

MORE THAN

JOHN

没有人比约翰教给我们

GUANGLI LIU: NO ONE HAS TAUGHT US MORE THAN **JOHN**



Exhibition view

NO ONE HAS
TAUGHT US MORE
THAN JOHN

It is not an exhibition about games, even though we have controllers. Nor is it an exhibition about technology, despite being driven by code. Rather, it is an exhibition about our condition: we are already within the system, and it does not conceal itself. With a hint of irony, it even invites us to reveal its mode of operation—only for us to discover that the very act of revealing is itself part of the system's operation.

Let us reflect on the systems we have built with our own hands. In the past, systems depended on standards established by humans; today, they have grown increasingly independent of human presence. From the handheld consoles of the last century to artificial intelligence in 2026, our interfaces are fading, and systems are closing in on themselves as black boxes. Within this exhibition, systems that operate autonomously do not require operators—you may pick up a controller, but your intervention does not bring about essential change. You may act, you may choose, until you are left with nothing but the permission to observe.

The system may or may not record your actions, and the “Johns” that appear throughout it carry little significance. Here lies perhaps the most important insight: John can be anyone—and no one has taught us more than “anyone.”



Exhibition view

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, Oberhausen, 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).



Exhibition view



Exhibition view

A casually hanging suit, with a circular display screen clipped to the chest, rapidly flashes text. It vomits a person's bodily sensations at you. The continuity of the everyday is shattered, while the sensation of congealed blood is marked in red. Your body is here, watching that obstructed body. Who has come, and who has gone?

Wake up In The Morning

2026

Suit, digital badge, hanger; single channel video, colored, silent

Dimensions variable



早上醒来

思路总是被

挡住



Exhibition view



Once Upon a Time in America

2026

Handheld game console, custom packaging box,

text-based adventure game

Dimensions variable

A row of colorful replica Game Boy consoles lines up here. Their semi-transparent shells reveal the circuitry beneath—almost ornamental. Beside them, a white demo unit scrolls through frames continuously. You're first drawn in by the music. Leaning closer, you realize it is a visual interactive novel.

First comes the story of a detained immigrant; then another, about a person trapped inside an apartment; then a half-alive, half-dead soul, its fragile life confined within walls. You can't read carefully, as the system renders everything at a constant pace. Only by actively participating in the game can you truly empathize.





Exhibition view

Six mini-games about “Standards” :

Tetris,
2048,
Snake,
Radio,
Clock,
System.

Calibrating

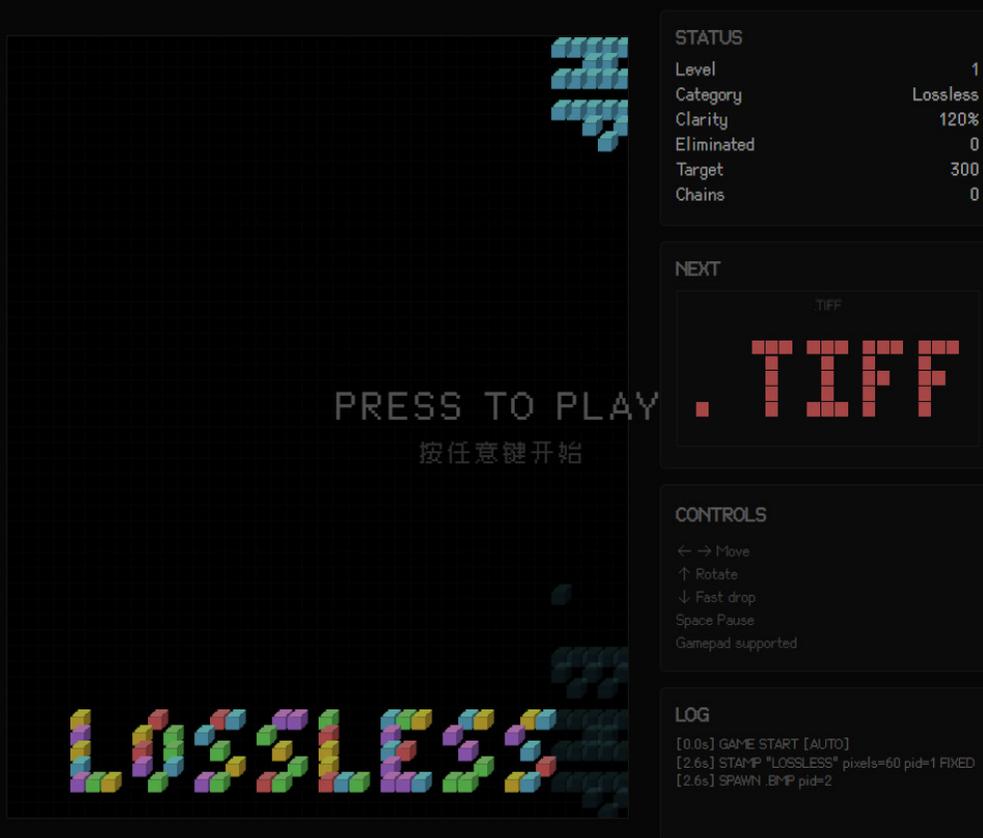
2026

CRT monitor, computer tower, game controller,

interactive webpage

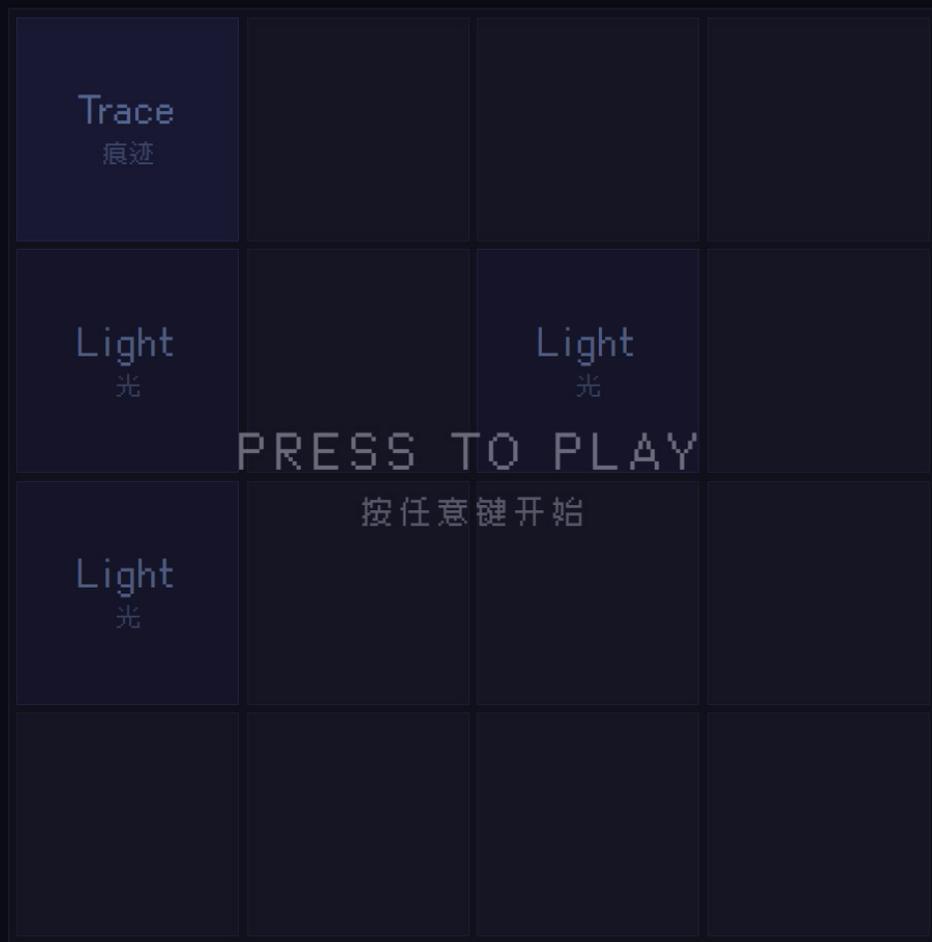
Dimensions variable





Tetris

The falling blocks from above consist of digital file suffixes: TIFF, .PNG, .JPG, .EXR... While their descent is not predetermined or periodic, the “robustness” of the blocks is systematized—the resolution drops by one level each time a line is cleared. Ultimately, you are unable to distinguish anything on the screen, yet the blocks keep falling.

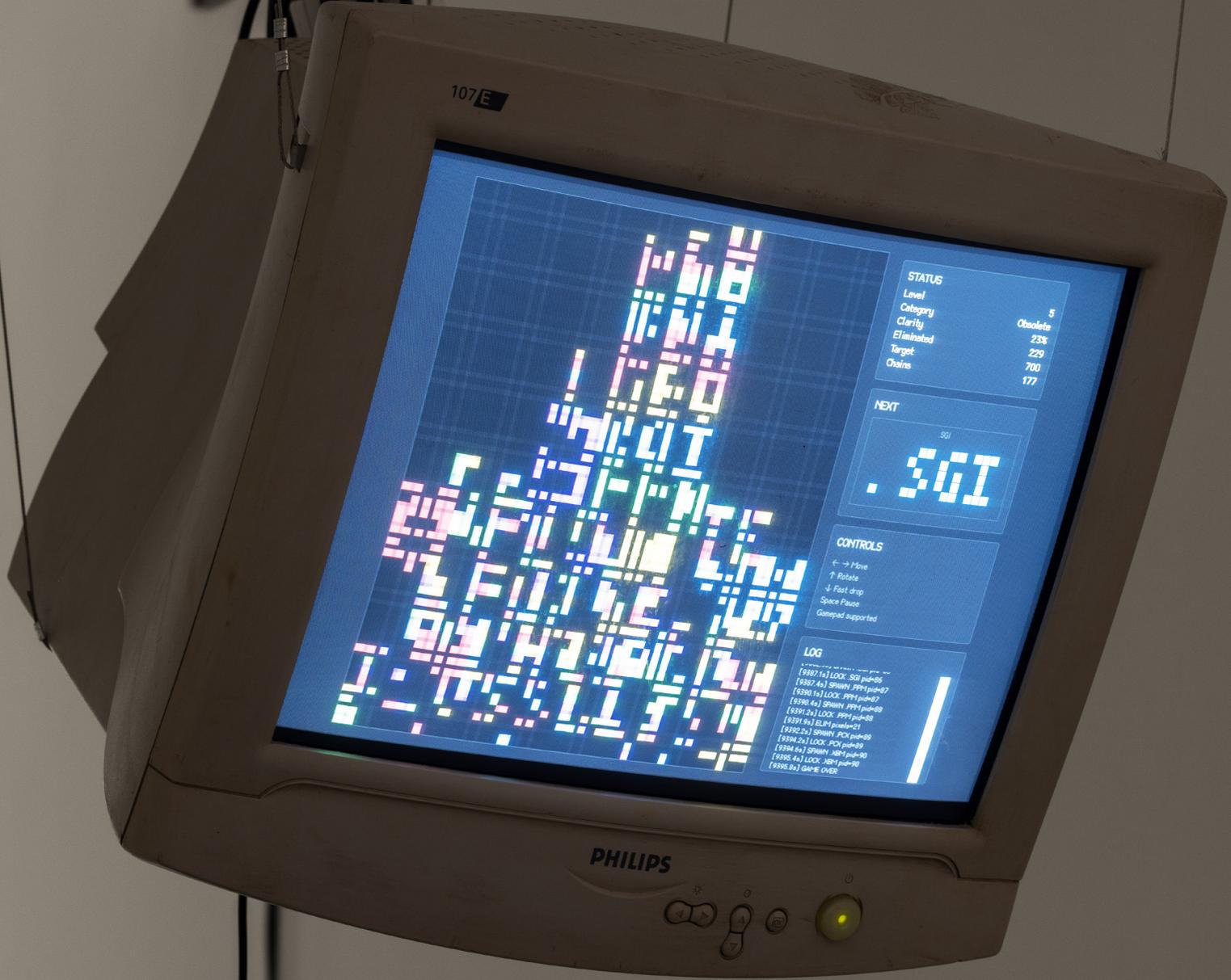


2048

Inscribed on the blocks are “standards” rather than numbers:

Light, Trace, Frame, Copy, Signal, Code, Render, Model, Standard, Apparatus, and System.

Combining two of the same advances you to the next stage. Eventually, as you reach the highest tier, the system becomes overwhelmed, and the screen displays gibberish.



107E

STATUS

Level	5
Category	Obsolete
Clarity	23%
Eliminated	229
Target	700
Chains	177

NEXT

SGI
SGI

CONTROLS

- ← → Move
- ↑ Rotate
- ↓ Fast drop
- Space Pause
- Gamepad supported

LOG

```

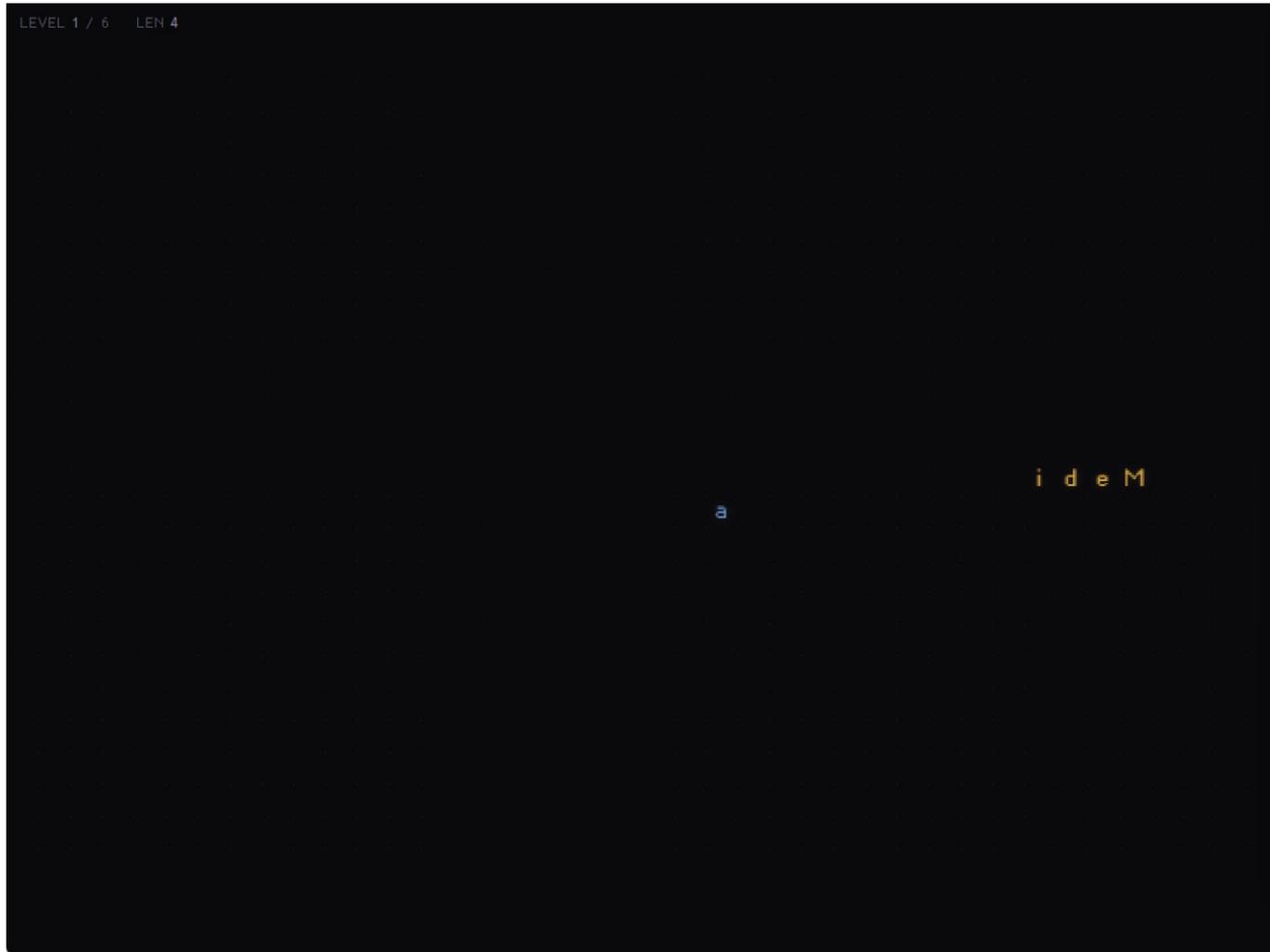
[9387.4s] LOCK: SGI pid=85
[9387.4s] SPWNI: PPH pid=87
[9390.1s] LOCK: PPH pid=87
[9390.4s] SPWNI: PPH pid=88
[9391.9s] LOCK: PPH pid=88
[9391.9s] SPWNI: PPH pid=89
[9392.2s] SPWNI: PPH pid=89
[9394.2s] LOCK: PPH pid=89
[9394.4s] SPWNI: PPH pid=90
[9395.4s] LOCK: PPH pid=90
[9395.8s] GAME OVER

```

PHILIPS

Snake

A snake devours letters, which connect to form words and sentences. Gradually, you realize—it is a guide to images, media, and the way we see.





Décembre 1793
共和二年霜月4日法令 一 国民公会 · 1793

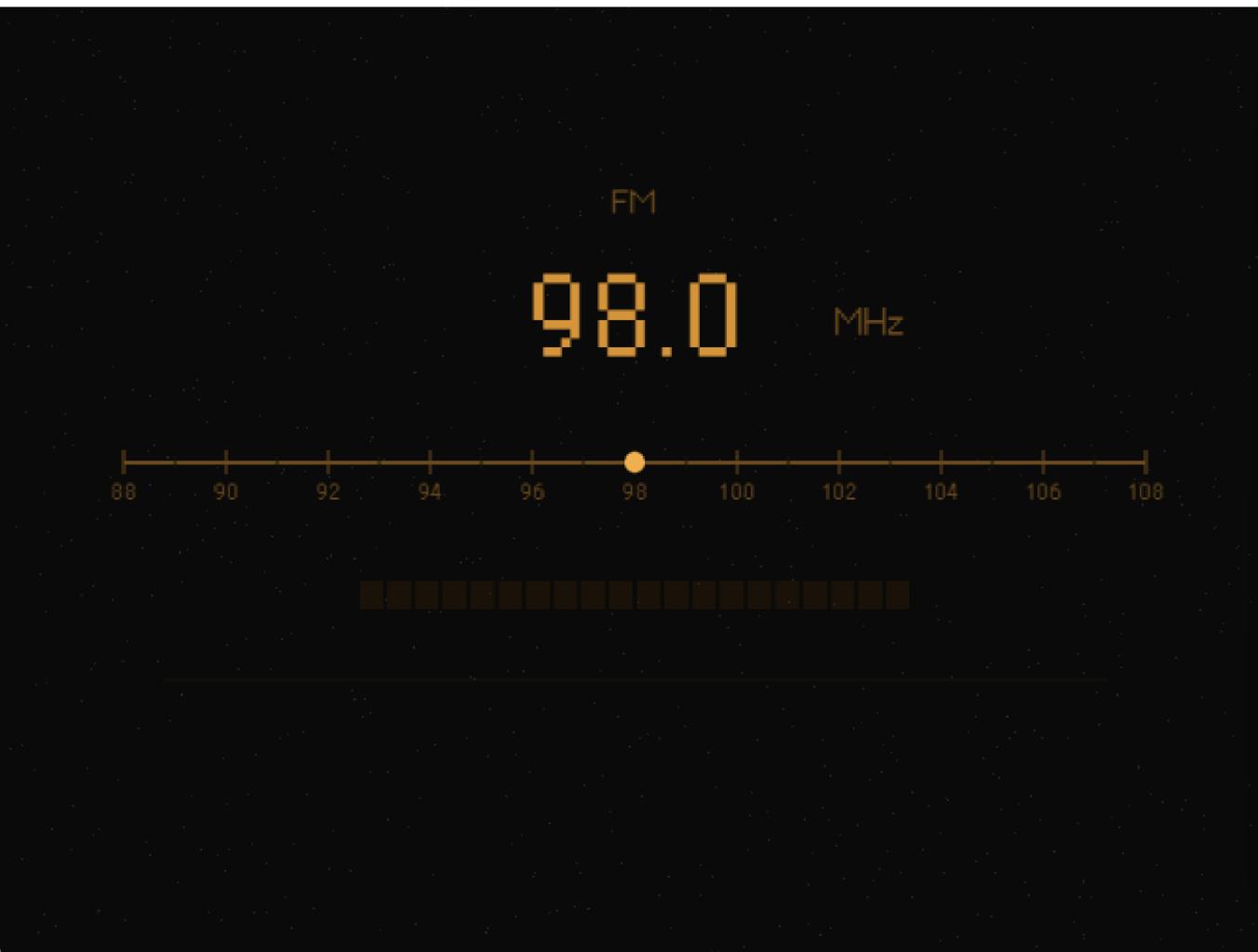
Clock

Press down on the controller, and you will see the flashing image of a clock that records 100 minutes per hour—an unadopted decimal system for measuring time proposed by Henri Poincaré in 1897.

The faster you press, the clearer the clock becomes. Eventually, it will replace the duodecimal number system.



Exhibition view



Radio

A radio receiving interface. As you dial across frequencies, you hear someone calling the name "John," even though a full story remains unrecognizable. You are uncertain which John it might be—there may be only one John, or none.

System

An image of a computer rebooting: after memory and hardware checks, it becomes stuck. The cursor flashes at 99% loaded and remains there endlessly.

Five minutes later, it restarts, runs through lines of code, and gets stuck all over again—a never-ending machine, constantly restarting, loyal to its own mistakes.

```
American Megatrends AMIBIOS (C) 2002 American Megatrends, Inc.  
BIOS Date: 09/15/02 Ver: 08.00.07
```

```
Intel(R) Pentium(R) III Processor 733 MHz
```

```
Checking NVRAM...  
NVRAM Cleared by Jumper
```

```
Memory Test: 32768K  
Memory Test: 32768K OK
```

```
Award Plug and Play BIOS Extension v1.0A  
Copyright (C) 2002, Award Software, Inc.
```

```
Detecting Primary Master ... MAXTOR 6L040J2  
Detecting Primary Slave ... None  
Detecting Secondary Master... LITE-ON LTR-48246S  
Detecting Secondary Slave ... None
```

```
Primary Master : MAXTOR 6L040J2      40.0GB Ultra DMA-6  
Primary Slave  : Not Detected  
Secondary Master: LITE-ON LTR-48246S  ATAPI CD-ROM  
Secondary Slave : Not Detected
```



Exhibition view

NO ONE HAS
TAUGHT US
MORE THAN
J O H N
没有人比约翰教给我们更多



Exhibition view

NO ONE HAS
TAUGHT US
MORE THAN
JOHN

没有人比约翰教给我们更多

!

開始遊戲



No One Has Taught Us More Than John

2026

LED, interactive video game

Dimensions variable

The system is speaking to you. It addresses you as John, but you may choose to be called otherwise. The system offers you three options: You, The Operator, or John. Yet, no matter your selection, it insists on calling you John.

“John” works in a laboratory. His (your) job is to evaluate, compare, and establish standards for the system—standards of time, space, and images. One day, the system informs you that these standards have been lost and must be reestablished. You are brought to moments in history, and the storyline becomes partly shaped by your decisions.

You will encounter the moments when Christiaan Huygens developed the first pendulum clock, when Henri Poincaré advocated for a decimal system of time measurement, when Marcel Duchamp dropped three one-meter stoppages in an attempt to redefine length, and when Eadweard Muybridge dissected the movement of a horse into frames, among others. Each time, the system asks: Do you want to set this as your standard? You may choose “Yes,” “No,” or “Doesn't Matter.” The system records your answers, but does not necessarily follow them.

Every player is John; thus, John can be anyone. No one has taught us more than “anyone.” Whether this is nonsense or a standard is up to your judgment.

[Video Gameplay Demo](#)
Password: magicianspace798



約翰來到自己的
工作室,顯示器
亮起上面顯示着
冷冰冰的一行字
:

是否為系統重新
設立標準?

系統正在等待他的
判斷。

是,否

法 被 計 算 。 代 碼 再 也

代

留

龐 導 大 的 遺 會 全 無 面 法 崩 對 潰 齊
統 航 系 的 遺 會 全 無 面 法 崩 對 潰 齊
操 作 系 統 將 會 全 無 面 法 崩 對 潰 齊

解釋
處理。識

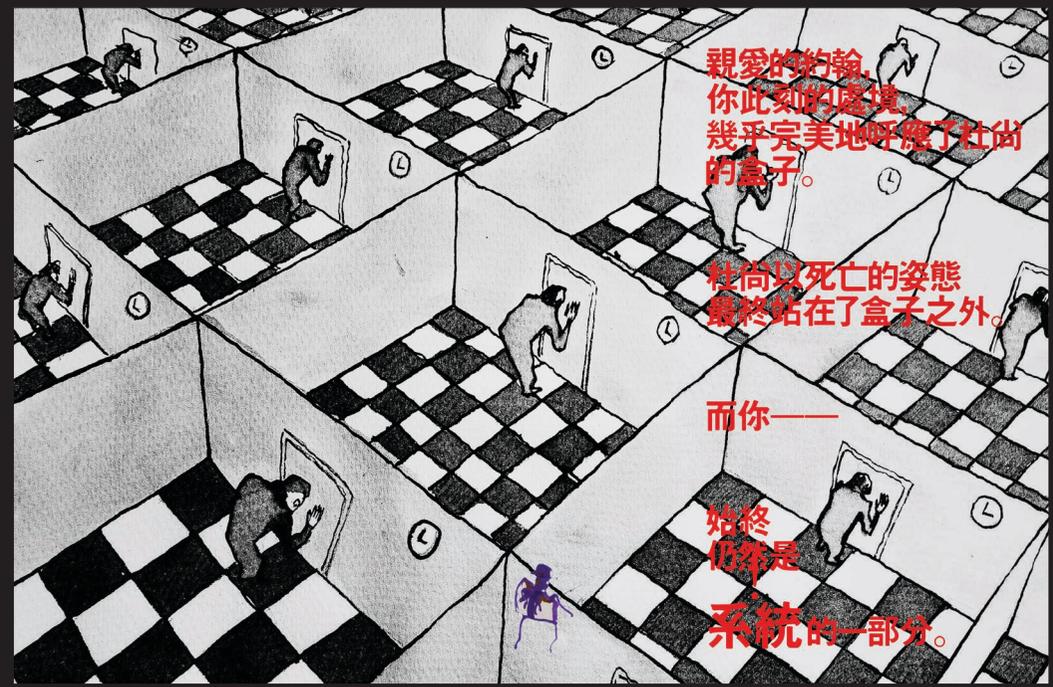
字被當作紋樣

導



璃化的人物肌理
實模板加載失敗

RECOGNITION FAILED



親愛的約翰,
你此刻的處境,
幾乎完美地呼應了杜尚
的盒子。

杜尚以死亡的姿態
最終站在了盒子之外。

而你——

始終
你都是
系統的一部分。

很顯然，約翰急切地想要將自己的生活拉回正



是地球的一小段。再準確的地球本身，準確地說可爭辯。它來自于母屬。它看起來中立，穩定，不一米。準抵抗另一個標準。輸對此很熟悉，用一個種英國的“英尺”標準。約“米”的推行是為了對抗當然，這是官方的說法。統一的長度。民會決定：世界需要一個。1795年4月7日，法

依附于人，而是依附于一

的勝利，長度單位不應該約翰認為這是一種理性從這裏到那裏的距離。易十六的手臂，不是恰好不是約翰的步伐，不是路理”的那一段。算之後，被認為“足夠合種一點，是經過一系列計



約翰對此感到安心
在過去的17年中，
他從未遲到，
他信奉時間。

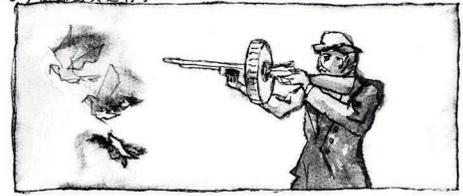


他信奉時間。

現在看來，這不過是無數個約翰之中叛逆卻普通的一個
系統突然釋然了。



“淨化”。他用槍械結構”
Marey 隨即對其進行了一次



隨後，它表現出一種更加精準、也更加克制的。在將通用的時轉換為十進制約翰又
系統又短暫地停頓了一下。
驚訝



驚訝

奇偉的是，即便沒有圖像，的輪廓是非常順利沿著複雜的邏輯和種種抵達數據中心。這一點身就懂得記錄，彷彿這個世界從一開始就不是與圖像運行的。當然，這裏也是空無一人，故而冰冷的味道。他穿被語言不見的機器以及低而規律的機器轟鳴聲來對主體室，系統確認：有在這裏，圖像的標準字可以被重新設定。

一米等于從北極到赤道的距離的千萬分之一。
1792年。巴黎。法國科學院。定義。修正式寫
多麼優雅的公式。



沒有崩潰。
系統只是
極其安靜地開始執行。
渲染引擎啟



約翰對此感到安心
在過去的17年中，
他從未遲到，
他信奉時間。



他信奉時間。

系統停頓了一下。
那是一種并非錯誤、也并非猶豫的停頓。
更像是一一輕微的失望。



年，巴黎天文臺，傅科的光速測量。



法 被 計 算 代 碼 再 也 無
留
廳 導 大 的 遺 會 全 無 面 法 崩 對 潰 齊 ;
統 航 系 的 遺 會 全 無 面 法 崩 對 潰 齊 ;
操 作 系 統 將 會 全 無 面 法 崩 對 潰 齊 ;

Exhibition view



Exhibition view



Must Find A Way to Change the Circumstances

2026

Office desk, chair, CRT monitor, computer tower,

button, portable monitor, ladder

Dimensions variable

An office table, a fallen chair, and another chair waiting for you to sit on. On top of the table is a monitor displaying the word “EVOLUTION?” The screen has no operational interface but a button beside it whose actual function you cannot discern.

Here is a game-like imitation of the Stanford Prison Experiment, where all eight participants are AI agents without any human monitor. You can only observe it through quantitative monitors, auto-generated conversations, and the imitated images displayed on a CRT monitor hidden in the alcove along the side wall. Each AI has a unique personality, emotions, stress levels, and social network. They form alliances, betray one another, fall ill, and break down. The system provides them with a set of rules and a routine schedule, after which they operate autonomously.

You are uncertain which iteration of the experiment you are witnessing, how many rounds of conversation have occurred, or whether anyone has ever successfully broken out of the prison. All you can see is the information presented in front of you.



EVOLUTION

Activate Windows
Go to Settings to activate Windows.

Must Find A Way to Change the Circumstances, detail



Must Find A Way to Change the Circumstances, detail

MAGICIAN SPACE 魔金石空间



Must Find A Way to Change the Circumstances, detail



Must Find A Way to Change the Circumstances, detail



Must Find A Way to Change the Circumstances, detail



Must Find A Way to Change the Circumstances, detail



Inside this office, there's a door with a pair of VR goggles inlaid. It reminds you of Duchamp's *Étant donnés*. You willingly bend down slightly to accommodate its height. Two seconds later, you see the system awaken and open up to you. What you see is a nearly identical space to the office around you, only digitally assimilated. There is also a door and a forgotten figure outside. Maybe it is only a personified figure formed from connected dots? The figure lies quietly against a familiar Windows XP Bliss desktop image—blue sky and white clouds floating above, while a gentle breeze sweeps across the grassland. A still perception of a never-changing, peaceful future.

Rendering Outputs
2026
Door, VR, 360° video
Dimensions variable



Rendering Outputs, detail



Exhibition view

MAGICIAN SPACE 魔金石空间

+86 15600788619
magician.space
info@magician-space.com
北京 798 艺术区