

Yan Li - Li Yan
Two Sides of
a Mirror

严力和李演 - 镜像的双方



Yan Li - Li Yan: Two Sides of a Mirror

„Are you nervous?“, a blue nurse asked me when I was lying down on a surgical bed at one Beijing clinic, awaiting a doctor who was supposed to undertake a small surgical procedure on my right eye. I imagined that, because of a congenital defect in my other eye, I will not be able to see at all for a certain period of time. I will be useless. “Everyone is nervous here”, she answered her own question and decided to dilute the silent tension with music. She turned a button on the radio and a traditional Chinese instrumental composition started to fill the air. Suddenly, the room was full of a lazily-winding river whose surface was combed by a soft, warm evening breeze. I think that even a sunset was not missing. “The only thing that I am missing now to be happy is your dance”, I said with exaggeration. “So I will try the butterfly”, she reacted readily and in a slow rhythm she started to make circles with her hands and arms. We laughed. And so I entered my temporarily blurry world of light and shade much more content.

Strengthened by this recent experience, I thought about contrasts. I thought about the paintings of my two friends – Li Yan and Yan Li, whose names are a mirror image of one another when using pinyin. Drama and calmness, pain and joy, crudeness and playfulness, hopelessness and levity, death in many different variations and a celebration of life, ruin and new hope. You can differentiate them but not separate them. Contrasts of our life connected together just like night and day. At that special moment, I realized that their paintings can be heard more than those of others. Sharp sounds of sirens, dusty noise of a landing helicopter, wails of the injured as well as silent sobs of those left behind that are mixing together with the echo of light footsteps disappearing in the heat of a Sunday afternoon, the sweet melody of a guitar and the nostalgic tones of black vinyl records. Once again I became convinced that

if such a thing as an overarching harmony, consonance is to exist, then it necessarily needs to contain, at least, the consciousness of this broadest scale of sounds.

Li Yan is a reporter, chronicler, catcher, who mercilessly inscribes into his paintings all that is unusual, unexpected, destructive and cruel. All that got out of the traditional order and control. All that in one second changed the lives not only of individuals, but of hundreds and thousands in misfortune and disaster. He is not only interested in the dynamics and internal tension of a moment, but also in the silence that follows. He gives testimony about the human suffering of today, as well as about places where events took place and about their atmosphere, one would even want to say mood. Yan Li is a poet, visionary, explorer. He also tears apart the shackles of the ordinary, the usual. Looking at his paintings brings out in me a feeling of an unstoppable ascent of a rising balloon. If you get on, it will take you into the endless space of fantasy and imagination that is springing out of a poetic perception of things around us. You can feel the sun which gives sharpness and brightness to colors, you can hear music into which colors seep in, your soul is touched by a kind voice reciting poems somewhere far away. You want to stay, to rest, to not go back, to fall asleep in this painting. Both reflect our world. However, they shine light on it from different angles. And also thanks to them, we can come to understand it better.

In Beijing, 12 February 2012
Libor Sečka





严力和李演 - 镜像的双方

“你紧张吗？”穿蓝衣服的护士问我。当时我躺在北京一家诊所的手术台上，等待医生为我的右眼实施一项小型外科手术。我当时在想，由于另一只眼睛的先天疾患，我将面临暂时失明的境地。我将一无所用。“每个来此的人都会感到紧张”，她自问自答到。她打开收音机，决定用音乐来缓解手术前的沉默和焦虑。耳边响起悠扬的传统中式乐曲。一时之间，手术室内仿佛溪水潺潺，婉转流淌，微风习来，水面泛起阵阵涟漪。夕阳也正缓缓落下。“现在唯一缺少的，恐怕只有你的舞蹈了。”我打趣地说道。“那我就跳一支蝴蝶舞吧”。她欣然应允。随即踏着舒缓的节奏，点步转圈，挥袖轻舞。我们同时笑了。之后我倍感放松地进入了那个短暂的朦胧世界。

受此次经历启发，我开始思考“对比”的概念。我想到我的两位朋友-李演和严力，正如他们的名字在拼音写法中呈现镜像对称的效果，他们的绘画作品亦对比般展现了夸张与平和，痛苦与欢乐，粗放与意趣，绝望与善变，各种形态的死亡与生命的礼赞，毁灭与重生……所有这些看似对立的层面，可由观者轻易加以区分，但却无法将之解构分离。生活中的反差事物紧密相连，如同昼夜交替般自然。那一刻我意识到，他们的作品缘何备受关注。尖利刺耳的警笛声，直升机降落时的喧闹，伤痛引发的哀号和遗忘角落传来的悲泣，种种情境，掺杂了礼拜天午后渐远的脚步声，伴随美妙的吉他韵律，交织潜藏于黑胶唱片所承载旧日情怀之中。由此，我再一次确信，若世间存在所谓的谐调与共鸣，那么海纳百川、不拘一格的意识将不可或缺。

李演，作为一名记录者，编载者，事件捕捉者，他以冷峻的目光，记录下那些无从预料的事态、破坏性能量和残酷的景象。他关注脱离传统秩序与常规的事件，那些霎那间内改变个体命运、将群体推向不幸和灾难的时刻。他不仅着眼于事发时的点滴动态和内在张力，亦对静默本身进行阐释。他见证当今人类正在经历的磨难，着力刻画事发现场环境及氛围 - 也可解读为对情绪本身的还原。严力，他是一位诗人、梦想家、探险家。他掌控着超越陈规、破除禁锢的力量。观察他的作品，犹如乘坐一艘不断上升的热气球，你

被带入无边无际的意识流空间，那里饱含着对世事的诗意解读和理性思辨。你将体验到绚烂夺目的色彩，以及斑斓之中蕴藏的动人音符。置身其中，辽远而开阔的诗歌意境触动了你的心灵，你希望抛开现实，在画意之中沉沉睡去。双方的作品同时反映了我们的生存空间，却又从不同角度使之焕发光芒。感谢两位艺术家，让我们可以更好的理解这个世界。



利博尔 塞奇卡
2012年2月12日，北京







Yan Li

严力



都市是她的梳妆台
80X100cm



扇舞
80X100cm





摇滚精神万岁
80X100cm



沿着欲望的呼唤飞
110X140cm





2008.12.

时代的肚皮
80X100cm



圣诞景色
110X140cm





都市风暴
80X100cm



雨中情
80X100cm





都市舞台
80X100cm



网

100x70





全球化
110X140cm





写给谁
80X100cm



歸來不可說向太歸辭獻奇
 度微欣欣微欠惘詭柔明生
 滯裏其實還滯氣尺



二〇一
 辛卯 癸亥 歲方 廬



生活追求
 80X100cm



摇扇子的摩登时代
80X100cm



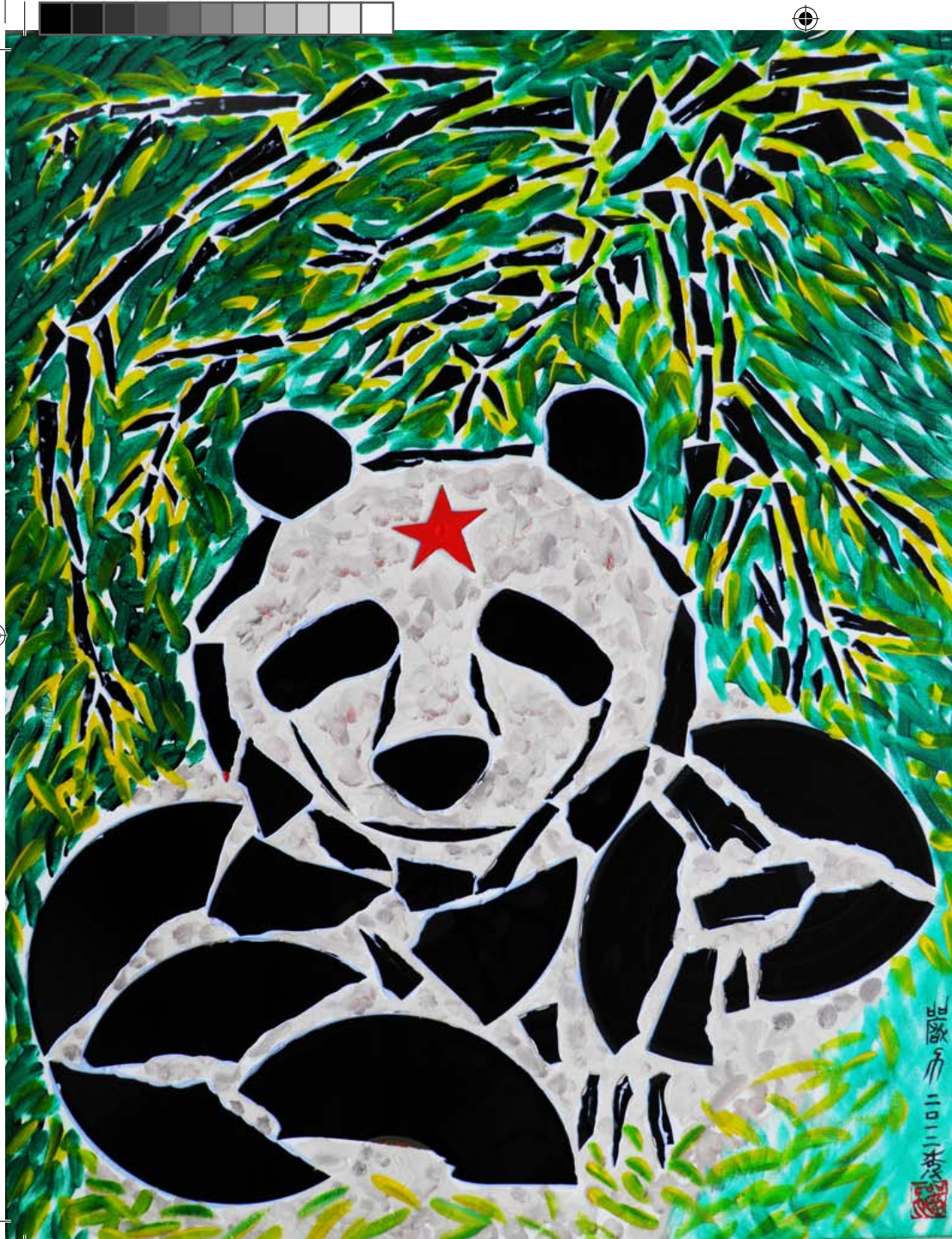


污染的多样性
110X140cm



沿着时间的反方向飞
80X100cm





红色熊猫
80 X 100 cm



也是玫瑰
60X60cm





Li Yan

李演



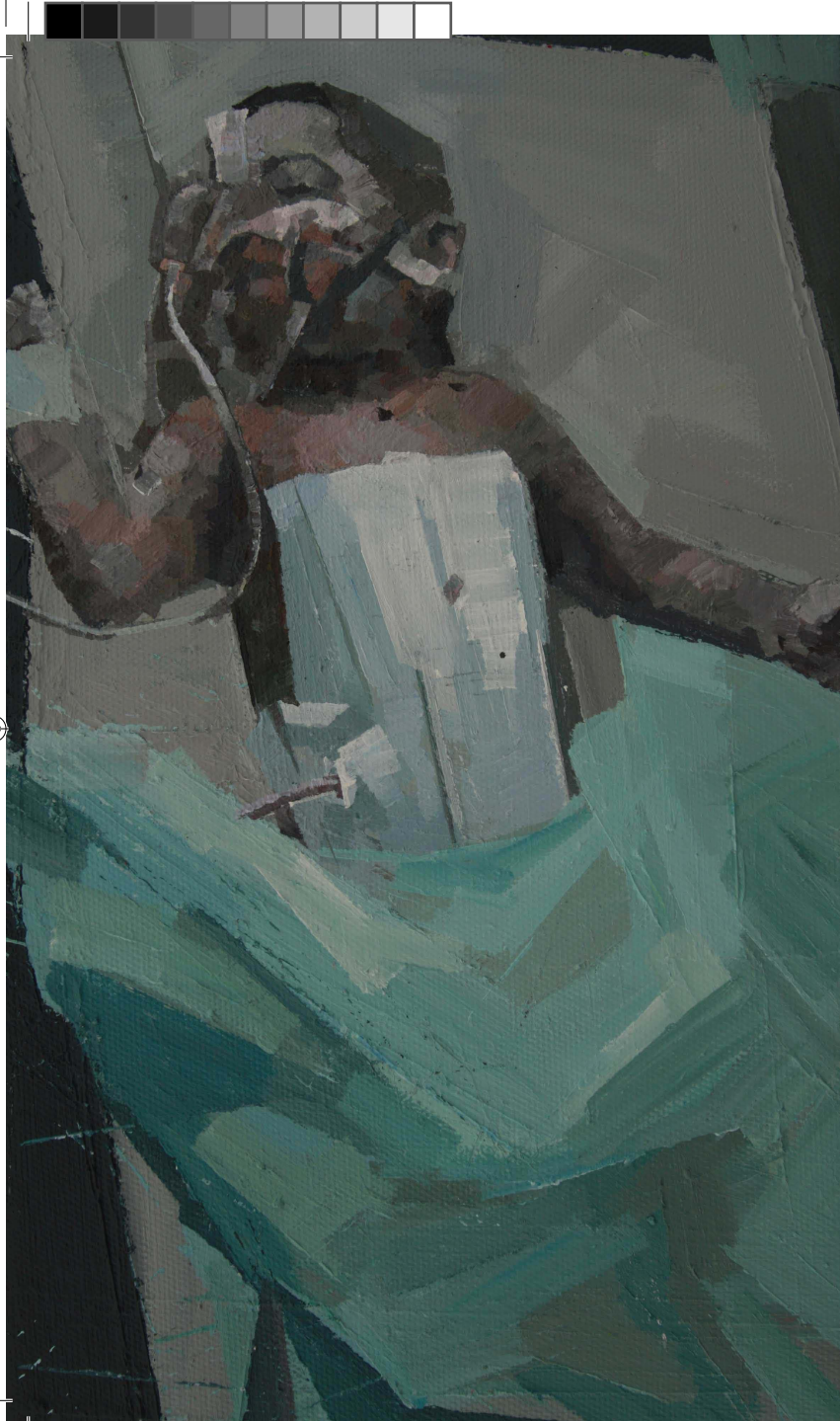
Damaged car
after explosion
15x25cm





Rescue
blood bag
15x25cm





Iraqi children in
rescue works
15x25cm



Middle east man in
from of a window
15x25cm





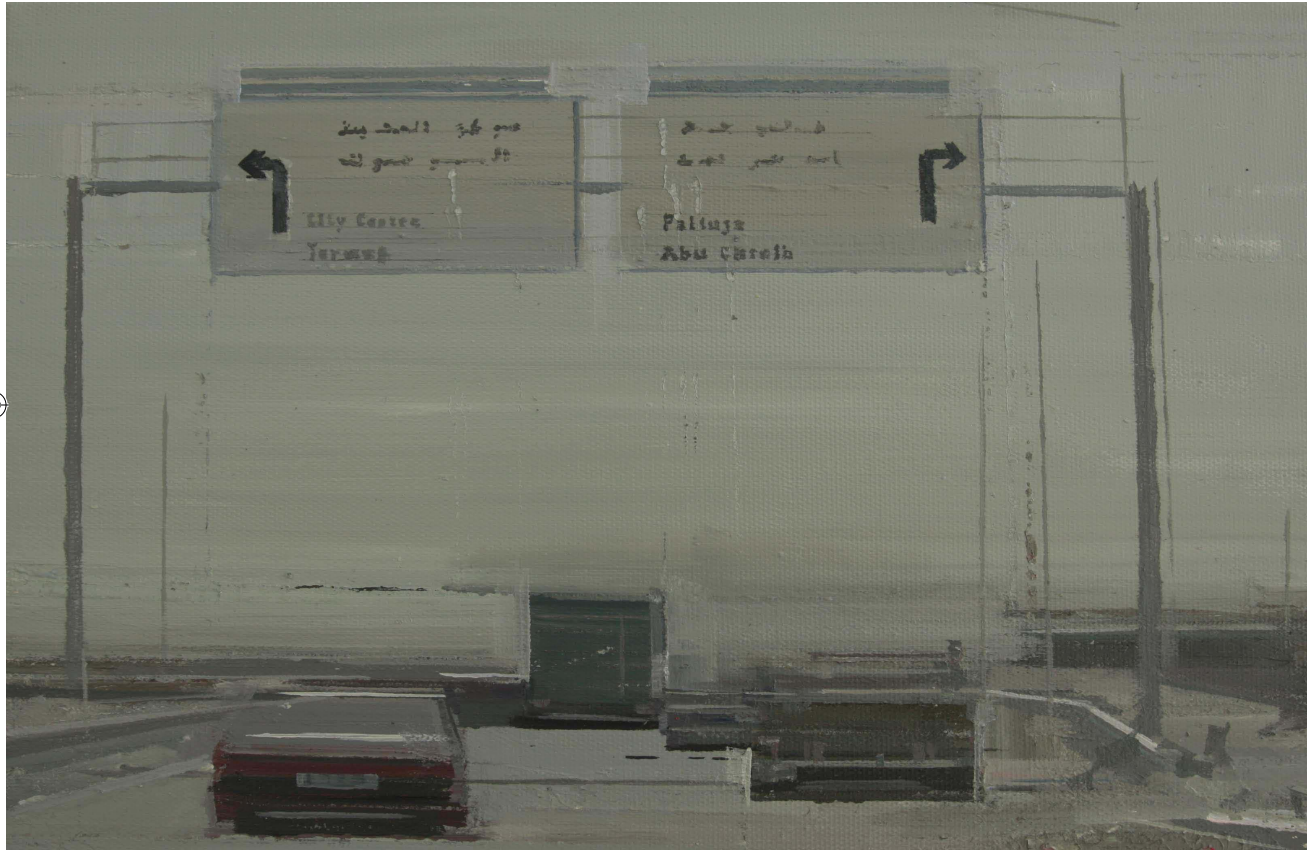
Iraqi taxi after
bomb attack
15x25cm





Damaged building
in Iraq
15x25cm





Way out from
Baghdad
20x20 cm





Burning city
of Baghdad
20x26cm





Civilian house
after attack
320x26cm





Civilian house
after attack
20x26cm





Captive middle
east soldier
15x25cm





After explosion
15x25cm





Dinning room with
middle east style
of decoration
20x26cm





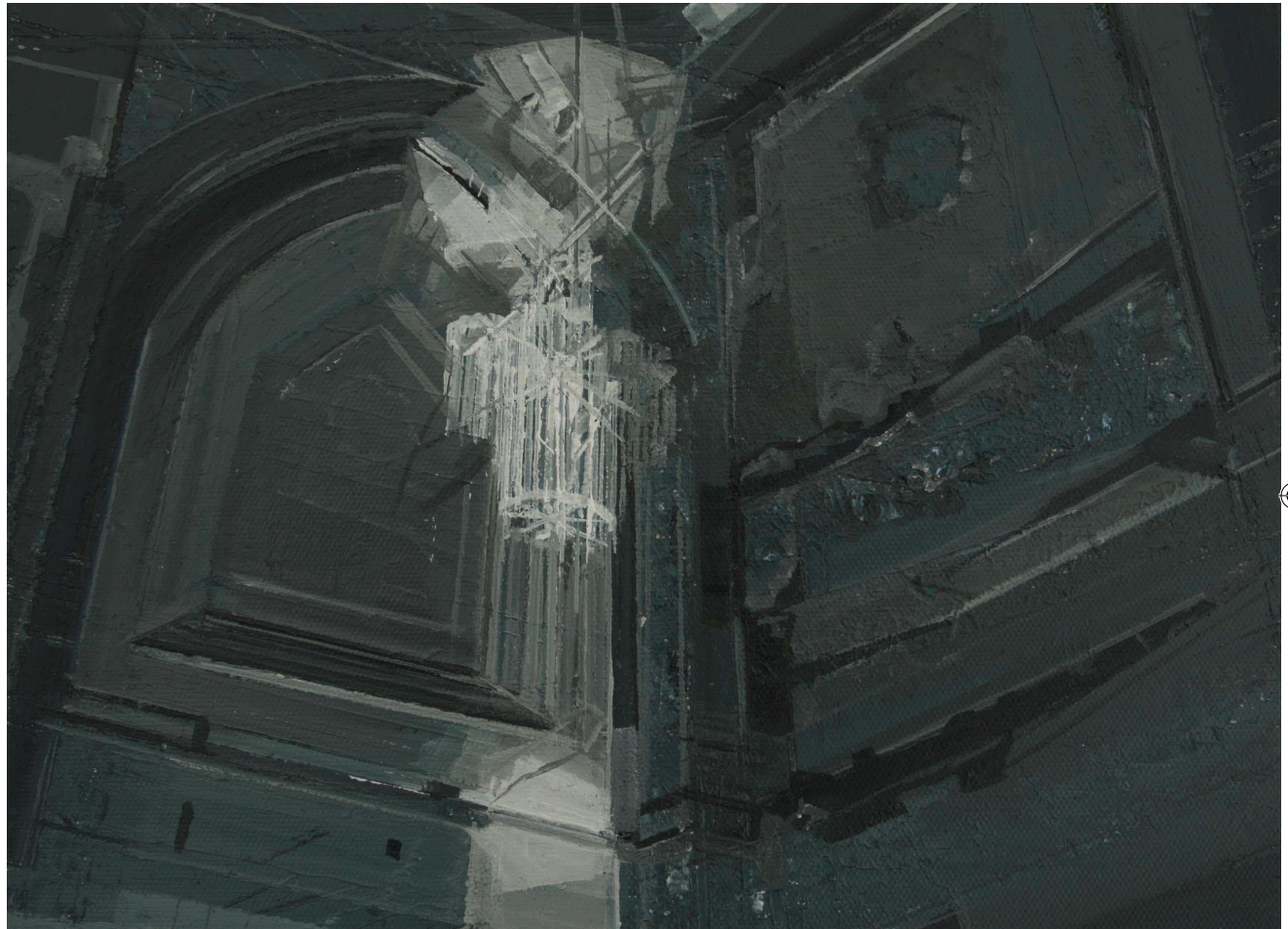
Iraqi library
20x26cm





Damaged room
20x26cm





Iraqi Palace
after explosion
20x26cm





Damaged mirror of
middle east family
15x25cm



Iraqi Palace
after explosion
20x30cm





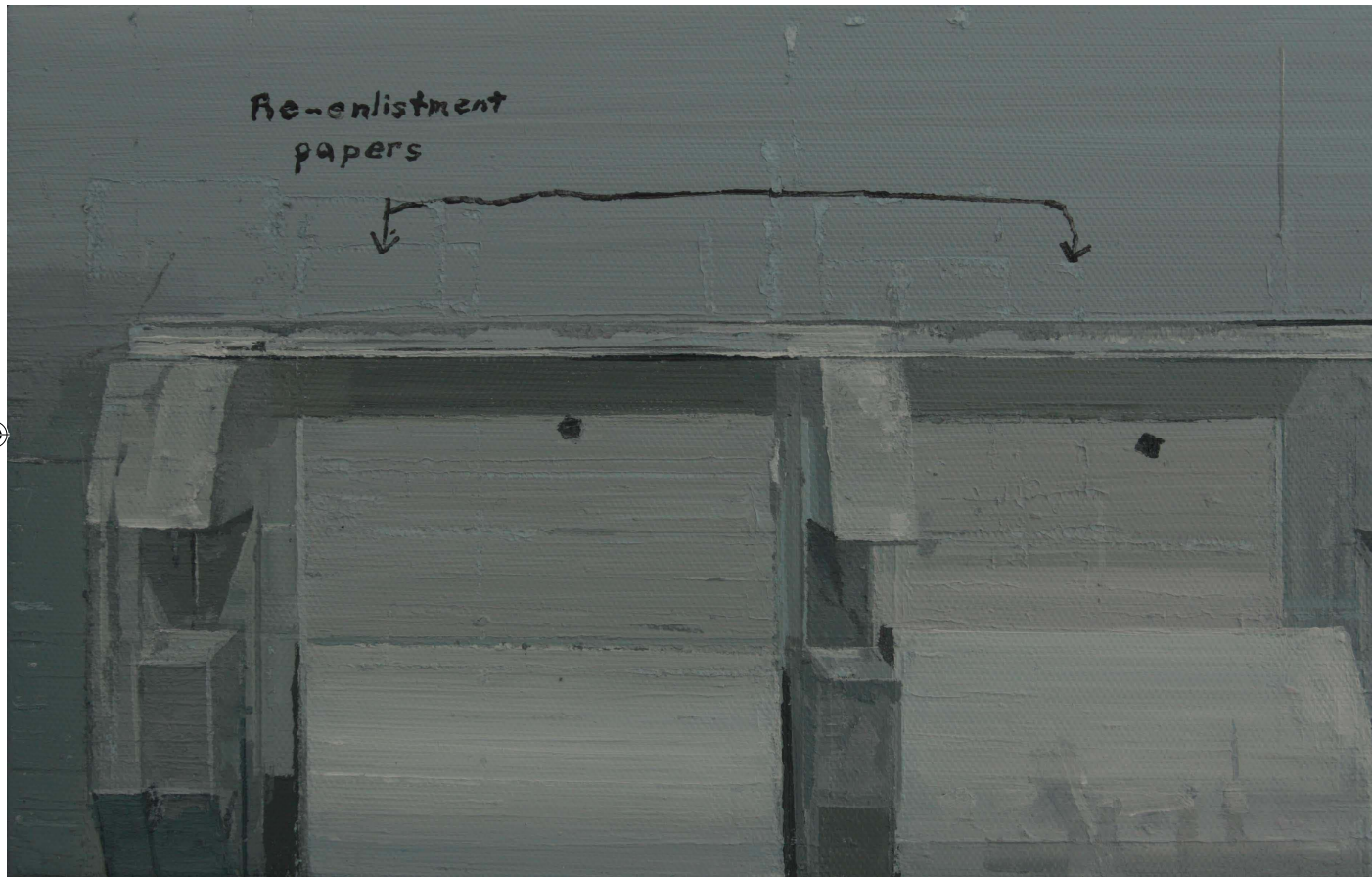
Moving of portrait
of middle east
leader
15x25cm





Homeless person
in New York
15x25cm





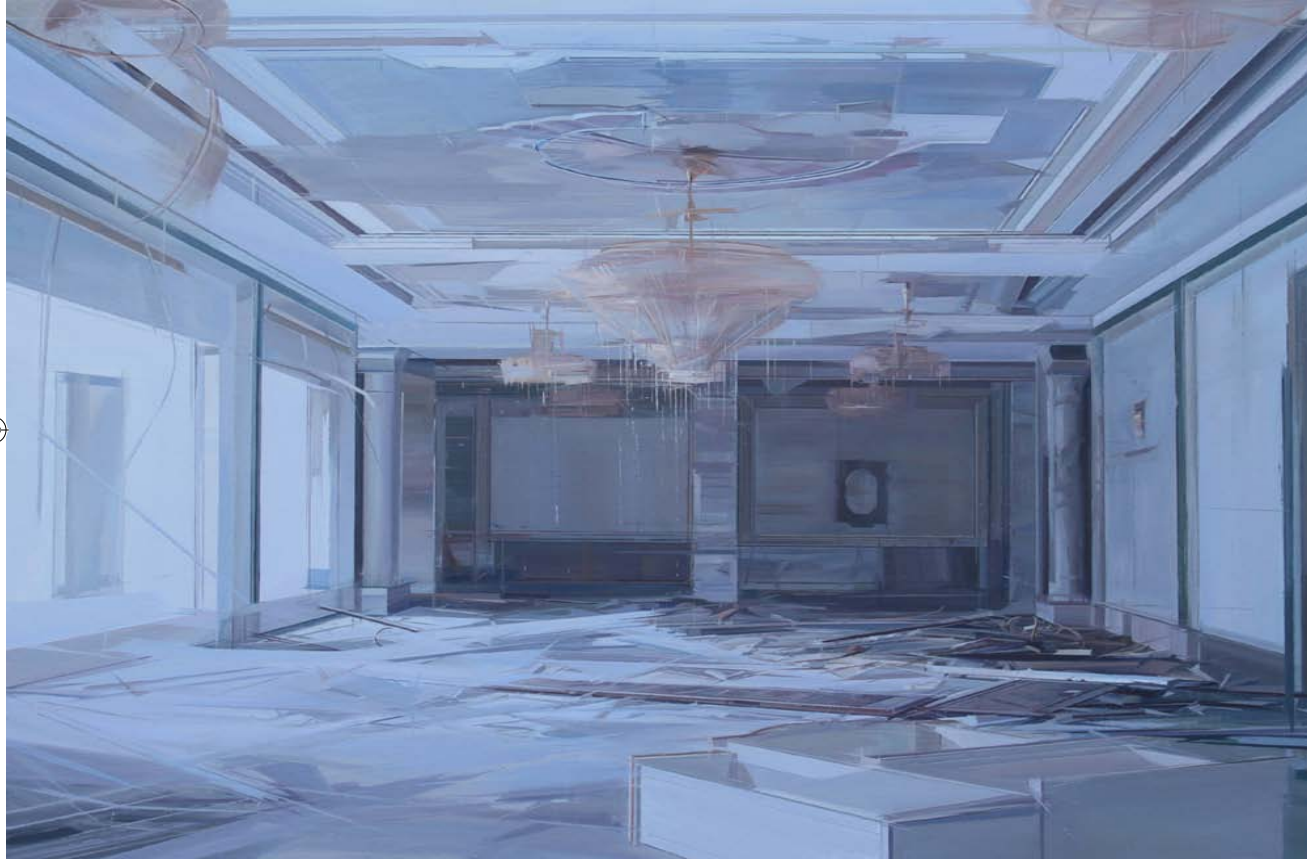
Toilet paper
with doodle
15x25cm





Back window
with slogan
15x25cm





Iraqi palace after
explosion
80x100cm





Satellite photo of Fukushima
Nuclear Power Plant during
the Nuclear crisis 60x100cm





Li Yan

1977 born in Jilin province, currently living and working in Beijing

1998—2002 graduated from the 3rd workshop of Luxun Academy of FineArts (BA)

2002—2005 graduated from the 3rd workshop of Luxun Academy of FineArts (MA)

Solo Exhibition:

2011 The Catastrophic World-A Chinese paints our age,Ling Galerie,Berlin

2010 Accidents,Ling Galerie,Berlin

2009 Snippet,Yamamoto Gendai Gallery,Tokyo

2008 Quotidian Truths -Paintings by LiYan,Moronokiang Gallery,Los Angeles

2007 Accident,Platform China, Beijing

Selected Exhibitions:

2009 CHINA URBAN,Douglas F. Cooley Memorial Art Gallery, Reed College,Portland

2008 The Revolution Continues: New Art From China,Saatchi Gallery, London

2008 Fear,Wedel Fine Art,London

2008 China trifft Berlin,Emerson Gallery,Berlin

2008 《Self—experience》 —Young Artists Group Show,Platform China,Beijing

2007 Beijing Lightning Factory First Exhibition, Beijing lightning factory

2005 The Second Chengdu Biennale,Chengdu Contemporary Art Museum,Chengdu

2004 The 10th National Fine Arts Exhibition—Oil Painting Exhibition,Guangdong Art Museum,Guangzhou

2004 Zhenxing Northeast Industry District Fine Arts Exhibition,Liaoning Art Museum,Shenyang

2002 Graduation Exhibition of Eight Fine Arts Academies,Hexiangning Art Museum,Shenzhen



Yan Li is a poet and painter born in Beijing in 1954. Between the years 1978 – 1980 was a member of Beijing Pioneer Art Group “Stars Group” and Folk Literature Magazine “Today” . He studied in New York since 1985 where he later founded a Chinese poetry periodical “Yi Xing”, published between the years 1987 – 1995.

About Yan Li’s “Black Vinyl series”:

Black vinyl was a symbol of that certain age. Large amount of music has been preserved because of its existence. However, it then became a symbol of being disused in the new century. Black vinyl records stand for the preservation of music culture, as well as the elimination of a material caused by severe competition in development of modern technology. Windows and bricks are symbolic of the conceptions such as confine, yearning, space, fund operation and social development. The real estate property occupies increasingly high ratio among urban living cost globally, and the bricks signify the urbanite’s destiny, which will be continually regulated even after being oppressed by costly living expenses.





李演

1977年生于吉林，现生活工作于北京

1998—2002毕业于鲁迅美术学院油画系第三工作室（学士学位）

2002—2005毕业于鲁迅美术学院油画系第三工作室（硕士学位）

个展：

2011 灾难的世界—一个中国艺术家眼中的世界，苓画廊，柏林

2010 事件，苓画廊，柏林

2009 碎片，山本现代画廊，东京

2008 每日真相—李演绘画，Moronokiang 画廊，洛杉矶

2007 事件，站台中国，北京

群展

2009 中国城市，Douglas F. Cooley Memorial Art 画廊，雷德大学，波特兰

2008 革命在继续—来自中国的新艺术，萨奇画廊，伦敦

2008 恐惧，Wedel Fine Art 画廊，伦敦

2008 自我经验—年轻艺术家群展，站台中国，北京

2008 中国—柏林，Emerson 画廊，柏林

2007 北京闪电工厂首展，北京闪电工厂

2005 第二届成都双年展，成都现代艺术馆，成都

2004 第十届全国美展—油画展，广东美术馆，广州

2004 振兴东北老工业基地美术作品展，辽宁美术馆，沈阳

2002 首届全国美术学院油画专业优秀毕业作品展，何香凝美术馆，深圳





严力（诗人、画家）1954年生于北京。是1978-1980年北京先锋艺术团体“星星画会”和民间文学团体“今天”的成员。1985年从北京留学纽约并于1987-1995年在纽约创立并出版“一行”中文诗刊。目前定居上海和纽约。

严力“唱片系列”的说明：

黑胶唱片具有很强的那个时代的象征，许许多多的音乐经典经过黑胶唱片得以流传，而它的材料在新世纪却象征了被淘汰。所以黑胶唱片既象征了音乐文化的承载，也象征了因强烈的竞争与科技发展而不断产生的材料及载体的淘汰。窗户和砖头象征了禁锢、向往、空间、资本运转和社会发展，房地产在全球都市人生活中所占有的经济指数越来越高，砖头更象征了都市人被昂贵的物质生活费用压迫后还要被码放整齐的命运。

电子邮箱：yanli777@tom.com





embassyart 艺馆

Sponsors of the programme:

ŠKODA



Publication:

Embassy of the Czech Republic in the People's Republic of China

Sponsors of the event:







embassyart 艺馆



embassyart
Cultural programme
of the Embassy of the Czech Republic in the People's Republic of China
together with Thinking Hands as the executive agency

