



約翰內斯·霍特·艾弗森：簡短的傳記和“Lascaux 1.0 Beta”藝術系列 Johannes Holt Iversen: Bio and the Lascaux 1.0 Beta Series

Johannes Holt Iversen 作品同時使用傳統藝術手法以及人工智慧等前衛科技，探索人工、有機材料與生命體之間的張力，使觀眾對周遭的光滑現實具有存在主義式的覺知。他的作品看似抽象，但總與現實世界相關；尤其體現於高科技材料的應用，像是航空業的反射技術、工業塑膠的功能美學，以及使用於汽車製造業的鉻顏料。他從各領域得到靈感，像是拉斯科洞穴的壁畫等歷史元素，或是社會學、心理學、科學方法以及流行文化。這些素材都用於剖析和理解符號、文物和人類自我表現，例如特定物體內涵的擬人特質。

在 Lascaux 1.0 Beta 系列中，Johannes Holt Iversen 回應對史前文明——拉斯科洞穴壁畫的人類行為及衍生擬像（simulacra）。作為歷史上最古老的繪畫表現，為保護文物，法國政府 1963 年正式宣告關閉岩洞，1983 年起陸續在附近建造複製洞穴與復刻藝術品。對 Johannes 而言，拉斯科洞穴已然成為複製行為和超現實（hyperreality）的象徵，另透過對作品的命名，暗示一觀點：隨著現代科技不斷進展下，許多事物已不再容易辨別真偽。此系列應用多種領域技術材料，如採全息材料探索光的二重性，呈現具復古未來主義（Paleo-futurism）的龐奇神秘特質，並打破時空疆界，創造一個與人類遠古歷史和未來連結的宇宙，觀眾藉不同視角的觀察，將產生各異的解讀與感受。

Johannes Holt Iversen 1989 年生於丹麥哥本哈根，現居荷蘭阿姆斯特丹，在 2020 年獲得荷蘭皇家藝術學院藝術學士學位之前，他曾做過丹麥藝術家與雕塑家艾利克·瑞特（Erik Rytter）的學徒，以及波爾·傑內斯（Poul Gernes）的助理。

Johannes Holt Iversen focuses on exploring the tension between artificial and organic material and life forms and works with both traditional art forms and cutting-edge technology including AI, to imbue his viewers with an existential awareness of the hyper-slick representation of reality that surrounds them. His works can be abstract at times, but are always related to the real-world counterpart, often appearing from the use of high-tech materials; used in other industries such as retroreflection technology from the aviation industry, functional aesthetics from industrial plastic construction and chrome pigments from the car manufacturing industry. Iversen draws on inspirations in various fields; whether it be historical elements, like the early depictions from the Lascaux caves or other inspirations that comes from the fields of sociology, psychology, scientific methodologies and pop culture; all with a common denominator in using, dissecting and understanding symbols, relics and human selfrepresentation; such as the anthropomorphic qualities certain objects contains.

In the Lascaux 1.0 Beta series, Johannes Holt Iversen responds to the human behavior and the simulacra of the prehistoric civilization – Lascaux’s cave painting. As the earliest known form of painting expression in human history, the French government officially closed the caves in 1963 to preserve their cultural legacy. Replica caves were built nearby in 1983, and the paintings were reproduced. For Johannes, the Lascaux caves have become a representation of hyperreality and a symbol of replication behaviors. Through the title of the works, he implies a viewpoint: with the continuous advancement of modern technology, it is no longer easy to distinguish between an original and a replica.

This series utilizes multidisciplinary technical materials, such as exploring the duality of light with holographic materials, presenting the unusual and mysterious qualities of paleo-futurism, transcending time and space, and creating a universe that connects with both the past and future of humanity. Diverse interpretations and emotions will be generated by viewers as they make observations from different perspectives and angles.

Johannes Holt Iversen (b.1989) is a Danish painter and sculptor currently located in Amsterdam, Netherlands. He is an apprentice of Danish painter and sculptor Erik Rytter (former assistant of Poul Gernes).