

HsienYu Cheng
solo exhibition

27. Mar. -
04. Jul. 21

3A展覽室
Gallery 3A

鄭先喻
個展

INJECTOR
AFTER
NULL

injector after Null

2021.03.27 - 2021.07.04

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Hsien-Yu CHENG Solo Exhibition

延續2017年個展『injector before Null』中作品{sandbox}的概念，試圖用空白的展覽空間，藉由攔截與轉址觀眾行動裝置電信商的通訊訊號以得到臨時號碼，再以簡訊傳達文字訊息去闡述以及導引觀眾去窺探數件被認為不在場的作品，文字內容多為關於“人們相信但始終無法確認，卻又覺得存在的事物”。

本次展覽藉由“似有非無”作為後續的發想，從許多事物是經由人定義或是因為人的發現並且歸類後而存在，對於人類所相信的事，從還無法應證到應證之後，我們藉由想像力去突破以及實現許多原先以為的幻象，以及達到一定的科技、經濟、文化上的應用後，去討論人對於真實性與永恆性的認知，以及人作為擁有對於自然有的最大影響力的生物，是否需要更加小心的去應證人類當今所創造的任何事物，又或是不經意的讓時間與自然環境的帶動下，不斷的重生與死亡。

其中作品會有{de centralize}、{discharged what you charged: room edition}與其他一至二件作品，其中{discharged what you charged: room edition}也將上次個展『同化者：Assimilator』中的作品重新更新，以強化觀眾對於時間與空間的存在性，在其他作品中，也以觀看者的行為作為空間中物件行為的觸發與呼應機制，進而去強調在未有人類觀察行為下，周遭物質所產生的變動，以及人對於觀察與發現後所產生對於事件、物件、現象的定義之間的關係，以此呼應前次展覽『injector before Null』所希望討論的概念。

‘injector after Null’ takes as a starting point the artwork ‘sandbox’, presented as part of Hsien-Yu CHENG’s 2017 solo exhibition ‘injector before Null’. By intercepting and redirecting radio signals from the audience’s mobile devices provided by local carriers, ‘sandbox’ sought to make use of the empty exhibition space to obtain a temporary phone number by which SMS messages fabricated in situ were transmitted in order to guide the audience to explore several works apparently absent from the site. Most of the text messages concerned “things that seem to exist even if the viewer cannot verify their existence from beginning to end”.

This idea of “seemingly existing things” becomes an inspiration for the current exhibition’s conceptual evolution. Things come into existence primarily by means of human discovery, verification, definition and categorization. Imagination allows us to see through and put into practice what is presumably taken for illusion and apply it to attain a certain level of technology, economy and culture. This exhibition attempts to provoke a discussion on the human recognition of veracity and eternity. In the meanwhile, as the most influential creature over Mother Nature, shall we be more wary or vigilant in approving and accepting every human creation nowadays? Or shall we instead just let these phenomena be carried away driftlessly by the tide of time and natural surroundings, by the endless cycle of death and rebirth?

@臺北市立美術館, 3A展覽室

@TAIPEI FINE ARTS MUSEUM, Gallery 3A

As a revision of the work presented in CHENG’s 2020 solo exhibition ‘Assimilator’, ‘discharged what you charged: room edition’ is designed to position the viewer to reorient his/her cognition towards the perception of time and space. In the other installations, the objects distributed in the space perform and/or react according to the viewer’s behavior, operating, therefore, as triggering and echo mechanisms. This brings to the fore the different variations of the surrounding substances often overlooked by humans as well as the observation and discovery of the predetermined interrelationships between events, objects and phenomena. It is in this sense that ‘injector after Null’ invokes the concepts and preoccupations initiated in the previous solo exhibition ‘injector before Null’.

鄭先喻

1984年出生於台灣高雄市，現居住、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, Academe Minerva藝術學院取得藝術碩士，現為藝術家與軟體開發人員。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優選，2019年獲得銅鐘藝術賞。個展與聯展多為台灣、亞洲與歐洲等地，近期參加廣州三年展、臺灣雙年展、以及荷蘭與斯洛維尼亞、挪威、義大利、法國、德國等展覽。

Hsien-Yu CHENG

b. 1984, Kaohsiung, Taiwan; lives and works in Taipei

Graduated with a BFA from the Department of Theatrical Design & Technology, Taipei National University of the Arts, CHENG holds a MA from the Frank Mohr Institute at the Minerva Art Academy, Hanze University Groningen, the Netherlands. As an artist and a software developer, CHENG’s working process expands into electronic installations, software and experimental bio-electronic devices, with an aim to explore the relationships amongst human behavior, emotion, software and machinery. In a humorous manner, he attempts to endow his works with vital signs and existential or empirical significance, to metaphorically embody his own experience and observation of the environment. He was selected as Young Talent 2011 in the Netherlands and won the first prize of Taipei Digital Art Award in 2013, New Media Art of Kaohsiung Award in 2017 and Tung Chung Art Award in 2019. His solo and group exhibitions were mostly exhibited in Taiwan, Asia and Europe. Recently, he has participated in the Guangzhou Triennial, Taiwan Biennials, and some other exhibitions in the Netherlands, Slovenia, Norway, Italy, Germany and France.