

客旅生活 LIFE OF THE PILGRIM

12/02, 2017-1/26, 2018

Opening: 3pm, Sat., 12. 02

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LI RAN

ShanghART
香格纳画廊

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展览围绕基督徒这一特定身份展开，与展览题目同名的影像作品《客旅生活》以艺术家大量照片文献的收藏、个人写作与声音模仿为呈现基础，以基督徒的迁徙生活、宗派矛盾作为叙述的主线，用一种似曾相识的世代故事交错编织，并将人们的视线引向了一个重构的历史时空中。作品中艺术家没有模糊原本的历史事件，而是游离在疆界和政治区域化的物理空间边缘，将破旧的隐喻重新拾起，转译与粘合了一种修辞上的对应关系。

这里“客旅”一词是《新约·圣经》多处对于信徒的形容，意在说明基督徒身份的归属问题，相似的词汇还有“异乡客”、“寄居者”等等。但是这些描述并不意味着过度沉溺在此意识形态中，并对存在世界看法和关照的祛除，而是澄清了一种看待事物的目光：其焦点不止是存在的世界，而是洞见一个被许诺的更加美好的世界。

其实，操持这种意识形态的表述者，他们在当代艺术世界像是丢失工具的农夫，在一种集体反神论的上下文中丢失了语言，而内部的宗派分歧则相互抵消着这些持不同神学观念的人们。我希望展览中那部并不太深沉的影片可以粘合某种疏离的表述关系，使那些模糊的图像信号彼此勾连。在我们共同经历的这个冰冷现实面前，我希望这些转译和模仿的动作，以及其携带的内容能够重新被审视。

The exhibition centers on the artist's specific identity of Christians. The video work "Life of the Pilgrim", which share the same name of the exhibition, is based on the artist's great amount of photo collection, his personal writing and vocal imitation; the story follows the migration life and sectarian contradiction of Christians, all the clues are woven in a generational way with a déjà vu sense, as well as leading people's attention to a reconstructed historical space-time. Instead of obscuring the original historical events, the artist frees them from the edge of the physical space of the boundary and political regionalization. He regains the shabby metaphors, translating and binding a rhetorical correspondence.

The "pilgrim" is a term to describe believers in many places of the New Testament; it explains the attribution of Christians' identity. Similar terms include "foreign stranger", "sojourner" and so on. But these terms do not indicate their over-indulgence in this ideology, nor their dispelling of the existential worldview, but to clarify a matter of sight: their focus is not only on the world of being, but on discovering a better world that has been promised.

In fact, the explainers who manipulated this ideology lost their language in the context of a collective anti-themism, they are like farmers who lost their tools, while the internal sectarian divisions offset people with different theologies from each other. I hope the not-so-deep film in the exhibition can bond some kind of estranged expression, making the vague imagery signals link to each other. In the face of the icy reality we all experience, I hope that these movements of translation and imitation, as well as the content they carry, can be revisited.

展览现场

Installation View



展览现场 | Installation View | 香格纳北京 | ShanghART Beijing, 2017



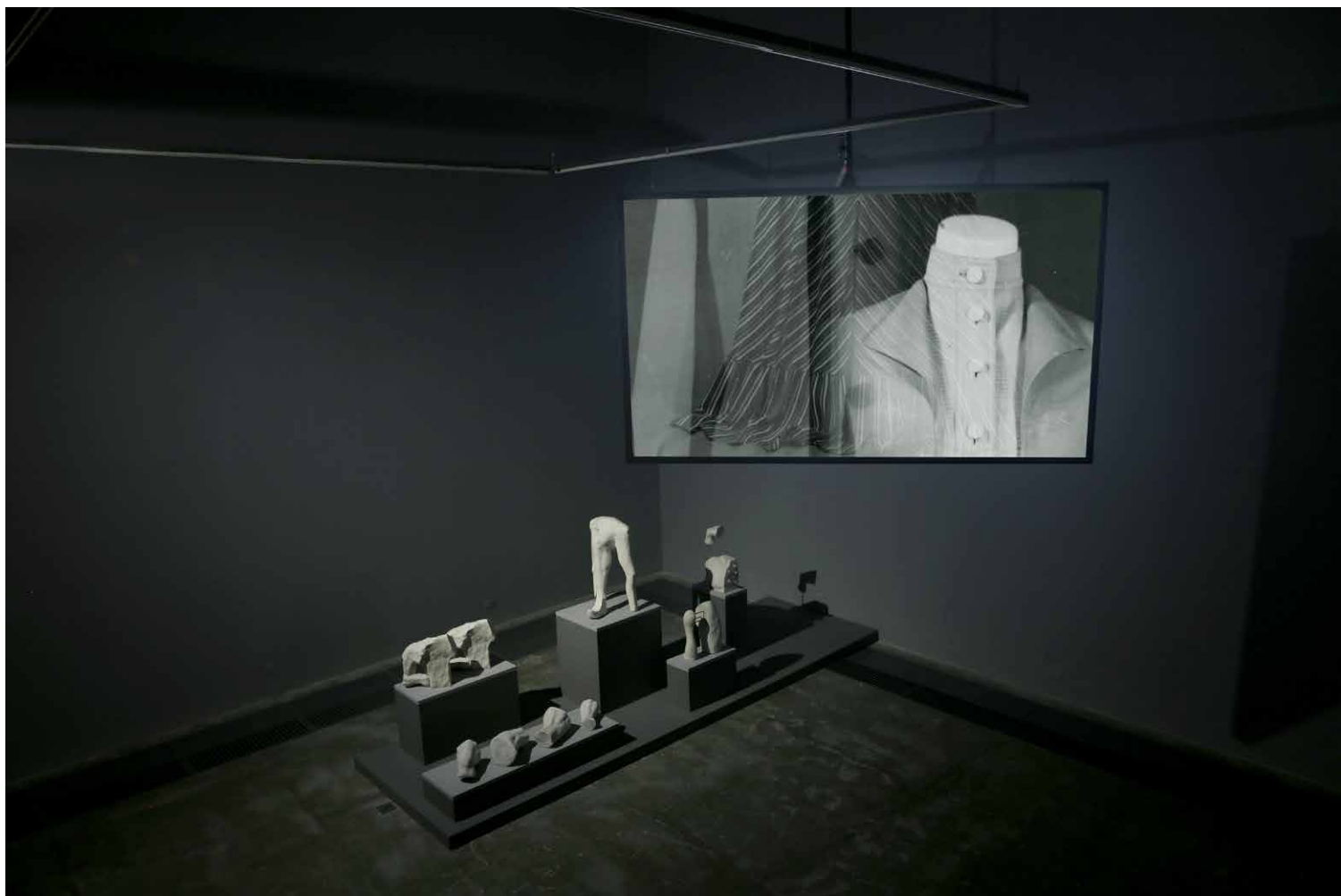
展览现场 | Installation View | 香格纳北京 | ShanghART Beijing, 2017



展览现场 | Installation View | 香格纳北京 | ShanghART Beijing, 2017



展览现场 | Installation View | 香格纳北京 | ShanghART Beijing, 2017



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展览现场 | Installation View | 香格纳北京 | ShanghART Beijing, 2017

客旅生活

Life of the Pilgrim

这个半虚构的影片以静帧照片为主，照片来源于我个人收藏的从 1954 年到 1964 年新疆建设兵团在五一牧场的生产实习的图像记录，以及 50-80 年代的新闻摄影、舞台剧照等。故事以五一牧场配种养殖的三代羊群来类比基督徒的迁徙生活，并以世代之间矛盾重重的异梦为线索串联，而在故事的叙述中，我也身在第三者和当事人的多重角度来看待基督徒与周遭世界在语境上的裂痕。

This semi-fictional film is in a still-image format. The photographs are from my personal photo collection, including the records of Xinjiang Construction Corps' production practices in May Day pasture from 1954 to 1964, as well as news photography and stage stills from 1950s to 1980s. In the film, the three generations of sheep are analogies of the migratory life of Christians, and the different dreams with numerous contradictions between generations are the clues of it. I put myself from both the outside and inside angles when narrating the story, provoking the contextual crack between Christians and the world around them.

李然
Li Ran



截屏 | Still

客旅生活 | Life of the Pilgrim

视频 | 单路视频

高清有声单通道录像, 黑白 & 彩色

Video | Single-channel video

Sound, Black-white and color, Single channel HD video

33 minutes

Edition of 5 | 2017

LR_9054



截屏 | Still

等待新装

Waiting for the New Suits

对于“自由”和“新”的话题始终在形式语言这个层面交替更变着。在这件作品中，以1979年春到80年代初期，上海服装厂（服装生产）的参考样本照片为基础，其缓慢的交叠编织在投影中。

与77年，78年的参考样本大不相同，这些服装生产形式的自由在79年春天突然一瞬间被释放，批量的模仿、产出之后流通，那些漂亮的褶皱和裁剪形式，满怀着对未来的期许，迎着春风展现着自身对于现代的丰富情感。而另一面我们破碎而割裂的意识却没有因这些变化而被修复。与这个影像共置是数个变形、错位、肢解的石膏雕塑。而作品中那些的不可整合的面貌都成为我们等待的基础。

Different from the samples from 1977 and 1978, the freedom of garment production was suddenly released in the spring of 1979, the bulk of clothes were circulated after imitation and production. On the one hand, these beautiful folds and the forms of clothes were full of expectations for the future, showing their rich emotions to the modern life in the spring breeze. On the other side, however, our broken and separated consciousness has never been repaired as the reform and open-up went on. What co-located with this film are several deformed, misplaced and dismembered plaster sculptures. All the irreconcilable appearance in front of us has served as the reason for us to wait.

李然
Li Ran



等待新装 | Waiting for the New Suits

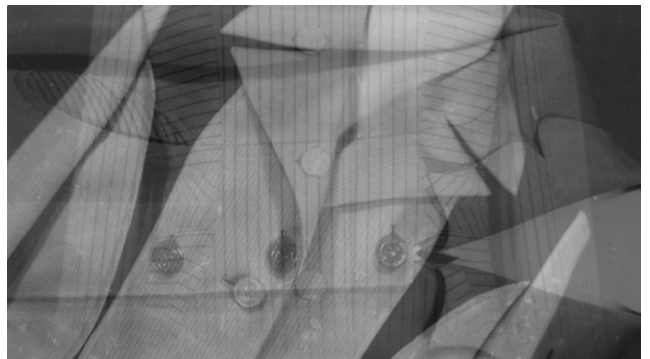
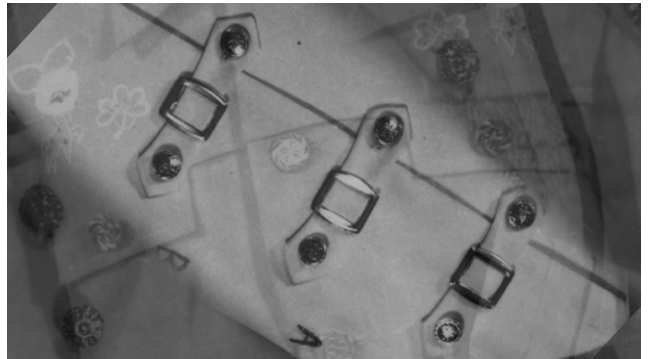
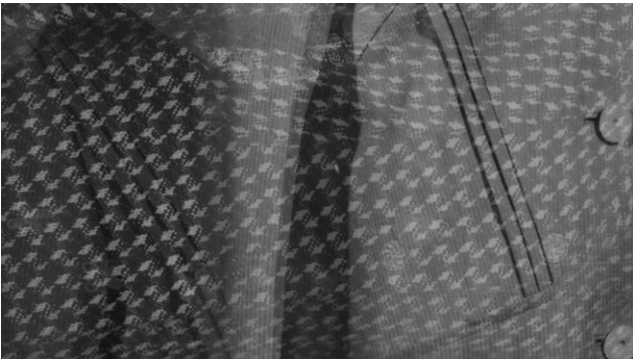
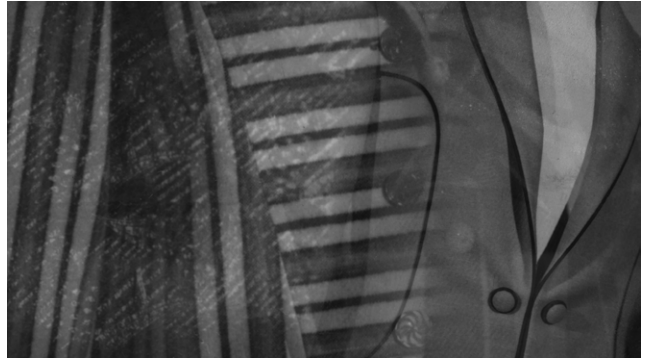
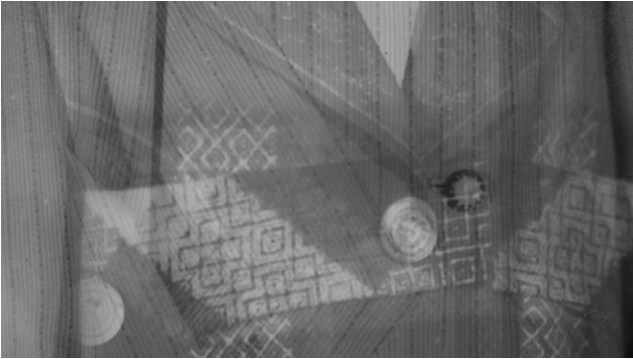
装置 | 雕塑 | 圆雕 | 单路视频

高清无声单频作帧录像, 石膏雕塑

Installation | Sculpture | Free-standing sculpture | Single-Channel Video | Silent,
Single channel HD video, Plaster Sculpture

39 minutes 26 seconds

LR_7660 | 2017



截屏 | Still



雕塑 | Sculpture



雕塑 | Sculpture



雕塑 | Sculpture

从悠乐汇到六佰本

From Youlehui to Liubaiben

片中影像来自一个在京教会于 2012 年圣诞演出的视频资料，这些人声合唱表演的学生是来自韩国海外宣教团体的后代，他们都生活居住在北京的望京地区，而在新的现实面前，2013 年以后，他们陆续随来华宣教的父母离开了这个国家，之后我再没有在教会中见过他们。

The content of the film is from a video record of a Christian Church's Christmas Gala in Beijing, 2012. These choral students were descendants of missionary groups from South Korea; they lived in the Wangjing area of Beijing at that moment. However, in the face of new reality, they left the country with their parents one by one after 2013, and I never had chance to see them again in the church.

李然
Li Ran



截屏 | Still

从悠乐汇到六佰本 | From Youlehui to Liubaiben

视频 | 单路视频

彩色有声高清单频录像

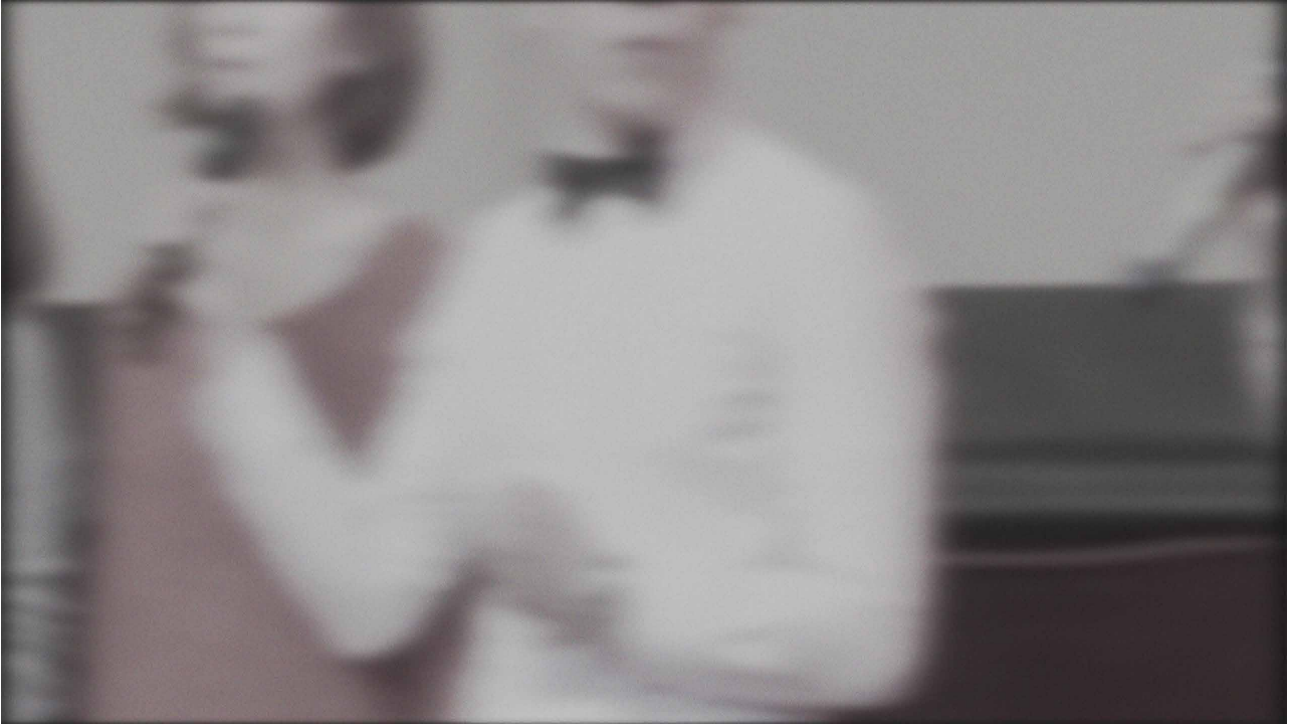
Video | Single-channel video

Sound, Color, Single channel HD video

2 minutes 47 seconds

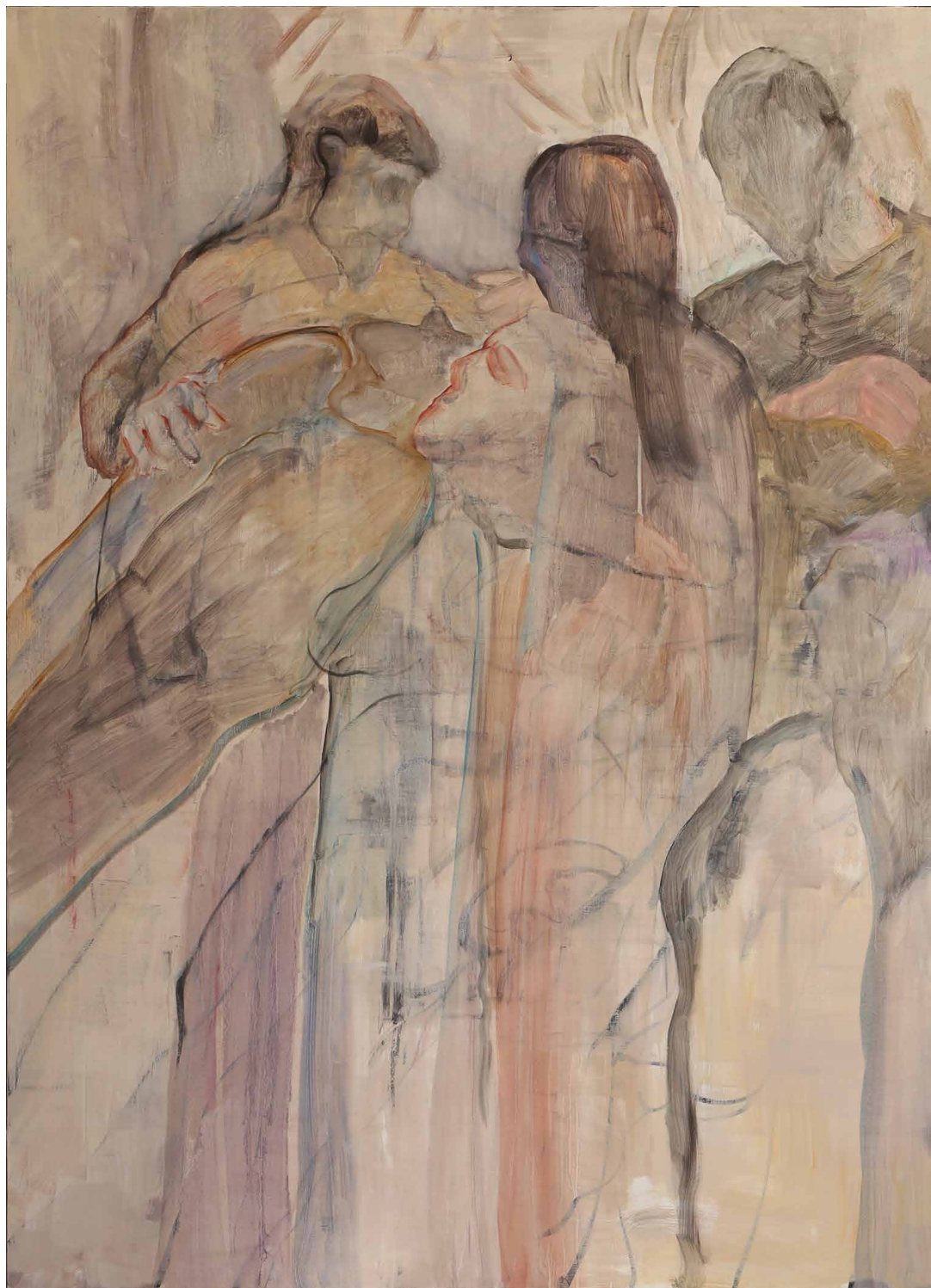
Edition of 5 | 2012 ~ 2017

LR_3836



截屏 | Still

绘画
Painting



圣公会的牧师在云贵一带 | Anglican Pastors in Yunnan-Guizhou

绘画 | 布上油画

Painting | Oil on canvas

180*130cm

LR_8525 | 2017



五旬节运动之一 | Pentecostal Movement NO.1

绘画 | 布上油画

Painting | Oil on canvas

120*90cm

LR_8008 | 2017



五旬节运动之二 | Pentecostal Movement NO.2

绘画 | 布上油画

Painting | Oil on canvas

120*90cm

LR_2332 | 2017

关于艺术家

李然 1986 年生于湖北，2009 年毕业于四川美术学院油画专业，获学士学位，目前工作、生活于北京。李然于 2017 年入围在乌克兰基辅平丘克艺术中心举办的“未来世代艺术奖”，并在第 4 届莫斯科国际青年艺术双年展（2014）上获得最佳艺术家奖。

主要展览包括：寒夜，尤伦斯当代艺术中心，北京（2017）；未来世代艺术奖，第五十七届威尼斯双年展平行展，Contarini Polignac 宫殿，威尼斯，意大利（2017）；美术馆开 / 关，遭遇蓬皮杜，蓬皮杜艺术中心，巴黎，法国（2016）；“艺术家影像俱乐部：李然”，伦敦当代艺术机构 (ICA)，伦敦，英国（个人放映）（2015）；“多个场合的同一时刻”，Wattis 当代艺术中心，旧金山，美国（2014）；“期待”，蒙特利尔双年展，蒙特利尔当代美术馆，蒙特利尔，加拿大（2014）；“前西：文献，星群，前景”，世界文化宫 (HKW)，柏林，德国（2013）；“圆桌”，第九届光州双年展，光州，韩国（2012）等。

About Artist

Li Ran, 1986 born in Hubei, graduated from Sichuan Fine Arts Institute, Oil Painting Department with BFA in 2009. He now lives and works in Beijing. Li Ran was nominated for the "Future Generation Art Prize" at the Pinchuk Art Center in Kyiv, Ukraine (2017), and he received the Best Artist Award at the 4th Moscow International Youth Art Biennial (2014).

Main exhibitions includes: Clod Night, Ullens Center for Contemporary Art (UCCA), Beijing (2017); Future Generation Art Prize, Collateral Event of the 57th Venice Biennale, Palazzo Contarini Polignac, Venice, Italy (2017); Museum no/off - Encounters with Pompidou, Center Pompidou-ESPACE, Paris, France (2016); Artists' Film Club: Li Ran, Institute of Contemporary Arts (ICA), London, England (2015); Many Place at Once, CCA Wattis Institute for Contemporary Arts, San Francisco, USA (2014); Looking Forward, La Biennale de Montréal, Montreal, Canada (2014); FORMER WEST: Documents, Constellations, Prospects, Haus der Kulturen der Welt (HKW), Berlin, Germany (2013); ROUNDTABLE, The 9th Gwangju Biennale 2012, Gwangju, Korea (2012)etc.

ShanghART

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