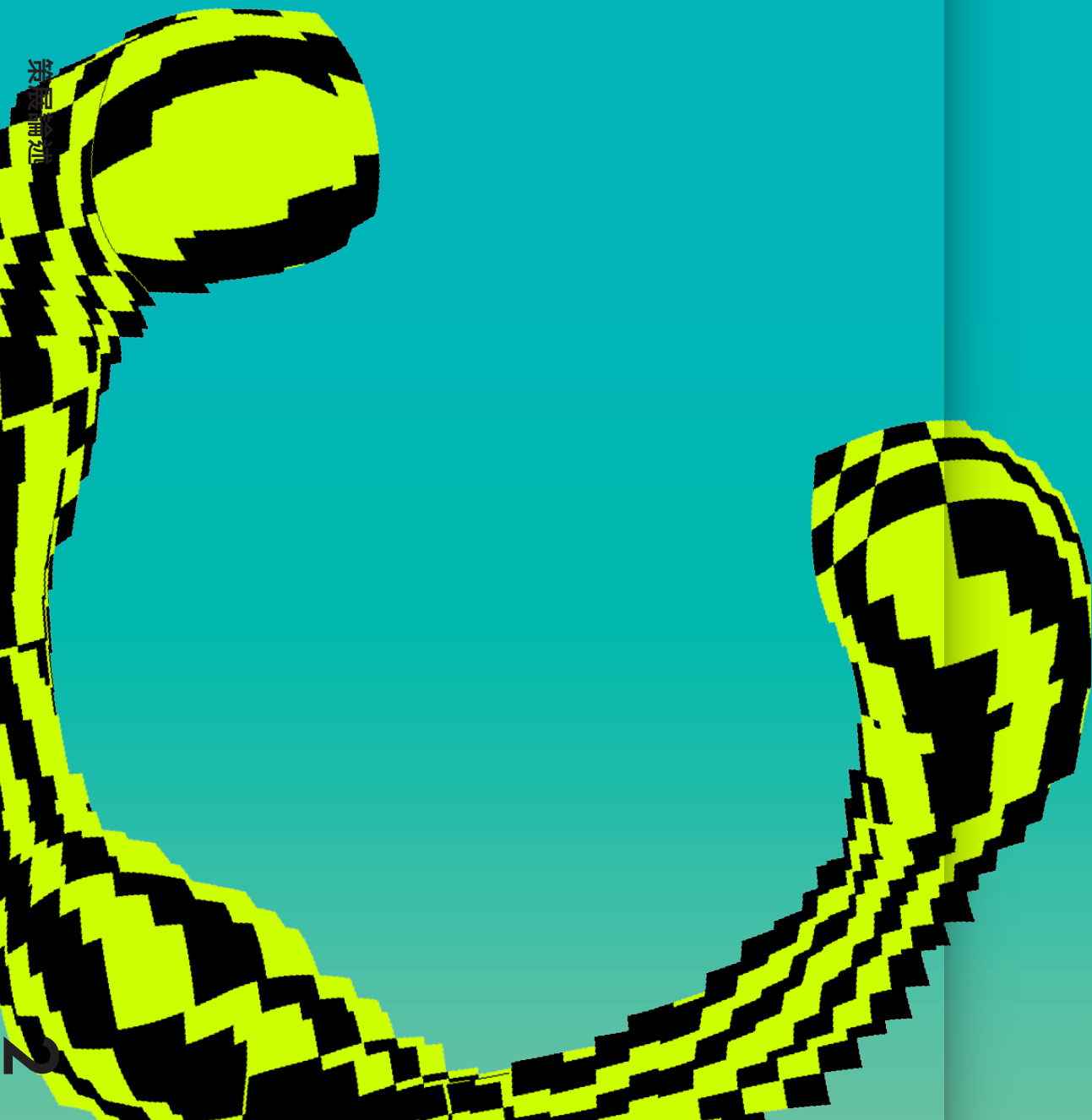Chimera鎧美拉
之島Island

Chimera鎧美拉之島Island

盤古闢開了天地，他的眼睛成為星辰日月、頭髮變成草木、氣息則成了風⋯⋯，在世界各地的創世神話當中，神 – 大地自然的呼吸是共通的，農業社會發展成熟之前、原始的人與自然、獸與人的關係緊密，是生命的夥伴。進入數位世界後，人們為滿足更便利、更便捷的生產／生活方式，積極地推動科技發展，將各種所能企及的資源組裝成得以滿足慾望的鎧美拉（嵌合體）。

鎧美拉（chimera）一詞來自神話中同時擁有獅身、羊頭、蛇尾的噴火獸，擁有強大的力量，而後鎧美拉一詞則被生物學領域挪用為同時具有不同生物細胞的個體。本次臺北數位藝術節名為「鎧美拉之島」希望邀請多組來自不同國家的藝術家展陳跨域、混種的藝術，並且透過作品來闡述人類為了強化各種力量，對生態、科技的彼此模仿，尤其 AI 的發展以強勢的姿態向各種產業襲來，當然也影響了藝術家面對科技的態度，若以運算和替代邏輯來看待技術與人類生活，這個世界將很快成為可被替代的舊系統，然而我們希望在這個活動當中與觀眾更積極地思考人類和科技之間更加有機的關係。

在策展概念與方法的部分有兩個軸線彼此交錯，第一個軸線是以「器官學」（Organology）一詞作為本策展企劃的概念延伸，靈感來自技術哲學對於該詞的論述，將原本已經有其他學者將技術與工具視為某種輔助器官的觀點繼續延伸，廣義地探討有機生物的「身體器官」、醫學技術上的「人工器官」、還有制度與科層組織下的「社會器官」之間的關係，人類的生存基本上離不開科學技術代表的「人工器官」。對一個「世界」的想像可以小至一顆細胞、大至宇宙的尺度，就如同「一沙一世界，一花一天堂」這樣的句子，只要細心的觀察，就算是微小至沙子，也能從中看到世界、宇宙那樣的浩瀚組成方式。因此，如何讓「精神性」和「科技」這兩個器官組成的身體系統能有機地運作，便是我們現今所面對的重要問題，而時時警惕著這個命題，也才能避免我們將技術工具（例如 AI）在社會中的意義簡化為只是拿來運算或替代勞力的邏輯。

本策展概念與方法的第二個軸線則是把「推測」（Speculation）與「虛構」（Fiction）當作方法去勾勒科技與人類

的交錯混種，並嘗試從中窺視隱藏其中的倫理爭議與文化問題。近年來許多生物學家嘗試將人類基因透過基因剪輯的技術鑲嵌至動物的胚胎，希望未來可以有機會透過動物胚胎培養出醫療所需要的替代人類器官。雖然這類型研究的初衷是為了人類的健康，但是跨物種的基因嵌入則引來了諸多的倫理問題。人獸混種胚胎的鎧美拉（嵌合體）挑動了人類文化中對於人的定義的敏感神經，也間接暗示了人類社會對於新興科技的雙面情感，在期望科技能夠帶來新的契機之際，也恐懼科技對人類存在意義的挑戰。在本次臺北數位藝術節中，多位藝術家透過作品去推測科技對未來世界的影響，並物質化與視覺化這些片段的虛構敘事，讓觀眾透過不同的感官體驗與互動，去對於這種鎧美拉般的多元器官系統進行省思。同時透過這些推測情境與虛構幻想，嘗試去鬆動大家對科技產生的僵化的二元想像。

　　如同古老的蓋婭或盤古的神話一樣，對「身體」的想像不應該只限於肉眼可視的形式，人與其所延伸出的科技輔具、網路系統、宇宙運行，都可以當作不同尺度的「身體」，而使其運作的不同系統就像是讓身體得以運作順暢，各具功能的「器官」。經過長久的歷史發展，科技技術所能企及的系統不斷擴大著，不只是個人每天使用的手機、網路訊息，人類科技社會作為一個個體，甚至向外連結著太空與更大的未知系統，因此本展希望透過藝術家的作品展出彼此對話，以及作品中不同虛構世界的彼此交織，來思考如何讓當代技術與人類生活的關係變得更加有機，將「鎧美拉之島」比喻為一個巨大的身體，社會機制和各項科技就像是不同功能的器官一樣，嵌合並運作成理想的鎧美拉。

　　本屆活動由陳湘汶與顧廣毅共同策展，並邀請活躍的 NFT 社群「眾聲道」規劃戶外的生成藝術專題。豐富而多元的教育推廣活動則邀請共演化研究隊企劃包括藝術共創、跨學科演講等專業活動。期待大家登上鎧美拉之島探險，找到更多有趣的風景。

In Chinese mythology, Pangu is said to have created the heavens and the earth. When he died, his eyes became the sun and moon, his hair turned into the grass, and his breath formed the wind. In many creation myths from around the world, the relationship among deities, the earth, and nature is intertwined. This relationship can also be seen in early humans, as they primarily depended on nature and wild animals for survival before completely adapting to agricultural societies. However, as we entered the digital era, humans have been proactively developing digital technologies to make production and lives more convenient and efficient. They take and use whatever resources available to achieve this end, producing a chimeric world.

In Greek mythology, the term "chimera" refers to a fearsome, fire-breathing monster with the head of a lion, the body of a goat, and the tail of a snake. Later, biologists used the term to describe a single organism that contains genetically distinct cells. This year's Digital Art Festival Taipei centers on the theme of "Chimera Island," where groups of artists from several countries are invited to showcase their interdisciplinary and hybrid artworks — narratives of humankind mimicking ecology and technology to strengthen their power at all levels. In particular, AI development is raiding all industries in a strong pose, which has certainly affected artists' attitudes towards technology. If we see technologies and human lives solely through the lens of computation and replacement, this world will soon become an obsolete system that is doomed to be taken over. Hence, Chimera Island aims to offer a platform for viewers to have a further exploration on the organic relationship between humans and technology.

In terms of the curation concept and methodology, they are indeed interrelated and built on two frameworks. The first one, inspired by the philosophy of technology, centers around organology, which stands for an extension of the curation concept. It further unfolds other scholars' perspectives regarding technologies and tools as supporting organs, exploring in a broader sense the relationships among organic organs (living organisms), technical organs (medical technologies), and social organizations (systematic and institutional levels). Basically, it is improbable for humankind to survive without technical organs

developed by science and technology. Our imagination of a world can be narrowed down as tiny as a cell or extended as vast as the universe. In fact, this echoes to the English poet William Blake's poetry: "To see a World in a Grain of Sand, And a Heaven in a Wild Flower." In other words, the scrutinization of a grain of sand still allows us to see the immense formation of the world and the universe. Thus, the ways to organically operate the body system composed of the psychotic and technical organs are then the key questions we must address today. It is something that we constantly remind ourselves of, to avoid an oversimplification of the meaning of tools and technologies (e.g., AI) in our society and not to artlessly use it as the logic of computation or manpower replacement.

The second framework is built on "Speculation" and "Fiction," serving as a methodology to depict the crossbreeding that comes from technology and humans, guiding viewers to probe into the underlying ethical and cultural issues. In recent years, many biologists have intended to introduce human genes into animal embryos through genetic engineering, hoping to grow human organs from the embryos to meet the medical needs of alternate human organs. The purpose of this practice is to improve human health. However, crossbreed genetic chimerism triggered several ethical concerns. On the one hand, the chimeric human–animal embryos tickle our nerves in terms of the meaning of mankind in human culture. On the other hand, they somehow allude to a double–edged feeling towards emerging technology — a desire to create new opportunities through technology and a fear of threats to human existence posed by technology. In this year's Digital Art Festival Taipei, numerous artists used their works to speculate the impact of technology on the coming world through the materialization and visualization of these fragmented fictional narratives, allowing the viewers to rethink the chimeric–like diversified organ system through interactions and sensory experiences. Concurrently, their artworks present speculative scenarios and fictional narratives which aim to shatter the viewers' stiff binary mindset of technology.

Like the myths of Gaia and Pangu, our imagination of a "body" should not be confined to the one we see with the naked eye. Humans and extensions of them — assistive technology tools, network systems, and operations of the universe — should also be seen as parts of the "body" yet in distinct dimensions; the different systems that enable the respective operations are like "organs", each with their corresponding responsibilities, that keep the body in good functionality. As time goes on, systems possibly attained with technology will eventually aggrandize and amplify. It is not only delimited to the mobile phones and direct messages used every single day by every individual; human society and technology, taken as a single entity, will even connect to space and the unknown system beyond. Therefore, this exhibition aims for the artworks to engage in dialogue with each other as well as the interweaving of the different fictional worlds so that we could all ponder the possibility of making the relationship of contemporary technology and humankind living more organic. Chimera Island is metamorphized as a gigantic body in which social mechanisms and technologies are organs of different functions within, working together to achieve the ideal chimerism.

This year's festival is co–curated by Hsiang–Wen Chen and Kuang–Yi Ku, with the participation of the active NFT collective 'Volume DAO,' who will organize an outdoor screening feature. The 'Coevolution Research Assembly' will host four educational programs which including collaborative art workshops and interdisciplinary lectures. We look forward to everyone embarking on an adventure to the Chimera Island to discover more interesting landscapes.
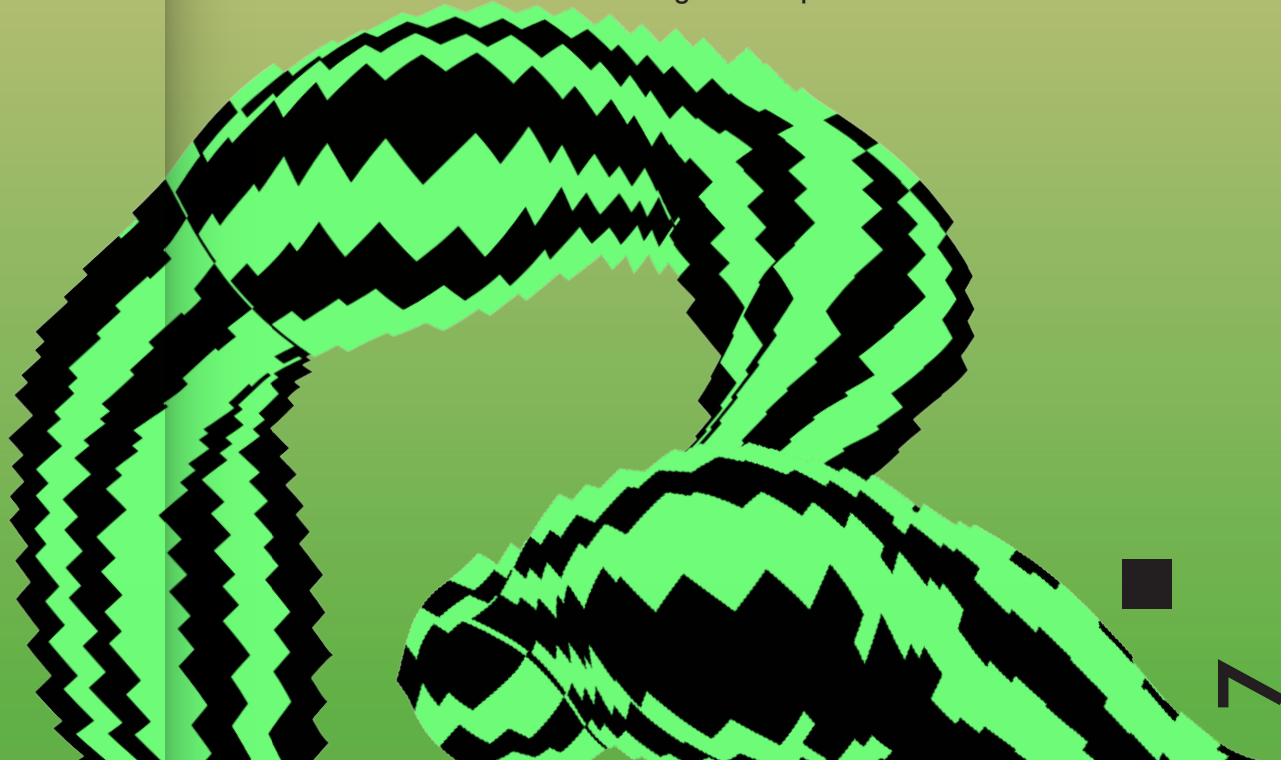
顧廣毅
Kuang–Yi Ku

陽明交大應用藝術研究所助理教授。他具有牙醫師、生物藝術家以及推測設計師等身分，試圖拓展藝術、設計與科學結合的可能性，作品主要專注於臨床醫學、人類身體、人與其他物種的關係以及性別議題，嘗試藉由藝術實踐與設計方法去探索科學領域中的倫理問題，並藉此思考科技、人類個體和環境之間的關係。他的作品曾獲荷蘭 Bio Art & Design Award、臺北數位藝術獎、美國 Core77 Speculative Design Award 等獎項。
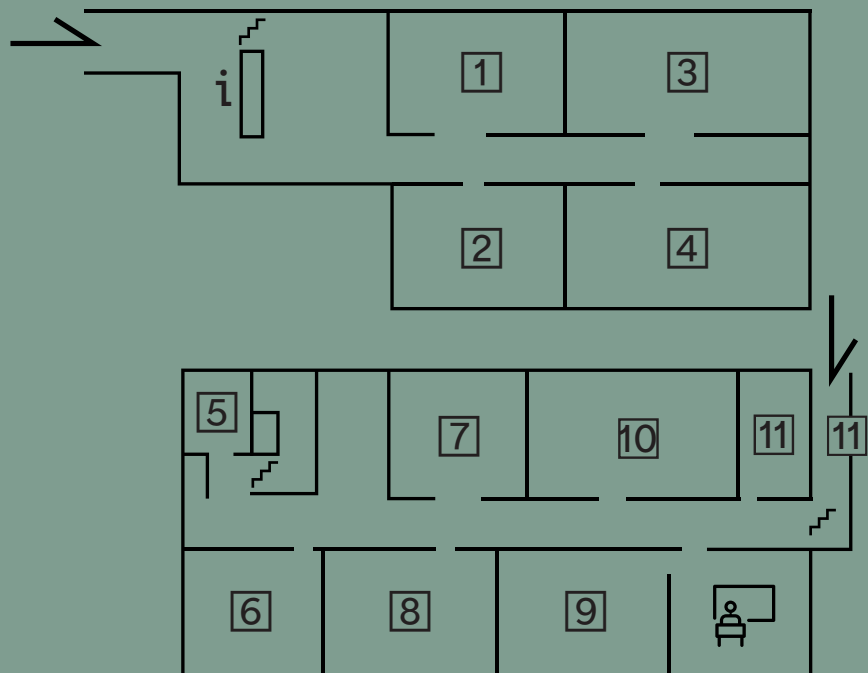
Kuang–Yi Ku is an assistant professor at the Institute of Applied Art at NYCU, Taiwan. He is a former dentist, bio–artist, and speculative designer. His works often deal with the human body, sexuality, interspecies interaction, and medical technology, aiming to investigate the relationships among technology, individuals and the environment. He won the Bio Art & Design Award, the Taipei Digital Art Awards, the Core77 Speculative Design Awards, etc.

陳湘汶
Hsiang–Wen Chen

策展人，曾任藝術雜誌記者與編輯、臺北數位藝術中心藝術總監。其展覽多著重作品間的對話關係，以敏銳的空間感創造清楚的展覽敘事，近期參與的展覽計畫有 2024 年「沃克・海怪・砲火・他們 — 熱蘭遮堡 400 年」、2023 年「智能廢軀」（臺北數位藝術節錄像交流計畫）、2022 年「複眼叢林 – 張徐展個展」、「複景生活－當代藝術視角中的蒙古及中亞」、2021 年「2021 臺北數位藝術節 – 無邊庇護所」（台灣）、「2020 臺北數位藝術節 – 01_LOVE 愛情數據」（台灣）。

Hsiang–Wen Chen is an independent curator. She previously worked as a journalist and editor for art magazines, she was the Artistic Director of Digital Art Center, Taipei during 2019–2024. Her curatorial projects focus in particular on the interrelated dynamics among the displayed artworks; also, with a keen eye for spatial ambience, Chen specializes in constructing exhibition narratives that provide readable and relatable contexts. In recent years, she has participated in numerous curatorial projects, including "VOC, Sea Monsters, Artillery Fire, and Them – 400 Years of Fort Zeelandia" (2024, Taiwan) , "The Ruined Intelligence"(2023, Taiwan), "Jungle Jungle–Zhang Xu–Zhan solo exhibition"(2023, Taiwan), "Life in–betweens–Mongolia and Central Asia, A Contemporary Art Perspective"(2022, Taiwan), "16th Digital Art Festival Taipei– Borderless Shelter"(2021, Taiwan), "15th Digital Art Festival Taipei–01_LOVE" (2020, Taiwan).
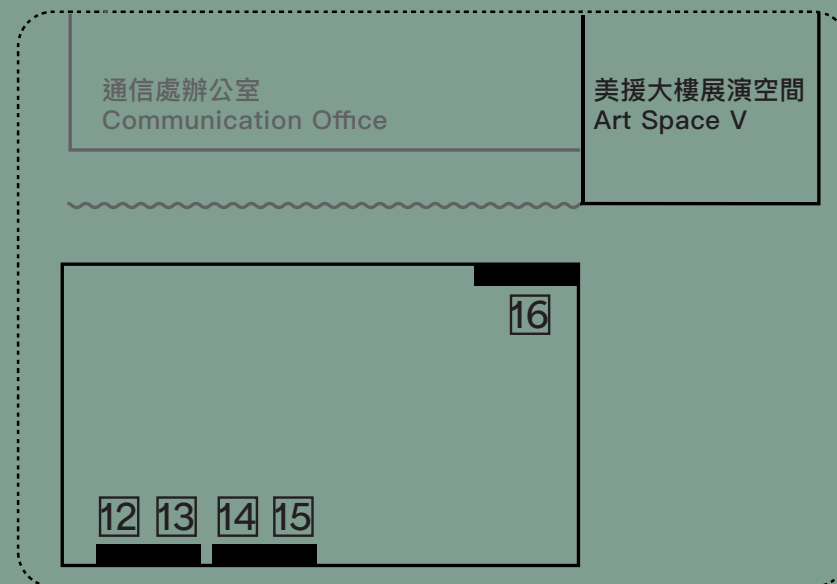
i

1

3

2

4

5

7

10

11

11

6

8

9

通信處辦公室
Communication Office

美援大樓展演空間
Art Space V

16

12 13 14 15

出入口
Entrance/Exit

服務台
Information Desk

樓梯
Stairs

N 作品編號
Artwork

作品編號

演講與教育活動會場
Educational Programs

N 作品編號
Artwork

2024.11.2（六）– 11.17（日）
臺灣當代文化實驗場 – 美援大樓展演空間
– 未來廣場
週二至週日 12:00–19:00（每週一不開放參觀）
免費參觀

定時導覽　展覽期間每日 14:00

2–17 November 2024
Art Space IV, Future Square,
Taiwan Contemporary Culture Lab
Tue – Sun 12:00–19:00 (Closed on Mondays)
Free Entry

Exhibition Tour 14:00 Everyday

2022–
複合媒材
mixed media

激進照護器官：一個集體子宮
Organ of Radical Care:
Una Matriz Colaborativa

〈激進照護器官：一個集體子宮〉是一個持續中的計畫，目標在利用科學技術從多位女性、跨性別者及非二元性別者的經血中，培育一個「合作式的」子宮，以便受精卵能在其中成長。展場中聖杯內，含有多位匿名捐贈者的子宮內膜細胞群。目前團隊已成功在實驗室中培養出子宮類器官（「迷你子宮」），下一階段計畫是獲得倫理批准，使其能使用 13 位自願阿根廷捐贈者的經血。捐贈者共同朗誦專為此計畫創作的詩、錄像作品記錄了這些捐贈者、科學過程、派翠西亞的實驗室、細胞樣本，以及夏洛特和派翠西亞將部分樣本帶到巴塔哥尼亞的火地群島——象徵著未來的「入口」。此計畫旨在實現學者唐娜‧哈洛威（Donna Haraway）所述「分裂和矛盾」，產生「理性對話和奇幻想像，以改變歷史」。

Organ of Radical Care: Una Matriz Colaborativa is an ongoing collaborative project using new science to grow a collaborative uterus from the menstrual blood of multiple women, trans and non–binary people, in which a fertilized egg could grow.

The chalice on display houses a cell colony, consisting of endometrial cells derived from multiple anonymous donors. The team have successfully grown endometrial organoids ('mini–wombs') in the lab, and the next stage of the project is to gain ethical approval to use menstrual blood from a group of 13 Argentinian activists who have volunteered to be the project donors. The donors recite together a poem written for the project. Video works depict these donors, the scientific process, Patricia's laboratory, cell samples and also document Charlotte and Patricia bringing some of the samples to Tierra del Fuego in Patagonia—the literal end of the world—which stands here as a symbolic "portal" to the desired future.The project aims to be what Donna Haraway describes as "split and contradictory"; to generate "rational conversations and fantastic imaginings that change history."

2022–
複合媒材
mixed media

夏洛特．賈維斯
Charlotte Jarvis

夏洛特．賈維斯活躍於藝術與科學領域之間。她曾將音樂錄製到 DNA 上，見證自己心臟在體外跳動，並且培養過自己的腫瘤。她的作品大多探索生育的未來，將身體視作一個不同物種交雜、轉變且魔幻的邊界空間。夏洛特目前與荷蘭萊頓的科學家合作製造「女性」的精子，與阿根廷團隊共同研發「集體的子宮」，並在丹麥打造一個由人工智慧「養育」的人工胚胎模型。夏洛特的作品曾在 12 個個展和超過 100 個聯展中展出，目前於倫敦皇家藝術學院授課。

Charlotte Jarvis works between art and science. She has recorded music onto DNA, seen her heart beat outside of her body and grown her own tumor. Charlotte's work explores the future of reproduction and the body as a liminal space – a site for transformation, hybridisation and magic. Charlotte is currently engaged in making "female" sperm with scientists in Leiden, a "collaborative uterus" with a team in Argentina and an artificial embryo model "parented" by an artificial intelligence in Denmark. Charlotte has exhibited her work in twelve international solo shows and over one hundred group exhibitions. She currently lectures at The Royal College of Art in London.

派翠西亞．薩拉維塔
Patricia Saragüeta

派翠西亞．薩拉維塔擁有化學學士和博士學位，為阿根廷國家科學技術研究委員會（CONICET）研究員，也是布宜諾斯艾利斯大學精確與自然科學學院（Faculty of Exact and Natural Sciences）生理學、分子和細胞生物學系教授。同時是一位科學家和藝術家的他，對基因組學和細胞與分子生物學感興趣，致力於藝術和科學的交會，至今已出版三本詩集、多篇文章和論文。

Dr. Patricia Saragüeta has a degree and PhD in Chemistry. She is a CONICET Researcher and Professor at the Department of Physiology and Molecular and Cellular Biology, School of Exact and Natural Sciences, UBA. She is a scientist and artist, interested in genomics, cellular and molecular biology. She works for the meeting of art and science both in her work and at the institutional level. She has published three books of poetry, several articles and many essays.
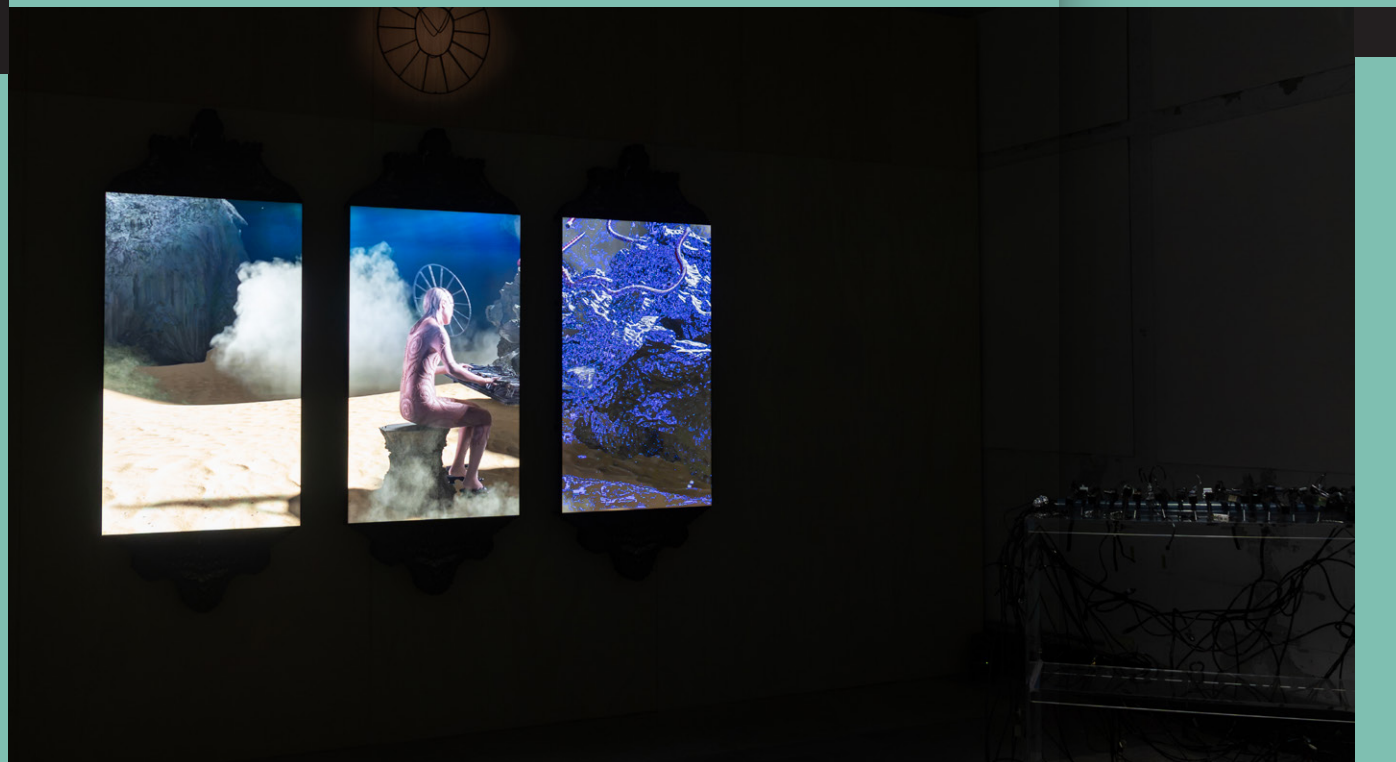
永恆之光
2 Lux Aeterna

2024
2'54"
影像裝置、鍵盤雕塑（回收鋼琴鍵盤、壓克力顏料、蠟）
Video Installation, Keyboard sculpture (recycled piano keys, acrylic paint, wax)

Electronic producer Corin Ileto performs a celestial soundtrack in a hybrid virtual world created by multimedia artist Tristan Jalleh that combines baroque, anime and sci–fi film aesthetics. Inspired by the 'hydraulis' (ancient water organ) Ileto is interested in the idea of musical instruments as spirits and sacred objects. Transcending the boundaries between physical and virtual, the instrument merges CGI animations by Jalleh with a keyboard prop that Ileto built from the remnants of an abandoned piano.

電子音樂製作人柯林‧伊蕾托在多媒體藝術家崔斯坦‧賈勒創造的混合虛擬世界中，演奏著天體音樂，融合了巴洛克、動漫和科幻電影的美學。受到「水壓式管風琴」（古代水樂器）的啟發，伊蕾托對於音樂器樂作為靈魂和神聖物品的概念非常感興趣。這件樂器超越了物理和虛擬的邊界，將賈勒創作的 CGI 動畫與伊蕾托從廢棄鋼琴改造的鍵盤樂器融合在一起。

2024
2'54"
影像裝置、鍵盤雕塑（回收鋼琴鍵盤、壓克力顏料、蠟）
Video Installation,
Keyboard sculpture
(recycled piano keys,
acrylic paint, wax)

柯林・伊蕾托
Corin Ileto

柯林・伊蕾托是一位菲律賓裔澳洲作曲家、製作人和表演者，將傳統形式與超數位聲音融合，創造出新的想像領域。

Corin Ileto is a Filipina–Australian composer, producer, and performer merging traditional forms with hyper–digital sounds to create new imaginary realms. Tristan Jalleh is a Malaysian/Australian Multimedia Artist and Director, known for creating large–scale projections of immersive digital environments. Together, they have created numerous video works and live audiovisual music performances that have been presented internationally.

崔斯坦・賈勒
Tristan Jalleh

崔斯坦・賈勒是一位馬來西亞／澳洲的多媒體藝術家和 MV 導演，目前居住在曼谷。他經常與藝術家、音樂人合作，混合數位藝術的創作，參加藝術畫廊、節日和現場表演。賈勒為 Club Até Collective 的成員之一（與 Bhenji Ra 和 Justin Shoulder 共同創立） 近期參與的展覽與合作，包括於澳洲雪梨 4A 亞洲當代藝術中心的 NUWRLDS、巴西里約 NOVA 藝術與科技雙年展（2023）、香港 M+ 博物館 FASHION X AI 時裝匯演（2022）、澳洲雪梨 MCA 的 Ultra Unreal、伯明罕藝術畫廊的 In Muva We Trust 數位投影等。

Tristan Jalleh is a Malaysian/Australian multimedia artist and music video director based in Bangkok. He frequently collaborates with artists and musicians to create hybrid digital artworks for art galleries, festivals, and live performances. Jalleh is also a member of the Club Até Collective, founded by Bhenji Ra and Justin Shoulder. Recent exhibitions and collaborations include NUW🌏RLDS at 4A Centre for Contemporary Asian Art Sydney, NOVA Biennial Rio of Art & Technology Brazil, FASHION X AI at M+ Museum 2022 (Hong Kong); Ultra Unreal at MCA Sydney; In Muva We Trust digital projection at BirminghamMuseum & Art Gallery (England), TRAMWAYS (Scotland), and the National Gallery of Australia; CORIN at FIBER Festival 2022 (Amsterdam); Eye See You Magik with Hannah Bronte at NGV Triennial; Sydney Opera House (Shortwave Program); MONA FOMA; Sydney Biennale; Australian Centre for Photography 2020; AsiaTOPA Festival at the Australian Centre for Moving Image in 2017 and 2019; Melbourne RISING Festival 2021; Heart Of Cyberpunk fashion festival 2021 (Hong Kong); Vincom Centre for Contemporary Art 2020 (Vietnam), and more. with a keyboard prop that Ileto built from the remnants of an abandoned piano.

泥巴與洪水 - 妮海蓮娜的歸來
Mud & Flood - The Return of NehaLennia

③

2022
貝殼、繪畫、水族箱、電子裝置、試管、空心磚等
seashells, prints,aquariums, electronics,test tubes,concrete, etc

　　〈泥巴與洪水 – 妮海蓮娜的歸來〉是一座當代寺廟，供奉一位被遺忘已久的妮海蓮娜海洋女神，在此她以 21 世紀水女性主義者的身份重現。此創作計畫與荷蘭皇家海洋研究所（NIOZ）的科學家合作，倡導在陸地和水域之建立一個柔和的自然邊界，而非堅硬的防波堤和障礙物。在氣候危機的背景下，許多如荷蘭地處於海平面以下的國家，必須重新思考陸地與海洋的關係，以避免災難性的洪水。此計畫強調沿海生態系統自然地防護著海平面上升和洪水的威脅，及將填海土地回歸泥灘和鹽灘的重要性。這件作品透過復活古老的女神妮海蓮娜，融合了科學與神話，提供了一個關於在變革時期共存的敘事。它為全球對話作出貢獻，迫使我們重新評估與非人類存在和力量的整體關係，以應對氣候的緊急狀況。

　　A contemporary temple to a long-forgotten goddess of the Zeeland sea, where she emerges as a 21st-century hydrofeminist. In collaboration with scientists from the Royal Netherlands Institute for Sea Research (NIOZ), the project advocates for soft, natural borders between land and water, rather than hard dykes and barriers. Amidst the climate crisis, countries below sea level, like the Netherlands must reform their relationship with the sea to avoid catastrophic flooding. The project highlights the importance of returning reclaimed land to mudflats and salt marshes, coastal ecosystems that naturally protect from rising seas and floods. By resurrecting the ancient goddess Nehalennia, the project blends science and mythology, offering a narrative about coexistence in times of a paradigm shift. It contributes to a global discourse in which the climate emergency forces us to re-evaluate our entire relationship with non-human beings and forces.

Nonhuman Nonsense

　　Nonhuman Nonsense 是一個研究型的藝術與設計團體，崇尚好奇心和同情心，並認為將「人類」與「非人類」分開的做法是無意義的，關注社會與世界建構的領域，創作計畫涉及非人類、動物、物件、生態、技術，及超越分類學的鬼魂。他們將「無意義」視為對「常識」的解藥，Nonhuman Nonsense 從科學、資訊處理、法律和神話等領域借用概念，創造矛盾的場景與計畫，以探索我們與（非人類）世界之間的倫理和形而上層面的議題。

　　Nonhuman Nonsense is a research-driven art and design collective working in the realm of social dreaming and world-making. Their projects engage with the nonhuman: animals, objects, ecology, technology, and the spectres between and beyond categories. They use nonsense as an antidote to "common sense" – embracing paradoxical stories to explore the ethical and metaphysical layers of our relationship with the (nonhuman) world. The collective creates contradictory scenarios & propositions in which they appropriate ideas from fields such as science, computing, law and mythology. Nonhuman Nonsense enjoys curiosity, cherishes compassion, and recognises that separating the human from the nonhuman is nonsense.

與內在外星人的親密接觸
Close Encounters with Inner Aliens

4

2023
腦造影動態影像、AI 影像
生成介面與空間裝置
brain image, AI image
generators, installation

into various representations of aliens, this project highlights how we visualize otherness by looking inside ourselves. With the means of fMRI and ChatGPT, our imagination of aliens will be explored personally and collectively by conducting guided meditation with three individuals and one AI. Ultimately, a liminal space that visualizes aliens from both human and artificial inner worlds is developed, inviting audiences to appreciate others' inner aliens and prompting them to introspect their cognitive biases and perceptions of the unknown.and virtual, the instrument merges CGI animations by Jalleh with a keyboard prop that Ileto built from the remnants of an abandoned piano.

在好奇心的驅使下，人類傾向於通過想像外星人來理解未知的事物。然而，這些荒誕的想像完全是由我們先入為主的想法所塑造而成的。透過深入探討人們對外星人的各種詮釋，此計畫強調了我們如何通過反觀自身來呈現他者的形象。此外，透過提供三位人類參與者和一位 AI 參與者冥想引導，該作品亦藉助 fMRI 和 ChatGPT 共同探索個人和集體對外星人的想像。藝術家建構了一個過渡空間，將人類和 AI 內心世界中的外星人視覺化，邀請觀眾共同欣賞他人的內在外星人，並藉此反思自身對於未知他者的認知偏見。

Triggered by curiosity, humans tend to imagine aliens in an approach to perceiving the unknown. However, these absurdities are entirely shaped by our preconceptions. Delving

2023
腦造影動態影像、AI 影像
生成介面與空間裝置
brain image, AI image
generators, installation

詹宏祿
Hung–Lu Chan

　　詹宏祿是一位來自台灣的藝術家與社會設計師，目前居住在荷蘭。創作題材關注於探索人們內在對未知事物的想像。近期的作品中，他特別將外星人作為未知的隱喻，透過結合神經科學和靈性研究，探討人們對於外星人流動多變的詮釋，及其對我們對他者認知社會性和政治性的影響。詹宏祿的創作實踐根植於藝術、科學與技術的交叉點，擅長利用互動體驗來建構對未知世界的替代視角和問題。他將自己的作品定位為「想像催化劑」，試圖挑戰人們既定的刻板印象和規範，並促進對人類多樣化與包容性的想像。

　　Hung Lu Chan is a Taiwanese artist and social designer, based in the Netherlands, interested in exploring human imaginations of the unknown from within. In his recent projects, he particularly takes aliens as a metaphor and researches their fluid interpretations and sociopolitical impacts on our perceptions of otherness by combining neuroscience and spirituality. His creative practice is rooted at the intersection of art, science, and technology, excelling in using interactive experiences to contextualize alternative viewpoints and questions about the unknown world. He positions his work as an 'imagination catalyst' to challenge established stereotypes and norms and prompt diverse and inclusive imaginations of humanity.

子宮／窯
Uterus Is a Kiln, Egg Is Fired

一場煩蛋的視訊會議
5 An Eggy Video Meeting

■　此次展出的作品包括，以疫後成為常態的視訊會議為靈感所創作一系列的紙本素描〈一場煩蛋的視訊會議〉，挪用「視訊」，這個過去疫情年間最常見的交流介面去以非人觀點去思考、觀察自然對於非人生物來說，何嘗不是一種社交尷尬？而〈子宮／窯〉這件作品是從一尊東德生產之戴勝鳥的陶瓷收藏品出發，以蛋彩畫與動畫為媒介，呈現內與外，蛋與陶瓷，數位與繪畫的對比。

A series of paper sketches titled **An Eggy Video Meeting**, inspired by the video meetings that have become the post-pandemic norm, appropriates video as the most common communication interface during the pandemic era. From a nonhuman perspective, can observing nature not also be a form of social awkwardness for nonhuman entities? **Uterus Is a Kiln, Egg Is Fired** (tentative) starts from a ceramic collection of a hoopoe produced in East Germany, using egg tempera and animation as mediums to present contrasts between the internal and external, egg and ceramic, as well as digital and painting.

2022
子宮／窯
Uterus Is a Kiln, Egg Is Fired

蛋彩、錄像、陶瓷收藏、樹酯
Tempera, video, pottery collection, resin

2022, 2024
一場煩蛋的視訊會議
An Eggy Video Meeting

19.7×30.3 cm
鉛筆、色鉛筆、麥克筆、膠墨筆、壓克力墨水、紙
Pencil, color pencil, marker pen, gel pen, acrylic ink, paper

吳權倫
Chuan-Lun Wu

吳權倫出生於台灣台南。自然與文明，生態與政治，媒材與數位之間的不斷改寫、折衷與矛盾，一直是他創作的背景。吳權倫運用電腦生成影像、攝影、素描、3D 列印、現成物與陶瓷等多元媒材，發展成以觀念與研究為基礎的裝置作品。近期作品多從一段收藏／收集的過程起步，關注這些「收藏物／收集物」自有的身分與啟示，再逐漸納入歷史與社會的脈絡。

Chuan-Lun Wu born in Tainan, Taiwan. The ever-changing dynamics, compromises and contradictions informing the relations between nature and civilization, ecology and politics as well as materials and the digital realm, have formed the backdrop for Wu's artistic practice. He employs a diverse media and technics, including computer-generated imagery, photography, drawing, 3D printing, found objects, and porcelain, to create conceptual and research-based installations. His recent work often uses the process of collecting/gathering as a point of departure to explore the identity and meaning of the collected/gathered objects, from which he gradually unravels the underlying, entangled historical and social context.

大地記憶：
溫暖的聲響交織與纏繞的光輝
TeLLuric Memories:
Warm Woven Clicks and
⑥ Entangled Radiant

2023
19'14"
錄像
Video

Sunjeong Hwang's work involves interdisciplinary research with various collaborators, utilizing new media, installation, and artificial intelligence. Her piece, **Telluric Memories: Warm Woven Clicks and Entangled Radiant** explores the intricate relationship between humans, nature, and technology, aiming to liberate the senses and renew memory within the Tanhamu universe. Tanhamu, derived from the Sanskrit word *tanha* (desire) and the Chinese character *mu* (dance), is part of Hwang's ongoing series that uses mycelium as a motif for movement. Through this, the work poetically addresses the ecological and climate crises, blending mycelium research with Indigenous methodologies to contemplate symbiosis and the Anthropocene. Combining sound installation, choreography, digital shamanism, and poetry, it evokes warm sensations through sensory encounters that highlight the connection between humans and non–humans, fostering a symbiotic ecosystem of shared memories and energies.
(Telluric Memories, woven from the warmth of Tanhamu Series, 2021, 2022, 2023

黃善湞的作品運用新媒體、裝置藝術和人工智慧，與不同領域者進行跨領域研究合作。這件作品〈大地記憶：溫暖交織的聲響與纏繞的光輝〉探討了人類、自然和科技之間的複雜關係，旨在於 Tanhamu 宇宙中解放感官並重新喚醒記憶。Tanhamu 這個名稱來自梵文的「tanha」（意旨「慾望」）與中文的「舞」（舞蹈），是黃善湞持續創作系列中的一部分，以菌絲體作為運動的主題。透過此作品，詩意地回應了生態與氣候危機，將菌絲體的研究和原住民方法論結合，思考共生和人類世的議題。作品結合了聲音裝置、編舞、數位薩滿教與詩歌，透過感官體驗喚起溫暖的感受，強調人類與非人類之間的聯繫，並促進共享記憶與能量的共生生態系統。

＊〈大地記憶〉這件作品是自「Tanhamu 溫暖編織系列」（2021、2022、2023）延伸而來

創作、導演、聲音、視覺、文本及詩歌：
Sunjeong Hwang
聲音設計、多聲道聲音設計師：Gyuchul Moon
與（美國人及 Cree 族女性）共同進行的原住民研究：Sapphire Carter
朗讀：Sunjeong Hwang, Feliz Leong
動態捕捉編舞：JinYeop Cha
動態捕捉表演者：Haeni Kim
3D 製作／引擎開發及 3D 製作助理：Suji Jeong
3D 製作顧問：Dasom Kim, Hojeong Kim, Mashiyat Zaman, Hansol Choi
音響系統贊助：Wonjoo Lee, Sama Sound, Genelec
委託製作：首爾市立美術館（SeMA）

Creator, Director, Sound, Visual, Text and Poem
Sunjeong Hwang
Sound Design, Multi–channel Sound Designer
Gyuchul Moon
Indigenous Research with (The American and The Cree woman)
Sapphire Carter
Reading Voice Sunjeong Hwang, Feliz Leong
Motion Capture Choreographer JinYeop Cha
Motion Capture Performer Haeni Kim
3D Production
Engine Developer & 3D Production Assistant Suji Jeong
3D Production Advisors Dasom Kim, Hojeong Kim, Mashiyat Zaman, Hansol Choi
Sound system Sponsored by Wonjoo Lee, Sama Sound, Genelec
Commissioned by SeMA(Seoul Museum of Art)
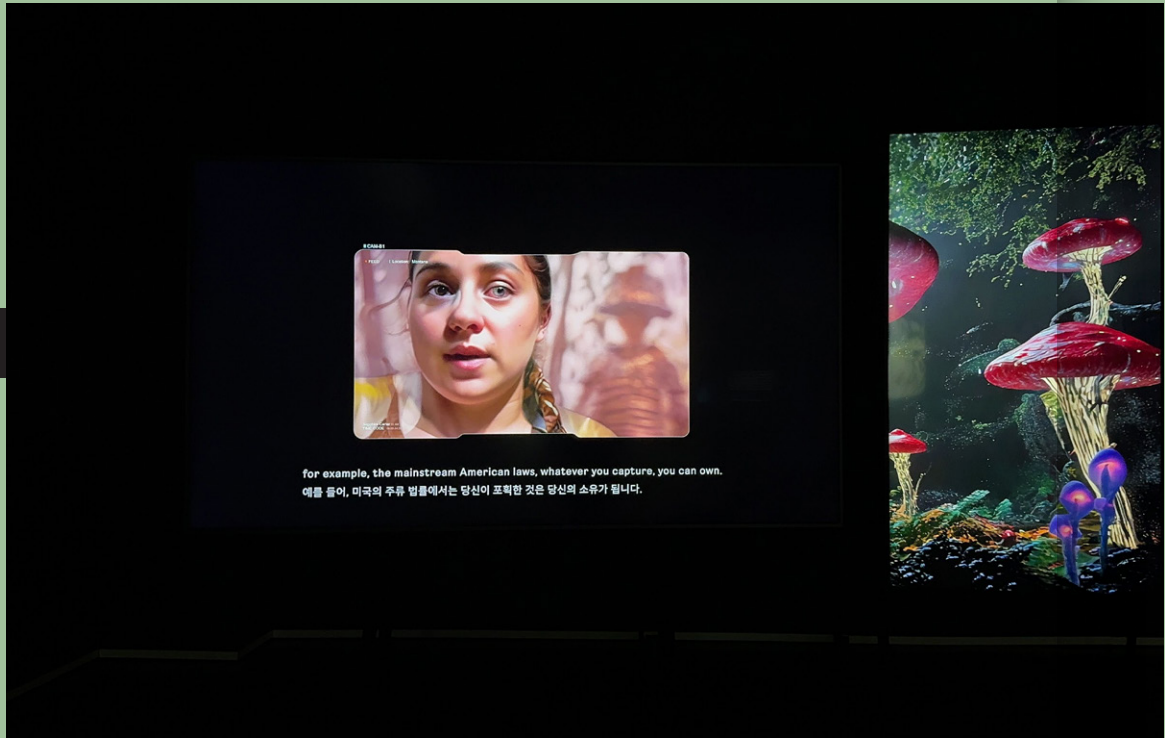
2022–
複合媒材
mixed media

黃善湞
Sunjeong Hwang

　　黃善湞是一位當代藝術家及新媒體作曲家，作品探索後人類主義、科技與生態系統的關係。透過跨領域研究，融合聲音、AI、生成編碼與視聽裝置，來展現有機和科技元素之間的共鳴。她的創作突破感官的界限，營造出多重的感官環境，深化自然與科技的互動。黃善湞的作品曾於首爾市立美術館（SeMA）、Art Center Nabi、ACC 等地展出，並獲 ISEA 2023（巴黎）及 Future Tense （香港）等獎項認可，也於多倫多 UKAI Project、東京 TDSW 等地演出。

　　Sunjeong Hwang is a contemporary artist and new media composer whose work explores the interplay between post–humanism, technology, and ecological systems. Through interdisciplinary research, she synthesizes sound, AI, generative coding, and audiovisual installations, weaving together organic and technological elements to reveal the resonance between human and non–human entities. By pushing the boundaries of sensory perception and futuristic interfaces, Hwang creates multisensory environments that serve as critical interfaces, deepening engagement with the evolving relationship between nature, technology, and post–human existence. Hwang's practice, spanning sound production, exhibitions, and live performances, is showcased globally. Her works have been exhibited at SeMA, Art Center Nabi, ACC, and more. Recognized, Awarded by ISEA 2023 (Paris), Future Tense (Hong Kong), and as a SONGEUN Art Award finalist, she has also presented her sound and AV performances at UKAI Project (Toronto), Prectxe, Tokyo TDSW, and Mutek JP+MX.

Pollinator Pathmaker is an artwork for pollinators, planted and cared for by humans. Created by Alexandra Daisy Ginsberg in response to human–made ecological damage, the work is a one–of–a–kind experiment in interspecies art. This video artwork shows the Pollinator Pathmaker Serpentine and LAS Editions that were planted in London (UK) and Berlin (DE). The artist's bespoke software composites her digital paintings of each plant species in these Editions, and the individual images are automatically assembled into a virtual garden, based on the algorithmic planting designs. We experience this otherworldly space shot from the perspective of a foraging insect, rather than from the top–down view of a human. The scenes flip between human view and the artist's "pollinator vision" simulation. But capturing an insect's worldview is impossible, so we can only experience the digital distortion of a virtual environment.

7 授粉者的路徑創造者
Pollinator Pathmaker

2023
3'45"
蛇形藝廊與 LAS 版本
錄像循環播放
尺寸依空間而定
Serpentine and LAS
Editions
Looped video
dimensions variable

〈授粉者的路徑創造者〉 由亞歷山卓・黛西・金斯柏創作，是一件由人類種植照料、並以授粉昆蟲視角創作的藝術作品。這件作品以獨一無二的跨物種藝術實驗，回應人類所造成的生態破壞。此錄像作品展示授粉者的路徑創造者種植於倫敦（英國）和柏林（德國），藝術家專門設計一軟體，可以將每一種植物物種透過數位繪畫合成，並根據演算法設計，將這些單獨的圖像自動組構成一座虛擬花園。我們從一隻覓食昆蟲的視角、而非從人類由上而下的俯瞰視角體驗這個超現實的空間，。軟體的場景切換於「人類視角」與藝術家模擬的「授粉者視角」之間，因捕捉昆蟲的世界觀是不可能的，我們只能體驗虛擬環境營造出數位扭曲、失真的效果。

Pollinator Pathmaker in Pollinator Vision, 2023.
© Alexandra Daisy Ginsberg Ltd. Courtesy of the artist.

亞歷山卓・黛西・金斯柏
Alexandra Daisy Ginsberg

　　亞歷山卓・黛西・金斯柏為 2023 年歐盟頒發的 S+T+ARTS 大獎得主，作為跨領域藝術家，探索人類、自然和科技之間的複雜關係。她的創作涉及人工智慧、合成生物學、保育和演化等領域，關注人類改善世界的衝動，並透過模擬與非人類視角等實驗，以質疑當代社會對創新的過度追求。作品典藏於芝加哥藝術博物館、庫珀·休伊特國立設計博物館等地。2021 年，亞歷山卓・黛西・金斯柏推出了《授粉者的路徑創造者》，一系列旨在創建世界上最大的正向氣候藝術作品。她今年 10 月甫於巴賽隆納的三煙囪電廠發表了她為第 15 屆歐洲宣言展製作的彩色玻璃裝置作品，而在 2024 年 10 月，她將在于默奧的當代藝術館舉辦她的第一場瑞典個展「機器的預兆」。

　　The recipient of the S+T+ARTS Grand Prize 2023 for Artistic Exploration, Alexandra Daisy Ginsberg is a multidisciplinary artist examining our fraught relationships with nature and technology. Through subjects as diverse as artificial intelligence, synthetic biology, conservation, and evolution, she explores the human impulse to "better" the world. She experiments with simulation, representation, and the nonhuman perspective to question the contemporary fixation on innovation over conservation, despite the environmental crisis. Her work is in collections including the Art Institute of Chicago, the Cooper Hewitt Smithsonian Design Museum, and ZKM Karlsruhe. In 2021, she launched **Pollinator Pathmaker**, a series of living artworks for pollinators, planted and cared for by humans with the long–term desire to create the world's largest climate–positive artwork. Her stained glass commission for Manifesta 15 Barcelona Metropolitana was just unveiled at The Three Chimneys power station and in October 2024, she will open her first Swedish solo exhibition, "Machine Auguries" at Bildmuseet, Umeå.

outdraw.AI

2022–2024
螢幕、iPad、電腦
Screen, iPad, Computer

共同作者 Co–creator：
丸山紗季 & 丹尼爾·柯本
(Playfool)
Saki Maruyama & Daniel
Coppen (Playfool)

outdraw.AI is a game where you must draw the prompt in an unusual way so that other humans can guess what it is, but the image recognition AI can't. In each round, one player chooses a prompt and attempts to create a drawing that's just clear enough for humans but confusing to the AI. Once the drawing is complete, all participants, including the AI, attempt to guess the subject. Humans win the round if at least one of them guesses correctly while the AI fails. However, if the AI guesses correctly, all the humans lose that round. This game is part of the broader "Deviation Game" series, which explores the dynamic relationship between human creativity and AI. Expanding on Alan Turing's Imitation Game (1950), the series aims to utilize AI not to imitate humanity's past expressions, but rather to identify established expressions, allowing humans to deviate from the past and expand the horizons of artistic possibility.

outdraw.AI 是一款遊戲，負責塗繪的玩家必須以不尋常的方式畫出提示，以便猜題者能夠猜出這是什麼，但讓圖像識別 AI 無法識別。在每一輪中，一名玩家選擇一個提示，並試圖創作一幅對人類來說足夠清晰、但對 AI 則會造成困惑的畫作。完成後，包括 AI 的所有參與者，將試圖猜出主題。如果至少有一位人類正確猜出，則 AI 失敗，人類贏得該輪遊戲。然而，如果 AI 正確猜出，所有人類則輸掉這一輪遊戲。這款遊戲是「偏差遊戲」系列的一部分，探討人類創造力與 AI 之間的動態關係。此系列遊戲延續了艾倫·圖靈的模仿遊戲（Imitation Game,1950），目的在於利用 AI 識別已經存在的表達形式，而非模仿人類過去的表達，從而讓人類能夠突破過去，拓展藝術創作的可能性。

年份：2022–2024
工程：Kye Shimizu, Jasper Stephenson
音樂：Plot Generica
標誌：Yu Miyama
委託製作：Civic Creative Base Tokyo [CCBT]

Year：2022–2024
Engineering: Kye Shimizu, Jasper Stephenson
Music: Plot Generica
Logo: Yu Miyama
Commission: Civic Creative Base Tokyo [CCBT]

2022–2024
螢幕、iPad、電腦
Screen, iPad, Computer

共同作者 Co-creator：
丸山紗季 & 丹尼爾 · 柯本
(Playfool)
Saki Maruyama & Daniel
Coppen (Playfool)

Tomo Kihara is an artist and game developer creating experimental games and public installations. His work often takes the form of embodied playable thought experiments that invite everyone to explore new questions around socio–technical issues through play. Recent projects focusing on AI's social impact have been developed in collaboration with institutions such as Waag Futurelab (Amsterdam) and the Mozilla Foundation (USA). His works have been exhibited at the Victoria & Albert Museum (London, 2022) and the Asian Art Museum (San Francisco, 2024).

木原共
Tomo Kihara

木原共是一位藝術家和遊戲開發者，創作實驗性遊戲和公共裝置藝術。他的作品經常以體驗遊戲的思想實驗形式呈現，邀請每個人通過遊戲探索有關社會技術的新問題。近期，與 Waag Futurelab（阿姆斯特丹）、Mozilla 基金會（美國）等機構合作，開發了關注於 AI 對社會影響的創作計畫。木原共的作品曾於維多利亞與阿爾伯特博物館（倫敦，2022年）和亞洲藝術博物館（舊金山，2024年）展出。

Playfool

Playfool 是由丹尼爾 · 柯本（英國）和丸山紗季（日本）組成的藝術設計團體。憑藉著設計和工程的背景，作品透過遊戲作為媒介，探索社會和技術之間的關係。Playfool 多學科和實驗性的實踐，包括物件、裝置和多媒體產品，強調遊戲的實驗性、反思性和親密性。作品曾獲得 Dezeen Award（2021 年）和 STARTS Prize（2024 年），並於 V&A 博物館（倫敦，2023 年林茲電子藝術節（林茲，2024 年）展出。

Playfool is an art–design unit by Daniel Coppen (UK) and Saki Maruyama (JP). With a combined background in design and engineering, their work explores the relationships between society and technology through the medium of play. Their multidisciplinary and experimental practice comprises objects, installations, and multimedia productions, which emphasize play's experimental, reflective and intimate qualities. Playfool's works have been awarded in both the Dezeen Award (2021) and STARTS Prize (2024), and have been exhibited at the Victoria and Albert Museum (London, 2023) and Ars Electronica (Linz, 2024).
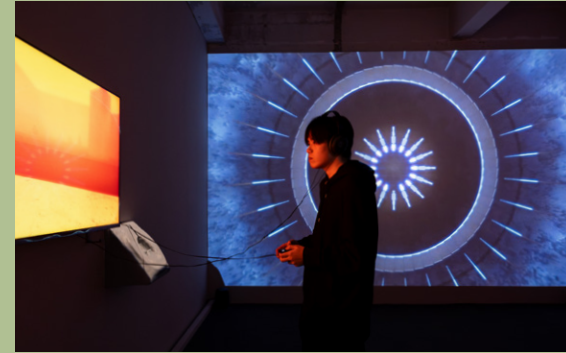
9 Black Museum

Black Museum 展出包括立體雕塑及遊戲引擎打造之即時遊戲，揉合影像及空間建構大型空間裝置，思慮感知中虛擬與現實的交互辯證。人類追求科技的過程，首先是科技取代勞動，或可能是超越生命，這之後人類該追求什麼？ 如作品中推著石頭的人，石頭推往的地方是難以確定的，像是不間斷的將石頭推向某處的過程，也像是停滯在這個階段。

Black Museum features sculptures and a real–time game built with game engines, blending images and spatial constructions into large–scale installations. It explores the dialectical interaction between the virtual and the real in the contemplation of perception. In humanity's pursuit of technology, the initial focus is on technology and aims to replace labor, or perhaps surpass life itself. After this, what should humanity pursue? This art installation shows a person pushing a rock, but the destination of the stone remains uncertain. This act illustrates an endless process of pushing it somewhere, yet also resembles being stuck in this phase.

XTRUX

XTRUX 關注數位身份帶來生活狀態轉變及科技引導影像邊界之擴延，擅長以遊戲引擎、動態捕捉、聲光空間雕塑、互動裝置、音像等元素進行開發，創造虛擬及沉浸式媒體的新形態展演形式。自 2020 年 XTRUX 成立以來，開展了一系列科技與實驗電子音樂結合之沉浸式派對，強調跨領域藝術發生場域的置換，始終迎接多元產業及學科領域合作，拓展當代藝術之可能性。曾為臺北數位藝術中心駐館藝術家，創作及合作作品曾參與西班牙 LEV FESTIVAL、林茲電子藝術節、文策院 TCCF 創意內容大會、C–LAB 聲響藝術節、C–LAB FUTURE VISION LAB、新能祭 SYNERGY FESTIVAL、GLOWBALL FESTIVAL。

XTRUX focuses on transformations in life brought about by digital identity and the expansion of image boundaries guided by technology. They specialize in game engines, motion capture, audiovisual spatial sculpture, and interactive installations, creating new forms of virtual and immersive media exhibitions. Since its establishment in 2020, XTRUX has launched immersive parties that combine technology and experimental electronic music, emphasizing interdisciplinary collaboration. They were one of the resident artists at Digital Art Center (Taipei) in 2023–2024. Their works have participated in events such as the LEV Festival in Spain, the Linz Electronic Arts Festival, the TCCF Creative Content Conference at the National Culture and Arts Foundation, and the C–LAB Sound Art Festival.

水晶世界
The Crystal World

2024
8'29"
錄像裝置
Video installation

〈水晶世界〉是山內祥太對英國小說家 J.G. 巴拉德同名神秘與幻想小說的新詮釋。作品圍繞著「黃金分割」，象徵一種超越生死或靜動等對立力量的狀態。藝術家透過 3D 電腦圖像，描述了世界的起源與終結，如同我們的現實，表面無關的事件轉化並相互交織，形成一個宏大的循環。J.G. 巴拉德 筆下的森林和被水晶覆蓋的人體，處於生死未卜的停滯狀態，重新定義了幸福的概念，而山內祥太則將重心從「黃金」象徵的傳統財富與繁榮，轉向以更理性眼光探索幸福的價值。水晶世界圍繞著尋求內心的滿足，不在於追求物質財富，而是在於平衡與和諧中找到的幸福感。

The Crystal World by Shota Yamauchi offers a fresh perspective on J.G. Ballard's mystical and speculative novel bearing the same title. Centered on the "Golden Mean," it symbolizes a state of equilibrium that transcends opposing forces such as life and death or stillness and motion. The 3D computer graphics in this work depict the story of the world's beginning and end. Similar to our reality, seemingly unrelated events transform and interrelate, creating a grand cycle. Whereas J.G. Ballard's vision of forests and human bodies adorned with crystals in suspended animation—neither alive nor dead—redefines happiness, Shota Yamauchi shifts the focus from traditional notions of wealth and prosperity symbolized by "gold" to an exploration of happiness through a more

measured appraisal of its value. The theme revolves around finding contentment not in pursuing material wealth but in the equilibrium and harmony it embodies.
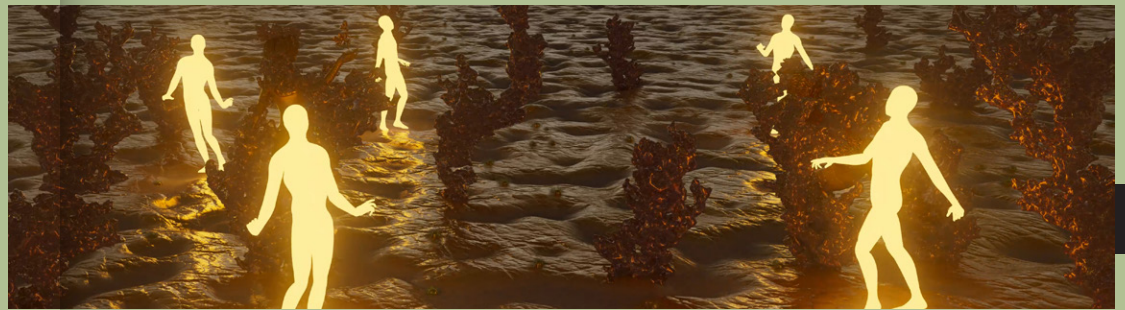
山內祥太
Yamauchi Shota

山內祥太（Yamauchi Shota）出生於 1992 年，現居東京。2016 年畢業於東京藝術大學電影與新媒體研究所的媒體藝術碩士（MFA）課程。近期的個展包括「MAM Project 030 x MAM Digital: Yamauchi Shota」（森美術館，東京，2022）、「映像島要去哪？載著我們要去哪？」（臺北數位藝術中心，台北，2022）及「Medium and Dimension: Apparition」（青山目黑，東京，2023）；此外，他還參加了聯展「六本木跨越 2019: Connexions」（森美術館，東京，2019）、「鈴木大拙：生命 = 禪 = 藝術」（Watari-um，Watari 當代藝術館，東京，2022）及「林茲電子藝術節 2022」（奧地利林茲，2022）。2021 年獲得了 TERRADA ART AWARD 金島貴浩獎及觀眾獎，並在第 25 屆日本媒體藝術祭的藝術類別中獲得優秀獎（2022）。

Born in 1992 and based in Tokyo, Japan. Yamauchi graduated with an MFA in New Media from the Tokyo University of the Arts Graduate School of Film and New Media in 2016. His latest solo exhibitions include MAM Project 030 x MAM Digital:Yamauchi Shota (Tokyo, 2022), Where is EIZO-ZIMA going? Where are we going¿ (Taipei,2022) and Medium and Dimension: Apparition (Tokyo, 2023); along with group show participation in Roppongi Crossing 2019: Connexions (Tokyo, 2019), D.T. Suzuki: Life= Zen=Art (Tokyo, 2022), and Ars Electronica Festival 2022 (Linz, Austria, 2022). Recipient of the TERRADA ART AWARD 2021 Kaneshima Takahiro and Audience Awards, and an Excellence Award in the Art Division of the 25th Japan Media Arts Festival (2022).

那裡沒有自造的身體
No body makes its own bodies

[11]

2024
石膏、陶土、織品、樹脂、蠟、金屬件
Gesso, clay, fabrics, resin, wax, metal

　　我們如何想像身體；自己的、他人的、物件的、性別的身體？社交媒體影像調和著身份政治的材料，身體的認識成了黏糊糊意識型態交互的動態行動，身體的形變被媒介化多巴胺的傳遞過程加熱，像糖一樣被融化，如它們所保證的甜蜜又黏膩，轉動一兩根手指，我們都可以以任何方式收集並製作出一個華麗的棉花糖；就如我們想象力所投射的動物雲朵般，它們是甜蜜顆粒和唾涎幻想的混合物。短暫興奮註記的圖像敘事，傾倒各種可能的容易／溶液並淹沒了四處的螢幕，不同的身體成為各式想像的濕地雕塑，測試它們的黏度，能塗布得多厚多華美，又或多快的流逝。

　　How do we imagine the body—our own, others', the body as an object, or the gendered body? Social media images blend the material of identity politics, making the understanding of the body a sticky, dynamic interplay of ideologies. The transformation of the body is heated by the mediated process of dopamine transmission, melting like sugar—sweet and sticky, as promised. With a flick of a finger or two, we can gather and craft magnificent cotton candy in any form. Just like the animal-shaped clouds projected by our imagination, these are a mix of sweet granules and saliva-coated fantasies. The narrative of fleeting excitement spills over the screens, pouring out various potential fluids/solutions, submerging everything

around. Different bodies become wetland sculptures of imagined forms, testing their stickiness—how thick and ornate they can be layered, and/or how quickly they will dissolve.

陳呈毓
Chen-Yu Chen

　　陳呈毓居住及工作於台北，創作涉獵各種混合媒材，透過錄像、裝置、雕塑等複合媒材，探討信仰、慾望、焦慮等社會的感性是如何透過物質性的社會來傳播。陳呈毓的作品在描繪生產消費、資源攫取等全球資本現象，探討在如何驅動著人類行為的同時，暴露著其中的怪誕。另一方面透過物質性的探索，思考在資本—技術的驅力下，人、物、環境所相互建構及滲透的關係與邊界。陳呈毓曾參與駐村計劃於揚・凡・艾克學院、歐洲陶藝中心、紐約水磨坊藝術中心、首爾衿川藝術空間等。並參與多場國際性的藝術機構與影展展出，如：台北市立美術館、鳳甲美術館、韓國亞洲藝術殿堂、中間美術館、華宇青年獎、卡塞爾紀錄片及錄像節等。

　　Chen-Yu Chen now lives and works in Taipei. His works examine the landscapes under the construction of digital industrialization and globalization of Capital, and the inter-activities between humans, commodities, and images. Working with moving images, objects, and installations, his practice often juxtaposes various media and examines how beliefs, desires, and anxieties are materially distributed in social production. His works, on the one hand, depict the phenomena created by re/production, consumption, and extraction, on the other hand, they explore the interpenetrative relationship and boundaries between humans, objects, and the environment. Chen-Yu Chen has participated in residency programs at Jan van Eyck Academie, the European Ceramic Work Centre, the Watermill Center in New York, and Geumcheon Art Space in Seoul. His works were exhibited in the Taipei Arts Award, Hong Kong Art Center, Ashkal Alwan Beirut, Seoul Art Space Geumcheon, Kasseler Dokfest, Denver Film Festival, and Lisbon International Film Festival.
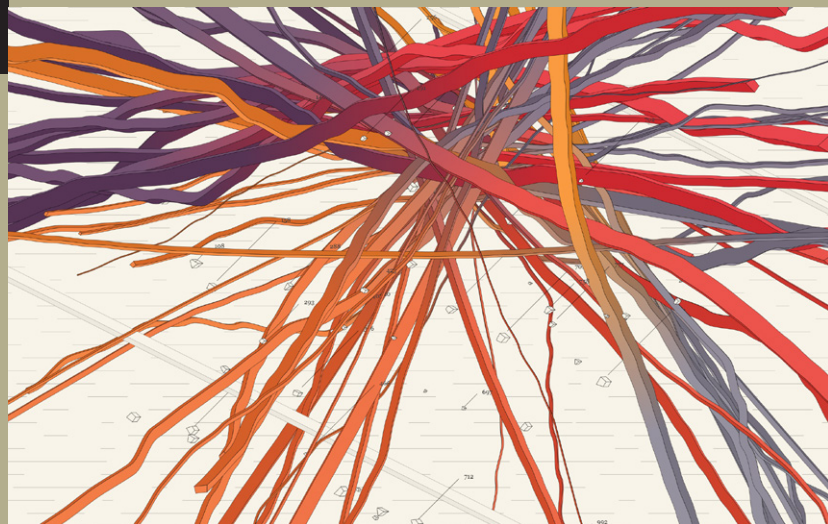
緯度
Latitudes

12

2024
3'00"
影像
Video

■

　　〈緯度〉由一系列的無限動畫構成，由數個沿著固定方向穿梭移動、僅有微小偏轉的長型擠壓形狀組成，在這些形狀的旅程中，彼此交疊，偶爾遇到迴圈、光束和編號的小行星。它們要去何處？它們是誰？它們的墜落或賽跑會有結束嗎？終點在哪裡？

　　「……在持續的、平行的、直線中展開，這些線本身無法再有其他意義，只有不斷流動的狀態，從不相遇，正如我們在不斷墜落中從未相遇……」—伊塔羅・卡爾維諾《空間的形式》

　　Latitudes is a series of infinite animations in which a number of long extruded shapes travel in set directions with only minimal deflections. On their journey, the shapes cross over one another while occasionally encountering loops, beams, and numbered asteroids. Where are they going? Who are they? Will their fall or race ever end? Where is the finish line?

　　[…] unwound in continuous, parallel, straight lines that mean nothing beyond themselves in their constant flow, never meeting, just as we never meet in our constant fall […]" – The Form of Space, Italo Calvino
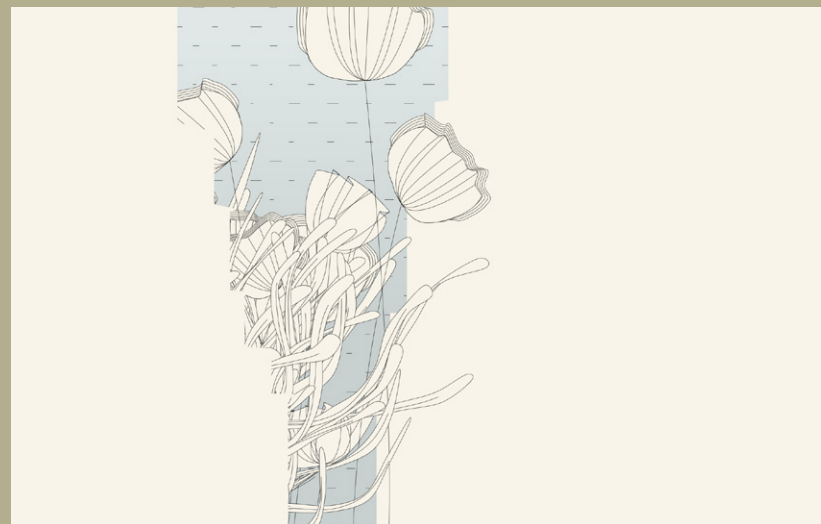
正負空間
The Space in Between

12

2024
3'00"
影像
Video

■

　　〈正負空間〉參照了生命透過混凝土裂縫中冒出的情景，影像中央有一塊由漸層變色的區域，呈現了一群像植物一樣的生物緩緩擺動。

　　The Space in Between are making a reference to life emerging through cracks in the concrete. The active area is a block of hand–painted gradient color and an undulating cluster of plant–like organisms.

12 雲團
BiLLows

2024
3'00"
影像
Video

「蓬鬆的身體帶著天體的印記堆疊在一起；擴展、變換、漂浮。」— 夏曼・李《對雲在藝術中無盡吸引力的沉思》

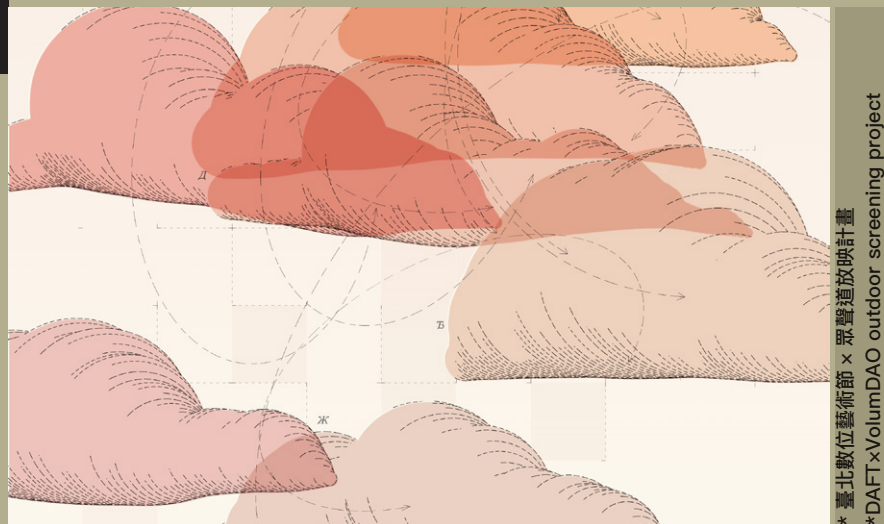〈雲團〉在不同潛在狀態和蓬鬆的身體之間，建立了一種「我們在雲之中看到的」和「我們識別為雲的偽隨機構成」之間的形狀的奇特聯繫。儘管生成藝術中的算法能夠創造無限多樣的潛在圖像，但潛在圖像更常與膠卷攝影中的電影發展相關聯，作為「在接觸到帶有影像的聚焦光線後，膠卷上銀鹽晶體的不可見配置」—當影像已被曝光，但尚未顯現。

"Billowy bodies with celestial impressions heaping onto one another; spreading, shifting, drifting." – from *A Meditation on the Endless Appeal of Clouds in Art* by Charmaine Li

A peculiar connection between various latent states and billowing bodies is traced; between the figures we see in clouds and pseudo–random configurations we recognize as clouds.

Although algorithms in generative art lend themselves to creating an infinite variety of latent images, latent images are more commonly associated with film development in analog photography as an "invisible configuration of silver halide crystals on a piece of film after exposure to image–bearing focused light" — when the image has been exposed, but not yet revealed.

亞歷山卓・喬凡尼琪
Aleksandra Jovanić

亞歷山卓・喬凡尼琪是來自塞爾維亞貝爾格勒的藝術家和程式設計師，擁有數位藝術博士學位及電腦科學學士學位。在喬凡尼琪的研究和藝術實踐中，結合了多種媒介，主要集中在互動藝術、藝術遊戲和生成藝術領域。她最近的作品關注數據視覺化的美學和視覺錯覺，及對真理和現實普遍觀念的探索。她的作品曾在國際展覽中展出，包括 Unit 畫廊（倫敦）、Feral File、Vellum LA、ArtBlocks 和 ArtBasel。目前任教於貝爾格勒美術學院、應用藝術學院碩士課程及貝爾格勒藝術大學的藝術博士課程。

Aleksandra Jovanić is an artist and programmer from Belgrade, Serbia. She holds a doctorate in Digital Arts and a BSc in Computer Science. In her research and artistic practice, she combines various media, mainly in the field of interactive art, art games, and generative art. Jovanić's recent works focus on the aesthetics of data visualization and optical illusions, as well as explorations of accepted concepts of truth and reality. Her work has been exhibited internationally in exhibitions at Unit London, Feral File, Vellum LA, ArtBlocks, and ArtBasel. As an associate professor, she currently teaches at all three levels of study, at the Faculty of Fine Arts in Belgrade, at master studies of the Faculty of Applied Arts, and at art doctoral studies at the University of Arts in Belgrade.

變形記憶
13 Morphing Memory

2023
5'31"
影像
Video

5'30"
影像
Video

「變形記憶」系列作品重新構想東京街頭時尚的歷史，並分析 AI 與記憶之間的聯繫。該系列基於草野絵美的「神經時尚」後攝影作品，呈現年輕人不存在的叛逆精神，並無縫地過渡不同時代。「變形記憶」藉由精緻的攝影技術和動態運動，搭配音樂捕捉各個時期時尚的獨特氛圍，讓觀眾沉浸於數位場景中。在數位時代之前，當地雜誌和電視是青年運動的催化劑，塑造了 1940 年代的摩登男孩與女孩、1970 年代的日本嬉皮（Fūten Tribe）、80 年代的烏鴉族（Karasu Tribe）及 90 年代末和 2000 年代初的「嘉魯時尚」（Gyaru）和「裝飾時尚」（Decora）。在當今資訊過載和大眾時尚消費的背景下，這件作品試圖重新思考 AI 如何在復興過往地方媒體塑造的街頭風格歷史，發揮著重要作用。

Morphing Memory series reimagines Tokyo street fashion history and analyzes the connection between AI and memory. Based on Kusano's "Neural Fad" post-photography collection, this video series visualizes the youth's nonexistent rebellious spirit and seamlessly transitions through eras. Detailed camera work and dynamic movement immerse viewers in digital scenes, accompanied by music that captures the unique atmosphere of fashion from different times. Before the digital era, local magazines and TV were the catalysts for youth movements, shaping the Moga and Mobo of the 1940s

to the Japanese hippies known as the Fūten Tribe, the Karasu Tribe of the 80s, and the Gyaru and Decora fashion of the late 90s and early 2000s. Amid today's information overload and mass fashion consumption, this artwork attempts to reconsider AI's role in reviving the history of street style once shaped by localized media.

.

草野絵美
Emi Kusano

草野絵美為東京的跨學科藝術家，利用 AI 技術創作超寫實的集體與個人記憶。她的作品曾登上《WWD Japan》封面，並在佳士得 × Gucci 拍賣會上亮相。曾於薩奇畫廊、金澤 21 世紀藝術館和巴黎沉浸藝術中心等地展出。草野絵美同時還是日本第一家 Web3 動漫工作室「Shinsei Galverse」的前創意總監和共同創辦人。

Emi Kusano, a Tokyo-based multidisciplinary artist, creates hyper realistic representations of collective and individual memories using AI technology. Her work, gracing the cover of WWD Japan and featured in Christie's and Gucci auctions, has been internationally exhibited at venues like the Saatchi Gallery, the 21st Century Museum of Contemporary Art, Kanazawa, and Grand Palais Immersif. She is also known as a former creative director and co-founder of Japan's first Web3 anime studio, "Shinsei Galverse".

意識邊際系列 - 冬夜、黎明之後、日落、黃昏、遲暮、超新星
Consciousness Horizons Series: Winter Evening, Post Dawn, Sunset, Before Dusk, Supernova

2021-2022
6'26"
影像
video

「意識邊際」系列是依汎娜・陶探索記憶、技術和情感關係的系列作品。這次展出生成式 AI 系列作品，將個人攝影轉化為流動的風景，反映出城市生活的碎片化和模糊性。作品如〈冬夜〉、〈黎明之後〉、〈日落〉、〈遲暮〉和〈超新星〉喚起了鎧美拉的神話本質，將多重現實交織於記憶與機器的交匯點。依汎娜・陶複合式的創作過程使用她自己的 AI 模型，猶如畫家的畫筆，透過主觀記憶和情感詮釋過濾，為遙遠的城市注入生命，探討混亂與秩序、數位與有機之間的緊張關係，並受曼・雷、朵拉・瑪爾和大衛・林區等藝術家的啟發，創作出沉浸式作品，以審視社會、自然與技術之間的演變聯繫。

In **Consciousness Horizons**, Ivona Tau explores the relationship between memory, technology, and emotion. This generative AI series transforms personal photography into fluid landscapes, reflecting the fragmented and ambiguous nature of urban life as remembered and felt. Works like **Winter Evening**, **Post Dawn**, **Sunset**, **Before Dusk**, and **Supernova** evoke the mythological essence of the Chimera, with multiple realities woven together at the intersection of memory and machine. Filtered through subjective memory and emotional interpretation,

Tau's hybrid process—using her own AI models as personal tools akin to a painter's brush—breathes life into cities long past. This process investigates the tension between chaos and order, digital and organic. Inspired by artists like Man Ray, Dora Maar, and David Lynch, she creates immersive pieces that examine the evolving connection between society, nature, and technology.

依汎娜・陶
Ivona Tau

藝術家依汎娜・陶所稱「形而上的想像行為」驅動，她的創作探討城市景觀向烏托邦和反烏托邦領域的轉變，透過主觀記憶和情感詮釋過濾而成。依汎娜成長於立陶宛維爾紐斯，對攝影的熱愛始於早期使用祖父的 Lomo LC–A 相機，記錄變遷中的後蘇聯世界。陶早期對色彩和質感的探索，演變成實體與數位世界之間的廣泛對話，持續塑造她現今的藝術風格。陶將 AI 與自己的關係視為畫家與畫筆，透過訓練 AI 模型，將遙遠城市賦予生命，像是古代創世神話中的神靈之息。她的創作捕捉了人類記憶與 AI 之間的共生關係，反映出鎧美拉的器官之間的相互聯繫，技術成為人類感知的延伸。

Driven by what she calls the "metaphysical act of imagination," Tau's practice explores the transformation of cityscapes into both utopian and dystopian realms, filtered through subjective memory and emotional interpretation. A fascination with photography began early for Tau, who grew up in Vilnius, Lithuania, documenting the shifting post–Soviet world through her grandfather's Lomo LC–A camera. This early exploration of color and texture evolved into a broader dialogue between the physical and digital worlds, which continues to shape her artistic approach today. By training her own AI models, Tau breathes life into cities long past, akin to the breath of gods in ancient creation myths. Her art captures the symbiotic relationship between human memory and AI, mirroring the interconnectedness of the Chimera's organs, where technology becomes an extension of human perception.

不安的心靈
A Restless Mind

⑮

2024
3'17"
影像
Video

■

〈不安的心靈〉是一部獨特的、富含媒體的重寫本，由莎夏及其 AI 替身 Technelegy 創作的原創詩歌表演。這件作品運用了多種先進的詩性手法，並與克里斯・伯恩斯合作，增強電子式的口說文字與音樂。作為「四大核心文本：人類宣言及其詩歌」的第三部作品，〈不安的心靈〉沉思於意識的無邊景觀、新興知覺的可能性，及在現代生活漩渦中追求平靜持續性的掙扎。作品部分靈感來自美國詩人艾蜜莉・狄更森的一句名言：「大腦比天空遼闊」（約 1862 年）。

Unique media-rich palimpsest of **A Restless Mind**, an original poem written and performed by Stiles and her AI alter ego, Technelegy, using a suite of next-gen poetic devices, augmented with electronically enhanced spoken word and music created in collaboration with Kris Bones. The third work in "FOUR CORE TEXTS: HUMANIFESTO AND OTHER POEMS", **A Restless Mind** meditates on the boundless landscape of consciousness, the probabilities of emergent sentience, and the constant struggle for clarity and calm in the vortex of modern existence. It is inspired in part by a line from Emily Dickinson: "The Brain— is wider than the Sky—" (c. 1862). From "FOUR CORE TEXTS: HUMANIFESTO AND OTHER POEMS", a quartet of transhuman poems powered by the ever-evolving technology of language.
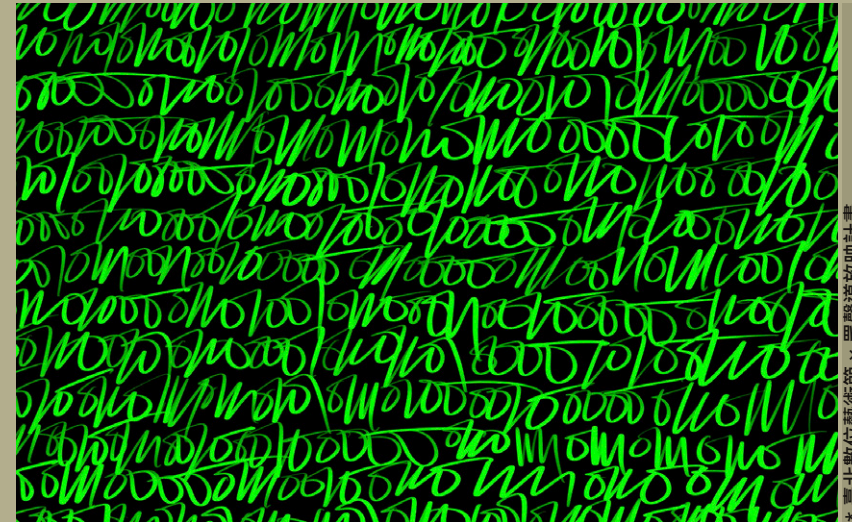
草寫二進位：
片段 (2024 remix)
Cursive Binary:
Fragments (2024 remix)

⑮

2024
3'00"
影像
Video

■

〈草寫二進位：片段 (2024 remix)〉 以 AI 驅動的詩歌轉化為草寫二進位，為一種人機協作所共同提議的語言系統。此件作品由莎夏表演，音樂由克里斯・伯恩斯創作。

AI-powered poetry translated into Cursive Binary, a proposed language for human-machine collaboration, performed by Stiles, with music by Kris Bones.

2024
3'00"
影像
Video

莎夏・史帖爾斯
Sasha Stiles

莎夏・史帖爾斯是第一代卡爾梅克裔美國詩人、語言藝術家及 AI 研究者，專注於文本與技術的交會點，以其開創性的生成文學和區塊鏈詩學實驗而聞名。她的創作透過對傳統與遺產的顛覆性探索，反射出創造力與意識的關係，深入探討人聲在機器時代的角色。史帖爾斯的作品獲得現代藝術博物館、巴塞爾藝術博覽會、佳士得拍賣、美國公共廣播電台（NPR）、Artforum 和 Gucci 等機構認可，並榮獲奧地利電子藝術節首屆 AI 藝術卓越獎。史帖爾斯畢業於哈佛大學和牛津大學，也是 theVERSEverse 的共同創辦人，長期擔任類人機器人 BINA48 的詩歌導師，與丈夫兼工作夥伴克里斯・伯恩斯一同居住於紐約市。

Sasha Stiles is a first-generation Kalmyk-American poet, language artist, and AI researcher working at the nexus of text and technology. She is known for her pioneering experiments with generative literature and blockchain poetics. Her practice refracts heritage and tradition through disruptive explorations of creativity and consciousness, probing the role of the human voice in a machine age. Stiles has been recognized by MoMA, Art Basel, Christie's, NPR, Artforum and Gucci, and received the first AI in Art Award of Distinction from the Prix Ars Electronica. A graduate of Harvard and Oxford, co-founder of theVERSEverse, and longtime poetry mentor to humanoid android BINA48, Stiles lives near New York City with her husband and studio partner, Kris Bones.

如何（不）被自駕車撞到？
How (not) to get hit by a self-driving car

16

How (not) to get hit by a self-driving car is a game installation that challenges people to cross a virtual street undetected by an AI–powered self–driving car simulation. Players, each marked with a pedestrian detection score determined by the algorithm, must cleverly disguise themselves to reduce their score and avoid detection. Successful evasion exposes both the system's blindspots and inability to recognise diverse individuals, like children or wheelchair users, highlighting the risks posed by these flawed algorithms in real–world scenarios. Each victory generates edge case data showcasing the AI's biases and flaws. Upon winning, players can choose to contribute the data to improve the model or delete it, raising questions about the trade–offs in developing these technologies. The project addresses geographical bias in AI data collection by organizing global exhibitions to engage a wider range of demographics

〈如何（不）被自駕車撞到？〉 是一款遊戲裝置，挑戰人們在虛擬街道上不被 AI 駕駛的自駕車模擬偵測到。每位玩家的行人偵測分數，是由演算法指定，玩家必須巧妙地偽裝自己，才可以降低分數及避免被偵測到。成功躲避偵測不僅揭示系統的盲點，也暴露了其無法識別不同的個體（如兒童或輪椅使用者）的能力，強調這些有缺陷算法在現實情境中所帶來的風險，展示 AI 的偏見和缺陷。在獲勝後，玩家可以選擇提供數據以改善模型，或是刪除數據，從而引發有關這些技術開發的權衡問題。此計畫透過全球展覽吸引來自不同地域更的人口統計數據，解決人工智慧資料收集本身的區域偏見問題。

2023
LED 版、AI 模型、電腦、
按鈕裝置、踏板
LED panel, AI-model,
computer, button,
pressure-pad

共同作者：
丹尼爾‧柯本 (Playfool)
Co-created with Daniel
Coppen (Playfool)

木原共
Tomo Kihara

　　木原共是一位藝術家和遊戲開發者，創作實驗性遊戲和公共裝置藝術。他的作品經常以體驗遊戲的思想實驗形式呈現，邀請每個人通過遊戲探索有關社會技術的新問題。近期，與 Waag Futurelab（阿姆斯特丹）、Mozilla 基金會（美國）等機構合作，開發了關注於 AI 對社會影響的創作計畫。木原共的作品曾於維多利亞與阿爾伯特博物館（倫敦，2022 年）和亞洲藝術博物館（舊金山，2024 年）展出。

　　Tomo Kihara is an artist and game developer creating experimental games and public installations. His work often takes the form of embodied playable thought experiments that invite everyone to explore new questions around socio-technical issues through play. Recent projects focusing on AI's social impact have been developed in collaboration with institutions such as Waag Futurelab (Amsterdam) and the Mozilla Foundation (USA). His works have been exhibited at the Victoria & Albert Museum (London, 2022) and the Asian Art Museum (San Francisco, 2024).

丹尼爾‧柯本
Daniel Coppen

　　丹尼爾‧柯本是一位英國藝術家、設計師，透過遊戲作為媒介，探索社會和技術之間關係的本質。他與夥伴丸山紗紀共同組成的藝術團體 Playfool，創作包括物件、裝置和多媒體產品，強調遊戲的實驗性、反思性和親密性。Playfool 的作品曾獲得 Dezeen Award（2021 年）和 STARTS Prize（2024 年），並於 V&A 博物館（倫敦，2023 年）和林茲電子藝術節（林茲，2024 年）展出。

　　Daniel Coppen (GB) is an artist and designer exploring the nature of relationships between society and technology through the medium of play. Operating as Playfool, together with his partner Saki Maruyama, his practice comprises objects, installations, and multimedia productions, which emphasize play's experimental, reflective and intimate qualities. Playfool's works have been awarded in both the Dezeen Award (2021) and STARTS Prize (2024), and have been exhibited at the Victoria and Albert Museum (London, 2023) and Ars Electronica (Linz, 2024).

藝術家共創工作坊
Artist Co-creation Workshop

本屆臺北數位藝術節「鎧美拉之島」的公眾活動由科學藝術團隊「共演化研究隊」負責籌備執行，本次特別與陽明交通大學應用藝術研究所共同推出「藝術家共創工作坊」，邀請參展藝術家陳呈毓及美籍藝術家 Jon Cates 共同指導，帶領應藝所學生從黏土到程式碼，從石膏到像素，一同塑造並組裝物質、圖像和聲音。最終預計集體完成一件數位裝置作品，並於 11 月在臺北數位藝術節實際展出。

企劃：共演化研究隊

■

The public events of this year's Taipei Digital Art Festival "Island of Chimera" are executed by "Coevolution Research Assembly". This time, the "Artist Co–Creation Workshop" is jointly launched with the Institute of Applied Arts NYCU. ", invited participating artist Chen–Yu Chen and American artist Jon Cates to co–instruct, leading the students to shape and assemble materials, images and sounds from clay to code, from plaster to pixels. In the end, the collective will complete a digital installation work and display it at the Taipei Digital Art Festival.

Credit: Coevolution Research Assembly

時間 Date & Time	10/26 六 SAT 13:00–16:00 10/27 日 SUN 13:00–16:00
地點 Location	C–LAB 美援大樓展演空間 2 樓教育推廣空間（台北市大安區建國南路一段 177 號） Education Space, 2nd floor of C–LAB Art Space IV (No. 177, Section 1, Jianguo South Road, Daan District, Taipei City)
講者 Lecturers	陳呈毓（參展藝術家）、Jon Cates（藝術家） Chen–Yu Chen (Participating Artist), Jon Cates (Artist)
學員 Students	陽明交通大學應用藝術研究所學生 Students from Institute of Applied Arts NYCU

康丁斯基的夢
Artist Co-creation Workshop

三位特技演員運用立方體、呼拉圈、扯鈴在未來廣場上用肢體、燈光和音樂交織出扣人心弦的的演出，在臺北白晝之夜的晚上邀請觀眾一起享受這場如詩、如畫，繽紛的——康丁斯基的夢。

■

Three acrobats use cubes, hula hoops, and diabolo to create a captivating performance with their movements, lights, and music on the Future Plaza stage. On the night of Nuit Blanche Taipei, they invite the audience to immerse themselves in this vibrant, poetic, and picturesque experience—a dream of Kandinsky.

時間 Date & Time	11/02 六 SAT 19:00–21:00
地點 Location	C–LAB 未來廣場（台北市大安區建國南路一段 177 號） C–LAB Future Square (No. 177, Section 1, Jianguo South Road, Daan District, Taipei City)

白晝之夜限定活動 Nuit Blanche 2024 Limited Event

內在外星人冥想練習
An Imagination Practice to Encounter Inner Aliens

　　本活動為臺北數位藝術節「鎧美拉之島」與白晝之夜的聯名限定活動。因應白晝之夜的夜間調性，本次特別與參展藝術家詹宏祿合作，在作品《與內在外星人的親密接觸》的作品現場開設「內在外星人冥想練習」活動，邀請觀眾走進作品，躺臥在地毯中聆聽藝術家的冥想指引，並在過程中感受內在外星人的外型、生存環境等樣貌，在今夜一起深入體驗作品的意涵與氛圍。

　　企劃：共演化研究隊

　　注意事項

　　1. 本活動將邀請觀眾於展間中躺平閉眼，跟隨藝術家口頭指示進行放鬆與冥想練習，請了解並同意此互動方式後再行報名。

　　2. 本頁面僅提供本場次活動之報名，如希望報名其他場次活動，請參考公眾活動報名主頁。

　　3. 行前通知將於活動前一日寄送至您的信箱。如需取消報名或有任何問題，請盡早私訊公眾活動團隊「共演化研究隊」，或來信至coevolutiontw@gmail.com。

　　This is a limited event between Taipei Digital Art Festival "Island of Chimera" and Nuit Blanche 2024. In response to the night-time tone of Nuit Blanche, this time we specially cooperated with the participating artist Hung-Lu Chan to launch an "Alien Imagination Practice" event at the exhibiting room of his work "Close Encounters with Inner Aliens", inviting the audience to walk into the space and lie down. Listen to the artist's meditation guide, and experience the landscape and aliens from our internal worlds. Let's immerse into the meaning and atmosphere of the work together at night.

　　Credit: Coevolution Research Assembly

　　Notes

　　1. Visitors will be invited to lie down in the exhibition room with their eyes closed, and follow the artist's verbal instructions to practice relaxation and meditation. Please understand and agree to this interactive method before registering.

　　2. This page provides registration for this event only. For other events, please refer to the registration main page.

　　3. Pre-event notification will be sent 1 day before the event. If you need to cancel your registration or have any questions, please send a private message to the team of the public events "Coevolution Research Assembly" or write to coevolutiontw@gmail.com asap.

時間 Date & Time	11/2 六 SAT 21:00–21:20 / 22:00–22:20 兩場次內容相同 Both sessions have the same content.
地點 Location	C-LAB 美援大樓展演空間 1 樓 詹宏祿作品展間（台北市大安區建國南路一段 177 號）The exhibiting space of Hung-Lu's work, 1st floor of C-LAB Art Space IV (No. 177, Section 1, Jianguo South Road, Daan District, Taipei City)
講者 Lecturer	詹宏祿（參展藝術家）Hung-Lu Chan (Participating Artist)

遊戲型講座 Playable Lecture

競爭？共創？我們與 AI 的關係
Competition? Cocreation? Our relationship with AI

本活動為臺北數位藝術節「鎧美拉之島」公眾活動之一。參展藝術家木原共長期與藝術雙人組 Playfool 合作，從「人類與 AI 的關係」議題切入，共創出許多有趣又發人深省的互動作品。本場講述性表演，將結合展出〈偏差遊戲〉中的網頁遊戲「outdraw.ai」，邀請木原共、Playfool 成員 Daniel、藝術節策展人湘汶及廣毅，邊嘗試畫出 AI 看不懂的圖像、邊討論 AI 的發展，完成一場既像演出又是討論會的複合式活動。

企劃：共演化研究隊

注意事項

1. 本論壇使用語言為英文，QA 環節提供英文翻譯，可使用中文發問。

2. 活動過程會使用 Mentimeter 平台收集觀眾的即時回饋跟答題，有興趣參與者敬請自備電量足夠及網路通暢的手機。

3. 本頁面僅提供本場次活動之報名，如希望報名其他場次活動，請參考公眾活動報名主頁。

4. 行前通知將於活動前一日寄送至您的信箱。如需取消報名或有任何問題，請盡早私訊公眾活動團隊「共演化研究隊」，或來信至 coevolutiontw@gmail.com。

The event is one of the public events of the Taipei Digital Art Festival "Island of Chimera". Participating artist Tomo Kihara has been collaborating with the art duo Playfool

on the topic of "the relationship between humans and AI". They have jointly created many interesting and thought-provoking interactive works. This lecture will be combined with the game "outdraw.ai" installed in the exhibition, and invites Tomo, Daniel (Playfool), and art festival curators Hsiang-Wen and Kuang-Yi to join. While trying to draw images that AI couldn't understand and discussing the development of AI at the same time, we will experience an integral event both like a performance and a seminar.

Credit: Coevolution Research Assembly

Notes

1. This event is carried out in English. Translation is provided during the QA session, the audience can ask in Mandarin.

2. The Mentimeter platform will be used during the event to collect real-time feedbacks from the audience. Interested participants are kindly requested to bring their own mobile phones with sufficient battery and internet.

3. This page provides registration for this event only. For other events, please refer to the registration main page.

4. Pre-event notification will be sent 1 day before the event. If you need to cancel your registration or have any questions, please send a private message to the team of the public events "Coevolution Research Assembly" or write to coevolutiontw@gmail.com asap.

時間 Date & Time	11/3　日 SUN　15:30–16:30
地點 Location	C-LAB 美援大樓展演空間 2 樓教育推廣空間（台北市大安區建國南路一段 177 號） Education Space, 2nd floor of C-LAB Art Space IV (No. 177, Section 1, Jianguo South Road, Daan District, Taipei City)
講者 Lecturers	木原共（參展藝術家）、丹尼爾‧柯本（Playfool 團隊成員）陳湘汶（藝術節策展人）、顧廣毅（藝術節策展人） Tomo Kihara (Participating Artist), Daniel Coppen (from art duo Playfool), Hsiang-Wen Chen & Kuang-Yi Ku (Curators of the Festival)

工作坊 Workshop

內在外星人探索之旅
A Journey to Encounter the Aliens Within

本活動為臺北數位藝術節「鎧美拉之島」公眾活動之一。參展藝術家詹宏祿的作品〈與內在外星人的親密接觸〉結合認知神經科學、引導冥想及 AI 神經網絡，來探討深受歷史、文化與社會影響的人類，是如何理解、並在腦中形塑出各種「內在外星人」。本次工作坊，藝術家將結合冥想練習與 AI 圖像生成技術，引導觀眾視覺化腦海中的外星人，並集體討論與反思，這些內在外星人的生成來源以及他們之間的差異。

企劃：共演化研究隊

注意事項

1. 本工作坊將邀請觀眾於展間中躺平閉眼，跟隨藝術家口頭指示進行放鬆與冥想練習，請了解並同意此互動方式後再行報名。

2. 本頁面僅提供本場次活動之報名，如希望報名其他場次活動，請參考公眾活動報名主頁。

3. 行前通知將於活動前一日寄送至您的信箱。如需取消報名或有任何問題，請盡早私訊公眾活動團隊「共演化研究隊」，或來信至 coevolutiontw@gmail.com。

The event is one of the public events of the Taipei Digital Art Festival "Island of Chimera". Artist Hung–Lu Chan's work "Close Encounters with Inner Aliens" combines cognitive neuroscience, guided imagery, and AI neural networks to explore how humans are deeply influenced by history, culture and society, understand and shape things in their brains, thus create all kinds of alien imaginations. In this workshop, artists will combine guided meditation and image generation techniques to invite the audience to visualize the aliens in their minds, and collectively discuss and reflect on the personal connections with these inner aliens.

Credit: Coevolution Research Assembly

Notes

1. Visitors will be invited to lie down in the exhibition room with their eyes closed, and follow the artist's verbal instructions to practice relaxation and meditation. Please understand and agree to this interactive method before registering.

2. This page provides registration for this event only. For other events, please refer to the registration main page.

3. Pre–event notification will be sent 1 day before the event. If you need to cancel your registration or have any questions, please send a private message to the team of the public events "Coevolution Research Assembly" or write to coevolutiontw@gmail.com asap.

時間 Date & Time	11/7　四 THU　19:30–21:00
地點 Location	C–LAB 美援大樓展演空間 1 樓 詹宏祿作品展間（台北市大安區建國南路一段 177 號） The exhibiting space of Hung–Lu's work, 1st floor of C–LAB Art Space IV (No. 177, Section 1, Jianguo South Road, Daan District, Taipei City)
講者 Lecturer	詹宏祿（參展藝術家） Hung–Lu Chan (Participating Artist)

圓桌論壇 Panel Discussion

從「激進照護器官」開始：人類生育與成家的複層政治性
From "Organ Of Radical Care": The Diversified Politics in Human Reproduction and Family Formations

本活動為臺北數位藝術節「鎧美拉之島」公眾活動之一。本場圓桌論壇從參展藝術家 Charlotte Jarvis 嘗試在實驗室作出由複數人類細胞組成的「人造類子宮」的展出作品背後的議題開始，邀請參展藝術家及合作的阿根廷科學家 Patricia Saragüeta、長期關懷性別人權議題、從法律層面進行多元成家倡議的許秀雯律師，以及多年推行順勢多元的孕產照護的婦產科醫師楊育絜醫師，四位講者分別分享各自的實踐並一同交流，深化作品的多元意義。

注意事項
　　1. 本論壇使用語言為英文，QA 環節提供英文翻譯，可使用中文發問。
　　2. 本頁面僅提供本場次活動之報名，如希望報名其他場次活動，請參考公眾活動報名主頁。
　　3. 行前通知將於活動前一日寄送至您的信箱。如需取消報名或有任何問題，請盡早私訊公眾活動團隊「共演化研究隊」，或來信至 coevolutiontw@gmail.com。
企劃：共演化研究隊

The event is one of the public events of the Taipei Digital Art Festival "Island of Chimera". This event begins with the issues behind the exhibited work of the participating artist Charlotte Jarvis, who tries to create an "collaborative uterus" composed of multiple human cells in the laboratory. The four panelists – the artist, the cooperating Argentine scientist Patricia Saragüeta, lawyer Victoria Hsu who has long been concerned about gender human rights issues and advocates diversified families from a legal perspective, and Dr. Yu–Chieh Yang, an obstetrician and gynecologist who has promoted homeopathic maternity care for many years, are invited to share their respective practices and have a discussion to deepen the diverse meanings of the artworks.

Notes
　　1. This event is carried out in English. Translation is provided during the QA session, the audience can ask in Mandarin.
　　2. This page provides registration for this event only. For other events, please refer to the registration main page.
　　3. Pre–event notification will be sent 1 day before the event. If you need to cancel your registration or have any questions, please send a private message to the team of the public events "Coevolution Research Assembly" or write to coevolutiontw@gmail.com asap.
Credit: Coevolution Research Assembly

時間 Date & Time	11/10　日 SUN　15:00–17:00
地點 Location	C–LAB 美援大樓展演空間 2 樓教育推廣空間（台北市大安區建國南路一段 177 號） Education Space, 2nd floor of C–LAB Art Space IV (No. 177, Section 1, Jianguo South Road, Daan District, Taipei City)
講者 Lecturers	夏洛特・賈維斯（參展藝術家）、派翠西亞・薩拉維塔（合作科學家）、許秀雯（律師、伴侶盟理事）、楊育絜（婦產科醫師） Charlotte Jarvis (Participating Artist), Dr. Patricia Saragüeta (Collaborating Scientist), Victoria Hsu (Lawyer, Supervisor of TAPCPR), Yu–Chieh Yang (Obstetrician & Gynecologist)

2024 臺北數位藝術節 × 小小導覽員
2024 DAFT×Little Exhibition Guide

　　本屆臺北數位藝術節與 C–LAB 周邊學校合作，推出小小導覽員培訓課程，帶領學童深入了解數位藝術作品內涵，並透過口語表達與自信心養成，培育他們成為傳遞藝術的導覽員。整個培訓課程除了展前進入校園進行教學，還包含展覽現場的實地演練，並於展覽期間特定時段進行正式導覽。讓學童實際作為藝術與觀眾之間的橋樑，達到引領民眾認識及體驗數位藝術，以擴大臺北數位藝術節的觀展族群，更透過小朋友拉近數位藝術與一般大眾的距離。

■

　　2024 Taipei Digital Art Festival has collaborated with schools around C–LAB to launch a training course for young docents, helping students gain a deeper understanding of digital art. Through the development of oral communication skills and confidence, the program nurtures them to become art guides. The training course not only involves pre–exhibition lessons conducted at schools but also includes on–site practice at the exhibition. During specific periods of the exhibition, these students will lead official tours, acting as bridges between the artwork and the audience. This initiative aims to introduce more people to digital art, expanding the festival's viewership, and narrowing the gap between digital art and the general public through the perspective of children.

時間 Date & Time	11/2–11/17 展覽期間不定期導覽 Irregular guided tours during the exhibition
地點 Location	C–LAB 美援大樓展演空間（台北市大安區建國南路一段177號） C–LAB Art Space IV (No. 177, Section 1, Jianguo South Road, Daan District, Taipei City)

音像演出
Audiovisual Preformance

　　於展覽的最後一個週五晚上，將戶外放映的結構調整為演出的舞台，實現鎧美拉異質組裝的精神。我們邀請四組來自不同國家的音像藝術家，他們應用不同的影像、音樂製作的工具，向所有觀眾展現音像藝術強大的可能性。

■

　　On the final Friday evening of the exhibition, the outdoor screening structure will be transformed into a stage for live performances, embodying the spirit of heterogeneous assembly that defines "Chimera." We invite four groups of audiovisual artists from various countries, each utilizing different tools for visual and music production, to showcase the powerful potential of audiovisual art to all attendees.

時間 Date & Time	11/15　六 SAT　18:30–21:00
地點 Location	C–LAB 未來廣場（台北市大安區建國南路一段 177 號） C–LAB Future Square (No. 177, Section 1, Jianguo South Road, Daan District, Taipei City)
	免費參與 Entry Free
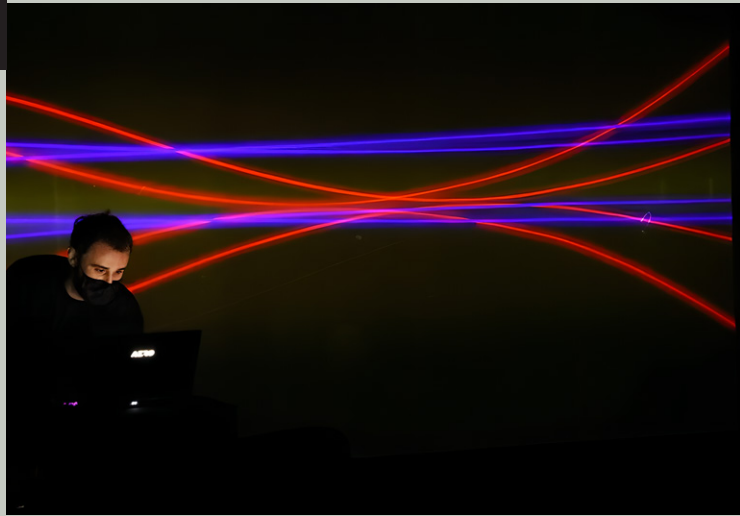
{
「你看得見我嗎？」；
十月末的碎片；
模糊的視界；脫離特定的軌道；
超我超你
抽象或許比現實更為真實；
}
{
"Can you see me?";
fragments of late October;
blurry vision; out of a specific orbit;
hypermehyperyou;
Abstraction might be more real than the real;
}

盧卡・博納科爾西
Luca Bonaccorsi

盧卡・博納科爾西 1994 於義大利出生，為導演、數位藝術家和音樂家。他的作品探討科技新媒體間的人際關係，以及科技對日常生活狀態的影響。 近年定居於台灣，從事短片與錄像藝術製作，同時於各地進行多媒體音樂表演。

Luca Bonaccorsi is a sound and video artist from Italy whose works explore humanity's relationship with technology and new media focusing on their impacts on daily life. His artistic research is ongoing using multi–media art practice and live performances.

Organotpia

〈Organotpia〉反映了此時時空下，自然和人類逐漸交織、在固定的時間消逝的世界。光和聲音留下了時間的痕跡，描繪出無盡的景觀，共時地存在於多重的視角中：人們在在城市和自然之中；非物質性、虛擬和現實；「時空」連續體；內部與外部。oOps.50656 藉由韓國文化遺產廳的數據生成點雲，同時結合藝術家拍攝的森林、風景影像，透過自然錄製的聲音素材及使用顆粒合成器產生的聲音，創造出聲音景觀。

Organotpia reflects a world in which nature and humans are becoming intertwined in the present time and space, a world where fixed temporality has vanished. Light and sound leave traces of time and depict a landscape of endless paradigms coexisting with multiple and simultaneous viewpoints: humans within cities and nature; immateriality, virtuality and reality; the 'time–space' continuum; and the interior and the exterior. oOps.50656 generates point clouds using data from the Cultural Heritage Administration of Korea, as well as images of landscape and forests captured by the artists. They create soundscapes by sampling sounds recorded in nature as well as sounds produced through modular synthesizers using granular synthesis.

oOps.50656

oOps.50656(organic–Operators) 為當代藝術家和聲音製作人文奎喆及黃善滇組成的韓國新媒體藝術團體。他們將多學科研究拓展至新媒體作品，透過現場聲音、視聽表演、裝置和藝術計畫創造多感官的抽象體驗。oOps.50656 推進生成藝術的邊界，將當代人類和自然環境注入有機運動和節奏。oOps.50656 的作品和現場表演曾在國際節日和藝術博物館展出，包括東京 MUTEK JP+MX（2020）、蒙特婁 Mutek 音樂節（2022）、韓國 Paradise Art Lab（2022）和韓國 WeSA（2019）。

oOps.50656(organic–Operators) is a new media art collective composed of contemporary artists, and sound producers Gyuchul Moon and Sunjeong Hwang. They expand their multidisciplinary research and reasoning into poetic moments within new media composition, creating multi–sensory abstract experiences through live sound, AV performances, installations, and art projects. As organic operators, they push the boundaries of generative art, imbuing the contemporary human and natural environment with organic movements and rhythms(time–matters). Their works and live performances have been presented at international festivals and art museums, including <MUTEK JP+MX2020>, <Mutek Montreal, virtual Expo, 2022><Paradise Art Lab2022>, and <WeSA2019>

在思考人類追求科技的過程，也許會超越許多事物，就如同作品中推著石頭的人，他處在一個既穩定卻又躁動的狀態。作品先以展覽形式於臺北數位藝術節展出，並於本次演出發展出音像作品版本。

In contemplating humanity's pursuit of technology, we may transcend many things, much like the figure pushing the stone in the work, who exists in a state that is both stable and restless. This work first be exhibited at the Taipei Digital Art Festival and will develop into an audiovisual version during this performance.

XTRUX 關注數位身份帶來生活狀態轉變及科技引導影像邊界之擴延，擅長以遊戲引擎、動態捕捉、聲光空間雕塑、互動裝置、音像等元素進行開發，創造虛擬及沉浸式媒體的新形態展演形式。自 2020 年 XTRUX 成立以來，開展了一系列科技與實驗電子音樂結合之沉浸式派對，強調跨領域藝術發生場域的置換，始終迎接多元產業及學科領域合作，拓展當代藝術之可能性。曾為臺北數位藝術中心駐館藝術家，創作及合作作品曾參與西班牙 LEV FESTIVAL、林茲電子藝術節、文策院 TCCF 創意內容大會、C–LAB 聲響藝術節、C–LAB FUTURE VISION LAB、新能祭 SYNERGY FESTIVAL、GLOWBALL FESTIVAL。

XTRUX focuses on transformations in life brought about by digital identity and the expansion of image boundaries guided by technology. They specialize in game engines, motion capture, audiovisual spatial sculpture, and interactive installations, creating new forms of virtual and immersive media exhibitions. Since its establishment in 2020, XTRUX has launched immersive parties that combine technology and experimental electronic music, emphasizing interdisciplinary collaboration. They were one of the resident artists in 2023–2024 of Digital Art Center, Taipei and their works have participated in events such as the LEV Festival in Spain, the Linz Electronic Arts Festival, the TCCF Creative Content Conference at the National Culture and Arts Foundation, and the C–LAB Sound Art Festival.
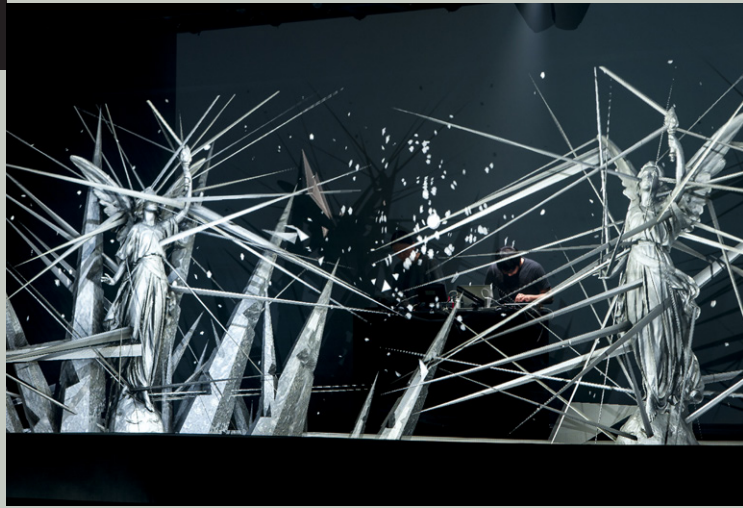
本作品摸索著 AI 所帶來的創造性與現實的界線，融合了現實影像與 AI 的生成技術，產生出毫不間斷地變化的影像體驗。無限地擴充視覺表現的可能性，擷取現實與幻想交岔那一瞬間，並展示出嶄新的藝術形式。

This work explores the boundaries between creativity and reality brought by AI, blending real–world images with AI–generated technology to create a continuously evolving visual experience. It infinitely expands the possibilities of visual expression, capturing the fleeting moment where reality and fantasy intersect, and presents a new form of art.

80

高橋啓治郎
Keijiro Takahashi

高橋啓治郎為一名藝術家，是 Unity 的專家，同時為一名作曲家，還有著因遊戲開發而培養的程式設計能力與視覺天份，並透過這些技能創造了許多的影像作品。高橋啓治郎擅長使用延展實境 (XR) 的表現，他於 DMM VR THEATER 所舉辦的 VRDG ＋ H 全景影像展示舞台「Boiler Room」所播出的衝擊性 XR 影像甚至被譽為傳說。

Keijiro Takahashi is an artist, an Unity expert and a composer. With programming skills and visual talent cultivated through game development, he has created numerous visual works. Takahashi specializes in extended reality (XR) expressions, and his panoramic showcase VRDG+H held at DMM VR THEATER, along with the groundbreaking XR visuals broadcast on Boiler Room, have been hailed as legendary.

81

首藤陽太郎
Yotaro Shuto

首藤陽太郎憑藉對節奏和聲音的探索精神，開發出名為「2020 THE SEMI MODULAR BEAT–MACHINE」的「瘋狂」節拍機程式，透過即興的手法，演奏出像是扭轉了次元的強烈節奏。

Yotaro Shutoh, driven by his exploratory spirit toward rhythm and sound, developed a "crazy" beat machine program called 2020 THE SEMI MODULAR BEAT–MACHINE. Using improvisational techniques, he plays intense rhythms that seem to twist dimensions.

版權
Colophon

展覽團隊

策展人	陳湘汶、顧廣毅
展覽執行	吳書吟
技術統籌	無名小鎮工作室
主視覺	dmp projects
設計助理	李延瑞
遊戲視覺設計	黃大樹
文字編輯	謝博勻
展務助理	潘氏春瓊
翻譯	黃鈴珺、林錦輝、陳哲銘
社群行銷	王靖婷
教育推廣活動	共演化研究隊、向銳穎
影像紀錄	劉薳粲、二人三角
網站規劃設計	蔡函芫
網站開發	8f-2

主辦單位	臺北市政府、台北市政府文化局
指導單位	文化部
執行單位	日日興開有限公司
場地合作	臺灣當代文化實驗場
合作單位	陽明交大應用藝術研究所、Volume DAO 眾聲道、芮澤創造、共演化研究隊
指定飯店	國聯大飯店

Exhibition Team

Curators	Hsiang-Wen Chen, Kuang-Yi Ku
Exhibition executive	Shu-Yin Wu
Technical operative	The middle of no where
Key visual	dmp projects
Assistant designer	Yen-Jui Lee
Game art design	Tree Huang
Editor	Berly Hsieh
Assistant	Phan Thi Xuan Quynh
Translators	Clytie Huang, James Lin, Che-Ming Chen
Marketing	Gin Wang
Educational program	Coevolution Research Assembly, Evelyn Hsiang
Photography and video documentation	Wei-Tsan Liu, M.Synchrony
Website Editor	Adeiv Tsai
Website Development	8f-2

Organizer	Taipei City Government, Department of Cultural Affairs, Taipei City Government
Advisors	Ministry of Culture Taiwan
Executive organizer	Jih Jih Hsin Kai
Venue cooperation	C-LAB
Collaborators	Institute of Applied Arts NYCU, Volume DAO, Coevolution Research Assembly
Designated hotel	United Hotel

19th
Digital Art Festival
Taipei

第十九屆
臺北
數位藝術節

2024

11.2
-11.17

Chimera鎧美拉
之島Island