

# Semi-automatic Mode

LI Ran / LI Pinghu / LU Lei

## 半自动方式

李然 / 李平虎 / 陆垒

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香格纳北京 | ShanghART Beijing

“半自动”有时候是种现实状态：被现实驱使也被现实驱动，对于没有自动生成的现实提供一种自动生成的态度；“半自动”也是种心理状态：被主观和客观交互支配，把自身投入到那种拒绝“完整性”的状态中；“半自动”又是种地域现实：是各种偶然，意料和意外交集混杂的历史，各种意识形态或刻意或自动的拼接。

“半自动”更像是一种创作状态：没有完全自主的创作，当半自动方式取而代之作为一种创作或者思考方式来触及方案与实现、幕后与台前、作品与展览；这种半随机半刻意，半清醒半痴狂，半推半就，承认对自己的半加工状态也就能随时刷新自己，推翻那条不存在的生产线。

在这种推翻与刷新的“半自动化”下，不循规蹈矩，不以形式化框架去策划展览或作品，而是期待能突破群展本身的限制，以“半自动”化了的生产方式去发现更多艺术创作的可能性。

Semi-automation is a realistic condition: It is both pushed and pulled by reality, also offers an auto-generated attitude to reality which couldn't be auto-generated; Semi-automation is a psychological state: It is governed by subjectivity and objectivity one after another so as to injected oneself into a condition of rejecting "integrity" ; Semi-automation is a reality of territory: It is a history that mixes and intersects all kinds of chances, expectations and accidents, a joint which may be deliberately or automatically in all kinds of ideology.

Semi-automation is a creative condition: There may be no absolutely autonomic creation when Semi-automation replaces it as a manner of creation or thought to link with plan and implementation, front and back, work and exhibition; the semi-random and semi-deliberate, semi-conscious and semi-mad, half-loath and half-consenting condition, which admits half-finish for self, can also refresh oneself at any moment to overthrow a non-existent production line.

The exhibition is wished to break rules with no purposely selected works in order to discover more possibilities of art creation via this kind of "semi-automatic mode" .

展览现场 | Installation View





























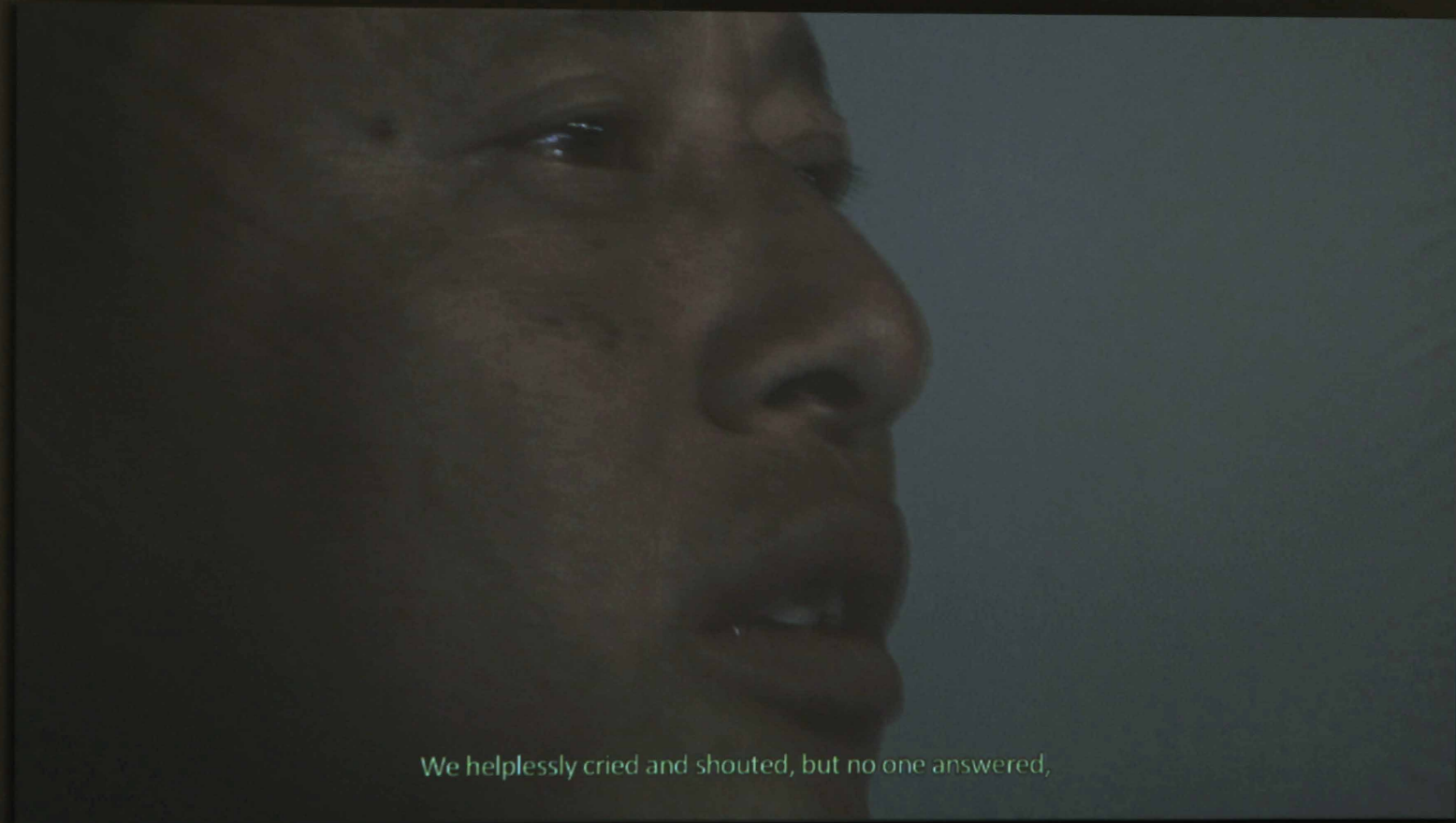






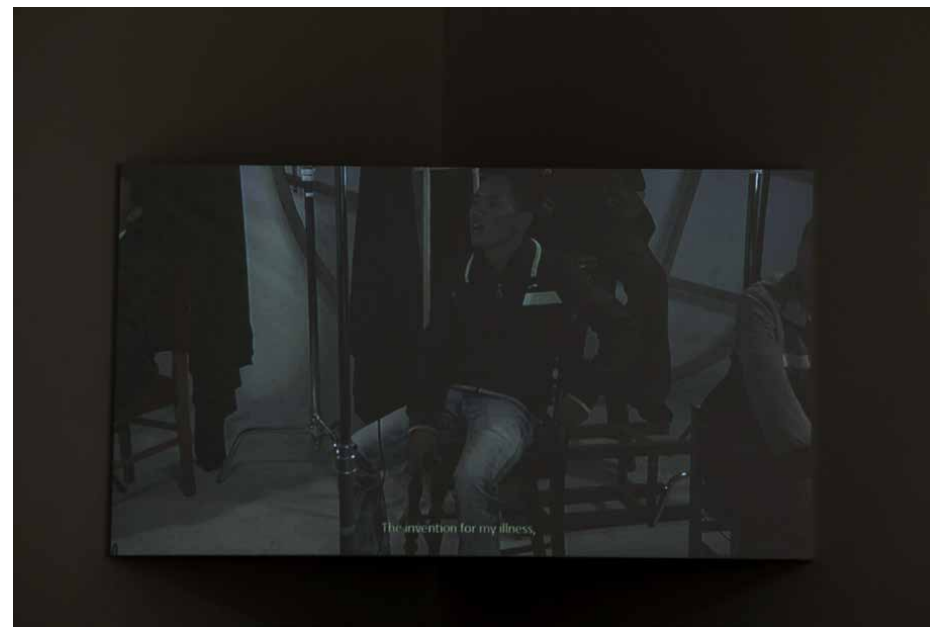
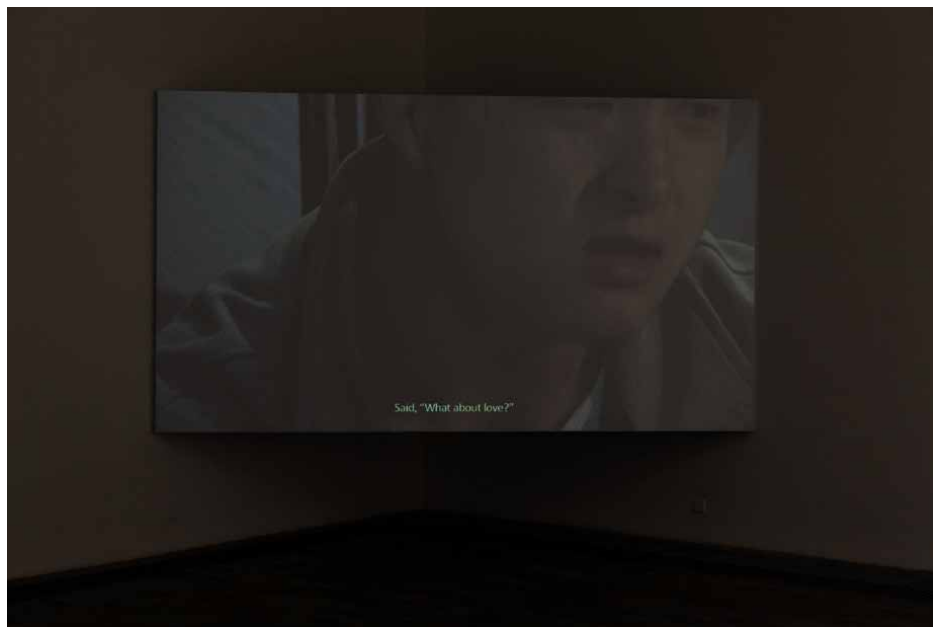






We helplessly cried and shouted, but no one answered,





艺术家作品 | Artist Works

## 李然 | Li Ran

李然（生于1986年），目前工作生活在北京。2009年毕业于四川美术学院油画系。他是“公司”项目的发起人与参与者。李然的创作涉及不同的媒介，并力求反观其艺术实践中的种种遭遇，以此检验艺术家自我与艺术本身的边界。近期的展览包括：“前西：来自柏林的笔记”，BAK艺术中心(BAK)，荷兰乌德勒支（2013）；“前西：文献，星群，前景”，世界艺术文化宫(HKW)，德国柏林（2013）；“圆桌”，第九届光州双年展，韩国光州（2012）；“未完成的国度：来自中国的新录像”，休斯敦当代美术馆，美国休斯敦（2012）；李然个人项目“我想和你谈谈.但不是你们”，歌德学院开放空间，上海（2012）。

Li Ran(b.1986) works and lives in Beijing. He graduated from Oil Painting Department of Sichuan Fine Arts Institute in 2009. He is the Founder and member of “COMPANY” project. Li Ran uses various media to create and reviews his art experience in practice in order to find the border between artist and art itself. Recent selected exhibition including: “Former West, Documents, Constellations, Prospects” , HKW, Berlin, Germany (2013); “ROUNDTABLE” , The 9th Gwangju Biennale 2012, Gwangju, Korea(2012); Unfinished Country: New Video from China, Contemporary Arts Museum Houston (CAMH), Houston, USA(2012); “I Want To Talk To You, But Not All Of You” , Goethe-Institute Open Space, Shanghai, China.



# 李然 | Li Ran



放纵之前,自由之后  
单频录像  
15'50" | Ed.5  
2013 | OTHER1\_5731

## 放纵之前,自由之后 Before Indulgence, After Freedom

“放纵之前，自由之后”这个题目是我对于创作中处于某种“灰色”地带的描述，我相信难以表述正是创作中及需要正视的常态。已然割裂的语境，无法达成共识的知识经验，不在状态的表演等等；这并非一种批判，而是另一种现实，这种现实像一层似乎极为志趣的面纱，让我们各自对彼此的创作难以描述，或者可以描述却断章取义，使得我们沉溺在这种不可触碰的状态中。

这件作品仅仅是我希望对于创作本身所撕开的一个截面，这个截面中呈现的是各样的零部件，其中的言语、表白、忏悔、追忆、申诉、演绎等等，通通被列入了这个零碎的，片段的，局部的布景中。一切的表达似乎都没有对象，没有关照，没有相互呼应的精神性，于是尴尬的是，我们又正共处于这个看似开诚布公的舞台之上，一次次重复着成为素材库的社会事件，再将此混入看似一致，却无法连贯的情绪表达中。

“如何面对我们对话中的断裂？”，“如何分享我们彼此思考的形状？”，“我们又再生产什么？”这仅仅是我创作中另一种扭力下的提问。(文／李然)

“Before Indulgence, After Freedom”, the theme is a description of the ‘Grey’ area during my creation. I think we have to face the normalcy that there is something beyond description during the process of art production. Like the broken languages, the unshareable knowledge and experiences, the performance out of state, etc., instead of critique, they are another reality indeed. Such kind of situation is like an interesting veil which makes it difficult to tell from works of each other, or it could be interpreted but out of context. Therefore, we are indulged in an untouchable status.

I want to show a tip of iceberg of the creation by this video, which reveals a variety of components, as the words, confession, repentance, retrospection, declaration, deduction, etc. are all included into this fragmentary, broken, and partial set. All the expressions seem to be lack of objects, responses, and mutual spirit. Somewhat embarrassingly, time after time, we experience the social events that have already been put into the material library and mix them with the expression of the emotions which is consistent ostensibly but discontinues actually. “How to deal with the pause during our conversation?”, “How to share the shape of cogitation with each other?”, “What are we producing?” these questions are only aroused from a twist of my creation. (Text by Li Ran)

## 李然 | Li Ran

放纵之前,自由之后 | Before Indulgence, After Freedom

摄影 | Photo

120 x 134 cm x 2 pic | Ed.5 | 2013 | OTHER1\_8705



摄影部分为录像部分的舞台全景的剧照。当录像中每个人物进行局部诉说时，这两张摄影是他们共处同一物理时空的佐证。

The photos are the stills of the full stage set. These two photos are the evidences which support they are in a same physical space when every character is narrating separately in the video.

## 李平虎 | Li Pinghu

李平虎（生于1976年）目前生活和工作在上海，2001年毕业于四川美术学院油画系。近期展览包括：龙时代 - 来自上海的当代艺术，RAUMA美术馆，芬兰（2012）；一堆热情，香格纳画廊主空间，上海（2011）；第52届威尼斯双年展独立项目迁移嗜好者，圣矛利奇奥广场，威尼斯，意大利（2007）；38个个展，2577创意大院，上海（2006）。

Li Pinghu (b. 1976) lives and works in Shanghai. He participated at the 52nd Art Biennale di Venezia Migration Addicts, Italy (2007), and held a solo-exhibition at 2577 Creative Garden in Shanghai, China (2006), and has lately been featured in Time of the Dragon - Contemporary Art from Shanghai, Rauma Art Museum, Finland (2012).



李平虎 | Li Pinghu



建造一个上空有飞机经过的空间  
布上油画

Plane Flying over Space in-  
Construction  
Oil on Canvas  
160 x 200 cm  
2010 | LPHU042

李平虎 | Li Pinghu



阳光穿过废弃的房间 之一  
布上油画

Sunlight Through the Aban-  
doned Room 1  
Oil on Canvas  
50 x 60 cm  
2010 | LPHU054

李平虎 | Li Pinghu

电梯 | Elevator

布上油画 | Oil on Canvas

55 x 80 cm

2011 | LPH\_8261



## 陆垒 | Lu Lei

陆垒（生于1972年）目前生活和工作在北京，1998年毕业于中国美术学院。近期展览包括“丛林计划”站台空间项目，北京（2013）；“证据”新时代画廊，北京（2012）；“黑板”，香格纳画廊H空间，上海（2009）；“陆垒个展 – 在此之前”，汉雅轩，香港（2008）；“业余人间”当代艺术展，北京（2007）；38个个展，2577创意大院，上海（2006）。

Lu Lei (b.1972) works and lives in Beijing, graduated from Sculpture Department of China Fine Arts College in 1998. Recent exhibitions including: Jungle II, Platform China, Beijing (2013); “Evidence” , Newage Art Gallery, Beijing(2012); “Blackboard” , ShanghArt H Space, Shanghai (2009); Lu Lei solo exhibition, Hanart TZ gallery, Hongkong (2008); Amateur World, Platform China, Beijing (2007); Thirty-Eight Solo Exhibitions, 2577 Creative Garden, Shanghai (2006).



## 陆垚 | Lu Lei

恰似彼岸 | Just Like the Other Shore

装置 (金属镀锌, 枕木, 机油) | Installation | Mixed Media

420 x 320 x 330 cm | 2013 | OTHER1\_6158



## 恰似彼岸 Just Like the Other Shore

艺术家打算做个乐园计划，《恰似彼岸》是其中之一关于喷泉作品。如同一块被切割的乐园局部，放置在枕木支架上。作品里采用了传统四瑞图里的图像，艺术家设计了从四只动物的肛门喷出黑色机油。因为艺术家想强化这种公共娱乐设施里一直被遮掩的工业质感，这种质感一般是不会被展现在这些设施之外的。肮脏，异味，噪音，都是制造欢乐的敌人，所以艺术家就想用这件作品来实现这个冲突的假设，以证明外在图像的欢愉与感官知觉的冲突，是否能在一件作品里产生某种力量。

每一种人群都有自己的“乐园”存在，这个“乐园”可能发生在汽车修理厂，也可能是在医院，或者是在某个废弃的角落，这些地方有不同的气息，气味，质感，元素和情绪，而创作也将随着周遭的环境而变化。一个被切割的“乐园”的部分，一个好像是在等待修理的喷泉，作品里大量的运用了与工业质感相关的材料。这些材料都与乐园制造欢乐的宗旨相违背。被使用过的机油代表的不是它本身，而是肮脏，发臭的物质，当这样的物质他们与欢乐祥和的图像发生关系，仿佛产生出一种现实中不可能的“彼岸”的乐园。

Lu Lei has a paradise plan, and the work 'Like the other side' is part of the plan and based on fountain. The whole installation is like a paradise been cut off and placed on crosstie stand. The work adopted a traditional Buddhism graphic, and he designed to have black oil spew out from these four animals' bottom. Because he wants to strengthen the atmosphere which is the public recreation facilities always been shadowed by industries, and the industrial environment normally hide behind these facilities. The dinginess, the smell and the noise, these are the enemies of producing happiness. Therefore, He has an assumption to comply by the work he presented, which is the conflict between the joy and the perception outside of pictures whether creating another kind of strength.

Every different group of people has their own 'paradise' existing in their mind, it could be a garage, could be a hospital, and could also be an abandoned corner. These places recorded their own smell, atmosphere, texture, element and emotion, the creation will change by the different neighbor environment. A cut off 'paradise', is like a fountain wait to be repair. The installation applied an amount of industry related materials which against the purpose of letting paradise producing happiness. The oil been spewed out represents the dirty and smelly substances instead of oil it self, when these kind of substances interact with happy, harmonious image, it seems will create a paradise that happened in the other side rather than reality.











陆垒 | Lu Lei



恰似彼岸—绘画  
纸上水彩

Just Lie the Other Shore  
Watercolor on Paper  
58 x 85 cm  
2013 | OTHER1\_7776









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