



真心書局 / Wholehearted Books

刘辛夷项目，高元策划

2023年7月1日 - 7月31日

西宁当代此次邀请艺术家刘辛夷在成都风马 ArtStore 呈现其个人项目《真心書局》，这也是继2018年《信号》项目后双方的第二次合作。

刘辛夷以在地的工作方式在成都玉林片区短居考察，最终基于风马在既往的实践语境，选择将空间重置为一家“書局”。其中的陈列皆以装饰書的形态嵌入现场，本地观众可以在一个紧凑的自助空间内纵览艺术家过往的创作和实践。

在运用作品图像作为封面背景外，艺术家对作品的命名将成为“書名”同步展现。受益于该项目的需要，艺术家还有机会重估过往工作中的线索与疫情后世界之间的潜在触点，因而盛意邀约了一大批相关人士和单位作为“作者”和“译者”参与进来。局中的名人名句更是以格言墙的方式登陆风马，据说艺术家还做了少许引导。

至于标题中的“真心”二字，刘辛夷阐明他希望突显的乃是一种外部视角。正值书店、书展等面向青年的文化消费方兴未艾之际，他留意到仍有少数专注于艺术出版的机构怀有的怒放的热忱和长远的使命。不过我方猜测，另一种可能是艺术家在成都期间流连于遍布街头的真心包子而情寄其名。

A Project of LIU Xinyi, curated by GAO Yuan

7.1–7.31, 2023

Xining Contemporary is please to announce that artist LIU Xinyi is presenting his solo project "Wholehearted Books" at the FENGMA Art Store in Chengdu, marking our second collaboration following the "Signal" project in 2018.

Before the exhibition, LIU Xinyi conducted a short-term residency in the Yulin area of Chengdu. By tracing the context of FENGMA's previous practice, the artist decided to restore the space into a "press portal." However, the exhibition space is filled with unreadable decorative books, but still allowing local audiences to have a comprehensive overview of the artist's past artworks and practices within a compact self-service space.

In addition to using artwork images as cover backgrounds, the titles of the works will be presented synchronously as "book titles" for the first time. Due to the needs of this project, the artist had the opportunity to reevaluate the threads of his previous works and their potential connections with the post-pandemic world. Consequently, he cordially invited a large group of relevant individuals and organizations to participate as "authors" and "translators." The notable quotes from the distinguished figures are displayed on a wall of maxims in the bookstore, and it is said that the artist himself also provided minor contribution.

As for the term "wholehearted" in the project name, LIU Xinyi clarified that he intends to highlight an external perspective. At a time when cultural consumption, such as bookstores and book fairs targeting young people, is thriving in China, he noticed that there are still a handful institutions focusing on art publishing that possess furious enthusiasm and long-term missions. However, it is speculated that another possibility is that the artist, during his stay in Chengdu, developed an obsession for the "wholehearted steamed bun" found on every streets and thus incorporated its name with sentimental attachment.



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When processes in a system with the general laws of resonance are introduced into mapping, they are for the most part... — George B. Airy

When the progressive progress of the Alpha-Star genius it is impossible not to see that the laws of the five pointed star are... — Leo Tolstoy

The most common idea formed either by efforts at original thinking, by endeavours to form new combinations, and to discover new... — Thomas R. Malthus

The world, when you see, you see all use, a perfectly far switch. — Adam Smith

If you know the time how deep down of mobile signal was going to become, they would never have placed it in the hands... — Oren Miron

When Matus spent many years seeing... — Basil Khorral

We're actually the potential for the kind of approach to help improve the safety and robustness of AI systems in general... — The AlphaStar team

Complexity is very interesting. To me, the weakest but most essential to address complex edge cases... — Steve Seaborn

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When persons well acquainted with the general facts of Astronomy are introduced into mapping, they are for the most part utterly unable to understand anything which they see... — George B. Airy

当熟悉天文学一般事实的人在被介绍绘图学时,他们在大多数情况下完全无法理解他们所看到的任何东西...—— 乔治·比德尔·艾里

Despite the unquestionable greatness of the Anglo-Saxon genius, it is impossible not to see that the laws of the five pointed star are least understood precisely in the Anglo-Saxon countries. — Leon Trotsky

尽管盎格鲁-撒克逊天才无疑是伟大的,但我们不可能不看到,五角星定律在盎格鲁-撒克逊国家中最不被理解。—— 列夫·托洛茨基

The finest art seem to be formed rather by efforts at original thinking, by endeavours to form new combinations, and to discover new truths, than by passively receiving the impressions of other field's ideas. — Thomas R. Malthus

最优秀的艺术似乎是通过努力进行原创性思考、努力形成新的组合和发现新的真理而形成的,而不是通过被动地接受其他领域思想的印象而形成的。—— 托马斯·马尔萨斯

The world neither ever saw, nor ever will see, a perfectly fair switch. — Adam Smith

世界从未见过、也永远不会看到完全公平的变革。—— 亚当·斯密

If our bosses had known how deep down of mobile signal was going to become, they would never have placed it in the hands of a bunch of fairly young engineers. — Östen Mäkitalo

如果我们的老板们能预知移动信号将会发展到多深,他们绝不会把它交给一群相当年轻的工程师。—— 奥斯坦·马基塔洛

Mass Media is spent looking while never seeing. — Bassel Khartabil

大众媒介就是不断在寻找却从未看见。—— 巴塞爾·卡雷貝爾

We're excited by the potential for this kind of approach to help improve the safety and robustness of AI systems in general, particularly in safety-critical domains like curation, where it's essential to address complex edge cases. — The AlphaStar team

我们对这种方法总体上帮助提高人工智能系统的安全性和稳固性的潜力感到兴奋,特别是在策展等安全关键领域,在这些领域解决复杂的边缘状况至关重要。—— 阿尔法星团队

Ostalgie is not my kind of thing. To some, the weather forecast appears in a backward-looking bleary-eyed view as a palladium of social security. — Günter Schabowski

怀旧不是我喜欢的。对一些人来说,天气预报是一种朝向过去的、睡眠惺忪的视窗,似乎是社会保障的守护神。—— 君特·沙博夫斯基



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... 沙博夫斯基









The world where we see a red dot on a screen is a reality for some.
 我们看到的这个红点，对某些人来说，就是一种现实。
 For those that know how to use a mobile signal was going to become, they would never have
 对于那些知道如何使用手机信号的人来说，他们永远不会
 of a sort of fairy prince progress. — Oren Matalon
 一种类似童话王子般的进步。——奥斯坦·马基塔洛

Most likely a speed bump will never seem. — Basel Kartabli
 大多数情况下，减速带永远不会被察觉。——巴塞尔·卡尔塔布利

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 social equity. — Günter Strazewski
 社会公平。——君特·沙博夫斯基







Flattened World

Adam Smith

Saudi Arabia

Senegal

Serbia

Longrange

关于策划人

高元，生活工作于西宁。艺术创作以观念为核，涉及多种媒介。同时为“西宁当代”和“风马 ArtStore 主理人。

About the curator

Gao Yuan lives and works in Xining. Artistic creation is idea-centered and involves a variety of media. At the same time, he is the director of "Xining Contemporary" and "FENGMA ArtStore".

关于艺术家

刘辛夷关注那些意外现身于今日跨文化交流中的媒介物。他的一部分创作挖掘因全球化而广为传播的意识形态习语和符号，在微观视角下重置数字公域中的公共景观。伴随着工作现场的连续迁移，他的另一部分实践探询现代市政治理下的社会空间，转译或重置那些塑造了自身文化心理的社会情境和技术实践。他将这些自发的查验工作看做一种艺术实践的方法，以捕捉潜藏于现代信息网络和物质基建内部的中国心智，并想象那些失效的，缺损的以及不可追溯之物可能的角色。

刘辛夷现生活工作于北京和杭州。他的工作形态主要包括在地性项目、装置、图像与动态影像。他历年代表性的个展及个人项目包括“应有掌声”(2019)，外交公寓 12 号，北京；“信号”(2018)，西宁当代及小桥街道市民中心，西宁；“一时博爱”(2018)，Galerie Liusa Wang & Espace DawanArt，巴黎；“空港”(2017)，旗峰山艺术博物馆，东莞；“十万八千里”(2016)，空白空间，北京；“朝阳群众”(2015)，A307 空间，北京；“土豆烧牛肉”(2014)，空白空间，北京；“激振波”(2013)，泰康空间，北京。他的作品也曾参加过多个机构的群展，包括深圳 OCAT 艺术中心、上海昊美术馆、现代汽车文化中心、上海 OCAT 艺术中心、乔空间 & 油罐艺术中心、韩国 2016 年釜山双年展、上海民生现代美术馆、中央美术学院美术馆、西安 OCAT 艺术中心、雅加达余德耀美术馆、北京尤伦斯艺术中心等。他曾获第二届保时捷中国青年艺术家双年评选奖 (2019)，也曾入围第四届艺术三亚华宇青年奖 (2015)。

About the artist

Liu Xinyi is interested in unfolding various kinds of tangible media that reveal themselves unexpectedly in today's intercultural exchange. Part of his work taps into the widely circulated ideological idioms and symbols resulting from globalisation, with the aim of re-contextualising the public spectacles of the digital domains from a microcosmic perspective. Accompanied by the continuous relocation of the worksite, another part of Liu's practice investigates social spaces under modern municipal governance, translating or resetting certain social situations and technological practices that may have contributed to shaping his own cultural psyche. Liu regards his spontaneous examinations as an artistic method for capturing the Chinese psyche latent within modern information networks and material infrastructures, as well as for imagining the potential roles of the invalid, the defective, and the unretrievable.

Liu Xinyi lives and works in Beijing and Hangzhou, primarily working on site-specific projects, installations, and still & moving images. A selection of his solo exhibitions/projects includes Applause Is Due(2019), DRC No.12, Beijing; Signal(2018), Xining Contemporary Art Space & Xiaoqiao Street Civic Center, Xining; Fraternité Passagère (2018), Galerie Liusa Wang & Espace DawanArt, Paris; Air Port (2017), Forum Art Museum, Dongguan; Hundred Thousand Miles Away(2016), White Space Beijing, Beijing; Chaoyang Qunzhong (2015), A307 Space, Beijing; Goulash(2014), White Space Beijing, Beijing and Excitation Waves (2013), Taikang Space, Beijing. His works have been featured in group exhibitions at OCAT Shenzhen, Shenzhen, HOW Art Museum, Shanghai, Hyundai Motor Studio, Beijing, OCAT Shanghai, Shanghai, Qiao Space & Tank Shanghai Project Space, Shanghai, Busan Biennale 2016, Busan, Shanghai Minsheng Art Museum, Shanghai, CAFA Art Museum, Beijing, OCAT Xi'an, Xi'an, Yuz Museum, Jakarta and Ullens Center of Contemporary Art, Beijing. He was awarded the 2nd Porsche "Young Chinese Artist of the Year"(2018–2019) and was also a finalist for the 4th Art Sanya Huayu Youth Award (2015).