

# 李燎：“劳动”

## Li Liao: “Labour”

新闻稿

Press Release

艺术家：李燎  
Artist: Li Liao

展览时间：2023 年 7 月 8 日至 8 月 31 日  
Duration: 8th July – 31st August, 2023

地址：中国深圳市南山区深圳湾一号广场南二期 110 号  
Address: No.110, Stage 2, South Square, One Shenzhen Bay, Nanshan District, Shenzhen, Guangdong, China

红树林画廊荣幸带来艺术家李燎的个展：“劳动”，展览将呈现李燎与 seeyoutomorrow（明天见）近期共同完成的摄影作品，以及李燎过往的代表作品。展览将于 2023 年 7 月 8 日至 2023 年 8 月 31 日期间展出。

李燎作为身体力行的实践者，常以敏锐而不乏自嘲式的视角洞察并解构社会、家庭与艺术生产模式。对李燎而言，劳动意味着行动，观念的嵌入往往建立于强大的身体行动意识。在庞大的社会机器里，他既是系统的参与者，也是超脱于系统的游戏者。在看似随机性的行为与记录下，严密的现实结构被戏谑地打破，真实与虚构、生活与艺术的边界就此消融。李燎同时作为时间的亲历者，透过重复的行动在悬殊的个人与系统权利划分之间打开一道真实的裂缝，惯常规则与秩序流于荒诞，日常经验与认知在此被引发新的认识。

继《老婆去创业了》，李燎通过六个月的“外卖员”劳动成功还上一个月的房贷，戏剧般的落差还原了一个颇具现实意味的真相——“通过杠杆买的房，却用没有杠杆的方式去还杠杆的债”，正如他自嘲的那样。

从消费到生产，再从生产到劳动，李燎的实践一步步抽丝剥茧，深入到都市体系的最基层，回归基础的劳动。他用反杠杆的方式回应杠杆式消费，这种不讨巧甚至略显笨拙的行为不仅是冲突的戏剧来源，也是面临生活真实困境时所激发的劳动本能，它朴实而具体。这份具体同样化作劳动成果，在李燎身体上留下时间的痕迹，并以六组摄影的形式记录下这个过程。然而，在影棚式打光下，强烈的明暗关系与高清图质使照片蒙上油画般的质感，真实场景被赋予超现实意义，放大的身体局部经观看方式的重组逐渐浓缩成抽象的符号，身体同时作为主客体，再次暗示着戏剧化的意识转变。

李燎将身体视作天然的实践场域，不仅将其作为主体意识驱动下的客观产物（即被观看对象），也隐喻着个体意识背后，依附于社会时代与家庭生产模式的身体政治。在一系列现实赛博体系里，他穿行于各个系



---

统之间，带着流动身份的记号，在都市隐形的边界处向同处其中的我们传递注意力的信号。

MANGROVEGALLERY is honoured to present Li Liao's solo exhibition "*Labour*", which will bring out photographic works from his recent collaboration with the artist group "seeyoutomorrow", as well as his most representative works from the past. The exhibition will be on view from 8th July to 31st August 2023.

As an earnest practitioner of physical action, Li Liao often shows a perceptive and self-deprecating insight to observe and deconstruct social, familial, and artistic modes of production. For Li Liao, labour means action, and the embedding of ideas is often based on a strong sense of physical initiative. He is both a participant within the system and a wanderer detached from it. Through seemingly random acts and documentations, the rigid structure of real life is playfully disrupted, and the boundaries between reality and fiction, life and art, are thus dissolved. As a witness that dwells in time, he cracks open the disparity between individual and systemic power divisions through repetitive actions, where the law and order become absurd, where everyday experiences and perceptions spark a new understanding.

Following his exhibition *The Wife Went to Start a Business*, Li Liao manages to pay a month's mortgage with six months' labour as a delivery man. The almost comic contrast reveals a most realistic take on reality — "Buy a house with leverage, and then pay back the leverage without any leveraged resort" as he said with self-deprecating humour.

From consumption to production, and then from production to labour, Li Liao's practice plumbs the depth of the metropolitan social structure, to return the artist to the most elementary form of labour. He responds to leveraged consumption without resorting to leverage. This ingenuous, even clumsy, action creates a dramatic conflict; it is also the result of our natural propensity to work when confronted with real-life dilemmas. It is artless. It is concrete. This concreteness is also translated into the fruits of labour, leaving traces of time on Li's body, and is documented in the form of six photographic sets. Under the studio-style lighting, the chiaroscuro and high-definition quality give the photographs an oil-painted texture, while the real scenes are endowed with a surreal significance. The enlarged details of body parts gradually morph into abstract symbols through a changed visual perspective; the body is at the same time the subject and the object, suggesting a rethinking of experience.

Li sees the body as a natural field for experiments. He sees it as the objective product of subjective ideas (i.e. the object of observation), while also implying the body politics behind the individual consciousness that stem from the current social and domestic mode of production. In a series of cyber realities, he navigates in-between the systems, carrying with him a fluid identity, and signaling to us, who reside in the same space, from the invisible periphery of the metropolis.

