

**MEDIATION**

**中介** 李明 LI MING  
展期 DURATION:

**5/31-7/10**

**ANTENNA SPACE**

## 《中介》节选

文 | 郭娟

李明的早期作品往往开始于一个引发了他个人兴趣的图像、词语、动作或是氛围，不过从一个时期起，倚重直觉和自发性对李明来说已经不再构成一种理所当然的选择，他必须打破艺术系统带给他的固定约束。

“中介”与此前的展览和作品的不同之处在于，李明开始更为主动地思考自己的创作动机在感觉层面之外可能存在的成因和外延，并有意识地在制作和展示两个环节中使这些“人工”因素作用于作品，留下痕迹。这些改变更多来自艺术家在作品内部逐渐建立起的结构所伴随而生的要求，“控制”成为这个阶段工作的重点。以《运动》为例，在展厅中我们将看到被自己形象包围的艺术家，在一个似乎无限延伸但又始终停留在此刻的时间轴上奔跑，他的追赶既是同时的，又是延时的。如果说录像艺术在产生之初就携带有自恋、镜像、即时等特征（主客体关系被取消，空间被压缩，时间被切断）以及对这些特征的反思和批判，那么在《运动》里，这些问题都再次浮现出来。于是在最后一拍的拍摄里，艺术家只是单纯在奔跑，即便前方已经不存在他需要去追赶的切实的对象。《运动》中

艺术家的身体是等同于工具并起连接作用的，而在《变焦》里，这个身体则隐藏在了工具 / 机器背后。李明从杭州家中的阳台上开始，将摄影机的焦距推至最远的点，随后身体力行地抵达那一个点，再由此出发，一路重复同样的动作，直至到达上海。《一次性打火机》揭示了“幕后”，摄影机的距离阻碍了观众更进一步地同艺术家一同参与到这种破坏的快感里，故意的阻碍和间隔更像是一种比喻——这也是展览留给我们的一个缺口：对于艺术和现实之间连接，以及艺术朝向观众的努力是否起效的不确定。

其实对于李明来说，录像从来都不仅是纪录下行为发生的载体，也不是对于电影的野心，艺术家的身体一直作为衔接行为表演和录像的“中介”被使用，艺术家身体的参与是在录像这一媒介诞生之初区别于其他视觉艺术形式的重要特征，也是很多早期录像艺术家工作开始的起点。尽管在今天当代艺术的媒介走向综合，执着于对某一媒介的线性考察反而显得不够“当代”，不过如果如本雅明所言，一个媒介在几乎走到尽头时会再次显露其最初的潜能，那么这种回访便有其意义；而对于艺术家个人来说，这也是对自己一直以来创作线索的厘清。

## Extract from *Mediation*

Essay/GUO Juan

Translation/ FAN Jingwen

Li Ming's works usually originate from a certain image, word, action or atmosphere that provokes his interest. However, from a certain period, intuition and spontaneity are no longer his first choices to rely on – he has to break the chains.

The difference between *The Mediation* and his previous exhibitions is that, Li Ming begins to think about the possible reasons and extensions of his motivations that are beyond sensitivities. Also, during the procedure of making and presenting his works, he intentionally applied the “artificial elements” and left the traces. Take *MOVEMENTS* as an example. In the exhibition room, we see an artist who is surrounded with his own images, running on a timeline that is seemingly endless but at the same time staying still at the present. His chase is not only simultaneous but also time-lapse. If the video art was inborn with features like narcissism, reflection and immediacy (the subject-object relation cancelled, space squeezed and the continuity of time severed) as well as the criticism for these features, the problems emerge again in *MOVEMENTS*. As a result, in the last time of the shooting, the artist simply kept running, even if there is no longer a specific object for him to chase after. If the body of the artist in *MOVEMENTS* works as a tool and functions as a connection, then in *ZOOM*, it was hidden behind the tool/equipment. Li Ming set out from the terrace of his house, where he focused the camera onto a

place as far as possible, and then went to reach the place in person. He then would start from the place again to the next destination, repeating the pattern all the way until he arrived in Shanghai. *LIGHTERS* reveals the “back stage”, where the distancing of the camera hinders the audience from going further and sharing the pleasure of destroying together with the artist. The intended hindrance and distancing are more similar to a metaphor, which is also a gap that the exhibition leaves us – the uncertainty of the connection between art and the reality, and of whether the efforts made by art towards its audience worked.

In fact, to LI Ming, video has never only been a medium for documenting actions, nor it is his ambition for filmmaking. The artist's body has always been used as a mediator bridging the performance and the video. The involvement of the artist's body has been a key feature that differentiates video art from other visual art forms since its birth. It also serves as the starting point of many early video artists. Although the media of today's contemporary art are becoming more and more comprehensive, which makes the obsession with linear researches for a specific medium seem not “contemporary” enough. However, according to Benjamin, a medium will show again its initial potentiality when it goes to an end, making this revisit meaningful. Also to the artist himself, this is a clarification of the threads throughout his creative production.

**变焦 | ZOOM**

## 变焦 | ZOOM

### 艺术家自述/ Artist Self-description

我以杭州住所的顶层作为起点，以摄像机（型号：SONY Z5C）作为工具，利用摄像机的光学变焦功能，朝着上海方向变焦；每次将镜头推到最远处寻找目标，通过感知摄像机监视器里遥远的图像，找寻并到达该地点，如此循环，直至到达目的地。全程460KM，以36处风景作为变焦的中介。

在《变焦/zoom》中拍摄的风景一方面是地理的空间，另一方面又是一个社会系统编织起来的具有“属性”的空间。这种“属性”是隐藏在风景的背后的。当风景的用途不是观光而是被使用时，隐藏在背后的社会关系便暴露出来了。

36处中介点包括了风景区、小区、居民楼、写字楼、购物中心、学校、旷野、商品市场、酒店、等等，除了能合法地进入被规划好的公众风景（也有时间的管理），很多次，我无法以自由的方式进入到我镜头中的远方的建筑，我只能通过各种途径私闯到这些被管理的建筑顶层进行拍摄。这些中介点的建筑大部分都是极其弱势的形象，辨识度比较弱。在找寻的过程中经常迷路，丢失目标，只能通过摄像机监视器中的图像进行分析并找寻。自我和环境建立起的短暂临时的联系，很快又彻底失去联系。当我远离城市到达乡村旷野的时候，枯燥无聊的工作和风景让我愈发觉得我并不是在远离那个大的整体，而是属于它。人们为什么要带走风景——以东方明珠电视塔为背景，带走这个风景。

I choose the top floor of my apartment in Hangzhou for departure and uses the optical zooming of video camera (SONY Z5C) to point at the direction of Shanghai. Every time, I zoom in to the farthest looking for the object, and by looking at the viewfinder of the video camera, I find the place. I repeat this process until finally reaching the destination. The whole journey is 460 kilometers, during which 36 scenes serve as the mediators of zooming.

The scenes took in *ZOOM*, on one hand, are geometric spaces, on the other are spaces constructed by social system with certain “nature”. The “nature” and the social relations hidden behind the scenes will be exposed, once the scenes are no longer working as sites for sight seeing.

These 36 mediator scenes are consist of tourist attractions, neighborhoods, office buildings, shopping centers, schools, open fields, markets, hotels and so on. Sometimes, I am able to enter these planned public scenes legally (during restricted time). But many times, I cannot enter these remote buildings in my lens freely. Only by various illegal ways can I reach the top of these administrated buildings for shooting. Most of these mediator buildings are not identifiable. I always lost the object while searching and can only analyze the image through the viewfinder and start the search. By doing this, I have built a tempo relationship between the environment and me which would be lost forever immediately afterwards. When I leave the city and stand in the open field, with the work as dull as the scene, it occurs to me that I am not getting far away from the whole big picture, but still being part of it. And at that point I start to rethink that why people want to take the scenes with them, such as the oriental pearl tower.



视频-1/video -1



视频-2/video -2

## 变焦 | ZOOM

2通道数字录像, 彩色, 有声

Two Channel Digital Video , Color, Sound

原始格式/Original Format:

HD 1080P25, 16:9 , 1440 x 1080

视频-1/Video -1 : 23分 07 秒 / 23 min 07 sec

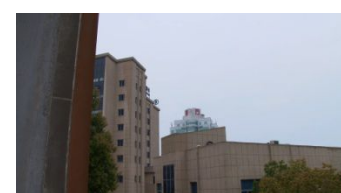
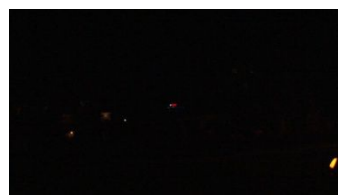
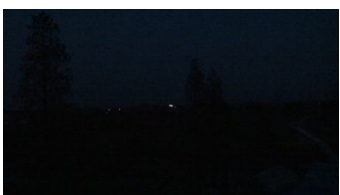
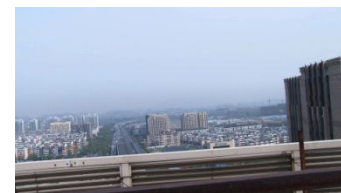
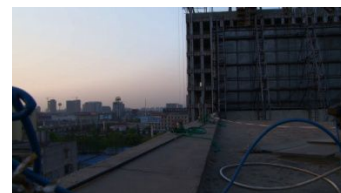
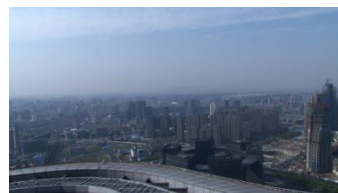
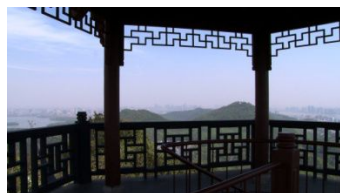
视频-2/Video - 2: 23秒 / 23 sec

2014



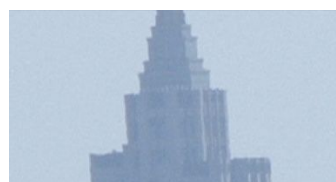
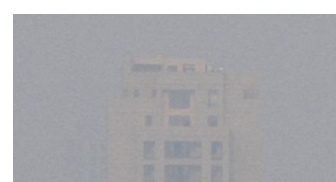
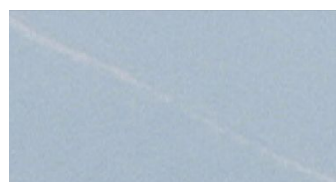
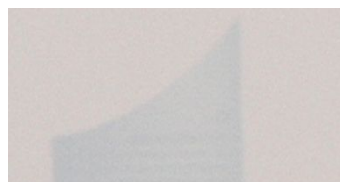
## 《变焦》视频-1中镜头1至镜头20分别的起点

The separate starting points of the first shot and the twentieth shot in *Zoom Video-1*



## 《变焦》中镜头1至镜头20分别的终点

The separate terminals of the first shot and the twentieth shot in *Zoom*

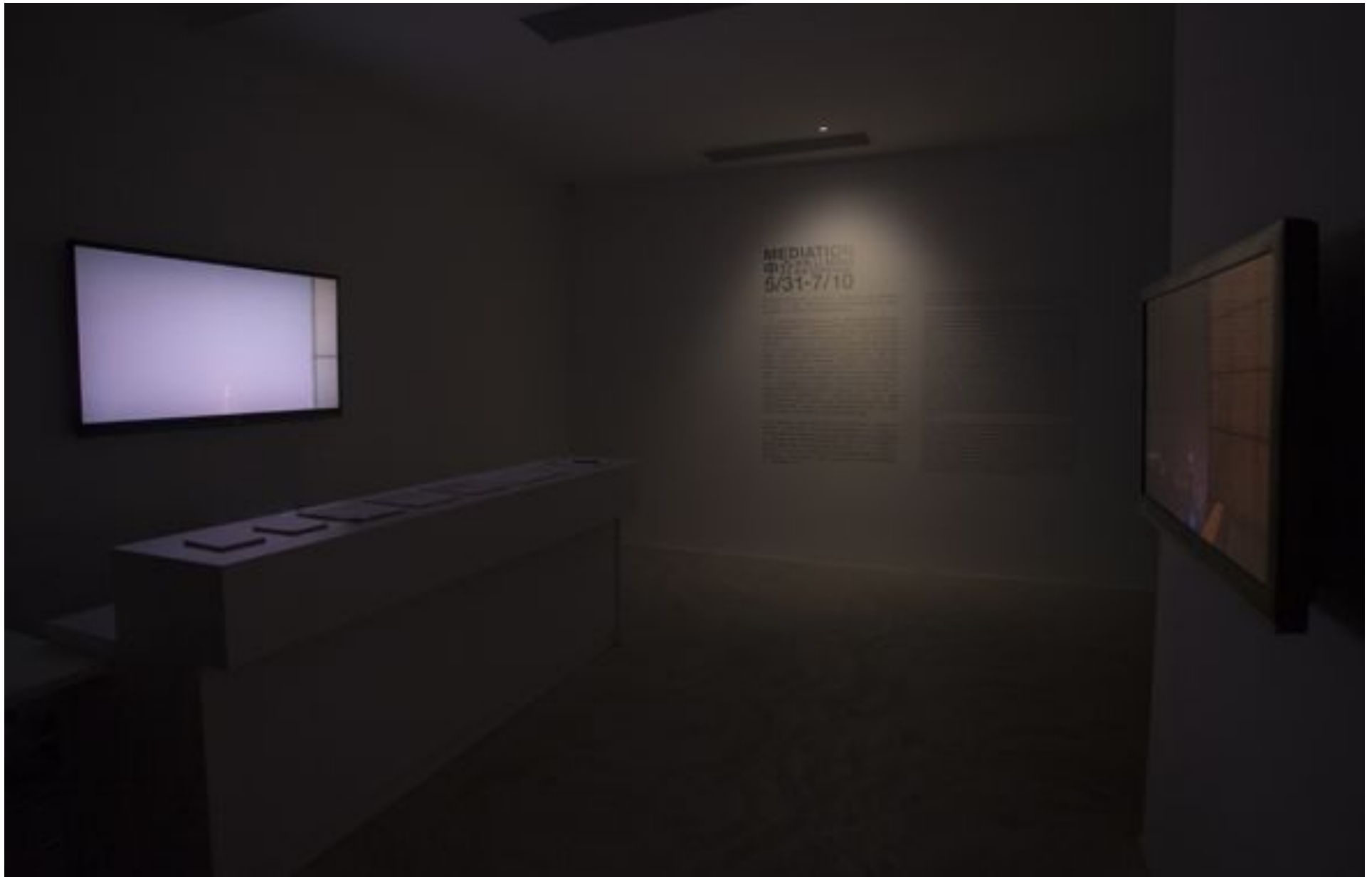




### 《变焦》实施过程中所经历的36个地点的卫星地图

The satellite maps of the 36 spots where the artist arrived during the making of *Zoom*





《变焦》展览现场 / Installation View



《变焦》视频-2展览现场/ Installation View



《变焦》视频-1展览现场/ Installation View

# **运动 | MOVEMENTS**



## 运动 | MOVEMENTS

### 艺术家自述/ Artist Self-description

艺术家在同一个空间中的四次不同的时间里，完成了一次从“想象——用摄像机复原想象——以身体运动的方式回溯想象”的影像制造过程。

艺术家把自己的身体作为影像里的道具，和影像中出现的各种交通工具发生互动，产生空洞的“关系”供观众消费；

在影像中，“行为”作为一种文本被“表演“出来——这个长镜头里内在蒙太奇的一连串动作，仅仅是“发生”，而在本质上是无任何意义的。艺术家关心的是他和摄像机共事的关系，是否能与观众形成意识的互动；艺术家、摄像机和观众三者构成一种互相支配的关系。影像中每一个出场的道具，既是支配艺术家的运动目标，也是诱导观众用意识支配道具运动的陷阱。而这些目标被通通安排成一组有节奏的时间，完全变成纯粹的“观看”。

During four different times in the same space, the artist has completed an image making process from “imagination - realizing the imagination by means of a video camera - recovering the imagination through body movements”.

Treating his body as a prop, the artist interacts with various means of transportation in the video, offering meaningless “relationships” for the audience to consume.

In the video, “actions” have been “performed” as kind of texts – the serial movements as hidden montages in the long scenes, merely “occurs” without any meanings in fact. What the artist cares is whether his cooperating relationship with the video camera could interact with the audiences and how the artist, the video camera and the audiences control one another. Every prop shown in the video is not only a motivation that guides the artist’s movements, but also a trap leading audience to control the props by their consciousness. And these motivations are arranged into a certain pace to make the movements simply for looking at.





## 运动 | MOVEMENTS

8通道数字录像, 彩色, 有声  
Eight Channel Digital Video , Color, Sound

原始格式/Original Format:  
HD 1080P25, 16:9 , 1440 x 1080

视频-1/Video -1 : 02分30秒 / 02 min 30 sec  
视频-2/Video - 2: 02分30秒 / 02 min 30 sec  
视频-3 / Video- 3: 02分30秒 / 02 min 30 sec  
视频-4 / Video -4: 02分30秒 / 02 min 30 sec

视频-5/Video -5 : 03分53秒 / 03 min 53 sec  
视频-6/Video - 6: 03分53秒 / 03 min 53 sec  
视频-7 / Video-7: 03分53秒 / 03 min 53 sec  
视频-8 / Video-8: 03分53秒 / 03 min 53 sec

2014

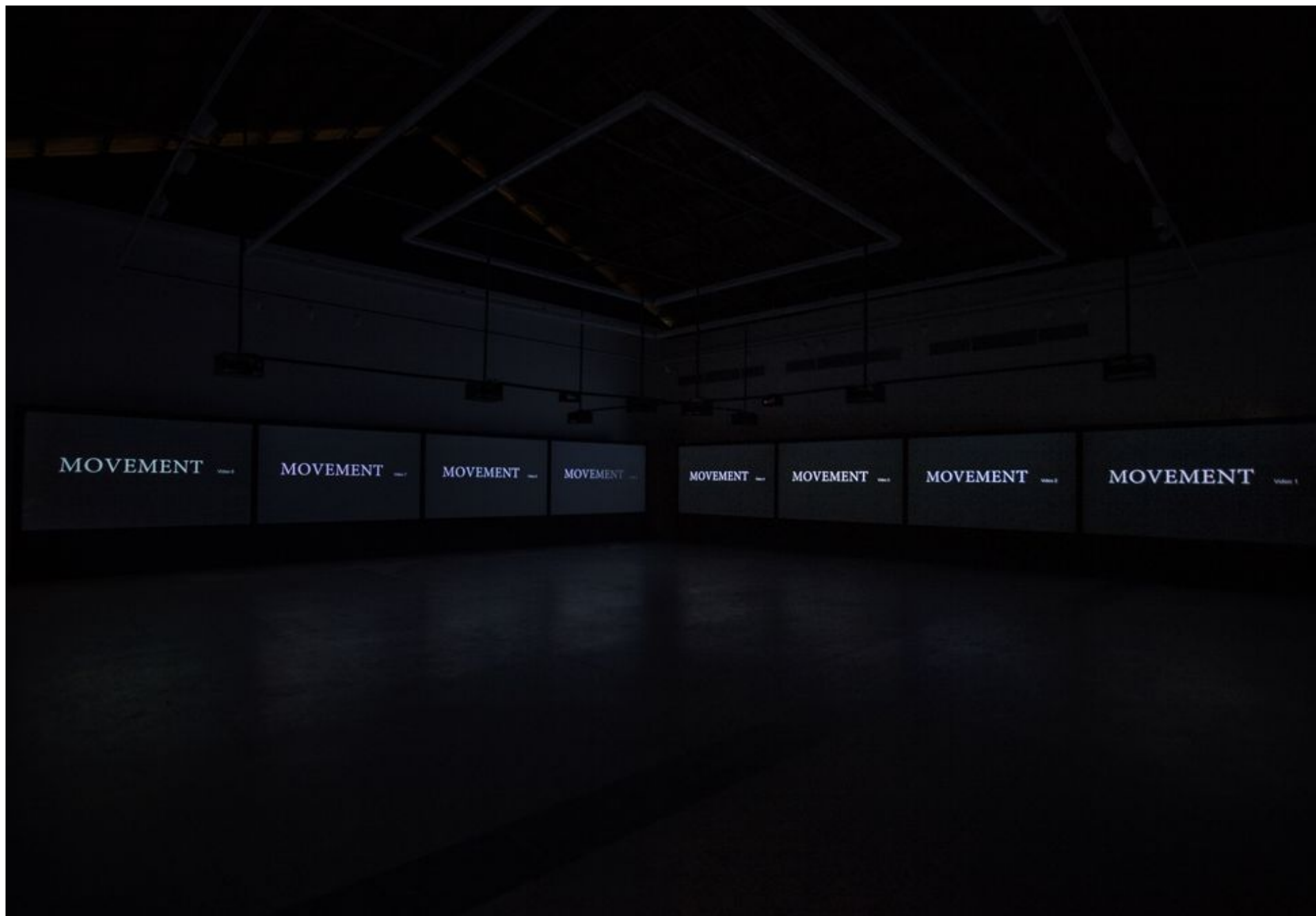


录像截帧 Still image





录像截帧 Still image



《运动》展览现场 / Installation View



《运动》展览现场 / Installation View





《运动》局部，从右至左以此为视频-1，视频-2，视频-3，视频-4

Details of *Movement*, right to left: video-1, video-2, video-3, video-4



《运动》局部，从右至左以此为视频-5，视频-6，视频-7，视频-8

Details of *Movement*, right to left: video-5, video-6, video-7, video-8

**361 | 361**

**361 | 361**

**艺术家自述/ Artist Self-description**

我从河南省夏邑县定制了一批打火机。

361次打火机被摔爆炸的记录。361并没有隐喻或指涉任何含义，是我体能消耗时间的自然节奏。

I commissioned some lighters in Xiayi County, Henan Province.

This is a documentation of 361 lighters being broken and blasted. 361 here is not a metaphor and does not has a reference. It merely means the limit of how long my body could be physically consumed.



**361 | 361**

单通道数字录像, 彩色, 有声  
Single Channel Digital Video , Color, Sound

原始格式/Original Format:  
HD 1080P25, 16:9 , 1440 x 1080

05分 51 秒 / 05 min 51 sec

2014





录像截帧 Still image



《361》展览现场 / Installation View

剩余物| REMAINS

**977 | 977**

## 剩余物| REMAINS

### 艺术家自述/ Artist Self-description

361只带有红色气体的一次性打火机作为材料，被摔爆炸在纸上。

361 disposable lighters with red gas have been broken and blasted on this piece of paper.

## 977| 977

### 艺术家自述/ Artist Self-description

977只带有红色气体的一次性打火机作为材料，被摔爆炸在纸上。

977 disposable lighters with red gas have been broken and blasted on this piece of paper.



**977 | 977**

绘画 | Painting

一次性打火机、手工纸  
Disposable Lighters, Handmade Paper

200cm (H) X 142cm (W)

2014





## 剩余物| **REMAINS**

绘画|Painting

一次性打火机、手工纸  
Disposable Lighters, Handmade Paper

110cm (H) X 80cm (W)

2014

一次性打火机 | DISPOSABLE LIGHTERS

## 一次性打火机 | DISPOSABLE LIGHTERS

### 艺术家自述/ Artist Self-description

1. 一支90年代的一次性打火机，长度7厘米，宽度2厘米，厚底1厘米；橘红色塑料外壳上印刷着穿着比基尼的女人和一辆兰博基尼。一个出生在60年代的朋友回忆到，他在90年代时接触到这样一种塑料打火机——用不超过40度的温度接近打火机上穿比基尼的女人时，瞬间她会成为裸体。
2. 在和朋友（陈轴）的一次聊天中，他拿出一支塑料打火机，和我讨论为什么这只打火机上会印刷着apple的logo还有这样一句广告语：IT'S HARD TO BELIEVE WE COULD FIT SO MANY GREAT IDEAS INTO SOMETHING SO THIN. (打火机上的原话)
3. 一些打火机被变成名片，印刷着酒店、浴场、修车厂、KTV等场所的名字和地址。
4. 在不意外的情况下，我们不管走到哪个场所，都能找到一次性打火机，它们可能是红色、绿色、蓝色、黄色、黑色。
5. 全国打火机生产基地大概分布在宁波、温州、夏邑。河南省商丘市夏邑县，已成为全国最大的一次性打火机生产基地，被授予“中国打火机生产基地”称号。全县打火机及配件生产企业276家，其中年销售额在5亿元以上的企业2家，带动11.6万人就业，年产销打火机65亿只，其中出口打火机26亿只（该数据节选自互联网上“中国五金制品协会”的一份基地统计表，2011年）。

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因为廉价和实用，也因为可以“储存“火，一次性打火机既作为日常生活的必备品，也是某种层面上的一种剩余物。生产厂家们主观地把具有大众流行性的图像印刷在机身上，粗暴地定义着大众审美，并泛滥地传播着，这些图像无孔不入地流进我们日常生活的各种缝隙中，并逐渐让我们习以为常。

当我听到夏邑县生产打火机的工厂在最初发展时，农村里的砖头房改成临时工厂，当地村民也成为临时的组装工，带着寻找打火机机身上图像生产根源的好奇心，我以定做打火机的客户身份去夏邑县会亭镇，并找到一家有10多年历史的生产厂家——夏邑县王中王塑胶有限公司。定制打火机，并拍摄一只打火机是如何被生产出来的。

## 一次性打火机 | DISPOSABLE LIGHTERS

### 艺术家自述/ Artist Self-description

1, This is a disposable lighter made in 1990s, 7cm in length, 2cm in width and 1cm in height, with a bikini woman and a Lamborghini printed on its orange plastic outer case. One 60s born friend recalled that when he first knew this kind of plastic lighters in 90s, he found that the bikini woman on the lighter became immediately naked when being closed to heat that is no higher than 40 degrees.

2, During a conversation with a friend (CHEN Zhou), he took out a plastic lighter and discussed with me why there was such an ad saying "IT'S HARD TO BELIEVE WE COULD FIT SO MANY GREAT IDERS INTO BOMETHING BO THIN" on a lighter with a logo of apple.

3, Some lighters are serving as business cards with the name and address of places like hotels, bathing centres, garages and karaokes.

4, It is expected to find disposable lights wherever we go. They could be in red, green, blue, yellow or black.

5, The national lighter production bases are located in places like Ningbo, Wenzhou and Xiayi. Among them, Xiayi County of Shangqiu City in Henan Province has already become the largest one in China, which receiving the title of "China Lighter Production Base". There are 276 companies producing lighters or the accessories, among which two enjoy the annual sale over 500 million, offering jobs for a population of 116 thousand, producing 6.5 billions lighters per year, with 2.6 billions for exportation. (from an online statistical table provide by "China Hardware Association", 2011)

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Due to the low price and usefulness, and also the function of "storing" fire, disposable lighter is not only a necessity for daily life, but also a kind of remnant to some extent. The manufacturers print popular images onto the lighters at their will, offering a violent definition of popular aesthetics. These images have been over circulated, flooded into every cracks of our daily life and pushed us to get used to them.

When first learning about the rising of the lighter industry in Xiayi County – brick houses were transformed into temporary factories, local residents changed to factory workers – out of the curiosity of searching the root of these images on the lighters, I decided to visit Huiting Town in Xiayi County as a client who wanted to order commissioned lighters. During that trip, I found Wangzhongwang Plastic, Ltd., a lighter factory with 10 years history. I commissioned some lighters there and filmed how a lighter has been produced.



## 一次性打火机 | DISPOSABLE LIGHTERS

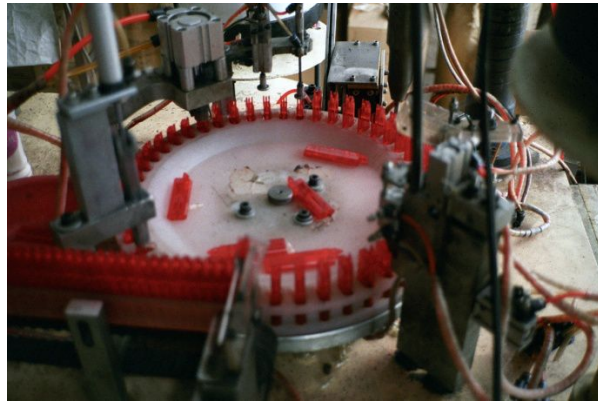
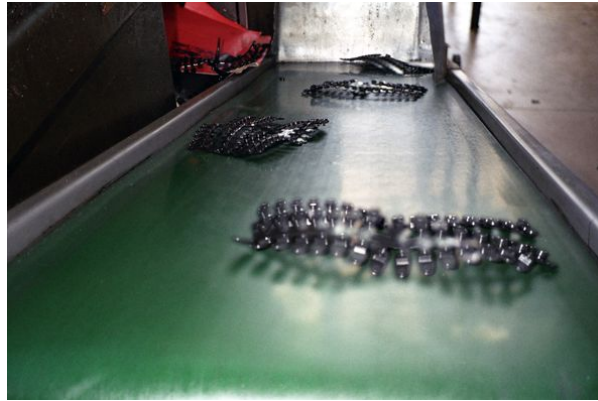
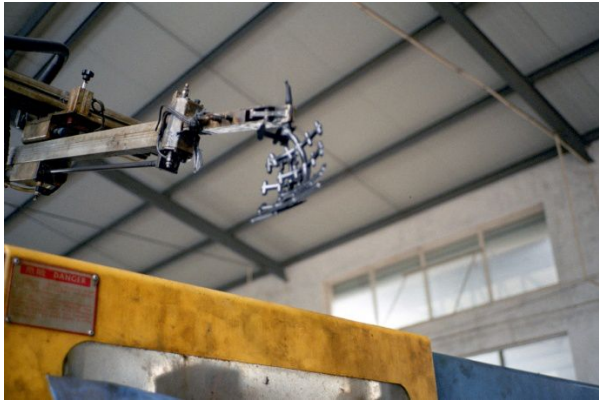
4通道数字录像, 彩色, 有声  
Four Channel Digital Video , Color, Sound

原始格式/Original Format:  
HD 1080P25, 16:9 , 1440 x 1080

视频-1/Video -1 : 06分 27 秒 / 06 min 27 sec  
视频-2/Video - 2: 07分 44 秒 / 07 min 44 sec  
视频-3/Video - 3 : 09分 33 秒 / 09 min 33 sec  
视频-4/Video - 4: 08分 52 秒 / 08 min 52 sec

2014





录像截图 Still image



《一次性打火机》展览现场 / Installation View



《一次性打火机》展览现场 / Installation View





《一次性打火机》局部 / Details of *Disposable Lighters*

# 艺术家简介| Artist CV



李明，1986出生于湖南沅江，2008毕业于中国美术学院，现在居住并工作于杭州。  
近期个展为：中介，天线空间，上海，2014。近期群展主要展览包括：第八届深圳雕塑双年展：我们从未参与，深圳OCAT当代艺术中心，深圳，2014；PANDAMONIUM 又一次发声——来自上海的媒体艺术，Momentum，柏林，德国，2014；The Popular Tree and Mirror, ISCP, 纽约，美国，2014；中华廿八人-卢贝尔家族收藏展，迈阿密当代艺术美术馆，迈阿密，美国，2013；第？代，OCT当代艺术中心上海馆，上海，2013；ON|OFF——中国年轻艺术家的观念与实践，尤伦斯当代艺术中心，北京，2013，等。

LI Ming was born in Yuan Jiang, Hunan Province, 1986. He graduated from China Academy of Art in 2008 and currently works and lives in Hangzhou. His recent exhibitions include:  
The 8th Shenzhen Sculpture Biennale: We have never participated, Shenzhen OCAT Contemporary Art Terminal, Shenzhen, 2014; Pandamonium – Media Art from Shanghai, Momentum, Berlin, Germany, 2014;  
The Popular Tree and Mirror, ISCP, New York, the United States, 2014;  
28 Chinese-Rubell family collection, Miami Art Museum, Miami, the United States, 2013;  
Degeneration, OCAT Shanghai, Shanghai, 2013;  
ON|OFF: China's Young Artists in Concept and Practice, UCCA, Beijing, 2013.

#### 美术馆与公共收藏 Public Collections:

Spencer Museum of Art, (SMA), USA

卢贝尔家族收藏 Rubell Family Collection, Miami, USA

白兔美术馆收藏 White Rabbit Collection, Sydney, Australia

Domus Collection, USA

江南布衣集团，中国杭州

龙美术馆，中国上海

四方美术馆，中国南京

CC Foudation, 中国上海

ANTENNA SPACE