艺术界 **LEAP**

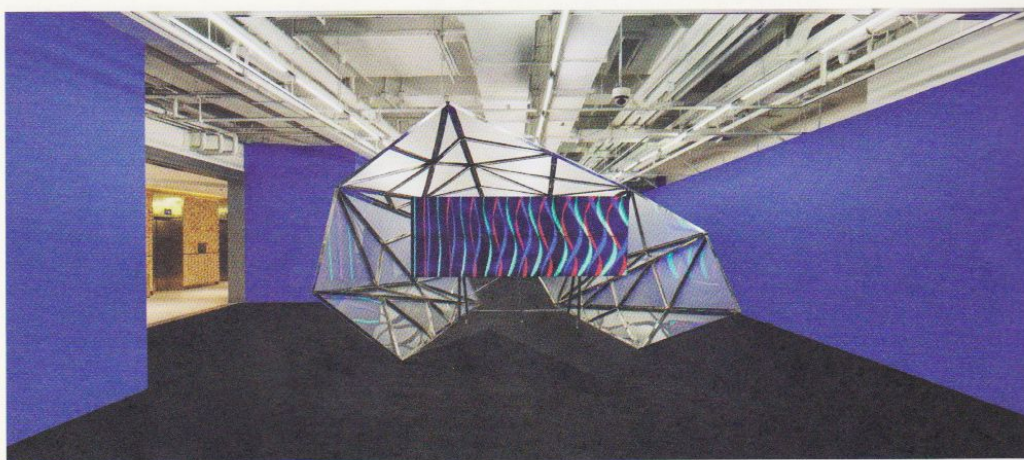**THE INTERNATIONAL ART MAGAZINE OF CONTEMPORARY CHINA**

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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

Aaajiao（徐文恺）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》中本应该流畅摆动的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 *Trfinite 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. "Trfinite" 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 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)

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