同化者

Assimilator

第二屆
銅鐘藝術賞

鄭先喻 ⊠⊠⊠ 個展

2ND
TUNG CHUNG ART AWARD
HSIEN-YU CHENG
SOLO EXHIBITION

2020
6/06 ＼＼
＼＼ 8/02

空總臺灣當代文化實驗場

通信分隊展演空間

C-LAB | Art Space III

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銅鐘藝術賞

「銅鐘藝術賞」是簡靜惠女士為紀念父親簡銅鐘因文學、藝術與電影養分豐富生命而設立，每年捐贈100萬元，2015年開始以文學獎勵傑出文學家，2018年起延伸為藝術賞，延續洪建全文教基金會「播種」精神，由副董事長張淑征負責策劃，以文化創投的前瞻概念出發，遴選一位具獨特視野及國際觀的台灣當代藝術家，基於對藝術家創作理念的信任，在概念階段即給予肯定，並支持其藝術的實踐。2018年首屆得主藝術家許家維，跨越歷史、傳說、信仰、新聞紀實等多面向，創新文化觀點；2019年第二屆得主為專注於當代科技與人類之間的情感矛盾、共存焦慮的新媒體藝術家鄭先喻，其創作核心觸及全球疫情引發人類與科技互動的深層反思。

洪建全教育文化基金會（Hong’s Foundation）創設於1971年，創辦人洪建全先生白手起家，事業立足於亞洲及台灣的知名家電品牌—台灣松下電器（國際牌Panasonic）。本著取之社會，用之社會的精神，從創辦《書評書目》、視聽圖書館、敏隆講堂到覓計畫（Project Seek），串連起一代又一代的台灣作家、藝術家與學者，以文學、歷史、哲學、藝術等活動從事教育扎根的工作，建立教育事業先驅的形象，更首開風氣地為文化播種，長期贊助如現代民歌、雲門舞集及陳達音樂等藝術文化。

覓計畫（Project Seek）作為基金會文化播種與藝術實踐的平台，積極尋覓各種形式的創變基因，鼓勵自由創作的文化生態，推動「問問題計畫」、「雨棚計畫」、「認養計畫」、「銅鐘藝術賞」等主題贊助支持各世代的藝術家，以創新積極的態度回應行進中的當代藝術。基金會秉持社會責任與文化傳承的使命，將持續為社會帶來新的文化衝擊與詮釋。

第二屆銅鐘藝術賞——鄭先喻個展
同化者 Assimilator
2020.6.06-8.02

空總臺灣當代文化實驗場/通信分隊展演空間 C-LAB ｜ Art Space III

第二屆銅鐘藝術賞—鄭先喻個展，｛同化者｝試圖探索現代科技框架之下，網路世界全球化現象對人類生活的影響。當科技逐漸控制人類社會食、衣、住、行的一切，改變了生活型態與慣性思維，這些被機械制約而失去主宰權的人類群體，在同化過程中是否還擁有「個體思考」與「想像力」的能力？本展將揭示當代科技、人文藝術領域無法定義的觀點進行梳理，以情感、行為連結科技作為出發點，將機械與人性運作之中那些關於人類情感的矛盾、道德衝突等現世議題做了另類註解以及新的闡釋。

網路最初應用於國與國的軍事與政治用途，直至今日開放給民間使用而成為資訊散播的主流平台。網際網路從簡易的傳輸需求，再到擁有社群能力、娛樂、服務及交易等等功能，使得人類在知識學習及溝通交流的方式起了化學變化，以致獲取訊息的習慣產生結構性的改變，其中最顯著的是「記憶」擷取訊息的方式——搜尋引擎讓知識取得更為快捷，「吸收速食化」反應了大腦思考的方式：記憶關鍵字，再由關鍵字透過搜尋引擎找到訊息內容，因為輸入便利與網路依賴，相對地讓大腦判斷資訊與情報的過程中，產生片斷記憶而失準。

面臨資訊快速膨脹且易於取得的時代，藝術家鄭先喻藉由「同化」一詞象徵吸收訊息、學習、獲取情報過程中之正反兩面的關係。在人類即將迎接「零延滯」網路社會的時代，電腦軟體及硬體不斷跳躍進化，必然將使生活與網際網路更緊密連結，所謂的**Internet**似乎會成為另一種型態的**Intranet**（早期不對外的對內網路），人與人、人與環境的溝通交流會進入全新的思考狀態，享受科技的便捷，卻可能也引發不確定的焦慮不安感。新作***Hijacker:{，}***將藉由賦予機械想像力的方式去凸顯「制式化」下被「規格同化」的社會，作品讓做夢者去敘述自己的夢境，透過第三方將夢境進行勾勒、想像他人的夢境，嘗試探討訊息傳遞之間的主觀交換與變化，而想像力則可能變成特殊能力的關鍵；***Invitation***與***What’s in the middle***則探討網路應用的負面活動與狀態所造成生活上的影響，作品聚焦其延伸的個資安全、垃圾資訊、網路犯罪、病毒...等。***Discharge what you charged***迫使觀者在無預警失去手機的方式之情緒心境，進一步反思被機械宰制的被動生活型態，以及衍生的個別生命經驗。

鄭先喻

1984年出生台灣高雄，現職藝術家、軟體開發員。荷蘭Frank Mohr Institute互動新媒體與環境藝術碩士。創作以電子裝置、軟體、生物能源實驗裝置為主，內容多在探討人類行為、情感、軟體與機械之間的關係，試圖以詼諧的方式賦予作品某種生命象徵或是存在意義，藉此隱喻對周遭環境的體會。曾獲2014台北數位藝術獎首獎、2017高雄獎優選、2019銅鐘藝術賞。

Hijacker:{，}

年份：**2019**
媒材：**EEG**頭套、**EEG**感測器、**f/NIRS**感測器、客製化軟體、資料集
尺寸：依空間而定，裱框：**50(H)X50(W)**公分

我們只能藉由自己的想像，去理解與勾勒對方的夢境。

Hijacker:{，}為**2010**年與荷蘭**UMCG**醫學中心（**University of Medical Center Groningen**）合作，觀察早產嬰兒腦部血液活動狀態而發想的創作。作品以「夢的照相機」為主要概念，運用機器學習（**machine learning**）重新轉換**2010**年因資料量判讀與其中結構高度複雜性而無法呈現的部分，延伸創造更多可能性。作品藉由賦予軟體程式特定的規則，讓腦波偵測機械真正具有「想像」能力，藉由合成「夢境圖像」、做夢者腦波所產生的關鍵字資料，與做夢者記憶相互比較，讓第三方得以進一步探究他人的夢境，達到替做夢者想像出可能、或相似的夢境場景。

Discharge what you charged

年份：**2019**
媒材：金屬機構、自製**OTG USB**硬體裝置、**LCD**顯示器
尺寸：依空間而定，裝置：**25.2(H)X25.2(W)X25.2(D)**公分

每人消耗在手機的時間不斷上升，平均一天會花**4**小時以上使用手機，對於手機的依賴***Discharge what you charged***作品企圖用邀請或強制的方式，讓觀眾與日常生活必需品—手機「短暫分離」。

當觀眾接近**160**公分的正方柱體，上方掀蓋的機械結構會自動顯示文字，邀請觀眾將手機放置於平台，一旦手機置入平台，上蓋會閉合**15~20**分鐘，手機將於裝置內放電（休息）至關機，直到平台發出通知警報，提醒觀眾取回手機，製造意料之外的「空白」時光。

Portrait2020_2011re-edition

年份：**2019**
媒材：矽膠、金屬、塑膠、馬達、控制軟體、感測設備、水箱、作品雜物
尺寸：依空間而定

開心、傷心或強烈情緒讓人有哭泣的行爲，但有些人會將倔強、脆弱等多重情緒隱藏其後，不希望讓人看見背後深沉的一面，於是「在你背後哭泣」（**Crying behind your back**）成為這件作品最直觀的概念：展場中的機械人頭，會對觀眾產生細微的動作與表情的反應，但遇空無一人時，它便會低頭哭泣。

2010年因思考人工智慧與機器人情緒認知的問題，企圖賦予機械擁有情緒，用人類哭泣的行為強化情緒動機。本作品集結**2010**年至今的系列實驗創作，並呼應展覽空間的環境機能，類人體的循環系統流淌漫延於作品四周。

Invitation

年份：**2016**
媒材：軟體、**e-invitation**
尺寸：依空間而定

在電腦病毒史上，惡意軟體最初是以極端方式滲透電腦系統，威脅企業更新安全性及改善系統環境，因此讓不肖份子作為竊取商業與個人機密資料的手段。挪用這樣的概念，***Invitation***作品類似惡意軟體，藉由發送展覽邀請函的形式開啟連結，綁架其瀏覽器與系統，讓電子信箱用戶端（**email client**）產生作品，受邀者電腦將不定時出現感染畫面，但不影響其他使用功能。因系統與瀏覽器安全性的更新，本作品為**2019**年再製版。

What’s in the middle

年份：**2018**
媒材：軟體、網路嗅探設備
尺寸：依空間而定，裝置：**65(H)X65(W)**公分

今日網路作為現代人感知器官的延伸，在一定區域內的網路使用者會不斷發送、以及接收網路加密後的複雜資訊。***What’s in the middle***的發想由此而生，藉由解碼（**decode**）網路封包，並轉為瀏覽器可讀取的格式，將特定網域內的使用者足跡顯示給觀眾。這種由中間人攻擊**(Man-in-the-middle attack**）攔截與解析未加密封包的混合成像作法，強制轉儲（**dump**）加密封包而產生的錯誤資料，透過去視覺化與顯示較為抽象的圖像，我們將會在螢幕上看到什麼呢？**What’s in the middle?**

TUNG CHUNG ART AWARD

The Tung Chung Art Award was established by Ching-Hui CHIEN in honor of her late father, Tung-Chung CHIEN, who enriched her life through literature, art and film. The One million (NTD) annual award is given to a Taiwanese artist with inimitable vision and international repute.Administered by the Hong's Foundation for Education & Culture (HFEC) under the tutelage of its vice chairperson Grace CHEUNG, the Tung Chung Art Award is conceived as a model of "cultural venture capital". Instead of targeting a specific art work, the Tung Chung Art Award is given to the artist at the early concept stage before any art work materializes; and is the only award of its kind in Taiwan. For 2019, the 2nd Tung Chung Art Award went to new media artist Hsien-Yu CHENG, whose work explores the emotional and existential anxieties between human and the technologies we invent.

Hong's Foundation for Education & Culture was founded in 1971 by Chien-Chuan HONG, an entrepreneur who, despite his humble origins, co-founded National, the home appliances brand known throughout Asia, and subsequently renamed as Panasonic Taiwan. Under the leadership of Ching-Hui CHIEN over the last 49 years, HFEC has been a pioneer in innovative education programs in the 1970s, such as the *Shu Ping Shu Mu*, the first ever book review periodical in Taiwan, and the Hong Audio-Visual Library which held the largest music and movie collection in Taiwan at the time. Since the 80s, Ming Long Lectures, has been offering university-accredited humanities lecture programs to its still growing student body. Extending the foundation's pioneering mindset, Project Seek is HFEC's current commitment to expand outreach into contemporary art through generous sponsorships, commissions and curated programs.

The Hongs' five-decade commitment to education and culture is both a family legacy and social responsibility that will continue to steer the foundation's future towards creating meaningful impact in Taiwanese society.

2nd Tung Chung Art Award
Hsien-Yu CHENG Solo Exhibition
{Assimilator}

2020.6.06-8.02　@C-LAB Art Space lll

{Assimilator} is a solo exhibition by Hsien-Yu CHENG, recipient of the 2nd Tung Chung Art Award, which looks into the fabric of technology to explore how our globalized, internet connected world affects our lives. As technology gradually controls what people eat and wear and where they live and go, lifestyles, habits, and thinking have changed. If people give up authority over their lives to technology, do they still possess abilities to "think independently" and "imagine" during the process of their assimilation? Starting from observations of emotions and actions that are interlinked with technology, this exhibition reveals ideas that are ill-defined by contemporary technology, arts or humanism; and attempts to present alternative commentaries and new interpretations on the emotional contradictions and moral conflict between machines, gadgets and humanity.

The Internet was initially used for military and political communications. It is now the main platform for public dissemination of information. From transmission of messages, its functions have expanded to include social networking, entertainment, services, and transactions. Within this context, chemical changes has occurred to how people acquire knowledge and communicate and interact, leading to structural changes in the reception of information. The most obvious example is how "memory" extracts information. Search engines provide rapid access to information, and the "fast-food style of knowledge acquisition" reflects the way our brains work: Remember the keywords, and use search engines to search the keywords for information. Due to the convenience of input and reliance on the Internet, inaccurate memories emerge during the processing of information by the brain.

In this era of rapid expansion of and access to information, CHENG uses the term "assimilator" to symbolize the positive and negative relationships in the process of absorption of messages, learning, and obtaining of information. People will soon enter the age of "zero latency" Internet, where continued evolution of computer hardware and software, will inevitably bring our life and the Internet closer together. The so-called Internet becomes a type of Intranet (early internal network not available to the public) and communication and exchange between people and between people and the environment enter an all-new state. While the convenience of technology is enjoyable, it also triggers anxiety and feelings of uncertainty. In his new work, *Hijacker: {,}*, CHENG reveals society's "specification assimilation" due to the "standardization" by endowing machines with imagination. Dreamers share their dreams. Through third party description and imagination of other people's dreams, subjective exchanges and changes that take place during the transmission of messages are discussed. Moreover, imagination may become key to unique abilities. *Invitation* and *What's in the Middle* discuss the impacts of negative Internet use and applications, such as hacking of personal information, spam messages, cybercrime, and viruses. *Discharge What You Charged* forces visitors to face their emotions upon losing access to their cell phones without warning. Moreover, it reflects on passive lifestyles under the domination of machines and derived life experiences.

Artist

Hsien-Yu CHENG

Born in Kaohsiung, Taiwan, in 1984. Currently an artist & software developer based in Taipei. Most of CHENG's works are electronic installations, software, and experimental bioelectronics devices. His works explore the relationship between human behavior, emotion, software, and machine. He tries to bring out the meaning of life through his works that are filled with his own observation and feelings toward society & environment in a humorous way. Currently, he is focusing on the fields of biology, electronics, software, and making tools for creative industrial applications. CHENG has been selected by Dutch Young Talent, and won First Prize of the Digital Art Awards Taipei, Quality Award of New Media of Kaohsiung Art Awards, and Tung Chung Art Award.

Hijacker:{ , }

Year：**2019**
Material：**EEG cap, EEG sensors, f/NIRS sensor, customized software, dataset**
Size：**dimensions variable, frame 50(H)X50(W)cm(each)**

"We can only understand and outline other people's dreams through own imagination."

Hijacker: {,} is a concept conceived when we tested and monitored the blood activity of the brain of the early-born baby in cooperation with UMCG (University of Medical Center Groningen) in 2010.

Utilizing machine learning, the work reconverts the part that could not be presented in 2010 due to overwhelming quantity of data and structural complexity, creating more possibilities.

By assigning certain rules to the software, the work can imagine possible or similar dream scenes for dreamers. In a symbolic way, it creates a way to photograph dreams for the interpretation of the imagination that has been given to the machine.

By synthesizing the dream image, the keywords generated by the software based on the dataset of the brain activities are compared with the text description of the dreamer.

Basic procedure：
Dataset (Daily){set and category by Image and Keyword} ->
Dataset (sleep){collecting base on EEG & NIRS} ->
Compare and re-category by Machine learning -> pick up keywords <-> compose sentence by ML <-> parsing images and train new dataset<-> get image composition by cocoapi -> generate image.

Discharge what you charged

Year：**2019**
Material：**metal sheets, customized OTG USB device, LCD screen**
Size：**dimensions variable, device 25.2(H)X25.2(W)X25.2(D)cm(each)**

This work is an electric mechanical cube. There is a mechanical structure above the square pillar, and the lid is usually open. When the audience come near the work, the work will display text that invites the audience to place their mobile phones on the platform. After the audience place their mobile phones on the platform, the lid will close and it will remain locked for 15 to 20 minutes. During this time, the device will discharge the audience's mobile phones until the batteries are almost empty. The lid will then open and give an alarm sound to notify the audience, reminding them to retrieve their phones.

The installation creates 15 to 20 minutes of peaceful time to isolate the audience from mobile phones, which have become an essential gadget of everyday life.

On average, a person spends more than 4 hours a day watching, listening and using a smartphone, and people are growingly attached to their phones. This work attempts to invite or force the audience to briefly part ways with their daily essential, the mobile phones, for 15 to 20 minutes.

Portrait2020_2011re-edition

Year：**2019**
Material：**silicone, metal, plastic, motor, software, MCU, sensors, water tank, junks**
Size：**dimensions variable**

"Crying behind your back."

The installation is a robotic head. When there are people in the exhibition space, it will react to give slight movements or subtle facial expressions, but when there is no one in the space, it will lower its head and cry.

In the beginning, around 2010, when thinking about artificial intelligence and robotic design, CHENG thought that perhaps he could bring only one of the human emotions and behaviors into a simple mechanical object and find a way to magnify that emotion through certain behaviors. So he brought the emotion of crying to the robotic head, and made it cry when no one is around.

Happiness, sadness or strong emotions, cause the biological behavior of "crying," but some people conceal such strong emotions and do not want others to see.

Invitation

Year：**2016**
Material：**software, e-invitation**
Size：**dimensions variable**

This work is similar to malware, as it sends exhibition invitations to infect clients' computers. By hijacking the browser and system, a simple infection box will appear on the invitees' computer screen from time to time, but it will not affect their daily use. It is a re-edition of the 2019 version, because the system and browser security are more secure nowadays, so it is different from the original work.

Computer viruses and malware have used extreme methods to force system monopolies to update security and improve the system environment throughout history. But they have also been used by criminals as a way of stealing trade secrets and personal information. In the form of an exhibition invitation letter, the malware makes the invitees' email client create works within this work.

What's in the middle

Year：**2018**
Material：**software、radio sniff devices**
Size：**dimensions variable, installation 65(H)X65(W)cm**

The work intercepts network packets in different domains and networks, and decodes them, mixes the content of the packets to generate/render new contents.

The Internet has become an extension of human perception. Users surfing the Internet in a certain area will continuously send and receive encrypted packets. Through decoding network packets and converting the messages into a format readable by the browser, this work reveals the user's digital footprints within a specific domain to the audience. This hybrid imaging method, where unencrypted packets are intercepted and analyzed through man-in-the-middle attack, dumps encrypted packets to generate error data. What will we see on the screen through de-visualization and display of more abstract images?