

# Hypothesis Voyager 假想旅行者

*Hypothesis Voyager* is a unique road trip movie that combines social theory with a journey through the American West. The film takes viewers on a time-traveling adventure by seamlessly weaving together images from the past and present. Scenes from ancient caves, modern art museums, volcanoes, meteor craters, and the Western wilderness are intertwined in a loop that runs through the film's timeline. The loop of social interaction hinders the progression of the images (life), and the only way to break free is to explore the hidden truths buried deep within us.



《假想旅行者》，2020，錄像、16:9、HD，19分整。藝術家提供。*Hypothesis Voyager*, 2020, video, 16:9, HD, 19' 00". Courtesy of the Artist.

《假想旅行者》是一部獨特的公路旅行電影，融合了社交理論和美國西部之旅。影片通過融合過去和未來的圖像，帶領觀眾進行一次時間旅行的冒險。古老的洞穴、現代的美術館、火山、隕石坑和西部荒野的場景，無縫地交織在一起，形成一個貫穿影片時間軸的迴圈。社交的迴圈困住了影像的前進，唯一能打破迴圈的方法是去探索那些被掩埋在眼底的隱藏真相。

## LIN Tzu-Huan 林子桓

Born in 1986, LIN Tzu-Huan is an artist based in Brooklyn. His art primarily focuses on narrative film and immersive installation, exploring different facets of art and issues about the digital age by working with issues that deal with various occurrences. Mythology, history, scientific theories, pseudo-documentary films, and experimental films are some contents dealt with in his artworks and also the approaches he employs. His work was screened at Flux at ARoS at the ARoS, Aarhus Art Museum, Denmark (2021), and he has participated other exhibitions in recently include: Taipei Fine Art Award (2021), 01\_Love - Digital Art Festival Taipei (2020).

林子桓於1986年出生，目前生活與創作於紐約布鲁克林。創作議題結合不相同的事件探索藝術不同的樣貌與數位時代的問題，透過空間裝置強化觀者去感受作者在作品中的的世界觀。作品內容涉及神話、歷史、科學理論、偽紀錄片以及實驗片等。作品曾於奧胡斯現代美術館 (ARoS Museum)「2021 Flux at ARoS」放映，近期參與2021台北美術獎、2020台北數位藝術節「愛情數據」(01\_Love)。

# C Islands of Disappearing 消失島



《消失島》，2023，複合媒材裝置，尺寸依空間而定。圖片版權：吳家昀。*Islands of Disappearing*, 2023, mixed media installation, dimensions variable. Image copyright: WU Chia Yun.

Christmas trees waiting to be removed are everywhere on the streets of New York after Christmas. These “jungles” create an outré atmosphere in the city as if they were never part of the real world. The work *Islands of Disappearing* firstly transforms the “streetscapes” into “images” through photography, and then represents them as “scenes” in the exhibition venue, thereby presenting an unknowable state of dissipation. Based on her practical experience in cinematic arts, the artist connects display with the site-specific feature (i.e., specific time, place and event) of spatial installation in the venue, so as to demonstrate the existence in-between the scenes and the exhibition. She seeks to reflect the birth of art and the void it may entail, just like the Christmas trees that disappeared in situ during the New Year holidays.

聖誕節過後，紐約街頭經常可見等待被移除的聖誕樹，一座座叢林在都市裡形成詭譎的氛圍，彷彿他們不曾或不屬於現實。《消失島》原為路邊所見之「景象」，經拍照擷取後成為「影像」，再將其重現於展間成為「場景」，呈現一個未可知的消逝狀態。藝術家以自身的電影美術從業經驗，在展間中連結影視陳設與空間裝置的現地特性——特定的時間、地點與事件，展示一個介於場景與展覽之間的存在，試圖反映藝術的誕生及可能的虛無，如同新年裡的某天，聖誕樹也在原地消失了。

## WU Chia-Yun 吳家昀

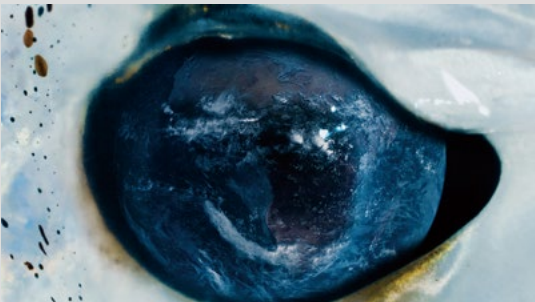
Born in 1988, Taiwan, WU Chia-Yun is an artist and filmmaker based in New York. Her work is a mixture of image and has expanded from film to installation and conceptual art. She has applied the technique of film narration, mise-en-scène and cinematic language into the experiments in transmedia and has developed images that penetrate different mediums, discussing the sense of belonging, freedom, and human condition. Her works have been exhibited at some international institutions in London, Paris, Berlin, Bilbao, Lisbon amongst others. She has participated in artist residency “Taipei-Québec Exchange Program”; was also awarded the Director’s Fellowship from International Center of Photography.

吳家昀於1988年出生，為臺灣導演和視覺藝術家，現居紐約。她的創作以電影為實踐起點，進而展開至空間裝置及觀念性的編導，將敘事方法、場面調度、鏡頭語言等延伸至跨媒體的實驗，發展出穿透在媒材間的動靜態影像，探究歸屬感、自由、人的狀態等處境。近年於倫敦、巴黎、柏林、畢爾包、里斯本等國際機構展出，曾參與臺北魁北克交流計畫，並獲得紐約國際攝影中心的導演獎金。

# D Hominins 人族

The conception of the work is based largely on prehistoric cave paintings on Sulawesi Island, as well as fossils and remains undiscovered or still undergoing excavation in East Asia, Southeast Asia and other regions. The creation of cave paintings marks the dawn of the intelligent creature discovering images for immersive experience. Species of different lineages can develop similar functions because of being in similar environments — what we call convergent evolution; different ethnicity groups, too, are able to develop consistent cognitive ability in similar spaces. As one of the oldest cave paintings, the painting at Leang-Leang cave had witnessed the beginning of consciousness, which happened across different locations in human history. It illustrates the common ground of humans and how they gradually evolve to share more similarities.

以蘇拉威西島上的史前洞穴壁畫，和其他在東亞、東南亞，或不同地區正被開發或尚未被發掘的化石與遺跡作為發想藍本。洞穴壁畫的創造作為智能生物發覺沉浸式體驗 (immersive experience) 影像的黎明，不同的物種可以在處於相似的環境下趨同演化 (convergent evolution) 出相近的機能，而不同的人類族群也可以在相似的空間下發展出一致的認知能力，作為世界上最古老的洞穴壁畫之一的亮亮洞穴 (leang-leang cave) 壁畫，見證了意識的多核心起源，同時也述說著人族族群的相同與逐漸相同的關係。



《人族》，2019，單頻道錄像、Full HD、環繞音，16分04秒，影片截圖。藝術家提供。*Hominins*, 2019, single-channel video, Full HD, surround sound, 16' 04". Video still. Courtesy of the Artist.

## WU Chi-Yu 吳其育

WU Chi-Yu is a multimedia artist whose works include photography, film, and video installation. He delves into the lost and unestablished links among species, environment, and the technology that constructs human civilization, exploring the complex historical geography of Asia and the interdependence of various beings through multiple narratives. He had solo shows: The Epoch of Other Things (TKG+, Taipei, 2023); Atlas of the Closed Worlds (TheCube Project Space, Taipei, 2021). The exhibitions he once participated include: Liquid Love (MoCA, Taipei, 2020); the 12<sup>th</sup> Shanghai Biennale: Proregress, (Power Station of Art, Shanghai, 2018); Trans-Justice (MoCA, Taipei, 2018); Crush (Para Site, Hong Kong, 2018); Taipei Biennial (Taipei Fine Arts Museum, Taipei, 2016). His films have been screened at Beijing International Short Film Festival (2017); EXIS Festival (Seoul, 2017); Arkipel Festival (Jakarta, 2016) and was a resident artist at Rijksakademie van beeldende kunsten (2014-2015).

吳其育目前工作與生活於臺北，擅長透過影像與影像空間裝置進行創作，主要關注建構人類文明的技術物與物種、事物、環境所遺失且未能建立的連結，透過多重敘事的影像裝置表現亞洲複雜的地緣歷史，以及各群體間的依存關係。作品曾於國際性的藝術機構與影展展出，包括：TKG+、時代美術館、台北當代藝術館、台灣美術雙年展、上海雙年展、台北雙年展、EXIS 影展、Arkipel 影展。並於2017年獲得北京國際短片聯展 (BISFF) 華語競賽單元評審團特別獎。曾於2014至2015年間進駐荷蘭皇家藝術村 (Rijksakademie)。

# E Battle City 戰鬥之城



《戰鬥之城第一部：臺灣之光》，2010-2017，單頻道錄像、4K、彩色、有聲，26分22秒。藝術家提供。*Battle City 1 – The Glory of Taiwan*, 2010-2017, single-channel video, 4K, color, sound, 26' 22". Courtesy of the Artist.

After decontextualizing the nouns that carry the collective memories of different periods in the history of Taiwan, the artist rewrites and inverts them into a set of atypical mythological prophecies.

*Battle City 1 – The Glory of Taiwan*

*The Glory of Taiwan* is a term whose emergence reveals an apparently paradoxical phenomenon. It insinuates that Taiwan had long been in a dark cave, undiscovered by any civilization in the world. It was not until the Portuguese exclamation “Ilha Formosa” that this island broke through the dense mist named this world and basked in the earliest glory of Taiwan. As the theme of *Battle City 1 – The Glory of Taiwan* elaborates the inferiority complex about Taiwan’s impotence. The society's collective pursuit of success and superiority ultimately nullified its own existence, and a catastrophe known as *The Glory of Taiwan* ensues.

*Battle City 2 – Economic Miracle*

The Separate Customs Territory of Taiwan, Penghu, Kinmen, and Matsu as an economic entity is one of Taiwan’s internationally recognized identities nowadays. Revolving around the economic miracle, *Battle City 2 – Economic Miracle* depicts Taiwan as a mandate whose reconstruction has been entrusted to the JJ Corporation by the United Nations in the form of BOT (build-operate-transfer) after the nuclear disaster known as *The Glory of Taiwan*, and the JJ Corporation plans to transform Taiwan into “New Formosa,” a special economic zone for foreign exchange earnings. In this story, the investors also call the “New Formosa” an “economic farm” in the sense of a farming concentration camp, where Formosans are kept as economic animals intended to offer services of all stripes for the investors.

將臺灣歷史上幾個不同時期、且具有集體記憶的名詞去除脈絡之後，重新書寫、倒裝為一組非典型的神話預言。

《戰鬥之城第一部：臺灣之光》

臺灣之光這個名詞的出現揭露了一個很弔詭的現象，似乎臺灣之於世界的關係一直處在黑暗的洞窟之中，尚未被文明發現的狀態。於是乎葡萄牙人驚呼的福爾摩沙，穿透了這名為世界的黑暗迷霧，成了最早的臺灣之光。而《臺灣之光》作為第一部作品的主軸，正是在闡述這種無能為力的自感，社會集體追求的成功與優越感，最終否定了其自身的存在，造就了一場名為臺灣之光的災難。

《戰鬥之城第二部：經濟奇蹟》

以臺澎金馬關稅領域作為一個經濟實體，是臺灣現今被世界承認的方式之一。《戰鬥之城》第二部的影像內容將會以經濟奇蹟為主軸，描述名為「臺灣之光」的核子災變之後，臺灣被聯合國以 BOT (Build - Operate - Transfer) 模式託管，讓一個名為 JJ 企業的公司進駐進行重建，將臺灣轉型成為規畫用來賺取外匯的經濟特區「新福爾摩沙」。故事中的「新福爾摩沙」亦被投資者稱為經濟農場，以農場集中營的概念，養著被稱為經濟動物 (Economic Animal) 的福爾摩沙人，能夠為投資者提供各種服務。

## CHANG Li-Ren 張立人

Born in 1983 in Taiwan, currently has no fixed place of residence. 張立人於1983年出生於臺灣，目前居無定所。

# FEVER

Curator  
WU Dar-Kuen

Participating Artists

LI Yi-Fan  
HU Nung-Hsin  
LIN Tzu-Huan  
WU Chia-Yun  
WU Chi-Yu  
CHANG Li-Ren

# JULY, 6-30, 2023

# CULTURE LAB LIC

# GENESIS

# 創世熱

Fever Genesis is an exhibition beyond the dimensions of the general history of humanity. The exhibition title invokes the metaphor of the biblical prophecy of Genesis — tracing the origin of “creation” — to represent human beings’ constant, passionate experimentation and pursuit of technology and artistic creation. It also questions whether humanity is prepared to bear the unknown consequences of their relentless quest for technological progress.

Taiwan, the island known as Formosa, has undergone its special fate since the Age of Discovery in the 16<sup>th</sup> century. From the perspective of the rise of Chinese imperialism and the expansion of American frontier in the modern era, Taiwan has been a special presence on the Western Pacific front between the two major powers. The “contemporary Genesis” incubated by such a peculiar context also finds expression in the works by the six outstanding Taiwanese artists. By virtue of the change in virtual production tools, LI Yi-Fan’s work *howdayouturnthison* employs a “game engine” to develop his personal imaging tool capable of producing intuitive narrative images. HU Nung-Hsin’s work *Touching the Rumble of Melting* is a poetic 16 mm film installation. It captures the light-shadow variation and the acoustic trembles of melting icebergs in the serene Arctic with the film, implying the fragile Arctic ecosystem in which a subtle change will affect everything else. LIN Tzu-Huan’s work *Hypothesis Voyager* is a ritualistic video work. The camera’s viewfinder becomes an important vehicle for time travel, guiding the viewers to leap into the time loop and liberate their consciousness. WU Chia-Yun’s work *Islands of Disappearing* offers an interesting observation on the bizarre streetscape in New York after Christmas. The artist collects the urban reality and moves it into the exhibition venue, rep- resenting the irreplaceable artificial scenery. Owing its inspiration to the prehistorical cave drawing found in Sulawesi, WU

策展人 / 吳達坤

「創世熱」是個跨越人類通史向度的展覽，展名引用聖經創世紀預言，象徵對「造物／創作」起源的探索，隱喻人類對技術和藝術創作熱情的不斷嘗試與追求，並進一步提問人類是否已準備承受無止盡追尋科技進步論的未知後果。

臺灣這座被稱作「福爾摩沙」(Formosa)的島嶼從十六世紀大航海時代即開啟它的特殊命運，在近代中華帝國主義興起與美式神話的邊疆擴張角度來看，更讓臺灣成為兩強權在西太平洋前線的特殊存在。如此特別環境所孕育出來的「當代創世論」，也反應在這六位來自臺灣的優秀藝術家作品創作關懷上：李亦凡的《不好意思…請問一下這個怎麼打開》借助虛擬後製影像工具的改變，透過「遊戲引擎」開發出屬於個人的影像工具，生產出直覺式的敘事影像方式；胡農欣《觸摸融化的喧囂》以極地拍攝到的冰山影像，以 16 mm 膠卷觸發光影聲波震動，成為具備詩意的裝置作品，暗喻牽一髮動全身的脆弱極地生態；林子桓《假想旅行者》是具備儀式性的影像作品，相機的觀景窗成為穿越時空的重要載體，帶領觀眾跳躍時空迴圈，釋放意識；吳家昀《消失島》觀察紐約街頭聖誕節過後的奇異景象，將城市現實採集後轉移到室內展場，再現出不可替代的人造風景；吳其育《人族》以蘇拉威西島上的史前洞穴壁畫為發想，引領觀眾穿越物種演化的時間軸，穿梭古今；張立人的《戰鬥之城》系列，藝術家耗

Chi-Yu’s work *Hominins* leads the viewers through the timeline of species evolution from the past to the present. CHANG Li-Ren’s art series *Battle City* is an animated feature film that took him 13 years. This series is a vivid portrayal of his utmost struggle for survival in the crevice of the city. Against the counterculture of “lying flat” prevailing among Asian societies, this series creates an awe-inspiring parallel universe with miniature politics and epitomizes the aesthetics of world-weariness in the era of consumerism.

This exhibition reflects many uncertain factors behind the international society in face of the contemporary expansion of consumerism and imperialism. The participating artists present the fruits of their sheer creativity in various forms such as installation, photography, and video art. Their works respond to contemporary Taiwanese creators’ passion for and understanding of “objects/creation,” demonstrating multifaceted creative styles. In addition to seeking the inspiration for collective creativity of human beings, these artists echo the relations among technology, art, and society in the past, present, and future since the beginning of the Anthropocene. With their works, these artists appeal to the governments and multinational corporations for ESG responsibility (Environmental, Social, Governance) and environmental sustainability, and meanwhile voice their misgivings about the revolutionary changes brought by technological expansion to human society. They also address several burning issues concerning the environment, survival, food crisis, and people’s fear of artificial intelligence.

Fever Genesis is much more than an art exhibition. It not only affords us an opportunity to ruminate on life, but also sets the visitors out on an intellectual journey of exploration, speculation, and imagination.

時十三年挑戰動畫長片，傾個人之力在城市的夾縫中掙扎求生的寫照，在當今亞洲社會充斥的躺平主義思維下，以微縮政治學成就出氣度恢宏的平行宇宙，代表消費主義下的厭世美學。

展覽反應著當前消費主義與帝國主義擴張之下國際社會間的眾多不確定因素，藝術家們以裝置物件、攝影、錄像藝術等多種形式展現創作成果，回應臺灣當代創作者們對「物／創作」的熱情與認知，呈現出多重層次的創作風貌，探討人類共同創造力的啟發，呼應人類世以降，科技、藝術、社會在過去、現在及未來時空之間的關係，以作品呼籲對於政府制度與跨國企業應負擔的 ESG 責任（環境 Environmental、社會 Social 和公司治理 Governance）與環境永續提出倡議，為科技擴張為社會帶來的革命性變革提出隱憂。並針對當前人類所面臨的環境議題、生存挑戰、糧食危機與面對 AI 的恐懼做出提問。

「創世熱」絕不僅是一場藝術展演，更是提供我們一個重新思考生命的契機，引領觀眾進行探索、思辯和想像。

# howdoyou- turnthison

不好意思…請問一下這個怎麼打開



《不好意思…請問一下這個怎麼打開》，2021，單頻道錄像，17分 30秒。藝術家提供。 *Howdayouturnthison*, 2021, single-channel video, 17’ 30”. Courtesy of the Artist.

LI Yi Fan’s *howdayouturnthison* responds to the genes of the digital age and its mutated memories with unique black humor. Behind the seemingly absurd and eccentric images, a fascinating narrative technique and its script are constructed. LI overturns the historical toolbox of "machinima," skillfully manipulating his avatar that wriggles without physical constraints. The ghost in the shell stimulates the viewer’s bodily perception, and its murmured confessions draw everyone to unconsciously enter the inner world of image production. The mutual generation of post-human body and virtual reality modeling language (VRML) reflexively exposes the alternative reality of the Internet generation, releasing the becoming of images and liberating the narrative language.

《不好意思…請問一下這個怎麼打開》以獨樹一格的黑色幽默，回應數位時代基因及其變異的記憶，在看似荒誕詭異的影像背後，組織著迷人的敘事技巧與腳本。李亦凡翻轉「機造電影」的歷史工具箱，巧妙地操控不受物理條件限制而扭動的自身人偶，機殼裡的鬼魂刺激觀者的身體感知，呢喃的自白讓人不自覺進入影像生產世界的內部。後人類的合成身體與虛擬實境建構語言的相互生成，反身性地揭露網路世代的另類真實，讓影像的流變與敘事語言得以解放。

## LI, Yi-Fan 李亦凡

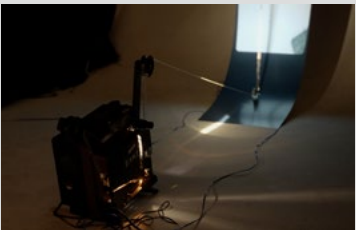
Born in 1989, LI Yi-Fan currently lives and works in Taipei. He earned his MFA from the Department of New Media Art, National Taiwan University of Arts. His recent exhibition presence includes Taipei Biennial (2023), Asian Art Biennial (2021), Digital Arts Festival, Taipei (2020), and Taiwan Art Biennial (2020).

李亦凡於1989年出生，工作及生活於臺北。畢業於國立臺灣藝術大學新媒體藝術學系碩士班。近期展覽包括2023台北雙年展、2021亞洲雙年展、2020台北數位藝術節、2020台灣美術雙年展。

# A Touching the Rumble of Melting

觸摸融化的喧囂

《觸摸融化的喧囂》，2022，16 mm 透明膠片、16 mm 投影機、混音器、觸覺傳感器、鋁板，尺寸依場地而定。藝術家提供。攝影：黃國恆。  
*Touching the Rumble of Melting*, 2022, 16 mm film leader, 16 mm film projector, sound mixer, tactile speakers, photo prints, aluminum sheet, dimensions variable. Courtesy of the Artist. Photography: Kuo-Heng HUANG.



*Touching the Rumble of Melting* 16mm film installation reflects on HU Nung-Hsin’s journey to the Arctic Circle where I experienced heart-pounding emotions when a seemingly serene Arctic landscape collapsed, abruptly. The iceberg images I had taken were collaged onto the soundtrack of 16mm film. After the “optical soundtrack” of the film projector transforms the iceberg images into audio, the sound is again converted into vibration frequency by the tactile speakers. The speakers are attached to an aluminum plate and produce rumbling sounds and vibrations in response to the iceberg images. As the whole film installation moves with the smallest of stimuli, this reflects how the global environment intertwines with the fragile polar landscape.

In addition, the collage on the soundtrack also includes the iceberg image from the French silent fantasy film *The Conquest of the Pole* directed by Georges Méliès (1912) which was made during the period of the Heroic Age of Polar Exploration. The vibration frequency from the installation juxtaposing early fictional imagination and the modern polar expedition echoes over 100 years of human intervention in the polar region.

《觸摸融化的喧囂》意圖重現在北極駐村的過程中，看似寂靜的極地風景，突然融化崩解時產生如地震般強烈的撼動。我將拍攝到的冰山影像，拼貼在 16 mm 膠卷透明片中，約 2.5 mm 高的聲音軌道上。膠卷投影機光學聲軌把讀取的影像轉化成音頻後，傳送至安裝在鋁板上的觸覺傳感器，將微小冰山影像轉換成隨之變化的震動頻率，間接產生鋁板晃動時的強烈聲響，呈現牽一髮即動全身的脆弱極地環境。

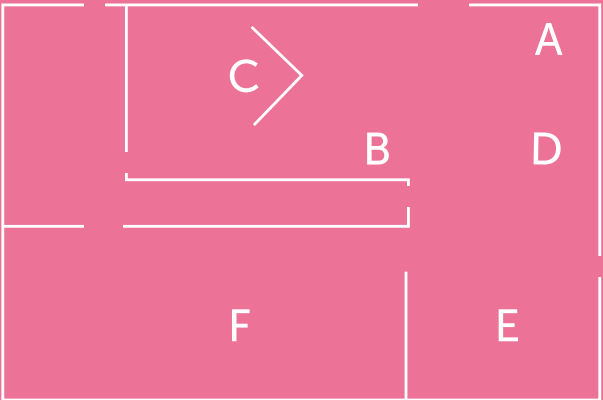
另外，拼貼的影像裡也包含了 1912 年，由喬治·梅里葉執導的無聲科幻電影《北極征服記》裡的冰山道具，此片創作於極地探險英雄時代。參雜著虛構和真實冰山的震動頻率，是人類在極地區域的探險活動的迴盪聲響。

## HU Nung-Hsin 胡農欣

HU Nung-Hsin is a Taiwanese born U.S. based multidisciplinary artist who interweaves time-based media, installation, and performance in her practice. She has received various grants, including the Foundation for Contemporary Arts, Jerome Foundation Travel and Study Grant, and Jamaica Center for Arts and Learning — Van Lier Fellowship. She has also participated in international residencies including Casa das Caldeiras in São Paulo, the Treasure Hill Artist Village in Taiwan, the Arctic Circle Residency Program in Norway, SHIFT residency at the EFA Project Space in New York, and the 18<sup>th</sup> Street Arts Center in Los Angeles.

胡農欣，桃園人，現居洛杉磯和臺灣。創作媒材融合錄像、膠卷、雕塑、表演和裝置。曾獲得紐約當代藝術基金會獎助、美國傑羅姆基金會旅行暨研究獎金、紐約牙買加藝術及學習中心 Van Lier 獎金。曾參與巴西 Casa das Caldeiras 藝術中心、台北國際藝術村—寶藏巖 (THAV)、北極圈 (The Arctic Circle Residency)、紐約伊莉莎白基金會—SHIFT (EFA)，以及洛杉磯 18 街藝術中心等駐村計畫。

# Floor Plan



# Information

Opening Hours

2023.07.06 (Thu.) – 07.30 (Sun.)

Thursday-Friday 17:00-21:00,

Saturday-Sunday 14:00-21:00

Venues

Culture Lab LIC — Gallery 2-3, Theater

(5-25 46th Avenue, Long Island City, New York, NY 11101)



# Fever Genesis 創世熱