

## 李竞雄： 白银 | ARTFOTUM 展评

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Li Jingxiong: BAIYIN | ARTFORUM exhibition review

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李竞雄： 白银

杭州-和维画廊

Li Jingxiong: BAIYIN at Hangzhou, HdM gallery



Li Jingxiong, "BAIYIN", 2016

李竞雄不喜欢方案，走进“白银”展厅的观众很快都会明白这一点。任何在铁丝网格，烧焦的涂料，柔软的地面上，观众留下的脚印中找寻白银杀人案线索的努力都是徒劳的，这并非是一场精心谋划的谜题，而是一次应运而生的玩笑——艺术家有意将业已完成的作品与时事建立关系，仅以暴力行为本身为某种脆弱的连结点。

Li Jingxiong does not like programming things, and the audience who walked into the "BAIYIN" exhibition hall will soon understand this. Any effort in the wire mesh, burnt paint, soft ground, and the footprints left by the audience to find clues to the Baiyin murder case is futile. This is not a well-planned puzzle, but a joke come into being - the artist intends to establish the relationship

between the completed work and the current affairs with the violence itself as a kind of fragile connection point.

“观众需要从艺术家遗留的废墟现场出发，冲破作品题目的伪装”

“The audience has to leave the ruins left by the artist and break through the disguise of the artwork title”

李竞雄的创作近乎一种“无后效”过程：作品定题后豁然开朗并具有了意义，在那之前，混沌之中唯有艺术家的冲动与情绪而已。作品疏离的题目成为了一种记事，记录在作品即将完成的时刻萦绕在艺术家脑海中的某种想法，而定题的瞬间标志着暴力破坏与艺术创作过程的同时结束，而观众需要从艺术家遗留的废墟现场出发，冲破作品题目的伪装，来同时体会这两种过程。面对地面上喷枪留下的杂乱线条以及被层层烧糊的胶漆桎梏的铁丝网，艺术家创作的身影仿佛就在眼前浮现，而这些隐约又与题目有所关联的黏稠，纠缠不清的幻影，成为了观众最终的体验。

Li Jingxiong's creation is almost a kind of "no aftereffects" process: after the title is settled, the artwork is suddenly clear and meaningful. Before that, there were only chaos of the impulse and emotion from the artist. The alienated title of the work becomes a kind of memo, recording an idea that lingers in the artist's mind at the moment when the work is about to be completed, and the moment of setting the title marks the end of the process of both violent destruction and artistic creation, and the audience has to leave the ruins left by the artist and break through the disguise of the artwork title, to experience both processes. In front of the messy lines left by the spray gun on the ground and the barbed wire that is layered with burnt paint, the artist's creation seems to be just in front of the audiences' eyes, and these vaguely tangled phantoms are related to the subject. , became the ultimate experience for the audience.



li Jingxiong, 《BAIYIN#6》, 2016, Steel Plate Composite, 750 x 215cm.

另一件作品《好的计算机》（2016）源自艺术家对电台司令（Radiohead）同名专辑的欣赏与共鸣。在《好的计算机》中，李竞雄向我们展示了卢德主义的过去与未来：在十九世纪，纺织工人担忧机器会夺取他们赖以生存的工作而怒砸织布机而出于对未知后果的担忧，新一代的卢德主义者用自己的知识与资源接续着二百年前的蛮力破坏。如果在未来，计算机奴役人类不再仅仅是一种顾虑李竞雄的《好的计算机》便是在那样的时代到来之前对纯良的计算机品类残酷的谋杀。也许正如《妄想机器》中唱的那样：“我或许有妄想，但并不是机器。”（I may be paranoid, but no android.）但他会像白银的凶手一样无怨无悔吗？

Another work, OK Computer (2016), is inspired by the artist's appreciation and resonance of Radiohead's album with same name. In "OK Computer", Li Jingxiong showed the past and future of Luddism to the audience: in the 19th century, textile workers worried that the machine would take the work opportunity they depend on so they destroyed the loom because of the concerns toward unknown consequences. For same reason the new generation of Luddism supporters used their knowledge and resources to continue the brutal destruction same as what happened two hundred years ago. If in the future, computer enslavement of human beings is no longer just a concern, Li Jingxiong's "OK Computer" is just the brutal murder of kind computer class before the arrival of such an era. Maybe as it was sing in Paranoid Android: "I

may be paranoid, but no android." But will the singer be as non-regretful as the murderer of the Baiyin murder case?

过分务实的观众对展厅中《白银》与《好的计算机》两件作品的辨别，很快就会转型为关于展厅中哪些是作品，哪些不是的确认。铺满展厅地板的海绵垫，与单纯为了分割空间而搭建的钢架是《白银》的余兴派对，是作品的裙带或配饰，隶属于展览搭建。但他们将作品挤压在展厅的角落与立面。自己盘踞在正中，抵挡着过度的解读。

Some over-pragmatic audiences' identifications of the two works "BAIYIN" and "OK Computer" in the exhibition hall will soon be transformed into efforts about distinguishing which things are works in the exhibition hall and which are not. The sponge mat that covers the floor of the exhibition hall, and the steel frame that is simply built to divide the space is just like the after party of "BAIYIN". It is the accessory or decoration of the work, which belongs to the exhibition. But they pushed the work into the corners and walls of the exhibition hall, occupying the middle of the room, is to resist excessive interpretation.