

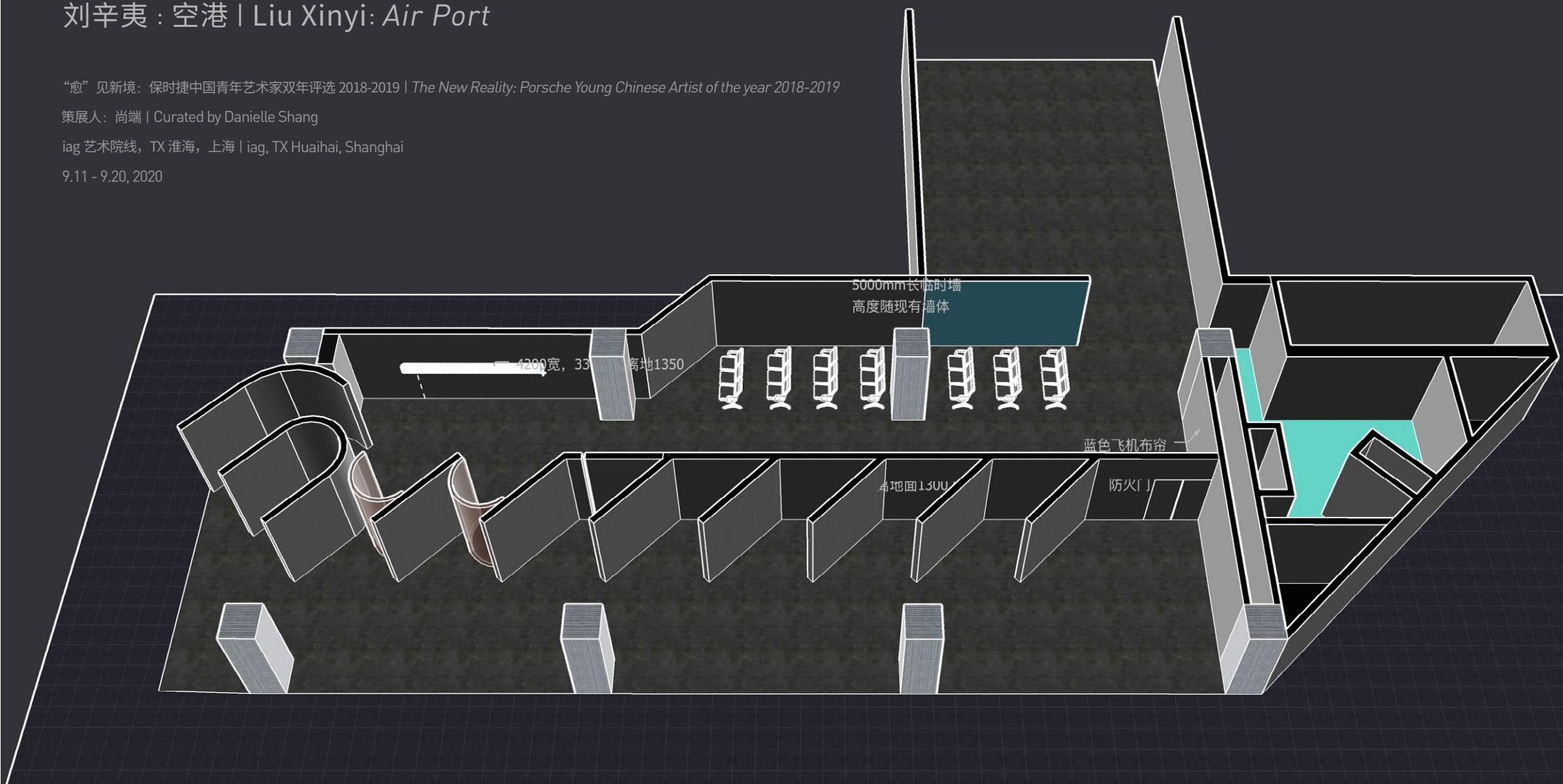
# 刘辛夷：空港 | Liu Xinyi: Air Port

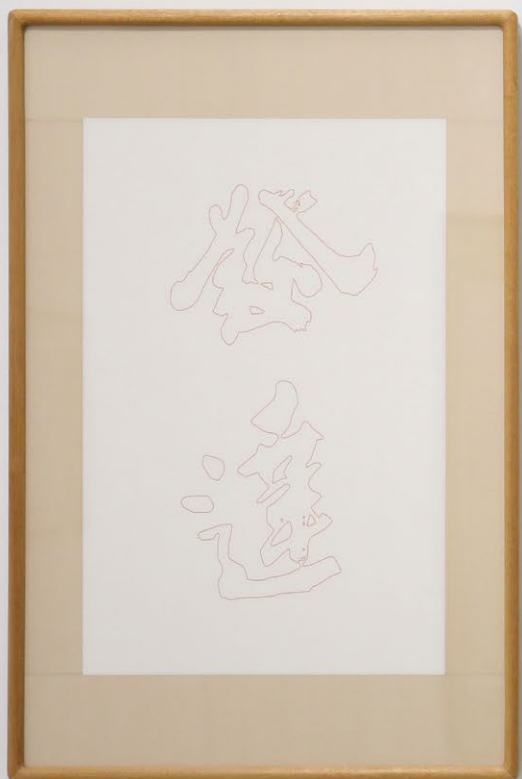
“愈”见新境：保时捷中国青年艺术家双年评选 2018-2019 | *The New Reality: Porsche Young Chinese Artist of the year 2018-2019*

策展人：尚端 | Curated by Danielle Shang

iag 艺术院线，TX 淮海，上海 | iag, TX Huaihai, Shanghai

9.11 - 9.20, 2020





## 项目自述

《空港》是我在 2017 年在旗峰山艺术博物馆 ( 东莞 ) 完成的个人项目。在那次工作中，我就地取材，将一个充当杂物间的地下展厅变身成一个停用状态下的“国际机场”。如果不论驻留的语境和调用现成品的工作方法，这个项目也意图捕捉中国二三线城市氛围中，那种习惯于滞留在历史中的文化心理。其中饱含疑问的“开放”和“建设”并非只限于珠江口的两岸的制造业地带，更因为面临固化的地缘因素和当代中国在全球经济分工中的角色，有着地域范围上更广阔的情境感。

在新冠疫情逐步成为全世界的共同经验后，即便是那些世界上最为重要的国际旅行中转地，也面临紧绷的出入境政策和大幅减少的国际交通流量。在相当一段时间内，沉寂的城市和空置的国际机场成为了病毒全球大流行最显著的表征。这种意外的可对照性被策展人尚端发现，因此才有了《空港》项目在上海的再次展示。考虑到展示环境和在地语境的巨大变化，在重新制作时，我缩减了原版《空港》的规模，只展出了其中一半的“组件”，并在它们视觉呈现上做了必要的调整。我无意将它看做一个新项目，只希望对它的重现能连接起过往我自己的历史经验，并有限地折射这场必将影响全球化进程的公共事件。

刘辛夷

## Project Statement

"Air Port" is a solo project I did in Forum Art Museum (Dongguan) back in 2017. During the time, I used found materials to transform an underground exhibition hall that served as a utility room into an "international airport" in an inactive state. Regardless of the context of artist residency and the working method of adopting ready-made objects, this project also intends to capture the cultural psychology of the second and third tier cities of China that has been accustomed to sticking in history. The questionable "opening" and "construction" are not limited to the manufacturing areas on both shores of the Pearl River estuary, but also because of the solidified geographical factors and contemporary China's role in the global economic division of labor. It may contains a broader sense of situation in terms of geographic scope.

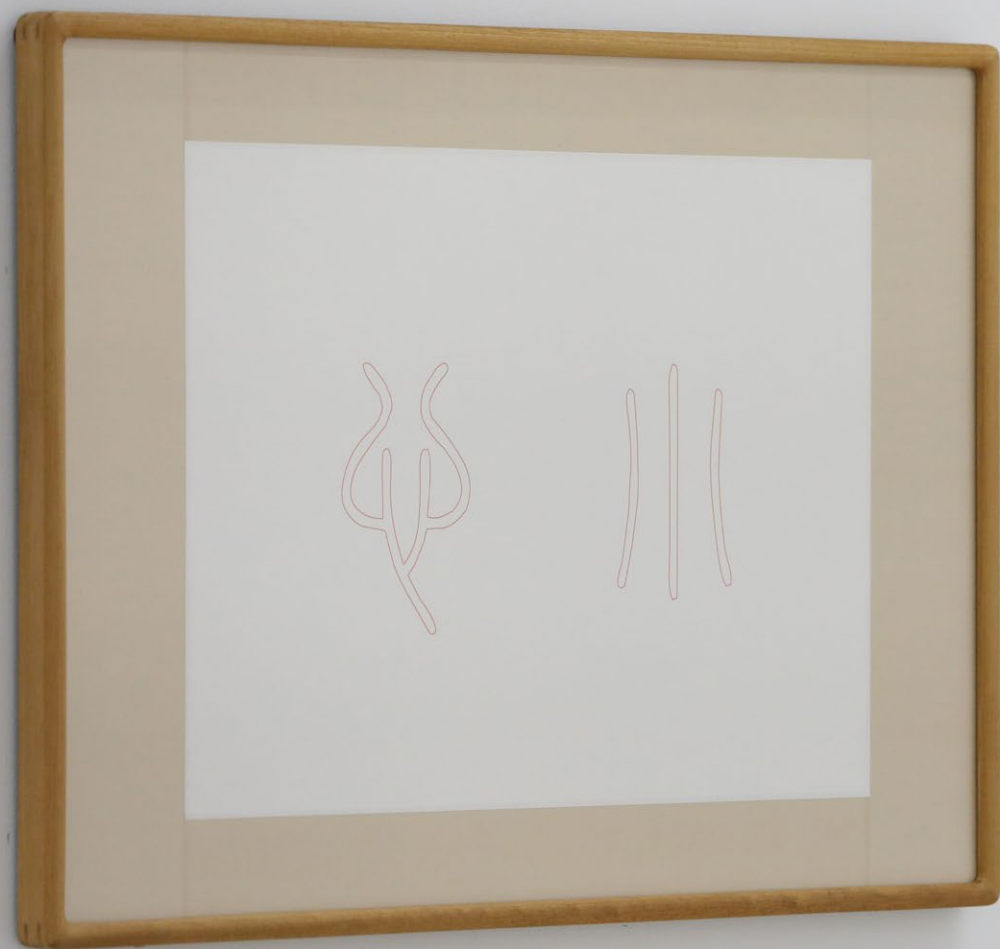
After the Covid-19 pandemic has gradually become the common experience of the world, even the most important international travel transit destinations in the world are facing tight entry and exit policies and drastically reduced international traffic flow. For quite some time, silent cities and vacant international airports have become the most prominent representation of the global pandemic. This unexpected comparability was discovered by the curator Danielle Shang, and this is how the "Air Port" project had its second show in Shanghai. Taking into account the huge changes in the exhibition space and local context, during the reproduction, I reduced the scale of the original "Air Port", only exhibited half of the "components", and made necessary adjustments in their visual presentation. I don't intend to regard it as a new project, only hope that the recurrence of it can connect with my personal experience of history and refract this public event that will definitely affect the globalization progress in a limited way.

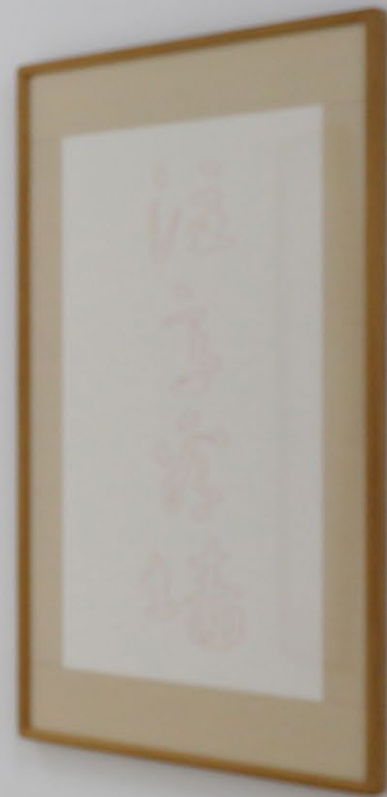
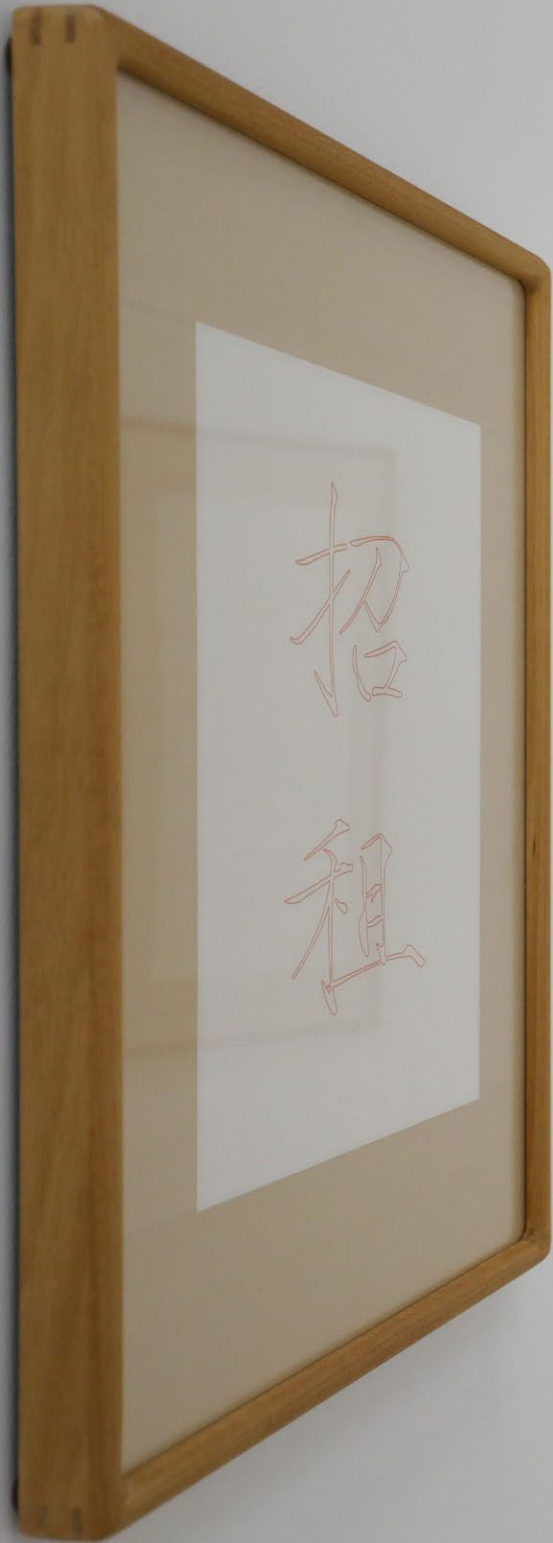
- Liu Xinyi





展览现场, iag 艺术院线, TX 淮海, 上海, 2020  
Exhibition View, iag, TX Huaihai, Shanghai, 2020

























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12:51:08



Mumbai  
12:33:31

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12:33:31

12:33:31



Mexico City

2:27:40

New York

3:27:39



Sao Paulo

4:26:26



Sao Paulo

6:15:01

London

10:15:01

Milan

11:15:01



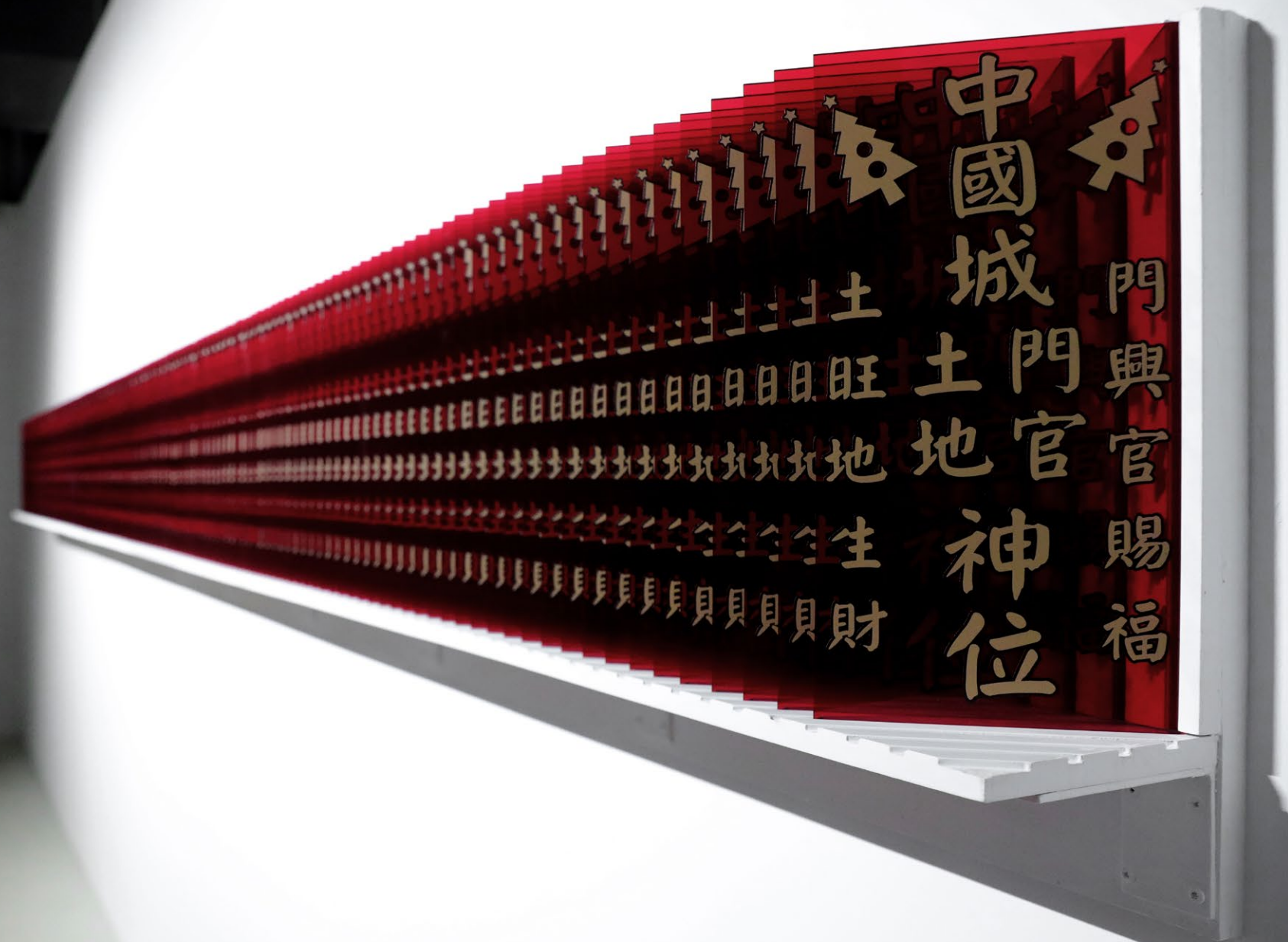












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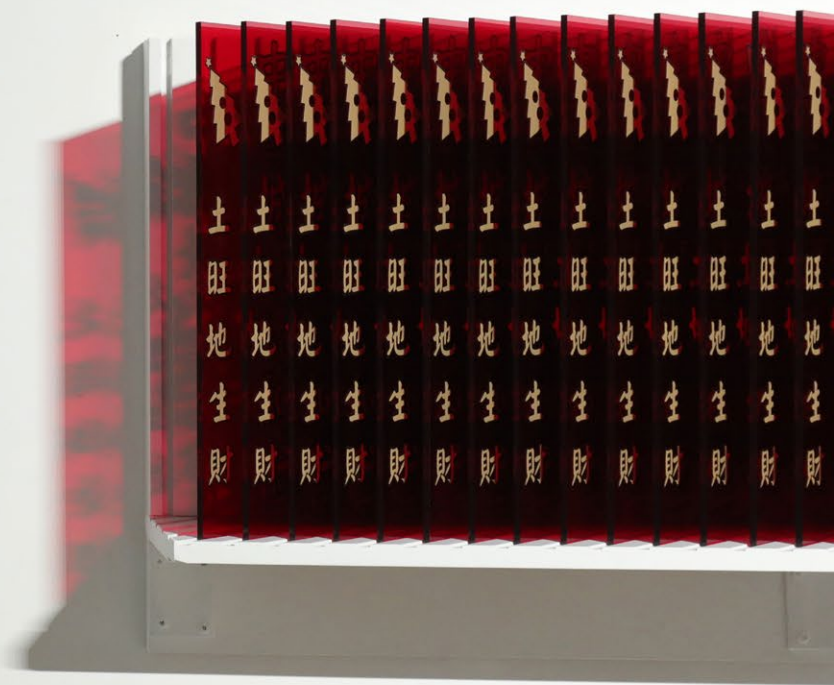
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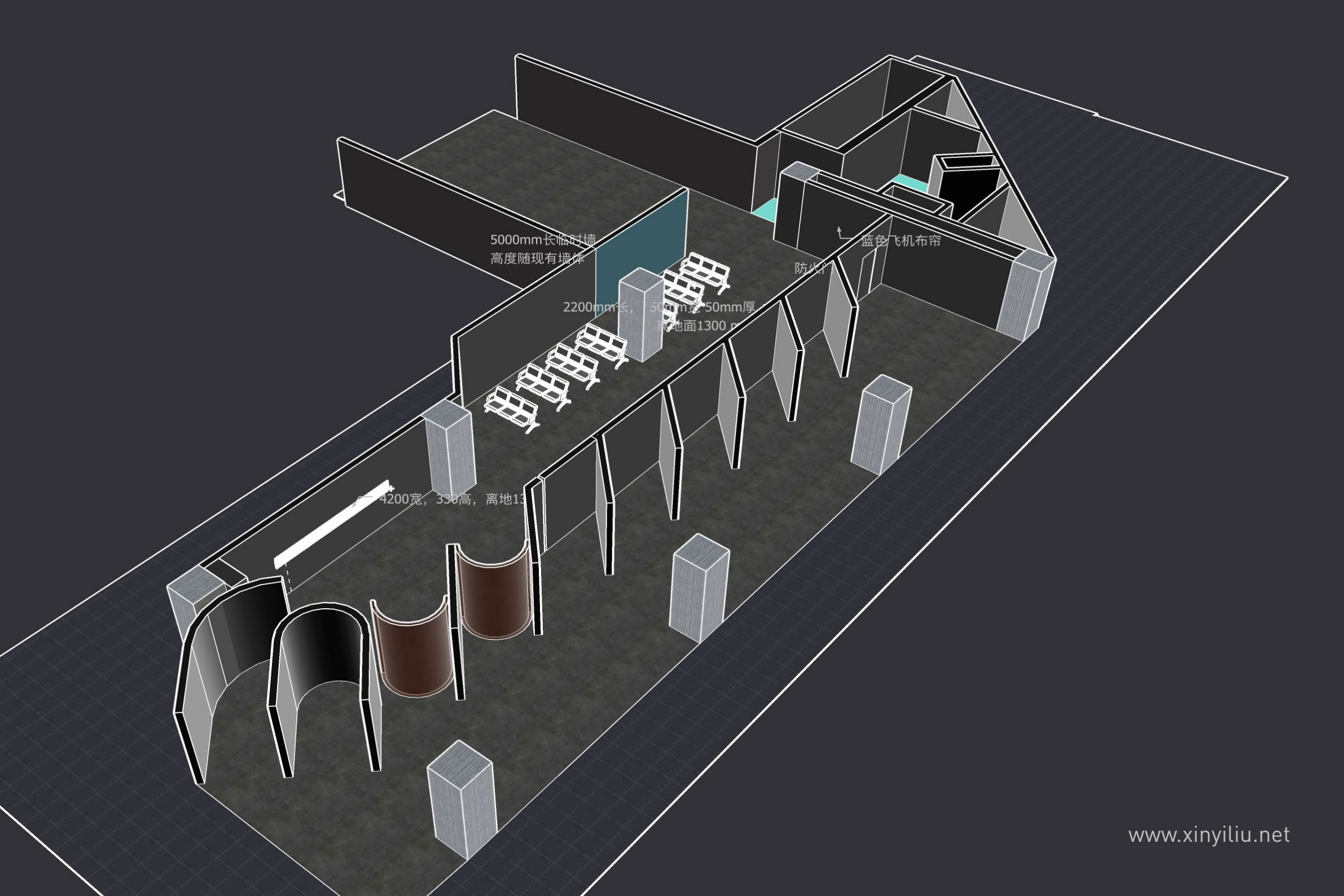




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致谢保时捷中国、Cc 基金会、ART021 上海廿一当代艺术博览会  
Courtesy of Porsche China & Cc Foundation & ART021





5000mm长临时墙  
高度随现有墙体

蓝色飞机布帘

防火

2200mm长, 50mm宽, 50mm厚  
离地面1300mm

4200宽, 330高, 离地1300mm