2025

露餡的總是手

It's Always the Hands That

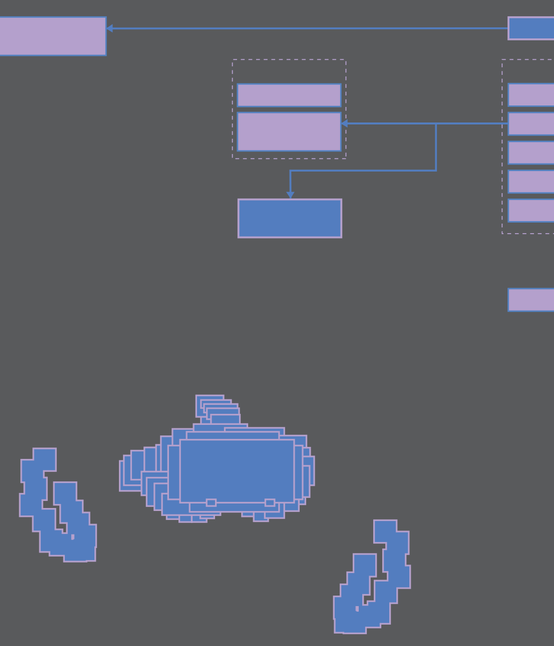
Interface／Handshake
介面／交握

07.05 (sat)
08.31 (sun)

鳳甲美術館
Hong-Gah Museum

策展人 Curator
李佳霖 LEE Chia-Lin

藝術家 Artist
陳琛 CHEN Chen
CURIOSKI 好奇機
蕭育禮 HSIAO Yu-Li
黎寧駿 LI Ning-Jyun
林亭君 Xia LIN



主辦單位 Presenters
贊助單位 Sponsor
執行單位 Organizer

雕塑家亨利．摩爾（Henry Moore）年邁生病時畫下《藝術家之手》（The Artist's Hand, 1979）這一系列對他自己手部的描繪，讚嘆雙手作為人類表達媒介的悠久歷史，「在雕塑與繪畫的歷史中，藝術家透過雙手呈現他們所欲言說的情感。」；而孵化許多科技新創的創投公司 Y Combinator 創辦人保羅．格雷厄姆（Paul Graham），年輕時在資工所畢業後曾到藝術學院學習繪畫，他在散文集《黑客與畫家》（Hackers and Painters）裡將黑客與畫家都視為「用自己的雙手創造東西的人」。

雙手萬能，但露餡的也總是手。在生物演化的歷史中，現代人類因為發展出可以四指對握的有力大拇指，相較於其他靈長類能以更加精密的方式使用和製造器具，被人類學家視為人類文明發展的關鍵；如今，當人們讚嘆人工智慧爆炸性的效率與效能，似乎可以將我們從許多重複性的工作中解放，但也擔心被自己創造出的技術取代的同時，手又再度成為思考的關鍵進路。

展覽構想最初啟發自近年進入大眾視野的「文字生成圖像（text to image）」AI 算圖。根據現階段的技術，AI 繪製人像時最容易「計算錯誤」的部位正是手，比如產出多根手指或是所有手指完全黏成一塊的圖像，而這也是區分一張圖像是否為 AI 生成的線索之一。彷彿在人工智能的理解裡，並沒有手的存在。

此外，數位（digital）的核心概念是二進制編碼，「digit」是「10 以下的數字」也就是用手指可以計算的範圍，而拉丁字根「digitus」指涉的就是手指本身。手不僅是技術的起源，也是計算的起源，更是人與機器 —— 這種透過雙手打造出的人造物 —— 兩者互動的主要肢體部位。本展試圖思考，倘若技術不只是人類手部的延伸，手的隱喻能否作為一種技術多樣性的乘載，而藝術創作具有某種分岔（fork）技術史的潛力，能豐富我們更多層次的想像，甚至為虛擬實境中「手的消失」帶來積極意義。

誠如唐娜．哈洛威（Donna Haraway）所言，新科技創造了重塑主體的可能性，使人重新討論何謂身體與心智；另一方面，海德格對於打字機時代技術與人的關係的詮釋，亦創造了一種面對技術的歷史觀，人的手也許不再長出厚繭，但必定將突變成適應新技術條件的器官。

凝視雙手，這個精密又感性的肢體，或許我們一直都是「機器－人」。（文／李佳霖）

● 特別感謝陳斌華、郭哲希與劉家銘在2023年初的共同討論。儘管當時的創作構想並未實現，但為我後續的研究與探索提供了重要的線索，並由此分岔出本展覽。

When sculptor Henry Moore was elderly and ill, he drew a series of depictions of his own hands titled *The Artist's Hand* (1979), praising the long history of hands as a medium of human expression. He stated, "Throughout the history of sculpture and painting, one can find artists have shown through the hands the feelings they wish to represent." Meanwhile, Paul Graham, founder of Y Combinator, a venture capital firm that has incubated many tech startups, studied painting at an art school after graduating with a computer science degree. In his essay collection *Hackers and Painters*, he views both hackers and painters as "people who create things with their own hands".

Hands are versatile, but they also often give us away. In the history of biological evolution, modern humans developed powerful thumbs capable of opposing the other four fingers, allowing for more precise use and manufacturing of tools compared to other primates. Anthropologists consider this a key factor in the development of human civilization. Today, as people marvel at the explosive efficiency and effectiveness of artificial intelligence, which seems capable of liberating us from many repetitive tasks, while also worrying about being replaced by the technology we created, hands once again become a critical entry point for reflection.

The exhibition concept was initially inspired by the "text-to-image" AI image generation that has entered the public sphere in recent years. According to current technology, the part that AI is most likely to "miscalculate" when generating portraits is the hands, such as producing images with multiple fingers or fingers completely fused together. This has become one of the clues to distinguish whether an image is AI-generated. It is as if hands do not exist in the understanding of artificial intelligence.

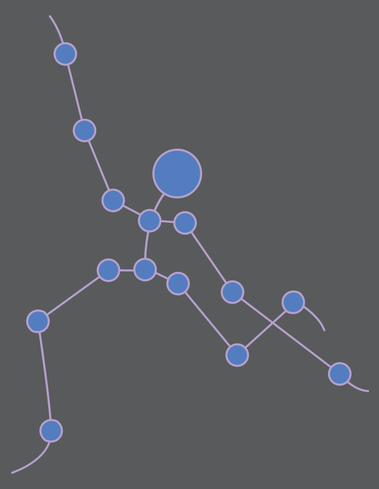
Furthermore, the core concept of "digital" is binary encoding. "Digit" refers to "numbers below 10"—that is, the range that can be calculated using fingers—while the Latin root "digitus" refers to the finger itself. The hand is not only the origin of technology but also the origin of calculation, and moreover, it is the primary bodily part through which humans interact with machines — these artifacts created by our own hands. This exhibition attempts to consider whether, if technology is not merely an extension of the human hand, the metaphor of the hand can serve as a vessel for technological diversity, and whether artistic creation possesses a certain potential to fork technological history, enriching our imagination and even bringing positive meaning to the "disappearance of hands" in virtual reality.

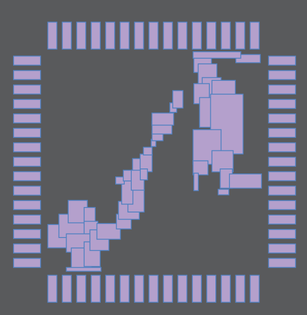
As Donna Haraway has noted, new technologies reshape our understanding of subjectivity, prompting us to reexamine the boundaries of body and mind. Meanwhile, Heidegger's reflections on the typewriter offered a historical lens on technology's shifting relationship with humans. Our hands may no longer grow calloused, but they are surely mutating into organs fit for new technical conditions.

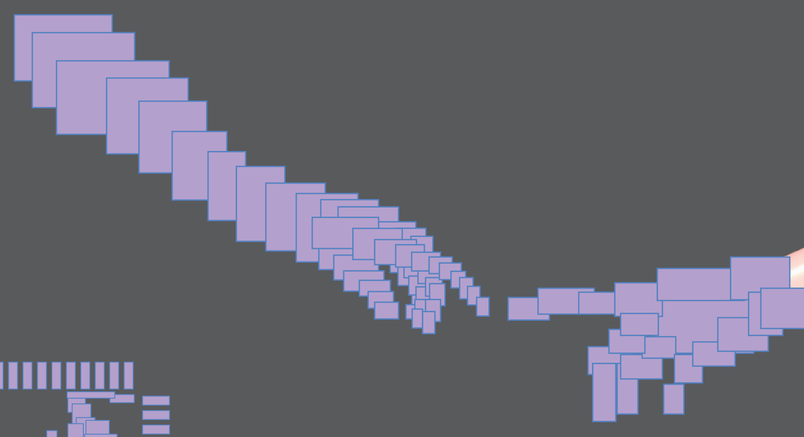
Gazing at our hands, these intricate yet expressive limbs, perhaps we have always been "machine-humans." (Text/LEE Chia-Lin)

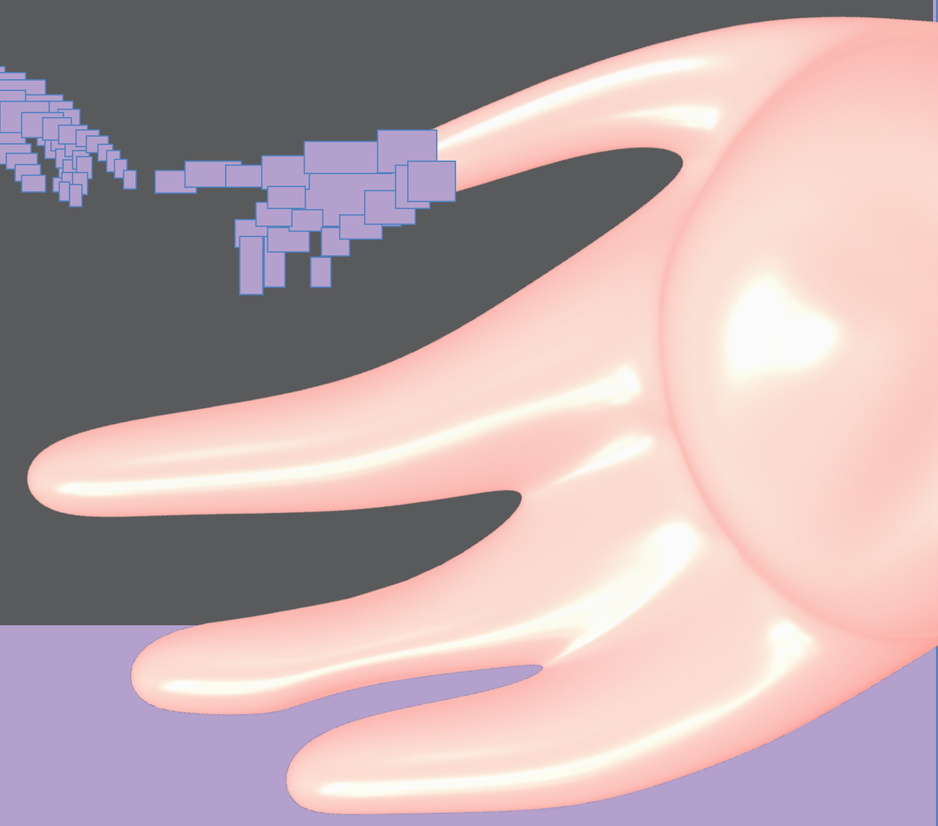
● Special thanks to Chen Pin-Hua, Kuo Che-Hsi, and Lawrence Liu for our shared conversations in early 2023. Although the original creative proposal from that time was never realized, it provided important insights for my subsequent research and exploration, and from there forked into this exhibition.

● **館所協力 Institute Coordinator**｜林哲志 Lin Zhe-Zhi、錢思穎 Jessica Chien、范荷青 Fan Ho-Ching、展覽現場工作人員 Exhibition On-site Staff ● **視覺設計 Visual Design**｜東作室 EEEast LAB ● **空間設計與技術統籌 Space Design and Technical Coordinator**｜林哲志 Lin Zhe-Zhi ● **展覽製作 On-site Production and Installation**｜呂坤彧 Lu Kun-Yu、王學淵 Wang Hsueh-Yuan、許哲豪 Hsu Zhe Hao、江卓豫 Chiang Tso-Yu ● **行政協力 Administrative Assistant**｜林玟伶 Lin Wen-Ling ● **攝影 Photography**｜林玟伶 Lin Wen-Ling ● **展間主視覺手繪 Hand-drawn Exhibition Key Visual**｜林婉筑 East Lin、蔡亦柔 1F Tsai ● **特別感謝（依照中文姓氏筆畫）Special Thanks (listed in order of Mandarin surname stroke count)**｜李蝶衣 Daisy Li、郭哲希 Kuo Che-Hsi、劉家銘 Lawrence Liu、葉佳蓉 Zoe Yeh、陳斌華 Chen Pin-Hua、羅仕東 Lo Shih-Tung、自牧文化事業有限公司 ZIMU CULTURE CO., LTD









露餡的總是手

It's Always the Hands That

Interface／Handshake
介面／交握

Invisible Technology
隱藏技術

2023

Two-channel video installation
雙頻道錄像裝置

09'40"

In 2027, due to the mature development of artificial intelligence, an AI company began its research and development on “Perfect Operation Technology”. However, only humans needed to rely on operational skills and digital connections. For AI that didn't require operational skills, they could only analyze the historical operational techniques of humans through a retrospective analysis of the database. *Invisible Technology* is set in this not-so-distant future, where artificial intelligence presents a data presentation on the current mainstream operation technology, “Touchscreen,” starting from the launch of the first iPhone in 2007 and continuously tracing back along the timeline, even linking to the fictional ancient Chinese martial art, “Dim Mak”.

2027年，由於人工智慧成熟發展，一家AI公司開始著手進行完美操作技術的研發，但只有人類需要透過操作技術與數位連接，對於不需要操作技術的人工智慧，只能透過數據庫的回溯分析人類過往的操作技術歷史。《 隱藏技術 》即是發生在這個不久的將來，人工智慧對當前最主流的操作技術「 觸控 」所做的資料簡報，從2007年首支 iPhone 的發售開始，不斷地隨著時間線往後回溯，甚至連結到了存於虛構的遠古中國武術「點穴」。

Croquis Demo
速寫演示

2022-2025

iPhone, screen, fabric drape, easel, digital print
iphone、螢幕、布幔、畫架、數位輸出

Dimensions variable
依場地而定

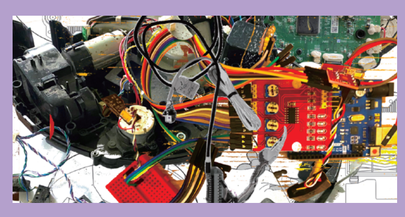
Since The Mother of All Demos, the “process of operation” and advanced “computer graphics” have often served as central elements in demonstrations by both software and hardware companies. Sometimes, these demos do not need to be fully functional; the presence of a “working image” alone can convey the concept and evoke an imagined sense of actual use.

Croquis Demo attempts to foreground this aspect of demos — namely, their capacity to visualize usage scenarios that have yet to occur. Through this process, the project brings into focus the relationship between text and image within the context of croquis-based input methods. It prompts viewers to reflect on how algorithms recognize images as text, and to consider the meaning generated in that translation.

自「所有演示之母（The Mother of All Demos）」起，「操作過程」與先進的「電腦圖形」經常是各類軟、硬體開發商在demo中呈現的主軸，有時展示用的demo不必真的能運作執行、運作，只需有「運作中的影像」便能讓觀者理解其概念，以及產生實際使用的想像。《 速寫演示 》試圖藉由demo將尚未發生的使用情境視覺化的性質，讓基於手寫輸入法的速寫*中，文字與圖像的關係浮現，使觀者得以思考演算法如何將圖像辨識為文字，其所產生的意義又為何？

* 速寫在此指的是藝術家將繪畫工具簡化到只有手與手機的繪畫方法。
* 透過指尖在手寫輸入法上繪圖，程式再將圖像辨認成文字並儲存。

* Here, “croquis” refers to a drawing approach in which the artist reduces his tools to nothing more than a hand and a mobile device. Using a fingertip to draw on a handwriting input interface, the resulting image is processed by the system, which identifies it as a specific character and stores it accordingly.



Tech-Zombie, Palm-position of Multiple Machine (Alpha ver.)
科技殭屍 – 掌位

2025

* Caution: Risk of electric shock
* 感電注意

Discarded household appliances, custom circuits, Arduino, power supply
廢棄家用電器、自製電路、Arduino、電源供應器

Dimensions variable
依場地而定

In the anime ***Knights of Sidonia***, the term “palm-position” refers to a technique in which Gardes（衛人, Morito）interlock their hands to operate as one. Drawing from this concept, the ***Tech-Zombie*** series continues its exploration of fragmented and interconnected technological objects. This iteration expands on the idea by deconstructing various hand-controlled interfaces and recombining them into a system of interlocking “palm-positions.”

The work begins with human–machine interfaces related to the hand—elevator buttons, membrane keyboards, game joysticks — and extends inward to the machine’s own internal mechanisms, such as the massage modules of a massage chair or the motion system of a robotic vacuum. Through disassembly and reconfiguration, these heterogeneous devices form a micro-system of mutual grasp and interaction, echoing the logic of modular symbiosis in a tech environment.

「掌位」在《 銀河騎士傳（シドニアの騎士）》裡指的是衛人彼此手相握成一體的技巧，而《 科技殭屍 》系列一直在拼貼、串連不同種技術物，本次作品延伸這個想法、拆解不同種利用手控制的介面，並彼此合握！

作品中從技術物關於手的「人機介面」開始展開到機器內部之間的介面：電梯按鈕、薄膜式鍵盤、遊戲搖桿到按摩椅搥背機構、掃地機器人，拆解並將原先相異的技術物重構出一個彼此互握的小系統。

3C Xing Yi Quan: Sparring
3C形意拳：對練

2025

Three-channel video installation, stereo sound
三頻道錄像裝置、立體聲

Dimensions variable
依空間尺寸

3C Xing Yi Quan: Sparring refers to a training method in which humans and technological objects engage in paired routines and coordinated movements based on forms and postures. This work continues the artist’s long-term project ***3C Xing Yi Quan***, initiated in 2017 — an open-source, contemporary internal martial art system. “3C” broadly refers to computers, communication, and consumer electronics. While traditional Xing Yi Quan draws on the behavioral ecology of animals in nature, ***3C Xing Yi Quan*** reflects on the ubiquitous technological devices that have come to define a new kind of natural environment in everyday life. Through physical gestures and embodied practice, the project explores ways of learning coexistence and reshaping our experiential understanding and relationship with technological objects.

《 3C形意拳：對練 》指的是人與技術物以套路、身法等相互配合的動作組合，進行演練與應對的練習方法。藝術家延續發展自2017年開始的長期計畫《 3C形意拳 》，這是一套具有開源協作（ open-source ）精神的新內家拳法，3C泛指電腦、通訊 / 溝通、消費性電子產品的簡稱，古老的形意拳在於捕捉自然界動物的行為生態，而那些充斥在日常裡的各種科技產品，已構成我們所熟悉的新自然環境。通過身體行為和形神意會，學習共生，轉換我們對技術物的認知經驗與關係。

Essential Handwear for *Consciousness Migration*
意識移居必須的手部配件

2025

VR（ Played on Meta Quest 3 ）
VR（ 使用 Meta Quest 3 播放 ）

6x4 m（ experience space ）
6x4 m（ 體驗空間 ）

In VR experiences, the “hand” is not only an extension of perception and control but also the central medium through which viewers immerse themselves in virtual worlds. ***Essential Handwear for Consciousness Migration*** continues the speculative universe of ***Paxville – Consciousness Migration*** (2024) by CURIOSKI, specifically expanding on the setting of the “Pool of Love” a space where individuals can alter their bodily structure to achieve sensory experiences beyond those possible in the physical world.

This work takes place “upstream” from the “Pool of Love”, within a fictional environment that offers virtual glove-fitting services. It further explores how the hand — once endowed with new functions that transcend physical-world limitations — can reshape one’s modes of interaction with both the self and the surrounding environment.

在VR體驗中，「手」不僅是感知與操控的延伸，更是觀眾沉浸於虛擬世界的核心媒介。《 意識移居必須的手部配件 》延續了好奇機2024年的《 Paxville－意識移居 》世界觀中「愛之池」的設定，在這裡人們可以改變自己的身體構造，達成不同於現實世界的感官體驗。而本作品《 意識移居必須的手部配件 》的場景設定於「 愛之池 」的「 上游 」，一個提供虛擬手套穿戴服務的環境，進一步探討當手被賦予了不同於物理世界的「 新功能 」時，如何能影響自身與外

Invisible Technology: Fold
隱藏技術：摺疊式

2025

Four-channel video installation
四頻道像錄像裝置

06'00"

Whenever a technological device reaches a certain level of maturity, it begins to fold. Laptops resting flat on thighs, foldable phones held in the palm or close to the body — these designs aim to create more intimate modes of interaction. But why do we keep folding our digital devices?

This work explores the emergence and evolution of foldable technologies to reflect on the human desire for folding. Hinges and joints, the bending of limbs and the opening and closing of screens — all become symbols of the increasingly blurred boundary between humans and machines.

每當一個設備技術發展成熟，即會開始經歷摺疊。像是大腿和平放的筆記型電腦、掌心和貼身攜帶的摺疊手機，這些設計試圖建立一種更親密的設備使用情境，但為什麼我們不斷地摺疊數位設備？作品透過摺疊數位產品的出現與發展，討論人類對於「 摺疊 」的慾望，關節與轉軸、肢體的彎曲與螢幕的開合，皆成為人機邊界逐漸模糊的象徵。

Croquis of Hand Features
速寫手部特徵

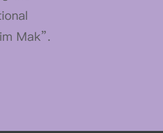
2025

Digital print
數位輸出

29x42cm

Commissioned for this exhibition, this series of sketches captures various working scenarios and concepts of the hand, drawing from cases documented by French police officer and biometrics researcher Alphonse Bertillon in his 1889 archive ***Signes caractéristiques des principales professions manuelles***. It explores how different modes of recognition yield varying approaches to feature extraction and interpretation.

受此次展覽委託，速寫各種工作情境、概念的手，與法國警官 / 生物識別技術研究者貝蒂榮（Alphonse Bertillon）於1889年《 主要手工職業的特徵標記 》的案例，探討不同的辨識方式下，特徵的提取與詮釋的差異。



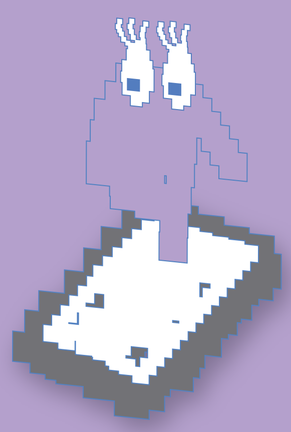
陳琛 CHEN Chen

A

1997年出生於臺灣高雄，畢業於臺北藝術大學美術學系碩士班。是一位武俠電影的發燒友、數位技術的考古人員，以及各種網路垃圾的拾荒和製造者。目前主要以新媒體與錄像裝置作為藝術創作形式，以武俠電影作為研究對象，透過數位時代之不同數位介面、技術、設備與經驗，將武俠電影重新解構與重製，並於重製過程中展開對於虛擬身體感的問題意識。也擅長使用散文電影（ Essay Film ）與桌面電影（ Desktop Film ）的構成手法處理影像敘事，回應不同的當代數位問題。2021年參與花蓮志哈克藝術實驗場「 海岸山脈的大蟲洞 」影展駐村計畫，2022年入圍開渡美術館的「 北藝當代創作獎 」，2023年參與臺北數位藝術節「 智能廢驅：DAFT x ARKO 錄像放映計畫 」。2024年於福利社藝術空間舉辦個展「 斷臂 The Severed Arm 」。

Born in Kaohsiung, Taiwan in 1997. Chen graduated from the Master's program in the Department of Fine Arts at TNUA. Currently, his creative mediums include new media and video installation, with martial arts films as his research subject, which he re-deconstructs and reproduces using various digital interfaces, techniques, equipment, and experiences in the digital era. Through the process of reproduction, he unfolds the problematic of corporeality in virtuality. He also excels at crafting visual narratives through approaches of essay films and desktop films to respond to different contemporary digital issues.

In 2021, he participated in the “Great Wormhole in the Coastal Mountains Range Film Festival Artist-in-Residence Program” at Gihak Artlab in Hualien. In 2022, he was shortlisted for “The 2022 TNUA Contemporary Art Prize” at the Kuandu Museum of Fine Arts. In 2023, he participated in the “Digital Art Festival Taipei” (DAFT x ARKO Video Art Screening Project: The Ruined Intelligence). In 2024, he presented his solo exhibition "The Severed Arm" in the FreeS Art Space.

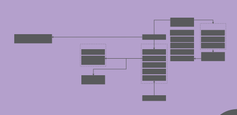


黎寧駿 LI Ning-Jyun

B

1999年出生於台灣台北，現就讀於台北藝術大學美術學系碩士班。創作多為複合媒材、影像裝置，靈感大多來自生活中的觀察與散步時的思考，透過重新思考日常物件的性質，用自身的行為產生新的脈絡。試圖混淆既有的認知途徑，與觀者過往的經驗對話。

Born in 1999 in Taipei, Taiwan, and an MFA student in Fine Arts at Taipei National University of the Arts. The work often takes the form of mixed media and video installations, rooted in everyday observations and thoughts formed while walking. Rethinking the nature of everyday objects through personal actions allows new contexts to emerge. The practice aims to blur established modes of perception and initiate a dialogue with the viewer’s prior experiences.

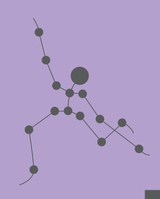


蕭育禮 HSIAO Yu-Li

C

出生於臺灣臺南，畢業於國立中正大學機械工程學系、國立臺北藝術大學新媒體藝術學系碩士班（原科技藝術研究所），同時為 Maker Village 核心成員。創作類型以聲響及動力裝置為主，聲音上探索在原音（ Acoustic ）與取樣（ Sampling ）之間轉換中的形變過程，而動力裝置以廢棄技術物的解剖學和拼貼技法作為主要研究的方向。近幾年與不同領域的創作者共同創作時，常以機械學來思考無機物與有機物之間的關係，並尋找兩者間能如何擾動彼此。

Born in Tainan, Taiwan, the artist holds a bachelor’s degree in Mechanical Engineering from National Chung Cheng University and a master’s degree from the Department of New Media Art (formerly the Graduate Institute of Arts and Technology) at Taipei National University of the Arts. As a core member of Maker Village, the artist primarily works with sound and kinetic installations. In the realm of sound, his practice explores transformations between acoustic and sampling. For kinetic works, the focus lies in the dissection and collage of discarded technological objects, treating them as material for mechanical anatomy. In recent years, collaborations across disciplines have led to ongoing inquiries into the relationships between inorganic and organic matter, using mechanical thinking to probe how one might disturb or activate the other.



林亭君 Xia LIN

D

林亭君熟衷於研究太極哲學、武術拳法、和人類與機械的認知程序和進程。作品關注科技對於當代生活的身體感知影響，近年來將其個人的太極武術練習與藝術創作建立對話聯繫。持續進行中的藝術項目《 3C形意拳 》是一套開源協作的新內家拳法，透過互動交流的方式轉換大眾與數位科技物的身體經驗與關係。林亭君是藝術組織 lololol 的共同創辦人，長期項目「Future Tao」以實驗性的藝術實踐重新思考古今身心技術。

Xia Lin employs multimedia, video, text, and performance for an artistic practice concerning Tai Chi philosophy, martial arts, and cognitive processes of humans and machines. Xia’s ongoing project 3C Xing Yi Quan is a new form of internal martial arts that seeks to grasp the essence of mobile computer gadgets and accessories. The practice helps mind and body equilibrium in the digital age. Xia is a co-founder of lololol, Its initiative "Future Tao" is an ongoing exploration of Taoist interpretations of technology in today’s context of living.

CURIOSKI 好奇機

E

CURIOSKI 好奇機是一個由藝術家鄭伊婷與李懿澤組成的新媒體藝術團隊。他們以VR作為探索內心世界的媒介，實驗虛擬內容、新媒體裝置、身體感受間相互碰撞的可能性。CURIOSKI認為VR不僅止於視覺層面的刺激，更是一種能夠承載對世界洞察、轉化為沉浸式體驗的創作形式，進而開展意識對空間、身體感知的全新想像。

鄭伊婷與李懿澤，皆畢業於實踐大學媒體傳達設計學系，主修創意媒體。曾分別於台灣數位藝術中心舉辦VR個展。2022年發表作品《 意識景觀系列 》於台北當代藝術館展出，其企劃獲文策院臺法XR人才計畫赴巴黎參加新影像藝術節與產業交流活動。2024年製作首作結合實體空間與虛擬環境的沉浸式敘事作品《 長日之盡 》。同年發起長期創作計畫《 Paxville－意識移居 》，持續探索意識在虛擬世界中的存在形式與定義。

CURIOSKI is a new media art collective formed by artists Cheng Yi-Ting and Li Yi-Ho. They use VR to experiment with the dynamic interplay between virtual content, new media installations and embodied perception. They believe VR is not merely a tool for visual stimulation — it is a creative form that shows how consciousness is reshaped into immersive experiences and helps us to reimagine the perception of the body and the space in the virtual world.

Cheng Yi-Ting and Li Yi-Ho, both graduated from the Department of Communications Design at Shih-Chien University. They have each held VR solo exhibitions at DAC.TW. In 2022, CURIOSKI presented their debut, *A Glimpse of the Mind Landscapes*, at MOCA Taipei. Next year, they joined the Taiwan x France XR Days Program for the Newimages Festival and industry exchanges in Paris. In 2024, they produced their first immersive narrative VR work *The Insider*, integrating physical spaces with virtual environments. In the same year, they initiated the long-term creative project *Paxville – Consciousness Migration*, continuously exploring the forms and definitions of consciousness in virtual reality.

Exhibition public programs
展覽系列活動

講座
Artist Talk

VR 中的手
The Hand in VR

CURIOSKI 好奇機
×
王柏偉 Po-Wei WANG
（ 財團法人數位藝術基金會藝術總監 ）
（ Artist Director, Digital Art Foundation ）

07.13 (sun) **14:00**

*** 免報名** No registration required

工作坊
Workshop

《 3C形意拳 》開發工作坊
3C Xing Yi Quan: Develop Workshop

林亭君 Xia LIN

07.19 (sat) **14:00**

*** 需報名** Registration required.

詳情請見鳳甲美術館官網與社群平台
For details, please visit the Hong-Gah Museum website and social media.

漫畫分享會
Comic Sharing Gathering

傑出的一手
An Outstanding Move

陳琛 CHEN Chen
×
蕭育禮 HSIAO Yu-Li
×
黎寧駿 LI Ning-Jyun

08.23 (sat) **14:00**

*** 免報名** No registration required

歡迎帶私藏的漫畫或書籍來一同分享
Feel free to bring your favorite comics or books to share!

Map
地圖