



皮埃特罗·普里维特拉

数字弄臣

二进制代码中的怪诞狂欢

PIETRO PRIVITERA

DIGITAL JESTER

A GROTESQUE CARNIVAL
IN BINARY CODE

数字弄臣：二进制代码中的怪诞狂欢

DIGITAL JESTER: A GROTESQUE CARNIVAL IN BINARY CODE

我们生活在一个不祥的时代——有人这么说。阴谋论充斥着我们的社交媒体。虽然在这些论调里，一切似乎都是骗局，但有一点是肯定的：我们离末日战场越来越近了！随着人工智能技术的出现，另一群末日论者也加入了这一行列。连科技企业家都意外地成了卢德主义者，如同末日先知般预测：不及时遏制机器发展，人类将面临灭顶之灾。但这并不算新鲜。虽然技术和科学帮助我们克服了对神明和自然古已有之的焦虑，却在不经意间成为了现代社会新的恐惧之源。

我们应该如何应对这些末日预言？我们真的没救了吗？在“数字弄臣：二进制代码中的怪诞狂欢”中，皮埃特罗·普里维特拉以以一种类似现代版《李尔王》中弄臣的方式，嘲弄那些人工智能末日预言的庄重。他的数字拼贴作品将怪诞与荒诞融为一体，把我们对人工智能的忧虑转化为一场黑色幽默的赛博狂欢。

由生物材料和合成材料构成的俏皮超自然形象充斥着这个游乐场。想象一下那些脑袋和身体的组合完全违背逻辑和解剖学原理的生物。作品融合了雅俗文化，创造出既迷人又令人困惑的视觉反差。这些怪诞的拼贴画体现了我们对人工智能恐惧的荒谬性。它们夸张的形态和混乱的组合反映了我们焦虑的非理性，嘲笑着“科技必然导致毁灭”这一观点。它们把严肃的人工智能讨论化为一场由扭曲形状与诡异笑容组成的阴森舞蹈，邀请观众以嘲讽的眼光审视自己的焦虑。

这个系列旨在鼓励观众以游戏的方式探索我们与技术之间的情感关系，用笑声和嘲讽揭示人工智能并不会成为人类的终结：“国王并没有穿什么衣服呀！”

白龙

We live in ominous times — or so some say. Conspiracy theories flood our social media streams. While everything seems to be a deception to them, one thing is certain: we are coming closer to Armageddon! With the advent of AI technologies, another group of doomsayers has joined the ranks. Even some tech entrepreneurs have become unlikely Luddite champions, Cassandras predicting that machines will destroy humanity unless stoped in time. But this isn't anything new. While technology and modern science have helped us overcome traditional anxieties of gods and nature, they have also become contemporary sources of societal phobias.

How should we respond to these doomsday prophecies? Are we really done for? In "Digital Jester: A Grotesque Carnival in Binary Code," Pietro Privitera mocks the solemnity of AI doom oracles in the same manner the Fool in a modern King Lear's court might. His digital assemblages blend the uncanny with the absurd, translating our concerns about AI into a darkly humorous cyber carnival.

Playful supernatural figures composed of biological and synthetic materials populate this funfair. Imagine creatures with heads on bodies that defy logic and anatomy. Styles combine high and low brows, creating captivating and puzzling visual dissonances. These grotesque pastiches embody the absurdity of our AI fears. Their exaggerated forms and chaotic assembly reflect the irrationality of our angsts, laughing at the notion that technology will inevitably lead to our doom. They transform serious AI debates into a macabre dance of twisted shapes and eerie grins, inviting viewers to take an ironic look at their own anxieties.

This collection aims at encouraging the audience to playfully explore our emotional relationship with technology, using laughter and irony to unveil that AI is unlikely to be the end of humanity: the king is naked!

Andrea L. Baldini



塔罗牌：大阿卡纳 | 愚者
Tarots: The Major Arcana | The Fool
2022

皮埃特罗·普里维特拉 PIETRO PRIVITERA

皮埃特罗·普里维特拉 1953 年出生于米兰。他非常热爱摄影实验，同时也是一名作家和学者，他是意大利最早研究宝丽来视觉潜力的人之一。他以艺术史专业毕业于哲学系，毕业论文研究宝丽来摄影作为一种艺术现象，而他的作品也在世界各地展出。

在 70 年代，他出版了理论著作《舞台之盒》，通过鲍勃·威尔逊到梅芮迪斯·蒙克等人的戏剧舞蹈影像，探讨舞台空间作为虚拟几何体的屏幕与容器。在 80 年代，他与《摄影进展》杂志合作，开辟了一个专门探讨艺术与摄影融合的专栏。同期，他开始从事时尚摄影工作，这成为了他的主要职业，在米兰、慕尼黑和巴黎与《VOGUE 服饰与美容》和《时尚芭莎》长期合作。1996 年，他获得了柯达欧洲肖像摄影奖。

自 2000 年起，他热衷于研究数字图像，最初通过网络进行探索，后来开展了将传统摄影经验与数字技术新语言相结合的摄影项目。2014 年至 2016 年间，他创作了超过 800 张图像，全部使用智能手机直接拍摄和编辑，以“奇珍陈列室：数字奇珍陈列室体验”为题，在 Instagram 上每天分享一张照片。随后他发表了相关论文《Polagram 或 Instaroid: 社交网络时代的摄影反思》。他多次参加艺术博览会，如都灵国际当代艺术博览会（Artissima）和巴黎摄影展览会等知名展会。

2018 年，他出版了《巧合》，这是一部通过智能手机阐述摄影史的特别作品。2019 年，他凭借《特里同》系列获得了海兰迪画廊主办的“瑞士三重摄影奖”。同年，他参与创办和制作了《摄影与文化》杂志，这是一本关于“图像” (“image") 这一概念的理论反思的半年刊。

Pietro Privitera was born in Milan in 1953. Very fond of photographic experimentation, also as an author and scholar, he is among the first in Italy to investigate the visual potentials of Polaroid. He graduates in Philosophy with a thesis in Art History on Polaroid as an artistic phenomenon while his works were exhibited worldwide.

In the 70s he published the book-essay "Scatola scenica" (Scenic Box) theorizing, through images of theater-dance, from Bob Wilson to Meredith Monk, on the scenic space as a screen and container of virtual geometries. He collaborated in the 1980s with the magazine "Progresso Fotografico" creating a space dedicated to the contaminations between art and photography. In the same period, he began the profession of fashion photographer, which became his main activity, collaborating for many years with Vogue and Harper's Bazaar, in Milan, Munich and Paris. In 1996 he won the Kodak European Portrait Award.

Since 2000 he has been passionate about the study of digital images, first through the web and later with photographic projects in which the experience of traditional photography and the new languages of digital techniques converge. Between 2014 and 2016 he created a gallery of over 800 images, all captured and edited directly on a smartphone, and shared one per day on Instagram under the title "Wundergram: a digital Wunderkammer experience". Later he published the related essay "Polagram or Instaroid, a reflection on photography in the era of social networks". He has participated at several editions of prestigious art fairs such as Artissima and Paris Photo.

In 2018 publishes "Coincidences", a sort of history of photography illustrated through the smartphone. In 2019 he wins the Swiss Photo-Three Award organized by Heillandi Gallery with "Tritonidi" series. In the same year he participated in the creation and production of the magazine "Fotografia e [è] cultura", a biannual publication focused on theoretical reflections on the concept of "image".

凯斯拉： 伊特鲁里亚图像

Caisra: Etruscan Icons



自拍
Selfies
2022



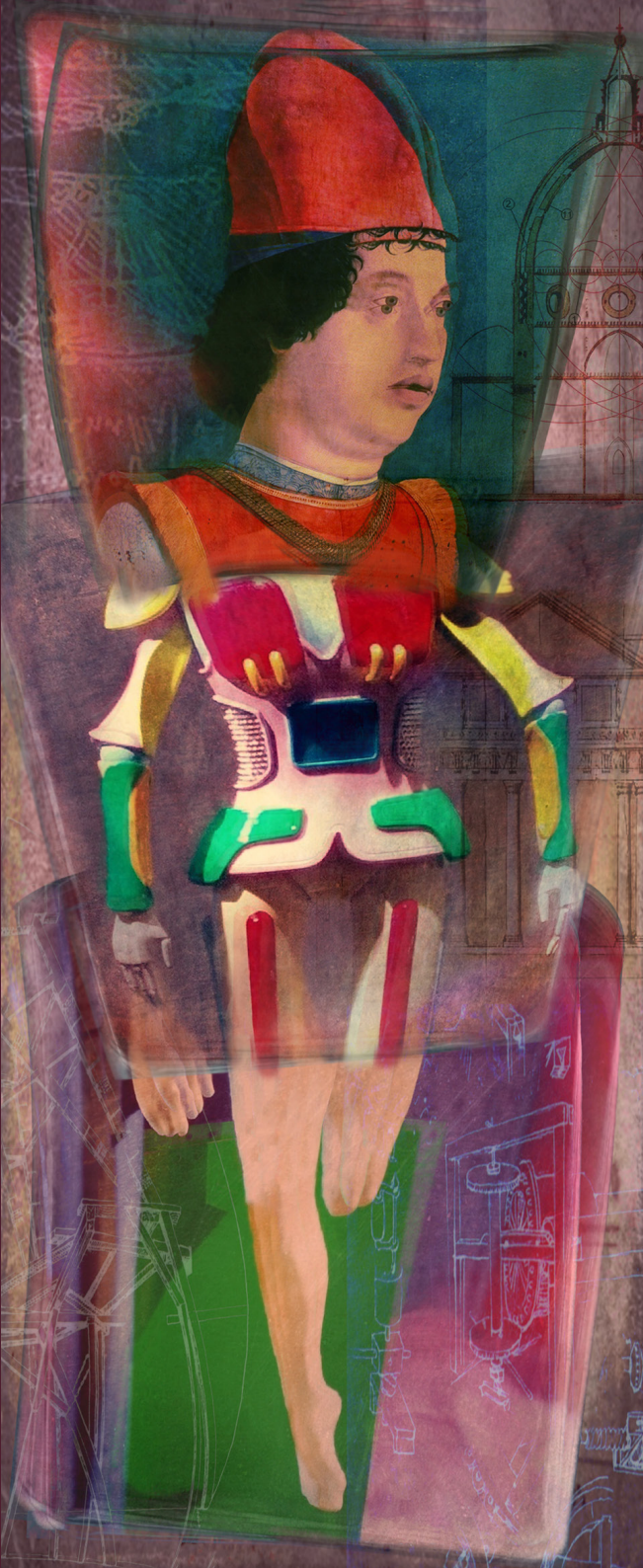
万花筒
Kaleidoscope
2022

舞步
Pas De Danse
2022



《凯斯拉：伊特鲁里亚图像》与游戏主题有着深刻的联系。在这里，我们看到了对伊特鲁里亚人——这个神秘的意大利中部古代居民的视觉文化遗物的迷幻重释。这些图片本可以试图揭示一个早已消逝文明的终极真相，却被转化为一种儿童游戏般的呈现。事实上，这个系列源于普里维特拉童年时期拥有的一个伊特鲁里亚雕像复制品。因此，技术成为了一种与未知及其相关恐惧进行游戏的工具，而不是恐惧本身。

"Caisra: Etruscan Icons" significantly connects to the theme of play. Here, we find psychedelic reinterpretations of artifacts from the visual culture of the Etruscans, the mysterious ancient inhabitants of central Italy. Photographs that could have been attempts to unearth ultimate truths of a long-gone culture are transformed into a kind of children's game. This series, in effect, stems from a reproduction of an Etruscan statuette that Privitera owned as a child. Technology thus becomes a tool to play with the unknown and our fears surrounding it, rather than the fear itself.

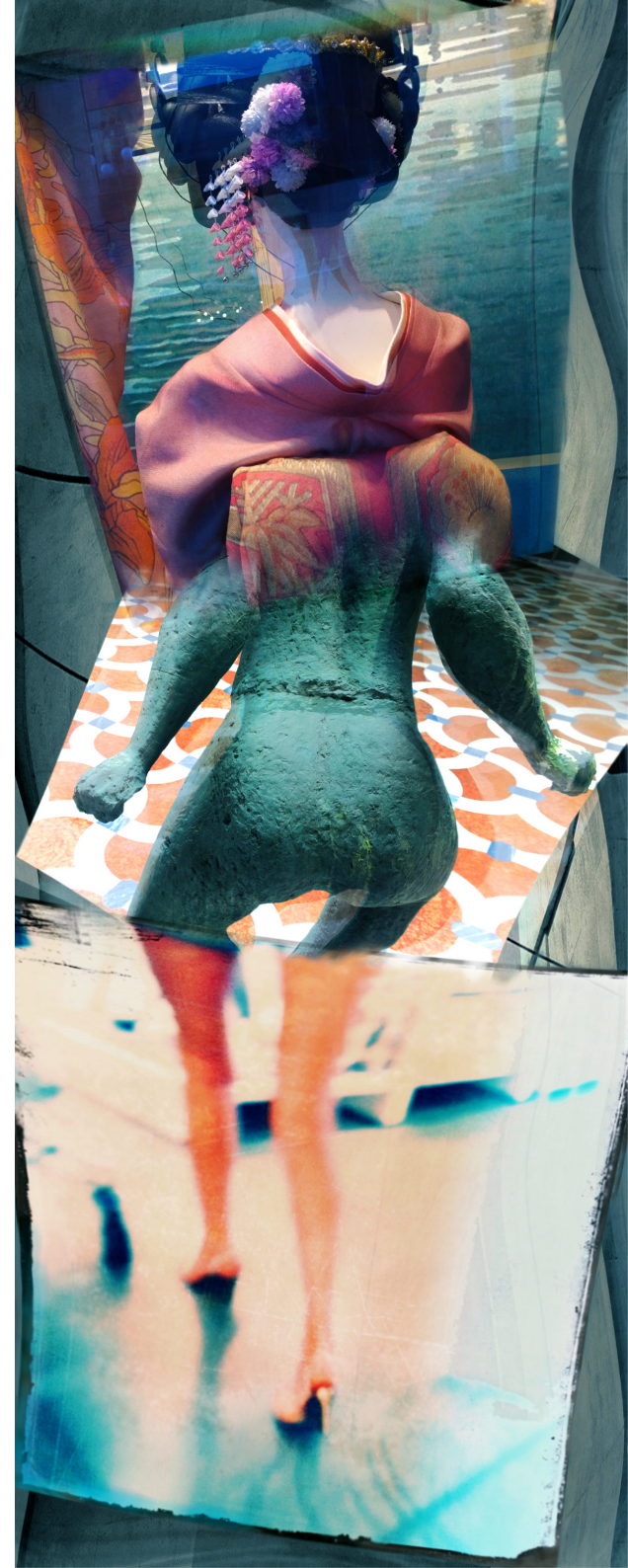


特里托尼迪之二十四
Tritonide N.24
2019

特里同： 虚拟现实的神话人物

Tritonidi: Mythological figures

特里托尼迪之十五
Tritonide N.15
2019



在《特里同：虚拟现实的神话人物》中，普里维特拉更明确地探讨了关于人工智能的末日预言。这些照片，在艺术家的话语中，是数字奇美拉。最初，这些神话生物融合了多种危险动物的特征，帮助人们理解他们对自然界不可预测和不可控因素的焦虑。同样地，《特里同》通过在虚拟世界中创造不可能存在的生物，体现了我们对技术创造的恐惧。这种怪诞的并置将这场景观转变为一出闹剧，将古典古代与日本漫画融为一体，使技术革命显得趣味盎然而非不祥莫测。

In "Tritonidi: Mythological Figures", Privitera addresses doomsday prophecies about AI more explicitly. The photographs, in the artist's words, are digital chimeras. Originally, these mythical creatures combined multiple dangerous animals, helping people make sense of their anxieties about the unpredictable and uncontrollable aspects of the natural world. Similarly, Tritonidi embodies our fears of technological creation by bringing impossible creatures into existence — albeit only in the virtual realm. The uncanny juxtapositions turn this spectacle into a farce, merging classical antiquity with Japanese manga, making the technological revolution playful rather than ominous.



塔罗牌：大阿卡纳

Tarots:
The Major Arcana

战车
The Chariot
2022

魔术师
The Magician
2022



在《塔罗牌：大阿卡纳》中，普里维特拉以后现代手法重新诠释了这副（臭）名昭著的牌组。该项目触及了一个人类久远的恐惧：神秘学。带着如同指出国王赤身的孩童般的率真，真相的揭示者告诉我们：这些牌片并无任何与生俱来的魔力。它们的存在远早于人们赋予它们占卜能力的时候。这组作品玩味了该题材丰富的图像史，追溯至意大利文艺复兴时期，并将其与旋转木马等流行元素混搭在一起。在肉眼可见之物之外，无需恐惧。在这里，我们开始通过笑声发现技术的另一面。

In "Tarots: The Major Arcana", Privitera reinterprets this (in)famous deck of cards with a postmodern twist. The project touches on an ancestral human fear: the occult. Yet, with the candor of the child who tells the king he is naked, those who speak the truth reveal that there is nothing essentially magical about these cards. They existed long before any powers of divination were attributed to them. Tarots plays with the rich iconographic history of the genre, dating back to the Italian Renaissance, mixing it with popular elements such as a carousel. There is nothing to fear beyond what the eyes can see. Here, we begin to discover another side of technology through laughter.



Fotografiska
Shanghai

皮埃特罗·普里维特拉

数字弄臣：进制代码中的怪诞狂欢

PIETRO PRIVITERA

DIGITAL JESTER: A GROTESQUE CARNIVAL IN BINARY CODE

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