

项目空间
PROJECT SPACE

第十一回

11th

HYPER

多维空间

30th May - 1st Jul

PROJECT SPACE
SEEING

展览项目画册 Exhibition Catalogue

HYPERSPACE
多维之观
30th May - 1st Jul
PROJECT SPACE

策展人：罗可一

Curator: Luo Keyi

艺术家：詹姆斯·A·霍兰德 Artists: James A. Holland
白培耕 Benjamin Bacon
徐维静 Vivian Xu
亚历山大·哈恩 Alexander Hahn

开幕时间：2014年5月30日 16:00
展览时间：2014年5月30日 - 7月1日
展览地点：中央美术学院美术馆 项目空间

Opening Ceremony: 16:00 30th May 2014
Exhibition Duration: 30th May - 1st Jul 2014
Venue: Project Space, CAFA Art Museum

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CAFA
Art
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中央美术学院美术馆

青年策展人专项基金

BRAUN BUFFEL
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展览概念阐释
Curatorial Statement

展览概念阐释

项目空间，中央美术学院美术馆

“新媒体艺术”这一特定的短语和其概念在过去的数十年间无数次的被人们提及和听取。关于“新媒体艺术”的定义和语境的学术讨论也从未彻底平息过。在关于“新媒体艺术”的话语范畴中重要的一个里程碑似的事件可以追溯到早至十九世纪早期照相术的发明和推广，这种“新媒介”的出现在国际范围内的艺术和科学领域都激起了人们极大的兴趣。随之产生的照相机械化生产模式不仅使整个艺术世界产生了变革，同时开启了“机械复制时代”。这个由沃尔特·本雅明创造的概念所定义的时期，产生出了许多新的艺术形式例如拼贴艺术和照相蒙太奇艺术。二十世纪五十年代中期媒体技术的快速发展直接催生了“大众传播”的诞生，给予了以白南准为代表的艺术家们更多的机会和条件去使用音频的、视频的设备或是其他新型的电子设备元件，将它们应用到创作实践当中去。在波普艺术运动之后，哲学和社会批评理论逐渐在艺术创作和评判中扮演了重要的角色。从二十世纪晚期开始，以贾奎斯·德里达、让·鲍德里亚、让·利奥塔和罗兰·巴特等人为代表的解构主义思想给艺术创作不断地注入了新的思想。最近几十年，随着电脑计算和互联网的全球性的应用，艺术家又有了一个新的媒介和平台，艺术的创作变得前所未有的多样化和多元化。

从照相、拼贴、现成品、音视频、乃至后来的表演、事件等这样的作品媒介、材料的发展历史来看，“新媒体”之“新”是在不停相对地变化着的。所以之前对“新媒体”做出的描述和概括在今天的语境来看似乎已经变得是有问题的或是过时的。数码的技术几个月或更短的时期内就会发生变化，这种进步的速度迫使“新媒体”艺术领域去不停的再定义自己的概念。这就使得去完全清晰、准确地去解释“新媒体艺术”变得十分的困难。这个展览项目的目的之一就是通过展示今日艺术家们的一些最新的创作来重新审视“新媒体艺术”这一概念。作品的类型范围包括：声音装置、录像装置、生物电子艺术和网络艺术。尽管这些作品共同都用到了数码科技或者相似的电子部件，不过每个作品的叙述方式和主题却各不相同，各自自成一体。根据所展示的这些创作成果，展览项目的进一步目的是提出对“新媒体艺术”的一个认知，即“新媒体艺术”作为对一个艺术类型的概念，

在当下或未来，已经不能准确地去概括、表示一种艺术类别。这一结论的理论依据和方法论来自于德里达和利奥塔的解构主义思想。德里达独创的“延异”理论对所有以词语语言进行描述的概念提出了质疑，他提出各种任何概念、意义都是由各种相互异质的特征组成的这种存在状态，进而使得这个概念和意义变得模糊、不确定甚至被消解。与此理论相似的是利奥塔的“元叙事”理论，他提出多元化的“小叙事”对“元叙事”的霸占地位的对抗。他相信当代正在涌现的“小叙事”或者“本地叙事”正在挑战着、打击着代表现代主义文化的“元叙事”或“宏大叙事”。将“新媒体艺术”这一概念放到德里达和利奥塔的理论中考量，一方面媒体技术和定义的不间断地时间线式的发展，另一方面如今所谓的“新媒体艺术”所包含的各种形式的艺术也在不间断的发展壮大，就如利奥塔理论中的“小叙事”对主体“元叙事”的消解作品一样，这样多样化、多元化的创作现状已经使得“新媒体艺术”无法对这些创作实践进行定义和概括。此次项目中每一件展出的作品都以各自独特的语言表达不同的观念，使得每一件作品都构成了各自独有的叙事系统。每一个叙事的形式和理念越强大、越独立，试图定义这个整体的概念就变得脆弱、越无力。

展览项目的题目来自于对于数学学科词语的挪用。“多维的”是一个用于几何学或物理学领域用来表示四维或更多的维度的一个前缀。和“观看”这一词语相结合，这个合成词旨在表达运用数码技术的艺术实践的多维度、多样性的创作现状。通过展示极具代表性的四件作品的多样化的叙事特征，这个展览项目尝试去引起观者对“新媒体艺术”这一概念的反思和疑问，这一概念也许只是一个暂时性存在的描述词语。也希望这个展览项目会启发观众对所谓的“新媒体艺术”的新的理解和对其实质的新的认识。

策展人 罗可一

Curatorial Statement

Project Space, CAFA Museum

The particular phrase 'New Media Art' has been heard for decades or even longer. The academic debates about its definition and context never ceased as well. One of the influential milestones involved in the discourse of 'New

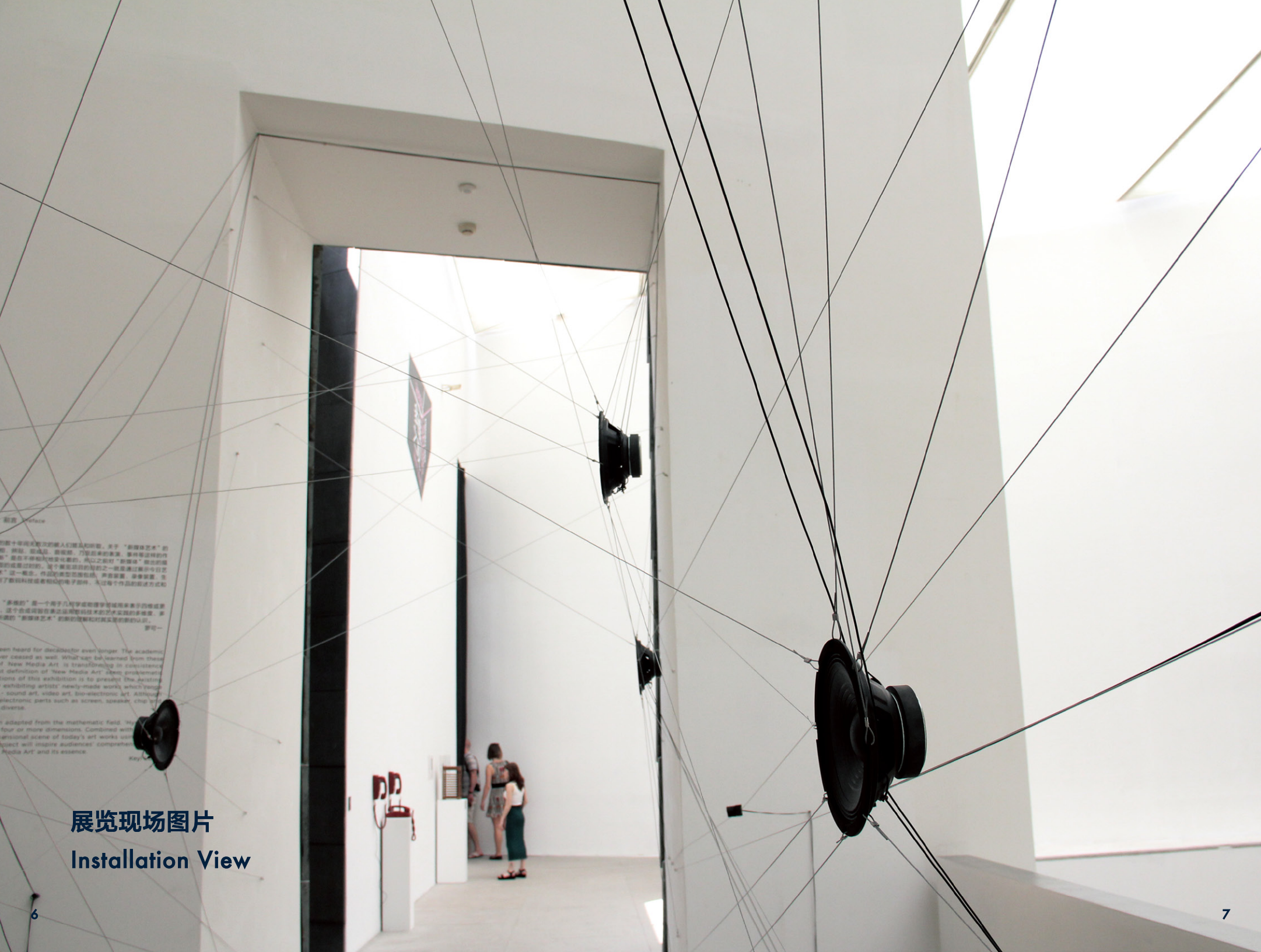
Media Art' could be traced back to the invention and spread of photography in early of 19 century which produced an intense excitement internationally in artistic and scientific circles. The following photomechanical production method had revolutionized the entire art world and gave rise to the 'mechanical reproduction age', - a term coined by Walter Benjamin, which spawned many new art forms such as collage and photomontage. The rapid development of media technology in mid-1950s directly boosted the birth of mass communication which provided artists the access to audio, video devices and other electronics. Philosophy and social criticism theory gradually took a valued role in art composition after the Pop Art movement. From the late 20 century, philosophers and theorists, e.g., Jacques Derrida, Jean Baudrillard, Gills Deleuze, Felix Guattari, Jean Lyotard, Roland Barthes, whose deconstructive notions gave a continuing impetus to the elevating of artistic practices. With the global application of computation and internet, today's art-making has become eminently diverse and pluralistic.

What can be learned from these chronological shifts is that the newness of 'New Media Art' is transforming in consistence with change in times. Therefore, some past definition of 'New Media Art' seem problematic and anachronistic today. With changes every few months, digital technologies are advancing at a speed that forces the 'New Media Art' field to redefine itself continuously, which leads us to a conundrum of trying to clearly explain 'New Media Art'. One of the intentions of this exhibition is to present the existing circumstances of today's 'New Media Art' by exhibiting artists' newly-made works which range over many typical genres in 'New Media Art' - sound art, video art, bio-electronic art. Although they share the mutual digital techniques or electronic parts such as screen, speaker, chip and sensor, their narratives and themes are hugely diverse. Based on these recent practical outcomes, the other intention will dig deeper attempting to propose a cognition about 'New Media Art', which is the term is no longer capable of describing a artistic category now or future. The theoretical

method of this conclusion mainly inspired by Derrida and Lyotard's deconstructive theories. Derrida was a pioneer in the postmodernism criticism whose innovative 'Différance' theory gestures the situation that number of heterogeneous features govern the meaning of one conception, hence rendering the conception ambiguous or even dissolvable. What shares many similarities with Derrida's view is Lyotard's 'Meta-narrative' theory where he opposes the heterogeneity of 'Little narratives' to the dogmatism of 'meta narratives'. He believes what happened contemporarily is the emerging of 'Little narratives' or 'Local narratives' and their challenge and strike to the 'Meta narratives' or 'Grand narratives' that represents the Modernism culture. Re-considering the idea of 'New Media Art' in Derrida and Lyotard's critical methods, this artistic terminology may be losing its identity due to the art works' pluralistic 'little narratives'. Each exhibited work is representing a distinct idea in its unique language, making every work a relatively independent system. The stronger each narrative gets, the feebler the general conception becomes.

The title of this exhibition is an appropriation adapted from the mathematic field. 'Hyper' is a prefix used in geometry or physics to denote four or more dimensions. Combined with 'seeing', this word is designed to delineate a multidimensional scene of today's art works using digital media techniques. By exemplifying their diversified narratives, I am trying to raise the awareness of questioning 'New Media Art' whose function of categorizing art works might be just a temporary existence. Hopefully this curatorial project will inspire audiences' comprehension and expand their perspective on this so called 'New Media Art' and its essence.

Curator Keyi Luo



前言 Preface

过去十年间无数的人们驻足和仰望。关于“新媒体艺术”的
定义、内涵、界限、乃至更多的表演、事件等这样的作
品，总会不自觉地成为焦点。然而，真正对“新媒体”概念的
成型却是在1960年代。这个概念最初的含义之一是在通过媒介“自艺术
”这一概念。作品的类型范围包括：声音装置、影像装置、光
了数码科技或者物理的电子材料。从过每个作品的表现形式和

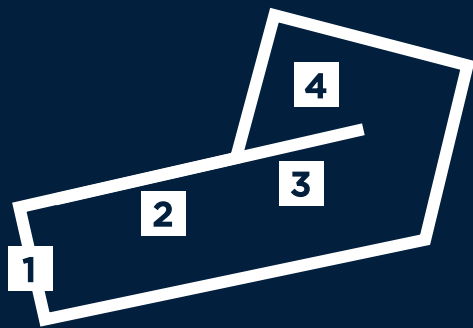
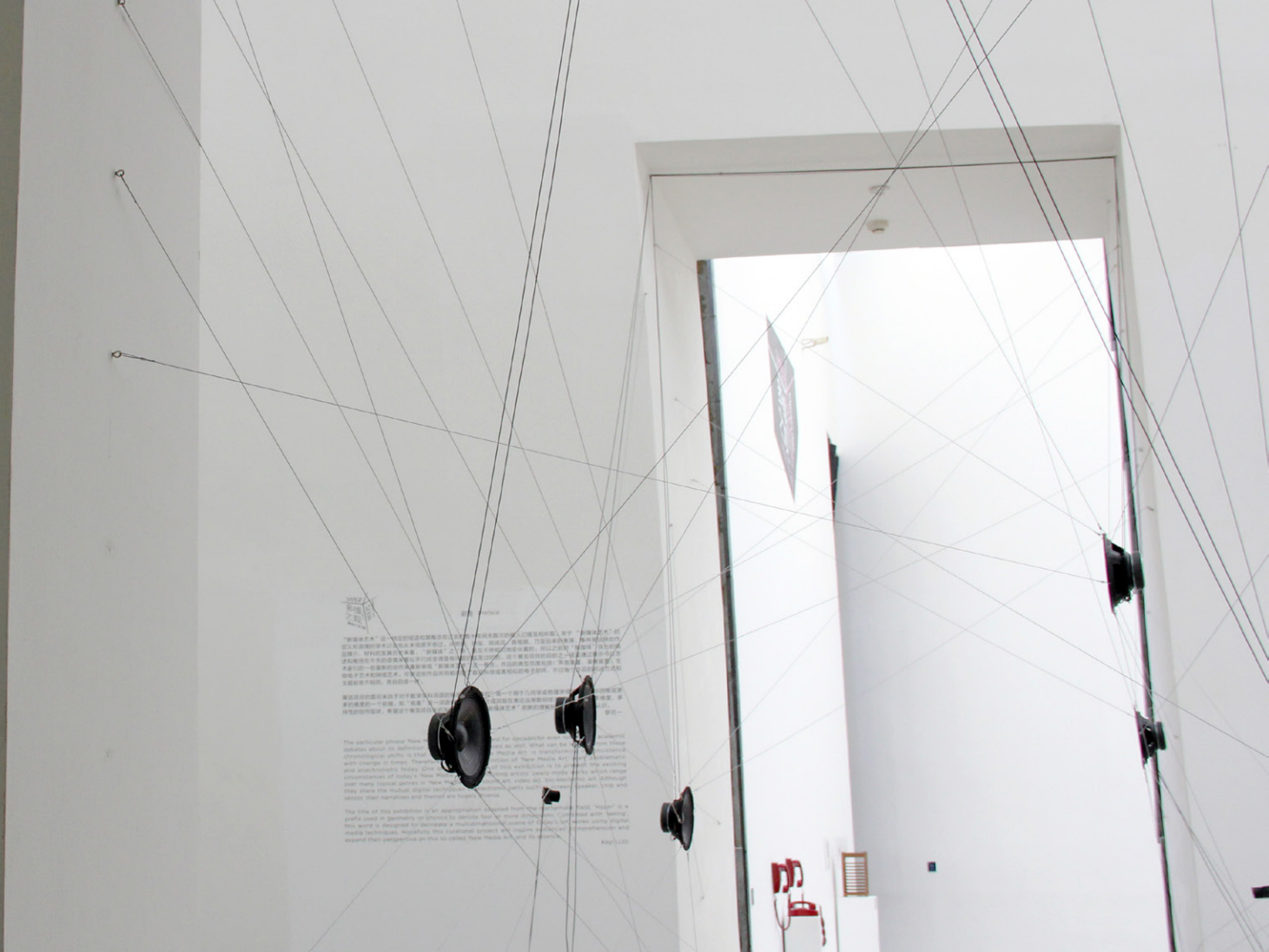
“多媒体的”是一个跨于几门学科或领域学领域而来的综合性概念
。这个合成装置在某种意义上是运用科技的艺术实践的多维度。多
维度的“新媒体艺术”新的理解和材料实践新的认识。
—— 罗伊——

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... electronic parts such as screen, speaker, chip, etc.
... diverse.

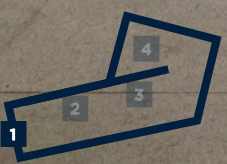
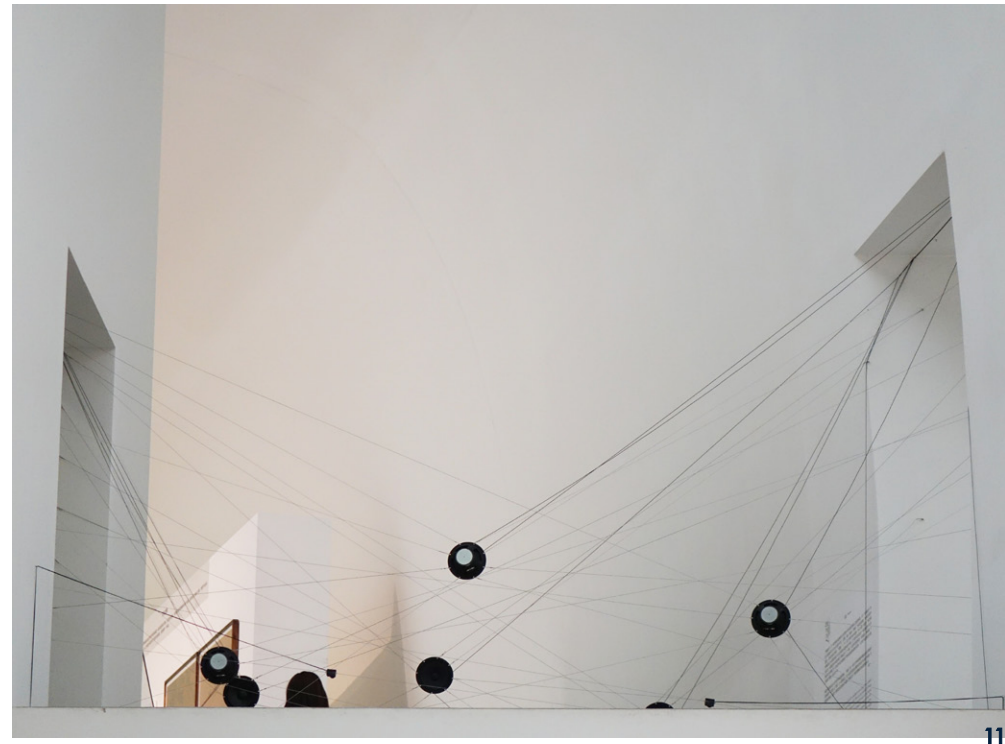
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Key

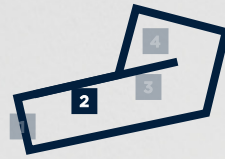
展览现场图片
Installation View



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|----------|----------------------|---------------------------|
| 1 | 琴 QIN | 詹姆斯·A·霍兰德 James A Holland |
| 2 | 混合 第二版本 MINGLE V2 | 白培耕 Benjamin Bacon |
| 3 | 蚕计划 SILKWORM PROJECT | 徐维静 Vivian Xu |
| 4 | 失真图像 ANAμRPHOSIS | 亚历山大·哈恩 Alexander Hahn |

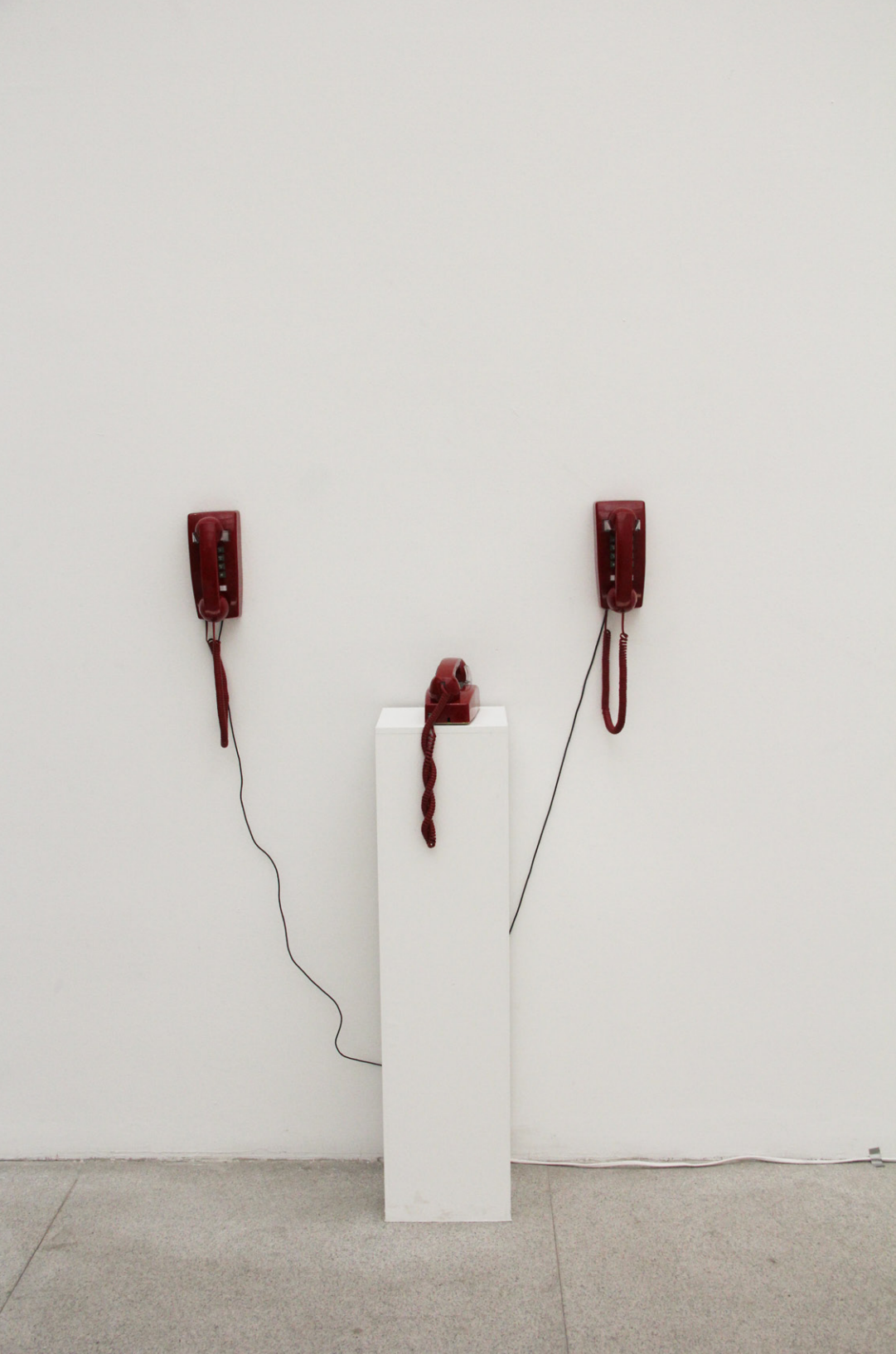


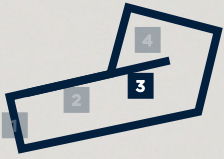
1 琴 QIN
詹姆斯·A·霍兰德 James A Holland
2014
钢丝, 扬声器, 电子元件
Steel wires, speakers, electronics



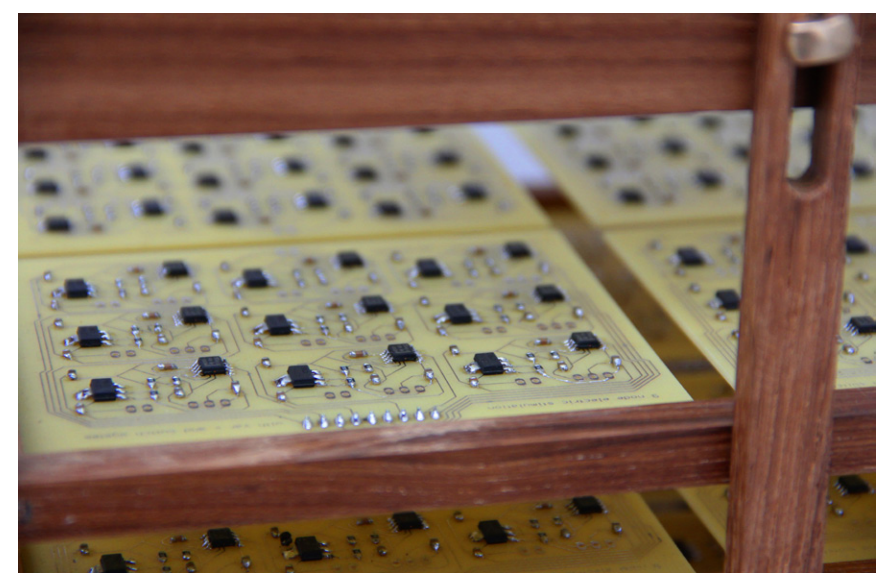
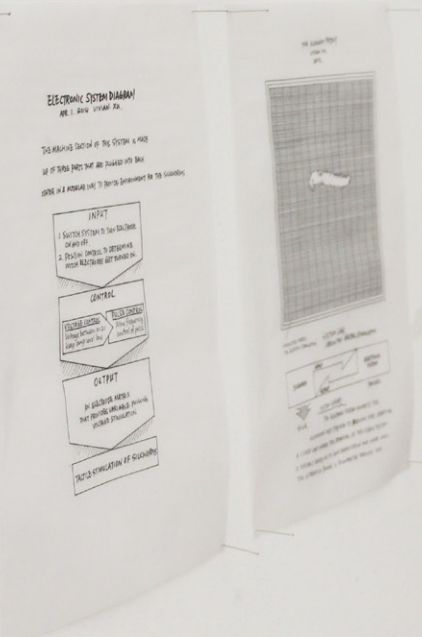
2 混合 第二版本 MINGLE V2
 白培耕 Benjamin Bacon
 2014
 电话, 电子元件, 编码
 Red phones, electronics, codes

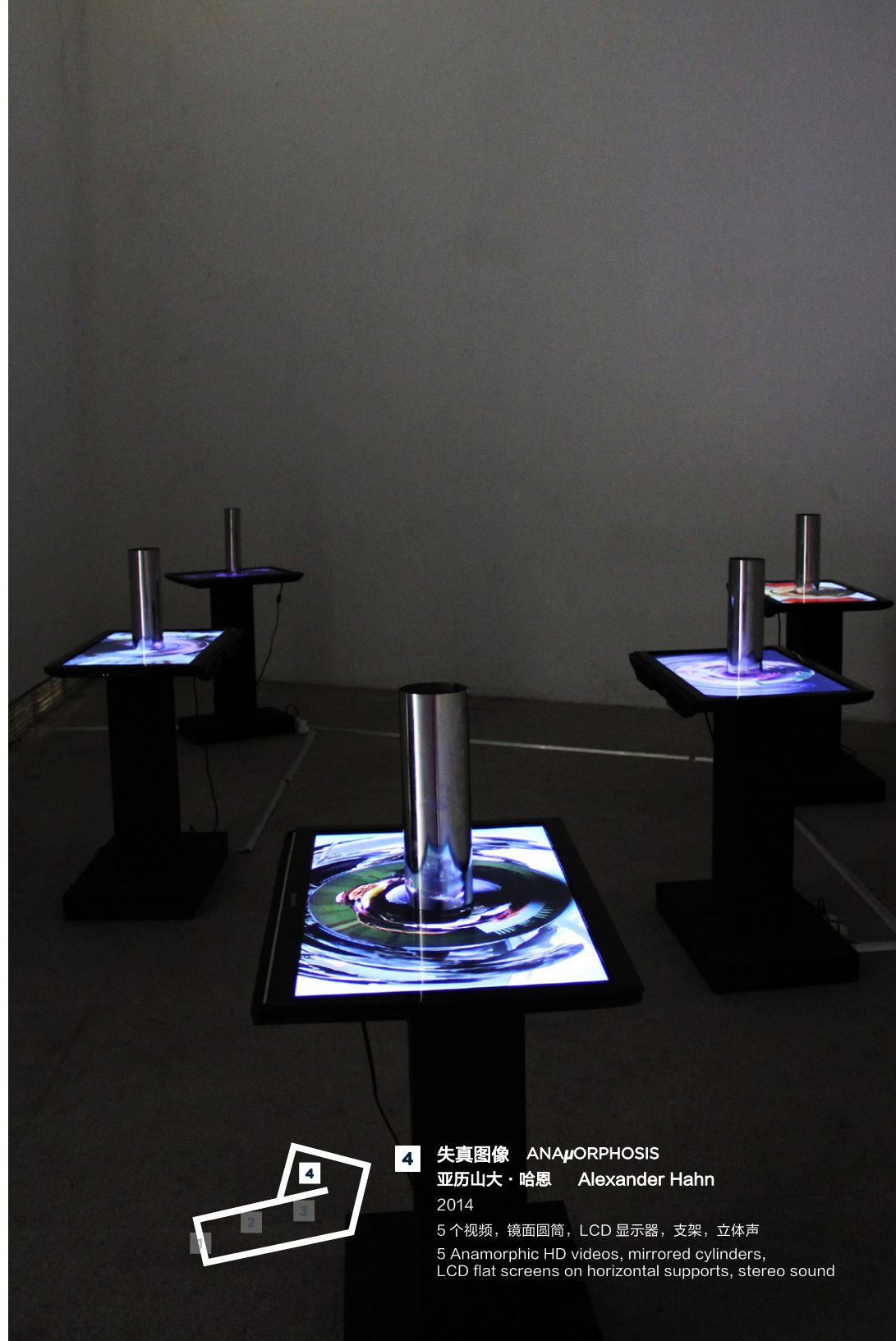
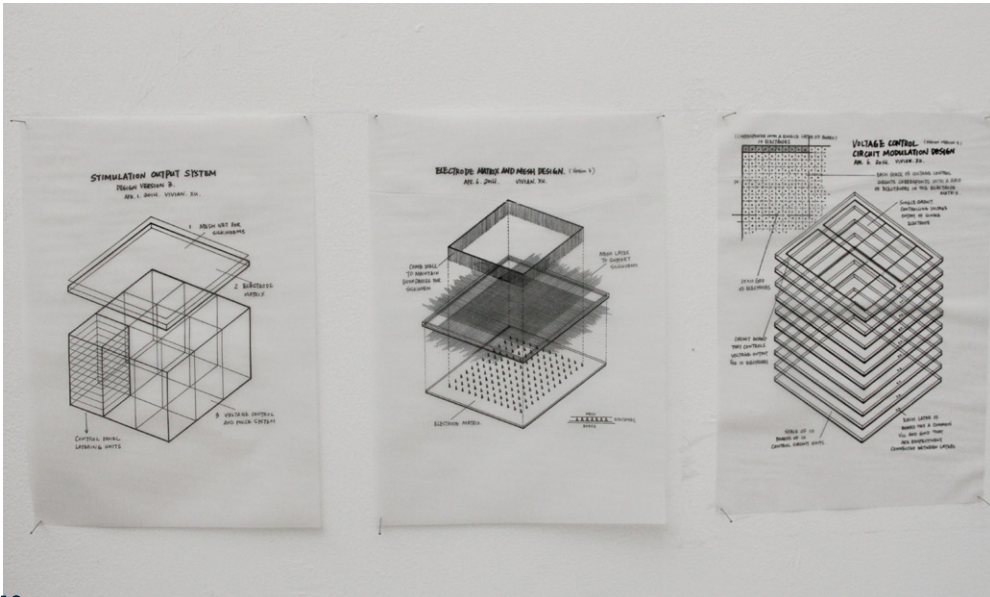






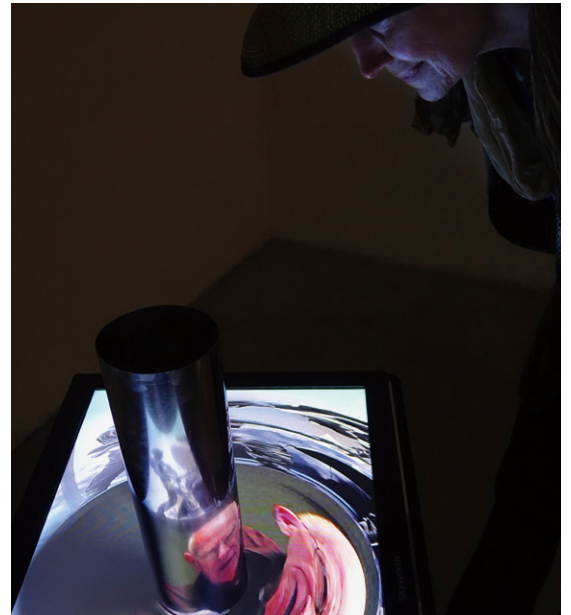
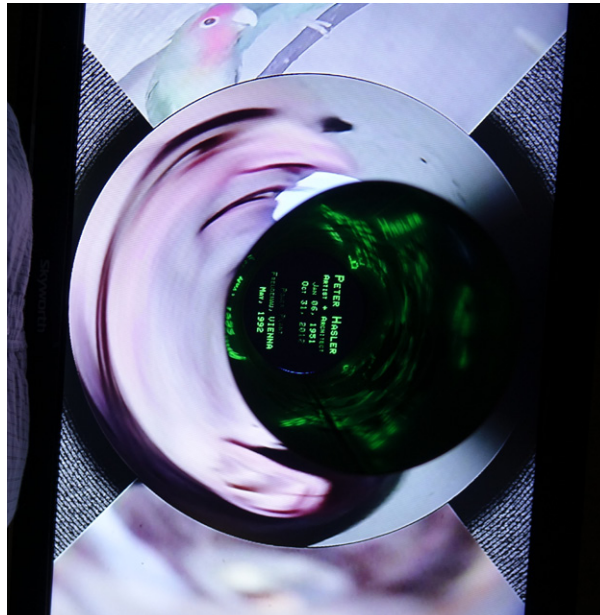
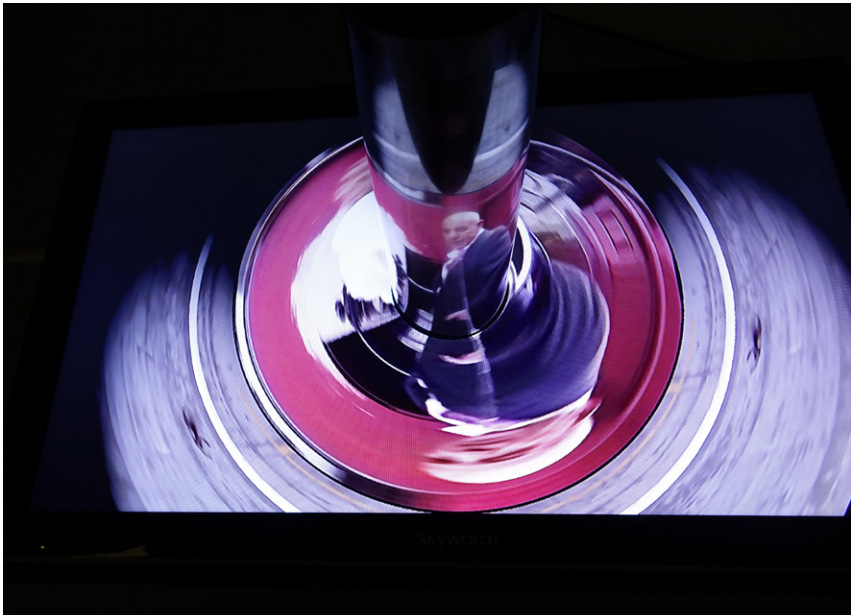
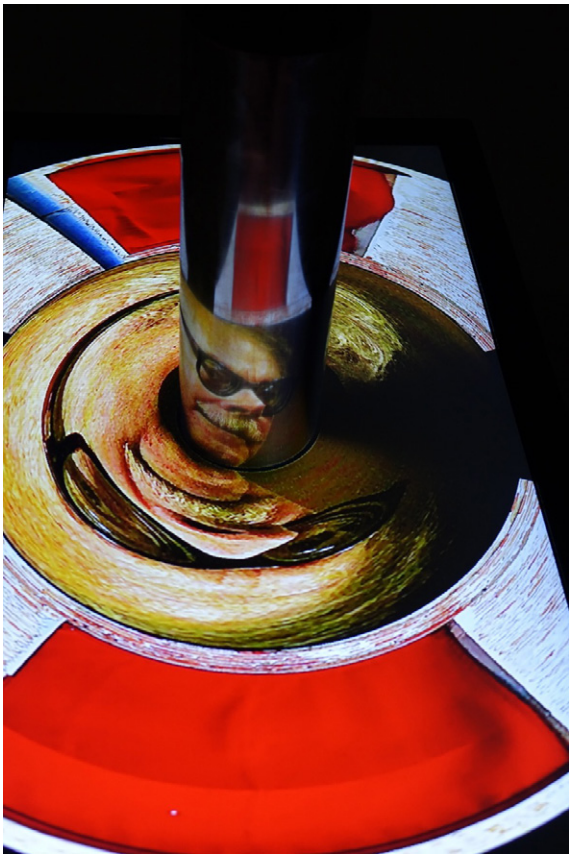
3 蚕计划 SILKWORM PROJECT
徐维静 Vivian Xu
2014
电子元件, 木, 蚕
Electronics, woods, silkworms





4 失真图像 ANAMORPHOSIS
亚历山大·哈恩 Alexander Hahn
2014

5 个视频，镜面圆筒，LCD 显示器，支架，立体声
5 Anamorphic HD videos, mirrored cylinders,
LCD flat screens on horizontal supports, stereo sound





展览开幕现场
Opening of the exhibition



作品信息

Works Information



琴 QIN

詹姆斯·A·霍兰德 James A Holland

2014

钢丝, 扬声器, 电子元件

Steel wires, speakers, electronics

詹姆斯·霍兰德的“琴”声音装置作品根据展览空间创造了一个互动的、可参与的环境，没有观众的参与会处在一种相对稳定的和谐状态中，但只有在观众参与到环境中，打乱这种和谐状态，作品的目的才会出现。由传感器和发生器以及钢丝线、电路组成的“隧道状”的极具形式感的环境中，观众在此做出的任何动作和声音都会对作品的效果和最终成果产生影响。就像在“圆形监狱”的环境中，观者被赋予类似于自我监视的任务。

This structure was designed specifically to inhabit this environment. The machines have been heavily modified in order to abstract their original sound and purpose; The motion sensitive circuit causes the sound to respond directly to the movement and interaction of audience. Exploring the post-structuralist discursive concept that nothing has meaning without interaction, persists in a state of immutable harmony. As it is spatially explored, the audience enters into a discourse with the piece becoming at once the observer and the observed.

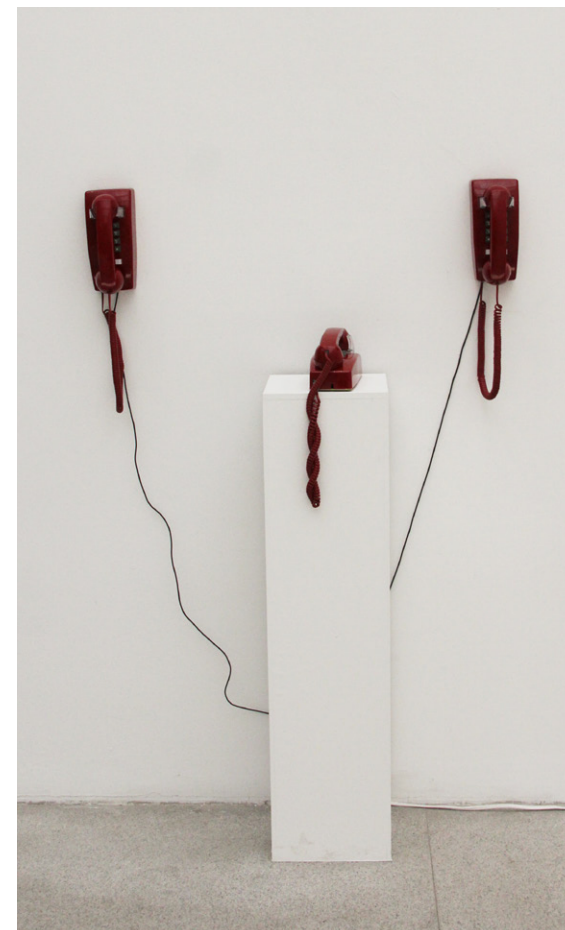
混合 第二版本 MINGLE V2

白培耕 Benjamin Bacon

2014

电话, 电子元件, 编码

Red phones, electronics, codes



白培耕的艺术实践关注与对于数据、信息、编码解码、网络等媒介。“混合 2号版本”使用了“一次性板”和“编码文本”去解码和加密参与者留下的信息。参与者留下的信息会被存储和加密，同时给予参与者一个解码的密钥去解读上一个参与者留下的信息。红色电话的位置会定期的进行变化，所有参与者的留言都会被存储于一个数据库中，只要互联网络存在这个语音循环就会一直增加下去。

MINGLE.V2 is a selected work from a new exhibition that consists of an album release, live performances, interactive installations and other media works. MINGLE.V2 uses “one-time-pads” and “ciphertexts” to encrypt and decrypt messages left by the participants. Messages left by one participant is stored and encrypted using a “one-time-pad” or “ciphertexts”. That participant is given a key to encrypt a previous message left by another participant. If the participant enters the key correctly to the right message they then get the decoded message played back.



蚕计划 SILKWORM PROJECT

徐维静 Vivian Xu

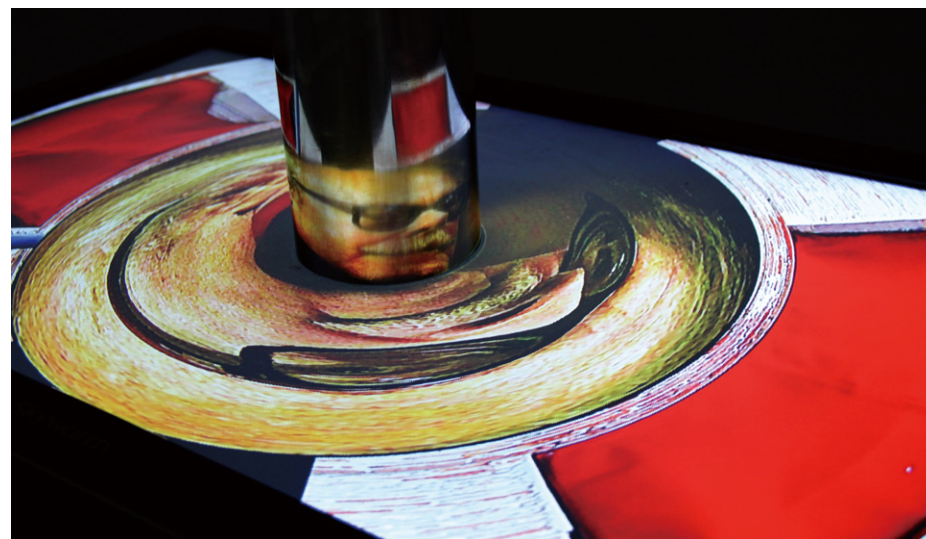
2014

电子元件, 木, 蚕

Electronics, woods, silkworms

中国艺术家徐维静的“蚕”项目旨在创造一种存在于蚕和电子程序、元件之间的混生的互动系统，此项目的最终目标是可以制造出自主生成的平面的或立体的丝线材质。这个蚕丝机器应用了一个介于有机的和人工的之间的闭路循环系统。这种互动行为通过蚕丝的纺织过程中记录下来。在展览中艺术家将会展示出此项目最新的物质成果和进度。

The Silkworm Project is an attempt to design a hybrid interactive machine consisting of silkworms and electronics, with the ultimate goal of generating self-organized flat and spatial silk structures. The silk machine utilizes a closed feedback loop system between the organic and the artificial, where a silkworm's each present position within the spinning area of the machine motivates it to move towards its next position. This interaction is documented through the silk spun by the worm. Currently, this piece is still under development.



失真图像

亚历山大·哈恩 Alexander Hahn

2014

5个视频, 镜面圆筒, LCD显示器, 支架, 立体声

5 Anamorphic HD videos, mirrored cylinders, LCD flat screens on horizontal supports, stereo sound

在记忆与梦境之去探索多维之观的主题，亚历山大·哈的最新作品“失真图像”将影像技术和个人情感相结合，将原始的影像进行加工，只有观众拿着特制的“圆筒镜子”放置在屏幕上才能看到真正比例的图像。作品中的影像都是最近去世的、消失在我们生活中的人物。艺术家称每个装置为一个“神龛”，用这种结合成像技术的特殊方式将这些人们“召唤”回现实中，表示艺术家对逝者的纪念，同时用具有历史意义的模式去创作了一组人物肖像画。

Exploring the theme of hyperseeing in the realms of memory and dream, death and resurrection, Alexander Hahn will be presenting a series of anamorphic videos. The five part installation *Anamorphosis* (2002 - present) belongs to an ongoing cycle begun in 2002 of cylindrical/anamorphic video reliquaries honoring friends of the artist or people he once met and who have since passed away. Realized as distorted loops reflecting on mirrored cylinders, they pay homage to the dead, while at the same time using the historic method to create a novel kind of portraiture.

策展人与艺术家简历

Biography of curator and artists



罗可一毕业于中国中央美术学院和英国伦敦艺术大学，是一位工作于英国伦敦和中国北京的独立策展人、平面设计师和插画家。他的策展项目主要关注于在全球化语境下文化生成的新方式的研究；在多样化的展示空间中对象被展示的新模式和如何提升观众的体验。

Keyi Luo/Messi, graduated from the Central Academy of Fine Arts, China and University of Arts London, UK, is an independent curator, graphic designer and illustrator based in London, UK and Beijing, China. His curatorial projects chiefly spotlight the issues about surveying the emerging methods of cultural production in a globalization context; new modalities about subject's juxtaposing and viewer's experiencing in various spaces for exhibiting.



詹姆斯·A·霍兰德是一位工作于英国伦敦的艺术家。他的艺术实践跨越多种学科，主要利用声音、电影和摄影的语言，他的作品往往被交集的文化和交叉的学科联合所启发。他在世界范围内以个人或合作的方式进行创作，所涉及的学科包括神经康复、行为心理学、社会历史学和表演。

James A. Holland is an artist based in London, UK. His practice is multi-disciplinary. Working primarily in sound, film and photography, his work is frequently informed by cross cultural and inter-disciplinary collaboration. Working with individuals and groups based throughout the world and with disciplines as diverse as neuro-rehabilitation, behavioural psychology, architecture, social history and performance.



白培耕是上海纽约大学艺术系助理教授，也是 Dogma Labs 的联合创始人。他的作品和研究关注于技术、社会传媒、移动性、声音和信息设计领域的交集。他曾在美国、欧洲、亚洲和中东地区的各种机构、展览和会议上进行讲座、表演和参与展览。

Benjamin Bacon is an Assistant Professor of Art at New York University - Shanghai. He is the co-founder of Dogma Labs. His work and research focuses on the intersection of technology, social media, mobility, sound and information design. He has lectured, performed and exhibited at a variety of institutions, exhibitions and conferences in the USA, Europe, Asia and the Middle East.



徐维静毕业于美国纽约帕森斯设计新学院的设计与技术专业。她与白培耕联合创建了 Dogma Labs，致力于为公众提供在计算机学、生物学和新的生产技术交集领域的研究平台。她的实践关注于电子媒介和生物媒介的艺术化探索。她目前工作生活与中国上海。

Vivian Xu graduated from the MFA Design and Technology program at Parsons the New School for Design in New York City. She co-founded Dogma Labs, a community lab, with Benjamin Bacon. Dogma Labs is dedicated to providing the public access to a platform that integrates design research with computation, biology and new production technologies. Vivian's practice focuses on the artistic exploration of electronic media and bio media. She currently lives and works in Shanghai.

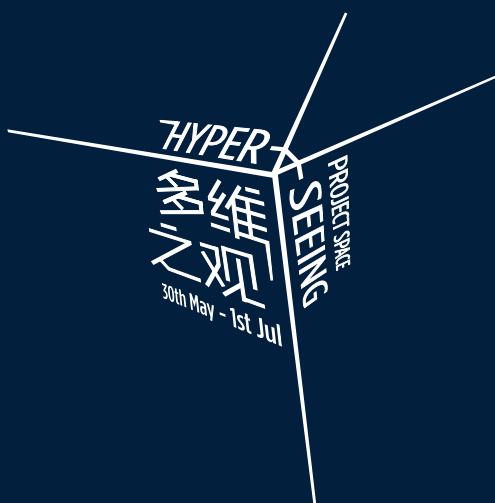


亚历山大·哈恩是一位当代电子媒体艺术家。作为此领域实践的领先者，他的作品媒介包括视频、装置、3D 电脑平面，共同探索了关于记忆、遗忘、梦境和虚幻事件中片段瞬间的演变过程。他目前工作生活于美国纽约市。

Alexander Hahn is a contemporary electronic media artist. Considered a pioneer in the field, his work in video, installation, and 3D computer graphics explores the evolution of moments from event to memory, to forgetting, to dream, and to fiction. He lives in New York.

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