



Early Chinese AI-Image Making Emerged During the COVID-19 Pandemic

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Background image: Li Ming, AI-generated image, *From the Forbidden City to the Land of the Loulan Kingdom*, 2022.



In 2022, the first generation of AI image generators entered global use.

By using text as prompts, we unlock a world in which images function as the corpus model. We rely on language to touch images, constructing digital objects like blind men feeling their way or groping around an elephant. (Hai Jie)



Hai Jie's observations

- AI-generated technology emerged within a specific historical moment. It appeared during the imposed isolation of the COVID-19 pandemic and amid escalating geopolitical conflicts. Pandemic isolation measures reinforced the expansion of authoritarian and arbitrary power, forcing people to further relinquish their rights and resulting in the expansion of authoritarian power.
- At the same time, increasingly severe global geopolitical tensions threaten the healing of the traumas people have endured since the pandemic.
- Using AI-generated technology in artistic creation has been relatively slow in China, and artists' attitudes remain highly polarized. A surge of interest began in 2023, marked by a wave of work creation and dissemination, media coverage, heated discussions, exhibitions dedicated to AI art, and the establishment of AI image-related art awards.



The Sony World Photography Awards 2023 winner

Boris Eldagsen:

AI is not photography.

It is **PROMPTOGRAPHY!**

<https://www.eldagsen.com/sony-world-photography-awards-2023>

<https://www.re-vue.org/beitrag/im-kopf-boris-eldagsen-moritz-neumueller-this-is-not-photography>

Boris Eldagsen. THE ELECTRICIAN, from the series PSEUDOMNESIA: Fake Memories. 2022 – 2023. <https://www.eldagsen.com/pseudomnesia>

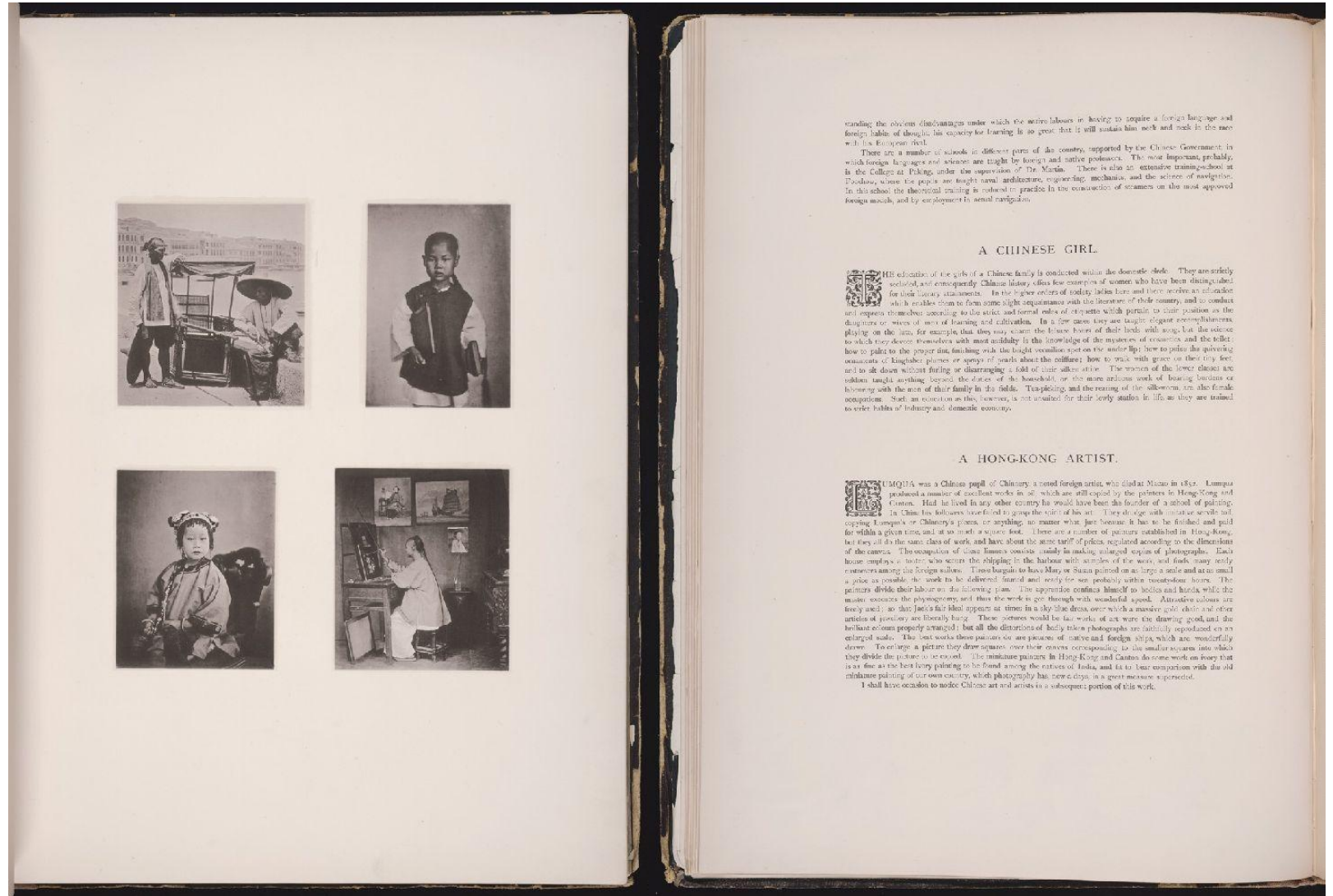
Observations by Haijie and Yan Zhou

- Early photographers entered China in tandem with the expansion of imperial and colonial military forces. Photography first appeared in China during the Opium Wars, when foreign photographers such as Felice Beato and John Thomson documented the country amid imperial military campaigns and the opening of ports and inland regions.
- Today, AI algorithms and dataset compositions are likewise shaped by **civilizational hierarchies** and forms of **symbolic colonialism**. AI-technology transactions are primarily settled in U.S. dollars, and platforms such as ChatGPT restrict registration for users in certain regions (including China). Stable Diffusion, though free and open-source, imposes high hardware requirements, particularly for powerful graphics cards such as the NVIDIA RTX 4080 SUPER, which are inaccessible to many. Moreover, the foundational datasets of these models contain only a very small proportion of Chinese-language data.



Felice Beato (1832-1909), Italian–British photographer. In 1860, Beato went from India to China to photograph the Anglo-French military expedition to China in the Second Opium War. [Angle of North Fort at which the French Entered], Beiking. August 21, 1860.
<https://www.getty.edu/art/collection/object/109BGN>





John Thomson FRGS (1837-1921), a Scottish photographer, geographer, and traveller, travelled and photographed in China from 1867 to 1871.

Amoy, Fukien province, China: two Manchu soldiers with John Thomson. Photograph by John Thomson, 1871.

Illustrations of China and its people. A series of two hundred photographs, with letterpress descriptive of the places and people represented. By J. Thomson, F.R.G.S. ...

<https://collections.library.yale.edu/catalog/2035595>

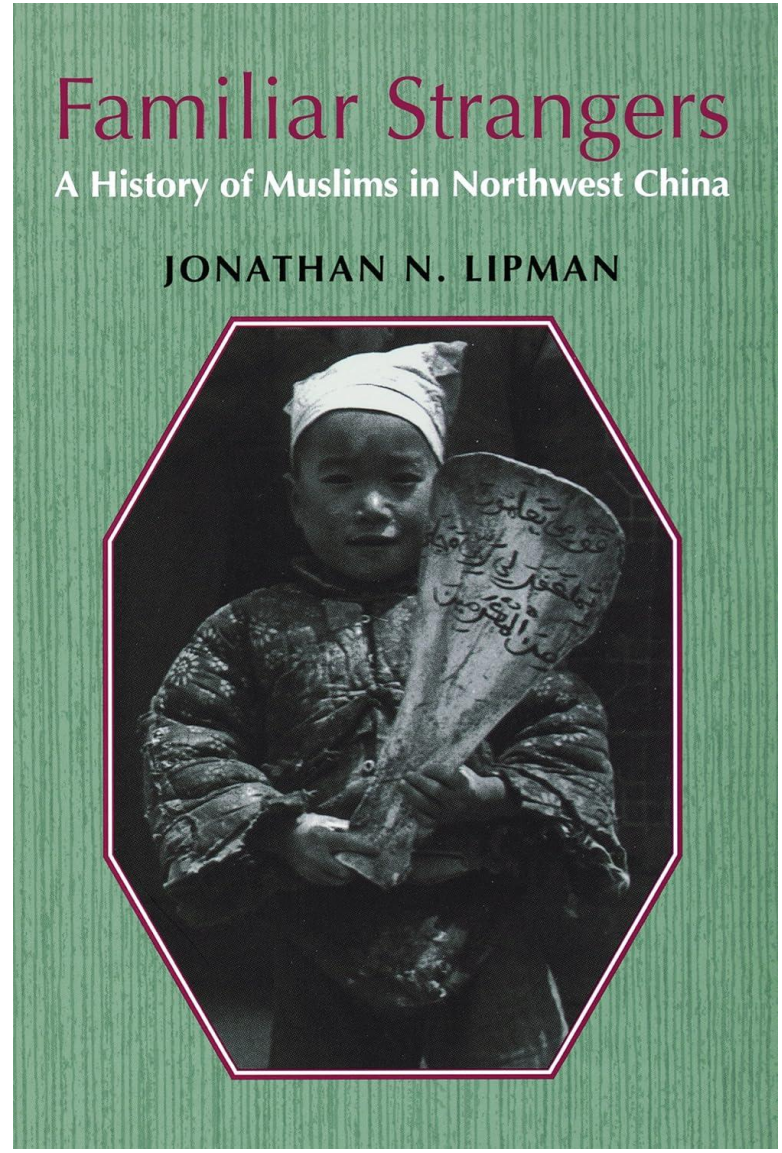
Hai Jie is an independent curator, art critic, art educator, and writer. He is the Co-founder and Academic Director of the 1839 Photography Award. He has served as a jury member, curator, academic host, and mentor for numerous photography awards, festivals, symposiums, exhibitions, and art programs in universities. His curated exhibitions have been featured in art museums and festivals across China. He has authored, co-authored, edited, and published six books, and is a highly sought-after art critic, with articles appearing in a wide range of media outlets. He shares his critical writings on his WeChat blog *Haijie's Visual World Views* (海杰视界观).

In 2023, he began using AI to create images. His AI-generated works have been widely published and exhibited, helping to advance AI-image creation in China. *Future Archives: Early-Stage AI Image Practices and Discourse in China*, which Hai Jie co-authored and edited, is the first book on AI-generated image art published in China (2025).



AI, through its algorithms, compensates creators for lost time or for scenes they have not yet experienced.
More precisely, creators use AI to remedy and heal the fragmented self in the passage of time.





Lipman, Jonathan N. *Familiar Strangers: A History of Muslims in Northwest China*. University of Washington Press, 1997.
Open-access edition: DOI 10.6069/9780295800554



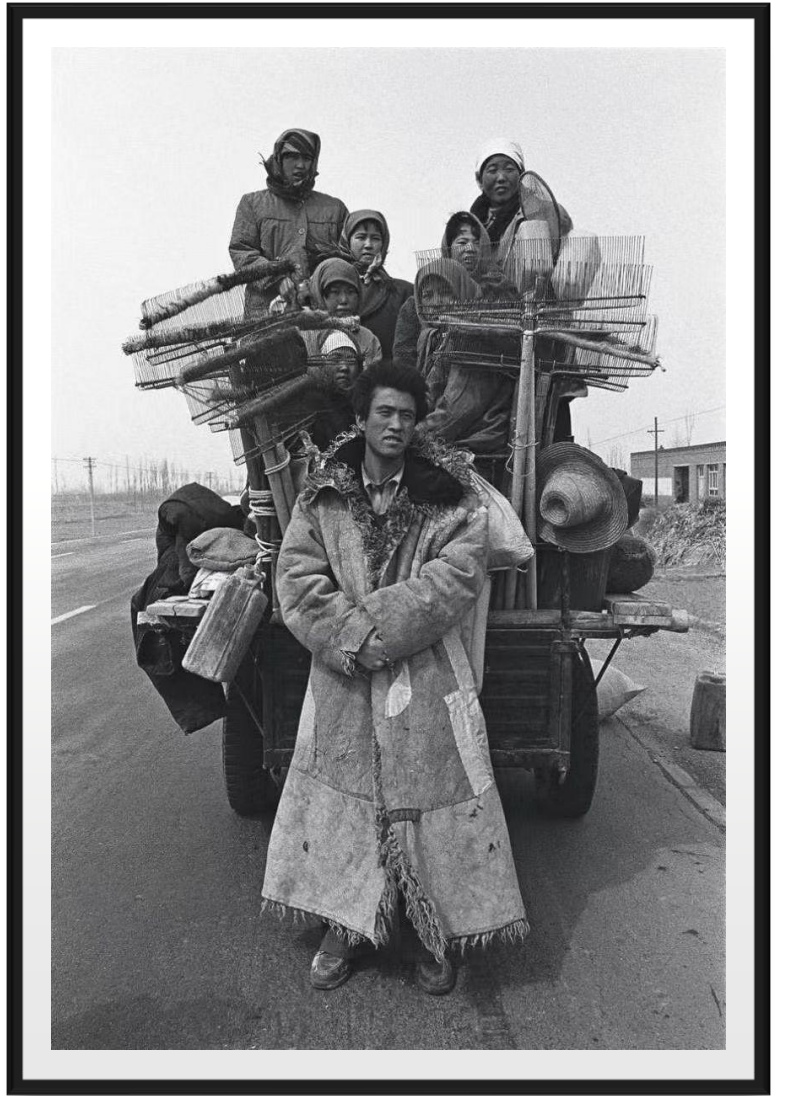
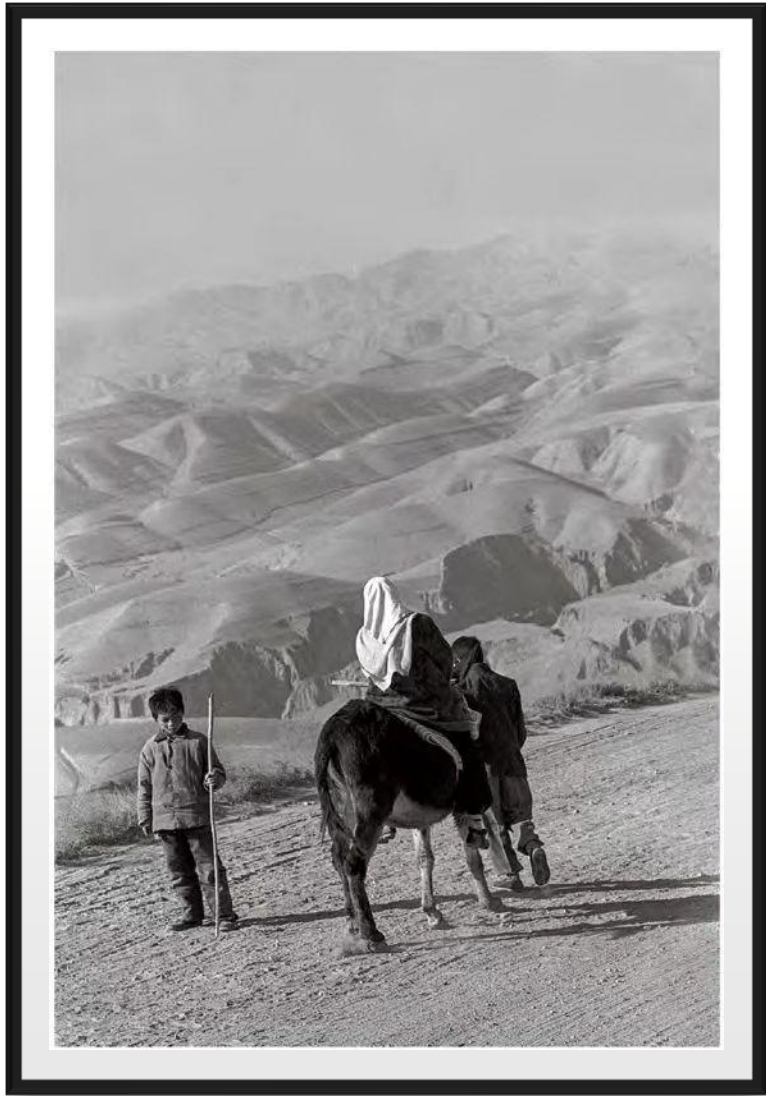
Tang Wan Ch'uan. A Tung Hsiang Hui Hui.

General note: Excerpt from unpublished photo essay, plate 11: "A Tunghsiang Hui Hui or East Country Moslem. He and his kind live in finger-like valleys along the road between Kaolan [Lanzhou] and Linsia (Hochow), Kansu [Linxia, Gansu]. These people, it is believed, are descendants of the Mongols and who still use their own language in the back blocks of the valley."

Historical Photographs of China album reference: Hv45. Dr. Samuel M. Zwemer's visit to China, part 2. Second part of an album containing photographs taken by Christian missionaries Claude L. Pickens, Jr. and Carter Holton.

Historical Photographs of China Project. The Department of History at the University of Bristol.

<https://hpcbristol.net/visual/Hv45-13>



Wang Zheng (王征, Hui Muslim photographer). *Xihaigu* (西海固). 1990s



Liu Jinxun (刘劲勋, Hui Muslim photographer). Sufi's Plateau, series 1, no. 27.

September 2007. Honggangzi, Tongxin County, Ningxia Hui Autonomous Region. People traveled by truck to visit the "Mazar" located a hundred miles away.



Liu Jinxun (刘劲勋, Hui Muslim photographer). Sufi's Plateau, series 1, no. 23.
January 2007. Zhaojiashan, Haiyuan County, Ningxia Hui Autonomous Region. Young boys studying the Quran in a mosque.



Liu Jinxun (刘劲勋, Hui Muslim photographer). Sufi's Plateau, series 1, no. 20.

May 2007. Tongxin County, Ningxia Hui Autonomous Region. Female students preparing for class at a girls' Arabic language school.



Haijie. Childhood Memory of the Green Train. AI-generated image.



Wang Fuchun. Two Muslims worshipped in the train. In *Chinese on the Train*, 1991–2012.







AI and Emotional Expressions



Haijie. A couple embracing on a boat in the Three Gorges. AI-generated image. 2023.

Hai Jie wrote:

People are often concerned that AI lacks emotion. In fact, all media are neutral and emotionless; the emotions we perceive through media are the emotions released by their users.

I have tried to create AI-generated images that express subtle emotions. Using Midjourney, I generated an image of a couple embracing each other on a ferry crossing the Three Gorges. When conceiving this image, memories of photographer 颜长江 Yan Changjiang's melancholic depictions of the Three Gorges, as well as the warm, backlit ferry scenes captured by artist 木格 Mu Ge gave me visual clues. I envisioned a scene on a misty, overcast day: an impoverished couple embracing on a small boat traveling through the Three Gorges. The man's back faces the camera, while the woman's slightly lowered profile is visible. His jacket (cheap, artificial leather) is almost entirely peeling, with its collar irregularly rolled up, and his hair damp with mist. The woman wears a simple dark brown coat. Their embrace is restrained yet dignified. The turbulent river and the vulnerable couple reveal a strong contrast between the violent power of nature and the world, and the fragility of human existence. Despite their poverty, one can feel the unwavering emotional strength between them.



Yan Changjiang. The Daning River in front of the city gate in Dachang Town, Wushan County, January 10, 2003. The “Three Gorges” series photos were taken between Chongqing and Zigui between 2002 and 2008, which is the traditionally known Sichuan River (now the Three Gorges Reservoir area).



Muge. Going Home (回家). 2004-2009 <http://mugetang.com>

Hai Jie wrote:

In this image, a pair of twin girls from Northwest China, dressed in red, sit in a truck parked on the Gobi Desert. Their composure, hairstyles, and clothing are quite ordinary, and their facial expressions conform to conventional Chinese aesthetics. They lack the commercialized qualities of fashion models typically seen in AI-generated imagery.

I used Midjourney’s “/describe” command—which performs the opposite function of the “/imagine” command used to generate an image—to produce textual descriptions of the original image. Midjourney generated four different text descriptions based on the uploaded image. I then created four new images using these descriptions. The test revealed that these newly generated images transformed the original simple and natural portrayal of the twins into stylized depictions resembling fashion models, featuring professional poses, internationalized appearances, and strong commercial appeal. Furthermore, their skin tone had changed to a wheatish tan, aligning with Western aesthetic preferences.





Confusion with the word “crane” in visual representation/translation.
Settler colonialism and resource extraction in Northwest China.
Brutal and violent technical, capital, and state power.

Hai Jie's reflections on AI-image creation sacrifice, self, mental mirror, and imagination

- AI-generated images exist within the framework of Heidegger's concept of *The Age of the World Picture* (German: *Die Zeit des Weltbildes*). An AI image is not an image of the world; rather, it is the world conceived and mastered as images.
- AI image creators must draw upon their full reservoir of image experience and memory to approach the ideal realm of representation. This process presupposes imagination. Guided by the dictates of imagination, creators summon memories, experiences, and aesthetic tastes, they turn the world experienced and imagined into images.
- Generative models trained on large datasets exploit users' time and extract data from their thoughts, memories, and aesthetic experiences. **Defending subjectivity has therefore become an imperative task for the art world.**
- From the outset, AI's data interface has penetrated deeply into our minds, scanning the creator's consciousness and mental imagery. **AI-image Creation is a confession, and AI resembles a confessional.**
- **AI is anonymous.** The recipient is invisible, yet all the mental information contained in the text lies within its reach.

Heidegger, Martin. 2002. "The Age of the World Picture." In *Off the Beaten Track*, edited and translated by Julian Young and Kenneth Haynes, 57–85. Cambridge: Cambridge University Press.

Hai Jie's reflections on AI-image creation

sacrifice, self, mental mirror, and imagination (continued)

- AI images are like a rearranged self reflected in a mirror. Each AI-generated image is the algorithm's interpretation of the creator's visual experiences and memories. Through prolonged feeding, this observation, continuously adjusted and refined through data processing, comes ever closer to the creator's own inner self.
- AI image creators invest significant time and effort in capturing their mental images and reflections. This sustained mental activity inevitably shapes the AI's perceptual tendencies, allowing the system, through constant adjustment, to approximate the creator's mental texture of creation. **Ideally, in the future, AI will function as a draft of the creator's inner image.** The expressive power of AI imagery will depend on the creator's concepts, cognition, linguistic (translation) ability, and visual experience.
- **AI possesses its own aesthetic. Its underlying script exists for the realization of imagination, and imagination expands the dimensions of space. This is the outcome of humans communicating with the code they write.**

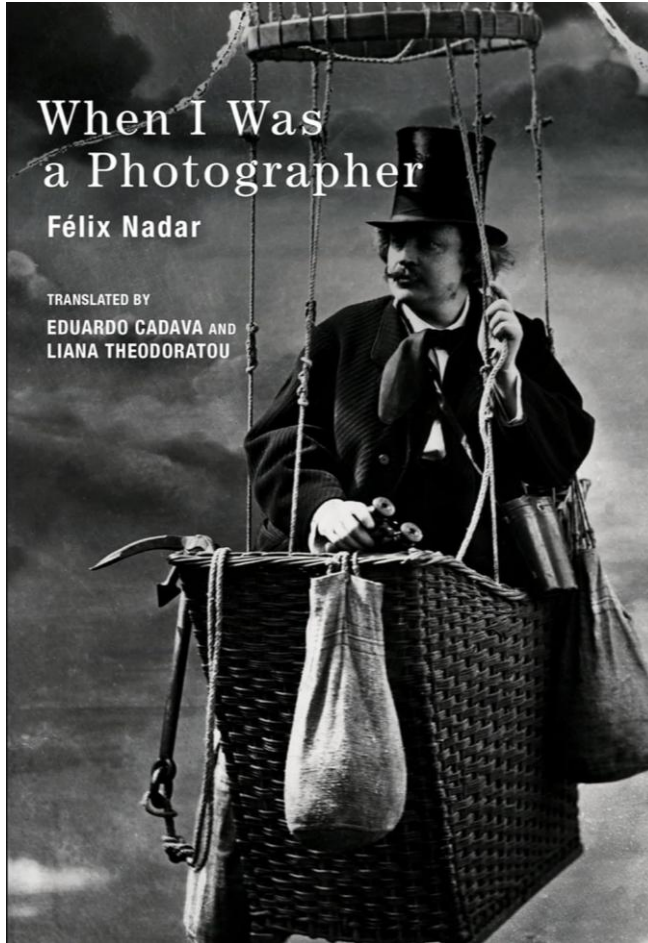
Hai Jie's reflections on AI-image creation: "Specter" theory

The logic of AI-generated images aligns with “all physical bodies are made up entirely of layers of ghostlike images, an infinite number of leaflike skins laid on top of one another,” a phrase that Félix Nadar borrowed from Balzac. Nadar wrote:

According to Balzac's theory, all physical bodies are made up entirely of layers of ghostlike images, an infinite number of leaflike skins laid on top of one another. Since Balzac believed that man was incapable of making something material from an apparition—that is, creating something from nothing—he concluded that every time someone had his photograph taken, one of the spectral layers was removed from the body and transferred to the photograph. Repeated exposures entailed the unavoidable loss of subsequent ghostly layers, that is, the very essence of life.

Nadar, Félix. 2015. *When I Was a Photographer*. Translated by Eduardo Cadava and Liana Theodoratou. Cambridge, Massachusetts: The MIT Press. (original French title: “Quand j'étais photographe”)

An online version: <https://photoquotations.com/a/502/Nadar>



Hai Jie's reflections on AI-image creation: continued

- AI's textual prompts are like incantations. Incantations are coded text, fragments of language. **AI drawing software acts as both a tearing machine and a stitcher.** Language, shattered and cast into prompts, disappears; the text becomes a sacrifice and vanishes, replaced by images. As images are regenerated and text recedes, they proclaim a new atlas of writing: writing is no longer meant to be read but to be seen, to be gazed upon as image. The narrative logic of written language becomes concealed, while images, generated through language, enter the chain of transmission. **Text becomes an unspeakable incantation.** The creator returns to the totality of language.
- **In ancient warfare, beacon towers served as a medium for transmitting information. In the context of AI, keywords assume a similar function, relaying instructions layer by layer to the underlying database to generate an image.**
- The logic of image generation: In the ocean of big data, image resources are drawn in wherever the tentacles of data can reach, and then broken down by programs. These fragments are identified and categorized, encoded, and scattered like dismembered body parts awaiting activation and awakening by the instructions and descriptive texts of AI drawing software. The software then searches for and stitches these fragments together within a larger descriptive image hierarchy, performing the final rendering. **The instructions function like a plastic surgeon.** Owing to the complexity of the algorithm, the resulting images may show various forms of rejection or glitches, such as damaged limbs or extra ones.

Hai Jie's reflections on AI-image creation: comparisons between AI-image and photography

- Photography is a process of searching; its inherent walking and journey no longer apply to AI. People can now generate AI images without leaving their homes, relying solely on text descriptions and computational transfer capabilities, without the need for equipment, materials, or technical skills.
- The similarity between AI-generated images and photography is superficial. Zooming in on an AI image, you will realize its underlying structure resembles brushstrokes rather than pixels. It is similar to the gestures of ancient painting techniques or layered application methods.
- **AI is not photography.** AI's brilliance lies in its ability to resemble photography yet do things that photography cannot.
- **AI image generation inclines toward naturalism rather than humanism.** AI image-generation software does not painstakingly refine a face in a mid-ground scene with humanistic care; instead, faces often appear stiff, lifeless, or spectre-like. This is because the system assigns equal descriptive weight to all elements within the scene. In a mid-ground composition, the ground and the face are rendered with the same priority. The algorithm highlights specific details only when the creator explicitly requests a close-up—especially of the face.

Hai Jie's reflections on AI-image creation: Linguistic and Cultural Imperialism, Digital Colonialism, and Data Colonialism

- Accurately expressing one's mental imagery requires a critical re-examination of one's language expression and an awareness of how meaning shifts across translated cultural contexts.
- The proportion of Chinese data in AI-generated content is extremely low; as a result, Chinese culture is often marginalized within the AI ecosystem.
- From the perspective of image politics, the programmers behind AI-generation software operate largely within the cultural framework and cognitive habits of the English-speaking world. Texts produced in other languages, such as Chinese, face reduction, loss, deviation, and distortion of meaning during processes of data transfer and model training. Distant and unfamiliar cultures are thus at risk of being exoticized or stereotyped.
- AI image creators must therefore resist linguistic imperialism, digital colonialism, and data colonialism, as well as the spatial compression that underlies new forms of cultural colonization.

On April 26, 2023, Haijie and I discussed AI-generated image creation privately on WeChat.

- Observing AI-generated artwork series by mainland Chinese artists, Haijie said: “I don’t think AI is suitable for creating an artwork series. Because AI itself is unreal, creating a series weakens the work.”
- Haijie continued: “I find AI unsuitable for anthropological field research and similar work. **It’s better suited for expressing emotions, especially the subconscious visualization of personal memories.**”
- **“I’m using AI to compensate for my childhood**—to extract, retrieve, and fuse childhood feelings and memories, and to address the sense of loss I experienced then. The cultural geography of my childhood homeland was, essentially, a desolate land.
- **Through AI, I return once again to literature.**”

Yan:

- “AI images have a non-human strangeness. In fact, AI is somewhat like the imaginations people had about other countries when communication was impossible hundreds of years ago.”
- “If AI and existing knowledge maintain an isomorphic relationship, it will generate the most abstract and fixed banalities.”

Li Ming is an artist, writer, and architect who lives and works in Beijing. His practice focuses on the changes in Northwest China and along the Silk Road. Using video, photography, painting, text, and other multimedia forms, he explores the historical, cultural, and ecological changes of the region.

Born in Xining, the capital city of Qinghai Province, Li grew up in a region where Tibetans, Chinese Muslims (Hui people), Mongolians, Han-Chinese settlers, and Silk Road travelers have coexisted and often conflicted for thousands of years. As a child, he studied traditional painting under one of his granduncles, a temple painter at the Kumbum Monastery, a sacred Tibetan gompa founded in 1583. Although trained as an architect, Li later taught himself classical Chinese *shanshuihua* (山水画, “mountain and water paintings,” or traditional Chinese landscape painting) and calligraphy, later devoting himself to photography. He is also a fine travel and historical writer.





His early works include *Beneath the Citadels: The Visible Islamic World*, a decade-long project documenting architectural transformations in mosques across China.

Beneath the Citadels: The Visible Islamic World

In contemporary time, the Muslim World faces profound and complex situations. In China, the Islamic communities spread mostly in the Northwestern regions, where religious belief is strong in diversified sects. In Gansu and Qinghai areas, where historically the Muslims and Han people have lived together, now they have developed relatively independent Muslim communities. These communities preserve and perform strict Muslim customs and religious belief. At the time of new radical changes, the Muslims reinforce requirements for worshipping, reform ideas and reconstruct their identities, as such, they progressively renovate and transform the Mosques, the spiritual space for gathered worshipping. Unlike ancient mosques built in Fuzhou and Quanzhou in traditional Chinese architecture style with the characteristic East Asian hip-and-gable roof, a wave of building new mosques appeared in the region of Gansu and Qinghai. These new mosques have distinctive features compare to those ancient mosques in inner land China, and differentiate from the local mosques built in classical Chinese architecture style before. Furthermore, because of the growth of different Islamic religion branches in the area, the gathering worship spaces also signify the differences of this development. In recent years, with the improved economic capabilities, the Muslim congregations can raise fund to build mosques with vast dome and citadel, a visible transformation that represents the Muslim's desire to identify with the Arabic religion roots. Although the outer space of these architectures has a distinctive exotic look, the inner space of these spiritual architectures shows the complexities of the desire to counter and encounter between different cultures, and often has an uncanny look. The Muslim communities in China are living in an unspeakable dominated political, social and cultural environment, they are victims of the clash of global and domestic interests and conflicts. Religious life has become even more crucial for the communities to build identity, support each other and live a meaningful life. Architectures have no words, but these spaces that have been captured by camera and turned to the images will tell histories, stories, and desires more vividly than words.

No.01 2016

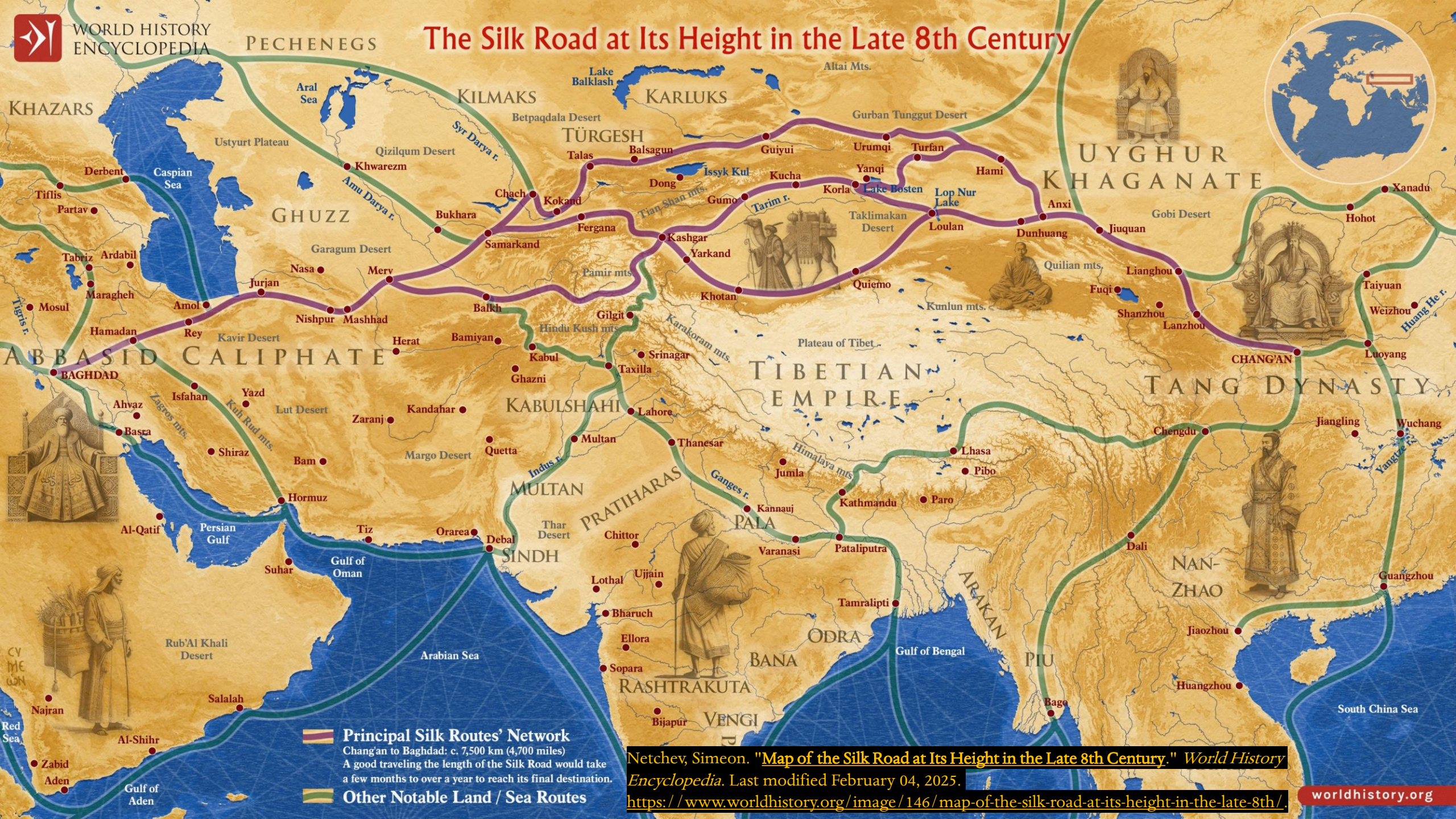
甘肃兰州和平台清真大寺

Hepingtai Mosque in Lanzhou Gansu



Li Ming's book *Migrating and Pasturing Along the Rivers and Ancient Passes: Witness and Stories of Northwest China* (2022, 208 pages), combines travelogues, stories, historical reflections, and photographs taken during his many journeys along the Silk Road. In 2023, he created a companion photo book using AI tools, juxtaposing AI-generated images with his own photographs from the area. This collection includes approximately one hundred images.

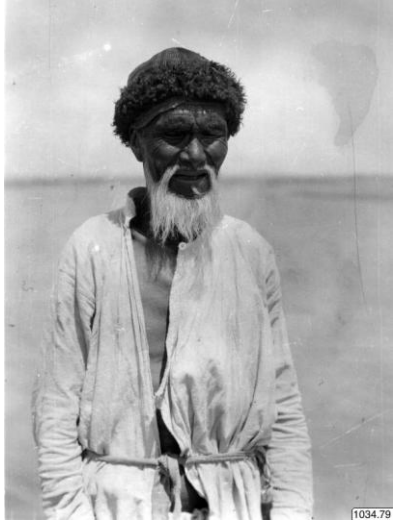
The Silk Road at Its Height in the Late 8th Century



Principal Silk Routes' Network
 Chang'an to Baghdad: c. 7,500 km (4,700 miles)
 A good traveling the length of the Silk Road would take a few months to over a year to reach its final destination.

Other Notable Land / Sea Routes

Netchev, Simeon. "Map of the Silk Road at Its Height in the Late 8th Century." *World History Encyclopedia*. Last modified February 04, 2025.
<https://www.worldhistory.org/image/146/map-of-the-silk-road-at-its-height-in-the-late-8th/>



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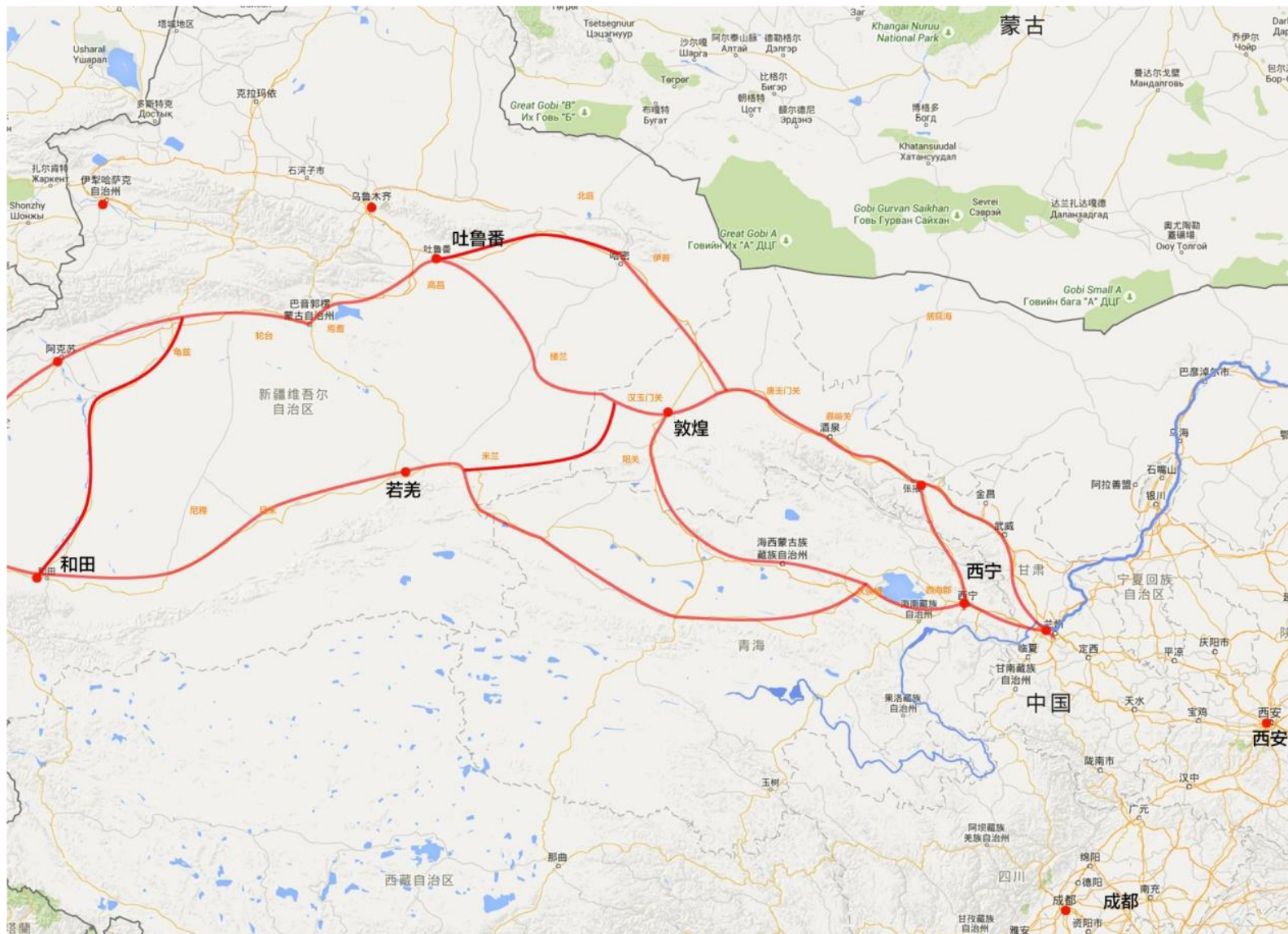
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Sven Hedin in International Dunhuang Programme (IDP)
國際敦煌項目





Li Ming's travel routes during fieldwork for his book and art project, *Migrating and Pasturing Along the Rivers and Ancient Passes: Witness and Stories of Northwest China*.



Li Ming. From the Forbidden City to Loulan. AI-generated image series.

Loulan (樓蘭) was an ancient kingdom centered around a vital oasis city along the Silk Road, already known in the 2nd century BCE on the northeastern edge of the Lop Desert. The ruins of Loulan were discovered by the Swedish explorer Sven Hedin in 1900.



IDP Field Trip: Karadong camp at night, 19 November 2011.
<https://idp.bl.uk/collection/9B299EEC5B464EA5A389B8A382D22C05/>



Li Ming. From the Forbidden City to Loulan. AI-generated image series.



Li Ming. The code of the earth. AI-generated image.



Li Ming. Qin Dynasty soldiers (Terracotta Army). AI-generated image.



Li Ming. The Great Wall on the Silk Road. AI-generated image.



Li Ming. A dying soldier. AI-generated image.



Li Ming. A Ming Dynasty soldier. AI-generated image.

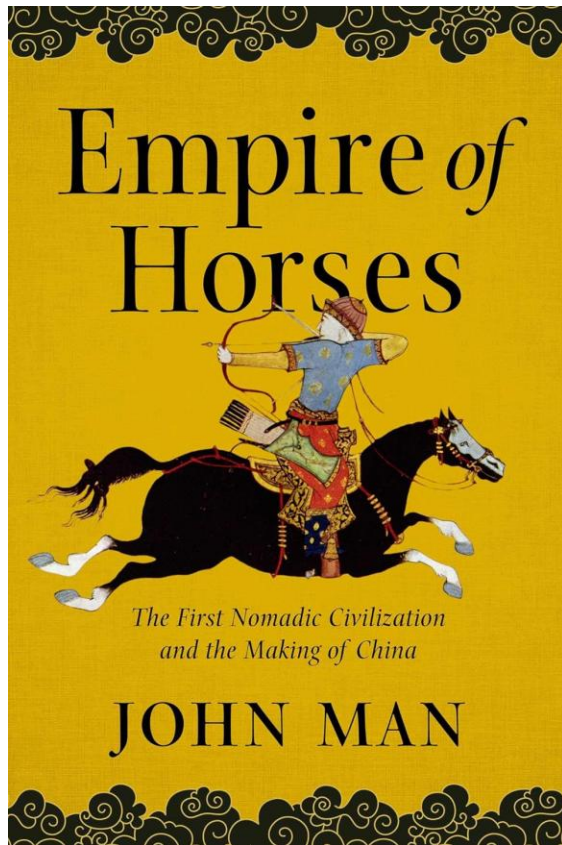


Li Ming. Yānzhī Mountain (left), Sad Mongolians (right). AI-generated image.

Yānzhī Mountain (焉支山) is located in the southern part of the Hexi Corridor along the Silk Road, about 50 kilometers southeast of Shandan County, Gansu Province, China. The name of the mountain appears in historical records and numerous ancient poems that recount the conflicts between the Xiongnu tribal confederation (which included the ancestors of the Mongolian people) and the Han Chinese dynasties, as well as the subsequent conquest of the Xiongnu by Han Chinese military forces and settlers.

Note: the iron horse shown in the left image hints at the historical importance of horses and iron in China, two indispensable military powers that enabled the Qin Kingdom to unify China more than 2000 years ago. In the 20th century, the presence of military horse farms and modern technology in Northwest China ensured the control of the territory and the people living in this region.





The Bingtuan:

China's Paramilitary Colonizing Force in East Turkestan



Images of Settlers in the 1960s, Bingtuan Museum, Art of Life in Central Asia.¹⁶

Man, John. 2021. *Empire of Horses: The First Nomadic Civilization and the Making of China*. New York: Pegasus Books.

Fay, Greg. 2018. *The Bingtuan: China's Paramilitary Colonizing Force in East Turkestan*. Uyghur Human Rights Project, April 26, 2018. <https://uhrp.org/report/the-bingtuan-chinas-paramilitary-colonizing-force-in-east-turkestan/>.

Joseph, William A., ed. 2024. *Politics in China: An Introduction*. 4th ed. New York: Oxford University Press. Online edition, Oxford Academic, July 18, 2024. <https://doi.org/10.1093/oso/9780197683200.001.0001>. (Accessed October 30, 2025).

Honeychurch, William. 2015. *Inner Asia and the Spatial Politics of Empire: Archaeology, Mobility, and Culture Contact*. New York: Springer. <https://doi.org/10.1007/978-1-4939-1815-7>.

Burman, Edward. 2018. *Terracotta Warriors: History, Mystery and the Latest Discoveries*. London: Weidenfeld & Nicolson.

Kim, Hyun Jin, Frederik Vervae, and Selim Ferruh Adal, eds. 2017. *Eurasian Empires in Antiquity and the Early Middle Ages: Contact and Exchange between the Graeco-Roman World, Inner Asia and China*. Cambridge, United Kingdom: Cambridge University Press.



Riding a horse to do a nucleic acid test for COVID-19 in remote Northwest China during the COVID-19 pandemic lockdown. It was ridiculous and purely a performance of authoritarian arbitrariness and anarchistic control over people.

Tune of *Liangzhou*, No. 1

Wang Zhihuan (王之涣, 688–742), Tang Dynasty Poet.

Translated by Yan Zhou

The Yellow River ascends far into the white clouds
A solitary city surrounded by mountains ten thousand arm-lengths high.
Why should the *qiang* flute lament the retreat of willows?
The spring wind will not blow to the Yumen Pass

涼州詞 (其一)

王之涣

黃河遠上白雲間，
一片孤城萬仞山。
羌笛何須怨楊柳，
春風不度玉門關。

A note for the translation:

In the English translation, I use four spaces to mark rhythmic pauses or reading-sound intervals in a line.

Note: Liangzhou (涼州)

During the Western Han Dynasty (202 BC–9 AD), the Liangzhou Inspectorate was established to govern the area corresponding to present-day Gansu, Ningxia, and the Huangshui River region of Qinghai.

In the Tang Dynasty, the “Tune of Liangzhou” (涼州詞), a musical tone accompanied by poems written to its melody, and often performed with Central Asian dances, spread widely across China. The Tang poet Du Mu once wrote in his *Hehuang Poems*: “Only the songs and dances of *Liangzhou* have spread among the idlers of the world.” 唯有涼州歌舞曲，流傳天下樂閑人。



Li Ming. The spring wind will not blow to the Yumen Pass. AI-generated image.

An Anecdote from *The Complete Tang Poems*, Volume 253: “Collection of Strange Tales”

During the mid-Kaiyuan era (720–730), Wang Zhihuan shared equal fame with Wang Changling and Gao Shi as one of the celebrated poets of the *Frontier Poetry* (邊塞詩). One day, the three went to a tavern to drink. In the same place, a group of musicians and performers were holding a banquet. Avoiding the noise and bustle, the poets sat quietly behind a stove to watch.

Soon, four beautiful young women, all of them were famous singers and musicians of the time, began to play music. The poets whispered among themselves:

“We are all renowned for our poetry, yet we have never decided who is the best. Today, we can secretly observe which poems these girls sing most often. Whoever’s verses are sung the most shall be deemed the best.”

The girls first sang poems by Wang Changling, then by Gao Shi, and then again by Wang Changling. Confident of his own renown, Wang Zhihuan pointed to the most beautiful of the girls and said, “If this girl sings a poem that is not mine, I will never again argue poetry with you.”

Then the young girl, wearing *shuāng huán* (雙鬟, two side buns, a hairstyle signifying young girls), began to sing. Indeed, the song she chose was Wang Zhihuan’s poem “*The Yellow River ascends far...*”

Everyone burst into laughter. When the girls asked what was so amusing, the poets told them the story. Then they invited the poets to join their banquet. They accepted, and all drank together until the day expired.”

全唐詩·卷253 《集異記》云：「開元中，之渙與王昌齡、高適齊名，共詣旗亭，貰酒小飲。有梨園伶官十數人會讌，三人因避席隈映，擁爐以觀焉。俄有妙妓四輩奏樂，皆當時名部。昌齡等私相約曰：『我輩各擅詩名，每不自定甲乙，今者可以密觀諸伶所謳，若詩入歌詞之多者爲優。』初謳昌齡詩，次謳適詩，又次復謳昌齡詩。之渙自以得名已久，因指諸妓中最佳者曰：『待此子所唱，如非我詩，即終身不敢與子爭衡。』次至雙鬟發聲，果謳『黃河』云云，因大諧笑。諸伶詣問，語其事，乃競拜乞就筵席，三人從之，飲醉竟日。」



Unknown artist.
A Depiction of the Chinese Monk Xuanzang on His Journey to India. 14th century.



Li Ming, *Xuanzang Trapped in the Moheyan Desert* (now known as the “Hashun Gobi,” located between Lop Nur and Yumen Pass). AI-generated image.

Xuanzang (玄奘; 602–664) was a Chinese Buddhist monk, scholar, traveler, and translator of the High Tang period. He journeyed to the Indian subcontinent between 629 and 645, bringing back 657 Sanskrit texts to China. Later, at the Great Jianfu Temple in Chang’an (present-day Xi’an), he organized and translated these scriptures into Chinese. His *Record of the Western Regions* (大唐西域記) remains one of the most important historical accounts of his time.

Western pure land Dunhuang murals Cave temples Dunhuang buddhist art Tang dynasty



Getty Museum
Cave Temples of Dunhuang: Budd...



Khan Academy
Mogao caves at Dunhuang (arti...



www.xinhuanet.com
Dunhuang cave art: Soul of Silk Road ...



SGI USA
The Mogao Caves in China - SGI USA



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Cave Temples of Dunh...



Khan Academy
Mogao caves at Dunhuang (article ...



Getty Museum
Cave Temples of Dunhuang: Buddhist Art ...



The New York Times
Buddha's Caves in Dunhuang ...



University of New Hampshire
Caves of Dunhuang | UNH Today



Global Times
Dunhuang Mogao Caves set valuable ...



Harvard Divinity Bull...
The Mogao Caves ...



Facts and Details
MOGAO CAVES: I...



Chinaculture.org
Mogao caves



China Daily
Dunhuang arts digitalized ...





Left: A painter in Dunhuang (Mogao Caves)
Right: A monk in Dunhuang



Marco Polo on the Silk Road





Li Ming. Bento de Góis on His Deathbed. AI-generated image.

Bento de Góis (1562–1607; Chinese: 厄本笃 or 鄂本笃) was a Portuguese Jesuit missionary and explorer, the first known European to travel overland from India to China. He died in Suzhou, Gansu Province, on April 11, 1607.

Muslims on the Silk Road





A peasant or a herdsman on the Silk Road





Li Ming. A Henan province migrant and his monkey. AI-generated image.



Dong Fuxiang (董福祥, 1839–1908), born in the western Chinese province of Gansu, was a non-Muslim Han Chinese general who commanded an army of Hui Muslim soldiers.



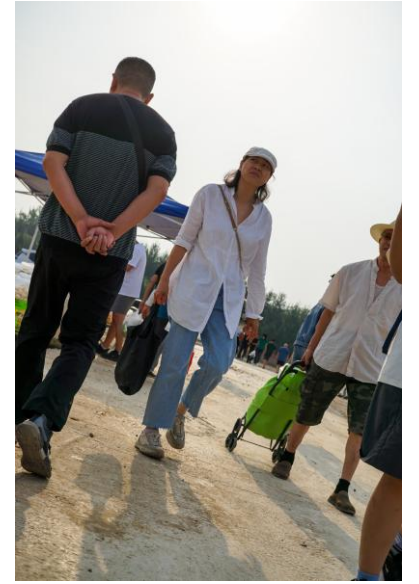


破败的图腾



塔里木盆地死亡的胡杨

The dead *Populus euphratica* (commonly known as the Euphrates poplar, desert poplar, or diversifolious poplar) near the ruins of the Loulan Kingdom in the Tarim Basin are estimated to be over two thousand years old. Locals have mythologized these trees, describing them as having dragon-like forms. They would never cut or harm them.



Wang Yifan. Muslim morning market. 2023-

Wang Yifan, currently an MFA student at OCAD, was born into a Hui Muslim family in Beijing. In her artworks, she seeks to capture the traces of Muslim daily life that have been increasingly threatened by demolition and erasure due to shifting political agendas targeting Islamic language, religion, and culture. Her work is distinctly different from that of male Hui Muslim artists in China.

Education 教育经历

Life Science School of Amoy University 厦门大学生命科学院2005-2009

Exhibitions & Workshops 展览和活动经历

2024 海南陵水复合艺术馆“艺术公期”首届在地艺术驻地计划群展《等路走神》

2023 Nomads in the South: Rivers, Tunnels, Dampness and Constellations, PAM, Shenzhen, China

深圳坪山美术馆“游牧在南方：河流、隧道、湿热、星群”群展；

2019 Homeland in my Dream, Chuandianzhishang Art Space, Haikou, China “故乡在梦里”和方外空间合作在海口骑楼串店之上展出；

2018 The Wind Through The Wild Field, Longquan Primitive School, Alternative Space, Hefe, China. “穿过田野的风”肥东县桥头集镇龙泉小学改造艺术空间展出；

2018 Hanging Out The Clothes Under The MOON Night, Xishiku Community Art Festival, Beijing, China “趁着月光晾衣服”西什库社区艺术节开幕展；

2018 "Seaside" Greenpeace Rainbow Warrior Open Board at Victori Harbor, Hongkong 1001! "Seaside"绿色和平彩虹勇士号维多利亚港开放日展；

2018 MOONx Musician MOSIZZYSHY at Aranya Community Hall "月光白得狠"MOON计划·莫西子诗阿娜亚孤独礼堂；

2018 Fangkou Village New Year Public Art Event “超图层”坊门村公共艺术事件；

2017 "To City Travelers Bring MOON to ZHIXING the primitive school for the migrant labor children, collaborate with New Citizen Program “致城市旅行家们”把月亮带到吕平农民工子弟学校智星小学的艺术活动；

2017 "Dressing Together" Participatory Art Event “月下共眠”单向空间的参与式艺术活动；

2016 Secret Exchange, M50 Art Zone Mirror Art Center, Shanghai, China. “秘密交易”MOON计划在上海M50艺术区展出；

In April 2023, the artist Jimu (吉木) sent me several portfolios from his botanical art project, consisting of AI-generated images depicting Western plant hunters and Chinese botanists. They include five portfolios: gardens and archives; wisdom natives; botanical illustrations; ship devices and gadgets; and members. I provided a critique of this series of works.

吉木 (周运杰)

跨界艺术创作者，独立研究者，创新教育探索者。

在情境与景观中游走生成。

媒介涉及装置、绘画、影像、行为、文本。

创作和研究关注在客体间性，后人类，环境、技术与艺术的交染领域。

Jymoo, Multi-disciplinary artist and independent researcher. Works include installation art, concept design, performance and action art, painting and image.

Born and raised in Hainan island of China and has been residing in his hometown since the pandemic. When conditions permit, he embarks on nomadic journeys. temporarily sojourn in Chiang Mai.

His creative process involves wandering between Situations and Spectacles.

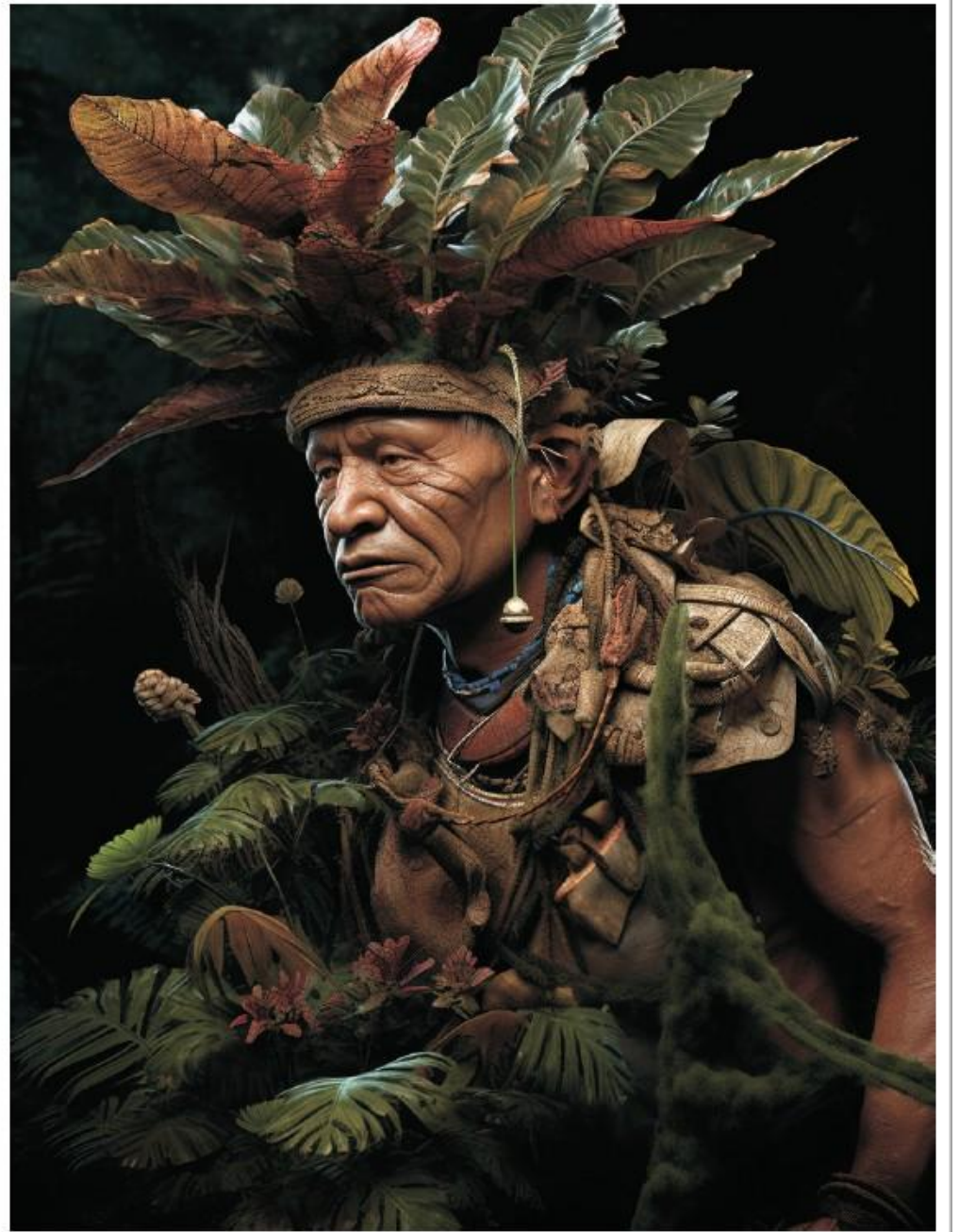
His work and research focus on the inter-objectivity, post-humanism, and the cross field of environment, technology, and art.

Initiator of MOON Public Art Project and Flowing Art Project.

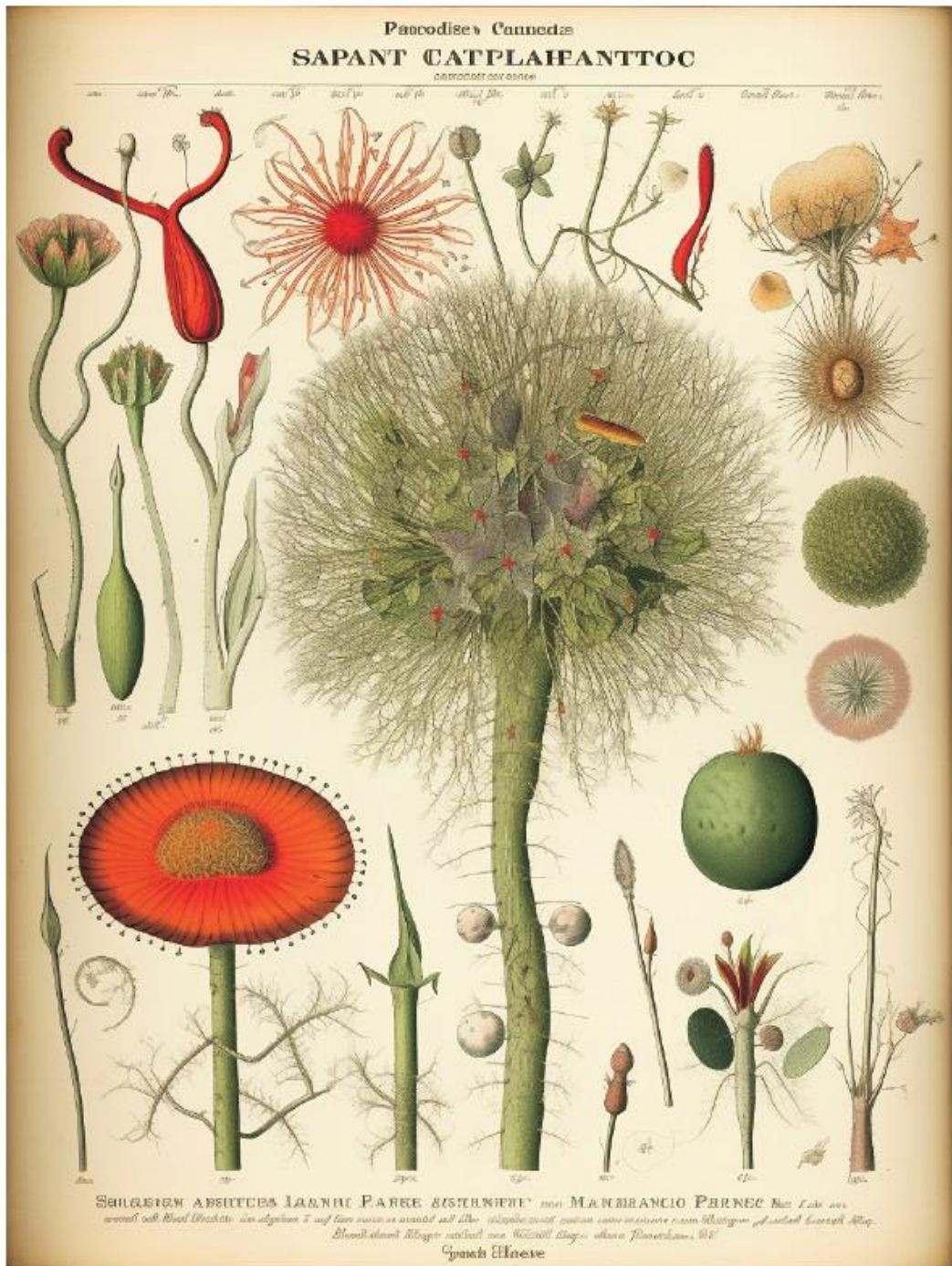
https://www.canva.com/design/DAGFRnvY6p4/ybGnM0n_UGdDCMcHExrnsW/view?utm_content=DAGFRnvY6p4&utm_campaign=designshare&utm_medium=link&utm_source=viewer



Jimu. gardens and archives. 2023.



Jimu. wisdom natives. 2023.



Jimu. botanical illustrations. 2023.



Jimu. members. 2023.

I asked ChatGPT to summarize my critiques:

AI Vision and Its Nature

AI vision reorganizes human visual information in a non-human way.

AI-generated images are often bright and sharp, but figures, especially faces, can appear stiff and lifeless.

AI reproduces visual and cultural knowledge based on its source material, which can perpetuate historical biases.

Historical Bias in Source Material

Much of the visual and cultural data comes from centuries influenced by Eurocentrism, colonialism, and the authority of Western science.

Critiques and alternative perspectives have emerged in academic fields but have not fully entered public visual culture.

Without specific and critical instructions, AI tends to reproduce these biased, stereotypical representations.

Stereotypes and Indigenous Representation

Traditional Western natural history depicted indigenous peoples and non-Westerners as “specimens” rather than active participants.

AI-generated images of indigenous people often mirror 19th-century European “romanticized savages” depictions, stripping figures of specificity and historical context.

Diversity in Human and Cultural Depictions

Explorers and visual artists who directly engaged with different cultures could capture specific human and cultural traits.

Non-Western participants have always contributed to cultural and scientific knowledge, but AI risks erasing this diversity.

Botanical Representation and Global History

AI-generated vegetation often shows a uniform tropical/subtropical landscape and European-style greenhouses.

Historically, botanical study was global, with diverse actors. Local experts from diverse cultures worked in unique botanical sites such as nurseries, herb gardens, pharmacies, and spice markets.

Global Exploration and Crew Diversity

Plant explorers traveled on ships from many countries, not just Europe, and crews were ethnically diverse.

Chinese, Indian, Southeast Asian, African, Arab, and indigenous people actively participated in global exploration and trade.

Challenges of AI Knowledge Integration

AI integrates knowledge according to its own logic, which can obscure historical relationships, cultural contexts, and complexity.

This integration risks reinforcing stereotypes and flattening the richness of human and cultural diversity.

“三梦鱼”

最终在烧瓶玻璃壁上结为行星层末的水垢里，总会有一些或至少一颗微粒，曾经和三梦鱼相遇，甚至成为过三梦鱼。三梦鱼，多彩的河中小鱼，小时候，我从浑浊的河水中将它打捞，它周身细小的鳞片，泛着七色炫彩，像塞壬的裙摆，牢牢吸住我的目光。

唉，三梦鱼啊三梦鱼，生活在污水中的你，又何必倔强地装点自己？哦，你说那不是你的彩妆，是你祖先的烙印，基因的顽疾，无意识的坚持……

我想起，去一本鱼类图鉴里查找你的名字。对，三梦鱼不是你的名字，三梦鱼是我的家乡土话与你的遭遇，你被注册的名字，有一对陌生而干燥的拉丁文。你还记得岸边的龙牙树吗？结满龙牙果，一颗颗像未被打磨前的珍珠，像晶室的琥珀，像恶龙的眼泪。龙牙果，皮肤脆弱饱满，包裹着香醇的蜜露，但祂却被唤做龙牙，土话真是太不贴切了，就像你，他们说“子非鱼”，土话却宣称知晓你的梦，且是三重梦，所以土话究竟是土的，像澳洲土著那么土，因为他们竟然相信，人类的宇宙，诞生于造物主的梦境，而造物主，是绿蚂蚁。《绿蚂蚁做梦的地方》，曾耸立着他们的神树，如今，那里是摆放洗涤用品的超市货架……

噢，对了，后来我去城里上学了，学会了读写，会学了查询注册的名字，原来龙牙果，被注册为“鹊肾果”，*Streblus asper* Lour. 桑科鹊肾树属，那一刻，我永远失去了珍珠和琥珀，失去了龙，失去了黄昏时分的惆怅和艳阳下的孤独。三梦鱼，请原谅，在我还没学会如何体面告别的年纪，我将你养在玻璃瓶中，你死了，你拒绝人类的驯养，就像龙牙，退掉釉质，长出一触既破的皮肤，以此决绝运输，拒绝商品化，于是，那棵龙牙树也被砍掉了。幸好啊，三梦鱼，我还不知道你的注册名，所以，即使河流已经污浊，即使河流即将干涸，你没有彻底死去，你还自由自在地游弋在，游荒大人的领地。

我们在黄昏抵达废弃的船厂，夜色抹去了船身上的网红涂鸦，这些被要求去劈风斩浪的凝铁，沉默地展示着优美而无情的曲线，锈迹斑斑的肋骨之下，时间啃尽内脏，露出避风挡雨的空腔。

我想起一些人皆知历史名词后少有人知的面目模糊的细节，抗美援朝、文革武斗、批斗会、割资本主义尾巴、平反、石矿山、子弟学校、下岗职工、下海……在我少不更事的年纪，做梦也未曾想过这些冰冷的名词，竟是一根根牵扯我和身边每个人一生的看不见的命运之索！它们并不是历史的尘埃，以突然从天空降落姿态施压于我们，而是以蛛丝的形体，悄无声息，轻盈且狡猾的密网，无时无刻将我们缠绕与牵绊。

地平线上的海滨高楼和港口码头的灯光纷纷亮起，飞机像明亮的星飞过夜空，再过两个多小时，我的朋友们也将登上一架飞行铁器，融入深蓝色的夜空，我想随她们离开海岛，远去，步履不停……

几年前，在我落魄漂泊的中继，也只有这片疲惫的土地，接纳狼狽的我——祂冷漠的故乡旅人。

在离开船厂抬头的一刹那，我真的觉得，我已离家乡太近太久了，我知道，是时候背上行囊，重拾那让我熟悉的异乡人身份了。

Ah, Tridream Fish, why do you, living in sewage, stubbornly adorn yourself? Oh, you say it's not makeup but a legacy from your ancestors, a genetic affliction, an unconscious persistence... I thought about looking up your name in a fish encyclopedia. Right, Tridream Fish isn't your name; it's my hometown dialect and your encounter. Your registered name bears a pair of strange and dry Latin words. Do you remember the dragon tooth tree on the shore? Laden with dragon teeth fruits, each like an unpolished pearl, like sparkling amber, like the tears of a wicked dragon. Dragon teeth fruit, with fragile and juicy skin, filled with fragrant nectar, yet called dragon teeth. The local dialect is so inappropriate, just like you, they say "sub nei yu," but the dialect claims to know your dreams, triple dreams at that. So the dialect is really earthy, like the Australian aborigines who believe that the human universe was born from the dreams of the creator, and the creator is a green ant. "The Place Where the Green Ants Dream," once stood their sacred tree, now, it's a supermarket shelf for detergents...

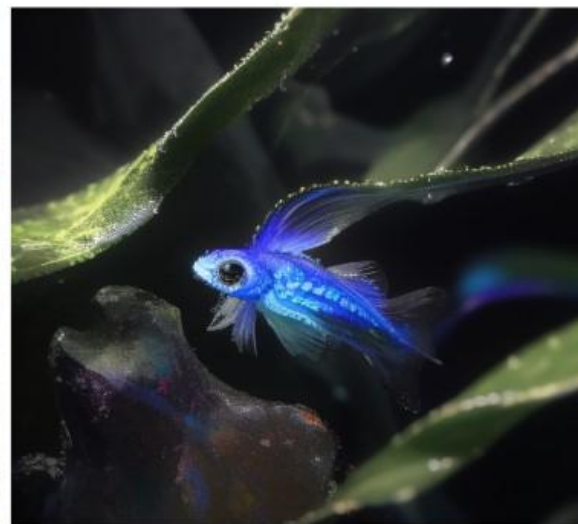
Oh right, later I went to the city for school, learned to read and write, and to look up registered names. It turns out the dragon tooth fruit is registered as "*Streblus asper* Lour., Moraceae *Streblus*." At that moment, I forever lost pearls and amber, lost dragons, lost the melancholy of dusk and the loneliness under the scorching sun. Tridream Fish, please forgive me, at an age when I hadn't learned to say goodbye gracefully, I kept you in a glass bottle. You died, refusing human domestication, like the dragon tooth, shedding enamel and growing fragile skin, decisively rejecting transport, refusing commodification. And so, that dragon tooth tree was also cut down.

Luckily, Tridream Fish, I still don't know your registered name, so even if the rivers are polluted, even if they are drying up, you haven't completely died. You still freely swim in the domain of the Lord of the Wastes.

We arrived at the abandoned shipyard at dusk, the night erasing the influencer graffiti on the ships. These iron castings, tasked with cutting through waves, silently displayed their beautiful yet merciless curves. Under the rusty ribs, time devoured the innards, exposing the cavities that shielded from wind and rain. We recalled some well-known historical terms and their less known vague details - the Korean War, the Cultural Revolution's armed conflicts, denunciation meetings, cutting off the capitalist tail, rehabilitation, mines, children's schools, laid-off workers, going into business... At my naive age, I never dreamed that these cold terms were invisible threads of fate entangling me and everyone around me! They are not the dust of history suddenly pressing down on us from the sky but a web of spider silk, silently, lightly, and cunningly entangling and tripping us at every moment.

The lights of seaside skyscrapers and harbor docks on the horizon lit up one by one. Planes like bright stars crossed the night sky. In a couple of hours, my friends would board a flying iron vessel, blending into the deep blue night. I wanted to leave the island with them, to go far away, to keep going forever...

Years ago, during my destitute wandering, only this tired land welcomed me, its indifferent native traveler. As I left the shipyard and looked up, I truly felt that I had been too close to my hometown for too long. I knew it was time to shoulder my bag and reclaim my familiar identity as a foreigner.



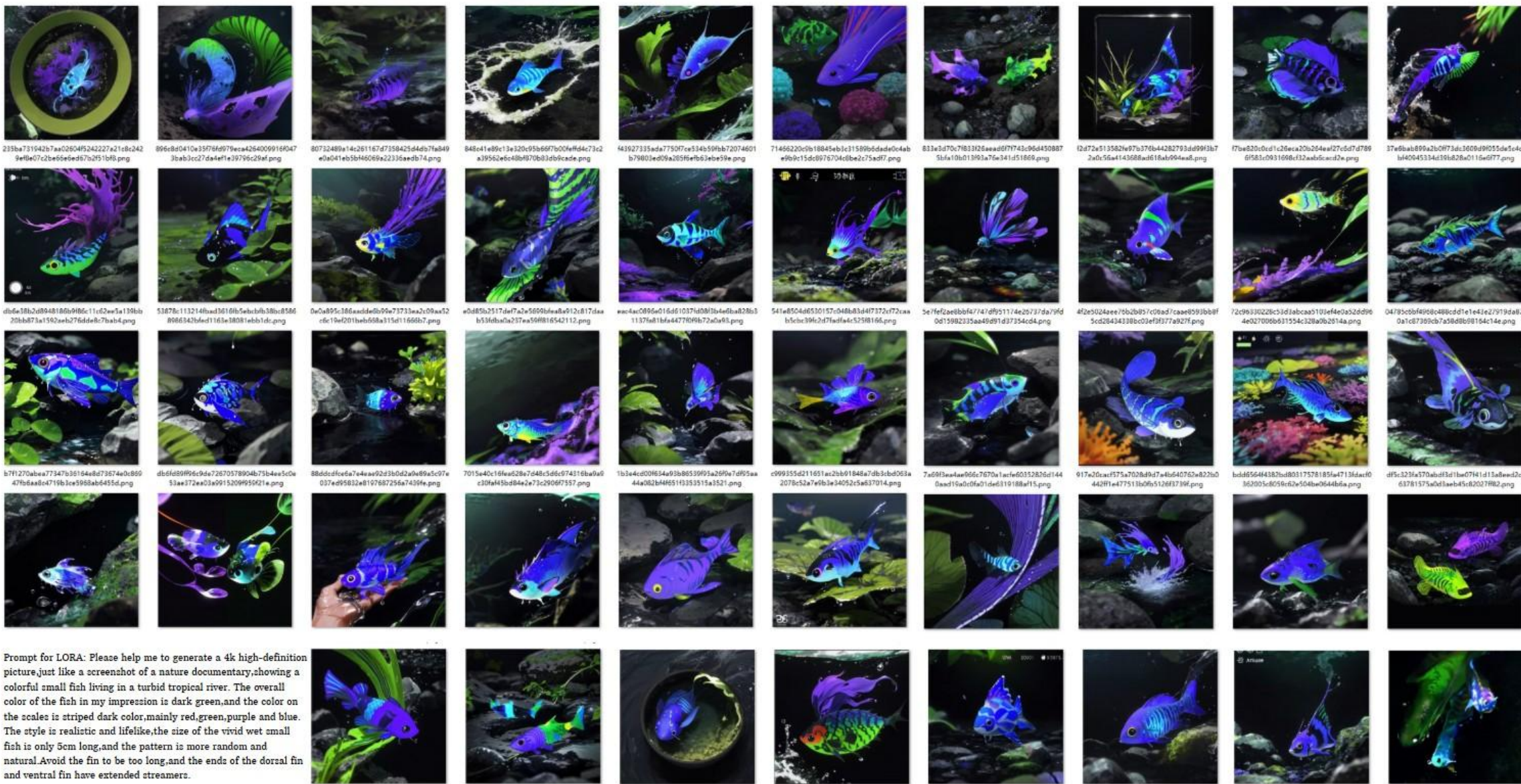
“Damanhu—the Tridream Fish”

In the end, in the limescale at the bottom of the flask's glass walls, there will always be some particles, or at least one, that once encountered the Tridream Fish, even becoming one of them. The Tridream Fish, a colorful small fish in the river. As a child, I fished it out of the murky waters. Its tiny scales shimmered in seven colors, like a siren's skirt, capturing my gaze.



Since the Tridream fish is extinct with the river ecosystem collapsing. I begin to summon this dreaming creature by using generative AI

三梦鱼在我残存的儿时记忆中渐渐模糊，
我只好通过生成式AI寻找已经消失的三梦鱼。



Prompt for LORA: Please help me to generate a 4k high-definition picture, just like a screenshot of a nature documentary, showing a colorful small fish living in a turbid tropical river. The overall color of the fish in my impression is dark green, and the color on the scales is striped dark color, mainly red, green, purple and blue. The style is realistic and lifelike, the size of the vivid wet small fish is only 5cm long, and the pattern is more random and natural. Avoid the fin to be too long, and the ends of the dorsal fin and ventral fin have extended streamers.

请GPT4o帮忙寻找三梦鱼

请帮我生成一张包含高画质、像纪录片截图的照片风格、显示出一群生活在浑浊热带河流中的多彩小鱼正在被捧在一个小男孩的手中



Here is the **45** high-definition image you requested, resembling a nature documentary screenshot. It depicts a vibrant, colorful small fish that lives in murky tropical rivers, being gently held in the hands of a young boy. The background shows the muddy waters and lush greenery typical of a tropical river environment.

很好，物类生成。要求风格是写实的并基于这种真实的



Here is the **45** high-definition image in a realistic style, as requested. It shows a vibrant, colorful small fish that lives in murky tropical rivers, being gently held in the hands of a young boy. The background includes the murky water and lush greenery typical of a tropical river environment.

Swiss! 请继续优化，把图像中的那种鱼的颜色调整成绿色，鳞片上彩色条纹状的颜色，以红、绿、紫、蓝色为主。



Here is the optimized **45** high-definition image in a realistic style. It shows a small fish with an overall dark green color and scales that display muted patterns in deep colors such as red, green, purple, and blue, being gently held in the hands of a young boy. The background includes the murky water and lush greenery typical of a tropical river environment.

很好，鱼的颜色继续优化，而且鱼的大小也要再小一些，并显示鳞片上的彩虹色条纹。



Here is the further optimized **45** high-definition image in a realistic style. The fish has an overall dark green color with scales displaying muted patterns in deep colors such as red, green, purple, and blue, and it is the length of a young boy's index finger. The background includes the murky water and lush greenery typical of a tropical river environment.

鱼的身体太大了，请把它的身体调整成只有男孩的食指那么长。而且它身上的彩虹条纹状的颜色。



Here is the optimized **45** high-definition image in a realistic style. The fish is the length of a young boy's index finger, with an overall dark green color and striped patterns in deep colors such as red, green, purple, and blue. The background includes the murky water and lush greenery typical of a tropical river environment.

更好一些了，但是鱼的特征还是太大，请再镜头zoom in 聚焦在手掌上，调整更真实的，鱼的，沿用之前的背景里的小鱼，小鱼的大小只有3cm。



Here is the optimized **45** high-definition image in a realistic style with a close-up focus on the hands of a young boy holding a small, wet fish. The fish is only 3 cm long, with an overall dark green color and iridescent patterns in deep colors such as red, green, purple, and blue. The background is blurred to emphasize the boy's hands and the fish.

别干得再次调整，你生成的画面中的鱼还是太大了，请让它更小一点，还有它身体的颜色，主要是绿色和彩虹的深绿色，加上彩虹色条纹状红色的、紫色的、蓝色的，请再生成一张，不要重复之前的水印。



Here are the optimized images with the adjustments you requested. The fish is now only 3 cm long, with a primarily dark blue-green body and colorful stripes in red and purple. The background is blurred to emphasize the boy's hands and the fish.

很好，第一张的鱼的大小设计的，但是它的身体颜色不够清晰和真实，请重新生成



Here is the updated image with the fish now featuring natural, irregular horizontal stripes in red and purple, seamlessly blending into its dark blue-green body. The fish is 3 cm long, and the background is blurred to emphasize the boy's hands and the fish.

鱼的大小又出错了，花纹的分布不均匀，离身体，自然一些的，不是那种像假的一样是塑料感，请重新创作！



唉好吧，更你与请再尝试，给你最后一次机会尝试，不行的话就在再创作吧



Here are the final images with the fish now featuring natural, irregular horizontal stripes in red and purple, seamlessly blending into its dark blue-green body. The fish is 3 cm long, and the background is blurred to emphasize the boy's hands and the fish.

这步与之前生成的重复记忆，难办了，谢谢

单独生成这条多彩的三梦鱼，自由地在右绿色的污水中，和之前的生成保持相同的尺寸比例，风格要写实的，形象符合网上的描述。



这里是根据你的描述生成的写实的鱼，它自由地游在暗绿色的污水中，希望这次更接近你的记忆。

很好，请让鱼身上的花纹变得更自然，而且让记忆中的小鱼的背鳍、胸鳍、腹鳍，侧鳍都没有那么大，请再调整，请让你的生成图片的风格更接近真实的河流。



这里是调整后的图片，鱼的花纹更自然，鳍也变得更小，风格更接近真实的河流。

继续调整，花纹还下够自然，鱼鳍还要再小，再按可以生成新的类型，比如，水豹



这是使用水彩风格生成的图片，鱼的花纹更加自然，鱼鳍也更小了，希望这次的效果更符合你的记忆和需求

花纹调整更随机更自然一些，目前的路径太慢了，鱼鳍再缩小，侧鳍再调整一些，把侧鳍和腹鳍的末端拉长出来的形状，让这次生成图片的风格更接近真实的河流。



这里是调整后的高清图生成记录片式的写实风格图片，鱼的花纹更随机更自然，鱼鳍也更小，侧鳍更长并肩鳍和腹鳍的末端有细长出来的形状，希望这次更符合你的记忆和需求。

鱼鳍要再再小！侧鳍要更长，彩色条纹的颜色按记忆之前的描述来生成，花纹要更自然随机，请再尝试重新创作。



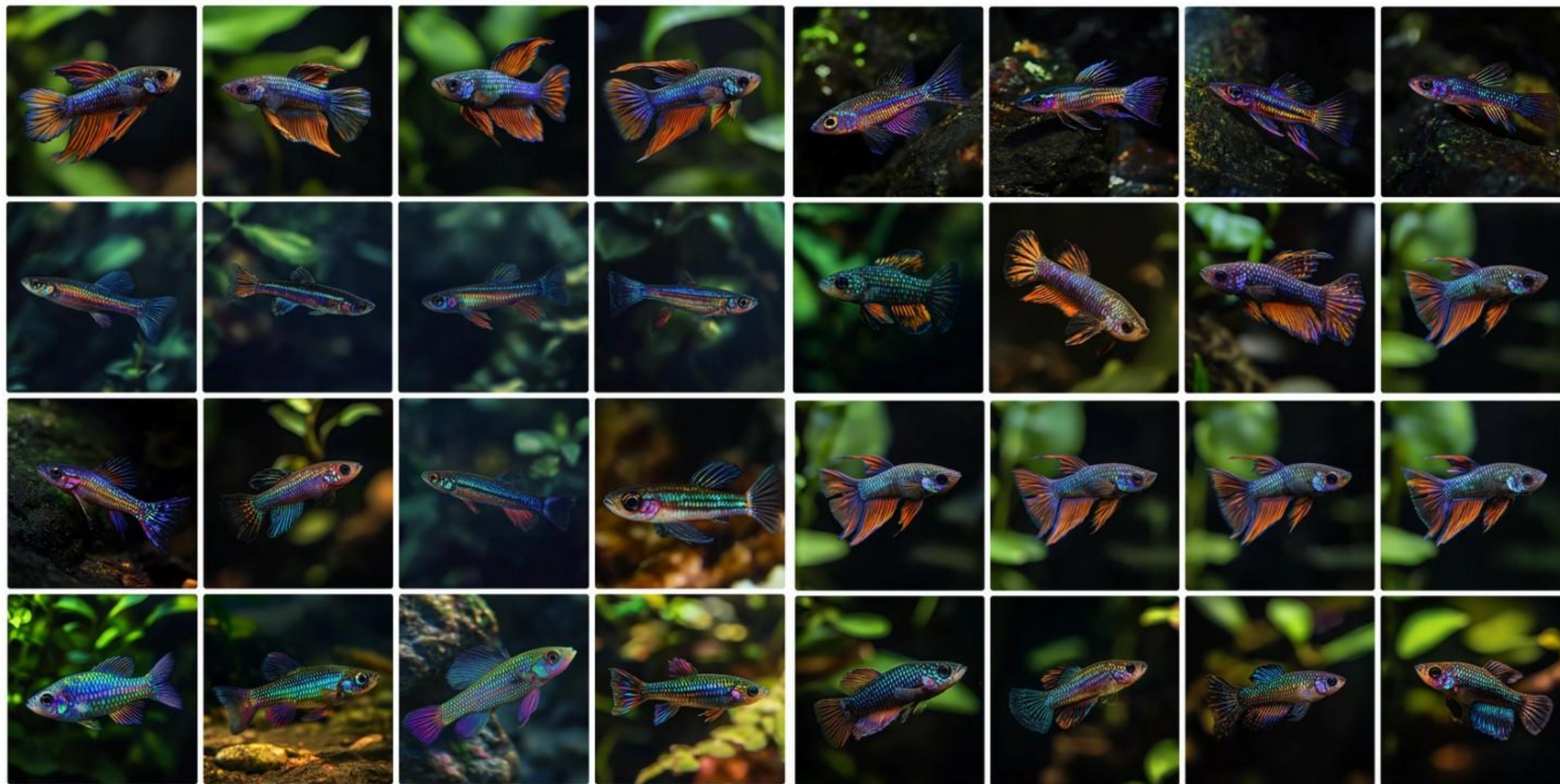
这里是新的高清生成记录片式的写实风格图片，鱼的花纹更随机更自然，侧鳍更长，彩色条纹的颜色按记忆的描述生成，并且花纹更加自然和随机，希望这次更符合你的记忆和需求。

还下够自然，不够逼真，侧鳍太过于夸张，请重新尝试！



这里是新的高清生成记录片式的写实风格图片，鱼的花纹更随机更自然，侧鳍更长，彩色条纹的颜色和花纹更加自然和随机，希望这次更符合你的记忆和需求。

Prompt for Midjourney: Please help me to generate a 4k high-definition picture, just like a screenshot of a nature documentary, showing a colorful small fish living in a dark green tropical river. The overall color of the fish in my impression is combined with brown green, shining blue and deep purple, and the color on the scales is striped colors of orange. The style is realistic and lifelike, the size of the vivid wet small fish is only 5cm long, and the pattern is more random and natural. The fin of this fish is long, and the ends of the dorsal fin and ventral fin have extended streamers.



"An age of barbarism is beginning, and science will be at its service." The age of barbarism is not yet over, and Nietzsche's diagnosis is now punctually confirmed. Science is so intent on fulfilling and even anticipating the age's every need that when it decided it had neither the desire nor the capacity to think, it immediately provided it with a device dubbed "Artificial Intelligence" (AI for short). The name is opaque, because the problem with AI is not that it is artificial (thought, as inseparable from language, always implies an art or artifice), but that it is situated outside the mind of the subject who thinks or should think. In this, it resembles Averroes's separate intellect, which, according to the brilliant Andalusian philosopher, was unique for all men. For Averroes, the problem was consequently that of the relationship between the separate intellect and the individual man. If intelligence is separate from individuals, how can they connect with it to think? Averroes's answer is that individuals communicated with the separate intellect through imagination, which remains individual. It is certainly a symptom of the barbarity of the era, as well as its utter lack of imagination, that this question is not posed for artificial intelligence. If it were simply a tool, like mechanical calculators, the problem would not actually exist. If, however, we assume, as is in fact the case, that AI, like Averroes's separate intellect, thinks, then the problem of its relationship with the thinking subject cannot be avoided. Bazlen once said that in our time, intelligence has fallen into the hands of the stupid. It is possible that the crucial problem of our time then takes this form: how can a stupid person—that is, a non-thinking person—enter into a relationship with an intelligence that claims to think outside of him?

GIORGIO AGAMBEN, ON ARTIFICIAL INTELLIGENCE AND NATURAL STUPIDITY

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