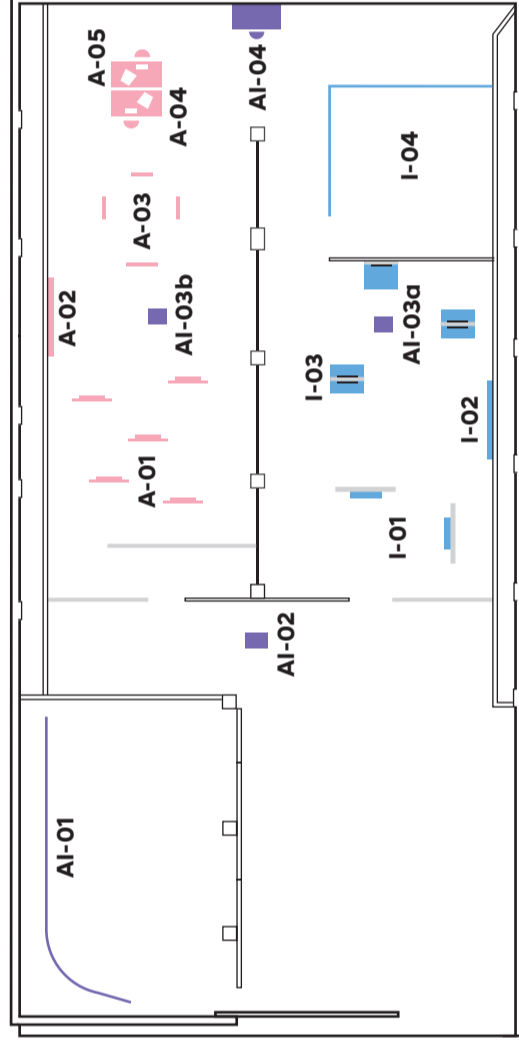


AI: Love and Artificial Intelligence

The exhibition is designed as a dichotomous structure. Inspired by the typical “swipe right to like, swipe left to dislike” mechanism, it starts with a virtual online dating app that leads the audience to two different spaces. It is a metaphor for our manipulated emotions and speaks about romantic online relationships through an intertextual narrative. These romantic relationships have been perceived as “natural” interactions without being in the same physical space, groundless affection, and even remote performances of sexual desire. For millennials, the internet provides more freedom for expressing their instinctual egos while the physical world and people seem to be distant. These subtle emotions connect our “inner-selves” are spread across the fiber optic network ubiquitously, raising the question that if our connection to the virtual domain means the detachment to the real world. Simultaneously, the layout of the exhibition is a spatial representation of our online behavior, meaning that every time one chooses to like or dislike, click or unclick, the algorithm generates the user’s data packet and direct the online route through the privacy permissions. We have literally no authentic choice among the numerous options. By “collaborative filtering” and “autocomplete” function (e.g. “Recommended for you” on Amazon, “Who to Follow” on Twitter, and “Topic you might like” on Quora), network science follows its default logic: “Birds of a feather flock together.” It generates social bubbles, which leads to discourse polarization, the proliferation of identity politics, and deeper divisions of our cultural and political landscape. Now connect to the Internet,

type in “AI” and searched for “Love”, I see people shouting, singing, mourning, feeling, fantasizing, and contemplating in struggles about gaining and losing love. *It is the most distant course that comes nearest to thyself, and that training is the most intricate which leads to the utter simplicity of a tune.* With regard to Love and AI, we experience the featured artists’ tales through the spectrum of their works, and rethink the emotional and technological circumstances of our time.

Map



Artists

A-04 & A-05. I hate people but I love you & Columm
Aaajiao is the virtual persona of Shanghai/Berlin artist Xu Wen-Kai. Xu Wen-Kai was born in 1984 in Xi’an and currently lives and works in both Shanghai and Berlin. Aaajiao’s works are marked by a strong dystopian awareness, literary spirit and sophistication. Many of Aaajiao’s works speak to new thoughts, controversies and phenomena involving the internet with specific projects focusing on the processing of data, the blog-sphere and “China’s Great Fire Wall”. Aaajiao’s recent projects extend this practice, seeking to capture the pulse of the young generation’s consumption of cyber technology and social media. Aaajiao’s recent shows include “Art in the Age of the Internet, 1989 to Today”, The Institute of Contemporary Art, Boston, Boston (2018); “unREAL”, Haus der elektronischen Künste, Basel (2017); “Shanghai Project Part I”, Shanghai (2017); “Take Me (im Tours)”, Jewish Museum, New York (2016); “Overpop”, Yuz Museum, Shanghai (2016). His solo exhibition includes: “Remnants of an Electronic Past”, Centre for Chinese Contemporary Art, Manchester (2019); OCAT Contemporary Art Terminal Xi’an, Xi’an (2016), among others. He was awarded the Art Sanya Awards in 2014 Jury Prize and was nominated for the first edition of OCAT-Pierre Huber Art Prize in 2014, Zurich, etc.

A-01. Ashley Madison Angels at Work in Beijing
The IMediengruppe Bitnik (read as: “the not medien-gruppe bitnik”) live and work in both Zurich and London. They are contemporary artists working on and with the internet. Their practice expands from the digital to affect physical spaces, often intentionally applying loss of control to challenge established structures and mechanisms. IMediengruppe Bitniks works to formulate fundamental questions concerning contemporary issues. In early 2013 IMediengruppe Bitnik sent a parcel to WikiLeaks founder Julian Assange at the Ecuadorian embassy. The parcel contained a camera which broadcast its journey through the postal system live on the internet. They describe «Delivery for Mr. Assange as a SYSTEM TEST and a Live Mail Art Piece. They have also been known for sending a so-called “Random Darknet Shopper” on a three-month shopping spree on the “Darknet” where it randomly bought objects like Ecstasy and had them sent them directly to a gallery space. IMediengruppe Bitnik includes artists Carmen Weisskopf and Domagoj Smoljo. Their works have been shown internationally including: Annka Kuliys Gallery (London), HEK Museum (Basel), Eigen + Art Lab (Berlin), Centre Culturel Suisse (Paris), Kunsthaus Zurich, etc.

A-02. Think Privacy
Adam Harvey (US) is a researcher and artist based in Berlin focused on computer vision, privacy, and surveillance. He is a graduate of the Interactive Telecommunications Program at New York University (2010) and previously studied engineering and photogrammetry at Pennsylvania State University. His previous projects on surveillance include CV Dazzle (camouflage from face recognition), the Anti-Drone Burqa (camouflage from thermal cameras), Skylift (a geolocation spoofing device), and MegaPixels (interrogating face recognition information supply chains). His work has been featured widely in media publications including the BBC, Spiegel, Washington Post, New York Times, Wired, The Atlantic, and the Financial Times, and shown at the CPH: DOX Film Festival, the Asian Perspective Award at DMZ film festival, and has been included in the Official Selection of 61st BFI London Film Festival. He was also selected for Art Review Future Greats 2018. His solo show includes: The Mirror Will Soon Disappear in the World Cc Foundation, Shanghai, China (2020); Stayed, 7 Hunsand Space, Beijing, China (2019); Kunsthaus Hamburg (2016); Kunstverein Harburger Bahnhof (2016); Manifesta 11; Cabaret Voltaire, Zurich (2016) and Contemporary Art, Toronto (2019); Emerald City, chi KTI Art Foundation Pop-up Space, Hong Kong, China (2018); Cold Nights, Ullens Center, #

AI-02. Monster Match
Benjamin Berman is an artist and developer in San Francisco, California, USA. After leaving MIT, where he researched how gaming influences society, he now directs a community-authored e-sports game called Spellsource. His professional and artistic work touches on near-future sci-fi (Virtual High, App the Movie), a data-driven society (Workpop, Hear All Ye People) and computer history (Did My Brother Invent E-Mail?) as shown at Tribeca, on Disney Channel and on the New York Times. **Miguel Perez** is a designer, educator, and engineer currently based out of New York. He was most recently a Research Scientist at Perkins + Will and a lecturer in the department of Architecture, Interior Architecture, and Designed Objects (AIADO) at SAIC. Miguel holds a BFA from The School of the Art Institute of Chicago and a M.S. from the Massachusetts Institute of Technology. His work has been exhibited at the Venice Architecture Biennale, Innovative City Forum in Tokyo, the Istanbul Design Biennale, and the International Furniture Fair in Milan.

AI-03. Love Poem
Liu Shiyuan (b. 1985, Beijing) currently lives and works in both Beijing and Copenhagen. She received her BFA from the Digital Media Art Department of the Central Academy of Fine Arts, Beijing. In 2012 she graduated with a Master’s degree from the School of Visual Arts, New York. The scope of Liu’s art practice includes domains such as photography, video, stage performance and spatial installations. Through her art practice she explores a visual language that is unafraid of multicultural living in backgrounds, her art has become more geared towards the individual’s comical misreading of the relations between different historical civilizations and nature’s status quo. It’s difficult to pigeonhole Liu Shiyuan’s artworks as either photography or video. Whether static or dynamic, every one of her works exceeds the contexts and mediums used to produce it, and is able to come into existence independently. Recent solo exhibitions include In Other Words, Please Be True, WHITE SPACE BEIJING, Beijing (2019). Isolated Above, Connected Down, Tanya Bonakdar Gallery, New York (2019); As Simple As Clay, Yuz Museum, Shanghai (2015). Recent group exhibitions include Cleveland Triennial for Contemporary Art, Cleveland (2018); Welcome to The Jungle, Kunsthalle Düsseldorf, Düsseldorf (2018); Cold Night, UCCA Beijing (2017); Yinchuan Biennale-For An Image, Faster Than Light, MOCA Yn Chuan, Yin Chuan (2016); Benti, Chinese artists in a time of turbulence and transformation, Fondation Louis Vuitton, Paris (2016).

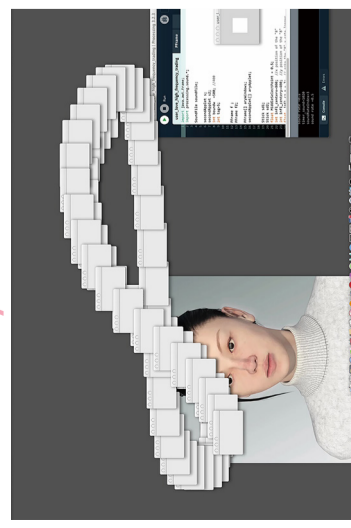
AI-03 a&b. Significant Other
Jonas Lund (1984, Sweden) creates paintings, sculpture, photography, websites and performances that critically reflect on contemporary networked systems and power structures of control. His artistic practice involves creating systems and setting up parameters that often requires engagement from the viewer. This results in performative artworks where tasks are executed according to algorithms or a set of rules. Through his works Lund investigates the latest issues generated by the increasing digitization of contemporary society such as authorship and the participation and distribution of agency. At the same time he questions the mechanisms of the art world and challenges the production process, authoritative power and art market practices. Lund earned an MA at Piet Zwart Institute, Rotterdam (2013) and a BFA at Gerrit Rietveld Academy, Amsterdam (2009). He has had solo exhibitions at Whitechapel Art Gallery, London (2016). New Museum, New York (2012), and has had work included in numerous group exhibitions including Centre Pompidou, Paris, ZKM, Karlsruhe, Vienna Biennale 2019, Witte De With, Rotterdam, Kindl - Centre for Contemporary Art, Berlin, and the Stedelijk Museum, Amsterdam.

I-03. Crying Out Love, in the Center of the Data
He Rongkai founded the Atmosphere Office in Shanghai in 2017. He is an MA Visual Communication graduate from Royal College of Art, UK and formerly co-founded Sudden Design with Madein Company in 2016. Between 2011-2013 Rongkai worked at Nick Bell Design, a London based design company on various graphic and exhibition design projects. During this experience he worked on permanent and temporary exhibitions for museums such as the British Nature History Museum, Science Museum, National Maritime Museum and the Chantwell. In 2019, he participated in Typo 6—a poster collaboration project with 5 other designers from China and Germany hosted by the Goethe Institute.

A-03. Amber bog
Wang NewOne was born in Shanghai, where she also currently lives and works. She explores the world of 3D modelling and creates her digital art through the program Daz 3D. Wang’s work is very anthropocentric, generally featuring close-ups of humuloid faces, with futuristic bod-moods and styles. Through this practice she re-thinks the ontological existence of humanity within both real and online worlds. Wang began self-publishing her work using a virtual identity on the online media platform Tumblr in 2014. She has collaborated with brands such as Huawei and JT. Recent exhibitions and projects include: “Digital Samplers”, The Galaxy Museum of Contemporary Art, Chongqing, 2017; “Three Rooms”, Chronos Art Center”, Shanghai, 2017; “No Commission”, Shanghai Exhibition Center, Shanghai, 2017; “3dn Festival”, Berlin, Germany, 2016; “Information Sculpture Superhighway”, Madein Gallery, Shanghai, 2016; “Zero for Conduct”, Tabula Rasa Gallery, Beijing, 2016; “Extravagant Imagination, the Wonder of Idleness”, Madein Gallery, Shanghai, 2016; “NEW HIVE”, Netize, net, 2015; Tomorrow’s Party’s “CODER”, Beijing, 2015.

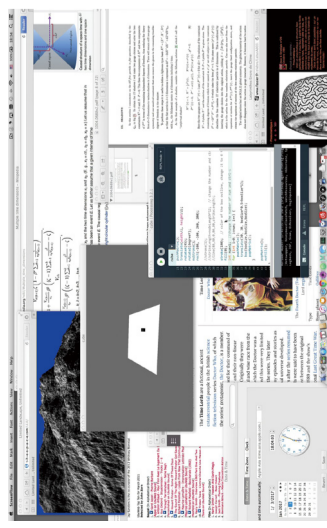
I-02. The Intimacy Package
Stine Deja was born in Denmark in 1986 and currently lives and works in London. She received her MA in Visual Communication (Moving Images) from the Royal College of Art in 2015 and her BA in Interaction Design from Kolding School of Design in 2012. Stine Deja’s practice explores the sticky in-between of real and virtual worlds with a striking arsenal of media that includes 3D animation, immersive installation, moving image, and digital surrogates. In Deja’s simulated spaces, uncanny avatars hinge between what’s strange and familiar, seducing us with not quite-real products informed equally by the artists’ simultaneous fascination and revision of our hyper-commercialized contemporary culture. A select exhibition history of the artist: #

A-04. I hate people but I love you



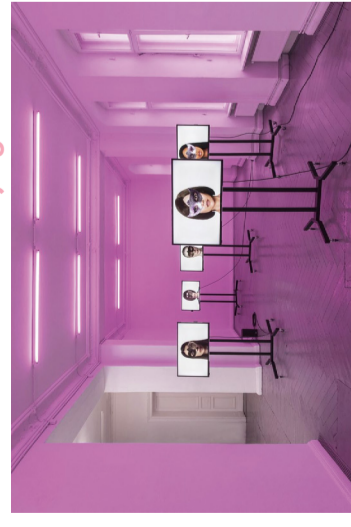
I Hate People but I Love You is a large format single channel video installation. Set in Mac OS, the video features two cyborgs, one of which is a stereotypically sci-fi Asian female android and the other in the disguise of a floating Möbius strip composed of pop-up windows. Both immerse themselves in a rendered deadpan conversation: "...May I be your friend? Do I look real to you? I hope so..." "I hate people but I love you." The classic sci-fi paradigm of dystopian sentiments regarding social interaction and loneliness is not only proven in today's social media life, but also redefines the boundaries of interpersonal emotion between users and operations.

A-05. Column



Anxieties over "identity" have prompted us to find a new role: the user. With this identity as background, we used a graphics processing software to draw a column; each time we finished a section we would modify the computer system time — it could head towards the future, and so it could trace back in history. But the computer's sense of time that seems infinite has to do with a limitation we programmed based on an overall evaluation (1969-2038, OS X), and this state of conflict between the finite and the infinite precisely the psychological reality we experience the moment the body and media melt together.

A-01. Ashley Madison Angels At Work in Beijing



Ashley Madison Angels at Work in Beijing is part of a series of works researching Ashley Madison, a Canadian online dating service marketed worldwide to married people seeking an affair. In July and August 2015, an anonymous group called The Impact Team stole and released all of Ashley Madison's internal data — including the entire website code and functionality, customer data and the CEO's emails. The data breach revealed that - with a disproportionate number of male subscribers and virtually no human women on the site - Ashley Madison had created an army of 75,000 female chatbots to draw the 32 million male users into (costly) conversations. Mediengruppe Blinik used Ashley Madison as a case study to raise questions around the current relationship between human and machine, Internet intimacy and the use of virtual platforms to disrupt the physical. The installation Ashley Madison Angels At Work the viewer is confronted with female bots from the hacked Canadian online-dating platform Ashley Madison that are shown on monitors. The work was jointly commissioned by Centre culturel suisse in Paris and swissnex San Francisco for shows in 2016 and 2017.

A-02. Think Privacy



Part provocation, part education, Think Privacy is an ongoing campaign to raise awareness about emerging issues in an era of

I-04. Blue Hole



Blue Hole describes a world where we are all connected and disconnected at the same time, exposing how the small space between the real and the virtual world remains the only place where alienation can be kept at bay. The ubiquitous social media network is mistakenly seen as a haven within our reach, our phones a 'hole' that beckon with the faint glow of blue light. Chen suggests that beneath our modern exterior we are all simply restless, isolated souls attempting to express our feelings and signaling for help via electronic gadgets. **Blue Hole** draws inspiration from social media platforms, in particular, a public WeChat account that the artist came across which records the dreams and thoughts of a Millennial teenage girl.

Animated characters are circumstantially in our daily life, and at the same time document and exaggerate our emotions and temporal experiences. **The Groundless Protag** is a series of whimsical characters created by Wang. They derive from our time in the material world, but are confined in their digital stand-alone screens, and constantly attempt to establish conversations with each other. Accompanying the collected phrases of text messages from cell phones and the intentional un-synchronization, they show gestures of melancholy and confusion. These seemingly whimsical and inexplicable characters resonate with the artist's

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AI-01. Molecular Sex



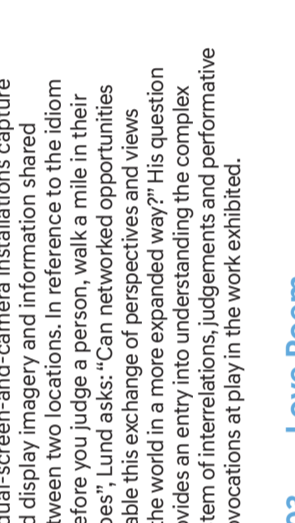
The future is often described as a toxic breakdown of humanity. For Johanna Bruckner, the hybridization of the nonhuman and human is rather a starting point for the indeterminal and queeriness of being. Her video installation shows an entanglement of human, animal, technology, sex, and atmosphere in which molecularization shapes a networked world. The fluid main characters are fictitious sex bots that evoke plastic as a chemical substance impacting biological life; it further performs as a brittle star (a sea creature) as well as nanotechnological beings that distort love-making and gender. Pushing the limits of the human sensorium, it invents technological prostheses that redistribute the relations and patterns with which subjects comprehend the world. What are the scopes of agencies in a technological world?

AI-03 a&b. Significant Other



Hanging suspended from the roof, two cameras and flat-screens are positioned back-to-back in a V-shape, each sculptural device is slightly tilted toward the ground at viewers passing-by. Somewhat similar to security cameras and CCTV monitors in the subway, **Significant Other** goes well beyond screening what the camera sees. The devices are programmed to read and capture "the emotional state" of each

figure crossing their pathway. Significant Other is an intelligent, networked sculptural display. The pair of dual-screen-and-camera installations capture and display imagery and information shared between two locations. In reference to the idiom "Before you judge a person, walk a mile in their shoes", Lund asks: "Can networked opportunities enable this exchange of perspectives and views and of the world in a more expanded way?" His question provides an entry into understanding the complex system of interrelations, judgements and performative provocations at play in the work exhibited.



I-03. Love Poem

Love Poem is a modern love poem composed of love poems written in numerous languages from all time periods and translates these into English. Selecting nine classic poems from those she mixes the lines and produces a tediously lengthy poem that is then translated into thirteen languages and presented in the form of a video. The audience is encouraged to read the work in a cinematic setup. Revealed between the lines is the legitimate border of love defined by the differences between cultures, epochs and political systems. It is a Babel metaphor, testifying to the limit of translation, the inevitability of misinterpretation and the impotent gaps between human culture.

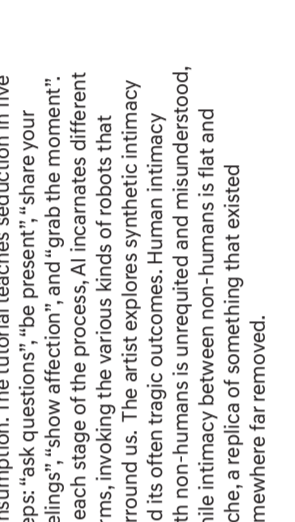
Deja's videos explore the potential of simulated intimacy and play-out various hypothetical scenes featuring humans and non-humans. This video is an excerpt from **The Intimacy Package**, an intimacy guide for human-robot relationships. Mining clichés from our continued foray into artificial intelligence and our desire for robots that "love us back," the video addressed the inevitable complications of human and non-human relations.

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The tragicomic narrative is ingrained in late capitalism, where social relations are apprehended as objects of consumption. The tutorial teaches seduction in five steps: "ask questions", "be present", "share your feelings", "show affection", and "grab the moment". At each stage of the process, AI incarnates different forms, invoking the various kinds of robots that surround us. The artist explores synthetic intimacy and its often tragic outcomes. Human intimacy with non-humans is unrequited and misunderstood, while intimacy between non-humans is flat and cliché, a replica of something that existed somewhere far removed.



A-03. Amber bog

Amber Bog is a new type of bog, which is a mixture of fossils from a variety of different organisms, including animals, plants and humans. Acid peat bogs, or "bog", are wetlands with an accumulation of acid peat and dead plants. The liquid coming out of the bog has a characteristic brown color. Bogs are sensitive to the environment and play an important role in biodiversity. Amber is the fossilized resin of plants in the pine family, not the sap of a tree, in a transparent, crystal-like state and agate in color. It has been celebrated for its beauty since the Neolithic period. In ancient China, it was believed that when a tiger died, its spirit went underground and turned into stone, so it was called "tiger's spirit (hu po)" and later renamed "amber (hu po)".

Presentation of the Curator

Jenny CHEN Jiajing holds a Bachelor of Arts from the Department of Art History of China Academy of Art and received her Master of Arts degree from Lancaster University in the UK. She is now having a PhD program of Western Philosophy at Eastern China Normal University. She has contributed to media such as Artforum (CN), Artshard and NOWNESS. Recent Projects include: "Copernicus", E.M. Bannister Gallery of Rhode Island College, Providence, U.S.A (2019); "Li Hanwei: Liquid Health", Goethe Space, Shanghai (2019); "First edition of the Shanghai Curators Lab", Shanghai Academy of Fine Arts, Shanghai (2018); Jenny's other academic activities include the First Annual Conference of Network Society "Forces of Retention" roundtable and Huayu Forum of Art, etc. Her article "Post-Internet Art Inside and Outside the Chimeric" was included in the collection of essays **Forces of Retention** published by China Academy of Art Press. Co-writing and editing of Shanghai Contemporary Art Archival Project 1999-2010, was published by MOUSSE in 2017. chenjiaying.blog

Hyundai Blue Prize

The Hyundai Blue Prize prioritizes creativity and sustainability over experience level when evaluating applicants. Each year, emerging Chinese curators submit exhibition proposals based on a theme that reflects Hyundai's long-term vision. Up to six shortlisted curators will be offered a "One-on-One Mentorship" from junior and senior curators, who help applicants to prepare their final proposals, make connections within the art world, and explore their full potential.

AI-04. Crying Out Love, in the Center of the Data

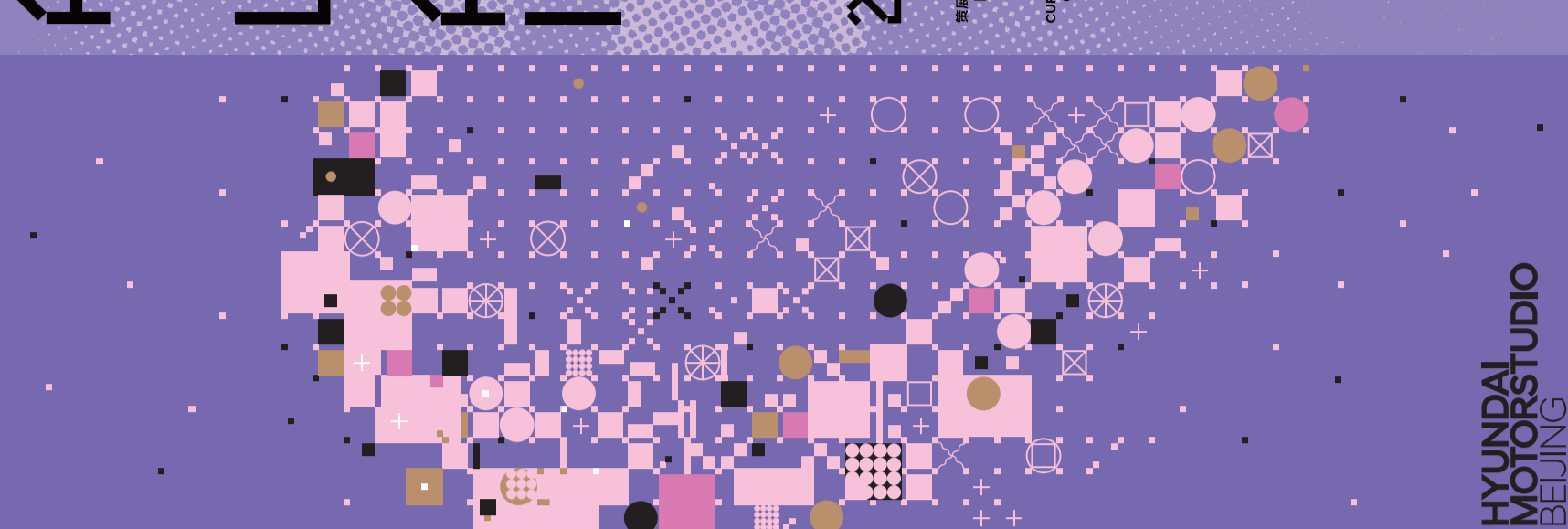
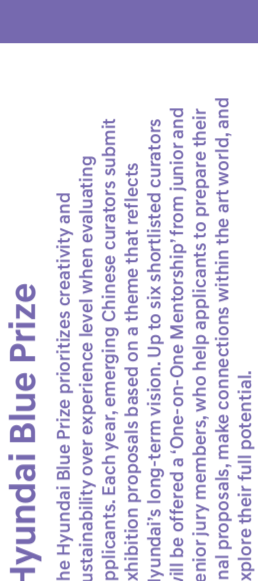


666 is the number of Love, Love, in the Center of the Data, Postcards project, 2020

Crying Out Love, in the Center of the Data is a postcard project initiated in response to the exhibition "AI: Love and Artificial Intelligence". In this project, messages will be embodied as postcards, travel through the physical posting network, and be delivered to the other side. It is a romantic retreat from the virtual network and a clumsy exercise in writing and mailing rather than liking. In the center of the data, we call for a kind of love that invites you to pick up a pen, to feel the friction between the nib and the postcard, to feel the hesitation of thoughts and words, and finally to touch the warmth of the greeting.

2020.09.30. — 2021.01.03.

VENUE Hyundai Motorstudio Beijing, E-01 Booth, 798 Art Zone, No.4, Juxianqiao Road, Chaoyang District, 100015 Beijing, P.R.China



HYUNDAI MOTORSTUDIO BEIJING