

编排

Orchestration

基础设施、加速与前置实验性

Infrastructure, Acceleration, and the Pre-Experimental

已然在场

Already Here

它们先行抵达，为学生设下工作的条件。

They arrive first, and set the conditions our students work inside.

表层，并非敌人

The Surface Is Not the Enemy

权力多半栖居于那道中间层，而这正是艺术学院最少察觉之处。

Much of the power now sits in the middle layer, almost never where an art school looks.

学校，即为作品

The School Is the Artwork

问题在于，我们是刻意设计这一条件，还是任由它以默认设置运行。

The question is whether we design it on purpose, or run it on defaults.

只公开，不利用

Publish, Do Not Execute

系统的回应，即是材料。

The response of the system is the material.

在它锁定之前

Before It Locks

尚有一扇窗：根基之层，仍然柔软，仍可争辩。

There is a window, while a foundational layer is still soft, still arguable.

有预算的氛围

A Vibe with a Budget

典章并非文书作业，而是作品的一部分。

Governance here is not paperwork. It is part of the artwork.

实验室， 不是服务台

Not a Service Desk

如此理解，它同时是作品、课程，亦是研究的仪器。

Understood this way, it is an artwork, a curriculum, and a research instrument, at once.

前实验状态

The Pre-Experimental

总得有人决定何为可问，并安排结果无法预知的情境。

Someone has to decide what can even be asked, and arrange a situation with no guaranteed outcome.

平行学院

The Parallel Institute

这是一种教育模型，而非一场梦想。

An educational model, not a dream.

以谁之条件

On Whose Terms

更艰难的任务，是教会他们构建、质疑并治理艺术何以成立。
The task is to teach them to build, question, and govern how art becomes possible.

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