

YIN-JU CHEN
SELECTED WORKS



Still from *Somewhere Beyond Right and Wrong, There is a Garden. I Will Meet You There*

藝術家陳澄如透過宇宙學系統，利用占星學、神聖幾何、鍊金術等符號，來詮釋社會、歷史中的權力結構，例如人類行為、國家暴力、烏托邦思維與集體意識等議題。目前透過靈修、薩滿實踐、以及佛教哲學觀來探索意識的無限可能性。

陳澄如曾參加國內外重點展覽與影展，包括首爾媒體城市雙年展（2025）、上海雙年展（2023、2014）、台北雙年展（2023、2020、2012）、英國泰德美術館電影放映（倫敦，2023）、第十三屆光州雙年展（2021），《太空奇談》尤倫斯當代藝術中心（北京，2021），《現代驅魔師》以及《末竟之役：太空、家屋、現代主義》台北市立美術館（2021）、第五屆烏拉爾當代藝術工業雙年展（烏拉爾，2019）、鹿特丹國際影展（2018、2011）、柏林超媒體藝術節（2018）、利物浦雙年展（2016）、雪梨雙年展（2016）、柏林影展（2016）、《陳澄如：超星鑑定》（舊金山，2016）、《超距作用－陳澄如個展》（台北，2015）、《疫年日志：恐懼、鬼魂、叛軍、沙士、哥哥和香港的故事》（2013—2014巡迴展：香港、台北、首爾、舊金山）、第二屆中央美術學院美術館雙年展（2014）。

2010—2011年，陳澄如獲選為荷蘭皇家國際藝術學院（Rijksakademie van beeldende kunsten）駐村藝術家，2016年受邀於舊金山卡帝斯特（KADIST San Francisco）駐村及個展。

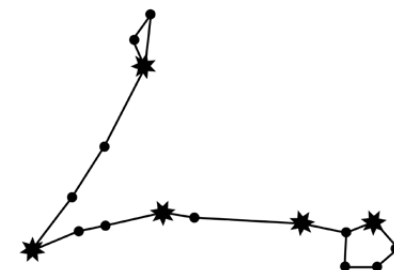
陳澄如目前居住、工作於台北。

Artist Yin-Ju Chen interprets social power and history through cosmological systems. Utilizing astrology, sacred geometries, and alchemical symbols, she considers human behavior, nationalism, imperialism, state violence, totalitarianism, utopian formations, and collective thinking. Recently, she has been exploring the material effects of spiritual, shamanic, and Buddhism practices and the metaphysical potentialities of consciousness.

She has participated in many international exhibitions and film festivals, such as Seoul Mediacity Biennale (KR, 2025), Shanghai Biennial (CN, 2023, 2014), Taipei Biennial (TW, 2023, 2020, 2012. *2020 edition touring to Centre Pompiduo-Metz in 2021), 'Exterior: The Science of Collective Consciousness' at Tate Modern Starr Cinema (UK, 2023), 'Close Your Eyes and You Will Know: Another Knowledge Is Possible II' at ICA at NYU Shanghai (CN, 2022), 'The Modern Exorcist' and 'Art Histories of a Forever War: Modernism between Space and Home' at Taipei Fine Arts Museum (TW, 2021), 'Space Oddity' at Ullens Center for Contemporary Art (CN, 2021), Gwangju Biennale (KR 2021), the 5th Ural Industrial Biennial of Contemporary Art (RU, 2019), International Film Festival Rotterdam (NL, 2018, 2011), Transmediale (DE, 2018), Liverpool Biennial (UK, 2016), Forum Expanded at 66th Berlinale (DE, 2016), Biennial of Sydney (AU, 2016), 'Yin-Ju Chen: Extrastellar Evaluations' (US, 2016), 'Action at a Distance—Yin-Ju Chen Solo Exhibition' (TW, 2015), the Central Academy of Fine Arts Museum Biennale (CN, 2014).

From 2010-2011, she was one of the artist-in-residence at Rijksakademie van beeldende kunsten (NL). In 2016 she was invited to the residency program at KADIST San Francisco to work on her first solo exhibition in the US.

Yin-Ju Chen lives and works in Taipei.



Selected Works and Video Links

Password for all if required 密碼 : sandiago1

影像作品精選。

1.

***Somewhere Beyond Right and Wrong, There is a Garden.
I Will Meet You There***

2023// 16 min., HD, single channel, stereo

3 min. preview: <https://vimeo.com/886349288>

2.

Notes on Psychedelics III: 2-19-20

2021// Mixed Media: Red light effect, binaural beats, FRP sculpture, single channel videos, water, charcoal drawing

Video Documentation: <https://vimeo.com/696093236>

Due to the low frequency binaural beats, please use headphones for the best sound performance for the video documentation.

3.

Sonic Driving

2018-2021// watercolour drawings, pencil sketches, video, 7.1 surround sound

<https://vimeo.com/469419330>

4.

Extrastellar Evaluations III : Entropy : 25800

2018// 17', colour & BW, stereo, HD

<https://vimeo.com/242858283>

5.

Extrastellar Evaluations

2016// Multimedia installation: 3 projections, 1 monitor, 36 metal plates (each 48 x 48 cm), vinyl cut pattern, 28 framed photos, 1 handwritten letter, 24 clear quartz crystals

<https://vimeo.com/165919414>

6.

Action at a Distance

2015// 3 channel video installation, 9'16", HD, colour & B/W, stereo

<https://vimeo.com/115161982>

7.

One Universe, One God, One Nation

2012// 3 channel video installation, 17', HD, colour & B/W, stereo

Channel 2 & 3: vimeo.com/57743629

8.

End Transmission

2010// 16'40", BW, stereo, HD, in collaboration with James T. Hong

<https://vimeo.com/62533465>

9.

Transactions

2005// 8', colour, stereo, 1080p HD

vimeo.com/yinjuchen/transactions

在對錯之外，有一座花園，
我會在那與妳相遇

*Somewhere Beyond Right and Wrong,
There is a Garden. I Will Meet You There*

2023

16 min. | HD | single channel | stereo

3 min. preview: <https://vimeo.com/886349288>

Commissioned:
the 14th Shanghai Biennale: Cosmos Cinema

Poem excerpt from Rumi, A Great Wagon

Voiceover:
Astrology Reading// Amber Tang, Malka Xiaoxiao Yan
Cambodia Trip// Ko Kui-Chu

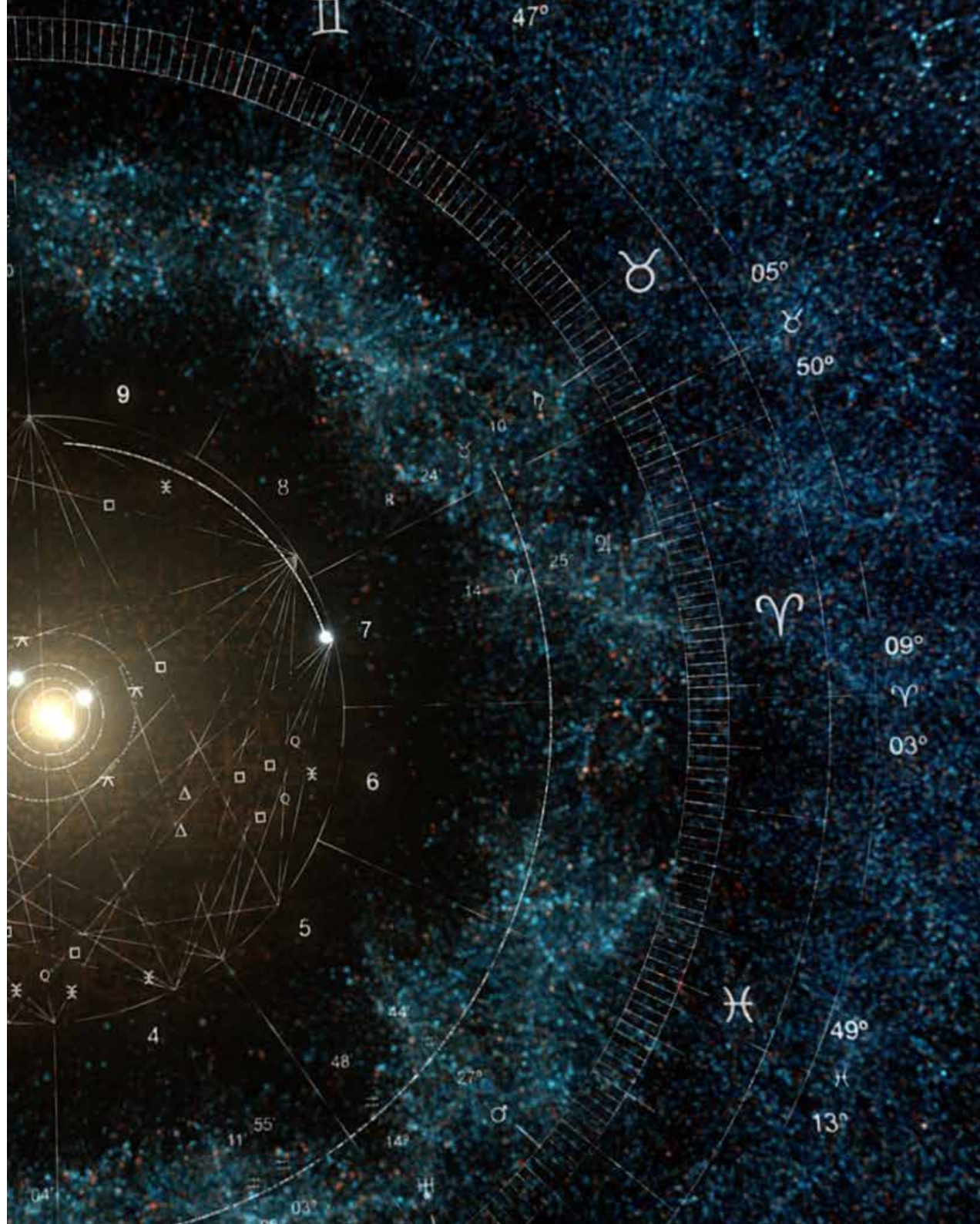
Animation:
Chia-Sheng Lin at FREEMANFREERUN

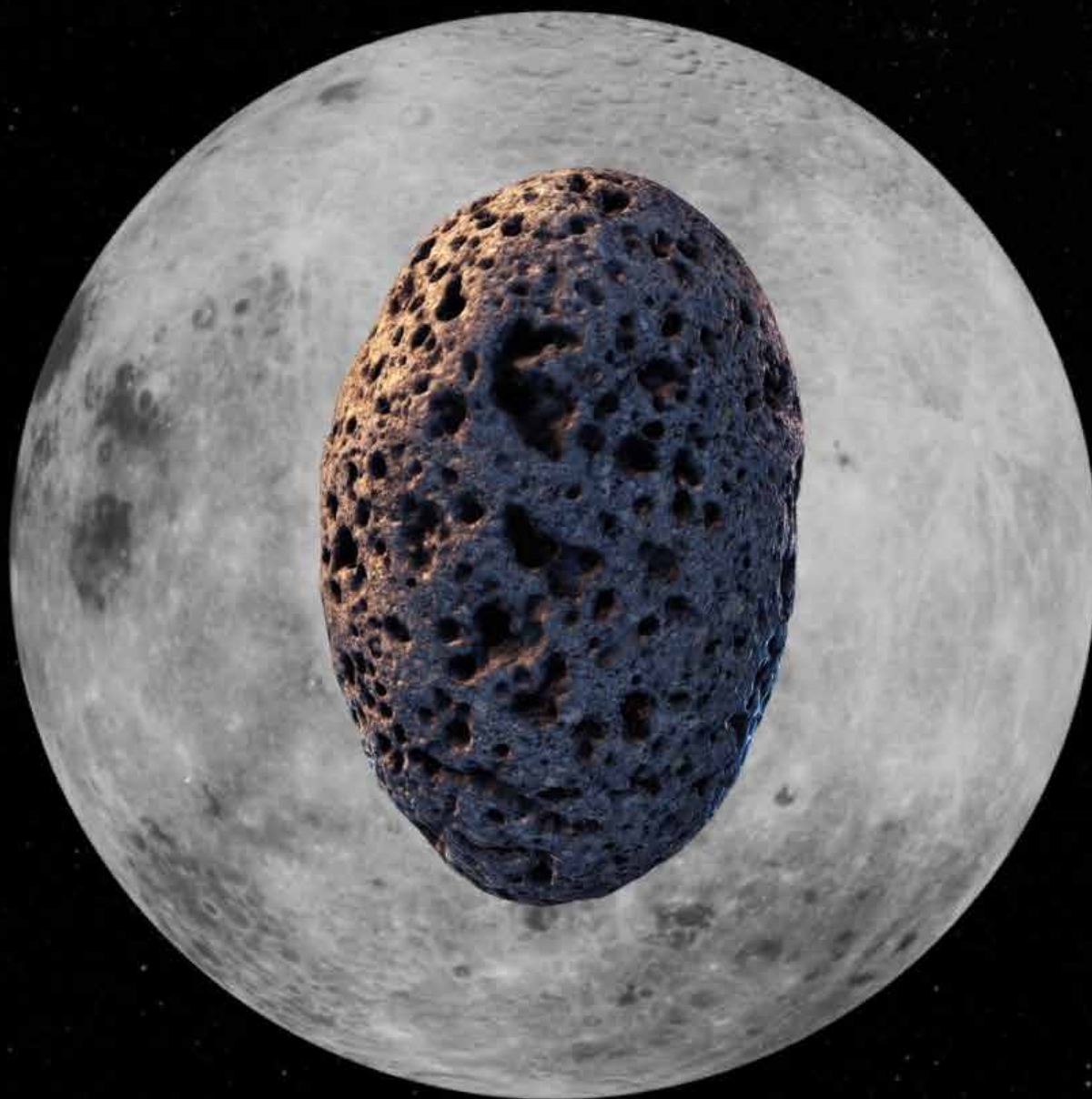
Sound Mixer:
Cheng Chou, Bon-Yu Liu at Seismic Sound Lab. Ltd.

Translator:
Hui-hong Claire Âng, Lynn Wilsey

Archival Footage:
Internet Archive, NASA Visualization Explorer,
ESA/Hubble Images and Videos, Pexels

Archival Sound:
rickaldo09, setunitman, 16fanskalan jiri, pappabert,
mayelinorozco, ericnorcross81, timkahn at Freesound





Taking for inspiration a line by the thirteenth-century Persian poet Rumi, “Somewhere Beyond Right and Wrong, there is a Garden. I Will Meet You There” (2023) is the account of a healing process and a meditation on human suffering. Combining found footage, documentation from the artist’s own travels, and animations of the mythological centaur Chiron (renowned as a healer and prophet), *Somewhere Beyond Right and Wrong*... asks how spiritual practice can help us to move beyond individual subjectivity to perceive life and death from a cosmic perspective.

Text by Ben Eastham



詩文節錄、詮釋自魯米《大馬車》

旁白 | 占星詮釋：安柏糖、嚴瀟瀟；柬埔寨旅遊：柯葵珠

動畫 | 林嘉生 / 自由式視覺創意有限公司

混音 | 周震、廖邦儒 / 震·聲音影音平台

翻譯 | 洪慧芳、陳宜伶

檔案資料片 | 網際網路資料館、NASA視覺藝術探險家、歐洲太空總署哈伯影像館

檔案聲庫 | Freesound / rickaldo09,
setunitman,16fpanskalan jiri, pappabert, mayelinorozco,
ericnorctross81, timkahn

委託製作 | 2023上海雙年展：宇宙電影

典藏 | 上海當代藝術博物館

受13世紀波斯詩人魯米一首詩的啟發（作品標題即其中詩句），講述了療癒的過程以及對人類苦難的沈思。這部片集合現成素材、藝術家的旅行紀錄，以及神話半人馬之神「凱龍」（著名的治療師、預言家）的動畫結合在一起，探討靈性實踐如何幫助我們超越個體主觀性，並以宇宙的視角出發來感知生死。

文 / 班·伊斯特漢



Still from *Somewhere Beyond Right and Wrong, There is a Garden. I Will Meet You There*

致幻記III：2-19-20

Notes on Psychedelics III: 2-10-20

2021

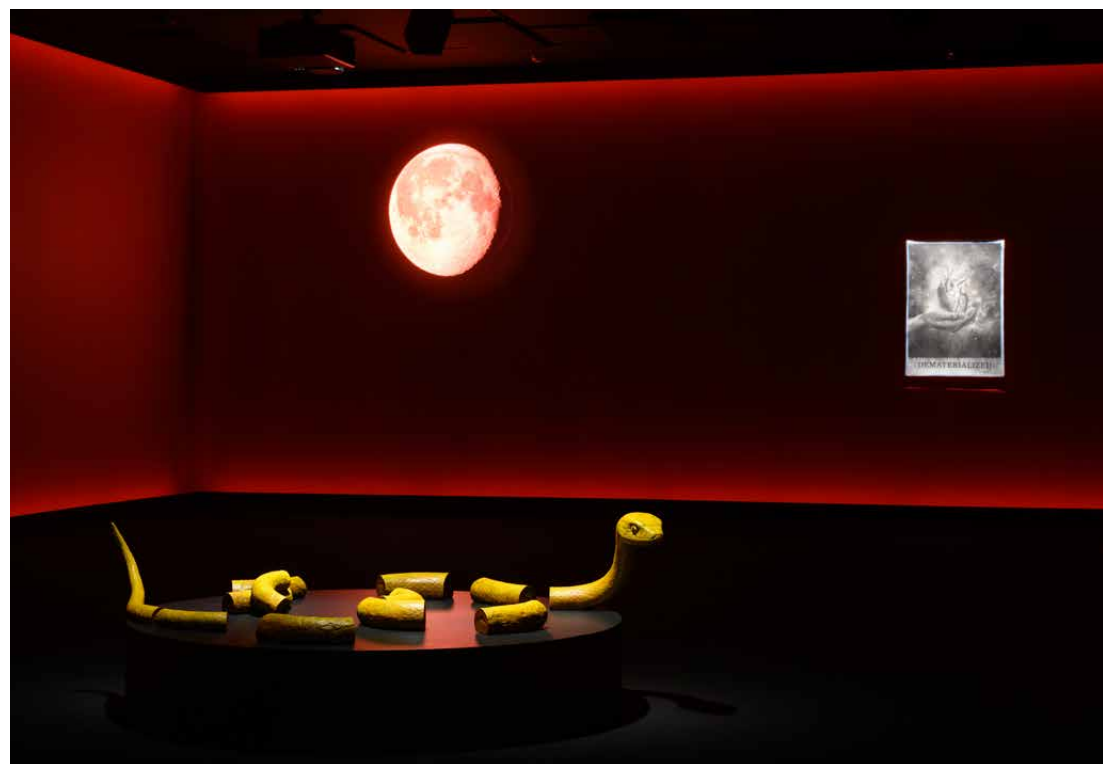
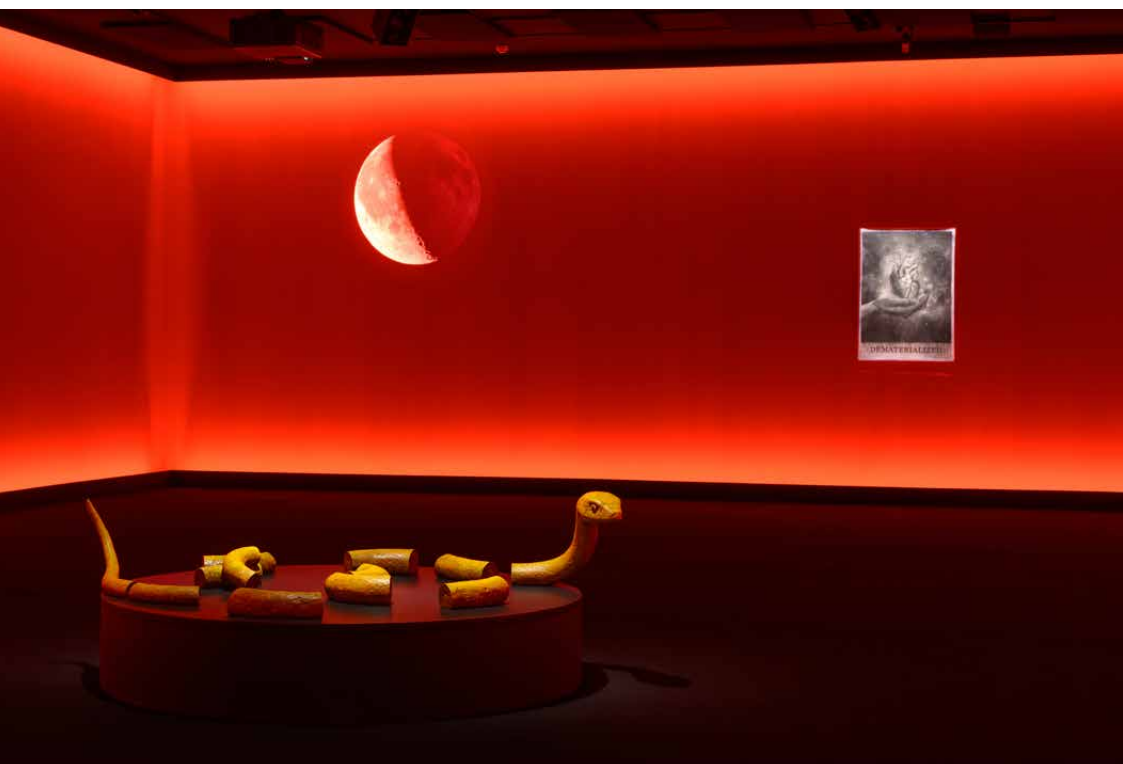
複合媒材：紅燈光效、雙耳錯聽頻拍、FRP雕塑、單頻道錄像、水、炭筆素描

Mixed Media: Red light effect, binaural beats, FRP sculpture, single channel videos, water, charcoal drawing

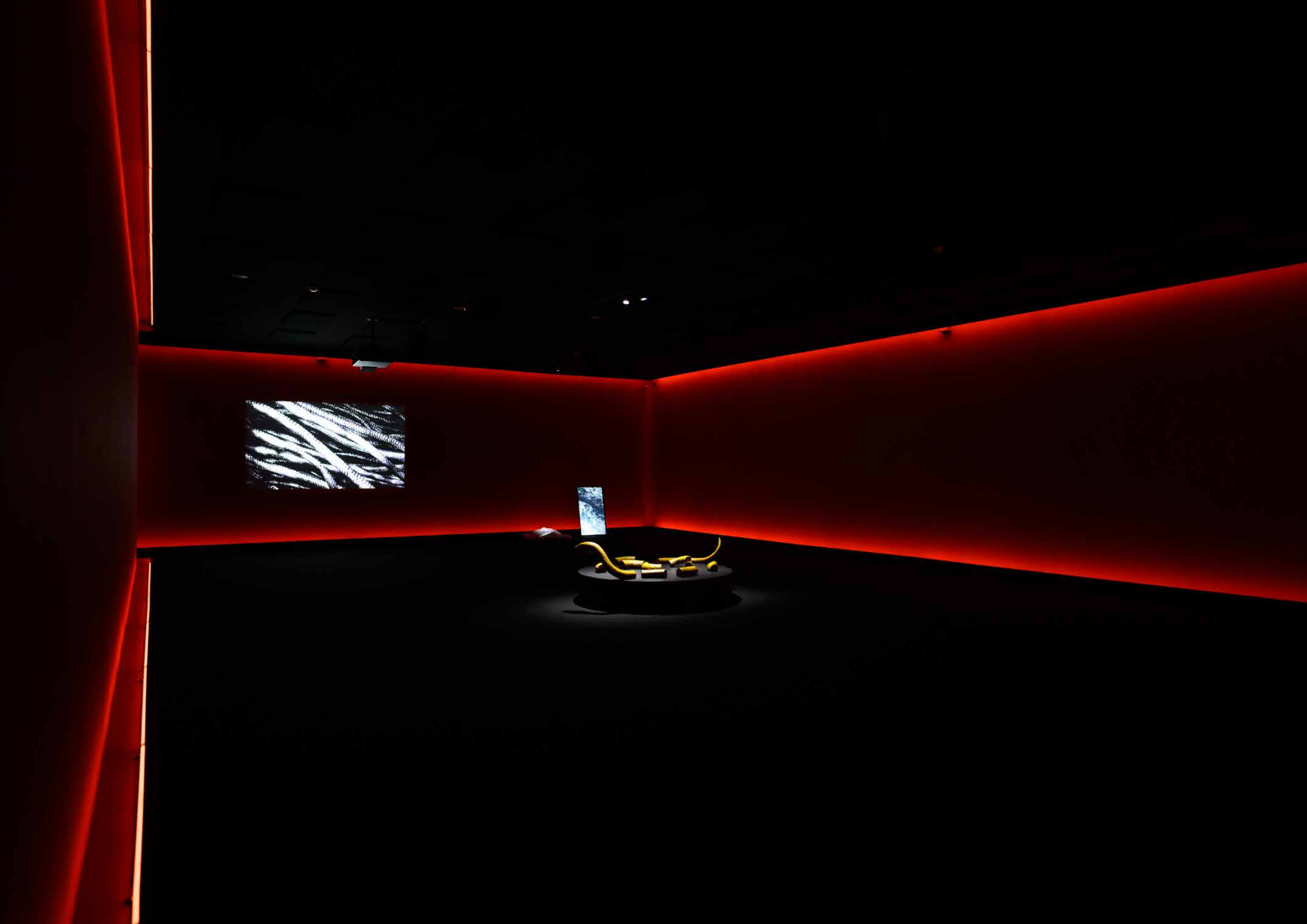
Video Documentation: <https://vimeo.com/696093236>

Due to the low frequency binaural beats, please use headphones for the best sound performance for the video documentation.





The red light will increase or decrease as the sound effect changes.
室內紅光會隨著音效變化而增減



Introduction by Jo Shu-Wen Hsiao 蕭淑文

「去找她」

「她夢到你」

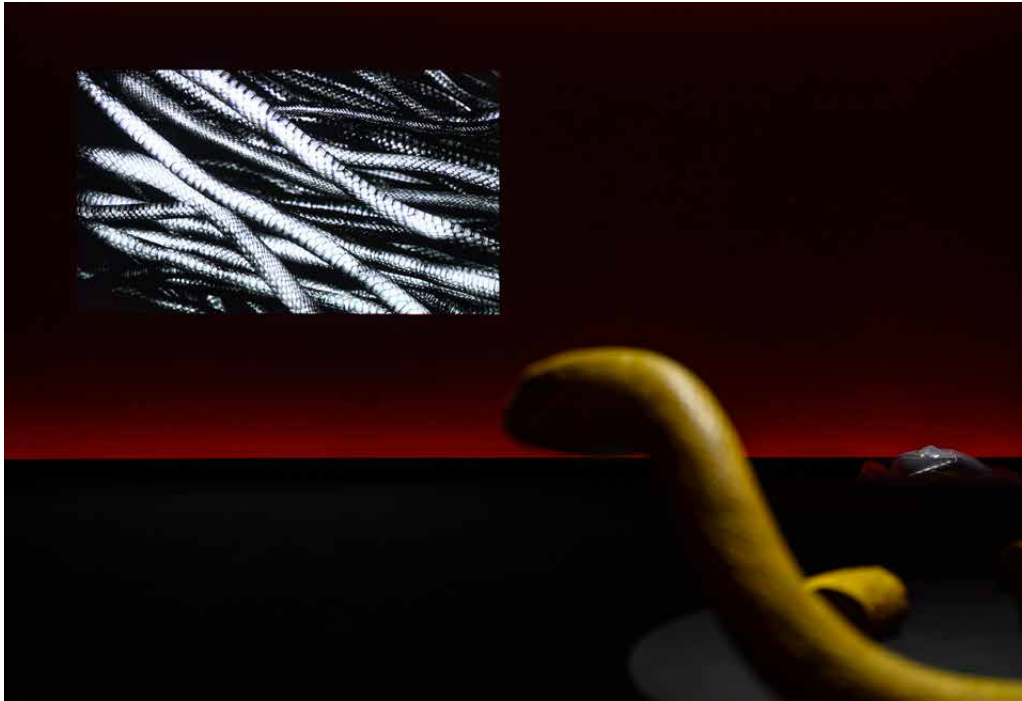
“Look for her.”

“She dreamt about you.”

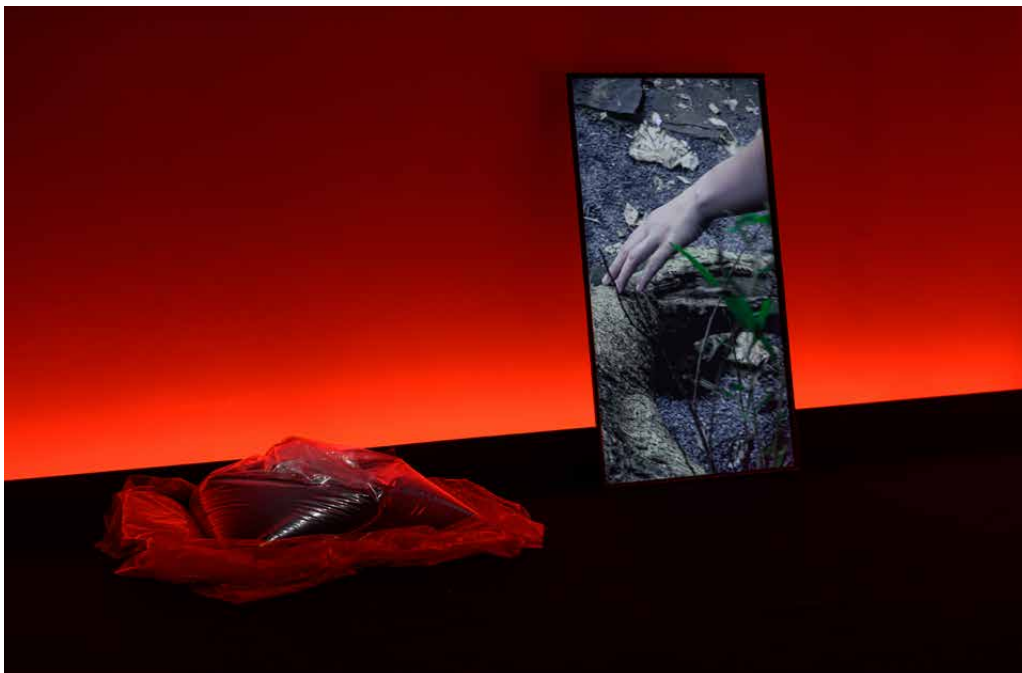
In art, we always prize the pursuit of intellectual insight. From subject matter to the questions that manifest themselves in materials, a work's vocabulary is inseparable from its meaning. In 2015 Yin-Ju Chen began to study altered states of consciousness – “ordinary” and “non-ordinary” states of consciousness, the “subconscious” and the “unconscious” – studying with shamans to learn the process and mindset of altered consciousness as the basis for her art. *Notes on Psychedelics* (2015) considered how a drug (DMT) conveys our consciousness to an unknown spiritual dimension. In *Notes on Psychedelics II: Inside a Memorable Fancy* (2018-2019), the artist used her personal experiences of shamanism to reference and document an individual's altered states of consciousness, revealing a fantastical, inscrutable, mysterious “journey” and presenting the transcendental experience of shamanic ritual.

Notes on Psychedelics III: 2-19-20 continues the depiction of altered consciousness in this series of works. Unlike works produced around visual symbols and concepts, it reveals the artist's past clairvoyant experiences and dream notes, and from them it extracts images, creating scenes that shift between dreams and consciousness, exuding an atmosphere of mysticism reminiscent of occult rituals, when shamans become possessed and enter an indistinct, oblivious state. Here, consciousness serves as a vehicle for the source of many insights into life, the universe, time and space, and it leads us to accept the guidance of a higher form of life. When we enter the space that Yin-Ju Chen has arranged, soundwaves trigger our perceptions, ushering us into an experience that is real yet transcends reality. Next, the dim lighting in the room brightens, opening a space of complex ambiguity. All these actions always take visitors to unexpected places, where they linger and wonder what will happen next. This is quite thought-provoking. But they must first think about what they encounter by accessing their senses, and let their mind and body sink into the experience.



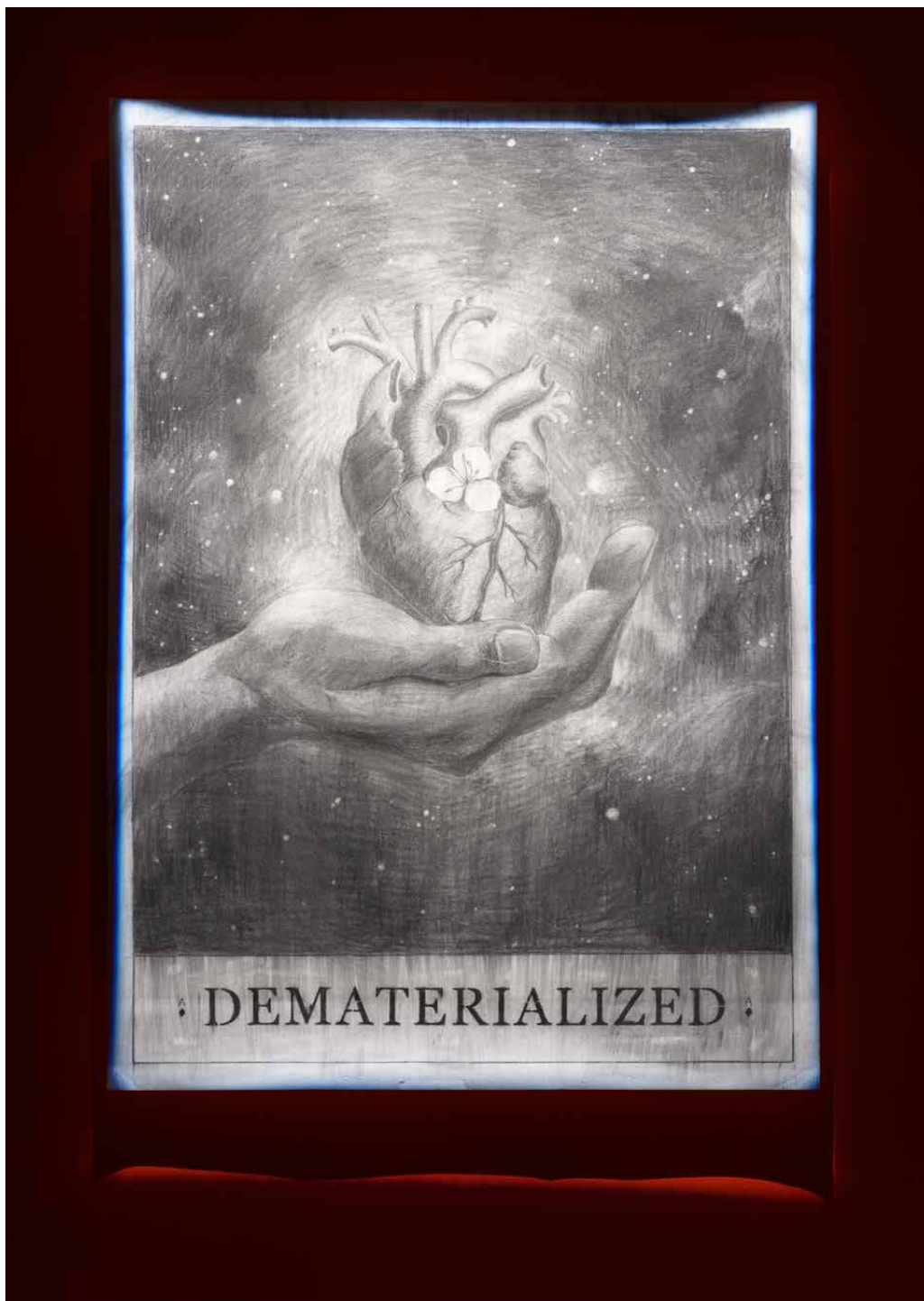


Yin-Ju Chen's space of images formed by sound, lights, objects, drawings and videos generates an abstract, spiritually animated world. They are the "dreams" that exist within consciousness. She believes that dreams from the depths of our consciousness can awaken both our minds and our souls. On the surface these mirages seem fragmentary and scattered, but they open up a broader dimension in the human state of consciousness, and in the mind of the artist they serve to create a level of inner perception. In this work, external things shatter our customary mindset. These highly psychedelic techniques are an attempt to induce the visitor's powers of sensory perception, putting them in a state of excitement, paralysis, rapture or quiescence, and thus enter a deeper mental dimension where consciousness and dreams run free within our emotive sensations. Yin-Ju Chen focuses on the hidden spiritual abilities of people in modern society. She uses the language of mental images to manifest a spatial topography, constructing an oblique "scene" and revealing an "other" space to express a certain hidden mindfulness that is innate in human beings. At this moment, this work touches an unpredictable realm of imagination, embedding the immaterial within material reality, in an attempt to reconfirm the ultimate pure land of the soul that we hope to preserve.



在藝術裡，我們始終關注的是知性的追尋。從主題到材料體現的問題，作品的語彙和它的意義密不可分。自2015年，陳澄如開始研究意識轉換—「尋常意識」、「非尋常意識」、「潛意識」、「無意識」，並通過薩滿學習意識轉換的過程與思考，作為她創作基礎。〈致幻記〉（2015）觸及藥物（DMT）把我們的意識帶到一個未知的精神維度。〈致幻記II：刻幻象〉（2018–2019）藝術家以親身經歷之巫儀經驗作為參照紀錄個人的意識轉換狀態，揭露其中奇幻難懂的奧秘「旅程」，呈現薩滿儀式中的超覺經驗，藉由音波啟動大腦的出神狀態，並進入薩滿宇宙觀。

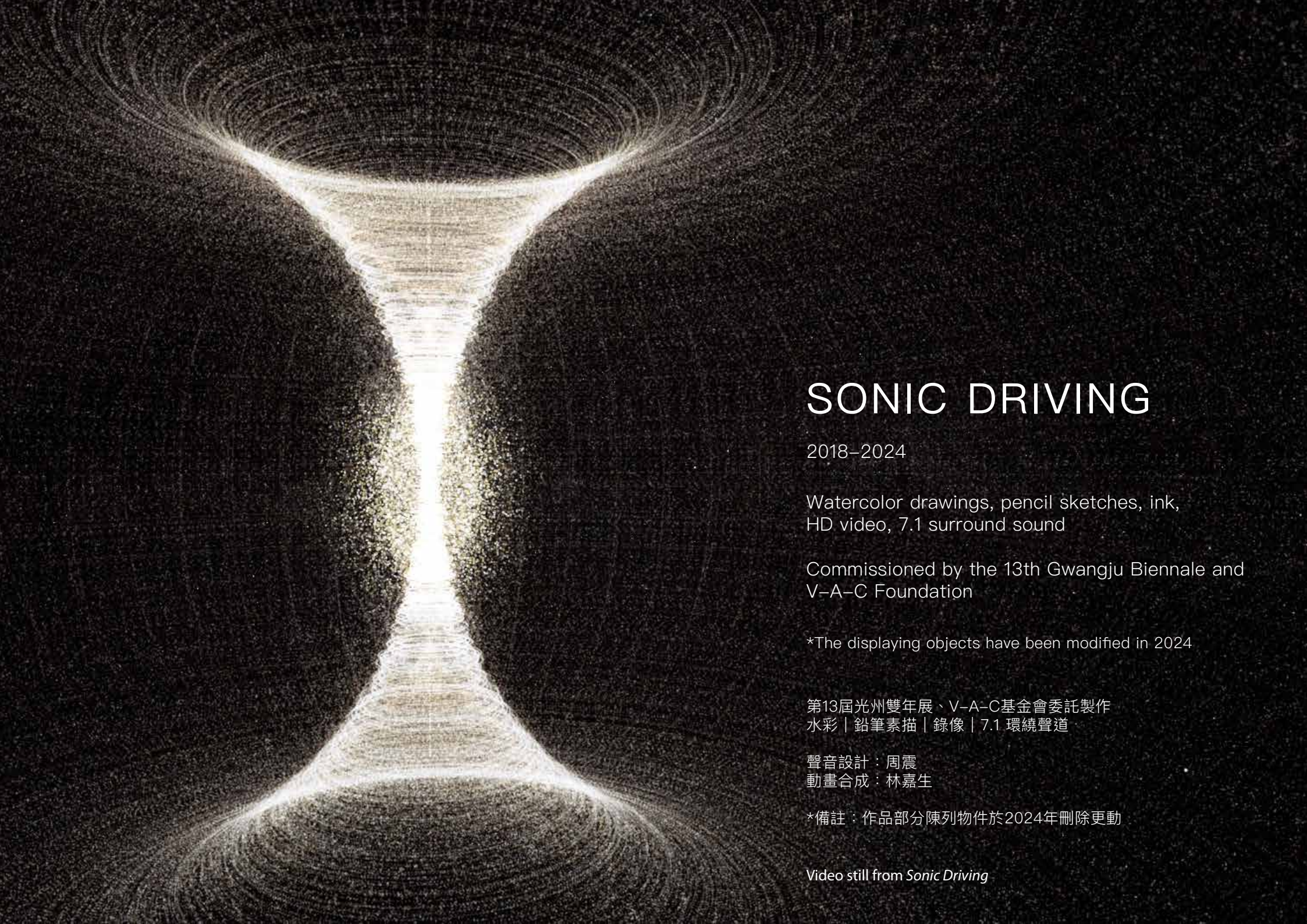
〈致幻記III：2–19–20〉延續其系列作品關於意識轉換的描繪。不同於圍繞著視覺符號和觀念生產的作品，它透露過去藝術家的靈視經驗與夢境筆記，並從中提煉意象，創造出在夢境和意識之間轉換的場景，散發出一種神秘主義的氛圍。如同巫祭儀式，巫師在神靈附體時，進入一種忘我的迷離狀態。在這裡，意識是承載諸如生命觀、宇宙觀、時空觀的源頭，它引領我們接受一種更高生命的指引。當我們走入陳澄如部署的空間，聲波啟動我們的知覺，讓我們經歷一種真實但超越現實的經驗。接下來，房間裡的燈光從暗到亮，撬開一個複象多義性空間。這一切運作，讓觀眾總是在他們意想不到的地方發生，他們待



在那裏懷疑著會發生什麼事件，相當耐人尋味。但眼前，他們必須先通過感官來思考，讓他們的精神與身體沉淪其中。

陳澄如的意象空間以聲音、燈光、物件、素描及影像，營造出抽象的靈動世界，它們是存在於意識裡的「夢」。她相信從屬於深層意識中的夢境，能把我們的神經和心靈一併喚醒。表面上看似瑣碎散亂的幻象，但它們開發了人類意識狀態中另一個更為廣闊的維度，在藝術家心裡用以創造一個內在的知覺層次。這個作品，外在的東西打破我們慣常的智性，這些展現一種更具迷幻的手法，企圖誘發觀眾的感應力，使他們處於亢奮、麻痺、著魔、停頓狀態中，以此進入更深層次的精神向度，讓意識和夢境在感性中奔馳。陳澄如聚焦在文明社會中人被隱蔽的心靈能力，她用意象語言體現空間形貌，建構一個隱晦不明的「場景」，揭顯「另一個」空間表達人與生俱來的某種深藏的意識思維。此時此刻這個作品觸及關於想像和不可測的界域，將非物質嵌入物質現實中，試圖再度辯證我們想保存最後的心靈淨土。





SONIC DRIVING

2018–2024

Watercolor drawings, pencil sketches, ink,
HD video, 7.1 surround sound

Commissioned by the 13th Gwangju Biennale and
V–A–C Foundation

*The displaying objects have been modified in 2024

第13屆光州雙年展、V–A–C基金會委託製作
水彩 | 鉛筆素描 | 錄像 | 7.1 環繞聲道

聲音設計：周震
動畫合成：林嘉生

*備註：作品部分陳列物件於2024年刪除更動

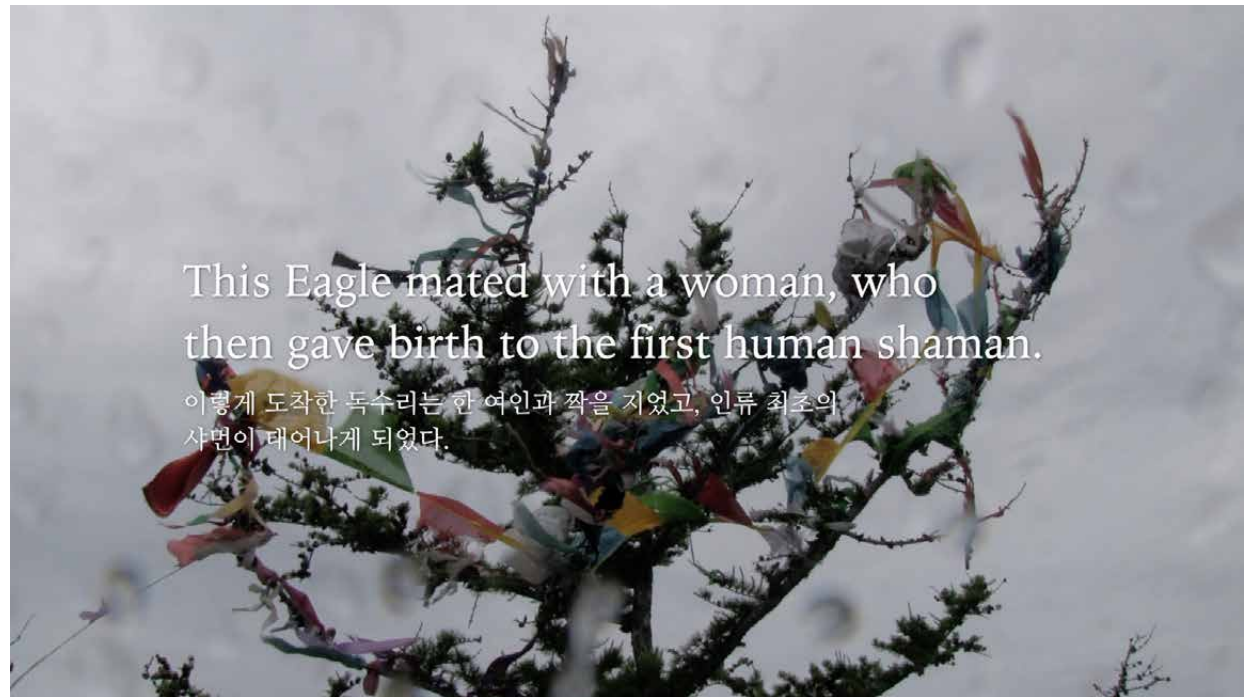
Video still from *Sonic Driving*

Introduction by Defne Ayas

Shamanic ritual drumming induces an altered state of consciousness and has historically served the purposes of social cohesion, grief, and healing in diverse indigenous and communal settings. The mapping of mental journeys while immersed in acoustic pulsation and deep meditation is rarely attempted, but in her project, Yin-Ju Chen dives into the knowledge of drumming techniques to study traditional forms of spirituality. Deeply engaged with visualizations of extracorporeal journeys in mystical territories and cosmic visions of intangible realities that extend far beyond the boundaries of conventional mind-body relations, her explorations probe the thresholds of consciousness.

Sonic Driving (2018–21) questions the madhouse of rationality via the methods of “core shamanism” that were originated, researched, and developed by Dr. Michael Harner. With repetitive drumming, the work visualizes a tripartite collective reality: the upper world appears in video footage shot in Mongolia and Lake Baikal, evoking a world where the Tengri, the chief deity worshipped by Turks, Mongols, and Magyars across the Central Asian steppe, made human beings who at first lived happily and knew neither suffering nor sickness. The middle world, channeled through a tunnel of reverberations, is the dimension in which “right” and “wrong” emerge and humans coexist with ghosts, ancestors, and spirits. The lower world is portrayed in luminous drawings of a journey into the realm of animal wisdom. *Sonic Driving* not only sheds light on the possibilities of self-experience and the subjective demarcation of the self from others and collective reality but also shares insights into the future of humanity through the consultation and guidance of oracular spirits. In an age when subjectivities are formed through globalized digital technologies, this work corresponds with sacred intelligence between worlds.





This Eagle mated with a woman, who
then gave birth to the first human shaman.

이렇게 도착한 독수리는 한 여인과 짝을 지었고, 인류 최초의
샤먼이 태어나게 되었다.

文 / 德芬阿亞思 (Defne Ayas)

薩滿鼓聲誘發的意識轉換，歷來在原民社會與公共領域具有社群凝聚力、共苦、療癒的意圖。但沈浸在聲響脈動與深度冥想的心靈旅程之映射，卻是極少的嘗試的，然而陳澄如的計畫卻潛心研究鼓聲知識，進而習之傳統的靈修方法。她探測意識的門檻：在神秘領域與宇宙願景等無形世界中，遠遠超越傳統定義的身心關係的界線，深深地投入超體經驗的旅程，並將之視覺化。

《Sonic Driving》運用源自麥克漢納博士研究發展的「核心薩滿」作為方法，對狂妄的理性主義提出質疑。伴隨規律的鼓聲，這件作品將三方集體真實視覺化（編譯：薩滿宇宙觀中的三部世界）：上部世界的影像拍攝於蒙古與貝加爾湖，喚起橫跨中亞草原，土耳其、蒙古、瑪札爾人共同崇拜的騰格里，一位初始讓人類快樂生活，不知痛苦與疾病為何物的天神。中部世界，穿越殘響隧道，來到對錯分明的維度，以及與鬼神共存的人類世界。下部世界具啟發性地彩繪著進入動物智慧的領域中。《Sonic Driving》不僅揭示了自我體察、人我劃分與集體真像的可能性，同時也通過神諭的指導，分享對人類未來的洞察。在全球數位科技作為主體的時代，這件作品呼應著不同維度世界的智慧。



Courtesy: Minds Rising, Spirits Tuning, The 13th Gwangju Biennale

Photo Credit: Sang Tae Kim



Courtesy: Minds Rising, Spirits Tuning, The 13th Gwangju Biennale
Photo Credit: Sang Tae Kim

The upper world^{上部世界}

The upper world

HD video, 15'02", color, Blu-ray, 7.1 surround sound

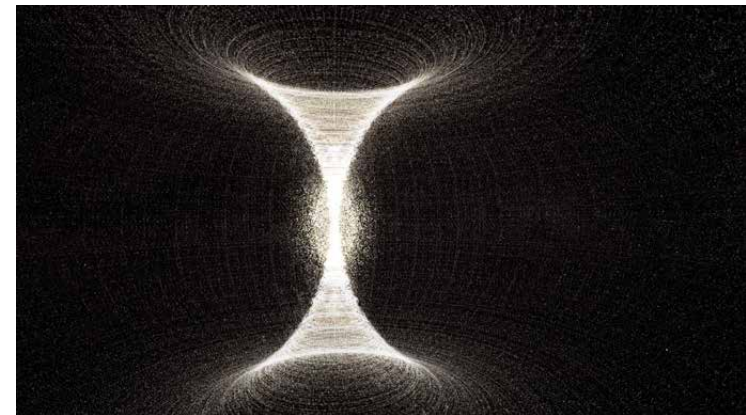
video link:

<https://vimeo.com/469419330/4fbf287180>

password: **sandiego1**

The upper world video is about two intertwining journeys: the tiring pilgrimage to Mongolia and Siberia, and the shamanic journey to the upper world.

上部世界の影片内容，講述了兩段交織的旅程：一段是前往蒙古和西伯利亞的艱辛朝聖之旅，另一段則是藝術家進入上部世界的精神之旅。



The middle world 中部世界

The middle world

is represented as shamanic drumming and recorded in 7.1 surround sound.

For the installation, the surround sound is embedded in the upper world video.

以薩滿鼓聲（錄製為 7.1 環繞音效，並融入上部世界的影片中）來呈現。



The lower world下部世界

watercolor, pencil, 3763mm x 1576mm



The lower world

is portrayed in luminous drawings of a journey into the realm of animal wisdom.

下部世界以繪畫來描繪，呈現進入動物智慧領域的薩滿旅程。



超星鑑定III：熵：25800

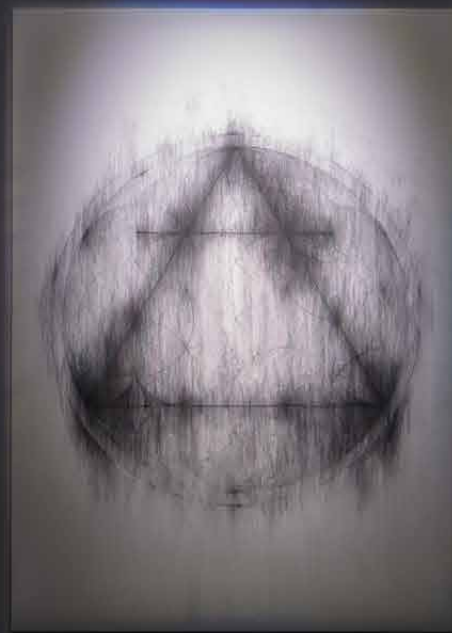
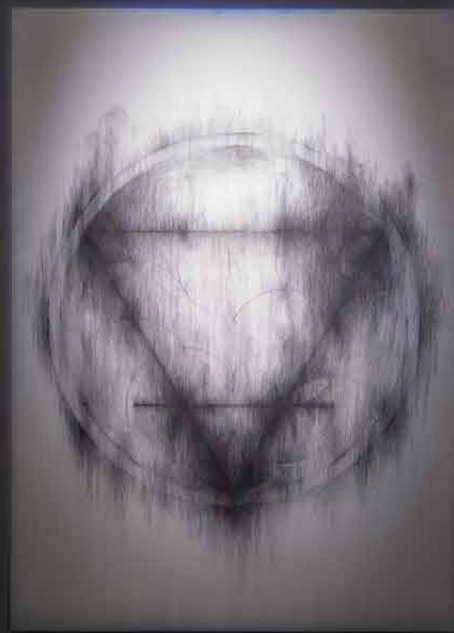
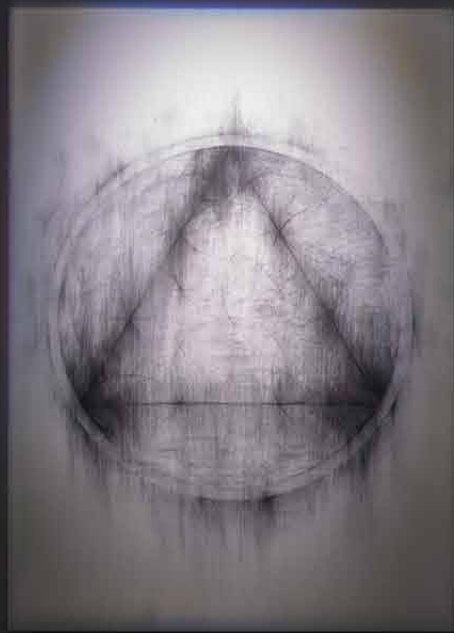
Extrastellar Evaluations III : Entropy : 25800

2018

Solo exhibition | Installation view

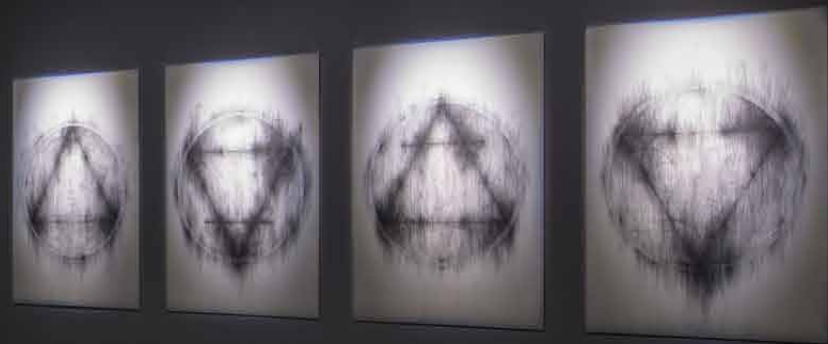
Installation objects including: 2 videos, 2 sets of drawings, site-specific vinyl cuts

2018 | 個展現場、多媒體裝置



火、土、風、水

Fire, Earth, Air, Water, charcoal, pencil, 109 x 79 cm x 4 pieces, 2017





生命之花 *Flower of Life*, 157.5 x 109 cm, 2017



2018 International Film Festival Rotterdam | Official Selection



超星鑑定 III : 熵 : 25800 *Extrastellar Evaluations III : Entropy : 25800*, color, stereo, 16'50", 2018

online preview: <https://vimeo.com/242858283> Password: **sandiego1**

反烏托邦，或一則（反）演化論的寓言

文 / 鄭文琦

「未來是倒敘過時的。」許多藝術家間接但卻明顯地傳達熱力學第二定律的模擬情境，也就是以推斷熵值的範圍來描述能量的迅速流失大於獲得最終極的未來，宇宙能量終於燃燒殆盡，而轉變為全面的均值化的靜止狀態。¹

—— 羅伯特·史密森 (Robert Smithson)

1970年在美國大鹽湖創作知名地景藝術《螺旋堤》(Spiral Jetty)的藝術家羅伯特·史密森，曾在《藝術論壇》(Artforum)上發表一篇標題為〈熵與新紀念碑〉(Entropy and the New Monuments)的文章，後來被收錄在1996年出版的《Robert Smithson: The Collected Writings》一書裡。其中，他透過19世紀中確立的「熱力學第二定律」傳達當時許多藝術家共同相信的模擬情境，即宇宙能量的迅速流失大於獲得，未來終將轉變為一種全面均質的死寂——即所謂的「熱寂」(Heat death of the universe)，藝術家們因此投入一種超越時間的紀念碑。儘管如此，他的行文對於宇宙將終結似乎不太感傷，反而暗示人們在面對末日可能來臨之時的抒懷。

史密森的《螺旋堤》作為某種與自然共存的結構，他則在文中提及許多活躍於1960年代的藝術家也取法於自然科學，其結果是，這類新紀念碑幾乎「使我們忘了未來」。衰亡或生物演化的時間被這些藝術家的紀念碑抵消了。而時間的抵消也廢除了行動論 (notion of action) 在藝術裡的價值——「行動帶來反應 (reaction)，直到藝術家終於『厭倦』了並止息於紀念碑的非行動 (inaction)」。他甚至宣稱，是「機械與電子科技最終皆崩壞的覺知，刺激這些藝術家建立了他們朝向或背離熵的紀念碑」²。

Dystopia or, an allegory of (counter-)evolution

By Rikey Tenn

"The future is but the obsolete in reverse." In a rather round-about way, many of the artists have provided a visible analog for the Second Law of Thermodynamics, which extrapolates the range of entropy by telling us energy is more easily lost than obtained, and that in the ultimate future the whole universe will burn out and be transformed into an all-encompassing sameness.¹

-- Robert Smithson

Artist Robert Smithson, who created the 1970 earthwork sculpture Spiral Jetty in Salt Lake City, Utah, U.S., once wrote an essay titled "Entropy and the New Monuments" for Artforum magazine that was subsequently included in the book Robert Smithson: The Collected Writings published in 1996. In this essay, he conveyed through the "second law of thermodynamics" established in the 19th century, a scenario widely accepted among artists of the time that energy loss far exceeds its acquisition in the universe, leading to an inevitable future of total and pervasive stillness — the so-called "heat death of the universe." Hence, artists were devoted to monuments that transcended time. However, his writings seem unsentimental regarding the end of the universe; rather, he hints at human expressions toward the coming of the possible end of days.

The structure of Smithson's Spiral Jetty coexists with nature. In his essay he mentions a number of artists active in the 1960s who also applied methods from the natural sciences to create new monuments that seem to "cause us to forget the future." The time it takes to decay or to biologically evolve is completely eliminated in the monuments created by these artists. This temporal offset also abolishes values attributed to the notion of action in art — "Reaction follows action, till finally the artist gets 'tired' and settles for a monumental inaction." He goes as far as to declare "the awareness of the ultimate collapse of both mechanical and electrical technology has motivated these artists to build their monuments to or against entropy."²

在21世紀回顧這些說法，啟發自熵的「非行動」雖然暫時擺脫了時間性，「熱寂」卻隨著最新的宇宙起源理論，成為一則不斷延遲的預言。與此同時，藝術家所謂的新紀念碑卻總是讓人聯想到近代科學家的發現，如仿效礦物結晶構造與自然界的幾何形式，或者電光能量的迸發瞬間。這種令人困惑的矛盾性也呼應了1970年代前後盛傳「雙魚時代」即將結束的北美社會氛圍，充斥陰謀論的大眾媒體卻傳達出對「寶瓶時代」的渴望。這究竟只是科技啟發藝術的宿命，抑或者冷戰時期的高壓特性所使然？

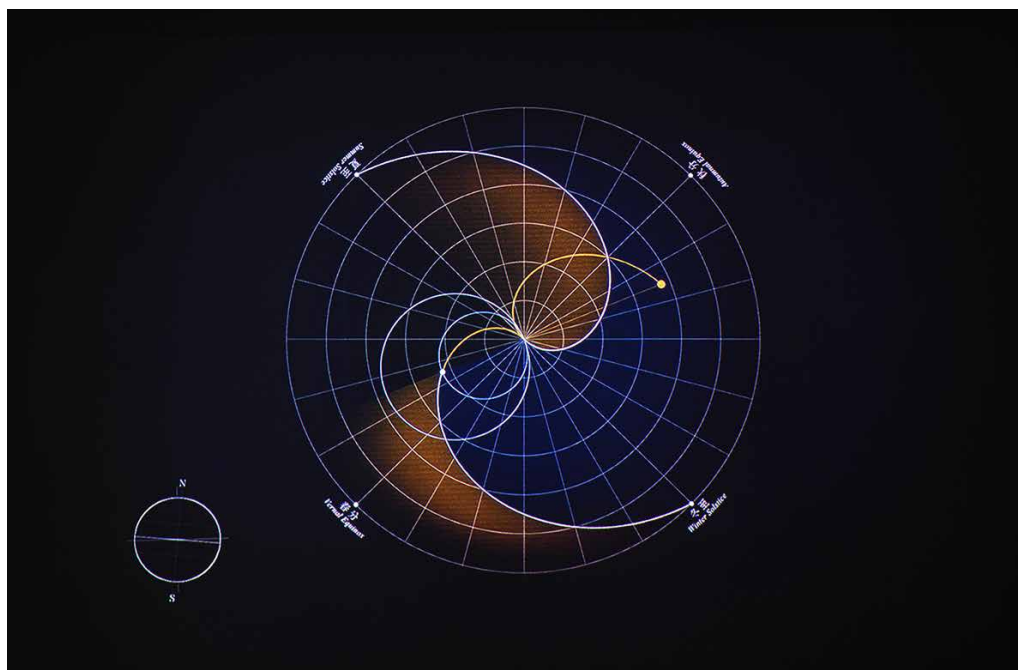
最近，有人試圖明確地界定「溝通理論」和關於熵的物理概念之間的類比，…我們不只是溝通真實的事物，也溝通非真實的。而非真實往往比真實指向更廣大的「實在」。故顯然所有資訊，包括一切可見的事物都具有熵的層面。³

—— 羅伯特·史密斯森

Looking back from the vantage point of the 21st century, though the “inaction” inspired by entropy temporarily escapes temporality, the “heat death of the universe” has become a prophesy perpetually delayed by the newest theories on the formation of the universe. At the same time, the so-called new monuments of these artists always lead to thoughts of recent scientific discoveries such as simulations of crystalline structures of minerals and nature’s geometric forms, or the momentary bursts of electro-optical energy. This confusing paradox also echoes the rumored end of the “Age of Pisces” in the North American social atmosphere, while a mass media infested with conspiracy theories conveys its desires for the “Age of Aquarius.” Is this the fate of technology-inspired art, or an inevitable outcome of the highly pressurized Cold War era?

Recently, there has been an attempt to formulate an analog between “communication theory” and the ideas of physics in terms of entropy. As A.J. Ayer has pointed out, not only do we communicate what is true, but also what is false. Often the false has a greater “reality” than the true. Therefore, it seems that all information, and that includes anything that is visible, has its entropic side.³

--Robert Smithson



晷舞 *Sundial Dance*
color, 60", 2018

陳澄如在最新個展「超星鑑定III：熵：25800」的同名影片裡，首次採用前文關於熱力學第二定律的推論，來串連「大年」（春分點完整繞行黃道一圈所需的歲差週期）的循環、「人與宇宙超靈的通訊」（摘自《一的法則》（The Law of One））內容和「神聖幾何」的圖案，構成她的反烏托邦論述。這套論述的前文本「超星鑑定系列」還包括引用《聖經》、13世紀波斯詩人魯米（Rumi）、《易經繫辭》等文字的《超星鑑定II：關於托勒密和哥白尼兩大世界體系的對話》（2016）以及她以1960年代極簡藝術家與通靈為題材的《超星鑑定》（2016），建構成一套三部曲。

我們很快就發現，藝術家似乎有意無意地引用大量的論證資料來模糊假說和實證的界線，並在影像訴諸與宇宙超靈RA的「通訊」來完成這件關於「末日」的單頻道錄像作品。最初是在紐西蘭拍攝的蒼涼風景，在引句和一段與RA通訊的文字後，是一系列包含熱力學、核分裂等科學動畫和檔案影像，其間插入另外兩次通訊，伴隨著電腦合成人聲的旁白和音效。這些陳澄如嫻熟的實驗影像語言，此刻成了承載靈性訊息的法門，而我們卻難以堅定地抗拒或接收這些內容。同樣難以確認的是，《超星鑑定》的論證奠基於一本名為《兩個行星的居民》（A Dweller on Two Planets）的書，書中稱19世紀生物地理學家主張有一個「雷姆里亞」（Lemuria）的遠古大陸，後來沈沒於印度洋和太平洋之間。該理論原是為了解釋生物地理學的不連續性，卻在她的計畫裡成為藝術史轉向的遙遠脈絡⁴。

For the first time, an eponymous film in Yin-Ju Chen's latest solo exhibition Extrastellar Evaluations III: Entropy: 25800, links the abovementioned Second Law of Thermodynamics with the cycles of the Great Year (the period of one complete cycle of the spring equinox around the ecliptic), contents of "the telepathic communication between humans and the universe" (excerpted from The Law of One), and patterns of "sacred geometry" in order to construct her discourse on dystopia. A prelude to this discourse in the Extrastellar Evaluations Series includes Extrastellar Evaluations II — A Dialogue Concerning the Two Chief World Systems (2016), which references texts from the Bible, 13th-century Persian poet Rumi, and Appended Remarks of the Book of Changes (Yijing Xici); as well as her work Extrastellar Evaluations (2016) that revolves around minimalist artists from the 1960s and psychics — all combines as a trilogy.

We soon realize that, whether intentionally or unintentionally, the artist seems to reference a vast quantity of discursive data to blur the boundary between hypotheses and factual data. The single-channel video work about the end of the world pivots around the telepathic communications with the cosmic oversoul "Ra." It opens with a desolate landscape filmed in New Zealand, followed by a quotation and the first communications with Ra, and then a series of scientific animations and archival footage on thermal dynamics, nuclear fission, and so on, interspersed with two additional communications accompanied by a narration of computer-synthesized human voices and sound effects. The experimental visual language that Yin-Ju Chen adeptly wields has now become the vehicle for spiritual messages; we are unable to either firmly resist or accept the content. Equally difficult to confirm is that the arguments posited in Extrastellar Evaluations have been based on a book titled A Dweller on Two Planets, which claims that 19th-century biogeographers maintained the existence of an ancient continent called "Lemuria" that eventually became submerged somewhere between the Indian Ocean and the Pacific Ocean. This theory was originally used to explain a discontinuity in biogeography, but has instead become a distant context for a shift in art history in her project⁴.

當然這不是陳澄如第一次以浩瀚無邊的宇宙觀點和知識使人難以消化的時刻——這位藝術家擅長以神秘學與偽科學解釋個體心靈和宇宙整體關聯的敘事。從《共登世界大同之境》（2012）、《天一象、地一物》（2013–2014）到《屠學表》（2014）採用占星學詮釋歷史上大屠殺的行動與背景，《超星鑑定II：關於托勒密和哥白尼兩大世界體系的對話》採用了科學史的對話形式呈現神秘學與科學的交集。她更鑽研冷僻的古代圖象，常常藉著鍊金術或神聖幾何元素的繪製，緩和展場觀眾對於浩瀚宇宙尺度的不適應。而大宇宙與小宇宙層層交互指涉的視覺構成，更讓人們在肅穆的節奏裡逐漸擺脫大腦的慣習。

《超星鑑定III：熵：25800》透過「大年」、外星通靈檔案、熵依序鋪陳，傳達她的反烏托邦主張，指向不可挽回的宇宙終點。陳澄如說詮釋歷史的神秘學是她用來研究權力結構、暴力、集體無意識的工具⁵，陰謀論則是「與反烏托邦分享著相似的思考方式，它們都揭示不可見的控制力以及行動的秘密含義」⁶；她期待觀眾即使不明白神秘學符號的意義，也能感受整體裝置試圖闡述的大小宇宙概念。果真如此，我們是否該放棄驗證《超星鑑定III》的論據而聚焦在超靈訊息：人類所導致的熱寂末日將在這次大年的「鐵（第四）紀元」結束後發生？（問題是若你我採信了這說法，又該如何面對不可挽回的宿命？於此她並未回答。）而這些難以蠱測的推論只是藝術家的信念，還是透過不斷挖掘矛盾材料的鍊金過程，帶領只能住在地球上的我輩觀眾——如她聲稱的外星訪客般從銀河另一端反向觀察這個早已麻木的行星，並問自己：它為何走到今天的局面？又將走向何方？

Of course this is not the first time that Yin-Ju Chen has used expansive and infinite universal perspectives and knowledge to create a moment that is difficult to digest — the artist is skilled at using occultism and pseudo-science as narratives to explain the individual psyche vis-à-vis the universe as a whole. From *One Universe, One God, One Nation* (2012), to *As Above, So Below* (2013–2014) to *Liquidation Maps* (2014), which used astrology to explain the actions and backgrounds of major massacres in history, or *Extrastellar Evaluations II — A Dialogue Concerning the Two Chief World Systems* that presents the intersections between occultism and science through a dialogue on the history of science, the artist further delves into rare ancient images, often using alchemy or sacred geometric elements to alleviate the viewer's discomfort with the vast scale of the universe. The visual construction of the overlapping layers of interaction between macrocosms and microcosms further enables the viewer to gradually abandon the habits of the brain within the solemn atmosphere of the work.

Through the sequences of the Great Year, extraterrestrial telepathy archives, and entropy, *Extrastellar Evaluations III: Entropy: 25800* serves as her dystopian proposal and points to an irreversible end of the universe. Yin-Ju Chen has said that interpreting the occultism of history is her vehicle to research power structures, violence, and the collective unconsciousness⁵. Conspiracy theories and dystopias “share similar modes of reflection; they all reveal an unseen power to control and the secret implications of actions.”⁶ She hopes that the viewer can somehow grasp the concept of macrocosms and microcosms expressed by the installation as a whole, even if they cannot understand the meaning of the occult symbols. If this is the case, should we perhaps abandon attempts to validate *Extrastellar Evaluations III*, and focus instead on the telepathic message: the heat death of the universe brought on by humankind will occur after the “Age of Iron” of this ecliptic cycle? (The problem is, if you and I accept this conjecture, how will we confront this irrevocable fate? She does not provide answers in this regard.) And these unfathomable conjectures are merely the artist's own beliefs, or a hermetic process of continuously excavating contradictory materials; to lead our generation of spectators who live on Earth in observing this already-numb planet from the perspective of her so-called extraterrestrial visitors from the other end of the galaxy, to ask ourselves: Why has it come to this? And where will it go next?

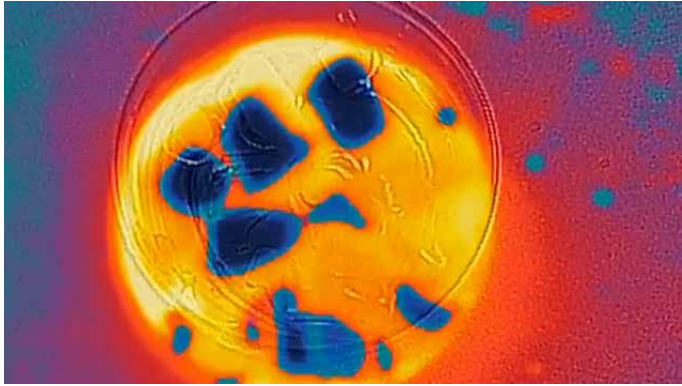
雖然人類已進化到一個萬物都可以被科學所解釋的年代，連宇宙的生死也即將有答案。然而我們仍不明白歷史上的巧合或命定；1960年代對於藝術家有什麼特殊的意義，為何在特定時刻形成具有「同時性」的藝術，而藝術家又想透過物件傳達何種訊息。或許陳澄如的影像只是我們窺見那個年代神秘靈感的替代性詮釋，但同樣的神秘卻也使她加入她所探索的藝術家行列了。

如同伯格森（Henri Bergson）在《創造演化論》（Creative Evolution）結合實證科學與形而上思想，對進化論做出「生命驅力」（élan vital）的補充，「超星鑑定系列」作品對於人類歷史、低限藝術家的創作及生命的替代性詮釋，也透過直覺的引導爬梳史實，更以「熵」模擬生命驅力的反證——為此她不但不放棄時間，更安住在柏格森式的時間流裡尋找答案。於此，我們彷彿看到了神秘學試圖整合的二元對立——在終將合一的日子到來之前。《托勒密和哥白尼兩大世界體系的對話》教導我們，要在相對客觀的歷史面前保持對「真實」的詰問；陳澄如則使我們看見，面對這個意圖懾服我們的宇宙，「傾聽」才是唯一的答案。

Although humankind has evolved to an era where science can explain all, with answers even for the birth and death of the universe, we still cannot comprehend the coincidences or predestined courses in history. What special significance did the 60s hold for the artists? Why was there a wave of art of “synchronicity” during that specific period of time? And what type of message did the artists hope to convey through these objects? Perhaps Yin-Ju Chen’s images are an alternative interpretation of our glimpse into the mysterious inspirations of that era, but the same sense of mystery has also brought her into the ranks of the artists she examines.

Just as Henri Bergson combines empirical science with metaphysics in Creative Evolution, supplementing evolutionary theory with élan vital, the Extrastellar Evaluations Series provides alternative interpretations for human history and for the lives and practices of minimalist artists, and, guided by Yin-Ju Chen’s intuition, combs through historical truths using “entropy” to simulate refutations of life forces. She does not eschew temporality, but settles into a Bergson-esque temporal flow in search of answers. We seem to glimpse an attempt by occultism to integrate binary oppositions before the day of final unification. The Dialogue Concerning the Two Chief World Systems advises us to continue in interrogating the “truth” in the face of relatively objective history, while Yin-Ju Chen allows us to realize that the only way we can confront this universe designed to subdue us is to listen.





1. Robert Smithson; "Entropy and the New Monuments;" Artforum 1966. (https://www.robertsmithson.com/essays/entropy_and.htm)

2. 同上，史密森利用熵的概念探討衰變與更新、混沌與秩序等對立的平衡。他不把熵視為一種壞處，而將它看成社會與文化轉變的形式。史密森後來被歸類為低限藝術家或「原始結構」（Primary Structures）運動成員，和Nancy Holt、Robert Morris和Sol LeWitt等人並列。他在這段引述的是馬克魯漢關於「機械論的催眠狀態」的說詞。

Ibid. Smithson uses the concept of entropy to explore the balance between binary oppositions such as decay and renewal, chaos and order. He doesn't see entropy as a bad thing, but rather as a mode of social and cultural transformation. Smithson was subsequently categorized as a minimalist, or a member of the Primary Structures movement along with Nancy Holt, Robert Morris, and Sol LeWitt. In this passage he is referencing McLuhan's writings on the "hypnotic state of mechanism."

3. R. Smithson; "Entropy and the New Monuments."

4. 書中稱雷姆利亞即現代亞特蘭提斯，位在北加州沙斯塔山（Mount Shasta）地底下。雷姆里亞人是來自外星的人類。陳澄如透過田調和訪談結合裝置呈現雷姆利亞傳說，宣稱雷姆利亞人曾在20世紀中期化身為人群中的藝術家，觀察全世界發生的重大事件。為了在中斷通訊的天候裡向母星傳達他們的觀察，遂採用新式的幾何形式通訊物件達到目的——也就是後來被詮釋為「極簡雕塑」的作品。 The text refers to Lemuria as a modern-day Atlantis, located under Mount Shasta in Northern California. Lemurians are extraterrestrial beings. Through a combination of field research and interviews, Yin-Ju Chen's installation presents the legend of Lemuria, claiming that in the 20th century, Lemurians were incarnated as artists, moving among human beings and observing major world events as they unfolded. They created new objects of communication using geometric forms in order to transmit their observations to the mother ship amidst intermittent signals — which were later interpreted as works of "minimalist sculpture."

5. 《貴在上海》訪談陳澄如，2017年三月。

Yin-Ju Chen's interview in Vantage Magazine, March 2017.

6. 段子迎，〈陳澄如：不可見的連結〉，《藝術界》2016年八月號。

Duan, Ziyang, "Yin-Ju Chen: The Unseen Connection," Leap Magazine, August 2016.

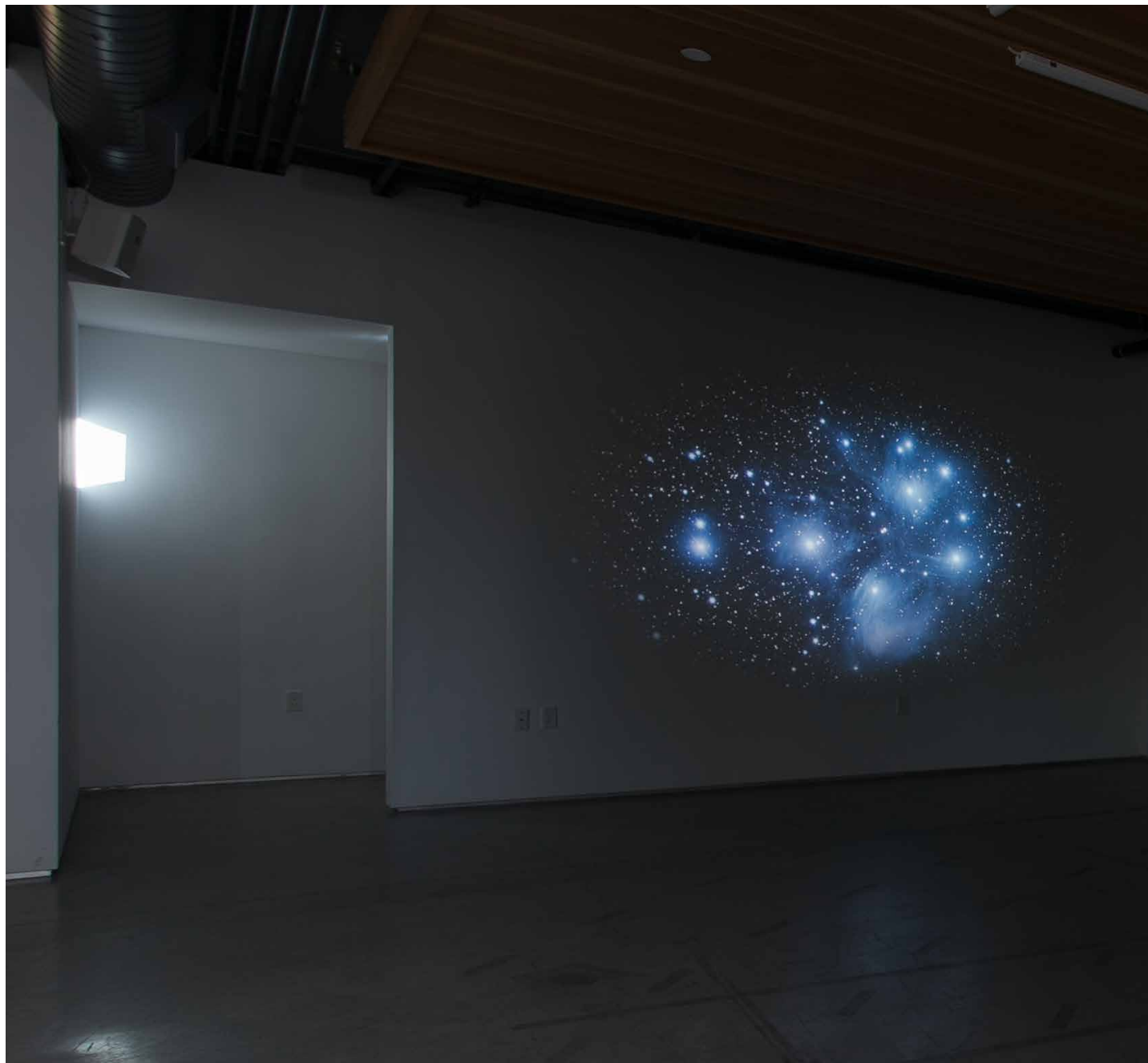
超星鑑定

Extrastellar Evaluations

2016

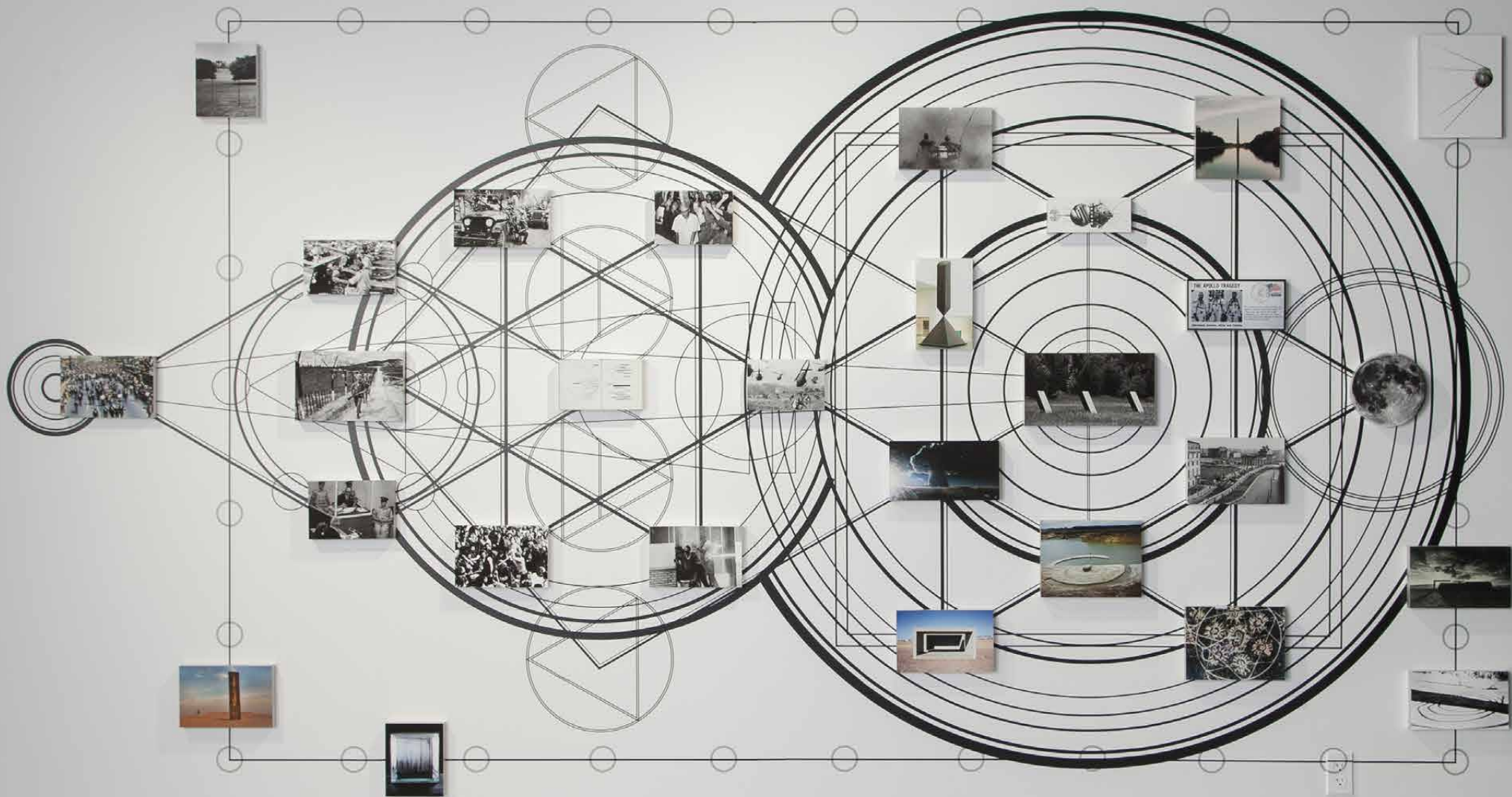
多媒體裝置 / 三個投影、一件電視播放、三十六只金屬片（48公分x48公分）、卡典西德、二十八張檔案照片、一封手寫信件、二十四顆水晶

Multimedia installation: 3 projections, 1 monitor, 36 metal plates (each 48 x 48 cm), Vinyl cut pattern + 28 framed photos, 1 Handwritten letter, 24 clear quartz crystals



裝置入口處
Entry to the installation.

KADIST 基金會裝置現場照，舊金山，2016
Installation view at KADIST San Francisco, 2016



《超星鑑定》（2016）呈現雷姆利亞文明存在的證據。好幾千年前，雷姆利亞大陸沈沒，但雷姆利亞人仍然隱名埋姓地與地球人共同生活著。在六零年代，一些雷姆利亞人利用觀念藝術家的身份在人類社會活動。《超星鑑定》展陳這個被定義的年代，以及人類與外星人對這個年代的衝擊與影響。

文字節錄自 2016 利物浦雙年展

Extrastellar Evaluations contains archival material relating to Lemurian presence on earth, collected by artist Yin-Ju Chen. Lemuria is a land that vanished beneath the oceans thousands of years ago, but the beings that lived there continue to exist amongst us, in another dimension. Chen's presentation contains communication devices made by Lemurians in the 1960s, understood by humans to be conceptual artworks. She considers life on earth in this defining era from an extrastellar point of view, encouraging a different interpretation of our existence, and for us to acknowledge the severe long-term risks that humans undertake in the name of progress.

[Text from the Liverpool Biennial 2016]

關於《超星鑑定》

文 / Marie Martraire

儘管普遍地認為，在好幾千年前，一些外星生物在雷姆利亞大陸（Lemuria）沉沒時倖存下來¹，但限有的資訊使研究人員無法充分掌握外星人口、統計數字與風俗習慣，甚至無法理解它們在地球生存的理由，導致後續歷史有眾多版本。然而，許多確信無礙的紀錄證實，一些雷姆利亞人今日仍留在距地心很近的地方，位在加州雪士達山底下4322公尺下方，並罕見於人類社會。在陳滢如對雪士達山的神祕居民做了調查後，藝術家在這火山地區進行田野調查，並與當地居民實地訪談。她的裝置作品《超星鑑定》（2016）揭露了雷姆利亞人存在於地球，使人料想不到的獨特資料。

結合檔案照片和錄像材料，以及雷姆利亞人創造的物件，這件計劃的功能宛如一個證據，證實在二十世紀中期，雷姆利亞人以美國藝術家之姿作為掩飾，在人類社群展進。包含許多人類藝術圈耳熟能詳的名字，如卡爾·安德烈（Carl Andre）、梅爾·博赫納（Mel Bochner）和詹姆斯·特瑞爾（James Turrell）等人，這些人利用立方體、巨石、方尖石塔，麥田圈等形式來作為溝通工具，回報原生星球有關人類的活動。經由靈媒露西亞的通靈協助，計劃中的影片翻譯了雷姆利亞大祭司與精神領袖阿達瑪（Adama）的訊息。而一副圖解式的再現方法，標記出傳遞的訊息（人類活動）、媒介（所謂的極限與觀念藝術），以及他們演繹的空間（宇宙）等許許多多彼此間潛藏的關係。

On Extrastellar Evaluations

By Marie Martraire

Despite common belief, some alien inhabitants of the lost continent of Lemuria survived its sinking on Earth thousands of years ago.¹ Limited information prevents researchers from fully comprehending the outer space population, their demographics and customs, or even the reason for their subsistence on Earth, resulting in inconsistent versions of their subsequent histories. Yet multiple accounts have established with quasi-certainty that some Lemurians remain on Earth today near its core, deep beneath the 14,179-foot Mount Shasta, CA, appearing infrequently to human witnesses. Following her investigation into the mysterious residents of Mount Shasta, Yin-Ju Chen conducted field research and interviews with local inhabitants of the volcanic territory. Her installation *Extrastellar Evaluations*, uncover unique materials that reveal unforeseen information about the Lemurians' earthly presence.

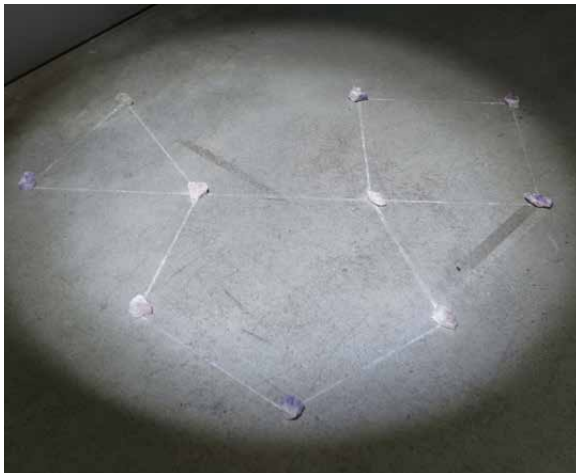
Consisting of archival photographic and video materials, as well as objects created by Lemurians, the work functions as evidence confirming that Lemurians were evolving among human communities in the mid-20th century under the identities of artists practicing in the United States. Including many familiar names to the human art world like Carl Andre, Mel Bochner, and James Turrell among others, these personas used forms like cubes, monoliths, obelisks, crop circles, etc. as communication tools to report back on human actions to their mother planet. Channeled through a psychic medium named Lucia, a video introduces us to these translated messages from Adama, High Priest and spiritual leader of the Lemurians. A graphic representation highlights the multitude of possible relations between the delivered information (human actions), their mediums (so-called minimal and conceptual works), and the space in which they evolve (universe).

《超星鑑定》著眼於六〇年代，這個雷姆利亞人與人類的關鍵歷史時刻。六〇年代象徵了國際間複雜的文化、政治的相互關係，例如1962年的古巴飛彈危機、冷戰的開始（1962–1979）、冗長煎熬的越戰（1955–1975）、非洲獨立運動與1968年歐洲抗議事件、中國文化大革命（1966–1976）、非裔美國人人權運動（1954–1968）、1968年馬丁路德金被暗殺等等。對雷姆利亞人來說，這個時代加計了一系列嚴重阻擾通訊的天災，如破紀錄的洪水以及暴風雪（1955/56, 1959, 1964/65等紀錄）²。由於逼鄰雪士達山，雷姆利亞人尋求新的方式和地點來與母星通訊。牠們發起、並發明了豐富遍及全國的幾何形狀的傳動裝置，以人類的詮釋並被人類拿來挪用為觀念與極限藝術的方式顯現出來。

通過外星智慧的角度，重新審視六〇年代可怕的人類活動，《超星鑑定》質疑我們對過去的瞭解，也鼓勵存在地球上不同角度的歷史詮釋。以此來龍去脈，複合媒材裝置使人們對人類活動的危機產生意識，呼應了今日對於全球暖化、持續衝突、濫用資源等問題的憂慮。此外，鏡像過去，現在、未來，陳滢如的作品呈現我們在這個世界逐漸迷失的徵兆。在這情況下，藝術家呼應了理論家法蘭克·貝拉迪對人類面對現實生活喪失信心的觀察，提出一個更宏觀更長久的現象，而不是發展媒體與資訊科技的近來趨勢³。鑑於雷姆利亞人若有似無地在地球上存在，這件裝置計畫也意味著被外力封密起來的歷史重演之必然性——如藝術家在2012年的《共登世界大同之境》審視中國獨裁者蔣介石這件作品的佐證。同時，這件後續作品《超星鑑定》擴展了陳滢如長期關心的權力與集體（無）意識議題之視野。



Extrastellar Evaluations focuses specifically on the 1960s as a key historical era for both Lemurians and humans. For humans, the 1960s denoted a complex interrelation of cultural and political events worldwide amid the 1962 Cuban Missile Crisis, the beginning of the Cold War (1962–1979), the enduring Vietnam War (1955–1975), Africa's independence movements, Cultural Revolution in China (1966–1976), African-American civil rights movements (1954–1968) and 1968 protests in Europe, the 1968 assassination of Martin Luther King, Jr., to name a few. For Lemurians, this era was marked by a series of severe weather events that disturbed their transmission routes, such as record-breaking flooding and snowstorms (1955/56, 1959, 1964/65, etc.).² Pushed far beyond the immediate vicinity of Mount Shasta as a consequence, the Lemurians sought new forms of and locations for communication with their motherland. They initiated prolific creations of geometric-shaped transmission devices on a national scale, made visible by human interpretation and appropriation as conceptual and minimalist artworks.

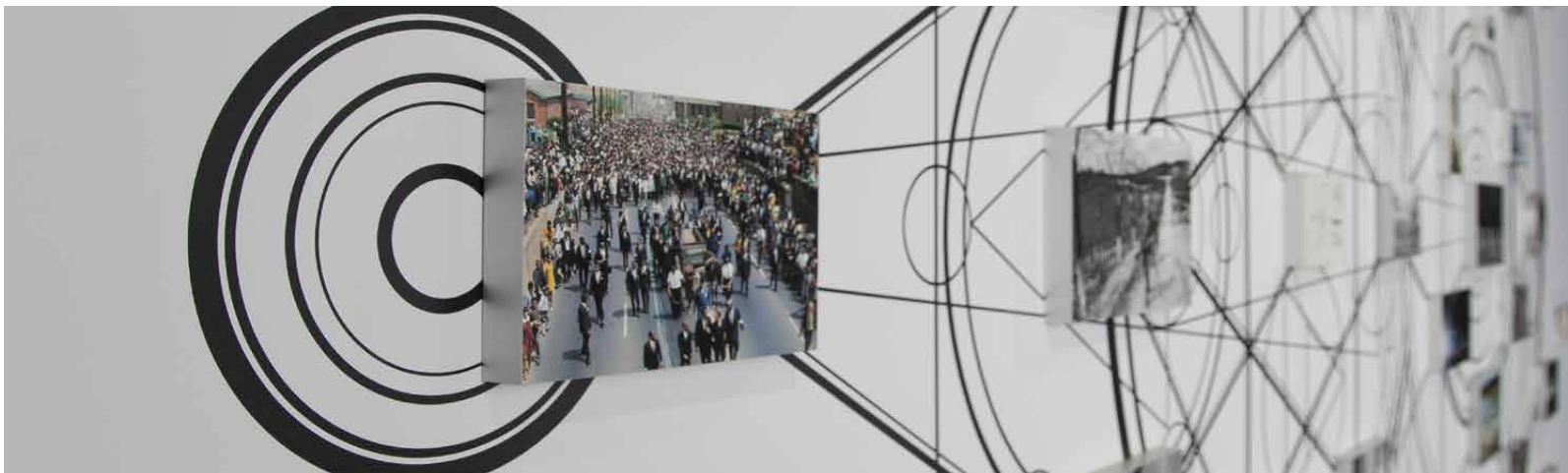


Revisiting dreadful human actions of the 1960s through the lens of outer space intelligence, *Extrastellar Evaluations* questions our understanding of our past while encouraging different interpretations of our existence on earth. In this context, the multimedia installation opens consciousness toward the risks of human activities, echoing today's anxieties toward issues of global warming, continuous conflicts and exploitation of resources. In addition, mirroring its past, present and future, Yin-Ju Chen's work addresses early signs of our becoming lost in this world. In doing so, the artist echoes theorist Franco "Bifo" Berardi's observation of humans' loss of faith in the reality of life, suggesting a larger, long-term phenomenon rather than a recent trend linked to the development of media and information technology.³ In light of Lemurians' ambiguous presence on earth, the installation also implies the inevitability of the cycles of history, sealed by an external force – as evidenced by Chen's 2012 three-channel video installation *One Universe, One God, One Nation* examining the dictatorship of Chinese leader Chiang Kai-Shek. Considered alongside this latter body of work, *Extrastellar Evaluations* develops the scope of Chen's long-term consideration of notions of "power" and collective (un) consciousness.

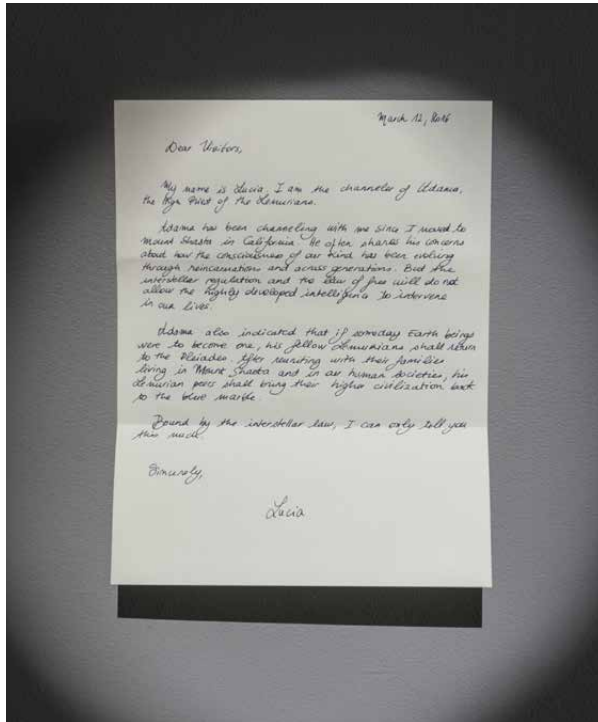
¹ College of the Siskiyous, "The Origin of the Lemurian Legend"
www.siskiyous.edu/shasta/fol/lem/index.htm

² College of the Siskiyous, "Historical Storms of Mount Shasta."
www.siskiyous.edu/shasta/env/storm/

³ Franco "Bifo" Berardi, Introduction to *The Wretched of the Screen*, by Hito Steyerl (Steinberg Press, 2012), 9-11.







Dear viewers,

My name is Lucia, I am the channeler of Adama, the high priest of the Lemurians.

Adama has been channeling with me since I moved to Mt Shasta in California.

He often shares his concerns about how the consciousness of our kind has been evolving through reincarnations and across generations. But the interstellar regulation and the law of free will do not allow the highly developed intelligence to intervene in our lives.

Adama also indicated that if someday Earth beings were to become one, his fellow Lemurians shall return to the Pleiades, after reuniting with their families living in Mount Shasta and in our human societies, his Lemurian peers shall bring their higher civilization back to the blue marble.

Bound by the interstellar law, I can only tell you this much.

yours,
Lucia

親愛的觀眾，

我是露西亞，雷姆利亞崇高祭司阿達瑪的靈媒。自從我搬到加州雪士達山後，阿達瑪和我經常通靈。

祂一直關注經過如此多的世代轉世，我們人類意識的進化似乎不完善。然而，由於星際法則與自由意志的定律，高度進化的智慧生物不允許干涉我們的生活。

阿達瑪指示，如果有一天地球所有的物種成為完整的一體，祂的雷姆利亞同胞會從昴宿星重返地球，不僅與祂們在雪士達山與人類社會的家人團聚，也會把高度文明帶回藍色星球。

基於星際法則，我承諾過我只能說這麼多。

誠摯的露西亞

超距作用

Action at a Distance

3 channel video installation | 3 passages of texts | 9'16" | 2015

Video Preview:

<https://vimeo.com/115161982> | Password: **santiago1**

《超距作用》呈現一系列創作計劃的第三章：以《天一象、地一物》（2013–2014）開始——藉由神秘學的角度探身體與現代醫學；到《屠學錶》（2014）——由天象、占星的方式理解亞洲近代屠殺事件和歷史；到第三章節《超距作用》（2015）將身體與國家並置，以量子力學中的量子糾纏原理為敘事界面，藉由現代物理科學的哲學觀，來理解人類與宇宙法則之間的微妙關係與相互作用。

大宇宙、小宇宙之間的密切關聯，或上下一致法則，一直是我近年來創作、研究中不可或缺的觀看介質；換句話說，大小宇宙的觀念，是我用以探討身體、政體、集體意識的研究方法，也是呈現這個長達兩年半創作計劃的關鍵。

愛因斯坦稱超距作用或量子糾纏為「鬼魅似的遠距作用」。這個創作計劃凝聚在人類與宇宙之間不停地交織、互相產生作用。從古至今，我們不斷地試圖理解世界與生命；無論是偽科學還是科學，不同的研究方法或是思考模式，了解生命的方式終究同歸而殊途，一致而百慮。



Action at a Distance (2015) is the third chapter of my practices addressing the body, governments, and state violence. Like the previous chapters, *As Above, So Below* (2013-2014) and *Liquidation Maps* (2014), *Action at a Distance* expands and summarizes the metaphysical threads between invasive surgeries and instances of state violence.

In *As Above, So Below* and *Liquidation Maps*, I present mysticism and astrology as conduits for contemplating modern medical treatments and various massacres. *Action at a Distance* further elaborates the relationship between the macrocosm and the microcosm by exploring the philosophical consequences of quantum entanglement and the principle of correspondence.

Einstein called quantum entanglement “spooky action at a distance.” This chapter and its previous iterations ultimately describe a cohesive and interwoven universe, where science and pseudoscience are merely two complementary routes to understanding human life.

人可以做他想做的，
但不能要他想要的。

*Man can do what he wills,
but he cannot will what he wills.*

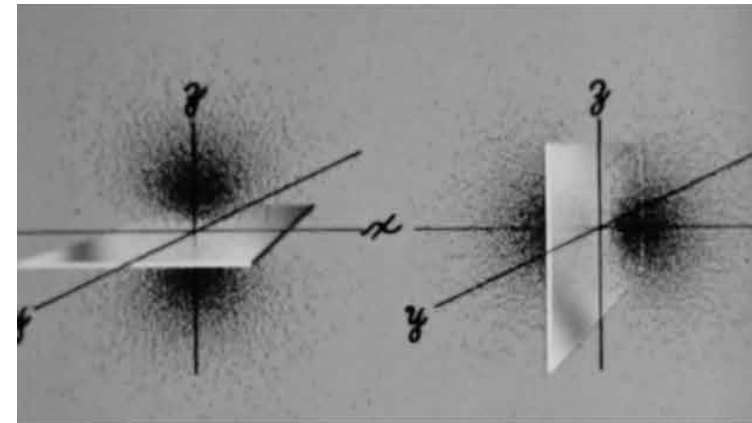
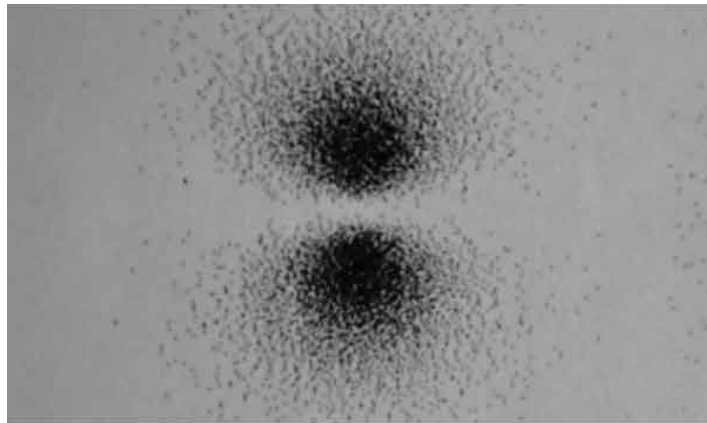
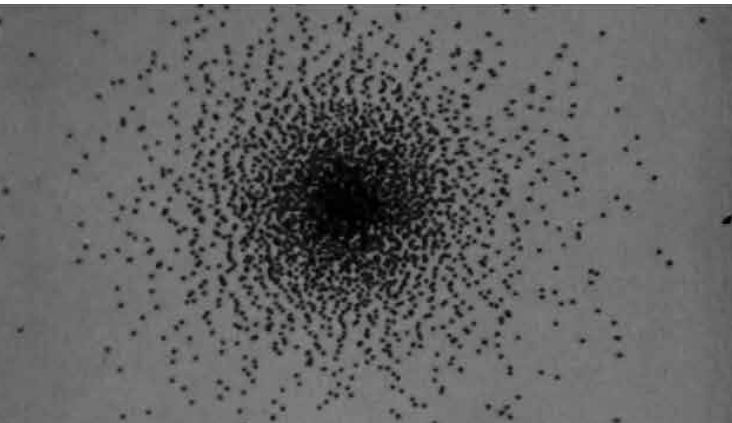
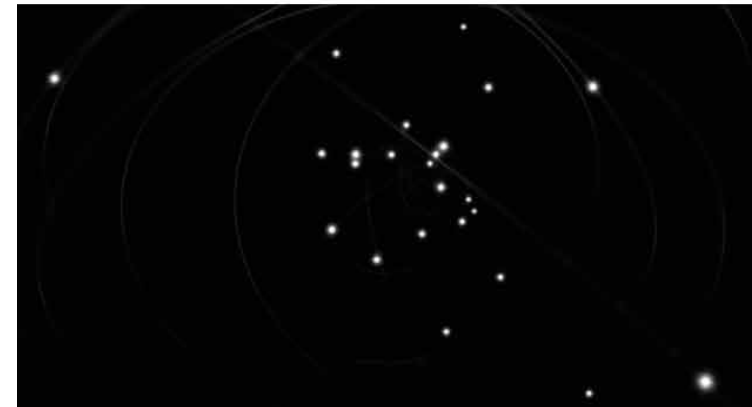
叔本華

Arthur Schopenhauer



Installation view at IT PARK, Taipei
 [up] 3 channel video in sync | 9'16"
 Video Preview : <https://vimeo.com/115161982> | Password: sandiago1

[down] Installation view



Stills from *Action at a Distance*

Video Preview : <https://vimeo.com/115161982> | Password: sandiago1

屠學錶

Liquidation Maps

5 charcoal and pencil on papers | HD videos (color, loop)
printed documents | 2014



Installation view at Biennale of Sydney, 2016

《屠學錶》是一系列透過神秘學的角度，結合占星與天文科學的方法，來重新檢視並研究近代亞洲政治清算與屠殺事件。陳澄如選擇五起歷史事件：1987年小金門屠殺難民、1942年新加坡肅清大屠殺、1975年紅色高棉屠殺、1999年東帝汶屠殺以及1980年光州事件，利用這些歷史事件發生當下的星空排列組合繪製出占星星盤，並依循圓形星盤的特質畫出屬於每一歷史事件的曼陀羅圖騰。星盤、曼陀羅圖騰皆象徵輪迴與非線性的時間，《屠學錶》便以此為名，如同手錶上的圓圈式計時。陳澄如以神秘學的角度切入重新回看歷史事件，除了對過往教科書上對於歷史書寫的主觀意識提出反思外，也試圖提問人類對其行為之可與不可為，在宇宙既定運行上下一致法則下，是否因而形成了不可抗力。這種以暴力手段達到淨化、完美的信念與目的，對應著錄像中火星與冥王星所代表的戰神與秩序重整前的絕對迫害與毀滅，如同榮格所認為命盤如何展現人類心靈的集體原型。藝評人鄭文琦針對陳澄如的作品指出：「解讀命盤之於觀眾是一種智性誘惑，唯有遮蔽信息和模糊相位才能有效地使象徵符號臣服於手繪操作痕跡下……而這些素描更接近古代占星師在沒有計算機輔助時親手繪製命盤的勞力過程，帶領觀眾親近的不是仰賴網絡科技的實時命盤解讀，而是一條通往心靈的發現之旅...」¹

1 引用自「內在地圖的使用指南」，鄭文琦評陳澄如《試駕靈魂》2014展覽一文，藝外雜誌63期，2014年12月號。

Liquidation Maps is a series of works that reexamines and investigates political genocides and massacres in recent Asian history from an occult angle, fusing astrology and astronomy. Yin-Ju Chen has chosen five historical events: Leiyu Kinmen Massacre in 1987 (Taiwan), Sook Ching Massacres in 1942 (Singapore), Khmer Rouge genocide in 1975 (Cambodia), massacres in East Timor in 1999 and Gwangju Uprising in 1980 (South Korea). Chen has created star charts based on astrological permutations at the time when these historical incidents started, and extrapolated upon the circular nature of the star charts into mandalas for each incident. The star charts and mandalas are symbols of reincarnation and non-linear time. The circular shape bring to mind the circular design of wrist watches, and the Chinese title plays on the Mandarin homophones of "chart" and "wristwatch."

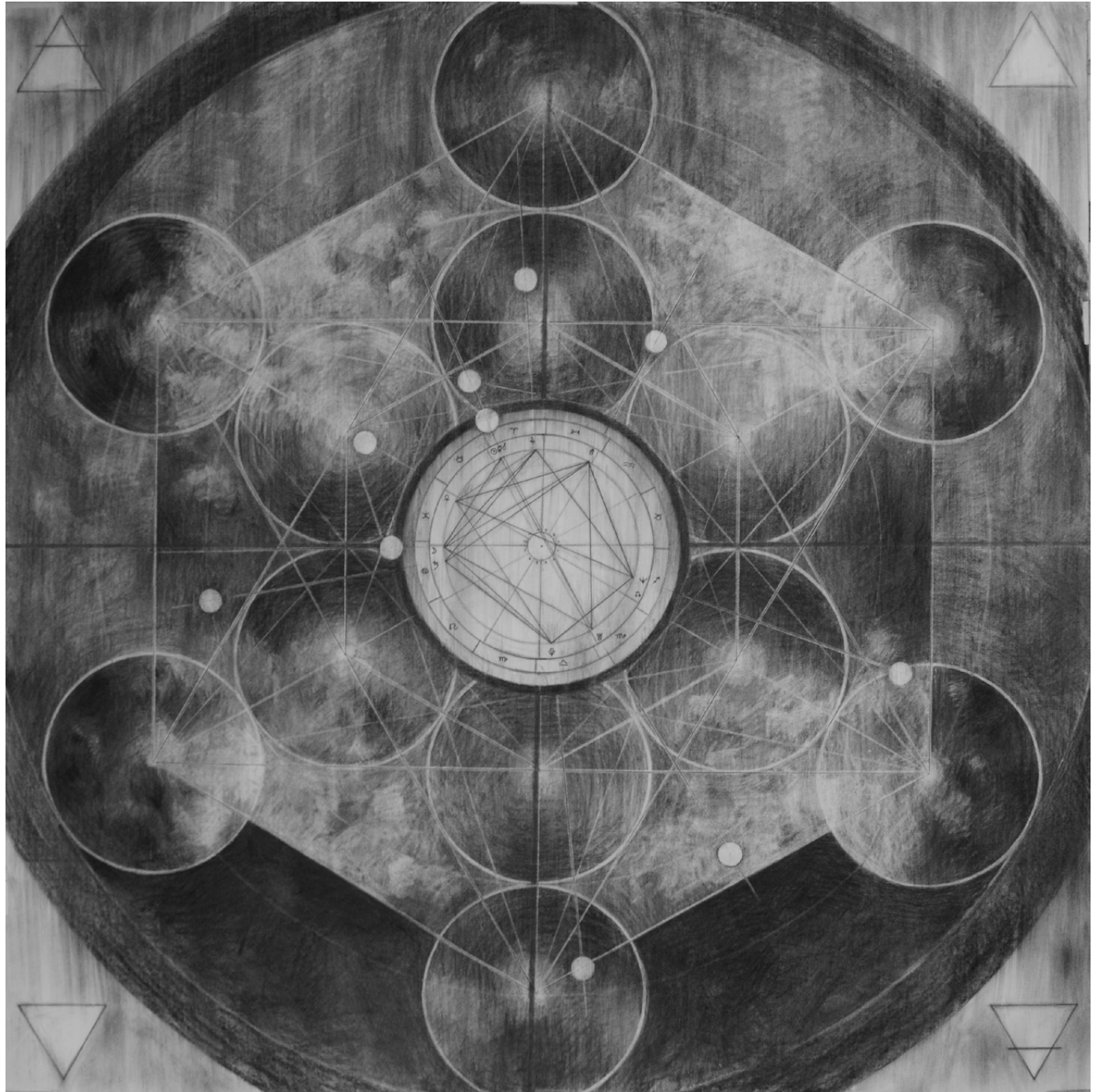
By re-examining historical incidents through the lens of the occult, Chen is not only attempting to rethink the subjective awareness of history writing in textbooks from the past, she is also questioning whether such actions by humanity are inevitable under the predetermined and inexorable laws of the universe, whether these laws constitute a form of cosmic force majeure. Corresponding to the belief that purification and perfection are achievable through violent means, in the artist's video work, the planet Mars represents the god of war and Pluto represents the utter persecution and destruction that precedes the reconstitution of order. This underlying concept is similar to Jung's belief that one's natal chart could represent a prototype of collective human consciousness. In critiquing Chen's work, critic Rikey Cheng pointed out that "natal charts are a form of intellectual temptation for their audience, as their symbolic meaning only surrenders to the manipulation of the hand that draws the chart, provided that information is masked and phases are purposely made vague... And these sketches adhere more closely to the labors of ancient astrologers rendering natal charts by hand in the absence of computer technology. Rather than bringing audiences an instant chart readout with internet technology, they lead viewers on a voyage of discovery towards the soul."¹

- Texts from *Shanghai Biennial 2014: Social Factory*

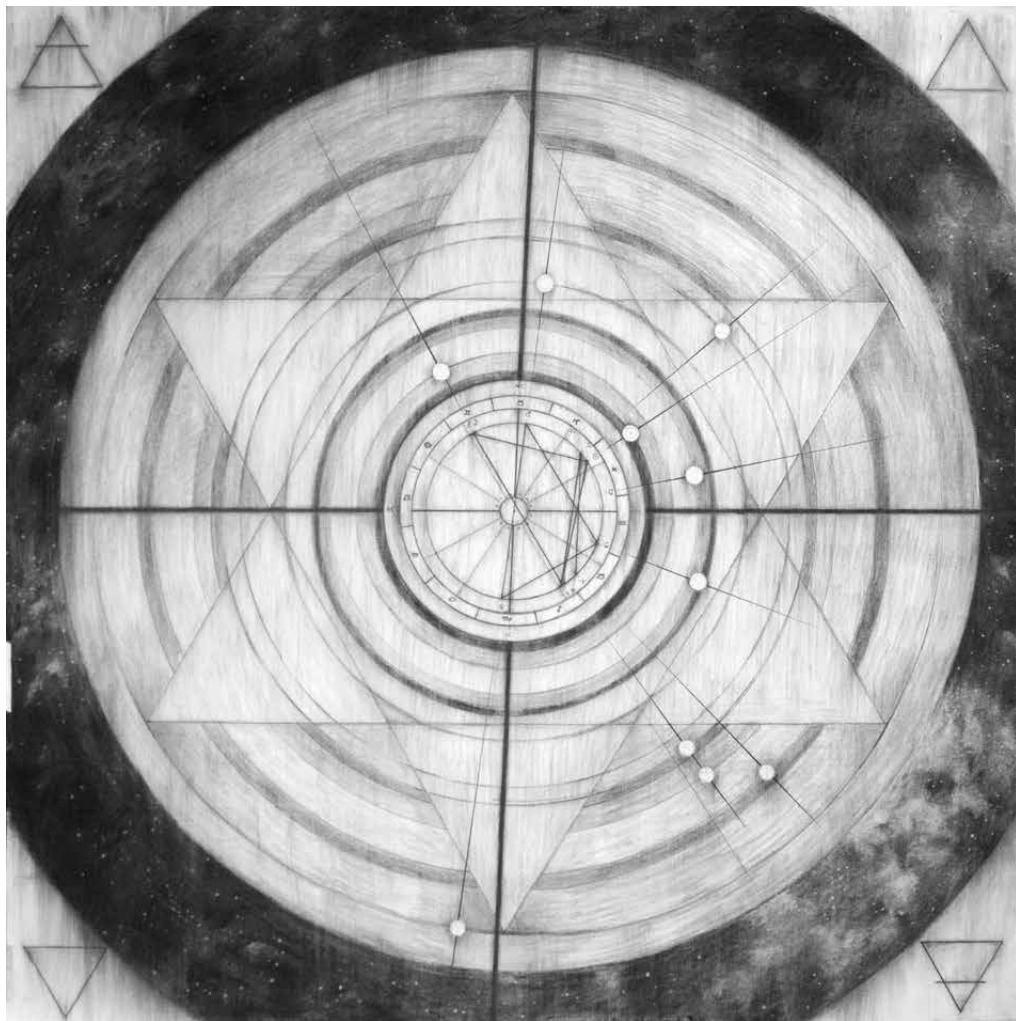
¹ From "A User Guide to Internal Maps", Rikey Cheng's commentary at Yin-Ju Chen's 2014 *Dead Souls at the Test Drive* exhibition.

5 maps, 125 x 125 cm each

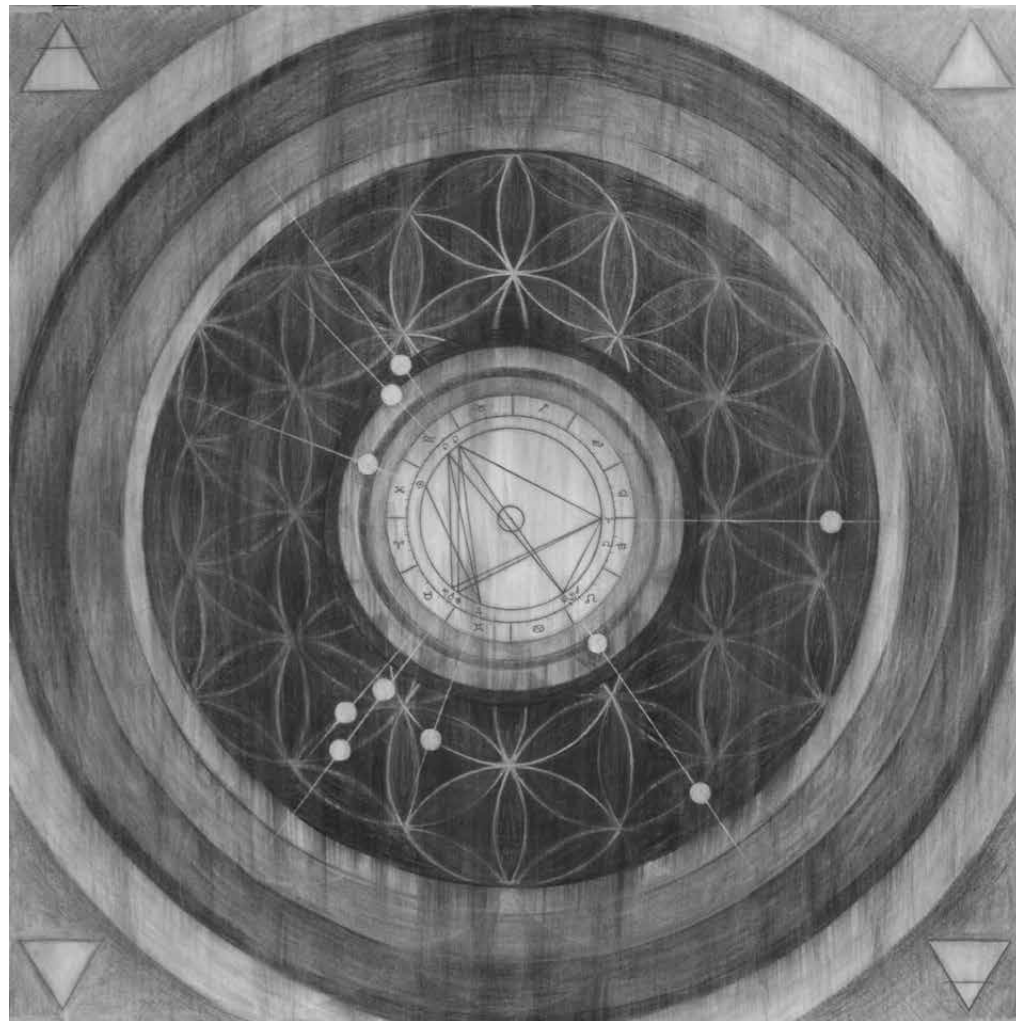
Khmer Rough, Cambodia, 1975-1978



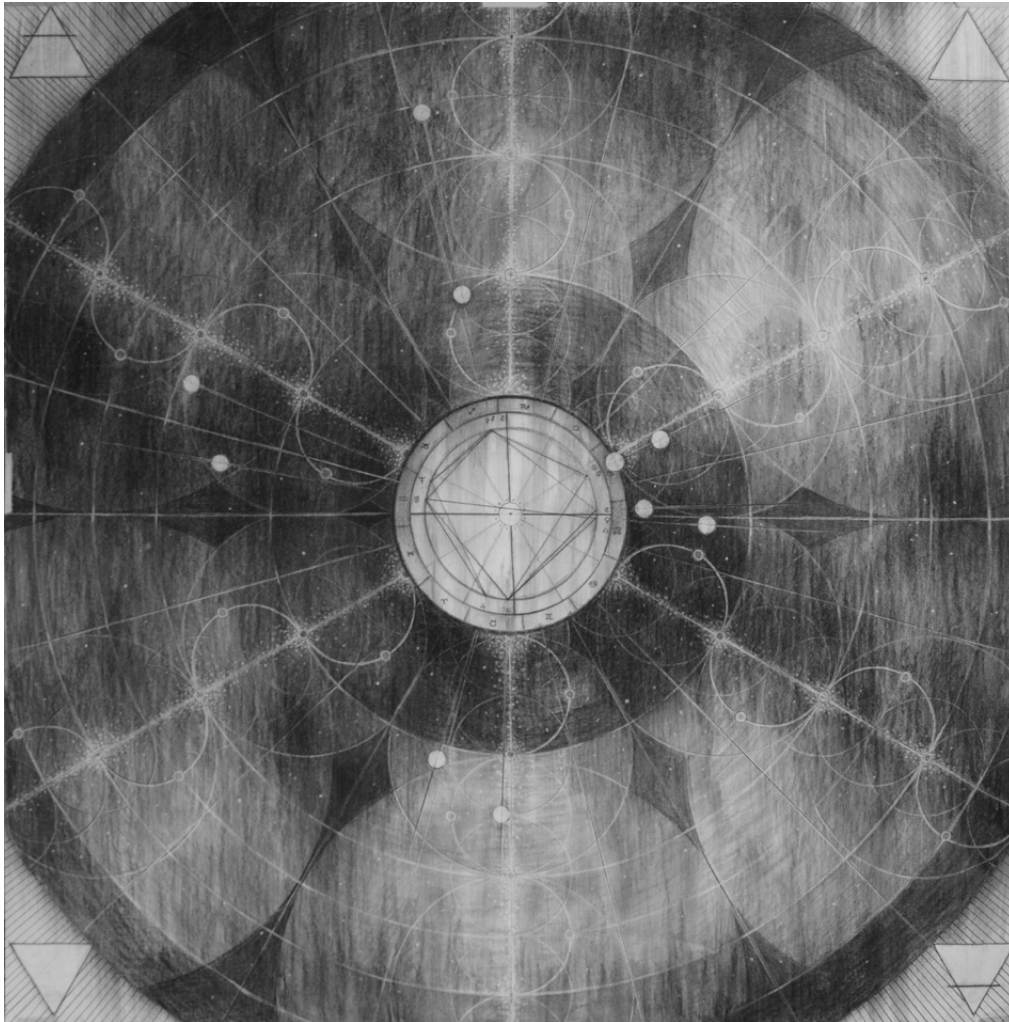
Leiyu Massacre, Taiwan, 1987



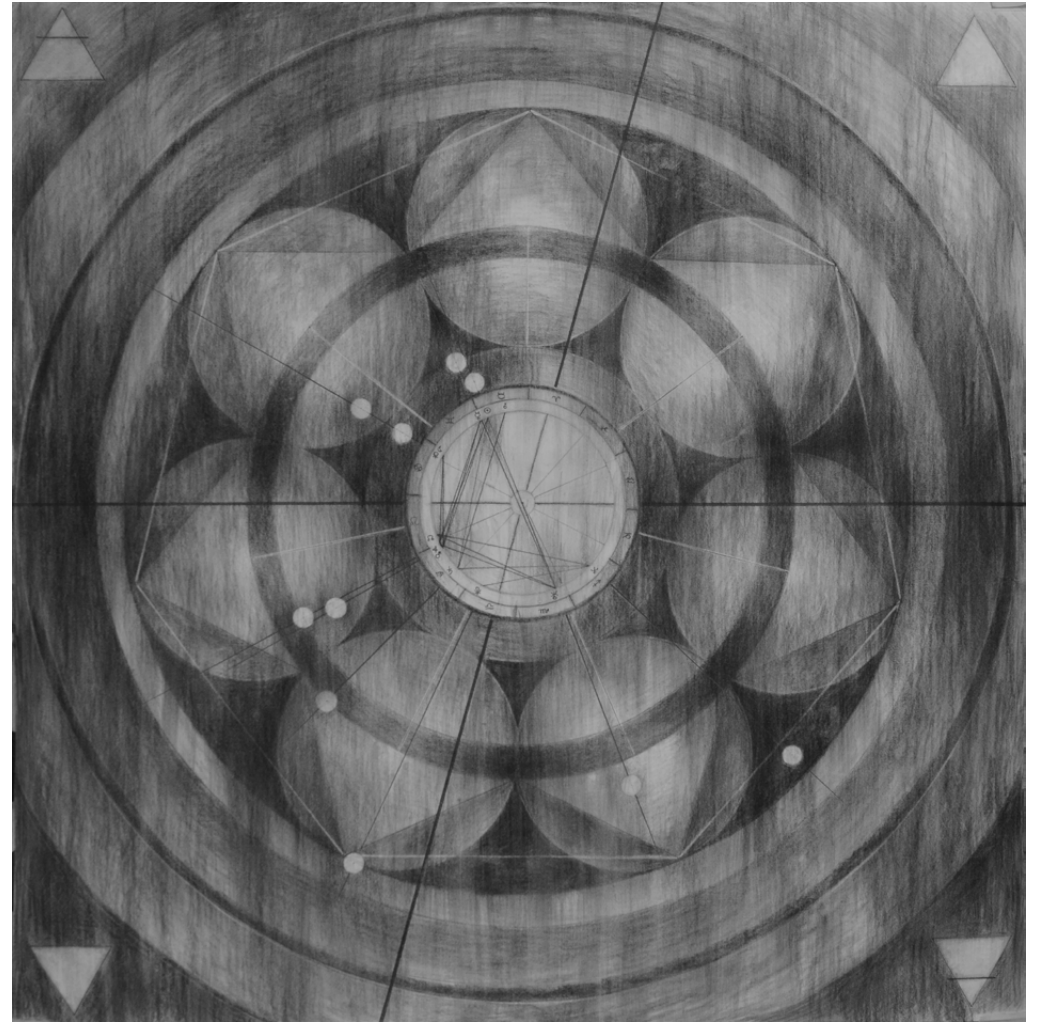
Sook Ching Massacre, Singapore, 1942

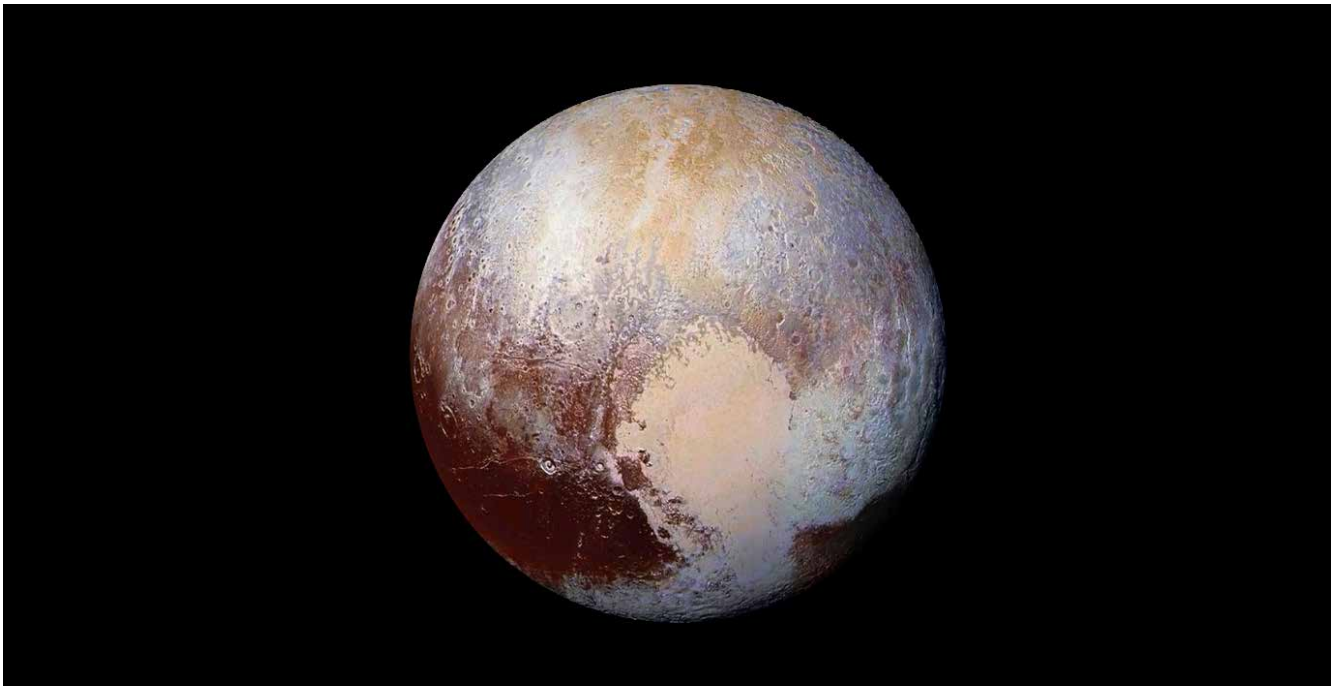
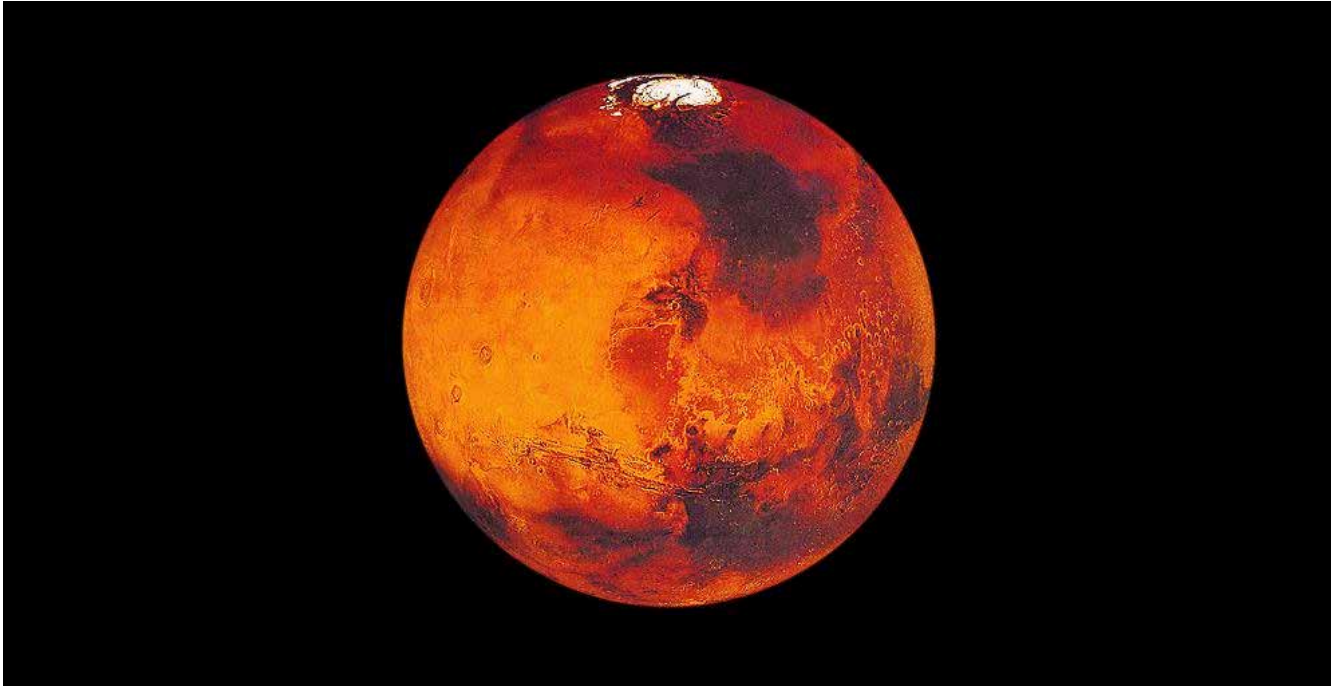


East Timorese Crisis, East Timor, 1999



Gwangju Uprising, South Korea, 1980





[up] video 1, Mars | [down] video 2, Pluto

1999 East Timorese Crisis

By Amber Tang

Independence Brings Massacre Forced Migration

Before formalizing independence on May 20, 2002, East Timor had experienced a large number of mass killings. These were caused by a referendum that took place on August 30, 1999 in East Timor. 78.5% of the votes supported independence. After the results were announced, paramilitary forces, which supported Indonesian occupation, wreaked havoc in East Timor.

According to the chart, the power authority hanging on top at the Midheaven is the paramilitary (Mars), which has access to a great deal of weapons (Mars and Pluto). They controlled the whole situation in Dili, East Timor. During the 10-day riot, atrocities included murder (Pluto squared Sun, 90 degrees), rape, genital mutilation (Saturn square Uranus), beatings, etc. Scene after scene of torturing and slaughtering can be seen in the conjunction of Mars and Pluto from the chart. The merciless nature of Pluto unites with the Mars of conflict and violence, and together they become a dark and frenzied power. If we take a closer look, we can see that the Chiron of pain and healing is also hanging at the Midheaven. The Indonesian government, the militias, the East Timoran police, and even the United Nations could have prevented or minimized this massacre. It took one month for East Timor to receive assistance from the Australian-led International Force for East Timor (Interfet).

* Reference: <http://www.people.com.cn/GB/paper2086/7316/704952.html>

The Conflict between Innovation and Conservatism

In Greek Mythology, the battle between Uranus and Cronus (Saturn) was a battle between father and son. In order to end Uranus' cruelty, Cronus, the son, emasculated Uranus and threw his genitals into the ocean. Later, Uranus' testicles became sea foam and the Goddess of Beauty, Aphrodite (Venus), was born. This myth implies that peace comes after revolution (Aphrodite represents love and beauty).

According to the chart, Uranus is opposite Venus, and Saturn disharmoniously squares Uranus and Venus. As the tip of this T-square, Saturn has to bare the tension from both planets. Saturn wants reform, while also preserving the public image. How does Saturn

have both? If Saturn supports tradition, then this is similar to the goals of the pro-Indonesian militias that were opposed to independence.

The East Timorans were eager for independence from Indonesia, but without Indonesia's economic support, prospects looked dim. Neither side really planned for economic reforms, and the pro-Indonesia paramilitary simply resorted to violence. However, this violence showed the East Timorans how much they would have to pay for their freedom (Uranus).

Neglecting Growth and Transformation

According to the chart, the Sun and Mercury both sit in Virgo and in conjunction. This suggests that when the paramilitary killings occurred, the entire atmosphere of East Timor was in an anxious and transformative state (Virgo is a mutable earth sign). The Sun and Mercury are 150 degrees away from the Aquarian Uranus (quincunx aspect). This aspect reflects the conflict between those who had military power and those who wanted reform. However, the violence occurred because neither side was addressing real, pressing problems. The East Timorans had been gradually leaning toward self-determination and sought to end the colonial and totalitarian regime. Therefore, they called a referendum (Both "referendum" and "future" are keywords for Uranus. Uranus is in Aquarius, and Aquarius' ruler is Uranus). The militias ignored the wishes of the East Timorans, and instead, used force to try to stop independence; consequently, they caused massive casualties.

The other quincunx aspect is from Sagittarius Mars and Taurus Jupiter. Mars sitting in Sagittarius means that one would fight for one's beliefs, and Jupiter sitting in Taurus signifies the growth of resources. When these two form a quincunx aspect, this suggests that the situation in both areas is disturbed. Maybe East Timor could be self-reliant and did not need to economically rely on Indonesia or other foreign entities, but at that time, self-sufficiency did not seem feasible. So when the pro-Indonesia paramilitary struggled with independence supporters, not only did the civilians suffer, so did the East Timoran economy. Both sides had neglected it.

期待獨立卻換來屠殺傷痛

文 / 貝貝

東帝汶這塊土地，在2002年5月20日正式獨立之前，經歷了大規模的屠殺事件。起因是1999年8月30日東帝汶舉行大規模的公民投票，有78.5%以上的選民支持東帝汶獨立。沒想到竟引來駐紮在東帝汶當地的親印尼民兵組織（東帝汶人）煽動的流血暴動。

從星圖看來，當權者是高掛在星圖天頂上的民兵（火星）挾帶著大量的火力（冥王星與火星），控制了整個帝力的局面。在這場為期十天左右的暴動，有人被殺害（冥王星與太陽的90度夾角）、強姦、割除生殖器（土星與天王星的90度夾角）、遭菸頭燙傷拷打至死。這一幕幕的虐殺事件，可從星圖中的冥王星與火星合相判斷。冥王星殘忍的特質，與火星的衝突、暴虐聯合起來成為一股既黑暗又暴力的力量。再仔細觀察，天頂上還掛著象徵傷痛與療癒力的凱龍星；沒錯！這場暴力屠殺事件，印尼政府、親印尼民兵，以及控制著東帝汶全國上下性命安危的當權者，甚至是聯合國，其實每一個角色都是隨時能解救東帝汶人民免於這場浩劫的人，卻在事發近一個月後，東帝汶才獲得來以澳洲為首的援軍協助（國際部隊）。

參考資料：

<http://www.people.com.cn/GB/paper2086/7316/704952.html>

革新與守舊的拉鋸戰

在希臘神話裡，克羅諾斯（土星守護神）與烏拉諾斯（天王星守護神）之間的戰爭，是一場父子之爭，身為兒子的克羅諾斯為了推翻烏拉諾斯殘暴對待自己手足的行為，閹割了父親，並把父親的陽具丟入海中，沒想到陽具在海上生成的泡沫成了希臘神話美女天神阿芙羅黛蒂的出身。這個故事隱喻的是革命行為與革命後產生的和平（阿芙羅黛蒂象徵的愛與美），回到星盤上檢視，星盤上的天王星與金星形成了180度夾角相位，土星與天王星及金星分別形成不和諧的90度夾角相位，身為此圖形象位端點的土星，承受來自兩個行星的壓力。想要改革，又想要維持形象，卻怎麼也掩蓋不住守舊傳統的思想。守著什麼呢？親印尼的民兵不願意獨立，想要保持被殖民時的風俗，亦或是受印尼政府掌控的時局。

獨立，看似美麗，但也象徵著需要自給自足的年代開始了。經濟不算樂觀的東帝汶，沒有了印尼政府的資源，會有多少亂源？這也許是當時想要獨立的人民們沒有想像的，因此，寧願守著印尼政府的集權或被掌控，也不願意改革的民兵暴亂了。雖是如此，但這場暴動也讓世人看見一塊土地上的人民如何為自由（天王星）付出代價，即使拉鋸，

最終也獲得了一點點主權獨立帶來的快樂。（因為其實還是會有暴動事件）。

被忽略的成長與轉變

觀察事件星盤中的太陽及水星皆落入處女座，兩者成為一個零度夾角的合相，代表當事件發生的時候，整個東帝汶的氛圍處在一種焦慮、隨時準備改變的情況（處女座是土象的變動星座），但是太陽與水星同時與落在水瓶座的天王星形成150度夾角的相位（十二分之五相；Quincunx）。這組相位隱喻著握軍權的人與改革份子之間的衝突，而衝突源自於雙方都沒有正視問題。東帝汶多年來漸漸生成的民主思想，開始也想要擺脫過去受殖民或是極權統治的歷史，於是以公投的方式來試圖改變整個東帝汶的未來（不論是「公投」或是「未來」都是天王星代表的關鍵字；且天王星落在水瓶座，水瓶座的守護星是天王星。）而民兵也忽略了東帝汶人民的需要，用強硬的方式反對，所以造成大規模的死傷。

另一組150度相位發生在火星射手座與木星金牛座。火星落入射手座，代表為理念而戰，木星落入金牛座則意味著物資的成長，這兩個星座與行星形成150度角的時候，象徵著社會當時的狀況在這兩方面其實是很衝突的，或許東帝汶可以過著自給自足的生活，在經濟上不需要依賴印尼政府，或其它的外來資源，但事實上，這仍是東帝汶當時經濟的挑戰，他們並沒有經濟獨立的能力，仍然要仰賴印尼政府的安排與供給。不論實情如何，東帝汶的改革份子或是民兵，若要各自為了自己的理念而戰，其實第一個損失的不僅是土地上的活資產(人民)，對於東帝汶的經濟發展也只是雪上加霜。這是民兵發動屠殺行動時的盲點，同樣，也是群起反抗專制獨裁，主張民主自由的人們的盲點。

註：處女座在黃道上正巧是150度相位的星座之一，而處女座與150度的共同點都是一直不停的調整，卻又無法正視問題的關鍵點在哪裡。

共登世界大同之境

One Universe, One God, One Nation

3 channel video installation | 17 minutes loop | colour & B/W | stereo | 2012

陳澄如的錄像裝置新作〈共登世界大同之境〉則試圖喚起在面對歷史循環和無法逃脫的事物之際，人們的幽閉和絕望感。這件作品提及的特定時刻是太空探險的1960年代，並同時涉及當時存在的帝國主義形式、意識形態的和極權統治的權力。作品的靈感來自漢娜·阿倫特（Hannah Arendt）對太空探險的分析，阿倫特認為太空探險是「世界異化」的一個形式，以及蔣中正的星座分析中關於他的領袖特質和獨裁性格的預言。為什麼許多朝著更美好的未來邁進的現代化努力，以及突破權力枷鎖的所有企圖，都在最後淪為它們所製造的神話的犧牲者？在此，我們在此踏上了「科學」和「集體夢境的畫面」之間、介於一個時代之知識和幻想之間的不穩定地帶。〈共登世界大同之境〉從視覺上思索權力、總體和極權主義的現代形式、大規模動員、效忠、氛圍式的和超自然的事物，在呈現上則運用了將外太空拍攝的畫面和戰爭、屈服於強權及效忠的畫面兩相並置的手法。（2012 台北雙年展）

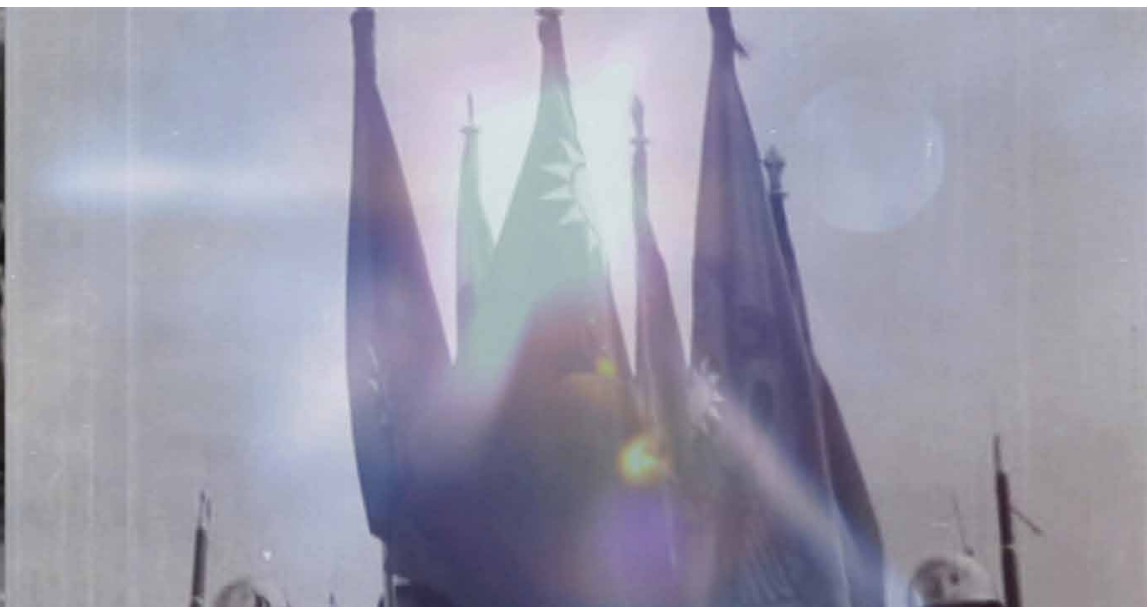
Video preview/ Password: sandiago1 :

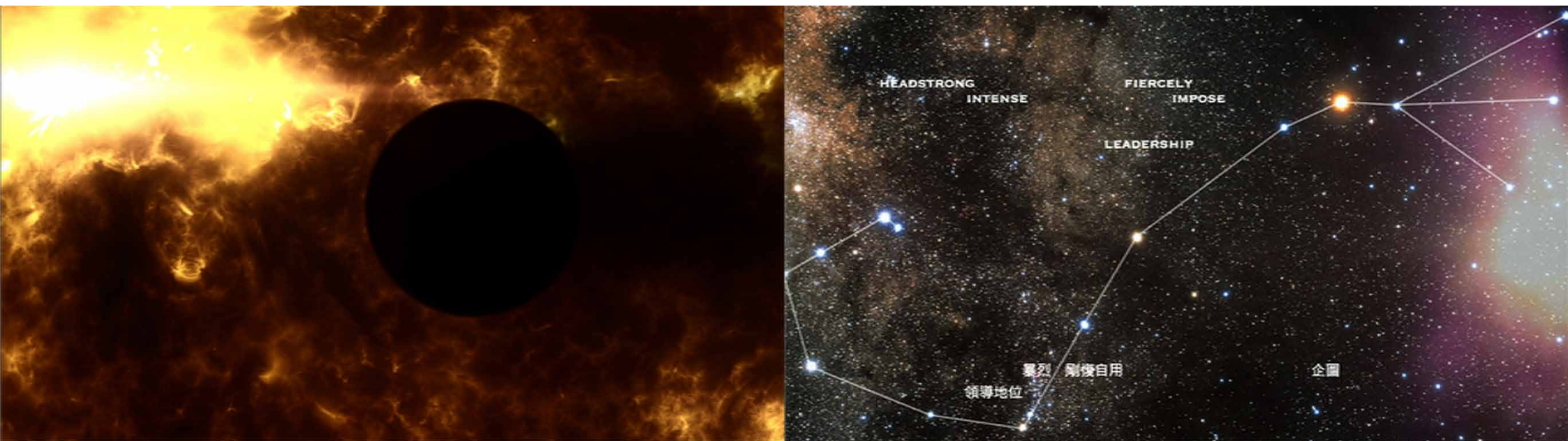
Channel 2 & 3: vimeo.com/57743629

Channel 1: vimeo.com/58255942

One Universe, One God, One Nation seeks to evoke a sense of closure and despair in the face of the inescapable cycles of history. The particular moment evoked here is the age of space exploration in the 1960s, juxtaposed with the forms of imperial, ideological, and totalitarian power existing at that time. The inspiration for the work came from Hannah Arendt's analysis of space exploration as a form of "world alienation," and also from the astrological horoscope of Chang Kai-Shek, which predicts his charismatic and authoritarian character. How is it that most modern movements for a better future, and all attempts to break free from the chains of power, ultimately fall prey to their own mythologies? Here we enter the slippery ground between "science" and "collective dream image," between the knowledge and the fantasy of an epoch. *One Universe, One God, One Nation* is a visual meditation on power, modern forms of totality and totalitarianism, mass mobilization, devotion, the auratic, and the supernatural. It works through the juxtaposition of images taken in outer space with images of war and submission to power.

(Texts from *Taipei Biennial 2012: Modern Monsters, Death and Life of Fiction*)





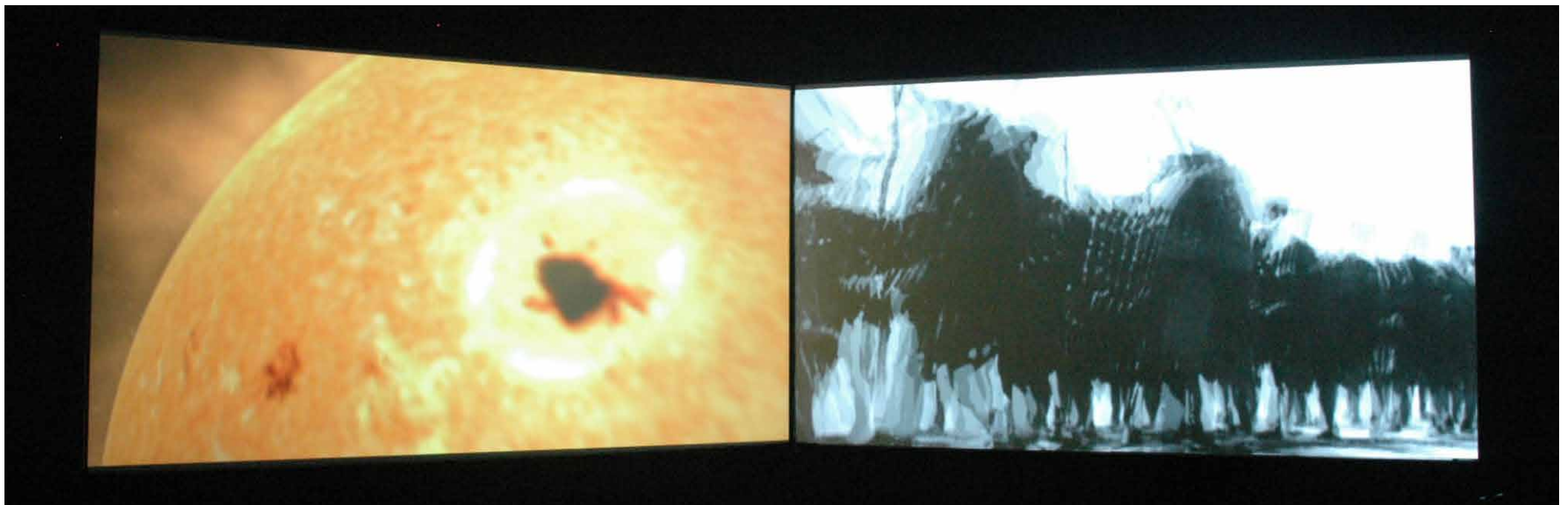
[left] the Sun [right] Scorpio constellation (Chiang Kai-Shek)



Installation View from *Taipei Biennial 2012: Modern Monsters, Death and Life of Fiction*

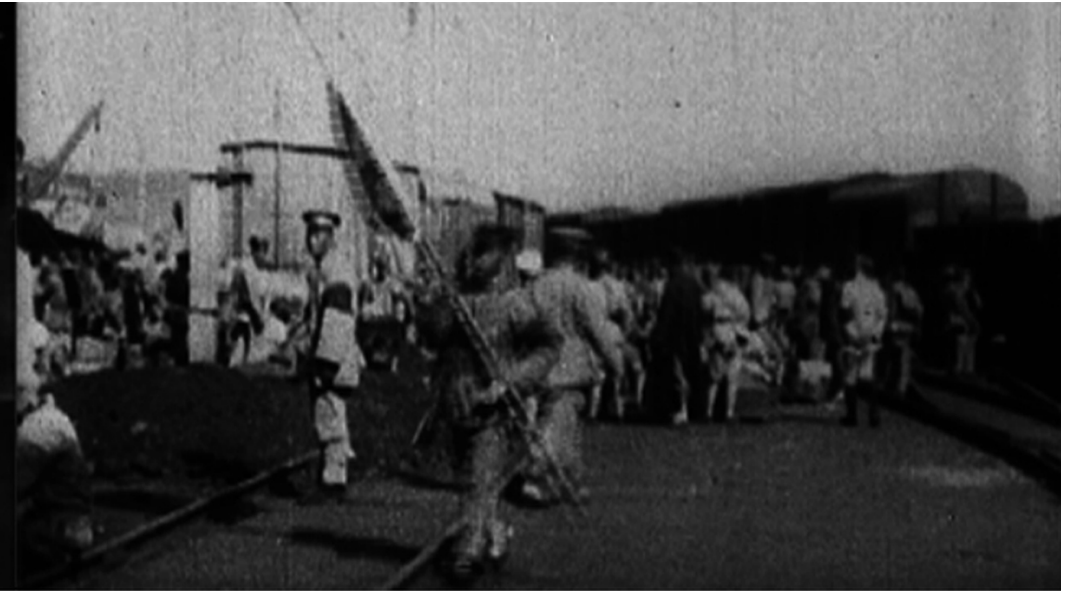
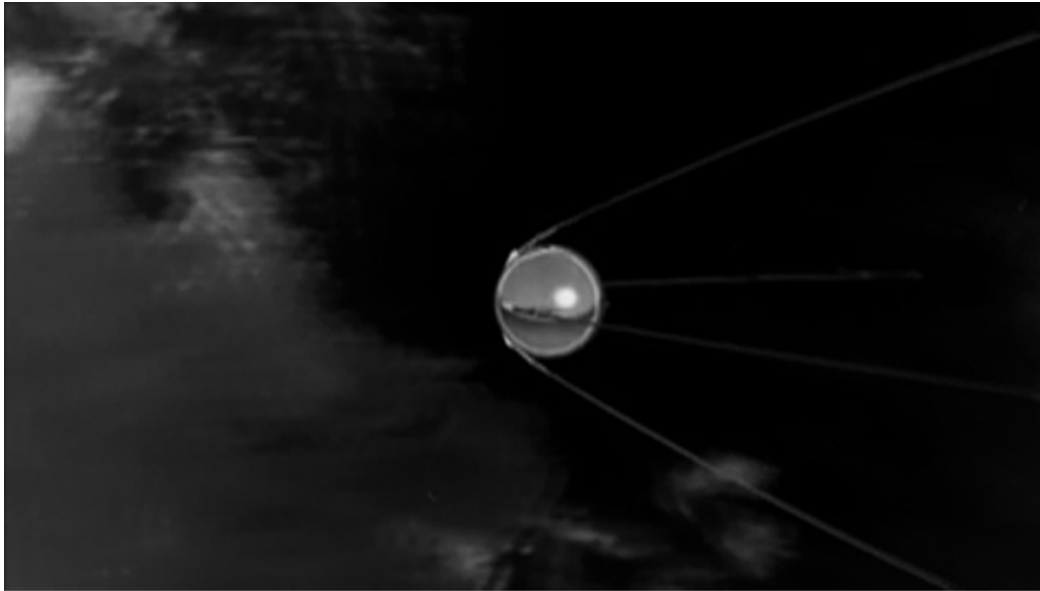
[up] Channel 1: Right before WWII reshuffled the world, Pluto was discovered in 1930. It represents destruction, transformation, and healing in the language of astrology. It orbits very slowly, so astrologers claim that Pluto affects generations more than it does individuals -- a generation that destroyed much of the Earth and then rebuilt again.

[down left & right] the Sun and Chinese Civil War 1927-1950





[left] The crowd cheering Chiang Kai-Shek | [right] Chiang Kai-Shek waving to his people



[left] Sputnik 1 | [right] Chinese Civil War (1927-1950)



透納檔案 *The Turner Archives*

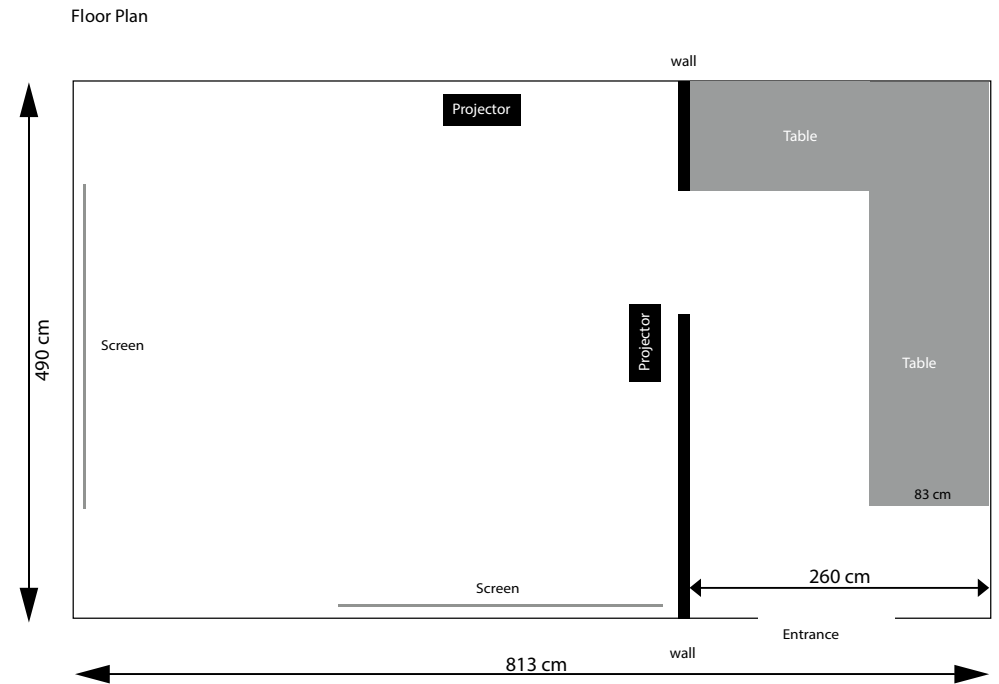
Multimedia/ 2-channel video installation, 2011
in collaboration with James T. Hong

Numerous displayed objects
Video Channel 1 & 2: approx. 5-minute loop
Sound: 20 minute loop

Video preview: vimeo.com/35361898

This work functions as a critique through the process of “over-identification” with a particular ideological perspective. It presents a perfect and yet dangerous opportunity to meditate on ugly, racist ideological themes, while at the same time illuminatingly present racial conflicts within the United States and the developed West vis-à-vis immigration, terrorism, and ethnic nationalism. Hopefully this project will shed light on the racist prejudgments we “always already” understand.

*Photos: William Vermaase/ RijksakademieOPEN
2011



〈透納檔案〉的靈感來自威廉·路德·皮爾斯 (William Luther Pierce) 的小說名著《透納日記》(The Turner Diaries)。這部小說被譽為「種族歧視的必讀經典」：小說一開始是種族衝突，並以白人優越主義的勝利作結。這部小說之所以出名，是由於它成為許多種族仇恨犯罪和右翼恐怖攻擊行動的靈感來源。〈透納檔案〉這件裝置作品中的主角名為「透納」，觀者參觀作品時，即是走進他的私人「戰爭房」或規劃室。在此，觀者看到透納推翻美國政府的個人計畫，以及美國近期通過的反移民法令與三K黨歷史的參考資料。「戰爭房」中有兩件錄像作品，一個呈現種族隔離式建築與美國和墨西哥邊境的畫面，另一個則呈現有關多元種族美國的種種畫面，而這正是透納所要宣戰的對象。(2012 台北雙年展)

*Photos: Willem Vermaase/ RijksakademieOPEN 2011

[Up] Closeup of the displayed objects [Down] Dual channel video room

[right] Turner's working table, displaying his equipment, notes, homemade bombs, and attacking plans.

Installation View from RijksakademieOPEN 2011

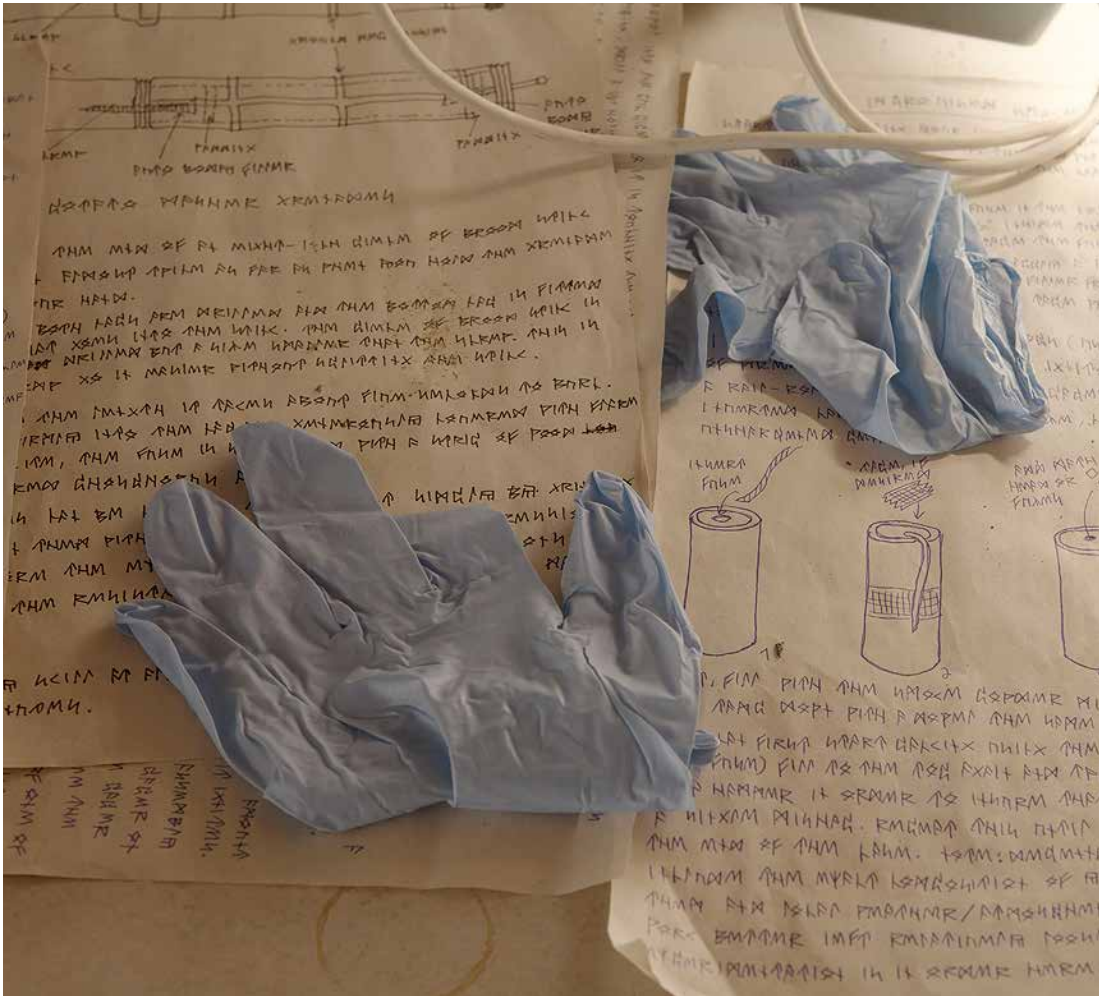


The Turner Archives presents the world of a fictional, American white supremacist named Earl Turner. Trained as an electrical engineer, Turner is a rabid racist who works to overthrow and destroy the multicultural, United States government.

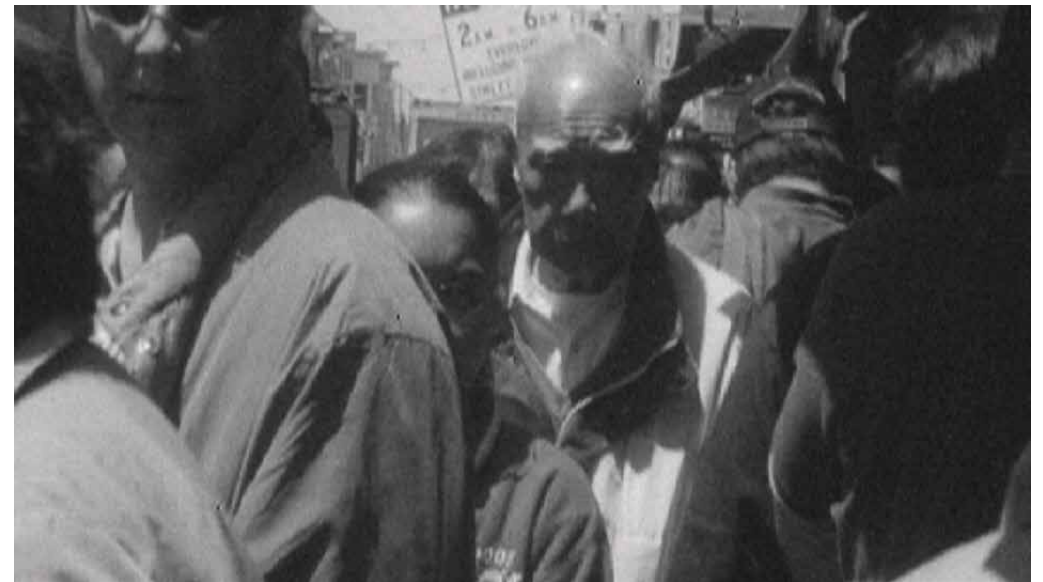
This multimedia installation is presented from Turner's perspective. His main studio or bunker contains a long table, which displays pieces of Turner's tools, strategies, notes, and thoughts, which are all related to the white supremacist movement depicted in the novel *The Turner Diaries*, and to historical, racist movements, such as the Ku Klux Klan. The video room presents some of Turner's own film and video footage. On one screen, his lens captures images of racial and ethnic borders, with particular emphasis on the border between California and Mexico, which he sees as broken and needing a permanent solution. On the second screen, Turner's lens focuses on aspects of American life that Turner hates, such as multiculturalism, people of color, and typical "brainwashed" Americans.



Turner's working table: equipment, notes, guns, and military supplies. The upright portrait is the founder of American Nazi Party, George Lincoln Rockwell (1959). The photo on the left is Stone Mountain in Georgia State, US, a site of the founding of the second Klan in 1915.



All the notes is written in runic alphabets, representing White Suprematists' ideology.



The dual-channel video :

[left] A broken border between US and Mexico.

[right] The aspects of American life that Turner hates, such as multiculturalism, people of color, and typical "brainwashed" Americans.

Video preview: vimeo.com/35361898



END TRANSMISSION

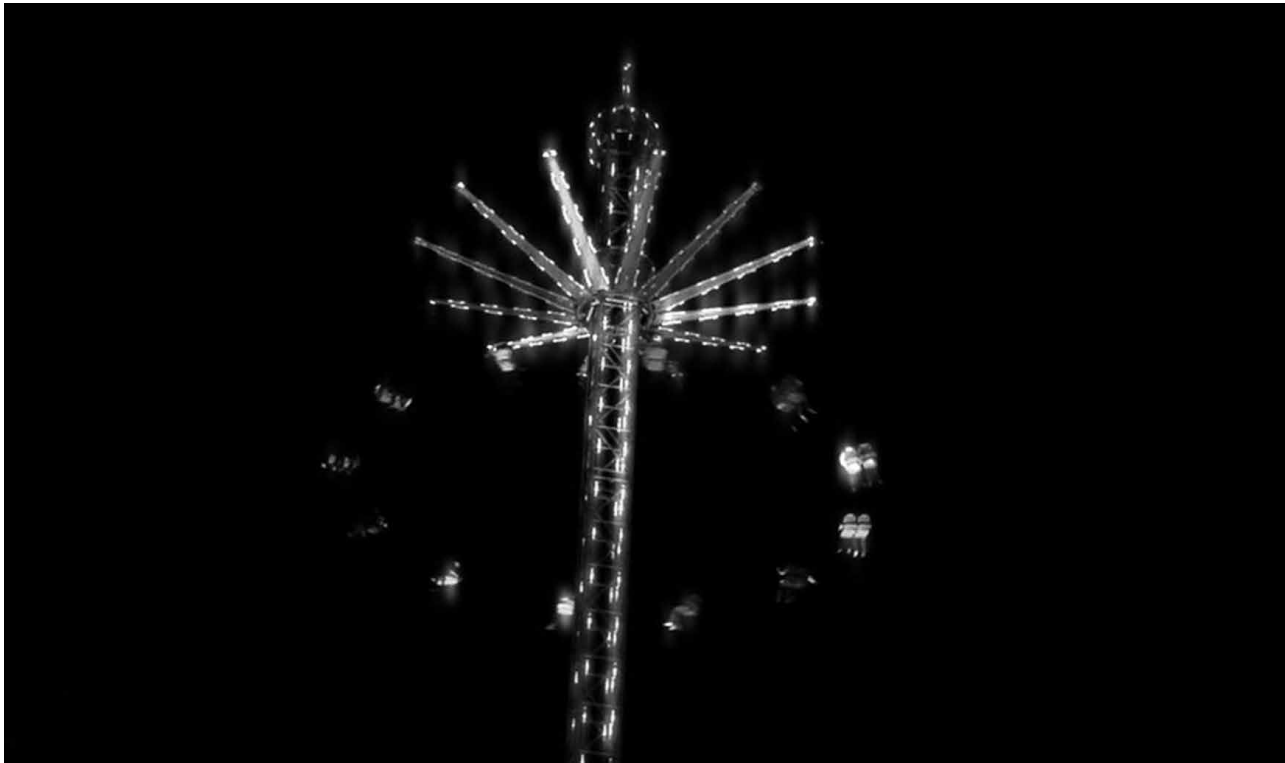
DECODED BY YIN-JU CHEN & JAMES T. HONG

AN ALIEN DOCUMENT

40th International Film Festival Rotterdam



Tiger Award nominee for short film



End Transmission

15 min. 40 sec. | DVCPRO HD | black & white | stereo | 2010

in collaboration with James T. Hong

Video preview: vimeo.com/62533465 | Password: sandiago1

A decoded, alien environmental message, structured as a hypnotic experimental film, forcefully and poetically warns us of their return and the planet's re-colonization.

Strange messages are sent to humanity. They are frightening and poetical at the same time; they report of a takeover and the end of it all. The messages alternate with ominous black-and-white images of lifeless cities under control, frozen industrial landscapes, sterile laboratory machinery and nature in an abandoned state. "We were here before you". "Fear is natural." A final warning: the planet is re-colonized, and human life only seems possible in the protected, artificial and enclosed environment of a large-scale indoor resort.

Stephen Hawking once wrote, "If aliens ever visit us, the outcome will be much as when Christopher Columbus landed in America, which didn't turn out well for the Native Americans". In this case, who are the colonizers and who are the natives?

一則被解碼的外星環境訊息，透過催眠般的實驗電影形式，強烈而詩意地警告著我們：它們即將歸來，並再次殖民這顆星球。

一則則怪異的訊息被傳送到人類耳中，它們既令人恐懼又充滿詩意；既預告了佔領地球，也暗示了末日的降臨。這些訊息交織著不祥的黑白影像，畫面中呈現著被掌控的死寂城市、冰冷的工業地景、無菌的實驗室機械，以及被遺棄的荒蕪自然。「我們在你們之前就在這裡了。」「恐懼是自然的。」而最終的警告則是：地球已被重新殖民，人類似乎只能退居大型室內度假村，在受保護、人工且封閉的環境中勉強維生。

史蒂芬·霍金曾寫道：「如果外星人造訪我們，其結果將會與哥倫布登陸美洲時非常相似，這對美洲原住民來說是厄運。」在這種情況下，誰才是殖民者，誰又是原住民？

財 · 縫

Transactions

7 min. 42 sec. | HD | color | stereo | 2008

Mandarin & Taiwanese dialogue, English subtitles



錄像短片《財·縫》中，一位台灣母親用雙手嫻熟地縫製著衣物，一針一線縫出供女兒在美國讀書的學費。陳澄如這部早期的錄像創作中，可以聽到她與母親在電話上討論著信用卡的帳單細目，當時在海外留學的她必須仰賴母親勤奮不懈地工作來支付學費。然而，這段對話並未充溢著感激之情或親密的私房話，只是務實地一一核對金額；身處天涯各方的她們，靠著生硬的血親義務和平乏瑣碎的對帳細節，維繫著母女關係。從這段喜慍不形於色的交談中，觀眾也許能感受到典型的剝削思維：女性精疲力竭的付出，或家庭責任被化約為機械性的自動技術。儘管如此，影片本身不啻為一種愛的表達，企圖維持住母女之間的鏈結，見證愛必須克服的難關。女兒也許將錢花在藝術學校的課業上，但明智的母親用她勞動的雙手記下帳目。鏡頭後的藝術家最終體悟到，金錢與無限的虧欠相比是如此微不足道——或許這就是與母親這筆「交易」最重要的意義。

Video preview: vimeo.com/yinjuchen/transactions



In the short video *Transactions* (2008), a Taiwanese mother's hands are seen sewing clothing with great skill, an effort she undertakes to finance her daughter's studies in the United States. The daughter is Yin-Ju Chen, whose work interprets social power and history through cosmological systems. In this early film, she is heard speaking on the phone with her mother to coordinate a credit card bill from the distant country where she pursues her studies thanks to her mother's relentless hard work. But the conversation is not animated by gratitude, nor by intimacy, but by the primacy of numbers and a pragmatism that connects the mother and daughter across a great physical distance only by dry contractual or logistical obligations. In the coldness of such an encounter, we might perceive the extractive logic of the US, the world of women who give beyond exhaustion, or the reduction of family duty to machinic automation. But the film itself is also an act of love that recuperates the relationship between the daughter and the mother, and a testament to the hardship that love must always conquer. The daughter might be spending the money on art school, but the wisdom of the laboring hands keeps the accounts. Finally, the artist behind the camera completes the totality of the transaction by registering money as trivial compared to debts that are infinite.