

Deconstruction and Reconstruction: The Multidimensional Narrative and Philosophical Inquiry in Zhou Song's "Sur-Naturalism"

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"But what nature wills with man, is written in the individual few, in you and in me. It is found in Jesus, in Nietzsche." — Hermann Hesse, *Demian*

Nietzsche proposed his philosophy of the *Übermensch* (Overman), a philosophy concerning the construction of an ideal life. The *Übermensch*, or 'Overman,' represents the ideal of human existence according to Nietzsche. The *Übermensch* is not a concrete individual but a conceptual figure, possessing the grandeur and force of the earth, the sea, and lightning. The *Übermensch* does not yet exist in reality; rather, it symbolizes the ideal form of future humanity.

The Aurora Art Museum's exhibition in Shanghai, centred on "Sur-Naturalism," creates a universe of philosophical reflection and imagination, reinterpreting art and curatorial critique through religious history, art history, and the emerging history of AI and algorithms.

The Narrative of a "New Nature" under the Interweaving of Multiple Civilizations

From a religious historical perspective, the concepts of entropy and negentropy are parallel to humanity's quest to understand the cosmos, life, and consciousness. In the exhibition, symbols such as "trees," "pencils," and "human figures" form a metaphorical ecosystem, serving as totems that encapsulate humanity's contemplation of its relationship with nature and technology.

Paradigm Breakthrough and Future Possibilities of Hyperrealism

Zhou's hyperrealistic technique emerges from traditional photorealism yet transcends its limitations to become a vehicle for conceptual expression. In the exhibition, works like *Secret Realm* employ a method of deconstructing and reassembling, merging the poetic essence of traditional landscapes with mechanical textures—a revolutionary reinvention of realism. This artistic breakthrough also engages with philosophical inquiries into "reality" and "illusion," akin to religious quests for the essence of existence.

Ecological Fables and Religious Revelations in the Posthuman Era

Zhou Song's works are deeply concerned with the ultimate fate of humanity. Religious doctrines often contain answers and guidance to human survival dilemmas and future trends. In *New Genesis*, Zhou Song combines classic compositions with nuclear crisis scenes and replaces humans with robots. This reflection on "technological utopia" is like a religious warning about the possible disasters caused by humans' excessive dependence on materialism and technology. Zhou's works transform scientific concepts such as quantum mechanics and

string theory into artistic language for interdisciplinary dialogue. This reflects art's role in fostering philosophical reflection within contemporary society and exploring issues like human existence and technological development. With the development of silicon-based life, the relationship between humans and AI, and the definition of human value will become key issues in future society.

The Tension Between Tradition and Future: A Dialogue of Civilizations

Zhou's consciousness of local culture in his creation aims to align with cultural roots and spiritual beliefs. By combining traditional landscape imagery with futuristic technological elements, he preserves the mindset of "observing things to obtain images" in Chinese art. Under the rapid pace of globalization and technological advancement, cultural art faces the looming threat of decline. Yet Zhou's creations, rooted in local culture, offer a valuable reference for future cultural development. By incorporating emerging technologies like AI and algorithms, while retaining cultural uniqueness, he achieves a balanced interplay between tradition and modernity, the local and the global.

Nietzsche's philosophy of the will carries a dual value, reflecting the awakening of modern consciousness and the criticism of instrumental rationality and industrial civilization. It is also a critique of reason—a key aspect appreciated by postmodernism. The exhibition "Sur-Naturalism" showcases the artist Zhou Song's thoughtful conception and distinctive creations, reminding us of the importance of art—it is not only a reflection of reality but also a tool of criticism and imagination, helping humanity explore spiritual realms beyond material constraints in the process of deconstruction and reconstruction.

"To live in harmony with nature is the ultimate purpose of human existence." —Henry David Thoreau, *Walden*

(Fritz Huang, the CEO of Aurora Museum, the director of Aurora Art Museum, the Curator)