

心／脑

文：付晓东

商成祥的工作室里有一只改装的遥控自动吸尘器，驮着一枚大脑，满屋子四处跑动。

自动吸尘器就像是单纯的躯体，对反射是自动的，机械的，而在“我”的不断注视中，有意识的心智的介入，才能完成真正意义上的行为，这个简化的原理型小机器让他着迷。如果去掉其他的感官系统，大脑到底是怎样的一种存在？哪一个是内在的我？实在的我？行动之前是否有一个有意识的心智，否则就没有这个行为的实体的行动者。

对于大脑的研究者认为，大脑就象是肾脏或者肝脏，是另一种器官，属于物理学和生物学的范畴。而心智和心理的层面，被区分出来，不管是神经科学家、心理学家，还是人工智能研究者，往往都无限延迟对于意识的研究。当我们从各种感官系统输入信号，到底是什么在作出指令，并进行输出的呢？商成祥很早就觉悟到了这个问题，对大脑和心智的研究一直是他的兴趣所在。

笛卡尔剧场是“真正的我”注视着外在事物在心灵中的再现，就如同我在外面观看我的大脑吸尘器。“自我”是一个对“我”的观察者，“自我”是一个思维者，以其他方式区别于身体的存在。一个被切除的孤立的“缸中之脑”，输入和输出都嵌合在自动化的机器中来运动。去除感官，心智对于真实和存在的重新的理解，可以打开人的思考更多的可能性的空间。

自我在看着我的表演，17 世纪笛卡尔的互相作用的二元论一直成为对心智讨论和批驳的基础。现在，中微子、反物质和黑洞，已经被纳入到标准的科学本体论之中，有人认为扩展的物理学本体论会说明意识的现象。心智如何运作，目前依然在人类的认知之外。商成祥从意识的各种层面上进行探索，使意识的基本事实曝露于观察之下。他并不陷入神秘主义，用对于外部世界的经验，呼唤内在世界的重构的建立，对情绪和感受进行传达。他的作品如同一个意识的现象学公园，里面涌动着不同组合的不合常理却符合感知的心智的图像。

Heart/Brain

Article: Fu Xiaodong

Within Shang Chengxiang's studio, there is a modified automated vacuum equipped with a brain on top, moving freely throughout the room.

The automated vacuum is like a simple body, both an automatic reflection, and a mechanical being, involving the conscious mind. Its continuous observation of "me" involves conscious movement in order to truly complete a significant action. The artist finds this simplified machine fascinating.

If other sensory systems are removed, how does the brain continue to function? Where is my inner-self? Where is the true me? Is there a conscious mind after the action has been completed? Otherwise, there is nothing performing this action.

For brain researchers, the brain is like the kidney or liver, it's another kind of organ, belonging under the category of physics or biology. Its mental and psychological levels have been distinguished, creating a decline in research on consciousness, whether by scientists, psychologists, or researchers who study artificial intelligence. When we input signals from various sensory systems, ultimately, what gives these instructions and where is this output coming from? From very early on, Shang Chengxiang has been conscious of these questions, having always been keenly interested in research on the brain.

Based on the principles of the Cartesian theater, "the real me" watches external things reproduced within the mind, just as I watched my brain vacuum from an external point of view. The "Self" is an observer of "me." The "Self" thinks in ways other than simply the existence of the body. A "brain within a vat," the automatic movements of the machine configure both input and output signals.

After the senses have been removed, reality and existential re-understanding of the mind can open many more possibilities of space in peoples' thinking.

A performance where the self looks at me, Descartes' 17th century interactive dualism of the mind has become the basis for discussion on consciousness. The now, neutrinos, anti-matter and black holes have already become channeled through scientific ontological standards. Some people think that the expansion of ontological physics will explain the consciousness phenomenon. The function of consciousness is still beyond human cognition.

Shang Chengxiang explores the various levels of consciousness, and fundamental facts regarding consciousness that have leaked out through his observations, while at the same time, they have not fallen into the sphere of mysticism. He has used experiences from the outside world, calling for the establishment of inner-world possibilities through the communication of emotions and feelings. His work serves as a playground for the phenomenon of consciousness, where different combinations of the mind's images freely flow together.