

Who is the speaker?

2025.10.22(三)-11.19(三)



開幕茶會X座談 | 10.26 (日) 14:00-16:30

導覽定目劇 | 11.08 (六), 11.15 (六) 15:00-18:00

與談人 | 林映彤 (國立陽明交通大學心智哲學所副教授)

表演者 | 林沛瑤

ZONE ART
眾藝術

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開放時間 | 週三至週日 12:00-18:00 (週一、二休館)

贊助單位



國藝會

協辦單位



桃園市政府文化局
DEPARTMENT OF CULTURAL AFFAIRS, TAOYUAN

展覽簡介

說話時，聲音的位置在喉嚨；思考時，聲音的位置在哪裡？「說話」不只是一種表達的結果，而是一個動態的知覺過程：聲音如何在腦中出現？自我如何在說與聽之間被劃分？

林沛瑤個展《Who is the speaker?》帶領觀眾進入說話這個行為的內部機制，並在其中創造感知的位移。語音與思緒、說話與聆聽、內在與外在，在展覽中彼此交疊。觀者的身體成為感知的容器，也成為聲音流動的場域。

當話語融入思緒，思緒成為話語，模糊不清的發話者悄悄來訪，在觀眾的腦海中作客；而如果他們願意，觀眾也將能化身「聲音的訪客」，在恍惚與專注中，成為另一位說話者。

About the Exhibition

When we speak, the voice resonates in the throat—but where does it reside when we think? Speaking is not merely an act of expression, but a dynamic process of perception: how does a voice emerge in the mind, and how is the self divided between speaking and listening?

Lin Pei-Yao's solo exhibition *Who is the speaker?* invites viewers into the internal mechanism of speech, creating shifts in perception along the way. Voice and thought, speaking and listening, the inner and the outer—these dimensions overlap throughout the exhibition. The viewer's body becomes both a vessel of perception and a site through which sound flows.

As words merge into thought and thought becomes word, an indistinct speaker quietly arrives—an invisible guest inhabiting the mind. And if they are willing, the viewer too may become a visitor of voice, drifting between focus and reverie, becoming, for a moment, the one who speaks.

作品介紹 Work Description

1. 《訪問一位哲學家》



三聲道影像空間裝置 / 21'12" / 2025

作品說明

有一天傍晚，我聽著一位哲學家滔滔不絕地說話。當太陽落下、光線突然變暗時，先前的談話在恍惚之間，變得像一場夢。我一直想要重新創造當時的經驗，思緒在意識的森林中迷走，綿延的語音鋪陳出轉瞬即逝的羊腸小徑，看不清目的地、亦沒有回頭路。

以前述經驗為發想，並受訪談影片的形式、以及電影呈現主角思緒的畫外音手法啟發，《訪問一位哲學家》拍攝一位哲學家獨自說話，有時彷彿有一個說話對象，有時又好像只是在自言自語。

本計畫與心智哲學學者林映彤合作，除了共創拍攝腳本，作品中的「哲學家」也由其出演，結合自身研究旨趣與計畫核心提問的共通點——對於心智現象中「思緒漫遊」(mind-wandering) 狀態的探問——並將思考的過程白描下來，進一步發展成一份探討語言的語言、關於意識的意識流表演。期望為觀者打造一個能夠啟動思緒漫遊的情境：在哲學家的語音流轉中，在當下與想像、語音與思緒之間，觀者的角色徘徊在聆聽者、思索者、甚至是說話者之間，恍兮恍兮，恍兮恍兮，反覆聚焦又失焦地「體驗」語言。

Inter-View with a Philosopher



Three-channel audio spatial installation with video / 21'12" / 2025

Description

One evening, I was listening to a philosopher speak at length. As the sun set and the light suddenly dimmed, the conversation from moments before began to feel like a dream. I've long wanted to recreate that experience—when thought gets lost in the forest of consciousness, and a continuous stream of speech unfolds like a winding path, fleeting and narrow, with no clear destination and no way back.

Inspired by this experience, and drawing from the format of interview videos as well as cinematic techniques that render a protagonist's inner voice as voice-over, *Inter-View with a Philosopher* portrays a philosopher speaking alone—at times as if addressing someone else, at others as though merely speaking to herself.

This project was created in collaboration with philosopher of mind Ying-Tung Lin, who co-wrote the script and also appears as the "philosopher" in the video. It brings together her research interests and the project's central inquiry—an exploration of mind-wandering within mental phenomena. The result is a performance that becomes a language about language, a stream of consciousness reflecting on consciousness itself.

The work invites viewers into a space designed to trigger mind-wandering: within the philosopher's flowing voice, suspended between the present and the imaginary, between speech and thought, the viewer drifts between roles—listener, thinker, perhaps even speaker. In this hazy oscillation of focus and blur, one "experiences" language through losing and regaining attention.

哲學家簡介 | 林映彤

國立陽明交通大學心智哲學研究所副教授 / 所長，德國古騰堡大學哲學博士。專長領域為心智哲學、意識研究、應用倫理學。

當前的研究大致聚焦於透過檢視記憶與想像中的自我經驗，從心智哲學的角度研究疼痛與受苦經驗，並關注各種人與科技之間的關係，試圖了解科技如何影響和塑造我們的心智、自我和知識上的活動。

About the Philosopher — Ying-Tung Lin

Associate Professor and Director of the Institute of Philosophy of Mind and Cognition, National Yang Ming Chiao Tung University. Ph.D. in Philosophy, Johannes Gutenberg University Mainz, Germany.

Her research focuses on philosophy of mind, consciousness studies, and applied ethics, particularly on self-experience in memory and imagination, the philosophical understanding of pain and suffering, and the impact of technology on human cognition and epistemic practices.

2. 《愛的哲學問題》



單頻道錄像 / 10'43" / 2025

作品說明

一支電扇吹拂黏貼其上的便利貼，不同顏色的便利貼寫著不同的句子，分別是法文“Je suis fan.”（我是粉絲 / 我喜歡）與“Je suis pas fan.”（我不是粉絲 / 我不喜歡）；當便利貼被風吹落，耳邊將響起相對應的句子，以中文輕聲念出的「我喜歡」或「我不喜歡」。

“Fan”同時具備「風扇」與「粉絲」的雙重意涵，便利貼的隨機掉落則借用了法國傳統遊戲「effeuiller la marguerite」（他愛我 / 他不愛我），即透過一瓣瓣摘取雛菊花瓣來猜測愛慕對象的心意。透過玩味多重的語言遊戲，電扇化身為花朵，將他人對自己的情感（他愛不愛我）翻轉為自身的偏好（我喜歡與否），並同時展開自身的存在主義探問（我是 / 我不是電扇）。因此，電扇以嬉戲的姿態在遊戲中辯證的，除了關於愛，也是關於自我的哲學問題。

Je suis pas fan.



single-channel video / 10'43" / 2025

Description

A fan blows across the Post-it notes stuck to it, each in a different color and bearing one of two French sentences—"Je suis fan." (I'm a fan / I like it) or "Je suis pas fan." (I'm not a fan / I don't like it). When a note is blown away, its corresponding phrase sounds softly in Chinese as "I like it" or "I don't like it."

The word "fan" in English carries two senses: an electric fan and a supporter (or admirer)—and the random falling of the notes borrows from the French folk game *effeuiller la marguerite* ("she loves me / she loves me not"), in which one plucks daisy petals one by one to divine a beloved's feelings.

Through this multilayered language game, the fan transforms into a flower, reversing others' feelings toward it (does she love me or not) into its own preference (do I like it or not), while simultaneously embarking on its own existential inquiry (Am I / am I not a fan?). Thus, in a playful gesture, the fan dialectically engages with love and the self, treating both as philosophical questions.

3. 《誰在說話？》



語音辨識互動程式、現場表演、麥克風、智慧燈光、下午茶 / 依場地而定 / 2025

創作簡介

《誰在說話？》是一場介於導覽、談話與表演之間的現場作品。藝術家邀請觀眾在展場中喝茶、聆聽，並偶爾開口說話。沒有表演時，觀眾可在現場停留、觀察燈光如何隨語音而變化，並嘗試觸發互動。當特定語音被偵測到時，智慧燈光會隨之變化，彷彿空間本身也在回應這場對話。

作品不僅關於「說話」的行為，也關於「表演」本身。藝術家在表演中穿梭於導覽者、自言自語者與傾聽者等多重角色之間。隨著角色的轉換，語言與身體在表演者與觀者之間的界線也持續地流動、位移。她談語言、談理解，也談我們與人工智慧的對話——當一個系統即使無法理解你，卻能回應你、讓你感到被理解時，這樣的交流仍然算是溝通嗎？

在表演中，藝術家也在表演「自己如何表演」，同時邀請觀眾觀看自己「正在看」與「正在聽」的狀態。這樣的反覆，使「表演」不再只是呈現，而成為對意識與角色的即時檢測，構成一場不斷迴圈的「對話」。

最終，作品指向一個開放的提問——在各式各樣的互動場域裡，誰才是真正的說話者？我們對彼此來說，或許都是演員，也可能是機器人；而若想問誰最能理解你，這個問題也許永遠沒有答案。

Who is the speaker?



Speech-recognition interactive program, live performance, microphone, smart lighting, afternoon tea / site-specific / 2025

Description

Who is the speaker? is a live work situated between guided tour, conversation, and performance. The artist invites visitors to drink tea, listen, and occasionally speak. When no performance is taking place, visitors may linger in the space, observing how the lighting changes in response to voices and experimenting with the interactive system themselves. When specific words are detected, the smart lights shift accordingly, as if the space itself were responding to the dialogue.

The work is not only about the act of “speaking,” but also about the nature of “performance.” During the performance, the artist moves among multiple roles—guide, soliloquist, listener—allowing the boundaries of language and embodiment between performer and audience to shift and flow continually. She speaks about language, understanding, and our conversations with artificial intelligence: when a system cannot truly understand you, yet still responds and makes you *feel* understood, can that still be called communication?

Ultimately, the work points to an open question: In all these forms of interaction, who is truly speaking? To one another, we may all be actors—or perhaps machines—and if we ask who understands us the most, the answer may never be found.