



ORITOPIA

Artist Portfolio
艺术家履历及作品集

装置艺术家 | 丛浩天





松 塑
Song Su

空间装置《松塑》隐喻地展现了人类技术可持续地影响自然生命的过程。在这一境界中，自然生命热切拥抱技术的塑造，呈现技术时代下生命的一种和谐状态——技术的，且自然的。

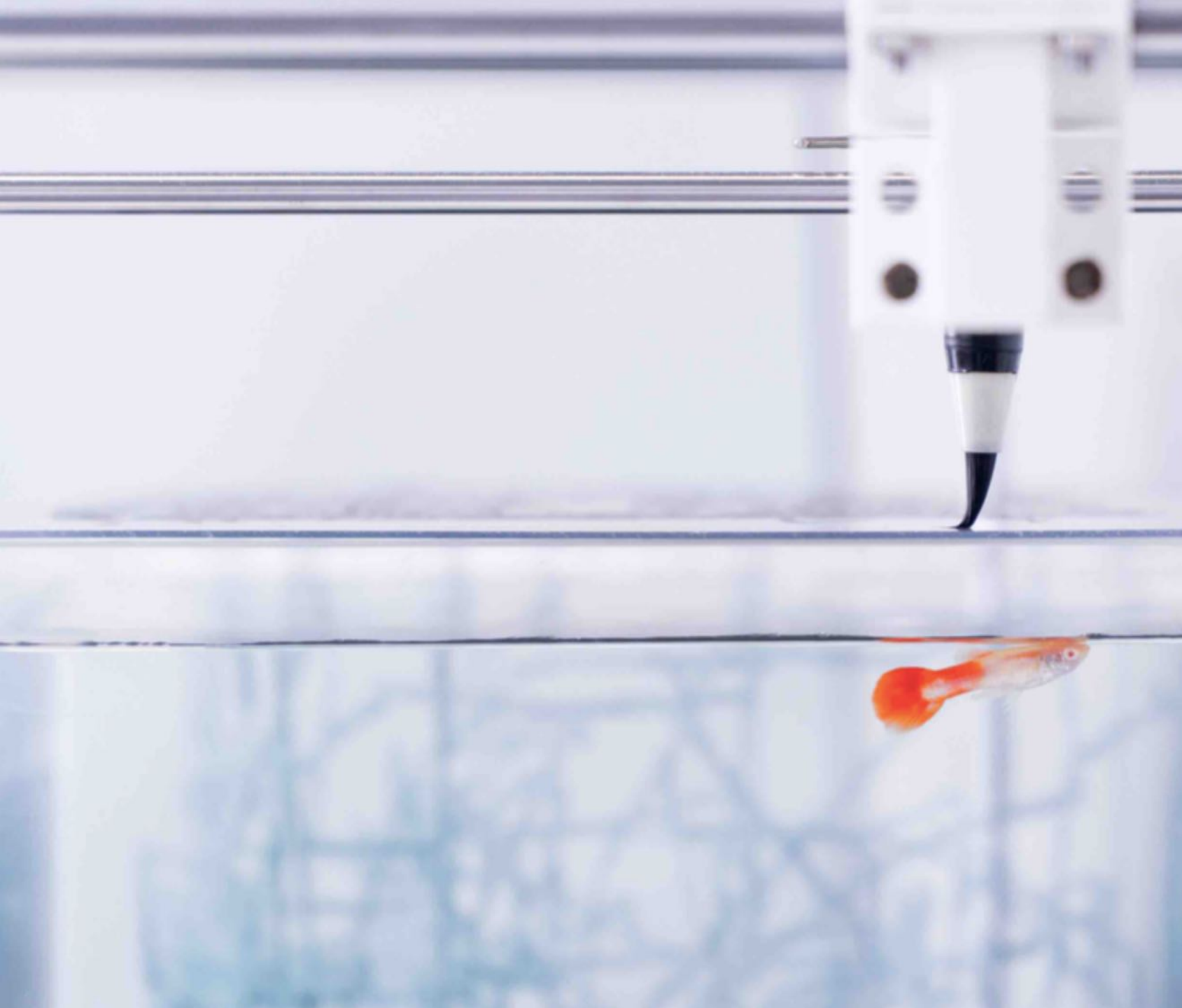
The space installation "Sagging" metaphorically shows the process of human technology's sustainable impact on natural life. In this realm, natural life eagerly embraces the shaping of technology, presenting a harmonious state of life in the age of technology – technology, and nature.



“自然的”是怎样一种生命的状态？
What is the state of life "natural"?

人类文明的缔造过程中，我们通过否定式心照不宣地定义了“自然的”生命：“自然的”是未受人类活动干预的，“自然的”是非技术塑造的。人类技术主动从自然中剥离、与自然对立，似乎否定了技术塑造自然的正当性——直到我们在古早的盆栽艺术中看到了人类技术雕琢下，生命呈现出的惊人的道劲和柔婉。

In the process of the creation of human civilization, we define "natural" life through negative intention: "natural" is not interfered with by human activities, "natural" is non-technically shaped. I don't have Human technology' initiative to strip from nature, to contrast with nature, seems to deny the legitimacy of technology to shape nature – until we saw human technology carved in the art of potted plants in ancient times. Life presents an amazing energy and gentleness.



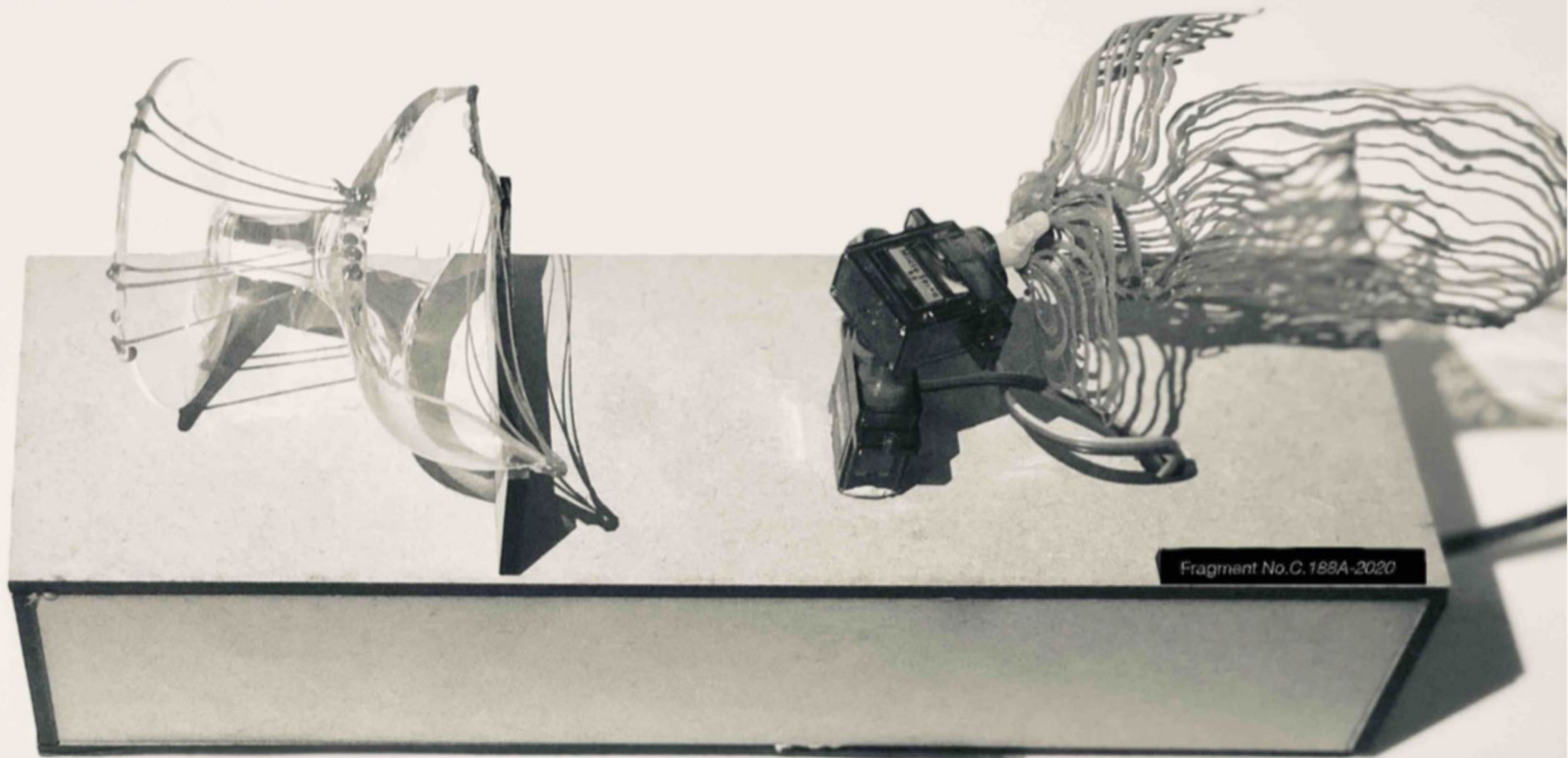
她生活的方方面面 **Aspects of Her Life**

她生活的方方面面是一台由生物控制的多维绘画机。作品使用两个摄像头跟踪一条鱼的轨迹，然后分别在鱼缸的三个侧面绘制投射的轨迹。鱼的行为决定了画笔的走向，而画笔的运动也同时影响着鱼的活动，在有机生命和机械系统之间建立了对话。

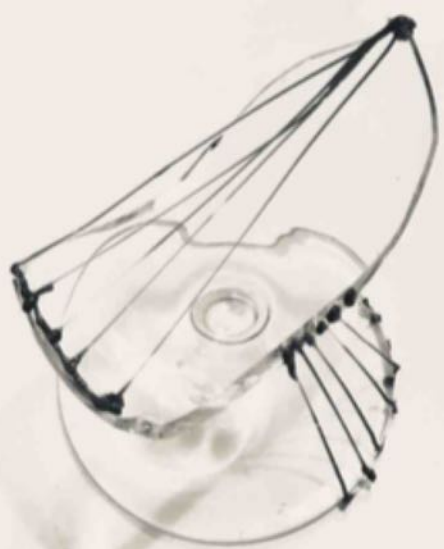
Aspects of Her Life is an organism-controlled multi-dimensional painting machine. It utilizes two cameras to track a fish's trajectory and then draws the projected traces respectively on three sides of the fish tank. While the fish's behavior determines the painting outputs, motion of the paintbrushes is influencing the fish in return, creating a dialogue between an organic life and a mechanical system.



**Fragment
No.C188A-2020**

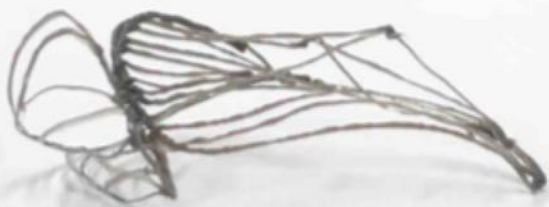


Fragment No.C.188A-2020



C188A-2020 号碎片是一个关于文物修复和以及展示的探讨，以拾得的玻璃碎片为基础，利用 3D 扫描和建模对其原本的结构进行多种解构。最后用动态装置和投影共同呈现了碎片联结的无限可能。

Fragment No.C188A-2020 is a project that discuss the possibilities of restoration and new way of exhibiting a piece of fragment in museums. Using a found glass fragment as a base, I created different structures with 3D pen according to the traces of it. The kinetic structure and shadows of it together presented the possible imagination space between pieces of fragments.





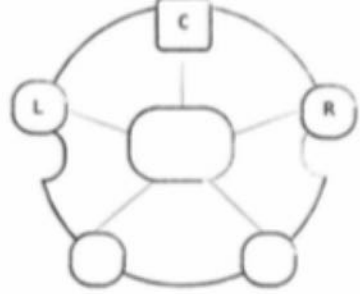
Invisible site
南山

Questioning Sonic Realism

声像现实

在充满拟像和仿真的世界中，我们如何辨别实际和虚拟？作品通过三层实虚交杂的声音，在空间中创造诗意的听觉体验。

In a world full of simulacra and simulations How can we tell the differences between actual and virtual" This project produces three layers of sound — layers that contain of both empirical and virtual sound sounds and built spaces can together create an overall poetic construction of listening.

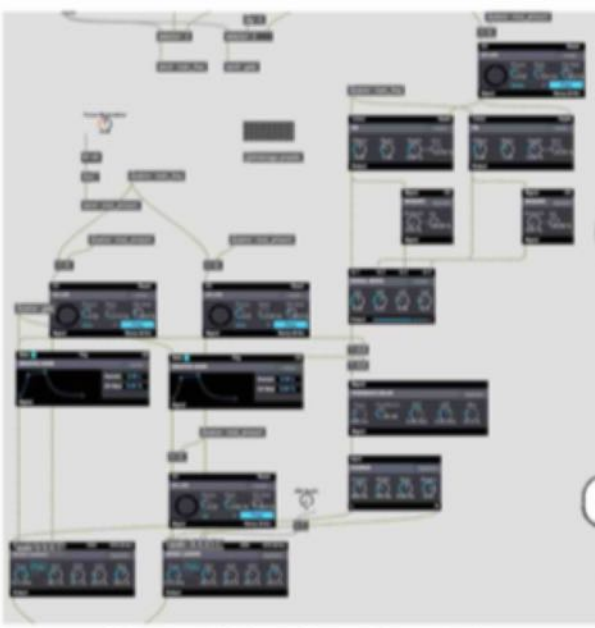


Speaker system of the third level



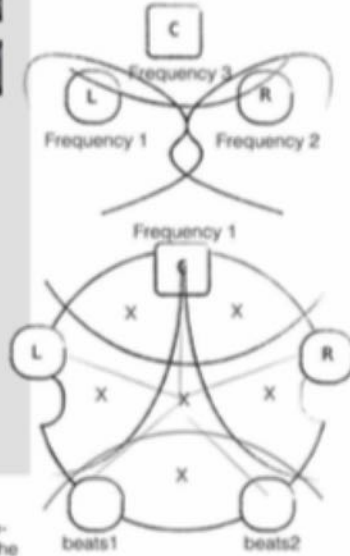
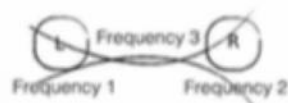
Max/msp patch (sound output)

Sound could be directed into five speakers and played together



Max/msp patch (sound generating system)

A self generating sound system that creates binaural sound. The frequency of sound could be fed into the system and processed with the mixer, so that each of the sound wave could be designed.





无从掌控

OUT OF CONTROL



噪音，泛指各类系统中不为人所欲的信号。十九世纪第一次工业革命背景下大型工业机械的应用，以及二十世纪中叶第三次科技革命下信息技术的迅猛发展，引发了声学噪音与信息噪音的爆炸式增长，在人类社会引入史无前例的噪音生态。如同一个世纪前法国未来主义艺术家 Luigi Russolo (1913) 对当时时代之描述，以往时代的耳朵再也不能适应当下社会的噪音。

Noise refers to any type of unwanted signal in systems. The application of industrial machinery under the context of the first Industrial Revolution (19c) and the rapid development of information technology during the third revolution of science and technology (20c) gave birth to the explosive growth of acoustic noise and information noise, leading the human history into an unprecedented noise ecology. As Luigi Russolo (1913), a French futurist artist a century ago described the era, the ears of the past can no longer adapt to the noise of the present society.





ASCOTT

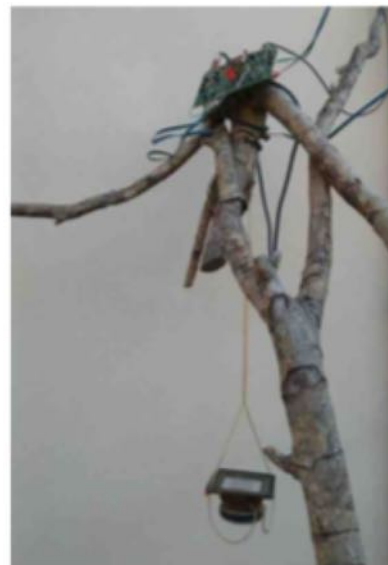
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Automatica (2017) 奈杰尔·斯坦福



河流 (2011) 徐程



Plaxphone (2011) 徐喆



创造 (2015) 田晓磊

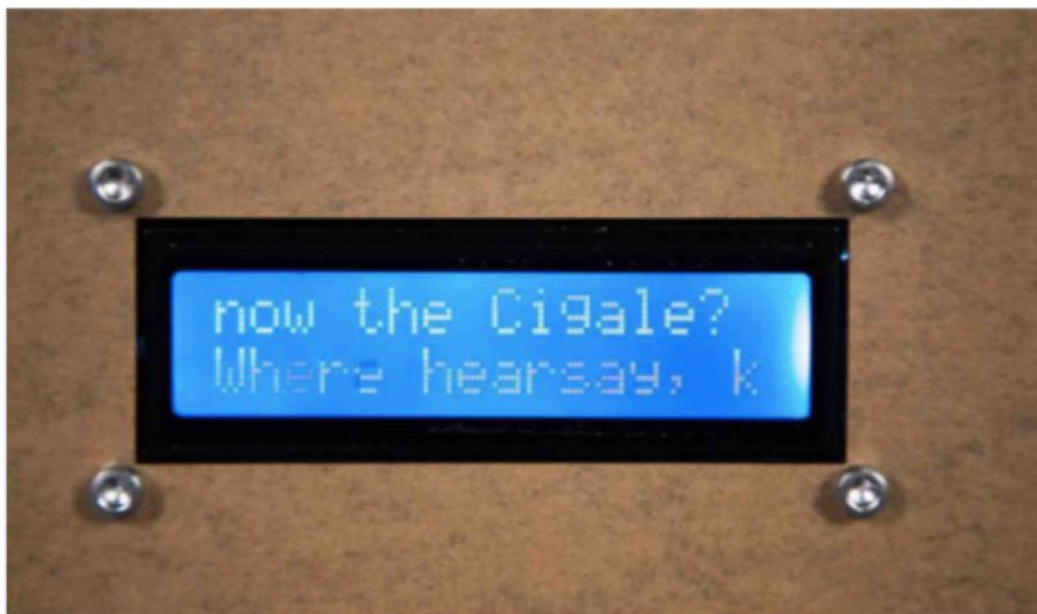
早至未来主义声音艺术实验，到本世纪故障艺术与生成艺术，噪音以概念主体、创作素材、创作手段等多重身份出现在当代艺术实践中。区别于以往经由艺术家精准琢磨的艺术作品，以噪音和故障为主题的艺术作品鲜明反映出艺术家对作品控制的削弱。相应地，系统自身获得更多自主权，在纷繁的因果网络中，自由游走的信号反复组织，生成出人意料的结果。艺术家从作品的主宰者转而成为系统的创造者，一方面揭示噪音与故障的客观存在与不可避免性，一方面从艺术视角审视这些“恼人”的元素，从中抽离出机械时代与信息时代下独有的、几近暴力的“失控”之美学。

From futurist experiments to glitch art and generative art in this century, noise functions as conceptual subjects, creative materials and creative methods in art practice. Unlike the art works that are crafted by artists, art works featuring noise and malfunction clearly reflect the weakening of the artist's control over artworks. Meanwhile, the system is given more autonomy. And in the complex causality networks, free signals flow within an ever self-organising system, producing the most unexpected outputs. Artist are no longer the governors of artworks but the creators of systems. On the one hand, they reveal the existence and inevitability of system noise and glitch. On the other hand, they examine these "annoying" elements from an artistic perspective and pull out the unique aesthetics under the mechanical and information age, which border on the aesthetic of violence.



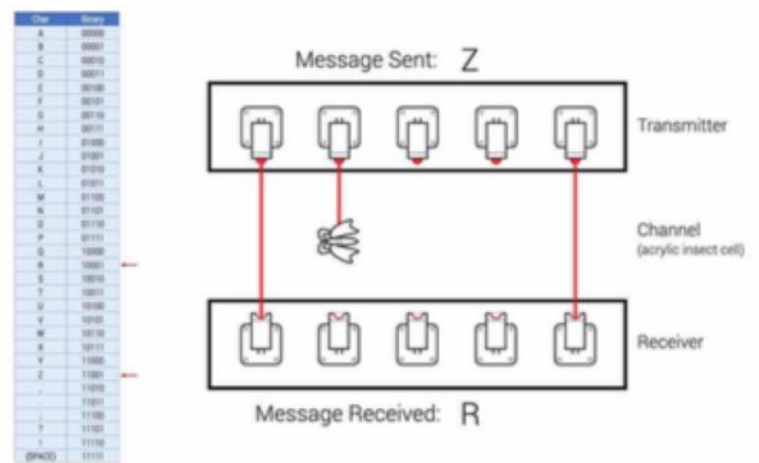
共同作者

**The
Co - Author**



该作品借助一套模块化的控制器探究了信息交换中“有效信息”、“信息噪音”和“媒介”的概念，控制器由一个信号发送器、一个信息接收器以及一只昆虫盒组成。

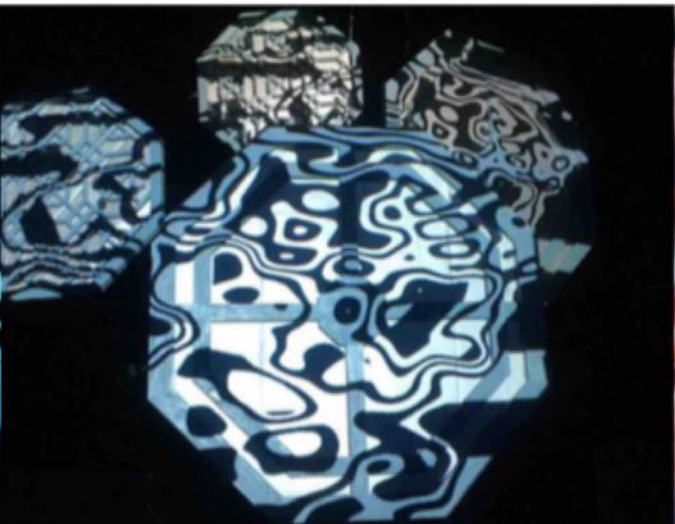
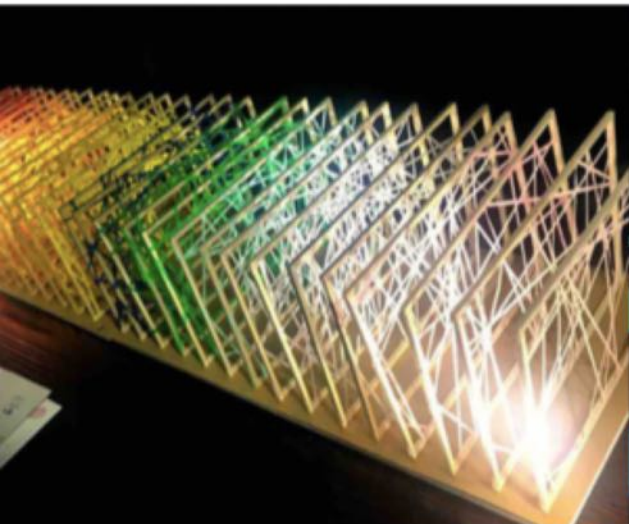
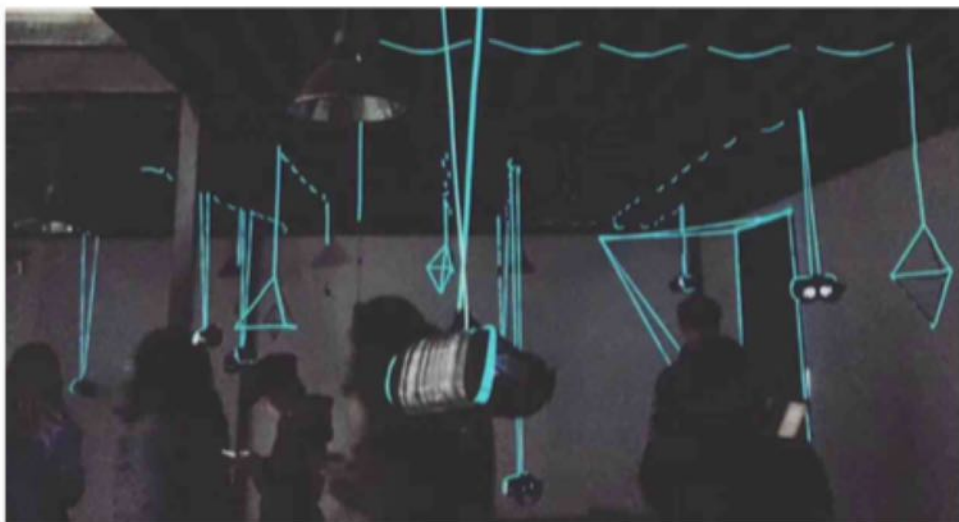
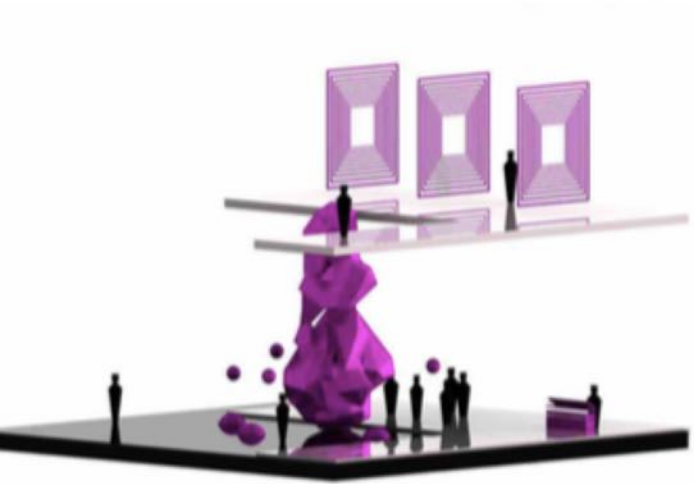
This project explores the concept of message, noise and media in information exchange using a modularized controller that consists of three independent modules: a transmitter, a receiver, and an insect cell.



科智缠结

Technoetic Entanglement








有时
论点的陈述
引导我们提出
正确的问题
SOMETIMES
A STATEMENT
LEADS US TO
THE CORRECT
QUESTION

这项交互空间体验设计由四组新媒体艺术装置组成，分别是振荡之问、现实之问、灵性之问和空间之问。展览旨在将观众带到一个科技与艺术相互影响，融合作用环境当中，通过创造虚拟叙述，让参与者用动作与声、光互动，产生沉浸式的体验。

The purpose of this exhibition is to expose the audience to the ways thwart and technology intermingle and addict each other. Such possibilities are generated by creating experiences that explore virtual narration, sound, motion, light and interaction. In the context we pose a series of questions: 'What is reality?', 'What is virtuality?'

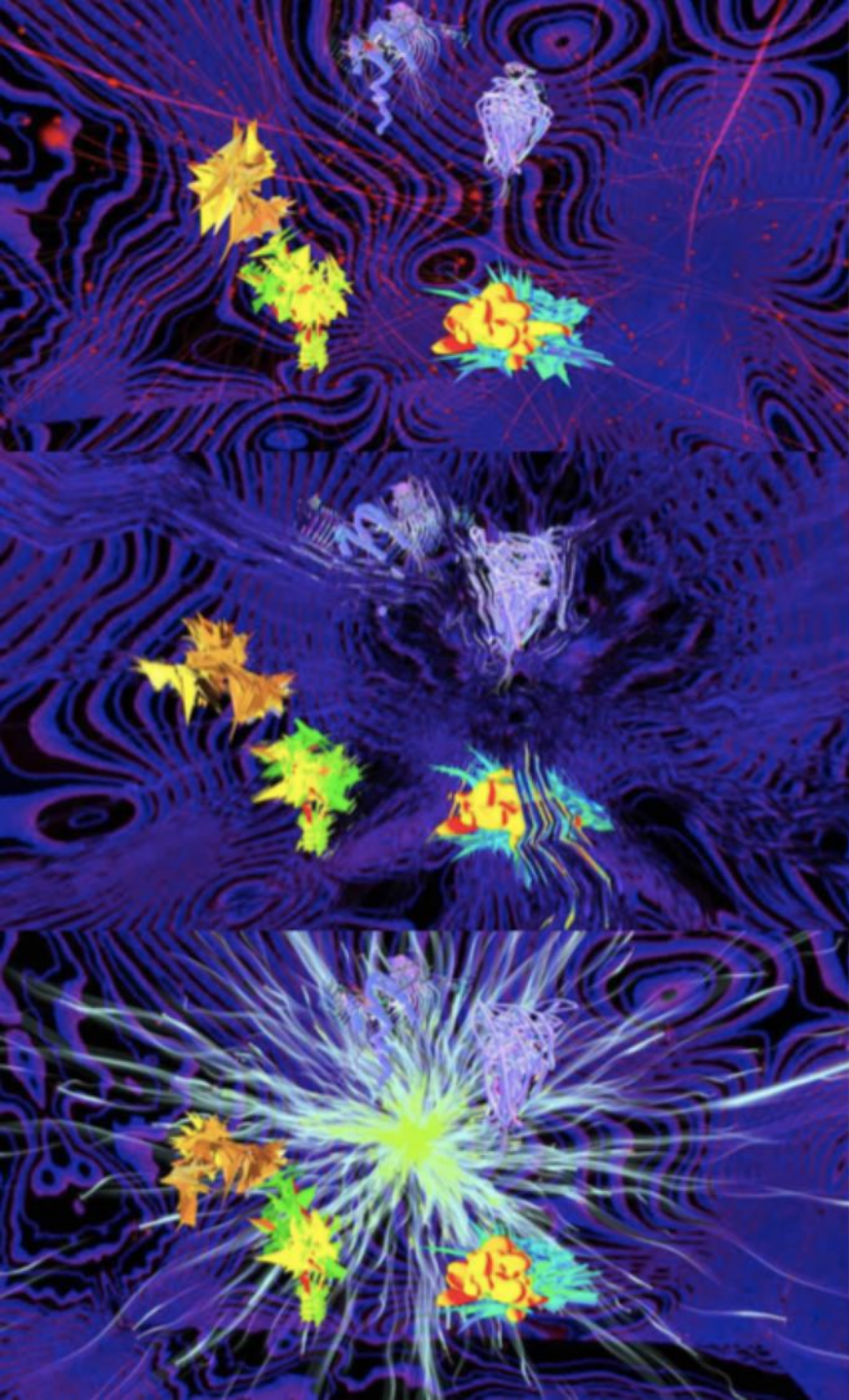


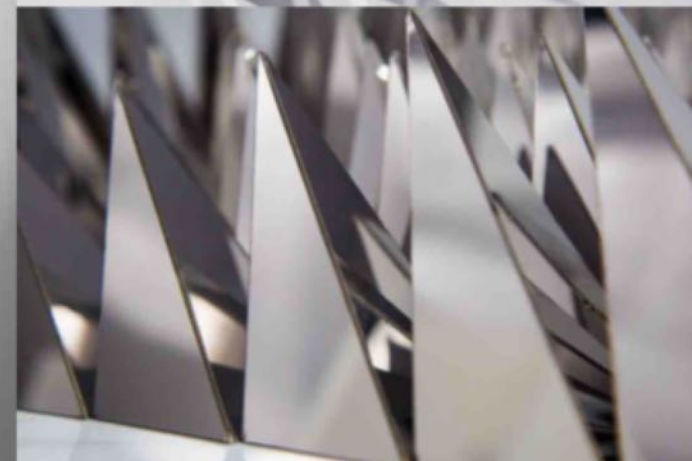
木与人

Between The Wood and Human

基于“木维网”这个概念，我们尝试去想象了一个人能够与植物交流的未来场景：基于硬件的人造数字网络如何才能与基于“湿件”的植物网络联结？从这个问题展开，我们设计了一个人类-植物交流界面，观众通过触碰这个操作台上的“按钮”，也就是植物，能够对屏幕中虚构的木维网进行数据的引入。

Based on the concept of wood wide web, we try to speculate about a possible future scene where humans and plants can communicate. How could the hardware-based artificial digital network be connected to a wetware-based plant network? We imagined a human-plant interface for the audience. Interacting with the plant by touch its leaves, its stem, a virtual plant network is visualized on the screen.



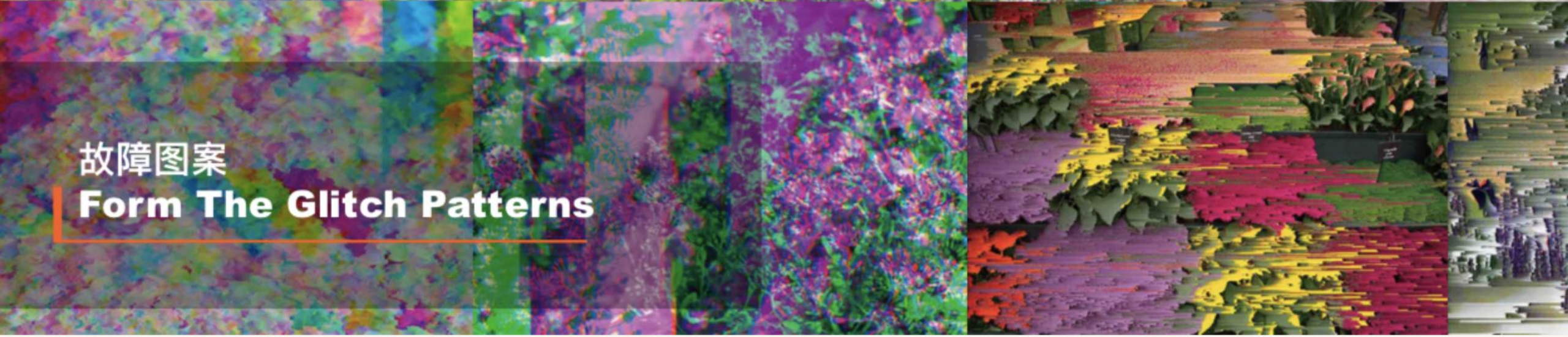


形式 无题 02
Form Untitled 03



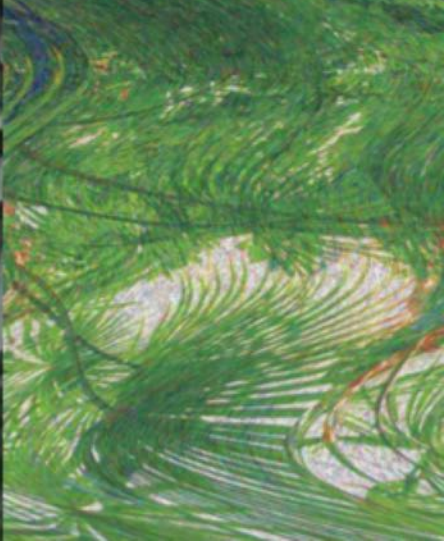
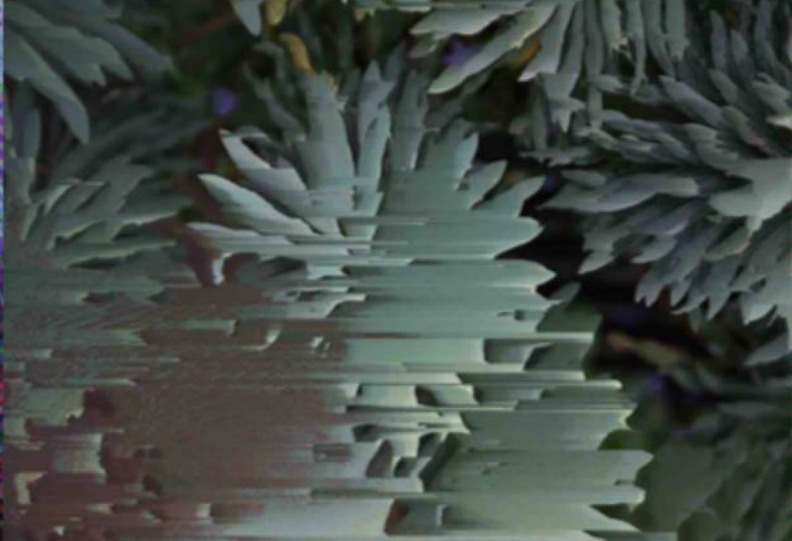
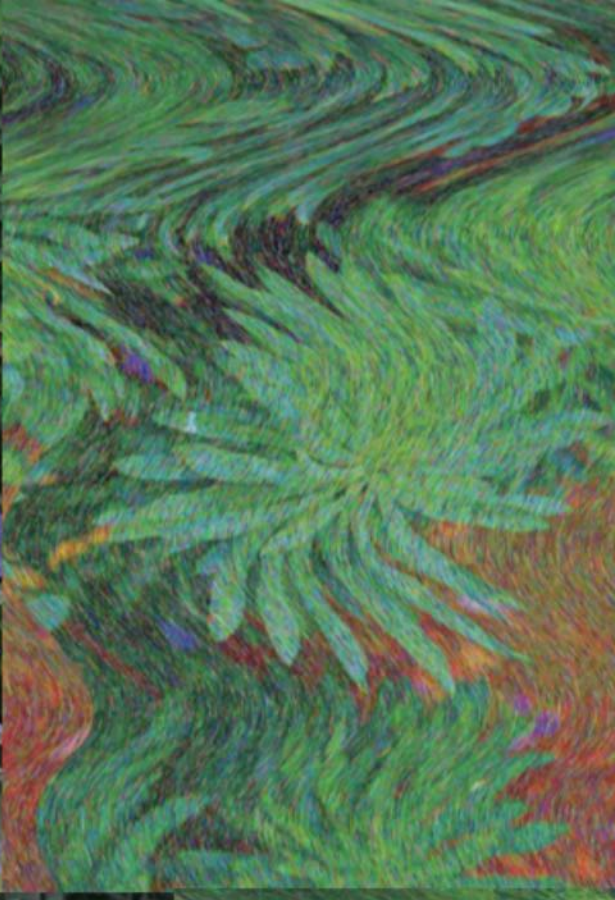
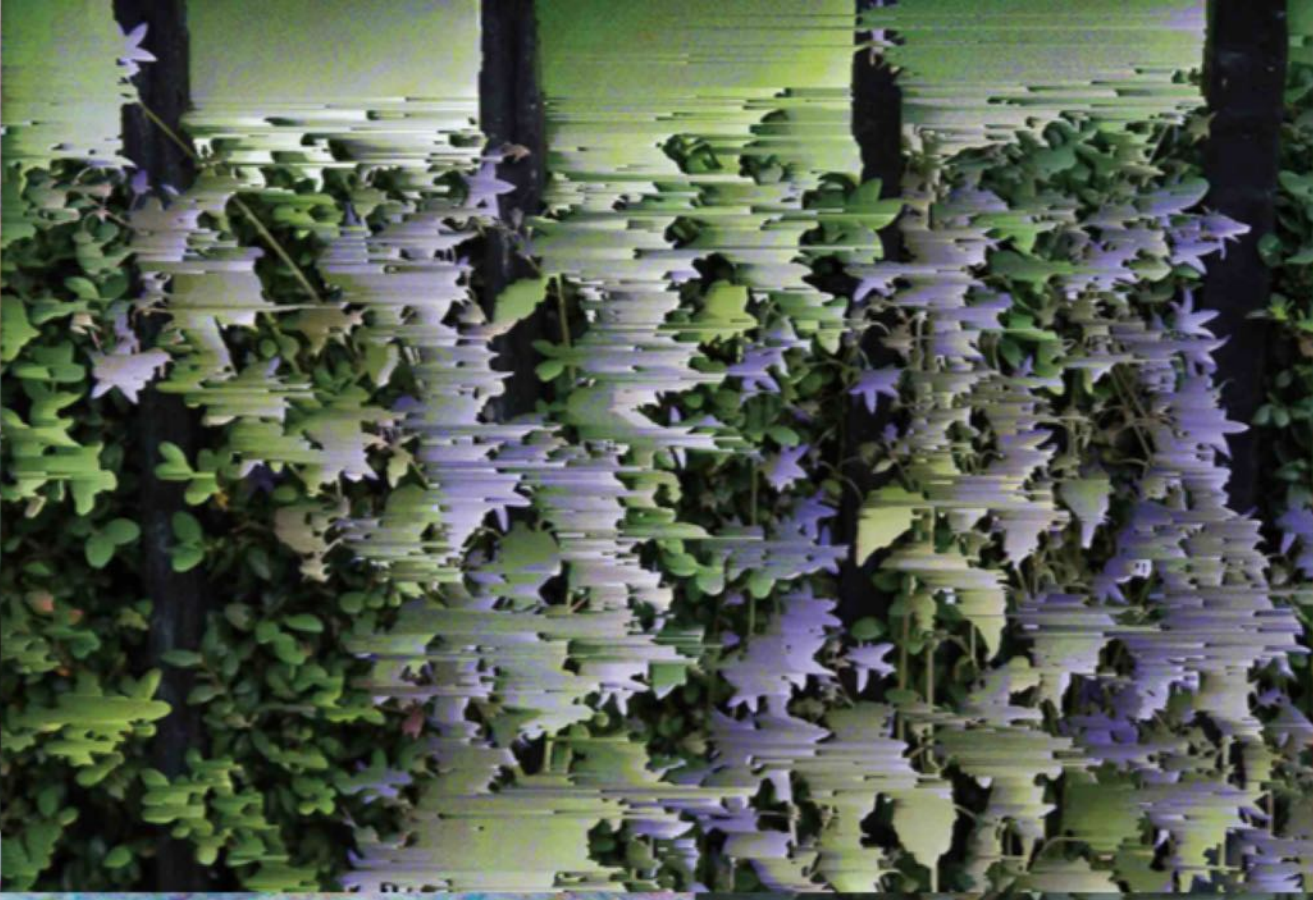
声学丛林

Sonic Jungle



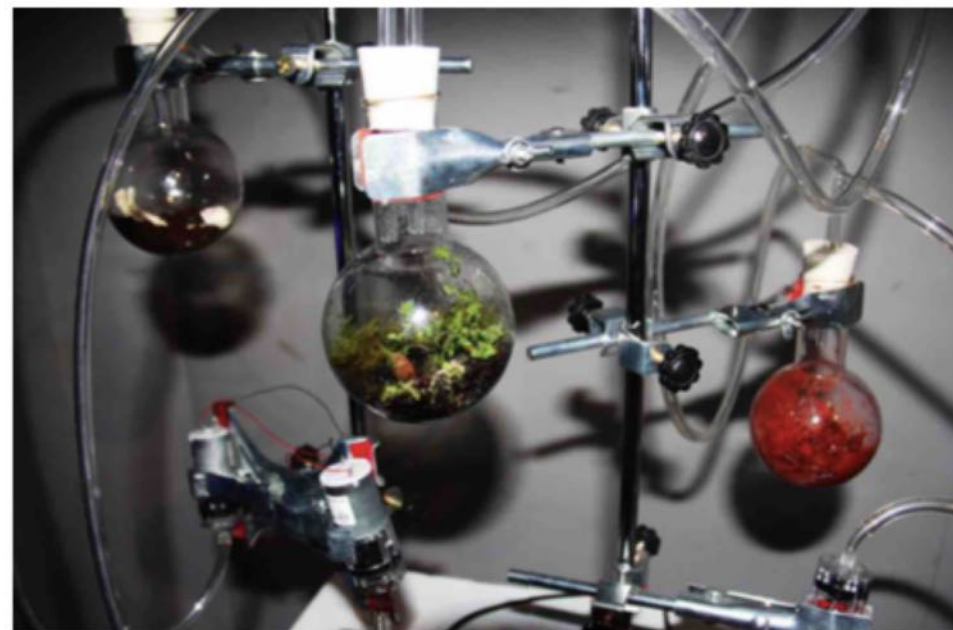
故障图案

Form The Glitch Patterns



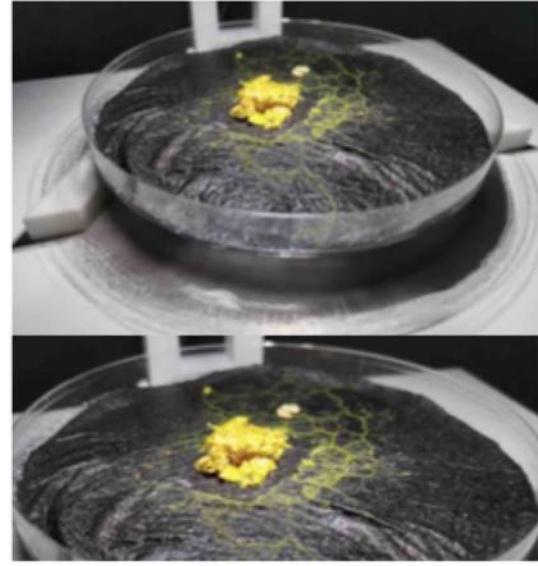
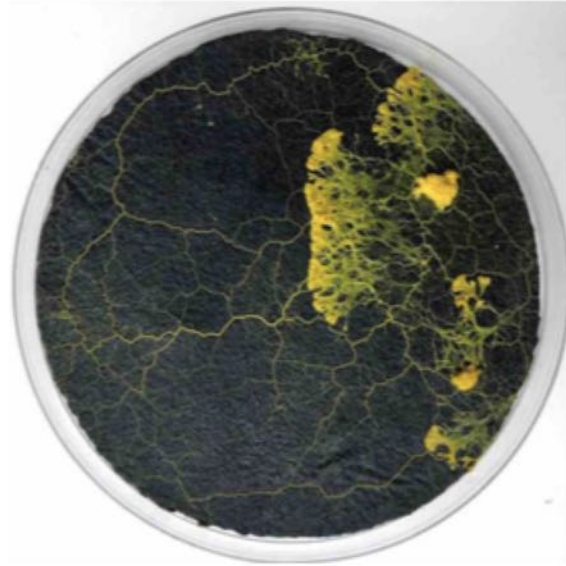


噪音食者 <2> Noise Eater <2>



噪声食者 <2> 是一个嗅觉装置，其目的在于探索噪声、电子系统与人类环境之间的诗意。它展示了一场电子系统的美学实验，在探索人性与自然的概念的同时消费噪声，产生噪声并使得观众也能够通过嗅觉的方式去体验自然中不规则的噪声信号。在装置中，有着不同气味的三种原材料：咖啡粉，土壤与电子元件被放在了各自的容器中。它使用一个盖革计数器来获取周边环境的辐射信号，根据这些信号，三种不同的气味将被混合在一起，让观众能够通过嗅觉感知这些信号。

Noise Eater<2> is a kinetic art piece exploring the poetics of noise electronics and the human condition. The installation allows the participants as well as the art piece itself to consume noise, generate noise and provide an aesthetic experiment consisting of electronics, exploring concepts of humanity and nature. In the installation, three kinds of substances: coffee powder, soil and electronics are put inside three containers. The system triggers the pumps according to the noise signal a Geiger tube gives to mix different kinds of smells. Giving a different way of sensing the concept of noise for the audience. The mixing of three substances is considered a metaphor for the interaction among humans, nature and technology.

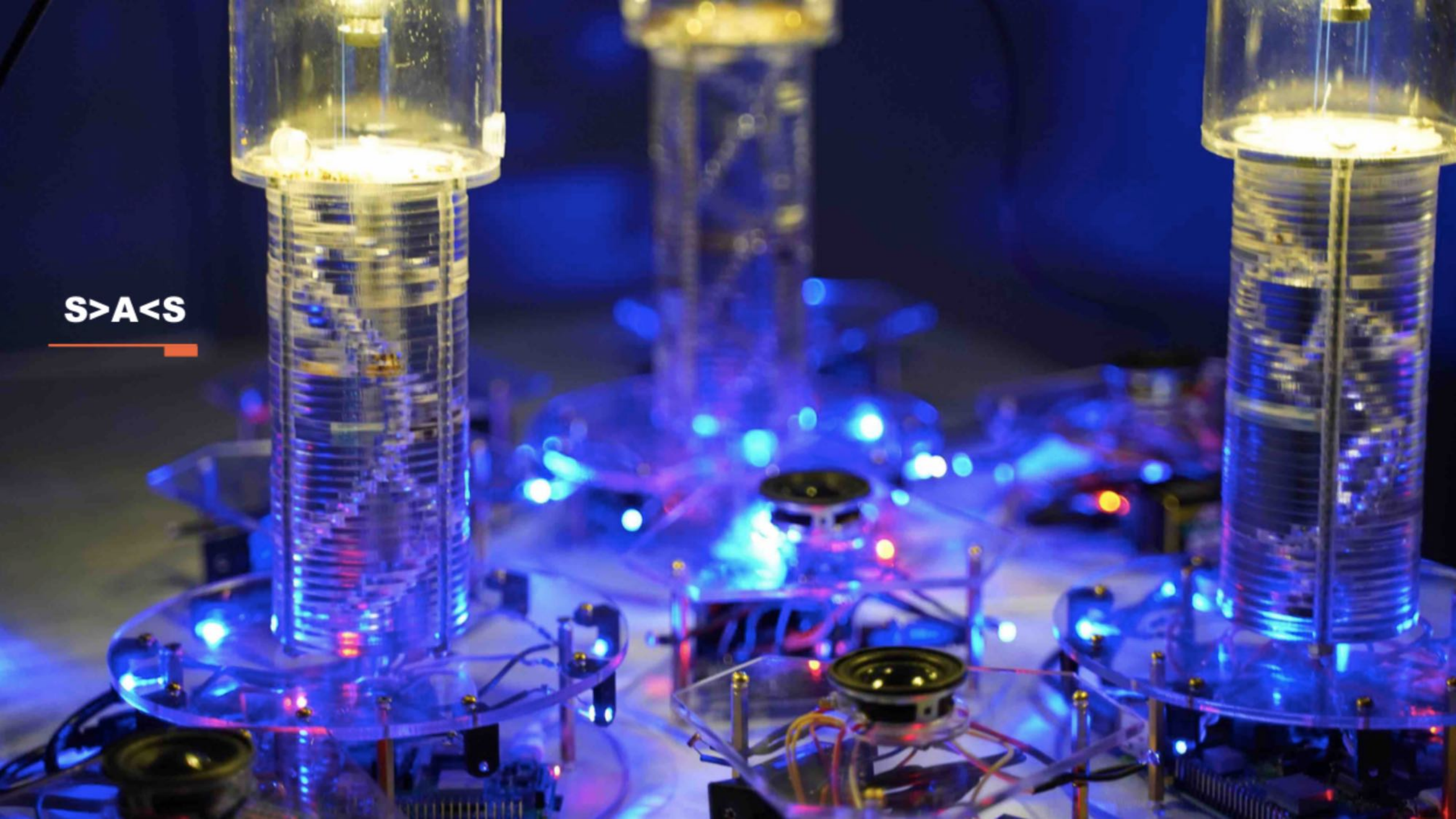


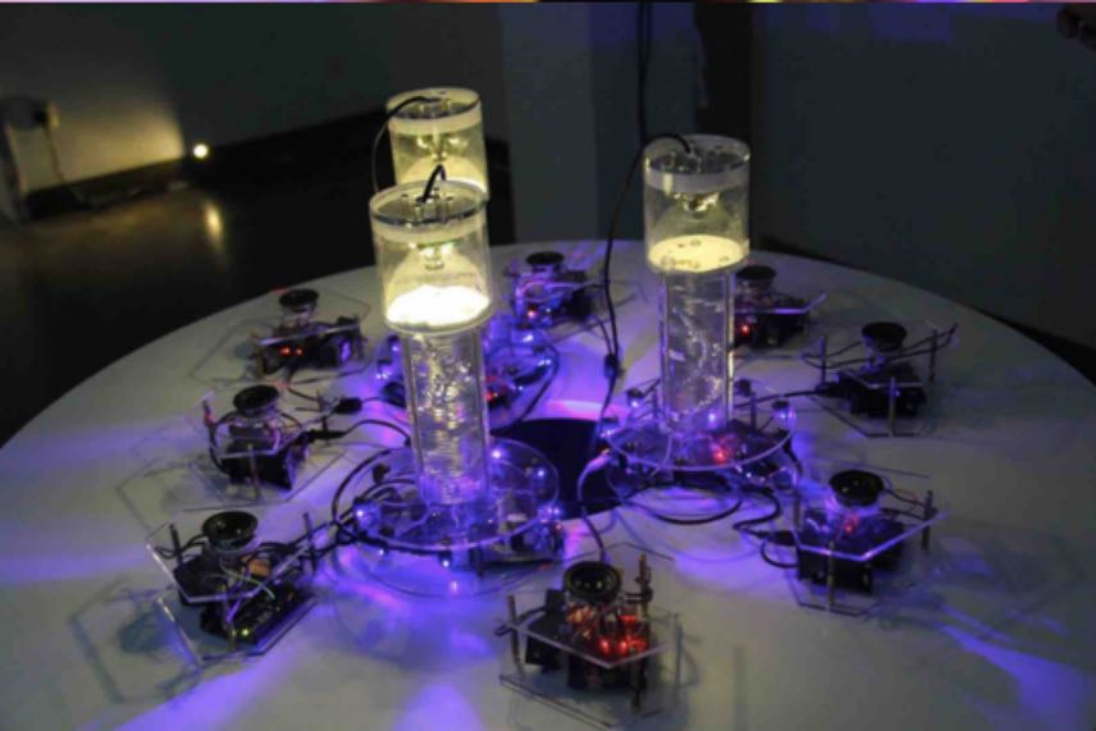
Slime Reality

当我看到莱姆的小说《索拉里斯》中那一颗神秘的行星以及有意识的海洋时，我马上想到了自己最近在研究的多头绒泡菌，它是由大量单细胞组成的超个体，通过其集体智能，它能拥有嗅觉，能够感知空间，甚至记忆环境刺激。索拉里斯星何尝不是这样？它的行星意识来自于这个巨大超个体的内在互动，就像盖亚假说的：地球可以被比作一个自我调节的有生命的有机体。根据小说，我为观众创造了一次视觉体验：在一个类似索拉里斯星的想象空间中，一个不断循环着的梦，通过一个计算机视觉系统，一个小小培养皿中的黏菌“控制着”梦中的一切意象。黏菌网络生长分布的情况决定了这个实时生成的视觉体验——就像在小说中的情况那样，人类的感知不再是真实的，而是被某个神秘，崇高的意识创造的幻象所替代。

When I was reading the novel "Solaris" by Stanislaw Lem, the mysterious planet Solaris, the intelligent ocean, I immediately relate it to Physarum polycephalum, a kind of slime mold I was studying at that time. It consists a large amount of single cells, through its swarm intelligence, it can sense space, remember outside stimuli, even solve a maze. The planet is not so different from it, its planetary consciousness comes from the interaction inside this superorganism just like what Gaia theory suggests. According to the novel, I create a visual experience for my audience. It is a looping dream inside an imaginary space where all the strange images in Lem's novel appears. A computer vision system was used to analyze the growth condition of a sample of slime mold, its data was then used to alter the real-time visual experience. Just like in the novel, human perception is not 'real' anymore, but a delusion produced by some mysterious, sublime creature.

S>A<S





此装置承载了一个关于“系统的系统”的实验——一种对“自然 2.0”的复杂性的想象。简单的单元如何互相合作，去展现复杂的蚁群行为？我们如何感知这种复杂性？我邀请你参与到这场关于社会动力学的戏剧！

三个收获蚁群体的动作被摄像头捕捉、分析，然后转化为 LED 的闪烁。在这些塔状结构的旁边布置着多个 FM 声音合成器，它们根据环境光实时调节参数，改变音乐的生成。在这种方式下，蚁群成了音景的控制者。

The installation here, is an experiment, speculation of the complexity in the new Mother Nature. How could some simple units work together to show the complexity of insect behavior? How could electronic systems be integrated into living ant colonies? How could we human sense this complexity? I invite you to join this drama of social dynamics. The complexity of things!

The motions of three colonies of harvester ants are detected and then transmitted into lights. Around the tower-like structure are many FM synthesizers that produce electronic soundscape according to the environmental light. Thus the behavior of ant colonies controls the soundscape.



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