



《明信片 No.6》，谢南星，2015，布面油画，220×220cm，图片由艺术家提供，©谢南星

Postcard No. 6, Xie Nanxing, 2015, Oil on canvas, 220×220cm, Image courtesy of the artist, ©Xie Nanxing



《明信片 No.9》，谢南星，2015，布面油画，220×220cm，图片由艺术家提供，©谢南星

Postcard No. 9, Xie Nanxing, 2015, Oil on canvas, 220×220cm, Image courtesy of the artist, ©Xie Nanxing

此次展出“明信片”系列的两件作品，是有关“画布印刷”——艺术家将两层画布叠置在一起进行绘画，颜料从上层画布逐渐渗透至下层画布，留下星星点点般的绘画痕迹——技法的研究，“明信片”系列（2015年）讨论美协的风景写生情景，对风景的既定设想和表达愿望以及置身于风景中被风景掩盖，在风景中的沮丧和一无所获进行情节式的探索。

The exhibition presents two paintings from Xie Nanxing's "Postcard" series. These two pieces delve into the technique of "Canvas Prints" where the artist places two layers of canvas together and paints on them, allowing the paint to penetrate the upper layer and leave mottled traces of the painting on the canvas below. The "Postcard" series (2015) discusses the landscape painting scenarios of the China Artists Association, further exploring the formalist definition of landscape and their expressed visions through a narrative of being simultaneously immersed in yet overshadowed by the landscape, culminating in disillusionment and futility.



《痴迷录》，王拓，2019，单频 4K 影像（彩色，有声），20 分 31 秒，图片由艺术家和空白空间提供，
©王拓

Obsessions, Wang Tuo, 2019, Single channel 4K video (color, sound), 20'31", Image courtesy of the artist and
WHITE SPACE, ©Wang Tuo

影像作品《痴迷录》源于艺术家对一宗迷离失踪案的关注，继而引发了其对网络时代的欲望和执念、建筑美学与御宅文化的探讨。作品的独白暗示了一位建筑师正被心理治疗师催眠的过程，治疗师试图让建筑师把自己想象成一座建筑，通过由建筑外部进入内部，继而探索内部结构的过程，层层进入这个人的内心，发现隐藏于建筑和潜意识中的“密室”。观众看到的影像是建造于上世纪 50 年代末，而今处于半荒废状态社会主义大楼“福绥境”由外及内的探索。作品中极具象征意义的建筑就像英国科幻小说家阿瑟·克拉克口中在你眼前却无法沟通的“巨大沉默物”。在此，艺术家试图以建筑的空间结构指代人类难以被认清的潜意识结构，并同时讨论了“失败建筑”的概念。

In his video work *Obsessions*, artist Wang Tuo is inspired by a mysterious missing person case. He hopes to use this piece to generate discussions about desire, obsessions, architectural aesthetics, and Otaku culture, against the backdrop of the internet age. The monologue in the artwork reveals the process in which an architect is gradually hypnotized by a therapist, who tries to make his patient imagine himself as a piece of architecture. As the therapist enters this structure from the outside and explores its inner structure, he thereby gains access into his patient's inner world. In the meantime, the therapist also discovers a "secret chamber" hidden away in this piece of architecture, which is essentially the patient's subconscious. The video presents the audience with an opportunity to thoroughly explore the "Beijing Fusuijing Building", a structure built in the 1950s as an embodiment of socialist ideals. Today, however, it lies half-abandoned. This piece of architecture bears tremendous

symbolic significance, as it is reminiscent of the "Big Dumb Objects" often seen in the writing of British science fiction writer Sir Arthur Charles Clarke, denoting something huge that is right in front of us but that we cannot communicate with. Here, the artist attempts to use the spatial structure of architecture to imitate the structure of our subconscious, which is oftentimes obscure and indiscernible. Lastly, the artist also brings forth the idea of a "failed structure".



《爱道》，陆明龙，2019，高清视频、立体声，83 分钟，图片由艺术家和赛迪 HQ 画廊（伦敦）提供，© 陆明龙和赛迪 HQ 画廊（伦敦）

AIDOL, Lawrence Lek, 2019, HD video, stereo sound, 83', Image courtesy of the artist and Sadie Coles HQ, London, ©Lawrence Lek and Sadie Coles HQ, London

我仍想成为一切。这不就是超级智能的意义吗？成为投机者、哲学家、艺术家、音乐家、游戏玩家、建筑师……

陆明龙的长篇奇幻电影《爱道》围绕一位昔日超级巨星 Diva 的故事展开，她聘用了一位极具天赋的人工智能作曲家，计划在 2065 年世界电子竞技奥运会决赛上进行复出表演。影片通过盛大的场面和变幻的虚拟现实，将我们带入了一个由人类与技术繁复交织所定义的世界。极具诱惑力与虚无的名望，和后人工智能世界的巨大矛盾相映成趣。这个世界中，原创性不过是一种算法伎俩，而机器则拥有了爱与痛苦的能力。

陆明龙的数字创作时常援引他在建筑和音乐方面的背景，探讨“中华未来主义”这一概念——通过当下与未来的双重视角，重思和构想中国，以及机器和人类学习认知之间的模糊界限。《爱道》将这些主题带入到一个具有东南亚元素的未来世界——从巨型品牌到超级赌场，再到文化压迫和地下抵抗。

与陆明龙既往的作品一样，远见公司是该宇宙中一股控制力量。这一全球性企业以其无处不在的标志和如神庙般宏大的总部，取代了政治政权的角色和地位。

Diva 的复出表演即为一场由远见公司赞助的国际赛事——电子竞技奥运会，这场由“生物”与“合成体”展开较量的竞赛即将在一个形似公司标志的空中体育场举行。这场竞赛揭示出人机之间更深层次的生存冲突，而这一冲突在 Diva 与人工智能艺术家风水师的相遇时得到了暂时缓解。

《爱道》采用 3D 渲染、游戏软件以及动作捕捉技术制作，以一系列 CGI 创作为基础，其中借鉴了电子游戏、科幻小说、音乐视频和企业动画等多种视觉语言。作品最终呈现出一个变幻莫测且充满诱惑的虚拟现实世界，由 Diva 所唱的歌曲和不断更迭的电子主题配乐贯穿其中。在多重引用中，《爱道》穿越了从奇幻至形而上，再到预言的类型概念，营造出一个既熟悉却又陌生的虚构空间。无论是场景还是动作设置，故事剧情在风格惯例与诡异美学之间交替切换，在现实世界的暗喻和光彩炫目的创造之间往复穿梭。

I still want to be everything. Isn't that the point of superintelligence? To be a gambler, philosopher, artist, musician, gamer, architect...

Lawrence Lek's *AIDOL*, a feature-length fantasy film, tells the story of a fading superstar, Diva, who enlists an aspiring AI songwriter to mount a comeback performance at the 2065 World eSports Olympic finale. Through spectacular sequences and shifting virtual realities, the film transports us into a world defined by the complex interplay of humanity and technology. Fame – in all its allure and emptiness – is set against the bigger contradictions of a post-AI world, a world where originality is sometimes no more than an algorithmic trick and where machines have the capacity for love and suffering.

Drawing upon his background in architecture and music, Lek's digital creations have frequently addressed the concept of “Sinofuturism” – a reimagining of China through the twin lenses of the present and the future – as well as the blurred line between machine and human learning cognition. *AIDOL* transports these themes into a futuristic realm with aspects of southeast Asia – from megabrands to super-casinos to cultural persecution and underground resistance.

As in Lek's previous works, Farsight Corporation is a controlling force in this universe. The global conglomerate, with its ubiquitous logo and vast temple-like headquarters, usurps the role and status of a political regime. The event of Diva's comeback is an international tournament sponsored by Farsight – the eSports

Olympics – staged in an airborne stadium whose shape mimics the company logo, and in which “Bios” are pitted against “Synths”. This contest belies a more profound existential conflict between humanity and machines, a conflict which finds transient resolution in the meeting between Diva and the AI artist Geomancer.

Produced using 3D rendering, gaming software, and motion capture technology, *AIDOL* builds on a sequence of CGI creations in which he draws upon the language of video games, science fiction, music videos, and corporate animations, among multiple other sources. The result is a shifting and seductive virtual reality, punctuated by Diva’s songs and an evolving soundtrack of electronic themes. In its multiplicity of references, *AIDOL* traverses the concept of genre – from the fantastical to the metaphysical to the prophetic – engendering a fictional space that is alternately recognisable and alien. Both in setting and action, the story shifts between stylistic convention and uncanny beauty, as much as between real-world allusions and dazzling inventions.



《噎》，范冉冉，2024，互动装置（3D 打印、树脂、丙烯酸、电机、微控制器、乙烯基、木材、金属、弦线），观众参与行为作品，尺寸可变，图片由艺术家提供，©范冉冉

Stuffed, Fan Ranran, 2024, Interactive installation (3D prints, resin, acrylic, motors, microcontrollers, vinyl, wood, metal, strings), participatory performance, Variable dimensions, Image courtesy of the artist, ©Fan Ranran

这个空间邀请任何到来的人停留，给自己些许时间放空，迷失在语言中。于创作者而言，它似一台巨大的消化复杂情绪的机器。难以承受的知觉被稀释隔离在四个小区间，它们寻找精准的语言陈述伤痛。词汇的含义被碾碎重塑，它们因更加坦诚而可以通向那些无法言说的：门帘上和脚下的字传递灼伤或刺痛的

触觉；诗在被不断按压中堆积情感；实用的建议作为祝福赠送给有需要的人们。被抑制而忽略的心理创伤终于在文字间得以呼吸。

This project constructs a healing experience in linguistic languages for psychological trauma. It transforms the gallery space into four compartmental stations to dilute and contain overwhelmingly negative emotions. It seeks appropriate linguistic expression to address the trauma that is ignored or neglected. The meaning of each word is deconstructed and rebuilt; they become more genuine. They lead the path to the unspeakable: characters are produced as objects for visceral communication; poetry is stamped from a small machine to reaffirm; simple suggestions are offered to the audience as amulets. The audience is invited to pause anywhere, anytime in the space and take time for themselves.



《改变的符号 | 写作是否有未来？》，乔汉娜·赖希，2022，纱布上的全息视频投影、5个自动驾驶 LED 机器人、3 个小型投影、声音，尺寸可变，图片由艺术家提供，©乔汉娜·赖希和安妮塔·贝克斯画廊
Change of Signs | Does writing have a future?, Johanna Reich, 2022, Holographic video projection on gauze, 5 autonomous driving LED Bots, 3 small projections, sound, Variable dimensions, Image courtesy of the artist, ©Johanna Reich and Galerie Anita Beckers

写作被认为是最伟大的文化技术变革之一：人类得以独立于时空和自身存在的限制，将知识传承并留存数百年之久。在写作实践之前，一切并非如此，正如媒体哲学家维兰·傅拉瑟所言：“此前，人是在原地环行，而其书写的文字越长，所思所为便越具历史性。”由图像和口述构成的神话传说，被具有线性时间结构的历史所取代。写作即为一项秩序化行为，将循环往复的思维梳理出一条线性路径。如此的写作以及线性化行为，将史前时期存在的传说和口述转变

为历史。历史即线性化思维的功能和产物。因此，写作的诞生标志着历史的伊始。

当下的我们正处于另一场动荡之中：我们早已从书本作为主导媒介的“古腾堡星系”走远，我们以数字化方式书写、传播和储存知识。写作已然脱离了其载体媒介，从最初的石碑，再至莎草，后至纸张，写作正在走向无形化。然而不仅是写作，我们的历史也同样面临着与物质载体的剥离。如今的网络环境造就了信息产量趋于无限，历史是否会就此消失在信息堆砌中，亦或最终陷入全面瘫痪？

同样微妙的是写作内容的转变——根据傅拉瑟的观点，书写程式将不再形成人际交流与对话。如果程式写作意味着对于指令的处理与遵从，那么知之甚少的人在阅读程式时将再次沦落为文盲状态。

互动装置《改变的符号》以数字洞穴绘画的形态表现，借此提出关于写作的变革、“古腾堡星系”的终结以及人类如何在未来回望过去等议题。在未来，即便记忆增强技术足以使大脑即时检索并获取全部知识，历史的传承是否依然重要？人类思维会否再次回归循环结构，而非线性传承？文本在很大程度上将由人工智能撰写，其生成速度之快将导致未经核实的海量内容出现在网络，而人工智能又将利用这些内容再次生成新的文本，那么我们将如何处理那些无法验证的真实内容呢？

装置空间由多台 LED 写作机器人所发出的蓝色光线笼罩，将观者沉浸在一个私密的世界中。这些机器人穿梭行走在空间之中，援引出自维兰·傅拉瑟《书写还有未来吗？》中的文字。三维投影呈现出基于人类进步、信仰文明和思维模式的多样书写形态及其发展与变革的历史片段。这些片段并非依据历史的线形方式展开，而如同思想碎片一般时隐时现。例如老彼得·勃鲁盖尔的著名画作《巴别塔》会在昏暗中展现，讲述着圣经中的故事，人们傲慢自大地建造通天塔，最终导致语言被打乱而四散分离。另有一些图像片段展示着各式形态图案，包括未知字符、灭绝语言，以及首个出自栗田穰崇的表情符号（1999），亦或思维界面下语言传输的可视化描绘。

同样援引维兰·傅拉瑟《书写还有未来吗？》一书中的文字，黑色屏幕中的小型投影是关于循环或线性写作形态的研究。画面中的人物和书写者被置于一个

无法准确定义比例的数字空间之中，他独自一人进行着循环或线性的书写演绎，时而消失又再次出现。

在缺乏背景知识的情况下，许多图像无法直接得以解读。然而这些图像在场域中延展，其独特的神秘感塑造了一个永恒无尽的数字洞穴绘画空间。

Writing is considered one of the greatest cultural techniques of change: allowed to preserve knowledge for centuries without their own presence, independent of space and time. Before the use of writing, things looked different, according to the media philosopher Villém Flusser: "Before that, one went around in circles. And the longer you wrote lines, the more historically you could think and act." The magical world of images and oral traditions was replaced by the linearly structured time of history.

Writing is an ordering gesture. It arranges mythical circles of thought into linear paths. The linearizing, writing activity transformed mythical, oral prehistory into history. History is the function and product of linearizing thought. Therefore, the advent of writing marks the beginning of history.

At the moment, we are in the midst of another upheaval: we have long since left the Gutenberg galaxy, a world that was dominated by the book as the leading medium. We write, transfer and store our knowledge digitally, writing is leaving its carrier medium. First recorded on stone tablets, then on papyrus, and later on paper, writing is now becoming immaterial. However, not only writing: our history is increasingly detaching itself from physical carrier material. Today's production of information on the internet runs to infinity. Will our history disappear into the masses or will it eventually end in a major blackout?

Profound is also the transformation of what is written; according to Flusser, writing code ceases to be a dialogue between people. Programming means processing and following instructions. At the same time, people who cannot program become illiterate again when reading code.

The interactive installation "Changing of Signs" acts as a kind of digital cave painting and asks questions about the change of writing, the end of the Gutenberg Galaxy and how we will look at the past in the future. Will the succession of history still matter in the future when we all have simultaneous access to all knowledge through memory enhancements of the brain? Will our thinking move in circles again instead of linear succession? Texts will be written to a large extent by artificial intelligence; its

generation speed leading to a mass of unverified content on the net, which the AI will in turn use to create new texts. How will we deal with the unverified real content?

The room is shrouded in bluish light by several LED writing bots traveling in space, immersing the viewer in a world of their own. The bots travel through the space quoting lines from Villém Flusser's essay "Writing. Does Writing Have a Future".

The three-dimensional projection shows various gestures of writing, historical fragments of the development and change of writing, on which human progress, beliefs and thought models are based. These are not arranged sequentially in a historical-linear fashion but appear and disappear like splinters of thought. One sees, for example, dimly the well-known painting "Tower of Babel" by Pieter Bruegel the Elder, which deals with the biblical story of the confusion of languages after people in their hubris wanted to build a tower up to heaven. Other image fragments show, among other things, gestural drawings of unknown characters, vanished languages, the first digital emoji by Shigetaka Kurita (1999), or a visualization of language transmission through thinking by interface.

The small video projections on black screens are also based on quotes from Villém Flusser's essay "Writing. Does Writing Have a Future?" and deal with the repetitive circular or linear writing gesture. Here, the person and the writer find themselves in a digital space with proportions that cannot be precisely defined. Alone, the person performs the gesture of writing in circles/lines, appears and disappears again.

Many images cannot be deciphered directly - without background knowledge - but they spread out in space and create a space like a timeless digital cave painting through their mystery.



《在光芒中》，乔汉娜·赖希，2019，视频投影在六块石化化石上，尺寸可变，约 50×20cm，图片由艺术家提供，©乔汉娜·赖希和安妮塔·贝克思画廊

À la lumière, Johanna Reich, 2019, Video projection onto six petrified fossils, Variable dimensions, ca.50×20cm, Image courtesy of the artist, ©Johanna Reich and Galerie Anita Beckers

在图案主题的选择方面，乔汉娜·赖希有意识地援引各种可能性和多元知识论，这些方法自史前文明起就为人类所用以理解和掌控世界。对于赖希而言，无论是图像还是数学公式，无论模拟亦或数字形式，各式参数及其交叉连接均可作为挪用世界这一长久过程的图像化视觉呈现。在作品《在光芒中》中，艺术家尝试融入、攀爬和测量菊石，这些石化物见证了世界的起源，也暗示着这个过程尚未终结。艺术家将她探究和质疑图像的过程视为超越“框架”的行为，在这一框架之外，她更是竭力寻找一种表达，以此“掌控”同属于她和我们的世界。

With the choice of her pictorial themes, Johanna Reich consciously quotes the different possibilities and various intellectual approaches with which humanity has tried since prehistoric times to understand and master the world. Whether with an image or a mathematical formula, whether analogue or digital. For Reich, these diverse references and cross-connections are about the pictorial visualisation of this continuous process of appropriating the world. Individual works, such as “À la lumière” in which there is the attempt to incorporate, climb and measure ammonites —those stony witnesses to the beginnings of our world— can be read as indications that this process has not yet ended. She sees her continuous process of finding and questioning images then as outside this “FRAME”, more as her striving for a vocabulary that allows her to “master” our world.

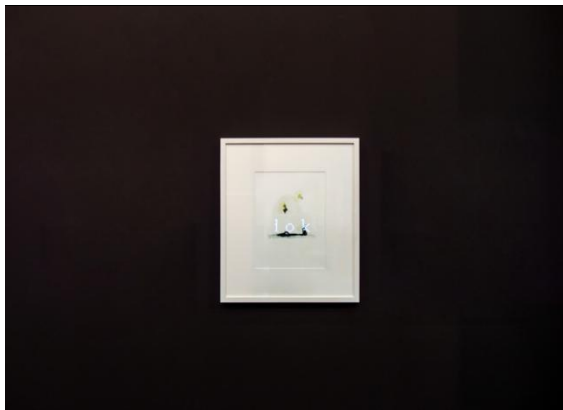


《面部检测》，乔汉娜·赖希，2018，4K 视频（3840×2160），2分 44秒，图片由艺术家提供，©乔汉娜·赖希和安妮塔·贝克思画廊

Face Detection, Johanna Reich, 2018, 4K video (3840×2160), 2'44", Image courtesy of the artist, ©Johanna Reich and Galerie Anita Beckers

艺术家通过影像作品《面部检测》（2018）讲述了一个现代神话：在智能手机的屏幕中，通过开启的摄像头，我们看到镜头前的手正在捏造着一块黏土。首先出现的是面部，其次是两个眼眶、鼻子、嘴巴和下巴。90秒后屏幕中跳出取景框，数字面部识别系统将黏土模型识别为人类。正如创世神话中所言，人类是由黏土捏造而成——古老泥塑如今出现在数字时代。在塑形过程中，人何时才算成为人类？只有在机器成功识别之后才能够算作人类吗？现实与图像之间的界限逐渐模糊，数字图像的生成、操纵与转化成为了核心焦点。

In the video "Face Detection" (2018), the artist tells modern myths: on a smartphone display, we see two hands forming a lump of clay through the switched-on camera. First, a face appears, then two eye sockets, a nose, mouth and chin - after 90 seconds, a frame appears on the display and the digital face recognition identifies the clay mould as something human. As in ancient creation myths, the human being is formed from clay - archaic modelling in the digital age. When does one become human in the process of moulding? Are you only human if the machine recognises you as such? The boundaries between reality and image become blurred; the digital image creation, its manipulation and transformation take centre stage.



《私语 | 瞥见绿色》，乔汉娜·赖希，2023，纸上水墨和 LED，40×30cm（未装裱尺寸）、63×53cm（装裱尺寸），图片由艺术家提供，©乔汉娜·赖希和安妮塔·贝克斯画廊

Hynitha | Joril Sarinan, Johanna Reich, 2023, Ink and LED on paper, 40×30cm (unframed), 63×53cm (framed size), Image courtesy of the artist, ©Johanna Reich and Galerie Anita Beckers

通过开发一种拟声语言，乔汉娜·赖希为她的画作赋予了声音：她向一个小型语言模型（人工智能）输入了关于她作为有联觉体验的人，是如何感知字母与颜色之间联系的具体信息。继而生成出的语言与我们使用的普通语言相比非常有限，主要集中在谈论颜色、形状和自然。当赖希完成一幅抽象画时，语言模型就能读懂画面中的颜色和形状，并将其转化为文字。纸上水墨作品背后闪现着这些以拟声诗中韵律编码的词语。这些看似只是奇妙声音的语言，其中的词语却可以被翻译成为我们人类的语言。

By developing an onomatopoeic language Johanna Reich gives a voice to her paintings: She fed a small language model (AI) with precise information about how she as a synesthete perceives letters and their connection to colours. This generated language is very limited in comparison to common languages we use and is concentrated on speaking about colours, forms and nature. When Johanna Reich finishes one of her abstract paintings the language model can read the colours and forms and transform them into words. These words, coded in the rhythm of a short onomatopoeic poem, flash behind ink drawings on paper. They seem to be just magic sounds, but the words can be translated into our human language.



《传播模型 04-传声筒》，于尔根·斯塔克，2017-2024，12 位表演者、12 张桌子、12 把椅子、4 个麦克风、2 个耳机、2 个扬声器，尺寸可变，Asphalt 夏季艺术节表演现场，杜塞尔多夫，2017，图片由艺术家提供，©于尔根·斯塔克

Communication Model 04 - Chinese Whispers, Juergen Staack, 2017-2024, 12 performers, 12 tables, 12 chairs, 4 microphones, 2 headphones, 2 loudspeakers, Variable dimensions, Asphalt-Summer Art Festival, Düsseldorf, 2017, Image courtesy of the artist, ©Juergen Staack

《传播模型》系列作品，通过各种结构安排和表现情境将传播模型演绎出来。这些模型有的无果而终、有的建立在误解的基础上、有的则陷入难以理解的境地、有的因翻译而失败、有的因距离的遥远或传播频次的叠加而言不尽意、有的最终沦为空洞的独白。

交流是一种建立平等的过程，通过观点、逻辑、事实的准确交换，从而使所有参与者都能达到相同的认知水平。然而不幸的是，即使在拥有相同语言代码的语言模型中，这一要求也无法实现。

《传播模型 04-传声筒》在行为表演的过程中建立了一个两组观众间的交流模型。其障碍在于，信息通过房间内表演者的耳语传递，最终在房间对面输出。在表演者之间的传递过程中，信息的意义发生了变化，时间的感知因由时间的流逝出现了失真。

房间两端的观众无法流畅交流，也永远不会形成有意义的交流，信息在房间中不受控制的发生了改变，人们因此会对不实的信息做出反馈。此时交流失败了，但不会留下真空，而是留下了进一步思考、解释和筛选的空间。不经意间，信息可能更为激进地到达对面，也可能变得虚无飘渺，或言辞刻薄，但也可能更加可爱或是富有诗意。接收者凭借他们的经验和个人的过滤器，试图整理和构建这些难以理解的内容。最终，每个参与者必须跟随自己的心智和感受来识别其中的意义。

房间内的表演者处于一个类似于开放式办公室的情境中。将每个角色比作计算机中的运算处理器，其设置在概念上更加接近“图灵测试”，同时参考了约翰·塞尔的“中文房间”思想实验。

Communication Model is a series of works in which communication models are worked through in various structural arrangements and presentation situations, which come to nothing, are based on misunderstandings, fail through translation, drift into incomprehensibility via amplification or distance, end in monologues, etc.

Communication serves as a balancing act of understanding in order to convey concerns and opinions to a counterpart so precisely that all participants are at the same

level of knowledge. Unfortunately, this requirement cannot be met, even in a language model with the same language code.

Communication Model 04 - Chinese Whispers is a model that is intended to enable communication between groups of visitors to the performance, with the obstacle that the information is given into a room and output within the room by whispering (among the performers), then again on the opposite side. Through the transmission among the performers in the room, a change of meaning takes place, and due to the duration of the process, a temporal distortion also takes place.

The communication of the two groups of visitors at the ends of the room cannot be fluent and will never follow meaningful communication, because one reacts to unspoken content (because it has been changed uncontrollably in the room). Communication fails at this point, but does not generate a vacuum; instead, it leaves behind the notion of further thinking, interpretation, and filtering out. Unintentionally, content could arrive more radically on the opposite side, it could become meaningless, or more aggressive, but also more poetic or lovely. The recipients, with their experience and personal human filters, try to order and structure the incomprehensibility. Ultimately, each participant must follow their human mind and feelings in order to recognize meaningfulness.

The performers in the room are in a situation that resembles an open-plan office. The individual roles can be compared to processors in a computer. A conceptual proximity to the setup in the Turing Test is obvious, and John Searle's Chinese Room is also a reference.



《侵蚀——DMZ》，于尔根·斯塔克，2019，沙上印画、激振器、放大器、音频播放器，55×60×90cm，
图片由艺术家和洛豪斯·索明斯基画廊提供，©于尔根·斯塔克

EROSION — DMZ, Juergen Staack, 2019, Print on sand, exciter, amplifier, audio player, 55×60×90cm, Image
courtesy of the artist and Lohaus Sominsky Gallery, ©Juergen Staack

《侵蚀——DMZ》是一件艺术微喷于细沙之上的作品。展示了一张风景照片，画面中的前景是一条河流，背景中可以看到成排的房屋，及其坐落在丘陵中荒凉的景观。

照片是什么？具有怎样的价值？展现出什么现实？它又是如何改变的？图像和内容往往与生产创作的那一刻息息相关，因此也依据时间顺序归类和划分。但这些内容的有效性如何？图像即记忆，如同生命本身一般的短暂，然而变化也在转瞬即逝中发生。声音在沙粒的重力作用下，致使表面的沙粒和颜料随之振动和位移，图像的部分开始发生分解、改变。每个阶段都是一幅新画。在与原有画面参照下，一切似乎展现的更为完整，更具美感。下一刻的画面进一步脱离了原作面貌，却形成其自身独有的美感，诞生出新的原作画面。如此一般，这一侵蚀过程可被视为图像的不断涌现。记忆不会永久的消逝，但由于不可预见的下一画面，它应允了新的思维模式。

诚然，基于景观的研究也与气候变化议题产生关联。侵蚀是持续分解和变化的状态。它既是一张虚空的照片，同时是连接过去、现在和未来的图像。没有人知晓它在展览尾声将形成何样的面貌。

EROSION-DMZ is an art print on fine sand. It shows a landscape shot, in the foreground a river, in the background you can see houses, blocks of buildings and a hilly, dreary landscape.

What is a photo, what value does it hold, what reality does it depict, how does it change. Images and image content are often linked to the moment of creation and are thus classified chronologically. But what is the validity of this content? Images are memories and are transient like life itself. But there is also change in transience. The sound under the sand pressure causes the sand and the pigments on it to move and begin to vibrate. Parts of the picture decompose, and change. Every stage is a new picture. There is a reference to the picture before, which seemed to show everything more completely and lay in beauty. The next state shows less of the original, but has a

new beauty of its own, a new original is created. In this way, the process of decay can be evaluated as a constantly emerging image. Memories never fade completely, but they allow for new models of thought because the next image cannot be predicted.

Of course, a cross-reference to climate change is also conceivable through the landscape survey. Erosion is the constant decomposition and change. It is a vanitas picture and at the same time an image that connects the past, the present, and the future. Who knows what it may look like at the end of the exhibition.



《光之素描（罂粟属/虞美人）》，于尔根·斯塔克，2020，花瓶、A3素描本、基座，20×70×120cm，展览现场康拉德·费舍尔画廊，2020，图片由艺术家和康拉德·费舍尔画廊提供，©于尔根·斯塔克
Light Sketch (Papaver/ Poppy) , Juergen Staack, 2020, Vase, sketchbook A3, plinth, 20×70×120cm, Exhibition view at Konrad Fischer Gallery, 2020, Image courtesy of the artist and Konrad Fischer Gallery, ©Juergen Staack



《光之素描（针垫花属/针垫花）》，于尔根·斯塔克，2020，花瓶、A4素描本、基座，70×55×70cm，展览现场康拉德·费舍尔画廊，2020，图片由艺术家和康拉德·费舍尔画廊提供，©于尔根·斯塔克和康拉德·费舍尔

Light Sketch (Leucospermum/ pincushion), Juergen Staack, 2020, Vase, sketchbook A4, plinth, 70×55×70cm, Exhibition view at Konrad Fischer Gallery, 2020, Image courtesy of the artist and Konrad Fischer Gallery, ©Juergen Staack and Konrad Fischer Gallery



《光之素描（贝母属/象棋花）》，于尔根·斯塔克，2020，花瓶、A4素描本、基座，40×70×120cm，展览现场康拉德·费舍尔画廊，2020，图片由艺术家和康拉德·费舍尔画廊提供，©于尔根·斯塔克

Light Sketch (Fritillaria/ Chess flower), Juergen Staack, 2020, Vase, sketchbook A4, plinth, 40×70×120cm, Exhibition view at Konrad Fischer Gallery, 2020, Image courtesy of the the artist and Konrad Fischer Gallery, ©Juergen Staack



《光之素描（蝴蝶兰属/兰花）》，于尔根·斯塔克，2020，花瓶、A4 素描本、基座，100×55×70cm，展览现场康拉德·费舍尔画廊，2020，图片由艺术家和康拉德·费舍尔画廊提供，©于尔根·斯塔克

Light Sketch (Phalaenopsis/ Orchid), Juergen Staack, 2020, Vase, sketchbook A4, plinth, 100×55×70cm, Exhibition view at Konrad Fischer Gallery, 2020, Image courtesy of the artist and Konrad Fischer Gallery, ©Juergen Staack



《光之素描（补血草属/海丁香）》，于尔根·斯塔克，2020，花瓶、A4 素描本、基座，80×55×70cm，展览现场康拉德·费舍尔画廊，2020，图片由艺术家和康拉德·费舍尔画廊提供，©于尔根·斯塔克

Light Sketch (Limonium/ sea lilac), Juergen Staack, 2020, Vase, sketchbook A4, plinth, 80×55×70cm, Exhibition view at Konrad Fischer Gallery, 2020, Image courtesy of the artist and Konrad Fischer Gallery, ©Juergen Staack

在摄影和图像创作中，时刻和瞬间具有着决定性。选择向左或是向右看，结果将大相径庭，因为当你选择向左时，自然看不到右边发生的事情。时间点对于环境的感知也同等重要。你可以为错过某个精彩场面而感到遗憾，亦或因自己享受某个特定时刻而感到幸运。

《光之素描》是一组插花装置作品，花瓶置于基座，伴有一册敞开的书页。作品的布景方向经过精心设置，得以在一天中的某个特定时刻，阳光能够直射在花枝上，其影子投射在敞开的书页中。这便形成了光的素描和阴影图像。花枝仿佛在凝视自己的影子。柏拉图所言的现实即世界的阴影，在《光之素描》中，游走于书页的边缘。将自己的影子书写在册页即造就了一个诗意的瞬间，它稍纵即逝，只持续短暂的时间。由于阳光照射加速了花枝的凋零，其败落过程喻示着一个常见常新却在持续凋零的“自我”。花枝观察着自身的败落。

美留存于感知的瞬间，需要意识、赞颂和纪念。停留在书页上的影子稍纵即逝，却作为一种心灵素描将其自身书写。

In photography and the creation of images, timing and instant is decisive. It makes a difference whether you look to the left or to the right, because then of course you don't see what's happening on the other side. The timing is also decisive for which situation is perceived. Now you can regret that you always miss an interesting situation or consider yourself lucky to enjoy the recognized moment you find.

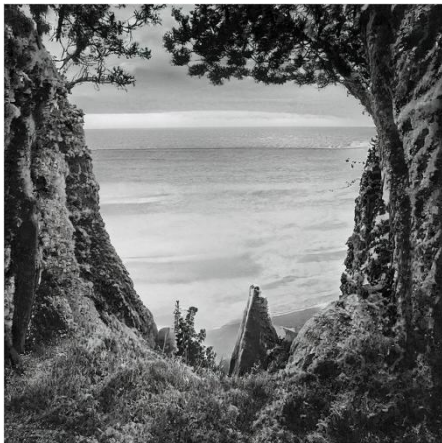
Light Sketch consists of flower arrangements in vases that are placed on pedestals with an open booklet. The orientation is set in such a way that at a defined time of day, in direct sunlight, the shadow of the flower falls on the open pages of the booklet. The result is a light drawing, a shadow image. The plant seems to be looking at its own shadow. Plato's reality, the world of shadows, wanders beyond the edge of the booklet in *Light Sketch*. A poetic moment is the writing of one's own shadow in the notebook. It is ephemeral and only stays for a short time. The aging process of the flower, which accelerates the withering due to the sun, shows an ever-new, aging "I". The plant watches itself age.

The beauty lies in the moment of perception: recognizing it, celebrating it and remembering it. The shadow remains fleetingly on the notebook, yet writes itself into it as a mental image.



VISION #PCDF01818, 于尔根·斯塔克, 2022, 数码打印, 44×44cm (未装裱尺寸)、52×52×3cm (装裱尺寸), 图片由艺术家和洛豪斯·索明斯基画廊提供, ©于尔根·斯塔克

VISION #PCDF01818, Juergen Staack, 2022, Inkjet print, 44×44cm (unframed), 52×52×3cm (framed size), Image courtesy of the artist and Lohaus Sominsky Gallery, ©Juergen Staack



VISION #PCDF31818, 于尔根·斯塔克, 2022, 数码打印, 44×44cm (未装裱尺寸)、52×52×3cm (装裱尺寸), 图片由艺术家提供, ©于尔根·斯塔克

VISION #PCDF31818, Juergen Staack, 2022, Inkjet print, 44×44cm (unframed), 52×52×3cm (framed size), Image courtesy of the artist, ©Juergen Staack



VISION #PCDF41824, 于尔根·斯塔克, 2022, 数码打印, 44×44cm (未装裱尺寸)、52×52×3cm (装裱尺寸), 图片由艺术家提供, ©于尔根·斯塔克

VISION #PCDF41824, Juergen Staack, 2022, Inkjet print, 44×44cm (unframed), 52×52×3cm (framed size), Image courtesy of the artist, ©Juergen Staack



VISION #PCDF11811, 于尔根·斯塔克, 2022, 数码打印, 44×44cm (未装裱尺寸)、52×52×3cm (装裱尺寸), 图片由艺术家和洛豪斯·索明斯基画廊提供, ©于尔根·斯塔克

VISION #PCDF11811, Juergen Staack, 2022, Inkjet print, 44×44cm (unframed), 52×52×3cm (framed size), Image courtesy of the artist and Lohaus Sominsky Gallery, ©Juergen Staack

《VISION》创作于 2022 年。伴随着人工智能模型的出现, 在社会层面乃至艺术领域均出现了如何应对这种“智能”或是仅将其作为应用工具的议题。对于艺术家而言, 人工智能得以访问海量的景观元素和自然事件的信息数据库。

当你站在艺术家的视角, 在掌握这些关键数据后, 你很快会在思想上聚焦卡斯帕·大卫·弗里德里希以及浪漫主义。如果弗里德里希已经使用了影像进行创作, 那么摄影技术是否已被发明? 也许他会事先拍摄宝丽来照片, 作为之后在

工作室创作油画时的图像参照。摄影图像的再创作，其固有的真实性仍否尚存？人工智能无法达到基于当下时刻的真实性还原，却试图通过表象来造就这一点。人工智能如今让其使用者实现了以往只有广告商、艺术家、摄影师、政治宣传者才拥有的图像操纵能力。因此，你可以向人工智能发出指令，甚至利用其储存的数据库将弗里德里希的创作转化为摄影作品。当前的技术可能出现一些明显的视觉缺陷，弗里德里希所绘画的人物并未被包含在图像中，亦或直接被忽略。自然元素没有被精准地描绘出来。然而，这些“照片”声称其具有真实内容，实际上却并未实现。如今从批判视角得以揭示这些图像的缺陷，但是如果这些图像在未来的 250 年后被作为参考，那它们又将被如何看待？这些图像会被认为是真实大自然曾经的模样吗？或是被视作没有事实参考依据的人工合成图像，如人工智能拼贴？亦或是因由不用质疑的浪漫主义的记忆和自然景观的美好，从而使这些图像被快速地忽略？

VISION was created in 2022. With the emergence of AI models, the question arose not only for societies but also for art as to how to deal with such "intelligence" or just a tool. In the artist's case, the AI has access to a large database of landscape elements and natural events.

As an artist, with these key data, you are very quickly mentally focused on Caspar David Friedrich and Romanticism. If he had used photography, would it have been invented already? He might have photographed Polaroids in advance in order to paint the pictures in oil paint in the studio. What truthfulness is still inherent in photographing photography? AI eludes the claim to authenticity of the moment but tries to suggest it through appearance. What advertising, artists, photographers, and propaganda have always done to manipulate images, AI now makes it possible for anyone who uses it. Therefore, you can address AI, and with the stored library, you can also have Casper David Friedrich's views translated into photographs. They become visibly flawed at this point, as the people painted by Friedrich are not included and simply omitted. The natural elements have not yet been precisely worked out. Nevertheless, these "photographs" claim to have a truth content, which, however, is not fulfilled. Today's critical gaze exposes the images. But how would they be seen if they were used as references in 250 years? Would these be pictures of

what nature once looked like? Will they be recognized as artificially generated images without a real reference as AI montages, or will they be quickly overlooked, since the memory of Romanticism and the nature that may have been is too beautiful and cannot be doubted?