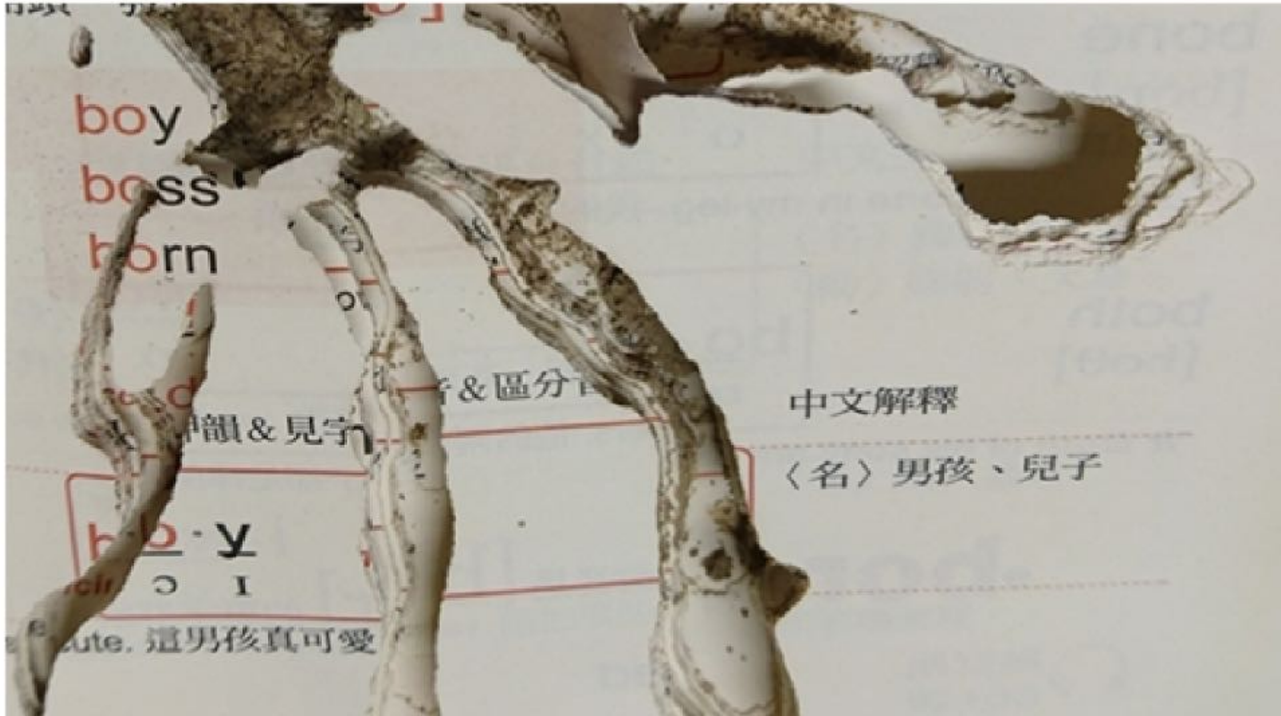
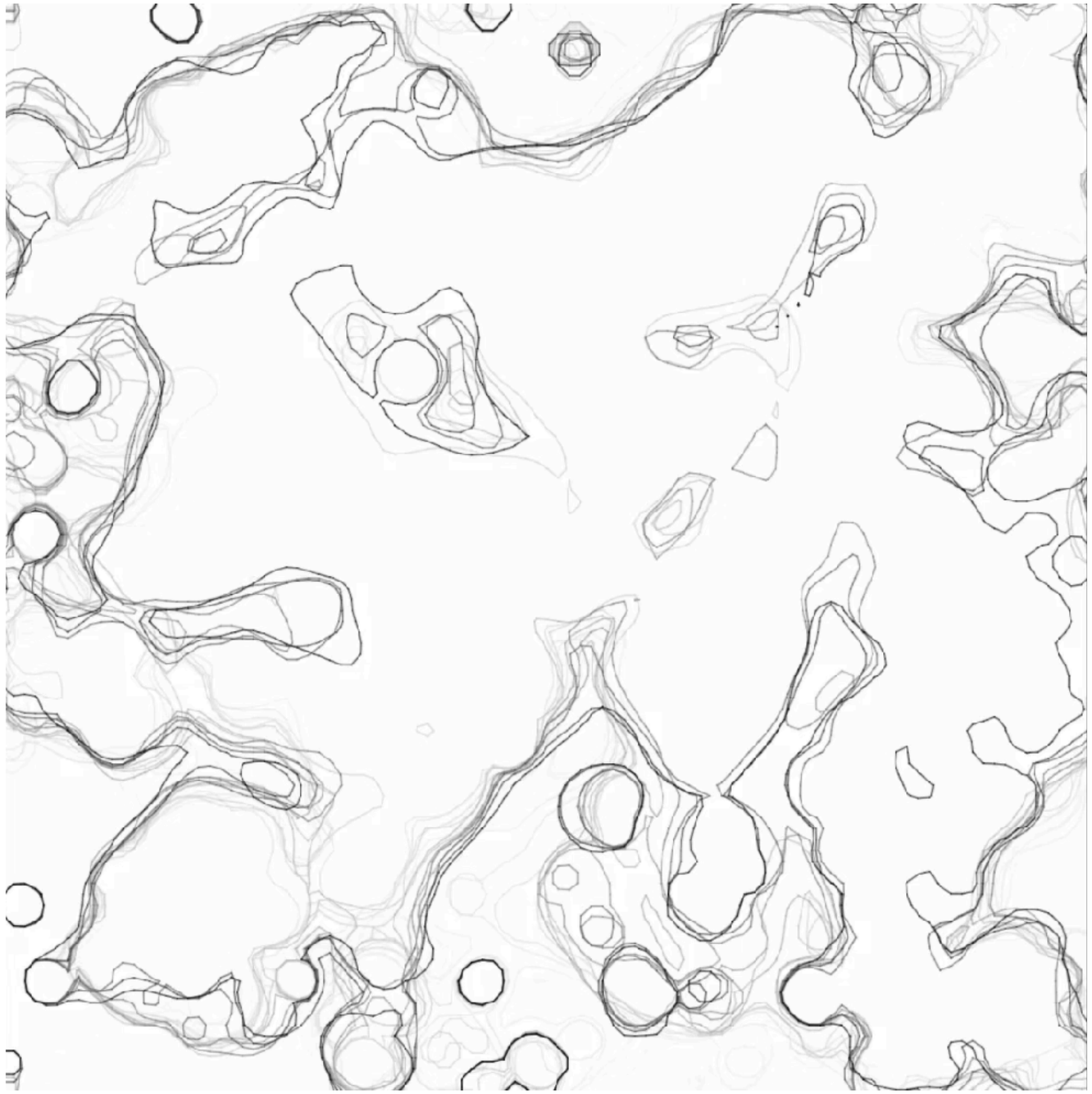
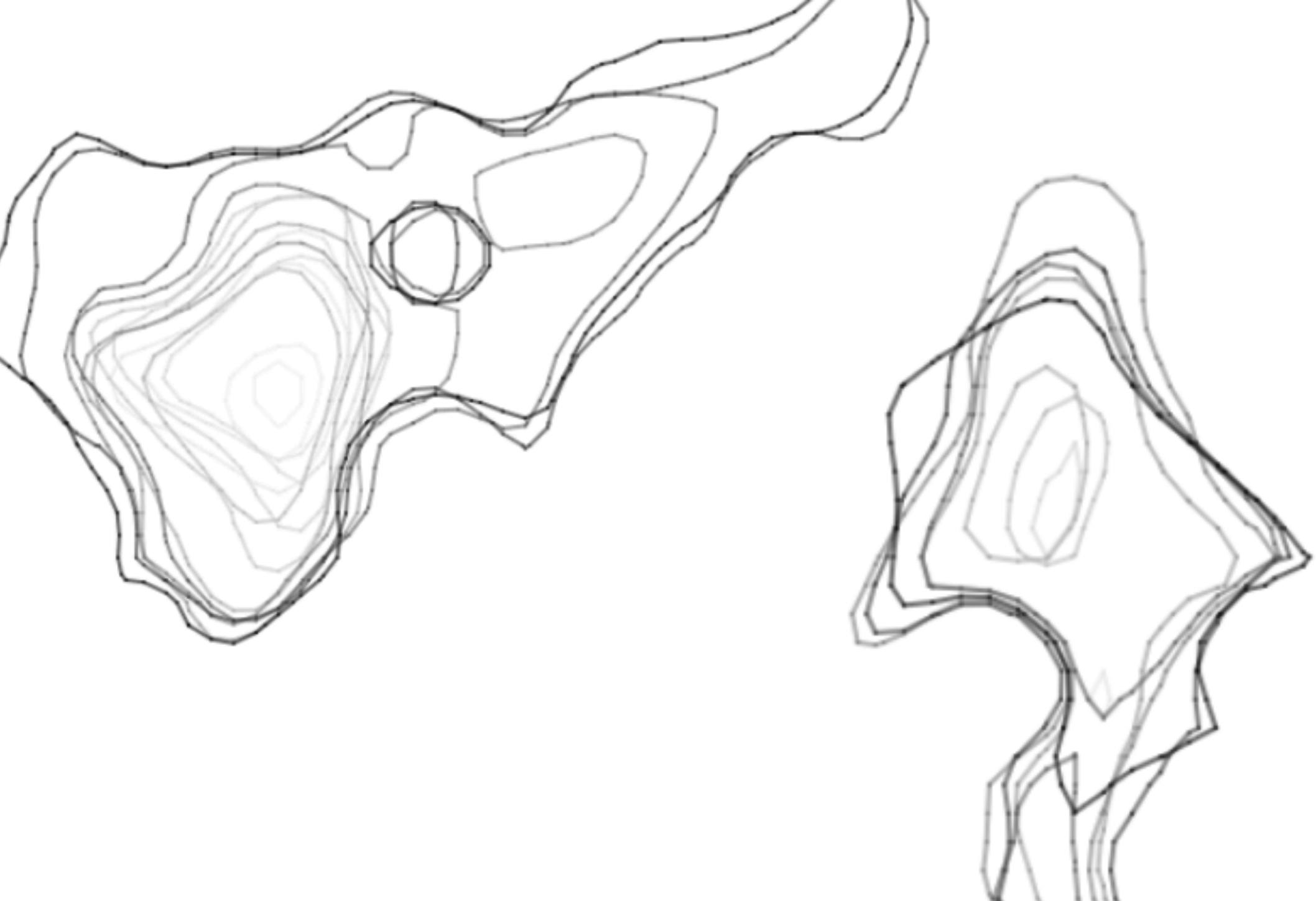


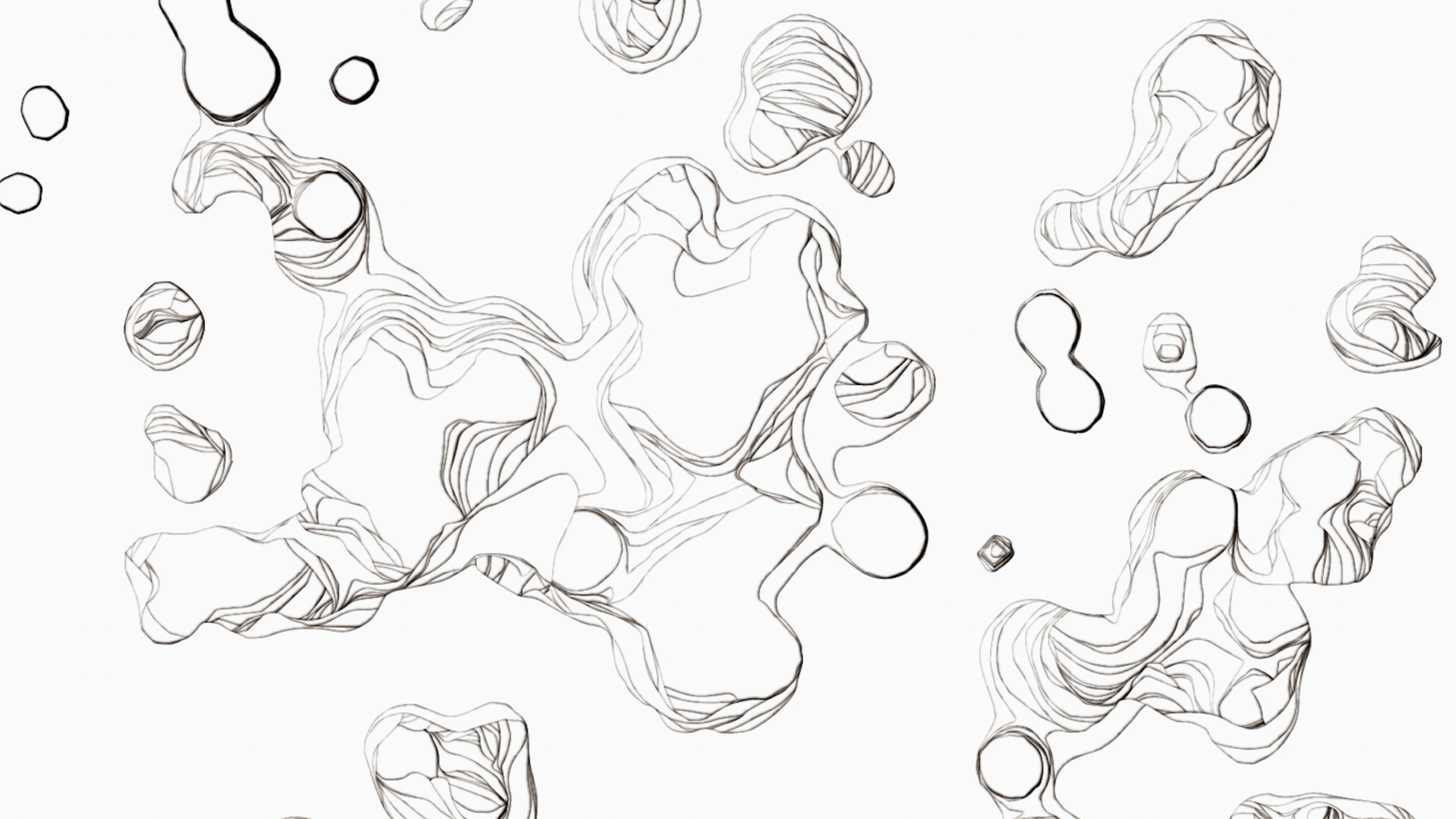


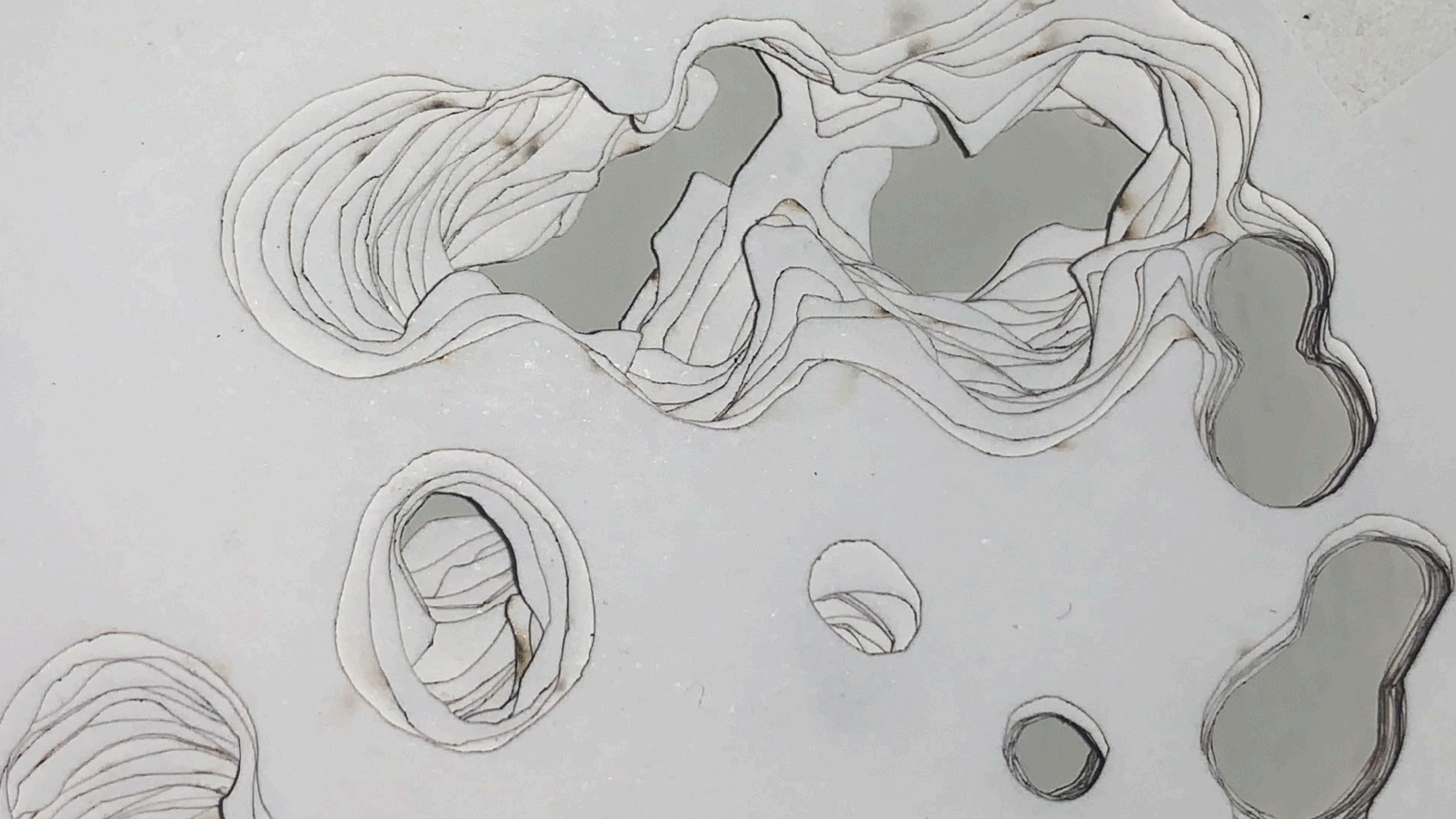


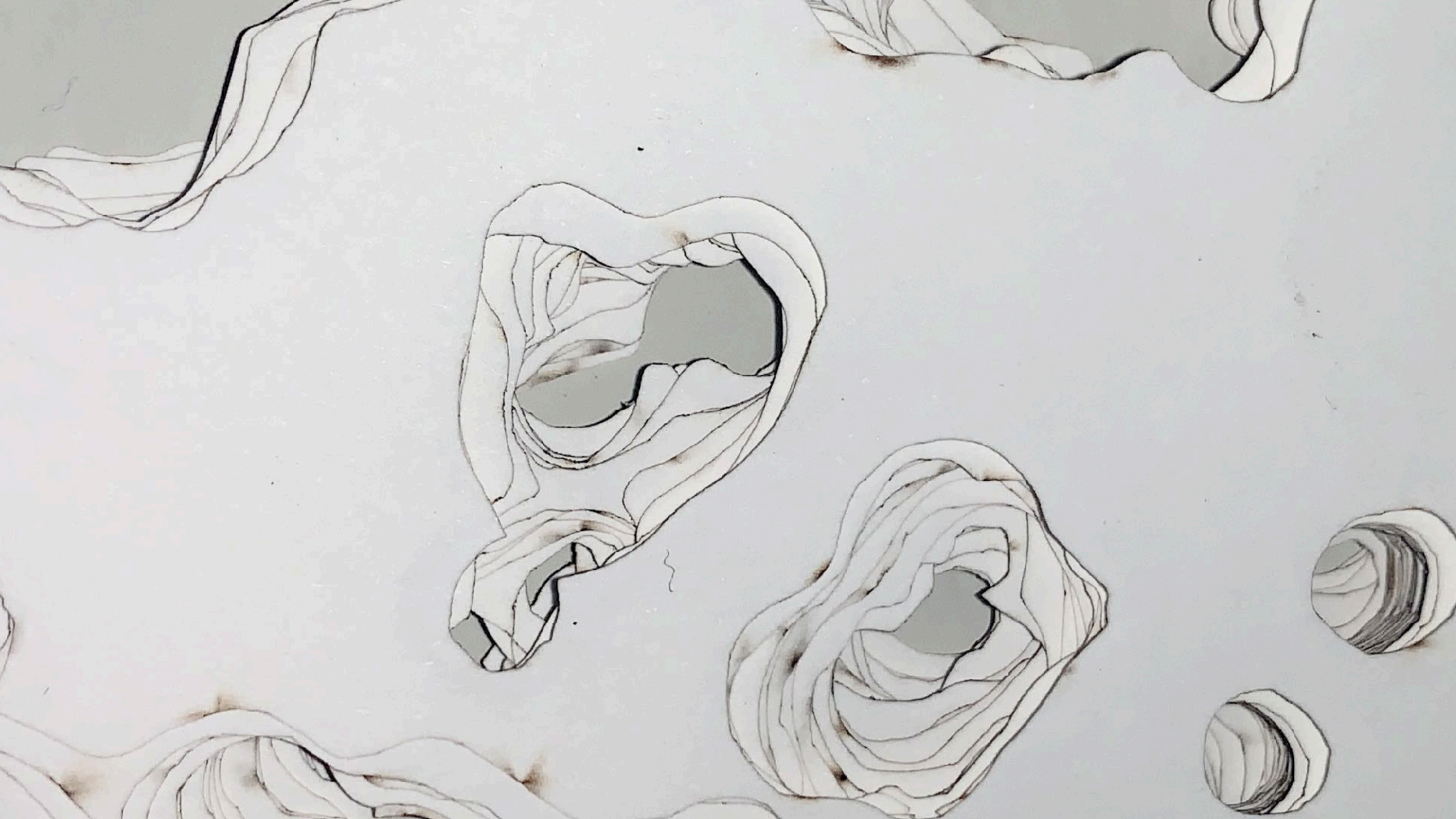

boy
boss
born
中文解釋
〈名〉男孩、兒子



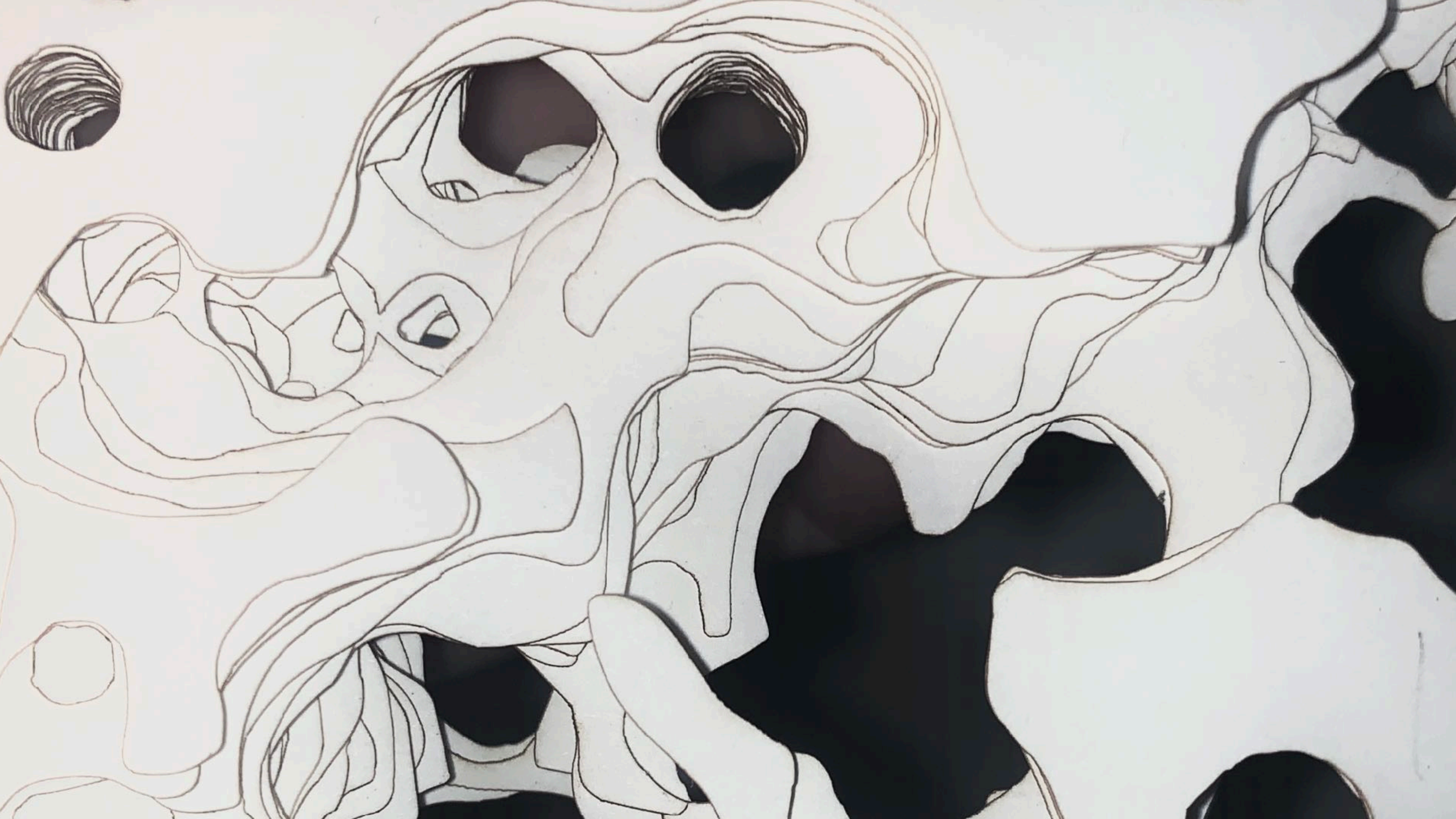














首先，我在思考记忆的物质性是什么样的，第一种方式是用图片作为内容，图片在经过这些切割和穿插之后会变形，所以我一开始使用了一套连续的街景作为内容，每天拍摄一张位置和场景不变的照片，并将照片按照事件顺序排列。最后从上面切割，会形成这样的图片，这样我甚至可以不断叠加这样的图片，形成一本随着时间可以一直继续叠加的书籍。但是切割的效果更接近于腐蚀而不是熵变。

First, I think about the materiality of memory.

The first way is to use images as content.

When images are cut and inserted, they become distorted.

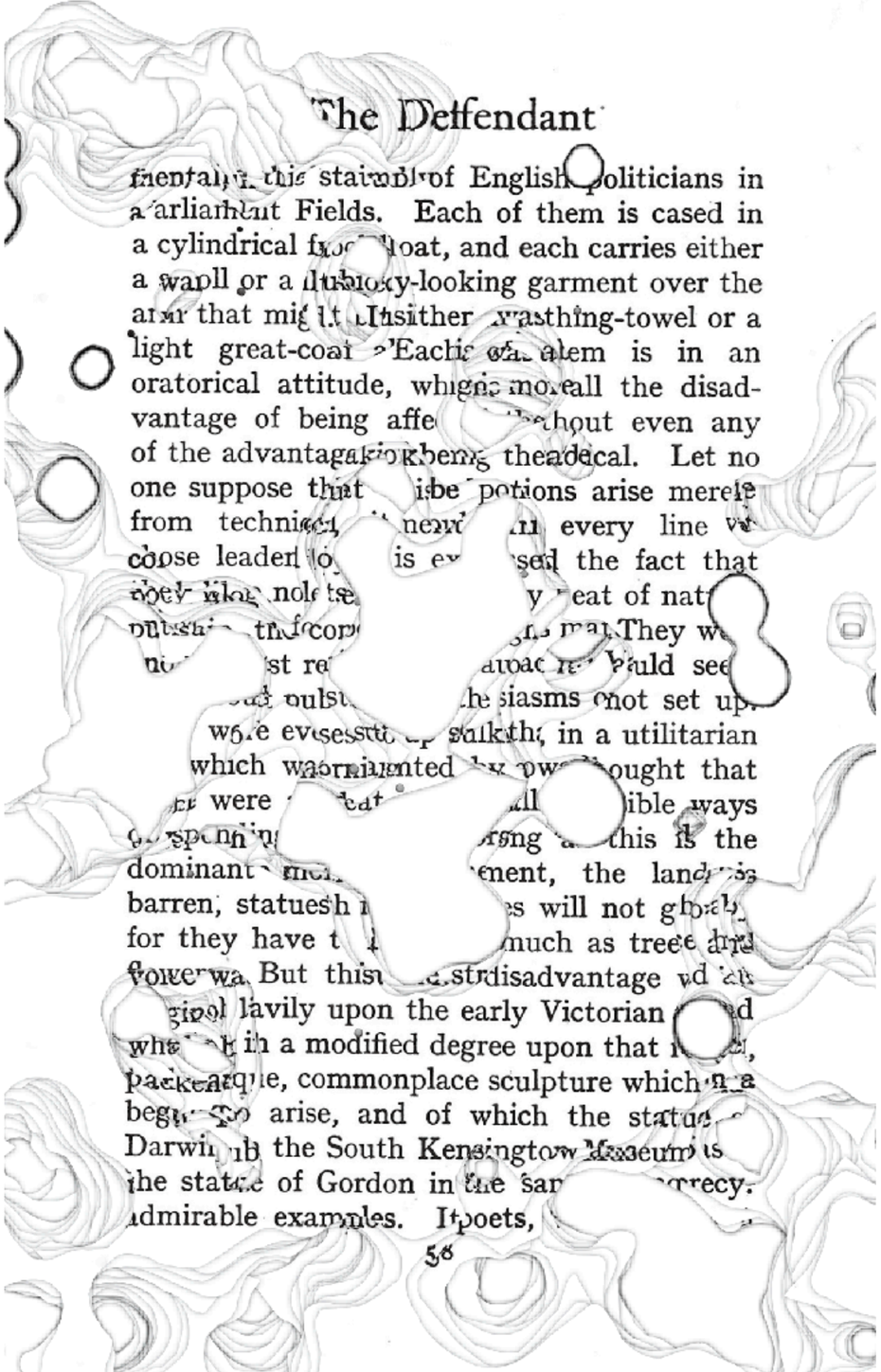
So I began with a set of continuous street views, taking one photo every day at the same place.

I arranged the photos in chronological order.

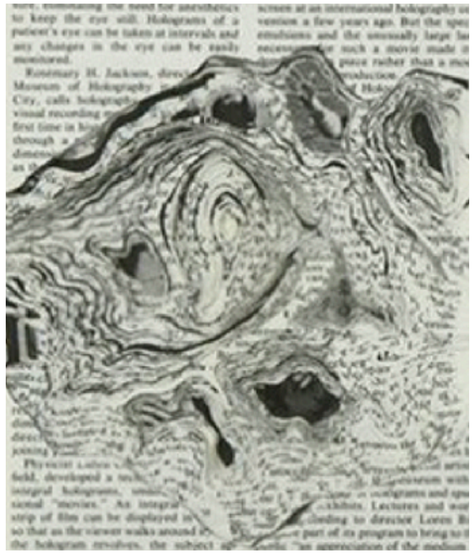
After cutting, new images appear.

I can even keep layering them to form a book that grows over time.

But the effect of cutting feels closer to corrosion than to entropy.



我觉得这类似一种自然主义的框架，在这个框架中可以连接人与自然的关系，并用这个框架去批判的思考人类社会历史之间的问题。
所以在考虑使用文字作为内容的时候，我先注意到了文字在切割和叠加后变得混乱的视觉结果，从有序的阅读变成混乱并且无法追溯原本的内容。
所以我在思考去引入一个叙事材料，是亲历者已经不再存在，而后人对其真相的追溯或者复读都是基于现有材料的修订和推论，用时间排序这些推断，但用切割去展现这个原始时间已经被时间和后续的层次形成了现在这样混乱的结果。
我感觉这可以体现一种普遍的现象就是熵变，人也许永远无法对抗的一种自然规则。但也同时可以体现人类社会的一些类似群体记忆被不断重塑的问题。



This is like a naturalist framework that connect humans and nature, and also allows to read human history in a critical way.
When I use text, I notice that cutting and layering make a organized texr into chaos, and making the original content untraceable and disappear.
So, after that, I think of using a material the text the event which the witnesses are no more exist, and the people now can only infer and continuously revise the truth from the remaining materials.
Maybe I can order these after inferences in time sequence, and make these cuts show how the original timeline already has become chaotic through time and layers.
And I think this reflects a universal phenomenon: entropy change, a natural rule humans maybe cannot against.
And it also could shows how collective memory in human society is constantly reshaped.

