

Blackbox Theater

黑匣剧场

李尤松
Li Yousong

【演出时间】
2023.11.18-12.31



TONG
GALLERY
+PROJECTS

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— solo —
EXHIBITION
★

李尤松：黑匣剧场

文/方改则

在一年前准备个展《吃米与盐的塔特林塔》时，李尤松曾说，除了当艺术家，他也想成为一名舞台设计师。李尤松与舞台的联系也许比绘画更早，自幼年始，他就开始频繁地观看舞台演出。在自述中，他这样写道：

“我是从舞台正下方的乐池中看杂技演出的，因为我是杂技团乐队指挥的儿子。舞台对我来说具有永久的魅力，我喜爱的卓别林和意大利导演费里尼都是在马戏团长大的。”

戏剧性是在观看李尤松作品时萦绕不去的观感，在一年后的新展当中，这种观感更甚。然而与这位舞台设计师的本职相称，戏剧的重点在其搭建的舞台，而非表演的角色。在本次展览演出的其中一幕中，城楼上，一位被蒙住双眼的少年从舞台高处踉跄而出。为此，李尤松搭建了巨大的城墙，装饰以火炮、钥匙、阶梯，以及一扇能让观众窥视墙内的、画框似的窗口。在此，观众将被迫做出选择：窥伺城墙里美丽的人体，亦或是担忧少年跌落的风险。

而在另外几幕当中，置景则成为隐含危险的来源。远方升起的蘑菇云，刺破暮色落向大地的陨星，深不见底的迷宫高楼... 然而，首要占据观众视线重点的主角们却神色平和，仿佛被放置在舞台各处的人偶。而在他们身后，危险的预兆站立着，站立在舞台最深处，如同一头安静的巨兽。在争夺观众心绪的拉扯中，剧场逐渐变为了剧目本身，舞台设计师在此便可狡黠宣布：诡计得逞。

注：黑匣剧场，或称黑盒剧场，黑盒子通常被涂成黑色，呈方形或矩形，其名称由此而来。黑盒剧场起源于20世纪初的美国前卫艺术运动，几乎任何一个大房间都可以通过绘画和帘幕的辅助来“改造”成黑盒剧院。剧场座位不固定，观众可以坐在圆形或任何导演想要的其他配置中，使得黑盒剧院成为艺术家和表演者容易接触的选择。具有讽刺意味的是，“白盒子”也可以是黑盒子——彼得·布鲁克在1970年的莎士比亚《仲夏夜之梦》的开创性制作中使用了黑盒子的概念，但用的是白色的墙壁和地板。



李尤松 LI YOUSONG

殿 *Palace*, 2023
木板坦培拉 *Tempera on wood*
80 × 80 cm



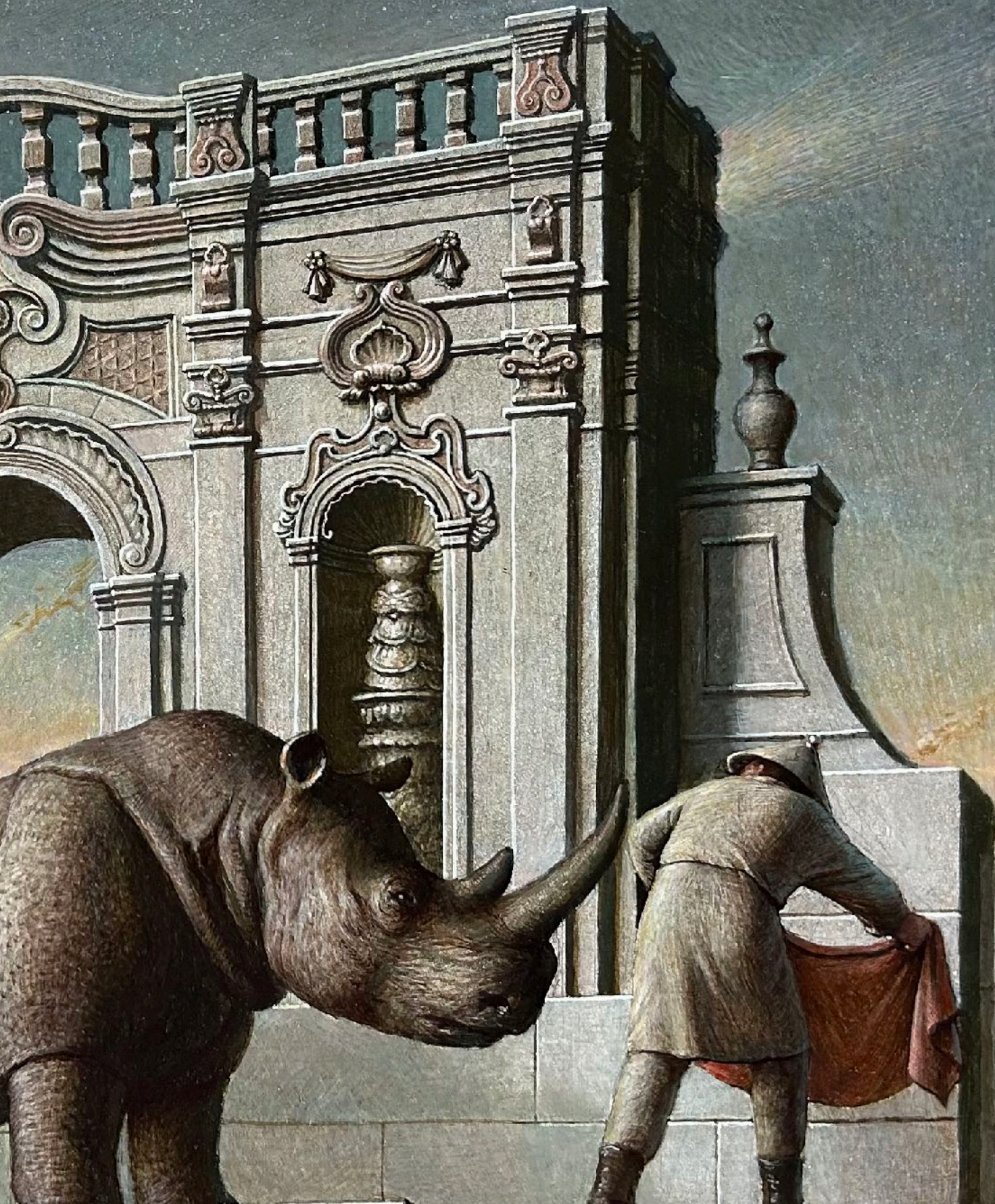


李尤松 LI YOUSONG

牲 *Beast*, 2023

木板坦培拉 Tempera on wood

80 × 80 cm





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越 *Crossing*, 2023
木板坦培拉 Tempera on wood
70 × 70 cm





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观 *Temple*, 2023
木板坦培拉 Tempera on wood
45 × 45 cm



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成功 *Succeed*, 2023
木板坦培拉 Tempera on wood
40 × 50 cm





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迷 *Bewilderment*, 2023
木板坦培拉 Tempera on wood
40 × 60 cm





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梦 *Dream*, 2023

木板坦培拉 Tempera on wood

80 × 80 cm





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构 *Construction*, 2023
木板坦培拉 Tempera on wood
80 × 80 cm





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嵌 *Beset*, 2023
木板坦培拉 Tempera on wood
60 × 40 cm





李尤松 LI YOUSONG

舷窗十一 *Porthole 11*, 2023
木板坦培拉 Tempera on wood
45 × 45 cm





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舷窗十二 *Porthole 12, 2023*
木板坦培拉 Tempera on wood
40 × 50 cm



李尤松 LI YOUSONG

舷窗十三 *Porthole 13*, 2023
木板坦培拉 Tempera on wood
40 × 60 cm



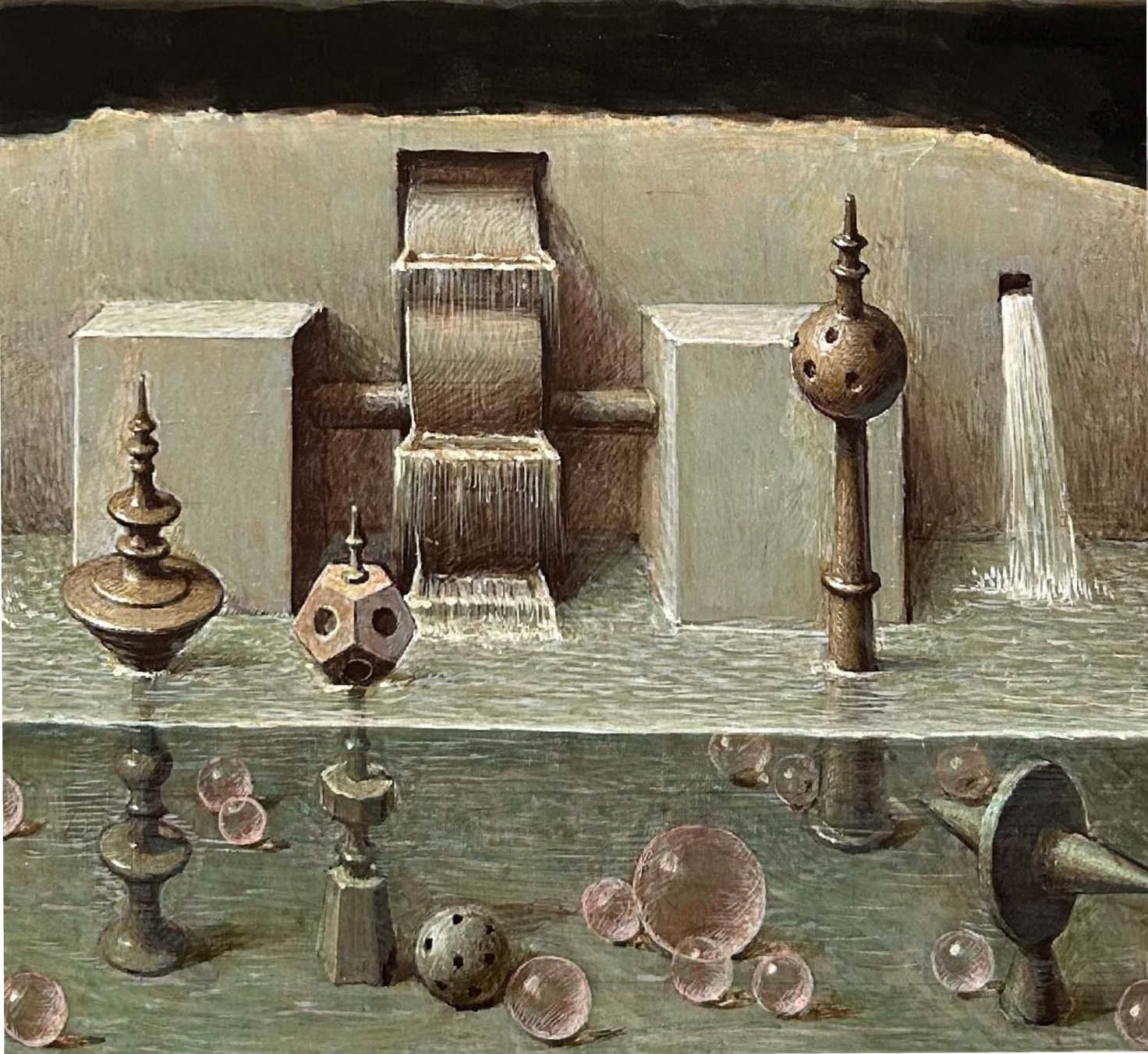


李尤松 LI YOUSONG

潜, 2023

木板坦培拉 Tempera on wood

40 × 50 cm



Li Yousong: Black Box Theatre

A year ago, when preparing for his solo exhibition "Башня Татлина That Eats Rice and Salt," Li Yousong said that besides becoming an artist, he also wanted to become a stage designer. Li Yousong's connection with the stage may have been earlier than painting, as he began to frequently watch stage performances from a young age. In his autobiography, he wrote as follows:

" I watched the acrobatic performance from the music pool directly below the stage because I was the son of an acrobatic band conductor. The stage had a permanent charm for me, and my favorite Chaplin and Italian director Fellini also grew up in a circus."

Drama is an impression that lingers when watching Li Yousong's works, and this impression is even more pronounced in the new exhibition a year later. However, commensurate with the role of this stage designer, the focus of the drama is on the stage it sets up, rather than the characters it performs. In one scene of this exhibition performance, a blindfolded young man stumbles out from a high stage on the city tower. To this end, Li Yousong built a huge city wall, decorated with artillery, keys, stairs, and a framed window that allowed the audience to peek inside the wall. Here, the audience will be forced to make a choice: to peep at the beautiful human body inside the city wall, or to worry about the danger of the young man falling.

In the other scenes, the setting becomes a source of hidden danger. The mushroom cloud that rises in the distance, the meteor that pierces the twilight and falls to the earth, the maze of tall buildings that cannot be seen from the bottom... However, the main characters who occupy the audience's attention are calm in appearance, as if they are dolls placed everywhere on the stage. Behind them, the omen of danger stood, standing in the deepest part of the stage, like a quiet giant beast. In the tug of war for the audience's emotions, the theater gradually becomes the show itself, and the stage designer can cunningly declare that: The trick has been successful.

Note: The Black Box Theater, which is usually painted black, square or rectangular, hence its name. The Black Box Theater originated from the avant-garde art movement in the United States in the early 20th century, and almost any large room can be "transformed" into a Black Box Theater with the assistance of painting and curtains. The seating in the theater is not fixed, and the audience can sit in a circular or any other configuration that the director wants, making the black box theater an easy choice for artists and performers to come into contact with. Ironically, a "white box" can also be a black box - Peter Brooke used the concept of a black box in Shakespeare's groundbreaking production of "A Midsummer Night's Dream" in 1970, but used white walls and floors.



李尤松 LI YOUSONG

李尤松，1968年生于沈阳，中国。1992年毕业于中央美术学院壁画系，1994年毕业于中央美术学院获硕士学位。现为北京印刷学院教师。

个展：“吃米与盐的塔特林塔”，Tong Gallery+Projects，北京，中国（2022）；“故事-李尤松的创作和生活”，非凡仕艺术，北京（2019）；“空间的背后”李尤松个人作品展，巴塞罗那孔子学院，西班牙（2017）；“曼哈顿的中国杂技”，非凡仕艺术，北京（2015）；“空间的背后-李尤松草图作品展”，北京印刷学院美术馆，北京，“手稿-李尤松”，今日画廊，北京（2013）；“李尤松”，北京公社，北京（2008）；李尤松个展，少励画廊，香港（2003）。

Li Yousong, born in Shenyang, China in 1968. 1992-Graduated from the Mural Department of Central Academy of Fine Arts. 1994-Graduated from the Central Academy of Fine Arts with a master's degree. Teacher of Beijing Institute Of Graphic Communication. Solo exhibition: Башня Татлина That Eats Rice and Salt, TongGallery+Projects, Beijing (2022); "Story-Li Yousong's artistic creation and life", FEEFAN'S ART, Beijing (2019); "Behind the Space" Li Yousong Solo Exhibition, Confucius Institute in Barcelona, Spain (2017); "Chinese Acrobatics in Manhattan", FEEFAN'S ART, Beijing (2015); "Behind the Space-Li Yousong's Sketch Exhibition", Art Museum of Beijing Institute Of Graphic Communication, "Manuscript-Li Yousong", Today Gallery, Beijing (2013); "Li Yousong", Beijing Commune, Beijing (2008); Li Yousong Solo Exhibition, Schoeni Art Gallery, Hong Kong (2013).

THANKS!

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