TKG+

吳其育 & 陳普

半實境：溫室後的溫室

展期｜ 2024.03.02 – 2024.04.20
開幕｜ 2024.03.09 (六) 4:30 p.m.
地點｜ TKG+ （台北市內湖區瑞光路 548 巷 15 號 B1）

《半實境：溫室後的溫室》是藝術家吳其育與陳普於 2023 年共同發表的《串流群落：溫室中的溫室》計畫的延伸創作。不同於《串流群落》以沃德箱（Wardian case）中封閉的生態系譜作為計畫想像的起源——透過 360 度沈浸式環繞投影的方式在展場中建構出一個封閉生態系，並試圖透過溫室中的微型生態討論生成式的人工智能資料庫是如何建置、拼貼出一個具未來性的另類生態結構；《半實境：溫室後的溫室》作為該系列計畫的延伸，則是將技術視野進一步推進於混合實境（mixed reality）裝置的運用之中。

「半實境」指的是生成式人工智能在演算中模糊且充滿雜訊的過程,而這當中資料庫的封包分叉了時間軸,使已知歷史的材料得以演算出全新的世界圖像。我們將半實境的概念擴展到沃德箱的微型生態來看:此攜帶型的溫室在歷史中原用於園藝以及殖民作物的移植,在蓋上箱蓋的那一刻起,玻璃層已將箱中的生態與外界隔絕。此舉將利於箱中物種在長程的航運中生存,也同時將移植生態的歷史截斷,自此展開了另一段平行於原生地的時間軸發展。

生成式人工智能亦是如此,它似吃角子老虎機般不斷演算出各類圖像,其無止盡的現實則來自於資料庫中的有限樣本——如我們透過網路介面敲打出提示詞(prompt),而當鍵入生成式人工智能(例如 Midjourney 算圖工具)進而通過對話窺得資料庫中的世界時,即是一種與平行歷史之間的傳訊與溝通——這也是一段系統在訓練完成後即分叉的時間軸,一個透過網路爬蟲所生成的微型生態。而這樣的微型生態便是透過擴散模型(diffusion model)所生成——擴散模型是一個自模糊的雜訊中逆轉辨識的過程——並在其中進而產生寫實的光影、質感以及從未發生的過往歷史。

《半實境:溫室後的溫室》以混合實境(MR)將形成於生態、史實與視覺成像的虛實之間的半透明薄膜鋪散於展覽空間當中,並企圖以此討論微型生態的另一種樣貌:即資料庫所產生的微型生態。與此同時,我們得以將這些資料庫建立的時間點視作一種平行時空裡所岔出的歧裂,它並不遵循人工智能所能理解世界的時效,而是一個平行於現有歷史的分岔點。混合實境技術在《半實境:溫室後的溫室》裡的運用便是提供了一種該平行世界觀的有效實踐:在虛實混雜的空間當中,平行歷史的場景不斷地映入觀者眼簾;而在已知的歷史紀錄中,這些散漫於展場中、透過人工智能演算出的場景並非是對未來生態樣貌的輪廓,那更趨近於一個逐漸分離並不再完整的現實。《半實境:溫室後的溫室》便是一套遊走在虛實之間、由人工智能所孕育出的另類溫室生態。

特別感謝:VIVE Arts

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吳其育

1986 年生於台北

工作與生活於台北

吳其育擅長透過影像與影像空間裝置進行創作，主要關注建構人類文明的技術物與物種、事物、環境所遺失且未能建立的連結，透過多重敘事的影像裝置表現亞洲複雜的地緣歷史，以及各群體間的依存關係。作品曾於國際性的藝術機構與影展展出，包括：TKG+、時代美術館、台北當代藝術館、台灣美術雙年展、上海雙年展、台北雙年展、EXiS 影展、Arkipel 影展。並於 2017 年獲得北京國際短片聯展（BISFF）華語競賽單元評審團特別獎。曾於 2014 至 2015 年間進駐荷蘭皇家藝術村（Rijksakademie）。

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陳普

1986 年生於台北

陳普的創作，從繪畫出發，結合數位媒介，發展出多元的創作形式。擅長透過多維度的思考並觀察場域，創作出與環境共生的作品，並結合有機的思考與數位藝術結合，連結生物形態學、生物考古學等創造出有機的跨域虛實體驗。已發展 10 多年的系列創作從手繪出發，結合 2D 動畫、3D 動畫、AR、裝置藝術、展覽以及工作坊，透過 多樣的媒介呈現出視覺藝術的可能性以及虛實間的交互體驗。曾獲阿姆斯特丹市立美術館邀請展出 並舉辦藝術工作坊，並於肯亞、巴黎文化中心、漢堡 國際兒童影展、廣州方所書店、台東設計中心、誠品畫廊、西班牙、高雄、基隆、台北等地展出，參與人數超過 300 萬人。曾獲台北文創天空創意節首獎、台北設計獎市長獎、巴黎龐畢度藝術中心 Best vedio of the year 等國際級設計與藝術之獎項。

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Wu Chi-Yu & Chen Pu
Blurring Realities: Greenhouse and Beyond

Dates │ 03.02.2024-04.20.2024

Reception │ 03.09.2024 (Sat.) 4:30 p.m.

Venue │ TKG+ (B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan)

Blurring Realities: Greenhouse and Beyond is an extension of the collaborative project *Streaming Colony: Nesting Terrariums*, presented by Wu Chi-Yu and Chen Pu in 2023. Diverging from *Streaming Colony*, inspired by a closed ecological system in the Wardian case, where a 360-degree immersive surround projection constructs a sealed ecological system within the exhibition space, exploring how generative artificial intelligence constructs within the micro-ecosystem of a greenhouse an alternative ecological structure for the future, *Blurring Realities* takes the technological aspect a step further by incorporating mixed reality (MR) devices.

"Blurring realities" refers to the blurred and noisy process of generative artificial intelligence in computation, where the database's packets diverge along the timeline. This branching of the timeline allows materials from

known history to be computed into entirely new images of the world. To expand the concept of blurring realities to the Wardian case, the biosphere within this portable greenhouse, originally used for horticulture and transplanting colonial crops, is isolated from the external environment the moment the lid is closed. This is conducive to the survival of species within the box during long-distance shipping, but simultaneously interrupts the history of a transplanted ecosystem, initiating another timeline that parallels that of the native habitat.

Generative artificial intelligence operates in a similar manner, continuously computing various images like a slot machine. Its endless reality stems from the limited samples within the database — akin to how we prompt it through an Internet interface. When we input prompts into generative AI tools, such as Midjourney's image generator, and gain glimpses of the world within the database through dialogue, it becomes a form of communication and messaging between parallel histories. This marks a moment in the timeline where the system diverges after training, creating a micro-ecosystem generated through Web crawlers. This micro-ecosystem is shaped through a diffusion model — a process of reverse recognition within the blurring noise. Within this model, realistic lighting, textures, and alternate histories that have never occurred are generated.

Blurring Realities utilizes MR to unfurl a translucent membrane formed at the intersection of a biome, historical facts, and visual imaging within the exhibition space. The intention is to explore another aspect of micro-habitat: the microcosm generated by the database. Simultaneously, we can view the moments in time established by these databases as fractures in a parallel spacetime. These fractures do not adhere to the temporality of artificial intelligence's understanding of the world; instead, they represent divergent points parallel to existing history.

The application of MR technology in *Blurring Realities* provides an effective realization of this parallel worldview. In the space where the virtual and the real intertwine, scenes from parallel histories continuously unfold before the viewer's eyes. Contrary to the profiles of future ecological landscapes derived from known historical records, these scenes scattered throughout the exhibition, generated through artificial intelligence algorithms, lean more towards a reality that is gradually separating and no longer complete.

Blurring Realities: Greenhouse and Beyond navigates the boundary between the virtual and the real, giving birth to an alternative greenhouse ecosystem nurtured by artificial intelligence.

Special Thanks: VIVE Arts

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TKG+ Taipei

Wu Chi-Yu
Born in 1986.
Lives and works in Taipei.

Employing moving images and video installations, Wu Chi-Yu delves into the intricate geopolitics of Asia and explores the interdependence among diverse groups and communities through multifaceted narrative constructions. Central to his artistic practice is a focus on the lost or unfulfilled connections between technological objects, species, materiality, and the environment within human civilization. Widely recognized internationally, Wu's artworks have been exhibited in TKG+, Times Museum, MOCA Taipei, the Taiwan Biennial, Shanghai Biennale, Taipei Biennial, EXiS Festival, and Arkipel Festival, etc. In 2017, Wu received the Jury's Special Mention at BISFF. Additionally, from 2014 to 2015, he participated in a residency at Rijksakademie.

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TKG⁺ Taipei

Chen Pu
Born in 1986.

Chen Pu's creative practice stretches across drawing, digital art, sculpture, public installation, 2D animation, and 3D animation. He creates characters that inhabit the real and the virtual, using interactive technologies from AR, generative art, to NFT, conjuring a symbiotic ecosystem. By merging personal reflections with digital art, he connects the realms of morphology and bioarchaeology, creating an organic, cross-disciplinary virtual and tangible experience.

He has exhibited internationally, including at the Stedelijk Museum Amsterdam with workshops, Kenya, Centre Culturel de Taïwan à Paris, Hamburg International Children's Film Festival, Guangzhou Fangsuo Bookstore, Taitung Design Center, Eslite Gallery, Spain, Kaohsiung, Keelung, and Taipei. He has garnered awards such as the First Prize at the Taipei New Horizon Festival, Mayor's Award at the Taipei Design Award, and Best Video of the Year at the Centre Pompidou.

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