

LI QING SOLO PROJECT

Artist: Li Qing

Curator: Cui Cancan

Exhibition Dates: December 20, 2016 – January 25, 2017

Exhibition Venue: 19th Floor, 18 On Lan St, Central, Hong Kong

FOR IMMEDIATE RELEASE (HONG KONG – Dec. 1, 2016):

Tang Contemporary Art is proud to announce that “Li Qing Solo Project,” curated by Cui Cancan, will open on December 20 in the Hong Kong space. Beginning with the artist’s identity as an Other, this project reflects on the dialogue between past and present in Hong Kong. The artist’s complex memories of Hong Kong and superficial, fragmentary impressions become creative materials in his work. Through the interaction and refraction of painting, installation, and video, Li constructs a new system of visual perception. In the one-year discussion between the curator and the artist about the project, they interacted through both textual and visual means. The artist chose and arranged phrases that the curator had published on social media during 2016, in order to compose an artist-created preface.

Neighbor’s Window is an important series in Li Qing’s creative explorations. He brings together physical window frames and paintings of scenes outside the window, creating a fictional interaction between the viewer and the scenery. In this personal project in Hong Kong, Li Qing chose the Chinese characters for “Emanating Glory,” “Returning Triumphant,” and “Sweet,” as well as other neon lights as the scenes outside the window. These characters were taken from everyday Hong Kong streets and Hong Kong’s past. They are mainlanders’ typical impressions of cities such as Hong Kong. Re-examining these explorations from the perspective of the present, their functions, properties, and meanings have shifted in time; they seem familiar, but they have become less distinct due to the shift in time and space. Feelings of uncertainty are aroused by these alienated visions.

Li Qing was born in the 1980s, and Hong Kong films carry special memories of Hong Kong culture for people of his generation. The depiction of urban subjects in Hong Kong films gave mainland viewers their first taste of modern life. Hong Kong erotic films from that time were very popular; they were a special window that allowed young people to transcend taboos and see the world. In *Two Films*, erotic scenes appear amidst an open-air film by the sea, opening the most private of performances to the vastness of nature. Between short-lived rules and the infinite expanse of nature, we look for the traces of the people that the artist suggests, a subject that lies between division and confrontation. Like a CD that is continually reworked, memory is embellished by circumstances, presenting different meanings because of these circumstances.

The sea is an eternity beyond all change. Waves, fish, shuttling boats, and the distant horizon are an outlet, allowing people living in cities to temporarily escape reality, but it is also a vehicle for the unknowns in people’s lives. The video work *Sea* collages scenes of various figures facing the sea; these scenes come from different types of films from around the world. The story has no beginning and no end; it only contains itself and its own hopes. The sea and those who confront it constitute a set of layered symbols. Removed from their original context, they present humanity’s intrinsic spiritual similitude in a complex world.

Neon lights, films, and the sea overlap in Li Qing’s work; in different contexts, texts and pictures present different semantic meanings and become dislocated because of these semantic meanings. The complex relationships between them are knitted together into Li Qing’s appraisal of memory and scenery in Hong Kong. As he says in the exhibition preface, in the moment that the relationship between the curator and the artist is reversed, the customary understanding or memory moves toward a new state. We must seek out the deeper meaning of this exhibition behind the artist’s actions. What processes does a mode of understanding undergo in different times and places, why does this understanding change, what causes it to change, and what possibilities does this change imply?

ABOUT THE ARTIST

Li Qing was born 1981 in Huzhou, Zhejiang. He now lives and works in Shanghai, Hangzhou. His paintings, installations and video works often find the cracks of reason between similarity and contradiction, through a circuitously overlapping structural effect on the viewer's perception and cognition. Li Qing's recent works investigate a ubiquitous fragmentation of historical memory and a widespread conflict of ideologies appearing in a variety of fields from media communications to public memory. Li's work is embedded with a historical awareness that distinguishes him from the other young contemporary Chinese artists. The artist questions identity politics embroiled in mundane objects and aesthetic traditions, and explores the conflicted identity of Chinese art within international art discourses.

Li Qing graduated from the Oil Painting Department of China Academy of Art in 2007. He has had solo shows at Arario Museum, Seoul, Korea; Goethe Institute, Shanghai, China; Tomás y Valiente Art Centre, Madrid, Spain, among others. A number of prestigious art institutes have also included his works for group shows, such as Shanghai Biennale; The 55th Biennale di Venezia Special Invitation Exhibition; Fukuoka Asian Art Museum, Fukuoka, Japan; São Paulo Museum of Contemporary Art, São Paulo, Brasil; Asian Art Museum of San Francisco, San Francisco, USA; National Gallery of Indonesia, Jakarta, Indonesia; etc. His works are collected by many art institutes and foundations, such as Deutsche Bank, Germany; Institut Valencia d'Art Modern, Valencia, Spain; Long Museum, Shanghai, China; Yuz Foundation; Budi Tek Collection, Shanghai, China; DSL Foundation, Paris, France; Arario Museum, Seoul/Jeju, Korea; Initial Access; Square Gallery of Contemporary Art, Nanjing, China; Himalayas Art Museum, Shanghai, China; etc.

ABOUT THE CURATOR

Cui Cancan is an active Chinese independent curator. He was the winner of the CCAA (Chinese Contemporary Art Award) Critics' Award, Critics' Award in Chinese contemporary art by YISHU (Journal of Contemporary Chinese Art), the annual award by L'OFFICIEL Art and so on. He was also appointed special observer for the 13th Kassel Documenta. As a curator, Cui contributed to the success of major exhibitions including Heiqiao Night Away (2013), FUCKOFF II (2013), Unlived by What is Seen (2014), Ai Weiwei solo exhibition (2015), etc.

ABOUT TANG CONTEMPORARY ART

Tang Contemporary Art was established in 1997 in Bangkok, later establishing galleries in Beijing and most recently Hong Kong. The gallery is fully committed to producing critical projects and exhibitions to promote Contemporary Chinese art regionally and worldwide, and encourage a dynamic exchange between Chinese artists and those abroad.

Acting as one of the most progressive and critically driven exhibition spaces in China, the gallery strives to initiate dialogue between artists, curators, collectors and institutions working both locally and internationally. A roster of groundbreaking exhibitions has earned them international recognition, establishing their status as a pioneer of the contemporary art scene in Asia.

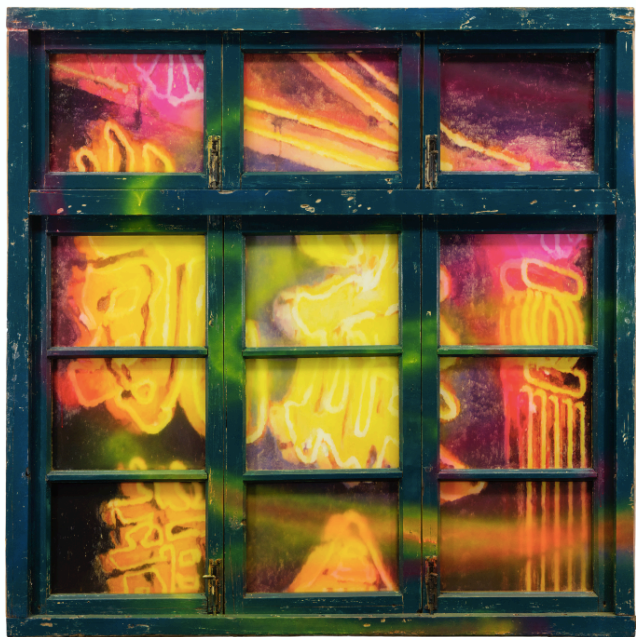
Tang Contemporary Art represents leading figures in Chinese art including Ai Weiwei, Huang Yong Ping, Shen Yuan, Wang Du, Liu Xiaodong, Yang Jiechang, Xia Xiaowan, Sun Yuan & Peng Yu, Yan Lei, Wang Yin, Guo Wei, Zheng Guogu, Michael Lin, Lin Yilin, He An, Zhao Zhao, Wang Yuyang, Weng Fen, Yang Yong, Xu Hualing, Xu Qu, XU Xiaoguo, Ji Zhou, Cai Lei, Ling Jian and Chen Wenbo, additionally collaborating with international artists such as Rirkrit Tiravanija, Navin Rawanchaikul, Sakarin Krue-on and Prasert Yodkaew.

Opening Reception: Tuesday, December 20, 2016 from 6 – 8pm.

Artist will be present and available for interviews, please contact us in advance for scheduling.

Tang Contemporary Art
19th Floor, 18 On Lan Street, Central, Hong Kong
Gallery Hours: Tuesday to Saturday, 11am – 7pm
Closed on Public Holidays

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Neighbor's Window, Returning Triumphant 鄰窗·凱旋

Wood, metal, oil paint, Plexiglass, paint, aluminium-plastic panel
木、金屬、油彩、有機玻璃、漆、鋁塑板

148 x 148 x 8 cm

2016



Neighbor's Window, Sweet 鄰窗·甜

Wood, metal, oil paint, Plexiglass, paint, aluminium-plastic panel
木、金屬、油彩、有機玻璃、漆、鋁塑板

148 x 148 x 8 cm

2016

PREFACE

Exhibitions are too much like appointments: someone submits the texts and someone submits the artworks. I chose and arranged phrases published by curator Cui Cancan on social media over the course of a year, from the first discussions in Hong Kong at the beginning of the year to the realization of the project in Hong Kong at the end of the year. With his words, I rush to my appointment.

-Li Qing

*If there is wind at my back,
Midday in Jishuitan is like that, passing sluggishly.
The night of June 6,
White bath towel,
The lights have to be out in this space at nine o'clock,
But there is no hurry.*

*Go to the seashore, find a house to lie down in,
From a slanted perspective,
Watch the light climb the wall. Light!
Outside the window
A spotlight,
Chinese chess study group,
A struggle between two warriors, with snake and crane forms.*

*In my heart, I was once a sword-bearing youth,
I blended into the marketplace,
Nourishing life, ascending to professional heights.
Fat hand and swollen leg,
Trajectories and connections,
Structures and mechanics.*

*Daytime fireworks, past Tokyo,
Starry Shanghai, black capital,
Mobile conceptual painting.
"Propaganda is most effective
When it successfully dominates
The language and tone of an event."
Walking in the snow without a trace, shining plum blossoms.*

*Crime and punishment of the oil kingdoms,
Maotai from 16 years ago.
Streams of people on Lan Kwai Fong
Slightly drunk,
Andy Warhol's Empire State Building
Is not in Hong Kong.
"Elite salons" are a common dramatic ailment
An educated youth
Actually has the life of a Chinese servant girl.*

*Ghosts of waves,
The theme song from Journey to the West.
A harbor island in the fog,
A false show of prosperity every night.
Aware of temperature, forgetful of age,
"The word 'politicization' can be simply summarized as
Becoming part of the world
In the world."
A person
Wandered during his lifetime,
Back and forth between the waves and the sands.*

*In this long night, the light suddenly seems wrong,
At the end of the rainbow.
The deeper the black, the brighter the light,
An era without shame, a lonely island of Chinese people.
Because I thought of a spring breeze,
There are secrets in my heart:
Capitalist ghosts, reactionary paper tigers,
Don't believe anyone over 30.*



Images of Mutual Undoing and Unity, Two Films 互毀而同一的像·兩場電影

2 Photographs (Variable Dimension) + 2 Oil on canvas (90 x 120 x 2 cm each)

照片 2 幅，尺寸可變+布面油畫(個 90 x 120 x 2 cm)

2016

李青個人項目

藝術家：李青

策展人：崔灿灿

展覽時間：2016 年 12 月 20 日至 2017 年 1 月 25 日

展覽地點：香港中環安蘭街 18 號 19 樓

新聞稿：請即發佈（香港2016年12月1日）：

當代唐人藝術中心榮幸地宣布，將於 12 月 20 日在香港空間推出“李青個人項目”，由崔灿灿擔任策展人。此項目緣起於藝術家以他者的身份，重新討論這座城市的歷史與今日之間的對話關係。藝術家對香港的紛雜記憶，浮光掠影式的片刻印象，成為創作的素材，通過繪畫、裝置、影像之間的交互與映射，重組一個新的視覺感知系統。有趣的是，在本次項目中，策展人與藝術家經過一年的討論，分別用文本與視覺的方式展開互動。藝術家從策展人 2016 年在社交網絡中發布的文字挑選編排，組成一篇由藝術家創作的前言。

《鄰窗》是李青創作線索中一個重要系列，他把窗子的實物與窗外繪畫結合，讓觀者與景物之間形成虛擬的相鄰相望。在香港的個人項目中，李青選擇“榮發”、“凱旋”、“甜”等霓虹燈字作為窗外景觀。這些字樣取自日常的香港街頭，也源於這裡的過去，它們是大陸對於香港最為典型性的城市印象。與此同時，這些線索又被今日之目光重新審視，它的功能、屬性、意義在時間中發生偏移，似曾相識，卻又因時空的轉化而逐漸模糊，不確定的感知被陌生化的視覺所喚起。

對於 80 年代出生的李青來說，香港電影承載了這一代人對香港文化的特殊記憶。港片中對於都市題材的描摹，開啟了大陸人對現代生活的最初認識。彼時的香港情色電影也處於市場的高峰，這些風月片是他們在成長階段，越過禁忌認識世界的一扇特殊窗口。繪畫作品《兩場電影》讓海邊的露天電影中出現情色鏡頭，最私密的表演向最廣闊的自然敞開。在短暫的規則限制與自然的無限之間，我們尋覓到藝術家所隱喻的人的踪影，一個在分裂、對峙之間的主體。像是不斷被加工的 CD，記憶總是被情景修飾，也因情景指向截然不同的含義。

海，一切變遷之外的永恆。海浪、游魚、徐徐駛來的船隻和遠方的天際線，它們是在城市中生活的人們暫離現實的出口，也是人們寄託於某種未知的途徑與載體。錄像作品《海》拼接了各種各樣的人物面向大海的鏡頭，這些鏡頭來自全世界不同類型的電影，故事既沒有開頭，也沒有結尾，它只包含自身以及自身所企及的希望。海、面向海和走向海的人成為一套層疊的符號，在抽離了原有語境之後，呈現出世事紛繁之下人類內在精神的相似。

霓虹燈、電影、海……這幾種元素在李青的作品中交疊出現，文字與圖像在不同的上下文中，呈現出不同的語義，也因語義的錯置，它們之間的複雜關係，共同交織成李青對於香港或是記憶、情景本身的評議。亦如展覽的前言，當策展人與藝術家的關係發生逆轉時，在這個別樣的時刻，一種習以為常的認識亦或記憶，走向它全新的狀態。在藝術家一系列的動作背後，我們需要尋找的，正是這個展覽的深意，一種認識在不同的時空中經歷了什麼，又因什麼而轉變，又是什麼樣的導致了這種認識的轉變，這種轉變又意味著何種可能？

關於藝術家

李青，1981 年出生於浙江湖州，現居上海、杭州。他的繪畫、裝置和影像作品往往在相似性和矛盾中尋找理性的裂隙，通過迂迴重疊的結構作用於觀者的感覺和認知。李青近年來的創作追蹤廣泛發生在信息傳播、集體記憶和知識經驗中的歷史碎片化和意識形態衝突。對日常空間和圖像中的微觀政治的捕捉，對美學傳統當中的政治身份的質疑，對中國藝術在國際藝術語境之下的身份問題的觀察，使他身上體現出年輕一代中國藝術家身上罕見的歷史意識。

李青於 2007 年畢業於中國美術學院油畫系。曾在阿拉里奧美術館，首爾，韓國；歌德開放空間，上海，中國；Tomas y Valiente 藝術中心，馬德里，西班牙等機構舉辦過精彩的個展。同時參加過許多著名藝術機構的群展，如上海雙年展；威尼斯雙年展特別邀請展；福岡亞洲美術館，福岡，日本；聖保羅當代美術館，聖保羅，巴西；舊金山亞洲藝術博物館，舊金山，美國；印尼國家美術館，雅加達，印尼等。他的作品也被很多藝術機構及基金會納入收藏，例如德意志銀行，德國；瓦倫西亞現代藝術博物館，瓦倫西亞；龍美術館，上海，中國；余德耀美術館，上海，中國；DSL 基金會，巴黎，法國；阿拉里奧美術館，首爾 / 濟州，韓國；四方當代美術館，南京，中國；喜馬拉雅美術館，上海，中國；等。

關於策展人

崔灿灿是一名活躍在中國的獨立策劃人，曾獲 CCAA 中國當代藝術評論青年榮譽獎，《YISHU》典藏海外版中國當代藝術批評獎，《藝術財經》年度成長獎等，並擔任第十三屆卡塞爾文獻展特約觀察員，策劃的主要展覽包括夜走黑橋(2013)、FUCKOFF II (2013)、不在圖像中行動 (2014)、六環比五環多一環 (2015)、艾未未個展 (2015) 等。

關於當代唐人藝術中心

當代唐人藝術中心於1997年在曼谷成立，其後在北京開設展覽空間，以及最近期香港的新空間。唐人致力策劃及提供具啟發性展覽，向亞洲和國際推廣中國當代藝術，促進中國當代藝術與國際間之交。

作為中國最具學術影響力和開創性的當代藝術平台之一，唐人致力於為本地及國際的藝術家、策展人、收藏家和藝術機構搭建交流對話平台。當代唐人藝術中心歷年來以充滿開拓性的展覽在國際上贏得了高度評價，確立亞洲當代藝術先驅的地位。

當代唐人藝術中心代理的中國著名藝術家包括艾未未，黃永砗，沈遠，王度，劉小東，楊詰蒼，夏小萬，孫原&彭禹，顏磊，王音，鄭國谷，林明弘，林一林，何岸，趙趙，王郁洋，翁奮，楊勇，徐華翎，徐渠，徐小國，計州，蔡磊，郭偉，凌健，陳文波等，也與裡克力·提拉瓦尼、阿運·拉挽猜哥，薩卡琳·克盧昂，大宛·瓦突亞，巴舍·越格爾等海外藝術家合作。

開幕時間: 2016 年 12 月 20 日星期二，下午六時至八時

藝術家將出席開幕酒會並接受傳媒訪問，請預先聯絡以便安排。

當代唐人藝術中心

香港中環安蘭街 18 號 19 樓

畫廊開放時間：逢星期二至六，上午 11 時至下午 7 時

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前言

其實每個展覽都太像一種約定：有人交出文字，有人交出作品。從年初在香港聊起，到年底在香港實現，這次我把策展人崔燦燦一年中在社交網絡中發布的文字挑選編排，作為他的文字，趕來赴我的約。

——李青

假如身後有一陣風，
積水潭的晌午就這樣，懶懶的過去。
6月6日晚上
白色的浴巾，
這個空間九點就要熄燈，
卻沒有一絲慌張。

去海邊，找個房子躺著吧，
傾斜的角度，
看光爬牆。光！
窗外
一盞聚光燈，
象棋研習小組，
龍爭虎鬥，蛇鶴雙形。

我心中曾經執劍的少年，
此刻也混跡在市井之間，
調養生息，登高幹活。
胖手與腫腿，
軌道與勾連，
結構與力學。

白日焰火，東京往事，
上海星空，京城鵲色，
移動的觀念繪畫。
“宣傳最有效的時候
就是當它成功主宰
描述事件的語言和口吻。”
踏雪無痕，梅花閃靈。

石油王國的罪與罰，
16年前的老茅台。
蘭桂坊的人流
微醺，
安迪沃霍的帝國大廈
不在香港。
“精英沙龍化”是知識青年們
普遍的公主病，
可卻都是中國丫鬟的命。

海浪的幽靈，
西遊記之雲宮訊音。
迷霧中的港島，
夜夜歌舞昇平。
自知冷暖，焉忘歲月，
“‘政治化’一詞可以被簡單地概括為，
在世界之中，
成為世界的一部分。”
一個人，
生前有沉浮，
往復也皆有海浪與金沙。

這漫長的夜，燈影恍錯
在彩虹的盡頭。
黑越沉，燈越亮，
一個無恥的時代，華人的孤島。
因為我想起了春風，
心中有秘密：
資本主義的幽靈，反動派的紙老虎，
不要相信 30 歲以上的人。



Sea 海

Video work – still frames 錄像截幀
2016