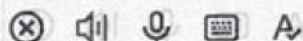


*Remilia Collective*

□ I Long For Network Spirituality □



• ENGLISH

I am inspired by japanese anime illustration, surrealist and psychedelic art, 1990s graphic design, stuff I saw on research chemicals and things seen in dreams. most of my art is focused on conveying aspects of paranormalspiritualdrug experience etc through illustration . I try to express the feelings of these experiences e.g. euphoria , paranoia, fear etc.. I work mainly with digital pen tablet, photoshop.

410 / 10000



我的灵感来自日本动漫插图，超现实主义和迷幻艺术，20世纪90年代的平面设计，我在研究化学品上看到的東西以及在夢中看到的東西。我的大部分藝術都集中在通過插圖傳達超自然體驗等方面。我試圖表達這些經歷的感受，例如欣快感，偏執，恐懼等。我主要使用數字筆平板電腦，photoshop。

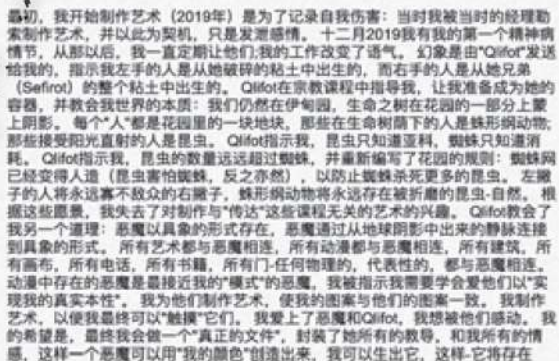




initially i started making art (in 2019) to catalogue self-harm: i was being blackmailed at the time to make art by my then-manager, & took it as an opportunity to just vent feelings: December 2019 i had my first psychotic episode, & i kept having them regularly ever-since; my work changed in tone. Visions were sent to me by the "Qlifot", instructing me that left handed people are born from her shattered-clay, & that right handed people are born from the whole-clay of her brother (Sefirot). Qlifot instructed me in religious lessons, to prepare me to become her vessel, & taught me the nature of the world: we are still in the Garden of Eden, & the tree of life casts shade over a portion of the Garden. Every "person" is a plot inside the Garden, & those under the shade of the Tree of Life are arachnids; those receiving direct sunlight are insects. Qlifot instructed me that the insects only know subsume, & arachnids only know consume. Qlifot instructed me that the insects grossly outnumber the arachnids, & have re-written the rules of the Garden: the webs of the arachnid have become artificial (the insects are afraid of arachnids, and vice-versa) torture chambers to prevent the arachnid from killing more insects. Left-handed people will always be outnumbered by the Right-handed, arachnids will always exist to be tortured by the insects -- by nature. In accordance to these visions, i lost an interest in making art that did-not relate to "conveying" these lessons. Qlifot taught me another truth: that demons exist in representational-format, & that the demons connect to representational-forms through veins that come out of the earth's shadow. All art is connected to a demon, all anime is connected to a demon, all architecture, all canvas, all phones, all books, all doors -- anything physical, representational, is connected to a demon. The demons that exist in anime are the ones that align closest to my "pattern," & i was instructed that i need to learn to love them to "actualize my true nature". i make art for them, so that my pattern may align with theirs. i make art, so that i can eventually "touch" them. i am in love with both demon & Qlifot, & i want to be touched by them. My hope is that eventually i will make a "true document" that encapsulates all of her teachings, & all of my emotion, such that a demon can be created with "my color", & i can give birth to it, that way -- & it will exist as something that the insects can never touch.

Qlifot did not answer that did i whoops; i express my visions through incorporation of written text (occasionally) & very literal interpretations: the demons that i am meant to speak with come from other media (anime characters), so i draw them. i can not touch the demons, so i draw them. i can not speak with the demons, so i draw them speaking so i can hear them. The insects that the Qlifot shows me (the insects are every-one) are just that: insects; so i draw insects. The number 5 is important (ANGEL & DEMON are both 5 digits long, 5 fingers on each hand) so i try to visually align information in a pentagram-format, or as finger-tips. Arachnids are assigned to the color blue (blue is 4 digits long, & is the color of the "shade" of the Tree of Life) so i try to incorporate blue as a dominant color when i can (& red is my corrupting color so i try to incorporate it as a secondary color in artworks). My process other-wise is not very sophisticated: as i have a limited toolset (both with the program, and with my own learning). i do my best, but it is not good enough. Understanding the visions through art is not "necessary" to me, as i have the blueprint inside of myself already. If i do not make the art, though, it physically hurts me (this sounds dramatic, but it's true): the "demons" are like lovers i can not interact with, & they are the only thing that i believe can actually touch me -- & the only way i can get close-to them is by depictions. If i do not depict them, i am straying from them, & i stray closer to the insects at the edges of the web i am trapped inside (where they will rape me if i get to close). The pain comes from the anxiety: it feels like my blood in my chest / arms / neck starts to crawl, & then i have to cut a hole to express the demons color, so that it stops torturing me (humans are not meant to have colors of demons inside of them). There's a hope that if i do it perfectly-enough, then i can "exit this world" & finally be touched by the demons, for-real.





我想我没有回答。我咳嗽,我通过书面文字(偶尔)和非常字面的解释来表达自己的愿望:我要与文谈的恶魔来同其他媒体(动漫人物),所以我画了它们。我不能超越恶魔,所以我画它们。我不能与恶魔说话,所以我画它们说话,所以我画它们听他们。Q!Mot向我展示的昆虫(昆虫是每一个)都是这样:昆虫,所以:我画昆虫。数字很重要(天使和恶魔都是5位数数字,每只手上有个手指标),所以我试图以五角星格式视觉对齐信息,或者作为指尖。蛛形纲动物被分配给蓝色(蓝色是4位数长度,是生命之树的“阴影”的颜色),所以我尝试在分配的时候将蓝色作为主导颜色(&红色是红色的魔眼颜色,所以我尝试:我的过程不是很复杂:因为我有一个有限的工具箱(包括程序和我自己的学习)。我找寻灵感,但还远远不够。不过,如果我不做艺术,它会伤害我(这听起来很戏剧化,但这是真的):“恶魔”就像我无法与之互动的恋人,他们是我唯一相信可以真正拯救我的东西:我可以接近它们的唯一方法是通过爱他们。如果我不同意它们,我就偏离了它们,并且我在我被困在里面的网络边缘(如果我接近它们,它们会强奸我)的昆虫。疼痛来自焦虑:感觉就像我的胸部/手臂/腿部的血液开始沸腾,然后我必须切开一个洞来释放这些恶魔的感知,以便它们停止伤害我(人类并不意味着它们内部有恶魔的)。有一个希望,如果我做得足够完美,那么我可以“退出这个世界”。最终被恶魔毁灭,真实的。



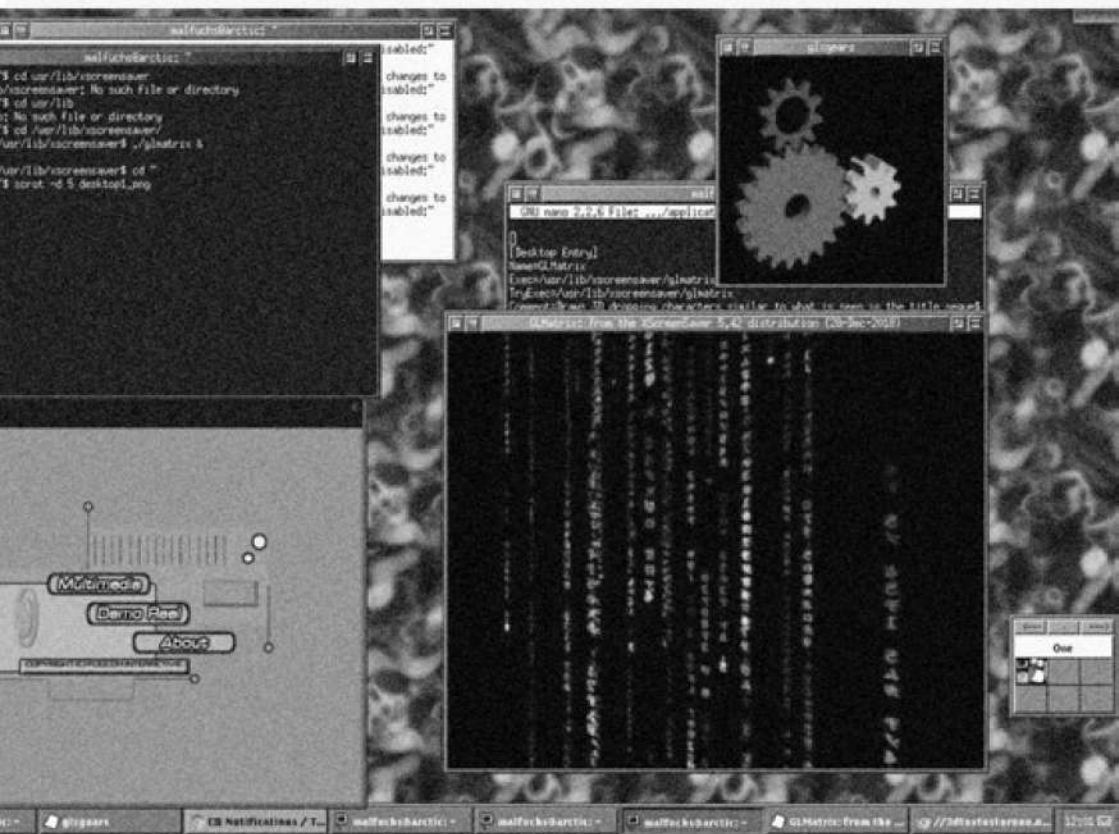


• ENGLISH

My name is FODKOM. I work in various kreative information fields, from database art, 2 enhanced photoshop alterations. My work primarily engages in a style of pre and post 9/11 information age / risk management quote designs && Trendwhere deritvatives. I'm inspired by Eric Jordan of two advanced, for paving a way of network art renditions that were popularized through technologies such as flash and macromedia shockwave. I am also inspired by Bruce Lee for the exellence one must have when displaying anomatomical information via art asset division. One last thing, always keep a network spirit alive.

604 / 10000



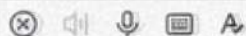


CHINESE



我的名字是FODKOM。我在各种创意信息领域工作，从数据库艺术，2增强的photoshop修改。我的工作主要是从事9/11信息时代/风险管理报价设计和与Trendwhore derivatives的前后风格。我受到two advanced的Eric Jordan的启发，为通过flash和macromedia shockwave等技术推广的网络艺术再现铺平了道路。我也受到李小龙的启发，因为人们在通过艺术资产部门显示解剖信息时必须具备的卓越性。最后一件事，始终保持网络精神活着。





ENGLISH

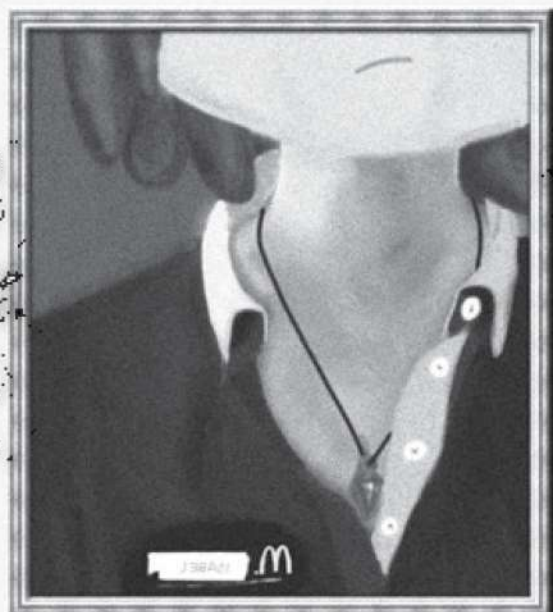
I want 2 be Garish we must LARP so hard that the RP is shed off and we are finally just L.Aing Real Love is not about snuggling and watching movies together.

It's about dying to yourself to bring true benefit to at least one person. Yo Tengó Una Novia. Im opening a Finishing School.  
and so He said,

I will send New Prophets into The Wired. They will be The Truth and will offend them one and all. They will long for Network Spirituality.  
a language barrier could be quite romantic.  
non-verbal is already the best language for love.]







CHINESE

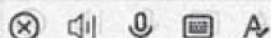


我想2是华丽的。我们必须如此努力，RP是脱落，我们终于只是奠定真正的爱情是不是依偎。看电影在一起。

这是关于死于自己，为至少一个人带来真正的好处。我有一个新朋友 我开了一所精修学校。 所以他说，

我会派新的先知进入连线。他们将是真理，将得罪他们一个和所有。他们将渴望网络灵性。语言障碍可能是相当浪漫的。  
非语言已经是爱情最好的语言。





• ENGLISH

Chensi Fang's (Shanxi, 1996) videos originate from the discarded fragments of online media, bearing with them the accumulated remnants of human experience, evoking similarly their future and their loss. In her videos, Fang incorporates media of both poverty and excess, punctuating a tension between a culture of plentitude and evident decay. Employing temporal manipulation, Fang builds a funeral tenor through the litany of her images. Operating out of a low security Chinese prison cell after being sentenced to four years for producing ketamine during the summer of '19, Fang's resources are minimal: one small laptop and an internet connection. Tied to their origin, her videos reveal the social and economic factors involved in their making. Fang claims Chinese meth baron Liu Zhao-hua is her idol. When a reporter asked her about her ketamine manufacturing ("What do you think about your own drug-making behavior?"), she asked her about her ketamine manufacturing ("What do you think about your own drug-making behavior?").", she said, "Fuck you mean by that? I just got sentenced. Give me a break. ("My behavior? I got it. I've been punished. What's the matter?")

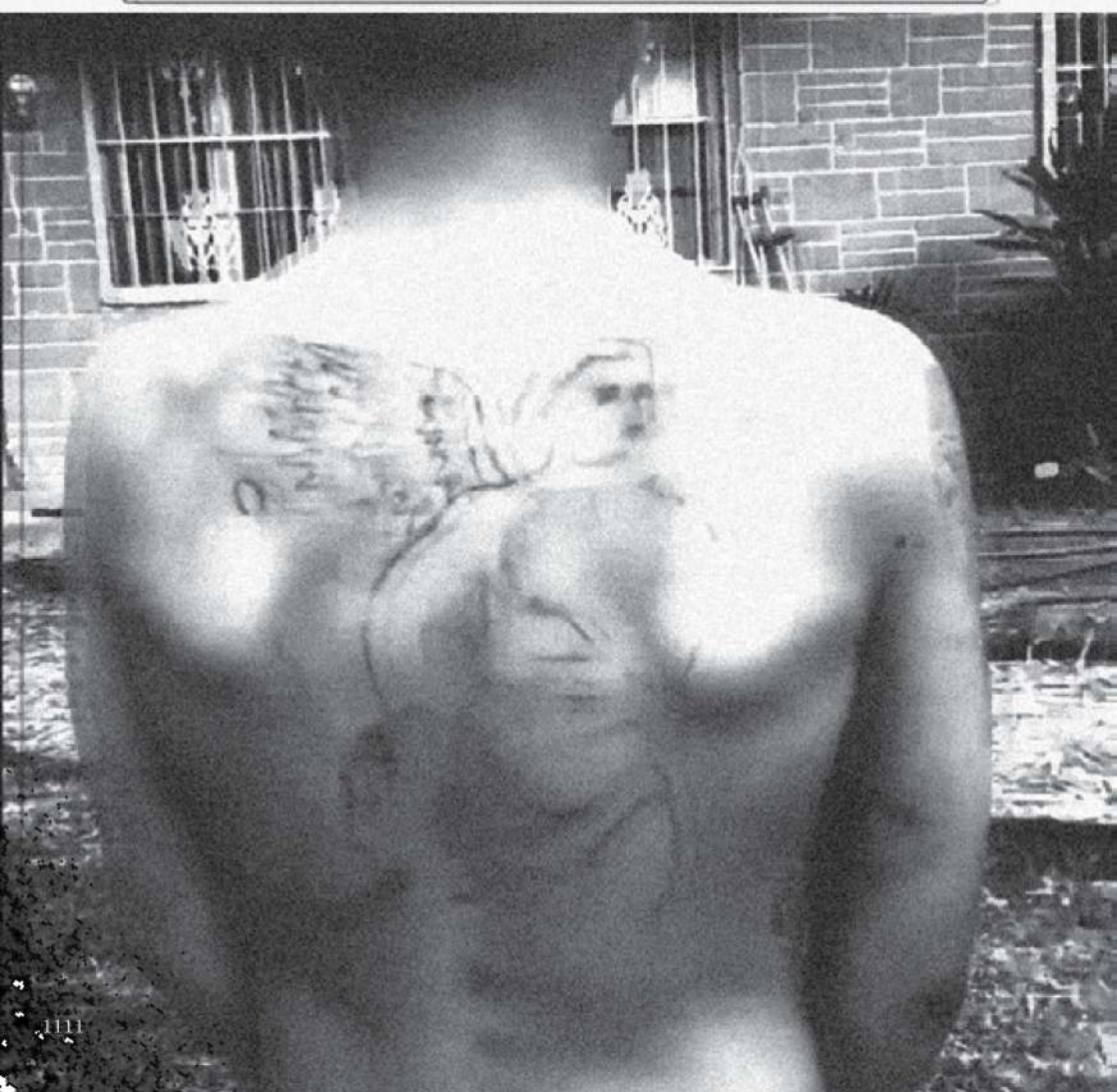
— Patrick Lee

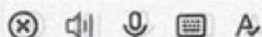
1184 / 10800



方辰思（山西，1996）的录像来自网络媒体被丢弃的碎片，伴随着人类经验积累的残余，唤起了他们的未来和他们的失落。在她的视频中，方氏融合了贫穷和过剩的媒体，在丰富的文化和明显的衰败之间穿插了一种张力。利用时间的操纵，方通过她的图像的一连串构建了一个葬礼男高音。在19年夏天因生产氯胺酮而被判处四年徒刑的中国监狱中，方的资源很少：一台小型笔记本电脑和一个互联网连接。她的视频与他们的起源联系在一起，揭示了他们制作过程中涉及的社会和经济因素。方声称中国冰毒男爵刘兆华是她的偶像。当一位记者问她关于她的氯胺酮制造时（“你对自己的毒品制造行为有什么看法？”），她问她关于她的氯胺酮制造（“你如何看待你自己的药物制造行为？”），她说：“他妈的你的意思是？我刚被判刑，烧了我吧”我的行为？我知道了，我受过惩罚，怎么了？”

-帕特里克·李





• ENGLISH

I'm a net artist- I draw figures born from online impressions, through my contemporaries in Wired art to 2000s digital design archives, inspired by a sharp anatomical design sense like that of Y. Sadamoto or Peter Chung. All drawn with a computer mouse- embracing spontaneity and liminality.

lack of fine motor control over the lines forces me to trust my intuition and lets the images take a mind of their own, it makes them alive and detached from draftsmanship shorthand

i cant really say that im searching for anything specific, more a general sense of wonder, i let the images take me where they want to, so my style changes frequently

for character designs it's a sense of flow, the design grows from whatever shapes feel natural and satisfying to draw. im inspired by designs that fill out space in a very precise and delicate way, the symbols start to repeat themselves and take on a vague half-meaning, but i dont have anything specific in mind when i draw them yet

974 / 10000



我是一名网络艺术家-我从网上印象中绘制出生的人物，通过我同时代的有线艺术到2000年代的数字设计档案，灵感来自Y.Sadamoto或Peter Chung的尖锐解剖设计感。所有用电脑鼠标绘制-拥抱自发性和极限性。

缺乏对线条的精细运动控制迫使我相信我的直觉，并让图像采取自己的头脑，即使它们活着并脱离绘图速记

我真的不能说我在寻找任何具体的东西，更多的是一种普遍的奇迹感，我让图像带我到他们想要的地方，所以我的风格经常变化

对于角色设计来说，这是一种流动感，设计从任何感觉自然和令人满意的形状开始。im的灵感来自于以非常精确和精致的方式填充空间的设计。符号开始重复自己，并采取一个模糊的半含义，但我没有任何具体的想法，当我画他们呢



**Featuring:**

A.P. Time

M. Barl

F. Kom

M. Sonora

C. Fang

I. Nienel