

个人创作阐述

关于不存在的机械生物

在梦里，我们化身成万物，直面自己的本源。我们扮演成他者与自我对话，来满足每一个贪婪的欲望。但梦不仅存在于梦，它们比现实更真实。这些不存在的类昆虫生命体有如梦里的化身，以独特的方式存在着，帮助我去探索这个世界的原始状态，创作研究给我打开了不同的门，我从梦境而来，又通过梦穿越到不通的纬度领域。然后遇到了声音，影子，机械运动这些我十分感兴趣的入口。

物质有多种存在方式，时间或许是一种物质表现形式，精神世界也许也是一样。例如 0 这件作品，除了希望创造出一群能够直接和环境发生关系的生物以外，我希望把最具有精神力代表性的声音，注入到生物内部，能够获得一种直接的生命力。它们能够随着环境光线的改变发出恰如其分的共鸣，每个人声如同一个声音像素点，受光程度的不同，声场所组成的方式也不一样。这个场是立体的，变化的，因此作品与空间以及观众是存在着一种流动变化的关系。这样真实的同时又是虚假的，是物质的又是精神的，是存在的又是不存在的，就是我寻找的一种作品状态和平衡点。

呓语 2015 这件作品是希望表现一种沉睡感受，沉睡首先是有生命的。这种沉睡的状态是美满的，是呼吸的，是细细碎碎的梦话。而我知道这种状态是非文字语言能够体现的，所以我试图把影（也是光）作为艺术语言本身，让观众进入全包围式梦境感受，这些感受是所有感官都集合在一起的，如潜意识中慢慢生长出来的一种物质意识形态。

T 计划是一组互动的变形生命体，这种变形的形态多数只存在于虚拟世界当中，通过机械传动的方式实现物理世界的形态改变。生命体中每一层的旋转就像在计算着经过的时间，在时间的纬度中，没有人，没有情感，只有机器自身不断的数列运算，这种运算深不见底，如无穷尽的意识海洋和宇宙。人对无穷尽的东西或者具有一种天生的畏惧感，因为知识和控制力难以涉及，又或者我们只需要停留在某个点，给予足够的耐心和能量，机器自身就会回到有序的状态中。

2017 年 10 月

Artist Statement

Virtual Mechanical Organisms

Dreams are a sphere of virtual reality where we transform ourselves into objects to face our own origins. We are interlocutors between a faux identity and our real ego so we can realize our fantasies. These make dreams more real than actuality. The non-existing insects are the physiognomy of dreams. They exist in a unique manner that is emblematic of our expeditions towards the origins of this world.

I come from those dreams. Through the various doors opened by creative research, I take flight to another locked latitude. There, I encounter an entrance to components of the audio, the visual and mechanical movement. They all fascinate me.

Time is perhaps one of the expressions of substance, which occupy the sphere in many different ways. And maybe the spiritual world is the same. For example, the work *O* is an attempt to produce creatures that are not only capable of interacting directly with the environment, but can also allow installment of sound – the most representational of spirits – into themselves to manifest boldly the strength of lives. Each person acts as an audio entity which are composed differently but together they resonate accordingly to light reception and the surroundings. As the surrounding is 3 dimensional, there is a fluidity between the space that hosts the works and the spectator. This fluid status, being real and virtual, substantial and spiritual, existent and non-existent, is the exact balance I set out to search for in my works.

On the other hand, *Somniloquy 2015* is the embodiment of a sound sleep. Slumber is, first and foremost, alive. A slumber position entails contend, breath, and delicate speech flowing out from a dream. As I am aware that words will fail in the elucidation of such condition, I appeal to shades (and light, if you look the other way) for the rendering of this work. This enables the audience to enter a state of holistic experience, where all senses are concocted like a subjective consciousness stemming out sluggishly from sub-consciousness.

Last but not least, Plan T is a set of interactive, metamorphic organisms. The metamorphic patterns exist respectively in the virtual world, and realize sequences of physical change via mechanical transmission. The spinning of every level on this device marks the time lapsed in real life. And in the latitude of lapsing time, all things humanistic and emotional are absent, in contrast with the abysmal algorithmic movements that trigger the infinite sea of consciousness and the universe.

It is possible that all (wo)mankind inherit an innate fear to infinity due to the lack of knowledge and control in the axis of time. It is also possible that all we need is to make a standing on one single point with adequate patience and power, so the mechanism will return to an orderly fashion.