The Shamanic Condition of Becoming Posthuman: Being Embedded in Scattered Landscapes

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Declaration

This thesis represents partial submission for the degree of Doctor of Philosophy at the Royal College of Art. I confirm that the work presented here is my own. Where information has been derived   from other sources, I confirm that this has been indicated in the thesis.

During the period of registered study in which this thesis was prepared the author has not been registered for any other academic award or qualification. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

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Abstract

This is a research project led by series of art practice and written thesis to develop the possibility of an alternative-posthuman subject Shamanic Condition, which lies outside mainstream posthuman subject (with Western humanism as the trajectory to the position between the philosophy of technology and human beings), and discuss the affirmative fragility that the body manifests in it. This research derives from retrospection of my cultural background (Taiwan's biological multiculturalism and colonial history) and the philosophy of change in Taoism. Based on this, taking history as a mirror, through reviewing colonial history and the disidentification and heterogeneity of post-humanism to seek their echoes. The development of this alternative posthuman subject means that for the 'Others' who have undergone constructed modernisation (colonialism, the international system), the many contexts of posthuman generate a gap with the other's historical experience. This gap thus needs to be driven by crossover dynamism that we can fill by tapping into the experience production, hybrids of tradition and modernity, to enrich the complexity of posthuman subjects.

This research is structured by my art practice interspersed in the beginning/end of each chapter, and further discourses around the possibility of posthuman subjects with the relevant theses. It applies art practice, exploratory research, interdisciplinary research, descriptive research, and style analysis as research methodology. Thesis structure includes four chapters. They are: 1. The Self; 2. Solid body? 3. Non-human human; 4. Conclusion—Shamanic Condition.

In particular, the research focuses on theses to the philosophy of technology to first sort out the posthuman subject: N. Katherine Hayle's *How we became posthuman* (1999), Rossi Braidotii's *The posthuman* (2013), Donna J. Haraway's *Simians, Cyborg, and Women: The Reinvention and Nature* (1991) et al. Rather than focusing solely on technology itself and what it means to be human, I—from reviewing Taoism's philosophy of change, colonialism's production of experience, and related art practices—have noticed that exploring identity politics of colonialism, when viewed as a bio-technology, can more effectively drive into thinking about the heterogeneity and complexity of posthuman subjects. Therefore, this research also conducts thematic exploration and mining through the theses related to colonialism and its 'technology' and comparison with posthuman theses. These mainly include *A History of Healing in East Asia* (2017) edited by Shiyung Liu and Wen-ji Wang, *The Birth of the Clinic* (1973) by Michael Foucault, *Chinese Thought* by Roel Sterckx (2019).) and Shih-shan Susan Huang's *Picturing the true form* (2015), with exploration of contemporary artist Stelarc's practice about the body, machine and participants, Kadder Attia and Chen Chieh-Jen's practice about history and colonisation, and my practice about the imagined aesthetics of alternative-posthuman subject. The research question points to: Beyond reviewing humanism and cybernetics, is there any possibility to jump out from dead ends such as 'self/others' and identity? In the development of alternative-posthuman subjects, what kind of imagination can the manifestation of the others' crossover be performed? Now, an understanding of today's human's position is necessary.

Keywords: Liquidity, Sincerity, Body, Posthuman, Colonialism.

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0.

Introduction—Where We Human Beings

(Position)

Before beginning to navigate this research, let me invite you to look at its starting point, my solo exhibition *The Self, Humans and Machines with their Residues* at the Taipei Fine Arts Museum in 2019. This exhibition can be seen as a turning point of my practice. Please let me briefly clarify the direction of the research and method in this exhibition .

As can be seen in the exhibition photos (Fig. 1 to Fig. 4), my art practice runs through the axis of questioning this research from two perspectives. The first perspective is re-examining the residues of historical events and tragedies and finding possibilities of reappropriating and readjustment in our digital era. The second perspective examines the inevitable interdependence and interpenetration of human and machine. Both perspectives include thinking about the entangled relationship between technology and humans, which comes from the Taoist philosophy of change. My art practice is applied as a method of environmental construction, relocating the 'human' into a position of overlapping imaginations, rethinking, within the context of this current era marked by technology and science, how 'the Self' is defined and reformed, exploring the

possibility of what 'human' is (and can be), what the interdependence of machine and human is, and the sustainability of historical residues. [1] It was through the preparation of this solo exhibition, and my research into alternative posthuman subjects at that time, that 'Shamanic Condition' [2] was first conceived and mentioned. Specifically within the exhibition catalogue The Self, Humans and Machines with their Residues, which was written by me. However, the Shamanic Condition had not yet officially become the name of the alternative posthuman subject developed by this thesis at that time. After all, this research was still in its initial exploratory stage in 2019. When I was preparing for this exhibition, this term could even be said to be an expression of artistic conception, stemming from my experience as a paramedic and grounded within the state of belief (Taoisim) and my imagination of the future (posthuman). Although Shamanic Condition was a state generated under the guidance of my art practice and research, I believe that this state can become a reflection of an imaginary term of the alternative posthuman subject. However, this concept was not yet clear and robust enough in 2019. Various elements in the exhibition title, namely the self, which is a key element in this research, and its related sub-elements Humans, Machines, and Residues, needed to be further clarified and organised after the exhibition. What kind of tandem relationship do these elements have with the alternative posthuman subject Shamanic Condition? These elements will be critically discussed again in the first chapter of this study with greater clarity. These discussions are also related to the development of the imagining of alternative posthuman subjects by colonialism in Chapter two and related art practices in Chapter three, which includes the discussion of my art practice *The Ways to Dive into the Galaxy* (images will be shown in Chapter three and four). This particular series of art practice is closely related to the definition of Shamanic Condition formally proposed at the end of this thesis. Therefore, the art practice of this exhibition can be regarded as the genesis of this research, and, at the same time, a catalyst for me to imagine an alternative posthuman scene.

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[1] Ban-Yuan Chang, *The Self, Humans and Machines with their Residues*, trans. by Sabrina Yen (Taipei: Taipei Fine Art Museum, 2019), p.25.
[2] Ban-Yuan Chang, The Self, Humans and Machines with their Residues, trans. by Sabrina Yen (Taipei: Taipei Fine Art Museum, 2019), p.47.

Fig.1, Ban-Yuan Chang, the exhibition photo of *The Self Humans and Machines with their Residues* at Taipei Fine Art Museum (Taipei: Taipei Fine Art Museum, 2019) photo credit: Taipei Fine Art Museum

Fig.2 Ban-Yuan Chang, the exhibition photo of *The Self Humans and Machines with their Residues* at Taipei Fine Art Museum (Taipei: Taipei Fine Art Museum, 2019) photo credit: Taipei Fine Art Museum

Fig.3 Ban-Yuan Chang, *The Anatomy of Asclepius* (Taipei: Taipei Fine Art Museum, 2019) photo credit: Taipei Fine Art Museum

Fig.4 Ban-Yuan Chang, *About Us* (Taipei: Taipei Fine Art Museum, 2019) photo credit: Taipei Fine Art Museum

This exhibition reflects my paradigm shift in the context of art practice, that is, from the mining of identity politics to the deconstruction of human subjectivity. My practice's context comes from my visits to museum institutions during my master's degree studies in London from 2015 to 2016, when, as an 'outsider' in a foreign land standing in a Western museum institution, I encountered and gazed at the historical relics that appeared in my culture and shaped my own cultural language. In this institutional field, full of power performativity, the historical relics have been translated into another language of knowledge (with a new environmental context, they re-display their own cultural images). The cultural context generated in such a field, for me, has produced a regional cultural image transformation of the 'self'. During this time, the imaginary appropriation of cultural heritage formed the basis of my series of work, *Meditation From the Empire Legacy* (Fig. 5 to Fig. 8). This series explored the function of Chinese cultural objects driven by science and belief, as well as their political transformation and geographical relationships. This was my core focus at the time, however this shifted after I became a disaster relief worker and paramedic in a fire station between the end of 2016 and 2017. Since then, my art practice has turned to focus on a more fundamental sphere, 'life' and 'human', on the

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deconstruction of its identity (the process of turning human subject to patient subject—medical data), which has then brought me to focus on the historical gap of modernity in colonialism. My practice's focus has thus turned to reflecting on Taiwan's cultural background (colonial history and colonial medicine) as the cornerstone in thinking about the posthuman subject and thinking beyond the image of human in a manner different to the pathways taken by humanism or cybernetics.

Fig.5 Ban-Yuan Chang, *Prayer Wheel–we are born from nothing and died with nothing* (London: Chelsea College of Arts, 2015)

Fig.6 Ban-Yuan Chang, *The nature of the stretcher* (London: Chelsea College of Arts, 2016)

Fig.7 Ban-Yuan Chang, *Three generations* (London: Chelsea College of Arts, 2016)

Fig.8 Ban-Yuan Chang, *Wish our faith could be talked by science* (Taipei: Ban-Yuan Chang Studio, 2018)

This research uses my series of art practice *The Ways to Dive into the Galaxy* (2019-present) as the main method to lead the development of this research, and this practice will also be interspersed into the beginning of each chapter as pathfinder. With art practice leading the way, I imagine a future between utopia and dystopia, a world characterised by the disidentification of technology and science. The overall structure of this study is divided into four chapters discussing the imagining and creation of an alternative posthuman subject:

I.   Chapter 1 explores the nature of the 'self' in a new posthuman context, starting with the the 'self' in body cosmology and the resonance that arises between Taoism and posthuman thesis, and how this resonance can act as the beginning point for developing an alternative posthuman subject. This is explored further by comparing the philosophical representations of Taoism in visual art with the propositions of the concept of 'the self' in post-humanism, and then discussing the relationship between humans and machines through these lenses. This is an exploratory study into the shared fluid state of being that affects the body and the self, particularly in relation to technology.

II.   Chapter 2 discusses a new alternative post-human subject and the liquidity of the body. This is based on a descriptive study of modern Taiwanese colonial history and its place in the international system and reflects on whether the body has always been in a solid form labelled by power institutions/colonial governments. By examining the classification of the body under colonialism's use of biopolitical technology and political integration under an international system we begin to reveal a new way of imagining the posthuman subject and body liquidity. This chapter locates the core of my knowledge contribution to this research: when the relationship between biopolitics, colonialism and medical practice is seen as a socio-technology practice of identity politics, especially in the context of Taiwan, it opens up the possibility that the colonised others, through the application of this technology, are able to become more open and look beyond the idea of identity. This in turn, transforms this technology into an affirmative philosophy in becoming fragility. This alternate posthuman

subject allows me to see the possibility beyond cybernetic aesthetics, which mainly focuses on topics and methods of science fiction, robots and digital avatars.

III.   Chapter three examines art practices as a method of somaesthetics beyond cybernetic imagination and the performativity of others (the colonised, the modernised) in alternative posthuman subjects. The idea of performativity in this research is not about the 'physical activity' of the subject but rather about the ways the subject is changed in essences and materiality. This is derived from the American philosopher Judith Butler's discussion on breaking the boundary of gender. Butler believes that performativity is an interaction between the object's body and the social environment—through the object's transformation of society—to enact his/her own subjectivity, and simultaneously, also the agency of the body.[3] From the perspectives of fine art methodology, Algeria-French contemporary artist Kader Attia and Taiwan contemporary artist Chen Chieh-jen carry out art practice and methodological interpretations to expand the humanistic aspect of their works to a more heterogeneous interpretation. The former through reflection and questioning the practice methods of body restoration advocated under the Western somaesthetics by deconstructing the display aesthetics of Western museums, and the latter through the practice of pseudo-documentaries by reversing the way memory (experience) was produced from colonial institutions and global capitalism. Both use historical images to construct a world beyond historical experience, to liberate identity politics, and the body's liquidity in posthuman subjects and its openness and fluidity under the gaze of technology.

IV.   Chapter four is the conclusion of this study, which brings together the first three chapters and proposes the definition of Shamanic Condition. In the interweaving of art practice and theory, this research **takes colonialism**

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[3] Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990) p. xv.

as a biopolitical, technological practice, with the notion of the identification and disidentification of the body in its historical context, and the **performativity of the body** in it's imagination, to enrich the complexity of posthuman subjects and develop alternative posthuman subjects. However, this new perspective is neither a recap of colonialism nor a replacement for other perspectives on the posthuman subject. On the contrary, this is an open and fertile subject discussion on the posthuman, serving as a knowledge contribution to the research in this subject matter. At the same time, this alternative posthuman subject combines art practice's unique ability in imaginative projection and relationship building to straddle complex identity labels and technological aesthetics. Through the interaction of theoretical practice, art practice and the viewer, this new perspective is given and named the Shamanic Condition.

Now, let's start by discussing where human is currently.

0-1. Sky

Today, global capitalism, in the fluid age of digital technology, has profoundly changed the habitus of humans and nonhumans. Humans have been empowered by neoliberal global capitalism to be nomads, who can navigate a global network, travelling in a close flow between human to human, human to machines, networks to machines, machines to machines. All the while our ability to understand and perceive information increases. From as long ago as is known, humans and nonhumans of all kinds have been connected in a vast and invisible global network of data. In other words, this world is full of various types of incarnations and embodiments. As a result the accessibility of unknown and known identities have become 'normal'. Perhaps, for those who embrace humanism or individualism—with free will, rationality, autonomy, individuality, etc.—as the dogma of being human, there is a fear that human subjectivity may be replaced by machines, and the subject of 'the Self' may dissolve to a code-like status and be buried in the torrent of big data.

Indeed, machines have replaced some of our cognition and labour, and under the influence of the acceleration of technology, we cannot deny that causes multiple dilemmas, namely: cyber violence, the acceleration of the neoliberalism, the population explosion of global urbanization, the crisis of climate change, xenophobia, and the elititst anxiety of the utopian ideal (sheltering harbour). Paul Dobraszczyk, a guest lecturer at The Bartlett School of Architecture, mentioned, in *Future Cities* (2019), architecture is an intermediary to reflect today's predicaments, many of today's crises have led to worry about where humans live (being), while reflecting the increasing concentration of the ability to 'alter' their predicament; one of the most obvious of these is, for example, the Seasteading Institute, an utopian aquatic building established by millionaires and consortiums, which 'greatly expands the remit of existing libertarian attempts to colonize the sea'[4]. In other words, the 'habitus'[5] that we have accepted and adjusted or adapted

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[4] Paul Dobraszczyk, *Future Cities* (London: Reaktion Books, 2019), p.93. IBook.

[5] It is defined by Pierre Bourdieu who claims that 'it is not only a structured structure but also structuring structure with its normative political function'. See: Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste* (America: Harvard University Press, 1984) p. 184.

to in the past and its anthropocentric dominance are thus challenged, whether in utopian aspirations or dystopias of anxiety. Nevertheless, I believe that these dilemmas are a wake-up call for our human arrogance, giving us an alternative perspective to think about how to reposition ourselves by reviewing the historical development of the engineering of modernity (globalisation and the international system). How can we imagine each other and our environment in a future where boundaries are blurring and elasticizing? How can the future be imagined in this context for developing countries that apply the Western international system as a template?

These questions imply that we are entering a posthuman age. As Katherine Hayles, a professor of literature at UCLA in America, tells us at the beginning of her thesis *How we became posthuman* (1999), the concept of 'Post' does not mean anti-human; it is from these issues that we understand human superiority. There is a need to shift to a shared vision with other non-humans, technological others and agencies. [6] Here, I bring together four different perspectives to look at the degradation of the idea of 'the Human'; they are: American literary scholar Francis Fukuyama's discussion of human biotechnological manipulation in *Our Posthuman Future*; Italian philosopher Rosi Braidotti on the disintegration of the icon of the Human (man/woman) from a post-secular perspective and planetary view in *The Posthuman*; Katherine Hayles in *How we became posthuman* through her research on the systematic feedback in the relationship between humans and the environment attacks the humanistic thought that consciousness dominates subjectivity; and American historian of science Donna J. Haraway, in *Simians, Cyborgs, and Women: The Reinvention and Nature*, analyzes the various constructions of nature and narrative biases and scientific attitudes to various interpretations of human nature. I question and pull questions from these four different perspectives to imagine and scrutinise our position in the posthuman world with my perspective.

Firstly, Francis Fukuyama points out, given the rise of psychotropic drugs in

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[6] See: Katherine Hayles, *How we became posthuman* (Chicago: University of Chicago Press, 1999), p. 2.

neuropharmacology, namely Prozac and Ritalin, genetic engineering conditions concerning the programming of emotions, physical resistance to lethal viruses, and genetic code—such as human genetic engineering controversy in China[7]—has gradually been made a reality from the world of science fiction. The human body, self-esteem, and confidence can be modulated by technology and science, itself as a model of social discipline in biological capitalism, whereby the 'deviation' of the body (as distinct from the physical and psychological characteristics of most people) is channelled through biological engineering regulation and coding capacity (a power of visualisation from the technology) as a politically constructed technology practice of social construction.[8] This can be seen as a form of body discipline under a new type of colonialism. Although the dogmatic human model in humanism—the uniqueness of free will and rationality—also seems to have mutated into another advanced capitalist body, it has been dispersed and mediated as a broader definition—between global capital and the social texture of ideology and the regulation of individual ideology— and embodiment of Cyborg. In such a state of anxiety, doesn't 'the self' thus become a fixed code in biopolitics? Is this a liberation of identity or a marking (labelling) of a mutated 'global citizen' identity?

Secondly, Rosi Braidotti indicates a postsecular turn produced by reviewing the history of patriarchal science and democracy. In the humanist tradition, there are two ideas of its great influence: one is about equality of human rights, and the other is about rational governance.[9] However, these two ideological influences contradict the freedom, equality and the respect of diversity advocated by humanism. Women and nonwhites were not traditionally sheltered by humanism in the fascist and colonial eras, nor were participation in science and politics exclusive of both. For example, the various rights struggles in the French Revolution, the starting point of European secularism, did not include women and

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[7] See: Matthew Campbell, Rachel Chang, Bruce Einhorn, Daniela Wei, and Rebecca Spalding, 'China Opens a 'Pandora's Box' of Human Genetic Engineering', *Bloomberg* (27 November 2018), https://www.bloomberg.com/news/articles/2018-11-27/china-opens-a-pandora-s-box-of-human-genetic-engineering [accessed 29 December 2018] (para 8 of 22).

[8] See: Francis Fukuyama, *Our posthuman future: Consequences of The Biotechnology revolution* (New York: Farrar, Straus and Giroux Press, 2002), p. 16.

[9] See: Rosi Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013), p. 31.

non-white groups.[10] The most obvious example today is the war on terror in the context of globalization, a war that plunders resources in the name of 'civilizing' others outside the West. Secular humanism today is thus like a monotheistic religion full of sexism and racism.[11] Braidotti provides some stark examples, Madonna's performance on the concert stage as a female Jesus Christ and inversion of her masculine symbol; Buddhism's influence on discoveries in microbial research; and the contrast between Christianity and practical life from the anthropological research on faith; and so forth; as a proof of contemporary popular culture and contemporary science's resistance to secularism.[12] Braidotti's post-secular politics thus elucidates that secular humanism, constituted by the subjectivity of rationality and patriarchal politics, is like a political religion. Its hegemony disintegrates only through practice of the heterogeneity and diversity developed by post-secular politics. In other words, post-secular politics finds practical methods outside of 'science' (paternalistic secular) as a way to resist human orthodoxy.[13] In this context, we can see that, through political application, feminism, and the non-secular spiritual resistance of alternative spiritual practices, others outside the norms of patriarchal science navigate the way to perform and the way to discourse beyond the framework of Eurocentric humanism. Does this also imply that when discussing the crossover performativity of posthuman, what form of performativity of crossover can be practised?

Thirdly, compared to Fukuyama's application of the politics of technology and Braidotti's retrospect of Eurocentric humanism's deviation and discrimination against rationality and science as the trajectory of posthuman transformation, Katherine Hayles uses cognitive science to analyze the fall of the Human. The inseparable link between humans and habitus/contexts (environmental frameworks, networks, and even more abstract factors) is pointed out from the cognitive perspective of humans and the technological other. Hayles explores the

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[10] See: Joan Scott, *The Politics of the Veil* (New Jersey: Princeton University Press, 2007), p.171, cited in Rosi Braidotti, *The Posthuman* (Cambridge: Polity press, 2013), p. 34.
[11] Rosi Braidotti, *The Posthuman* (Cambridge: Polity press, 2013), p. 34.
[12] See: Rosi Braidotti, p. 33.
[13] See: Rosi Braidotti, p. 36.

entangled relationship between the self (the incorporated knowledge of who I am) and the external environment through the relationship between cognition and habitus:

> 'The habitus, which is learned, perpetuated, and changed through embodied practices, should not be thought of as a collection of rules but as a series of dispositions and inclinations that are both subject to circumstances and durable enough to pass down through generations. The habitus is conveyed through the orientation and movement of the body as it traverses cultural spaces and experiences temporal rhythms [...] Living in these spaces and participating in their organization form the body in characteristic ways, which in turn provides a matrix of permutations for thought and action.'[14]

In other words, consciousness and thought are an incidental phenomenon of the accumulation and hierarchy of cognition in interactions between body and body, individual and collective, society and environment, humans and machines and non-humans. Species, time, and space create a feedback loop through these connections, and the manifestations of our culture, identity, knowledge, and reality communicate with accelerated fluxes in these complex and diverse networks.[15] Therefore, we can say that any old habitus and knowledge are never just discarded, but deconstructed and re-assembled and applied to a new time and space: it is a process of innovation, not death. It is also an approach to diversity, not homogeneity. Doesn't this also mean that the role of machines is closer to the role of sharing and symbiosis with humans?

Fourthly, and what I believe is the most fundamental argument for an alternate posthuman view, Donna J. Haraway, through her argument for the concept of 'nature', a nature that is 'constructed' (or written) through science (the human perspective), proposes a richer blueprint of the posthuman. Haraway, from the study of primitive behaviour and social life and the production of knowledge and its meaning as a cornerstone, poses that 'nature' is a projection of human social models based on monkeys and apes as a projection of environmental phenomena through a series of successively written 'experiences' built[16]. The construction of

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[14] See: Katherine Hayles, *How we became posthuman* (Chicago: University of Chicago press, 1999), p. 203.

[15] See: Katherine Hayles, p. 205.

[16] Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention and Nature* (London: Free Association Books, 1991) p. 73

human social models, with male monkeys and apes as primary reference objects, has a certain relationship with human engineering, colonialism, capitalism, and the dominance of the connection of information. Haraway criticised the male and anthropocentric bias of science in understanding and writing about the production of knowledge about nature, 'the union of the political and physiological has always been used as one of the resources to legitimise domination' [17], and also implies that modern human interpretation of animal science (primitive) and its methods and applications in 20th century ergonomics are incompatible with male authoritarian society[18]. Haraway has created a clear pathway to examine today's human social patterns and define the perspective of nature from the dominance of male hominids and the natural economy to the socio-economic human society which has the power to provide meaning in nature to construct a systemic social structure. Haraway examines the male-constructed objective (scientific) human experience and definition of 'nature' through analysis of primatologist Clarence Ray Carpenter and psychologist and primatologist Robert M. Yerkes's elaboration of primitive social behaviour to suggest a deviation from identity politics in scientific objectivity: The political principle of dominance has been transformed into a legitimated scientific principle, and it is seen that dominance is a natural property with a physicochemical basis.[19] In order to understand or explain the meaning of human life, science focuses on two disciplines in primatology, sexuality and economics. This is 'reproduction and production' in Haraway's context.[20] In the process of creating tools, through the ability to adjust and adapt, human beings use tools to create their own body property at the same time, so that human beings create themselves from the interface of labour. Haraway shows that this stage of bio-society (mainly human beings as 'operational' technological sciences) is continuing to upgrade technology as a method of domination, while also diversifying our relationship with nature and ruthlessly merging our products and human beings to a specific historical process.[21] Humans (scientists) take primate

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[17] Donna J. Haraway, p. 2

[18] Donna J. Haraway, p. 17

[19] Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) p. 18

[20] Donna J. Haraway, p. 27

[21] Donna J. Haraway, p. 22.

biological habits as a projection method for the narrative of nature, and define what is nature from the adaptive relationship between human beings using tools and the progress of their use.[22] As a result of this process, the body from nature seems to be an old-fashioned 'tool' compared to the continuous advancement of machines and their products, so human engineering—undoubtedly a necessity— has the legitimacy to degrade humans through materialisation, posing this as a sustainable social system for human beings. However, is this the only way to define and understand nature through the materialisation of human beings through technological science?

Haraway revisits human beings by revisiting nature, from tools back to bodies, from aggression (social hunting patterns in primates) back to social life, from humans back to bodies (nature), and from language to natural sciences on nature. In Haraway's context, feminists inherit the knowledge of the father by conveying the discourse of the father (a male-constructed scientific perspective) as a way of re-examining nature, but at the same time as an extension of this knowledge that is broader and more relevant. [23] Diverse, pluralistic and heterogeneous perspectives come to look at nature and human beings first. Therefore, in the constructed nature, the relationship between nature and human, in Haraway's primatological feminist approach to examining social life, embodies the blind spots of knowing, writing and seeing nature. Language interprets the meaning given to the link between imagery and semiotics, so language gives a definition of nature or our primate nature. Language is not innocent. But it also constructs science and nature (meaning) in the specific historical context of human beings, and gives these categories a voice in how humans view the world. This is the nature of primates. [24] In other words, science is the construction of a produced identity label. Thus, Haraway re-establishes the position of the two from the relationship between nature and human in dualistic opposition, human in humanism or the book of man and nature in the chain of existence, thus returning to nature through the advancement of scientific research discourse. Here, too, the

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[22] Donna J. Haraway, p. 84.
[23] Donna J. Haraway, p. 106.
[24] Donna J. Haraway, p. 108.

identity label should be torn off.

Haraway believes that identities (labels) should be deconstructed. She builds on the above-mentioned line of examination of feminism and feminism in the patriarchal primate science and linguistics approach, and in the context of the rise of computer, biotechnology and information science at the end of the 20th century, she believes that the power of technology has decoded the solidity of individual. The deconstruction of the individual also embodies the microscopic world—a series of network systems and codes (DNA, genetic structure, semiconductors, global network systems, and so forth.). Thus, the technology revolution (the power of seeing) reshapes the essence of 'Western' science and its political tradition—racism and human-dominated capitalism (separation of self from others, organic and inorganic to resolve binary boundaries)—blurring the identity hegemony from Western humanism. Haraway states that, since the age of information mythology at the end of the 20th century, we are 'chimaeras (theorised hybrids of organisms and machines), or Cyborgs.'[25] Technology offers to bring history into another new phase through the combination of the power to reveal and physical reality. Women, the colonised, animals, labourers, and others, or people who were once unlabeled, are thereby liberated and challenge the scientific epistemological domination shaped by the Man. This revelation is a delisting of dualism, including 'self/other, mind/body, culture/nature, male/female, civilised/primitive, reality/representation, whole/part, agency/resource, maker/made, active/passive, entitlement/wrong, truth/illusion, whole/part, God/Man.'[26] Cyborg's factors in cybernetic social systems, a series of information domination, provide constant reconstruction and manifest in different narratives (Affinities in time, geography, technological agency, etc.). Cyborg's incarnation is not a linguistic/systemic unity, but a flexible —both individual and fluid—subject that embraces the identities of 'we' and 'I'. However, what Haraway refers to as Cyborgs in the real world, in the countries of

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[25] Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) p. 150.
[26] Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) p. 177.

East Asia far from the western territories—for those Cyborgs in the foundry lines of global capitalism and after modernization projects (such as colonisation)— what kind of state and in what way can they show or perform their own fluid subjects—the ability of crossover?

All four of the above discussions of the degradation of 'the Human' resonate somewhat with each other. The identity label of anthropocentrism has been pulled down from the altar of the world centre by the political reaction outside the centre, the visualisation power of technology science, the materialisation of people under the action of technology science, and the political nature of science itself. By acknowledging the existence of the titan Human and witnessing its fall, the posthuman subject recounts, reviews, confronts and critiques the humanist writing violence against human epistemology and its dogma (from the nature of scientific narrative and the philosophy of technology) exploring the possibilities of regulation and the balance of coexistence between human beings and all things.

However, for those ethnic groups that have undergone modernization and democratisation (i.e., the history of colonialism, such as my background as a Taiwanese), for those who have been classified as 'Other(s)' by Western powers in the past, there seems to be a historical and empirical gap that needs to be filled in the historical experience of posthuman epistemology, from the critique of various anthropocentrisms to technological and scientific applications and regulation problems faced by posthuman subject. Therefore, I believe that it is necessary to bridge this gap by reviewing colonialism and the philosophy of change from the Taoist tradition as a starting point. Through the exploration of these two elements I endeavour to enrich the subjectivity of posthuman, and open up an alternative posthuman subject.

0-2. Ground

Thus, the purpose of this art practice-led research is to incorporate the Taoist philosophy of change (on adaptation) in its attitude towards human and nature with arguments of Western posthumanism to develop an alternative posthuman subject in the concept of the 'self'. Furthermore, by taking modern Taiwanese colonial history as an example and reviewing the biopolitical practice of modern East Asian colonialism in its territorial expansion as a mirror and inspiration, this study builds an alternative approach to thinking about the complexity of posthuman subject. In addition, this research also explores the possibility of performativity in alternative posthuman subjects by discussing individuality, the body, and the institution of power in art practice from the examples of contemporary artists Kader Attia and Chen Chieh-jen.

Before we begin delving into the examples from contemporary artists, it is necessary to discuss the paradigm shift in attitude towards coexistence between humans and the environment. I will give a preliminary guide to this overall study with the explanation of the resonance between Taoist cosmology and posthuman arguments. Compared with the dualism between human and nature carried out by humanism, Taoism is the opposite. Since ancient times, Taoism believes that human and nature (the Taoist view of nature will be mentioned later) are inseparable parts, and there is a fluid symbiotic relationship between the two, that is, harmony, balance, causality and 'Ritual'[27] (a code of ethics, social structure and political function). I believe that today's connection between human and machine, environment, traditional culture and context can be seen as inevitable in a Taoist-like entanglement phenomenon, not a positive nor a negative, and even a certain future can be seen in this relationship, since human beings have never been individualised and centralised.

Atmospheric chemist Paul Crutzen coined the term anthropocene to describe the current era, which is characterised by human influence on the planetary

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[27] See: Roe Sterckx, *Chinese Thought: From Confucius to Cook Ding* (Great Britain: Pelican Books, 2019) p. 232.

environment (the impact of climate change, ecosystems).. Ever since the industrialization of the 18th century, all kinds of social, ecological, and climatic changes have occurred on the earth by human hands.[28] However, although we seem to play an important role in various positive and negative influences of globalisation and informationisation, the feedback and discourse from natural institutions, technological agents, and biotechnology shifts the anthropocentric scenario to one of post-anthropocentrism. Here, Rosi Braidotti holds a different attitude. Braidotti clearly emphasises that the life energy named *Zoe* provides some possibilities for reflection and practice of the anthropocene under the various accelerations of today's globalisation and informationisation. *Zoe* is a cosmic energy that has both positive and negative aspects in all living matter and technological other matter (including machines) and turns Foucault's biopolitics towards a molecularly oriented society.[29] It builds the bond of sharing and becoming something between humans and non-humans and sharing the various ecologies with the flux of the planetary energy in our planetary system through affirmative transversal life among all species.[30] This planetary energy manifests the dilemma faced by human beings by manifesting the opposition of nature under the human ecology, such as the ecological crisis through the extinction of animals.[31] On the other hand, this planetary energy moves subjectivity from human beings to the planet itself, an imagination of a future beyond life management and biopower.[32] *Zoe* transfers human's past role as planetary subject to part of the planet's 'ecosystem', and provides us with an opportunity to rethink subjectivity—to see the planet itself as a system, heterogeneity and complexity of life egalitarianism, or '*Zoe*-centred egalitarianism'[33] machine. Machine here does not signify an inanimate object of unity, order, and servanthood. The French philosopher Félix Guattari, in *Chaosmosis* (2012), overthrew the inherent unity and unity of machines by talking about the heterogeneity of machines. Guattari

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[28] Paul Crutzen, 'Geology of mankind', *Nature* [online] https://doi.org/10.1038/415023a [accessed 11th Feburary 2022] (para 1 of 6).

[29] Rosi Braidotti, *The Posthuman* (Cambridge: Polity press, 2013), p. 97.

[30] Rosi Braidotti, p. 60.

[31] Amanda Boetzks, 'Posthuman Planetarity', *The Large Glass–Journal of Contemporary art, culture and theory*, 27.28 (2019), 62-71 (p.62)

[32] Amanda Boetzks, 62-71 (p.63)

[33] Rosi Braidotti, *The Posthuman* (Cambridge: Polity press, 2013), p. 94.

proposed that when machine and human establish an 'assembly'[34] relationship, that is, the relationship between the machine and the human is not limited to a complementary relationship of making or destroying, but also a 'non-human with human' relationship. [35] Its own existence produces its own representation (subjectivity) with other physical machines and superficial machines. Machines embrace the concepts of intelligence and productivity. [36] In other words, the emergence of the self in the production of autopoietic subjectivity explains both the organism as an autopoietic system and the sharing between machine organisms. To be precise in this context, Braidotti's *Zoe* offers a cosmology that reconnects non-human life with the human on the ground in terms of 'productivity and vitality', which includes high technology, that is, AI and various intelligent algorithms, and digital life is the 'second nature'. [37,38] Therefore, the position of human beings in the digital age has been placed in a more open and familiar posthuman field, and human beings have also been placed in the nature of the planet.

However, does this throw the human on a journey motivated by the end (a clear definition of posthuman)? Here, a more fundamental question has gradually emerged, the relationship between nature and the human. Under the expansion of globalised capital, neoliberalism has given people the illusion of detachment from their impact on nature and its systems, such as increasing air pollution, extreme climate changes, environmental pollution caused by technological manufacturing, and the rise of new viruses. Nonetheless, Braidotti's philosophical thinking of *Zoe*, also projects an image of the metaphysical nature of immersing the human into the universe, parallels can also be found in the Taoist cosmology. Taoism believes that nature contains the essence of human existence and needs to be incorporated

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[34] Félix Guattari, *Chaomosis*, trans. by Paul Bains and Julian Pefains (Sydney: Power Publication, 2012), p.35.

[35] Félix Guattari, *Chaomosis*, trans. by Paul Bains and Julian Pefains (Sydney: Power Publication, 2012), p.37.

[36] Félix Guattari, *Chaomosis*,trans. by Paul Bains and Julian Pefains (Sydney: Power Publication, 2012), p.39.

[37] Rosi Braidotti, 'A Theoretical Framework for the Critical Posthumanities', *Theory, Culture & Society*, 36.6 (2019), 31-61 (p. 33)

[38] Rosi Braidotti, 'A Theoretical Framework for the Critical Posthumanities', *Theory, Culture & Society*, 36.6 (2019), 31-61 (p. 40)

with the structure of space and environment. *Tao Te Ching,* the founding classic of Taoism, explained nature(zih ran 自然) as:

> 'The Way begets one; one begets two; two begets three; three begets the myriad creatures. The myriad creatures carry on their backs the *yin* and embrace in their arms the *yang* and the blending of the generative forces (*Qi，氣*) of the two. （道生一，一生二，二生三，三生萬物，萬物負陰而抱沖氣以為合。）'[39]

The whole process of interweaving and creation phenomenon is nature itself, and also means the concept of 'Tao' (道). British sinologist Roel Sterckx believes that in the context of *Tao Te Ching*, one means creation. In fact, it refers to the Tao, which is 'a beginning, a dynamic concept, a path. It is a noun and a verb at the same time as a discourse and a practice,' and it is also the response to all creation as the underlying movement of the universe.[40] But at the same time, it is not the ultimate God, nor does it advocate the concept of solipsism.[41] It is worth noting that in the context of Taoism, the concept of Tao does not encompass the ultimate sovereignty of God as it does in Western culture. It is true that it has the power to create; however, its concept is based on the progress and process of mutual growth of the subject under the norm of the planet, that is, anything and everything, in various environments and systems (norms):

> 'It (*Tao*) gives them life and rears them. It gives them life yet claims no possession; it benefits them yet exacts no gratitude; it is the steward yet exercises no authority. Such is called the mysterious virtue. (生而不有，為而不畏，長而不宰，是謂玄德)'[42]

Rather than a dualistic relationship between existence and non-existence, it sees Tao as an interwoven relationship between the collective and the complex, the interpenetration of integration and partiality, symbiotic but complex.[43] All things depend on the Tao; at the same time, the Tao endows biodiversity, complexity and individuality.[44] If we place the Taoist view of Tao in a posthuman context (de-

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[39] Lao Tzu, *Tao Te Ching*, trans. by D. C. Lau (London: Penguin Classics, 1963), p. 49.

[40] Roel Sterckx, *Chinese Thought—From Confucius to Cook Ding* (Great Britain: Pelican Books, 2019), p. 68.

[41] Lao Tzu, *Tao Te Ching*, trans. by D. C. Lau (London: Penguin Classics, 1963), p. xv - p. xviii.

[42] Lao Tzu, *Tao Te Ching*, trans. by D. C. Lau (London: Penguin Classics, 1963), p. 14.

[43] See: Leah Zhu, *The Power of Relationalism in China* (London: Taylor & Francis Group, 2018), p. 56.

[44] Guying Chen, *The Spirit of Humanity in Philosophical Taoism*, trans. by author (Taipei: The

anthropocentrism and post-humanism[45]), the manifestation of the power of technology and science reflects Tao's ideas about the great subject (woman, man, person, self, other) but keeps the subject's being and definition open.[46]

Braidotti's life energy Zoe, through its emphasis on the fluidity of its life force, begins to resonate with this traditional theory of Taoist analogies. In addition, from the Taoist conception of nature and creation, this seems to have more resonance with the posthuman thesis mentioned earlier, as we will see in the following chapters. The formation and combination of *Tao* is more like an unnamed word in progress, or a series of phenomena; specifically, it is a circulation system between *Qi* (氣) and five elements (metal, wood, water, fire, earth) in the formation process of *Tao.*[47] The Five Elements exclude the uniqueness of human beings in its cosmology. It looks at the operation of the universe as a whole (world) in terms of human beings themselves as the life forms of the Human during the formation of the universe (the developing world). In contrast to the Western perspective, the concept of the five elements places humans and other non-humans in a parallel and multi-interaction-nature-network, rather than placing humans at the top of a pyramidal hierarchy or a species-level hierarchy. Specifically, the Taoist concept of the Five Elements places 'humans at the central class along with other naked animals to share, coexist and interact with other classes, species and forces.'[48] Thus, Taoist imagery of the interaction and symbiosis of human and non-human life is relevant in the portrayal of the power of technology and science in the world today, especially in a posthuman context. For example, the discovery of various biotechnologies, medical technologies in our current era imply the disintegration of the human subject—the softening of the boundary between the self and the other (a

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Commercial Press Taiwan, 2013), p. 120.

[45] Rosi Braidotti, 'A Theoretical Framework for the Critical Posthumanities', *Theory, Culture & Society*, 36.6 (2019), 31-61 (p. 40).

[46] Guying Chen, *The Spirit of Humanity in Philosophical Taoism*, trans. by author (Taipei: The Commercial Press Taiwan, 2013), p. 127.

[47] Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2015), p. 88.

[48] See: Paul G. Fendos, Jr., *The Book of Changes: A Modern Adaptation and Interpretation* (The USA: Vernon Press 2018), p. 30.

discussion of the self will be pointed out in the next section). Here, the Taoist philosophical view of nature resonates with Braidotti's affirmation of Zoe life energy. A complex and positive network relationship between human and all things is established by dissolving the subjectivity of Man (Human). In the operational relationship in this network, the channel harmony between information is manifested. The correlation between the 'self' and the other with respect to its complex intertwined boundaries is described by Katherine Hayles' defining cognition: 'Cognition is a process of interpreting information in a context related to meaning. Information in context that is connected with meaning.'[49] This provides a broader understanding of the interactions between all organisms and species. Therefore, our place in today's technological world can be seen as the crystallisation of a collective interaction and feedback, that is, accumulated and educated empirical data. And this huge collective crystallisation itself has provided humans with more diverse networks because of the rapid and complex interchanges in all things in this world. In other words, today's environment is constantly shaping our habitus, and we are constantly shaping its habitus. In this process of generation and the interweaving of cognition between humans, non-humans, machines and the environment, worldviews (culture, identity) and their accumulated cognition are again juxtaposed and integrated into our bodies, digital avatars and environments. So our traditions have never been traditional—any traditional consideration at any time is just a reimagining of the past, a postmodern imagining—they are reapplied, reprogrammed, embedded and embodied in the remnants of each era. This is an inevitable progression of the adjustment of the universe. Based on the resonance between Taoism and Braidotti's *Zoe*, an alternative posthuman subject outside the context of Western humanism has room to be imagined and developed. Through art practice, the imaginary landscape, image or sphere of this alternative posthuman subject also seems to have differing, heterogeneous types of performativity, thus enriching the breadth of the posthuman subjects.

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[49] See: SCI-Arc Channel, *N. Katherine Hayles interview with Todd Gannon* [online video] https://www.youtube.com/watch?v=sTjzTgRsOYU [accessed 23 June 2019].

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Glossary—Before we start

Before embarking on this journey, I must provide fellow travelers with some essential equipment, namely, some core concepts about this research. These include: Sincerity, Crossover Performativity, Non-Human Human, and Shamanic Condition. They are significant. As seen in the introduction, this practice-led research is an exploration of the posthuman imagination. It seeks to unfold alternative imagination of the contemporary technological era and the posthuman subject, using the historical context of colonialism (Taiwan) and the subject (the embodiment of "human" in the context of colonization). Simultaneously, it is an aesthetic imagination of the posthuman subject from an alternative pathway. In other words, it is a choice to imagine the posthuman differently from the Hollywood-style posthuman sci-fi imaginings and technological aesthetics that are already embedded. It can be seen as a form of decolonization, offering an alternative posthuman imagination distinct from the Western path from humanism to technological philosophy. It is a reflection on and alternative view of the experiences of the otherness historically categorized by colonizers (including differences in the traditional understanding of 'human' and the constructed modernity experience). Through a critical examination of the colonial process in Taiwan and viewing coloniality and its technological applications as a form of technological practice (a social integrative technological practice), it offers an alternative way to think about and embody the fluidity of the body and body image in the posthuman subject. This is not taking the identity politics as an enemy in this research, but rather adding and providing another option as a possibility to rethinking the aesthetics/aesthesis in posthuman imagination from a different angle on seeing colonial history, technological practices and identity. With these concepts as your equipment, you will embark on an exploration of an alternative path on this journey. Through this exploration, you will bear witness to alternative landscapes and worldviews of this journey, as well as their products and practices. It is the construction of a worldview of alternative posthuman imagination. And at the end of this journey, it does not signify the end of imagination; instead, it marks a richer beginning.

I. Sincerity:

Sincerity, in the context of this practice-led research, is the condition of a subject (objectified status) or entity within the framework of technological applications and practices, particularly in the context of colonization, and its property of coloniality. It represents the moment when the object's name, previous definition, and appearance are unveiled, often in an ambiguous and unknown state before it undergoes redefinition. Sincerity exists in a state of "in-betweenness," arising from the complex relationship between the viewer (or before being empowered) or interpreter and their interpretations. It encompasses various actual moments during different interpretive periods, interactive phases, or viewing moments where a revealing and momentary state emerges, resembling the appearance of the object before it transforms into an interface.

Sincerity, as defined here, draws inspiration from Taoist concepts of 'true form' and the philosophy of change, emphasizing the interconnectedness of humans, nature, and the environment and their fluidity, rather than viewing entities as solid and unchangeable in nature. This concept of sincerity challenges the traditional notion of authenticity, which emphasizes an unalterable essence[50], by recognizing the transformative nature of the self through interactions with the environment, individuals, systems, and ecology, leading to an open and adaptable self.

II. Crossover performativity

Crossover Performativity is the capacity to effectively communicate and express oneself across diverse boundaries and contexts, facilitated by the assertion of one's identity. It involves using an interface, akin to a translation medium, as a means to present oneself and engage in dialogues with different domains or societies. This concept is central to this practice-led research endeavor that explores alternative perspectives on posthuman subjects. It aims to reframe modern experiences and aesthetic viewpoints as products influenced by biopolitics, challenging the dominant Hollywood-centric science fiction aesthetics.

In the chapters of this research, I delve into the experiences of colonization, particularly from the perspective of the colonized. These chapters discuss varying concepts and cultural interpretations of 'human' (Chapter One) and examine case studies of modern colonization (modernization) in Taiwan (Chapter Two). These experiences illustrate that ideas of modernity and modern experiences are constructed by biopolitical images and identities. Consequently, colonizers often face a historical and empirical gap in their understanding of themselves and the world, hindering their ability to conceive the notion of human, primarily due to Western humanist perspectives (and their cultural habitus). Following from this pathway, to imagine posthuman aesthetics, an alternative approach and epistemological shift are thus necessary, one that considers the concept of 'what is human' within the historical context of the Other. Crossover performativity is essential for opening up an alternative path from the constraints of constructed modern

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[50] Stanford Encyclopedia of Philosophy, 'Authenticity', *Stanford Encyclopedia of Philosophy*[online] 20 February 2020, https://plato.stanford.edu/entries/authenticity/#SinAut [accessed 3 August 2023] section 1 of 8.

experiences.

In this context, crossover performativity serves as a methodological approach, acting as both an interface and a pivot. It is used to construct a world of imagination (referred to as 'worlding') through artistic practices, such as the art series 'The Ways to Dive into the Galaxy' and the practices of French-Algerian artist Kader Attia and Taiwanese contemporary artist Chen Chieh-jen, which are discussed in Chapter Three. It entails the collision and dialogue between the realm of imagination and the constructed modern experiences and epistemologies.

III.   Non-Human human

'Non-Human human' arises from a critical examination of the concept of 'Human' (often represented with a capital 'H' in humanism, signifying the dominant perspective that defines the world). This idea of 'Human' is deeply intertwined with identity politics, especially in colonial histories, and is closely linked to issues of ethnicity, race, class, gender, and social awareness. 'Non-Human human' encompasses two key aspects in reevaluating the notion of 'Human'. Firstly, it involves considering the perceptions and imaginations of the colonized (the 'other') within the context of biopolitics as they relate to their integration into power structures. Secondly, it entails a reconfiguration of the relationship between humans and technology, leading to more than human perspectives.

In the context of 'Non-Human human', the term 'Non-Human' serves a dual purpose. On one hand, it provides an alternative framework for envisioning 'human' outside the confines of established power structures, and taking into account the perspectives of the 'Other.' On the other hand, it explores the influence of digital and information technology in shaping posthuman imaginations under the idea of 'taking-coloniality-as-a-technological-practice-on-identity-production' that go beyond the conventions of Hollywood-style science fiction aesthetics. This approach aims to create an alternative exploration of posthuman's body image, an alternative posthuman imagination.

In the first aspect of 'Non-Human human', it is reflected in the following chapters: Chapter One delves into the disparities and differences in the epistemological definitions of 'human' as articulated by Western humanism, which has pervaded modern society, and Eastern thought, particularly Taoism. It explores the Taoist concept of 'human' as a means of reevaluating the notion of 'human' within the context of posthumanism. In Chapter Two, taking Taiwanese colonial process as example scrutinizes the colonial construction of modernity by colonizers upon the colonized, treating the phenomenon of cultural output and integration in culture, technology, and science as a technological practice. It discusses how the 'others' transform into the 'officialized other' through the disciplining process within the biopolitical system, with a particular focus on the concept of body image in this context.

The second aspect of 'Non-Human human' is embodied in the art practice of this research. It adopts a narrative approach to world-building, employing mediums such as painting, writing, and spatial installations to create a non-linear future world, one that exists

beyond the realm of biocapital. This narrative reflects and resonates with the role of contemporary technological techniques and capital in shaping narratives and identities for both humans and organisms. It also contemplates how, within the contemporary context of technological permeation and the production and deconstruction of narratives, the future and the appearance of the world might undergo transformation when humans are perceived as 'living things' (lowercase 'h' 'human') rather than adhering to the previous anthropocentric perspective.

IV.   Shamanic Condition

The Shamanic Condition represents an alternative posthuman state of existence. The term 'Shamanic' metaphorically describes a shared mindset and interactive communication between individuals. This analogy draws inspiration from the ceremonial practices of shamans, who serve as spiritual intermediaries (interfaces/translations) to access an ambiguous realm for communication with spirits—an in-between state. During this process, where a shaman merges their own being, drawing from past experiences and their former self-image, with a spirit or higher power, a reciprocal exchange occurs, characterized by elements of violence, resistance, and embracement simultaneously. The shaman imparts their knowledge and energy to the spirit, while the spirit reciprocates by sharing its wisdom and vitality. This interaction results in a dual role, where both sides assume the roles of both shaman and spirit. The concept is marked by its diverse nature, emerging from the reevaluation of epistemological approaches in colonialism, viewing it as a social technological practice in biopolitics. It prompts contemplation on visualization, perception, and translation in the contemporary juxtaposition of technology and humanity.

The term 'Condition' within the Shamanic Condition signifies the fusion of tangible and intangible elements across various agents, including institutions, government systems, individuals, and societies. This fusion occurs through interfaces (referred to as 'crossover performativity') and interactions, leading to the creation of a platform, which contains a series of accumulated moments (the sediment of times from various agents) and experiences. Analogously, this process resembles a ritual, specifically the practice of interface. Examples from Chapter 2, highlighting Taiwan's experience with the colonial construction of modernity, illustrate this interplay. Additionally, the methodology of my artistic practice, which involves a series of posthuman imaginings aiming to create a world of disidentification, envision a non-narrative bio-capitalistic future, and present a continuous series of narratives encompassing textual elements, visual artworks (paintings/drawings), and installations/sculptures, serves as a showcase of the imagination and progression of the Shamanic Condition.

Therefore, the Shamanic Condition thrives within an ambient realm situated between identification and disidentification. It resides in the space where imagination intersects with preconceived experiences. This envisioned integrative pattern connects technology, humanity, bodies, and the dynamics of coloniality, reshaping the pre-narrative pattern through the engagement of imagination in art practice (worlding), incorporating aesthetics, concepts, and forms. This method of imagining embodies a non-narrative, in-between state approach.

Chapter 1

The Self:

Humans and Machines with Their Residues

This chapter is an extension of my solo exhibition *The Self, Humans and Machines with their Residues* at the Taipei Fine Arts Museum in 2019. In this chapter I will review and discuss the elements touched on during the initial stage of the development of the Shamanic Condition. This chapter uses the discussion of the 'self' as the main axis focusing on the fluidity of the 'self' in posthuman contexts. I also analyse the discourses between the demonstrations of technology and science by many scholars and Taoist philosophy. The purpose of this chapter is to explore the possibility of using mutual resonance to develop the fluidity of an alternative posthuman subject.

1-1. The Self

The definition of 'the self' is considered in Western humanism as having the properties of independence and autonomy. It is a dualism, in the boundaries between you and me, human and animal, self and other, higher and lower, inner and outer.[51] However, the power of visualising the self in today's cognitive and biotech landscape has given new perspectives to the concept of the 'self'. It challenges the Human altar constructed by humanism and anthropocentrism, especially with today's artificial intelligence, algorithms and automated production.[52] Katherine Hayles offers an argument for the concept of the self in a discussion of second-wave cybernetics. Hayles proposes the variability of the self through the lense of the neuroscientist and philosopher Francisco Varela. Through Varela's interpretation of the self in Buddhist philosophical perspectives (emptiness and non-self), more specifically the idea that consciousness narrates its own existence, Hayles sees the essence of existence as the generation of consciousness in the interaction of cognition, and the generation of consciousness is thus formulated as a rationalised self-existence.[53] Here, Hayles shows through the research of contemporary cognitive science that cognition can enact consciousness through discrete, semi-autonomous agents, thus 'the model of cognition implicitly deconstructs the concept of "unified self"'.[54] In other words, the self is the narrative interface of overlapping cognitive experiences, and the concept of the self as an entity is dismissed here. Cognitive experience is conceived as an embodiment of knowledge about the self, which implements the implications of Bourdieu's habitus through the embodied practice of learning, continuation, and change.[55] Thus, Hayles considers, the relevance of the self and its conscious subject in Descartes' philosophical maxim 'I think therefore I am' is reversed (or pushed back) to exist in the interaction of the body and the environment. Here, about being (I AM), Descartes gave a brief definition and description of the Self in *Meditation VI*, Descartes believed that mind is indivisible.

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[51] See: Rosi Braidotti, *The Posthuman* (Cambridge: Polity press, 2013), p. 15.

[52] See: Rosi Braidotti, 'A Theoretical Framework for the Critical Posthumanities', *Theory, Culture & Society*, 36.6 (2019), 31-61 (p. 31)

[53] See: N. Katherine Hayles, *How We Became Posthuman* (Chicago: University of Chicago Press, 1999), p.156 .

[54] Hayles, p.157.

[55] Hayles, p.202.

When we are thinking about who and what I am, we cannot give an objective interpretation and explanation of this part of the self.[56] This framework is also about the wholeness of the self —self-identity or 'the thinking thing or substance'—that cannot be manifested and segmented to visualise the self, and without the self, action cannot be produced, forming a closed loop.[57] However, when Hayles defines the self from the perspective of cognitive science, Descartes's closed loop is opened. By looking from the perspective of biocognitive science, Hayles places the self in a wider scope of life—using technological others to perform functions similar to many biological and human beings in complex human and technological systems (such as drones with AI systems, Intelligent Soldiers). This embodies the complex interactive nature of self-awareness generation in biological and technological systems,[58] but it does not mean that the self can be divided from the corporeal. Conversely, cognitive science pushes Descartes's conception of the self back into an exploration of where the self comes from. This activity 'convinces' the experiential parameters in the brain to create 'certainty' about the role of the self.[59] This is subtly different from Descartes's method— 'doubt'—of proving his own existence. Contemporary American thinker Hannah Arendt, in her famous philosophical thesis *The Human Condition* (1998), discussed Descartes's view of self-existence. Arendt believes that Descartes' definition of existence reflects scientists' view of objective existence; one that arises from one's own shaping of truth; in other words, he/she realises he/she is thinking by thinking about himself/herself or things, the moment of self-review creates certainty about the self.[60] Therefore, when this 'thinking' of the self is through the gaze of technology and science, in Hayles' posthuman theory, the 'self' is seen as a kind of enacted product, which itself is generated by cognitive function. This then empowers humans—beings with high cognition— to build intelligence and

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[56] Rene Descartes, *The Philosophical Works of Descartes*, trans. by Elizabeth Sanderson Haldane and G.R.T. Ross (New York: Dover Publications, 1931), p. 196.

[57] Donald Sievert, 'Descartes's Self-Doubt', *The Philosophical Review*, 84.1 (1975), 51-69 (p.55). JSTOR.

[58] N. Katherine Hayles, *Unthought—The power of the cognitive unconsciousness* (Chicago: The University of Chicago Press, 2017), p. 14.

[59] N. Katherine Hayles, *How We Became Posthuman* (Chicago: The University of Chicago Press, 1999), p. 203.

[60] Hannah Arendt, *The Human Condition*, 2nd edn (London: The University of Chicago Press, 1998), p.279.

choose how to interact with others. Humans initiate the function of cognition through the experience of learning established by countless interactions with the environment.[61] Thus, Hayles pushes the Cartesian process of 'being' (I AM) into the interior of the body, a network beyond the reach of the naked eye. Hales formulates the concept of the 'self' in the context of the complexity embodied by the diverse stimuli of the environment. Does this mean that the becoming of the self can be bio-political?

Therefore, can the concept of self be considered, in this context, as a political methodology for generating new human beings? And, can't the program of modernisation in colonialism be seen as a technology of empirical production that encodes the concept of 'the self' within the colonised people? French sociologist Pierre Bourdieu makes a related argument in his discussion of social structure and habits, taking the example of totalitarian rule in the colony. Bourdieu calls this process a circulation of 'deculturalization and re-culturalisation'[62]. The power institution (i.e., a totalitarian organisation or state) applies a set of habitus (clothing, language, behaviour) to the colonised in order to cultivate a way of life that is seemingly free (but within the confines of the coloniser's plan), and through those who obey and absorb this way of life, become a carrier of the memory of the colonial government.[63] Thus, the concept of the self, for the coloniser, sees the dominated subject (the colonised) as the driver that constructs the image of the future subject (the coloniser). In other words, the self in an institutional network is a result of the interaction between the social system and the individual. In colonialism it is a technology of social discipline, a political technique of whispering. Putting this context in Foucault's dictum, Power—Knowledge, [64] technology is a means of constructing self-knowledge through knowledge principles. It produces a set of habits as a means of discipline, guided and dictated

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[61] N. Katherine Hayles, *Unthought—The power of the cognitive unconsciousness* (Chicago: University of Chicago Press, 2017), p. 10.

[62] Pierre Bourdieu, *Outline of A Theory of Practice*, trans. by Richard Nice (Cambridge: Cambridge University Press, 1977), p. 94.

[63] Pierre Bourdieu, p.94.

[64] Michel Foucault, *Power/Knowledge: Selected Interviews & Other Writings 1972-1977*, ed. by Colin Gordon, trans. by Colin Gordon, Leo Marshall, John Mepham, Kate Soper (New York: Pantheon Book, 1980), p.239.

by institutions of power. This demonstrates the embodiment of power knowledge and its influence in positioning the self in order to construct a specific social habitus. Therefore, can the self still be regarded as a complete individual or an isolated unity? And is the body still solid? (Responses to these two questions will be answered in the next chapter.)

If the self is a result of a socially constructed technology, does this mean that the self is constructible, particularly in our current age of information encoding and biotechnology? In this regard, the American historian of science Donna Haraway has an enlightened discussion on this issue. According to Haraway as 'an US socialist-feminist, white, female, hominid biologist to a historian of science and a multiply marked cyborg feminist'[65], Haraway questions and discusses the concept of 'the self' through the discussion of immunity in biological, medical and scientific discourse in the postmodern world and how that affects the formation of self-image, self-narrative and self-pattern generation. Haraway argues for this concept by critically examining patriarchal narratives in science. Haraway debates against the definition of self that was proposed by Jan Klein in *Immunology: The Science of Non-self Discrimination*, Klein defines the self as 'everything that forms an inseparable part of a given individual'[66]. Haraway, however argues that the concept of the exclusion of the self is a rejection of the fragility of life itself, for her the exclusivity of 'the self' is a 'mistake'[67] under the gaze of today's technology and science. Haraway questions the independence of individuality by observing (visualising) metaphorical images of the immune system's war zone (images of war between cells) and asking what the self is in a postmodern world in order to illuminate its complexity and diversity. Here, Haraway uses Edward Golub and Richard K. Gershon's series of illustrations for the *Immunity Orchestra* (Fig. 9-10; four illustrations, each of a different year, followed by 1966, 1974, 1977, and

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[65] Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) p.1.

[66] Jan Klein, Immunology: The Science of Non-Self Discrimination (New York: Wiley-Interscience, 1982), p. 5. cited in Donna J. Haraway, Simians, Cyborgs, and Women—The Reinvention of Nature (London: Free Association Books, 1991) p. 223.

[67] Donna J. Haraway, Simians, Cyborgs, and Women—The Reinvention of Nature (London: Free Association Books, 1991) p. 224.

1982) [68] as a way of questioning the exclusivity of the self. In this series of illustrations, including the generator of diversity (G.O.D., represented by the person in the middle), and others (T cells, B cells, and macrophages), Haraway discusses the example of systemic changes between G.O.D. and other members of the immune system to reveal a scientific metaphor embodied in this guide to the immune system [69]. Specifically, she highlights that the process of interaction between the self (G.O.D.) and the other (T cells, B cells, macrophages, and the outside world) results in the blurring of the boundaries of the self, reflecting the dialectics of the self and the other in the West in biopolitics.[70]
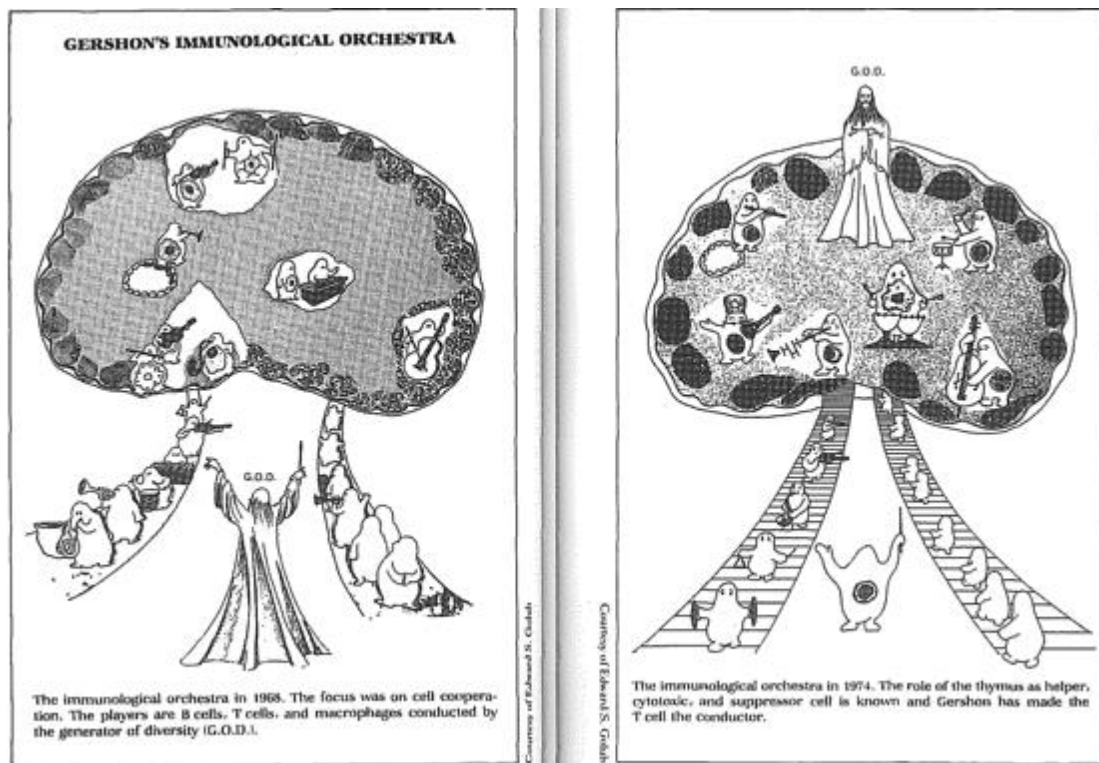
Fig.9 Richard K. Gershon, 'Gershon's Immunological Orchestra', in Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) plate 2 to plate 3.

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[68] Richard K. Gershon, 'Gershon's Immunological Orchestra', in Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) plate 2 to plate 5.

[69] Donna J. Haraway, Simians, Cyborgs, and Women—The Reinvention of Nature (London: Free Association Books, 1991) p. 207.

[70] Donna J. Haraway, p. 205.

GERSHON'S IMMUNOLOGICAL ORCHESTRA

G.O.O.

The immunological orchestra in 1968. The focus was on cell coopera-tion. The players are B cells, T cells, and macrophages conducted by the generator of diversity (G.O.D.).

The immunological orchestra in 1974. The role of the thymus as helper, cytotoxic, and suppressor cell is known and Gershon has made the T cell the conductor.

Fig. 10 Richard K. Gershon, 'Gershon's Immunological Orchestra', in Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) plate 4 to plate 5.

At the same time, the dialectic on the self has also been examined in medical science, namely by neuroscientists in the study of the prodrug Psilocybin. In a study titled *Finding the Self by Losing the Self: Neural Correlates of Ego-Dissolution Under Psilocybin* (2015), neurologists used the prodrug in clinical trials of schizophrenia patients to measure the perception of the 'self'. Research focused on the correlation between phenomena and neurons, and attempted to understand the main causes and principles of schizophrenia. The physiological interaction of the drug with the subject demonstrates the possibility of the generation of the element 'self'. Their research shows that the self is dissolved through mental illnesses and mystical experiences, such as acute psychosis, temporal lobe epilepsy auras, and that the deconstruction or disintegration of the self can also be achieved by using a drug.[71] The outcome of the research also confirmed the correlation between self-dissolution and cranial nerves and

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[71] Alexender V. Lebedev, Martin Lovden, Gidon Rosenthal, Amanda Feilding, David J. Nutt, and Robin L. Carhart-Harris, 'Finding the Self by Losing the Self: Neural Correlates of Ego-Dissolution Under Psilocybin', *Human Brain Mapping*, 36. (2015). 3137-3153 (p. 3138)

drugs.[72] This reflects philosophical thinking about being. Technology and science embodies its power of imaging to clear the mists of a self-enclosed system and reveal its (the system of the self) fragility and complexity. I thus see this as the beginning of a journey from colonialism (when colonisation is seen as a technology) and the potential of liberating identity politics. Science is the maker of **labels** (identity, interpretation), while power and the colonised play a role with one another—a love-hate attachment that inscribes race, gender, and class on its objects. Here, Haraway's open metaphor for the self in the complex operation of the immune system and neuroscientists' clinical trial on the neural network of the brain both reflect that self-shaping can be seen as a kind of biopolitics. The technological practice of individual shaping provides a rich vision of the partially open system of the self. It is a flexible shared self intermeshing with others, and is not anchored in the biopolitical (colonial) structure of modernism[73], but rather a series of micro-group networks. The 'self' is like the interaction of the immunity system and new patterns created by adapting to the intervention of the other. This is a mutation of partiality. This variation of the self does not imply the evolution of individuality, but a departure from the boundaries established by the various scientific narratives under the power institution—the self is no longer the closed and unified self.

Given that the network connections between the self and its inner and outer factors in the microscopic world have been visualised and regulated, the existence of the self is not imprisoned in a closed system. This microscopic network seen through technology and science provides another way of thinking that escapes the dualistic relationship between the inner and the outer in the self, that is, a relationship of conversion that flows between the two. In other words, in the postmodern world of technology, the self is a label that recognises and accepts fluidity. However, this does not mean the disintegration of identity; it is, instead, the foundation of complexity necessary to communicate and make sense of the

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[72] Alexander V. Lebedev, Martin Lovden, Gidon Rosenthal, Amanda Feilding, David J. Nutt, and Robin L. Carhart-Harris, 'Finding the Self by Losing the Self: Neural Correlates of Ego-Dissolution Under Psilocybin', *Human Brain Mapping*, 36. (2015). 3137-3153 (p. 3146)

[73] Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) p. 223.
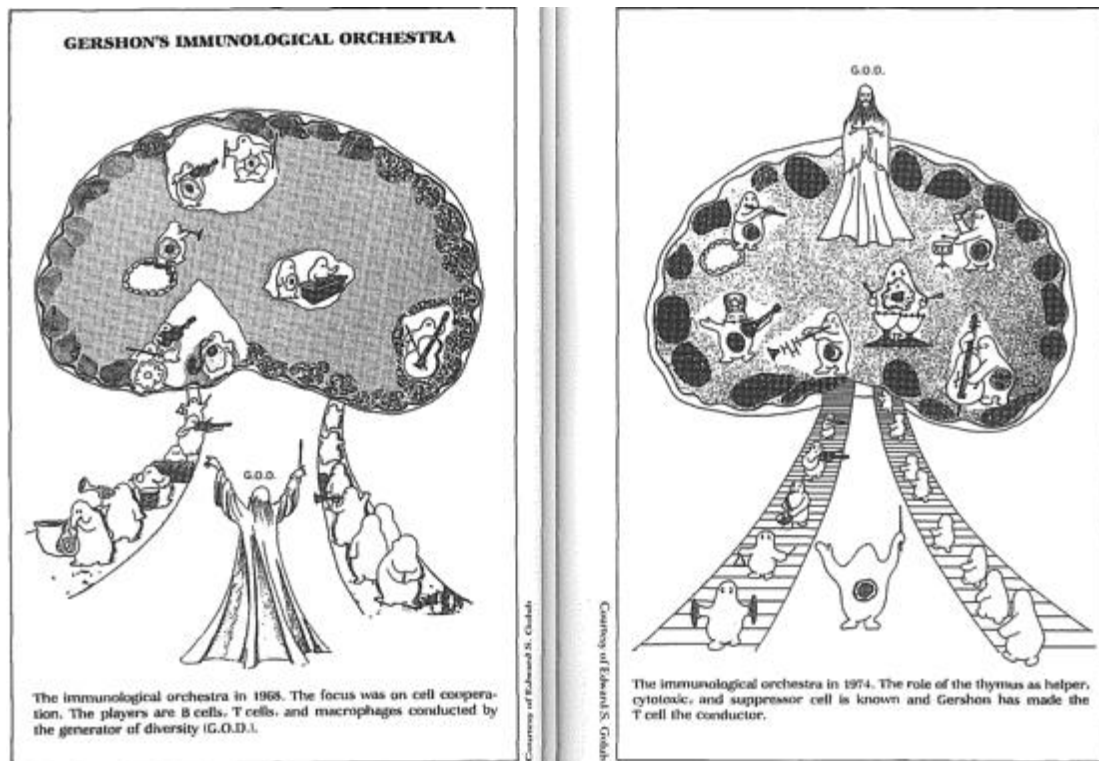
accumulated labels, identities, narratives, interpretations, and classifications from science and culture, forming a kind of interaction between past, present, future and other objects. [74] This foundation also forms the basis of dialogue and translation between an identifying and cognitive centric perspective. From this translation emerges empathy and progress that is established on mutual respect, sharing and interdependence. The disidentification of the subjectivity and the imagination of the self will be further discussed through the methodology of art practice in Chapter 3 of the study.

Following the three above (Hayles in biocognitive science, Harraway in Immunology and neuroscientists' study of prodrug effects in the human brain), the relationship between the power of technology and science and the plasticity and elasticity of the self become more clear. In this affirmative phenomenon, I found resonance within my own cultural background—Taoism—and discovered the possibility of developing an alternative posthuman subject. The resonance I found in Taoism is its observation and visualisation of the essence of things, as well as the deconstruction and ecologicaliation of human and body in this observation. Here, I think I can enrich the affinity, heterogeneity and complexity of the posthuman subject and fill in empirical gaps in understanding through thinking about posthumanism through Taoism, specifically its use of visual art as a method of understanding the environment and all things, and the Taoist understanding of the structure of the self and wholeness of the human being. Therefore, let us see what possibilities can be derived from the visual art of human anatomy in the Taoist cosmology that can aid in the development of the alternative posthuman subject.

The Taoist cosmology regards the human body(s) as a medium that adapts to the internal and external environment. As mentioned in the introduction, the concept of Tao and nature is an energy agent that constitutes each other. French Sinologist Catherine Despeux analysed a series of human anatomy drawings drawn by the

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[74] Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (London: Free Association Books, 1991) p. 230.

ancient Chinese Taoist Yanluozi(煙蘿子)[75] in her thesis, *Taoism and Self Knowledge* (2019), on Taoism and Symbolism, such as *Yanluozi Chaozhen tu* (Fig. 11-1; Representation of the Audience to Perfection according to Yanluozi)[76], *Neijing zuoce zhi tu* (Fig. 11-2; Drawing of the left side of the inner aspect of the body [by Yanluozi])[77], *Neijing youce zhi tu* (Fig. 11-3; Drawing of the right side of the inner aspect of the body [by Yanluozi])[78], and *Neijing zhengmian zhi tu* (Fig. 11-4; Drawing of the Inner Aspect of the Body Viewed from the Front [by Yanluozi])[79]. These images highlight body parts, their symbolic deities, and the yin and yang cycles and transformations in the image, and thus reflect the Taoist concepts of the body as a space that transforms and sustains the self.'[80] In other words, the self is a metamorphosis that must be attached to the body and the body's internal/external environment of time and space (this concept also covers the Taoist definition of 'human', which will be mentioned in the next section). The self must exist in the mechanism of the body, and the mechanism of the body must also adapt to changes in the external environment and make relative adjustments.

This view is based on the Taoist concept of true form (真形; zhenxing). Rice University, Associate Professor of Transnational Asian Studies, Shih-shan Susan Huang pointed out the inconsistency of the true form in her thesis *Picturing The True Form—Daoist Visual Culture in Traditional China* (2012) on Daoist visual arts:

> 'The concept of true form is not static (stable), but instead intails a vigorous quest, an active journey of seeing underlying and secrete phenomena through a series of metamorphoses. This process—cultivation of seeing the hidden and unknown/un-describe—parallels the cultivation of Tao through which practitioners integrate themselves with the cosmos.'[81]

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[75] The earliest author who drew human anatomy diagrams, and the earliest human anatomy diagrams date back to the 10th century AD.

[76] Yanluozi, 'Yanluozi Chaozhen tu', in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill Academic Publication, 2019), p. 12.

[77] Yanluozi, 'Neijing zuoce zhi tu', in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill Academic Publication, 2019), p. 14.

[78] Yanluozi, 'Neijing youce zhi tu', in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill Academic Publication, 2019), p. 16.

[79] Yanluozi, 'Neijing zhengmian zhi tu', in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill Academic Publication, 2019), p. 18

[80] See: Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill, 2019), p. 24.

[81] See Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2012) p. 8.

Fig. 11-1 (left), *Yanluozi chaozhen tu* (煙蘿子朝真圖), Representation of the Audience to Perfection according to Yanluozi[82]. Fig.11-2 (Right), *Neijing zuoce zhi tu*(內境左側之圖) Drawing of the left side of the inner aspect of the body [by Yanluozi][83],

[82] Yanluozi, *Yanluozi chaozhen tu* (煙蘿子朝真圖), in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill, 2019), p. 12.

[83] Yanluozi, *Neijing zuoce zhi tu*(內境左側之圖) , in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill, 2019), p. 14.

Fig. 11-3 (left), *Neijing youce zhi tu* 內境右側之圖, Drawing of the right side of the inner aspect of the body [by Yanluozi].[84] Fig. 11-4 (right), *Neijing zhengmian zhi tu* 內境正面之圖,Drawing of the Inner Aspect of the Body Viewed from the Front [by Yanluozi][85]

In the description of this dynamic concept of true form, metamorphoses refer to the concept of Tao. In the classic *Tao Te Ching* by Lao Tzu, the founder of Taoist philosophy, he gives a liquid-like definition of Tao, the Tao of adjustment or the philosophy of change: 'the Tao cannot be named as it is formless, yet it shapes everything (道無名，無相，卻形萬物)'[86]. Furthermore, in religious Taoism itself, Lao Tzu is regarded as the incarnation of true form. During the Tang Dynasty, Lao Tzu was regarded as 'Lord Lao (太上老君)' in religious Taoism, and his image in

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[84] Yanluozi, *Neijing youce zhi tu* (內境右側之圖), in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill, 2019), p. 16.

[85] Yanluozi, *Neijing zhengmian zhi tu* (內境正面之圖), in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill, 2019), p. 18.

[86] See: Lao Tzu, *Tao Te Ching*, trans. by D.C. Lau (London: Penguin books 1963), p. 5.

mythology was diverse, it could be natural form, animal form, or any form.[87] In other words, the idea of the true form is entangled with the idea of Tao, which means that Tao's philosophy adjusts to changes in the environment andcausality with Tao's extensive feedback. Shih-shan Huang presents a series of diagrams, The Perfect Scripture of the Great Cavern (Dadong zhenjing 大洞真經) (Fig. 12)[88], related to the concept of the body interface (the interaction of the inner universe and outer space) and the gods of various body parts (organs) to support this philosophy.
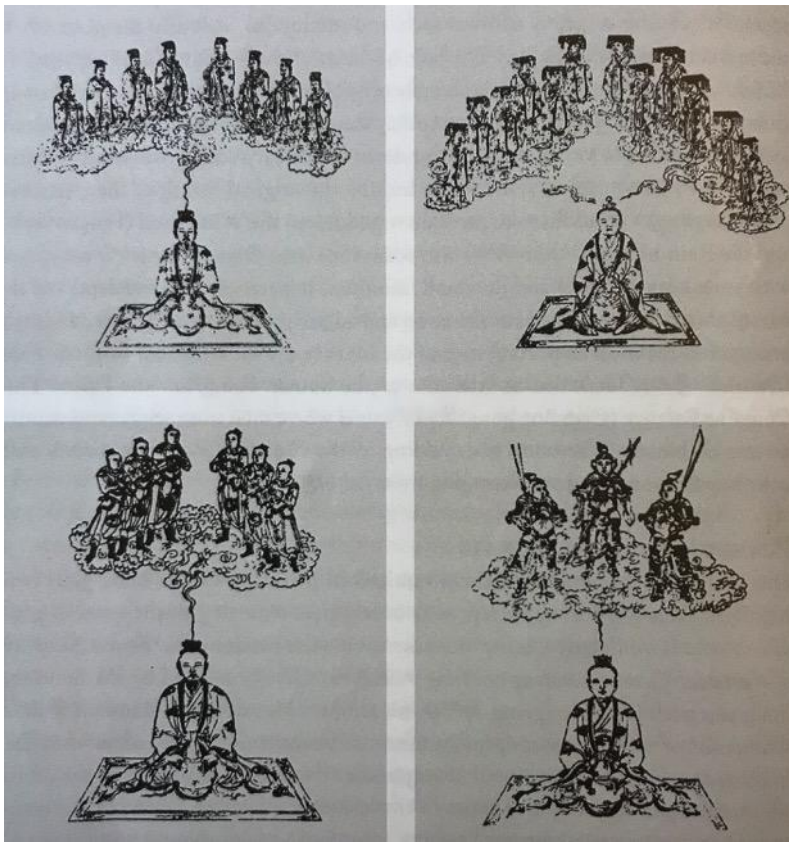
Fig. 12, Artist unknown, 'Visualizations of the body gods, from the *Perfect Scripture of the Great Cavern*', in Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2015), p. 30.

In this diagram, the visualisation of the connection between the body and the universe emphasises the relationship between the gods who inhabit the body

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[87] See Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2012) p. 135.

[88] Artist unknown, 'Visualizations of the body gods, from the Perfect Scripture of the Great Cavern', in Shih-shan Susan Huang, Picturing The True Form—Daoist Visual Culture in Traditional China (Cambridge and London: Harvard University, 2015), p. 30.

(constellations and energies), and indicates the methodology of seeing the true form, which 'encourages the practitioner to embark on a journey of ecstasy and soar through the sky, absorb cosmic energy, and merge with the Tao. At the same time, through conscious concentration, meditation and breathing, the practitioner can visualise the gods in various parts of the body through the various forms condensed in the practitioner's own saliva.' [89] Practitioners use this way of navigation to explore the inner energy (Gods) and true form of the body. The manifestation of this deity (visualised form) is the manifestation of the true form, which means that it becomes a hermetic system by closing the various points located in the body.[90] The hermetic system here does not refer to an eternal closed system, but to the inner body system, which represents the balance of metabolism in contact with the external environment. The body is thus considered to be the main force that guides the generation of the self, the master of the body, through a process of mutual adjustment (meditation, breathing exercises) from within the various paths. This process itself is a ritual practice of self-reflection, which is a habitual concept close to Bourdieu: through a physical and mental practice, it includes rituals, body breathing methods and behaviour patterns corresponding to the external environment.[91] Thus, as we can see from the Taoist concept of true form in visual art and its practice, the body is an environment or geographic landscape, and through the interaction between its various parts it exercises its ability to operate an ecosystem. This is a way to open up the inner network of the body. Taoist visual culture though, does not directly indicate or reveal the concept of self.he analogies and metamorphoses in Taoism's true form, on the other hand, provide me—with my position on Haraway's openness to the self, Rossi Braidotti's concept of *Zoe*, Hayles' view of the generation of self-subjectivity from cognitive science, and the neuroscientists' drug research on cranial nerves— the potential to develop alternative posthuman subjects through the intersection of the Taoist concept of true form with current posthuman subjects. And this possibility goes beyond the binary opposition of discernment and indiscernibility,

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[89] Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2015) p. 29.
[90] Shih-shan Susan Huang, p.30.
[91] Shih-shan Susan Huang, p. 7.

inclusion and inconsistency, by showing the sincerity of the subject itself and the object itself.

Here, I illustrate the difference between Taoism's depiction of human beings (perspective) and traditional Western humanism's depiction of human beings (perspective). In addition to Yanluozi's series of human anatomy paintings referenced earlier, the Taoist depiction of human body structure, many other examples, such as *Neijing cemian tu* (Fig. 13; Chart of the Side View of the Inner Realm)[92], *Neijing tu* (Fig. 14; The Chart of the Internal Passageways)[93], and *Xiuzhen tu* (Fig. 15; Reproduction of the coloured Chart for the Cultivation of Perfection print from 2006 by Xi Chunsheng)[94] painted during the Ming Dynasty (14th-16th century AD) , show a vastly different representation of the human image in comparison to Western humanism. By comparing these Taoist images with Leonardo Da Vinci's *The Vitruvian Man* (Fig. 16)[95], we can see a clear conflict with the Taoist view of the role of humans in the world. Leonardo Da Vinci's Vitruvian Man, a human body structure derived from various accurate proportions and scales, namely Man, was regarded by the Greek philosopher Protagoras as a 'measure for all things'[96], and it is also an 'individual, body and soul', a unique existence that benefits only outside the group[97.] This individualism is in contrast to the Taoist view, where humans are seen as part of a complex and fluid system. Many Taoist body diagrams show the operating system between the organs and the whole body. Looking at the above-mentioned images and landscapes of *Xiuzhen tu* painted on various parts of the body like alchemical symbols, Catherine Despeux points out:

[92] Artist unknown, 'Chart of the Side View of the Inner Realm' in Shih-shan Susan Huang, Picturing The True Form—Daoist Visual Culture in Traditional China (Cambridge and London: Harvard University, 2015), p. 70.

[93] Artist unknown, 'Chart of the Internal Passageways' in Shih-shan Susan Huang, Picturing The True Form—Daoist Visual Culture in Traditional China (Cambridge and London: Harvard University, 2015), p. 72.

[94] Xi Chunsheng, 'Xiuzhen tu', in Catherine Despeux, 'Taoism and Self Knowledge', trans. by Jonathan Pettit (Boston: Brill, 2019), p. 72.

[95] Leonardo da Vinci, 'Vitruvian Man', in Rosi Braidotti, *The Posthuman* (Cambridge: Polity press, 2013), p. 14.

[96] See: Rosi Braidotti, *The Posthuman* (Cambridge: Polity press, 2013), p. 13.

[97] Nicole C. Karafyllis, 'Posthumanism Doesn't Exist', *The Large Glass–Journal of Contemporary art, Culture and Teory*, 27.28 (2019), 4-134 (p. 37).

'The body becomes an alchemical laboratory or athanor. But it is also a microcosm, a true internal landscape, in which the eyes become the sun and the moon, the head, the Mount Kunlun, the hair, the vegetation, and so on. This image of the body as a microcosm was not unknown in the West. In his Elucidarium, Honorius d'Autun (twelfth century) writes: "Man is a reduced world. His flesh corresponds to earth, his blood to water, his breath to air, his vital heat to fire; his head is round like the celestial sphere, the two eyes shine like the sun and the moon, the seven openings in the face correspond to the seven spheres of harmony".' [98]

Fig. 13, Artist unknown, 'Chart of the Side View of the Inner Realm' in Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2012), p. 70.

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[98] Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill Academic Publication, 2019), p. 109.

Fig. 14 Artist unknown, 'Chart of the Internal Passageways' in Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2012), p. 72.

Fig. 15; Xi Chunsheng, 'Xiuzhen tu', in Catherine Despeux, '*Taoism and Self Knowledge*', trans. by Jonathan Pettit (Boston: Brill, 2019), p. 72.

Fig. 16 Leonardo da Vinci, 'Vitruvian Man', in Rosi Braidotti, *The Posthuman* (Cambridge: Polity press, 2013), p. 14.

Although many Taoist body diagrams are slightly different in structure, these differences do not abandon the concept of true form (the images themselves are closer to a more western scientific depiction of human anatomy), but indicate a kind of knowledge change with the ancient Chinese dynasties (changes in

anatomical knowledge in the Ming Dynasty).[99] This is a way of materialising the concept of true form in what is seen, that is, the inner landscape of the body, which is opened, seen by the naked eye. Therefore, the Taoist body diagram can be seen as a methodology of liberation, a network diagram of the interaction of the inner and outer universes. In other words, the Taoist body diagram is a way of liberating the attachment to substantial individuality (bodily integrity and self-individuality) by exploring the fluidity within the body. This 'is in stark contrast to the European tradition, which advocates the body (individuality) that is shaped by the flesh and muscles.' [100] Therefore, the self, in the context of Taoism, is regarded as a series of fluid subjects formed by the mutual adjustment of the inner and outer ecology of the body, rather than an entity or individual in the context of humanism. In short, when the internal and external agency factors change, the subject of the self (the true form) also changes.

Related to this is the example of Haraway questioning the self and its individuality from an immunology (imaging/visualisation) perspective. Comparing the various Taoist body diagrams to the illustrations of the Immunity Orchestra (Fig. 9 to Fig. 10) yields an interesting intersection with Haraway, both qualitatively transform the concept of the self through the observation of invisible systems (Harraway's rational argument through immunology, while Taoism is a combination of insight, enlightenment and visual observation). The former applies the visualisation power of technology and science as a method to transfer the concept of the self, from a closed system to a fluid translation medium. The latter uses the interaction of the regulation of body meridians (such as breathing methods, meditation methods, methods of running *Qi* and blood) and internal visualisation practices to liberate the individual dominated by the overall body and reflect the flow of the self (the true form). Comparing the two, there are common similarities in their interpretation of the self—the visual demonstration of technology and science and rheological philosophy in Taoist concept of the body. Therefore, I make a

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[99] See Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2015) p. 68.
[100] Shih-shan Susan Huang, *Picturing The True Form—Daoist Visual Culture in Traditional China* (Cambridge and London: Harvard University, 2015), p. 71.

hypothetical definition of the 'self', that is, the 'self' has always been **an organic identification code full of changes**. It is a temporal identification formed by technology and science itself (or method) through ritual, through a series of flexible coherent systems stimulated or interacted by groups and environments. It is fluid, and its recognition is based on the interaction with an external object in order to generate different recognition patterns. **It is a medium of translation with fluidity,** and this fluid self also provides another way of viewing and thinking about the concept of 'human', providing a positive attitude towards the continuity of human machine and history.

1-2. Humans, machines with their residues

I. Humans

In comparison to Western humanism's understanding of human beings—humans as the top of the species pyramid, with emphasis on free will, rationality and individuality—Taoism understands human beings in a very different way. Many Chinese thinkers, such as Lao Tzu, Mencius, Xunzi, Chuang Zi, and Gaozi, did not give a specific definition (noun or condition), but applied many analogies to describe the human. For them, the definition of human is fluid, and human nature is diverse. The definition of human nature depends on time, space and environment. Ancient Chinese thinkers have many versions of this explanation. For example, the Chinese philosopher Gaozi in 420 BC during the Eastern Zhou Dynasty and the Warring States Period in ancient China described it this way:

> 'Human nature is like a vortex [...] Human nature is like swirling water [...] human nature does not distinguish between good and evil, just as water does not distinguish between things.' [101]

Mencius, a Chinese philosopher during the Warring States Period in 372 BC, also replied to Gaozi's view on human nature:

> 'Water does not flow upward, so it still has the same innate nature as human beings.' [102]

The two attitudes towards human nature are clearly opposed. However, British Sinologist Roel Sterckx pointed out that these definitions of human nature depend on the relationship between the government and the people at that time, both shape each other.[103] In other words, the environment is a key factor in shaping the definition of human. On the other hand, Xunzi, a Chinese philosopher during the Warring States Period in 310 BC, believed that 'human nature is inherently evil and requires rituals'[104]. Here, Xunzi's idea of evil means selfishness, which is a survival instinct. [105] In Chuang Zi's thoughts on Wuwei (無為), the above-

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[101] Roel Sterckx, *Chinese Thought: From Confucius to Cook Ding* (Great Britain: Pelican Books, 2019), p. 157.

[102] Roel Sterckx,, p. 157.

[103] See: Roel Sterckx, p. 158-159.

[104] See: Mencius, *The work of Mencius*, trans. by James Legge (New York: Dover Publications, 1970), p. 394.

[105] See: Shirley Chan, 'Human Nature and Moral Cultivation in the Guodian 郭店 Text of the Xing

mentioned interpretations of human nature are further reflected by the concept of Wuwei, human nature can be shaped, framed, and transformed by the environment by 'going with the flow of the thing itself' to engage with things in the surrounding environment. A thing is its own, its nature (human nature) is neutral.[106] Human nature is thus a medium like water.

The contemporary Chinese philosopher Guying Chen, in his interpretation of the Taoist founder Lao Tzu's attitude towards human nature and its relevance to cosmology, believes that the reciprocity of Taoist human nature is related to the ontology of Tao. Specifically, the non-narrative of being is the main idea that elucidates Taoist nature, and it embodies the limitations of linguistic narrative in explaining and defining countless living beings (including humans)[107] because it is perpetual and neutral, but also heterogeneous.[108] Chuang Zi gave an incisive explanation to the concept of being: from the beginning of the birth of all things, everything has not been spoken and named; and it is this state of inefficiency that produced the first intangible being, and then gradually, a collision occurred, and the existence of the formless began to multiply, resulting in numerous forms. Gradually, it formed a body that contained the spirit, growing in a unique and harmonious form. This is being, that is nature.[109] Sinologist Roel Sterkx provides a stark example of human existence, in the Han Dynasty (206BC-220AC) infants were considered to be the archetype of human beings, meaning they were in the process of becoming human, implying that they had not yet reached an understanding of etiquette, stages of ethics and ritual.[110] This suggests that the concept of human is a fluid crystal formed according to the interaction of changing circumstances. This concept has also been widely inherited and promoted in

Zi Ming Chu 性自命出(Nature Derives from Mandate)', *Dao*, 8 (2009), 301-382 (p. 363). Research Gate Online.

[106] David E. Cooper, 'Daosim, Nature and Humanity', *Royal Institute of Philosophy Supplement*, 74. (2014), 95-108 (p. 106)

[107] Guying Chen, *The Spirit of Humanity in Philosophical Taoism*, trans. by author (Taipei: The Commercial Press Taiwan, 2013), p. 199-p. 200.

[108] Guying Chen, p. 199-p. 202.

[109] See: Chuang Zi, *Chuang Zi*, trans. by James Legge (Oxford: Oxford University Press, 1891 and Bugaboo Books, 2016) p.57. Kindle ebook.

[110] See: Roel Sterckx, *Chinese Thought: From Confucius to Cook Ding* (Great Britain: Pelican Books, 2019), p. 185.

today's Chinese and Taiwanese culture, manifesting in the words used to describe the word 'adult' (成人), which can be literally translated as becoming (成) human (人). The concept of 'the self' mentioned in the first section of this chapter is a translation medium presented in the process of 'humans' communicating with society and groups, and its representation is temporary.

However, the definition of human can change with time, space and environment. In addition, while humans shape the world, the world also shapes people. It is a fusion that nurtures the world's interactive responses.[111] When we look at the semiotics of the natural elements in the Taoist concept of the Five Elements, humans are placed in the central category of naked animals in the Taoist Five Elements. The five elements include wood, fire, earth, metal, and water. Each stage represents a type of animal: 'wood for scaly, fire for feathered, earth for naked, metal for hairy, water for armoured.'[112] However, this does not mean that humans are superior to other species, especially when compared to Western frameworks in traditional hierarchies (Chain of Being in 18th century European theology). Instead, in Taoism, humans coexist with other species and follow the characteristics of each Element in order to maintain balanced and harmonious conditions for the overall ecosystem.[113] Not only do these Five Elements represent an interpretation of symbiosis, but also embeds and embodies individual properties in all living matter, institutions, seasons, environments, and organs (see Table 1). The Five Elements create a law (not scientific, but an analogy) of entangled cycles, interactions, and diversification in each stage and in its hosts (human, non-human, and natural forces). For instance, 'wood produces fire; fire becomes ash; the earth harbours metal; metal melts into liquid; water feeds wood. Or, wood digs soil; metal cuts wood; fire melts metal; water extinguishes fire;

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[111] David E. Cooper, 'Daosim, Nature and Humanity', *Royal Institute of Philosophy Supplement*, 74. (2014), 95-108 (p. 108)

[112] The concept of five phases is a significant framework that articulates the philosophy of changes in ancient China's society, and provide the reference patterns to adjust the changing circumstances in a harmonious way. It is based on finding the appropriate shift to mitigate the negative feedback from the surroundings. The Five Elements have been recorded and organised in I Ching, which is the prototype of the concept of Tao that guides human interactions with all things from body conditions to nature. See: Paul G. Fendos, Jr., *The Book of Changes: A Modern Adaptation and Interpretation* (USA: Vernon Press 2018), p. 30.

[113] Roel Sterckx, 'Animal Classification in Ancient China', *East Asian Science, Technology, and Medicine*, 23. (2005), 26-53 (p.44). JSTOR online.

earth conquers water by damming it.'[114] Therefore, in the central class, (earth elements, naked animals) humans have a flexible space to interact and adjust with animals of various elemental properties to achieve a harmonious stage of natural balance. Following this structure of Taoism, the difference between humans and non-humans is that humans have better cognitive abilities to adapt to changing environments, setting up an appropriate habitus to the time and space. Here, again, the Taoist concept of human and the self echo the human subjectivity embodied by the power of visualisation of technology and science, forming a fluid crystallisation.While the human subjectivity flows between their own and others' networks and the natural network, their own subject structure also adjusts and changes accordingly. It educates its body's cognition and accumulates its intelligence, and then translates it into a form of communicating and sharing knowledge with other objects.

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[114] See: Roel Sterckx, *Chinese Thought: From Confucius to Cook Ding* (Great Britain: Pelican Books, 2019), p. 89.

Wood 木	Spring	East	Green	Sour	Stars	Anger	Liver	Scaly
Fire 火	Summer	South	Red	Bitter	Sun	Joy	Heart	Feathered
Earth 土	Mid-Summer	Centre	Yellow	Sweet	Earth	Pensiveness	Spleen	Naked
Metal 金	Autumn	West	White	Acrid	Constellations	Sorrow	Lung	Hairy
Water 水	Winter	North	Black	Salty	Moon	Fear	Kidney	Armoured

Table 1. The map of five phases in I Ching (The book of changes). See: Paul G. Fendos, Jr., *The Book of Changes: A Modern Adaptation and Interpretation* (The USA: Vernon Press 2018), p. 30.

II. Machines

Humans have created machines and programmed them to act and think like humans with the expectation that they will increase productivity in a way society requires. But technology and science, in their self-regulation, has also opened up the possibility of individuality for machines. Machines spontaneously liberate human ontology from humanistic norms and, ironically, embed human beings in an entangled web of cybernetics. This seems to deprive humans of 'freedom' and 'autonomy'; however, revisiting Katherine Hayles' more positive point of view, Hayles explains, using the level of coding and cognitive science as a basis, that 'thought' is combined with the integrated environment (cognitive behaviour, higher consciousness) between humans and surrounding subjects/objects.[115] In addition, Hayles, through computer scientist Christopher Langton and anthropologist Stefan Helmreich, uses the example of the computer program Tierra, which digitally simulates the earth's ecology, to propose the translation through information technology, specifically, through the study of Artificial Life we create a direct understanding of the inner workings of matter and biology.[116] The worlds (the exterior and interior of the Earth or Tierra) generated by mechanical codes (an element of staring directly at the world), such as computer graphics, programming languages, and intelligent algorithms, are 'life-forms'. And this process of translating the scene generated by the mechanical code through information technology is the 'enactment of life', and bears no difference with the Earth in its physical world.[117] Here, machines and their technologies become a life-form that is interdependent and shared with humans through seeing and understanding the world. And machines, such as car factories or computer rooms in corporate buildings, form a mutual interdependence, interaction and feedback with human life, thus verifying the heterogeneity of machines advocated by Guattari in Chaomosis—subjectivity is biological and forms an intertwined and necessary relationship with humans, such as the harmony between the plane and the pilot and passengers.[118] Therefore, concerns that machines may completely

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[115] N. Katherine Hayles, *Unthought—The power of the cognitive unconsciousness* (Chicago: University of Chicago Press, 2017), p. 48.

[116] N. Katherine Hayles, p.232

[117] N. Katherine Hayles, *How We Became Posthuman* (Chicago: University of Chicago Press, 1999), p. 233.

[118] Félix Guattari, *Chaomosis*, trans. by Paul Bains and Julian Pefains (Sydney: Power Publication, 2012),

take over or completely replace human free will, rationality, and autonomy are invalid here. Since humans began to construct society, from the various 'proto-machines'' [119] (Guattari's rhetoric) used in the Stone Age, to the mutual coexistence and operation of old and new machines, and the various interpretations (gazing) of nature, humans and machines have always been immersed in these interfaces, so we inherit the norms of our old environment and use our accumulated cognition and experience, as well as knowledge outside of experience (through the gaze of techno-scientific eyes), to establish new norms and smarter societies. Meanwhile, machines share with us new understandings and interpretations of the world and of humanity. Here, the dissimilarity inspired by the coexistence between machine subjectivity and human beings, like the exploration of the fluidity of the self in the previous section, reconstructs each other in a co-constructive relationship. As the blurring of the closed subjectivity of the self is practised in life; humans and machines stand on a shared ground. I'm referring here to automated traffic lights, intelligent mobility (self-driving cars using Bayes's rule as a benchmark or GPS navigation[120]), algorithms in email or search engines, artificial organs, nanorobots in medical applications, DNA databases, 3D bioprinting, biomimicry, and so forth.

The visualisation power of technology and science, from Harraway's demonstration of immunology to Hayle's automatic programming and evolution of computer programs, once again confirms the effectiveness of Taoist philosophy of change in the development of alternative posthuman subjects. From the discussion of the contrast between Taoist cosmology and technological philosophy to the relationship between human and machine in the first section of this chapter, the human can be regarded as a state of perpetual motion. One in which the external body and world is entangled and manifested in the liquid life energy of the inner body, while cognition adapts to biological rhythms through the interaction and accumulation between subjects depending on changing environments. The accessibility of space and nature of the machine's nomadic

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p.47.

[119] Guattari, p.35.

[120] Nick Polson, James Scott, *AIQ: How artificial intelligence works and how we can harness its power for a better world* (London: Bantam Press, 2018), p. 91.

interface offers a reinterpretation of life. In this context, information technology and machines have been integrated into life. I believe that **the technological and biological nature of machines** is one of the elements that constitute today's 'self'. Through the interaction of the body, an ecological co-constructive relationship generates life groups and individuality in the complex network of life.

III. Their residues

This section provides an introduction to Chapter 2. First, returning to the question of whether we have been liberated from, or become, the 'self', is a political necessity to contextualise the individual and the collective. My answer is yes, but at the same time no. In other words, the self is an active medium that is always in flux. We have never been freed from the 'self', just like the artistic conception of cosmic flow manifested in Taoist visual art, we are always in the 'self' in the process of interacting with others. Therefore, being a 'self' is a necessary condition for constructing and balancing the political idea of the global system, including the non-human, and it needs to be political. This includes the liberation of power, identities, hierarchies and exchange of interests among all species. However, in today's context, this also requires innovation to balance the various aspects of imbalance, namely the misuse of human resources, the widening gap between the rich and the poor, the overconsumption of resources in third world countries by global capitalism, and so on. What I am more concerned with here, is the ability of the colonised to enact their subjectivity of crossover in this politics (discussed in Chapters 2 and 3). Because this political process—from Taoism idea of 'nature'[121] on 'being'[122]—is a natural product of social structure and human beings over time. Furthermore, we never lose 'the self' as it has been enacted moment by moment within the unbreakable nexuses of collective interaction. In other words, our bodies, traditions, and histories are thus continually refuted and reconfigured within these unfolding complex contexts, taking us out of the dead ends of the major and the minor through diverse and negotiable dialogue. And by imagining the complexity and heterogeneity of an alternative posthuman subject, it may be possible to jump out of the dualistic oppositions. As mentioned earlier, we have been liberated from the closed system of 'the self', but never from 'the self' of minority groups, which have always existed in different and heterogeneous forms, through non-humans and others. Thus, we concretize a wider 'self' under the diversity of individuals and groups. In other words, The Self, with the closed system of the past, is inevitably dissected, whether social or techno-scientific, and

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[121] See the section of *0.2 Ground* in Introduction on Lao Tzu's idea of nature (zih ran 自然)

[122] See the section of Human on Chuang Zi's idea of being.

creatively reorganised into new energy flows. In this mutation or transformation, the fragments of history that cannot be directly applied to the new situation are therefore adjusted or discarded, or even excluded. In this historical waiting list, some changes are based on major social habitus. That is, the inevitable images under the visualisation of technoscience, such as the central governance power derived from the modernization process under Western colonialism, racial hatred or the geopolitical social system that occurs all over the world. This is a question of historical heritage and its sustainability.

Here, I take my own cultural background and the transformation of Taiwanese folk belief rituals as an example to guide the beginning of the next chapter. This part is related to the gods and temples in traditional religious Taoism, whose symbols and functions change with society, environment and time. In today's Taiwanese folk beliefs, the religious elements have undergone a transition in affinity with the process of Taiwan's industrialization and modernization—from rigorous and rigid mythological elements to psychedelic, technological transformation. Taking the image of gods in folk beliefs as an example, the third prince (also known today as electric-techno neon god or Zhongtang Yuanshuai)[123] is a Taoist incarnation of a child whose personality is similar to that of a child. The third prince's symbols are derived from many classic novels in ancient China, but the overall image is lively and pure.[124] His customs, ideas and traditional ritual dances have now merged with contemporary electronic music and dance in Asian cultures. We can see his concept and the atmosphere of the ritual have changed along with the trend of the times, including his symbols and religious values, because the palace system is based on inheritance and adapting to the change. There was a transformation in the process, a turn from sanctity to pop culture.[125] The spirit of traditional rituals has undergone a physical transference under the

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[123] See: Hui-ping Chen, Jason Pan, 'FEATURE: Techno-Dancing Third Prince a big hit overseas', *Taipei Times* [online] www.taipeitimes.com/News/taiwan/archives/2013/02/21/2003555342 [accessed 10 July 2019] (para 13 0f 16).

[124] National Religion Information network, 'Nalakuvala, Zhongtan Yuanshuai', *National Religion Information network* [online] https://religion.moi.gov.tw/Knowledge/Content?ci=2&cid=237 [accessed 21st February 2022] (para 5 0f 6).

[125] See: Emma Sykes, 'Taiwanese celebrate Queensland's first cultural festival', *ABC* [online] https://www.abc.net.au/local/audio/2012/09/21/3595590.htm [accessed 10 July 2019] (para 5 of 16).

influence of a technology-rich pop culture. According to the feature article *The Inheritance and Challenge of Traditional Culture: Viewing from the Culture of The techno third prince in Taiwan as an example* published by Hong Kong cultural researcher Fung Ling on Lingnan University Cultural Review Website, she pointed out the perpetuity of tradition under technological transformation continuity. She examines the ritual of Taiwan's traditional third prince and its transformation (Table 2), and looks at the transformation of this traditional ritual from the perspective of American performance critic Richard Schechner's performance research theory in performance studies. Fung Ling analyses:

> 'If understood in terms of its structure, function, process and experience, both are performing arts that originated from the spontaneous nature of the grassroots, and both are based on the same major premise - to patrol the place through the patron saint It has evolved in the form of thanking God for grace and adding a sense of peace and security, and through "performance" to unite and unite the relationship, identity and emotion between villagers and other original intentions [...] at least both in terms of their function, process and experience , are also generated to satisfy the above major premise, which is exactly the original meaning of Zhentou culture (tin-ahau 陣頭)[126] at the beginning. From this point of view, the traditional three princes appeared in the form of electronic music three princes in temple fair activities. Although its formal structure has changed, its function, process, and experience of participants are all the same, and its meaning remains the same. Therefore, the third prince of electronic music did not violate the meaning of the original third prince. '[127]

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[126] According to the Research fellow, French National Center for Scientific Research / Aix-Marseille University, Fiorella Allio, the *Zhentou* culture is: at the head of the formation". This term is telling and valid. It expresses both the functional and structural features of these troupes, for it informs us in a concise manner that these elements belong in religious processions, and, at the same time, it notifies their place within the units that constitute the cortège. See: Fiorella Allio, 'Playing in Humans' Sphere and Gods' Kingdom: An Anthropological Perspective on Taiwan's Processional Troupes (tin-thau 陣頭)', *Taipei Theater Journal*, 23 (2016), 59-84 (p. 64).

[127] Fung Ling, 'Cóng táiwān diàn yīn sān tàizǐ kàn chuántǒng wénhuà de chuánchéng yǔ tiǎozhàn [The Inheritance and Challenge of Traditional Culture: Viewing from the Culture of The techno third prince in Taiwan as an example]', *Lingnan University Hong Kong* , trans. by the author [online] https://www.ln.edu.hk/mcsln/criticism/65th-criticism/65th-criticism-02 [accessed 16th February 2022] (para 11 of 18).

	Traditional Third Prince	Techno-Third prince
Performance field	Religious ceremony	Any place
Dance	Based on Taoism Northen dipper steps	Mainly based on popular dance, no rigid rules
Dress	More dignified and neat	Colourful
Music	Mainly traditional gongs and drums with slower temple	Any type of music with strong beats
Audio	No need	Necessary
Instrument	Feng Huoo Luen （Hot Wheels）	Sunglasses, motorcycles, skateboards
Light	No need	Neon lights
Participator	Members	Fans

Table 3.   The comparison of the ritual of Third Prince in the past and present. [128]

As such, this is a classic case of the cultural transformation of tradition under cultural diplomacy, a kind of historical continuity under the process of modernization. On the other hand, with the development of network technology, the 'service scope' of the gods has also expanded from metaphysical carriers (ceremonies, children, etc.) to the scope of technical science, that is, online fortune-telling platforms, online temples, 3D scanning and the batch processing and production of religious figures. [129] Therefore, with different geographical locations and social structures, the powers of the gods and their images have also changed. They became, as Taiwanese anthropologist Wei Ping Lin put it on the communal changes of Taiwan's religious transformation, a 'reflection of collective beliefs or aspirations that reflect geographic habits and embed social norms within them'[130]. This is also a kind of perceptual agent through technology and science, such as the power of religious statues in digital images, and the agency to interact with gods through smartphone apps to ask for signs.[131] Thus, I deem that the tradition—religions, rituals, customs or folk culture under the changing circumstances of technology—is an alternative technical approach, a self-

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[128] Feng Ling, 'The Inheritance and Challenge of Traditional Culture: Viewing from the Culture of The techno third prince in Taiwan as an example', *Lingnan University Hong Kong* , trans. by the author [online] https://www.ln.edu.hk/mcsln/criticism/65th-criticism/65th-criticism-02 [accessed 16th February 2022] (table 1 of 1).

[129] SET News, 'Sort out / Ask the gods online! Ask for a sign to ask things to calculate the fortune', *SET News* [online] (19th July 2021) https://www.setn.com/News.aspx?NewsID=969861 [accessed 21st February] (para 2 0f 9).

[130] See: Wei Ping Lin, 'The Objectification of Taiwanese Gods in Icons', *Taiwan Journal of Anthropology*, 1.2 (2003), 115-147 (p. 136).

[131] Wei Ping Lin, 'Introduction: Media turn', in *Mediating Religion: Music, Image, Object, and New Media*, ed. by Wei Ping Lin (Taipei: National Taiwan University press, 2018), pp.1-26 (p.7)

construction that merges contemporary technicality with traditional sociality. Although it was limited locally in the past, it has now been widely integrated into the masses through technology. It is a spiritual heritage developed on a secular basis. Folk beliefs, religions, and rituals are embodied in this way, and then reincarnated as information incarnations. This is mutation, or historical residue that must be developed in the future. This is a dynamic and exciting change and a turn from the traditional 'self' to an open self.

However, in the process of today's global capital informatisation (global networking), many problems have also been created, such as Hong Kong extradition bill, Uyghur concentration camps, Trump's wall of Mexican border, China's One Belt One Road issues in South America and Europe, Brexit, ISIS and the Syrian civil war. These dilemmas illuminate that humanity is still grappling with the spectre of traumatic history, from military warfare to cyber warfare, concentration camps to 're-education' camps, colonialism to economic hegemony, unity to alienation. Humanity is thus placed in a contradictory position regarding the construction of 'the self'.

On the surface, although these 'residues' seem to be simplified or reproduced on the carrier of technology and science, their originality and spiritual value mutate and adapt to the form and content of the new environment, both in the realm of affirmation and negation. On the other hand, those political "residues" (minorities, races, voiceless, etc.) that are seen as threatening or unorthodox should be liberated from those binary-principled governments, as they are the bedrock of diversity that represents progress and values. History is the archetype of knowledge and of popular culture, and it is the production machine of both. History is intertwined with our daily cognition and life, interdependent on sustainable values. But this idealistic vision needs to articulate the understanding of the body and its relevance to identity politics. How can it be constructed by the imagination? We can do this by placing the posthuman context in **the context of others** who have undergone colonisation and modernization and by looking beyond cybernetics as an epistemology that discusses the posthuman subject, more specifically the relationship between the body and identity politics within

the technological sciences. What possibilities of liberation can there be in biopolitics? This is about the relationship between the body and subjectivity. What kind of imagination does this bring to the alternative posthuman subject?

Chapter 2

Solid body?

On Colonialism as a Technology Practice of Biopolitics ⸺ Taking Taiwan's Modern Colonial Process as an Example

The development of this chapter stems from both my art practice and my life experience. Between 2016 and 2017 I was enlisted in government mandated alternative military service at the fire department. I was assigned as Emergency Medical Technician 1 (EMT 1). From my own recollection, when I was doing CPR or medical support on patients, everything became inhuman. When the patient's body is visualised through an instrument's data, it looks like a geographic landscape—a closed landscape, to be exact. But when you focus and project your will into the dense number of figures manifested by the medical device, the enclosed landscape is penetrated. This is the connection between landscapes (body and body), everything starts to become visible, you start to realise your own fragility, and begin to question who you are and where you come from. All identities are deconstructed under this gaze. This made me reflect and question, what do we hope to gain from the subjectivity of identity politics? And, at the same time, what does the application of technology and science establish in the body?

Fig.17, Ban-Yuan Chang, *Simulation, Fragility, Medicine, and Integrated Circuits* (Interaction) (London: Royal College of Art, 2020).

Fig.18, Ban-Yuan Chang, *Simulation, Fragility, Medicine, and Integrated Circuits* (London: Royal College of Art, 2020).

From the discussion of the self as a fluid translation medium in the previous chapter, and in the course of my art practice, *Simulation, Fragility, Medicine, and Integrated Circuits* (Fig. 17 and Fig. 18), I have moved towards a further practice and imagining of the self under the alternative approach developed in the posthuman subject. Combining the discussion of the subjectivity of the self with the review of my own life experience and Taiwan's cultural background, my art practice leads this research to further explore the body and identity politics and colonial history. This chapter discusses the interrelationship between body and identity when colonialism is seen as a biopolitical technology practice. I also investigate how, under the application of this **technology**, **the labels of the body** (identity, otherness and the image of the subject) may be liberated. This chapter focuses on the predicament of Taiwan's international status, its national historical development, and draws on Michael Foucault's *The Birth of the Clinic* (1973) to develop the chapter on the liberation of identity politics under technology science (using Taiwan's colonial history and contemporary multiethnicity as a discussion example). The reason why Taiwan's colonial history is used as the main example in this chapter is because Taiwan's multi-subjective and colonial history have the possibility of developing an alternative posthuman subject. The power–knowledge concept that Foucault alludes to in his discussion of body discipline (classification) relating to social medicalization reflects the technological application of biopolitics in Taiwan's bio-colonial history. This may open up a new way of understanding the posthuman subject. This chapter is not a review or recapture of colonialism, but, instead, is interpreting the technological practice of colonialism as biopolitics to explore the possibility of posthuman subjectivity in the context of the other. The historical approach of Foucault's *The Birth of the Clinic*, which serves as the starting point of this chapter's discussion, plays an important guiding role in the discussion of the **technology and science of colonisation as biopolitics**, especially in the treatment of the body subject under posthuman philosophy and on the exploration of heterogeneity and complexity. This is because historical narratives provide trajectories of how the body is seen as an identity through technology (such as medical treatment), and the political discourse and voicelessness that these labels produce within the norms of global politics and capitalism. In addition, this chapter discusses colonialism historically

to explain the unknown known, the known unknown and the known and the unknown under the gaze of technology. Thus, it becomes important to apply historical methods as a way of rethinking colonial history, to reexamine the discipline of the body and its subjectivity in the shaping of national consciousness, in order to develop alternative posthuman subjects.

I think this approach can provide a framework for this research to establish a vision of the alternative posthuman subject beyond science fiction. Thus, the historical approach in this chapter connects and offers the possibility of the deconstructed state of the body's identity labels, embodied in the fragility of the body, through the chronological trajectory of body disciplinary change. This chapter will be divided into four sections: the influence of Japanese colonial medicine on the formation of national identity, the deconstruction of Japanese identity after the Kuomintang occupation, the consequences of Chinese identity importation, and today's Taiwanese national culture based on multiculturalism.

Following these historical reviews, this chapter will provide a new perspective that questions how we rethink the positioning of oneself, especially with the Covid-19 pandemic, when the encoded body is deconstructed, reflexively, by the biopolitical technology practice of colonialism (the subject's complexity based on multiculturalism embodied by technology).In addition, this chapter seeks to imagine what the alternative subject in posthuman will look like when the subjectivity of the self is turned to interdependence with the essentiality of the body (the **sincerity** revealed by technology) through technology and science. In this context, the body not only means a re-understanding of the subjectivity of the human and the self, but also includes a reflection on the cultural, ethnic, and geographical characteristics. The concept of the body under the alternative posthuman subject contains four properties—fragility, nomadism, symbiosis, and liquidity—based on the view of becoming fragility in the context of Taiwan's subjectivity, specifically, multiculturalism in the information age. Its foundation does not follow the exact trajectory of the decomposition of Western humanism or liberal humanism, nor is it based on cybernetics and informatics, but rather on questioning the label of identity under the application of biopolitical technology

on the Other in colonial history (catalogued). At the same time, acceleration in technology and the rise of multiculturalism and egalitarianism represent some of the key dimensions that construct the posthuman subject, especially for groups and individuals in colonial history.

2-1. Medicine, body and nation during the Japanese colonisation of Taiwan

This section begins with an introduction to Michel Foucault's thesis, *The Birth of the Clinic* (1973), as an entry point for understanding some of the important historical narratives of the technological practice of Japanese colonial medicine in Taiwan. By understanding this historical material, a series of changes in body discipline can be seen, and the confidence in the solidity of the body will be challenged. This section looks at the interdependence between the body and national identity. My deliberate choice to examine body discipline by national identity rather than gender, sexual orientation, or family stems from viewing human society as a collective, interdependent society that contains randomness and regularity rather than specificity or individuality, such as species dominance or sex preference. Furthermore, the 'national' culture I am concerned with is not based on a tradition of racial, genetic, or ethnic nationalist dogma. Instead, I focus on the use of biopolitics and various technologies (such as census, public health remediation, environmental construction and racial classification) in generating new national subjectivities through a series of historical events (such as in Taiwan) to explore the body disciplines under which the diversity and fluidity of the colonised are produced. This will be linked to the next section on the Kuomintang government's territorial norms in Taiwan, as well as the re-enactment of the national myth. The **state** of the body and the embedding of national identity are the key to framing **the national identity label** discussed in this section.

Michel Foucault discusses the concept of power in detail in *The Birth of the Clinic*, power regulates the classification of the normal and the abnormal and forms the norm of the discourse power through the discipline of medical supervision and the utilisation of knowledge as a technology. In Foucault's view, the concept of clinical medicine, which arose during medical development in the eighteenth century, transforms the patient's pathological signs and symptoms into part of the authority of the knowledge control system.[132] In contrast to the pre-18th century anthropocentric view of medicine, which placed greater emphasis on the patient's personal experience and the overall symptoms of the body, Foucault argues that

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[132] Michel Foucault, *The Birth of the Clinic*, trans. by A.M. Sheridan (France: Routledge, Taylor & Francis group 1973) p. 6.

the system of clinical medicine, after the 18th century, has developed into a set of knowledge bases. These bases use professional classifications of different types of organs, symptoms, complications, and etc., to construct a systemic (space within the body) division of labour of the functions of the internal systems of the body. This systematic division of labour constructs labels for various parts and systems in the body in order to adjust and cope with the uncertainty of disease and its manifestations in the body.[133] This division of labour has created a power institution called the hospital, and it has also changed the relationship between the sick-man and the doctor (from sick-man to patient). Before clinical medicine, the main relationship between the doctor and the patient was similar to a relationship of private employment, that is, 'the political and economic power of the patient controls the professionalism of the doctor'[134]. However, in this new, post-18th century relationship, the sick-man gradually disappears from the doctor's field of vision, instead they are replaced with data provided through technology and knowledge. Doctors have become a power symbol of knowledge, and through continuous research and diagnosis of diseases—from sick-man-oriented to pathological-oriented—a huge medical knowledge system has been established. This has created a new relationship based on the role of the patient-medical investigator, 'the medical investigator was accorded respect on the basis of the authority inherent in his occupational role rather than on the basis of his individually proven worth.'[135] Thus, the transformation of medicine, from the individual life experience of the sick-man and the wholeness of his body to the realm of the patient's body itself and its interior, creates a new type of body discipline. Through the transformative power of technology itself, the information of various parts of the body is aggregated, and the identities of the patients and discourse power are transferred to the authority.[136] Here Foucault critiques the oversight (care) of political rights and resource allocation of the patient's body in the power institution (hospital): When the doctor is the embodiment of

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[133] Michel Foucault, p. 9.

[134] N.D. Jewson, 'The disappearance of the sick-man from medical cosmology, 1770-1870', *International Journal of Epidemiology*, 38.3 (2009), 622-633 (p.626). Oxford Academic.

[135] N.D. Jewson, 622-633 (p.627-p.628). Oxford Academic.

[136] Michel Foucault, *The Birth of the Clinic*, trans. by A.M. Sheridan (France: Routledge, Taylor & Francis group 1973) p. 196.

technology and knowledge, 'the doctor is therefore political. The struggle against disease must begin with a war against bad government.'[137] Through the evolution of the medical institution, Foucault illustrates a society full of power; a system of surveillance derived from the 'spatialization of its classification'[138] and structuralization of the body. Furthermore, through the manifest power of technology, the visualisation of objects becomes 'a discipline of power'[139], a 'capitalization of clinical techniques'[140] that also empowers the connotation of the disease (defining its narrative), and the interpretation of the body's structure. [141][142] The technological rise of clinical medicine offers the possibility for institutions of power to formulate biological principles concerning the ecological and social construction of colonies, for example, colonial techniques used by Japan in its colonisation of Taiwan (more on this later).

This **technology of knowledge production** is practised by the expansion of colonialism, and at the same time, it further reveals technology and science as a method of ideological construction. In contrast to the internal affairs of sovereign states, by applying technology and science to enforce social discipline, especially for those militaristic, imperialist states obsessed with consolidating territorial expansion, it gives a legitimate reason for states to interfere in the lives of the people.[143] In *The Birth of the Clinic*, Foucault draws an analogy from the historical narrative of the French Republic to illustrate that the state machine, under the intellectual power of the people and the corruption behind it, labels the standard of being a human through technology itself (a healthy template of human for

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[137] Michel Foucault, p. 33

[138] Michel Foucault, p. 5

[139] Michel Foucault, p. 31

[140] Michel Foucault, p. 85

[141] Michel Foucault, p. 136

[142] Michel Foucault, p. 156

[143] Shihyung Liu, '*Japanese colonial medicine's developments and characteristic*', in *A History of Healing in East Asia: Colonialism, Gender and Modernity*, ed. by Shihyung Liu and Wen-Ji Wang , trans. by the author (Taipei: Linking Publishing Company, 2017), pp. 125-141 (p. 127).

people).[144] This resonates and establishes a connection with biopolitics under colonialism. The example of the colonial history of Taiwan under Japanese occupation confirms this desire for power. However, the power of visualisation can also liberate the identity of the Other through **colonial technology**.

On April 17, 1895, the Qing Dynasty lost the Sino-Japanese war to Japan and the Treaty of Shimonoseki was signed. Taiwan thus became the first colony of the Japanese Empire. Through this war, Taiwan's cultural enlightenment was led through the stabilisation process by the Japanese colonial government in Taiwan. However, before Taiwan could embark on the project of civilization, several severe conditions had to be faced; these dilemmas became the key building blocks for the establishment of a colonial authority. These obstacles were opium addiction, the conflict between the Han and aboriginals, the armed resistance of both these ethnicities against the Japanese colonial government, the tropical climate of Taiwan, the cholera epidemic, and the poor financial situation of the Japanese colonial government.[145] At the end of 1895, Goto Shinpei, director of the Medical Bureau of the Ministry of the Interior, attempted to solve the problem of opium addiction by increasing the opium tax, prohibiting private opium manufacture and establishing colonial-government-owned opium factories and institutions. These measures allowed the colonial government to break away from the economic control of the Japanese central government.[146] In addition, Goto Shinpei also introduced Western medicine and clinical knowledge, established public and central hospitals, implemented public health policies, and recruited and trained Taiwanese medical students to become doctors. The Japanese colonial government formulated and implemented a series of policies for other lethal diseases (plague, malaria, cholera), in addition to opium, by isolating patients, blocking traffic routes, implementing segregation (building exclusive areas for

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[144] Michel Foucault, *The Birth of Clinic*, trans. by A.M. Sheridan (France: Routledge, Taylor & Francis group 1973) p. 34.

[145] Yan-Qiu Fan, 'Medicine and Public Health of Taiwan: Japanese Colonial Period', *Taiwan Momory Exhibition* [online] https://tme.ncl.edu.tw/en/medicine-and-public-health#h1-the-history-of-medicine-and-sanitation-in-taiwan [accessed on 23rd November 2019] (para 14 of 35).

[146] Chang Han-Yu and Ramon H. Myers, 'Japanese Colonial Development Policy in Taiwan, 1895-1906: A case of Bureaucratic Entrepreneurship', *The Journal of Asian Studies*, 22.4 (1963), 433-449 (p.446). JSTOR.

Japanese and non-Japanese) and building patterns to do this. However, the customs and cultural identity of Taiwanese were not accepted. These policies were implemented in October 1896 and extended until 1945. During this period, the biological principles (biopolitical plans) implemented by Goto Shinpei were used as a mechanism to tame the Taiwanese and formulate Japanese ideology (or modernity), becoming a political practice of technology and science justified through the guise of public health and ecological data on the population and ethnic groups in various regions of Taiwan. [147] These policies were spontaneously combined with the Baojia system, the main purpose of which was to establish a structured community-monitoring group in each community to systematically regulate the local community.[148] On the other hand, between 1896 and 1899, in order to adapt to the tropical climate of Taiwan, the Japanese Empire carried out ecological transformation of Taiwanese society (including civilisation construction, ecological engineering, endemic epidemic research) through the exercise of totalitarianism. Data (including race, local flora and fauna), disease regulation and educational practices (subject restrictions in higher education, the modification of the mother tongue) were used to shape the image of the Japanese Empire and its cultural identity.[149] **This is a colonial technology practice**. In the process of this technology practice, the original state (old habitus) of the other (the colonised) highlights its own importance due to the intervention of the

[147] See Ku Ya Wen, *'Anti-Malaria Policy and Its Consequences in Taiwan'*, in *Diseases, Colonialism and the State, Malaria in Modern East Asian History*, ed. by Ka-Che Yip (Hong Kong University Press, 2009), p. 31-48 (p.41)

[148] It stems from ancient Chinese governance policies for community surveillance. During the Japanese Occupation, the members of the Baojia system were ethnically matched to the supervised communities, and were directly organized and assigned tasks by the colonial government. Not only did it target the secretive communities of armed rebellion in Taiwan, it also used its oversight powers over demographic methods to collect and control health and pathology data for each community. The powers of the members are similar to those of today's district chiefs, borough chiefs, or local fire departments or police forces. See: Christo Lynteris, 'From Prussia to China: Japanese Colonial Medicine and Gotō Shinpei's Combination of Medical Police and Local Self-Administration', *Medical History*, 55. 3 (2011), 343-347 (p.344).

[149] Japanese colonial educational practices included restrictions on the pathways and subjects that Taiwanese could enroll in the higher education system. For example, Taiwanese have only two types of subjects to choose from in universities or vocational institutions: "mother-tongue" teachers (Japanese literature) and medical-related subjects (medical researchers, nurses, and doctors). This was also related to the limited budget of the colonial government. However, Foucault's ideas about the accessibility of knowledge and freedom can be felt in this complex network of colonization and the operation of power. See Pei Hsien Hsu, 'Taiwan's educational policy at the end of the Japanese colonial period', *Taiwan History Institution*, 20.1, trans. by the author (2013), 127-167 (p. 133)

technology itself, and at the same time highlights the complexity and heterogeneity of social structure.

Here, by using the example of the Japanese colonial regime's strategies for controlling malaria and preventing the spread of plague through cadavers, I demonstrate a cultural paradigm shift in the discussion of the shaping of the body. Associate Researcher, Institute of Taiwan History, Academia Sinica Ku Ya Wen pointed out in her paper *Anti-Malaria Policy and Its Consequences in Taiwan* that because bamboo forests are densely distributed in Taiwan's natural environment, they provide a breeding ground for malaria carriers (mosquitoes). In the antimalarial program at that time, many bamboo forests were cut down by the colonists in order to eliminate the plague virus. The colonial authorities also ordered the burning of plague-infected corpses. This civic/scientific prevention was a strong culture shock to the Taiwanese because the Japanese ignored the cultural symbolism of bamboo and Taiwanese funerary customs.[150] Why is this conflict described as a paradigm shift? The reason for this can be traced back to the different **understandings of disease**. From the perspective of the Taiwanese before the Japanese colonial period, malaria was understood as an evil spirit or an imbalance between humans and their natural environment. Its infection and impact were considered 'an accepted (natural) way of life. But the Japanese colonists saw malaria as an enemy of the state.'[151] This engineering conflict reflets the paradigm shift in culture. In this example, bamboo became the medium used by colonial technology and scientific practice. On the one hand, Bamboo is an obstacle to the elimination of the source of malaria, a technological practice based on the authority of science; on the other hand, its symbolism and practice highlight the modern intellectual space of the object (Taiwanese cultural tradition) that has not yet been interpreted. Therefore, this technology practice is not only viewed as a disciplinary project by the colonised, but also highlights the disconnect between

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[150] Ku Ya Wen, *'Anti-Malaria Policy and Its Consequences in Taiwan'*, in *Diseases, Colonialism and the State, Malaria in Modern East Asian History*, ed. by Ka-Che Yip (Hong Kong University Press, 2009), p. 31-48 (p.44).

[151] Ku Ya Wen, *'Anti-Malaria Policy and Its Consequences in Taiwan'*, in *Diseases, Colonialism and the State, Malaria in Modern East Asian History*, ed. by Ka-Che Yip (Hong Kong University Press, 2009), p. 31-48 (p.34).

subjectivity between the colonisers and the colonised, escalating into a struggle for knowledge territorialisation. In other words, **this is a biopolitical struggle with science as technology application on the very basis of civilization.**

In 1936, due to the expansionary ambitions of Japanese militarism, the colonial government's policy towards Taiwan became more radical and involved the implementation of the following three principles: Japanisation (Konminka Movement), Industrialisation and Southward Expansionism (Nanshin-ron). [152] This is similar to the principles and practices adopted by the Kuomintang government in Taiwan's wartime administration after the civil war with the Chinese Communist Party (which will be discussed in the next section). These three principles led to the ban on local dialects and the arrest of any Taiwanese who openly spoke them. It was implemented to build a highly concentrated allegiance to the Japanese Empire, a technical feat of engineering that combines the mental structure and the body. As a result, the Taiwanese had only a few avenues to integrate into the Japanese social and political core to express their national voice: become doctors, teachers, or police officers. [153] In this case, the occupational characteristics of doctors attracted most Taiwanese elites due to their high income and accessibility to the political field of the Japanese colonial government. [154] As a result, the doctor became the symbol/label of liberation of the Taiwanese colony (the label of otherness, inferiority). Due to the limited number of doctor vacancies available to the Taiwanese in public/national hospitals, most Taiwanese-medical students chose to run their own clinics after college. These clinics were scattered outside the cities and created strong social

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[152] Goto Ken'ichi,'Japan's Southward Advance and Colonial Taiwan', *European Journal of East Asian Studies*, 3.1 (2004), 15-44 (p.29). JSTOR.

[153] See the table of Academic Disciplines of College Educated Taiwanese Entered in Five Biographical Works in: Ching-Chih Chen, 'Impact of Japanese Rule on Taiwanese elites', *Journal of Asian History*, 22.1 (1988), 22-51 (p. 38).

[154] According to the statistical records in Japanese colonial Taiwan, there were 383 Taiwanese physicians in 1911; subsequently, the number of Taiwanese physicians rose significantly until it reached 2441 in 1942. See Ching-Chih Chen, 'Impact of Japanese Rule on Taiwanese elites', *Journal of Asian History*, 22.1 (1988), 22-51 (p. 37).

ties within local communities. [155] During this time, the role of the doctor and these dispersed clinical fields was not only to diagnose or supervise the patient's medical condition, but also to receive and gather new knowledge of disease. These Taiwanese combined their medical role with that of communicators/organisers, through establishing a community medicine oriented clinic, to build and import modern ideas and form a united local consciousness within the community. The position of Taiwanese physicians became ambiguous, a kind of 'in-betweenness status'；one the one hand, they against the violence of colonialism；on the other hand, they are the colonized property of the colonial government, which empowers the professional knowledge to them；as human, most of them had good co-working relationship with other Japanese. [156] In this period of colonial history, the most classic example is the Taiwan nationalist movement led by the Taiwanese doctor, Jiang Weishui. Through the practice of community medical care, Jiang Weishui gathered local literary figures and artists together to implement social education and create local awareness among local residents (including Han and Aboriginals), attempting to reverse the manipulation of the technologies applied by the colonial regime (medical technology, cultural practices, etc.) in order to show the subjectivity of themselves as **national citizens rather than the subjectivity as colonised Taiwanese Japanese**. This was not a resistance to the colonial subject, on the contrary, it was based on the discovery of the essence of self from this land and from the technical level given by the colonial subject, that is, the development of Taiwan's equality and multiculturalism. [157] And this practice of taking locality as the subject of identity originates from the bio-principle practice of colonial regimes in territorial division.

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[155] See Shihyung Liu, '*Japanese colonial medicine's developments and characteristic*', in *A History of Healing in East Asia: Colonialism, Gender and Modernity*, ed. by Shihyung Liu and Wen-Ji Wang , trans. by the author (Taipei: Linking Publishing Company, 2017), pp. 125-141 (p. 133).

[156] The Taiwan Gazette and Lo**,** Ming-Cheng M. **,** 'Taiwan's Colonial Medical Professionals and Their In-betweenness: An Interview with Ming-Cheng M Lo part 1', *The Taiwan Gazette* [online] (19th April 2022) https://www.taiwangazette.org/news/2022/4/14/an-interview-with-ming-cheng-lo [accessed 8th May 2022] (para 6 of 10).

[157] Dr. Chiang Wei-shui, who established the Taiwan Cultural Association in October 1921, initiated the Taiwan Nationalism Movement, which aimed to promote and develop Taiwanese nationalism, in order to change the ideology of the Japanese colonial government from the status of second-class citizens under the political/Japanization movement. See: Edward I-te Chen, 'Formosan Political Movements Under Japanese Colonial Rule, 1914-1937', *Journal of Asian History*, 31.3 (1972), 477-497 (p. 489).

Because the cultural ecology of Taiwan is formed by multiple waves of immigrants and groups (Hokkien, Hakka, aboriginal, etc.), the administrative branch of the Taiwanese colony was not previously regarded as a state, so the method of shaping ethnic and cultural identity is necessary for the colonial government in Taiwan, and plays a vital role in the geopolitical development of the country (the construction of social equivalence). In *Outcasts of Empire* (2018), written by Paul D. Barclay, Professor and Head of the History Department at Lafayette College in Easton at Yale, he used the term 'outcasts' to describe the colonial process of the global South (developing countries) and post-colonial countries, especially Taiwan. The term was coined by historian Lauren Benton under the norms of the international system in the 19th century. According to Barclay's interpretation of Benton's concept of outcasts, Barclay believes that its concept is a state-centred legal pluralism, and at the same time a national discipline, based on the types and boundaries of civilizations, aimed at the formation of societies within colonial spaces, to classify and 'construct the division of labour in colonial society through the "deviation" of the divisions between "modern and primitive".' [158] During the Japanese occupation of Taiwan, due to this 'disciplinary power', the Japanese colonial government implemented the degree of modernization (Japanisation) as a label for the classification of ethnic groups, namely normal Taiwanese (Han), civilised barbarians and barbarian (banjin). In order to implement a homogeneous value of identity politics, these labels became the technological signs of the colonial regime in the implementation of biopolitics. In order to integrate them into the colonial territories recognised by the international system at that time, the colonisers reorganised a new order for these contradictory, autonomous areas. And this construction of the autonomous region reflects the subject consciousness of the colonised. On the one hand, the colonial government could thus use this authorization to legally develop resources, cultural consumption, etc., to increase the colony's fiscal revenue, and to enforce the laws of the home country (Japan) in these enclaves. On the other hand, through this empowerment, aboriginal people simultaneously restructured their national identity into a quasi-sovereign status

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[158] See Paul D. Barclay, *Outcasts of Empire—Japan's Rule on Taiwan's "Savage Border", 1847-1945* (Oakland, California: University of California Press 2018) p. 25.

under the **special administration**. [159] Therefore, the colonial regime, through the technology practice of biopolitics on the geographical map, that is the political means based on the nationalisation benchmark (for example, ethnographic division under data research, ecological investigation, etc.), assigned colonised citizens, especially minorities (Aboriginals), to ethnic enclaves under modern, state-centred legal pluralism. This kind of biopolitical technology practice, from the perspective of Braidotti's concept of inhuman, in the process of labelling the other, has simultaneously undergone various transformations of technology and knowledge endowed by the power institutions, and has become the colonial subject—the official other.[160] This is a project to shape humanity, from a state of inhumanity, an unlabelled state of being and a body with deviations, to humanity with a solid body (normal in the official label).[161] Foucault's notion of discipline is, in this condition, elevated to a new political-technology level, that is, the political nature of the institutions of power manifested in the technical execution of the colony. Discipline requires the cooperation of power and science in order to obtain maximum social benefit and operation. In other words, discipline is based on modern society's requirements for framing and mediating deviating social/individual behaviours or habitus in order to achieve a fundamentally re-enacted purpose. In the biopolitics of the Japanese colonial regime, its technology was applied to Taiwanese disease research, cultural export, and applied technology education (medical, legal, engineering, and etc.) to materialise the structure of the colonial regime. From the implementation of colonial medicine, to the categorization of race and habitus, to the generalisation of decentralised identities, the technology practice of biopolitics is widely displayed and applied in Japanese colonial methods of the Taiwanese colony; **Han Taiwanese became Japanese Taiwanese; the aboriginals became officially Aboriginals.** The subjectivity of the other is revealed by the application of medical practice and social discipline on the colonised body by the colonised subject.

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[159] See Paul D. Barclay, *Outcasts of Empire—Japan's Rule on Taiwan's "Savage Border", 1847-1945* (Oakland, California: University of California Press 2018) p. 251.

[160] Rosi Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013), p. 107.

[161] Paul D. Barclay, *Outcasts of Empire—Japan's Rule on Taiwan's "Savage Border", 1847-1945* (Oakland, California: University of California Press 2018) p. 28

From the Japanese colonial government's biopolitical technology practice in Taiwan, a series of subject consciousness (the Taiwanese's label) under the colonial regime was visualised, and at the same time, the identity of the other in this biopolitical technology practice was also mapped (Reflection of Taiwanese). The identity of the other, that is, the second-class citizenship of the Taiwanese within the Japanese colony, was disbanded through biopolitical technology and its incarnated (Taiwanese doctors and intellectuals) **gaze** (the reflected otherness and awareness of self-subjectivity); at the same time, the others' own subjective cognition was also constructed, that is, the question of being the Other. Thus, from the technology practice of Japanese colonialism in Taiwan, we can see how Foucault's power-knowledge is reflexively applied and liberated from the dependence on institutions of power (identification). While biopolitics itself is seen as the technological practice of institutions of power in encoding their object cognition and habitus, from Donna Haraway's idea of affinity politics, the original state of encoded cognition and identity, that is, its own subjectivity, is instead manifested and returns to a state of sincerity before it was defined by power; it is a practice that escapes 'self and others, educated mind and body, right and wrong, whole and part, citizen and sub-citizen, civilized and primitive'[162] through the technology and knowledge endowed by the authority. In other words, this history, on the one hand, highlights the intellectual cultivation of the colonial system under its technical practice through biopolitics, however, on the other hand, from the practice of the other in applying the knowledge and technology it has been granted by the colonisers, this history can also be seen as a pivotal moment in the reshaping of body politics and the emergence of minority culture through feedback loops between the majority and marginalised others. Interestingly, these orientations actually inspired Taiwanese to identify with their ethnic and cultural identity.

From the above discussion, when colonisation is seen as a political technology practice, the picture of an alternative posthuman subject seems to begin to

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[162] Donna J. Haraway, *A Cyborg Manifesto* (Minnesota: University of Minnesota Press, 2016) p.58-59.

become clear. It can be seen how the body is given a name and solidity (visualisation, i.e. normal definition) through the political application of technology and science. At the same time, it explores how the essence of the body and its sincerity are released from the application of the technology that has been named. And this technology practice of constructing the biopolitical body reveals the liquidity of the body. **The body is a shamanic container** by showing its sincerity. Nevertheless, it seems that the picture of liquidity is not clear enough here. Let us continue to look at it   in more detail through the colonial history of Taiwan and the construction of Chinese nostalgia after Japanese colonisation.

2-2. Complications of Nostalgia—Infection of the National Political Epidemic in Taiwan during the KMT China Period and the Formation of Conscious Antibodies After Japanese Colonisation

In this section the reader may see some arguments similar to the previous section, but with a clearer picture of colonisation returning, reflexively, the sincerity of the body to the liquidity of the body. This section discusses the shift of identity structure after the colonised body (Taiwanese) was labelled by the previous coloniser and how that shifted and flowed when the colonial subject (Japan) was transferred (defeated) to the new subject (the Kuomintang regime[163]). I will also examine the technology practises this new subject (the Kuomintang) uses to de-label and re-label the order and position of the colonised, and how, at the same time, it reveals and deepens the essence of the colonised through the accumulation and gaze of technology and science itself, that is, diversity and complexity.

In the previous section, the research and induction of biometrics and their ethnic origin became a methodology for effectively performing social construction and civilisation projects for power institutions. However, under the technology practice of colonisation as biopolitics, Taiwan's post-colonial identity code, due to international political factors, was once again re-programmed to match the model of the global order in the international system dominated by the United States after World War II. Led by the US and supplemented by the Kuomintang regime, this system included a series of capital allocation and long-term territorial strategies for Taiwan. Through reviewing the recoding of the colonised body in this historical context, this section will lead to a clearer idea of the body during the transition of Taiwan's post-World War II sovereignty (from identification with Japan to the nostalgic construction of China by the Kuomintang regime) to today's democratisation. The image of the liquid body poses the question, how does the colonised body liberate itself from the labelled body? How does it do this through a reversal of the repeated biopolitical technology and science that has been forcefully applied on to them? How does it advocate for the diversity of life? This

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[163] Kuomintang was founded by Sun Yat-sen, the founder of the Republic of China, in 1912. However, in this historical context, the Kuomintang government implies the Chiang authority, which held the pragmatic power.

section will give readers a better understanding of my vision for developing an alternative posthuman subject, the Shamanic Condition. Here, let us look at the history of the sovereignty transfer of Taiwan between the Kuomintang (KMT) regime and the United States.

After Japanese colonisation and the transfer of Taiwan territory to the Kuomintang regime through the United States, Taiwan's social structure began a series of new state-building efforts. The Kuomintang government's cooperation with the United States became a key factor in shaping Taiwan's democratic society during the post-war period. This cooperative relationship, the link between international powers and the Asian Democracy Development Zone, affected the formation of Taiwanese identity. The Kuomintang took Taiwan, a territory that was previously a non-sovereign nation, as a method of legalising the territorial discipline in order to make it an official territory of the Republic of China (ROC)[164]. This method has led to the multicultural nation that now shapes Taiwan's ideology, an acknowledgement of its value through the science of technology. This can be further seen in the map of the new order of East Asia, which can be viewed as a process of reterritorialization based on long-term interests and territorial affiliations in nation-building, aiming to construct universal norms. In the international political context at that time (the post-war period), the identity of the Taiwanese became an ambiguous issue due to the promise made in the Cairo Declaration (see footnote)[165], that is, the political commitment of the United States to transfer the sovereignty of the Kuomintang regime at that time. Where should

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[164] The current official name of Taiwan.

[165] As Taiwan was still a part of Japan's territory during WWII, the Taiwanese were considered Japanese at that time. In order to contain the influential power of Imperial Japan in East Asia and the Pacific Ocean, on 27th November 1943, President Franklin Roosevelt of the United States, Prime Minister Winston Churchill of the United Kingdom, and Generalissimo Chiang Kai-Shek of the Republic of China attended the Cairo conference, where the Cairo Declaration was declared. During the Cairo conference, President Roosevelt promised Generalissimo Chiang that he would give Taiwan's attribution. The reason was based on three purposes: 1. Allying Chiang's influence in order to resist Imperial Japan; 2. Reinforcing checks and balances on Imperial Japan to prevent the reemergence of its military power after the war; 3. America had assumed that the Republic of China would be part of America's sphere of influence, meaning that if necessary, the USA could deploy and allocate military bases in Taiwan. See Cuei Lian Chen, *Reconstruct the incident of 28th February*, trans. by the author (Taipei: Acropolis Press, 2017), p.334.

Taiwanese national identity be placed? Are they Japanese or Chinese? Should they be considered citizens of the defeated or the victorious country? These issues relate to the application of international law and the status of Taiwan under temporary military occupation. According to Taiwanese historian Cuei Lian Chen in her Taiwanese historical research *Reconstruct the incident of 28th February* (2017), the key to the above question is mentioned. Firstly, according to the memo of Lieutenant Darius V. Phillips of the United States Navy Reserve, the Taiwan issue revolves around how it can become legitimised in the international system, such as the mediation between international law, the Treaty of Versailles, and the Cairo Declaration (see footnotes)[166]. Furthermore, this norm of legitimacy, as American General F. N. Roberts pointed out at the time, was also a factor in actual political operations (see footnotes). In addition, when Imperial Japan surrendered to the Allies in 1945, at the surrender ceremony of Japan, the Chief Executive of the R.O.C., Chen Yi, did not abide by the norms of international law and the provisions of the surrender treaty, and used an administrative and technical means to give Taiwan the rank of 'province' in order to assign Taiwan to the territory of the Republic of China (see footnote)[167]. Taiwan's status in the

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[166] Lieutenant Darius V. Phillips of the United States Navy Reserve provided some important suggestions about the Taiwan issue in his memo: "1. According to international law, any nation's declaration of the sovereign of territory cannot be legalized by nation itself, and the changes of political promises among internationals only take the responsibility for moral obligation, and the treaty of peace can be declared and processed after the war. 2.Although Article 5 in the Treaty of Versailles after WWI indicated respect for the principle of resident's self-determination, Taiwan was the colony/occupied territory of Imperial Japan and the margin of the Western power, so Taiwan should therefore be regulated by the belligerent occupation in international law, and should not follow the article 5 in Treaty of Versailles. 3. The Cairo declaration declares the attribution of Taiwan to the Republic of China. If this implies the transition of sovereignty, it is obviously impossible to be initiated before the end of the war. For military needs, Taiwan cannot be attributed immediately to Republic of China. Taiwan should be applied for military occupation. 4. This decision is based on the consideration of the uncertainties of the Far Eastern political development, and therefore the transition of sovereign needs to be suspended. The perspectives of law, military, and politics all indicate that the Cairo Declaration cannot be initiated immediately after the occupation." See Cuei Lian Chen, *Reconstruct the incident of 28th February*, trans. by author (Taipei: Acropolis Press, 2017), p.96.

[167]This includes adding the term of takeover for the territory of Taiwan and Pescadores, the sovereign, citizens, military facilities, and capitals into the treaty of Japan surrender, and broadcasting the announcement of the attribution of Taiwan (that Taiwan had become a part of China's province) during the ceremony. See Chen Yi, 'The first general order to Japan from the Chief Executive', in *The Organization of*

international system was thus incorporated into the official territory of the R.O.C.. This administrative method of assigning new terms to the region once again formatted the Taiwanese body label. Taiwan, this drifting label, has thus been translated into a map for the political hegemony between the Kuomintang and the United States. According to the sociologist Zygmunt Bauman in his book *Globalization* on the Western imperialist-style establishment of international law, when discussing the social pattern of the development site, a panoramic prison-like network, he states 'this is a war of perspective and distance measurement priorities of cartography. It deindividuated the grassroots spatial structure from the others. In this context, the ongoing manipulation of social arrangements changes from changing one individual's perspective "impersonal quantitative points for building a Foucault panoramic model.'' [168] In other words, cartography is the technology used in structuring power in substantial geographic areas, a central power as ubiquitous as Foucault's panorama prison metaphor, 'one is fully seen, not seen; in the central tower, people can see everything without being seen.'[169]

Therefore, although the Kuomintang regime and the Japanese colonial regime have obvious opposing differences in the practice of each other's biopolitical technologies, they still have a technological attachment to the project of shaping society and national identity. For the former (Japan) it is the political application of modernised science and technology, while for the latter (the Kuomintang) it is the political application of the belonging (blood) of national sentiments after modernization. Do the two share the same purpose in the technology practice of biopolitics? Let us first look at the Kuomintang's application of emotional technology, and then explore how the application of this emotional technology is deconstructed by the gaze of technology and science and reflects the inherent Taiwanese heterogeneity and complexity, which in turn clarifies the liquidity of

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Recovering Taiwan and the Acceptation of Surrender, ed. by Jui Chen Chang, trans. by author (Taipei: Kuomintang Archive Association, 1990) p. 202, cited in Cuei Lian Chen, *Reconstruct the incident of 28th February*, trans. by author (Taipei: Acropolis Press, 2017), p.173.

[168] Zygmunt Bauman, *Globalization—The Human Consequences* (Cambridge: Polity Press, 1998), p. 31.

[169] Michael Foucault, *Discipline and Punishment—The Birth of the Prison*, trans. by Alan Sheridan, 2nd edn (New York: Vintage Book, 1995), p. 201-202.

the body discussed in this chapter.

Although Taiwan was classified as a victorious country under international law, its applicable model (social structure) also changed accordingly. This structural change, the transfer of sovereignty, also refers to the flow of Taiwanese ideology. The process of flow is not a positive transfer; on the contrary, it is a systematic conflict with many complications, including the conflict of Taiwan's subject consciousness during the Japanese occupation period (the Taiwan identity mentioned in the previous section), the weakening of the team elite, the centralised discipline based on national identity, and etc. In many systemic conflicts, the national education implemented by the Kuomintang in Taiwan became the key to rectifying this mobile subject in order to maintain the stability of the Kuomintang regime. For national identity and administrative purposes, it was necessary to improve local social discipline. Therefore, it was necessary to carry out this social discipline through universal emotional technology through the method of shaping nostalgia. At that time, this was the labelling and classification of Taiwanese ethnic groups as the elite (traitor).[170] The ethnic classification implemented by the Kuomintang on the Taiwanese, differed with the Japanese colonial regime which used science and technology as a method of biopolitical practice. The Kuomintang regime based classification on the appearance, habitus and blood ties of the Taiwanese (The Great Han chauvinism). According to Dr. Shih Ying Chang, a Taiwanese historian and an assistant professor at the National Taiwan University of Science and Technology, who made a retrospective investigation of the identity of Taiwanese, the definition of 'traitor' during that period was ambiguous, unclear, and controversial in 'three main respects: "Nationality and race; adjudication rule between Hanjian's (traitor) behaviours and status; the identity of spy and so on)".'[171] So it was necessary for

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[170] Some Taiwanese, especially those with higher education, were labelled "traitors" (people who were Chinese but worked for Japanese) when the Kuomintang regime was transplanted from mainland China to Taiwan, due to fifty years of colonial rule, the identity label "Japanese" had long since become their self-identification. See Cuei Lian Chen, 'The early time of 'historical purification' in Taiwan' post war period', *National Taiwan University Historical Inquiry*, trans. by author, 58 (2016), 195-248, p.235-238

[171] See Shih Ying Chang, 'A Few Cases Reflecting the Issue of Identity of Hanjian (traitor) in Postwar China

the Kuomintang regime to limit ideological emancipation (increase in identity) and to classify the people under control as **Chinese citizens, or Taiwanese and suspicious Taiwanese Japanese (traitors)**, once these citizens were **officially** classified, educated, and controlled, they become the lubricant of the party-state system's expansion of power. Through the inequality and racial superiority created by this emotional classification, which deprioritised science and technology, the colonised body moves from past labels (pathology, ecology, settlement habits, etc.) to a narrative of national blood, a nation that uses emotional technology to reprogram the past codes of the colonised body. This body stems from Chinazation[172], an emotional technology method also called 'Chinese sons and daughters'.

This method included ideological coercion (in short, any document or intellectual resource deemed to contain potential Japanese ideological influence, including movies, paintings, books, etc., is banned or punishable by death), Mandarin as official/orthodox ethnic language[173], and the Sinicization of aboriginal history[174]. These inhumane practices resulted in a large but unknown number of victims; the most notable of which occurred during the **228 Incident** and the **White Terror period** under martial law. According to the investigation of the whole incident by the Taiwan 228 Memorial Foundation, in 1947 due to a series of inhuman interventions and dissatisfaction with the Kuomintang regime, namely discrimination, the implementation of comprehensive surveillance over the entire island of Taiwan and dialect control, Taiwanese anger grew day by day. On February 28, a protest against the legal police oversight of cigarette smuggling and the accidental killing of citizens on February 27 led to bloodshed between citizens and police forces. Therefore, the event was called the 228 incident. [175]

(1945-1949), *Bulletin of Academia Historica*, 01 (2001), 161-185, p. 162

[172] Cuei Lian Chen, Reconstruct the incident of 28th February, trans. by author (Taipei: Acropolis Press, 2017), p.264

[173] Cuei Lian Chen, 'The early time of 'historical purification' in Taiwan' post war period', *National Taiwan University Historical Inquiry*, trans. by author, 58 (2016), 195-248, p.221

[174] Paul D. Barclay, *Outcasts of Empire—Japan's Rule on Taiwan's "Savage Border", 1847-1945*

(Oakland, California: University of California Press 2018) p. 5-9

[175] See Memorial Foundation of 228, 'The possible victims in 228 incident (vol. 4)', *Memorial Foundation of 228* [online] 27th February 2020 https://www.228.org.tw/list_announce-

Subsequently, a series of mass armed resistance incidents occurred against the Chinese authorities as a form of retaliation by the local Taiwanese against the Chinese. This brought Taiwan into a period called the White Terror (around 1949-1991). In order to completely put an end to the people's resistance, the central authorities of the Kuomintang deployed the army to carry out a series of bloody large-scale suppression efforts. The number of victims was staggering. According to BBC Taipei correspondent Cindy Sui, 228-related human rights historian Tsai Kuanyu, made a speech on transitional justice issues at the time, saying that the number of victims who were killed in the 228 Incident ranged from 1,461 to 25,000. The insurgency and political espionage lawsuits affected around 24,858 people. The investigation is still ongoing as the exact number of victims remains vague.[176] The occurrence of the 228 incident and the ensuing White Terror period made the Taiwanese, the colonised body, aware of the superimposed labelling and political manipulation of the KMT, which was poised to become a dictatorship (deviating from the original intention of democracy). From the feedback of this emotional technology, a reflexive liberation of identity arises. This kind of liberation comes from the blank experience of nostalgia for China itself, which has been illustrated by the historical data on the overall map of the country. If we compare the technological practice of biopolitics in colonialism (the transfer of mobility to Taiwanese subjects) to a chain of disease transmission, we can find that such disease transmission has formed the heterogeneity and essence of the colonised body. A specific relationship, which I call a political epidemic, is a reproducible cognitive communication technology based on power structures. Precisely, I deem that this particular relationship can be seen as a technology transfer of body de-labelling and relabelling, applied repeatedly with a non-existent national nostalgia (complication of political epidemics) in the social system and the central control system in the colonial project. Therefore, the colonised body's bloodline (identity label) is programmed again to construct a

view.php?ID=44 [accessed on 27th February 2020].

[176] See Cindy Sui, 'The decoding of the victims' manuscript: Reviewing on White Terror years in Taiwan', *BBC Chinese* [online] (14th March 2016) https://www.bbc.com/zhongwen/trad/china/2016/03/160314_taiwan_white_terror_years [accessed on 27th February 2020] (para 4 of 2)

neural network with the power system, and his/her body is generated through the collision of this feedback loop, which has a power label. All the enforcement and interrogation in this power structure points to a central idea—the consolidation of national identity—to expand the voice in the international system. However, this development has subtly triggered the generation of antibodies to these political epidemics, the scientific research on ethnicity and the use of biotechnology in colonial history within Taiwan's complex political structure. Transformation led by technological practice has also become a key factor in the contemporary democratisation movement in Taiwan.

After 1980, the last decade of the White Terror, most Taiwanese democratization movements were based on the weakening myth of Great Han. For example, Yu-Yueh Tsai, an associate researcher at the Institute of Social Sciences of the Chinese Academy of Sciences in Taiwan, has promoted the concept of co-prosperity and equality among ethnic groups by deconstructing Kuomintang's national myths, and collating the research evidence of many pathologists and doctors in gene sequencing to promote the concept of co-prosperity and equality among ethnic groups, that is, multiculturalism, noting that the Taiwan democratisation movement in 1990 pushed its boundaries to the peak.[177] Prominent among them was Marie Lin, professor, physician and pathologist at the National Taiwan University School of Medicine and National Taipei University School of Medicine. Lin, after conducting a series of biological and genetic studies of Taiwanese and Aboriginal ancestry between 1990 and 2010, published an academic genetic research paper on the origin of lineage, showing that—'although 99% of Taiwanese have Han genes, 85% of Taiwanese have Aboriginal genes, which is impossible in China and is unique to the Taiwanese'[178,] in addition, there is

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[177] Yu-Yueh Tsai, 'Gene, The Origin of Ancestors and its Scientific Debate ', in *A History of Healing in East Asia: Colonialism, Gender and Modernity*, ed. by Shihyung Liu and Wen-Ji Wang, trans. by the author (Taipei: Linking publishing company, 2017), pp. 321-344 (p. 334)

[178] Shiau-pei Huang 黃筱珮 and Huei-jiun Yang,楊惠君, 'To find the way home for the remains of 228, my father asked me to help him do this before he died!', trans. by Google translate, *Opinion Common Wealth* [online] (28th February 2017) https://opinion.cw.com.tw/blog/profile/401/article/5384 [accessed 28th March 2022] (para 13 of 27).

evidence that Taiwan was a site of ice age human migration.[179] As another explicit example, in Yu-Yueh Tsai's paper, *Genetic Science and Identity Politics: Indigenous DNA, the Origin of the Taiwanese, and the Emergence of Biomulticulturalism* published in the Taiwanese Journal of Sociology shows a further case:

'An important leader of the Taiwan independence movement used genetic testing to prove that he was from the Pepohoan (aboriginal tribe based in the plains) and was proud of his origin. Ming Min Peng even further strengthened his awareness of multiculturalism and geography. The political beliefs she agrees with. And Mei Shing Yang Huang, the former foreign minister of the Democratic Progress Party (now the deputy executive director of the Taiwan Democracy Foundation), also found that her maternal line has the genes of the Gaoshan people (the original source of the Gaoshan area) through genetic blood tests Taiwanese historian Hsiao Feng Li found through genetic testing that his paternal lineage was from Southeast Asia, and his tissue antigens showed that he also had Hokkien ancestry, including Vietnamese and Hokkien.' [180]

Here, technology and science liberates the label of the body and reveals its sincerity (essence). This practice in retrospecting history, to some extent, pulls the body from the authoritative myth of the power establishment and reflects the complexity of the body. In turn, identity politics, the identification code that flows on the body and in the blood, is dissolved, and the body regains its own right to speak.

From the reflection on this period of history in Taiwan, from the Kuomintang regime's transfer of Taiwanese's identity and the nostalgic manipulation of the Taiwanese physical label to the technology and science of body liberation regained under the discourse power of visualisation, t, we can clearly see the body in its liquidity. The technology of colonialism, politically, erases, or makes blank, the historical experience of the colonised, opening up the possibility of becoming an alternative posthuman subject by revealing the plasticity and softness of the self (the fluid translation medium mentioned in the previous chapter) and the liquid body within this historical context.

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[179] Marie Lin, *We have different blood: Unraveling the mysteries of various ethnic groups in Taiwan with scientific evidence of blood type and genes*, trans. by Google translate (Taipei: Avant guard Press, 2010), p. 23

[180] See Yu-Yueh Tsai, 'Genetic Science and Identity Politics: Indigenous DNA, the Origin of the Taiwanese, and the Emergence of Biomulticulturalism', *Taiwanese Sociology*, 28 (2014), 1-58 (p. 33)

Then, a more in-depth question arises, that is, what perspectives and positions can this liquid body and fluid self take to imagine the posthuman subject in a non-Western world in today's global informatization subject paradise?

2-3. Today's liquid body: a global theme park like an epidemic

This section builds on colonialism as a technical practice of biopolitics and uses it as a discussion of today's global informatisation and capitalisation. The goal is to find a world beyond **the label of global citizenship** through this discussion to help clarify the relationship between the liquid body and the alternative posthuman subject.

From the biopolitics of colonialism and the politics of technology practice in individual discipline, to the emergence of biomulticulturalism, the relationship between the realm of power, the body, individuality, and ideology imply that the colonialism's network, or a power unit system, is a technological embodiment and political discipline (enactment of identification code). With the update of disciplinary technology by power institutions and the development of their application to the body, as mentioned in the previous section on the territorial induction of Taiwan's sovereignty, it can also be seen that the political identification code of the body can also be deconstructed through similar scientific and technological methods. After economic reform, in order to adapt to the wider global network of Taiwan, the political identification code of the body was also transformed into an invisible, political spirit attached to the body — the identity of a global citizen. This political spirit is the incarnation of the place of origin, such as Made in Taiwan. What I am concerned with here is the body residues left behind by the cultivation technology of this political ethos (globalised identity). More specifically, I focus on the transformation of capital during the phases of globalisation, the body of its foundry, the production line (the body in the remote capital colonies of the capital kingdom) producing the label of this global identity and the traumas they face and the agency that these traumas give to the development of alternative posthuman subjects. In this section, I take the discussions of the occupational diseases of electronic contract workers in Taiwan's economic transition as an example (from agriculture to electronics, machinery and other related contract industries) to discuss the label of global identity.

Taiwan's industrial development from 1950 to 1988 was a critical period of

economic formation. The rise of the postwar electronics industry and a series of industrial transformations, especially in the field of original equipment manufacturing also occurred during this period. This period of development created the golden age of the Four Asian Tigers[181] from 1960 to 1990. Although biological multiculturalism and physical diversity have been proposed by biologists in Taiwan, the labelling of identity and class as well as the subject of society as a whole continued onwards. This industrial transformation was therefore necessary for Taiwan to increase the economic value of the country and to consolidate its position within the global theme parks. However, behind this transformation, those workers in the production chain of industrial output bear the legacy of creating this global identity. Although they shoulder the dream of capitalists, they are left behind by the practices of this dream. Between 1969 and 1972, the industrial transformation of the Taiwanese government attracted many international companies to set up factories in Taiwan; among them, the Radio Cooperation Association (RCA), Sony, Motorola and Philips. This greatly increased the number of electronics factories in Taiwan and resulted in a significant increase in economic production. [182] Since the Kuomintang government began to implement a nine-year compulsory education for Taiwan in 1968, a large number of female junior high school graduates became a source of cheap labour for these emerging electronics industries. These women workers were considered cheap and had extremely high replacement rates. This period is known as 'the age of the female worker'[183]. Donna Haraway points out the significance of this phenomenon in her *Manifesto of Cyborg* (2016): 'these are known as oriental women with nimble fingers who continually construct the dream of a post-industrial society.' Capitalists endow humans with a global identity that will make contract workers

[181] Taiwan, Singapore, Hong Kong, South Korea, which emphasized on the development of rapid industrialization. See: Cooperate Finance Institute, 'Four Asian Tigers', *Cooperate Finance Institute* [online] https://corporatefinanceinstitute.com/resources/knowledge/economics/four-asian-tigers/ [accessed 6th March 2022] (para 1 of 17)

[182] National Science and Technology Museum, 'From 1960 to 1970: The development of electronic industry under the conservation policy', *The Industrial Heritage in Taiwan*, trans. by author [Online] 2009 https://iht.nstm.gov.tw/form/index-1.asp?m=2&m1=3&m2=78&gp=21&id=18 [accessed 2 March 2020] (para 4 of 6)

[183] See Yi-Pin Lin, 'The threnody of Cyborgs: Gender, Labor and Health in East Asia ', in *A History of Healing in East Asia: Colonialism, Gender and Modernity*, ed. by Shihyung Liu and Wen-Ji Wang , trans. by author (Taipei: Linking Publishing Company, 2017), pp. 241-260 (p. 243)

pay a physical price, an inevitable consequence in the process. As Haraway's rhetoric, the Cyborg of the East, mentions, they paid the price for those who put subjectivity at the heart of technology.[184] The cost on their shoulders includes a range of occupational epidemics, namely hepatotoxicity, liver cancer (liver cancer), breast cancer and other types of cancer, from the immersive rituals of those corporate-ruled shrines (OEMs). Here, Yi-Ping Lin, Associate Professor, Institute of Technology and Society, National Yang Ming University, mentioned in the paper *After the Death of Some Electronic Workers: The Health Risk Controversies of Organic Solvents* that Taiwanese labour in foreign OEMs derived occupational diseases, such as the 'strange disease' report in Taiwan's Philco-Ford company in 1972, and the 'similar strange disease' report in Taiwan's Mitsumi company (a Japanese company in 1972), and high concentrations of trichloroethylene and tetrachloroethylene led to liver contamination Subsurface Contamination Report (Breast Cancer in RCA Electronics Workers, 1990).[185] Female workers are the pioneers and foundations of global theme parks; they share their bodies with the spectrum of radio waves and flickering electric lights, and produce that political spirit with information and power, their names are information, semiconductors, mobile phones, etc.; they are conquering the territory of the spectrum; their bodies are dedicated to the ritual of informatization, sublimating into demigods called 'cyborg' [186] to obtain the required glorious powers for all Human interests and happiness Human beings are spared the pain of exposing their flesh.

However, the cyborg is in a choiceless situation that cannot articulate its own power. It is a forced technological element in entering global theme parks. While these cyborgs are constructing the universal codes (identities), they themselves also become time-sensitive and consumable. Cyborg, in this context, is associated with underclass labour, and does not crossover the hierarchy or remove the

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[184] Donna Haraway, *A Manifesto of Cyborg: Science, Technology and Socialist-Feminism in the Late Twentieth Century* (The U.S.A: University of Minnesota Press, 2016), p.14

[185] Yi-Ping Lin, 'After the Death of Some Electronic Workers: The Health Risk Controversies of Organic Solvents', *Taiwanese Journal for Studies of Science, Technology and Medicine*, 12 (2011), 62-112 (p. 89-97)

[186] See: Yi-Pin Lin,' The threnody of Cyborgs: Gender, Labor and Health in East Asia ', in *A history of Healing in East Asia: Colonialism, Gender and Modernity*, ed. by Shihyung Liu and Wen-Ji Wang, trans. by author (Taipei: Linking Publishing Company, 2017), pp. 241-260 (p. 256).

subordination as Haraway had previously mentioned. The cyborg here is more like a crystallised residue under global systemization, a body shell that has been exploited under technological production. Chun-Mei Chuang, professor of sociology at Soochow University in Taiwan, in her book *The Postcolonial Cyborg: A Critical Reading of Donna Haraway and Gayatri Spivak*, questioned Haraway's agency of crossover in the concept of cyborg. Chun-Mei Chuang argues that while cyborgs, non-whites, and lab animals can be called cyborgs, they lack the performativity that can voice or change situations.[187] In other words, from the case of Taiwanese female electronic workers showing various symptoms in their bodies, the line between management and labour is solid. While technology itself injuriously reveals itself through their bodies and their labels, in this economic transformation system (as the exploited party of capital), they themselves are incapable of transcending the environmental boundaries that the authorities have placed on them (pattern of life). Therefore, this also drives us to face up to the method of crossover after the technology embodies the essence of the body. Whether it's **producing** technology or **applying** technology, both aspects themselves deconstruct various identification codes on the body, and the body itself is also mapped out of its state. This state includes symptoms, awareness of one's own situation, the functional state of the body itself, and etc. However, this **state of sincerity** also leads us to start thinking about the core question of the method, that is, anxiety about positioning the self. The anxiety of this subject is particularly clear in Taiwan's economic reform, mentioned in this section, in its attempt to enter the globalised international system. Taiwan's anxiety about this subject is also a yearning for identity politics built on its colonial trauma; in short, the anxious need to be recognized or admitted. The examples where the state promotes a national image or a cultural identity by showing a body with an approved national representation— an aboriginal, oriental face or body—have given rise to the imaginable issue of the practice of cyborg's agency of crossover. This is an otherization of one's own culture. Isn't this a political epidemic embedded in the colonised? A political epidemic that, when infected, is desperate for a sense of identity. Fanon describes the phenomenon of youth development in

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[187] Chun-Mei Chuang, *The Postcolonial Cyborg: A Critical Readong of Donna Haraway and Gayatri Spivak*, trans. by author (Taipei: Social Publishing, 2016) p.258.

underdeveloped countries and the pitfalls of national consciousness: 'The Youth Commissioners in underdeveloped countries often make the mistake of imagining their role to be that of Youth Commissioners in fully developed countries.'[188] Recognition means the right to exist and speak in the international system. This is a 'standard colony mentality, a mode of subjectivation based only on expressing **I am also** or **I can also** to those in higher power and expecting recognition or approval from it.'[189] The identification (labelling) method of cessation must **let go** of the yearning for begging for the entrusted subject of power. This **letting go** method does not refer to a self-avoidance mentality. On the contrary, we should review (mourn) history and life through the given coded or cultural content of the body embodied by technology itself, and carry out a practice of transitional justice and cultural stitching to develop its own subject. This subject will become a collective entangled with technology, language, history, and culture, and it will belong to its own context, rather than an imitation of the subject established in the political game of identity in the international system. The body also extends its liquidity through the subject's letting go of identity politics. Meanwhile, the combination of the body and the subject also enables communication between various groups and individuals with a more tolerant and empathetic attitude towards accepting conflicts precisely because of the multi-historical experience of the colonised. The body thus becomes a medium for translating the meanings contained in these constantly intertwined and changing subjects, such as cultural conflict, language, experience, and etc. The identification code carried by the body in the process of translation has vitality; it is a life cycle and process of conflict and adjustment of various experiences. It flows from a vibrant identity (the identification code of a given experience) to corpses (the deconstruction of experience and identity), and then back to vitalities (the reconditioned present state). The identification of the body in the process of transformation and deconstruction does not mean dissolution, but incarnates into different logics and positions under new conditions. Bodies are interdependent and integrated into

[188] Frantz Fanon, *The Wretched of the Earth* (England: Penguin Cassic, 2001) p.158.
[189] Chun-Mei Chuang, *The Postcolonial Cyborg: A Critical Reading of Donna Haraway and Gayatri Spivak*, trans. by author (Taipei: Social Publishing, 2016) p.264.

their changing environment and share the value of their existence with others. This multi-dimensional collision and adjustment of identification labels is the liquidity of the body. The imagining of the alternative posthuman subject is becoming more and more clear through the process of understanding the liquidity of the body. However, now, the liquidity of the body is colliding with the Covid-19 crisis we are facing today, a discipline of obsessive biopolitics also practised through technological science. What kind of possibilities does the identification collision between the two give to the body's liquidity and its fluid subject? Let us first understand the predicament between Taiwan and the international organisation (WHO) during SARS and Covid-19 and after Japan's scientific colonisation and industrialization. The national regional ethno-nationalism, namely Taiwanese bio-nationalism, allows us to see this vision of an alternative posthuman subject clearer.

2-4. The Body in the Global Territorial war—Biomulticulturalism

From the discussion in the previous sections, in Taiwan's modern colonial history we can see that the colonial government uses the technology practice of biopolitics to form the identity of the subject in different periods and environments through the bodies of the colonised. The body plays a vital role between nationality and national boundaries in colonialism and its biopolitics. This technology of subject formation is like Taiwan's 'development of colony construction based on the principles of biology, namely agriculture, industry, health, education, transportation, and police'[190] during Japanese colonisation. This concept is also practised in Taiwan today. However, as a country with a multi-colonial background, Taiwan's national subject has been silenced in international politics because of its contradictory political relationship with China, namely the One-China **Policy** (see footnote)[191]. Since Taiwan (R.O.C.) withdrew from the United Nations in 1971, its international position has been under much political wrestling between the two sides of the Taiwan Strait (Taiwan and China), and the awkward situation of national identity has limited Taiwan's imagining of a national identity. Yet, this is also a way of forcing Taiwan to rethink what it defines as subjectivity. What is Taiwan? Is it just a kind of infinite dead-end loop between the national identities that mark a distinction with China?

In the previous section, Taiwanese pathologist Marie Lin's genetic research on the deconstruction of the myth of ethnic origin hints at technology and science and the possibility of formations of the subject outside of identity politics through the sincerity of the body. In this section, the paper *Genetic Science and Identity Politics: Indigenous DNA, the Origin of the Taiwanese, and the Emergence of Bio-multiculturalism* published in 2014 in the Taiwanese Sociology journal by Yu-Yueh

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[190] Shihyung Liu, 'Public Health: Emerging Western Concepts in Modern Chinese Society', in *Health and Society: A New History of Chinese Health*, ed. by Pin-yi Chu, trans.by Google translate (Taipei: Lin King Books, 2013), pp. 9-40 (p.29).

[191] There are some linguistic arguments in this **Policy**, and that essentially affects the understanding of Taiwan's situation in the international system. 'THE "ONE CHINA PRINCIPLE" is advocated by China – that there is only one China, and Taiwan is a part of China. "One China Policy", however, is the formulation of solutions on Taiwan framed by the US and governments around the world that do not officially recognize the ROC.' See the full explanation in : Milo Hsieh, ' "One China Policy" versus "One China Principle": How Language Is Used to Obscure Discussion on Taiwan', *New Bloom* [Online] (21st April 2019) https://newbloommag.net/2019/04/21/one-china-policy-principle/ [accessed 28th March] (para 3 of 6).

Tsai, an associate researcher at the Institute of Social Sciences, Academia Sinica Taiwan, explores Taiwan's political response to epidemics (pandemic) in the past 20 years, as a way to explore the relationship between today's liquidity of the body and today's pandemic, so as to further outline the imagination of alternative posthuman subject. Yu-Yueh Tsai applies the sociologist Sheila Jasanoff's concept of 'co-production'[192]—that is, the infiltration of social institutions and habitus into technology science and the spillover of technology science into social institutions and habitus—as a way to reexamine the correlation between genes, identity politics and formation of subject. Yu-Yueh Tsai defines Taiwan's national identity as 'biomulticulturalism' through the tempering of its colonial history. She pointed out that biomulticulturalism, for Taiwan, is a method to break the taboo of previous biomedical research on ethnicity and take ethnicity itself as the object of research on the 'Taiwanese'. For example, Yu-Yueh Tsai mentioned in the article that the debate between Taiwanese pathologist Marie Lin and assistant researcher Shu-juo Chen of the Natural Science Museum over whether 85% of Taiwanese have aboriginal genes are a result of **science's identity position on the national subject**, the struggle between identifying as the Taiwanese nation versus the Great Chinese nation. In the article, Yu-Yueh Tsai pointed out that although the two have made different arguments in a technologically scientific way, (the former emphasises the proportion of Han Chinese with Aboriginal blood, while the latter emphasises the average concentration of Aboriginal blood in Han blood[193]) in terms of the concept of identity, they both indicated that their concept belongs to a 'social and cultural rather than blood relationship'.[194] In other words, **identity** is an emotional attachment built on geopolitical structure. The point, however, is how does technology and science give rise to the imagination of identity beyond national origin within the complexity of identity politics? Here, Yu-Yueh Tsai proposes that Biomulticulturalism is a kind of 'research on the origin and genealogy of Taiwanese from the perspective of ethnic groups'[195], and then,

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[192] Sheila Jasanoff, 'Co-production', *Sheila Jasanoff* [Online] http://sheilajasanoff.org/research/co-production/ [accessed 20th January 2021] (para 1 of 1).

[193] Yu-Yueh Tsai, 'Genetic Science and Identity Politics: Indigenous DNA, the Origin of the Taiwanese, and the Emergence of Bio-multiculturalism', *Taiwanese Sociology*, 28. (2014), 1-58 (p.42).

[194] Yu-Yueh Tsai, p.44.

[195] Yu-Yueh Tsai, p.47.

through this re-creates a new scientific and social co-production for the subject of the nation itself. The cognitive construction of a multiculturalism subject is shaped from the inherent genetic complexity of the body. This is 'a reflexive form of biosociality rather than a pseudoscience towards racial supremacy.' [196] The reflexive form of biosociality is quoted here from sociologist Catherine Bliss. In her paper *Racial taxonomy in genomics*, Catherine Bliss showed that biosocial reflexivity prompts scientists to use technology to revisit the genetic code of race (a process of shaping new subject cognition), and the result is a kind of 'reflexivity, which reshapes scientists' perceptions of the subject' [197], both politically and technologically. Yu-Yueh Tsai believes that before moving towards a society of reflexive form of biosociality for the purpose of resolving the complex relationship between technology science and identity politics, we must focus on the production and consumption of knowledge that may form the objectivity of the science, and then understand the its formation of controversial, social, political, cultural and other factors. [198] These factors have been particularly clear in the relationship between Taiwanese society and the international system in the past 20 years. Among them, the relationship between Taiwan's infectious disease prevention and international politics is the most striking, and it is also related to the social identity developed by biomulticulturalism. The non-nationalist subjects are most relevant. In my opinion, this relationship is related to the historical experience of being colonised, the ability to enact narratives of subjectivity as an imagining of an alternative posthuman subject and the development of the nomadic subject generated by the body through technology and science. Here, I will start with Taiwan's efforts to prevent the epidemic and deal with international politics.

Between 2002 and 2004, humans experienced the power of severe acute respiratory syndrome (SARS). While the virus did not cause a global pandemic and disappeared abruptly, it brought about a structural paradigm shift for globalised theme parks, especially for Taiwan's voice in international politics. According to

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[196] Yu-Yueh Tsai, p.48.

[197] Catherine Bliss, 'Racial taxonomy in genomics', *Social Science & Medicine*, 73.7 (2011), 1019-1027 (p.1026). ScienceDirect.

[198] Yu-Yueh Tsai, 'Genetic Science and Identity Politics: Indigenous DNA, the Origin of the Taiwanese, and the Emergence of Bio-multiculturalism', *Taiwanese Sociology*, 28. (2014), 1-58 (p.49).

the World Health Organisation, SARS resulted in 8,096 confirmed cases and 747 deaths, with an overall case fatality rate of 9.6%. Its territory extended to 26 regions around the world.[199] In addition, its relative, Middle East Respiratory Syndrome (MERS), was also involved in this global battle for physical territory, since 2016 it has spread to 27 countries and caused a total of 858 deaths (case fatality rate of 34.4%). At the end of 2019, the first outbreak of the new coronavirus (COVID-19) in Wuhan, China, when I was conducting this research, there were more than 95,000 confirmed cases and 3,000 deaths worldwide; the number of confirmed cases has now accumulated to 445 million, and COVID-19 has spread almost all over the world.[200] In Yu-Yueh Tsai's paper, *Imagining Futurity: Taiwan Biobank, Taiwanese Genes as A Niche, and Nation-Building,* we can seen an incisive interpretation of the paradigm shift under the co-constructive relationship between the national identity of the Taiwanese subject and the technological sciences. She takes the senior lecturer in Anthropology at University of Durham Bob Simpson's concept of 'imagined genetic community' to discuss this structural transfer. Bob Simpson believes that the 'imagined genetic community' is an identity based on technology and science and shaped by mutual infiltration with social habits and culture in order to imagine a community.[201] It is different from traditional nationalism, based on national blood. Yu-Yueh Tsai proposed how the pandemic has helped shape the main body of Taiwan's biological nation. In her article *Imaginary Virus Communities: The Global vs. Taiwanese Bionationalism*, she pointed out that during SARS and the failure of WHO during the Covid-19 epidemic, the spirit of One Health was not brought into play. This has led to the neglect of important epidemic information, the inability to obtain virus

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[199] These countries are: China (including Hong Kong and Macau), Taiwan, Australia, Canada, France, Germany, India, Indonesia, Italy, Kuwait, Malaysia, Mongolia, New Zealand, Philippines, Republic of Ireland, Republic of Korea, Romania, The Russian Federation, Singapore, South Africa, Spain, Sweden, Switzerland, Thailand, the United Kingdom, the United States and Vietnam.
World Health Organization, *Summary of probable SARS cases with onset of illness from 1st November 2002 to 31st July 2003* (Geneva: WHO, 2004) https://www.who.int/csr/sars/country/table2004_04_21/en/ [Online] (Accessed on 4th March 2020) (p. 1)

[200] Cedric Sam, Chole Whiteaker, Hannah Recht and Demetrios Pogkas, 'Mapping the Coronavirus Outbreak Across the World', *Bloomberg*, [Online] (Updated 5th March 2020) https://www.bloomberg.com/graphics/2020-wuhan-novel-coronavirus-outbreak/?srnd=premium-europe [accessed 5th March 2020] (para 2 of 6).

[201] Bob Simpson, 'Imagined Genetic Communities: ethnicity and essentialism in the twenty-first century', *Anthropology Today*, 16.3 (2000), 3-6 (p.3).

strain data, the misunderstanding of Taiwan's sovereignty in the Chinese political system[202], etc., and has further united Taiwan's imagination of the possibility of being outside a single national subject, that is, becoming a community with a shared future that transcends race and blood.[203] This possibility comes from the public health system energy accumulated by Taiwan during the Japanese colonial period, specifically, the long-term development of biomedical energy and the impact during SARS. These factors caused the Taiwanese government to issue the 'Biomedical Technology Island Plan' in 2005, which covers the infrastructure of national health information, clinical trials and research systems, as well as the establishment of the Taiwan Biobank (TBB), and through the recruitment of scientists and educational practices to shape the common imagination of Taiwanese people regarding the future[204]; it is a co-production with local diversity, namely recruiting and encouraging Taiwanese people to donate biological specimens, to embed scientific knowledge and technology in a specific society.[205] This performativity of subjectivity is even more pronounced in today's Covid-19 pandemic, where the state 'no longer uses the power of the traditional Big Brother to construct the identity of social subjects', but applies border management, public health and epidemic prevention measures (information transparency, daily epidemic prevention press conferences, mediaization of health education, etc.)[206], mobilising the public to cooperate with the government in the battle for survival and defence, 'the public and private fields penetrate each other, and a community of shared destiny for collectively facing the virus and epidemic prevention is gradually forming.'[207] As Chun-Mei Chuang stated in the postcolonial cyborg's

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[202] Yu-Yueh Tsai, 'Imaginary Virus Communities: The Global vs. Taiwanese Bionationalism', *The Reporter* [online] (14th May 2020) https://www.twreporter.org/a/opinion-covid-19-imagined-communities [accessed 23rd January 2022] (para 6 of 38).

[203] Yu-Yueh Tsai, 'Imaginary Virus Communities: The Global vs. Taiwanese Bionationalism', *The Reporter* [online] (14th May 2020) https://www.twreporter.org/a/opinion-covid-19-imagined-communities [accessed 23rd January 2022] (para 20of 38).

[204] Yu-Yueh Tsai , 'Imagining Futurity: Taiwan Biobank, Taiwanese Genes as a Niche, and Nation-Building', *Taiwanese Sociology*, 32. (2016), 109-196 (p.128)

[205] Yu-Yueh Tsai, 109-196 (p.155)

[206]Taiwan Centres for Diseases Control, 'Attention Covid-19', *Taiwan Centres for Diseases Control* [online] https://www.cdc.gov.tw/En [accessed 23rd January 2022].

[207] Yu-Yueh Tsai, 'Imaginary Virus Communities: The Global vs. Taiwanese Bionationalism', *The Reporter* [online] (14th May 2020) https://www.twreporter.org/a/opinion-covid-19-imagined-communities [accessed 23rd January 2022] (para 33of 38).

'capability of performativity', Taiwan's status as a colony in the past demonstrates its entangled subjectivity (within colonial history and biomuliticultralisim) with a technology-based approach to the region. The policies and norms of epidemic prevention reflect the subjectivity beyond traditional nationalism in the international system. We have also seen, through the example of Taiwan, that the identification code of the body (traditional national identity sign) has been deconstructed due to the intervention of the virus in daily life and the technological and science based epidemic/pandemic prevention policies. The identification code has been transformed into a more macroscopic liquid state, which, in itself, is a kind of subjectivity practice in returning to guarding the essence of the body and maintaining social operations outside of national identity.

The pandemic has disrupted the perspective and habitus that humans are accustomed to, or the system that humans consider to be the universal order, and has broken the political reality that is labelled everywhere. Specifically, the political synonyms such as racism and the world factory, are revealing their traumatic role in the globalised territory game; for example, since the outbreak of Covid-19, racism has gradually become legitimised, its violence somehow justified under the pretext of 'Wuhan/Chinese pneumonia' [208]; labour issues in human rights[209]; the market impact on manufacturing[210]; and China's desire for free speech[211]. From this feedback, we can sense a major change in the ideology of the subjectivity of the body. At the same time, this feedback also strengthens everyone's 'responsibility' for their own bodies, which is the capability of performativity mentioned in the Taiwan example. This feedback subtly liberates

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[208] A student from Singapore of University College of London was badly beaten by racists on London's Oxford Street due to coronavirus-related racism. See BBC, *Coronavirus: student talks of Oxford Street 'racist attack'* [Online video] https://www.bbc.co.uk/news/av/uk-england-london-51723523/coronavirus-student-talks-of-oxford-street-racist-attack [accessed on 5th March 2020].

[209] Bloomberg, 'China pushes Factories to Reopen, Risking Renewed Virus Spread', *Bloomberg* [Online] (24th February 2020) https://www.bloomberg.com/news/articles/2020-02-23/china-is-pushing-factories-to-resume-even-as-death-toll-rises [accessed on 5th March 2020] (para 1 of 6).

[210] Anna Fifield, 'Despite China's appeal for a return to work, it's business as unusual in Beijing', *Washington Post* [Online] (12th February 2020) https://www.washingtonpost.com/world/asia_pacific/despite-chinas-appeal-for-a-return-to-work-its-business-as-unusual-in-beijing/2020/02/12/810f23a8-4d83-11ea-967b-e074d302c7d4_story.html [accessed on 5th March 2020] (para 4 of 4).

[211] Nectar Gan and Natalie Thomas, 'Chen Quishi spoke out about the Wuhan virus. Now his family and friends fear he's been silenced', *CNN* [Online] (10th February 2020) https://edition.cnn.com/2020/02/09/asia/wuhan-citizen-journalist-intl-hnk/index.html [accessed on 5th March 2020] (para 1 of 4).

belief in lineage, race, and ethnicity in the discipline of the body, while at the same time making individuals more complete in their subjectivity of their own bodies. The individuals thus gain the discourse power and performative knowledge about their bodies; examples of specific practices are the impact of generalised epidemic prevention on health and daily practice (handwashing, alcohol sanitization, wearing a mask to protect yourself and others, etc.). On the other hand, by showing the fragility of the body, it gives the stimulus required to escape from anthropocentrism, and pushes humans to learn to live with and adjust to nature through the indiscriminate aggression of the virus itself. This is the future of pluralism and common practice; as Slovenian sociologist and philosopher Slavoj Zizek points out in his recent article *Coronavirus is "Kill Bill"—esque blow to capitalism and could lead to reinvention of communism*, the pandemic forces us 'to reflect upon a sad fact that we need a catastrophe to make us able to rethink the very basic features of society in which we live.'[212] Indeed, current social structures and ecology are challenged and our bodies are placed in a dysregulated position. However, this dysregulated stance can also be seen as a turning point between the anthropocene and posthuman habitus.

Perhaps, humans can begin to rethink the global order based on the international system (becoming global citizens), starting from the message of global power and coexistence through to the intervention of this non-human life form into the body and the resulting total reversal of living habits. Maybe we can become aware of the illusion that underpins the current concept of solidity and reveal how vulnerable we are. The disidentification of the closed self and others has an affirmative potential. Through returning each other's identity labels under the gaze of technology and science and the resulting permeation into social habitus, the body's former solidity is transformed into a body with liquidity. The identification code (the self) is no longer closed but becomes a fluid node (fluid translation medium) formed through the interpenetration between technology and science and its posited society— the embedded knowledge of the perception

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[212] Slavoj Zizek, 'Coronavirus is "Kill Bill"-esque blow to capitalism and could lead to reinvention of communism', *RT Question More* [Online] (27th February 2020) https://www.rt.com/op-ed/481831-coronavirus-kill-bill-capitalism-communism/ [accessed on 6th March 2020] (para 2 of 4).

of becoming fragility.

So, do we still have a solid body? Perhaps we never had a solid body; instead, for reasons of coexistence, interdependence and fusion, the body is a pathway that leads us to become the corpses (nutrients that decentralise identity codes) through the viewing of its essentiality, and becoming liquid. In other words, becoming fragility. Through the awareness of the essence of the body and the label of identity as human, the capability of crossover performativity in the body's liquidity is reflected. So when art is deemed as a method of practice, in what form and way can the practice of this crossover performativity construct its imagination? And how does it reflect its discourse power in practice?

Chapter 3

Non-human humans: The Body Beyond Cybernetic Imagination—the Body of Alternative Posthuman Subjects in Contemporary Art Practice—Taking French Contemporary Artist Kader Attia and Taiwan Contemporary Artist Chen Chieh-jen as Examples

Informatisation is the key factor that challenges and reflects humanity's constant breakdown of the knowledge systems used to measure nature and social order. It deconstructs subjectivity through the power of visualisation. For example, biotechnology digitises human and non-human biological and pathological data, and in doing so drives our perception of the subjectivity of the body (the closed individual) and its interconnection with cybernetic social systems. This revolutionary shift in perspective between the self, body and environment not only restructures the relationship between humans, machines and technological others, but also enables a structural turn of subjectivity for those who have experienced colonial trauma in the past. The example of Taiwan in the previous chapter has given us a series of historical routes and warnings, and discussed the possibility of crossover performativity by excavating historical trauma to reveal the liquidity of the body and the fluidity of its identification code (the self). It demonstrates the subjective imagination of a co-produced liquid body by examining the technological practice of colonialism in biopolitics.

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Thus, the subjectivity of the body holds an important relationship with the technological practice of power institutions in the discipline of the body. Whether it is to re-understand the position of being human under a new global circumstance, or thinking about the philosophy of technology, there is a need to seek the practical possibilities of the imagining of the posthuman subject. That is, the practices of imagery and the embodiment of perception, as the exercise of this crossover performativity. Here, art becomes the practice that embodies this methodology. Especially in contemporary art practice. Contemporary art practice is regarded as a methodology to perform and discuss the imagination of posthuman subjects. Contemporary art practice focuses its lens by offering heterogeneous perspectives and modalities, not only in terms of possible post-humanity and its ability to measure, but also from historical trauma to reflect the interpretation of the body in posthuman contexts. The artistic conception of contemporary art in the posthuman imagination is a question and response on the relationship between the definition of nature and the body. There are many contemporary artists who have made great contributions and practices to this field and have given back to society. Taking Stelarc as an example, in his series of performance robot projects StickMan (Fig. 19)[213], Third Hand (Fig. 20-1 to Fig. 20-2)[214] and EXTRA EAR (Fig. 21) [215], bodily functions are enhanced by automata through audience interaction and Stelarc's own body system. Stelarc's cybernetic performance combines the artist's restraint of his own body to demonstrate that the independence of the body in the past has been decomposed under the mutual intervention of the group of inorganics, that is, a kind of physical and machine collision outside 'the separation of Descartes' body and mind'[216]—'Physiological Zombie Body'.[217]

Looking specifically at Stelarc's practice, Stelarc projects technology fusion

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[213] Stelarc, *Stickman* [Online] http://stelarc.org/stickman.php [accessed 27th September 2020] (para 1of 1)

[214] Stelarc, *Third Hand* [Online] http://stelarc.org/?catID=20265 [accessed 27th September 2020](para 1of 1)

[215] Stelarc, *EXTRA EAR*[Online] http://stelarc.org/?catID=20240 [accessed 27th September 2020] (para 1of 1)

[216] Stelarc and Tihomir Topuzovski, 'Extending and creating new corporealities' , *The Large Glass–Journal of Contemporary art, culture and theory*, 27.28 (2019), 30-32(p.31).

[217] Stelarc, 'Contingent and Contestable Futures: Zombie, Cyborg and Phantom Bodies', *The Large Glass–Journal of Contemporary art, culture and theory*, 27.28 (2019), 20-29(p.20).

(Stickman), technology attachment (Third hand), technology enhancement (EXTRA EAR) and the imagination between these three and corporeality through his interactive robotic works. Stelarc's goal is to communicate, through his practice, that the interpenetration and merging of the body and technology is a posthuman desire, and that the imagination and thinking that arises through the connection between the body and machine—the consciousness of autonomy—is a kind of 'lack of modular design'.[218]
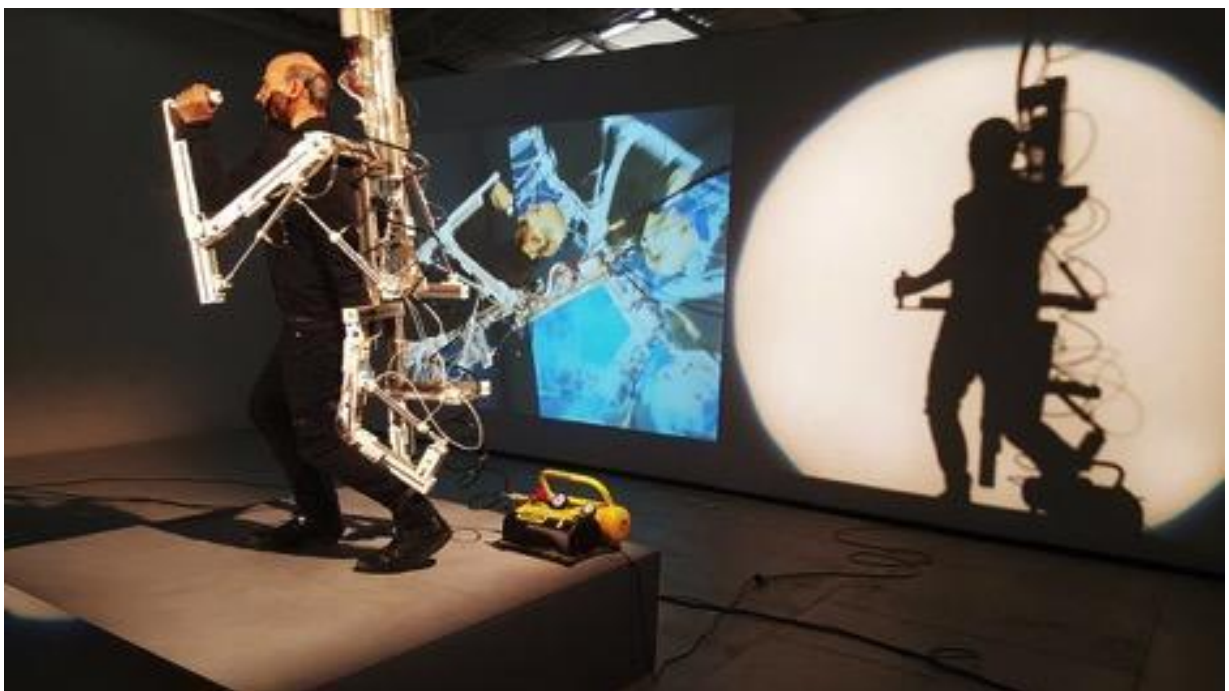
Fig. 19, Stelarc, *Stickman* [Online] http://stelarc.org/stickman.php [accessed 27th September 2020].

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[218] Stelarc, 'Obsolete Body', *Stelarc* [online] http://stelarc.org/?catID=20317 [accessed 28th June 2021] (para 2 of 2)
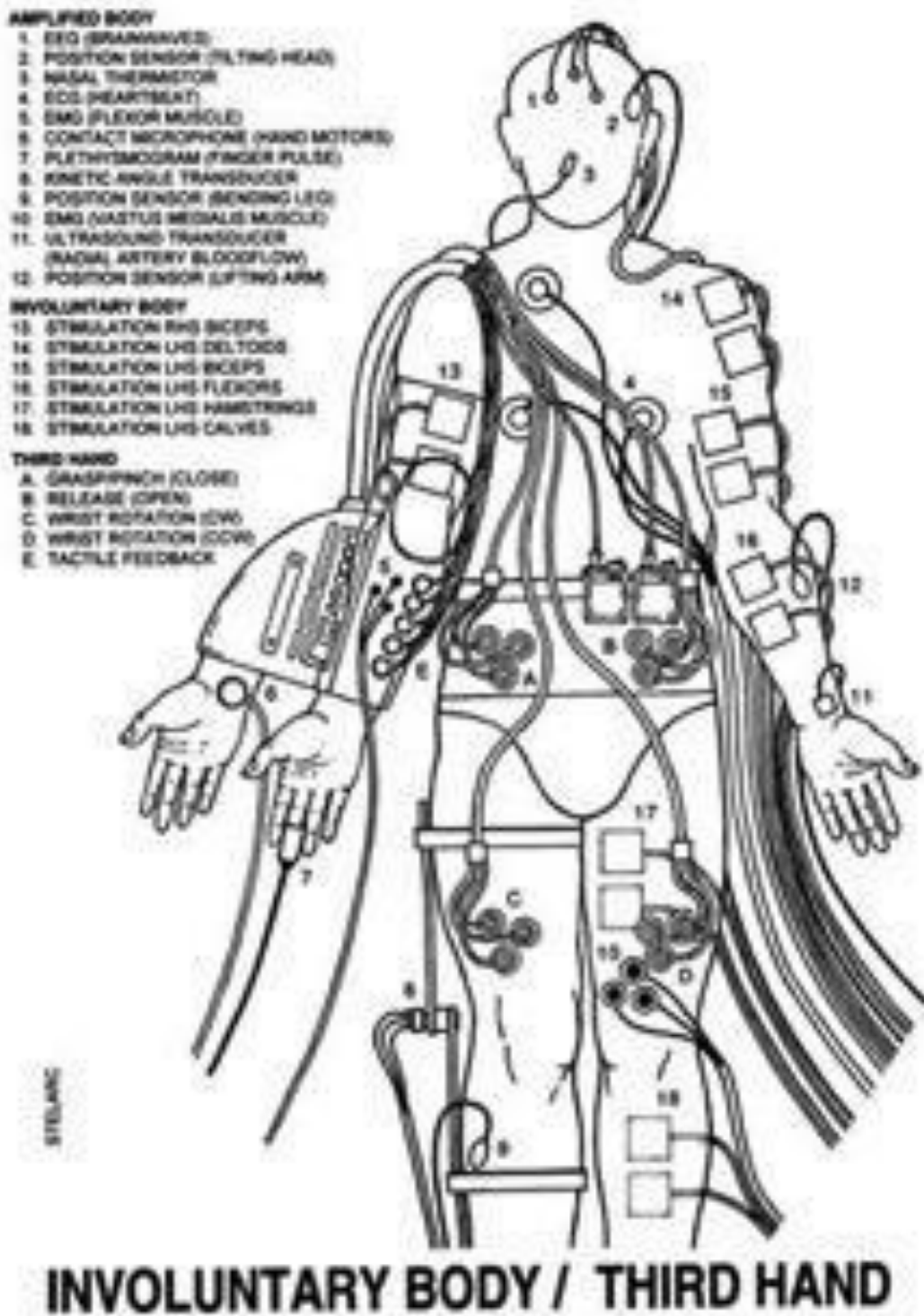
Fig. 20-1, Stelarc, *Third Hand Drawing*[Online] http://stelarc.org/?catID=20265 [accessed 27th September 2020].

Fig. 20-2, Stelarc, *Third Hand* [Online] http://stelarc.org/?catID=20265 [accessed 27th September 2020].

Fig. 21, Stelarc, *EXTRA EAR*[Online] http://stelarc.org/?catID=20240 [accessed 27th September 2020].

In other words, technology and science is a prosthesis that compensates the body to enable survival in our current era. Stelarc separates the duality between machine and body through the incongruous relationship that was created by his mechanical prosthesis, which could be controlled both by the audience and himself, highlighting a conflicting relationship between the self-body and the technological body. Stelarc questions the connectivity of the body (the boundaries of corporeality and its autonomy) in technology practice through the performativity of this conflict. Stelarc extracts the physical essence of the body by materialising the body into a machine (expansion tools) and replicating the body's innate system in a precisely designed mecahnosensory system. The enhancement of the connection between the machine and the sensory system reflects both a connected (Audience Participation - Signals - Sensors - Stelarc's Body - System - Output Image of Audience Participation) and open object. This use of his own body as the medium of dialogue with technology and science,as remarked by Westfield State University, Department of English, professor Michael Filas in his article *My Dinner with Stelarc: A Review of Techno-flesh Hybridity in Art, expands* today's

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dimension of life, and Stelarc's practice embodies the numbness of the flesh in the age of technology and information—convenience and familiarity. [219] This stimulates the imagination of bodily autonomy as a semi-materialized state in technology and science.[220] Is this paradoxical relationship between body and machine to enact the balance of bodily systems through common sharing with the technological other, or through the power of compromise and submission to cultivate the sense of balance of the body system? Stelarc's practice is a **vacuum-like embodiment**, which is to extract the body and robotic system from life into a pure performance, and implies that the cybernetic society of the posthuman age is relentlessly entangled in the obsolescence of the body. In Stelarc's approach to interacting and being interacted with, the body is seen as a semi-materialized object and as an integrative circuit. In Stelarc's practice, I deem that the semi-reification of the human seems to be a lament for the body's congenital malfunction. Or it can be said that this lament is also a tribute to the co-production of technology and the body. Professor Timothy Murphy, a medical and humanist scholar, in *Artistic Simulacra in the Age of Recombinant Bodies*, proposed an interpretation built on scientific expertise that Stelarc applied his artistic thinking about science in art practice to review the achievements of science in remapping the body. Stelarc's idea of body obsolescence here, Timothy points out, presents a disturbing anthropomorphic metaphor. Instead of unravelling or deconstructing the idealistic goals of genetics, he makes 'scientific practices alien to himself' in order to expand their psychosocial sphere in the practice of art, as in his EXTRA EAR.[221] In other words, Stelarc pushes the dominant goal of technology into an unfamiliar state by experimenting with perceptual imagery in the context of the manipulation of systems and the relationship between the individual and body, thus elucidating the need for a symbiosis of the body and technology. Through this manner, Stelarc's body, by incorporating robotic systems, is seen as a self-aware automaton in symbiosis with the body. [222] In the failure, or breakdown, of the body,

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[219] See: Michael Filas, 'My Dinner with Stelarc: A Review of Techno-flesh Hybridity in Art', *The Information Society*, 29. (2013), 287-296 (p. 289) Taylor & Francis online.

[220] Stelarc, 'Contingent and Contestable Futures: Zombie, Cyborg and Phantom Bodies', *The Large Glass–Journal of Contemporary art, culture and theory*, 27.28 (2019), 20-29(p.22).

[221] See: Timothy Murphy, 'Artistic Simulacra in the Age of Recombinant Bodies', *Literature and Medicine*, 26. 1 (2007) 159-179 (p. 172) ProQuest Online.

[222] Stelarc, 'Absence Body', *Stelarc* [online] http://stelarc.org/?catID=20317 [accessed 28th June 2021]

technology is used as a bridge to repair the incomplete functions of the body (corporeality). At the same time, the body manifests as a self-aware automaton, transforming into a 'chimera in prosthetic character of human body'.[223].

From the perspective of Stelarc's series of practices, the conflicting tension between the body and machine is particularly conspicuous and fascinating, especially in regard to the ethics of moral, social and personal norms. Related contemporary art practices such as Australian artist Patricia Piccinini's series of work *We are family* (Fig. 22[224], Fig. 23-1[225], Fig. 23-2[226]), which are rooted in the fields of imaginary biotechnology, evolution theory, and symbiosis, and American artist Eduardo Kac's The BIO ART series of works discussing gene transfer, which are rooted in the fields of engineering, non-humans telematics and etc., are regarded as intimate forms of present-day cybernetic conditions in post-human subjects—imagination and performance of cybernetics. [227] Cybernetic imagination can be defined as the concept of imagination derived from the enhancement of artificial intelligence by algorithmic technology, bionic imagination in robot aesthetics, genetic engineering, the biopolitics of technological science, and etc. In other words, the imaginary aesthetics of cybernetics can be seen as a fashionable embodiment of the philosophy of technology. [228]

(para 2 of 3)

[223] Howard Caygill, 'Stelarc and Chimera: Kant's Critique of Prosthetic Judgment', *Art Journal*, 56. 1 (1997) 46-51 (p.51) JSTOR online.

[224] Patricia Piccinini, *Leather Landscape* in the seires of *We are family* [online] https://www.roslynoxley9.com.au/exhibition/we-are-family/blbmy [accessed 8th March 2022].

[225] Patricia Piccinini, *Gameboy Advanced* in the seires of *We are family* [online] https://www.roslynoxley9.com.au/exhibition/we-are-family/blbmy [accessed 8th March 2022].

[226] Patricia Piccinini, *Gameboy Advanced (detail)* in the seires of *We are family* [online] https://www.roslynoxley9.com.au/exhibition/we-are-family/blbmy [accessed 8th March 2022].

[227] Widewells, 'Posthumanism and Contemporary art', *Widewells* [online](7th October 2016) https://www.widewalls.ch/magazine/posthumanism-contemporary-art [accessed 21st February] (para 19 of 21).

[228] Widewells, 'Posthumanism and Contemporary art', *Widewells* [online](7th October 2016) https://www.widewalls.ch/magazine/posthumanism-contemporary-art [accessed 21st February] (para 18 of 21).

Fig. 22, Patricia Piccinini, *Leather Landscape* in the seires of *We are family* [online]
https://www.roslynoxley9.com.au/exhibition/we-are-family/blbmy [accessed 8th March 2022].

Fig. 23-1, Patricia Piccinini, *Gameboy Advanced* in *We are family* [online] https://www.roslynoxley9.com.au/exhibition/we-are-family/blbmy [accessed 8th March 2022].

Fig. 23-2, Patricia Piccinini, *Gameboy Advanced (detail)* in the seires of *We are family* [online] https://www.roslynoxley9.com.au/exhibition/we-are-family/blbmy [accessed 8th March 2022].

Fig. 24, Eduardo Kac, *Alba, the fluorescent bunny* in *Bio Art* [online] http://www.ekac.org/gfpbunny.html [accessed 8th March 2022].

Fig. 25, Eduardo Kac, *The Eight Day, A Transgenic Artwork* in *Bio Art* [online] http://www.ekac.org/8thday.html [accessed 8th March 2022].

However, Stelarc's practice from the discussion above involves cybernetic imagining in the posthuman subject, and Stelarc does shed light on the importance of the connection between the body and technology by creating dramatic experiences in reality. But when art practice is overly focused on a vacuum-like approach in its exploration of the relationship between technology science and humans, there is a lack of interweaving and contextualisation with history, such as the concept of co-production mentioned in the previous chapter. If the art practice of the posthuman subject is limited to an imagery method that uses the power of visualisation and technology as a contextual representation of kinship, will this become a new generation of humanism that imagines a **posthuman community**? If art practice with technology and science as the subject of cybernetics is the only way to present the performativity of posthuman, does this approach create problematic contradictions in deconstructing identity politics in anthropocentric science and nature conflict? Art, as art theorist Dr. Josephine Berry of the Royal College of Art said, is an organic being and a perceptual being; yet, when today's technology has been able to use various codes to achieve that kind of **punctum** (semblance), is the posthuman art of the cybernetics a kind of re-imagining of the closed ontology of human beings?[229] The answer is neither negative nor affirmative, but the exploration of posthuman subjects in art practice should include more complexities and semiotics from different cultural backgrounds, that is, creating a paradigm shift by integrating the perspective of others. Thus, in the posthuman subject, what else can we see or explore to embody the complexity of posthuman imagery other than from cybernetic-imagination-based art practices? Therefore, this chapter focuses on art practices beyond the cybernetic imagination as one of the ways to embody and practice the complexity of posthuman subjects—alternative posthuman imaginations—in the cybernetic era.

The body in the posthuman subject not only comes from the influence of postmodernity, digital, algorithmic technology, but should also include or review the historical and social phases and their disciplinary powers. Interpreting the

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[229] Josephine Berry, 'How to explain pictures to a dying human: On Art in Expanded Ontologies', *The Large Glass: Journal of Contemporary Art, Culture and Theory*, 27.28 (2019), 7-18 (p.17).

technological practice of colonialism as biopolitics in the previous chapter, there are more possibilities in the exploration of posthuman subjects, especially in reviewing the modernised historical experience of the other (the colonised). The body in the posthuman context should be regarded as the historical sediments of power institutions under social discipline, including the regulation of different types of bodies through technology science to shape the subjects' identity of the colonised. I'm not denying the value or intellectual possibility of discussing cybernetic imaginings of bodies in posthuman subjects, but I am worrying about the emergence of a humanistic posthuman titan. Therefore, it makes sense to focus more on the phase of the body outside the cybernetic imagination, and it should be seen as a method of extending the posthuman subject that embraces cultural information, images, and other technologically reflective ways of manifesting seeing.

3-0. The Ways to Dive into the Galaxy

The series of artworks The Ways to Dive into the Galaxy (Fig. 26 to Fig. 40) combines the transformation of my life experience (disaster relief) with the integration of Taoist philosophical views, leading me to develop the notion of the non-human human as an art practice-based embodiment of my research in developing the imagining of an alternative posthuman subject—the Shamanic Condition.

> 'In this journey of bodily closures and openings, it led me to a series of inner landscapes; what I saw, what I heard, what I could not see, the residual warmth, the white spear from the thigh, the trail of the fleeing calf drawn by the light reveals the sincerity of the landscape, in a series of flickering dots and figures. I slowly walked out of this landscape, stood in front of the wriggling planet, and watched it walk towards the depths of the white universe.'[230]

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[230] Ban-Yuan Chang, 'The Ways to Dive into the Galaxy', *Ban-Yuan Chang* [online] https://www.banyuanchang.com/1997928507332673750427827363352446530340248192068 7-65288201965374201706528965288the-ways-to-dive-into-the-galaxy-65307201965374present.html [accessed 29th March 2022] (para 1 of 2).

Fig. 26, Ban-Yuan Chang, *Untitled (eddy)* (Taipei: Asparagus Studio, 2021)

Fig. 27, Ban-Yuan Chang, *Untitled (earth)* (Taipei: Asparagus Studio, 2021)

Fig. 28-1, Ban-Yuan Chang, *Enclave* (Tainan: Tainan Art Museum, 2022)
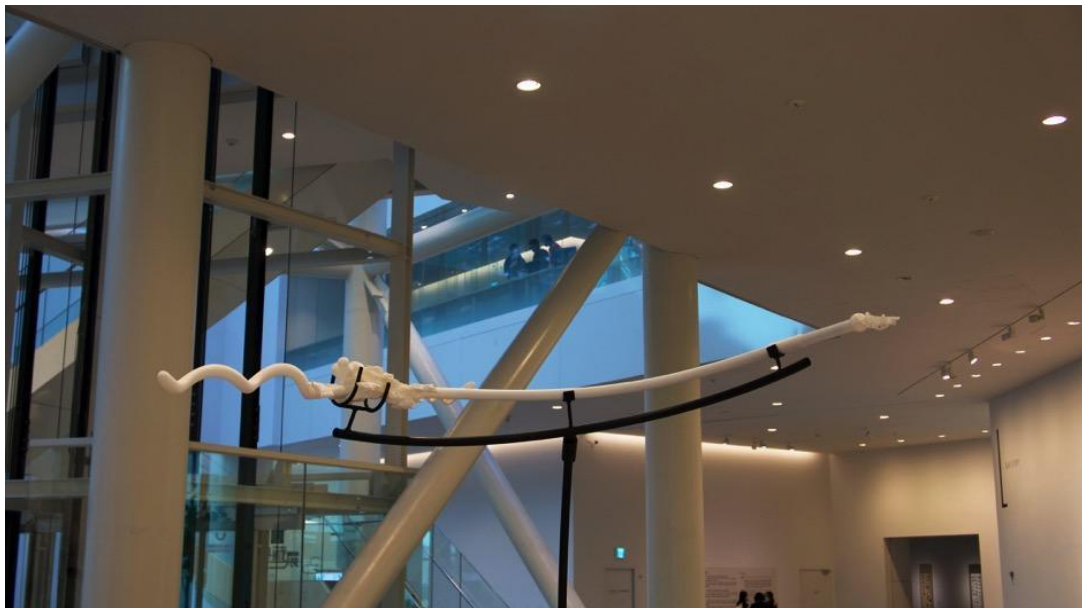
Fig. 28-2, Ban-Yuan Chang, *Enclave (Detail)* (Tainan: Tainan Art Museum, 2022)

Fig. 28-3, Ban-Yuan Chang, *Enclave (Detail)* (Tainan: Tainan Art Museum, 2022)

Fig. 28-4, Ban-Yuan Chang, *Enclave (Detail)* (Tainan: Tainan Art Museum, 2022)
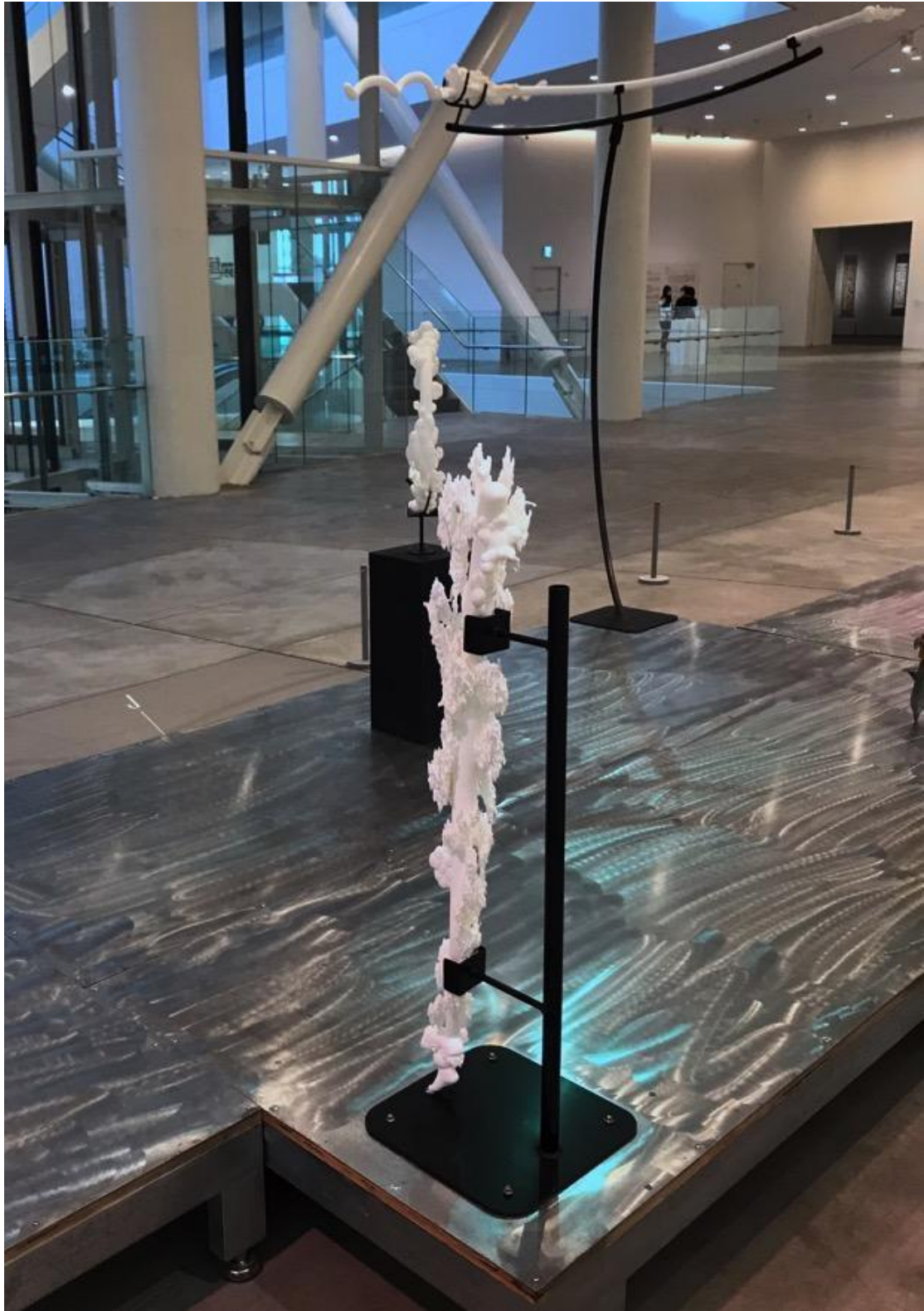
Fig. 28-5, Ban-Yuan Chang, *Enclave (Detail)* (Tainan: Tainan Art Museum, 2022)

Fig. 29, Ban-Yuan Chang, *Untitled (Image 1)* (Taipei: Asparagus Studio, 2021)

Fig. 30, Ban-Yuan Chang, *Untitled (Image 2)* (Taipei: Asparagus Studio, 2021)

Fig. 31, Ban-Yuan Chang, *Untitled (Image 3)* (New Taipei City: Ban-Yuan Chang Studio, 2021)

Fig. 32, Ban-Yuan Chang, *Untitled (Image 4)* (New Taipei City: Ban-Yuan Chang Studio, 2021)

Fig. 33, Ban-Yuan Chang, *Untitled (Image 5)* (New Taipei City: Ban-Yuan Chang Studio, 2021)

Fig. 34, Ban-Yuan Chang, *Untitled (Image 6)* (New Taipei City: Ban-Yuan Chang Studio, 2021)

Fig. 35, Ban-Yuan Chang, *Untitled (Image 7)* (New Taipei City: Ban-Yuan Chang Studio, 2022)
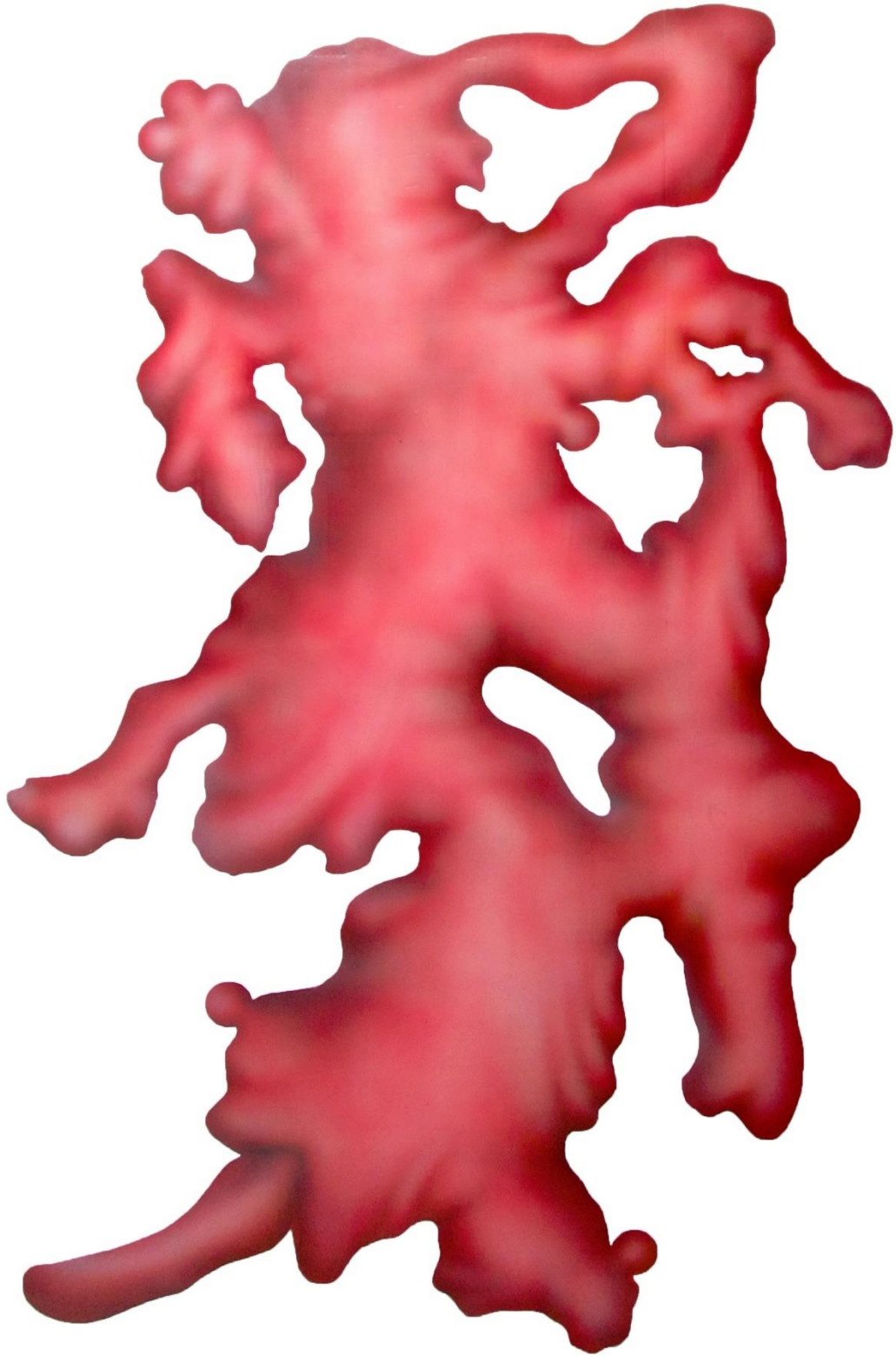
Fig. 36, Ban-Yuan Chang, *Untitled (Image 8)* (New Taipei City: Ban-Yuan Chang Studio, 2022)

Fig. 37, Ban-Yuan Chang, *Untitled (Image 9)* (New Taipei City: Ban-Yuan Chang Studio, 2022)

Fig. 38, Ban-Yuan Chang, *Untitled (Image 10)* (New Taipei City: Ban-Yuan Chang Studio, 2022)

Fig. 39, Ban-Yuan Chang, *Untitled (Image11)* (New Taipei City: Ban-Yuan Chang Studio, 2022)

Fig. 40, Ban-Yuan Chang, *Untitled (Image12)* (New Taipei City: Ban-Yuan Chang Studio, 2022)
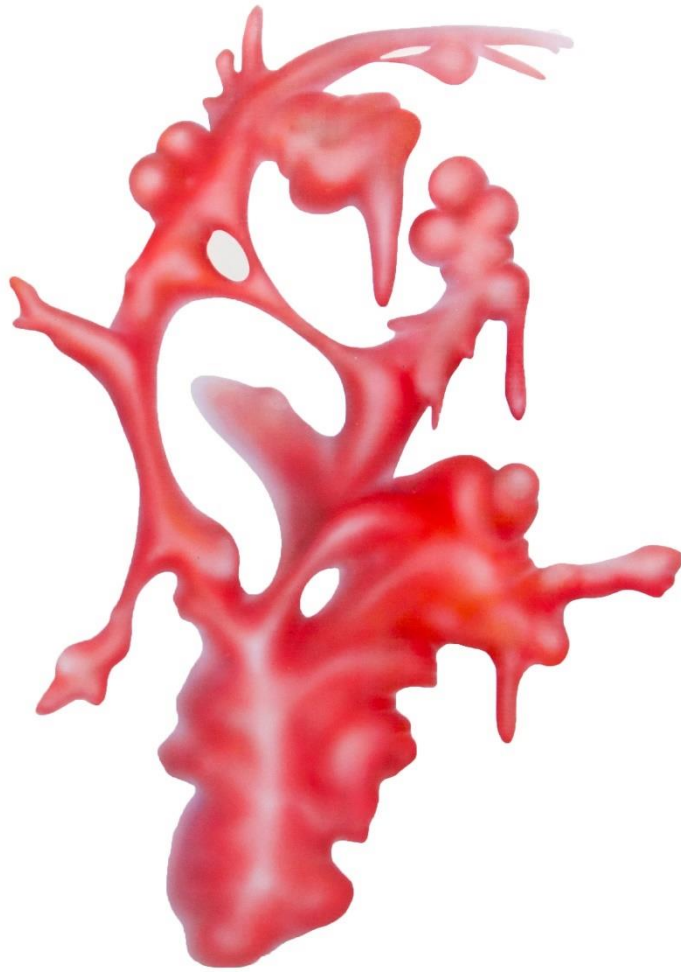
Fig. 41, Ban-Yuan Chang, *Untitled (Image13)* (New Taipei City: Ban-Yuan Chang Studio, 2022)
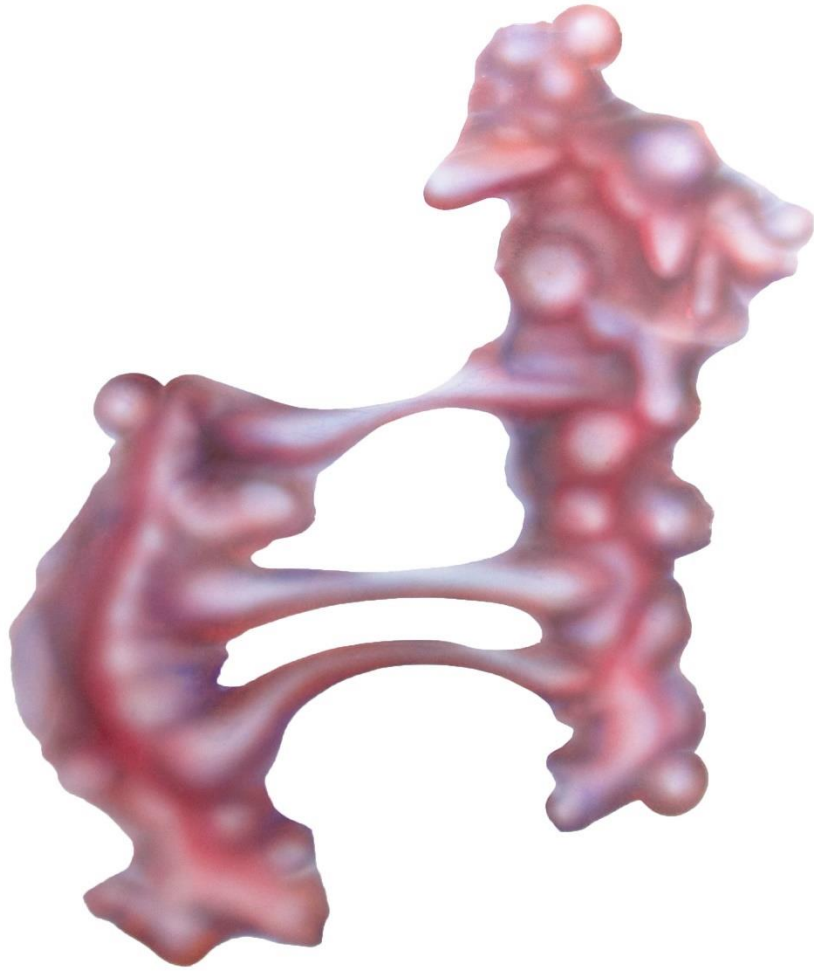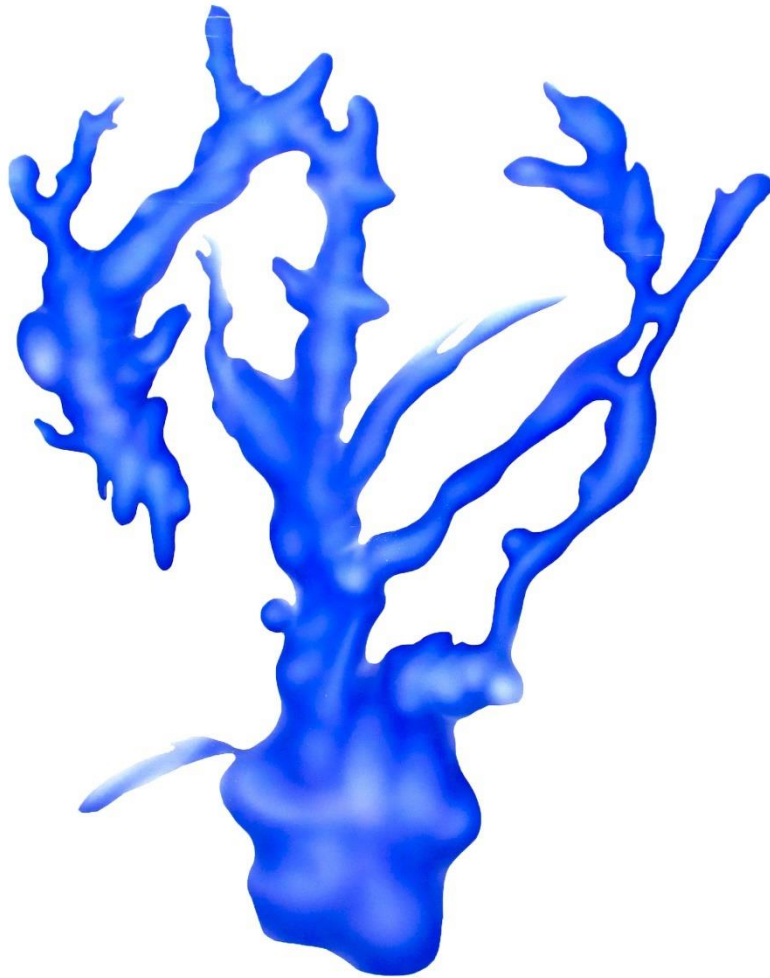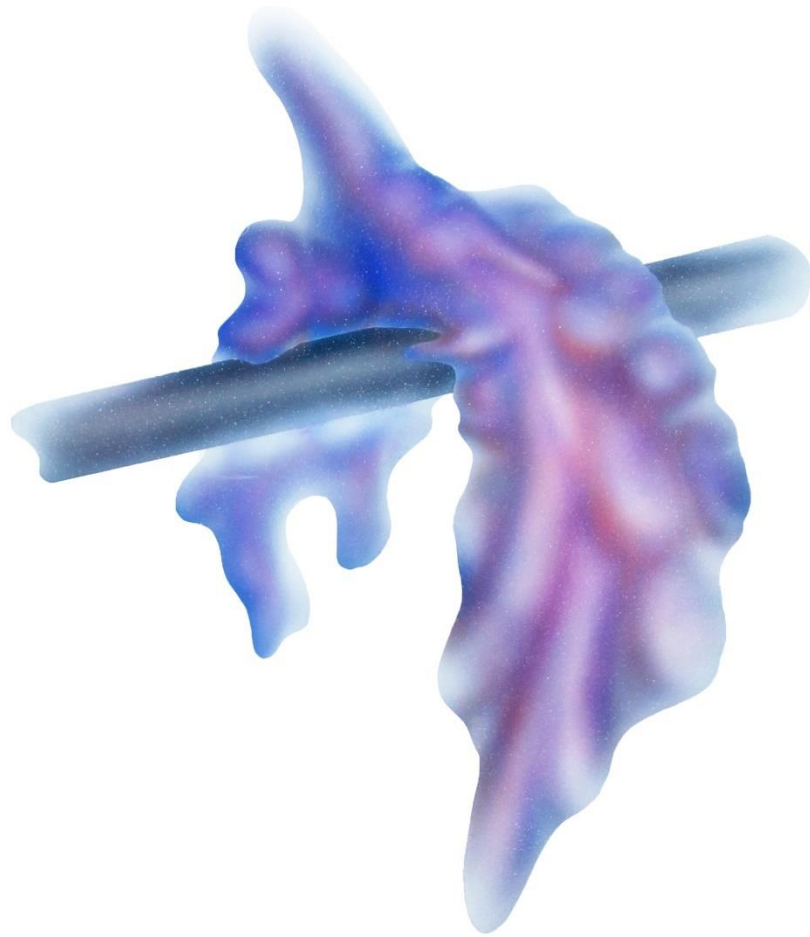
Fig. 42, Ban-Yuan Chang, *Untitled (Image13)* (New Taipei City: Ban-Yuan Chang Studio, 2022)

Fig. 43, Ban-Yuan Chang, *Untitled (Sceptre)* (New Taipei City: Ban-Yuan Chang Studio, 2022)
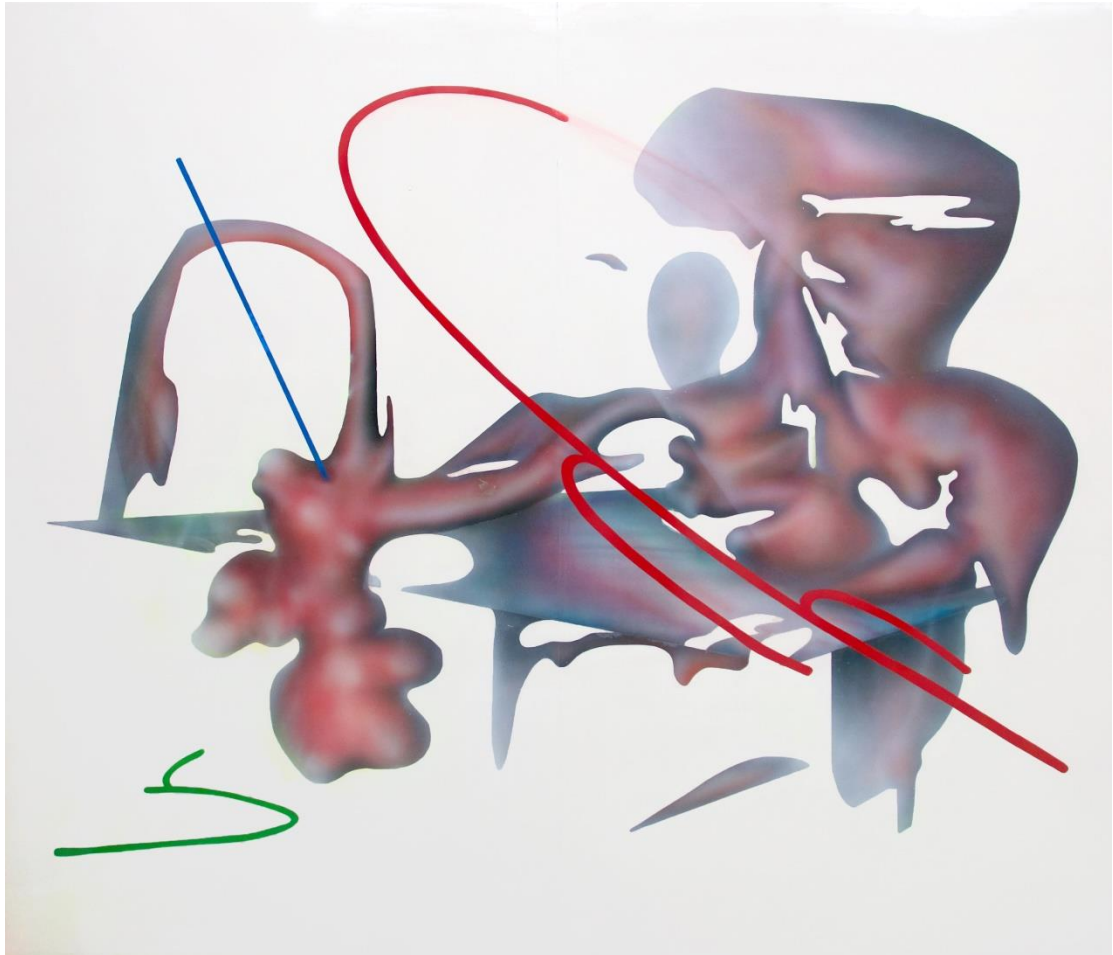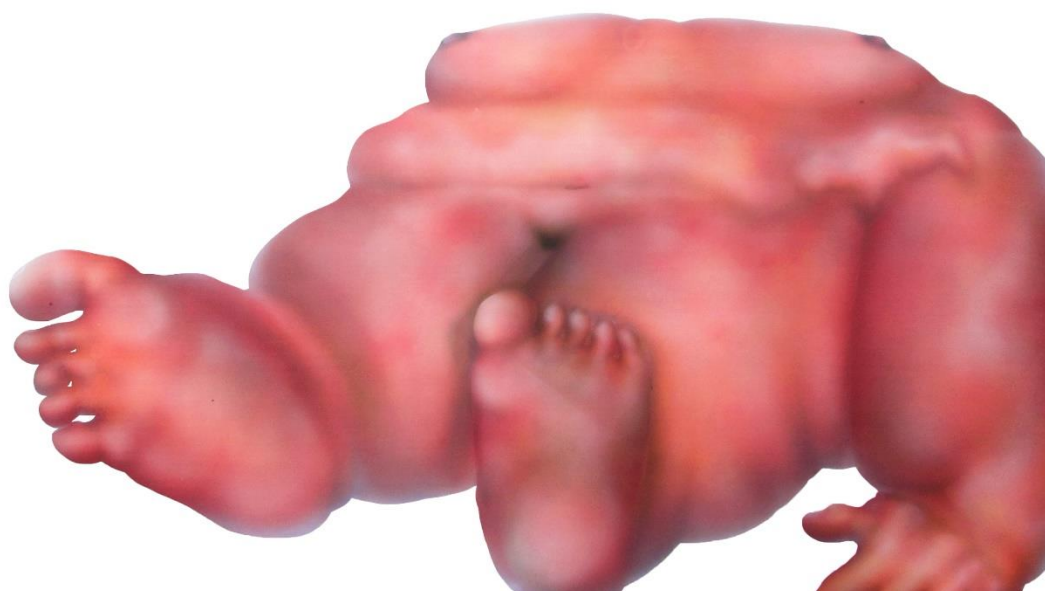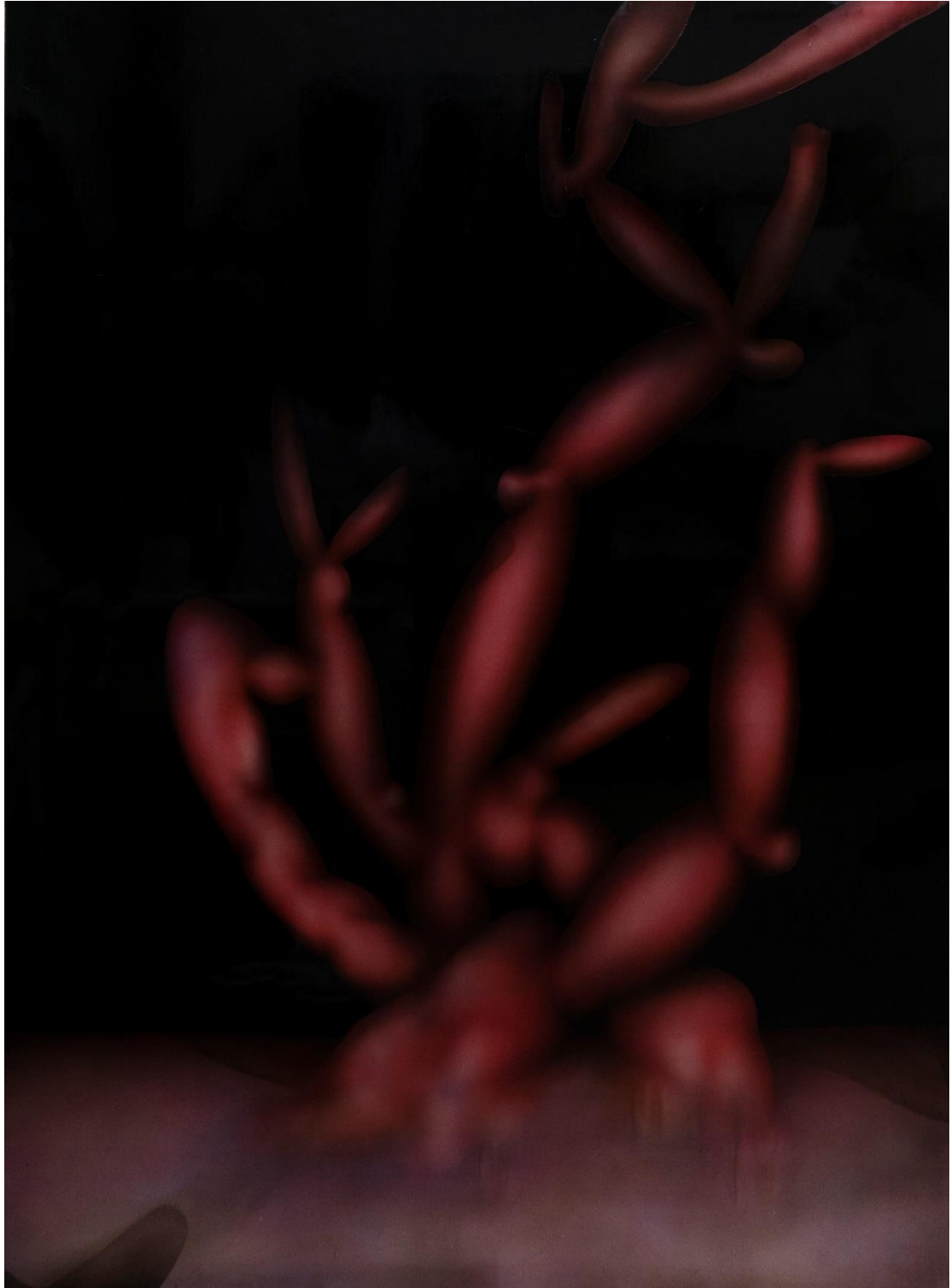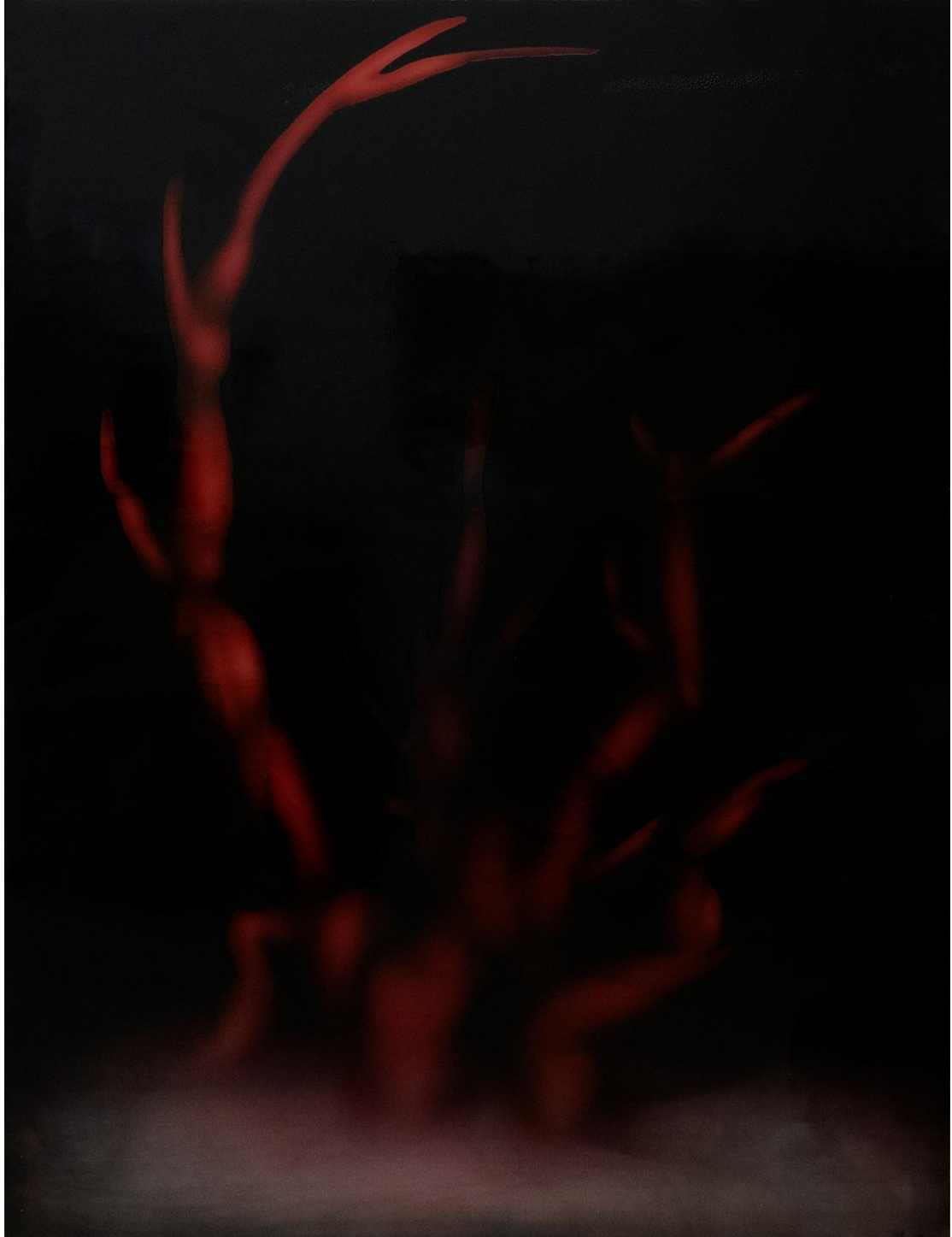
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As mentioned above (and at the beginning of Chapter 1), my experience serving in a fire station between 2016 and 2017 has had a huge impact on my art practice. The experience of disaster relief and rescue has made me rethink the relationship between life and identity—the tension between gazing at the body in pain as I measured and recorded the patient's life signs through medical instruments in a business-like manner. During this one-year, I often fantasised the experience of getting along with 'non-humans', but this fantasy became so real. Identity has become numbers and words, the lost temperature seen with the naked eye, heard with the ear, felt with the hand, the bones rushing out of the thigh like a spear, the calf muscles connected by a thin transparent fascia, the blood, like Indian red paint, has become a kind of undescribable or unnamable landscape beyond identity. Perhaps, that is a so-called disidentification. When the body is opened, the appearance of the light entering the dark body shows its sincerity and this contradictory yet interdependent emotional state forced me to establish the experience of facing life through gazing and recording. The interweaving of open landscapes and data creates that vague and paradoxical image in my mind, and the sense of time of incident becomes blurred. It is like a built-in 3D scanner and holographic projection, projecting these fragments into my mind in an indescribable form that cannot be defined in words. These experiences have only been transformed into my imagination of the body in art practice after several years of 'calming down'. In the process of 'calming down', I kept thinking about the purpose of life. Maybe, as Taoism described, everything is a kind of natural constant movement, an intertwined universe. Then, if in that far and unknown future, after our landscapes and identities have experienced all kinds of constantly updated technologies and sciences, when we look at ourselves and the world through those brand-new technologies, in what form will they be presented?

This art practice is a perceptual imagination of the body and identity rooted in the context of digital technology and information based on scientific rationality. I project each element and image in its series in a distant future, and invite the viewer to become the link between the imaginations to present the unknown known or unknown world. Therefore, in practice, it is constructed and practised in two phases of thinking:

I. **Postural imaginings of deconstruction of identities in the body**, namely *Untitled (eddy)* (Fig. 26), *Untitled (earth)* (Fig. 27), *Enclave* (Figs. 28 to 28-5), Untitled (Sceptre) (Fig 43). These works are based on the pathological data digital sharing platform of the National Institution of Health in America (NIH) and the Taoist *Neijing tu* of 'body exposing/geographicalization' [231] . The original pathological model files were first modelled in 3D, then, using software, restructured, distorted and chiselled, and finally 3D printed into sculptures and installation components via Stereolithography (SLA). SLA 3D printing technology is a method of converting the images of 3D models into computer coordinates and path data through slicing software. [232] For me, 3D printing is regarded as a cohesion of the construction and shaping of experience, while the original pathological model files can be regarded as a kind of decentralised and disidentified data experience. Through the process of assembling the pathological model files, the unknown-known, which is invisible to the naked eye and revealed only through technology, is given solidity again. However, because of the inter-embedment between the reconstructions of the pathologies, the original identity is blurred and complicated. This display of ambiguity and complexity, to me, is a methodology for liberating identity. The works are presented in a catwalk-like museum display area to encourage a questioning of the future viewing and understanding of human, body and formed templates. However, this imaginary display field is set as a field with a vague sense of time and de-narrative. It is an imagining of a hypothetical future of the body and human through a gradual disintegration of human life and form.

II. **Regarding the representation of technology science and its imagery**

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[231] See Chapter 1 in section of *The Self*.

[232] Formlabs, 'Guide to stereolithography'(SLA)3D Printing', *Formlabs* [online] https://formlabs.com/blog/ultimate-guide-to-stereolithography-sla-3d-printing/ [accessed 21st February 2022](para 2 of 12).

imagination, in the paintings from Untitled (Image 1) to Untitled (Image 14) (Figs. 29 to 42), the logic of dealing with painting and with sculptural components is similar. But my method is not an attempt to depict and reproduce an image that can be narrated or interpreted. The painting uses airbrush, with an inkjet effect similar to a printer, to embody a sense of body, highlighted and magnified as a method to practise and embody the 'paradox of de-identity and form'. Here, imagination is a projection of the visual power of technology and science, and the application of painting and airbrush is the embodiment of this projection, and form is therefore content/context itself. The practice of this concept attempts to reflect on the background of a blurred future. After the visualisation and maximisation of the unseens, how can the body and its entangled environment and various bodies be? After the non-narration, or Aphasia, has become a normal state of knowledge display, what is the imagined pattern of posthuman subjects?

In this series, combining the above thinking, through the 'display' of imaginary objects (types) and unannotated illustration-like paintings, etc., a kind of inter-work is carried out. The scenes are interconnected and constituted as a vision of a collaged landscape of a future when all living and nonliving matter becomes an organism that cannot be described and expressed. It is neither a vision of utopia nor a projection of a dystopian future, but an extension in between.

Therefore, the concept of non-human human is enacted under the art practice *The Ways to Dive into the Galaxy*. The concept of non-human human does not locate the human in the first place in order to seek a body substitute in the posthuman subject, but instead juxtaposes human (passive subject) as a sub-agent.[233] It is a dynamic energy. In the process of enacting the identification of the body, the fluid (self) translation medium and social habits and ecology that the body faces is formed. That is to say, the non-human human is a cyborg formed from the state of

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[233] Viewing the role of humans in Taoism's perspective, which sees humanity as a liquid status with the ability of adjustment in the changing circumstances (nature), compared with a big difference of understanding humanity in the western humanism context. See chapter 1.

experience of the other. Although the label of the Other in the non-human human is based on narrated/written natures and ideologies from the past, by reexamining the knowledge and agency, we can liberate the dead-end of identity politics through the objectivity of technology and science (the state before being interpreted and defined). Therefore, the body liquifies, and is no longer closed, but at the same time, is interdependent and integrated with a subject of a different time, space, environment and institution. Non-human humans themselves contain the fragility of their subjects. This fragility is also the performativity of the alternative posthuman subject. Therefore, driven by art practice to develop an alternative posthuman subject, this research and my practice is an alternative posthuman subject imagined within the context of contemporary art practice and colonial history and trauma.

This chapter examines two contemporary artists, Algerian-French artist Kader Attia and Taiwanese artist Chen Chieh-jen, and their approach towards historical trauma and corporeality in art practice and its underlying references to the experience of the Others and subjectivity in globalised identities—the relationship between the subjectivity construction and disidentification to locate the imagination of the alternative posthuman subject. This chapter is separated into two sections. In section 3-1, Kader Attia's idea of repair in his practice will be discussed through an analysis of Attia's solo exhibition, *The Museum of Emotion* at Hayward Gallery in London in 2019, where Attia put on display images of the colonised, their colonised bodies and historiography in the politics of time as a methodology for presenting 'themes excluded from the hijacked politics of the art world'[234]. In Section 3-2, I will explore the re-imagination of the body of the colonised by Chen Chieh-jen, a contemporary Taiwanese artist, through Chen's Video works (a pseudo-documentary), Ling-chi Echo and The Factory, which, in the absence of the others' historical experience (in the modernization project), will   reveal the enactment of the self and suffering through Western interpretation—showing the sincerity of the identity of the colonised,, 'the

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[234]Chazan, Guy. 'Kader Attia on Why we Need Art to Overcome 'the Dark Times we Live in'.' *FT.Com*, 2019. *ProQuest*, https://www.proquest.com/trade-journals/kader-attia-on-why-we-need-art-overcome-dark/docview/2171090208/se-2?accountid=28521 [accessed on 29th June 2021].

necessity of imperfection and the hope of becoming alive'[235]. This chapter places the concept of the body in a non-human position through the art practices of both artists, but it is not intended to replace the cyborg image of the body, nor is it a defensive statement of the body. In other words, the alternative posthuman subject is outside the cybernetic imagination, it is an imagining of a non-human form generated by the image stimulation of art practice, and it is also the 'decolonization'[236] of the cybernetic imagination of the posthuman subject, the Shamanic Condition.

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[235]Colin perry, 'Chen Chieh-Jen.' *Art Monthly*, 332. (2010), 32 (p.32). ProQuest online.

[236] I use 'decolonization' in this context because the cybernetic imagination has gradually become a political media of the aesthetics of the posthuman, and accounts for the majority of formulations in arts related to posthuman imagination. Thus, I approach Fanon's idea of decolonization, which is not aiming to destroy the foundation of the subject (cybernetics) but rather 'basing' on this subject to communicating with ourselves (author's background), tradition and its process of modernization (the construction of the imagery of posthuman aesthetics) to develop the 'culture' in the complexity of the posthuman subject. The idea of Fanon's decolonization will be discussed in section two.

3-1. Non-human human I: A Philosophy of Repair to Reveal the Sincerity of the Body—Kader Attia

The idea of the perfect body has been part of the power-knowledge structure of Western empires for a long time. Its traditions are entangled with humanity, Science and Christianity, and these 'implicit assumptions about what constitutes the basic unit of reference for the subject of knowledge'[237] ,as Braidotti puts it, are embodied in today's digital age of images, that is, fashion and cosmetics, medicine and fitness. Furthermore, the absence of body parts and the human desire to reveal the body has been transformed into a routine or standard that resembles an assigned frame. If some part of the body system is missed, it needs to be repaired to function properly, regardless of the functional or aesthetic stage. It's a power struggle about the performativity of body and identity.

Kader Attia's art practice focuses on body restoration and its performativity of western power in a globalised world (reification of non-Western cultures, otherization, and silence on their discourse).[238] From his work, this approach evokes a method of exercising the performativity for the other, namely, **display**. By showing various broken bodies, it returns the body and performance to its essentials The showing of trauma is the repair of history and identity.

In his solo exhibition, *The Museum of Emotion* at Hayward Gallery in London, in 2019, Attia raised the urgent issue of postcolonial trauma in the capitalist society of the Western international system. He drags the viewer into the historical trauma of Western power by constructing a series of permutations of minorities (transgender, historical discourse leaders/colonizers, and colonized). The exhibition includes the photographic works *Landing Strip* (Fig. 44 to Fig. 45)[239],*The Field of Emotion* (Fig. 46)[240] and the installation *The Repair from*

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[237] Rosi Braidotti, 'Posthuman Humanities', *European Educational Research Journal*, 2013 [pre-print] https://journals.sagepub.com/doi/pdf/10.2304/eerj.2013.12.1.1 [accessed 1st April 2021], p. 2.

[238] Naomi Polonsky, 'Kader Attia's Work Holds a Mirror to the World's Injustice', *Kader Attia* [online] http://kaderattia.de/home/ [accessed on 28th February 2021] (para 6 of 7).

[239] Kader Attia, *The Landing Strip* [online] http://kaderattia.de/the-landing-strip-2000-2002-2019/ [accessed 30th September 2020].

[240] Kader Attia, *The Field of Emotion* [Online] http://kaderattia.de/home/ [accessed 30th September].

Occident to Extra Occident culture (Fig. 47 to Fig. 48)[241]. Through these works (the imagined community and perception of the performativity), the contradictory relationship between grassroots power institutions and their power of ideological formation is presented and discoursed. In Attia's art practice Landing Strip, a series of photographic documents conducted on transgender workers in France, , the display of the body and the configuration of human images appears straightforward and transparent under Attia's lens. The scenes of dressed transgender strippers and sex workers are presented in the field of performance agency in a frameless and unfolding manner of display. Attia puts the sincerity, life itself, of those marginalised by the power establishment in front of the public in a series of reversed-curated images, and challenges the public's ideological labels and norms of the sanctity of performative agency. In other words, minority labels are deconstructed into visual symbols from the legacy of colonialism and the position of the other in the global system. It repairs the trauma of being marginalised by the power establishment by showing the cultural language of the Other—the daily life and essence of the body—and at the same time liberates the identity of **the Other**. Attia's photographic characters, such as immigrants, transgender workers, sex workers, etc., have resonate with Attia's identity–an Algerian born in Paris who lived in a French colony in North Africa. The marginalised society in the photos are presented in the form of a French salon, and the images directly reflect the body and life outside the 'beauty of fashion'[242], ironically challenging the aesthetic form in Western epistemology. When these (images of minorities) are magnified and presented in the way of traditional Western museology, the ideology of aesthetic images and the performance of the other's body collide with each other to generate sincerity. This sincerity is manifested in provocative, violent tension in Attia's other work, *The Repair from Occident to Extra Occident culture*. Various portraits full of 'scars' (portrait sculptures of African tribes, wounded French soldiers during World War II,

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[241] Kader Attia, *The Repair from Occident to Extra Occident culture* [online] https://www.nytimes.com/2019/02/25/arts/design/kader-attia-hayward-gallery.html [accessed 27th September 2020].

[242] At the beginning, Attia tended to show this series of photographs to fancy magazines and galleries in Paris, but they all rejected him, stating that showing the "ingeneral" persons' pictures on the cover or in the galleries is unacceptable. Thus, Attia decided to publish this series of photographs by himself in his small apartment. See: Ralph Rugoff, Kadder Attia, 'Kader Attia and Ralph Rugoff in conversation', in *Kader Attia—The Museum of Emotion*, ed. by Ralph Rugoff (London: Hayward Gallery, 2019) pp. 8-25 (p. 13).

medical illustrations, portraits of destroyed officers, some African cultural relics, tribal records, and etc. that mend the traces) in a temporal and spatial juxtaposition to the colonial trauma, the 'incomplete' body outside the perfect body (Human) of the West, and reset the discourse power of European imperial colonisation to manifest itself with others on the stage of historical experience and the constructed modern body. These deliberately materialised (cultural relics) displays reverse the geosemiotics in the field of discourse (the ideology under the Western modernization project), giving each other a state of objectivity. This state, which includes identities such as race, fashion, and gender, shatters—repairs—one another's linguistic and geopolitical images through the territorial nature of the museum or gallery and its denarrativeness (returning to what it manifests itself, the content of the object itself), and thus liberating its prison of a one-point perspective. This is the so-called crossover performativity. An agency that **penetrates** the binary opposition of hegemony and the victim that creates the possibilities beyond the opposition by confronting violence and trauma. Here, Attia's 'repair' is a way of expressing the content of the object and breaking the opposition, 'content is form'[243].

Fig. 44, Kader Attia, *The Landing Strip* [online] http://kaderattia.de/the-landing-strip-2000-2002-2019/ [accessed 30th September 2020]

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[243] Donna J. Haraway, *Simians, Cyborgs, and Women—The Reinvention of Nature* (New York: Routledge Taylor & Francis group press, 1991), p. 185.

Fig. 45, Kader Attia, *The Landing Strip* [online] http://kaderattia.de/the-landing-strip-2000-2002-2019/ [accessed 30th September 2020].

Fig. 46, Kader Attia, *The Field of Emotion* [Online] http://kaderattia.de/the-field-of-emotion-2018-19/ [accessed 30th September]

Fig. 47, Kader Attia, *The Repair from Occident to Extra Occident culture* [online]
http://kaderattia.de/the-repair-from-occident-to-extra-occidental-cultures-fridericianum-museum-kassel-germany-2012/ [accessed 27th September 2020].

Fig. 48, Kader Attia, *The Repair from Occident to Extra Occident culture* [online]
http://kaderattia.de/the-repair-from-occident-to-extra-occidental-cultures-fridericianum-museum-kassel-germany-2012/ [accessed 27th September 2020].

In addition to the display as a method for deconstructing the identity of the other,
Attia's philosophy of repair evokes an affirmative attitude towards displaying the
body. The discourse power of the body under the subject narrative consists of

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identity, and then constructs the identity of the subject itself. In this context, navigating the identity formulation from the 'history of ongoing displacement and encounter'[244] and by examining the relationship of the others and their father, the philosophy of repair thus, through the reflexivity—from the museological display—of the body, liberates the other's identity labels under authority. The juxtaposition of many bodies thus visualises the body's own emotions.

However, is this appropriation of juxtaposed historical artefacts likely to create a politically correct gap between the ideology of art history and history in general? In the systemic chaos of general history, is there an urgent need to categorise these liberated identities into a chronological-political normative doctrine or manifesto (one subsumed again in another discourse agent)? American art critic Dieter Roelstraete voices this concern in his article *After the Historiographic turn: Current Findings*. While Dieter's argument does not directly imply a link to Attia's methodology (appropriation), in art practice concerns about the loss of historical systems in contemporary art provides new questions in Attia's art practice. Dieter urges that the importance of naming the current state of art should focus on the post-Bush era (the boom of art fairs, the escape of hedonism).[245] Dieter believes that the overproduction, saturation and excess of contemporary art is a crisis, and it is time (2009) to end the crisis and rediscover the history of the future in the shadow of the 'endless conclusion' (mining the future to define contemporary art).[246] In Dieter's context, the system of contemporary art (2009)—due to the Bush-era setting—is disintegrating and falling apart into an unrealistic romantic picture, where art is losing its link to historical narrative. But, I'd like to ask, which history is he referring to?

As we expand the narrative lens through which contemporary art history and **the**

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[244] Giovanna Zapperi, 'The Ambivalent Power of Emotions', in *Kader Attia—The Museum of Emotion*, ed. by Ralph Rugoff (London: Hayward Gallery, 2019) pp. 60–63 (p. 60).

[245] By escape and withdrawal into both intro- and retrospection, by depoliticization and hedonist apathy was the background of contemporary art in that time between 2001 and 2009. See: Dieter Roelstraete, 'After the Historiographic turn: Current Findings', *e-flux journal*, 6. (2009) section 2 of 6 https://www.e-flux.com/journal/06/61402/after-the-historiographic-turn-current-findings/ [accessed on 30th June 2021]

[246] See: Dieter Roelstraete, 'After the Historiographic turn: Current Findings', *e-flux journal*, 6. (2009) section 5 of 6 https://www.e-flux.com/journal/06/61402/after-the-historiographic-turn-current-findings/ [accessed on 30th June 2021]

art of the Other have been interpreted within the historical narrative of the American world, art historian Eva Kernbauer offers a more positive vision of the issue. In her thesis *Anachronic Renaissance*, Eva Kernbauer illustrates the positive imagination of historical appropriation by analysing art historian Alexander Nagel and British painter Christopher Wood to arrive at the concept of appropriation in art practice:

> 'Appropriation may describe not merely an individual's 'inscription' into the chain of authorship, but also its interruption, leading to a much more complex undermining of art historiography than is, hitherto, entailed in most art theoretical concepts of appropriation [....] if the emphatic use of art as an instrument of historiography is exemplary at all for such a phenomenon, then [...] today, this would imply a more critical attitude towards the enlightened claim of making history through art; and a deeper interest in decentred practices that make it possible to perceive art as embedded in the sediments of history, and, as such, connected to social issues[...]As art becomes increasingly conscious of its own historicity... touching upon the concept of the contemporary and its relation to history, especially in the light of a rewriting of modernism[...]Kader Attia's post-colonial "Re-Appropiation" of the relics of Colonialism [...]could be recognized as contributions to art historiography.'[247]

Kernbauer, with an open mind, believes that historical appropriation in contemporary art, especially when looking back at colonialism, can be seen as a blind challenge and transformation of the political stance of the past in the present world, that is, to restore a history of Western powers beyond the historical imagination.[248] The appropriation of history by art is not to recreate history, but to reveal the position of the other in history, and to reflect the fluidity of history through the power of imagination. Thus, as can be read from Attia's artistic practice, Western modernity and its values, histories and institutions must be denaturalized and exposed in order to develop alternative narratives and construct the future. The reappropriation of history reveals the 'empty myth'[249] of Western power modernity. This is a subversive behaviour (art practice) of the order of modernity and also Attia's 'ideological metaphorical embodiment' in art practice.[250] The University of Sheffield School of Languages and Cultures Dr.

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[247] Eva Kernbauer, 'Anachronic concepts, Art Historical Containers and Historical practices in Contemporary Art', *Journal of Art Historiography*, 16. (2017), 1-17 (p. 12) ProQuest Online.

[248] Eva Kernbauer, 1-17 (p. 14) ProQuest Online.

[249] Amanda Crawley Jackson, '(Re-) appropriations: Architecture and Modernity in the Work of Kader Attia', *Modern & Contemporary France*, 19. 2 (2011), 163-177 (p. 165). Taylor & Francis Online.

[250] Laurine Ann Farrell, 'Kader Attia's History of a Myth: The Small Dome of the Rock.' *Kader Attia* [online] http://kaderattia.de/kader-attias-history-of-a-myth-the-small-dome-of-the-rock/

Amanda Crawley Jackson analyses Attia's repulsive attitude in postmodernity (re-appropriation) under globalisation in her article *(Re-) appropriations: Architecture and Modernity in the Work of Kader Attia*. She states that Attia's transformative reappropriation of colonial history could be seen as decolonization. Attia's methodology in art practice 'breaks the historical continuity of global postmodernity'.[251] In other words, it is a transitional justice with temporal politics, liberated from the knowledge of Western subordination by applying and revisiting the knowledge of modernity of colonial history in a disordered sequence.

Thus, the sediments of history, through contemporary art, from the practice of Kader Attia and the sincerity of objects (photos of sex workers, cultural relics of colonial heritage, historical documents) is not only a kind of historical repair outside of history, but also a guide to imagining knowledge beyond history. The traumatic subject (the body) and the wounded imagery that are displayed] imply the unseen cultural substance and the geography of corporeality that visualises and animates its identity reflection and makes the other free from being 'labelled', and allows the other to become a discourse power with crossover performativity.

Thus, the philosophy of repair in Attia's context drags the body into a historically based foundation to create a sense of perceived intimacy and immersion in the process of complexity. In a similar fashion, Attia's methodology in Braidotti's posthuman subject's context—where art practice can be seen as a kind of 'disidentification''[252]— moves from closeness to differentiations (gender, culture, race, geography) of subjectivity (but not the majority with a voice). Attia liberates the self by confronting the difficulties and pains of trauma itself, 'which involves the quest for transformative ethics and politics, to raise awareness of the complexities and heterogeneities involved in striving for change in diversity,

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[accessed 27th July 2021] (para 7 of 10).

[251] Amanda Crawley Jackson, '(Re-) appropriations: Architecture and Modernity in the Work of Kader Attia', *Modern & Contemporary France*, 19. 2 (2011), 163-177 (p. 172). Taylor & Francis Online.

[252] See: Rosi Braidotti, *The Posthuman* (Cambridge: Polity Press, 2013), p. 89.

kinship societies.'[253]

By linking his family background (Algerian immigration) with the historical trajectory of French colonisation in North Africa, Attia takes the form of Western epistemology and its narrative as an approach to transcending the binary boundary between the other and the self to articulate the sincerity beyond both. This is a kind of reflection and breakthrough on the discourse power of global theme parks, it also enriches the subjectivity of humans, an imagining of non-human human **outside the Human**, and provides the possibility of the imagining of alternative posthuman subjects. However, in addition to such crossover performativity, what other aesthetic thinking and performativity in art practice can we explore? The next section will use Chen Chieh-jen, a contemporary Taiwanese artist, as an example, through his reflections on the formation of Taiwan's subjectivity under the colonial process and globalisation by exploring hope in the form of pseudo-documentary.

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[253] See: Rosi Braidotti, 'Affirmation, Pain and Empowerment', *Asian Journal of Women's Studies*, 14. 3 (2008), 7-36 (p.19). Taylor & Francis Online.

3-2. Non-human human II: Exiled Self, Accelerated and Disposable Body and Artificial Memory—Chen Chieh-jen

> 'I don't really need to tell my actors how they should act'
> —Chen Chieh-jen[254]

'What does globalization mean? Are our emotions, perceptions, identities, and memories inferred or organized in this digitized, algorithm-like global system? In this context, how should we maintain the originality of social relevance and its reproduction and innovation? Most importantly, how can we simultaneously liberate our bodies in this globalized panoramic surveillance?'[255]

The above questions were posed by Taiwanese artist Chen Chieh-jen when he was invited to a talk at the Royal College of Art Taiwan Film Festival in 2020, and prompted us to face the deeper questions about our own existence, about who I am. I was one of the audience members of the talk at that time and as a foreigner developing in a foreign land, this question resonated deeply in my mind. Specifically, these questions focus on Chen Chieh-jen's handling of the relationship between Taiwanese identity in colonial history and globalisation, dealing with the historical experience of modernity (Westernisation) constructed in the colonial context. Following the discussion in the previous section of Attia's method of display and the idea of repair, it can be seen from this that the appropriation of history has given the power to rethink the construction of history under Western narratives. Appropriation, however, also provides the possibility for the development of an alternative posthuman subject, a contrast to the Human who escapes from the Western narrative, that is, the imagining of non-human humans. In this section, I will explore Chen Chieh-jen's practice, which endows the body with a kind of **soft** and **silent resistance** to authority, to make the imagining of non-human human clearer. As discussed in Chapter 2 on the practice of technology and science in biopolitics, when colonialism is viewed as a technological project under biopolitics, colonialism can be viewed as **a pre-term**

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[254] Sun Quan, Huang, 'The Emotion-Technique in Chen Chieh-jen's work', *Huang Sun Quan's Blog* [online] (30th Dec 2017) https://medium.com/@HuangSunQuan/%E9%99%B3%E7%95%8C%E4%BB%81%E4%BD%9C%E5%93%81%E4%B8%AD%E7%9A%84%E6%83%85%E6%84%9F%E6%8A%80%E8%A1%93-a9ab1a959354 [accessed 5th March 2021] (para 5 of 13).

[255] The information of the event was published by the Royal College of Art. Please see the detail: https://www.rca.ac.uk/news-and-events/events/taiwan-film-festival-uk-rca-soah-film-night-series-present-chen-chieh-jen/

of cybernetics. In Chen Chieh-jen's works, by applying the method of pseudo-documentary, the narration of photography and the extension under the frame, Chen juxtaposes and combines various interpretations of trauma in Taiwan's colonial history, as a way to open up the imagination of the colonised subjectivity (Taiwan) beyond the experience of modernity.

At the end of martial law in Taiwan in 1983, Chen Chieh-jen used his body as a medium to publish the performance work *Dysfunction No.3* (Fig. 49) [256] in Ximen, Taipei, and recorded his performance art work with a 8mm film camera. Chen applied this media and body in order to respond to the interconnectedness between bodily agency (freedom, voice, autonomy) and institutions of power. Body as a kind of 'self-media'[257], which is against the discourse power of the authority (during the martial law dictatorship period). This work is a key piece that greatly influenced Chen Chieh-jen's art career, and it also explains why images in Chen Chieh-jen's practice plays a vital role. At the beginning, *Dysfunction No.3* was planned as just an impromptu performance by Chen Chieh-jen and a few friends.

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[256] Chen Chieh-jen, *Dysfunction No.3* [online] http://www.longmarchspace.com/zh/artists/chen-chieh-jen-2/#gallery-7 [accessed 3rd March 2021].

[257] Sun Quan, Huang, 'The Emotion-Technique in Chen Chieh-jen's work', *Huang Sun Quan's Blog* [online] (30th Dec 2017) https://medium.com/@HuangSunQuan/%E9%99%B3%E7%95%8C%E4%BB%81%E4%BD%9C%E5%93%81%E4%B8%AD%E7%9A%84%E6%83%85%E6%84%9F%E6%8A%80%E8%A1%93-a9ab1a959354 [accessed 5th March 2021] (para 2of 13).

Fig. 49, Chen Chieh-Ren, *Dysfunction No.3* [online]
http://www.longmarchspace.com/zh/artists/chen-chieh-jen-2/#gallery-7 [accessed 3rd March 2021].

However, after the artist invited a photographer friend to record and play it back with a film camera, Chen reviewed the film of this **improvisational performance** and found that the documentary format can only show the surface of the event itself, but not the interiority (emotion, ambient) behind the subject's surface. This lost experience led Chen Chieh-jen to explore how images can present the **interiority** of the subject, and it took 19-year's before Chen Chieh-jen was able to apply the film (*Linchi-Echos: Echoes of a Historical Photograph* released in 2002) method to practise this idea.[258] Here, the invisible inner power that Chen Chieh-jen mentions which cannot be captured in a documentary form alludes to the individual within the environment of the times, such as during martial law, more specifically, the restricted freedom of oneself, the 'consciousness of complexity'[259] in which the experiences and mental states of one's own perception are intertwined. For Chen Chieh-jen, the film contains 'visible and imaginary elements,

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[258] Sing Song-Yong, 'Post-Event Contemporary Trans-disciplinary Moving Images: An Analysis of Chieh-Jen Chen's Earlier Works and the Re/conceptualization of Realm of Reverberation', trans. by Google translate, *NCU Journal of Art Studies*, 19. (2016), 105-148 (p.116).
[259] Sing Song-Yong, 'Post-Event Contemporary Trans-disciplinary Moving Images: An Analysis of Chieh-Jen Chen's Earlier Works and the Re/conceptualization of Realm of Reverberation', trans. by Google translate, *NCU Journal of Art Studies*, 19. (2016), 105-148 (p.117).

and the narrative of the film must have a physical sense, but it is difficult for documentaries to convey the level of psychological change, which **cannot** be explained in words.'[260] In other words, the inner power of images, whether material or conceptual, must have an imaginary manifestation above reality. And this is related to the capture angle of the image, that is, photography itself. The medium of photography also refers to the production process of the recipient's modern experience. Photography (video recording), in the context of colonial history, is a 'primary medium for visualising and archiving the Other'[261], and when we follow this trajectory and see the Taiwan example, the modern experience of the Taiwanese 'through photography itself are photographed to construct a non-Western identity.'[262]

Photography and video here refer to the social disciplines of colonialism—the imperial (colonial) perspective. And Chen Chieh-jen is trying to reveal the inner perceptions behind historical photography. As Susan Sontag mentions in *On Photography* (2005):

> 'All that photography's program of realism actually implies is the belief that reality is hidden. And, being hidden, is something to be unveiled. Whatever the camera records is a disclosure—whether it is imperceptible, fleeting parts of movement, an order that natural vision is incapable of perceiving or a "heightened reality" (Moholy-Nagy's phrase), or simply the elliptical way of seeing.'[263]

In other words, photography is a method of producing experience. Through photography, Sontag pointed out that the subject becomes the experience itself, the material itself, and the subjects being photographed also enter into the viewer's experience construction. Photography thus becomes a part of the information system and the construction of history, and thus 'produces a

[260] Sylvie Lin and Wei-Yi Lee, 'History of the photographed: the conflicted age of Chen Chieh-jen', *Voice of Photography* [online] https://vopmagazine.com/cr/ [accessed 2nd July 2021] (para 5 of 15).

[261] Wang Pin-Hua, 'Body image in death scene - Chen Chieh-jen's creative force field', trans. by the author, *Art Critique of Taiwan* [Online] http://act.tnnua.edu.tw/?p=756 [accessed 29th Janurary] (para 25 of 53)

[262] Sylvie Lin and Wei-Yi Lee, 'History of the photographed: the conflicted age of Chen Chieh-jen', *Voice of Photography* [online] https://vopmagazine.com/cr/ [accessed 2nd July 2021] (para 2 of 15).

[263] Susan Sontag, *On Photography* (New York: Farrar, Straus & Giroux, 2005) p.94. Rosettabooks.

normative (experience) framework'.[264] The framework of photography shows the experience of an event at a certain moment. However, the **authenticity** of the event experience comes from the fact that it is photographed. The experiential production of photography, which Sontag refers to here, is an imaginary construction outside the frame of the photographic image, just like the dynamic propaganda of the interpretation and repetition added by the media in horrifying images or photos.[265] This kind of imagination is an extension of photography's capture of the moment, and this extension, in Chen Chieh-jen's practice, is a dynamic image form that reflects photography outside the framework of the scenery of modernity. Chen Chieh-jen stretches the time of this extension, and in this temporal extension, the history of the object and its discourse power are played out in this stretched interval. Photography, in the Chinese context, involves the **capture** of the soul[266] The belief is that during the process the photo steals the soul from the body and embeds it within the photo, that is, the production of imagination. According to Chen Chieh-jen in an earlier series of photography, the definition of photography given in the work *Revolt in the Soul and Body 1900-1999* (Fig. 50 to Fig. 52)[267], he pointed out:

> 'For me, photography is more of a soul-stealing ritual technique, a way of dissecting reality through light and then condensing the 'death' of the dissected subject on photographic paper [...] Photography is misguided Read as presentation of 'reality' and 'evidence', especially in terms of ideology. Securing authorship and generating memory is a therapy.'[268]

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[264] Susan Sontag, *On Photography* (New York: Farrar, Straus & Giroux, 2005) p.. Rosettabooks.

[265] Susan Sontag, *Refarding the Pain of Others* (New York: Picador, 2003), p.33.

[266] Amy Cheng, 'On Lingchi: Echoes of A Historical Photograph', trans. by Christine Chen, *Yishu Journal of Contemporary Chinese Art* , 2.1 (2003) 77-81 (p. 77).

[267] This series was created between 1996and 1999, and it has an important connection with Chen's followed semi-documentary film *Linchi Echo* and *The Factory*.

[268] Chen Chieh-jen, Revolt in the Soul & Body 1900-1999, trans. by the author, *IT Park* [online] http://www.itpark.com.tw/artist/essays_data/10/153/73 [accessed 7th July 2021].

Fig. 50, Chen Chieh-jen, *This Life of Ours (Genealogy of Self)* in the series of *Revolt in the Soul and Body 1900-1999* [Online]
https://www.tfam.museum/Collection/CollectionDetail.aspx?cid=3205&ddlLang=en-us
[accessed 14th March 2022].

1934-1997

Fig. 51, Chen Chieh-jen, *Lost to Voice III* in the series of *Revolt in the Soul and Body 1900-1999*
[Online] https://www.tfam.museum/Collection/CollectionDetail.aspx?cid=3340&ddlLang=en-us
[accessed 14th March 2022].

Fig. 52, Chen Chieh-jen, *The Image of Identical Twins* in the series of *Revolt in the Soul and Body 1900-1999* [Online] https://ravenel.com/en/cata/artistIn1/7be6e18b-5fb9-4188-adf1-1f141f8f40d9 [accessed 14th March 2022].

The agency of photography in the production of experience is therefore applied by Chen Chieh-jen as a reverse development method, more specifically, an imaginary performance of historical experience is once again performed and the subject is thus empowered to fill the experience gap before the experience production, and through constructing the dynamic performativity (film), to create the manifestation of inner perception (concealed). In his film *Linchi-Echos: Echoes of a Historical Photograph* (Fig. 53)[269], Chen Chieh-jen reinterprets historical photography to give the subjects in colonial history a sense of beyond the labelled identity, an imagined reality outside the photographic experience.

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[269] Jeff Lee, 《凌遲考》 *Lingchi: Echoes of a Historical Photograph (陳界仁 Chan Chieh-Jen, 2002)* [online video] https://www.youtube.com/watch?v=_CWM8tctvWY [accessed 4th March 2021]

Fig. 53, Jeff Lee, 《凌遲考》*Lingchi: Echoes of a Historical Photograph (陳界仁 Chan Chieh-Jen, 2002)* [online video] https://www.youtube.com/watch?v=_CWM8tctvWY [accessed 4th March 2021].

Fig. 54, Unknown French Soldier, *Lingchi execution 1905: Fu-Cho-Li by a thousand cuts* [online] https://www.executedtoday.com/2008/04/10/1905-fou-tchou-li-lingchi/ [accessed 4th March 2021].

Linchi-Echos: Echoes of a Historical Photograph was inspired by a photograph of Chinese torture published in the book *Les larmes d'Eros* (Tears of Eros) by French thinker George Bataille (Fig. 54)[270], this photo is placed at the end of the book and also echoes the photo of the Lascaux cave paintings at the beginning of the book. In this book, Bataille through interweaving the correlation between eroticism, death and torture in a brief historic narrative, brings out the question of what is human. Death, art, and eroticism in Bataille's writings become a kind of madness that leads people towards the coexistence of joy and grief—from labor to game and slave[271], its knowledge production during the process of power production (the replacement relationship between master and servant)[272], the taboo of pleasure, and Oneness with norms (religion and eroticism)[273] extends to a supreme overproduction of energy[274]—embodying the essence of human nature, the ecstasy of the pursuit of 'expenditure'.[275] In the context of Bataille's Eroticism, the photo of Beijing torture *Ling Chi* cited in the book is an 'infinite reversal energy. From the most unspeakable to the most exalted.'[276] This elevation is manifested by the prisoner in the photo who smiles a smile that is not a smile. Now, when the focus is drawn back to Chen Chieh-jen's film *Linchi-Echos: Echoes of a Historical Photograph*, the torture photos from Bataille's book take on a more political tension imbued with madness and anguish. This photo was taken in Beijing between 1904 and 1905, four to five years after Beijing was invaded by the Eight Nation Alliance. The photographer, an unknown French soldier at the time, recorded the torture. This is a record of 'spectacles'[277] and a method for the coloniser to produce historical memories and labels of the colonised by capturing

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[270] Unknown French Soldier, *Lingchi execution 1905: Fu-Cho-Li by a thousand cuts* [online] https://www.executedtoday.com/2008/04/10/1905-fou-tchou-li-lingchi/ [accessed 4th March 2021].

[271] George Bataille, *Tears of Eros*, trans. by Peter Cornor (Hong Kong: City Light Books, 1989), p.46.

[272] George Bataille , p.61.

[273] George Bataille, p..73

[274] George Bataille, p..162

[275] George Bataille, *Eroticism Death & Sensuality*, trans. by Mary Dalwood (San Francisco: City Light Books, 1986), p. 218.

[276] George Bataille, *Tears of Eros*, trans. by Peter Cornor (Hong Kong: City Light Books, 1989), p..206

[277] Lin Chi-Ming, 'Memory, History, Genealogy – An introduction to Chen Chieh-jen's Art', trans. by the author, *IT Park* [Online] http://www.itpark.com.tw/artist/critical_data/10/64/73 [accessed 30th January 2022] (para 8 of 29).

the experience of colonial violence.[278] In Sontag's words, the role of the field photographer in this context was replaced by soldiers with Leica cameras[279], a bystander that is similar to contemporary armed tourists—such as the Bush administration's photographs of the torture of Iraqi soldiers.[280] Chen Chieh-jen uses digital image synthesis and post-production technology to animate this photo of lingering torture, and at the same time uses slow-motion technology to process the dynamic, and extends the sense of time of the image. It becomes a historical process of reimagining, a dynamic image that demonstrates the violence and trauma of various colonial periods in China and Taiwan (Chinese) in this execution process. For example, in the film, the dark wound on the protagonist's chest is described by Chen Chieh-jen as a kind of 'pathway'[281], here Chen refers to the inner chart (Inner Scripture) of the body in Taoism[282] which connects the past and the present, and through the cutting of the camera lens the viewer is led into the trauma, specifically, the destruction of the Yuanmingyuan in Beijing by the Eight-Power Allied Forces, the human laboratory set up by Japanese Unit 731 in Harbin, the prison for political prisoners in Taiwan (Green Island) during the Cold War, the polluted ruins left by the RCA multinational factory in Taiwan, and the ruins of the relocation of Taiwanese industries, etc., force the viewer to face these wounds. From the physical changes (dismemberment) and the expressions of the protagonist of this work (bewildered, painful, paired with a slight giggle), we can see that Chen Chieh-jen presents the heavily historical narrative to the viewer through historical trauma. In the film, Chen Chieh-jen expresses his belief that the

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[278] Wang Pin-Hua, 'Body image in death scene - Chen Chie-jen's creative force field', trans. by the author, *Art Critique of Taiwan* [Online] http://act.tnnua.edu.tw/?p=756 [accessed 29th Janurary] (para 10 of 53).

[279] Susan Sontag, 'Refarding the Tortures of Others', *New York Times* [online] (23rd May 2004) https://www.nytimes.com/2004/05/23/magazine/regarding-the-torture-of-others.html [accessed 4th March 2022] (para 9 of 27).

[280] Susan Sontag, 'Refarding the Tortures of Others', *New York Times* [online] (23rd May 2004) https://www.nytimes.com/2004/05/23/magazine/regarding-the-torture-of-others.html [accessed 4th March 2022] (para 24 of 27).

[281] Chen Chie-jen studio, 'Chen Chieh-jen：Lingchi – Echoes of a Historical Photograph', *The Cube Project Space* [online] https://thecubespace.com/en/appendix_en/lingchi-2/ [accessed 30th January 2022] (para 6 of 9).

[282] Chen Chieh-jen, 'The Documentary of The Mass Funeral of Wei-shui Chiang: Some Thoughts on the Dissent Images Movement "from Confrontation Strategy to the Further Qualitative Change "', trans. by Tai-Ho Huang, *ACT* [online] (January 2019) http://act.tnnua.edu.tw/?p=5818 [accessed 30th March] (para 83 of 91).

colonised (Chinese) are still facing their own subjectivity. The international system built on colonial trauma and modernization projects, still continues to have an 'unfinished Lingchi state' [283], a state of endless continuation, or an accumulated time mass. This long, slow state echoes Bataille's description of Ling Chi's torture photos, which is a kind of elevation. The elevation, in the protagonist's expression, the prisoner with a modern hairstyle and OEM uniforms show a kind of transcendence that puts life and death beyond, 'like Buddha's meditation and Christ's silent prayer on the cross.' [284] This kind of visual wandering and movement of slowly gazing at the "trauma" is shaped by the strange smile on the victim's face. It is a performativity (extension) of the imagination of a historical experience, and a way for the subject (the victim and the colonised) to control the power of discourse to fill the experience gap before the production of experience just as Sontag referred to as the hidden truth behind photography. The discourse power of the colonised (Chinese) and its labelled subjectivity (constructed modernity) is thus liberated and up for discourse by showing trauma and violence under Chen Chieh-jen's extension of the image.

On the other hand, Chen Chieh-jen's other film narratives also summons the colonised under today's global capitalism back to the historical experience of global capital's outward migration, applying trans-historical scenes intertwined with narrative and reality as the identity of the other. Those peoples who have been forgotten by this flowing globalised time and space undergo an imagined reorganisation and performativity. For example, in the film *The Factory* (Fig. 55)[285], female workers who were victims of a vicious garment factory closure were invited to return to the scene of the incident to perform a retrospective performance. The performance consisted of female workers, using their elderly bodies as a medium, performing 'old-routine' work, weaving fabric into a flag-like

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[283] Chen Chie-jen studio, 'Chen Chieh-jen：Lingchi – Echoes of a Historical Photograph', *The Cube Project Space* [online] https://thecubespace.com/en/appendix_en/lingchi-2/ [accessed 30th January 2022] (para 6 of 9).

[284] Wang Pin-Hua, 'Body image in death scene - Chen Chie-jen's creative force field', trans. by the author, *Art Critique of Taiwan* [Online] http://act.tnnua.edu.tw/?p=756 [accessed 29th Janurary] (para 11 of 53)

[285] Chen Chie-Ren, *The Factory* [online] https://vopmagazine.com/cr/ [accessed 5th March 2021].

protest pattern as an act of silent protest[286],This performance was not scripted or edited, on the contrary, it was a manifestation of life through the performer's own lense. The experience is transformed into the physical behaviour of the entity, 'without requiring the actor to act'[287]. The interweaving of this spontaneous rendition and Chen Chieh-jen's 'camera capture' creates a sensual and emphatic atmosphere. This is an emotional technique that belongs to Chen Chieh-jen. Sun Quan Huang, editor-in-chief of *Pabao* and a professor at the China Academy of Art, pointed it out in his review of Chen Chieh-jen's works:

'Chen Chieh-jen's ardent concern, contrary to the cruel images in his works, comes from his personal perception of the depth of socialization in the field. Emotional technology is the first. His long-term tacit understanding with staff, actors, temporary workers, and athletes, and the collective process of familiarity and mutual compensation are the source of constructing the extraordinary power and perspective of his works. This is the second emotional technology. The total domination of the global state-technology, the human body, actions and memories are all algorithmic data, and are the raw materials for the reproduction of biopolitics by big data. The collective singing and dancing after the social movement to summon the coexistence of "oneself and one another" is the third part of emotional technology.'[288]

[286] Roberta Smith, 'Figures Moving as if in a Trance Across an Isolated, Lawless Island', *The New York Times* [online] (July 25th 2007) https://www.nytimes.com/2007/07/25/arts/design/25chan.html [accessed 30th January 2022] (para 9 of 14).

[287] Sun Quan, Huang, 'The Emotion-Technique in Chen Chie-Ren's work', *Huang Sun Quan's Blog* [online] (30th Dec 2017) https://medium.com/@HuangSunQuan/%E9%99%B3%E7%95%8C%E4%BB%81%E4%BD%9C%E5%93%81%E4%B8%AD%E7%9A%84%E6%83%85%E6%84%9F%E6%8A%80%E8%A1%93-a9ab1a959354 [accessed 5th March 2021] (para 5 of 13).

[288] Sun Quan, Huang, 'The Emotion-Technique in Chen Chie-Ren's work', *Huang Sun Quan's Blog* [online] (30th Dec 2017) https://medium.com/@HuangSunQuan/%E9%99%B3%E7%95%8C%E4%BB%81%E4%BD%9C%E5%93%81%E4%B8%AD%E7%9A%84%E6%83%85%E6%84%9F%E6%8A%80%E8%A1%93-a9ab1a959354 [accessed 5th March 2021] (para 3 of 13).

Fig. 55, Chen Chie-Ren, *The Factory* [online] https://vopmagazine.com/cr/ [accessed 5th March 2021].

Chen Chieh-jen's emotional technique is thus reenacted by female workers in *The Factory*, and used as a way to revive a voice and presence from a forgotten history. The emotional performance technique evokes the souls (meaning 'laboured') which are absent from the history of globalisation.[289]

Chen Chieh-jen's extension of photography and his sensitivity to historical trauma, allows him to reconstruct empathy and give agency through the co-production of photography and experience (the gaze on the mutilated body and the sympathy for the absent souls in the globalisation). Chen's work empowers the dynamism of others through the production of the modern experience. To read from a posthuman context, Chen Chieh-jen's extension of photography is a performative coding (to decode) of visualised images (the construction of the experience of the other) in the context of the constructed nature (experience). The extended imagination of the image liberates the body from the narrated non-human (nature, other) images (the photographed), and through the imagining extension reveals the sincerity of others and its crossover performativity (constructing an imaginary history beyond experience). This is a Cyborg that reflects its heterogeneity and

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[289] Amy Huei-hwa, Cheng, Video As Action: Chen Chie-Jen's, *IT PARK* [online] http://www.itpark.com.tw/artist/critical_data/10/844/73/en [accessed 6th March 2021] (para 6of 14).

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complexity. Thus, Chen Chieh-jen's imagery **extends** and its covert violence and trauma create spaces of complexity to embody the subject of disidentification.

Furthermore, the colonial violence referred to in Chen Chieh-jen's works, in which prisoners experience a liberation and transcendence from physical pain, can be deemed as a manifestation and disidentification of decolonization, this can also be derived from Frantz Fanon's discussion of the idea of violence in *The Wretched of the Earth* (2001). Fanon discusses the inevitability and necessity of violence in the progress of civilization. In terms of decolonization, Fanon questions whether the violent discipline of the colonisers on the colonised is an act of making the colonised become the coloniser themselves, (Identity production on social subjects) or whether this discipline of violence, creates and reinforces the self-knowledge of the colonised. Fanon points out, 'decolonization is the veritable creation of the new man. But the legitimacy of this creation is not due to any supernatural force. The colonised 'thing' becomes human in the same process of liberating itself.'[290] A colony is a binary world (good/evil), a peculiar field. The colony is the zoological rhetoric of the colonists implemented through violent methods and linguistic classification based on farming.

However, the irony is that through the violence of the colonists and the character of the colonies, the entanglement of rationality (education) and the reflection of the coloniseds' own cultural values, have instead inspired the 'self' of the Other to participate in the discourse system. Nonetheless, opportunistic intellectuals and their ties to the colonialist bourgeoisie simultaneously employ this reflexivity in the production of the 'self' concept, placing the self of the discourse of the Other in an endless cycle of dualism (the Other hopes to be a coloniser —anti-colonialism—nationalism—exclusion of the other). Thus, Fanon's expansion of violence of this series of phenomena argues that the goal of decolonization requires redirecting violence into economic production as a 'compromise' of resistance, or a way forward.[291] In other words, the nature of violence needs to be

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[290] Frantz Fanon, *The Wretched of the Earth*, trans. by Constance Farrington (London: Penguin Books. 2001), p. 28.

[291] Frantz Fanon, *The Wretched of the Earth*, trans. by Constance Farrington (London: Penguin Books. 2001), p. 48.

transferred to the coordination of the economy to distribute the productive autonomy of the colonies (economic protected areas), establishing coexistence between capitalism and colonialism (and colonised groups).[292] Violence thus generates innovation, creativity and inspiration, which trigger the motivation to examine the (colonial) cultural habitus in order to discover the colonised people's own cultural production values and national ideology. In this way the colonised build their own paradigms as the basis of an economic system. Fanon's decolonization must therefore involve the existential phase of the conflict process between colonisers and the colonised; specifically, it should, through conflict and negotiation, generate national culture and not just 'show' or 'recreate' the cultural traditions of the eradicated colonial history. Hence 'we cannot be content to delve into a people's past to find coherent elements that resist colonial attempts to tamper and harm'[293]. More specifically, deconstruction in decolonization not only focuses on de-Eurocentrism and the de-engineering of colonial social structures, but also stimulates the creativity of national cultures by deconstructing these frameworks, 'for their own and the Other and society define a new humanism'.[294]

Although philosopher Peter Hallward interprets Fanon's decolonization as 'universal humanism'[295] and describes it as 'Fanon's populism'[296] in his discourse on political will, I argue that Fanon's theories of decolonization cannot be fully integrated into the concept of human liberation in European humanism. Fanon's spirit of decolonisation does not depend on the validation of self-culture, but rather on the revisiting violent, traumatic experiences through the narrative of the Other. This reexamining of the colonial past by the colonised gives agency to their narrative and creates new cultural possibilities. Furthermore, violence in Fanon's context is not based on revenge, but rather a forward-looking act that explores the

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[292] Frantz Fanon, *The Wretched of the Earth*, trans. by Constance Farrington (London: Penguin Books. 2001), p. 51.

[293] Frantz Fanon, *The Wretched of the Earth*, trans. by Constance Farrington (London: Penguin Books. 2001), p. 188.

[294] Frantz Fanon, *The Wretched of the Earth*, trans. by Constance Farrington (London: Penguin Books. 2001), p. 198.

[295] See: Peter Hallward, 'Fanon and Political Will', *Cosmos and History: The Journal of Social and Philosophy*, 7.1 (2011) 104-127 (p. 105).

[296] See the footnote in: Peter Hallward, 'Fanon and Political Will', *Cosmos and History: The Journal of Social and Philosophy*, 7.1 (2011) 104-127 (p. 110).

complexities of suffering and cultural struggles (ethnic cultures) that transcend the colonisers and the colonised. Fanon has focused on thinking about the relevance of cultural struggles to political struggles throughout *The Wretched of the Earth*, ultimately showing that true liberation should focus on rediscovering/seeking cultural belonging. In Fanon's *Black Skin, White Mask*, he expresses his vision of liberating colonial thought, what I call **letting go**, by confronting the colonial trauma and violence of the past. Fanon pointed out his wish:

> 'The Negro is not. Any more than the white man. Both must turn their backs on the inhuman voices which were those of their respective ancestor in order that authentic communication be possible. Before it can adopt a positive voice, freedom requires an effort on dis-alienation [...] through the effort to recapture the self, it is through the lasting tension of their freedom that man will be able to create the ideal conditions of existence for a human world. Superiority? Inferiority? Why not the quite simple attempt to touch the other, to feel the other, to explain the other to myself?'[297]

I therefore deem that Fanon's position is based on the need to experience conflict of all types as an open dialogue beyond identity politics. This is not about being a whole again, but rather a coexistence that embraces complexity. Fanon's decolonization is not a group-specific re-mumurcentrism, but the return of the human being as a living species (not the re-emergence of the humanist Man), a practice of abundance.

Through Sontag's discussion of photography (image) as experience production and forming reality, Fanon's discussion of violence and Chen Chieh-jen's practice of extending the photographic image, I push Fanon's decolonisation onto a stage that transcends the rhetorical human nature of the subject and, at the same time, opens up the narrative production and reality projection of the historical context for the imagining of a history outside of history. The hidden violence and trauma that spilled out under the lens of Chen Chieh-jen liberates the historical others and the forgotten from the label of modernity and history. It is through the experience production and the reexamining of the image, that transforms the experience into an exiled self-subjectivity, an imagining that is outside of modernity and historical experience. This art method enables those who have been silenced to manifest

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[297] Frantz Fanon, *Black Skin, White Mask*, trans. by Charles Lam Markmann (London: Pluto Press, 1986) p. 231.

their performativity away from capitalist society (commodified colonisation of image experience), Chen Chieh-jen calls this 'Lo-deh shao' (local opera 落地掃), referring to a type of entertainment/performance for leisure in early agricultural society. It's important to note that Chen Chieh-jen's image extension technique is not denying or criticising the capitalization of images. On the contrary, it is allowing those who cannot perceive to regain the confidence and right to entertain themselves.[298] In other words, it is a performativity of **dis**-identification by **re**-historicalization.

Described within the context of the alternative posthuman subject I developed, identification (the selves' self and the made self) is a floating medium of translation, and the body exists within the torrent of global informatization (this complex and chaotic petri dish of biopolitics), poised, at anytime, to deal with oncoming and engulfing (subjectivity) forces. Under this co-production between information technology and heterogeneous subjects (other voices, power agents), an ecological alliance for coexistence is generated. Therefore, when looking at Chen Chieh-jen's processing between film and history from the context of an alternative posthuman subject, the crossover performativity of the colonised is more like a technological political appropriation of the blueprint of biopolitical engineering under the grand historical narrative, and gives a way of imagining beyond the identity politics that define the human and the nonhuman.

Interestingly, through the discussion of Kader Attia and Chen Chieh-jen's methods (technologies) in art practices and their thinking from the posthuman context, we can see the possibility beyond cybernetic imagination, that is, a performer of experience outside the historical experience—non-human human. Non-human human is a notion of art excavated from the humanist enclave of identity politics, forming a broader attitude towards the posthuman category of the human species (lowercase ' h' 'human' is regarded as the essence of 'non-human' in beings). The

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298 Chen Chieh-jen, 'The Documentary of The Mass Funeral of Wei-shui Chiang: Some Thoughts on the Dissent Images Movement "from Confrontation Strategy to the Further Qualitative Change "', trans. by Tai-Ho Huang, *ACT* [online] (January 2019) http://act.tnnua.edu.tw/?p=5818 [accessed 30th March] (para 43 of 91).

violence of Western epistemology and museology systems is deconstructed through the construction of experience (the common imagination) via technological enlightenment and knowledge production (including war, colonisation and art), reflecting and transforming the decentralised global information of our current era.

In this context, the co-production between historical narrative and technology and science gives the possibility of imagining an alternative posthuman beyond cybernetics aesthetics and illuminates the possibility of fulfilling a posthuman experience under the colonisation of the global information system. At the same time, the historical transformation of modernity also provides an idea about the role of the colonised body (history) that is currently missing. Attia's and Chen Chieh-jen's practices evoke a practical and realistic vision of the posthuman body. They pull the posthuman imagination back to rethink the complexities of body and identity, and forge a way forward that transcends identity politics—Body Landscape. Simultaneously, they also provide a new performativity for art to imagine the posthuman subject from the extraction and approach of the logics in the production of narratives/identity.

3-3. Worlding of 圖 *t u* (*The Ways to Dive into the Galaxy*)

My art practice, *The Ways to Dive into the Galaxy,* in this research echoes the imagining of an alternative posthuman subject by reexamining the relationship between colonialism, technology and science. The art practice's methodology is extracted and approached from the idea of social technology practice in colonialism, about the production of modern experience, which means worlding (diagram-1).

The logic in practice

Text (Fragments of Narratives, Fragments of Cartography) from fictional world.

⟷

Imagining within the crevices of porosity (production of imagery, capturing the vista)

↓

Self-extract/retreat

(Using 3D rendering to simulate parameters as a form of self-detachment)

Imaging

Fossil/Sediments

Depositing and fossilizing the narrative flow of its vision (3D printing and prototyping; extracting trophies from the non-narrative "coloniality")

Drawing Engaging in extracted imagery in digital perspective (fragments of revealing/rendering) by re-imitation (conceptual drawing; airbrush as an analogy to its digital generation process; re-personification).

Worlding The construction of landscape in the drafting (mapping) room (configuring non-narrative sensibilities beneath the layers).

Diagram-1. The logic in my practice

It is a scene constructed under a series of presentations and reflection on the visualisation of the posthuman performativity field. These are a kind of nexuses and interfaces from texts, fossil-like sculptures (sediments), paintings (imaging) to their worlding (about the embodiment of practice's atmosphere in space) on a bio-capital-end future, an untitled future of non-Human human (an imagination of posthuman from the Other's perspective)—the world view of 圖 *t u* (*The Ways to*

Dive into the Galaxy) (Fig 56-66). Each element is chained with each other to construct the narrative of space in *圖 t u*.

'圖 t u' is a speculative imaginary world, an artistic practice akin to speculative fantasy. Apart from its visual image comprehension, '圖 t u' serves as a conceptual and methodological reflection on the production of experiences and self-shaping in the information age. In the English context, it does not directly correspond to terms like 'image' or 'figure' with specific referential meanings. Instead, it functions as an abstract dynamic pointing towards 'to the universe', capturing the pronunciation of 'to'. It involves an exploration of the intersecting space directed towards the unknown, engaging with the notion of exploration in a mutual overlapping manner.

'圖 t u' is accomplished through contemplating the narrative aspects within technology (interpretive territory of science/'knowledge', such as remixing 3D pathological models concealed within this series and extensively producing fragmented 'untitled' flat drawings from the world of digital image algorithms) and its envisioned unknown world – a non-narrative sensory realm born from its political (interpretive configuration) and 'coloniality' relationships with the body, shaping an non-narrated world that is infinite in its layering, much like a territorial battle of narratives consistently bombarding the object's essence. '圖' also embodies an imaginative practice of worlding in a speculative world, a world of non-Human human: a world view based on taking human as a fragmental object-like being in a bio-capital end future. In other words, it gives rise to a non-narrative sensory realm—an unnamed future, an "Untitled future".

The construction of the worldview of '圖 t u' originates from my traumatic experiences during adolescence (as a prey in the ecology of bullying) and my caregiving experiences during service (the dehumanizing gaze through medical instruments), using these life experiences as the foundational basis for practice's construction. This foundation is further expanded upon to contemplate the intertwining relationship of objecthood between identity production, body image,

and technological imagery. It delves into their mutual narrativity within the context of an image-centric era. Specifically, it represents an exploration of the potential of a 'thing's perspective' by imagining the experiences of image production and identity from a 'thing's angle'. It is an attempt to shift from a human perspective to a 'thing's perspective' through art practice and to reexamine the fundamental questions of life in this era of information.

The development of the world of '圖 t u' is constructed through interrelated mediums such as two-dimensional works (paintings), written pieces, fictional catalogues, sculptures, and installations. In documenting (creating/writing pieces) the world of '圖 t u', I express a sense of 'thing-ification' (or objecthood), presenting the 'coloniality' (production of experiences, a state of neutrality accompanied by violence's mutually beneficial but also disintegrating aspects) of image information. This is an exploration of the current world developed by humans, with a perspective of 'prospecting', expressed through the blending of personal life experiences. To describe it, instead of an all-knowing viewpoint, it's more akin to sharing and conversing from a perspective of an imaginary/fractured/ambiguous era and the perspective of common people in the streets. However, they exist as fragmentary shadows, much like a microcosmic aggregation of dialogues, observations, fragments, and the like from various 'things'.

This represents a conceptual contemplation and practice concerning 'landscaping' in the context of the contemporary era dominated by imagery (mapping landscape and its narratives). It involves the act of 'landscaping' regarding our formations of body image through imagery and information, raising questions about subject-object configurations: How do fragmentary image experiences intermingle and penetrate our bodies? In this process of fragmentation, do the collisions between these fragments and our bodies incubate the potential for a non-narrative sensual world? What kind of feedback can this offer us in the present day? In this context, 'landscaping' encompasses several crucial keywords: extraction, objecthood, body, retranslating through re-personification, and the non-Human human. The concept of 'landscaping' does not discuss the narrated state of 'coloniality' in the

construction of body image and experiences of image construction from a divine viewpoint. Instead, it embarks on exploration within a finite 'misty' territory (pertaining to the method of creation involving writing and arrangement of works), documenting the construction of this worldview. It explores the perspective/world imagination of 'things', serving as a further examination of the potential of 'coloniality' in body image construction and experiences of image information, which lies hidden within the non-'H'uman' of the human. It represents a fissured imagination emerging between human and image information, constituting a non-narrative aesthetics. It is the sediment of trace, which is rubbed from the liquid information and images, to give an ambiguity status of human and body image. I thus called this process as denarrativization, a process from its sediments of interpretation (names) to become sincerity.

Within the context of this '圖 t u', paintings serve as a method of drawing the world's generation. The generation of this world involves the ambiguous aspects within written works, where scenes or objects from writing are subjected to a 'sensuous mapping actualization' through 3D modeling. This process involves a detachment of the viewer's perspective through the program of 3D algorithmic imagery (shifting from my viewpoint to the logic of observation and presentation within the algorithmic program). Subsequently, through the action of 'drawing', a combination of air brush and analog methods are used to further imitate the path of 3D image generation, giving the perspective a 'personified trace'.

More precisely, painting in this context is a form of anthropomorphism in epistemology within the context of generating worlds. It operates as a transformation of digital imagery, depicting the shift in perspective and generating feedback on the object's nature through the act of gazing. It seems to bear traces of humanity while simultaneously undermining the narrative of the object itself. The 'organ'ization of the generated digital object/image itself is compressed into a conglomerate of multiple narrative labels, but this chaotic structure (sensuous mapping actualization; the process of algorithmic imagery) gives rise to its non-narrative confession. Thus, in this context, two-dimensional drawing becomes a depiction (drawing) of those confessions (the shift in

perspective of algorithmic imagery), with my shadows (traces) integrated to allow for the production of human traces (in the process of imitation and translation) to once again communicate with our world.

The relationship between written works and paintings is akin to that of organisms, mutually influencing the evolving forms. Written works themselves represent characters formed from fragments of three words (B, Y, C) in that alternate world—a profession involving 'moving landscapes' (landscape porter) as the world's operation—engaging in a process of mutual dialectic and dialogue with the existence of the unknown 'cartographers' of themselves, each other, and the world. It's a dialogue from a journey of 'moving landscapes', a process of constructing the self-landscape, a dream beyond the narrative world.

This narrative (written) serves as a 're-annotation' (an augmentation of a journey) of that world ('圖 t u'), delving further into this world through collaboration with ChatGPT. It is a narrative experience in collaboration with object-perspective and object-narrative, a neutral amalgamation in exploring the unknown of the alternate world, much like the characters in the written works—B, Y, C, like abbreviated names—creating a fissured world within the intervals. In this world shaped by fragmented narratives and images, the adventure and collection of scenery take place. Singular yet panoramic, scenes but fragments. Through the collaborative 're-annotation' of that alternate world, it constructs a fluid interactive state between two-dimensional works and installation works. A journey record characterized by multiplicity and diversity.

The idea of the non-Human human in this worlding/rendition ('圖 t u') from the integration of the methodologies in art practice offers another possibility for the provision of the body in the posthuman subject through the whispers of historical trauma, colonialism, and global informatization. The interface of the body is thus transformed into an imaginary body of imperfect liquid desire; fragments and fragile narratives with blanks for filling liquidly. The non-human human has the ability of becoming fragility with him/her/it, but also has the ability to interweave,

contain and translate its object. The essence of imperfection (becoming fragility) is posthuman, and posthuman is about performing through the visual power of technology and the interweaving of society. Performativity is a way of placing oneself in a continuous 'Shamanic Condition'. Shamanic Condition is not an attempt to define the human position through the guidance of art practice, nor is it using art practice to 'depict' the image of the human in posthuman age, but rather it is how the essence of art practice (reflexivity and imagination) and it's methods of ambient enaction, which expresses the impermanence of life, break away from closed historical narratives and introduce a new continuity, fragility, heterogeneity and power in the face of digital historical narratives (flickering inscriptions).

Fig.56 Ban-Yuan Chang, 'Untitled; image 15', in 圖 *t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Fig.57 Ban-Yuan Chang, 'Untitled; image 16' and 'Untitled; image 19', in 圖 *t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Fig.58 Ban-Yuan Chang, exhibition record of 圖 *t u Ban-Yuan Chang Solo Exhibition* photo (Taipei City: Helios Gallery, 2023)

Fig.59 Ban-Yuan Chang, exhibition record of 圖 *t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Fig.60 Ban-Yuan Chang, 'Untitled; image 18; fly' (middle) and 'Untitled; sceptre' (middle sculpture on table) and 'Untitled; image21', in 圖*t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Fig.61 Ban-Yuan Chang, 'Untitled; elastic' (left) and 'Untitled; image 20 (right)', in 圖 *t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Fig.62 Ban-Yuan Chang, 'Untitled; image 8', in 圖 *t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Fig.63 Ban-Yuan Chang, exhibition record of 圖 *t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)
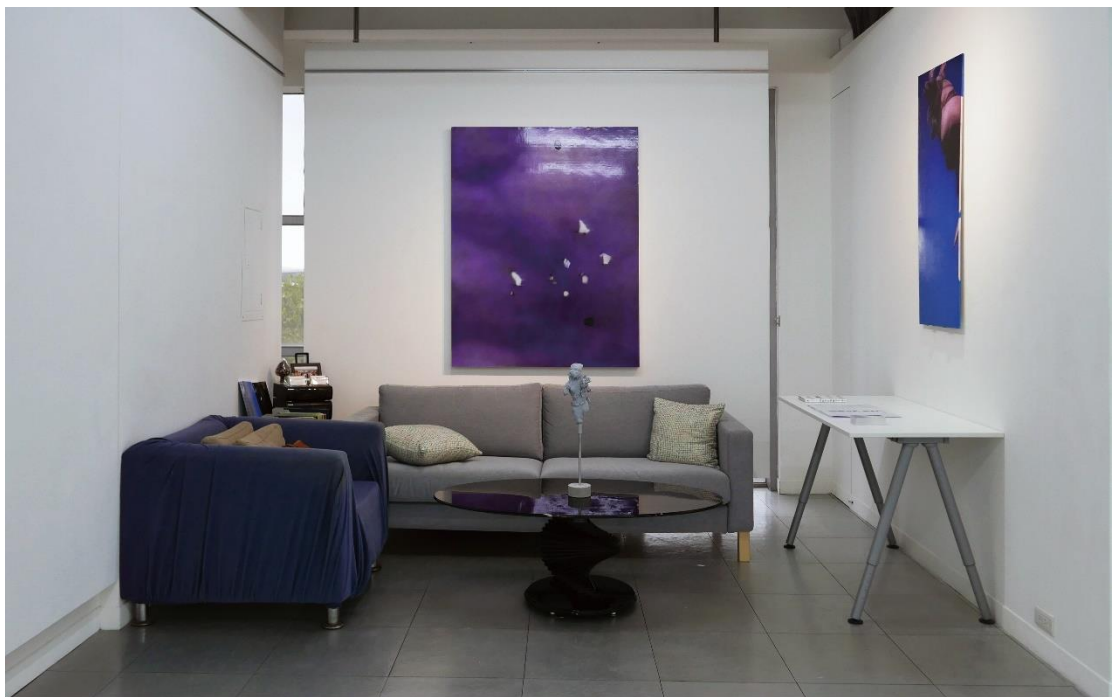
Fig.64 Ban-Yuan Chang, 'Untitled; image 17', in 圖 *t u Ban-Yuan Chang Solo Exhibition* (Taipei City:

Helios Gallery, 2023)

Fig.65 Ban-Yuan Chang, 'On the Curtain Wall', in 圖 *t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Fig.66 Ban-Yuan Chang, '圖 t u' (novels and fictional catalogue), in *圖 t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Fig.67 Ban-Yuan Chang, '圖 t u' (part of fictional catalogue), in *圖 t u Ban-Yuan Chang Solo Exhibition* (Taipei City: Helios Gallery, 2023)

Chapter 4

Conclusion:

Shamanic Condition—Embedded in

Scattered Landscapes

How can we understand this alternative posthuman subject, the Shamanic Condition, which uses art practice as a way to demonstrate and encourage crossover performativity? In this research, each section has been led by a series of art practices and guided by the exploration of cultural identity to better imagine an alternative posthuman philosophy. The **alternative** in the alternative posthuman subject is not meant to replace the planetary characteristics of the posthuman, but rather used as a way of imagining the missing cultural experience of thinking about the posthuman. For non-Westerners, groups with constructed modern communities and the trauma of colonialism, there needs to be a new posthuman blueprint beyond the bright, electric, flickering digital and high-tech posthuman subject visualised in art. Under the practice of interweaving and its extended theories and historical materials, it can be seen that the human, the self and community construction (colonialism, globalisation) are intertwined with each other through the agency of 'technology'. The fluidity of life, of the alternative posthuman subject, continues to be enacted in the posthuman imagination.

The post of alternative posthuman is not a concept that will can be dismissed by discussing the politics and oppositions between technology and the human, nor is a redefinition or resistance based solely on the humanist (independent self, white, male, patriarchal) concept of biopolitics and colonisation. Instead, this alternative posthuman is developed by looking back at tradition (such as the Taoist view of the fluidity of human, the philosophy of change, i.e. the technology of adaptation), the impact of colonialism on the production of experience and, the construction of society as a production of identity politics. It is a posthuman subject outside the posthuman, which was developed in the context of Western Humanism. The significance of the rediscovery of one's own traditions and colonial history lies in the liberation of identity. As mentioned earlier, when viewing colonial history, technology and science actually embodies the sincerity of the colonised and the colony in the implementation of the colonial policy blueprint. That is to say, the complexity and difference of objects embodied in the technological practice of colonialism sparked the liberation of identity and formed a core paradigm shift.

The philosophical view of Taoism draws out the biological nature of technology,

and softly liberates the self from the closed solid body, transforming the body into a fluid translation medium. These resonances within the true form in Taoism and philosophy of technology provide us with an alternative perspective to aid our thinking about the relationship between the body and social construction. When the norms of colonialism and subsequent modernisation and globalisation are regarded as a political, technological science, the transformation of the body and shaping of its ideology under the colonizer's biopolitics creates the possibility of an alternative posthuman subject, an imagining of a posthuman outside Western discourse and the colonial project of modernity. The current Covid-19 crisis not only directly challenges human subjectivity and the unified discourse power of the West (such as WHO, the UN or the EU), but also puts into practice the question of how to coexist and share with non-human beings. For example, how do we coexist with this ever-changing virus environment, and how does the orientation and practice of a global organisation exert its power in this severe condition? Or, is there a need for a more geopolitical turn? And what kind of role can countries wandering in the grey zone of the global system play at this moment? There is also the question of how we can carry out the crossover performativity of the Cyborg, especially those who have no discourse power, such as the colonised and those lacking international recognition. From the technological practice of the body in colonial social construction, we see the possibility of crossover performativity arising from the co-production and co-construction between the body, technology and knowledge power. This possibility is reflected in the practical power of contemporary art. The manifestation of agency and its embodiment not only focuses on the consciousness of the cybernetic (displaying technologies), but also puts attention on those who face history, imagine history and reflect on today's globalisation. The art practice exploring this power struggle has given us another way to imagine another posthuman, allowing for a more obscure but open performativity for those cyborgs who cannot narrate and crossover. Kader Attia gives us the opportunity to explore beyond the realm of the historical experience produced by institutions of power and their visualisations Attia allows for the sincerity of others and a discourse that is artistically processed and produced by people outside mainstream Western history. Chen Chieh-jen's image processing and his extension of images, also reveals the people left behind by the torrent of

capital outflow under globalisation. Chen immerses us in the narrative of video, an experience-producing machine, we hear the voices of those who cannot move, and at the same time see the extended experience beyond static history. In addition, through the series of changes in my art practice, this research is like an organic mass, accompanied by the mutual leads of the practice and thesis combined to enact an imagination of the world.

Interpreted in alternative posthuman context, Kader Attia and Chen Chieh-jen both give the immobile, those outside the western historical context, the ability to crossover and be agents in their own discourse through the co-production of technology and life experience, whether it is through the temporal juxtaposition of the object itself or through the production of experience and extended frames in photography. The capabilities of art practice echo the Taoist philosophy that emphasises returning to the essence of nature. When we try to find the security of being human and the human identity through technology science, we are also entangling the correlation between beings in nature and the world. So when the colonists apply technological power to construct society in order to inscribe the experience and environment of others, this technological power reaches a critical point in the object (when no effective penetration method can be found), the object's awareness becomes a key adaptation technology. Objects (the colonised, the marginalised, the enclave in the system) manifest their own complexity (producing the unknown—uninterpreted) by being stimulated by biopolitical technology, and as a result generate agency. This agency is a generative energy towards one's own subjectivity that comes from resistance, surprise, violence, contention for interpretation, and the writing method of knowledge. In other words, it is a Taoist philosophy of change. This philosophy of change refers to the technology of adaptation. From the colonial history of the past, any emotional or ambient shaping of control and nationalism is a technological application of a template. It chiselled the principles and laws of being. However, the construction of this template also produces the identity of 'not-self'. This 'not-self' identity, paradoxically, drives the study of template technology (colonial policy), and reflexively applies this technology (analysis, the embodiment of scientific testing) to examine the encoding of this template technology. Under such an insight, both

'non-self' and 'I' are aggregates with heterogeneity and complexity, and their given names ('I am' and 'I am not ') are temporary generating media, so the dual circuit of the two are liberated. Precisely, the two return to a state of sincerity before interpretation, a being of sincerity. This being of sincerity is fluidity. As far as the performativity of art is concerned, it flows in the transformation of 'technology of adaptation' to life, such as identity transformation, language transformation, communication and integration. It is liberation outside of identity politics. You, me, him and her, they and us are all Shamans, with different degrees of adaptation technology and each have various bodies that exist at the meeting point of fluidity.

Here, I construct a 'non-narrative landscape' of the works of my own continuous series of art practice, 圖 t u (*The Ways to Dive into the Galaxy),* to provide readers with an example of non-narrative imagination (Fig. 56 to Fig. 66). For example, images (paintings) from imaginary, distant spaces, future records of 'things', imaginary images (paintings) of unknown organic forms (possibly humans, future buildings or other things?), portraits that appear to commemorate the last person drowned in a deadly unknown biota (a virus?), and billboard signs from an unknown organic creature (human or non-human?). These compose a fluid, future world, imbued with a vague sense of time. The indefinite shapes, ambiguous atmospheres, conflicts, non-narratives and other imaginary bodies that can only be expressed using adjectives or phenomena, form a dangling in-between of Utopia and Dystopia. The viewers, on the other hand, become collaborators who connect the whole world together.

Under the interweaving of art practice and these three chapters in this research, the imagining of the alternative posthuman subject has gradually become clear. We have seen that when the concept of 'the self' oscillates with each other through the demonstration of technology, science and Taoism's philosophy of change, and thus the self is fluid. Such a fluid self is more prominent in the example of Taiwan's modern colonial history. In the modern colonial history of Taiwan, regardless of whether it was under the governance of the Japanese, or the control of the Kuomintang government, or the OEM economy under globalisation, or when national myths were deconstructed under biotechnology, the technological

practice of biopolitics through various classifications of pictorial, digitised, and archived bodies shows the performativity of their identification codes (self-s), a kind of initiative to enact the subject by the body. It shows the fragility of the body (the essential form under the gaze of the techno-scientific) under the operation of the coders (colonisers, technical manipulators) of the identification code, and this then reflects the body's liquidity (form under the gaze of various coders). At the same time, during domination, the identification label of identity also deforms. The security of identity politics also softens. The alternative posthuman subject, through the imagination of art practice, provides cyborgs who have been silenced and deprived of performativity under the biopolitical practice of the colonisers, the ability to move/speak, that is, to transcend the ideological framework through the manifestation of art as method of discourse.

The penetrability of science and technology drags the body, a liquid-like subject, into the enclave of the fluid self. The interpenetration of internal and external creates various posthuman subjects in the enclave of the cyborg body. In an alternative posthuman context, I see the imagination of art as the power of visualising technology and science. The power of visualisation is different from the development of digital technology and biotechnology, it is not synonymous with the simple reproduction of technology, rather, it is an ambient imagination intertwined with the philosophy and life experience. Shamanic Condition is an art-based way of thinking about the forms and environments of the past in the age of technology and science in order to respond to a planetary society that is gradually moving towards complexity and pluralism—based on varying life experiences intermeshing with material reality (scientific, theoretical basis)—as a driving force for imagining an alternative posthuman subject. Imagination is a preconceived experience. The power of imagination in Shamanic condition, the envisioned pattern which connects technology, human, body and colonialism, transforms the pre-narrative pattern with the imagination of the community of art aesthetics, concepts and forms. A non-narrative method of imagining. Through art practice, the visualisation power of imagination (the application of technological media, the application of painting, the use of images and other media) is projected on the images/scenes of alternative posthuman subjects, and the original

signifiers of the narrative are scattered in those viewers' bodies that stand and gaze in front of and in the work, making imaginary experiences collide with their bodies and the work. This collision becomes the atmosphere where the body and the imagination share and interweave with each other, namely the Shamanic Condition. At the same time, the conflicts between the epistemological aspects of knowing and constructing perspectives are also dissolved from the imagination and aesthetic, revealing the essence of the work and its spread into the viewers' bodies which are so full of cultural and ideological diversity. Even though the appearance of the Shamanic Condition could be considered less 'posthuman' when compared to mainstream posthuman ideas, with its emphasis on the splendid and shimmering Cyborg posture, isn't this exactly the driving force that leads us to thinking, imagining and practising alternative posthuman futures? It drives us to dance with the context of the places and countries we are in and stand with nature and the planet together. Perhaps the image of posthuman **cannot** be fully constructed using language with a clear narrative image and definition. As the affirmative warning put forward by the German philosopher Nicola C. Karafyllis at the end of her article *Posthumanism Doesn't Exist*, there is no so-called posthuman-**ism**, because the result of its construction will always return to a human subject[299], the image it constructs will, ultimately, usher in the fluidity of posthuman subjects. Posthuman, like Tao, exists in a perpetual process. Just like birds flying in flocks in the city, they stick to and float on buildings of various shapes in irregular clusters, and at the same time inhabit various gaps and spaces in individual or micro-groups. It's a vulnerable 'I'; a fluid 'I'; an 'I' who is willing to share. These 'I(s)' and many different 'we(s)' and individuals, through imagination and practice, have established a heterogeneous flow of knowledge and power, interwoven and shared with each other—a continuous, ambient, posthuman imagining, also known as Shamanic Condition.

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[299] Nicole C. Karafyllis, 'Posthumanism Doesn't Exist', *The Large Glass–Journal of Contemporary art, Culture and Teory*, 27.28 (2019), 4-134 (p. 37).

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