

FROM THE SOCIETY OF THE SPECTACLE TO THE CONSCIOUSNESS INDUSTRY

從景觀社會到意識工業

沃倫·奈迪奇 個展

Warren Neidich solo exhibition

2023.06.20-07.23

Introduction

大腦與心智是二十一世紀的工廠，我們早已進入「心智—螢幕」勞動的時代，不論此刻呆坐螢幕前的你或者使用手機點擊 App 書寫的我，無時無刻皆是認知資本主義系統下的心智勞動者（mental labours），個人的奇異性皆為資料與數據，正在共同建構著代表著大我的機械意識。外置化到搜尋引擎中的集體記憶，我們活在搜尋引擎和社交媒體中所創建出的同溫層泡泡中（filter bubbles），被細緻地控制著；供過於求的海量資訊，成就了注意力經濟存在為必要之惡，卻也截斷了我們自身和所處世界的真實全貌；事實上我們就是數據與資料，肉體僅是資訊的學生，我們都是這個新興的、龐大的網路意識工業生產線上過勞的勞動份子。

曾經參與 2022 年第十七屆數位藝術節的美國藝術家沃倫·奈迪奇將再次展出由 DAC 委託再製的大型霓虹燈雕塑《從景觀社會到意識工業》（From the Society of the Spectacle to the Consciousness Industry），並因應臺北數位藝術中心的空間重新調整再現。霓虹燈作為顯然已不合時宜的科技物，但依舊標示著消費社會的奇特景觀，遍佈空間時而閃滅的霓虹燈詞組，如被大數據所數據化和資訊化的腦神經元。同時展出藝術家稱為「匿名者 Q」的 YouTube 風格下所拍攝成的實驗性紀錄片《披薩門事件：從謠言到妄想》（Pizzagate: From Rumor to Delusion），啟發自 2016 年美國總統大選期間，因假新聞所引發的真實社會事件，討論後真相社會中的荒誕，以及網路假訊息和仇恨言論作為武器所潛藏撼動網路鄉民認知的力量。

Having brains and minds are the factories of the XXI century, as of now, we are already in the “mind-screen” labor era. Whether it is you who are sitting in front of the screen absent-mindedly or me using the cellphone to write or click on an App, we are all mental labours under the cognitive capitalist system at all times. The individual's singularities are the data and information that are jointly constructing the mechanical consciousness that represents the greater self. Having the collective memory exteriorized in the search engine, we live in the filter bubbles of the echo chamber created by the search engine and social media. In fact, we are being delicately and meticulously controlled. The massive, oversupplied information has become the necessary evil for the existence of an attention economy, intercepting the real depiction of the world that we are situated. In fact, we are data and information. The carnal body is the twin of information. Thus, we are all overworked labours in the industrial production lines of this emerging and immense network consciousness.

Warren Neidich, the American artist who participated in the 2022 Taipei Digital Art Festival, will showcase again *From the Society of the Spectacle to the Consciousness Industry*, the large neon sculpture, which was entrusted by the DAC, remodified in response to the spatial conditions of Digital Art Center, Taipei. Although neon works are noticeably outdated techno-items, they are still peculiar spectacles that mark the consumer society. The flickering neon phrases all over the space are like the brain neurons digitized and informatized by big data. Exhibiting at the same time is the artwork referred to by the artist as “Anonymous Q” --*Pizzagate: From Rumor to Delusion*-- an experimental documentary filmed in YouTube style. It is inspired by a real social incident triggered by fake news during the American Presidential Election in 2016, exploring the absurdity of the post-truth society and the cognitive power of the netizens that shakes up the network by using misinformation and hate speeches as their weapons.

沃倫·奈迪奇

Warren Neidich

美國藝術家沃倫·奈迪奇（Warren Neidich）現居紐約與柏林。五年來，奈迪奇透過文字、霓虹雕塑、繪畫和攝影，創作異花授粉（cross-pollinating）的跨域概念作品——融合藝術、科學與社會正義三個領域，並反映這三者形成的邊界區域中的情況。奈迪奇為薩斯斐夏季藝術學院（Saas-Fee Summer Institute of Art）創辦人兼現任院長。學院於今夏與紐約《布魯克林鐵道報》（The Brooklyn Rail）共同合作，針對認知資本世（Cognitive Capitalocene）裡的深層生態學（Deep Ecology）進行討論。其個展和聯展分別於威尼斯雙年展、惠特尼美術館、紐約現代藝術博物館 PS1 分館，以及其他多家國際畫廊、美術館展出；並有超過 150 家報章雜誌曾針對其作品撰文報導。奈迪奇曾獲：2020 年與 2021 年德國諾斯塔特文化基金會（Stiftung Kunstfonds NEUSTART KULTUR）獎金、2021 年德國柏林首都文化基金會（Hauptstadtkulturfonds）獎金，以及 2017 年柏林參議院目錄出版獎金（Katalogförderung des Berliner Senats）。

Neidich currently works between New York City and Berlin. Over the past five years, American artist Warren Neidich has used written texts, neon light sculptures, paintings and photographs to create cross-pollinating conceptual works that reflect upon situations at the border zones of art, science, and cognitive justice. He is founder and director of the Saas-Fee Summer Institute of Art, which this summer will focus upon “Cognitive Justice in Cognitive Capitalism, in collaboration with The Brooklyn Rail and Residency Unlimited. Selected solo and group exhibitions include the Venice Biennale, Whitney Museum of American Art, P.S.1 MOMA, museums and galleries all over the world. His work has been the subject of over 150 magazine and newspaper articles. Recent awards include Stiftung Kunstfonds NEUSTART KULTUR (2020 and 2021), Hauptstadtkulturfonds (2021), and Katalogförderung des Berliner Senats (2017).

從景觀社會到意識工業

From the Society of the Spectacle to the Consciousness Industry

2022

尺寸依場地而定

Dimensions Variable

霓虹燈裝置

Neon Installation



我們正從知識與資訊經濟，過渡到神經經濟。就如工業經濟被納入知識與資訊經濟之中，神經經濟，或也被稱為「神經資本主義」，也將被吸收，化為知識與資訊經濟的一部份。在此新形態的資本主義中，具有物質性的大腦網絡被作為數據來源。這樣的轉變會啟動權力技術的複雜重組，而在這之中，腦機介面將連上網並且成為一體。我們所有的想法，不論是在意識還是潛意識層面，都將成為大數據的一部份。這正是奈迪奇霓虹燈裝置作品的切入點，作品懸吊於半空中，美麗卻又批判意味十足。在他具有推測設計意味的雕塑作品中，閃爍的霓虹燈文字時而出現、時而消失，構成詞組；在 3D 的格狀空間裡，每個字彙彼此相連，展現出藝術家稱之為「意識工業」的核心概念。在意識工業裡，「神經權力」取代「生命權力」。不過，此件作品並非單純解釋這樣的內在條件，而是對此狀況作出回應。他將 REDISTRIBUTION OF THE SENSIBLE（感知的重新部署）、BRAIN WITHOUT ORGANS（無器官的大腦）、VARIATION（變異）、COGNITIVE ACTIVISM（認知行動主義）及 AYAHUAUSCA（死藤水）等字彙以綠色霓虹燈呈現，並分散置於網路內部，蓄意破壞新形態物質數位性中的（工具）理性。

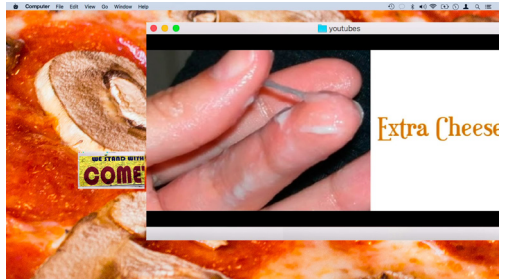
We are transitioning from a knowledge and information economy to that of the neural economy. Just as the knowledge and information economies subsumed the industrial economy that predated it, so too will the neural economy, referred to as neural capitalism, subsume the knowledge and information economy. This new form of capitalism is focused upon the networks of the material brain, using it as a source of data. Through new immanent technologies, like Neuralink and Optogenetics, it will act to normalize our perceptual-cognitive faculties through a process of called neural subsumption. As such all our thoughts conscious and unconscious will provide data for Big Data and what Shoshone Zuboff refers to the Big Other. As she states in "Big Other: Surveillance Capitalism and the Prospects of an Information Civilization," "False consciousness is no longer produced by the hidden facts of class and their relation to

production, but rather by the hidden facts of commoditized behavior modification.” With this transformation will come a complex rearrangement of techniques of power of which neural surveillance is one. This is where Neidich’s beautiful yet critical, suspended neon light sculpture takes off. His speculative sculpture uses flashing words, which appear and disappear to create linked phrases all connected in a three-dimensional lattice of relations which are at the heart of what he calls the consciousness industry. One notices that the sculpture is historically traced in a vertical direction from bottom to top with years directly following the Second World War at the bottom and our present-day situation at the top. The spectacle as a tool of alienation, as was first described by the artist Guy Debord in his book *The Society of the Spectacle*, was the source of despotism in that period of time, especially in the ways that it organized visibility and created perceptual-cognitive normativity. One might say that it constituted a high form of modernist governmentalization which still depended upon the senses and the distribution of sensibility. In our new chapter of civilization, the idealist suppositions it depended upon had been substituted by a more direct interaction with the material brain and its partner the pseudo brain elaborated in deep learning neural networks. These deep learning neural networks provide an artificial connectome, or totality of all the brain’s connections, which rivals the simulacrum or the pseudo-world, Debord wrote about. As such the Society of the Spectacle has become less important in suppressing agency and social media and googling have become more important. This is what Byung-Chul Han has called Psychopower in which cognitariats happily give up their freedom. Neidich’s understands that this psychopolitics will transition in the coming years to a neural politics or neuropower as the result of direct action upon the brain and mind by a omnipotent Consciousness Industry using the new apparatuses of brain computer interfaces and Optogenetics just to name a couple. But this work is not simply an explanation of these immanent conditions but a reaction against them. He disperses words such as REDISTRIBUTION OF THE SENSIBLE, BRAIN WITHOUT ORGANS, VARIATION, COGNITIVE ACTIVISM, AYAHUSCA in flashing green neon inside the interior of the networks as saboteurs to the subsuming rationality of the Conscious Industry.

披薩門：從謠言到妄想

Pizzagate: From Rumor to Delusion

2019
19'19"
錄像
Video



《披薩門事件：從謠言到妄想（Pizzagate: From Rumor to Delusion）為一實驗性紀錄片，使用奈迪奇稱為「匿名者 Q」的 Youtube 紀錄片風格拍攝，討論後真相社會。影片聚焦 2016 年美國總統大選期間，因假新聞引發的披薩門事件。當時，披薩門陰謀論在網上瘋傳，聲稱希拉蕊·柯林頓和她的競選幕僚涉嫌於經營兒童性剝削，地點位在華盛頓特區「彗星乒乓」披薩餐廳的地下室。有些人認為，此事件是希拉蕊輸掉大選的主因。披薩店的老闆詹姆士·阿萊凡蒂斯及員工受到騷擾及威脅，甚至危及性命。奈迪奇的作品連結披薩門事件和景觀社會及認知資本主義，凸顯在 21 世紀，心智與大腦成為新的工廠。心智勞動者和知產階級將受新的權力部署影響，其中部分力量更直接作用於物質腦。

Pizzagate: From Rumor to Delusion is an experimental documentary that uses what Neidich refers to as the QAnon documentary style found on Youtube in order to discuss our post-truth society. To do this he focuses on the Pizzagate fake news scandal which took place during the 2016 American presidential campaign. . The Pizzagate rumor was a conspiracy theory that went viral and falsely accused Hillary Clinton and her 2016's campaign associates of of running a child sex ring based in the basement of the Comet Ping Pong pizza parlor in Washington D.C. As a consequence some have suggested that she lost the presidential election. The owner, James Alefantis and the staff of the pizzeria have been harassed and even been victims of a gun shooting. Warren Neidich's work associates the Pizzagate incident to the Society of the Spectacle and cognitive capitalism in which the mind and brain have become the new factories of the 21st society. The mental laborer or cognitariat is subject to new dispositifs of power some of which act directly on the material brain.

06.20 Tue. 14:00

開幕導覽 Opening & Guided Tour

06.20 Tue. 14:30-18:00

藝術家座談 Artist Talk

資訊操弄：心智、認知與權力
Information Manipulation: Mind, Cognition, and Power

主持人 Moderator and Organizer
黃祥昫 Hsiang-Yun Huang

沃倫·奈迪奇 Warren Neidich
意識工業中心智模型的當代意義
Mind-Models in Our Moment of the Consciousness Industry

林映彤 Ying-Tung Lin
假新聞與資訊操弄：知識環境污染與心智運作
Fake News and Information Manipulation :
The Polluted Epistemic Environment and Mental Mechanism

李澤廣 Alex Taek-Gwang Lee
大腦顯像
The Invention of the Brain

指導單位

taipee

主辦單位

台北市文心局

DAC 臺北數位藝術中心
Digital Art Center, Taipei

活動詳情



臺北數位藝術中心

111031 台北市士林區福華路180號

TEL +886 2 28345066 | FAX +886 2 2834 2535 | info@dac.taipei

週二-週日11:00-19:00·展場開放時間至18:30·每週一休館

免費參觀

Digital Art Center, Taipei

No.180, Fuhua Rd., Shilin Dist., Taipei, Taiwan 111031

TEL +886 2 28345066 | FAX +886 2 2834 2535 | info@dac.taipei

Tue.-Sun. 11:00-19:00. CLOSED: Mon.

Free Entry

廣告