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李杰：「你。」

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2014.03.06-2014.04.13 牛棚艺术村 / Cattle Depot Artist Village

过去几年间，现居台北的香港艺术家李杰对绘画、日常生活、时间流逝、荒诞与平淡的兴趣不断扩展。最近他在香港牛棚艺术村的展览「你。」以第五十五届威尼斯双年展上的个展「你（你）。」为基础，并增加了一系列新的绘画、录像和雕塑。

展厅入口处是一个门卫室的复制品，旁边插着一把沙滩伞。门卫室里空无一人；没了门卫，这座小房子就变成了一件未能实现其物性的物品。展厅内还有一间风格相同的小房子，里面放着一张沙滩椅，一个保温瓶，一只塑料杯和一管妮维雅手霜（李杰作品经常出现的一件日用品）。李杰故意将这些日常物品摆放得很奇怪，以此制造一种认识上的不协调，迫使观众重新审视观看的行为。该装置中最引人注目的组成要素是两幅并排挂在一起，乍看一模一样的绘画。画面内容相同（都是淡黄色背景下的人像），但大小不同。仔细观察，你会发现其中一幅是货真价实的画，另一幅则是墙上的投影。李杰挑战了我们对真实与幻想的认知，同时在记录各种费时费力的日常行为（涂指甲油，擦餐具，把磁带卷成团——基本不能给人带来任何满足感的事情）的录像里，又引入了一种潜在的焦虑和不安。在「你。」中，李杰将他的奇思妙想继续向前推进了一步，在揭示日常生活绝望的同时，也没有丢掉游戏的底色和不逊的态度。

一文/刘淑庄 | Doretta Lau, 译/杜可柯



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Lee Kit

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03.06.14-04.13.14 Cattle Depot Artist Village

Over the last few years, Taipei-based Hong Kong artist Lee Kit has been expanding upon his preoccupations with painting, everyday life, the passage of time, the absurd, and the mundane. For “You.,” 2014, a large-scale installation mounted in a refurbished former slaughterhouse built in 1908, Lee has taken elements from his “You (you).” exhibition at the Fifty-Fifth Venice Biennale and has interwoven new paintings, videos, and sculptures.

A replica of a guard booth adorned with a beach umbrella sits at the main entrance of the exhibition space. It is empty; without a person inside, the object does not fulfill its intended objecthood. Another similar-style booth is indoors, containing a lawn chair, a vacuum flask, a plastic cup, and a tin of Nivea hand cream (an every day object that often pops up in Lee’s work). Lee positions mundane objects in an intentionally awkward fashion. In doing so, he produces a cognitive dissonance that forces the viewer to reexamine the act of seeing. One of the most compelling elements of the installation is what appears at first glance to be two paintings placed side by side, identical in content (a figure against a pastel-yellow background) but of different sizes. Upon more careful examination, one of the paintings is a physical object while the other is an image projected onto the wall. Lee challenges our perceptions of real and imagined, while introducing an underlying sense of angst and unrest in videos featuring laborious mundane tasks (painting fingernails, drying cutlery, rolling pieces of tape into little balls—acts of doing that yield very little satisfaction). In “You.,” he has taken his conceits further, all without losing a tone of playfulness and seeming irreverence, while unveiling the despair of everyday life.

