刘辛夷：作为实践的政治和作为知识的政治
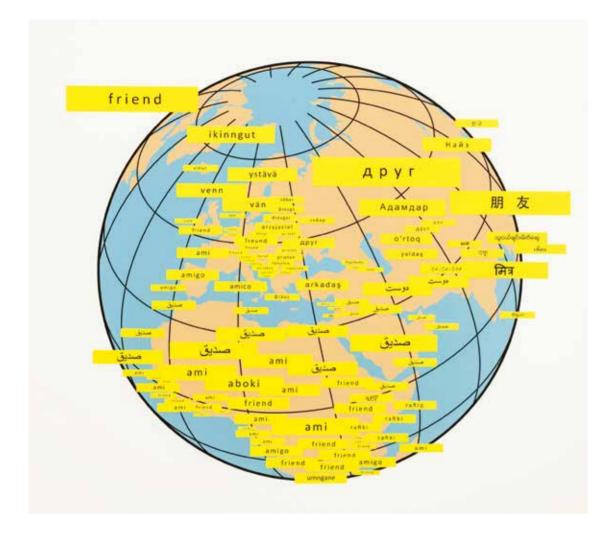## LIU XINYI: POLITICS OF KNOWLEDGE AND PRACTICE

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今天的艺术实践与政治已经很难分得开。从结构主义转向生命政治，更多的哲学家和学者也热衷于讨论艺术与政治的话题，朗西埃甚至认为艺术比政治更加重要，这一切都是围绕着艺术作为一种政治实践的前提来展开的。鲍里斯·格罗伊斯更明确提到了当代艺术作为政治动员和聚集的机制。以2012年第7届柏林双年展为例，更多的艺术家开始以日常性、参与实践、机制建设等角度开展自己的工作，从工作室走向社会空间。展厅则被视作为一种政治空间，重新认识和改造。

相对近年来艺术成为政治的实践现场，政治作为文献或历史文本出现在艺术中则是更早的时期，例如它的图像和符号系统或作为意识形态的审视对象。历史叙事曾被福柯当作话语权力所批判，随后发生了文化史转向，旧有的意识形态被瓦解、政治话语逐渐碎片化，被个人及家庭史社群史所取代，或者本身被作为文化标

TODAY, IT IS challenging to keep artistic practice and politics apart. With the shift from structuralism to biopolitics, philosophers and scholars have become obsessed with the subject. Jacques Rancière even believes that art is more important than politics, as art itself is a form of political practice. Meanwhile, Boris Groys points out that contemporary art is a system that operates for political mobilization and accumulation. The seventh Berlin Biennale in 2012, for example, shows that many artists now begin projects from their perspectives on daily routine, participatory practice, and other mechanisms of social construction. They have moved from their studios to social space and, consequently, regard galleries as a kind of political space that needs to be reassessed and transformed.

Compared to recent tendencies for art to act as a playground for political practice, the introduction of literary or documentary political elements into art can be traced back much further. For a long time, political images and symbols have been appropriated as ideological objects to be examined. Since Michel Foucault criticized narratives of history for their discursive power, cultural history has been dramatically diverted. When ideology collapses and political discourse is fragmented, it is replaced by personal, family, and community histories, and dissected as a cultural specimen.

Liu Xinyi's work references the appropriation of historical symbols. *One Night Back to Wartime* (2014), made of 12 star-shaped navigation lights, is inspired by the artist's research into 20 former socialist countries. Among them, nine have joined the European Union (EU), while three others are still waiting to join. These include eastern European countries such as the Czech Republic, Romania, and Hungary; the Baltic States of the former Soviet Union; and Croatia, Slovenia, and other republics of the former Yugoslavia. At one point, each had its own national emblem with socialist implications. Considering their roles in today's world, Liu arranges them into the emblem of the EU according to their political orientations.

In Liu's work, original political connotations are stripped away and political histories become raw materials to be reconstructed. *Gems* (2013), an installation first shown at Taikang Space, displays 11 types of colorful beverages representing the various Color Revolutions. Four were added later to enrich the visual experience of the work, corresponding to the Arab Spring then in process. Likewise, *Whole Lot* (2012) is derived from Liu's curiosity as to whether the five-pointed star can shake off its sovereign connotations. Reveling in the transformation of images with historical meaning, Liu's *Slippery Frequency* (2010) uses a vacant local broadcast channel to transmit his own commercials promoting tourism and investment in formerly communist countries.

Many of Liu's works utilize text, commenting on the features of linguistic production. Both *Universal Protest Banner* (2010) and *Don't Forget to Vote* (2013) directly employ text and language. Liu's references often defy common sense and context, rendering them plausible illusions; their distinctive titles, however, give hints. *We Have Friends All Over the World*, for instance, is a slogan that originated during China's unprecedented diplomatic isolation between

《余粮》, 2014年, 塑料泡棉, 尺寸可变
Surplus Value, 2014
Plastic foam, dimensions variable

本被研究和引用, 艺术家刘辛夷的创作正属于这种情况。在2014年10月结束的个展"土豆烧牛肉"中, 就可以看到对这些历史符号的挪用。作品《一夜回到解放前》(2014)中使用的12颗星形航标信号灯, 来源于艺术家在整理20个前社会主义国家资料时发现的信息: 9个国家已经加入欧盟, 3个以上的国家仍在等待。其中既包括捷克、罗马尼亚和匈牙利这些传统东欧国家, 也包括了前苏联的波罗的海三国以及克罗地亚、斯洛文尼亚等多个前南斯拉夫的加盟共和国, 而它们曾经也各自拥有社会主义意涵的国徽。刘辛夷将这12个有依据的红五角星以及它们在今日世界中之角色, 并根据它们的数量和方位, 排列出了欧盟的图标。

刘辛夷作品中的隔世感, 源于对政治标本原语境的清除再加以重新组合, 历史和政治被当作素材或者文本。这种道具化的使用, 使其更接近于某种"材料"美学, 是知识生产而非实践属性的。在2013年泰康空间的日光亭项目《宝石》(2013)所展示的11种饮料, 则对应了不同的颜色革命, 有4种是后加上的, 一则为了现场视觉色彩更丰富, 二则对应了当时正在发生的"阿拉伯之春"; 而创作《一网打尽》(2012)的初

夷, 源自刘辛夷对五角星图案能否摆脱附着在图像上的统治性经验的好奇, 因为造具有历史和普遍意义的图像让他产生了兴趣, 继而又做了《金银岛》(2012)和《一夜回到解放前》(2014); 一件在德国制作的《滑溜电波》(2010)后来少有展出, 作品占用了当地一个闲置的广播频道, 插播刘辛夷自己制作的前共产主义国家的旅游投资广告, 展示空间则位于一片东德时期建造的居民区内。

除了对特定图像和资源的引用外, 刘辛夷作品中也大量出现对文本或文字的使用, 这也是文本性生产的显著特征, 在作品《万用抗议牌》(2010)、《别忘了去投票》(2013)中, 直接使用了文字和语言。涉及到引用的作品, 常常遇到的麻烦在于, 背景资料的非常识性或共享性会致使观看者陷入似是而非的错觉中。此时作品名称适时地给予提示, 这应该也是刘辛夷创作中的一个特征。"我们的朋友遍天下"这个口号来自 1958 年到 1976 年间空际孤立的中国外交。标题"一夜回到解放前"是一句上世纪七十年代末经济改革之初, 农民们对包产到户政策的牢骚话。对知识的引用, 有时不仅仅只是文本本身, 同时也包括对文字的视觉化使用, 两者往往混在一起, 很难

分开。作品《万用抗议牌》, 就是艺术家对各类抗议的形式——白底红字——的直接的沿用。

知识性生产必须要接驳知识系统本身, 刘辛夷的文本逻辑会自觉(不自觉)清除掉某些模糊或暧昧的信息, 从而显现出清晰且整齐的叙事边缘和宏观的视角。在刘辛夷的作品中很难看到模棱两可的东西, 这种干净和整洁不只是视觉语言的, 同时也体现在对作品题材或对象的选择中, 诸如冷战时期的政治符号, 地缘政治话语, 社会主义国家历史经验等等。这些在剥离意识形态语境之后, 从而成为更加纯粹的散发着美学光芒的材料, 其背后改造和重组的逻辑也清晰可见。这些在全球化展示和视觉经验中, 无疑是最大程度上规避了各种歧义以及视觉传播中最小损耗。《我们的朋友遍天下》(2014)这件作品里, 中国、印度、非洲等国家的"朋友"一词, 只能选择其国家的主要官方语言; 还有在作品《二次反击》(2013)里选择了国际象棋, 而不是中国象棋和围棋。

再回到今天艺术的语境, 全然是一个充满矛盾和冲突的共存空间, 已经不再是线性的风格史替代, 是所有的历史线索并置起来。在这里历史成为回溯和重读的对象, 同时进入艺术生产。这种生产是参与性的、即时和在地的、是变动的和混乱的。参与者也不再只有艺术家, 而是包括观众在内的所有生产链条中的人。事实上, 我们面临的现实更加复杂, 变化得更快, 艺术家要么去删除这些时代变量来试图让艺术变得更加永恒, 要么去借助历史和文化的强图像借力打力。在今天, 艺术之所以成为政治, 在于提供差异性经验和新的可能性, 显然这一切必须借助于过去, 但绝不会同于过去。
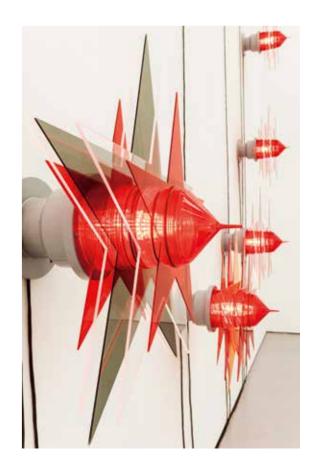

1958 and 1976, while *One Night Back to Wartime* comes from farmers' complaints about fixed household output quotas at the beginning of the economic reforms of the late 1970s. *Universal Protest Banner* directly adopts all kinds of protest forms, such as red text on a white field. Liu not only cites texts, but also applies his knowledge to specific visual situations.

The production of knowledge must be connected to the knowledge system itself. Liu Xinyi's textual logic consciously—or unconsciously—removes vague or ambiguous information, thus presenting a clear-cut narrative outline of the big picture. There is nothing ambiguous about Liu's work. This neatness is reflected in his chosen visual language and subject matter, as with Cold War political symbols, geopolitical discourses, and the historical experiences of former socialist countries. Freed from their original ideological contexts, these materials are purified and made visually radiant, revealing their internal logics of transformation and reconstruction. Within the context of global exhibitions and visual experience, this approach avoids ambiguity to the maximum extent, achieving visual communication with minimal losses.

Art is a space full of contradiction and conflict, no longer a linear representation of history, but rather a juxtaposition of historical clues. Here, history becomes an object of backtracking and rereading, making art production participatory, immediate, localized, confusing, and in constant flux. Participants of art production include everyone from artists to their audiences, as well as everyone along the entire chain of production in between. Today, art has become politics through the diverse experiences and possibilities it provides; as much as it must rely on the past, it can never be reduced to history. (Translated by Xia Sheng)

上 TOP:
"土豆烧牛肉", 2014年, 空白空间北京, 展览现场
Installation view of "Goulash," 2014, White Space Beijing

下 BOTTOM:
《一夜回到解放前》(局部), 2014年
航标灯, 控制器, 亚克力板, 584 × 522 × 53 厘米
One Night Back to Wartime (detail), 2014
Navigation lights, controllers, acrylic, 584 x 522 x 53 cm