|Miao Ying| 苗穎|

INTRODUCTION

Miao Ying (1985, Shanghai) is based in New York and Shanghai. She holds an MFA in Electronic Integrated Arts from the School of Art and Design at Alfred University, and a BFA in New Media Arts from China Academy of Fine Arts.

Miao is among the first generation of Chinese contemporary artists who grew up with the internet, Chinese economic reform and one-child policy, and were educated in both China and the West. She calls her relationship with China's authoritarian paternalism and hyper-regulated online sphere a form of "Stockholm Syndrome." After the critically acclaimed exhibition "Holding A Kitchen Knife to Cut the Internet Cable" at the Chinese Pavilion, la Biennale di Venezia in 2015 that first manifested the artist's love-hate relationship with the Chinese internet, Miao was commissioned by the New Museum, New York in 2016 to create the online project of *Chinternet Plus* as part of the museum's "First Look: New Art Online" program. The artist describes *Chinternet Plus* as unveiling a "counterfeit ideology," a parody of a state strategy proposed in 2015. Lauren Cornell, curator at the New Museum at the time, comments that the work is "essentially a guide for how to brand an insubstantial idea, suggesting that, in the case of political branding in particular, media can easily stand in for the message." Divided into five sections—"Our Story," "Our Mystery," "Our Goal," "Our Vision," and "Our Experience," *Chinternet Plus* is a humorous, sharp critique of ideologies today, parodying the ways in which an authority conceives, represents, implements and virtualises state projects top-down.

In 2018, Miao was commissioned by M+, Hong Kong to create *Hardcore Digital Detox* for the inaugural digital commission of "M+ stories online" platform. The online project is effectively a companion to *Chinternet Plus*, furthering Miao's practice to juxtapose Western technology and ideologies, such as filter bubbles with effacements and absence online. She compares images and ideas that are blocked by the Great Firewall of China to *liu bai* (negative space) in traditional Chinese ink painting, pointing out that both are paradoxically productive negative spaces that stimulate imagination. In her curatorial statement, Ulanda Blair, curator of Moving Image at M+, describes *Hardcore Digital Detox*, a "Strategic Lifestyle Advice tool," as navigating the Chinternet and the World Wide Web simultaneously, "pitting mainstream internet users against Chinese censors by playfully instructing users to set their virtual private network (VPN) to mainland China, where popular unicorn websites and smartphone apps like Google, Apple, Facebook, Twitter, Instagram, Netflix, eBay, WhatsApp, Vimeo, and Amazon are blocked. Far from seeing the restricted internet as a deficiency, Miao's self-diagnosed Chinternet Stockholm syndrome celebrates the ingenuity, humour, and intelligence of Chinese internet users, and the rich visual culture they have cultivated behind the firewall." Organising the exhibition "Miao Ying: A Field Guide to Ideology" at The Art Museum at University of Toronto in 2022, curator Yan Wu spoke of the experiential aspect of *Hardcore Digital Detox*: "*HDD* offers an illogical online retreat from the digital world, transporting viewers into a faux-natural island complete with cookie-eating fantasy animals—stand-ins for computer cookies that reveal users' online activities and unicorn companies that collect and prey on users' data." Recently, Miao has completed the trilogy of "Pilgrimage into Walden XII" (2019-2023), inspired by B. F. Skinner's 1948 utopian story *Walden Two*. The three independent chapters—*The Honor of Shepherds, Surplus Intelligence*, and *Battle for Glorious Magic* respectively commissioned by Asia Culture Center (South Korea), The Museo d'Arte Moderna di Bologna (Italy) and M+ (Hong Kong)—are live simulations that envisage a future human world governed by artificial intelligence. Employing a game engine, each play-through of the simulations is unique, reflecting the ways in which authoritative, ideological imagery and voices are conjured.

Miao has held solo exhibitions at Belvedere 21, Vienna (2026); Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna (2023); Kiang Malingue, Hong Kong (2023); Museum of UofT, Toronto (2022); Art Basel: Pioneers (2021); M+, Hong Kong (2018); New Museum, New York (2016); Chinese Pavilion, Venice Biennale, Venice (2015). Her work has also been featured in international groups shows at Solomon R. Guggenheim Museum, New York (2027, upcoming); Auckland Art Gallery, Auckland (2026); Tai Kwun Contemporary, Hong Kong (2025); Pompidou, Paris (2024); Los Angeles County Museum of Art, USA (2024); M+, Hong Kong (2023); Hawaii Triennial, USA (2022); Museo d'Arte Moderna di Bologna, Italy (2022); National Taiwan Museum of Fine Arts (2022), Castello di Rivoli, Turin (2020); Kunstverein Hannover, Hanover (2019); 12th Gwangju Biennale, South Korea (2018); MoMA PS1 and K11 Art Foundation (2017); UCCA, Beijing (2017); Kunst-Werke Institute for Contemporary Art, Berlin (2016); amongst others.

She is recipient of the Porsche Young Chinese Artist of the year (2018-2019), shortlisted nominee for Sigg Prize 2023. Her work have been collected by KADIST, Paris, France and San Francisco, USA; University of Salford, UK; M+, Hong Kong; K11 collection, Hong Kong; Collection Uli und Rita Sigg, Switzerland; Collection Honus Tandijono, Hong Kong; Centre for Chinese Contemporary Art (CFCCA) Manchester, UK; Shanghai Art Museum, China; White Rabbit Collection, Sydney, Australia; Belvedere 21, Vienna, Austria; and Centre Pompidou, Paris, France.

介紹

苗穎（1985年生於上海）生活工作於紐約和上海，在2009年畢業於紐約州阿爾弗萊德大學藝術設計學院電子綜合藝術專業，獲碩士學位；在2007年畢業於中國美術學院新媒體系，獲學士學位。

苗穎曾在中國及西方接受教育，是第一代經歷了互聯網、改革開放及獨生子女政策的中國當代藝術家。她將其與中國的父權主義及網絡領域深度管制的關係描述為一種「斯德哥爾摩綜合症」。她在2015年於威尼斯雙年展中國館呈現了廣受讚譽的展覽「手拿菜刀砍網線」，首次展現了個體與中式互聯網的錯綜複雜關係，隨後於2016年受紐約新美術館委託創作了名為《親特網+》的線上項目。該項目是新美術館「首秀：新線上藝術」計畫的一部分，苗穎在其中將《親特網+》稱作是揭示「偽造意識形態」的行動，在形式及內容層面戲仿了一套在2015年提出的國家政策。新美術館策展人勞倫•康乃爾評論：「作品的內核是一套指南，教導人們如何去推廣一個無甚意義的觀念；這作品也提出，尤其是在推廣政策議題的時候，媒介可以輕易地取代信息的位置。」《親特網+》共分為五個部分——「品牌故事」、「我們的機密」、「我們的目標」、「我們的視角」及「我們的體驗」，通過幽默且尖銳的當代意識形態批判模擬了權力機構構想、再現、施行並虛擬化大型政策的過程。

在2018年，苗穎受香港M+委託為該館首個數碼委約項目創作了作品《硬核數據排毒》。藝術家視《硬核數據排毒》為《親特網+》的姊妹作，在其中並置了西式技術和意識形態，諸如「過濾泡泡」等與網絡消除或網絡虛空相聯繫的元素。她把中國防火長城屏蔽了的圖像和觀念與中國傳統繪畫中的「留白」相提並論，並指出：兩者都是矛盾且有積極意義的負空間，能夠激發人的想像力。M+策展人貝若蘭在策展文章中將《硬核數據排毒》稱作是一項「生活方式策略建議」工具，供使用者同時遊走於全球互聯網和中式互聯網兩個空間，「幽默地指導主流網民將虛擬私人網絡（VPN）設定到中國內地，即主流獨角獸公司如Google、Apple、Facebook、Twitter、Instagram、Netflix、eBay、WhatsApp、Vimeo、Amazon等網站均被封鎖之處，讓他們直接對抗中國式審查。藝術家自稱患上「中式互聯網斯德哥爾摩症候群」，非但沒有將互聯網上的限制視為缺陷，反而認為中國內地網民靈活應變、風趣幽默、才智過人，並讚揚他們在防火長城內培養出豐富的視覺文化。」在2022年於多伦多大学美术馆舉辦「苗穎：精神實用寶典」之際，策展人吴彦討論了《硬核數據排毒》的經驗層面：「作品提供了一種反邏輯的數碼世界出逃路徑，將觀眾傳送至一個虛假自然的島嶼，上面生長著以曲奇為食的奇異動物——這幻境象徵了電腦上揭示了用戶活動的網頁瀏覽紀錄文件，同時也象徵了收集並挪用用戶信息的獨角獸公司。」

在近期，苗穎完成了名為「桃源十二村」（2019-2023）的三部曲創作。該創作項目的靈感為伯爾赫斯•弗雷德里克•史金納1948年問世的烏托邦敘事《桃源二村》，三部彼此獨立並相聯繫的作品《牧羊者之耀》、《剩余智能》及《輝煌魔法之戰》——分別由亞洲文化中心（韓國）、博洛尼亞現代藝術館（義大利）及M+香港）委任創作——均以實時模擬的形式完整地想像了由人工智能管理的未來人類世界。使用遊戲引擎製作的實時模擬作品的環境、遭遇及事件在每一次體驗中均不相同，整體反映了權力、意識形態的圖景與律令的生成過程。

苗穎近期個展包括：Belvedere 21，維也納（2026）；施華特畫廊，維也納（2022）；馬凌畫廊，香港（2023）；多倫多大學美術館，多倫多（2022）；OVR：藝術先鋒，巴塞爾藝術展網上展廳（2021）；施華特畫廊，維也納（2019）；M+，香港（2018）；沒頂畫廊，上海（2018）；新美術館，紐約（2016）；沒頂畫廊，上海（2016）；「手拿菜刀砍網線」，中國館，威尼斯雙年展，威尼斯（2015）。她也曾參加多個群展，包括：索羅門•古根漢美術館，紐約（2027，即將展出）；奧克蘭美術館，奧克蘭（2026）；大館當代美術館，香港（2025）；蓬皮杜中心，巴黎（2024）；洛杉磯藝術博物館，洛杉磯（2024）；M+，香港（2023）；夏威夷三年展，檀香山，夏威夷（2022）；博洛尼亞現代藝術館，博洛尼亞（2022）；國立臺灣美術館，台中（2022）；和美術館，順德（2022）；里沃利城堡當代美術館，都靈（2020）；新美術館，紐約（2019）；漢諾威藝術協會美術館，漢諾威（2019）；西岸藝術中心，上海（2019）；第12屆光州雙年展，光州（2018）；，MoMA PS1及K11 Art Foundation聯合舉辦，香港（2017）；UCCA尤倫斯當代藝術中心，北京（2017）；KW當代藝術中心，柏林（2016）等。

苗穎曾榮獲保时捷中国青年艺术家年度獎項（2018-2019），並入圍希克獎2023。她的作品也被收藏於：KADIST，巴黎，法國及舊金山，美國；沙爾福大學，英國；M+，香港； K11藝術收藏，香港； 希克收藏，瑞士； Honus Tandijono 收藏，香港；中國當代藝術中心（CFCCA）曼徹斯特，英國；上海美術館，中國；白兔收藏，悉尼，澳洲；Belvedere 21，維也納，奧地利；及蓬皮杜中心，巴黎，法國。

Selected Exhibitions
精選展覽

This exhibition extends the trajectory of my practice since 2019, wherein I have engaged with the medieval theme as a framework to interrogate the entanglements of political magic, casting artificial intelligence in the guise of a contemporary alchemy. At the heart of the exhibition will be machine learning real-time simulations situated within the game engine, a site where algorithmic 'brains'—developed in collaboration with computer science researchers at Cornell University and trained on supercomputers from the cloud—are implemented onto the game engine. These simulations are further interwoven with generative, narrative AI verses that function analogously to magical incantations, producing symbolic effects that dramatize the construction of power. The installation comprises a dual-screen configuration: two seemingly identical renderings of the same simulation, projected in parallel. Yet, owing to the generative processes of real-time computation and reinforcement learning, these 'copies' remain perpetually non-identical—simultaneously mirroring and diverging.

In dialogue with these AI-driven works are painterly practices refined through long-term repetitive training in socialist realist techniques. These are expressed as traditional oil paintings that depict digital images influenced by AI, and sealed with the Renaissance technique of glazing. the idea of training between humans and AI, where AI creatively performs uncreative generation, while humans uncreatively execute creative-looking forms.

I keep returning to a line from *A Perfect Vacuum* by Stanisław Lem: "*He bought seven identical suits, so that he could change them every day and yet always look the same.*" Perfect sameness produces difference--variation without difference, difference without transformation.

Miao Ying,
New York, 2026

Come, Sit, Stay

10.07 - 04.10.2026
Belvedere 21, Vienna, Austria
Belvedere 21，維也納，奥地利

Installation view
展覽現場

Courtsey of Belvedere 21. Photo: Johannes Stoll

Installation view
展覽現場

Courtsey of Belvedere 21. Photo: Johannes Stoll

Installation view
展覽現場

Courtsey of Belvedere 21. Photo: Johannes Stoll

Installation view
展覽現場

Courtsey of Belvedere 21. Photo: Johannes Stoll

Installation view
展覽現場

Courtsey of Belvedere 21. Photo: Johannes Stoll

Installation view
展覽現場

Courtsey of Belvedere 21. Photo: Johannes Stoll

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

29.11.2023 - 04.02.2024
Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, Austria
Galerie nächst St. Stephan Rosemarie Schwarzwälder，維也納，奥地利

Galerie nächst St. Stephan Rosemarie Schwarzwälder presents 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 GPT immortalizing the essence of the crafted world.

The work “Technomancy at Polarized Rift” 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 GPT, 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.
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MIAO YING

Installation view
展覽現場

Courtsey Galerie nächst St. Stephan Rosemarie Schwarzwälder
Photo 攝影: Markus Wörgötter

Installation view
展覽現場

Courtsey Galerie nächst St. Stephan Rosemarie Schwarzwälder
Photo 攝影: Markus Wörgötter

Installation view
展覽現場

Courtsey Galerie nächst St. Stephan Rosemarie Schwarzwälder
Photo 攝影: Markus Wörgötter

Glorious Magic - Trained No.4
2023

Display on wheels, oil on linen, dog training toys, wood, wheels
Canvas: 120 x 90 cm
Total: 195 x 106 x 35 cm
Unique

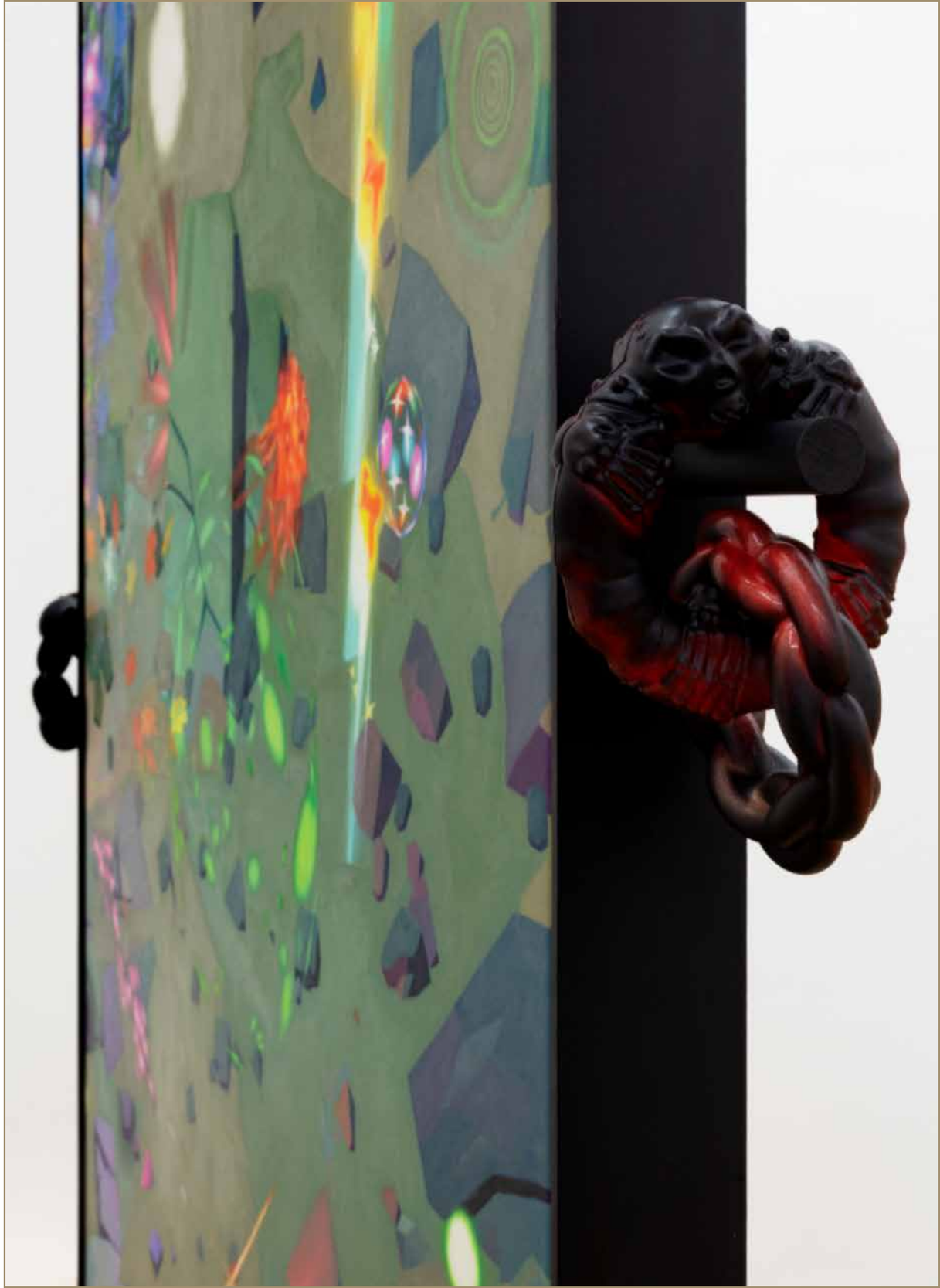
Glorious Magic - Trained No.5
2023

Display on wheels, oil on linen, dog training toys, wood, wheels
Canvas: 120 x 90 cm
Total: 195 x 106 x 35 cm
Unique

Glorious Magic - Trained No.6
2023

Display on wheels, oil on linen, dog training toys, wood, wheels
Canvas: 120 x 90 cm
Total: 195 x 106 x 35 cm
Unique

Training



Training Landscapes No.5 - Whispers of ages, etched in stone, desolation's embrace, where tales are known
2023

Oil on canvas
200 x 150 cm

Training Landscapes No.6-
Whispers of ages, etched in stone, desolation's embrace, where tales are known
2023

Oil on canvas
200 x 150 cm

Training Landscapes No.7 -
Whispers of ages, etched in stone, desolation's embrace, where tales are known
2023

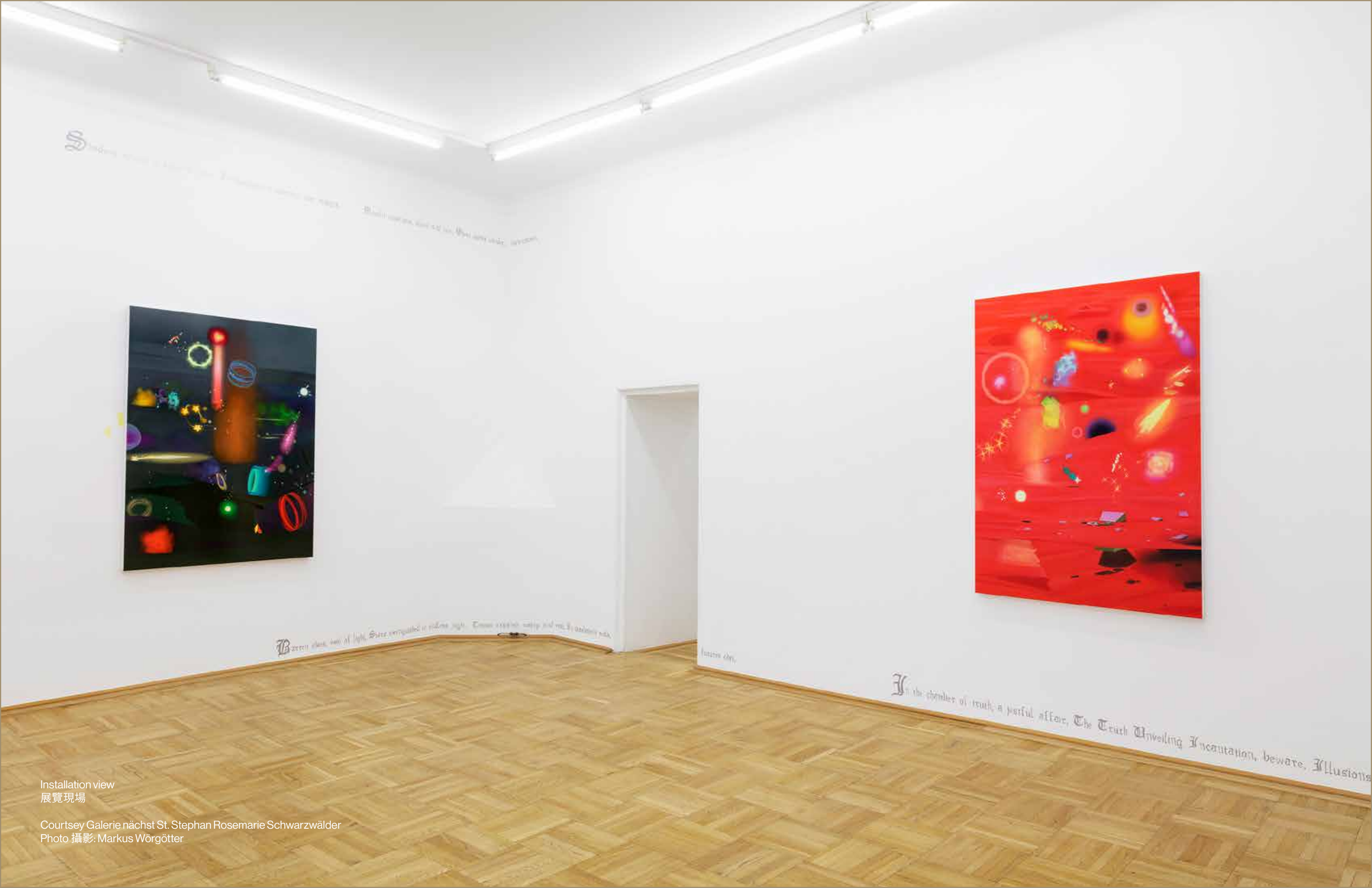
Oil on canvas
200 x 150 cm

Training Landscapes No.8 -
Eternal twilight, land of gloom, a moonlit wasteland, nature's tomb
2023

Oil on canvas
160 x 120 cm

Installation view
展覽現場

Courtsey Galerie nächst St. Stephan Rosemarie Schwarzwälder
Photo 攝影: Markus Wörgötter



Installation view
展覽現場

Courtsey Galerie nächst St. Stephan Rosemarie Schwarzwälder
Photo 攝影: Markus Wörgötter

Training Landscapes No.10 -
Clockwork symphony, gears align, a melody of magic, notes divine
2023

Oil on canvas
160 x 120 cm

Training Landscapes No.12 -
Shadows stretch in spectral lines, in desolation's embrace, time resigns
2023

Oil on canvas
160 x 120 cm

Training Landscapes No.12 -
Moonlit expanses, silver and lone, where spirits wander, fate's unknown
2023

Oil on canvas
160 x 120 cm

Technomancy at Lava pit
2023

Deep learning live simulation software on PC
Infinite length
Edition of 6 + 2 AP

Savage winds, a land of stone,
forsaken intelligence, left alone

狂風凜冽，石地淒涼，遺棄智慧，獨自徬徨

07.10 - 11.11.2023
Kiang Malingue, Hong Kong
馬凌畫廊，香港

Kiang Malingue presents “Savage winds, a land of stone, Forsaken intelligence, left alone,” an exhibition of Miao Ying’s latest simulations and paintings. This is the artist’s first exhibition with the gallery. The exhibition continues Miao Ying’s exploration of digital assets in the broader sense—visuals, sounds, special CG effects, gestures and data that have been radically owned, shared and misappropriated in the virtual world—identifying artificial intelligence as a type of digital asset par excellence, a modern alchemy that functions as a black box beyond its creator’s control.

Technomancy at Polarized Rift (2023) and *Technomancy at Lava pit* (2023) are two simulations that depict evolving landscapes, continuously conjuring from a stationary point of view an array of digital readymades: generic, premade assets such as epic landscapes, environmental objects and special effects used in many existing games. Spontaneously, audio is generated as poems written by GPT describing the rugged landscape features, fantasy political spells, and technomancy spells are being read by an AI trained in a British accent. The title of the exhibition derives from one such spell that appeared in *Technomancy at Polarized Rift*. Highlighted is the relationship between magic-ideological incantations and happenings on screen, grounding predestined causality in a randomised cacophony.

Battle for Glorious Magic (2023), on the other hand, is an interactive simulation playable on both computers and mobile devices. Assuming the form of a video game, *Battle for Glorious Magic* is a first-person experience of the realm of Walden XII—part of the long-term project “Pilgrimage into Walden XII” started in 2019 inspired by B. F. Skinner’s 1948 utopian story *Walden Two*—that is different in each playthrough as the environments, encounters and events are procedurally generated. This algorithmically organised adventure is also voice-overed by an AI-generated voice that solemnly performs spell incantations, describing in-game encounters that allude to political situations in the real world. The voices across different simulation works may be considered a critique of the politically motivated agenda underlying gaming culture that is seemingly liberal, and of the impossible dungeon that is the world today: it takes bardic magic and fantasies to solve the world’s political and ecological problems.

The three recent paintings from “Training Landscapes” series also on view trace the complicated process of technomancy apprenticeship: Miao Ying feeds a host of generated images as references into another AI system, which in turn uses them to imagine and generate new visual content. After transferring the resulting images onto canvas by a painter trained in socialist realism, Miao Ying glazes the paintings individually. In “Savage winds, a land of stone, Forsaken intelligence, left alone,” Miao Ying considers the distribution, circulation, and evaporation of digital assets—which is at once free and costly, empowering and impoverishing—questioning the way in which authority, magic and capitalism function in relation to such precarious property.

馬凌畫廊榮譽呈現「狂風凜冽，石地淒涼，遺棄智慧，獨自徬徨」，展出苗穎新近創作的模擬及繪畫作品。此次展覽是藝術家於馬凌畫廊的首次個展，持續探索廣泛意義上的數字資產——圖像、聲音、電腦視覺特效、虛擬創作姿態及數據等在虛擬世界中被激進地佔有、分享及濫用的所有物。在其中，人工智能可被视作是具有特殊典范意义的數字資產，一种具有強烈「黑箱」特徵、超越創造者管控的現代鍊金術。

《科技煉金之分裂峽谷》(2023) 及《科技煉金之熔岩凹洞》(2023) 是兩件描繪了多變地景的模擬作品，從固定的視角不斷召喚大量且紛雜的數字現成品——包括在史詩敘事中出現的風景、在許多遊戲中通用的預製環境物及特效等。苗穎通過GPT撰寫的大量詩句也在作品音軌中出現；帶有英國口音的人工智能語音程序以旁白的形式描述了作品中的崢嶸地貌，吟唱了有強烈政治意味的魔咒及科技煉金魔法。此次展覽的標題即來自《科技煉金之分裂峽谷》中的詩句。這兩件模擬作品強調了魔法—意識形態咒語與具象化奇幻現實在聲音及圖像層面的聯繫，把事先釐定的因果論置於混亂無序的殘響之中。

展覽中的另一件模擬作品《輝煌魔法之戰》(2023) 則是一件可在電腦及移動設備上進行互動的作品。以類似遊戲的形式出現的作品供觀眾通過第一人稱視角體驗「桃源十二村」的世界——自2019年起，苗穎以伯爾赫斯•弗雷德里克•史金納1948年問世的烏托邦敘事《桃源二村》為靈感進行長期創作計畫「桃源十二村」。作為此創作計畫的第三章節，《輝煌魔法之戰》中的生成環境、遭遇及事件在每一次互動體驗中均不相同。由算法所組織安排的冒險旅程同樣配有人工智能生成的語音元素，在觀眾前進探索之時吟唱咒語、描述遊戲中事件，並將其與現實世界景況混為一談。多件模擬作品中的聲音元素揭示了貌似自由的遊戲文化的底層政治邏輯，同時也將當今世界類比為角色扮演遊戲中盛行的地下城結構：想要解決今天的政治、生態問題，似乎只有魔法與幻想一途。

來自「訓練地景」系列的三幅新近繪畫作品追溯了在科技煉金過程中運作的複雜「師徒」關係：苗穎使用大量生成圖像訓練一個獨立的人工智能系統，讓此系統得以進行一步推導、想像並生成新的視覺信息。隨後，一位接受社會主義現實主義風格訓練的畫家將生成的圖像謄至畫布上，而苗穎再為作品單獨上釉。「狂風凜冽，石地淒涼，遺棄智慧，獨自徬徨」質詢了數字資產的分配、傳播與消解——這資產既免費又昂貴，既可賦能又可惡化資產不公狀況——也質詢了權力、魔法與資本主義在新價值體系中扮演的角色。

Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場

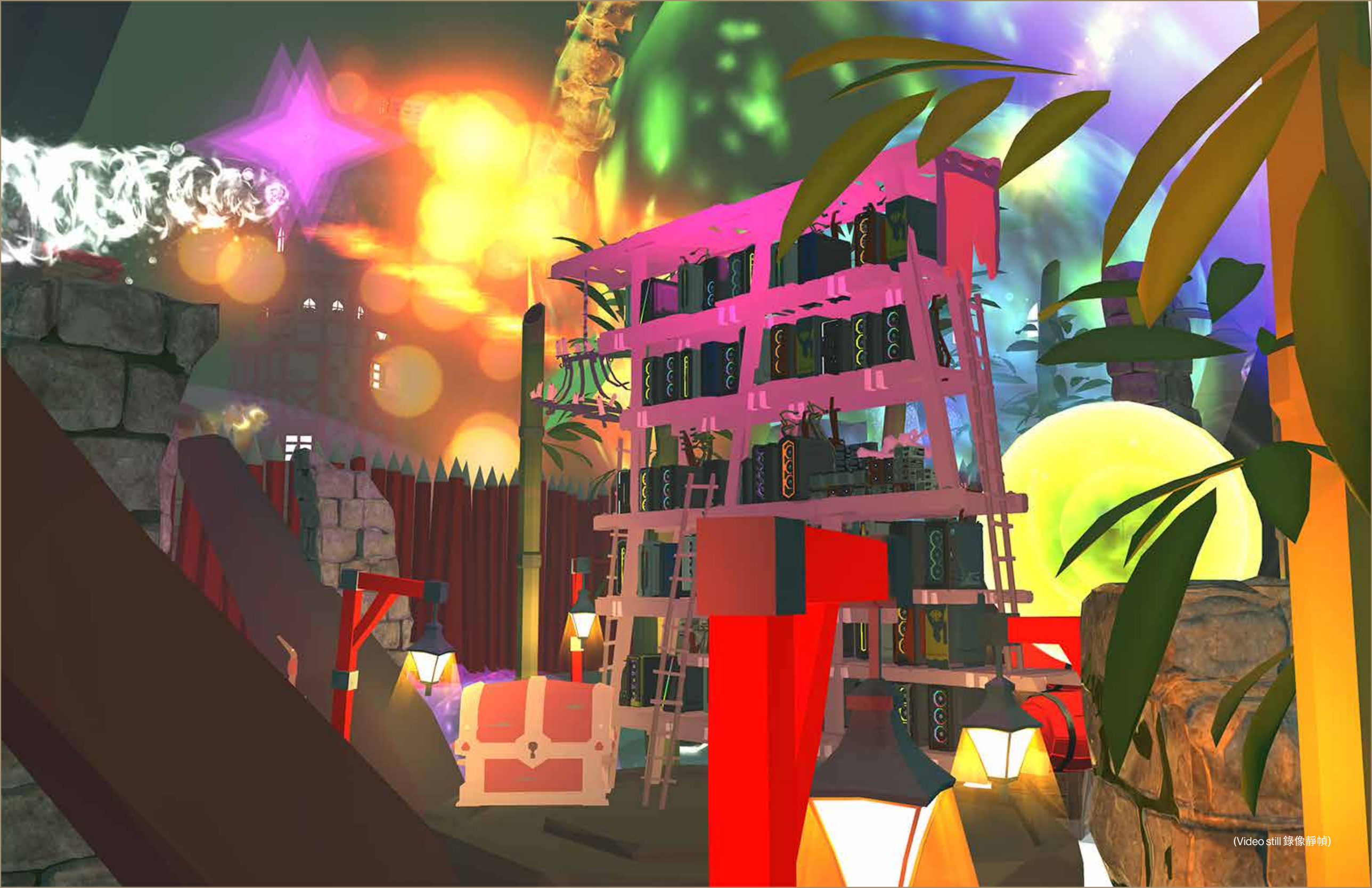
Installation view
展覽現場

Battle for Glorious Magic
《輝煌魔法之戰》
2023

Deep learning live simulation software on PC
深度學習實時模擬電腦軟件

Watch preview 觀看預覽
Password 密碼: KMMY123

(Video still 錄像靜幀)



(Video still 錄像靜幀)

(Video still 錄像靜幀)

Technomancy at Lava pit
《科技煉金之熔岩凹洞》
2023

Deep learning live simulation software on PC
深度學習實時模擬電腦軟件
Infinite length
無線時長
Edition of 6 + 2AP

Watch preview 觀看預覽
Password 密碼: KMMY123

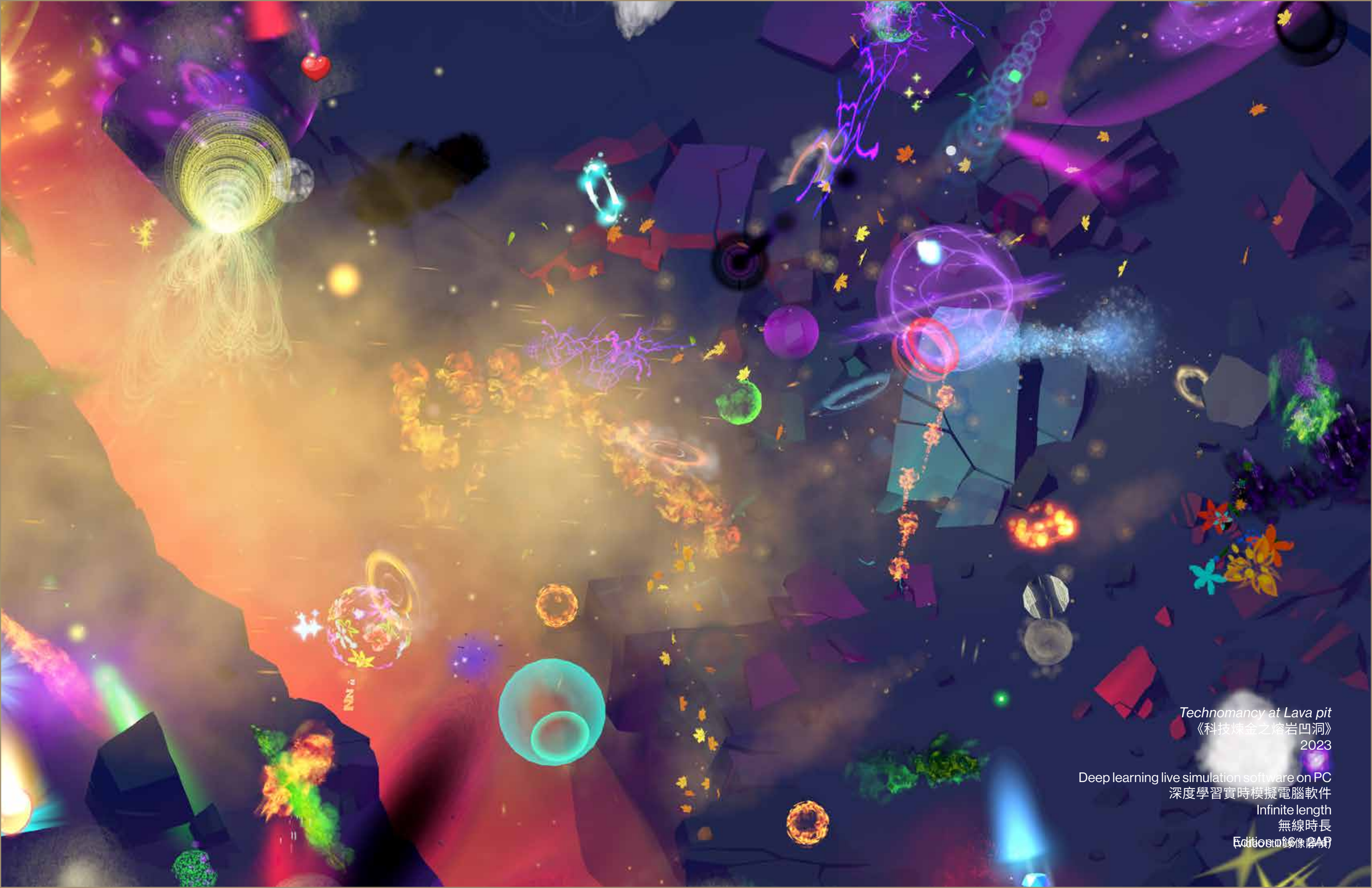
(Video still 錄像靜幀)

(Video still 錄像靜幀)

Technomancy at Polarized Rift
《科技煉金之分裂峽谷》
2023

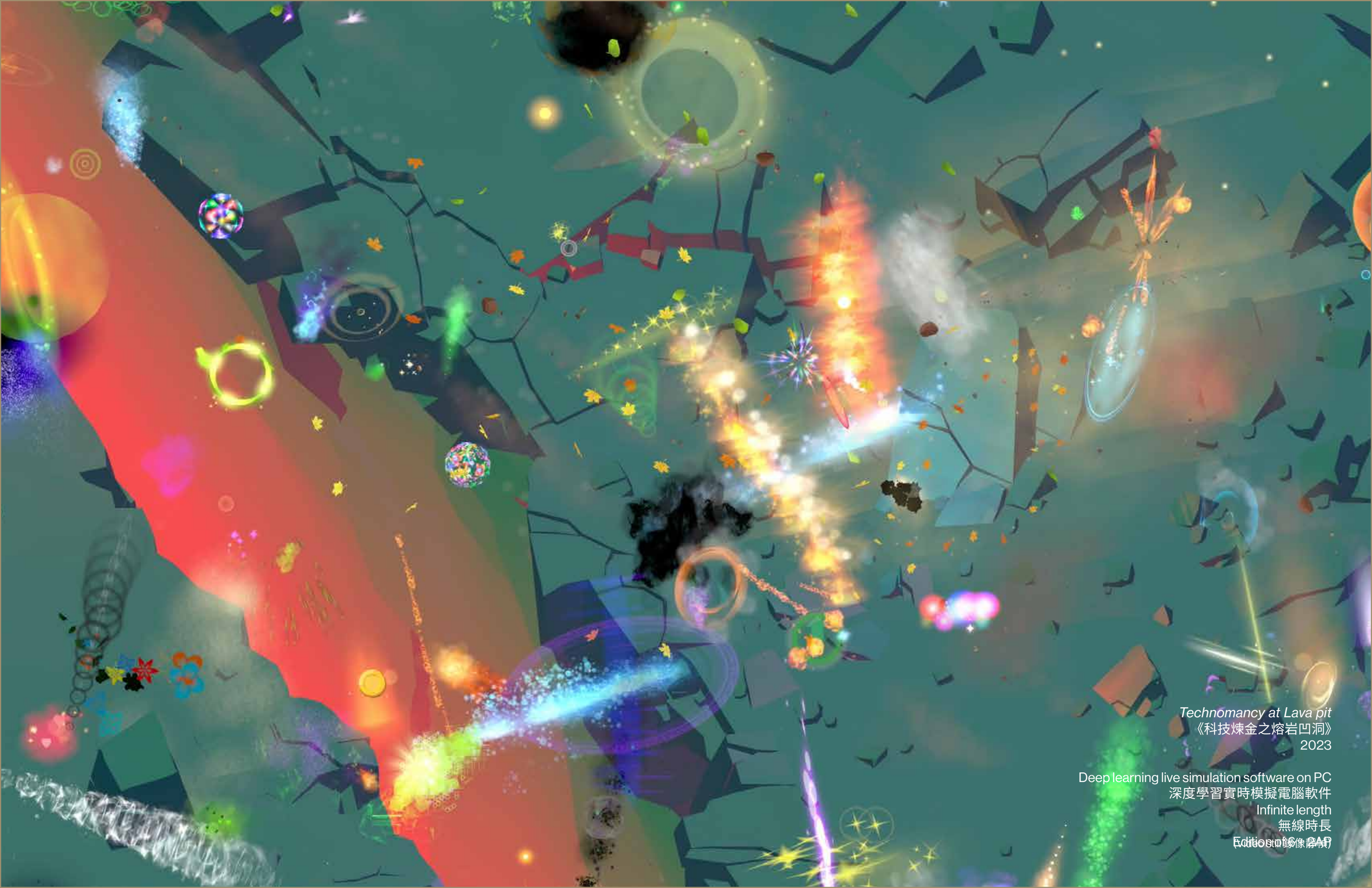
Deep learning live simulation software on PC
深度學習實時模擬電腦軟件
Infinite length
無線時長
Edition of 6 + 2AP

Watch preview 觀看預覽
Password 密碼: KMMY123



Technomancy at Lava pit
《科技煉金之熔岩凹洞》
2023

Deep learning live simulation software on PC
深度學習實時模擬電腦軟件
Infinite length
無線時長
Edition of 6 + 2AP
(video still 錄像靜幀)



Technomancy at Lava pit
《科技煉金之熔岩凹洞》
2023

Deep learning live simulation software on PC
深度學習實時模擬電腦軟件
Infinite length
無線時長
Edition of 6 ~ 8AP
(video stu 錄像靜幀)

Installation view
展覽現場

Training Landscapes No.1
《訓練地景 #1》
2023

Oil on Linen
亞麻布面油畫
160 x 120 cm

Training Landscapes No.2
《訓練地景 #2》
2023

Oil on Linen
亞麻布面油畫
160 x 120 cm

Training Landscapes No.3
《訓練地景 #3》
2023

Oil on Linen
亞麻布面油畫
160 x 120 cm

M+, Asia's first global museum of contemporary visual culture in the West Kowloon Cultural District in Hong Kong, presented the "Sigg Prize 2023" exhibition. Established by M+ in 2018, the Sigg Prize was formerly the Chinese Contemporary Art Award, founded by Dr Uli Sigg in China in 1998. The Sigg Prize is a biennial award recognising important artistic practices in Greater China. Open to artists born or working in the region, it aims to highlight and promote diverse works on an international scale.

The "Sigg Prize 2023 "exhibition brings together works by six shortlisted artists: Jes Fan, Miao Ying, Wang Tuo, Xie Nanxing, Trevor Yeung, and Yu Ji. Their presentations touch on pertinent issues and contemporary topics of everyday life, which include responses to the disruption bought on by the COVID-19 global pandemic. With their takes on cultural kinship, Jes Fan and Trevor Yeung highlight experiences of isolation and interior trauma, which are closely tied to changes in social and institutional systems. Xie Nanxing and Yu Ji look for balance between vulnerability and resilience through their painting and sculptural practices. Drawn to the interconnection of past, present, and future, Wang Tuo and Miao Ying explore ways to evaluate history and the contemporary moment.

—Text provided by M+

位於西九文化區、亞洲首間全球性當代視覺文化博物館M+宣布呈獻「希克獎2023」展覽。

希克獎由M+於2018年成立，其前身為烏利•希克博士於1998年在中國創辦的中國當代藝術獎（CCAA）。希克獎是一項兩年一度的獎項，表揚出生或工作於大中華地區的當代藝術家，並向國際展示及推廣此地區內豐富多元的藝術創作。

此次展覽將展出六位入圍優秀藝術家的作品，包括范加、苗穎、王拓、謝南星、楊沛鏗和于吉，他們以獨特視野探討與日常生活相關的當代議題，包括回應全球疫情大流行所造成的破壞。范加和楊沛鏗藉自身對文化親緣的理解，在作品中凸顯因社會及制度變化所致的隔離與內心創傷經驗。謝南星和于吉通過繪畫和雕塑創作尋找脆弱和韌性之間的平衡。王拓和苗穎則探究如何評價歷史與當下，思考過去、現在與未來的連繫。

—文字由M+提供

Sigg Prize 2023

2023年希克獎

23.09.2023 - 14.01.2024
M+, Hong Kong
M+，香港

Installation view
展覽現場

Image courtesy of M+
圖像由M+提供

Photo by: Dan Leung
攝影：梁譽聰

Pilgrimage into Walden XII,
Chapter I: The Honor of Shepherds
2019-2020

6 machine learning AI live simulation softwares on computer
4K resolution
Infinite length

Watch preview 觀看預覽
Password 密碼: KMMY123

《桃源十二村—第一章：牧羊者之耀》
2019-2020

人工智慧即時深度學習電腦軟體
4K分辨率
無限長度

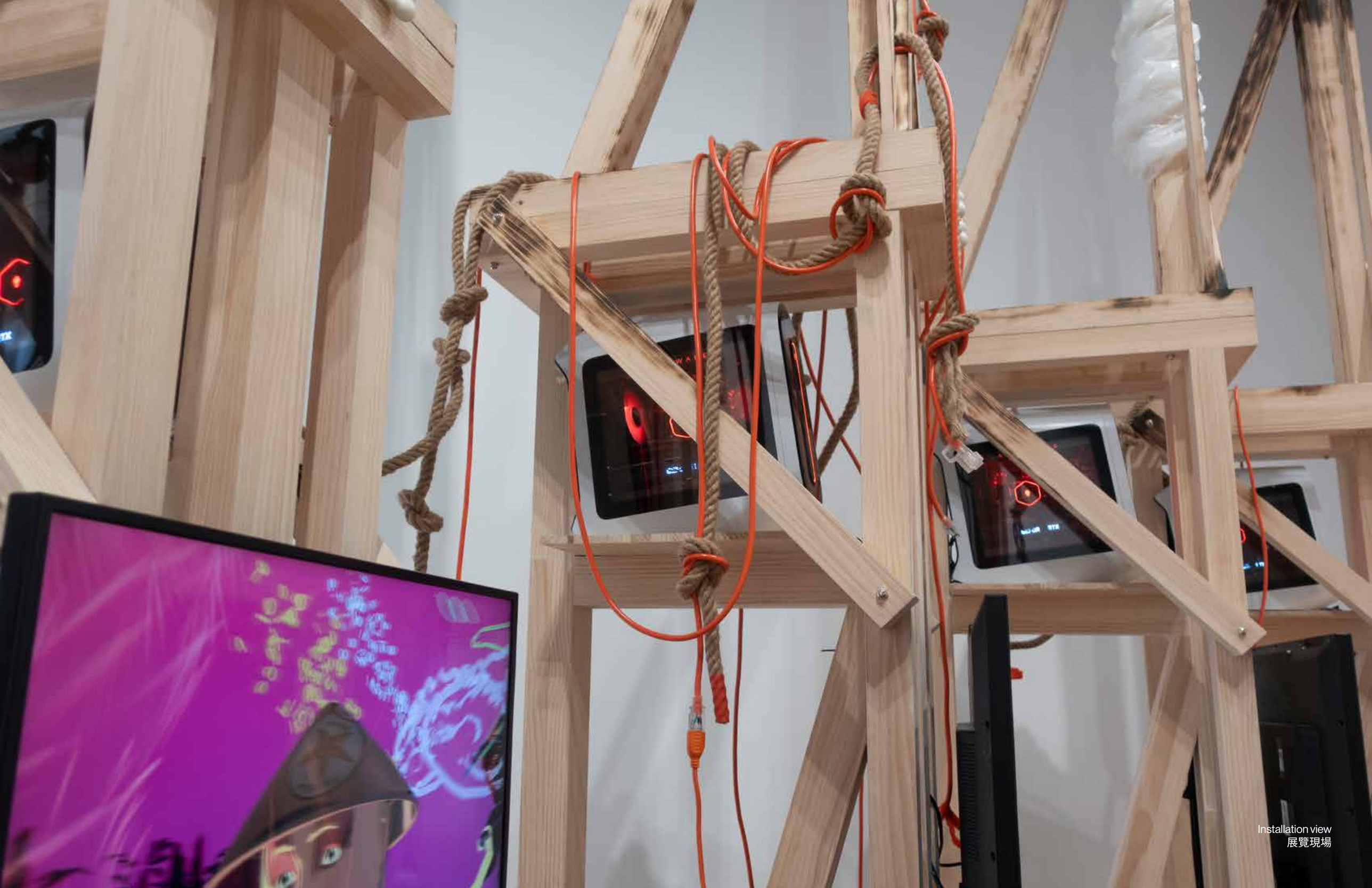
“The Honor of Shepherds” takes place in a medieval magical fantasy land—Walden XII, where a digital indulgence system is used. Walden XII refers to “Walden Two”, a utopian novel written by behavioral psychologist B. F. Skinner about a society where perfect behavior is achieved as a result of reinforced positive conditioning of the desired behaviors, while meeting basic needs of citizens. In a structure similar to that of the medieval church, Walden XII is entitled to explain the ideological doctrine to its people and has implemented the technology to enforce citizen behavior, collect big data from its citizens, then rewards or punishes them according to their behavior score.

There are 6 Artificial Intelligence (AI) “Social Shepherds,” who represent different classes and different levels of intelligence. Each of them is designed in a different sense:

- The Noxious High Priest Since 1949, Brain M4st3r
- The Fluorescent Anomaly, Brain Urban Migrant W0rk3R
- The Grave Sage Brain of Division, Brain Outsourced Pr0l3tar1at
- The Imaginary Hurricane, Brain W01f W4rr10r
- The Tribune of Cruel Delights, Brain B0urg3o1s
- The Sophisticated King of the Night, Brain L1t3rat1

They are made to guard the Walden XII and shepherd the citizens—cockroaches, protect them from the demons and monsters from other kingdoms, such as “Kingdom of Nostalgic”. Each shepherd brain is trained on millions of examples of human-like movement patterns as a metaphor for big data and are scored according to a deviation from a set of ideal expressions. The Shepherds try to minimize the difference between what they believe is a correct movement to express, and what is known to be the true movements shown in the data using neural network supervised learning. In addition, the characters must learn how to act correctly, while also accounting for the natural physics in the game world. Namely, not only must they behave a certain way, they must do so while using their own natural physics. During the simulation, the system samples and tries to determine which ones are underperforming. Those that are deemed unacceptable by the algorithm, have their neural network replaced, and the associated character model is discarded. As live simulations, the AI brains appear differently each time the program is run. Walden XII’s simulated technology could be a plausible future to our reality. The AI were built as overly muscular heartthrobs, a metaphor of the artist’s Stockholm syndrome to centralized power.

Installation view
展覽現場



Installation view
展覽現場

Installation view
展覽現場

Installation view
展覽現場

Image courtesy of M+
圖片由M+提供

Photo by: Dan Leung
攝影：梁譽聰

Installation view
展覽現場

Image courtesy of M+
圖片由M+提供

Photo by: Dan Leung
攝影：梁譽聰

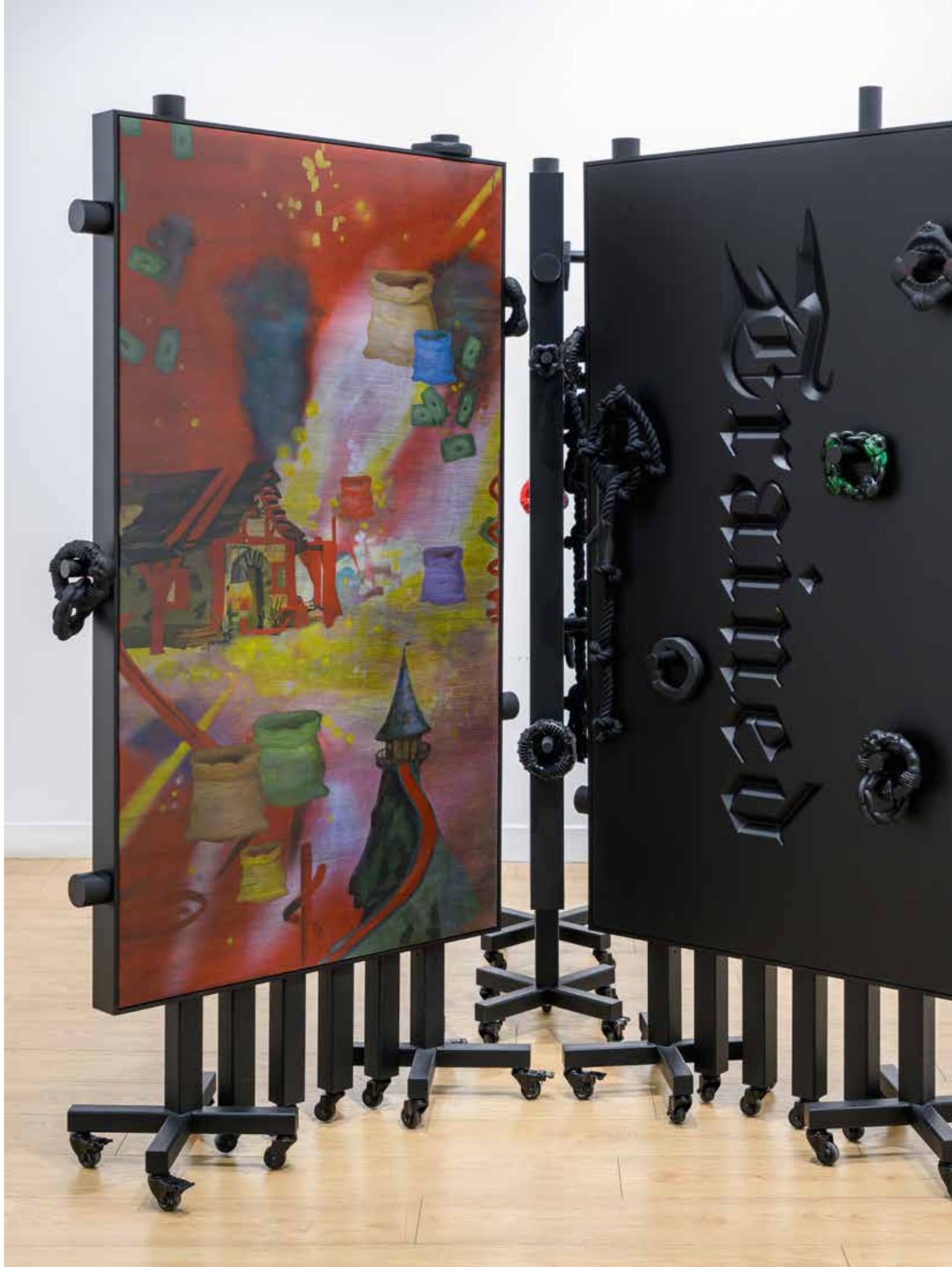
Glorious Magic -Trained NO.1- NO.3
《輝煌魔法—降服 NO.1-NO.3》
2023

Oil on linen with image generated by AI, dog training toys, wood, wheels
人工智能生成圖像亞麻布油畫，訓狗工具，木頭，輪子
Commissioned by M+
由M+委任創作

Installation view
展覽現場

Image courtesy of M+
圖片由M+提供

Photo by: Dan Leung
攝影：梁譽聰



(Details 作品細節)

(Details 作品細節)

Spiritual guide of Walden XII
www.pilgrimageintowaldentwelve.com
2023

Interactive website APP, Hand-painted mural,
400cm x 900cm, size various
Commissioned by M+

《桃源十二村精神綱要
www.pilgrimageintowaldentwelve.com》
2023

互動網站APP，手繪壁畫
400 x 900 cm，尺寸可變
M+委任創作

Pilgrimage into Walden XII
Chapter II: Surplus Intelligence
2021-2022

Film
Script by GPT3
Commissioned by Museo d'Arte Moderna di Bologna
33'27"

《桃源十二村—第二章：剩餘智能》
2021-2022

電影
GPT3人工智能編劇
5K分辨率
由博洛尼亞現代藝術博物館委任創作
33'27"

Watch preview 觀看預覽
Password 密碼: KMMY123

Installation view
展覽現場

(Video still 錄像靜幀)

(Video still 錄像靜幀)

(Video still 錄像靜幀)

(Video still 錄像靜幀)

Surplus Intelligence is a film that was written by Artificial Intelligence, simulated on a game engine, and directed by Miao Ying. Using Machine Learning Text Generation Neural Networks and Generative Pre-trained Transformer 3, the artist trained the AI to study different styles of writing, including behavioral psychologist, B. F. Skinner's utopia novel, *Walden Two*; the most popular Chinese online novel style " 霸道總裁體 "/ soft-core sadomasochistic Cinderella story depicting a domineering boss; opposing ideological theories; and bible stories.

The artist was able to develop a quest style romantic story between a citizen roach and the AI "The Sophisticated King of the Night, Brain L1t3rat1", who is monitoring her behavior. The allegory taking place in a medieval magical fantasy land—Walden XII, is where a medieval papal indulgence system is used with digital bitcoin. In a structure similar to that of the medieval church, Walden XII is entitled to explain the ideological doctrine to its people and has implemented the technology to enforce citizen behavior, collect big data from its citizens, then reward or punish them according to their behavior score. One day, AI "Brain L1t3rat1" stole the magic power stone of Walden XII which resembles a burrito. In order to pay off his sin in the indulgence system, the roach has to go to another fantasy land with conflicting ideological magics and spells—Kingdom of United Nostalgic, where all the bitcoin mines are, and is haunted by free market ghosts...

Installation view at Asia Society Museum, New York, USA, 2022
展覽現場，亞洲協會藝術館，紐約，美國，2022年

University of Toronto presented “Miao Ying: A Field Guide to Ideology” (「苗穎: 精神實用寶典」), the artist’s first gallery presentation in Canada. The exhibition features two of MiaoYing’s recent “Internet Installations”—browser-based online projects expanded into multimedia viewing stations—that constitute a physical experience mediated by digital rhetoric and counterfeit ideology. Together, they render a caricature of contemporary internet censorship technologies—China’s “Great Firewall” juxtaposed against “Filter Bubbles” generated by social media platforms in the West—and Miao’s dialectical attachment to the phenomenon. “Miao Ying: A Field Guide to Ideology” (「苗穎: 精神實用寶典」) is curated by Yan Wu and is on view at the Art Museum from February 8 to April 2, 2022.

Part of the first generation of internet artists in China, Miao Ying is a dual netizen of the Chinternet (the restricted Chinese internet, a.k.a. the “Great Firewall”) and the World Wide Web. She calls her relationship with China’s hyper-regulated online sphere a form of “Stockholm Syndrome.” In A Field Guide to Ideology, Miao humorously unpacks the architecture of this paradoxical condition by presenting two fictional strategies:

Chinternet Plus (《親特网+》, commissioned by the New Museum in 2016 as part of *First Look: New Art Online*) and *Hardcore Digital Detox* (《硬核數據排毒》, commissioned by M+ Museum in Hong Kong in 2018 for the M+ stories online platform). Commenting on a recent Chinese economic strategy, “Internet Plus”—involving the rebooting of traditional industries through cloud computing, big data, and lifestyle branding—Miao’s Chinternet Plus is a parodic and critical take on the cultivation of a new, counterfeit ideology complete with media elements. The work invites viewers to peek into a drywall-enclosed room plastered with wallpaper, a counterfeit logo, and different-sized monitors playing an eternal loop of viral videos, seductive imagery, GIFs, popular memes, and stock photos sourced online and refashioned by the artist. Its companion piece, *Hardcore Digital Detox (HDD)*, is packaged as a caricature of the Western commodification of “well-being.” *HDD* offers an illogical online retreat from the digital world, transporting viewers into a faux-natural island complete with cookie-eating fantasy animals—stand-ins for computer cookies that reveal users’ online activities and unicorn companies that collect and prey on users’ data. Through these two projects, “A Field Guide to Ideology” exposes the internet as a complex space of hyper-connectivity where individual ingenuity provides a path of resistance against its pervasive corporate branding, global capitalism, political propaganda, and information censorship.

—Text provided by Justina M. Barnicke Gallery, University of Toronto

Miao Ying: A Field Guide to Ideology

苗穎: 精神實用寶典

08.02 - 02.04.2022
Justina M. Barnicke Gallery, University of Toronto Art Centre, Toronto, Canada
Justina M. Barnicke 畫廊，多倫多大學藝術中心，多倫多，加拿大

2022 Installation at the UofT

07.10 - 11.11.2023
Kiang Malingue, Hong Kong
馬凌畫廊，香港

Hardcore Digital Detox
《硬核數據排毒》
2018

Multimedia Installation
綜合媒體裝置
Commissioned by M+ Museum
由M+委任創作

Installation view at Art Museum of the Univerisity of Torronto, Canada, 2022
展覽現場，多倫多大學美術館，多倫多，加拿大，2022年

2022 Installation at the UofT

07.10 - 11.11.2023
Kiang Malingue, Hong Kong
馬凌畫廊，香港

Installation view
展覽現場

2022 Installation at the UofT

07.10 - 11.11.2023
Kiang Malingue, Hong Kong
馬凌畫廊，香港

Installation view
展覽現場

2022 Installation at the UofT

07.10 - 11.11.2023
Kiang Malingue, Hong Kong
馬凌畫廊，香港

Installation view
展覽現場

2022 Installation at the UofT

07.10 - 11.11.2023
Kiang Malingue, Hong Kong
馬凌畫廊，香港

Installation view
展覽現場

The mythical unicorn is typically represented as a majestic white beast with a pointed, spiralling horn projecting from its forehead. In recent years, however, the unicorn has been co-opted by the global financial and technology industries to refer to private start-up companies valued at more than one billion United States dollars. Numbering in the hundreds, many of these unicorn companies run websites and apps that dominate the international media landscape in a way that some, including the Chinese artist Miao Ying, find sinister. Miao's new online project *Hardcore Digital Detox* (2018) represents a creative intervention into this digital space, playfully enabling a resistance to the unicorns' online hegemony from within.

A companion to Miao's well-known project *Chinternet Plus* (2016), Hardcore Digital Detox similarly occupies the negative space left by the restricted Chinese internet—popularly known as the 'Chinternet'. For Miao, the images and ideas that are blocked by the Great Firewall of China are akin to *liu bai* (negative space) in traditional Chinese ink painting, as both are paradoxically productive negative spaces that stimulate imagination.

Miao considers herself a dual citizen of the Chinternet and the World Wide Web. *Hardcore Digital Detox* navigates these two spaces simultaneously, pitting mainstream internet users against Chinese censors by playfully instructing users to set their virtual private network (VPN) to mainland China, where popular unicorn websites and smartphone apps like Google, Apple, Facebook, Twitter, Instagram, Netflix, eBay, WhatsApp, Vimeo, and Amazon are blocked. Far from seeing the restricted internet as a deficiency, Miao's self-diagnosed Chinternet Stockholm syndrome celebrates the ingenuity, humour, and intelligence of Chinese internet users, and the rich visual culture they have cultivated behind the firewall. Miao's *Hardcore Digital Detox* adopts many of these users' creative workarounds, which are strategies she describes in positive terms as 'self-censorship'.

Hardcore Digital Detox is a Strategic Lifestyle Advice tool with the seemingly illogical premise of offering an online retreat from the digital world. The work parodies the widespread commodification of 'wellness' in Western societies, as well as the growing demand among affluent consumers for post-materialist experiences rooted in authenticity and nature—the kind that make for perfect Instagram posts. Visitors to Miao's website land on a seductive image of billowing white fabric, emblazoned with the instantly recognisable logos of Chinese and American unicorn companies. As the camera gradually pans up and out, we see that there are actually multiple pieces of fabric cloaking a cluster of computer servers, located on a remote AstroTurfed island. (Tellingly, 'astroturfing' is slang for the pervasive practice of political organisations masking their corporate sponsorship.) Miao's faux-natural island is a visual representation of an internet filter bubble: a personalised and algorithmically designed information landscape, bordered by turret-like unicorn horns.

The phrase 'Stones from other hills may serve to polish the jade of this one' appears repeatedly throughout the website. An ancient Chinese proverb that articulates a simple message about finding value in others' experiences, the expression is here refashioned into a self-help mantra and a series of hashtags, and users are further advised that 'other people's problems can be your solution'. The proverb becomes a metaphor for China's online censorship, accompanied by stock images of stacked-stone sculptures that suggest 'unplugged' play. Significantly, in ancient China, stones were believed to reflect the hidden structures of the universe.

Other sections of *Hardcore Digital Detox* lead users to Baidu Maps, where the combination of censorship and poor technology has created blind spots that render the Chinese navigational tool essentially useless. Like a contemporary reworking of Yoko Ono's instructional artwork *Map Piece* (1962), this action guides users towards their own internal Global Positioning System (GPS) to help them reconnect with their physical surroundings, offline. Taking the reverse approach, *Hardcore Digital Detox* also instructs users to 'fight fire with fire' by reflexively counteracting or 'backfiring' their computer's cookie trail with erratic and unpredictable search histories.

Hardcore Digital Detox emphasises the fallacy of a global internet culture while simultaneously underscoring the undemocratic use of networked power in both China and the United States. More than any of Miao's previous projects, Hardcore Digital Detox interrogates the dialectical relationship between the Chinternet and the World Wide Web, unspooling and parodying complex issues of global capitalism, online propaganda, and media democracy.

–Text provided by Ulanda Blair, Curator of Moivng Image at M+

(Details 作品細節)

Chinternet Plus
《親特網加》
2016

Multimedia Installation
綜合媒體裝置
Commissioned by the New Museum
紐約新美術館委任創作

Installation view at Art Museum of the Univerisity of Torronto, Canada, 2022
展覽現場，多倫多大學美術館，加拿大，2022年

Installation view
展覽現場

Installation view
展覽現場

"Internet Plus" is a strategy that was proposed by China's Premier of the State Council, Li Keqiang, in 2015; its goal is to apply cloud computing and big data to traditional industries with an aim of rebooting them. Introduced shortly after China's economy began to falter, it yokes progress to digital technology in a way that some, including the artist Miao Ying, see as grandiose. Miao's new project *Chinternet Plus* (2016) is what she describes as the official unveiling of a "counterfeit ideology," a parodic take on the original strategy of "Internet Plus". The work is essentially a guide for how to brand an insubstantial idea, suggesting that, in the case of political branding in particular, media can easily stand in for the message.

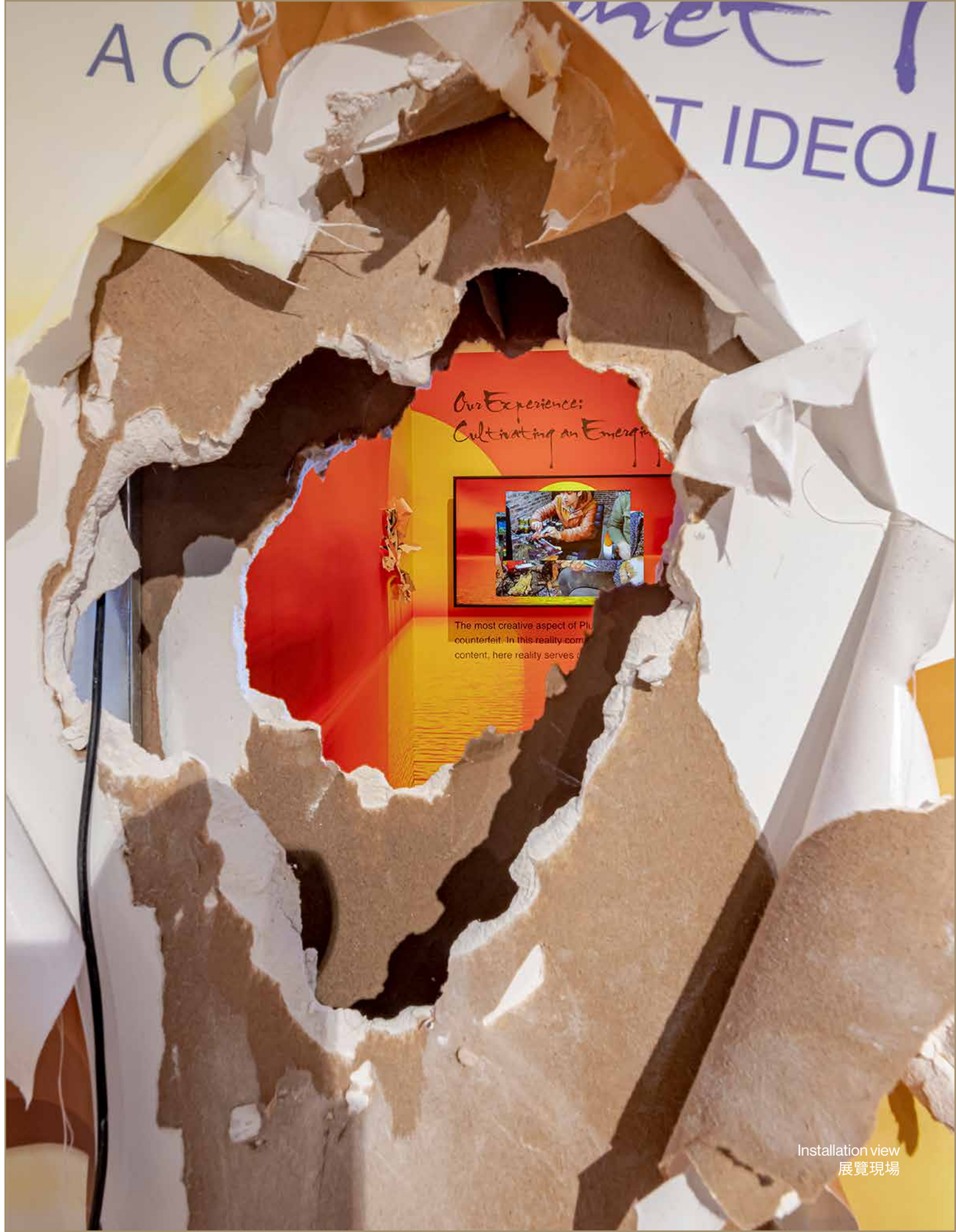
Miao describes her place of residence as "the Internet, the Chinese Internet (Great Firewall) and her smartphone." Her works inhabit multiple forms (the browser, apps, print, and installation), are all meticulously cataloged on her website, titled "the dead pixel of my eye," and focus on the online culture behind the so-called Great Firewall, specifically its strange and original GIFs and viral media. In 2007, Miao spent three months looking up every word in the Chinese dictionary that was blocked by google.cn. The resulting work—*The Blind Spot* (2007), which became its own index of blocked words—marked the beginning of her long-term focus on censorship in China. Miao recounts seeing censorship as "the enemy" and wanting to change it with this work. More recently, she has become fascinated with what she calls the "Stockholm Syndrome" that Chinese citizens experience toward the Great Firewall and the "Chinternet" (the Chinese internet). In a 2015 interview on Rhizome, Miao reflected on her new perspective:

> From one side of the wall, the Chinese internet appears to be a barren wasteland, yet despite its limitations, it has been evolving and growing—even faster than the net outside the wall. New memes are created rapidly, depending on what underground culture decides to make pertaining to mainstream culture and internet with Chinese characteristics, which is self-censorship. If you know something will be censored, you can go around it, using homophones, making up new words, etc., which all involve a sense of humor and intelligence. You will be shocked by how creative netizens are. The limit of the Chinese internet is what sets it free.

With *Chinternet Plus*, Miao returns to a sharp critique in her work—this time of political branding. As viewers scroll through Chinternet Plus, they encounter the five pillars of the *Chinternet Plus* "counterfeit" philosophy: "Our Story," "Our Mystery," "Our Goal," "Our Vision," and "Our Experience." The "Our Story" section focuses on the construction of a logo for *Chinternet Plus*, which features an image of a white male professional, his hands gripping the sides of his head as if racking his brains for an idea. "Our Mystery" features a motley crew of animals, celebrities, and regular people clapping in sync, showing how rapidly a group can be formed immediately following the creation of a logo. "Our Goal" describes how *Chinternet Plus* will overwhelm people with dramatic imagery so as to deter them from analyzing its philosophy and recognizing its lack of substance. In one telling image, the words "Chinternet Plus" burst forth from the side of a glacier like a superhero breaking out of a trap. "Our Vision" promises that the *Chinternet Plus* philosophy will scrub away problems in a way analogous to the famous *MeituPic* filter that removes pollution from photographs of the sky—noting that, while it will not address deeper structural issues, *Chinternet Plus* will improve the representation of these problems. "Reality Should Not Hold You Back" reads a text in the "Our Vision" section, as if to imply that change can be generated by simply dreaming up a new present—a sentiment that is confirmed in the final section, "Our Experience," which begins with a short chapter on how to "cultivate an emerging reality." Nowhere in *Chinternet Plus* are any actual plans or precise policies mentioned; the substance is subterfuge, consisting of doctored images, logos, and meaningless terms.

Like many of Miao's works, *Chinternet Plus* lends humor to complex political and cultural issues, and yet, with the rise of international politicians who advance opinions that are untethered to the complexities of real issues, it is almost as though these figures were following the guide provided in her project.

–Text by By Lauren Cornell, Director of the Graduate Program at the Center for Curatorial Studies, Bard College, and Chief Curator of the Hessel Museum of Art



Installation view
展覽現場

Installation view
展覽現場

Hawai‘i Triennial 2022 (HT22) was framed around the fluid concept of “Pacific Century – E Ho‘omau no Moananuiākea,” interweaving themes of history, place, and identity within the context of Hawai’i’s unique location at the confluence of Asia-Pacific and Oceania.

HT22’s 43 artists and collectives featured more than 60 participants including internationally renowned cultural figures exhibiting alongside multiple generations of Hawai‘i-based artists, as well as others making their U.S. institutional debut. The citywide exhibition was on view at: Bishop Museum, Foster Botanical Garden, Hawaii Theatre Center, Hawai‘i State Art Museum, Iolani Palace, Honolulu Museum of Art, and Royal Hawaiian Center.

HT22 was curated by curatorial director Dr. Melissa Chiu (director of the Hirshhorn Museum & Sculpture Garden in Washington DC), in collaboration with associate curators Dr. Miwako Tezuka (associate director of the Reversible Destiny Foundation in New York) and Drew Kahu‘āina Broderick (director of Koa Gallery, Kapiolani Community College in Honolulu). Learn more>

The eleven-week event was organized by Hawai‘i Contemporary, a Honolulu-based nonprofit organization, and was made possible by presenting sponsors Hawai‘i State Art Museum, supported by State Foundation on Culture and the Arts, and MakeVisible, a nonprofit whose mission is to create and sponsor innovative platforms for artists.

–Text provided by Hawai’i Contemporary

PACIFIC CENTURY
Hawai’i Triennial 2022

太平世紀
2022年夏威夷三年展

02.18 - 08.05.2022
Hawai‘i State Art Museum, USA
夏威夷州立藝術博物館，美國

Hardcore Digital Detox
《硬核數據排毒》
2018

Multimedia Installation
綜合媒體裝置

Installation view at Hawai'i State Art Museum, United States, 2022
展覽現場，夏威夷州立藝術博物館，美國，2022年

Photo by: Christopher Rohrer
攝影: Christopher Rohrer

Hardcore Digital Detox-Happily Contained
《硬核數據排毒—樂在其中》
2018

VR, duration 7"
VR，長度7分鐘
Commissioned by Art Night London
由倫敦藝術夜委任創作

Installation view at Hawai'i State Art Museum, United States, 2022
展覽現場，夏威夷州立藝術博物館，美國，2022年

Photo by: Christopher Rohrer
攝影：Christopher Rohrer

(Details 作品細節)

Installation view
展覽現場

(Video still 錄像靜幀)

(Video still 錄像靜幀)

By focusing on Post-Internet art, this section [of the 2018 Gwangju Biennale] examines the politics of participation and power, the digital divide, and analyses of worlds with a perpetually threatened access to the Internet or without an Internet access under our current and evolving post-Internet conditions. Along with numerous artists, theorists, writers, and activists, it reflects on Internet access, the unauthorized use of information, hacking, surveillance, and Zach Blas' "contra-Internet aesthetics." In line with that, it also gives an insight on virtual money and its ecological consequences, alternative digital platforms, and the potential extinction of the Internet by looking at a variety of artworks in different forms including sculptures, videos, art installations, and performances. The 20th-century Cold War narrative repeats itself by amplifying the political tensions between the United States, Russia, South Korea, and North Korea with this so-called "cybersteroids," which make Gwangju an even more perfect place for taking the discussion further in 2018.

–Text provided by Gwangju Biennale Foundation

The Ends: The Politics of Participation in the Post-Internet Age
The 12th Gwangju Biennale Exhibition

終點：後網路時代的參與政治
第12屆光州雙年展

07.09 - 11.11.2018
Asia Culture Center, Gwangju, South Korea
亞洲文化中心，光州，韓國

Chinternet Plus
《親特網加》
2016

Multimedia Installation
综合媒体装置
Commissioned by the New Museum
紐約新美術館委任創作

Installation view at Gwangju Biennale, South Korea, 2018
展覽現場，光州雙年展，韓國，2018年

freshimages

(Video still 錄像靜幀)

Other Works
其他作品

Image courtesy of the artist and M+, Hong Kong. M+ Council for New Art Fund 2019

Problematic GIFs
2016

seven-channel digital video installation
(colour, silent)
325 x 241 x 8 cm
1 min. 22 sec

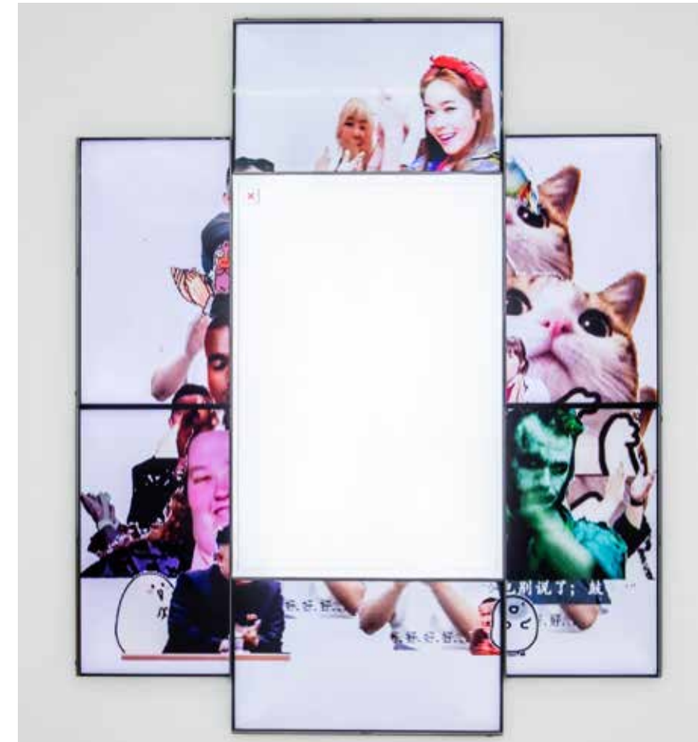


Image courtesy of the artist and White Rabbit Gallery.

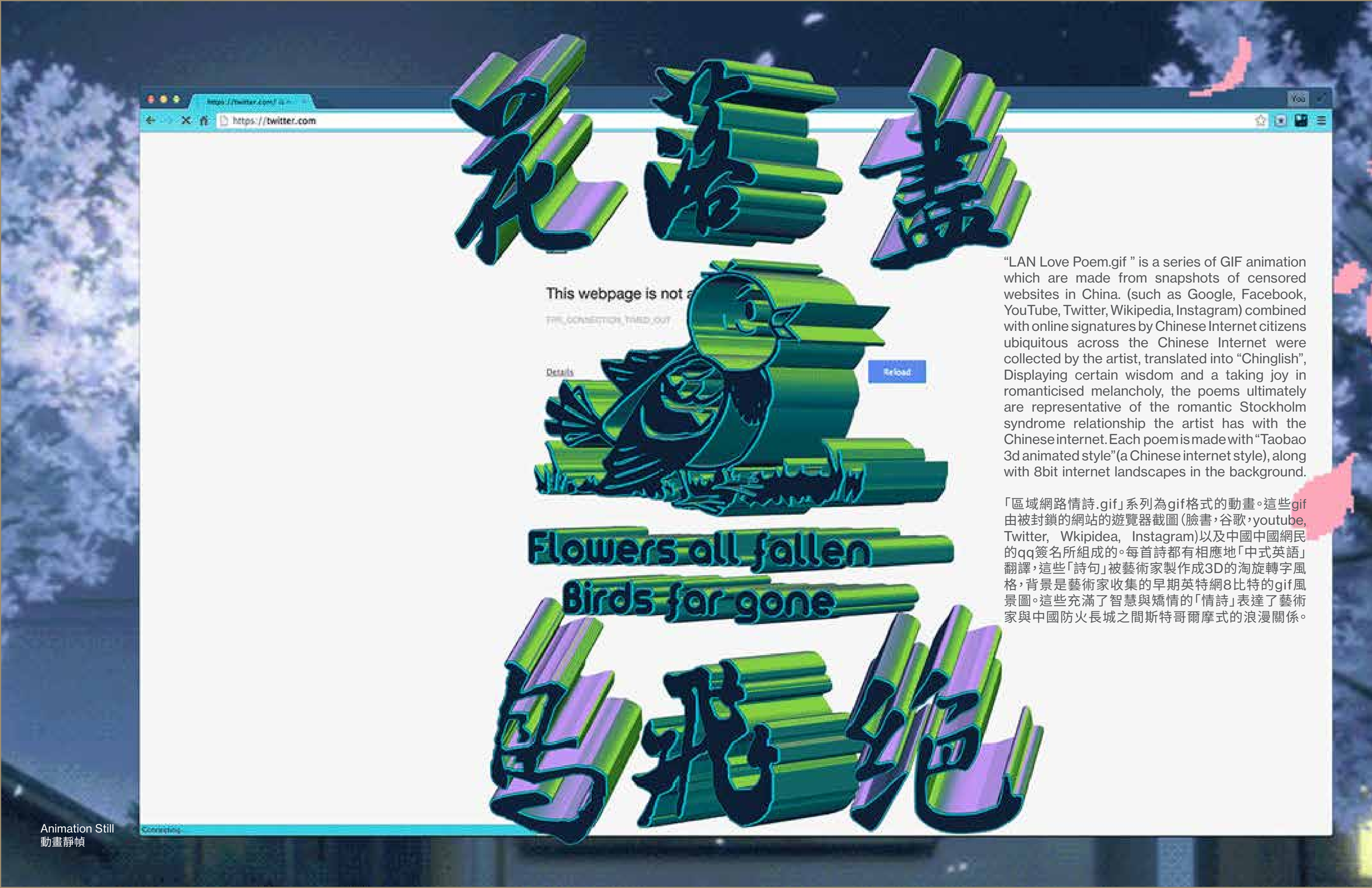
Problematic GIFs features popular customized Gif stickers on Wechat depicting various people and animals clapping, including political figures, one of the most popular stickers on Wechat, made by anonymous netizens with President, Xi Jinping, and Kim Jong Un, whose faces are not shown.

Wechat is the most popular instant message app, which combines WhatsApp, twitter and Facebook. The most popular stickers are political or pornographic, which are the two things that are censored the most in China. The essence of Chinese internet spirit is not censorship, but self-censorship. The same rules apply to gif stickers, and probably why they are so popular is because they are almost the only kind of free speech. Furthermore, there is an anonymity with gifs because they can be made and circulated without knowing who actually made it. In China, the stickers can be used as an expression for criticizing the political culture, where in the West, making fun of leaders and politicians is accepted and common in every public media. For example, Gifs of leaders clapping their hands are used to commend someone for doing something right. From a Western perspective, this sort of Gif would imply sarcasm, but in China, it's seen as a genuine compliment.

Problematic GIFs has two versions, one is self-censored and the other version is censored. The self-censored version—with a gif of Mao in the center that on purposely doesn't load (still was not allowed to exhibition in China); and the other version *Problematic GIFs- 'No problem at all'*, the full censored version where the image in the middle is replaced by a black light box with a tiny picture missing icon on the top left.

LAN Love Poem.gif
《局域網情詩.gif》
2014, 2015

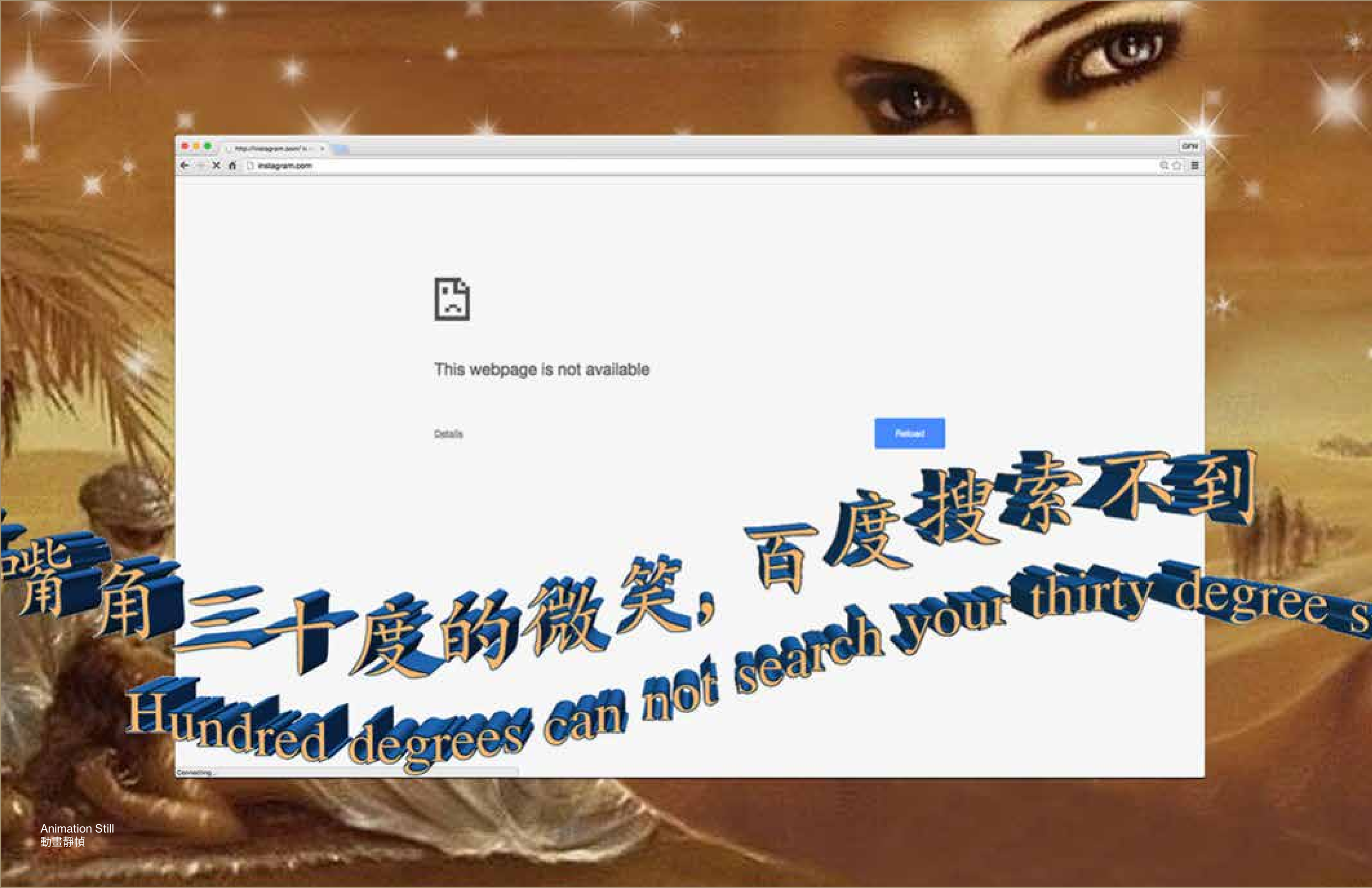
gif animation
gif動畫



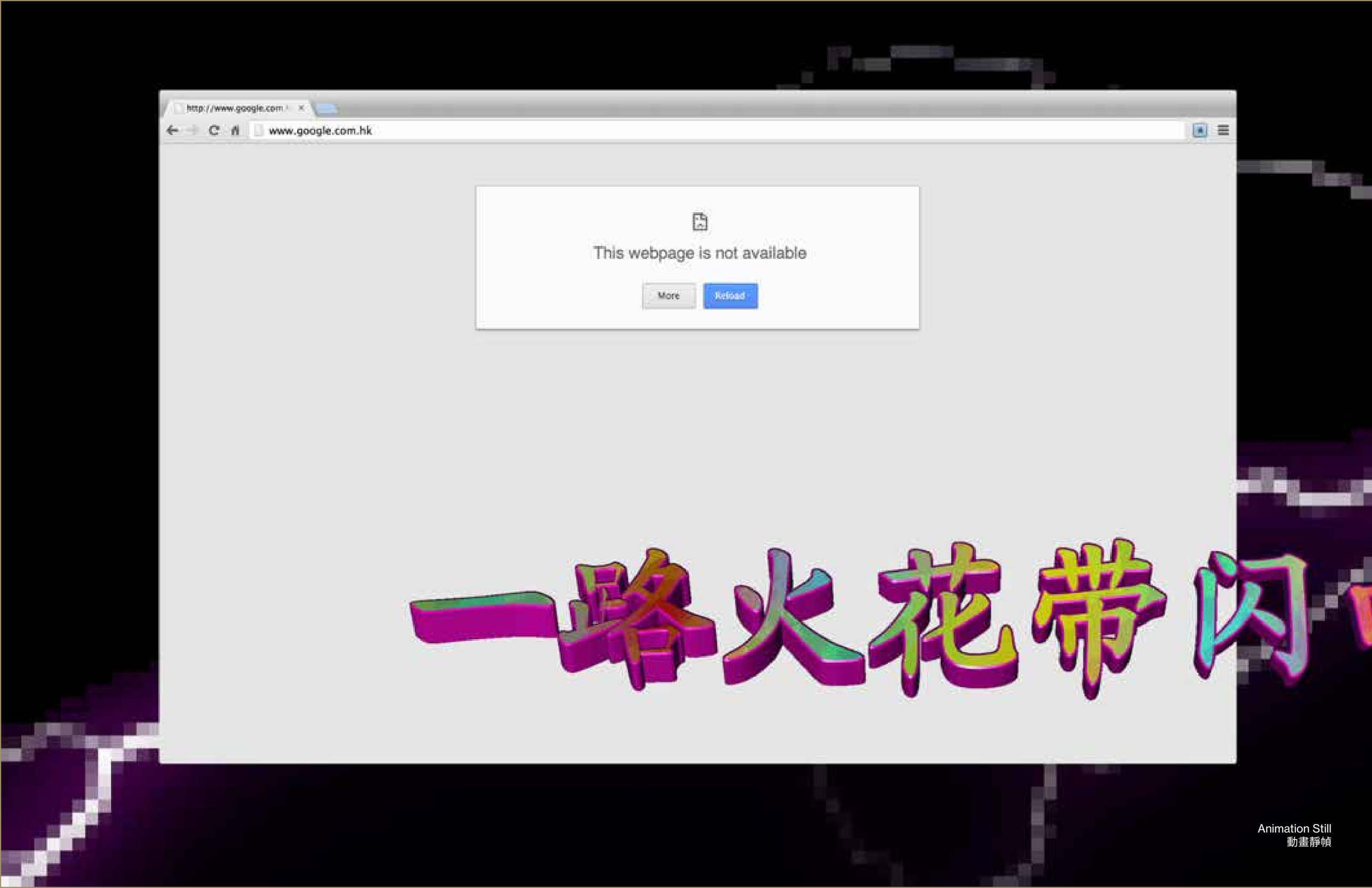
Animation Still
動畫靜幀

"LAN Love Poem.gif " is a series of GIF animation which are made from snapshots of censored websites in China. (such as Google, Facebook, YouTube, Twitter, Wikipedia, Instagram) combined with online signatures by Chinese Internet citizens ubiquitous across the Chinese Internet were collected by the artist, translated into "Chinglish", Displaying certain wisdom and a taking joy in romanticised melancholy, the poems ultimately are representative of the romantic Stockholm syndrome relationship the artist has with the Chinese internet. Each poem is made with "Taobao 3d animated style"(a Chinese internet style), along with 8bit internet landscapes in the background.

「區域網路情詩.gif」系列為gif格式的動畫。這些gif由被封鎖的網站的遊覽器截圖(臉書，谷歌，youtube, Twitter, Wkipidea, Instagram)以及中國中國網民的qq簽名所組成的。每首詩都有相應地「中式英語」翻譯，這些「詩句」被藝術家製作成3D的淘旋轉字風格，背景是藝術家收集的早期英特網8比特的gif風景圖。這些充滿了智慧與矯情的「情詩」表達了藝術家與中國防火長城之間斯特哥爾摩式的浪漫關係。



Animation Still
動畫靜幀



Animation Still
動畫靜幀

Prototype #3
《樣板3號》
2018

Folding screen, wood, wheels, oil on canvas
屏風、木板與布面油彩
165 x 160 x 7 cm

Installation view at He Art Museum, 2022
展覽現場，和美術館，2022年

Image courtesy of the artist
圖片由藝術家提供

“Prototype” is a series of folding screen installation with wheels, they are were originally inspired by eight prototypes of US President Donald Trump’s US-Mexico border wall being built near San Diego, instead of being giant, the Prototype folding screens are quite the opposite, they are foldable, portable, exotic and mysterious. Folding screen is usually used as a life hack to improve Feng Shui in Chinese culture. Here the artist had used the folding screen as a metaphor of the Great Fire Wall. On the surface of the folding screen, there are digital icons created by the artist from the computer, the elements are things that are forbidden and romantic; such as chins, fences, wire, roses, etc.

Installation view
展覽現場

"Effect #" series
2016-ongoing

Oil on canvas
Image courtesy of the artist

"Effect #" is a series of oil painting on caves that was ordered on taobao.com. Those paintings was painted by a skilled painter from Da Fen Village in Shenzhen, China, a village famous for counterfeiting the world's most famous oil paintings for example, the *Mona Lisa*. The content of the painting is a set of lighting effects that are used in Photoshop. Special effects, which are supposed to enhance the subject, have become more emphasized than the subject or content itself. The idea of computer-generated effects is to make an image look as real as possible, however having a person copy computer effects like a flesh printer sets a paradox for the original purpose of this effect.

Blind Spot
《盲區》
2007

Artist book, unique
藝術家書籍，獨特版本

Installation view at New Museum, New York, 2019
展覽現場，新美術館，紐約，2019
Photo by: Alex Lau
攝影：Alex Lau

Kiang Malingue Miao Ying

馬 凌 畫 廊

kiangmalingue.com

Born 1985 in Shanghai, China
Currently works and lives in New York, USA

Education

2009 Master of Fine Arts, Electronic Integrated Arts, School of Art and Design, Alfred University, NY, USA
2007 Bachelor of Fine Arts, New Media Arts, China Academy of Fine Arts, Hangzhou, China

Awards

2023
Shortlisted for Sigg Prize 2023, M+, Hong Kong

2022-2023
Awarded "Pompeii Commitment " Digital Fellowships, Season I, Italy

2018- 2019
Recipient of the "Porsche Young Chinese Artist of the year", China

2019
Awarded "Backslash Art" fellowship at Cornell Tech, Cornell University, USA

Selected Solo Exhibitions

2026
"Come, Sit, Stay", Belvedere 21, Vienna, Austria

2023
"Shadows stretch in spectral lines, in desolation's embrace, time resigns", Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, Austria
"Savage winds, a land of stone, Forsaken intelligence, left alone", Kiang Malingue, Hong Kong

2022
"Miao Ying: A Field Guide to Ideology", Art Museum at the University of Toronto, Toronto, Canada

2021
"Pilgrimage into Walden XII", OVR: Pioneers, Art Basel, Online

2019
"Tough Love", Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, Austria

2018
"Miao Ying: Hardcore Digital Detox", M+ Museum, Hong Kong
"Stones From Other Hills", Madein Gallery, Shanghai, China

2016
"MIAO Ying: Chinternet Plus, First Look: New Art Online", the New Museum, New York, NY, USA
"Content Aware", MadeIn Gallery, Shanghai, China
"Chinternet How: A Love Story", Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna, Austria
"Void", Museum of Contemporary Art Shanghai Pavilion, Shanghai, China

2015
"Holding a Kitchen Knife to Cut the Internet Cable", Folklore of the cyber world, Venice Biennale 2015, China Pavilion, Venice, Italy

2014
".gif ISLAND", V Art Centre, Shanghai, China
"Meanwhile in China—So in loved, will never feel tired again", Netizenet, Online

Group Exhibitions

2027
(Upcoming) Working title, Solomon R. Guggenheim Museum, New York, NY, USA

2026
"Forever Tomorrow: Chinese Art Now", Auckland Art Gallery, Auckland, New Zealand

2025
"Stay Connected: Art and China Since 2008", Tai Kwun Contemporary, Hong Kong

2024
"目 Chine - A new generation of artists", Centre Pompidou, Paris, France
"Digital Witness: Revolutions in Design, Photography, and Film", Los Angeles County Museum of Art, CA, USA

2023
Sigg Prize 2023, M+, Hong Kong
"Motion is Action—35 Years of Chinese Media Art", By Art Matters Museum, Hangzhou, China
"Between Performance and Documentation: Contemporary Photography and Video from China", Johnson Museum of Art, Cornell University, Ithaca, USA
"Digital Art Since 1859", Pittlerwerke, Leipzig, Germany
"To Your Eternity: The 4th Future of Today Biennale", Today Art Museum, Beijing, China
"Unknown Pleasures" Madeln Gallery, Shanghai, China

2022
Hawai'i Triennial 2022, Honolulu, USA
"Mirror Image: A Transformation of Chinese Identity", Asia Society Museum, New York, USA
"The Floating Collection", Modern and Contemporary Art Museum, Bologna, Italy
"Mediating Asia", National Taiwan Museum of Fine Arts, Taichung, Taiwan

2021
"ON | OFF 2021: Carousel of Progress", He Art Museum, Foshan, China
"A Question of Taste", Pera Museum, Istanbul, Turkey
"The Artist is online", KÖNIG GALERIE, Berlin, Germany
"NFTism: No Fear in Trying", Unit London, London, UK
Art Basel, Galerie nächst St. Stephan Rosemarie Schwarzwälder, Basel, Switzerland

2020
"Facing the Collector. The Sigg Collection of Contemporary Art from China", Castello di Rivoli, Turin, Italy
"Ntact", Asia Culture Center Museum, Gwangju, South Korea
"How Do We Begin?", X Museum Triennial, X Museum, Beijing, China
Porsche "Young Chinese Artist of the year" exhibition, Shanghai, China

2019
"The Art Happens Here: Net Art's Archival Poetics", New Museum, New York, USA
"Chinese Whisper", Museum Fur Angewandte Kunst, Vienna, Austria
"Artistic Intelligence", Kunestverein Hannover, Hannover, Germany
"Chinternet Ulgy", CFCCA, Manchester, UK
"Moon Phase", UCCA Center for Contemporary Art, Beijing, China
Vienna Biennale 2019, Kunsthalle Vienna, Austria
"Sleeping with a Vengeance, Dreaming of a Life", Württembergischer Kunstverein Stuttgart, Germany
"TO OTHER SHORES: On techno-sinofuturism, AI artists bots and New Silk Roads", Berlin, Germany
"Zhang Peili, Geng Jianyi's Students", China Academy of Art, West Bund, Shanghai, China

2018
"Imagined Borders", The 12th Gwangju Biennale, Gwangjiu, South Korea
Art Night London, curated by Hayward Gallery, London, UK
The exhibition of annual of contemporary art of China, Beijing Minsheng Art Museum, Beijing, China
"All I know is what's on the internet", The Photographers' Gallery, London, UK
"Shanghai Beat", Contemporary Art Museum Kumamoto, Kumamoto, Japan
"Peer to Peer", Surplus Space, Wuhan, China

2017
"com/.cn", co-presented by MoMA PS1 and K11 Art Foundation, Hong Kong
"After Us", co-presented by New Museum and K11 Art Foundation, Shanghai, China
"The New Normal—Art and China in 2017", Ullens Center For Contemporary Art, Beijing, China
"Performing the border", Kunstraum Niederoesterreich, Vienna, Austria
The first Porsche "Young Chinese Artist of the Year" Nominees Exhibition, Modern Art Museum Shanghai, Shanghai, China
"Moments and More", OCAT Museum Shanghai, Shanghai, China
"Being Information", Start Museum, Shanghai, China
"Three Rooms—International Touring Exhibition of Young Media Artists", CAC, Shanghai, China
"No Commission", Shanghai Exhibition Center, Shanghai, China

2016
"Secret Surface", Kunst-Werke Institute for Contemporary Art, Berlin, Germany
"Octopus 16: Antiques Roadshow", Gertrude Contemporary, Australia
"Turning Point, Contemporary art in China Since 2000", Minsheng Art Museum, Shanghai, China
"口", Asia Art Center Taipei I+II, Taipei, Taiwan
"Time Test—international video art research exhibition", CAFA art Museum, Beijing, China
"Time Test—international video art research exhibition", Redtory Museum of Contemporary Art, Guangzhou, China
Beijing Media Art Biennale, World Art Museum, Beijing, China
"Why the performance?", Ming Contemporary Art Museum, Shanghai, China
"Ghost in flash: after photography", Taikang Space, Beijing ,China
"Community of Celibates", Shanghai Gallery of Art, Shanghai, China
"Information Sculpture Superhighway", Madeln Gallery, Shanghai, China

2015
The Wrong—New Digital Art Biennale, online
Huayu Youth Award nomination exhibition, Sanya, Hainan, China
"Inventing Ritual", Madeln Company, Shanghai, China/ Art Sanya, Sanya, China
"The ballad of generation Y", OCAT Shanghai, Shanghai, China
"Redefine: multiple perspectives and possibilities in network era", Times Museum, Guangzhou, China
"Faith/Freedom/Future-proof, 2015 Europa Tour: Contemporary Art From China", Warszawa, Poland
"Portable Domains", Firstdraft, Sydney, Australia
"My Feet Would Hurt If They Still Existed", Alaska Projects, Sydney, Australia
"Moving in Time: B3 + BEIJING Moving Image Exhibition", CAFA Art Museum, Beijing, China
"No Apple No Show", We Gallery, Shanghai, China
"CAFAM-FUTURE" Exhibition, The Reality Representation of Chinese Young Art, CAFA Art Museum, Beijing

2014
"Tomorrow's Party", Ullens Centre for Contemporary Art, Beijing, China
"Rendering", BYOB Beijing, Beijing, China
"Loop", BYOB Shanghai, Shanghai, China
"Resolution", SNAP, Shanghai, China
"Teach us to care and not to care, Teach us to sit still", BANK Gallery, Shanghai, China
"Net-Recycling", Nomade Art Space, Hanzhou, China
"Art That Heels", V Art Centre, Shanghai, China

Selected Panels and Artist Talks

2022
Art Museum University of Toronto: Artist Talk with Miao Ying, Toronto, Canada
Art Museum University of Toronto: "Traumatic Bonding: An Interdisciplinary Discussion about State Stockholm Syndrome", with Paul Bloom and Yi Gu. Moderated by Yan Wu, Toronto, Canada and Online
"Brooklynrail: Mirror Image: A Transformation of Chinese Identity", New York, USA

2021
"Castello di Rivoli: Digital PTSD II", Castello di Rivoli, Museum of Contemporary Art of Turin, Italy
Financial Times & Art Basel: "Pioneering Practices: Susan Philipsz, Dayanita Singh, and Miao Ying", Art Basel

2020
University of Chicago: "Miao Ying: Reality should not hold you back, The matter of art", US-China Forum 2020, USA

2019
University of Oxford: Oxford China Forum (OCF) Art Panel 2019, With Ding Yi, UK
University of Oxford:Ruskin School of Art, Visiting Artist, UK

2018
FIAC Conversation Room: "Filter Bubble", with Hans Ulrich Obrist, Simon Castets & Julie Boukobza, Paris, France
M+ Matters: Chinternet Stockholm syndrome, Tai Kwun - Centre for Heritage and Arts, Hong Kong

2017
BBC The Cultural Frontline: "Miao Ying: Creating art about Chinese internet censorship", BBC Radio 4, UK
New Museum: "Seven on Seven", Miao Ying × Mehdi Yahyanejad, New York, USA

Selected Collecitons

KADIST, Paris, France and San Francisco, USA
University of Salford, UK
M+, Hong Kong
K11 collection, Hong Kong
Collection Uli und Rita Sigg, Switzerland
Collection Honus Tandijono, Hong Kong
Centre for Chinese Contemporary Art (CFCCA) Manchester, UK
Shanghai Art Museum, China
White Rabbit Collection, Sydney, Australia
Belvedere 21, Vienna, Austria
Centre Pompidou, Paris, France

K M 苗穎

1985年出生於中國上海
目前工作與生活於美國紐約

學歷

2009 藝術碩士，電子綜合藝術，阿爾弗雷德大學藝術與設計學院，紐約，美國
2007 藝術學士，新媒體藝術，中國美術學院，杭州，中國

獎項

2023
入圍 2023 年希克獎，M+，香港

2022-2023
獲第一季「Pompeii Commitment」數字獎學金

2018-2019
「保時捷中國年度青年藝術家」獲得者，中國

2019
獲康奈爾大學康奈爾理工學院「反斜杠藝術」獎學金，美國

精選個展

2026
「Come, Sit, Stay」，Belvedere 21，維也納，奧地利

2023
「Shadows stretch in spectral lines, in desolation's embrace, time resigns」，施華特畫廊，維也納，奧地利
「狂風凜冽，石地淒涼，遺棄智慧，獨自徬徨」，馬凌畫廊，香港

2022
「苗穎：精神實用寶典」，多倫多大學美術館，多倫多，加拿大

2021
「Pilgrimage into Walden XII」，OVR：藝術先鋒，巴塞爾藝術展，線上

2019
「堅強的愛」，施華特畫廊，維也納，奧地利

2018
「苗穎：硬核數據排毒」，M+ 博物館，香港
「他山之石」，沒頂畫廊，上海，中國

2016
「苗穎: Chinternet Plus, First Look: New Art Online」，新美術館，紐約，紐約州，美國
「內容覺醒」，沒頂畫廊，上海，中國
「Chinternet How: A Love Story」，Galerie nächst St. Stephan Rosemarie Schwarzwälder，維也納，奧地利
「真空」，藝術亭台，上海當代藝術館，上海，中國

2015
「苗穎：手拿菜刀砍網線」，「電子世界的民謠」威尼斯雙年展中國館線上平行展，威尼斯，義大利

2014
「吉福島」，視界藝術中心，上海，中國
「與此同時在中國——好爱，感觉不会再累了」，網友網，線上

群展

2027
（即將展出）群展，索羅門•古根漢美術館，紐約，紐約州，美國

2026
「Forever Tomorrow: Chinese Art Now」，奧克蘭美術館，奧克蘭，新西蘭

2025
「保持在線：2008年後的藝術與中國」，大館當代美術館，香港

2024
「目 Chine - A new generation of artists」，蓬皮杜中心，巴黎，法國
「Digital Witness: Revolutions in Design, Photography, and Film」，洛杉磯藝術博物館，洛杉磯，美國

2023
希克獎2023，M+博物館，香港
「動為行——中國媒體藝術35年」，天目里美術館，杭州，中國
「Between Performance and Documentation: Contemporary Photography and Video from China」，康奈爾大學約翰遜藝術博物館，伊薩卡，美國
「Digital Art since 1859」，Pittlerwerke，萊比錫，德國
「致不滅的你——第四屆今日未來館」，今日美術館，北京，中國
「幻覺亂碼」，沒頂畫廊，上海，中國

2022
夏威夷三年展，檀香山，美國
「Mirror Image: A Transformation of Chinese Identity」，亞洲協會博物館，紐約，美國
「The Floating Collection」，現當代美術館，博洛尼亞，義大利
「科技斡旋•亞洲觀點」，國立台灣美術館，台中，台灣

2021
「ON | OFF 2021：回到未來」，和美術館，佛山，中國
「A Question of Taste」，佩拉博物館，伊斯坦布爾，土耳其
「The Artist is online」，KÖNIG GALERIE，柏林，德國
「NFTism: No Fear in Trying」，Unit London，倫敦，英國
巴塞爾藝術博覽會，Galerie nächst St. Stephan Rosemarie Black，巴塞爾，瑞士

2020
「面向收藏家：來自希克的中國當代藝術收藏」，里沃利城堡當代美術館，都靈，意大利
「Ntact」，亞洲文化殿堂博物館，光州，韓國「終端 >_ How Do We Begin?」，X 美術館，北京，中國保時捷「中國青年藝術家雙年評選」展覽，上海，中國

2019
「The Art Happens Here: Net Art's Archival Poetics」，新美術館，紐約，紐約州，美國
「Chinese Whisper」，藝術應用藝術博物館，維也納，奧地利
「Artistic Intelligence」，漢諾威藝術協會，漢諾威，德國
「Chinternet Ulgy」，CFCCA，曼徹斯特，英國
「月相」，尤倫斯當代藝術中心，北京，中國
維也納雙年展2019，維也納美術館，奧地利
「Sleeping with a Vengeance, Dreaming of a Life」，符騰堡藝術協會，斯圖加特，德國
「TO OTHER SHORES: On techno-sinofuturism, AI artists bots and New Silk Roads」，柏林，德國
「張培力、耿建翌的學生們」，中國美術學院，西岸藝術中心，上海，中國

2018
「想像的邊界」，第十二屆光州雙年展，光州，韓國
倫敦藝術之夜，海沃德畫廊策展，英國
倫敦中國當代藝術年展，北京民生現代美術館，北京，中國
「All I know is what's on the internet」，攝影家畫廊，倫敦，英國
「魔都之脈動-上海當代藝術的騰飛」，熊本當代美術館，熊本，日本
「Peer to Peer」，剩餘空間，武漢，中國

2017
「com/.cn」，MoMA PS1與K11藝術基金會聯合舉辦，香港
「我们之后」，紐約新美術館與K11藝術基金會聯合舉辦，上海chi K11美術館，上海，中國
「例外狀態：中國境況與藝術考察2017」，尤倫斯當代藝術中心，北京，中國
「Performing the border」，Kunstraum Niederoesterreich，維也納，奧地利
首屆保時捷「中國青年藝術家雙年評選」展覽，藝倉美術館，上海，中國
「朋友圈+」, OCAT上海館，上海，中國
「沒有信息是中立的」，星美術館，上海，中國
「三個屋子——青年媒體藝術家國際巡展」，新時線媒體藝術中心，上海，中國
「No Commission」，上海展覽中心，上海，中國

2016
「Secret Surface」，Kunst-Werke當代藝術中心，柏林，德國
「Octopus 16: Antiques Roadshow」，Gertrude Contemporary，澳大利亞
「轉向：2000後中國當代藝術趨勢」，民生現代美術館，上海，中國
「口」，亞洲藝術中心台北I +II，台北，台灣
「時間測試：國際錄像藝術研究觀摩展」，中央美術學院美術館，北京，中國
「時間測試：國際錄像藝術研究觀摩展」，紅專廠當代藝術館，廣州，中國
北京媒體藝術雙年展，世界藝術博物館，北京，中國
「為什麼表演？」，明當代美術館，上海，中國
「閃靈：攝影之後」，泰康空間，北京，中國
「單性知識」，滬申畫廊，上海，中國
「信息雕塑公路」，沒頂畫廊，上海，中國

2015
「The Wrong」——新數位藝術雙年展，線上
華宇青年獎提名展，三亞，海南，中國
「發明儀式」，沒頂公司，上海，中國 / 藝術三亞，三亞，中國
「Y世代之歌」，OCAT上海館，上海，中國
「再定義——網絡時代的復合視野和多重可能」，時代美術館，廣州，中國
「Faith/Freedom/Future-proof, 2015 Europa Tour: Contemporary Art From China」，華沙，波蘭
「Portable Domains」，Firstdraft，悉尼，澳大利亞
「My Feet Would Hurt If They Still Existed」，Alaska Projects，悉尼，澳大利亞
「動態之再：B3+BEIJING動態影像展」，中央美術學院美術館，北京，中國
「用戶展」，We Gallery，上海，中國
「CAFAM未來展：創客」，中央美術學院美術館，北京，中國

2014
「明天的派對」，尤倫斯當代藝術中心，北京，中國
「使成」，BYOB 北京，北京，中國
「循環」，BYOB 上海，上海，中國
「Revolution」，SNAP，上海，中國
「教我們操心或不操心 教我們坐定」，BANK畫廊，上海，中國
「Net-Recycling」，Nomade藝術空間，杭州，中國
「Art That Heels」，視界藝術中心，上海，中國

研討會及藝術家對談

2022
多倫多大學藝術博物館：苗穎藝術家對話，多倫多，加拿大
多倫多大學藝術博物館：「Traumatic Bonding: An Interdisciplinary Discussion about State Stockholm Syndrome」，與 Paul Bloom 和 Yi Gu 合作。主持人：Yan Wu，加拿大多倫多及線上
「Brooklynrail: Mirror Image: A Transformation of Chinese Identity」，紐約，美國

2021
里沃利城堡：「Digital PTSD II」, 里沃利城堡，都靈當代藝術博物館，義大利
《金融時報》與巴塞爾藝術展：「Pioneering Practices: Susan Philipsz, Dayanita Singh, and Miao Ying」，巴塞爾藝術展

2020
芝加哥大學：「苗穎：Reality should not hold you back, The matter of art」，2020年美中論壇，美國

2019
牛津大學：牛津中國論壇（OCF）藝術小組2019，與丁乙合作，英國
牛津大學：拉斯金藝術學院，訪問藝術家，英國

2018
FIAC 對話室：「Filter Bubble」，與 Hans Ulrich Obrist、Simon Castets 和 Julie Boukobza 合作，法國巴黎
M+ Matters：中國互聯網斯德哥爾摩綜合症，大館 - 香港古蹟及藝術中心

2017
BBC 文化前線：「苗穎：Creating art about Chinese internet censorship」，BBC 廣播四台，英國
新美術館：「七對七」，苗穎×Mehdi Yahyanejad，紐約，美國

精選收藏

KADIST，巴黎，法國及舊金山，美國
沙爾福大學，英國
M+，香港
K11藝術收藏，香港
希克藏品，瑞士
華人當代藝術中心，曼徹斯特，英國
上海當代藝術館，上海，中國
白兔收藏，悉尼，澳大利亞
Belvedere 21，維也納，奧地利
蓬皮杜中心，巴黎，法國

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Published by Kiang Malingue, 2026

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