

表演 PERFORMANCE

4/03 六
14:00 / 19:00

展覽 EXHIBITION

4/06 三 - 4/24 六
11:00 - 18:00

主創團隊

藝術家 / 編導 蘇匯宇、鄭先喻
音樂 / 聲音設計 張耘之
演出 陳靚、吳佩庭、舒偉傑、吳立翔
製作人 黃靖涵、陳品佳
軟體與系統開發統籌 鄭先喻
影像裝置與技術統籌 張暉明
舞台與燈光設計 張暉明
視覺設計 李思佳
軟體開發 黃郁軒、吳宜暉
服裝設計 黃靖涵
動作指導 黃泰維

本作台北版展演由鹿特丹國際影展與台北數位藝術中心聯合委託製作
A commission for International Film Festival Rotterdam (co-commission with Taipei Digital Art Center)

主辦單位 委託製作 創作補助 合作單位
DAC 臺北數位藝術中心 國家文化藝術基金會 臺灣當代文化實驗場
Digital Art Center, Taipei INTERNATIONAL FILM FESTIVAL ROTTERDAM NCAF Taichung Contemporary Culture Lab

TAICGA 文化內容策進院 文化部 國能記憶 (本計畫獲文化內容策進院「109年文化內容開發與產業領航行動方案」支持)

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週二-週六11:00-19:00, 展場開放時間至18:30, 週日、一休館
免費參觀

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Tue.-Sat. 11:00-19:00. CLOSED: Sun., Mon.
Free Entry

廣告

INTERDUCTION

〈復仇現場〉(Revenge Scenes) 可以視為〈女性的復仇〉(The Women's Revenge) 系列延伸而來的一件 Live Art 與裝置，由藝術家蘇匯宇與鄭先喻共同合作。應用直播 (livestreaming)、擴增實境 (AR) 與機器學習等技術，〈復仇現場〉將帶領觀眾回返 1980 年代社會寫實與 (女性) 剝削電影的歷史，透過並置社群媒體文化與剝削電影 (Exploitation film) 的記憶，凸顯兩者的隱晦的相似性，描繪出當代媒體社會的身體圖景並進一步追問更多新媒體技術下的身體政治課題。〈復仇現場〉以真人演出搭配 AR 擴增實境效果，透過觀眾協助轉播，將影像分享至社群媒體與異地，並且對即時影像進行重新部署。作為表演，〈復仇現場〉基本上可分為四個層次：人類演出、擴增實境觀賞、即時轉播、轉播影像的重新部署。以上為遞增結構，第一層最純粹最單調，最後一層最豐富最雜亂。在四種層次 (觀賞模式) 下，無人能宣稱掌握最佳視角、效果、時機與詮釋位置，但擁有有限度改變與組合的自由，並能一定程度地與他人協作。在靜態展覽模式下，〈復仇現場〉則轉化為一種案發現場的形式，代替其表演版本，接續對我們的歷史與未來拋出種種提問，諸如：

人類對於「實況」(Live) 的渴望或依賴有多久或多大？

成像技術 (Imaging) 發展至今，「訊息」正在如何與真實合作 (或對峙) ？

身體的「媒介化」當前到了什麼境地？我們還能怎麼訓練身體？

搜尋引擎改變了記憶的行為，那麼接續其後，機器學習與演算法的機制如何能夠改變判斷力與認知能力？

在當代技術的輔助與影響下，我們可否進一步緩解性別的、性的、肉體的 (甚至靈魂的) 緊張與僵局？

又或者，在新的技術所開創的幻境 / 環境中，被擴張但同時亦被壓縮的我們是否反而回歸到某種人性 / 野蠻的自然主義境地之中？

承前述，若進一步對著我們的身體追問，這一肉體 / 訊號，線性 / 非線性，類比 / 編碼的過渡歷程，以及那一歷程後的精準投放與操縱，最終將帶著我們 (與我們的慾望) 抵達何處？一個未來的「慾望的技術」可以被期待嗎？那是精準的靈性升級，還是另一次的自我監視、暴露與「透明社會」(The Transparency Society) 的背叛行為？以上提問無論答案為何，〈復仇現場〉作為一種新型態的體驗形式，其意圖是帶領觀眾盡可能地逼近所有可能性。

Revenge Scenes by artists Su Hui-Yu and Cheng Hsien-Yu can be considered as a live art and installation work developed from Su's earlier work, *The Women's Revenge*. The work utilizes live streaming, augmented reality, and machine learning among other techniques, to lead the audience back into the history of social realism films and (female) exploitation films in the 1980s, where it highlights the ambiguous similarities between social media culture and exploitation films through the juxtaposition of the two. The work depicts the contemporary media society's portrayal of the body and further questions the issue of body politics under new media technology. *Revenge Scenes* features live performances with augmented reality elements. Through the audience's assistance in broadcasting, the images are shared on social media platforms and other locations where the videos are redeployed in real-time. As a performance, *Revenge Scenes* features four levels: human performance, augmented reality experience, real-time broadcasting, and redeployment of broadcast images. These are in an ascending structure, the first level is the purest and simplest, and the last level is the most elaborate and convoluted. Through the four levels (viewing conditions), no one can claim to have the best viewing position, effect, timing, and interpretation perspective, but they will have a limited degree of freedom to alter and combine, where they will be able to collaborate with others to a certain extent. In its passive exhibition form, *Revenge Scenes* is transformed into the form of a crime scene instead of its performance version, where it continuously raises various questions about our history and future, such as:

How long or how heavily have humans desired or depended on contents being "live"?

Since the dawn of imaging technology, how have "messages" collaborated (or challenged) with reality?

What is the current state of "mediatization" of our bodies? How else can we train our bodies?

Search engines altered the act of memorizing, so follows, how can the mechanism of machine learning and algorithms alter judgment and cognition?

Under the assistance and influence of contemporary technology, can we further ease the tension and predicament in issues as gender, sex, and physical body (even soul)?

Or, we who have been expanded but also compressed in the fantasy/environment created by new technologies, do we withdraw to a certain human/barbaric naturalistic state?

Following on the reasoning above, if we further question our body, after this transitional process involving body/signal, linear/non-linear, analog/codes, and followed by the targeted placement and manipulation at the end of the process; where will this finally lead us (and our desires) to? Can a future "technique of desire" be expected? Can this be a calculated spiritual transcendence, or become yet another self-surveillance, exposure, and betrayal of *The Transparency Society*? Regardless of the answers to the questions above, as a new form of experience, *Revenge Scenes* intends to lead the audience as best as possible to all possibilities.

復

SCENES

現

仇

REVENGE

場



蘇匯宇 Su Hui-Yu

鄭先喻 Cheng Hsien-Yu

ARTISTS



蘇匯宇

國立臺北藝術大學美術創作碩士班畢業後，蘇匯宇持續以錄像、攝影與裝置藝術來探討大眾媒體對日常生活與意識型態的影響，並借用電影工業中的「補拍」(Re-shooting) 做為方法進行創作。蘇匯宇認為，透過「補拍」，我們可以為那些來自過去的、未完成的、被禁制的以及被誤解的東西進行新的解讀，從而開展具創造力的歷史詮釋。蘇匯宇近年的展出包含鹿特丹國際影展、波昂錄像雙年展、紐約 PERFORMA 表演藝術雙年展、金馬國際影展、「光·合作用」(台北當代藝術館 / 曼谷藝術文化中心)、OZ Asia 澳亞藝術節、烏鎮當代國際藝術邀請展與深港城市 / 建築雙城雙年展等。2019 年榮獲第 17 屆台新藝術獎「視覺藝術獎」，作品獲台北市立美術館、國立台灣美術館、高雄市立美術館、忠泰藝術基金會、驕陽基金會與澳洲白兔美術館等機構典藏。

Su Hui-Yu

After graduating from the Graduate Institute of Fine Arts, Taipei National University of the Arts, Su Hui-Yu continued to explore the influence of mass media on everyday life and ideology through video, photography, and installation; and appropriates the "re-shooting" technique used in the film industry as his creative process. Su believes through "re-shooting" we can reinterpret the unfinished, forbidden, and misunderstood ideas from the past, hence developing creative interpretations of history. In recent years, Su has been featured in film festivals and exhibitions, including the IFFR (Netherlands), the Videonale (Bonn, Germany), Performa 19 Biennial (New York, USA), Taipei Golden Horse Film Festival, Spectrosynthesis - Asian LGBTQ Issues and Art Now (MOCA Taipei and BACC Bangkok) Wuzhen Contemporary Art Exhibition (China), Bi-City Biennale of Urbanism\Architecture (Shenzhen), etc. In 2019, Su won the Visual Arts Award at the 17th Taishin Arts Award. His works were collected by the Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, Kaohsiung Museum of Fine Arts, JUT Foundation for Arts and Architecture, Sunpride Foundation, and White Rabbit Gallery among others.

ARTISTS



鄭先喻

1984 年生，現居住與工作於台北。台北藝術大學劇場設計系，並於荷蘭格羅寧根漢斯大學 Frank Mohr Institute，Academie Minerva 藝術學院取得藝術碩士。創作多以電子裝置、軟體、生物電子實驗裝置為主，內容多在探討人類行為、情感、軟體與機械之間的關係，企圖以詼諧的方式去賦予作品某種生命象徵或是存在意義，也是藉此隱喻自身對於周遭環境的體會與觀察。2011 年獲得荷蘭 young talent 入選，2013 年獲台北數位藝術獎首獎，2017 年獲高雄美術獎新媒體藝術組第一名，2019 年更獲得洪建全文教基金會銅鐘藝術賞。近期參展包括廣州三年展、鳳凰錄像雙年展、台灣美術雙年展等，以及荷蘭、斯洛維尼亞、挪威、義大利與法國等地之展覽。除了〈復仇現場〉一作，鄭先喻正同步於北美館發表其最新個展〈Injector After Null〉。

Cheng Hsien-Yu

Born in 1984, currently lives and works in Taipei. Graduated from the Department of Theatrical Design and Technology at Taipei National University of the Arts, Cheng received his Masters in Arts at the Frank Mohr Institute, Academie Minerva. Most of Cheng's works are electronic installations, software, experimental bio-electronic devices. His works are concerned with the relationship between human behavior, emotion, software, and machine. Cheng attempts to provide signs of life and meaning of existence in his works in a humorous way, while also metaphorically expressing his experience and observation of the surrounding environment. He was nominated for the Dutch Young Talent in 2011, won First Prize at the Taipei Digital Art Awards in 2013, First Prize of New Media Art at the Kaohsiung Awards in 2017, and awarded the Tung Chung Art Award in 2019. Cheng recently participated in Guangzhou Triennial, Hong-Gah Video Biennial, and Taiwan Biennial, and as well as exhibiting in the Netherlands, Slovenia, Norway, Italy, and France among other places. In addition to the work *Revenge Scenes*, Cheng is also simultaneously showing his latest solo exhibition *Injector After Null* at Taipei Fine Arts Museum.

MUSICIAN



張耘之

1966 年生，現居住與工作於台北。中原大學物理系，紐約理工學院傳播藝術研究所藝術碩士。創作多以電子音樂與裝置為主，內容探討聲音與人性情感的並置。2004 年獲邀參展國立台灣美術館「漫遊者國際數位藝術大展」，2008 個展〈龍馬有〉，2009 個展〈龍嘸〉，近期參展包括 2017 年白晝之夜與台北數位藝術節。2019 出版音樂專輯「以是無盡燈」，2020 出版單曲「未來的光 - 陳文成博士紀念曲」。其最新作品為〈復仇現場〉原聲帶專輯，於展覽期間同步發行。

Monbaza Chang

Born in 1966, currently lives and works in Taipei. Graduated from the Department of Physics at the Chung Yuan Christian University, Chang received his Master in Arts at the Department of Communication Arts at the New York Institute of Technology. Most of Chang's works are based on electronic music and installations; the content of his works explores the juxtaposition of sound and human emotions. In 2004, Chang participated in the "NAVIGATOR- Digital Art in the Making" at the National Taiwan Museum of Fine Arts, held his solo exhibition *Multi Existence* in 2008, and solo exhibition *Emptiness* in 2009. Recently Chang participated in the 2017 Nuit Blanche Taipei and Taipei Digital Art Festival. Released his music album *The Endless Light* in 2019 and the music single *The Light of the Future-Dr. Chen Wen-Cheng Memorial Song* in 2020. His latest work is the original soundtrack album for *Revenge Scene*, which will be released simultaneously during the exhibition.

ACTORS



陳靚 Chen Ching

國立臺北藝術大學戲劇學系四年級 主修表演，劇場、影視、舞蹈、平面模特與藝術工作者。演出近作包括 2020 北藝大畢製〈山羊 The Goat or who is Sylvia ?〉、2020 〈女性的復仇〉(The Women's Revenge) 主演、2019 孔雀眼 The Jade Eyes 〈Whenever You Want〉音樂錄影帶。

Currently in her fourth year majoring in Performance at the Department of Theater Arts, Taipei National University of the Arts. Chen works in theater, film, dance, modeling, and art-related fields. Recent performances include the 2020 TNUA graduation production *The Goat or Who is Sylvia?* In 2020 she starred in *The Women's Revenge*, 2019 in *The Jade Eyes'* music video *Whenever You Want..*



吳佩庭 Mai Wu

生於 1994 年。曾就讀國立臺北藝術大學戲劇學系。目前是演員、編曲、歌手、舞者與插畫家。

Born in 1994. Wu studied at the Department of Theater Arts, Taipei National University of the Arts. She currently works as an actor, music arranger, singer, dancer, and illustrator.



舒偉傑 Shu Wei-Chieh

臺北藝術大學劇場藝術創作研究所表演組畢業，參與多部電影、MV、廣告、舞台劇的演出，現為樂於有限公司旗下演員。

Shu received his Masters of Arts in Performance from the Department of Theater Arts, Taipei National University of the Arts, and has participated in many films, music videos, commercials, and stage plays. Shu is currently represented by Lok Yu Film.



吳立翔 Fly Wu

台灣大學戲劇學系肄業，自由接案的表演者、寫手與特約記者。作品大多數為集體創作內容，擅長非文本類的表演形式。在戲劇、舞蹈、影像和錄像作品中皆有多次的演出經驗。

Wu attended the Department of Drama and Theater at the National Taiwan University, currently works as a freelance performer, writer, and reporter. Most of Wu's works are collaborative creations, particularly skilled at non-script-based performance forms, he has seasoned experiences performing in drama, dance, film, and video-art works.

