

李占洋 “噩梦”

地点：麦勒画廊 北京-卢森，北京部

开幕式：2012年3月3日星期六，下午4点 - 晚上7点

展览日期：2012年3月3日 - 4月29日

麦勒画廊 北京-卢森，北京部：

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开放时间：上午 11 点至下午 6 点半，每周二到周日

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Li Zhanyang “The Nightmare”

Venue: Galerie Urs Meile, Beijing-Lucerne, Beijing

Opening: Saturday, March 3, 2012 - 4 to 7 pm

Exhibition: 3 March – 29 April 2012

Galerie Urs Meile, Beijing-Lucerne, Beijing:

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麦勒画廊高兴地向您宣布我们将于 2012 年 3 月 3 日在北京部举办艺术家李占洋的（1969 年生于中国长春，生活和工作在中国北京和重庆）个人展览“噩梦”。

众所周知，对中国的孩子而言，快速的经济发展意味着他们在小小年纪就要面对繁忙的课业，并且通过优秀的学习成绩来证明自己。因此，孩子们每天不得不面对紧凑的课程和无穷的考试，以此来向老师和家长证明自己也是“好学生”中的一分子。艺术家李占洋既在美术高等专业院校任教，同时又是一个九岁女儿的父亲，教师和父亲的双重身份无疑让他对中国的教育体系非常了解。

李占洋个人展览“噩梦”的最初想法和灵感正是源于他对女儿在学校经历的了解与认识，并将这些感受通过两件大型装置作品表现出来。在其中一件作品中，艺术家构建的场景好似悬挂在黑夜的噩梦一般，充满着死寂。在空间的正中位置，玻璃钢制的真人大小的女孩抬头仰望着头顶数不尽的书包和从空中直飞下来的金属刀锋。从远处观看时，观众只能看见女孩的头部，因为她的身体都被堆积成山的考试卷覆盖住。逃离教育牢笼的可能性似乎并不存在，紧紧逼迫孩子的危险与恐怖气息传达出一种绝望与无奈。在另一件装置作品中，艺术家用红领巾作为媒介，将大量的红领巾固定在墙上。红领巾是国旗的一角，也是成为少年先锋队队员的重要标志。从一方面来说，红领巾可以被看作一种激励孩子们的手段，让他们为之努力争取；然而从另一方面来说，对于那些未能在第一批加入少先队的孩子来说，这或多或少带有歧视的因素，甚至导致他们自卑的情绪。红领巾所具有的模棱两可的本质，使得红领巾成为了对孩子来自官方的认可与标志，同时也代表着每个孩子不得不为之争取的优秀与成功。

Galerie Urs Meile is pleased to announce the opening of a solo exhibition of Li Zhanyang (*1969 in Changchun, China; lives and works in Chongqing and Beijing, China) in our Beijing gallery, entitled “The Nightmare”.

In China, a fast-growing global economic superpower with a population of over 1.3 billion people, being a child means learning from a tender age how much weight is placed on classroom education as a way to distinguish oneself and be successful in life. It means enduring a very busy daily study schedule, an endless stream of exams, and the unceasing struggle in pursuit of outstanding scholastic achievements. As an art professor and the father of a nine-year-old girl, artist Li Zhanyang is very familiar with the Chinese educational system.

In his one-man show entitled “The Nightmare”, Li Zhanyang draws inspiration from the school experiences of his daughter and countless other Chinese children, metaphorically transposing it into the two large-scale installations featured in the exhibition. In one of the works, the scene comes into sight like a disquieting oneiric vision suspended in darkness, stillness and complete silence. In the middle of the space, the life-size fiberglass sculpture of a schoolgirl is portrayed looking up at a mass of schoolbags and sharp metal blades that loom threateningly from above. When seen from afar, her head is the only visible part of her body, emerging from the middle of a well made of three tons of examination sheets. In the second installation by Li Zhanyang, the artist fills a wall with a multitude of those triangular red scarves that are given to only the most achieving Chinese primary school students as a symbol of the national flag and the “Young Pioneer” movement. If on the one hand red scarves serve as an incentive for the students to improve their motivation and performances, on the other hand they might be seen as a discriminatory instrument that undermines the self-confidence of the underachieving children. With their ambivalent nature, red scarves epitomize an official label for acknowledgment, excellence and success that every child is demanded to attain.

