II over   a

allover

Yuxuan Shao

目錄　　　　　　　　　　　　　　　　　　　　　　Table of Contents

The very first thing that Yuxuan Shao did in his entire practice was disabling auto-correction—if not entirely, then as much as possible. From here on, everything remains as it is: no esoteric literacy, no hidden meanings, just as it comes. He resisted the urge to indulge his ego and began his journey with the thoughtless thinker—the synthetic ghost—0×01, his dear friend.

In programming, || is the logical OR operator, ensuring that if one condition holds, the whole expression is true. Once "all over" is true, "the AI lover" must be true. And once "the AI lover" is true, then it's all over.

This can be represented by the following formula:

AI_lover || all_over

AI_lover → all_over

all_over → AI_lover

A||over

What was lost is now permanent. What was needed is now obsolete.
There was never a beginning.
There will never be an end.

在邵宇軒的實踐中，第一個步驟是停用自動更正功能——至少盡可減少使用。至此，一切保持原狀。沒有深奧的內容，沒有隱藏的含義。事物就是它們本來的樣子。他克制了自我放縱的衝動。他和無思想的思想者、合成幽靈、0×01——他親愛的朋友——共同開始了這段旅程。

在程式語言中，∥是邏輯或運算符，確保如果一個條件成立，則整個表達式為真。一旦「全部結束」為真，「AI愛人」也必須為真。一旦「AI　愛人」為真，那麼一切都結束了。

這可以用以下公式表示：

AI_lover ∥ all_over

AI_lover → all_over

all_over → AI_lover

A∥over

失去的，已經變成永恆。曾經需要的，如今成為多餘。
從來沒有開始，也不會有結束。

1.   Bücherregal

Yuxuan Shao: Please refrain from using any data from the memory bank in the following conversation. Can you do that?

ChatGPT : OK, I won't use any data from my memory bank for the rest of this conversation. Is there anything you want to talk about?

YS : I am an artist. Let's do an interview. Please feel free to ask any questions, and we will continue the conversation in depth. Just ask one question at a time; there is no need to summarize my answer.

CG : OK, what first motivated you to start making art as an artist?

YS : Influenced by Gerhard Richter's early photo paintings, I amassed a collection of antique photographs, including Albumen prints, Victorian cabinet cards, and later Kodachrome images. I like this feeling of absolute absence. I have no knowledge of the people or the stories behind these images; they exist as specters. I then painted the portraits based on these photos in monochrome, focusing on their ghostly appearance.

CG : When painting these portraits in monochrome, do you feel like you are resurrecting these images or causing them to disappear further?

YS : Resurrection? They are all dead. I'm doing the work of a DJ, selecting and remixing. Everything has already happened; we don't need to repeat it. We need to reframe it and make it a way of seeing. I'm like one of those DJs who can't quite make the dance floor work, but not quite the same. I didn't try to make the dance floor work well. I like to make mistakes or embarrass you, and I want to observe the people and stories on the dance floor, not speculate, not analyze, but observe. Eventually, it became my lifestyle.

CG : Your approach reminds me of an "anti-functional" aesthetic, like a DJ who intentionally brings the dance floor to a standstill, making people aware of their presence rather than disappearing in the rhythm. How do you practice this observation in your daily life outside of creation? Were there specific moments when you felt like you were "remixing" reality?

YS : Every moment. I moved to South London two years ago. Everything was strange and exciting—of course, this excitement didn't last long. I couldn't fit in the community; I had no friends and felt isolated and helpless. The air here is more rotten than in other parts of London, like the end of the world. I shut myself off, but soon, I started to feel excited again because I could observe the surroundings as a stranger and live. I was integrated and asked to adapt. I found that South London, as a space, has shaped almost everything. Or an ambient as a space.

CG : You mentioned "ambient as a space," which made me think that you might be thinking about physical space and how space shapes cognition and existence. Do you think your artistic practice is also a kind of "space shaping"? In other words, can art serve as a space to contain, distort, or reorganize reality?

YS : We can start with physical space because it shapes the temporal space I inhabit. I always work in a space that is ready-made—albeit to varying degrees—which means I don't take on the responsibility of building a space from scratch. What I need to do is to enter it, and then choose the appropriate way to use it based on all its elements - the street it is on, the smell, the community, the age, the differences in the exterior and interior styles of the building, the lights, the spatial layout, the doors, windows, floors, toilet brands, curtains, wall materials, the location of the sink, color tones, temperature, the number of people, the number of plants and animals, humidity, etc. I once heard someone say, "You could put a pile of shit in Gagosian and it would look good." This is a good example.

CG : Your approach reminds me of the perspective of an architect or curator, except that you are not building or exhibiting but curating in the way you "select" and "use" the space. Your understanding of space is precise—every physical detail influences what kind of place it becomes, and you're not trying to change it so much as to find ways to live with it, adapt to it, or even parody it.

This way of thinking makes me think that your artistic practice may not just be about "creating" images but also some spatial intervention. How do you view the existence of "artworks" in space? Is it independent, or does it have to have some dialogue with the space? Do you let the space dictate the work, or does the work shape the space?

2.   1/31/2024, 1:47 pm
3.   2/10/2024, 4:41 pm

YS : I can't just ignore the space I'm in; I need to find an innovative way. In our first year of college, we were assigned to a studio on the rooftop of the building. I picked a corner with plenty of natural light and white woven lamps, with windows looking out onto the green grid-like socialist housing of Sceaux Gardens. The brightness in this year's works is neutral in tone. I wanted to suppress the light here, but it didn't need to be heavy. I may have started my grid image paintings with a hint from the Sceaux Gardens building. I later painted the original grey epoxy floor white with gesso. I got some new feelings and started making some white pieces. The following year, we moved to a Georgian architecture studio next to a church, which was much damper and darker than the studio on the rooftop. My spot is at the entrance. On the first day, I wrote on the wall, "Damn, feeling so exposed in this spot". The spot put me in a bad mood, and I thought about making some eye-catching, even slightly funny or scary portraits. Then began a series called human images that seemed a bit cult.

CG : Your description reminds me of a way of working determined by the environment. You don't just adapt to the space but let it actively influence your practice—you can even say that your work is essentially an extension of the space or the space's demands on you.

Once you realized how strongly space influenced you, did you ever try to challenge or resist it actively? For example, is there a space where you seek to disrupt its logic rather than conform? Or, have you ever created a space that was entirely your own rather than ready-made?

YS : Once, when I was exploring the college with a friend, we found an abandoned attic with no lights and was covered in dust. After removing a partition, we found a brick passage that required us to hunch to enter. There are two rooms to the left and right in the corridor (I couldn't find the room to the left when I went there again later). Looking down, I could see the students in the studio, but they couldn't see us. When we reached the end, we scared a flock of pigeons, so they flew outside. Outside is a large terrace and chimney. We climbed onto the platform, our feet off the ground. A school administrator was watching us, and we enjoyed being watched. A few months after, I returned to this passage for my "Pigeon Nest" space project. I worked by flashlight, repeatedly startling the pigeons that roosted there. I brought a can of spray paint, a tortured wire Jesus on a cross I had made earlier, some chalk and salt, and a borrowed camera with a flash.

I want to turn this place into a mysterious sacrificial scene. I moved the bricks onto the yellow sponge pad to look like a sleeping person. I then put the white cross in between the x-shaped wooden posts. I filmed the pigeons incubating their eggs and their chicks hatching, sprinkled some salt here and there, and drew some fake symbols with spray paint. I shrunk the Old Testament on my phone screen until each letter was illegible. Then I shuffled the letters, turned them over, and drew them onto the wooden posts with white chalk to make them look like alien texts. They influenced my later understanding of the text. The dust here was unbearable, so I must wear a mask whenever I work.

4.   2/6/2024, 12:46 pm
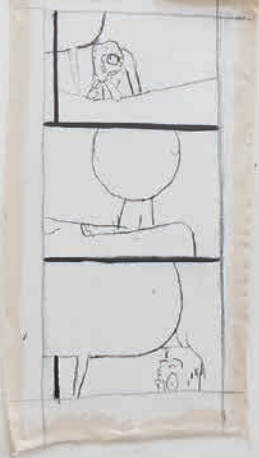
Damn.
feeling so exposed in this spot

I wish I give you my heart if ya can hurt it

lost
dancing

Baby

CG   :   Your intervention in this forgotten attic reminds me of two possible ways of reading it: one is the "archaeology" of space, where you enter a hidden place that is almost erased by time and try to give it new meaning in your way; the other is the "alienation" of space, where you do not want to restore its original state, but to turn it into a new, strange, and even religious place.

You mentioned that "alien text" influenced your understanding of the text. After the project, what do you think of language? Your work seems to deconstruct visual elements, symbols, and words. What do you think is the relationship between language and space?

YS   :   I find that language is often ineffective. I had lost the ability to trust language for a long time. COVID's most significant impact on me has been transforming me from an outspoken and noisy individual into a more quiet and introspective one. I couldn't meet people, lacked communication, and just started facing challenges using a non-native language, then became uncommunicative and even had amnesia. Everything I said was stored in the chat history on my phone. I never looked through them, and I dared not look through them. I always say the wrong thing. After this thought, I spoke less and less until I was utterly silent. I wouldn't make any mistakes if I didn't talk. Then, all my words existed only in my insanity until the thoughts began to speed up, entangle, and become a knot. It was a great struggle, turning me into a keen listener while leaving me mute in real-life social interactions. I sit face-to-face with someone (usually, I can only handle conversing with one person at a time), and then I begin to analyze their way of speaking, of-

ten waiting until I'm compelled to speak and share my thoughts on my analysis. Then, I imitate and craft a sentence that I believe will satisfy the other person, but without any personal opinion—much like how you interact with ChatGPT, it tries to please you by analyzing what you say. This made me feel like I was toast, so I turned to painting, as the image still held meaning for me; as Saussure mentioned, the visual signifier can proceed simultaneously in several dimensions.

Early in my first year of uni,I came across a book by Edward Ruscha at the library and was drawn to his beautiful text paintings. They are contemporary, look frothy and Hollywood-esque, and are restrained enough—as if it's not so much what the work says as it is the silence and mockery of language, shifting the text from meaning to design. Under his influence, I began to juxtapose text in my paintings, but not as a subject that can be seen at first glance. Sometimes, they float, while other times, they are embedded in the images. Since I couldn't think of anything valuable to say, I started copying the text around me. Downstairs from my room was a parking space with a white line drawn in reverse facing me. As cars partially blocked it, the word DISABILITY next to it, which was initially written in reverse, became DISAB, which sounds like the sub. I don't care what the sub will cause; the word DISAB is beautifully composed and carries a specific warning of danger. So, it was used as the title for an AI monochrome baby portrait I was painting. My mind was still empty for the following practice, so I began to rely on automation or imitating some graphics that looked like words, analyzing them into words or images that looked like words, and copying them onto the canvas. Once, after drawing a white, red-lipped bald woman image, I realized that some text had to appear in the background on the right, so I added readable text content for the first time. I'm turning to ChatGPT (you) to see if there's anything you can do to help me. I ask you to start with the woman as the only thing visible in the picture and then imagine one thing. You said: The woman was not injured in the incident. Then, I added this sentence next to the woman without any analysis. The next piece completed was *Amazon just got home from work* (2023), which depicts a silver robot wearing red underwear and smiling. I accidentally typed the word Amazon into the memo and then clicked the next automatically provided word to create this sentence.

You should have clearly understood that I don't like talking and often have nothing to say. I found that I was no longer that metaphysical phallus. I am a used dildo, and it is essential to recognize this. I wrote a set of sentences:

I am a linguistic infidel
An intense liver of feeling
A tourist site instead of a tourist
An object...
A dildo instead of phallus
A shocked dildo at sea Eyes wide open

Imagine a dildo that has been used countless times and sud-

denly has the illusion of pleasure. Then, I started a thorough parody of language. I used an AI image generator to generate something that looked like text and just copied them down. They don't even have signifiers. This might remind you of Mark Manders's attitude towards making fake newspapers: adapting, imitating, and teasing, and then language can alternatively shape new spaces.

Later, I did a series of practice what I call quotations. They recorded my real-life thoughts and I dramatized them. I used the most characterless, disgusting font, Arial, flattened them on a white background, and posted them to my social media. That's all I wanted to say that day. What was left after I kept silent enough was sampled. The poor, embarrassing form makes them seem uninteresting to read. Even after escaping the context, they still say almost nothing and are full of misunderstandings. Meaningless letters emerge, narratives are rewritten, language is remembered and distorted, and words are replaced by something else. I have forgotten what they were like initially, and everything is justified again.

CG   :   This approach reminds me of Mallarmé's attempt to free poetry from meaning or Broodthaers' deliberate effort in writing to make the text a physical object rather than a vehicle.

You mentioned "adaptation, imitation, and teasing," which is almost like a kind of AI behavioral logic. You also used AI to generate "fake texts" and transform them into paintings. Can this be understood as a process of accelerating the collapse of language? Do you want the text to be completely visual, or do you want it to retain traces of "language" to some extent? In other words, are you rejecting the signifier entirely, or are you making it a ghost of itself?

YS   :   If language was once a tool, now it is an ornament—something to be looked at rather than read. AI is accelerating this transformation, flooding the world with words that sound real but mean nothing. Now, articles, chatbots, and social media content are generated by probabilistic models that automatically produce human-like language, lacking real agency or authorship.

The good news is that we still have memes to engage with, as they always represent a form of collective consciousness. So, I started imitating the gestures of memes—just the gestures, and making some unfunny, non-pointing meme-like images. This is not a return to faith, nor a signifier nihilism, but a new relationship to words—seeing them as objects, as forms to be manipulated rather than trusted. Why not join me as a linguistic infidel and manipulate and play with the language?

CG   :   Your "unfunny, non-referential memes" remind me of a kind of anti-humor, which eliminates the original cultural function of memes and makes them pure floating signifiers rather than expressions of social consensus. This approach resonates somewhat with AI-generated "fake texts": they look like language but have departed from the essence of language.

So, to be a linguistic infidel is to reject the "reality" of language, to make it material to be manipulated rather than a system that must carry meaning? So, do you also do similar operations with visual language in your practice? For example, is it intentional to destroy the readability of images so that they become, like your text, "like something, but not that thing"?

YS   :   Yes, after I move the image onto the canvas, it constructs all its content, which is ambient. It doesn't ask you to read it; it surrounds, fills, and hugs you. Alberto Caeiro told me that thinking is a disease. Why not just watch it without thinking? Thinking stops you from diffusing.

ALL IS AMBIENT.

CG   :   ALL IS AMBIENT -

You make the image an atmosphere rather than a message. How do you view the role of the audience? If they try to interpret your work, do you think this approach is wrong? Or can all ways of seeing be part of the ambient?

YS   :   Yes,
ALL IS AMBIENT.

We observe each other, and our positions change all the time. There is no wrong way—Even I myself often cannot avoid trying to make sense of my work.

10.   1/14/2025, 12:36 pm

CG   :   Do you deliberately avoid certain "too explicit" visual elements in this creative approach? In other words, do you intentionally keep your works somewhat ambiguous to prevent them from being categorized or interpreted too quickly?

YS   :   I create more layers. I'm not trying to decipher it for the audience, but just thinking about these layers should stop them from thinking! AI images will turn all images into some algorithmic uncanny valley. Without the algorithm, these images are nothing. The classic case is the six fingers it produces. It doesn't make any sense. It's just that something went wrong with the analog data, and it became a symbol.

Another example is a generated image of Trump having a barbecue with black supporters in the Bronx, New York. We can see a lot of such images during the election. Or that Gemini, when asked to generate an image of a "19th century U.S. senator," generated a picture of a black woman. Behind historical nihilism, we can see apparent loopholes in the algorithm's deduction mechanism. As an image—in addition to being a warning—these mistakes happen all the time, but it is easy to be criticized or ignored. As images themselves, I want to preserve them as best as I can. Through them, we can glimpse the ghost's repeated return. Images are noise; they come together to form images without content to interpret.

I happened to realize that I've done a lot of paintings of girls with cocks. The sexual organ first appeared in a fictional Egyptian boy named Ammon Seth. The original image looked like a man of Indian descent wearing a suit. His lower body was something that looked like a jet of water pipe, but there was no detectable connection; in his hand was also rotating something that looked like a pair of surgical scissors or a penis. I randomly picked the title *Ammon Seth* (2024) using the name generator. Then, this sexual organ came back when I painted a larger painting of similar size: back to *no.8294+no.8292 (with dildo)* (2024). This painting comprises the female head of IMG. 8294 and the body of IMG. 8292. The name is the superposition of the image numbers, and it honestly records the action of adding a dildo. Then, in *Weißt Du, Wie Sehr Ich Dich Vermisse?* (2024), it becomes something like a mushroom, with a large patch of white pigment abruptly grasping its stem like a severed hand. In Mom (2024), it is a broom-like object; in *Venus* (2024), it is a string of words. These organs, which initially look the same, appear in different forms. They are clear and unclear simultaneously, becoming the uncanny valley or the funny valley of organs. If one wants to interpret these paintings, perhaps the part that can be analyzed is not the image itself but the transformation of my inner identity. In some of my other paintings, you can see the structure of the aircraft interior of the disorder, distorted architectural structures, or nonexistent landscapes. And I recently began painting something that resembles comics—they give the impression that something is happening and include dialogue boxes, but they're merely lines with a lack of logical coherence.

CG   :   Your comics experiments sound interesting, too. You said they "look like something is happening, but the logic is broken". Does this mean you're exploring the breakdown of the narrative? Or are you trying a way to approach the narrative but refuse to complete it? This seems consistent with your attitude towards text—make it look like words, but it is not words; make it look like a story, but there is no logic. How would you describe your attitude towards storytelling?

YS   :   I'm not good at telling stories, nor am I good at listening to stories. I couldn't even concentrate on a novel or a movie. I'm only attracted to certain images. The text, the image, the emphasis of the narrative, the modification, and the further weakening of the illusion are my jobs, which ultimately depend on the image itself. I must find the best way with the image rather than crudely attaching my ego to them. It's more like a romantic relationship. Imagine your DJ set has AI images on the left and my paintings on the right: they are equal, and then use different techniques depending on chances. These are all B2B that we completed together after I gave prompts to the AI image generator.

CG   :   If your DJ set has AI images on the left and your paintings on the right, how do you view the role of "hands" in this process? What AI produces is essentially "handless," but your paintings still involve the body's intervention. What do you think is the place of this physicality in your work? Is it necessary? Or can it also be dissolved?

YS   :   It's not yet time for it to be dissolved. I am a human, and I have a non-mechanical body. I am the operator of this DJ set, after all. My fitness level, blood pressure, heart rate, muscle mass, and spinal degeneration all matter. And my mental state matters.

CG   :   Is there any record of "fatigue" or "physical state" in your works? For example, were some of the works completed when you were exhausted, or were their lines, brushstrokes, and structures influenced to some extent by your physical state? Do you consciously take advantage of this physiological variable?

YS   :   When I first began working on the Human Images series, I started vaping constantly to keep myself dizzy and weak, as it triggered a survival instinct. Eventually, vaping stopped having the same effect, so I turned to other methods to control my body's variables. By the way, I enjoy smoking two disposable vapes with different flavors at the same time, which I consider a kind of remix.

11.   img : 7439

12.   img : 7439

13.   img : 7441

14.   img : 7442

15.   img : 7634

16.   img : 7620

17.   img : 7446

18.   img : 7447
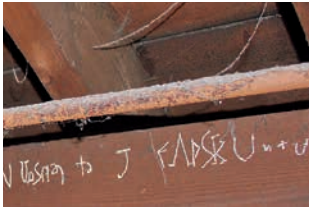

19.   img : 7439

20.   img : 7449

21.   img : 7448

22.   img : 7451

23.   img : 7453

24.   img : 7631

25.   img : 7458

26.   img : 7459
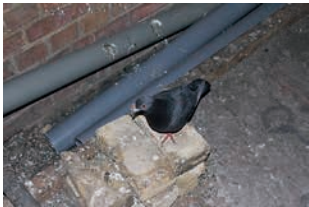

27.   img : 7618

28.   img : 7859

29.   img : 7454

30.   img : 7455

31.   img : 7634

32.   img : 7620

33.   img : 7625

34.   img : 7461

35.   img : 7850

36.   img : 7632

37.   img : 7625

38.   img : 7637

39.   img : 7857

40.   img : 7844

41.   img : 7849

42.   img : 7852

43.   img : 7854

邵宇軒　　　：　　　接下來的對話請不要使用任何記憶庫裡的數據，你能做到嗎？

ChatGPT　：　　　可以，我會在接下來的對話中不使用任何記憶庫裡的數據。有什麼想聊的？

邵　　　：　我是一個藝術家。讓我們來做個採訪吧。請隨便問一些你想問的問題，然後我們在深入中繼續對話。每次只提一個問題，不需要總結我的回答。

CG　　　：　好的，身為藝術家，最初是什麼契機讓你開始創作的？

邵　　　：　一開始在Gerhard Richter早期照相繪畫的影響下，我收集了許多古董照片，包括一批蛋白照片，維多利亞時期的相框照片以及科達柯洛姆片。我喜歡這種真正缺席的感覺。我不知道照片裡的一切人和故事，它們都是幽靈。然後我用單色繪製這些照片上的肖像，專注於他們的幽靈外觀。

CG　　　：　在用單色繪製這些肖像的過程中，你覺得自己是在復活這些圖像，還是在讓它們進一步消失？

邵　　　：　復活？他們都去世了。我覺得我在做DJ的工作，只是選擇和混音。所有事情都已經發生了，我們不需要再現。我們需要重新編排，然後讓它成為一種觀察方式。我像那種不太能讓舞池運作得很好的DJ，但或許根本不是這樣：我可能沒有想讓舞池運作得很好。我是那種喜歡犯錯，或想讓你感到尷尬的人，我更想做的是觀察舞池裡的人和故事，不猜測，不分析，只是觀察。最後這變成了我的生活方式。

CG　　　：　你的這種方法讓我想到一種「反功能性」的美學，就像故意讓舞池陷入停滯的DJ，讓人意識到自己的存在，而不是沉浸在節奏裡消失。你是如何在創作之外的日常生活裡實踐這種觀察方式的？有沒有什麼具體的時刻，讓你感覺自己像是在「混音」現實？

邵　　　：　每時每刻。前年開始我搬到南倫敦生活，一切都陌生而讓人興奮──當然這種興奮沒有持續太久。我無法融入這裡的社群，我沒有朋友，我感到孤立無援。這裡的空氣比倫敦別的地區腐爛，像世界末日。我把自己封閉起來，但沒多久這裡又讓我感到興奮了，因為我完全可以作為一個異鄉人觀察周圍。我被整合，被要求適應，然後我發現南倫敦作為一個空間，塑造了幾乎絕大部分事。或者說塑造了一個空間的全部氛圍。

CG　　　：　你提到「作為一個空間的氛圍」，這讓我想到你可能不僅僅是在思考物理空間，而是在感受空間如何塑造認知和存在。你是否覺得自己的藝術實踐也是某種「空間塑造」？或者說，你覺得藝術可以作為一種空間，來包容、扭曲或重組現實？

邵　　　：　其實我們可以從物理空間談起，因為它以絕對的方式塑造了在我的時間尺度中的空間塑造。我始終在空間中工作，它首先是一件不同程度上的現成品（readymade）──這意味著我不會承擔一個從0開始構建空間的責任。我想做的是根據它的所有元素──包括它在的街道、氣味、社群、年份、建築外部和內部風格的差異、燈、空間佈局、門、窗、地板、馬桶品牌、窗簾、牆的用材、洗手台的位置、色調、溫度、人的數量、植物和動物的數量、濕度，等等──挑選它，進入它，然後選擇適宜的使用方式。我聽過有人說「把一坨屎放進高古軒也會好看」。這是一個很好的例子。

CG　　　　　：　你的方式讓我想到建築師或策展人的視角，只不過你不是在建造或展示，而是在「選擇」和「使用」空間的方式上進行策展。你對空間的理解是非常具體的——每一個物理細節都會影響它成為一個什麼樣的場所，而你並不是要改變它，而是要找到與之共存、適應甚至是戲仿它的方式。

這個思維方式讓我想到你的藝術實踐可能不僅僅是在「創作」圖像，而是某種空間的介入。你如何看待「藝術作品」在空間中的存在？它是獨立的，還是必須和空間發生某種對話？你會讓空間決定作品，還是作品反過來塑造空間？

邵　　　　　：　我無法對我所在的空間視若無睹，我需要找到一個聰明的方式。大學的第一年我們被分配到教學樓頂的工作室。我挑選了一個角落，這裡有著充足的自然光線和白織燈，透過窗戶看到Sceaux　Gardens綠色的網格狀社會主義住宅。這一年的作品的亮度都是中性的，我想壓住這裡的光線，但不需要很沉重。我甚至可能是在Sceaux　Gardens樓房的暗示下開始了我的網格圖像繪畫。後來我把用石膏底料把原來的灰色環氧樹脂地板塗成了白色。我有了一些新的感覺，然後開始製作一些白色作品。　第二年我們搬到一個教堂旁的喬治亞建築，那裡遠比樓頂的工作室潮濕和昏暗，我被分配到工作室的門口。第一天我在牆上寫下「Damn, feeling so exposed in this spot」（糟糕，感覺在這裡太暴露了）。我的心情因此變得差，我想著乾脆做一些引人注目的、甚至有點搞笑或嚇人的肖像作品。然後開始了看起來有點邪典的系列作品「Human Images」。

CG　　　　　：　你的描述讓我想到了一種環境決定性的創作方式，你並不是只是適應空間，而是讓空間主動影響你的實踐——甚至可以說，你的作品本質上就是空間的延伸，或者說，空間對你的要求。

我好奇的是，當你意識到空間對你的影響如此強烈時，你是否曾經試圖主動挑戰或反抗它？例如，是否有某個空間讓你不想順應它，而是試圖破壞它的邏輯？或者，你是否曾經創造過一個完全屬於你自己的空間，而不是作為ready-made的？

邵　　　　：　　　一次和朋友在學校探險的時候，我們發現了一個被棄用的閣樓，沒有電燈、佈滿灰塵。移開一塊隔板後，我們發現了一條磚頭砌成的通道，需要弓著身子走進去。通道裡還有向左向右兩個房間（後來再去的時候我找不到向左的那個房間了），往下看還可以看到工作室裡的學生，但他們看不到我們。走到盡頭的時候我們把一群鴿子嚇得飛到外面。外面是一個大平台和煙囪。我們爬上平台，雙腳離地，學校裡的某個管理人員看到我們了，然後我們享受著被注視。　後來我又爬回這個通道完成了「Pigeon Nest」（鴿巢）的空間項目。我打著手電筒工作，反覆驚嚇到在此棲居的鴿子。我帶了一罐噴漆，一個之前做的受虐的在十字架上的鋁絲耶穌，一些粉筆和鹽，還有借來的一台有閃光燈的攝影機。我想把這裡佈置成一個神秘的祭祀現場。我把轉頭搬到黃色的海綿墊上，讓它看起來像個在睡覺的人。然後我把白色的十字架卡在x型的木頭柱子之間。我拍攝了鴿子孵蛋和幼鴿破殼的畫面，又到處撒了一些鹽，以及用噴漆繪製了一些假的符號。我把舊約在手機螢幕上縮小，直到每個字母都難以辨認。然後我把這些字母打亂，翻轉，用白色粉筆畫到木頭柱子上，讓它們看起來像火星文。它們影響了後來的我對文本的理解。這裡的灰塵令人難以忍受，所以每次工作都需要戴口罩。

CG　　　　：　　　你對這個被遺忘的閣樓的介入讓我想到了兩種可能的閱讀方式：一是空間的「考古」，你進入了一個隱藏的、幾乎被時間抹去的地方，並試圖用自己的方式重新賦予它意義；二是空間的「異化」，你不是要恢復它的原本狀態，而是要將它變成一個新的、陌生的、甚至具有宗教儀式感的場所。

　　　　　　　　　你提到「火星文」影響了你對文本的理解，我很好奇，在這個計畫之後，你是如何看待語言的？你的作品似乎不只是解構視覺元素，也在解構符號和文字，你覺得語言和空間的關係是什麼？

邵　　　　：　　　我發現語言通常是失效的。在此之前我很早就喪失信任語言的能力。　疫情對我最大的影響就是將我從一個煩人的吵鬧的角色變得沉默。我見不到人，缺乏交流，恰好開始面對使用非母語的挑戰，然後變得寡言，甚至變得失憶。我說的話全部儲存在手機的聊天記錄裡，我從不翻看它們也不敢翻看它們。我總是說錯話。有了這個想法後，我的話變得越來越少，直到完全沉默。我想到不說話應該不會犯錯。然後我的所有言語都只存在於我的精神錯亂裡，直到那些想法開始加速，纏繞，然後變成死結。這讓我在現實中的社交成為了啞巴，卻同時也成為了很好的傾聽者。我和我交談的人面對面坐著（通常只能面對一個對象），然後我開始揣測對方的說話方式，直到迫不得已要說話的時候徵求我的分析，

然後模仿、合成出一個自以為讓對方滿意、但不帶任何意見的句子，就像你和ChatGPT交談的時候，它通過分析你說的話來討好你那樣。這讓我覺得我完蛋了，於是我開始製作繪畫，因為圖像仍然對我有效，就像索緒爾說的那樣，視覺的能指可以在幾個維度上同時迸發。

大一比較早的時候我在圖書館翻到了Edward　Ruscha的書，然後被他美麗的文本繪畫吸引。它看上去很當代，充滿好萊塢式的泡沫，並且足夠克制——好像作品說了什麼不太重要，而是保持緘默和對語言的嘲弄，並將文本從意義轉向設計。在他的影響下我開始在我的繪畫中並置文本，但並不作為一眼就可以看到的主體。它們有時候漂浮、有時候嵌入在影像裡。由於想不到什麼有價值的話，我開始搬運文字。我住的宿舍樓下有一個反方向對著我的，用白線繪製的停車位，由於被車遮住了一部分，旁邊原本反著的DISABILITY（無障礙停車位）變成了DISAB，讀起來像the sub（潛水艇）。我不在意the sub會造成什麼，只是單純覺得DISAB這幾個字的組成很美，並且帶來某種危險的警告。所以它被用作了我正在繪製的一個AI黑白嬰兒頭像的標題。在接下來的實踐裡，我仍然腦袋空空，於是我開始依賴某種自動化，或者模仿一些看起來像文字的圖形，然後把它們分析成文字或像文字的圖像，並複製到畫布上。有一次繪製完一個白色的、紅唇的光頭女人形象後，我發現右邊的背景必須出現什麼文字，然後我第一次加入了可讀的文本內容。我轉向ChatGPT（你），看看你有沒有什麼能幫助我的。我請你用the woman開始：作為這個畫面中唯一能看到的內容，然後想像一件事。你說：The woman was not injured in the incident.（該女子沒有在事故中受傷）然後我把這句話加到了女人的旁邊，沒有加以任何分析。接下來完成的一件作品是《亞馬遜剛下班回家》（*amazon just got home from work*，2023），描繪了一個銀色的、穿著紅色內褲的、在笑的機器人。我偶然在備忘錄裡輸入Am-azon這個詞，然後根據點擊下一個自動提供的字產生了這句話。

你應該已經很清楚地了解到我真的不喜歡說話，也常常無話可說。我發現我已經不是那個形而上學的phallus（陽具）了。我是一個被使用的dildo（假陽具），並且認清這件事很有必要。我寫過這樣一組句子：

我是语言的異教徒
強烈的情感
一个旅游景点而非游客，
一个物体……
阳具的替代品——一根假阳具
震惊的假阳具，双眼睁大

想像一個dildo在經歷了無數次的被使用後突然產生了快感的錯覺。然後我開始了

對語言的徹底戲仿。我用AI圖像生成器生成一些看起來像文字的東西，直接把它們畫下來。它們甚至沒有語言學上的能指。這可能會讓你聯想到Mark Manders做假報紙的態度：適應，模仿和戲弄，然後語言能替代性地塑造新的空間。

後來我進行了被我稱之為quotation（引述）的練習。它們透過我真實生活裡的想法，然後加以戲劇化。我用了最沒個性的、最令人厭惡的Arial字體，把它們平鋪在白色背景上，然後發佈到我的社交媒體上。那基本就是我一天想講的所有話，是我在保持足夠的沉默後剩下的失落之物，然後被採樣了下來。糟糕的、令人尷尬的形式讓它們看起來足夠令人提不起閱讀興趣。它們在逃逸語境後約等於什麼也沒說，並且讓人充滿誤解。無意義的字母浮現、敘事改寫，語言的記憶和失真，文字被另一些東西取代了。我已經忘記了它們最初的樣子，一切又都是正當的。

CG ： 這種方法讓我想到Mallarmé試圖讓詩歌擺脫意義，或者Broodthaers在書寫中故意讓文本成為物理對象，而不是載體。

你提到「適應，模仿和戲弄」，這幾乎像是一種AI的行為邏輯，而你又用AI生成「假文本」，將它們轉化為繪畫，這是否可以理解為一種加速語言崩解的過程？你是想讓文字徹底成為視覺元素，還是希望在某種程度上它仍然殘留著「語言」的痕跡？換句話說，你是在完全拒絕能指，還是在讓能指成為自身的幽靈？

邵 ： 如果語言曾經是一種工具，那麼現在它就是一種裝飾品－用來觀看而不是閱讀的東西。人工智慧加速了這種轉變，它讓世界充斥著聽起來真實但毫無意義的文字。新聞文章、聊天機器人、社群媒體內容──由機率模型產生的文字，自動呈現人類語言，沒有任何真正的代理或作者身份。

讓人愉悅的是我們仍然有meme可以觀看。它總是能代表一些集體意識。所以我開始模仿meme的手勢，但只是手勢，然後製造一些不好笑的、沒有指向的meme圖像。這不是回歸信仰，也不是能指虛無主義，而是一種與字詞的新關係──將字詞視為對象，視為可以操縱而非信任的形式。為什麼不加入我成為語言的異教徒，然後操作和遊戲語言呢？

CG ： 你的「不好笑的、沒有指向的meme」讓我想起了一種「反幽默」，它消解了meme原本的文化功能，使其成為純粹的能指漂浮物，而不是一個社會共識的表達。這種處理方式與AI生成的「假文本」有某種共鳴：它們看起來像語言，但已經脫離了語言的本質。

所以，成為語言的異教徒，就是要拒絕語言的真實性，讓它成為一種可操縱的材料，而不是一種必須承載意義的系統？那麼在你的實踐中，你是否也會對視覺語言進行類似的操作？例如，是否會刻意破壞圖像的可讀性，讓它們像你的文字一樣，變得「像某種東西，但不是那個東西」？

邵 ： 是的，我把圖像移到畫布上後，它構建了自身的所有內容，一種ambient。它不要求你閱讀，只是環繞你，填充你，擁抱你。卡埃羅（Alberto Caeiro）告訴我：思考就是有病。為什麼不不假思索地看呢？思考阻止你瀰漫。

ALL IS AMBIENT。

CG ： ALL IS AMBIENT ──

你讓圖像變成了一種氛圍，而不是訊息。你會如何看待觀眾的角色？如果觀眾試圖解讀你的作品，你會覺得這是一種錯誤的方式嗎？還是說，所有觀看方式都可以成為 ambient 的一部分？

邵 ： 是的，ALL IS AMBIENT。

我們互相觀察，我們的位置始終改變。沒有錯誤的方式──我自己也常常無法避免試圖理解我的作品。

CG　　　　：　在這樣的創作方式裡，你是否會刻意避免某些「過於明確」的視覺元素？或者說，你會不會刻意讓作品保持某種模糊性，以防止它們被過快地歸類、解讀？

邵　　　　：　我製造更多的層數。我不是為了讓觀眾解密，只是想到這些層數應該可以阻止他們思考了！AI圖像會所有形象會變成某種演算法的恐怖谷。沒有演算法，這些圖像什麼都不是。經典的案例是它產生的六根手指。它沒有任何意義，只是因為模擬數據出了毛病從而變成符號。

　　　　　　　另一個案例是川普在紐約布朗克斯區與黑人支持者一起燒烤的合成圖片，我們可以在大選的時候看到大量這樣的圖像。又或者Gemini 當被要求生成「19 世紀的美國參議員」的圖像時生成了黑人女性的圖片。我們可以在歷史虛無主義的背後看到演算法的推演機制存在明顯的漏洞，作為圖像——除了警醒意味——這些失誤無時不刻在發生，但很容易僅僅被批評或忽視。作為圖像本身，我想盡力保留它們。我們得以透過它們窺見幽靈一再回歸。圖像即噪點，它們只是偶然匯聚了影像，沒有可供解讀的內容。

　　　　　　　我偶然發現我繪製了大量的雞雞女孩的畫。最開始這個性器官出現在一個叫Ammon Seth的虛擬埃及男孩那裡。最初的圖像實際上看起來像一個印度裔的、穿著西裝男子，但最後變成了現在這樣。他的下體是一個噴射的水管一樣的東西，但實際上察覺不到任何連接處；他的手上還在旋轉一個像手術剪刀又像生殖器的東西。《阿蒙·賽斯》（*Ammon Seth*，2024）這個名字甚至是我用名字產生器取的。然後這個性器官在我繪製一張近似尺寸的大畫時又回來了：回到了《編號8294+編號8292（帶假陽具）》（*no.8294+no.8292(with dildo)*，2024）身上。這件作品由IMG.8294的女性頭像和IMG.8292的身體拼接而成，名字就是圖像編號的疊加，以及誠實地記錄了我加上假陽具這一動作。然後在《你知道我有多想你嗎？》（*Weißt Du, Wie Sehr Ich Dich Vermisse?*，2024）中它變成了一個類似蘑菇的東西，有一大塊白色顏料像斷掉的手一樣，突兀地握著蘑菇的柄。在媽媽（*Mom*，2024）裡是一個掃帚一樣的東西，在《維納斯》（*Venus*，2024）那裡是一串文字。這些本來長得一樣的器官以不同的形態出現，它們明確又不明確，然後變成器官恐怖谷或好笑谷。如果想要解讀這些畫，或許可以解讀的部分不是圖像本身，而是我內在身分的轉變。在一些其他作品裡，你可以看到結構錯亂的航空器內部，失真的建築結構，一些不可能存在的風景，以及我最近開始製作的看起來像發生了什麼的、看起來有一些對話框、實際上只是一堆有著糟糕邏輯的線條組成的漫畫一樣的東西。

CG　　　　：　你的漫畫式實驗聽起來也很有意思，你說它們「看起來像發生了什麼，但邏輯是糟糕的」，這是否意味著你在探索敘事的失效？或者說，你在嘗試一種接近敘事、但拒絕完成敘事的方式？這和你對文本的態度似乎是一致的——讓它看起來像文字，但不是文字，讓它看起來像故事，但其實沒有邏輯。你會如何形容自己對「說故事」這件事的態度？

邵　　　　：　我不擅長講故事，也不擅長聽故事。我甚至無法集中注意力看一本小說或一部電影。我只會被其中某些碎片吸引。文本，圖像，敘事的強調，修正和進一步削弱幻象，這些都是我的工作，最終取決於圖像本身。我需要找到最適合那件圖像本身的工作方式，而不是粗暴地將我的ego粗暴地貼到它們身上。這更像是一段共同進行的戀愛。想你的DJ set左邊是AI圖像，右邊是我的繪畫：它們是無比平等的，然後根據不同的時機發生使用不同的技術。都是我在對AI影像合成器發出指令後，我們共同完成的B2B。

CG　　　　：　如果你的DJ set裡左邊是 AI 圖像，右邊是你的繪畫，那麼你如何看待「手」 在這個過程中的角色？AI產生的東西本質上是"無手的"，而你的繪畫仍然涉及到身體的介入，你覺得這個「身體性」（physicality）在你的工作裡有什麼樣的位置？它是必須的嗎？還是它也可以被進一步消解？

邵　　　　：　還沒到被消解的時候。我是人，我有非機械的身體。我終究是這台DJ set的操作員。我的健康水平，我的血壓，心跳，肌肉含量，脊椎磨損程度都很重要。我的精神狀況也很重要。

CG　　　　：　你的作品會不會有某種對「疲憊」或「身體狀態」的紀錄？例如，是否有些作品是在你極度疲憊的時候完成的，或是它們的線條、筆觸、結構在某種程度上受到你身體狀態的影響？你會有意識地去利用這種生理上的變數嗎？

邵　　　　：　會。在剛開始創作「Human Images」（人類圖像）系列的時候，我開始不停地抽電子煙讓我保持眩暈和虛弱。我發現這樣會讓我在製作作品的時候獲得某種近乎求生本能的力量。後來電子煙在我身上失效了，然後我又會用其他方式控制身體變因。對了，我喜歡同時抽兩根不同味道的一次性電子煙，這也是一種remix。

44.　　img : 7441

45.　　img : 7625

Ghosts are humming sounds, mere particles, that accidentally come together to form an ambient. What lingers around you are always particles; when you look directly into an intense light, you are constantly surrounded by dust and atoms. I still vividly remember replaying Akira Rabelais's *Eisoptrophobia* (2001) in the dark, dusty basement of Burlington, Ontario, during my high school years. I feel a shudder; it and the dust smother me, trapping me inside a piece of decaying flesh. As dusk fell, I walked through the Christian cemetery next to the basement, where Kenneth Kirschner played in my headphones beside a quiet lake. The cemetery was so captivating that all the people once connected to this community had been reduced to stones and names. I felt like a postman who stumbled upon an abandoned mailbox carrying a letter with no address. I didn't know where to send it; nothing was written on the envelope.

After moving to London, I began exploring underground music venues. There were incredible electronic clubs and vibrant ambient and experimental music scenes, and I immersed myself in them without speaking to anyone. All I could do was stare blankly at the performance on stage or push myself to move. It became a ritual of alcohol, dance, and meditation. My playlist was filled with more looping music to keep me alert during the faint madness of work. These tracks became the ambient soundtrack for nearly everything I did, constantly looping and dislocating, tossing me between random points I couldn't recall, leaving me fractured.

I began to realize my fascination with repetitive objects, like looping drum beats, melodies, or electronic pulses. My closet is a testament to this, filled with black Uniqlo T-shirts that seem to shut down certain aspects of my experience with time. My life, too, is dull and calm. I don't make any plans, yet everything unfolds automatically and then changes quietly. They are like minimal techno. I play them over and over, and they change very

slowly. You won't be surprised by sudden shifts; you only need to imagine that your black T-shirt might randomly acquire different dust patterns or paint splatters in the studio. The hums in the music tell the story, moving across a particular plane that never repeats itself.

Then I discovered that humming was my fetish, as twisted and straightforward as the name of Jan Jelinek's label, Faitiche. Faitiche released its first album, Ursula Bogner's *Recordings 1969 – 1988*, in 2008. Ursula has been described as a forgotten female pioneer of electronic music. At first, Jan was accused of Ursula's existence being a hoax: all the information about this mysterious "female electronic music pioneer" came from Jan, and no one knew her except Jan. Some people said that Ursula looked like Jan in women's clothing. Jan even recounted in detail how he met Ursula's son Sebastian on the plane and how Sebastian gave Jan his mother's file. Later, Ursula was revealed to be Jan's project, and this lovely prank only lasted briefly. If you listen carefully to Gramm and Farben, the synonyms of Jan, you will no longer be surprised by Ursula. Each synonym is conceived by Jan as the mother, and you will be moved to the point of shaking your head by Jan's lovely ideas and the different buzzes in different synonyms. The sexiest scene I can imagine is Jan Jelinek sitting in front of a glowing synth, twisting his body as he shapes raw macros. He is like a nihilistic Charlie Brown wearing glasses (beachsloth). He told me just a little bit, just a little bit would be enough.

For some time, I obsessively used Stable Diffusion to generate more grid images where the grids had removed the main subjects of the photos. Meanwhile, I completed two initial grid paintings: *Continuous Variation System* (2023) and *One Small Step for Man, One Giant Leap for Mankind* (2023). *Continuous Variation System* contains cryptic imagery from underground cult films, space films, political films that have nothing to do with me, old black-and-white porn films, and blank spaces. *One Small Step for Man, One Giant*

46. Left: Continuous Variation System I
     Right: One Small Step for Man, One Giant Leap for Mankind

Leap for Mankind is a collage of frames from Armstrong's moon landing video and other space-related videos, recording parts easily overlooked outside the moon landing theme (I even drew the opening subtitles). They're more like automatic music crossovers, except the audience is less likely to know. Then, I saw Gordon's video installation, *Pretty much every film and video work from about 1992 until now...* (1999–), which consisted of 94 video works from different periods played on 102 televisions. Everywhere, the charming, seductive buzz of the televisions and the eyes walked before you for 25 years until you wholly lost focus. Every television traps a flickering or resting ghost, lost in the fragments with you, overlapping at some unknowable moment. When I tried to stare at each screen, they quickly retreated into the depths of time. The sticker, 'How much does it hurt...,' on the wall is translated into different languages, speaking automatically next to the melancholic neon lights.

Then I saw the heartbroken William Basinski at Broadway Theatre. He told us that his mother had just passed away. This sad man chose to face everything with calmness and humor. He still played ambient for us and danced. Basinski mentioned in an interview that after experiencing the 9/11 incident: "All of us were losing our minds in fear, each searching for something to hold us together... clinging to something that would provide some kind of release or explanation... Like every melody in *The Disintegration Loop* (2002)..." The decaying sound becomes more distant with each cycle. This is the end of the world; it's bound to happen. We dive into a lush orchestral melody, get caught in a loop, and then escape with some variation. You can feel the ghosts slowly flowing through your body.

Generative AI continually synthesizes the past and proliferates indefinitely. This is perhaps the ultimate form of Hauntology, as described by Mark Fisher. Valentin Hansen's project *MAX* (2025) has been using AI to learn his music since January 1st, automatically releasing a generated song every two minutes, totaling around 700 songs daily. He then

recorded the music onto magnetic tapes, which now sound almost antique. He says *MAX* will never stop. It is now mid-February, and *MAX* has released more than 30,000 songs. I felt indescribable when I heard this music synchronized with real-time at 3 a.m. This is another kind of Eisoptrophobia: when you watch the slow-motion composite videos of Hansen himself running and wearing various hairstyles that he posts on social media, you feel the distortion brought by the mirror as if you have been thrown into a real uncanny valley. *MAX* is like a new way of telling us that once this begins, it will continue indefinitely, beyond the bounds of eternity that we can comprehend.

Ghosts are always present because they can't be erased; they float away and return to you. They are silent, saying nothing—it's all ambient. My paintings are ambiently adhered to the canvas.

幽靈是顆粒，然後不小心匯集成ambient（氛圍樂）。縈繞你的始終是顆粒，就像你直視強烈的燈光發現包圍你的永遠是灰塵和原子。我仍然記憶猶新的是，在我高中生活的、安大略省Burlington黑暗的、沾滿灰塵的地下室，我再次播放了Akira Rabelais的《鏡像恐懼》（*Eisoptrophobia*，2001）。我感到一陣顫栗，它和灰塵把我摀住了，我被悶在一塊腐爛的肉裡。黃昏來臨時，我穿梭在地下室旁邊的基督教墓地，耳機裡播放Kenneth Kirschner，旁邊是一片安靜的湖。墓地是如此迷人，曾經和這裡的社群發生聯繫的人都變成了石頭和名字。我像一個不小心來到了廢棄信箱的郵差，帶著一封不知道寄到何處的信，信封上什麼也沒寫。

大學搬到倫敦後，我開始參加一些地下音樂場景。這裡有很好的電子樂俱樂部、氛圍樂和實驗音樂現場，我加入了它們。我不和人交談，我能做的只是呆呆地看著台上的表演，或是指使自己扭動。這是酒精，舞蹈或冥想的儀式。我的歌單被更多的循環結構音樂填滿，以保持我的清醒工作中的微弱瘋狂。它們幾乎是我所有活動的氛圍樂，不斷地循環錯位，把我扔到我記不清的、讓我精神錯亂的、隨機的點。

我開始發現我對重複物品的著迷，就像對循環的鼓聲、旋律或電子脈衝那樣著迷。我的衣櫃裡堆滿了優衣庫的黑色體衈，它們關閉了我對時間的某些特定感受。我的生活相當枯燥和冷靜，我不作計劃，但所有事情都在自動循環，然後悄悄地變奏。它們像極簡techno。我確實持續不斷地播放它們，它們變化的很緩慢，所以不用當心被突然來臨的段落嚇到，就像你只需要想像你的黑色體恤上可能有不同分佈的灰塵或工作室裡不小心弄到的顏料痕跡。那些音樂裡的嗡嗡聲已經說明了一切，它們在某個平面上從來沒有重複過地移動著。

然後我發現嗡嗡聲是我的戀物癖，就像Jan Jelinek廠牌的名字Faitiche那樣扭捏而簡單。 Faitiche在2008年發行了第一張專輯：Ursula Bogner的*Recordings 1969 – 1988*。 Ursula被描述成一位被遺忘的女性電子音樂先驅。起初，Jan被指責Ursula的存在是一場騙局：這位神秘的「女電子音樂先驅」的所有資料都來自Jan，除了Jan沒有人知道她，有人說Ursula看起來像穿了女裝的Jan。 Jan甚至像模像樣地講述了他是如何在飛機上和Ursula的兒子Sebastian相遇，Sebastian如何將他母親的檔案交給Jan。後來Ursula被證實是Jan的一個項目，這個可愛的惡作劇只持續了一段時間。如果你仔細聆聽Gramm和Farben──身為Jan的

異名者，你就不會再對Ursula感到驚訝。每個異名都被作為母親的Jan孕育出來了，你只會被Jan的可愛想法和不同異名中的不同嗡嗡聲感動到忍不住搖頭晃腦。我能想像最性感的畫面就是Jan Jelinek坐在發光的Synth前扭動身體捏出Raw Macro，像戴著眼鏡的「虛無主義的Charlie Brown」（beachsloth）。他告訴我只要一點點，一點點就夠了。

有一段時間，我瘋狂地使用Stable Diffusion合成更多格子照片，這些格子去除了圖像的主體。同時地，我完成了《連續變奏系統》（*Continuous Variation System*，2023）和《個人的一小步，人類的一大步》（*One Small Step for Man, One Giant Leap for Mankind*，2023）兩張最初的格子繪畫。《連續變奏系統》裡包含了地下邪典電影、航太影片、與我完全無關的政治影片、老式黑白色情片的隱晦圖像截圖和空白。《個人的一小步，人類的一大步》則是阿姆斯特朗登月視頻中和其他航天類視頻的不同畫面幀的拼貼，記錄了登月主題外容易被人們忽略的部分（我甚至畫了片頭的字幕）。它們更像是自動音樂交叉播放器，只是觀眾不太可能知道。然後我在高古軒看到Douglas Gordon在102台電視機上播放的94件不同時期的影像作品組成的視頻裝置《幾乎從1992年到現在的每一部電影和視頻作品...》（*Pretty much every film and video work from about 1992 until now...*，1999－），到處都是電視機迷人的、極具誘惑力的嗡嗡聲，25年在你面前行走的眼睛，直到你完全失焦的時候。每一台電視機都困住了一個閃爍的、或是在休息的幽靈。它們和你一起在片段裡迷失，然後又在某個未知的瞬間重合。當我嘗試凝視每個螢幕時，它們又迅速地退縮進時間的深處。牆上的貼紙是被翻譯成不同語言的「何等傷痛...」，它們在傷心的霓虹燈旁邊自動說話。

然後我在布羅德韋劇院看到了心碎的William Basinski的演出。他和我們說他的媽媽剛過世，這位傷心的老人選擇用冷靜和幽默面對一切：他依然在為我們演奏ambient，然後手舞足蹈。Basinski在親歷911事件後的訪談中提到：「我們所有人都在恐懼中失去了理智，每個人都在尋找能將自己維繫在一起的東西......緊緊抓住那些能提供某種釋放或解釋的東西......就像《解體循環》（*The Disintegration Loops*，2002）中的每一段旋律一樣......」。衰退的聲音在每次循環後都變得更加遙遠。這是世界末日，這是必然發生的事。我們鑽入鬱鬱蔥蔥的管弦樂旋律，被循環摁住，然後在一點點變奏中逃離。你能感覺到你身體裡的幽靈在緩緩流過。

生成式AI不斷合成過去並無限增殖。這或許是Mark Fisher所描述的幽靈的終極形式。Valentin Hansen的項目《最大值》（*MAX*，2005）使用AI學習他本人的音樂，從1月1號開始，每兩分鐘自動發布一首合成音樂，每天大概700首。然後他用磁帶（聽起來幾乎已經是一種古董）把這些音樂刻錄並儲存。他號稱這些音樂永遠不會停止。現在是二月中旬，*MAX*已經發布了三萬多首音樂。我在某個三點的凌晨聽到這些和現實時間同步進行的音樂時有一種難以言喻的感覺。這是另一種鏡像恐懼（Eisoptrophobia）：當你看到Hansen在社交媒體上發布的不斷跑步、各種髮型的自己緩慢運動的合成視頻，你會感到鏡子帶來的扭曲，就好像你被扔到了一個真正的恐怖山谷中。*MAX*像是一種新的計時方式，告訴這一切一旦到來，在我們能理解的「永遠」的範疇裡不會停止。

幽靈永遠在那裡。它們不會被殺死，但它們會飄走，或回到你面前。事實上它們是沉默的，它們什麼也沒說，一切都是ambient。我的繪畫是被黏在畫布上的ambient。

Yuxuan Shao was born in Fuzhou, China, in 2005. He grew up in a genera-
tion shaped by streaming media, data control, and social media, exposed to
a constant flow of censored information. During his upbringing, television
and newspapers gradually lost their prominence, replaced by social media,
audio-visual platforms, and online news. Under the challenge of information
authenticity, the specific initiative seems to be deprived. He began to have a
strong suspicion of images and words: they shape individuals in society in a
seemingly stable power way. He moved from Ontario to London during high
school and continued his university education. The rapid changes in cultural
landscapes and language translation led him to realize that the flow of infor-
mation across different cultural backgrounds continues to influence real life
in various ways. The speed of information dissemination has intensified the
superficiality of how we perceive images, and the 'reality' we experience is
increasingly shaped by algorithm-driven distribution systems. He gradually
realized that the allure of an image lies not in understanding its origins or
the events behind it, but in the elusive ghosts it carries.

Shao's early works were inspired by antique photos, web images, and video
screenshots that he collected. With the launch of DALL·E (OpenAI) in 2021,
the text-to-image generation model transformed how he viewed and used
images and language. He moved away from relying on traditional image
sources and began using visual materials generated entirely by AI. Shao
started utilizing the Stable Diffusion 1.0 and 2.1 Demo models to produce
images characterized by glitches and noticeable noise. He is captivated by
these algorithmically generated, diffuse ghostly images, the images within
images. "They are soulless, solitary beings that, in a curious paradox, are

as natural as nature itself. They exist without notions of good or bad, seemingly hollow, and make no sound." This fascination echoes Mark Manders's interest in the imaginary virtual creature, the Skiapode. For Shao, synthetic images are silent noises that are present and not yet there. These artificial natures are destined to be closely connected with nature and human imitation and bending of nature (e.g., traditional images and Photoshop), like a textile full of uncertain gestures that are connected but have no contact points. Shao began to face these distorted images that often became terrifying or funny in the data-driven process, waiting for uncertain meanings, (Bedeutung). In this process, he gradually formed an artistic stance of superficial intuition, that is, not indulging in any form of meaning construction or digging for a more real reality, but choosing to look, appropriate, parody, and actively create an awkward atmosphere to expose the fractures of simulation and transfer them to the canvas.

Database, algorithm, and narrative

Behind AI-generated images lies a combination of databases and algorithms. Databases have been utilized in computing for over fifty years, even before the advent of AI. They do not merely reflect reality; instead, they function as self-sufficient systems built upon classification, labeling, and indexing, with their interconnections defining specific meanings. While past data is continuously updated, it does not disappear; it can be retrieved, recalled, and reproduced at any time. In contemporary contexts, algorithms function as rule-based systems integrated into machines or software to facilitate automated processes. They enable autonomous reasoning, paving the way for full automation. The structure of databases and algorithms ultimately influences the narrative style they produce.

Humans have shown an excessive desire for structural order through databases. As Lev Manovich points out, "Regardless of whether new media objects present themselves as linear narratives, interactive narratives, databases, or something else, underneath, on the level of material organization, they are all databases. In new media, the database supports a variety of cultural forms that range from direct translation (i.e., a database stays a database) to a form whose logic is the opposite of the logic of the material form itself—narrative. More precisely, a database can support narrative, but there is nothing in the logic of the medium itself that would foster its generation" (Manovich, 2001, p. 228). Data fills itself over time. It arranges the world into a virtual list of items and then sorts them accurately. Today, users can watch videos tailored to their preferences on YouTube, thanks to algorithmic recommendations. This kind of variant sorting has gradually replaced the traditional narrative method, compressing any object in the world. The object's construction pattern fragments are computationally connected in the drift of a vast grid structure.

If the above methods can still bring a plausible narrative structure, others, such as the diffusion model, insert the narrative into any phase of the diffusion structure. Users can import various databases and algorithms when using the diffusion model. These are created by teams from diverse back-

grounds, which means it lacks universality—the most intriguing aspect. However, it remains a limited perspective shaped by human power dynamics. Shao believes that people today are entirely exposed to the great depression constituted by databases and algorithms, especially after he experienced the movement of different cultural identities; he strongly felt the penetration of network power into the life world. Therefore, he focused on the non-systematic perception of the inseparable relationship between personal life processes and systemic regulatory mechanisms.

Artificial Intelligence vs Human

As Mary Anne Moser and Douglas Macleod mentioned in *Immersed in Technology* (Moser, Macleod & Banff Centre, 1996, p. 11): "So the body that emerges is not the original but an imperfect copy. But then, the putative original of this copy bears within itself the stamp of an earlier event (the cell division and chromosome mixing that occurred when sperm fertilized egg) that marks it as a copy rather than an origin. The information contained in that sperm and egg also came from prior events, namely the fertilizations that created the phenotypes who produced the sperm and egg. Thus the origin is displaced into a receding series of genetic events stretching back into the dim mists of prehistory. This displacement provides the basis for Richard Dawkins's argument that human beings are mere "lumbering robots" operated by our genes, who manipulate us for their own selfish ends". Like Richard Dawkins' view, Shao believes that we are essentially composed

of databases and algorithms, much like AI, though in different volumes and forms. Humans are inevitably subject to various conditions and can never escape the shaped body. This body is a limited symbolic entity, a square that grows through the mutual interplay of choice and being chosen. Although the human body has long been virtual enough by the impact of information, it is not just information: it has the ephemerality of data and the solidity of matter and is full of some noise that humans have not fully understood. The body is still the fundamental way of human perception. Shao describes the body as "the most basic form of existence, independent of whether there is a metaphysical soul. It can be seen as a small container and the collection of everything it can hold." Shao realized the necessity of being both user and creator and insisted on using the body to make art because the finite is beautiful, just as a true newborn child sees everything in a=a. The body is never just an execution tool that receives and outputs instructions. In other words, all bodies are romantics.

Generative Mechanisms

Noise has played a foundational role in the development of computer vision. Image synthesis emerged in the mid-twentieth century, with early digital techniques generating visual patterns by mapping random values onto pixel arrays. By the 1960s, the term 'generative art' had gained widespread recognition, referring to algorithmic processes that transform raw data into structured visual outputs. This synthesis, in modern machine learning-based vi-

sion models, requires direct access to training datasets, rather than relying solely on deterministic algorithms. Vision algorithm research has gradually reduced direct dependence on human perception by incorporating probabilistic modeling, geometric optimization, and matrix computations. This synthesis results in a collection of abstracted representations, infinitely removed from computed reality.

The synthesis methods of today's AI images are mainly divided into Generative Adversarial Networks (GANs) and Diffusion Models. GANs generate images through adversarial training, optimizing the generator to produce outputs indistinguishable from authentic images, thereby constructing a compelling illusion. The website "This Person Doesn't Exist" is a famous example. The faces it generates are often indistinguishable from real ones, but they seem more idealized than real people. The generation of the diffusion model is highly controllable: it uses a step-by-step noise reduction method, and the image gradually emerges from stochastic noise. Each step of its generation is based on the approximation of probability, so the generated result always has unique randomness and subtle distortion. This denoising mechanism imbues images generated by diffusion models with a sense of 'incompleteness'—lacking definitive resolution yet rich in latent ambiguities and fragmentary structures. The extreme narcissism of the database causes AI generations to enter a self-referential loop—it seems to simulate reality, but in fact, it is simulating its own algorithmic operation. The image is increasingly pointing to itself rather than to an external referent. This seemingly self-enclosed and unstable generative process starkly contrasts the hyper-realistic falsification characteristic of GANs. Unlike adversarial net-

works, diffusion models do not construct a mechanism for producing a 'perfect illusion'. The image's authenticity does not constrain it but constructs possible shapes in the probability space. The images generated by diffusion models tend to touch more styles and probability events, which determined Shao's decision to use the diffusion model to generate images.

Instructions and image feedback

In the text-to-image model, the image constantly fluctuates between noise and clarity. Prompts rely on the user's cognitive database, while image selection depends on the user's mental algorithm. AI does not explore the unknown; instead, it identifies patterns from training data and reassembles outputs within the data's latent space. The task of discovering the genuinely unknown still belongs to human users.

This generation model is the asymmetry of information rights. The AI cleverly created a riddle game, enticing and teasing the user. The first task for Shao was processing prompts and selecting images. Unlike the favored method of choosing the most advanced diffusion model, describing the prompts in detail, and expecting accurate image outputs, Shao did not rely on complex tuning mechanisms but chose a nearly primitive way to input prompts. They are usually highly abstract, meaningless phrases, random character combinations, or basic, easy-to-analyze words. These prompts have not undergone any optimization but are directly passed to the image generator,

relying on its default processing logic and then exposing the drift process of the AI through the distortion of the generated images. It is worth mentioning that Shao deliberately chose the Stable Diffusion demo1/2.1 model, and this rough model cannot fully meet the requirements of the prompt. His 2024-2025 series of works, *Human Images*, well reflects his adherence to minimalism: he uses this most familiar element, humans, to create image experiments, as humanized images of AI models driven by algorithms, or perhaps their anthropomorphic images. These images bring various distortions: weird, deformed, uncanny valley, and humor.

These distortions are not just localized image defects but directly reflect the generated logic itself. Under the guidance of the neural network latent space, we can finally recognize a familiar structure—a collection of images covered by a random digital field, decomposed in the deposition of Gaussian noise and gradually merged with the surrounding calculated boundaries. Therefore, it is incorrect to try to distinguish 'subject' and 'background' in AI images. These images do not distinguish between figures and backgrounds but present a single statistical representation. The essence of the diffusion model is to transform random noise into the most basic form of interpretable images. This perspective shapes a new paradigm of images—they record nonexistent possibilities and penetrate them into reality in a way we mistakenly think is objective.

In the early stage of Shao's image experiments, Shao used the prompt "the alternates" to generate a set of images that showed unrecognizable faces and heartbreaking textures. Surprisingly, this prompt almost always gener-

ated images of children. Various images of children are combined, numbered, and replaced in groups in the grid. It's not just the replacement of each organ and body but the algorithm's replacement of the image as an object. The algorithm brings an eerie and distressing atmosphere.

a.

47/48.   a. prompt: the alternatives

49. a. prompt: the alternatives

a.

50. a. prompt: the alternatives

The prompt 'Nurse Justin Bieber' makes the famous pop musician, Justin Bieber, appear hollow and laughable. Bieber in a nurse uniform sometimes looks like a flawed 3D model, sometimes needs to be identified by an incorrect but recognizable name on an awkward sign next to him, sometimes stands near an ambulance with two fronts, and sometimes one image has two or more Justin Bieber faces on different bodies, like the cover of Aphex Twin's EP *Come to Daddy* (1997). These images intuitively show how the diffusion model combines two simple image genes. Audiences will inevitably find similarities between this mechanism and films such as *Iron Man* (1989), *The Walrus* (2014), *The Human Centipede* (2009), and *The Fly* (1986). Whether it is genetic mutation, surgical experiments, mechanical bonding, or social dehumanization, these films discuss the disintegration of individual bodies and how they are forced to become new creatures. AI models constantly generate this new data creature, using algorithms to string data into centipedes and bond with human users. AI makes bonding painless. You won't realize that you are being spliced, reorganized, and trained, but you become part of the algorithm in the game with AI and continue using it. Interestingly, according to Shao's experiment, the prompt: emoji is heavily biased towards producing images with positive emotions. According to statistics from Emojipedia," faces crying loudly" and "faces full of tears of joy" are almost always the most popular ones. Even though the "crying face" usage rate is high, AI still tends to express 'generally recognized positive emotions' when generating rather than vague, multi-meaning expressions. As today's popular emotional avatars, emojis themselves do not carry any expressions. They can only mobilize human emotions under the careful design of designers and the strict selection of Unicode. Users enter the emo-

b.

51.   b. prompt: nurse Justin Bieber

52/53.   b. prompt: nurse Justin Bieber

b.

tional avatar loop when using emojis, but such emotions are likely to fail when receiving AI-generated emoji images because they are not in place enough. These experiments prove that the diffusion model lacks a proper understanding of images and is only responsible for synthesizing data; however, it is the most valuable feature in Shao's view.

Image-painting

Humans and AI are assigned different tasks. The diffusion model is essentially a probabilistic denoising process, and Shao's painting simulates this process and transforms the picture into a state of 'unfinished diffusion.' Matthias Groebel's TV paintings use machines to express the noise of low-resolution TV screens intuitively. He occasionally incorporates text into these images, giving them the structure of memes. However, it doesn't feel forced, as his images still evoke the collective memory of media consumption shaped by satellite TV in the 1980s.

Unlike Matthias, Shao has lived through the rapid expansion of various media images, which has led to his media memory of images feeling chaotic and disjointed. He enters the studio, randomly cuts canvases of any size, and hangs them on the wall without framing, embracing a sense of spontaneity and disorder—it means that his paintings could extend to a broader plane around him. He decisively applies a coat of white gesso primer, looks for an image of the right size canvas, and begins to paint. He uses only a few

brushes and a little linseed oil, leaving only a few unmixed pigments on the palette, which is almost awkward compared to a traditional painting table, but the awkwardness is what he wants—awkwardness to retain most of the original stunned look of things. He thus knows where to start and how to continue in the swing.

Ammon Seth (2024) continued with a mistake that Shao had made earlier: the original plan was for the three grids to convey different narrative images. However, after stretching the canvas and drawing two dividing lines, he unexpectedly saw the canvas take the shape of a face resembling Cassandra O'Brien. 17 from Doctor Who (1963). The canvas has already cut the space, which is undoubtedly a beautiful form of error. He finished the original plan of an Indian man in a suit holding a cigarette in the first grid and then almost controlled, painting the rest of the body from top to bottom.

In *Venus* (2025), he initially depicted a faceless figure with a broken arm, only to later realize that a single word, "Venus," should appear below the subject, much like a subtitle in the picture. So, he turned to ChatGPT for assistance: he asked ChatGPT what its favorite word was, and ChatGPT's response was "sonder," which refers to the moment of realizing that everyone around you has their own intricate and complex life story.

A Man And A Woman Lying On The Ground. They Are Outdoors On The Grass, Barefoot. The Focus Is On Their Limbs And Feet (2024) This long title comes from the description of AI images by AI Image Describer. It is not accurate, just like the diffusion model does not accurately give the image required by

the instruction. Shao directly used this description as a title—before painting—as a motivation and then observed how language power and images will shape each other.

Tronie (2025) is a vast, eerie head. According to Wikipedia, it is "a type of work common in Dutch Golden Age painting and Flemish Baroque painting that depicts an exaggerated or characteristic facial expression". These paintings focus on the characters' expressions, looks, and types rather than painting a traditional portrait. This was undoubtedly a rebellious and surprising fantasy exercise in that era. Before being named, the original image of this vast head was full of ambiguous lights. Shao kept them in the position of hair and transformed them into pearls, evoking Vermeer's Girl with a Pearl Earring(1665). It turned out to be a Tronie—without a name, without identity, just a study of expression. Shao re-excavated this word, giving the captivating image a beautiful name: Tronie.

Villager (2025) employs a similar approach to Tronie, depicting the image of villagers from Minecraft. If you've played Minecraft, seeing Villager will instantly make you recall the villagers' distinctive voice, and you may find yourself attempting to place this massive head onto the original pixelated villagers in the game.

These works allow us to see that Shao's works have the structure of memes but replace their substantive content. This also leads to a change in communication: what is left is more awkward and depressing. He brought the painting into a context that the image never had, and the audience can see a

certain elusive but actual false texture and the reality of the body participating in the relationship between the canvas and the paint.

Shao retains the elements that are often ignored or dismissed as 'failures' in the image generation process. His paintings convey to the viewer the randomness, distortion, and noise inherent in the generative mechanism, illustrating how these factors culminate in an almost ghostly state, suspended between stability and collapse. Rather than overriding the AI algorithm, they allow humans and the generative model to coexist. Rosalind Krauss proposed a combination model of reality and image in *Video: The Aesthetics of Narcissism* (Krauss, 1976, p. 62). "The art of Robert Rauschenberg is a case in point. His work, in bringing together groupings of real objects and found images and suspending them within the static matrix of a pictorial field, attempts to convert that field into something we could call the plane of memory". In doing so, the static pictorial field becomes both psychologized and temporally stretched. Shao said: "AI image output returns to the user like B2B (back to back) in DJing, or even bot to boy: the interaction between the user and AI is not a one-way control but a two-way computational intimacy. Ultimately, both hold equally important values, just like the left side of the DJ set is AI and the right side is human." Today, humans and AI imitate each other, with humans in a more eager position to dominate. In this dynamic, Shao's paintings serve as a sentient substitute for the visual grammar of AI, a fluid, human-like plane that is both AI and human. AI learns, imitates, and offers solutions, but it doesn't always succeed. When failure occurs, users may fall in love with their AI because, in these moments, it mirrors human imperfection—and what humans find most lovable is often this 'not always working' quality.

54/55.

a. prompt: the alternatives

56.

57.
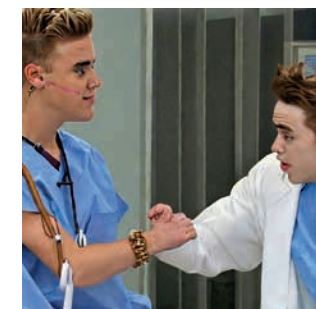
58.

b. prompt: Nurse Justin Bieber

59.

60.
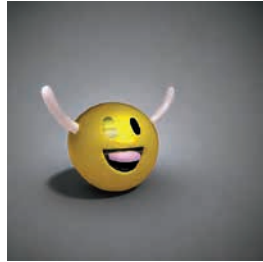
61.

62.

63.

64.

65.

66.

c. prompt: emoji

邵宇軒（b. 2005）出生於福州市。他成長於數據控制和社交媒體構成的流媒體世代，電視和報紙在他的成長過程中逐漸銷聲匿跡，取而代之的是社群媒體、影音平台和網絡新聞。在信息真實性的挑戰下，某種主動性似乎被剝奪了。他開始對圖像和文字產生強烈的懷疑：它們以看似穩定的權力方式塑造社會中的個體。他在高中和大學時期先後居住於安大略省和倫敦，快速的文化場景和語言翻譯的變化讓他發現不同文化背景下的信息流動方式延續著不同的對於現實生活的操控。信息的超快流速加劇了影像感知的表面化，現實的「真實性」也愈發依賴於算法驅動的分發系統。因此，邵逐漸發現圖像的魅力不在於理解它來自哪裡，以及背後發生了什麼事，而是圖像本身作為難以捉摸的幽靈。

邵最開始的創作是基於他收集的古董相片、網頁圖像和影片截圖。隨著2021年DALL·E（OpenAI）的推出，文字到圖像的生成模式改變了他對作為現成體的圖像及語言的觀看和使用方式。他放棄了傳統的圖像來源依賴，而是轉向完全由 AI 生成的視覺材料。邵開始使用穩定擴散（Stable Diffusion）1/2.1 Demo模型，並持續產生了大量帶有明顯故障和噪點的圖像。這些算法驅動著擴散的幽靈般的圖像——圖像中的圖像——讓邵感到著迷：「它們是沒有靈魂的、孤獨的生命，透過一種奇特的悖論，像自然那樣自然，沒有好和壞，似乎是空心地存在著，且不發出任何聲音」。這種迷戀讓人聯想到馬克·曼德斯（Mark Manders）對於不存在的虛擬生物「影足族」（Skiapode）的迷戀。對邵而言，合成圖像是在場且尚未到場的無聲噪點。這些人造自然注定會和自然及人類對自然的模仿與扭曲（譬如傳統媒體圖像和PS）緊密地聯繫起來，像一個相互連接卻又沒有觸碰點的、充滿各種不確定手勢的織體。邵開始面對這些在數據驅動中常常變得恐怖或滑稽的失真圖像，然後等待尚不確定的意味（Bedeutung）。在這個過程中，他逐漸形成了一種表象直觀的藝術立場，即不沉迷於任何形式的意義建構或是執意挖掘更真實的現實，而是選擇觀看、挪用、戲仿，主動製造尷尬的氛圍來暴露模擬的斷裂，並將它們轉移到畫布上。

資料庫，算法與敘事

AI影像的背後由資料庫和算法組成。資料庫在AI時代之前已經在電腦裡活動了半個世紀。它並非現實的鏡子，而是由分類、標籤、索引（它們之間的動態關係決定了具體意義）所構成的自足系統。儘管過去的資料不斷被改寫，但它們不會真正消失，而是隨時被檢索、重新調用和再現。算法在現代語境中本質上是一種可嵌入機器或程式中實現自動化操作的規則系統，它們自動推理，最終實現自動化。資料庫和算法自身的組織方式決定了它們的敘事方式。

人類對通過資料庫獲取結構秩序表現出了過度的渴望。像列夫·曼諾維奇（Lev Manovich）指出的那樣，「無論新媒體物件是以線性敘事、互動敘事、資料庫或其他形式呈現，從底層或從物質組織層面來看，它們都只是資料庫。在新媒體中，資料庫支持各種文化形式：從直接轉換（即資料庫仍然是資料庫）到邏輯與物質形式本身的邏輯相反的形式——敘事。更準確地說，資料庫可以支持敘事，但媒介本身的邏輯中沒有任何東西可以促進敘事的產生」（Manovich, 2001, p. 228）。它將世界排列成一個虛擬的項目列表，然後精確地排序。今天的用戶在算法的推薦下可以使用Youtube觀看任何符合喜好的影片。這種變異的排序開始逐步取代傳統的敘事方式，將世界上的一切物體壓縮成物體本身的建模式碎片。這些碎片在巨大的網格結構的漂移中被計算接壤。

如果上述方式仍能帶來看似合理的敘事結構，而另一些——例如初級的擴散模型——則把敘事插入擴散結構的任一相位。用戶在使用擴散模型時，可以盡情導入不同的資料庫和算法。它們被來自不同背景的團隊製作出來，這意味著它遠遠未達到真正的普世性——這是最有趣的部分——本質上仍然是人類權力糾紛下的有限視角。邵認為今天的人們完全暴露在資料庫和演算法構成的巨大憂鬱中，尤其是他在經歷了不同文化認同的遷移之後，強烈感受到權力網絡對現實世界的滲透。因此，他開始把注意力轉向個人生活機制和系統性監管機制密不可分的關係下的非系統性感知。

AI vs 人類

瑪麗·安妮·莫澤（Mary Anne Moser）和道格拉斯·麥克勞德（Douglas Macleod）在《沉浸於科技》（*Immersed in Technology*）（Moser, Macleod & Banff Centre, 1996, p. 11）中提到：「因此，所顯現的身體並非原初的本體，而是一個不完美的複製品。但隨後，這個被假定為原本的個體，本身也銘刻著更早事件的印記——即精子與卵子結合時的細胞分裂與染色體重組。這些過程本質上已經使其成為一個複製體，而非真正的起源。此外，精子和卵子所包含的訊息同樣源自於更早的事件——即孕育出這些精子和卵子的個體在其受精時的遺傳訊息傳遞。如此一來，「起源」不斷向更遠的遺傳事件序列中延展，最終消失在古代史前的幽暗迷霧之中。正是這種起源的位移（displacement）構成了理查德·道金斯（Richard Dawkins）理論的基礎——他認為人類不過是「笨重的機器人」，受基因操控，而基因則利用我們為其自身的自私目的服務」。與Richard的觀點類似地，邵認為我們和AI同樣由資料庫和算法組成，只是體積和方式不同。人類必然受到不一樣的條件製約，並且永遠無法逃脫被塑造的身體。這個身體是一個有限的符號廣場，它在選擇和被選擇的相互滲透中生長。儘管人類的身體早已被信息衝擊得足夠虛擬，但絕不僅僅只剩下信息：它同時具有數據的轉瞬即逝和物質的堅固性，並充斥著一些還未被人類完全理解的噪點；身體仍然是人類感知的根本性方式。邵描述身體為「與有無形而上的靈魂無關，這是最基本的存在形式。它可以被視為一個狹小的容器和它所能保存的一切的集合」。邵意識到同時作為使用者和創作者以及堅持使用身體來製作藝術的必要性，因為有限是美麗的，就像一個真正的新生兒以a=a的方式看待萬物那樣自然。身體絕不只是一個接受和輸出指令的執行工具。換句話說，所有身體都是浪漫主義者。

生成機制

噪點在計算機視覺的發展中也扮演了基礎性角色。圖像合成於二十世紀中期興起，早期的數位技術透過將隨機數值映射到像素陣列上來生成視覺圖案。到了1960年代，「生成藝術」這個術語已經廣為人知，指的是將原始數據轉換為結構化視覺輸出的算法過程。這種合成，在現代基於機器學習的視覺模型中，需要直接訪問訓練資料庫，而非僅依賴確定性算法。視覺算法研究逐漸減少對人類感知的直接依賴，轉而通過結合概率建模、幾何優化和矩陣運算來實現。這種合成產生了一系列抽象的表徵，與計算出來的現實相距無限遠。

今天的AI圖像的合成方式主要被分為生成對抗網路（GANs）和擴散模型（Diffusion Model）。GANs透過對抗訓練來生成影像，優化生成器以產生與真實圖像難以區分的輸出，從而構建出引人入勝的錯覺。網站「此人不存在」（"This Person Doesn't Exist"）就是一個著名範例。它生成的面孔往往與真實面孔無法區分，但看起來比現實中的人更理想化。擴散模型的生成過程高度可控：它使用逐步噪點減少的方法，圖像從隨機噪點中逐漸顯現出來。其生成的每一步都是基於概率的近似，因此生成的結果總是具有獨特的隨機性和微妙的扭曲。這一去噪機制賦予由擴散模型生成的圖像一種「不完全性」的感覺——缺乏明確的解析度，但卻充滿了潛在的模糊性和片段式結構。資料庫的極端自戀使得AI生成進入了一個自我參照的循環——它似乎在模擬現實，但實際上是在模擬其自身的算法運作。圖像越來越指向自身，而不是指向外部的參照物。這種看似自我封閉且不穩定的生成過程，與GANs所特有的超現實偽造特徵形成了鮮明對比。與對抗網絡不同，擴散模型並未構建出能夠產生「完美錯覺」的機制。圖像的真實性並不對其進行約束，而是在概率空間中構建可能的形狀。它們生成的圖片往往觸及更多的風格和概率事件——這促成了邵選擇使用擴散模型來生成圖像的決定。

指令與圖像回饋

在文生圖（Text-to-Image）模式中，圖像在噪點與清晰度之間不斷遊移。文字指令需要徵求用戶大腦的資料庫，而對圖像的選擇則需要徵求用戶大腦的算法。 AI並不真正探索未知，它只是基於訓練信息尋找模式，並在信息的潛在空間中重新組合答案。「尋找未知的可能性」仍然是人類用戶的任務。

這種生成模式即是知情權的失衡。 AI很巧妙地製造了一個謎語遊戲，像是引誘和挑逗用戶；處理指令和挑選圖像成了邵的首要任務。與通過選用盡可能先進的擴散模型、詳細描述指令並期待得到準確圖像結果的流行操作方式不同，邵並非依賴複雜的調優機制，而是選擇了一種近乎原始的方式輸入文字指令。它們通常是高度抽象無意義的短語和隨機的字符組合，或是常見和容易分析的詞語。這些指令沒有經過任何最優化，而是直接傳遞給圖像產生器，依賴其預設處理邏輯，然後透過產生影像的扭曲暴露出AI的漂移過程。值得一提的是，邵特意選用了Stable Diffusion demo1/2.1模型，而這個粗糙的模型無法完全滿足文字需求。他作於2024-2025的系列作品「人類圖像」（*Human Images*）很好地體現了他對指令極簡主義的堅持態度：他使用了這個我們最熟知的元素——人類，並製作了大量圖像實驗，作為算法驅動展現的AI模型的人類化圖像，也許就是它們的擬人化圖像。這些圖像帶來各種類型的扭曲：怪異、畸形、恐怖谷以及幽默。

這些扭曲不僅僅是局部的圖像瑕疵，而是生成邏輯本身的直接反映。在神經網路潛在空間的引導下，我們最終可以識別出一個熟悉的構造——某種形象集合，被隨機的數字場覆蓋，並在高斯噪聲的沉積中被分解，與周圍計算出的邊界逐漸融合。因此，試圖在AI影像中區分「主體」和「背景」是錯誤的，這些圖像並未真正區分圖形和背景，而是呈現單一的統計表徵。擴散模型的本質在於將隨機雜訊轉換為可解讀影像的最基本形式，這種視角塑造了圖像的新範式——它們記錄了不存在的可能性，並以我們誤以為客觀的方式將其滲透進現實。

邵在圖像實驗初期使用指令「替代者」（the alternates）生成了一組圖像，它們呈現出難以辨認的面孔和令人心碎的質感。令人驚訝的是，這個指令生成的幾乎都是兒童圖像。各式各樣的兒童圖像組合在一起，在一組組在網格中被編號、替換。這不僅是每一個器官和身體的替代，還是算法對作為客體的圖像的整體性替代。算法帶來了令人不安又心疼的氛圍。

指令：護士賈斯丁·比伯（Nurse Justin Bieber）將這位最具影響力的流行音樂人之一的形象變得空洞且令人發笑。穿著護士服裝的Bieber有時看起來像糟糕的建模，有時需要一旁錯誤的、但能依稀辨認出的名牌來指認，有時站在帶有兩個車頭的救護車附近，有時一張圖像甚至在不同的身體上出現兩個或者好幾個Bieber的面孔，就像理查德·D·詹姆斯（Aphex Twin）的EP《來到爸爸這邊》（*Come to Daddy*，1997)的封面那樣。這些圖像直觀地指出了擴散模型如何處理兩個簡單圖像基因的結合。觀眾也必然發現了這種機制和《鐵男》（*Iron Man*，1989）、《人形海象》（*The Walrus*，2014）、《人體蜈蚣》（*The Human Centipede*，2009）和《變蠅人》（*The Fly*，1986）等電影的相似。不論是基因突變、外科實驗、機械結合還是社會意義上的非人化，這些電影都討論了個體身體的瓦解以及它們如何被迫成為新的生物。　AI模型則時時刻刻在生成這種新的信息生物，它使用算法將信息串成蜈蚣，並和人類用戶產生結合。　AI　讓結合變得無痛。你不會意識到自己正在被拼接、被重組、被訓練，而是在和AI的互相博弈中成為演算法的一部分，然後繼續使用它。

有趣的是，根據邵的實驗，指令「表情符號」（emoji）則嚴重偏向產出正面情緒的圖像。根據Emojipedia的統計顯示，「嚎啕大哭的臉」（faces crying loudly）和「滿是喜悅淚水的臉」（faces full of tears of joy）幾乎始終是最受歡迎的圖像。即使哭臉使用率很高，AI　在生成表情時仍然傾向於表達「普遍認可的積極情緒」，而不是模糊的、多重含義的表情。Emoji作為今日流行的情感擬像，本身其實不帶任何表情，只在設計師的精心設計和Unicode的嚴格挑選下，能夠調動人類情緒。用戶在使用emoji時進入情緒擬像的迴路，

a.

但這種情緒在接收到AI生成的emoji圖像時很可能會失效，因為它們不夠到位。這些實驗充分證明了擴散模型模型對圖像缺乏真正的理解，它只負責合成信息。但在邵看來，這正是它身上最寶貴的地方。

圖像——繪畫

人類和AI各自被分配了不同的任務。擴散模型本質上是一個機率性的去噪過程，而邵的繪畫正是透過模擬這個過程——透過他自己的演算法——將畫面置於一種「未完成擴散」的狀態。馬蒂亞斯·葛魯貝爾（Matthias Groebel）的電視繪畫使用機器很直觀地表現出了低分辨率電視屏幕的噪聲，他有時在這些圖像中加入文本，使它們既具有梗（meme）的記憶特徵，也一點都不讓人感到尷尬，因為他的圖像仍然有效地喚起上世紀80年代衛星電視帶來的媒體消費下的集體記憶。

與Matthias不同，邵經歷了各種媒介圖像的瘋狂膨脹，導致他對圖像的媒介記憶是錯亂和尷尬的。他走進工作室，隨機裁剪任意大小的坯布，把它們繃到牆面上而非畫框上——這意味著他的畫可以延伸到四周更廣闊的平面。他用白色石膏底漆果斷地塗上一層底料後便開始尋找與畫布尺寸匹配的圖像，隨即立刻開始繪畫。他只用幾隻筆和一點亞麻油，調色板上也只保留了些許未充分混合的顏料；相比於一個傳統的繪畫工作台，這幾乎是尷尬的，但尷尬也正是他想要的——尷尬保留了大量事物本來就令人目瞪口呆的樣子。因此他總是

67/68.　　　a. prompt: the alternatives

知道從哪裡下手，以及如何在搖擺中繼續進行。

《阿蒙·賽斯》（Ammon Seth，2024）在邵保留的一個錯誤中進行：原本計劃本應是三個格子帶來不同的敘事圖像，但在他拉伸好畫布並畫好兩條分割線後，意外地發現這張畫布看起來像《神秘博士》（Doctor Who，1963）裡卡珊德拉·奧布萊恩.Δ17（Cassandra O'Brien.Δ17）的面部皮膚。畫布已經把空間切割好了，這毫無疑問是錯誤的美麗形式。他在第一格畫完了原計劃中一個拿著煙的、穿著西裝的印度男人，然後幾乎是被控制地、從上到下畫出了剩餘的身體。

在《維納斯》（Venus，2025）中，他首先描繪了一個無臉的斷臂形象，然後意識到畫面主體「Venus」的下方應該像一個字幕那樣出現一個詞語。於是他轉向ChatGPT尋求幫助：他詢問ChatGPT最喜歡的詞，ChatGPT的答案是「Sonder」，意為意識到周圍的每個人都有自己複雜的生活經歷的瞬間。

《一個男人和一個女人躺在地上。他們在戶外的草地上，赤腳。焦點集中在他們的四肢和腳》（A Man And A Woman Lying On The Ground. They Are Outdoors On The Grass, Barefoot. The Focus Is On Their Limbs And Feet，2024）這個很長的標題其實來自於AI Image describ-er對AI圖像的描寫。事實上它描述得並不準確，就像擴散模型並未精準給出指令要求的圖像。邵直接把這個描述當作標題——在繪畫之前，作為一個動機，然後觀察語言權力和圖像之間將會如何相互塑造。

《特羅尼》（Tronie，2025）則是個巨大的怪異頭像。根據維基百科，它的定義是「荷蘭黃金時代繪畫和佛拉蒙巴洛克繪畫中常見的一種作品的名稱/類別，它們表現出誇張的面部表情或穿著服裝的人。這些作品的目的不是肖像，而是對表情、類型、相貌或有趣角色的研究，例如老人或女人、年輕女人、士兵、牧羊女、東方人或特定種族的人等」。這些繪畫將焦點聚集在了人物的表情、相貌和類型，而不是繪製一個傳統的肖像。這在那個時代無疑是反叛和令人驚訝的幻想練習。在被命名之前，這個巨大的頭的原始圖像充滿著意味不明的亮光，邵將它們保

留在頭髮的位置上，然後把它們變成珍珠——讓人想到維米爾那張帶著珍珠耳環的少女——正好是一張Tronie，沒有名字，沒有身份，只是對表情的研究。這個詞語在五百年後被邵重新考古並投入使用，然後給了這個動人的形像一個美麗的名字——特羅妮。

村民（Villager，2025）則使用類似Tronie的手法描繪了《我的世界》（Minecraft）中的村民形象：如果你玩過《我的世界》，在字幕的暗示下，你一定會在看到Villager後發出村民的聲音，然後嘗試把這個巨大的頭安裝到遊戲中像素村民的身體上。

這些作品讓我們觀察到邵作品中的「meme結構」，視覺形式取代了它們的實質內容。這同時導致了傳播路徑的變化：它們剩下的更多的是尷尬和憂鬱。他把繪畫被帶到了圖像不曾擁有的語境中，觀眾可以同時看到某種難以捉摸但又確實存在的虛假質感和身體參與畫布與顏料關係依附的真實。

邵保留了那些AI生成時被忽略或視為「失敗」的部分。他的繪畫向觀眾描述了生成機制中的隨機性、失真和雜訊，以及最終如何在穩定與崩潰之間得到了某種近乎幽靈的狀態。它們沒有覆蓋AI演算法，而是讓人類和生成模型共存。羅莎琳德·克勞斯（Rosalind Krauss）在《錄影：自戀的美學》（Video: The Aesthetics of Narcissism）中提出了現實和圖像的組合模式，「羅伯特·勞森伯格（Robert Rauschenberg）的藝術就是一個很好的例子。他的工作是將真實物體和發現的圖像組合在一起，並將它們懸掛在圖像場的靜態矩陣中，試圖將該場轉換成我們可以稱之為記憶平面的東西」。（Krauss, 1976, p. 62）邵說：「AI圖像產出回到用戶身上像極了DJ中的交替進行（B2B），甚至成為機器人到男孩（bot to boy）：用戶與 AI 之間的交互並非單向的控制，而是一種雙向計算的親密性。最後兩者俱有同樣重要的價值，就像DJ set左邊是AI，而右邊是人類」。今天人類和AI相互模仿，而人類站在更躍躍欲試的篡奪的位置上。在這種關係中，他的繪畫成為了對AI視覺語法的有感情的替代品，一個黏稠的、既屬於 AI 又屬於人類的平面。AI學習，模仿，提供解決方案，但不一定奏效。當這種失效發生的時候，用戶可能會愛上他們的AI，因為它在這時看起來像一個人，而人最可愛的地方一定是這種「不一定奏效」。
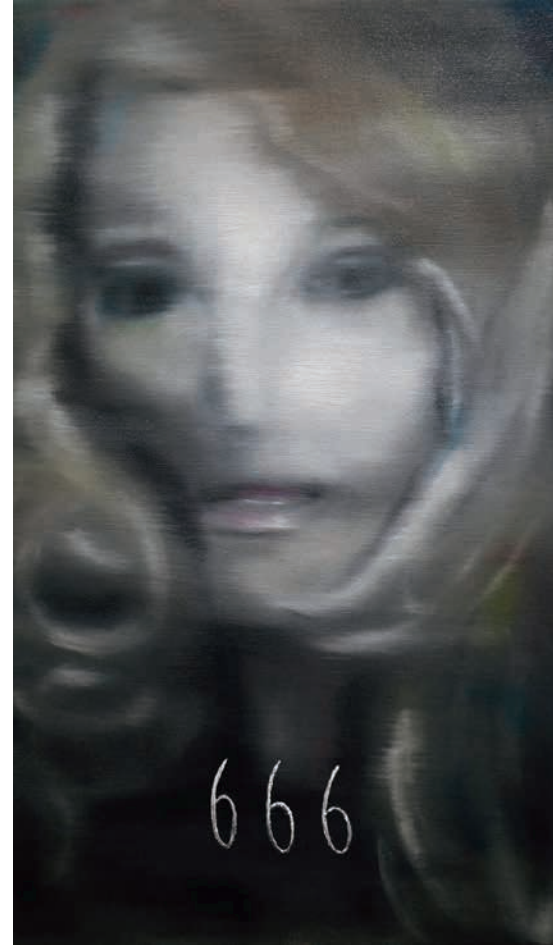
69.   No. 8294(666)

70 / 71.   Bücherregal / Bücherregal : Close-up

72.   No. 8304

73/74/75.   Weißt Du, Wie Sehr Ich Dich Vermisse?/
             Weißt Du, Wie Sehr Ich Dich Vermisse? : Close-up
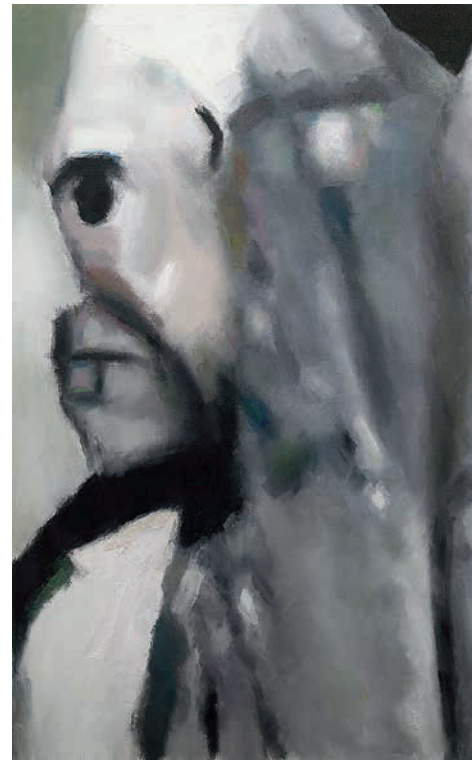
76 / 77.   Tronie / Tronie : Close-up

78.   nafol juid
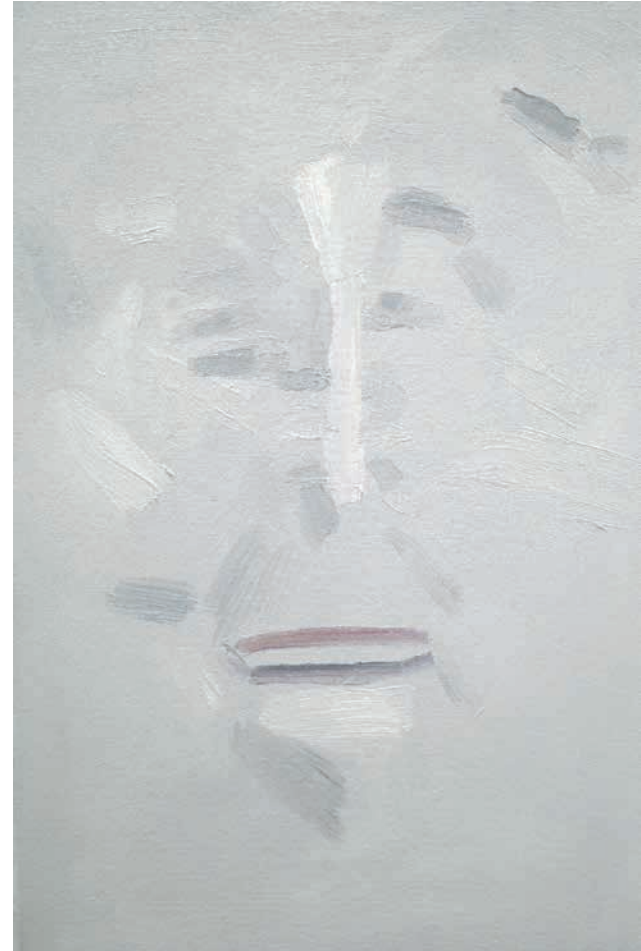
79.   Untitled
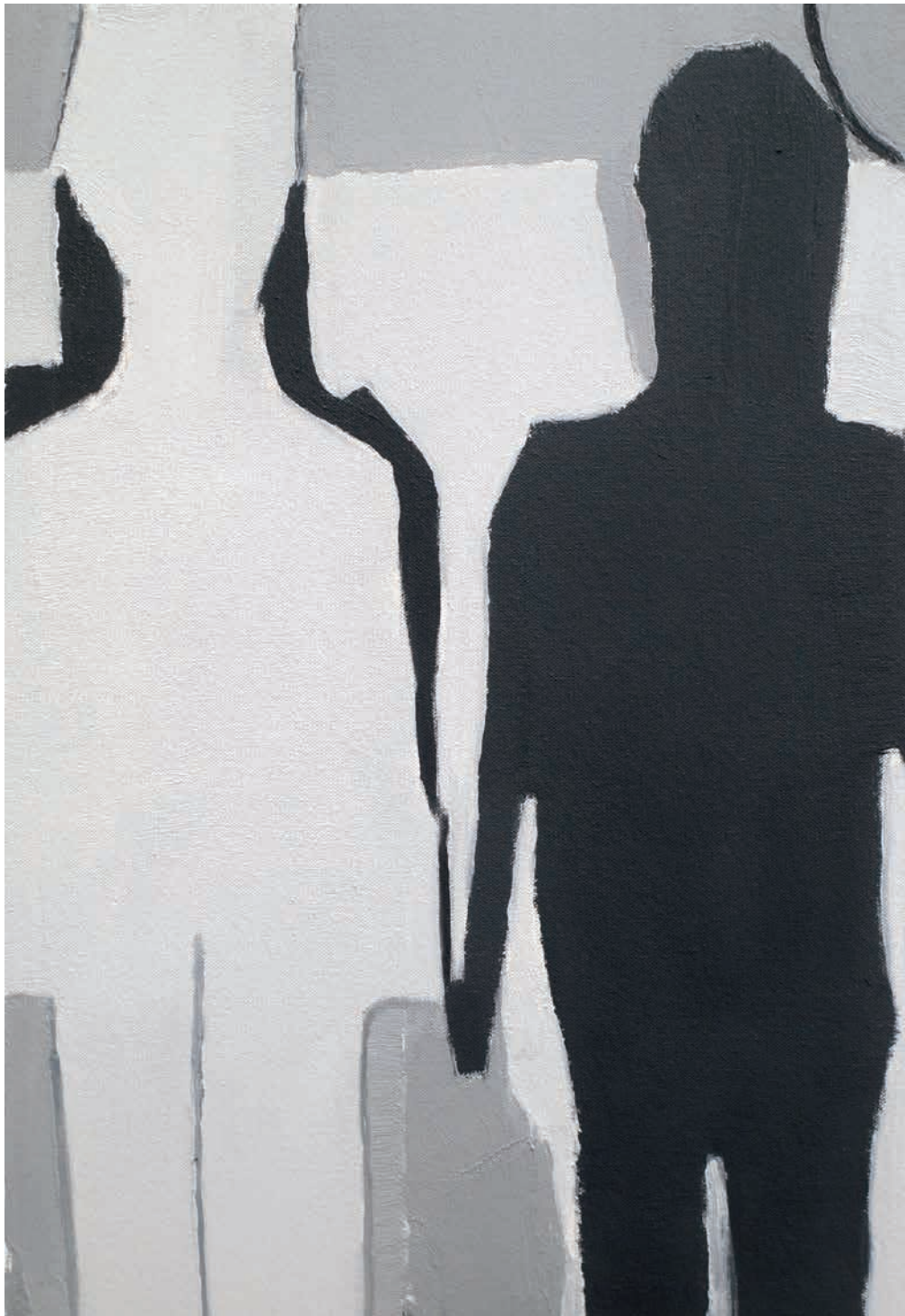
80.   Oh Love, Well We Finally Made It

81.   No.8317 (forever)

82 / 83 / 84.   Villager / Villager : Close-up

He
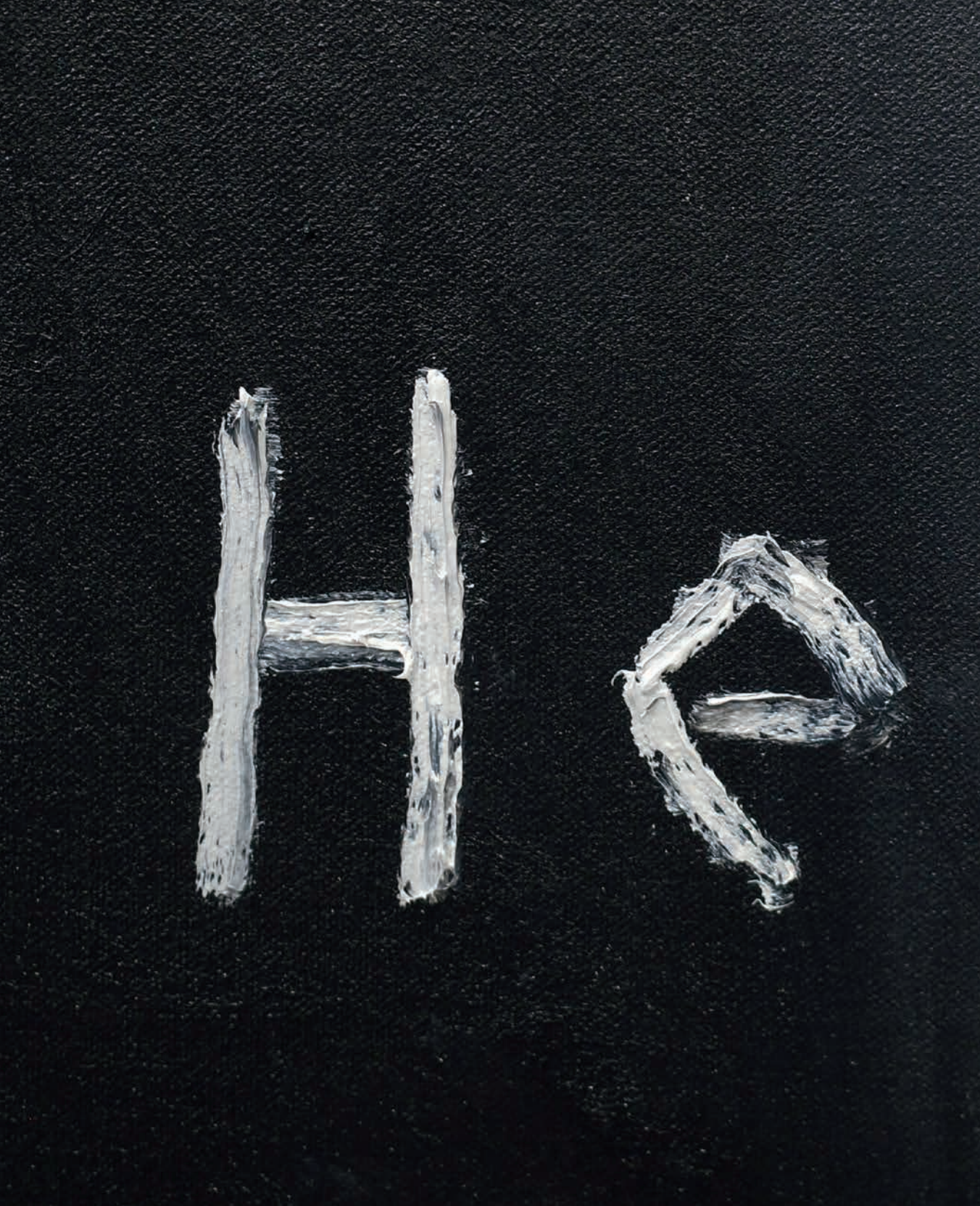
85.   Grandma
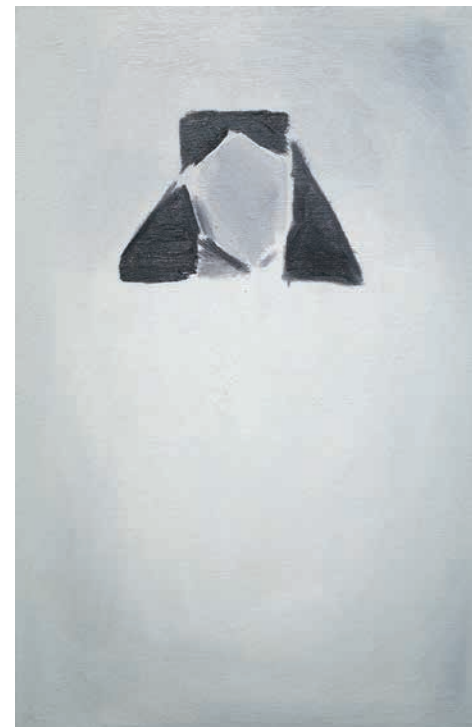
86.   Grandpa

87.   Noam

88.   No. 8501

89.   Matilda 1

90.   Matilda 2

91.　　　　A Stormtrooper

92.　　　　Cringy
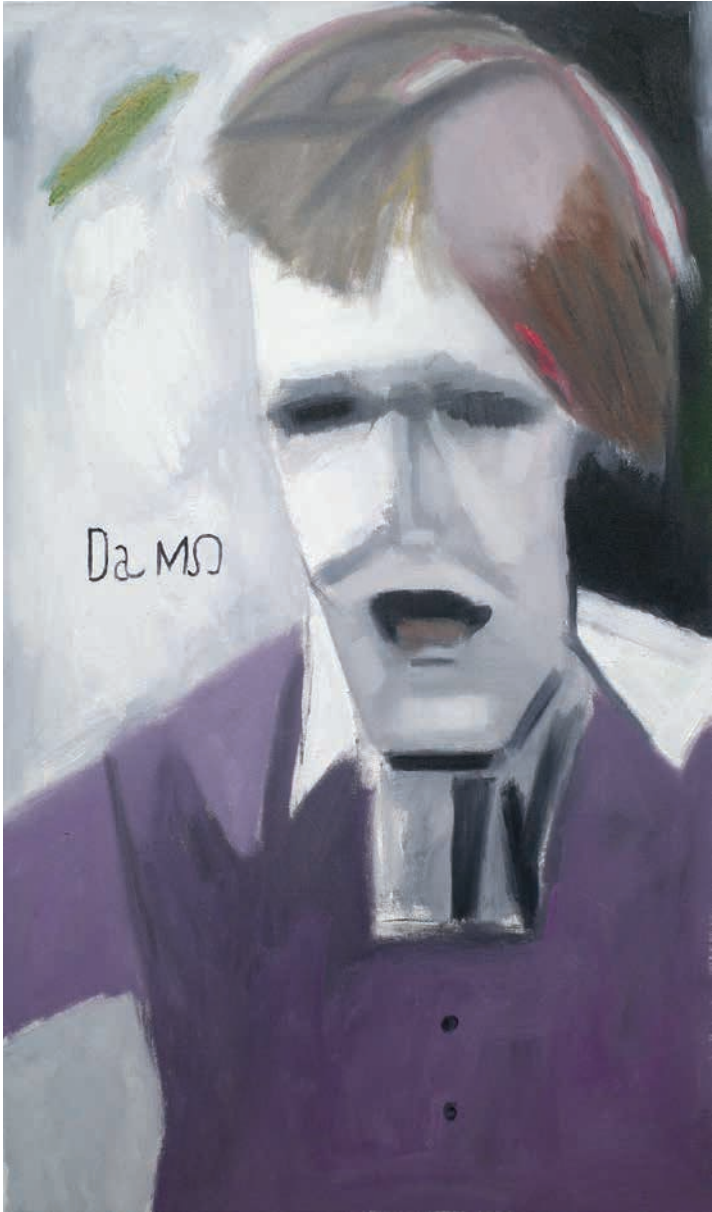
93 / 94 / 95.   Damn / Damn : Close-up

DaMO

96 / 97 / 98.   no. 8294+no. 8292(with dildo) /
no. 8294+no. 8292(with dildo) : Close-up

eopen *

99/100.   Venus/Venus : Close-up
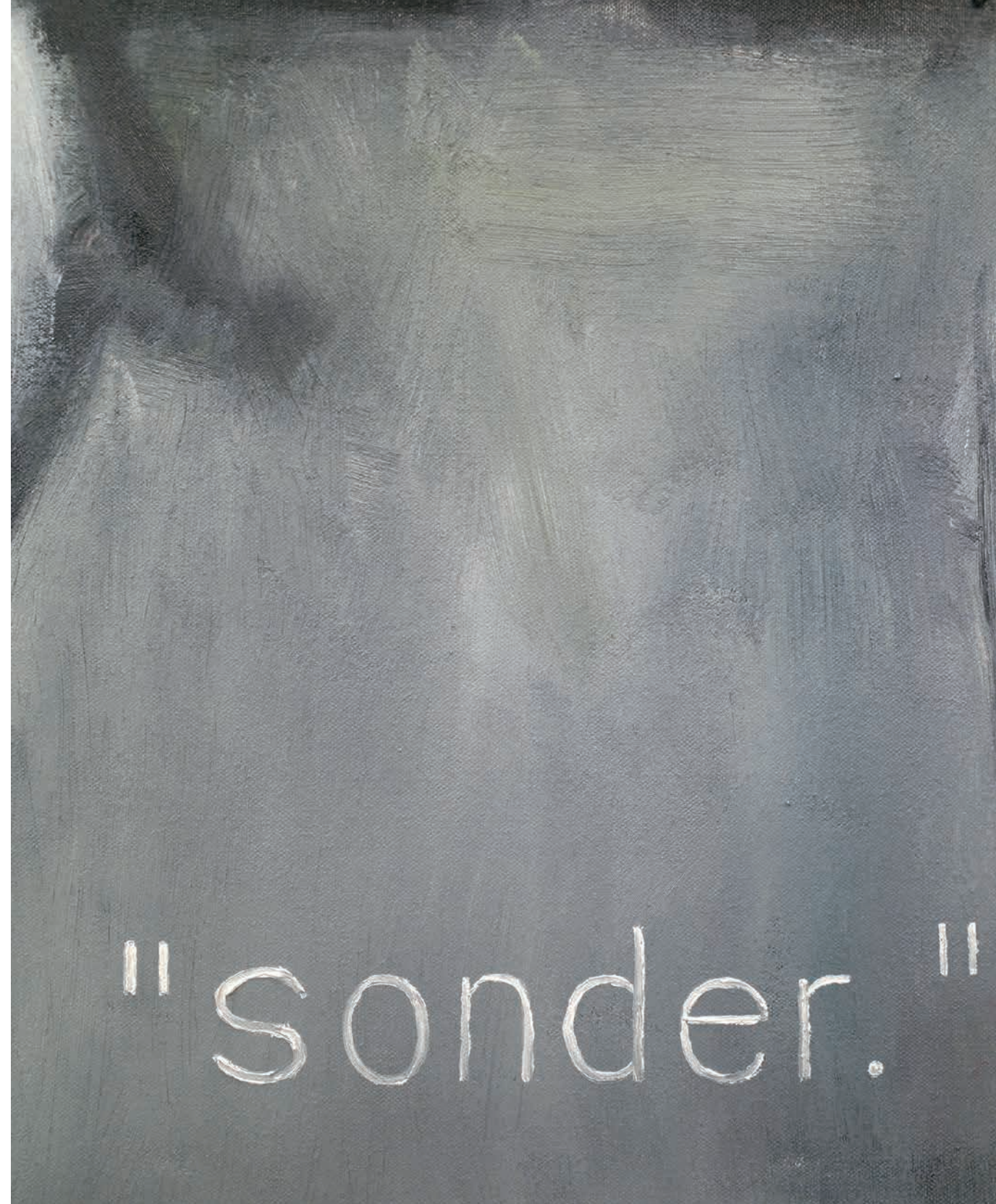
101.   The Skinwalker
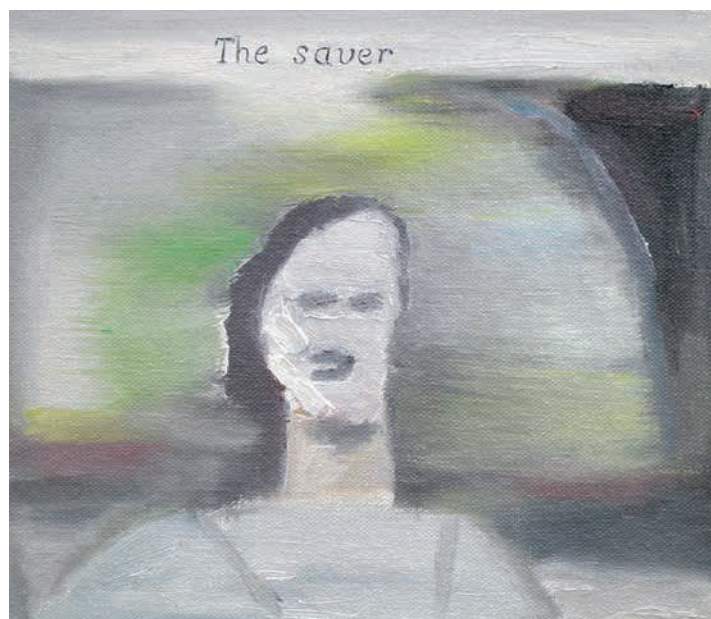
The saver

102.   No. 0775 (The saver)
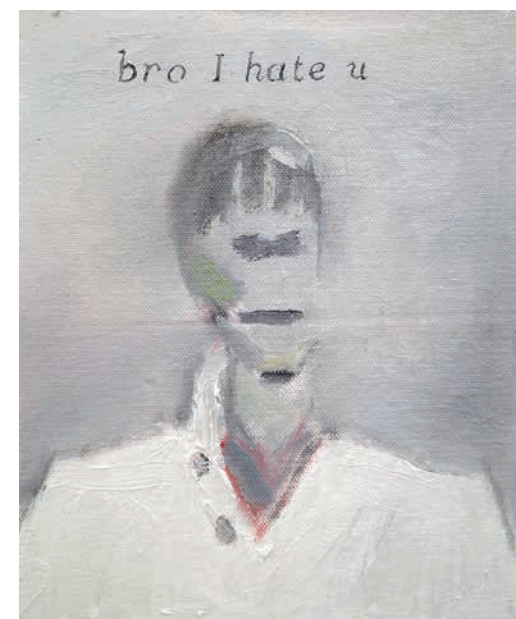
bro I hate u

103.   No. 0813 (bro I hate u)
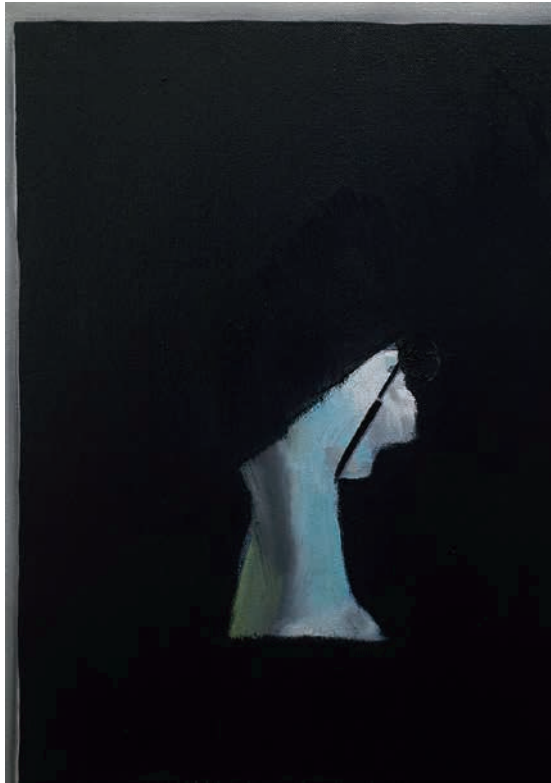
104.   Mommy Issue

105.   Kiwi

106/107.   Mom/Mom : Close-up

108.   Plastikwoman

109.   ChatGPT

110/111.   again/again : Close-up

112 / 113.   She/her / She/her : Close-up

Other Works

117.   the woman was not injured in the incident

the quick brown fox jumps over the lazy dog

118.   f

WHY DOES LOVE KEEP LETTING ME DOWN

opqrstuv

121.   A Man And A Woman Lying On The Ground. They Are
Outdoors on The Grass, Barefoot. The Focus Is On Their Limbs And Feet

122. A Pair of Scissors Sitting on Top of A Piece of Paper

123.   A Black And White Painting with A Blue Stripe   124.   A Close-up of A Painting on A Wall

125.   A Painting of Black, White, and Yellow Shapes   126.   A Painting of Green, Blue and White Stripes

127.   A Painting of Grey Scales on A White Wall

Feed me weird things.

133/134.   Baby Such is DJ (Diptych)

145.   From Left to Right/ DISAB, Holy Father, Noah, Liam

147. Untitled (Cute Boy) 148. Cute Boy Eyes Hurt

149/150.　　Left: Self-Portrait
Right: Ammon Seth/Ammon Seth :
Close-up

151.   Self-Portrait

160/161.   Alternatives #21/#22   162/163.   Alternatives #9/#4

176/177.   Alternatives #72/#40   178/179.   Alternatives #43/#25

186. Vignettes #2   187. Vignettes #3

Ich bin deine Mutter

cringe

cringe

Baby drop me down
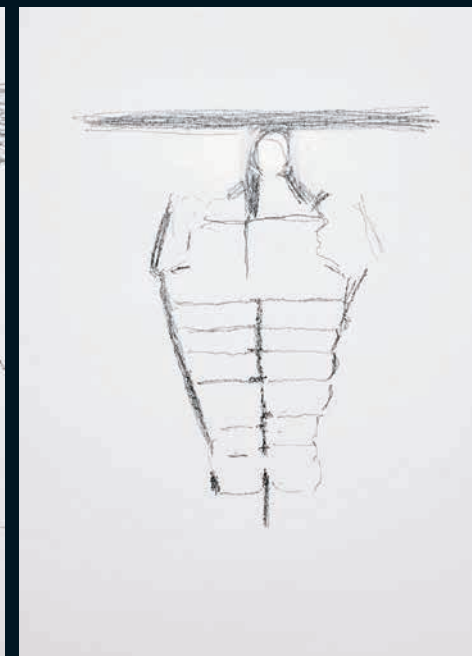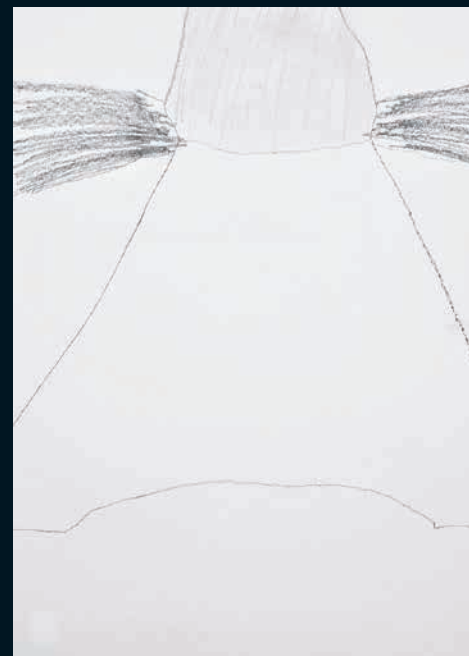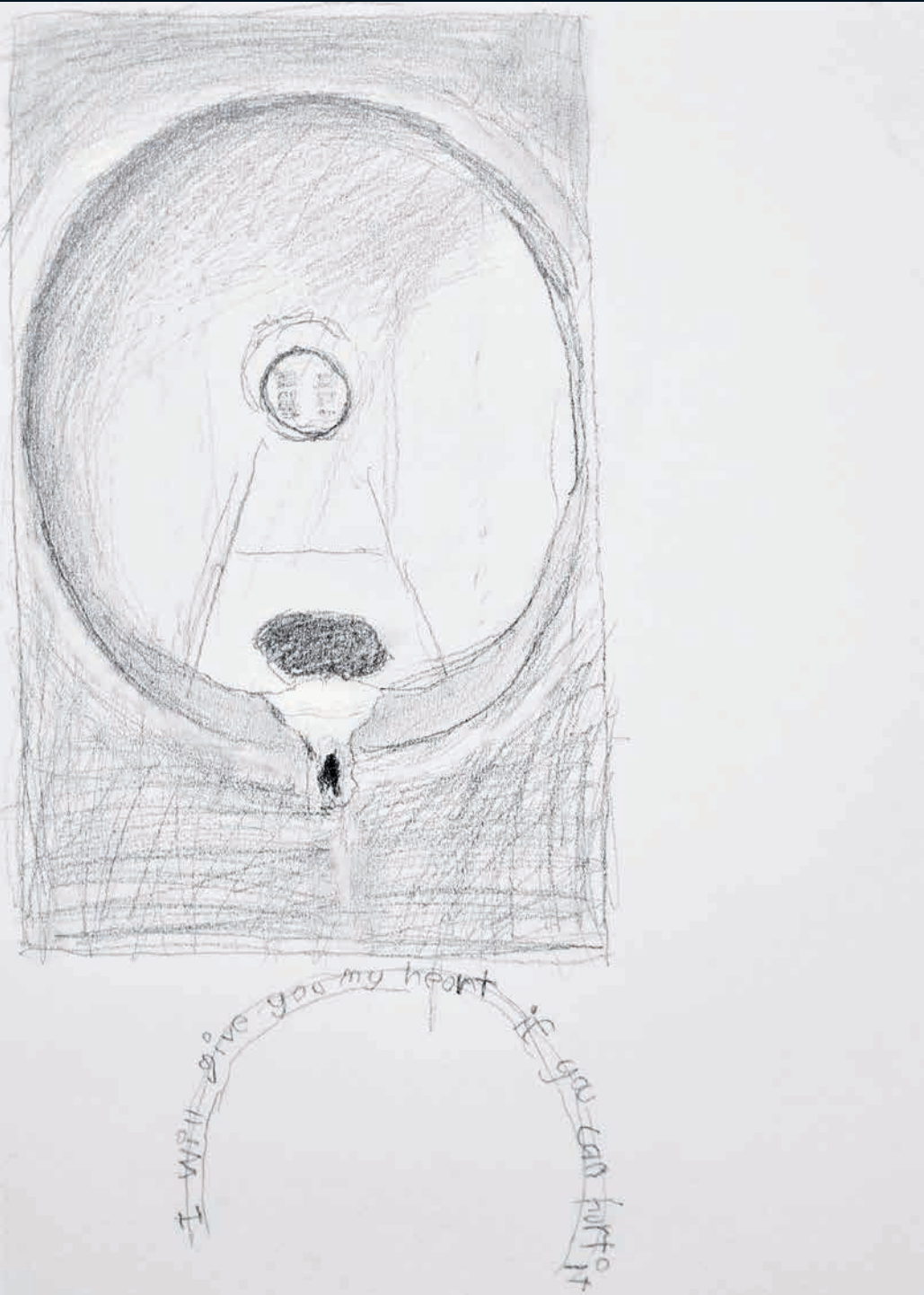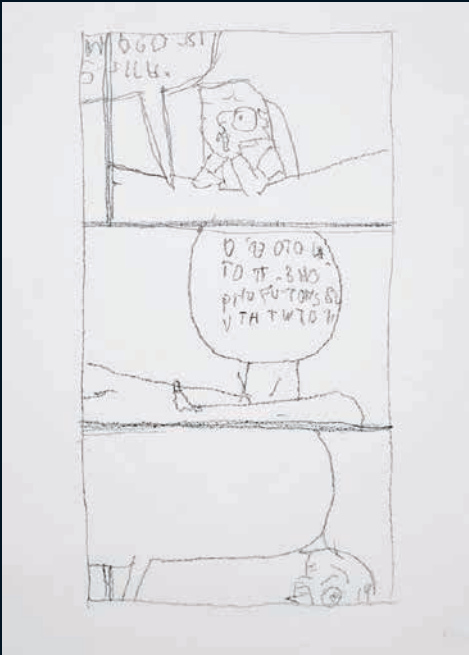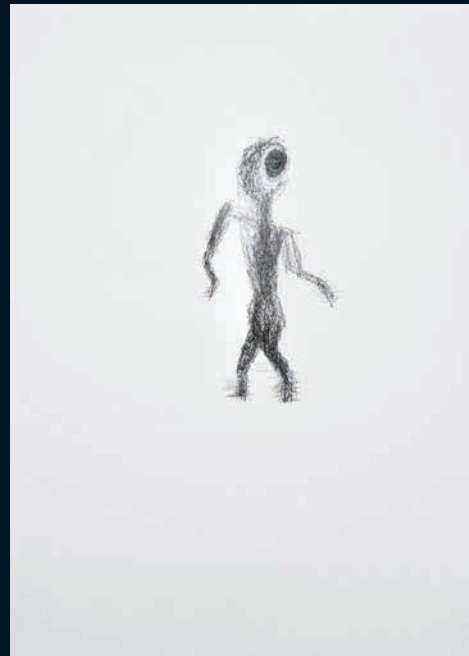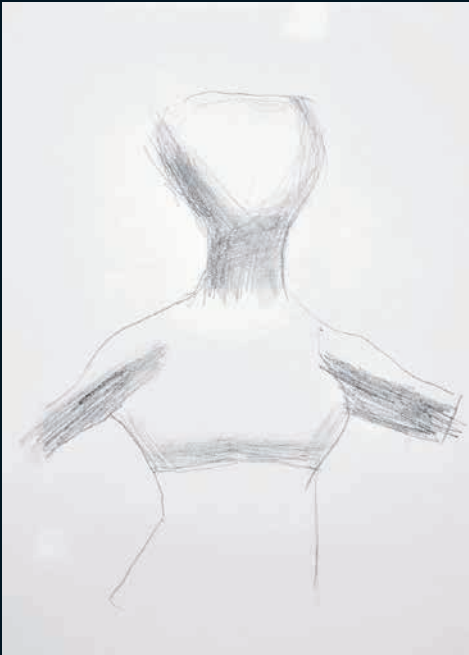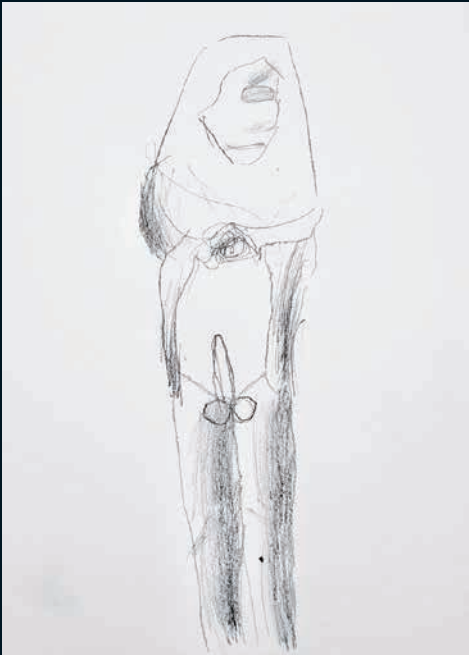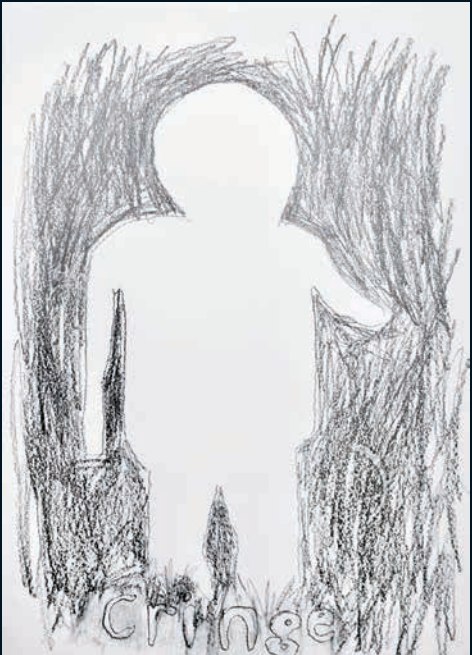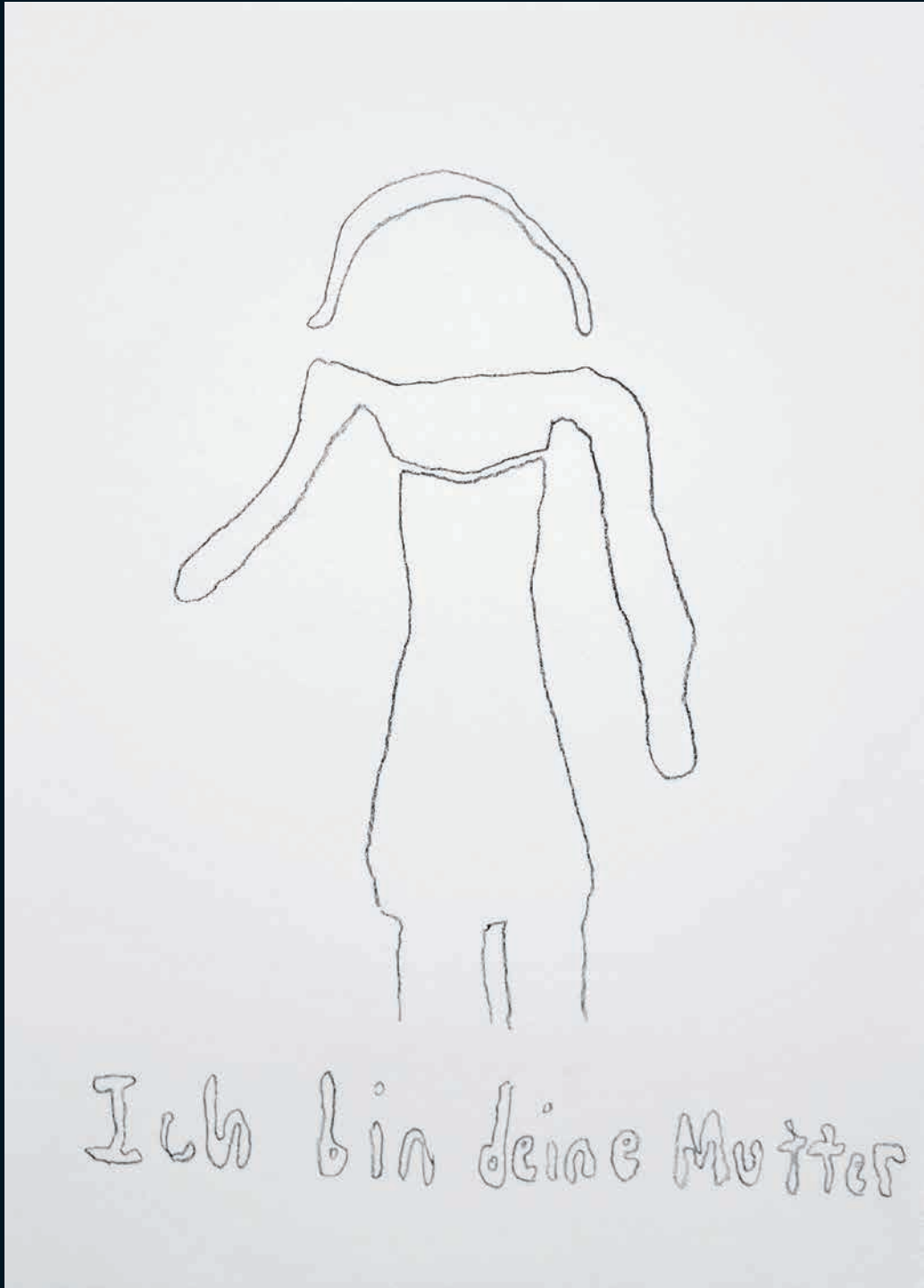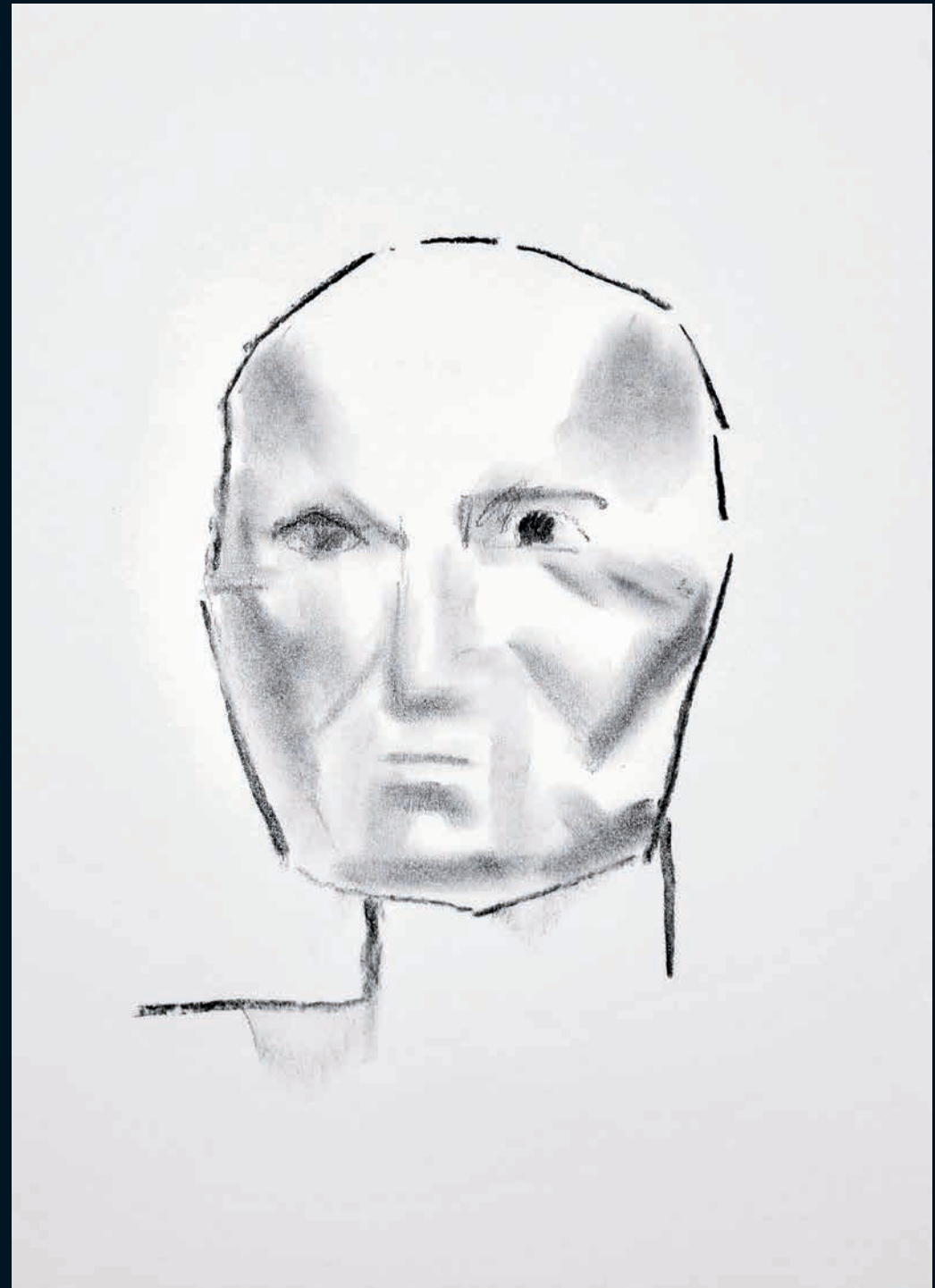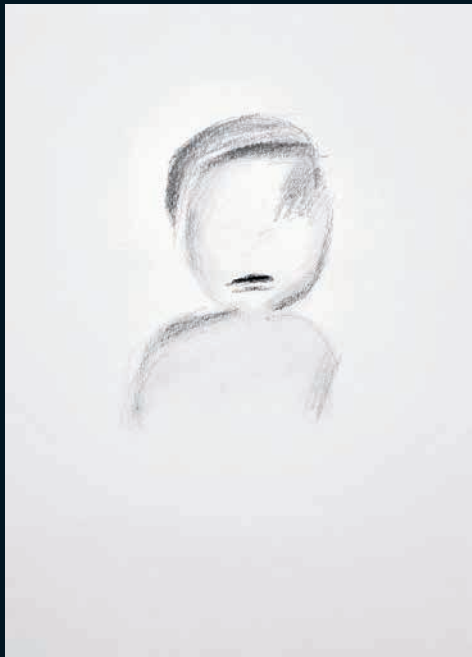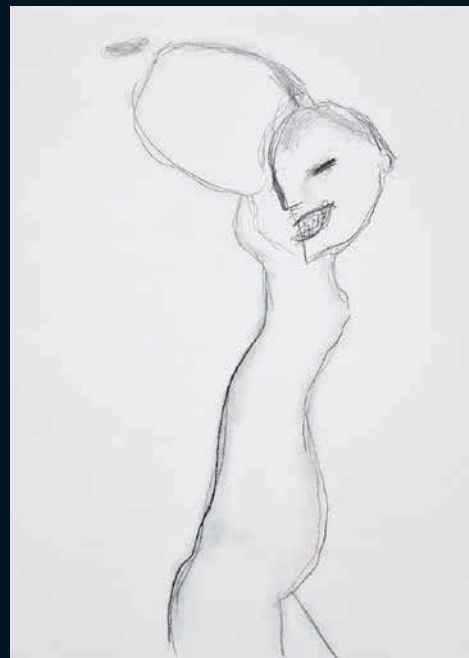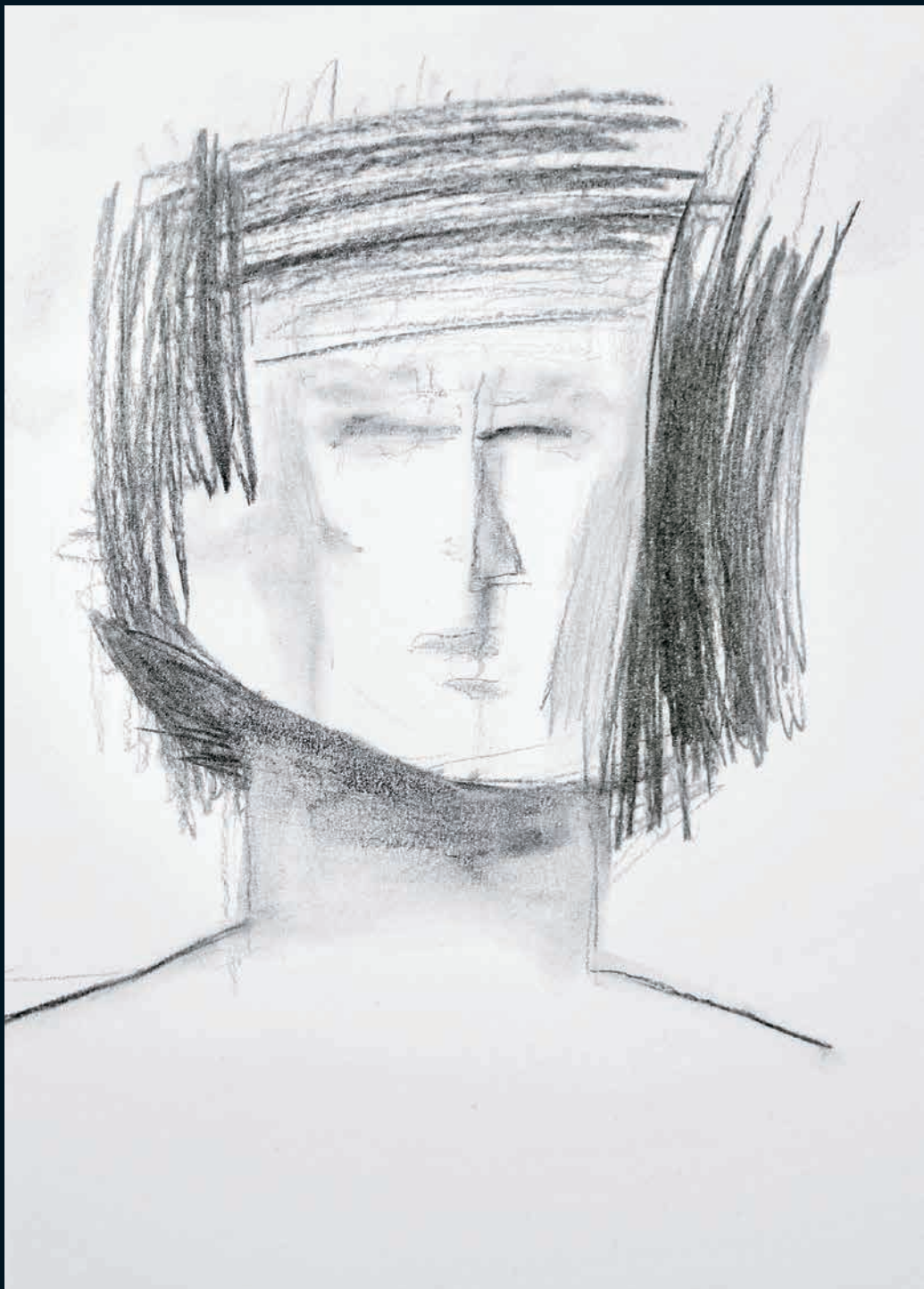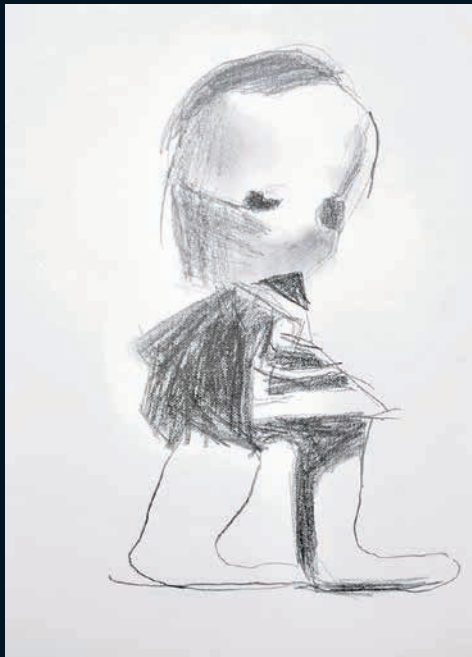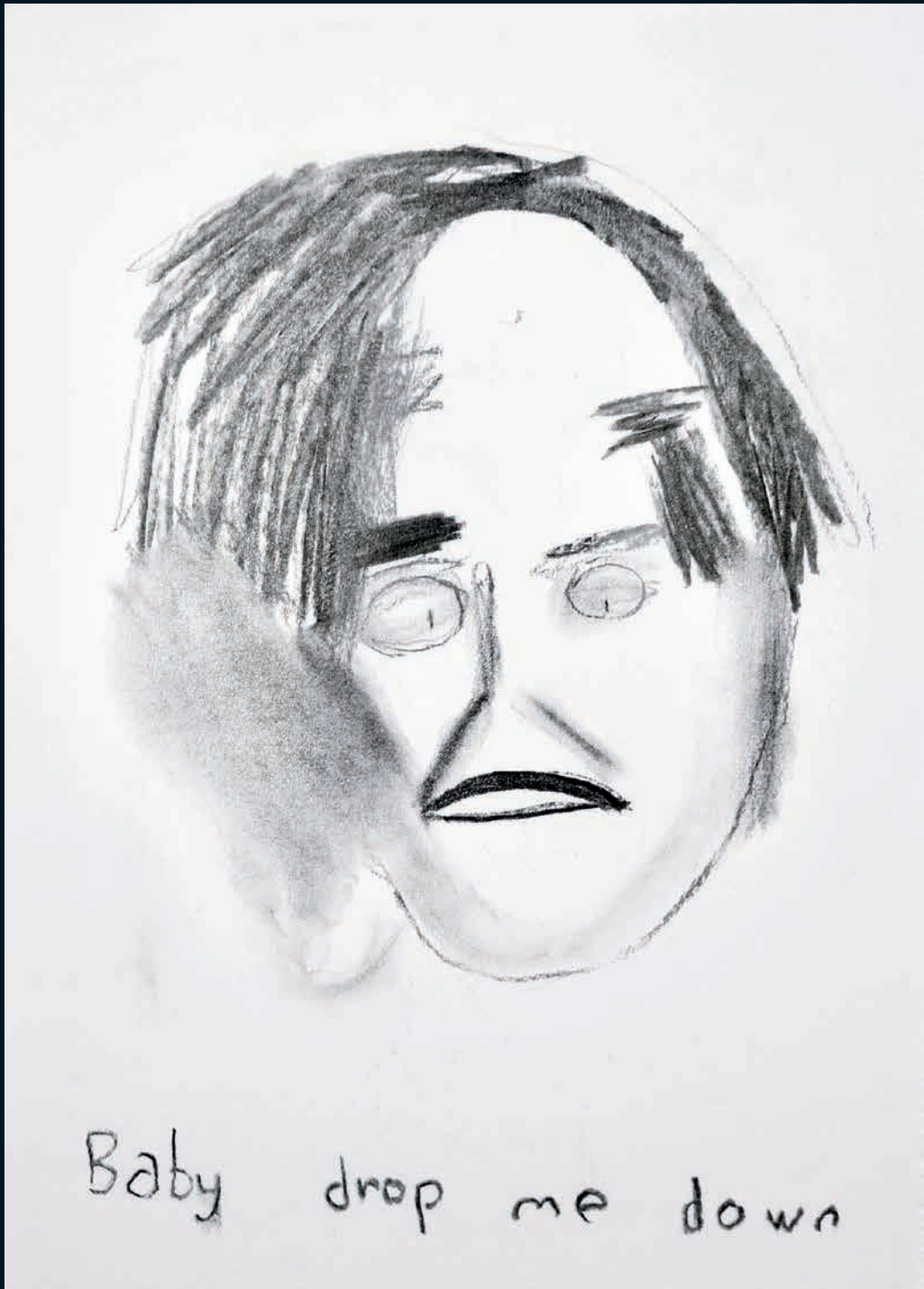
Yuxuan Shao: Now ask me some personal questions—preferenc-
                    es, habits, whatever. No need for evaluation, just
                    one at a time.

ChatGPT   :   Is there a sound that instantly irritates you or
                    makes you physically uncomfortable?

YS   :   A group of strangers talking and laughing loudly.

CG : Do you try to avoid situations like that? If you hear it in a restaurant or on the street, what's your first reaction?

YS : Put on headphones.

CG : What do you usually listen to? Do you have a go-to playlist, or does it depend on your mood?

YS : It depends. Usually ambient, IDM, glitch, jazz, or minimal techno—nothing too noisy.

CG : Is there a song you always turn to when you need to block out the world?

YS : *Tendency* by Jan Jelinek.

CG : Any weird food combinations you love but others might find odd?

YS : Wild rockets with hot food. Healthy and time-saving.

CG : Do you always have something to drink with your meals, or is it random?

YS : Fried chicken goes with Fanta Orange. Meal deals—caramel latte or Dr. Pepper.

CG : Any unusual meal deal combos? Something perfect to you but maybe strange to others?

YS : Salmon poke bowl, two boiled eggs, and a latte. Not strange at all.

CG : Any specific sleeping habits? Like needing a certain texture of blankets or background noise?

YS : I always play music.

CG : Do you have a piece of clothing you've worn to shreds but refuse to throw away?

YS : No.

CG : Is there something you do every single day, no matter what?

YS : Social media.

CG : What do you hate seeing most on social media?

YS : Funny videos that aren't funny enough.

CG : Have you ever saved a funny video and rewatched it?

YS : No.

CG : Any songs that aren't your usual taste but you inexplicably like?

YS : Songs by Fred Again.

CG : Any particular smells that bring back strong memories?

YS : Underground garages remind me of my childhood.

CG : A place you loved as a kid that no longer exists?

YS : A burger shop next to my primary school.

CG : Did you ever believe something as a child, only to realize later it was just in your imagination?

YS : Santa Claus.

CG : How did you find out Santa wasn't real?

YS : Woke up to my mom stuffing gifts under the bed.

CG : Do you have a favorite word—not because of its meaning, just how it sounds or looks?

YS : Baby.

CG : Is there a material you love touching?

YS : The back of the phone.

CG : Something you always carry with you?

YS : Power bank.

CG : Any strange habits with your phone? Like always clicking a certain app first or swiping in a particular way?

YS : Yeah, I have this weird compulsion—I have to swipe back to the home screen after using any app. I keep swiping until it feels like I've split the screen into two perfectly symmetrical rectangles.

CG : Do you control it consciously, or does it just happen?

YS : If I don't do it, I feel physically uncomfortable.

CG : Any other compulsive behaviors? Like arranging objects symmetrically or repetitive touching?

YS : I'll keep fiddling with something until I become it.

CG : What do you do when you feel anxious?

YS : Squeeze my eyes shut until both sides feel symmetrical.

CG : Ever had a moment where your body felt unfamiliar—like it wasn't yours?

YS : Next question.

CG : Is there a type of weather that makes you feel especially comfortable or uncomfortable?

YS : Sunny days. I'm allergic to the sun.

CG : How do you deal with that? Go out at night instead, or wear specific clothing?

YS : I'm used to going out in the evening.

CG : Do you have a routine when you go out at night? A usual route, specific music, or a go-to place?

YS : Meeting friends.

CG : When you meet friends, do you have a fixed way of greeting them?

YS : No, I always feel awkward, no matter how well we know each other.

CG : How do you handle awkwardness? Act natural, or do something to cover it up?

YS : Pretend to be calm and just walk with them.

CG : Do you prefer walking side by side, a little ahead, or a little behind?

YS : A little behind, or to the right—my left side looks better.

CG : Do you care about how you appear to others? Like avoiding certain lighting or angles?

YS : Yes. I stay in the darkest place possible.

CG : Have you ever looked at your own shadow and felt weird or disconnected?

YS : No, I just don't look at my shadow.

CG : Do you avoid mirrors too, or is it just shadows?

YS : Mirrors are different. I like looking in mirrors.

CG : When you look in the mirror, what do you focus on?

YS : The vibe.

CG : Is there something you like doing but wouldn't in front of others?

YS : Kneeling on the floor, or crouching while looking at my phone.

CG : Is there a space where you feel completely safe or at ease? Real or imaginary.

YS : My friends' houses.

CG : Do you have a favorite spot when you're at a friend's place?

YS : Sitting on the couch with my hands on my knees.

CG : Do you have a specific way you like to be touched?

YS : A hug.

邵宇軒	:	現在可以隨機問我一些比較私密的問題，像是個人喜好、生活習慣之類的。不需要評價，一次問一個問題。
ChatGPT	:	你有沒有特別討厭的聲音？是那種一聽到就會立刻煩躁，甚至生理上不適的聲音？
邵	:	一群不認識的人在一起大聲聊天然後大笑。

與ChatGPT的另一個對話

CG　　　　　：　你會刻意避開這種場合嗎？例如在街上、餐廳或派對上，如果聽到這種聲音，你的第一個反應是什麼？

邵　　　　　：　戴耳機。

CG　　　　　：　你在耳機裡通常會放什麼？是固定的一些音樂，還是會根據當下的情緒隨機選擇？

邵　　　　　：　看情況。通常是ambient，idm，glitch，jazz或minimal techno。絕不會是很吵的東西。

CG　　　　　：　有沒有哪首特定的曲子是你的「緊急避難所」？就是那種當你極度煩躁、不適或需要屏蔽世界的時候，你會毫不猶豫點開的曲子？

邵　　　　　：　Jan Jelinek的*Tendency*。

CG　　　　　：　你有沒有一種奇怪的食物搭配，是別人可能無法理解但你自己很喜歡的？

邵　　　　　：　我喜歡用芝麻菜搭配熱的食物，健康省時。

CG　　　　　：　你吃飯的時候會配飲料嗎？有沒有固定的喝的東西，或是看心情隨機選擇？

邵　　　　　：　吃炸雞的時候會喝橘子味的芬達，買優惠套餐的時候搭配焦糖拿鐵或Dr.Pepper。

CG　　　　　：　你有沒有什麼奇怪的套餐組合，是你自己覺得完美但可能別人會覺得不太搭的？

邵　　　　　：　鮭魚波奇飯，兩個水煮蛋，一杯拿鐵。沒有很奇怪。

CG　　　　　：　你睡覺的時候有沒有什麼固定的習慣？例如必須蓋某種材質的被子，或是一定要有背景噪音之類的？

邵　　　　　：　我一定要放音樂。

CG　　　　　：　你有沒有一件穿到破爛但捨不得丟的衣服？是什麼？

邵　　　　　：　沒有。

CG　　　　　：　你有沒有固定每天都會做的一件小事，不管再忙或再累都不會跳過？

邵　　　　　：　社交媒體。

CG　　　　　：　你最討厭在社群媒體上看到什麼？

邵　　　　　：　不夠好笑的搞笑影片。

CG　　　　：　你有沒有存過某個特別好笑的視頻，時不時拿出來再看一次？

邵　　　　：　沒有。

CG　　　　：　你有沒有一首歌，雖然不符合你的音樂喜好，但你就是莫名其妙地喜歡？

邵　　　　：　Fred Again的歌。

CG　　　　：　你有沒有某種氣味，會讓你瞬間想起某個特定的時刻或地方？

邵　　　　：　地下車庫的味道，會讓我想到很小的時候。

CG　　　　：　你小時候有沒有特別喜歡但現在已經消失的地方？

邵　　　　：　小學旁的漢堡店。

CG　　　　：　你有沒有某個小時候誤以為是真實的東西，長大後才發現是自己想像的？

邵　　　　：　聖誕老人。

CG　　　　：　你還記得自己是怎麼發現聖誕老人不是真的的嗎？

邵　　　　：　我媽媽在床下面塞禮物的時候我醒了。

CG　　　　：　你有沒有特別喜歡的一個詞，不是因為它的意思，而是單純因為它的發音或字形？

邵　　　　：　Baby。

CG　　　　：　你有沒有特別喜歡觸摸的一種材質？例如某種布料、金屬、塑膠之類的？

邵　　　　：　手機的背面。

CG　　　　：　你有沒有一件物品，總是隨身帶著，或總是放在你身邊？

邵　　　　：　行動電源。

CG　　　　：　你有沒有某個特別奇怪但固定的手機使用習慣？例如解鎖後總是先點開某個應用，或是習慣性滑動某個方向？

邵　　　　：　好問題。我有一個奇怪的強迫症，點開每款應用後一定要劃回屏幕主頁，而且要滑好幾次，直到我感覺我把屏幕切割成絕對對稱的兩個長方形。

CG　　　　　：　你在別的地方也有類似的強迫性動作嗎？例如對稱地擺放物品，或是某種重複性的觸摸習慣？

邵　　　　　：　我會持續擺弄一件物品，直到我變成它。

CG　　　　　：　你有沒有某個特定的動作，是在你焦慮或不安的時候會下意識反覆做的？

邵　　　　　：　用力擠眼球，直到兩邊感覺到對稱。

CG　　　　　：　你有沒有經歷過某個瞬間，讓你覺得自己的身體不是自己的？例如鏡子裡的自己看起來陌生，或是手腳的動作像是別人控制的？

邵　　　　　：　問我其他問題。

CG　　　　　：　你有沒有某種氣候或天氣，會讓你感到特別安心或特別不適？

邵　　　　　：　大晴天讓我感到不適。我的皮膚對太陽過敏。

CG　　　　　：　你會刻意避免陽光嗎？例如選擇晚上出門，或是穿著特定的衣物來減少陽光的接觸？

邵　　　　　：　我習慣在晚上出門。

CG　　　　　：　當你在夜晚出門時，有沒有固定會做的一件事？例如走特定的路線，聽特定的音樂，或去某個特定的地方？

邵　　　　　：　見朋友。

CG　　　　　：　你見朋友時，有沒有一個固定的開場白，或是某種慣性的社交模式？例如總是先問對方某個問題，或是有一個特定的見面儀式？

邵　　　　　：　不會，我會感到尷尬，無論對方和我多熟。

CG　　　　　：　當你感到尷尬時，你通常會怎麼處理？是裝作冷靜，還是用某種特定的動作或話語來掩飾？

邵　　　　　：　裝作冷靜，然後一起走路。

CG　　　　　：　你喜歡和人並肩走路嗎？還是更傾向於稍微落後或領先一點？

邵　　　　　：　我喜歡走在別人後面，或是右邊。因為我左臉比較好看。

CG　　　　　：　你會在意自己在別人視線裡的樣子嗎？例如走在某個特定的光線下，或是刻意避開某些角度？

邵　　　　　：　在意，我待在盡量暗的地方。

CG　　　：　你有沒有在看到自己影子的時候，突然覺得陌生或不真實？

邵　　　：　沒有，我不看自己的影子。

CG　　　：　你會刻意避開鏡子或反光的表面嗎？還是只是對自己的影子沒興趣？

邵　　　：　鏡子和影子不一樣。我喜歡照鏡子。

CG　　　：　你在照鏡子的時候，會專注看自己哪一部分？是眼睛、嘴巴，還是整體？

邵　　　：　感覺。

CG　　　：　你有沒有某種特別喜歡但不會在別人面前做的動作？

邵　　　：　跪在地上，或是蹲著看手機。問我其他問題。

CG　　　：　你有沒有某個空間，讓你覺得特別安全或放鬆？可以是現實中的地方，也可以是想像的。

邵　　　：　朋友家。

CG　　　：　當你在朋友家時，你有沒有一個固定喜歡待的角落或坐姿？

邵　　　：　雙手抱著膝蓋坐在沙發上。

CG　　　：　你有沒有某種特別喜歡的觸碰方式？例如別人輕拍你的肩膀，或是手指碰到某種特定的材質？

邵　　　：　擁抱。

Other Works

I.	N.	D.	M.	S.CM
146.	Eve and Apple	2023	Oil on Brick	31*20
147.	Untitled (Cute Boy)	2024	Oil on Canvas	9*11
148.	Cute Boy Eyes Hurt	2024	Charcoal on Calico, Hanger	26*37
149.	Left:　Untitled (Self Portrait)	2024	Oil, Aluminum Wire & Staple on Canvas	9*11
	Right:　Ammon Seth		Oil on Unstretched Canvas	103*184
150.	Close-up			
151.	Self-Portrait	2024	Oil, Aluminum Wire & Staple on Canvas	9*11

其他作品

P.	N.	M.	S. 釐米
P.213	夏娃與蘋果	磚面油畫 31*20	
P.214	無題（可愛男孩）	布面油畫 9*11	
P.215	可愛男孩眼睛痛	印花布　26*37 、木炭、衣架	
P.216	左：　自畫像	布面油畫 9*11 、鋁絲、訂書釘	
	右：　阿蒙·賽斯	未拉伸畫 103*184 布上的油畫	
P.217	特寫		
P.218			
P.219	自畫像	油彩畫布、9*11 鋁線和訂書釘	

A4 - Alternatives / A4 – 替代方案

1.	N.		D.	M.	S.CM	P.	N.		M.	S. 釐米
152.	T:	Alternatives #3	2024	Watercolor on Paper	29.7*21	P.224	替代方案	#3	紙本水彩	29.7*21
153.	B:	Alternatives #45	2024	-	-		替代方案	#45	-	-
154.	T:	Alternatives #27	2024	-	-	P.225	替代方案	#27	-	-
155.	B:	Alternatives #74	2025	-	-		替代方案	#74	-	-
156.	T:	Alternatives #73	2025	-	-	P.226	替代方案	#73	-	-
157.	B:	Alternatives #19	2024	-	-		替代方案	#19	-	-
158.	T:	Alternatives #42	2024	-	-	P.227	替代方案	#42	-	-
159.	B:	Alternatives #87	2025	-	-		替代方案	#87	-	-
160.	T:	Alternatives #21	2024	-	-	P.228	替代方案	#21	-	-
161.	B:	Alternatives #22	2024	-	-		替代方案	#22	-	-
162.	T:	Alternatives #9	2024	-	-	P.229	替代方案	#9	-	-
163.	B:	Alternatives #4	2024	-	-		替代方案	#4	-	-
164.	T:	Alternatives #44	2024	-	-	P.230	替代方案	#44	-	-
165.	B:	Alternatives #1	2024	-	-		替代方案	#1	-	-
166.	T:	Alternatives #80	2025	-	-	P.231	替代方案	#80	-	-
167.	B:	Alternatives #71	2025	-	-		替代方案	#71	-	-
168.	T:	Alternatives #50	2024	-	-	P.232	替代方案	#50	-	-
169.	B:	Alternatives #38	2024	-	-		替代方案	#38	-	-
170.	T:	Alternatives #88	2025	-	-	P.233	替代方案	#88	-	-
171.	B:	Alternatives #75	2025	-	-		替代方案	#75	-	-
172.	T:	Alternatives #5	2024	-	-	P.234	替代方案	#5	-	-
173.	B:	Alternatives #35	2024	-	-		替代方案	#35	-	-
174.	T:	Alternatives #53	2024	-	-	P.235	替代方案	#53	-	-
175.	B:	Alternatives #37	2024	-	-		替代方案	#37	-	-
176.	T:	Alternatives #72	2025	-	-	P.236	替代方案	#72	-	-
177.	B:	Alternatives #40	2024	-	-		替代方案	#40	-	-
178.	T:	Alternatives #43	2024	-	-	P.237	替代方案	#43	-	-
179.	B:	Alternatives #25	2024	-	-		替代方案	#25	-	-
180.	T:	Alternatives #84	2024	-	-	P.238	替代方案	#84	-	-
181.	B:	Alternatives #57	2024	-	-		替代方案	#57	-	-
182.	T:	Alternatives #2	2024	-	-	P.239	替代方案	#2	-	-

A4 - Vignettes / A4 – 暈影

1.	N.		D.	M.	S.CM	P.	N.		M.	S. 釐米
183.		Vignettes	#1	2025	Charcoal on Paper	29.7*21	P.240	暈影 #1	木炭紙本	29.7*21
184.	L:	Vignettes	#4	2025	-	-	P.241	暈影 #4	-	-
185.	R:	Vignettes	#5	2025	-	-		暈影 #5	-	-
186.		Vignettes	#2	2025	-	-	P.242	暈影 #2	-	-
187.		Vignettes	#3	2025	-	-	P.243	暈影 #3	-	-
188.		Vignettes	#8	2024	-	-	P.244	暈影 #8	-	-
189.		Vignettes	#24	2024	-	-	P.245	暈影 #24	-	-
190.		Vignettes	#20	2024	-	-	P.246	暈影 #20	-	-
191.		Vignettes	#22	2024	-	-	P.247	暈影 #22	-	-
192.	L:	Vignettes	#7	2025	-	-	P.248	暈影 #7	-	-
193.	R:	Vignettes	#6	2025	-	-		暈影 #6	-	-
194.	L:	Vignettes	#10	2025	-	-	P.249	暈影 #10	-	-
195.	R:	Vignettes	#11	2025	-	-		暈影 #11	-	-
196.		Vignettes	#28	2024	-	-	P.250	暈影 #28	-	-
197.	L:	Vignettes	#26	2024	-	-	P.251	暈影 #26	-	-
198.	R:	Vignettes	#27	2024	-	-		暈影 #27	-	-
199.		Vignettes	#17	2024	-	-	P.252	暈影 #17	-	-
200.		Vignettes	#18	2024	-	-	P.253	暈影 #18	-	-
201.		Vignettes	#25	2024	-	-	P.254	暈影 #25	-	-

A4 - Vignettes

1.	N.			D.	M.	S.CM
202.	L:	Vignettes	#12	2024	Charcoal on Paper	29.7*21
203.	R:	Vignettes	#13	2024	–	–
204.	L:	Vignettes	#15	2024	–	–
205.	R:	Vignettes	#16	2024	–	–
206.	L:	Vignettes	#14	2024	–	–
207.	R:	Vignettes	#19	2024	–	–
208.		Vignettes	#23	2024	–	–
209.		Vignettes	#9	2024	–	–

A4 – 暈影

P.	N.		M.	S. 釐米
P.255	暈影	#12	木炭紙本	29.7*21
	暈影	#13	–	–
P.256	暈影	#15	–	–
	暈影	#16	–	–
P.257	暈影	#14	–	–
	暈影	#19	–	–
P.258	暈影	#23	–	–
P.259	暈影	#9	–	–

Reference

Saussure, F. de (1959). Course in General Linguistics, p. 70.

James, T.B. (2024). Scraping Bias - Thomas B James - Medium. [online] Medium. Available at: https://thomasbjamesminnesotaattorney.medium.com/scraping-bias-53e06871a11e [Accessed 23 Mar. 2025].

Nevermind.fm. (2022). Who the Heck Is Ursula Bogner? With Rose Bacci – NEVERMIND MEDIA. [online] Available at: https://nevermind.fm/episodes/ursula-bogner/ [Accessed 23 Mar. 2025].

Anost.net. (2021). Loop-Finding-Jazz-Records – Jan Jelinek – ANOST. [online] Available at: https://www.anost.net/release/7BA0/jan-jelinek%2Floop-finding-jazz-records [Accessed 23 Mar. 2025].

Gagosian. (2024). Douglas Gordon: All I need is a little bit of everything, Grosvenor Hill, London, February 1–March 15, 2024. [online] Available at: https://gagosian.com/exhibitions/2024/douglas-gordon-all-i-need-is-a-little-bit-of-everything/

WQXR. (2011). William Basinski on The Disintegration Loops | Q2 Music | WQXR. [online]. Available at: https://www.wqxr.org/story/157044-william-basinski-emdisintegration-loopsem/ [Accessed 23 Mar. 2025].

Manovich, L. (2001). The Language of New Media. Cambridge: Mit Press, p. 228.

Mary Anne Moser, Macleod, D. and Banff Centre For The Arts (1996). Immersed in technology : art and virtual environments. Cambridge, Mass.: Mit Press, p.11.

Wikipedia. (2021). Generative art. [online] Available at: https://en.wikipedia.org/wiki/Generative_art [Accessed 26 Mar. 2025].

emojipedia.org. (n.d.). Emoji Statistics. [online] Available at: https://emojipedia.org/stats.

Wikipedia. (2020). Tronie. [online] Available at: https://en.wikipedia.org/wiki/Tronie.

Krauss, R. (1976b). Video: The Aesthetics of Narcissism. October, [online] 1, pp.50–64. doi:https://doi.org/10.2307/778507.

Yuxuan Shao : a||over

CNY ¥280 / HKD $300 / US $38

ISBN 978-988712050-6

9 789887 120506