

# 人造單位



## Curator

孫以臻  
Sun Yi-Cheng

## Artists

長谷川愛  
Ai Hasegawa  
許哲瑜  
Hsu Che-Yu  
遠房親戚實驗室  
LAB of the Distant Relatives

顧廣毅  
Ku Kuang-Yi

2020.

2.22-4.12  
5.16-6.21



# ARTIFICIAL UNIT



立方計劃空間  
TheCube Project Space

全 體 興 盛

ARTIFICIAL UNIT



## 策展概念 Curatorial Note

文 / 孫以臻

「若沒有痛，我甚至不知道如何把孩子生出來。」作家李欣倫在《以我為器》一書中深刻地描繪痛既是母子間的連結，也是將母子一分為二的過程。在這段過程裡，作為母親的她借用了佛學中「器」的隱喻，期許自己在揉合了生理的和關係的生產中，成為一個能夠重新被教育的容器。

然而，當科技快速地發展，生命的容器也跟著轉變：1978 年全球第一個「試管嬰兒」——又稱體外人工受精（In vitro fertilization，簡稱 IVF）——在英國問世，這項被譽為世紀性突破的技術不只讓新生命在試管和培養皿等科學容器裡誕生，也由內而外地重新操作起人類延續與創造生命的方式。2006 年，日本的山中伸彌（Yamanaka Shinya）團隊發現 iPS 細胞（誘導性多潛能幹細胞），這項發現使人們開始相信任何細胞的重新培養與再生——包括生殖細胞：精子與卵子——都不再是科幻想像，挑戰便進一步從「生命容器」的改變，擴展至人類繁衍後代與延續生命的基本條件，並連帶動搖著如家庭等生命共同體與人造單位的邊界。

出於先天的生理限制，人類的「生」原本是必然得仰賴另外一個（異性）個體的共動詞，由於條件（精子與卵子）和過程（男女性交）都相對確定，在前現代的脈絡中非議的空間有限，但是拜現代的治理技術、科技與科學知識所賜，「生」在現代被更無孔不入的中介，從人口政策、家庭生育計畫甚至是建立在國族視野上的優生健保措施皆是——比如台灣在 1960 年代，為了穩定暴增的遷台人口與嬰兒潮，透過推廣子宮內避孕器「樂普」來執行名為「家庭計劃」的人口政策；或者是以「強國強種與控制人口」及「治療不孕症夫婦」為設立初衷的法規〈優生保健法〉（1984）及〈人工生殖法〉（2007）；以及懲罰「與配偶以外的異性有性行為者」的通姦罪——「共」之於生的意義於是不只在直接參與其中的共同生產者，更在於調控共生的技術及政治，以及相應對社會單位與關係之影響。

這些無論是基於什麼原因，所劃定出針對參與共同生產者的生理限制或社會規範，往往也正是各種共同體與人造單位的邊界、區分內外的最後防線而備受「重視」。過去，「女人」因為直接參與後代的生產而扮演著重要角色，再加上東亞性別文化的間接影響往往成為被調控的重點——被指派擔起與外族聯姻、參與避孕政策、對丈夫忠誠等等生產或不許再生產的社會期許。雖然，當今的性別觀念早已有所改變，但我們仍舊可以回過頭，再次將生產關係中的「女人」作為一種隱喻和思考的起點，回顧「生產者」與「共同體的邊界」之間不可分的關係，並且，透過藝術創作來想像：當生命的生產可以被越加大幅度地中介，當參與生產的新成員可以越加多元且越界——包括目前非法的、非人的、非生物的甚至純然屬於資訊世界的他者——手握科技與生命數據的人類應當如何省視如今所有共同體與單位的人造性，並且在邊界動搖、消融之際，借用老把戲與新科技——重新設計共同生產的過程——來自造（不）可能的單位觀。

Author / Sun Yi-Cheng

"If there was no pain, I would not even know how a child can be delivered." In her book *I Am a Container*, Lee Hsin-Lun profoundly uses pain to describe the linkage between mother and child as well as the process of separating child from mother. Lee, as a mother, uses the Buddhist metaphor of a "container" to urge herself to become a container which can be re-educated via the psychological and interpersonal process of (re)production.

However, with the rapid development of technology, the container of life changes. In 1978, the world first "Test Tube Baby", also known as In Vitro Fertilization (IVF), was realized in the UK. This technology was a 20th century breakthrough which allows new lives to be formed in scientific containers (e.g. test tubes and petri dishes) and transforms the way human reproduces and creates lives. In 2006, the Japanese team of Yamanaka Shinya generated induced pluripotent stem (iPS) cells which makes people start to believe that the regeneration of new lives or the reprogramming of cultured cells, including reproduction cells (i.e. sperms and eggs), is no longer science fiction. The iPS cells goes beyond the changing "life containers" and extends to basic requirements of human proliferation and longevity. The definitions of current communities and artificial units, such as families, are challenged by these discoveries.

Due to physiological limits, the "reproduction" of human requires another (opposite sex) individual and has to be a collaborated activity. Because the requirements (sperms and eggs) and the process (male-female intercourse) of reproduction are better understood, there are fewer arguments on its pre-modern context. However, with the modern governance operations, technology, and science, "birth" is infiltrated by various mediators – from population policies, family planning, to the nationalist/ethnic measurements of eugenics and health care. For example, in 1960s, as an attempt to stabilize the exponential growth of population caused by inbound migrants and baby boomers, Taiwan promoted the intrauterine contraceptive, Lippes Loop, to execute the "Family Plan" population policy. The *Eugenic Health Law* and *Artificial Reproduction Law* was originally legislated in Taiwan with the intention to develop a "strong nation" with "strong race and population control" and to "treat infertile husbands and wives". The Adultery Crime in *Criminal Law* is to punish "intercourses with any opposite gender other than the legal marriage partner". The "collaboration" of reproduction needs the collaborators directly in the (re)production process; nonetheless, it also chaperoned by the rules and politics which regulates the collaboration of (re)production and have consequent effects on the social units and relationships.

These physiological constrains and social standards, which are developed for whatever reasons to regulate the collaborators of (re)production, are valued as the final lines of defense to separate the external from the internal of various communities and artificial units. In the past, "women" had important roles as they participated directly in giving birth to the offspring. In East Asian, the gender culture directs women to be the target of regulations – the society may expect women to marry for political and diplomatic objectives, to embrace birth control policies, to be faithful to their husbands, and to (re)produce or not to (re)production. Although the gender expectations have been changed, we can still revisit the "woman" in reproductive relationships as a metaphor and discuss the inseparable relationships between the "(co)producer" and the "boundary of community". Art works can be employed to imagine scenarios where the production of life is substantially mediated and the (co)producers are more diverse and boundaryless to incorporate currently illegal, non-human, non-living, or even entirely informatic others. At this time of indecisive and dissolving boundaries, human, who have the latest technology and bioinformatic data in hands, may examine the artificiality of all communities and units, re-design the co-production process with old tricks and new techs, and DIY the (im)possible view of units.



## 長谷川愛 Ai Hasegawa

### (不)可能的小孩 (Im)possible Baby

紀錄片、  
合成影像與文字  
documentary film,  
images and text

2015

〈(不)可能的小孩〉是一項思辨設計的計畫，嘗試在新興的生物科技有可能提供同性伴侶與自己有「基因關係」的小孩的時代，刺激相關議題在社會學、文化以及倫理層面的討論。

在近期的遺傳學與幹細胞研究（如英國劍橋大學和以色列魏茲曼科學研究所的研究成果）都顯示由一對同性伴侶生出他們的小孩已經不再是科幻想像。這項研究計畫的以色列專家雅各布·漢納（Jacob Hanna）表示，在短短兩年內這項技術就有可能用來創造一個小孩。「從同性雙親那頭製造出精子和卵子細胞的可能性，使這項技術開始受到同志族群的關注」他說。「不過從同性雙親創造一個小孩是符合道德的嗎？誰有權力做決定，如何決定？」這項計畫的目的在於設計和刺激關於同性伴侶生小孩的生物倫理議題。計畫中，兩位女同性戀伴侶的 DNA 資料透過 23andMe 基因檢測與分析服務進行分析並藉此模擬和視覺化她們可能的小孩。除此之外，藝術家還創造了一個「如果」（What If...）的虛擬情境：團隊透過這些基因資料製作了一本精裝的家庭相簿，作為禮物送給這對同性伴侶。並且，為了喚起更多的公眾討論，該計畫與日本的公共電視台 NHK 合作，透過全程紀錄與跟拍，最後完成一部 30 分鐘的紀錄片，並於 2015 年十月在日本 NHK 電視台播出。



*(Im)possible Baby* is a speculative design project which aims to stimulate discussions about the social, cultural and ethical implications of emerging biotechnologies that could enable same-sex couples to have their own, genetically related children.

Delivering a baby from same-sex parents is starting to not look like a sci-fi dream anymore – recent developments in genetics and stem cell research, such as the achievements of scientists from Cambridge University in England and Israel's Weizmann Institute of Science have made this dream much closer to reality. Jacob Hanna, the specialist leading the project's Israeli arm, said it may be possible to use the technique to create a baby in just two years. "It has already caused interest from gay groups because of the possibility of making egg and sperm cells from parents of the same sex," he said. "Is creating a baby from same-sex parents the ethical thing to do? Who has the right to decide this, and how?" This project aims to design and inspire debate about the bioethics of producing babies from same-sex couples. In this project, the DNA data of a lesbian couple was analyzed using 23andMe to simulate and visualize their potential children, and then we created a set of fictional, "what if" future family photos using this information to produce a hardcover album which was presented to the couple as a gift. To achieve more public outreach, the team worked with the Japanese national television service, NHK, to create a 30-minute documentary film following the whole process, which aired in October 2015.

**#1st Phase**  
**第一階段展期**

2020/2/22-4/12  
Wed-Sun , 2-8pm

展覽 | 公館立方  
Exhibition | TheCube Gongguan

台北市羅斯福路四段 136 巷  
1 弄 13 號 2F  
2F, No. 13, Aly. 1, Lane 136,  
Sec. 4, Roosevelt Rd.,  
Taipei, Taiwan

## 許哲瑜 Hsu Che-Yu

### 副本人

#### Single Copy

單頻道錄像裝置  
(21分15秒)  
玻璃纖維雕塑  
video installation  
(21'17"), glass fiber  
2019

1979年，忠仁忠義兄弟三歲，在台灣接受連體嬰分割手術，手術歷時十二個小時，全程於電視直播。在這不尋常的媒體宣傳過程與時空背景裡，身體成為各種社會與政治象徵。當年為了分割手術練習，台大醫院邀請了藝術家謝孝德，試圖將連體嬰的身體翻模，提供給手術醫生進行練習。然而因為嬰兒不受控制，人體翻模失敗了，只能以泥塑方式完成雕塑。在這件作品〈副本人〉中，藝術家重新翻模了四十三歲的張忠義身體，再使用3D掃描技術建立身體檔案，並以這些檔案為素材，拍攝了他年輕的過往記憶。

二十一歲的張忠義，曾經演出電影《假面超人》，在電影中扮演一位經營廢棄公車改裝之茶藝館的老闆。二十多年後，他仍反覆想像著經營那間電影裡的廢棄公車茶藝館。而現實生活中的妻子與兩位小孩，亦重疊於這段想像的場景之中。



In 1979, conjoined twins Chang Chung-Jen and Chang Chung-I, who were 3 years old at the time, underwent surgery to be separated in Taiwan. The operation took 12 hours and was broadcasted live on television. In this unusual process of media exposure and the space-time backdrop of the event, the body is treated as different social and political symbols. In order to rehearse for the separation surgery, the National Taiwan University Hospital invited artist Hsieh Hsiao-De to make a cast of the conjoined twins for the doctors to study and practice on. However, because it was difficult to control the babies during the molding process, the attempt to make a cast was unsuccessful, and instead of a cast, a clay sculpture was then created.

In this project *Single Copy*, Hsu has re-casted the body of the now 43-year old Chang Chung-I, and also uses 3D scanning technology to archive his body. The data from the archive are then used as sources for capturing memories from Chang's earlier life. When Chang was 21 years old, he played a role in the movie, *Falling Up Waking Down*, portraying a teashop owner whose shop was inside a converted old bus. About two decades later, Chang is now 43 years old, and he has repeatedly thought about what it would be like to run that old bus-converted teashop. In real life, Chang is married with two kids, and this artwork overlaps his present life with the fictional setting.

#1st Phase  
第一階段展期

2020/2/22-4/12  
Wed-Sat, 2-7pm

展覽 | 立方 7F  
Exhibition | TheCube7F

台北市羅斯福路三段 241 號 7F  
7F, No.241, Sec.3, Roosevelt Rd.,  
Taipei, Taiwan



## 遠房親戚實驗室 LAB of the Distant Relatives

有我在™  
HEREIAM™

有我在™ : NEW 2020  
HEREIAM™ : NEW 2020

複合媒材  
mixed media  
2016  
2020

〈有我在™〉，基因轉殖的結晶，是生物科技人性化的最前沿，出現在當代這個無所不販的物質界。「有我在生物科技股份有限公司」作為客戶最信賴的協作夥伴：我們收集樣本，放大序列；客製服務，永續生存；穩定繁殖，長期儲存；最初的爱，無限增殖；天地之塞，民胞物與。

在台灣現行的官方語境裡，「有我在」代表著「有我在，一切都不用擔心，我都一直在這裡」，創作團體遠房親戚實驗室虛構了一間「有我在™生物科技股份有限公司」，在作品的情境中，提供「有我在™生命延展服務」給您，將您的基因片段，轉入另一生物中，以此「延展」使用者的生命。

基因轉殖後的您，將有著「素質上無限相同」(infinite qualitative equal)的遺傳物質，因此再也不必擔心天擇的無常、人擇的失誤、遺傳的不完美和基因的突變，基因轉殖的世界存在著超越時間序列的邏輯，超越任何失去自我的絕望，將本我、自我、超我三位人格合為一體。

2020年，承蒙「有我在生物科技股份有限公司」(甲方)的優質合作客戶「孫以臻」(乙方)之邀約，特別在當今坊間劣質克隆(clone)衍生諸多糾紛的世道，民間訴諸怪力的分身副本故事橫陳的環境下，〈有我在™ : NEW 2020〉生命延展，到府登場計畫，延續2017年〈有我在™〉於國立臺灣美術館發表的計畫，再次以一種平易近人的私宅拜訪，於四位民眾的家中親自展示那不斷升級且值得信賴的生命夥伴——大腸桿菌(*E. coli*)——所給予我們獨一無二的「凡世，我在」宇宙禮物。



*HEREiAM™* is the creation of genetic engineering, a pioneer of human sensual biotechnology. It comes up at this moment in a material world where everything is up for sale. *HEREiAM™* is its clients' most reliable partner. Form sample collection, DNA amplification, customized transformation, and immortalization, the company provides steady procreation and long-term storage of lives. It assists you to fill the universe with identical affection, proliferating your first love infinitely.

In the official language of Taiwan, "Here I Am" means "There is nothing to worry about because I am always here with/ for you." LAB of the Distant Relatives creates *HEREiAM™* Biotech Ltd to provide *HEREiAM™* Life Expansion Service which claims to "expand" your life by transforming the other organism with your piece of gene (s).

Once transformed into another life, your DNA will be "infinite qualitatively equal". You will never need to worry about the impermanence of natural selections, mistakes of anthropic decisions, hereditary imperfections, nor genetic mutations. The transgenic world even embodies a logic that transcends temporal order, surpassing any despair that may come from the sense of losing oneself. With *HEREiAM™*, you can unify the three parts of psyche, id, ego, and superego, into one.

In 2020, under the invitation to *HEREiAM™* Biotechnology Co. Ltd. (Party A) from VIP collaborator, Sun Yi-Cheng (Party B), LAB of the Distant Relatives showcases *HEREiAM™: NEW 2020* to the public and visits 4 selected participants to promote our innovation. This is the sequel to *HEREiAM™* 2017 exhibition in National Taiwan Museum of Fine Arts. In this era of controversial clones and bizarre avatars, LAB of the Distance Relatives displays *HEREiAM™* and its upgraded trustworthy life partner – a unique, one-and-only gift, *E. coli* – to the universe which states, "In this mortal world, here I am."

**#2nd Phase  
第二階段展期**

2020/5/16-6/21

Wed-Sun, 2-8pm

展覽 | 公館立方

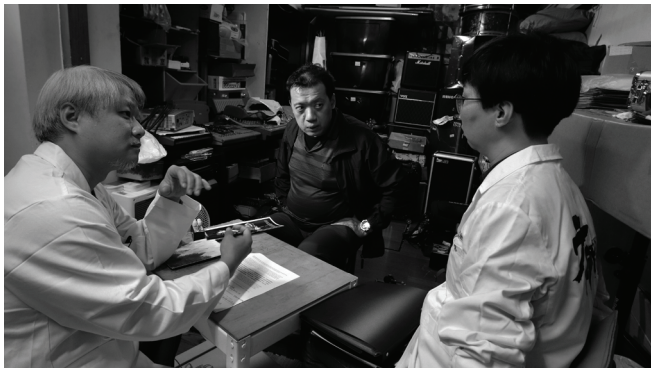
Exhibition | TheCube Gongguan

台北市羅斯福路四段 136 巷  
1 弄 13 號 2F

2F, No. 13, Aly. 1, Lane 136,

Sec. 4, Roosevelt Rd.,

Taipei, Taiwan



平面攝影 / 高瑄

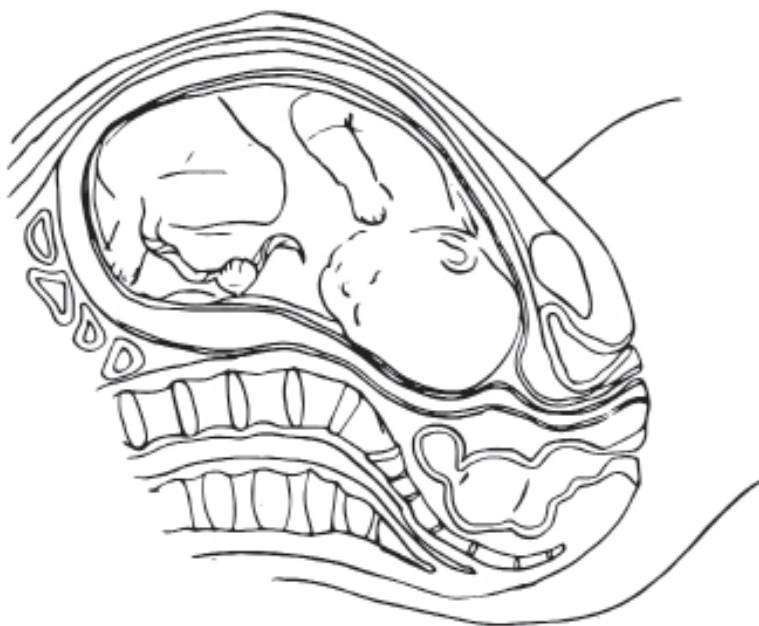
## 顧廣毅 Ku Kuang-Yi

### 祖母母親 Grandmom Mom

複合媒材  
mixed media  
2020

近日，在部分代理孕母合法的國家傳來數則奇人異事的新聞，內容皆是媳婦或女兒患有不孕症，而母親願意代替女兒或是媳婦擔任代理孕母的真人真事。因而藝術家思索，在未來的社會中有沒有可能提出這個選項給想要專注在自己事業的婦女呢？在她們適合懷孕的年齡，取出自己的卵子與配偶的精子，再透過試管嬰兒的技術配出受精卵，並放進其母親或是婆婆的子宮，由她們擔任代理孕母。在這個情境之中，職業婦女可以專心於事業，婦女的母親則剛好在退休年齡而不需要再煩惱工作，可以無憂地專心懷孕與生產。在這個系統中，每個家庭婦女都可以詢問自己的母親是否願意代理懷孕，等到自己退休時也轉而替女兒生子，這樣一代接著一代，婦女可以在三十歲左右專心於事業，並且都在六十歲左右懷孕生孫子。

在〈祖母母親〉的演出中，藝術家將透過建構一系列的未來情境，探索未來人類社會中生殖科技的發展可能引發之倫理與社會議題。同時，希望藉由這個計畫，深刻地挖掘社會中人們在家庭、親子之間彼此拉扯牽制與互相矛盾的複雜情感。



In countries where surrogate mothers are legal, there have been a few recent incidences where the daughters or daughters-in-law were infertile so that their mothers agreed to be the surrogate mothers of their grandchildren. This project proposes the possibility of giving this option to women who are at their pregnancy ages but wish to focus on their careers, so that their eggs and their partners' sperms can be fertilized *in vitro* and placed in the wombs of their mothers or mothers-in-law to give birth to their offspring. In this scenario, women can focus on their careers, and their retired mothers, who no longer need to worry about their jobs, can fully focus on their pregnancies. In this system, every woman in every family can ask the willingness of their mothers to become pregnant for them; when they retire, they can do their daughters a favor to become pregnant for their grandchildren. Generations after generations of women can focus on their careers when they are around 30 years old, and give birth to their grandchildren when they are 60.

As a performance, *Grandmom Mom* constructs a series of future scenarios to explore the ethical and social issues associated with reproduction technologies of future human societies. It also tries to dig deep into the complicated and contradictory emotions of parent-child relationships.

## Credit

藝術家：顧廣毅

製作人：張芮慈

導演：林龍吟

編劇 / 戲劇構作：游文綺

視覺設計：蕭羊希

服裝設計：田家璋

科學傳播研究：鄭仔健

醫學顧問：婦產科陳鈺萍醫師、楊育聚醫師

本計畫由台灣文化部、阿姆斯特丹藝術基金會、荷蘭創意產業基金共同支持補助。

Artist: Ku Kuang-Yi

Producer: Chang Jui-Tzu

Director: Lungyin Lim

Dramaturgy: Yu Wen-Qi

Visual Design: Hsiao Yang-Hsi

Costume Design: Tien Chia-Wei

Science Communication Research: Cheng Yu-Chieh

Medical Consultant: Obstetrician Dr. Chen Yu-Peen, Dr. Yang Yu-chieh

Supported by Ministry of Culture, Taiwan, Amsterdam Fund for the Arts (AFK), and Creative Industries Fund NL

## #2nd Phase 第二階段展期

2020/5/31 Sun, 2-4pm

表演 | 立方 7F

Performance | TheCube7F

台北市羅斯福路三段 241 號 7F  
7F, No.241, Sec.3, Roosevelt Rd.,  
Taipei, Taiwan

\*報名限額 20 名，詳見立方計劃空間粉專及官網。



## 簡歷 Biography

### 孫以臻

1990 年生於台北台灣。目前於立方計劃空間擔任策展人。她先後畢業於國立台灣大學生命科學系，及國立台北藝術大學藝術跨域研究所主修文化生產與策展。曾立志成為探索生命的科學家，後因有感於現行學院系統受制於既有的學科分類而走向當代藝術策展，策展實踐於是成為她行另類知識生產的方法。2015 年起，她致力於群島社群（台灣生物藝術社群）的社群空間經營，並於 2016 年發起「一群人的自學\_策展篇」，每月舉辦策展讀書會與專題討論會，透過社群經營累積人與人得以共同創作與持續對話的基礎，至今已與夥伴協力舉辦三十餘場策展聚會。

### 長谷川愛

藝術家和設計師。她創作了許多關注人與科技的作品，範疇橫跨生物藝術、思辨設計和虛構設計。她於 2012 年獲得英國皇家藝術學院設計互動碩士學位；2014 年至 2016 年秋季，她在美國麻省理工學院媒體研究室的虛構設計組擔任研究員，並於 2016 年獲得碩士學位；自 2017 年 4 月起，她在東京大學擔任計畫研究員。

她曾以作品〈（不）可能的小孩〉獲第十九屆日本文化廳媒體藝術祭藝術類優秀獎，並參與日本及其他國家的展覽，包括森美術館及林茲電子藝術節。近期參與的展覽包括林茲電子藝術節「跳脫框架——數位革命的中年危機」（2019）、上海當代美術館「眾廟之門」（2016）、林茲電子藝術節「基進原子」（2016），並曾於瑞士國家博物館、義大利米蘭設計周、都柏林科學藝廊、台北數位數中心等處展出。

### 許哲瑜

1985 年出生於台北，畢業於台南藝術大學造形藝術研究所，2019 年參與 HISK（比利時高等藝術機構）為期兩年的進駐計畫。現為自由藝術創作者，作品形式多以動畫、錄像、裝置為主。作品關注媒介與記憶之間的關係，對創作者而言，無論是個人私密的或群體記憶，重要的並不只是透過媒介所能回溯的事件歷史，更是記憶如何被建構與被觀看的過程。

### 顧廣毅

生於台灣台北，目前居住於荷蘭與台灣從事創作工作。現為創作團體品機體、台灣生物藝術社群共同創辦人，碩士畢業於荷蘭恩荷芬設計學院社會設計研究所、國立陽明大學臨床牙醫學研究所、實踐大學媒體傳達設計研究所，大學畢業於高雄醫學大學牙醫學系；具有牙醫師、生物藝術家以及社會設計師等多重身分。他試圖拓展藝術、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。

## 遠房親戚實驗室

成員包括以物種論，非曰萬物皆有靈，而是萬物皆為遠房親戚；以法律論，《民法》第 983 條有令，旁系血親在六親等以內者不得結婚，以人類趨避行為慣性而言，七等親成為遠房親戚定義的起點。六度分隔理論見證了社群時代的收斂，七等親以外的廣大田野是遠房親戚的發散磁場。實驗室，先講究效果，再研究不傷身體，並永遠準備成立一間對照室，繁殖永恆的思想發（渙）散。

### 遠房親戚實驗室－曹存慧

自澳洲昆士蘭理工大學熱帶作物研究群組（現納入未來環境研究所）博士畢業後，於 2009 年至 2018 年間，先後在中研院農生中心，台大資工所與生化所、台大醫院精神醫學部與基因醫學部等處，從事基因工程、次世代定序與轉錄體學等相關科學研究工作。現任教於清華大學藝術學院。作品〈憂生學〉、〈有我在™〉、〈血電廠〉、〈療刺〉等，使用生物科技、（類）醫療行為、活體材料等，討論科學局限以及感知的可變性。

### 遠房親戚實驗室－葛昌惠

藝術攝影師、劇場設計師、短片導演及搖滾樂團成員，作品關切著社會議題與心靈中的孤寂，呈現一種灰暗尖銳的視覺印象。並以劇場的經驗，刻劃敘事性的畫面與人物，創作強烈批判性與詭異魔幻的氛圍。常態性發表創作作品於攝影展、影展。並與藝文團體、劇團、樂團合作，拍攝形象人物攝影、MV。並開設攝影教學課程、講座、工作坊，以自身的實務經驗與理論知識，推廣概念美學之肖像攝影。

### 遠房親戚實驗室－吳牧青

前中年焦慮夾層世代生長的頭號文化恐怖分子，擅長各式文化政治行動的突襲、爆破、拆解、反制與滲透。於藝文界的身份定位不明並始終處於液態流動的狀態，過去曾有文化評論、策展人、記者、音樂節企劃、社會運動人士、DJ 等狀態，並持續開發新的行為角色可能，看似作為一名文化液態駭客指日可待。目前居住與工作地為台北。近年作品如〈憂生學〉、〈有我在™〉等，嘗試以藝術討論科學的不理性。

### 遠房親戚實驗室－張棘青

劇場工作者。1994 年起從事劇場演出以及創作。2008 年將自己的婚禮在台北藝穗節中公開售票演出〈張吉米的喜酒〉。2011 年自籌與台北藝穗節同名的節中節〈第四屆臺北藝穗節〉，再次突破藝穗節的可能性。2012 年以全新創作摩托計程車〈CYH-279〉，打破台灣劇場歷史中觀眾數最少（1 人）以及空間最小（摩拖車）與最大（網路）的紀錄。2014 年參加原型樂園於花蓮的作品〈夜市劇場〉，重新定義劇場與人的關係。2017 年於台北藝穗節創作〈致深邃美麗的〉，將演員行動受限，並讓場上物件行動，探討表演藝術的狀態，該作品入圍第 16 屆台新藝術獎。現為臺北市藝術創作者職業工會常務理事、小劇場學校課程師資。

## **Sun Yi-Cheng**

Born in 1990, lives and works in Taipei, Taiwan. Graduated from Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts and the Department of Life Science of National Taiwan University, Sun Yi-Cheng currently works as a curator at TheCube Project Space of Taipei. Sun started her curatorial practice since 2014 and is the co-founder and organizer of Archipiélago Community which is derived from the former TW-bioart community in Taiwan. For Sun, she takes curatorial practices as alternative approaches to methods of producing knowledge and sees community-building as the fundamental task to cooperate with others. Sun has curated exhibitions including *Imaginary Body Boundary*, Digital Art Center, Taipei (2015); *A Conditioned Game*, Waley Art, Taipei (2016); *Unit of Interdependency*, TheCube Project Space (2018); *The Process of Knowledge*, Haiton Art Center, Taipei (2019); *Talking Drums Radio* (co-curator), on-line radio (2019); *Artificial Unit*, TheCube Project Space (2020).

## **Ai Hasegawa**

Artist and designer. Ai Hasegawa produced many works putting emphasis on subjects relating to technology and people with employing techniques such as BioArt, Speculative Design and Design Fiction. She obtained degree of MA in 2012 from Design Interactions Course, Royal College of Art in Britain; worked as researcher at Design Fiction Group, MIT Media Lab from 2014 to fall of 2016; took degree of MS in 2016; serving as Project Researcher at The University of Tokyo since April 2017 ; won Excellence Award at Work Art Division in 19th Japan Media Arts Festival for her work titled *(Im)possible Baby*; hold exhibitions within and outside Japan including at MORI ART MUSEUM and Ars Electronica. Exhibited at MoCA Shanghai, Ars Electronica 2016, Nationalmuseum Design in Kulturhuset Stadsteatern Sweden, Milano Salone Italiy, Science Gallery Dublin, Taipei Digital Arts Center and so on.

## **Hsu Che-Yu**

Hsu Che-Yu was born in Taipei in 1985. Earning his master's degree from the Graduate Institute of Plastic Arts, Tainan National University of the Arts. From 2019 to 2020, he began to join the post-academic research programme HISK (Higher Insititute for Fine Art). Hsu Che-Yu works as an artist who primarily creates animations, videos and installations that feature the relations between media and memories. What matters to the artist is not simply the history of events traceable through media, but also the construction and visualization of memories, be they private or collective.

## **Ku Kuang-Yi**

He was born and raised in Taipei, Taiwan, recently based in the Netherlands. He has graduated with triple master degrees with social design from Design Academy Eindhoven, dentistry from National Yang-Ming University and communication design from Shih Chien University. He is a former dentist, bio-artist and social designer. He also co-founded TW BioArt (Taiwan bioart community) to stimulate the fields of BioArt and Science+Art in Taiwan. His works often deal with human body, sexuality, interspecies interaction and medical technology, aiming to investigate the relationships among technology, individual and environment.

## **LAB of the Distant Relatives**

Although the Theory of Species does not mention the pneuma of living creatures, it describes all organisms as distant relatives. From a legal perspective, Article 983 of Taiwan's *Civil Law Code* states that one should not marry a collateral relative by blood within the sixth degree of kinship. According to customary human avoidance behavior, distant relatives are relatives beyond the seventh degree of relations. The theory of the Six Degrees of Separation shows the convergence of the social community era, while relatives beyond the seventh degree are on the enlarged magnetic field of divergence. Our lab works firstly on creating the optimal impacts, and then studies to avoid physical risks. We are always preparing a control/contrast room for the experimental lab, in which diverging/distracting thoughts procreated immortally.

### **LAB of the Distant Relatives: Theresa Tsun-Hui Tsao**

She tries to use science as a creative foundation and to use art for expanding the possibilities of science. She teaches in the College of Arts, National Tsing-Hua University (NTHU). Before joining NTHU, she did her PhD in Queensland University of Technology and has been a postdoc for many years in National Taiwan University and National Taiwan University Hospital, expertizes in genetic engineering, gene therapy, genomics and next-generation sequencing. Her works *Needle Therapy*, *Blood Power Station*, *HEREIAM™* and *EdiGenics* applied medical (-like) procedures, biotechniques, and genetic engineering to explore the distortion of perception and the limitation of technology.

### **LAB of the Distant Relatives: Ge Chang-Huei**

She is an art photographer, theater designer, and short film director. She plays in a rock band. Her work focuses on social issues and spiritual loneliness, resulting in a visual impression that is dark, gloomy but also sharp. She uses her theatrical experience to depict narrative-based images and characters, creating art of strong critical quality with an ambiance that is peculiar and mystical. Ge's work is regularly showcased in photography and film exhibitions. She collaborates with art, theater groups and bands to create image photography, portraits and music videos. She also hosts photography classes, seminars, and workshops, where she shares her practical experience and theoretical knowledge to promote portrait photography with conceptual aesthetics.

### **LAB of the Distant Relatives: Wu Mu-Ching**

He is a pre-midlife cultural terrorist of the sandwich generation. Through various cultural political actions, he attacks, explodes, deconstructs, resists, and infiltrates. His position on the fields of arts and culture is somehow ambiguous and perpetual fluid. A few roles he has previously taken include cultural critic, curator, journalist, music festival organizer, social activist, and disc jockey. Wu continues to explore new possibilities of behavioral roles, showing the potential of soon becoming a liquid-state cultural hacker. He is currently based in Taipei. His recent projects *HEREIAM™* and *EdiGenics* attempt to use art to discuss the irrational of science.

### **LAB of the Distant Relatives: Jimi Zhang**

He is a theatre worker. He has been creating and performing in theatres since 1994. In 2008, he sold tickets to his wedding as the program named *Jimi's Wedding* in Taipei Fringe Festival. In 2011, as an attempt to break the boundaries of fringe festivals, he organized his own *The 4th Taipei Fringe Festival* as a program in The 4th Taipei Fringe Festival. In 2012, his motorcycle taxi project, *CYH-279*, broke the record of Taiwan theatre history as the performance with the smallest audience (1 person), the smallest space (1 motorcycle) as well as the largest space (the internet). In 2014, he participated in Prototype Paradise's project, *Night Market Theatre*, to redefine the relationship between theatre and people. In 2017 Taipei Fringe Festival, he created *Enactor* to discuss the conditions of performance art by confining the movements of actors and allowing on-stage objects to move. *Enactor* was nominated for the 16th Taishin Arts Award. Zhang is currently the executive director of Taipei Art Creator Trade Union and the teaching staff of Little Theatre School.



## 人造單位 ARTIFICIAL UNIT

2020. 2.22 - 4.12

2020. 5.16 - 6.21

策展人 / 孫以臻

藝術家 / 長谷川愛、許哲瑜、遠房親戚實驗室、顧廣毅

視覺設計 / 方曲

Curator / Sun Yi-Cheng

Artists / Ai Hasegawa, Hsu Che-Yu, LAB of the Distant Relatives, Ku Kuang-Yi

Graphic Design / Lin Fang-Chu

主辦 Organizer

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出版日期 Date | 2020.2

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展覽贊助 Exhibition Sponsor | 台北市文化局  國藝會

特別感謝 Special Thanks | 宮保睿 Paul Gong、藝術公寓 Apartment Studio

立方計劃空間由國藝會、台北市文化局、RC 文化藝術基金會及陳泊文先生贊助組織營運

TheCube Project Space is supported by National Culture and Arts Foundation, Department of Culture Affairs, Taipei City Government, RC Culture and Arts Foundation and Dr. Chen Po-Wen.

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### 相關活動 Events

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#### I 線上藝術家座談

5/9 (Sat) 2-4pm

講者 / 長谷川愛

\* 詳見立方官網及粉專

#### Online Artist Talk

Speaker / Ai Hasegawa

\* Please visit our website and FB page  
for more details

#### II 〈祖母母親〉講演

5/31 (Sat) 2-4pm

藝術家 / 顧廣毅

地點 / 立方7F

#### Performance *Grandmom Mom*

Artist / Ku Kuang-Yi

Venue / TheCube7F

#### III 2020 學實學校講座 | 不死之軀——續命術、數位替生與賽博格

5/30 (Sat) 2-4pm

講題 / 多胞胎共和國：生殖科技的寄望、風險與治理

講者 / 吳嘉苓（台大社會系）

地點 / 台灣文化實驗場 聯合餐廳灰盒子空間

台北市大安區建國南路一段 177 號

#### 2020 PRAXIS SCHOOL | Immortal Body Life-

#### Sustaining Wizardry, Digital Replacement and Cyborg

Subject / The Republic of Multiple Births:

The Expectations, Risks, and Governance of Reproductive Technology

Speaker / Wu Chia-Ling

Venue / C-LAB, ART SPACE | Gray-Box

No. 177, Section 1, Jianguo South Road, Da'an District, Taipei