F2

F3

斑马
Zebra
2011–2024

01

黎晓亮经常涉足世界各地，也使得他能够在数十个国家及地区记录不同地区、地貌、气候中的城市以及人的生存环境和状态。他将镜头聚焦于设置在城市中的特定符号"斑马线"，捕捉穿梭、徘徊、停留在其中的人和事物。通过将相机举过头顶带来的俯瞰视角，他将主体从街景中分割，给出他有关城市生活的新的视觉评价。

Li Xiaoliang's frequent travels around the world have enabled him to record cities in different regions, landforms, climates, and people's living environments and states in dozens of countries and regions. He focused his lens on the special symbol number "zebra horse line" placed in the city, catching people and things through the shuttle, wandering, and staying in it. By holding the camera above his head, he separates the subject from the street scene and gives his new visual evaluation of urban life.

并非真的意外
Not really an accident
2016–2023

02

黎晓亮在柏林、巴黎、斯德哥尔摩、旧金山、北京等都市的繁忙的停车场用他的镜头记录下了那些被进出的汽车反复刮蹭过的通道墙面。这些反复叠加的划痕意外地与表现主义油画的笔触相似，这些画面的"创作者"由于失误在墙上无意识留下的线条，与不同色彩、质感、经过反复补救粉刷的墙面一起，构成了取景器中的视觉景观。在不远的二十或三十年，随着无人驾驶等技术的普及将会抹杀这些人为的失误，而这些"失误"或许是人和机器、程序的最大不同，也意味着这些斑驳的画面未来或将不复存在。

In busy parking lots in Berlin, Paris, Stockholm, San Francisco, Beijing and other cities, Li Xiaoliang used his camera to record the passage walls repeatedly scraped by incoming and outgoing cars. These repeated superimposed scratches unexpectedly resemble the brushstrokes of Expressionist oil paintings. The unconscious lines left on the wall by the "creator" of these pictures due to mistakes, together with the walls of different colors, textures, and repeated remedial painting, constitute the visual landscape in the viewfinder. In the next 20 or 30 years, with the popularization of driverless technology will erase these human mistakes, and these "mistakes" may be the biggest difference between people and machines, and programs, and also means that these mottled pictures may not exist in the future.

孤独星球
Lonely Planet
2015–2024

03

黎晓亮跨越24个国家和地区，记录下通过同一个电子窗口联系起来的不同面孔，展现出一种在远处窥视下的群体肖像。"低头，注目"不仅是时代的表象，更指涉了当代社会中群体同质化的现实。作品中的发光荧幕仿佛构成了一个个镜渊式的孤独星球，冷漠地遥遥相隔却又相互联系。

Across 24 countries and regions, Li Xiaoliang records different faces linked through the same electronic window, presenting a group portrait that is peered at from afar. "Bow down, pay attention" is not only the appearance of The Times, but also refers to the status quo of group homogeneity in contemporary society. The luminous screens in the work seem to constitute a mirror-deep type of lonely planet, coldly distant but interconnected.

黎晓亮：旅客
Li Xiaoliang: Journey to Nowhere

艺术家黎晓亮的创作以摄影为基础，以及影像和装置的媒介实践。此次个展《旅客》将呈现黎晓亮自2021年至2024年的最新摄影项目《融化的蜡》，以及数个长达近十年的持续性系列创作。

通过题材上的关联性，黎晓亮将摄影与装置进行并置，编排了一个基于影像语言的表演性现场。停车场的油漆痕迹、藏区的新房子、世界各地的街道与行人，还有拍摄于现实场景并再次进行数据生成的图像，这些源自日常生活的切面呈现出一个具有普世性的中间状态。戏剧性的空间呈现则模糊了想象与现实的边界。与此同时，无论是名人、独立音乐人、还是在北京的外籍模特，这些不同类型的文化创作者的生活现场成为了展览的另一条脉络。它探讨了公共与私人空间的难以区分，传递出一种不确定的、脆弱的个体困境。

无论是人物肖像，还是对自然地貌和日常生活的记录，黎晓亮的创作试图去捕捉原始样貌、记忆留存与缺失之间的知觉松动。在每一种看似程式化的模式框架下，黎晓亮始终以弱干预的方式让图与景的自然生成，或是忠实地被记录，作为客体的对象由此在图像中得以解放。日常秩序下的戏剧性也随之溢出，流动在现实和虚构、记录与想象之间的旅途中。

Li Xiaoliang's work is based on photography, as well as the media practice of images and installations. This solo exhibition "Journey to Nowhere" will present Li Xiaoliang's latest photography project "Melting Wax" from 2021 to 2024, as well as several continuous series that have lasted for nearly a decade.

Through the relevance of the subject matter, Li Xiaoliang juxtaposes photography with installation, setting a performative scene based on visual language. Paint marks in parking lots, new houses in Tibetan areas, streets and pedestrians around the world, and images taken in real scenes and re-generated by data, these facets of everyday life present a universal intermediate state. The dramatic spatial presentation blurs the boundary between imagination and reality. Meanwhile, the daily lives of various cultural creators, whether celebrities, independent musicians, or foreign models in Beijing, form another narrative of the exhibition. It explores the indistinguishability of public and private space, conveying an uncertain and precarious individual dilemma.

Whether it is portraits or records of natural landscapes and everyday life, Li Xiaoliang's work attempts to capture the perceptual looseness between the original appearance, memory retention and loss. In each seemingly stylized framework, Li Xiaoliang always makes the natural generation of images and scenes, or the faithful recording, in a way of weak intervention, thus liberating the object as the subject in the image. The dramatic elements of everyday order spill over, flowing in the journey between reality and fiction, recording and imagination.

策展人 / 陈立
Curator/Leo Li Chen

JOURNEY TO NOWHERE
LI XIAOLIANG

旅客 黎晓亮

Academic Director: Zhang Zikang
Curator: Leo Li Chen

Today   Art   Museum

2F & 3F Exhibition Hall of Building No.1,
Today Art Museum, Building 4, Pingod Community,
No.32 Baiziwan Road, Chaoyang District

05/25–07/14/2024

新房子
New Houses
2022-2024

从2年前开始记录家乡藏区的居民及其生活空间，在他们新修建的木质房屋中体会"传统"和"现代"的碰撞和融合，试图让观看者从生活方式及空间装饰的细节中，窥见在多民族共存的土地上，存在的身份认同与民族文化的演化。

Two years ago, Li Xiaoliang commenced documenting the inhabitants and their domestic environments in the Tibetan regions of my native land, observing the juxtaposition and amalgamation of 'traditional' and 'modern' within their recently erected timber dwellings. My aim is to provide viewers with a glimpse into the evolution of identity and national culture in a region characterized by multi-ethnic coexistence, as reflected through lifestyle details and spatial adornment."
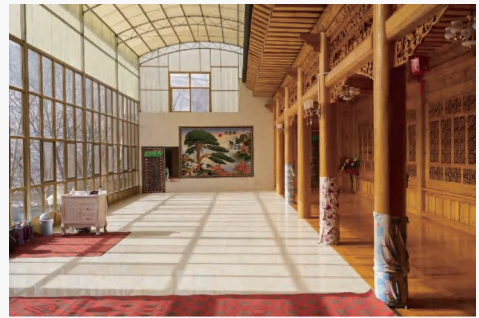
回到黑色
Back to Black
2009-2024

05

黎晓亮从2009年开始用统一的影像形式记录了超过150张肖像。作品中的人物被置于简易设置的舞台中，以各种姿态，从光线中徐徐隐入黑暗。

Li Xiaoliang has recorded more than 150 portraits in a unified visual format since 2009. The figures in the works are placed on a stage with simple settings, and in various poses, they gradually disappear from the light into the darkness.

十五分钟
15 Minutes
2021-2022

06

该系列为"Back to Black"的动态影像延伸。艺术家在作品中还原了其影像创作的经典布景，并邀请演员参与拍摄。在作品中机械装置使场景中的灯光持续前后摇摆，演员从一片黑暗中出现，并随着光线的移动时隐时现，最终再次消失。艺术家将影像中的桌子比喻成舞台，一个被公众所关注的舞台，并通过舞台之上的影像雕塑讨论了公众传媒，社会关注与个人身份，期望的复杂关系。

This is a video extension of Li Xiaoliang 's work 'Back to Black' that reconstructed the classic set for the video creation and involved inviting actors to participate in the photoshoot. The artist made this work by using a mechanical device to ensure that the set's lighting continued to sway forwards and backward. The actor appeared from within the darkness while they disappeared and reappeared as the light shifted, finally disappearing again. The artist turned the table in the video to symbolize a publicly visible stage. They also used the video statue at this stage to discuss the complex relationship between mass media, social attention, personal identity, and expectations.

回声
Echo
2024

07

复制了"回到黑色"系列的布光和构图，黎晓亮制作了一个可自动触发的互动拍摄装置来"取代"自己，在过去3年中与在7个城市募集的普通人互动，收集了超过十万张素材，在2024年，这个新的装置关注于记录人和荧幕中影像的关系。

Copying the lighting and composition of the "Back to Black" series, Li Xiaoliang created an interactive shooting device that can be automatically triggered to "replace" himself. Over the past 3 years, he interacted with ordinary people recruited in 7 cities and collected more than With one hundred thousand pieces of material, in 2024, this new installation focuses on recording the relationship between people and images on the screen.


融化的蜡
Melting wax
2021-2024

08

该系列是黎晓亮在2021-2024期间创作的摄影 和影像装置系列作品。在此期间他造访了冰岛、荷兰、意大利、印尼等地，以影像的方式记录下了不同地点的自然温度，并将这些温度影像嵌入其对应场景之中，以个人的方式展示了自然的情绪和呼吸，并实验性地探索人与环境之间紧密而微妙的关系。

The series "room2-3" consists of photography and video installations created by Li Xiaoliang from 2021 to 2024. During this period, he traveled to Iceland, the Netherlands, Italy, Indonesia, and other locations to capture the natural temperatures in each place. These temperature images are then integrated into their corresponding scenes, conveying the organic emotions and vitality in a personal manner. Through this experimental approach, Li explores the intimate and nuanced relationship between individuals and their surroundings.
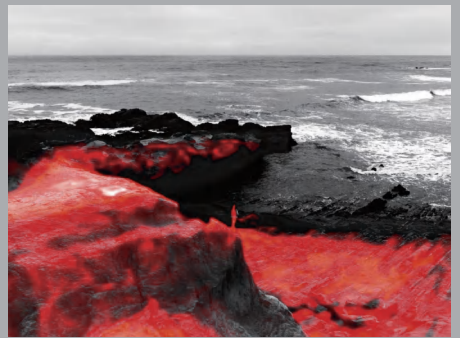
未知之旅
Journey to Nowhere
2011-2024

09

在系列中，以黎晓亮长期积累的直接摄影照为主，加入了经过计算机演算所得的虚拟图像，将得自于个人经验的现实片段和计算机技术的运用结果聚合为一个系列整体，对现实世界图像再编和重组。通过真实与虚拟图像的互相干涉和渗透，既打破真实与虚拟的边界，也提醒与确认我们对 未来的想象和展望。

This series features a collection of direct photographs taken by Li Xiaoliang over an extended period, supplemented with virtual images generated through computer calculations. By combining real fragments from personal experiences with results obtained through computer technology, the series presents edited and reorganized images of the real world. Through the mutual interference and penetration of real and virtual images, it not only blurs the boundary between reality and virtuality but also prompts us to contemplate and affirm our imagination and vision for the future.

北京公寓
Peking Apartments
2015-2024

10

这个项目中记录的女孩都是暂时在北京生活和工作的外籍女模特。她们大多来自东欧、巴西等，她们的签证通常只能在中国停留两三个月，在此期间她们会居住在模特公司提供的群居公寓中。在结束在中国的工作后，她们会辗转在对"西方模特"有需求的几个国家，如日本、韩国、泰国等，并会多次回到中国。这个系列以摄影和纪录片的方式，试图从"模特"这个时间符号入手，探讨当今社会中个人在全球消费主义影响下的多重身份，以及个人与社会运行机制之间的复杂关系。

The girls documented in this project are all foreign female models temporarily living and working in Beijing. Most of them come from Eastern Europe, Brazil, etc. Their visas can usually only stay in China for two or three months, during which they will live in group apartments provided by modeling companies. After finishing their work in China, they will travel to several countries where there is a demand for "Western models", such as Japan, South Korea, Thailand, etc., and will return to China many times. This series uses photography and documentary to explore the multiple identities of individuals under the influence of global consumerism in today's society, starting from the fashion symbol of "model", as well as the complex relationship between individuals and the operating mechanism of society.

摇晃的房间
Rock N Room
2008-2024

11

从"打口碟"时代成长，接受和获取不完整的音乐文化，让黎晓亮开始记录那些在青春期时影响他的摇滚音乐人的当下现状，并从2021年开始将镜头对往当代的音乐场景和对象。这既是对一种现实的记录与观察，同时也是一种对个人记忆的不断确认。

Growing up in the "pop" era, accepting and acquiring an incomplete music culture, led Li Xiaoliang to document the current situation of the rock musicians who influenced him during his adolescence, and to turn his lens to contemporary music scenes and objects starting in 2021. This is not only a record and observation of a reality, but also a constant confirmation of personal memories.

在场
At spot
2009-2024

12

从2008年开始，黎晓亮开始和行业内有影响力的媒体合作，以影像形式记录下了数量繁多的演员、导演和艺术家。他以幕后工作者的身份经历了时尚媒体快速发展的黄金时代，也以独特的视角与摄影语言，从内部参与者的视角进一步见证这些"公众形象"。

Since 2008, Li Xiaoliang has worked with influential media in the industry to document a wide range of actors, directors and artists in video form. He has experienced the golden era of rapid development of fashion media as a behind-the-scenes worker, but also with a unique perspective and photographic language, to witness these "public images" from the perspective of internal participants.
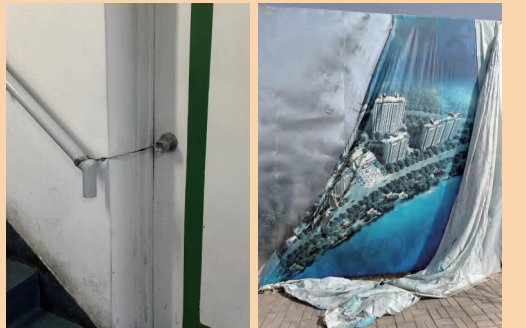

关于策展人

陈立 独立策展人、写作者

陈立，现生活并工作在中国北京。他曾于魔金石空间担任研究主管，并在中国香港与内地从事独立策展。他的研究主要关注于地缘政治、表演性及流动影像，探索身份与主体的复杂性，及其如何超越地理的界限。陈立曾策划"相去几何"（阿那亚艺术中心，北戴河，2023）、"琢面"（画廊周北京公共单元，北京，2023）、"比赛继续、舞台留下"（广东时代美术馆，广州，2019）、"今天应该很高兴"（泰康空间，北京，2019）、"世变"（Para Site，香港，2016）、"他/她从海上来"（OCAT，深圳，2016）等展览。陈立参与了多个国际驻留项目：2016年亚洲艺术文献库研究者驻留；2019年韩国国立现代美术馆国际研究者项目驻留；2019年获得亚洲文化协会纽约策展驻留奖助金。

关于艺术家

黎晓亮 摄影师、影像艺术家

黎晓亮的创作主要包括摄影、影像和多媒体实践。在过去的十余年中，他记录了活跃在银幕上的数量繁多的演员、导演和艺术家等。于此同时，他也在长期实践具有持续议题性的个人艺术项目。其艺术项目"孤独星球"在连州国际摄影节获马丁·帕尔评审的摄影样书奖、"北京公寓"获得FAPA等国际奖项，陆续在坪山美术馆、设计互联、西海美术馆TAG、UCCA lab、chi K11美术馆、昊美术馆、三影堂摄影艺术中心、香港K11 Musea、谢子龙影像艺术馆XPM等艺术机构举办个展。

彼&此
Here & There
2016-2024

13

手机也是黎晓亮的重要表现手段。他对日常"被动"感受到的事物和景象，通过技术更新和推动下的计算摄影，得到更接近人眼视觉的视觉图像。这个更具随机性的系列，在潜意识中或许更贴近创作者的内心感受的生活和现实。

Mobile phone is also an important way of expression for Li Xiaoliang. He takes the "passively" perceived things and scenes in daily life, and uses calculated photography driven by technological innovation to obtain visual images that are closer to human vision. This more spontaneous series may be subconsciously closer to the life and reality of the creator's inner feelings.