



飞越之线

In The Line Of Flight

世纪对话 2005—

The Millennium Dialogue

第二届北京国际新媒体艺术展暨论坛 2nd Beijing International New Media Arts Exhibition and Symposium

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2nd Beijing International New Media Arts Exhibition and Symposium

Edited by Lu Xiaobo, Zhang Ga

Tsinghua University Press (Beijing)

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2004年5月，首届北京国际新媒体艺术展暨论坛在中华世纪坛隆重举行，确立了新媒体艺术设计在中国引领前沿的学科地位，取得了圆满成功。

2005年6月21日至7月11日，北京再次举办这一国际新媒体的年度盛会——“2005年第二届北京国际新媒体艺术展暨论坛”。

本次活动由中国清华大学、荷兰V2_及德国艺术与媒体中心ZKM主办，由北京大学、中央美术学院、中国美术学院、中国传媒大学、广州美院、北京师范大学、奥地利电子艺术中心（Ars Electronica）、澳大利亚NOVAMEDIA新媒体艺术社、日本互动传播中心（NTTICC）、加拿大班夫艺术中心（Banff Centre）、奥地利Medi@austria以及美国纽约理工大学（NYIT）共同协办。

展览及论坛邀请国际多所知名艺术组织和学府，在“世纪对话”的命题下围绕“飞跃之线”这一主题，就中国现代化和城市化进程中出现的巨大冲击和新兴机遇展开一系列艺术展示和学术交流活动。届时，东西方世界的艺术新思想将在古老的北京碰撞、激荡、共鸣和升华，这是2005年中国首都又一场激动人心的国际盛会！

我们希望通过本次活动，建立一个高层次、前沿性的国际对话平台，交流新媒体艺术领域内最新的进展和趋势，以提高新媒体艺术创作水平和促进新媒体艺术教育的发展，从而开拓我国信息文化产业，促进信息产业的高速可持续发展，并推动整个国民经济文化的建设步伐。

李当岐 教授
组委会主席
清华大学美术学院院长

Under the auspices of Millennium Dialogue, the First Beijing International New Media Arts Exhibition and Symposium opened its first phase *Leading the edge*, on May 28th, 2004 at the China Millennium Museum Digital Gallery in Beijing. Enlisting a number of key players in the realm of media art throughout the world as partners, "Millennium Dialogue" aims at establishing a global, constructive platform for dialogue and exchange with the most current discourse in new media arts production and theorization to advance and promote digital arts and education in China.

At the helm of the project are three prominent institutions, with Tsinghua University as host, joined by ZKM | Center for Art and Media of Karlsruhe, Germany, and V2_Institute for the Unstable Media of Rotterdam, the Dutch Electronic Arts Festival maker. the opening on May 28th of 2004 marked a significant moment for Chinese digital art and education, laying foundation for global outreach and exchange.

With the repercussion of Millennium Dialogue 2004 still undulating, 2005 sees another stellar gathering of the international new media art community in Beijing. The Second Beijing International New Media Arts Exhibition and Symposium, takes to the Chinese capital another highly charged, ground breaking new media art exhibition revolving on the central theme *IN THE LINE OF FLIGHT*, and a symposium which furthers the discourse of new media art practice and education with global perspective.

I anticipate a successful and fruitful exhibition and symposium.

Professor Li Dangqi
Chairman, Organizing Committee
Dean, Academy of Arts and Design, Tsinghua University

随着经济的高速增长，中国城市化的步伐日益加快。城区的发展不仅带来了社会的重大转型以及由此而来的人口、地貌等各方面的改变，而且使得文化艺术领域发生了前所未有的交流激荡及融合嬗变。

在当代的都市生活中，移动通讯、影视广播、互联网、DV等媒介不仅建构着平民的日常生活体验，而且极大地影响了文化、经济、科学和政治等社会高层建筑。这种社会变革既孕育着兴奋与希冀，也包含着焦虑与困惑，更有着热情与渴望。

世界各地的艺术家们在此领域进行了广泛的探索和尝试，他们运用全新的表现形式和艺术策略，不断挖掘新媒体的特质与潜能，对媒体技术主导下的当代城市现状和社会形态进行了深入的评析和思考。

中国的数字技术应用已与世界同步，最先进的信息技术应用和普及，孕育着社会发展和艺术创造的巨大机遇。中国的艺术将不可避免地像世界其他地区一样，面临数字时代的挑战和机遇。

以“飞越之线”为题的第二届北京国际新媒体艺术展旨在探索这一历史挑战下所产生的多种情怀和回应，展望世界媒体艺术最前线，研究媒体技术分化重组的内在潜力

此次展览邀请众多国际知名艺术组织和艺术家参加，在“飞越之线”的主题下，以独特的视角和艺术作品对当代社会做出深入的剖析和反思，对发展更新的社会文化及经济态势提出多元注解，并对“创造性”以及时代体验予以重新构建。展览将囊括各种具有代表性的新媒体艺术形式：遥在艺术 (telematic art)、虚拟现实艺术、网络艺术、机器人艺术、交互影视、软件艺术、游戏艺术以及其他借助媒体技术的新艺术形式。

展览表达出差异中之整合性、多元化之可能性、本土化之都市性，见证了都市奋斗中产生的新的审美感知。她将就全球当代都市生活情势提供一个全新的视野。

艺术总策划：鲁晓波 张 嘎

Chinese modernization is, to much extent, a process of urbanization. Rapid developments in urban areas mark a significant transformation creating fundamental reconfigurations of ethnic demography, city topography, and social processes, as well as cultural and artistic production and reception. Like in many other Asian countries, nascent urban centers in China are increasingly permeated by the latest communication and distribution infrastructures, swiftly becoming global high tech nodes in ways never seen before.

In an ever-expanding technological urban culture cell phones, television, internet, radio, cinema and photography mediate and construct our everyday experiences. They affect the very foundation of social, cultural, economical, scientific and political constructs in contemporary urban life.

At the heart of this transformation lie excitement, anxiety, aspiration, perplexity, hope and desire. Artists both within China and from around the world are exploring this new mediated public domain extensively. By developing new artistic strategies and means of expression, they exploit the specific qualities and potentials of these media. They engage, reflect, and critique the new technological urban settings and raise questions about the contemporary condition engendered by media technologies.

Titled In the Line of Flight, the Second Beijing International New Media Arts Exhibition seeks to explore the multiple emotions and complex feelings toward the phenomenon of this historic challenge in China and to examine the precedents of its global neighbors, by investigating media technologies in the wake of their disruptive and deterritorializing potential.

The International Exhibition comprises works selected by a group of distinguished curators, each giving his/her own insightful approach to the broad thematic structure, rendering a diversity of interpretations and raising issues imminent and critical to the fluctuating social, cultural and economic circumstances of urban life across the world. In the Line of Flight presents representative works of new forms facilitated through media technologies. The exhibition suggests integrity in diversity, possibilities derived from multiplicity, urbanity in locality. It testifies to a new aesthetic sensibility accentuated by the struggle of city dwellers, proposing new perspectives on contemporary urban conditions from around the world.

Artistic Directors: Lu Xiaobo, Zhang Ga

论文 / Essays

21 世纪艺术之新角色及新联盟

PETER WEIBEL

本文无意涉及当代艺术的各种潮流，而只着眼于给置身全球文化及信息社会之新的社会，经济氛围中的艺术带来持续发展的，并将艺术的范畴从图像领域延伸至全球信息空间的艺术实践。艺术家们意识到社会正不断被媒体所渗透这一现实。正如他们不会无视艺术的功能从“现成品”（源自杜尚）到实施表演的变迁一样。他们不会忽略视觉艺术从架上画到电脑屏幕的转变。他们正处于材料革命以及自身能力之扩展的交界点。

艺术史不乏这样的先例，即艺术家不仅对创造图像感兴趣，同时也对影响图像的材料载体的变化过程及技术的构成感兴趣。

图像之载体的材料技术的发展及研究——从 15 世纪油画的发明到 150 年前照相术的诞生，是技术与美学显著的里程碑。图像成型技术的扩展以及瓦解。不仅具有艺术的创新性，也是产生社会变革的动力。

从这些具有创新性的艺术史的片断中所得到的启示是，利用新技术媒介作为艺术内涵载体而进行的语言和图像的实验，扩展了艺术本身的运作范围。因此，图像的分解不可避免地导致对图像的扬弃；而尝试性地放弃图像亦导致了最终离开艺术——至少是传统意义上所指的艺术。可以

New Protagonists and Alliances in 21st Century Art

PETER WEIBEL

This brief essay does not deal with all contemporary currents in art; instead, it focuses on those artistic practices that are bringing about the ongoing development of the arts under the new social and economic conditions of a global culture and a ubiquitous Information Society, and extending, as it were, art's arena of activity from the purview of the image to global information space. Artists are aware of the progressive mediatization of society. They do not turn a blind eye to the shift of the visual media from the panel painting to the monitor screen any more than they do to the art function's shift from ready-made object to the performance of a service. They are at work at the threshold of a material revolution and an expansion of their competence.

There have repeatedly been moments in the history of art when artists have been interested not only in the composition of an image but also its technical construction, in a process of change affecting the material that bears the image.

The development and investigation of the material technology of the image — from the invention of oil painting five centuries ago to photography in the last 150 years — were significant technical and aesthetic milestones. The expansion and deconstruction of the technical dispositive of the image was not only artistically revolutionary; it was also the upshot of a socially revolutionary impetus.

The lesson to be learned from all these artistically revolutionary moments is that material experiments, experiments with words and pictures, trial procedures utilizing new technical media as bearers of artistic content, also expand the operational realm of art itself. Thus, the deconstruction of the

说艺术创作所依赖的材料技术的分化和重组以及由此造成的对艺术概念的扩充，相当大地开拓了新的艺术领域。现代主义的三段论——对艺术观念的认同，摒弃并超越这一认同，最终达到一种新的认同——只是表面上被声明历史终极论的后现代主义所搁置。尤其近来，我们见证了一种回潮现象。即对于艺术究竟是什么。艺术应该做什么这一问题所做出的逾越社会各界域的多重尝试。

诚然，有关艺术扩充的实践不一而论。如果说从毕加索到培根的绘画，中止了向观众提交和古典美理念相吻和的肖像画，代之于更像“支离破碎的尸体”的话——引用心理学家 Lacan 的话，那么，如果人体在现当代艺术中是一个被分割的、受折磨的、压垮了乃至切断的身体的话，可以理解的是，寻求美好的人体已不为艺术所求，反之，这是广告所能提供的。美丽的人体、理想化的人体由艺术让给了广告。美已不再是艺术所关注的领域。在对身体进行分子再造及媒体建构的时代，抽象主义在 1900 年所引发的“表现”的危机在 21 世纪初叶成了反映人类新形象的身体的危机。总而言之，“表现”已被遗弃。见于日常生活以及数据流动之间，装置中的“过程艺术”、“程序艺术”实践，丰富了传统以物体为对象的艺术。自杜尚之来“复制物”这一现代艺术的门类，将在未

来变成对行为的复制。也因此，表述的策略也将使制作与展示、原作与拷贝，作者与合作者之间的传统区分更为困难。

有必要对艺术观念的扩展之源由作进一步的说明，也就是，材料/技术和艺术主题创新间的巧合。今天，这种巧合孕育着新的联盟。再引用人体这个例子，艺术与时尚的合作较之艺术与生物工程间所引起的争议形成明显的反差。渐进扩张的艺术概念并非试图找回被遗弃的艺术领域，而在探索新的空间。其结果则是艺术和科学，政治以及经济之间的新的碰撞，艺术将会是仍然向主宰一切的经济发出质疑的最后一个堡垒。

在向新同盟演进的过程中，艺术究竟为何这一关键的常数被提出问号，那就是说，作者以及作品和观众的概念。我们的目标不是后现代主义之“作者的死亡”，而是作者概念从单一到多重，以至集体、社会，各领域间交互作用之演变。观众本人也不再被动地停留在一件静止的绘画面前，相反，势如在一个互动艺术作品前。观众变成使用者，他的观看对艺术品产生物理的影响和改变。这也因而排除了艺术品之独特的概念。现代主义的审美对象为一自我包容的对象，而现代主义自身则是对以机器为中心的工业革命的回响。后现代主义是艺术对于后工业化以电

image is inevitably followed by the abandonment of the image. Experimentally taking leave of the images leads to taking leave of art — at least of the historical definition of art. It is generally acknowledged that the expanded conception of art that arises from the material-technical deconstruction and reformation of artistic practices has, to a considerable extent, opened up new fields of operation to art. This shock movement of Modernism that proceeded from a three-step process — consensus as to what art is; abrogating and going beyond this agreement; concluding a new consensus — has only seemingly been halted by the Postmodern declaration of the end of history. Especially of late, we witness a revival of acts transgressing the social contract's boundaries with respect to what art may permissibly be and do.

Nevertheless, the practices of these expansions differ. If painting from Picasso to Bacon has ceased delivering portraits that correspond to the classical ideal of beauty and rather more resemble the corps morcelé, the chopped-up body of which psychoanalyst Jacques Lacan speaks — thus, if the body in modern art is a fragmented, tormented, crushed and divided one — then the understandable longing for beautiful bodies can no longer be satisfied by art but instead by advertising alone. The beautiful body, the ideal body has been ceded by art to advertising. Beauty is no longer a field of artistic work. In the age of the molecular reproduction and medial construction of the body, the crisis of representation brought on by abstract art at around 1900 has led to the crisis of the body that reflects the human being's new image at around 2000. All in all, representation has become a ruin. The practices of processing, processual art both in everyday life and in

data flows, interventions and installations supplement classical object art. The duplication of objects — since Duchamp, a field of work in modern art — will lead to a duplication of activities in the future, whereby the strategies of acquisition will make the historical differentiation between production and presentation, original and copy, and author and collective more difficult.

It is advisable to pay attention to the origins of the expansion of the concept of art — namely, the coincidence of the material-technical and the thematic revolutions. Today, this coincidence is bringing about the emergence of new alliances. Using the example of the body, one can juxtapose the complicity of art and fashion to the controversy of art and biotechnology. The progressively expanded conception of art is not seeking to reclaim abandoned fields of work but to explore new ones. The results of this are new critical confrontations with science, politics and economics. Art will be one of the last social residues that still call into question the primacy of the economics that asserts its dominion over all aspects of life.

During the course of this expansion into new alliances, fundamental constants of the consensus as to what art is are being called into question — namely, the concepts of the author, the work and the viewer. The objective is not the Postmodern death of the author, but rather the transformation of the concept of the author from individual into multiple authorships, into collectives, communes and transdisciplinary ways of working. The viewer himself no longer remains the passive observer standing before an image that is not materially changed by the act of observation; rather, in the case of an interactive work of art, the viewer becomes

脑为核心的信息革命的回答。在信息社会里,审美对象不仅仅只变成如 Umberto Eco 在 1962 年就宣称的那样,一个“开放的艺术品”,一个开放的物体;反之,传统意义上的作品将完全消失,并被操作指令,传播以及各种行为所取代,形成开放的行动空间。在此之中,作者、作品和观众形成新的同盟。在此,新的角色,亦即被调整了的作者和观众,将起作用,取代传统的艺术品。

艺术领域中超学科的格式正在形成。艺术史的延伸包容了“性别研究”以及其他通常属于“文化研究”范畴中的比较社会科学。甚至更延伸到包容以前远非艺术范畴的学科——从社会学到生态学不等。由此可见,超越公认的艺术概念演变成了超出艺术家因应能力的行为,因而毫不留情地被垄断这些学科的所有者所排斥拒绝。Alan Sokal 和 Jean Bricmont 1997 年出版的《时髦的胡言——后现代知识分子对科学的亵渎》一书,其所造成的“科学之战”的实际意义正在于此。科学阵营中的保守派拿起武器反对侵入他们疆界的艺术,反对资格及能力的再分配。但这恰恰是当代前卫主义进步意义之所在。与其说追求传统前卫派对于影音——色彩与音乐之统合,当代前卫主义者试图从事新的比较以及能力的再分配,尝试从形式到实践层面上的转变。资格及能力的延伸是艺

术概念之最新的补充。艺术从物质对象延伸到实践,艺术实践从固有的领域扩展到向来是为社会学及科学所保留的新的领域。

Jean François Lyotard, 在他著名的 1985 年展览“非物质化”中尝试着把这种过度表述成从“物质性”到“非物质性”的过渡,就意指的层面而言,这一解释完全合乎逻辑。其不足也许在于归结这一演变过程为欲念所支配的经济,而非金钱所主导的经济。必竟,非物质化的观念其实指的不仅是艺术作品作为物质对象之瓦解的历史时刻。它也超出了这一点以表明经济之从物质产品为基础的经济到非物质化的劳动之转变。如同 Toni Negri 与 Michael Hardt 与 Maurizio Lazzarato 以及 Paolo Virno 的论述所阐明的那样(见《意大利的激进思潮》一书,1996 年),工业革命所带来的传统经济是在由手工或机器生产所造就的物质生产上建立起来的。产品也因此可以用货币来交换。在这个框架下,产品生产是经济的基本的范畴。信息革命所带来的新经济,反过来,较少地基于物质生产,而更注意于产品分配的非物质化的劳动以及信息的传播。这些所谓第二产业、第三产业经济——服务及传媒技术——在目前全球资本积累中占有举足轻重的地位,并构成社会创新的真正的驱动力。

a user whose act of observation produces material changes in the artwork. This does away with the concept of the discrete work of art. The aesthetic object of Modernism is a self-contained object, and Modernism itself was art's reaction to the machine-driven Industrial Revolution. Postmodernism is the reaction of art to the post-industrial, computer-driven information revolution. In Information Society, the aesthetic object does not just become, as Umberto Eco proclaimed in 1962, an "open artwork," an open object; instead, the work completely vanishes and is replaced by instructions for activity, communicative acts and arrays of offered actions. Open fields of action in which new alliances arise between the author, the work and the viewer, in which new protagonists — i.e. modified authors and viewers — are operational, replace the classic object of art.

A transdisciplinary mapping of competences is taking place in the fields of art. The extension of art history's field of work to include Gender Studies and other comparative social sciences that can be subsumed under the heading of Culture Studies is, in a subsequent step, extended even further to encompass fields of work that had previously been reserved for areas of scholarship far removed from art — ranging from sociology to ecology. Thereby, the mere transgression of the consensus as to what art is said to be is transformed into an act of exceeding one's competence, which is vehemently rejected by those who until now have been the monopolistic proprietors of these fields of work. This is the actual meaning of the Science War as expressed in *Fashionable Nonsense: Postmodern Intellectuals' Abuse of Science*, the 1997 book by Alan Sokal and Jean Bricmont. Conservative science is taking up arms against

those intruding upon its turf and against the redistribution of competence. But that is precisely the progressive practice of the contemporary avant-garde: instead of pursuing historic avant-garde practices like synesthesia of images and sound, the correspondence of color and music, its protagonists attempt to undertake new comparison and redistributions of competence, and to make the transition from the formal level to the level of practice. Extension of competence is the latest phase in the expansion of the concept of art. Art expands from the object to the practice and its practice expands from its field of work into new domains that were previously reserved for the social and natural sciences.

Jean François Lyotard, in his famous 1985 exhibition "Les Immatériaux," attempted to describe this transition as one from materiality to immateriality. On the level of the signifier, this interpretation was completely legitimate. Its deficiency was perhaps to have registered the traces of this transformation in accordance with a libidinal economy instead of a monetary one. After all, the concept of immateriality actually refers to not only that historical moment of the dissolution of the work of art as a material object; it also goes beyond this to designate the economic shift from a material, product-based economy of labor to an economy of immaterial labor, as the theories of Toni Negri, Michael Hardt, Maurizio Lazzarato and Paolo Virno [see *Radical Thought in Italy* (1996)] have shown. The historical economy of the Industrial Revolution was built upon the conditions of material labor that produced products manually or by machine, products that could be exchanged for money. In this discourse, production is the primary sphere of the economy. The new economy of the Information

我们正处于从以产品为基础的经济到以时间为中心的经济过渡期，网络联结的社会正是这一以时间为基础的经济建立起技术的前提。在这样一种经济形态中，我们将不再为产品付费，而是购买产品的使用。换句话说，我们将不再以 CD 的形式购买作为产品的音乐，而是从网上下载音乐并为所听的音乐付版税。（如同我们收听无线广播一样）

当代前卫艺术家们很敏感地对这些变化作出反应。他们从结构上改变了工作的模式，并以新的角色组成新的联盟。艺术家也同时把他们的工作从第一产业的生产作品转变成提供服务。他们也运作于第二、第三产业的传媒技术之中。以行为替代作品制作应归结于这一过渡。当代艺术实践从对世界的观察到对媒体的观察之转移应追逆到经济的演变。

在对媒体的观察中。当代艺术家的行动基于这样一个判断，即媒体并非一张代表现实情貌的图表，而媒体亦还未曾具有如此庞大的力量——如同 Baudrillard 的模拟理论所说。媒体相互重叠，隐晦现实，要想区分图表（模拟）和土地（现实）已几乎不太可能；相反，出发

点基于这样一种认可。即图表构造土地，因此，媒体在构造现实中扮演关键的角色。新媒体的功能仿佛和彩虹颇为相似，它既绕射且重组。其画面一半为真，一半为假。它将主体与客体相互兼容。它亦是互相映照的图像。

构画出媒体的轮廓，艺术、文化以及各种文化间资能的扩张延伸，以及图像范畴扩展到全球信息空间（网络艺术）。凡此种种，构成了未来几代前卫艺术的新实践。艺术家将以跨学科跨文化的能力而从事艺术。

翻译：张嘎

Revolution, on the other hand, is based to a lesser extent on the products of material labor and rather more on the immaterial labor of the distribution of products and the communication of information. These so-called secondary and tertiary sectors of the economy — the service and communication technologies — play a dominant role in the global accumulation of capital and constitute the actual driving force behind social innovation. We are in the midst of a process of transition from a product-based economy to one based on time. Network-linked society establishes the technical preconditions for such a time-based economy in which we are no longer remunerated for a product but rather for the use of the product over time. In other words, we will no longer buy music in the form of CDs as products, but rather download music from the Internet and pay royalties for listening to it (like we do with radio today).

Contemporary avant-garde artists react sensitively to these social changes by structurally changing the way they work and entering into new alliances with protagonists. And artists as well are shifting their way of working from production to providing services. They too are operating more in the secondary and tertiary sectors of communication than in the primary sector of production. The substitution of activities in the fields of action for the production of objects is attributable to this transition. And the shift in contemporary artistic practice from the observation of the world to the observation of media and communication goes back to this economic transformation.

In their observation of the media, contemporary artists proceed under the assumption that the media are not a map

that depicts the terrain of reality and that the media have also not become so big and powerful — as in Baudrillard's simulation theory — that they overlay and cover up reality, and that it has become impossible to make out any essential difference between map (simulation) and land (reality); instead, the point of departure is the assertion that the map constructs the land and thus that the media play an essential part in the construction of reality. The function of new media resembles that of a rainbow. They are diffractive and recombinatory. Their composition is part real, part fictional. They recombine subjective and objective elements. They are reciprocal images. The mapping of the media, the expansion of artistic, cultural and intercultural competences, the extension of the arena of the image to the arena of global information space (in network art) constitute the new practices of avant-garde art of the coming decades. Artists operate with their interdisciplinary and intercultural competence.

translated by: Zhang Ga

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赞成瞬间的诗意

——反对偏执的永恒

SIEGFRIED ZIELINSKI

迪拉波特 Cavaliere Gianbattista della Porta(1535 ~ 1615) 被一些人贬低为魔术师与吹牛家, 而被另外一些人崇拜为世界天才。在他的一生中与两个协会有联系。一个是著名的鹰眼 (Eagle-eyed) 学院, 也就是那个 “Otiosi (休闲的人)” 协会。迪拉波特帮助建立了这个协会, 其中一度把伽利略计入为其成员。另一个他呆的地方是那不勒斯的 Segreti(秘密) 协会。成为协会成员只有一个要求: 迪拉波特只把住处给那些在自然界中发现新东西的人, 并让他们加入协会。因为太热衷于对生活的研究, 所以这个 Segreti(秘密) 协会后来被教皇取缔了。例如, 他们针对自然避孕法与出生前性别的可能性进行试验, 还研究磁力学、图像的扭曲以及各种各样的人造光学制品。

在 20 世纪末, 有一个协会 / 实验室能把不可能变成了现实, 这种想法激励着我在德国科隆媒体艺术协会去塑造日常生活。要使不可能变得更可能: 在与什么是可计算的机器和程序的联络和对峙中, 我的任务是去发现哪里是主体所能发展的边界。

我们使用的这些视听装置都是时间机器。它们起源于 19 世纪新媒体创立的年代——在处理不可能性方面, 它们是有利的补充。利用瞬间

For a Praxis of Kairos Poetry

— Against Psychopathia Medialis

SIEGFRIED ZIELINSKI

Cavaliere Gianbattista della Porta (1535–1615), denounced as a magician and charlatan by some and revered as a universal genius by others, had connections with two academies during his lifetime. There was the famous Academy of the Eagle-eyed Ones, the “Accademia degli Otiosi,” which della Porta helped to build up and which numbered Galileo Galilei among its members for a time. The other he accommodated at his house in Naples: the “Accademia de’ Segreti”. This academy had but one condition of membership: della Porta only gave houseroom to those who had discovered something new in the natural world and brought it with them to the academic community. The Accademia de’ Segreti was banned by the Pope. It was far too devoted to the study of life. For example, they experimented on natural methods of contraception and on possibilities of pre-natal gender determination, conducted research on magnetism, on the distortion of images and on optical artefacts of all kinds.

The idea of the impossibility of such an academy/laboratory becoming reality at the end of the twentieth century is one of the things that gives me the elan to shape day-to-day life at the Academy of Media Arts in Cologne, Germany. To make the impossible more possible: ever in contact and in confrontation with the machines and programmes of what is calculable, the task is to discover the boundaries at which subjectivity can still develop.

The visual and audiovisual apparatuses that we work with are all time machines. Their origins lie in the first founding era of the New Media in the nineteenth century — they are prostheses for dealing satisfactorily with the impossible. The following seven items should be understood as a minimal plea for poetry under the influence of Kairos as one possible strategy against an encroaching Psychopathia medialis.

(Kairos) 影响下的诗意作为一种可能的战略去反对正在侵蚀的变态的内
在 (Medialis), 理解下面 7 条是最低要求。

1.

卡尔·马克思是为后代写作。多谢他在引经据典时的巨细无遗。马克思
与恩格斯著述的第 26.3 卷中 (德文版) 记录了一个同代无名氏的评论,
马克思言简意赅地总结了其经济思想, 阐明了后来成为他对已建的资
产阶级经济进行批判的标准, 即: 如果没有利息付给资本; 如果工作
时间是 6 小时而不是 12 小时, 一个国家才是真正富裕。富裕意味着有
时间处理自己的事情, 不多也不少。

在这个历史时刻, 时间被称为是经济、技术、艺术最重要的资源。我们
不应该花那么多精力去注意我们有多少的时间。更确切地说, 我们应
该留意谁或者什么有权利处理我们以及他人的时间。对于世界的普遍
态度是忧虑, 惟一灵验的补救措施就是假定、再假定我们有处理自己
时间的权利。只有那时才可想像未来——作为不可能的永久之事。

1.

Karl Marx wrote for posterity. Thanks to his mania for scrupulously
citing his sources, the remark of an anonymous contemporary
was recorded in Volume 26.3 of Marx' and Engels' collected works
(German edition), who by succinctly summing up his own notion of
economy, formulated what later became the touchstone of Marx's
critique of established bourgeois economy:

"A nation is only truly wealthy, if no interest is paid on capital; if
the working day is six hours long instead of twelve. Wealth means
to have time at one's disposal; nothing more, nothing less."

At a historical juncture where time has now been
declared the most important resource for the economy, technology,
and art, we should not pay so much attention to how much or how
little time we have. Rather, we should take heed of who or what
has the power of disposal over our time and the time of others. The
only efficacious remedy for melancholy as the all-pervasive attitude
to the world is to assume, or re-assume, the power of disposal over
our own life's time. Only then is the future conceivable at all — as a
permanent thing of impossibility.

2.

Chronos —chronology's time is that kind of time which disposes
of life by using it up. History. Chronology fits us into the order
of things. Illness can be chronic, but never passion. Chronology
cripples us because we are only mortal and we shall pass. Machines
live longer. The computer scientist and engineer Danny Hillis, who
has played a decisive role in constructing the massively parallel
architecture of today's supercomputers, amongst other things, is

2.

Chronos(Chronos 是以时钟计量的时间, 是有关前后的时间, 是量的
时间)——年表时间是那种完全用以处理生活的时间。历史、年表使
我们符合事物的秩序。疾病可以是慢性的, 但激情不是。年表伤害了
我们。因为我们是凡人, 我们必将逝去, 而机器使用的时间会更长一
点。计算机科学家与工程师 Danny Hillis 在构建今日超级计算机的
巨型并行运算方面是一个厉害的角色。他现在正在致力于研究一个
钟的原型。这个钟在 2001 年启动, 并运行整整 1 万年。

古希腊人十分理解我们将把自己弄进 Chronocracy(这个词是 Peter
Weibel 创造的) 中这种进退维谷的境况。Chronocracy 意为占主导
地位的时间模式。古希腊人进一步创造了两种时间概念: 永世 (Aeon)
与瞬间 (Kairos)。它们是强大的克隆那斯 (他吞食了自己孩子) 的
两极。我们对于永世 (Aeon)(时间被拉长得超过了我们的生命, 甚至
超过了地球的生命) 的先验维度被假定为 "纯粹的" 表示怀疑。永世
(Aeon) 就像先锋派戏剧家 Alfred Jarry 曾经定义上帝一样: 是从零
到无穷最近的路。另一方面, 我们认为永世 (Aeon) 是一种连接时间
与生活的可能性, 是珍贵的迸发生命活力之源。相对而言, 瞬间
(Kairos) 是一种代表着

currently working on the prototypes of a clock which will begin
operation in the year 2001 and run for exactly 10,000 years.

The ancient Greeks understood only too well the dilemma
we would get ourselves into with Chronocracy (the term was
coined by Peter Weibel) as the dominant time mode and they
introduced two further concepts of time: Aeon and Kairos. They
were the antipodes of powerful Kronos who, ultimately, devoured his
own children. We find the transcendental dimension of Aeon suspect
— time that stretches far, far beyond our and the Earth's life-time,
that is supposedly "pure". The fastest way from zero to infinity, as
the theatre avant-gardist Alfred Jarry once defined God. On the
other hand, we value Aeon as a possibility of uniting time and
life as a virtual power from which the vitality of life springs. By
contrast, Kairos stands for the art of doing the right thing at the
right moment; he is the god of the auspicious moment.

Yet only the interplay of all three conceptions of time
can preserve us from alienation: to give the auspicious moment a
charge from an Aeonian battery and/or challenge chronic time's
power of disposal over life by applying both Aeon and Kairos tactics
— to me, this appears to be a possibility whereby we may survive
in dignity with and within the time machines.

3.

In one of his early works, Françoise Lyotard wrote: "Our culture
singles out for special favour that which it places in the limelight;
the only scene which it considers to be an event: the moment of
exchange, the immediate, the sensational, the 'real' time, which
for our culture is the only time that is alive. This moment, in

在正确的时间做正确的事情的艺术，它是幸运时刻的上帝。

然而，只有这3种时间概念相互影响才能保证我们远离异化：从永世 (Aeon) 的电池中为幸运的时刻充一下电和 / 或采用永世 (Aeon) 和瞬间 (Kairos) 的战术来挑战惯常 (chronic) 时间对我们生活的支配——对我而言，这显示一种可能性：我们能有尊严地与时间共存或存在于时间之中。

3.

Françoise Lyotard 在其早期作品中写道：“我们的文化将它所置于聚光灯下的东西给予特殊的关爱，那聚光灯下的场景，是它所认为直接的、衰动的、“真实”的交换的时刻。这一刻，累积的“死去的”时间得以实现，也可以称之为“不道德”^[1]。”最近，一家美国电子公司推出了一套系统，这套系统允许信息在将来以每个比特记账。无论信息是文本、图片还是声音都与它毫无关系。比特，作为最小的技术单位，将会成为新的抽象货币和基础货币。这种经济生产文本、图片、声音，当然也包括那些通过媒体表达和实现的艺术形式。

我们不应容忍任何一种对宝贵时刻的挥霍；不能容忍文化产业溢于生

活时间之舞台化的轰动效应，也不能容忍一种统一测量时间和经济的装置，这些时间与经济攻击或耗尽了我们的能力与洞察力。

技术程序与时间的关系可以这样表述：那些从开始（观察、介入、控制）就影响技术程序的变量是依赖时间的。在技术程序的过程中，它们经历着转变。在任何机—机或人—机系统的开始点，我们发现了取决于时间的经验的变量。这种程序可以被定位为动态的。

作为知识分子或艺术家，我们至少应该保证：发生于过程中的转变使得那些从开始到结尾的有效变量产生了鲜明的质变。这意味着要在界面上有效工作，要戏剧化地表现它。程序化的 / 计划的时间应该还给我们生活被剥夺的时间（这是 Jean-Luc Godard 关于电影的最精彩的思想之一）。否则，这将是浪费的时间，是丢失的时间。我们不允许自己一次又一次地达不到机器的能力。

4.

在1934年，Max Horkheimer 以笔名 Heinrich Regius 发表了他的《德国笔记》；在名称中，他称它们为“朦胧”。在一段以“时间就是金钱”

which accumulated 'dead' time is realised, one can call obscene.”^[1] Recently, an American electronics firm presented a system which in the future, will allow information to be invoiced per bit; it will be a matter of complete indifference whether the information is text, images, or sounds. The bit, as the smallest techno-unit, will become the new abstract currency, the basic coinage for an economy of text, image, and sound production, which will also include those art forms that are expressed and realised with and through the media.

We should not tolerate either one of these kinds of expropriation of the so very valuable moment; neither that of the culture industry with its obscene concentration of life's time in the staged and celebrated sensation, nor the installation of a universal measure of time and economy that assaults or runs over the capabilities of our own, proper faculty of perception.

The relationship of technical processes vis à vis time can be described thus: even the variables that influence the technical process from the outset (observation, inspection, control) are time dependent. In the course of the technical process they undergo conversion. At the starting point of any and every machine-machine or human-machine system, we find time-dependent experiential variables. Such processes may also be termed dynamic.

As intellectuals, or as artists, the very least we can do is to ensure that the conversion which takes place mid-process makes a sharp and qualitative distinction between the variables which are effective from the beginning and the end results. This means to work effectively at the interface, to dramatise it. Processed / designed time has to be able to give us back time that life has

taken from us (this is one of Jean-Luc Godard's finest thoughts on cinema). Otherwise, it is time wasted, time lost. We should not allow ourselves, time and again, to fall short of the capabilities of machines.

4.

In 1934, Max Horkheimer published his *Notes on Germany* under the pseudonym Heinrich Regius; he calls them "Twilight" in the title. In a small section with the heading "Time Is Money" he remarks: "...If one shrinks from falling into the generalisations of common platitudes, then time is not money, but money is time, as well as health, happiness, love, intelligence, honour, peace. For it is a lie that if you have time, you also have money; with mere time you won't get any money but vice versa is certainly true.”^[2]

5.

"We wander around in circles in the night and are consumed by fire" — this is how Guy Debord described his situation as a professional Situationist: the movement of roaming about, which was the title of the last film he made before his last will and testament.

The first known timepieces, from ancient China, were rectangular metal reliefs structured like labyrinths. In the depressions, a slowly igniting powder was strewn and the burning of the powder showed the passage of time. Guy Debord offered his body and his imagination for measuring the time in which he lived. Yet what would be a viable alternative of action to the Situationist one, which consumes its own identity? Naturally, and theoretically: to be fire instead of burning powder. However, to take up this

标题的部分中，他说道：“……如果有人从陈词滥调中摆脱出来，那么时间就不是金钱。但是金钱是时间，也可以是财富、快乐、爱、聪明、荣誉、和平。因为这是一个谎言：如果你有了时间，你就拥有金钱。只有时间，你不会有金钱，相反却是真的。”^[2]

5.

“我们在夜色中茫然无措，被火焰吞噬。”——这是 Guy Debord 在描述他作为一个职业的情景主义者 (Situationist)：一种无定性的艺术运动，这是他生前最后一部电影的标题。

人类所知的最早的计时器来自于古代中国，是一种长方形金属滴漏，造型类似迷宫环。在凹陷处撒上慢慢燃烧的粉末，而粉末的燃烧就能显示时间的流逝。Guy Debord 为测度他所生活于其中的时间贡献出了他的身体与想像力。然而，什么是有别于情景主义的可行的选择呢？情景主义消耗了其自身的特性。自然而然的以及理论上的答案：选择火而非燃烧的粉末。但是，对于我们而言，占据这个位置不是一个选项。因为我们正是（居于其他事物之间）时间用以耗尽的材料。我们所能做的就是介入这燃烧的节奏与速度中去。

一个好的时间政策意味着在与时间耗费的战斗中占据上风。这看起来好像必须面对一定程度上的失败，无论是从自我消耗 (Guy Debord) 的意义上讲，还是在自我浪费 (Georges Bataille) 的意义上讲。然而那时，如果我们成功地以一种伟大的方式使得别人充裕，失败便不会亏本。否则，消耗的行为将是意识形态的教条及挥霍。两者都在不远的过去有过破坏性的后果，德国就是一例。

6.

如果是这样，交互将在媒体人与媒体机器中的界面中扩展。在这种庇护下，“创造力”已经成为一种基本的社会竞争力。虽然就艺术而言，艺术家的传统模式已被废弃了，但是它看起来将成为一种普遍的、中心的社会行为模式。那么，特性的互补也是恰如其分的。知识分子与艺术家在未来将会更加需要生活中的竞争力。这种竞争力是切实的，但是仍然不能被转换成具体的战略与战术：沉着应变的飞行员与瞬间 (Kairos) 的诗人；那些不仅仅能够处理混乱的局面，还能组织它们的人，那些捕捉到精彩瞬间（例如，在相机里或在网络上）并为之注入能量的人。倘若和复杂性及时间无关——两者互相紧密地捆绑在一起——我不能想像艺术中先进的思想和实践何以可能。

position is not an option for us for we are (amongst other things) of the very stuff that time uses up (unless we want to play God). What we can do is to intervene in the rhythm and velocity of the burning, put in stops, and organise the intervals in between.

A superior time policy means to fight for the upper hand in time consumption and time use. It appears that one must be ready to face certain loss, both in the sense of self-consuming (Guy Debord) and of self-squandering (Georges Bataille). However, then loss is not a category of a fatal economy, if we succeed in making it an enrichment of others in a grand way. Otherwise, the act of consuming would be religious and the act of squandering, ideological. Both have had devastating effects in the recent past, for which Germany stands as an example.

6.

If it is so, that under the aegis of expanded interactivity at the interface of media people and media machines 'creativity' has become a fundamental social competency and, although the traditional model of the artist in art is now a discontinued line, it appears to be becoming a general, central model for social action, then it is appropriate to work on at least complementary identities. The competencies in life that will be required increasingly of intellectuals and artists in the future are already tangible but as yet not translatable into concrete strategies and tactics: chaos pilots and Kairos poets; people who are not only capable of dealing with confusing arrangements but are also able to organise them, and those who catch the auspicious moment (for example, in the cinema or on the Web) and charge it with energy. Without a

relationship to complexity, and without a relationship to time — both are inextricably bound up with each other — I cannot imagine that advanced praxis in art and thought are possible.

7.

"In general we always seek (in potlatch) or in actions or in contemplation that shadow — which per definitionem we are unable to grasp hold of — that we helplessly call poetry, profundity, or intimacy of passion. That we will be deceived is inevitable, should we attempt to grasp this shadow."^[3] Under the New Economy, the task will also be to not relinquish the attempt to express the inexpressible. With regard to how we handle the visual and audiovisual time machines, these can constitute a powerful unity: work on the living heterogeneity of the arts of image and sound (but without master- and slave-media, without accepting a new universal machine) and the sensitivity for the right moment, the auspicious moment for life, imagination, and the media.

Moreover, this should also constitute the lowest common denominator for any contemporary or future academy — at least for those among them which rise to the challenge of intervening with art and artistic means in the current processes that are transforming society.

Academy of Media Arts Cologne — A laboratory for the incalculable

Since time immemorial, mathematics, physics, biology and engineering have taken up the great challenge to provide final clarity regarding the essence of things and to solve the mysteries of the world. The calculability of that which