

Vision

October 2011



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# 媒介 / MEDIUM

IN ASSOCIATION WITH MONTBLANC

万宝龙荣誉呈献

Marshall McLuhan foresaw the future of media, the relationship between the media and the message. It appears that his era of the media and the message has indeed come, the difference being the understanding of the medium and the media. This has been excluded as an art form in itself other than just as the form, from which a debate on new media art theory and practice has been initiated.

The future of media is the case study for several approaches to contemporary art.

In the relationship between the medium and the media, it is often difficult to see the media as a medium in itself – different from photography, video, or oil painting as medium. The media is usually bound up with the dissemination of information as “public media.” So when the TV is on display as the medium of video art, its function and form have become part of the art. But when the TV screen is an art work, then the two levels have been given a different meaning, based on one’s own expectations and the editing methods, leading to broadcast video art that cannot fulfill all the attributes or aesthetics of “art”, nor of the style of home video / television to determine all the variables of the work on display.

The relationship between medium and the media appeared to be irreconcilable, until the convergence of computer, media and communication into web-based art – based solely on computer-generated multi-media art

forms, and gradually through public media and the forms of exhibition, into the modern history of art.

Regarding the relationship between space and art, since the beginning of contemporary art the development of space has been in transition from a traditional art gallery and display, the relationship is between the art of transformation and today’s needs of spatial relationships. Contemporary art has always broken through in the discussions of the “white” or “black cube” as a starting point for exhibition topics; the evolution of contemporary art and contemporary art spaces based on these types of change has not stopped the exploration of this relationship.

Space is central to art based on relationships, if only to see links in materialized ways. So the relationship between space and art is very clear as a relationship of interdependence. When the artist attempts to challenge this relationship, in an exterior space or non-Museum-system space, when art works display as objects, in addition to subverting the possibilities of (re-)space, the space still remains as the main body or identity. Space is being rebuilt in subversive ways and adapting to works of art, actions, and the needs of the media, as reflecting or reacting to art; that is, art and space exist as independent and interrelated.

On the present and the future: in the Buddhist way of thinking a “moment” can be a very long

time. The concept of the future, present and past can be seen as one and the same space-time relationship. The scientific view of today’s world-view departs from a religious concept of time as in addition to the present. That is, the understanding of time, the speculative origin of the universe and time and space, all the past imagined futures, that today will become the past or lead to future developments: the future can be now.

With discussions around these issues, I hope to construct a new concept for art and space for the present, that is the consolidation of medium and media as an independent space; the blurring of art works as objects, performances or media in their association with space.

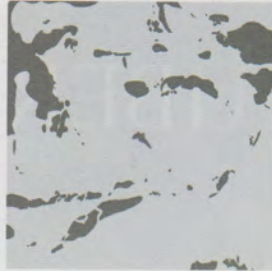
This attempt is different from today’s multimedia or web art. It is based on traditional media (magazines, books), and trying to find the possibilities of a transformation of the media from both sides, the possibilities of a space and art; whether it is possible to build a co-existence, along the fuzzy boundaries of space? !

So this is not the integration of the uses of media; or the medium of communication for the promotion of art. It is directly involved in artistic creation, and vector-borne as the art of thinking about the carrying space, which is art and the work itself.

雨林，靠近桑塔·莱姆萨岛中部地区的 Duvet



据《Codex Cudipus》(公元前 6 世纪  
后叶, Santa Lemusa 的国家档案)记载  
的 Santa Lemusa 位置, 这张图是根据本  
法典第一页上的地图重新绘制的, 这个岛  
位于班达海中部南 5° / 东 122° 的海域



桑塔·莱姆萨岛东部 Dézè 附近的一条河



据伊本哈勒敦 (1377)  
《Muquaddimah》记载的 Santa  
Lemusa 位置, 据北非阿拉伯历  
史学家的观点, 这个岛位于阿拉  
伯海西北部 2° / 东 51° 的海域



Singes 大教堂, 靠近桑塔·莱姆萨岛西部地区的 Gwosgout



Juan Vespucci (1526) 世界地图中  
Santa Lemusa 的位置, 里面记载这个岛  
位于加勒比海东部北 14° / 西 58° 的海域



桑塔·莱姆萨岛东部靠近 St-Benoît des Ondes 的海岸



这是 2011 年 8 月 Lemusair 飞行  
计划绘制出的 Santa Lemusa 的位  
置, 据航空公司的监测, 这个岛位于大  
西洋中部海域北 44° / 西 33° 的位置





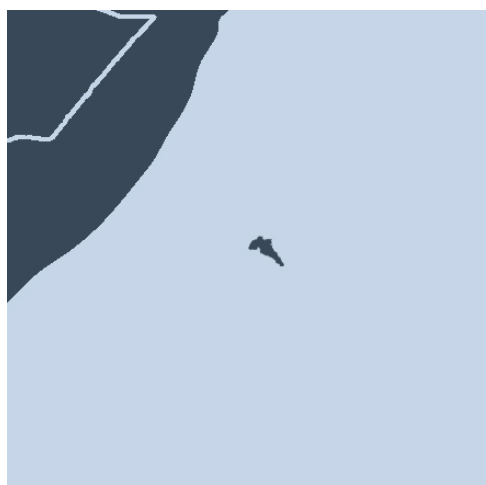
**Rain Forest near  
Duvet in the central  
part of Santa Lemusa.**



**Position of Santa Lemusa according to  
the «Codex Cudipus» (late 6th Century  
BC, Archives Nationales de Santa Lemu-  
sa). In keeping with the map reproduced  
on one of the first pages of this Codex,  
the island is located on about 5° South /  
122° East in the middle of Banda Sea.**



**River near Dézè  
in the Eastern part  
of Santa Lemusa.**



**Position of Santa Lemusa according  
to the «Muquaddimah» of Ibn Khaldun  
(1377). In line with the North African Arab  
historian's view, the island is located on  
about 2° North / 51° East in the Western  
Part of the Arabian Sea.**



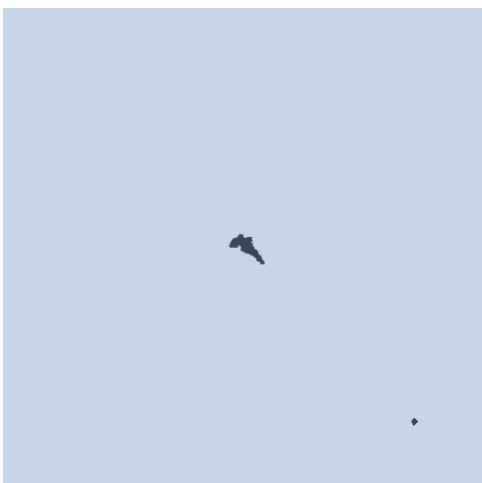
**Cathédrale des Singes  
near Gwosgout in the  
Western part  
of Santa Lemusa.**



**Position of Santa Lemusa according to  
the World Map of Juan Vespucci (1526)  
who recorded that the island is located  
on 14° North / 58° West in the Eastern  
Part of the Caribbean Sea.**



**Beach near  
St-Benoît des Ondes  
(Cap du Basquet)  
in the Eastern part  
of Santa Lemusa.**



**Position of Santa Lemusa according to  
the Lemusair flight plan of August 2011.  
In line with the Air Company's view, the  
island is located at 44° North / 33° West  
in the Middle of the Atlantic Ocean.**