

Interwoven scape

互生景观

——法国奥普莱奖首展暨国际数字艺术展

European Digital Art Exhibition · French Opline Prize Inaugural Exhibition

深圳美术馆新馆

2023/
09^{30TH}

2023/
12^{3TH}

艺术家/Artists

奥兰·扬、明·皮娅·米尔沃德、奥尔加·基塞列娃、简·苏斯普鲁格、杰雷米·格里福德、保罗·斯科波拉、莫森·马修·施瑞伯、KIMCHI and CHIPS、尼克·米德、艺村姐弟、尼古拉斯·图尔特、邱志杰、贾俊、刘晓斌、邱宇、蔡耀、云泽、朱望、Black Void Team

ORLAN, YANN MINH, PIA MIRVOLD, Olga Kisseleva, Jeanne Susplugas, Jérémy GRIFFAUD, Paolo SCOPPOLA, Maurice BENAYOUN
International New Media Art Exhibition Artists: MATTHEW SCHREIBER, KIMCHI and CHIPS, Nick Verstand, SHIMURAbros, Nicolas Tourte, Qiu Zhijie, FEI Jun Team, ZHU Xi, Black Void Team

深圳美术馆



WISDOM

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深圳美术馆 Shenzhen Art Museum

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HIZE

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法国大使馆 Embassy of France in China

中央美术学院

广东画院

Academic Support

策展人 Michèle Robine

学术支持 邱志杰, Central Academy of Fine Arts

Interwoven Scape

—— European Digital Art Exhibition · French Opline Prize Inaugural Exhibition

Organiser: Shenzhen Art Museum (New Venue)

Co-organiser: OPLINEPRIZE

Academic Support: Central Academy of Fine Arts Qiu Zhijie

Academic Curator: Michèle Robine QIU Zhijie

Venue: Shenzhen Art Museum (New Venue)





Overview:

Art Empowers the City

Technology + Art

China-Europe

Contemporary Art

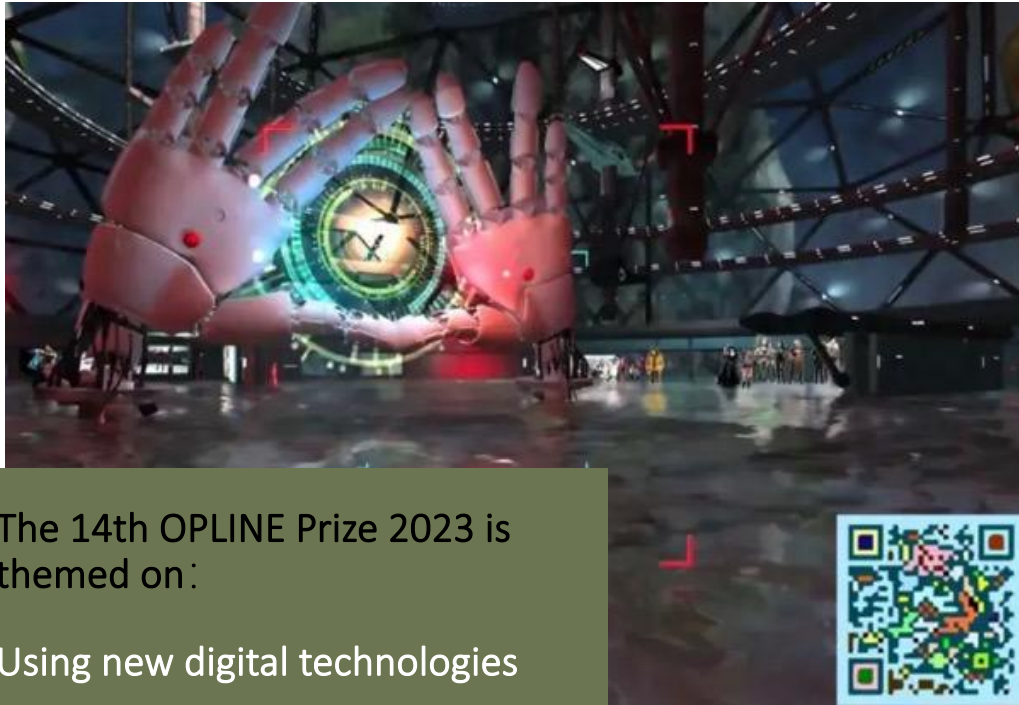
Dialogue

As the frontline of China's reform and opening up, the node of the Maritime Silk Road and one of the most important cities, Shenzhen plays a crucial role in many aspects, including the economy. At the same time, the emergence and development of contemporary art in Shenzhen and its interaction with the global context have made it an important part of the contemporary art process in China.

At present, the art market has developed a diverse and coexisting pattern, and Shenzhen, as a young and dynamic city, has extensive exchanges with the world. With the increasing involvement of art in public space and the gradual maturation of art for the masses, the presentation of artworks in public areas has become an important form of art dissemination, public art popularisation and the enhancement of art culture in the region. Against this backdrop, we are committed to popularising contemporary art culture to the Shenzhen public, building a culture of art community and allowing everyone to enjoy art and cultural life to the fullest. As a powerful means of public cultural promotion, we create personalised artistic content in a rational manner, and promote artistic expression and diversification of urban culture.

Objective of the exhibition

We live in a world that is constantly moving and changing, which not only stimulates infinite human creativity and technological progress, but also leads to the continuous development of cities, even breaking through the latitude of so-called perception to existence. Focusing on civilisation, it is clear that the birth and reproduction of civilisation is interwoven with the realities of different social stages of development and progress. Art, as a symbol of civilisation, originates from the true reflection of social life, the most natural and emotionally moving creation given by people to the aesthetic consciousness of the world surging forward and forming a motivation for life. The creative expression of art has also always unfolded its own beauty in the unknown in a sequential forward motion. From early primitive art, where natural objects were used to convey primitive beliefs and emotions; to the functional to intentional transmission of painting and sculpture; to installations that give different meanings to various functional spaces in society; all the way to technological progress and the advent of the digital civilisation era, where 5G, AI and artificial intelligence have driven the technological, scientific and social nature of art to move in rhythm with social development.



The 14th OPLINE Prize 2023 is themed on:

Using new digital technologies

Opening up a new era in the evolution of human civilisation



Interwoven scape

——European Digital Art Exhibition · French Opline Prize Inaugural Exhibition

Since President de Gaulle, France has positioned itself as a "bridge between East and West", and President Macron has proposed to "rebuild its external image through the arts". General Secretary Xi Jinping has also profoundly pointed out that "any civilisation has to keep pace with the times and constantly absorb the essence of the times." The year 2024 marks the 60th anniversary of diplomatic relations between the People's Republic of China and the French Republic, and it is all the more important to break through the artistic barriers between the two countries, to establish artistic ties, to promote each other, to consolidate the deep friendship between France and China, and to refine the fragrance with fire. In addition to showing the emerging concept of art + technology, the exhibition also has the deep meaning of promoting the interaction and integration of art and culture between France and China, and deepening the continuity and pioneering nature of art.

The exhibition builds a bridge between the cultures and civilisations of the East and the West, allowing more friends who wish to seek true knowledge, broaden their horizons and desire to understand art to gather together, to improve themselves in the world of art and to see the world.



**AMBASSADE
DE FRANCE
EN CHINE**

*Liberté
Égalité
Fraternité*



Shenzhen Art Museum (New Venue)

Cultural landmarks are the soul and spiritual magnet of a city. The new Shenzhen Art Museum and Shenzhen Second Library (hereinafter referred to as "the two museums"), which are among the "Ten Cultural Facilities of the New Era" in Shenzhen, will further promote Shenzhen as a global regional cultural centre. The new Shenzhen Art Museum and Shenzhen Second Library (hereinafter referred to as "the two museums") will further promote Shenzhen as a global regional cultural centre and a pioneering city for international cultural innovation and creativity.

"The two museums are designed and built to meet international standards. The project will commence in December 2019 and the main structure will be fully topped out in January 2021, and the project is now at an advanced stage and is expected to be completed in September 2023.

Located in Shenzhen's Longhua District, the new Shenzhen Art Museum and Shenzhen Second Library is a complex comprising an art museum, a library and a public square in-between.



The Shenzhen Art Museum (New Venue) has a floor area of 65,660 square metres, with a collection library, various exhibition halls, lecture halls, event spaces and supporting functional areas; the Shenzhen Second Library has a floor area of 71,951 square metres, with a book transit area, various comprehensive reading areas, exhibition halls, lecture halls and internal supporting functional areas. The large volume of the plan symbolises the ambitious mission of this project: to turn Shenzhen into a creative and cultural metropolis.

"The Two Pavilions project was designed by KSP Jürgen Engel Architects in collaboration with Chubb Design. The core concept of the design is: a public place that integrates art, culture and public space – a place where people and culture interact. A wide projecting roof protects and symbolically unites the combination of the entrance square, the museum and the library. The result: a new cultural meeting point in the urban fabric of Shenzhen.

- Pioneer Digital Interesting
- Technology Contemporary
- Frontier Social Diversity



- The Opline Prize is a popular and international award for contemporary art created by curators, cultural event organisers, economists and plastic artists. Each year, ten curators select ten artists who represent the active field of new media. For fourteen years, OPLINEPRIZE has been recognised for its achievements in the cause of public art, always with the intention of enabling more artists to discover and create new possibilities in the field of art. OPLINEPRIZE has opened up the art market to artists and their work to visibility, as well as to higher quality artworks, and today OPLINEPRIZE is a brand with cultural technology and digital art properties.

OPLINEPRIZE

Interwoven
scape

The premier international award
for contemporary new media art



Michèle Robine



ORLAN

Created in 2009 by Michèle Robine, exhibition curator, cultural event organiser, economist and visual artist, the OPLINEPRIZE is the first contemporary digital art and new media award in France. During these 15 years, OPLINEPRIZE has created an online community around the great creators of contemporary and digital art, allowing everyone to support the prize online, in particular the international artist ORLAN.

ORLAN is an internationally renowned French artist. Her work is not bound by any one material, technique or artistic practice. The range of work involves sculpture, photography, performance, video, 3D, video games, augmented reality, biotechnology, artificial intelligence and robotics (she once created a talking robot in her own image) as well as scientific and medical techniques such as surgery and biotechnology. In 2011 the French Minister of Culture, Roselyne Bachelot, awarded her the Chevalier de l'Ordre National du Légion d'Honneur.

OPLINEPRIZE#

For the past fifteen years, OPLINEPRIZE has been a recognised public service that has played an important role in the contemporary art world through the awarding of digital prizes that are intergenerational and open to all.

To date, OPLINEPRIZE has achieved **four main objectives**:

- Bringing contemporary art closer to the masses using **digital tools**.
- Build into a **vast art-technology matrix** that unites art and commerce to activate the current creative scene.
- Connecting emerging artists, technology thought leaders and cultural scholars to create a **new digital art environment**.
- Promote a horizontal type of development between **the art scene and the development of digital technology**.

OPLINEPRIZE has **over 300,000 followers and over 200,000 contacts** on social media each year. Artists of all ages, backgrounds and cultures are exhibited here. The OPLINEPRIZE is not only an award, but more importantly, it also combines art, digital, media and the general public to develop a new technological art scene that is different from the current time and space.



OPLINEPRIZE Concept

Each of the ten main curators nominates an artist, and the winner is selected by an online vote.

The winner is chosen by the public, an act that favours the integration of public aesthetics and artistic understanding, which promotes the concept of universal access to art and the rise of the idea.

The selection of artists is multi-disciplinary and OPLINEPRIZE showcases artists of all ages, backgrounds and cultures.

- Global

- 150 +

- Curatorial Resources

- Every year

- 200 +

- Artists in attendance

- Global

- 600 +

- Business contacts

- Global

- 30万 +

- Followers

Exhibition Highlights

• Authority

- Co-curated by 10 international curators
- 10 authoritative jurors in the field of digital new media
- 10 top international artists/artistic ensembles
- 10 Chinese digital artists/artistic groups

• Inaugural Exhibition

- The first systematic public presentation of the OPLINEPRIZE in China
- The first domestic exhibition of a number of stunning artworks

• Experience

- Nearly 2,000 square metres of super-sized, full-sensory art experience
- A symbiotic universe of art, technology and the future

Academic Curator



Michèle Robine

Michèle Robine

Founder and CEO of #OPLINEPRIZE

Master in Economics and Arts

Academic Curator



Qiu Zhijie

Artist and curator, born in 1969 in Zhangzhou, Fujian Province, graduated from the Printmaking Department of the Zhejiang Academy of Fine Arts in 1992 and began his involvement in contemporary art activities. He is currently a professor at the School of Transmedia Art of the China Academy of Art, director of the Overall Art Studio, supervisor of the Master's degree, supervisor of the Institute of Art and Social Thought of the China Academy of Art, director of the China Artists Association, invited artist of the Academy of Contemporary Art of the China Academy of Art, member of the Experimental Art Committee of the China Artists Association. He lives in Hangzhou and Beijing.

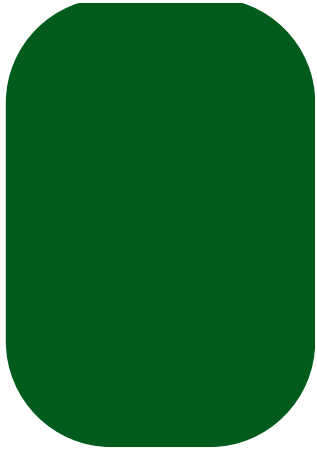
Main visual design of the exhibition



Nature and technology intertwine, the wilderness and civilisation flourish.

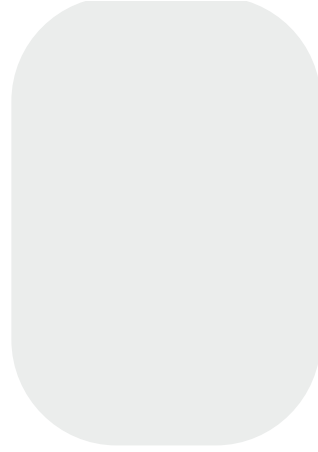
The visual design refers to the curatorial idea of the exhibition, the main concept is "Time, Space, Spiritual Realm", the continuous state of consciousness is the flow of time, continuous is the real time, while the time imagined with straight lines is the counting time of the clock. The background of the main visualisation of the spatial scene flows in the form of numbers and straight lines, increasing the depth and fluidity of the whole picture, and the lines of the landscape are transformed into an irreversible effect like the appearance of the screen, transforming the real spatial field into the virtual world. Some of the information that relies on the real scene or on-shelf means to achieve and express, all of them are strengthened and sublimated in the virtual plane, displaying the fantasy scene and dream realm that the real scene and the real works can not show.

展厅色彩解读



Dark Green

The colour of tropical plants with large leaves in reality is also more commonly used in virtual worlds and cyberpunk to form a glitchy rendition.



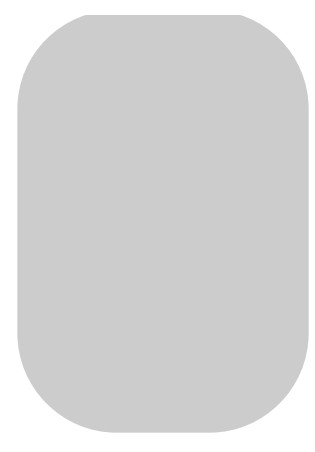
Metallic Silver

Silver has always been synonymous with preciousness and sparkle. Metallic silver carries a cool metallic lustre, luxurious and high-class without being tacky. At the same time it carries a unique ethereal inspiration, as if in outer space, giving people a full sense of the future and a sense of technology.



Dark Grey

A colour range between black and grey, it is both deep and soft in tone, with a deep texture that gives depth and dimension to the design.



Light Grey

Light grey in the colour belongs to the neutral colour, its characteristics are brightness, low saturation, in the interior design environment plays a very important role in other colours as the main colour, grey can help to stabilize the entire spatial environment, coordinating overly gaudy main tone.

Space design concepts

Using the new design concept of "futuristic aesthetics", combining virtual reality and art + technology style, conveying a sense of the future, the space design draws inspiration from the virtual world, creating a multi-dimensional visual experience in the space.

The showroom design transforms the natural scenery and art and technology into a design language, giving the space a new form of presentation. From time, space to spiritual field, it is not only limited to traditional design rules, but also integrates with culture, aesthetics and design concepts of different countries, and incorporates creative inspirations to create a unique art field.

Based on the "overall new space narrative art", it includes the integration of content, form, work, space and other narratives. The result is a material form that triggers an emotional experience for the viewer.

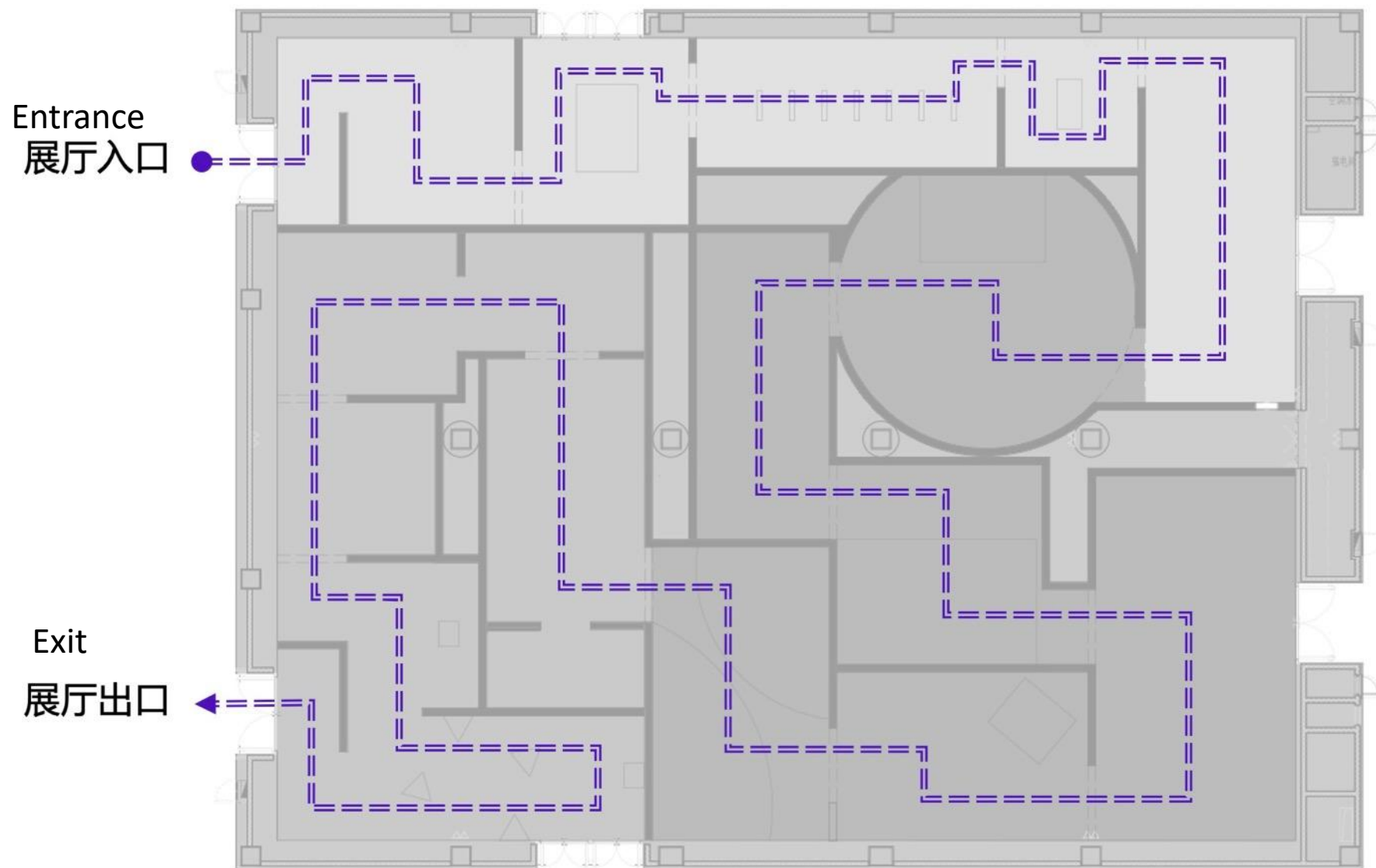


Rendering of the main visualisation of the showroom and the front entrance

Overall exhibition programme of the exhibition hall



Exhibition Visiting Line



Division of exhibition works



Exhibition Preface

2024 marks the momentous 60th anniversary of the establishment of diplomatic relations between the People's Republic of China and the French Republic. It calls for breaking through the artistic barriers between the two countries, creating an artistic bond, fostering mutual growth, and strengthening the profound friendship between China and France, all while passing down the artistic heritage. At this auspicious time, in the city of Shenzhen, a hub of culture and technology, we showcase the works of Opline Prize-nominated artists and outstanding new media artists. This exhibition not only embodies Shenzhen's steadfast commitment to the idea of "empowering culture through technology" but also aims to popularize contemporary art and build an artistic community, allowing everyone to indulge in the cultural life of art.

The Opline Prize is the first award in France dedicated to new media art. It was founded by curators, cultural organizers, economists, and visual artists, representing a contemporary art award that combines mass appeal and international recognition. Its original purpose has always been to enable more artists to discover and create new possibilities in the field of art. Over the past 14 years since its inception, the Opline Prize has evolved with the continuous updates and development of new media art, establishing itself as a brand with attributes of culture, technology, and digital art.

As a cutting-edge development sanctuary integrating art, technology, and ecological progress, Shenzhen stands out as one of China's leading contributors to emerging technological innovation globally. With its youthful and pioneering urban characteristics, Shenzhen injects new vitality into the development of global new media art. On this fertile ground, the prosperity of Chinese high-tech enterprises' headquarters and Shenzhen's undeniable status as a highland for scientific and technological innovation in China, as well as the leading innovator in the Guangdong-Hong Kong-Macao Greater Bay Area, provide contemporary artists with endless new ways of creative expression. This, to a certain extent, propels the rapid development of new media art worldwide.

This exhibition will feature globally renowned new media art works from the 2000 to the present. It marks the collective debut of global new media art in China, with Shenzhen being the first stop of the exhibition. This signifies an acknowledgment and outlook on the artistic vitality and the fusion of art and technology that Shenzhen has been upholding throughout its development and the evolution of the times.

Shenzhen, as China's premier mecca of cutting-edge development integrating art, technology and ecological development, has nourished and contributed countless new technological forces to the world. Its youthful and pioneering urban characteristics have also injected new vitality into the development of global new media art. In this fertile land, the headquarters of China's high-tech enterprises have prospered, and Shenzhen has undoubtedly become China's highland of scientific and technological innovation, and the innovation leader of the Guangdong-Hong Kong-Macao Greater Bay Area, the constant updating of science and technology has provided contemporary artists with infinite and brand-new ways of creating and expressing their works, which, in a certain sense, has pushed forward the rapid development of This, in a certain sense, has propelled the rapid development of new media art around the world.

The exhibition will display globally renowned new media art works since the 1990s. This exhibition is the first collective appearance of global new media art in China, with Shenzhen as the first stop of the exhibition, which means that it is a review and outlook on the artistic vitality and the development of the times brought about by the concept of integration of art+science that has always been upheld in Shenzhen.

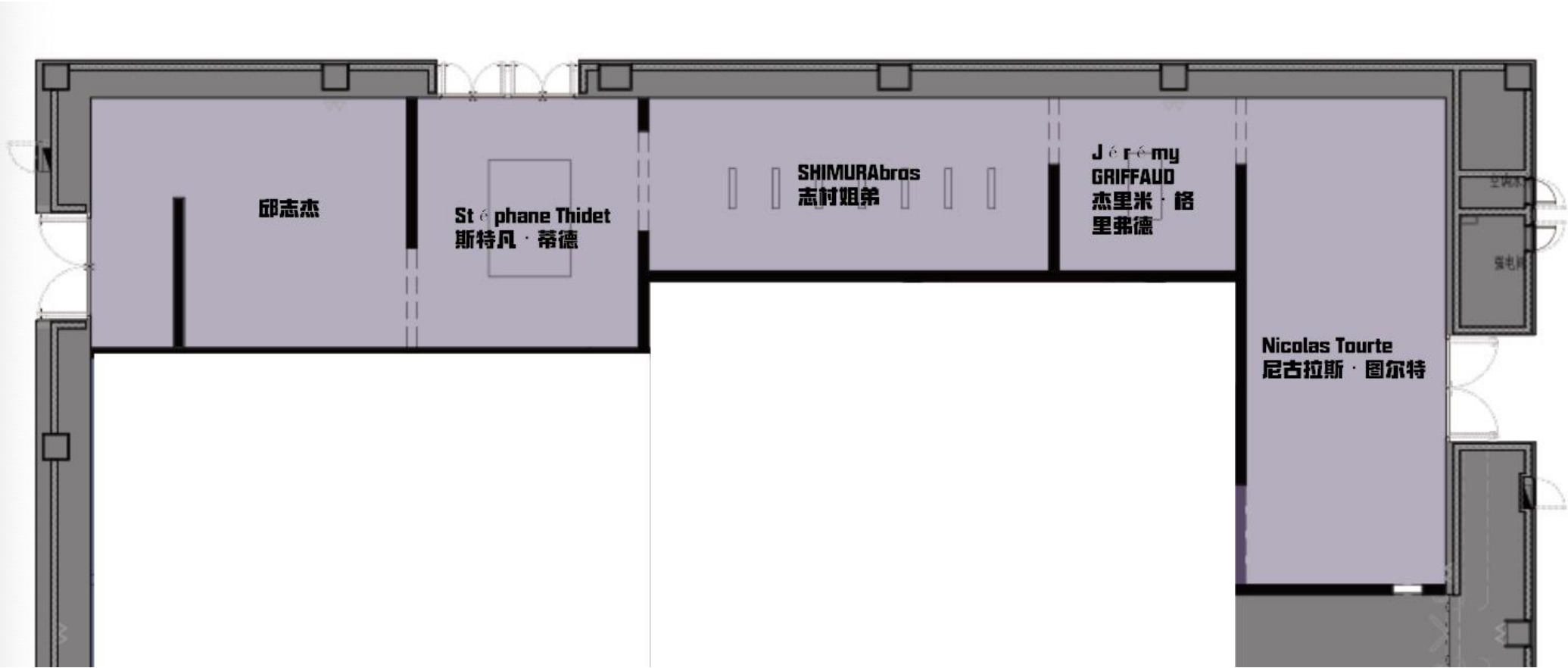
Exhibition Foreword

We live in a constantly evolving world that sparks boundless human creativity, drives technological advancements, propels urban development, and even transcends dimensions beyond human perception. Art, too, continuously evolves and moves forward, giving rise to the emerging concept of Art + Technology. It is within this notion that new media art emerged alongside technological developments since the mid-20th century, creating a global wave of excitement in the 1990s. Technology has not only offered contemporary artists diverse ways of creation but also provided them with opportunities and channels for widespread dissemination.

In this exhibition, we present works by Opline Prize-nominated artists Orlan, Jérémy GRIFFAUD, Yann Minh, Paolo Scoppola, Maurice BENAYOUN, Olga KISSELEVA, Pia I MYrvoLD, Jeanne Susplugas, Kimchi & Chips, as well as renowned new media artists from around the world, including Matthew Schreiber, SHIMURAbros, Nicolas Tourte, Nick Verstand, Tony Brown, Stéphane Thidet, and Chinese artists Black Void team, among others, showcasing a total of 18 works, most of which are being exhibited in China for the first time. The exhibition is divided into three parts: "Duration of Consciousness," "Breath of Field," and "Re-set," revealing the interconnected landscape between the technological new city of Shenzhen and contemporary new media art.

As President Xi Jinping said, "Any civilization needs to keep pace with the times and absorb the essence of the era." We hope that through this exhibition, we can build a bridge for cultural and civilizational exchange and learning between the East and the West, bringing together friends who seek true knowledge, broaden their horizons, and thirst for an understanding of art. Together, we will elevate ourselves in the world of art and broaden our view of the world.

Duration of Consciousness



Duration of Consciousness

The rise and development of new media have provided artists with new perspectives and modes of expression, enabling them to better explore and present Bergson's concept of the "duration of consciousness" and creative evolution. These artists are driven by technological innovations and personal consciousness, continuously creating works that adapt to the new environment.

Bergson's theory emphasizes that consciousness is experienced through intuition and continuous experience. In this era of new media, artists utilize technologies such as virtual reality and augmented reality to create immersive art experiences. Through these experiences, the audience can interact and merge with the artworks, perceiving the flow and continuity of consciousness through intuition and sustained experiences.

Moreover, Bergson sees consciousness as a product of creative evolution, characterized by openness and innovation. In new media art, artists combine technologies like artificial intelligence and machine learning to create intelligent installations that can interact and learn from the audience. These installations offer personalized feedback and experiences based on the audience's behavior and language, demonstrating the creativity and openness of consciousness.

Furthermore, the innovative environment of new media provides artists with a broader creative space. They utilize digital media, real-time data, and other technologies to create works that explore the relationship between time, space, and consciousness. Through these works, the audience can sense the infinity and continuity of time and space described by Kant, as well as the continuity of consciousness with the environment emphasized by Bergson.

By combining Bergson's philosophical ideas with the practices of new media creation, this chapter showcases how artists create new works through technological innovations and personal consciousness, exploring the duration of consciousness and creative evolution. New media brings new perspectives and modes of expression to art creation, inspiring artists to deeply contemplate the essence of consciousness and human experiences. Through participation and experiences with these artworks, the audience is also encouraged to reflect and explore the continuity and innovation of their own consciousness in the information age.

Art-Tech History Map

Qiu Zhijie

2023

Ink on paper

Variable dimensions

The Art-Tech History Map of Qiu Zhijie's "World Map" series is the culmination of over a decade of his artistic exploration. Combining the solid brushwork from more than thirty years of ink calligraphy with 5G and AR technology, Qiu Zhijie presents both a comprehensive overview of digital technology's development and a creative fusion of new technology with traditional art forms.





Map of Art and
Technology History
艺术科技史地图

1. The map is a historical representation of the world, showing the progression of art and technology over time. It is a visual timeline of human progress, from ancient civilizations to the modern world.

2. The map is divided into sections, each representing a different era or civilization. These sections are color-coded and labeled, allowing viewers to trace the development of art and technology across different cultures and time periods.

3. The map is a valuable resource for researchers and students alike, providing a comprehensive overview of the history of art and technology. It is a testament to the enduring power of human creativity and innovation.

The Tour of Emptiness (Le tour du vide)

Stéphane Thidet

2023

Mixed Media

600x400cm

Stéphane Thidet's artwork utilizes various mediums and forms to create a rich imaginative space for the audience. The artist suspends an overturned small boat within a group of sand dunes. The mast of the capsized boat continuously paints irregular circles on the sand dunes. Through poetic interventions in the order of things, the artist creates a unique playful environment.





Le tour du vide
虚空的转折

Exposition
du 10 au 12 mai 2012

L'artiste a conçu une œuvre qui explore les limites de la sculpture et de l'architecture. Il s'agit d'une installation interactive qui invite le spectateur à se déplacer autour de l'œuvre et à découvrir les différentes perspectives. L'œuvre est composée d'une structure en bois et d'une surface blanche ondulante qui semble flotter dans l'espace.

X-Ray Train

SHIMURAbros

2023

Mixed Media

1200x8000mm

On December 28, 1895, the Lumière Brothers of France created the world's first motion picture, "Arrival of a Train at La Ciotat," in which a locomotive rushes towards the camera with a deafening sound. The audience at the time was shocked and panicked, believing they would be run over by the train, causing a scattered and frightened reaction. This iconic scene of the train's arrival also symbolizes the origin of the development of film technology. The destination of SHIMURAbros' "X-Ray Train" is not the vast territory depicted in documentary films, but the unknown realm that extends from beyond the screen into the depths of the human heart.



X-Ray Train X光列车

SHIMIZU Akihiro 志村昭雄
1954, Tokyo, Japan
1975, Graduate School of Architecture, University of Tokyo
1978, Architect, Shimizu Corporation
1980, Architect, Shimizu Corporation
1982, Architect, Shimizu Corporation
1984, Architect, Shimizu Corporation
1986, Architect, Shimizu Corporation
1988, Architect, Shimizu Corporation
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2010, Architect, Shimizu Corporation
2012, Architect, Shimizu Corporation
2014, Architect, Shimizu Corporation
2016, Architect, Shimizu Corporation
2018, Architect, Shimizu Corporation
2020, Architect, Shimizu Corporation

SHIMIZU Akihiro, born in 1954, is a Japanese architect and designer. He is known for his work in the field of architecture and design, particularly in the area of sustainable architecture and design. He has worked for Shimizu Corporation, a major Japanese construction company, and has been involved in numerous projects, including the design of the Tokyo Skytree and the Tokyo New International Airport. He is also a professor at the University of Tokyo and has received several awards for his work.



Enlarge yourself

Jérémy Griffaud

2019-2022

Mixed Media

Variable dimensions

Enlarge yourself has been showcased multiple times in Europe as an interactive installation, and will soon be exhibited in the collaborative exhibition project of the 2024 Paris Olympics . In this installation, the audience can engage in a series of twenty abdominal exercises while watching an animated film. In the film, even the trees are exercising. A rowing machine for physical exercise is placed within the space and is available for use at any time. The audience can use the machine while immersing themselves in the video landscape and advancing within the animation. Encouraging slogans appear around the space to counter any negative thoughts that may arise during the exercise process.





Lupanar

Nicolas Tourte

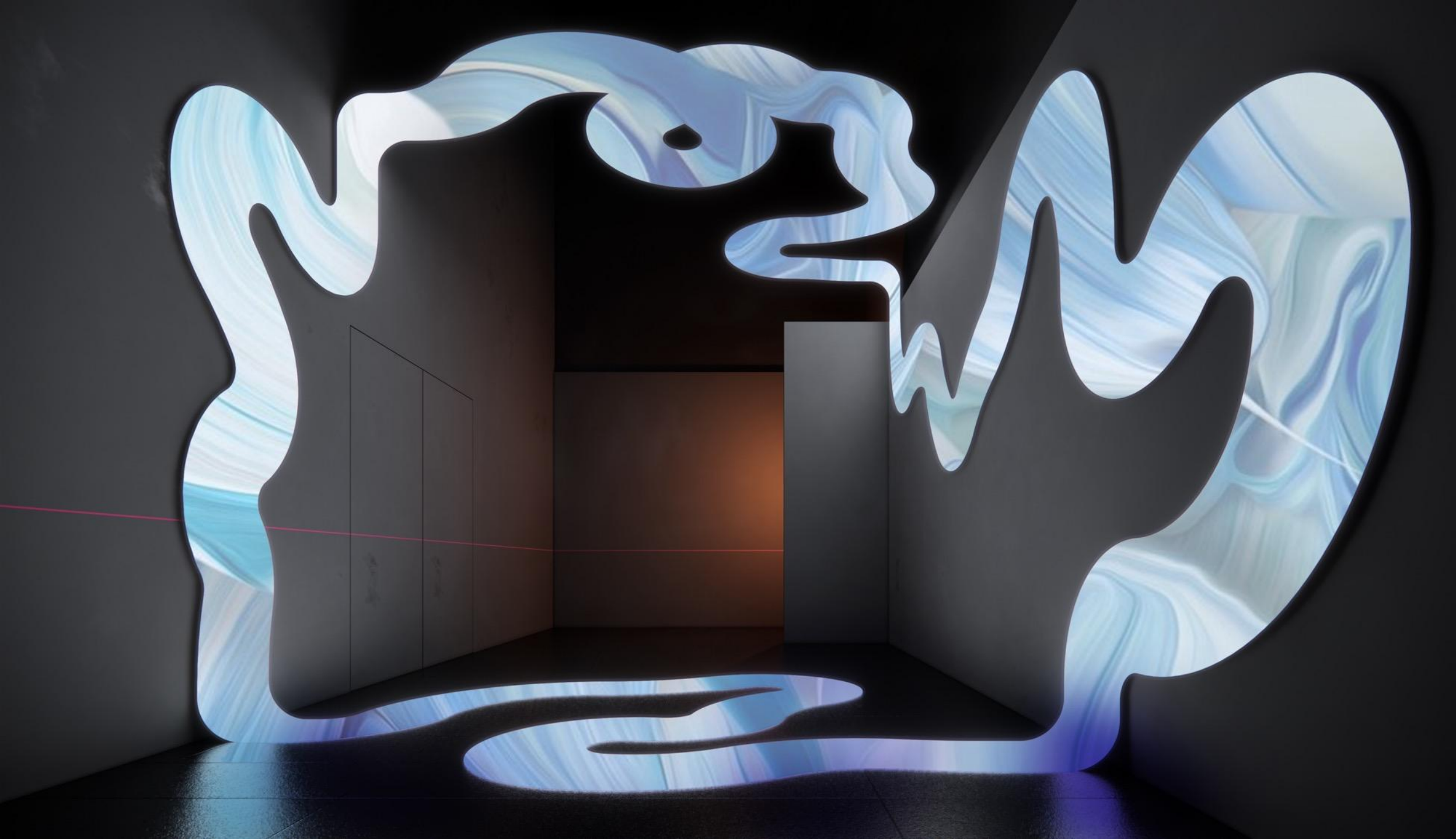
2023

Mixed Media

Variable dimensions

This grand video installation is a possible projection of the cyclical nature of history and the human condition. The flood becomes a umbilical cord, where life and water rotate in a continuous loop. Each region exhibits varying degrees of turbulence. The captive flow rolls and surges within a circular shape, without a starting point or an endpoint. Nicolas Tourte's exploration and artwork are simultaneously wise and playful. His gaze is captivated by the world he perceives at a given moment. Substantial ownership subsequently occurs in an untamed form: the snake flood. Within it, one can see, like a mirage or searing vision, an ethereal depiction of the snake biting its own tail, reminding us of the eternal unity of all things.





场域的呼吸



Breath of Field

"Time and space belong to the conditions of human beings. Time and space are the directions of human perception, not attributes of the material world." - Immanuel Kant

Kant's theory of time and space emphasizes that they are the a priori forms of our perception and experience of the world, infinite and without a starting point or boundary. However, other philosophers describe time and space as a continuity composed of discrete moments, breaking the original continuity and fluidity. This viewpoint suggests that human perceptual experience is composed of a series of discrete "frames," dividing time and space into discontinuous fragments.

In this section, six artists break the fluidity of time and space by employing new media technologies such as sound, light, and electronics, capturing and reconstructing moments. They intertwine time, space, and the realm of the mind, constructing personal "scape" in ways of perceiving the self. Through the expressions of new media, these artists create an experience that transcends conventional notions of time and space, allowing the audience to enter the realms they have built together at this moment. In this chapter, you will have the opportunity to experience firsthand the creativity of these artists, to participate in their artworks, and to feel the encounter of perception brought by the intertwining of time and space, prompting a reexamination and contemplation of your own perceptual experiences.

Light Barrier Edition 2

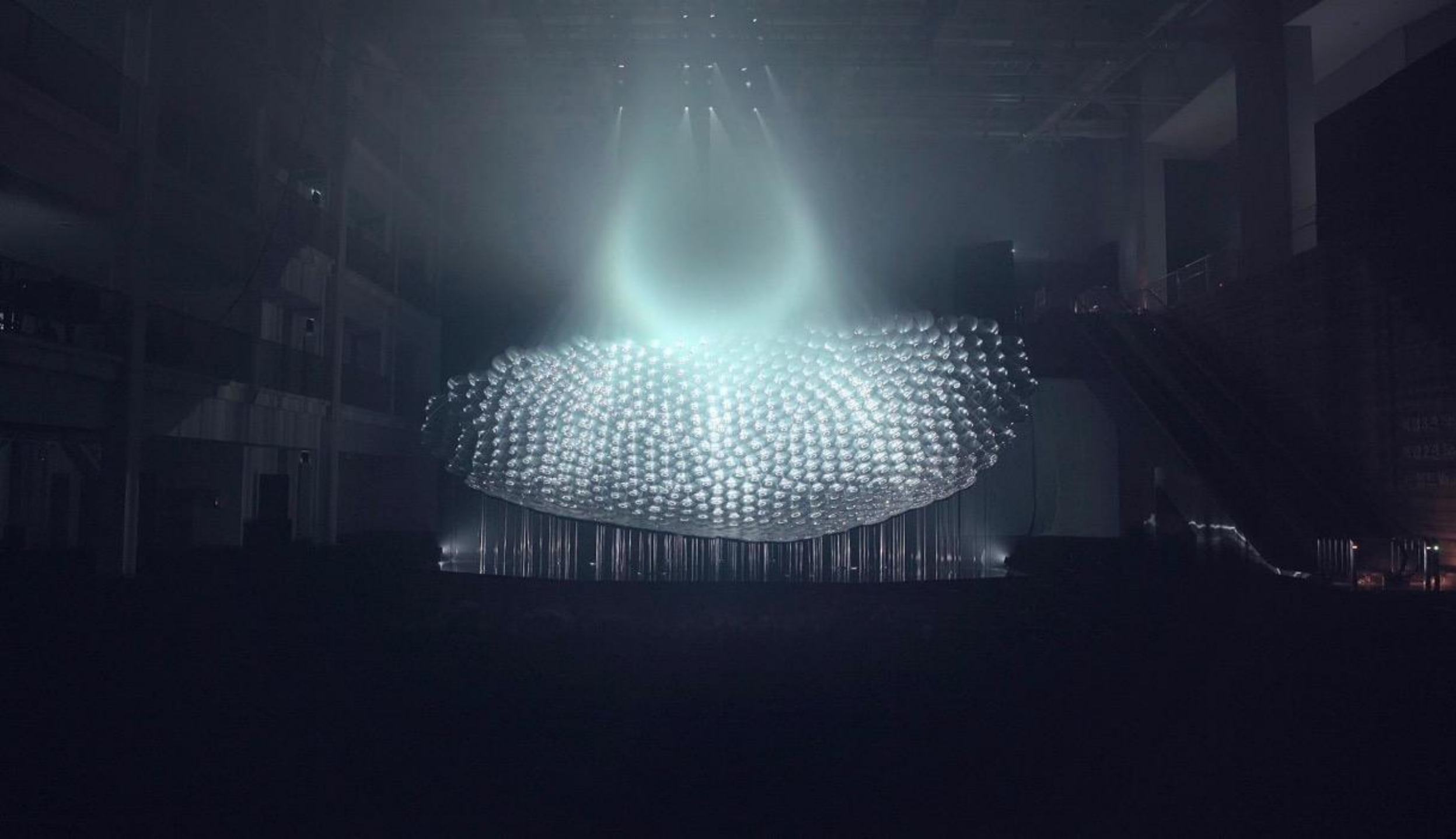
Kimchi and Chips (Mimi Son, Elliot Woods)

2023

Mixed Media

Variable dimensions

This visual narrative follows a digital form on a journey. It begins by traversing a "light barrier," pushing the digital form beyond the confines of its parent reality and into the physical world we have shaped. It then explores the possibilities of its newfound physicality while attempting to maintain its digital identity. Finally, it once again passes through the light barrier, entering the next reality. The physical installation is presented with high intensity, creating colors and contrasts with brief white light projections. The light is manipulated in the air to create distinct objects of light, further opening a gateway to a semi-material existence mode.



Paint With Sounds

Paolo Scoppola

2023

Video Installation

Variable dimensions

Over the past decade of his artistic career, the artist has been dedicated to developing interactive installations, aiming to empower the public to express their creativity through his works. The exhibited piece is a specially created interactive installation, where the artist combines years of technical expertise and creative content. By pressing the keys on the piano, anyone can create their own expression through the interconnected images and sound. The audience's experience within the exhibition space contributes to the integrity of the artwork.

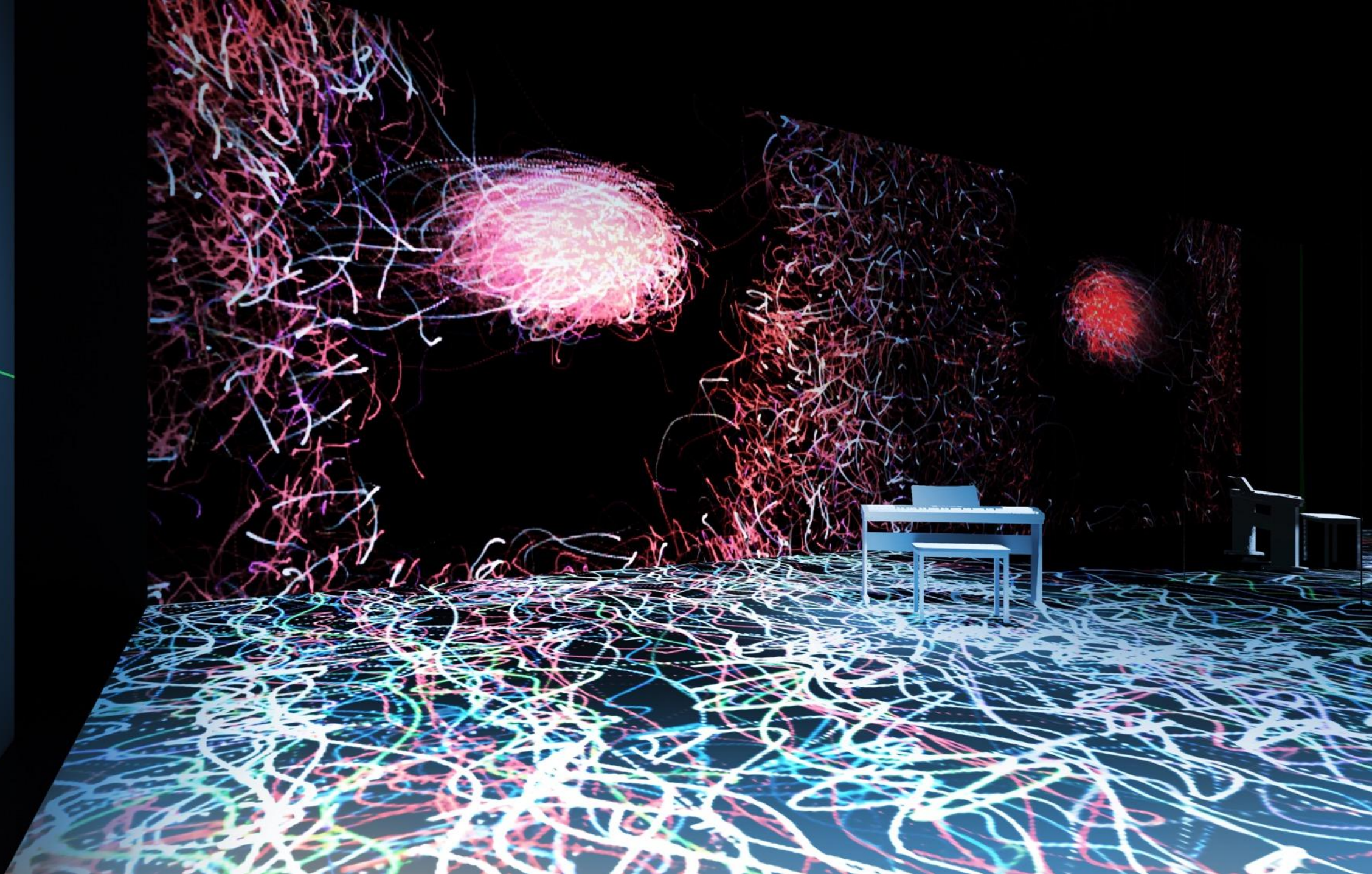


Paint With Sounds

画·声

Paolo Scoppola
保罗·斯科波拉
互动装置
2023

2023年12月16日至2024年1月15日
展览地点：上海浦东美术馆
展览时间：上午10:00-下午6:00
展览语言：中文、英文
展览地点：上海浦东美术馆
展览时间：上午10:00-下午6:00
展览语言：中文、英文



Skyline

Nick Verstand

2023

Mixed Media

Variable dimensions

Artist Nick has been exploring human behavior and perception through spatial audiovisual works. His autonomous installations and live performances delve into the materialization of emotional experiences and are created through collaborative design processes aimed at breaking social boundaries. The resulting immersive experiences, co-created by the artist and the audience, create a hypnotic environment for the subconscious. "Skyline" is an audiovisual installation that explores our perception of space. Within this space, the audience will experience a dream-like effect produced by 28 sets of audiovisual devices alternating in synchronization.

Nick Verstand

about



SKYLINE
天际线

天际线是城市轮廓的总称，是城市形象的重要标志。天际线的变化反映了城市的发展与变迁。天际线的形成与城市的地形、气候、建筑高度等因素密切相关。天际线的变化反映了城市的发展与变迁。天际线的形成与城市的地形、气候、建筑高度等因素密切相关。

Flying House

Jeanne Susplugas

2023

Mixed Media

Variable dimensions

This artwork is part of a series of installations called "Flying House" created by the artist since 2013. The project "At Home, She's a Tourist" serves as a key point in the artist's series of works that explores the space we inhabit as a territory to be explored. "Home" is considered a special place, intimate to us, but also a stage where our bodies, movements, and habits are displayed. However, the house also symbolizes confinement, isolation, separation, and thus the potential for behavioral and psychological alienation of those living there. This artwork delves into the contemporary relationship between people and the spaces we live in. The flying house represents fantasy, while the installations below represent dependence and intimate relationships between individuals.





Black Tunnel 01

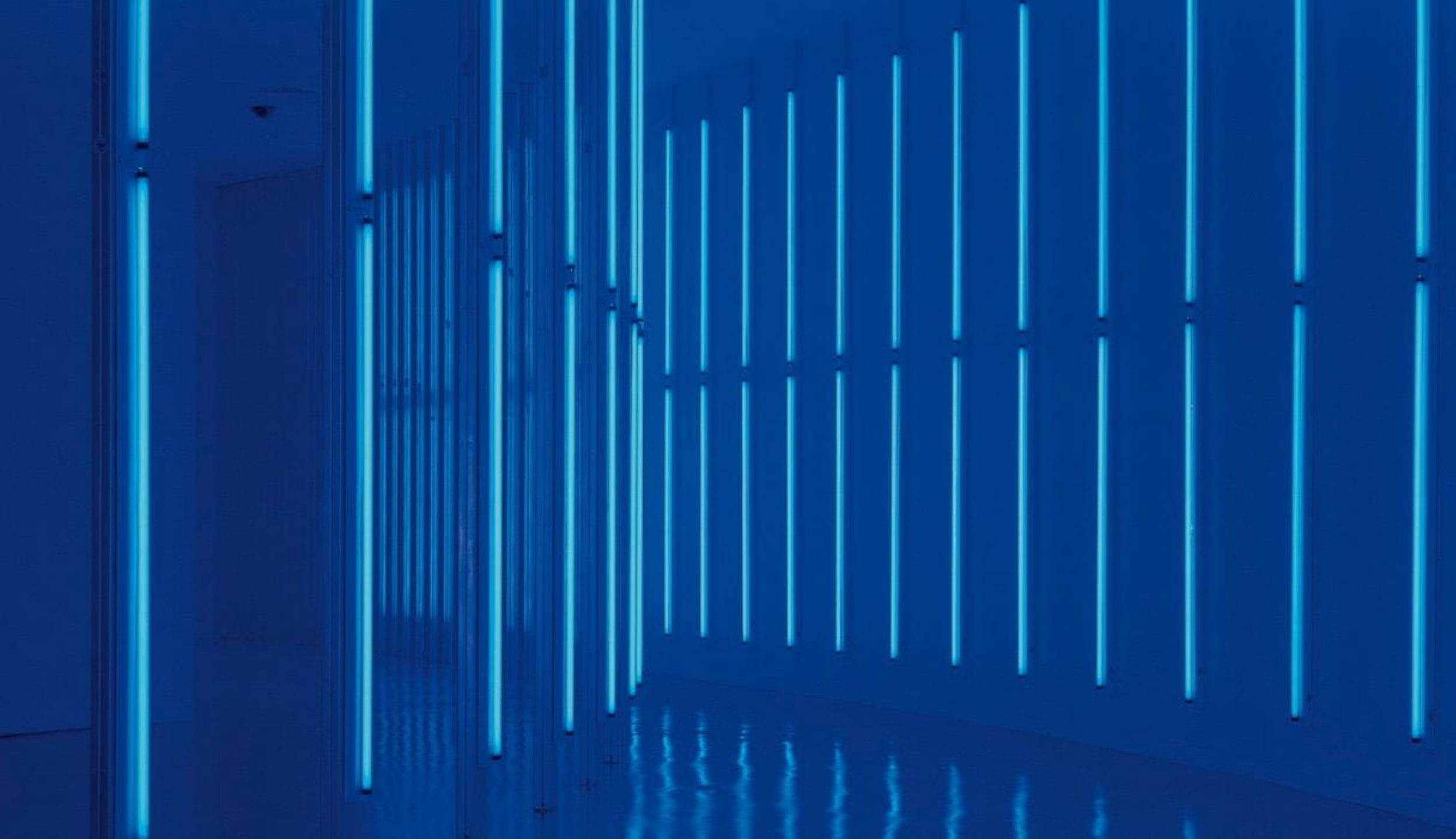
Matthew Schreiber

2023

Mixed Media

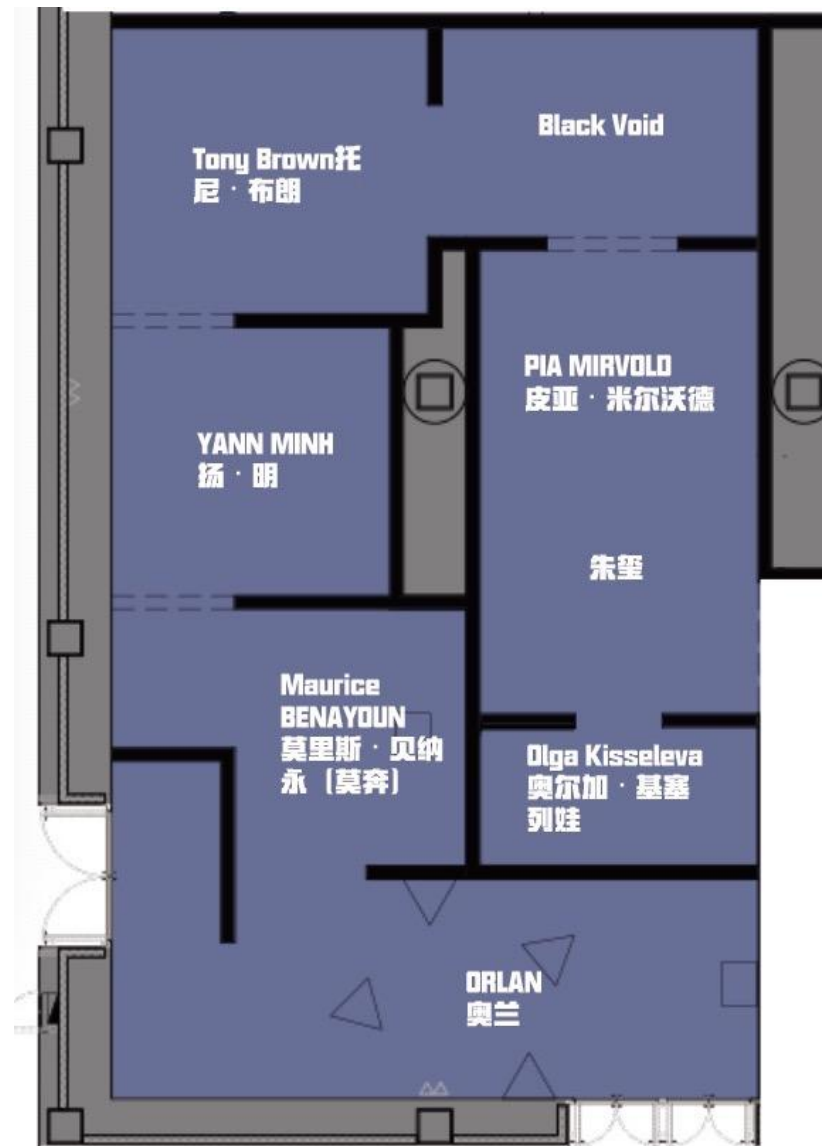
Variable dimensions

This exhibition is a new series of works by Matthew Schreiber based on his classic work Pipeline (Tokyo Blue). The artist uses ultraviolet light, which is difficult to capture with the naked eye in everyday situations, as the main body of the installation, a passageway made of light, constructing a narrow space with technology, creating a sense of oppression for the viewer is the effect the artist intends to present, this work pays homage to the artist's reverence for the minimalist artist Dan Flavin and the avant-garde artist Bruce Naumann in the creation of the work, exploration of the relationship between light and space.





Re-set



Re-set

The emergence of new media art has brought significant challenges to traditional artistic mediums, initially facing skepticism but gradually gaining acceptance and moving towards the mainstream in the art world. Through the lens of new media and new perspectives, artists have been exploring diverse ways of artistic expression, while also creating new territories in the evolving landscape of technology and the era.

Artists have transformed their personal emotions into visual images, allowing the audience to observe the changes of light through sound and emotional perception in this exhibition. As Shenzhen emerges as a thriving global stage for contemporary technology art, it gathers art enthusiasts from around the world to jointly unfold a new section under the vision of art and science.

Title: RE-SET: A Dialogue Between New Media Art and Traditional Artistic Mediums (ChatGPT Edition1)

Introduction:

In the contemporary art world, new media art is challenging traditional artistic mediums in unprecedented ways. Artists are transforming personal emotions into visual images and presenting them through the power of new media technology, creating a series of breathtaking artworks. The exhibition titled "RE-SET" aims to explore the dialogue and exchange between new media art and traditional art forms, while showcasing the orderly boundaries established by diverse forms of expression in the new realm of art.

Part One: Challenges of New Media Art

The rise of new media art presents significant challenges to traditional artistic mediums. In the past, artists mainly relied on traditional media such as painting, sculpture, and photography to express their emotions and creativity. However, new media art, with its unique digital characteristics and interactivity, has driven artistic innovation and transformation. Artists can now leverage emerging media technologies such as digital tools, computer graphics, and virtual reality to translate personal emotions into visual images and present them to the audience. This new form of expression allows artists to break free from the constraints of traditional mediums, opening up new territories in the world of art.

Part Two: Visualization of Emotions

In new media art, artists transform personal emotions into visual images with the assistance of technology. This process serves as a bridge between the artist's inner world and the audience, enabling a more direct experience of the artist's emotions and thoughts. By employing digital tools and techniques, artists can express their creativity in more precise and vivid ways. Through virtual reality installations, interactive media, and other forms of engagement, the audience can participate in the artwork, interacting emotionally and communicating with the artist. This visualization of emotions creates a profound artistic experience, establishing a deep emotional resonance between the artwork and the audience.

Part Three: Boundaries and Orderliness of Diverse Expression

The introduction of diverse forms of expression by new media art establishes boundaries and orderliness in new artistic forms. The limitations of traditional artistic mediums often constrain artists in expressing their ideas. However, the emergence of new media art has broken these constraints. Artists are now free to utilize digital tools and technologies to create personalized and unique artworks. This diversity in expression not only provides artists with broader possibilities for creation but also offers the audience a richer and more varied artistic experience. Additionally, the introduction of diverse expression establishes orderliness for new art forms, making them distinct in their own aesthetics and aesthetic principles.

Conclusion:

The section "RE-SET" aims to explore the dialogue and exchange between new media art and traditional art forms. New media art, by transforming personal emotions into visual images and presenting them through technology, presents significant challenges to traditional artistic mediums. The diverse forms of expression establish boundaries for new art forms and constitute a unique sense of orderliness. This exhibition aims to showcase the innovative power of new media art and its inspiration for traditional art, while offering the audience new spaces for artistic experiences and contemplation. Let us collectively witness the collision and exchange between new media art and traditional art, as we witness the reboot and redefinition of art.

Title: RE-SET: A Dialogue Between New Media Art and Traditional Artistic Mediums (ChatGPT Edition2)

Contemporary new media art is shaping the landscape of artistic mediums in remarkable ways. This chapter, titled "RE-SET," aims to explore the interaction and fusion between new media art and traditional artistic mediums, while highlighting the orderliness established by diverse forms of expression in the new realm of art.

New media art poses profound challenges to traditional artistic mediums. Artists leverage digital technology, computer graphics, and virtual reality, among other emerging media tools, to transform personal emotions into visual images and present them through multimedia formats. This innovative approach breaks the constraints of traditional mediums and expands the boundaries and potential of artistic creation.

Artists translate personal emotions into visual images, elevating communication between the audience and the artwork to new levels. With the aid of digital technology, artists can express their ideas in more precise and vivid ways, and through virtual reality installations and interactive media, they engage in emotional interactions and resonances with the audience. This visualization of emotions creates an unprecedented artistic experience for the audience.

The rise of new media art establishes diverse boundaries and imparts a new sense of orderliness to artistic forms. Artists freely employ digital tools and technologies to create personalized and unique artworks. This diversity of expression not only provides artists with broader creative possibilities but also enriches the audience's artistic experience. These boundaries and orderliness endow new artistic forms with distinct aesthetic principles and systems.

This section, "RE-SET," aims to explore the dialogue and fusion between new media art and traditional artistic mediums. New media art challenges traditional mediums with the use of digital technology while establishing orderliness in diverse artistic expressions. The exhibition will showcase the innovative power of new media art and its inspiration for traditional art, while offering the audience new spaces for artistic experiences and contemplation. Let us witness the exchange and collision between new media art and traditional art, and participate in the process of redefining art within "RE-SET."

Ghost Forest

Olga Kisseleva

2023

Mixed Media

Variable Dimensions

The Ghost Forest project is dedicated to the restoration and resurrection of extinct plants. Botanists aim to revive extinct plant species for archaeological purposes. Through "information transfer," the re-created extinct plants and those yet to be revived create possibilities for future interactions. The Ghost Forest installation serves as a "Vegetation Time Machine," transporting the audience into a forest composed of resurrected trees.

During a journey, the artist discovered a seed, which later, with the efforts of biologist Dr. E. Solowey, successfully revived a palm tree that had been extinct for 1500 years. This resurrected plant was named "Methuselah," after the biblical figure known for being the longest-lived person.





Time Machine

Pia MYrvoLD

2023

Mixed Media

Variable Dimensions

The Time Machine series is an on-site installation and by far the most voluminous work created by the artist. It was presented at the Venice Biennale in 2019, where the installation used recycled second-hand materials, everyday electronics, and discarded digital electronics. This reflects the overproduction of cheap and meaningless products oriented towards a consumer society. The sculptures function as "projectors" in terms of lighting, lamps, videos, and machines, and serve as a metaphor for the contemporary reality of global behaviors related to production, consumption, and e-waste. Here, these behaviors are transformed into beautiful objects that immerse the public in an illusory and mesmerizing space created by "e-waste". All materials for this work are sourced from China.



Twin Cloud

Black Void

2023

Mixed Media

Variable Dimensions

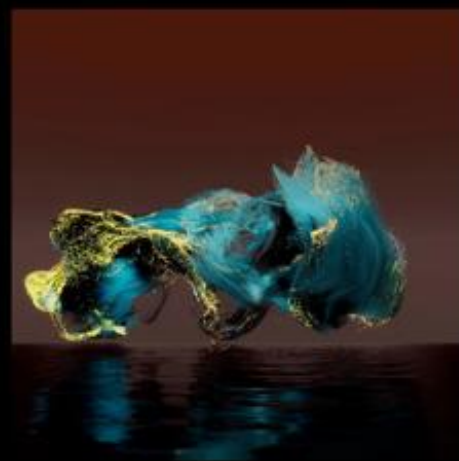
Twin Cloud is an atmospheric data-driven generative artwork and will also be an art IP that focuses on the concept of sustainability.

Clouds are a mapping of terrestrial activity; ash from volcanic eruptions creates aerosol clouds in the air, emissions from industrial production stain clouds red, and bombs and tear gas create fleeting clouds

Particulate matter from terrestrial activity enters our bodies with every breath.

The artists extracted meteorological data from hundreds of cities around the world, including greenhouse gases, particulate pollutants, temperature, humidity, and geographic location, to generate digital cloud sculptures that correspond to geographic locations and time slices.

Chemicals such as sulphur dioxide, which responds to the degree of industrialisation, and marine aerosol particles, which responds to the degree of coastalism, as well as the latitude and longitude of the city all influence the shape, movement patterns, colours, and textures of the digital clouds.



CASABLANCA
 33°39'0"N 7°35'0"W
 sea salt aerosol
 methane
 dust aerosol



BERLIN
 52°31'0"N 13°23'0"E
 methane
 dust aerosol
 sulfate aerosol



TOKYO
 33°39'0"N 7°35'0"W
 nitrogen dioxide
 sulphur dioxide
 sulfate aerosol



BANKOK
 52°31'0"N 13°23'0"E
 black carbon aerosol
 carbon monoxide



HELSINKI
 60°10'32"N 24°56'03"E
 methane
 sea salt aerosol
 ethane

Supernova v1

Tony Brown

2023

Mixed media

Variable Dimensions

Supernova v1 considers the geometrical contiguity of neutron stars and biological cells (cells and stars) at the most fundamental level of physics. The artist believes that contemplation of the cosmos ultimately leads to an understanding of humanity itself, and he utilises the qualities of the meridian cells and retroviruses that bind and mutate to mix the shape of the Buckminsterian fullerene with a common and natural fullerene and a common virus that travels through time and space, eventually exploding like a supernova and dying.



NøøMuseum

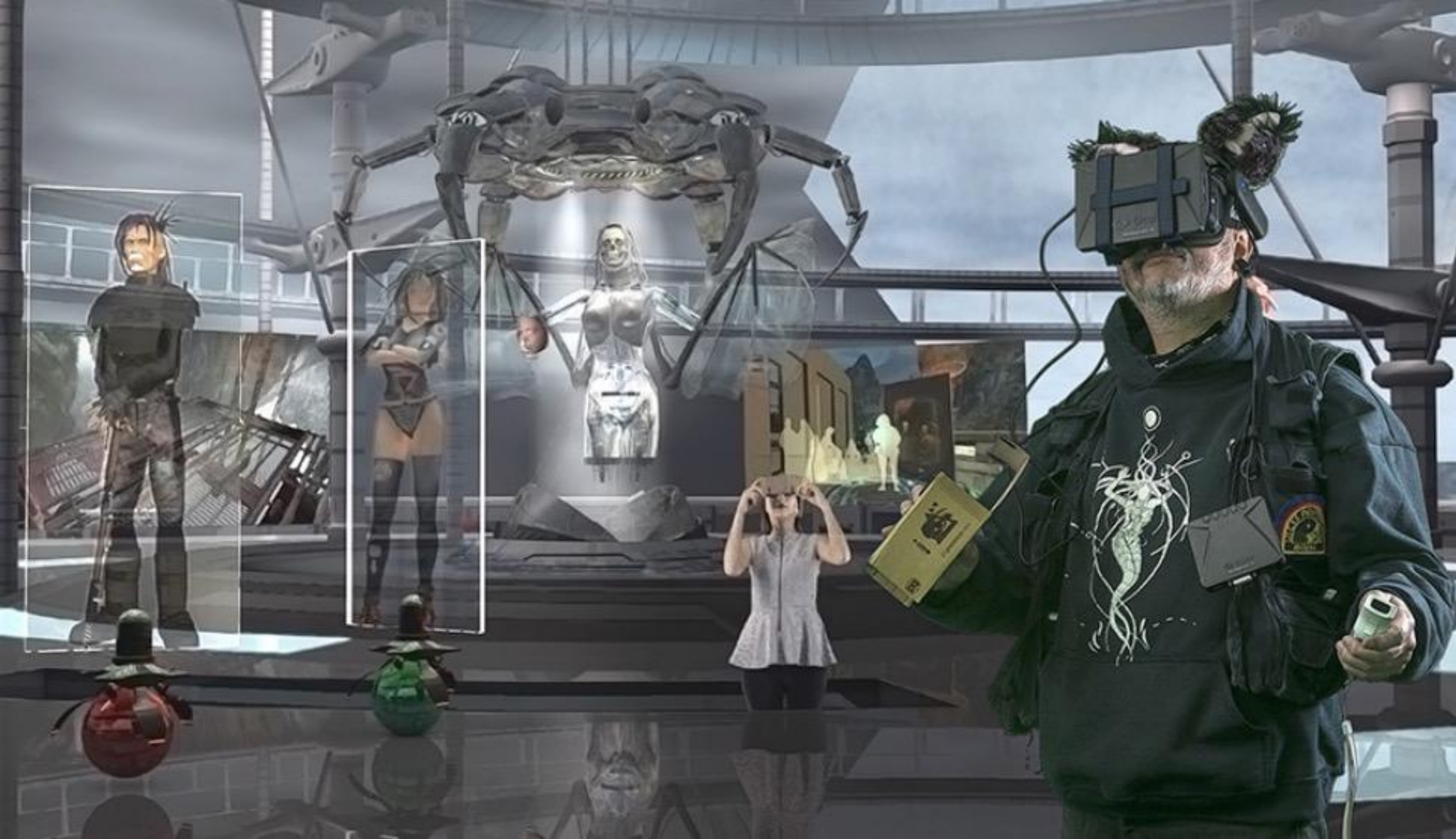
Yann Minh

2004-2023

Interactive game

Variable Dimensions

NøøMuseum of Ideas is a video game dedicated to educational purposes (serious gaming) and one of the first projects of an immersive virtual museum in 3D real-time hypermedia. It has been online since 2004. Inspired by the ancient art of memory (Ars memorativa) or the law of place, the NøøMuseum of Ideas is a mnemonic device that recreates a virtual labyrinth of memory in which the player's movement through the virtual space promotes the process of remembering and recalling information encountered during the journey through the historical labyrinth. The public or the student, through a path through the virtual space, synchronised with the path of the teacher, establishes connections between his different geographical locations and the content of the infographic scene, which facilitates the learning and the memory of the historical information encountered in this recreational process.





POWER CHESS

Maurice Benayoun

2023

Mixed media

Variable Dimensions

This piece shows two robots facing each other in a game of chess. There is no human interaction or emotion involved. Instead, the two robots are interacting with the sounds in the environment. This is not just a board game, but a pure power game. The power of each move is carefully thought out by the robots and quickly calculated from a seemingly infinite number of choices. When we play a game using two robots developed through the best artificial intelligence, then how does one robot win over the other.



Orlanoïde

ORLAN

2023

Mixed media

Variable Dimensions

ORLANOÏDE is a collaboration between ORLANO and Science Gallery Dublin for the Grand Palais in Paris on the study of biological division combined with artificial intelligence. ORLANOÏDE's form is a precise replica of the artist's own appearance and enables interaction with the public by installing it with a deep learning system of automatic learning techniques activated by a digital neural network. The dialogue between the public and the AI becomes part of the "collective" conscience while she takes another step forward in her own transformation. From being enhanced through plastic surgery to becoming a cyborg, her artwork questions the boundaries of technological development and the body.





Self Hybridations Beijing Opera Masks

ORLAN

2016

Paper

150 x 150 cm

Beginning in the late 1970s, ORLAN began exploring the use of new technologies in art. The Self Hybridisation series began in the late 1990s and early 2000s and continues to the present day. The artist blends faces from different cultures (Native American, Pre-Columbian, African, Peking Opera faces) through digital photography and computer graphics editing software. Through augmented reality, the artist appears in space with a 3D avatar of the Peking Opera face and performs acrobatics. By combining the artist's personal face with representations of other cultures, the work responds to the artist's declaration that "the standard of beauty is diversity".



The emergence and application of new technologies have revolutionized our perception of the world and how we communicate, challenging our understanding of boundaries. While technological advancements might initially create a sense of division from traditional ideas and cultures, in reality, these boundaries are not absolute. The introduction of new technologies opens up possibilities to transcend traditional boundaries, fostering cultural exchange and integration of diverse ideas. Images, as a medium for expressing and conveying information, have the power to transcend linguistic and cultural limitations, breaking down traditional barriers and fostering new channels of communication.

Erwin Panofsky, an influential figure, highlighted the deep connection between artworks and society, history, and culture. His thorough study of artworks' cultural backgrounds and historical contexts unveiled the cultural concepts, social values, and historical significance they convey. Today's new technologies indeed present novel boundaries and possibilities for image creation and dissemination. Digital technologies and the internet's growth have facilitated convenient and widespread image creation, distribution, and consumption, transcending the constraints of time and space and facilitating communication and dialogue between cultures. Nevertheless, these new technological boundaries and possibilities are not without their limitations. They offer artists and individuals new means and tools to some extent, acting as mediums to support image creation and dissemination in the modern era.

This exhibition serves as a platform for cross-cultural image exchange and also as a contemplation and projection of new media's role in art creation through the lens of iconography. The notion of new "boundaries" brought forth by technology may not even exist; however, images, being a paramount form of artistic expression, have consistently reflected the evolution of cultural trends and the transformation of societies. This exhibition seeks to reveal and present this discovery, employing the iconographic research theories of Erwin Panofsky and Michel Foucault as its foundation. Through collaboration with the Opline Prize Committee and outstanding new media artists from around the globe, it aims to further foster the fusion of art and technology and drive artistic innovation and development.

Public Education



Each issue requires different academic majors, professors and lecturers to give lectures and discuss topics in the fields of contemporary art, design and creativity. Through lectures and topic discussions on some interesting entry points of contemporary art, Contemporary Art Classroom will build up an interactive academic discussion space, which will enhance the breadth and depth of art dissemination while the public learns about art.

THANKS

A stylized graphic of a book with a green cover and a white spine, positioned behind the word 'THANKS'. The book is shown from a three-quarter perspective, with the cover and spine visible. The word 'THANKS' is written in a large, bold, black, sans-serif font, with the letters 'A' and 'N' partially obscured by the book's cover.

Interwoven
scape