

WEEK15

I would like to talk about one of Liu Xiaodong's digital artworks, 'Weight of Insomnia'. This work uses a camera lens to focus on a street scene, taking a photograph every second, then



'Beijing'

converting the photograph into a digital feed into a computer, which then controls the machine to start depicting the street scene. The machine is particularly sensitive to moving objects and it quickly captures the outer contours of the people and traffic. Through continuous painting over a period of one or two months, these contours are piled on top of each other, squeezing all of these complex objects into a single painting, resulting in a work of art.

This work is an exploration of the author's spiritual power, and in fact it is inextricably linked to the development of China, where people are struggling in a forest made of steel and concrete due to the rapid urbanisation. The author wants to explore the powerful spiritual forces of humanity through for this means.

In fact, many works are inseparable from the laws of historical development, what kind of development process, to a certain extent, influenced the form of the development of art at that time, and the content of the study. For example, the confusion, panic and emptiness of people at the end of World War I led to the birth of surrealism.

To be honest I did similar research during my undergraduate studies, but I used a traditional print medium. At the time I was exploring the power of faith, through a search for religious beliefs, creeds or the origins of beliefs, combined with the superimposition of images and text, to show the power of human spirituality.

What I like most about this work is the idea that this kind of profound exploration of spirituality is necessary in this day and age. Personally, I think that our current era is a time of fickleness, where people's hearts have become hollow and dull underneath all the glitz and glamour. They have no guidelines of their own acting passively under the influence of various media.

To be honest I can't give an answer as to which part can be further developed, I like this rather simple art form, I don't like to go after something extra, I like the feeling of being just right, and I value the core of the work more than the form of expression.



'London'

Liu Xiaodong is an artist whose work I have admired for a long time. He is actually a traditional artist, an oil painter, and it can be said that this is his first attempt at computer technology, but I think his strength lies in the fact that he uses the perspective of oil painting to produce digital art, which gives his work a different feeling. I think that a lot of computer art, new media art and digital art are too impetuous nowadays and do not sink down to the core of the work. At the same time, his idea of computer art in this work is also unique. We tend to produce artworks with a subjective attitude, but for spiritual exploration you need to step away from the crowd and think from an objective point of view, because being too subjective tends to restrict your eyes to the part you want to see. But the machine is different, it is simply an object, it will simply express itself, without a hint of prejudice, it has the same attitude towards every part. This is a very interesting inspiration. But we still have to admit that no matter how objective we are, the work that is formed will always be very subjective and we cannot take away our subjectivity.

There is no doubt that this is a work that inspired me, especially as I am very interested in this area of spirituality and this work had a great impact on some of the ways I thought at the time.