

# **GALERIE NÄCHST ST. STEPHAN ROSEMARIE SCHWARZWÄLDER**

**29 NOV 2023 – 27 JAN 2024**

**MIAO YING**

**Shadows stretch in spectral lines, in desolation's embrace, time resigns**

Opening: Wednesday, 29 November, 2023, 7 p.m.

Artist Talk with Uli Sigg and Miao Ying at 7.30 p.m

We are pleased to present the third solo exhibition of Chinese artist Miao Ying. The exhibition showcases a live machine-learning simulation as well as paintings based on imagery that was generated during the process of training the artificial intelligence. AI: the modern alchemy, including glitch landscapes, magic spells, and special visual effects – the works on display continuously explore the aesthetics of digital assets.

The group of works "Training Landscapes" (oil on canvas) embody a captivating fusion of human craftsmanship, refined expertise, and the enigmatic touch of artificial intelligence. Drawing from a wellspring of preconceived digital gaming elements, these visuals seamlessly weave together immersive sceneries from the realms of adventure and fantasy games, crafting a backdrop that fuels the hero's quest and guides the viewer through the resulting scenes.

The creative journey unfolds with the inception of glitch-infused landscapes, emerging from the depths of the training of a deep-learning AI model within a gaming engine. These simulated images serve as the bedrock for yet another AI system, utilizing them as a catalyst for the birth of innovative visual narratives. Subsequently, the baton passes to a human amateur painter, prone to glitch like a half-trained AI, who starts the painting process, then passes it on to the artist, who has been trained in Socialist Realism since the age of 10, and who delicately employs glazing techniques, infusing her own emotional resonance into the artwork.

Throughout this intricate collaborative dance, a harmonious dialogue unfolds as human ingenuity and artificial intelligence intertwine, reciprocally fueling one another's creativity. The trajectory of creation bends, morphing the digital into the analog realm, and orchestrating a seamless symphony of digital and physical interactions. Each masterpiece is an ode to the rugged features of the land, to the mystical incantations of a fantastical political saga, and to the intricacies of technomancy spells. Each is named after lyrical verses penned by ChatGPT immortalizing the essence of the crafted world.

The work "Technomancy at Lava pit" is a window into the pulsating heart of the digital landscape, an immersive live simulation etched upon the canvas of a cutting-edge computer software – Infinite Length. The captivating vista materializes, revealing a windswept expanse adorned with rugged, rocky formations, traversed by an ethereal, seemingly boundless canyon shrouded in an otherworldly, atmospheric veil.

Harnessing the essence of premade digital gaming assets, this tableau seamlessly weaves together a tapestry of dramatic landscapes extracted from the very essence of adventurous gaming quests and the nuanced interplay of fantastical elements. Acting as the quintessential backdrop, it fuels the narrative of the hero's journey, an odyssey towards a realm of unparalleled ideals and wonder.

The canvas pulsates with subtle gradients, mirroring the ephemeral dance of light and shadow upon the terrain, interwoven with a kaleidoscope of ever-shifting environmental nuances. Within this dynamic tapestry, manifestations of arcane spells emerge, coalescing from sporadic apparitions into a symphony of chaotic enchantments, each one a distinct creation of the deep-learning AI engines perpetually churning away beneath the surface. The enigmatic wizardry of AI's mastery remains elusive, obscured behind the sheer brilliance of its conjured spells.

In a spontaneous flourish, the auditory realm comes alive, resonating with verses akin to poetic musings penned by the intricate intelligence of ChatGPT, unveiling the rugged intricacies of the landscape, the intricacies of political intrigue, and the mystique of technomancy's artistry. These verses reverberate,

channeled through the sonorous intonations of a British-accented AI brain, intertwining seamlessly with the visual spectacle, and culminating in an immersive multisensory experience that transcends the boundaries of the digital realm.

Miao Ying

**MIAO YING** was born 1985 in Shanghai, China. She lives and works in New York City, New York and Shanghai, China. She received her BFA from the China Academy of Fine Arts, New Media Arts Department, and her MFA from the School of Art and Design at NYSCC at Alfred University, with a focus on Electronic Integrated Arts. The artist's works have been on display in China, Taiwan, Europe and the US, on the internet and in the virtual world of Second Life. In 2015, she represented China at the Venice Biennale (internet project), and in 2018, she participated in the 12th Gwangju Biennale, Korea. Miao Ying is recipient of the "Young Chinese Artist of the Year" Award (2018–2019) and is currently shortlisted nominee for the Sigg Prize 2023.

Selected Exhibitions: Sigg Prize 2023, M+, Hong Kong (G) (2023); He Art Museum, Shunde (solo) (2022); MAMbo – Museo d'Arte Moderna di Bologna (G) (2022); Art Museum University of Toronto (solo) (2022); National Taiwan Museum of Fine Arts, Taichung (G) (2022); Asia Society Museum, New York City (G) (2022); Hawai'i Triennial, Honolulu (G) (2022); M+, Kowloon (Online) (solo) (2020); ACC Asia Culture Center, Gwangju (G) (2020); Castello di Rivoli/Museo d'Arte Contemporaneo, Turin (G) (2020); London Art Night (solo) (2018); K11 Art Foundation in collaboration with MoMA PS1, Shanghai and Hong Kong (G) (2017); UCCA Center for Contemporary Art, Beijing (G) (2017); KW Institute for Contemporary Art, Berlin (G) (2016); New Museum, New York City (solo) (2016); Goethe Institute, Beijing (solo) (2016); Museum of Contemporary Art Shanghai Pavilion, Shanghai (solo) (2016); La Biennale di Venezia, Venice (Online) (solo) (2015).

Selected Collections: M+, Hong Kong; K11 collection, Hong Kong; KADIST collection, San Francisco and Paris; Uli and Rita Sigg Collection, Switzerland; Honus Tandijono Collection, Hong Kong; Centre for Chinese Contemporary Art (CFCCA) Manchester; G H ART, the Netherlands; Shanghai Art Museum, Shanghai; Servais Family Collection, Brussels; White Rabbit Collection, Sydney.

**ULI SIGG** in his career traversed very diverse fields: from journalism to industry to diplomacy as Swiss ambassador to China, North Korea and Mongolia, to venture capital investing and to art. He served on various boards of global companies and is an active investor in early stage tech enterprises. Of his extensive interactions in more than forty years with the PR China, two are of historic significance: to establish 1980 the first industrial joint venture between the PRC and the outside world which marks the beginning of the PRC's epochal globalization process; and to form the singular collection of Chinese contemporary art that can represent the story line from its beginnings in the 70ies to the present - and then restituting 1500 works back to China, to the M+ Museum in Hongkong as its founding collection. The entire collection of about 2500 works accounts for more than 25 exhibitions worldwide. He also established 1997 the Chinese Contemporary Art Award (CCAA) for Chinese contemporary artists living in Greater China, now transformed into the SIGG PRIZE. In 2007 he also created an Art Critic Award.

He is a member of the M+ Museum Board, the International Council of the MoMA – Museum of Modern Art, New York, the International Advisory Council of Tate Gallery, London and a member of the Board of the Zürcher Kunstgesellschaft.