

新媒体时代下的
艺术与世界主义

ART AND
COSMOPOLITANISM
IN THE
DIGITAL ERA



ART AND
MEDIA FORUM
艺术与媒介论坛

会务手册
MEETING
MANUAL

策划人: 肖剑

Chair: Jian Xiao

学术主持: Nikos Papastergiadis

Academic host: Nikos Papastergiadis

主办单位

Organised by

浙江大学艺术美学研究中心

Art and aesthetics research center at Zhejiang University

浙江大学传媒与国际文化学院

College of Media and International Culture at Zhejiang University

墨尔本大学公共文化研究中心

Public culture research center at Melbourne University

墨尔本大学文化与传播学院

School of Culture and Communication at Melbourne University

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大乾艺术中心

Daken Art Center

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大乾艺术
DAKEN ART

在充满冲突和分裂的世界里，人际网络与数字维度空前缠结交织。在这种背景下，“世界主义”如今扮演的角色为何？它仅仅是一个过时的西方概念，还是能够为弥合文化差异，或者为阐释全球互联背后的共性机制提供源源不断的理论基础？此外，视觉与听觉艺术在维系现有的与拓展新的关系中可能有何种建树与贡献，以上视角与问题将在会议的开场性介绍中得到关注与讨论。

In a world fraught by strife and division and yet that is criss-crossed by a highly energised tangle of digital and human networks, what is the role of cosmopolitanism today? Is cosmopolitanism merely a dated Western concept or does it have more to offer than ever in terms of the resources it might provide to bridge gaps across seeming chasms of cultural difference or to explain the deep reserves of goodwill and commonality that sustain global interconnectedness? And what role might be played by the visual and sound arts in sustaining established relationships and forging new ones? In this introductory session conference hosts, we introduce the conference and its themes.

SCHEDULE

活动日程

2021年8月26日
AUGUST 26, 2021
线上 | Online



<p>8:30 am-9am In Chinese time</p> <p>10:30am-11:00pm In Australian time</p>	<p>开幕式 Welcome</p> <p><i>Nikos Papastergiadis</i> Director of the Research Center in Public Cultures at Melbourne University 尼克斯·帕帕斯克爵迪 墨尔本大学公共文化研究中心主任</p> <p><i>Jiangang Wang</i> Vice dean of College of Media and International Culture at Zhejiang University, Director of Art and Aesthetics Research Center 王建刚 浙江大学传媒与国际文化学院副院长, 浙江大学艺术美学研究中心主任</p> <p><i>Jian Xiao</i> Chair of Art and Media Forum 肖剑 艺术与媒介论坛策划人</p>
<p>9am-11am In Chinese time</p> <p>11am-1pm In Australian time</p> <p>第一场 SESSION 1</p> <p>少数族裔、 网络社会与艺术未来</p> <p>Minority, Internet Society and Art Futures</p>	<p>主讲嘉宾 Speakers</p> <p><i>Abby Chen</i>: Pacific East: the Promising Assembly of Asian Diasporas 陈楠 太平洋东岸：流散亚裔的集结</p> <p><i>Danny Butt</i>: The Spirit of Digital Trade and the Arts of Cosmopolitanism 丹尼·巴特 数字贸易的精神与世界主义的艺术</p> <p><i>Sunquan Huang</i>: Beyond Singularity: Sci-fi, Fluid Histories and Metaverse 黄孙权 奇点之上：科幻小说，流体历史和虚拟实境</p> <p><i>Clair Roberts</i>: The Horizontal Plane: Chinese artists in new spaces 罗清奇 水平面聚焦：新空间里的中国艺术家</p> <p>Q&A</p>
<p>11am-12pm In Chinese time</p> <p>1pm-2pm In Australian time</p>	<p>中场休息 Afternoon break</p>
<p>12pm-2pm In Chinese time</p> <p>2pm-4pm In Australian time</p>	<p>主讲嘉宾 Speakers</p> <p><i>Guy Morrow</i>: Designing the Music Business: Design Culture, Music Video and Virtual Reality 盖伊·莫罗 形塑音乐产业：设计文化，音乐视频和虚拟现实</p>

第二场 SESSION 2

地下、实验与声音 Underground, Experimental and Sound

Jian Xiao: From Underground Authenticity to Platformised Network: the Case of Chinese Punk

肖剑 从地下原真到平台化联结：中国朋克研究

Jing Wang: Rethinking Acoustic Cosmopolitanism through Experimental Music and Sound Art

王婧 世界主义声音美学反思：实验音乐与声音艺术管窥

Joel Stern: How to Listen like a Machine Listening to a Human

乔尔·斯特恩 如何像机器一样聆听人类的声音

Q&A

2pm-4pm

In Chinese time

4pm-6pm

In Australian time

主讲嘉宾 Speakers

Nikos Papastergiadis: Cosmopolitanism: From the Moral Imperative to the Creative Constitutive

尼克斯·帕帕斯克爵迪 世界主义：从道德条规到创意自为

Hanru Hou: Your City, My Cosmopolis

侯瀚如 你的圍城，我的都會

Jieming Hu: Becoming Liquid and Cosmopolitan: Reflections on Working in Arts

胡介鸣 成为液体：艺术实践重思

Geert Lovink: After the Platform: Redesigning the Techno-Social

吉尔特·洛文克 平台之后：技术社会的重构

Q&A

第三场 SESSION 3

视觉艺术与世界主义 Visual Art and Cosmopolitanism

4pm

In Chinese time

6pm

In Australian time

会议结束 Ending

Nikos Papastergiadis



尼克斯·帕帕斯克爵迪，墨尔本大学公共文化研究中心主任，文化与传播学院教授，曾任曼彻斯特大学讲师，毕业于墨尔本大学和剑桥大学。为政府机构提供有关身份认同问题的战略咨询，并与艺术家和国际知名理论家如约翰·伯杰，吉米·达勒姆和索尼娅·博伊斯等展开项目合作。他同时还是澳洲人文学院研究员，剑桥联邦信托研究员，剑桥克莱尔学院成员，塔斯马尼亚大学艺术学院客座研究员，南澳大利亚大学艺术与建筑学院顾问委员会成员以及希腊当代文化中心联合主席。目前的研究主要集中在通过数字技术研究当代艺术和文化机构的历史变迁。已经出版的著作有《流放的现代性》(1993)、《流散中的对话》(1998)、《移民的动荡》(2000)、《隐喻与张力》(2004)、《空间美学：艺术场所与日常生活》(2006)、《世界主义与文化》(2012)、《环境透视》(2013)。参与编辑十余部作品，发表多篇散文。作品被翻译成多种语言，出现在悉尼双年展、利物浦、伊斯坦布尔、集装箱艺术馆、台北、里昂、塞萨洛尼基和卡塞尔文献展等主要展览中。

Professor Nikos Papastergiadis is Director of the Research Unit in Public Cultures and Professor at the School of Culture and Communication at the University of Melbourne. He studied at the University of Melbourne and University of Cambridge. Prior to returning to the University of Melbourne he was a lecturer at the University of Manchester. Throughout his career, Nikos has provided strategic consultancies for government agencies on issues relating to cultural identity and worked on collaborative projects with artists and theorists of international repute, such as John Berger, Jimmie Durham and Sonya Boyce. His current research focuses on the investigation of the historical transformation of contemporary art and cultural institutions by digital technology. His sole authored publications include *Modernity as Exile* (1993), *Dialogues in the Diaspora* (1998), *The Turbulence of Migration* (2000), *Metaphor and Tension* (2004) *Spatial Aesthetics: Art Place and the Everyday* (2006), *Cosmopolitanism and Culture* (2012), *Ambient Perspectives* (2013) as well as being the editor of over 10 collections, author of numerous essays which have been translated into over a dozen languages and appeared in major catalogues such as the Biennales of Sydney, Liverpool, Istanbul, Gwanju, Taipei, Lyon, Thessaloniki and Documenta 13. He is a Fellow of the Australian Academy of the Humanities, Fellow of Cambridge Commonwealth Trust, Member of Clare College Cambridge, Visiting Fellow at the University of Tasmania School of Art, Advisory Board Member to University of South Australia School of Art and Architecture, and co-chair of the Greek Centre for Contemporary Culture.

Jiangang Wang



王建刚，浙江大学艺术美学研究中心主任，浙江大学传媒与国际文化学院副院长，教授。兼任马克思主义美学专业委员会秘书长，巴赫金研究学会理事等；加拿大英属哥伦比亚大学、英国伦敦国王学院访问学者。主要研究领域为文艺学、文艺理论和中国现当代文学。曾主持多项目国家社科基金项目，包括马克思主义经典文艺理论的中国化语境和基本问题、巴赫金文艺思想中的马克思主义研究、后理论时代与文学批评转性等。出版专著《狂欢诗学：巴赫金文学思想研究》、《政治形态文艺学：五十年代中国文艺思想研究》等。在《中国现代当代文学研究》、《马克思主义美学研究》、《文艺理论研究》、《文学评论》、《浙江学刊》、《理论与创作》、《东方丛刊》等学术期刊上发表学术论文多篇。

Jiangang Wang, director of Art and Aesthetics Research Center at Zhejiang University ,professor and vice dean of College of Media and International Culture at Zhejiang University. As a Visiting Scholar, he went to University of British Columbia (UBC) in 2011 and King's College of London (KCL) in 2013. Wang earned his DLitt from Zhejiang University in 2007. His research interests focus on Literary Aesthetics and Chinese Modern and Contemporary Literature. He has published scholarly works include Carnival Poetics; Political Ideological Literary Theory; The Post-theory Age and Transformation of Literary Criticism; The Politics of Novel.

Jian Xiao



肖剑，艺术与媒介论坛总策划人，浙江大学传媒与国际文化学院副教授，博士生导师，英国拉夫堡大学媒介与文化分析博士，墨尔本大学公共文化研究中心研究员。原英国《诺丁汉晚报》记者、《Mind》海外记者、英国新艺术交流画廊策展人。主要研究领域为城市美学与传播、公共艺术介入、媒介与文化分析等。出版英文专著《Punk Culture in Contemporary China》（英国帕尔格雷夫麦克米伦出版社出版），中文专著《影像 - 城市 - 历史：1891年以来深圳的变迁与重塑》（即将出版）。发表在中英文期刊上的研究成果已有二十余篇，集中在文化研究（如《European Journal of Cultural Studies》）、传播学（如《International Journal of Communication》）、城市研究（如《Journal of Urban Affairs》）、流行音乐研究（如《Journal of Popular Music Studies》）等方向，并与国内外学者共同完成创意城市著作、区域文化著作等。主持并参与多项相关科研项目，并担任《Journalism Practice》、《Chinese Journal of Communication》、《City, Culture and Society》等期刊评审。

Jian Xiao, Chair of Art and Media Forum, is the associate professor at Zhejiang University. She holds a PhD. in media and culture studies from Loughborough University in the United Kingdom. She is also a research fellow in the research Unit for Public Culture at the University of Melbourne. She was formerly a reporter for Nottingham Evening Post, an overseas journalist for Mind, and curator at New Art Exchange gallery in the United Kingdom. Her main research areas are urban aesthetics and communication, public art intervention, new media culture and so on. She is the author of Punk Culture in Contemporary China (Palgrave MacMillan), and Image-city-history: The transformation and reinvention of Shenzhen since 1891 (forthcoming). She has published more than 20 articles in Chinese and international journals, focusing on Cultural Studies (such as European Journal of Cultural Studies), Communication Studies (such as International Journal of Communication), Urban Studies (such as Journal of Urban Affairs), and Popular Music Studies (such as Journal of Popular Music Studies), and has worked with domestic and foreign scholars to complete works related to creative cities and regional culture.

SESSION 1

第一场

9am-11am
In Chinese time

11am-1pm
In Australian time



少数族裔、 网络社会与艺术未来 Minority, Internet Society and Art Futures

当代艺术不但具有跨越流派、地区与国界的潜力，而且在嫁接过去与未来、探寻文化样态与技术基础设施的新型联结等研究领域展示出更广阔的想象空间。少数族裔文化、差异与包容、敌意与接受以及技术与终极人文关怀等问题始终萦绕在当代艺术实践过程中，并由此指向新的创作风向。我们在第一场邀请了国际知名的策展人、艺术家、艺术研究学者以及数字媒体未来学家交叉思考与讨论，以期为构想和实现数字世界中的当代艺术实践提供建议。

Contemporary art not only has the potential to cross genres, it has the potential to cross borders and regions, and to build new links between the past and the future. It presents, at the same time, new opportunities to explore the relationship between cultural form and technological infrastructures. Questions of minority culture, difference, inclusion, hospitality, and the role of technology haunt much contemporary art practice and potentially point towards new futures in which art, activism and technology can come together to forge new ways of being human. In this session an internationally renowned curator, an internationally renowned artist, an expert in online art and hospitality, and a renowned digital media futurist, join forces to contemplate, discuss and perhaps even lay some groundwork for imagining and realising the potential futures that might arise from contemporary art practice in a digital world.

Abby Chen



Pacific East: the Promising Assembly of Asian Diasporas

太平洋東岸：流散亞裔的集結

陳暢 (Abby Chen)，曾于旧金山中国文化中心 (CCC) 担任艺术总监，致力于推动视觉艺术在华人多重文化身份和社会创新方面的表达。2019 年初加入亚洲艺术博物馆。追求、呈现并捍卫少数民族话语及其对活动空间的追求，常与少数民族、女性、性别少数族群不知名艺术家和非政府组织一起工作。她策划的“WOMEN 我们”是近年华人女权主义视觉表达的重要项目。由她主导的公共空间和社区创新项目受到美国大型基金会的支持和扶植，是华人艺术家进行实验创作和与非华人艺术家互动的重要平台。

Prior to joining the Asian Art Museum of San Francisco in early 2019, Abby Chen served as artistic director of the China Cultural Center (CCC) in San Francisco for many years, working with ethnic, female and gender minorities, non-renowned artists and non-governmental organizations. The “WOMEN 我们” project that she curated was a significant expression of Chinese feminist visual culture. Public space and community innovation projects led by her were supported by major US foundations and served as a platform for Chinese and international artists.

Danny Butt



The Spirit of Digital Trade and the Arts of Cosmopolitanism

数字贸易的精神与世界主义的艺术

丹尼·巴特，墨尔本大学维多利亚艺术学院副主任，负责协调社会实践部和社区参与部的项目。博士论文主要研究艺术学校与大学部门的融合问题，并且扩展成书——《未来学院的艺术研究》，于2017年由智力/芝加哥大学出版社出版。PLACE 杂志编辑，先后出版了《地方知识和新媒体实践》(与乔恩·拜沃特和诺沃·保罗合著)(剑桥学者出版社2008年)、《互联网治理：亚太展望》(爱思唯尔出版社2006年)。与奥克兰的集体组织“当地时间”(Local Time)保持密切合作，共同研究在归属感和原住民自决话语的背景下，游客和原住民之间的相互作用。

Dr. Danny Butt is Associate Director (Research) at Victorian College of the Arts, University of Melbourne, where he also coordinates programmes in Social Practice and Community Engagement. His PhD research into the integration of art schools into the university sector was extended into a book: *Artistic Research in the Future Academy*, published by Intellect/University of Chicago Press in 2017. He is the editor of *PLACE: Local Knowledge and New Media Practice* (with Jon Bywater and Nova Paul) (Cambridge Scholars Press 2008) and *Internet Governance: Asia Pacific Perspectives* (Elsevier 2006). He works with the Auckland-based collective *Local Time*, whose work engages the dynamics of visitor and host in the context of *mana whenua* and discourses of indigenous self-determination.

Sunquan Huang

Beyond Singularity: Sci-fi, Fluid Histories and Metaverse

奇点之上：科幻小说，流体历史和虚拟实境



黄孙权，学者、策展人、艺术家。台湾大学城乡与建筑研究所工学博士。现为中国美术学院教授，跨媒体艺术学院网络社会研究所所长，视觉中国协同中心乡土实践与空间生产研究方向导师。曾任教于台湾、香港多所艺术高校。创办台湾最具影响力影文化刊物《破周报》（1994-2014）并任总编辑至停刊。2004年创立台湾部落格（twblog.org）与独立媒体中心（tw.indymedia.org），前者培育了上千个知名网络作家与评论者，后者则为独立媒体中心（INC）全球一百二十个城市网络媒体之一。曾主持台湾中央与地方政府中长程文化规划与国土空间政策计划多个项目。在中国美术学院网络社会研究所的所长职位上，已经举办过五届国际“网络社会年会”，建立了70位国际知名学者与百位青年学者的研究型网络，包含了以太坊创始人 Vitalik、微软社会策略发展的CTO以及《基进市场》作者之一的Glen、以及英、美、日、欧等重要机构的领导者。举办多场文艺黑客松（art hackatton），参与者超过400位艺术家、策展人、设计师、程序员。建立分布式网络平台的社交媒体平台实践（social.caa-ins.org），并与metaDao共同在Decentralland上打造了1940年代北碚城市的模型，将100年来的中国乡建思想搬到元宇宙上。逐渐打造出中国独特的文化—技术的新生力量网络。

Scholar, curator, artist, and Engineering PhD, Huang Sunquan is currently a professor at the China Academy of Art, director of the Institute of Network Society at the School of intermedia Art, and supervisor of the research direction of Vernacular Practice and Spatial Production at The Centre for Chinese Visual Studies (CCVS). He has taught in several art universities in Taiwan and Hong Kong. He founded the most influential alternative weekly in Taiwan, POTS WEEKLY (1994-2014) and served as editor-in-chief until its closure. Also he founded Taiwan Blog (twblog.org) and Independent Media Center (tw.indymedia.org) in 2004, which is one of the 120 global online media outlets of Independent Media Center (INC). He has chaired several projects for medium- and long-term cultural planning and territorial spatial policy programs for central and local governments in Taiwan. In his position as director of the Institute of Network Society, he has held five international "Network Society Annual Conferences" and established a research-based network of 70 internationally renowned scholars. He has hosted several art hackathons with over 400 artists, curators, designers, and programmers, established social media distributed network platforms like INS MASTODON (social.caa-ins.org), built a model of the 1940s Beibei city on Decentralland. Gradually, a unique Chinese culture-technology nascent power network is created.

Clair Roberts



The Horizontal Plane: Chinese artists in new spaces

水平面聚焦：新空间里的中国艺术家

罗清奇，艺术史学家，中国现当代艺术研究专家。墨尔本大学文化与传播学院艺术史副教授。出版了大量关于亚洲艺术、视觉和物质文化的书籍，并策划了多次展览。负责澳大利亚研究委员会 (ARC) 项目——“重塑世界：中国艺术——从 19 世纪到现在”，重点关注中国现当代艺术的国际背景。在墨尔本中学时就开始学习中文，普通话流利。后在北京语言学院 (1978-79) 和中央美术学院学习 (1979-81)。获有文学学士学位、荣誉学位 (1983) 和墨尔本大学文学硕士学位 (1987)。曾任墨尔本中澳历史博物馆馆长 (1986-88)，悉尼动力博物馆亚洲装饰艺术与设计分馆高级馆长 (1988-2010 年)。博士毕业于澳大利亚国立大学太平洋和亚洲历史研究院 (2006)，主要研究笔墨画家、学者黄宾虹 (1865-1955) 的作品。完成博士学位后，成为格雷米·巴尔姆 (著名汉学家) 澳大利亚研究委员会 (ARC) 的博士后研究员 (2007-9)；担任哈佛大学拉德克利夫高级研究所研究员 (2009-10)；哈佛燕京学院协调项目研究员 (2011)；阿德莱德大学艺术史高级讲师 (2012-2014)。

Claire Roberts is an art historian specialising in modern and contemporary Chinese art. She is Associate Professor, Art History, in the School of Culture and Communication at the University of Melbourne. Claire has published widely on Asian art and visual and material culture, and curated numerous exhibitions. Her ARC Future Fellowship research project "Reconfiguring the World: China. Art. Agency 1900s to Now" (2015-19) focuses on the international context of modern and contemporary Chinese art. Claire is fluent in Mandarin and began her studies in Chinese at secondary school in Melbourne. She later studied at Beijing Languages Institute (1978-79) and the Central Academy of Fine Arts, Beijing (1979-81). She has a Bachelor of Arts, Combined Hons. (1983) and a Master of Arts (1987) from the University of Melbourne. She was Curator at the Museum of Chinese-Australian History, Melbourne (1986-88) and Senior Curator of Asian Decorative Arts and Design at the Powerhouse Museum, Sydney (1988-2010). Claire's PhD undertaken in the Research School of Pacific and Asian History at ANU (2006), examined the work of scholar and brush-and-ink painter Huang Binhong (1865-1955). After completing her PhD she was a Post-doctoral Fellow with Geremie R Barmé's ARC Federation Fellowship (2007-9); Research Fellow, Radcliffe Institute for Advanced Study, Harvard University (2009-10); Coordinate Program Fellow, Harvard-Yenching Institute (2011); Senior Lecturer in Art History, University of Adelaide (2012-2014).

SESSION 2

第二场

12pm-2pm
In Chinese time

2pm-4pm
In Australian time



地下、实验与声音

Underground, Experimental and Sound

音乐经常被描述为一种“通用语言”，而在迥异的渠道——数字平台、流媒体服务以及异质流派——从中国朋克音乐到西方主流流行音乐——相融合的跨文化时代背景下，如何再次理解音乐的一致性作用和潜力，成为新的命题。与此同时，革新正在驱动着当代艺术和实验音乐交叉领域的突破性实践，声音本身也正在成为数字平台底层逻辑的一个组成部分，汇集了监视和收听系统、流媒体系统以及其他日常声音体验等生动实例。在这部分论坛中，中国朋克音乐专家、流媒体服务和全球音乐业务专家、声音研究学者与当代艺术和实验音乐的实践者汇聚一堂，深度探索数字时代的声音和音乐的未来，以及以上话题在穿越学术、艺术边界，拓展受众体验等方面的潜力。

Music has often been described as a 'universal language', which raises the question of how to understand the unifying potential of music in an era of digital platforms, streaming services, and heterogenous, often inter-cultural mixing of genres, from Chinese punk music to mainstream western pop music. Meanwhile, new innovations are driving creative practice at the intersection of contemporary art and experimental music, while sound is itself becoming an integral part of digital platform logics, integrated into surveillance and listening systems, streaming systems, and other lived instances of everyday sonic experience. This session brings together an expert in Chinese punk music, an expert in streaming services and the global music business, an expert in sounds studies, and a practitioner, curator and researcher in contemporary art and experimental music. Together they will explore the future of sound and music in the digital age, and its potential role in traversing borders and creating new modes of human experience.

Guy Morrow



Designing the Music Business: Design Culture, Music Video and Virtual Reality

形塑音乐产业：设计文化，音乐视频和虚拟现实

盖伊·莫罗，文化艺术管理高级讲师，文化传播学院研究生课程主任。2017年开始在大学任教，艺术家管理方面的专家，集中研究音乐、舞蹈和电影领域的敏捷管理实践。已经出版的著作有《艺术家管理：创意和文化产业中的敏捷性》（劳特利奇出版社，2018年）、《设计音乐商业：设计文化、音乐视频和虚拟现实》（最新作品）（斯普林格出版社，2020年）。目前正在研究澳大利亚唱片行业协会（ARIA）排行榜、新西兰（NZ）排行榜和地区声田（Regional Spotify）排行榜对澳大利亚现场音乐行业中消费者购买行为的影响。在创意及文化产业方面亦有丰富成就，曾通过直接进行管理、参与音乐及设计工作等方式，与多位澳洲知名音乐家展开合作，创造了不同的流行音乐场景，还曾与客户一起获得了五项澳大利亚唱片业协会（ARIA）大奖，以及 ARIA 颁发的金奖和白金奖。

Dr Guy Morrow is a Senior Lecturer in Arts and Cultural Management and is the Director of Graduate Studies for the School of Culture and Communication. He joined the University in 2017 and is a specialist in artist management, with a particular focus on agile management practices within the fields of music, dance and film. His most recent book is 'Designing the Music Business: Design Culture, Music Video and Virtual Reality' (Springer, 2020) and his previous book was 'Artist Management: Agility in the Creative and Cultural Industries' (Routledge, 2018). His current contract research project looks at the impact of Australian Recording Industry Association (ARIA) Charts, New Zealand (NZ) Charts and Regional Spotify Charts on consumer purchasing behaviour in the Australian live music industry. Dr Guy Morrow also has a vast record of achievement in the creative and cultural industries and has worked with many of Australia's best-known musicians within various popular music scenes through direct management, and also through music and design work. Along with his clients Guy has received five Australian Recording Industry Association (ARIA) Awards, as well as Gold and Platinum Awards from ARIA.

Jing Wang



Rethinking Acoustic Cosmopolitanism through Experimental Music and Sound Art

世界主义声音美学反思：实验音乐与声音艺术管窥

王婧，艺术人类学者，声音研究学者，声音实践策展人。浙江大学传媒与国际文化学院副教授，MIT 人类学访问教授。香港城市大学创意媒体学院访问学者。美国俄亥俄大学跨学科艺术博士。出版专著《声音与感受力：中国声音实践的人类学研究》（浙江大学出版社，2017）通过对中国声音文化的人类学研究，探讨了自由、情感和声音的概念。最新出版专著《Half Sound, Half Philosophy: Aesthetics, Politics and History of China's Sound Art》（Bloomsbury, 2021）。

在国际学术期刊包括 Social Science Research, Representations, Leonardo, Leonardo Music Journal, Journal of Popular Music Studies, Organised Sound 等，在国内学术期刊包括《新美术》，《音乐研究》等发表学术论文若干。目前主要研究领域包括声音研究，感官研究，艺术人类学。2015 年 1 月创办浙江大学传媒与国际文化学院声音实验室。

Art anthropologist, sound studies scholar, sound event curator. Academically trained in performance studies, Adel-Jing Wang is an associate professor in the College of Media and International Culture at Zhejiang University. She acquired her Ph.D. at The School of Interdisciplinary Arts at Ohio University. Her book Sound and Affect: An Anthropology of China's Sound Practice (Zhejiang University Press, 2017) explores the concepts of freedom, affect and sound through anthropological research on China's sound culture. She is published in academic journals including Social Science Research, Leonardo, Leonardo Music Journal, Journal of Popular Music Studies, and Representations. Her current research focuses on sound studies, sensory studies, performance studies, and anthropological methods. Artistically, she works primarily with field-recordings and installation based live performance. In January 2015, she founded The Sound Lab at College of Media and International Culture at Zhejiang University. Her current book project is entitled 'Half Sound, Half Philosophy: Aesthetics, Politics and History of China's Sound Art' (Bloomsbury 2021).

Joel Stern



How to Listen like a Machine Listening to a Human

如何像机器一样聆听人类的声音

乔尔·斯特恩，策展人、研究人员、艺术家，现在澳大利亚墨尔本的乌伦杰瑞（澳洲某部落）生活、工作。曾在莫纳什大学教授“声音艺术”课程，并在负责“会展管理”项目期间，发表了博士论文——《窃听：政治、伦理和倾听的艺术》。他致力于研究与声音及听力相关的系列议题，包括声音、权力和控制；隐蔽监听和泛音监视；作为社会实践的复调音乐；实验性音乐和社区仪式；语音、声音、主观性；窃听和口技；机器监听的技术政治；废话修辞；流行音景；声学正义；作为证词的沉默；后人类、跨人类、和非人类的监听。2013年，开始担任澳大利亚液体建筑艺术中心的艺术总监。该艺术中心在当代艺术和实验音乐的交叉领域为听觉体验和批判性聆听创造了一定空间。与此同时，负责澳洲及国际的艺术节、研讨会、展览、音乐会及出版等事务，合作伙伴从大型博物馆、重要机构到以艺术家主导的团体和社区组织（artist-led initiatives）。领导了名为“其他电影”（Other-Film）（一个研究艺术家动态影像和先锋电影遗产的集体）以及“仪器制造项目”（来自澳大利亚和亚洲的艺术家、音乐家和手艺人一道以工作坊的形式展览他们的系列作品）的独立组织。2018年，他与批判性法律学者詹姆斯·帕克一道，策划了庞大的项目——“窃听”（内容包括展览、公共项目、工作小组、参观和出版），将液体建筑、墨尔本法学院、伊恩·波特艺术博物馆和惠灵顿城市画廊联系在一起，试图通过来自澳大利亚和世界各地的艺术家、研究人员、作家、在押人员和活动人士的作品，来探讨“倾听的政治”这一议题。

Joel Stern is a curator, researcher, and artist living and working on Wurundjeri land in Melbourne, Australia. Stern's work deals with a range of issues, themes and questions connected with theories and practises of sound and listening. Interests include: sound, power and control; covert listening and panacoustic surveillance; polyphony as social practice; experimental music and community ritual; speech, voice, subjectivity; eavesdropping and ventriloquism; technopolitics of machine listening; rhetorics of nonsense and bullshit; pandemic soundscapes; acoustic justice; silence as testimony; post, trans, and non-human listening. Since 2013, Stern has been Artistic Director at Liquid Architecture, a leading Australian organisation that creates spaces for sonic experience and critical listening at the intersection of contemporary art and experimental music. In this capacity he has been responsible for festivals, symposia, exhibitions, concerts and publications realised in Australia and internationally, with collaborators ranging from major museums and institutions through to community organisations and artist-led initiatives. In addition to Liquid Architecture, Stern has led independent organisations including: Other-Film, a collective working with artists moving image and the legacy of avant-garde cinema; and Instrument Builders Project, a work-shop, residency, exhibition series featuring artists, musicians and craftspeople from across Australia and Asia. In 2018, with critical legal scholar James Parker, Stern curated Eavesdropping, an expansive project connecting Liquid Architecture, Melbourne Law School, Ian Potter Museum of Art, and City Gallery Wellington, which comprised exhibitions, public programs, working groups, tours, and a publication, addressing the 'politics of listening' through work by artists, researchers, writers, detainees and activists from Australia and around the world. Stern's PhD thesis 'Eavesdropping: The Politics, Ethics, and Art of Listening' was completed through the Curatorial Practice program at Monash University, where he also teaches on sonic art.

SESSION 3

第三场

2pm-4pm
In Chinese time

4pm-6pm
In Australian time



视觉艺术与世界主义

Visual Art and Cosmopolitanism

在数字时代，视觉艺术保留了怎样的力量，它是否扮演了沟通地方经验和全球议题间新的桥梁角色，如果是，又如何建构和应用这种作用？世界主义理论所展现出来的对话色彩，正为在地经验与全球想象的传通提供了理想的界面。

然而，即使视觉艺术实践已经展示出持续性的跨越国界的传播力量，其本地特性也使得基于世界主义和西方普遍主义的实践尝试遭受质疑。在这部分论坛中，著名的世界主义学者，知名的国际策展人、数字媒体和录像装置的先驱艺术家以及专门研究中国现当代艺术的艺术史学家，一起探究视觉艺术作为全球流动和数字媒体时代的世界性力量的价值和作用。

What power, today, in the digital age, is retained by visual art? Does it offer the opportunity to generate a dialogue between local experiences and global issues, and if so, how might such practices be imagined and deployed, to what ends? The interface between the local and the global is at the same time potentially one of dialogue and cosmopolitan hospitality. Yet visual art practices founded in the specificities of the local can also draw the practices of cosmopolitanism and western universalism into question, even as they illustrate the power of global flows and transnational continuities in visual art practice. In this session a renowned scholar of cosmopolitanism, a pioneer of digital media and video installations, a prominent Chinese artist, and a renowned art historian specialising in modern and contemporary Chinese art, come together to think through the potential of visual art as a cosmopolitan force in an age of global flows and digital media.

Hanru Hou



Your City, My Cosmopolis 你的圍城，我的都會

侯瀚如，男，1963年出生于中国广州，1990年后移居巴黎。现任意大利国立二十一世纪当代艺术博物馆 (MAXXI) 艺术总监，兼任欧洲、亚洲以及美国多个艺术基金会的委员和评委。1997年至2000年，侯瀚如策划的“运动中的城市”，探讨了当代亚洲城市建设与艺术的互动及其在全球化进程中的发展。该展览已在全球七个城市巡回展出，引起了国际艺术和建筑界的高度关注。他一直关注城市空间中艺术的形态和可能性，并策划了一系列公共艺术的计划，例如巴黎的伊文斯基金会的公共艺术比赛 (2002) 及意大利在托斯卡纳地区 6 个城市的公共艺术计划 (2003)。

Hou Hanru (Hou Hanrou), born in Guangzhou, China in 1963, moved to Paris after 1990. He is currently artistic director of the National Museum of the 21st Century Arts, Italy (MAXXI) and is also a member and judge of various art foundations in Europe, Asia and the United States. From 1997 to 2000, "Cities in Motion", curated by Hou Hanru, explores the interaction between contemporary Asian urban construction and art and its development in the process of globalization. The exhibition has toured seven cities around the world, arouses the high attention of the international art and architecture circles. He has been focusing on the form and possibility of art in urban space, and has planned a series of public art projects, examples include the public art competition of the Evens Foundation in Paris (2002) and the public art project in six cities in the Tuscan region of Italy (2003).

Jieming Hu



Becoming Liquid and Cosmopolitan: Reflections on Working in Arts 成为液体：艺术实践重思

胡介鸣，1957年生于上海，是当今中国数字媒体和录像装置的先驱艺术家之一。胡介鸣有着对其他学科的偏好，往往将那些不相干的领域杂糅其中。胡介鸣的尝试来自对内部生理的关注之表达，转换了生理图表、手势、建筑空间、身份和五线谱到视觉经验杂糅的综合体验中。胡介鸣的艺术创作驻足于时间、时空、历史、记忆的交替更迭，利用众多的媒介，不论摄影、录像或数字互动技术，持续提出他的观点和质疑的主题。让观者置身于过去的、不确切的某一个时空中，个人记忆中的图像被唤起，形成个体的文本。胡介鸣作品中的物体、材料、影像、交互程序及智能化控制建立起了一种难以名状的场域，包含着无限的历史记忆。它们相互交织，彼此覆盖不断消解，又相互生成。其作品所传达的不仅仅是对物体的感受，实际上是与当下的空间和时间产生一种新的叙事关系。整个空间让观者置身于过去的、不确切的某一个时空中，个人记忆中的图像被唤起，形成个体的文本。

Born in Shanghai in 1957, Hu Jieming is one of the pioneers of digital media and video installations in China today. Hu has a preference for other disciplines, often mixing up unrelated fields. Hu Jieming's attempt comes from the expression of concern for internal physiology, transforming physiological charts, gestures, architectural space, identity and stave into a hybrid experience of visual experience. Hu Jieming's artistic creation is based on the alternation of time, space, history and memory. Through various media, whether photography, video or digital interactive technology, Hu Jieming continues to raise his views and questions. Let the viewer in the past, not a certain time and space, personal memory of the image was aroused, the formation of the individual text.

The objects, materials, images, interactive programs and intelligent controls in Hu's works create an indescribable field full of infinite historical memory. They interweave with each other, cover each other, constantly digestion, and mutual generation. What his works convey is not only the feeling to the object, but also a new narrative relation with the space and time of the moment. The whole space allows the viewer to place himself in a past, inexact time and space, and the images in his memory are evoked to form the individual text.

Geert Lovink



After the Platform: Redesigning the Techno-Social 平台之后：技术社会的重构

吉尔特·洛文克，荷兰媒体理论家、网络评论家，著有《不可思议的网络》(2002)，《暗纤维》(2002)，《我的第一次经济衰退》(2003)，《零评论》(2007)，《无因网络》(2012)，《社交媒体深渊》(2016)，《社交媒体之后的组织》(与耐德·罗斯特合著，2018)和《设计的悲伤》(2019)。绝大部分作品都被翻译成德语、意大利语和西班牙语，俄语版的作品集也于2019年正式问世。吉尔特所在的研究所负责会议组织、出版以及网络研究，其中网络研究的内容包括视频漩涡(在线视频的美学与政治)、“与我们不同”(社交媒体的替代品)、“批判性观点”(维基百科)、“疑问社会”(搜索文化)、“金钱实验室”(艺术领域的区块链和互联网中的收入模式)等。他本人近期则正在研究数字出版领域和艺术批评的未来。

Geert Lovink is a Dutch media theorist, internet critic and author of *Uncanny Networks* (2002), *Dark Fiber* (2002), *My First Recession* (2003), *Zero Comments* (2007), *Networks Without a Cause* (2012), *Social Media Abyss* (2016), *Organisation after Social Media* (with Ned Rossiter, 2018) and *Sad by Design* (2019). Almost all his books have been translated into German, Italian and Spanish. In 2019 an anthology of his work appeared in Russian. His institute organizes conferences, publications and research networks such as *Video Vortex* (aesthetics and politics of online video), *Unlike Us* (alternatives in social media), *Critical Point of View* (Wikipedia), *Society of the Query* (the culture of search), *MoneyLab* (blockchain and internet-based revenue models in the arts). Recent projects deal with digital publishing and the future of art criticism.

浙江大学艺术美学研究中心

Art and Aesthetics Research Center at Zhejiang University

浙江大学艺术美学研究中心致力于新的社会情境中美学问题的前沿研究，包括当代艺术实践、城市美学与传播、声音研究，感官研究，以及当代赛博论的美学价值研究。研究旨在用艺术介入社会，通过艺术实践与美学思想的认识论研究，参与社会发展进程，解决社会、城市问题。本中心与不同领域的学者和艺术家保持着密切联系，不定期开展跨界、跨学科合作，力求在一个多元、开阔、审美的视野下面对各种类型的社会议题和艺术主题。

Research Center of Art Aesthetics at Zhejiang University concerns advanced aesthetics issues generated within updated social context, including contemporary art practice, urban aesthetic and communication, sound studies, sensory research and aesthetic values study of cyborg theory. We intend to answer society and urban problems via public art intervention and aesthetic epistemology studies. Relying on close ties with scholars and artists in diverse regions, we conduct frequent interdisciplinary corporations, aiming at tracing various art and social topics with an pluralistic and open view.

浙江大学传媒与国际文化学院

College of Media and International Culture at Zhejiang University

浙江大学传媒与国际文化学院成立于2006年，其中，新闻学科于1958年创办，是国内最早开设新闻教育的单位之一。学院遵循“创新驱动、以人为本、交叉取胜、主流引领”的发展思路，致力于成为全国乃至世界传媒创新创业的人才摇篮、科技引擎和智库基地。作为国内传媒教育的重镇之一，近年来，学院在海内外的声誉和影响不断提升。

College of Media and International Culture of Zhejiang University was established in 2006. Its Department of Journalism, founded in 1958, however, is one of the earliest journalism education departments in China. Adhering to the motto of "Virtue, knowledge, freedom and tolerance", the College devotes itself to constructing cross-cultural communication research and teaching mechanism and cultivating cultural communication elites with solid cultural foundation, commendable communication skills, high moral merits and broad international horizon.

墨尔本大学公共文化研究中心 The Research Unit in Public Cultures at Melbourne University

墨尔本大学公共文化研究中心隶属于墨尔本大学文化与传播学院，专注于由从澳洲到全球范围内新技术、媒介、空间、移动等交叉领域产生的公共文化转译现象研究。中心致力于搭建公共生活中的策略性研究项目与战略性介入平台。中心关注创意社群与个体对人们日常生活中信念与原则的形塑，以及在艺术表达语境中由这种形塑产生的公共文化样态。

The Research Unit in Public Cultures (RUPC) focuses on transformations in public culture produced by new intersections of knowledge, media, space and mobility, within Australia and internationally. We are a platform for strategic research projects and tactical interventions in public life. We examine public culture from artistic expressions generated by individuals to collective formation of principles and beliefs that shape the institutions of everyday life.

墨尔本大学文化与传播学院 School of Culture and Communication at Melbourne University

作为墨尔本大学文学院最大的学院之一，文化与传播学院是一个蓬勃发展的人文社会科学批判性思维研究中心。学院由世界领先的学者组成，他们的研究领域包括文学、文化研究、艺术史、电影、表演、媒体和传播以及澳大利亚土著研究。该学院还主办了一系列研究项目，如 ARC Centre of Excellence for the History of Emotions、the Centre for Advancing Journalism 和 the Research Unit in Public Cultures（公共文化研究中心）。

One of the largest Schools in the Faculty of Arts at the University of Melbourne, The School of Culture and Communication is a thriving research centre for critical thinking in the humanities and social sciences. This agenda is led by world-leading scholars whose fields of research include literary and cultural studies, art history, cinema and performance, media and communication and Australian Indigenous studies. The School is also host to a range of funded research concentrations, such as the ARC Centre of Excellence for the History of Emotions, the Centre for Advancing Journalism and the Research Unit in Public Cultures.

大乾艺术 Daken Art Organization

大乾艺术是专注于公共艺术、影像艺术和区域文化研究的独立艺术机构。持续通过组织艺术节事和展览推动公共艺术的社会价值，并通过历史性梳理和当代性表达探究区域文化的内在机制。代表性作品为深圳国际城区影像节（始于2014年）、Jonas Mekas 展览（2019年）、青云文社研究所（始于2018年）。

Daken Art Organization is an independent art institution focus on video art, regional culture studies and public art promotion. The institution not only highlights social values of public art intervention via constant art festivals and exhibitions curations, but also explores regional culture texture through documentary and contemporary discourse review. The representative programs of Daken art are Shenzhen International Urban Image Festival (begins with 2014), Jonas Mekas Exhibition (2019), Chingwan Organization Historical Institute(begins at 2018), etc.

Xinxin Dong



董辛欣，浙江大学传媒与国际文化学院影视与文化产业专业博士生。毕业于香港浸会大学，入学前担任新闻与传播学专业高校教师，并有多年编辑出版与记者的实践经验。主要从事珠三角与长三角地区文化产业对比研究。

Xinxin Dong is a PhD student at College of Media and International Culture, Zhejiang University. She graduated from Hong Kong Baptist University and served as a college lecturer before entering Zhejiang University. With several years of print media experiences in Lingnan Area, she has devoted herself in comparison study of creative industry between the Pearl Delta and Yangtze Delta Area.

Yiwei Gao



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