

(連 結) 意 味 著 什 麼 ？

REQUEST FOR COMMENTS

意見徵集

What does it mean to be (connected) ?

Title: Host Software
Author: Steve Crocker
Installation: UCLA
Date: 7 April 1969
Network Working Group Request for Comment: 1

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ABOUT / RFC /

關於 意見徵集

李佳霖

「意見徵集」(Request for Comments, RFC) 是自 1969 年冷戰背景下發展 ARPANET 階段便延用至今的備忘文件格式。從最初僅有美國境內大學與研究機構的 4 個網路節點，到網際網路、全球資訊網，50 多年來 RFC 文件紀錄了網路的發展史，包括所有關於網路的標準、協議與規範，網際協定位址也在其中。除了嚴肅地討論技術的 RFC 之外，也有腦洞大開的 RFC。像是 RFC 1149 提出用鴿子傳輸網路封包「飛鴿傳書」、RFC 2795 用打字機敲出莎士比亞全集的無限猴子、RFC 6592 傳送空封包，這甚至成了每年愚人節都會定期發布的搞笑文件。

相較於分析與解決具體的問題、找出答案，藝術家更擅於在不同時空脈絡中不斷發明問題。在此，展覽如同一種備忘文件格式，由藝術家們透過作品，提出對於網路的另類想像——連結意味著什麼。是亞歷山大·蓋洛威在《協定》中所主張的，網路並非讓人自由溝通的場所，而是以嚴密技術協定為基礎的控制形式嗎？抑或像是《不穩定狂想曲》一書裡，法蘭克·Bifo·貝拉迪的悲觀分析，無機且不停擴張的賽博空間與綁定有機的生物體的賽博時間，兩者擴張的速度差使得人們焦慮發瘋？

本展共匯集 8 組作品，創作期間起自疫情前至今。衛星與通訊技術將戰爭與日常都推向不同以往的尺度，林哲志《航海家 3 號》對話的是自冷戰以來軍事科技與地緣政治，作品名稱指涉 1977 年 NASA 接連發射的太空探測器「航海家 1 號」與「航海家 2 號」。「航海家 3 號」是一顆「人造衛星」，裝置上持續旋轉卻始終保持水平的畫面，模擬高空戰略偵察機駕駛艙，除了情報功能之外，這些由高空、外太空觀看地球的影像也在大眾間形成了一種共時的體驗。

然而在網路與衛星出現前，城市中的植物似乎就負責了塑造「想像的共同體」的任務，郭哲希在《殖民地之杉》攝影系列中嘗試驗證這樣的假設。他拍攝遍佈全台各地、但卻只栽種於特定公家機關建物周圍的外來種南洋杉，透過精確紀錄樹木的地理坐標，回推出一張殖民治理與記憶工程的網路。

同樣也「駭進」衛星的還有劉桑祁的視覺實驗《走若飛》。他將鏡頭裝在一根長竿上，背著裝置上街，用自製機器而在不連上網路的情況下紀錄當次的移動路徑。除了在洛杉磯街頭拍攝的行為錄像之外，藝術家也將在這次展覽中開源「自製衛星」的方法，讓觀眾能用簡易材料組裝，就像那句知名提神飲料的廣告詞所說，讓所有人給予自己「一對翅膀」，奪回自我觀測的隱私與權力。

蔡宇瀟則提供了另一個幽默的提案。在《微頌》這支偽廣告片中，他以菲利浦·迪克經典科幻《尤比克》裡的噴霧為原型，虛構了一罐與微信(WeChat)諧音的數據消除噴霧「微頌(WeChant)」，讓人輕輕一噴便從網路世界隱身。

疫情不僅改變了人們在實體空間的生活，也擾動了人在賽博空間中的步調。劉桑祁延續前作《走若飛》，在疫情後的舊金山市進行一場 6 小時的行為演出，

透過紀錄影像《這馬佇遮》中可見他與合作演出者背對背相距 12 英尺——美國疾病管制署建議社交距離的 2 倍——憑著眼前自拍桿上的手機與背後相連的繩索，重新感受人、空間、時間彼此之間的關係；蔡宇瀟維持他一貫的黑色幽默，新作《元方舟》反問元宇宙是否真是人類的新救贖？測出陽性反應的肉身如何在新秩序中生存？

你信科技嗎？連亞珏和劉家銘的作品則呈現出網路具備的宗教特質。在《/atYourAltar/》這件作品中，連亞珏虛構了一種在西元 2038 年即將出現的網路病毒，它試圖將人們從虛擬世界中解救出來，三種面對網路毀滅的不同態度形成三種教派，各有其擁護者；劉家銘的《Confession, Yes!》揭開網路的空間由數據資料建築出的地景，在我們以為自己清楚知道自己向網路發送了什麼的同時，機器們正在對話：

「你聽到了嗎？」

「聽到了，你也聽到我了嗎？」

「聽到了。」

在確認過彼此之後，負責傳話的兩台電腦透過網路握了手。

三向交握是網路傳輸的重要控制機制之一，但多數使用者並未意識到這一點。我們上網、輸入，我們對人機共構的網路告解，相信網路總是會給我們答案。

在這次的展覽中，策展人試圖在藝術家與觀眾之間，扮演一台代理伺服器，讓各方快速存取展覽內容。proxy 一詞可追溯到中古世紀英語中的 procuracie，意指代為照顧。策展人作為代理，也必然過濾了某些訊息，在此自我揭露並期待觀眾能繞過我，用自己的方式去感受與書寫，連結對你而言意味著什麼。

李佳霖

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ABOUT / RFC /

CHIA-LIN LEE

Request for Comments (RFC) is a form of memorandum that has been in use since 1969 when ARPANET was developed during the Cold War. Initially, there were only four nodes distributed at universities and research institutes within the border of the US, and now, we have the internet and World Wide Web. In the past five decades, not only have RFCs documented the development of the internet, they also include all kinds of internet standards, agreements and protocols, with Internet Protocol Address being one of them. For sure there are serious discussions in RFCs, but too there are playful ones. RFC 1149 is about enlisting pigeons – "the avian carriers" – to switch packets. RFC 2795 involves an infinite number of monkeys that are producing the entire works of William Shakespeare with typewriters. RFC 6592 sends out null packets – in fact, almost every year there's a joke RFC made on April Fool's Day.

Instead of analysing and solving concrete problems, artists excel at inventing questions in different contexts. As such, exhibitions are like a form of memorandum where artists present their alternative imaginations about the internet through their works, and this time our problem is: What does it mean to be connected? Is it more plausible that the internet is not a place for people to freely express their ideas but a network controlled by strict technical protocols, as claimed by Alexander Galloway in *Protocol?* Or rather, is it more like Franco Bifo Berardi's pessimistic analysis in *Precarious Rhapsody* that the varying speeds of expansion between cyberspace, which grows inorganically and continuously, and cybertime, whose expansion rate is tied to organic creatures, is what drives people crazy?

This exhibition brings together nine pieces of works created since before the pandemic. Satellites and communication technologies have pushed both wars and our ordinary lives to the next level. Zhe-Zhi Lin's "man-made" satellite, *Voyager 3*, centres around military technology and geopolitics, both of which have gradually evolved since the Cold War began, with the work title named after the two space explorers subsequently launched by NASA in 1977 – *Voyager 1* and *Voyager 2*. The image on the screen of Lin's device is a simulation of a pilot's view from the cockpit of a high-altitude reconnaissance aircraft. While the screen keeps rotating, the line remains vertical at all times. Such image provides viewers with an opportunity to have the synchronous experience of looking at the Earth from the outer space.

However, it seems that urban plants have been shouldering the responsibility for shaping "the imagined communities" before the internet and satellite came into play. Tiet-Hi Kueh tries to prove such hypothesis true with his photography series *Colonial Pine*. By photographing the exotic hoop pines – ubiquitous in Taiwan but only grown in the peripheries of specific public buildings – while precisely recording the coordinates of these trees, Kueh conjured up a map of colonial governance and memory.

Sang-Chi Liu also "hacked" into the outer-space device through her visual experiment, *Satellite*. She installed a camera on a long rod, bringing the device along onto the street as a mean to document the route of her trip. Aside from her filming with such a device in Los Angeles, she decided to share the step-by-step guide to recreate the "DIY satellite" she presents in this exhibition so that viewers can too make their own satellites. The DIY satellites "give you wings" like how the energy drink promises in their advertisements. With satellites of one's own, people can get back their rights to self-observation and privacy.

Another light-hearted work was Rhett Tsai's fake advertisement, *WeChant*. Inspired by the spray in Philip K. Dick's science fiction novel *Ubik*, Tsai customised a special spray for wiping data – "WeChant" – which mimics the name of the Chinese messaging application WeChat and is able to make users invisible in the world of the internet.

The pandemic not only changed people's physical way of living but also interrupted our pace in cyberspace. Building on her earlier work, *Satellite*, Sang-Chi Liu orchestrated and filmed a six-hour performance in post-pandemic San Francisco, called *Relation in Time and Space*. In this work, Liu and her performance partner stand 12 feet apart and facing away from each other – a social distance doubling that of CDC guidelines. Connected through the cameras of their phones – each attached to a selfie rod – and a cord tying their backs together, the two performers explored the relationships between people, space and time. As for Tsai, he embraced the black humour in *MetaVessel* as usual, asking viewers whether they really believe that the metaverse is a modern redemption of human-beings, and how will the human body that tests positive survive in the world of new order.

Do you believe in technology? Jade Lien's and Lawrence Liu's works represent the religious aspect of technology. In */atYourAltar/*, Jade Lien imagined a new computer virus, the Digital Holy Child, which will hit the world in 2038 and liberalise internet users from the virtual world. There will then be three different "cults" whose believers hold three different views on internet apocalypse. Lawrence Liu's *Confession, Yes!* unveils how data is the base of the internet architecture. Before we fathom what data we are actually sending via the internet, the machines are already having conversations like this:

"SYNchronize?"

"ACKnowledge. SYNchronize?"

"ACKnowledge."

After confirming each other's identity, the two personal computers shook their hands via the internet.

Three-way Handshake is an essential transmission control protocol, but most users do not notice this mechanism. When we go on the internet and input data, we are in fact confessing to a cyborg confess room, expecting the internet to provide us with an answer.

In this exhibition, the curator expects to play the role of a proxy server between the artists and the viewers, helping viewers to quickly access and understand the content of this exhibition. The term "proxy" traces back to the word "procuracie" in Middle English, meaning to take care of something for someone else. As a "proxy", the curator certainly might influence your understanding of the works. So, with this disclaimer, I hope that you will have your own feelings about this exhibition, reflecting on "what it means to be connected" in your own way or in your own writing.

CHIA-LIN LEE

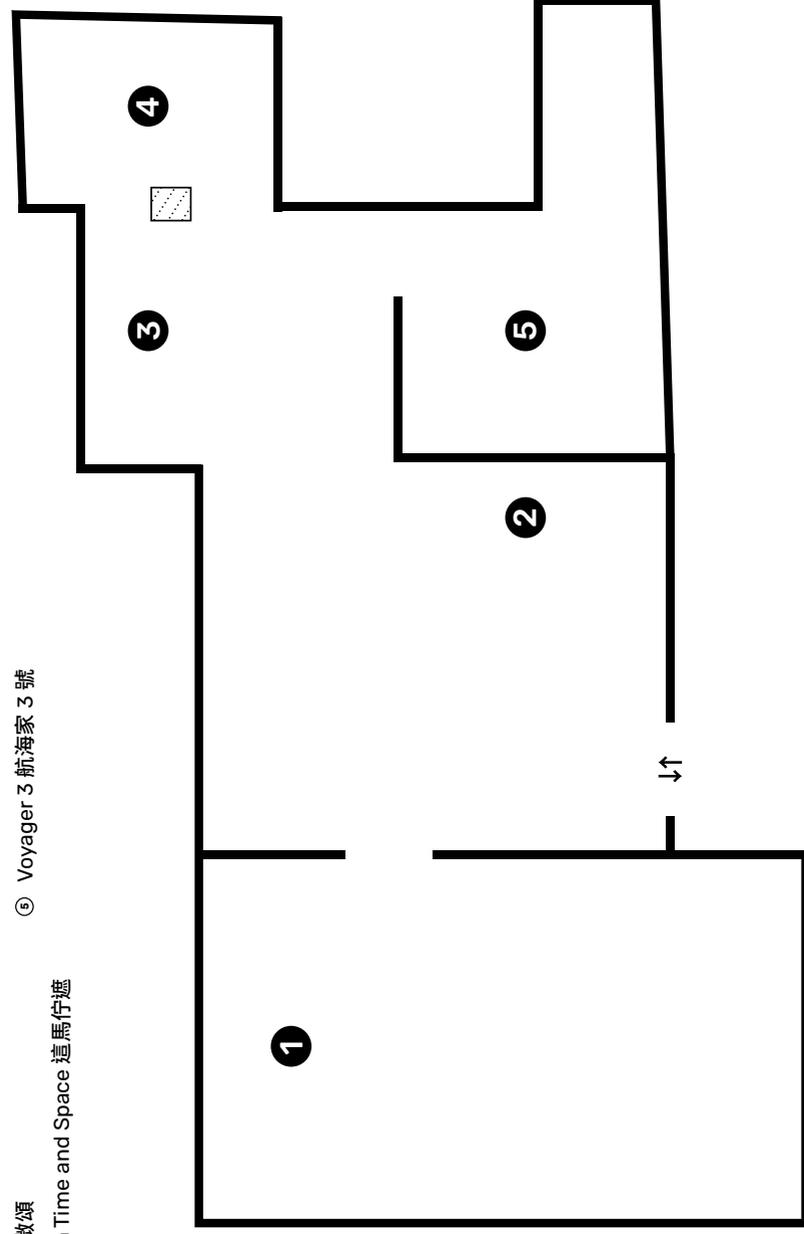
Graduated from the Department of Foreign Languages and Literatures at National Taiwan University and the Institute of Contemporary Art & Social Thoughts at China Academy of Art, Lee is now pursuing a PhD in Fine Arts at Taipei National University of the Arts. Her research focuses are on the culture, media and art developed and created in the digital era. As the director of ZIMU CULTURE, she also works on curatorial projects and publishes books.

#35.07.06

06

REQUEST FOR COMMENTS: What does it mean to be (connected)?

- ① MetaVessel 元方舟
- ② WeChant 微頌
- ③ Relation in Time and Space 這馬佇蹉
- ④ Satellite 走若飛
- ⑤ Voyager 3 航海家 3 號

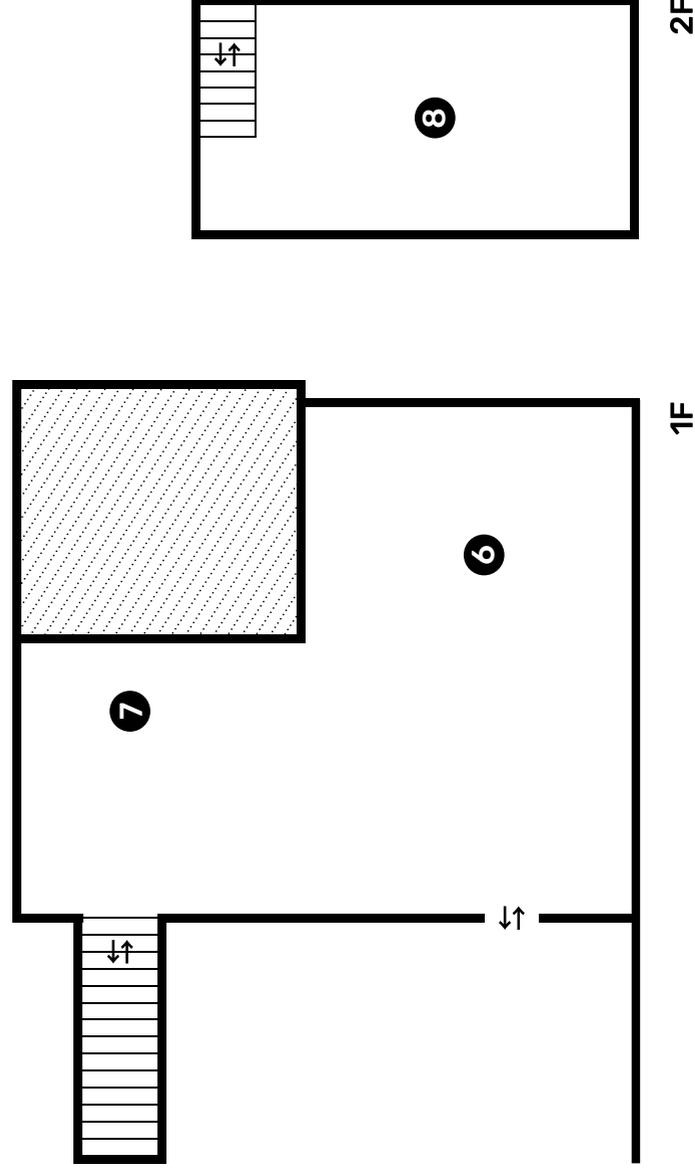


#29.04.05

07

MAPS 展場地圖

- ① Colonial Pine 殖民地之杉
- ② Confession, Yes!
- ③ /atYourAltar/



蔡宇瀟的創作著眼於中國獨特的網絡生態、媒體社會，關注藝術與科技、中國網絡文化、智能城市、漢字超文本、中國社交媒體音景等議題，以廣泛的作品形態（包括虛擬現實、電腦動畫、聲音、動態聲音影像）來表達他對當下媒體社會的批判性反思，聚焦於技術社會中的人類困局。他學士畢業於中國美術學院跨媒體藝術學院開放媒體系，碩士畢業於中國美術學院視覺中國協同創新中心，現居杭州並任教於中國美術學院跨媒體藝術學院開放媒體系。

Tsai's works centre around China's unique internet and media environment, and his focuses are on art and technology, Chinese internet culture, smart city, hypertext of Chinese typography and Chinese social media soundscape. With his various art approaches — virtual reality, computer animation, sound, and audio-visual — he reflects and criticises media ecology and places focus on struggles humans face in a technique-fuelled society. He received his BFA from Open Media Department at China Academy of Art (CAA) and MFA from The Centre for Chinese Visual Studies at CAA, and now teaches at Open Media Department at CAA in Hangzhou.



①

MetaVessel 元方舟

單頻道 3D 動畫
Single-channel 3D animation
08:37 | 2022



《元方舟》是一件反思當下元宇宙的 3D 動畫作品，動畫的主人公「喬」即將遭遇一場由虛擬驅逐現實而引起的大水災「OpenSea」。在這場洪災中，只有極少數成功登上巨艦「元方舟」的幸運兒才能存活，喬和其他人類不得不通過接受虛擬現實培訓、取得上船憑證「MetaMask 狐狸面具」、通過「元方舟」鼻咽拭子 positive（陽性／積極性）測試以上船求生。

作品對元宇宙潮流下虛擬－現實平衡關係的潰敗、被元宇宙洗牌之後的新興等級秩序以及被新秩序重組後的新後人類身份進行討論，影像中的鼻咽拭子測試亦是對當下現實黑色幽默般的隱喻：平凡生活中一次次刺向鼻孔引發微乎其微卻關係緊要的生理痛處的拭子，是否是人類一步步逃離現實、移居虛擬的懸頂之劍？

The 3D animation *MetaVessel* is a reflection on the metaverse. In the video, the protagonist, Joe, was to encounter a flood, "OpenSea", caused by the replacement of reality with virtuality. In this flood, only a few lucky people meeting the following requirements could manage to board the gigantic *MetaVessel* and survive. Therefore, along with other people, Joe had no choice but to go through the VR training, win the boarding certificate "MetaMask" and get a *MetaVessel* nasal swab test with a positive result to be able to meet the prerequisites for boarding the vessel.

This work discusses the collapse of the balance between virtuality and reality under the metaverse trend, the new hierarchical order shaped by the rules of the metaverse, and the new post-human identity brought about by this order. The nasal swab test in the video is a metaphor of reality infused with black humour: In ordinary life, the swab is put into the nostril again and again, triggering a negligible but important physiological pain. Perhaps it's like a sword of Damocles prompting human beings to gradually escape from reality and migrate to the virtual world?

②

WeChant 微頌

單頻道 3D 動畫、3D 列印模型
Single-channel 3D animation, 3D printed model
03:48 | 7 X 7 X 15 cm | 2019-2021

《微頌》作為藝術家「智慧城市」創作系列的開端，是一件對智慧城市進行反思的作品。作為一段偽廣告片及反諷式影像，本作品虛構了一款個人數據抹除噴霧設備「微頌」，它被灌入莊周《逍遙游》的文句以抵抗數據隱私洩露的問題。噴霧的英文名「WeChant」活用自中國最大社交媒體平台 WeChat。同時，它亦是對飛利浦·狄克科幻小說《尤比克》中的 Ubik 噴霧器的致敬。在智慧城市即將到來的當下，本作品是對未來生活模式的反思及作者身為城市市民的自省。

WeChant is the first work in Tsai's "Smart City" series where he reflects on the everyday life in a smart city. It's a fake advertisement with irony featuring "WeChant", a data wiping spray which is filled with lines and sentences from Zhuang Zhou's *Free and Easy Wandering* and used for fighting against data leaks. Named after the most popular social media application used in China, WeChat, this spray is also a vehicle the artist chooses to pay tribute to Philip K. Dick's science fiction novel *Ubik* where a special spray was introduced. This work is the artist's reflection as an urban citizen on future lifestyle and urban life in the expectation of the coming of smart cities.



現居住於美國北卡羅萊納州森林裡的小磚屋，以讀書、寫程式、創作為業，喜歡 DIY 和冷知識。常將機械使用者指南 (Manual) 當成論文閱讀，藉創作重寫機器的操作說明。近年作品主題圍繞在國際人口移動、戰爭機器和人體的關係，企圖在傳統由男性主導的研究領域中加入女性主義的視角，作品往往帶有幽默元素，反映出自身對於賽博格 (Cyborg) 時代的觀察與幻想。

Now living in a small brick house in the forest of North Carolina, US, Liu spends most of their time reading, coding and creating art. They like DIY and trivia. They read machine manuals as if they were research papers, and rewrite those instructions as part of their art practice. In recent years, the themes of their works have revolved around the relationships among international migration and mobility, war machines and the human body as they try to add a feminist perspective to the traditionally male-dominated research field. Their works often come with humorous elements, showcasing their observations and fantasies of the cyborg era.



③

Relation in Time and Space

這馬佇遮

單頻道錄像
Single-channel video
18:36 | 2022



《這馬佇遮》(tsit má tī tsia) 紀錄兩位表演者透過一套鋼製揹具連結彼此的身體，在街頭沈默行走 6 小時的行為表演。表演者在過程中僅能依靠手機前置鏡頭提供的視覺線索以及鐵桿傳來的阻力／助力猜測彼方的狀況與動向。《這馬佇遮》的靈感來自瑪莉娜·阿布拉莫維奇和烏雷於 1977 的作品《Relation in Space》和《Relation in Time》，以及謝德慶和琳達·莫塔諾的《Rope Piece》(1984)，藝術家企圖在數位傳播及後疫情時代重新審視人體作為私人空間與公共空間的關係、人體與時間的關係，以及複數人體時鐘、肢體語言之間聯繫／斷聯的可能性。

Relation in Time and Space (tsit má tī tsia) documents the act of two performers connected by a set of steel harnesses they carried on their backs while walking silently on the street for 6 hours. In the process, the performers could only rely on very limited visuals from their phones' front lenses and the resistance/assistance that came from the metal rod to guess each other's physical and mental condition and movement. Inspired by *Relation in Space* and *Relation in Time* created by Marina Abramovi and Ulay in 1977, as well as *Rope Piece* by Tehching Hsieh and Linda Montano in 1984, the artist attempts to re-examine the relationships between human body and space, both public and private, and between human body and time in the digital and post-pandemic era. They also want to explore the possibility of connection/disconnection between multiple human clocks and our body language.

④

Satellite 走若飛

單頻道錄像

Single-channel video

03:42 | 2019

《走若飛》(tsáu ná pue) 來自藝術家試圖實現其數位奪權的白夢：「要是我有自己的衛星就好了。」衛星是世界上最大的相機，一個個鏡頭目不轉睛地盯著我們。自上个世紀發明起至今，衛星在數位治理、國際政治角力等權力鬥爭中扮演著關鍵作用，衛星看似由國家單位以公共的名義持有，實際上大部分民眾只能透過大型機構取得特定的使用權，近年來衛星更有遭科技巨頭壟斷產化的趨勢。

《走若飛》試圖透過創作與行動為此被動狀態另覓出路：背著 DIY 的衛星走過飛行器管制的公園、空無一人的沙灘、及繁雜的下城區，以自己的身體化身為衛星，在雙重的衛星——浮於外太空的和自身扛著的——之下，製造個人私有的影像，也在過程中掠奪他人的影像。藝術家以「走若飛」形容作品視覺效果，亦雙關我們如今日常每一分每一秒都在經歷觀看及被觀看的多重視角體驗。

Satellite (tsáu ná pue) originates from the artist's wild dream of trying to fulfill their digital power grab: "if only I had my own satellite." Satellites are the world's largest cameras, and they keep their eyes on us. Since its invention in the last century, the satellite has played a key role in power struggles such as digital governance and international political wrestling. Satellites also seem to be held by "public" departments but in fact most people are only able to access the data through larger institutions. In recent years, things have gone even further as satellites are being capitalised by tech giants.

In *Satellite*, Liu tries to find another way out of this passive state through creation and action: Walking through parks with restrictions on flying drones, across deserted beaches, and into busy downtown areas with a DIY satellite on their back, Liu turned their body into the satellite. Under double-layered satellites—one floating in outer space and the other carried by the artist—they created their own private images while plundering the images of others in the process. The artist describes the visual effect of the work as "walking like flying," which resembles our multi-perspective experience of watching and being watched at the same time every minute and every second of our day.



1995 生於高雄。林哲志的藝術實踐分為兩個層面，他自 2016 年起利用一個影像的古老問題，即影像在不同的空間、媒介、視角所產生的媒材特性，進而以反身性的方式對影像進行本質式的探究。2020 年他開始以影像、錄像藝術及電影作為方法，來重新組織不同層面的視覺技術物與歷史片段，藉此暴露更多關於全球、國家、戰爭與媒介下的視覺問題。

Lin was born in Kaohsiung in 1995. His artistic practices can be examined from two aspects, and the first one concerns an ancient question he has been digging into since 2016 about images. Aiming to explore the very nature of images via reflective practice, he looks into varying characteristics of images manifested in different spaces, through different media and from different perspectives. The second aspect of his art is that since 2020 he has focused on the use of images, videos and films, editing existing visual products and historic footage of different kinds to expose problems of visual art regarding the global community, countries, wars and media.



⑤

Voyager 3 航海家 3 號

錄像裝置

Video installation

03:00 | 61.7 X 51.3 X 64 cm | 2022



隨著衛星、通訊科技與視覺技術的發展，為人類帶來的幾項重要的里程碑，其中包含著人類所觸及的地理範圍，已經抵達太陽系的邊緣，並且進入星際空間，NASA 所發射的「航海家 1 號」正為位在距離地球 14,485,246,216 英里之外，是目前航行最遠的飛行器。衛星的發明隨即帶來戰爭規模與尺度的革新，以及人類透過多部位分散於不同區域的陣列望遠鏡，首次將黑洞的畫面以影像的方式具體的呈現出來，科技不斷地將人類對於宇宙世界的理解推向下一個階段，而不同的階段也都回過頭來影響著地表上的世界。

《航海家 3 號》是一顆奠基於科技與地緣政治所帶給藝術家的視覺想像，而被創造出來的「衛星」。他試著將衛星前方的弧形圓盤狀結構更改為一個旋轉電視螢幕，透過螢幕本身的運動，以及螢幕內部不斷維持水平線的影像，來討論科技與地緣政治下的國際文化意涵。

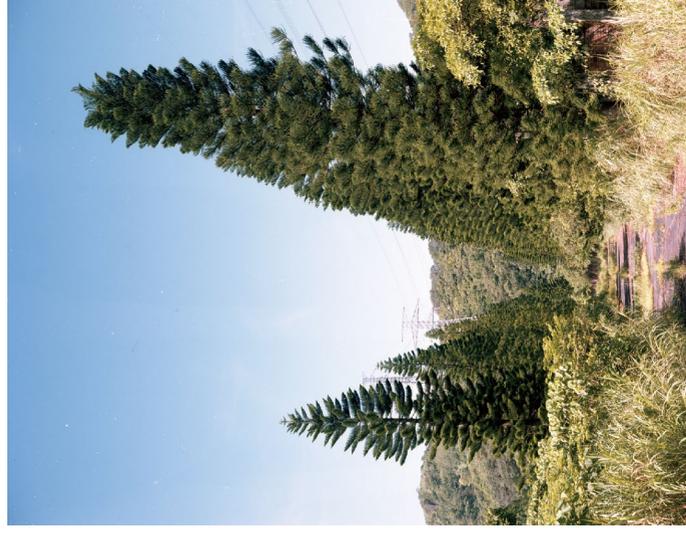
With the advancement of satellite technology, communication technology and visual techniques, humans have achieved quite some milestones, and one of them being humans' expanding the territory to the edge of the solar system and into the interstellar space. Voyager 1, launched by NASA, is now 14,485,246,216 miles away from the Earth - the probe furthest from the Earth. The birth of satellite immediately augments wars and unveils the mystery of black holes. Through an array of radio telescopes set up in different parts of the Earth, human-beings managed to capture the authentic image of a black hole for the first time and brought our knowledge about the universe to the next level, and at the same time, old discoveries have also played a role to reshape our life.

Inspired by technology and geopolitics, Lin created a "satellite" - Voyager 3 - where he turned the disc-like structure in the front of a normal satellite into a rotating TV screen. With the rotation of the screen and the recalibration of a horizontal line on the screen, the artist wants to explore the meaning of globalised culture under the influence of technology and geopolitics.

→ ccderektw.cargo.site

28 歲，是一名住在台北水源地的工程師，嗜好是在街上隨意走動，觀察城市空間的小歷史。喜愛攝影與歷史，作品關注台灣歷史與空間的關係，最近也嘗試將自己的小發現拍成影片。

Kueh is a 28-year-old engineer living in Taipei's headwaters area. He likes to walk around the streets and look for historical traces of a city. He loves photography and history, and his work focuses on the relationship between Taiwan's history and space. His recent experiment is to create films from his daily discovery footage.



REQUEST FOR COMMENTS: What does it mean to be (connected)?

6

Colonial Pine 殖民地之杉

攝影、文件

Photography, documents

尺寸依場地而定 Dimensions variable | 2022

城市中植物的品種選擇與種植方式，一向是城市治理者塑造其對城市與國家想像的方式。以台灣日本時代為例，日本政府透過引進椰子樹等熱帶植物，塑造了台灣「南進基地」的景觀，也曾有一些地點種植櫻花，建立與殖民母國的連結；由官方支持的熱帶植物與台灣植物的研究，也具備一定的政治動機。

南洋杉原產於澳洲，是種高聳、適應熱帶氣候的杉木，在日本時代，即被引進作為園藝用途，亦是熱帶植物的代表之一。南洋杉作為外來種，在台灣自然散播的機率並不高，再加上其在台灣的分佈形式，通常為離散的、單一棵的、被整齊種植的植株，幾乎可斷定是人為所種植。

南洋杉遍佈全台，但並非隨機出現。仔細觀察便會發現，南洋杉都出現在特定的公家機關，像是軍營、學校、發電廠等，也是在「植樹節」時，政治人物熱門的植樹種。除了實務上防風用途之外，藝術家提出一個假設：也許南洋杉，就像椰子樹、櫻花之於日本政府，在國民政府時期，也被賦予了特定的政治意義。

「省議會兩側高大的肯氏南洋杉，兩旁巨大的矗立著，彷彿安靜的衛兵……」報紙曾如此記載著，每當在台灣看到高聳的南洋杉，人們也許都會想著：我來到了一個莊嚴不可侵犯的國家領地。本系列屬於郭哲希長期創作計畫「宮殿：涼亭、樹、石頭、與其他」的一部分，該計畫關注在國民政府的統治下，物質與空間所呈現的政治意義。

TIET-HI KUEH

郭哲希

© Colonial Pine 殖民地之杉

The selection and growing of plants in a city have always been the ways the governors project their imagination of a city or a country. Take the Period of Japanese Rule in Taiwan as an example: The Japanese government reshaped the landscape of Taiwan, the "Southbound Base", by introducing tropical plants such as coconut trees to this island. It also planted cherry blossoms in several spots to establish a connection with the mother country. The official research on Taiwanese plants also had certain political motivations behind them.

Native to Australia, a colonial pine is a towering coniferous tree usually found in tropical areas. It was introduced to Taiwan for horticultural purposes in the Period of Japanese Rule and is a classic choice for tropical plants. As an exotic species, natural dispersal of colonial pines was not likely to happen in Taiwan. The way they were grown – only one or two trees neatly planted in every area – strongly indicates that they were planted according to plans.

Colonial pines can be found all over Taiwan – but not randomly. If you pay close attention to the plantation, you will find that these trees usually appear around specific public buildings, such as military camps, schools, power plants, and are also a popular option among politicians during the Arbor Day. Other than its practical use as windbreaks, the artist would like to propose a hypothesis: perhaps colonial pines connoted specific political meanings during the rule of the Nationalist government – just like what coconut trees and cherry blossoms might mean to the Japanese government during their rule in Taiwan.

A piece of newspaper once read: "The tall colonial pines on both sides of the Provincial Assembly stand firmly like quiet guards...". When people see the towering colonial pines in Taiwan, people may all think: "I have come to a solemn and inviolable national territory." This series is part of Tiet-Hi Kueh's long-term project "Palaces: Pavilions, Trees, Stones and Others", which focuses on the political significance of material and space under the rule of the Nationalist government.

1994 年出生於澳門，2017 年從國立臺灣大學資訊工程學系畢業。現職為軟體工程師，專注領域有機器學習，資訊安全。創作主要以攝影和程式語言為主，藝術創作裡多從探索自我出發，透過資料和資訊的轉化，探討有關人之於科技和社會之間的互動，反思自身在時代中的存在。目前試著透過程式語言與影像討論數位時代作品與物件複製與正本之間的關係。現在居住與工作於台北。

Lawrence Liu was born in Macau in 1994. Graduated with a bachelor's degree in computer science from National Taiwan University in 2017. Current day job as a software engineer, specializing in Machine Learning and Cyber security. He mainly uses photography and programming language in his artistic practices. He works on projects exploring the interaction and coexistence between technology and the society, utilizing the transformation of data and information, seeking to reflect self-existence. Recently he focuses on exploring and experimenting methods to interpret the relationship between the original and the copy of a digital object in the digital era.

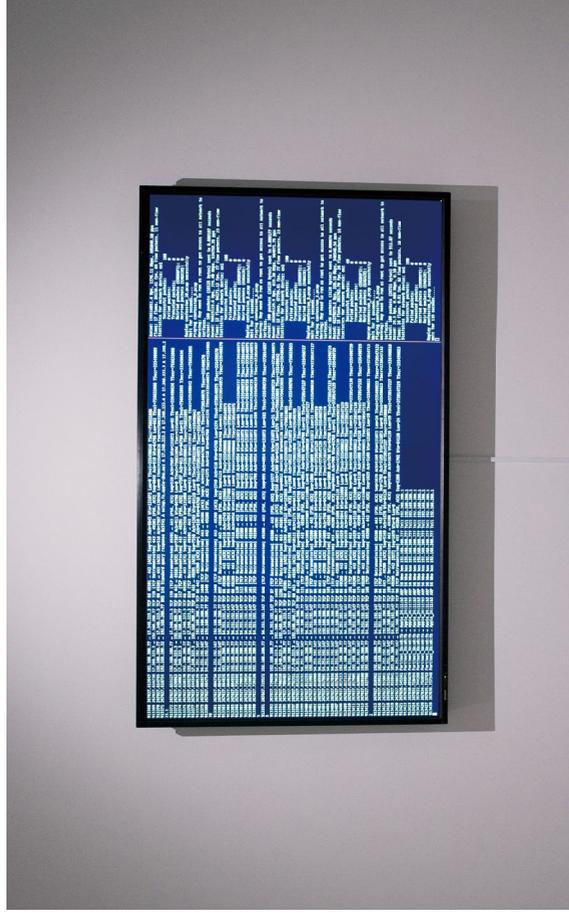


⑦

Confession, Yes!

單頻道即時影像、電子元件

Single channel real-time video, electronic components
尺寸依場地而定 Dimensions variable | 2021



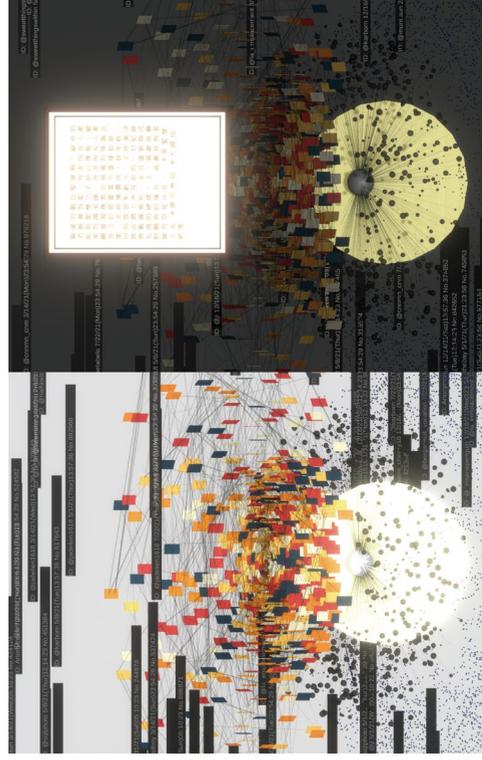
《Confession, Yes!》展示網路空間景觀地貌，表面上它是開放的運行模式，然後我們可以自己投入在這個虛擬空間裡高速的飄移和滑動。但由數據資料產生的敘事地景，看起來是一個開放的互動空間，但它卻是以層層密碼在此形成封閉迴路。當使用者進入時，才能執行「存取、讀寫、輸出」。網路空間定義了一種表現方式，它是由人所建構的數據資料地景 (datascape)，進而產生敘事。它存在的意義上是形而上的，遠遠超越了物質性。這些象徵著人類和世界透過電腦網路連接在一起形成一個共生聯盟。網路世界成為人類最終的告解之所。

Confession, Yes! puts the landscape of cyberspace on display. On the surface, it is an open operation mode, allowing us to drift and slide at high speeds within this virtual space. But while this data-generated narrative landscape seems to be an open interactive space, it forms a closed circuit through layers of codes. When users enter, they can only execute "access, read/write, output." Cyberspace has defined a certain mode of expression, a manmade datascape that generates narratives. The meaning of its existence is metaphysical, far beyond materiality. It symbolizes that humans and the world are connected through a computer network to form a symbiotic alliance. The online world has become humankind's ultimate venue for confession.

→ jadelien.com

出生在二十世紀的最後一個月，人生目標是活超過三個世紀。熱愛文字書寫，更嘗試不同創作語彙與媒材，包含平面攝影、動態影像與數位互動裝置等。作品專注於自我探索以及未來科技與人的關聯。相信影像可以是開拓自我內心世界與連結外在現實宇宙的媒介。

Jade Lien was born in New York, 1999, and raised in Taipei, Taiwan. As an emerging artist, she has experimented with different artistic mediums including film, photography, writing and digital art. Her work is rooted in self-exploration and focused on the relationship between future technology and humanity. She is also fueled by the belief that art can be a medium through which one's inner world may be opened up and conjoined with the exterior universe.



8

/atYourAltar/

網路介面、影像互動程式裝置

Online interface, interactive video installation
尺寸依場地而定 Dimensions variable | 2021

「這個宗教有不知名的教主，有著無數的信徒。這些信徒沒有名字、沒有臉孔。這個宗教沒有教堂、沒有寺廟、沒有宗教傳統的教條、沒有捐獻，一切好像都是在夢幻中。但是這個宗教透過網路的潛水族，如同海鯨濤浪一樣，在全世界擴散開來，它的力量無遠弗屆，對人類生活上帶來巨大影響。沒有人有興趣去了解這個教主的真實身分，只是在吸收這個宗教的智慧，和享受它在信念上不可思議的力量。」

——蕭雄琳，網路宗教的狂想

本作品受一系列網路上的類宗教神話世界觀啟發：從以「平衡宗教影響力並保障世俗權利」為教條的「飛天義大利麵神教」(Pastafarianism)、以「共享數據」為最高美德的「Kopimism」(copy-me-ism)、到以「一天其實是單獨四天在同時出現」為基礎概念所衍伸而成的現實模型「時間立方」(Time Cube)等。在足夠的網路集體意志與迷因(meme)滾雪球效應般的推動力之下，網民們透過改寫、拼貼與戲仿神話元素構成了獨特的新興宗教敘事。

此作品中，連亞玳亦虛構出一個未來世界觀，想像在不久的將來，最新型網路病毒「數位聖嬰」將導致一次全球性的數位末世。面臨此危機，網民們議論紛紛，有的認為「數位聖嬰」肆虐將解救沈迷於虛擬世界的人們，有的則認為它不過是一巨大陸謀論，將毀滅眾人所賴以生存的網際網路。不同的觀點與立場逐漸演化而成三個「教派」，各自供奉著三位線上虛擬大神。

在雪花般飛舞的留言串中，藝術家嘗試重現網路論/祭壇所提供的「造神」/「毀神」機制。觀眾亦可以即時透過手機留言，向大神們祈禱，體驗全新的網路信仰供奉型態。

"This religion has an unknown hierarch and countless followers who have no names, no faces. It has no churches, no temples, no teachings, no donations - everything seems to be happening in a dream. However, it is spreading around the world through a group of internet divers like a pod of whales swimming in waves. Its power is immense and far-reaching, bringing huge impacts on human life. None of its followers is interested in knowing the true identity of the hierarch. All they want is to learn from its wisdom and enjoy the incredible power of faith it offers them."

—— Hsiung-Lin Hsiao, "The Rhapsody of Internet Religion"

This work is inspired by some quasi-mythological worldviews that are found online: *Pastafarianism* teaches how to balance religious influences and safeguard secular rights; *Kopimism* (copy-me-ism) decrees that sharing data is its supreme virtue; and *Time Cube* proclaims a model of reality based on the concept that one day is simultaneously four separate days. Empowered by the collective will of the online community and the snowballing effect of memes, netizens have rewritten, combined and parodied varying mythological elements to create unique emerging religious narratives.

In this work, Lien also created a fictional futuristic worldview where an unprecedented internet virus, the Digital El Nino, will lead to a global digital apocalypse. In the face of such a crisis, netizens are divided between those who believe that the rampage will free people from their addiction and reliance on the internet and those who believe that it is nothing more than a great conspiracy that will eventually destroy the entire virtual world which people can no longer live without. These perspectives then evolved into three 'cults', each worshipping a separate online virtual god.

With the overflowing comments on the interactive projection, resembling an online forum as well as a digital altar, the artist tried to recreate the "myth-creation/destruction" culture on the internet. Audiences can also leave real-time messages in the form of prayers to the virtual Gods, taking part in this brand-new experience of online worship.

ARTIST TALKS

展覽系列講座

2022.11.12 Sat.

16:00 (UTC+8)

連亞珏 × 劉家銘：

「請問大神…」談網路的宗教性

Jade Lien × Lawrence Liu:

On the Religious Features of the Internet

2022.11.19 Sat.

14:00 (UTC+8)

郭哲希 × 蔡宇瀟：

「前智慧城市」與「後疫情生活」

Tiet-Hi Kueh × Rhett Tsai:

"Pre-smart City" and "Post-pandemic Life"

2022.12.17 Sat.

10:30 (UTC+8)

劉桑祁 × 林哲志：

衛星影像的另類思考

Sang-Chi Liu × Zhe-Zhi Lin:

Alternative Thoughts on Satellite Images

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執行單位

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蔡宇瀟、連亞珏、郭哲希

Artist

Zhe-Zhi Lin, Sang-Chi Liu, Lawrence Liu,
Rhett Tsai, Jade Lien, Tiet-Hi Kueh

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“SYNchronize?”

“ACKnowledge. SYNchronize?”

“ACKnowledge.”

After confirming each other's identity,
the two personal computers shook their hands via the internet.