

Q: Gao Jiangbo

A: Ding Shiwei

Translation / ChatGPT

1. Your works often seem to have a characteristic box. This makes me wonder—do you “customize” works for ready-made boxes?

Making handmade art collection boxes is just a hobby. At present, I haven't put them into large-scale use, and I'm somewhat reluctant to actually use them.

2. In your daily artistic practice, what do you care about most?

In recent years, my work has revolved around my observations of today's screen-based life. I hope to provide audiences with certain special perspectives that allow space for reflection. For example, the relationship between screens and users, screens and the future, screens and politics, screens and the body, screens and faith, screens and media, screens and society, screens and the square, and so on. My recent works seem to form a kind of “all-factor writing or sketching” centered on the screen.

3. After the pandemic, what kinds of changes took place in your artistic work and life?

Not much has changed.

4. Happy New Year! Do you have any new artistic plans for 2023?

Recently I have been working on a new series that uses screen components taken from VR headsets as the primary material. Each pair of screens functions as a set, providing dynamic images for the left and right eyes of the headset. The material properties of these screen components attracted my attention and provoked new ideas. Audiences view the virtual world through these VR headset screens—they act as intermediaries between reality and virtual reality. This “in-between state” has become the starting point of thought for this new body of work.

5. Could you share your thoughts on the theme of this exhibition, “Windows”?

My work for this exhibition, *Screen Belief No.2*, is an installation composed of four screens whose negative space forms a cross shimmering with an unnatural halo. The work imagines today's screen world and asks whether screens themselves have become the main medium of faith and perception.

Regarding the exhibition's theme “Windows”: first, screens are indeed the windows through which we perceive the world today. Second, the form of these four screens resembles a window. Third, the curator pointed out that the composition recalls the Windows system logo. Interestingly, the system name “Windows” itself also means “windows,” which adds another meaningful perspective.

6. What was the opportunity that led you to participate in this exhibition?

The invitation of curator Gao Jiangbo.

7. As a young artist from China, how do you view world art?

I have no particular view. The world has been flattened by screens. Homogenization is very serious—sometimes even a bit boring.