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DELEGATED DIGITAL ART: VICTOR WONG'S TECH-iNK PAINTINGS AND CHEN QIUFAN'S 'STATE OF TRANCE'

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EUROPEAN UNION
European Structural and Investment Funds
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Palacký University
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出神状态

文

陈楸帆



DELEGATED ART / PARTICIPATORY ART

- **'participatory art'** (socially engaged art, community-based art, etc.) since 1990s
- people as central artistic medium and material: focus on the 'creative rewards of **participation as a politicised working progress**' (Claire Bishop)
- **democratizing** the role of artist (Jen Harvie)
- vs alienating, abusive performances (e.g. Sierra)



Tino Sehgal, 'This is so contemporary', 2004



断 喻

长征计划

LONG
MARCH
PROJECT

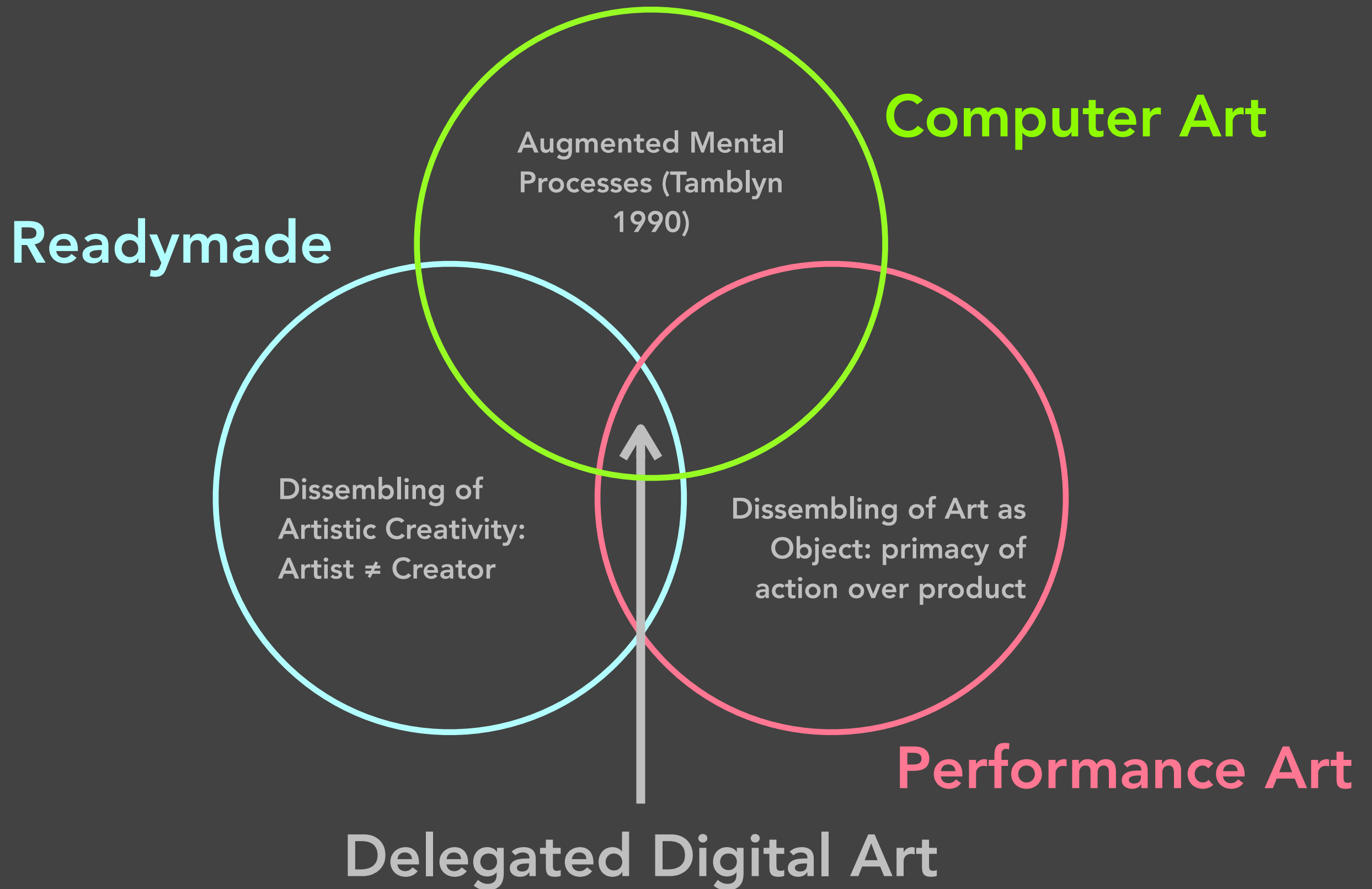


"The Great Survey of Yanchuan County Paper-cuttings" (2003)

DEGREES OF REMOVAL & AVANTGARDE DDA

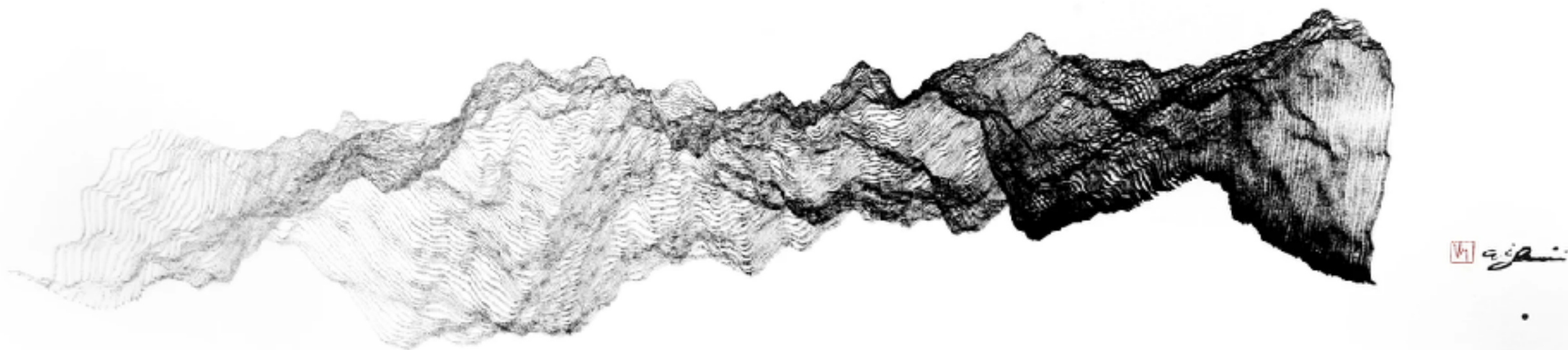
- DDA as a conceptual artistic experiment
- **1st degree:** removal of the artistic object
- **2nd degree:** removal of the artist as performer
- **3rd degree: removal of the artist as agent/creator/author**
- From '**outsourcing authenticity**' (Bishop's delegated art) to **outsourcing creativity** itself in DDA

Avantgarde / Conceptual Art



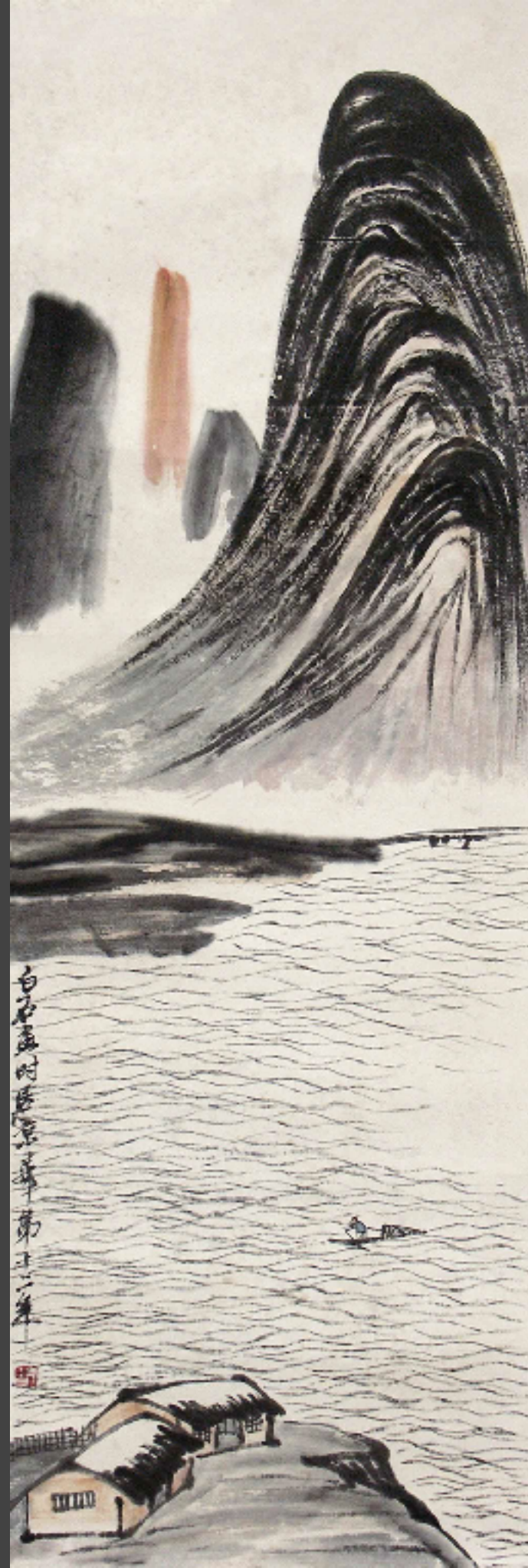
VICTOR WONG 黄宏达





Victor Wong (黃宏達) + Al Gemini, 'Escapism / 逸 0017' (above) and 'Escapism 0014' (below), 2018





Qi Baishi 齐白石 (1864–1957), 'Landscape'

Victor Wong + AI Gemini,
'Far Side Of The Moon / 月球
背面 0006', 2019: one in a
new series of "TECH-iNK" (科
技水墨) paintings generated
by AI Gemini with pictures of
the dark side of the moon
taken by Chang'e 4's lunar
rover.





CHEN QIUFAN 陈楸帆

- Alias Stanley Chan
- Studies Literature & Fine Arts at Beijing University. Market Communications, HKU and Qinghua. Worked for Baidu, Google. Founder of Thema Mundi Studios (IP developer)
- Novel The Waste Tide (2013, English translation 2019)
- Literary awards in China & Taiwan, writes since late 1990s, works translated into 10 languages
- “Living in China is already like living in a Science-Fiction world” (2018)

'STATE OF TRANCE' (CHUSHEN ZHUANGTAI 出神状态, 2018)

- SF Short Story (trans. in *Book of Shanghai*, 2020)
- 'AI Literature' (AI wenxue AI 文学, AI xiezu AI 写作)
- AI generated speech through 'deep learning' of author's style
- Allegedly untouched by human hand
- Wins literary prize (over Nobel laureate Mo Yan)

你身旁那尊著名的铜像开始对你开口说话。

它说：

游戏极度发烫，并没有任何神秘、宗教、并不携带的人，甚至慷慨地变成彼此，是世界传递的一块，足以改变个体病毒凝固的美感。*

(注：带*号楷体部分为 AI 程序通过深度学习作者风格创作而成，未经人工修改。)

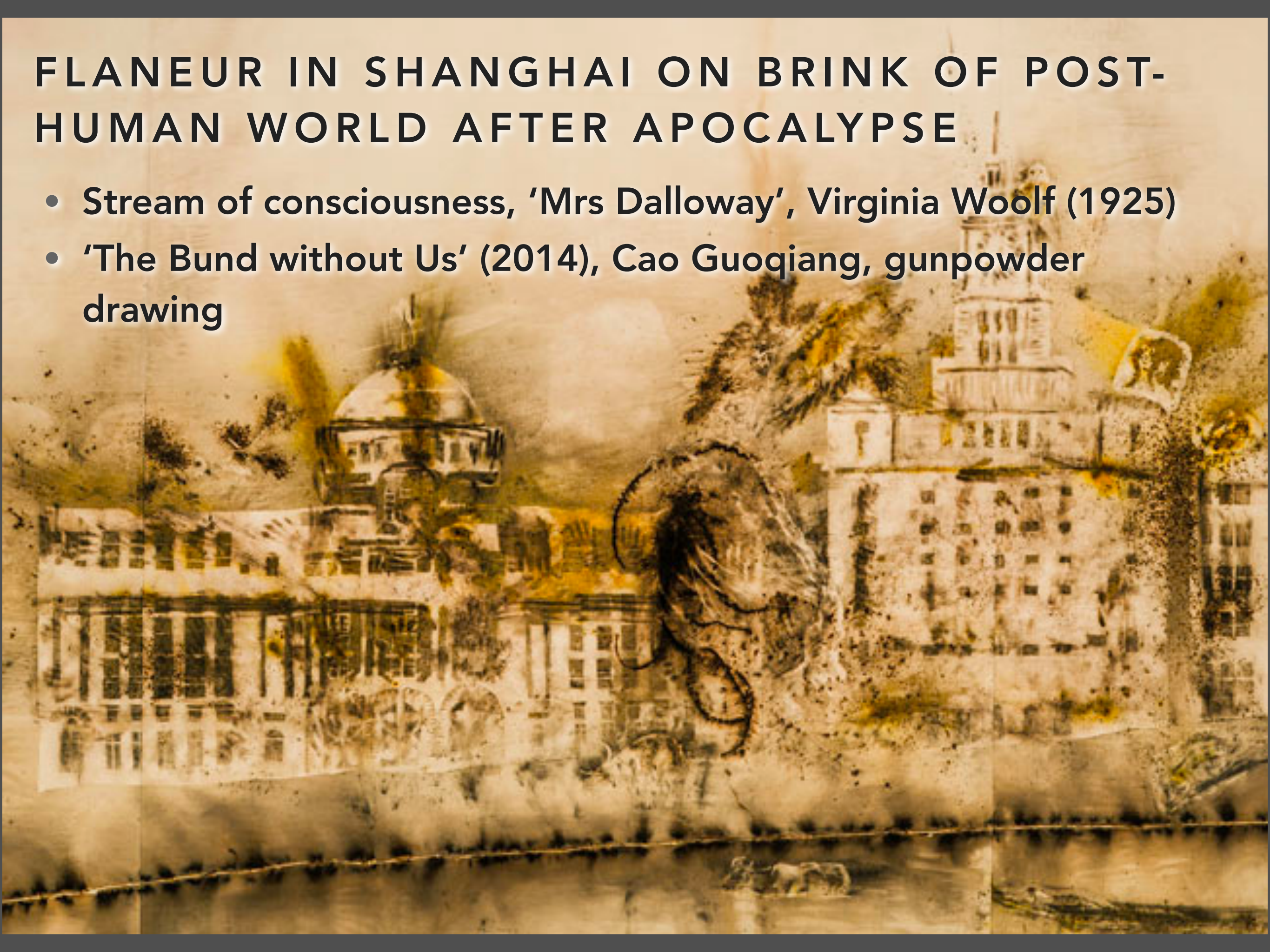
'STATE OF TRANCE' (2018)

- Plot: Returning a book to Shanghai Library
- You & I narrators collapse
- Eating Confucian books — echo of 'Madman's Diary' (1918), Lu Xun
- Dialogue narrator / non-human character
- **Rodin statue, Shanghai Library**



FLANEUR IN SHANGHAI ON BRINK OF POST-HUMAN WORLD AFTER APOCALYPSE

- Stream of consciousness, 'Mrs Dalloway', Virginia Woolf (1925)
- 'The Bund without Us' (2014), Cao Guoqiang, gunpowder drawing



Reference to ad campaign by Liu
Bolin and Annie Leibovitz (2017):
Consumer world and apocalypse
merge

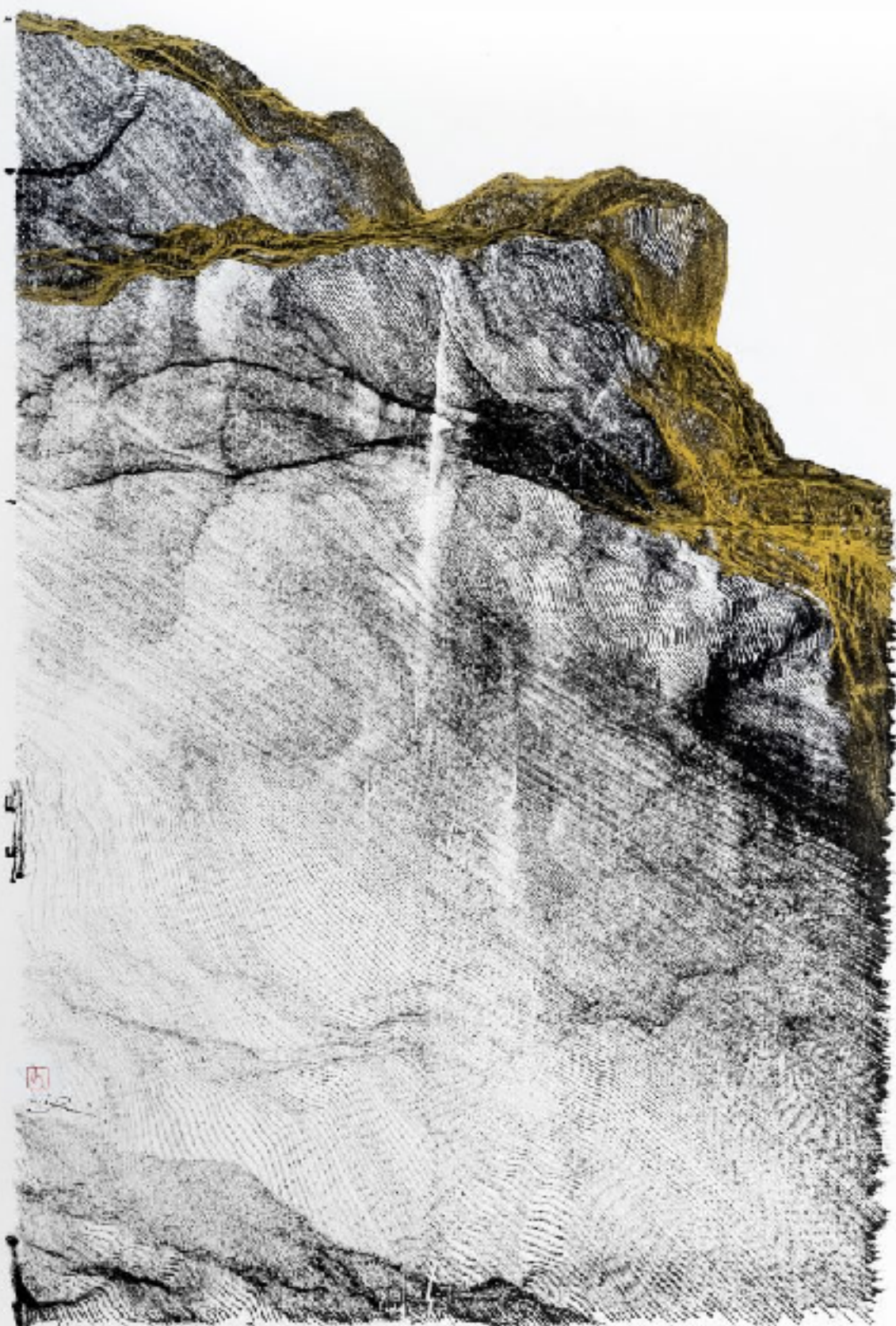


- Aldous Huxley *Brave New World* (1931): drugs and consumption
- SF trope: Turing Test: machine = human
- Short story "Goodbye, Melancholy" (2015), Wang Yao 王瑶 (*1984) alias Xia Jia 夏笳

PU SUNGLING (1640-1715), 'THE PAINTED SKIN' (HUAPI 画皮)



- Narrator drops book in Shanghai Library dropbox like layer of skin
- All 3: Monster/machine — World — You/I narrator collapse into one, just as consciousness collapses at end of anthropocene.



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