

The background of the entire page is a dense, abstract composition of various geometric shapes, primarily hexagons and polygons, in shades of blue and white. These shapes are scattered across a solid black background, creating a complex, crystalline pattern that resembles a microscopic view of a material or a digital data visualization. The shapes vary in size and orientation, some appearing sharp and clear, while others are slightly blurred or overlapping, giving a sense of depth and movement.

AAAJIAO

portfolio

2015

BIOGRAPHY

Active online as a media artist, blogger, activist and programmer, Aaajiao is the virtual persona of Shanghai-based artist Xu Wenkai, whose offline practices include a celebrated entrepreneur of co-working projects Xindanwei—that tested a new way of living and working nomad in cosmopolitan Shanghai—and an inspiring teacher of New Media art.

Born in 1984 in one of China's oldest cities Xi'an, Aaajiao's art and works are marked by a strong dystopian awareness—his year of birth being the synonym of Orwell's classic allegory novel—and literati spirits and sophistication. Many of Aaajiao's works speak to new thinking, controversies and phenomenon around Internet, with specific projects focusing on the processing of Data, the blogosphere and China's Great Fire Wall. Aaajiao's recent projects extend his practice to various disciplines (architecture, electronic music, performance, product design, medicine, among many others) to take the pulse of a young generation consuming cyber technology and living in social media.

Aaajiao's work has been featured in numerous exhibitions around the world, for instance, *Thingworld*, *International Triennial of New Media Art*, The National Art Museum of China, Beijing (2014); *Pandamounium*, Media Art from Shanghai, Momentum, Berlin (2014); The West Bund Architecture and Contemporary Art Biennale, Shanghai (2013); *One World Exposition - Chinese Art in the Age of the New Media*, Videotage, Hong Kong (2011); *Transmediale*, Berlin (2010), etc. He received the Jury Prize from Art Sanya Awards 2014 and was nominated for the first edition of OCAT - Pierre Huber Art Prize in 2014.

BIOGRAPHY

1984 Born in Xi'an

Live and works in Shanghai

SOLO EXHIBITIONS

2016 *Aaajiao: Remnants of an Electronic Past*, OCAT Contemporary Art Terminal Xi'an, Xian
Aaajiao, Centre for Chinese Contemporary Art, Manchester

2015 *Alias: aaajiao*, Leo Xu Projects, Shanghai

2014 *The Screen Generation@9m² Museum*, 9m² Museum (Goethe Open Space), Shanghai

2013 *The Screen Generation*, chi K11 art space, Shanghai
The Screen Generation – Prequel, C-Space, Beijing

2011 *Placebo*, Other Gallery, Shanghai

2010 *Cybernetics*, V Arts Centre, Shanghai

GROUP EXHIBITIONS

20156 *Take Me (I'm Yours)*, curated by Hans Ulrich Obrist, Jens Hoffmann and Kelly Taxter, Jewish Museum, New York
Hack Space, curated by Hans Ulrich Obrist and Amira Gad, K11 Art Foundation Pop-up Space, Hong Kong

2015 *Globale: Global Control and Censorship*, ZKM | Center for Art and Media, Karlsruhe
The 2nd "CAFAM Future" Exhibition: Observer-Creator · The Reality Representation of Chinese Young Art, Central Academy of Fine Arts Art Museum, Beijing

2014 *The Truth About Entropy*: OCAT - Pierre Huber Art Prize Shortlist Exhibition, OCAT Contemporary Art Terminal Shanghai, Shanghai
Ministry of Truth II - The Factitious and its Realm, Boers-Li Gallery, Beijing
Cosmos - Limited and Limitless, Existence and Co-existence, 21st Century Minsheng Art Museum, Shanghai
The 12th National Artworks Exhibition, Today Art Museum, Beijing
Metamorphosis of the Virtual 5+5, chi K11 art museum, Shanghai
Silence: the 1990s, Galerie Balice Hertling, Paris
ThingWorld, International Triennial of New Media Art Beijing, The National Art Museum of China, Beijing
Pandamounium, Media Art from Shanghai, Momentum, Berlin
Transience, Intractable Objects, Taikang Space, Shanghai

2013 The West Bund Architecture and Contemporary Art Biennale, Shanghai
Reading, Leo Xu Projects, Shanghai
Lost In The Labyrinth, Harvestworks, New York
Truth, Beauty, Freedom and Money - Art After Social Media Era Shanghai, K11 art Space, Shanghai
Shanghai Surprise - A Group Show on Contemporary Art In Shanghai, chi K11 art space, Shanghai

2012 *Art Dialogue City - 2nd Edition N-Minutes Video Art Festival*, Shanghai
Solar Plexus, Space Station Sixty Five, London
Whatever You Want - New Media Art Show, Beijing
Solar Plexus, V Arts Centre, Shanghai
Overlook, Magda Danysz Gallery, Shanghai

2011 *One World Exposition - Chinese Art in the Age of the New Media*, Videotage, Hong Kong

LEO XU PROJECTS

Augmented Senses - A China-France Media Art Exhibition, The Oct Art&Design Gallery, Shenzhen

TransLife: Media Art China 2011 - International Triennial of New Media Art, The National Art Museum of China, Beijing

Augmented Senses - A China-France Media Art Exhibition, The Oct Suhe Creek Gallery, Shanghai

Be With Me, Liste 16, Basel

+*Follow*, Museum of Contemporary Art, Shanghai

From Interaction to Micro-Sociology: The Dual Thread of Media Intervention into Art in The Netherlands and China, Art ISSUE Projects, Beijing

Words and Dreams, 18 Gallery, Shanghai

2010 *Resonance*, 18 Gallery, Shanghai
Creators Project, 798, Beijing
A World Which is Being Built!, V Arts Centre, Shanghai
Transmediale Berlin

2009 *Sweet Future*, 436 Jumen Road, Shanghai
Fantastic Illusions - Media Art Exhibition of Chinese and Belgian Artists Belgium, Shanghai
New Media Archaeology, DDM, Shanghai
Art Beijing 2009 Thematic Exhibition- *Art Unforbidden*, Art Beijing, Beijing

2008 Shift Festival, Switzerland
eArts Festival, Shanghai
Virtual City (New Power – China Contemporary Art Biennale 2008)
Synthetic Times Public Education Project, Beijing
Mini Summit on New Media Arts Policy & Practice, Singapore
SEWN Segment Space, Shanghai

2007 Microwave International Media Art Festival, Hongkong
Long March, Beijing
eArts Festival, Shanghai
SEWN Segment Space, Beijing
Lange Nacht, Beijing
Get it Louder, Beijing
Zhangjiang science, technology and culture festival, Shanghai
THE MOBILE LAB Borderline Festival, Beijing
CIGE multi media arts international lab forum, Beijing
Sustainable Imagination, Arario Gallery, Beijing
Deafo7 Netherlands

AWARDS AND PRIZES

2014 Jury Prize, Art Sanya Awards
Nominated for the first edition of OCAT - Pierre Huber Art Prize.

SELECTED WORKS



AAAJIAO

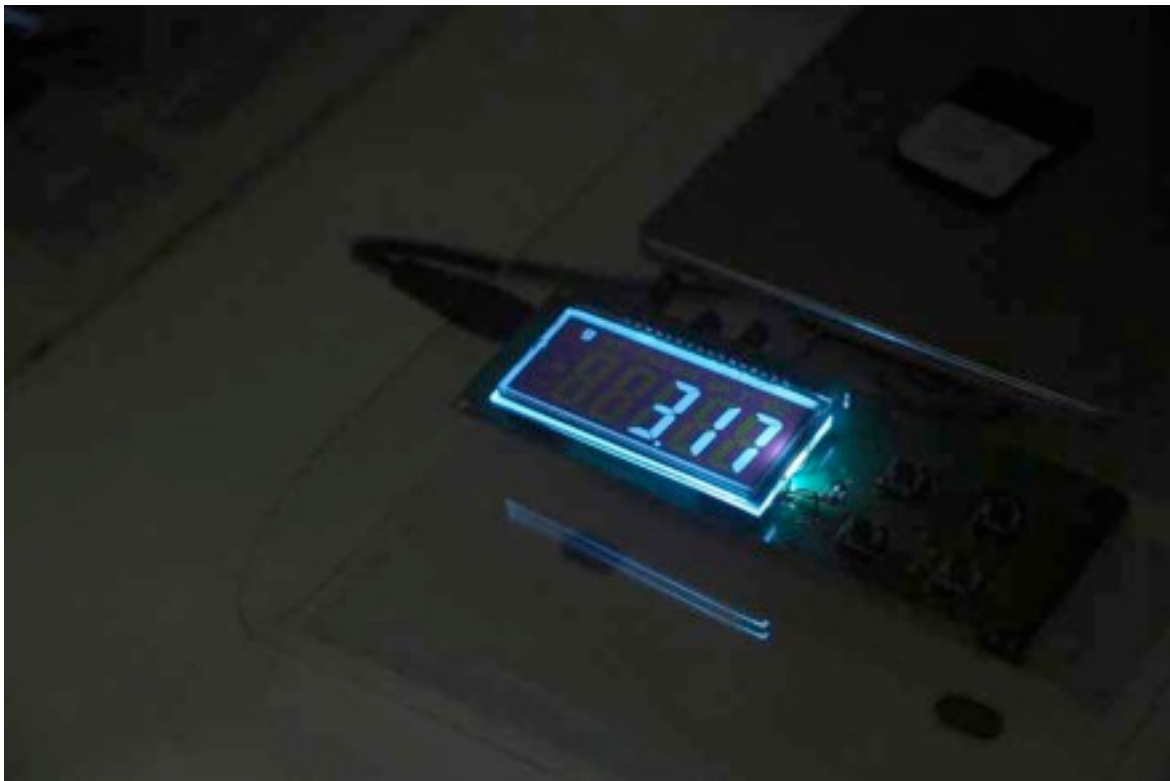
BlogArchaeological

2010

Vitrine, electronic balances, SD memory cards with
archives of screenshot and html files from RobotWisdom.com (1999 - 2010)

240 x 150 x 40 cm

In the vitrine are an array of digital weighing scales, each of which measures the weight of a memory card on top of it. Each memory card is stored with one year content (jpg and html files) the artist ripped off from RobotWisdom.com. The website was founded by Jorn Barger, who coined the term Blog or Weblog and has been regarded as the guru of social media in early days. On his website, Jorn has been executing comparative studies on James Joyce and social media writing.



AAAJIAO
BlogArchaeological
2010
Detail



AAAJIAO

Gfwlist

2010

Corian, thermal printer module, thermal paper

76 x 30 x 280 cm

A black monument reminiscent of Stanley Kubrick's monolith stone in "2001: A SPACE ODYSSEY". In the middle of it is a tiny printer that spits out roll of papers carrying the decoded domain names. Those domains belong to a list of websites that have been blocked by China's Great Firewall.



AAAJIAO

Gfwlist

2010

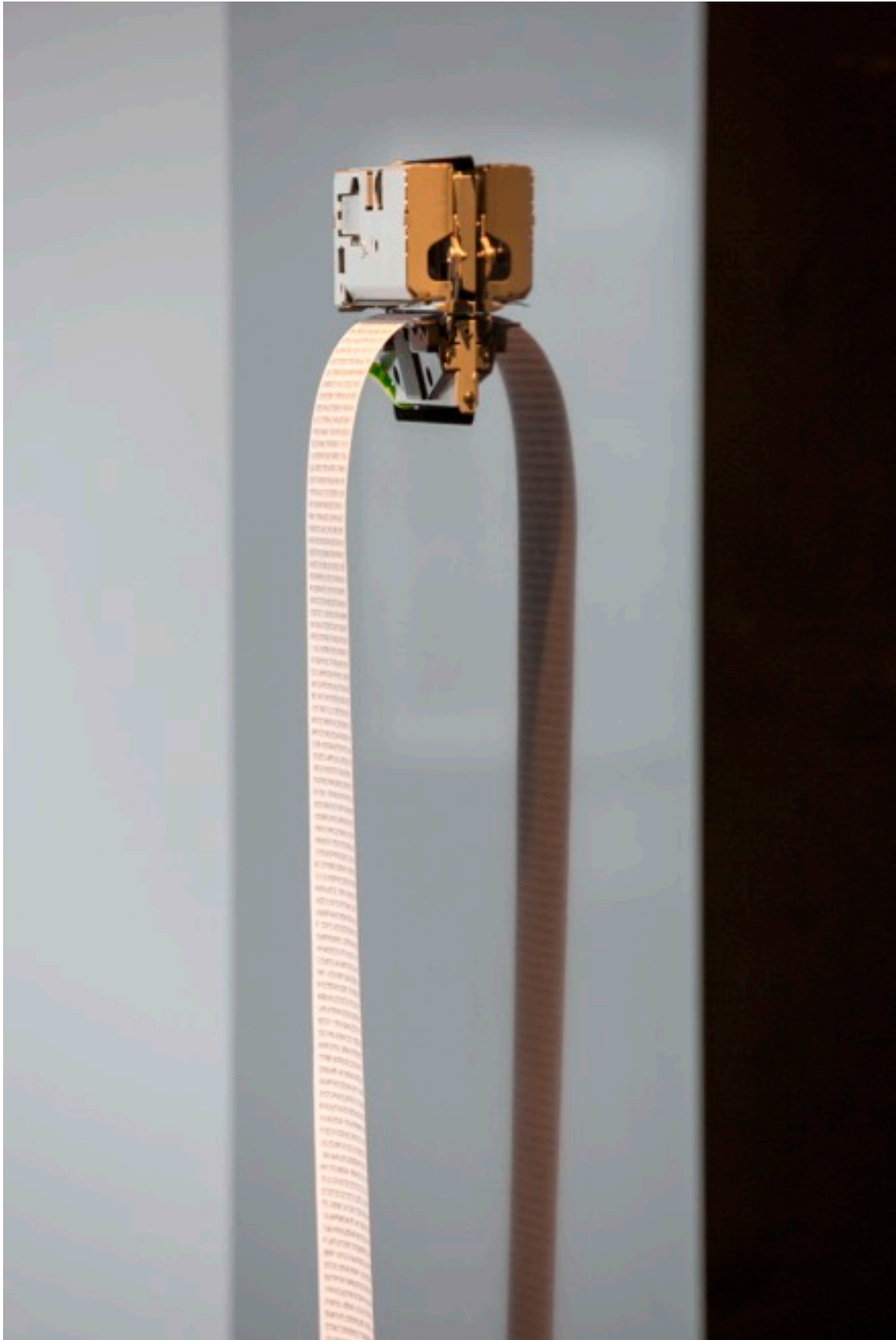
Detail



Installation view, ZKM, 2016



Installation view, ZKM, 2016



Installation view, ZKM, 2016

LEO XU PROJECTS



AAAJIAO

The Screen Generation

2013-14

Site-specific installation, algorithmic video, metal structure

Dimension variable

LEO XU PROJECTS



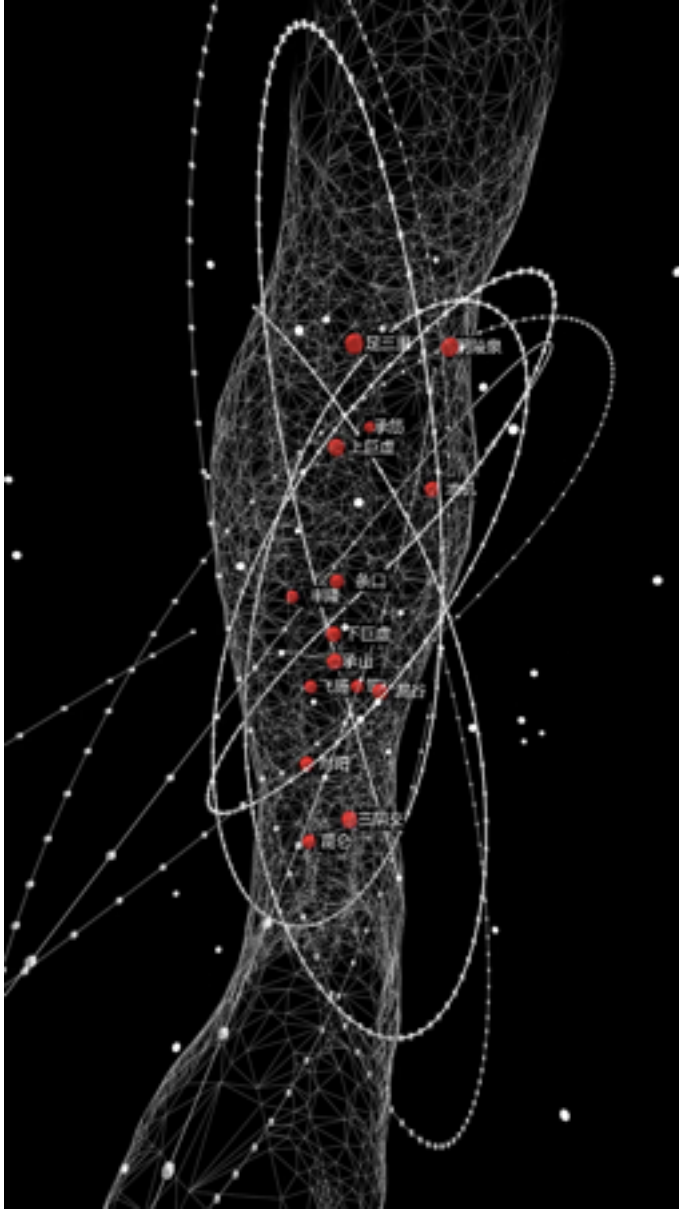
AAAJIAO

The Screen Generation

2013-14

Site-specific installation, algorithmic video, metal structure

Dimension variable



AAAJIAO

Body Shadow, Generated

2015

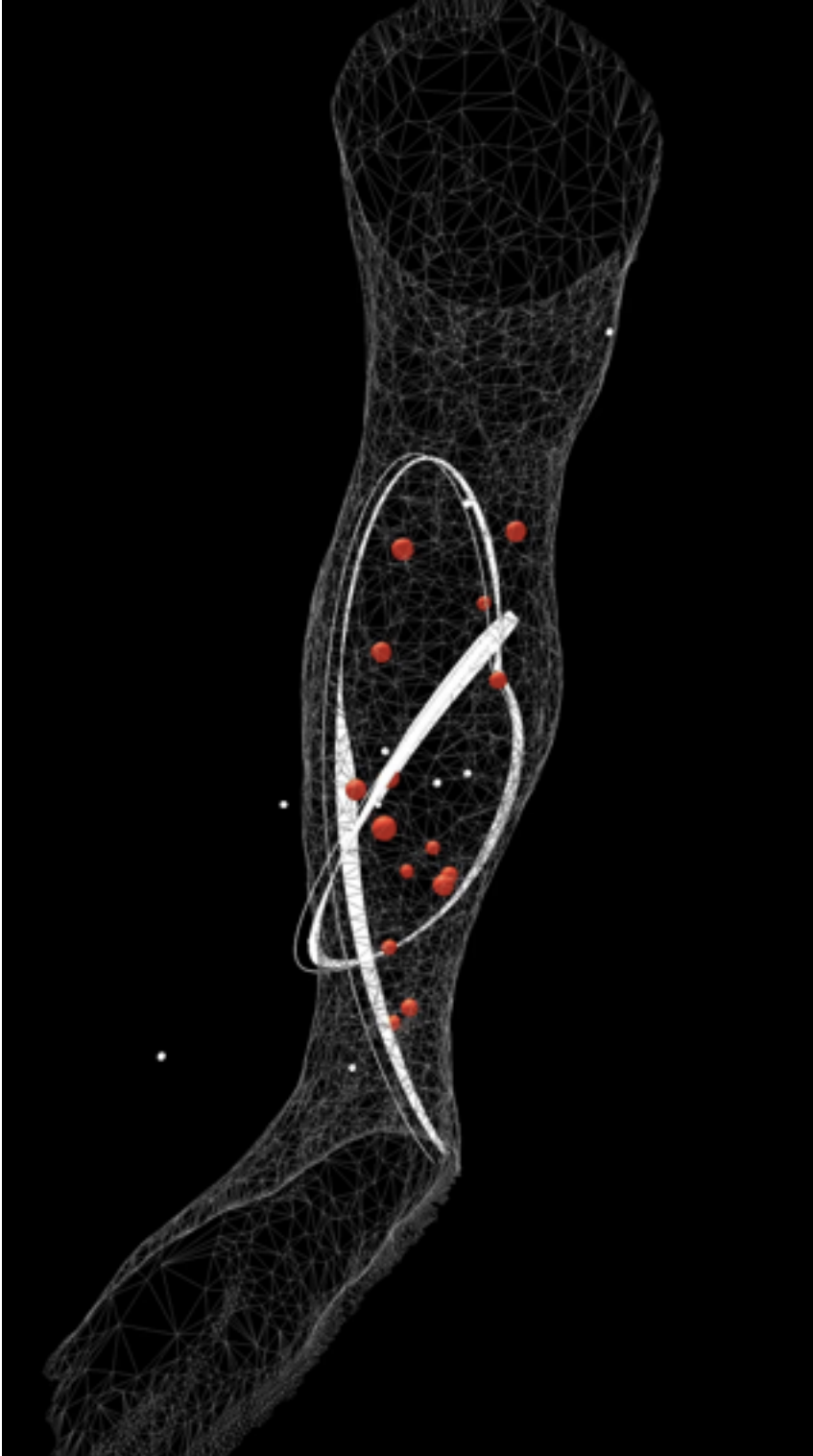
Algorithmic video, LCD screen, metal framing

74 x 43.5 x 13.5 cm

Video 4 min 59 sec in loop

Online viewing: <https://vimeo.com/127318924>

Aaajiao creates algorithm to scan human body and track a new set of meridian systems. Combining these algorithms with art of tattoo, he transplants this internal micro-universe into the gallery space. This attempt to represent the energy sources, by outlining these ever-changing and active channels, also portrays unanticipated aspects of the personality of individuals.



AAAJIAO

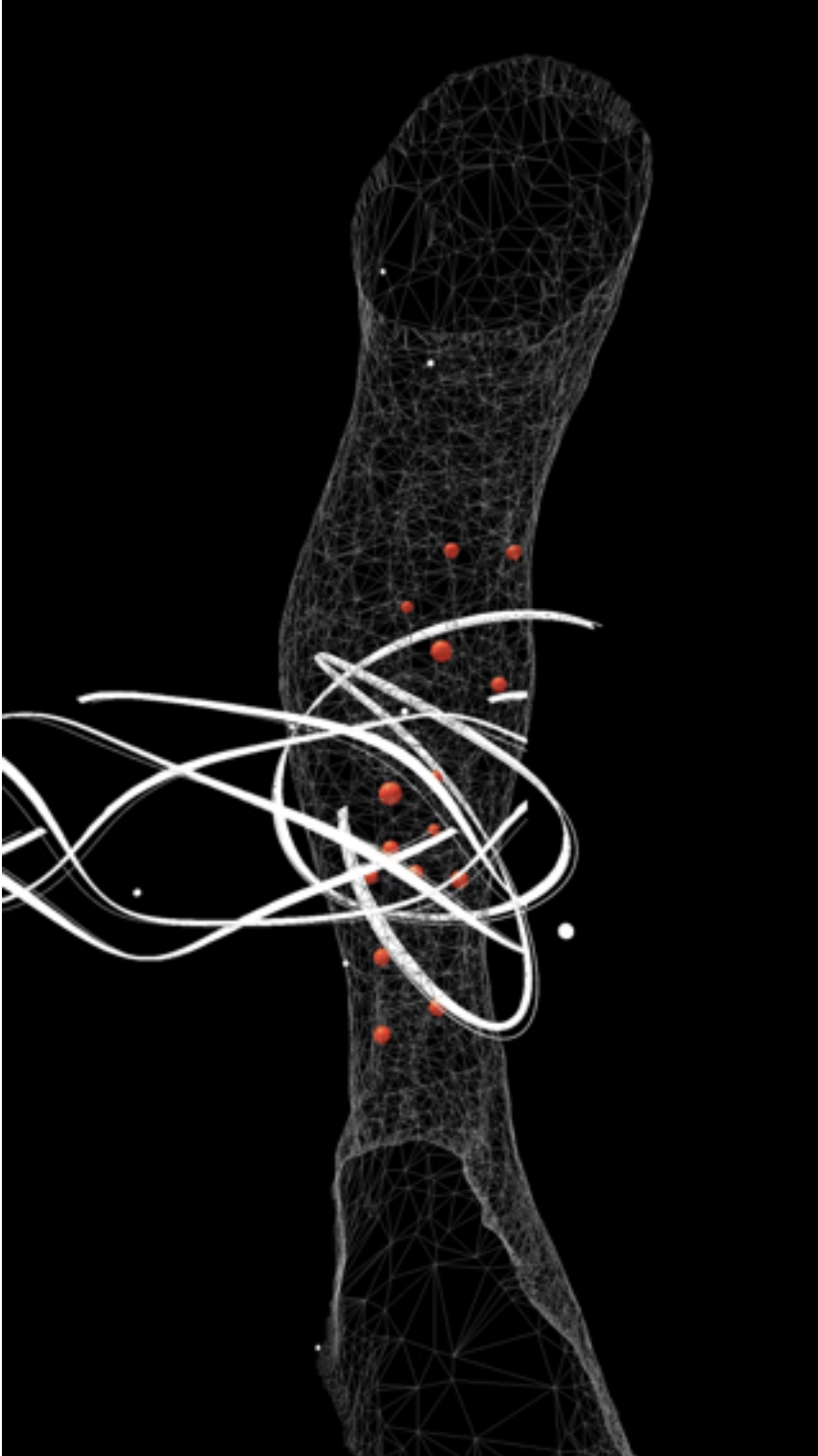
Body Shadow, Generated

2015

Algorithmic video, LCD screen, metal framing

LCD installation: 74 x 43.5 x 13.5 cm

Video: 4 min 59 sec in loop



AAAJIAO

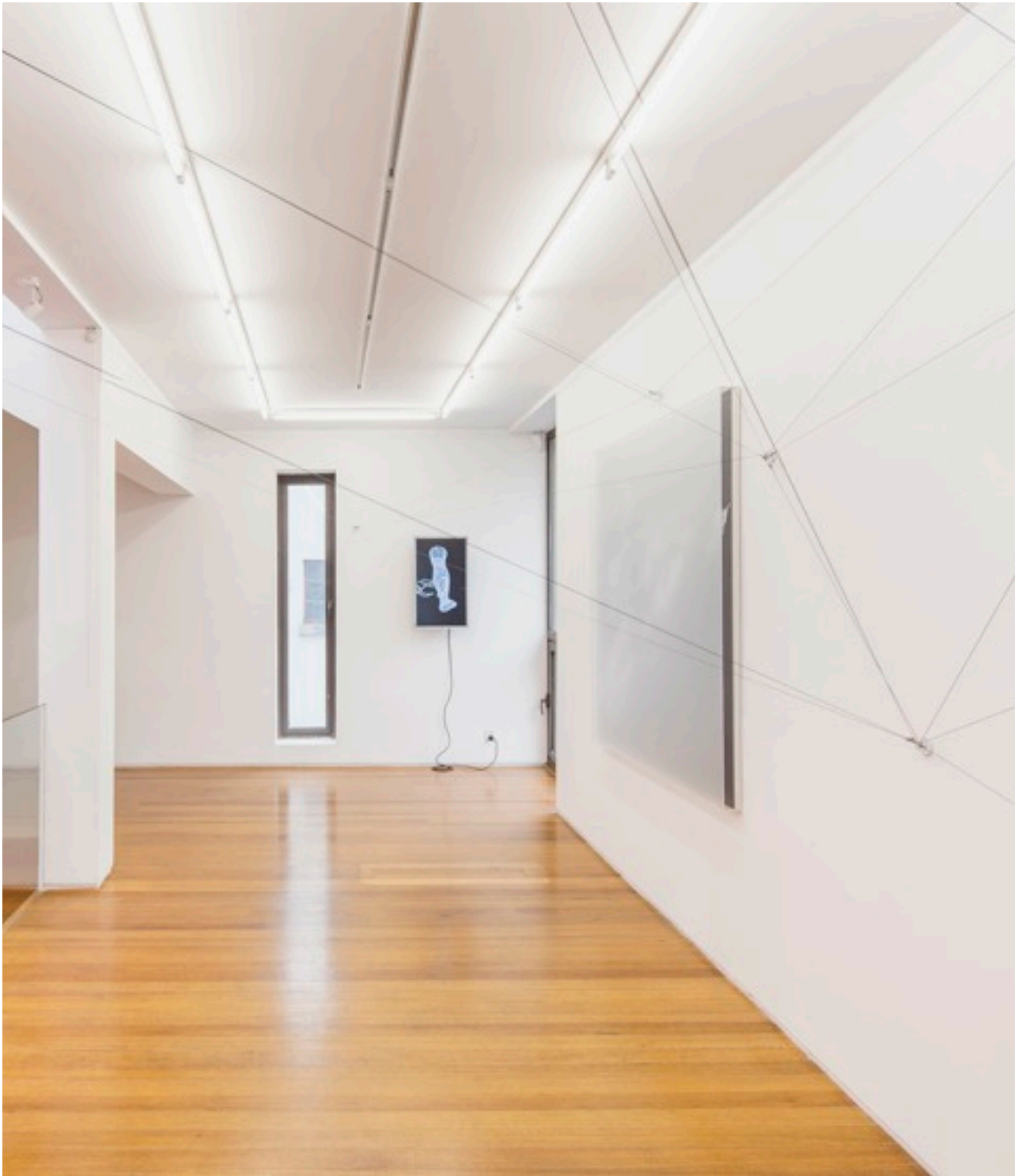
Body Shadow, Generated

2015

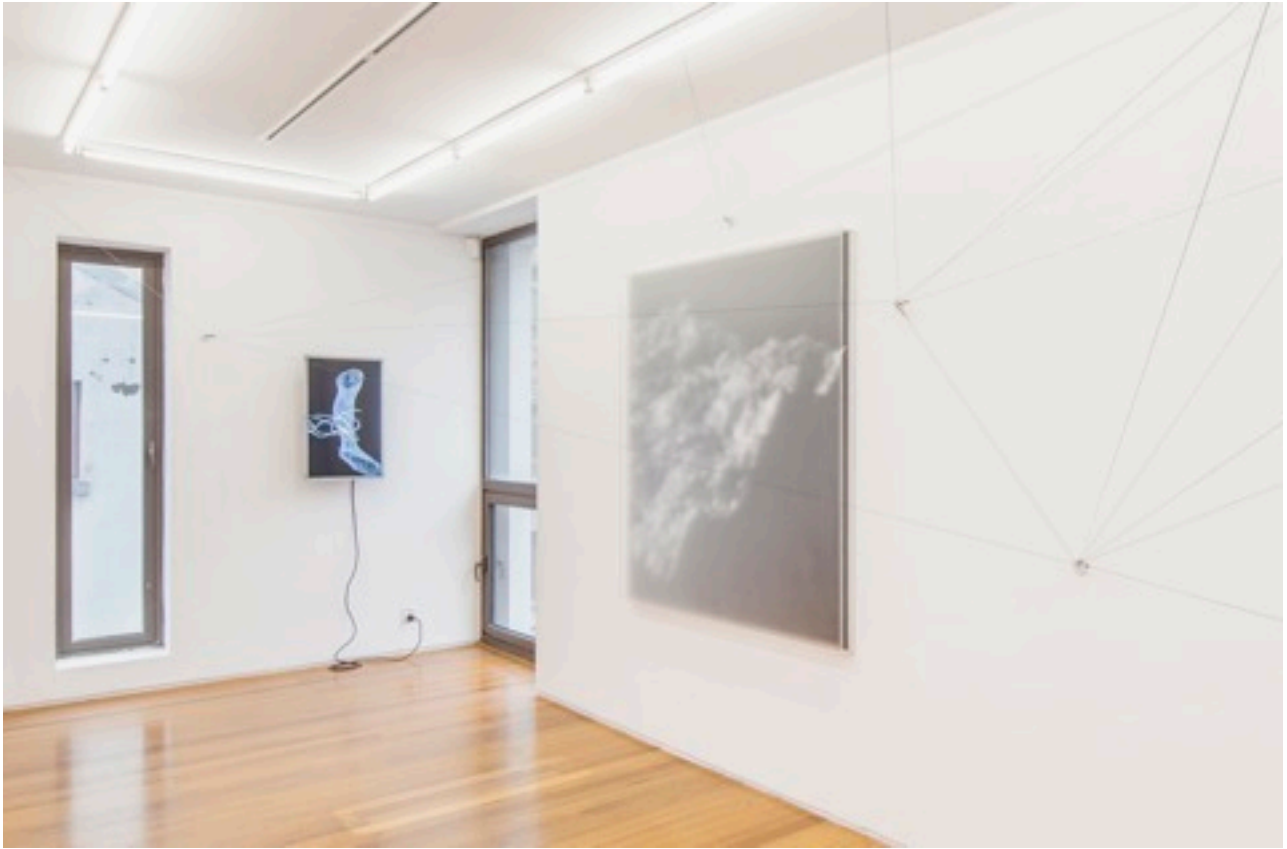
Algorithmic video, LCD screen, metal framing

LCD installation: 74 x 43.5 x 13.5 cm

Video: 4 min 59 sec in loop



Installation view from left to right: *Body Shadow, Generated*, 2015; *Observed*, 2015



Installation view from left to right: *Body Shadow*, *Generated*, 2015; *Observed*, 2015

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AAAJIAO

Observed

2015

Inkjet print, acrylic case

150 x 150 cm

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Observed

2015

Installation view



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Body Shadow, Video

2015

LCD screen, acrylic components

Installation: 22 x 37 x 4.5 cm

Video: 8 min 27 sec in loop

Online viewing: <https://vimeo.com/115898424>



AAAJIAO

Obj.4

2014

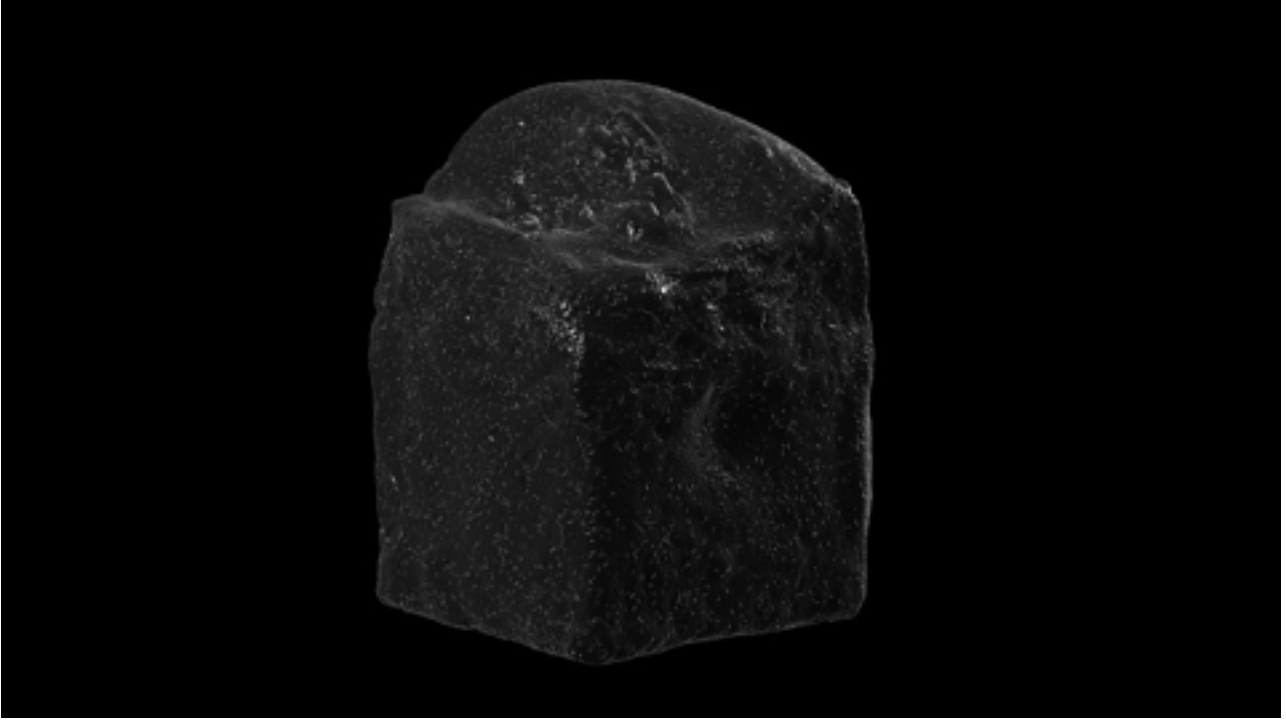
LCD screen, wood frame

Installation: 16.5 x 24.5 x 6.5 cm

Video 8 min in loop

Online viewing: <https://vimeo.com/100561169>

An algorithmic video that studies the creation and development of a crystal on a dimension of time. Framed as a small drawing, the video is produced with pen and ink execution generated by computer program.



AAAJIAO

Obj 1

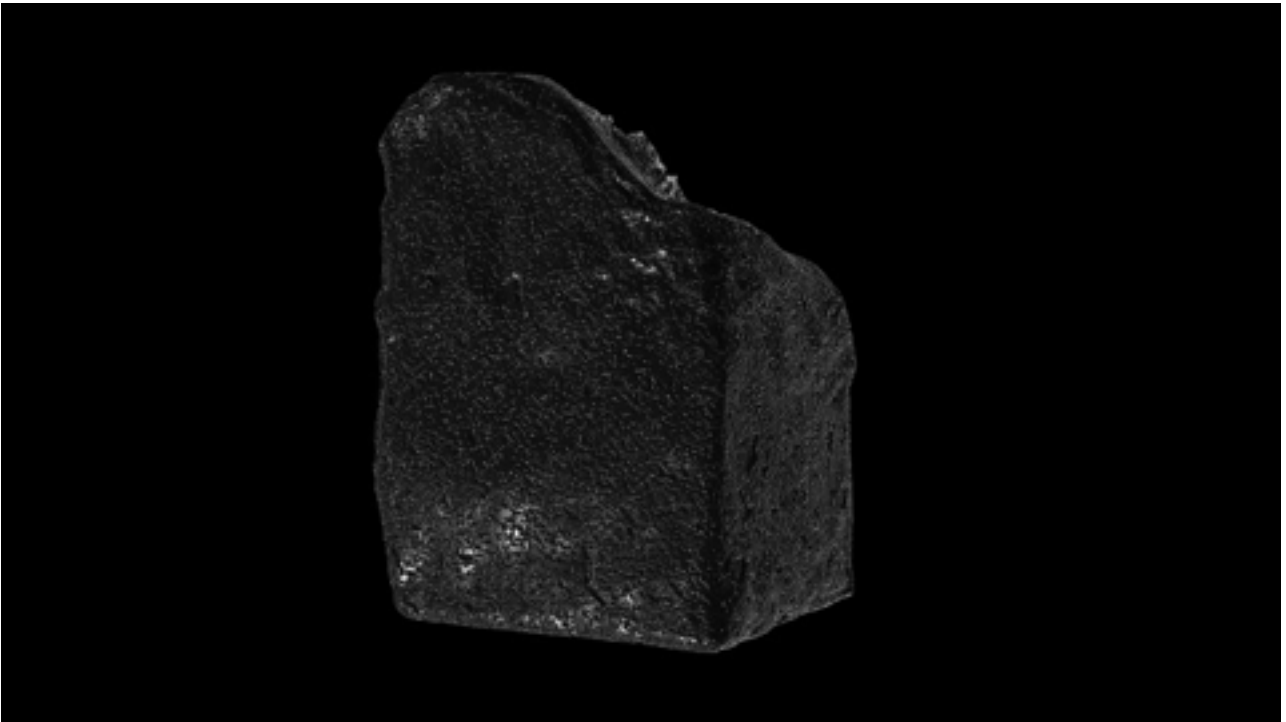
2014

LCD screen, wood fittings

Size variable

Video 8 min in loop

Online viewing: <https://vimeo.com/100561170>



AAAJIAO

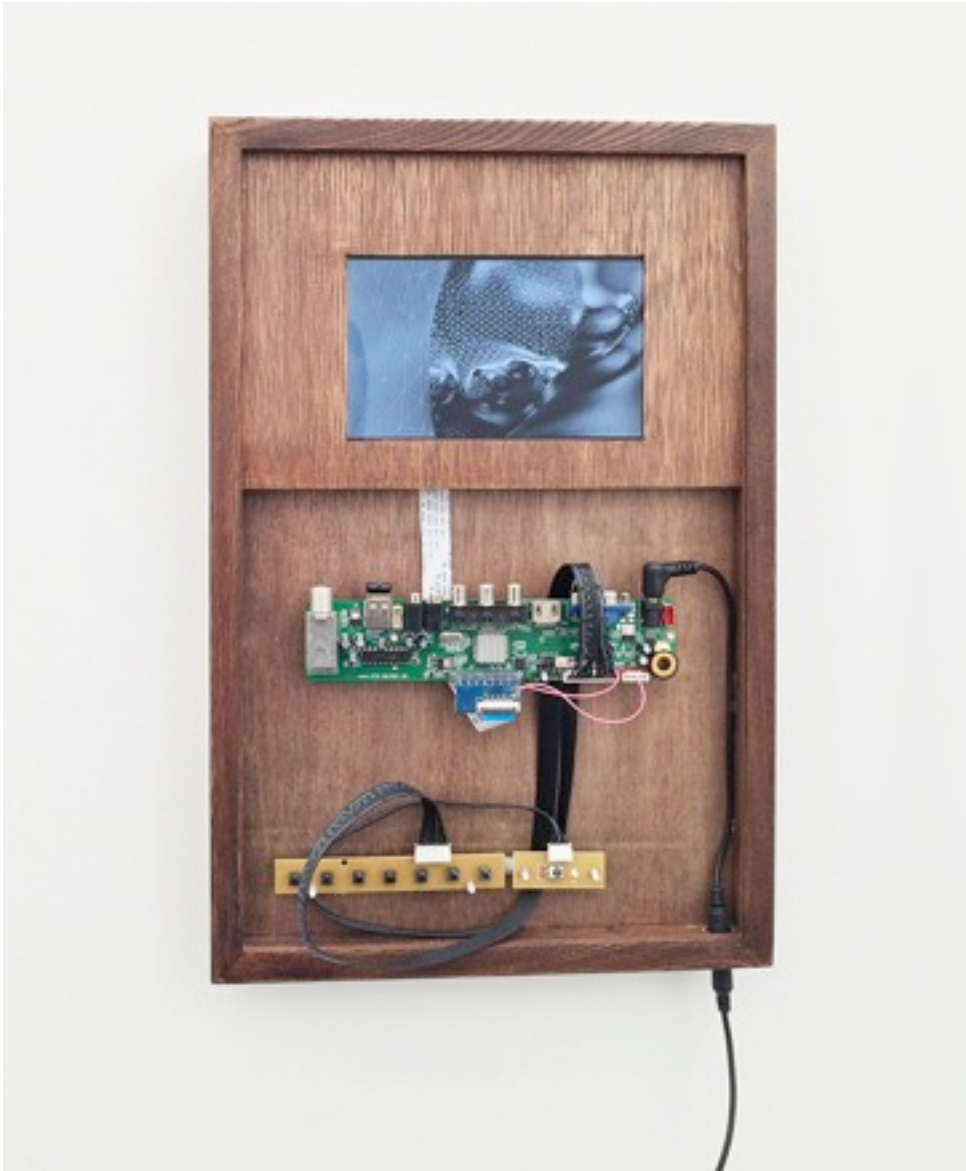
Obj 1

2014

LCD screen, wood fittings

Size variable

Video 8 min in loop



AAAJIAO

Meta

2013

LCD screen, wood frame, electronic components,

Installation: 42.5 x 28 x 4.5 cm

Video: 12 min 23 sec in loop

The miniature video installation is composed of old school circuit boards, USD drive, screen and vintage frame to mimic the 1970s beauty that would represent the look of future. The screen shows a video generated by artist-made algorithm that visualizes the process of datas but in a form of a interstellar journey.



AAAJIAO

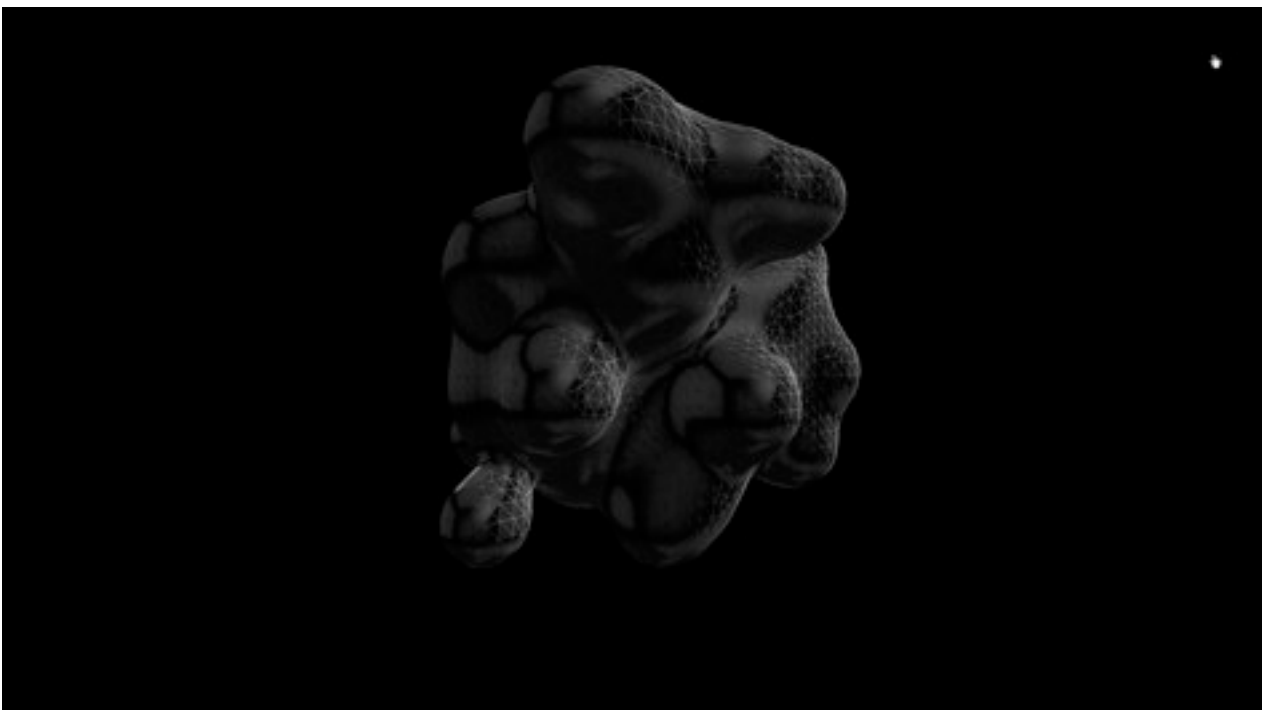
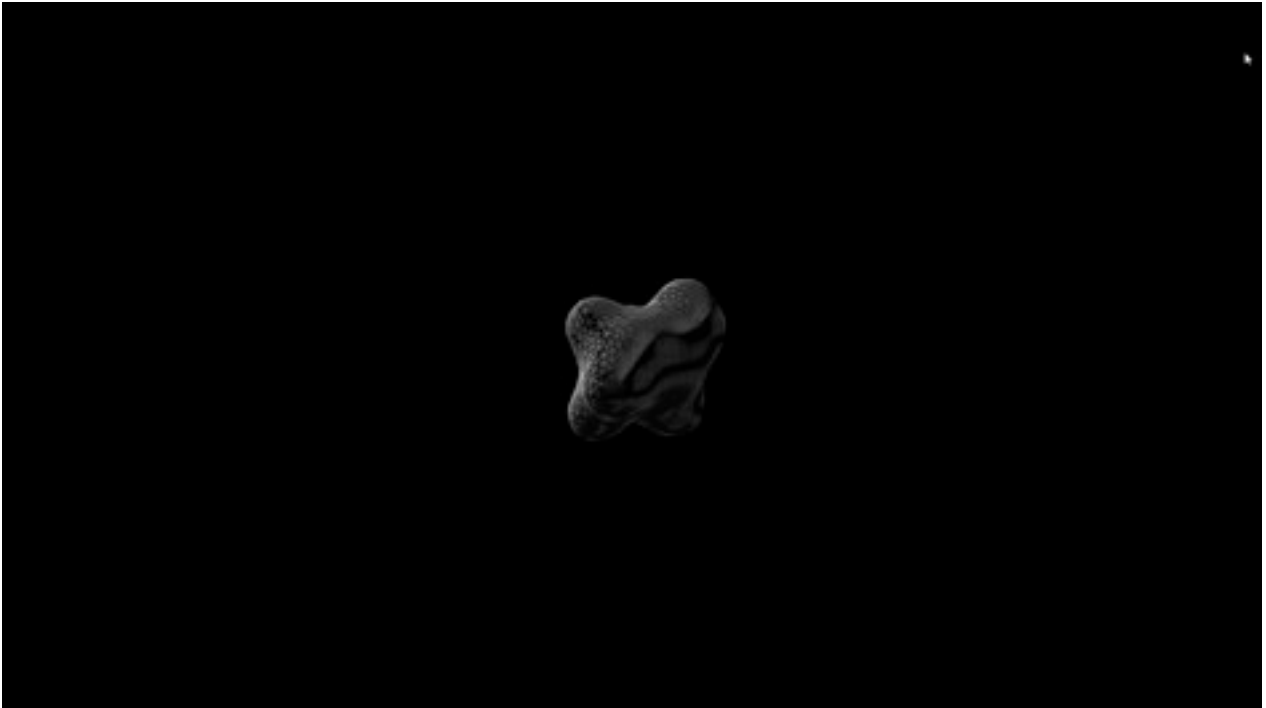
Meta

2013

LCD screen, wood frame, electronic components,

Installation: 42.5 x 28 x 4.5 cm

Video: 12 min 23 sec in loop

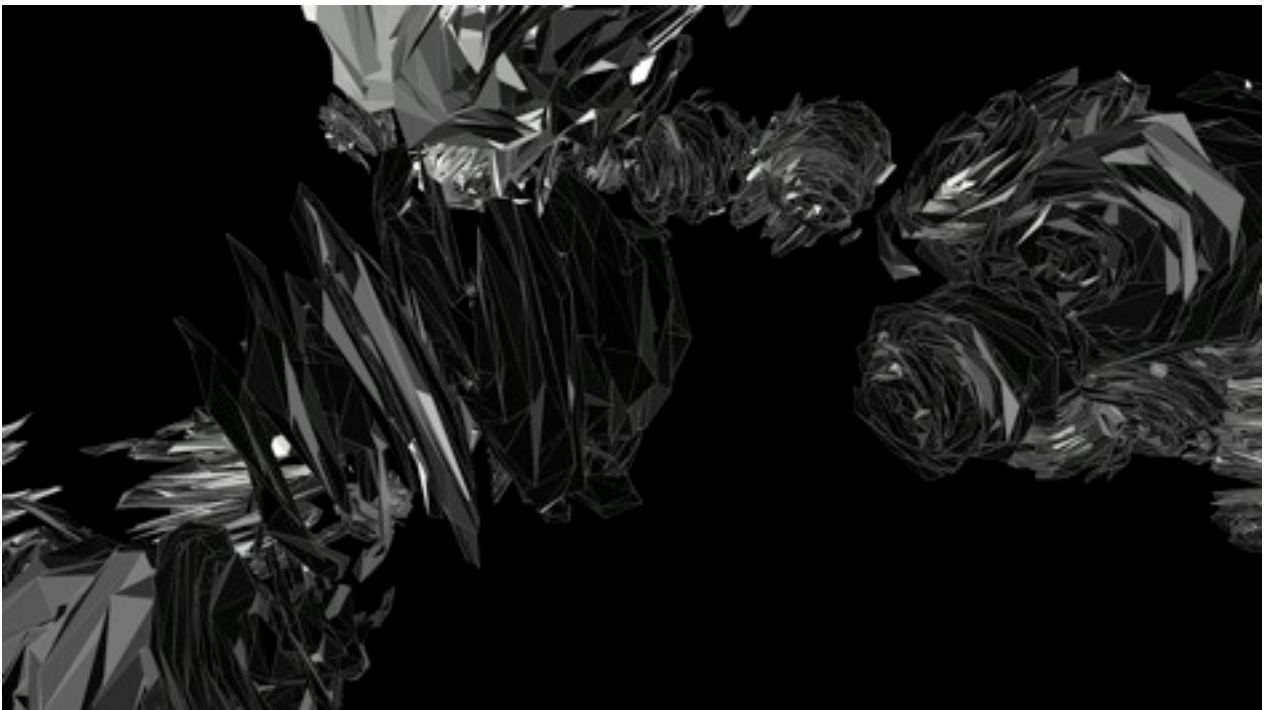
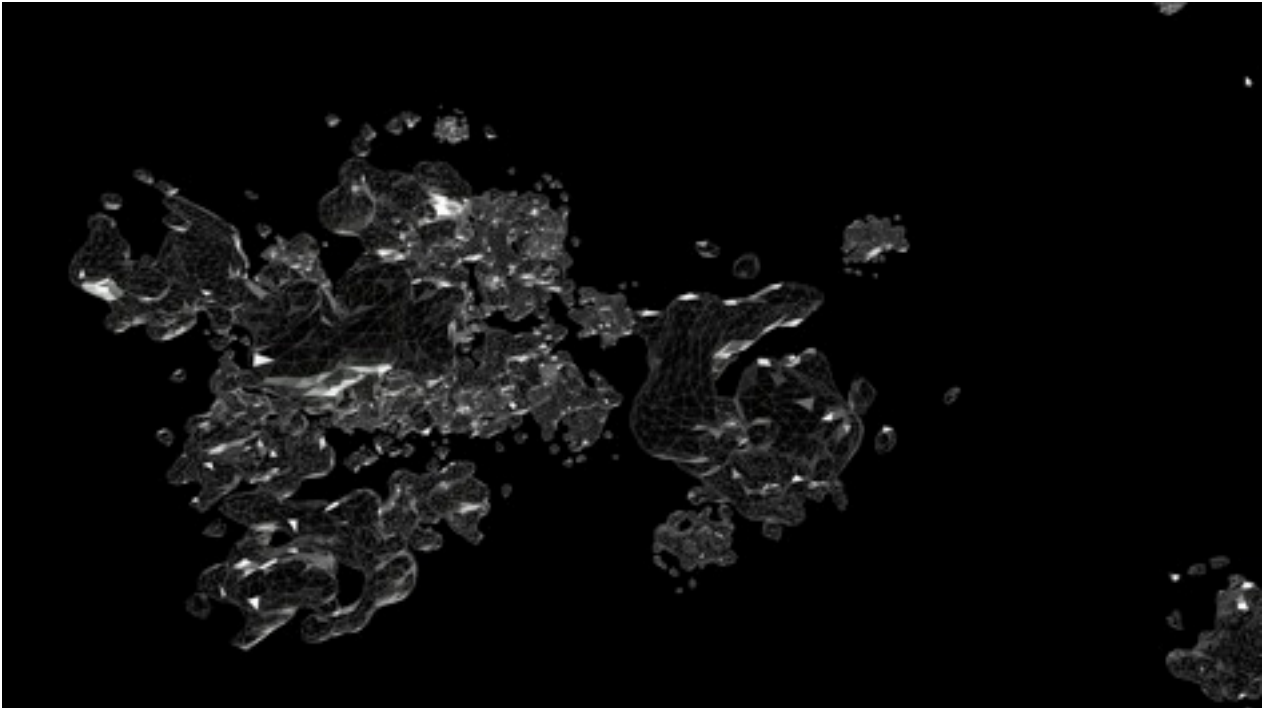


AAAJIAO

Meta

2013

Video still

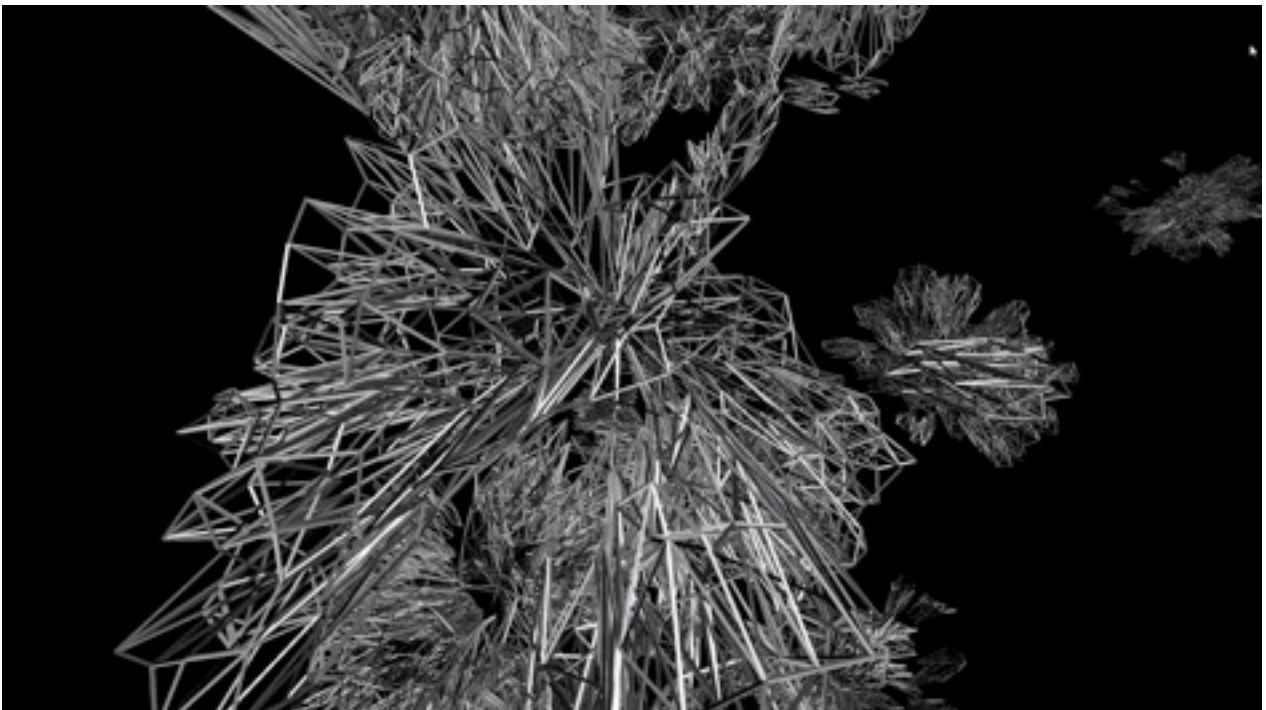
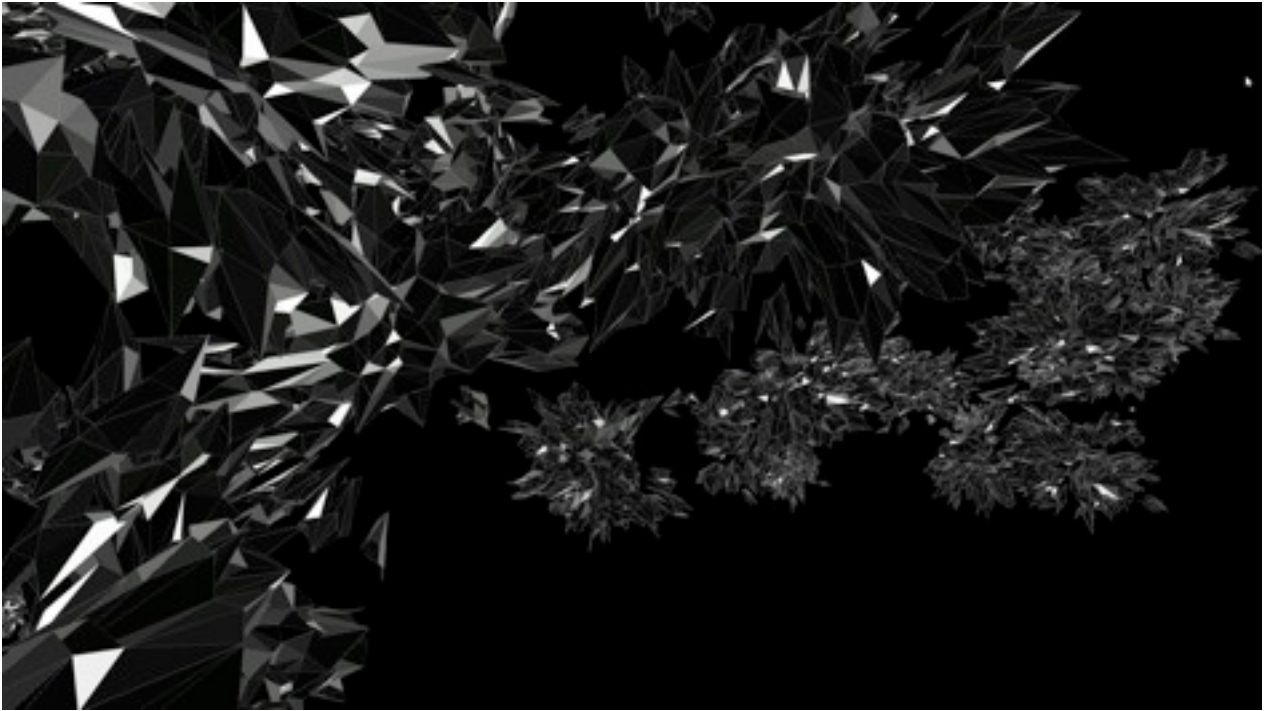


AAAJIAO

Meta

2013

Video still



AAAJIAO

Meta

2013

Video still

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AAAJIAO

Karesansui

2014

Sponges, metal insert

Dimension variable

Karesansui is a site-specific sculpture that borrows its title from Japanese Dry Landscape also known as the Rock Garden.

Created by artist-invented algorithm and made of sponges that look as firm as rock, “Karesansui” presents an unsettling dystopian scenery of numerous pitch-black mutant limbs that grow out of the gallery’s floors, walls, and stairway, sprawling all over and competing with each other.

LEO XU PROJECTS



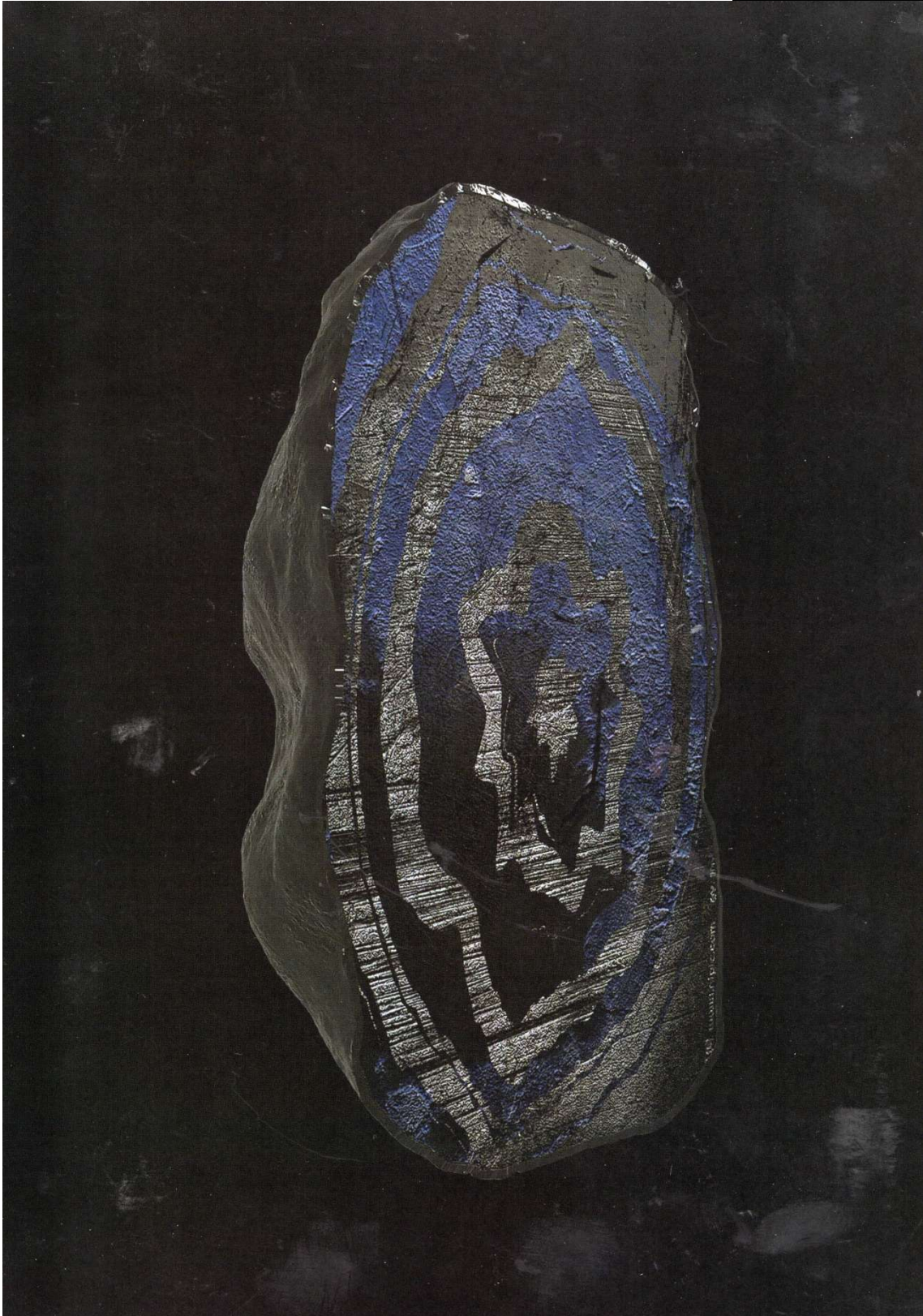
Installation view

LEO XU PROJECTS

SELECTED PRESS

KALEIDOSCOPE ASIA, *"He Found The Cycle Of Piracy-Sharing-Reinventing Generated A New Circle Of Creation"*, Text/Leo Xu, P36-37, Launch Issue, Jan 2015

KALEIDOSCOPE
亚洲 ASIA
VISUAL CULTURE NOW 当下视觉文化



AAAJIAO

37

BY LEO XU

The so-called notorious “Great Fire Wall” of China produces parallel versions of mediated reality for the thirteen billion people behind it and for those browsing beyond its reach. The past fifteen years of Internet censorship in China have yielded the highly underestimated practices of Chinese artists working with the Internet as a medium and construct. Some prominent examples include Ai Weiwei’s ardent use of social media to challenge state policymaking and the idea of democracy, Cao Fei’s forays into role playing and online gaming, and the efforts of a collective of Shanghai-based artists to create internet communities (i.e., www.art-ba-ba.com a collection of translations of artists profiles and a forum). However, flowing beneath this undercurrent are the art practices of a younger generation that utilize the Internet as their primary domain. Among those who work and live within this 21st century matrix, the phantom avatar aaajiao is most notable.

Aaajiao is the Internet alias of Shanghai-based media artist Xu Wenkai, whose offline persona includes the roles of celebrated entrepreneur of the coworking community XINDANWEI and inspiring teacher of New Media art. Born in 1984 in China’s first ancient capital Xi’an, aaajiao’s artworks are marked by both a strong dystopian awareness—his year of birth shares the title of Orwell’s classic—and a spirit of literati sophistication. In his critically acclaimed installation “QFWlist” (2010), he positions a tiny printer in the middle of a sleek black monument fabricated out of Corian in the shape of the enigmatic monolith from Kubrick’s “2001: A Space Odyssey.” The printer spits out rolls of papers that document the domains of websites blocked by China’s “Great Fire Wall.” As the artist’s response to the decades-long translation and blockade of in-

Aaajiao (Chinese, b. 1984) lives and works in Shanghai. She is represented by Leo Xu Projects, Shanghai.

Leo Xu is the founder and director of Leo Xu Projects and a writer and curator based in Shanghai.

Image:
Obj. 4, 2014
Courtesy of the artist
and Leo Xu Projects,
Shanghai

formation and data, each domain is rendered in hexadecimal codes. In his *blogArchaeological* (2010), aaajiao created a museum vitrine display which featured a set of digital scales weighing SD memory cards—each stored with one year’s worth of content from “Robot Wisdom,” the Internet’s first blog. In this quasi-archaeological and punk-ish gesture, aaajiao revisits the beta progenitors of today’s larger than life social media networks.

Arguably China’s foremost young media artist, blogger and Internet activist, aaajiao was inspired to begin his practice by the music sharing application Soulseek—a platform in which he found the cycle of piracy-bootlegging-sharing-reinventing generated a new circle of creation. He then established his sound art website: cornersound.com, and in 2006 he founded the Chinese take on the blog *We Make Money Not Art: We Need Money Not Art*. Many of his early works are aesthetically indebted to the abstract beauty of minimal ambient electronic music—forging relationships between audio and visual, space and perception, through the manipulation of software and programming. Having worked with curators, musicians and architects in many interdisciplinary projects that transplant spaces, aaajiao now focuses on experiments that imagine new possibilities for classic forms; by processing physical still lifes and landscapes through his digital algorithms, and by rendering the resultant mutation as three-dimensional forms in architectural spaces. On view in Shanghai’s Minsheng Art Museum’s inaugural exhibition “Cosmo” are his sprawling black sculptures, like numerous mutant limbs placed about the gallery’s floor; an unsettling scene that is heavily reminiscent of many contemporary Sci-fi films. ☺

“HE FOUND THE CYCLE OF PIRACY-SHARING- REINVENTING GENERATED A NEW CIRCLE OF CREATION”

HIGHLIGHTS 亮点

Numéro, A Mixture of the *Tangible and the Intangible*, text/Bingxia Yu, February, 2015

Numéro

艺术—
徐文恺 虚实一体



45

新媒体艺术家徐文恺和他的“代号” aaajiao 同时活跃在艺术圈，计算机系毕业的徐文恺作为中国最早一批新媒体艺术家，在这个越来越被新媒体占据的时代，兴趣开始从早期的算法和交互转移到新的世界。撰文 俞冰夏

BINGXIA YU, 摄影 徐晓林

我意识到，与徐文恺的这次对话有点反哺这个屏幕时代的哲学意味，讨论真实与虚拟之间关系在当代媒体艺术里实在并不新鲜，且越来越不新鲜，但徐文恺的思维是一种黑格尔式的辩证法，认为虚拟与现实已经达到了对立统一和量变质变，显然在通往否定之否定的过程当中。

Numéro:这次展览里所谓“真实”的作品与所谓“虚拟”的作品之间是怎样的关系？

徐文恺:我认为在这个时代，虚拟与现实已经很难区分了。它变成了同一件事。《枯山水》与屏幕里的作品的关系是对称的，一个是虚拟中的现实物，一个叫现实中的虚拟物。

这些屏幕之外的实体作品的虚拟性到底在哪里？

在于它产生的过程。它给你在空间里造成的感觉，那种违和感，是近几年你的审美被屏幕与信息训练出来之后的结果。所以我觉得当下是讨论这些问题的时间。放到三五年前，它就没有什么意义了。那个时候你只会认为这是些奇怪的东西，现在，你可以意识到它们是用算法制作出来的，有种淡淡的科技感。

你指的是观众对艺术视觉化和软件化的认识在加强？

不，重点不在这里。之前的很多媒体艺术家是根据逻辑或者算法在进行视觉化，我们做的事情是正好相反的。我们没有把重点放在算法上，而是完全用人的审美和准则在进行艺术创作。

你是说你的作品作为实体和你的算法过程作为虚拟体追求的都是你自己的审美。

可以这么说，但我关心的是我为什么这么做。我认为我们不能再区分虚拟与现实了。我在 2010、2011 年做的作品当中观察虚拟维度的方法已经不能再使用了，

因为两者已然合二为一。我觉得人已经是信息的一部分，主观与客观的区别也越来越小。你认为是主观的审美很可能是信息强加于你的客观的东西。

而你的作品似乎并不那么关心很多媒体艺术家关系的信息流问题，而更关心虚拟体作为实物的形式。哪怕在屏幕为媒介的作品里，也是在视觉化一件件实物。

对，因为我反对那样的方法，我认为用那种方法，其最大的作品就是互联网本身。这种不断的广义的解释以后，人们忽略了人作为一个节点对整件事的态度，缺乏艺术性。

可不可以说你在用算法做最古典的透视学雕塑？

正是因为我相信两者已经合二为一了，因此它有某种经典性。

你对你表现什么样的物体怎样进行美学上的选择？

我喜欢用最基本的方式表现抽象的事物。最基本的方式就是人看待实物的方法。整个《物》系列最基本的是一个六边形的立方体。包括《有限 / 无限》里的屏幕蓝和像素，都是最基本的，无需再修饰，就是最简单的。能把一件事讲清楚就够了。

同时你也彻底放弃了交互性。

对，交互界面这个东西已经完全过时了，变得日常，被淡化了。我更关心的是人被训练出这样的习惯以后会产生怎样的变化。

但你为什么仍然保留了屏幕这种形式？

屏幕现在给人的概念跟过去已经不一样了，现在，人们已经完全接受了它的存在。

徐文恺——代号：aaajiao

Leo Xu Projects, 至 3 月 8 日。

Leap, Aaajiao: The Screen Generation, text/ ZHAO Meng Sha, translated by Dominik Salter Dvorak, P194-195, January 2014, Issue 001

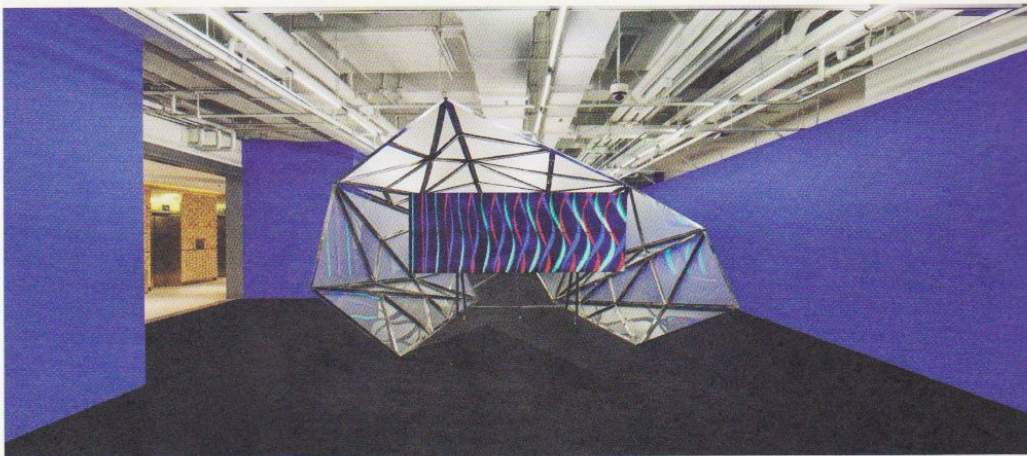
艺术界 LEAP

THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA

下
194

Aaajiao: 屏幕一代 AAAJIAO: THE SCREEN GENERATION

上海CHI K11艺术空间 CHI K11 ART SPACE, SHANGHAI 2013.12.14~2014.02.15



展览现场, 2013年
上海chi K11艺术空间
View of "The Screen Generation," 2013
chi K11 art space, Shanghai

徐文恺 (Xu Wenke) 的个展“屏幕一代”中的6部影像作品已经在北京C-space以“前传”名义展出过。此次在K11的展出是“Pro”版, 是此前基础上体量和内容的进一步升级。新增的空间装置《Trfinite II》是由若干三角形面板拼接组合而成的半封闭通道, 播放影像的屏幕在其一端。影像也新加入了声音部分, 机器噪音的低吟配合半透明的外壳, 使得整件装置看上去像一架发动着的飞行器, 或者一座空间站。“Trfinite”是艺术家自造的词, 意即无限的三角形, 其结构是来自分形几何的理想化模型, 以此提示作品正处于不断生长适应的过程。

主屏幕循环播放的6件作品分别被命名为《柔软》、《反复》、《坚硬》、《纯粹》、《静止》和《闹》, 其中的图像信息均来自于屏幕成像中最为常见的经典元素: 动态RGB信号、白噪、漏光……基于人将屏幕作为信息来源的阅读习惯, 在此除了最原始与极简的形态之外则无法读到任何经过渲染的信息。《反

复》中闪烁的点来自于GIF对自身包含信息的不断重复, 《闹》中的白噪音则是电视时代至今的经典音画形态, 都是针对图像本身特性的探讨; 《纯粹》中本应该流畅晃动的RGB曲线被人为加入错误, 在运动中产生震颤, 旨在提示媒介的错误对人的暗示; 《坚硬》是其中唯一的录像, 科幻作家阿西莫夫机器人三定律的宣讲录像通过声音与字幕的错位处理, 制造出不可读的效果, 以此消解原有影像的逻辑, 使得“定律”在运动媒介中失效。机器对人的反作用击碎了人对机器的绝对控制力, 指出这一科技的悖论, 也同时提示着信息媒介与人关系的边界。

“屏幕一代”对人与屏幕(科技)关系的处理放弃了新媒体作品通常在处理此类话题时对于“交互”体验的强调, 而是将交流降至最低, 意图是让观众注意到对于媒介本身的讨论。程序构成的开放系统从视觉体验上在一定的时间内看待是等同于影像艺术的。但是程序的可扩展性和实时更新比之传统

媒介具有更强的运动性，因此对材料反馈的强调在这一媒介中也是不适用的。程序给予的反馈更加主观。同时材料的衰减也是迅速的，与科技的更新换代同步，媒介的不稳定也注定了这类作品的中间性。因此，Aaajiao的工作即是在程序的功能性之外找到适用于创作表达的部分，在技术和方法都极其理性的基础上寻找科技“柔软”的部分。

蓝色是整个展览的基调，也代表着艺术家最初对电脑屏幕的记忆，泛着冰冷蓝光的荧幕制造着一种对科技记忆的怀旧情绪。今天屏幕已承担着人类情绪表达的窗口，成为知觉的延伸，制造新的情感发生，作为信息的放大器和载体，屏幕的使用者成为了一个个终端。“屏幕一代”应验着麦克卢汉的预言，成为了“媒介即是信息”的视觉论证。Aaajiao将屏幕赋予不同的性格，他认定屏幕即是人，并与人共构出新的生态系统。而观众应该看到信息时代的另一种预言——屏幕即将消失，“屏幕一代”注定只是一个中间产物。 赵梦莎

The six films featured in Aaajiao's (real name Xu Wenkai) new solo exhibition "The Screen Generation" at chi K11 in Shanghai also appeared at C-Space in Beijing late last year, as part of the exhibition "Prequel." However, they are now upgraded "pro" versions, and are shown within a new installation titled *Trifinite II*, a partially concealed passage made up of triangular structures. The films also now feature sound: a low, machine-like rumbling throughout the translucent shell of the installation that make it seem like an aircraft preparing for take-off, or a space station. "Trifinite" is a neologism of the artist's invention, and refers to these "infinite triangles," whose structure originates in the idealized matrices of fractal geometry. It also alludes to the work's continuous process of adaptation.

The exhibition's central screen shows the six films on rotation, respectively titled *Soft*, *Repeat*, *Hard*, *Pure*, *Static*, and *Noise*. The imagery—warped RGB color bars, white noise, bruised displays—are the most primitive representations of screen technology. In view of the habitual association of screens as sources of information, here, no information, apart from the most fundamental and simplified of forms can be found. *Repeat*, for example, is based on the non-stop repetition of GIF data, while the white noise in *Noise* refers to the classic sonic and visual effect that dates back to the television era. Both of these works are explorations of the essential characteristics of the electronic image. The RGB bars in *Pure* sway throughout the screen, leading the viewer into its very erroneousness. *Hard* is the only video of the series, consisting of a looped clip of Isaac Asimov

explaining his Three Laws of Robotics. However, Aaajiao's intentional displacement of the clip's sound and subtitles renders the information contained within indecipherable; the logic of Asimov's laws is thus ruptured, failing within the medium that carries them. The robot revolution will shatter the absolute control humans have over them: hinting at this scientific paradox, this work speaks of the limitations of the relationship between humans and information technology.

The treatment of the viewer-screen (viewer-technology) relationship in "The Screen Generation" is a departure from the interactive experiences common in much of new media. By reducing information exchange to its lowest common denominators, Aaajiao guides the viewer's attention towards discussions inherent to the respective media. From the angle of visual experience and within finite windows of time, computer-programmed open-source systems can be regarded as visual art. However, the expandability and constant renewability of programming makes it far more elastic than traditional media, which in turn actually renders its status as an "artistic" medium far less stable. In step with the constant renewal and upgrading of technology, the more feedback issued to the program, the weaker the program's applicability. This instability also dooms such work to a kind of intermediary state. Aaajiao's solution is to locate an area of creative expression outside of the capabilities of programming, an area of "softness" within the extremely rational field of technology and its methodology.

The blue color that frames the exhibition alludes to the artist's earliest memory of a computer screen; this icy-blue light, with which the entire space is suffused, creates an air of technological sentimentalism. Today, screens have already assumed the role of a window onto the emotional expression of humanity. They have become extensions of consciousness, creating new emotional states and acting as both vehicles and transmitters of information, each user becoming their terminal destination. "The Screen Generation" fulfills the prediction of Marshall McLuhan, a visual confirmation of the medium as message. Aaajiao bestows the screen with different natures and characteristics, and confirms that screens are in fact people—or rather, that together with people, they have constructed a new ecosystem. However, due to another prophecy of the information age—that screens will eventually die out—"The Screen Generation" is also doomed to possess an intermediary existence. **Zhao Mengsha** (Translated by Dominik Salter Dvorak)