PRADA荣宅
上海市静安区陕西北路186号

展览时间
周二/三/四/日：早10点 – 晚5点
周五/六：早10点 – 晚8点
周一闭馆

PRADA RONG ZHAI
No.186 North Shaan Xi Road
Jing'an District, Shanghai

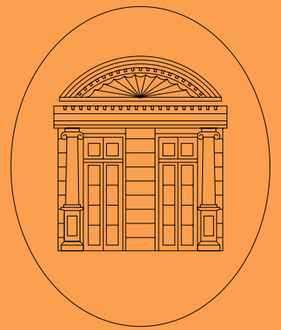
EXHIBITION HOURS
Tue/Wed/Thu/Sun: 10am–5pm
Fri/Sat: 10am–8pm
Closed on Monday

Adjust spine

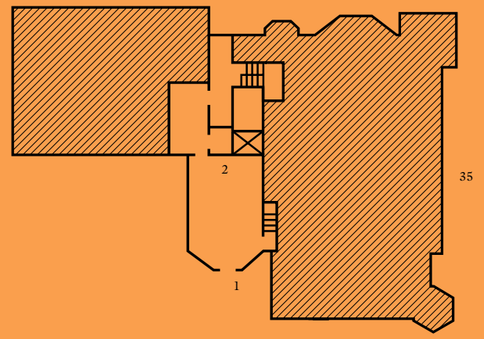
PRADA
RONG ZHAI
荣宅

李青
后窗
LI QING
REAR WINDOWS

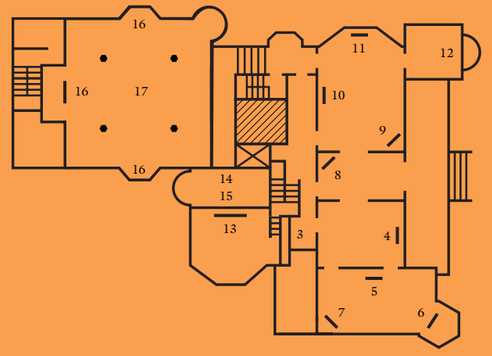
Adjust spine



一楼 / FIRST FLOOR



二楼 / SECOND FLOOR



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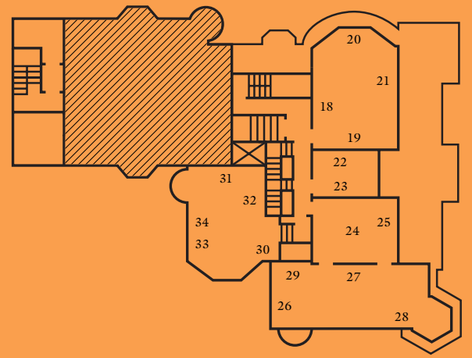

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一楼 / FIRST FLOOR

正门 / FAÇADE

1 后窗霓虹灯牌 / *Rear Windows Neon Light*, 2019

入口 / ENTRANCE HALL

2 互毁而同一的像 · 幽影4号 / *Images of Mutual Undoing and Unity – Ghosts No.4*, 2019

走廊 / CORRIDOR

3 楼上的新主人 / *The New Owner Upstairs*, 2019

二楼 / SECOND FLOOR

《迷窗》房间 / TETRIS WINDOWS ROOMS

4 迷窗 · 展览中心 / *Tetris Window · Exhibition Center*, 2019

5 迷窗 · 琥珀大楼 / *Tetris Window · Amber Building*, 2019

6 迷窗 · 荣宅 / *Tetris Window · Rongs' Residence*, 2018–2019

7 迷窗 · 亚洲协会 / *Tetris Window · Asiatic Society*, 2019

8 迷窗 · 安培洋行 / *Tetris Window · Ampire Foreign Firm*, 2019

9 迷窗 · 华侨城 / *Tetris Window · OCT*, 2019

10 迷窗 · *K11* / *Tetris Window · K11*, 2019

11 迷窗 · 行宫 / *Tetris Window · Private Palace*, 2018

《霓虹新闻》房间 / NEON NEWS ROOM

12 《霓虹新闻》视频 / *Neon News Videos*, 2019

卧室 / BEDROOM

13 放大 · 香港的早晨 / *Blow-Up · Hong Kong Morning*, 2016

浴室 / BATHROOM

14 作家的墙 / *Writer's Wall*, 2019

15 流行小说 / *Popular Novel*, 2016–2019

舞厅 / BALLROOM

16 杭州房子系列 / *Hangzhou House Series*, 2019

17 你可以带走的东西 / *Things You Can Take Away*, 2019

三楼 / THIRD FLOOR

《大家来找茬》房间 / FIND THE DIFFERENCES ROOM

18 大家来找茬 · 衣店 / *Finding Differences · Clothing Store*, 2010

19 大家来找茬 · 楼姐 / *Finding Differences · Sales Lady*, 2019

20 互毁而同一的像 · 幽影*1*号 / *Images of Mutual Undoing and Unity – Ghosts No.1*, 2019

21 互毁而同一的像 · 幽影3号 / *Images of Mutual Undoing and Unity – Ghosts No.3*, 2019

卡拉OK房 / KARAOKE ROOM

22 卡拉OK房 / *Karaoke Room*, 2019

23 翠盖笼烟 / *Pine Tree on Yellow Mountain*, 2019

黑板 / BLACKBOARDS

24 表层学1号、2号、3号、4号 / *Surface Science #1, #2, #3, #4*, 2019

25 上海外滩壁纸 / *Shanghai Bund Wallpaper*, 2019

邻窗和阴翳志 / NEIGHBORHOOD WINDOWS AND DARK MAGAZINES

26 邻窗 · 荣发 / *Neighbor's Window · Gold*, 2016–2019

27 邻窗 · 银行 / *Neighbor's Window · Bank*, 2018–2019

28 霓虹新闻 / *Neon News*, 2019

29 阴翳志 · 阿波罗 / *Dark Magazine · Apollo*, 2019

阴翳志 · 美国艺术 / *Dark Magazine · Art in America*, 2019

阴翳志 · 艺术论坛 / *Dark Magazine · Artforum*, 2014

阴翳志 · 艺术新闻 / *Dark Magazine · Artnews*, 2019

阴翳志 · 艺术评论 / *Dark Magazine · ArtReview*, 2019

阴翳志 · 亚洲艺术评论 / *Dark Magazine · ArtReview Asia*, 2019

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阴翳志 · 布鲁恩艺术及拍卖 / *Dark Magazine · Blouin Art+Auction*, 2019

阴翳志 · 艺术快讯 / *Dark Magazine · Flash Art*, 2014

阴翳志 · 国际飞行 / *Dark Magazine · Flight International*, 2019

阴翳志 · 弗里兹 / *Dark Magazine · Frieze*, 2019

阴翳志 · 雕塑 / *Dark Magazine · Sculpture*, 2019

阴翳志 · 白墙 / *Dark Magazine · Whitewall*, 2019

肖像房 / PORTRAITS ROOM

30 擦地的女佣 / *A Maid Mopping the Floor*, 2019

31 互毁而同一的像 · 爱*201901* / *Images of Mutual Undoing and Unity – Love 201901*, 2019

32 互毁而同一的像 · 爱*201902* / *Images of Mutual Undoing and Unity – Love 201902*, 2019

33 互毁而同一的像 · 幽影*2*号 / *Images of Mutual Undoing and Unity – Ghosts No.2*, 2019

34 无题*1*号及*2*号 / *Untitled No.1 and No.2*, 2019

花园 / GARDEN

35 *8.75*平方米 / *8.75 m2*, 2019

李青
后窗
LI QING
REAR WINDOWS

李青
后窗
Jérôme Sans

艺术家李青将“后窗”构思为一个特定场域的沉浸式装置，深入探索Prada荣宅的历史与空间，于往昔韶华与摩登都市间建立一种联系。虚实之间，展览引领观众穿越宅邸不同空间，置身内外每个角落。李青想象空荡宅邸内的似有还无之物，唤醒了故事神秘而鲜活的生命力，使之与上海的现代生活息息相通。众所周知，现在的上海是一个充满了都市神话、传说和梦想的地方。

李青，1981年生于湖州，属于中国最年轻的一代艺术家。随着20世纪70年代末和80年代初创造力的大爆发，一系列反官方艺术的革新运动相继展开。“第三代”与上一代之间虽然已无丝毫共同之处，但并未与其宣布决裂。伴随着时代的变更，中国也从以前的孤立走向全球化。在此新环境下，李青从沉浸在消费世界的新一代中脱颖而出，成为中国当代最有趣的艺术家之一。他以绘画、装置、音频、视频和摄影等多种形式聚焦大众消费主义与社会对美的虚伪态度。他借助各种形式的媒介，专注于探索社会展过程中人类面临的一系列难题，以及艺术家在这个时代普遍存在的焦虑感。

在李青的作品中，过往就如同一个打开的百宝箱，等待人们去探索，而历史，是个永恒的主题。荣宅的历史反映出中国在过去几个世纪，尤其是过去几十年的社会历史变迁。事实上，Prada荣宅的历史就是上海百年历史的缩影。过去几十年，这幢落成于1918年的宅邸一直是一位民族资本家的私宅，之后被列为社会文化遗产，现经修缮成为艺术场所。随着时间的流逝，荣宅依然记载着不同社会背景条件下的专属符号，依然承载着接触过它的不同的人与物的精神。这里正是李青探索当今世界矛盾，思索其对中国社会的影响的理想之地。因此，灵感源于同名电影的展览“后窗”体现了希区柯克式的概念，聚焦外部世界的演变，审视我们的生活方式。房间内的陈设被构思为高潮场景，体验观看、被观看或被观察的行为。李青的代表作品《邻窗》和《迷窗》（在这些作品中他借用错视手法，结合旧木制窗框与绘于玻璃之后的油画，通过描绘今日沪上一众文化艺术地标，从这些殖民时期或新时期的建筑中透视城市变迁。）指涉了上海这座城市（或艺术

LI QING
REAR WINDOWS
Jérôme Sans

Rear Windows is an immersive and collaborative project conceived on site by the Chinese artist Li Qing as a specific storyboard, re-contextualizing the Prada Rong Zhai house and its history. Between fiction and reality, the exhibition is an odyssey throughout all the different enclaves and spaces of the house, meandering inside and out. While playing with the absence of presence in an empty house, Li Qing activates a mysterious and vibrant new dynamism to the story and connects with our contemporary existence within the Shanghai of today—a territory filled with urban myths, legends and expectations.

Born in Huzhou in 1981, Li Qing belongs to the latest generation of Chinese artists. Following the explosion of creativity in the late 1970s and early 1980s, and the successive movements taking a revolutionary stance in opposition to official art, this “third generation” did not proclaim a breakaway from the previous one, even though they no longer had anything in common. There was simply a transition from one reality to another, from the China of isolation to the China of globalization. In this new context, Li Qing appears like one of the most interesting artists of this generation fully immersed in the world of consumption and its frenzied rhythms. His practice, that includes paintings, installations, sound pieces, videos and photographs, focuses on mass consumerism and society’s hypocritical stances on beauty ideals through various methods. His works explore with a wide range of media the issues faced by humanity in social development and the feeling of anxiety extensively spreading in the time the artist lives in.

In Li Qing’s work, the past is used as an open treasure chest to be explored, and history becomes a set of motifs. In this sense, its presence within Rong Zhai house echoes to a wider history of societal changes in the Chinese society during the past centuries and especially in the past decades. Indeed, the history of Prada Rong Zhai is a palimpsest of Shanghai’s century-old history. In the last decades, the historical 1918 residence has been the private house of a national capitalist, a public property after socialization, before being restored to become a place dedicated to art. Such a place still carries the marks of the layers of different social conditions over time and the spirits of the different people and things it has hosted.

家居住地杭州），在这里，新旧建筑、不同社会群体的故事彼此并存。

李青将荣宅想象为一个仍有人或前居住者幽影居住的空间。他重塑舞厅、卧室、浴室和练歌房等重要房间，以艺术手法体现过去居住者的存在。空置的房间被重新使用，在诡谲的电影氛围中唤起对当下生活二元性的审视：纯粹与戏仿；真实与复制。置身这一“生活化”的环境中，囊括大同小异两幅图像的作品“大家来找茬”，甚至是象征全新城市视觉语言和炮制虚假新闻来源的“霓虹新闻”，似在邀请观众质疑与周遭不断变化的世界之间的关系。

一个通过李青新旧作品系列构思而成的叙事故事，如电影场景般徐徐展开。李青在Prada荣宅开创了一种新的诗歌形式，它属于一个想象的社会，既存在于昔日梦境中，亦呈现在他今日的个人作品中，不断地发问：如何进一步接近事实真相？

That was the perfect place for Li Qing to conceive a journey through the explorations of the contradictions of our contemporary world and how far its continuous mutation within the Chinese society can go. Thus, *Rear Windows*—inspired by the eponymous movie—deals with the Hitchcockian concept, looking out to the outside world which is changing, evolving sometimes as a way of examining our own lives. The displays in the rooms are conceived as climatic scenes to experience the act of seeing and of being seen or observed. Through some of his emblematic series of works like his *Neighbor's Window* and *Tetris Window* series (in which he borrows the trompe l'oeil technique combining old wooden window frames with the artworks of French and other colonial artists or new architecture behind glass, that become the cultural and artistic landmarks of the Chinese urban space now), Li Qing proposes references to the city of Shanghai (or even Hangzhou, where the artist lives) that has developed into an overlapping of different spaces and periods of time, an interlaced layer of old and new buildings and stories of different social groups.

Li Qing has imagined Rong Zhai as a space still used by its residents or their contemporary ghosts. The artist recreates some of the key rooms, like the ballroom, the bedroom, the bathroom, and a karaoke room, where the presence of the former occupants is suggested through artistic gestures. This visual play re-occupying the vacant spaces expresses, in a strange and cinematographic atmosphere, the duality of our present lives, divided between authenticity and imitation, reality and reproduction. Within this “personified” context, his *Finding Differences* paintings—convoking the double image and its reproduction—or even the *Neon news* series—which points to a new visual language in the city, and the fake news system as a source of knowledge to be called into question—act like invitations to the viewer to question our relationship to the moving world around us.

As a narrative story conceived through a wide range of Li Qing's past and recent works, the exhibition unfolds as in a movie set of a film whose action is about to come. As though belonging to an imaginary society that lives in its dreams, Li Qing initiates here another form of poetry in the Rong Zhai house but also within his own work, always questioning: how to be closer to the reality of things?

正门
FAÇADE

作品《后窗霓虹灯牌》(2019) 上闪烁着展览的中英文名称，这种灯牌一度在上海掀起新潮流。这些色彩斑斓的碎片文字的设计形成了城市的空间格局，文字和视觉效果彼此呼应，它们汇成一则故事，在夜深人静之时供人细细品读。在亚洲大都市，霓虹灯牌是一种颇具特色的城市景观，犹如当代城市诗歌一般，“解读”着城市的新颖视觉语言，。将这一流行设计元素建筑正面，瞬间将荣宅带入一个现代化的全球性大都市。

Combining English and Chinese characters, the neon sign of *Rear Windows Neon Light* (2019) announces the title of the show, as the new banner of a place within the city of Shanghai. These colored fragmented texts design and form the pattern of the city space, they interact through the textual and the visual mean and can be combined into a story, readable at night. In Asian metropolises, neon signs are typical of the landscape, a new kind of visual language to “read” the cities, like a contemporary urban poetry. Set on the façade of Rong Zhai, this element gives the house a pop impetus into the contemporary times of a global city.

入口
ENTRANCE HALL

这幅肖像画融合了荣宅前主人荣先生和想象中的其孙女的图像。
李青绘制出两幅肖像，然后把它们相互摩擦粘印，直至彼此融合。压合后的两幅图像体现了记忆的模糊，所以它在不同情形下亦会有不同的含义。除了呈现模糊的肖像，《互毁而同一的像 · 幽影 4 号》(2019) 这幅作品还唤起了家族历史和谱系概念。

粘印前的荣宗敬先生肖像画照片被放置在312房间壁炉上方展出。荣宗敬是清末民初的中国实业家、民族资本家。当时，荣宗敬与他的父亲和兄弟在中国建立起了一个面粉加工和纺织帝国，雇佣了数万名工人，被誉为中国的“面粉大王”，。他于1918年购买了荣宅，作为他在上海的宅邸。李青选择利用粉红色的滤镜重现这幅肖像照，赋予其流行文化的幽灵形象。

This portrait mixes the images of Mr. Rong, the former owner of Rong Zhai house, and his imaginary granddaughter. Li Qing painted these two faces, then rubbed and glued them together so that the two pictures merged with each other. By pressing the two images together, the final work becomes a representation of how memory can blur and, at the same time, hold different meanings under different circumstances. Beyond these blurred portraits, *Images of Mutual Undoing and Unity – Ghosts No.4* (2019) suggests the history of a family and the notion of filiation through generations.

The photographic portrait of Mr. Yung Tsoong-King used as a starting point for the painting is displayed in room 312, above the fireplace. Rong Zongjing was a Chinese industrialist and national capitalist during the late Qing Dynasty and the early Republic of China. Known as the “King of Flour,” he established a flour milling and textile empire with his father and brother in China, employing tens of thousands of workers and bought this house in 1918 as one of his Shanghai homes. Li Qing has decided to reproduce this double portrait through a pink filter—depicting the image as a pop ghosts of themselves.

互毁而同一的像 · 幽影 4 号, 2019
布面油彩
152 x 134 厘米

Images of Mutual Undoing and Unity – Ghosts No.4, 2019
Oil on canvas
152 x 134 cm

走廊
CORRIDOR

《楼上的新主人》(2019)是专为此次展览打造的声音装置，用于在走廊制造人的脚步声。，这一声音装置在荣宅的微妙氛围中营造出有人在楼上走动的感觉，如幽灵一般存在。观众并非孤身一人，而是逐渐成为故事中的角色。基于在特定环境中对信息处理、分析与传播的方式，艺术家把弄着存在与不存在的二元性，让这些符号开启了一系列的虚幻故事。

The New Owner Upstairs (2019) is a sound installation specially made for the exhibition, diffusing footsteps sounds in the corridor. In the peculiar atmosphere of Rong Zhai, the sounds create the feeling of a ghostly presence, as if someone was walking upstairs above our head. The viewer doesn't feel alone in the house, and progressively becomes a character of the story that is unfolding. Here, the artist plays with the duality of presence and absence and how acoustic signs may be the starting point of a wide range of fictions based on how the information is treated, analyzed and spread, according to the context.

《迷窗》房间
TETRIS WINDOWS ROOMS

《迷窗》(2018–2019)系列作品将绘画与真实的窗框结合，打造虚拟的视觉。相比于普通的绘画视角，这幅作品表达出更为强烈的真实感和戏剧性。绘画的虚构性，以及邻窗彼此相望的错觉，营造了观众与窗外景色之间的心理和文化距离。此外，李青通过描绘不同时间的同一风景，创造出了一种非连续性。《迷窗》系列描绘的建筑物主要取自上海殖民时期到社会主义初期和社会转型后期的建筑。艺术家李青根据俄罗斯方块的形状来划分风景，其推崇的概念是在特定区域内用新的结构来代替旧的结构，一种类似于城市更新的过程。因此，该系列作品凸显城市空间的再分配，以及文化与上海革新的关系。此外，他还添加了拼贴画、绘画和文字来述说这些建筑的历史和现状。

The *Tetris Window* (2018–2019) series combines paintings made with real windows depicting a virtual view and expresses a stronger sense of reality and drama than ordinary landscape paintings. The falseness of the painting as well as the illusion of neighbor windows looking toward each other maintain the psychological and cultural distance between the viewer and the view outside of the window. Moreover, Li Qing created a discontinuity in the appearance of the scenery by painting the same landscape at different times. The architecture depicted in the *Tetris Window* series comes mainly from Shanghai and belongs to different periods, from the colonial period to early socialism and late social transformation. The artist divided the scenery according to the shape of the Tetris game, whose concept is to replace old structures with new ones in a limited area, a process similar to urban renewal. Thus, the series highlights the process of redistribution of the urban space and the relationship between culture and the reformation of Shanghai. The artist then added collages, paintings and words to respond to the history and present of these buildings.

迷窗—华侨城, 2019
木、金属、有机玻璃、油彩、马克笔、衣物、印刷品、铝塑板
212 x 106 x 9.5 厘米

Tetris Window · OCT, 2019
Wood, metal, Plexiglas, oil color, markers, clothes, printed materials, aluminum-plastic panel
212 x 106 x 9.5 cm

迷窗 · 安培洋行, 2019
木、金属、有机玻璃、油彩、马克笔、衣物、印刷品、铝塑板
212 x 106 x 8.5 厘米

Tetris Window· Ampire Foreign Firm, 2019
Wood, metal, Plexiglas, oil color, markers, clothes, printed materials, aluminum-plastic panel
212 x 106 x 8.5 cm

迷窗—琥珀大楼, 2019
木、金属、有机玻璃、油彩、衣物、印刷品、铝塑板
212 x 106 x 9.5 厘米

Tetris Window· Amber Building, 2019
Wood, metal, Plexiglas, oil color, clothes, printed materials, aluminum-plastic panel
212 x 106 x 9.5 cm

迷窗 · 荣宅, 2018–2019
木、金属、有机玻璃、油彩、马克笔、衣物、印刷品、铝塑板
212.5 x 106.5 x 10 厘米

Tetris Window· Rongs' Residence, 2018–2019
Wood, metal, Plexiglas, oil, markers, fabric, printed materials, aluminum-plastic
212.5 x 106.5 x 10 cm

迷窗 · 展览中心, 2019
木、金属、有机玻璃、油彩、照片、衣物、印刷品、铝塑板
212 x 106 x 10 厘米

Tetris Window· Exhibition Center, 2019
Wood, metal, Plexiglas, oil color, photos, clothes, printed materials, aluminum-plastic panel
212 x 106 x 10 cm

迷窗 · 亚洲协会, 2019
木、金属、有机玻璃、油彩、马克笔、衣物、印刷品、铝塑板
212.5 x 106 x 10 厘米

Tetris Window· Asiatic Society, 2019
Wood, metal, Plexiglas, oil color, markers, clothes, printed materials, aluminum-plastic panel
212.5 x 106 x 10 cm

《霓虹新闻》房间
NEON NEWS ROOM

作品《霓虹新闻》(2019) 通过夜晚城市中发光的霓虹灯牌，通过镜头的切换讲述了3个成功人士的虚构故事。在使用汉语的大都市里(如上海、香港或台北)，闪烁着汉字的霓虹灯是夜晚一道独特而亮丽的风景线。作品通过令人印象深刻的汉字及其风格迥异的字体揭示了其形态呈现的方式。阅读这些标志是一种特殊的体验，它不同于阅读屏幕、手机或笔记本电脑上的文字，这些被视作当今世界的窗口：今天的人们被各种各样的屏幕所包围，也主要通过这些屏幕与世界联系。因此，如果把城市看成一大块屏幕，那么街道上的霓虹灯就好比词语。中国的媒体环境十分复杂，由官方和民间话语系统所主导。《霓虹新闻》不禁让人想到，我们在夜晚游历城市时所看到的文字可以组合成一个个生动的故事。与此同时，它还演变为一个发现和阅读的过程。以下就是它为我们讲述的故事：

1. 某房产大亨被曝出轨女助理，近日与原配协议
离婚，巨额财产面临分割，其中包括其收藏的大量艺术品。

2. 曾经靠摆地摊卖虾为生的青年诗人，经过三十年辛苦经营，其连锁餐饮品牌于近日上市。昨日，该著名企业家向母校捐赠近万本图书，包括自己的创业日记集。

3. 某著名电视剧演员娶十六岁美女模特为妻，归隐山林，当起地道农民，养鸡为生，近日于某电视节目大谈人生感悟。

Taking on neon sign boards glowing at night, *Neon News Videos* (2019) presents three fictional stories about successful people who have fallen out of the public eye. In metropolises where Chinese language is used—such as Shanghai, Hong Kong or Taipei—, the presence at night of glowing neon Chinese characters is a distinctive view. The work draws on the impressive number of characters and the variety of fonts used, revealing the way their forms appear. The experience of reading those signs differs from that of reading on a screen, cellphone or laptop which are today's windows: nowadays, people are surrounded by screens and mainly connect with the world through them. Thus, if the city is further treated as a screen, each neon may then be considered a single word. The media environment of Chinese people is complex, one dominated by both official and folk discourse systems. *Neon News Videos* leads us to imagine that the words we see when wandering around the city at night can be combined into a story, while at the same time becoming a finding and reading process. Here are the stories:

1. A real estate tycoon has been caught having an affair with his female assistant. He agrees to divorce from his former wife, dividing his many possessions, including a huge art collection.

2. A young poet, who once made a living on shrimp stalls, has been working diligently for 30 years and his catering chain brand has been recently listed. He donated nearly 10,000 books to his Alma mater, including his collection of entrepreneurial diaries.

3. A famous TV actor married a 16-year-old beauty model. Retreated into the mountains, he turned into an authentic farmer and raised chickens for a living, and he recently appeared in a television program to talk about his new life.

"霓虹新闻"(画面)，2019
5 个 LED 屏，黑色乙烯基
尺寸各异

Neon News Videos (stills), 2019
5 LED screens, black vinyls
Variable dimensions

卧室
BEDROOM

作品《放大 · 香港的早晨》(2016) 中，李青将实体窗框与窗外风景绘画结合在一起，营造出观众与风景之间的虚拟互动。在它旁边的墙上，贴着壁纸，挂着几幅小画作、照片、明信片以及一些代表着亚洲和西方文化的小物件。这些零碎物品将不同意象组合在一起，重现了当代中国家庭私人空间氛围，成为一种创造性素材。

In *Blow-Up·Hong Kong Morning* (2016), Li Qing brings together physical window frames and paintings of scenes outside the window, creating a fictional interaction between the viewer and the scenery. Next to it, a composition of small paintings, photographs, postcards and references of both Asian and Western cultures are hung up like on a wall, covered with wallpaper. Combining meanings and recreating the atmosphere of a contemporary Chinese domestic and personal places, these fragmentary impressions become creative materials.

放大 · 香港的早晨, 2016
油彩、有机玻璃、木、金属、织物、杂志页、照片、铝塑板
150.5 x 205 x 10 厘米

Blow-Up·Hong Kong Morning, 2016
Oil color, Plexiglas, wood, metal, fabric, magazine pages, photos, aluminum composite
150.5 x 205 x 10 cm

浴室
BATHROOM

在202A房间的一侧展示着不同版本的《洛丽塔》。《洛丽塔》是流亡作家弗拉基米尔·纳博科夫(1899–1977年)最著名的作品，这本小说曾被翻译成多种语言在不同国家出版，并广受世界读者的好评。李青被纳博科夫创作《洛丽塔》的独特氛围所吸引，他的作品超越了国界，采用纯粹的个性化和审美风格。他将关注的重点放在《洛丽塔》在全球的传播及世界不同地区的文化生产上——这一方式依赖于特定时期的当地社会和文化条件。他从多个国家(主要为中国)收集了不同版本的《洛丽塔》，不同版本的小说封面上体现着不同的少女形象，生动诠释了世界各地对洛丽塔迥异的兴趣点及解读方式。正如李青所言，作品《流行小说》，(2016–2019)就像是一个小型的人类学样本。

在对面的墙上，陈列着作家在虚构的旅程中收集的照片、明信片、地图和版画，似乎是旅行作家探索人性的收获，这些地理信息与《洛丽塔》的小说版本相碰撞，形成强烈反差。

留声机正播放着20世纪50年代令人兴奋的音乐片段，将人们引入了另外一个时期，就像是对童年生活的一种追忆。

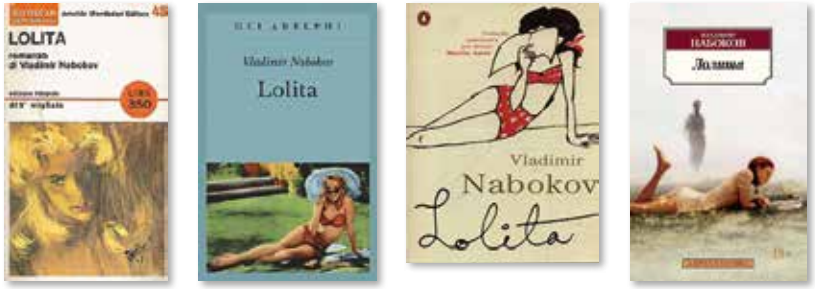
《作家的墙》(2019)讲述了作家虚拟的一段旅途，有从国际杂志和报纸上剪下来的照片、有明信片、地图和票据等。世界各地的人物肖像出现在这些拼贴中，它们被一些吸油面纸所覆盖。人类皮肤上的油脂使吸油面纸变得透明，在这一作品中，吸油面纸成为一种通过人体生理物质来诠释人物形象的媒介。

Various versions of *Lolita* are displayed on one side of room 202A. *Lolita* is Vladimir Nabokov's (1899–1977) most popular work written in exile, which has been translated and published in different countries and critically acclaimed on an international level. Li Qing is interested in the peculiar context in which Nabokov wrote the novel, since his writings transcend his native country and adopt a purely individualized and aesthetic style. Li Qing focused on the worldwide diffusion of the book and the cultural production in different regions of the world which relies on the local social and cultural conditions in a specific period of time. The artist collected different versions of *Lolita* from different places—mostly from China—with different images of teenage girls on each cover that show various interests and interpretations of *Lolita*'s character. As the artist stated, *Popular Novel* (2016–2019) is like a "small anthropological sample."

On the opposite wall, photographs, postcards, maps and prints collected during the fictional journey of the writer seem to be the gains of traveling writers exploring human nature, a geographic information contrasting with *Lolita*'s versions.

A gramophone plays a heady piece of music from the 1950s, projecting the scene in another time, like the recollection of a childhood memory.

Writer's Wall (2019) is a writer's journey, a wall composition of small photos taken from clippings from international magazines and newspapers, postcards, maps, prints, oil-absorbing sheets, bills, grease from human faces. Assembled in the form of collage, the portraits of people from all over the world are covered by some oil-absorbing paper made transparent by human skin, thus becoming a medium to show other people's images through human physiological substances.



流行小说, 2016–2019
纳博科夫所著小说《洛丽塔》的各种版本
尺寸各异

Popular Novel, 2016–2019
Various editions of *Lolita* novel by Nabokov
Variable dimensions

舞厅
BALLROOM

《杭州房子系列》(2019) 基于杭州郊区一系列住宅建筑照片创作而成。杭州是中国最富有的城市之一，在过去的20年间，杭州郊区的居民通常会建造独立住宅，而房子的设计都是根据自身对现代奢华生活的理解，以及从国际建筑和住宅中汲取灵感。如此一来，这些建筑大多呈现一种多种风格混合在一起的想象。“杭州房子系列”的初衷是邀请访客前来探索这些奇异房屋，感受其主人的乐观与激情。杭州如今正处在城市更新和扩张的历史进程中，许多郊区已成为城市的核心，这一风格的建筑已变得非常稀缺。然而，这种民间建筑运动已然成为中国转型时期建筑史的重要片段。

作品《你可以带走的东西》(2019) 中，宴会厅的地板上铺着一些地毯，地毯上的图案取自杭州城市改造中旧房屋拆除遗留的地面。这些地毯生动地再现了老房屋的内部结构，是仅存的对过去的一个缩影，诠释了中国城市空间不断被破坏、更新与重建的过程。地砖上的图案生动再现了过去的家庭生活；它们的重叠提醒着人们：在中国城市不断修复的历程中，不同时代与文化身份不断延续，不同观念与意识形态共存与交融，过去与现代之间的对话已经开启。

Hangzhou House Series (2019) is based on a photographic collection of residential buildings in the suburbs of Hangzhou, one of the richest cities in China. In the past two decades, suburban residents of Hangzhou have mainly built their independent houses designing them according to their own ideas of luxury and modern life and drawing inspiration from international buildings and residences. These buildings are thus usually built in a “mixed” or “hybrid” style. *Hangzhou House Series* is an invitation to discover these singular houses and to imagine the optimism and passion of their owners. The current process of urban renewal and expansion in Hangzhou leads many suburbs to become the core area of the city. The buildings of this style are becoming scarce nowadays. However, this folk architecture movement has gradually become crucial to the history of architecture of a transition period in China.

Things You Can Take Away (2019) comprises some carpets laid on the ballroom floor which are printed with patterns of floor tiles commonly used in the former old houses that had been demolished during the urban renovation of Hangzhou. The carpets, showing the inside space of these former houses, act as remaining layers and grounds of the past, as well as the process of constant space destruction, renewal and reconstruction in Chinese cities. These images of tiles are the embodiment of the past living experience in a domestic place, their overlapping reminding us of the different times and cultural identities that succeed each other in the urban restoration of the Chinese city, the coexistence and mingling of different notions and ideologies, opening up dialogues between the past and the present.

你可以带走的东西 (局部), 2019
地板上的 9 块地毯饰以房屋常用地砖图案
尺寸各异

Things You Can Take Away (detail), 2019
Nine carpets printed with pictures of floor tiles pattern
Variable dimensions

杭州房子系列, 2019
照片复制于窗贴上, 电视屏幕
尺寸各异

Hangzhou House Series, 2019
Stickers on windows
Variable dimensions

《大家来找茬》房间
FIND THE DIFFERENCES ROOM

《大家来找茬》系列基于电视上经常播放的同名娱乐节目。这是一种非常受欢迎的游戏，常见于一些儿童书籍中，玩法非常简单：在屏幕上或书中显示两个相似的图片，要求观众在短时间内找出所有不同之处。这一系列受到René Magritte关于图像和语言之间关系的影响，他在富于游戏感的形式之下对于画面机智并具反讽意味的处理将观者带到关于艺术和现实经验的双重思考之中。由此，李青重启了观众与绘画之间的互动模式。事实上，在这个系列中，观众在图片间徘徊，并以自身的经验来诠释找到的不同之处。通过呈现双联画而非单幅图画，李青邀请观众进入一个发现图像背后的内涵的过程。这个过程取决于观众的个人经验和想象力，所以每位观众都会得出不同的结论。

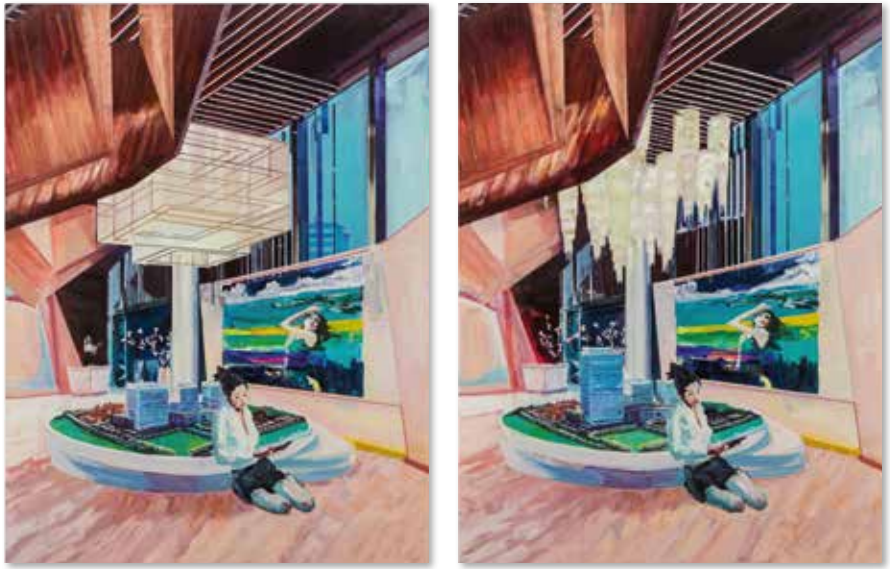
《互毁而同一的像》系列让观众看到了绘画中两个形象在相互抵毁的同时又相互融合的过程，瓦解与重塑伴随着发生。笔墨狼籍中的形象变异和瓦解指涉着现实是一种幻象，如同历史中轮番上演的诸多人事。“台前幕后也许皆是虚妄。画中描绘的人物，是每个人的自我难以确证的证明，我们无法知道什么时候的自己源于假设，或者我们根本就开始于假设。最致命的地方在于两张画永远地逝去了，一切无可挽回，就像生活本身一样覆水难收，但是值得追悼。最后的形象似是而非，暧昧不清，很像我们被打磨过的记忆——一个形象从记忆深处慢慢显像的样子。昔日的世界总是要归于衰败和无形，有的东西离开了我们，有的东西继续留存，留存得久的就是真实的吗？奇妙的是一切都在意料之中，一切又都在意料之外。”

The *Finding Differences* series is based on a television entertainment program of the same title, as well as on a popular game often present in children books, with a simple concept: two fairly similar pictures are shown on the screen or book, and the audience is asked to spot all the differences in a short time. The series was influenced by René Magritte's comparison of the relationship between image and language. Under the form of tricks, he treated the images in a witty and ironic way, which guides dual thinking on art and practical experiences. In his series, Li Qing reintroduces an interactive mode and play between the viewer and the painting. In fact, the viewer has to wander between the pictures and to interpret the differences he finds through his own experience. Li Qing never gave a single picture to look at, but by proposing diptychs, he invites the audience into a process that leads us to be beyond the image. This process depends on the experience and imagination of the audience; thus, each viewer will arrive at different conclusions.

The series *Images of Mutual Undoing and Unity* shows the audience a process of two forms destroyed and melded with each other, where disintegration and reshaping occur together. The changes and dismantling of the outlines imply that reality is an illusion, like people and events appearing in succession through history. “Perhaps both the stage and the backstage are false. The people depicted here are everyone's unverifiable self; we have no way of knowing at what time ourselves originated from supposition. Perhaps we completely began with supposition. The toughest part is that the two paintings are lost forever. The resulting forms are but aren't; they're muddled, like so many of our worn memories—a form slowly emerging from the depths of memory. The world of the past is always relegated to decline and amorphousness; some things have left us, some things linger. Is that which lingers longer real? The strange thing is, everything is as expected and nothing is as expected.”

互毁而同一的像 · 幽影 *1* 号, 2019
照片, 30 x 26 厘米

Images of Mutual Undoing and Unity – Ghosts No.1, 2019
Photograph, 30 x 26 cm



大家来找茬 · 楼姐, 2019
双联画, 布面油画 , 每幅 200 x 150 厘米

Finding Differences · Sales Lady, 2019
Diptych, oil on canvas, 200 x 150 cm (each)

大家来找茬 · 衣店, 2010
双联画, 布面油画, 每幅 200 x 150 厘米
谢晋宇私人收藏

Finding Differences · Clothing Store, 2010
Diptych, oil on canvas, 200 x 150 cm (each)
Jinyu Xie Collection

《卡拉 OK 房》
KARAOKE ROOM

作品《卡拉OK房》(2019) 置于313房间，房间被装饰成一个小型家庭练歌房，电视屏幕上播放着一首流行歌曲的卡拉OK视频。这间娱乐室将荣宅装饰成一个为住户所用的空间。窗外的霓虹灯视频同步滚动着歌词。文字和图像的不同含义使得这件娱乐室的情感内容发生了错位。个人行为逐渐消失，让位于公共领域，而在后者中，词语正在失去其原本的含义。

作品《翠盖笼烟》(2019) 置于房间四面的壁纸为这个私密的室内空间带来了幻想。壁纸图片是黄山迎客松织织锦图。迎客松在中国是好客以及顽强不屈的象征，它是上世纪中国文化中经常出现的象征友谊和毅力的形象。

Karaoke Room (2019) is a small family-style karaoke room featuring a video showing popular love songs being performed. Through this entertainment room, the installation imagines Rong Zhai as a space used by residents. The lyrics are played simultaneously, appearing in neon characters through the window thus dislocating the emotional content in different semantics between texts and images. The individual action fades in favor of a public sphere where the words are losing their original meaning.

Pine Tree on Yellow Mountain (2019), a wallpaper covering the walls of the room, delivers the illusion of the interior private space. Its pattern comes from the brocade of Huangshan Welcoming Pine located in the Yellow Mountains. Symbol of Chinese hospitality and unyielding character, it is an image of friendship and perseverance that often appeared in Chinese culture in the last century.

翠盖笼烟, 2019
壁纸, 尺寸各异

Pine Tree on Yellow Mountain, 2019
Wallpaper, variable dimensions

卡拉 *OK* 房, 2019
卡拉 *OK* 视频, 电视屏幕

Karaoke Room, 2019
Karaoke video, television screen

黑板
BLACKBOARDS

《表层学*1*号、*2*号、*3*号、*4*号》(2019) 这四件作品由黑板和黑板上的一些物品、绘画、雕塑及风景图片组成。这些拼贴画混合了多层现实和时间，将与学校有关的物品、来自过去的图像以及有关现在的素材交织在一起。尽管包含了多层具体的参考物，观众也可以通过黑板这一窗口一窥艺术家创作时所使用的符号代码。

作品《上海外滩壁纸》(2019) 被放置在一个贴着暗色壁纸的房间里展出。壁纸的图案是上海外滩织锦图案。上海外滩有很多20世纪30年代建成的欧式建筑，当时的殖民地银行及各大企业就汇集于此。它曾经是中国最繁华的港口，也代表着中西文化的碰撞。织锦上再现的无数个外滩形象被定格为一个不断重复的背景，好像正在进行着一场关于传统文化与中国通过“西化”取得的现代化成就的辩论。

Surface Science #1, #2, #3, #4 (2019) consist of blackboards on which some ready-made objects are combined with pictures of paintings, sculptures or landscapes of Shanghai. These collages mix several layers of reality and time, intertwining objects related to school, images from the past and references to the present. Despite the layers of concrete references, the blackboard also acts as a window for the codes available to the artist at the moment of its making.

The works are displayed in a room covered with dark wallpaper, *Shanghai Bund Wallpaper* (2019). Its pattern comes from an image of the Shanghai Bund, where the European-style buildings and colonial banks or companies from the 1930s are visible. The Bund used to be the most prosperous port in China and also represents the collision of Chinese and Western cultures. Reproduced in brocade, this image is like frozen as a repetitive background, accentuating an ongoing cultural debate concerning tradition and China's achievement of modernity through “Westernization” into a dialectic of insides and outsides.

表层学 *1* 号、*2* 号、*3* 号、*4* 号, 2019
黑板上混合材料, 每块 60 x 80 x 10 厘米

Surface Science #1, #2, #3, #4, 2019
Mixed materials on blackboard, 60 x 80 x 10 cm (each)

《邻窗》和《阴翳志》
NEIGHBOR'S WINDOW AND DARK MAGAZINES

《邻窗》是李青的重要作品系列。他将实体窗框与窗外风景绘画结合在一起，营造出观众与风景之间的虚拟互动。李青选择汉字"荣发"和其它霓虹灯作为窗外的景色，这些汉字和霓虹灯在中国城市街道上很常见，是民众对香港或上海的典型印象。从现代角度重新审视这些元素，它们的功能、性质和意义已经发生了变化；似乎很熟悉，但由于时间和空间的变化，它们已经变得不那么醒目了。

《霓虹新闻》(2019) 是一个视频故事，由一系列霓虹灯牌上的字体拍摄而成。城市是一个集中了各色人等的梦想和焦虑的地方，上海更是一个上演精彩故事的大舞台，它孕育了很多优秀的讲故事的人。在《霓虹新闻》中，李青以短篇新闻的形式讲述了三个故事，这些故事的灵感来自我们在手机上收到的新闻推送，新闻标题等，寥寥数字便透露出关键信息。作者很注重讲述方式的对节奏分明，因为他认为，这让他感受到了城市生活的暗流涌动。随着霓虹灯的熠熠生辉，李青讲述了三则名人的八卦轶事。

1. 上世纪90年代以惊人胸部走红影坛的波霸女神，16年前和牙科医师男友恋爱后，便淡出影坛。退出演艺圈16年后，自暴自弃肥成水桶腰。媒体拍到她外表走形，还专吃高热量食物。

2. 平民歌后当年淡出娱乐圈嫁入豪门后，真正品尝了人生大起大落，时运不济的她和老公在金融风暴中，一下子自贵族变成平民。为了给老公分担压力，选择上班，生活十分简单，事事精打精算。

3. 一代美人在情人节当天接到破产令，因为精神不佳、声称邪灵入脑，主动到医院精神科求诊，医生担心她有自杀倾向，将她送到精神科病房留医。日前，媒体发现她在一个海鲜酒家里与三四线歌手同场唱歌，场面冷清。

Neighbor's Window is an important series in Li Qing's work. The artist brings together physical window frames and paintings of scenes outside the window, creating a fictional interaction between the viewer and the scenery. For the scenes outside the window, he chose the Chinese characters for "Emanating Glory," as well as other neon lights, all taken from Chinese city streets. They are typical impressions of mainland cities such as Hong Kong or Shanghai. Re-examining these explorations from the perspective of the present, their functions, properties, and meanings have shifted in time; they seem familiar, but they have become less distinct due to the shift in time and space.

Neon News (2019) is a video story written with different neon signage characters shot one by one in China. A city is a place of dreams and anxieties of all kinds, and Shanghai is a great stage for good stories and has hosted many excellent storytellers. In *Neon News*, Li Qing tells stories in the form of short news, inspired by those we receive on our cellphones, often offering tantalizing topics and key information in a headline or a few words. He is interested in the rhythmic way the story is told, which the artist links to a sense of undercurrent city life. With the neon sign boards, he presents three stories about celebrity gossip:

1. Boba Goddess, who became popular in the 1990s with her striking chest, faded out of the cinema world 16 years ago after falling in love with a dentist. Recently, the media photographed her out of shape and eating high-calorie food.

2. A folk song queen faded out of the entertainment circle and got married to a man from a rich family. She really tasted the ups and downs of life. Unfortunately, she and her husband suddenly became civilians from nobility in the financial storm, therefore in order to share the pressure with her husband, she chose to work.

3. The peerless beauty of her generation received bankruptcy orders on Valentine's Day. Due

邻窗 · 荣发, 2016–2019
木、金属、有机玻璃、油彩、漆、马克笔、铝塑板
148 x 148 x 8 厘米

Neighbor's Window · Gold, 2016–2019
Wood, metal, oil on Plexiglas, paint, aluminum-plastic
148 x 148 x 8 cm

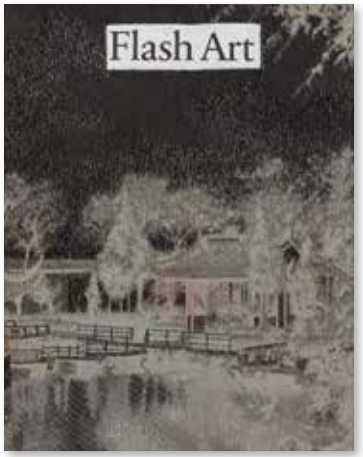
邻窗 · 银行, 2018–2019
木、有机玻璃、金属、油彩、马克笔、铝塑板
148.5 x 118 x 12 厘米

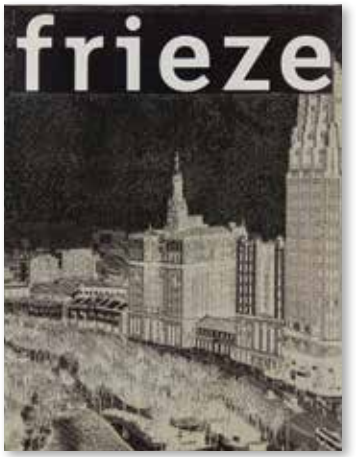
Neighbor's Window · Bank, 2018–2019
Wood, Plexiglas, metal, oil color, marker, aluminum-plastic, 148.5 x 118 x 12 cm

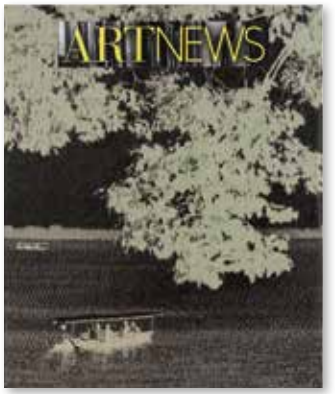
作品《阴翳志》是一些艺术杂志的杂糅，如《艺术快讯》(Flash Art)、《艺术论坛》(Art Forum) 等，这些杂志被以一种叫“织锦”的布料包裹，这种面料是在上个世纪，尤其是七八十年代流行于中国家庭的一种装饰品，也常被用作礼物。织锦上的图案通常是中国各地的风景，而背面则呈现类似负片的黑白效果，有一种阴翳的美感，但却失去了现实性，似乎诉说着当代西方艺术在中国被展示的一种现状。杂志被封存在布料中，所以无法看到其内容，失去了可读性。杂志的名称和封面上的黑白风景形成了一种新的互文关系。

to mental disorders and after claiming that evil spirits entered her mind, she went to the psychiatric department at the hospital, where doctors worried that she would commit suicide so she underwent medical treatment. Recently, the media found her singing alongside three or four singers in a seafood restaurant in front of a cold and cheerless audience.

Dark Magazines is composed of a series of art magazines such as *Flash Art* or *Artforum* wrapped with a piece of brocade, a type of fabric popular in Chinese families in the last century, especially in the 1970s and 1980s. Often used as a gift, the brocade features patterns such as landscapes of all parts of China, whereas the back shows a black and white negative effect suggesting a dark aesthetic feeling and a loss of reality, maybe prompted by the exhibition of contemporary Western art in China as well. Magazines are enclosed in cloth, therefore their content becomes unavailable and loses readability, while their titles create a new intertextual relationship with the black and white scenery.







阴翳志 · 艺术快讯 , 2014
织锦包裹的杂志 , 29 x 22.6 厘米

Dark Magazine · Flash Art, 2014
Magazine wrapped with brocade, 29 x 22.6 cm

阴翳志 · 艺术论坛 , 2014
织锦包裹的杂志 , 27 x 27 厘米

Dark Magazine · Artforum, 2014
Magazine wrapped with brocade, 27 x 27 cm

阴翳志 · 弗里兹 , 2019
织锦包裹的杂志 , 30 x 23 厘米

Dark Magazine · Frieze, 2019
Magazine wrapped with brocade, 30 x 23 cm

阴翳志 · 艺术新闻, 2019
织锦包裹的杂志 , 27.6 x 23 厘米

Dark Magazine · Artnews, 2019
Magazine wrapped with brocade, 27.6 x 23 cm

肖像房间
PORTRAITS ROOM

房间展示了几幅肖像画。这些作品关注于被认为传统和老式的肖像画在今天创作中的可能性和针对性。作品中对女性形象的观看和表达受当下文化工业和经济关系的影响，已经发生了改变。

李青收集了来自世界各地电影中不同国籍和种族的女演员在亲密关系和性行为中的各种面部表情，作为“互毁而同一的像”系列的图像。然后，他选出几对表情，将其调整为类似的角度，单独绘制在两幅画布上，再在颜料干燥之前将两幅画压制在一起。最终得到的两幅肖像画模糊但极为相似。在中国的电影行业中，女演员的表演通常会带有一种训练有素的相似性，这是演员被规训的结果。她们的表演也历经了缓慢的现代化进程，这与城市的现代化进程相契合。本次展览的两组作品均源自中国电影。在《互毁而同一的像 · 爱 *201902*》（2019）中，李青将两幅表情相似的肖像揉合，最终两幅画融为一体：女性的形象在当今的大众媒体中形成了一种规约，同时这也在约束和塑造着当今的观看和认知行为。

The room presents several series of portrait paintings. Those portraits deal with the possibility and pertinence of making portraits today since it has been considered as a traditional and old genre. The view and expression of women in those portraits are shaped by the current cultural industry and economic relations.

For the *Images of Mutual Undoing and Unity* series, Li Qing collected many facial expressions, intimate and sexual behaviors of actresses of different nationalities and races found in movies from all around the world. Then, he picked out pairs of expressions and images with similar angles separately and associated two canvases that are rubbed and pressed together before the paint is dry. The two resulting images form a pair of blurred and more universal portraits. In China's movie industry, actresses are often trained so well that they look similar to other actresses. Their performances have also undergone a slow process of modernization, which is in fact the same process as urban modernization. Both groups of works in this exhibition originated from Chinese movies. In *Images of Mutual Undoing and Unity · Love 201902* (2019) Li Qing rubbed and bonded two portraits with similar expressions thus merging them into one: women's image has acquired a kind of stipulation in today's mass media, while the series trains and shapes today's watching and cognitive behavior.

互毁而同一的像 · 爱 *201902*, 2019
照片（90 x 90 厘米 x 2）与布面油画（90 x 90 厘米 x 2）

Images of Mutual Undoing and Unity · Love 201902, 2019
Photographs 90 x 90 x 2 cm (each)
Oil on canvas 90 x 90 x 2 cm (each)

花园 – 亮灯的帐篷
GARDEN – AN ILLUMINATED TENT

这顶搭建在荣宅花园的帐篷，寓意是探索新世界。作品名称《8.75m2》(2019)，即为帐篷占地面积。帐篷内置一盏灯，将几件华服的影子投射在墙上。灯光在帐篷的外立面投射出影子，营造出人在帐篷内走动的感觉，栩栩如生，这代表一种神秘或超现实的存在，喻指亲密和偷窥的概念。

帐篷屋仿如四维油彩的画布，唤起人们对绘画历史的回忆——人们往往将绘画视为一扇通往世界的窗户和一个可以投射任何故事的面板。帐篷布面亦如幻灯机，象征着放映电影的屏幕。如此以来，帐篷恰似一个隐喻盒，所有富有想象力的故事都可以在这里诞生。

In the garden of Rong Zhai is installed a cabin tent, a symbol of the exploration of the New World. The title of the work *8.75 m²* (2019) reveals the surface of land occupied by the tent on the ground. Inside the tent, a lamp casts shadows of a few fine garments on the walls. By projecting shadows on the façades of the tent, the light creates a sensation of movement, as if someone was living and breathing inside—an enigmatic or surrealist presence, that refers to the idea of intimacy and voyeurism.

Like a canvas stretched on a four-dimension painting, the cabin tent recalls the history of painting, which has been considered as a window open to the world, a surface to project any story. Similar to a magic lantern, the surface of the tent also represents the screen on which movies are projected, thus acting as a metaphorical box where all imaginative stories can be born.

LI QING
REAR WINDOWS
Prada Rong Zhai, Shanghai
November 7, 2019 – January 19, 2020
李青
后窗
PRADA荣宅
2019年11月7日至2020年1月19日

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