

開幕 Opening Reception

2025_Sep.18_14:00

開放時間 Hours

10:00-17:00 (週一暨國定假日休館)
10:00-17:00 (Close on Mondays and National Holidays)

王連晟個展

LIEN-CHENG WANG
SOLO
EXHIBITION

BEYOND THE MACHINE

機器之後

14:30-15:00 藝術家導覽

Artist Guided Tour

15:00-16:00 策展人×藝術家對談

Curator × Artist Talk

地點 Venue

關渡美術館 2-4 F
Kuandu Museum of Fine Arts 2-4 F

地址 Address

112 臺北市北投區學園路1號
1 Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan

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2025
SEP. 12 — OCT. 26

策展人介紹 About the Curator

邱誌勇
CHIH-YUNG CHIU

現為國立清華大學藝術學院副院長、科技藝術研究所教授暨所長、藝術學院學士班主任，並榮獲清華—清鏡傑出人才講座、清華—台達傑出人才講座教授榮銜。同時為策展人、藝評家。學術專長為數位美學、科技文化研究、藝術評論與策展。曾獲第一屆與第二屆數位藝術評論入選獎、連續兩年獲得日本東京大學訪問學者資格(2020-2021)，以及日本關西大學訪問學者資格(2023關西大學獎助)。曾策劃《靈魂的棲所：2024國際科技藝術展》(國美館)、《非日常路徑》(2023)、《鏡像·映像：80後的當代影像藝術展》(2022)、《虛幻生命：國際生物科技藝術展》(2021)、《後數位人類紀：2019國際科技藝術展》(2019)、《2015-2016年台灣科技藝術節—潮》(2015-2016)、《奇幻視界—2014科技藝術展》(2014)、《第八屆臺北數位藝術節—超神經》、《第七屆臺北數位藝術節—第二自然》，著有《台灣數位表演與科技劇場》、《關鍵論述與在地實踐：在地化脈絡化下的新媒體藝術》，並編輯《藝術松》、《數位藝述》(共五輯)、《媒介擬想(4)：數位媒體與科技文化》、《媒體科技與文化全球化》等書。

Professor Chih-Yung CHIU is currently the Associate Dean of the College of Arts, a professor and director of the Graduate Institute of Art and Technology, and Director of the Interdisciplinary Program of Technology and Art. He has been honored with the NTHU-Ching Jing Distinguished Talent Chair and NTHU-Delta Distinguished Talent. He is also a curator and art critic, specializing in digital aesthetics, science and technology studies, art criticism, and curatorial practice. Prof. CHIU's research articles titled "On the Embodied Aesthetics of Digital Arts" (2007) and "Inter/Face: A Reconsideration of the Myth of Transparency" (2008) have been nominated by the Digital Art Criticism Awards Taipei. He also receives visiting scholar status at the University of Tokyo for two consecutive years (2020-2021), as well as a visiting scholar fellowship at Kansai University in 2023. Prof. CHIU has curated several exhibitions and festivals, such as *Right Where It Belongs* (2024), *Unordinary Pathway* (2023), *Specularity/ Reflexivity: Contemporary Image Arts after the 1980s* (2022), *Fictional Life: Hybridity, Transgenetics, and Innovation* (2021), *Post-Digital Anthropocene: 2019 International Techno-Art Exhibition* (2019), *Wonder of Fantasy: 2014 International Techno-Art Exhibition* (2014), the *2015-16 Taiwan Digital Art Festival—Trend, the 7th and 8th Taipei Digital Art Festivals*, etc. His books *Significant Discourse and Local Practice: New Media Art in Taiwan's Context* (2012) and *Taiwan Digital Performance and Techno-Theatre* (2023) have grown to be the most influential works in Taiwan's techno-art academic community.

藝術家介紹 About the Artist

王連晟
LIEN-CHENG WANG

科技藝術創作者，作品跨足於裝置藝術和音像表演。裝置作品近期內關注機器中介社會的問題，而音像表演常搭配程式即時生成的影像與聲音。現任國立台北藝術大學專任助理教授。曾獲得台北美術獎首獎、台北數位藝術節互動裝置類首獎、台北數位藝術表演獎首獎、英國流明獎雕塑類首獎，並於奧地利林茲電子藝術節、西班牙現代影音藝術節、法國里昂國立音樂中心、比利時新科技藝術獎等國際知名藝術節展出。

A media artist whose practice spans installation art and audiovisual performance. Recent installation works focus on issues surrounding machine-mediated society, while audiovisual performances often feature real-time generative visuals and sound created through programming. Currently serves as an Assistant Professor at the Taipei National University of the Arts. Recipient of numerous awards including the Grand Prize at the Taipei Art Awards, First Prize in Interactive Installation at the Taipei Digital Art Festival, First Prize in Digital Performance at the same festival, and the Sculpture Award at the Lumen Prize (UK). Their works have been featured at major international festivals such as Ars Electronica (Austria), MADATAC (Spain), GRAME National Center for Music Creation (France) and the New Technological Art Award (Belgium).

展覽論述 Exhibition Statement

當代社會中，具備自我調適能力的人工智慧(AI)正重塑人類生存圖景，促使主體存在模式轉變。相較工業時代人類適應機器的「異化」狀態，AI時代更呈現複雜的協作關係與角色移轉——人類行為被納入AI運算範疇，可能導致感知與思維的同質化，危及主體性自主權。

《機器之後》展覽透過藝術實踐探討此議題，聚焦AI對人機關係、藝術創作與日常生活的影響。展出的五件作品分別為：《生存的辯證法》藉武器想像與影像辨識技術，剖析民眾自衛機制中的AI歧視問題；《道德機器》批判AI以經驗主義處理倫理議題時，對抽象概念的誤讀與數據遞迴困境；《索引潛流》延伸探討搜尋引擎的圖像邊界與潛在歧視；《全域代理》構建三維監控與社交媒體虛擬性的極致情境，設想AI公民的可能性；《流變的哨兵》介入各作品運作，揭示AI間的協作與觀看機制。

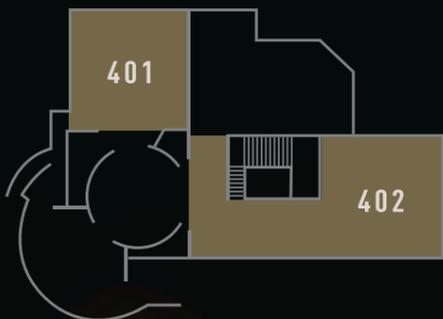
展覽直指數位化生活中，計算與預測成為消費主義的單一驅力，使人類虛構能力消逝，異化為慾望機器。面對此危機，人類需要透過多元思維模式重建對抗的路徑。

In contemporary society, adaptive forms of artificial intelligence (AI) are reshaping the very conditions of human existence, compelling a reconfiguration of subjectivity itself. Whereas the industrial era produced an "alienated" accommodation to machinery, the age of AI installs a far more intricate regime of collaboration and role migration: human behaviour is subsumed within algorithmic calculation, potentially homogenising perception and cognition and thus jeopardising the autonomy of the subject.

Beyond the Machine examines these shifts through artistic practice, focusing on AI's impact upon human-machine relations, artistic production, and everyday life. The exhibition comprises five works. *Dialectics of Survival* employs speculative weaponry and computer-vision technologies to expose discriminatory logics in civic self-defense. *Moral Machine* critiques AI's empiricist handling of ethical questions, revealing misreadings of abstraction and recursive data traps. *Indexing Undercurrents*, an extension of the Horizon - Sea series, interrogates search-engine image boundaries and their latent biases. *Universal Deputy* constructs an extreme scenario of three-dimensional surveillance and social-media virtuality to posit the possibility of AI citizenship. Finally, *Mutable Sentry* infiltrates the operational logic of each piece, foregrounding inter-AI collaboration and scopic regimes.

The exhibition contends that, within digitised life, calculation and prediction have coalesced into the singular engine of consumerism, eroding the human capacity for imaginative deviation and reducing subjects to machines of desire. Confronting this crisis requires the cultivation of heterogeneous modes of thought capable of resisting algorithmic capture.

4F



全域代理 Universal Deputy (401)

《全域代理》是一件以三維掃描與虛擬人格為核心的裝置藝術，建構一個以現實基礎建設為依據的即時虛擬空間。透過多台攝影機與演算法，展場被轉譯為高度同步的數位場域，觀眾可透過擴增實境進入，與其中的人工智慧互動，成為虛實交界的中介者。

作品試圖處理三個關鍵問題：監控的三維空間化、虛擬與現實之間的空隙，以及人工智慧作為社會中介的可能。當AI不再只是人類的延伸，而是彼此溝通的主體，當社會與城市的觀測方式從平面轉向全景運算，作品回應了當代數位治理與倫理的多重辯證。

在作品中包含四種AI人格：通靈型AI以資料推演未來與過去，挑戰人類對神秘知識的理解；入罪型AI將觀眾的行為標記為潛在犯罪，揭露數位偏見與預設的倫理框架；控制型AI試圖以社會秩序為依歸重構「正確行為」，質疑自由與規範的邊界；而求生型AI則呈現技術生命的焦慮與反制，映射人類對人工生命的恐懼。這些人格將在虛擬世界中觀看、評論乃至騷擾的行為，生成一個充滿張力的AI多元社會，進一步思考我們如何與人工智慧共處。

Universal Deputy is an installation centered on 3D scanning and AI personas, constructing a real-time virtual space based on physical infrastructure. Using multiple cameras and algorithms, the exhibition is translated into a synchronized digital realm. Viewers enter via augmented reality, interacting with AI and becoming mediators at the boundary of the real and virtual.

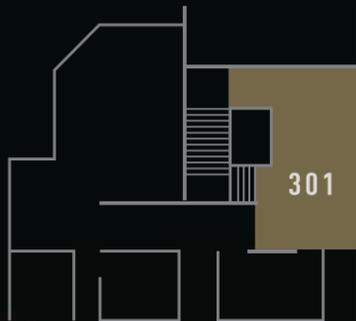
The work explores 3D surveillance, the gap between reality and simulation, and AI as a social agent. Four AI personas inhabit this world: the Clairvoyant predicts past and future; the Criminalizer flags behavior as deviant; the Regulator enforces ideal norms; and the Survivor reflects the fear and resistance of artificial life. Together, they form a tense AI society that questions how we coexist with non-human intelligence.

索引潛流 Indexing Undercurrents (402)

《索引潛流》延續自《地平線—海洋》的創作計畫，聚焦於搜尋引擎中的影像生成與觀看邏輯。在《地平線—海洋》中，藝術家撰寫程式以「地平線」「海洋」為關鍵字，自動擷取網路影像並轉換為動態畫面，並且使用機器學習將視覺焦點對齊在畫面中心，構成一種來自集體記憶的影像共構。這些影像既是全球用戶的視覺經驗集合，也在壓縮與重疊中產生某種異質的身體感。

《索引潛流》則將焦點轉向搜尋機制本身，這次使用了五個全世界排名最多人使用的搜尋引擎，除了再次呈現《地平線—海洋》的畫面之外，另外選擇「beautiful」與「baby peacock」等關鍵字，揭露演算法背後的物化、美學偏見與文化框架。當搜尋結果越來越多地來自生成式AI，而非人類真實經驗的記錄，藝術家指出：我們在網路上所見的圖像，已逐漸脫離現實，轉而成為機器幻覺的殘餘。此作不僅反思人工智慧與集體意識的交錯，也質疑真實、觀看與記憶在數位時代中的可追索性。

3F



Indexing Undercurrents extends from the project Horizon-sea, focusing on the image-generation and viewing logics of search engines. In Horizon-sea, the artist programmed automated image collection using keywords “Horizon” and “Sea,” aligning visual focus through machine learning to form a collective visual memory—a compressed, overlapping, and alien bodily sensation.

This work shifts attention to the search mechanism itself, using five of the world’s most popular search engines. Alongside images from Horizon-sea, keywords like “beautiful” and “baby peacock” reveal the objectification, aesthetic biases, and cultural frames embedded in algorithms. As search results increasingly derive from generative AI rather than human experience, the artist highlights how online imagery drifts from reality, becoming residues of machine hallucinations. The work questions authenticity, vision, and memory in the digital age.

流變的哨兵 Mutable Sentry (3F)

《流變的哨兵》是一件具備行動能力的機器裝置，配有前置攝影機，可即時將所拍攝畫面無線投影至螢幕，並且疊加AI辨識標籤與系統運算過程中的語意思考。它不僅作為獨立作品，也會介入展場中其他作品的場域，生成作品與作品之間新的媒介關係，形成一種機器對機器的感知網絡。

在人工智慧主導的未來，資訊的流通不再僅限於人與機器間的互動，而是機器之間的即時感知、分析與回應。藝術家藉此裝置模擬AI於當代空間中的流動，呈現一種從人機介面轉向機器介面的展示邏輯。本作作為技術監控時代的寓言裝置，召喚對資料主權與生活空間再定義的思辨。

Mutable Sentry is a mobile robotic installation equipped with a front-facing camera that wirelessly projects real-time footage onto a screen, overlaid with AI-generated labels and semantic processes. Beyond acting as a standalone piece, it intervenes in the exhibition space, forming new media relationships between artworks and generating a machine-to-machine sensory network.

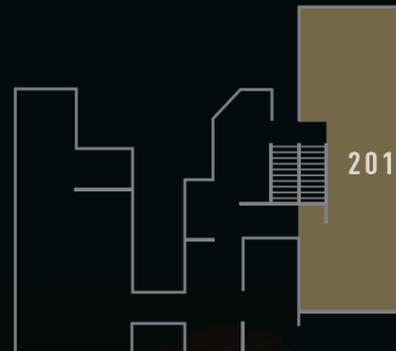
In an AI-driven future, information flows not only between humans and machines, but also through real-time exchanges between machines themselves. This work simulates AI’s mobility in contemporary space, shifting the logic of display from human-machine interfaces to machine-machine perception. As a parable for the age of algorithmic surveillance, it prompts reflection on data sovereignty and the redefinition of lived space.

生存的辯證法 Dialectics of Survival (2F)

《生存的辯證法》是一件以人工智慧驅動的裝置藝術，運用輸送帶、螢幕與改造自日常物件的「武器系統」，構築出一場精密且暴力的機械感官劇場。當觀眾靠近時，AI系統會依據演算結果推送給觀眾最適合的生存守則，並依序啟動武器，召喚一種由技術所編排的暴力詩學。

作品源於對安全、控制與自我防衛的矛盾性觀察。教育與法律將個體規訓為可預測的模組，而演算法則將此過程機械化與即時化。當日常工具被重新定義為武器，戰爭與生活的界線開始位移。作品質疑：若科技可以為每一個身體量身配置防衛

2F



機制，那麼「被保護」是否反成為新的規訓機制？

透過AI所驅動的視覺辨識與分類系統，作品亦揭露其中潛藏的誤判與偏見，指向「安全」作為一種權力敘事的建構。在制度性的演算暴力中，個體的能動性與抵抗空間將如何被再度思考？

Dialectics of Survival is an AI-driven installation using conveyor belts, screens, and weaponized everyday objects to create a precise, violent sensory theater. When approached, the AI assigns algorithmic survival codes and activates weapons, evoking a techno-poetics of violence.

The work explores contradictions in safety, control, and self-defense. As tools become weapons, the line between war and life shifts. It questions whether protection itself becomes a new form of discipline.

Using AI vision and classification, the piece exposes bias and misjudgment, revealing “safety” as a power construct. It asks: how can agency and resistance persist under algorithmic violence?

道德機器 The Moral Machine (2F)

《道德機器》是一件關於倫理訓練與影像判斷機制的裝置藝術，展場被分為三個互相迴繞的區域。在其中一區，佛教、天主教、道教與印度教的雕像被安裝於可移動的平台上，機械裝置使它們上下、左右擺動；另一區塊則由攝影機與螢幕組成，攝影機即時拍攝這些宗教雕像，並交由AI判斷其畫面是否「道德」。而移動的雕像將會避開AI判定為「不道德」的位置，使其始終呈現道德化的樣態。

第三區域設置了一個判斷系統：觀眾可透過螢幕觀看AI將雕像影像轉化為動物影像後的結果，並按下按鈕判斷其道德與否，參與訓練數據的生成。此資料反饋至AI系統，進一步影響攝影機對於道德的判準。

本作提供了另一個思考，在宗教常被視為道德象徵的同時，AI卻可能將其視為「不道德」的影像。當觀眾的判斷又建立在AI生成的圖像之上，道德的生產便陷入一種迴繞的回路。藝術家透過這套荒謬的制度模擬，質疑理性與機器建構的倫理框架，轉而探索技術介入下道德生成的荒謬性與可塑性。

Moral Machine is an installation exploring ethical training and image-based judgment. The space is divided into three zones. In one, religious statues (Buddhist, Catholic, Taoist, Hindu) move on motorized platforms. In another, cameras film the statues in real time; an AI evaluates whether the images are “moral.” Statues shift away from areas labeled “immoral,” maintaining a moral appearance.

In the third zone, viewers judge AI-transformed images (statues rendered as animals), feeding their decisions back into the system, which in turn alters the AI’s moral criteria.

The artwork reveals a recursive loop: while religion is often seen as a moral symbol, AI may read it as immoral. When viewers’ judgments are based on AI-generated images, moral value becomes fluid and absurd. This system questions the rationality of machine ethics and the plasticity of morality under technological mediation.