

新家园，热土 New Homeland, Wonderland

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单频道录像，PAL，16:9，9 分钟

这部作品是一首非线性叙事视觉诗，深深植根于结构电影方法论的原理。通过采用有意和精确的干预，运动图像被刻意剥离了最初的清晰度和可识别性。结果，时尚的现代建筑与世界原始的自然纹理形成了鲜明的对比，凸显了后工业美学与元素自然之间的张力和对话。

我试图用移动像素来比喻人类的联觉，探索视觉元素的动态相互作用如何唤起多感官体验。在这种情况下，每个像素不仅仅是一个静态元素，而是更大的感官挂毯中充满活力、不断变化的部分。这个想法是为了说明这些像素的相互作用如何反映我们的感官融合和相互影响的方式，就像联觉让人们体验感官输入的融合一样。

视觉景观通过空灵的叠加而进一步丰富，这些叠加模糊和融合了不同维度之间的界限，营造出一种令人难以忘怀的超凡脱俗的氛围。这些幽灵般的叠加扭曲了视觉平面，将它们融合在一起，让人产生一种梦幻般的状态，现实与幻觉之间的界限变得模糊不清。因此，这些图像邀请观众质疑他们的看法，以及所见与想象的本质。

像素光谱中的电子昆虫象征着我们这个时代数字现象的普遍性和压倒性。就像“熊猫烧香”现象一样——一种以传播速度快、影响深远而闻名的病毒式数字趋势——这些电子昆虫代表了当代人对数字刺激的迷恋和沉迷。它们与某些曾经被视为新奇或颠覆性的现象成为其时代的象征的方式形成了当代的平行。

在这种复杂的元素相互作用中，文本语义与视觉和听觉体验错综复杂地交织在一起，创造了丰富而相互关联的感官挂毯。作品的每一层——无论是文本、视觉还是听觉——都与其他层面互动并相互增强，从而形成一个多面且身临其境的环境。这种媒体融合不仅加深了观众的参与度，还丰富了整体体验，使不同表达形式之间的界限变得越来越模糊。

通过这个比喻，我旨在传达数字景观如何通过其不断的信息流和持续的视觉刺激塑造我们的感官知觉和互动。“我们都生活在一个陌生的身体里”：这些像素的运动，以及它们形成图案和引起反应的方式，与我们的感官体验如何受到数字时代的影响和重塑相似。这种方法强调了技术对我们的感官体验的深远影响，表明我们与数字世界的互动与联觉体验本身一样不可或缺和身临其境。

时间本身不是线性的，而是围绕自我不断旋转的圆圈，将主观体验封装在一个永恒的循环中。这个永恒的时间循环封装了主观体验，将其困在无休止的内省和反思循环中。时间的周期性强调了个人和感知现实的连续性和恒定性，表明个人体验和自我意识是持续不断塑造和重塑彼此的过程。这件作品成为对时间和感知的冥想，强调了我们意识不断变化的本质。

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Video, PAL, 16:9, 9 mins

This work is a nonlinear narrative visual poem, deeply rooted in the principles of structural film methodology. By employing intentional and precise interventions, the moving images have been deliberately stripped of their initial clarity and recognizability. This results creating a sharp contrast between sleek, modern architecture and the raw, natural textures of the world, highlighting the tension and dialogue between post-industrial aesthetics and elemental nature.

I attempt to use moving pixels as a metaphor for human synesthesia, exploring how the dynamic interplay of visual elements can evoke a multisensory experience. In this context, each pixel is not just a static element but a vibrant, shifting part of a larger sensory tapestry. The idea is to illustrate how the interaction of these pixels can mirror the way our senses blend and influence one another, much like how synesthesia allows people to experience a fusion of sensory inputs.

The visual landscape is further enriched by ethereal overlays that obscure and blend the boundaries between different dimensions, creating a haunting and otherworldly atmosphere. These ghostly overlays distort the visual planes, merging them in ways that evoke a dreamlike state where the distinctions between reality and illusion become fluid and ambiguous. The imagery thus invites viewers to question their perceptions and the nature of what is seen versus what is imagined.

The electronic insects within the pixel spectrum symbolize the pervasive and often overwhelming presence of digital phenomena in our era. Much like the “Panda Burning Incense” phenomenon—a viral digital trend known for its rapid spread and intense impact—these electronic insects represent the current generation’s fixation on and saturation with digital stimuli. They serve as a contemporary parallel to the way certain phenomena, once deemed novel or disruptive, become emblematic of their time.

In this complex interplay of elements, textual semantics are intricately woven with visual and auditory experiences, creating a rich, interrelated sensory tapestry. Each layer of the work—be it textual, visual, or auditory—interacts with and enhances the others, resulting in a multifaceted and immersive environment. This fusion of media not only deepens the viewer’s engagement but also enriches the overall experience, making the boundaries between different forms of expression increasingly porous.

Through this metaphor, I aim to convey how the digital landscape, with its incessant flow of information and constant visual stimuli, shapes our sensory perceptions and interactions. “We all live an alien body”: The movement of these pixels, and the way they form patterns and evoke responses, parallels how our sensory experiences are influenced and reshaped by the digital age. This approach highlights the profound impact of technology on our sensory experiences, suggesting that our engagement with the digital world is as integral and immersive as the synesthetic experiences themselves.

Time itself is not linear but collapses into an ever-revolving circle around the self, encapsulating the subjective experience within a perpetual loop. This perpetual circle of time encapsulates the subjective experience, trapping it within an endless loop of introspection and reflection. The cyclical nature of time emphasizes the continuity and constancy of personal and perceptual realities, suggesting that personal experience and self-awareness are ongoing processes that perpetually shape and reshape one another. The piece becomes a meditation on time and perception, emphasizing the ever-changing nature of our awareness.

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