

A Series of 16 Disjointed/Reciprocating Notes on the ‘Art Action’ *East London Socialist Core Values*

Paul Gladston

I

The ‘art action’ *East London Socialist Core Values* was conducted overnight on 4 and 5 August 2023. It involved the superimposition of a wall painting over of a series of graffiti artworks along a section of Brick Lane in the east end of London. The wall painting, which was applied to a masonry and riveted metal partition running perpendicular to a London Underground railway bridge, was made by a crew under the direction of the Chinese artist Yique aided spontaneously by passers-by spilling out of nearby bars and restaurants. The existing graffiti artworks were first covered over with white paint and the resulting ground inscribed with 24 Chinese characters applied in red paint through laser cut stencils. Those characters can be translated into English as signifying ‘we will be rich and strong’, ‘democracy’, ‘civilization’, ‘harmony’, ‘freedom’, ‘equality’, ‘justice’, ‘the rule of law’, ‘patriotism’, ‘dedication’, ‘honesty’ and ‘friendliness’, core values upheld by the ruling Communist Party of China (CPC) to which few in liberal democratic contexts would surely object *prima facie* – such sentiments resonate strongly with those currently espoused by the UK’s mainstream Labour, Conservative and Liberal Democratic political parties. *East London Socialist Core Values* resonates with London’s history of political radicalism. Brick Lane is on the itinerary of walking tours related to the life of Karl Marx, who was a resident of London between 1849 and his death in 1883 as a refugee from political persecution in Europe.

II

The execution of *East London Socialist Core Values* involved significant planning and a degree of perceived risk-taking on the part of Yique and his crew. As part of their planning Yique and his crew had found no clearly stated regulations governing the posting of graffiti artworks on Brick Lane but were still uncertain about the official and public response to their action. Videos shot by members of the crew show the action being interrupted first by local Tower Hamlets council officials and then the Metropolitan Police, both of whom asserted that the wall painting was in some way illegal or officially unsanctioned and demanded that work on it cease immediately. After remonstrating politely with the officials and police officers and retreating for a time, Yique and his crew went back to work, completing *East London Socialist Core Values* in the early hours of the morning. Council officials and the Police looked on ineffectually, as they would again in early 2024 at the projection of the slogan ‘From the River to the Sea’ onto the Westminster Parliament clock tower as part of pro-Palestine protests.

III

Wall paintings and postings formally akin to *East London Socialist Core Values* are an established feature of public life in the mainland People's Republic of China (PRC). The public petitioning of authority was part of life in dynastic-imperial and early republican China including through posting and painting on walls. After the founding of the communist PRC in 1949 *Dazibao* (big character posters) were used not only to communicate official government messages but also, during the Cultural Revolution (1966-1976), competing political narratives by Red Guards and other groups. In the PRC's more liberal post-revolutionary period of the late 1970s and very early 1980s after the death of Mao Zedong in 1976 - sometimes referred to as the 'Beijing Spring' - texts and images were posted in public spaces as part of a grassroots debate about China's political future. A major site of such postings was Beijing's so-called 'democracy wall.' More recently, wall paintings have been used to signify the CPC's neo-Confucian vision of an orderly and harmonious society as well as the related idea of the 'China Dream' (aspirational post-revolutionary socialism with Chinese characteristics) often with the incorporation of graphic forms of so-called Chinese 'peasant painting.' *East London Socialist Core Values* is a disjunctively defamiliarizing work in the now institutionalized legacy of western/ized post-Duchampian art. As such, it excises Chinese wall painting from its established context (the PRC) and repositions it in another (London's East End) as a means of unsettling established authority through a transcultural parallaxic multiplication of interpretative perspectives and meanings.

IV

Graffiti art and the associated practice of tagging (the painting/writing of identifying names by graffitiists) – which first emerged in something like their present forms in the US during the late 1970s alongside and in conjunction with the rise of hip-hop and skateboard culture - are now a common feature of urban life world-wide. Graffiti art and tagging can be readily seen not only in liberal democratic settings but also politically authoritarian states such as the PRC; graffiti art and tagging are, for example, posted on walls close to Shanghai's M50 art district. In their initially unregulated street forms graffiti art and tagging garnered connotations of lawlessness and anti-authoritarianism associated with gangsterism and the tail end of the counterculture of the 1960s and 1970s. As such, they became signifiers of sub-cultural identity and creative freedom beyond established mainstream socio-political and cultural laws/conventions. Those connotations inform the reception of work by the artists Michel Basquiat and Keith Haring, both of whom developed international artworld careers after/while participating in graffiti culture at a street level. They also extend to the work of the internationally celebrated graffiti artist Banksy which are routinely traded for hundreds of thousands and millions of dollars on the international art market.

V

Over the last 40 years graffiti art has become a semi-/regulated (accepted/domesticated) aspect of the urban spectacle. City and town authorities across the globe now set aside spaces specifically as zones for the posting of graffiti art. Those spaces are often governed by explicit and tacit rules imposed in part by officialdom and in part by the sub-cultures associated with graffiti art, tagging and hip-hop related sub-cultures. Run-down post-industrial cities and towns are adorned both by unofficial tagging and more elaborate officially sanctioned works of graffiti art, sometimes on a grand scale. The co-opting of graffiti art in this way has contributed to urban re-brandings aimed at stimulating economic activity related to the leisure and tourism industries. Graffiti art has become situated spectacularly, as a result, somewhere (and nowhere) between the seditious and the established structures of liberal capitalism.

VI

Yique's prior intention in staging *East London Socialist Core Values* was to reveal the limits of graffiti's art's supposed outlaw status in liberal democratic contexts by overlaying it with another ideologically freighted mode of visual expression: Chinese political wall painting. In the process of which both are shown to be constrained by locally dominant discursive circumstances - graffiti art through its co-opting to the liberal-democratic capitalist spectacle, and Chinese wall painting through its use as a means of posting authoritarian political messages. Yique is not implacably opposed to the core values of the CPC. Nor is he inimical to the need for structured social governance in support of those values. He does, though, uphold through his actions the value of critical artistic interventions with authority as part of contemporary politically progressive societies.

VII

East London Socialist Core Values is not assuredly a work of graffiti art. Rather, it is a knowing post-Duchampian high-art intervention with the established practices and conventions of graffiti art by a knowing, institutionally trained, cultural worker; Yique is a graduate of London's Royal College of Art as well as an institutionally recognised curator and artist in the PRC. The intervention enacted by *East London Socialist Core Values* appropriates graffiti art's connotations of illegality and resistance to authority while revealing the limitations imposed by that art's official and unofficial sub-cultural regulation. Despite their objections, local officials and police clearly did not feel empowered and/or were unwilling to stop the completion of *East London Socialist Core Values*. During the making of *East London Socialist Core Values* someone claiming to be the friend of a recently deceased graffiti artist, one of whose works had been covered over, complained to Yique and his crew that they were showing disrespect – an unwritten part of London graffiti art's subcultural street code. Yique and his crew are not a recognised part of graffiti art's subcultural milieu.

VIII

East London Socialist Core Values resonates formally and in terms of its critical significance with another unofficial, nocturnally executed public artwork by the Hangzhou-based Chinese avant-garde (*qianwei*) art group *Chi she* (the Pond Association), titled *No.1 Yang Style Tai Chi Series*. The latter work, which was prepared and posted overnight on a long brick wall outside the Zhejiang Academy of Fine Art in the Chinese city of Hangzhou on the 3 June 1986, consisted of a series of large-scale cut-out paper figures representing different tai-chi poses, each of which was inscribed with the name of its respective pose in large Chinese characters. Such works were uncommon in the PRC at the time where there was only an emerging context for their production, display and reception as ‘art’ under the continuing dominance of officially sanctioned socialist realism; teachers from the Zhejiang academy were initially baffled as to the work’s significance. *No.1 Yang Style Tai Chi Series* can be interpreted as a defamiliarizing adaptation of the locally recognised use of wall paintings and postings in the PRC during the country’s revolutionary and immediate post-revolutionary periods which renders its significance as art and/or as political messaging undecidable. Zhang Peili and the late Geng Jianyi, leading members of *Chi she*, subsequently developed work that is pervasively – though always obliquely - critical of authority both within the PRC and beyond. *East London Socialist Core Values* effectively projects the disruptive polysemic significance of *No.1 Yang Style Tai Chi Series* into the setting of contemporary multicultural London.



Chi she, *No. 1, Yang Style Tai Chi Series* (1986). Courtesy of Song Ling.

IX

After its physical ‘completion’ *East London Socialist Core Values* swiftly became a densely layered palimpsest. Passers-by - most of whom were no doubt unable to translate the meanings of the painting’s Chinese characters and/or grasp fully the socio-political and cultural context of political wall painting and avant-garde art in the PRC - began to superimpose various tags and their own smaller graffiti artworks; some of which commented critically on the human rights record of the CPC. The authoritarian significance of red Chinese characters on a white ground will almost certainly have resonated (misleadingly) as an authoritarian (perhaps CPC inspired) intervention with the perceived values and connotations of a supposedly free graffiti art. Yique was also trolled on social media. Physical and online responses to *East London Socialist Core Values* then sparked a slew of media reports and interviews with Yique, including by the BBC, Nikkei and the Hong Kong-based *South China Morning Post* – the latter running an article on Yique and *East London Socialist Core Values* that included comments by the present author. Initial interest in the work by state controlled Chinese media – as a welcome assertion of CPC values - ended abruptly when tagging added to the painting became increasingly anti-Chinese. Eventually, *East London Socialist Core Values* was painted over completely in black by London council workers in anticipation of a new round of regulated graffiti paintings and presumably as a way of cancelling out the problematic ‘hate’ graffiti that had been applied to it and its further spread online. Some sense of accepted dis/order was re-imposed after the unsettling interruption enacted by *East London Socialist Core Values*. The viral multiplication of *East London Socialist Core Values*’ layered significances online and through the media was not entirely foreseen by Yique or his crew. A relatively technically simple artwork had metastasized into a focus for sublimely illimitable public discourse.

X

When viewed as a work of defamiliarizing post-Duchampian art *East London Socialist Core Values* is made open to interpretation as a witnessing of the inherent deconstruction of the established conventions of graffiti art – deconstruction is not so much an analytical method as a condition immanent to linguistic signification whose variable instances can be shown and interpreted. Although conforming ostensibly to the established conventions of graffiti art, *East London Socialist Core Values* reveals – through its insertion of a ‘foreign’ practice of CPC controlled Chinese wall painting – the regulation of a supposedly free graffiti art by official controls, policing and localized cultural expectations. Furthermore, in doing so, the painting shows the regulation of graffiti art to be without effective enforcement – council officials, the police and even aggrieved members of Brick Lane’s graffiti community simply stood back as the ‘art action’ was completed. The public amplified that deconstructivist witnessing by aiding in the making of *East London Socialist Core Values*, rendering the painting into a dense

polysemic palimpsest and by posting images and comments online. The established regulation of graffiti art on Brick Lane was eventually reinstated. In its initial and extended palimpsestic and online forms *East London Socialist Core Values* nevertheless resurrected, for a time at least, the anti-authoritarian connotations of graffiti art at its unregulated cultural inception. It is important to note that contemporary interpretations of artistic defamiliarization tend toward more straightforward forms of critical counter-narrative (saying it like it is) – as though the deconstructivist critical turn of the last quarter of the twentieth century had never taken place and has no value. For many, *East London Socialist Core Values* will have been perceived as a form of truth-telling rather than an instance of deconstructivist witnessing.

XI

East London Socialist Core Values is not simply a work of deconstructivist witnessing or direct truth-telling within the mixed, culturally supportive, public milieu of contemporary London. It can also be understood to operate critically beyond those cultural limits. The waning of interest in *East London Socialist Core Values* on the part of Chinese state-controlled media points up pervasive press censorship and the impact of the so-called ‘Great [Internet] Firewall of China’ within the PRC, both of which significantly limit ready access to information in the international media sphere and on the world-wide web. A reading of *East London Socialist Core Values* as a patriotic assertion of public wall painting familiar in the PRC could not be sustained without drawing attention to the uncontrolled palimpsestic significances of the work widely circulated through social media. *East London Socialist Core Values* thus became a means of witnessing the deconstruction not only of the established conventions of graffiti art in (supposedly) liberal democratic London but also CPC controlled wall painting in the PRC by revealing the limits imposed on both by their respective establishing authorities.

XII

The variable transcultural/transpolitical significances of *East London Socialist Core Values* raise further questions about the reception of the work. Although indubitably open to interpretation as an act of multi-lateral deconstructivist witnessing, the work is also informed intentionally by residual traces of traditional Chinese – Daoist/Buddhist-inflected - neo-Confucianist aesthetical thought and practice. As Yique states in an email to the present author, “The doctrine of Confucianism has been subject to a lot of criticisms throughout history because of its ethical approach to imperial power and the constraints imposed by traditional ideas such as “三纲五常” [The Three Cardinal Guides and the Five Permanent Members]. However, Confucianism is very well integrated with Laozi's Daoism so that it can create a better space for thinking in both Chinese and Western cultural contexts.”

XIII

Neo-Confucianist aesthetical thought and practice is underpinned by a historically durable non-/rationalist mode of dialectical thought signified in Chinese by a constellation of interrelated terms; the most familiar of which outside China is the pairing of *yin-yang* – respectively, that which is feminine, negative and turned away from the light, and that which is masculine, positive and turned toward the light. The conceptual pairing of *Yin-yang* signifies a dynamic and unfolding cosmological interaction between opposites fundamental to all being. It is widely recognised as central to the thinking and practice of Chinese Daoism but is also a feature of the founding ideas of Confucianism preceding Daoism. Daoist and Buddhist thought became part of a syncretic school of thought known as neo-Confucianism which dominated China from the Tang dynasty (618–907) until the ending of the Chinese imperial state with the fall of the Qing dynasty (1644–1911) – and whose legacy continues to inform the present-day political outlook of the CPC.

XIV

As the *Taijitu*, the symbolic-pictorial representation of *yin-yang*, indicates, differing states of being are not only thought to carry an elemental trace of each other, but also additionally to be in a constant state of mutually transformative reciprocity. This non-/rationalist ontological vision may seem on the face of it to be structurally similar if not identical to that associated with the deconstructivist term *différance* – a perceived movement of differing and deferring between signs upheld by Jacques Derrida as the means by which linguistic significance takes place and is continually unsettled though the illimitable deconstructive productivities of signification. However, while the latter is considered to suspend all metaphysical conceptions of absolute difference and totality, the former is understood to point ultimately toward the possibility of harmonious metaphysical resolution. Daoist-inflected Confucian non-/rationality and *différance*, while structurally resonant, are not, as some have claimed, the self-same thing.

XV

It is of course possible to choose (as a matter of political conviction and/or cultural partisanship) Derridean deconstructivism over the viewpoint of Chinese neo-Confucianism – with the former being taken up as a means of witnessing the contradictory, inherently self-deconstructing, metaphysical tendencies of the latter. Such a manoeuvre is however partially unsustainable. Since the late 1970s, the assumed authority of Western/ized post-Enlightenment discourses (including deconstructivism) as part of the global rolling out of post-/modernity has been increasingly eroded by an emerging multi-polarity of cultural outlooks referred to by some as ‘contemporaneity.’ Globalization after the ending of the Cold War was predicted during the late 1980s and early 1990s to bring about a triumphant unifying spread of Western neo-liberal capitalism and its associated socio-political values. In practice this has not been the case. Instead, globalization has instigated an increasingly precipitous tilting of economic power toward

the global east and south which has in turn emboldened cultural-discursive outlooks different from or opposed to those of the West. This includes the CPC's upholding of neo-Confucianism as a practical/conceptual underpinning to the development of a harmonious post-revolutionary Chinese society alongside accompanying rejections of the paradoxically assumed universalism of deconstructivist uncertainty.

XVI

When viewed from the standpoint of neo-Confucianism *East London Socialist Core Values* can be interpreted as the locus of a reciprocal transcultural interaction between artistic defamiliarization and harmonizing neo-Confucian aesthetics. Deconstructivist thinking and practice is thus brought face-to-face with the countervailing possibility of a structurally cognate non-/rationalist dialectics partially beyond itself and by extension a critical suspension of any singular cultural-discursive form of interpretation...

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“东伦敦社会主义核心价值观”艺术行动系列的一系列不连贯/互惠性笔记

葛思谛 (Paul Gladston)

I

“东伦敦社会主义核心价值观”艺术行动于 2023 年 8 月 4 日至 5 日夜在伦敦东部的布里克莱恩 (Brick Lane) 某段进行。该行动涉及在伦敦东部的布里克莱恩街区的一段墙上覆盖一系列涂鸦艺术品。墙画由一组在中国艺术家一鹤 (Yique) 指导下的工作人员完成，周围还有从附近的酒吧和餐厅涌出的路人临时加入。现有的涂鸦艺术首先被涂上白漆。随后，墙面上用红色油漆通过激光切割模板涂上了 24 个汉字。这些汉字的英文翻译意味着“我们会富强”，“民主”，“文明”，“和谐”，“自由”，“平等”，“正义”，“法治”，“爱国主义”，“奉献”，“诚信”和“友善”，这些都是中国共产党 (CPC) 所坚持的核心价值观，少数人在自由民主环境下对此肯定会有异议——这些观点与目前英国主流工党、保守党和自由民主党所倡导的观点息息相关。布里克莱恩位于伦敦一个区域，那里经常举行有关卡尔·马克思生活的步行游览活动，他是《共产党宣言》的合著者，曾因政治迫害而流亡欧洲，并曾是伦敦东区的居民。

II

“东伦敦社会主义核心价值观”艺术行动的执行涉及了重大的计划和一定程度的冒险。工作人员拍摄的视频显示，行动首先被当地市政官员和伦敦警察部门中断，他们都声称墙画是非法的，并要求立即停止工作。在策划过程中，一鹤和他的工作人员没有找到明确规定在布里克莱恩张贴涂鸦艺术的规定。在礼貌地与官员和警察交涉并暂时撤退后，一鹤和他的团队重新开始工作，于凌晨完成了“东伦敦社会主义核心价值观”。市政官员和警察无奈地旁观，就像他们在 2024 年初在将“从河流到海洋”的口号投射到威斯敏斯特议会钟楼上一样，这也是亲巴勒斯坦抗议活动的一部分。

III

类似于“东伦敦社会主义核心价值观”的墙画和张贴作品是中国公共生活的一个已经确立的特征。在中国历史上，公开请愿是封建帝制和早期共和国时期的一部分，包括在墙上张贴和绘画。1949 年中华人民共和国成立后，大字报不仅用于传达官方政府信息，而且在文化大革命期间 (1966-1976 年)，红卫兵和其他团体也用它来传达不同政治立场。在中国政治局势相对自由的后革命时期，即 1970 年代末到 1980 年代初，特别是在 1976 年毛泽东逝世后的“北京之春”时期，文本和图像在公共空间张贴，成为围绕中国政治未来展开的基层讨论的一部分。其中一个主要的张贴地点是北京的“民主墙”。最近，墙画被用来象征中国共产党关于有序和和谐社会的新儒家愿景，以

及相关的“中国梦”理念（具有中国特色的社会主义理想），通常还融入了所谓的中国“农民画”的图形形式。而“东伦敦社会主义核心价值观”则是现已成为西方/化后杜尚式艺术遗产中不连贯的作品。因此，它将中国的墙画从其已经确立的语境（中华人民共和国）中剥离出来，并重新放置到另一个语境（伦敦东区），以此通过跨文化的解释视角和意义的平行交错来动摇既定的权威。

IV

涂鸦艺术及其相关的标记（涂鸦者绘制和书写用于识别的名字）始于 20 世纪 70 年代末的美国，与嘻哈文化的兴起同步发展，如今已经成为全球城市生活中常见的特征。涂鸦艺术和标记不仅在自由民主的环境中普遍可见，而且在政治上权威的国家如中华人民共和国也可以看到；例如，在上海 M50 艺术区附近的墙壁上可以见到涂鸦艺术和标记。在最初未受监管的街头形式中，涂鸦艺术和标记获得了与黑帮主义相关的非法和反权威主义的内涵。因此，它们成为亚文化身份和超越既定主流文化传统的创造性自由的象征。这些内涵影响了艺术家米歇尔·巴斯奎特（Michel Basquiat）和基思·哈林（Keith Haring）的作品的接受程度，两位艺术家在街头涂鸦文化中发展出国际艺术界的职业生涯。它们还延伸到国际知名涂鸦艺术家班克斯（Banksy）的作品，这些作品在国际艺术市场上常常以数十万甚至数百万美元进行交易。

V

随着时间的推移，涂鸦艺术已经成为城市景观中半受管制（被接受/被驯化）的一部分。全球各地的城市和城镇当局现在专门设立空间供涂鸦艺术张贴。这些空间往往受到明确和隐性规则的约束，部分是由官方制定，部分是由涂鸦艺术和嘻哈相关亚文化所设定。破败的后工业城市和城镇上不仅有非官方标记，还有更加精心设计的官方授权的涂鸦艺术作品，有时规模宏大。涂鸦艺术被这种方式利用，促进了城市的重新品牌定位，旨在刺激与休闲和旅游产业相关的经济活动。因此，涂鸦艺术已经成为位于自由资本主义的叛逆与既定结构之间的某个位置（同时也是无处所在）。

VI

一鹤在举办“东伦敦社会主义核心价值观”艺术行动时的初衷是通过叠加另一种意识形态负载的视觉表达方式：中国政治墙画，揭示涂鸦艺术在自由民主环境中所谓自由的局限性。在这个过程中，两者都受到局部话语环境的限制——涂鸦艺术通过其被利用于自由民主资本主义的景观，中国墙画则通过其用作张贴威权政治信息的手段。一鹤并不对中国共产党的核心价值观持强硬反对态度。他也不反对支持这些价值观的结构化社会治理的必要性。然而，通过他的行动，他支持批判性艺术干预权威，作为当代政治进步社会的一部分的价值。

VII

“东伦敦社会主义核心价值观”并非确实是涂鸦艺术作品。相反，它是一个明知地对涂鸦艺术的既定实践和惯例进行的杜尚式的干预，由一个理论教育背景丰富的文化工作者实施；一鹄是伦敦皇家艺术学院的毕业生，也是中国的知名策展人和艺术家。通过“东伦敦社会主义核心价值观”实施的干预，吸收了涂鸦艺术的非法和抵抗权威的内涵，同时揭示了涂鸦艺术在官方和非官方亚文化监管下所受到的限制。尽管他们提出了异议，但同时使中国政府和当地官员和警察都陷入了困难的境地，产生了自相矛盾的行为准则，感到有能力和/或不愿意阻止“东伦敦社会主义核心价值观”的完成。在“东伦敦社会主义核心价值观”制作过程中，有人自称是一位最近去世的涂鸦艺术家的朋友，其中一件作品被覆盖掉了，他向一鹄和他的团队抱怨他们没有尊重——这是伦敦涂鸦艺术亚文化街头行为准则中未曾写明的一部分。一鹄和他的团队并不完全属于涂鸦艺术的亚文化环境。

XIII

新儒家美学思想和实践根植于一种历史持久的非理性辩证思维模式，用一系列相关术语在中文中表示；在中国以外最为熟悉的术语是阴阳的配对——分别代表女性、负面和背离光明的事物，以及男性、积极和面向光明的事物。阴阳表示一种基本于所有存在的对立之间的动态和展开的宇宙相互作用。作为太极图的象征性绘画表现，存在的不同状态不仅被认为内在地包含彼此的基本痕迹，而且还处于一种不断相互转化的互惠状态。这种非理性本体论视野乍看之下可能结构上与被认为是杜康底主义术语的“差异”相似，后者被雅克·德里达视为语言意义发生和不断通过意义的不可控解构生产而动荡不定。然而，前者虽然被理解为最终指向和谐的形而上学解决可能性，但后者被认为暂停了所有形而上学上的绝对差异和整体性概念。道教受影响的儒家非理性和“差异”，虽然在结构上具有共鸣，但并不是一些人所声称的完全相同的东西。

XIV

当然，可以选择（作为政治信仰和/或文化党派）德里达的解构主义而不是中国新儒家主义的观点——前者被视为对后者矛盾的、内在自我解构的形而上学倾向的见证手段。然而，这样的策略在某种程度上是不可持续的。自 20 世纪 70 年代末以来，西方/化后启蒙话语（包括解构主义）的被认为是后现代化的全球推广的权威性逐渐被一种被一些人称为“当代性”的多元文化前景所侵蚀。冷战结束后的全球化在 20 世纪 80 年代末和 90 年代初被预言为将带来西方新自由主义资本主义及其相关社会政治价值的胜利统一传播。但实际情况并非如此。相反，全球化引发了经济力量向全球东部和南部的不断倾斜，这反过来激励了与西方不同或相反的文化话语前景。这包括中国共产

党作为一个和谐后革命中国社会发展的实践/概念基础，并伴随对解构主义不确定性自相矛盾地普遍主义的拒绝。

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从新儒家主义的角度来看，《东伦敦社会主义核心价值观》可以被解读为艺术陌生化和和谐新儒家美学之间相互渗透的地点。解构主义的思想 and 实践因此面临着一种结构上与自身相通的非理性辩证法之外的对抗性可能性，从而扩展了对任何单一文化话语形式的批判性暂停...

- 葛思谛 (Paul Gladston) · 新南威尔士大学当代艺术讲席教授

远方的涟漪

——关于 Yique 的伦敦涂鸦作品“反者道之动”

王春辰

Yique 在伦敦的涂鸦作品“反者道之动”铺天的新闻是去年的事了，它出现在媒体上很快，虽然发生在遥远的英国，但又近在眼前，我们似乎是同屏看到了这件事的过程以及发酵后被各方声音淹没的场面。

观看与参与讨论这件事的人无论在不在现场，都可以表述出各自的看法和态度。它之迅速被各种媒体报道，是因为它可以满足各种立场的媒体、人士的意见需要。你赞同这件事和反对这件事，它都具备提供给你资粮的可能。只要这个世界还是分立的、具有不同意识形态、价值观，那么它的可以用来进行讨论和论辩的机会就显现在那里。去年它发生的时候具有讨论与争论的刺激性，同样过了一年，再回看这件事，它依然具有意义，甚至随着世界情形的突变、转变、异变，还是让人争讼不断。

为什么？如果它是由一个母国是法国的青年艺术家所写，那么，它会把它引向 18 世纪法国大革命，它仅仅是历史性的表述。但它却是来自中国的一个青年留学生所做，它的意义与网络媒体、现实之争就不是简单的一面了。它之复杂也完全超越了涂鸦本身，由于它的书写者的身份、由于当下世界格局的新状态，这一书写与之后演绎的事件就非同一般了，它可以说是中国现代历史与现实的一种思考和呈现。这些概念全部是现代文明追求的目标，成为世界的共识，在众多的国家的法律里都有规定和保障，每一个概念都是一项人类文明的价值观。但为什么它的书写却引起如此大的反响和讨论、争议，恰恰是因为当下的形式所致。

过了一年后，在今天此刻回看，它依然是一项未完成的现代性工程 (project)。它伴随着这个仍然在探索的世界的行走过程，会不时地出现以提醒人们思考和实践。

2024年7月3日

王春辰

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2012年美国密执根州立大学布罗德美术馆特约策展人；2013年第55届威尼斯国际艺术双年展中国馆策展人；英国学刊 *Journal of Contemporary Chinese Art* 《当代中国艺术杂志》副主编(2014-2019)及德国斯普林格出版社《中国当代艺术丛书》主编；2015年英国泰特美术馆访问研究员。澳大利亚新南威尔士大学客座教授；四川美院、天津美院、西安美院、首师大特聘教授。

****Ripples from Afar****

—On Yique's Graffiti Work "The Movement of the Opposite"

By Wang Chunchen

The overwhelming news coverage of Yique's graffiti work "The Movement of the Opposite" in London was an event from last year. It quickly appeared in the media, and although it happened in distant England, it felt incredibly close to home. We seemed to witness the unfolding of this event and the subsequent media frenzy on the same screen.

Those who watched and participated in the discussion, whether present at the scene or not, could express their views and attitudes. The rapid media coverage stemmed from its ability to cater to various stances and opinions. Whether you supported or opposed the event, it provided ample material for debate. As long as the world remains divided by different ideologies and values, such events will continue to offer opportunities for discussion and argumentation. A year later, as we revisit the incident, it still holds significance. In fact, with the world's sudden and unpredictable changes, the debates it incites remain ongoing.

Why? If the piece had been created by a young artist from France, it would merely reference the French Revolution of the 18th century and be a historical account. However, being the work of a young Chinese student, its implications in the realm of media and reality are far more complex. The controversy it stirred far surpasses the scope of the graffiti itself. Due to the author's identity and the current global landscape, this writing and the events that followed are extraordinary. It reflects on and presents China's modern history and reality. These concepts—democracy, freedom, equality—are universally sought goals of modern civilization and are enshrined in the laws of many countries, representing values of human civilization. Yet, why did this writing provoke such intense reactions and debates? It is precisely because of the current global circumstances.

One year later, revisiting it today, it remains an unfinished modernity project. Accompanying the world's ongoing exploration, it will continue to emerge, reminding people to reflect and practice these values.

July 3, 2024

Wang Chunchen

Professor Wang Chunchen is a famous curator and critic, he is Deputy Directory and the Chief Curator the CAFA Art Museum at the Central Academy of Fine Arts in Beijing, China, also director of The Research Center of Contemporary Art Criticism & Curating of CAFAM; Member of the Curatorial Committee of China Artists Association, as well as Adjunct Curator at the Eli and Edythe Broad Art Museum at Michigan State University (2012-2016). Visiting Professor of University of New South Wales. Also specially-appointed professor by Sichuan Academy of Fine Arts, Tianjin Academy of Fine Arts, Xi'an Academy of Fine Arts, and Beijing Normal University.

In 2012 he was an adjunct curator at the Broad Museum of Art, Michigan State University, USA. In 2013, he was appointed as the Curator of the Chinese Pavilion at the 55th edition of the Venice Biennale. Wang is also a Deputy Principal Editor of the UK-based Journal of Contemporary Chinese Art and Editor-in-Chief of The Chinese Contemporary Art Series published by Springer-Verlag, Germany. Wang has been invited to travel all over the world to participate in symposia and forums and to give lectures. In 2015, he was invited by Tate Research Center: Asia to be a Visiting Fellow.