

李竞雄 抑制观看的惯性

Li Jingxiong – Suppressing the inertia of viewing

对任何事物的判断，第一道屏障应该脱离不了“视觉、图像”，即使经过感知，或者是经过经验的消化都摆脱不了“视觉表象”的干预。对于艺术而言同样如此，如果把图像放在一个多元、碎片式的语境中，并且把它作为第一基点来观看，那么图像所承担的就不只是简单的视觉形象，它反而成为了最基本的观看元素，作为“艺术”的这一概念也同时被清零，使得人们进入一种对现象的思考，所以“发生观看”更像是对一种媒介的介入。就像李竞雄所认为，“对世界的根本看法才是最可靠的媒介。”今天对艺术观看的落点首先要放在对世界的观看，不应该只是在艺术的范畴内看艺术，因为这样会导致重新巩固了艺术作为一种概念的安全性，恰恰李竞雄在创作中将不同领域的元素直接挪用或重新布置，然后回到视觉化，他反倒是将误解、阻隔、直觉等观看元素放置在新的语境中。

To reach the judgment of anything, the first barrier should not be escaping from the “visual sense, image”, even if it can be perceived or digested by experience, the intervention of “visual appearance” can’t be avoided. The same truth for art, if you put the image in a multi-dimensional fragmented context and view it as the first base point, then the image is not just a simple visual image, it becomes the most basic viewing element, and it vanishes at the same time when the concept of “art” involves, it makes people thinking about phenomena, so “the occurring of watching” is more like the intervention of a medium. As Li Jingxiong believes, “the fundamental view of the world is the most reliable medium.” “Today, the point of view of art must first be placed on the world, and should not be viewed only in the context of art, because this will lead the re-consolidating of the security of art as a concept. Li Jingxiong directly used or re-arranged elements of different fields in his creation, and then returned to visualization. Instead, he placed misunderstanding, obstruction, intuition and other viewing elements in the new context.

李竞雄近期一直在关注自然与宇宙规律，形态、颜色、质感与背后我们所传递出的世界观的关系。如果把“图像”从艺术经验中提取出来，它变得既基本又苛刻，无疑，这里的图像与李竞雄所关注的自然、宇宙、形态、颜色、质感都是不可分割的，并且人

们也同样能承担这些图像的信息。作为视觉牵引，这里的图像具有认知的普遍性，这也一定不是从艺术经验出发的。在普遍之外，这些信息、元素之间的关系探讨同时也变得苛刻，因为越基本的元素也越容易改变一种不确定性——形成不确定关系。李竞雄也尽力在这种探讨中找到在普遍逻辑之外的新的语言关系。以此看来，这所有都基于艺术家个人经验所辐射出的新的边界。包括与A307这样一个略带边缘化但又具独特性的艺术空间的合作，同样在个人经验方面达成了共识。从李竞雄以往的作品来看，他并不是单纯的在挪用文字、声音、成品属性，而是在美术史的语言缺失中不断地找到个人经验与切身环境的冲突和新的缺失。

Li Jingxiong has been paying attention to the relationship between nature and the laws of the universe, form, colour, texture and the worldview behind us. If you extract "images" from art experience, it becomes both basic and demanding. Undoubtedly, the images here are inseparable from the nature, universe, form, colour and texture that Li Jingxiong pays attention to, and people can also bear with information of these images. As a visual traction, all these images here are universal in cognition, and this must not be based on artistic experience. Beyond the prevalence, the discussion of the relationship between these information and elements has also become harsh, because the more basic the elements are, the more likely to change an uncertainty - forming an uncertain relationship. Li Jingxiong also tries his best to find new language outside of the universal logic in this discussion. From this point of view, all of these are based on the new boundaries radiated by the artist's personal experience. Including the collaboration with the slightly marginalized but unique art space of A307, which also led to a consensus on personal experience. Judging from the past works of Li Jingxiong, he is not simply using words, sounds, and finished products, but constantly finding conflicts and new defects from personal experience and in personal environment in the absence of language in art history.

I ART：在2012年，你进行了大量纯粹的写作工作，从中也获取了对不同视角的反思，对此你能不能谈一下写作与艺术实践的剥离关系，并且为你后面的创作开启了怎样的兴趣点？

I ART: In 2012, you did a lot of pure writing work, and you also obtained a reflection on different perspectives. Can you talk about the separation between writing and artistic practice, meanwhile, what kind of interest have you initiated for your creation later on?

李竞雄：我不知道，有可能吧。每个创作者的经验来源都是很复杂的，我其实一直都是学画画儿的，2013年毕业，之前画过很多画儿。后来开始从文本的角度进入到装置艺术，确实是，装置那批作品很

多人都看到了。从2014年下半年开始，我花了很多时间筹备，最新的项目关于人工的反自然原则装置，这将是一系列持续数年的计划，并与若干研究所与商业机构展开合作，项目包括“慈爱的控制”、“万有引力之虹”，以及“平面艺术”，形成一个自然三部曲。

I don't know, maybe. The experience of every creator is very complicated, I studied painting my whole life, I painted a lot until I graduated in 2013. Later, I began to make installation works from the perspective of text. It is indeed that many people have seen that series of installation works. From the second half of 2014, I spent a lot of time preparing for the latest project on artificial anti-natural principles installation, this will be a project that lasts for several years, and cooperate with several research institute and commercial organisation, including "The control of love, the rainbow of universal gravitation, and the "planar art" form a natural trilogy.

I ART：从你的艺术家身份和创作来考量，感觉你从艺术史的开始到走出艺术史，并利用“艺术史”的关系来说问题，你是如何看待这整个的发展关系？

I ART: From the perspective of your identity as an artist and creation, I feel that you have come out of the art history from the beginning of art history, and use the relationship of "art history" to ask questions. How do you view this whole development relationship?

李竞雄：我觉得对艺术史开始漠视是必然的，艺术史的事儿还是太小了点。对于一个好的艺术家而言，艺术史已经成为了你个人史的一部分了。过于强调艺术史，很容易走向文人之间猜灯谜的游戏，并与这个时代脱节。我目前的工作都是比较精确化的，清晰的目标和诉求：关注自然与宇宙规律，科技进步对社会道德产生的影响，世界在下沉中产生的重力速度感，并将形态、颜色、质感等实际因素与我们要传递的世界观保持一致。然后剩下的就是“怎么做”的问题了。我相信当你掌握了一个正确的创作方法，作品就会形成源源不断地产出。当代艺术作为人文领域与社会变革的发动机这个诉求已经消亡了，作为科技领域也是一样，我们在这个前提下展开工作，试着让它重新获得魅力，并得到尽可能多的人支持。我不希望它变成一场小众游戏。我不会特别悲观，在中国，官方艺术以及它所代表的丑陋的美学范式仍然占据着主流，它们的持续后退会为当代艺术腾出更大空间。

I feel that it is inevitable to start ignoring art history, and the history of art is still too small. For a good artist, art history has become a part of your personal history. Too much emphasis on art history is easy to go to the guessing game between literati and out of touch with this era. My current work is relatively precise, clear goals and appeals: focus on the laws of nature and the universe, the impact of technological progress on social morality, the sense of gravity speed generated by the sinking world, and the shape, colour, texture, etc. The actual factors are consistent with the worldview we are passing. Then the rest is the problem of "how to do it". I believe that when you master a correct method of creation, the work will be produced continuously. The appeal of contemporary art as the engine of the humanities and social change has disappeared, as for the field of science and technology, we work under this premise, try to make it regain its charm and get the support of as many people as possible. I don't want it to be a niche game. I am not particularly pessimistic. In China, the official art and the ugly aesthetic paradigm still dominate the mainstream, and their continued retreat will make room for contemporary art.

I ART：接下来在A307的项目，关于艺术家“个人经验”的探讨，你与此空间在这方面有怎么样的合作共鸣点和可能性，对此谈谈你的理解？

I ART: following in the A307 project, regarding the discussion of the artist's "personal experience", what kind of cooperation resonating points and possibilities do you have with this space?

李竞雄：个人经验是前提，我相信这是我们的共识。在A307这个最新的项目中，我们会与HK同时开始、同时结束7件事情，等到这个HK Project结束时，我们会在浴缸中焚烧掉所有的资料，这很有趣。1997回归—2014今年正好是7年，这个HK Project很像一个奥德赛式的故事。这个项目是我与Ash Moniz（我的好朋友，一位年轻艺术家）在他的一个旧方案上进行修改而得出的版本A307邀请我，我邀请他来合作。我负责做一些调整与破坏，让整个项目运行地更加流畅和性感。非常感谢徐渠、鞠白玉与李振华的邀约，并决定将这个项目放在第一个执行，为他们的想象力与勤奋的工作致敬。

Li Jingxiong: Personal experience is a prerequisite. I believe this is our consensus. In the latest project of A307, we will start and end 7 things at the same time with HK. When the HK Project ends, we will burn all the information in the bathtub, which is very interesting. From the return in 1997 to 2014 has been exactly 7 years. This HK Project is very similar to an Odyssey-style story. This project is a version that I made with Am Moniz (my good friend, a young artist) based on an old project plan that he had. A307 invited me and I invited him to cooperate with me. I am responsible for making some adjustments and damages, making the whole project run more smoothly and sexy. I am very grateful to Xu Qu, Yan Baiyu and Li Zhenhua for their invitation and decided to put this project in the first implementation, paying tribute to their imagination and hard work.

I ART：透过你的作品你是如何看待“关系美学”中“参照”的关系和对它的理解（比如在功能属性、语言属性、文字属性等方面）？

I ART: How do you view the relationship of "reference" in "relational aesthetics" and the understanding of it (such as in functional attributes, language attributes, text attributes, etc.) through your work?

李竞雄：我不知道，我只读过“关系美学”的前言。

Li Jingxiong: I don't know. I have only read the preface of "relational aesthetics."

I ART：看你的新作涉及到了很多暗喻的创作手法，你是如何控制这种“暗喻”的直接性，可能这种直接程度会影响一种“艺术介入性的有效性”？

I ART: I have seen in your new works involving a lot of metaphorical creation techniques. How do you control the directness of this "metaphor", would this degree of directness affect the effectiveness of an "art intervention"?

李竞雄：“暗喻”是一个很漂亮的词儿。当然，新的项目中依然会有比喻出现，但目前我更多地关注提升自己解决具体事情的能力，试着像一个完全不懂艺术的人去工作，按直觉行动。新的项目都是关于自然规律的，依然没什么真实情感可言，就像三体与库布里克的一些作品一样。它们都是经历过思考方式的转变与技术问题的解决而得到推进的，我们试着在技术、美学、观

念与效率之间取得一个平衡。我不相信有效的情感共鸣，误解与直觉才是真实的。同时我视观众为一个完全不可控的因素，所以我会尽量忽略这个部分。

Li Jingxiong: "metaphor" is a very beautiful word. Of course, there will still be metaphors in the new projects, but at the moment I am more concerned with improving my ability to solve specific problems, try to work like a person who does not understand art at all, and act intuitively. The new project is about the laws of nature, and there is no real emotion involved, just like the works of the three bodies and Kubrick. They have all been promoted through the transformation of thinking methods and the resolution of technical problems. We try to achieve balance among technology, aesthetics, concept and efficiency. I don't believe in effective emotional resonance, misunderstanding and intuition are the real things. At the same time, I regard the audience as a completely uncontrollable factor, so I will try to ignore this part.

I ART：你的作品能看到一种“可视的拆解”，但又体现出进行多元并置后新的语境可能性，对此你是如何看待的？

I ART: Your work can see a kind of "visual dismantling", but it also shows the new contextual possibilities after multiple juxtaposition. How do you view this?

李竞雄：百度了一下“可视的拆解”，可惜没有找到解释。你的意思是不是说将不同领域的元素直接挪用或重新布置，然后再视觉化？我想Elon Musk也在这么做，库布里克和诺兰也是，大家都是。

Li Jingxiong: I Baidu-ed the term "visual disassembly", but unfortunately I did not find an explanation. Do you mean to directly use or relocate elements from different fields, and then visualize them? I think Elon Musk is doing the same, Kubrick and Nolan too, everyone is.

I ART：能不能结合你的作品来谈谈这种媒介和参照关系的存在必然性？

I ART: Can you talk about the inevitability of this medium and reference relationship in combination with your work?

李竞雄：在实践中，我对媒介的使用是一种非常开阔的方式。我不是一个科班出身、受过良好系统训练的年轻人，我是南艺油画系毕业的，没有人教过我任何概念。我也根本就没有媒介的概念。如果它们之间产生了点新关系，我也会故意让他们失控。我不会让它们变得合理、逻辑化和必然，完全不行。如果硬要我说出我的媒介，我只能说是“天地不仁，以万物为刍狗”，这些对世界

的根本看法才是最可靠的媒介。（采访/撰文：李宁）

Li Jingxiong: In practice, my use of media is a wildly opened. I am not a young man that came from a good background and a good system in training. I graduated from the Nanjing University of the Arts and no one has taught me any concepts. I also have no concept of media at all. If there is a new relationship between them, I will deliberately let them get out of control. I will not make them reasonable, logical and inevitable, not at all. If I want to say my medium, I can only say "the world is not benevolent, and everything is a dog." These fundamental views on the world are the most reliable medium. (Interview / Author: Li Ning)