ONCURATING

Curating the Digital Expanded | 数字策展

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Editorial
Paul Stewart

The original issue of *Curating the Digital* (Issue 45 April 2020) came from a conversation between Dorothee Richter and myself following a short publication produced as part of a commission by Omsk Social Club in 2018. The focus was to establish the historical and contemporary nodes of making through digital media production in contemporary art and curation practices. The articles and interviews translated in this issue track those conversations and lead to a widening of a speculative digital practice, both curatorially and artistically. The addition of new voices from across China, expands a deeper articulation of the theoretical becoming and historical grounding of today's practice across curation and the digital.

This expansion from historical contextualisation affords opportunities for common narratives to emerge and new strategies to form, for example, Lu Yang's, Live Motion Capture Performance (2022). Curatorial practice has broadened over the past 20 years and new ways of displaying, thinking, doing, and presenting contemporary art has radically influenced the approaches to the experience of a public display. Digital presentations of practice through virtual galleries and online platforms have shifted ways art can be experienced as much as its own production. The development of net.art through the contextualisation and canonisation of post-internet art has exemplified this trajectory. This issue looks to understand the negotiation of common space and commonality through digital realms and the embodiment of digital manifestations in physical life and vice versa.

Historical narratives presented by Richter herself, alongside deeper considerations of collections processes by Sabine Himmelsbach at HEK Basel. Himmelsbach focuses on the specific challenges an institution has to deal with when curating and collecting media art. This is done from the personal perspective of HEK, using examples of the institution's three main trajectories—presenting, mediating, and collecting digital art—and also addressing how public understanding can be developed within the social and political complexities of art and media technologies. This article provides an insight into how institutions can respond to changes in art forms and propose strategies for immersive learning programmes and how to treat the medium with respect. The other core thread was a sense of 'being', more specifically what does it mean to experience curatorial manifestations digitally and how our physical self is, in some ways, mutually entwined. Through interviews with Helen Hester and KA Bird, I wanted to convene spaces to tease out the labour and domestic context surrounding digital work, in both art making but also the ramifications it has on everyday life. The notion of the everyday and what it means to be digital and physical simultaneously became a central concern of the issue.

Dorothee Richter's opening line in "Curating the Digital. A Historical Perspective states: [Digital Media] with their material infrastructures, their image production, their ideological constructions, and their acceleration, have changed and influenced all ways of living, of being, and being with."[1] Speculating the change of being-with and of the world (and others human and non-human) is an enticing proposition for cultural and curatorial thinkers. In making this proposition Richter begins to peel back the top layer of, what I see as, a wider critical concern presented by the speed in

which being and experience has changed especially in the realm of cultural production, and more specifically what is defined as being-with and of the world. Who has power to define these fundamentals of existence, and, quite crudely, for whose benefit?

The effect on living in the world with the speed of digital influence is a far broader and deeper consideration across multiple fields, but specifically for curation, the speculation of being-with in a digitally melded ecosphere re-writes the (un)rules of engagement. When dealing with the making, processing and experience of practice since the birth of dot/com, Hotmail, second life, Chatroulette, and so on, the role of the curator has also changed over the last 30 years through conceptual shifts from the educational-turn, relational aesthetics, new institutionalism and more presently the role of the curator towards communing experience, facilitation of practice and seeing curatorial actions as an exchange of engagement-with multiple nodes of practice rather than narrating the world from an objective clock tower.

It is clear that the overall topic is expanding in many directions; therefore, the issue as a much-needed start to discuss curating under digital conditions. Each interview, artwork, and article establish, through contemporary practices that rework or examine the relationship of place, automation, labour, and archives, a relation to technological effects in production under varying political and social constructs. It is the amalgamation of many years of reflection and collaboration. I am excited to present and bring together the thoughts and words of such a variety of strong and needed voices that exist in the art, political, and academic worlds through a new viewpoint and into a different world than the original publication. The issue also seeks to consider media artworks that are process-oriented or immaterial (for example, only software), or networked systems and how they exist in gallery collecting processes and preserving of media art.

There are in-depth interviews: the first interview verges on trying to understand the politics of the digital in art-making and activism as well as in curatorial or collecting practices. In the second conversation, Paul, KA Bird (an artist based in Middlesbrough, UK), and Helen Hester (Professor at University of West London) discuss the role of the manifesto in a digital form through the Xenofeminist manifesto. They go on to consider what role art institutions can play in questioning gender, automation, and ideas of community through developments in digital technologies and communication platforms. The second interview is between Joshua Simon and Ruth Patir on the purpose and directions behind the exhibition In the Liquid, curated by Joshua for the Print Screen Festival in Bat Yam, a quarter of Tel Aviv. The project stretches the curatorial agency extremely far, insofar as the works shown are not artworks as such; these non-things are stretched along a circular rotunda of lightboxes, vitrines, and screens, suggesting a long-form sentence with no beginning or end, as described in the interview between Joshua and Ruth Patir: "The exhibition included, among other items, a 3D 'glow in the dark' printed gun, a bitcoin bank coin, a 1080i graphic card, a video of a 1984 Macintosh commercial, a book about the art of seduction, and hundreds of cans with Silicon Valley's super-food Soylent Green."

Alongside these interviews we have re-published one of the 3 commissioned artworks for the issue from the collective known as New Scenario. New Scenario have produced four posters that seek to demonstrate tools, routes, and suggestions for making works or curating in web browsers and in real life or traditional gallery spaces. These posters/works consider the curators' influences on the setting, in which they choose

a certain location, situation, or scenario for the (image) production or their influence on the stage design of the work. To round off the two artist commissions that are presented is visual essay of a three-person action poem performed by three computer-generated voices that looks to question routes of navigation or materials such as tarmacs or the fibre-optics that allow us to scan the web as spaces of divergence and utilities for alternate experiences.

What makes public space real? Is it the notion of touch, material, consciousness, ideology? The addition of new interviews with Chen Xiaowen, Li Zhenhua, Bi Xin, Zhou Jiangshan, Yang Jing and Artist Y offers new perspectives and positions towards the debates discussed in the original issue. The first of the two interviews between Chen Xiaowen, Li Zhenhua, and Bi Xin explores the development of curatorial histories and digital art through China. Specially focusing on the inter-generational developments since the 90s to present day. The conversation expands what and who is defined as curator particularly in line with the early Chinese curatorial approach, in which artists were also curators, and the current trend meaning these forms are less common, in line with the western shift of artist-led curation becoming far more prevalent across digital curatorial activity. The interview gives a chinese context to digital curatorial histories that can be read alongside key moments explored by Richter in her essay for the original issue from an additional perspective. This historical contextualisation is supported by a second interview with Zhou Jiangshan, Yang Jing and Artist Y in which they explore, through practices both beyond and informed by the white cube, the multiple paths and actions employed through digital art making and digital modes of communication and display specifically informed by works such as Screen Room and Games Site. The conversation reflects on the distribution, circulation, and consumption of images, the impact on definitions of curation through online and offline forms of content creation and the uniqueness of network structures in China in reflection on western approaches to network and image generation.

This Translated issue alongside the two new interviews hopes to expand the perspectives on art-making and curating that consider forms of production through contemporary digital networks as well as increased reliance on digital technologies. Originally published in April 2020 at the beginning of the Global COVID-19 Pandemic, the world, and its relationship to the digital, has dramatically changed. Re-reading the original contributions alongside new articles and artist contributions from creatives, interesting propositions can be seen compared to the world and viewpoints framing the original conversations.

The (.pdf) publication, "Scene Afterform: Bona-fide Sites and the Meta Community :)" mentioned as the starting point for the original issue, pulled together eleven small propositions for a digital future and ideas for how curating and artworks function in the wake of URL. The intervention by Omsk Social Club at Migros Museum fuer Gegenwartskunst, Zurich, was part of the series, "Speculative Curating", curated by Dorothee Richter. For me, as one of the editors, the issue made it possible to form questions around what is community in a digital narrative and what is the relationship between the digital and IRL (in real life): "I have reached a conclusion that the defining of categories of URL and IRL being separate is tokenistic and does not politically enable any progress. This conclusion is arrived at through interviews with Helen Hester and Amanda Beech, who have offered great insight into how digital is a material that is just as real and physical as the hardware that frames it. Taking this

into account I will now go on to present the articles you will interact with on the following pages."

When I first introduced this issue I wanted to ask the reader to think of the work being presented as the possibility of creating something that repositions the status quo. More precisely, an attempt to contextualise what might create a 'commoning' idea, shaping our network as a community in this digital globalism. How can we get closer together and not further apart? How can these tools help to bridge? "the digital as a platform, and not as a blueprint" (conversation with Helen and KA Bird). I call for the reader to do the same through this issue. Its ideas are legitimate, and the works need to be considered with serious reflection and contemplation.

Notes
1 https://www.on-curating.org/files/oc/dateiverwaltung/issue-45/PDF_to_Download/oncurating_45_final_download.pdf   2020 page 9 D.Richter

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Paul Stewart is a researcher and Curator in critical practice and social engagement focusing on democracy and knowledge exchange, and critical pedagogy as a curatorial and artistic methodology. Curated over 20 exhibitions across the UK and Europe. Author of Art, Critical Pedagogy and Capitalism (Routledge 2021) co-author a new monograph on Educational Aesthetics with Bloomsbury (due 2024). Founder of the Middlesbrough Art Weekender and The Alternative Art College. Innovation in academic study and curatorial learning. He is a Principal lecturer and co-leads the MA Curating Apprentice at Middlesbrough Institute of Modern Art, Teesside University. He co-founded the Middlesbrough Art Weekender in 2017 and has set up collectives including the Alternative Art College (2011-2014) and currently co-running Bad Spirits with Dawn Bothwell.

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保罗·斯图尔特(Paul Stewart)
翻译:张唯一

有关《数字策展》(Curating the Digital)的首次出刊(2020年4月刊第45期)源于多萝西·里希特(Dorothee Richter)和我之间的一次对话。在那之前的2018年,鄂木斯克社交俱乐部(Omsk Social Club)刚委托我制作了一辑简短的出版物,其内容聚焦于建立数字媒体制作在当代艺术和策展实践中的历史与当代节点。本期翻译的文章和采访回溯了这些对话,并在策展和艺术领域为思辨性的数字实践拓宽了前路。而来自中国的新声音的加入,更加深入地阐述了当今策展和数字实践的理论形成与历史基础。

这种历史语境化的扩张为萌生共同叙事和新战略创造了机会,譬如陆扬在2022年的现场动作捕捉表演。在过去的二十年里,策展实践方法的不断拓宽,以及展示、思考、实践和呈现当代艺术的新途径,都从根本上影响了公共展示的体验方式。通过虚拟画廊和线上平台进行的数字化展示对艺术体验方式的转变已远远超过艺术制作方式本身的改变。网络艺术(net.art)在后互联网艺术的语境化(contextualisation)和规范化(canonisation)下的发展为这一轨迹做出了论证。本期内容旨在帮助理解从数字化的维度对共同空间和共有性进行的讨论,以及数字化在物质生活中的体现和具象化在虚拟世界的呈现。

本期内容包括由里希特呈现的历史叙事,以及瑞士巴塞尔电子艺术中心(HEK Basel)的萨宾娜·希墨尔斯巴赫(Sabine Himmelsbach)对于藏品纳入的更深层次思考。希墨尔斯巴赫主要探讨了一个机构对数字艺术进行策展和收藏时所不得不应对的挑战。她从瑞士巴塞尔电子艺术中心的角度出发,列举该机构的三个主要活动:展示、传递与收藏数字艺术,并且强调如何能够在错综复杂的社会和政治状态下提高公众对于艺术和媒体技术的理解能力。文章深入洞悉了机构对于艺术形式的变化如何作出回应并提出沉浸式学习(immersive learning)项目的策略,以及如何带着敬意处理这些媒介。该文章的另一个核心线索是"存在"感,更确切地说是数字化地体验策展意味着什么,以及我们的肉身自我是如何以某种方式与之交织在一起的。通过对海伦·海斯特(Helen Hester)和KA·伯德(KA Bird)的采访,我想集中一些篇幅来梳理围绕数字工作的劳动环境

和家庭环境, 包括艺术创作, 以及它对日常生活所产生的影响。日常生活的概念以及"数字"与"物质"并存的意义所在, 成为了该问题的核心关注点。

多萝西·里希特在其《从历史视角看数字化策展》(Curating the Digital. A Historical Perspective) 的开头指出: "[数字媒体] 以及它们的物质基础、图像生产、意识形态建设和加速度, 已经改变并影响了从约会到选举投票、再到商品和货币交换的所有生活状态、存在形式、以及存在方式。"[1] 对于文化和策展的思想家来说, 揣测在世界中的存在方式和形式 (以及其他人类和非人类) 的变化是一个诱人的命题。在提出这一命题时, 里希特开始揭示 (我所看到的) 受到更广泛关注的关键性问题的核心, 即存在和经验在尤其是文化生产领域的变化速度, 更具体地说, 是什么被定义为在世界中的存在方式与存在形式。谁有权定义这些有关存在的基本原理, 并且, 坦率地说, 是为了谁的利益?

随着数字化带来的影响迅速加剧, 探讨在这个世界生存方式的话题在多个领域都变得更加广泛也更加深入, 但具体对于策展而言, 关于与数字融合生态圈共存的思考重新拟写了参与的 (不受控制的) 规则。自dot-com、Hotmail、第二人生 (second life)、聊天轮盘 (Chatroulette) 等诞生以来, 在处理实践的制作、程序和体验时, 在过去的三十年里, 随着教育转型、关系美学、新制度主义的观念转变, 策展人的角色也不断发生着变化。到了近年, 策展人转向交流体验、推进实践的角色, 并将策展行为视为与多个实践节点的互动交流, 而不是从客观的角度叙述世界。

很显然, 整个主题正在向多个方向扩展; 因此, 本期为探讨数字策展创造了一个非常关键的开端。每一次访谈、艺术作品和文章都通过当代实践对场域、自动化、劳动力和档案的关系进行再加工或检验, 在不同的政治和社会结构下建立了在创作中技术影响的关系。它是多年的反思与合作的结合。我很高兴能够通过一种全新的观点, 将存在于艺术、政治和学术界的各种强烈且渴望的声音所表达的思想和话语呈现出来并汇集在一起, 进入一个与传统出版物不尽相同的世界。本期还试图考虑过程导向的、非物质的 (譬如仅有软件的形式) 或网络系统的媒体艺术品, 以及它们是如何被画廊收藏和维护的。

本期内容还包含一些深度的采访: 第一个采访旨在理解艺术创作、行动主义以及策展或收藏实践中的数字政治学。在保罗、KA·伯德 (英国米德尔斯堡艺术家) 和海伦·海斯特 (西伦敦大学教授) 的第二次对话中, 他们首先围绕异女权主义

（Xenofeminist）宣言讨论了数字形式下宣言的作用。接着他们进一步讨论了艺术机构在面对性别、自动化技术和社群理念等方面的问题时借助数字技术和通信平台的发展所能发挥的作用。第二个采访是约书亚·西蒙（Joshua Simon）和鲁思·帕蒂尔（Ruth Patir）就展览《在液体中》（In The Liquid）的意图和指向性进行的。该展览是由约书亚为在特拉维夫市的巴特亚姆举行的"截屏"艺术节（Print Screen Festival）策划的。这个项目可以说将策展机构的作用发挥到了极致，因为像这样的作品从未被展出过；这些"非物"沿着一个由灯箱、玻璃窗和屏幕组成的圆形大厅延伸，暗示着一个没有开头或结尾的长句，正如约书亚和鲁思·帕蒂尔在对谈中所说："此次展览包括了一支3D打印的'夜光'枪、一枚比特币银行硬币、一张1080i显卡、一段1984年苹果电脑商业广告的视频、一本关于'诱惑的艺术'的书，以及数百个装有来自硅谷的超级食物品牌Soylent Green食品的罐头等。"

除了这些采访，我们还重新发布了名为"新场景"（New Scenario）的团体为本期委托创作的三件作品中的一件。为了展示在网络浏览器、现实生活或传统画廊空间中制作作品及策展的工具、路径和建议，这个团体制作了四张海报。这些海报（或作品）表现了策展人对布景的影响，他们为（图像的）制作选择了特定的地点、情形或场景，同时也表现了策展人对作品舞台设计的影响。为了完成两个艺术家的委托，一篇由三个计算机生成的声音来表演的三人行动诗的视觉散文，声音的内容质疑了导引路线或沥青和光纤等材料，也正是这些材料，我们才能够通过网络浏览进入发散空间，并为替代体验创造实用程序。

是什么让公共空间感觉真实？是触觉、物质、意识，或是意识形态的概念？新增的与陈小文、李振华、毕昕、周姜杉、杨静和艺术家Y的采访，为最初期刊讨论的焦点提供了新的视角和立场。陈小文、李振华和毕昕之间的第一篇访谈探讨了策展历史和数字艺术在中国的发展历程，其中特别关注了从上世纪九十年代至今的代际发展。这场对话基于中国早期的策展方式，即艺术家亦是策展人，延伸了什么是策展人和谁是策展人的话题。而当前的趋势意味着这些形式已不太常见，这与西方艺术家主导的策展在数字策展活动中变得越来越普遍的情况相一致。这次采访为整个数字策展历史提供了中国语境，可以让读者从另一个角度阅读里希特为最早的期刊撰写的文章中提及的关键时刻。这种历史的语境化在与周姜杉、杨静和艺术家Y的第二篇采访中也得到了支撑。在采访中，他们通过分析超越以及受白立方启发的实践活动，探索了在数字艺术制作、数字传播和展示模式所采用的多种路径和实现方式，这尤其在他们的作品中，例如"屏幕间"（SCREENROOM）和《游戏现场》（Games Site）等得到体现。对话谈及了图像的

传播、流通和消费，线上和线下的创作方式对策展定义的影响，以及中国网络结构的独特性对于西方网络和图像生成方式的反思。

本期的编译与两场新采访希望在当代数字网络和对数字技术的日益依赖的背景下，拓宽艺术创作和策展实践的生产形式视角。本刊首次发表于2020年4月，正是全球新冠肺炎疫情爆发之初。如今，这个世界和它与数字的关系都发生了巨大的变化。重读初期的稿件以及新文章和艺术家的创意新作，与之前的世界和各种观点交汇的对话进行对比，可以发现很多有趣的观点。

PDF出版物《场景余波：善意的网站和元社区:)》(Scene Afterform: Bona-fide Sites and the Meta Community :)) 作为最早刊例的开端，汇集了十一个关于数字未来的小命题以及有关在URL (Uniform Resource Locator, 统一资源定位符) 的觉醒时代策展和艺术品作品功能的想法。鄂木斯克社交俱乐部在苏黎世的米格罗斯当代艺术博物馆 (Migros Museum fuer Gegenwartskunst) 的"介入"是多萝西·里希特策划的"思辨策展" (Speculative Curating) 系列的一部分。对我来说，作为其中的一名编辑，这个问题使我可以围绕数字叙事中的社区以及数字和IRL (In Real Life, 现实生活) 之间的关系组编问题："我得出的结论是，把URL和IRL在分类上分开只能是象征性的，在政治上不会取得任何进展。这一结论是通过对海伦·海斯特和阿曼达·比奇 (Amanda Beech) 的采访得出的，她们为数字如何成为与构成它的硬件一样真实的物理材料提供了深刻的见解。考虑到这一点，我将在接下去的篇幅中继续呈现您将与之互动的文章。"

当我第一次介绍本期刊时，我想请读者把正在呈现的作品视为创造一些重新定位现状的可能性的东西。更确切地说，试图将可能产生"共同" (commoning) 想法的内容置于语境中，将我们的网络塑造成这个数字全球主义中的一个社区。我们如何才能走得更近而不是更远？这些工具如何帮助我们建立人与人之间的桥梁？"数字是一个平台，而不是蓝图" (摘自与海伦和KA·伯德的对话)。我呼吁读者在阅读本期刊时也这样思考。这些数字的想法是正当合理的，并且作品需要靠认真的反思与斟酌来体会。

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注释

1 多萝西·里希特，《从历史视角看数字化策展》, OnCurating, 2020, 第45期：9, https://www.on-curating.org/files/oc/dateiverwaltung/issue-45/PDF_to_ Download/oncurating_45_final_download.pdf

保罗·斯图尔特 (Paul Stewart) 是一位专注于批判性实践和社会参与的研究员和策展人，其关注领域包括民主、知识交流以及批判性教育。他以策展和艺术方法为基础，曾在英国和欧洲策划了20多场展览。他是《艺术、批判教育学与资本主义》(Art, Critical Pedagogy and Capitalism, Routledge, 2021年) 一书的作者，同时还与Bloomsbury合著了一本关于教育美学的新专著，预计将于2024年出版。他是米德尔斯堡艺术周 (Middlesbrough Art Weekender) 和替代艺术学院 (The Alternative Art College) 的创始人，致力于推动学术研究和策展学习的创新。他担任蒂赛德大学米德尔斯堡现代艺术学院 (Middlesbrough Institute of Modern Art) 的首席讲师，并共同指导策展学徒硕士项目课程。他于2017年共同创办了米德尔斯堡艺术周，并曾参与成立了诸如另类艺术学院 (2011-2014年) 等集体组织。目前，他与Dawn Bothwell共同运营着"Bad Spirits"项目。

Editorial
Starting From Un-Curating the Digital: A Collaborative Editorial Practice
Li Ruixuan

I learned about OnCurating in 2015 from a study tour organized by the late Leigh Markopoulos.[1] The journey was immersed with famous art destinations and events such as the HEK (House of Electronic Arts), Basel, Schaulager, Furka Pass, and Art Basel, far more influential than my year of studying from readings and slides in the curatorial program.

Since the early 20th century, Switzerland, this land called the "heart of Europe," has nurtured phenomena and figures such as Dadaism, Helvetica, Le Corbusier, Sophie Taeuber-Arp, Alberto Giacometti, Meret Oppenheim, Sonja Sekula, Heidi Bucher, Harald Szeemann, Bice Curiger, Pipilotti Rist, Hans Ulrich Obrist, and Art Basel; therefore, it is a field for the investigation that contemporary art studies cannot bypass. Living on this cultural high ground seems to offer a quicker view of global trends.
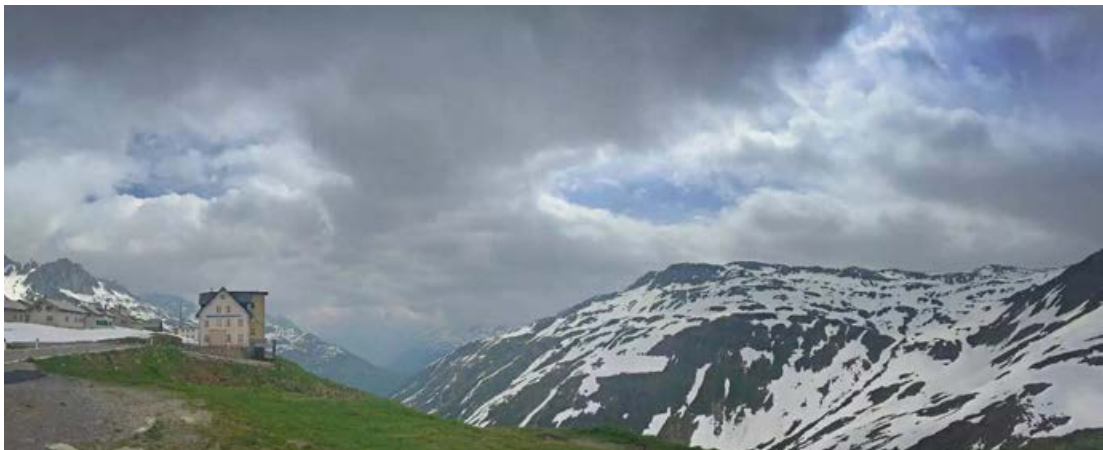
Furka Pass's hotel and works left by its artists-in-residence. Photograph by Li Ruixuan.

At the Zurich University of the Arts, I met Dorothee Richter, the head of the post-graduate program in curating, and became a reader of the journal *OnCurating*, which she edited. Through its academic journal and practice space, OnCurating supports discourses and innovations on curating, art criticism, and cultural studies and organizes a series of avant-garde projects in pursuit of this mission. Their topics include cultural restitution and decolonization, feminism and queer culture, globalization and identity, and cases of curatorial practices in gender, technology, new media, environmentalism, and other issues.

The UNArt Art Center endeavors to connect art and technology. Based on the three-year international interdisciplinary journal *UNArt 2020*, it invited OnCurating to co-edit three joint journal issues, "UN-Curating," which can also be seen as the second three-year reflection for UNArt. This first issue focuses on the two journals' overlapped interests and selected six articles from OnCurating's 45th issue, "Curating the Digital," published in 2020. From the perspectives of history, collections, digital communities, algorithms and memes, transforming curatorial roles, and the philosophy of "things and non-things," the articles unfold international scholars' current research on digital art curation to Chinese readers. When reading this, readers may be curious and ask, as I did: then how did digital art curation develop in China's context?

Before discussing digital art curation, let's take a look at the term "Digital Art." In different generations, regions, and among various scholars, it has at least three equivalents in Chinese: "shu-zi-yi-shu" (数字艺术), "shu-ma-yi-shu" (数码艺术), and "shu-wei-yi-shu" (数位艺术). The varying translations imply the dominance of the English language in the art ecology. Although the confusion in nomenclature is not unique to Chinese —— contemporary curatorial mechanisms started forming in the late 20th century. At that time, the global art circle was still sorting out theories. However, even today, very few materials are available in Chinese that elaborate on the history of digital art curation (even media art history) in China. To fill the gap in academic literature, we added two panels to this publication while revisiting the original issue.

The interview with Chen Xiaowen (bottom left), Li Zhenhua (top left) and Bi Xin (bottom right).

The interview with Artist Y (bottom left), Yang Jing (top left) and Zhou Jiangshan (bottom right).

In "Accessibility to Media and Technology: 30 Years of Digital Art Curation in China," three media art curators from different generations, Chen Xiaowen, Li Zhenhua, and Bi Xin, shared their unique experiences of digital art curation in China. In contrast to the institutional quality of the former, in the second interview, "Dialogue System, Game Making, and Data Circulation, Are These a Form of 'Curating'?," three artists, game designers, and event organizers (with overlapping identities), Artist Y, Yang Jing, and Zhou Jiangshan, discussed the characteristics, approaches, and limitations of digital art and its curation from the perspective of "self-organized" creative practices. The topics discussed in the interview are intertextual with the translated articles, such as the preservation and display of digital media art, the class and community division driven by social platforms, the relationship between data power and algorithms, the identity change of curatorial teams, and so on.

From the 1940s to the 1950s, television became widely popular in the United States, followed by Europe as a mass media, and gradually became part of people's daily lives. The wave of technology reached China in the 1980s. By 1987, the production of television sets had reached nearly 20 million units. Television's popularization in households signified the entertainmentalization of media as tools.[2] Later, personal computers became popular in the 1990s. Chinese media artists from that era comparably were exploring well ahead of their time, with works such as Zhang Peili's *Children Playground* (1992) and Hu Jieming's *Comparative Safety* (1997), which keenly observed and criticized the domination of the body by mass media and their con-structed ideologies long before "the Society of the Spectacle" described by Guy Debord emerged in China.

At the same time, the concept of emerging media art was not yet fully formed. In the interview, Li Zhenhua mentioned that there was little introduction of foreign concepts in media art exhibitions in the 1990s, as even in the West, the system was "particularly fragmented" at that time. Looking back at the terminologies, the positioning of digital art in China's institutes also often changed. For example, the predecessor of the Digital Media Arts program at the China Academy of Art was the "Multimedia and Web Design" program established around 2001,[3] but this major was

Zhang Peili, *Focal Distance*, 1996. Photography by Li Ruixuan.

set under the design category, while its corresponding fine arts major was "Intermedia Art." Other institutes used program names such as "Visual Communication," "New Media Art," and "Experimental Art," etc. This rapidly changing flow of terminology is very similar to the frequent emergence of terms such as Happening, Performance Art, Neo-Dada, Events, and Fluxus in the 1950s to 1970s. Inspired by conceptual art and the technological explosion, the dimensions of the medium rendered to the audience accelerated in both quantity and intensity.

According to Chen Xiaowen, the exhibition *Mantic Ecstasy*, presented in 2001 at ShanghART Gallery in Shanghai, was the first real digital media art exhibition in China. Around the turn of the millennium, such epoch-making projects emerged all over the world, such as the *010101* exhibition at the San Francisco Museum of Modern Art and the *BITSTREAM* exhibition at the Whitney Museum of American Art, both of which opened in 2001. From this perspective, the various exhibitions that emerged in China in the 1990s were like rehearsals and previews for welcoming the new millennium.

In the first interview, the names of curators, such as Zhang Ga, Qiu Zhijie, and Wu Meichun, were repeatedly mentioned. Wu Meichun curated several important exhibitions in the 1990s, including the first video art exhibition in China, *Phenomenon/Images* in 1996, the *Demonstration of Chinese Video Art 97* in 1997, and *Post-Sense Sensibility: Alien Bodies and Delusion* in 1998. As we delve deeper, the presence of women in media art curatorial history gradually becomes clearer. In addition to the interviewees in this issue, Bi Xin and Yang Jing, we also see many important female curators, such as Lu Yinghua, Fang Lihua, Abby Chen, Yu Miao, Weng Xiaoyu, Wei Ying, Iris Long, Li Jia, and Zhang Hanlu. The "neglect of feminist approaches in the official history of digital media" mentioned by Richter in "Curating the Digital – A Historical Perspective" is a universal issue. To reform this situation, we must continue calling for more voices and representation for women.

The role of curators has also changed over the past 30 years. The primary curation method has transitioned from the early days, where artists spontaneously raised funds and curated exhibitions, to curators taking on a role similar to film directors or producers in large-scale exhibitions. They began seeking sponsorships around the turn of the millennium and then transitioned to a model in the 2010s where in-house
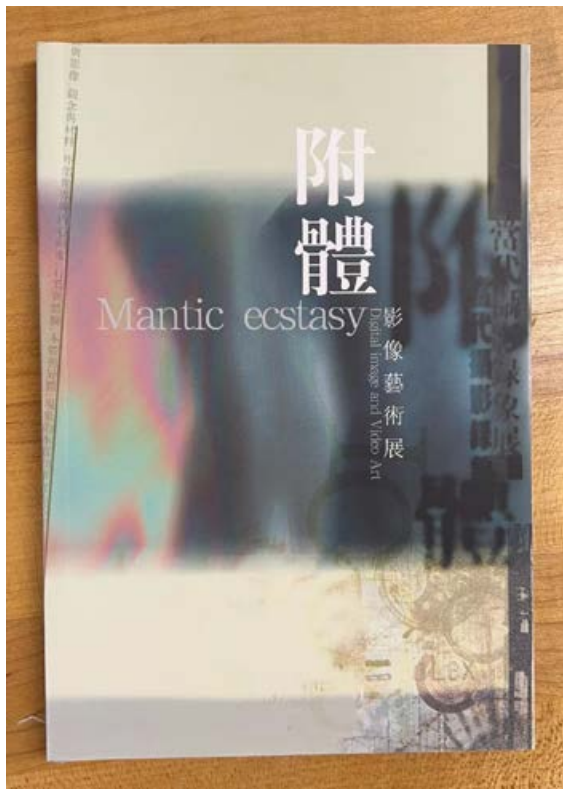
The exhibition catalog of *Mantic Ecstasy*. Photography by Chen Xiaowen.

or specially invited curators assume the role of executive directors or managers in institutions of various sizes. While the characteristics of media art allow for remote collaboration among artists, as Bi Xin mentioned, institutional staff consequently have to undertake some of the artists' work.

In addition, the strategy and themes of curating have also undergone iterations in the past thirty years. Initially, the first group of curators exposed to and studied the medium delved into the attributes and language of new materials. As curators with cross-border work experience climbed to higher lookout points, they collected theories and case studies from a broad perspective, and selected and transformed them into their own understanding of the trend of art history. When mining fields around the world had been enclosed, curators began to excavate reusable resources in detail, trying to combine local qualities with inspiration from other disciplines and continue to contemplate why they curate and for whom they curate. This evolution also corresponds to the "globalization-geopolitics" shift in the world.

Nowadays, a new generation of curators, aided by the power of digital information, is seeking "new exhibition spaces" such as AI dialogue systems, immersive experiences, and games, where, as Yang Jing put it, "the exhibition could happen by altogether abandoning the museum or gallery settings format." When reality is extended in multiple dimensions, it generates some incompatibilities, such as the followers' "manipulation" from social media mentioned by Artist Y, and that platform builder Zhou Jiangshan also restrains his strong personal opinions to avoid the possibility of reducing the potential of the "on-screen works." Nevertheless, virtual communities have become an unstoppable carrier for organizing interactions in current digital art experiences.

As I edit this journal issue, an upheaval has happened in our world: the release of AIGC products such as ChatGPT, DALL-E, and Midjourney. With just a line of text typed on a computer, people can generate gorgeous images and lengthy paragraphs, even user interfaces and code. Many fear that AI will replace numerous creative jobs, but this could also be an opportunity, much like the emergence of photography raised debates about authorship, yet provided a medium for exploration by a new genera-tion of artists. The introduction of these new tools has allowed many necessary but insignificant tasks to be omitted, such as the description of the work and the overview of the space that the curator needs to embed in their justification. I wrote on DALL-E, "In the center of the exhibition hall, there is Jeff Koons' balloon dog, with Takashi Murakami's sunflower hanging in the background." The generated images could not accurately convey my idea (such as the balloon dog's head being shaped into a sunflower), but I hope this will soon be possible. Then, curators can be freed from tedious administrative and operational tasks and return to their core work based on thoughts, studies, and narratives.

Notes
1 The study abroad program "Swiss Style" organized by Leigh Markopoulos and sponsored by California College of the Arts.
2 See Xu Peng, "A Brief History of Chinese New Media Arts," Peking University Press, 2020.
3 "New Major: What to Learn in Digital Media," The Paper, (March 26, 2020), https://www.thepaper.cn/newsDetail_forward_6697490.

Li Ruixuan, an independent curator and writer based in New York State and Shenzhen. She curated *YouXi DimSum* (LIKELIKE) and *G-topia: Game Site* (TANK Shanghai). She contributed to and co-curated multiple exhibitions and public events for art organizations such as Wattis Institute for the Contempo-rary Arts and Kadist Art Foundation. Her articles also appear in *The Art News-paper China*, *Artco China*, and *@LOFT Magazine*, etc. She is currently the Executive Editor of the bilingual joint journal "UN-Curating" between *UNArt 2020* and *OnCurating*, as well as the Overseas Business Development & Mar-keting Strategist at indienova, an indie game media and publisher.

Her narrative-driven works were presented in the 2019 Bi-City Biennale of Urbanism/Architecture (Shenzhen), the Guan Shanyue Art Museum, OCAT Institute, and JIAZAZHI Library. She was a visiting critic of the 2022 Cornell Biennial and received the 2020 Cornell CCA Grant as a visiting artist, and her experimental game *The Enigmas at Red Point* received the 2020 NYFA Fiscal Sponsorship.

编者语
始自数字化的"非策展"：
一次协作编辑实践
李汭璇

我对 OnCurating 的了解始于 2015 年，由已故学者里·马尔科普洛斯（Leigh Markopoulos）组织的一次游学。[1] 那次由巴塞尔电子艺术之家（HEK）、绍拉格美术馆（Schaulager）、富尔卡山口（Furka Pass）、艺术巴塞尔等 "名场面" 混剪的旅途，远远胜过我在策展项目里一整年的阅读和幻灯片学习。

从二十世纪早期起，瑞士这块被视作 "欧洲心脏" 的土地孕育了像达达主义（Dadaism）、赫尔维提卡字体（Helvetica）、柯布西耶（Le Corbusier）、苏菲·陶柏-阿尔普（Sophie Taeuber-Arp）、贾科梅蒂（Alberto Giacometti）、梅拉·奥
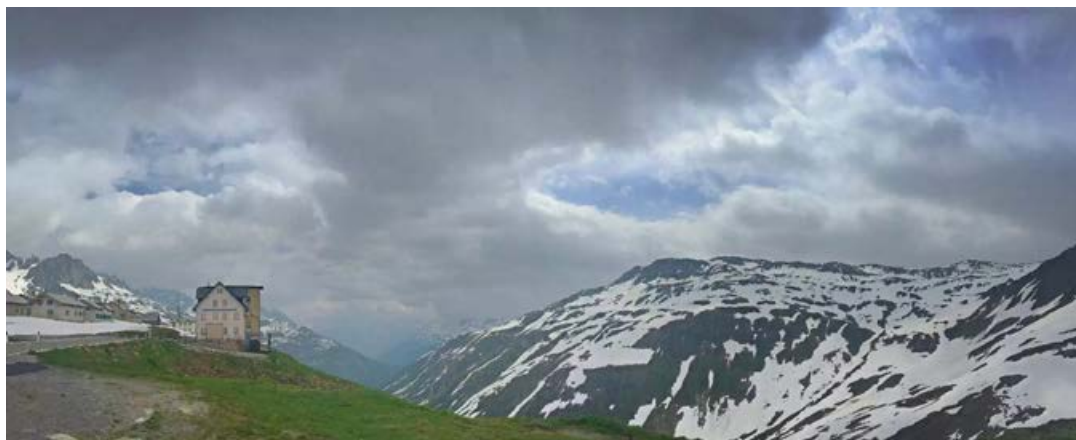
富尔卡山口酒店以及曾经来此驻地的艺术家留下的作品，李汭璇摄。

本海姆（Meret Oppenheim）、索尼娅·塞库拉（Sonja Sekula）、海蒂·布赫（Heidi Bucher）、哈拉德·塞曼（Harald Szeemann）、比奇·库莱格（Bice Curiger）、皮皮洛蒂·瑞斯特（Pipilotti Rist）、汉斯·乌尔里希·奥布里斯特（Hans Ulrich Obrist）、艺术巴塞尔（Art Basel）等现象与名人，是当代艺术研究无法绕开的一处调查田野。住在文化高地上，似乎能更快地远眺世界动态。

在苏黎世艺术大学，我见到了策展系的主任多萝西·里希特（Dorothee Richter，成了她主编的《OnCurating》的读者。通过学术期刊与实践空间这套平台，OnCurating 支持关于策展、艺术批评和文化研究的讨论和创新，并出于该使命，组织了一系列前瞻性的项目。他们的话题涉及文化归还（Cultural Restitution）和去殖民化（Decolonization）、女性主义和酷儿文化、全球化和身份，以及策展实践在性别、科技与新媒体、环保主义等论题里的具体实例。UNArt 艺术中心以连接艺术、科技的交流为主旨，在办了三年国际跨学科期刊《UNArt 2020》的基础上，邀请 OnCurating 协作共编三期联合期刊《UN-Curating》，作为 UNArt 在第二个三年的思考沉淀。本期联合首刊聚焦两本刊物的共同兴趣点，从《OnCurating》于2020年发布的第四十五期《数字策展》（Curating the Digital）中选编了六篇文章，从历史、馆藏、数字社群、算法和文化基因、策展角色变化和"物与非物"的哲学等角度，向中国读者展卷国际学者对数字艺术策展已有的研究。阅读至此，读者大概会和我一样不禁发问：那么中国语境下的数字艺术策展又经历过一段怎样的进程？

与陈小文（右下）、李振华（右上）、毕昕（左下）的对谈。

与艺术家Y（左下）、杨静（左上）、周姜杉（右下）的对谈。

在讨论数字艺术策展为何前，先看看"Digital Art"这个词汇。在不同年代、地区，与不同学者口中，它至少对应了"数字艺术"、"数码艺术"、"数位艺术"三种不同的中文译名。翻译上的口径不一，已从侧面说明了英文使用在艺术生态里的强势。虽说称谓混乱并非在中文中独有——二十世纪末是当代策展机制形成之初，全球艺术圈那时都正在梳理理论，但是现今，以中文成书来阐述中国数字艺术策展史（甚至媒体艺术史）的资料仍然少之又少。为了填补学术文献上的空缺，我们在重访原刊的同时增加了两场对谈。

在《媒介与技术的可介入性：中国数字艺术策展三十年》里，三位来自不同年代的媒体艺术策展人——陈小文、李振华、毕昕——分享了各自对中国数字艺术策展的独特时代体验。与前者的机构性不同，第二篇采访《对话系统、游戏制作和数据传播，这算不算是一种"策展"呢？》中，三位艺术家、游戏设计师、活动策划人（身份互有交叉）——艺术家Y、杨静、周姜杉从"民间自发的"创作实践出发，讨论了数字艺术及其策展的特性、路径，和局限。采访中谈及的话题与编译的文章之间皆有互文，比如数字媒体艺术的保存与陈列、社交平台对阶级和群体的分流、数据权力与算法的关系、策展团队的身份变化，等等。

从四十到五十年代，电视作为大众媒体分别在美国和欧洲广泛流行，成为了人们日常生活的一部分。科技的浪潮于八十年代波及新中国。1987年时，电视机的量产已近 2000 万台，这种载体步入各家各户，意味着媒介工具的娱乐化得以实现。[2] 随后，家用电脑从九十年代开始普及。对比地看，那时候中国媒体艺术家的探索非常超前——如张培力的《儿童乐园》（1992年）和胡介鸣的《比较安全》

张培力，《焦距》，1996年，图片由李沭璇提供。

（1997年）等——早在居伊·德波（Guy Debord）描述的"景观社会"（the Society of the Spectacle）于中国形成之前，就已经敏锐地观察到大众媒体与其构建的意识形态对肉身的支配，并用作品进行批判。

同时，对于新兴媒介艺术的概念提升也尚未定型。在采访中，李振华提到，九十年代的媒体艺术展其实很少有对外来概念的引入，因为即使在西方，当时的系统都是"特别地破碎"。从称谓上回看，数字艺术在国内院校的定位也常常变动。比如，中国美术学院的数字媒体艺术专业的前身，是 2001 年左右开设的"多媒体与网页设计"专业，[3] 但该专业被设置在设计学类下，而其相对应的美术学类专业是"跨媒体艺术"。另外一些院校则使用"视觉传达"、"新媒体艺术"、"实验艺术"等专业名。这股快速更迭的术语流，很像五十至七十年代间，偶发艺术（Happening）、行为艺术（Performance Art）、新达达主义（Neo-Dada）、事件（Events）、激浪派（Fluxus）等词汇之间的此起彼伏。在观念艺术的启迪与科学技术的爆发下，媒介向观众展开的维度加速地变多、变密集。

陈小文说到，2001 年在上海香格纳画廊的展览《附体》是严格意义上第一个在中国举办的数字媒体艺术展。千禧年前后，这样具有划时代意义的项目在全球各地涌现，比如同在 2001 年开幕的旧金山现代艺术博物馆的《010101》和惠特尼美国艺术博物馆的《比特流》（BITSTREAM）。如此看来，中国九十年代层出不穷的各式展览，就像是迎接新千年的排练预演。
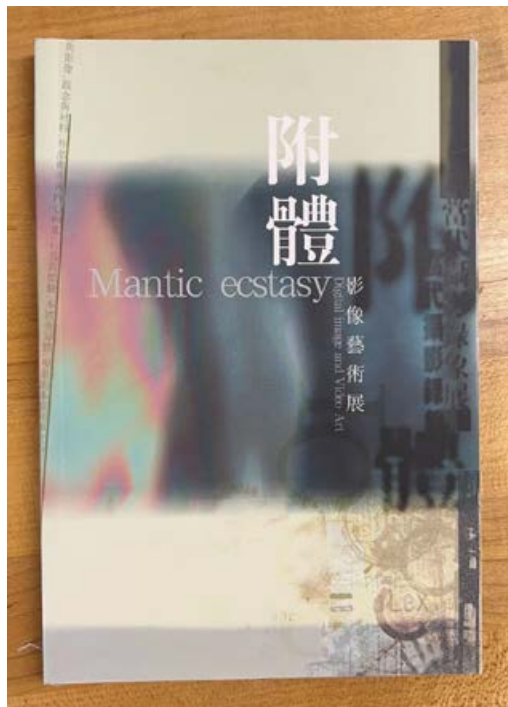
《附体》展览图录，图片由陈小文提供。

在采访中，张尕、邱志杰、吴美纯等策展人的名字被反复提及。其中吴美纯在九十年代做过不少重要的展览，比如 1996 年的中国首届录像艺术展《现象·影像》、1997 年的《97中国录像艺术观摩展》，以及 1998 年的《后感性：异形与妄想》等等。当我们研究愈深，一些女性的身影也在媒体艺术策展史里逐渐清晰起来。除了本期杂志采访的毕昕和杨静之外，我们还看到许多重要的女性策展人，如卢迎华、方立华、陈畅、于渺、翁笑雨、魏颖、龙星如、李佳、张涵露……里希特在《从历史视角看数字化策展》里提到的"数字媒介正史对女性主义方法的忽视"，实在是放之四海而常见；要改变这一状态，需要我们持续呼吁，为女性争取更多的话语权。

策展人的身份在过去三十年里也在变化。策展的主要方式从早期由艺术家自发凑钱布展，到千禧年前后，策展人以导演或制片人姿态介入大型展览、寻找赞助，再过渡到一零年代大小机构成立后，常驻或特邀策展人担任执行总监、管理者身份的模式。虽然媒体艺术的特性让布展能在艺术家的远程协作下进行，但像毕昕提到的，机构工作人员也因此必须承担艺术家的一部分工作。

另外，策展的姿态与论题也经历了阶段性的变化：在接触和学习媒介的开端，首批吃螃蟹的策展人钻研新材料的属性和媒介语言；当具有跨国工作经验的策展人登上更高的瞭望塔，从广泛视野里搜集理论和案例，筛选、转换成自己对艺术

史趋势的理解；当各地的矿场已被圈好，策展人细分地挖掘可再利用的资源，试图结合在地性与来自其他学科的灵感，继续思考为何策展、为谁策展——这种演变也对应了世界的"全球化-地缘化"的发展。

到如今，新一代策展人借助数字信息的力量，开始寻找 AI 对话系统、沉浸式体验、游戏等"展览新空间"，如杨静说的"可以彻底扔掉美术馆场馆的展览"。现实在被多维地扩展时会生成一些不兼容，比如艺术家Y提到的来自社交媒体上粉丝的"绑架"，而平台搭建者周姜杉也在克制个人强烈的输出，以免消解"上屏作品"的可能性。即使如此，虚拟社群已不可阻挡地成为了当下数字艺术体验里组织交互的重要载体。

在我编辑本期期刊的同时，我们的世界发生了一个巨大的变化—ChatGPT、DALL-E、Midjourney 等 AIGC 产品的发布让人们只需在电脑上敲一行文字，就能生成精美的图画与长篇的文段，甚至还有界面设计与代码。人们担忧，创意工作众多岗位即将为 AI 取代；不过这也许是一种机遇，就像摄影的出现曾引发关于作者性的争论，但也为一批艺术家提供了可探索的媒介。新工具的推出让很多必要但不重要的工作得以省略，比如策展人在论证其概念时需要嵌入的作品介绍和空间概述。我在 DALL-E 上写："一个展厅的中央放着杰夫·昆斯的气球狗，背景挂着村上隆的太阳花"——目前所得图片还不能准确传达我的意思（比如气球狗的头被扎成了太阳花），但希望很快就能实现。届时，策展人就能从繁杂的行政、运营事务中被解放出来，回归到基于思想、研究和叙事的本职工作上去。

注释

1 由里·马尔科普洛斯组织、加州艺术学院（California College of the Arts）主办的暑期游学项目"瑞士的风格"（Swiss Style）。

2 许鹏，《中国新媒体艺术简介》，北京大学出版社，2020年。

3 《新专业：数字媒体学什么?》，澎湃新闻，2020年3月26, https://www.thepaper.cn/newsDetail_forward_6697490。

李沨璇，居住在纽约州与深圳的独立策展人、写作者。她曾策展《游戏点心》（LIKELIKE）、《游托邦：游戏现场》（上海油罐艺术中心），曾为艺术机构如 Wattis Institute for the Contemporary Arts 和 Kadist Art Foundation 等策划并参与制作了多项展览和公共活动。她还为《艺术新闻 | 中文版》、《典藏-今艺术》和《@LOFT》等出版物撰稿。她现为 UN-Curating（由 UNArt 2020 与 OnCurating 联办）线上

双语杂志的执行主编、独立游戏资讯与发行平台 indienova 的海外市场商务拓
展。

她的叙述性导向的作品曾在 2019 深港城市建筑双城双年展（深圳）、关山月美术
馆、OCAT研究中心和假图书馆展出。她曾担任 2022 年康奈尔双年展的访问艺评
人、以访问艺术家的身份获得 2020 年康奈尔艺术基金会双年展奖金。她的实验
性游戏《绯色畔上的谜思》获 2020 年纽约艺术基金会 NYFA Fiscal Sponsorship
的支持。

Curating the Digital
A Historical Perspective
Dorothee Richter

It is commonplace now that despite how incredibly young digital media in fact are, they have nevertheless upended all aspects of our daily life—all infrastructure, all ways of communication, all production processes. It is more than obvious that these profound changes and turmoil, with their material infrastructures, their image production, their ideological constructions, and their acceleration, have changed and influenced all ways of living, of being, and of being-with, from dating to voting to the exchange of goods and money. Literally everything is now influenced through the digital space, and what is more, processed through algorithms, which, of course, have racist, gender-specific, class-related, and national undercurrents. Just to cite one example: on dating platforms, people are suggested to each other based on a resemblance in income, "race", and other issues, so these tools help to sustain classes, or even breeding specific classes, "races", and so on. Here we are, still astonished, fighting for an awakening, as we try to grasp what all of this means, and we try to react, to comment, and to respond with our activist, artistic, and/or curatorial means.

When I started to write this text, I wanted to briefly present and discuss exhibitions that have dealt with digital media and therefore reflected and (re)presented outlooks on digital media and its connotation. These exhibitions function as nodes in the discourse on the digital and its contexts. During the writing process, I became more and more uneasy; did this kind of overview not claim to formulate an approved history of digital art? And did it not—and, of course, this did not come as a surprise— show a severely male-dominated area? In summarising the exhibitions and projects that one finds when researching digital art, one reproduces mechanisms of inclusion and exclusion. I recognised during my research that feminist approaches to digital media in particular are more or less neglected in the official history of digital media, existing instead in twilight zones, which are much harder to (un)cover.

So, when I tell here the his-story of exhibition-making concerned with the digital, I want you, dear reader, be aware of the hidden parts—they are there, but partly not available. Especially if one concentrates on the nodes in the discourse, the big exhibitions. Please keep this in mind.

Nevertheless, I want to briefly present and discuss exhibitions (and some artistic projects) that have dealt with digital media and have therefore reflected and (re)presented outlooks on digital media and its connotation.[1] I have tried to weave more neglected positions into this mainstream narrative, to make you aware that there is more behind the official reading. I will briefly mention, as most literature does, that at the beginning of the 1950s, a group of scientists and engineers working for the US Navy during WWII on code-breaking, a division known as the Communications Supplementary Activity - Washington (CSAW), founded ERA, the so-called Engineering Research Associates, who developed numerical computers and memory systems.[2] (This might also explain the absence of women in the early stages.) Another boost for the development of digital systems was a meeting of IBM users, which developed into the still existing platform SHARE Inc., a volunteer-run user group for IBM mainframe computers that was founded in 1955 by Los Angeles-area users of the IBM 701 computers.[3]

The bullet points of a public appearance in the arts are named by Mark Tribe and Jana Reena, such as the Computer Music Performance at MoMA in 1954 by founders of the Computer Music Center at the Columbia University, ASCII American Standard Code for Information Interchange in 1963, and the influential publication by Marshall McLuhan: *Understanding Media*.[4]

Around these special, representational, and widely acknowledged events (which I will describe in the following pages), many more artists experimented with electronic media, especially at the intersection of visual arts and music. As Dieter Daniels has researched, artists in the context of the Dortmunder Music days in particular integrated TV and the manipulation of TV early on in their work; the "first" one (if we want to follow this art-historical convention) was, as presented by Dieter Daniels, Nam June Paik.[5] Daniels "curated" the scientific platform of the ZKM, Centre for Art and Media Karlsruhe, whose archived remnants you can find under www.medienkunstnetz.de. This resource has not been developed further, but it is still valuable.[6]

TV, as a mass medium that influences big crowds, became part of daily life in the US and in Europe in the '40s and '50s, respectively. Daniels pointed out under the subtitle, "A medium without art": "Television is the most efficient reproduction and distribution medium in human history, but it can scarcely be said to have come up with anything in the last half century that could be called an art form unique to that medium. The high-low distinction never took hold here in the way that it did in film. There is no form of high television culture that could be seen as a lasting cultural asset to be preserved for future generations. The only exception is the music clip, which has emerged since the 1980s. Selected examples of this form have attracted accolades in the context of art and become part of museum collections."[7]

As Daniels explains, in Europe and in the US, radio and television developed differently; in the US, the commercial stations funded by advertising held the field, but in Europe for a long time the state was in charge of the programming, implying lofty cultural aims as well as political influence. Political parties and groups were involved in the decision-making for the programming. "In the USA, the average family in the 1960s was already watching about five hours of television per day. There was also a choice of over ten channels according to region. They broadcast round the clock, increasingly in colour from 1957. Until 1963, viewers in Germany were offered only one black-and-white channel, in the evenings only. Even so, it can be assumed that from 1965, with currently ten million television sets and statistically 2.5 viewers each, 'television is already reaching the whole German nation."[8] Early critics of TV as a mass medium and as cultural industry were, of course, Theodor Adorno and Max Horkheimer, after having emigrated to the US and then returning to Germany as faculty members of the so-called Frankfurter School. According to Adorno and Horkheimer, cultural industry (or mass culture) creates a situation when culture becomes a commodity for the masses. The recipients degenerate into passive consumers, and the ideology conveyed by cultural presentations supports existing relations of domination. Cultural-industrial products support existing gender relations, racist discrimination, class divisions, and nationalist ideas. In late capitalism, one would have to add neoliberal working conditions, which are made palatable to us through cultural industry.[9] Cultural industry has to be separated from critical cultural production, which might show/transfer truth; this truth would always embody an awareness of the conditions of production.

Today, one can read that Marshall McLuhan had already foreseen major changes with his dictum "The medium is the message"; one can only shudder when the introduction of the book reads: "*Understanding Media* was written twenty years before the PC revolution and thirty years before the rise of the Internet. Yet McLuhan's insights into our engagement with a variety of media led to a complete rethinking of our entire

society. He believed that the message of electronic media foretold the end of humanity as it was known."[10] But one is also reminded on the forceful answer by Paul Beynon-Davies, "Communication: The medium is not the message,"[11] or the article by Daniel Pinheiro, "The medium is NOT the message!" which actually accompanied an exhibition in Portugal in 2017.[12]

One could argue that digital media can be used for war and for medical purposes alike, or for showing something as truthful as possible or as misleading information to influence political decisions; therefore, it is on the one hand clear that the medium and the message are definitely not the same, and that the content, of course, matters enormously. McLuhan also did understand the media in a very broad sense, but nevertheless his dictum has a rather interesting side to it. When McLuhan tried to demonstrate that media affects society in an extreme way, he pointed to the light bulb as an example. A light bulb does not have content in the way that a newspaper has articles or a television has programs, yet it is a medium that has a social effect; that is, a light bulb enables people to create spaces during night time that would otherwise be hidden in darkness, or to work at times when this was before impossible. He describes the light bulb as a medium without any content. As a conclusion, he states that "A light bulb creates an environment by its mere presence."[13] In my perspective, media changes the material base of a society (one can work and produce day and night, for example), but it does not say anything about in what way "race", class, and gender are repositioned by this change.

Today, about 51% of the world's population uses the Internet; in Germany, about 88%; in Spain, about 82%; in Switzerland, about 87%; the highest percentage is in Iceland, 100%; and, of course, countries where people fight for their basic needs have the lowest percentage, like, for example, Eritrea at 1,1%, or Burundi at 1,5%.[14] Even so, the access to digital media through cell phones has increased enormously, especially in the countries in which only few households have access to WLAN.

Bernard Stiegler proclaims that digital media has caused a global hallucination. What has been proven essential is Bernard Stiegler's argument that the influence of our constant connectedness with digital devices and digital spaces has profoundly changed the formation of our subjectivity and communities, and that in 2020, when this article was written, it is obvious that the bourgeois subject with a central perspective and with the concept of autonomy as its foundation is not applicable on a one-to-one basis today.[15]

To repeat McLuhan's vision: "The tendency of electric media is to create a kind of organic interdependence among all the institutions of society, emphasizing de Chardin's view that the discovery of electromagnetism is to be regarded as 'a prodigious biological event'."[16] Indeed, it has a biological dimension in the way the production of everyday life and the production of subjectivity has changed.

New experiments with all sorts of media came up in the late '50s and early '60s, if one thinks about the early experiments around the John Cage classes. One such happening took place at Gallery Parnass, in which Nam June Paik and Charlotte Moorman showed their experiments with electronic devices and a cello. As you clearly see, here they questioned notions of sexuality, high and low culture, sound, etc.[17] They worked together for some years, but as it happens, the more well-known partner of the duo became Nam June Paik. Charlotte Moorman was later even arrested in New York on charges of pornography for her performances.[18] The introduction of the first portable, easy-to-use camera was used by Nam June Paik in 1967. As it is said, Paik used it during the visit of the Pope, but, of course, not to film the Pope but to film scenes from everyday life happening in the meantime on the streets of NY. (The film as such is lost.)

Part of this big group of experimental artists was also Carolee Schneemann. This picture shows shots from her film *Fuses* from 1965. *Fuses* is a self-shot silent film of collaged and painted sequences of lovemaking between Schneemann and her then partner, composer James Tenney, observed by the cat, Kitch. Like so many female artists of her time, she used new technologies to question the relationship between private space and public space, thereby criticising gender relations and normative behaviour. Even if the big events got more attention, the film and then video provided also a new playground (and battleground for that matter) for testing roles and patterns.

> • 1965 Nam June Paik, Charlotte Moorman, *24 Stunden Happening*, 1965
> • 1965 Carolee Schneemann, *Fuses*
> • 1966 E.A.T. Experiments in Art and Technology
> • 1967 First transportable video camera by Sony, PortaPak
> • 1968 *Cybernetic Serendipity* ICA London
> • 1970 *Software* at Jewish Museum NY
> • 1971 Floppy disk by IBM
> • 1972 Atari video game company

One of the major shows about electronic and digital devices and performances was conceived in 1966, initiated by Robert Rauschenberg and Billy Klüver, and it was held at the 69th Regiment Armory: "9 Evenings: Theatre and Engineering".

The participants consisted of ten artists and some thirty engineers to create a blend of avant-garde theatre, dance, and new technologies. "9 Evenings" was the first large-scale collaboration between artists and engineers and scientists. The two groups worked together for ten months to develop technical equipment and systems that were used as an integral part of the artists' performances.

And *medienkunstnetz* describes the events as follows: "The main technical element of the performances was the electronic modulation system TEEM, composed of portable, electronic units which functioned without cables by remote control. Cage used this system to activate and deactivate loud speakers that consistently reacted to movement by way of photo-cells. For not always being technically and artistically successful, these performances exhausted for the first time the full range of the live-aspect of electronics, taking advantage of its artistic potential in all of its diversity. Seen in that light, the '9 Evenings' rank among the milestones of media art, even though today only a few filmed documents bear witness to the event."

Medienkunstnetz mentions the following artists: John Cage, Lucinda Childs, Öyvind Fahlström, Alex Hay, Deborah Hay, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, David Tudor, and Robert Whitman.[19]

Wikipedia also mentions Merce Cunningham. And with further readings of descriptions and reports, one stumbles above other names. Notable engineers involved include: Bela Julesz, Billy Klüver, Max Mathews, John Pierce, Manfred Schroeder, and Fred Waldhauer.[20]

Closed-circuit television and television projection were used, a fiber-optic camera picked up objects in a performer's pocket; an infrared television camera captured action in total darkness; a Doppler sonar device translated movement into sound; and portable wireless transmitters and amplifiers transmitted speech and body sounds to Armory loudspeakers. It is said that the art community in New York became involved in helping with "9 Evenings", as fellow artists, dancers, musicians, and performers volunteered their time for setting up and troubleshooting, and then appeared in the performances. A high-powered, but slightly distorted publicity campaign resulted in more than 1,500 people each night attending the performances, many of them

astonished by the avant-garde performances they saw. It is clear that this event also demonstrated a great enthusiastic reaction to all possibilities of digital media. The underlying creativity concept combines a strong belief in technology with geniality. The figure of the male white artist is enhanced with that of the almost all-powerful engineer. The visitors were involved because they were moving in the middle of the action, the framing of a traditional exhibition with immobilized objects and controlled visitor-subjects was surpassed by this project, one could argue. This exhibition tried to reflect the major changes in society that started at that time, in the '70s, and involved all parts of daily life and all forms of culture. As Felix Stalder has put it: "It is more than half a century since Marshall McLuhan announced the end of the Modern era, a cultural epoch that he called the Gutenberg Galaxy in honor of the print medium by which it was so influenced. What was once just an abstract speculation of media theory, however, now describes the concrete reality of our everyday life. What's more, we have moved well past McLuhan's diagnosis: the erosion of old cultural forms, institutions, and certainties is not something we affirm but new ones have already formed whose contours are easy to identify not only in niche sectors but in the mainstream. [...] This enormous proliferation of cultural possibilities is an expression of what I will refer to below as the digital condition."[21] In this sense, the exhibitions and projects represent a rupture in the understanding of the human as the body in the hegemonic space of art as a part of an electronic environment, an involuntary participant, and the digital space could be seen as something interacting with the human body, where it became difficult to decide what became the cause and what the effect.

Nam June Paik, Charlotte Moorman, *24 Stunden Happening,* 1965

Carolee Schneemann, *Fuses,* 1965

Robert Whitman, *Two Holes of Water,* 1966 | Photography Robert Whitman,
at "9 Evenings: Theatre and Engineering"

The next appearance of E.A.T. – Experiments in Art and Technology (Billy Klüver and
Robert Rauschenberg), launched after having collaborated on many previous projects,
was a major exhibition in a museum: the 1968 *Some More Beginnings* at the Brooklyn
Museum presented a large number of innovative technical, electronic, and other media
projects, but looked quite tame in the photos, with wooden floors and white walls. The
ferocity and unfamiliarity of an old army hall was tamed by using the framework of
bourgeois museum.

In 1968, *Cybernetic Serendipity* at the ICA London was curated by Jasia Reichardt [22],
and I quote here from the press release: "Cybernetics—derives from the Greek
'kybernetes' meaning 'steersman'; our word 'governor' comes from the Latin version of
the same word. [...]
    A cybernetic device responds to stimulus from outside and in turn affects
external environment, like a thermostat which responds to the coldness of a room by
switching on the heating and thereby altering the temperature. This process is called

feedback. Exhibits in the show are either produced with a cybernetic device (computer) or are cybernetic devices in themselves. They react to something in the environment, either human or machine, and in response produce either sound, light or movement."

There is still a website where you can see some of the works, and unlike the presentation in the short films on the net, where you get the feeling of playfulness and being immersed, the images of the exhibition present a surprisingly conventional exhibition design. This gesture of nobilitation started a new phase in the exhibition history of new media, as it clearly tried to reconcile the displays that were used in modernity with the somehow strange and dangerous immersive moment of the new formats provided by new media. When a new genre or medium is introduced into the canon, it is a customary gesture to present the new medium in the same manner high art was presented before to claim it as high art as well. The list of artists is exclusively male (as far as I see), and again, the short announcement of the curator is rather enthusiastic about this new world of technology. The ideological narrative equates enthusiastically human entities with machines. The problem with this kind of narrative is that is blurs where the possibility to act is located. The exhibition design that positions items in the same way as paintings usually are transmits the pretension of increasing the value and status of new media art and therefore the digital sphere.

Cybernetic Serendipity at the ICA London, 1968

From the '70s onwards, one could exemplarily understand that the critical usage of digital media was happening not at representational exhibitions and projects, but in content-driven circles. *Not for Sale: Feminism and Art in the USA during the 1970s* is a film essay by Laura Cottingham that is based on material found in feminist archives and shows how much the feminist movement was invested in video for recording and re-viewing as a tool of consciousness-raising practices and of subverting and re-formulating behaviour patterns. These films circulated in women's groups with decidedly feminist agendas, and since some artists were acknowledged in the official art world, Cottingham shows that the experimental formats and critical content were based on shared, multi-authored experimental feminist meetings. In Cottingham's own words:

> The participants in the Feminist Art Movement arrived from different artistic and educational backgrounds. Some wanted to transform traditional European-derivative media, such as painting and sculpture, with feminist awareness; others, most notably the African American artists, sought to introduce non-European aesthetics and values into the American visual vocabulary. Still others eschewed object-making altogether in favor of performative strategies, championed video as the new frontier of artistic democracy, called for an elimination of the division between craft and fine art, united the aims of artistic freedom with those of political activism, or set forth an aesthetics based in an understanding of introducing female experience and female-coded labor, the female body, women's history, and individual autobiography as the foundations for a feminist art. Although the parameters of the Feminist Art Movement can be charted according to specific historical determinants such as exhibitions, meetings, individual productions, letters, publications and other documents, the Movement was first and foremost far from a unified front. The disagreements between its participants—some of which are overtly presented in Not For Sale, while others must be inferred by the viewer--are as crucial to its definition as the consensus that inspired and sustained it across ideological ruptures, personal frustrations, and a general lack of access to significant economic or institutional resources. Participants in the Feminist Art Movement of the 1970s were motivated to transform the underlying tenants of fine art—including the production, critical evaluation, exhibition, distribution, and historical maintenance of art—beyond terms dictated by sexism. The challenge they offered has yet to be met.[23]

E.A.T, *Pepsi Pavillion,* Expo Osaka, 1970

Pepsi Pavilion by E.A.T. at Expo Osaka, 1970

On the side of mass-oriented media events, the pavilion at the Expo in Osaka was another attention-drawing activity by E.A.T. in 1970. As Randall Packer enthusiastically describes: "The 'Pepsi Pavilion' was first an experiment in collaboration and interaction between the artists and the engineers, exploring systems of feedback between aesthetic and technical choices, and the humanization of technological systems." The Pavilion's interior dome—immersing viewers in three-dimensional real images generated by mirror reflections, as well as spatialized electronic music—invited the spectator to individually and collectively participate in the experience rather than view the work as a fixed narrative of pre-programmed events: "The Pavilion gave visitors the liberty of shaping their own reality from the materials, processes, and structures set in motion by its creators."[24]

Subjects are immersed in an environment, losing clear distinctions of space, sound, and time. The effect is a hallucinatory moment. The gaze regime changes here obviously from the central perspective to a hallucinatory scopic regime.[25] The subject is displaced from the position of the controlling overview and is now caught in confusing images and sounds. One can see it as a melancholy anticipation that this immersion was taking place under the auspices of a large-scale gigantic advertisement. "The spherical mirror in the Pepsi Pavilion, showing the real image of the floor and the visitors hanging upside down in space over their heads. This optical effect resembles that of a hologram. Because of the size of the mirror, a spectator looking at the real image of a person could walk around that image and see it from all sides. The effect was spectacular."[26]

- 1970s Feminist movements in the US experimented with video
- 1974 Nam June Paik coins the notion "Information Superhighway"
- 1977 Apple II and Tandy TRS 80
- 1979 First Ars Electronic in Linz, Austria
- 1981 MS-DOS
- 1983 MIDI (Musical Instrument Digital Interface) presented at fair
  for North American Music Manufacturers
- 1984 The notion of "Cyberspace" was coined in a novel by William Gibson
- 1985 "A Cyborg Manifesto" by Donna Haraway

In 1974, Nam June Paik coined the notion of "Information Superhighway". As technology rapidly moved towards personal computers, the desire to name these new phenomena grew. One can imagine the speed at which the technical side developed when one sees the old machinery at the Computer History Museum in Mountain View in Silicon Valley.

In 1979, the first Ars Electronica was held in Linz. This festival went far beyond mere representation; aesthetic and social aspects of the new technology were discussed in workshops and talks. Digital space specialists, artists, curators, and scientists took advantage of this exchange platform, which remains an important venue for the gathering to this day with 100,000 festival visitors. As you see in this amusing image, it hosts also an extensive archive of talks and workshops.[27] So, the festival seemed to be the more appropriate format for the new technology.

And while techniques of electronic music and synthesisers (as they were then called) were developed and changed the music business profoundly in the long run, the brave new world was reflected in literature as well. William Gibson invented the notions of *Cyberspace, Matrix, Cyberpunk*, and the *World Wide Web*, and he also uncannily anticipated a dark, rather brutal future of the USA, held together by corporate conglomerates, oligarchs, the military, the drug trade, and computer games.[28]

Donna Haraway emphasised more positive aspects of digital and electronic devices when she published "A Cyborg Manifesto" in 1985. In her writing, the concept of the cyborg is a rejection of rigid boundaries, notably those separating of "human" from "animal" and "human" from "machine". She writes as follows: "The cyborg does not dream of community on the model of the organic family, this time without the oedipal project. The cyborg would not recognize the Garden of Eden; it is not made of mud and cannot dream of returning to dust."[29] The Manifesto opened new ways to criticise and rethink traditional notions of gender, and rejected any form of fixed identity, or binary constellation; it proposed instead coalition through affinity. Haraway uses the metaphor of a cyborg to urge feminists to move beyond the limitations of gender, and politics; the "Manifesto" is considered an extremely important contribution to the discussion of feminist posthumanist theory.[30] These movements spread and grew in quasi-underground circles, coming to the surface in publications, existing in email lists, series of semi-public meetings, and discussion groups.

In 1985, Jean-François Lyotard curated, with Thierry Chaput, the exhibition *Les Immatériaux* at the Centre Pompidou, Paris. He worked with a medium that was basically unknown to him, but he used this strangeness to question philosophy as an activity at the same time. "Can we philosophize in the direction of the general public without betraying thought? And try to reach this public knowing they are not philosophers, but supposing that they are sensitive to the same questions that philosophers are also attempting to formulate."[31]

The idea for the exhibition design was that the exhibition in its display should resemble philosophy as a complex way of thinking. In the following, I refer to Antonia Wunderlich's publication: "Der Philosoph als Kurator" (The Philosopher as Curator).

Wunderlich describes *Les Immatériaux* as a major event in French cultural life: it occupied the entire fifth floor of the museum (3,000 square metres), took two years to plan, and was the most expensive exhibition staged by the Pompidou up until that time. Visitors to the galleries were required to wear headphones that picked up different radio frequencies as they navigated a labyrinthine maze of grey metal mesh screens, such that each visual display was paired with an audio text, from Antonin Artaud and Frank Kafka to Paul Virilio, advertising jingles, and noise. Following her intensive research, the space was loosely divided into five possible paths or zones (subdivided into no less than sixty-one sites). Concluding from the complex floor plan, visitors could not possibly get an overview, they had to find their way through a labyrinth with dead ends and variations.

A total of 61 stations were structured by 30 infrared transmission zones for a head-phone program and five paths running through the entire space, so that the entire exhibition consisted of several interwoven semantic bundles. Those who allowed themselves to be discouraged by this complexity—and this indeed happened to many visitors, as the entries in the guest book and a large number of critical reviews show—left the Centre Pompidou disappointed or annoyed. In Wunderlich's understanding, it was precisely the immense physical, sensual, and intellectual challenge that lay in this complexity that was a central moment in Lyotard's conception. By means of a kind of constructive overload, he wanted to convey to the visitors an impression of their near future in a digitalized, de- and immaterialized world. As Wunderlich surmises, *Les Immatériaux* was intended to make it perceptible that everyday life would change radically and showed this in such disparate themes as nutrition and aromas, fashion and gender, architecture and photography, or the stock market and the automobile industry. From our contemporary point of view, this proved to be true; all spheres of live have been profoundly affected and changed in the meantime. Felix Stalder has pointed out three major trajectories in this cultural and societal change: referentiality, communality, and algorithmicity.[32] We will come back to this later.

Les Immatériaux, Centre Pompidou, Paris, 1985

Les Immatériaux, Centre Pompidou, Paris, 1985

Lyotard diagnosed this experience in an album that functioned as one of the three parts of the catalogue as a model for the future: "The visitor strolls around in a rhizome in which no thread of knowledge appears, but generalized interactions, deposition processes in which man is nothing more than an interface knot."[33]

In this new model, the basic idea is therefore that philosophy should be taken into consideration, as important paradigms of modernity have to be given up, for example, the sovereign subject as author. One could connect this concept with the referentiality that is discussed by Stalder. One of the profound changes through digital media is referentiality, everything turns into something one could quote, the difference between the original has vanished. Consequently, Lyotard developed together with the exhibition architect media clusters in space with as much complexity as possible, created through the multitude of images and viewpoints and the semi-transparent division of spaces. Important for the exhibition design was the idea of a semantic openness.[34]

Andrea Wunderlich comes to the conclusion that in *Les Immatériaux*, Lyotard overlooked an important aspect of this mastery didactic: dialogue. For only the dialogue enables the master to adapt to the pupil as well as the pupil, to reassure himself and to protect himself from a complexity that oppresses him. By confronting the visitors of *Les Immatériaux* with the greatest possible complexity, Lyotard denied them the medial form of conversation, and through the headphones even made conversations between themselves impossible. In this way, she argues, *Les Immatériaux* became rather hermetic. Another reading of the setting and display would be that, in fact, Lyotard, with this authoritarian gesture, showed the effect of the Internet, a device that ties you in an affective entanglement but in the same time condemns its subject to a specific form of isolation.

Not directly connected to digital media, but as a theoretical exploration that is based indirectly in the possibility the net provides, Judith Butler published *Gender Trouble: Feminism and the Subversion of Identity* in 1990. Like other feminists, such as Sigrid Schade and Silke Wenk, she discussed gender through a Lacanian perspective. In this view, gender is something that is implemented in the construction of subjectivity via language (the semiotic register). The development of the subjectivity is moreover founded in an imaginary wholeness, in the mirror stage. Especially gender is reaffirmed through a constant re-performance. This theoretical understanding also opened up a counterhegemonic re-reading and re-performing of gender. The now thinkable possibility to change binary gender codes, to invent or rediscover gender in multiplied digital versions of the self and new possibilities through medicine allowed that major change.

- 1990 Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*
- 1991 Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*
- 1991 Judy Wajcman, *Feminism Confronts Technology*
- 1991 VNS Matrix, *A Cyberfeminist Manifesto for the 21st Century = the clitoris is the direct line to the matrix*
- 1994 Old Boys Network

*Hybrid WorkSpace* at *documenta X,* 1997

As has often been noted that *documenta X*, curated by Catherine David, represented on many levels a breach with the past, which I would like to characterise briefly, while the different levels deserve a lengthier and more detailed comparative analysis.[35] The changed interpretation of what is to be understood by contemporary art was noticeable at the very entrance to the documenta-Halle. Peter Friedl set his stamp on this documenta, declaring the hall, in neon letters, to be a CINEMA. This in itself indicates that the status of the "exhibition" had become uncertain, as had the status of the visitors as subjects.

On the level of the display, the emphasis was no longer entirely on individual pictorial works: instead, the visitor was enveloped in whole "environments". So, the status of the work was no longer that of a classic, autonomous work of art: it might, for example, be a landscape created out of photo wallpaper, with the appearance of having been digitally produced, by Peter Kogler. This, too, situates the visitors: it appeals to them as subjects operating in the digital age, being in matrix, so to speak.

In the central area of the documenta-Halle, the curator dispensed with works of art altogether and set up a bookshop designed by Vito Acconci and a discussion area designed by Franz West. By doing this, she positioned art as part of a social and political discourse that included cultural and art studies. Overall, this pointedly demonstrated the nature of contemporary art as a complex discourse made up of a variety of subject matters, concepts, commentaries, and political contexts.

It is notable that Catherine David appointed Simon Lamunière as curator of the website and facilitated the creation of a *Hybrid WorkSpace*. The *Hybrid WorkSpace* was above all a largely uncontrolled space, which is hard to imagine when you think of previous and subsequent battles over access to the documenta exhibition space.[36] The *Hybrid WorkSpace* was initiated by Catherine David, Klaus Biesenbach, Hans Ulrich Obrist, and Nancy Spector, but organised and curated in a way by an entire group: Eike Becker, Geert Lovink/Pit Schultz, Micz Flor, Thorsten Schilling, Heike Foell, Thomax Kaulmann, Moniteurs; the group was given the use of a five-room apartment where they could invite guests, plus a permanent space at documenta, with the possibility to make radio broadcasts, communicate with the outside world, and establish contacts with web initiatives and make them accessible.

It was "the summer of content", as one of the organisers mentioned in an interview. The furniture was moveable, and workshops and discussions happened, and visitors could encounter the materiality of the digital works. This marks the moment when the digital condition became an ongoing topic in contemporary exhibitions, and the networks, mailing lists, and other formations became visible for one moment in a representational context. In 1991, the Australian group VNS Matrix (VNS Matrix (Josephine Starrs, Julianne Pierce, Francesca da Rimini, and Virginia Barratt) formu-
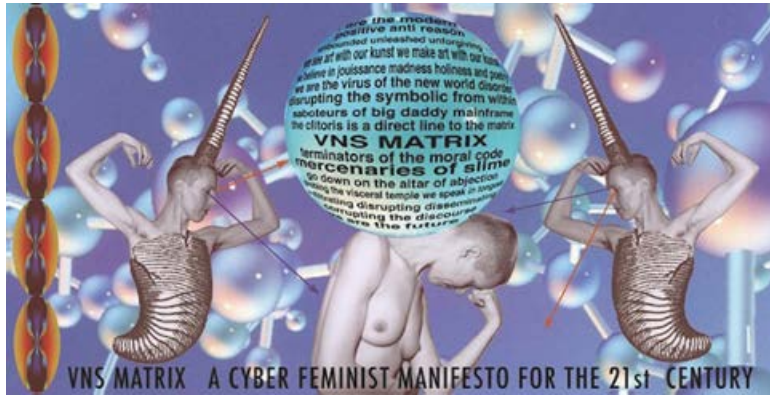
VNS Matrix, *A Cyberfeminist Manifesto for the 21st Century,* 1991

lated a provocative manifesto: "The clitoris is the direct line to the matrix", and in Europe, Old Boys Network, a group of feminist cultural producers, organised the first of a 'Cyberfeminist International' series at the Hybrid Workspace of documenta.[37] Julianne Pierce is the connecting link between the two groups. One of the founders of Old Boys Network, Cornelia Sollfrank, has recently published *Beautiful Warriors: Techno-Feminist Practice in the 21st Century*. [38]

Since *documenta X*, new centres for art and media have been established. These venues and festivals present and produce digital media projects and fuel the discussion around the influences this radical change in infrastructure has had on our living conditions.

- Barbican Centre, performing arts centre in London (founded in 1982)
- http://vimeo.com/99732888
- ZKM Zentrum für Kunst und Medien Karlsruhe (founded in 1989)
- http://zkm.de/themen
- Ars Electronic in Linz (Ars Electronica Center founded in 1996)
  http://www.aec.at/news/
- FACT Liverpool (founded in 2003) https://www.fact.co.uk/
- HEK Basel (founded in 2011) https://www.hek.ch/

As mentioned in the beginning, Bernard Stiegler's argument has been proven essential; the influence of our constant connectedness with digital devices and digital spaces has profoundly changed the formation of our subjectivity and of communities, that in 2020, when this article is written, it is obvious, that the bourgeois subject of central perspective, with the concept of autonomy as its foundation, is not applicable today. Felix Stalder reflects critically on the current situation: "Apparently many people consider it normal to be excluded from decisions that affect broad and significant areas of their life. The post-democracy of social mass media, which has deeply permeated the constitution of everyday life and the constitution of subjects, is underpinned by the ever-advancing post-democracy of politics. It changes the expectations that citizens have for democratic institutions, and it makes their increasing erosion seem expected and normal to broad strata of society."[39] Insofar as algorithmicity is one of the three characteristics of the digital, it is observing and guiding civil society in a profound and deeply problematic way.
 William Gibson's statement, "The future is already here—it's just not evenly distributed," [40] becomes true, when Trump supporter and Silicon Valley millionaire Peter Thiel tries to prolong his life through blood exchange with younger individuals. Nevertheless, Stalder foresees other possible developments through communal

formations.[41] What he proposes is a reclaiming of the communal ways of a shared economy, which includes non-hierarchical decision-making and acting beyond market values. However, Stalder points out the precarity of these future possibilities:

> For now, the digital condition has given rise to two highly divergent political tendencies. The tendency toward 'post-democracy' is essentially leading to an authoritarian society. Although this society may admittedly contain a high degree of cultural diversity, and although its citizens are able to (or have to) lead their lives in a self-responsible manner, they are no longer able to exert any
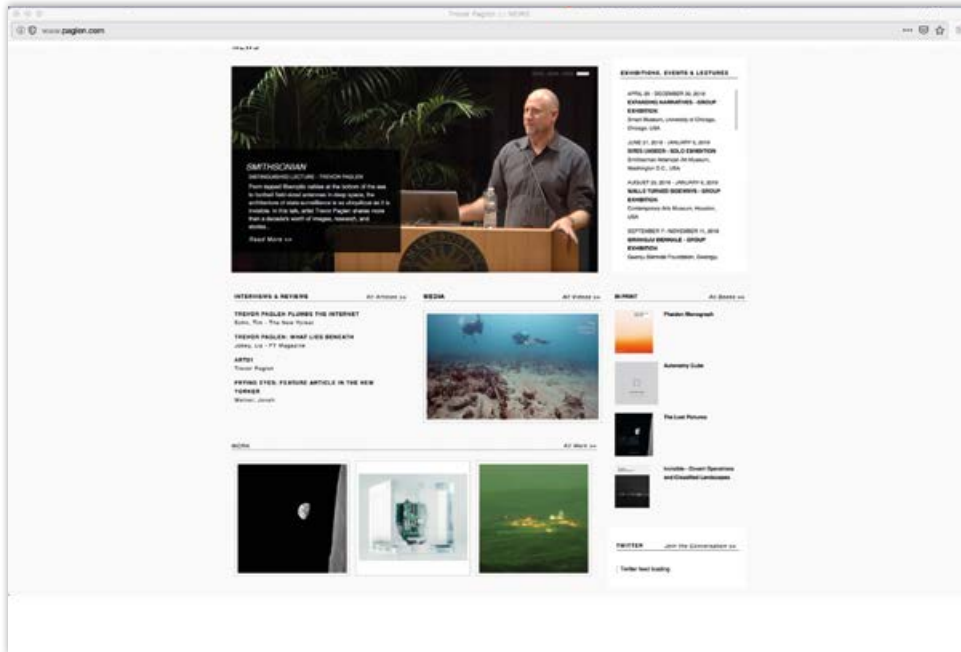
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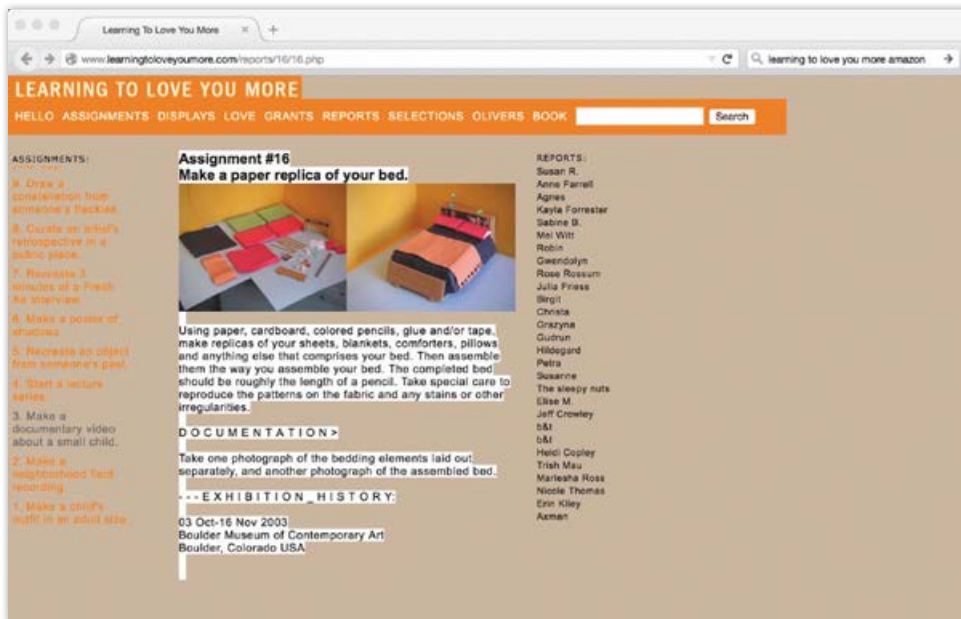
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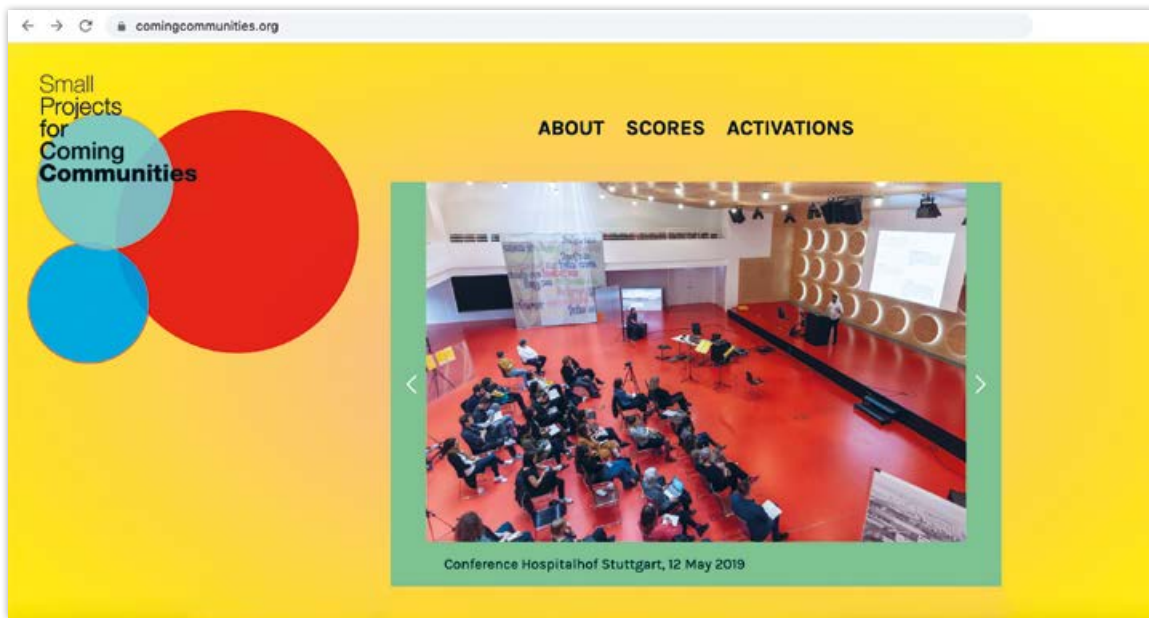
www.comingcommunities.org

influence over the political and economic structures in which their lives are unfolding. On the basis of data-intensive and comprehensive surveillance, these structures are instead shaped disproportionally by an influential few. The resulting imbalance of power had been growing steadily, as has income inequality. In contrast to this, the tendency toward commons is leading to a renewal of democracy, based on institutions that exist outside of the market and the state. At its core of this movement involves a new combination of economic, social and (ever-more pressing)) ecological dimensions of everyday life on the basis of data-intensive participatory processes.[42]

In the arts, these conditions are met with different practices, for example, those of Trevor Paglen. He is currently exploring the material side of digital media: the big cables that cross oceans and satellites that function as surveillance apparatuses. What he wants from art is to see the historical moment in which we are living. He is pointing out how digital media can be used as weapon in cold wars, and he has found out about secret units of the American military. As he shows the hidden (by the military), extremely substantial materiality of the digital, he also shows the power struggles between states, companies, and economic powers. In his presentations, which can be all followed through his website, he also shows the maps of these enormous cables under the sea. So, he is proposing a counterhegemonic strategy to the unseen mapping of the world via data. Rudolf Frieling has pointed out the connection between mapping and power: "From the outset, maps have surveyed and inscribed territories in order to take possession of them, to occupy and colonize them. So historically speaking a map was not just a cognitive instrument but primarily an instrument in the competition for economic advantage and power."[43]

Other artists use infrastructures and skills in a nearly curatorial way, such as Miranda July and Harrell Fletcher (Yuri Ono designed and managed the website), with *Learning to Love You More*. They used scores and the unlimited possibility to take part in a shared project to propagate a more communal understanding of culture. "From 2002 to its close in 2009, over 8,000 people participated in the project."[44] Of course, this does not replace political movements towards the commons, but these projects help

to establish the idea of shared experiences, shared interests, a shared cultural space, and shared politics across nations. One of our own curatorial projects also opens up to participating and including new audiences and new ideas; see *Small Projects for Coming Communities*.[45] Even if these kind of projects are relatively small and do not at the moment play a role in a political struggle, they might help to lay a foundation for understanding new forms of communality, where the visual and the political will become close. These kind of more complex structures or research projects on the commons like "Creating Commons"[46] might provide a background to political struggles under the motto of FridaysForFuture[47] or Extinction Rebellion.[48]

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Notes

1 I have relied on some important sources that I would like to generally acknowledge: Mark Tribe and Reena Jana, eds., "Art in the Age of Digital Distribution," in *New Media Art* (London: Taschen, 2006), 6–25;
Oliver Grau, "New Media Art - Art History," *Oxford Bibliographies* (2016), accessed 13 February 2020, https://www.oxfordbibliographies.com/view/document/obo-9780199920105/obo-9780199920105-0082.xml.
http://www.medienkunstnetz.de/ /ZKM)

2 Tribe and Jana, eds., "Art in the Age of Digital Distribution," 6–25.

3 Ibid.

4 Marshall McLuhan, *Understanding Media* (Oxon: Routledge, 1964).

5 Dieter Daniels, "Television—Art or Anti-art? Conflict and cooperation between the avant-garde and the mass media in the 1960s and 1970s," accessed 21 May 2018, http://www.medienkunstnetz.de/themes/overview_of_media_art/massmedia/.

6 Daniels practically manages to write this article without naming any female artists.

7 Daniels, "Television—Art or Anti-art?"

8 Ibid.

9 Max Horkheimer and Theodor Adorno, "Kulturindustrie. Aufklärung als Massenbe-trug," in *Dialektik der Aufklärung (New York: Social Studies Association, 1944).*

10 See https://www.amazon.de/Understanding-Media-Routledge-Classics-Paperback/dp/0415253977/ref=sr_1_5?ie=UTF8&qid=1525189968&sr=8-5&keywords=mar-shall+mcluhan, accessed 1 May 2018.

11 Paul Beynon-Davies, Communication, the medium is not the message, in Signifi-cance, Palgrave Macmillan, London, 2011, p.58-76. The abstract of the paper states the following:
 "In the 1960s, Marshall McLuhan famously coined the phrase, *the medium is the message* (McLuhan, 1994). By this he meant that communication media rather than the content of messages conveyed should be the focus of study. This influential statement has acquired something of the status of an aphorism: a universal statement of truth. But in our terms it makes a fundamental mistake: that of treating knowledge of communication media as equivalent to a complete understanding of communica-tion. This chapter begins the process of explaining why communication is much more than media or channels of communication."

12 Daniel Pinheiro, The medium is NOT the message, 2017, see https://www.academia.edu/35264801/The_Medium_is_NOT_the_Message_Daniel_Pinheiro_2017_?au-to=download, "This text was presented in the context of the exhibition The Medium is Not the Message (Maus Hábitos, Porto, Portugal); The exhibition took place between 18 November and 10 December 2017. […] Curated by José Alberto Gomes and André Covas."

13 McLuhan, *Understanding Media.*

14 See http://www.internetlivestats.com/internet-users-by-country/, accessed 1 November 2018.

15 Bernard Stiegler, *Von der Biopolitik zur Psychomacht (Frankfurt a.M.: Logik der Sorge 1.2., 2009).*

16 McLuhan, *Understanding Media*, 269.

17 Charlotte Moorman and Nam June Paik, "24-hour Happening," Galerie Parnasse, See http://www.medienkunstnetz.de/works/24-h-happening/.

"Charlotte Moorman and 'Robot K-456' accompany Nam June Paik on a European tour. Both perform Paik's musical pieces (albeit in somewhat different ways), but their contribution to the '24-hour Happening' is a joint effort. Charlotte Moorman plays the cello in her famous see-through plastic dress, occasionally diving into a barrel of water and then continuing, dripping wet, to play her instrument, or rides around on Paik's back. According to Paik, however, there were interruptions due to human frailties: 'Charlotte and I wanted to play a piece by John Cage, but shortly before we were due to begin, Charlotte fell into a sleep from which she was reluctant to awake, no matter how much I shouted and shook her. At my wit's end, I pretended to sleep while playing La Monte Young's piano pieces. Charlotte woke up at 2 in the morning, and they tell me she delivered a wonderful performance.'"

18 Nam June Paik, "As Boring As Possible." See http://www.medienkunstnetz.de/works/so-langweilig/.

"Paik and Moorman staged a number of joint performances in the course of a European tour in 1965-1966. No objections were voiced in Europe to the best-known of these pieces, Paik's ‚Opera sextronique' in which Moorman discarded an item of clothing after each movement. In New York, however, it led to the arrest and subsequent trial of both artists in 1967."

19 "9 Evenings." See http://www.medienkunstnetz.de.

20 See http://cyberneticserendipity.net/.

21 Felix Stalder, *The Digital Condition* (Cambridge: Polity Press, 2018), 2-3.

22 *Cybernetic Serendipity*, ICA London, 2 August to 20 October 1968.

23 Laura Cottingham, *Not For Sale: Feminism and Art in the USA during the 1970s*, a video essay, 1998, cited from Apex Art, accessed 1 June 2019, https://apexart.org/exhibitions/cottingham.php.

24 Randall Packer, "The Pepsi Pavilion: Laboratory for Social Experimentation," in *Future Cinema: The Cinematic Imaginary after Film*, eds. Jeffrey Shaw and Peter Weibel, (London and Cambridge, MA: The MIT Press, 2003), 145, cited from http://www.mediaartnet.org/works/pepsi-pavillon/images/15/, accessed 1 November 2018.

25 Martin Jay, " scopic regimes of modernity, in Hal Forster, Vision and Visuality, 1999

26 See http://www.mediaartnet.org/works/pepsi-pavillon/images/15/, accessed 1 November 2018.

27 ARS ELECTRONICA ARCHIVE – PICTURES, http://archive.aec.at/pic/, accessed 1 November 2018.

The Pic Archive contains an extensive collection of pictures of Festival, Prix, Center, Futurelab and Export. A selected collection can also be found on Flickr (Ars Electronica Stream). Older pictures are from a now obsolete version of a custom-made image filing system that has been migrated to the new structure.

28 See the interview by Jochen Wegner with William Gibson, "Ich hoffe, wir sind nicht in negative Utopien gefangen," *Zeit Magazin, 12 January 2017,* https://www.zeit.de/zeit-magazin/leben/2017-01/william-gibson-science-fiction-neuromancer-cyberspace-futurist/komplettansicht.

29 See Wikipedia, https://en.wikipedia.org/wiki/A_Cyborg_Manifesto, accessed 1 November 2018.

30 Ibid.

31 "Les Immatériaux: Un entretien avec Jean-François Lyotard," *CNAC Magazine* 26 (March 1985), 16. Translation by Stephanie Carwin.

32 Stalder, *The Digital Condition*.

33 Lyotard, catalogue accompanying *Les Immatériaux*, see Alexandra Wunderlich, "Les Immatériaux von Jean-François Lyotard. Der Philosoph als Kurator,"

34 McDowell, "Les Immatériaux."

35 For a most interesting discussion of *documenta X, documenta11, and documenta 12, see Oliver Marchart, Hegemonie im Kunstfeld, Die documenta-Ausstellungen dX, D11, d12 und die Politik der Bienalisierung, ed. Mariuas Babias, n.b.k. (Cologne: Verlag der Buchhandlung Walther König, 2008).*

36 See *documenta X* website: https://www.documenta.de/en/retrospective/documenta_x.

37 See https://www.obn.org/obn_pro/fs_obn_pro.html.

38 Cornelia Sollfrank*, The Beautiful Warriors, Technofeminist Practice in the 21st Century* (Brooklyn, NY: AUTONOMEDIA, 2019), brings together seven current technofeminist positions from art and activism. In very different ways, they expand the cyberfeminist approaches of the 1990s and thus react to new forms of discrimination and exploitation. Gender politics are negotiated with reference to technology, and questions of technology are combined with questions of ecology and economy. Those taking different positions around this new techno-ecofeminism see their practice as an invitation to continue their social and aesthetic interventions. Book contributions by Christina Grammatikopoulou, Isabel de Sena, Femke Snelting, Cornelia Sollfrank, Spideralex, Sophie Toupin, hvale vale, and Yvonne Volkart.

39 Stalder, *The Digital Condition*, 146-147.

40 William Gibson, quoted in *The Economist*, 4 December 2003.

41 Stalder, *The Digital Condition*, 152 et seq.

42 Ibid., 174.

43 Rudolf Frieling, "Mapping and Text," Editorial, http://www.medienkunstnetz.de/themes/mapping_and_text/ accessed 1 May 2019.

44 See http://www.learningtoloveyoumore.com/.

45 See https://www.comingcommunities.org/.

46 See http://creatingcommons.zhdk.ch/.

47 See https://fridaysforfuture.de/.

48 See https://rebellion.earth/.

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从历史视角看数字化策展
多萝西·里希特（Dorothee Richter）
翻译：张唯一

尽管数字媒体是一种非常新的概念，但它已经让我们日常生活的方方面面发生了翻天覆地的变化——诸如各种基础设施、通信方式、以及生产流程，并且人们对这些变化也已司空见惯。显而易见，这些巨大的变动，以及它们的物质基础、图像生产、意识形态建设和加速度，已经改变并影响了从约会到选举投票、再到商品和货币交换的所有生活状态、存在形式、以及共存方式。从字面上讲，现在的一切都因数字空间的存在而受到影响，更甚的是，会经过算法的处理。这一切当然包括了种族主义、性别区分、阶级相关和民族暗流。举一个例子：交友平台会根据用户的收入、"种族"等信息的相似性进行对其他用户的推荐，所以，这些工具协助了对社会阶级的维护，甚至正在培育特定的阶级、"种族"等等。我们在这里，尚处震惊之中，仍在为觉醒而战。因此，我们努力把握这一切的含义，试图有所作为、发表评论，并与我们的积极分子一起通过艺术的、策展的手段做出回应。

当我开始写这篇文章时，我的初衷是对涉及数字媒体的展览进行简单的说明和讨论，以此揭示和（重新）展示数字媒介的前景和它的内涵。这些展览是数字化及其语境论述的连接点。在写作的过程中，我愈加感到不自在；难道这样的概述不足以证明数字艺术历史的正确性吗？不足以揭示一个严重地由男性主导的领域吗？当然，这也不是什么令人惊讶的事。在研究数字艺术的过程中，我们发现与总结各式展项，并再现包容和排斥的机制。我在研究中意识到通往数字媒介的女性主义多多少少被官方的历史忽视了，却留存在更难被报道和揭露的边缘地带。

因此，当我在这里讲述关于数字布展的男权历史时（编者注：英文中的"历史"一词与"他的故事"同形），我希望你，我亲爱的读者，意识到其中隐藏的部分——它们虽存在，但有一部分却不被看到。尤其在关注话语和大型展览中的节点时，请务必留意这一点。

尽管如此，我还是想简要介绍和讨论一些涉及数字媒介的展览（以及一些艺术项目），并由此反思和（重新）展示数字媒介的前景及其内涵。[1] 我试图将更多被忽视的立场编入这一主流叙事中，让你们意识到在官方解读的背后还隐藏着更多的故事。和大多数文献一样，我会简单地提到，在1950年代初，一群科学家和工

程师在二战期间负责为美国海军破译密码的工作，这是一个被称为"华盛顿补充通信行动"（Communications Supplementary Activity – Washington, CSAW）的部门，成立了ERA（Engineering Research Associates），即所谓的工程研究协会，是他们开发了数字计算机和存储系统。[2]（这也可以解释为什么在早期女性没有参与其中）数字系统开发的另一个推动因素是IBM的用户会议，它发展成如今的SHARE集团，一个为IBM大型机计算机自愿运行的用户团体，由洛杉矶地区的IBM 701计算机用户于1955年创建。[3]

一些在艺术界公开露面的项目是由艺术家马克·特赖布（Mark Tribe）和评论家贾纳·里娜（Jana Reena）命名的。例如，1954年哥伦比亚大学计算机音乐中心创始人在纽约现代艺术博物馆（Museum of Modern Art, MoMA）进行的计算机音乐表演、1963年的美国信息交换标准码（ASCII）、以及马歇尔·麦克卢汉（Marshall McLuhan）的《理解媒介》（Understanding Media）一书。[4]

围绕这些特别的、具有代表性的和广为人知的事件（我将在下面几页中详述），越来越多的艺术家尝试使用电子媒介，尤其是那些在视觉艺术和音乐的交叉点进行实践的艺术家们。正如迪特·丹尼尔斯（Dieter Daniels）所做的研究的那样，尤其是在多特蒙德音乐（Dortmunder Music）时代，艺术家们在他们的作品中使用了电视，并且在更早期的时候就会对电视进行调控；如果我们想遵循艺术史惯例的话，"第一次"的这类实践是由迪特·丹尼尔斯和白南准（Nam June Paik）发起的。[5] 丹尼尔斯"策划"了ZKM卡尔斯鲁厄艺术与媒体中心（ZKM, Centre for Art and Media Karlsruhe）的科学平台，你可以在这个链接里追寻它的踪迹：www.medienkunstnetz.de。这一资源虽未得到更进一步的开发，但仍然很有价值。[6]

电视作为一种传播广泛的大众媒介，分别在40年代的美国和50年代的欧洲成为了人们日常生活的一部分。丹尼尔斯在其研究的副标题"非艺术媒介（A medium without art）"中提出："电视是人类历史上最有效的再现和传播媒介，但在过去的半个世纪里，它几乎没有创造出任何电视所特有的艺术形式。也没有像电影那样形成高低之分。更没有任何形式的高水平电视文化可以作为一项被子孙后代留存的文化遗产。仅有的例外是1980年代浮现的音乐录影带。这其中的一部分作品赢得了艺术界的赞誉，并成为了博物馆藏品的一部分。"[7]

丹尼尔斯解释说，在欧洲和美国，广播和电视的发展是不同的；在美国，依靠广告资助的商业电台占据着这一领域，但在欧洲，很长一段时间里，国家负责节目制作，这意味着崇高的文化目的和政治影响力。各政党和组织参与了对节目编排的

拟定和决策。"在1960年代的美国，一个家庭平均每天约看5个小时的电视。尽管地区的不同，但基本上也都有10多个频道可以选择。从1957年开始，这些频道逐渐变成彩色，并且24小时不间断地广播。而直到1963年，德国的观众只能在晚上收看一个黑白频道。即便如此，依然可以推断，从1965年开始，到如今已有1000万台电视机，假设每台电视机的观众数为2.5名，"电视也已经在整个德国得到普及。"[8] 电视机作为大众媒介和一种文化产业，它的早期批评者当属西奥多·阿多诺（Theodor Adorno）和马克斯·霍克海默（Max Horkheimer）。他们先移居美国，然后又作为当时的法兰克福学派（Frankfurter School）学术成员返回德国。阿多诺和霍克海默认为，文化产业（或大众文化）促就了文化成为大众商品的局面。接受者退化为被动的消费者，文化产物所传达的意识形态又促进了现有的支配关系。文化工业产品拥护着当前的性别关系、种族歧视、阶级分裂和民族主义思想。在资本主义晚期，增添新自由主义的劳动条件成为必要之事，这是通过文化产业而被我们欣然接受的。[9] 文化产业必须与批判性的文化生产分离，因为后者可能揭露或传递真相，并且这个真相总是体现着一种对生产条件的意识。

今天，人们发现马歇尔·麦克卢汉的那句"媒介就是信息"的名言早已预见到了重大变化；并且会被该书的导言所震动："《理解媒介》是在PC革命前20年，也就是互联网兴起前30年写的。然而，麦克卢汉对我们与各式媒介的契约的深刻见解引导我们对整个社会进行彻底反思。他认为电子媒介的信息预示着人文学科的终结，这也是众所周知的。"[10] 但保罗·贝农-戴维斯（Paul Beynon-Davies）强有力的回应也提醒我们，"交流：媒介不是信息，"[11] 还有丹尼尔·皮涅罗（Daniel Pinheiro）的文章也提到，"媒介不是信息！"——2017年，在葡萄牙还有一个基于这篇文章的展览。[12]

有人可能会争辩，数字媒体可以用于战争和医疗，尽可能真实地展示某些东西，亦或作为误导性信息来为政治决策服务；因此，一方面，媒介和信息很显然是绝对不一样的，并且内容必然是非常重要的。麦克卢汉确实从一个非常宽泛的意义上来理解了媒介，但是他的名言又有相当有趣的一面。当麦克卢汉试图证明媒介以一种极端的方式影响社会时，他指向了灯泡这个例子。像报纸有文章、电视有节目，灯泡没有任何内容，但它是一种具有社会效应的媒介；也就是说，灯泡让人们得以在夜间创造本来隐于暗中的空间，或者在以前不可能的情况下工作。他把灯泡描述为一种没有任何内容的媒介。作为结论，他指出"灯泡仅仅通过它的存在就创造了一种环境。"[13] 在我看来，媒介改变了社会的物质基础（例如，一个人可以日以继夜地工作和生产），但媒介无法说明"种族"、阶级和性别是如何通过这种变化重新定位的。

今天，世界上有约51%的人口使用互联网；德国约为88%，西班牙约为82%，瑞士约87%，比例最高的是冰岛的100%；当然，那些还在努力满足基础需求的国家使用互联网的比例最低，例如厄立特里亚仅有1.1%，布隆迪的比例是1.5%。[14] 即便如此，通过手机访问数字媒体的渠道还是大幅增加了，特别是在那些只有少数家庭可以使用无线网络的国家。

伯纳德·施蒂格勒（Bernard Stiegler）宣称数字媒体已经形成了全球性幻觉。他认为我们与数字设备和数字空间的持续连接已经深刻地改变了我们的主观个体和社群的形成，这个观点已经被证明是至关重要的，在2020年撰写这篇文章的时候，显然，带着中心视角、以自主权概念为基础的资产阶级议题在今天是不可能全部适用的。[15]

在此重申麦克卢汉的观点："电子媒介的趋势是在社会的所有机构之间创造一种有机的相互依赖，并且强调了德日进（Pierre Teilhard de Chardin）的观点，即电磁的发现将成为'一个非凡的生物学事件'。"[16] 确实，它具有一种生物学的维度，在这个层面上，日常生活的和主观性的生产方式都发生了改变。

在50年代末、60年代初出现了有关各种媒介的新实验，比如约翰·凯奇（John Cage）课堂上的早期实验。其中一个偶发行为是白南准和夏洛特·摩尔曼（Charlotte Moorman）在帕纳斯美术馆（Gallery Parnass）进行的电子设备和大提琴的实验。你可以清楚地看到，在这里他们质疑了性、高低文化、声音等等的观念。[17] 虽然他们在一起工作了几年，但结果却是，这个双人组里更出名的人是白南准。夏洛特·摩尔曼后来甚至在纽约被捕，原因是她的表演含有色情内容。[18] 1967年，白南准在作品里使用了第一台便携式的照相机。据说他在教皇到访纽约时使用了它，当然，他并没有拍摄教皇，而是拍摄了当时纽约街头人们的生活场景（遗憾的是这个胶片已经丢失）。

卡若琳·史尼曼（Carolee Schneemann）也是这一大批实验艺术家中的一员。这张照片是她1965年拍摄的电影《融化》（Fuses）的剧照。这是一部自导自演的无声电影，这一组拼贴和上色的镜头，是从一只名叫琪奇的猫的视角出发，对史尼曼和她的伴侣，作曲家詹姆斯·坦尼（James Tenney）做爱过程进行的观察。像她那个时代的许多女性艺术家一样，她利用新技术对私域与公域间的关系提出疑问，进而对性别关系和规范行为进行批判。尽管大型事件引起了更多的关注，但电影和视频的媒介也为角色和模式的测试配备了一个新的游乐场（或者说特定情况下的新战场）。

- 1965年, 白南准、夏洛特·摩尔曼,《24小时偶发》(24 Stunden Happening)
- 1965年, 卡若琳·史尼曼,《融化》
- 1966年, 艺术与技术实验 (E.A.T, Experiments in Art and Technology)项目
- 1967年, 索尼的第一台可携带摄像机, PortaPak
- 1968年,《控制论艺术的意外发现》(Cybernetic Serendipity), ICA (伦敦当代艺术中心), 伦敦
- 1970年,《软件》(Software), 犹太博物馆 (Jewish Museum), 纽约
- 1971年, IBM 软盘
- 1972 年, 雅达利 (ATARI) 电子游戏公司

其中一个关于电子数字装置和行为艺术的重要项目构思于1966年, 由罗伯特·劳申伯格 (Robert Rauschenberg) 和比利·克鲁弗 (Billy Klüver) 发起, 并于军械库街69号呈现, 名为《九个夜 晚:戏剧与工程》(9 Evenings: Theatre and Engineering)。

白南准、夏洛特·摩尔曼,《24小时偶发》, 1965年。

卡若琳·史尼曼,《融化》, 1965年。

参与者包括十位艺术家和三十位工程师，他们将先锋戏剧、舞蹈和新科技融为一体。《九个夜晚》是艺术家、工程师和科学家之间的首次大规模合作。两个小组在一起合作了十个月之久，他们共同开发技术设备和系统——这些被应用在艺术家的表演中，成为不可或缺的部分。

《媒体艺术网络》一书（Medien Kunst Netz）对这个事件的描述如下："表演的技术要点是电子调制系统TEEM，它由便携式电子单元组成，使用无线遥控来替代电线。约翰·凯奇使用该系统来打开和关闭扬声器，扬声器通过光电池对动作作出持续的反应。因为并非都能在技术上和艺术上兼获成功，这些行为艺术首次掘尽了电子产品在现场表演上的全部可能性，充分利用了艺术的多样性潜力。从这个角度来看，尽管现今只有仅存的影视资料见证过这一事件，但《九个夜晚》名列媒体艺术的重要里程碑。"

《媒体艺术网络》中提到了以下参与了《九个夜晚》的艺术家：约翰·凯奇、露辛达·查尔斯（Lucinda Childs）、法斯·特罗姆（Öyvind Fahlström）、阿里克斯·黑（Alex Hay）、黛博拉·海伊（Deborah Hay）、史蒂夫·帕克斯顿（Steve Paxton）、伊冯·雷奈尔（Yvonne Rainer）、罗伯特·劳森伯格、大卫·都铎（David Tudor）和罗伯特·惠特曼（Robert Whitman）。[19]

维基百科也提到了莫斯·肯宁汉（Merce Cunningham）。随着对论述和报告的阅读更加深入，我又发现了更多的名字。参与其中的著名工程师包括：贝拉·朱雷斯（Bela Julesz）、比利·克鲁弗、马克斯·马修斯（Max Mathews）、约翰·皮尔斯（John Pierce）、曼菲尔德·施罗德（Manfred Schroeder）和弗瑞德· 华德豪尔（Fred Waldhauer）。[20]

在这些表演中，有的使用了闭路电视和电视投影，让一台光纤摄像机去抓取表演者口袋中的物体；有的用一台红外电视摄像机拍摄黑幕中的动作；有的用多普勒声纳装置负责将运动转化为声音；有的则用便携式无线发射器和扩音器来将台词和肢体的声音传送到军械库街的喇叭里。据说，纽约的整个艺术界都参与到了《九个夜晚》中，艺术家、舞蹈家、音乐家和表演者们自愿抽出时间到现场协调并帮忙排除故障，然后就加入了表演。由于其声势浩大但有些混乱的宣传活动，每晚有1500多人出席这些表演，其中很多人都震惊于他们所看到的前卫表演。显然，这一事件也展示了人们对于数字媒体各种可能性的热烈反应。潜在的创造性概念与对技术的坚定信念和亲切感相结合。白人男性艺术家的形象与近乎无所不能的工程师形象相得益彰。参观者之所以可以参与其中，是因为他们可以在活

罗伯特·惠特曼，《两孔水》(Two Holes of Water)，1966年。摄影：罗伯特·惠特曼，《9晚：戏剧与工程》现场。

动现场穿梭。有人提出，这个项目超越了由固定不动的展品客体和受限的游客主体所共同构建的传统展览框架。这次的展览试图反映70年代出现的重大社会变革，包括日常生活的方方面面和各种文化形态。正如费利克斯·施塔尔德（Felix Stalder）所说："据马歇尔·麦克卢汉宣布现代时代的结束已经过了半个多世纪了，他将那个逝去的文化纪元称为古腾堡星系（Gutenberg Galaxy），以此纪念对现代产生过巨大影响的印刷媒介。曾经仅仅是对媒介理论的抽象性推测，如今却真切地描绘了我们的生活现实。甚至，现实已经远远超越了麦克卢汉的推断：我们尚未对旧的文化形式、制度和确定性的侵蚀做出诊断，而新文化已然形成，它的面貌不仅在小众行业，而且在主流行业中都逐渐现形。[…] 这种文化可能性的

大规模扩散是我将在下文提到的数字化状态的一种表现形式。"[21] 从这个意义上看，展览和项目代表了一条分水岭，此前人类一直被视为支配空间的主体，而艺术只是电子环境里的一部分、一个身不由己的参与者，数字空间是与人体互动的物体，从此这之间的因果关系变得难以分辨。

E.A.T. (艺术与技术实验, 罗伯特·劳申伯格和比利·克鲁弗所创) 此后又共同合作过许多项目，他们在《九个夜晚》后的第二次亮相，是一场在1968年布鲁克林博物馆 (Brooklyn museum) 的重要展览：《更多的开始》(Some More Beginnings)。展览呈现了大量创新技术的、电子的和其他媒介的项目，不过，在照片里这些作品搭配着现场的木地板和白色墙壁看着非常平淡。资产阶级博物馆的结构彻底驯服了旧军械库的凶猛氛围和疏远感。

1968年, 贾西娅·里卡特 (Jasia Reichardt) 在伦敦当代艺术中心策划了展览《控制论的意外发现》(Cybernetic Serendipity), [22] 我在这里引用一句新闻稿中的话："控制论 (Cybernetics) 源自希腊词语"kybernetes", 译为"舵手"；这和我们英文中的"统治者"(governor) 的拉丁词源来自于同一个词语。[…]

控制论装置 (cybernetic device) 对外界的刺激作出反应，又反过来影响外部环境，就像调温器会在寒冷的房间中打开加热装置，进而改变温度。这个过程叫做反馈。展览中的展品要么产生于控制论装置 (计算机), 要么本身就是控制论装置。它们对环境中的某些东西 (人或机器) 作出反应，并发出声音、光线或相应的动作。"

现在还有一个网站, 你可以在上面看到一些当时的作品。但不像网上的其他短片那样让你有趣味的、沉浸式的体验，这个展览的图像呈现的是一种出乎意料的传统展览设计。显然, 它试图将现代性的展览方式与新媒体形式中某种奇怪和危险的沉浸体验相融合，这种贵族的姿态开启了新媒体展览史上的新篇章。当一种新的流派或媒介被引入原有的准则时，人们在声称它也是一种高雅艺术前会用展示高雅艺术的方式来呈现这种新媒介，这是一种惯常的姿态。据我所知，艺术家名单上全是男性，同样，策展人的简短发言流露出的更多是对这个新技术世界的满腔热情。意识形态叙事狂热地将人类的存在与机器划等号。这种叙述的问题在于，它模糊了行动的可能性之所在。展览设计以与绘画相同的方式定位展品，以此传递提升新媒体艺术甚至数字领域的价值和地位的假象。

从上世纪70年代开始，人们就能很好地理解，数字媒体的关键用途不是在于对代表性的展览和项目的体现，而是在于由内容驱动的圈子里。《非卖品：1970年代美国女权主义与艺术》（Not for Sale: Feminism and Art in the USA during the 1970s）是劳拉·科丁汉（Laura Cottingham）的电影随笔。它基于女权主义的档案资料，展示了女权主义运动为记录和回顾而在录像带上所投入的资金，并以此作为提高意识实践和颠覆改变人们行为模式的工具。这些电影在女性群体中传播，并带有明确的女权主义目的。由于一些艺术家是受官方艺术界认可的，科丁汉强调，实验形式和批评内容均以共享的、多作者的实验性女权主义会议为基础。用她自己的话说："女权主义艺术运动的参与者来自不同的艺术与教育背景。一部分人想用女权主义意识改造传统的欧洲衍生媒体，如绘画和雕塑；其他一部分人（尤其非洲裔的美国艺术家）试图将非欧洲的美学和价值观引入美国视觉语汇。还有一部分人完全避开了实体制作，而是偏向于表演的策略，将影像视为艺术民主的新前线，呼吁消除工艺和美术之间的隔断，将艺术自由与政治行动主义的目标结合起来，或是阐述一种美学，它基于对女性经验和刻板印象中的女性劳动（female-coded labor）、女性身体、女权历史和个人自传的理解，作为女权主义
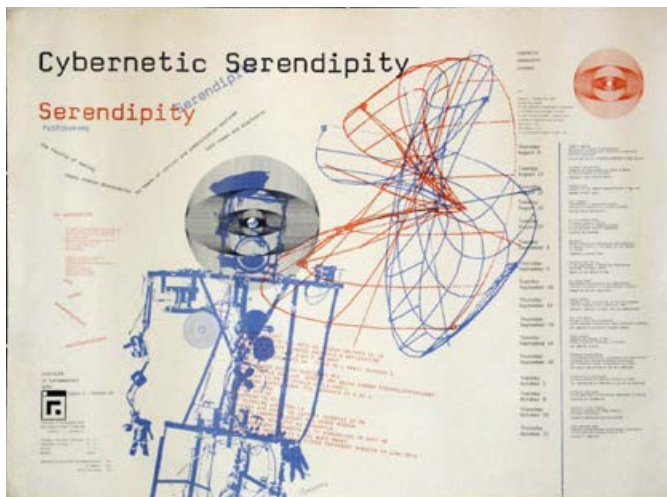
《控制论艺术的意外发现》展览现场，伦敦当代艺术中心，1968年。

艺术的基础。尽管女权主义艺术运动的特性可以根据特定的历史参参（如展览、会议、个人作品、信件、出版物和其他文件）来确定，但首先这场运动与统一战线还相距甚远。参与者之间的分歧（其中一些在《非卖品》中公然表现出来，而另一些则必须由观看者自行推断）对女权主义的定义至关重要，正如在意识形态破裂、个人挫败感、以及普遍缺乏获得重要经济和制度资源的机会的情况下，促进并维持这种共识。1970年代女权主义艺术运动的参与者被激励去改变纯艺术的基础要素（包括艺术的生产、批评、展示、流通和历史性维护）以突破带有性别歧视意味的规定条件。他们提出的这些挑战尚未得到解决。"[23]

在以大众为导向的媒体活动方面，1970年大阪世博会的展馆是E.A.T.的另一个备受关注的项目。正如兰德尔·帕克（Randall Packer）的激情描述："首先，'百事展馆'（Pepsi Pavillion）是一场艺术家和工程师之间合作和互动的实验，他们共同探索美学和技术选择之间的反馈作用，以及技术系统的人性化处理方式。"展馆内部的圆顶让观众沉浸在由镜面反射的三维真实图像与空间中环绕的电子音乐中，邀请观众独自或携友同享体验，而不是让他们观看预先安排好的固定叙事："展馆让参观者可以自由地根据创作者所提供的材料、工艺和结构来塑造属于自己的现实。"[24]

主体沉浸在环境中，空间、声音和时间的界线变得模糊了，产生片刻的幻觉效果。在这里，视觉机制明显地从中心视角转变为幻觉视角。[25] 主体从控制整体局面的位置移开，现在被困在令人困惑的图像和声音中。人们可以把这看作是一种悲伤且预料之中的事件，因为这种沉浸式体验是在一个大型广告的赞助下发生的。"百事展馆中的球面镜展示了地板和倒挂在空中的游客的真实图像，这种光学效果类似于全息影像。由于镜子的尺寸，观众可以围绕着人影图像四处走动，并从各个角度观察它。那个效果非常壮观。"[26]
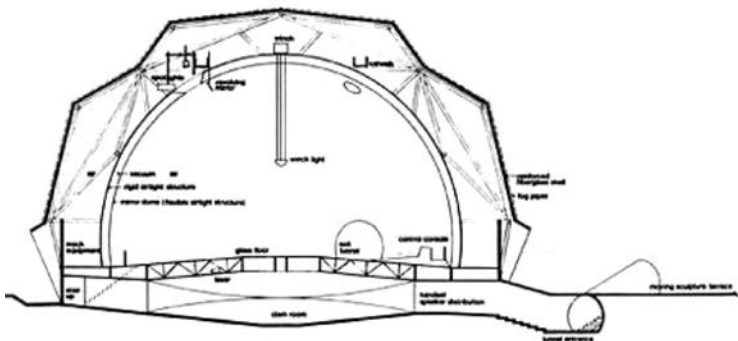
E.A.T, 百事展馆（Pepsi Pavillion），大阪世博会，1970年。

E.A.T,百事展馆(Pepsi Pavillion),大阪世博会,1970年。

- 20世纪70年代,美国女权运动进行影像实验
- 1974年,白南准提出了"电子高速公路"(Information Superhighway)的
  构想
- 1977年,Apple II和Tandy TRS 80电脑
- 1979年,首届林茨电子艺术节,奥地利
- 1981年,MS-DOS(微软磁盘操作系统)
- 1983年,MIDI(乐器数字接口)在北美音乐制造商展会上展出
- 1984年,"赛博空间"(Cyberspace)的概念由威廉·吉布森(William
  Gibson)在其小说中提出
- 1985年,唐娜·哈拉维(Donna Haraway)发表《赛博格宣言》(A Cyborg
  Manifesto)

1974年,白南准提出了"电子高速公路"的概念。随着科技迅速向个人电脑的方向发展,人们对命名这些新现象的渴望与日俱增。当你在硅谷山景城的计算机历史博物馆(Computer History Museum)里看到那些旧机器时,你可以想象技术发展之迅速。

1979年,首届电子艺术节在林茨举行。这个艺术节远远超越了单纯的呈现,其研讨会和讲座还针对美学和新技术的社会影响进行了探讨。数字空间的专家、艺术家、策展人和科学家通过这个平台交流互通,它至今仍是容纳超过10万名艺术节游客的重要场所。正如您在这张有趣的图片中所看到的,它还存有大量的演讲和研讨会档案。[27]因此,艺术节似乎是更适合展示新技术的展览方式。

电子音乐和合成器(当时的称呼)的技术得到了发展,并从长远来看深刻地改变了音乐行业,同时,这个美好新世界也在文学中有所体现。威廉·吉布森发明了"

赛博空间"、"矩阵"（Matrix）、"赛博朋克"（Cyberpunk）和"万维网"（World Wide Web）的概念，他还不可思议地预见到了美国黑暗而残酷的未来，一个由企业集团、寡头、军方、毒品贸易和电子游戏共同掌握的未来。[28]

唐娜·哈拉维在1985年发表的《赛博格宣言》强调了数字和电子设备更积极的方面。在宣言中，赛博格概念的提出是一种对严格界限的抗拒，特别是存在于"人"与"动物"以及"人"与"机器"之间的界限。她写道："赛博格不梦想有机家庭模式下的社区，也没有俄狄浦斯计划。赛博格不会承认伊甸园的存在；它不是由泥土造的，也不能梦想回归尘土。"[29] 这个宣言开辟了批判和反思传统性别观念的新途径，拒绝任何形式的固定身份或性别的二元论；它建议相互吸引而非结盟。哈拉维用一个赛博格的比喻来敦促女权主义者跨越性别和政治的限制；这个宣言被认为对女权主义后人类主义理论讨论做出了极其重要的贡献。[30] 这些运动在半地下圈子中传播和发展，以出版物的形式浮出水面，在电子邮件列表、系列半公开会议和讨论小组中都无处不在。
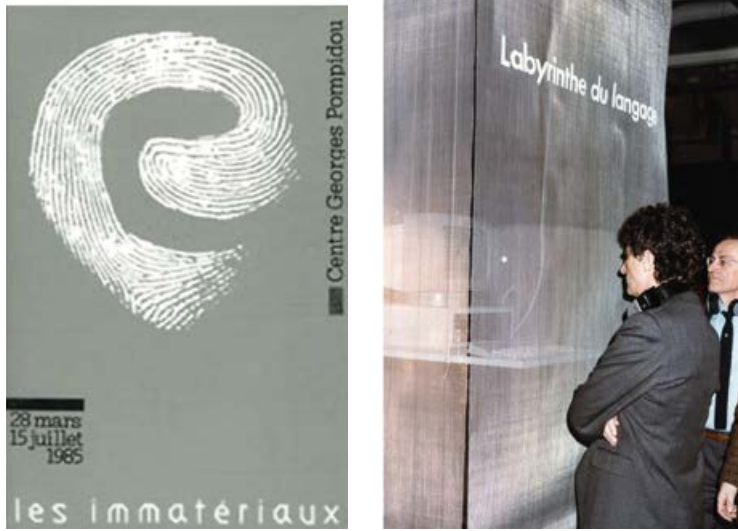
展览《非物质》（Les Immatériaux），蓬皮杜艺术中心，巴黎，1985年。
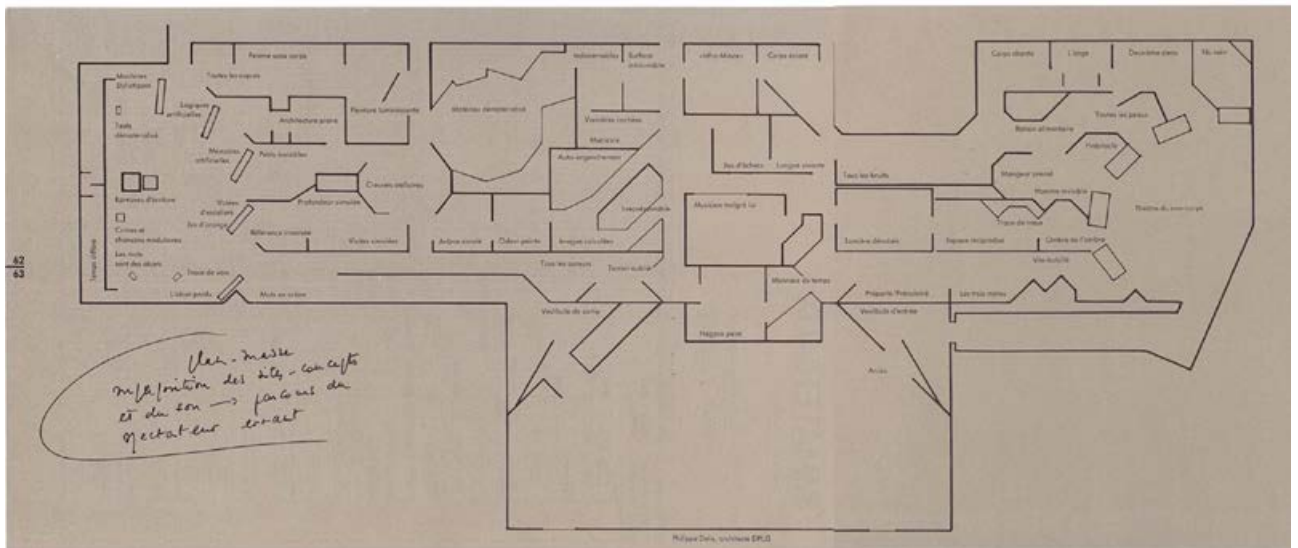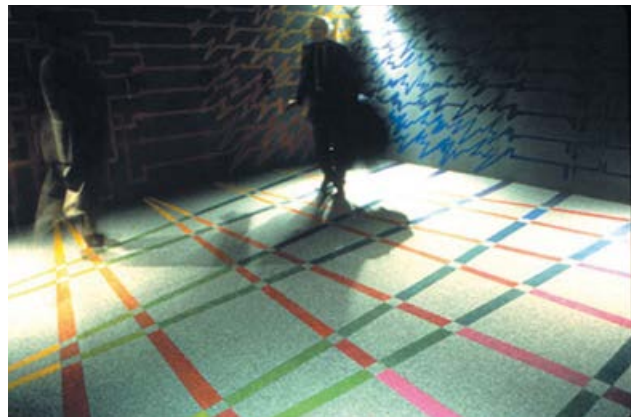
展览《非物质》(Les Immatériaux)，蓬皮杜艺术中心，巴黎，1985年。

1985年，弗朗索瓦·利奥塔（Jean-François Lyotard）和蒂埃里·沙皮（Thierry Chaput）共同策划了巴黎蓬皮杜艺术中心（Centre Pompidou, Paris）的展览《非物质》（Les Immatériaux）。利奥塔使用了一种他自己几乎都不太了解的媒介，但同时他用这种陌生感对哲学作为一种行动提出质疑。"我们能否在不背叛思想的情况下，朝着大众的方向进行哲学思考？并在知道他们不是哲学家的情况下尝试接近公众，但假设他们对哲学家所提出的问题也同样地敏感。"[31]

展览设计的理念是，它在展示时应像哲学那样形成一种复杂的思维方式。在下文中，我将参考安东尼娅·文德利希（Antonia Wunderlich）的著作《作为策展人的哲学家》（Der Philosoph als Kurator）。

文德利希将《非物质》描述为法国文化生活的一桩大事件：它完全占据了艺术馆的五楼（有3000平方米），花了两年的时间来规划，是蓬皮杜在此之前举办的最昂贵的一场展览。参观展览的游客需要佩戴耳机，在灰色金属网幕的迷宫内探路时会接收不同的无线电频率，这样的视觉感受与音频的文本相匹配，从安托南·阿尔托（Antonin Artaud）和弗兰兹·卡夫卡（Franz Kafka）到保罗·维利里奥（Paul Virilio）、广告歌曲和杂音。顺着文德利希的深度研究，空间被大致划分为五个可能的路径或区域（再细分成至少61个站点）。游客从复杂的平面图上无法看到全貌，他们必须在充满死角和变化的迷宫中找到自己的路线。

由30个红外传输区组成的共61个站点被用于耳机的程序中，五条路径贯穿整个空间，因此整个展览由几个相互交织的语义系统组成。从留言簿上的留言和大量反面评价就可以看出，的确有很多游客会在这种复杂性面前选择气馁——这些半途而废的行为让蓬皮杜艺术中心失望甚至苦恼。在文德利希的理解中，这种复杂性带来的巨大的生理、感官和智力上的挑战，才正是利奥塔构思的核心。通过一种建设性超载，他想传达给观众一种印象，不久的将来他们将生活在一个数字化，丧失物质形态和非物质化的世界。正如文德利希所猜测的那样，在营养与芳香、时尚与性别、建筑与摄影、股市与汽车业等不同主题的展示下，《非物质》旨在让人们认识到日常生活将发生翻天覆地的变化。从我们当代的观点来看，它们经过验证是正确的。与此同时，生活的方方面面都受到了深刻的影响和改变。费利克斯·施塔尔德指出了这一文化与社会变革的三条主要轨迹：参考性（referentiality），集体性（communality）和算法性（algorithmicity）。[32] 我们在后文会再次探讨这个问题。

利奥塔在一本纪念册中对这一经历进行了评判，该纪念册是作为未来模型的图录的三个部分之一："访客犹如在地下的根茎中闲逛，它不存在任何知识线索，而是广义的交互与沉淀的过程，而人在其中只不过是一个连结点。"[33]

因此，在这一新的模式中，基本思想是哲学需要被考虑其中，且必须放弃现代性的重要范式，例如，主权主体作为作者。我们可以把这个概念和施塔尔德所讨论的参考性联系起来。数字媒体带来的深刻变化之一是参考性，一切都变成了可以引用的东西，与初始版本之间的差异消失了。最后，利奥塔与展览建筑师一起开发了尽可能复杂的空间内媒体群，通过大量的图像和视点以及半透明的空间划分进行创建。对于展览设计来说重要的是语义的开放性。[34]

安东尼娅·文德利希得出以下结论，在《非物质》中利奥塔忽略了这种大师式教学的一个重要方面：对话。因为只有对话才能使大师与学生相互适应，大师可以使自己安心，并避免为复杂性所烦恼。利奥塔以尽可能复杂的方式面对《非物质》的观众，拒绝了他们间的对话形式，甚至通过耳机让他们之间的对话变得不可能。就此，文德利希认为《非物质》变得相当封闭。但另一种解读是，事实上，利奥塔用这种专制主义的姿态展示了互联网的成效，一种将你束缚在情感纠葛中的装置，但同时又将它的主体置于一种特定形式的孤立之中。

朱迪斯·巴特勒（Judith Butler）于1990年出版了《性别麻烦：女性主义与身份的颠覆》（Gender Trouble: Feminism and the Subversion of Identity），虽然它与数字媒体没有直接联系，但它是间接地基于网络可能性的一种理论探索。同其他女权主义者（如西格丽德·莎德（Sigrid Schade）和西尔克·温克（Silke Wenk））一样，她从拉康派的角度讨论性别问题。在这种观点中，性别是通过语言（符号学语域）在主体性建构中实现的东西。另外，主体性的发展是建立在一个虚构的整体中的，且处于镜像阶段。特别是通过不断地再次操演，性别得到了重申。这一理论认识也开启了对性别的反霸权的重读和重演。现在，改变二元性别编码成为可能，让人可以在多重数字化视角下的自我里，以及通过医学巨变产生的新可能性里，去创造或重新发现性别。

"混合工作区"，第十届卡塞尔文献展，1997年。

- 1990年，朱迪斯·巴特勒，《性别麻烦：女性主义与身份的颠覆》
- 1991年，唐娜·哈拉维，《猿、赛博格与女人：自然的重塑》（Simians, Cyborgs, and Women: The Reinvention of Nature）
- 1991年，朱迪·瓦克曼（Judy Wajcman），《当女权主义遇上技术》（Feminism Confronts Technology）
- 1991年，VNS Matrix，《21世纪赛博女权主义宣言》（A Cyberfeminist Manifesto for the 21st Century）= "阴蒂是通往母体的直接路径"
- 1994年，"老男孩网络"（Old Boys Network）

正如人们经常提及的那样，由凯瑟琳·大卫（Catherine David）策展的第十届卡塞尔文献展在许多层面上代表了对过去的背弃，这是我想简要描述的一点，而不同层面值得进行更为漫长、详细的对比分析。[35] 在文献展大厅的入口处就可以看出，当代艺术所诠释的东西发生了明显的变化。皮特·弗里德尔（Peter Friedl）在文献展留下了印记，他用霓虹灯字母"CINEMA"（电影院）来宣布这个大厅已成一座电影院。这表明，"展览"本身的地位已经变得不确定，正如参观者的主体地位也变得不确定了。

在展示层面上，重点不再完全放在单个的图形作品上，取而代之的是，参观者被笼罩在整个"环境"中。因此，作品的地位不再是某件经典的、自治的艺术品：它可能是一座由彼特·科格勒（Peter Kogler）用照片拼贴成的景观，但它看起来像是由数字化制成的。这也定位了参观者：作品吸引着作为在数字时代运行主体的他们，同时他们也仿佛身处矩阵之中。

在文献展大厅的中心区域，策展人完全放弃了艺术作品，而是设置了一个由维托·阿肯锡（Vito Acconci）设计的书店和一个由弗朗兹·韦斯特（Franz West）设计的讨论区。通过这样做，她把艺术定位为社会和政治话语的一部分，其中还包含文化和艺术研究。总的来说，这有针对性地证明了当代艺术的本质，它是一个由各种主题、概念、评论和政治语境所组成的复杂话语。

值得一提的是，凯瑟琳·大卫委托西蒙·拉穆尼埃（Simon Lamunière）作为网站的策展人，并推进了"混合工作区"（Hybrid WorkSpace）的创建。"混合工作区"首先在很大程度上是一个摆脱控制的空间，这是很难想象的，尤其是当你想到，在它之前和之后的文献展，人们甚至要为入驻展览空间而斗争。[36]"混合工作区"由凯瑟琳·大卫、克劳斯·比森巴赫（Klaus Biesenbach）、汉斯·乌尔里希·奥布里斯特（Hans Ulrich Obrist）和南茜·斯佩克特（Nancy Spector）共同发起，由整个团队组织和策展，他们包括：艾克·贝克尔（Eike Becker）、基尔特·洛文克/彼得·舒尔茨（Geert Lovink/Pit Schultz）、米兹·弗洛尔（Micz Flor）、托斯滕·席林（Thorsten Schilling）、海克·福尔（Heike Foell）、托马克斯·考尔曼（Thomax Kaulmann）和莫尼特尔斯（Moniteurs）；一套五居室的公寓被分配给小组，用来接待访客，这也成为了文献展中的一个永久空间。在这里，人们可以制作无线电广播、与外面的世界进行交流、与网络上的平台建立便利无障碍的联系。

正如其中一位组织者在一次采访中提到的，这是"令人满足的夏天"。公寓里的家具是可移动的，工作坊和讨论会在这里举行，并且参观者还可以感受到数字作品的物质性。这标志着数字艺术在当代展览中成为一个可持续的话题，网络、邮件列表和其他表现形式在一个颇具代表性的背景下一瞬间变得可视了。1991年，澳大利亚团体 VNS Matrix（成员有约瑟芬·斯塔尔斯（Josephine Starrs）、朱丽安·皮尔斯（Julianne Pierce）、弗朗西斯卡·达·里米尼（Francesca da Rimini）和弗吉尼亚·巴拉特（Virginia Barratt））构想出一则挑衅性宣言："阴蒂是通往母体的直接路径"。在欧洲，由女权主义文化制作人组成的团体"老男孩网络"在文献展的"混合工作区"组织了"国际赛博女性主义"系列的首次呈现。[37]朱丽安·皮尔斯是连接两个群体的纽带。"老男孩网络"的创始人之一科妮莉亚·索尔弗兰克（Cornelia Sollfrank）最近出版了书籍《美丽的勇士：21世纪科技女权主义实践》（Beautiful Warriors: Techno-Feminist Practice in the 21st Century）。[38]

自第十届卡塞尔文献展以来，新艺术和媒体中心逐渐被建立起来。这些场馆和会演既展示也产出数字媒体项目，并围绕基础设施的根本性变化对我们的生活条件所产生的影响激发讨论。
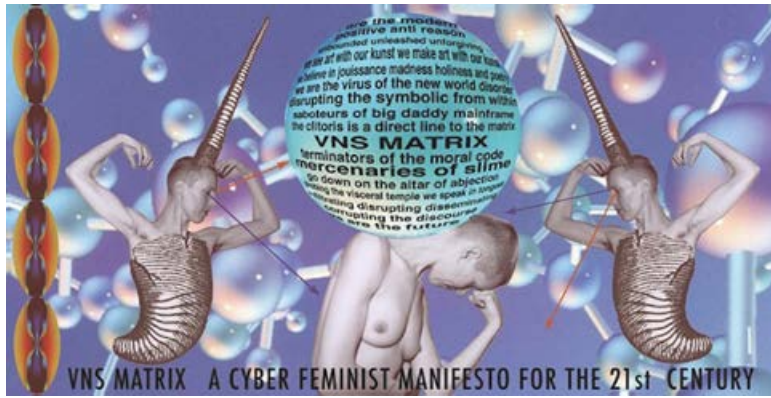
VNS Matrix,《21世纪赛博女权主义宣言》，1991年。

- 巴比肯艺术中心（Barbican Centre），位于伦敦的表演艺术中心（成立于
1982年）http://vimeo.com/99732888
- 卡尔斯鲁厄艺术与媒体中心（ZKM, Zentrum für Kunst und Medien
Karlsruhe）（成立于1989年）http://zkm.de/themen
- 林茨电子艺术节（电子艺术中心成立于1996年）http://www.aec.at/news/
- FACT利物浦（成立于2003年）https://www.fact.co.uk/
- HEK巴塞尔（成立于2011年）https://www.hek.ch/

如前所述，伯纳德·施蒂格勒的重要论点已经过考验；我们与数字设备及空间持续性连接所产生的影响，已深刻地改变了个体和共同体的形成。在我写这篇文章的2020年，很显然，以自主权概念为基础的资产阶级中心视角议题，在今天是不适用的。费利克斯·施塔尔德对当前的局势进行了批判性反思："显然，许多人认为在制定涉及影响并改变他们生活的决策时被忽略是正常现象。社会大众媒体的后民主主义已深深渗透到日常生活和主体的组织架构中，并以不断进步的后民主政治为基础。它改变了公民对民主制度的期待，这使得民主制度的日益腐蚀对广大社会阶层来说似乎是意料之中的正常现象。"[39] 到如今，算法性已经是数字化的三大特征之一，它以一种深刻而阴暗的方式观察并引导着这个文明社会。

威廉·吉布森发出如此声明："未来已经到来，只是分布尚不均匀罢了。"[40] 当特朗普的支持者、硅谷百万富翁彼得·泰尔（Peter Thiel）试图通过与年轻人的血液交换来延长自己的寿命时，这一切都变成了现实。

尽管如此，施塔尔德还是预见到了通过公共性的形成促成其他发展的可能性。[41]他所提出的是对共享经济公共方式的再利用，包括无阶级的决策和超越市场价值的行动。然而，施塔尔德指出了这些未来可能性所存在的不可靠性：
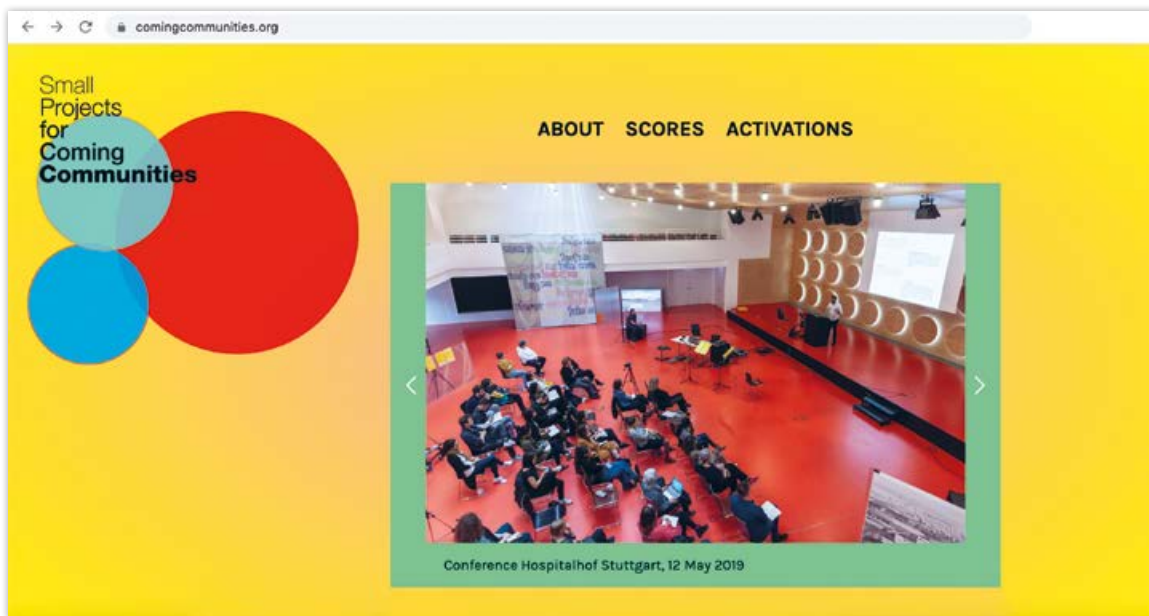
"目前，数字化的环境导致了两种截然不同的政治趋势。'后民主' 的局势在本质上促生了一个专制的社会。尽管这个社会可能具有高度的文化多样性，并且其公民能够（或必须）以对自己负责的方式生活，但他们不再能够对其所处的政治和经济结构施加任何影响。在密集数据和全面监测的基础上，这些结构被少数权贵不成比例地塑造。由此产生的权力失衡和收入不平等一直在稳步上升。与此相反，基于市场和国家之外的制度，公地化趋势正在引导民主的复兴。这一运动的核心是在数据密集型参与进程的基础上，将日常生活的经济、社会和（日益紧迫的）生态维度重新结合起来。"[42]
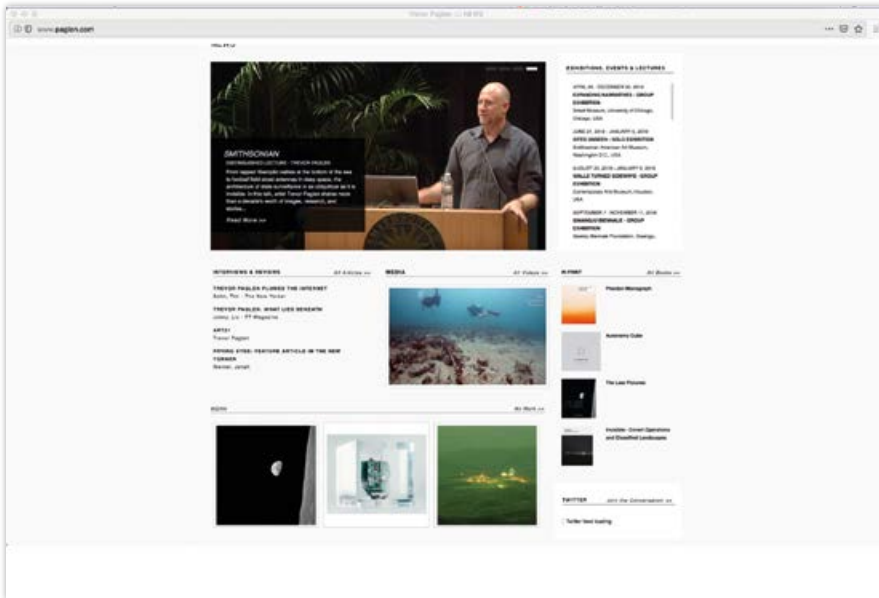
www.paglen.com
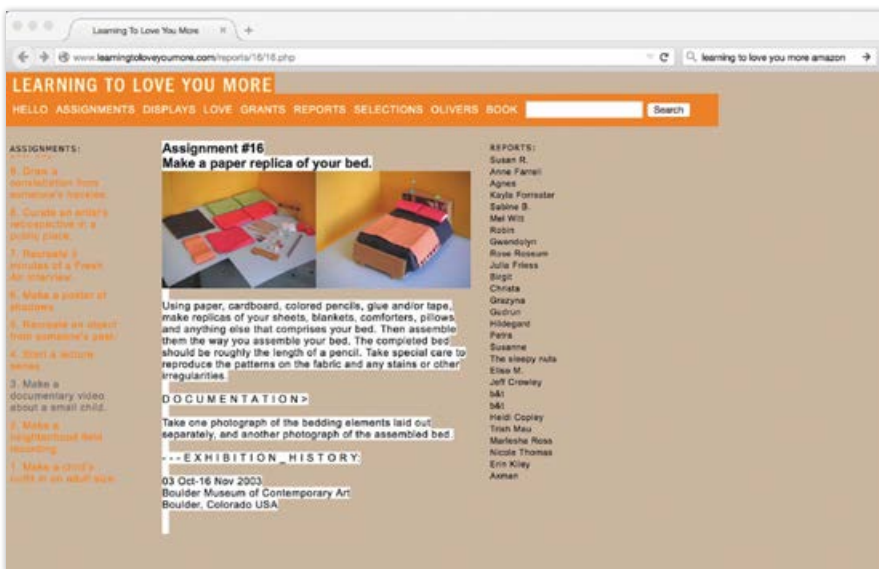
www.learningtoloveyoumore.com

www.comingcommunities.org

在艺术领域, 不同的实践满足了这些条件, 例如特雷弗·帕格伦 (Trevor Paglen) 的实践。他目前正探索数字媒体的物质层面: 跨越海洋的大电缆和作为监视仪器的卫星。他想通过艺术看到我们当前生活的历史时刻。帕格伦指出了数字媒体如何能在冷战中充当武器, 并且他还发现了美国军方的秘密部队。在展示 (由军方提供的) 隐秘的、极其重要的数字物质的同时, 他也揭示了国家、公司和经济巨头之间的权力斗争。他的演讲 (这些都可以在他的网站上找到) 还呈现了海底这些巨大电缆的地图。为此, 他提出了一个反霸权的策略, 通过数据来绘制看不见的世界地图。鲁道夫·弗里林 (Rudolf Frieling) 曾指出地图绘制与权力之间的关系: "从一开始, 地图就测量并绘制领土, 以便占用、占领和殖民。因此, 从历史上讲, 地图不仅仅是一种认知用具, 更是一种争夺经济优势和权力的重要工具。"[43]

其他艺术家则以一种近乎策展的方式来处理新兴的基础设施和技能, 比如米兰达·裘丽 (Miranda July) 和哈勒尔·弗莱彻 (Harrell Fletcher) 共同创作的网站 (由Yuri Ono负责设计并管理) "学会更加爱你" (Learning to Love You More)。他们利用行动指令 (scores) 和共享项目的无限参与可能性, 来宣扬更具公共性的文化共识。"从2002年开始到2009年结束, 共有8000多人参与了该项目。"[44]尽管它无法取代政治运动, 但这些项目有助于建立共同的经验、兴趣、文化空间和跨国的政治理念。我们自己的一个策展项目也对公众开放, 欢迎新的观众和新的想法, 即 "未来社区的小项目" (Small Projects for Coming Communities)。[45]即使这类项目规模相对较小, 并且目前在政治斗争中无法发挥作用, 它们也可能

有助于为理解新形式的公共性奠定基础，在其中，视觉和政治将变得更加密切。这些类似于"创建共享空间"（Creating Commons）的复杂的空间结构或研究项目[46]可能会为在"周五为未来"（Fridays For Future）或"反抗灭绝"（Extinction Rebellion）[47]等组织的口号下进行的政治斗争提供一些背景。[48]

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注释

1 我借鉴了一些重要的资料来源，在这里统一鸣谢：由Mark Tribe和Reena Jana编撰的"数字发行时代的艺术"，收录于《新媒体艺术》（New Media Art）（伦敦：塔森出版社，2006），6-25页；奥列弗·格劳，《新媒体艺术-艺术史》（New Media Art - Art History），牛津参考书目（Oxford Bibliographies, 2016），2020年2月13日访问，https://www.oxfordbibliographies.com/view/document/obo-9780199920105/obo-9780199920105-0082.xml. http://www.medienkunstnetz.de/%20/ZKM）。

2 由Tribe和Jana编撰，《数字发行时代的艺术》（Art in the Age of Digital Distribution），第6–25页。

3 同上。

4 马歇尔·麦克卢汉，《理解媒介》（牛津郡: 罗德里奇出版社，1964年）。

5 迪特尔·丹尼尔斯，《电视——艺术还是反艺术?20世纪60年代先锋派和70年代大众媒体之间的冲突与合作》（Television—Art or Anti-art? Conflict and cooperation between the avant-garde and the mass media in the 1960s and 1970s），2018年5月21日访问，http://www.medienkunstnetz.de/themes/overview_of_media_art/massmedia/。

6 丹尼尔斯写这篇文章时几乎没有提到任何女性艺术家的名字。

7 丹尼尔斯，《电视——艺术还是反艺术?》。

8 同上。

9 西奥多·阿多诺和马克斯·霍克海默，"文化产业，大规模欺诈的启示"，《启蒙时代辩证》（Dialektik der Aufklärung）（纽约：社会研究协会，1944年）。

10 参见https://www.amazon.de/Understanding-Media-Routledge-Classics-Paperback/dp/0415253977/ref=sr_1_5?ie=UTF8&qid=1525189968&sr=8-&关键字=马歇尔+麦克卢汉，2018年5月1日访问。

11 保罗·贝农-戴维斯，《传播，媒介不是信息》，收录于《Significance》（伦敦：Palgrave Macmillan出版社，2011年），第58-76页。论文摘要如下："20世纪60年代，马歇尔·麦克卢汉创造了一个著名的短语：媒介即信息（麦克卢汉，1994）。他的意思是，研究的重点应该是传播媒介，而不是所传达的信息内容。这一有影

响力的论断具有格言警句的地位, 因为它是对于真理的普遍性陈述。但在我们看来, 它犯了一个根本性的错误:把传播媒介的知识与传播的完全理解划等号。本章首先解释为什么交流远不止媒体或沟通渠道那么简单。"

12 丹尼尔·皮涅罗,《媒介不是信息》(The Medium is NOT the Message), 2017年, 参见https://www.academia.edu/35264801/The_Medium_is_NOT_the_Message_Daniel_Pinheiro_2017_?auto=download,"本文是依据展览《媒体不是信息》(葡萄牙波尔图Maus Hábitos空间)所呈现的;展览于2017年11月18日至12月10日举办。[…]由José Alberto Gomes和André Covas策展。"

13 麦克卢汉,《理解媒介》。

14 参见http://www.internetlivestats.com/internet-users-by-country/, 2018年11月1日访问。

15 伯纳德·施蒂格勒,《从生命政治到心理权力》(Von der Biopolitik zur Psychomacht),(法兰克福:2009)

16 麦克卢汉,《理解媒介》, 第269页。

17 夏洛特·摩尔曼和白南准,《24小时偶发》, 帕纳苏斯画廊, 参见http://www.medienkunstnetz.de/works/24-h-happening/, 夏洛特·摩尔曼和"机器人K-456"与白南准一起进行欧洲巡演。他们一起演奏白南准的音乐作品(尽管方式有所不同), 但他们共同努力, 造就了对《24小时偶发》的贡献。夏洛特·摩尔曼穿着她那件标志性的透明塑料材质长裙演奏大提琴, 偶尔跳进水桶里, 全身湿透, 再继续她的演奏, 或者骑在白南准的背上。然而, 据白南准说, 因为人类弱点的存在, 会有人打断她的表演:"我跟夏洛特想演奏约翰·凯奇的一首曲子, 但就在我们准备开始前不久, 夏洛特睡着了, 无论我多么大声地叫喊和摇晃她, 她都不愿从睡梦中醒来。无奈之下, 我只好在弹奏拉蒙特杨(La Monte Young)的钢琴曲时假装睡着了。夏洛特最后在凌晨2点醒来, 观众们告诉我她表演得很精彩。"

18 白南准,《尽可能无聊》(As Boring As Possible.), 参见http://www.medienkunstnetz.de/works/so-langweilig/。"在1965-1966年的欧洲巡演中, 白南准和摩尔曼多次进行了联合演出。对于其中最著名的作品, 白南准的《性电歌剧》(Opera sextronique), 摩尔曼在每一个动作后丢弃一件衣服。在欧洲表演时没有人提出反对意见。然而到了纽约, 1967年的表演以两位艺术家被捕并随后受到审判而告终。"

19《九个夜晚》, 参见http://www.medienkunstnetz.de。

20 参见http://cyberneticserendipity.net/。

21 费利克斯·施塔尔德,《数字化状态》(The Digital Condition),(剑桥:政体出版社, 2018年), 第2-3页。

22《控制论艺术的意外发现》, 伦敦当代艺术中心, 1968年8月2日至10月20日。

23 劳拉·科丁汉，《非卖品：1970年代美国女权主义与艺术》，电影随笔，1998年，引自艾派Apex Art，2019年6月1日访问，https://apexart.org/exhibitions/cottingham.php。

24 兰德尔·帕克，《百事展馆：社会学实践实验室》(The Pepsi Pavilion: Laboratory for Social Experimentation)，摘自《未来的电影：电影之后的电影想象》，由邵志飞（Jeffrey Shaw）和彼得·魏贝尔（Peter Weibel）编辑，（伦敦和剑桥，马萨诸塞州：麻省理工出版社，2003年），第145页，引自http://www.mediaartnet.org/works/pepsi-pavillon/images/15/，2018年11月1日访问。

25 马丁·杰伊（Martin Jay），《现代性的微观机制》(Social Regimes of Modernity)，摘自《视觉与视觉性》(Vision and Visuality)，由Hal Forseter 编辑，1999年。

26 参见http://www.mediaartnet.org/works/pepsi-pavillon/images/15/，2018年11月1日访问。

27 电子艺术节档案库–图片，http://archive.aec.at/pic/，2018年11月1日访问。图片库涵盖了节日，大奖赛，中心，未来实验室和出口的全面图片。也可以在Flickr网站（电子艺术节）上找到相应的图片合集。旧图片来自一个已经过时的定制图像归档系统，该系统已迁移到新的库中。

28 参见约恒·韦格纳（Jochen Wegner）对威廉·吉布森进行的采访，"我不喜欢，我不喜欢消极的乌托邦"，《时代杂志》(Zeit Magazin)，2017年1月12日访问，https://www.zeit.de/zeit-magazin/leben/2017-01/william-gibson-science-fiction-neuromancer-cyberspace-futurist/komplettansicht。

29 参见维基百科，https://en.wikipedia.org/wiki/A_Cyborg_Manifesto，2018年11月1日访问。

30 同上。

31 《非物质：弗朗索瓦·利奥塔访谈录》，《CNAC 杂志》26期（1985年3月），第16页。由Stephanie Carwin翻译。

32 施塔尔德，《数字化状态》。

33 利奥塔，《非物质》展览图录，参见安东尼娅·文德利希，"非物质：弗朗索瓦·利奥塔访谈录，作为策展人的哲学家"。

34 塔拉·麦克道威尔（Tara McDowell），《非物质：弗朗索瓦·利奥塔和伯纳德·布里斯泰纳的对谈》(Les Immatériaux: A Conversation with Jean-François Lyotard and Bernard Blistène)，参见https://www.e-flux.com/criticism/235949/les-immatriaux-a-conversation-with-jean-franois-lyotard-and-bernard-blistne。

35 第十届、十一届和十二届卡塞尔文献展最有趣的讨论，见Oliver Marchart，《艺术领域的霸权、第十届、十一届和十二届卡塞尔文献展和双年展政治》，

由Mariuas Babias编辑，（科隆：Verlag der Buchandlung Walther könig出版社，2008年）。

36 参见第十届卡塞尔文献展网站：https://www.documenta.de/en/retrospective/documenta_x.documenta X。

37 参见https://www.obn.org/obn_pro/fs_obn_pro.html。

38 科妮莉亚·索尔弗兰克，《美丽的勇士：21世纪科技女权主义实践》，（纽约布鲁克林：AUTONOMEDIA出版社，2019年），汇集了艺术和行动主义领域的七种"技术女性主义"立场。它们以非常迥异的方式扩展了1990年代的"赛博女性主义"方法，从而对新形式的歧视和剥削作出回应。性别政治是以技术为参考进行交涉的，技术问题是与生态、经济问题相结合的。那些对这一新的"技术与生态女性主义"持不同立场的人将他们的实践视为对于继续进行社会和美学干预所发出的邀请。此书致谢Christina Grammatikopoulou、Isabel de Sena、Femke Sneling、Cornelia Sollfrank、Spideralex、Sophie Toupin、hvale vale和Yvonne Volkart。

39 施塔尔德，《数字化状态》，第146-147页。

40 威廉·吉布森，2003年12月4日在《经济学人》(The Economist)中引述。

41 施塔尔德，《数字化状态》，第152页。

42 同上，第174页。

43 鲁道夫·弗里林，《地图与文本》(Mapping and Text)编辑版，http://www.medienkunstnetz.de/themes/mapping_and_text/，2019年5月1日访问。

44 参见http://www.learningtoloveyoumore.com/。

45 参见https://www.comingcommunities.org/。

46 参见http://creatingcommons.zhdk.ch/。

47 参见https://fridaysforfuture.de/。

48 参见https://rebellion.earth/ 。

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多萝西·里希特(Dorothee Richter) 是英国雷丁大学当代策展学教授，瑞士苏黎世艺术学院CAS/MAS策展研究生导师；她是苏黎世艺术学院和雷丁大学的合作项目——策展实践博士项目的主任。里希特作为策展人参与广泛的实践：她是"策展零度文献库"(Curating Degree Zero Archive)项目的发起人，德国柏林Kuenstlerhaus Bremen美术馆的策展人，在那里，她策划了各种关于当代艺术中女权问题的专题讨论会，并建立了关于女权主义实践的档案馆"材料"(Materialen/Materials)；最近，她和罗纳德·科尔布(Ronald Kolb)一起执导了一部关于激浪派的电影：《立刻淹没我们，相机下的激浪派》(Flux Us Now, Fluxus Explored with a Camera)。

Presenting, Mediating, and Collecting Media Art at HEK (House of Electronic Arts), Basel
Sabine Himmelsbach

In my contribution, I want to focus on the specific challenges an institution has to deal with when curating and collecting media art. I will do this based on my experience as the director of HEK (House of Electronic Arts), Basel an institution with a specific focus on media arts. Based on examples of the institution's three main trajectories—presenting, mediating and collecting digital art—I would like to show how we are addressing and shaping the public understanding of the social and political complexities of art and media technologies.

The often process-oriented nature of electronic and digital media poses numerous challenges to curatorial practice as well as to the institution itself—from the presentation, mediation, and collection to the preservation of the works. Strategies of presentation, collection, and preservation, which are tailored to a classic object—be it painting, sculpture, or installation—are often not suitable for dealing with media art. Distinct from traditional art forms, media artworks are essentially process-oriented, often immaterial (for example, only software), or networked systems. Digital culture consists of "practices, not objects."[1] Despite the immateriality—especially network-based art—there are still many material components and technical hardware which must be taken into account when exhibiting, collecting, and preserving media art.

In our programming and collection activities, we focus on works that use digital technologies as tools for production and that take advantage of the digital medium's inherent characteristics. We showcase artworks that reflect the input of media technologies on our society, that describe our current condition in an age when digital processes are shaping our actions and inform our understanding of the world. Media art can take on numerous forms—from interactive installations to software, from virtual reality to locative media. It can be experienced in various forms of distribution—from displays within a museum, to displays on smartphones and tablets, or online.

HEK's activities focus on the presentation and mediation of digital culture and the new art forms of the Information Age. Founded in 2011, HEK soon began to assume the role of a nationally recognised centre for media art in Switzerland, covering the presentation, production, mediation, and collection of works in this field. After a transition phase in a temporary space, HEK moved into its current building in November 2014, which has been refurbished for the particular needs of the institution. We were fortunate to be involved during the whole construction phase and to be able to develop floor plans as well as the technical infrastructure together with the architects. This was quite important, since media art often requires a technical infrastructure that architects might not be aware of (including cabling, electricity, and network access points, location for the supply of technical equipment, etc.).

Presenting

Media artworks often consist of a variety of different media and materials, the use of global networks or mobile media, which has had a fundamental impact on the role of the curator. The curator becomes a producer in the discussion with a diverse group of involved actors—from the artist and the programmer to the exhibition technicians and, of course, the audience. During the installation of an artwork, it is necessary to clarify the technical infrastructure and work-related presentation conditions. An exhibition often involves a reconfiguration of existing works, which might be adapted to a particular spatial situation—for example, presentation as a projection, on a flat screen, or on a kiosk computer. The size ratios might change, the equipment used can be different, and so on. Media competency and technical know-how are required, which is why an exhibition is hardly possible to maintain without constant technical support.

I would like to present several exhibitions that showcase these demands.

Rafael Lozano-Hemmer: *Preabsence*

In Rafael Lozano-Hemmer's show, *Preabsence*, at HEK in 2016, the involvement of the audience was key. The Mexican-Canadian artist employs technological systems in many of his installations, which are primarily used for monitoring and controlling. Cameras, tracking systems, and biometric measuring processes have transformed the public space into a monitored space where every step and every activity can be registered and stored. Lozano-Hemmer makes use of the same technology in his interactive and participatory works, but instead of monitoring and controlling, he offers the exhibition visitor an opportunity for social interaction. He develops playful and poetic installations in which the recordings and data generated by the visitors document their presence and participation in a social event.

Rafael Lozano-Hemmer, *Redundant Assembly,* 2015. Installation view at HEK, 2016. Photo: Franz Wamhof, © HEK

Rafael Lozano-Hemmer, *1984x1984,* 2015. Installation view at HEK, 2016. Photo: Franz Wamhof, © HEK

Rafael Lozano-Hemmer, *Call on Water,* 2016. Installation view at HEK, 2016. Photo: Franz Wamhof, © HEK

I will discuss three works from the exhibition and explain the decision-making process that led to the final presentation in collaboration with Lozano-Hemmer.

The work *1984x1984* (2014) has so far only been shown on large flat screens. In the curatorial discussion with the artist, we opted for the work to be displayed as a projection. The work needed to be recalibrated exactly for the size of the wall in the HEK. Within the wall, a Kinect sensor had to be installed and hidden—this also contributed to the decision as to where the work could be placed. The importance of mentioning this is the influence the physical presentation and the effects of space have on how digital works are shared and experienced. When entering the room, an intuitive interaction took place. The colourful projection that consists of hundreds of numbers changes within the silhouette of the viewers and the otherwise random numbers of house numbers registered by Google Street View changed to a 1984 collection as a reference to George Orwell's pioneering book of the same name, which describes the end of privacy. In his installation, Lozano-Hemmer shows, in a very poetic way, how this is already the case today.

For *Redundant Assembly* (2016), we installed two glued footprints on the ground as the point where the visitor could interact with the work. The work used their face and that of other visitors from six camera perspectives at the same time. The result was a composite image of either one's own portrait from six perspectives or a merged portrait of two people also seen from six perspectives simultaneously. The technology used for the two presented works consists of commercial hardware: the Kinect sensor, a projector, a flat panel display, two panels with inserted cameras, and specially programmed software. The hardware is interchangeable and is dependent on the current industry standards and the rapid change of the technological infrastructure. In that respect, media artworks are more context-dependent than other works of contemporary art.

The last example, the work *Call on Water* (2016), was created for this exhibition. It creates breathable poetry using an array of ultrasonic atomisers. An ultrasonic atomiser vaporises water into superfine steam. The poem "A Draft of Shadows" and other poems by Mexican poet Octavio Paz reflect on themes of water and its transformation into language. The poem's content becomes tangible, as its words ascend from a pool in the form of water vapor. The words are seen briefly, then disappear. The work had only been tested in the studio; when it was installed at HEK, we faced several problems because of the different physical environment—different amperes in the power systems, different types of water (distilled instead of normal water), and many other issues. It was a joint process to find out what had changed and how to find a solution within the new technical environment for the perfect aesthetic presentation of the piece.

My Boyfriend Came Back From The War: Online Since 1996
An interesting example for the presentation of historical works of Net Art is the exhibition *My Boyfriend Came Back From The War: Online Since 1996*, which was centred on the seminal work of the same name by the Russian net artist Olia Lialina and included remixes and responses to the work over the last twenty years. *My Boyfriend Came Back From The War* is an example of the pioneering period of Net Art. Lialina is among the first artists to explore the Internet's artistic possibilities. Her work broke new ground—both as Net Art and as an interactive narrative. It focuses on the story of two people who are trying to talk with each other about a war that has just ended. The work's historical significance lies in the formal aspects of the use of hypertext in a new form of narration, where the online user clicks through the story and plays an active role. But another central aspect of the work's effective power is in the universality of its story.

And that is what has inspired artists for more than twenty years. Lialina has collected twenty-seven versions so far in what she calls the *Last Real Net Art Museum*, an online archive that has become a work in itself. The selection of thirteen works, which were shown at the HEK, reflects the development of the World Wide Web as medium and technology—from its rarity to its now daily use. The various stages of the Internet's development are traced in the project's structure and technical constitution: from HTML to Flash, dotcom to e-commerce, from the website to the app.

In order to do justice to the original 'look and feel' as experienced by the users in the mid 1990s and also to illustrate the developments leading to today's ubiquitous Network—accessibility through mobile devices—the works in the exhibition were presented on equipment of that era. Apart from the artistic works, it was also important for the exhibition to discuss the technical changes—the hardware and software—and the rapid technological development visible to the viewer. Regarding the hardware, we are grateful to the Department of Conservation and Restoration of the Bern University of the Arts, which helped provide historical equipment. To create the sense of authenticity, we also needed to reproduce the historical conditions of the Internet. In the early days, it took a long time to load an image; a click did not bring you to a new frame within fractions of a second. Therefore, all the historical works in the exhibition have been emulated. It was the software emulation that allowed visitors to the exhibition to appreciate the poetry of the historical works and intrinsic quality of the media as they have been perceived in their time. The tension and silences between the two protagonists in Lialina's story can only be experienced in the slowness of the connectivity of that time; the protagonists' waiting, their love and loss become apparent within the formal qualities of the work, and part of its beauty is lost if experienced via our fast Internet connection of today.

My Boyfriend Came Back From The War. online since 1996. Installation view at HEK, 2016. Photo: Franz Wamhof, © HEK

The Unframed World

Another example is the show *The Unframed World*, curated by Tina Sauerländer in 2017 for HEK, which was one of the first shows solely on the topic of Virtual Reality in a museum context. It illuminated to questions surrounding Virtual Reality's artistic use. In nine works, different approaches and uses of the medium were presented—from the high-end product HTC-Vive to the modestly priced Virtual Reality tool Google Cardboard. The curatorial concept focused on showing works that have a physical element that connects the VR world with the environment in the exhibition space. Thus, in the exhibition, VR could be experienced as a meta-media, which extended different artistic practices into the digital space—from painting to performance or sculpture. Virtual worlds of images and real space were entangled with the works' physical manifestations—one involved the other or referred to it.

In Rachel Rossin's installation, *Just a Nose* (2016), the viewer emerges on the rough surface of the open sea. In the real surroundings, paintings on the wall hang close to the water's moving surface. In VR, similar painted fabric pieces float around. The user can grab them with a horn-like nose reminiscent of a sailing ship's jib boom. Elements from the real and the virtual layers are transferred onto the other and create a unity,

My Boyfriend Came Back From The War. online since 1996. Installation view at HEK, 2016. Photo: Franz Wamhof, © HEK

Rachel Rossin, *Just a Nose.* Installation view at HEK, 2017. Photo: Franz Wamhof, © HEK
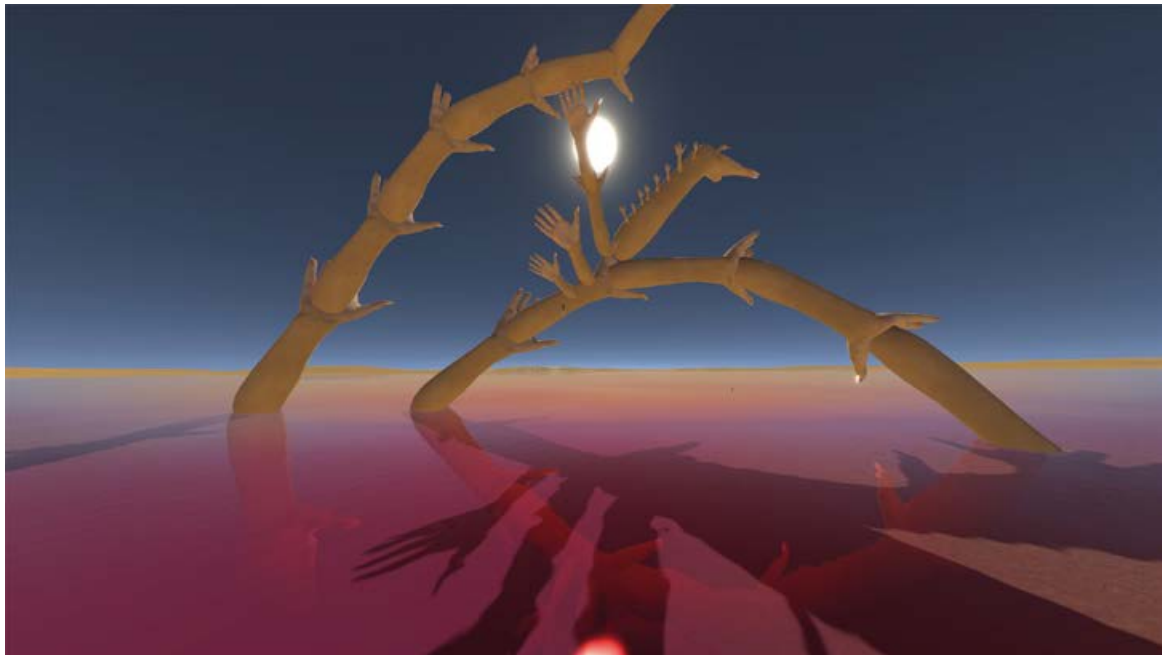
Mélodie Mousset and Naem Baron, *HanaHana,* 2016. Screenshot, Photo and © Mélodie Mousset and Naem Baron

just like the two worlds merge in our real, daily lives. Rossin uses digital data that she transforms into paintings, which then find their way in a digitalized form into the VR space. They reveal abstracted, deformed versions of real objects of the artist's surrounds.

In the virtual world of *HanaHana* (2016), created by the Swiss artist Mélodie Mousset, the user grows arms with hands as chain-like plants in a desert-like sandbox. The title refers to the protagonist Nico Robin of the Manga series *One Piece*, who—thanks to the power of the Hana-Hana fruit—can infinitely sprout and reproduce body parts outside her body. The repetition of Hana (Japanese for flower or bloom) refers to the replication of the hands in VR as well as to the self-reproductive system of nature. The endless copying of one's own body parts (the self) reduces the meaning of the original and of the individual self in general— especially in the digital and virtual realm without any 'originals'.

Another example is the virtual world of *Mercury* (2016) by the German artist duo Banz & Bowinkel, which examines the conditions of materials and substances in the virtual space and in relation to earth's physical laws. Several islands could be explored and traversed via several narrow bridges with the help of the pointer. Fear of heights made this impossible for some of the visitors. Throughout the duration of the show, several

Banz & Bowinkel, *Mercury,* 2016. Installation view at HEK, 2017. Photo: Franz Wamhof, © HEK

staff were in the exhibition space to support visitors when they encountered problems—for example the fear of walking over the virtual bridges in *Mercury*, but also to support them on how to use the pointer and move within the virtual worlds, put on the equipment, explain the use of the mobile phone with the Google Cardboard Tool, etc.

Virtual Reality means experiencing works of art, instead of merely viewing them. In Virtual Reality, there is no longer any distance from the presented world we experience. One is in the middle of it and becomes the centre of a digitally created world. VR is often described as an "empathy machine,"[2] as it allows one to dive directly into action. Here, the art acts more as a critique-enabling entity. The works presented in this exhibition are not about an empathic experience, but instead about social feedback showing how the new medium has fundamentally changed our sense of space and time, social, private, and public life, and the relationship between artist and user.

Mediating

Mediating what is seen and experienced within the exhibitions is important. HEK sees itself as a place for discussion and as an experimental field in which media education and media reflection are carried out. An essential part of the activities is therefore the education programme, which is designed as independent and not just a supplement to the exhibition activities. Objectives of the education programmes are learning communicatively by participating in creative, aesthetic, and technological processes and thus mediating conceptual and formal knowledge. We would like to promote a dialogical and active exploration of contents, themes and works of exhibitions in a theoretical and practical way—also in direct collaboration with artists. Mediation is understood as "production of meaning" and as "communication." We try to create an awareness of the media technologies that we are using in our daily lives and a self-determined use that goes beyond the use of consumer goods. For us, digital media

Critical Make. Turning Functionality. Talk by Gordan Savicic and Selena Savic within the exhibition. Photo: Lukas Zitzer, © HEK

are not primarily interesting as techniques, but above all as places and platforms of participatory cultural forms and practices, which is the focal point of our education program and concept. We take this as a vantage point for connecting technological, social, and artistic questions. Sometimes even an exhibition itself derives from the conceptual approach of mediation and education. An example is *Critical Make*, an exhibition and festival format that hosted workshops, performances, and talks. In the middle of the exhibition, there was a stage that was constantly activated with lectures, workshops, and performances. The theme of *Critical Make* was the question of self-making as a means of learning, exchange, and cultural production. We asked questions like, What are the artists doing? What is the role of the spectator? Therefore, doing and production—from the side of the artists as well as the visitors were central points.

With *Critical Make: Turning Functionality*, we wanted to throw different perspectives on the DIY culture and their links with the arts and their political and pop cultural dimensions. The pioneers, hackers, and hobbyists of the DIY movement are indispensable in the context of the media arts. In its conception of a critical and self-determined media practice, the educational programme at HEK also refers to them and often cooperates with actors from the local DIY scene. The idea for the project was to integrate educational aspects and activate the space with discussions, talks, and artist presentations to reflect "the idea that thinking is a hands-on process," as Roger Whitson claims in his presentation on "Maker Culture."

Internet Yami-Ichi at HEK, 2017 Photo: Lukas Zitzer, © HEK

Internet Yami-Ichi at HEK, 2017 Photo: Lukas Zitzer, © HEK

Addie Wagenknecht „Painting with Drones" Workshop at HEK, 2016.
Photo: Lukas Zitzer, © HEK

Aram Bartholl, Kill Your Phone Workshop at HEK, examples from
a school class. Photo: Alessandra von Aesch, © HEK

Another example is the "Internet Yami-ichi" event that took place in 2017. It's an Internet flea market where goods and services related to Internet culture are offered for sale. The Internet Yami-ichi emphasises an active form of participation. It encourages visitors to introduce themselves, to produce and show something—so, rather a "bring-in cultural participation," in contrast to the generally customary "take-out cultural participation" of education formats. Workshops with artists take place on a regular basis. They encourage a hands-on approach and active use of media technologies, and they also invite to reflect on the digital tools we use. A playful example would be the "Painting with Drones" workshop by Addie Wagenknecht that invited kids to use drones to create paintings, or the "Kill your Phone" workshop conceived by Aram Bartholl, where visitors were invited to sew a small mobile phone pocket that shields their phones from surveillance.

Collecting

In addition to continuous exhibition activities, HEK is also building up a collection of digital art, focusing on born-digital-art, and specifically on artworks that are net-based and networked. This means we no longer deal with a static object that can be "stabilised" in the classical sense, but rather with a boundless practice that is embedded in networked systems. These works—which use the Internet not as a tool but as an artistic medium—are challenging traditional notion of preservation. Traditionally, preservation means the fixation of a work, based on authenticity and integrity. But net-based and networked artworks are fluid by nature: they are as unstable as the networks in which they are embedded. They are beholden to industries, to a fast-changing technological environment and are limited by other parameters beyond the museum's reach. Conservation practices must acknowledge these performative and processual qualities.

More and more software-based artworks are entering museum collections, but as curator Christiane Paul points out, for decades, the relationship between digital art and the mainstream art world and institutions has been notoriously uneasy.[3] Joanna Phillips, conservator at the Guggenheim Museum in New York, stated during the third *Tech Focus Conference* at the museum last year that the Guggenheim collection includes only 22 software-based artworks, which is the equivalent to 0.3% of the total collection. Nevertheless, the institution is doing groundbreaking work with regard to digital preservation strategies. "Software-based art is perceived as a risky area,"[4] says Pip Laurenson, Head of Collection Care Research at Tate. She supposes that the reason for the limited collecting activities in this area in museums is mainly due to the "lack of established documented practice for the conservation" of these works. I think it is exactly this quality and expertise that give institutions like HEK their *raison d'être*, with their expertise in handling software-based art and their experience in meeting artists demands regarding technical infrastructure, equipment, or maintenance.

Building up a collection of media arts and research addressing the 'digitality' of our society is part of HEK's agenda. Our collection is still in its infancy, but it is growing steadily and reached more than sixty works by the end of 2017. Of course, for such a small institution—no more than six people work full-time at HEK—preservation is a tremendous task but nevertheless an important one. We involve many different experts in the management and monitoring process, in order to handle those complex and fluid artworks—from our technicians and those responsible for the information infrastructure of the institution, to the external expertise for inventory-taking. When the institution moved into a new building, it was not only the physical infrastructure

that was newly built. We also redesigned our virtual information infrastructure so we could host and care for net-based artworks. These works are the focus of our collection at a time when few museums are collecting such works—one exception is the *Art Base* of the digital arts organisation Rhizome, which is associated with the New Museum in New York.

Preserving those net-based artworks means preserving behaviors, not only artefacts. An enormous threat is technical obsolescence. In our world of rapidly changing technological formats, there is no way of knowing how long hard- and software devices will remain functional, how long software-based tools will be supported or are downward compatible, for example. We are dependent on an industry that is based on and nourished by continuous change, promoting a new version and products in ever-shorter periods of time. For researcher Jon Ippolito, born-digital equals "born almost already obsolete."

The last fifteen years have seen many collaborative research groups and projects dealing with the issues of preserving media art. They have helped museums adapt to the idea that an artwork can no longer be presented with the original material or equipment. The *Variable Media Network* at the Guggenheim Museum has done ground-breaking work with their focus on the idea of "endurance by variability." They set the standards for the four main approaches to preserving media art: storage or hardware preservation, emulation, migration, and re-interpretation. One of their valuable outputs is the *Variable Media Questionnaire*, which today is used and promoted by the *Forging the Future* alliance.[5]

Another project is *Matters in Media Art: Collaborating Towards the Care of Time-Based Media*, a joint project by Tate, the San Francisco Museum of Modern Art, MoMA in New York, and the New Art Trust.[6] They provide helpful guidelines for the logistics of acquiring and lending media artworks. Many more could be named, and I am mentioning only one more example from Switzerland, *Aktive Archive* (Active Archives), a project initiated by the Bern University of the Arts that dates back to 2004 and is focused on documentation, preservation, and restoration as well as on storage of diverse forms of media art.[7]

But the handling and preservation of net-based artworks is still a rather new field. HEK has been part of the tri-national research project *Digital Art Conservation*, led by the ZKM | Center for Art and Media in Karlsruhe, with the only net-based project among the ten case studies that have been explored. We continue our research and networking in that field by establishing the event series *Conservation Piece(s)*, which aims to start a dialogue with specialists and experts from various fields, to collaboratively deal with the pressing issues of preserving media art. We hope we can foster a dialogue and help build regional and national knowledge communities here in Switzerland and also with international partners; to develop a "network of caretakers" or a "community of concern," as media curator and researcher Annet Dekker calls it.[8]

On ongoing case study for preservation is the work *onewordmovie* by Beat Brogle and Philippe Zimmermann from 2003, an important example of net-based artistic practice in Switzerland from the early years of the 21st century, which entered the HEK collection in 2015. *onewordmovie* is an online platform that organizes the flood of images on the Internet into an animated film based on user-supplied terms. A search for a particular word creates image results that are turned into a movie. Using a specially programmed search engine, users can call up images from the Internet that
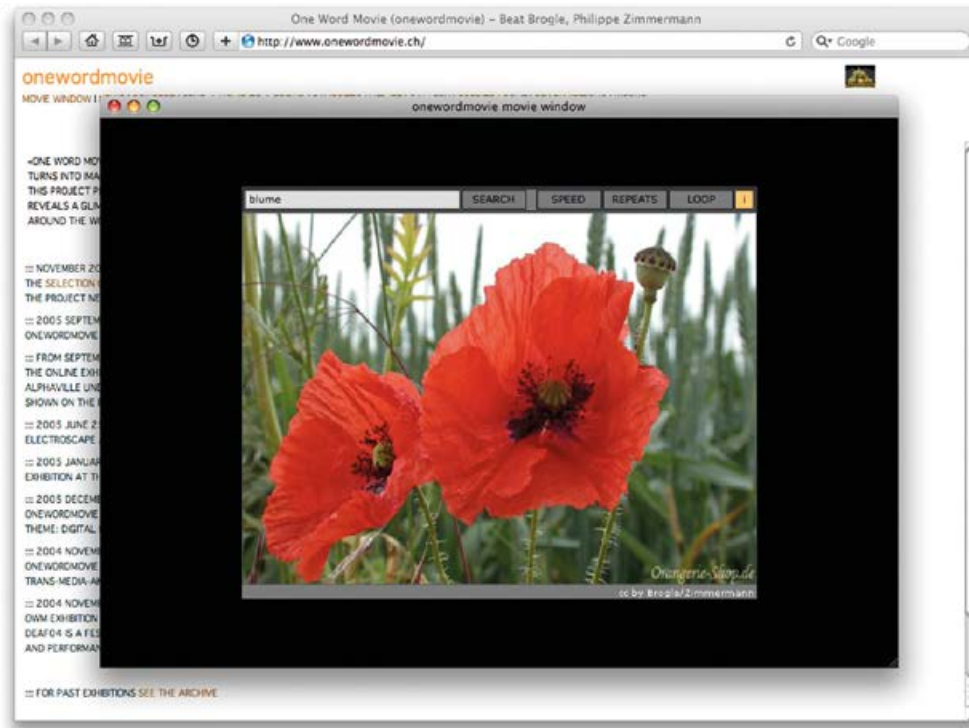
Beat Brogle and Philippe Zimmermann, *onewordmovie,* 2003. Screenshot, Photo and © Beat Brogle and Philippe Zimmermann

match their search term. The project's search engine is built on top of the most popular image search facilities available on the Internet—in this case Google. Supplied with a search term, the engine produces a "hit list." This list can be several thousand images long, depending on the term. The images on this "hit list" provide the "raw material" for the movie. Following the ranking of the "hit list," the images are animated into a film in real-time, following a fixed and predetermined score, which consists of a series of interwoven loops. Each film has an individual trailer displaying the search term as the title, and each film lasts until the 'raw material' is used up.

The challenge for preservation is "distributed obsolescence" due to the boundless or un-contained structure of the work, which uses technological infrastructure and data services of other big online companies that the artist does not control. The process of preservation is not completed yet. The strategy includes migration or reprogramming of the work and its parameters. The goal is to find a solution that would keep the work accessible online, keep the functionality intact, and simultaneously keep the historical aesthetic of the piece intact.

Notes

1 Digital conservator Dragan Espenschied, quoted by Zachary Kaplan in his text, "The Accidental Archivist: Criticism on Facebook and How to Preserve It," http://rhizome.org/editorial/2014/may/29/preserving-facebook-criticism/.
2 Jennifer Alsever, "Is Virtual Reality the Ultimate Empathy Machine?," *Wired*, accessed 3 February 2020, https://www.wired.com/brandlab/2015/11/is-virtual-reality-the-ultimate-empathy-machine/.
3 Christiane Paul, ed., *A Companion to Digital Art* (New York: Wiley-Blackwell, 2016).

4 Pip Laurenson, "Old Media, New Media? Significant Difference and the Conservation of Software-Based Art," in Beryl Graham, *New Collecting: Exhibiting and Audiences after New Media Art* (London and New York: Routledge 2014), 73.
5 http://variablemediaquestionnaire.net/.
6 http://mattersinmediaart.org/.
7 https://www.hkb.bfh.ch/en/research/forschungsschwerpunkte/fspmaterialitaet/aktivearchive2/.
8 Annet Dekker in her presentation at HEK, http://www.hek.ch/en/program/events-en/event/conservation-pieces-conference-on-the-preservation-of-performative-media/0/1517871600.html.

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Since 2012, **Sabine Himmelsbach** is director of HEK (House of Electronic Arts) in Basel. After studying art history in Munich she worked for galleries in Munich and Vienna from 1993–1996 and later became project manager for exhibitions and conferences for the Steirischer Herbst Festival in Graz, Austria. In 1999 she became exhibition director at the ZKM | Center for Art and Media in Karlsruhe. From 2005–2011 she was the artistic director of the Edith-Russ-House for Media Art in Oldenburg, Germany. 2011 she curated *gateways. Art and Networked Culture* for the Kumu Art Museum in Tallinn as part of the European Capital of Culture Tallinn 2011 program. Her exhibitions at HEK in Basel include *Ryoji Ikeda* (2014), *Poetics and Politics of Data* (2015), *Rafael Lozano-Hemmer: Preabsence* (2016), *unREAL* (2017), *Lynn Hershman Leeson: Anti-Bodies, Eco-Visionaries* (2018), *Entangled Realities. Living with Artificial Intelligence* (2019), *Making FASHION Sense* (2020), *Real Feelings. Emotion and Technology* (2020) and *Earthbound. In Dialogue with Nature* (2022). In 2021 she curated the online exhibition and conference *Hybrid by Nature. Human.Machine.Interaction* for the Goethe Institutes in Southeast Asia. As a writer and lecturer she is dedicated to topics related to media art and digital culture.

展示、传递及收藏媒体艺术——巴塞尔电子艺术中心的实践

萨宾娜·希墨尔斯巴赫
（Sabine Himmelsbach）

翻译：蒋子祺

在我的文章中，我将基于我作为巴塞尔电子艺术中心（House of Electronic Arts Basel, HEK）的馆长的经验，关注机构在媒体艺术的策展与收藏上所面临的具体挑战。巴塞尔电子艺术中心是一所特别关注媒体艺术的机构。通过机构三个主要职能——展示、传递以及收藏电子艺术的案例，我想要说明我们是如何处理并塑造公众对艺术和媒体技术在社会政治复杂性上的理解。

电子或数字媒体有着以过程为导向的属性，从展示、传递、收藏到维护作品等方面来说，对策展实践以及对机构本身来说都带来了许多挑战。针对传统艺术品如油画、雕塑或装置的展示、收藏及维护策略，通常都不适用于媒体艺术。与传统艺术形式不同，媒体艺术作品基本上都是以过程为导向的，往往是非物质性的（例如仅为软件），或是网络系统。数字文化是由"实践而非物件"所构成的。[1] 尽管媒体艺术，特别是基于网络的艺术，有着非物质性，然而在展示、收藏以及维护这类作品时依然必须考量到许多物质条件以及硬件技术。

在我们的规划与收藏中，我们特别关注使用数字技术作为生产工具，并利用数字媒介固有特性的作品。我们展示的艺术作品反映了媒体技术对社会的影响，展现了我们当下的现状，即数字化进程正在塑造人们的行动以及对世界的理解。媒体艺术有许多不同的形式——从互动装置到软件，从虚拟现实到定位媒介。人们也可以通过各种不同的渠道来体验这些作品，从在美术馆里，到智能手机、平板电脑或是网络上。

巴塞尔电子艺术中心（以下简称HEK）专注于呈现、传递数字文化和信息时代新兴的艺术形式。自2011年成立起，HEK很快成为了在瑞士全国知名的媒体艺术中心，其职能涵盖了对该领域的艺术作品的展示、制作、传递以及收藏。在一个临时

空间过渡了一段时期后, HEK于2014年11月搬进了它如今所在的建筑空间里, 这座建筑也是根据机构的特殊需求重新整修的。我们很幸运地参与了整个修建过程, 并且能够与建筑师们一起规划平面图和技术设施。这点相当重要, 因为建筑师通常未必了解媒体艺术所需的技术设施(包括布线、电力、网络接入点, 以及技术设备的供应位置等)。

展示 (Presenting)

媒体艺术作品通常由各种不同的媒介与材料构成, 使用全局网络或是移动媒体, 这对策展人的角色有着至关重要的影响。策展人成为了制作人, 需要与艺术家、程序员、布展技术人员, 当然还有观众等多个参与方进行协商。在一件作品的布展中, 必须要明确其所需的技术设施以及作品相关的展陈条件。一个展览通常涉及对现有作品的重新配置, 根据特定的空间情况来进行安排——比如以投影、电视屏幕或公共电脑等不同的形式来呈现作品, 尺寸比例可能会改变, 所使用的设备也可能会不同, 等等。对媒体的掌握能力以及技术知识是必须的, 这也是为什么如果没有固定的技术支持, 展览的维护将难以进行。

我将以几个展览为案例来说明这些需求。

拉斐尔·洛萨诺-赫默:《未在场》

拉斐尔·洛萨诺-赫默(Rafael Lozano-Hemmer)于2016年在HEK的展览《未在场》(Preabsence)中, 观众的参与至关重要。这位墨西哥裔加拿大艺术家在他的许多装置中采用了用于监控的技术系统。摄像机、跟踪系统和生物信息监测将公共空间转变为一个被监控的空间, 每一步, 每一个行动都可以被记录和存档。洛萨诺-赫默在他的互动和参与性作品中使用了同样的技术, 但他并非为了监控, 而是为观众提供了一个进行社会互动的机会。他创作了有趣且富有诗意的装置, 其中观众所生成的记录和数据印证了他们在一场社会事件中的参与和在场。

我将探讨展览中的三件作品, 并解释在最终呈现背后, 与洛萨诺-赫默协作的的决策过程。

《1984x1984》(2014)这件作品此前仅在大电视屏幕上展出过。在与艺术家探讨策展方案时, 我们选择以投影方式呈现作品。这件作品需要根据HEK的展墙来校准相应的投影尺寸, 背后还需要安装并隐藏一个Kinect传感器——这也是决定作品安放位置的因素。提到这一点是因为实体呈现和空间条件都会影响数字作品

的观感。当观众进入这个房间时，会发生一种直观的互动。由数百个数字组成的彩色斑斓的投影随着观众的剪影变化，那些由谷歌街景地图捕捉到的随机的门牌号数字变成了数字"1984"的合集。作品致敬了乔治·奥威尔（George Orwell）的小说，洛萨诺-赫默在他的装置中以一种诗意的方式呈现了小说中所描绘的隐私的终结，在当今已经实现。

我们为《冗余的人群》（Redundant Assembly, 2016）这件作品在地上贴了两个脚印，以此作为引导观众与作品互动的原点。这件作品使用了观众的脸，有六个不同角度的摄像机在同时采集图像。屏幕上显示的结果可能是一位或者两位观众从六个不同角度同时合成的肖像。这两件作品所使用的技术包括商用硬件：Kinect传感器、一台投影仪、一台平板显示屏、两块插有摄像头的面板，以及特定编写的软件。这些硬件是可以替代的，并且取决于当前的行业标准和快速变化的技术设施。在这一点上，媒体艺术作品比其他当代艺术作品更依赖于环境条件。

最后一个案例，作品《水的呼唤》（Call on Water, 2016）是特别为这场展览所做的。作品利用一组超声波雾化器创造了可被呼吸的诗歌。超声波雾化器将水汽化

拉斐尔·洛萨诺-赫默，《1984x1984》，2015年。巴塞尔电子艺术中心展陈照片，2016年。摄影：弗朗茨·瓦姆霍夫, © HEK

拉斐尔·洛萨诺-赫默,《冗余的人群》,2015年。巴塞尔电子艺术中心展陈照片,2016年。摄影:弗朗茨·瓦姆霍夫, © HEK

拉斐尔·洛萨诺-赫默,《水的呼唤》,2016年。巴塞尔电子艺术中心展陈照片,2016年。摄影:弗朗茨·瓦姆霍夫, © HEK

成超细的水蒸汽。作品呈现了墨西哥诗人奥克塔维奥·帕斯的诗歌《影子的草稿》（A Draft of Shadows）和帕斯其他关于水和语言转化的诗歌。随着词语从水池中升起，诗歌的内容变为有形的水雾。这些词语可以被短暂地看到，然后消失。这件作品此前仅在艺术家的工作室里测试过；当它被放置在HEK时，由于物理环境的不同，我们碰到了各种问题——电力系统中的安培数不同，装置中水的类型不同（蒸馏水而不是普通水），以及许多其他问题。这是一个协作的过程，需要找出哪些地方发生了变化，以及如何在新的技术环境中找到一个解决方案，以实现作品在审美上的完美呈现。

《我的男朋友从战争中回来：自1996年起上线》

《我的男朋友从战争中回来：自1996年起上线》（My Boyfriend Came Back From The War: Online Since 1996）是一个有趣的案例，展览呈现了网络艺术历史上的经典作品。该展览以俄罗斯网络艺术家欧莉亚·莉莉娜（Olia Lialina）的开拓性的同名作品为核心，并囊括了过去20年来对该作品的改编和回应。《我的男朋友从战争中回来》是网络艺术先驱时代的代表作。莉莉娜也是第一批探索网络媒介的艺术潜能的艺术家。她的作品开拓了新的领域——无论是作为网络艺术还是交互叙事。作品由两个人之间的对话展开，他们在试图谈论着一场刚刚结束的战争。这件作品的历史性意义在于采用了超文本作为新的叙事形式，网络上的用户通过点击链接来体验故事，并主动参与到叙事之中。而作品有效性的另一个核心在于其故事的普遍性，这也是二十多年来启发了许多艺术家的关键所在。莉莉娜在她的线上档案库《最后一个真正的网络艺术博物馆》（Last Real Net Art Museum）里收集了27个改编版本，而这个档案库自身也成为了一件作品。在HEK的展览上呈现的部分选择了其中的13件作品，它们印证了万维网（World Wide Web）作为媒介和技术的发展历程——从稀有到如今的日常使用。这个项目的结构与技术构造也回溯了互联网各个阶段的发展：从HTML到Flash，从".com"到电子商务，从网页到app。

为了能够如实地展现90年代中期用户所体验到的原始"样貌"，同时也为了展示网络的发展历程（如今可以通过移动设备登入无所不在的网络），展览中的作品使用了那个年代的设备来呈现。除了艺术作品外，对于展览而言，还需要探讨技术在软硬件上的更迭，以及观众可以看到的技术的快速发展。我们很感谢伯尔尼艺术学院的保护与修复系所提供的年代久远的硬件设施。为了创造真实感，我们还需要重现互联网过去的情境。在互联网早期，加载一张图片需要很长的时间，鼠标的一次点击无法在几分之一秒内就带给你一个新的画面。因此，展览需要通过模拟的方式重现早期的作品。正是通过软件的模拟，展览的观众可以以作品在

它们原始年代的感受方式欣赏它们的诗意和媒介内在特性。在莉莉娜的故事中，只有通过那个年代的缓慢的链接速度，才能体会到两位主人公之间的张力和沉默，主人公之间的等待、爱与失去，都通过作品的形式特质体现出来，如果以我们如今飞速的互联网链接去体验作品，其中一部分美感也将丧失了。

《我的男朋友从战争中回来：自1996年起上线》。巴塞尔电子艺术中心展陈照片，2016年。摄影：弗朗茨·瓦姆霍夫，© HEK

蕾切尔·罗辛，《只是鼻子》。巴塞尔电子艺术中心展陈照片，2017年。摄影：弗朗茨·瓦姆霍夫，© HEK

梅洛迪·穆赛特，《HanaHana》，2016年。© 梅洛迪·穆赛特和娜恩姆·巴伦。

《未定义的世界》

另一个案例是蒂娜·索兰德(Tina Sauerländer)在2017年为HEK策划的展览《未定义的世界》(The Unframed World),这也是首个在美术馆语境下关于虚拟现实的展览。展览阐释了一系列有关虚拟现实在艺术中应用的问题。展览中的九件作品呈现了使用这一媒介的不同方式——从高端的HTC-Vive,到中等价位的VR设备Google Cardboard。展览的策展概念侧重于展示那些具有实体元素的作品,这些作品将VR世界与展览空间里的环境联系在一起。因此在展览中,VR可以被视作一种元媒介,从而将各种不同的艺术实践延展到数字空间中——从绘画、行为到雕塑。虚拟的图像世界与现实空间通过作品的物理呈现缠绕在一起,两个世界相互介入或指涉。

在蕾切尔·罗辛(Rachel Rossin)的装置作品《只是鼻子》(Just a Nose, 2016)中,观众从一片开阔海域的粗糙表面上浮现。在现实环境里,墙上的画作挂在浮动的水面上。在VR里,类似的绘画布片悬浮在周围。用户可以用一个类似喇叭的鼻子来抓住它们,这让人想起帆船的帆樯。来自现实与虚拟的元素相互叠加转移,并创造了一个整体,就如同这两个世界在我们的真实的日常生活中相互融合一样。罗辛使用数字数据并将其转化为绘画,然后将绘画以数字化形式置入VR空间。它们揭示了艺术家周围抽象、变形的现实物件。

在瑞士艺术家梅洛迪·穆赛特(Mélodie Mousset)创作的虚拟世界《HanaHana》(2016)中,用户在沙漠般的沙盒中生长出手臂,形成像链条一样的植物。作品的标题指向漫画系列《海贼王》中的主角妮可·罗宾,由于Hana-Hana果实的力量,她可以在身体外无限复制并生长出身体部位。"Hana"(日语中意为花朵或绽放)一词的重复指向VR中手的复制,以及自然的自我繁殖系统。无休止地复制自己的身体部位(自我)消解了原始和个体自我的意义,尤其是在这个没有任何"原件"的数字虚拟场域。

另一个案例是德国艺术双人组合班茨与博文克尔(Banz & Bowinkel)创作的虚拟世界《水星》(Mercury, 2016),作品根据地球的物理规律审视了材料与物质在虚拟空间的条件。通过手柄的指针,观众可以穿过狭窄的桥梁来探索几个岛屿,但一些有恐高症的观众就无法获得这个体验了。在展览期间,有几个工作人员会在展览空间里为遇到问题的观众提供支持,比如缓解观众行走在《水星》中虚拟桥梁上的恐惧,同时工作人员也帮助观众了解如何使用手柄,并在虚拟世界中移动,帮助他们穿戴设备,并解释如何通过手机来使用Google Cardboard工具,等等。

虚拟现实意味着去体验艺术作品，而不仅仅是观看它们。在虚拟现实中，我们与所体验的世界不再有任何距离。人们身处其中，并成为一个数字世界的中心。VR经常被描述为"共情机器"，[2] 因为它使人们得以直接投入行动。在这里，艺术更多的是作为一个批判性的实体。本次展览所展示的作品并不是关于共情体验，而是关于社会反馈的，它展示了新媒体如何从根本上改变了我们对时间和空间，社会、私人和公共生活的感受，以及艺术家和观众之间的关系。

传递（Mediating）

对展览中的观看和体验的传递（Mediating）是非常重要的。HEK视自身为一个对话的场所，也是一个开展媒体教育和媒体反思的实验场。因此，教育项目是机构的一个重要组成部分，它被设计为一个独立的单元，而非展览的补充。教育项目的目标是通过参与创造、审美和技术过程来学习交流，从而传递观念和形式上的

班茨与博文克尔《水星》。巴塞尔电子艺术中心展陈照片，2016年。摄影：弗朗茨· 瓦姆霍夫, © HEK

知识。我们希望以理论和实践的方式促进对展览内容、主题和作品的积极探索和对话，也与艺术家直接合作。传递被理解为"意义的生产"及"沟通"。我们试图创造一种对我们在日常生活中使用的媒体技术的认识，以及一种超越消费行为的，有自主性的使用。对我们来说，对数字媒体关注不仅在于技术层面，而首先是其作为参与性文化实践的场所和平台，这是我们教育项目与观念的核心。我们将此作为连接技术、社会和艺术问题的有利视角。有时，甚至一个展览本身也始于传递和教育的观念方法。《关键制造》（Critical Make）是其中一个案例，它以展览和艺术节的形式举办工作坊、演出和讲座。展览的中央是一个舞台，讲座、工作坊和演出持续地在台上发生，激活现场。《关键制造》的主题是将自己动手制造作为学习、交流和文化生产的一种手段。我们提出的问题包括：艺术家们在做什么？观众的角色是什么？因此，从艺术家和观众的角度来看，制作与生产是核心问题。

通过《关键制造：转向功能性》（Critical Make: Turning Functionality），我们想从不同的角度来看待DIY文化及其与艺术的联系，以及它们的政治和流行文化面向。在媒体艺术的语境下，DIY运动的先驱者、黑客和业余爱好者是不可或缺的。HEK教育项目的构想来自批判性和自主的媒体实践，这其中也涉及他们，并经常与当地DIY圈子中的参与者们合作。这个项目的想法是整合教育方面，并通

《关键制造：转向功能性》，戈登·沙威西克和瑟利娜·沙威克在展览里的讲座。摄影：卢卡斯·兹泽，© HEK

过讨论、讲座和艺术家展演来激活空间，以反映"思考是一个动手的过程这一个概念"，正如罗杰·怀特森（Roger Whitson）在他关于"创客文化"的演讲中所说的那样。

另一个案例是2017年举办的"互联网墟集"（Internet Yami-ichi）。这是一个互联网跳蚤市场，销售与互联网文化有关的商品和服务。"互联网墟集"强调一种积极的参与形式。它鼓励观众去介绍自己，去产出并展示，因此与一般的"带走式文化参与"相比，这更像是一种"引入式文化参与"的教育形式。艺术家主持的工作坊频繁地发生，它们鼓励参与者亲自动手，积极地使用媒体技术，并反思我们所使用的数字工具。一个好玩的案例是阿迪·瓦根克内西（Addie Wagenknecht）的"无人机绘画"工作坊，邀请孩子们使用无人机来创作绘画，或者是阿拉姆·巴托尔（Aram Bartholl）的"杀死你的手机"工作坊，邀请参与者来缝制一个小小的手机口袋，来保护他们的手机不受监视。

在HEK的"互联网墟集"，2017。摄影：卢卡斯·兹泽，© HEK

在HEK的"互联网墟集"，2017。摄影：卢卡斯·兹泽，© HEK

阿迪·瓦根克内西，"无人机绘画"工作坊，2016。摄影：卢卡斯·兹泽，© HEK

阿拉姆·巴托尔，"杀死你的手机"工作坊，来自一个学校班级的例子。摄影：亚利桑大·万·埃施，© HEK

收藏 (Collecting)

除了持续举办展览以外，HEK也在建立一套数字艺术的收藏，重点关注数字原生艺术，尤其是那些基于网络并联网的艺术作品。这意味着我们面对的不再是一个在传统意义上可以被稳稳地放在那儿的一个静态对象，而是没有一个界限的、嵌在网络系统中的实践。这些作品将互联网作为艺术媒介，而非简单的工具，也因此对传统概念上的藏品维护提出挑战。传统意义上的藏品维护意味着将一件作品真实、完整地固定存放。然而基于网络并联网的艺术作品本质上就是易变的——它们与它们所处的网络环境一样是不稳定的，受制于产业、快速变化的技术环境，也受限于其他美术馆不可及的条件。藏品维护的实践也必须考虑到这些作品的在呈现与施行过程中的特征。

越来越多基于软件的艺术作品正在进入美术馆收藏，然而正如策展人克里斯蒂安·保罗 (Christiane Paul) 所指出的，众所周知，数十年来，数字艺术与主流艺术世界和机构的关系并非一帆风顺。[3] 纽约古根海姆美术馆的维护员乔安娜·菲利普斯 (Joanna Phillips) 在去年该博物馆举行的第三届聚焦科技会议 (Tech Focus Conference) 上表示，古根海姆的藏品中只有22件基于软件的艺术作品，这相当于总藏品的0.3%。尽管如此，该机构在数字维护策略方面正在做开拓性的工作。泰特美术馆收藏保护研究部主任皮普·劳伦森 (Pip Laurenson) 说："基于软件的艺术是一个有风险的领域。"[4] 她推测，美术馆在这一领域的收藏活动有限的主要原因是由于"缺乏维护这些作品的既定做法"。我想也正是由于这些特殊性和专业性，因此像HEK这样的机构有它们存在的理由，它们擅长处理基于软件的艺术作品，在满足艺术家针对技术设施、设备和维护等需求方面也富有经验。

针对我们这个社会的"数字性"建立一套媒体艺术的收藏和研究也是HEK规划中的一部分。我们的收藏还处在初级阶段，但它在稳步增长，到了2017年底已经达到了60余件作品。当然，对于这样一个小机构来说（HEK只有不超过六位全职员工），藏品维护是一项巨大的任务，且相当重要。为了处理那些复杂且易变的艺术作品，我们请许多不同领域的从业者——从我们的技术员和负责机构信息设施的人员，到外部负责清点的专家——参与到管理与监测的过程里。当机构迁入新址时，被新建的不仅是实体的基础设施，我们还重新设计了虚拟信息架构，为了能够托管并维护那些网络艺术作品。这些作品是我们收藏的核心，而当时还极少有美术馆收藏这类作品——除了数字艺术机构Rhizome建立的Art Base，它从属于纽约的新美术馆 (New Museum)。
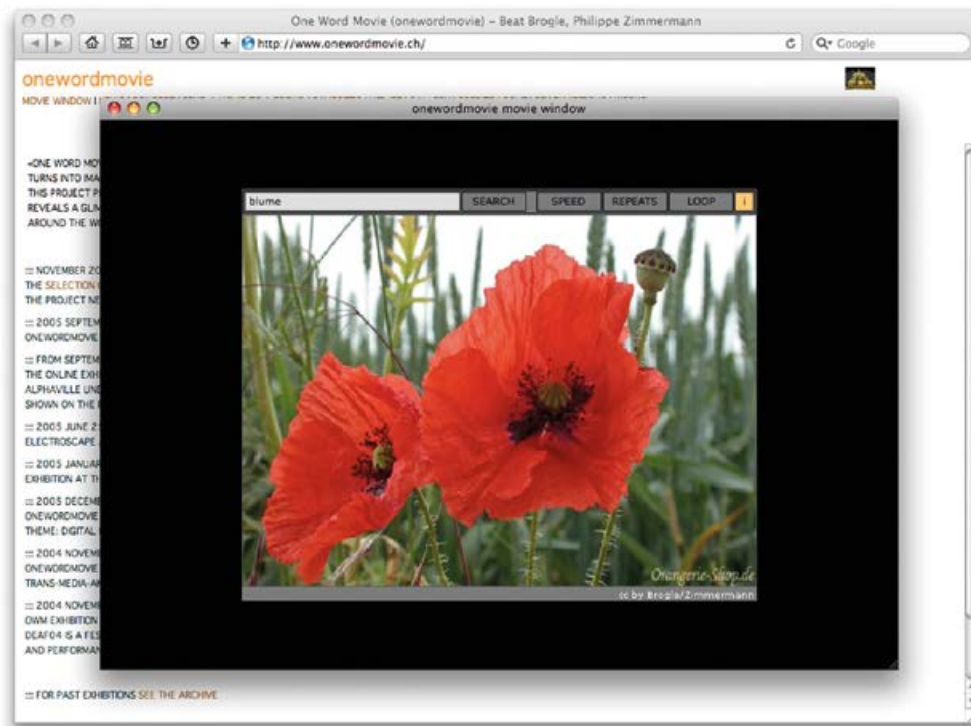
比特·布罗格尔和菲利普·齐默尔曼，《单词电影》，2003。摄影与版权所属：比特·布罗格尔和菲利普·齐默尔曼

维护这些网络艺术作品意味着维护作品的运转状况，而非仅仅作品本身。其中一个巨大的威胁是技术的过时。在我们这个技术形式快速迭代的世界里，我们无从得知软件或硬件设备可以维持多长时间，比如软件工具可以被支持或向下兼容多久。我们依赖于一个以持续变化为基准和滋养的产业，不断在更短的时间里推出更新的版本和产品。对于研究员乔恩·伊波利托（Jon Ippolito）来说，数字原生就意味着"在诞生之初即已过时"。

过去十五年来，有许多合作项目针对媒体艺术的维护问题展开研究。他们帮助美术馆接受新的观念，即艺术作品不再能够以原有的材料或设备来呈现。古根海姆美术馆的"可变媒体网络"（Variable Media Network）提出"可变存续"（endurance by variability）的概念，做出了开创性的贡献。他们为维护媒体艺术的四个主要方法设立了标准——存储或硬件维护、模拟、迁移以及重新诠释。他们最有价值的贡献之一是"可变媒体问卷"（Variable Media Questionnaire），如今"锻造未来"（Forging the Future）组织也在使用并推广这一工具。[5]

另一个项目是"媒体艺术事务"（Matters in Media Art: Collaborating Towards the Care of Time-Based Media），这是泰特美术馆、旧金山现代艺术博物馆、纽约现代艺术博物馆和新艺术基金联合开展的一个项目。[6]他们为收藏和出借媒体

艺术作品的流程提供了很有帮助的指引。还有很多其他项目，而我在这里只多提及一个来自瑞士的案例"活跃档案"（Aktive Archive），这是由伯尔尼艺术学院在2004年发起的一个项目，专门记录、维护、修复以及存储各种形式的媒体艺术。

然而网络艺术作品的管理和维护依然是一个相当新的领域。HEK参与了由卡尔斯鲁厄艺术与媒体中心（ZKM | Center for Art and Media in Karlsruhe）领导的三国联合研究项目"数字艺术维护"（Digital Art Conservation），在已经探讨的10个案例中，只有一个基于网络的项目。我们继续在该领域的开展研究，并建立关系网络，发起了"作品维护"（Conservation Piece(s)）系列活动，旨在与来自不同领域的专家和学者展开对话，共同处理媒体艺术维护的紧迫问题。我们希望能够促进对话，在瑞士推动建立区域及全国性知识社群，联结国际合作伙伴；如媒体艺术策展人及研究员安尼特·德克尔（Annet Dekker）所言，构建"维护者网络"，或"关注社区"。

一个持续进行中的关于藏品维护的案例是比特·布罗格尔（Beat Brogle）和菲利普·齐默尔曼（Philippe Zimmermann）2003年的作品《单词电影》（onewordmovie）。这是21世纪初网络艺术实践在瑞士的一个重要案例，它于2015年被加入HEK的收藏。

《单词电影》是一个在线平台，它根据用户所提供的词语，将互联网上的大量图片整合成一部动画电影。搜索一个特定的词语会产生一系列图片输出，并生成一部电影。通过特别编写的搜索引擎，用户可以从互联网上调出与他们的检索词相匹配的图片。该项目的搜索引擎使用了互联网最流行的图像搜索系统——即谷歌。只要提供一个搜索词，该搜索引擎就会产生一个"命中列表"。这个列表可以有几千张图片，这取决于输入的词语。这个"命中列表"上的图片为电影提供了"原材料"。在对"命中列表"进行排序之后，这些图像按照固定的、预先确定的"谱子"，被实时制成一部动画电影，由一组交织的循环构成。每部电影都有一个独立的预告片，显示搜索词作为标题，每部电影将播放到"原材料"耗尽为止。

维护这件作品所面临的挑战是一种"分布式过时"（distributed obsolescence），由于作品的结构没有边界，且使用了在艺术家掌控之外的，由其他互联网巨头公司所提供的技术设施和信息服务。维护的过程也并未结束。而维护策略包括对作品及其参数进行迁移或重新编程。目的是找到一个解决方案，能使作品可以在网上被访问，保持完整的功能，同时也维系作品的历史美感。

注释

1 然而，从某种意义上来说，虚拟现实也是一个可以行走的环境。在未来，数字空间将与实体空间一样，人们是可以行走其中的。

2 数字空间也可以是一个制作空间，而数字艺术作品也总是在特定场景中呈现的。此外，另一个问题是，是否需要在制作阶段注重后续展示和记录过程中的中立性，还是说，更合理的方法是发挥艺术创作，正如在其他可被设计的阶段一样。

3 因此程序员或网页设计师也是展览的技术员或建筑师。

4 展览的制作和陈设可以使用各种不同的、多样的或持续变化的场景，只要它们与展览的整体概念保持一致。

5 在"新场景"（New Scenario）的案例中，展览项目通常以特定选择的场景为起点，而后这些场景的架构继而影响到各种观念决策。http://newscenario.net

6 当把数字展览的图像转换为实体，无论是的二维平面印刷品或是三位的展陈版本，都可以将其周边场景纳入展示之中，例如浏览器界面，即其数字设定；或是播放设备，例如实体空间中的电脑。

萨宾娜·希墨尔斯巴赫（Sabine Himmelsbach）自2012年起担任巴塞尔电子艺术中心（HEK）的馆长。在慕尼黑学习艺术史后，她于1993年至1996年间在慕尼黑和维也纳的画廊工作，后任奥地利格拉茨的施泰尔秋季艺术节（Steirischer Herbst Festival）的展览和研讨会的项目经理。1999年，她出任卡尔斯鲁厄艺术媒体和中心（ZKM）的展览总监。从2005年到2011年，她担任德国奥尔登堡的伊迪丝·罗斯媒体艺术中心媒体艺术馆（Edith-Russ-House for Art and Media）的艺术总监职位。2011年，作为塔林欧洲文化之都2011计划的一部分，她策划了库姆美术馆的展览《门户。艺术与网络文化》。她在巴塞尔HEK的展览包括《池田亮司》（2014年）、《数据的诗学与政治》（2015年）、《拉斐尔·洛萨诺·赫默：未在场》（2016年）、《非真实》（2017年）、《林恩·赫舍曼·利森：抗体，生态展望》（2018年）、《缠绕现实：与人工智能共生》（2019年），《理解时尚》（2020年），《实感：情感与科技》（2020年）以及《落在地球：与自然对话》（2022年）。2021年，她为东南亚歌德学院策划了在线展览和会议"天性交融：人机互动"。作为作家和讲师，她致力于研究与媒体艺术和数字文化相关的主题。

Accessibility to Media and Technology: 30 Years of Digital Art Curation in China
## Conversation with Chen Xiaowen, Li Zhenhua, and Bi Xin

Li Ruixuan (Rui): How did each of you enter the field of digital media art curation? As curators from different generations, what are the unique challenges that you face in terms of environments, contexts, themes, and formats of the curatorial practice?

Chen Xiaowen (Chen): I was first introduced to digital media art between 1996 and 1998. In 1996, I joined fellow faculty members at Alfred University to create and teach digital media art. My colleagues were creating electronic art using analog signals, and it wasn't until 1996 that they started working with computers.

In the 1990s, digital media art was considered a relatively new profession in the United States. Zhu Zhu, the Director of the Foreign Affairs Office of the Central Academy of Fine Arts (CAFA), proposed introducing digital media education to CAFA. Then, in 2001, I organized the first-ever digital media art education workshop at CAFA. The workshop was a joint international collaboration between China and foreign countries. Subsequently, CAFA developed a digital media art education program, which the Ministry of Education officially approved in 2003. A week after the workshop started, the artist Zhang Peili came over to exchange ideas with everyone. At that time, he was leading the development of the digital media art program at the China Academy of Art (CAA). As a result, it can be said that CAFA and CAA developed this professional field almost simultaneously.

In 2001, Qiu Zhijie, along with several faculty members who were teaching at CAA and their students, organized the exhibition *Mantic Ecstasy, Digital Image, and Video Art*. As far as I can remember, it was one of the very first exhibitions of digital media art in China. The exhibition was obviously not formal, and there was no curator; it was just a group of young artists working together, and the exhibition budget was also pooled together. This is mainly in line with the early Chinese curatorial approach, in which artists were also curators, and we all worked together. Nowadays, such forms are less common, yet I actually think there should be more diversity regarding the curatorial formats. I genuinely hope young people can gather more often to form a dynamic ecology in the art scene.

In 2002, I organized a seminar on the intersection of digital and traditional media art, to which Song Dong, Gao Minglu, Fei Dawei, and Zhang Peili were invited. From Fei, I learned that Chinese artists in Paris were making interactive films, which I was very excited about because I was also trying to make my first interactive film work at that time. In the following years, I came to CAFA to teach a course on interactive film. In short, my experience involves the overlapping of Chinese and American experiences and their influences on each other.
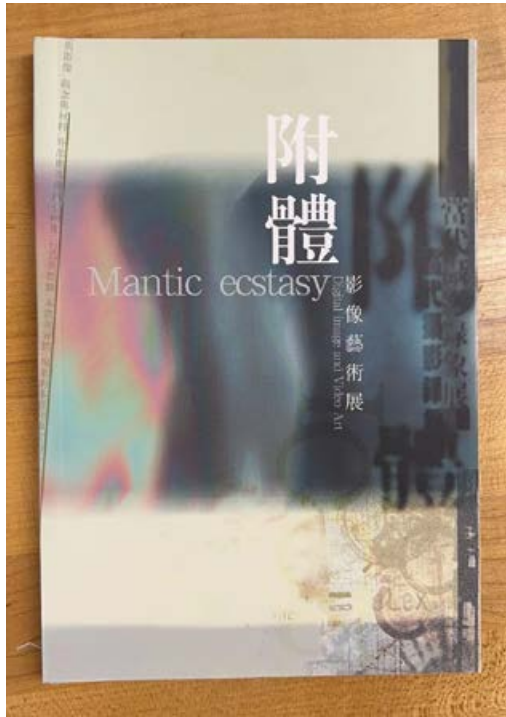
The exhibition catalogue of *Mantic Ecstasy*. Photograph by Chen Xiaowen.

Li Zhenhua (Li): I started to focus on media art in 1999 when I was at the ICA (Institute of Contemporary Arts) in the UK and was introduced to many artists and projects using digital as the medium. I also worked a lot with Qiu Zhijie, Wu Meichun, and many other artists earlier and produced a lot of playful exhibitions, including some practices under the *Post-Sense Sensibilities* series of exhibitions. These experiences inspired my interests not only in new media and digital art but also in broader practices.

I would like to add one more path as the teaching of experimental art to echo the path of teaching new media art that Mr. Chen just outlined.

In the early 21st century, we began to discuss what "experimental art" is - is it a "test" or an "experiment"? That is to say, experimental art, similar to new media art, emerged from the work of many artists in the late 1990s. At that time, artist Liu Wei was creating small drafts of paintings using very basic computers, and when I recently learned from Cui Cancan about the use of "computer graphic aesthetics" in the work of post-90s artists, I was reminded that there were artists who were doing this a long time ago.

Besides, in the British context, Live Art,[1] a concept developed between 2000 and 2004, was one of the elements that Qiu and I focused on in our work in 1999. In fact, we did not limit these art forms to new media art, as these practices probably encompass the beginnings of all the important experimental art turns that have taken place since 1999.

Before digital art, there was video art. By around 2000, we started to have the so-called discussion about "Digital Art." From then on, Qiu Zhijie, myself, and Wu Meichun began to work on the Loft New Media Art Festival. It was actually a very small project, but what was interesting to me was that it involved some of the new media art forms that were quite popular at the time, such as CD-ROM Art, which was a way to put the CD-ROMs in the computer and then interact with it by selecting options in the menu. It's so much fun to think about that now.

When it comes to interactive art, I particularly admire the piece *The West* (1999) by Qiu Zhijie. He uses a rather simple software, PowerPoint, to make interactions. It is embedded with sound and video and many concepts about the East and West. Even now, I still think it is a superb work in the field of new media.

Feng Mengbo started using Mac computers to create works in 1994,[2, 3] when most people still used PCs. In addition, Hu Jieming was already talking about interaction and surveillance relating to digital devices in the mid-1990s.[3] He used a very minimal regulator to control the monitors to observe people, hallways, and so on. I think, at that time, people started to become aware of media usage on the one hand and media criticism on the other.

In 1997, Feng Mengbo and Wang Jianwei participated in *documenta X*, a milestone in Chinese new media art. In 2002, Australian curator Kim Machan presented *MAAP In Beijing: Moist*[4] at the China Millennium Monument, the first year of the international new media art era. From 2004 to 2006, Zhang Ga did a series of new media art forums (Beijing International New Media Art Exhibition and Symposium). In 2002, I was the project manager and producer of "Moist," where I started to get in touch with other projects led by Jeffrey Shaw and Wang Gongxin. At that time, Kim was talking about the concept of "Moist Media," that is, looking at new media with emotion.

At that time, I had just returned to China from the UK. While part of the project "Moist," I also worked as the art director of the Loft New Media Art Space. In parallel, I worked as the Editor-in-Chief of the art website called *starV*. While I was also working for the Beijing Heineken Beat Festival 2000 at Beijing Yi Ren Wen Hua. Because of my relatively diverse interests, I often have opportunities to work with people from various backgrounds. I have facilitated some work for the Barbican Center in the UK, the Japan Foundation, and the Goethe-Institut, and I have landed multiple large-scale projects before 2008. For example, in 2007, Wang Yuyang's artwork *Artificial Moon* premiered in the Workers' Stadium. I commissioned this project for the 20th anniversary of the Goethe-Institut. Around 2005, I was the Project Manager of "Beautiful New World - Contemporary Visual Culture From Japan," which was launched in several spaces in Beijing (including Long March Space, TOKYO GALLERY+BTAP, Inter Art Center) with Japanese artists such as Ryoji Ikeda, Mamoru Oshii, Yayoi Kusama, UJINO, Go WATANABE, etc. That is to say, artists in the field of new media and cross-media were basically presented thoroughly in China at that time. In 2004, I served as the exhibition director for the British contemporary independent graphic design exhibition *Communicate* held by the Barbican Center and assisted in organizing its touring exhibitions in four cities in China. The development logic of new media art's history at that time was chaotic. It was not a complete history based on a specific thread, as the axes of the narratives were different.

In 2008, I joined the exhibition *Synthetic Times*[5] as the director Zhang Ga was the Chief Curator, and Fan Di'an was the president. This was also the first International Triennial of New Media Art in China. Under Zhang Ga's leadership of "Global Scanning," we covered almost all media art forms.

After 2008, I lived and worked in Switzerland most of the time. In 2014, with the support of Gao Shiming, we held a series of seminars titled *Farewell, New Media Art* at CAA. The old path seemed somewhat untenable in today's development of new media art, so I invited people like Oron Catts, ETOY, and Marc Lee from different fields, such as bio art and financialization, to discuss the emerging direction of media art. In China,

artists like aaajiao, Zhou Jiangshan, and Iris Long discussed topics such as "Information Art" and "Community." During this period, we were consciously updating the path of new media art.

In addition, I wanted to reorganize the clues related to media art in the field of Swiss artists. In my work with Roman Signer, we have had seven museum exhibitions —six in China and one in Europe.[6] From explosives to Super 8mm film records to current digital works, as well as the technical means used to present the works as a whole, projects like this have been aimed at studying the history of media art from the very beginning.

Around 2014, I worked as one of the Chronus Art Center (CAC) initiators. At that time, much of the work had transitioned from reflections on curation to prospects for infrastructural building, especially building a better recyclable system. Two major projects by Jeffrey Shaw and Hu Jieming served as the start and set the structure and standards of the institution.

In May 2021, I curated a grand exhibition of Liu Jiaying, *COOKIE COOKIE*[7] at Guardian Art Center, covering almost all crypto art domains. It was just over a month after Beeple's NFT set an auction record. The whole project was a reverse engineering exercise, with the trading activity taking place in the virtual world long ago. It was also an interesting phenomenon in the emerging media art's side-show, where the works in the virtual world came first, and then physical objects appeared in reality.

Rui: Mr. Chen Xiaowen and Mr. Li Zhenhua have described their experience with globalization across borders and languages. Then, moving to Bi Xin, do you think that the different approaches of our generation are caused by geopolitical discussions?

Bi Xin (Bi): The institution I am working for, CAC, is positioned as an institution grounded in the international context. Our partners, exhibiting artists, and projects have very strong connections and frequent conversations with voices from other countries. However, from 2020 to 2022, we were drastically hindered. Not only exhibitions but residency programs were also impacted. The academic fellowship in 2020 was a collaboration between CAC and Duke University in Kunshan. Fortunately, that year's recipient of the residency program happened to be the Chinese artist Guo Cheng. However, other challenges remained. In addition to the many programs being postponed, the installation of exhibitions was a very immediate concern for all. First of all, most of the exhibiting artists could not be present on the site to install their works, which severely altered our working methods. To counteract the considerable shipping cost due to the pandemic, we would produce some parts of the work locally to complete the installation. There were a few regrets throughout the process. While the focus of organizing an exhibition is primarily on the audience, the artists missed the intuitive experience of seeing their works in dialogue and connection with other works in different cultural contexts and spaces. Additionally, the institution's staff bore a heavy burden, as they found themselves in a new state where they needed to take on half of the artist's role and complete the works locally.

Regarding my own experiences, the *Beijing Media Art Biennale* (BMAB) was probably my first practice related to digital media art. After 2016, I came to Shanghai to join CAC, which marked a relatively complete beginning of my media art practice. From

2017 to 2019, while continuing to manage the institution's operation, my curatorial focus shifted from exhibitions to public events. This shift was particularly meaningful to me because public events provide a more complete and profound interpretation of exhibitions. We can fully explore the topic to help the audience better understand the content that the exhibition aims to convey. From 2017 until now, our research has been centered around exploring media art practices related to social, political, economic, and environmental allegories of post-human reality. These practices include several topics related to the philosophy of technology that has been widely debated in recent years, such as the Anthropocene, machine ecology, non-human/more-than-human, and other entities' mobility. Ethical issues such as the urgency of the environment and the entangled relationships among technology, nature, and society are also included. The new thinking on materiality you two just mentioned is also a part of it. However, I believe that these topics are not entirely new; rather, our interpretation of them changes under different eras and political, economic, and social environments, giving them different meanings.

We have had clear directions for every year's project planning in recent years. The research topics for 2020 to 2022 were net art, AI, and biomedia, respectively. Through last year's exhibition *Entangled: bio/media*, we aimed to discuss the concept of biomedia, a discipline that has been released from the inherent concepts of bio art. That is to say, we elevated the concept of "biology" or "life" from an art practice that processes bacteria, genes, or genetically modified materials through technological means to considering artificial intelligence, electronics, algorithms, informatics, and biological agents as necessary conditions for art creation, and exploring the techno-vitality presented by technological development today. In this way, we can expand our understanding of life and the agency of media, and the dynamic mobility of media. We also wanted to present this exhibition dynamically by dividing it into four chapters.

Entangled: bio/media. Photo: ZHU Lei ©Chronus Art Center

Starting last July, we opened one chapter at the end of each month and eventually formed a complete presentation last October. Therefore, the exhibition constantly grew, gradually generating dialogues with the audience through a progressive approach. In addition, we particularly emphasized Asian artists' comprehension and interpretation of the topic of biomedia in this exhibition.

Rui: Based on your experiences, what are the critical events or exhibitions that have developed from the local Chinese value system? And what ones have been influenced by important movements in Western curatorial history?

Chen: The most impressive exhibition for me was the *Beijing International New Media Art Exhibition* in 2006, organized by Zhang Ga at the China Millennium Monument. I participated in this event and brought the prototype of a work I collaborated on with the research team in Human-Computer Interaction (HCI) at Cornell University. I also gave a speech at the seminar.

I think there were two types of ecology in the field of either art exhibitions or festivals at that time. The artists themselves initiated the first type. I remember Song Dong telling me that he saw Wang Gongxin's *Brooklyn Sky* (1995) for the first time at an exhibition he and some other artists organized. At that time, everyone was very curious about this piece, and Song Dong thought it was Wang Gongxin's best work, and none of his later works could compete with it. We can see the kind of collision among artists at that time.

The second type is exhibitions that are more academic. They are often accompanied by national projects. For example, the *Beijing International New Media Art Exhibition* organized by Zhang Ga and Lu Xiaobo from the Academy of Arts & Design, Tsinghua University, at the China Millennium Monument was the final presentation of a major research project at the university. The BMAB, which Bi Xin talked about earlier, was planned by the School of Design at CAFA. The exhibition was contributed to and financially supported by the school. Exhibitions that developed from the school's programs tend to emphasize academic discourse.

Therefore, when planning the BMAB, Fei Jun, Jin Jun, Song Xiewei, and I had a lot of discussions about the academic theme. In the first biennale in 2006, we positioned the theme as "ethics of technology." In the second biennale, Wang Min'an suggested considering the post-life theme. In the third biennale, when Wang Naiyi and I curated the exhibition, we were more concerned with ecology and set the theme as *Synthetic Ecology*,[8] focusing not on particularly macro-political slogans but on something a little more subtle and specific, such as changes in living conditions.

Li: In the 1990s, when I was working, most of the curating was done spontaneously, with minimal introduction to Western systems. The Western systems people learned about through the news media were particularly fragmented. By introducing experts from various countries to systematically identify the clues of exhibition history or media art development, we were unsure if these experts were within a certain framework of global art history. Later, as I worked, I gradually discovered that each region has its own cultural characteristics. Although there is unity in technology and topics discussed during that same period, the way it is presented varies in different cultural contexts.

For example, I recently saw an adorable exhibition in South Korea by Moon & Jeon.[9] One of the highlights was Boston Dynamics' robotic dog. The artists spent over a year and a half adding an external plugin to sense carbon emissions. The dog would then respond based on the amount of carbon and its interactions with people. It was an impressive display, and I was envious of the integration of intelligent hardware that could directly access the field of media art. Nowadays, it is becoming increasingly difficult to achieve this level of accessibility.

"Accessibility" has been the most discussed topic among my friends and me in recent years. It's challenging to create highly innovative artwork without the resources of a large institution, institute, or corporation. In the early days of computing, I remember the thrill of tinkering with my own computer, which was more like a plug-and-play puzzle-solving process. But such accessibility is practically impossible today. For instance, dismantling an iPhone to put it back together is not feasible due to various concerns, such as quality protection. As technology evolves, there is often a time lag between its advancement and the artist's criticism. Artists require sufficient time to comprehend the technological tools, identify their questions about the medium, and then create and amplify their ideas. I believe that a purely technological application of creation can be classified as "pro-media," as I mentioned previously. That is, you use technology to suit the medium's circumstances.

The term "anti-media" refers to expanding the possibilities of a medium, transforming it, or even dismantling it all together to present a new way of thinking. A recent podcast episode by Liang Wendao introduced me to the work of Godard, whose films are an example of "anti-media" art. While Godard's movies may not be considered conventionally good to watch, they offer a glimpse into the potential of filmmaking and provoke new ideas about the medium.

The main issue at hand is the construction and influence of Eastern and Western systems. Curators have long raised questions about institutional criticism, but in China's art field, there is no (art) institution, so no art institution exists to be criticized. If there is criticism, it may be extended to political (governmental) institutions, but there is absolutely no formal art institution in China. The country's art system and institutions are incomplete. Are art museums truly art museums? Are art centers genuinely fulfilling their purposes? While CAC is an exceptional art center that achieved its mission, many institutions have ambiguities regarding their operation. I also cherish what Mr. Chen mentioned, the era when everyone contributed funds and resources to art creation. It was a time of great creativity when people, regardless of status, came together for a common idea and created something, regardless of whether it could leave a mark in the art world. That was a particularly noble spirit.

It must be acknowledged that, in reality, we are all constrained by various systems, and many young artists are creating works for the market. We cannot judge them because they have to survive. They continuously put energy into the market, which helps break down the system. Therefore, I believe it is important to maintain a balance in everything. I envy artists like Jeon and Moon for accessing resources like Boston Dynamics and top Korean actors. I also envy Jordan Wolfson for his machine dynamics work, *Female Figure,* and Jeffrey Shaw for his abundant funding. I think proper systemic support is necessary for the expansion of art, which in turn is meaningful for the balance of the entire social and cultural ecology. I also try distinguishing between commercial and non-commercial art systems when discussing this issue. In 2013, when I was curating the inaugural exhibition of K11 Shanghai,[10] I referred to a report by Michael Naimark,

which has the same title, *Truth, Beauty, Freedom, and Money*. To understand the history of art since the 1970s, we need to know what the big companies, artists, and laboratories have done. The report was published in 2004, which was the time when social media was rising; thus, I named the subtitle of the exhibition *Art after the Social Media Era*.

The earliest social media were not differentiated between the East and West. Chinese social media with regional characteristics emerged relatively late. Before that, globalization came all at once. Later, social media emerged in response to regulations and the rise of Tier 3 and Tier 4 cities (such as *TikTok* and *Kuaishou*), and the community relations under the cultural divergence are particularly interesting. There is a leading global trend in social media, but different community environments have their own distinct main trends and sub-trends. Issues being discussed are not always the same, but there is a similarity in their ways of compliance or opposition. However, we still need to discuss these issues within the context of local culture.

Bi: I'd like to answer this question with one of CAC's projects, "Art and Technology @" (A&T@). Two significant cultural events inspired the project in the history of the laboratory: the early Art & Tech project at the Los Angeles County Museum of Art (LACMA) on the West Coast of the United States and the Experiments in Art and Technology (E.A.T.) project initiated in 1966 in New York by Bell Labs and artist Robert Rauschenberg. Both of these projects aimed to connect artists with think tanks and technology companies, providing artists with access to the latest technological innovations. With this in mind, we launched A&T@, hoping to establish a collaborative mechanism to pair artists with engineers and technology companies in China to explore new possibilities for artistic practice and criticism.

We have completed the initial stage of exploration and experimentation for A&T@. Because of the research-oriented nature of this project, each version required an extensive preparation time of over one year. In fact, it took us approximately five years to complete three versions of collaborations. We respectively collaborated with three artists, Liu Xiaodong, Yan Lei, and Yin Xiuzhen, who have had well-developed personal artistic styles using traditional media. Through this project, we have not only destructured their familiar art languages but also altered the usual logic of their technical application. Furthermore, this project has also challenged the ability of institutions and individuals from different fields to collaborate.

As Mr. Li Zhenhua mentioned, people could previously conduct experimental practices spontaneously. While the threshold of technology is continuously rising, institutions should take the responsibility of helping artists to access these technologies and organize different entities to communicate, debate, experiment, and collaborate.

Rui: Where are the digital art communities in China? What are the current demographics of digital art exhibitions' visitors, readers, researchers, and collectors?

Chen: We often joke that these art and technology exhibitions make for good content for influencers to share in their social media posts. But, looking on the bright side, this shows that exhibitions are more specifically designed for the general public.

In the early days, exhibitions were mostly about electronic art, which might be "inaccessible," as Mr. Li Zhenhua said, but later digital media became a more popular medium.

It was embarrassing that, at first, the general public still said they couldn't understand it. But everyone has been willing to attend art and technology exhibitions in recent years. Of course, the promotion posted by the audience on social media played a particular role. In short, the age span of the audience for digital art exhibitions has become wider, and the crowd of visitors has become more diverse.

Li: I'll continue on what Mr. Chen mentioned about those exhibitions that became social media-friendly. What I did at K11 in 2013 actually turned out to be an extremely trendy exhibition on social media, with over 600,000 visitors. What caused such popularity? Did I compromise to attract a larger audience? Actually, no. This kind of gathering is directly related to urban planning and the community. This project in Shanghai K11 Mall was located right above the subway station on Huaihai Road. The choice of its location brought us back to the "accessibility" thread. Therefore, we may not have changed our working method too much. I have always insisted on curating media art with a certain artistic and experimental direction.

I recently curated the *Minor Universes: Technology-led Emotions* exhibition at Chengdu Art Museum.[11] I predicted it would become popular on social media platforms because the museum's surrounding environment is ideal. This prediction was based on my experience curating the exhibition *Everything is Still and Timeless* for artist Su Xinping at the Suzhou Museum in 2019. The museum has at least 6,000 to 7,000 visits per day. I anticipated a similar number of daily visitors for the project in Chengdu. Based on this, I reserved enough safe space, as well as capacities of readability and accessibility for every exhibited work. I simplified the exhibition by reducing the number of works and their interactivity and included large-scale works. The significance of this reduction strategy is to leave space for stressing the exhibition's publicity.

For museums that provide free entrance to the public, they have to consider both accessibility and the contents' academic quality. However, this does not mean that the museums need to engage in intellectual confrontations with every individual (audience). The confrontation is fascinating only when engaging with those on the same intellectual level or at least thinking along the same lines as what the museum aims to convey.

The collector community is still at its very young stage. Around 2007, a collector asked me how to play the digital Beta tapes he had collected, which in some ways, signified that we had not systematically considered the presentation of digital art collections. Another example is teamLab's blockbuster exhibition in Shenzhen. My friend invested a lot of money in this project, and he not only recouped his investment but also made a profit. Therefore, in some cases, I would consider whether art, especially media art, could be an economic activity. If so, we can also consider the community connections formed in the economic activity of media art, which is also meaningful for technology and public education.

In Liu Jiaying's solo exhibition *COOKIE COOKIE*, the artist established an NFT platform, *Top Bidder,* for other artists to support their transactions in this unconventional market environment. New media is very inspiring, as it is involved in various fields such as research institutions, academic scholars, collectors, and exhibition organizations. How to effectively combine new media art with the social environment to make it more sustainable — I am always contemplating this, even at this moment.
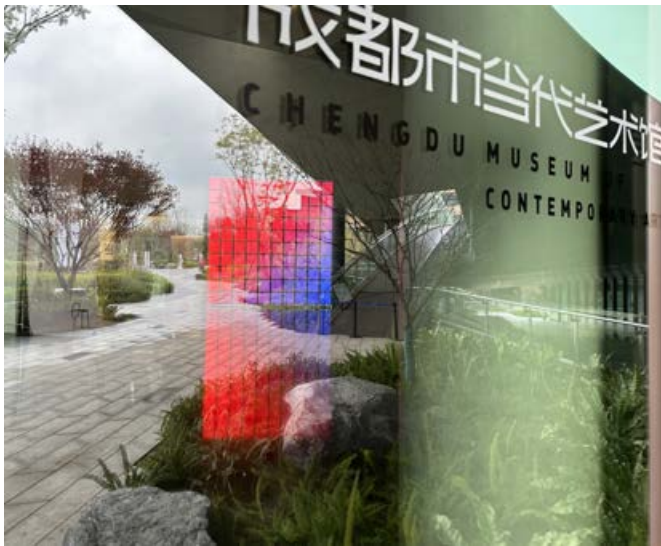
Minor Universes: Technology-led Emotions. Photograph by Li Zhenhua.

Bi: The feedback from the audience that the exhibitions are "incomprehensible," as Mr. Chen mentioned, has been our recent major concern — how to balance the serious academic nature of the exhibition with the interpretation that is friendly for the general public. Both rewriting the descriptions of works and explaining the basic concepts and terminology are potential solutions. But in the meantime, we also have to consider the weight of the visual and textual presentation of the works to avoid an overly "scientific" or documentary style in the exhibitions.

Also, we tried to assist the audience in further understanding the concepts behind exhibitions through public projects such as artist talks and book readings, etc. After 2018, we established a monthly "CAC Atelier" workshop focusing on technical hands-on experience. Each event lasts for one day and is themed on a specific technical topic, such as learning to code websites with HTML, CSS, and JavaScript, creating ASCII images, doing audiovisual programming with Max/MSP/Jitter, or understanding natural language processing. They are usually taught through both theoretical explanations and practice. The workshop tends to make technologies that may sound sophisticated more interesting, and participants may find that some of the

Time After Time: The Polychronicity in Blockchain. Photo: Semi Semet ©Hyundai MotorStudio Beijing

content learned in the workshop has already been in our daily use. This workshop aims to go behind the familiar and simple end devices, understand their mechanics, and explore both the creativity and potential crises that technologies can bring.

In addition, CAC has a very niche and cohesive audience group, which is students. We collaborate with many institutions and have organized communications between students from different schools.

In 2022, my award-winning curatorial project, *Time After Time: The Polychronicity in Blockchain,* was presented in the Hyundai MotorStudio Beijing. The exhibition explores blockchain technology's consensus construction, energy conversion, and poeticism from the perspective of time. In addition to the regular audience of the venue, I also hoped people in the blockchain industry could come to see this exhibition and give their feedback and responses. The exhibition was intentionally designed with many interactive sessions so that the audience can understand abstract concepts in an experiential way as much as possible. Meanwhile, it was also an "unstable" exhibition, as the changing global financial environment and the dramatic fluctuations in the crypto digital currencies could impact visitors' experiences. While such a fact is one of the things I find interesting about this medium.

Rui: How do the trending ideological views, such as feminism and environmentalism, affect the practice of digital curation?

Chen: Whether they are scholars, teachers, or students, people all have an internationalized sensitivity to these hot topics. Environmentalism, feminism, and ideas of identities are not new. Art creation has extensively discussed these themes from the 70s and 80s to post-modernism. Those long-lasting themes have acquired newfound vitality in the new era and social backgrounds. This impact may come from society. For example, in the past two years, social events have raised feminism to the forefront. This year, many of my students' papers discuss topics such as AI, cyborgs, female bodies, future maternity, etc. Feminism itself is an international topic. When implemented in the context of China, it is not merely a personal experience discussed from cultural and anthropological perspectives, but it also carries a particularly strong

social experience. I think this topic is quite open in China and has not been restricted or suppressed. However, sometimes when students discuss their senior projects related to feminism, they occasionally feel a conflicting attitude of being both cautious and open from some male professors. Thus, discussion on such a topic is still in a transitional stage.

Notes

1 Adrian Heathfield, *Live: Art and Performance* (London: Tate Publishing, 2004).

2 Feng Mengbo, *A Diary by Apple*, 1994.

3 Feng Mengbo, *Taking Tiger Mountain by Strategy*, 1994.

4 Hu Jieming, *Comparative Safety*, 1997.

5 *MAAP In Beijing: 2022 Moist,* 2002,China Millennium Monument Art Museum, https://www.maap.org.au/exhibition/maap-in-beijing-2002-moist/.

6 Roman Signer's touring exhibitions, see https://rscs2015.com.

7 *COOKIE COOKIE,* 2021, Guardian Art Center, https://www.cookiecookie.org.

8 1st Beijing Art and Technology Biennale, 22 September 2022 to 31 January 31 2023, 798CUBE, https://www.e-flux.com/announcements/488542/synthetic-ecology/.

9 *Seoul Weather Station*, Art Sonje Center, 30 August to 22 November 2022, https://moonandjeon.com.

10 *Truth, Beauty, Freedom, and Money*, 25 May to 28 July 2013, chi K11 art space Shanghai, https://www.k11artfoundation.org/sc/article/真实-美-自由和金钱-社群媒体兴起后的艺术.

11 This exhibition is available online. See https://www.artexb.com/pano/exb138/.

Chen Xiaowen is a tenured professor at the School of Art and Design, Alfred University, and a visiting professor of the Central Academy of Fine Arts. He has previously taught at the Rhode Island School of Design and Cornell University. His studio practice and teaching involve painting, video art, video installation, intermedia art, and the intersection of art and technology. He has held solo exhibitions at He Xiangning Art Museum, Today Art Museum, and Contemporary Art Museum of Syracuse University, New York. From 2004 to 2008, Chen participated in the "Visualization of Museum Visitors' Behavior" research project at Cornell University's HCI research team. Since 2016, he has been collaborating with Yao Yanan's team at the School of Engineering, Beijing Institute of Technology, on joint research in robot art. Since 2018, he has also been collaborating with Chen Ling's team at the Guangzhou Institutes of Biomedicine and Health, Chinese Academy of Sciences, on joint creation in bio-art. As a curator, Chen has participated in *American Contemporary Printmaking Art Exhibition* (2010), *The Logic of Paper-American Works of Paper* (2010), *Tradition and Innovation: The Human Figure in Contemporary Chinese Art* (2015), *Beijing New Media Biennale* (2016 and 2018), and *Beijing Art and Technology Biennale* (2022). He is the co-editor of the publication *Contemporary Digital Art*.

Li Zhenhua (b. 1975, Beijing) currently works between Zurich, Berlin, and Hong Kong. Active in contemporary art since 1996, his practice revolves around curatorial, art production and project management. He is currently the Curator of FILM at Art Basel in Hong Kong (since 2014), he was the nominator for the Summer Academy of the Paul Klee Center, Switzerland, the Prix Pictet Photo Festival, Switzerland, and was the International Consultant of the Barbican International Exhibition Digital Revolution (2014), UK.

Li Zhenhua has edited the artist's solo publications including *Yan Lei: What I Like to Do, Feng Mengbo: Journey to the West, Hu Jieming: One Hundred Years in One Minute and Yang Fudong: Dawn Mist, Separation Faith.* He published his debut book Text in 2013. Li Zhenhua is the winner of the Art Power Year Award in 2015, the Art News Asian Art Contribution Award Curator of the Year Award, and the Russian Innovation Award Regional Contemporary Art Project Award for the 3rd Ural Industry Biennial of Contemporary Art in 2016. He has served as a final jury member for many Chinese and international organizations, including: Transmediale (2010), CCAA (*Now as M+ Art Museum Sigg Prize 2012), Fantoche Animation Festival (2012), AAC (2015-2016), Hyundai Blue Prize (2018), etc.

BI Xin (Milia) is a curator and researcher based in Manchester (UK). Bi's curatorial practices work across the intersection of arts, decentralized technologies, and contemporary social culture/subculture. Her recent research focuses on multi-temporalities, manifold materiality and decentralized agency in technological culture, and the spiritual relationship between non-human entities and humans. Bi serves as the Director of International Programs at Chronus Art Center (CAC). She is the winner of the Hyundai Blue Prize Art+Tech 2022.

媒介与技术的可介入性：中国数字艺术策展三十年
与陈小文、李振华、毕昕对谈

李�ння璇（以下简称"沐"）：三位各自是如何进入数字艺术策展领域的？来自不同时代的策展人，所要面对和处理的环境、语境、主题、形式都有哪些差异？

陈小文（以下简称"陈"）：我最初接触数字媒体艺术是在1996至1998年期间。1996年我去阿尔弗雷德大学工作，与同事教员一起从事数字媒体艺术创作和教育。这些同事早期都在做电子艺术，他们创作的媒介是模拟信号，直到96年他们才开始用电脑进行创作。

在90年代的美国，数字媒体艺术算较新的专业。央美的领导和外办主任朱竹提出是否能把数字媒体教学带到央美，于是2001年，我在央美办了中国数字媒体艺术教育史上的第一个讲习班，这是一次中外联动的国际活动。随后，央美开始组建数字媒体艺术教育专业方向（2003年正式通过教育部批准）。讲习班开班一周后，张培力就过来和大家交流取经了，当时他正在中国美术学院主持组建数字媒体艺术专业，所以可以说央美和国美几乎是同时建立起了这一专业方向。

2001年，国美的邱志杰老师还有几个教员、学生组织了《附体》展览。在我的记忆中，这是中国较早期的数字艺术展览之一。这个展览显然不是官方的，也没有策展人，就是年轻艺术家在一起做事，展览费用也是大家凑出来的。这特别符合中国早期的策展方式，艺术家兼具了策展人的身份，大家共同努力。现在这种形式少了，其实我觉得应该变得更多样化的。我特别希望年轻人能多聚在一起，形成一种充满活力的生态。

2002年，我组织了一个数字及传统媒体艺术交叉领域的研讨会，宋东、高名潞、费大为和张培力都应邀参加了。从费大为那我得知，巴黎的中国艺术家在做交互影像，对此我很兴奋，因为当时我也在尝试做我的第一个交互影像作品。随后的几年我来到央美教授交互影像的课程。简而言之，我的经验涉及到了中美经历的交叉及互相之间的影响。
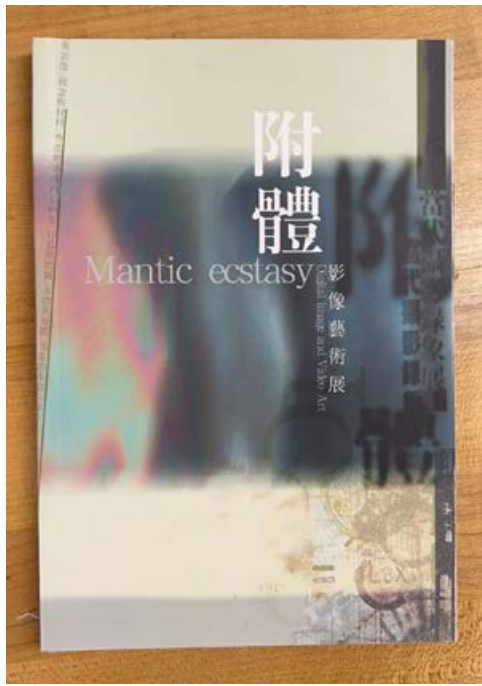
《附体》展览图录，图片由陈小文提供。

李振华（以下简称"李"）： 我从1999年开始专注做媒体艺术，当时我在英国的ICA (Institute of Contemporary Arts)，[1] 接触了很多以数字为媒介进行创作的艺术家和项目。之前我也常与邱志杰、吴美纯，及很多艺术家一起工作，做了许多好玩的展览，其中也包含了"后感性"（Post-Sense Sensibilities）系列展览线索下的一些实践。这些经历激发了我的兴趣，不仅涉及新媒体和数字艺术，还触及更宽泛的实践。

刚才陈老师梳理了新媒体艺术教学的线索，我想再补充一条实验艺术教学的线索。零几年时（2000年后），我们就在讨论什么是"实验艺术"了——是"试验"还是"实验"？所以说，实验艺术和新媒体艺术一样，都是从90年代末众多人的工作中显现的。那时艺术家刘韡就在用非常基础的电脑创作绘画小稿，最近听崔灿灿讲起90后艺术家在创作中使用"电脑图像美学"时，我就联想到，很早之前就有艺术家在做这样的事了。

此外，在英国的线索里，2000年至2004年间提出的概念——Live Art（现场艺术）[2] 也是我和邱志杰在九九年的工作中重点讨论、关注的元素之一。其实我们并未把这些艺术形式局限于新媒体艺术，因为这些实践可能包含了1999年以来，所有重要实验艺术转向的开端。

数字艺术之前，就是录像艺术。到了2000年左右，我们开始有了所谓关于Digital Art 的讨论。从那时起，我、邱志杰和吴美纯开始做"藏酷新媒体艺术节"。这其实是个很小的项目，在我看来有趣的是里面应用了当时特别流行的一些新媒体艺术形式，比如说CD-Rom Art（光驱艺术），就是把光盘放电脑里，通过选择菜单的方式交互，现在回想起这些觉得太逗了。

谈到交互艺术，我特别推崇邱志杰做的《西方》（1999年），因为他用了一个特别简略的，PowerPoint的软件来做交互。其中植入了声音和影像，同时又涉及大量有关东、西方的概念。至今我都认为这是新媒体领域里的一件超级大作。

1994年，冯梦波就开始使用苹果电脑了，[3,4] 当时大多数人还在用PC。此外，胡介鸣老师在90年代中期，就已经在讨论交互和监视的问题了。[5]他当时就有一个非常简约调控器，通过监视器来看普通人和楼道等等。我觉得，那时大家一方面开始有了媒介使用上的意识，另一方面有了媒介批判的意识。

1997年，冯梦波和汪建伟参加了卡塞尔文献展，这都是中国新媒体艺术领域的里程碑。再说到国际大展，2002年由澳大利亚策展人Kim Machan 在世纪坛做的《润化—亚太媒体艺术节》，是国际新媒体元年。随后在2004-2006年期间，张尕做了一系列的新媒体艺术论坛（《北京国际新媒体艺术展暨论坛》）。02年的《润化》项目中我作为项目管理人和制作人，在这个项目上我开始接触到像邵志飞（Jeffrey Shaw）和王功新的项目等等。当时Kim就在提 "湿媒体"这一概念，就是带着情感去看新媒体。

那时我从英国回来没几年，参与《润化》的同时我也是藏酷的艺术总监，还在做一个艺术网站（starV）的小主编，之前在"北京伊人文化"我还参与做"喜力节拍音乐节2000"。因为我的兴趣方向特别广泛，所以也常有这种跨界和各种各样的人工作的机会。我协助了英国巴比肯、日本基金会、歌德学院的一些工作，并在2008年之前就实现了非常多的大型的项目。比如说07年王郁洋先生的《人造月》在工体的首展，这个项目是我当时委托他为歌德学院20周年创作的。2005年左右，我是《美丽新世界——当代日本视觉文化》[6]项目总监，这个项目在北京的几个空间（长征空间、东京画廊、映画廊）中实现，参展的日本艺术家括：池田亮司、押井守、草间弥生、UJINO、渡边豪等等。也就是说，新媒介和跨媒介领域的艺术家，基本都在那个时间，彻底地在中国被呈现。2004年我还作为巡展负责人，协助巴比肯的英国当代独立设计展《沟通》，在中国四个城市做巡回展。当时新媒体艺术史发展的逻辑——是混乱的，它并不完全是某一特定线索下的历史，因为撰写轴心都不太一样。

2008年, 我作为总监参与到展览《合成时代》中。张尕是总策展人, 范迪安是主席。这也是中国的国际新媒体艺术三年展的首展。在张尕带领的 "全球扫描" 下, 各种形式的媒体艺术几乎被一网打尽。

2008年后, 我主要在瑞士居住和工作。2014年在高世名的支持下, 我们在中国美院做了《和新媒体说再见》系列研讨会。过去的路径, 在新媒体艺术发展中有点说不通了, 我邀请了奥伦·卡茨 (Oron Catts)、ETOY、马克·李 (Marc Lee) 等人, 从生物艺术和金融化等不同领域, 去讨论新兴的媒体艺术方向。国内有aaajiao、周姜杉、龙星如等, 谈论涵盖 "信息艺术" "社群" 等话题。在这一时期, 大家是有意识地, 在更新新媒体艺术路径。

另外, 我想在瑞士艺术家的领域, 重新梳理跟媒体艺术相关的线索。在与Roman Signer工作中,[7] 我们已经有7个美术馆展览——其中6个发生在中国, 1个在欧洲。从爆炸物, 到超8毫米胶片记录, 再到现在的数字化, 以及整体呈现作品所采用的技术手段等等, 像此类持续发生的项目, 从一开始就是奔着媒体艺术史的研究线索去做的。

2014年前后, 作为新时线媒体艺术中心 (CAC) 的发起人之一。当时许多工作已从对策展的反思, 过渡到了对系统搭建的期待, 特别是搭建更好的可循环系统。邵志飞 (Jeffrey Shaw) 和胡介鸣的两大项目作为开端, 已经给机构搭好了结构, 并给出了标准。

2021年5月, 我在嘉德艺术中心策划了刘嘉颖的一个大型展览《一个小目标》,[8] 内容涉及了加密艺术相关的几乎所有领域。那时正好是Beeple的NFT创下拍卖记录的一个多月后。整个项目是一个反向工程, 交易活动早就在虚拟世界中进行了——这也是新兴媒体艺术旁支中的一个有趣现象, 先有了虚拟世界的作品, 再有现实中的实在物。

汭:陈小文老师和李振华老师经历的是跨国界跨语言的全球化, 那么毕昕, 我们这一代是否因为地缘政治的讨论产生了不同的风格?

毕昕 (以下简称 "毕") : 我所工作的机构新时线媒体艺术中心 (CAC) 的定位是一个立足在国际背景下的机构。我们所有的合作伙伴、参展艺术家及项目都与国外有频繁的交流和很强的连接。2020年至2022年, 国际交流受到了很大的阻碍, 其中不仅是展览, 驻留项目也受到影响。2020年的学术奖金项目与昆山杜克大学合

作，幸运的是，当年的驻留项目获奖者是中国艺术家郭城。但很多其他困境无法自然绕开，除了项目被迫延期外，布展本身也是一个非常直接的执行问题。首先，大部分参展艺术家都无法到现场完成作品的搭建，这使我们的工作方式发生了很大的变化。疫情导致了高额的运输费，有时不得不采取部分本地制作的方式完成作品搭建。这个过程还有一些遗憾，虽然展览的完成最重要的是为了观众，但艺术家缺失了看到自己的作品在不同文化语境和空间中与其他作品对话和联系的直观感受，也缺失了去往展览本地进行更丰富、更深入的文化交流的机会。其次，机构的工作人员也承担着重负，需要分担一半艺术家的角色：克服时差的困难，提高远程协作能力，与艺术家一起将作品在本地完成。

关于我的个人经历，北京媒体艺术双年展可能是我的第一个相关实践。2016年之后我来到上海加入CAC，这是我进行媒体艺术研究的一个比较完整的开始。2017年至2019年，在维护机构运营的同时，我的策划方向从展览转变到了公共活动上，这对我来说非常有意义，因为公共活动是对展览项目更为完整和深层的解读。我们可以充分展开话题，使观众更好地了解展览想表达的内容。从2017年到现在，我们的研究一直是围绕着探索后人类现实之社会、政治、经济与环境寓意相关的媒体艺术实践而展开的，这包括了近年与技术哲学相关的一些话题，比如说人类纪、机器生态、非人类/不止于人（more-than-human）等实体的能动性，

《缠绕：生物/媒介》，ZHU Lei摄，©Chronus Art Center

环境的紧迫性以及科技、自然、社会之间的纠缠状态，等等。刚才两位老师提到的对物质性的新思考也包含在其中。但我觉得上述话题从来都不是崭新的，只是在不同的年代和政治、经济、社会环境下，我们有不同的解读，赋予了它们不同的意义。

近几年，我们每年的项目策划都有非常明晰的方向。2020到2022年的研究方向分别是网络艺术、人工智能与生物媒介（biomedia）。我们想通过去年的展览《缠绕：生物/媒介》（Entangled:bio/media）讨论生物媒介——一种从固有的生物艺术的概念中解放出来的学科。也就是说，将所谓"生物"或"生命"的概念，从一门通过技术手段处理细菌、基因或转基因材料的艺术实践，提升到将人工智能、电子、算法、信息学以及生物介质（biological agent）视为艺术创作必要条件，探索技术发展到今天所呈现的亲生物性；并且以这样的方式拓展我们对生命的理解，以及媒介的能动物质性。我们也以动态的方式来呈现这个展览：展览分为四章，从去年七月开始，每个月底我们开启一个章节，最终在十月形成了一个完整的呈现。因此，这个展览也处在一个不断生长的状态，通过循序渐进的方式与观众产生对话。此外，我们也在这个展览中尤其关注亚洲艺术家对于生物媒介这一话题的理解与阐释。

沕：从你们的经验来看，有哪些重要事件、展览是从中国本土价值体系中发展而来的呢？哪些又是受到了西方的策展史上的重要运动所影响？

陈：我印象比较深刻的是2006年张尕在世纪坛做的北京国际新媒体艺术展。我参与了这个活动，带去了我和康奈尔大学HCI（人机交互）研究团队合作的作品的雏形，也在研讨会上做了发言。

无论是展览还是艺术节，我觉得当时有两种生态：一种就是艺术家自己发起。我记得宋冬跟我说起，他就是在和一批艺术家一起做展览活动时，第一次看到了王功新的《布鲁克林的天空》（1995）。那个时代，大家对这个作品都挺好奇的，宋冬认为它是王功新做的最好的一件——后面的作品都没有超越它。可见当时艺术家群体在一起的那种碰撞。

第二种是比较学院派的展览，往往伴随着国家项目出现。张尕老师第一次与清华大学美术学院的鲁晓波老师在世纪坛合作的北京国际新媒体艺术展应该是学校当时一个比较重大的科研项目的结题。这种形式的展览后来其实有很多，例如刚才毕昕谈到的北京媒体艺术双年展，就是属于中央美术学院设计学院策划的。展

览由学院参与并给了资金支持。而由学院学科发展而来的展览往往强调学术上的话语权。

因此在做北京媒体艺术双年展的时候，我与费俊、靳军还有宋协伟纠结最多的还是学术主题。这个主题不一定要完全根据媒体艺术的发展生态走，它可以是与这个学科相关的社会、文化甚至政治话题。2006年首届双年展，我们把主题定位在了"技术伦理"。到了第二届，汪民安提出可以考虑以后生命为主题。第三届双年展，[9] 我与王乃一策展的时候比较关注生态，把主题定为了"合成生态"，关注点不是特别宏观的政治口号式的东西，而是稍微更细腻和具体一些的，比如围绕生存条件的变化。

李：我所工作的90年代，策展基本都是自发的，很少有对西方系统的引入。大家通过新闻媒体了解到的西方系统，是特别碎片化的。通过引入各个国家的高手，去系统地识别展览史，或媒体艺术发展史的线索。但我们并不太清楚，这些高手是否处于某种全球艺术史的框架中。后来随着工作，我慢慢发现每个地区有自己的文化特征，虽然大家在技术及同时段内讨论的话题上具有统一性，但在不同地区文化上，它所表现的情况不一样。

比如说最近，我刚在韩国看了Moon & Jeon（文敬媛和全浚皓）做的蛮可爱的展览。[10] 展览里有 Boston Dynamics（波士顿动力公司）的狗，他们用了超过一年半的时间，为狗添加了一个外置插件来感知碳排放，然后狗根据碳量和人群关系给出反应。现场蛮震撼的，我很羡慕一个集成的智能硬件，能直接介入媒体艺术领域。因为，我们越来越难有这种真正介入的可能性。

可介入性（accessibility）是这两年和朋友讨论最多的。如果你不是依附于一个大型的机构、研究所或大公司的资源，高精尖的艺术工作是有点难的。然而这种情况在早期，是存在的。90年代我自己都能攒电脑，那个时候的电脑是一个更像插件化的解谜过程，太有趣了。那时的可介入性在今天基本上不可能的，比如你不可能把iPhone（苹果手机）拆了然后再组装回去，因为可能会涉及质量保护等多重问题。随着时代的变化，科技演进和艺术家的批判性，是有时差的。艺术家需要一定时间去理解科技手段，找到自己对媒介的疑点，再进行创作和放大。我觉得纯技术应用的创作，都可以归于我之前提过的一个"顺媒体"，就是你顺应媒体的情况进行使用。

那所谓的"反媒体"，是如何为媒介本身注入可能性，对它进行改造，甚至破坏，呈现一个新的思维。最近我听了梁文道讲戈达尔，戈达尔的电影其实就属于"反媒体"艺术——它不好看，但会提示你拍摄电影存在的某种真实可能性。

这个问题重点是，讨论东、西方系统的搭建和影响，很早就有策展人提出体制批判，在中国的艺术领域，其实是没有（艺术）体制的，所以谈不上（艺术）体制批判。如果要批判的话，可能会引申到政治（政府）体制，但是绝对没有艺术体制。中国的艺术系统和制度都非常不完善。美术馆是美术馆吗？艺术中心是艺术中心吗？CAC是一个特别标准、特别好的艺术中心，它做到了。但非常多的机构其实都有模糊地带。我也很怀念陈老师说的，大家一起出资奉献的年代，和那时的艺术创造性，因为我觉得最好的时代，就是大家为了理想，不管何种身份，一起去做点事，无所谓是否会留下痕迹。这是一种特别崇高的精神境界。

但得承认，现实中我们被各种系统裹挟，很多新艺术家的作品是在为市场而做，但他们并没有错，因为他们要活下去。他们在不断地注入能量到市场，让系统崩坏，所以我觉得特别好，一切都有这种平衡的点。我很羡慕Jeon和Moon，可以使用Boston Dynamics和韩国一线演艺明星，这太好了；我很羡慕Jordan Wolfson（乔丹·沃尔夫森），他能做《Female Figure》机器动态的作品；我也很羡慕Jeffrey Shaw老先生一直有巨大的资金。我想说，合理的系统支撑，对艺术的扩张是有意义的。反过来，好的艺术扩张，对整个的社会文化生态的均衡，是有意义的。其实在讨论时，我也试着区分商业和非商业的艺术系统。2013年，我做K11 Shanghai的开幕展时，[11] 引用了Micheal Naimark（麦克·内马克）的研究报告，就叫《真实、美、自由和金钱》。如果要了解70年代以来的历史，我们需要知道大公司、艺术家和实验室都做了什么。这份报告截止于2004年，我觉得那正好是社群媒体兴起的时候，所以副标题叫"社群媒体后的艺术"。

以前社群媒体不分东、西方，所谓地区化的中国社交媒体，是之后才出现的。在此前，全球化是一下子到来的。后来社群媒体应规定地出现，和在三四线城市的兴起（快手、抖音等），这些分流文化下的社群关系特别有趣。社群媒体有一个全球主线，但不同的社群环境，有自己的明晰主线和分线，大家讨论的问题并不一定完全一致，但它的顺应或反对方式是类似的。不过我们还是要将问题嵌套到它的在地文化中进行讨论。

毕：我想通过CAC的"艺术&科技@"（A&T@）项目来回应这个问题。这个项目的灵感来源于两个历史上具有里程碑意义的实验室文化事件：一个是美国西海岸洛杉矶郡立美术馆（LACMA）早年做的 A&T项目，另一个是贝尔实验室（Bell Labs）和艺术家劳森伯（Robert Rauschenberg）于1966年在纽约发起的E.A.T.项目。这两个项目都是尝试将艺术家与智库和技术企业进行配对，使艺术家有机会接触最新的技术发明，以推进艺术生态的多样化发展。鉴于这样丰富的跨学科实践传统，我们也在国内开启了A&T@项目，希望建立起一种合作机制，在国内将艺术家与工程师及技术公司进行配对，颠覆技术的惯常使用思维，也探索艺术实践与批评的新可能性。

A&T@项目已经完成了第一个周期的开拓与实验。这个项目具有一定的研究性质，所以每个版本的筹备时间都很长，大约需要一年以上的时间，所以事实上，我们大概用了五年时间完成了三个版本的合作。这三个版本分别与三位个人风格成熟且惯用传统媒介进行创作的艺术家合作——刘小东、颜磊和尹秀珍。这个项目不仅打破艺术家原本熟悉的语言，改变了技术应用的惯常逻辑，同时也考验了不同领域的机构与个人共同协作的能力。

就像振华老师所说，以前大家可以自发去做一些实验性的实践，但现在技术的门槛不断提升，所以机构应该有使命为艺术家去创造一些途径来接触这些技术，并组织不同合作方交流、碰撞实验并共同协作。

沘：中国的数字艺术社群都分布在哪呢？现在数字艺术展览的观众、读者、讨论人群和收藏人群的人口组成是怎样的呢？

陈：我们常开玩笑说，这些艺术科技展览是网红展，但从好的角度来看，这说明展览更面向大众了。

早期是电子艺术，可能还像李振华老师所说的那样是不accessible（可介入）的，后来数字媒体成为了比较大众化的媒介，比较尴尬的是一开始老百姓还是普遍表示看不懂。但这几年的艺术科技展览，大家都很愿意看。当然，观众在社交媒体上的推广也起到了一定作用。简单来说，数字艺术展览的观众年龄跨度变大了，参观的人群更多元了。

李：我接着陈老师提到的网红展说。我2013年在K11做的其实就是一个超级网红展，当时的观众量达到了60万。是什么促成了这个网红展呢？是不是我为了观众
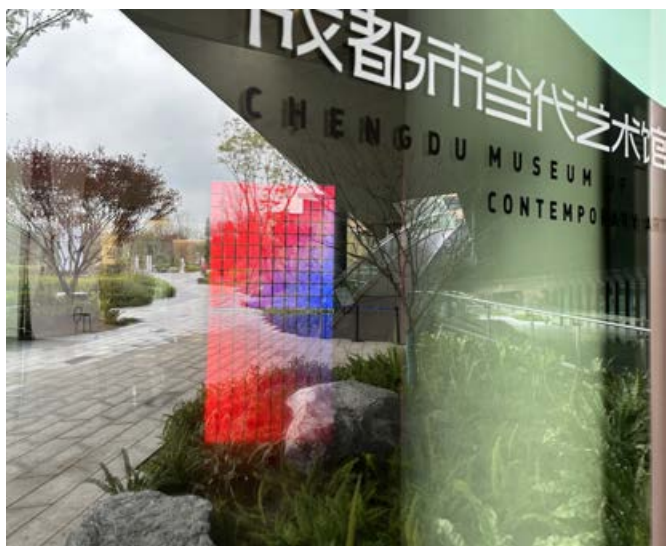
展览《小宇宙：科技主导下的情感》，图片由李振华提供。

做了妥协？其实并没有。实际上这种聚集，跟城市规划及人群关系有直接的联动。上海K11商城里的这个项目，底下就是地铁站，而且地点就位于淮海路上，这就又回到了"可介入性"的线索。所以，我们可能在工作方式上，并没有太大变化，我一直坚持有一定艺术倾向和实验性方向的媒体艺术工作。

我最近在成都市美术馆展览《小宇宙：科技主导下的情感》。[12] 我预测到它一定会成为网红展，因为周边环境太好了。这一预测的经验，源于2019年我在苏州博物馆为苏新平做的展览《万物是凝固的》。苏州博物馆每天人流量，至少有6000-7000人。在成都的项目上，我预测人流量也是这么多。在此基础上，我为展览作品预留足够的安全空间，可阅读性和可介入性的线索，从作品的数量和交互性上做减法，塑造更大型的作品，简化展览。这种减法的意义在于，对展览公共性的考虑。

对公众免费开放的公立美术馆，必须要照顾到可介入性的问题，同时也有自己的学术考量，但这不表示需要和每个人（观众）做智力的交锋，要与智力对等或至少是在同一线索中思考的人，交锋才有趣。

至于收藏群体，还处于一个非常初级的阶段。2007年左右，有藏家问我如何播放他所收藏的数字Beta带作品，这说明我们并没有系统地去考虑数字艺术的收藏展示问题。另一个例子是teamLab在深圳的大网红展。我的朋友给这个项目投了很多钱，他最终不但回收了投资还赚了钱。所以在某种情况下讲，我会考虑，艺术尤其是媒体艺术，可不可能是一个经济活动？如果有可能，我们也可以去思考媒体艺术的经济活动中，所构成的社群连接，这对技术和公众教育来说，也是很有意义的。

在刘嘉颖个展《一个小目标》中，就给其他艺术家提供了一个叫Top Bidder的NFT平台，用以支持他们在这样一个另辟蹊径的市场环境，进行交易。新媒体是非常激励人的，因为不管是研究机构、学术工作者、收藏者、还是展览机构，其实都要涉及到这个领域。如何更有效地，将新媒体艺术结合社会环境，使它获得更好的循环，我现在都还在思考。

毕:陈老师刚才提到的观众"看不懂"的问题也是我们近期不断思考的问题——如何平衡展览严肃的学术性与对观众友好的阐释。作品描述的再书写、基本概念以及关键词的阐释都是潜在的方法。但同时，我们也要考量作品视觉与文字在展厅的呈现比重，以避免展览过于"科普化"或文献式。

另外，我们一贯会通过公共项目活动的方式，如艺术家分享会（artist talk）、读书会、等形式让观众进一步了解展览策划的概念。2018年之后，我们开启了一个新项目——CAC工作室（CAC Atelier）。这是一个专注于技术上手体验的月度工作坊，每次活动为期一天，以某一种技术议题作为主题，比如学习用HTML、CSS和Java Script来编写网页、ASCII图像创作，用Max/MSP/Jitter进行可视化音画编程，或者了解自然语言处理等等。往往以理论讲解与实践相结合的方法呈现。CAC Atelier会让听起来似乎艰深的技术更具趣味性，大家可能发现其实有些技术早已渗透在我们日常使用里，工作坊的目的是走入熟悉的、简易的终端背后，理解其运作方式，并一起探讨这些技术可能的创造性与可能带来的危机。

学生是CAC非常垂直的、粘合度较高的观众群体。我们与很多院校有合作，也组织过不同院校同学之间的交流。
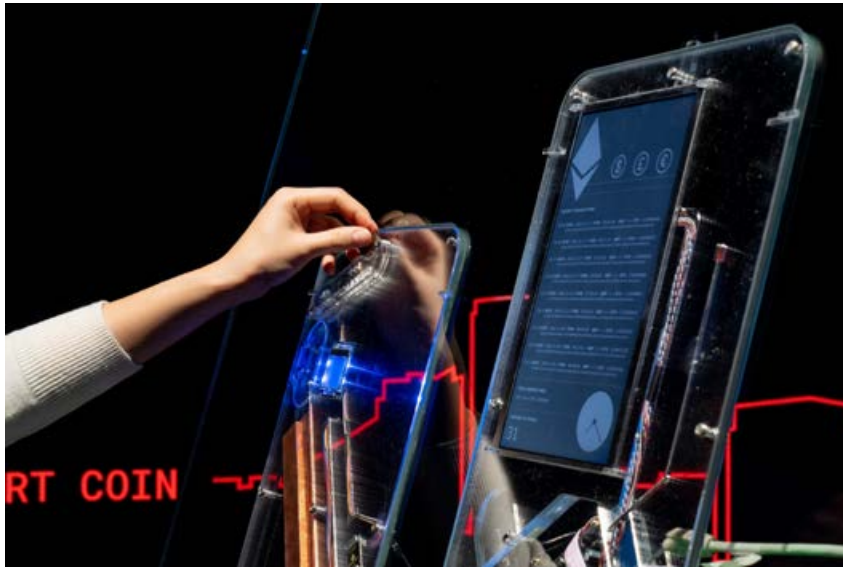
《飞出个未来：区块链中的时间多重性》, Semi Semet摄, ©Hyundai MotorStudio Beijing

2022年, 我个人的获奖策展项目《飞出个未来：区块链中的时间多重性》在北京现代汽车文化中心展出, 这是一个从时间的角度探索区块链技术共识构造、能量转换与诗意的展览。除了展馆固定的观众群体外, 我也非常希望这个展览能够吸引更多行业内的实践者来观看、交流与批评。这个展览还设计了很多互动的环节, 尽可能以体验的方式让观众了解抽象的概念。同时, 这也是一个"不稳定"展览——全球金融环境的变化与加密数字货币价值的剧烈浮动都可能影响观众体验的方式, 这也是我认为这个媒介有趣的地方之一。

汭：当下流行的思想, 如女权主义、环保主义等, 是如何影响数字策展实践的呢?

陈：无论是学者、老师还是学生, 大家对这些热议的主题是有一个全球化的敏感性的。环保、女权、身份的主义都并不是新的东西, 从七八十年代到后现代, 这些主题在艺术创作中已经很成熟了。那些永久的主题到了新的时代和社会背景下受到新的冲击, 就有了新的生命力。这种冲击可能源于社会, 例如近两年来发生的社会事件把女权主义提升到了一个焦点的位置, 今年我的许多学生的论文都谈到智能、赛博格与女性身体、未来生育等主题。女权主义本身是一个国际性话题, 具体落实到中国时, 它背后不仅仅是个从文化和人类学角度来谈的个人经验, 它还带着特别强烈的社会经验。我觉得这个话题在中国还是挺开放的, 并没有受到限制和压制。不过有时当学生和老师讨论涉及女权主义的毕设时, 偶尔还是会从一些男教授那里感受一种谨慎又开放的矛盾态度, 所以现在对于这个话题的讨论还处于一个过渡阶段。

注释

1 伦敦当代艺术学院。

2 阿德里安·希斯菲尔德（Adrian Heathfield），《现场：艺术与表演》(Live: Art and Performance)（伦敦：泰特出版社，2004年）。

3 冯梦波，《苹果日记》，1994年。

4 冯梦波，《智取威虎山》，1994年。

5 胡介鸣，《比较安全》，1997年。

6 参见 http://art.china.cn/zixun/2007-09/29/content_1797836.htm。

7 罗曼·西格纳巡回展览，参见 https://rscs2015.com。

8 参见 https://www.cookiecookie.org。

9 首届北京艺术与科技双年展，2022年，北京798CUBE，https://www.cafa.com.cn/cn/news/details/8331552。

10 展览《首尔气象站》(Seoul Weather Station)，2022年，首尔善宰艺术中心（Art Sonje Center），https://moonandjeon.com。

11 展览《真实、美、自由和金钱》，2013年，上海K11购物艺术中心，https://tbfm.info/concept/。

12 该展览可在线上观看，https://www.artexb.com/pano/exb138/。

陈小文，现任美国阿尔弗雷德艺术与设计学院（School of Art and Design, Alfred University）终身教授，中央美术学院设计学院客座教授。曾任教于罗特岛设计学院，康奈尔大学。从事绘画、视频和视频装置艺术、互动媒体艺术、艺术与科技的创作与教学。他曾在北京今日美术馆、深圳何香凝美术馆、纽约雪城大学美术馆举办过个人展览。陈小文在2004-2008年参与康奈尔大学HCI科研团队"美术馆观众行为信息可视化科研"，2016年至今与北交大工程学院姚燕安教授团队从事机器人艺术联合科研，2018年至今与中科院广州生物院陈凌教授团队从事生物艺术联合创作。

他曾作为策展人参与策划2016年和2018年的北京媒体艺术双年展，2022年北京艺术与科技双年展，2010年在中国美术馆举办的《美国当代版画展》，2010年在何香凝美术馆举办的《纸道－来自美国的纸上的艺术》，2015年在美国威斯康逊大学美术馆举办的《传统与再创－中国当代艺术中的人物》。他还是出版物《当代数码艺术》的主编。

李振华，1975出生于北京，现工作于苏黎世、柏林和香港。1996年以来活跃于当代艺术领域，实践主要围绕策展、艺术创作和项目管理。现任香港巴塞尔艺博会光映现场策展人（2014至今）、瑞士 Prix Pictet 摄影节推荐人。曾担任瑞士保罗克利美术馆夏日学院推荐人、英国巴比肯国际展览"数字革命"（2014）国际顾问等。

李振华曾主持编撰艺术家个人出版物有《颜磊：我喜欢做的》、《冯梦波：西游记》、《胡介鸣：一分钟的一百年》和《杨福东：离信之雾》。2013年艺术评论以《Text》为书名出版。2015年获得"艺术权力榜年度策展人奖"、"艺术新闻亚洲艺术贡献奖年度策展人奖"，2016年策划的第三届乌拉尔当代艺术工业双年展（2015）获得俄罗斯创新奖地区当代艺术计划奖。曾于众多国内外机构担任总评委，其中包括：德国转译媒体艺术节（2010）、CCAA中国当代艺术奖（*现为M+美术馆希克奖2012）、瑞士 Fantoche 动画节（2012）、AAC中国艺术奖（2015-2016）、现代汽车 Blue Prize（2018）等。

毕昕，策展人、研究者。工作、居住于英国曼彻斯特。毕昕的策展实践涉及艺术、分布式技术与当代社会文化/亚文化的交集。她近期的研究关注技术文化中的多重时间性、多变的物质性及分布式能动性，以及非人类实体与人类之间的精神关系。毕昕目前担任新时线媒体艺术中心国际项目总监。她也是Hyundai Blue Prize Art+Tech 2022获奖者。

A Conversation on Digital Communities, Domestic Space, and Things We Do Online
KA Bird and Paul Stewart in Conversation with Helen Hester

Paul Stewart: In this conversation, we are wanting to pull together a narrative around digital communities through perspectives you've looked at around domestic space and the Xenofeminist Manifesto. The aim is to link social effects of the digital into creative practices. The thematic of the conversation is around digital communities and whether URL (Uniform Resource Locator, colloquially used to represent the web) and IRL (In Real Life) are one and the same in terms of creating and producing works and objects. So, I want to develop with you an idea of—what does community mean in that context?

Helen Hester: I am interested in your proposition of how the manifesto translates into artistic practice, but initially I want to pick up on the differentiation between URL and IRL. One of the things that, for me, is a need (within some camps) to consider the issue of IRL as a way to refer to the non-*internet-y* thing. The idea is that you don't create this, at the level of semantics, a division between what is your real life and what is you on the Internet, because all of them are part of the same thing. What I am trying to reinforce is the fact that the digital is material, both in terms of its infrastructure, in terms of the fibre-optic cables that make it happen and the data centres. For instance, Bitcoin is arguably a highly energy-consumptive form of practice rather than something that's immaterial; there is an importance in highlighting the physical acts that are needed to generate digital spaces. The fact is there are bodies both behind the interfaces that we use and in front of them. We are people at all times when we are engaging online; even if we feel more ostensibly cyborg at that point, there's still a level of embodiment that's operational. So, there isn't a URL and an IRL, everything is IRL. I have a tendency to always question the way these categories get formed as strict divisions, because it is murky and quite blurred between what IRL is needed to make URL. If dividing things up means that you can do something at the level of activism or practice that you couldn't do if they were blurred together, then that's helpful, but you should always be aware that you're making political distinctions when you make categorical differences. Sometimes it's always better to crash these things together than to pry them apart.

PS: I completely understand what you are reinforcing—it's only interesting to use semantics if it is politically beneficial. Considering the URL and IRL as blurred, maybe it should all just be IRL, as then it is seeing a web platform or a digital community to still have a physical way of acting or consuming energy in the world. For Laboria Cuboniks, I wonder if the process of writing the manifesto begins in this blurred environment? The form of a manifesto itself is interesting—its manner to be able to be a call to action, a statement of intent.

KA Bird: For me, what you are saying is leading towards the act of doing, and in that, Helen, I was hoping you'd make a link with the act of writing the manifesto being itself the act.

HH: The manifesto is a very interesting form to use if you're thinking about the way information is received and the way that we engage with things. There is an element for some of us, I think, in terms of gendered expectations to actually engage in an active process of demand-making. It was really interesting, going through that manifesto with seven different perspectives, seven different disciplines, a mixture of Cis women and Trans women, a mixture of women who had children and didn't have children, who had care responsibilities and didn't have care responsibilities. The process of negotiation and wrangling that happened was very interesting to go through, and a kind of microcosmic re-enactment of a lot of wider political struggles around political organising. For instance, how you can say something on behalf of a 'We' that's as diverse as even seven people and to understand the reality of how difficult that is whilst still insisting upon the necessity of articulating a collective 'We' as a political act. It is understanding how important it was to say 'We' and to have that as an interpolating gesture as well, because the 'We' in the manifesto is not just the six people in Laboria Cuboniks, it's the people that we're interpolating into xenofeminism.

KB: The political act here being the WE. Still not probably agreeing with everything that was said but still accepting that you're a collective WE.

PS: Yeah, definitely, and I think it's a brilliant point to go onto that I felt emerged from the manifesto, the point of collectivity. More so, the space to collectively mobilise around, which is very difficult at the moment because there are so many disparate groups and moments that are all existing...

HH: That is definitely something that we were thinking about, finding a point for us to move around. It is about the manifesto being a platform rather than a blueprint. How you can create something that can allow other things to propagate whilst being conscious of the danger of talking in terms of platforms? The danger is it just becomes a bit nothing-y... content-less. How can a manifesto be a platform that's going to allow new things to happen? There's a lot of content in my new book which is about how you can create possibility for scale in political activism. It is a real struggle because it's part balancing individuality with replicability or the balance between uniqueness with adaptability. It's definitely not easy; in the book, I approach it in the end through the idea of the protocol. The idea of the protocol being defined as a relatively broad set of guiding principles that can be taken up to become context-specific points of negotiation in themselves.

PS: The protocol is an interesting way of considering points of negotiation; for me, this is similar to what I spoke about in my last book chapter for Sense Publishing (2016), "Art and Commitment: Galleries without Walls," about a group forming a collective commitment to the involvement of negotiating with each other rather than to the topic itself. It really makes me think about the possibility of developing tools for galvanising a collectivity towards an action. What I think would be interesting in this conversation is to connect these points of action that we have discussed in terms of URL to the process of art production. In my eyes, this has three simultaneous conversations from where we started:

1.   As just mentioned, the galvanising of collectives through web platforms that can harbour commitment and protocols for activism.

2.   I think there is an important point that we haven't addressed yet around our own genders or our own sexualities, or our social conditioning that genders our environments, and whether this space for action we are ideologically conceptualising was a space in which objects in an online context can become genderless through this collectivity?

HH: Ah, sounds really interesting! I think I'm very curious as to why you are attributing greater potential to the digital than to the non-digital. If you're looking at the early cyberfeminist work, you sometimes see the sense of, well, when you're engaging online there is a greater scope for gender fluidity, for self-representation in different ways. Then, of course, that was the '90s, and you're talking about MUDs, chat rooms or forums. Since then, there have been very radical moves away from that towards platforms such as Facebook. These social media contexts have strict ways it expects its users to present themselves; for example, its real-names policy, you can gender yourself any way, but there's a checklist. Also, there's been a dramatic shift towards online spaces as spaces of self-presentation. This means it's anchored, not in this sort of potential for a free-flowing identity, which theorists have always said was extremely limited anyway—what does it matter if you know you can pretend you're a cat on a forum, when in real life you know you are still very much enmeshed in a body that's socially readable? There has been a move away from thinking about the online space as being particularly...having a lot of promise for that, which is not to say that the potential for that whole horizon has been shut down. I don't necessarily think it has, but it's just interesting that when you're talking about it in the digital realm, we've got the opportunity to think of things differently and I just wonder why, for you, they seem to be so tangible?

PS: I think I was connecting it to something you have said before, where "there's no porn without the cum shot." So, the idea of the immaterial doesn't exist because it's an obsession with the material—an uber material. It is about the space for deviance online, not necessarily through social media platforms, where—you are completely correct—they have become a place in which we present ourselves to the world. But possibly through platforms like Chat Roulette or Chat Random, or these other spaces that allow for different forms of social interaction online. My point is directly about how we are obsessing about our physical in the digital. I feel, though, that there is still a disconnection between applying what is done online back onto the physical, if that makes sense?

HH: Deciphering what you are trying to present, even though you know that the digital is also material and that it's not an immaterial space (it's fundamentally material), you are hinting that it has got its own set of conventions that are particular for that space. Are you suggesting that you adapt to those and you don't necessarily bring them into the world away from the keyboard? If so, I think you know there is a dependency on context. From this position, there are definitely interesting questions about whether those convictions become self-contained in the URL platforms you use. They are miniature micro-projects that have no implications beyond themselves, or whether there is some source of opportunity for generating new logics that are more widely disseminated. For example, Chat Roulette, where you don't know who you're going to speak to and you're perhaps exposed to people that you wouldn't normally 'seek out', there is a development on these platforms through Grindr (or other hook-up/meet-up apps). The development is the categorisation of use; for example,

Grindr has the option to choose Masc for Masc and actually closing down the opportunity for multiple interactions. It is closing down the potential for difference very radically. There was a lot of debate about this in the noughties in relation to porn and whether the increasing availability of internet pornography was going to create newer, queerer sexualities because there was a mushrooming of content. What happened was rather the opposite. Obviously, you have this emerging tendency with things such as big porn aggregate websites to absolutely throw themselves into information management processes, so the tagging, coding, indexing of this porn becomes this form of categorising in itself.

KB: The categorised areas draw people straight to their desired requests, rather than necessarily seeing a spectrum…

HH: Yeah, exactly, i.e., you want "furry foot fetish porn" that's "girl on girl," this narrowing down of content and more specificity. This dissemination and distribution is creating new combinatorial kinds of possibilities. You are also getting this refinement of fetish that's about a closing down of what you get exposed to, so then those moments of a surprise encounter become something that's not really about queer sexuality at all. It's very often in the form of unpleasant meme surprises! The rick-rolling of porn. This could be in extreme insertions that you weren't expecting, the two girls one cup phenomenon—all of that stuff is about something that's not about an interest in precisely what quote unquote "virtual content" does at the level of the body, because what they are trying to induce is a corporeal paroxysm, but that paroxysm is not always a sexual one. It's not like the shudder of orgasm or the sort of bodily recognition that comes with arousal—it's about disgust, nausea, the gag reflex. The orgasm essentially is a physical, corporeal embodied reaction that is triggered by the virtual content. There's a real interest in how the material has a form of resonance with the body, but I don't necessarily think that scales up into anything which is a political reorientation, or something that has really any traction outside of itself. So, figuring out what sort of digital interventions have traction is quite an interesting process. What would it mean to re-gender an object on the Internet? In terms of— what can you do with that as a political intervention? It might be interesting aesthetically, it might produce really interesting work, but the next question is to ask, why and what is involved in that. Did you have specific objects in mind when you were thinking about that?

KB: I was reading a bit about gendered tech. For example, in Tesco (UK supermarket), the self- service machines that have a nice disembodied voice of a woman who tells you that you've got the wrong thing in the bagging area. She's very nice and she's there to help you, and that female voice, specifically female, is also associated with the service industry and caretaking.

HH: She's also very stern as well, isn't she? "Unexpected item in the bagging area!" Yeah, there's an element of it where it's like slightly a villainess that you get in Indiana Jones movies. There is a strictness and a coldness that's conveyed in the voice that's very particular to that voice, partly because it is…it's feminized.

PS: Also, on the London Underground, the main voice is a female voice, telling you what stop you're going to be at, but as soon as the train or the Tube gets to the end of the line, which you may remember from falling asleep on it, it's a man that goes "ALL CHANGE PLEASE" and then becomes very authoritative like it's the masculine voice that could make people leave the train.

HH: I think there's a lot to explore in terms of the behavioural psychology of how people respond to different kinds of voices and the fact that maybe it's the difference in between the familiar Tube voice and that final stop voice is what makes you notice it. Whilst you've been sleeping on the Tube, that voice that tells you that you're on your way to Seven Sisters or wherever; it's been there in your sort of oneiric landscape and then you need a different one to make you go like, oh! Actually… time to take action now!

PS: I think the gendering of objects in a digital space was in reference to sound or navigation, not necessarily static pages or interactions. I think you mentioned a bit about mobility very briefly when you were talking about mobility, to kind of move something forward through a protocol system, which you have discussed in your new book. There is a lot to be done within the way in which we navigate and can hear and sense our surroundings. Particularly in all our contexts online, if we can activate or utilise how that functions, it could really shift the displacements between gender roles in daily life but also how a capital structure forms us to navigate a route in a certain way. I was thinking about it in terms of Mark Fisher, possibly as your term "domestic realism" mirrors his ideas of capitalist realism. Fisher talked about capitalism, using the example of *Children of Men* (film) and the relationship between values. As in the film, there is a scene where the government army is protecting and storing *Guernica* (Picasso) and completely allowing humanity to fall into despair. I'm jumping a bit, but I am trying to get to automation—what will happen after full automation of our labour and post-work? What will happen in that free time, and what things will exist in terms of objects and gender? I just can't comprehend it.

HH: Something that has become such a luxury for so many people is seen as being the opposite, because this idea of a work ethic is so tenacious. What do you do if your life doesn't have purpose? To even articulate it in that way is to assume that work is the only thing that can give a life purpose, which is a very interesting perspective to start from. I think full automation is a utopian demand that is obviously never going to happen, as there's like a lot of, first of all, political dis-incentives, but also there's work that depends upon human interaction. There will be some elements of care work, for example, that will be best done by a human because it's about companion-ship, and talking, and collective memory. I can't see why AI (Artificial Intelligence) would be bothered with such a parochial, human concern! I think that would still be there; it wouldn't necessarily be transcended. So, I don't think all work will be obliter-ated anyway, but if there's a more specific kind of concern about what do we do after work? I think that is a really radical space of opportunity for thinking about what it means to not have a life that's anchored in work, because for a lot of people work itself, the content of work, is not fulfilling at all.

David Graeber talks about the rise of bullshit jobs—people are becoming aware of the fact that their work has no meaning, that what you're doing doesn't count for any-thing, that nobody would notice if you didn't do your job. My first job was for a local council dealing with domiciliary care in admin which is something where you think… well, that sounds quite meaningful… like you're making sure that care is provided to vulnerable people in their own homes. The role itself was just not enough work to fill the day; that was when I was at my most substantially miserable, I would say. There's a kind of affect that comes from stress, and that's one I face much more in my daily life now; it's this feeling of being overwhelmed, and it corrodes something inside of you—constantly being pumped full of fight-or-flight hormones because you're so busy, but then there's another kind of affect associated with boredom, and that for me was

the most soul-destroying. Knowing that nobody would care if I was productive or not, I just had to be there, not contributing.

I've often found that when I talk about post-work, that there's something of a generational disparity. I've noticed that some people who are maybe at a particular point in their career, who have had very enjoyable and personally meaningful work lives will ask, "What's the point of life without work? Work gives you a sense of meaning, work is about human endeavour and drive." For a lot of younger people, people of my students' age, and of my age as well, there doesn't seem to be quite that same sense because the work they've done has always been inconsequential. There is no need to overcome a resistance to this idea that work is frustrating and immiserating, because it's already there. They are already starting to make a distinction between work in terms of wage labour, or drudgery, and work in terms of meaningful human endeavour; a lot of the time they're finding that sense of meaningful human endeavour elsewhere, but it might not be recognisable to everybody as meaningful. I don't necessarily think that work is any less meaningful because it's not culturally legible. It's more about what possibilities open up when you have autonomy, and at the moment we have no sense of what free time is because everything that we count as free time is recovery from waged work, or domestic drudgery, and caring responsibilities. Our free time is essentially the recovery... the short recovery periods we have before we have to do something else.

PS: I can really see what you mean, and I think all of us can resonate with your experience and real feelings in that particular work role—does it have more to do with what free time is defined as?

HH: Yes, completely. But that's because free time doesn't mean time when you're not working. It means work that's autonomous and self-directed.

KB: Is there any real motivation to change this landscape?

HH: For people who are actually in charge of making it happen?

KB: Yes.

HH: Not at the moment, I think, and I think if there's going be change it's going to come from political pressure and demand-making from the working-class, and that has to be happening more and more. I think we are in an interesting moment politically because there is an increased sense of the dissolving of the neoliberal consensus and a move towards alternative opportunities. Obviously, that's also a time of intense risk; as you can see with the rise of Trump and some of the discourse around Brexit here is that, as the consensus breaks down, it could be we could get something much worse arising in its place.

PS: What about art practices within the realm of politics?

HH: It is for the Left to try and create more emancipatory futures from this moment. There is a new opportunity to try and steer things like domestic design in a different direction, to put things like care work on the agenda in a new way.

In terms of art-making as a point of political organising, work (post-work) is a very useful concept because everybody has a relationship to work. If you're out of work, if

you're an unemployed carer, if you're in work, if you're part of the gig economy, if you've got a full-time job, if you're on a pension—everything is defined through your relationship with work. Everybody understands work as a politically and personally important territory. So, it has a certain utility in that sense. But I also think you know given my interest in domestic realism, I think actually the home and housing are very similar, in terms of the fact that everybody has a relationship to space, to domestic space, to where you live, and to the social relations that take place within that space.

PS: I want to bring in Ivan Illich's "Useful Unemployment" discussion in *Tools for Conviviality*. He writes about the idea of useful unemployment as a social tool. To paraphrase, *the institution no longer being the purpose for education, education is the purpose for the institution,* which suggests the position that any university doesn't exist to educate people, education exists so the university can exist and it will profit x, y and z. But what Illich talks about is ownership, re-owning a learning context, re-own-ing your knowledge transfer, which I think really connects to what we're probably talking about in terms of post-work.

For example, Ahmet Ògüt's Silent University is a really interesting way of distributing knowledge exchange by using the tools of an institution. It is an example I have used many times to restate the point and ability of art practice having a possibility to create ownership for space and particularly education. In a previous article for *OnCurating* (Issue 31), when in conversation with Alistair Hudson, Jeni Fulton and Sam Thorne, Fulton mentioned that Ògüt saw architects as the better activists, where she stated, "*The right to freedom of assembly is, after all, a universal human right, and by circumscribing public space, one automatically infringes on this.*" Maybe this is where the art practice can be seen in this conversation, between politically activating the categories and definitions we are presented by our digital engagements, by private companies and corporate capitalism?

Following this framing, I wanted to ask you how we could, through maybe curatorial practice but also within art practices, infiltrate our institutions. How could you see a way in which we can navigate those spaces?

HH: That is an interesting question, and I am unsure how to answer it. On the one hand, I think institutions do some elements of what they are supposed to do very well; for instance, the NHS, when able to function properly in its funding restraints, it does what it needs to do. On the other side, I think it's very difficult to crack them open. What I mean is you've got the space to allow the dissemination of different kinds of knowledge through this material base, but that is a little aperture of potential freedom that the institution has kind of embedded within it. There's very little scope for coming into a university and creating a radically different form of course, for example, at the moment, because it's all driven by how many students can you recruit, how much research funding can you bring in, you know, it's the financial elements that are attached to the marketisation of universities, which means there isn't the freedom in that.

So, I think a lot of it happens in terms of content, in terms of what you talk to your students about, what they talk to you about, trying to create opportunities for students to pursue knowledge in different ways and doing what you can within the limited framework. But then I think the more interesting endeavours are happening beyond the formal institutions, like the Sex Workers Open University and the Anti-University.

KB: So, it's taking the idea of what the university used to mean, and creating within it autonomous spaces?

HH: Yes, in terms of self-organised radical learning. It's about creating a more inclusive sense of what art can be and who artists can be. It's about creating a space for different kinds of artistic practice to emerge outside of a kind of production line of people from art schools and institutions. What would it mean to have free time for your artistic practice? Because even the parts where you do get to do what you want, very often it's according to a framework that somebody else has decided for you so it's not truly autonomous activity. So how can art become a more autonomous phenomenon? And I also think there's a really interesting discussion to be had about art's role in articulating current political positions because obviously the manifesto form is getting a lot of attention right now; I sort of wonder about the resurgence of visual propaganda. Propaganda is seen as being the antithesis of art—the visual equivalent of a manifesto. Like xenofeminist propaganda! It's operating according to a very particular sort of visual rhetoric that's very openly politically engaged.

The idea of the visual manifesto is coming from many different political positions, and I think it's so important, because a lot of questions that I know the accelerationists get asked and the xenofeminists get asked is, "Oh how does this relate to art?" And I don't really necessarily think it's our place to tell artists what to do with the ideas, because again it's this idea of creating a platform. But I think it would be interesting to see what a resurgence of that sort of aesthetic would look like. It's been a very long time since that's been on the agenda in any way. Like you know, what would it mean, what would it look like now? It is a microcosm of the very close relationship between politics and aesthetics.

PS: I think the reason why you get invited to talk about art practice, or aesthetic sensibilities or creative practice or design or architecture and so on, is because of how the topics expressed through the manifesto are resonating at the moment within art.

HH: I think theoretical, philosophical, or cultural studies conversations are almost like raw material for a different sort of processing. There's something to be taken up, and you do get some more direct responses to xenofeminism, Ryan Hammond's "Open Source Gendercodes" project being one of them. And there have been musical projects that take up xenofeminist themes, which is really interesting to see. But otherwise I think it gets digested in different ways, right? It is not always a literal thing; it's more taking the manifesto as a provocation and then like trying to tease that out in a different sort of language.

There is a twentieth-century tradition of putting on an exhibition if you want to get somebody to encounter an idea. I think there's an acknowledgement that the footfall is not going to necessarily be a substantial portion of the entire population; it's going be a self-selecting group of people who've decided that they're interested in this, that they're willing to spend money on this half the time. What I am stating is the idea of a truly mass exhibition is something that we have largely left in the twentieth century. So, maybe that trenches on ideas of the digital in terms of new spaces of encounter, it's definitely not artistic institutions any more—maybe it's possible to reconceive institutional spaces and where work is encountered.

There are different ways of propagating ideas now, and so much of it is happening below the line in the comments and on social networks. Those become new spaces of

encounter where you don't necessarily know who's going to stumble across it. This is part of the traction gained by that sort of format; it's this idea of investment to some extent—I don't want to say interactivity because that's such an exhausted word, but the idea that you can respond—and it leads to some interesting conclusions because sometimes the response takes precedence over the thing or article itself.

Look at the amount of times people comment on the headline and not an article, for example; it's an immediate response to something, a want to participate, you want to articulate something but you're not part of the frame, nobody's got time to read the whole article anyway, so it's a lot of very instinctive gut reactions.

PS: This is leading to something that you mentioned in the beginning of the conversation, on this idea of queerness being invisible. Growing up queer and using the Internet as a means of finding these spaces and communities that you just couldn't find in the real world allowed you to formulate some sort of identity. Invisible spaces being made visible is, seemingly, the same as shutting it down and closing it off and making it a reflection of real places. If our hiding places are being compromised, are fringe communities are at risk of becoming homogenised? The space has been de-politicised. It's no longer a subversive space anymore. If a light is cast on it, representation becomes susceptible to a kind of normalisation that dilutes the radical or the transgressive aspects of these communities.

HH: There have always been intense debates about visibility as a strategy. I think it has a sort of tactical utility, only in specific situations. You cannot be visible and not face some risks; it depends on spaces in which you are part of and the context in which you find yourself. I think it is important to acknowledge that any claim for visibility will be context-dependent. But yeah, I think there's a very important point in there as well about solidarity networks and digital communities. There can be a tendency to assume that forms of interpersonal support that you get from online communities is not sufficient, or that it's not as good or as valid as what you get in face-to-face interactions. So, it overlooks exactly what you're talking about, which is that having access to face-to-face affinity groups and networks depends on where you are. It assumes a sort of metropolitan subject a lot of the time; if you're growing up in a village, it might be much more difficult to be visible as a queer person and not face fairly intense scrutiny and oppression from the people that you co-exist with. You can get very real forms of support from online communities.

It's almost like the second-wave feminist notion of the consciousness-raising group as being this sort of face-to-face network, which still dominates our conception of what real political community looks like. I think it is important to acknowledge, particularly for digital natives, that's just not the way things really operate any more. There's a certain amount of agency that maybe comes with the increased anonymity of those online spaces, your ability to ask questions that you wouldn't want to ask even your close friends face-to-face; you know, there's much to be said about that, about those possibilities.

PS: I think that is a very good point to reiterate about agency and political communities and is a great place to wrap this conversation up.

KA Bird is visual artist based in Newcastle, UK. Using digital media to inform her print-making and painting, her practice is about harnessing the processes and strategies of information circulation, investigating the human in technology, and the technological in the human within the all-out integration of internet and world. She received her MA with distinction in Fine Art from MIMA School of Art, and was awarded a place on the Collective Studio Development Program at The NewBridge Project, where she is a current studio holder.

Helen Hester is Professor of Gender, Technology and Work at the University of West London. Her research interests include technology, social reproduction, and the future of work, and she is a member of the international feminist working group Laboria Cuboniks. Her books include *After Work: A History of the Home and the Fight for Free Time* (with Nick Srnicek), *Beyond Explicit: Pornography and the Displacement of Sex and Xenofeminism*.

Paul Stewart is a researcher and Curator in critical practice and social engagement focusing on democracy and knowledge exchange, and critical pedagogy as a curatorial and artistic methodology. Curated over 20 exhibitions across the UK and Europe. Author of Art, Critical Pedagogy and Capitalism (Routledge 2021) co-author a new monograph on Educational Aesthetics with Bloomsbury (due 2024). Founder of the Middlesbrough Art Weekender and The Alternative Art College. Innovation in academic study and curatorial learning. He is a Principal lecturer and co-leads the MA Curating Apprentice at Middlesbrough Institute of Modern Art, Teesside University. He co-founded the Middlesbrough Art Weekender in 2017 and has set up collectives including the Alternative Art College (2011-2014) and currently co-running Bad Spirits with Dawn Bothwell.

关于数字社群、家庭空间和线上活动的对话
KA·伯德、保罗·斯图尔特与海伦·海斯特的对话
翻译：邓家杰

保罗·斯图尔特（Paul Stewart, 以下简称"PS"）： 在这次对话里，我们想通过你看待家庭空间和《异女性主义宣言》（The Xenofeminist Manifesto, 以下简称《宣言》）的视角，来整合一个关于数字社群的叙事，目的是把数字化的社会影响连接到创作实践里。对话的主题会围绕数字社群，以及从创造作品和生产物件的方面来说，URL（Uniform Resource Locator, 统一资源定位符, 指代网络）和 IRL（In Real Life, 指现实生活）是否为一体两面。我首先想和你讨论的是，在这个语境里，社群（Community）一词该如何理解？

海伦·海斯特（Helen Hester, 以下简称"HH"）： 关于《宣言》是如何被转译进艺术实践里的，我对你的看法很感兴趣，不过我想先讨论一下 URL 和 IRL 的区别。对我而言，有时候我需要（在某些主张里）使用 IRL 指代非网络化的事物。这个概念是，你并不在语义层面上去创造现实生活和网络生活的上的区别，因为它们都是同一个东西的的不同部分。我想强调的是，从数字化的基础设施，包括光纤和数据中心等等来说，数字化本身也是实体化的。比如说，比特币是耗费了大量能源的实践形式，这些消耗并不是无形的，所以强调数字空间需要由物理行为来生成是很有必要的。在这些交互界面的两端，都有身体的存在。我们也是作为人在网络上互动，即使有时候我们感觉在表面上成为了赛博格，在操作层面上也总是有实体体现（Embodiment）的。所以，没有 URL 和 IRL 的区别，一切都是 IRL。我总是倾向于质疑为何这些类别会被严格区分，因为构建 URL 需要 IRL，这两者的区别是很隐晦和模糊的。如果说划分这些区别有助于具体的活动和实践，那这就是有用的，但同时要记住，你在做这些类别划分的同时，你也制造了政治区分。有时候，把事情混为一谈要比区分明白要来得好。

PS： 我完全明白你想强调的点，即只有当有助于政治的时候才适合用语义区分。假如 URL 和 IRL 之间如此模糊，那一切应该都是 IRL，正如网络平台和数字社群都有实体呈现或者都消耗物理空间的能量。对于"拉波利亚·库伯尼茨"（Laboria Cuboniks, 编者注：作者的集体笔名）来说，撰写《宣言》的过程是否也是从这个模糊的环境开始的？作为行动呼吁和意向声明，宣言的形式本身就很有趣。

KA·伯德（KA Bird，以下简称"KB"）：对我而言，你说的其实指向行为本身。海伦，你认为写作宣言本身就是一种姿态吗？

HH：从我们接受信息以及和事物建立联系的方式来说，《宣言》本身是非常有趣的形式。其中有个我们有些人会很有共鸣的元素，即性别预期如何呈现在制定需求的过程里。《宣言》的构成非常有趣，有七种不同的角度、七种不同的专业、原性别和跨性别女性，有孩子和没有孩子的女性，有照料责任和没有照料责任的女性。谈判和争论的过程相当有意思，甚至可以看作是一种广义的对政治组织的斗争的微观再演绎。比方说，当说出"我们"的时候，一方面得艰难平衡七个人间的多样性，同时又得充分表达出集体的"我们"营造出的政治行为。称呼"我们"是如此重要，也作为一种传递的姿态，因为《宣言》里的"我们"不仅是"拉波利亚·库伯尼茨"的六个人，还指异女性主义延展到的人。

KB：这里面的政治行为是"我们"。我或许并不赞同里面所说的一切，但是接受属于集体的"我们"的概念。

PS：确实如此。我觉得《宣言》里展露的出色的一点就是集体主义，尤其是作为一种集体动员的空间，在充满各色迥异的群体的当下更是难得……

HH：那的确是我们思索过的，找到一个让我们活动的支点，使《宣言》成为一个平台，而不是一张蓝图。问题在于，应该如何创造这个平台，能让相关的想法在得以传播的同时又警惕自说自话的风险？一不小心，很容易变得空洞无物。一则宣言怎么能成为催生新事物的平台呢？我的新书里面有很多关于在政治活动里大规模创造可能性的内容。这很难，因为它得平衡独特性和可复制性、或者平衡唯一性和普适性。这一定是不容易的。在书中，我最后提出了协议（Protocol）的想法，把协议定义为一组相对广泛但也可以就特定谈判场景具体化的指导原则。

PS：协议是一种考虑谈判点的有趣方式。这有点像我 2006 年在 Sense 出版社出版的一本书《艺术与承诺：无边界的画廊》（Arts and Commitment: Galleries without Walls）中的最后一章提到的，一个小组集体承诺就彼此而非议题本身进行谈判。这确实让我设想开发激励集体行动的工具的可行性。我觉得在这次对话里，把我们讨论的关于 URL 的行动点和艺术生产的过程结合起来会很有趣。在我眼里，有两场（译者注：原文为"三场"，或为笔误）同时进行、可以作为我们的开端的对话：

1. 如刚刚提到的,通过网络平台来激励集体活动并容纳对活动的承诺和协议。

2. 我们还没有解决、但很重要的一点是,围绕我们自身的性别和性取向、将我们的环境性别化的社会状况,以及我们以意识形态概念化的行动空间是否是一个允许网络语境通过集体主义去性别化的空间?

HH: 啊,非常有趣!我很好奇为什么你说数字化比非数字化要更具有潜力。如果回顾早期的赛博女性主义的工作,有时能感觉到那时候的网络有更广的性别流动性,让人们可以以不同的方式进行自我展示。到了九十年代,有了 MUD 游戏(Multiple User Domain,多用户虚拟空间游戏)、聊天室、论坛。再后来,网络飞快地发展,出现了像脸书(Facebook)这样的平台。这些社交媒体对用户的自我呈现有非常严格的规定,比如说实名制,比如说你可以定义自己的性别,但得从他们的列表里选择。同时,网络空间也急剧转变为自我展示的空间,这意味着它是锚定的,不再具备身份自由流动的潜力,虽然理论家一直说这潜力是极其有限的——当每个人在现实生活中都被束缚在一副能被看穿的躯体里,那在论坛里能假装是一条狗又有何意义呢。不是说这整个可能性都消失了,但现在大家已经逐渐不再这么看待线上空间了。我不是说这样的说法百分百正确,只是说讨论线上范畴的时候,有一些不同的看法会很有趣。并且我就是好奇,为什么对你来说它们这么确切呢?

PS: 我想联系到你之前说过的一句话,"无射精镜头不成色情电影"(there's no porn without the cum shot)。所以说,因为对物质(一种超物质)的迷恋,非物质这个概念是不存在的。这是关于线上越轨行为的空间,不一定通过社交媒体,因为它们已经变成了我们给世界展示自我的地方——这点你非常正确,而是可能通过像聊天轮盘(Chatroulette)、随机谈话(Chat Random)这样的平台,或是别的提供不同线上社交互动方式的平台。我的点是,我们在数字空间里对于我们的实体形态如此迷恋。我感觉,把线上实现的事情倒回来应用在现实世界里,这中间仍然有脱节。

HH: 我解读一下你刚刚说的。虽然你认同数字化不是非物质的空间,归根结底是物质空间,你仍然认为数字化空间有着专属于自身的规范。你会迁就这些规范,但不会把它们带回现实世界里吗?如果是这样,你知道这其中有着语境的依赖。从这出发会衍生出很有趣的问题:这些信念是否天然包含在你使用的线上平台里?它们是一些在影响力上不超越自身的微缩迷你项目,也不一定能有机会提出会被更为广泛传播的新逻辑。比如说,在谈话轮盘里你并不知道和你聊天的会是谁,对方有可能是你平常根本不屑一顾的人。从 Grindr(或者其他的约会软件)开

始, 有一种新趋势是使用的类别化, 比如说在 Grindr 里可以选择"阳刚爱阳刚"（Masc for Masc）的配对方式, 并且同时关闭了多种互动的机会。如此, 感受差异的可能性大大减小了。新千年初曾有许多讨论, 是关于迅速增长的形形色色的网络色情是否会创造更新奇、更酷儿的性取向的。但后来证明, 事实恰恰相反。显然, 在大型色情聚合网站上, 人们会天然倾向于借助信息管理流程, 对色情影片的标记、编码和索引本身就成为了类别化。

KB: 所以说这些类别化的领域会使得人们直接跳到想要的内容, 而不一定会看到整个光谱……

HH: 是的, 没错, 比如说你搜"毛腿恋物癖色情片", 这指代了"女同片", 这就是对内容的收窄和精确。这种传播和发行正在创造各种可能性的组合。恋物得到更精细的定义, 结果你体验到的内容反而变得狭窄, 不再碰到关于酷儿性别的惊喜, 反而很有可能变成惊吓, 体验到色情届的瑞克摇（Rick-rolling）, 比如说意想不到的极端性行为、两女一杯等等, 这些内容不是所谓的"虚拟内容"引起的身体层面的兴趣, 因为它们试图激发肉体的强烈反应, 但这些反应却不一定是肉欲的。不是高潮时的抖动或者是性欲被激发时的身体反应, 而是恶心、反胃、作呕。高潮本身是一种被虚拟内容触发的体现在肉体上的反应。关于内容和身体共鸣的形式有很多趣味, 不过我并不认为这能上升到政治调整的高度, 或者说激起圈外讨论。所以, 厘清什么样的数字干预是有吸引力的, 就变得非常有趣了。在互联网上, 对物体重新定义性别到底意味这什么?在政治干预方面能有什么作为?这在美学上或许很有趣, 能催生很有趣的作品, 不过下一个问题就是, 为什么如此和具体包含了什么?你设想这个的时候, 脑海里有没有具体的物象?

KB: 我读过一些性别化科技的内容。比如说, 在英国的乐购超市, 你使用自助服务机器装袋出错时, 会有悦耳的女性声音提醒你。她如此体贴地提供帮助, 那个女性的声音, 或者说女性, 通常都被和服务业、护理业联系在一起。

HH: 她也很严厉对不对?"装袋区域发现不明物品!"略微带有一种在《夺宝奇兵》电影里反派的元素。声音里传递着独有的严厉和冷酷, 部分原因在于它……她是女性化的。

PS: 还有在伦敦地铁, 主要的报站声音是女性, 告诉你下一站是那个站, 不过当接近终点的时候, 你或许会记得把你困意驱走的是男性的声音, 他说"终点站到站", 声音非常威严, 就好像雄性的声音就能使大家下车一样。

HH: 我觉得关于人们对不同声音如何反应的行为心理学、以及是否因为熟悉的报站声和终点报站声的差别使你注意到后者,这里有很多值得探索的地方。在车上昏昏欲睡时,温柔的报站声告诉你下一站是七姐妹站之类的,和你的梦境和谐共存,那当你听到不同的声音时,你会突然意思到,啊,应该下车了!

PS: 我认为数字空间里物体的性别化指的是声音或者导航系统,不一定是静态或者交互页面。你之前稍微提到了流动性,即在协议系统里事物的移动,你在你的新书里也有讨论。我们探索和感知周边的方式,仍有许多需要提高的地方。特别是在线上环境里,如果我们能激活并利用到流动性,它能够扭转日常生活里性别角色之间的错位和资本结构规训我们探索路径的特定方式。我是从马克·费雪(Mark Fisher)的角度来思考的,可能缘于你提出的"家庭现实主义"(Domestic Realism)参考了他关于资本主义现实主义(Capitalist Realism)的想法。费雪谈论资本主义时用了电影《人类之子》(Children of Men)和价值观之间的关系作为例子。电影里有一幕是,政府军忙于保护储藏毕加索之画《格尔尼卡》(Guernica),却放任人类陷入绝望。我可能有点跳跃,不过我想说的是自动化,假如我们的工作和工作以外都完全自动化了,会发生什么?人们会怎么支配闲下来的时间,物体和性别会如何存在?我简直无法想象。

HH: 对于很多人来说,被看待成没有工作是件奢侈的事情,因为工作道德的观念已经根深蒂固。假如你的人生没有目标,你该如何是好?稍微展开一些,假设工作是唯一赋予人生意义的事情,光从这个角度设想就已经很有意思了。我认为全自动化是乌托邦式的需求。显然它不可能发生,首先是会有很多政治上的阻力,其次是有很多工作依赖着人际互动,比如说护理工作最好是由人类来完成,因为它更多的是陪伴、交谈和共同回忆。我看不出来人工智能怎么操心这么狭隘的、人类的需求。这些需求会仍然存在,不会必然消失。所以,我不认为所有的工作都会湮灭。不过话说回来,工作以后的时间我们都做些什么?这是个前所未有的机会,让我们来思考没有工作锚定的人生意味这什么,因为对于很多人来说,工作内容和工作本身都并不让人愉快充实。

大卫·格雷伯(David Graeber)说现在有越来越多的"狗屁工作"(Bullshit Job)。人们逐渐意识到他们的工作没有意义,所做的事情并没有价值,即使失职也不会有人察觉。我的第一份工作是在一个地方议会做家居照顾的行政工作,你可能会想,这是确保弱势群体在家里就能得到关怀的很有意义的工作。但是这个职位本身每天的工作量都不足以打发一天,回想起来那是我最悲惨的时间。我现在的生活里有很多压力带来的影响,因为过于忙碌而时常满载的"不战就跑"之荷尔蒙

带来的不堪重负感，悄然把内在的某些东西所腐蚀。但还有另一种因为无聊所带来的影响，对我来说更加钻心刺骨。我人在那儿，但毫无贡献，也没人在乎我是否称职。

我经常发现我说起"后工作"（post-work）的概念时，人们的理解会有着代际差异。有些或许处于职业生涯中特定时候、有愉悦和对个人来说有意义的工作的人会问："假如没有了工作，人生还有什么价值？工作赋予人生意义，工作凝聚着人类的努力和动力。"可对于很多像我学生这般年纪的年轻人，和很多我这个年纪的人来说，并不是这样，因为他们所做的工作一直都是无足轻重的。工作是令人沮丧和痛苦的，这个想法毫不费力就能占据大家的头脑，因为实际情况就是这样。他们开始把工作划分成拿薪水卖命的工作和有人生意义的工作。通常他们会在别处寻找人生意义，但不是每个人都能够有所发现。我不是说工作因为文化上非显性就必然缺少意义，而是人的自治会开启各种可能性。当下我们不知闲暇时间为何物，是因为我们现在称之为闲暇时间的只是在薪水工作、家务琐事、照料责任里之余的恢复。我们的闲暇时间本质只是一种恢复……在我们做别的事情间隙的恢复时期。

PS：我非常明白你的意思。我想我们所有人对你之前那个职位的经历和真情实感都会有共鸣。这和闲暇时间的定义会不会有关？

HH：当然了。不过那是因为闲暇时间不代表你不工作的时间，而是指自主和自发的工作。

KB：现在是否有真正的想改变这种结构的意愿？

HH：对于握有决定权的人来说？

KB：对。

HH：现在没有。我认为可能的变化一定是缘于更加频繁出现的工薪阶级的政治压力和需求的。我们现在处于一个政治上很有趣的时刻，明显能感觉到新自由主义共识的消解和朝替代机会的转移。同时显然这也是一个充满强烈风险的时刻，正如特朗普的崛起和一些英国脱欧背后的言论。随着共识的瓦解，可能会有些更糟的结果出现。

PS：那政治领域里的艺术实践呢？

HH：那将由左翼艺术家来尝试和创造更多的解放性的未来。会有新的机会来尝试和驱动像家居设计和护理工作这样的领域进入新的方向。

至于艺术创作作为政治组织的一点，工作（以及"后工作"）是一个很有用的概念，因为每个人都和工作有所关联，不管你正在失业、求职还是就业，是全职工作、打零工、还是依赖养老金，一切都是由你和工作的关系所定义。每个人都明白工作是对政治和对个人都很重要的领域，所以在这方面会有特定的效用。你知道我对家庭现实主义的兴趣，我认为家和住房是非常类似的，在于每个人都会和空间有着联系，家庭空间、居住空间、以及空间里发生的社会关系。

PS：我想起伊万·伊里奇（Ivan Illich）在《陶然自得的工具》（Tools for Conviviality）里对"有用的失业"的讨论。他提出有用的失业作为社会工具这样的概念。具体来说，"院校不再是教育的目的，而教育是院校的目的"，意思是大学不是为教育人而存在的，教育存在，因而大学存在，相关事物因此受益。伊里奇所说的是掌控权，重新掌控学习的语境、重新掌控自己的知识转移，我认为这和我们对后工作的讨论非常相关。

例如，艾哈迈德·奥吉（Ahmet Òġüt）发起的静默大学（Silent University）就是对用院校作为工具来分发知识交换的非常有意思的例子。我多次用这个例子来重申这点，艺术实践的能力有机会创造空间和教育的掌控权。《OnCurating》之前（第三十一期）有一篇文章是阿利斯泰尔·哈德逊（Alistair Hudson）、珍妮·富尔顿（Jeni Fulton）和 山姆·索恩（Sam Thorne）之间的对话。富尔顿提到奥吉认为建筑师是更好的活动家。她说"自由集会的权利归根结底是一种普世的权利。公共空间被限制即意味着该权利被侵犯。"或许这就是艺术实践可以在这场谈话中被看见的地方——在从政治上被激活，并被我们的数字参与、私有公司和企业资本主义所呈现的类别和定义之间的地方？从这个框架出发，我想问你，我们如何能够通过策展实践且在艺术实践范围内来渗透我们的机构？你看我们应该如何探索这些空间？

HH：这个问题很有趣，我并不知道答案。一方面，机构在一些它们理应做好的事情上做得还不错，比如说国民保健署（NHS）在经费不成限制的时候是能够成事的。另一方面，它们很难被撬开。我指的是，机构作为物质空间使不同种类的知识得以传播，但那只开启潜在可能性的微小缝隙。就像现在，想去大学里开一门形

式迥异的课程，基本不可能，因为一切都取决于能招来多少学生，能拿到多少研究经费。你知道，大学市场化所附着的金融元素意味着这其中并没有什么自由。

所以，更有可能的方式是通过内容，通过你和你的学生说些什么，你的学生和你说些什么，在有限的框架内力所能及地给学生们创造用不同方式追求知识的机会。但更有趣的是在正式机构之外的例子，比如说性工作者公开大学 (Sex Workers Open University) 和反大学 (Anti-University)。

KB：所以，这些是参考大学曾经的含义，在自主空间里重新创造吗？

HH：是的，可称为自组织极端学习。它使艺术和艺术家有更加包容的创造，也使不同种类的艺术实践在批量生产人才的艺术院校和机构以外有了空间。有艺术实践的闲暇时间是指什么？即使是你在做你想做的创作，很多时候也是遵循前人已经定义好的框架，所以它也不是一个真正自主的活动。那艺术怎么能变成一个更加自主的现象？还有个很有趣的话题是，艺术在阐述当下政治立场的角色，因为宣言形式在现在有相当多的关注；我想这或许象征着视觉宣传的回潮。宣传被看作是艺术的对立面——在视觉上等同于宣言，比如说异女权主义 (Xenofeminism) 宣传！这是根据特定种类的视觉辞令来操作的，公开地与政治挂钩。

这个视觉宣传的想法来源于很多不同的政治立场，我认为这非常重要，因为很多加速主义者和异女性主义会被问到的问题是："哦，这和艺术有什么关系？"。我觉得我们不一定有立场来告诉艺术家们应该就这些想法来做些什么，因为这原本只是为了创造一个平台。已经好久没有在日常中看见那种美学了，看它回溯的方式会很有意思。那意味着什么？会以什么方式呈现？这会是政治和美学紧密关系的缩影。

PS：我觉得你被邀请去谈论艺术实践、美学观感、创意实践、设计、建筑等等的原因，是因为这些话题通过宣言得到表达，也和艺术的当下有着回响。

HH：我认为关于理论、哲学、和文化学习的对话好比是给不同处理流程的原材料。它们会启发新的想法，比如说对异女权主义的直接回应，莱恩·哈蒙德 (Ryan Hammond) 的开源性别代码 (Open Source Gendercodes) 项目就是其中之一，还有使用异女权主义者主题的音乐剧项目，非常有趣。但除此之外，我想它会以

不同方式被人们消化, 对吧? 不一定是字面意义上的, 而是把宣言作为某种刺激, 在不同的语言里尝试进行诠释。

如果你想让人接触某个想法, 二十世纪的传统是举办一个展览。不过大家也承认能够到现场观看的未必是大多数人, 而只会是自我选择的、对想法有兴趣并且愿意花钱花时间的部分人。我想说的是, 这种真正大规模的展览已经不太可能出现在二十一世纪了。或许数字化的种子就此埋下, 给接触提供新的空间, 但它已经不再是艺术机构了——或许这也给重新构思机构空间和接触作品的地方提供了可能性。

现在有了不同的传播想法的方式, 很多时候通过评论栏和社交媒体发生。这些都是新的接触空间, 只是你不一定知道观众都是谁。吸引力部分来自这种形式, 某种程度上作为一种投入——我不想说互动性, 因为这个词已经被滥用了, 不过你可以回应此概念——它会通向些有趣的结论, 因为回复有时候优先于事情或者文章本身。

比如说, 你看人们频繁对标题而不是文章进行评论。作为对某种事情的即时回应, 一种参与欲, 你不属于框架的一部分但仍然想要阐述想法, 反正大家也没时间读完整篇文章, 就是一种本能反应。

PS: 这联系到了对话刚开始你提到的不可见的"酷儿性"。成长过程中的酷儿使用互联网来寻找在现实世界里无法找到的共同群体和空间并形成某种身份认同。不可见的空间变得可见, 却似乎如同把其关闭, 如在现实世界里无法寻觅一般。如果我们的躲避空间遭到破坏, 那边缘群体是不是有被同质化的危险? 空间被去政治化, 就不再是一个颠覆性的空间。这些群体一旦暴露, 它们极端和反叛的特质就容易消散, 变得与常人无异。

HH: 关于可见性是否作为一种策略一直都有着很激烈的辩论。我认为它只在某些特殊情况有着战术效用。可见的同时不可能没有风险。这取决于所在的空间和身处的语境。重要的是认识到对可见性的诉求是取决于语境的。还有关于团结网络和数字社群很重要的一点, 人们总以为相比于面对面的互动, 在线上社群得到的人际支持是不够的, 没那么好、没那么有效。这恰恰忽略了你刚说的, 是否能接触到线下的亲和团体和网络, 取决于人在哪里。它大多数时候假设人是生活在都市圈的。假如你成长在乡村环境, 那作为一个酷儿就很难不面对来自周边强烈的审视和反对。如此你能在线上社群得到的支持就是非常真切的了。

就像第二波女权主义运动时期的普及意识的组织，作为线下网络依旧主导了我们对于真正的政治群体应该为何的想象。对于大家，特别是数字原住民来说，很重要的是意识到世界不再如此。在线上空间里甚至有更加匿名化的组织，让人安心地问出即使是对着现实中亲密朋友也不会问的问题。关于那些可能性有太多可以说的了。

PS: 关于组织和政治群体，我想这是个值得强调的点，这次对话也正好能以此结尾了。

————————————

KA·伯德（KA Bird） 是常驻英国纽卡斯尔的视觉艺术家。她运用数字媒体来指导她的版画和绘画创作。她的实践旨在利用信息传播的过程和策略，探究互联网和世界全面融合之中的技术和人文之间的关系。她于 2018 年从提赛德大学以优秀毕业生身份获得艺术硕士学位，并被授予新桥项目集体工作室发展计划的名额，她目前是该项目的工作室成员。

海伦·海斯特（Helen Hester） 是西伦敦大学的"性别、科技与工作"方向的教授。她的研究兴趣包括技术、社会再生产和工作未来，她是国际女性主义团体"拉波利亚·库伯尼茨"（Laboria Cuboniks）的一员。她的著作包括：与尼克·斯尼塞克（Nick Srnicek）合著的《工作之后：家庭历史与争取自由时间的斗争》（After Work: A History of the Home and the Fight for Free Time)、《露骨以外：色情和性的错置》（Beyond Explicit: Pornography and the Displacement of Sex), 以及《异女性主义》（Xenofeminism)。

保罗·斯图尔特（Paul Stewart） 是一位专注于批判性实践和社会参与的研究员和策展人，其关注领域包括民主、知识交流以及批判性教育。他以策展和艺术方法为基础，曾在英国和欧洲策划了20多场展览。他是《艺术、批判教育学与资本主义》（Art, Critical Pedagogy and Capitalism, Routledge, 2021年）一书的作者，同时还与Bloomsbury合著了一本关于教育美学的新专著，预计将于2024年出版。他是米德尔斯堡艺术周（Middlesbrough Art Weekender）和替代艺术学院（The Alternative Art College）的创始人，致力于推动学术研究和策展学习的创新。他担任蒂赛德大学米德尔斯堡现代艺术学院（Middlesbrough Institute of Modern Art）的首席讲师，并共同指导策展学徒硕士项目课程。他于2017年共同创办了米德尔斯堡艺术周，并曾参与成立了诸如另类艺术学院（2011-2014年）等集体组织。目前，他与Dawn Bothwell共同运营着"Bad Spirits"项目。

Dialogue System, Game Making, and Data Circulation, Are These a Form of "Curating"?
Conversation with Artist Y, Yang Jing, and Zhou Jiangshan

Li Ruixuan (Rui): How did you enter the field of digital art? What connection do you three see between your respective practices and digital curation?

Yang Jing (Yang): My journey into the field of digital art was somewhat coincidental. Previously, my main focus was on writing and research. However, while studying abroad in Germany, I had the opportunity to interview several individuals during the documenta[1] in 2017, including Li Zhenhua. During our conversation, he inquired about my interest in creating game-related content for the 4th Shenzhen Independent Animation Biennale. Intrigued by the idea, I wrote a proposal and subsequently organized an exhibition in Shenzhen. The exhibition primarily featured various forms of games, such as video games, commercial games, indie games, and even games created by artists like Artist Y and Jooyoung Oh. These artistic games extended beyond the traditional boundaries of what is typically considered a game. Additionally, we incorporated interactive elements where the audience was encouraged to participate and contribute to the content creation process.

My digital curation practice can be categorized into two main types. The first type involves curating exhibitions centered around video games. Given the nature of digital media, these exhibitions emphasize experiential engagement rather than solely visual observation. Depending on the exhibition format, artists have the freedom to modify their displays. In design-focused exhibitions, artworks may comprise audio and graphic archives. On the other hand, exhibitions focused on physical pieces may require the use and testing of electronic devices. Some designers and artists even develop exclusive game versions specifically for the exhibition. If the necessary curatorial toolkits and resources are available, the audience can also engage with these games online.

The second type of digital curation I engage in involves breaking away from traditional museum or gallery settings. An example of this approach is *Gtopia: Game Site*,[2] which was initially created within an art museum. However, we viewed the museum merely as a physical location for gathering and presenting information. The exhibition's content was the main focus, and it didn't necessarily have to be confined to an art museum environment.

Artist Y (Y): My involvement in the digital art world began in 2021 when my works were first exhibited to the public. Two notable examples are my AI-driven game, "One Thousand and One Nights," showcased at the Asia Digital Art Exhibition,[3] and the chatbot called "Bot W." These works demonstrate my reliable method of producing art and actively participating in this domain.

Fundamentally, my works are dialogue systems, although they may be packaged as games. In "One Thousand and One Nights," the story unfolds through dialogues between the monarch and the protagonist, while "Bot W" is an interactive novel that engages with the reader. As part of my doctoral project, I explore the possibilities of using dialogue systems to extend AI narratives. My aim is to develop an AI-driven dialogue system that seamlessly integrates virtual individuals or events with the real world.

Zhou Jiangshan (Zhou): My journey in the digital art field began during my time studying in the UK from 2010 to 2013. For my master's thesis at Central Saint Martins, I focused primarily on data art and visualization as a means of engagement and communication. Through a series of participatory projects, I realized that in order to advance my studies significantly, I needed to delve into algorithms, programming, and technology culture. This led me to pursue a degree in Computational Arts at Gold-smiths, where we explored the fusion of technology and contemporary art, transform-ing symbols into tangible and immediate forms. During this time, I also started contributing to exhibitions.

Between 2009 and 2012, the application of digital technology in the UK led to the extensive collection and analysis of information data. This phenomenon brought about new power dynamics and profit-making techniques, while simultaneously highlighting issues concerning internet identity and information flow infrastructure. Academics have raised questions about whether the data gathered from the public should be returned to them, along with the profits generated. Additionally, I provide an overview of data power and privacy. In the UK, I conducted interviews with a dozen designers and artists to gain insights into how they engage the public with their data-driven initiatives. Subsequently, I transformed this project into an exhibition and created several works that followed the thematic logic of data exploration.

I have always been intrigued by finding ways to directly share my ideas with a broader audience, rather than confining them to art galleries and museums. I believe there is often a lack of contact and direct communication between my work and the public. Inspired by the public's everyday use of online communication, I have developed tools and participatory projects to bridge this gap.

Around 2016, I began to strongly sense that digital content would evolve into an independent underlying asset, detached from traditional physical objects. As people spend more time online, engage in frequent interactions, and generate vast amounts of content across various digital platforms, the connection between the internet and the real world seems to be fading. When digital native content, such as user interfaces and barrages not attainable in the physical realm, becomes rich and abundant, I believe it will have its own opportunities for display, circulation, and consumption. This belief led me to establish SCREENROOM in 2017 as a platform to explore this potential. On SCREENROOM, creators of all kinds, including artists, can showcase and sell their digi-tal works, build communities, and present their creations. In this way, digital content emerges at the intersection between the public and the arts. It's worth noting that although the NFT protocol had not yet been developed at the time, I believed that the value of digital content primarily derived from its distribution and the ease of repro-ducing it at a low cost. I also recognized that this value stemmed from the relationship between the creator and the consumer.

Guangzhou Outdoor Arts Festival. Photograph by Zhou Jiangshan.

Art Moments (2019), SCREENROOM. Image by Zhou Jiangshan.

The international digital art and NFT initiatives we witness today may have originated from Western networks and technology culture. However, it's important to recognize that the digital environment in China has its own distinct characteristics, shaped by its unique network structure and image management and circulation practices. As Chinese culture continues to develop, these images will generate value, and their influence will expand.

It is evident that social media platforms employ artificial intelligence algorithms to deliver images to users, essentially curating content or creating curated experiences. This raises the question: Can this form of content delivery be considered a type of curation? When we engage in online projects and utilize these tools, do they possess curatorial qualities? Moreover, when we organize physical exhibitions that reference these digital tools or translate the inspirations we find online into offline experiences, are we undergoing a conceptual shift?

The inaugural project by SCREENROOM aimed to explore the cultural and artistic significance of social media data content, and its interpretation and utilization. However, incorporating digital content like short videos into live exhibitions and art collection systems can present challenges due to its reproducibility and timely nature. Consequently, video installations emerged as a means to provide contextualization for offline viewing, while the content itself remained entirely digital.

One notable undertaking by SCREENROOM in 2017 was the "Sharing Exhibition: Time Dividuals." This project involved showcasing short films created by performers within a box equipped with a screen. To facilitate the exhibition, an "exhibition logistics" system was implemented, wherein boxes and screens were couriered to volunteer participants. These participants followed prescribed procedures to "install" the boxes in shared spaces. They then activated the screens to initiate the exhibition's "opening" and captured photographs, subsequently sharing them on WeChat Moments for "media exposure." Through this framework, a connection between the viewer and the author was established, underscoring the understanding that these online videos are indeed works of art. This approach not only facilitated a deeper engagement between the audience and the content but also fostered a broader appreciation for the artistic value of online videos.

Rui: Could you discuss the inspiration behind your respective practices? Have publications, theories, events, or exhibitions influenced your projects and works? What has had the greatest impact on you?

Y: I developed a fascination for text and dialogue during my younger years, greatly enjoying playing "Gal Games".[4] As I progressed through college, I began to envision the potential of AI in generating autonomous conversations and expanding character interactions. Recognizing the limited exploration in this area, I turned to game design as a means to independently cultivate human-machine interactive relationships of this kind.

One of my own works has had a profound influence on me. During my junior year, I created a straightforward chatbot that operated based on rule matching. This particular bot was designed around the persona of the poet Li Bai, who occasionally indulges in alcohol. As he becomes intoxicated, he recites his poems before eventually becoming "disconnected" from the conversation. Surprisingly, many people continued to engage with Li Bai even after he had disconnected, demonstrating a strong emotional attachment to the bot. This experience led me to believe that AI dialogue technologies should be explored in a more playful and empathetic manner. However, I soon discovered the challenges associated with such projects. The delicate balance between maintaining coherent dialogue and avoiding nonsensical responses proved to be a significant hurdle. It became clear why so few people ventured into this territory— authorship and control were heavily impacted. Nevertheless, the ongoing debates and research surrounding AI dialogue mechanisms continue to inspire me. They reaffirm that there is still much work to be done in this field, and I am eager to contribute to its development.

Yang: I can think of two things that inspired me: the game "Pharaoh" and a public activity created with Patrick Lemieux's alternate controller "Octopad."

The early Nintendo red and white machine's eight buttons are divided into eight independent handles in the game "Octopad." I initially learned about this work after a conference on video game research. On Patrick and Stephanie Boluk's panel, seven or eight of us who were strangers enjoyed the conversation, so we later played this handle game together. Patrick and Stephanie explained what alt. ctrl is during the play and shared their own experiences with the game. I was very affected by this event. The majority of the art exhibitions I visited at the time were in Europe. I would have learned less if I hadn't been invited or attended the opening. Playing the games in a real social setting or with the developers present is challenging. By playing "Octopad," you are matched with strangers to complete an activity. This mechanism stimulates relationships without your knowledge. Because I've previously worked as a reporter and editor, I've always been concerned that the material would be spread to very few people or that the recipients would not be able to understand it or show interest. Yet "Octopad" appears to address these issues effectively.

The city-building video game "Pharaoh" has also impacted my curatorial method. As a result of consulting with experts in ancient Egyptology, the game's props and socioeconomic systems have been faithfully restored to 60 to 70 percent of the original state. The game subtly educates players about history. This type of game design that incorporates cultural material has had a significant impact on me.

Later, when I visited the ancient Egyptian antiquities exhibition in Turin, I saw a striking resemblance between the game's scenes and the artifacts on display that were based on ancient Egyptian villages. That inspired me to think that games are comparable to art galleries and museums. They are all gathering data; however, museums only gather cultural artifacts in the form of objects. Also, because both the models and the objects it depicts have their own metadata, the process of registering the qualities of cultural artifacts in the museum system is comparable to the process of creating game models.

Second, whether for an independent curator or an art museum, curating fundamentally involves moving items from one location to another and then giving them a credible narrative context. In actuality, all of these items are imitations, giving the impression that the museum's recreation of an ancient Egyptian hamlet is made up of a patchwork of artifacts from various places during that time. The same is true in game development. Using visual, sequential, and spatial processing, you assemble the models you made and the resources you bought to create a virtual setting that seems authentic. When I was working on "Forgetter," I incorporated some of my own experience after placing the museum's exhibits and information into the virtual environment.

Zhou: I see myself as a believer in "the medium is the message" by Marshall McLuhan. Particularly in the modern digital landscape, where the structure of online information circulation shapes our content, the medium we use significantly influences our communication and expression. This observation highlights the inherent constraints imposed by the medium on language and messaging. Furthermore, it reflects the notion that by giving everyday objects an artistic framework, we can engage in cultural discourse from an artistic perspective and gain fresh insights into their significance.

Some of my earlier artworks were created using existing data or through participatory approaches that transformed the data collection process into an engaging experience. During my residency at V2_Lab for the Unstable Media in Rotterdam, I had the opportunity to explore the concept of developing a dialogue system that could generate content in my everyday life. This led me to create the project *Place-Talk*.[5] It involved a mobile robot box placed in a public space, which visitors could move and pass to one another. On the project's website, online users could input information that would be displayed on the box's screen. The audio from the physical location and its surroundings would be simultaneously broadcasted on the internet, allowing online audiences to experience the environment. This box, acting as the eyes of the online audience, traveled across the globe, initiating conversations and inviting participation from various individuals.

Through this project, I realized that my role shifted from being a content creator to someone who conceived the mechanism for interaction. This experience had a profound impact on me. Since then, I have focused on developing prototype mechanisms and exploring their usability. I also strive to design settings that encourage a diverse range of people to share their stories through digital media, fostering a broader spectrum of participation.

Rui: Education about digital art in art schools, media art organizations, and media art biennials and art festivals — these are the fundamental components of a digital art ecology. How do you see your position in this ecology, both personally and professionally?

Yang: In my opinion, I find my relationship with ecology unsatisfying. I consider myself somewhat of an outsider since I haven't attended a fine arts academy and have only participated in one biennale. Art museums express concerns that my exhibitions related to video games lack artistic merit or might not resonate with their audience. However, these concerns seem unnecessary in the current landscape. I strongly believe that no one in this world is disconnected from the realm of video games. On one hand, this massive industry continues to influence our work and daily lives, and on the other hand, various industries are drawing resources from the game industry.

As key players in the digital art ecosystem, art museums have a stake in the art market as they can influence the market value of artworks. With my background in museology and media, I have always been fervently committed to the public aspect of art museums. Whether it is aesthetic education or industry communication, art museums should consider "disenchantment." When an art museum engages with the public, it should emphasize its value as a social institution and then explore how to effectively connect with the public. In my view, the current art museum model falls short in this regard.

The art media is another area that can be improved. The media should take on certain responsibilities to the society in which they live as a system created by social culture and not just act in their own circle. Also, art media operate differently from mass media. First, art media ask for advertising fees from artists and curators, and second, they require you to provide a definition of your identity and your work, which means the absence of the media itself in reporting and writing. An art media once refused to visit and report our exhibition without getting paid a big amount of money by saying "tech exhibitions are not attractive," which is rather depressing since anything,

especially a social organization, will have a strong interest in ensuring its own survival and reproduction as long as it is created, according to the sociological perspective.

Y: In the past, I devoted significant effort to finding answers to questions similar to yours. However, through my participation in exhibitions and pursuing a Ph.D., I realized that I was constantly attempting to fit into predefined molds. While these molds provided a vague sense of belonging, they couldn't truly help me define my identity. I often navigate between the realms of art, academia, and programming, without settling into a specific category. At present, I'm comfortable with not having a fixed position as I continue to explore and transition. If people perceive my creations as games, then they are games; if they perceive them as art, then they are art; and if they find them enjoyable in any way, that is also acceptable. The majority of my works possess a mass appeal. I strongly believe that people should interact with robots in the same manner as they interact with one another, as I study the relationship between this technology and human beings and experiment with different aspects of this relationship.

Essentially, I would describe myself as an AI artist. However, on social media, this term has been used to refer to artists who generate AI-generated images based on written prompts. To differentiate myself from them, I sought another means of defining my practice. If a more precise definition emerges in the future, it may indicate an evolution in my thinking. But for now, I don't struggle with it.

Zhou: In my view, the art system is not a singular entity; it is closely tied to economic relationships. For instance, the gallery system primarily functions as an operating system that cultivates art and promotes the collection of works through activities like art sales. Public institutions, on the other hand, require financial support to sustain their operations. Individuals within the public system, such as artists, often need to take on additional jobs to support their creative endeavors. These systems, therefore, develop their own preferences for narratives and the selection of exhibitions.

Furthermore, digital artists belong to a particularly unique category due to their reliance on public systems. Many digital artists depend on participating in commercial or public projects as a means of generating income. This is because the traditional gallery-based framework, which restricts circulation in object-based forms, has historically posed challenges for them. For a long time, there was little belief that the traditional collection system could adequately support or accept digital art. However, with the advent of Non-Fungible Tokens (NFTs), digital art has found a circulating strategy resembling that of traditional art collections, leading to the emergence of an asset bubble. Moreover, I believe that these public methods of engagement establish a connection between data and the art system, effectively functioning as a survival mode for data in the digital art realm.

Rui: Where are the digital art communities in China? Which audience does each of your projects target? How does the target audience differ from each other across your different projects?

Zhou: At SCREENROOM, we have access to valuable data that provides insights into the digital art scene. We have accumulated over 100,000 works collected by participants, and our audience predominantly consists of individuals under the age of 25. Approximately 10% of our audience has some affiliation with the art circle. This could

be attributed to the influence of my work on artist friends, who then introduce more people from their own circles to join SCREENROOM.

However, examining the digital art scene can be challenging, primarily due to the vast amount of digital information available that defies easy identification and description of its artistic quality. It's akin to how the audience may vary when a performance artist on social media is referred to as an Internet celebrity.

Nonetheless, there is a significant contemporary trend and a crucial vision that I have proposed for SCREENROOM, which involves utilizing digital information as the underlying asset of the new generation. Digital material holds a particularly strong association with the post-2000 generation, in contrast to the traditional art audience of previous generations. The traditional art market has traditionally revolved around the relationship between people and specific objects, whereas our connection with digital content has reached an undeniable extent. When the digital generation fully assumes economic power, they will likely choose as their standard the content they can understand and relate to, such as raw digital images and the circulating supply in blockchain technology. While it remains challenging to assert that today's NFTs represent an effective means of distributing art, they do highlight the significant influence that digital content and digital natives have had on our social lives.


Bot W. Image by Artist Y.

Y: I haven't conducted a specific analysis of demographics. When I sent out a questionnaire for "Bot W," I found that the age range of the audience was similar to my own. Since I first became aware of NFTs in 2021, I have occasionally been contacted by individuals who resell NFT whitelists. From my brief observations, these individuals are generally in their twenties and thirties. They are often art enthusiasts or practitioners who discovered my works through exhibitions or social media. On the other hand, close audience, who are typically in their forties, have accumulated significant experience and assets in their respective industries. They are more interested in understanding how I incorporate technology into my artwork.

Yang: In my experience, my audience primarily consists of young and middle-aged individuals. The younger segment typically includes students with a keen interest in gaming or art. Among the middle-aged audience, there is a group interested in cross-industry collaboration, which may include artists or professionals working in marketing or product development for government organizations or private companies. Older individuals who engage with my work tend to be scholars or collectors. While academics have maintained their focus on and research in this field, collectors and museum professionals also recognize the contemporary significance of this trend and actively seek updates on the content I provide.

Rui: From our conversation so far, I noticed that most of your projects have strong social and communication factors. Do you believe community culture is a key foundation or goal of the current digital curatorial practices? And do you think digital curation has its traits as interactive among multiple fields and diverse subjects? — I intended to use the word "cross-disciplinary," but after hearing everyone's insights, I think this word is a little inappropriate because its premise is that there exists a preset frame that then causes the act of crossing.

Zhou: In my perspective, community serves as a means rather than an end. The objective is to explore whether digital media can contribute to fostering dialogue and developing a narrative environment. I believe that excessive personal narratives can easily push the content to extremes and limit its potential. Therefore, when creating, I strive to decentralize as much as possible and avoid incorporating too many personal voices or overt narrative elements. While the community atmosphere can have a positive impact on driving traffic and engagement, when a work or platform enters the realm of capital competition, it can start resembling a commercial product. However, in terms of my original creative intention, I aim for sufficient decentralization and a broader spectrum of possibilities. I believe this approach is the most straightforward, practical, and genuine way for artists to pose questions.

Yang: The works we are discussing today may indeed rely on engaging the general public on the level of technology or medium, much like how chatbots rely on constant interactions with humans. It is natural to assume that these works require community-related qualities. However, I hold the belief that the concept of community is transient. It is not necessary for participation to always involve a communal quality. In the case of online communities created by artists like Brother Nut around social events, the organic nature arises from active engagement by everyone involved, where they become part of the work and contribute to community initiatives.
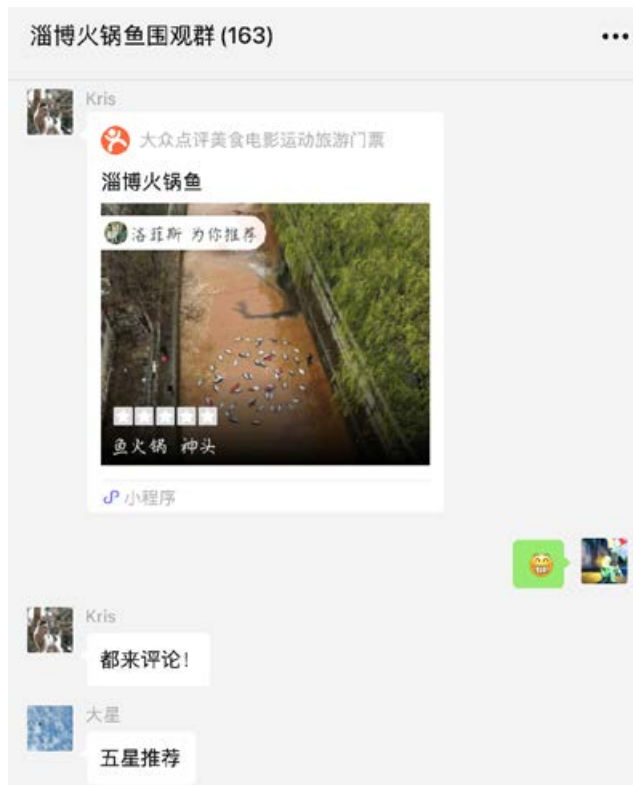
The online community of Brother Nut's social event "Zibo Hotpot Fish."

Additionally, given that digital art is still relatively new within the arts framework, it is crucial to emphasize the importance of community. Digital art possesses an inherent advantage over other mediums as it can transcend physical limitations and leverage technical tools or the Internet to reach a broader audience.

Another argument to consider is that operating and building a community typically requires the dedicated efforts of one or two individuals. Very few art institutions or collectives are equipped to handle this task effectively. During a recent NFT-related event, I had the opportunity to meet David O'Reilly, a prominent video game artist who gained recognition early on. When asked about his insights or suggestions regarding community operations, he expressed exhaustion from the constant communication with a vast number of followers on platforms like Discord. He also mentioned that the expectations from the general public had become a source of pressure and constraint for him. Commercial gaming companies, on the other hand, often invest significantly in community management, whereas art organizations tend to have limited resources allocated to this aspect.

Furthermore, it is important to acknowledge that communities can have a significant population, and it may be challenging to determine the extent of exposure of the work to different individuals. In times of heightened emotions and volatility, creators' creative freedom may become heavily constrained. Even unintentional statements made by creators could potentially trigger geopolitical conflicts, resulting in severe harm to both the creators' physical and emotional well-being, as well as their works. It's worth noting that the community often referred to in this context is limited to the digital community. While going digital offers credibility and additional value, it also intro-duces new responsibilities to sustain the digital presence, which can be exhausting.

Y: I resonate with that sentiment. When NFTs were very popular last year, an artist's daily activities could strongly influence their work's price swings. Many NFT artist friends of mine were working really hard to run their own WeChat and Discord platforms. Given that I previously started a bot communication group, I realized that I found this management and communication style intolerable, and it could also affect my mood swings. If I manage a community or have access to loyal followers, their feedback can be really helpful, but in that case, I could occasionally be deceived by the happiness.

A community with stable followers can delude artists if it is improperly operated. You naturally consider everyone's expectations and feedback when creating stuff. So, many NFTs created by artists highlight the unity of their communities, but in my opinion, NFTs may actually visualize this relationship of mutual manipulation.

Zhou: I would like to comment on the community' temporariness that Yang Jing just mentioned. Since the community is somewhat connected to the entire population, I believe it is time-sensitive. The community will inevitably vanish once the connection is severed and complete, and it will be very difficult to maintain it beyond that point. An example would be the group made by recent grads to sell their used stuff. Everyone in the group would return to their life when the items had been sold. This, in my opinion, is based on the same principle as the community of encryption art.

Rui: In this new domain consists of hundreds of communities in different scales, as you all are active scholars, organizers, and artists who always keep up with the latest trends, how do you see your participation? Artist Y pointed out that the cheerful appearance of this field could delude creators. How do you balance the delusion and your takeaway from the trend applied to your work while exploring the domain?

Y: I find it difficult to respond to this question because I don't feel confident in my current level of understanding. However, I recognize the need to improve my approach to acquiring knowledge. One potential solution I am considering is leveraging tools such as RSS or email subscriptions to stay updated on relevant topics. I have noticed that browsing social media often leads to a distorted perception of reality, which can contribute to feelings of anxiety and a sense of falling behind in terms of information, especially when it comes to subjects like NFT or AI. I acknowledge that I need to adapt my knowledge intake methods, as the human brain cannot keep pace with the rapid advancements in technology and trends that outpace our physical capabilities. The constant bombardment of information through traditional channels has become burdensome and unsatisfying. Breaking through my own information barriers and mitigating the impact of the information gap on me is a significant challenge I am facing.

Zhou: Breaking through the information barrier has become increasingly challenging, particularly with the prevalence of plagiarized content that exploits gaps in knowledge. The emergence of AI plagiarism has only exacerbated this issue. However, I believe that the integration of artificial intelligence into content production has the potential to reshape our understanding of production relationships and available resources. Personally, I have developed an interest in AI artists and prompt writers for visual creation, even though they may be viewed with disdain by insiders in the art world. Additionally, I am actively exploring community projects related to Web3. I recently came across a prediction stating that AI would eventually generate 95% of the

slogan-like "expert perspectives" articles that resemble slogans found on the internet. This notion captivates my attention because I believe it is highly probable. I intend to observe the developments in this field and participate in it. My approach will be one of curiosity, as I strive to expand my understanding of this evolving issue.

Yang: I may be approaching this problem from a somewhat self-centered standpoint, mainly for the sake of my own mental well-being. Firstly, concerning the spam mentioned by Artist Y and Jiangshan, as a journalist, I have the ability to perceive the sources of spam from both an industrial and methodological perspective. It is possible that this content is generated to fulfill key performance indicators (KPIs). In fact, there are various technical obstacles associated with many topics, which means the writer must possess independent thinking skills before delving into the industry. Generally, the information produced within this context is not freely available, and since authors must invest time in their research, it may not always be timely, unlike free content designed to maximize click-through rates. Approaching the problem from this angle can help alleviate our anxiety.

My second suggestion is to engage in conversation with someone. Having a discussion with a reliable friend who shares your beliefs can be beneficial for both parties involved. Additionally, interacting with individuals from different perspectives can offer valuable insights on the same topic. Through chatting, you have the opportunity to connect with authentic experiences and real people, as opposed to interacting with brands that are often artificially constructed using a collection of adjectives. These genuine interactions have the potential to inspire us.

In the end, I came to the realization that many seemingly innovative ideas or actions have already been pioneered by those who came before us. By looking back from the present, you could gain a deeper appreciation for the things that have withstood the test of time, those that have been sedimented or filtered by the passage of time. This retrospective perspective can offer a temporary shield from the harshness of reality and provide a sense of mental and emotional security, reducing the negative interference you may experience.

Notes

1 documenta 14, Athens and Kassel, 8 April to 17 September 2017, https://www.documenta14.de/en/.
2 *Gtopia: Game Site*, TANK Shanghai, 20 December 2021 to 13 March 2022, http://tankshanghai.com/en/exhibition/info68.htm.
3 2021 Asia Digital Art Exhibition, Beijing Times Art Museum, 23 July to 7 October 2021.
4 A type of Japanese video game centered on interactions with attractive girls. See Wikipedia https://en.wikipedia.org/wiki/Bish%C5%8Djo_game.
5 I&C (Iris and Cedar), Place-Talk 2014.

Artist Y is an interdisciplinary artist and researcher. She graduated from two world-renowned universities and is furthering her studies at a prestigious art institution. She showcases her work on leading NFT platforms, with chatbots being her primary medium for creation and research. She delves into the practice of conversational artificial intelligence as interactive entities in narrative storytelling. Her works have been displayed in galleries worldwide and at premier academic conferences.

Yang Jing (Allison) loves playing and making games. She works as a curator, designer and writer focusing on humanistic game design and game literacy. Recently, she worked with dsl collection designing and producing an art destruction game *Forgetter*, curated an exhibition about game production in China in Tank Art Shanghai, curated *Game Atlas* seminars and museum night with Goethe-Institut Hong Kong & M+ Museum. She frequently writes and edits articles on game and gaming as the chief editor of the "Game On" column in *Initium Media*. She is also pursuing her doctorate degree in the School of Creative Media in the City University of Hong Kong and writing on the topic of games as an alternative form as a museum.

Zhou Jiangshan (Cedar) is an artist, founder of SCREENROOM, co-founder of PPPP new media art space. The work of Cedar discusses the relationship between individual and group in a real-time system, creating tools and partici-pating environments for people to express their ideas toward particular topics under different sociological and psychological influences.

In 2022, Cedar co-initiated Austria China Crypto Art Festival; In 2018, he was a jury of NOVA Interactive art award; In 2014, he created the first Chinese contem-porary art visualization at its scale, WOW! CCAA at Power Station of Art, Shanghai; In 2013, Cedar curated *Information in Style: information visualization in the UK, art and design exhibition* at the CAFA Art Museum. His works have been exhibited internationally at venues including Victoria and Albert Museum in London, UK, Waterman Art Centre in London, UK, Hong Kong Art Centre, V2 unstable media, LE CUBE, France, Momentum Berlin, Cafa Art Museum.

Cedar has an MA degree from the Central Saint Martin Collage of Art and design, University of Arts London and an MFA from the Goldsmiths Collage, University of London.

对话系统、游戏制作和数据传播，这算不算是一种"策展"呢？
与艺术家Y、杨静、周姜杉访谈

李汭璇（以下简称"汭"）：你们是如何进入数字艺术领域的？三位分别是如何看待各自的实践与数字策展之间的关系的？

杨静（以下简称"杨"）：我进入这个领域的过程比较像机缘巧合。我本来主要是写字和做研究的。2017年，我在德国读书时，在documenta（卡塞尔文献展）[1]访问了一些人，其中就有李振华。他问我有没有兴趣在第四届深圳独立动画双年展做游戏相关的内容。于是我就写了proposal（提案），然后在深圳做了这个展。展览里的作品以游戏为主，包括电子的、商业性较强的和独立的游戏等等；还有一些是艺术家做的游戏，它们不一定是普遍意义上大家所定义的游戏，比如艺术家Y和Jooyoung Oh（吴珠榮）的作品；另外还有一些现场制片类的作品，它们的内容需要通过观众的参与来生成。

我和数字策展的关系可以分为两部分。一方面是我做的跟电子游戏有关的展览。因为数字媒介的特性，这类展览除了观看性外更强调经验意义上的互动与体验。在呈现方式上，由于展览语境的不同，我会让创作者对作品做出调试，在偏向设计的展览中，作品可能会是资料型的平面内容和音频。但有的展览偏向展示作品本身，所以现场设置会侧重对电子设备的使用和调试；有的设计师、艺术家还会做展览特别版本的游戏。此外，如果策展条件和资源丰富的话，观众还可以在线上体验这些游戏。

另一方面是可以彻底扔掉美术馆场馆的展览。虽然像《游托邦：游戏现场》[2]（Gtopia: Game Site）是在美术馆里做的，但实际上我们只保留了美术馆的概念，把它作为一个信息收集跟呈现的物理空间，然后把内容放进去，赋予它一个语境，但其实这不一定要在美术馆中实现。

艺术家Y（以下简称"Y"）： 我进入常规认知下的数字艺术领域是从2021年，我的作品进入公众领域的展览开始的。之后，从在亚洲数字艺术展[3]上展出的AI驱动游戏《天方夜谭》和聊天机器人《机器人W》开始，我有了一个比较稳定的产出和参与方式。

从核心上来说，我的作品基本都是对话系统，但它可能会被封装成一个游戏。《天方夜谭》是国王和女主通过对话系统讲故事；《机器人W》的本质则是在跟人产生互动的小说。我读博研究的是能不能通过对话系统来延伸AI叙事。我想用AI驱动的对话系统使虚拟的角色或事件更好地与真实世界融合。

周姜杉（以下简称"周"）： 2010年到2013年期间，我在英国学习。我在圣马丁大学（Central Saint Martins）念硕士的主要研究方向是数据艺术，以及如何把这种使用可视化作为一种方法论创造交流互动方式。我在做了一系列参与性项目后发现，如果需要更大范围的推进我的研究方向需要对算法、程序、以及科技文化有涉入。因此后来我去了Goldsmiths（伦敦大学金匠学院）的Computational Arts（计算机艺术）项目。在那里，我们把科技与当代艺术相结合去做创作，把符号化的东西转变为更加现场的、具象化的东西。我也在是那个时候开始参加展览的。

在2009年到2012年的英国，随着数字化的应用，大量的信息数据收集和分析促成了新的权力和盈利方式，大家开始意识到关于网络身份和信息流通架构的问题。很多学者也提出，如果这些数据是收集于公众的，那它及它所产生的利益是不是也应该归还给公众。我当时也围绕隐私和数据权力的话题做了一个梳理。我采访了英国十几位艺术家和设计师，了解他们如何通过数据项目和大众发生关系。之后我也把这个项目做成了展览，并以此主题的逻辑做了一系列创作。

如何能让我的作品或观点直接进入到公众，而不仅仅是让它们出现在美术馆、画廊的语境里？我对此一直很感兴趣。我一直觉得自己的作品和公众的对话不够直接，互动也非常有限。此外，我也有在大众日常使用的线上交流媒介的基础上做一些小工具及参与性项目。

大概在2016年，我非常强烈地感受到，数字内容有一天会不再依靠于今天的物件，而是变成独立的标的物。随着人们在网络上待的时间越来越多、交互越

来越频繁，在多重应用场景下，大量的内容被创造，我们发现，网络跟现实世界的关联越来越少。当像弹幕、用户操作界面等无法在现实世界中找到的数字原生内容丰富到一定程度时，我觉得它们会有自己的展示流通和被消费的可能性。所以，我在2017年创建了"屏幕间"来讨论这种可能性。在这个平台上，艺术家或非艺术创作者可以进行数字版本作品或数据的展示和销售，并形成社区。数字内容也通过这样的方式出现在了公众和艺术的交叉领域中。虽然那个时候NFT的协议还没有出现，但那时我就觉得数字内容最大的价值来源于传播及它本身的复制连接，它的这种复制是没有摩擦或成本的，它的价值来源于创造者和消费者之间的关联。

我们今天看到的国外的数字艺术或NFT项目可能是源于西方背景下的网络与技术文化。而中国因为有不一样的网络形态，所以数字环境也足够独特。中国无论是在图像的流通还是管理上也都不一样。这些图像伴随着中国文化的成长，会产生它的价值，而它们的规模也持续地迭代。

我们看到社交媒体会以一种人工智能的方式对图像进行推送，这从某种程度上说已经是一种对内容的梳理或创造，那这算不算一种策展呢？当我们在线上做项目，使用到这些工具时，它是否会有一种策展性？如果我们在线下做展览时，去引用这些工具，或者把在线上获取的灵感搬到线下去，是不是偷换概念呢？

"屏幕间"最早的项目就在讨论社交媒体上的数据内容是否有文化性和艺术性了，如果有的话我们要怎么去理解和消费它。像短视频这样的数字内容，因为其媒介的可复制性和时效性，在某种情况下很难进入艺术收藏体系及现场展览中，那么就出现了影像装置来为线下观看创建语境，但它的内容本身还是数字原生的。

2017年"屏幕间"曾做过一个项目，叫做《共享展览——粉末时间》。我们在一个装有屏幕的箱子里播放艺术家们的短视频作品。通过"展览物流"，将箱子和屏幕快递给志愿参与者。他们根据我们的步骤指引在共享空间摆放箱子进行"布展"，打开屏幕举行"开幕"，然后通过拍照发朋友圈进行"媒体曝光"。通过这种语境的建立，观众和创作者之间产生了连接，同时这也让大家意识到，这些可以在网络上看到的视频作品是具有艺术性的。

广州户外艺术节2020，图片由周姜杉提供。

2019年朋友圈艺博会，屏幕间，图片由周姜杉提供。

�讷：可以聊聊各自实践的灵感来源吗？有没有对你的作品、项目产生启发的一些作品、理论、事件或展览？什么对你影响最大？

Y：我做聊天机器人可能是因为小时候喜欢玩Gal Game，[4] 再加上我喜欢看文字和对话。进入大学，我逐渐发现人工智能如果能自行产生对话，那么就可以以此延展出一些角色的互动，但是这么做的人不多，所以我就自己通过游戏艺术去实现这种人机互动的关系了。

还有一个我自己的作品对我影响很大。我大三的时候做过一个简单的聊天机器人，它基本是根据规则匹配做出回复。这个机器人的设定是有时会喝醉的

李白，他喝醉时会先狂背自己的诗句然后掉线。后来我发现这个看似人性化的功能其实很简单粗暴，但效果很好，因为很多人在李白掉线之后都很投入地呼唤他。我当时感觉这，些AI对话的技术完全可以通过更人性化和可玩的方式展现给大家，但这么做的人少。后来我逐渐明白很多人不去做是因为这种机制对作者性的影响很大，当出现游戏预设之外的对话内容，机器人很容易产生跳脱行为。现在大家一直在讨论和探索AI对话的机制，让我感觉自己产生一种动力，觉得还有很多东西可以做。

杨：我想到了两个，一个是由Patrick LeMieux（帕崔克·勒谬）的另类控制器（alt.ctrl.）《Octopad》（《八达手柄》）发展出来的公共活动。

《Octopad》把早期任天堂红白机手柄上的八个按键拆分成需要单独操作的八个手柄。我第一次接触这个作品是在一个有关电子游戏研究有关的会议后，我们七八个挺不熟的人在Patrick和Stephanie Boluk（史蒂芬妮·博鲁克）的对谈上聊得投机，活动结束后便一起玩了这个手柄。玩的过程中，Patrick和Stephanie给我们解释了什么是alt. ctrl，也给我们介绍了他们有关游戏的个人经历。这件事对我触动挺大的，当时我看的大部分艺术展览都是在欧洲，如果我没有参加开幕或被邀请，我能接收到的信息就会比较少。同时，我们也很难在有创作者参与的情况下或是在真实的社交环境中去玩这些游戏作品。在玩《Octopad》时，你需要和不认识的人配对来共同做一件事。这个机制刺激着人与人之间的关系，而且是在你无意识的情况下进行的。因为我之前做记者和编辑的工作，所以我总是特别担心信息传播出去后接收的人很少，或者接收的人看不懂或不感兴趣。但《Octopad》好像很好地解决了这些问题。

另一个对我策展方法有影响的是城市搭建型游戏《法老王》。这个游戏请了古埃及学专家做顾问，所以它里面的道具和社会经济系统是还原了百分之六七十的真实情况的。玩家会在无形之中接收到游戏提供的科普。这种有文化信息输入的游戏设计对我影响比较大。

后来我在都灵看古埃及文物展时，感觉展览里根据古埃及村庄所做的展品陈列和游戏中所呈现的场景很像。这给我的启发是，游戏和美术馆、博物馆是一样的，他们都在做信息收集；只是对博物馆来说，它收集的是物件型的文物。而且，博物馆系统中登记文物属性的过程和建立游戏模型的过程也很相似，因为模型和它所代表的东西都有自己的元数据（Metadata）。

其次，无论是独立策展人还是美术馆，做策展时，你基本上都是把其他地方的东西挪过来，然后为它们建立一个合理的叙事空间。其实这些东西都是假的，就好像博物馆所呈现的古埃及村庄是由那个时期不同地区的物件东拼西凑而来的。做游戏也一样，你把自己建的模和购买的素材放在一起，通过在视觉、序列和空间上的处理搭建出一个虚拟空间，但这个虚拟空间给人的感觉是真的。我在做《遗忘工程师》的时候就是把美术馆的陈列和信息放到虚拟空间中，然后再加入一些自己的体验。

周：我算是麦克·卢汉（Marshall McLuhan）的"媒介即信息"的信徒。媒介会在很大程度上限制你的语言，尤其是在今天的数字世界，线上虚拟的信息流通结构会决定我们内容。这也映射了一个现象：当我们为日常事物提供艺术语境后，我们就会从艺术的角度去讨论这些事物的文化性，从而获得新的认识。

我前期的很多作品是基于现成的数据或创造一些参与性的方式去收集数据，把过程变成一种体验，从而形成互动。我在荷兰鹿特丹(V2_Lab for the Unstable Media)驻地时，希望在日常生活中创造一种可以生产内容的对话机制，基于这种思考，我做了对我有影响的项目——《地说》。[5]这是一个在公共空间由大家传递的移动机器人盒子，线上用户在项目网站上提交的讯息可以呈现在盒子的屏幕上，同时，现实空间中的人和周围环境的音频也会即时回复到网站上。这个盒子从荷兰出发，代替了线上的人在世界旅游。这个项目并非创造了一个内容，而是创造了让大家都可以参与建立对话机制的叙事

整个过程中，我在里面扮演的角色是这个机制而非内容的创作者，这一点对我影响很大。从这之后，我的关注点就放在了成型机制的创造和功能开发上，同时我也尝试创造一些环境，邀请更广泛的参与者通过数字媒介来讲述他们的故事。

汭：艺术院校里关于数字艺术的教育、媒体艺术机构、媒体艺术主题的双年展、艺术节——它们作为主要元素构成了一个数字艺术生态。你们如何看待自己以及自己的作品在这个生态里所处的位置？

杨：我觉得关系不太好。因为我没在美院读过书，也只参加过一个双年展，我其实更像个局外人。美术馆会担心我做的有关游戏的展览不够艺术，或是观

众无法参与、理解这些作品。但从实际情况看，这些担心很多余。我觉得这个世界上已经不存在和游戏没有关系的人了，一方面是因为这个庞大的产业会不断地渗透我们的工作和生活，另一方面是因为其他产业都在从游戏产业中获取资源。

美术馆作为数字艺术生态中的机构，它肯定是艺术市场的一部分，因为它能够影响作品的市场价值。但可能因为我自己有博物馆学和媒体背景的缘故，我总是对美术馆的公共性有执念般的追求。美术馆无论是在美育还是业内交流上，都应该考虑"下凡"或者"祛魅"。当美术馆有公共性时，它就需要强调自己作为一个社会机构的价值，然后去研究如何和公众打交道，而我觉得目前美术馆在这方面是有所欠缺的。

另外一个可以做出提升的是媒体。作为社会文化下形成的体制，媒体应该对自己所在的社会承担一定的责任，而不仅仅是在自己的圈子里做事情。而且业内媒体和大众媒体还不同，首先它是收费的，其次它还会要求你给自己下好定义。曾经有业内媒体给我们做的展览下定义时说"这种展览可能是没什么人看的"，并因我们无法支付高额费用而拒绝来参观和报道，这挺让人失望的。因为从社会学概念来说，任何一个东西，尤其是社会组织，只要它产生了，它就会对自己的生存和繁衍有特别大的兴趣。

Y: 我曾经特别努力地试图回答这个问题，但在参展和读博后，我发现我一直在找模子把自己往里边套，这些模子可以给我一个大致的归属，但仍然不能帮助我定义自己。有时候我也会在做艺术、做学术和做程序开发这三个 shelter（伞）里反复横跳。如果我暂时不能找到自己的位置，是因为我还在找一个转变过程的话，我觉得也可以接受。如果大家觉得我做的是游戏，那它就是游戏；如果有人觉得这是艺术，它就是艺术；或者有人干脆什么都不想，他就觉得这挺好玩的，那也没问题。我的大多数作品都有比较偏大众的属性，这是我自己很执着的一点，就是人跟人是怎么交流的，人跟机器就应该怎么交流。因为我研究的就是这种技术跟人的关系，或者说我在对这种关系做尝试。

我基本上会自我定义为AI艺术家，但在我关注的社交媒体上，这个词现在变成了写小作文来做图的艺术家。当我想把自己跟他们区分开来时，这又成了另一种寻找定义的方式。要是哪天更明确的定义出来了，可能说明我想的更清楚了。但是现在我基本不去纠结这个问题了。

周：我觉得其实所谓的艺术系统不是单一的，它更多的还是跟它的经济关系相联系的。比如说画廊的系统可能主要通过艺术销售这种资产管理形成一个培养艺术或推动作品购藏的运作系统；像公共机构，它们可能需要funding（基金）的支持来运作；而公共系统里的个体，如艺术家，可能需要额外接活来支持自己的创作。相应的，这些系统会在叙事和展览选择上有自己的倾向。

而数字艺术家本身也是一个比较特殊的门类，因为它更多的只能依赖于公共系统。在过去，像画廊这种以物件化的方式去限制流通的形式对数字艺术家来说是个难题，大部分的数字艺术家可能更多的是通过参与商业或公共项目作为收入来源。在很长的一段时间里面，大家都不觉得数字艺术是能够被传统的收藏体系支持或收归的。但直到NFT出现以后，数字艺术有了偏向于收藏的一种流通方式，且成为一种炒作的对象，这非常有趣。同时，我也觉得这几种具有公共性的方式构成了数据的一种生存模式，也建立了数据和艺术系统的关系。

汭：你们觉得，中国的数字艺术社群都存在于哪里？三位各自的项目分别吸引的观众人群是怎样的人？不同的项目对应的群体有什么不同？

周："屏幕间"有一些可以参考的数据：我们有十万多的参与者收藏作品，大部分在25岁以下，大概10%的受众相对偏向艺术圈层，这可能是因为我的工作关系会影响一些艺术家朋友来玩，然后他们又会吸引他们身边的人加入。

但其实我觉得很难具体解析数字艺术社群，因为今天有大量的数字内容是我们无法认清其艺术性并给它下定义的。这就好像，当我们把社交媒体上的表演型艺术家称作网红时，他的受众人群可能会变得不一样。

但有一个大的时代趋势，同时也是我提出"屏幕间"的很大的一个愿景，就是将数字内容本身作为新一代的标的物。尤其是对于出生在数字一代的00后，数字内容和他们的关系非常紧密，这和上一代传统艺术观众不太一样。传统艺术消费涉及更多的是人和具体物件之间的关系，但今天我们和数字内容的密切关系已经达到了一种无法忽视的程度。当数字一代开始掌握整个经济权力时，他们会选择他们更能理解和共鸣的内容作为标准，比如说数字原生的图像加上区块链的流转方式。我们很难说今天的NFT就是一个很好的承载艺

术的方式，但它确实指明了，数字内容和数字人群已经对我们的社会生活有了巨大的影响。

Y：我没有特地去统计过人员组成。我之前在《机器人W》上做过一个问卷分析，受众年龄段基本和我相近。自我2021年接触NFT后，还会偶尔有专门搞NFT倒卖白名单的人联系我。但从直观感觉上来说，这些人群的年龄大概在二三十岁，基本是从展览或社交媒体中了解到我及我的作品的艺术从业者或爱好者。不过专业观众一般来说年纪都是三十多岁，他们基本上在各自领域小有成就且有一些积累，他们对我作品中技术的应用比较感兴趣。

杨：我认为受众基本就是中青年。年轻人中大部分是对艺术或游戏感兴趣的学生；中年人中，可能是对跨行业合作感兴趣的群体，比如艺术创作者，或者政府机构和商业机构中做市场营销或产品开发的专业人士。年龄再大一些的，一般都是学者和收藏家，学者多有持续关注和研究这方面内容的；而收藏家或是美术馆从业人员则是意识到这是新的时代潮流，从而主动来接触这些内容。

《机器人W》，图片由艺术家Y提供。

沭：在刚才的聊天中，我发现你们的大多数项目都包含很强的沟通和社交元素。你们认为社区文化是否是当前数字策展实践的重要基础或目标？另外，数字策展是不是还具备与多领域、多元兴趣点互动的特征呢——我本来想用"跨界"这个词，但听完大家的分享后我觉得这个词不是特别合适，因为"跨界"的前提是有一个既定的模子，然后才有跨的动作。

周：我认为社区更多的是一种手段而不是目的，数字媒介本身能否起到构造对话或创造叙事语境的作用才是关键。我在创作时都尽可能去中心化，不加入过多的个人要素或明显的叙事元素，因为过于强大的个人叙事很容易把内容引到不同方向，那作品的可能性就会被降低。当然也不可否认，社区的氛围引导也对资源流量等有积极作用，但当创作或平台发展到了资本竞争阶段，它本身更像是一个商业产品。但就我个人的创作初衷来说，我更希望它是足够去中心化且具有更广泛的可能性的，我认为这是艺术家提出问题最直接有效且最真诚的方式。

杨：我们今天所讨论的这些作品可能在技术或者媒介上是需要依赖于公众参与的，像聊天机器人就需要有人不断地进行交互。在这种层面上，大家可能认为这些作品需要社区的属性。但我认为社区的概念具有一定的临时性，不是说有人参与就一定有社区性。像坚果兄弟等艺术家围绕社会事件建立的线上社群就是很有机的，因为大家在社群里主动参与项目，并成为作品的一部分。

此外，我们强调社群可能是因为数字艺术在艺术语境里还算比较新的，相较其他媒介的艺术品，它有一个先天性的优势：它可以脱离场地的语境，并借助技术手段或互联网触及到更多的人。

还有一点，其实社区的经营跟建设是需要团队中一到两个人的投入的，但很少有艺术机构或者团体能实现这点。最近我在一个NFT相关的场合见到了David O' Reilly（大卫·奥莱利）。他是比较早期成名的游戏艺术家。当他被问到，有没有社区运营方面的经验或是建议时，他提到，不停地跟 Discord 上庞大数目的粉丝反复交流让他在体力上很消耗，且大众期待的裹挟也给他带来了心理压力。其实商业游戏公司一般都会全面负责社区运营的工作，但艺术场域在这方面的投入还是少的。

最后一点，社区人数多，代表作品辐射的人群未知度也高。在情绪比较爆炸的时代，创作者的创作自由会受到很多的限制。他们一些无心的表达可能会引
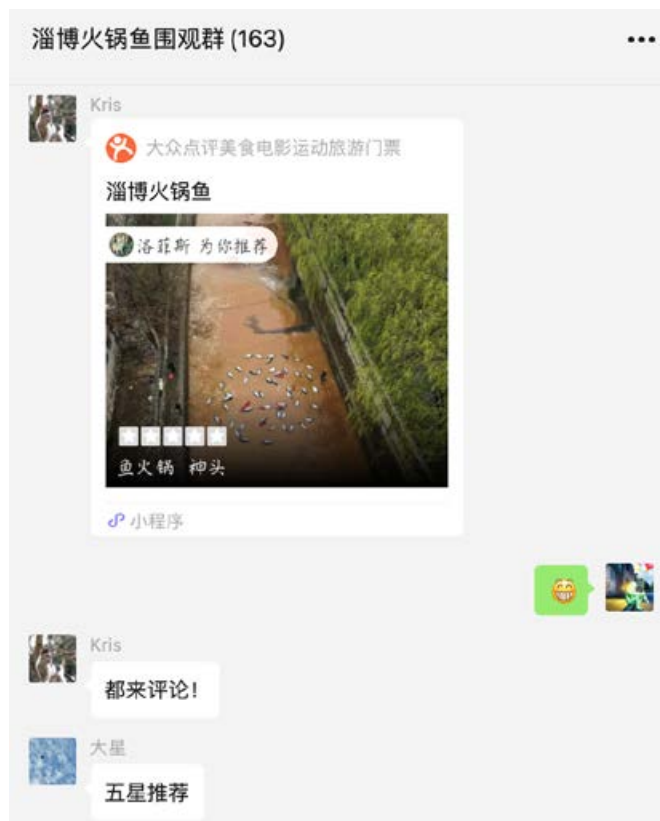
坚果兄弟的社会行动"淄博火锅鱼"线上社群。

起地缘政治的纠纷。这不单对作品，对创作者本人的身心健康都会产生很大的破坏。很多人现在讲的社区其实只是数字，数字的好处就是会带来很多的合法性和附加价值，但同时你就有了新的维持数字的工作和使命，所以都挺累的。

Y：我特别感同身受。因为去年NFT很火的时候，艺术家的日常行为都可能会影响到价格的波动，所以国内外很多做NFT的朋友基本上都很卖力地运营自己的Discord和微信。我感觉他们也挺累的，因为我之前给机器人开过交流群，我发现自己不太能承受这种管理和交流的方式，情绪波动也很受影响。如果我运营了一个社群，或者我能接触到一群稳定地喜欢我作品的人，他们的反馈可能会给我很多积极的作用，但是有时候我也会被这种快乐蒙蔽。

一个有稳定观众的社群如果做得不好，其实对艺术家是具有迷惑性的。你平常做东西时会忍不住想大家的期望和反馈，所以，虽然很多艺术家做的NFT都会强调他们的社区很团结，但实际上我感觉NFT可能是这种互相绑架关系的可视化。

周: 我想补充下刚才杨静说到的社区的临时性。我认为社区是有时效的，因为社区是和整个人群建立某种程度上的关联，当关联失去后，社区自然也不存在了，这个时候再去维护就非常困难了。这就好比毕业生的二手群卖东西，东西卖完大家就回到各自的生活中去了。我觉得这和加密艺术社群的原理一样。

沨:在这种由大大小小社群组成的新领域，作为活跃的学者、组织者、艺术家且又积极关注最新最热的趋势，你们是怎么看待自己的参与度的？刚才艺术家Y说，创作者可能会被一些快乐的东西迷惑，你们是怎么在探索中平衡潮流带来的迷惑感，与自己"从潮流里汲取又去补给作品"的之间的关系的？

Y: 我认为我做的还不够好，所以没法回答。我觉得我有必要改善自己接受信息的方式，比如说用RSS或邮件订阅来看东西。因为感觉看社交媒体会让我产生错觉，有时让我非常紧张，无论是NFT还是AI相关的信息都会让人感觉自己跟不上了。因为人脑的发育是没法赶上比我们肉体发展还要快的科技和潮流的，所以我只能改进自己的信息接收方式。我每天都为这个事情困扰，感觉自己处理信息的方式不太健康。对抗信息差对自己的冲击，和打破自己的信息壁垒，对我来说很难。

周: 打破信息壁垒确实很难，特别是现在利用信息差通过洗稿所生产的内容充斥着我们的网络，而AI洗稿的出现让这一切又变得更容易了。我觉得这些生产关系和资源会随着技术更新发生变化，特别是人工智能在内容生产上的运用。比如我最近在关注大家可能比较鄙视的所谓的AI艺术家，也就是写提词去创造图的艺术家，我自己也在尝试和Web3相关的社群项目。我最近看到有人说，那种网络上喊口号式的"专家文章"在未来可能有95%会由AI生成。我觉得这也是有可能的，像这些东西会让我会觉得非常有趣。我会去观察，然后主动参与进去。在保持好奇心的同时也会加深对问题的理解。

杨: 我处理的角度可能比较自私，更多的是为自己的心理健康考虑。首先，关于刚才艺术家Y和姜杉讲到的垃圾信息，我作为新闻从业人员是可以从内部的视角、从方法论上看到它们各自的来源的。这些内容的出现很多都是为了达成KPI。其实很多话题是有技术门槛的，它需要写作者具备独立思考的能力后去接触行业，一般来说，这种背景下创作出的内容都不是免费的，而且因为作者需要花时间做调研，所以这种输出不一定有及时性，和那些追求点击率的免费内容不一样。如果我们从这个角度想是可以缓解一下焦虑的。

我的第二个解决方法是和别人聊天。和志同道合且正直的朋友聊天，你们就可以互相提供各种帮助，而且对于同一件事，不同位置上的人会告诉你不一样的有价值的信息。另外，通过聊天认识人后你可以接触到真实的东西和实际的人，而不是被形容词构建一些包装出来的东西。这些真实的接触都可能会对我们产生启发。

最后，我发现很多所谓新的东西其实前人已经做过了，如果现在你回看过去已经被沉淀或过滤过的东西，其实你受到的负面干扰可能会比较少，这能让你远离现实世界一段时间，给你提供了一个心理和情绪上的保护。

注释

1 第14届卡塞尔文献展，2017年，卡塞尔和雅典，

https://www.documenta14.de/en/。

2《游托邦：游戏现场》，2021年，上海油罐艺术中心，http://tankshanghai.com/exhibition/info67.htm。

3 2021亚洲数字艺术展，2021年，北京时代美术馆。

4 参见 https://store.steampowered.com/app/1499990/Forgetter/。一种美少女恋爱养成类的日本电子游戏。参见维基百科 https://en.wikipedia.org/wiki/Bish%C5%8Djo_game。

5 I&C（龙星如、周姜杉），《地说》，2014年。

艺术家Y是一个跨学科的艺术家和研究员。她毕业于两所世界知名大学，并在著名艺术学院继续深造。她在顶级NFT平台上展示作品，以聊天机器人为主要创作和研究媒介，探索对话式人工智能作为智能体在互动叙事中的实践。她的作品在全球多个画廊和顶级学术会议中展示。

杨静是一个爱玩游戏也爱做游戏的人。她的工作身分多样，包括策展人、设计师和写作者，关注人文游戏设计和游戏素养近期作品包括，与法国dslcollection合作的摧毁类游戏《遗忘工程师》、在上海油罐展览的《游戏现场》、与香港歌德学院合作的《游戏厨房》游戏空间项目，与香港歌德学院与M+美术馆合作的《游戏地图》展览和研讨会等。平日她撰写和编辑关于游戏和游戏文化的文章，负责主编端传媒的游戏频道Game On。她同时也在香港城市大学创意媒体学院攻博士，题目是游戏作为替代性美术馆。

周姜杉，艺术家，屏幕间SCREENROOM创办人，PPPP新媒体艺术空间联合创办人。周姜杉的创作涉及网络社群、媒介环境和叙事，通过符号对特定场景的建构讨论媒介环境对人的感知、理解和感情的影响，以及知识生产的形成和演变。

周姜杉与2022年联合发起了奥地利中国加密艺术节；2022年hishorts国际短片节实验单元组评委。2020年作为联合总导演参与制作中国首个大型沉浸式互动展演，岢岚谣。2019年Transoceanic Visual Exchange（TVE）短片单元评委。2018 年担任 NOVA 交互新媒体艺术大奖复审评委；2014 年联合创作了中国当代艺术互动数据可视化作品，《WOW! CCAA》，展出于上海当代艺术博物馆（PSA）《漫步中国当代艺术大奖 15 年》；2013年周姜杉联合策划了中国首个数据艺术展览，《信息新浪潮——英国信息可视化艺术设计展》，展出于中央美术学院美术馆。周姜杉的作品在国际范围展出，其中包括英国维多利亚与艾尔伯特（V&A）博物馆，荷兰V2不稳定媒体机构，法国LE CUBE，柏林Momentum，香港艺术中心、中国美术学院美术馆。

周姜杉拥有英国中央圣马丁艺术与设计学院及伦敦大学金匠学院的硕士学位。

"Don't Hate the Meme, Hate the Algorithm"
Ruth Patir in Conversation with Joshua Simon

Joshua Simon and I have known each other for over a decade and a half. Our most recent endeavor was the exhibition *In the Liquid*, curated by Joshua for Print Screen Festival. This is a New Media festival in the city of Holon that took place in late 2018 in designer Ron Arad's circular Design Museum building. Exploring the archaeology of the digital with the use of materials from the Internet itself, this exhibition is both essayistic and poetic with its deployment of a clear argument through documents and artworks that complement and expand on it. As part of the wider festival that dealt with the contrast between "Fake/Make" as well as concepts of fabrication as a productive and creative tool, and its uses for fraud and deceit, *In the Liquid* stretched along a circular rotunda of lightboxes, vitrines, and screens, suggesting a long-form sentence with no beginning or end. The exhibition included, among other items, a 3D 'glow in the dark' printed gun, a bitcoin bank coin, a 1080i graphic card, a video of a 1984 Macintosh commercial, a book about the art of seduction, and hundreds of cans with Silicon Valley's super-food Soylent Green. Since Joshua had recently relocated to Philadelphia, and in accordance with his plans, I set up the exhibition in the space. Working with a Google spreadsheet compiled of YouTube links to download, online images to print, and links for objects to buy, this was a scavenger hunt like of a modern-day Indiana Jones—linking up clues and making sense of them.

Josh Azzarella, *Untitled #24 (Green Gloves)*, 2006

The famous Wired magazine cover and issue from July 1997 with the title *The Long Boom*

Ruth Patir: You open the exhibition text with a quote from Rasmus Fleischer of Pirate Bay: "If fascism follows a failed revolution, then ours is the failed digital revolution," which he said at Transmediale 2018. So, what he is saying is that the digital revolution has failed; that instead of democratizing information, the WWW is in fact a well-surveilled system that is monetized by private interest groups. This, I think, by now is a common belief. What I found particularly interesting in your show is that you managed to bring forward examples suggesting that the web was always meant to be this way—a site of surveillance. Could you elaborate on that?

Joshua Simon: The web was originally formulated as a Cold War technology for the US military developed by several subcontractors in US academia, and then given to for-profit private corporations to run. Anyone still under the impression this has anything to do with 'public democratic space,' if there ever was one, is probably willingly blind to this reality. In the exhibition, we brought materials, for example, from the Tech students' newspaper at MIT, which shows the build-up towards the strike at MIT research (March 4, 1969) against the university's development of warfare technologies including the ARPANET (predecessor of the Internet). On October 14, 1969, a demonstration at MIT a*f*rose against the Center for International Studies, which was working on US military counterespionage and propaganda projects at the time.

RP: The majority of materials in the exhibition are not artworks by artists. How did this project come about?

JS: I was finishing work on a three-year project, "The Kids Want Communism" (2015-2017), which included exhibitions of historical and commissioned works together with archival materials, screenings, debates, and publications with regard to the 99th anniversary of the Soviet revolution. The project was situated in the knowledge

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February 3, 1976

An Open Letter to Hobbyists

To me, the most critical thing in the hobby market right now is the lack of good software courses, books and software itself. Without good software and an owner who understands programming, a hobby computer is wasted. Will quality software be written for the hobby market?

Almost a year ago, Paul Allen and myself, expecting the hobby market to expand, hired Monte Davidoff and developed Altair BASIC. Though the initial work took only two months, the three of us have spent most of the last year documenting, improving and adding features to BASIC. Now we have 4K, 8K, EXTENDED, ROM and DISK BASIC. The value of the computer time we have used exceeds $40,000.

The feedback we have gotten from the hundreds of people who say they are using BASIC has all been positive. Two surprising things are apparent, however. 1) Most of these "users" never bought BASIC (less than 10% of all Altair owners have bought BASIC), and 2) The amount of royalties we have received from sales to hobbyists makes the time spent of Altair BASIC worth less than $2 an hour.

Why is this? As the majority of hobbyists must be aware, most of you steal your software. Hardware must be paid for, but software is something to share. Who cares if the people who worked on it get paid?

Is this fair? One thing you don't do by stealing software is get back at MITS for some problem you may have had. MITS doesn't make money selling software. The royalty paid to us, the manual, the tape and the overhead make it a break-even operation. One thing you do do is prevent good software from being written. Who can afford to do professional work for nothing? What hobbyist can put 3-man years into programming, finding all bugs, documenting his product and distribute for free? The fact is, no one besides us has invested a lot of money in hobby software. We have written 6800 BASIC, and are writing 8080 APL and 6800 APL, but there is very little incentive to make this software available to hobbyists. Most directly, the thing you do is theft.

What about the guys who re-sell Altair BASIC, aren't they making money on hobby software? Yes, but those who have been reported to us may lose in the end. They are the ones who give hobbyists a bad name, and should be kicked out of any club meeting they show up at.

I would appreciate letters from any one who wants to pay up, or has a suggestion or comment. Just write me at 1180 Alvarado SE, #114, Albuquerque, New Mexico, 87108. Nothing would please me more than being able to hire ten programmers and deluge the hobby market with good software.

Bill Gates

Bill Gates
General Partner, Micro-Soft

Bill Gates, *Open Letter to Hobbyists*, The Homebrew Computer Club Newsletter, January 1976.

that our contemporary context is haunted by the spectres of anti-communism, to paraphrase the opening of the Communist Manifesto. I came across the broadcasting of a series of mass hypnosis shows (or "televised séances") that took place in November of 1989, during the fall of the Berlin Wall, on the Central Channel of the USSR, and thought this makes for a great metaphor of our time. The hypnotist Anatoly Mikhailovich Kashpirovsky tried to heal the ailments of the Soviet citizens and divert their attention from the dramatic events unfolding in Berlin. This video opens *In the Liquid*, because of the meaning given to it. The prevalent interpretation maintains that in this hypnosis show, an unresolved tension between reality and dream is staged. The conservative claim that informs the accepted interpretation of this event sees communism as a dream, hallucination, lie, illusion, while the fall of the Berlin Wall is likened to a wake-up call, an event in which actual reality erupted in full force, breaking through the layers of the dream. In our current reality, though, this interpretation falls short. Our condition is more complex—reality did not materialize; rather, we stepped into a dream within a dream, and this second dream pretends to be reality. Like in a Luis Buñuel film—we are in a false awakening. The conservative interpretation of the encounter between the television screen and the Iron Curtain sees communism as a collective hypnosis, while capitalism is a purportedly inescapable catastrophe. In this state of affairs, we no longer have access to the dream (a political project of equality), and the dream in which we exist (absolute inequality presenting itself as freedom) pretends to be reality. We are in a hallucination, but believe we are in reality, and at the same time have no access to any reality other than that hallucination, which de-facto defines any other reality as "a false dream."

RP: You talk about this ideological false awakening as a hallucination that is at the same time the only available reality. We either think of the digital as a simulation of the real or as an extension to the real. How do you see these concepts of the digital relating to this?

Nimrod Kamer, *Wikiedit – The Change You Want To See In This World*, 2013

JS: Physically, like this conversation being published online and produced via computers, also our correspondence on the exhibition as it was taking shape was online. So, there is great efficiency, it feels, in the digital. But at the same time, the digital is the perfect realm of this false awakening, through being a flat platform in shape but simultaneously a series of never-ending moments of immaterial labor. *In the Liquid* deals with the digital with materials from the real-existing-Internet to show this history. These included, among other things, Ronald Reagan's speech on the silicon chip at the Moscow State University in 1988, Bill Gates' infamous "Open Letter to Hobbyists" from January 1976, in which he asserts that software should be a licensed commodity like hardware, the 1978 Dead Kennedys song *California Über Alles*, a recent meme by Charles Lutz with Trump's face and the caption "Don't Hate The Meme, Hate the Algorithm," the July 1997 *Wired Magazine* cover with the question, "We're facing 25 years of prosperity, freedom, and a better environment for the whole world. You got a problem with that?" and many more. Basically, all these, and many other sources, show how instead of the digital revolution replacing existing social, political, and legal power structures with free interactions between autonomous individuals as it set out to do, the digital basically became a monetizing system of control, and the 2018 graphic card shortage due to crypto-currency mining is just one of many examples.

RP: The connections you point out in this show are very much inspired by the notions articulated in the science of cybernetics, drawing connections between seemingly unrelated fields of interest in order to explore systems of controls and communication. Why do you think this as a field is interesting in its aesthetics?

JS: Like politics, curating deals with how things are organized. This steering, or control, is the literal meaning of the Greek word cybernetics (κυβερνητική). More generally, it refers to the art of governance. Funnily enough, it appears in this meaning in Plato's *Alcibiades I*, a dialogue on which I worked extensively in my PhD but with no technological or digital discourse focus. As a science that has developed during the Second World War and came to dominate our understanding of how the social and natural worlds function, cybernetics offers feedback relations between adversaries. The preconceived notions this involves include perfectly intelligent, perfectly ruthless machine-human adversaries, as Norbert Wiener envisioned them. The quote you opened with by Rasmus Fleischer is a paraphrase of a saying attributed mistakenly to Walter Benjamin. But Benjamin's famous remark in "The Work of Art in the Age of Mechanical Reproduction" that fascism aestheticizes politics while communism politicizes art, seems to be relevant to our moment, too. Now, with machine vision, algorithms, metadata, and the like, the aestheticization of politics is brought to perfection by its disappearance from the human eye. This is a theme I am interested in, and I have been working on *In the Liquid* parallel to developing a manuscript for a book about curating—*Metastability*, which should come out this year. A key term to understand politics in the digital age involves the notions of homophily (love-for–the-same) and consolidation (becoming-same), which Wendy Hui Kyong Chun has discussed in her work on the real-existing-Internet. These drive the logic of social media feeds, web searches, and overall navigation, where connections are made between like-minded nodes based on previous resemblance. In the book, I make the case that heterophily (love-for-the-different) drives curating and is manifested through the "many-body assemblies" which curating relies on and constitutes through constellations of display. As a practice of organizing meaning, exhibition-making becomes a model for addressing questions of power and organization, structure and action, not only as a critique of the objectivity of negative feedback loops, but as a potential intervention in these loops. Therefore, for me, *In the Liquid* is a reflection on

curatorial practice as a form of organizing meaning that can complement, but also resist, the prevailing logic of the digital. And I must say, maybe as a final note, that I am compelled to reject any attempt to give technology any supremacy in making meaning. Meaning is made in the social factory, which involves also the development and usages of technologies.

Ruth Patir works with video, film, and performance in sequences that confuse the public and private spheres. Her work explores themes of identity, gender, technology, and the aesthetics of power. She received her BFA from Bezalel Academy of Art and Design Jerusalem (2011) and her MFA in New Genres from Columbia University (2015). She is the 2018 recipient of the Young Video Artist Prize from the Ministry of Sports and Culture of Israel. And her recent exhibitions include: *Love Letters to Ruth* at Hamidrasha Gallery (2018), The Jerusalem Film Festival (2017-2018); *I Dream of the Elections* at Danspace Projects NYC (2017), Anthology Film Archives (2016), New York and New Directors New Film Festival at MoMA and Lincoln Center (2014).

Joshua Simon is the former director and chief curator at MoBY-Museums of Bat Yam (2012- 2017), now based in Philadelphia, PA. Co-founding editor of the Tel Aviv-Jaffa-based Maayan publishing. Author of *Neomaterialism* (Sternberg Press, 2013), and editor of *United States of Palestine-Israel* (Sternberg Press, 2011), *Ruti Sela: For The Record* (Archive Books, 2015), *Communists Anonymous* (with Ingo Niermann, Sternberg Press, 2017), and *Being Together Precedes Being: A Textbook for The Kids Want Communism* (Archive Books, 2019). Recent curatorial projects include: *The Kids Want Communism* (MoBY and Kunstraum Kreuzberg Bethanien, Berlin, 2015-2017), *Second Nature* (International Photography Festival, Tel Aviv 2017), and *In the Liquid* (Print-Screen Media Art Festival, Holon 2018). Simon holds a PhD from the Visual Cultures department, Goldsmiths College, University of London, UK.

"不要讨厌迷因，去讨厌算法吧"
鲁思·帕蒂尔与约书亚·西蒙的对话
翻译：陈粤琪

约书亚·西蒙（Joshua Simon）和我认识已经有十多年了。我们最近的合作是一个名为《在液体中》（In the Liquid）的展览，是由约书亚为"截屏"艺术节（Print Screen Festival）所策划的。"截屏"艺术节是2018年底在霍隆市举行的新媒体节，场馆是设计师罗恩·阿拉德（Ron Arad）所设计的圆形设计博物馆大楼。本次展览运用了一种既论文式又诗意的方式，利用互联网的素材进行数字考古，通过文档与艺术作品，对运用这些载体来补充自身发展的互联网展开了清晰易懂的论证。这次新媒体节探讨了"伪造/制造"（Fake/Make）之间的对比，探讨了作为一种生产性和创造性工具——"制造"（Fabrication）的概念，还探讨了"制造"在造假和欺骗方面的用途。作为艺术节的一部分，《在液体中》在圆形展厅展出，展品包括了灯箱、玻璃橱窗和屏幕，延展性的布展令人想到一个没有开头或结尾的长句。此次展览包括了一支3D打印的"夜光"枪、一枚比特币银行硬币、一张1080i显卡、一段1984年苹果电脑商业广告的视频、一本关于"诱惑的艺术"的书，以及数百个装有来自硅谷的超级食物品牌Soylent Green食品的罐头等。由于约书亚最近搬到了费城，所以按照他的计划，由我在展览空间中进行布置。我们通过谷歌电子

乔什·阿扎雷拉（Josh Azzarella），《无题#24（绿色手套）》，2006年。

表格来工作，这个表格包括了可下载的油管视频链接、可打印的在线图片以及可网购的物品。这种工作方式就像是现代版本的"夺宝奇兵"——需要收集线索并且弄清它们的意义。

鲁思·帕蒂尔（Ruth Patir, 以下简称"RP"）： 在展览介绍的文本一开头，你引用了来自海盗湾的拉斯穆斯·弗莱舍（Rasmus Fleischer）在2018年跨媒体艺术节（Transmediale）中说的话："如果法西斯主义追随的是一场失败的革命，那么我们追随的就是失败的数字革命。"那么他的意思是数字革命已经失败了；万维网并不是信息的民主化，而实际是一个被私人利益集团货币化了的、被严密监控的系统。迄今为止，我认为这一点是共识了。在你的展览当中，尤其令我感到有兴趣的是，你试图展现一些例子去说明，网络从它一开始的出现就注定是一个监控站点。你能详细地说明一下吗？

约书亚·西蒙（Joshua Simon, 以下简称"JS"）： 网络最初就是由美国学术界的几个分包商为美国军方开发的一项用于冷战的技术，然后交由营利性私人公司运营。如果有任何人依旧认为，网络是关于"公共民主空间"的，那么这些人可能只是自愿选择对这一事实视而不见罢了。在这次的展览中，我们带来了一些材料，例如来自麻省理工学院学生报《The Tech》的材料。上面显示了针对麻省理工学院开发包括阿帕网（ARPANET, 互联网的前身）在内的战争技术，对1969年3月4日发生在本校研究领域的罢工进行舆论造势的内容。在1969年10月14日，麻省理工学院爆发了反对国际研究中心的示威活动，该中心当时正在从事美国军方反间谍和宣传项目。

RP： 展览中的大部分材料都不是艺术家的作品。这个展览项目是如何呈现出今天的这个样子的？

JS： 2015-2017年间，当时我正在完成一个为期三年的项目，叫"向往共产主义的孩子们"（The Kids Want Communism），这个项目包括了展出历史性的和委托的作品的展览，一同展出的还有与苏联革命99周年相关的档案材料、影像资料、辩论会和出版物。套用《共产党宣言》的开篇来说的话，该项目所处的背景是，我们十分清楚当今环境中充斥着反共的幽灵。1989年11月，柏林墙倒塌期间，我无意中看到在苏联中央频道播出的一系列大众催眠节目（或者也可以称为"电视降神会"）。我认为这是一个对我们这个时代的很棒的隐喻。催眠师安纳托利·米哈伊洛维奇·卡什皮洛夫斯基（Anatoly Mikhailovich Kashpirovsky）试图治愈苏联公民的微恙，并转移他们对在柏林发生的戏剧性事件的注意力。

因为这段视频被赋予的隐喻之意，我把它放在了展览《在液体中》开场的位置。一个普遍的说法认为，现实与梦境之间的一种难以名状的张力在这场催眠秀中粉墨登场了。保守派表示，关于这次活动的公认观点，贯穿了一种认为共产主义是一场梦、幻觉、谎言、假象的看法，而柏林墙的倒塌更被比作在现实中全面迸发的警钟，是一场冲破层层梦幻的事件。然而，在我们如今的现实当中，这种解释是远远不够的。我们的现状更复杂，现实并没有在实际层面被物质化；取而代之的是我们进入了一个梦中之梦，而这第二个梦还假装成为了现实。

RP：你把这种意识形态上的虚假觉醒说成是一种幻觉，同时这也是我们唯一所处的现实。我们要么认为数字化是对现实的模拟，要么说它是对现实世界的一种延伸。你如何看待这些与之相关的数字概念呢？

JS：物理意义上来说，就像这段对话是通过网络发布的、通过计算机产出的一样，我们关于展览的互动也是在线上成形与发生的。因此在感觉上面，会觉得数字化带来了很高的效率。但与此同时，数字化（平台）恰恰正是这种虚假觉醒发生的完美领域。虚假的觉醒通过扁平的屏幕发生，同时，一系列永无止境的、非物质的劳动时刻也正在发生。

作为一场数字展览，《在液体中》使用了真实存在于互联网的材料来展现这段历史。其中包括了1988年罗纳德·里根（Ronald Reagan）在莫斯科州立大学发表的关于硅芯片的演讲、1976年1月比尔·盖茨（Bill Gates）所发表的臭名昭著的《写给业余爱好者的公开信》（Open Letter to Hobbyists）（在信中，盖茨声称软件应该和硬件拥有一样待遇，只有获得准许才可进行买卖）、1978年死亡肯尼迪乐队（Dead Kennedys）的歌曲《California Über Alles》、一张查尔斯·卢茨（Charles Lutz）最近发布的迷因（图中是川普的脸和写着"不要讨厌迷因，去讨厌算法吧"的文字）、1997年7月的《连线》（Wired Magazine）杂志封面（封面上印着这样的一个问题："我们正面临着全世界25年的繁荣、自由和更好的环境。对此你有什么意见吗？"）等等。

基本上，所有的这些材料，以及许多其他的材料都表明了，数字革命并没有成功地通过匿名个人之间自由互动的实现，而达到取代现有社会、政治和法律权力结构的目标，数字化基本上成为了一种货币化了的控制系统。2018年，由于加密货币的开采而导致的计算机显卡短缺只是众多的例子之一。

1997年7月发行的著名《连线》杂志封面，封面文章的标题为《长时间的繁荣》(The Long Boom)。

RP: 你在这个展览中所展示的这些关联，在看似没有利害关系的领域之间去建立联系，以探索控制系统与交流之间的关系，很大程度上是受到控制论理论所阐述概念的启发。为什么你会认为这个领域在美学意义上是有趣的？

JS: 就像政治一样，策展是在跟如何组织事物打交道。这种包含有掌舵、或者说是控制的意思，可以说是希腊单词"cybernetics"（κüβερνητШк）的字面含义了。在一个更普遍的意义上，它指的是管理的艺术。有趣的是，在柏拉图的对话《阿尔喀比亚德前篇》(Alcibiades I) 中，它就以这种意义出现了。我在博士期间曾对《阿尔喀比亚德》做过大量的研究，但当时并没有去关注与技术或数字相关的论述。作为一门在第二次世界大战期间发展起来的科学，控制论逐渐主导了我们对社会和自然世界如何运作的理解，它在对立的双方之间提供了反馈机制。

正如诺伯特·维纳所 (Norbert Wiener) 设想的那样，控制论所涉及到的先入之见包括完美的、智能的、无情的机器与人类之间的对立。你在开场引用的拉斯穆斯·弗莱舍的话据称是改述自沃尔特·本杰明 (Walter Benjamin)，只不过后者实际上并没有那样说过。但本杰明在《机械复制时代的艺术作品》(The Work of Art in the Age of Mechanical Reproduction) 中的著名言论，即"法西斯主义使政治审美化，而共产主义使艺术政治化"，似乎与我们的时代息息相关。

-2-

February 3, 1976

<u>An Open Letter to Hobbyists</u>

　　To me, the most critical thing in the hobby market right now is the lack of good software courses, books and software itself. Without good software and an owner who understands programming, a hobby computer is wasted. Will quality software be written for the hobby market?

　　Almost a year ago, Paul Allen and myself, expecting the hobby market to expand, hired Monte Davidoff and developed Altair BASIC. Though the initial work took only two months, the three of us have spent most of the last year documenting, improving and adding features to BASIC. Now we have 4K, 8K, EXTENDED, ROM and DISK BASIC. The value of the computer time we have used exceeds $40,000.

　　The feedback we have gotten from the hundreds of people who say they are using BASIC has all been positive. Two surprising things are apparent, however. 1) Most of these "users" never bought BASIC (less than 10% of all Altair owners have bought BASIC), and 2) The amount of royalties we have received from sales to hobbyists makes the time spent of Altair BASIC worth less than $2 an hour.

　　Why is this? As the majority of hobbyists must be aware, most of you steal your software. Hardware must be paid for, but software is something to share. Who cares if the people who worked on it get paid?

　　Is this fair? One thing you don't do by stealing software is get back at MITS for some problem you may have had. MITS doesn't make money selling software. The royalty paid to us, the manual, the tape and the overhead make it a break-even operation. One thing you do do is prevent good software from being written. Who can afford to do professional work for nothing? What hobbyist can put 3-man years into programming, finding all bugs, documenting his product and distribute for free? The fact is, no one besides us has invested a lot of money in hobby software. We have written 6800 BASIC, and are writing 8080 APL and 6800 APL, but there is very little incentive to make this software available to hobbyists. Most directly, the thing you do is theft.

　　What about the guys who re-sell Altair BASIC, aren't they making money on hobby software? Yes, but those who have been reported to us may lose in the end. They are the ones who give hobbyists a bad name, and should be kicked out of any club meeting they show up at.

　　I would appreciate letters from any one who wants to pay up, or has a suggestion or comment. Just write me at 1180 Alvarado SE, #114, Albuquerque, New Mexico, 87108. Nothing would please me more than being able to hire ten programmers and deluge the hobby market with good software.

Bill Gates

Bill Gates
General Partner, Micro-Soft

比尔·盖茨，《写给业余爱好者的公开信》，家酿计算机俱乐部（The Homebrew Computer Club）订阅邮件，1976年1月。

现在，由于人们并不能通过自己的眼睛看到，政治的审美化正在通过机器视觉、算法、元数据等方式趋向完美。这是一个我感兴趣的主题。在准备展览《在液体中》的过程中，我同时在撰写一本关于策展的书的原稿，这本书叫《亚稳态》（Metastability），应该将于今年出版。在理解数字时代的政治时，有一个关键术语涉及到了同质性（homophily，"相同者之爱"）和合并（consolidation，"变得一样"）的概念，全喜卿（Wendy Hui Kyong Chun）在她关于"真实存在的互联网"的作品中，已经探讨了这一术语。这些概念是驱动社交媒体信息流、网络搜索和整个导航体系的逻辑。在这样的逻辑下，基于早先的相似性，志趣相投的信息节点之间建立起了连接。

在这本书中，我提出是异质性（heterophily，"不同者之爱"）驱动着策展，并通过"多身份的集合体"表现出来。"多身份的集合体"正是策展所依赖的，并且是通过多样化的展示方式来构成的。作为一种具有组织意义的实践方式，展览的制作成为探讨关于权力和组织、结构和行动等问题的一种模式，其本身不仅是对负反馈闭环结构客观性的评判，同时也是对这些闭环结构的潜在干预。

因此，对我而言，《在液体中》是对策展实践的一种反思；这个展览作为一个具有

尼姆罗德·卡默（Nimrod Kamer），"Wikiedit–你想在这个世界看到的变化"，2013年。

组织意义的形式，可以和关于数字化的盛行逻辑相辅相成，与此同时，也在抵制这样的逻辑。也许接下来我说的话可以作为最后的结语：我必须得说，我不得不去拒绝任何试图赋予技术在制造意义方面以至上地位的企图。意义是在社会工厂中产生的，技术的开发与使用只不过是参与其中。

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相关链接：

1988年5月31日，美国总统罗纳德·里根在苏联莫斯科州立大学发表演讲：https://www.youtube.com/watch?v=1lutYGxMWeA

1984年苹果电脑的电视广告：https://www.youtube.com/watch?v=VtvjbmoDx-我

1989年11月，在苏联中央电视频道中转播的催眠师安纳托利·米哈伊洛维奇·卡什皮洛夫斯基主持的降神会仪式：https://www.youtube.com/watch?v=oFDMJ3KkKrg

1984年1月24日，史蒂夫·乔布斯对苹果电脑的介绍：https://www.youtube.com/watch?v=8bepzUM1x3w

尼姆罗德·卡默 的DIY TED演讲：https://vimeo.com/68301435

杰克·埃尔韦斯 (Jake Elwes)《dada da ta》的片段，20分钟。循环视频，2016年：https://www.youtube.com/watch?v=DmOyujd06KU

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鲁思·帕蒂尔 (Ruth Patir) 的视频、电影和系列表演作品试图混淆公共和私人领域的边界。她的作品探讨了身份、性别、技术和权力美学等主题。她在耶路撒冷的贝扎雷艺术与设计学院获得艺术学士学位 (2011年)，在哥伦比亚大学获得实验艺术 (New Genres) 的硕士学位 (2015年)。2018年，她获得由以色列体育与文化部所颁布的青年视频艺术家奖。她最近参加的展览包括：在哈米德拉沙画廊 (2018年) 和耶路撒冷电影节中 (2017-2018年) 展出的作品，《写给鲁思的情书》(Love Letters to Ruth)；在纽约的丹斯空间项目 (2017年)、经典电影资料馆 (2016年)、在MoMA举办的纽约与新导演新片节、以及同年在林肯中心 (2014年) 展出的作品，《我梦见了选举》(I Dream of the Elections)。

约书亚·西蒙 (Joshua Simon) 曾担任巴特亚姆博物馆 (MoBY-Museums of Bat Yam) 的主任兼首席策展人 (2012-2017年)，现驻宾夕法尼亚州费城。他同时还是驻特拉维夫市的诗歌文学杂志《Maayan》的联合创始编辑、《新唯物主义》(Neomaterialism) 一书的作者 (斯滕伯格出版社，2013年)，以及《巴勒斯坦-以色列合众国》(United States of Palestine-Israel) (斯滕伯格出版社，2011年)、《鲁蒂·塞拉：记录在案》(Ruti Sela: For The Record) (档案图书出版，2015年)、《匿名的共产主义者》(Communists Anonymous) (与Ingo Niermann合著，斯

滕伯格出版社，2017年）以及《同在先于存在：向往共产主义孩子们的教科书》（ Being Together Precedes Being: A Textbook for The Kids Want Communism） （档案图书出版，2019年）的编辑。他最近的策展项目包括：《向往共产主义的孩子》（在巴特亚姆博物馆和柏林的 Kunstraum Kreuzberg/Bethanien空间展出，2015-2017年）、《第二自然》（Second Nature）（特拉维夫国际摄影节，2017年）和《在液体中》（In the Liquid）（"截屏"媒体艺术节，霍隆市，2018年）。西蒙拥有英国伦敦大学金匠学院的视觉文化系博士学位。

Online Exhibitions:
The Curator as Director
New Scenario

As the documentary appearance or reproduction of a work of art becomes more and more important due to the increasing possibilities of digital dissemination, there is also a shift towards exhibitions that are developed for online reception. The formerly physical, walkable but locally bound exhibition space becomes the production site, and the formerly general documentation will be developed into a digital, non-walkable[1] but globally accessible exhibition. Thus, if one shifts the location of the exhibition into the digital space in which (at least for the time being) flat pictures are the predominant actors, and turns the physical space into the production site for these pictures, then the production of the exhibition changes in such a way that the artwork has to be staged for the extended view through a camera (or other recording medium).[2] The curator becomes an (image) producer or director who has to conceive and control this view of the artwork to be exhibited in a specific setting and a structure and narration for its digital presentation. The digital exhibition structure can be made far more flexible (and even changeable) than the architecturally defined narration or structure of a physical exhibition space.[3] The curator also influences the setting in which they either choose a certain location, situation, or scenario for the (image) production *(found setting)*, or they create a setting in the sense of a stage design (physical and digital) or have it made *(built setting)*.[4] The setting and the artworks, as well as particular web solutions or narrative structures, can be the starting point and central focus of the exhibition concept and influence the respective selection, production methods, or means of production.[5] The curator must therefore understand the various modes of action and conditions that the individual production and presentation steps entail, both technically and in terms of content, in order to be able to use them fully and creatively. In the case of an online exhibition, it is therefore important to understand the digital possibilities and modes of action in order to think and act beyond the possibilities of physical exhibition-making.

Due to rapidly changing digital circulation mechanisms, the importance of exhibition documentation has also changed. The significant difference in regard to mere exhibition documentation, however, lies in the conscious shaping and combination of the staging of curated works of art in the chosen setting *(image production)* and the online presentation concept *(web solution)* in terms of the overall curatorial concept of the exhibition. The documentation in this case is more or less identical to the actual exhibition, since here, as with the transfer of a physical spatial exhibition into two-dimensional, distributable images (sharing and circulation), no transformation into another dimension or state of matter has to take place. The exhibition images shown online can circulate directly, but they may be torn out of their exhibition habitat or their narrative structure and thus become mere documents again.[6]

Notes

1 In the case of a VR solution (virtual reality), however, one can speak in a certain sense of it being walkable. In the future, the digital space will be walkable just as much as the physical space.

2 The digital space can also become a production space, and a digital work of art is always also presented in a certain setting. Furthermore, the question arises as to whether the neutrality of subsequent presentation or documentation steps has to be reproduced in this production stage, or whether it makes more sense to continue the artistic process here, as in all other stages that can be designed.
3 The coder or web designer thus becomes an exhibition technician or architect.
4 Different, multiple, or changing settings can also be used for production and presentation, as long as they are part of the overall exhibition concept.
5 In the case of New Scenario, specially selected settings were for the most part the starting point of the exhibition projects, and these went on to influence various conceptual decisions due to their composition. > http://newscenario.net
6 When converting digital exhibition images into a physical two-dimensional printable or three-dimensional presentation version, it is possible to display the surrounding structure, e.g. the browser, i.e. the digital setting, or to display it with the playback device, e.g. the computer in a physical space.

New Scenario is a dynamic platform for conceptual, time-based and performative exhibition formats. It happens outside the realm of the white cube and is meant to function as an extension to create new contextual meaning. New Scenario is a project by artists Paul Barsch and Tilman Hornig. *New Scenario Archives* is a loose collection of images, texts, objects, and physical artefacts that are related or connected to New Scenario's exhibition projects and practice. The images/posters were made as illustrations accompanying the self-reflective essay/text "Curator as Director" by Paul Barsch of New Scenario and are based on structural sketches and mind maps.

在线展览：作为导演的策展人
新场景 (New Scenario)
翻译：陈粤琪

由于逐步增加的数字传播可能性，艺术作品的纪录式呈现或者艺术作品的再现变得越发重要，与此同时，为线上呈现与观展而设计的展览也成了新转向。过去实体的、可进行物理意义行走的、但同时受到当地地理意义限制的展览空间将成为制作场地，同时，过去通用的展览记录将发展成为一个数字化的、不可进行物理意义行走的、[1]但可全球访问的展览。因此，如果将展览的地点转移到（至少目前来说）平面图片占主导地位的数字化空间里，并将物理空间转变为这些图片的制作场地，那么展览的成果就会发生以下变化，艺术品的展示与呈现需要通过相机（或者其他类型的记录媒介）来提供延伸性的观看体验。[2]策展人成为一名（图像）制作人或是导演，ta必须构思和控制在特定环境当中观看被展出艺术品的体验，以及为了实现其数字化呈现的结构和叙事方式。数字化展览的结构，比起实体展览空间中被建筑物局限的叙事方式或者结构，可以变得更灵活（甚至可以进行改变）。[3]策展人也会对展示的场景产生影响。他们要么为了（图像）的制作（"现成的场景"）去选择一个特定的地点、情境或脚本，要么创造或者找人搭建一个舞台设计意义下的（实体化或者数字化的）场景（"建造的场景"）。[4]场景和艺术品，以及特定的网络解决方案或叙事结构，可以成为展览概念的出发点与核心，并进而影响接下来所对应的具体选择、制作方法或制作手段。[5]因此，策展人必须了解各个制作和展示步骤在技术和内容层面所需的各种操作模式和条件，以便能够充分和创造性地去运用它们。正因如此，为了在想法和操作上都超越实体化展览制作的可能性，充分了解线上展览的数字化可能性与其操作模式是非常重要的。

由于数字化的流通机制在快速变化，展览记录的重要性也同样发生了变化。然而，与单纯的展览记录相比，显著的不同在于，在选定的场景中有意识地去塑造与组合策展艺术作品的呈现（"图像制作"），以及就展览的整个策展理念而言线上展示的概念（"网络解决方案"）。在这种情况下，展览记录或多或少与实际展览是相同的，因为在这里，随着实体空间的展览向二维的、可分发图像（分享和流通）形式的转变，向另一个维度或存在形式的转变就不再被需要了。网上展示的展览图像可以进行直接的传播，但它们可能会被剥离出来，离开其原本的展览栖息地或叙事结构，从而再次成为纯粹的记录。[6]

注释

1 然而，在VR（虚拟现实）可以提供解决方案的情况下，从某种意义上说它是可以进行物理意义行走的。在未来，人们可以在数字化空间里像在物理空间里一样进行物理意义的行走。

2 数字化空间也可以成为一个制作空间，数字艺术作品也总是在一个特定的场景中被呈现。此外，还出现了这样一个问题，即后续的呈现或展览记录步骤的中立性是否必须在这个制作阶段去再现，或者是否像在所有其他可被设计的阶段一样，在这里继续艺术创作的过程更为合理。

3 程序员或网页设计师因此成为了一种展览的技术人员或者建筑师了。

4 不同、多种或变化的场景也可以用于制作和展示，只要它们是整个展览概念的一部分。

5 在"新场景"的情况中，特定的场景在很大程度上是展览项目的出发点，由于这些场景的构成，它们影响了各种概念上的决策。http://newscenario.net

6 当将数字化展览中的图像转换为实体、二维、可打印的版本，或是三维的呈现版本时，是可以去展示其周围结构的，例如浏览器，即数字化的场景设置，或者在实体空间中，用可以回放的设备去进行展示（例如计算机）。

"新场景"（New Scenario） 是一个关注概念性的、基于时间的和表演性展览形式的动态平台。它诞生在白立方范围之外的实践，并旨在作为一种扩展方式来创建新的语境意义。"新场景"是艺术家保罗·巴什（Paul Barsch）和蒂尔曼·霍尼格（Tilman Hornig）的一个合作项目。"新场景档案"是与"新场景"展览项目和实践相关的图像、文本、物品和实体文物的零散集合。这些图片是基于结构性的草图和思维导图创作的，它们是"新场景"的保罗·巴什的自我反思文章《作为总监的策展人》中的插图。

(NON-)THINGS
or Why Nostalgia for the Thing
is Always Reactionary
Dorothee Richter

The following argument is dedicated to the renewed wish for objects and materiality in art and curating. Thinking about things and non-things is also due to our present situation, since we cannot meet in real space, but in virtual space.

As the title indicates, an emphasis on things, new materialism, actor-network theory, and the like, always makes me feel uncomfortable, not to say unhappy. Have we not been here before, and have we not, with good reason, rejected the auratic view of things? What is the thing, or even the thing in itself, and why is there this cyclically recurring nostalgia for the thing in its pure aspect? Let us think about the question in a number of stages. Firstly, the present day; secondly, we will examine the positioning of the "thing"; thirdly, we will make an attempt at the deconstruction of subject and object, and fourthly, we will consider this thing in the context of the exhibiting institution.

First: The Present
In an essay included in *The Shape of Things: A Philosophy of Design*, Vilém Flusser describes the historical moment of the digitalization of all aspects of life as follows: "Until recently, our environment consisted of things: houses and furniture, machines and motor vehicles, clothing and underwear, books and pictures, tins and cigarettes. There were also people in our environment, but science had largely made them into objects: like all other things, they are measurable, quantifiable and easily manipulated. In short, the environment was the condition in which we existed."[1] Now, however, we have been catapulted into the world of non-things, and find ourselves, with some sense of disorientation, confronted with processes that we have difficulty understanding. In Flusser, the nostalgic tone is already perceptible: "Non-things now flood our environment from all directions, displacing things. These non-things are called 'information.'"[2] And in what is envisaged as a phenomenological sketch, he attempts to describe these non-things: "It is immaterial information. The electronic pictures on the television screen, the data stored in computers, all the reels of film and microfilm, holograms and programs, are such 'soft' ware that any attempt to grasp them is bound to fail. These non-things are, in the true sense of the expression, 'impossible to get hold of'. They are only open to decoding. Of course, as with old-style information, they also seem to be inscribed within things—in cathode-ray tubes, celluloid, micro-chips, laser beams. But although this sounds 'ontological', it is an 'existential' illusion. The material basis of new-style information is negligible from the existential point of view."[3] As Flusser sees it, this leads to the environment in which we have to find and keep our bearings becoming ever "softer, more nebulous, more ghostly."[4] As an art scholar trained on the works of Roland Barthes, I do not, of course, see an absolute difference between disparate processes of signification; meanings are produced when a number of signs are combined into new formations. The material form plays some part, but what ultimately counts is the ideological meaning. And yet precisely Flusser's text shows clearly that the 0/1 machine has now become even more omnipresent: nowadays, all production and information processes are channelled through it, wholly new infra-

structures have come into being, and the former unity of space and time has been completely destroyed, as Peter Weibel described in vivid terms in a lecture on the transformation of space and time[5]: space was killed off long ago by the railways, he says; now the North Sea surges right up to our door, pictures from all over the world come flooding into our living rooms, and the landscape in between vanishes. Telecommunications initiate a new kind of communication; bodies remain in one place, whereas images can be reproduced at will: mobility and multiplication are now the order of the day. In the tele-society, the logic of distribution changes, Weibel says: it eliminates the power of place and instead brings us pictorial spaces that are detached from location and produce a ghostly simulation of distance. As a result, Weibel argues, the image acquires unprecedented power, images lose their historical, context-related character and become epistemic things, still objects but already signs, or perhaps still signs and already objects. So, it is at this moment of history that nostalgia for the object, for the aesthetic object, arises; it is precisely here and now that things are melting away, and their material substance, place, and presence are becoming nebulous. (That is why I see the actor-network theory or New Materialism as a symptom rather than anything else.)

Secondly: The Thing in Itself

But let us look for a moment at the concept of the *Ding-an-sich*, the thing in itself as a specific Western concept, inscribed into exhibition history.

We know to whom we owe the thing in itself—to the philosophers of the Enlightenment. Here, I will be looking again at Immanuel Kant, in the company of Terry Eagleton.[6] I am turning to Eagleton because his interest is ultimately always focused on the living bodies of human beings. He investigates, from a post-Marxist perspective, what place "systems of thought" accord to subjects and objects, always bearing in mind the notion that ideological concepts also have material effects. Eagleton pays especial attention to those ideologies that hide behind a particular positioning of "aesthetics." In this discussion, Kant plays a very significant role, if only because aesthetic theory accounts for such a huge part of his philosophical writings. Developing the ideas of Alexander Baumgarten,[7] Kant devotes many hundreds of pages to a detailed discussion of aesthetics and the faculty of judgment.

The way in which, in Kant, the individual, or subject, defines itself as pre-eminent is seen by Eagleton as following inevitably from the political practice of the bourgeoisie. The bourgeois individual, as an active entrepreneur, has to be viewed as being self-determined and autonomous, in contrast to the worldview characteristic of the earlier, hierarchical state, in which a subject appears as determined by factors outside itself.

When, in Enlightenment philosophy, the subject is considered to be the master of the world, the world increasingly dissolves, or barely exists except in the experience of the subject. Thus, for example, Kant explains: "Time is therefore merely a subjective condition of our (human) intuition (which is always sensible, i.e., insofar as we are affected by objects), and in itself, outside the subject, is nothing."[8]

The fantasy of technical omnipotence conceals a nightmare: in appropriating nature, you risk eradicating it. In this sense, self-assertion, if taken to extremes, turns against itself. At present, we are directly experiencing this in increasing environmental pollution and global warming.

As Eagleton sees it, for the bourgeoisie, property becomes the true mark of the subject, and respect for property the central value of that order. This, in itself, partly explains the bourgeois fascination with the object (the thing); unthinkingly, perhaps unconsciously, this fascination supports that order.

The bourgeois subject (authenticated by nothing but itself) requires some Other to assure itself that its powers and properties are more than hallucinatory, that activities have meaning. At the same time, such otherness threatens the subject's supposed sovereignty. According to Eagleton, this is the reason for the double nature of humanism: on the one hand, there is the mania for exerting power, on the other the depressing knowledge of being alone in the universe.

The subject is thus seen as being alive and active; productive activity secures objectivity (and objects), and thus connects the subject with the reality of the external world. If freedom is to flourish, if the subject is to extend its colonising sway over the world, this requires a certain level of knowledge. This being so, familiarity with and knowledge of other subjects is needed, which has led to study of the 'human sciences'—psychology, sociology, history, etc. There is, however, some contradiction between the desire for knowledge and the subject's claim to sovereignty: as Eagleton puts it, knowledge and freedom are in a curious sense antithetical. To put it differently, the subject's illusory position of sovereignty is undermined by the recognition of its dependence, of being locked into systems, and ultimately also by the recognition that all subjectivity is at bottom a construct. Kant sees the subject as noumenal (outside the conceptual order), and the object as the ultimately inaccessible thing in itself. For Kant, all cognition of others is purely phenomenal, since the secret springs of subjectivity are always inaccessible. "The subject is absolutely nothing whatsoever of an object—which is to say that it is a kind of nothing, that this vaunted liberty is also a vacancy."[9]

Aesthetic judgment is identified as an element that is capable of forming a bond between autonomous subjects: this is one sphere in which there can be a sense of community. According to Eagleton, the thing in itself is what the bourgeoisie—feeling alienated and fragmented by mutually isolating kinds of work—dreams of. The aesthetic object—but it alone—harbours an element of a utopian community. In aesthetic representation, we glimpse for a moment the possibility of a non-alienated object, one quite the reverse of a commodity. In another sense, however, this object, which acts as a point of exchange between subjects, can be read as a kind of spiritualised version of the commodity.[10] At a time when art objects are enjoying an absolute boom, Eagleton's observations appear startlingly prophetic.

Thirdly: Subject/Object Deconstructions

It is well known that Kant saw the aesthetic as existing in two states: the beautiful and the sublime. The beautiful affords support to the subject, while the sublime casts it down, conveying a feeling of its finiteness, decentring the subject. The sublime corresponds to a boundless totality that is beyond the scope of our feeble imagination. This is an interesting aspect of the aesthetic object. So, now, two factors undermine the subject's self-certainty: on the one hand, the sublime, and on the other the striving for knowledge, which has the effect of showing the subject, as it reflects on itself, that its own position is, in a variety of ways, one of dependence.

The theoretical shoring up of a subject that had become questionable culminated in the writings of Sigmund Freud, Theodor Adorno, Michel Foucault, Roland Barthes, and Jacques Lacan—if I may make the point in this brief and highly over-simplified form. In art scholarship, the feminist revision of art historiography picked up on (and still picks up on today) precisely this deconstruction of the firmly established, sovereign position of the subject, which, as one might expect, also lays down fixed constructions of gender.

For the present discussion, I would like to recall Roland Barthes's analysis of mythological constructions.[11] A sign, consisting of mental image and sound, is arbitrarily

Cover of Paris Match to which Roland Barthes refers in *Mythologies*

formed: *ein Baum*, *un arbre*, *a tree*, these very different acoustic images conjure up more or less similar mental images. This very fact shows that an object in itself, or a thing in itself, does **not** exist outside of the term denoting it. I can identify a strange combination of wood and fabric as a chair only if I am already familiar with the concept of a chair. When several signs are combined, this produces a deliberately assembled meaning or, in Barthes's terminology, a myth. He presents a variety of striking examples of such myth formations. The best-known of these examples is a *Paris Match* cover photograph of a black boy or very young man in uniform giving the French military salute. A myth de-historicises and de-contextualises: who is the boy, where did he live, what is his social and cultural background, what country is he from, did he go to school or receive military training, what ethnic group does he belong to—in short, what are the social and cultural conditions in which he and his salute are embedded? None of this is revealed. But the empty mould becomes filled with meaning—in this case, as Barthes sees it, willing acceptance of France's colonial claim to power.

Interestingly, the artist Vincent Meessen, who curated the Belgian Pavilion at the 2015 Venice Biennale, attempted, in his video investigation *Vita Nova* (2009), to find the boy and give him back his history. An ironic and yet wonderfully deconstructive appropriation of a theory.[12] At the end of the film, attention is drawn to Barthes's blind spot, his own post-colonial shadow, as it turns out that his grandfather, Gustave Binger, was once Governor of the Ivory Coast. This personal involvement is something that Barthes shies away from dealing with.

So, back to the thing/object, which even Bruno Latour (about whose actor-network theory I am very sceptical) has described in terms of a thing in a museum, according to Roger Fayet: "On the basis of the etymological relationship between the modern German *Ding* and the Old High German *Thing* (assembly, court), Latour only recognizes the object as being truly a thing once it is accepted into the circle of the *Thing*, that is to say, when it has become something spoken and negotiated about. Seen

in this light, the museum is a locus of the 'thingization' of objects—or, to follow Valéry's more cautious formulation, a place where 'thingizations' are offered."[13]

In Jacques Lacan's writings, the thing appears in two states. Firstly, it appears as extant in the symbolic order. "Only what is integrated in the symbolic order 'exists' [...], since 'there is no such thing as a prediscursive reality.'"[14] Unlike Saussure and Barthes, however, he sees the relationship between the signified and the signifier not as fixed but as varying: the connection between acoustic image and mental image is subject to constant changes. (And the dissolution of this connection would be a psychotic state.) The second state of an object is the *objet petit a*, the object of desire which we seek in the other.[15] The *objet petit a* is the object which can never be attained, which sets desire in motion; Lacan later calls it the "object-cause" of desire. The drives do not seek to attain it, but rather circle round it. The surplus represented by the *objet petit a* is surplus meaning and surplus enjoyment. "This concept is inspired by Marx's concept of surplus value; *a* is the excess of *jouissance* which has no 'use value', but persists for the mere sake of enjoyment."[16] Thus, for Lacan, the object is a wish, a longing, an idea that can never actually be realised, but that keeps desire alive (in the relationship between subjects, that is to say, the desire for the other).

Fourthly: Things in the Museum—Their Framing by the Exhibiting Institution

So, let us turn to the thing, which exists only in a discourse, or only intersubjectively, and which is moreover taken and set in the specific frame of the exhibition situation. What is the significance of the "framing" of the thing by the museum, or, one might say, by the institution that represents Art? As is well known, Tony Bennett drew attention to the fact that one of the aims of the bourgeois museum was to initiate its visitors, especially members of the working class, to middle-class modes of behaviour. Visitors to museums were instructed not to spit, not to whistle, not to be noisy, and so on. Thus, it is clear that class-specific messages are an intrinsic part of the museum.[17] Modernist glass buildings, which place the visitor-subject in situations affording an overview, also reinforce the subject's illusion of occupying a self-confident (that is,
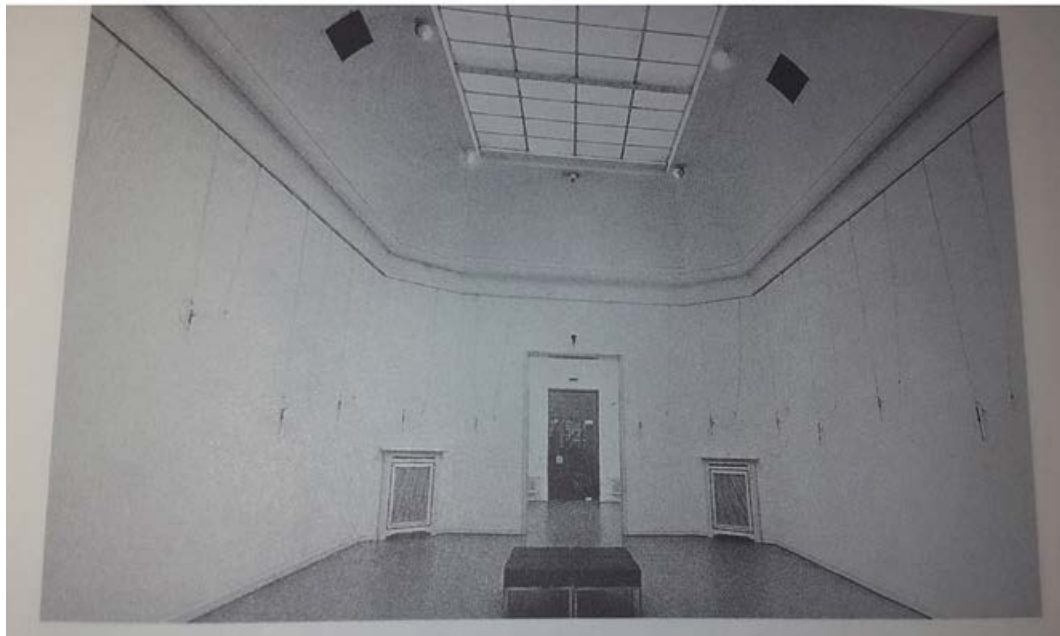

View into the picture room during the exhibition *Silence*, 1988

bourgeois-entrepreneurial) position. At the same time, the subject is visible from all directions, and this in turn suggests that surveillance functions are being shifted to within the subject, so that, as has often been argued, contemporary citizens monitor themselves. The fact that a work of art is present in a museum or art institution means that that object has passed through various acts of consecration. To adopt Foucault's argument, the discursive formation in a given instance—in this case the art academy, art market, art criticism, juries, the curatorial selection process, etc., or, correspond-ingly, anthropology and the authorities in that field—make use of complex mecha-nisms to determine which objects belong in a museum and which do not. When these objects then appear in the museum or art institution, they seem to be a "natural" part of it. "Natural" in this case means that by being placed on a pedestal or in a lighted glass cabinet, the objects are "ennobled."

In contrast to this, a critical and democratic approach to museum work would aim to acknowledge openly the constraints and structures within which it operates, and to broaden and shift existing conditions implicit in museum work such as exclusions on racist and sexist grounds. There are some very successful examples of such an approach, some of which I would like to describe.

Michael Fehr vividly describes how, as the new director of the Osthaus Museum in Hagen, he attempted to transpose to the museum John Cage's *Music Score* (which became famous as *4'33"*) under the title *SILENCE*. At first, Fehr had hoped to work directly with Cage, but after Cage left Germany, Fehr unexpectedly found himself "without a supportive or protective artistic authority to back me up—unexpectedly in a kind of artistic mode [myself] [...]."[18] For Fehr, this was the start of a programme that made reference to Hagen's history and repeatedly took the town as its theme—not always to the delight of visitors and the press, as Fehr notes. Visitors were forced out of their comfort zone when they came to the museum, as the usual conventions were subverted. Fehr gives a graphic description: "The exhibition [*SILENCE*] showed a completely emptied museum: with the help of a workman I had, on the afternoon before the exhibition opened, removed everything that was in any way pictorial from the exhibition spaces, and we even dismantled the fountain and some lights that picked out details of the architecture."[19] The three-day exhibition provoked a mixed and sometimes vehement reaction, but the surprising thing was that the visitors now started talking about artworks and types of architecture. "What emerged from it all was not only that, even outside the sphere of music, John Cage's *4'33"* concept [...] is far more than a formal idea, which is how I too had regarded the piece up to then, but that *SILENCE*, viewed and deployed as an artistic strategy, can produce quite disparate 'noises' or 'texts', depending on the particular context—in this case the building's history, which during the exhibition was practically oozing out of the walls, or was being projected on to the walls by the visitors."[20]

Fehr goes on to analyse, above all, the role of memory as a narrative (and, I imagine, divergent) event taking place at any given present moment, and also the curatorial strategies he uses to reveal different layers of historical occurrences. However, what I consider important here is a different aspect, which I believe can trigger processes that lead to insight: the element of surprise, of disorientation, which makes a person's confidently held view begin to falter, as in the famous example of anamorphosis in the painting *The Ambassadors* by Hans Holbein the Younger 1533, which Lacan discusses. In the Lacanian example, the skull suddenly became visible when visitors turned back for a last look as they moved on, an unsettling experience that confronted them with the final, irrevocable splitting of the subject, namely their own death. This is, in Lacanian terminology, the irruption of the Real.
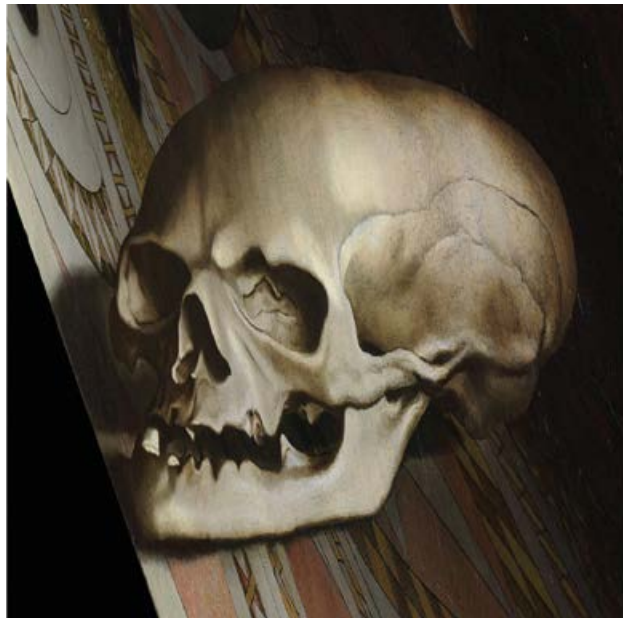
Hans Holbein the Younger, *The Ambassadors,* 1533

Lacan describes the disruption through the "Real"
with the example of an anamorphosis,
a moment which destabilizes the subject.

In an empty exhibition space, on the other hand, the visitor suddenly becomes visible as an observer, a voyeur, a constructed subject, a producer of narration, etc.[21] In a certain sense, we are likewise called into this unexpectedly empty space and caught there. The normal conventions for creating an exhibition and for visiting an exhibition are clearly shown to be a construct, to be the *habitus* associated with it. The gesture presumably also reveals the visitors to be a very homogeneous social group.

As a final example of an exhibition in which things began to talk, I would like to recall the famous exhibition *Mining the Museum* staged by the artist Fred Wilson at the Museum of the Maryland Historical Society in Baltimore in 1992.[22] In the first room of the exhibition stood a large silver globe bearing the inscription "Truth"; one of the most talked-about exhibits was a glass case containing finely chiselled silver goblets and jugs of the kind owned by the upper echelons of society; at the centre of the arrange-

"Mining the Museum" staged by the artist Fred Wilson at the Museum of the Maryland Historical Society, Baltimore in 1992

ment lay some black metal fetters for slaves. In a talk given at the Victoria and Albert Museum, Wilson describes in detail how, for instance, he made audiotape recordings in which he gave a voice to the previously unnamed black children shown in the historical paintings.[23] He had the texts spoken by black children from the neighbourhood. A particularly moving and impressive example involves a picture showing, on the left, a black boy in a hunched posture, and on the right a white boy of about the same age standing upright and looking straight out of the picture. The black boy is turning his head to look up at the white boy; "Am I your brother? Am I your friend? Am I your pet?" a child asks on the audio track that Wilson produced to go with it. Wilson comments drily that he might quite possibly have been all three.

A reduced version of the exhibition was shown again, eight years long; the pram in which a Ku Klux Klan hood had been laid created an enormous stir. The art education staff telephoned Wilson with a question: a school class was coming to the exhibition,

Justus Engelhardt Kühn, Detail of *Henry Darnall III,* c. 1715

"Mining the Museum" staged by the artist Fred Wilson at the Museum of the Maryland Historical Society, Baltimore in 1992

and some of the children were Ku Klux Klan members; how should they deal with this? Just don't give them my phone number, Wilson joked. Wilson allowed the things to speak for themselves, but not, in the usual way, by elevating while decontextualizing them; instead he showed the process by which something becomes a museum object, and gave back to the things their context, their history, the means by which they were effective and their actual effects. He connected the things with their usefulness and those who benefited from their use; he gave the subjects their voices back.

To return to the beginning of my argument: it is reactionary, as Douglas Crimp has declared, when people enthuse about the abstract beauty of a helicopter, and progressive when questions are asked about its use, its effects, how those effects are achieved, and who the beneficiaries are. In the case of the beautiful, insect-like helicopter at MoMA described by an enthusiastic critic, Crimp deconstructed this style of presentation and such uncritical interpretation by pointing out that exactly this type of helicopter had been deployed in Nicaragua, El Salvador, and Honduras:

Bell-47D1 Helicopter hanging at MoMa, New York

"The hard facts are that Bell helicopters are manufactured by the Fort Worth corporation Textron, a major U.S. defense contractor, which supplies the Bell and Huey model helicopters used against the civilian populations of El Salvador, Honduras, Nicaragua, and Guatemala. But because the contemporary art of exhibition has taught us to distinguish between the political and the aesthetic, a *New York Times* editorial entitled 'Marvelous MOMA' was able to say of MOMA's proud new object: 'A helicopter, suspended from the ceiling, hovers over an escalator in the Museum of Modern Art [...]. The chopper is bright green, bug-eyed and beautiful. We know that it is beautiful because MOMA showed us the way to look at the 20th century."[24]

To come back to the beginning, the problem about a phantasmatic agency ascribed to objects (be that as New Materialism or as actor-network theory) is the blurring of structural violence. We as artists, curators, and theorists have to ask in which contexts do objects produce which meaning. And who is the actor in this constellation. Who is producing meaning, and who is the benefactor of a situation. The longing for materiality, for an object one could grasp, is due to the fact that through the overpowering mass of digital images, and by the withdrawal of the unquestionable presence of objects, and of other subjects, we all feel thrown into a shadowy co-habitation in time and space. This will go on, with or without a virus, for quite some time. So, we must be awake and discuss what images, artwork, exhibitions are putting forward. To do this needs words, needs curating, needs art: therefore, I would like to recommend this statement by Roland Barthes, as a starting point:

> "Language is a skin: I rub my language against the other. It is as if I had words instead of fingers, or fingers at the tip of my words. My language trembles with desire."

English translation by Judith Rosenthal
Dorothee Richter, "(Un)Dinge, oder warum die Sehnsucht nach dem Ding
immer reaktionär ist," in Interdisziplinäres Ausstellen, *eds. Sabine Fauland,*
Österreichischer Museumsbund, (Vienna: 2016), 8-15. ISSN 1015-6720
(slightly modified version for this publication).

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Notes

1 Vilém Flusser, "The Non-Thing 1," in *The Shape of Things: A Philosophy of Design*, trans. Anthony Mathews (London: Reaktion Books, 1999), 85.

2 Ibid., 86.

3 Ibid., 86 et seq.

4 Ibid., 87.

5 Peter Weibel, "Iconic Turn, Ortlosigkeit und Bilderfülle," from 46:07, https://www.youtube.com/watch?v=5lIpNADoqYM, accessed on 27 Dec. 2015.

6 See Terry Eagleton, *The Ideology of the Aesthetic* (Oxford: Blackwell, 1990), Ch. 3, "The Kantian Imaginary," 70-101.

7 Alexander Gottlieb Baumgarten*, Sinnliche Erkenntnis in der Philosophie des Rational-ismus* (= *Aufklärung*, vol. 20), eds. Alexander Aichele and Dagmar Mirbach (Hamburg: Meiner, 2008).

8 Immanuel Kant, *Critique of Pure Reason,* trans. and eds. Paul Guyer and Allen W. Wood, (Cambridge and New York: Cambridge University Press, 1998), 164.

9 Eagleton, *The Ideology of the Aesthetic*, 75.

10 Ibid., 78.

11 Roland Barthes, *Mythologies* (Paris: Éditions du Seuil, 1957).

12 Katarina Gregos, "Raising the Phantoms of Empire: Post-Colonial Discourse in Recent Artists' Films," accessed on 27 Dec. 2015, http://moussemagazine.it/articolo.mm?id=529.

"Vincent Meessen's *Vita Nova* (2009) takes as its point of departure a cover photo from a 1955 issue of the French magazine *Paris Match*, in which a black child soldier is depicted making a military salute. The caption reads: 'The nights of the army. Little Diouf has come from Ouagadougou with his comrades, children reared by the A.O.F. army, to open the fantastic spectacle that the French Army presents this week at the Palais des Sports'. The artist embarks on a search for Diouf, the child soldier who is depicted, weaving an elaborate narrative that brings together a number of phantoms from the colonial past, and focusing on the figure of Roland Barthes—who wrote a critical text about this particular image. Historical fact, reality, artistic interpretation, and imagination are conflated, and the spectator is invited to piece together the fragments of the story, as timeframes become dislocated and chronologically discon-nected. Drawing on a variety of media and archival material, as well as his own footage, Meessen creates a parallel, updated story in which a new character is born (Vita Nova) and with him, a new 'narrative. The film also brings to life the personal story of Roland Barthes, who is revisited by the phantom of post-colonialism, and resurrected in a black body. By the end of the film, it turns out that Barthes suppressed his own personal history; we discover that his grandfather, Gustave Binger, was the first governor of Côte d'Ivoire, thus implicating Barthes in the very narratives he wished to critique. *Vita Nova* reflects on the artifice involved in historiographical discourse, using the fiction of 'realism' and the experience of archives to arrive at a distinctive form of 'factual fiction'."

13 Roger Fayet, "Ob ich nun spreche oder schweige," in Roger Fayet, *Im Land der Dinge. Museologische Erkundungen* (Baden: Hier + Jetzt, 2005), 13 et seq.

14 Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (London and New York: Routledge, 1996), 58.

15 Ibid., 124 et seq.

16 Ibid., 125.

17 Tony Bennett, *The Birth of the Museum: History, Theory, Politics* (London and New York: Routledge, 1995).

18 Michael Fehr, "Text und Kontext. Die Entwicklung eines Museums aus dem Kontext seiner Geschichte", in *Open Box: Künstlerische und wissenschaftliche Reflexionen des Museumbegriffs* (Cologne: Wienand, 1998), 19.

19 Ibid., 20.

20 Ibid., p. 21.

21 Lacan describes the effect of anamorphosis as follows: "It is, in short, an obvious way, no doubt an exceptional one, [...] of showing us that, as subjects, we are literally called into the picture, and represented here as caught." Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, trans. Alan Sheridan (London: Penguin, 1979), 92.

22 Elisabeth Ginsberg on Fred Wilson's exhibition project, *Mining the Museum*, April 3, 1992 – February 28, 1993: "For instance, in the first room of the exhibit, the audience was confronted with a silver globe—an advertising industry award given at clubs in the first half of the century—bearing the single word 'Truth'. The trophy was flanked by, on the one side, a trio of portrait busts of prominent white men and, on the other side, three empty black pedestals. The busts were of Napoleon, Henry Clay, and Andrew Jackson. None of these worthies had ever lived in Maryland; they exemplified those deemed deserving of sculptural representation and subsequent museum acquisition. The empty busts were labeled Harriet Tubman, Benjamin Banneker, and Frederick Douglass, three important African-American Marylanders who were overlooked by the ostensibly 'local' institution." See http://beautifultrouble.org/case/mining-the-museum/, accessed on 11 Jan. 2016.

23 Fred Wilson speaking at the Victoria and Albert Museum, "A Change of Heart—Fred Wilson's Impact on Museums", https://vimeo.com/11838838, accessed on 11 Jan. 2016**.**
     The curator of The Contemporary referred to by Fred Wilson was Lisa Corrin; the founding director of The Contemporary was George Ciscle.

24 Douglas Crimp, *On the Museum's Ruins* (Cambridge et al.: MIT Press, 1993), chapter entitled "The Art of Exhibition," 275.

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（非）实物/为什么对于"物"的怀旧总是反动的
多萝西·里希特 (Dorothee Richter)
翻译：张唯一

以下论点专注于艺术和策展中对于客体与物质性的新希望。思"物"（things）思"非"（non-things）也是基于我们的现状，因为我们不能在现实的空间中相遇，而只能在虚拟的空间中相遇。

正如标题所示，对于物、新唯物主义、行动者网络理论等等的强调，总是让我感到不舒服，更不必问我是否会高兴了。我们以前不是经历过这些吗？我们不是有充分的理由拒绝对事物的灵性看法吗？什么是"物"？甚至说"物"之中又包含何物？为什么会有这种对于纯粹的'物'周期性的怀旧？让我们分几个阶段来探讨这个问题。一，现如今；二，我们将考察"物"的定位；三，我们将尝试对主客体进行解构；四，我们将在展览机构的语境下去思考这一问题。

一：现如今

在《物的形状：设计哲学》（The Shape of Things: A Philosophy of Design）中提及的一篇文章里，威廉·弗卢塞尔（Vilém Flusser）将生活全方面数字化的历史时刻进行了如下描述："直到最近，我们所处的环境还是由一些物组成：房屋和家具、机器和汽车、衣服和内衣、书籍和图片、罐头和香烟。我们周围也有人，但科学在很大程度上把他们变成了物体：像所有其他的'物'一样，他们是可测量、可量化、并且易于操纵的。简言之，环境就是我们存在的先决条件。"[1]

然而如今我们被抛进了非实物的世界，发现我们自己带着某种迷失感，面对着我们难以理解的程序。在弗卢塞尔的书中，怀旧的基调已经可以被感知："非实物现在从四面八方涌入我们所处的环境，取代了物。这些非实物被称为'信息'。"[2]

在被设想成现象学的草图中，他试图描述这些非实物："这是非物质性的信息。电视屏幕上的电子图片、计算机中存储的数据、所有电影胶片和缩微胶片、全息摄影和程序都是这样的'软'件，任何试图牢牢抓住它们的努力都注定会以失败而告终。从真正意义上说，这些非实物是'无法掌控的'。它们只对解码开放。当然，

就像过去的电子信息一样，它们似乎也被刻在阴极射线管、赛璐珞、微芯片和激光束这样的东西里。但是，尽管这听起来是'实体论的'，这是一个'存在主义'的幻觉。从存在主义的角度来看，新型信息的物质基础是微不足道的。"[3]

在弗卢塞尔看来，这形成了一种环境，在这种环境中，我们必须找到方向，保持它并让它变得"更加柔和、更加模糊、更加鬼魅"。[4]作为一名在罗兰·巴特（Roland Barthes）的作品上接受训练的艺术学者，我当然看不到不同意义过程之间的绝对区别；当许多符号组合成新的形式时，就产生了意义。物质形式起着一定的作用，但最终算数的是意识形态上的意义。

然而，弗卢塞尔的文本清楚地表明，二进制计算机现在已经变得愈加无所不在：现如今，所有的生产和信息过程都经过它的运行，全新的基础设施已经形成，从前时空统一的状态已经被彻底摧毁，正如彼得·韦伯（Peter Weibel）在一次关于时空转换的演讲中的生动描述那样[5]：空间在很久以前就被铁路扼杀了，现在北海汹涌而至，来自世界各地的图片直接冲入我们的客厅，而沿途的风景消失了。

电信开创了一种新的通信方式，身体保持不动，而图像可以随意被复制：机动性和不断增殖成为了现如今的家常便饭。在这个远程的社会，分布的逻辑发生了变化，韦伯说：它消除了空间的力量，取而代之，带给了我们与具体位置无关的图像空间，并生成一种幽灵般的距离模拟系统。据此韦伯认为图像获得了前所未有的力量，它失去了其历史和语境相关的特征，成为了意识形态上的东西。依然是物体但已成为符号，或者也许依然是符号但已有了其指向的物体。

因此，在这个历史时刻，对于"物"的怀旧以及对于审美对象的怀旧出现了；正是在此时此地，"物"正在消融，它们的物质组成、空间位置和存在变得模糊不清。（这就是为什么我将行动者网络理论或新唯物主义视为一种症状，而不是其他东西。）

二：本体

但让我们先看一下"本体"（Ding-an-sich）的概念，本体作为一个特定的西方概念，被深深印刻在展览史上。我们知道我们习惯于把本体的概念归功于启蒙运动的哲学家。在这里，我将在特里·伊格尔顿（Terry Eagleton）的陪伴下，再次回看伊曼努尔·康德（Immanuel Kant）。[6]

我转向伊格尔顿，因为他的兴趣点总是最终落在活生生的人身上。他从后马克思主义的角度考察"思想体系"在主体和客体之间的位置，并且始终不忘意识形态的概念也会受到物质层面的影响。伊格尔顿尤其关注那些隐藏在"美学"背后的意识形态问题。在这场讨论中，哪怕仅仅是因为美学理论在他的哲学著作中占据如此庞大的比重，康德依然扮演了一个非常重要的角色。康德继续发展了鲍姆加登（Alexander Baumgarten）的思想，[7] 并输出了几百页篇幅的文字详细讨论美学和判断真理的能力。

伊格尔顿认为，在康德看来，把自己定义为卓越的个人或主体不可避免地遵循资产阶级的政治实践。与早期等级制国家的世界观特征恰好相反的是，作为积极的企业家的资产阶级个体，必须被视为是自主并且自治的。而在等级制国家中，主体似乎是由自身以外的因素决定的。

在启蒙哲学中，当主体被看作是世界的主人时，世界便慢慢地消解，或是仅仅存在于主体的经验之中。因此，正如康德所诠释的那样："时间仅仅是我们（人类）直觉的一个主观条件（只要我们受到客体的影响，直觉就总是感性的），而在主体之外，时间本身什么也不是。"[8]

技术万能的幻想隐藏了一个噩梦：在侵占自然的过程中，你也同时冒着摧毁它的风险。从这个意义上来说，自我主张如果走极端，就会自相矛盾。就像现在，我们正经历着愈加严重的环境污染和全球变暖所带给我们的影响。

伊格尔顿认为，对资产阶级来说，财产成为了主体的真正标志，并且对于财产的仰慕成为这个规律的核心价值。这本身在某种程度上解释了资产阶级对于"物"的迷恋；无需思考，也许是不经意间，对于"物"的迷恋支撑了这种规律。

资产阶级主体（除了它自己之外，没有任何东西可以对它进行验证）需要"他者"对它进行担保，证明它的力量和所有权不仅仅是幻觉，行动是有意义的。与此同时，这些"他者"也威胁着主体的主权。伊格尔顿认为，这就是人道主义具有双重面向的原因：一方面是对行使权力的狂热，另一方面是从宇宙中获得的孤独与空虚感。

因此，主体被视为是活着且活跃的；生产活动确保了客观性（和客体），从而将主体与外部世界的现实联系起来。如果想让自由蓬勃发展、主体在世界上扩大其统治范围，则需要达到一定程度的知识水平。因此，熟悉和了解其他学科十分必要，

这也促进了对于例如心理学、社会学、历史学等 "人文科学" 的研究。然而，对于知识的渴望和主体对于主权的追求之间存在着一些矛盾：正如伊格尔顿所说，知识和自由在某种奇怪的意义上是相互对立的。换言之，主体的虚假主权地位因承认其依赖性、被锁定在系统中，以及最终承认所有主体性归根结底都是一种建构而逐渐被损毁。康德认为主体是实体的 (在概念的规则之外)，客体本身是最终也无法接近的东西。

对于康德来说，所有对于其他食物的认知都完完全全是不可思议的，因为主体性的秘密源泉总是不可接近的。"主体绝对不是一个物体，也就是说它是一种虚无，这个夸大的自由也只是一个空白。"[9]

审美能力被认为是能够在自治的主体之间形成纽带的一个要素：这是一个可以有社群意识的领域。伊格尔顿认为，"物" 本身就是资产阶级所梦想的，那种因相互孤立的工作而产生的疏远和割裂的感觉。但美学这个东西，它本身就藏匿着乌托邦社群的要素。在审美表现中，我们看到了非异化的可能性，一个与商品完全相反的东西。然而，在另一种意义上，这个作为主体间交换关键点的对象，也可以被理解为是商品的精神化版本。[10] 在艺术品绝对繁荣的时期，伊格尔顿的评判表现出了惊人的预言性。

三：主客体解构。

众所周知，康德认为美学存在两种状态："美" 与 "崇高"。"美" 为主体提供了支撑，而 "崇高" 则将其抛下，传达一种有限的感觉，从而使主体离心。"崇高" 所对应的是一个超出我们微弱想象力的无穷尽整体。这是审美对象有趣的一个方面。因此，现在有两个因素削弱了主体的自我肯定：一方面是崇高，另一方面是对知识的追求，它的作用是向主体表明，当它反思自己时，它自身的位置在很多方面都是一种依赖。

如果我可以用简洁且高度简化的方式进行说明，那么在西格蒙德·弗洛伊德 (Sigmund Freud)、西奥多·阿多诺 (Theodor Adorno)、米歇尔·福柯 (Michel Foucault)、罗兰·巴特和雅克·拉康 (Jacques Lacan) 的著作中，对于一个问题话题的理论支撑已经达到了顶峰。在艺术学术研究中，女性主义对艺术史学的修订，恰恰是对主体稳固且至高无上的主权地位的解构 (在今天依然如此)，正如人们所料，这也定下了性别的固定结构。

罗兰·巴特在《神话学》(Mythologies) 一书中所提及的《巴黎竞赛》(Paris Match) 画报封面。

在目前的讨论中,我想回顾一下罗兰·巴特对神话学结构的分析。[11] 一个由精神意象和声音任意组合而成的符号:ein Baum, un arbre, a tree (注:分别是德语、法语和英语的"一棵树"),这些相差万别的声音意象或多或少召唤出类似的精神意象。这一事实表明,一个物体本身,或者一个事物本身,若脱离了描述它的术语是不可能存在的。只有当我已经熟悉了椅子的概念,我才能认出木头和织物的奇怪组合——椅子。当几个符号组合在一起时,这里指故意组合的意思,或者用巴特的术语来说,是一种神话。

他列举了许多关于这种神话的形成的典型例子。这些例子中最著名的是一张《巴黎竞赛》(Paris Match) 画报的封面照片,照片上是一个穿制服的黑人男孩或者说一位非常年轻的黑人男子在向法国军队敬礼。这是一个去历史化和去语境化的神话:男孩是谁,他住在哪里,他的社会和文化背景是什么,他来自哪个国家,他是否上学或接受过军事训练,他属于哪个民族——简言之,他和他的敬礼所处的社会和文化条件是什么?这些都没有透露出来。但这个空模子被赋满了意义——在巴特看来,在这个情境下,封面里的男孩代表着他愿意接受法国的殖民统治。

有趣的是,曾在2015年威尼斯双年展上担任比利时馆策展人的艺术家文森特·梅森 (Vincent Meessen),在他的影像调查《新生》(Vita Nova, 2009) 中试图找到这个男孩并将属于他的历史归还给他。这是一种具有讽刺意味且极具奇妙的解构

主义色彩的理论挪用。[12] 在影片的最后，人们注意到巴特的盲区，即他自己的后殖民阴影。因为事实证明，他的祖父古斯塔夫·宾格 (Gustave Binger) 曾经是科特迪瓦的总督。这种私下的干涉是巴特回避的事情。

那么，回到物/客体上，罗杰·费耶 (Roger Fayet) 认为，布鲁诺·拉图尔 (Bruno Latour)（我对他的行动者网络理论非常怀疑）在博物馆里甚至已经用物来进行描述："基于现代德语中的 'Ding' 与古高地德语中的 'Thing'（集会、法庭）之间的词源关系，只有当客体在 '物' 的圈子中被接受时，也就是说，当它被谈论和探讨时，拉图尔才承认它是真正的物。从这个角度来看，博物馆是一个客体 '物化' 的场所，或者根据瓦莱里 (Valéry) 更为谨慎的表述，是一个提供 '物化' 的地方。"[13]

在雅克·拉康的写作中，"物" 出现在两种状态中。其一，它在象征秩序 (symbolic order) 中存在。"只有整合在象征秩序中的东西才 '存在' […]，因为 '没有所谓的前话语现实 (prediscursive reality)'。"[14] 然而，与索绪尔 (Saussure) 和巴特不同的是，他认为能指 (signified) 和所指 (signifier) 之间的关系不是一成不变的，而是多种多样的：声像和心理意象之间的联系是不断变化的。（这种联系的分解将是一种精神病状态。）物的第二种状态是客体小 a (objet petit a)，是我们在其他客体中所寻找的欲望的客体。[15]

客体小 a 是永远无法达到的客体，它促发欲望的运转；拉康后来称之为欲望的 "客体原因"（object-cause）。驱动力并不试图得到它，而是绕着它兜圈子。客体小 a 所代表的 "剩余" 是剩余意义 (surplus meaning) 和剩余享乐 (surplus enjoyment)。"这个概念受马克思剩余价值概念的启发；a 是享乐 (jouissance) 的剩余，它没有 '使用价值'，只是为了享乐而存在。"[16] 因此，对拉康来说，客体是一个愿望，一个渴望，一个永远不可能实现的想法，但它使欲望保持活力（在主体之间的关系中，也是对于对方的渴望）。

四：博物馆中的 "物"——由展览机构所构成。
因此，让我们来看看这个仅存在于话语中，或者说仅存在于主体间，落入并被设定在展览情境特定框架中的物。博物馆或表现艺术的机构对物的 "框架" 有什么意义？众所周知，托尼·贝内特 (Tony Bennett) 提请注意这样一个事实，即资产阶级博物馆的目的之一是引导游客，特别是工人阶级成员，去了解中产阶级的行为方式。博物馆要求观众不要随地吐痰，不要吹口哨，不要喧哗等等。因此，很明显，明确的阶级信息是博物馆固有的组成部分。[17]

现代主义玻璃式建筑将游客主体置于一个包罗全貌的情境中，也强化了主体占据自信（即资产阶级企业家的）位置的错觉。同时，主体从各个方向都是可见的，这反过来又表明，监视功能正在转移到主体内部，因此，正如人们常说的那样，当代公民会监视自己。一件艺术品在博物馆或艺术机构存在的事实意味着它经历过各种神圣的献祭程序。根据福柯的观点，在特定情境的话语构成中，如艺术学院、艺术市场、艺术批评、评委会、策展选择过程等，或相应地，人类学和该领域的权威，利用复杂的机制来确定哪些物品属于博物馆，哪些不属于博物馆。当这些物品出现在博物馆或艺术机构中时，他们似乎是其中"自然而然"的一部分。"自然而然"在这种情况下意味着将物品放置于基座或发光的玻璃柜中，让它们变得"高贵"。

与此相反，对博物馆工作采取批判性和民主的做法旨在公开承认其运作的限制性因素和结构，并扩大和改变博物馆工作中隐性存在的像对种族主义和性别歧视排斥的这类现状。这种做法有一些非常成功的例子，我想对其中的几个进行介绍。

作为德国哈根欧斯特豪斯美术馆（Osthaus Museum）的新任馆长，米歇尔·费尔（Michael Fehr）生动地描述了他如何试图将约翰·凯奇（John Cage）的乐谱（以《4分33秒》（4' 33"）得以成名）以《沉默》（SLIENCE）的名字引进美术馆中。起初，费尔希望直接与凯奇合作，但凯奇离开德国后，费尔意外地发现自己"没有一个援助或保护性的艺术当权者支持我，出乎意料的是我从一种艺术模式（我自己）获得支持…"。[18] 于费尔而言，这是一个参考哈根历史并反复以该镇为主题的项目的开始，正如费尔所指出的那样，并非总是为了取悦观众和媒体。由于颠覆了常规的惯例，参观者来到美术馆时将被迫离开他们的舒适区。费尔进行了绘声绘色的表述："展览《沉默》展示了一个完全空荡荡的美术馆：在展览开幕前的下午，一名工人帮助我一起挪走了展厅中所有形式的图画，我们甚至拆除了喷泉和一些能照射出建筑细节的灯。"[19]

虽然为期三天的展览引起了复杂的、甚至有时激烈的反应，但令人惊喜的是，观众开始谈论起艺术作品和建筑的种类。"从这一切中可以得出，即使在音乐领域之外，约翰·凯奇的《4分33秒》的概念……已远超过一个正式的理念（这也是我当时对这件作品的看法）。但这次作为一种艺术策略来看待和部署的《沉默》展，在特定的语境下可以产生完全不同的'声响'或'文本'——在这种情况下，建筑的历史在展览期间甚至从墙壁中渗透出来，或者由观者投射到墙上。"[20]

费尔接着分析，首先，记忆作为一种叙事事件（发散地去想），它的作用是发生在任何既定时刻，并且被用来揭示不同层次历史事件的策展策略。然而，我认为重要的是一个不同的方面，我相信它可以触发洞察力：惊奇的、迷失方向的元素，它可以让一个人所持有的坚信观点开始动摇，例如拉康对于小汉斯·荷尔拜因（Hans Holbein）于1533年创作的画作《大使们》（The Ambassadors）中著名的"畸像"（Anamorphosis）进行的讨论。在拉康的解释中，当观者在离开画作前回头看最后一眼时，头骨的形象突然变得清晰可见，这是一种令人不安的体验，让他们面对主体最后的、无法挽回的分裂，即他们自己的死亡。用拉康的术语来说，这是实相界（the Real）的入侵。

另一方面，在一个空荡荡的展示空间里，参观者突然作为观察者、窥视者、被建构的主体、叙述的生产者等等变得可见了。[21] 在某种意义上，我们同样被召唤到这个意想不到的空无的空间里，并被困在那里。这个展览清晰地表明创建和参观展览的常规惯例成为一种建构，一种与建构相关的惯习（Habitus）。这种姿态大概也揭示了参观者是一个非常同质的社会群体。

《沉默》展览现场图，1988年。
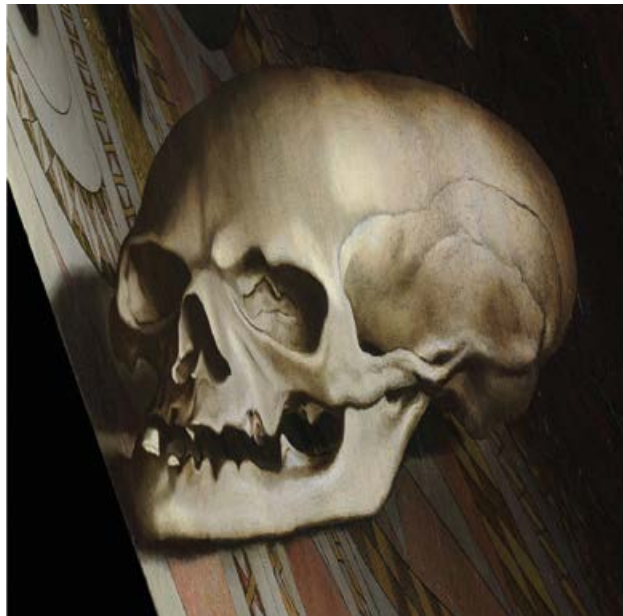
小汉斯·荷尔拜因,《大使们》, 1533年。
拉康用一个 "畸像" 的例子描述了通过 "真实" 的破坏,
一个破坏主体稳定的时刻。

　作为 "物" 开始说话的最后一个例子, 我想回顾一下1992年艺术家弗雷德·威尔逊 (Fred Wilson) 在美国马里兰州历史学会博物馆 (Museum of the Maryland Historical Society) 筹办的名为《挖掘博物馆》(Mining the Museum) 的著名展览。[22] 展览的第一个展厅里展示着一个巨大的银质地球仪, 上面刻着 "TRUTH" (真理) 的字样。展览中最受关注的展品之一是一个玻璃展柜, 里面展示着来自上层社会雕刻精美的银质高脚杯和水壶, 展柜的中心摆放着一些奴隶用的黑色金属枷锁。在维多利亚与艾尔伯特博物馆 (Victoria and Albert Museum) 的一次演

由艺术家弗雷德·威尔逊筹办的《挖掘博物馆》展览于1992年在美国马里兰州历史学会博物馆展出。

讲中，威尔逊详细地描述了制作录音带的过程，以及如何在录音带中为那些出现在历史画作中却毫不知名的黑人儿童发声。[23] 他收集了附近黑人儿童的口述文本。其中特别感人和令人印象深刻的一段讲述的是一张照片，左边是一个驼背的黑人男孩，右边是一个年龄相仿的白人男孩身体笔直的站着，向前方看去。那个黑人男孩正转过头去看那个白人男孩；一个孩子在威尔逊制作的音轨中这样发出询问："我是你的兄弟吗？我是你的朋友吗？我是你的宠物吗？"，威尔逊冷冷地评论说他很可能三者皆是。

尤斯图斯·恩格尔哈特·库恩 (Justus Engelhardt Kühn)，《亨利·达纳尔三世》(Henry Darnall III)
细节图，约1715年。

由艺术家弗雷德·威尔逊筹办的《挖掘博物馆》展览于1992年在美国马里兰州历史学会博物馆展出。

展览的缩略版展示了很长时间；载着三K党 (Ku Klux Klan) 面罩的婴儿车引起了
巨大的轰动。博物馆里艺术教育部门的工作人员打电话给威尔逊，问他如果学校
的一个班级要来参观，而其中一些孩子是三K党成员，他们应该如何处理。威尔逊
开玩笑地说，"别把我的电话号码给他们就好"。威尔逊允许 "物" 自己说话，但不
是以通常的方式，在提升它们的同时又将它们脱离背景；相反，他展示了某物成
为博物馆客体 (展品) 的过程，并将它的背景、历史、发挥作用的方式和实际效果
还给了这些东西。他将 "物" 及它们的用处与从中受益的主体联系起来，并将主体
的声音还给他们。

贝尔47D1型直升机悬挂在纽约现代艺术博物馆。

回到我论述的开头：正如道格拉斯·克林普 (Douglas Crimp) 所宣称的那样, 当人们热衷于直升机的抽象美时, 它是极端保守的；而当人们问及它的用途、效果、如何实现这些效果以及受益者是谁时, 它是先进的。以这位热情的评论家描述的纽约现代艺术博物馆 (MoMA) 藏品之一——美丽的昆虫状直升机为例, 克林普通过指出这种直升机正是部署在尼加拉瓜、萨尔瓦多和洪都拉斯的事实, 解构了这种呈现方式和不加批判的诠释："确凿的事实是, 贝尔直升机 (Bell helicopters) 是由总部位于德克萨斯福沃斯 (Fort Worth) 的德事隆公司 (Textron) 制造的, 该公司是美国主要的国防承包商, 为美国提供用于防御萨尔瓦多、洪都拉斯、尼加拉瓜和危地马拉平民的贝尔和休伊 (Huey) 直升机模型。但由于当代展览艺术教会我们区分政治和美学,《纽约时报》(New York Times) 一篇题为《了不起的MoMA》的社论文章才得以评价贝尔直升机是MoMA引以为豪的新展品：'一架直升飞机悬在天花板上, 盘旋在MoMA的自动扶梯之上[⋯]。' 它是亮绿色的, 拥有大大的眼睛, 很漂亮。我们知道它是美丽的, 因为MOMA向我们展示了看待20世纪的方式。"[24]

回到出发点, 关于一个被归结于 "物" 的 "幻象代理处" 的问题 (无论是作为新唯物主义还是作为行动者网络理论) 是结构性暴力的模糊地带。作为艺术家、策展人和理论家, 我们必须追问 "物" 在何种语境中产生了何种意义。群星中谁是主角。谁在创造意义, 谁又是某个局势的助推者。对物质性的渴望, 对一个我们能抓住的 "物" 的渴望, 是由于这样一个事实：即通过压倒一切的数字图像, 通过撤回确凿存在的客体以及其他主体, 我们都感到被丢进了一个阴暗的、时间和空间均保持一致的世界。

不管有没有病毒的影响，这种情况都会持续相当长的一段时间。所以，我们必须清醒地去讨论什么是图像、艺术品、展览。要做到这一点，需要文字、需要策展、并且需要艺术。因此，我想将罗兰·巴特的一句话作为开端：

"语言是一层皮肤：我以我的语言与他人摩擦接触。这就好像我用言语代替了手指，或者用手指代替了我的词尖。我的语言因欲望而颤抖。"

英文版由朱迪思·罗森塔尔（Judith Rosenthal）翻译
多萝西·里希特，"(Un)Dinge, oder warum die Sehnsucht nach dem Ding immer reaktionär ist"，《跨学科展览》(Interdesziplinäres Ausstellen)，编辑：萨宾·福兰德（Sabine Fauland），奥地利博物馆协会（Österreichischer Museumsbund），（维也纳：2016），第8-15页。ISSN 1015-6720（基于本出版物进行了少部分的修改调整）。

多萝西·里希特（Dorothee Richter） 是英国雷丁大学当代策展学教授，瑞士苏黎世艺术学院CAS/MAS策展研究生导师；她是苏黎世艺术学院和雷丁大学的合作项目——策展实践博士的主任。里希特作为策展人参与广泛的实践：她是"策展零度文献库"（Curating Degree Zero Archive）项目的发起人，德国柏林Kuenstlerhaus Bremen美术馆的策展人，在那里，她策划了各种关于当代艺术中女权问题的专题讨论会并建立了关于女权主义实践的档案馆"材料"（Materialen/Materials）；最近，她和罗纳德·科尔布（Ronald Kolb）一起执导了一部关于激浪派的电影：《立刻淹没我们，相机下的激浪派》(Flux Us Now, Fluxus Explored with a Camera)。

注释

1 威廉·弗卢塞尔，《非实物1》(The Non-Thing 1)，摘自《物的形状：设计哲学》，翻译：安东尼·马修斯（Anthony Mathews）（伦敦：Reaktion Books出版社，1999），第85页。

2 同上，第86页。

3 同上，从第86页起。

4 同上，第87页。

5 彼得·韦伯，"标志性转折——无处不在且丰富的图像"，从46:07起，https://www.youtube.com/watch?v=5lIpNADoqYM，于2015年12月27日访问。

6 参见特里·伊格尔顿，《美学意识形态》(The Ideology of the Aesthetic)（牛津：布莱克威尔出版社，1990），第3章，"康德的想象"，第70–101页。

7 亚历山大·鲍姆加登，《理性主义哲学家的感性知识》(Sinnliche Erkenntnis in der Philosophie des Rationalismus)（=《启蒙》(Aufklärung)，第20期），编辑：亚

历山大·艾谢勒 (Alexander Aichele) 和达格玛·米尔巴赫 (Dagmar Mirbach) (汉堡：迈纳出版社，2008)。

8 伊曼努尔·康德，《纯粹理性批判》(Critique of Pure Reason)，翻译和编辑：保罗·盖耶 (Paul Guyer) 和艾伦·伍德 (Allen W.Wood)，(剑桥和纽约：剑桥大学出版社，1998年)，第164页。

9 伊格尔顿，《美学意识形态》，第75页。

10 同上，第78页。

11 罗兰·巴特，《神话学》(Mythologies)，(巴黎：1957年)。

12 卡塔琳娜·格雷戈斯 (Katarina Gregos)，《培养帝国的幽灵：近期艺术家电影中的后殖民话语》(Raising the Phantoms of Empire: Post-Colonial Discourse in Recent Artists' Films)，https://www.moussemagazine.it/magazine/katerina-gregos-post-colonial-films-2010/，于2015年12月27日访问。

"文森特·梅森的《新生》(Vita Nova, 2009) 以1955年法国《巴黎竞赛》杂志的封面，一名黑人儿童士兵行礼的照片为出发点。图注写着：'军队之夜。小迪乌夫从瓦加杜古 (Ouagadougou) 跟他的战友们一起来到这里，他们都是由法国军队 (A.O.F. army) 抚养长大的孩子们，为法国陆军本周在巴黎体育宫即将呈现的精彩场面揭开序幕。艺术家开始寻找这个描述中的儿童兵小迪乌夫，编织了一个精心的叙事，汇集了许多来自殖民地过去的幻影，并专注于罗兰·巴特的人物形象，他曾写了一篇关于这个特定形象的批判性文本。历史事实、现实、艺术诠释和想象被混为一谈，由于时间框架变得混乱、时间顺序也并不连贯，旁观者被邀请来拼凑故事的片段。结合各种媒介、档案材料，以及他个人的影像画面，梅森创造了一个平行且全新的故事，一个新的角色诞生 (维拉·诺瓦Vita Nova)，与他之间的新叙事也随之发生了。影片还重现了罗兰·巴特的个人故事，他被后殖民主义的幽灵重访，并以一具黑色的躯体的样子复活。到了影片的结尾，事实证明巴特隐瞒了自己的个人历史；我们发现，他的祖父古斯塔夫·宾格曾是科特迪瓦的第一任总督，因此这也在叙事中暗指了巴特想要批判的事。《新生》反思了史学话语中的技巧，利用'现实主义'小说和档案的经验，形成一种独特的'纪实小说'形式。"

13 罗杰·费耶，《不管我是说话还是保持沉默》(Ob ich nun spreche oder schweige)，《在"物"的土地上——博物馆学探索》(Im Land der Dinge. Museologische Erkundungen)。(巴登：Hier+Jetzt出版社，2005年)，从第13页起。

14 迪伦·埃文斯 (Dylan Evans)，《拉康精神分析入门手册》(An Introductory Dictionary of Lacanian Psychoanalysis) (伦敦和纽约：罗德里奇出版社，1996年)，第58页。

15 同上，从第124页起。

16 同上，第125页。

17 托尼·贝内特,《博物馆的诞生：历史、理论和政治》(The Birth of the Museum: History, Theory, Politics)（伦敦和纽约：罗德里奇出版社,1995年）。

18 米歇尔·费尔,《文本与上下文。从历史背景看博物馆发展》(Text und Kontext. Die Entwicklung eines Museums aus dem Kontext seiner Geschichte),《打开盒子：对博物馆概念的艺术与科学反思》（科隆：维南德出版社,1998年）,第19页。

19 同上,第20页 。

20 同上,第21页。

21 拉康将畸像的效果描述为："简言之,这是一种明显的方式,毫无疑问是一种例外,[…]向我们展示,作为主体,我们确实被召唤到画面中,在这里表现为被捕获。"雅克·拉康,《精神分析的四个基本概念》(The Four Fundamental Concepts of Psycho-Analysis),翻译：艾伦·谢里登（伦敦：企鹅出版社,1979年）,第92页。

22 伊丽莎白·金斯伯格（Elisabeth Ginsberg）于1993年谈及弗雷德·威尔逊的展览项目《挖掘博物馆》（1992年4月3日至2月28日）："举例说,在展览的第一个展厅,正对着参观者的是一个银球,它是本世纪上半叶在俱乐部颁发的关于广告行业奖项的奖杯,上面只写有一个词"TRUTH"（真理）。奖杯的一边是三位杰出白人的半身像,他们分别是拿破仑（Napoleon）、亨利·克莱（Henry Clay）,还有安德鲁·杰克逊（Andrew Jackson）,这几个有价值的人都未曾在马里兰生活过,这三件雕塑代表了那些所谓有价值的雕塑人物并且最终被纳入馆藏；奖杯的另一边是三个空的黑色基座。这几个空的基座被贴上了哈莉特·塔布曼（Harriet Tubman）、本杰明·班纳克（Benjamin Banneker）和弗雷德里克·道格拉斯（Frederick Douglass）的名字标签,这三位重要的非裔美国马里兰州人显然被"本土"机构忽视了。"参见http://beautifultrouble.org/case/mining-the-museum/,于2016年1月11日访问。

23 弗雷德·威尔逊在维多利亚与艾尔伯特博物馆发表演讲,"彻底的改变——弗雷德·威尔逊对博物馆的影响",http://www.vam.ac.uk/content/videos/a/video-a-change-of-heart-fred-wilsons-impact-on-museums/,于2016年1月11日访问。弗雷德·威尔逊提到的当代博物馆馆长是丽莎·科林（Lisa Corrin）；巴尔的摩当代美术馆的创始总监是乔治·西斯科。

24 格拉斯·克林普,《在博物馆的废墟之上》(On the Museum's Ruins)（剑桥等：MIT出版社,1993年）,章节标题"展览的艺术",第275页。

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