

Artist's Statement

Human-Machine Cocreation

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For thousands of years, human beings have used their minds to create artworks, but I have always been skeptical about the biological calculation of such minds. Although human beings have created countless brilliant artistic miracles on this road, I still can't ignore the inherent shortage of brain calculation. The single linear inner closed-loop system, predictable and qualitative, is severely limited by human physiological inertia and empirical logic. Whether it is petroglyphs, sculptures, oil paintings, prints, Chinese paintings, calligraphy, or even children's paintings, no one can jump out of this shortage. Since the 1970s, there has been an argument in the art world: painting is dead. In fact, painting itself is not dead. What is really dead is that biological computing itself, which cannot break through its defects. Artists are trapped in the abyss and cannot find the new energy for creation. An old saying: the combination of Chinese and Western, which is a false proposition, is tantamount to inbreeding. From a global perspective, all biological computing of human beings is in a large system of internal circulation. Chinese biological computing and the one of West are born by the same mother. Of course, due to differences in race, culture and concept, the appearance of artistic languages is different, but the internal grammar and logic of biological computing are basically similar.

Mathematical laws, biological sciences and physics have proved that a thing cannot produce self-subversive changes from its interior. A truly significant change must be led by the intrusion of heterogeneous factors, infiltrating the interior, and detonating the system, like a sperm entering an egg to create the new life. So, what kind of heterogeneous factors can effectively intervene in biological computing and ignite new possibilities?

Art history tells us that every major artistic evolution is the result of the development of civilization, and that a truly good work of art should embody the DNA of the corresponding civilization. In today's information age, the core things of human beings are all based on artificial operations. The core of operations is algorithms. Our era should be literally called the "algorithmic age", the earth revolves around the sun, and the sun revolves around algorithms.

What I need is to let the computing burst out its own creativity, become the main body or the component of the main body, break down the shortcomings of biological computing, let new light come in, and explore new possibilities in visual art.

I designed a path in my own direction, experimenting in several stages. In order to be able to use computer operations in depth, I first trained my brain into a "flesh chip".

Over the years, I have collected millions of pictures in various fields, including art, medicine, astronomy, news pictures, daily photography, etc., which almost involved all. Spending several hours a day browsing pictures at high speed, stimulating the brain with full immersion, performing high-speed and repeated stimulation, is simply a demon-like crazy "brainwashing", allowing the brain's optic nerve synapses to continuously generate high-speed network links. After such intense stimulation, my visual judgment ability increased rapidly, even in the endless stream of chaotic images, I could quickly retrieve high-quality images.

Next, I took a "witch-like" approach, letting the brain put pictures into an imaginary virtual space and perform operations.

I put on a blindfold, plugged my ears, closed my eyes, and blocked my senses as much as possible, so that I

could concentrate on the pictures in my memory and conducted spacial meditation. The purpose of meditation is to train the brain to develop a function: to remove the texture, color and shape of the image, let it become a pure virtual digital matrix, through the imagination, throw it in the illusory space of the mind, and then let the different matrices play operation.

I trained my meditation power while learning, trying to put the invisible and subtle digital matrix into a huge meditation space, even a tiny shape as big as the tip of a pin, I could put it into a "galaxy-like" complex body with rich content. It is literally "to see a world in a grain of sand." The refined imagination power of the "flesh chip" is improved, and it can conduct more detailed and in-depth thinking on the subtle or ultra-subtle world. And more importantly, it can make operations between matrices. The training of this ability is very important: I can quickly put all the images I see into a huge illusory space and put them directly into a data model for calculation. Of course, strictly speaking, this kind of operation is not the operation itself, but the mind makes a high-probability prediction for the result of one or more operations.

Finally, I'll choose the most ideal "flesh computing" to run in a computer. My God, a miracle has appeared, it is really unique: the soft willows and bright flowers emerge in the new village, and I feel that the world suddenly opens up, without restriction and limit. In computing work, without any emotion, feelings, and thinking, experience, prejudice, and preference, attack in all directions with no restraint, like a galloping horse descending from the sky, countless tentacles rambling into all possibilities. At this time, the visual judgment I have trained is very effective, enabling me to quickly pick out the pieces of operation that most excite my nerves and use it as a work. My work room is messy, and I don't have the time and energy to tidy up. However, the workbench where I put my computer is always kept absolutely clean and spotless. The purpose is to always remind myself that it is an empty cup to raise things: clean your mind and do new experiments easily. As if people are in the coordinates, they keep returning to the origin, (the X value of the origin is 0, the Y value is 0, I jokingly call myself "after zero generation.") At any time, I can clear and dismantle all existing concepts and ideas to march towards any new possibility in the future.

What will happen in the future?

The answer floats in the wind.

艺术家自述
人机合谋
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人类几千年以来，都是用头脑创作美术作品，但我一直对这种头脑的生物计算持怀疑态度，尽管人类在这条路上创造了一个又一个辉煌的艺术奇迹，我始终无法忽视头脑生物计算与生俱来的短板：单一线性的内闭环系统，可预，类质化，严重受制于人的生理惯性和经验逻辑，不论是岩画，雕塑，油画，版画，国画，书法，乃至儿童画等等，没有人能跳出这个短板的法轮。70年代以来，美术界有一个论调：绘画死了。其实绘画本身并没有死，真正死亡的是生物计算本身无法自我突破其缺陷，艺术家困在深渊里，找不到创造的新动能。老生常谈：中西结合，这是一个伪命题，无异于近亲繁殖，全局看，人类所有的生物计算都处在一个内循环的大系统里，中与西的生物计算如同一个妈生的，当然，由于种族，文化和观念的差异，艺术语言的形貌上有差异，但生物计算内在的语法和逻辑基本是类同的。

数学定律，生物科学和物理学证明，一个事物无法从其内部产生自我颠覆性的变化，真正重大意义上的变化，一定是异质因子的侵入，渗透内部，并引爆系统，才能催生新事物，如同精子进入卵子，创造新生命。那么什么样的异质因子才能有效介入生物计算，点燃新的可能性？

美术史告诉我们，每次重大的艺术演进，都是文明发展推动的结果，真正好的艺术作品应该沉淀着相应文明的DNA。信息时代的今天，人类的核心事物都建立在人工运算上，运算的核心是算法，我们这个时代堪称“算法时代”，丝毫不过分：地球绕着太阳转，太阳绕着算法转。

我需要：让运算爆发出自身的创造力，成为创作的主体或者主体的组成部分，击穿生物计算的短板，让新的光进来，在视觉艺术上拓展新的可能性。

我朝自己的方向设计了一条路，分几个阶段进行实验。为了能深入使用电脑运算，我先训练大脑，将自己的大脑训练成“肉芯片”。

多年来，我收集了数千万乃至上亿的图片，包括各个领域的图片：美术的，医学的，天文的，新闻图片，日常摄影等等，几乎无所不涉。每天花数个小时高速浏览图片，全浸式的刺激大脑，进行高速，反复刺激，简直是恶魔式的疯狂“洗脑”，让大脑的视觉神经突触不断产生高速网络链接。经过这种强烈刺激，我的视觉判断能力极速增长，即使在川流不息，混乱不堪的图片汪洋中，我可以迅速检索出高品质的图像。

接下来，我采取“类巫式”的方法，让大脑将图片投放到幻想的虚拟空间并进行运算操作。

我戴上眼罩，塞上耳朵，名副其实的闭目塞聪，尽可能屏蔽外部物理信息对感官的刺激，使头脑全神贯注于记忆中的图片并进行空间冥想。冥想的目的是训练大脑具有一种功能：将图像的质感，颜色和形体去掉，让它变成纯粹的虚拟数字矩阵，通过想象，投掷在头脑的幻像空间里，然后让不同的矩阵之间进行运算。

我边学习边训练自己的冥想力，试着将看不见的精微数字矩阵投放到巨大的冥想空间里，哪怕一个针尖大的细微形，我投放成一个具有丰富内容的“类银河系”的复杂体，真的是“一沙一世界”。“肉芯片”的精细幻想力提高，能对精微或超精微世界进行更细致更深入的思考，更重要的是，可以让矩阵之间做运算。这个能力的训练至关重要：我可以把所看到的一切图像迅速投放到巨大的幻想空间，直接投放成数据模型进行运算。当然，这种运算严格讲不是运算本身，而是头脑针对一种或多种运算的结果做大概率的预测。

最终，我会精选出最理想的“肉运算”在电脑里实施。天哪，奇迹显现，真的别有洞天：柳暗花明出新村，感觉世界顿时豁然开朗，海阔天空!!! 运算工作时，不带任何情感，不带任何情绪与思考，不带经验，不带偏见与喜好，肆无忌惮地全方面出击，像奔腾的神马从天而降，无数的触角漫无边际地向各种可能性侵入，流变。这

时候，我训练的视觉判断力卓有奇效，使我能够快捷挑出那些最能激荡我神经的运算片段，用它当作作品。

我的工作房间很乱，没有时间和精力去整理，但是，我放电脑的工作台总是保持绝对干净，一尘不染，目的是为了时刻提醒自己，空杯举事：洁净头脑，轻轻松松去做新的实验。人如同置身在坐标中，不停地回到原点，（原点的 X 值为 0，Y 值为 0，我戏称自己为“零零后”）随时可以清空和拆除一切既有的概念和观念，向未来任何一种新的可能性进伐。

未来究竟发生什么呢？

答案在风中。