DIGITAL SOUL

人脑电脑

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人脑还是电脑？

张朝晖

上个世代70年代以来电脑的出现、发展和社会化普及最大程度地改变了当代人类社会的面貌，其中包括沟通、传播、社会意识形态、生活方式和生产方式，是全球化最有力的推动力量，也可以说电脑的出现是工业革命以来最伟大而深刻的历史性变革。这在以前被称为信息技术革命。在这个电脑视频普遍存在和广泛应用的后工业社会中，艺术家的艺术观念和创作方式随之改变，同时，人们对当代艺术的理解和欣赏也发生着深刻的转变。

借用电脑技术来完成艺术作品在国际当代艺术实践中已经不是新鲜事。电脑技术所支持的艺术创作实际上是技术推动艺术发展的最新的动力。科学技术的进步与发展实际上是现代和当代艺术出现与演变的核心动力。借助科学的观念和新技术的手段，艺术家改变了观察世界的角度，并不断更新艺术表现的手法，从印象派到立体主义，从OP（光效应艺术）到动态艺术，从极少主义到VIDEO艺术，再到目前盛行的电脑艺术、互联网艺术等等，无不体现了这样的发展线索。美国当代绘画大师Chark Clause从上个世纪60年代开始从事有电子视频视觉效果的巨大头像创作，成为美国当代绘画艺术的一个著名品牌。对中国当代绘画有广泛影响的西方绘画大师里希特的绘画艺术也充满了具有神秘诱惑力的视频图像特征。

中国当代艺术的发展期正好是电脑技术迅速普及的时期，电脑、电子视频、数字电视和影像已经深入到社会生活的各个环节，人们的视觉感受力受到数字视频影像的巨大影响。以往中国艺术家的创作错过了与技术进步相结合的最佳时机，而今天中国的年轻艺术家则借助电脑图像编辑和处理技术，正在进行着艺术的深刻的变革。"人脑电脑"这个展览集中介绍了14位年轻中国艺术家的作品。他们的艺术创作实践——无论是绘画还是摄影/数字影像——都在不同程度上借助了电脑技术所提供的便利条件，并及时而准确地反映了社会的发展和技术的进步，表达出他们对当代社会的普遍关切。

刘瑾是中国比较早使用摄影来完成自己探索的观念艺术家之一。他最近两年的作品则更多地使用了电脑数字编辑技术，《天使系列》成为这种艺术实践的代表作。刘瑾的《天使系列》反映了在都市化和全球化的过程中，中国年轻人的文化认同的迷茫感和现实生活的焦虑感。如天使出现在被拆毁的老城市的废墟中，而背景则是新建的现代化高楼大厦。在《大风景》中，裸体的天使悬挂在横空飞舞的铲车上，为迎接2008年奥运会而修建的规模巨大的新城市景观上空也飞动着塑料袋垃圾。在《天堂》中，裸体的天使如同幽灵般出现在万里晴空下的清代皇家园林中，巨大的湖面，仙山琼阁一样的环境俨然曼妙的东方胜景，但在风景中逡巡的东方天使却充满郁闷和压抑的情绪，如同皇宫中禁闭的妙龄妃子。艺术家用摄影、行为艺术和电脑图像编辑手法完成了当代中国现实与心理的幻觉图景，也巧妙地展现了社会现实与文化心理的尖锐冲突。

一直使用VIDEO和电脑从事艺术创作的王国锋在艺术实践中一直关注时间性问题的探索。两年前完成的作品《十大建筑系列》便通过过滤掉真实画面中人物而突出建筑本身的宏伟与孤寂的手法来从时间的维度对历史和现实进行深入的反思。这里介绍的他最新的作品仍然是通过时间以速度为参照的方式来体现生命的流程感觉。在他的画面上，高速公路附近的景物经过速度的过滤后，体现出时间的压缩感，从而间接地传达出生命感觉在当代社会情境中的呈现。画面上，一切是流动的状态，但又静止在一个特定的瞬间。这个瞬间的图像在经过数字编辑的简单处理后，静与动的矛盾在时间的参照下达到一种平衡感，一个人们可以感觉到但无法用生理视觉捕捉到的图景。

　　许昌昌的作品是重要事件的影像重叠，也可以说是时间碎片的拼贴。在特定技术手法和数字编辑技术的支持下，记录重要历史事件的照片成为一张破碎而被蹂躏的画面，从而模糊并似乎淡出人们的视野，现实中的政治需要总是选择部分历史并刻意遮蔽另外一部分。但有意思的是，在被揉皱的画面上也约略折射出另外一个被遮蔽、屏蔽和过滤掉的真实存在。不同的历史侧面和瞬间被有意味同时很巧妙地并列在一起，从而表现出现实和历史在被刻意选择的过程中留下的印迹。这个经验在互联网时代的中国显得尤其明显。许昌昌充分运用了电脑影像，非常智慧地表现了社会政治游戏的无常与非确定性。

　　城市私人生活的公共化是贾有光作品的关注焦点。他将几何状的住宅建筑立面集合在一起，使无数个相同面积和形式的窗子成为被窥视的私人生活空间。作品在显示现代建筑的精美的同时，也反映了当代人私人生活空间的局促、尴尬和无奈。在另一套作品中，空无一人的私人生活空间积满厚厚一层干净的水，水的涌动造成一种奇特的幻觉化现场。在贾有光的作品中，艺术家使用了大量的PHOTOSHOP处理，使作品直接地呈现出当代中国私人生活的焦虑，以及离奇与变化莫测的生存处境。

　　张慧和刘峥是一对夫妻艺术家。他们的作品主要是体现在油画上，张慧还有一定数量的雕塑作品。他们二人的油画作品虽然具有各自鲜明的个人特征，但在很大程度上，他们的油画画面都参照了数字化处理的效果。张慧的《北京娃娃系列》色彩鲜丽透亮，明快而活跃，充满了勃勃生机，拥有套色版画的装饰性效果，也有油画笔触的动感与生气。刘峥的作品有里希特的某些画面效果，但视觉上更加明亮而鲜丽。这种模糊化处理反而使画面出现了暧昧的情调，与艺术家所表现的准色情主题更加贴近。张慧和刘峥作品都是在电脑图像处理的帮助下，找到自己的油画图式特征，并通过对油画颜料与笔触的研究从而发现自己的艺术语言，并建造了自己的图像世界。

作为知名的职业电影摄影师，杜杰曾经受过严格的专业艺术训练，电影的拍摄和后期的编辑经验使他发展了自己的艺术视觉。杜杰的作品表现出他对当代办公室文化的兴趣。在一间空无一人的集中办公区内，办公用品仍然保留了办公的现状，但办公桌的每一台电脑显示器上都显示同样的电子游戏的视频。每一个电脑视频都代表一个衔接的使用者，而使用者都面对一个共同的电子游戏画面。全体使用者的缺席使画面如同恐怖电影中的一个留有悬念的场景，令人感到神秘而好奇，并充满猜测与期待。

张洪波的油画《大了系列》是一个严肃的视觉游戏。艺术家将当代明星人物横向地夸张成巨人，如同充气膨大的偶像。这样的巨人对观众有顶天立地的压迫感，但却显得极度空虚而飘摇，不堪一击。艺术家将代表当代时尚与财富的人物描绘成"纸老虎"的样子，表现了他对当代中国社会的虚骄与浮躁风气以及功利主义的善意的嘲讽和劝诫，表现了艺术家的深切的社会责任心与人文关怀。

中国传统水墨画的审美意蕴一直让媒介艺术家陆军十分着迷，他一直致力于用电脑数字技术来重新诠释传统东方的审美感觉。他通过拍摄墨迹在水中漫漶的流动痕迹，将这样的墨迹在电脑里重新排列组合，同时将真实的水景浪花与墨迹形成的山的意象重新统一在一起，从而组成了如同古代山水画的图像，但又更新了中国山水画的审美品质，赋予了传统水墨性感觉金属般的厚重质感。

张卫的作品强调中国与西方两个文化情境的对比，在这个对比中找到一个图像和意味的平衡。这样的生活经验广泛存在于中国的现实情境中。例如，将齐白石的作品形象和美国性感明星玛丽莲·梦露的各种风骚姿态放到一个画面上。齐白石在中国艺术史上的地位与美国明星在自己的那个时代的知名度可以等量齐观。并置和挪用的手法在西方当代艺术实践中也许并不鲜见，但对于中国艺术而言，张卫的视觉图像的意义在于剥离了假象的纷扰，从而还原了现实生活的内在逻辑和本质的真实性。

从学院派的雕塑家变成当代观念和媒介艺术家是刘勃麟在最近几年完成的艺术转变。他的新作品很快引起了人们的注意。他的新作品是关于物质性的身体在社会环境中的隐形，通过对自己身体和面孔的描绘，使自己的身体融合到周边的环境中，身体和面孔也成为环境的一部分。这一方面暗示了中国传统的反个人主义哲学观，也揭示了当代中国的社会文化现状。

陈庆庆在中国艺术界是难以归类的艺术家，她与众不同的人生经历和艺术成长背景决定了她必然走一条自己的艺术道路。她的艺术作品丰富而多样，使用的材料也十分广泛。她将自己收集起来的各种现成品材料按自己的理念重新安置起来，经过电脑处理后，呈现出各式各样怪异而又鬼魅的图像，看起来像神秘的东方侏罗纪世界。陈庆庆的作品体现了自己独特的幽默天性，通过数字化的拼贴，形成对中国当代社会生活的视觉隐喻，揭示出艺术家的直觉所能感觉到的复杂多样而又混乱无序的社会现实。

　　画家徐舜喜欢复制突发事件的新闻照片，尤其是在网上流传而纸上媒体很少见的新闻图片。有的说不上是有重大意义的新闻，却是很多人共同关注的事件，例如车祸、矿难等。艺术家用类似后期印象派的点彩式的画法来描写已经发生的事件，重重叠叠的色点将画面视频化，并将一些细节虚化，这样的效果使观众的注意力从事件转向画面本身的色彩与空间的层次。虽然画面有某种纪实的功能，但画面自身的吸引力还是让人回味无穷。

　　在中国的大多数艺术家都接受过西方式美术教育的基本训练，例如写生、静物、素描、色彩等。陈卫群对于这样训练年轻艺术学生的方式十分着迷，他觉得这是中国艺术家的启蒙和艺术的起点，虽然与当代艺术的关系日益疏远。陈卫群的人体写生和静物不是绘画和照片本身，而是行为艺术、绘画、摄影、摆拍以及电脑后期合成的产物。他在描绘对象的身体上涂上厚厚的颜料进行拍摄，最后按照写生的基本要求和规范在电脑中修复图片，最后的结果是人体、摄影、写生和电脑编辑的合成图像，这个图像打破了我们对艺术训练的一贯看法。

　　尽管中国艺术家只是利用现成的电脑技术来完善自己的艺术语言，创造的核心还没有触及技术与艺术的本质问题，但他们的艺术创作拓宽了中国艺术的视野，丰富了中国当代艺术的内涵，在一定程度上体现了中国当代艺术的发展倾向，值得人们持续关注。

DIGITAL SOUL

Zhang Zhaohui

The computer is the catalyst of globalization. Beginning in the 1970s, the popularization of the computer has brought about dramatic changes in every aspect of contemporary society: human communication, information circulation, social ideology, living style and modes of production. The emergence of the computer marks the beginning of an information technology revolution which is the most profound historic revolution since the Industrial Revolution.

In the post-Industrial era, the wide use of the computer has changed the concept and creation of art. It has deeply changed people's appreciation and understanding of contemporary art. Using computer technology to produce an art piece is common in contemporary art practice. Computer technology is only the most recent resource for combining art creation with technology. With the aid of scientific ideas and new technology, artists acquire a new vision and continually update their language. Many art movements over the last century ranging from Impressionism, Cubism, Op Art, Kinetic Art, Minimalism, and Video Art to the Computer Art and Internet Art prevalent today are all the result of interaction between art and new technology. Since the 1960s, American painter Chuck Close has been making huge portraits using mosaic patterns, which to today's viewers evoke digital images. He has become an art icon in contemporary art circles. Similarly, the oil paintings of German artist Gerhard Richter are filled with blurred ambiguous images creating a mysterious atmosphere. Richter's art has also had a significant impact on many contemporary Chinese artists.

The rapid development of contemporary Chinese art parallels the growing ubiquity of the computer. Computers, video screens, digital TVs, and photography are everywhere. Our vision is influenced by such visual experiences. Previous generations of Chinese artists missed the opportunity to develop their own art with new technology due to social turmoil. Young Chinese artists today are lucky enough to be ushered into the computer era, in which the interaction of art and technology is highly valued. This exhibition, titled "Digital Soul" features the works of 14 Chinese artists, all highlighting the integration of art and computer technology. Their art employs advanced technology and

reflects the progress of their society, naturally expressing their deep social concerns.

Liu Jin is one of the conceptual artists who use photography to complete their explorations. His recent works utilize extensive digital editing; the result is his representative work titled Injured Angels Series. Liu's Eagles Series reflects the loss of cultural identity and the anxiety of Chinese young people during the process of ongoing urbanization and globalization. For example, injured angels are found among the demolished parts of the city surrounded by newly built skyscrapers. In "Great Cityscape", a naked angel is found dangling from a huge excavator with plastic trash bags floating through the sky above a newly built city - Beijing, where the 2008 Olympic Games will soon be staged. In Paradise, naked angels appear fairylike in the imperial garden of the Qing Dynasty (1644 -1911) the famous Summer Palace in the outskirts of Beijing. This celestial wonderland is in sharp contrast to the depression and boredom of the lovely angels wandering amidst the poetic environment. They are like the concubines of the Forbidden City. Liu's works combine photography, performance art, and Photoshop technique to create an illusory picture of contemporary China's reality and the inner minds of the people. The work skillfully demonstrates the sharp contrast between social reality and cultural psychology.

Wang Guofeng, who has been using video and computer technology in his creations, is perceptually concerned with the issue of time. Idealism - Ten Buildings Series, works he created two years ago, reflect upon history and reality in the temporal dimension through highlighting the magnificent yet lonely buildings rather than the figures in them. His recent works presented in this exhibition still evoke the perpetual feeling of the flow of life by referring to the time-speed dynamic. In his work, the scenery around the highway impresses us with the pressure of time in a fast paced life, indirectly conveying the sense of life within the contemporary social context. Everything is in motion but at a standstill when seen at a specific moment. Wang Guofeng uses digital editing to express a moment suspended between motion and repose, an image that people can feel but are unable to capture either visually or physiologically.

Artist Xu Changchang is skilled at creating images of important events and his works can also be considered as a collage of time fragments. Through specific digital alteration these photos record significant historical events represented as pictures of a fragmented and trampled state, blurred and fading out of our sight. In reality history is seldom completely separated from political agendas. What's interesting however is that what is real can always to some extent be revealed in art, in spite of the attempts to intentionally hide it from view or knowledge. Different moments or periods of history are meaningfully and skillfully arranged in parallel and through the process of selecting or screening challenges the notions of reality and historical record. This is especially obvious in China in the era of the Internet. Xu Changchang takes full advantage of the availability of digital images and wisely represents the uncertainty and transience of social and political games.

Artist Jia Youguang focuses on the exposure of the private life in the city. He stands solidly geometric residential buildings, making countless numbers of windows of the same size until they form the spaces of private lives yet spaces every viewer can take a quick peek at. On one hand, his works exhibit the exquisite facade of modern buildings. On the other hand, they reflect the embarrassment, uneasiness, and helplessness of private life space in contemporary China. In another series of Jia Youguang, a vacant living space is pooled with water; the movement of the water creates a bizarre and illusory scene. The artist uses Photoshop a great deal in these works which directly exhibit the anxiety of contemporary Chinese private life as well as a changing and uncertain existence.

Artists Zhang Hui and Liu Zheng are a couple. They primarily work with oil paint, although Zhang Hui also sculpts. There are differences in their oil paintings due to their specific personalities however both artists employ Photoshop to digitally create the scenes they paint. Zhang Hui's Beijing Muppet Series are bright and lively in color, full of vitality, having both the decorative effect of woodblock print and the sense of movement and vitality of oil painting. The works of Liu Zheng remind us of Richter except that they are visually brighter and more colorful. Such blurred treatment makes the images more ambiguous, more relevant to the intended theme of light pornography. They both find their

own pictorial style of oil painting through the usage of computer image editing, and they both find their own art language and build their own world of images through their study of brushwork and mastery of oil paint.

Du Jie is a well-known professional videographer and highly trained in art. The experience of filming and the subsequent editing have helped develop his artistic vision. We can see in his works that he takes an active interest in contemporary office culture. In a central office with not a single worker in sight everything remains in its right place, but every computer monitor on every desk displays the same electronic game. Each computer screen represents a user who encounters a mutual electronic game. The absence of all users makes the pictures look like a scenes of suspension in horror films, mysterious and curious, full of expectation and imagination.

Daliao Series, created by artist Zhang Hongo, is a serious visual game of another sort. The artist exaggerates the figures of contemporary superstars horizontally into giants, inflated idols, which subject the viewers to overwhelming pressure while appearing at the same time to be extremely empty and vulnerable. The artist depicts the celebrities of wealth and entertainment as "paper tigers", expressing his satire and admonishment of the flippant and decidedly not-utilitarian situation of contemporary Chinese society, and exhibiting the artist's sense social responsibility and humanitarian concerns.

Media artist Lu Jun has been obsessively interested in traditional Chinese landscape painting. He is devoting himself the re-interpretation of the traditionally eastern sense of aesthetics via digital editing. He takes pictures of ink spots dissolving in water then rearranges them in the computer. The images of water mixing with ink form images of mountains like those of ancient landscape paintings while renewing the aesthetic quality of Chinese landscape painting by adding a contemporary metallic gleam to traditional Chinese painting.

The works of artist Zhang Wei emphasize the contrast between the cultural atmospheres in China and in the

west, through which a balance of image and meaning can be achieved. Such life experiences exist in the reality of China. For instance, the images taken from the paintings of Chinese master Qi Baishi are juxtaposed with various photos of American actress Marilyn Monroe in the same painting. Qi Baishi's status in the art history of China seems to equate to that of the American actress. This practice of contrasting quite different images is frequently found in western art practice. The significance of Zhang Wei's images lies in the fact that he is peeling off the false facade and trying to restore truth and logic to contemporary life.

From academic sculptor to contemporary conceptual-media artist, Liu Bolin has been experiencing an artistic transformation in recent years. His recent works, which instantly became the focus of public attention, are about the invisible physical body in social circumstances. By painting his own body and face and blending his body with the surrounding environment his body and face become part of the environment. His work hints at the anti-individualist philosophies of Chinese tradition and speaks to the present socio-cultural situation of China.

As to artist Chen Qingqing, you would find it hard to classify her in the art field of China. Her unique life experiences and artistic growth has meant she travels along her own singular artistic path. The wide range of both her works and her materials give birth a variety of strange imagery, like those in the world of Jurassic Park. Her works demonstrate her unique sense of humor and give form to visual metaphors of contemporary Chinese social lives which through digital patchwork, reveal the disorderly and complicated social reality the artist herself is sensitive to.

Artist Xu Shun loves reproducing the photos of breaking news, especially those news photos prevalent on the internet but rarely seen in the official papers. Some may not be news that is of any significance but they are what many people are concerned about-events such as car accidents and mining disasters. The artist employs pointillist techniques similar to the Post-Impressionists to portray what has happened. The dots of color make the pictures appear pixelated like a computer or television screen and in fact blur some details. Such effects diverts the viewers'

attention from the events to the color and levels of space in the painting itself. Though the paintings have their documentary function, they can still be enjoyed for their charm.

In China, most artists have received the same fundamental training as their western counterparts: sketching, still-life, drawing, color theory. Chen Weiqun is obsessed with this training. He sees this as the jumping off point to enlightenment for Chinese artists even though contemporary art has drifted away from these fundamentals. The body sketches and still-lifes of Chen Weiqun are not paintings or photos alone, but rather performance art, a product of paintings, photography, posed models, and digital editing. He takes pictures of the model after dabbing thick paint on her body and instructing her to pose like an art-school model. The finished product is one made up of the body, photography, sketching, and computer editing, which breaks our stereotyped notions about the original artistic training.

The above Chinese artists are making use of available computer technology to perfect their own art language. The essence of their creations however remains artistic expression. The technology is a tool to enable and expand the artists' creation. The work of these artists broadens the vision of Chinese art, enriches the content of Chinese contemporary art and to some degree represents the trends and development of Chinese contemporary art as a whole. All this ensures we will remain interested in these promising artists.