

李建国生于 18.03.2016 - 25.4.2016  
一九五二年 | Li Jianguo  
Born in 1952

刘鼎新作

Liu Ding's new works

ANTENNA SPACE

展览作品

Artworks on Display



## 语境缺失者 | *Figures Taken out of Context*

拼贴 | Collage  
30X21 cm (10pieces)  
2015

《语境缺失者》是一组拼贴作品，10张画面中的人物是一些经历不同战争时期的普通人和士兵。这些人物的被从已有的场景中裁剪和分离出来，粘贴在黑色的卡纸上。我在卡纸上为这些裁剪出来的人物图片绘制上基座，使他们看起来像一座座塑像，而观众仅能从这些塑像的衣着，依稀分辨出这些人物的时代和身份。因为场景的遗失，我们无法更准确地判断这些人物的存在的时间、行为、角色和使命等坐标。

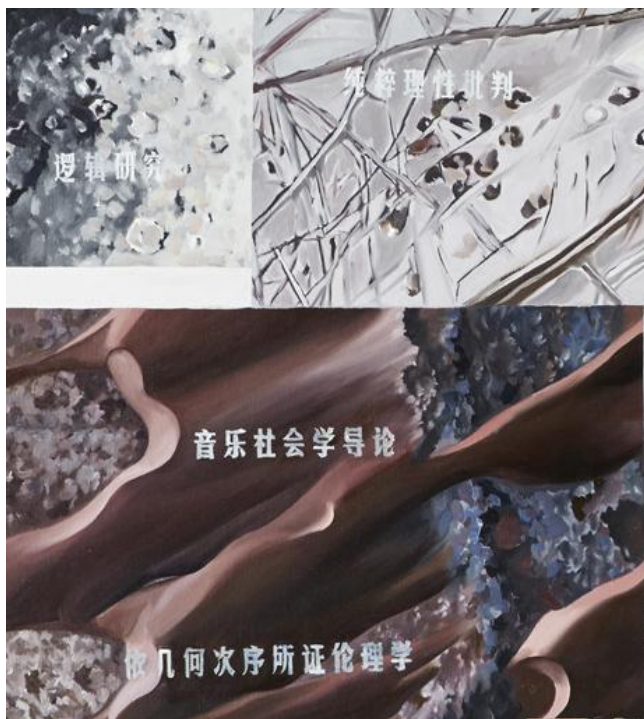
# 景区地图



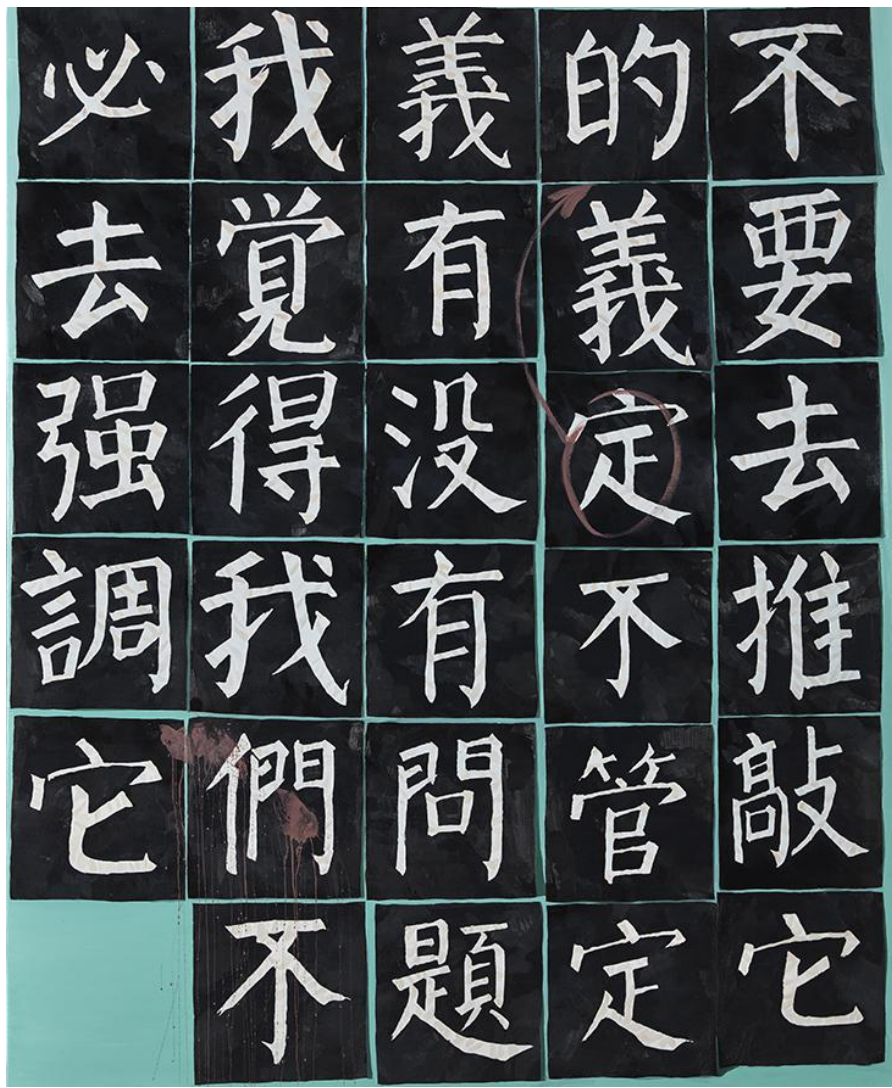
景区地图 | Park Maps

布上油画  
Oil painting on the Canvas  
230X280 cm  
2016

上个世纪70年代末，之前禁锢的政治氛围开始放松，也激发了整个社会对于新世界与新知识的渴求。本能地占有信息，阐释信息伴随着改革开放蔓延到了今天。这件作品借鉴了公园和景区里在入口处提供景区全貌的地图，将流行一时的思潮、书籍名称等任意标志在由从网络下载而来的各种星球地表拼贴而成的图像上，构成了一个无目的的文化思潮的景观。



景区地图 (细节) | Park Map (Detail)



标记 | *Marks*

布上油画  
Oil painting on the Canvas  
205X250 cm  
2016

1956年，周扬在一次讲话中，提出了对于社会主义现实主义的采用和推广“不要去推敲它的定义。不管定义有没有问题，我觉得我们不必去强调它。”这种提法对于当时社会主义现实主义在中国的广泛传播、阐释演绎和深入人心起到了根本的推动作用，合法化了政党对于它的意识形态化，其中反复提及的“不要、不管、不强调”对于今天文化界认识、理解和表述现象和概念仍然是个重要的基因。



手势 | *Gestures*

布上油画  
Oil painting on the Canvas  
205X250 cm  
2016

画面深处和云端之间隐藏着这样一段文字：所有的艺术家希望您有健康的身体，每当我读到这样的语气和语法，总有一丝不安。

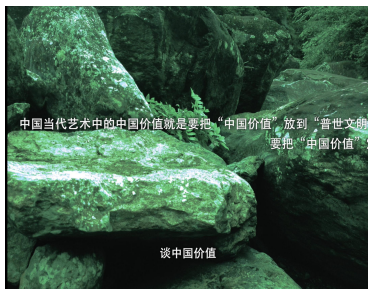
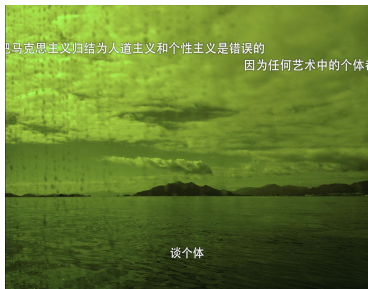
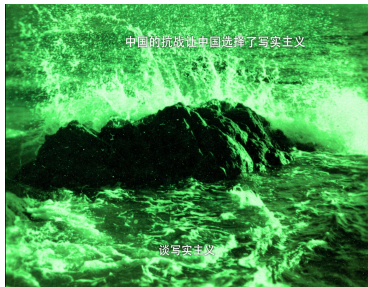


李建国 | *Li Jianguo*

布上油画  
Oil Painting on the Canvas  
230X280 cm  
2016

在画面中，两个中年男女的裸体背影正在向远方走去，挡在他们面前的需要被跨越的障碍依然不断。





录像截帧 | Video still

## 十人谈 2016 | *Talks of Ten Figures*

十频录像装置  
Video installations  
2016

在《十人谈》中，十个屏幕呈现了十段关于艺术的论述和论断。这些如同名人语录的片段是揣摩了在历史中的文化论述中经常出现的论调所摘引、转述和改写的文字。这件作品的创作手法有如2014年以声音装置的形式在上海双年展中呈现的《1999》，同样以一种匿名发言的方式，呈现历史中的集体性叙事。



《北京2015》 | *Beijing in 2015*

照片 | Photos  
2016

2013年后的北京没有巨变，但是不一样了。



《哀乐中年》  
*The Sorrows and Joys of Middle Age*

照片 | Photo  
120X150 cm  
2016

四张相同内容的老照片被并置在一起，不同明度的照片浮现在深蓝色的背景上。照片中穿着长衫的中年男人一字排开站在一座牌坊前合影，牌坊上斜斜地挂着一个条幅，条幅上写到“哀乐中年”。这是偶得的一张照片，照片的人物时代已很难被考证了，唯有中年的男人们和条幅中的文字是确切的。



《暮色》 | *Twilights*

3D打印 | 3D Print  
2016

这是一组被扫描放大后用3D打印机制作出来的案头文玩集锦。



《暮色》作品细节



《1988 语言作为问题》 | *1988 Language as Issue*

布面绘画，黄铜棍，档案  
Oil painting on the Canvas, Brass Sticks, Documents  
尺寸可变 | Variable Size  
2016

经过了“85’新潮”之后，中国艺术界部分评论家在1988年提出“纯化语言”的命题，使艺术的语言问题再次成为创作中一个显性的问题。学院中的艺术家、官方的评论家、在野的评论家、以及在85新潮中崭露头角的年轻艺术家们纷纷表达了观点。这次讨论在1989年“现代艺术大展”后渐渐落幕。在讨论的过程中，艺术中的语言问题成了一个试金石，折射出了各种价值观的落脚点。



《美国》 | *The United-States*

墙纸 | Wall Paper  
500x344 cm  
2016

这是一张纽约街头任意拍摄的一张照片，这样的照片对于外国游客来说足以证明自己已经到过美国了。同样，从中国的角度来认识和叙述美国，在很大的程度也象是这张浅显的照片一样，所看到的不过是一张清楚而无法让人深入其中的图像。对于中国而言，美国始终是一个他者，只是这个“他者”已经紧密地萦绕在中国的身边快一个世纪了。在展览叙事中，美国会作为整个叙事的“他者”和“在场者”出现。



### 《口信》 | *Message*

绘画装置 | Installation  
六件绘画，一封信，麻绳  
6 Paintings, letter, hemp rope  
45x70x25cm  
2016

1985年底，美国艺术家劳生柏格到了北京也去了西藏，艺术史上给他的此次来访和展览赋予重大的意义，将诸多艺术家在创作上的转变甚至中国艺术领域的转变都归结于他在中国举办的展览。这组作品借用了劳生柏格的视角，假造了他送给北京艺术圈朋友的一份礼物和一封信。





《口信》细节，六件绘画 | messages detail, 6 paintings

My dear friends,

I'm writing to you from the height of Tibet. Sky is much higher & cloud here. Breathing though is less easy. I'm very excited about the show I'm about to go here. The works have finally arrived, all flown in on military airplane.

My last six months of stay in Beijing has been extremely meaningful. You have all been very generous to me and let me into your art world. I was intrigued and inspired. Dear colleagues, when I was in Beijing, you asked me why I had wanted to tour this exhibition to Beijing & Tibet. I owed you an answer. The real artist is on the look out for the mysterious and the undiscovered. I want to reveal to the world that there is miracle everywhere on this earth.

When I visited your exhibition in Beijing, you asked what I thought and responded that an artist does not comment on the works of a fellow artist. That's what I truly believe in. But I'm willing to share with you my view of art. In the 1950s, I

already emerged many important painters in America who were capable of painting in the style of European masters. Jasper Johns and I wanted to change American paintings. It took us many years to succeed in our rebellion. I was the more rebellious one. Looking back in art history, de Vinci, El Greco and Van Gogh were all initially rebels. If one believes in what he does, he would surely reach his goal. When I first started painting, everyone said to me, "You must be joking." If I were just making a joke, then it must be a fairly good one as people have been laughing at it for the past 20 years now. So this is what I think: if one is convinced of his own success, then it is success. If you are cautious and afraid of criticism, you would have less chance in success. Twenty years ago, there were a lot of opportunities for young people in America. In China now, there are many opportunities for young artists. I'm making this gift/work to all of you, and wish you a long and exciting life in art!

Richard M. Green  
8.5.12



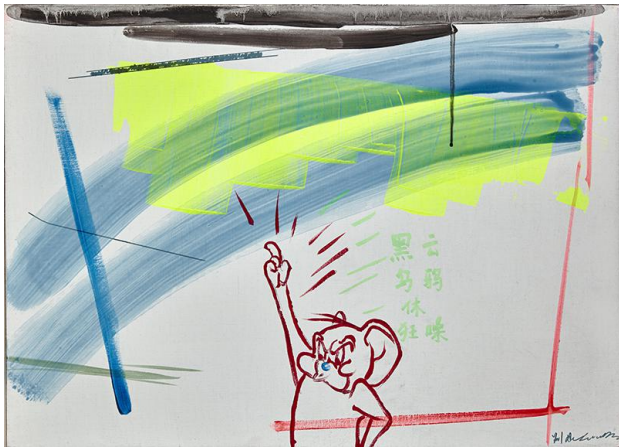
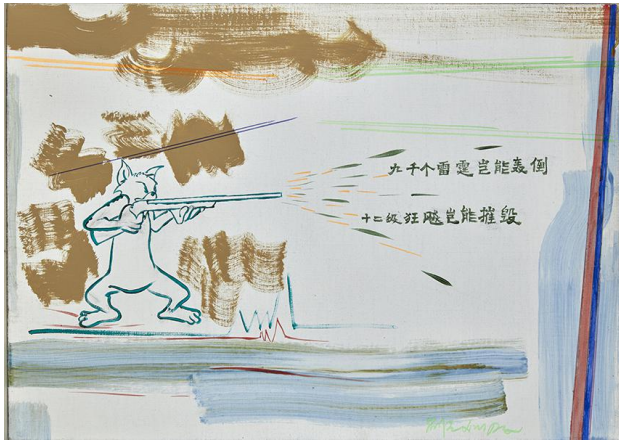
## 无政治身份者 | *Apolitical Figures*

布面丙烯  
70x55 cm ( 10 pieces )  
2016

在这组涂鸦式的绘画作品中，反复出现了美国卡通《猫和老鼠》( Tom and Jerry ) 中猫和老鼠的形象，以及充满斗争感的诗句，他们在画面中互为角色、互不代表。

( 画中的诗句摘自1979年出版的《天安门诗抄》。这本诗集收录了1976年清明节前后，首都人民自发集合在天安门广场，悼念周恩来，声讨“四人帮”所写的诗歌。在作品中，我所引用的诗句有意略去原诗集中反复出现的“纪念与声讨”之类的话语，只是呈现了其中一些描写景物和表达情绪的语词，但这些词语中仍然渗透着阶级斗争的意识。 )





无政治身份者 | *Apolitical Figures*

布面丙烯  
70x55 cm ( 10 pieces )  
2016



路线 | *Course (as political course)*

石膏雕塑, 衣服, 花盆, 木台 | Plaster statue, Clothe, Flowerpot, Wood Stage

60x130x150 cm (木台 / Wood Stage)

21x9x9 cm(花盆 / Flowerpot)

100x45x32(石膏雕塑 / Plaster statue)

2016

这件装置作品分别由一尊纪念碑式的雕塑（雕塑中刻画了博伊斯和他的学生在1972年5月1日清扫柏林马克思广场，清理刚刚在此地结束的左翼工人游行所遗留的垃圾。），一只紫砂花盆（1990年代石云款刻花花盆，制作紫砂花盆的工艺师出生于1940年代并在文革前和期间接受他们的美学教育和形成风格）和一件汗衫（带有奔驰汽车商标的夏日款维修工装）组成的作品。《路线》试图讨论对于“序列”的认识，不管是“政治序列”、“意识形态序列”还是“经济序列”，它们都界定了人的认识和行为边界。



### 激流 | *Torrents*

镜子, 石头, 丝巾 | *Mirror, Stone, Scarves*

120x240 cm(镜子 / *Mirror*)

130x110 cm(丝巾1/*Scarves1*)

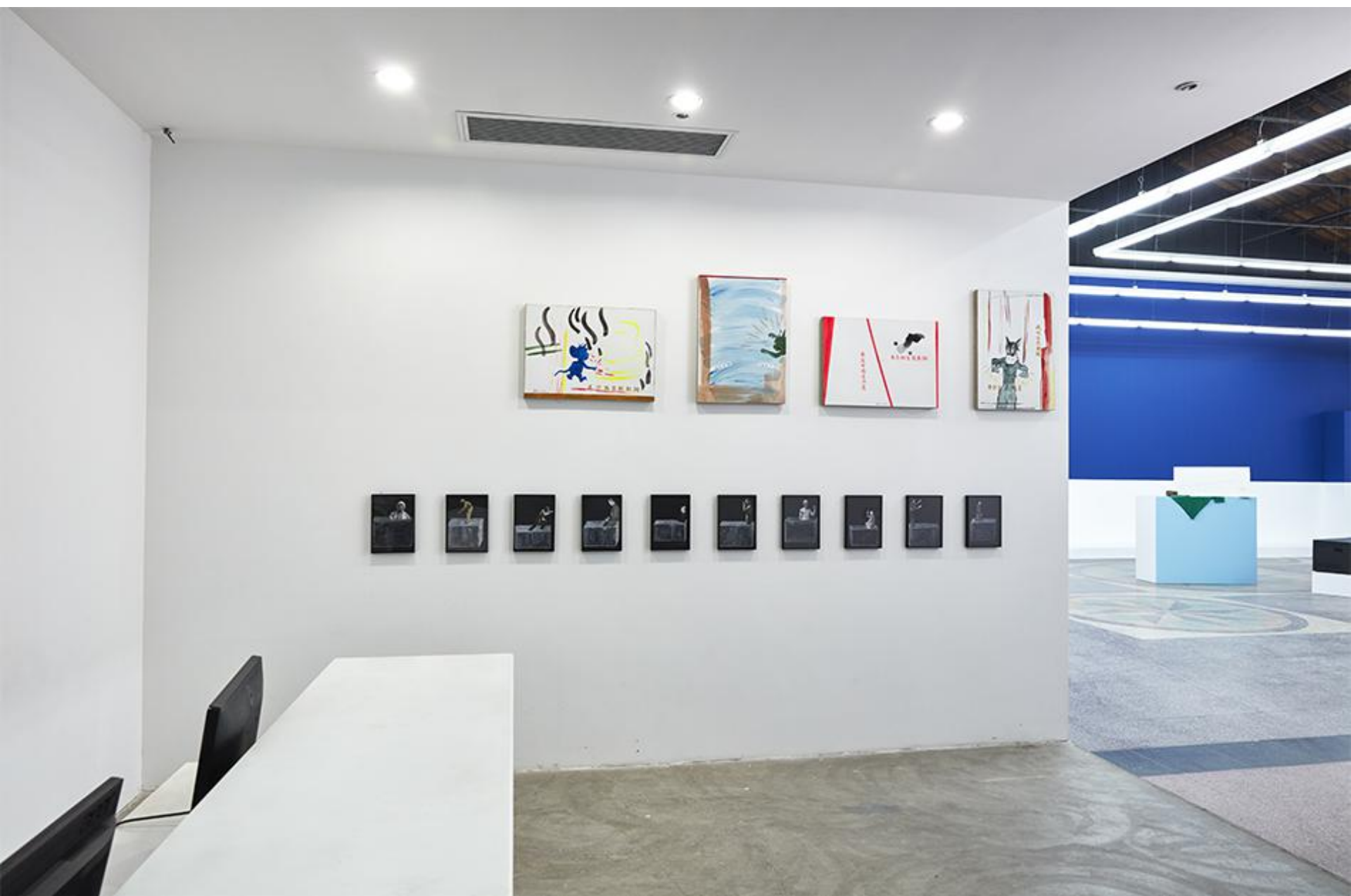
260x110 cm(丝巾2/*Scarves2*)

2016

1966年, 大型歌舞剧“东方红”史诗般地绘制了中国共产党成立后, 各个革命阶段最有代表性的典型事件。这部歌舞剧的叙事方式深深地影响了那一代的人们。我从一部拍摄该歌舞剧的纪录片中截屏了数个象征性的图像, 既有歌舞剧的舞台上所出现的意象, 也有台下观众观看演出的群像, 并将它们作为图案的一部分, 编织成两块绸缎。在展厅里, 我将这两块绸缎、礁石和镜子一起组成一个类似自然风景的景观。

展览现场

Installation View





# 景区地





不要去推敲它  
的義定不管定  
義有沒有問題  
我覺得我們不  
必去強調它











景区地图



不要去推展它  
的境况不肯定  
我有没有问题  
必去强调它不



# 李建国生于 一九五二年

刘鼎新作

展期：2016年3月18日至2016年4月25日  
开幕时间：3月18日（周五）下午4至6时

刘鼎在天线空间即将开幕题为“李建国生于1952年”的个展，展览题目中的人物名称借用了北京摇滚乐队鲍家街43号于1997年发行的一首歌曲《李建国》。正如歌曲中的主角李建国是上个世纪90年代步入中青年的整整一代中国人的肖像：有一份好工作，一个好生活，有老婆孩子亲戚朋友却很失落，刘鼎在展览中通过一连串“轶事”来描述塑造并界定了新中国建国以后出生的一代人，甚至是几代人的复杂的意识形态特征和历史构造。正如歌中所唱道：“你一定在那儿见过他，他的名字叫李建国。如果你问他是谁，他就是我们每个人。”

刘鼎的创作具有独特的书写特征，以及对历史的反复关照。自2010年以来，他系统性地通过写作、作品创作和展览策划等多重实践开展以社会主义现实主义为题的研究和论述。这个研究以社会主义现实主义作为一个历史视角，重新正视和评估其作为一种社会生活组织的逻辑和意识形态的载体对于中国当代文化和精神的价值取向的持续影响和塑造，并揭示和分析其作为今天中国的艺术创作和艺术论述的一个主要基础而存在的现实。

“李建国生于1952年”是刘鼎在天线空间的第二次个展。对艺术家而言，此展览与其2014年的个展“华盛顿湖”有着潜在的对话关系。在“华盛顿湖”中，艺术家通过对个人旅行的体验记述，牵涉出对多重的、交织的和隐蔽的意识形态框架的深描。“李建国生于1952年”是这种以个人视角所开展的“历史书写式”创作的延续，将个体生命和意识形态框架混杂在一起，编织了一个既具有独特性又具有普遍意义的精神个体“李建国”。

此次展览展出刘鼎创作的30多件全新作品，是继刘鼎去年在伊斯坦布尔双年展和亚太艺术三年展中推出与社会主义现实主义相关的油画和诗歌作品之后的又一系列新作。展览中从开始到结束始终保持双重叙述的结构，与其说描摹了一幅李建国的肖像，还不如说是对于李建国所存在的生活世界的价值基础进行拟人化和历史化的细描，在个人和社会事件的交织叙述中勾勒文化政治中的个体处境、遭遇和抉择，以及个体化的社会领域和政治历史图景。刘鼎的创作是一项对当代艺术创作和思想的存在进行溯本求源的长期工程，而艺术家所希望的是通过凝视历史和现状而最终达到自我理解和确立自我叙述的最基本立场和出发点。刘鼎始终专注于在艺术创作中深入探索讨论文化主体性问题的可能视野，从“起源性”问题和整体的历史视野来理解今天中国的文化形式和价值。



March 18, 2016 – April 25, 2016  
Vernissage: Friday, March 18, 4–6 pm  
LIU Ding's New Work

# Li Jianguo

## Born in 1952

Antenna Space is proud to present **Liu Ding**'s solo exhibition, *Li Jianguo Born in 1952*, on view from March 18 to April 25. The character of the exhibition title borrows his name from an eponymous song released by the Beijing rock band 43 Baojia Street in 1997. Just as the protagonist of the song (whose last name, *jianguo*, literally means "the founding of the nation") was emblematic of an entire generation of Chinese who were coming of age in the 1990s: he has a good job, he lives a good life, he has his wife, child, relatives and friends, but he can't help feeling lost still, **Liu Ding** depicts the complex ideological stamping and historical constructs that shape and define the generations born after 1949 (the founding of the People's Republic of China) through recounting a series of "anecdotes" in his exhibition. As the song goes, "You must have seen him somewhere, his name is Li Jianguo. If you ask who he is, he is every one of us."

**Liu Ding**'s oeuvre has a distinctive quality of essay-writing and pays recurrent attention towards history. Since 2010, he has carried out an expansive research on the subject of the legacy of socialist realism, which is realized through writing, making of artworks and exhibitions. This ongoing research project takes socialist realism as a historical vantage point to reconsider and re-evaluate its persistent influence as an operative vehicle for the logic and ideology of social structures and organization on the values of contemporary culture and spirits in China. This research also attempts to reveal and analyze the fact that socialist realism still persists as a fundamental basis for the practice and discourse of contemporary art in China today.

# Li Jianguo

## Born in 1952

*Li Jianguo Born in 1952* marks **Liu Ding'** s second solo exhibition at Antenna Space. The artist positions this exhibition in an embedded dialogue with his previous exhibition *Lake Washington* held in the same space in 2014. In *Lake Washington*, the artist provided a detailed account of his personal journeys, subsequently involving deep descriptions (to borrow the archeological term) of the multi-layered, interwoven and hidden ideological frameworks. *Li Jianguo Born in 1952* is a continuation of his method of "historical writing" in his art making, in which he takes his own perspective as the starting point and fuses his personal, lived experience with ideological frameworks, thereby weaving them into a portrait of Li Jianguo: an ideological individual who is at once particular and universal.

The exhibition features more than 30 new works by the artist, all of which were created subsequent to his presentation of a series of socialist realism-themed oil paintings and poetry in the 14th Istanbul Biennial and the Asia-Pacific Triennial of Art in 2015. A dual-narrative structure permeates this current exhibition; rather than a portrait of Li Jianguo, it is a personified, historical, and detailed account of the value system that grounds the world in which Li exists. The interlacing narratives of both personal and social events outline the positions, experiences, and choices of an individual situated in cultural politics, and produce a picture of a personified social domain and political history. **Liu Ding'** s practice is a long-term project that traces contemporary art and discourse to its intellectual underpinning and origin; by examining both history and the present, the artist aims to establish a fundamental position and a starting point for self-understanding and self-narration. His undertaking reflects a persistent search for potential horizons that allow for a thorough investigation of cultural subjectivity, and proposes to comprehend the cultural forms and values in China today through the problematics of "origin" and a holistic historical perspective.

# 艺术家简历

刘鼎（1976年生于江苏常州，现居住于北京）是艺术家和策展人。他的作品曾经在英国泰特美术馆、特纳美术馆、布里斯托Arnolfini艺术中心、奥地利维也纳艺术馆（Kunsthalle Wien）、挪威奥斯陆Astrup Fearnley现代美术馆、巴西圣保罗国家美术馆、德国卡尔斯鲁厄ZKM新媒体艺术中心、瑞士伯尔尼美术馆、比尔PasquArt艺术中心、意大利都灵Sandretto Re Rebaudengo基金会、韩国首尔市立美术馆、美国旧金山Luggage Store艺术中心和西雅图Frye美术馆、中国北京伊比利亚艺术中心、上海当代美术馆和广东美术馆，以及台北市立美术馆等机构展出。他曾参加过2015年伊斯坦布尔双年展、2015年亚太三年展、2014年上海双年展、2012年台北双年展、2009年威尼斯双年展中国国家馆、2008年首尔媒体双年展和2005年广州三年展。作为策展人，他曾共同策划“小运动：当代艺术中的自我实践”于深圳OCT当代艺术中心（2011），并于2013年巡回至意大利博尔扎Museion，并共同策划2012深圳雕塑双年展。他撰写和编辑的出版物包括《小运动：当代艺术中的自我实践》（广西师范大学出版社，2011年）、《小运动II：当代艺术中的自我实践》（Walther König，2013年）、《偶然的信息：艺术不是一个体系，也不是一个世界》（岭南美术出版社，2012年）以及《个体经验：1989-2000年中国当代艺术实践的对话与叙述》（岭南美术出版社，2013年）。

## About the artist

Liu Ding was born in Changzhou, Jiangsu province in 1976, currently based in Beijing as an artist and a curator. His work has been shown at numerous art institutions including Tate Modern, Turner Contemporary, Arnolfini, UK; Kunsthalle Wien, Vienna; Astrup Fearnley Museum of Modern Art, Oslo; São Paulo Museum of Art, São Paulo; ZKM, Karlsruhe; Kunstmuseum Bern, PasquArt Biel, Switzerland; Fondazione Sandretto Re Rebaudengo, Turin; Seoul Museum of Art; Luggage Store Gallery, San Francisco; Frye Art Museum, Seattle; Iberia Center for Contemporary Art, Beijing; Museum of Contemporary Art Shanghai; and Taipei Fine Arts Museum, Taipei. He has participated in various biennials such as 2015 Istanbul Biennial, 2015 Asia Pacific Triennial, 2014 Shanghai Biennial, 2012 Taipei Biennial, Chinese Pavilion of 2009 Venice Biennial, 2008 Media City Seoul, and 2005 Guangzhou Triennial. He has co-curated *Little Movements: Self-Practice in Contemporary Art* at OCAT, Shenzhen (2011) which has travelled to Museion in Bolzano, Italy (2013) as well as Shenzhen Sculpture Biennale in 2012. His writing and editorial works include: *Little Movements: Self-practice in Contemporary Art* (Guangxi Normal University Press, 2011), *Little Movements II: Self-practice in Contemporary Art* (Walther König, 2013), *Accidental Message: Art is not a System, not a World* (Lingnan Art Publishing House, 2012), and *Individual Experience: Conversations and Narratives of Contemporary Art Practice in China from 1989 to 2000* (Lingnan Art Publishing House, 2013).