

李競雄

《按需暴力》

2017年9月30日至11月4日

開幕：9月30日（星期六）下午4時至7時

地點：安全口畫廊 香港香港仔田灣興和街25號大生工業大廈3樓

辦公時間：星期二至六上午11時至下午6時

安全口畫廊呈獻李競雄最新個展《按需暴力》，展覽於2017年9月30日至11月4日開放，開幕酒會在9月30日（星期六）下午4時至7時舉行。

李氏畢業於南京藝術學院，現居上海，藝術實踐帶有濃厚的實驗色彩。他採用拼貼和裝置等技巧，為《按需暴力》創造一個充滿殘酷和毀滅的後災難世界。燃燒至焦黑的物件，被割斷的人體形像，尖刻比喻當今中國的社會現實，他認為，社會上的壓抑與暴力，都是由工廠式教育、經濟和政治上的不公平所引起。

此系列以去年的《白銀》為出發點，該創作以中國一宗連環謀殺案為靈感。這次的裝置系列延續暴力題材，但焦點由個人的極端凶殘行為，轉移至社會體制如何醞釀暴力。藝術家受到美國社會學家 Randall Collins 的理論著作啟發，從而思考社會上的焦慮情緒和恐懼，是如何營造挑釁不安，最後令暴力一觸即發。

對他來說，藝術創作的過程可比喻為一場暴力，他將日常面對的張力和高壓狀態逐步累積，然後就像燃點火種般爆發。他經常把現成物燃燒成焦黑的殘骸，大部分都是刻意的破壞，但也有一些裝置作品是工作室火災後的殘留。體無完膚的燒焦物，形成一幕滿目瘡痍的殘酷異境，反映他對暴力的社會體制深感無助。

不少作品都將暴力和中國日漸抬頭的消費主義掛勾。他把品牌服裝幾乎燒成灰燼，餘下的炭黑色廢布排列拼貼，突顯在大型集團控制下的個人無力感。在他而言，選擇服裝的自由並非真正的自由。消費者的所謂選擇，經常受到廣告甚至政治因素支配。在好些作品之中，他把印上 Chinism 品牌標誌的衣服燃燒掉，而那些品牌正象徵日益沸騰的民族主義。

李氏的父母都是超級市場商人，這樣的家庭背景，自然驅使他對消費主義以至資本主義作出思考。一項裝置由兩個經燃燒的斷臂裸男塑像組成，塑像潑上油漆，站在看似超市貨架的鐵籠子上，一方面指向中國現代社會的衝突與張力，另一方面也是藝術家為自己塑造的雙肖像。

LI Jingxiong

VIOLENCE ON DEMAND

30 September - 4 November 2017

Opening: Saturday, 30 September 2017, 4 - 7 pm

Gallery EXIT, 3/F, 25 Hing Wo Street, Tin Wan, Aberdeen, Hong Kong

Hours: Tue - Sat, 11 am - 6 pm

Gallery EXIT is pleased to announce "VIOLENCE ON DEMAND", a solo exhibition by LI Jingxiong. The exhibition will open on 30 September 2017 and remain on view through 4 November 2017. An opening reception will be held on Saturday, 30 September from 4pm to 7pm.

LI, a graduate of the Nanjing University of Arts, has established an art practice that relies heavily on experimentation. In "Violence on Demand", the Shanghai-based artist uses techniques such as collage and installation to evoke a post-apocalyptic world rife with violence and destruction. Burned objects and dismembered figures powerfully allude to what LI perceives to be the reality of present-day China, a reality in which schools resemble factories and where economic and political injustice have given rise to oppression and brutality.

The artist's current work expands on "Baiyin", a previous series that was loosely based on a serial murder case in China. His more recent installations continue this examination of violence. But instead of focusing on acts committed by individuals, LI is now looking at how society itself fosters violent behaviour. Inspired by the theoretical work of American sociologist Randall Collins, the artist is interested in how tension and fear generate violent situations, which in turn lead to outbreaks of aggression.

To LI, the process of making art can be an act of violence, an act in which the artist gathers all the tension and pressure he is exposed to and, in a role almost similar to that of an accelerant, translates them into an outburst. To create his works, he often takes found objects and sets them on fire until only charred remnants remain. Most of the time the destruction is deliberate, but some of the installation pieces are the result of an accidental fire that destroyed parts of his studio. Taken together, the scorched objects, often deformed to the point of being hardly recognisable, offer a grim vision of a society shaped by destructive forces.

Much of LI's work suggests a connection between violence and the rising consumerism in China. He often burns branded clothes and arranges the remains into collages of blackened fabric, highlighting the helplessness of the individual in a world controlled by corporations. To him, the freedom to choose a certain style of clothing is not a real freedom. The consumer's choice is always guided and manipulated, not just by advertising but also by political forces. For several of his works, Li has burned clothes of brands such as Chinism whose slogans can be seen as an expression of an increasingly nationalistic mood.

LI's fascination with consumerism and capitalism stems in no small part from his background as the son of two supermarket entrepreneurs. One installation in the exhibition consists of two male figures. Half-burned, dismembered and splashed with paint, standing on metal racks that resemble supermarket shelves, the statues not only point to the many conflicts and tensions that run through modern Chinese society. They also serve as a self-portrait of the artist.