

Li Jingxiong sets his course towards exploring a general social mechanism, or the lack of it, as an individual surviving and thinking in China's intense social reality. His works could be considered as a collection of ruins, raided by the uncontrollable power of the Leviathan, and washed up by a flux of social evolution. The social incidents that serve as milestones for this rupture are composed and proliferated via social networks, a continuous series of documentary fictions based on the truth, with an ambiguous, rapid and fleeting nature. Li's work is a form of documentary fiction that captures this changing terrain.

Li employs various materials, from steel and copper to computer screens and keyboards, creating installations and graphic works that are marked by both social media and physical violence. Meanwhile, he adapts extreme means such as violence, a mutated instrument putting a sudden end to social contradiction, to confront the counter extremeness in social reality as a mutual action to achieve systematic balance. The artist brings out the brutality, tragedy and beauty in the confrontation, and subjects it to scrutiny. The works express concerns over the gambling ambitions of technological development, questioning the sacrifice of tradition and sense of social bonds for a nonnegotiable and undemocratic social progress.

Li Qi, "Future Greats", *ArtReview Asia*, June 2017.

作为一个在中国的社会现实中生存并思考的个体，李竞雄以此为坐标和出发点观察普遍的社会结构与秩序及其缺失。他的作品展现出的是一种遗迹，它们有着被激浪式的社会演进迅速冲刷，和被利维坦的身形扫荡过的痕迹。这种演进方式以突出的极端事件作为里程碑，有着转瞬即逝的属性，并经过社交网络的传述、编排形成一种基于事实而发的纪实虚构。艺术家身处其中，对社会现实以直觉进行反馈，将纪实性和文学性的虚构作为一种检视方式和表达渠道，在反观自身的同时，把这些极端事件放诸于普遍的社会结构和系统中以寻找症结。

李竞雄来自于绘画背景，在实践中打破材料和媒介的束缚和界限以营造一种整体性、多层次的场域来回应核心主题。他为钢、铜等材料，以及显示器、键盘等现成品赋予社会属性，将它们作为个体经验和认知的延伸。他在作品中选取同样极端化的手段来对抗极端的现实，以换取系统的平衡。他在创作中将暴力作为极端化的重要表现，将之视作为了迅速解决问题或者蒙混过关所采取的突变手段，带着残酷的侵略性和悲剧气质，并将之作为审美和观看的对象。此外，他的作品展现出对于赌博式的技术革命和斗兽场般异化的社会竞争的批判，并对以传统和社会安全感为代价的，非协商式的、非民主的进步进行质疑。

李棋，"Future Greats"，《ArtReview Asia》，2017年6月。