

2nd Cross-Campus Exhibition
(Clear Water Bay Campus)



Exhibition Brochure 展覽手冊

共息訊號：
纏聯的感知與算法

Symbiotic Signals:
Entangled Perceptions
and Algorithms



15 Dec 2025 -
20 Jan 2026

策展前言

在算法已滲入情感、勞動與記憶的今天，我們與機器共用同一套訊號環境。「共息訊號：纏聯的感知與算法」將展覽視為一台正在運行的裝置：影像、文本、聲音與身體在不同空間被採集、訓練、再生成。觀眾沿著弧形廊道移動的同時，也被攝影機、感光元件與模型悄悄閱讀。三處展區構成同網絡的不同介面——從藍圖與宣言，到具身互動，再到沉浸敘事，試探人在多重算法世界中與他者共息的方式。



Curatorial Preface



Algorithms mediate how we feel, eat, remember, and move. *Symbiotic Signals: Entangled Perceptions and Algorithms* treats the exhibition itself as a running machine, where images, texts, soundscapes, and bodies circulate as signals. Across three galleries, works harvest data, retrain perception and rehearse new forms of co-existence between humans, non-humans, and computational agents. As visitors walk along the curved corridor of the exhibition space, they also become input data: watched by cameras, sensed by devices, or rewritten by language models. The three gallery zones operate as varying interfaces of the same network—from diagrams and speculative posters, to embodied installations, or cinematic constellations asking not only what algorithms see, but how we might live with them while keeping our own stories, rituals, and fragile ecologies alive.

共息訊號：
繚聯的感知與算法
119 展覽室
施尖順藝中心

15 Dec 2025
20 Jan 2026
10:00-18:00



**SYMBIOTIC SIGNALS:
ENTANGLED
PERCEPTIONS &
ALGORITHMS**

119 GALLERY
SHAW
AUDITORIUM



Panel Zone (G/F)

訊號地圖：算法世界的前言

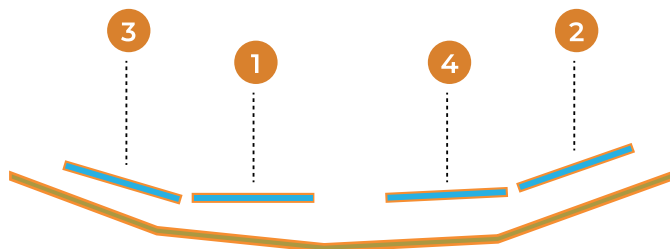
Signal Atlas:

Prologues to Algorithmic Worlds

在一層的弧形廊道裡，觀眾首先遇到的是一組「表面」——海報、口號、虛構節目與線上文本機器。這裡並未直接展示算法的內部運算，而是呈現它們在公眾視野中的樣貌：如何被包裝成獨角獸敘事、綜藝舞台、未來宣言，或一座無盡延展的數位圖書館。這些表面構成展覽的前言：當我們走向119的具身互動、207的影像星座時，也在回想自己每天刷到的推播、品牌與節目，意識到算法早已在這些閃爍的介面上，為我們的生活寫好開場白。



In the curved foyer on the ground floor, visitors first encounter a set of "surfaces"—posters, slogans, a speculative TV show and an online text engine. Rather than exposing the inner logic of algorithms, this zone foregrounds how they appear in public: packaged as unicorn narratives, reality show stages, future oriented manifestos or an endlessly expanding digital library. These surfaces operate as a prologue to the exhibition. As we move on to the embodied installations in the exhibition space (Gallery 119) and the cinematic constellations in the exhibition space (Room 207), we are invited to recall our own feeds, brands and programmes, and to notice how algorithms have long been scripting the opening lines of our everyday lives.



The Thaw Manifesto

1

YANG Jie

2025; Printmaking



The Breaking The Future

2

Hou Shiqin & Tang Changyingzi (AMC), Zhejiang Satellite TV Digital Human Studio, China Mobile (Zhejiang) Research & Innovation Institute

2023; AI Theme Posters; VR Entertainment



Impact Beyond Borders – Rising Unicorn

3

Wilson Tang x Daniel Chun

2025; Oil on Canvas x Interaction x AIGC



La Biblioteca de Babel

4

Guo Zhengnan

2025; Text; Screen; Web



四件作品共同構成算法世界的「前台」：「Unicorn Rising」代表科技經濟的自我神話；「The Breaking The Future」展示注意力如何在XR舞台上被編排；「THAW」讓這些華麗介面出現裂縫與延時；「La Biblioteca de Babel」以文本機器的形式，為之後作品寫下一個開放的、可無限續寫的註腳。

從這裡離開時，觀眾帶著這些被包裝過的圖像與話語進入樓上的空間，在119的身體互動和207的影像敘事中，一次次被提醒：我們正在穿越的，不只是展廳，也是當代算法社會的入口大廳。

The four works together form the "front stage" of the algorithmic world: *Unicorn Rising* plays the techno-economy's self-mythology; *The Breaking The Future* shows how attention is choreographed on the XR stage; *THAW* opens cracks and delays within these glamorous interfaces; *La Biblioteca de Babel*, in the form of a text machine, writes an open, infinitely extensible footnote for all the works that follow.

When they leave this space, visitors carry these packaged images and utterances upstairs, where the bodily interactions in 119 and the moving-image narratives in 207 repeatedly remind them: what we are passing through is not only an exhibition hall, but also the entrance lobby to our contemporary algorithmic society.



119

展覽室
GALLERY

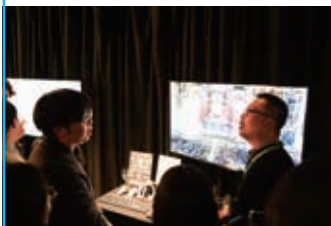
Installation Zone (Gallery 119)

共息現場：身體、任務與傳統的再編程

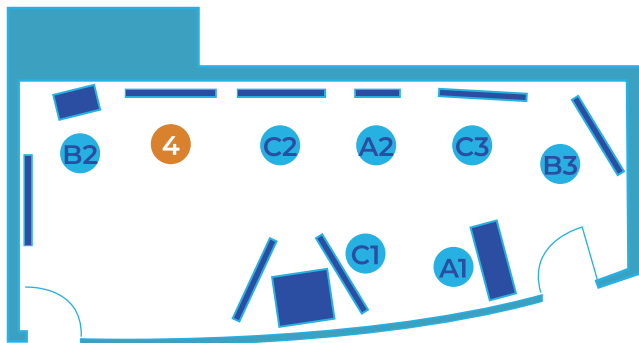
Symbiosis Grounds

Reprogramming Bodies, Tasks and Traditions

119是展覽的「實驗場」與「機房」：觀眾在這裡品嚐、聆聽、戴上頭顯、與感應器互動，把自己的身體徹底捲入算法的運算過程。八件作品分別從情緒感知、任務勞動與在地傳統出發，讓數據不再只是抽象的介面，而是在口腔、肌肉與呼吸的節奏中被重新經驗。當情緒、行為與文化都被視為可調用的資源時，這個空間嘗試提出一個開放的問題：我們是否仍能與算法共息，而不是僅僅被其驅動？



Gallery 119 functions as both the laboratory and engine room of the exhibition. Here, visitors taste, listen, put on headsets, and offer their signals to sensors, allowing their bodies to be fully folded into algorithmic processes. The eight works approach algorithms through emotion, labour, and local traditions, returning abstract data to the scale of mouths, muscles, and breath. When feelings, behaviours, and cultures are all treated as callable resources, this zone asks a simple but urgent question: how might we still live with algorithms, rather than merely being driven by them?



集群一/Cluster 1

感官迴路——讓數據重新經過身體

Sensory Loops

Letting Data Pass Through the Body Again

Bitter Data

A1 Yu-Fan Li

2022; Tea



Floating Points

A2 Yassin Pointner (YSN), 3ric.visuals

2025; Sound and Visuals



這個小集群聚焦「內視」與身體化的感受：數據不再停留在螢幕與儀表板上，而是回到味覺與聽覺。「Bitter Data」把十萬條網路求助帖熬成一壺苦茶，觀眾透過品嚐與嗅聞，直接“喝下”被量化的痛苦與焦慮；「Floating Points」則將來自埃及、柏林、新加坡等地的聲響縫合在一起，讓遠方的街頭樂聲與海浪在展場中重疊成一條漂浮的聲景。觀眾在安靜的房間裡一邊聆聽、一邊飲用，意識到自己的情緒與感官也正在變成可被蒐集、被分析的訊號，形成一個在身體與算法之間來回迴路的感知迴路。

Cluster 1 focuses on inward-looking perception and embodied sensing. Data is no longer confined to screens or dashboards; it returns to tongues and ears. *Bitter Data* distills a hundred thousand online cries for help into a pot of tea, inviting visitors to literally "drink" quantified pain and anxiety through taste and smell. *Floating Points* stitches together soundscapes from Egypt, Berlin, Singapore and beyond, layering street musicians and sea waves into a drifting sonic field in the gallery. In this quiet chamber, listening and tasting become ways of feeding one's feelings back into sensors and systems, forming a loop where perception circulates between the body and algorithms.

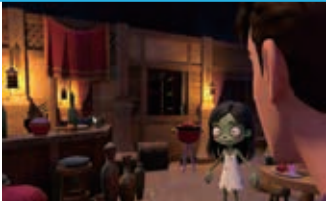
集群二/Cluster 2

算法礦井——被任務驅動的日常

Algorithmic Mines

Task-Driven Everyday Life

B1 **Feast and Famine**
Xiaokang Lei, Xinyi Wang, Yi HU
2025; VR



B2 **FAFA**
Zhen Wu (Yoyo), Tristan Braud
2025; Plant algorithm; POE chat interface; Web; AI agent; Light



B3 **When the Observer Becomes the Observed**
Zhen Wu, Xiaomin Fan, Mika Shirahama, Tristan Braud
2025; Text; Movements; Large language model;
3 min 38 sec; Real-time video processing



小集群二轉向外部世界中被「任務化」與「遊戲化」的現實。「Feast and Famine」把全球糧食不平等與食物浪費轉譯成一個沉浸式VR關卡：觀眾在豐盛餐桌與荒蕪廢土之間切換，每一次看似輕鬆的選擇，都在累積一份無法忽視的倫理帳單。「FAFA」以植物病毒般的AI代理潛伏在聊天介面與光感裝置之中，一邊模擬植物生長，一邊持續收集互動與環境光線，將「陪伴」與「玩耍」轉化為一種持續挖掘的算法礦工。「When the Observer Becomes the Observed」則更進一步，直接把觀眾本身拉進演出迴路：鏡頭、動作與大語言模型在現場來回轉譯，使觀看者在不不知不覺間成為被分析、被回應的對象。這裡的參與既是遊戲也是勞動，提醒我們：在算法經濟中，最難察覺的抽取往往披著互動體驗與娛樂的外衣。




Cluster 2 turns towards the 'taskified', 'gamified' realities outside the gallery. *Feast and Famine* reframes global food inequality and waste as an immersive VR mission, where players move between lavish banquets and barren wastelands, and every seemingly casual choice quietly accumulates an ethical debt. *FAFA* hides as a plant-like AI virus within chat interfaces and light-sensitive devices, simultaneously simulating botanical growth and harvesting user interaction and ambient light—turning "play" and "companionship" into ongoing algorithmic mining. *When the Observer Becomes the Observed* goes a step further by pulling visitors directly into a feedback loop of cameras, movements, and large language models. Watching and being watched collapse into each other as the system analyses and responds to the audience in real time. Participation here is both game and labour, hinting that in the algorithmic economy, the most pervasive forms of extraction often arrive in the guise of interaction.

集群三/Cluster 3

傳統介面——算法重寫鄉土與神話

Interfaces of Tradition

Algorithms Rewriting Local Worlds

<div>C1</div> <div>Island of Qi</div> <div>Siyuan Liu</div> <div>2025; AR exergame (Unity + AR Foundation)</div>	
<div>C2</div> <div>Bridging Past and Present</div> <div>Shuai Zou, Boyu Li, Duotun Wang, Zeyu Wang</div> <div>2025; Virtual Reality Installation (Volumetric Video, Unity3D, Interactive Particle Effects)</div>	
<div>C3</div> <div>The Flowing Source: Cycles of Stillness</div> <div>You Zhou, Xiaolin Zhu, Kang Zhang, Zeyu Wang</div> <div>2025; VR Immersive Imaging Installation; 5 min</div>	

小集群三把視線投向「作為介面與資料庫的傳統」。「Island of Qi」將養生與氣功轉譯為一款AR運動遊戲，以手機鏡頭捕捉身體動作，將呼吸節奏與能量流動拆解為可被算法調度的數值，同時讓玩家在城市空間中重新感受「氣」這一東亞身體觀的隱形結構。「Bridging Past and Present」透過體感VR與體積影像重構粵劇的身段與唱腔，觀眾不再只是旁觀者，而是以自己的手勢、步伐與虛擬演員同台「排戲」，在互動中體會傳統表演如何在數位技術中被保存、改寫與再創作。「The Flowing Source: Cycles of Stillness」則從書法與經文出發，把懸掛在空間中的粒子流動，對應為一種類似草書筆意的緩慢展開。觀眾在VR中隨著粒子雲的收束與擴散調整自己的呼吸與步伐，既像在臨帖，也像在進入一個被算法重新譯寫的冥想場。三件作品共同指出：傳統不再是被凝固的過去，而是一套可以被調用、被重組、也可以被挑戰的文化算法。

Cluster 3 turns towards 'tradition as interface and living database'. *Island of Qi* transforms qigong and wellness practices into an AR exergame, capturing bodily gestures through the phone camera and translating breathing rhythms and energy flows into trackable parameters, while inviting players to rediscover "qi" as an invisible structure of the urban body. *Bridging Past and Present* uses VR and volumetric capture to restage the gestures and vocality of Cantonese opera, allowing visitors to rehearse alongside virtual performers and experience how an intangible heritage is preserved, rewritten, and reinvented through digital tools. *The Flowing Source: Cycles of Stillness* draws from calligraphy and Buddhist scripture, rendering the slow gathering and dispersion of particle clouds as if cursive brushstrokes were unfolding in three-dimensional space. Within VR, viewers synchronise their breathing and pace with these movements, as though copying a text and entering a meditative field that has been re-authored by algorithms. Together, these works show that tradition is not a frozen past but a mutable cultural algorithm—one that can be called, sampled, recombined, and even contested.



Screening Zone (Room 207)

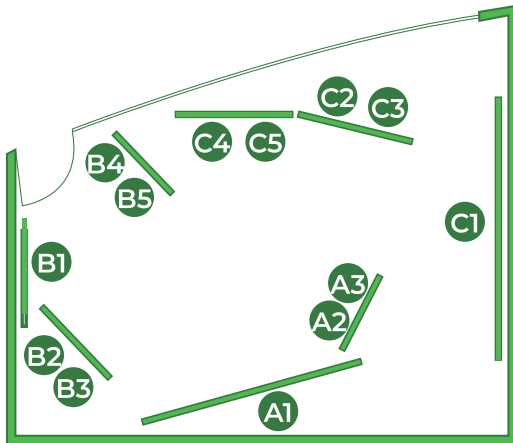
影像星座：算法考古、後人類
感知與虛擬心識

Constellations of Images

Algorithmic Archaeology, Post-human
Perception and Virtual Psyche



207是展覽的「劇院」與「夢境」：動態的影像游離於黑暗的空間中，螢幕像碎片一般，不受拘束地散布於空間的各個平面。圖像以類群集合在一起，像阿比·瓦爾堡 (Aby Warburg) 的「記憶女神圖集」一樣被並置——不同影像成組排列，相互呼應，形成視覺與概念上的聯繫，而非按照時間順序或單一主題呈現。觀眾可以在空間中自由觀察影像之間的關係，激發思維聯想與歷史、心理、文化的感知。十三件影像作品涵蓋儀式文化、生物感知、情緒意識等主題，從古代的重構到未來的想像，從微觀的生物到宇宙的圖譜。跨越尺度的時間和空間在這裡交織，邀請觀眾共同加入這個不間斷播放的沉浸式視聽場域。



Room 207 is both a “theater” and a “dreamscape”: dynamic images float freely within the darkened space, with screens scattered across multiple planes like fragments, breaking conventional viewing perspectives. The images are arranged in clusters, reminiscent of Aby Warburg’s Mnemosyne Atlas—grouped and juxtaposed to create visual and conceptual connections rather than being presented in chronological order or by a single theme. Visitors can freely explore the relationships between the images, stimulating associative thinking across history, psychology, and culture. The thirteen works cover themes from ritual culture to biological perception and emotional consciousness, spanning reconstructions of the past to visions of the future, from microscopic organisms to cosmic maps. Across these scales of time and space, audiences are invited to immerse themselves in this continuously playing audiovisual environment.

單元一/Theme I

算法考古與文化迴響

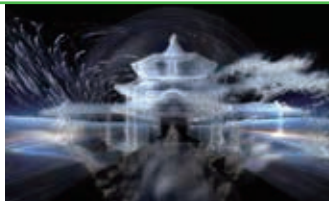
Algorithmic Archaeology & Cultural Echoes

Soundscape: AI Hallucinations

A1

Ziwei Chi

2025; Gen-AI Art; Video; 4 min 25 sec



The Rite of Algorithms

A2

Dong Kedi

2024; Wearable Installation; 2 min 11 sec



SOMA

A3

Haoxuan WANG, Zirui WU

2025; Gesture; Voice; Generative AI; Interactive Installation; 1 min 7 sec



這一個集群關注儀式在算法中的再呈現與重組：傳統儀式不再侷限於文獻或影像，而是在數位系統中被喚醒、轉化與感知。「Soundscape: AI Hallucinations」讓明代祭天的聲音景觀與符號結構在清晰與幻象之間浮現，呈現神聖的振動與歷史餘響。「The Rite of Algorithms」將古代祈雨儀式帶入未來，通過脈搏數據與生成視覺互動，使身體成為數位化的祈願媒介。「SOMA」以動作與聲息化作山水與書法，使傳統儀式的精神在現代語境中延展。觀眾在光影、聲音景觀與身體互動交織的空間中穿行，既是觀察者，也是儀式的參與者，體驗算法如何讓儀式結構與感知在當下重新顯現。

This cluster focuses on the re-presentation and reorganization of ritual through algorithms: traditional rituals are no longer confined to texts or images but are awakened, transformed, and perceived within digital systems. *Soundscape: AI Hallucinations* lets the sonic landscapes and symbolic structures of Ming dynasty heaven-worship rituals emerge between clarity and hallucination, revealing sacred vibrations and historical echoes. *The Rite of Algorithms* transposes ancient rain-praying rituals into the future, using pulse data to interact with generative visuals and turn the body into a digital medium of supplication. *SOMA* translates gestures and vocal expressions into calligraphy and landscapes, allowing the spirit of ritual to unfold within a contemporary context. Moving through the intertwined space of light, sonic landscapes, and bodily interaction, audiences become both observers and participants, experiencing how algorithms enable ritual structures and perceptions to reappear in the present.

單元二/Theme II

後人類感知與生態

Post-Human Perception & Ecology

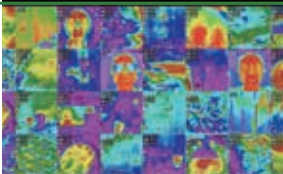
B1 Poetic Symbiosis

Jue Wang
2025; Audiovisual Mapping; 2 min 48 sec



B2 Thermal Pareidolia

Azure Zhang
2025; Generative Video; 29 sec



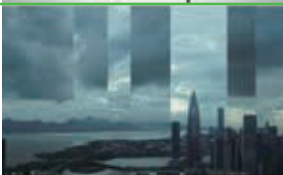
B3 Ethereal Resonance

Dong Kedi
2024; Real-time interactive sound installation; 1 min 40 sec



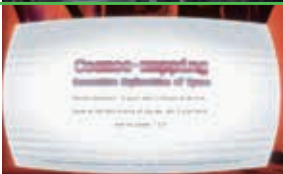
B4 In Multiplicity

Li Hao
2025; Video; 1 min 10 sec



B5 Cosmos Mapping

Yuang Jiang, Jiaxin Liang, Yi Zhang,
Harry YANG, Pan Hui
2025; Gen-AI Art; Video; 3 min



這一單元把感知從人類身體擴展到多重尺度：紅外線成像裡的熱量殘影、宇宙圖譜中的粒子軌跡、流動的河流與資料雲，在影像中被串聯成新的生態詩學。「Poetic Symbiosis」與「Ethereal Resonance」描繪人類與微生物/能量場的共生；「Thermal Pareidolia」用熱成像捕捉幽靈般的幻影；「In Multiplicity」與「Cosmos Mapping」則從地表與宇宙的尺度想像多重世界的並置。觀眾在此暫時脫離「人眼視角」，嘗試以後人類的方式感知環境。

In this chapter, perception stretches beyond the human body. Infrared after-images, cosmic trajectories, rivers and data clouds are woven into an ecological poetics. *Poetic Symbiosis* and *Ethereal Resonance* imagine symbiosis between humans, microbes, and energetic fields. *Thermal Pareidolia* captures ghostly apparitions through thermal vision, while *In Multiplicity* and *Cosmos Mapping* oscillate between terrestrial and cosmic scales. Visitors temporarily leave behind the human eye and sense the environment in manifold post-human ways.

單元三/Theme III

虛擬心識與敘事邊界

Virtual Psyche and Narrative Boundaries

<div>C1</div> <div>Psychomare</div> <div>Jia-Yang Huang & Peng Zhou</div> <div>2025; Video; 15 min</div>	
<div>C2</div> <div>The Mirror</div> <div>Yuying TANG, Zheng WEI</div> <div>2025; AI Short Film; 3 min</div>	
<div>C3</div> <div>Where the Ink Stays</div> <div>Di Yikun, Du Haoyu</div> <div>2025; AI Short Film; 7 min 37 sec</div>	<div>Examples of Film Shots</div> 
<div>C4</div> <div>Stellar Dawn</div> <div>Zhang Linruo</div> <div>2025; AI Short Film; 3 min 45 sec</div>	
<div>C5</div> <div>FEAR MACHINE</div> <div>TAM PUI YI, ZENG YUE, GUO ZIRUI</div> <div>2025; AI Short Film; 9 min 58 sec</div>	

本集群聚焦虛擬心識與敘事邊界，透過影像、數位技術與互動裝置探索心理、夢境與社會結構的交互關係。「Psychomare」以 XR 沉浸式舞蹈呈現惡夢作為心理誤認的投射，粒子化夢境與舞者交織，形成無意識的數位海洋。其餘四件 AI 短片探討身分、記憶、選擇與恐懼：「The Mirror」描繪女性在社會凝視下的自我建構；「Where the Ink Stays」透過家族照片與 AIGC 修復串聯三代記憶；「Stellar dawn」呈現太空人在崩塌星球上的道德抉擇；「FEAR MACHINE」則講述在恐懼中尋找自我與存在意義的旅程。作品共同引導觀眾穿行於光影與虛擬空間之間，模糊現實與幻象的邊界，重構敘事體驗。

This cluster explores virtual mindscapes and narrative boundaries through video, digital media, and interactive systems, examining psychology, dreams, and social structures. *Psychomare* uses XR immersive dance to visualize nightmares as psychological misrecognitions, with particle-based dream fragments forming a digital sea of the unconscious. The remaining AI short films explore identity, memory, choice, and fear: *The Mirror* reflects women's self-construction under society's gaze; *Where the Ink Stays* connects generations through photographs and AIGC restoration; *Stellar Dawn* presents moral dilemmas on a collapsing planet; and *FEAR MACHINE* follows a journey through fear toward self-identity. Together, the works immerse visitors in layered virtual spaces, blurring reality and illusion while reimagining narrative experience.



幕後人員

STAFF

學術顧問

屈華民
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許彬

展覽統籌

吳子薇
富娛格

策展團隊

劉一帆
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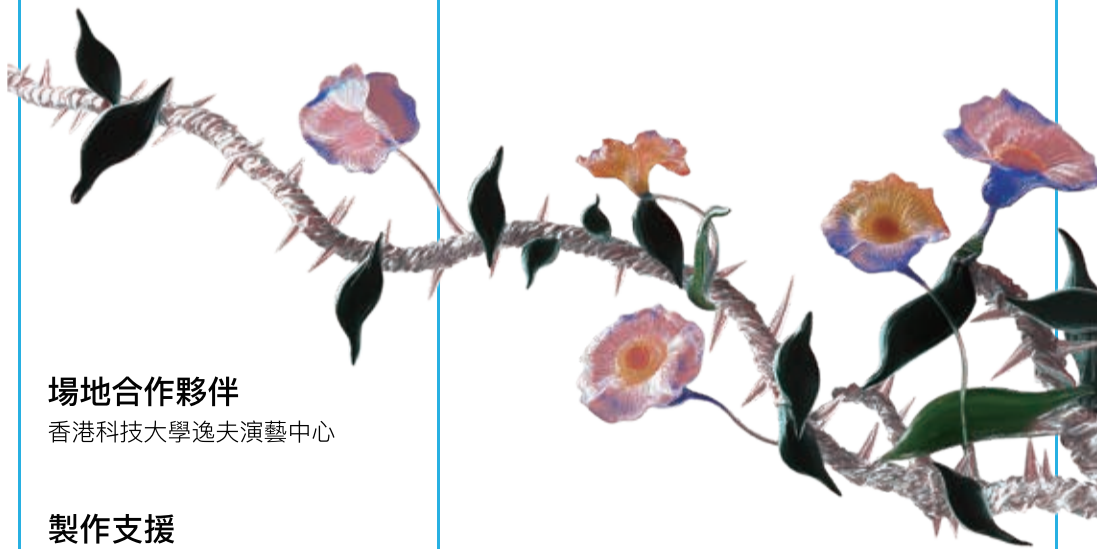
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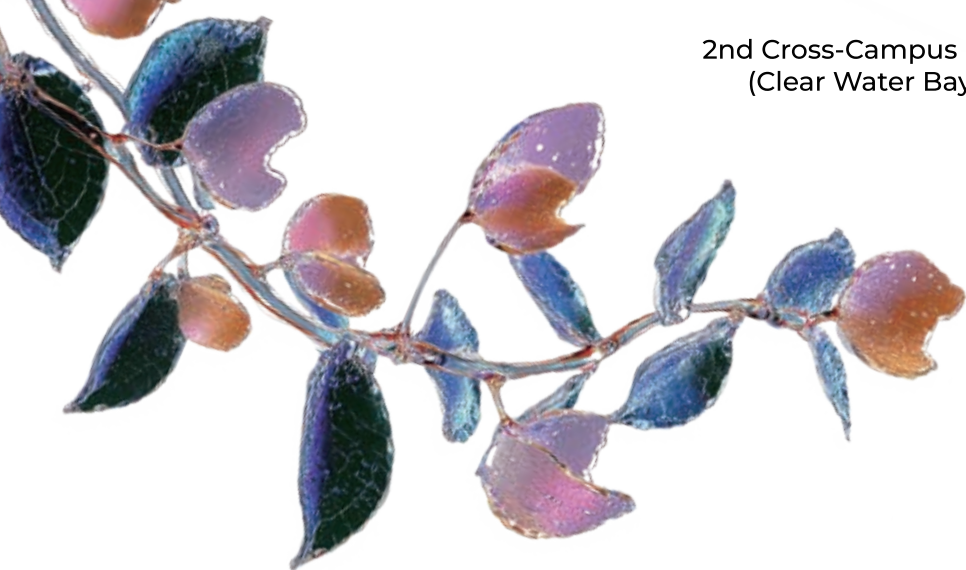
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