章——安全出口》，2017 年
三频道高清录像装置，彩色，有声
4 分 30 秒，14 分 17 秒

Inspired by Transliteration—Chapter Two: Emergency Exit, 2017
Three-channel HD video installation, color, sound
4 min 30 sec, 14 min 17 sec



一份观展指南

A Guide to the Exhibition

- #1) 建议放弃派发的展览说明，只跟随这份指南。
- #2) 两者的区别在于，一页说明书除了能带来似懂非懂的安全感之外，并无其他意义；而一份可靠的指南却可能提供一个更为实在的陷阱。
- #3) 请沿着前方黑色的栏杆，跟随这一层楼特有的空间路线参观。
- #4) 想象自己走在一枚回形针里。针的两端播放有“安全出口”影像的地方，都不是这个空间真正的出口。它们最多只能算是游戏的边界。
- #5) 也没有必要把它脑补成一个迷宫。远没有那么复杂。比起在有形的空间中迷失，这条路线的设计者想要的是另一种刺激——采集观众的情绪，将它们嵌套进形形色色的心理路线里。
- #6) 一整条长廊的屏幕。不用全部看完，挑那些能立刻吸引你的画面驻足。很可能是那个出现在矢量效果图里的没有脸的男人，也极有可能是他身边像猴子一般在行走的裸体。专注地盯着他们，注意人的形象在位图和矢量图中的区别，直到空间中传来的声音悄悄覆盖成一层心理的阴影。
- #7) 线性的时间被剪开之后，有可能平摊出一个面。也有可能平铺成一排屏幕。
- #8) 究竟是一个作品还是许多个作品，并不重要。关键在于这些屏幕的大小尺寸不一，在一个单一回路的空间里，它们无法原路返回成一个单纯的录像。
- #9) 走出长廊之后，会转进一个面向窗户的房间。可以举起手机拍照，但要注意构图。如果恰巧是在闭馆前的时间来到，很可能会拍出窗外夜色与窗内屏闪不期而遇的效果。
- #10) 心理空间的音量将被拧大，调节音量的旋钮藏在回形路线的第一个拐弯处。
- #11) 有可能遭遇剧场般的情绪爆发。但布莱希特本人将永远感受不到这种屏幕时代的隔离。
- #12) 接下来进入的区域有可能会与刚刚走过的那段长廊相重叠。不仅是空间上的，前一秒和下一秒的记忆也将会叠在一起，就像用手去折一只回形针。
- #13) 请想象如声音一般此起彼伏的画面，类似于午间新闻里所拍摄的人潮涌动的街头，只有少数几个形象能够在画中央清晰地显现半秒钟。画面的主角是画外音。
- #14) 反复伸缩的镜头成为偷窥的一只眼睛。有声音从无数个屏幕背面刺穿而来。一个认真拍摄东方明珠的男人。
- #15) 即使能记住上面这些画面，也不过只是记忆随机的安排。
- #16) 中空的天井会带来能从这里逃逸的假象。但请记得镜像安放的屏幕不一定是镜子。
- #17) 展览的名字叫作 Rendering the mind, 译成中文大概就是翻译你的心理和意识。不过你究竟是译者还是被翻译的素材，这一切都还不太确定。

上海，外滩美术馆，第五层楼。2017年10月27日至2018年2月11日。

“HUGO BOSS 亚洲新锐艺术家大奖” 展览现场，
外滩美术馆，上海，
2017 年

View of “HUGO BOSS ASIA ART 2017,”
Rockbund Art Museum, Shanghai,
2017

#11) You might encounter a theatrical outburst of emotions. However, Brecht himself will never be able to experience such a distancing from the age of the screen.

#12) The area you’re about to enter might overlap with the corridor you’ve just gone through. It’s not only a spatial overlap: memories of the previous second will also overlap with those of the following one, just like when using your hands to bend a paperclip.

#13) Please imagine a tableau that undulates like soundwaves, just like a street swarming with people as seen on the midday news bulletin. Only a handful of shapes are able to appear clearly for half a second in the center of the frame. The offscreen voice is the protagonist.

#14) A repeatedly telescoping lens becomes the eye of a voyeur. Sound comes piercing through from behind countless screens. A man is carefully aiming to get a shot of the Oriental Pearl Tower.

#15) Even if you’re able to remember the preceding scenes, they’re still merely random mnemonic arrangements.

#16) The central atrium will evoke an illusion of escape. But please remember, the mirroring screen put in place here isn’t necessarily a mirror.

#17) The title of this exhibition is “Rendering the Mind,” which can be loosely trans-lated into Chinese as “Interpreting your psyche and consciousness”. However, it’s not entirely clear whether you’re the translator or the material being trans-lated.



梅布里奇之马

Muybridge's Horse

埃德沃德·梅布里奇 (Eadweard Muybridge) 在 1878 年拍摄了一组马在运动奔跑的照片。以这组著名的照片为起点，我们可以展开下面要探讨的问题：

首先，它们在影像史中的位置之所以重要，同时能够成为诸多艺术家、哲学家所热衷于引用的典故，不仅仅在于这些照片第一次为人们揭露了“运动”的真相，还在于它们同时揭示出了影像自身的秘诀——一种可以处理时间的艺术。

它们也带来一种启发，即在那些执着于将“运动”作为拍摄和研究对象的影像里，真正吸引人的是一种双重嵌套的游戏：用影像拍摄运动，即是在呈现时间本身；而影像，作为一种由机器的运动转化而成的艺术，也不过是时间的一种人造形式。在这样一种创作关系里，运动和时间既是命题公式，也是命题本身。

In 1878, Eadweard Muybridge took a series of pictures of a galloping horse. Starting from this series of photographs, we can open up our discussing on the following issue:

Firstly, the reason these pictures take up an important place in the history of photography, while serving as a preferred pictorial reference for countless artists and philosophers, is not just because they were the first instance of the truth of "movement" being revealed to people, but also because they revealed the secret of the moving image: this art form can manipulate time.

Meanwhile, it inspires us, that is to say in those video works that persistently take "movement" as their subject of shooting and research, what really attracts people is this dually embedded game: while using video to shoot movement, what's presented is time itself. Video, an art form generated through the conversion of motion by a machine, is merely an artificial form of time. In such a relationship, movement and time are the propositional formula, but also the proposition itself.

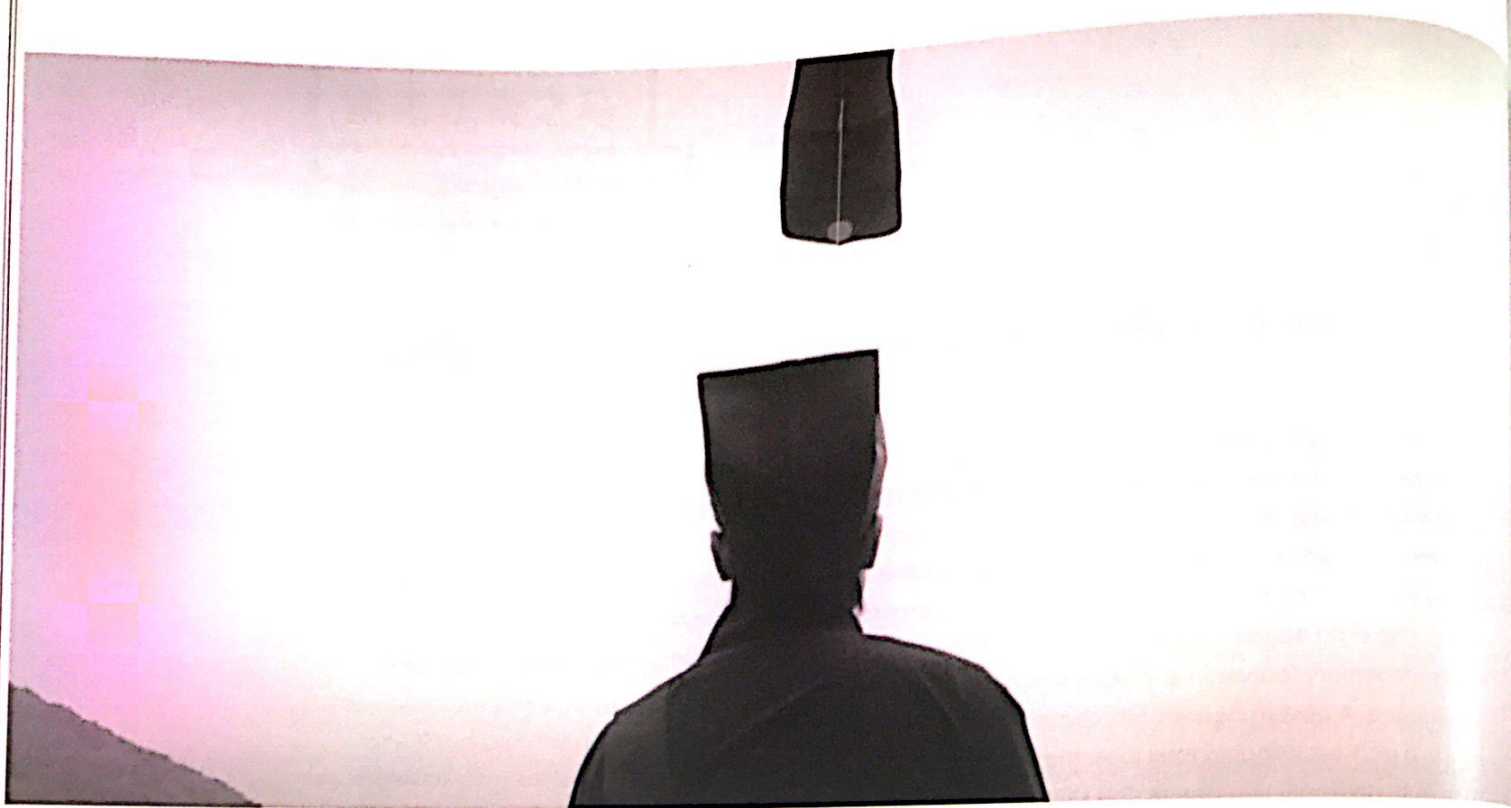


Hence, when an artist is committed to filming his own running gait and movement, several cars speeding along on the highway as well as seemingly insignificant repeated actions (motions), we can imagine this person must have been obsessed with certain ontological and structural issues, even though that obsession is being transmitted via a running gag or even neurosis. Such lexicon simulates a psychological hurdle, to the extent that the spectators oftentimes get a faint sense of the pitfalls laid out by the scenes appearing before them. Via those practically unadorned movements, conversations and scenes, the artist hopes to restore everyday behaviors and incidents to their most rudimentary features, i.e. a state which doesn't necessarily bear any significance. A person desperately chasing a car like a running horse, or two men in a park exchanging tank tops, these things merely occurred. Occurrence is the truth underpinning deeds. This kind of truth oftentimes can only be noticed by us if it is coupled with some absurdity.

Hence, only by continuously creating frames, can the artist make these actions "truly occur," even though his intention is often to foreground their emptiness. Precisely this emptiness generates a genuine entrance leading from the image representation into the image interior, a kind of structured time. As with Eadweard Muybridge's serial images of horses, people not only discovered that the truth lies concealed within the "sorcery" generated by the image; at the same time, they became aware that time could only actually push forward through these seemingly vacuous repetitions. As a result, for those artists are obsessively in-vested in video, real time is merely a rough draft of video-recorded time.

因此，当一个艺术家执着于拍摄奔跑与行走、用影像不停地收集各种重复又看似毫无意义的动作的时候，我们可以去设想，这个人必是长期执迷于某些本体的和结构性的问题、一种由于极简而最终导致了复杂的游戏——即使这种执着是以一种插科戏谑、甚至类似于神经官能症的方式被传达出来。这种语言模拟了一种心理上的障碍，以至于观众常常会若有似无地感受到眼前画面所铺陈出的陷阱。通过那些几乎不加修饰的动作、对话和场景，艺术家希望将日常发生的行为和事件还原成它们本原的面貌，也就是一种并非一定要存在某种意义的状态。就像是马在奔跑、一个人拼命地追赶车辆，或是两个男人在公园里交换他们的背心——它们只是发生了。发生即是行为的真理。而这样的真相却往往只能伴随着某种荒诞性才能被我们真正地注意到。

于是艺术家只能通过不断地创造画面来使这些行为得以“真正地发生”，尽管他的意图往往是要凸显它们的空洞。恰是这些空洞，制造了从画面的表象进入影像内部的真实入口、一种被结构化了的时间。就像埃德沃德·梅布里奇的那匹马一样，它使人们发现真相原来就隐藏在影像所制造的“幻术”之中，而只有通过这种看似毫无意义的重复，时间才得以实在地向前推进。对于一位执念于在影像中投入劳作的艺术家来说，现实的时间不过是影像时间的草稿。



二月二十四日的晚上，我拜访了艺术家在 Yoga 公寓的工作室。尽管这样的访问早就已经是我日常工作和生活的一部分，这个夜晚还是被我记录进了许久没有更新过的工作日志里。

对于这样面对面的交流，我是带着一种盲目而又确凿的自信来登门的，有点奇妙的是，我们的对话从一开始就跳过了令人尴尬的寒暄环节，直接进入了切实的交谈。早春的室内越坐越冷，艺术家说，除了茶水，屋里就只有一包虾干可以分享。于是我们一边喝热茶一边剥虾皮。手指的精细动作的确在某种程度上疏解了语言表达的焦虑，很快，两个人都进入了咀嚼零食给人带来的那种放松状态里。在这期间，艺术家一直戴着一个黄白相间的毛线帽子，乍看上去像是顾城最有名的那一顶。我意识到对面是一张有着像小孩一样怪相的脸。他保持着好似一直在微笑的神态，不倒茶和不抽烟的时候，双手插在衣兜里，不停地眨眼。我们交换了不少彼此珍藏的故事，但因为后来的日志只记录下了他的部分，到今天我也想不起来自己究竟说过什么。印象比较深刻的是他一个人在柏林的公园长椅上如何被一名惯偷搭讪，又在怎样情况不妙的当口被一个路过的乞丐所搭救。这个故事的槽点在于，艺术家后来发现，

On the eve of February 24 last year, I visited Li Ming's studio in the Yoga Apartment. Although such courtesy calls have become a part of my daily work and life, I still made it an entry in my work log, which I hadn't updated in ages.

For these face-to-face talks, I always come knocking with a blind yet irrefutable air of confidence. Oddly enough, from the get-go we skipped the awkward small talk altogether, cutting straight to the nitty gritty of the conversation. The longer we sat in the space in early spring, the colder it got. Except for tea, the artist admitted he only has a bag of dried shrimps to share with me. So we drank tea while peeling the shrimp skins. Our refined hand movements did to some extent ease the misgivings involved in verbal expression. Soon enough, we entered into that relaxed state brought about by munching on snacks. All throughout, the artist wore a yellow-and-white knitted cap, which at first glance resembled that once so famous headwear of poet Gu Cheng. I realized the face across from me was grimacing like that of a child. A constant smile graced his face. When he wasn't smoking or pouring tea, he had his both hands buried in his lap, meanwhile constantly blinking. We exchanged a great number of private stories, but because I only recorded his accounts in my journal, to this

在 Yoga 公寓

In the Yoga Apartment

这个穿着举止都像乞丐一样的家伙其实是另一位著名的艺术家。

所以在很长的一段时间里，谈话都只是若即若离地触碰到了艺术的话题。这种心照不宣的回避可以说是非常意外的默契。之后我们起身去其他房间看作品。我在一个角落里发现了艺术家正在创作的绘画。他说他喜欢画画，却不太愿意把自己的画拿出来。

屏幕上播放着一部艺术家穿着淘宝上买来的道袍在海边放风筝的作品。因为是反差强烈的黑白片，屏幕的反光会令我们时不时看到自己的脸。我在心里快速地估算了一下他自己从头到尾看完这件作品的次数，然后短暂地升腾起了一种对影像工作者的钦佩之情。整部作品几乎都是艺术家拼命向天空摆动手臂试图放飞一只扎成 iPhone 剪影的风筝，这个场景让我想起了堂吉诃德和他的风车。与此同时，一道骇人的“咔嚓”声突然从屏幕上方的摄像头传来。在很短的反应时间里，我认定自己进入了艺术家的游戏圈套——作品之意并不在作品本身，而是要引诱观众坐到屏幕面前，适时拍下他们的照片。我把这个念头告诉艺术家，他想了想说，这样也不错。

很快这个环节就变成了一场完整的放映会。按照时间倒序，差不多看了十几部作品。最后的一件拍摄于十年前，艺术家在一束强光下不停地抓挠自己，屏幕里皮屑飞扬。

回程的路上，出租车经过了好几片荒地和一座很长的桥。我在自己的脑袋里断断续续地回放了这个晚上的几段影像，感觉自己好像从某种热烈的迷雾中走回来，刚刚驶进了真实的生活。而关于上面这几段叙述，我想引用艺术家在他近期的一件作品里已经引用过的一句话：

“这是一段真实的故事，我以最大的真实度还原这段往事，毫无任何粉饰。”



《屏幕幽魂》，2016 年
单频高清录像
7 分 46 秒

The Phantom That Is Screen, 2016
Single-channel HD video
7 min 46 sec



day I can't recall what exactly I said. It was deeply impressed by the story of him sleeping alone on a bench in a Berlin park when a thief struck up a conversation with him, or how in some unfortunate moment he was rescued by a beggar. Most telling about this story, is that afterward the artist discovered this guy whose garb and conduct resembled a beggar's, was actually a renowned artist himself.

So for much of our conversation we merely dabbled in art-related topics. This kind of tacit, evasive rapport was pure happenstance. Later on, we rose to look at artworks in another room. In one corner, I discovered a work-in-progress. He told me he likes to paint, but doesn't like to have his own paintings exposed.

Showing on the screen was footage of the artist flying a kite on the beach while dressed in a Daoist robe purchased on Taobao. Because it's a high-contrast black and white film, the viewer is duped into seeing two people's faces. I quickly guessed the amount of times he must've watched this film front to back, and was briefly overcome with great admiration for those devoted to working with film. The whole piece consisted of the artist flailing his arms up to the sky in an attempt to send an iPhone-shaped kite airborne. This scene reminded me of Don Quixote and his windmills. Right then, a startling "click" suddenly resounded. In no time, I maintained that I'd fallen into the artist's ludic pitfall: it turned out the crux of the work lay not in the work itself, but in luring the viewer in front of the screen and taking a well-timed picture of them. Having informed the artist of this idea, he thought it over briefly and told me that made sense too.

This quickly turned into a full-blown film-screening. In reverse chronological order, we watched more than ten video works. The last one was made ten years ago, and showed the artist scratching himself non-stop while lit up by powerful spots, with dandruff flying about.

On my way home, the taxi passed by several plots of barren land and a long bridge. In my mind, I kept replaying the video segments I had seen that night, and felt as if I'd come out of some sweltering, dense fog, limping back into my own real life. As for the aforementioned, I wish to use a quote from one of the artist's recent video recordings:

"This is a true story of past events which I recount with the greatest fidelity, with no glossing over whatsoever."

无事故发生

Nothing Happened

在怎样的文化境况和心理结构下，贾樟柯电影里的三线城镇青年和波德莱尔笔下的巴黎浪荡子会变成同一个人？

这样的人不在少数。他们喜欢用自己的身体度量城市，即使今天的都市生活并不欢迎过多实体的参与，他们还是难以摆脱掉一种身体力行的心理习惯和行为准则，在不易被人察觉的地方气定神闲地观察着周遭一切的风吹草动。他们中的个别人有可能会成为艺术家。他们的创造性恰是从那些无事发生的地方生发出来。

对于这样的艺术家来说，并不真正存在着什么作品。毕竟，要去完成一件作品的这个概念会令人非常扫兴。有的只是一些时间的结果，它们可以幻化成任何形式寄生在那些可能被人们看到或感受到的地方——一辆自行车上欢快燃放的焰火、和偶遇的阿姨在公园里闲逛一个下午、国土局马路对面经过的一匹白马、民用 GPS 系统里的一段风景……。如果他们恰好发起了一出令人惊异的表演，也不必去分辨那到底是即兴所致还是反复排演的结果。在一个严肃的游戏者那里，两者是可能同时发生的。

当梅尔维尔小说里的抄写员巴托比（Bartleby）对所有事情都说出那句“我宁愿不”（I would prefer not to）的时候，他变成了一个极其严肃的否定家和思考者。这样的人并没有游戏人生，他们的行为只是很难被规范。在一个高速运转的社会里，人们容不下那些想要停下来东张西望的人。而现如今，即使连艺术家和哲学家都快要丧失这种特权了。于是久而久之，这些无害的年轻人就变成了众人眼中的施暴者。而当我们看到施暴者的身体暴露在镜头前的时候，一种被虐和施虐的双重快感就得到了升华。

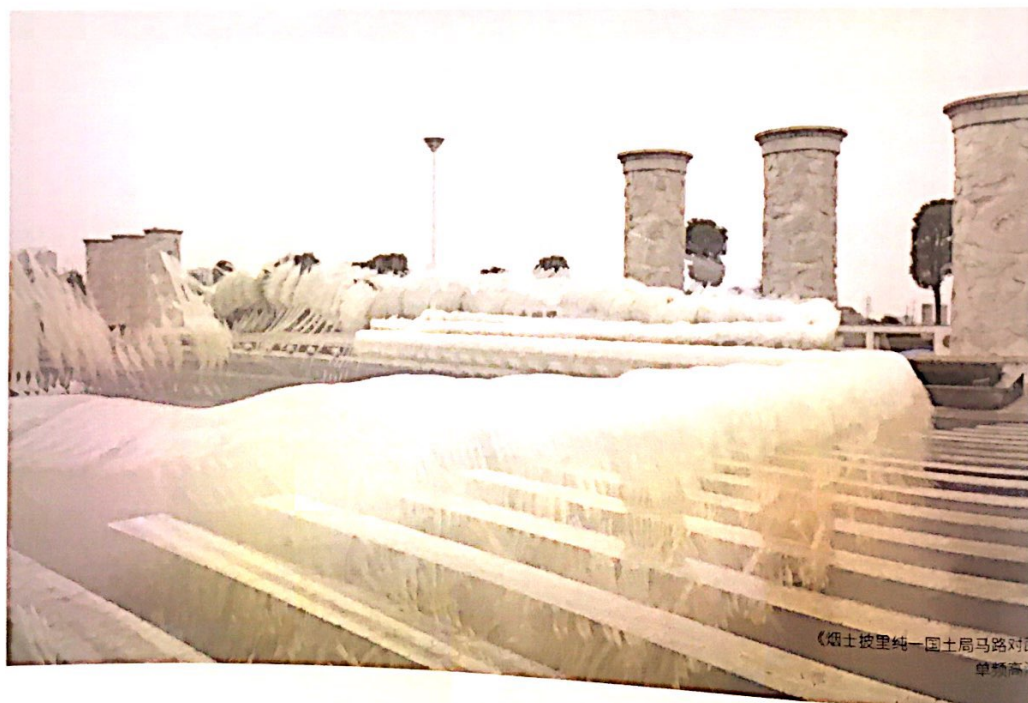


Under what sort of cultural circumstances and frame of mind do the third-tier city youths depicted in Jia Zhangke's films and the Parisian flaneurs evoked by Baudelaire become one and the same person?

There's no shortage of such people. They use their own body as a barometer to gauge the city, even though today's urban life doesn't accommodate too much physical participation, they still can't shake off the mental habits and behavioral norms which they live by. In places where they're hardly noticed, they calmly take notice of the commotion around them. Individuals among them may become artists. Their creativity derives from those uneventful places where nothing happens.

For such artists, no artworks truly exist. After all, the idea of completing an artwork dampens their spirit. Some artworks are the outcome of time, they can metamorphose into whatever form and parasitically take root in places that can be seen or experienced by others. Merrily setting off fireworks on a bicycle, strolling in a park with an elderly lady met per chance, a horse passing across the street from the Bureau of Land and Resources, a piece of scenery in a civilian GPS system... If these give way to breathtaking performances, we can't say for certain whether they are impromptu or the product of repeated rehearsals. As far as the Homo Ludens is concerned, both are likely to occur simultaneously.

When, in the novel of Herman Melville, Bartleby the Scrivener responds to all things with the phrase "I would prefer not to," he turns into a deadly serious denier and thinker. People like this lack recreation in their lives, and are hard-pressed to toe the line. In fact, in a rapidly revolving society, people are unable to tolerate those who wish to come to a halt and look around. Nowadays, even artists and philosophers are rapidly being deprived of this privilege. Over time, these harmless, young people are becoming perpetrators in the eyes of the masses. When we see the bodies of perpetrators exposed in front of the lens, it gives rise to the sublimation of a dual, sadomasochist pleasure.



Inspired by Transliteration-
A White Horse Passing across the Street from
The Bureau of Land and Resources
Single-channel HD video, color, sound
2 min 18 sec

海上追风人

The Man Running after the Wind at Sea

艺术家寄给了我一份长达 152 页的作品资料，每一页上都有文字、图片以及影像作品的密码链接。我点开了它们，却一下子进入了一个全新的世界。

在这些挂在视频分享网站上的影像作品旁边，优酷、土豆和爱奇艺分别向我推荐了不同类型的“关联视频”。不同类型、但聚合着一种高度的同质，让我这个局外人立马毫不费力地窥探到了屏幕背后那个隐形社区阴暗而奇特的力量。只需随机列举几个视频的标题，你们就能明白我在说什么：

.....

格格 HOCKEY

小美好

傻白甜是指什么？

《武侠之哈哈哈哈哈》

捣弹的吃鸡花絮

海上追风人

《不可自抑的情绪》

模拟世界之偶遇白龙马

击打我

《2013 0601 下午》

KTV 上班断了爱

和我一起看海吗？

.....

我很快意识到，比起手里这沓精心编纂的行业读物，这些视频背后的世界能为我们进入艺术家的创作提供更加快捷的通道。它确实对细节和深度上的抽丝剥茧毫无助益，却能精准地描画出一整体的气息和语境的定位。尽管这样的勾联看上去像是源于一个巨大的偶然，但仔细想来，这些“周边链接”的事物里所带有的那种平庸而又光怪陆离的气质，确凿与这位艺术家的作品之间存在着一条忽隐忽现的基因纽带。其实对于每个创作者来说，或多或少都存在着这样一种原生性的基因，它在很大程度上定义了他成为艺术家之前和之后都无法与其生活脱离开来的那一部分。这部分存在是无法通过学习和分析被提炼的，而一旦被外部的观念文本或定义所固化，也只能沦为艺术对生活的一种标本式的征用。

对于这样一种颇难相处的关系，艺术家选择成为一个观察者。像是丛林里的植物学家，他熟悉和亲近这个丛林，却并不属于它的一部分。一种研究和反思的关系模式在这其中被建立起来。在这一过程中，艺术家需要与自己习以为常所迷恋的东西保持一种若即若离的关系——要为创作保留出理性和反思的空场，同时也不能任由观念和知识凌驾其上。只有反复不懈地调控这一精度，才能使得作品兼具创作的审慎和日常的活泼。

由此，一种对混合时间的剪辑干预就成为艺术家劳作的主体。作为一门真正的手艺，剪辑不仅是行为的，也是观念的；它有着雕塑过程一般的确切，同时也兼具写作的劳动中那种萦绕不去的观念性强迫症状。剪辑的动作本身正在成为一种真空的复合时间，它将艺术家的生活和创作长期笼罩在屏幕的时态里。也正因如此，在经年的剪辑劳作中，艺术家开始逐渐将这种指向了影像时间本身的焦虑和反思作为他工作的对象，而不再满足于早期那种田野采集式的反应和刺激。

The artist sent me a 152-page-long introduction to his oeuvre, with text, pictures and password-encrypted links to his video works on every page. I opened them, and was abruptly transported into a whole new world.

In the margins of these video works posted on video sharing websites, Youku, Tudou and iQIYI each recommended different types of "related videos" to me. These different yet nonetheless highly homogenous videos made me, the outsider, get an effortless peek into the gloomy yet quirky power of that stealthy community lurking behind the screen. You'll get my drift from a simple listing of a few of the video titles:

...

Princess HOCKEY

Little Beauty

What Does "Dumb Blonde" Mean?

Wuxia ROFL

Mischief Chicken Dinner Highlights

The Man Running after the Wind at Sea

Hard to Restrain Feelings

Random White Dragon Horse Encounter in Sim World

Attack Me

0106 2013 Afternoon

Lost Love Working at a KTV

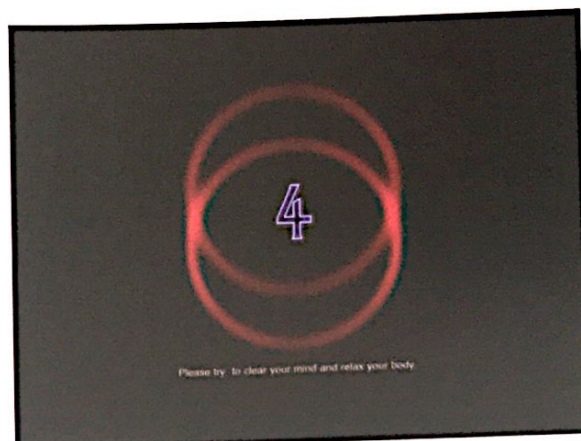
Will You Stare With Me at the Sea?

...



《直线，风景》，2014-2016 年
26 帧高清录像
彩色，有声
尺寸可变

Straight Line, Landscape, 2014-2016
26-channel HD video
Color, sound
Dimensions variable



It struck me that, compared to the artist's elaborately compiled insider publication, the world underpinning these clips provides us with a much speedier conduit into the artist's creations. They are pretty much useless for a detailed and in-depth examination, but can accurately depict a bigger picture and cultural background through which to find our bearings. Although this association at first sight seems to originate in a huge coincidence, if we think it through, the bizarre and motley temperament inherent in the mediocrity of these "collateral links" irrefutably bears a somewhat fuzzy genetic linkage with the artist's oeuvre. Perhaps such a primordial gene is de facto present in every creator. To a large extent, it defines that part which is inseparably linked to the life they lived both before and after becoming artists. The presence of this facet cannot be singled out through study or analysis. Once solidified by external conceptual texts or definitions, it can only end up as art's exemplary expropriation of life.

With regard to this intractable relation, the artist chooses to become an observer. Like a botanist in the jungle, he has a familiarity and affinity with his surroundings, without being a formative part of it. An investigative and introspective relational model is established between them. In the process, the artist needs to retain a standoffish relation with the familiar objects of his infatuation, setting aside a rational, introspective space for his creation, without letting ideas or intellect take the best of him. Only by repeatedly adjusting the scale of precision, can the artworks have both a creative deliberateness and a prosaic liveliness.

Hence, the artist's main body of work consists of interventions that entail the editing of hybrid time. As a genuine feat of craftsmanship, editing isn't merely a deed, it's also a concept. It combines the precision of sculpting with the immanent obsessive compulsiveness of ideas proper to arduous penmanship. The actual act of editing becomes a vacuum of composite time. It permanently encloses the artist's life and creative work within the temporal confines of the screen. Precisely because of this, in his years of editing work, the artist gradually makes the anxiety and introspection directed at video-recorded time into the subject of his work, and is no longer content with his earlier responses and provocations, which he foraged in the field.

Cette histoire véritable.
Je la donne comme elle est,
sans ornement.

Robert Bresson

这是一段真实的故事

这是李明寄给我的一段录音里的第一句话。在这个录音中，他清晰而流畅地回答了我提出的问题。然而我却不得不承认，李明是一个令我感到困惑的艺术家。

这可能与我跟他以及他的作品相遇的方式有关。《今天无事发生》是我看到的第一件作品，那是在2013年。因为它很像是“早期李明”的一束漂亮集合，那一帧飞行气球飘向天空的截图就这样替我大胆而清晰地描画出了某种创作面貌的最初轮廓。尽管后来所证不虚，然而这种盲目的确凿本身很快就遭到了我自己的质疑。“双飞”，立刻纠正了这一判断。这个艺术团体为大家呈现的结果太博眼球，以至于在达到了预期——一场被认定是集体行为的狂欢——的同时，没有办法也不会再有人去深究其中某个个体的真实样貌。再之后就是颇具代表性的《运动》和《变焦》，李明又清晰起来，并且开始显现出一种去掉杂音之后的真实格局。《MEIWE》却造成了新的失焦，无论它的外在形态如何完整，都有可能被判断为这些年来最不那么“李明”的一个展览。因而直到我进入艺术家的工作室，“李明”或多或少还是清晰的。但是在后来整个作品放映和交谈的过程中，我对于自己之前所有判断的笃定和质疑却一直在交替发生。眼前的李明帮我推

翻了一些结论，也替我印证了不少先前的揣摩。尽管这听起来十分顺理成章，却并不是所有的艺术家都会让人感到如此立体。我开始意识到，李明醉心于这样一种游戏——除了不断地否定自己，他还喜欢邀请观众进入一个反复推翻又不断建立的进程，由此在一种共同相处和彼此能够感知的共谋关系下完成双方各自的反思和自省。这种邀请有时候很友善，有时候又必定是个陷阱。然而不安却不是由观众所独享。有些吊诡的是，这种变幻莫测的不安全感几乎成为了李明这些年来最稳定的工作方式。

所以当我在这里指称“李明”的时候，李明到底是什么（谁）？是李明本人、李明的作品，还是李明为他的创作阐释所写下的那些文字？（后者实在是比作品和艺术家本人都看起来更加纠结的矛盾体。）所以究竟哪个才是真正的李明？所有这一切根本无法清晰地辨认。变焦一直都在持续。当我们常说艺术家总是与他的作品紧密相连时，这不过是又一个听起来十分合理的陈词滥调，因为并不是所有的创作者都真正如是。这也就是为什么，李明的作品总是传达出一种深层的心理焦虑，这在根本上是艺术家本人无法与他的创作相拆分的结果。

欢迎来到午夜问答

Welcome to the Midnight Questionnaire

This is a sentence taken from an audio recording sent to me by Li Ming. In this audio recording, he articulately and fluently answers a number of questions I posed him. However, I must admit, Li Ming is an artist I'm puzzled by.

Perhaps this has to do with how I came across him and his oeuvre. The first work I saw of his, in 2013, was *Nothing Happened Today*. It had the air of being a splendid collection of "early Li Ming" works. To me, that screenshot of a balloon fluttering towards the sky was a boldly and vividly drawn outline of his early oeuvre. Although this would prove true later on, precisely this unbridled lack of ambiguity was met with skepticism on my behalf at the time. Double Fly instantly helped redress this verdict of mine. The results yielded by this art collective really caught people's attention, so much so that while meeting people's expectations – a revelry identified as a collective act – there was no way that anyone would try to dig into the true appearance of any one of these individuals. Even later, in his representative works *Movement* and *Zoom*, Li Ming became more focused, and began showing a veritable pattern devoid of static. The show "MEIWE," which in turn brought about an out-of-focus-ness, could be judged as the least "Li Ming" of these exhibitions, no matter how exhaustive in terms of external forms.

Up until my entering his studio, the artist "Li Ming" had been more or less in focus. But over the course of the ensuing video screenings and our conversation, the certainties and apprehension I previously held, alternately welled up again. The Li before me repudiated certain conclusions I had drawn, as well as helped validate a great deal of my a priori speculations. This may sound like it makes perfect sense, but not all artists come across as being so well-rounded. I began to realize, Li revels in this game: his constant self-denial aside, he delights in inviting the audience into a process of repeated overturning and constant re-erecting. From this, in a jointly compatible and mutually perceptible relation of collusion, both parties bring to fruition their own reflection and introspection. That invitation is amicable at times, yet is also bound to ensnare those who fall for it. However, the unease is not just felt by the spectators alone. Somewhat paradoxically, over the years this capricious sense of insecurity has become Li's consistent *modus operandi*.

So, what (who) exactly is the "Li Ming" referred to in these lines? Is it Li Ming the person, Li Ming's oeuvre, or the text written by Li Ming accompanying his works? (Frankly, the latter seems like more of a head-scratcher than both his oeuvre and the man himself.) Which one exactly is the real Li Ming? All of these turn out to be indivisible. Arguably, to reiterate that the artist is invariably interlinked with his oeuvre, is nothing but a reasonable sounding platitude. And yet, this doesn't ring true for all those who create. This is precisely why Li's works always convey a deep-seated psychological anxiety. This, in essence, results from the artist's inability to separate himself from his creations. (Translated by Sid Gulnick)

边界渲染间——李明工作室

Rendering the Edge— Li Ming's Studio

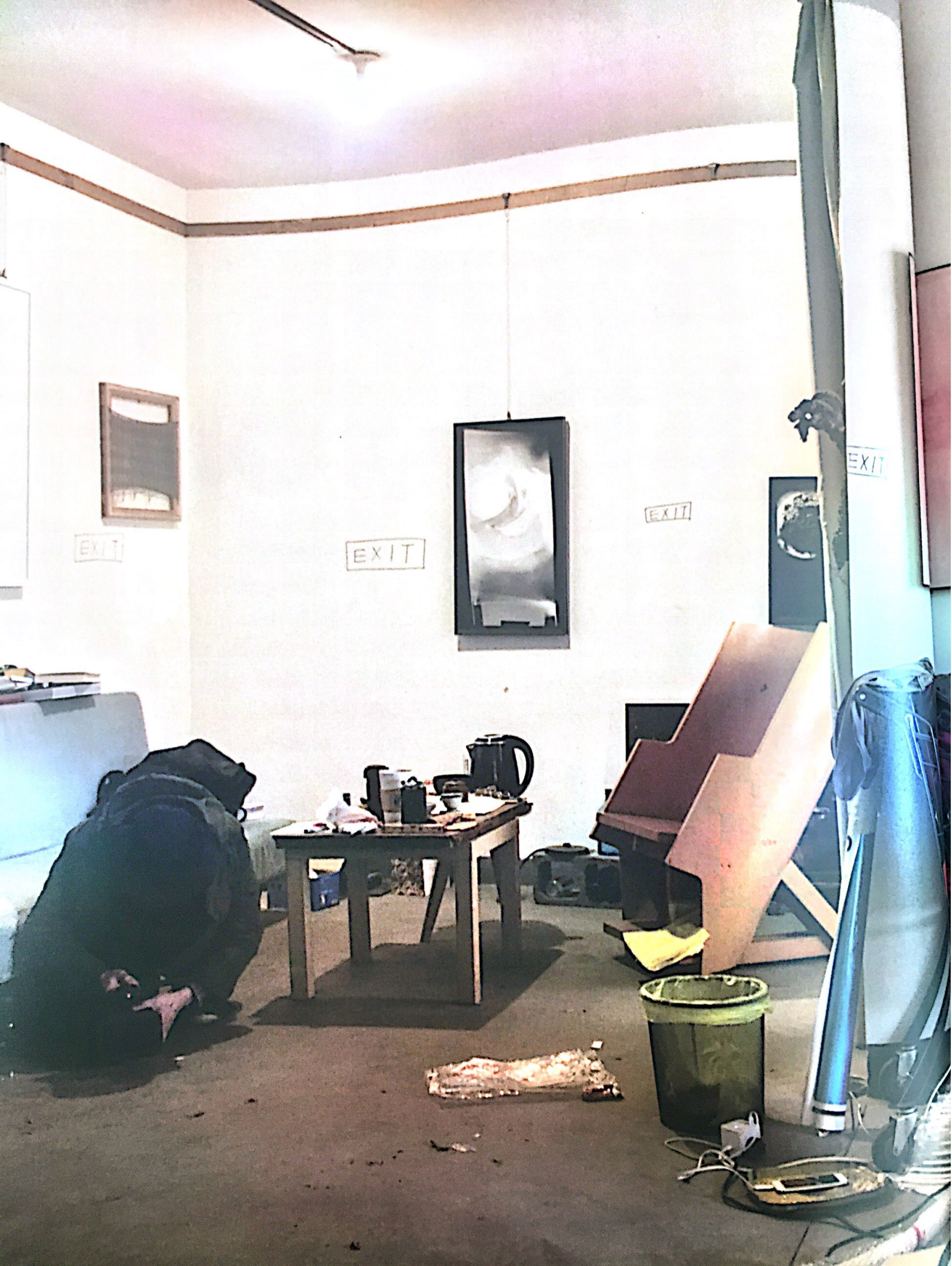
摄影: 王亮

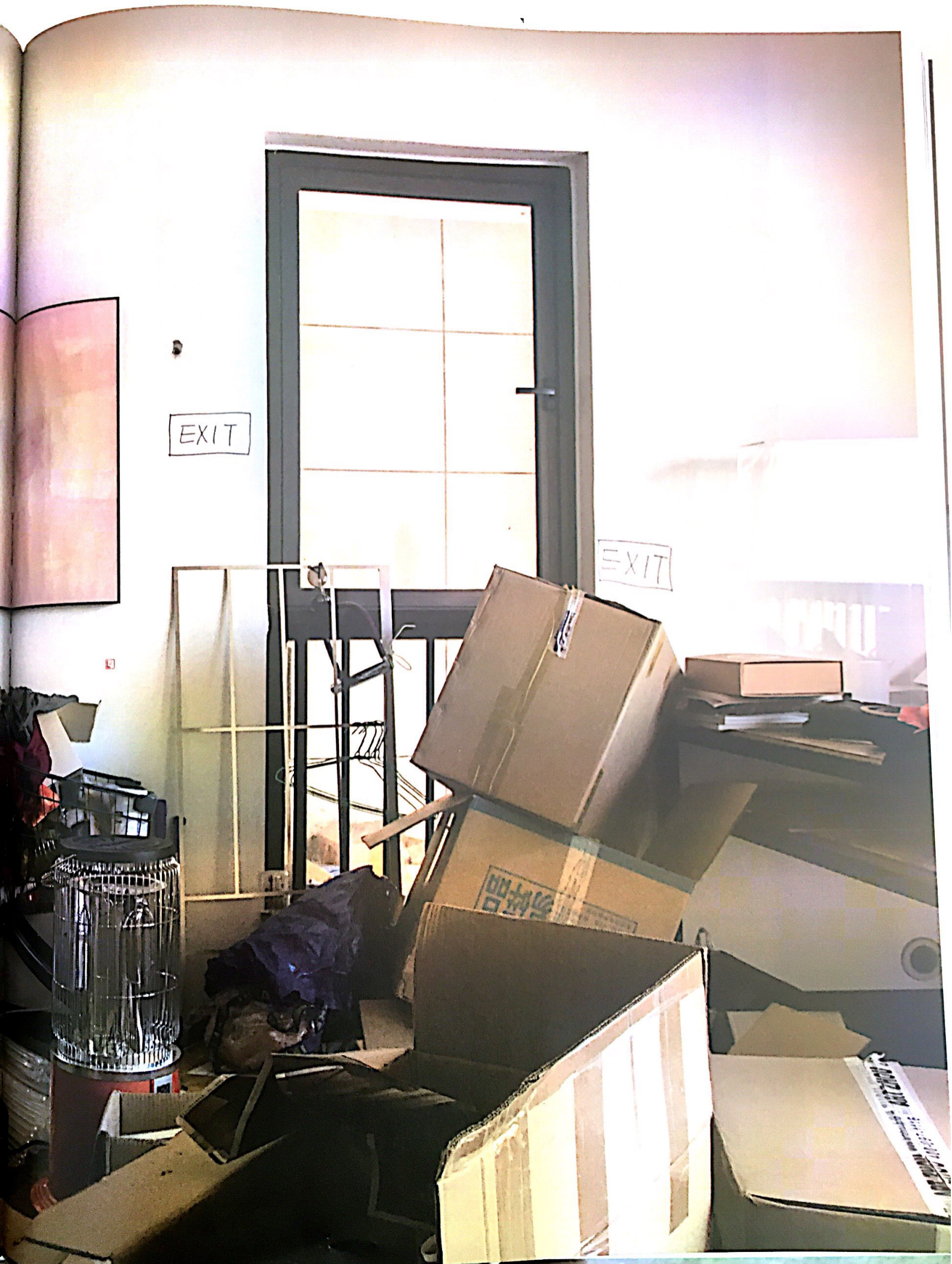
Photo: Wang Liang

和很多在杭州工作的艺术家一样, 李明的工作室租在了普通小区的住房里, 艺术家自己也调侃在这座公寓“上班”的自己像个卧底。和同一栋楼里其他邻居的生活轨迹格格不入。作为一名以录像为主要创作媒介的艺术家, 李明在工作室里最常做的两件事就是坐在他的专用椅上“网”方案, 以及在电脑上做视频后期。这间工作室内部的空間属性远没有其外部的以及抽象的属性对他的启发更大。工作室所在的戈雅公寓毗邻江边, 用李明自己的话来说, 这一带既是生活的边界也是城市发展的空间边界——“想象整个城市从中心往边缘扩张到钱塘江的江滩, 这就好像我们打开手机地图没有网络的时候, 还没有渲染完的一种状态, 到这儿你没法再前进了, 一条江分隔开了城市的发展。”在计划杂志拍摄期间, 李明被房东突然告知短期内搬走, 李明在边界“卧底”的日子也走到了这个RPG游戏的边界。由于拍摄时的这遍视觉勘又成为了艺术家安全出走之前的纪念。

Like many artists working in Hangzhou, Li Ming rents his studio in a residential compound. The artist jokes that he often feels like an undercover working in this apartment, as his use of the space and daily patterns are so different from his neighbors. As an artist who mostly works with video, Li Ming's two main activities in the studio are mulling over proposals (in his special chair), and editing videos in the computer room. To Li Ming, the interior spatial qualities of the studio are far less interesting than its existence from an external point of view. The studio is located in the Goya Apartment, next to the Qiantang riverfront. In Li Ming's own words, this area is both the edge of living and the edge of urban development—"Imagine application on our phone when there is no network, and the image appears to be unrendered. Once you reach here, you can't keep going further. The river puts an end to the urban expansion." At the time of planning this shoot, Li Ming was informed by his landlord that he must move out shortly. Li Ming's "undercover" agenda on the edge of Hangzhou is now reaching its edge. This photographic essay, shot by Wang Liang, Li Ming's friend and fellow artist, thus becomes a memento mori of the artist's Goya days.



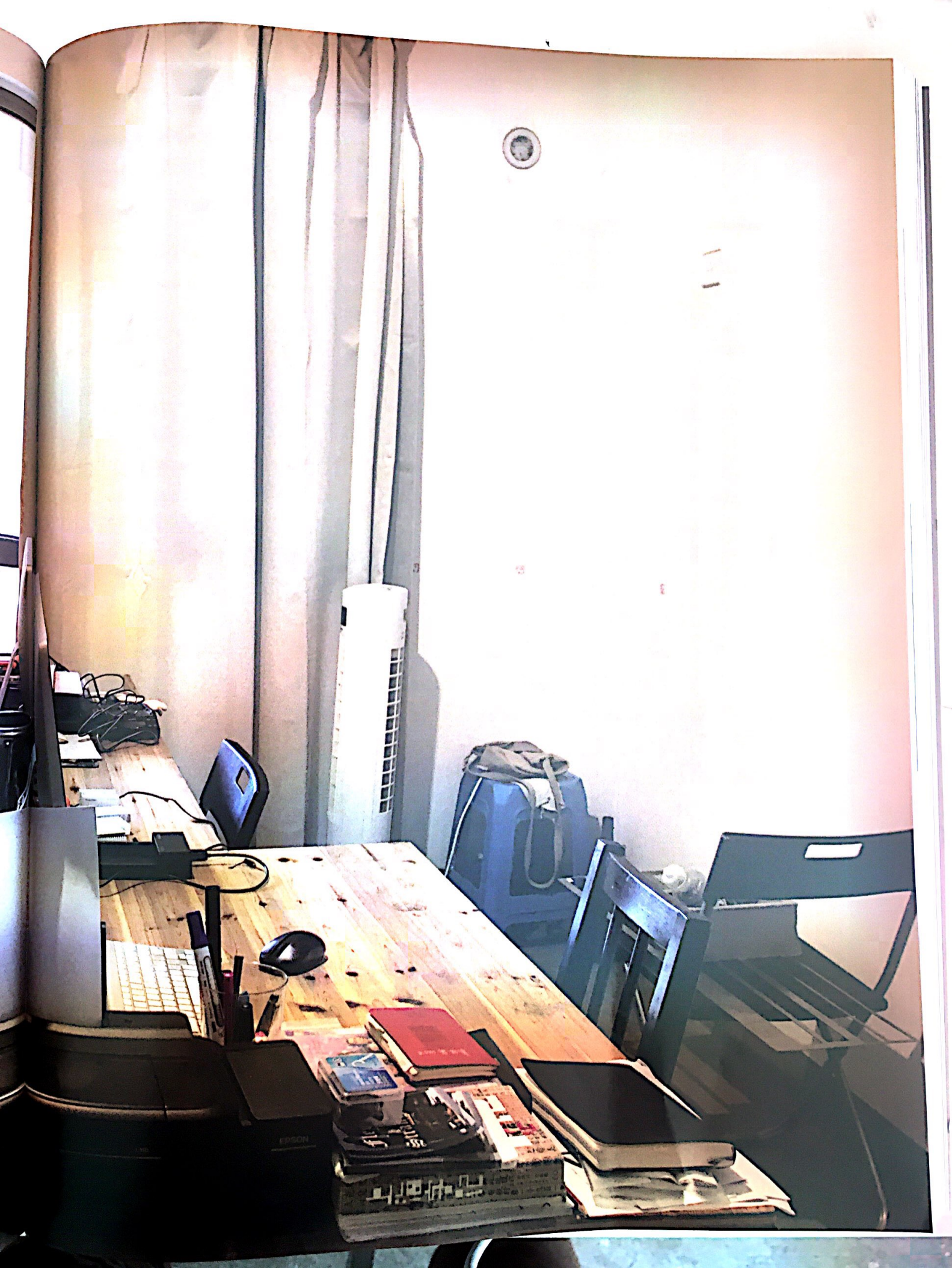




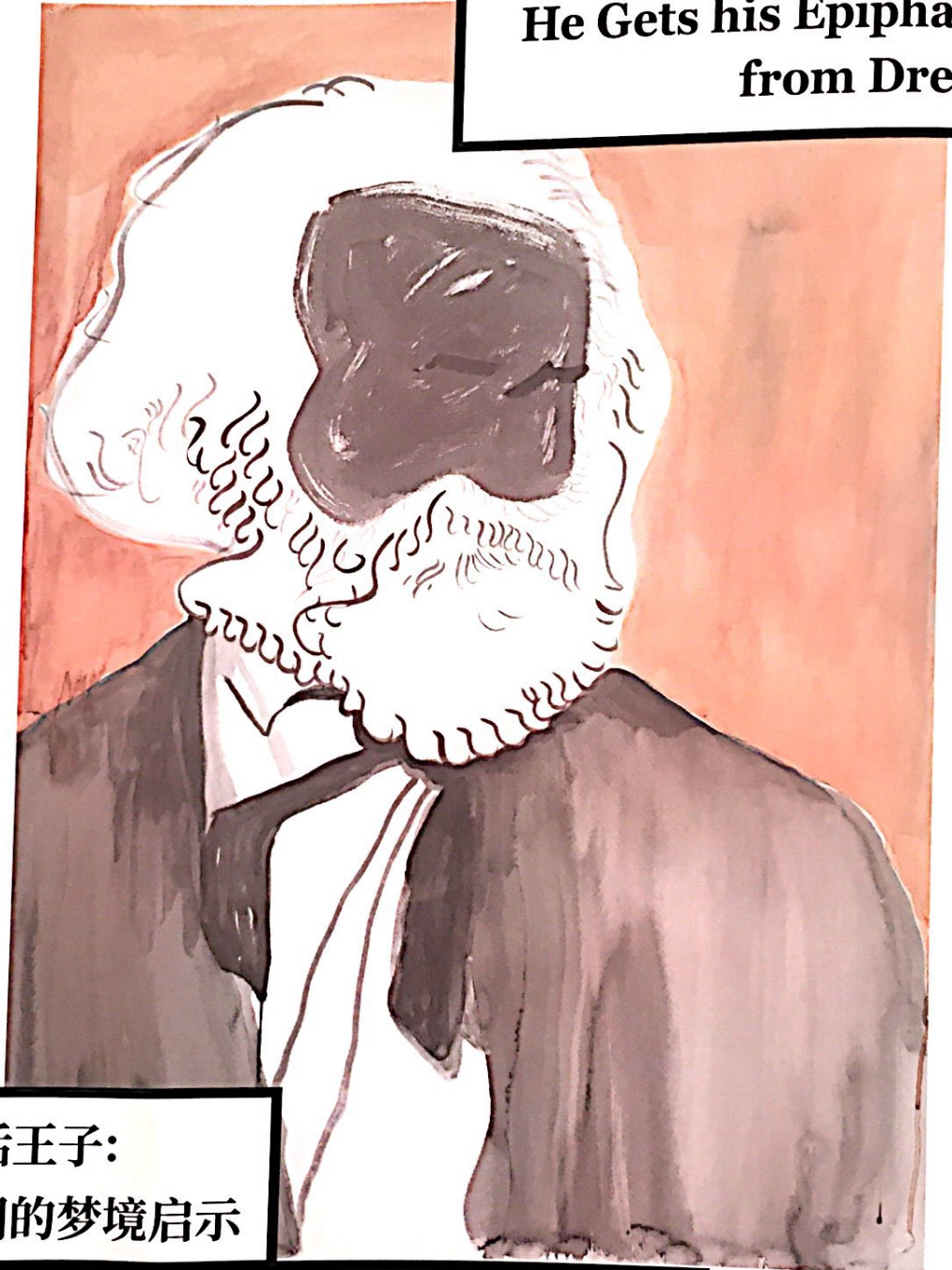








Simon Wang on Li Ming: He Gets his Epiphanies from Dreams



对话王子： 李明的梦境启示

天线空间一直是驻扎在上海M50艺术区的中坚力量。在将中国年轻一代的艺术家推向国际舞台，以及将国外的当代艺术实践引入中国这两方面，它都扮演着关键的角色。创办人王子自画廊成立之初便代理了艺术家李明的作品。

Antenna Space, a stalwart of Shanghai's M50 art district, has been a key voice in representing a young generation of Chinese artists on the international scene, and in bringing international contemporary art to China. Founder Simon Wang has represented Li Ming since founding the gallery.

LEAP: 你是通过什么方式认识李明的? 在什么时候?

王子: 忘记是谁介绍的了。我在开画廊之前去了一次杭州, 我们就在杭州碰面了。当时他就在家工作, 也没有工作室。他不知道我是谁, 但是他看到我微信的名字是王子, 就说: 好, 我给你备好马棚。这个笑话还挺冷的。

LEAP: 当初你看到了什么作品而对李明产生了兴趣?

王子: 在一些群展看到了一些比较怪异的作品。比如说换衣服那件——两个人坐在树桩上, 然后把同一件衣服从一个人的身体过渡到另外一个人的身体上; 然后还有另外一件作品是一群男孩在一个空间里模仿外星人。我当时觉得这个人很怪。

LEAP: 是在哪里看到这些作品的?

王子: 好像是在 OCAT 或者是民生美术馆之类的群展, 具体的展览名称忘记了。

LEAP: 那是什么让你觉得他有潜力、值得代理呢?

王子: 一开始我只是想约见聊一下。当时他提了几个作品方案都是我特别喜欢的。然而最后开始做作品、做展览的时候, 那时提的方案都没有做, 完全是另外一种呈现。

LEAP: 那之后你们的合作是怎么开始的? 第一个展览是什么?

王子: 第一个展览就叫“中介”, 是 2014 年 5 月份做的。当时的初衷就是想做一个非常好的录像展览。李明那时已经五年没做过个展了。在那之前他做过两次个展, 包括他在上大学的时候在比翼艺术中心的个展, 以及后来在站台中国的第二次个展。站台中国的展览是 2009 年做的, 距离 2014 年已经五年了。像李明这种创造力很丰富的艺术家, 五年没做个展的话可以说是憋着一股劲儿吧。我觉得最终的展览呈现由于画廊经验不足还是出现了一些问题, 但是整体上来讲还是一个特别好的展览, 也让当时的画廊耳目一新, 很独特。

他最初开始说方案的时候就非常达达。我们第一次见面的时候他就提了一个给开幕群展的方案。他当时呈现了一件作品, 是在一个密闭空间之内伸出来的一张很大的纸, 里面藏着一个打印机, 不断地输出各种手指甲——五颜六色的假指甲的照片。当时我们读到了同一篇文章, 是鲍里斯·格罗伊斯写作中出现的关于剩余时间的讨论, 他读完了这篇文章就很想做这件作品, 我们就不谋而合了。这算是我们帮他生产的第一件作品吧, 这件作品之后我们才谈的第一次个展。

LEAP: When and how did you meet Li Ming?

Simon Wang: I forget who introduced us. We met during my trip to Hangzhou before I started my own gallery. He was working at home back then and had no studio. At the time he knew little about me except for my name Wangzi (meaning "prince" in Chinese) on WeChat, so he said, "I will prepare a stable for you." It was a very dry joke.

LEAP: What works of his brought him to your attention?

SW: There were some bizarre works in a group exhibition, like the one of changing clothes—two men are sitting on a stump and a set of clothes are transferred from one's body to another. There was also one of a group of boys imitating aliens. I thought he was a very weird artist at the time.

LEAP: Why did you think he had the potential and was worth your representation?

SW: At first I just wanted to have a conversation with him. He mentioned a few project proposals that were all very interesting, though in the end none of them was realized.



LEAP: 那件作品卖了吗?

王子: 没有卖,当时很多人谈要买,但是这件作品的销售形式一直不确定。当时李明自己也不知道如何去销售,他有一点想再重新做一次打印,或者是说把这个已经打印出来的手指甲的照片裁成不同的形状,然后裱起来作为照片来卖。他当时一直举棋不定,最后我们就没有卖给收藏家。

LEAP: 你刚开始考虑跟他合作的时候,会觉得他的作品市场前景是好的吗?也就是说,你会觉得他将会是一个好卖的艺术家吗?

王子: 没觉得,没想那么多吧,当时想的是可能完全是卖不了的吧。我那时也没卖过太多这种偏实验性的作品,包括录像,所以做的时候的心情就是不卖的话就不卖,也没关系,也没想那么多关于销售上的事情。

LEAP: 那现在呢?

王子: 现在有很多收藏机构在收藏他的作品,包括一些国外的美术馆,也有很多个人藏家在收藏他的作品,我觉得也算是意料外的惊喜吧。确实是这样。在这之前,录像类的我可能只卖过一件,那是在开天线之前,给别的画廊工作的时候,那时并不知道录像作品会有现在这么多收藏家和机构愿意去收藏。

LEAP: 那个人藏家和机构收藏的比例大概是怎样的?

王子: 如果把基金会也定义成机构的话——因为有一些基金会买的时候很明确地说,将来会捐给美术馆——这样算的话比例大概是 1:1, 机构和个人各百分之五十。

LEAP: How did you two begin working together afterwards? When was your first collaboration?

SW: The first exhibition was "Mediation" in May 2014. The original intention was to put together a good video exhibition. Li Ming hadn't had a solo exhibition for five years at the time. Before that he had two, one earlier at BizArt Center when he was still in undergrad, and one at Platform China in 2009. It must've been suppressive for a creative artist like him to not have a solo exhibition for five years. Even though there were some imperfections, the exhibition was really nice overall. It brought fresh energy to the gallery.

His thoughts were quite Dadaist ever since. The first time we met, he already suggested a direction for the opening exhibition and presented a work to me. It was an enormous piece of paper stretched from an enclosed area with a printer hidden inside. The printer kept printing out pictures of colorful fake nails onto the paper. At the time there was an article on surplus time that we both read. He was inspired by the article when he made this work so we coincided. It should be the first work of his that we collaborated on. After that, we started planning his first solo exhibition at my gallery.

LEAP: Was the work sold?

SW: No, though there were many inquiries. The method of collecting the piece was very uncertain. Li Ming couldn't figure out how to proceed. He wanted to do a reprint, or to crop and frame the printed pictures into various shapes as photographs, but he wasn't sure so we did not make any deals.

LEAP: When you decided to work with him in the first place, did you think he had a positive prospect in the market? Or to say, did you think he's a lucrative artist?

SW: Not really and I didn't even think about it that much. I didn't expect any sales at all. I hadn't had much experience in selling this type of experimental works before, so whether or not his works would bring money wasn't my concern. It would not be a problem if they didn't sell.

LEAP: What about now?

SW: There are plenty of institutions collecting his works right now, including some museums overseas, as well as private collectors—this came as a surprise to me. Frankly, previously I had only sold one video work before founding Antenna Space. I didn't know videos could be so popular as they are now.

LEAP: Can you tell us the ratio of private collectors to institutional collections?

SW: If you count foundations as institutions, as some of them promised to donate to museums, the ratio is about half and half.

LEAP: How about the ratio of domestic to foreign sales?

SW: Roughly 70-80% are domestic.

LEAP: Are all the private collectors from China?

SW: 70% of them I think. The works in solo presentations we showed at Frieze New York and Art Basel were sold to foreign collectors but nearly 80% of the sales made in domestic exhibitions were with Chinese or Asian collectors.

《齐泽克 No.5》，2017 年
纸上水彩，60.5 × 50.5 厘米

Slavoj Žižek No. 5. 2017
Watercolor on paper
60.5 x 50.5 cm

LEAP: 国内和国外的比例呢？

王子: 国内百分之七十到八十吧。

LEAP: 个人藏家都在国内吗？

王子: 大约百分之七十左右是在国内的。我们在纽约弗里兹艺博会和巴塞尔艺博会上都做过他的个展，那两个展览上的作品是全部卖给外国藏家了，但国内展览的作品可能有百分之八十是卖给中国藏家或者亚洲藏家的。

LEAP: 在你们的合作过程中，就作品内容沟通得多吗？

王子: 内容上的沟通挺多的。但是李明是这样的一个艺术家，不是说他要跟你合作就要一五一十地把展览和作品的细节给你清晰地摆出来，他不是一个特别擅长总结的艺术家；相反地，他是一个更适于展开，就是把一个问题展开来说的人。所以有的时候虽然我们的沟通是很频繁的，但就作品上来讲这些沟通不一定是最后的决定。李明随时跟我说他的想法，不代表最后呈现的结果跟现在在沟通中的这个过程有任何直接的关系。

LEAP: 最后你对空间的呈现介入得多吗？

王子: 不多。除了群展以外，我基本上对于任何一个展览都不会（介入）。个展我们主要还是交给艺术家来做的，包括李明上一次在画廊展览的呈现方式也主要是由他自己来决定的。

LEAP: 只在画廊做过一次展览吗？

王子: 就做过一个个展。我们四年前做了他的第一次个展，但是他第二个，也就是他接下来的那次个展是在尤伦斯做的，然后紧接着有一些群展，再就是 2017 年 HUGO BOSS 入围艺术家作品展了。

LEAP: 尤伦斯和外滩美术馆举办的这类展览你会支持吗？

王子: 我们支持了尤伦斯的展览，包括生产、音乐、音乐的版权费，还有一些其他的费用。尤伦斯展览的搭建、运输占用了许多预算，后来不够的时候是画廊去贴补的。而外滩美术馆的展览没用到我们支持，好像外滩的制作费正好够用了。

LEAP: 你怎么看他未来的发展? 那是怎样的一条路线?

王子: 我觉得尤伦斯那次展览可能是他的一个转变, 当时他尝试了一些新的东西。我觉得李明早期的作品是特别本能性的。说得直白一点, 我觉得他 2015 年之前的作品多数直觉性比较强——就是说这个艺术家是靠天分在发展的, 而 2015 年之后的很多作品真的倾注了很多思考, 我觉得这些作品不止是靠天分吧, 真的是要靠努力。

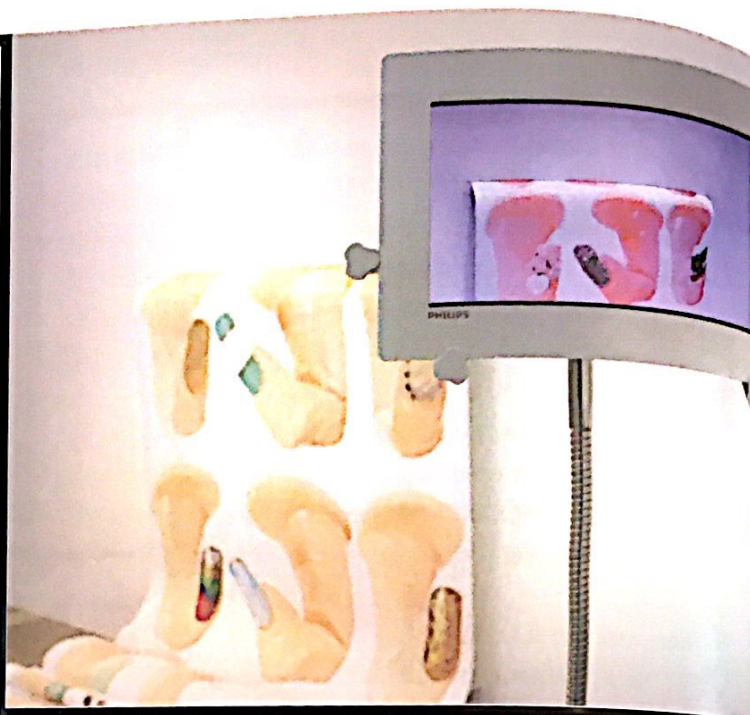
李明跟我说, “烟土披里纯” 和 HUGO BOSS 这两个展览之前差不多一年, 他每天晚上都熬夜剪片子。很多人看到他都觉得你怎么搞成这样, 瘦成干儿了之类的。他可能确实在作品思考上是一个相对焦虑型的艺术家, 这也影响了他后来往一个录像艺术家的方向更深地发展。我真的觉得他是一个特别好的, 特别优秀的录像艺术家, 他的很多作品其实还是围绕着录像的语言在深入、不断地向内深入。

LEAP: 他的作品和画廊本身的定位有什么关联吗?

王子: 我觉得是那种达达的气质相符合吧。我们画廊真的可能比较达达, 很多艺术家有这种很奇怪的创作模式, 包括像尉洪磊、Nancy Lupo、周思维, 他们的作品都挺达达的。每个人的创作都特别个人, 挺奇怪的。我觉得跟艺术家合作的第一件作品特别重要, 可能决定了你们未来的合作方式。我对跟他的第一次合作记忆犹新, 那基本上标志了我们后面的合作关系。

LEAP: 你们下一个项目定了吗?

王子: 对, 我们一早就定了三月份要做他的个展, 大概是在香港巴塞尔艺博会之前吧。可能他还要围绕着“烟土披里纯”这个系列再做一组作品。“烟土披里纯”这个展览展出的是两件录像和一组绘画作品——一组很无厘头的绘画作品, 画了各种他会在梦里见到的马克思或者白胡子老头的形象。比如说他正在画这个马克思的形象时, 突然看到施勇在朋友圈里发了一个云的形状, 然后他会觉得这不就是他在找的马克思的形象吗? 于是就把它放入了他的创作之中, 挺怪异的。我觉得他有时候是一个挺神叨的艺术家, 梦境对他来说也是一种指示。



LEAP: In your collaboration, do you communicate a lot regarding the content of the works?

SW: Yes, we discuss a lot on the content. Yet Li Ming is not the kind of artist who will disclose every detail to his collaborators. Instead of briefing or summarizing, he is better at elaborating and unfolding questions. The ultimate decision may not be based on our discussion. Li Ming shares his ideas with me anytime but it doesn't mean that the final decision and our communication are directly linked.

LEAP: Do you intervene much in the spatial arrangement?

SW: Not really. I never intervene, except for group exhibitions. We would like the artists themselves to be in charge. Li Ming arranged his previous show at the gallery himself as well.

LEAP: He has only done one exhibition at the gallery so far?

SW: Only one solo exhibition. We did it four years ago and the second one was at the Ullens Center for Contemporary Art (UCCA), and then there was the "hugo boss asia art 2017," following some group exhibitions.

LEAP: Do you support this type of institutional exhibitions?

SW: We sponsored the UCCA one, including the costs of production, music, copyright licenses and other miscellaneous expenses. Construction and transportation took up most of UCCA's budget so the gallery covered the additional cost. The exhibition at Rockbund was very well funded, so we didn't have to cover anything.

LEAP: How do you see him in the future? How will he evolve?

SW: The UCCA exhibition was a turning point for him. He tried something new. His earlier works tend to be more instinctual. In other words, before 2015 he worked in a more intuitive way and relied on his gifted wit, while works after 2015 had a lot more thought going into them. They could not simply be developed from gift but actual hard work.

Li Ming told me, throughout the year before "Inspired by Transliteration" and the HUGO BOSS exhibition, he spent every night editing videos sleeplessly. People were worried about his health and apparent weight drop. Comparatively speaking, he is the anxious type. This personality led to his further and deeper explorations in video art. I think he is an amazing video artist. His works explore the language of video and they continue to dig deeper into the core of the language.

LEAP: How does Li Ming's work relate to the direction of the gallery?

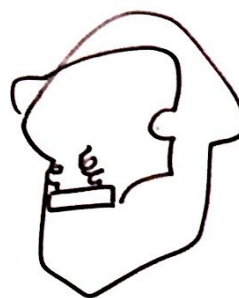
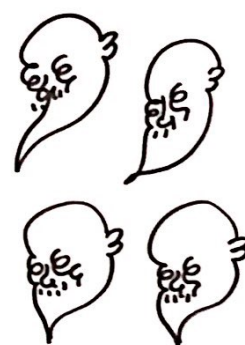
SW: I think it's the Dadaist quality we share. Antenna Space is perhaps quite Dadaist in nature since many of our artists have such quirky practices, including Yu Honglei, Nancy Lupo, and Zhou Siwei, who all share a certain Dadaist quality. The fact that everyone's practice is very idiosyncratic is a bit weird. To me, the first work with an artist is crucial since it might determine how we shall work together in the future. I still remember my first time working with Li, which basically shaped our collaborative relationship onwards.

LEAP: Is your next project with Li Ming confirmed?

SW: Yes, we have long planned to have another solo exhibition for him this March, probably before Art Basel Hong Kong. He may produce one more set for the "Inspired by Transliteration" series, which previously contained two video works and a set of paintings—ludicrous images of Karl Marx and other white-bearded old men from his dreams. He borrowed the shape of a cloud from the artist Shi Yong's social media account because it fit his imagination of Marx. It's very mystical but he is a mystical artist indeed. He gets his epiphanies from dreams. (Translated by Ng Wing Sze)

《寻梦启示-A0 No.2》，2017年
A4纸、马克笔、铅笔和印章
119 × 84 厘米

The Inspiration of the Dream Seeker-A0 No.2, 2017
A4 paper, marker, pencil and seal
119 × 84 cm



李明：“中介”展览现场，天线空间，
上海，2014 年

View of "Li Ming: Mediation," Antenna Space,
Shanghai, 2014
Courtesy Rockbund Art Museum and the artist

对话欧阳昆仑：艺术家的养分

欧阳昆仑既是藏家，也作为空间设计师活跃于当代艺术领域。他与LEAP的特约编辑鲍栋、艺术家梁铨及王光乐等人一同创办了位于北京798艺术区的“茶所”。作为李明的朋友，他对于李明作品中的身体与空间有自己独到的见解，而身体与时空也是他的收藏中一以贯之的线索。

A founder of 798's Tea Here, along with LEAP contributing editor Bao Dong and artists Liang Quan and Wang Guangle, among others, Ouyang Kunlun is also a designer and collector. A personal friend of Li Ming, he has an intimate take on the artist's work involving the body and space, a throughline in his collection.



**A Conversation
with Ouyang Kunlun:
Artists and Nutrients**

李明

LEAP: 您最早是怎么开始收藏或者怎么开始跟当代艺术圈有比较密切的接触的?

欧阳昆仑: 艺术还是有些门槛的,有的人可能一下直接到深水区了,我是一步一步走进来的。最初是玩点儿民俗的东西,窗花之类再家具,石头、古石雕;在某个时段感觉缺失了很多,想和创作者交流,就从古器物转向当代。

LEAP: 转到收藏当代作品有一个明显的契机或转换点吗? 比如说谁的作品, 什么展览?

欧阳昆仑: 没有契机。我刚开始买古器物时, 也会看当代艺术杂志, 零几年初开始也会偶尔去 798 看展览。记得那个时候的行为艺术及报道也多, 有点无所不用其极, 很抓眼球、抓感官, 其实还是挺排斥。所以起初对行为和影像会有抵触, 但我还是在看。然后 2010 年、2011 年可能看的更多一些, 到 2012 年开始有一些购买。刚才和几个朋友们聊天说到: 古人做一个雅集, 象元代玉山雅集。一人因事而画, 然后其他人, 倪瓒、杨维桢、顾阿瑛等等一系列就开始在后面题跋。一次可能二十个人都不断地题跋、赋诗。这时艺术是这个雅集的衍生品。特别喜爱这种感觉, 它不象说我跑到古玩市场买一个古物回来, 一个人臆想, 沉浸在这个古物的形态中和质感中——这个状态下, 古玩和我的关系其实还是相对弱的。要是能够介入到艺术生态中可能更有意思, 就是这样一个状态吧。

我本身的工作是做空间设计的, 慢慢对有时空状态的作品会有感受, 所以我关注的艺术家和作品开始有这个倾向。其实哪一件艺术作品没有时空感呢? 可能都有! 包括抽象绘画一层笔触跟下面那层之间还是有个时空在的。但有一些艺术家, 是更明确地建立了时空架构的, 比如李明。他的身体、他的媒介, 包括他的影像语言都有很明确讨论时空的可能性, 他是我收藏的一个艺术家。

LEAP: 这种明确的时空感是您收藏了这些年的一个反观的梳理呢, 还是您一开始就觉得自己好像马上对某些作品的特质比较反应?

欧阳昆仑: 是长时间的梳理结果。开始的收藏只是感受性的, 觉得被打动了, 可能是画面, 可能是色彩, 可能是一个图形, 其实是非常视觉的。

LEAP: How did you first start collecting, or to say, get involved in the contemporary art field?

Ouyang Kunlun: Art isn't that easy to approach, some may be able to dive deep directly, but I got into it step by step, started with folk items like decorative paper-cut window grilles, and then extended to furniture, rocks, ancient stone sculptures, to a point that I suddenly craved for communication with the creators. That's how I jumped from antiques to contemporary art.

My profession is in spatial design so I tend to pay more attention to works that explore the spatio-temporal. But to be honest, what works do not present space and time? All works do, to some extent, even in the dimension between layers of brushstrokes and canvas in an abstract painting. Nonetheless, Li Ming is one of the most distinguishable artists who have consciously constructed space-time dimensions. His body, media, and visual language present specific states of time and space. I've been following his work with immense interest.

LEAP: Can you tell us your earliest encounter with Li Ming's work?

OK: At his first solo exhibition at Antenna Space in Shanghai, about three to four years ago. I still love the work *ZOOM* a lot—his camera zoomed in by 36 times to reach Shanghai from Hangzhou. It sets apart emotions and allows the full engagement of body. You can't find any excess elements during the course of a body travelling across space and time. The narrative is in fact quite dull.

LEAP: Because the physics is very specific.

OK: Right. The conversion of both space and regions are done in explicit succession one at a time, supported by a grand logic, nothing poetic. There is very clear structural thinking, which is not commonly found in young artists.

LEAP: 最早接触李明的作品是什么时候?

欧阳昆仑: 是李明在天线空间的第一个个展, 应该是三、四年以前。那件作品我至今都很喜欢——《变焦》。他的镜头 36 次变焦把他从居住地杭州拉到展览地上海, 这是一件把情感滤去的作品。身体在时空转变中, 甚至被机器被镜头取代, 作品呈现状态是枯燥的。

LEAP: 因为它有一个非常明确的物理结构。

欧阳昆仑: 对。空间的转换一次又一次, 很明确, 不诗意。背后有一个很大的逻辑, 而作品实施过程中的突发状况 (夜间、K11……) 又给它带来活性。

LEAP: 李明总是会有一个结构性的东西会让观众很容易明白他在做什么, 他的概念是什么, 逻辑是什么, 但同时他又有很多毛茸茸的情感叠加在作品当中, 包括《变焦》你也能透过其中的风景感觉到某一种时代的情愫。

欧阳昆仑: 你说的对, 时代面貌和毛茸茸的情感叠加我觉得这是他稍带手的。但无一例外, 身体在作品里都特别重要, 比如最早的那件《梳》: 废墟里, 以拆房的挖掘机铲齿梳头。

LEAP: 李明对动作、节奏的捕捉特别敏锐, 他是对细节非常敏感的人。像《运动》还有《变焦》都是有一个非常严谨的结构。他的身体似乎有一点在工具化地完成这个结构, 但其中还是能透露出很多社会情节, 比如说《运动》里面出现的那些交通工具, 以及《变焦》里面的城市天际线。

欧阳昆仑: “工具化”这个说法有意思。身体因此也有使用性, 关联性。使用中在未能预料处就可能有灵光一现。《运动》里, 超市的车失控, 摔倒, “运动”进行不下去了。这是作品中人力不可控的部分。失控边缘、对超自然的敏感在李明一些作品里也很动人。比如《屏幕幽魂》, 一个道士拉着手机屏幕样式的风筝在海边放飞招魂。作品中当下的生活习惯成自然, 和传统、和古老仪式、信仰有一种默契; 终究混杂难分。

LEAP: He frequently employs clear structures in his work, which sometimes make it easier for viewers to understand what he is doing, his concept and logic, but there are fuzzy emotions piled within as well, such as in *ZOOM*, you can sense the sentiment of a certain era through the sceneries.

OK: Yes, it has presented the landscape of a particular era. Of course, other works may contain the fuzzy emotions as you said. Yet his body is always prominent in all of his works. For example, his early piece *Comb* shows a man sitting in a demolition site while the motion of an excavator is just like combing hair.

LEAP: Li Ming is very sensitive to movements and rhythm, with great attention to detail. Both *MOVEMENTS* and *ZOOM* are strictly structured by his body, which is almost like an instrument in his works. But still, facets of the society are disclosed, for instance with the variety of vehicles in *MOVEMENTS* and the city skylines in *ZOOM*.

OK: Good artworks demonstrate clever contrivance in unexpected spots. When the shopping trolley failed and the movement itself could not go on anymore, the inevitable final fall opens to extra interpretations of the work. Additionally, I think Li Ming is sensitive to the supernatural, not necessarily religions. I find that aspect reflected in some of his works captivating. In *The Phantom That is Screen*, a Daoist priest flies a kite designed in the form of a smartphone. His works have an excellent rapport with present social environment, ancient rituals, and traditions. and they are mixed so well together. There is a kind of ingenuity in all of his works.

LEAP: *ZOOM* is clearly about the spatio-temporal, as the space between Hangzhou and Shanghai is compressed into a two-dimensional surface. The relationship between time and space can be explicitly perceived.

OK: Li Ming and other artists I have distinct interests in as a collector share something in common—they all have a particular sense of time and space, the involvement of body and the ability to make use of their surrounding environment. These artists are good at nurturing themselves and I identify with that. They have various sources for nutrients, some classic, some traditional, some quotidian, some unexpected... The vast origins of an artist's materials give ultimate complexity to their work.

LEAP: 像《变焦》那件作品,有很明显的时空感,可以说是用二维的平面去压缩空间,这里可以非常明确地感受到您说的这种时间和空间的关联。

欧阳昆仑: 李明,和我关注的其他艺术家有共性:一是刚才我们说的时空感以及身体的介入;还有就是他们对于自我环境的培育、对身边材料的取用都营造自适的养分。养分有些来自经典,传统,有些俯拾皆是有些则是常人遗弃。养分丰富作品就不是温室里的,长的可能就厚实一些。

LEAP: 无论是和艺术家在空间项目上的合作还是收藏他们的作品,可以看出您非常注重和艺术家的交流,透过他们的创作实践去建立交往。和李明的接触是怎样的一个过程呢?

欧阳昆仑: 我开始并没有意识到该怎样和艺术家沟通。从古器物转到当代,是需要跟创作人有交流,但并不强迫。收藏第一件李明作品的时候,我在画廊里定了《变焦》,出门看到一个身形瘦小的人趴在栏杆处,工作人员说那就是李明。当时打了个招呼就告辞了。之后收藏的线索渐渐清晰,我意识到艺术创作是生态创作,艺术收藏也是对这个生态的收藏。



LEAP: From your collaboration with artists on spatial projects to collecting their work, it is evident that you value your communication with artists and actively try to understand them through their art. How did you get to know Li Ming?

OK: I did not realize this tendency originally, because I did not make a rule for myself to must communicate with the artists. Shifting my focus from antiques to contemporary works, I did think it is necessary to interact with the artists. When I bought my first piece from Li Ming, I knew my eyes were on it at the gallery. When I was leaving, the gallery staff told me he was the skinny man I saw leaning against the second-floor railing. We did nothing except a simple greeting at that time. Later, as my collection of works became more and more focused, I realized that the creation of art has a lot to do with ecological support. (Translated by Sheryl Cheung)

李明,《变焦》(截屏),2014年
双频数字录像,彩色
23分7秒

Li Ming, ZOOM (video still), 2014
Two-channel digital video, color
23 min 7 sec
Courtesy Antenna Space and the artist

LEAP: 尤其是当代。

欧阳昆仑: 不只当代,任一个劳作门类,系统开始明确成熟,它的技艺在多少千年里流转延续的时候,社会环境、交往环境都共同促成他的创作的被需要被改变。这个时候创作是活性的,不是一个单纯的闭门造车。

LEAP: 创作是包含着一定的社会关系的。

欧阳昆仑: 没错。对这个关系越来越在意。

LEAP: 所以一开始您说现在只收藏朋友的作品了。

欧阳昆仑: 对,首先要支持朋友们。

LEAP: 但这样会不会影响到一开始的那种通过作品结交朋友的可能性?因为在这样的一个生态圈里的时间久了,经常会首先意识到某个人的社会属性,而很少能完全赤裸地面对作品了?

欧阳昆仑: 曾经有这样的担心,后来发现其实每个人都独立。比如有朋友请你推荐艺术家,你很热心帮他,之后可能发现他的兴趣点还是在自己的线索,收藏的艺术家是与他生活重合的。这个生态多好,每个人都有源于自我的判断。我在现阶段应该也是更客观,关注的只是艺术和艺术家是否在一个有生命的生态中,收藏的只是感受到时空意识的部分。

李明: 空间内的运动

Li Ming: Movement in Space

金曼
Kim Machan

"HUGO BOSS 亚洲新锐艺术家大奖" 展览现场,
外滩美术馆, 上海, 2017 年

View of "HUGO BOSS ASIA ART 2017,"
Rockbund Art Museum, Shanghai, 2017
Courtesy Rockbund Art Museum and the artist

李明荣获“2017年Hugo Boss亚洲新锐艺术家大奖”的多频录像装置强有力地探索了上海外滩美术馆的周边景观, 以及当代的观看方式。Media Art Asia Pacific的创办负责人, 金曼, 在此深度研究了该作品中复杂的运动轨迹。

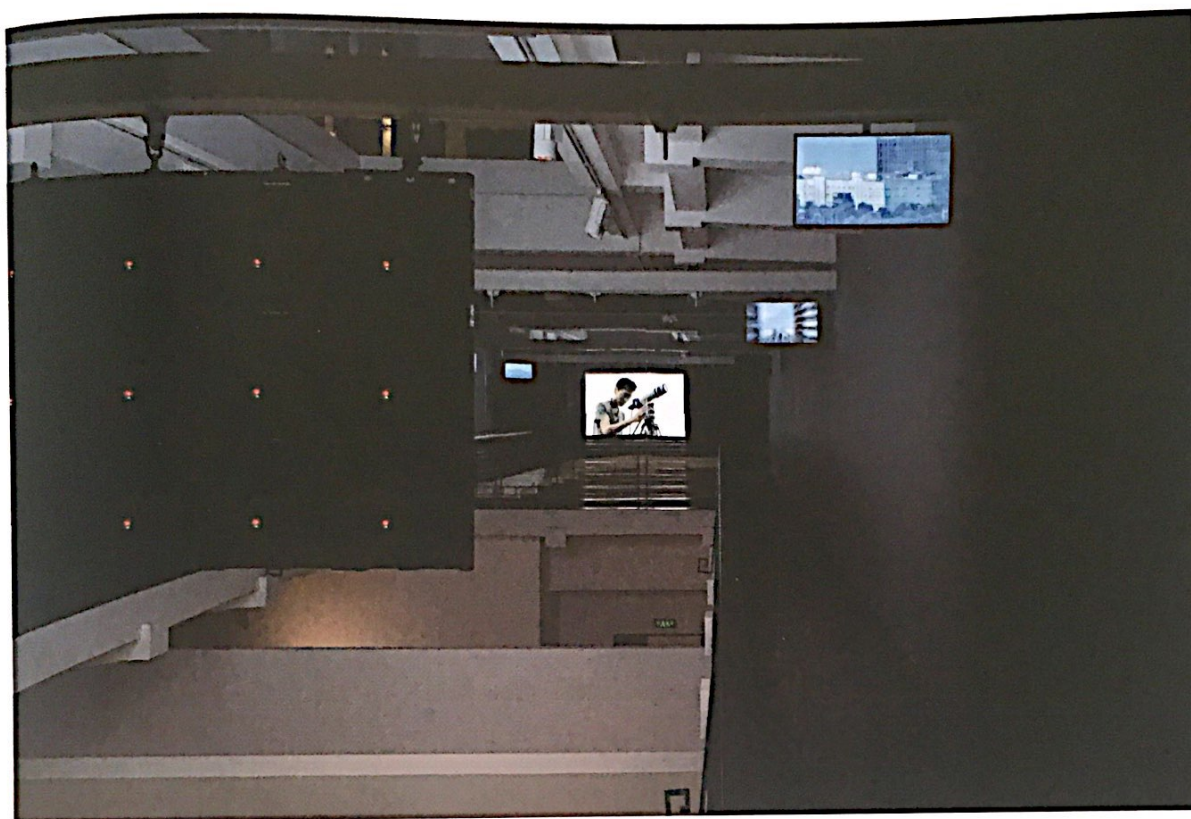
Li Ming won the Hugo Boss Asia Art Award 2017 on the strength of a complex, multi-channel video installation entering the landscape around Shanghai's Rockbund Art Museum and contemporary ways of seeing. Kim Machan, founding director of Media Art Asia Pacific, explores the work in depth.

录像艺术在空间和时间的形式表达上有着多种方式。两者的结构不仅是支撑作品的骨架, 也为观者通过其他艺术形式的角度来进入和批判录像艺术作品提供了方式, 无论是雕塑、雕塑装置、沉浸式装置, 或是行为艺术的记录、电影叙事和艺术电影等。就这些已经相对普及的艺术表达形式而言, 它们各自发展出的既定惯例和历史为确立观看者的体验和面对作品时的敏感度提供了框架。然而当这些分类被彻底融合, 观者的体验也将随之重建。我们不禁要问, 这样一件作品从哪里开始, 在哪里结束? 观者是否也是作品的一部分? 我们是在一个沉浸式的环境中接受自己的错觉, 还是从真实具体的环境中寻找该作品的构成? 作品中的空间和时间又是如何表达的?

Video art claims an array of formal spatial and temporal constructs. As both internal and external elements, these constructs of space and time offer a way to enter and critique the artist's approach to video as sculpture, sculptural installation, immersive installation, performance documentation, cinematic narrative, or artists' cinema. These sub-genres of form, each with highly developed conventions and histories, frame the viewer's experience and acuity. The categories combine in complex ways, and when they do, deconstructing the experience pivots on questions such as: Where does the work start and end? Is the viewer part of the work? Is it an immersive environment where we accept the illusion or is the actual and detailed environment part of the artwork? How are the spatial and temporal expressed?

These are useful questions when considering the recent developments in Li Ming's work, where video has been a major part of his practice since graduating in 2008. Li ventured into a complex combination of screen and actual space in his most ambitious installation to date at the Rockbund Art Museum (RAM) Hugo Boss Asia Art Award 2017. Here, Li's movement in space, which has been a recurring theme in the artist's work, exceeded his serial, screen-based video illustrations and "black box" installations. Instead a combination of works was pushed together in a site-specific installation that confused and complicated the reading of the actual space and its relationship to the artwork and the audience.

The artist achieved this transgression through the existing architecture of the RAM gallery, which includes a mezzanine



上述的这些问题对于思考李明近年来创作的发展也十分有用。从2008年毕业以来，录像已经成为了他创作的主要内容。在上海外滩美术馆 Hugo Boss 亚洲艺术大奖的展览中，李明大胆而巧妙地将屏幕空间和实体空间相结合，呈现了他迄今为止最具野心的作品。空间中的运动是他作品中反复出现的主题，也令这件新作超出了以往以一系列屏幕为基础的展示或是“黑盒子”装置的范畴。它将不同的作品融入到一件场地特定装置中，使得对实际空间本身、空间和观众和作品的关系的理解变得更为复杂。

这种障碍和美术馆固有的空间不无联系，建筑中的夹层走道往下能俯视下一层展厅的中央，往上则能仰望一排精妙的装饰艺术风格天窗。进入李明的作品所在的楼层，由若干墙面所构成的窄道突出了展厅空间的方形比例，墙上分散着作为3件独立

walkway looking down into a central atrium and up towards stunning art deco skylights. Entering the floor dedicated to Li Ming's work, several walls were constructed to create narrow passageways to follow, accentuating the rectangular proportions of the room. The walls are interspersed with over 20 monitors identified as three distinct artworks. The path to experience the works is a clear, one-way loop that compels the viewer to proceed forward through passageways, snacking on each video in succession without any considered resting points. The lack of seating and the repetition of imagery across multiple screens discourages concentrated viewing habits and persuades the audience to flow onward, denying the concentration that a cinema staging would provide these works that are, in fact, complex, and up to 20 minutes in duration. Interestingly, all video works are shown on relatively modestly sized monitors,



作品的 20 个显示器。观看作品的路径被规划成了一条简明的环形走道，促使观者不断向前穿过，一屏接一屏地浏览而无滞留。没有预设的座椅，不同屏幕中重复的影像也在消解着观众对作品逐一细看的习惯，仿佛鼓励着人们走马观花地往前走。尽管这些作品具有相对复杂的本质录像长达 20 分钟，在一般的观影语境中需要一定的专注度，但现场的呈现方式否决了这一切预设。有趣的是，这些播放录像的显示器都大小适中，排除了一股沉浸式数字投影的宏大场面。从建筑空间和观众在空间中的运动为切入点，能看出艺术家在作品的选择和摆放上的合理性。

李明在此次新受邀创作的多屏录像作品《心渲染间》(2017) 中也着重体现了空间中的运动。相对的墙面上安装了一组 30 至 50 厘米的显示器，同一个作品标题之下实则囊括了两种全然不同的影像风格。在第一种风格中的影像中，耗工巨大的 3D 图像穿插于不同的片段之间，有的是探寻关于空间本质的存在主义问题的包含字幕的影像，有的则是“黑色电影”的花絮——拥有无数道门的阴暗过道、不远处建于 1932 年的上海大厦在令人不安的雷光电

rejecting the spectacle of immersive data projections. The monitors force a more cerebral justification of the artist's selection and placement of works, one that I can only read through the consideration of the architecture and our movement through the space.

Movement in space is again evident within the newly commissioned multi-channel video *Rendering the Mind* (2017). The title brackets two dramatically different video styles played on opposing walls, on a variety of 30 to 50-centimeter monitors. The first involves labor-intensive 3D graphics interspersed with subtitled snippets of innocent existential questions about the nature of space, film noir vignettes of shadowy hallways with endless doorways, and the nearby 1932 Art Deco hotel Broadway Mansions, revealed at night in silhouette by an ominous thunderstorm. The second approach uses the popular drone apparatus to film the artist moving through several landscapes and underground tunnel environments. Both approaches illustrate movement in space confined within the illusory space of cinematic narrative conventions, demonstrating and quoting film theory, on occasion explicitly sampling

"HUGO BOSS 亚洲新锐艺术家大奖" 展览现场,
外滩美术馆, 上海, 2017 年

View of "HUGO BOSS ASIA ART 2017,"
Rockbund Art Museum, Shanghai, 2017
Courtesy Rockbund Art Museum and the artist

闪下展现出它的轮廓。作品中第二类风格的影片采用
当下流行的无人机记录了艺术家本人在山间野外和地
下隧道中的行走过程。两组录像看似迥异, 却都展现
了在既定的虚幻叙事内的空间中的运动, 他借鉴了罗
伯特·布列松的电影理论, 在某些段落中, 艺术家甚至
直接引用了布列松的作品。

穿过一连串的录像组成的通道, 呈现在眼前的是一
面从地面直达天花板的玻璃墙, 它将展览的叙事颇
为戏剧性地分成了两个部分, 并将观者引向《烟士披
里纯: 第二章——安全出口》(2017)。循环播放着该
作品的大型显示器的背后是上海难得一见的景色。这
是一个可以驻足的地方, 你会试着将屏幕中的影像和
背后的城市景观建立起某种联系, 但很快那些搭建的
假墙便会促使你将视线移回室内。这时你将看到一堵
完全被镜子覆盖的墙面反射着显示器的背部和另一台
显示器上播放的录像。走向镜墙时你的形象也将随即
被映在镜子上, 与半空中 150 厘米的显示器里播放的
《变焦》(2014) 结合在一起, 共同成为作品的一部分。
镜子将你的形象融入作品的同时, 也向我们暗示着
环境中的方方面面、乃至作为观众的我们在空间中的
运动都是作品的组成部分。我们可以将这三件同样以
显示器为载体的作品视作一个统一的雕塑装置来解
读, 它们之间强烈的对立关系也就得到了缓和。

将三件作品互相融合为一个统一的装置具有相
当的挑战性, 它涉及到许多不确定的因素, 从建筑空
间的使用、显示屏幕的选择和陈列, 到录像原有的内
容和观者的角色之间的关系, 它们都会引发关于艺术
家意图的开放性问题。在这些晦涩不清的方面之外,
我们可以从这一整体装置的尝试中看到一个重大的
飞跃, 即李明对于空间之内的运动全新而复杂的探索。

(译 / 施焯婷)

from the work of Robert Bresson.

After following the trail of videos past the dramatic
midpoint at which a floor-to-ceiling glass wall opens on a
privileged view of Shanghai behind another large monitor
looping Inspired by *Transliteration - Chapter Two: Emergency
Exit* (2017). This is a place to pause, to try to reconcile the
video content with the outside cityscape but soon the
constructed walls urge the viewer to turn back into another
interior space. This time, a complete wall of mirror panels
reflects the back side of monitors and the reflection of the
video played on yet another monitor facing the mirror.
Walking toward the mirrored wall, we are brought into the
work at once through our image reflected and combined with
the video *ZOOM* (2014), playing on a large, 150-centimeter
monitor suspended in midair. The mirror strategy adopts and
integrates our image into the work, and signals that we should
read all aspects of the environment and our movement
through it as part of the work. This is a successful moment that
alleviates, to some extent, an uneasy tension between the
notion of the three distinct works within the confines of the
monitors and the reading of the project as a unified sculptural
installation.

Combining and repeating components of the individual
art works pushed the overall installation into unstable territories
where construction of architectural space, the choice
and placement of display monitors, the relationship of the
video content, and the viewers' role, provoked open ended
questions about the artist's intentions. Notwithstanding the
ambiguous aspects, this installation experiment demonstrates
a significant leap in Li Ming's exploration of movement in
space in new and complex ways.

幽魂风景

The Phantom Landscape

凯伦·史密斯

Karen Smith

从1980年代晚期起，关于传统和新媒体之间关系的讨论就在持续不断地为中国的艺评界制造着压力。OCAT西安馆馆长兼上海摄影艺术中心的总策展人，凯伦·史密斯，通过李明的作品剖析了影像中的水墨这一议题。

The relationship between tradition and new media has been a consistent point of pressure for Chinese art criticism since the late 1980s. Karen Smith, director of OCAT Xi'an and chief curator of Shanghai Center of Photography, approaches the question of ink painting in video via the work of Li Ming.

即使在中国工作和生活了25年，我仍无法把握“水墨”这一概念——至少就判别其好坏、正误等方面而言。过去20年间的当代艺术领域之中，我目睹了多次以水墨画笔在宣纸上进行的实验；也看到更年轻一代的水墨画家正力图在传统之上有所突破。然而，如果去问一个真正的水墨迷，水墨这种媒介最为当代的表达形式是怎样的？就像最近我问邱志杰的那样——他本人便是一位著名的使用水墨媒材的艺术家——得到的答案可能表明“水墨”和“当代”这两者在根本上是互相矛盾的。在很多人看来，它们甚至是互相对立的。

当下的问题在于，通过打破既定的规则以寻求新的表达形式的“当代”实践，依然远远不能撼动水墨世界中根深蒂固又晦涩深奥的传统。这或许也没什么大不了的，与之类似的、对传统的拥簇和传

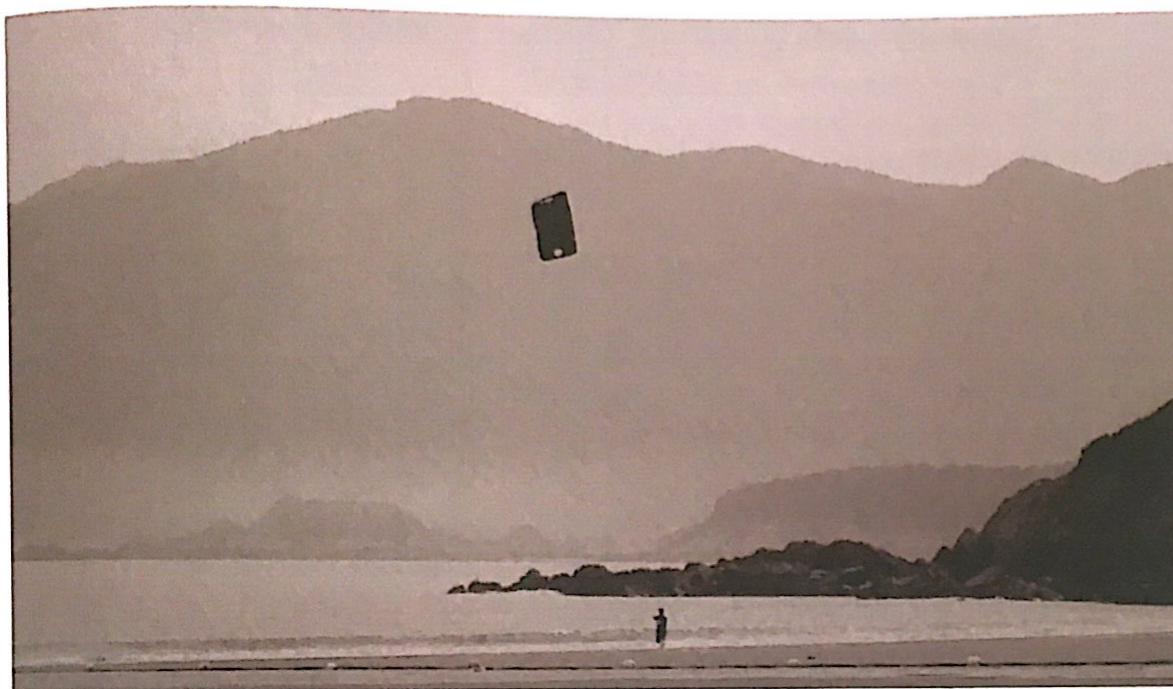
After 25 years in China, I am still no closer to grasping “ink.”—at least, not in terms of the criteria by which ink is judged as good, bad, correct, wrong. Within the field of contemporary art over the past two decades, I have seen multiple experiments made using ink and brush on rice paper. Equally, a younger generation of ink painters now trying to expand upon tradition. Yet, ask a true ink aficionado for an example of the medium's most contemporary form—as I have in recent months, posing the question to Qiu Zhijie, himself a recognized ink artist—and the answers suggest that “ink” and “contemporary” remain paradoxical, at best. For many, they are antithetical, a contradiction in terms.

The issue is this. “Contemporary” practices—breaking established rules in a quest for new expression—are no match for the ink world's immutable, esoteric conventions. Art history documents advocates of the similar preservation of and respect for certain western traditions, which were ultimately deposed by the contemporaries of the day. Perhaps it doesn't matter. But China's ambition for international influence within the field of culture will be impeded by the sanguine elitism of the ink world, which is surely a loss to all.

It was with such thoughts in mind that I encountered Li Ming's *Straight Line, Landscape* (2014-16), and was immediately impressed by the unconscious response it offers to this conundrum simply via the essence it exudes. The 26 channels of this video work are fed through computer

《屏幕幽魂》(截屏), 2016 年
单频高清录像
7 分 46 秒

The Phantom That is Screen (video still),
2016
Single-channel HD video
7 min 46 sec



承在西方艺术史上也不鲜见, 然而它们最终都被同时代的艺术家们一一摒弃。但中国试图在文化领域建立起世界性影响力的野心却难免受到水墨界这种乐观精英主义的阻碍, 这绝非任何人所乐见。

遇到李明的作品《直线, 风景》(2014-16) 时, 我正思考着上面所谈论的问题。而其作品中所展现的神韵似乎就在无意之中对这一难题作出了回应, 令我印象深刻。在三亚华宇青年奖的展览上, 这件作品被安放在一个类似教室的场景之中, 26 频录像通过置于桌上的电脑屏幕播放出来。在最初的展示版本中, 这些屏幕则是在墙上排成一条水平的直线, 以契合作品的标题。这些多频影像中有着山脉的镜头和类似 GPS 系统中“你在此处”的点状标记, 还有一部分则滚动播出一些书法字迹。《直线, 风景》的精彩之处在于影像的叠层。标题中所提到的风景、山腰、峰峦和天际线, 这些元素和意象所组成的画面似乎与一幅古典水墨画不谋而合; 影像中的文本——尽管我将其描述为书法——实际上是草草标注的路径规划。这并不是一般的说明文字, 而是李明对自己从杭州到台湾 50 天徒步穿越这段风景的旅程纪录。

screens installed, in the iteration I saw in Sanya, where it was part of the Huayu Youth Award exhibition, on desks in a space set up like a classroom. In the original display, the screens appeared in a horizontal row on the wall, achieving the single straight line noted in the title. The various channels show footage of mountain ranges, and the “You are Here” dot on a topographical map familiar to anyone who uses GPS systems. Others scroll calligraphic scripts. The brilliance of *Straight Line, Landscape* lies in its layering of images—the titular landscapes, mountainsides, peaks, and horizon lines—which combine to a composition similar to the masterworks of ink painting. The text, though I describe it as calligraphic script, is in fact handwritten notes-to-self jotted down in the course of mapping a route. Not conventional colophons, then, but Li Ming’s own notes from his 50-day journey on foot through the landscape, from Hangzhou to Taiwan.

On the walls to both sides were hung a series of abstract ink works (*The Phantom that is Screen*, 2016). The shape of these pieces gives some clue to the origin of the form and concept: these are not emotive ink paintings at all, but scaled-up prints of the backs of iPhone covers that had

《屏幕幽魂—2013年收于杭州市滨江区浦沿路》，2016年
单频录像装置
风筝骨架（竹质）、金属支架、油画布面爱
普生微喷
300 × 140 × 2.5 厘米

*The Phantom That is Screen - Captured
at Puyan Road, Binjiang District,
Hangzhou, 2013*
Single channel video installation
Kite skeleton (made of bamboo), metal
support, Epson inkjet painting
300 × 140 × 2.5 cm



展厅两边的墙上挂着一系列抽象水墨作品《屏幕幽魂》，2016），它们的形状为我们理解其形式和概念的出处提供了一些线索：这些并非富有情感的水墨画，而是被放大冲印了的 iPhone 手机背盖的图像，并涂上了“和警方采集指纹所用的磁性墨水一样的”涂层。“墨”在这里成为了法医鉴证的档案，是人体触碰的证据，并使得这一动作被公开、并放大到墙上。

然而，真正令《直线，风景》和《屏幕幽魂》成为对当下水墨界保守自锢者的最佳回应的，还不仅仅是其中对于水墨画视觉元素的模仿。前人在画中所体现的精神探索，在李明的作品中也有真正意义上相对等的当代呈现。对于古典水墨画大家而言，绘画是用来建立个体与外部世界的联系，探寻自身立世之所的视觉机制。画中的人物被自然景物衬托地格外渺小，画家邀请观者进入这个虚构的世界中，想象这样一个在现实中难以企及的地方会有着怎样的面貌。画面中渺小的人形，令人想起世界的浩大与神秘，从而赞叹、敬畏，以至心生谦卑。

been coated with “the same magnetic ink used by police to collect fingerprints.” The “ink” here, then, is forensic data, evidence of human touch, the gestures now exposed, writ large on the wall.

But it is not simply the impression of visual equivalence that makes the combination of *Straight Line, Landscape* and *The Phantom That is Screen* the perfect contemporary response to the closed mindset of ink aficionados today. Li Ming provides a genuine contemporary equivalent to the musings of ancients, which their paintings represent so well. For these masters, painting was the visual mechanism that mapped the individual's relation to the external world. In classical ink painting, this was achieved by accenting the smallness of man vis-à-vis the natural world. Ink masters invited viewers to step into imagined worlds and imagine, metaphysically, what such places, often inaccessible in a practical sense, might be like. The tiny manifestations of the human form within their landscapes were about appreciating the magnitude of mystery in the world, about

今天的 GPS 系统中的点状标记令人有这样一种错觉：只要你愿意去探索，没有哪里是你不能去的，也没有哪里是你到不了的。人在面对世界时的谦卑感荡然无存，因为他/她已经可以去到前人无法想象的地方。从这个角度而言，李明的作品同样有力地展现了当代人与自然、与世界的关系。如果说幽魂般的 iPhone 手机壳像是天际预示着不详的乌云，那位于风景之上的 GPS 点标也就成了一种普遍焦虑的象征：我们预见的仿佛不是天人合一，而是迷失在荒野被风景/世界吞没。从这个角度来看，屏幕上滚动的字符就形同向一个闭目塞听的世界所发出的遇难警号。

《直线，风景》和《屏幕幽魂》的独到之处在于，这两件作品并不是单纯水墨画的当代演绎，而是从根本上传承了前人所叩问和探寻的问题的精髓，并使其完整地建立起了与这一时代的联系。

(译/施婷婷)

being awed and, thereby, humbled. Today, the GPS dot is evidence that there's nowhere you can't go, nowhere you can't be, if you have the will to venture out. Man is no longer humbled by the world, because he/she is out there where previously no one could imagine going. From this angle, Li Ming's work is a similarly powerful representation of that relationship (man—nature—world) in its contemporary instant. The phantom iPhone covers, as dark clouds on a foreboding horizon, makes the red GPS dot in the landscape a sign of the prevailing anxiety: not a vision of oneness with nature, but of being lost in a wilderness, swallowed up by the landscape/world. This, in turn, transforms the characters scrolling across the screens into mayday calls to a world that is no longer listening.

The brilliance here, in *Straight Line, Landscape* and *The Phantom that is Screen*, is not simple equivalence, but rather the fundamental essence of the ancients harnessed, questioned, and inverted by means wholly relevant to this age.

《直线，风景》（截屏），2014-2016 年
26 帧高清录像
彩色，有声
尺寸可变

Straight Line, Landscape (video still),
2014-2016
26-channel HD video
Color, sound
Dimensions variable

