



李山
Lishan

05.18 -
07.21, 2019

ShanghART
香格纳画廊

ShanghART Shanghai West
DE CODING
折叠 打开
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DE CODING
LI SHAN 李山
折叠 打开

“打开折叠”意为基因组双螺旋结构的铺平展开，进而对生物信息进行读取、写入、编辑等一系列人为干预。这是继 2017 年上海当代艺术博物馆个展之后，李山的基因编辑研究更为深入的艺术性展示。1993 年，李山作为首批中国当代艺术家之一参与威尼斯双年展，并于当年开始生命科学相关议题的思考。他的首个生物艺术方案《阅读》于 1998 年诞生。从早期圆融的生命大同意识到跨物种的特征置换重组和基因编辑，生物性的至高无上决定了在李山的创作中，生命始终得以自由和多元。

此次个展的视觉形式囊括绘画、摄影和影像，作品试图从物种的本质层面展开信息与生命的深度对话。九件不同尺幅的绘画新作中，李山跳脱出生物想象的图像展示，对基因组的自身形态进行了科学性与艺术性相结合的再现。展厅二层两件关于基因编辑的影像中，作品《写入》演示了基因转录、翻译的过程：通过改变 DNA 所携带的信息，使得蛋白质在合成过程中发生结构变异，新的物种得以诞生；而记录青蛙胚胎细胞成长过程的影像《随机表达的可能性》，则将控制基因表达的机制去除，解构了自由状态下青蛙的生长规律及形态。此外，两组以玉米为主题的《涂抹》系列摄影，记录了李山将基因编辑延伸至植物的多元操作，通过解除基因表达的抑制机制，使玉米呈现出物种的原始性状。李山的创作直观构建出基因转录、翻译、突变的过程，展现了宏大且自由的生命本质。

作为具有重要意义的“中国现代艺术展”当年的参展者之一，李山这位中国当代艺术浪潮的亲历者始终散发鲜活的创作热能。他开拓了生物艺术这一领域，并持续着对于生命法则和人类命运的深沉关注。

"Decoding" alludes to the unfolding of double helix structure in genome, which biological information could be humanly interfered by reading, writing and editing. This is a next step of Li Shan's research into genetic editing since his solo exhibition at Power Station of Art Shanghai, 2017. In 1993, Li Shan participated in the 45th Venice Biennale as one of the first contemporary Chinese artists, and started contemplating topics of life science. He completed his first BioArt project "Reading" in 1998. From his early integrated, harmonious grand consciousness of life, to replace, recombine genetic traits across species, to genetic editing, the supremacy of Biologism determines that in Li Shan's art, life always remains free and diverse.

Works in this exhibition includes painting, photography and video art, triggering a conversation between information and life on an essential level of species. Out of the pictorial presentation of imagined life objects, Li Shan depicts the scientific form of genome in an artistic way in nine different sized paintings. Meanwhile, two video works about genetic editing are displayed on the second floor. "Writing" demonstrates the processes of genetic transcription and translation: by changing the information carried by the DNA, the protein structure is mutated during synthesis and forms a new species. In "The Possibility of Random Expression", recording of the growth process of frog embryonic cells, Li Shan eliminated the mechanism controlling gene expression, and deconstructed the growth pattern of frog in a non-controlled manner. Moreover, two photography works "Smear" depict images of corns, recording Li Shan's diversified operations by expanding his genetic editing practices to plants: through releasing the inhibiting mechanism of genetic expressions, the artist demonstrates corns' original traits. By intuitively building the process

of genetic transcription, translation and mutation, Li Shan raises the grandness and freedom of the essence of life.

Having participated in the legendary 1989 "China/Avant-Garde Exhibition" at National Art Museum of China, Li Shan witnessed the evolution of contemporary Chinese art and remains energetic and vibrant in his practices. As a pioneer of BioArt, he continues to ponder the rules of life and human destiny.





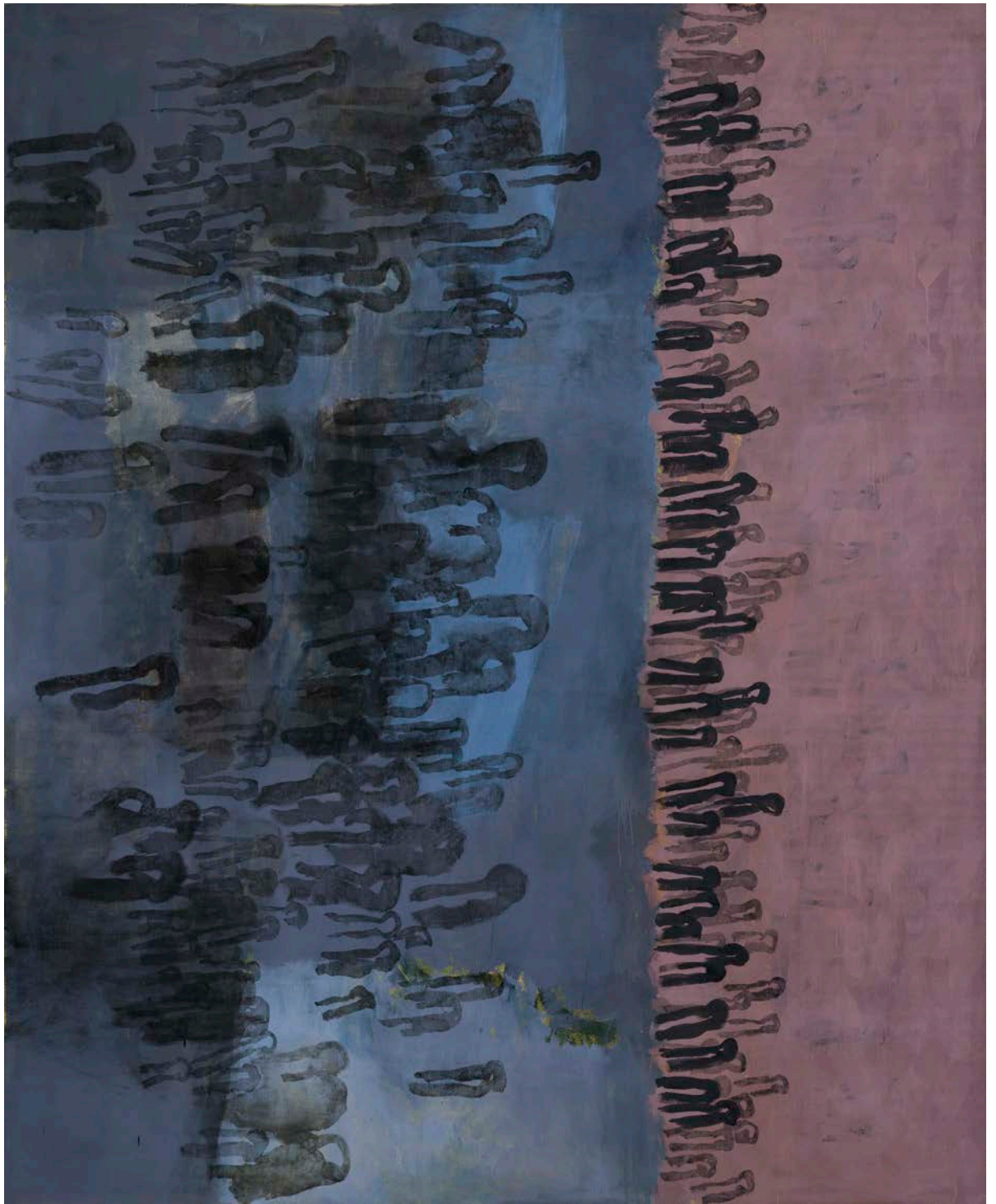
打开折叠 4
Unfolding 4, 2017
布上丙烯
Acrylic on canvas
123 × 93cm



打开折叠 10
Unfolding 10, 2017
布上丙烯
Acrylic on canvas
123 × 88.5cm



打开折叠 1
Unfolding 1, 2017
布上丙烯
Acrylic on canvas
359 × 297cm



打开折叠 5
Unfolding 5, 2017
布上丙烯
Acrylic on canvas
124 × 93cm





打开折叠 2
Unfolding 2, 2017
布上丙烯
Acrylic on canvas
205 × 506cm



打开折叠 9
Unfolding 9, 2017
布上丙烯
Acrylic on canvas
126 × 93cm



打开折叠 6
Unfolding 6, 2017
布上丙烯
Acrylic on canvas
121.5 × 98cm



打开折叠 8
Unfolding 8, 2017
布上丙烯
Acrylic on canvas
124 × 93cm



打开折叠 3
Unfolding 3, 2017
布上丙烯
Acrylic on canvas
125 × 98cm









涂抹 2
Smear 2, 2017
彩色喷墨打印
Colour inkjet print
80 × 60cm (× 12 pieces)

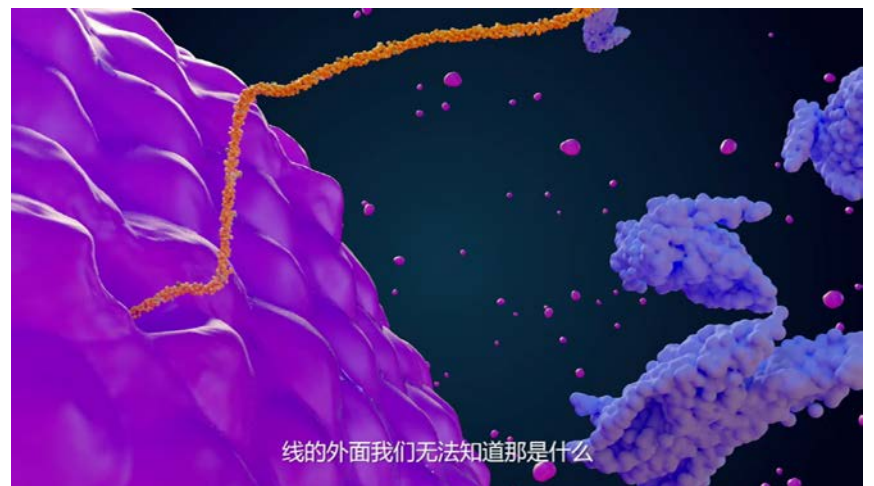
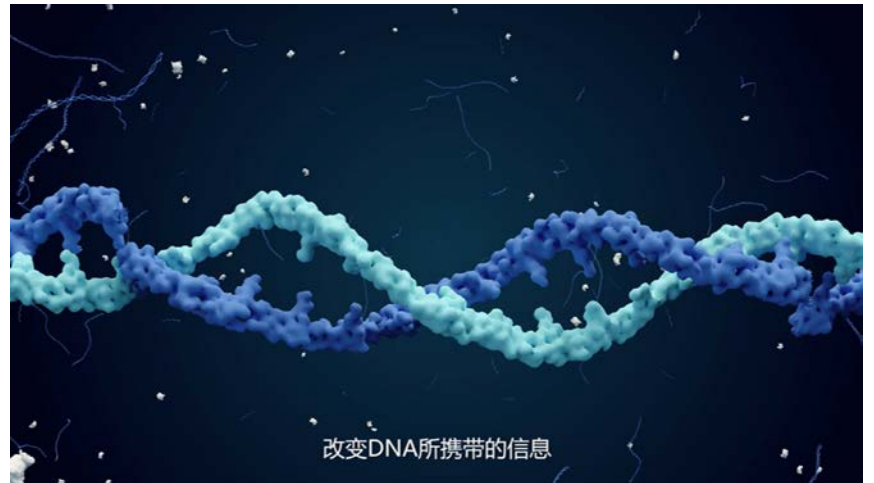
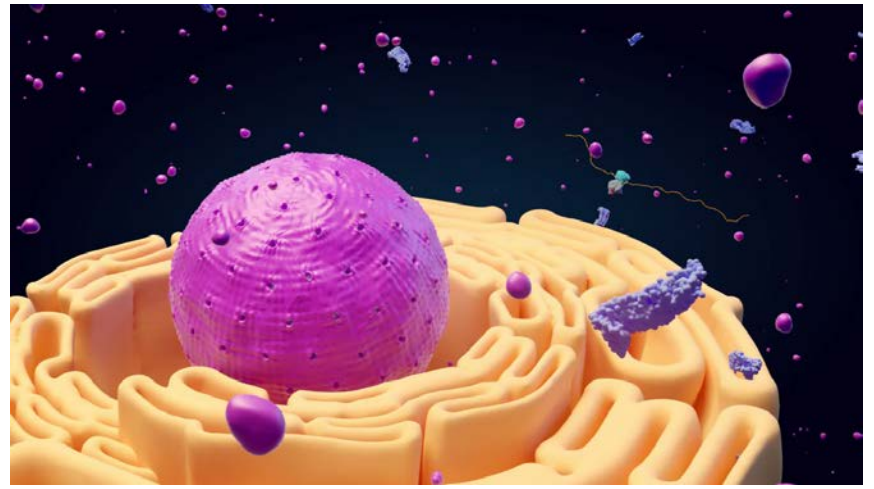




涂抹 3
Smear 3, 2017
彩色喷墨打印
Colour inkjet print
80 × 60cm (× 33 pieces)



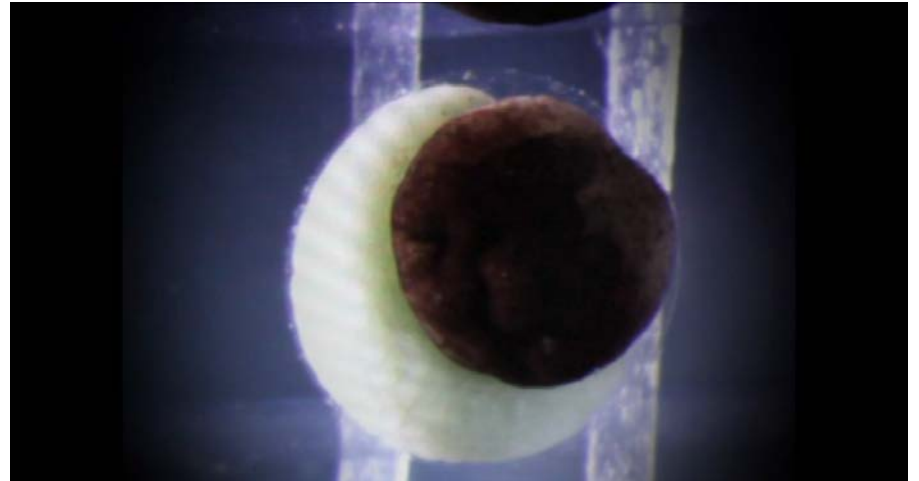
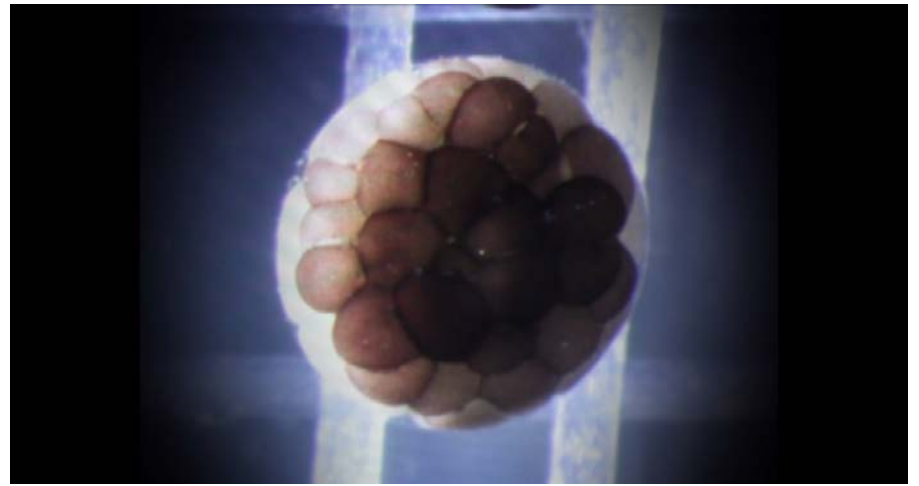




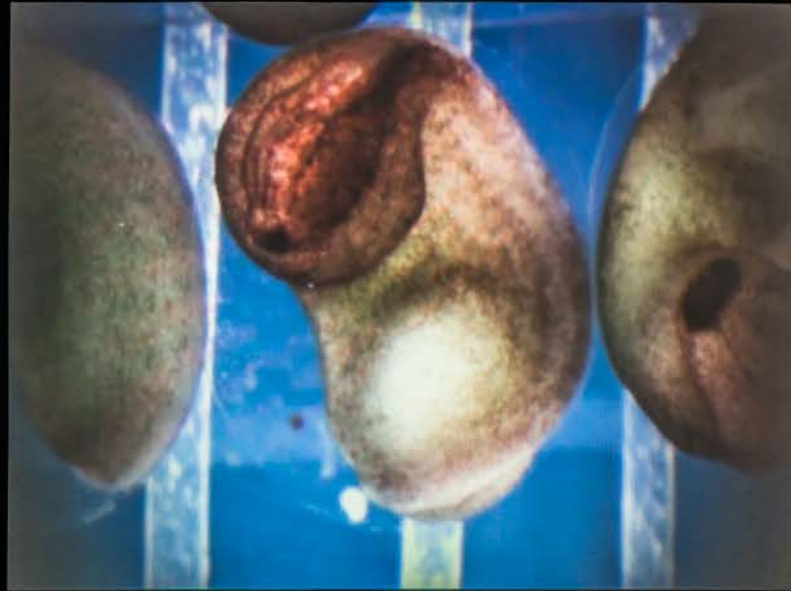
写入
Writing, 2017
单屏动画
Single-channel animation
3' 25"



DNA螺旋链就像我们所观察到的宇宙边界线



随机表达的可能性 I、II
The Possibility of Random Expression I,II, 2012
单路视频
Single-channel video
10' 19"



Li Shan

Li Shan was born in Lanxi, Heilongjiang in 1942. He graduated from the Shanghai Academy of Drama in 1968. Li Shan's works have been exhibited in many significant exhibitions such as PSA Collection Series – Li Shan, Power Station of Art, Shanghai (2017); Extension Expansion, MoCA@Loewen, Singapore (2014); Reading Li Shan, Museum of Contemporary Art, Taipei, Taiwan (2012); Painting the Chinese Dream: Thirty Years of Chinese Contemporary Art, Minsheng Art Museum, Shanghai (2010); The First Guangzhou Triennial - Reinterpretation: A Decade of Experimental Chinese Art (1990 - 2000), Guangdong Museum of Art, Guangzhou (2002); Inside/Out: New Chinese Art, MoMA PS1 / Asia Society Galleries, New York; SFMoMA, San Francisco; Hong Kong Museum of Art, Hong Kong etc. (1998-2000); 22nd International Biennial of Sao Paulo, Brazil (1994); China Avant/Garde Exhibition, Haus der Kulturen der Welt / Hildesheim Art Gallery, Germany; Kunsthall Rotterdam, The Netherlands etc. (1993); China's New Art, Post-1989, Hong Kong Arts Centre, Hong Kong etc. (1993) and the 45th Venice Biennale (1993) etc.

李山

李山，1942年生于黑龙江兰西，1968年毕业于上海戏剧学院。李山的作品曾多次参加国内和国际的重要展览，包括：中国当代艺术收藏系列展：李山，上海当代艺术博物馆，上海（2017）；扩延，新加坡当代美术馆，新加坡（2014）；粉红微笑之后：阅读·李山，台北当代艺术馆，台湾（2012）；中国当代艺术三十年，民生现代美术馆，上海（2010）；首届广州三年展——重新解读，广东美术馆，广州（2002）；蜕变与突破——中国新艺术展，MoMA PS1 艺术中心 / 亚洲协会美术馆，纽约；旧金山当代艺术博物馆，旧金山；香港艺术馆，香港等（1998-2000）；第22届圣保罗双年展，巴西（1994）；中国前卫艺术展，柏林世界文化宫 / 海德舍尔姆美术馆，德国；鹿特丹美术馆，荷兰等（1993）；后89中国新艺术，香港艺术中心，香港等（1993）；第45届威尼斯双年展（1993）等。

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