

Curatorial Statement

Curator: Zhang Xiaoming (Dechen Drolma)

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I Create the Creator, Then the Creator Can Create the Creation that I Cannot Create

‘Art is not the purposeful cause, but a method and a medium. I use it to explore an entire new world outside the biological computing, hoping to bring the light of high-end civilization to human beings.’

Yoyo Xiao

Xiao Wei, also known as YoYo Xiao, graduated from the Chinese Painting Department of the Central Academy of Fine Arts in 1995 and continued his master study at Pratt Institute in New York in 1996. He graduated from the URBART Master Program at University of Barcelona in 2022. It should be noted that Picasso is also a graduate of this university. In other words, Yoyo Xiao Wei is Picasso's 21st century younger brother.

On October 19, 2012, in a public lecture about spirit and life at the City University of New York, I saw a newly painted portrait donated by a young Chinese painter to the World Healer of Spirit and Life. The healer asked with a smile: "How did you create this with visual language? I've never seen it before. It's so unusual!" I was moved by this scene. The artist is Yoyo Xiao. Later I learned that Yoyo Xiao's artistic career was going through a crucial change at that time.

In 2012, Yoyo Xiao started a new artistic creation. He made in-depth data analysis of digital graphics and images, planned effective channels for digital MATRIX in terms of color and shape, and used different algorithms to calculate different channels. After each channel is calculated, the overall mixing operation would be performed. This process contained thousands of trials and errors. This kind of calculation often lasts for more than two to three days. In the process of experimenting with the calculation, the artist has witnessed the burst of new creativity from the algorithm. The advanced operation of the algorithm is completely different from that of the human brain, and it is even beyond creativity. In this process, the artist is sensitively aware that the creativity of technology itself, like Prometheus (the god of the Titans in Greek mythology), will bring the fire (light) of the new world to human beings.

This is an unprecedented historical turning point! Art has always been based on the calculation of the human brain. In the past thousands of years, people are the creators of the main body. This time, Yoyo Xiao used the algorithm, as he said, "to give up the pride of human beings and let the creation of the algorithm challenge the major premise of the past: the biological creation of the human brain." He has been conspiring with algorithms for many years, and such a complete and systematic experiment has not been involved and presented among the entire art history. Yoyo Xiao's algorithm technology has created a timeless picture, a completely decentralized field, which is a historical turning point and the pioneer in the history of human art!

Cubism, founded by Picasso and Braque in 1907-1908, revolutionized seeing things from different angles, and then re-juxtaposed the existence observed from different angles into a newly constructed space. With this technique, they completely deconstructed the "traditional

perspective" established since the Renaissance with multi-dimensional, multi-faceted, and multi-layered representation of objects and reality. This milestone of Cubism brings infinite possibilities and changes to the artist's visual representation. For Yoyo Xiao, "every revolution is vast, and today's new revolutions are no exception. Algorithm comes from the laws of nature and will erupt the irresistible creativity from these laws to challenge all the possibilities."

The artist conducts systematic research and exploration in the world of algorithms. He does not believe in occasionality or inspiration, but only looks for vitality and light in the system. The artist's journey is a return, as well as a tribute to his parents. Yoyo Xiao's father is a physics teacher, and his mother is very good at mathematics. "On the abacus, my mother's two hands can perform different calculations at the same time, and her head can calculate different parts at the same time, and do not interfere with each other. I have inherited such an extraordinary ability from my mother." This is the important context beneath Yoyo Xiao's artistic creation.

His creative method is unusual. Every time when he creates, he will meditate in a dark physical space, such as a monk retreating. In that dark space, he will break all the existing cognition, and only with such a breaking can produce a new space. In this enclosed space, the complex calculation of the algorithms shows omnipotent creativity, but after all, these calculations lack humanistic thinking and feelings. Yoyo Xiao's humanistic quality and high-taste judgment can make up for the fatal flaws created by the algorithm. The artist's judgment and the algorithm's creativity deeply conspire and let none intervene the existence so that the none can appear in the existence, without dependence, beginning, end, concept. Then they can reshape the concept, flow, and change cognition, shining in a higher dimension, with no self, no others. They are sub light so that everything is equal, and there is no matter, no object, and no self. They can let the skill and experience disappear, beyond the ego, and the attachment to the object. There is no difficulty, no problem, no identification. Everything in the physical world is dead, silent, and vanishing into nothingness. The awareness of insight manifests little by little in color and shape, like a dream and magic, everything is "infinite" - this is the practice that the artist does every day. There is no doubt that he conducts every day although the expression cannot be appeared. If you keep asking him, there will be nothing. If you don't ask every day, it will exist in the inner space. One day, in this inner space, the light of wisdom arises, and he manifests with certainty and boldness as we see:

*'Most artistic creations have nothing to do with civilization, but civilization is the primary driving force for the development of things. The development of art is no exception and needs the stimulation of civilization. The high point of today's civilization is algorithms. We must borrow light from the algorithmic civilization to promote the development of art. There is no other choice.'*¹

"Jiezi YO" was created by Lu Rongzhi, the godmother of Asian contemporary art. This concept is inspired by the famous "Muddy Seed Garden Manual of Painting" from Kangxi period of the Qing Dynasty, a classic model of traditional Chinese painting, to accurately commented on Yoyo Xiao's contribution to the history of contemporary art. Yoyo Xiao, who started by learning Chinese paintings, focuses on the present and looks forward to the future. Today, people who want to learn art can deeply understand the essence of the new generation of art through the

¹ Italic is the quotation of the artist's words

small world of "Jiezi YO". "Jiezi YO" is a port leading to future art, through which one can clearly identify:

‘the new art with a new premise, a new visual logic and grammar, and completely abandons the ceiling of the existing art. A magnificent revolution blows the horn before dawn. This sound will cut through the sky and illuminate the sun!’

Although Yoyo Xiao lives in the West all the year round, his heart is filled with the wisdom of the East. Infinity, nothing is emptiness, emptiness is everything, nothing is the largest body of the world, existing within emptiness. Nothing is everything. To empty everything, unprecedentedly. Infinity is the artist's enlightenment and awakening of us now, no beginning and no end, returning to infinity is a great perfection.

策展序言

策展人：张晓明 Dechen Drolma

我创造创造者，
然后，
创造者创造我无法创造的创造

“艺术并非目的因，是手段和介质，我用来探索一个生物计算之外的全新世界，期望把高端文明的光带给人类。”

萧维

萧维，又名 YoYo Xiao，1971 年出生在湖南韶山，1995 年本科毕业于中央美术学院的国画系，1996 年就读于纽约普拉特艺术学院的电子科技艺术（研究生），2022 年完成巴塞罗那大学的 URBART 的潮艺术研究生课程，毕加索也是此学校毕业，萧维是毕加索的 21 世纪学弟。

2012 年 10 月 19 日，在纽约市立大学的一场公开的关于心灵和生命的讲座中，我看到一位年轻的中国画家捐献给世界心灵和生命的疗愈家一副新绘制的肖像。疗愈家笑呵呵的问：“你这个视觉语言形式是如何创造出来的？我从来没有见过，好奇特！”这一场景让我感动，这位艺术家就是萧维。后来了解到，那时萧维的艺术生涯正经历关键性的变革。

2012 年，萧维开启了全新的艺术创作，他对数位图形和图像做深入的数据分析，对数字的 MATRIX 从颜色和造型上规划出有效的通道，用不同的算法对不同的通道进行演算，各个通道演算后，再做整体的混合运算，这个过程是成百上千次的反复试验。这种运算，经常持续两到三天以上，在试验运算的过程中，艺术家见证了算法爆发出的新的创造力。算法的高级运算具有人脑运算完全不同的，甚至望尘莫及创造力。在这一过程中，艺术家敏感地洞察到：技术自身的创造力，如同普罗米休斯（希腊神话中泰坦神族的神明），将把新世界的火（光）带到人类。

这是史无前例的历史转折点！艺术历来，以人脑计算为大前提，在千年的长河中，人是主体的创造者，这次，萧维通过算法，如其所说，“把人类自身的骄傲让出来，让算法的创造挑战过去的大前提：人脑的生物创造。”他常年与算法共谋，这样完整和系统的试验，在整个艺术史上，完全还没有被涉及和被呈现。萧维的算法技术，创造了无时空的画面，一个完全去中心的领域，这是人类艺术史上一个历史转折和首创！

1907-1908 年由毕加索和布拉克创立的立体主义，革命性地从不同角度来观看事物，然后把不同角度观察到的存在，重新并置到一个新建构的空间里，这样，他们彻底解构了自文

文艺复兴时期以来的“传统透视”，多维多面，多层次的表现事物和现实，这一里程碑的立体主义给艺术家的视觉表现带来无限的可能性和变革。对萧维来说，“每次革命都是浩瀚的，以史推今，今天新的变革毫不例外，算法来自自然律，从自然律内部爆发不可抗拒的创造力，向各种可能性发出挑战。”

艺术家在算法世界里做系统性研究和探索，他不相信偶发与灵感、只在系统中寻找生机和光。艺术家的这一旅程是回归，也是对其父母的致敬，萧维的父亲是物理学家，母亲非常擅长数学，“在算盘上，母亲的两只手可以同时打不同的运算，母亲的脑袋可以同时分区计算，而且互不干扰，母亲这种超凡的能力遗传了我。”这是萧维艺术创造背后的重要脉络。

他的创作方式不同寻常，每次创作，他会在一个黑暗的物理空间中禅定，如僧人闭关，在暗空间中，打破一切既有的认知，也只有打破，也能有新的空间出现。在这封闭的空间中，算法复杂的演算展现出无所不能的创造力，但演算终归没有人文思考与情怀，萧维的人文素质以高品位的判断力正好可以弥补算法创造的致命缺陷。艺术家的判断力和运算的创造力，深度共谋，让无介入有，在有中有无，没有依靠，没有开始，没有结束，没有概念，重塑概念，流动，改变认知，在高维空间中是明亮，无我，无二，是子光明，一切都是平等的，没有事物，也没有客体，没有自我，让技艺和经验消失，超越我执，超越对物的执著，没有困难，没有问题，没有身份的确认，物理世界的万物沉戚，匿音，化为虚空，洞见的觉知一点点以色彩和形状显现，如梦如幻，如魔术，一切都是“无尽”——这是艺术家每天在做的修持，他每天都在做，不需要问，表现是无法去表现的，如果每天去质问，就没有，每天不问，在内在空间中，就会显现。有一天，在这内在的空间中，智慧之光升起，他确定的和大胆的显现我们所看到的画面：

“大部分的艺术创作，同文明没有关系，但文明是推动事物发展的元动力，艺术的发展不例外，需要文明的推动。今天文明的高点是算法，我们必须从算法文明里借到光，推动艺术发展，别无选择。”²

“芥子 YO “是亚洲当代艺术教母陆蓉之所创，受到清朝康熙年间著名的《芥子园画谱》，中国传统绘画的经典范本的启发，来精确地点评萧维在当代艺术史上的贡献。作为以学中国画出身的萧维，聚焦当下，展望未来，今天，人们要学习艺术，可以通过“芥子 YO”的小天地，深刻感悟到新生代艺术的精髓。“芥子 YO “是通向未来艺术的一个端口，通过这一端口，人们可以清晰地辨识：

“新的艺术，有全新的前提，全新的视觉逻辑与语法，彻底摆脱既有艺术的天花板，一场波澜壮阔的革命在黎明前吹起了号角，这声音，将划破长空，照亮太阳！”

² 斜体为艺术家之语

萧维虽然常年生活在西方，但内心充盈着东方之智慧。无尽，无也就是空，空也是万有，无是世界之最大之本体，在空中有。无是一切，放空一切，史无前例，无尽是艺术家启迪和唤醒当下的我们，无始无终，回到无限，是一个大圆满。