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Translation / ChatGPT

1. What recent topic in the field of technology interests you most?

I am recently interested in the paradoxical condition of human beings wrapped in today's technological reality—the divergence between body and spirit when both are constrained by technology and algorithms. For instance, take food-delivery riders: on one hand, they are tightly controlled by scheduling software, which generates anxiety; on the other hand, in daily life they may also be “datasexuals,” fetishists addicted to information and data (for example, immersed in TikTok, Kuaishou, or other short-video platforms). These two extreme states constantly intertwine when facing the medium of the screen, and the consequences—both present and future—are worth deep reflection.

2. How does technology intervene in your artistic practice?

As an artist working across media, I constantly consider the relationships between medium, material, technology, and conceptual expression. For instance, in addressing the theme of “privacy” on the internet, I imagined the scenario of “hidden watching.” In *The Abyss Watchers No.3*, I selected peephole-style micro-screens among many screen formats, inviting the audience to observe “privacy” voyeuristically. Similarly, “metaverse”-like virtual spaces have recently become a hot topic—users enter immersive social experiences through devices like VR and AR. But I imagine a reverse gaze: could our physical reality today also be a kind of “virtual reality”? Thus, in *The Abyss Watchers No.1*, I used VR headset screens as intermediaries for this reversed immersive gaze at physical reality.

3. What first drew you to explore virtual and screen worlds? What is the consistent line of thought that you wish to present through your works across different series?

As philosopher Byung-Chul Han wrote in his recent book *Non-Things*, “The age of objects has ended, and ‘non-things’—that is, information—define today. We are in the midst of a transition from the age of things to the age of non-things.” The intermediary of this transition is the screen. My work from 2019 to 2021 resulted in two exhibitions: *Enter the Void* (2020) and *Faith on Tap* (2021) .

The former included the *The Jokers' Revolution* series, showing users performing revolution and protest in flattened, role-played, theatricalized postures; the *Aesthetic Distance* series, reflecting on shifting social distances in the post-pandemic world; the *The Abyss Watchers* series, presenting the screen as an abyss; and the *The Vanishing Prophecy* series, where the form and thought of humans become eternal specimens in “formalin-like” digital suspension.

The latter exhibition, *Faith on Tap*, extended the near-future temporality of *The Vanishing Prophecy*, discussing the contradictory human relationship with screens: on one side, worship and devotion in the form of datasexual desire; on the other, violent revolution and resistance to the screen. It also left space for the audience to contemplate concrete issues, such as in the *Abyss Steganography* series (two works), which explored the algorithmic control of the gaze, or the *Cursor, Path, Body* series (three works), where the cursor becomes an extension of the body, turning into a ghostly cross-temporal connector. Additionally, the installation *Spinning Wheel of Death* featured a fabricated broken column in the gallery, suspending a “loading cursor” to express the silent but ongoing struggle between reality and the virtual.

4. In the *The Vanishing Prophecy* series, the screen is estranged and peeled off—what do the specimen-like screens and the programs behind them signify?

The *The Vanishing Prophecy* series has so far comprised three works, each close in medium but set with different aesthetics and content. In *The Vanishing Prophecy No.1*, I submerged a machine that endlessly repeated existentialist questions into a “formalin-like” insulating liquid, inviting dialogue with the corporeal viewer. In *The Vanishing Prophecy No.2*, I made the body itself the carrier of these existential questions, presenting five curved screens as tattooed flesh, as if the human and the machine had exchanged positions, with the human now becoming the “specimen” subject of the gaze. Finally, in *The Vanishing Prophecy No.3*, a virtual cursor wandered across human skin, as though a sharp knife were carving it, slowly revealing swollen, inflamed words and slogans. These were shown on five skin-like screens, displayed inside curved acrylic tubes that resembled both the paths of the cursor and human intestines.

5. In *Faith on Tap*, the term “screen faith” became a key thread of the exhibition. How should we understand “screen faith” in your works?

The idea of “screen faith” originated from my reading. In Neil Postman’s 1985 book *Amusing Ourselves to Death*, he described the shifting relationship between humans and the carriers of faith. Before the Middle Ages, parchment served as the medium of the Bible; after the invention of paper, the medium shifted. Postman argued that at the beginning of a new medium, humans are unable to adapt, but once the medium becomes naturalized, quietly permeating everyday life, it is accepted as the new vessel of faith. This made me think: perhaps the screen has now become such a “naturalized” medium. This led to the work *Screen Belief*, which used a four-panel split screen. The physical gap between the screens formed the universal symbol of faith—a cross—while supernatural red rays radiated meditatively outward across it. This is also connected to the datasexual state mentioned earlier: when obsession reaches a certain dimension, it becomes a form of spiritual belief. Today’s smartphones have already drawn people into such enchantment.