

乔治·屈
与约翰·顿京合作

George Khut

with John Tonkin

It's all about you

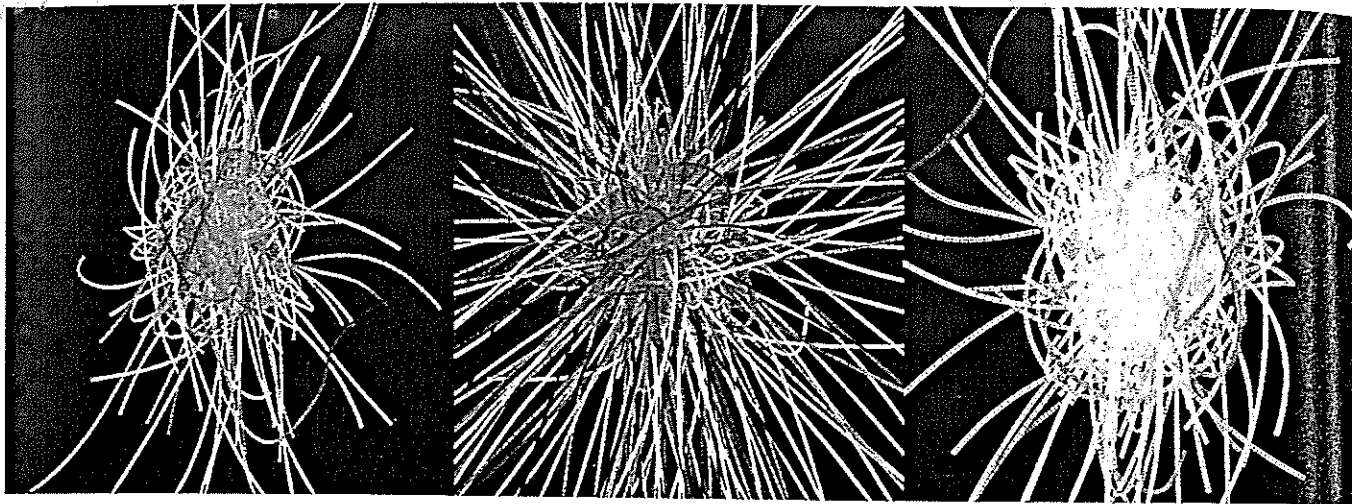
At the centre of George Khut's art is your body. Not an idea, a representation or a theory of a body, but your lived, sentient body. His artworks are all about you.

Khut specialises in audiovisual installations that create possibilities for sensory immersion. His most recent artworks incorporating biofeedback technologies—*Drawing Breath* (with John Tonkin) and *Cardiomorphologies*—use the participating audience's physiological data to animate the works' sonic and visual elements. *Drawing Breath* translates the participant's breathing into an oscillating soundscape

全是关于你（和我）：乔治·屈的生理反馈装置

乔治·屈的艺术核心是人的身体。并非是概念化的、表征化的或理论化的身体，而是实实在在、活生生的躯体。他的艺术创作全是关于你。

乔治·屈专门从事影音装置创作以求达到感官的全方位调动。他最近的作品——“呼吸图”（与约翰·顿京合作）及“心脏形态学”就运用了生理反馈技术，能够将参与者的生理数据反映到作品的影音效果中。“呼吸图”能将参与者的呼吸过程用声音和图像的方式表现出来，振荡音轨和精巧的动态粒子线条随着每个呼吸过程喷发或归于平静。



Overleaf: *Cardiomorphologies*,
biofeedback installation, 2005

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Photo © Greg Turner

Above: *Drawing Breath v.2*,
biofeedback installation, 2004

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上页: 心脏形态学,
生物反馈装置, 2005年

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生物反馈装置, 2004年

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and a delicate animation of thread-like particles that explode and converge with each breath cycle. *Cardiomorphologies* focuses on the heart and breath rate of the participant, reflecting them in a series of chromatic patterns and shifting sounds.

To take part in these installations is to enter into a matrix of dialogues: between you and the computer, between you and the artist, and ultimately, and most potently, between you and yourself. Despite the complexity of this matrix the experience is one of absorbing clarity. Khut uses a highly refined audiovisual style, which serves to focus the participant's attention on the subtleties of the physiological changes that drive the artwork. The result is a synaesthetic augmentation of the body in which the breath and the heartbeat can be simultaneously seen, heard and felt.

This feedback loop encourages participants to experiment with their breathing and move towards an awareness of the interconnection between their physical and psychological states. For Khut biofeedback technologies are tools for interpreting our 'bodymind', which inhabits and knows the world through physical presence, perception and action. His intention is to create artworks through which participants can experience their embodied subjectivity and learn to consciously influence aspects of the self that may otherwise be thought to lie beyond our control.

In this, Khut's practice is clearly aligned with the field of Somaesthetics described by Richard Shusterman, which asserts the role of the body in the creation and appreciation of

而“心脏形态学”则着重表现参与者的心跳和呼吸频率,用连串的彩色图形和变化的声音来进行描绘。

参与到这些装置作品中实际上是进入到了一个对话的矩阵当中:你和计算机的对话,你和艺术家的对话,以及最终并最重要的是你和你自己的对话。尽管内涵复杂,参与的体验却是相当的有趣。乔治·屈使用的是高度完善的影音设备,能够使参与者的注意力集中到他们自身那些细微的生理变化上,从而最终完成整件艺术品。结果展示了人类感官的互相关联,就如呼吸和心跳能够同时以视觉、听觉和触觉的方式得到认识。

这种反馈循环促使参与者改变他们的呼吸方式并不断进行体验,进一步发觉自身生理与心理状况的内在联系。对于乔治·屈来说,生理反馈技术是解读人类“身体思维”的工具。所谓的“身体思维”是通过生理表现、生理感受和生理行为存在并认识这个世界的。乔治的目的是想要创造出这样一些艺术品,能够让参与者从中体验自身所具备的主观性,并学习有意识地影响自身某些原以为不受自我控制的因素。

因而,他的实践显然和理查德·舒斯特曼所描述的“身体美学”理论不谋而合。理查德·舒斯特曼在其(建立在实用主义哲学基础上的)理论中强调了人的身体在艺术创造和欣赏中的地位,将具象化的体验置于哲学理解的中心。关于美学体验的核心和手段,他谈到:“对身体及其感官的发掘应作为美学事业的关键。”^[1]他提出了四种“身体美学”实践为哲学核心目的服务的方法:一是改善我们的感官知觉机能从而进一步改善我们的认知过程;二是通过集中精力于我们自身的肉体性从而促进自我认识;三是通过提高肉体功效发展我们运用自由意志的能力;四是可以提高我们感受和欣赏愉悦的能力。就上述最后一点而言,乔治·屈的实践不仅达到了这样的效果,还刚好迎合近来感官美学日渐壮大的声势——他的作品旨在在对呼吸及其他生理过程的感官欣赏,而且这种感官体

art. Shusterman's project (built on a Pragmatist philosophical position), places embodied experience at the centre of philosophical understanding. As the locus and instrument of aesthetic experience, he argues, that the 'cultivation of the body and its senses should be crucial to the aesthetic project.'¹ He puts forward four ways in which Somaesthetic practices contribute to the central aims of philosophy: by refining our mechanisms of sensory perception and thereby improving our routes to knowledge; by developing self-knowledge through drawing attention to our physicality; by developing our ability to enact our free will through somatic efficacy, and by increasing our ability to feel and appreciate pleasure. In this last aspect Khut's practice also corresponds to recent interest in the aesthetics of sensation—his artworks create a sensual appreciation of breath and other body processes that amounts to a pleasurable 'intensification of the body'.²

Drawing Breath (Triptych), created for *Strange Attractors*, also offers a meeting point for people at the exhibition. Influenced by the work of audience theorist Beryl Graham³ that posits dialogue between people as a powerful aspect of contemporary interactive work, Khut has created a piece that brings participants into a body-mediated conversation. Three participants at a time can interact with the artwork, creating new layers of sonic and visual complexity as their breathing rates converge. The work draws participants together through shared breath and collaborative attempts to sculpt their audiovisual environment. In *Drawing Breath* Khut is experimenting with the social aspects of the bodymind phenomenon in art—how one body can communicate with and be influenced by another.

Khut's biofeedback work is difficult to categorise. At recent exhibitions of his work, particularly outside the art gallery context, audiences have asked 'Is this art?', 'Is this a scientific experiment?', 'Is this psychology?' 'Is this a medical treatment?'. Interestingly this confusion does not seem to diminish the audience's desire or ability to engage with the experience. In fact it appears to free some participants up to engage with the work in a

验逐渐累积以至达到一种愉悦的“身体激化”[2]

“呼吸图”（三联体）本是以吸引独个的参观者为主，但实际上也为参观展览的观众们提供了一个据点。受到观众理论学理论家里尔·格雷厄姆认为人与人对话应当是现代交互艺术之重点这一思想的影响，乔治·屈的作品就将参与者带入到一个以身体为媒介的多边对话中。每次可以有三个参与者同时与该装置互动，而由于他们的呼吸频率不同从而构成了更复杂的影音效果。与此同时，装置作品将这些同时呼吸并共同创造属于他们的影音环境的参与者紧紧联系在一起。在这个作品中，乔治·屈实际上是从艺术角度就“身体思维”现象的社会意义进行探索——即个人生理是如何与他人进行交流和互相影响的。

乔治·屈的生理反馈作品很难归类。在最近的展览中，尤其是不属于艺廊范畴的展览中，观众常会问：“这是艺术？”，“这不是科学实验吗？”，“这不是心理学？”或“这不是医疗装置？[3]”而有趣的是，这样的困惑并没有削弱观众想参与体验的愿望。事实上反而使一些参与者更愿意进行体验。这些参与者表示如果他们面对的是更明显的所谓的“艺术品”，他们可能不会参与。

想要真正了解乔治·屈的艺术实践，对不同文化和知识背景的理解是必要的。他受到东方哲学的影响，对于化身的理解以及冥想和武术实践都有自己的认识，尽管他并不赞同东方哲学中抹杀个性追求同化的倾向。同时他还深深地受到西方肢体锻炼思想如费登霍斯理论的影响。他认为科学即是一套质疑的机制，在对假设的质疑中获得新的理解。不过他反对以科学叙述方式将人体客观化。他的作品是将各种关于身体的不同思考方法融合到了一起。

莉齐·马勒
2006年2月

莉齐·马勒为悉尼的一名策展人、作家及艺术与科技领域的研究学者。她和乔治·屈合作创作和策划了生理反馈装置“心脏形态学”。

[1]《身体美学和“第二性”：女权主义经典的实用主义理解》，理查德·舒斯特曼著，电子期刊《Hypatia》18, 4 (2003)

[2]在最近题为“混乱、地域与艺术”的公开讲座上，伊丽莎·白·格罗茨指出感觉、激情和“愉悦法则”是美学体验的中心，将艺术形容为一种“身体激化”。

[3]《观察：艺术实践和展览策划中的观众与室内交互式计算机视觉艺术关系研究》，里尔·格雷厄姆著，森得兰大学出版社，1997

way that they would not be able to if it was clearly defined as 'art'.

One way to understand Khut's practice is as a series of correspondences between different cultural and intellectual traditions. He has been influenced by Eastern philosophies of embodiment and related practices of meditation and martial arts, though he rejects their tendency to fit the person to a mould. He has also been strongly influenced by Western somatic practices such as Feldenkrais. He is drawn to science as a system of enquiry that questions assumptions and leads to new understandings, but he works against the idea of the objectified body produced by scientific discourse. His art is a meeting point of different ways of thinking about the body in the world.

Lizzie Muller

Sydney/February 2006

Lizzie Muller is a Sydney based curator, writer and researcher in the field of art and technology. She has collaborated with George Khut in the development and exhibition of the biofeedback installation *Cardiomorphologies*.

- 1 Shusterman, R., 'Somaesthetics and "The Second Sex": A Pragmatist Reading of a Feminist Classic.' *Hypatia*, 18, 4 (Fall 2003)
- 2 In recent public lectures on 'Chaos, Territory and Art', Elizabeth Grosz has placed sensation, affect and the 'pleasure principle' at the heart of aesthetic experience, describing art as an 'intensification of the body.'
- 3 Graham, B., 'A Study Of Audience Relationships With Interactive Computer-Based Visual Artworks In Gallery Settings, Through Observation, Art Practice And Curation.' University of Sunderland, Sunderland (1997)

Opposite page: *Drawing Breath v.2*,
biofeedback installation, 2004
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对页: 吸气v.2.
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