

一年之际 - 第三章：麦拉蒂·苏若道默，李然

《一年之际》特别项目的第三章将于 2021 年 5 月 29 日在香格纳北京开幕，呈现艺术家李然的影像装置《还是这群人》与麦拉蒂·苏若道默的行为录像《黄油舞》。展览持续至 6 月 27 日。

《黄油舞》是印尼艺术家麦拉蒂·苏若道默最为知名的一件行为作品。受到舞蹈、舞蹈和历史因素的影响，麦拉蒂往往以精神与身体实体的表演，传递对文化、社会和政治层面的关注。该作品于 2000 年首次在柏林 Hebbel 剧场上演，受移居德国后的个人经历所启发，艺术家通过黄油传达了来自西方的文化冲击，而跳舞过程中看似荒诞的重复摔倒与爬起，则再现了现实生活的变幻莫测以及我们面对未知时的恐慌。作品强调的并非身体遭受的痛苦，而是重新站起来的精神意愿。

这种“真实的荒谬”与语焉不详的紧张感，同样贯穿了艺术家李然创作于 2016 年的四屏影像装置《还是这群人》。艺术家从不同的渠道雇佣了十二名非专业的演员，且将其无命名地安置在固定的情节、境遇当中；在后期编排中，他大量安插了模拟的声效，摘除了语言式的讲述与对话，通过戏剧性与舞台式的编排，将一连串人物性格依附于动物性的肉身之中。“影像里这些面面相觑、又极具警惕不安的身体，正是遭遇艺术机制固有规则下的我们自身。”

关于艺术家

麦拉蒂·苏若道默 (b. 1969) 的作品来源于肢体动作、自身和世界关系的课题研究，并通过摄影、舞蹈、影片和现场表演等方式铭记和呈现这些概念。她毕业于德国布伦瑞克造型艺术学院，由玛莉娜·阿布拉莫维奇和古川杏亲授，获得行为艺术大师研究学位 (Meisterschüler, 等同博士学位)，现工作和生活在苏腊卡尔塔，印度尼西亚。近年展览包括：“麦拉蒂·苏若道默：为什么让鸡跑？”，努桑塔拉现代艺术博物馆，雅加达，印尼 (2021)；“亚洲协会三年展，我们并非独自做梦”，亚洲协会博物馆，纽约，美国 (2020)；“曼谷艺术双年展 2020：逃离路线”，曼谷，泰国 (2020)；“当代世界：印度尼西亚”，澳大利亚国立美术馆，堪培拉，澳大利亚 (2019)；“太阳雨：东南亚当代艺术从 1980 到现在”，东京国家艺术中心与森美术馆，东京，日本 (2017)；“工余”，Para Site 艺术空间，香港 (2016) 等。她曾参与第 52 届威尼斯双年展舞蹈节 (2007)，多伦多艺术创意节 (2012)，第八届亚太三年展 (2015)，新加坡双年展 (2016) 等。2012 年成立致力于行为艺术的实验空间“Plesungan 工作室”。2017 年担任第十七届雅加达双年展中艺术总监，该双年展为东南亚核心视觉艺术盛会之一。

李然 1986 年生于湖北，2009 年毕业于四川美术学院油画专业，获学士学位，目前工作、生活于上海。他的作品曾在巴黎蓬皮杜中心，柏林世界文化宫，乌德勒支 BAK 艺术中心，休斯顿当代美术馆，蒙特利尔当代美术馆，莫斯科国家美术馆，日内瓦当代艺术中心，旧金山 CCAWattis 当代艺术中心，新加坡 NTU 当代艺术中心，马尼拉当代艺术与设计美术馆，北京尤伦斯当代艺术中心，广州时代美术馆，南京四方美术馆；OCT 当代艺术中心群馆等机构展览，并在 OCT 当代艺术中心的西安馆举办过个展 (2015)；他的单屏影像作品也在纽约犹太美术馆，伦敦 ICA 当代艺术机构等机构、独立电影节与艺术节进行过放映；同时他也曾参加过蒙特利尔双年展 (2014)，日内瓦动态影像双年展 (2014)，第九届光州双年展 (2012) 等，他在 2014 年莫斯科国际青年艺术双年展中获得“最佳艺术家奖”，并被由平丘克艺术中心 2017 年举办的“未来世代奖”提名入围。

First Spring - Chapter 3 , Melati Suryodarmo, Li Ran

The third chapter of special project 'First Spring' will open at ShanghART Beijing on 29 May, presenting the video installation 'Same Old Crowd' by Li Ran and a documentation of Melati Suryodarmo's performance 'Exergie – Butter Dance'. The exhibition continues until 27 June.

'Exergie – Butter Dance' has been the best-known work for Indonesian artist Melati Suryodarmo. Drawing from Butoh, dance and history, Suryodarmo's art is concerned with cultural, social and political aspects through her body psychologically and physically. This piece was first performed in 2000 at Berlin's Hebbel Theatre. Inspired by her personal experience as an immigrant to Germany, the artist used butter to convey a culture shock from the West, while the seemingly absurd, repeated falling during the dance revisits the unpredictability of real life and anxiety in the face of the unknown. It emphasises a strong will to get up again, rather than physical pain.

This kind of 'factual absurdity' and the unclear tension also run through the 2016 four-channel video work 'Same Old Crowd' by Li Ran. The artist hired twelve non-professional actors through different means and anonymously placed them into this fixed plot and scenario. In post-editing, he inserted a large number of simulated sound effects and furthermore excised any linguistic narration and dialogue. Through a dramatic and theatrical arrangement, Li Ran attached a series of human characteristics to the animal, 'corporeal' bodies. "These bodies in the video, gazing upon one another and yet under a state of restless vigilance, are precisely we who encounter the inherent rules within the institutional system of art."

About the Artists

Melati Suryodarmo (b. 1969, Solo, Indonesia) graduated from the Hochschule für Bildende Künste Braunschweig, Germany under the tutelage of Marina Abramovi and Anzu Furukawa with a Meisterschüler qualification in Performance Art. Her work is the result of ongoing research in the movements of the body and its relationship to the self and the world. These are enshrined in photography, translated into choreographed dances, enacted in video or executed in live performances. Suryodarmo is having her first museum solo presentation, *Why Let The Chicken Run?*, Museum MACAN, Jakarta, Indonesia (2020) and has presented her work in various international festivals and exhibitions, including Bangkok Art Biennale (2020); Asia Society Triennial: *We Do Not Dream Alone*, Asia Society Museum, New York, U.S.A. (2020); *Contemporary Worlds: Indonesia*, National Gallery of Australia, Canberra, Australia (2019); *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now*, National Art Centre Tokyo & Mori Art Museum, Japan (2017); *Afterwork*, Para Site, Hong Kong (2016) etc. She also participated in the 52nd Venice Biennale Dance Festival (2007), Luminato Festival of the Arts (2012), Asia Pacific Triennial 8 (2015), Singapore Biennale (2016), as well as helming the Jakarta Biennale 2017 as the artistic director. In 2012, she founded "Studio Plesungan", an art space for performance artists to use as a laboratory.

Li Ran, 1986 born in Hubei, graduated from Sichuan Fine Arts Institute, Oil Painting Department with BFA in 2009. He now lives and works in Shanghai. He has exhibited at the Center Pompidou, Paris; basis door actuele kunst (BAK), Utrecht; Haus der Kulturen der Welt, Berlin; Contemporary Arts Museum Houston, Houston; Musée d'art contemporain de Montréal, Montreal; The Museum of Moscow, Moscow; Centre d'Art

Contemporain Genève, Geneva; CCA Wattis Institute for Contemporary Arts, San Francisco; NTU Center For Contemporary Art Singapore, Singapore; Museum of Contemporary Art and Design, Manila; Sifang Museum, Nanjing; Ullens Center for Contemporary Art (UCCA), Beijing; Times Museum, Guangzhou; and other venues. He has held solo exhibition at OCT Contemporary Art Terminal (OCAT), Xi'an (2015); His single-channel video work screening in Institute of Contemporary Arts (ICA), London; The Jewish Museum, New York and other venues. His works have also been featured in Montreal Biennale (2014), Biennale de l'Image en Mouvement 2014 (2014 In Geneva), 9th Gwangju Biennial (2012). He won the "Best Artist Award" at the 2014 Moscow International Youth Art Biennale and was nominated for the "Future Generation Award" by the Pinchuk Arts Center in 2017.