边界行走指南

Order Copied:
Changing the Reference Frame

2022.02.20 - 03.26

I thought that each of my words (that each of my movements) would persist in his implacable memory; I was benumbed by the fear of multiplying useless gestures.
—*Funes the Memorious*, Jorge Luis Borges (1942)

In Jorge Borges's 1942 novel Funes the Memorious, the protagonist Ireneo Funes has infallible memory. Funes can list and number 70,000 memories every day, but he cannot distinguish the front and profile of a dog. His world is a "garbage heap" of details, which results in the withdrawal from pointless behaviors of people around him.

Looking back at this novel today, Funes is comparable to a 20th century computer that lacks computational intelligence. Just like what former US vice president Al Gore contends in his 1998 "Digital Earth" project, both Funes and a 20th century computer store a colossal amount of information that goes to waste. We need a practical and visible atlas of the virtual world, since "the vast majority of those images have never fired a single neuron in a single human brain." Today, new technologies have begun to act as proxies for some human senses. Artificial intelligence knows humans better than humans themselves. When the former database becomes the present proxy, for both the new and the old Funes, the difference between not daring to act rashly and acting in accordance with instructions is insignificant.

This exhibition is a revisit to technical images, an exploration of images and neurons. If we question the current state of technological proxies, perhaps it reveals how the images that "fire our neurons" today are not more than those in 1998. As such, if we return to the technological optimism of the millennium, we will discover that projects like the "Digital Earth" cannot fulfil the promise by simply liberating the database. The models that are designed to foresee crises and formulate the grand vision of humanity are products of the integration of satellite telemetry and virtual modeling technology. The image of an omniscient perspective is just the surface of the future. When we look at the earth on a screen, the boundary between the virtual and the real is surreptitiously reorganizing information as well as our cognition.

A process of migrating towards the virtual world, this exhibition serves as an exploration of the technological evolution of humankind. It is an experiment of allopatric speciation.

郭城
Guo Cheng

The Net Wanderer
2021
HD Video
9' 32''

The Net Wanderer is a research project that explores the connection between the critical network gateways in China and the infrastructure running these gateways. Guo Cheng uses computer network diagnostic tools that track GFW nodes of the Chinese Internet to get their IP addresses and geographic locations. In this way, the artist creates a map of firewall proxies that block Chinese users from roaming the Internet freely.

Main tasks of the Chinese firewall are to slow down cross-border Internet traffic and to block some foreign websites. The project investigates how borders have been constructed to protect cyber sovereignty, and how it can be observed. By mapping the giant wall and physically visiting some of those geolocations, Guo Cheng seeks to expose the entanglement of technology, culture and ideology behind China's Internet infrastructure.

The utopian idea of the Internet was that of a universal space for all, unbound by borders. In reality, networks are intertwined with real-world territoriality, as the artist shows by taking on the role of a tourist visiting the elusive sites hosting the network infrastructures of the Great Firewall of China (GFW). The installation lets users become virtual firewall tourists, entering websites of choice that if blocked by the GFW, take them to a game that allows them to submit their usernames. A custom-made wall-mounted machine then engraves the names and scores along with the IP address of a GFW node, while footage shows Guo Cheng using geolocation data to track the physical location of the firewall's network gateway.

志韦
Zhi Wei

Jax Duplicated No.1, No.2
2022
Acrylic on Jacquard fabric, tulle, buttons and thread
200 × 120 cm

Zhi Wei is interested in the interlaced relationship between narrative and image under the paradigm of painting production. Jax Duplicated No.1 and No.2 are two paintings made specifically for this exhibition. In Ted Chiang's novel The Lifecycle of Software Object, Jax is one of the 'digients', which are artificial intelligences that have been created within a digital world to serve as pets. Jax's avatar is described as 'a neo-Victorian robot made of polished cooper'. Zhi Wei combines the description with the image of Boilerplate, a faux-historical robot designed by Paul Guinan in 2000, which would have existed in the Victorian era, and creates the prototype for the paintings.

Through deformation and stylisation, Zhi Wei infantilises the original character of Boilerplate and enlarges it to a larger-than-life scale, in which the artist explores the masochism of the cuteness aesthetic and the elusive power dynamics between the artist as a subject and the paintings as quasi-subjects. The same robot character is painted twice on two pieces of Jacquard fabric, one pink and the other black, with the same metallic paint and the same gesture. Yet, the outcome of the paintings is vastly different due to the

Jacquard fabric and tulle, where the physical act of painting and its relationship with image production is contested. Through the layering of tulle, Zhi Wei forms Moiré patterns on the painting surfaces, which mimic the LED screen and echo Jax's original existence in the digital realm and its representation.

The artist combines the two fictional characters who appeared in different media with different narratives and recontextualises them under the paradigm of painting, where the fictionality and authenticity of painting as a medium are interrogated on both story-telling and formal production levels. Working closely with references and unconventional materials, Zhi Wei explores the entangled interdependence among image-making, the act of painting, and the surface, and toes the line between object and image, concealment and exposure, materiality and phantasy.
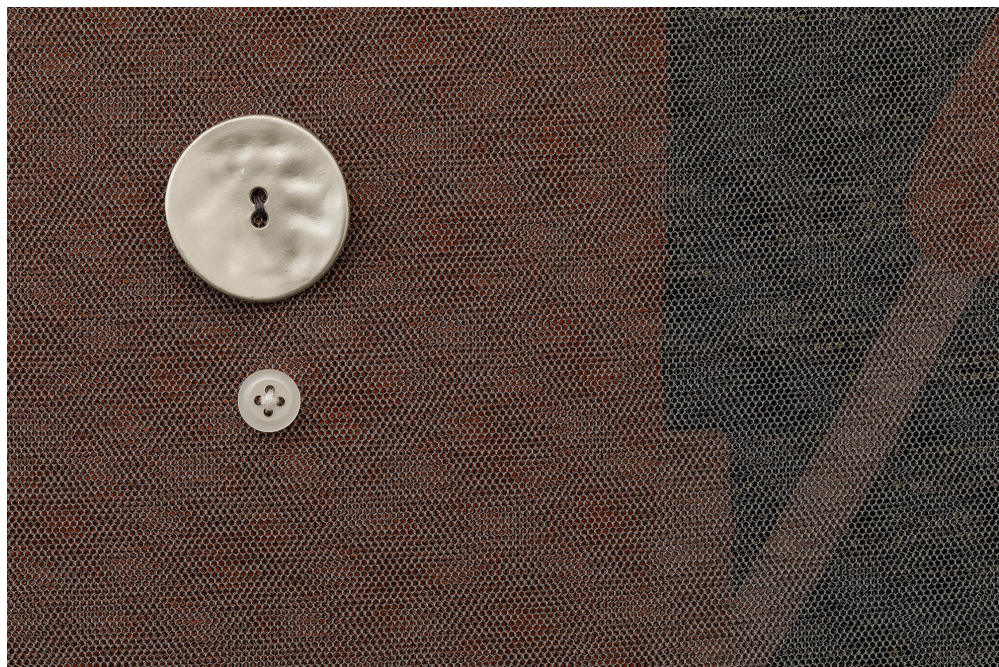
Jax Duplicated No.1
2022
Acrylic on Jacquard fabric, tulle, buttons
and thread
200 × 120 cm

Jax Duplicated No.2
2022
Acrylic on Jacquard fabric, tulle, buttons
and thread
200 × 120 cm

刘广隶
Liu Guangli

Very, Very, Tremendously
2021
Single-channel video, found footage, 3D animation, colour, sound
12' 12"

Civilization is a sewer. We think that garbage is the corpse of a commodity, because it loses its functionality, but we use a lot of 3d models of garbage in video games to decorate the virtual reality. We fill the volcano with residents' excrement in the city simulation game, and let it erupt to flood the city, and we make a living by scavenging wastes on real garbage mountains, earning a few dollars per day. While we refer to crypto currency technology as a decentralized accounting method, we see that centralized capital uses it for asset appreciation. We, we, very, very, tremendously.

Drawing on the threads of Virtual Currency and Digital Junk, Very, Very, Tremendously seeks to discuss how the acts of production and consumption from the virtual world interact systematically with reality, whilst also mirrors how the "two realities" coexist in geopolitical conflict. The virtual, as a potential to be realised in the actual, is becoming a reality. Our attention is seized unawares towards being present and leads to generating an alternative reality.
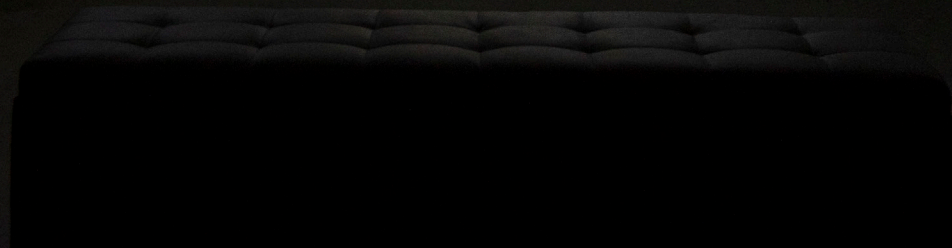
刘昕
Liu Xin

Ground Station
2020 – 2021
Digital video loop, UV print, steel plates
8' 56''

NOAA-15 satellite was sent to orbit on May 13th, 1998. It was planned for a two-year-long mission, but now it has been functioning on the sun-synchronous orbit for twenty-three years and four months, 808 kilometers from the earth. Satellites carry a vintage coding and compiling system: they send out signals according to pre-programmed, never-evolving mechanisms. Meanwhile, only very simple antennae and computer techniques will be required to decipher satellite signals nowadays.

The satellite images here were received and deciphered by a DIY "broom satellite". The antenna was pointed to an invisible planet, the clouds, ocean and land on the deciphered image were disrupted by noisy points from time to time. They became fragile and ephemeral. NOAA-15 is still transmitting signals, orbiting from the north pole to the south, over and over again. While the listener on the other end may have changed in the fluctuating histories.

The pandemic has overturned daily life and registered new spatial and temporal positions in our confined domestic spaces. Adrift, suddenly without bearings, Liu locates herself in images received by radio from passing NOAA weather satellites. The images are continuously broadcasted to Earth via the Automatic Picture Transmission (APT) system. When the satellites pass overhead, their transmissions can be received on the ground. Translated from radio into sound as the signals are received, each line of the image can be heard as a ping, its consistent, musical tempo a distinctive feature of the FM broadcast. Liu and her partner Gershon Dublon have practiced receiving the images in their Brooklyn backyard and Riis beach since April 2020, sweeping an antenna fashioned from a broomstick and coat hanger wire across the sky. The noise and glitches in the images were caused by them sometimes missing the direction of a satellite, or a nearby building getting in the way of the horizon. Each image received was uniquely captured over the ten to fifteen minutes when one of the satellites was in a direct line-of-sight to the artist.
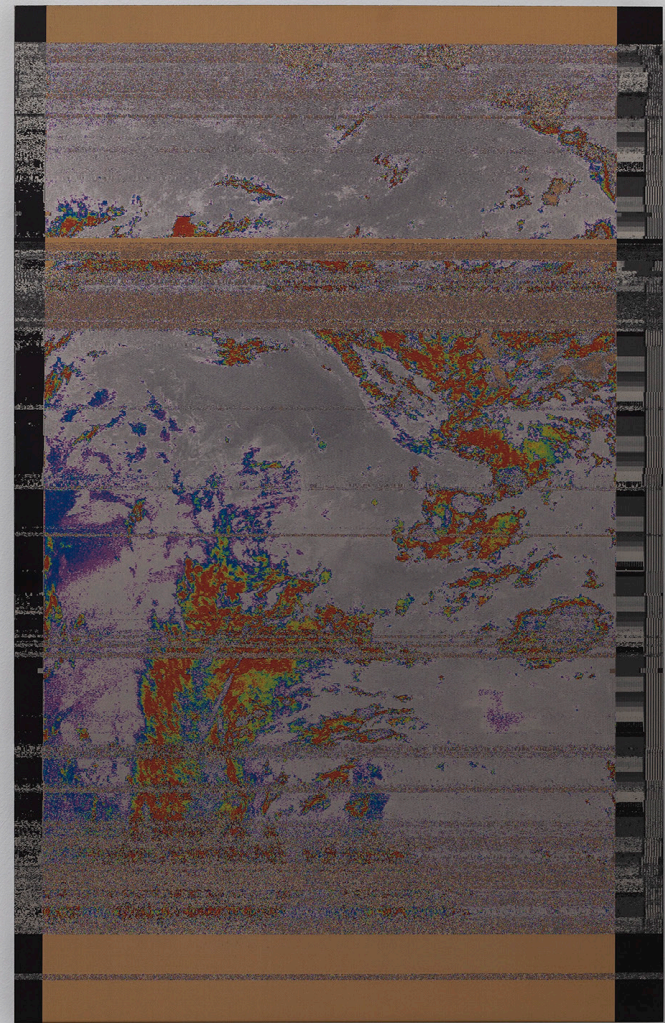
Noaa 18-04212210
2020-2021
UV print, steel plates
55.4 × 35.3 cm

Noaa 18-07080130
2020-2021
UV print, steel plates
35 × 24 cm
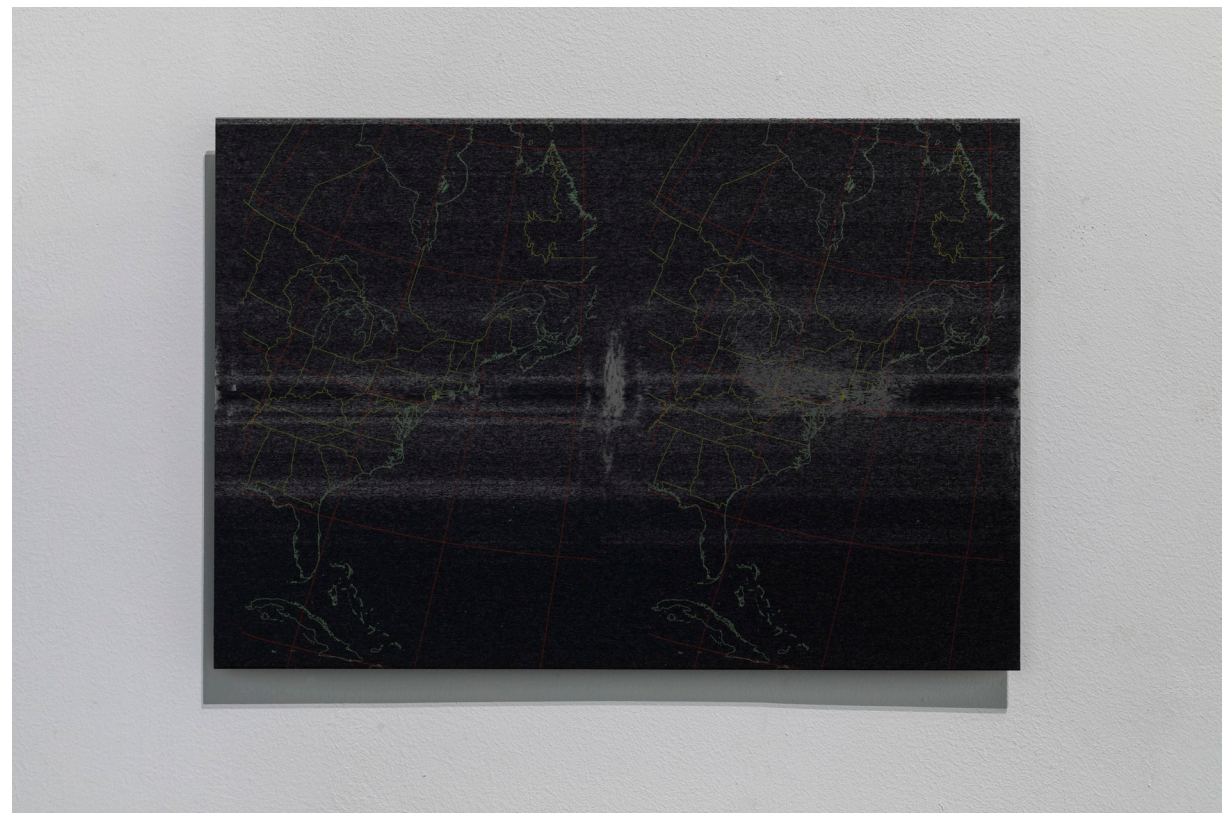
TARAK

Open-Ended Objects (OEO)
2021
Giclee, mixed-media sculpture, animation
Dimensions variable

But look again. Blobs, diaphanous soft ovoids, loose plastic forms dispersed from various nodes and assembled reused parts - ad hoc improvisation by local hutongs residents bear latent formal attributes and aesthetic principles. They appear temporarily, lending their charm and character to the streets, before being removed from the memory of the city. Open-Ended Objects documents transient, "here-today, gone-tomorrow" objects, removing them from relations within their context, floating in non-contingent blackness, to reveal and extract systems of formal order and materiality. Systems are agnostic to the context, function and scale of objects, enabling conceptualization of new objects.

Assemblage is one such extracted formal system. A misshapen sculpture captures the vibe of the contemporary material culture and our fantasies of technological bionics in a curious assemblage of anime furriness, plasticity and metallic coldness, through a witty resurrection of the local objects. Visceral and uncanny, an animation sends the viewers down into the tunnels, through

a journey meandering in and out of the mechano-beastly gut. Traversing associations and dissociation, the works embrace the potential to be strange and spectacular.

Open-Ended Objects directs the focus on urban junk but subverts the conventional contempt for trash. It lingers in the found objects genre but quickly moves into intellectual formalism. Form upcycling if you may. The works challenge the dualism of high - low, author - participant, and ad hoc - art. Perceptual biases shattered, we look again.

Tarak studied and works in Berlin, Beijing, and Baroda. His works investigate ontological questions of forms, objects, aesthetics and systems, often drawing from his formal experience in architecture. Questioning our saturated relationship with the visual medium, he explores the relevance of everyday and codified forms as well as constructing new contemporary forms with direct emotional and intellectual effect.

System: Assemblage (OEO) 4.1
2021
Photo-print on 100% Cotton
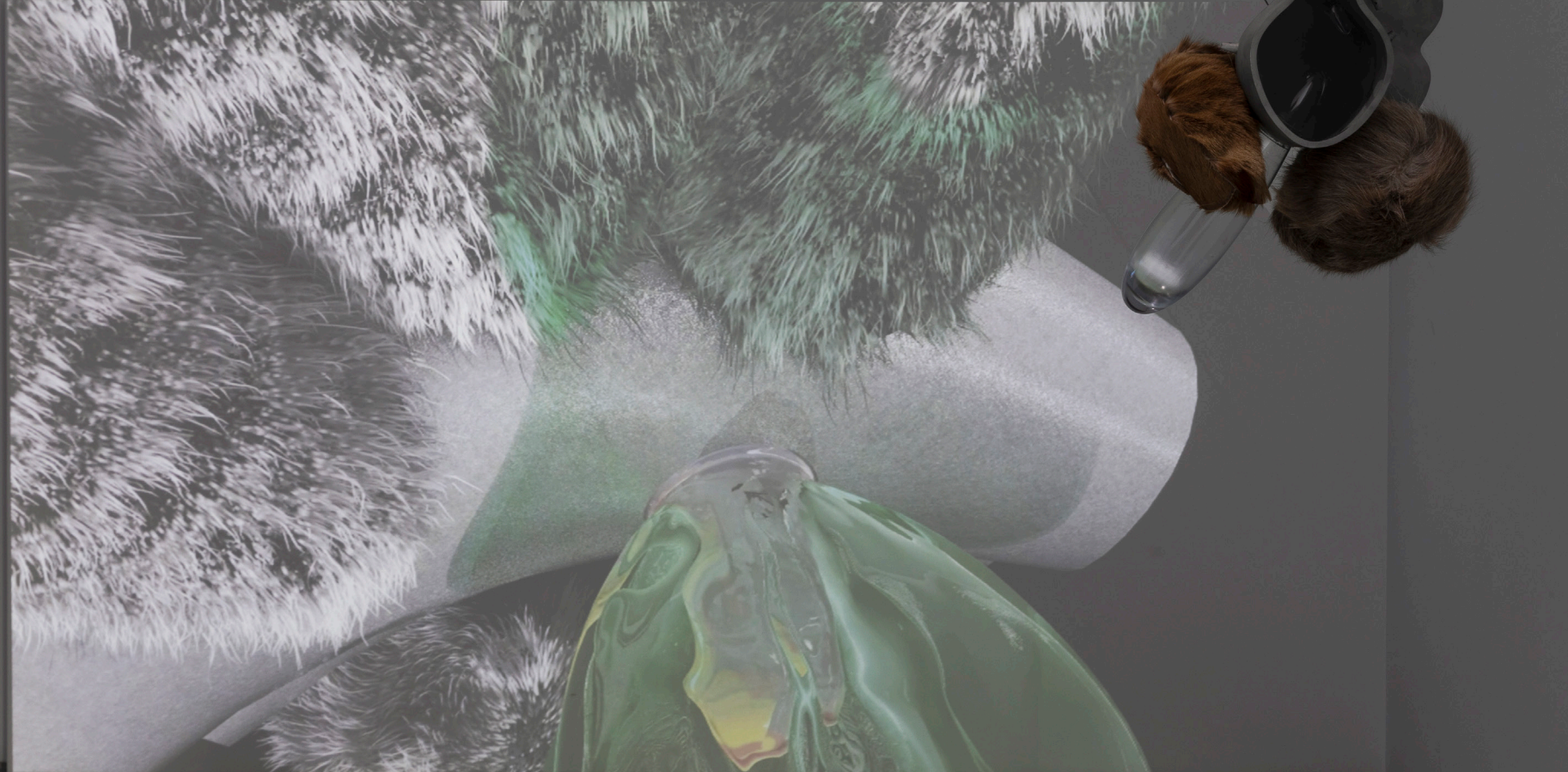Hahnem ü hle Photo rag paper;
mounted on 2mm pure Aluminum Plate
168 x 134.4cm

System: Assemblage (OEO) NO 4.1 |
2021
Mixed-media sculpture (3D printed
aluminum, resin, reindeer fur, African
brown fur)
46 x 45 x 75 cm

吴其育
Wu Chi-Yu
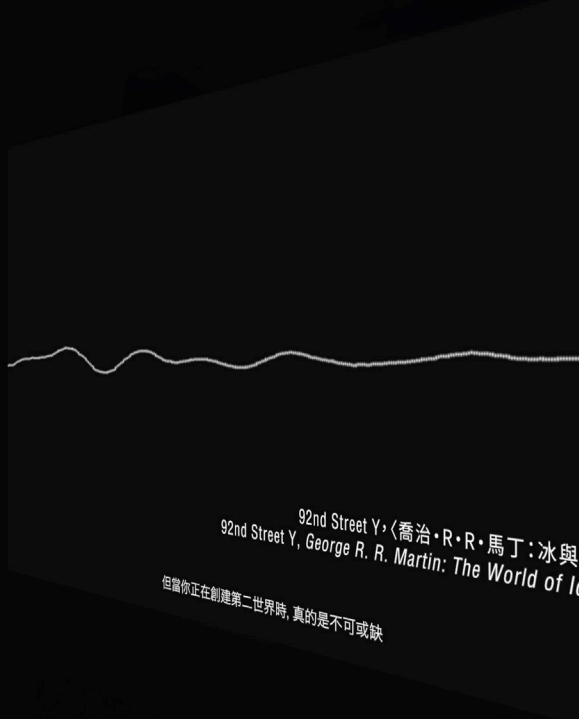
Atlas of the Closed Worlds
2021
Shuffle-looped Images
10' 00''

Through the approach of scenario planning, Atlas of the Closed Worlds unfurls extensive research, stretching beyond historical facts along the long river of time, and including a cornucopia of changes in the surroundings and myriad imagined possibilities. Events from history and novels are amalgamated into a repository of information, generating different closed worlds through random numbers, evoking dystopian fantasies.

This project is inspired by the island rule in evolutionary biology. The hypothesis posits that an isolated environment, like an island, with a lack of resources or the disappearance of natural enemies, would prompt species to further evolve, developing new functions and assuming new appearances. The birth and extinction of an endemic species correlate with the isolation and connection between its habitat and the outside world. The project's research first focuses on alien contact in science fiction, alluding to the encounters with the aborigines during the Age of Discovery, as well as the sea ban and closed country approach enforced in East Asia, which was a series of isolationist policies restricting maritime trading with other countries. Closed boundaries can be broken or rebuilt. As a protection strategy, closed boundaries — like

quarantine measures during a pandemic — can be a double-edged sword. The rise of protectionism and populism has led to a wave of trade conflicts and tariff barriers that foregrounds the "our country first" mentality; boundaries are being drawn only to shape the next "closed country" scenario. Whether in reality or fiction, changing boundaries upon contact often only leaves room for a single perspective that tells a one-sided story, but the species that has helped cowrite the story upon the moment of contact, invariably becomes a silent existence in this narrative.

Atlas of the Closed Worlds simulates a scenario where an alien visitor who has arrived on Earth with a mission to gather information on closed worlds, while attempting to find a connection between the geographical characteristics of an island and particular worldviews. Upon reading this atlas, the alien realizes that Earth is in fact an island that operates amid the dark void. This perspective reflects the living environment of terrestrial species, as well as the structural evolution of human society. Ultimately, the alien matches critical points in time, places, and subjects with the narrow atlas of worlds provided by this planetary island, and identifies the extinction rate of the species, offering at last a guide of ecological entropy for the universe in the future.

The evolution of literature was so rapid that it seemed to be a mutation caused by the environment
文學的演進如此突然，彷彿是環境引發的突變

Roads built on riverbed, at times broken, at times connected,
道路構築於河床之上，時而斷裂，時而連接，

92nd Street Y,〈喬治‧R‧R‧馬丁：冰與
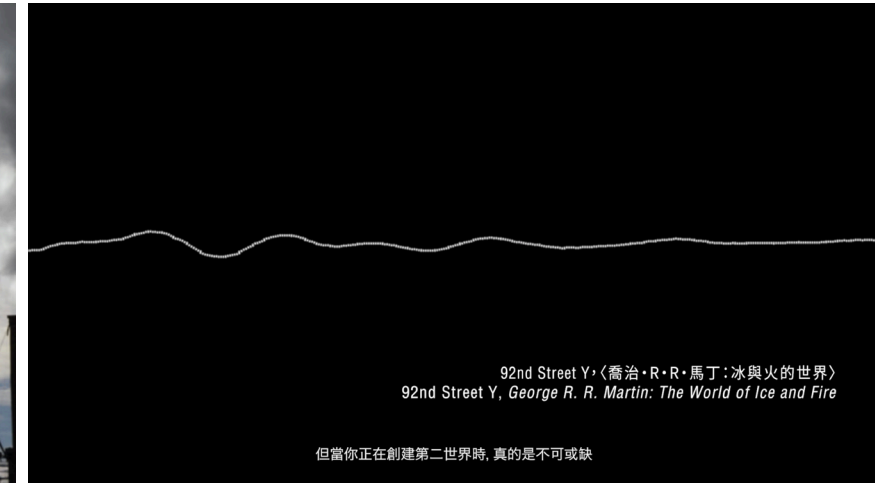92nd Street Y, George R. R. Martin: The World of I

但當你正在創建第二世界時，真的是不可或缺

Roads built on riverbed, at times broken, at times connected,
道路構築於河床之上，時而斷裂，時而連接

The evolution of literature was so rapid that it seemed to be a mutation caused by the environment
文學的演進如此突然，彷彿是環境引發的突變

92nd Street Y，〈喬治‧R‧R‧馬丁：冰與火的世界〉
92nd Street Y, *George R. R. Martin: The World of Ice and Fire*

但當你正在創建第二世界時, 真的是不可或缺

Atlas of the Closed Worlds
2021
Shuffle-looped Images
10' 00''

About the artists

Guo Cheng (b.1988) is an artist currently lives and works in Shanghai. His practice mainly focuses on exploring the interrelation between mainstream/ emerging technologies and individuals under the context of culture and social life. In recent years, his practice has dealt with themes such as the Anthropocene and Second Nature, digitalized interobjectivity, and infrastructures and ideologies behind. Guo Cheng's works often use humorous yet calm plastic language, linking grand issues with seemingly arbitrary objects, and providing critical perspectives for discussion and imagination.

His recent solo exhibitions include: Almost Unmeant, Magician Space, Beijing, China (2020); Down to Earth, Canton Gallery, Guangzhou, China (2019). Major group exhibitions include: BOOMERANG – OCAT Biennale 2021, OCAT Shenzhen, Shenzhen, China (2021); Spinning East Asia Series I: A Compass in Hand, Centre for Heritage, Arts and Textile, Hong Kong, China(2021); Machine Learning Human Dreams, Deutsches Hygiene-Museum, Dresden, Germany (2021); Disenchantment, Exploded View, Glider vs. Airplane, G Museum, Nanjing (2021); BOOMERANG – OCAT Biennale 2021, OCAT Shenzhen, Shenzhen, China (2021); Spinning East Asia Series I: A Compass in Hand, Centre for Heritage, Arts and Textile, Hong Kong, China (2021); Machine Learning Human Dreams, Deutsches Hygiene-Museum, Dresden, Germany (2021); Disenchantment, Exploded View, Glider vs. Airplane, G Museum, Nanjing (2021); We=Link: Sideways, A Chronus Art Center (CAC),

Shanghai (2020); How Do We Begin?, X Museum, Beijing, China (2020); The Eternal Network (exhibition of Transmediale 2020), HKW, Berlin, Germany (2020); The Process of Art: TOOLS AT WORK, Power Station of Art, Shanghai, China (2019); Notes from Pallet Town, UCCA Dune, Qinhuangdao, China (2019); Deja vu, Today Art Museum, Beijing, China (2019); Open Codes. Connected Bots, Chronus Art Center, Shanghai, China (2019); Free Panorama, Pingshan Culture Center, Shenzhen, China (2019); Tracing the Mushroom at the End of the World, Taikang Space, Beijing, China (2019); Shanghai Beat, Contemporary Art Museum, Kumamoto, Japan (2018); Machines Are Not Alone: A Mechanic Trilogy, Chronus Art Center, Shanghai (2018); Life Time, Mu Art Space, Eindhoven (2017); The Ecstasy of Time, He Xiangning Art Museum, Shenzhen (2017) etc.

He obtained 2020-2021 Porsche "Young Chinese Artist of the Year" (Shanghai, 2021); Ars Electronica Honorary Mentions (Linz, 2020); CAC://DKU Research & Creation Fellowship (Shanghai, 2020); STARTS Prize Nomination (Linz, 2020); the Digital Earth fellowship (2018-2019); the Special Jury Prize of Huayu Youth Award (Sanya, 2018); the Bio-Art & Design Award, The Hague (2017).

Zhi Wei (b. 1997) was born in Beijing, currently live and work in Shanghai. They completed their BFA degree with a first-class honour from the Ruskin School of Art, University of Oxford, in 2019. Working with lived experience and detached references through digital imageries and unconventional materials, Zhi Wei explores the entangled interdependence among the image-making, the act of painting, and the surface, and toes the line between object and image, concealment and exposure, materiality and phantasy, through which the tension between superficiality and sincerity is interrogated on both formal and emotional levels.

Zhi Wei's practice features the use of paintings, sculptures, and installations. Fascinated by the serendipity of meanings fermented in the artist's careful assemblage of heterogeneous elements, they draw inspiration from fragments of mundanity, history, popular comedy, cartoons, and scientific trivia. Often starting with drawing and collaging on iPad, Zhi Wei invents forms based on personal sources, and stylises the choices of detached references, which are later superimposed to construct mediated digital imageries as blueprints. Unconventional surface materials, such as lace, tulle, plaid, and Perspex, are consistently featured in Zhi Wei's practice. Through a series of strategies, such as the layering of translucent tulle over the painted canvas, the diluted Chinese Ink wash over the plaid fabric, and the colouring of exposed stretcher bars, Zhi Wei seeks new possibilities in painting production, where the role of traditional mark-making is called into questions. Stimulated by the readymade image quality and materiality of unconventional materials, the artist adjusts the digital blueprints throughout the painting process, where the relationship between the physical act of painting and the image-making process is contested. Enthralled by the aesthetics of cute and whimsicality, Zhi Wei personifies their subject matters through simple gestures like stitching buttons that represent eyes onto the painting surface. Persistently working on a scale slightly larger-than-life, Zhi Wei explores the possibility of conceiving painting as a "quasi-subject" that has a level of autonomy and agency. The studio thus becomes a place for the artist to "make" friends, where the solitude of long studio hours transforms into a bittersweet companionship.

Liu　Guangli (b.1990) was born in Lengshuijiang, he currently lives and works in Paris.　Graduated from Le Fresnoy‐Studio national des arts contemporains in 2020. Passionate about image-making, he has developed an art practice around painting, video art, 3D animation, and virtual reality. His works attempt to question how the digital medium fits into contemporary storytelling and the reconstruction of our collective memory. He won the prize Golden Nica in the Computer Animation categorie at Ars Electronica (2021), Golden Key for best short film at Kassel Dokfest (2021).

Liu is recipient of numerous film festival, include: Taiwan International Documentary Festival, Taipei (2022); Digital Art Festival, Videoformes, Clermont-Ferrand, France (2022); Ann Arbor Film Festival, Ann Arbor, America (2022); Cinéma du réel, Paris, France (2022); Internationale Kurzfilmtage Oberhausen, Oberhaussen, Germany (2022); One Song Is Very Much Like Another, And The Boat Is Always From Afar, Guangdong Times Museum, Guangzhou, China (2022); HiShorts! Film Festival, Xiamen, China (2021); Collective exhibition, Memento, Zeto Art, Paris, France (2021); Festival International de Videoarte, Buenos Aires, Argentina, First Prize (2021); Beijing International Short Film Festival, Beijing, China, Special mention (2021); Chicago Underground Film Festival, Chicago, America, Honorable mention (2021).

Tarak works at the intersection of forms, objects and systems within art and architecture. His works traverse an ecological system of objects, a process of reading / extracting / re-creating everyday world. Decoding the formal composition of the most mundane of objects and categorising them into typologies, he translates the familiar forms into cross-media contemporary objects with direct emotional and intellectual effect. Simultaneously analytical and aesthetic, his works seek to deconstruct conventional ways of looking, reconstruct perception and transgress binaries of high art - low art, design - non design and banal - beauty.

Tarak studied and works in Berlin, Beijing, and Baroda. Trained as an architect and a Master of Arts from Staeldelschule, Frankfurt, Tarak has 10+ years of professional experience with international practices, as well as his own design projects, publications and objects. His works investigate ontological questions of forms, objects, aesthetics and systems, often drawing from his formal experience in architecture.

Liu Xin (b. 1991) is an artist and engineer. In her practice, Xin creates experiences/experiments to take measurements in our personal, social and technological spaces in a post-metaphysical world: between gravity and homeland, sorrow and the composition of tear, gene sequencing and astrology. She examines the discourse-power nexus as an active practitioner, an experimenter and a performer. Her recent research and interest center around the verticality of space, extraterrestrial explorations and cosmic metabolism.

Xin is the Arts Curator in the Space Exploration Initiative in MIT Media Lab, a member of the inaugural ONX studio program founded by New Museum and Onassis NY and Silver Arts Project in the World Trade Center. She is also an artist-in-residence in SETI Institute. She is recipient of numerous awards and residencies, including Porches Chinese Young Artist of the Year 2021, 30 under 30 Asia, X Museum Triennial Award, the Van Lier Fellowship from Museum of Arts and Design, Sundance New Frontier Story Lab, inaugural Europe ARTificial Intelligence Lab residency with Ars Electronica, SXSW Interactive Innovation Award, Core 77 Interaction Design Award, Fast Company Innovation by Design Award, Huayu Youth Award Finalist and Creative Capital On Our Radar. She has been commissioned by institutions including M+ Museum (Hong Kong), Ars Electronica (Austria), Rhizome (USA), Media Art Xploration Festival (USA), Onassis Foundation (US & Europe) and Abandon Normal Devices Festival (UK).

She has joined several residency programs including Queens Museum Artist Studio program, New INC, Watermill Center and Pioneer Works. She is an advisor for LACMA Art+Tech Lab and a faculty member at The Terraforming, a new research program at Strelka Institute in 2020-2021.

Xin graduated from MIT Media Lab with a master degree in Media Arts and Sciences after her M.F.A from Rhode Island School of Design and B.E from Tsinghua University in Beijing (Measurement, Control Technology, and Instrument).

Wu Chi-Yu (b. 1986) is an artist based in Taipei. His works has long been focusing on re-establishing the connections among humans, things, animals, and the ruined world left by technic capitalism. His practice revolves around the moving image, looking for contemporary narratives in lost memory through the reproducing of oral history and myths. He is also involved in different collaboration projects of installation, video installation, and performance.

His recent solo exhibitons include: Atlas of the closed worlds, The cube project space, Taipei(2021); 91 Square Meters of Time, TKG+ Project, Taipei(2017). Major group exhibitions include: One Song Is Very Much Like Another, And The Boat Is Aways From Afar, Guangdong Times Museum, Guangdong (2021); From Object to Cosmos, Kaohsiung Museum of Fine Arts, Kaohsiung (2021); Liquid Love, Moca Taipei, Taipei (2020); Subzoology: 2020 Taiwan Biennial, Taiwan Museum of Fine Arts, Taichung (2020); The Oceans and the Interpreters, Hong-gah Museum, Taipei (2020); Serious Games, HOW Art Museum(shanghai), Shanghai (2019); Letter．Callus．Post-war, Kuandu Museum of Fine Art & Galeri Lorong, Taipei & Yogyakarta (2019); Proregress: Art in an Age of Historical Ambivalence, 12th Shanghai Biennale, Power Station of Art, Shanghai(2018); Trans-Justice: Para-Colonial@Technology, Moca Taipei, Taipei(2018)；Gestures and Archives of the Present, Genealogies of the Future: Taipei Biennial, Taipei Fine Arts Museum, Taipei(2016). His films have been screened at: Beijing International Short Film Festival, Beijing(2017); EXiS Festival, Seoul(2017); Arkipel Festival, Jakarta (2016). He also is a resident artist at Rijksakademie van beeldende kunsten, Amsterdam, Netherlands (2014-2015).