Power and Gaze in Xu Bing's Dragonfly's Eye

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Abstract. On August 18, 2019, Xu exhibited "The Dragonfly's Eye" in Today Art Museum. As a respectable writer, Xu drew attention to his elaboration to his illustration of the dragonfly through his own through incorporating his own artistic interpretation as the new creative mode and idea in art media, further highlights features of "The Dragonfly's Eye". The aesthetic feeling of human nature is emphasized in the creation of Dragonfly's Eye. Unlike typical contemporary art video works, Dragonfly Eye delivers a whole course of illustration with exceptional production method - through the utilization of existing downloadable videos on the Internet. The project utilizes the romantic story between a young couple to comment on views of life and soul in the contemporary society. Seemingly novelty, the project ultimately centralizes at the idea of the critiquing human nature in the modern ages.

Keywords: Xu Bing · The Dragonfly's Eye · Rights · the human nature

1   Introduction

Though Xu's thoughts and viewpoints could not be completely interpreted through the analysis of "The Dragonfly's Eye", it is explicit that the discussion on human nature and morals is presented in the project, that its illustration successfully portrays elements of human nature, and its relationship with humanity. The Dragonfly's Eye provides a discourse on the expression of human values through a first-person perspective, and offers the reflection on personal growth, families, friendship, and daily lives. And such delivery resonates with one's growth as they travel through Xu's literary.

2   Xu Bing's Thinking and Analysis of Rights in the Dragonfly's Eye

Since its first publication, Xu Bing's Dragonfly's Eye has been widely echoed and studied both at home and abroad. Academics and artists soon diverted discussions on the truth of human nature as inspired by Xu's work "The Dragonfly's Eye" as an experimental video works, on the one hand, promotes the continuation of artistic critique and reflection towards social phenomenon; on the other hand, the incorporation of visual image of the labyrinth changes offers the reflection of daily life on interpersonal interaction - the process of restarting, or simply experiencing daily discourses could possibly bring problems and difficulties that make one confused and lost [1]. The author also put forward

in The Dragonfly's Eye related concept – life is like being in a maze of mirrors, that each individual upholds the same sense of humanity, through different deliveries of its own likelihood. Though is that, the same medium of humanity usually diverts in explicitly different manners, and such also alters individuals' view reflected back to mankind. Particularly, Xu Bing made comments on human nature and life through his work "The Dragonfly's Eye", that the truth of humanity is reflectable through ordinary.

Is there any connection between human nature and power? Xu Bing's The Dragonfly's Eye did not provide an insight on the integration between two in real life, that authority and humanity dependently co-exist with each other, nor can they be easily trampled upon. In fact, individuals' sense of humanity reflects their own moral standards heart [2]. Everyone has different understanding of humanity and morality, and that differentiates between individuals' establishment of concept on the cognition of rights.

Legal provisions are regarded as platforms for exercising legal rights. But whether the exercise of humanity rights is offered with the same channel for execution is remained as dubious. In Dragonfly's Eye, fragments of narration throughout the video work were not constructed in a logical manner. Instead, the project illustrates real-life social phenomena in China through a fictional approach. Analysis reflected Xu Bing's dedication to address daily lives pf civilians to portray real-life social development of China [3]. Dragonfly's Eye vividly spreads various social and activity group across display. Xu Bing first discusses the general significance of public camera video. First, the project incorporates an objective perspective of illustration. The camera is set as a non-human point of view that its frames rather reflect data and information, instead of visual images. Dragonfly's Eye is analyzed as a genre of media work itself – through delivered in artistical sense, all images are authentic and realistic through capturing real-life events from cameras installed in the streets and crowded places. The person's psychological changes of a person can be identified by studying the crowd's facial expressions and behaviors. Some cameras are placed in outlying locations, maybe in tiny rural streets or rural villages. Xu Bing blends these resources and develops their ideographic powers while choosing cinema and television visuals. Public cameras also have another connotation in this context. In addition to recording, it also uses surveillance, which creates a "presumption of guilt." Under a public camera, there is no privacy. With scenarios involving plastic surgery and facial recognition, the movie brilliantly explores the broader cultural consequences of public cameras. Xu, of course, also integrated with other elements and design for smoothening frame delivery for centralized integration and optimization of the integration of fragments for the creation of e "The Dragonfly's Eye". Gradually, the aesthetics of "Dragonfly's Eye" is projected through gradual development of personas' inner thoughts. Instead of simply relying of stack of images to portray their action forms, Xu flexibly incorporates different forms of media, such as photographs and recordings, for the delivery of narration to further address the theme of power and human nature. "The Dragonfly's Eye" succeeds in its cinematography, and it draws on material from across the country, presenting it with a degree of statistical objectivity and authority, an attempt to tell a universal story, a grand narrative of Chinese reality.

3   Human Nature and Rights

3.1   Human Nature is the Premise of Rights

The human characteristics expressed in "The Dragonfly's Eye" are relatively diverse, mainly due to the different characters displayed by ordinary citizens and working people in their daily life. The different characters may also show different details of human nature [4]. Human nature has increasingly evolved into the foundation of power, particularly in the process of mutual integration between human nature and power. Some people may make the most of their life by making reference to or acting in accordance with legal provisions in order to defend their rights. However, the truth is that the core of human nature might not be entirely constrained if there is no human nature as a norm and only legal norms are followed. As Xu Bing believes, laws establish a person's rights and obligations, but laws are created by people, and there is honesty and kindness in people's hearts. Laws reflect humanity in people's hearts rather than being only cold, hard rules. If legal morality and values reflected in legal provisions can highlight human nature, then human nature can also become the premise of law and rights. In "The Dragonfly's Eye", Xu Bing gradually connects one segment with another and gradually diffracts out the character qualities one after another. Humanity plays an important role in the lives of these characters.

It is possible to assume the use of public camera in the project for concept and cognition refinement. However, in fact, the project utilizes all kinds of lenses for capturing moments to illustrate natural responses of subjective behaviors. The Dragonfly's Eye is particularly exceptional in that it employs a technical shooting angle rather than the usual camera angle used in movies. This technical shooting angle results from the public camera and the transformation of human nature in front of the public camera. Despite the fact that this video work includes a scriptwriter's narration, it is challenging to finish the narration because the information offered by these materials is quite straightforward [5]. By using public cameras, they are only able to portray a single instant in time in a particular person's behavior rather than the entirety of that person's existence. However, Dragonfly's Eye develops a distinctive existential texture.

3.2   Rights Reflect Human Nature

It took Xu four years to complete the work from 2014 to 2017. The four years also evidenced a leap in the development of public cameras. In China, the emergence of network anchor in the second half of 2015 and the rise of dashcam in the first half of 2014 both supplied abundant raw sources for media creation. The next tale centers on a girl named Dragonfly and her male friend Korfan, who falls madly in love with the former's physical shape and apparition while the latter is still unsure of who she is. This love story illustrated in "The Dragonfly's Eye" is seemingly just an emotional story of two. In fact, contextually, the boy has lost his sense of self, though still persisting in wooing the female persona. Though it seems a heart-felted tale of chasing for a girl, the loose in self, in fact, portray tragedy. On the contrary, it is a person's right to love and be loved. In The Dragonfly's Eye, Xu Bing makes an unbreakable connection between love and human rights through illustrating the intangible connection between individuals.

Since the characters captured by public cameras cannot be justified as the main actors, Xu Bing utilizes post-editing to face-swap different characters in the camera in real life on the main characters. Yet, the storyline is unaffected by the resolution. That girl, Dragonfly, may indeed be able to soar through the air without the weight of romantic love, male adoration, or this ethereal passion. The Dragonfly's Eye's artistic and social importance, as well as its name, is most likely derived from it. Enthusiasm seemingly sincere in the relationship, but in fact they two personal feelings may exists in illusory. This elusive sensation may be around boys and girls, may cause the boy gradually lost myself, lost the direction of the future, may cause the girls gradually lost to the love of the accused, gradually lost his love. "The Dragonfly's Eye" is like a life micro film, reflecting the love story of two people, but also reflects the humanity of different people. In the process of mutual communication between people, how can we polish our eyes and completely see through a person? How can we really not be confused? In the world of love, each one of us has the right to love and be loved, everyone.

3.3 Rights into Human Nature

The vitality of the vibrant social scene must be drawn upon to create new forms of artistic expression that cannot be found inside the art system itself. In our lives, love between men and women will likely go through many of the same emotional experiences depicted in The Dragonfly's Eye; possibly unavoidable for all to experience similarly. Whether the couple in the story reflects and resembles audience's real-life encountering, or whether the story itself stimulates the audience's emotional connection for sympathy is the debate to be put up at this point. This mirror-like photography technology and artistic creation mode being fully integrated into the discussion of human emotion and nature highlights their value and importance while improving our right to be loved. Power into the order of human nature, not only can strengthen the bondage of rights, also can show humanity, if every one of us can be in the right as constraint, restrict the development of our human nature, so everyone is likely to become the same person, each person's emotional experience and love are likely will become very dull. If each of us can fully integrate into the human nature and constrain human nature with human rights, it is always possible to show different types of life characteristics under the constraints of rules. For example, a soldier escaped to a cave after being stricken by the enemy. The enemy troops followed, searching everywhere. The soldier was in great dread of being found. Suddenly he got a sharp sting on his arm. It was a spider, and just as he was about to crush it, he took pity on it and let it go. Then the spider went to the hole and made a new cobweb. When the enemy came to the hole, they found complete cobwebs and left because they assumed that no one would be there.

4 Gaze in Xu Bing's Dragonfly's Eye

In The Dragonfly's Eye, Xu Bing describes the prevalence of surveillance cameras, claiming that every member of society is photographed by them 300 times on average per day. According to Xu Bing, the widespread monitoring system is a true scattershot viewpoint that has altered how people perceive history and the world. In the preface to the

Dragonfly's Eye, Xu Bing talks about how "surveillance video can be calm and silent for hundreds of hours. It can also happen in an instant beyond human logic. These images are constantly changing and striking the categories of knowledge we have, and even changing our view of history. Because those phenomena that our knowledge cannot judge and explain really happen, it is believed that non-scientific phenomena could have possibly occurred in the history of mankind since it has never been evidently captured. Today, these unexplainable phenomena are documented by extensive surveillance footage, and the phenomena would be beneficial for the evolution of mankind if they could be passed on to posterity.

4.1 The Significance of Public Camera Recording

The general definition of public camera recording is first examined by The Dragonfly's Eye that incorporates an objective point of view. The camera is pointed in a non-human direction, capturing more of data and information than video works. It is understood as an extreme case of "non-film" [6].

Public camera, at the same time, also has another meaning. Besides recording, it also has surveillance, which is the existence of "presumption of guilt". There is no privacy under public camera. The Dragonfly's Eye cleverly discusses the general cultural implications of public cameras, with plots such as plastic surgery and facial recognition.

4.2 Absurdity Under Monitoring and Watching

What makes the Dragonfly's Eye unique is that it does not have the normal cinematic perspective, but a technological perspective, and that perspective is cold. Although the scriptwriter's stance is incorporated to the narrative in this video work, it is still challenging to finish the story due to the material's poor grammar. It merely conveys a distinct feeling of estrangement.

In the Dragonfly's Eye, absurdity is established in a balanced structure of confrontation between two forces, such as "subject" and "object", "ego" and "other", "rationality" and "irrationality". The heroine Dragonfly in the Dragonfly's Eye becomes an anchor, the hero continues to reward for her, hoping to make Dragonfly smile with lots of money. The main character Dragonfly is once again living a life that is always being watched by cameras in the interim. These video recordings also demonstrate that a genuine person's life is not entirely represented by the various, individual, and anonymous "dragonflies." However, through the video image collage processed by artists, it becomes Dragonfly's game life and the truth of art, which also inspires us to reflect on the "reality" of daily life. Therefore, the Dragonfly's Eye has the compound eye characteristic of a dragonfly, which condenses different individuals under the camera into plural people. In other words, the male and female protagonists in the film are all played by different characters, and they gather together to deduce the same virtual story fabricated by borrowing fragments from daily life.

The second source of "absurdity" is the confrontation between "rationality" and "irrationality" through the gaze in the Dragonfly's eye. The former is the "fact" of "everyday life" that is visible with monitoring devices and large data. It is made up of big data surveillance bits that lack judgement and emotional context. Informally, human

experiences that are captured and filtered by computer programming languages, huge data, and monitors provide a chilly picture of the behaviour and mannerisms we see on computer monitors and monitors. Either a prominent anchor studio or an investigation into criminal histories is featured on the TV. Moreover, the two are dissimilar. While the subject is passively monitored and watched in the "surveillance world," they actively choose to be "monitored" and "watched" in the direct broadcasting room.

5   Conclusion

Every person has rights, and because for all are unique, individuals have the right to exercise desirably though public cameras are present. Like in The Dragonfly's Eye, the couple can both the subject, and likewise, people else can transferably be. Each individual's definition of love values to be reflected interpersonally is different, Xu in "The Dragonfly's Eye" established the concept of love might conflict with other stances. Yet, in the era of information explosion, the correct way for individuals to demonstrate treat appropriately reflects what Dragonfly's Eye seeks to bring to its audience.

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