

亦梦长空

Skybound Dreams

AI时代的透明性寓言与共生实验

On the Contemporary Translation of Mechanical
Movement as a Sculptural Language

关键词 Keywords:

信息茧房 Information cocoon

人工智能 Artificial intelligence

自由意志 Free will

在人造世界的新式囚笼中横冲直撞

制造信息偶遇

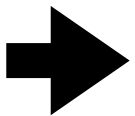
试图破笼

Rampaging through the new cage of the artificial world

Creating information encounters

Trying to break the cage

01 灵感来源 Inspiration



中文摘要

“养鸟”是古城众多传承至今的风俗之一。“养鸟”的风俗由来已久，宋代人孟元老所撰写的《东京梦华录》中就有对“养鸟”风俗的记述，宋代以后，关于“养鸟”习俗的文献记载散见于历代的文人笔记中，明清两代，“养鸟”无论从种类还是从规模上都达到了顶峰，不仅仅局限于“养”，发展出“遛鸟”这种被打上时代烙印的饲养模式，从而成为像北京、开封、南京等古城独具特色的民间风俗之一。随着时代的不断向前推进，“遛鸟”这种古老的民俗也在以一种外行人鲜为人知的方式演变与传承。“遛鸟”这种民俗无论从纵向的时间传承还是从横向的发展规模上来说，都是研究古城风俗不可规避的重镇。随着社会的发展进步，民俗学科各方面的研究不断推进呈现百花齐放的局面，古城民俗研究也不断有新的突破和纵深，而作为古城代表性风俗之一的“遛鸟”民俗一直停滞不前，游走在研究者的视界盲区，国内外的民俗学者极少进行相关方面研究和调查，目前所能看到的“养鸟”“遛鸟”相关文献也仅限于生物学意义上的研究成果。

为了深入开掘古城民俗研究，进一步细化深层次研究古城这一特殊城市民俗的产生、传承与发展的原因，本文拟以开封这个古城为田野调查对象，试图通过这个古城“遛鸟”习俗的深入了解，探究古城养鸟习俗随着时代的变化所产生的相应变化，从而更深入的挖掘“遛鸟”风俗存在的社会根源、时代背景及遛鸟人这个特定群体的心理结构，并试图理清这种习俗发展的前景。首先，开封地区“遛鸟”风俗的调查极具典型性，既具有地方民俗资料收集的文献作用，对古城民俗研究的发展起到了一定的推动作用，也会对开封当地的社会民生状况有所涉及，为社会学、民俗学等学科在这方面深入开掘起到了先导作用。其次，“遛鸟”习俗的流变，其实就是社会发展、遛鸟人构成变化、文化推进及普及、地域文化等共同作用下所产生的变化，研究其变化的过程，也是对民俗产生、发展、衰微的过程进行一个整体的审视，这个个案的研究对推导整体的特征和发展规律具有一定的参考作用。

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Mr. Bai is a retiree who has been training birds to fetch for two years now. "We old people don't have very much to do," he says, pulling a cigarette from a crumpled pack. "I quickly got bored listening to the radio all day." He is standing beside a row of perches on which a dozen identical birds sit. One begins to squawk and squabble with a neighbor. Bai reaches over to chide it with a firm tap on the head, which only causes the rest to screech in protest. "Keeping birds is also very peaceful," Bai smiles. "Good for the health."

These birds, with their distinctive yellow beaks, are called "wutong birds" (梧桐鸟 wútóngniǎo), and are caught from the wild. They are subsequently sold in markets in Beijing for 70 to 80 RMB, and can be trained to catch within a week. Trainers begin by tossing seeds into the air, with a hungry bird eager to play. Seeds are then swapped for small plastic balls, big enough to prevent choking, and these are thrown gradually higher and higher. The birds receive food treats for every successful retrieve. As with any pastime, bragging rights are important, and the men like to boast about whose pet can soar the highest. The camaraderie of the birdmen, interrupted by regular bouts of gentle mocking and playful insults, seems to be a crucial part of what draws each of them back, day after day. "We are here all winter," says Mr. Bai. "But we let the birds go in April. Beijing's summer months are too hot and the birds pant like dogs, with their mouths always hanging open. Then they are useless for playing catch. We just buy more when it gets cooler."

He doesn't know exactly where the freed birds go. Another man thinks maybe they return to their origins in the northeast of China, the traditional homeland of the Manchu ethnic group. "I think teaching birds tricks is actually part of Manchu culture," Bai pauses and shakes his head blankly. "But I'm not really sure."

Another man lets out a sigh and interjects. "All Old Bai knows is how to eat and shit in a toilet," he blusters, and the other birdmen fall into laughter. "There is a Manchu man that sometimes comes here with his birds, but usually he plays somewhere near the National Stadium. He knows much more about history than we do."

As light fades and a slight chill descends, the men attach birds to perches and perches to bicycles. Slowly they disappear into the warren-like alleyways that make up Old Beijing.

Lian Chengye is shouting at the trees. "Come down! Get back! No food for you!" His wutong bird stands on a branch, whistling and nodding its head in mocking metronome. The other birdmen can't help but laugh, and Mr. Lian is soon joining them. "We try to come to a place with no trees," he sighs. "But they always find one somehow."

These men like to bring their birds to a dusty concrete square north of the National Stadium, normally referred to as the "Bird's Nest" for its striking lattice framework, which provides a fitting backdrop. "Bird's nests are lucky in Chinese folklore," says Lian, flicking his eyes towards the vast structure. "They wanted to bring luck to the Olympics." Another man tuts loudly in disagreement, "That's not it. It was built like that because foreigners think all Chinese like to eat bird's nest soup. It was designed by foreigners, don't you know?" As different theories are posited the men begin to squabble.

Sixty-one-year-old Lian is of Manchu origin, one of the 56 designated ethnic groups in China, and has a compelling backstory. "My ancestors were originally brought to Beijing by the Qing emperors," he recounts, stepping away unnoticed from the discussion over stadium design. "They were nobles. My grandfather was in charge of the garments

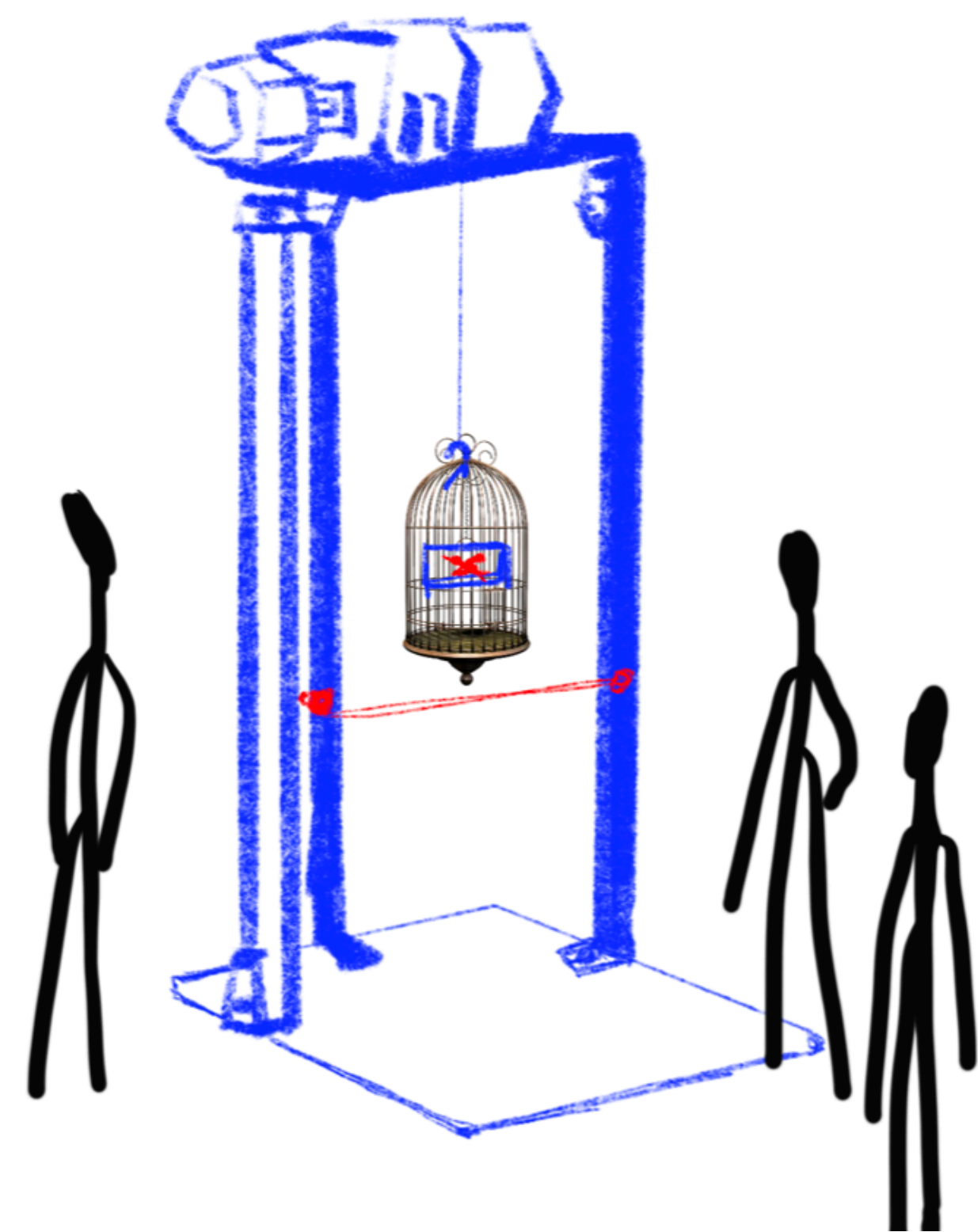
BIRDMAN BECAME AN INSULT INDICATING A WRETCHED PERSON OF NO WORTH

进一步研究发现，“养鸟”作为一种悠久的民俗文化，既是人类对自然的驯化，也是对自由的微妙隐喻。这件作品将这一观察延伸到AI时代：我们如同笼中之鸟，被算法与数据流所定义，飞翔的高度取决于技术的“手臂”。通过机械装置与AI技术的结合，我试图探讨在数字化囚笼中，我们如何重新定义自由，并寻找突破束缚的可能性。

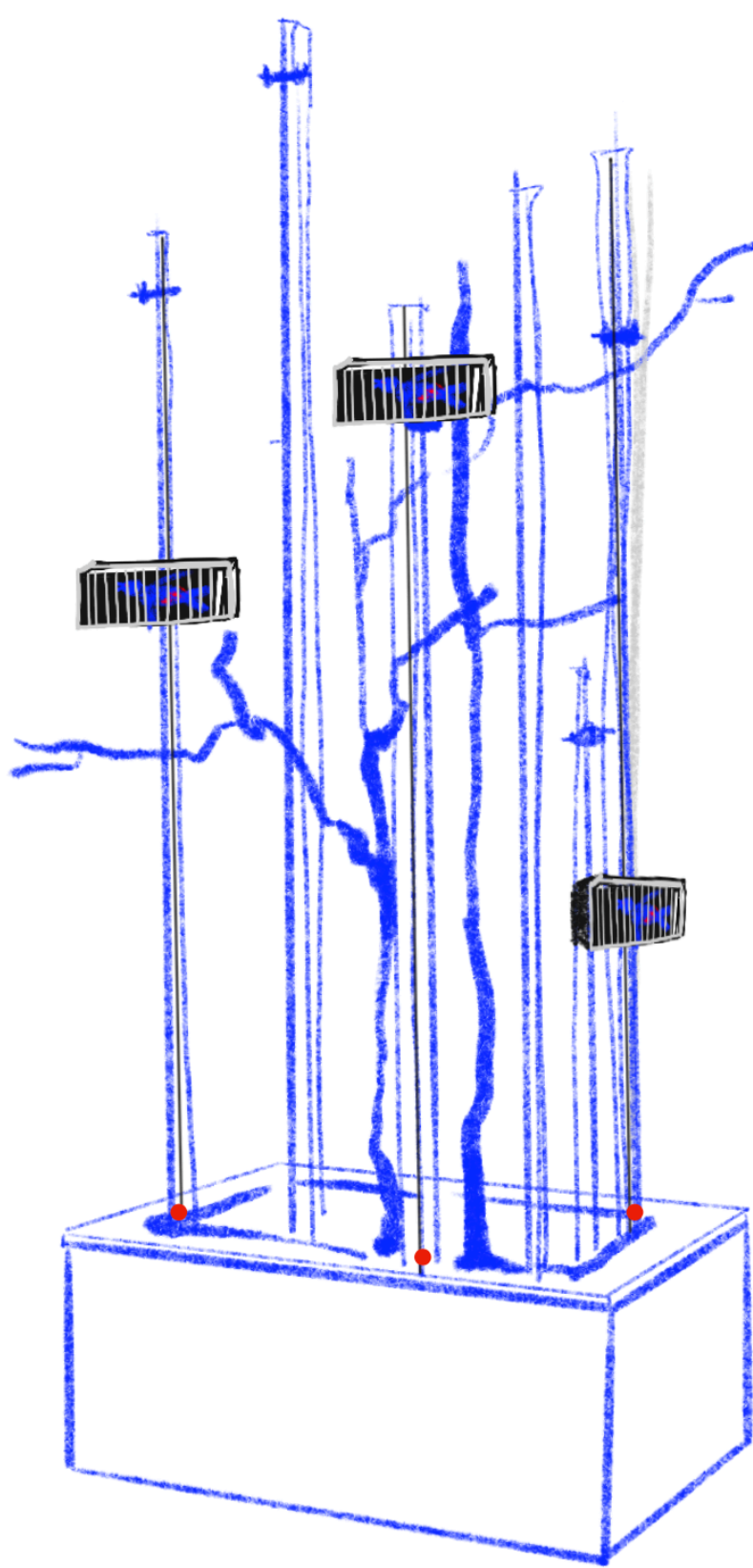
Further research reveals that “bird-keeping”, as a long-standing folk culture, is both a domestication of nature and a subtle metaphor for freedom.

A casual observation of a group of elderly bird keepers. I realized that the height of the birds in the cage depended on the height of his arms.

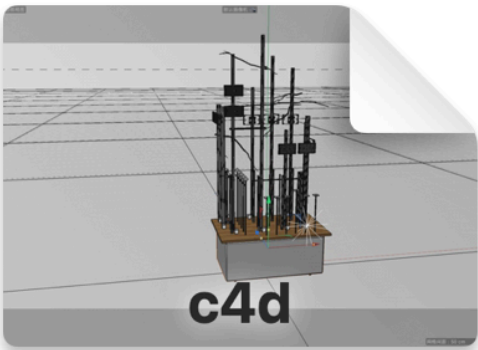
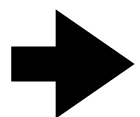
02 创作草图及模型搭建 Sketching and Modeling



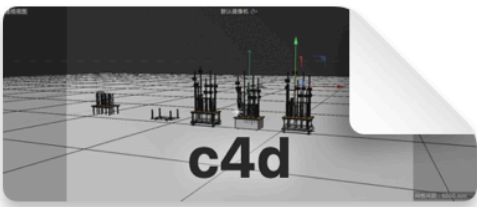
基于实体鸟笼的运动模拟
Motion simulation based on a solid birdcage



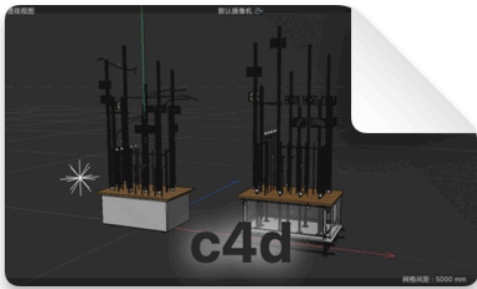
机械鸟笼设想与现实结合
Mechanical birdcage vision meets reality



鸟笼模型_单个.c4d



鸟笼模型_改底座.c4d



鸟笼模型_树枝.c4d

模型搭建
Model building

03 装置结构详情Device structure details

A.用电设备

用电设备名称：IPS高清液晶显示屏*10、轨道*10

用电设备型号：42步进电机、220v电源

总用电量：1500w

C.安装计划

a.铝型材套组：

233cm*1、216cm*2、204cm*1、185cm*1、
168cm*2、157cm*1、153cm*1、146cm*1

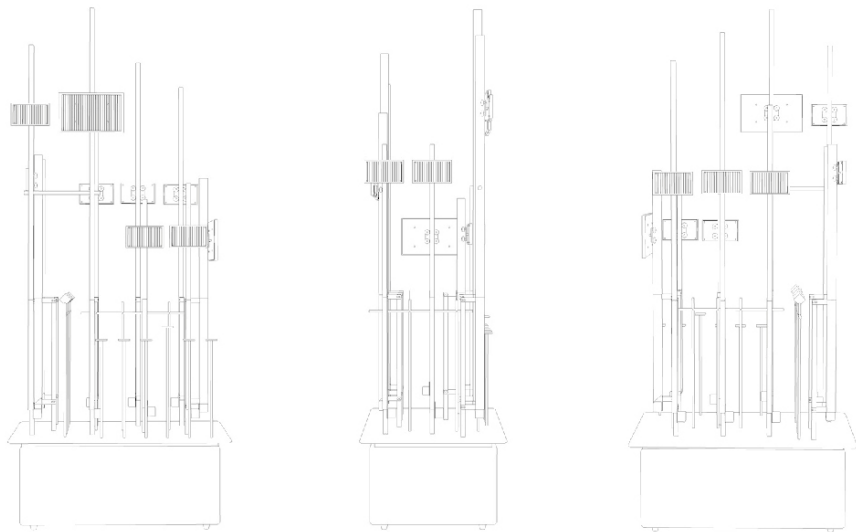
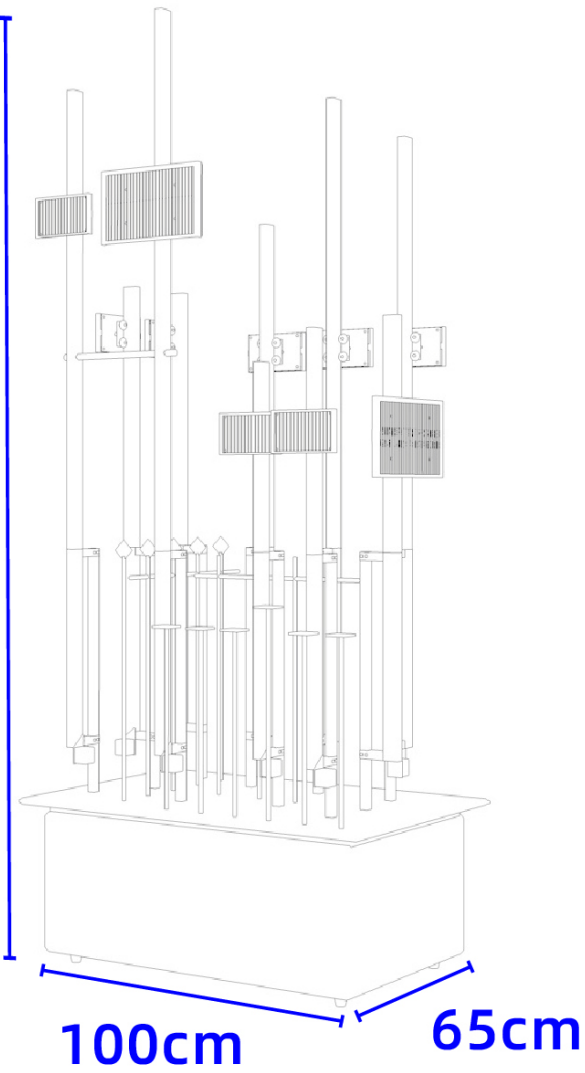
b.不锈钢套组：

50cm*2、81cm*5、98cm*9、
87cm*1、35cm*1

c.连接设备：

LED屏幕显示5路分屏器*2、信号模块*10、
5路电机控制板*2、HDMI与信号线互转线*10、
20x14cm电脑*1

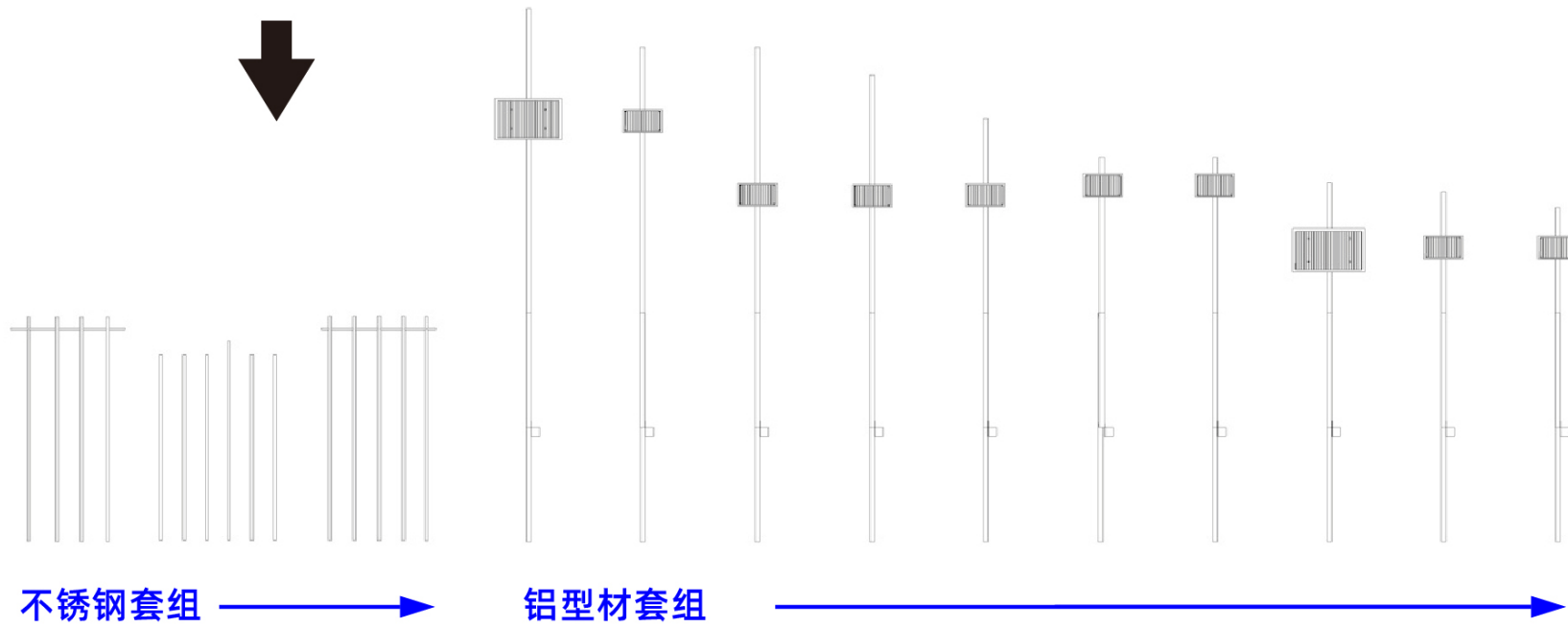
B.装置结构



前

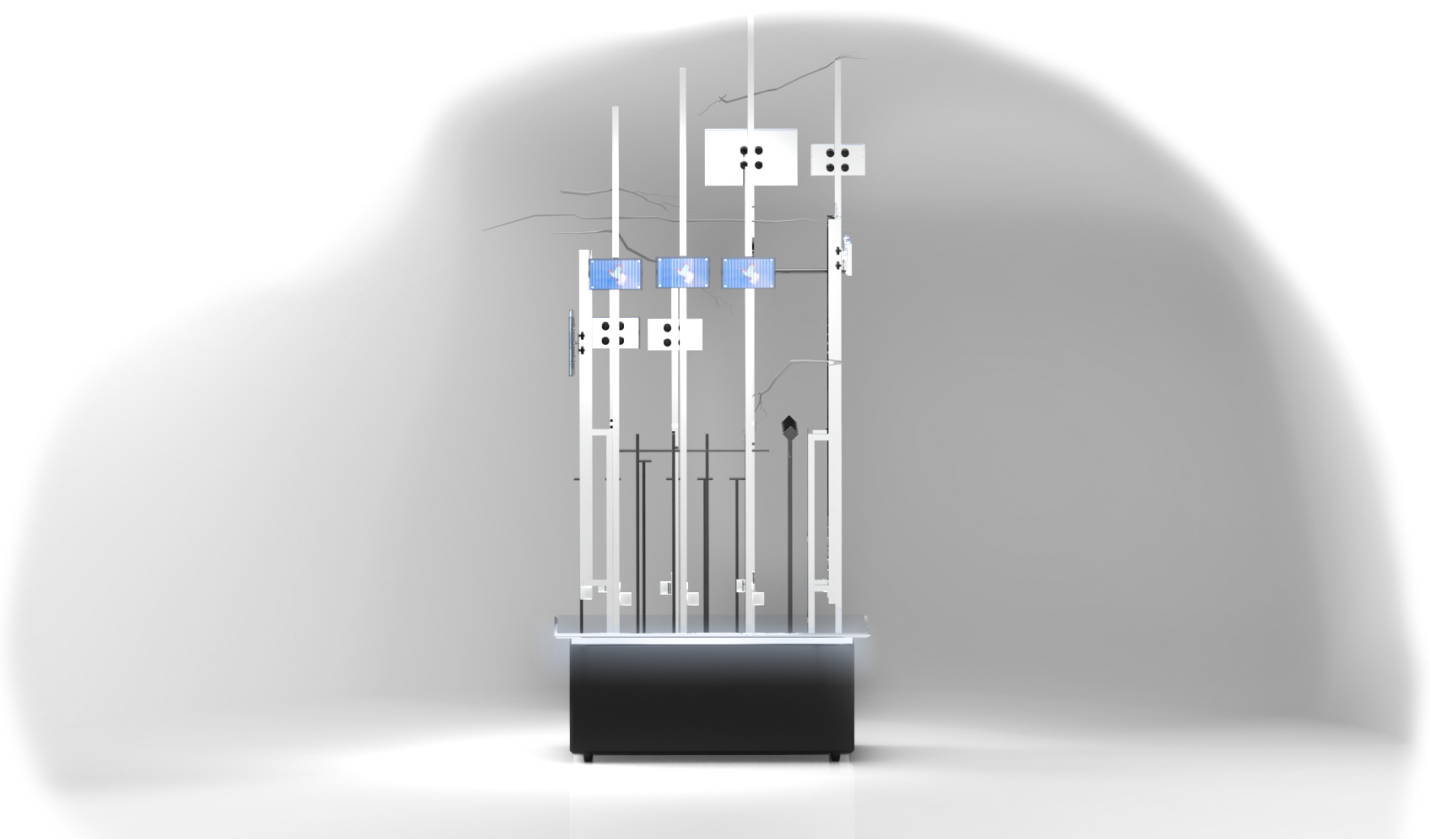
左

后



不锈钢套组

铝型材套组





“机·智”上海青年美术大展，刘海粟美术馆，上海，2025

05 作品阐释 Explanation of works

作品尺寸：

233*100*65cm

创作材料：

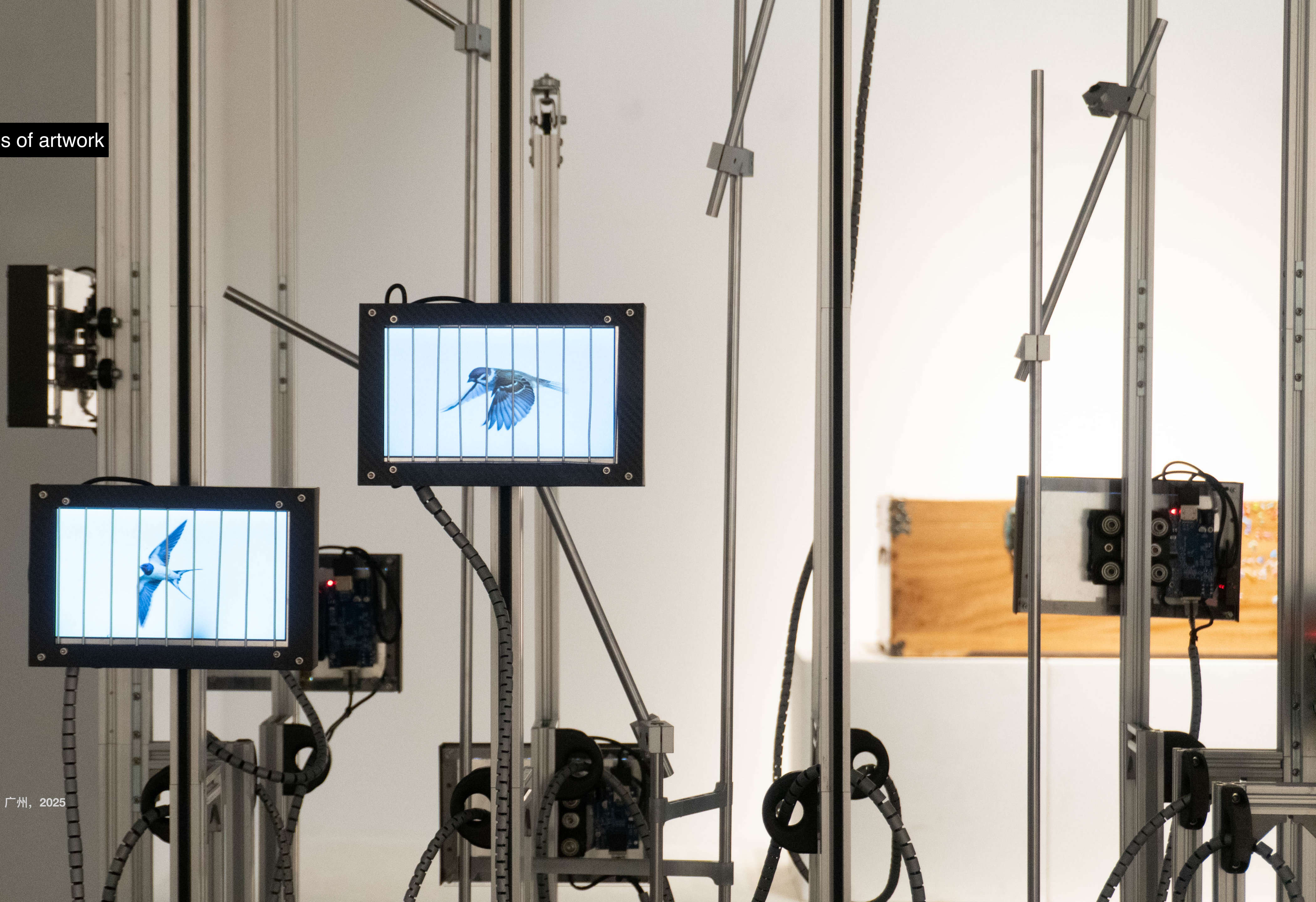
IPS高清液晶显示屏、Y轴滑轨、LD2410B毫米波雷达、铝型材、AIGC生成、42步进电机、3D打印镀银鸟笼外壳、滑台、同步带等

作品简介：

创作背景源于“遛鸟”文化，试图描绘在高新技术与数据高速流动构成的当代语境中的个体感受。装置结构由反光金属与上下移动的电子屏幕组成，其垂直移动状态与我们刷手机时指尖滑动状态一致。在数字化浪潮和智能技术日益渗透的“信息茧房”背景下，它既是空间的限制器，也是信息流动的容器。

笼中“鸟类”在AI生成的虚拟图景中穿梭，构建了一个人机共演的沉浸场域，试图提出一个问题：在计算机视觉与生成模型主导视觉输出的时代，人类是否还能保持认知上的主动性与批判性？观众的参与不再是被动观看，而是通过身体运动、视角变换与系统交互，与AI共同生成意义，打破人机边界，重新定义“自由”的尺度。

04 作品现场照片 Pictures of artwork





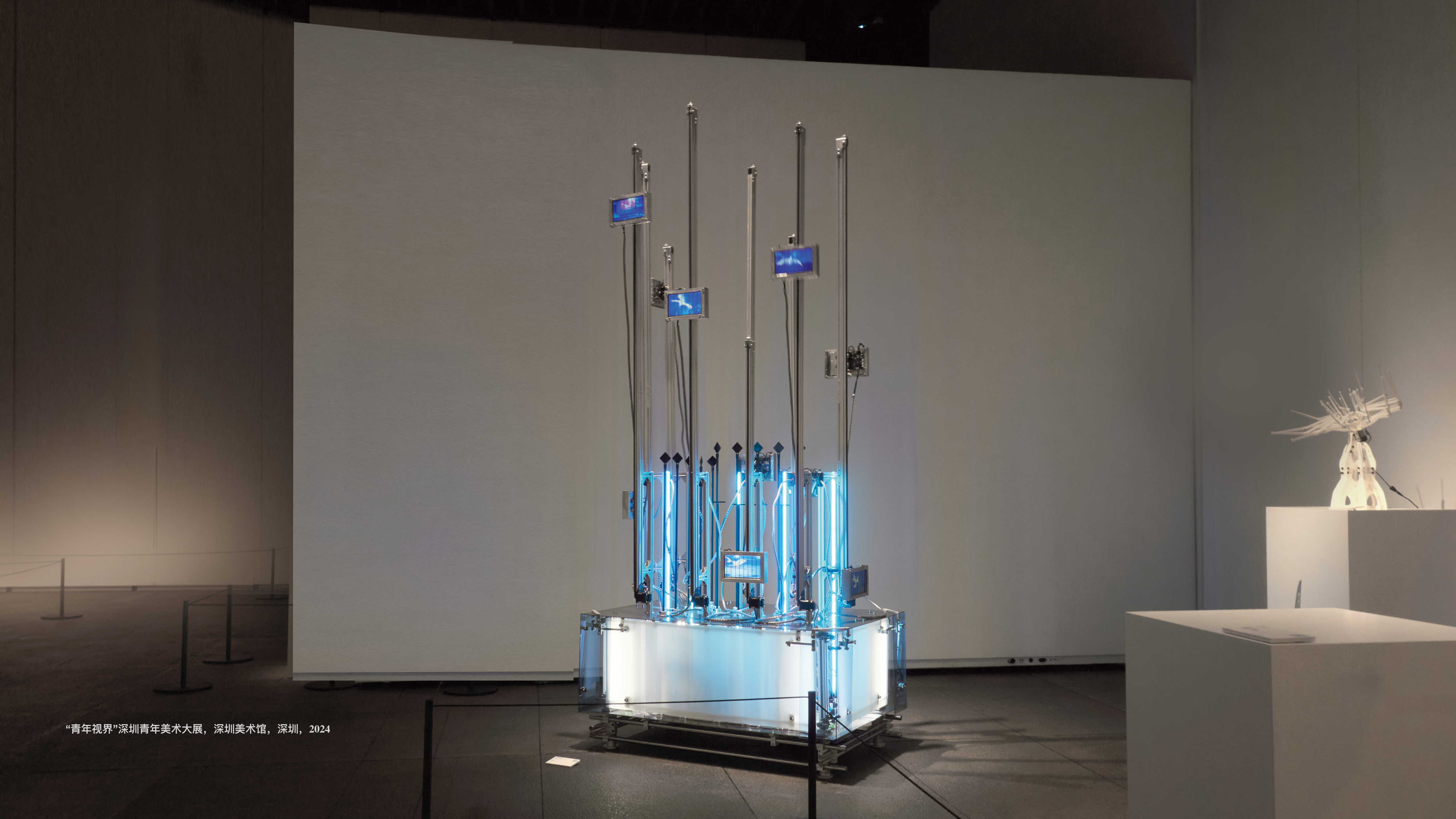




“机·智”上海青年美术大展，刘海粟美术馆，上海，2025



VISION QUEST贵阳南国花锦潮流发布会，贵州，2025



“青年视界”深圳青年美术大展，深圳美术馆，深圳，2024



“青年视界”深圳青年美术大展，深圳美术馆，深圳，2024





刘婕茜

广东广州

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创作类型多为**动态雕塑及机械装置**，关注当下变化中的社会，希望通过**及时交流的信息和舆论场的循环碰撞**，让艺术真正做到活在生活的深处。

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<https://looosparking.cargo.site/>

2025，幻Photism“谁在虚构过去”影像展，四川

2025，粤港澳青年艺术大赛“无界”，深圳

2025，广州塔“非遗回响”非物质文化遗产的现代回声，广州

2024，第四届香港青年设计奖，香港

2024，第二届广西实验艺术双年展“多元新境界”，桂林

2024，深圳青年美术大展，深圳

2024，亚洲新锐艺术与设计大赛暨河北国际工业设计周，河北

2024，与天真一起：艺术家与儿童的融创与互生展览，广东

2024，第二届长江青年影像展，湖北

2023，大湾区国际创客峰会暨“Maker Fairer Shenzhen ”，深圳

2023，河北省美协“以美为媒”青年艺术创作成果交流展参展，河北

2022，“步天计划”x《中国国家天文》科学艺术展，北京

2025, Guangdong, Hong Kong and Macao Youth Art Competition “No Boundaries”, Shenzhen

2025, Guangzhou Tower “Echoes of Intangible Cultural Heritage”, Guangzhou, China

2024, The 4th Hong Kong Youth Design Awards, Hong Kong

2024, The 2nd Guangxi Experimental Art Biennale “New Realm of Diversity”, Guilin, China

2024, Shenzhen Youth Art Exhibition, Shenzhen, China

2024, Asia Emerging Art & Design Competition & Hebei International Industrial Design Week, Hebei, China

2024, The Second Yangtze River Youth Video Exhibition, Hubei, China

2024, Beryllium Jindi Box Siming Mountain Group Exhibition, Zhejiang, China

2024, Together with Innocence: Artists and Children's Integration and Mutual Creation, Guangdong, China

2023, International Creators Summit and “Maker Fairer Shenzhen”, Shenzhen, China

2023, Hebei Provincial Association of Artists “Using Beauty as a Medium” Youth Artistic Creation Achievement Exchange Exhibition, Hebei, China

2022, “Step to Heaven Program” x “China National Astronomy” Science and Art Exhibition, Beijing