

个人设计博

文：付晓东

史金淞——“个人设计博”北京现场将于 2016 年 5 月 10 日下午 4:00 于北京 798 艺术区空间站开幕。5 月 20 日台北当代美术馆主场全馆个展将正式对外开放，并同时在空间站北京现场进行两岸互动。10 日下午 4:00 也将于空间站进行“史金淞——“个人设计博”的新闻发布会，并举办由朱朱、王基宇、史金淞、付晓东进行的作品讨论会。

“个人设计博”从字面上来说是“一个人的设计博览会”的简称，其本质是一个关于“设计”的博物馆，即一个在设计与被设计中博弈的个人简史。

史金淞所理解的设计，就是设一个计，根据不同时期不同的利益主体的价值诉求，各自设计，设计相关的权利系统及其合法性依据，并形成知识进入日常指导生活，成为意识形成常识，道德伦理、政治制度、宗教信仰无一例外尽在其中，设计与被设计的博弈几乎贯穿整个人类演化史，以各种甚至暴力的形式始终存在于各种族群乃至文明冲突的第一现场。所谓文化和文明无非是设的一个计，或者说是一系列各种的设计，尤其对我们每一个个人来说。

因此，历来都不乏极力挣脱被设计宿命的个体践行者，而且是前赴后继，然而更多时候却常常沦为不自觉的合谋者，深陷于被设计的自我设计之中，而史金淞本人也是其中之一。

这次的展览正是呈现了史金淞作为一个生命的个体，在设计与被设计的博弈中，挣扎打拼十多年的实践状况，内容上大致分为三个部分：

一、解剖与自我解剖

以自我亲历的日常生活为线索，用相同的语言逻辑设计和制造我们设计与被设计的真相，解剖和自我解剖我们的工作、生活、情感、趣味、以及相关的价值、伦理和梦想，呈现出其权利结构设计与被设计的冷酷和暴力的特质，吊诡的是在这里冷酷暴力又成为了新的审美经验。于是解剖并重装这些设计的基因碎片成了我现在的日常。

作品：《甜蜜生活》《镰刀版婴儿车》《炫彩版襁褓甲》《奶瓶系列》《设计 2007 圣诞快乐》《金蚕脱壳》和《设计 2004NO1-2》《名兵利刃》《设计-基因》的图片、图纸等。

二、行动与自我切割

设计另外的游戏规则以直接行动的方式介入艺术生态及其生产力关系的改造，生体力行的从自己开刀，尝试切割与分享包括版权在内的艺术行业里相关的传统权利，以抵抗固化的权利系统对独立人格的粗暴设计，图谋达成一个野生的

活泼泼的别开生面的艺术存在方式，没有象征也没有隐喻，即使被设计的宿命如影随形。

作品：《哈克龙-环铁大悲咒》、《拍卖双年展》、《淞艺博》之《免费下载》等。

三、内观与自我重构

在知识和权利的缝隙中研磨平庸的日常，把自己消磨成为一把菲薄的刀子，以穿越和削解被设计的非黑即白的现实桎梏，用纯物质的方式设计营造一方独立的精神家园，精准微妙的“灰度”，随心“自由的框框”。当然，更为广泛的新能源勘探是内心独立自主的必要基础，历史从未像今天这样给了每个独立的个人如此广泛的可能性，直接把商业做成艺术，让市场成为美术馆，一种新的公共艺术。

作品：《玉头》《华山计划》《脱胎换骨-双松图》《客厅的园林》《灰度 360》等。

以上三个部分并不是线性的上下文关系，而是一种互为因果的并行关系，同时又独立生长。正如史金淞所说，“其实这整个展览就只是一件作品，也可以说我一直以来都只是在做一件作品，那就是我，自己。”

Shi Jinsong—"A Personal Design Show" will open on May 10, 2016 at 4:00PM at Space Station located in Beijing's 798 Art District. On May 20, the Museum of Contemporary Art, Taipei will also host an official opening of the exhibition. On the afternoon of May 10, Space Station will organize a press conference for Shi Jinsong—"A Personal Design Show" as well as a discussion including Zhu Zhu, Wang Jiyu, Shi Jinsong and Fu Xiaodong.

The title of the exhibition is an abbreviation for "A Personal Design Fair." At its essence, the exhibition is concerned with the individual's museum "design," or one's own brief design history. Shi Jinsong's understanding of design is based on different interests of specific demands related to value within different periods in history. Each designs a mutually related power system as well as legitimate foundation, a formulation of knowledge which enters daily life, and whose awareness shapes knowledge, morals and ethics, political systems, in addition to religious faith without exception. Design has existed throughout the entire history of human evolution, even though violent clashes between cultures and ethnic groups. So-called culture and civilization is nothing more than the product of design, or perhaps a series of designs, especially related to us personally. Therefore, many have tried to break free from the fates of individual practitioners. Also, they exist one after another, which are often unconscious conspirators, deeply invested in self-conscious design. Shi Jinsong, himself, is one of these individuals.

The exhibition presents Shi Jinsong as an individual life. Within his designs, he has developed over ten years of practice. Most of this exhibition's content may be divided into three parts.

Part One, Dissection and Self-Dissection

The first part explores the dissection and self-dissection as a means of exploring self-conscious daily life experiences. The artist uses the same language logic design and manufactured designs of the truth, dissecting and self-dissecting our work, lifestyles, emotions, interests as well as mutually related values, morals and dreams, to present the structural design of power and designs of cruel and violent traits. The paradox that exists here is that cruel violence has become a new aesthetic experience. The dissection and re-outfitting of the design of these gene fragments have become a routine. Works: "Sweet Life," "Sickle Baby Carriage," "Exotic Fantasy Wood Swaddling Armor," "Milk Bottle Series," "2007 Design—Merry Christmas" "Gold Silk Shell," "2004 Design NO1-2" "A Soldier A Sword," "Design—Gene."

Part Two, Actions and Self-Incisions

The second group explores how different game rules directly intervene in the ecology of art and the production of relative productive forces. Operating under his own physicality, the artist attempts to dissect and share the copyright and traditional power within the arts industry, resisting the rough design of the solidification of the power system on the independent individual, attempting to achieve a wild and lively splash within artistic existential methods without symbol or metaphor, even if their fates go hand in hand. The works "The Great Compassion Mantra," "Action Biennale," "Song Yibo," and "Free Download" may be understood as belonging to this part.

Part Three: Internal and Self-Reconstructions

The third part represents internal and self-conscious reconstructions within the gap between knowledge and power in the banal daily grind, turning oneself into a humble knife, as a means to surpass and dissect black and white reality. The works employ pure material methods to design an independent spiritual home, an accurate and subtle "grayscale," a satisfactory "free frame." Of course, a broader exploration of new energies is a necessary inner-independent foundation. Never in history have there been greater possibilities for individuals as there are today, directly turning business into art, allowing the market to become the art museum, a new public art. The works "Jade Head," "Huashan Project," "Reborn-Twin Pine Garden," "Living Room Garden" and "Grayscale360" represent this part.

The works described in the three parts above should not be understood as conforming to a linear context. Rather, their mutually parallel relationships are based on cause and effect, while at the same time exhibit independent growth. As Shi Jinsong has said, "The entire exhibition is actually one work. You could say that I have always only made one work, that being me, myself."