

TOPOLOGIES OF THE REAL: TECHNE 2025

现实中断

术问：真实的回归

多重宇宙：没有自然的生态



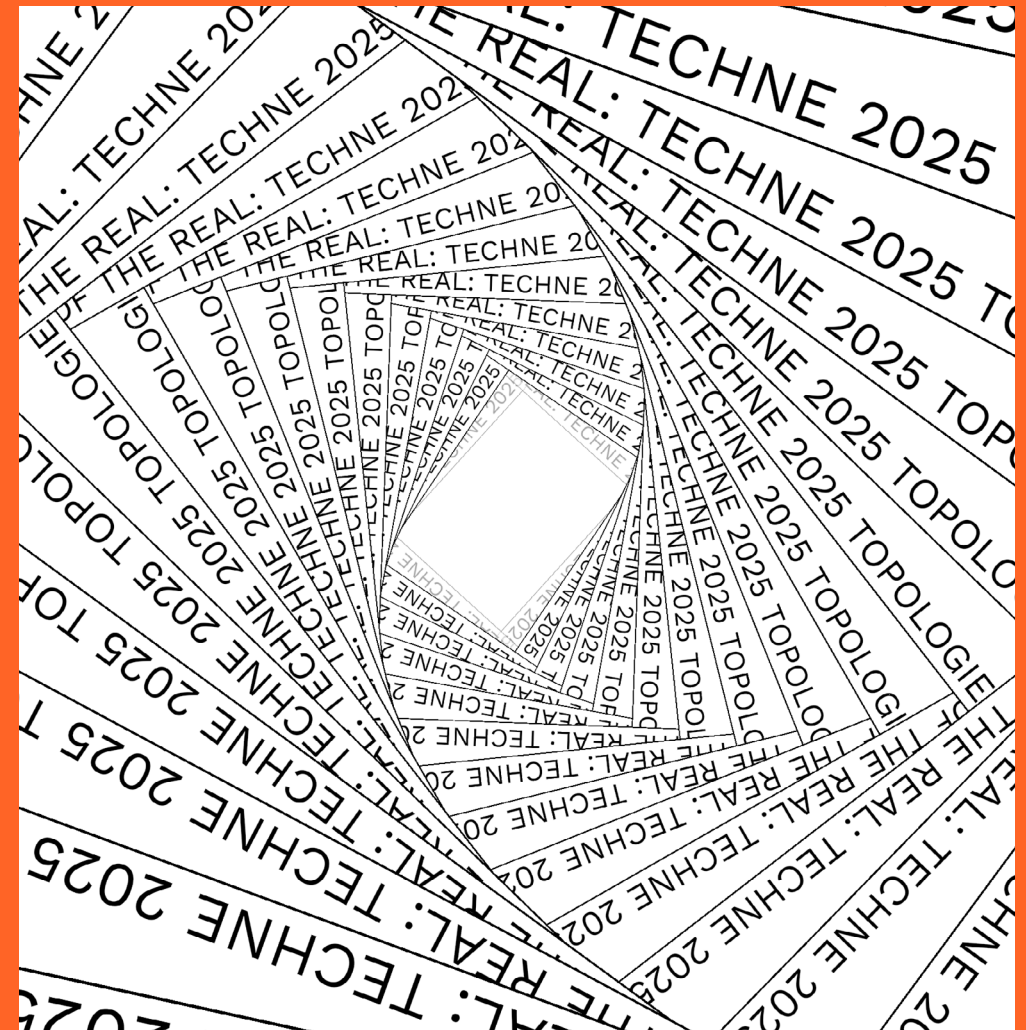
MICA Art Museum
梅溪湖艺术博物馆



真实的拓扑：
国际媒体艺术展 2025

TOPOLOGIES OF THE REAL:

TECHNE 2025



Reality Interrupted
Datumsonia:
The Return of the Real
Multiverse:
Ecology without Nature

TOPOLOGIES OF THE REAL TECHNE 2025

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TOPOLOGIES OF THE REAL:
TECHNE 2025

数字时代下的人类生活正在发生巨变，科技不仅外在地影响了人们的日常生活，更是内化于人们的思想观念中。“拓扑”的概念乃是指向图形或空间在形变中保持不变的特质，其强调的是位置关系，而不是独立的个体形状。“参数化设计”指的是当代建筑中使用的数学模型，通过变量的设置导出整体的可变形态，是拓扑学在建筑设计上的运用，也成功地将当代建筑推向解构主义和仿生形态的全新阶段。

“真实的拓扑”展览在扎哈·哈迪德设计的梅溪湖艺术博物馆展出，是拓扑学概念在艺术、技术、建筑领域最完美的一场融合。在这次展览中，我们可以直观而深刻地逐步感知、理解和思考拓扑学带来的技术变革如何连接当下的艺术创作与技术发展、宏大的建筑空间与细微的日常生活、外在的情境感知与内在的理性思考。

真实自然与数字虚拟，人类思考与 AI 智能，文化与科技，不断碰撞、交融，通过不断消解世界的外在形态，又在不断重构思想的内在观念，最终将带领我们由当下平滑进入近在咫尺的未来。

梅溪湖艺术博物馆

Currently, the human experience in the digital age is undergoing profound transformations. Technology not only impacts people's daily lives externally but also internalizes itself into our thoughts and beliefs. The concept of "topology" refers to the properties of shapes or spaces that remain unchanged under continuous deformations, emphasizing relational positions rather than the independent forms of individual elements. "Parametric design" refers to mathematical models used in contemporary architecture, where the overall adaptable form is derived through the manipulation of variables. It represents the application of topology in architectural design, marking a new phase in contemporary architecture characterized by deconstructivism and bionic forms.

The exhibition *Topologies of the Real*, displayed at MICA – designed by Zaha Hadid – presents a perfect integration of the concept of topology across the realms of art, technology, and architecture. In this exhibition, we can intuitively and profoundly perceive, understand, and contemplate how the technological changes brought about by topology connect contemporary artistic creation with technological development, grand architectural spaces with the minutiae of daily life, and external situational perception with internal rational thought.

The collision and blending of the real, natural realm with the digital, virtual one, human thinking with AI intelligence, and culture with technology, constantly dissolve the external appearance of the world while reconstructing the internal concepts of human thought. Ultimately, this will guide us smoothly from the present into the ever-nearer future.

MICA Art Museum

“真实的拓扑：国际媒体艺术展 2025”是 2023 年深圳“真实的拓扑”这一规模宏大展览的最新演绎。本次展览充分回应了由扎哈·哈迪德设计的 MICA 充满动感的建筑空间，将原本相互独立的三条主题线索——“现实中断”、“术问：真实的回归”以及“多重宇宙：没有自然的生态”交织融合，彰显了媒体艺术相互关联与相互依存的纠缠状态，创造出既引人入胜又触发深思的观展体验。“真实的拓扑”审视自 20 世纪中叶以来，在时空之技术构建的明显加速下，真实的概念不断被艺术想象所挑战和改写的轨迹，及其所揭示的扁平化和共时性的数字当代所蕴含的政治、经济和文化的困境和潜力。

现实中断

展览以“现实中断”开篇，精选了一组从 20 世纪中期以来的先锋影像艺术和装置艺术作品。这些具有代表性的作品通过探索再现的边界与拓展人类的感官，挑战了对现实的传统认知。其批判性以及创新性的技术运用，开辟了体验时间与空间的全新方式，为媒体艺术的发展奠定了基础。这些作品也描述了一条以媒体技术创造艺术的简明历史，强调了媒体在人类认知世界并与其互动的过程中所产生的深远影响，同时也为艺术实践与技术创新之间不断演变的关系提供了历史视角。

术问：真实的回归

“Datumsoria”（术问）一词，系由“datum”（数据）与“sensoria”（感觉中枢）所结合而生成的新词，意指内在于信息时代的一种新的感知空间。它讲述了新“现实”的逻辑，亦即由 0 与 1 的泛型所构成的二进制的虚拟力量，形状与样式从泛型的内在平面中涌现并得以固化。真实，既不是对再现的追求也不意味着超越现实，而是被遮蔽的虚拟。真实是作为生成的泛化。作为本展览的第二部分，“术问”见证了无所不在的机器之膜的强大存在：即彻底改变了我们工作和娱乐，政治和经济之游戏规则在互联网世界。在电子脉冲的波动中，沉淀着感知的痕迹，激发着情感的潜能，涌现出具备着探索另一维度之新伦理的另一阶次的主体。这一部分的展览也表明，真实的政治不再仅存在于“作为痛楚的主体形

态的物理身体及社会场所”——这也是当代经验的主体以及当代艺术探究的主要对象——它还暗示着，谁会是这个由比特和字节的物质性、以及数字的算法力量所构造的新现实的拥有者。

多重宇宙：没有自然的生态

展览的第三部分借用蒂莫西·莫顿的同名著作《无自然的生态》作为副标题，然而偏离了作者对自然的文化批判，提出了如弦论所倡导的，一个基于推测然而并非不可企及的、具有完全不同维度和物质的多重宇宙的真实。在此众多的生态和界域中，自然的本质，正如量子现实推翻了可感知的自然一样，当粒子以无穷之远和无限之近同时并置的距离涌入著名的双槽实验一样，其诡异的时空波动再次颠覆了人类智慧的极限，自相矛盾成为论述的新宠。在这些平行的时空中，在宇宙的视界之间，人类的欢笑和哭泣，机器的轰鸣和啁啾，文明之神话和羁绊，人工智能自誉的勤奋和生物异类都在创造自己真实的世界，经营它们得以生存和凯旋的居所。

策展人
张尢

Topologies of the Real Changsha 2025 is a new iteration of the monumental exhibition *Topologies of the Real Shenzhen 2023*. The current edition adapts to MICA's Zaha Hadid-designed architectonic fluidity, interlacing and merging the original three independent thematic threads, namely "Reality Interrupted," "Datumsoria: The Return of the Real," and "Multiverse: Ecology without Nature," into an entanglement that characterizes the interconnectedness and interdependent nature of media art, creating a viewing experience at once enthralling and contemplative. The exhibition examines the trajectories of how artistic imagination has challenged and redefined the notion of reality under the technological construct of spacetime, which has manifestly accelerated since the mid-twentieth century, and how such artistic endeavors have brought to light the political, economic, and cultural conundrums and creative potentialities implicated by a flattened and instantaneous digital contemporary.

Reality Interrupted

The exhibition begins with "Reality Interrupted," showcasing a select group of pioneering video artworks and installations from the mid-20th century onward. The works presented here challenge conventional perceptions of reality by exploring the boundaries of representation and expanding human sensory faculties. Through their critical and innovative use of technology, these exemplary works introduce new ways of experiencing temporality and spatiality, laying the foundation for the evolution of media art. They trace a concise trajectory of art created through and with media, highlighting its impact on how we perceive and interact with the world, while offering historical insights into the evolving relationship between artistic practice and technological innovation.

Datumsoria: The Return of the Real

As a neologism conjugated from datum and sensorium, datumsoria denotes a new perceptual space immanent to the information age. It speaks the logic of the new real, a reality predicated on the virtual force of the binary impulse, of the generativity of ones and zeros

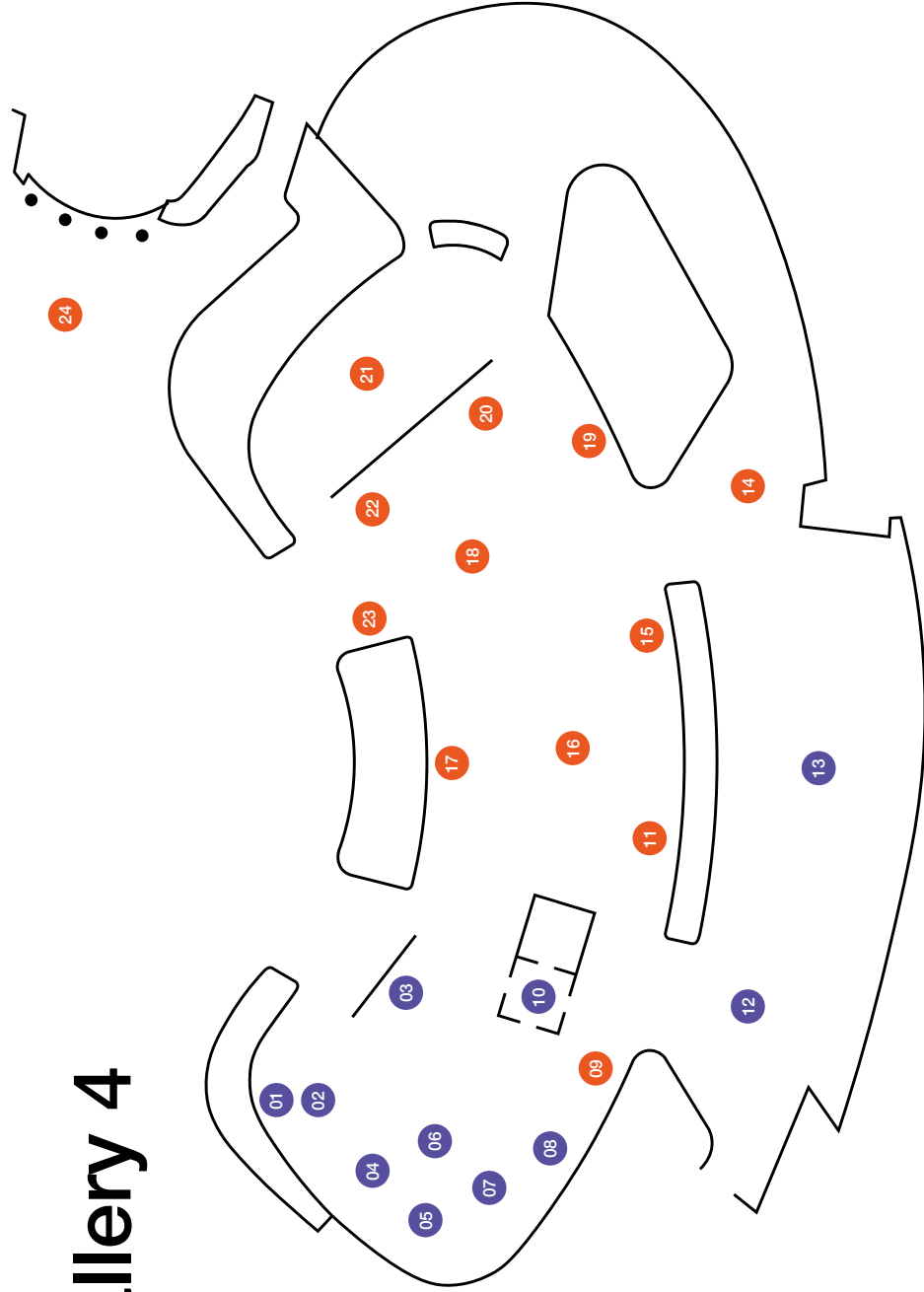
from whose plane of immanence comes forth a hardening of shapes and forms. "Datumsoria: the Return of the Real" as the second part of the exhibition attests to the formidable presence of a planetary membrane: the network that has forever changed the rules of the game in work and play, in politics and economics. Precipitating sentient residues and invoking emotive potentials, in the flux of electronic impulses there emerges a consciousness of technical autopoiesis that is capable of subjectivity of another order and inquisitive about the new ethics of another dimension. This exhibition component also signals that the politics of the real no longer only lie in the sphere of actual bodies and social sites recognized in the form of the traumatic and abject subject as the predominant subject of contemporary experience and object of artistic inquiry, but also alludes to who has ownership of this new reality that is constructed by the materiality of bits and bytes and the algorithmic power of the digital.

Multiverse: Ecology without Nature

The exhibition's third chapter borrows its subtitle from the eponymous book by Timothy Morton, *Ecology without Nature*, albeit skewing away from the author's cultural critique of nature, to solicit a speculative yet probable reality of multiple universes of entirely different dimensions and materialities as subatomic forces and string theory attest. In this multitude of ecologies and environments, much like how quantum reality topples the familiar and perceivable, the nature of Nature, as particles gush through the fabled double slit test to land in juxtaposing distances infinitely far and near simultaneously, in which erratically fluctuating time and space once again sabotage human intellect, an oxymoron becomes a new trope. In these parallel timespaces, in between the cosmological horizons, humanity's laughs and cries, machine mumbles and chirps, cultural myths and anomalies, self-styled A.I. diligence and bio-eccentrics are all making their own worlds of the real, their habitats of survival and triumph.

ZHANG Ga
Curator

Gallery 4



现实中断
REALITY INTERRUPTED

本问：真实的回归
DATUMSORIA: THE RETURN
OF THE REAL

多重宇宙：没有自然的生态
MULTIVERSE: ECOLOGY
WITHOUT NATURE

- 01 重聚档案资料
Reunion Archival Material
久保田成子 / 美国 1937-2015
Shigeko Kubota / USA 1937-2015
- 02 视频棋
Video Chess
久保田成子 / 美国 1937-2015
Shigeko Kubota / USA 1937-2015
- 03 波长
WVLNT
迈克尔·斯诺 / 美国 1928-2023
Michael Snow / USA 1928-2023
- 04 梦的新闻片：第一部分
Newsreel of Dreams: Part I
斯坦·范德比克 / 美国 1927-1984
Stan VanDerBeek / USA 1927-1984
- 05 火山传奇
Volcano Saga
琼·乔纳斯 / 美国 1936
Joan Jonas / USA 1936
- 06 研习
Studies
斯泰纳·瓦斯卡 / 美国 1940
伍迪·瓦斯卡 / 美国 1937-2019
Steina Vasulka / USA 1940
Woody Vasulka / USA 1937-2019
- 07 第六届卡塞尔文献展，
卫星电视广播
Documenta 6.
Satellite Telecast
约瑟夫·博伊斯 / 德国 1921-1986
道格拉斯·戴维斯 / 美国 1933-2014
白南准 / 美国 1932-2006
Joseph Beuys / Germany
1921-1986, Douglas Davis /
USA 1933- 2014, Nam June
Paik / USA 1932-2006

- 08 人工肌肉收缩：自组织系统
Self-Organizing System
迈克尔·华金·格雷 / 美国 1961
Michael Joaquin Grey / USA 1961
- 09 代码概况
Code Profiles
邓悦君 / 中国 1986
DENG Yuejun / China 1986
- 10 舞台和银幕模型
Model for Stage and Screen
朱迪斯·巴里 / 美国 1954
Judith Barry / USA 1954
- 11 关系
Relationship
王郁洋 / 中国 1979
WANG Yuyang / China 1979
- 12 对话
Dialogue
王功新 / 中国 1960
WANG Gongxin / China 1960
- 13 焦距
Focal Distance
张培力 / 中国 1957
ZHANG Peili / China 1957
- 14 空想重置 3.0
Réverie Reset 3.0
颜磊 / 中国 1965
YAN Lei / China 1965
- 15 很快就会够深了
Soon It Will Be Deep Enough
胡芮 / 中国 1990
HU Rui / China 1990
- 16 风景
Landscapes
埃文·罗斯 / 美国 1978
Evan Roth / USA 1978

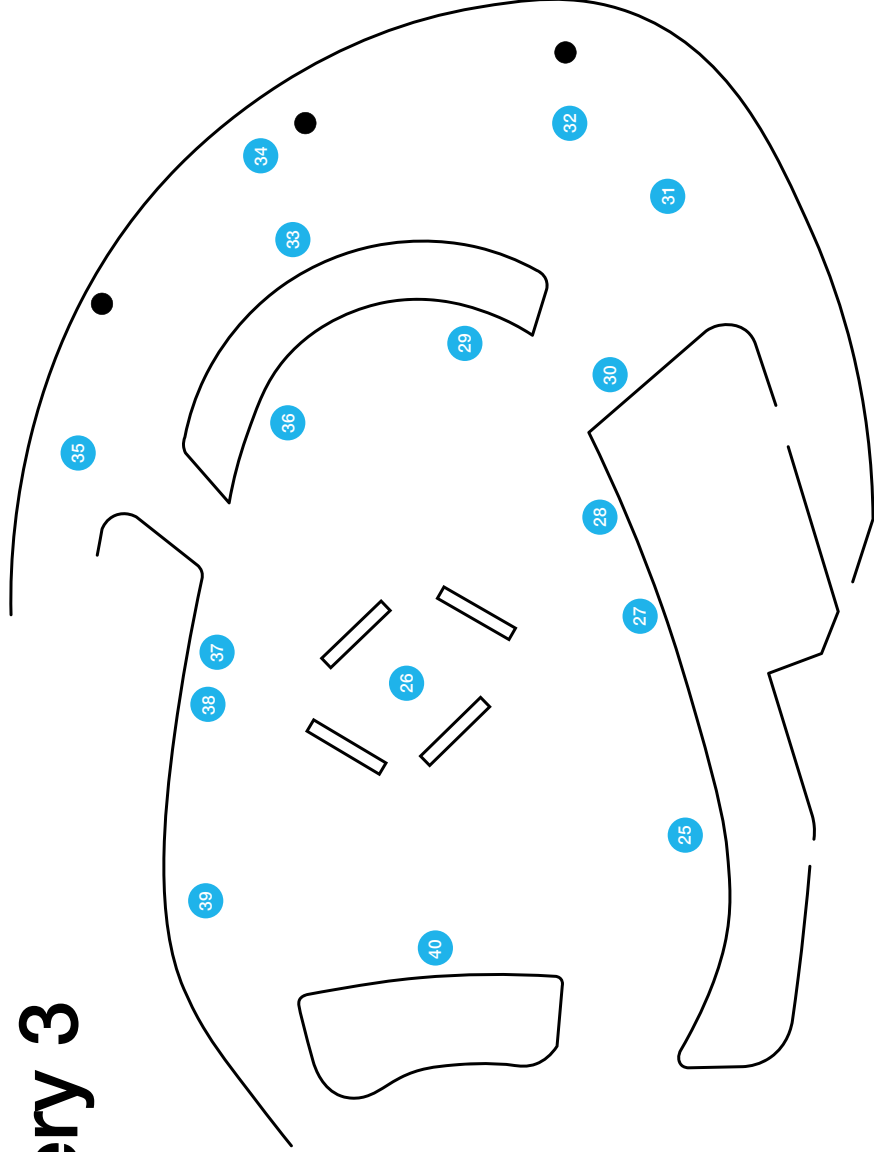
- 17 投射
Projection
劳伦特·格拉索 / 法国 1972
Laurent Grasso / France 1972
- 18 边缘梦境 +
Liminal Dreaming +
邓悦君 / 中国 1986
DENG Yuejun / China 1986
- 19 压缩影院
Compressed Cinema
凯西·瑞斯 / 美国 1972
扬·圣·沃纳 / 德国 1969
Casey Reas / USA 1972
Jan St. Werner / Germany 1969
- 20 再现
Reenactments
伊娃·意大利 1976
弗朗哥·马蒂斯 / 意大利 1976
Eva / Italy 1976
Franco Mattes / Italy 1976
- 21 蓝色时代
Blue Period
乔恩·凯斯勒 / 美国 1957
DENG Yuejun / China 1986
- 22 ICTI.ME
JODI
琼·海姆斯克 / 荷兰 1968
德克·帕斯曼斯 / 比利时 1965
Joan Heemskerk / Netherlands
1968, Dirk Paesmans /
Belgium 1965

- 23 快点好起来！
Get Well Soon!
凯西·瑞斯 / 美国 1972
扬·圣·沃纳 / 德国 1969
Casey Reas / USA 1972
Jan St. Werner / Germany 1969
- 24 先锋一号
Pionier I
卡斯滕·尼古拉 / 德国 1965
Carsten Nicolai / Germany 1965

Gallery 4

Gallery 3

TOPOLOGIES OF THE REAL: TECHNE 2025



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25 瓶子1号、瓶子4号、瓶子5号
Bottle 1, Bottle 4, Bottle 5
迈克·凯利 / 美国 1954-2012
Mike Kelley / USA 1954-2012

26 东部体育
Easternsports
亚历克斯·达·科特 / 美国 1980
杰森·穆森 / 美国 1977
Alex Da Corte / USA 1980
Jayson Musson / USA 1977

27 有限的无限风景，浪 3
Limited Landscape,
Unlimited Wave 3
徐文恺 / 中国 1984
XU Wenkai / China 1984

28 WELT
徐文恺 / 中国 1984
XU Wenkai / China 1984

29 岩间瘴气 II
Miasma of the Rocks II
陈朋朋 / 中国 1996、刘行 / 中
国 1998、梁雨荪 / 中国 1996、
徐昊昊 / 中国 1995、赵华 / 中
国 1992
CHEN Pengpeng / China 1996
LIU Xing / China 1998
LIANG Yuhong / China 1996
XU Haomin / China 1995
ZHAO Hua / China 1992

30 花边
Lace Work
爱弗勒斯·皮普金 / 美国 1990
Everest Pipkin / USA 1990

31 原始旅游
Primal Tourism
雅克布·库兹克·斯泰恩森 /
丹麦 1987
Jakob Kudsk Steensen /
Denmark 1987

32 古面机器人：
一个后奇点和后气候变化的
生命形式
ArchaeaBot:
A Post Singularity and Post
Climate Change Life-form
安娜·杜米特里乌 / 英国 1969
亚历克斯·梅 / 英国 1972
Jakob Kudsk Steensen /
Denmark 1987

33 水测·石油
Water Measure - Petroleum
徐文恺 / 中国 1984
XU Wenkai / China 1984

34 海拔高度为零 No.2
Altitude Zero No.2
胡介吗 / 中国 1957
HU Jieming / China 1957

35 胰腺
Pancreas
托马斯·费因斯坦 / 奥地利 1968
Thomas Feuerstein / Austria 1968

36 新主义？！感知
The Sense of Neolism? !
索非安·奥德里 / 加拿大 1978
伊什特万·康特 (又名蒙蒂·坎茨
恩) / 加拿大 1949
Sofian Audry / Canada 1978,
Istvan Kantor (a.k.a. Monty
Cantsin) / Canada 1949

37 应山脉
Reflection from the Mountain
林科 / 中国 1984
LIN Ke / China 1984

38 他甚至不知道自己在看夕阳
He Did Not Even Know
He Was Watching the Sunset
林科 / 中国 1984
LIN Ke / China 1984

39 筑巢之际 迁移之时
Time to Nest Time to Migrate
马克·李 / 瑞士 1969
Marc Lee / Switzerland 1969

40 市郊贫民区
Slurb
马丽娜·朱可夫 / 美国 1962
Marina Zurkow / USA 1962

Gallery 3

TOPOLOGIES OF THE REAL: TECHNE 2025

关于梅溪湖艺术博物馆

长沙梅溪湖艺术博物馆（MICA），由普利兹克奖获得者扎哈·哈迪德设计，是一座专注于国际视野和多元文化背景的现当代艺术博物馆。场馆拥有最前沿的艺术展览形式、最丰富多样的艺术品内容、最具有国际化视野的艺术收藏机制，以及最具活力与生机的艺术业态，致力于为公众呈现湖湘文化与全球现当代艺术交融的独特文化景观。

ABOUT MICA ART MUSEUM

The Meixihu International Culture and Art Center Art Museum (MICA Art Museum) is an international and diverse contemporary art museum. It features cutting-edge art exhibition formats, diverse art content, an internationally oriented art collection mechanism, and vibrant art business formats. The museum aims to become one of China's most influential contemporary art museums, presenting a unique cultural landscape that merges Chinese civilization and history with global culture and art to the public.

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Reality Interrupted

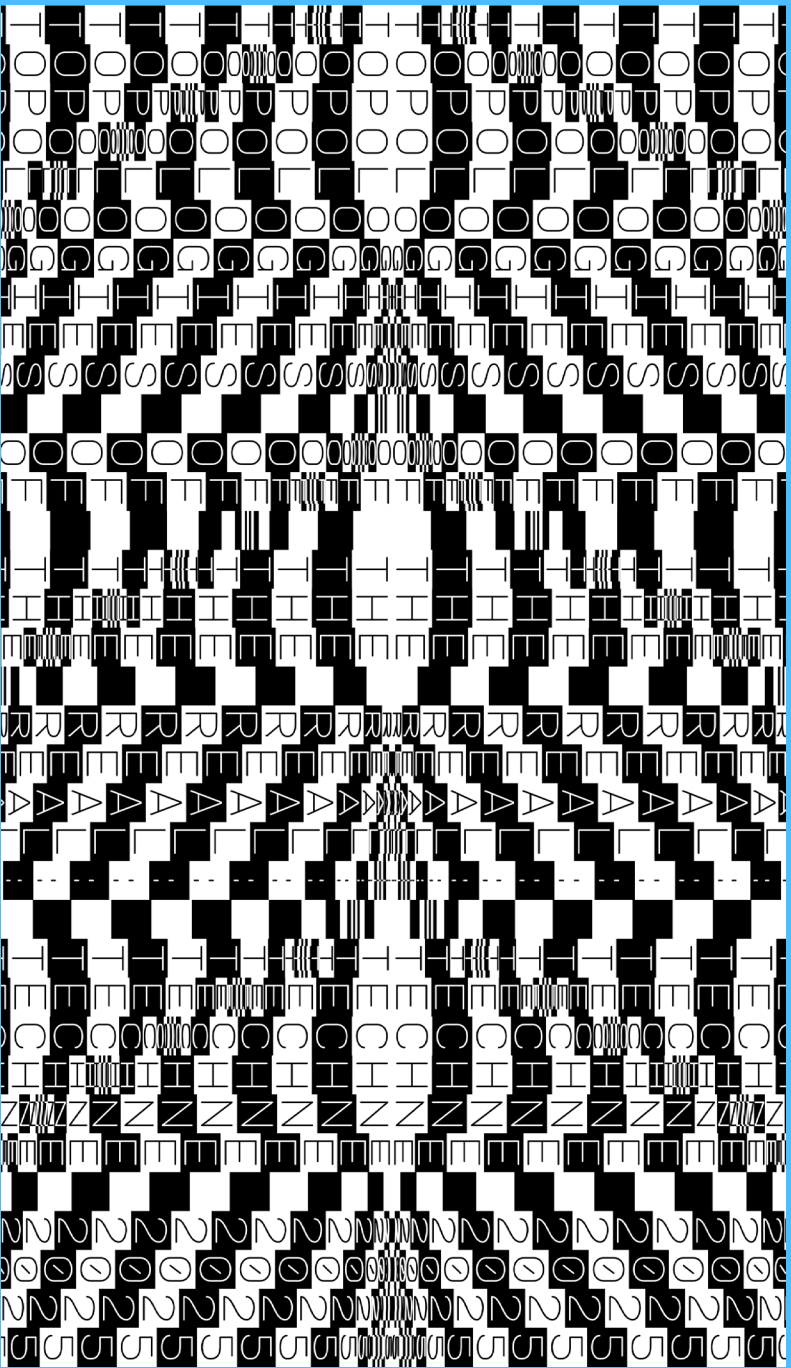
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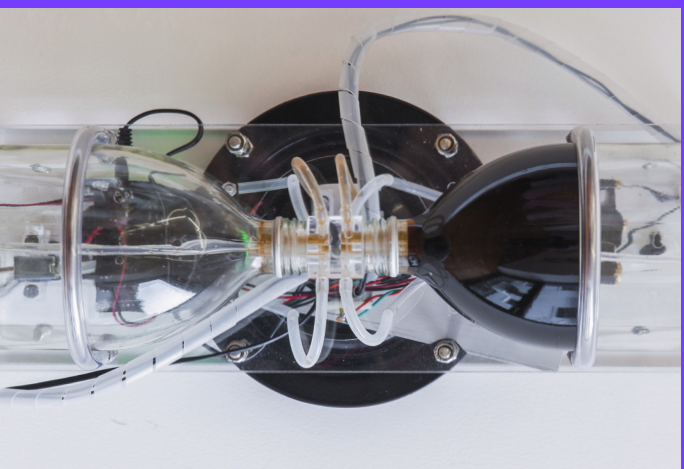
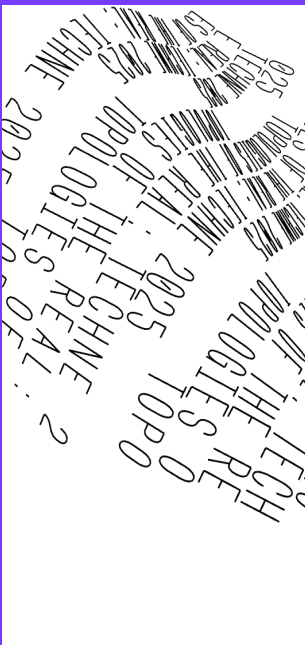
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