

# Unvisible

视而不见 迪特·容 Dieter Jung



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## 视而不见

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Dieter Jung 迪特·容



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## 张子康馆长致辞

张子康

现代科学技术在一定程度上强调世界的物质性，而科学与艺术结合后产生的并不仅仅是消费产品，更大意义上是预示着一种新的思考方式的产生。随着社会的不断演进，科学、艺术、人三者之间的关系越来越紧密，从最初形式上的互相渗透到现在深层次结构上交融的过程中，我们可以看到评判科学、艺术的优劣最终的基础和尺度还是人。人的存在方式、人的感知方式越来越成为艺术家所重点表达的内容，迪特·容就是在这方面非常突出的一位艺术家。他的作品旨在把声音、光线、雕塑和特定场景融合，营造一个围绕观众的环境。在迪特·容的艺术实验场域里，他尝试将真实世界与虚拟世界超维度对接，造就了一种超出身体感知的审美之维。

在他的光影背后除了表现出新媒体艺术家特有的审美特征以外，还带给观者的是艺术家自我的一种意识的轨迹，是一种观念的力量。相对于利用科技使观众互动与介入，艺术家更加在乎的是作品能否达到对新媒体艺术进行思考的目的。

在新媒体艺术刚刚兴起的中国，还存在一些学术定位和表达方式上的误区，而迪特·容的尝试在某些程度上做到了相对的先锋性，所以在今日美术馆展示他的作品是非常有意义的事情。我们希望通过他的作品将新媒体的概念进行延伸，透过与作品的互动，观者可以对世界进行各种想象并开发出更多尖端创意。

## The Oration of Curator Zhang Zikang

Zhang Zikang

To a certain extent there is a particular emphasis on the world's materiality in the modern science and technology, but the product of the combination of science and technology is not just consumable, in a larger sense, it indicates a rise of a new way of thinking. With the continuous evolution of the society, the relationship between science, technology and people becomes closer and closer, from the earliest form of interpenetration to the deeper modern structural amalgamation, we can conclude that the ultimate base and standard for evaluating the advantages and disadvantages for science and arts still remains people. The mode of existence and the perceptive manner of people are becoming more and more the main component of the artists' works, Dieter Jung is an outstanding artist in this field. The main target of his works is to syncretize sounds, lights, sculptures and some special occasions to create an environment surrounding the spectators. In the experiment arts fields of Dieter Jung, he tries to link the real and the virtual world on the means of the multi-dimension which makes a aesthetic dimension beyond the bodily apperception.

Behind the shadows and lights of his works, except peculiar aesthetic characteristics of the artists of new media, spectators can feel the marks of the artist's self-awareness, and it's a power of thought. In comparison with science and technology, which make spectators interactive and get involved, the artists care more about whether the works can motivate people to think about the New-media art.

In China, where the new media art is just arisen, there are still some wrong cognitions about academic orientations and ways of expression, but some Dieter Jung's experiments, to some extent, have contained some modern pioneer elements, so it's very significant to exhibit his works in the Today Art Museum. We hope that by means of presenting his works, the notion of the New-media art can be extended, and through the interactivities with the works, spectators can make more various imaginations and spurt more advanced originalities about the world.

## 两种真理

世界上存在着两种真理：一种可以照亮道路，另一种可以温暖心灵。第一种真理是科学，第二种真理是艺术。任何一种真理都不能独立于或者重于另一种。没有艺术的话，科学将会像一个水管工人手中的一副高位钳一样无用；没有科学的话，艺术将会像一个拙劣混乱的民间传说一样只能在感情上行骗。艺术的真理使科学变得人性化，而科学的真理使艺术变得合理化。

摘自：雷蒙德·钱德勒的笔记本(ECCO 出版社, 纽约, 1938 年, 第 7 页)

## Two Kinds of Truth

"There are two kinds of truth: the truth that lights the way, and the truth that warms the heart. The first of these is science, and the second is art. Neither is independent of the other or more important than the other. Without art, science would be as useless as a pair of high forceps in the hands of a plumber. Without science, art would become a crude mess of folklore and emotional quackery. The truth of art keeps science from becoming inhuman, and the truth of science keeps art from becoming ridiculous."

From: the notebooks of raymond chandler; ecco press, ny, 1938, p.7

## 斯人渐逝

汉斯·马格纳斯·恩岑斯贝格尔

对大部分的画家而言，描绘一个幽灵实在是太难了。这些想描绘出一个幽灵的画家必须记得某个消逝了的人，并且自己得理解消逝。而且，暗示也是很少的。即使每个人都知道那个人以某种方式依然存在，或者，可能还会出现，甚至只是飞快地出现他消逝的过程，但依然无人知道，他的消逝后的样子。更别提绘画的困难了。因为对这个缓慢消逝过程的记忆也是飞快地消失了。

照相机只能记录单个的阶段，而不是过程。它不能记录灵魂，但是能记录鬼魂。在记录这些消逝的物体上的照片必须多次确定，才能被定为结果。消逝的结果就是空洞。照片上可以显示这种真空。而这种空间很容易就可以填满细节。而所显示出来的影像并不是来自实际。也就是说，这种消逝只能独自显示。所谓的填饱的大象不是真的大象灵魂（这是唯物的，只有些许臆想的而已）。

人们，包括大象，在消逝的时候，颜色也自然褪了。然而，只要消逝停止，那么颜色依然还在。但要决定这些颜色的痕迹就会困难很多。这些颜色可能的数目不会跟着消逝而降低。甚至有读者，或是观摩者提出，数目会增加。这个错误的理念表明了一个事实，即画家和读者在消逝发生之处，即使用更敏锐的视觉，也会变得模糊。

把握住消逝的东西确实不可能。要么在消失的前提下把握住消逝，这样可以创造一幅单色的图画；要么在消逝的前提下，慢慢出现消逝，这样我们就有了鬼魂，比如一头喂饱了的大象。这种进退两难的局面只能将时间一同刻画下来才能解决。然而，时间的结构还是未知的。这关系到一个波浪形的运动，即时间飞奔，这可以让画家有一个设想、一个帮助、一个假设，甚至连他自己都可能不相信，而图画的读者也可以在空间中摒弃这种消逝。然而，如果距离变得够大，那么决定谁会消逝？图画还是读者，这就跟我们无关了。

对于人的消逝，在他们消失之前，你可以区别出哪些是未知的，哪些是已经再现的。在这种情况下，在欧洲各处，灵魂画家一般从鬼

魂中描绘灵魂。但正如各个地方一样，在图画中，未知的人才是最重要的。你也可以把消逝描绘得最佳。

很久以前，这位画家就已经再没被看见过了，他的消失几乎无人知晓。他深深地消逝在网孔中、条纹中，回复到他图画中的颜色中。最后，那些没见过的事物，也将不复存在。灵魂是存在他们之中的，而它所守护的也将会消逝。

在经过缓慢的消逝后，人就一般被理解为灵魂了。灵魂的产生是社会产生的一个重要部分。好像在消逝之前，人们想当然觉得所有的都一直会存在，但这点不过只是欺骗人罢了，消逝的结局是必定的，也是不可预测的。



# Das Langsame Verschwinden Der Personen

Hans Magnus Enzensberger

Personen, die im langsamen Verschwinden begriffen sind nennt man Geister. Die Erzeugung von Geistern ist ein wichtiger Teil der gesellschaftlichen Produktion. Immerzu scheint es, als stünde sie vor dem Zusammenbruch. Aber dieser Schein trügt. Das Ende des Verschwindens ist gewiß. Es ist zugleich unabsehbar. Die Schwierigkeiten beim Malen von Geistern sind für die meisten Maler zu groß. Wer einen Geist malen will muß sich an die Person erinnern, die im Verschwinden begriffen ist. Diese Erinnerung ist wenigen gegeben. Obwohl jeder weiß, daß Personen vorhanden waren, ja sogar in gewisser Weise immer noch vorhanden sind, vielleicht sogar nach wie vor auftauchen, wenn auch nur flüchtig, wenn auch nur im Modus ihres Verschwindens, weiß kaum einer, wie sie aussehen. Noch schwieriger ist es, sich ein Bild davon zu machen. Auch die Erinnerung an den langsamen Vorgang des Verschwindens verschwindet, und zwar sehr rasch.

Die Kamera kann nur einzelne Phasen festhalten, nicht den Vorgang selbst. Sie zeichnet nicht Geister sondern nur Gespenster auf. Bilder auf denen etwas Verschwindendes zu sehen ist, müssen mehr Zeit enthalten, als solche, die ein Ergebnis feststellen. Im Fall des Verschwindens ist das Ergebnis die Leere. Photos von Personen zeigen dieses Vakuum. Der Raum füllt sich mühelos mit Details, die ihn ausstopfen. Das was zu sehen ist, stammt auf solchen Bildern nicht aus der Wirklichkeit; diese nämlich ließe sich nur dadurch zeigen, daß ihr Verschwinden mitgezeigt würde. Der ausgestopfte Elefant ist nicht der Geist des Elefanten. (Dieser ist materiell, jener etwas bloß Ausgedachtes.)

Mit den Personen, zu denen auch Elefanten zu rechnen sind, verschwinden natürlich auch ihre Farben. Solange aber das Verschwinden anhält, sind auch noch Farben da. Allerdings wird es immer schwieriger, diese Farbspuren zu bestimmen. Die Zahl der möglichen Farben nimmt während ihres Verschwindens keineswegs ab. Es gibt sogar Leser, das heißt Betrachter, die behaupten, sie nähme zu. Dieser Irrtum erklärt sich daraus, daß

sowohl der Maler als auch der Leser das, was im Verschwinden begriffen ist, immer schärfer ins Auge fassen, je undeutlicheres wird.

Etwas Verschwindendes festzuhalten ist streng genommen unmöglich. Entweder das Verschwinden wird festgehalten auf Kosten des Verschwindenden, dann entsteht ein monochromes Bild, oder das Verschwindende auf Kosten des Verschwindens, dann haben wir ein Gespenst vor uns, einen ausgestopften Elefanten. Dieses Dilemma läßt sich nur lösen, indem die Zeit mitgemalt wird. Die Struktur der Zeit ist aber unbekannt. Daß es sich um eine wellenförmige Bewegung handelt, daß die Zeit Schlieren bildet, ist nichts weiter als eine Vermutung des Malers, eine Krücke, eine Hypothese, an die er womöglich selbst nicht glaubt, und die der Leser des Bildes wegwerfen kann, indem er sich von ihm entfernt und seinerseits verschwindet, wenn auch nur im Raum. Wer dann, wenn die Entfernung groß genug geworden ist, verschwunden sein wird, das Bild oder sein Leser, das zu entscheiden ist nicht unsere Sache.

Bei den Personen, die im Verschwinden begriffen sind, kann man unterscheiden zwischen denen, die unbekannt sind, und denen, die bereits Reproduktionen waren, ehe sie zu verschwinden anfangen. In diesem Fall hat der Maler die Geister von Gespenstern gemalt, und zwar von Gespenstern, die in Europa umgehen. Doch sind auf den Bildern, wie überall, die unbekanntesten Personen die wichtigsten. Ihnen gelingt auch das Verschwinden am besten.

Vom Maler ist schon längst nichts mehr zu sehen. Sein Verschwinden ist das unauffälligste. Er verschwindet in den Maschen, den Schlieren, den immer weiter zurückweichenden Farben seiner Bilder. Am Ende – das wie gesagt nicht abzusehen ist – wird niemand mehr da sein. Die Geister sind unter sich und bewachen das, was verschwunden sein wird.

## 迪特·容——灵魂之光的魔术师

陈耀成

多年前，当我拜访已是著名全息艺术家迪特·容的柏林之家的時候，我看到了牆上挂着这位艺术家早期的兩幅彩色蜡笔肖像画：一幅是西格蒙德·弗洛伊德，另一幅是尼采。这些肖像画既非心理派类型也非表现派类型，一点也不像卢西安·弗洛伊德或者乔治·巴塞利兹的风格。它们些许有些正式，依然摆脱不了它们的“幽灵式”特点。回顾后就看得出迪特·容正是使用了最新最酷的科学方法来进行创作，也正是这种特点的微妙力量，展现了迪特派艺术的“存在主义”渊源。通过“存在主义”，我可以谈及人性的阴暗面——作为“潜意识”的探索者弗洛伊德，以及尼采——抱歉这么单纯化地概括——一位看到被鞭答的马匹就“发疯”的哲学家而被大众所熟知。

当我看到迪特·容在今日美术馆最新的题目为“视而不见”艺术展览的时候，那些难忘的肖像再次优美地浮现在我的脑海里。为什么用“不可见的”，而不是用标准的“隐形的”这个词语呢？因为前者更能说明这是一项饶有兴趣的邀请，让大众对容的艺术进行思考，以及他的科技手段服务的“终端”。艺术是如何探索意识的？容派的艺术之光是如何“照亮”“潜意识”的？

为了帮助解答我的疑问，我重读了弗洛伊德所著的最有想象力的文章之一，即“图腾和禁忌”，其中调查研究了人类文明史的起源，对解决我的问题很有作用。弗洛伊德主张，在时间的长河中，人类发展了三套思想系统——万物为灵论、宗教论和科学论。但弗洛伊德并没有提出一个发展的模式来说明科学是解决世界之谜的最终手段。不过他至少断言出“万物为灵论，即人类所创造的第一种‘思想系统’或许是最坚固的、最详尽的，也对宇宙的本性给出了一个真实的完整的解释”。如果就站在对宇宙进行理解的角度上而言，万物为灵论不见得比科学论劣等。我不想把人类“原始”状态进行传奇化，但有一点是明确的，即带着万物为灵论信念的早期人类比拥有科学头脑的现代人更能“融入”大自然之中。

弗洛伊德继续推测，当原始人类面对死亡的时候，就对物质世界产

生了一种二元论观点——即在动物、植物和物体上都有灵魂寄居着，就跟人类有灵魂寄居一样。但这些灵魂能自由离开它们的寄生主，从一个人移居到另一个人身上，从一个身体移居到另一个身体里。带着这种二元理论观点，我就想重新审视迪特·容所著的尼采和弗洛伊德的画像。

青年时代的迪特·容，在发现全息术作为自己生涯之前，曾经对“肌织物结构”产生浓厚兴趣，痴迷于这些伟大的现代和后现代先驱们的肖像出现在这些精美的波浪起伏的线孔之间。安妮特·库恩描述了这些肖像，就像早期文艺复兴时期，佛罗伦萨圣乔凡尼宗教洗礼堂里使用的戈布兰双面挂毯一样，基于两种因素的综合——“图解式的或写作式的与基本的建筑物或结构”。对这位作者而言，这两种因素就是形态和结构。如果形态是不可避免在结构内编织，并由颜色进行渗透而体现。如果我把此类比于万物为灵的二元论，我就会判断出，颜色是形态的灵魂，并且颜色可以离开它们的寄居主，从一个物体移居入另一个物体里。显然，迪特·容在全息术的潜在领域里的伟大发现就在于把颜色和光从物质中释放。现在光就开始离开，暗淡，盘绕以及消失。使用不断熟练的技巧和先进的科技，容已造就了一个更大的全息图，设计了光运动物，光建筑物以及激光装置。在把物质世界的灵魂之光施咒并铸入他的奇迹花园的过程中，他的魔术力量就在不断地扩大。

我听说过盲人看到形状，梦想到颜色。看来迪特·容的光之艺术给我们的潜意识打开了一个通道，通往一个看得见和看不见之间的空间。他的作品看似来自无处的幻想，但调用了回忆中微小的淡色调，仿佛来自某人的被遗忘了的梦。当然，我诚挚希望，如果某些盲人确实梦见过颜色，那么这些颜色——应该是飘自迪特·容的光之调色板的。

库恩已对光之艺术传统作了一个权威性的描绘——莫霍伊·纳吉和尼古拉斯·谢佛尔，海因兹·马克和奥托·皮内——这些都是容继承

和发展的风格。对我而言，容已经摒弃了那些伟大的抽象表现派艺术家们的忧郁虚无有色的幻想——即马克·罗斯科和巴内特·纽曼——跳出了他们的框架和讨论。而且，容的伟大声望就在于他从没有滥用过他的艺术的浮华面（我记得在一个著名的美术馆里看过一个全息的装置，几乎跟一般的闪耀的迪斯科舞厅没什么区别）。他所有的作品都是庄重而且大胆的，繁杂并含着微妙的自信的，影射但没有剥削那些不断限制我们的后现代性的电脑空间和电子线路做出的视觉形象。

有趣的是，容从来没有放弃过油画和绘画。虽然他自视为一位忠实的唯物主义者，以便某日，这些他所释放的灵魂之光可能会回归到它们的寄居体内，那些它们曾经摆脱的肌理里。虽然他的油画可能偶然使人们想到阿尔斯沃兹·凯利，我自己的观点是这样的——应该明了容的全息风险下来观赏他的油画和绘画，就好像我们应该同时意识到睡觉的躯体和他们的梦一样。

我知道近年来，迪特·容的作品在亚洲广受欢迎——主要在韩国、中国台湾和中国大陆展览，也一直被国际知名美术馆收藏。关于他的流行性，我的预感是这样的——这些是自然发生的机体，而且现代性的项目一直都是光之寻求。（亚洲主要城市之外，在更小些的城市里，人们大多是被夜间的微暗所包围。）这就是为什么，按照保罗·维希留的说法，光之城市的巴黎曾经是现代派的领导者。我并不是建议世界上这个部分的任何地方特色成为容派艺术的一位观众，虽然从任何标准上看，容派艺术都是非常出众的。然而，光之寻求不可避免地使得光之艺术的美对亚洲影响更广泛了。而我想指出的是，光之寻求所带来的不悦的真实，这在我们时代里，蕴含了一种痛苦的意义。因为这样一种寻求，不可避免地成为一种对能源的追求，如果放任随意追求很容易导致环境恶化和生态灾难。迪特·容在今日美术馆的展览应该是一个体现光之艺术和容派传统的“理想”的及时暗示，这是一个科技和艺术之间，科学和美之间的婚姻。无人能坦言他或她想回归到原始世界。但科技最佳的使用价值就是在运

用万物为灵论之美，以及用美学标准衡量人类发展进步的一种向往，来对我们毫无科技含量的环境进行重新施魔法般地美化。

陈耀成，祖籍香港，目前是一位居住在纽约的文化评论家和制片人。他最近的作品包括叙述性的《情色地图》以及纪录片《灵琴新韵》。他是三本苏珊·桑塔格著作的编辑兼翻译。

## Dieter Jung --- A Magician of the Light-Soul

Evans Chan

Many years ago while visiting Dieter Jung -- who was already a well-known holographic artist -- in his Berlin home, I saw two of his early pastel portraits hanging on his studio walls: One of Sigmund Freud, and one of Nietzsche. These portraits are neither psychological nor expressive portraits, nothing like Lucian Freud or Georg Baselitz. They are somewhat formal, yet in their way ghostly. In retrospect, their subtle force reveals the "existential" source of Dieter's art, when he seems to be working with the latest, coolest, scientific (rational) means. By "existential," I'm referring to that shadowy side of man -- Freud as the explorer of the unconscious, and Nietzsche -- sorry to be so simplistic -- as the philosopher best remembered for going mad upon seeing a horse getting whipped.

Those delicately haunting portraits figured in my mind again when I realized that Dieter Jung's latest show at TAM will be titled "Unvisible -- Visible." To say un-visible, instead of the standard in-visible, is an intriguing invitation to ponder the project of Jung's art and the end that his technological means serves. How does art explore consciousness? And how does Jung's Light Art illuminate the unconscious.

To help answer my questions, I find it useful to reread one of Freud's most imaginative texts, *Totem and Taboo*, which investigates the beginning of human civilization. Freud maintains that in the course of time, man has developed three systems of thought -- the animistic, the religious and scientific. But Freud was not proposing a developmental model, presenting the scientific as the ultimate solution to the enigma of the world. He goes so far as to assert that "animism, the first [system of thought] to be created, is perhaps the one which is most consistent and exhaustive and which gives a truly complete explanation of the nature of the universe." If it is a matter of giving intelligibility to the universe, the animistic is not necessarily inferior to the scientific. I don't want to romanticize the "primitive" state of men, but one can argue that the early men of animistic beliefs are more embedded

in nature than modern, scientific-minded humans.

Freud went on to speculate that when confronted with death, the early humans developed a dualistic view of the material world -- there are spirits that inhabit animals, plants and objects, just as there are souls inhabiting human beings. But the souls are free to leave their habitations, moving from person to person, body to body. With this dualism in mind, I want to reexamine Dieter Jung's portraits of Nietzsche and Freud.

A young Dieter Jung, before discovering his destiny in holography, had been interested in "woven structures," in the fine undulating threads on which the portraits of these great ancestors of modernity and postmodernity appear. Anette Kuhn described such portraits, like the early Renaissance's religious gobelins in the Florentine San Giovanni Baptistery, as based on the combination of two elements -- "the graphic or compositional and the fundamental construction or structure." For this writer, the two elements are form and structure. If form is inevitably woven in structure, it is permeated, and made apparent, by color. If I pursue this analogy with the animistic dualism, I'll say colors are the souls of the forms, and colors may leave their habitations, moving from object to object. Obviously Dieter Jung's great discovery in the potential of holography is its ability to release color, and light, from materiality. Now colors wander, fade, entwine and vanish. With increasingly sophisticated skill and the advance of technology, Jung has built bigger holograms, designed light mobiles, light architectures and laser installations. Such is the expanding power of his sorcery in conjuring the light-souls of the material world and casting them into his Garden of Wonder.

I've heard of blind people seeing shapes, dreaming in colors. Dieter's light art seems to have opened a passage into our unconscious, that space between seeing and non-seeing. His works seem like visions that arise from nowhere, yet invoke that tiny tinge of recollection, as though coming from one's forgotten

dreams. I of course sincerely hope that if some blind people do dream in colors, it is those colors -- fluttering from Dieter Jung's light palette.

Kuhn has presented an authoritative delineation of the Light Art tradition – Moholy-Nagy and Nicolas Schoffer, Heinz Mack and Otto Piene -- that Jung has inherited and extended. For me, he seems to have set free the somber and ethereal colored visions of those great abstract expressionists – Mark Rothko and Barnett Newman – out of their frames and canvasses. And it is to Jung's great credit that he has never abused the flashy aspect of his art (I remember seeing a holographic installation at a well-known museum that was no different from a glistening disco dance floor.) All his works are stately and bold, intricate and delicately assertive, alluding to but not exploiting the visuality of cyberspace and electronic circuits that increasingly circumscribe our postmodernity.

Interestingly enough, Jung has never given up painting and drawing. It is as though he remains a faithful materialist so that one day those light-souls he released may be able to return to their habitations, the textures they once shed. Though his paintings may occasionally make one think of Ellsworth Kelly, my take is this – Jung's paintings and drawings shouldn't be viewed without being informed by his holographic venture, as though we should be aware of both the sleeping bodies and their dreams.

I understand that in recent years Dieter Jung's works, which have long been collected by important international museums, have enjoyed great popularity in Asia – major shows in Korea, Taiwan and China. My hunch about his popularity is this – these are emergent economies and the project of modernity has always been the quest of light. (Outside of major metropolis in Asia, one can't help but be struck by the dimness of most of its smaller cities at nighttime.) That's why, according to Paul Virilio, Paris, as the City of Light, was once the vanguard of modernity. I don't mean to

suggest any provincialism on this part of the world that resulted in a receptive audience for Jung's art, which is outstanding by any standard. Yet the quest of light inevitably makes Asians more susceptible to the beauty of light art. What I'd like to point out, though, is the uncomfortable truth about the quest of light, which has taken on a poignant meaning in our time. Such a quest is inevitably a quest for energy, which, when pursued recklessly, can lead to environmental degradation and ecological disasters. Dieter Jung's show at TAM should be a timely reminder about the "ideal" embodied in Light Art and Jung's heritage, which is a marriage between technology and art, science and beauty. No one would honestly say that he or she prefers to return to the primitive world. But the best use of technology could re-enchanted our techno-barren environment with animist beauty and a yearning for humane development and for progress dignified by aesthetics.

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## 迪特·容的科技海市蜃楼与艺术

陆蓉之

在亿万人的瞩目下，2008年奥运以声光绚丽的场面在北京隆重开幕，其实那正是一场新媒体数字技术的表演效果，将先进的科技，结合了中国传统的视觉语言、舞台型式和表演艺术。这场世纪大戏的总导演张艺谋在接受媒体访问时表示：“我可以自信地说，我们这次的开幕式，是一个前卫的探索，是一次数字时代的开幕式，是一次全面运用多媒体数字技术的开幕式。领衔二十一世纪大型广场活动的方向，这是必然的趋势。”

从这次北京奥运的开幕式，更清楚地看到21世纪的艺术创作，以创意的排列组合为基础，随着日新月异的通讯管道，全球迅速传输且密切互动。创意，是具有高时效性的个人“心念活动”或“事件”，在信息沧海中激荡，透过互联网串联起各种尚未被认知的遗珠。这些自曝个别“差异性”的视觉信息活动与事件，取代了上一世纪即艺术个别形式来表现独特的“原创性”，当今已经充斥在当下的现实生活里，而且以惊人的速度正在漫延、蔓生。

科技与艺术的结合源起于19世纪科学研发的革命，透过不同阶段的机械、电力、电子技术的演进和实验，一直到1946年电子计算机的发明。这种原本属于运算功能的机器，从上一世纪50年代开始，被艺术家用来创作他们的作品，在这个世纪，这些技术已经成为相当普遍的创作媒体。

科技艺术其实是科研发展的副产品，有些科技艺术被转换成视觉、听觉形式的产品，有的进化为互动的媒体。在新世纪，数字化环境深刻地改变了人类的认知习惯，改变人们对现实与虚拟之间的互动关系。不但从知识角度颠覆了分类和范畴的概念，同时从感官的角度，挑战了官能的极限。

不论你愿不愿意接受或参与，数字化电子媒体已经将艺术带入“多媒体”相互运作的新纪元（new dimension）。视象、音讯、动态、官能刺激、虚拟现实……之间的互动与结合，使得艺术形式远远超乎

传统绘画、雕塑、建筑、音乐、舞蹈、戏剧等……具体分类的范畴。面对这样一个以数字技术为主要传导媒介的新时代，艺术创作牵涉到愈来愈高的制作成本，面对团队合作无法避免的复杂管理系统，艺术产业化的跨媒体、跨国界合作趋势，在21世纪必然是一股挡不住的风潮。

1941年在德国Bad Wildungen出生的迪特·容，不但是激光全像摄影技术用于艺术创作的先驱者，也是最早从事科技跨越艺术领域的艺术家之一，他像先知一般，三十余年来在世界各地推动着科技结合艺术的创作方向。最初迪特·容在柏林学习艺术理论和教育，后来先后进了柏林的Academy of Visual Arts和巴黎的École Nationale Supérieure des Beaux Arts学习绘画，所以一开始的时候，迪特·容是一位画家。他在1971至1974年间又从柏林的German Academy of Film and Television学习电影艺术，同时他也已经开始在Universidade Federal da Bahia任教。

迪特·容是最早使用激光全像术来创作的艺术家，他将传统视觉艺术所熟悉的审美情趣和激光全像技术结合起来，发展出一种横跨科技与艺术的新美学经验。全像术，是出生于匈牙利的诺贝尔奖科学家Dennis Gabor在1948年所发表的一种能够记录物体三维信息的技术，一直到60年代初因为激光技术趋向成熟，才能够发展出激光全像摄影的技术，而逐渐被商业化应用。迪特·容就是最早使用这种技术，创造跨越时间与空间的新视觉和感官新体验的一位先驱者。

原本是画家的迪特·容，运用全像术等于是以光来作画，近年来他也运用数字技术，突破传统全像术景深不够、面积太小，以及颜色失真的局限性，观众可以随着自己所在观看位置的移动，而感受光线、色彩、形象的变化，形成不确定而可持续变动的空间景观，是由观者与迪特·容的全像光影进行互动所共同创造出来的另一向度。正如迪特·容所表示的：“全像术创造了第四向度的空间。”

然而这种看似立体的三维影像，只是经由光的振动与振波所形成的虚拟无重力的视觉感知，不具备实物在空间所占据的量体。这种在虚空中显示的虚拟存在，对早期曾研究神学的迪特·容而言，使他能够从艺术的色彩、结构、形式等理性的思维当中，进一步探索神秘而令人迷惑的感知世界，形成他将不可视的精神性加以视觉化的最佳途径，是一种由科技所创造的海市蜃楼。

迪特·容已经纯熟地掌握了创造真实可视的光影和空间的互动技术，他的科技艺术创作将艺术创新和公共的关照结合为一体的经验。他将人工智能可视化，又将人生的实境成为不可视的体验。他纯粹以光影构成雕塑型结构，同时又是真实和虚拟的。迪特·容艺术作品中的几何式视觉诗，是与光、动力、时间和空间有所关联的，但是参观者才是“实境中视觉影像的指挥”。

在这个互联网的新时代，科技世界给予公众分享艺术游戏和科技智能的平台。迪特·容以他的动力装置，结合激光全像术和数字化处理技术，以全方位的宇宙观，来彼此互动和对照彼此的存在。迪特·容从1965年开始便发表了其论述，到处演讲和展出作品，他从不懈怠参与高科技的研究，但他不会因为新的科技而放弃用手工去绘画或制作雕塑。从传统中突破，不断追求创新，迪特·容最适合的称法就是——一位全方位艺术家。

## Dieter Jung 's Techno-Mirage and His Art

Victoria Lu

As billions from around the world watched, the grand spectacle of the opening ceremonies of the 2008 Olympic Games was held in Beijing. In fact, the ceremony was a demonstration of new-media digital technology, combining advanced technology with China's unique traditional visual language, stage style and performance arts. The man who put together this show-of-the-century, Zhang Yimou, told reporters: "I can say with full confidence that this opening ceremony is an avant-garde exploration. It is an opening ceremony of the digital age, one that fully utilizes multi-media technology. In the starring role is the future course of large-scale outdoor events in the 21st century. That's the inevitable trend."

From the opening ceremony of the Beijing Olympic Games, we can see even more clearly that artistic expression in the 21st century is based on the integration of innovative composition. With the fast-paced development of telecommunications channels, worldwide transmission is swift and closely interactive.. Creativity, that time-sensitive "mental activity" or "mental event" of an individual, by floating through the vast sea of information, connects up via the Internet with hitherto unrecognized pearls of talent. These visual information activities and events which reveal individual diversity have taken the place of the last century's use of individual art forms to express unique "originality." This has already flooded into real life today and is spreading with shocking speed.

The integration of technology and the arts has its roots in the scientific revolution of the 19th century, which passed through various evolutionary and experimental stages with machinery, electricity and nuclear technology before reaching the 1946 invention of the computer. What initially were simply calculation tools has since the 1950s been used by artists to create art. In this century, this kind of art has already become a rather commonplace medium of creativity.

Technology art is in fact a by-product of the development of

scientific research. Some technology art has been transformed into visual and audio products, and some have evolved into interactive media. In this new century, the digital environment has profoundly changed people's ways of thinking and changed the relationship people have with the interaction between the real and the virtual. Not only from the point of view of knowledge have the concepts of classification and category been turned on their heads, but at the same time, in terms of the sensory organs, the limits of the senses have been challenged as well.

Whether you are willing to accept it or not, to be a part of it or not, the digital electronic media have already brought the arts into a new dimension of interaction with the multi-media. The interaction among and the merging of pictures, sound, dynamics, sensory stimulus, virtual reality, etc. have taken art forms far beyond the specific categories of traditional painting, sculpture, architecture, music, dance and theater, etc. In this new era where digital technology is the basic mode of media transmission, the creation of artistic works involves higher and higher production costs, and the complexities of managerial systems that inevitably result from team collaboration and the industrialization of inter-media and cross-national artistic collaboration all form an unavoidable force in the 21st century.

Dieter Jung, who was born in Bad Wildungen, Germany in 1941, was not only a pioneer in using holograms in artistic works, he was also one of the first artists to bring technology into the arts. For more than 30 years, he has been like a prophet going all over the world to pushing the integration of technology with art . Dieter Jung first studied art theory and education in Berlin, then went to the Academy of Visual Arts in Berlin and École Nationale Supérieure des Beaux Arts in Paris to study painting and graphic arts. So, from the beginning, Dieter Jung was a painter. From 1971 to 1974, he studied the art of filmmaking at the German Academy of Film and Television of Berlin, while at the same time teaching at the Universida de Federal da Bahia.



Dieter Jung was the first artist to use laser holography in his works. He combined the familiar aesthetics of traditional visual arts with the technology of laser holograms and developed a new kind of aesthetic experience that bridged technology and the arts. Hologram technology was invented by the Hungarian-born Nobel laureate scientist Dennis Gabor to make a three-dimensional record of an object. It was not until the early 1960s, with advances in laser technology, that the technology for laser holograms could be developed and gradually commercialized. Dieter Jung was one of the first pioneers to use this technology to create new visual and sensory experiences that are not limited by space or time.

When the one-time painter Dieter Jung uses holography, that's the equivalent of using light to draw with. In the recent years, he has used digital technology to break through the traditional limitations of holograms: lack of depth, small size and color distortion. Viewers can experience the changes in light, color and image by moving around and changing their perspective. This is another dimension created by the interaction between the viewer and a Dieter Jung hologram. It is just as Dieter Jung has said: "Holograms create the fourth dimension."

But these holograms that look to be solid and three-dimensional actually are nothing more than a virtual and weightless visual perception formed by light waves and vibrations. They don't possess the capacity that only real objects have of occupying space. The appearance of this kind of virtual existence in empty space allows Dieter Jung, who had earlier studied theology, to further explore the mysterious and confusing sensory world through the rational thinking of artistic color, structure and shape, etc. In this way, he has provided the best way of visualizing that which cannot be seen – the spirit – using technology to create a kind of mirage.

Dieter Jung has mastered the technology of creating real and visible interaction between light and shadow and space.

His technology art integrates into a single experience artistic innovation and the concern of the public. He makes artificial intelligence visible and turns real-life situations into invisible experiences. The sculptures he creates strictly from light and shadow are at once both real and virtual. The geometric visual poem in Dieter Jung's artistic works connects light, dynamics, time and space, but it is the viewers who actually "direct the visual image of reality."

In this new Internet age, the world of technology provides the public with a platform to share artistic games and technical intelligence. Dieter Jung's dynamic installations combine laser holography and digital processing techniques to mutually interact and reflect each others existence from the perspective of an overall worldview. Dieter Jung has been publicizing his theories since 1965, making speeches and exhibiting his works everywhere. He has never slacked off in participating in hi-tech research, but that has not meant abandoning painting or sculpting by hand simply because there is new technology.. Breaking from the tradition, constantly innovating, the best label for Dieter Jung is an all-around artist.