

Lin, Pey-Chwen

Portfolio of Eve Clone Series

2004~2019

Art Statement

Pey-Chwen Lin's Description of Eve Clone Series

Text written by Pey-Chwen Lin, translated by Gwen K. Kuo

The concept of Eve Clone series could be traced back to the Women's Interpretation series and the Pupa series which I created in 1993. I intended to express the oppression of the social expectation on a woman's multiple roles, which conjured up the pupa imagery. Not until 1995 when I pursued the doctoral study in Australia did I begin bringing myself into contacting with feminist aesthetics, I jumped out of the oppression and further tried to express in concrete imagery, such as traditional foot binding and modern cosmetic surgery. I reexamined these patriarchal cultural products from female perspective, and further led myself to create the Antithesis and Intertext series to question about the concept of plastic surgery and foot binding, both for women to suffer the unnatural process in order to satisfy the standard of the ideal beauty under patriarchal society. These body re-shaping by technology violates our original figures created by God, yet today's patriarchal technology manages to against the nature. Alerted by the natural disaster, the 921 Earthquake in Taiwan, I witnessed how technology abusing the nature and as a result, the revenge of the nature. The 921 Earthquake awakened my consciousness about revering the nature and returning to the love of universe. In Back to the Nature series, I made the dazzling sceneries of artificial nature, the lifeless butterflies among fake flowers in the man-made garden. In Cultivation, I started to use the 3D animation to represent the artificially cultivating process to create the female body, from the grid formation to a body with flesh. Thereafter I continually use the 3D animation for the following works: the Eve Clone I and the Eve Clone II. I also set up the interactive installation in the artwork to allow the audiences' motion affect the work. For example, audiences' movement can transform the pupa into the beauty of butterfly, and further transfigure to a beauty of human. The Eve Clone series stimulated a discussion on the coexisted connection between the viewer and the Eve Clone during its metamorphosis of process, as if the viewers give the birth of Eve Clone – The more viewers presenting in the space will generate the greater metamorphosis of Eve; no presence of viewer will result to the Eve returning to the pupa form.

In 2011, I became more aware of the issues of the abuse of biotech, gene duplication and human cloning. I hence used the "Eve Clone" to symbolize the ideal female figure cloned by advanced technology. The cloning an idealistic beautiful body is the extended concept connected to my earlier work, the Antithesis and Intertext series, just now I try to highlight the abuse of technology. The cloning phenomenon shocked me that, not only do we want to transform our appearances or body shape, but we desire to eliminate the imperfect genes from our DNA. We greedily conduct the experiments of eugenic genes and give life of an ideal beauty under the patriarchal technology. Hence, the naming of Eve Clone directly denotes the human's intention of playing the role of God. I made the portrait of Eve Clone and added 666, Satan's mark of the beast, on its forehead to hint the hidden danger of technology. Purposely, I have the Eve Clone image to contrast with the Eve created by the God. This artificial Eve Clone has become a female Frankenstein, with holographic eerie colors and wriggling movements. This hybrid, mutative object created by humans has become the incarnation of evil that rebels against human nature. Eve Clone is a metaphor of human inventions: the computer, the high-tech, the chemical engineering or the nuclear energy. These advanced technology are, unfortunately, springing back to our daily life unbearably.

The vicious Eve Clone with the evil symbol 666 has turned into human's greed, the Whore of Babylon, control over humans' mind.

Both of the portraits of Eve Clone, Eve Clone III, Eve Clone VI represent the coexistence relationship of human's eyes with human's desire. The artificial technology seduces human-beings, and the technology further control over the humans.

From the *Revelation of Eve Clone I* series extended to the *Eve Clone III and VI*, these works are made to investigate the artificial life. The time code and colors embedded in Eve could be interactive with the viewers, their movements can generate Eve Clone's life while they entering the exhibit venue (*Eve Clone Revelation I*). Meanwhile its cloned life could be self-reproduced and co-existed with humans in time, as the time code hinted. In this series I not only added the evil number 666, but also added six dominant languages (ancient Latin, Greek and Hebrew, and modern Chinese, English, and Arabic language) to reinforce Eve Clone's evil yet powerful identity.

In the *Revelation of Eve Clone III*, Eve Clone has gradually become the Great Image worshipped by humans. Additionally, Eve's body has become a large idol of gold, silver, bronze, iron, and clay which are described in the Bible (Daniel). Eve Clone lifts up its head and moves its body while the 3D device embedded in the head inviting the audiences' movements (by raising their hands or touching Eve's head – the act of worshipping). The viewers' movements generate Eve's motion and posture actively.

Each reproductive generation of Eve Clone symbolizes its evolution: *Eve Clone I* is a human-pupa beauty; the *Portrait of Eve Clone* has the imprinted 666; the *Revelation of Eve Clone* turns into the great image featuring its golden head. Through this evolution process of Eve Clone, I am devoted to examine about its controversial, controlling and being controlled relationship with human-beings; I want to explore the destiny of human's unlimited desire. The entire *Eve Clone* series focus on the discourse of the human-technology relationship, the coexisted and copulation connection, and the tech-worshipping but eventually tech-control-human condition.

Finally, the *Revelation of Eve Clone VI* signifies an ending of the human pride; as the patriarchal technology challenges against the nature, eventually the greed will bite back and lead to its end – smashing into pieces by God.

In the film, Eve Clone was inundated by the rising of sea level above the relics. The sea turned into blood like that of a dead man. (Revelation 16:2-4) Eve Clone finally has managed to escape from the sea, but it was smashed by a stone. Then the iron, the clay, the bronze, the silver and the gold were all broken into pieces and became like chaff on a threshing floor in the summer. The wind swept them away without leaving a trace. But the rock that struck the statue became a huge mountain and filled the whole earth. (Daniel 2:34-35)

At the end of the film, the stone struck the statue gradually turned in to a huge mountain and occupied the land. The hymn as the background music sounds: "The kingdom of the world has become the kingdom of our Lord and of his Messiah, and he will reign for ever and ever." (Revelation 11 : 15) Through the making of Eve Clone, I want to describe the fate of technological civilization, to shed the light on the result of abuse of power, technology and human pride: God will eventually smash the virtual power and take over the kingdom of the world.

I create the following series Revelation of Eve Clone in the form of “great image” from Bible’s Book of Daniel and the content “Whore of Babylon” from Book of Revelations, defining Eve Clone’s identity by randomly shown the relatively Bible’s chapter in different six languages representing politics and culture in the bottom. The color of its body depicts by the form of “great image” from Book of Daniel: golden head, silver body, coppery abdomen, iron leg, and half iron half mud feet. Moreover, I use time code to characterize its life living in the same time with human to emphasize its artificial life and reproducibility, and project the orderly line up Eve Clone by the trait of computer program—postponement and reproduction. The bigger the projection space, the more images shows.

In order to presenting the worship by human, I duplicate its head by 3D printing and designed the projection to interact with people. The line-up Eve Clone image will raise head and dance to express their happiness owing to the worship by human if audiences touch the “666” on its golden-head which the movement is a metaphor of intercourse and mark by Eve Clone. And the Eve Clone image will lower their head if audiences move their hand away. It is a multi-level interpretation to indicate the close connection between human being and the life strength of Eve Clone.

In 2006, I use 3D animation to forecast Eve Clone’s final destiny by the ending of “Whore of Babylon” and “Great Image” in Bible— in “Great Babylon”, the Eve Clone stands on the top of the Empire State Building in New York City and takes control of the whole world, but eventually was burn out by God’s fire; in addition, another work Revelation of Eve Clone IV manifests “Great Image” is vandalized by God in the end.

I start creating Making of Eve Clone at the end of 2016, and present the full picture of the creation in my solo exhibition at Galerie Grand Siècle during the May of 2017. It will be presenting by 3D animation and documentation includes a video of Making of Eve Clone I, six documents of Documentation of Making of Eve Clone II, and sixteen documents of Documentation of Making of Eve Clone I. I integrate the generative progression of Eve Clone in these years and Leonardo Da Vinci’s manuscript to recreate the very essence of human being’s desire.

The series Making of Eve Clone I has appropriated the script of Leonardo da Vinci’s Vitruvian Man for the formation process of Eve Clone’s physicality. To represent in retrospection the phases in 3D modeling of Eve Clone, that 3D Maya software turns the original line drafts into an entity of human grid with varied shading and mapping, simulated human skin color, metallic color, holographic green light, and gold-headed idol. Such steps in revolving are demonstrated in a chronological order to give prominence to the progressive changes. The body forming techniques are shown through a 360-degree rotation, from line sketch, grid computing, skeleton model-building, application of texture, pattern carving to posture adjustment.....; indeed Eve Clone is a digital product cooperated by software, hardware and human desire. Such desire is also employed by scientist or the like-minded inclined to transform, imitate, and challenge the God rules by evolving the experimentation of technology.

I appropriated the golden ratio from Leonardo Da Vinci's manuscript as the perfect ratio for Eve Clone while Leonardo Da Vinci's intense desire of creating and prodigious ambition were transcribed on the generative progression of Eve Clone, in correspondence to Leonardo Da Vinci's bold actions, dissecting human body to acquire the knowledge of human proportion, muscle, blood vessels, and bones (dissecting gory human body not only were proximately against the religious morality in human sacred body as God's creation at that time but shed light on his characteristics not merely of a painter but of a gifted rational, scientific spirit.) Leonardo Da Vinci's action of writing and sketching human body proportion and figure left clues of a humanistic value in humans as the ruler of the cosmos, such opposition to Bible could be told from many of his paintings. The very essence of Eve Clone is to criticize the self-centered confidence in challenging the God's creation through the rendering of discussion of the association, contrast and the paired correlation between art and technology. In the video, I inserted the statement of Making of Eve Clone in the mirror writing from Leonardo da Vinci along with my signature below the body as a symbolic code.

The origin of Documentation of Making of Eve Clone II series is from the animation Making of Eve Clone I. I select three parts of the grid body of Eve Clone such as golden-head with silver-chest, silver-chest with coppery abdomen, iron leg with half iron half mud feet, and combine with Leonardo Da Vinci's manuscript to emphasize "Great Image". Then I add signs like computing line sketch, grid, icon, camera, controller..., and create six digital prints with opposite color which is original sketch color and white line on black base. Last, I add my hand-writing annotation to depict the essence of "Great Image."

For Documentation of Making of Eve Clone I series, I overlap both head and hand part of Leonardo Da Vinci's manuscript with the line sketch and grid of Eve Clone's head and hand part in order to accentuating the golden ratio of Eve Clone. Although Leonardo Da Vinci's manuscript use male as model, the face ratio of Eve Clone is still highly similar with his manuscript keeping signs of computer software which I design that in purpose as contrast of digital file and manuscript document. In the last print of both head and hand, the upper document shows the metallic-colored forming head and right hand with "666" of Eve Clone, and the lower part shows the chapter Daniel and Revelations of Bible in the mirror writing from Leonardo da Vinci. The final touch is AR techniques what transforms Eve Clone from a static print into dynamic video to simulate a vivid Eve Clone interacting with audiences in real world.

I aim at recreating my workshop in the exhibit space while I re-appear the evolution steps and documents of Eve Clone in order to making a review of the series works for audiences, for instance, my documentary films recording the generative narration and every series of works of Eve Clone, and the generative content shows the great effort of me and my lab members like sketch, digital print, chapter of Bible, the sign "666", and three-dimensional model. I wish audiences can largely understand my concept, medium, and skill of Eve Clone while they see my solo exhibition Making of Eve Clone. No matter by image, sculpture, films, Interactive Installations, every means I use is for completely forming the artificial life evolution of Eve Clone: the course from the dangerous bestial image to the worship of great image, which is reflection and hint for human being's ending after reaching the extremely expanded scientific and technological civilization.

夏娃克隆II EVE Clone II

3D Animation, Computer, Webcam, Interactive installation
2006

The artists create a genetic clone woman, which deforming frequently in the test tube, through the 3D Computer Animation. And this clone transforms gradually into a stunning naked woman with butterfly wings from chrysalis. She is named "Eve" because of absorbing the nutrients, she grows like a woman. There are many bubbles floating within the test tubes, it symbolizes the nutrients and computer driver which supply Eve, so the more they supply Eve, the more she evolves to be a real human (it means the computer drive becomes more powerful), but the less they supply Eve, she deteriorates to be a butterfly woman even turn back to chrysalis. Because of the large-scale 3D animation of an image, the entire work attracts the audience to watch. Hence this work will be installed in and out of the display window of the department store, using the large-scale LCD monitor to simulate the appearance of the aquarium, in order to build up an interactive model with the audience through the hidden webcam. When the audience enters the specific induction coil, the image will be captured and be distorted in the bubble real time. The audience will discover surprisingly that they themselves have become part of the bubble. The more the bubbles are captured the more evolutionally Eve will be. On the contrary, Eve degenerates if the bubbles are decreased. As a matter of fact, the clone that human created, though it appears vividly, however it is fragile and it finds hard to survive independently. They might appear in any space to multiply and evolve, however it might also degenerate and turn back into the most primitive artificial cell due to the deficiency of nutrients (the computer program). Is the mankind of the future world ready to face this virtual but ubiquitous creature?

Exhibitions

"Exit and Via Art Festival", Creteil, France, 2007

"Eve Clone Series I- Lin, Pey-Chwen Solo Exhibition" MOCA, Taipei, 2011





夏娃克隆肖像 Portrait of Eve Clone

3D Animation, Moving Hologram, Acrylic Frame, Spotlight
57cm x 45cm x 3cm each piece
2010 ~

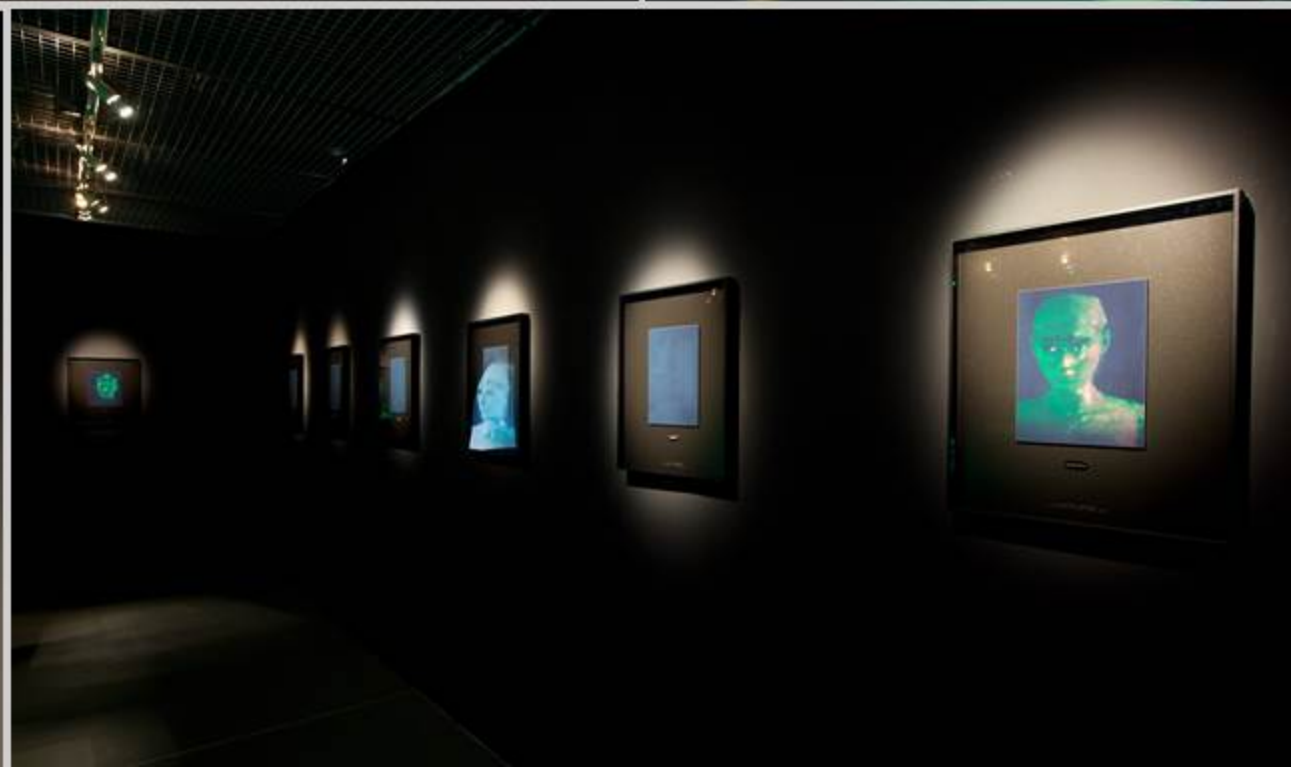
I named it *Eve Clone* as God created Eve, and humans want to play God and created a cloned Eve. I integrate the elements of the human chrysalis and human beast to shape the double identities of Eve Clone, who was both charming and evil. I quoted the Whore of Babylon recorded in the Bible "With whom the kings of the earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication" (Revelation 17:2) as well as placing the Number of the Beast, 666 in different languages, on Eve Clone's forehead and right hand as a symbol of evil ("And he causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their foreheads" (Revelation 13:16)) to show that technological culture is like the Whore of Babylon and the Number of the Beast, which seduce and control humans.

The *Portrait of Eve Clone* exhibited at MOCA Taipei in 2011 used 3D animated holograms as the medium to present her charming gaze and posture. She only lived under the spotlight (without light, Eve Clone was invisible). What was rarer was that when the viewer saw her from different angles, her gaze followed and stared at the viewer, whereas when the viewer stood still to look at her, she stopped moving. Like Eve Clone, the technological culture is attractive, yet it seduces and controls humans, like the Whore of Babylon.

Exhibitions

- 2022 "Making of Eve Clone II ", B.B.Art, Tainan, Taiwan
- 2017 "Dramaturgy Body Rewritten Contemporary Art", Lee Gallery, Taipei, Taiwan
- 2016 "Like To Loud a Solitude", MoNTUE Museum, Taipei, Taiwan
- 2016 "404 International Festival of Art and Technology", C++ Gallery, Bogota, Colombia
- 2016 "Women Social Subjectivity –Taiwan Women Art Exhibition", Cultural Affairs Bureau, Chiayi, Taiwan
- 2016 "Digital Attraction International Contemporary Art Exhibition", Fu-Chung 15, New Taipei, Taiwan
- 2015 "The Apocalyptic Sensibility: The New Media Art from Taiwan", Taipei Fine Art Museum, Taipei, Taiwan
- 2015 "The MOMENT: The Taiwanese Art Projects", Tenri Cultural Institute, New York City, USA
- 2015 "404 International Festival of Art and Technology", Rosario, Argentina
- 2015 "Dancing with Era –40 Years of Taiwan Contemporary Art", Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
- 2015 "Revelation • Notification –Solo Exhibition by Lin Pey-Chwen", National Tsing Hua University Arts Center, Hsinchu, Taiwan
- 2014 "Cultural Capsules", JCAL, New York, USA
- 2014 "404 International Festival of Art and Technology", Platforma, Moscow, Russia
- 2014 "Progressive Proof: SF State exhibit features women printmakers from Pacific Rim", San Francisco State University Art Museum, San Francisco, USA
- 2014 "Raising the Temperature "International Art Exhibition, Queens Museum of Art, New York, USA
- 2014 "In the Name of Asia female Artist", Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan
- 2014 "Mirage & Aural Beauty", National Taiwan Science Education Center, Taipei, Taiwan
- 2013 "The Tetramatyka Audio Visual Art Festival", Lviv National Art Museum, Ukraine
- 2013 "WRO15th Media Art Biennale", Wroclaw, Poland
- 2012 "Body and Interface", Taipei Digital Art Center, Taipei, Taiwan
- 2012 "404 International Festival of Art and Technology", Rosario, Argentina
- 2012 "Taiwan Biennial –YES, Taiwan", National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2012 "Transjourney –2012 Future Media Festival", Kuandu Museum of Fine Art, Taiwan
- 2012 "Eve Clone Series III", Art Stage Singapore, Singapore
- 2011 "Eve Clone Series II", Galerie Grand Siecle, Taipei, Taiwan
- 2011 "Eve Clone Series", Museum of Contemporary Art, Taipei, Taiwan
- 2010 "Body, Gender, Technology", Taipei Digital Art Center, Taipei, Taiwan
- 2010 "0&1: Digital Space and Gender Myths", 501 Contemporary Art Center, Chungking, China





夏娃克隆 III

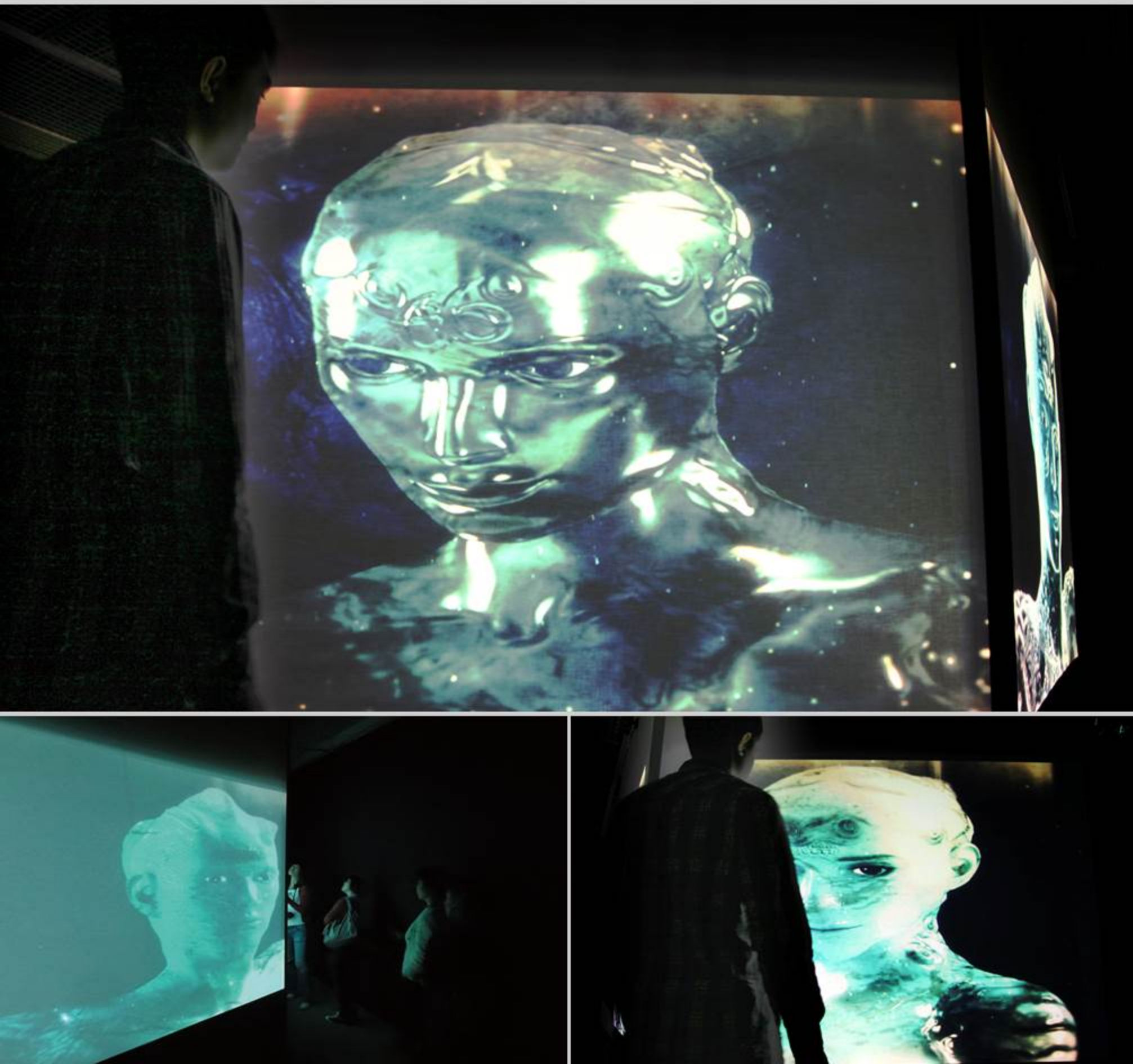
Eve Clone III

3D Animation, Computer, Interactive System, Kinect, Web Cam
According to the space
2011

The wrapped screen displays six interactive installation with different No.666 on "Eve Clone"s heads in the water. With the audience"s moving, it controls her head"s angle, and Eve Clone"s eyes will also follow. The background sound shows the moving sound in the water. When the projection surrounds audience, it seems that the audience dialogues with huge "Eve Clone" in this queer environment to bring the hidden danger behind the high-tech development out.

Exhibitions

"Eve Clone Series I- Lin, Pey-Chwen Solo Exhibition" MOCA, Taipei , 2011





夏娃克隆 IV Eve Clone IV

3D Animation, Digital Image and Sound, Interactive System, Kinect, WebCam,
Computer, Projector, Stereo
Dimensions Variable
2011

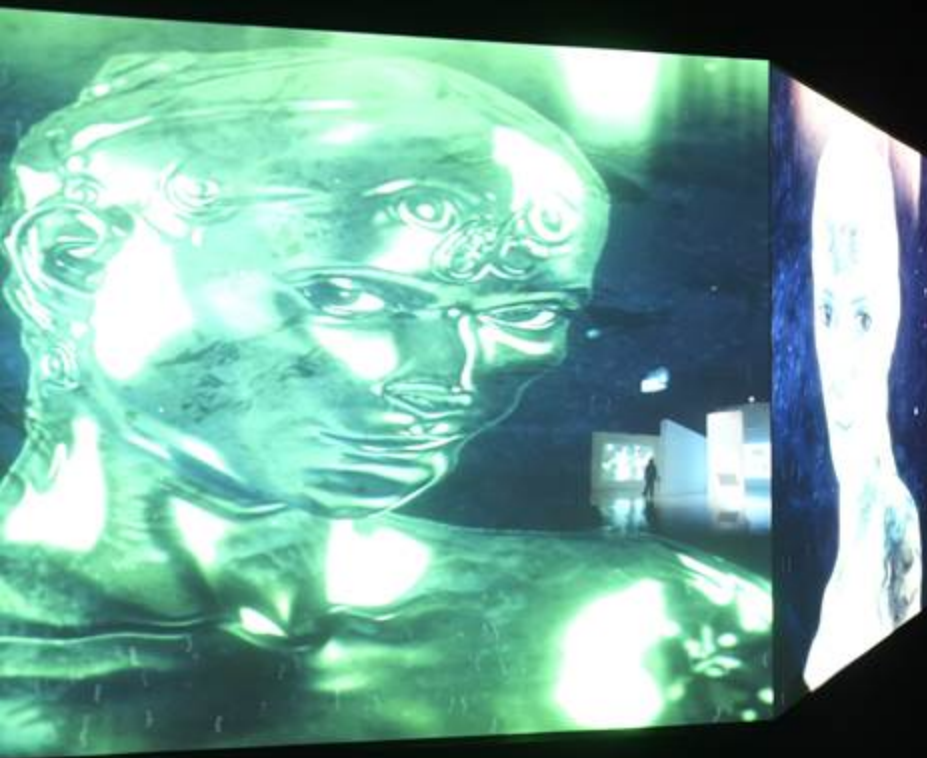
Created using 3D animation, interactive computer programs, infrared sensors, and webcams, Eve Clone IV/V is an interactive audiovisual installation that features six large-scale "Eve Clone" projected across a three-dimensional, hexagonal arrangement. Incubating in liquid, the Eve Clone is a large alien life form with Number of the Beast, 666 in different languages, on her forehead as a symbol of evil. As viewers approach and their motion are detected in the vicinity, the Eve Clone vigilantly turns her head to gaze at them. With the audience's moving, it controls her head's angle, and Eve Clone's eyes will also follow. It seems that the audience dialogues with huge "Eve Clone" in this queer environment to bring the hidden danger behind the high-tech development out.

Exhibitions

2011 "Eve Clone Series I" MOCA, Taipei

2012 "YES, Taiwan Biennial", Taiwan Museum of Arts, Taichung, Taiwan





夏娃克隆手 Hands of Eve Clone

Medical Glass Jar, Poly Sculpture, Laser
25cm x 25cm x 43cm x 6 pieces
2011

Aside from being imprinted on the forehead, the Mark of the Beast, 666, also appears on Eve Clone's right hand. Placed in six medical jars, hands made of resin are all branded with the Mark of the Beast, simulating organs that are stored in formalin for experimentation. The skins of the right hands are composed of snake skin, tree bark, pupa skin, shell, metal, ore, and other materials, representing the genetic mutations of Eve Clone.

Exhibitions

"Eve Clone Series I- Lin, Pey-Chwen Solo Exhibition" MOCA, Taipei, 2011

"Eve Clone Series II – Lin, Pey-Chwen Solo Exhibition", Galerie Grand Siecle, Taipei, Taiwan, 2011

"YES, Taiwan Biennial", Taiwan Museum of Arts, Taichung, Taiwan, 2012



夏娃克隆手指 Fingers of Eve Clone

Medical Glass Tube, Poly Sculpture, Acrylic Frame
Spotlight 60cm x 30cm x 5cm x 6 pieces
2011

Fingers placed into medical test tubes are used to symbolize organ cloning. Each severed finger is bent and imprinted with the Mark of the Beast, 666. The test tubes are neatly arranged like a specimen presentation.

Exhibitions

"Eve Clone Series I- Lin, Pey-Chwen Solo Exhibition" MOCA, Taipei, 2011

"YES, Taiwan Biennial", Taiwan Museum of Arts, Taichung, Taiwan, 2012



量產夏娃克隆

Mass Production of Eve Clone

3D Animation

8" x18 pieces Digital Photo Frame

2011

Within each digital frame, an Eve Clone floats in a test tube, showing its current stage of development in the experimental process. Each Eve Clone is a different color and has the Mark of the Beast, 666, branded on them in 18 various languages. By freezing the image to capture a 360 degree, self-rotating view of Eve Clone, two characteristics of clones are represented - mass production and standardization.

Exhibitions

"Eve Clone Series II – Lin, Pey-Chwen Solo Exhibition", Galerie Grand Siecle, Taipei, Taiwan , 2011



透視夏娃克隆

Inspection of Eve Clone

Digital Image
76.5cm x 53.5cm x 2cm x 6 pieces
2011

Through infrared photography, the body of Eve Clone is presented, consisting of pupa textured skin, totem tattoos, and the imprinted Mark of the Beast, 666. The totem tattoos consist of images of roses, dragons, phoenixes, snakes, scorpions, and more, alluding to the intrinsic relationship amongst the tattoos, the body, and Eve Clone herself. When seen through infrared lighting, the dangerous nature of the beautiful Eve Clone is revealed. The captions to the infrared photography show the Eve Clone's serial number and her diagnosis date, time, and inspector.

Exhibitions

"Eve Clone Series II – Lin, Pey-Chwen Solo Exhibition", Galerie Grand Siecle, Taipei, Taiwan , 2011



夏娃克隆啟示錄文件

Revelation of Eve Clone Documentation

Digital Image Prints
21 cm x 29.7 cm x 40 pieces
2011

After the revelation of Eve Clone the artist attempt to use the 2D prints to show images of eve clone, her vital value, and the script of different chapters of revelation in five different languages. The purpose is to record Eve Clone's historical thought.

Exhibitions

"Eve Clone Series II – Lin, Pey-Chwen Solo Exhibition", Galerie Grand Siecle, Taipei, Taiwan , 2011

"Eve Clone Series III – Lin, Pey-Chwen Solo Exhibition", ART STAGE Singapore , 2012



夏娃克隆啟示錄 I Revelation of Eve Clone I

The large-scale projection interactive installation, *Revelation of Eve Clone I*, further presented that Eve Clone had artificial life and reproductivity. After the viewer entered the exhibition realm, Eve Clone's life index (the Time Code on the computer) was activated, and her body gradually turned from black-and-white to colorful, and her body was reproduced into a whole line of bodies. The number of reproduced Eve Clones can be adjusted according to the size of the projection space; a large space allows more reproduction. This work discusses life being reproduced, its Time Code and reproductivity activated by human intervention.

Eve Clone's life index (the Time Code on the computer) increases in milliseconds as time goes by, showing her coexistence with humans. Finally, to define and reveal Eve Clone's identity and power to control humans, I boldly incorporated Bible passages from the "The Book of Revelation" about the Whore of Babylon and 666, the Number of the Beast, presented in six powerful languages at the bottom of each Eve Clone. The languages included Latin, Greek, and Hebrew, representing the three powers of politics, culture, and religion, respectively, because it was written in these three languages when Jesus was crucified: "Jesus Of Nazareth The King Of The Jews" (John 19:19–20). Chinese, English, and Arabic were also included to represent the three contemporary strong powers. The text was randomly shown at the bottom of the image by the computer, and the background music was hymns mixed with weird iron rubbing sound effects to emphasize the fake holiness. Each time the work was exhibited, the Time Code of Eve Clone differed. Later, in order to record her Time Code each time, I created the series [Making of Eve Clone Documentation](#).

Exhibitions

- 2015 "The Apocalyptic Sensibility: The New Media Art from Taiwan", Taipei Fine Art Museum, Taipei, Taiwan
- 2011 "Eve Clone Series II", Galerie Grand Siecle, Taipei, Taiwan
- 2013 "WRO 15th Media Art Biennale Pioneering Values", Wroclaw, Poland
- 2012 "Eve Clone Series III", Art Stage Singapore, Singapore
- 2011 "Next Body" Digital Art Exhibition, Huashan1914 Creative Park, Taipei, Taiwan



Following are the texts of the Book of Revelation applied in the work:

He causes all, the small and the great, the rich and the poor, and the free and the slave, to be given marks on their right hands, or on their foreheads; (Revelation 13:16)

and that no one would be able to buy or to sell, unless he has that mark, the name of the beast or the number of his name. (Revelation 13:17)

Here is wisdom. He who has understanding, let him calculate the number of the beast, for it is the number of a man. His number is six hundred sixty-six. (Revelation 13:18)

One of the seven angels who had the seven bowls came and spoke with me, saying, "Come here. I will show you the judgment of the great prostitute who sits on many waters, (Revelation 17:1)

with whom the kings of the earth committed sexual immorality, and those who dwell in the earth were made drunken with the wine of her sexual immorality." (Revelation 17:2)

And on her forehead a name was written, "MYSTERY, BABYLON THE GREAT, THE MOTHER OF THE PROSTITUTES AND OF THE ABOMINATIONS OF THE EARTH." (Revelation 17:5)

He said to me, "The waters which you saw, where the prostitute sits, are peoples, multitudes, nations, and languages. (Revelation 17:15)

The woman whom you saw is the great city, which reigns over the kings of the earth." (Revelation 17:18)

For all the nations have drunk of the wine of the wrath of her sexual immorality, the kings of the earth committed sexual immorality with her, and the merchants of the earth grew rich from the abundance of her luxury." (Revelation 18:3)



夏娃克隆啟示錄 II

Revelation of Eve Clone II

3D Animation, Hologram, Spotlight
67cmx53cmx4cm each, 6 Pieces
2012

Following the non-traditional *Documentation of Revelation of Eve Clone*, *Revelation of Eve Clone Specimen* continues the attempt to record the dynamic images, times, and Biblical texts of *Revelation of Eve Clone* using the features of high-tech holographic media. Aside from being able to more truly store its original appearance, it is also able to present it as if across a flat hologram, discussing the new document concept of the solidification of time that instantaneously turns to the moving image according to the viewer's point of view. It is a documentation of the dynamism of artificial life, creating a new form of document for the digital era and enabling *Revelation of Eve Clone* to be able to be more truly recorded and filed.

Exhibitions

"Eve Clone Series I- Lin, Pey-Chwen Solo Exhibition" MOCA, Taipei, 2011

"Body and Interface", Taipei Digital Art Center, Taipei, Taiwan, 2012

"Revelation • Notification – Lin, Pey-Chwen Solo Exhibition", National Tsing Hua University Arts Center, Hsinchu, Taiwan, 2015



夏娃克隆啟示錄 III Revelation of Eve Clone III

Revelation of Eve Clone III was created and exhibited at the “Post-Humanist Desire” international art exhibition at MOCA Taipei. I used 3D animation to recreate all the characteristics in *Revelation of Eve Clone I*, such as reproductivity and the Time Code. Additionally, I added the Whore of Babylon, the Number of the Beast, and Bible verses related to the Great Image in the “The Book of Daniel. In this exhibition, Eve Clone’s body had the texture of a golden head, a silver body, a brass belly, iron legs, and half-iron, half-clay feet. Her body, which looked like a fetus with a bowed head, was now a more attractive female body.

Moreover, to show that she was the worshipped Great Image, I printed the animation file of Eve Clone into a 3D golden head, sticking it in the middle of the image so that the audience could touch the Number of the Beast on her forehead. This act of touching had multiple meanings: having sexual intercourse with her, being imprinted with the Number of the Beast, and raising a hand to worship her. In addition, it triggered Eve Clone to raise her head and dance, as if giving her life. The Time Code that keeps changing on the top of her head and the random Bible passages at the bottom of her feet together with the background music with weird iron rubbing sounds that sound like fake hymns convey a feeling of spookiness to the viewers. The Bible description of “The Book of Revelation” and “The Book of Daniel” from the Bible quote in *Revelation of Eve Clone I* and *Revelation of Eve Clone III* are as follows:

And the second beast required all people small and great, rich and poor, free and slave, to receive a mark on their right hand or on their forehead. (Revelation 13:16).

so that no one could buy or sell unless he had the mark—the name of the beast or the number of its name. (Revelation 13:17).

Here is a call for wisdom: Let the one who has insight calculate the number of the beast, for it is the number of a man, and that number is 666. (Revelation 13:18).

Then one of the seven angels with the seven bowls came and told me, ‘Come, I will show you the punishment of the great prostitute, who sits on many waters. (Revelation 17:1).

“The kings of the earth were sexually immoral with her, and those who dwell on the earth were intoxicated with the wine of her immorality” (Revelation 17:2).

On her forehead a mysterious name was written: BABYLON THE GREAT, THE MOTHER OF PROSTITUTES AND OF THE ABOMINATIONS OF THE EARTH. (Revelation 17:5).

Then the angel said to me, The waters you saw, where the prostitute was seated, are peoples and multitudes and nations and tongues. (Revelation 17:15).

And the woman you saw is the great city that rules over the kings of the earth. (Revelation 17:18).

All the nations have drunk the wine of the passion of her immorality. The kings of the earth were immoral with her, and the merchants of the earth have grown wealthy from the extravagance of her luxury. (Revelation 18:3).

As you, O king, were watching, a great statue appeared. A great and dazzling statue stood before you, and its form was awesome. (Daniel 2:31).

The head of the statue was pure gold, its chest and arms were silver, its belly and thighs were bronze. (Daniel 2:32).

its legs were iron, and its feet were part iron and part clay. (Daniel 2:33).

While you were watching, a stone was cut out, but not by human hands. It struck the statue on its feet of iron and clay, and crushed them. (Daniel 2:34).

Exhibitions

2015 “Revelation • Notification”, National Tsing Hua University Arts Center, Hsinchu, Taiwan

2015 “404 International Festival of Art and Technology”, Rosario, Argentina

2014 “404 International Festival of Art and Technology”, Platforma, Moscow, Russia

2013 “Post Humanist Desire International Exhibition”, Museum of Contemporary Art, Taipei, Taiwan





夏娃克隆大偶像 Great Image of Eve Clone

Moving image 3D Animation, Interactive Systems,
Computers, Projectors, Stereo System
Dimensions Variable
2017

This interactive video installation is a continuation of the advanced version of Pey-Chwen Lin's 'Revelation of Eve Clone' series of works. The title, 'Big Image of Eve Clone' satirizes the desire of human beings to play the role of God by developing and utilizing cloning technology to create an ideal Eve. To illustrate this particular human ambition in the work, Lin quotes 'Big Image' from the 'Book of Daniel' as well as the '666 Mark of the Beast' from the 'Book of Revelation'. (In the 'Book of Daniel' 2:28-33, it is written that this big image is actually the symbol of the human kingdom challenging God, while in the 'Book of Revelation' 13:15-18, it is written that the beast refers to Satan, and its mark is 666.) Lin uses both to criticize the technology created by humans, who are now largely controlled by technology, and are becoming slaves of technology by worshipping the same. This work is intended to reflect on the relationship between humans and technological civilization.

Lin created this big image of a woman with 3D animation, and made a three-dimensional golden head by 3D printing. The form of this big image was inspired by the large statue seen by King Nebuchadnezzar in the Bible. The head of the statue was made of pure gold, its chest and arms of silver, its belly and thighs of bronze, its legs of iron, its feet partly of iron and partly of baked clay. (Daniel 2:31-33) Furthermore, both the head and right hand of this large image display the "666 Mark of the Beast". (Revelation 13:15-18)

The process of cloning this big image was from its 360 degrees rotation inside the water of the test tube to the cloning of another exact copy of this big image in the projection installation. To illustrate the artificial life properties of this big image, one by one its color will turn from black and white to color while viewers stand in the front of the installation, while the timing in the positioning of its head will be synchronized to increase. This symbolizes how the fake life form of 'Eve Clone' exists and lives simultaneously alongside humans.

In addition, when viewers touch the '666 Mark of Beast' of the golden head, the image will raise its head proudly and start to dance. Selected scriptures in six dominant languages from the 'Book of Daniel' and the 'Book of Revelation' appear randomly on the bottom of its feet, to reinforce Eve Clone's evil yet powerful identity. Background music, like a Hymn, signifies that this beautiful image is actually a false form of life and a fake sacred idol.







夏娃克隆啟示錄 IV

Revelation of Eve Clone IV

In 2014, I was invited to exhibit *Revelation of Eve Clone IV* in "Raising the Temperature" at the Queens Museum of Arts, New York. The work presented Eve Clone being submerged by seawater in a ruin. The water was dyed red, like blood from the dead. Although she strived to escape from the water, she was hit by a stone from the sky not sculpted by humans and smashed, becoming like the chaff on the summer threshing floors, and the wind carried them away, that no place was found for them ("The Book of Daniel" 2:31–35). At the end of the film, the stone that smashed the Great Image became a huge mountain, filling up the world. Finally, I used verses from "The Book of Revelation" from the Bible as the ending, which echoed the background hymns to deliver the final fate of technological culture. This work reminded people that the technological culture they worship and the Big Image of the human country's authority and system will eventually be destroyed by God. The image of the stone in the film referred to the huge stone sign on Mt. Zion because Mt. Zion refers to God's Kingdom. The Bible verses used in this work were as follows:

So the first angel went and poured out his bowl on the earth, and loathsome, malignant sores broke out on those who had the mark of the beast and worshiped its image. And the second angel poured out his bowl into the sea, and it turned to blood like that of the dead, and every living thing in the sea died. Then the third angel poured out his bowl into the rivers and springs of water, and they turned to blood. And I heard the angel of the waters say: "Righteous are You, O Holy One, who is and who was, because You have brought these judgments. For they have spilled the blood of saints and prophets, and You have given them blood to drink as they deserve" (Revelation 16:2–6).

As you, O king, were watching, a great statue appeared. A great and dazzling statue stood before you, and its form was awesome. The head of the statue was pure gold, its chest and arms were silver, its belly and thighs were bronze, its legs were iron, and its feet were part iron and part clay. While you were watching, a stone was cut out, but not by human hands. It struck the statue on its feet of iron and clay, and crushed them. (Daniel 2:31–34).

Exhibitions

2020 "Eve Clone Augmented Reality", QCC Art Gallery, CUNY, New York, USA

2019 "Light Year 53: From The People To The Land", Manhattan Bridge Anchorage, New York, USA

2014 "Raising the Temperature" "International Art Exhibition, Queens Museum of Art, New York, USA

2014 "Woman-Home : In the Name of Asian Female Artists", Kaohsiung Museum of Fine Art, Kaohsiung

2015 "Revelation • Notification", National Tsing Hua University Arts Center, Hsinchu, Taiwan

2016 "Taiwan Women Art Exhibition", Chiayi Cultural Affairs Bureau, Chiayi City Government, Chiayi, Taiwan



夏娃克隆啟示錄 V

Digital Printmaking
63x77x3cmx6
2014

Exhibitions

"Woman-Home:In the Name of Asian Female Artists' at Kaohsiung Museum of Fine Art ,2014

"Taiwan Women Art Exhibition", Cultural Affairs Bureau, Chiayi City Government, Chiayi, Taiwan ,2016



第三段中作者寫道：「我從這事得到教訓，我該閉起嘴了」，作者從這事學到了什麼呢？請從一個新的角度來分析這則寓言的含義，並請你從每個段落中找出兩句，再寫出你的感想。（每段10分，共40分）



大巴比倫城 Great Babylon

3D Animation · Digital Sound
04:07
2015

Great Babylon is the new series following the final edition of my Eve Clone series. In the Eve Clone series, the Biblical prophecy of the Mark of the Beast, 666, and the Whore of Babylon are created through virtual 3D images to serve as a metaphor for the worship of technology and civilization by humankind - challenging the original creation of God, transforming nature, and even cloning life. However, these mesmerizing, artificial products bring with them devastating disaster. Following this metaphor for the end of the world, I now attempt to place Eve Clone into the real world with the Great Babylon series to remind humankind that the phenomenon of Eve Clone has already existed in daily life. If humankind continues to oppose God's will by placing itself higher than Him, there will be no way to avoid the great tribulation as written in the Revelation chapter of Bible.

In the film, the Eve Clone stands prominently on the top of the Empire State Building in New York City. A bird's-eye view shows the high density of the buildings and streets, as well as emphasizes it is the center where humans busily pursue politics, economics, culture, technology, religion, education, art, and other activities. The Eve Clone also serves as a symbol for the desires of humankind and the idols that it has chosen to worship. As a result, the Eve Clone opens up both hands in a prideful stance as she governs this great city. The film camera revolves around the Eve Clone, switching from a parallel to a bird's eye view of the whole city. However, God watches it and the city from above, and finally sets fire to this Great Whore of Babylon. The smoke surrounding it rises up until all physical form has been destroyed.

Exhibitions

"Revelation · Notification-Lin, Pey-Chwen Solo Exhibition", National Tsing Hua University Arts Center, Hsinchu, Taiwan, 2015



夏娃克隆女神 I / II

Goddess of Eve Clone I / II

3D Animation · Digital Sound
2017

Lin created this Goddess of Eve Clone with 3D animation, and made a three-dimensional golden head by 3D printing. The form of this big image was inspired by the large statue seen by King Nebuchadnezzar in the Bible. The head of the statue was made of pure gold, its chest and arms of silver, its belly and thighs of bronze, its legs of iron, its feet partly of iron and partly of baked clay. (Daniel 2:31-33) Furthermore, both the head and right hand of this large image display the "666 Mark of the Beast". (Revelation 13:15-18) In this installation, the image of 'Eve Clone' continues 360 degree rotations and repeats the playout delay, to represent its reproducibility. At the bottom of the image there are the quotations from the Book of Revelation and the Book of Daniel in six languages, to narrate and define the role of 'Eve Clone' and her ultimate fate. Moreover, for exhibiting the evolution and generative process of its artificial life, the artist puts a constantly changing time code on the statue's head, as well as displays the manuscripts and 3D rendering processes to represent the Goddess of Eve Clone is enlivening and living in real time. The background music employ hymns to satirize its sacredness, which refers that the technological dominant countries created by human have already become the proud Goddess who was worshiped by humans.

Following are the texts of the Book of Revelation applied in the work:

He causes all, the small and the great, the rich and the poor, and the free and the slave, to be given marks on their right hands, or on their foreheads; (Revelation 13:16)

and that no one would be able to buy or to sell, unless he has that mark, the name of the beast or the number of his name. (Revelation 13:17)

Here is wisdom. He who has understanding, let him calculate the number of the beast, for it is the number of a man. His number is six hundred sixty-six. (Revelation 13: 18)

One of the seven angels who had the seven bowls came and spoke with me, saying, "Come here. I will show you the judgment of the great prostitute who sits on many waters, (Revelation 17:1)

with whom the kings of the earth committed sexual immorality, and those who dwell in the earth were made drunken with the wine of her sexual immorality." (Revelation 17:2)

And on her forehead a name was written, "MYSTERY, BABYLON THE GREAT, THE MOTHER OF THE PROSTITUTES AND OF THE ABOMINATIONS OF THE EARTH." (Revelation 17:5)

He said to me, "The waters which you saw, where the prostitute sits, are peoples, multitudes, nations, and languages. (Revelation 17:15)

The woman whom you saw is the great city, which reigns over the kings of the earth." (Revelation 17:18)

For all the nations have drunk of the wine of the wrath of her sexual immorality, the kings of the earth committed sexual immorality with her, and the merchants of the earth grew rich from the abundance of her luxury." (Revelation 18:3)

Exhibitions

"Dramaturgy ·Body Adaptation", Lee Gallery Taipei, Taiwan, 2017

"Connecting the Impossible : Venezia Biennale", GaleriaZero, Zattere Studio, Venice 2017

夏娃克隆女神 I Goddess of Eve Clone I

3D Animation · Digital Sound

10:00

2017

1482078750883



And he does great signs,
even making fire come down
from heaven on the earth before the eyes of men.
(Revelation 13:13)

1481962408301



And he does great signs,
even making fire come down
from heaven on the earth before the eyes of men.
(Revelation 13:13)

1481846065719



And those who are on the earth
are turned from the true way by him
through the signs which
he was given power to do before the beast,
giving orders to those who are on the earth
to make an image to the beast,
who was wounded by the sword,
and came to life.
(Revelation 13:14)

1482972261913



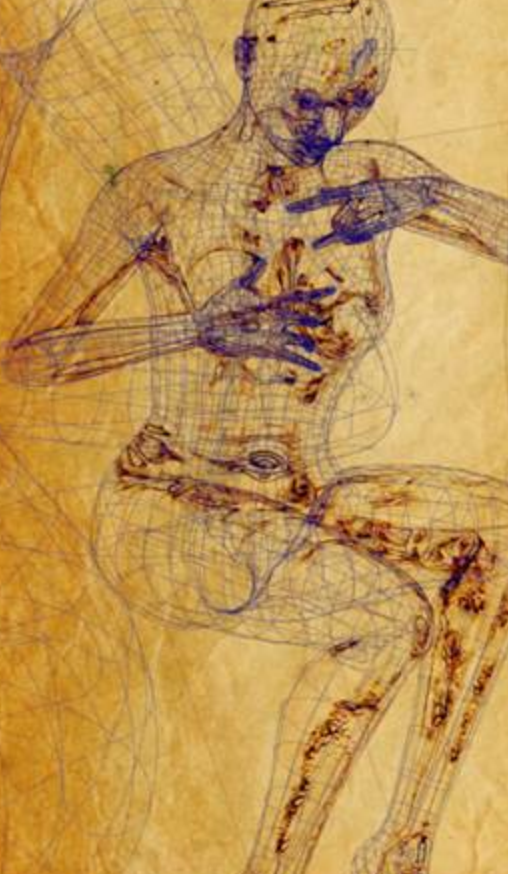
And a great voice
out of the house of God came to my ears,
saying to the seven angels,
Go, and let that which is in the
seven vessels of the wrath of God
come down on the earth.
(Revelation 16:1)

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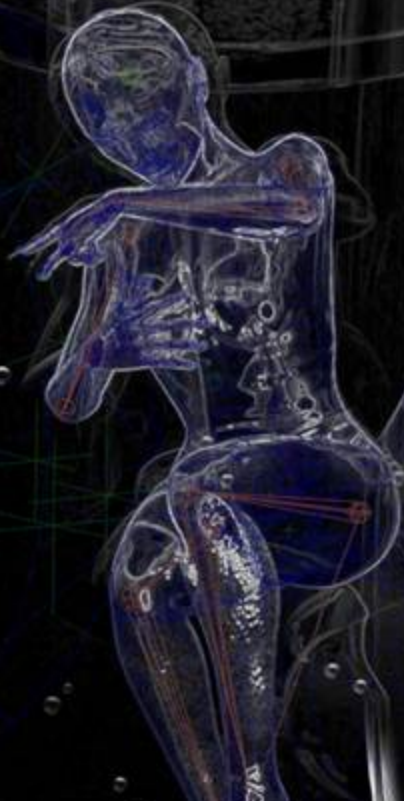
Here is wisdom.
Let him that hath understanding
count the number of the beast;
for it is the number of a man; and his number is
Six hundred threescore and six.
(Revelation 13:18)

1482739576749



And he said to me,
The waters which you saw,
where the evil woman is seated, are peoples,
and armies, and nations and languages.
(Revelation 17:15)

1484053084500



And he gave a loud cry,
saying, Babylon the great has come down
from her high place, she has come to destruction
and has become a place of evil spirits,
and of every unclean spirit,
and a hole for every unclean and hated bird.
(Revelation 18:2)

1483936741918



And the third
let what was in his vessel come out into the rivers
and the fountains of water; and they became blood.
(Revelation 16:4)

1483820399336



So that no man might be able to do trade
but he who has the mark, even the name of the beast
or the number of his name.
(Revelation 13:17)

1485164156159



And he had power to give breath to
the image of the beast,
so that words might come from
the image of the beast,
and that he might make all those
who did not give worship to the image of the
beast put to death.
(Revelation 13:15)

1485047813577



And on her brow was a name,
**SECRET, BABYLON THE GREAT,
THE MOTHER OF THE EVIL WOMEN
AND OF THE UNCLEAN THINGS
OF THE EARTH.**
(Revelation 17:5)

1484931470995



And he gave a loud cry,
saying, Babylon the great has come down
from her high place, she has come to destruction
and has become a place of evil spirits,
and of every unclean spirit,
and a hole for every unclean and hated bird.
(Revelation 18:2)

1486035949907



And a great voice
out of the house of God came to my ears,
saying to the seven angels,
Go, and let that which is in the
seven vessels of the wrath of God
come down on the earth.
(Revelation 16:1)

1485919607325



After these things
I saw another angel coming down out of heaven,
having great authority;
and the earth was bright with his glory.
(Revelation 18:1)

1485803264743



And a great voice
out of the house of God came to my ears,
saying to the seven angels,
Go, and let that which is in the
seven vessels of the wrath of God
come down on the earth.
(Revelation 16:1)

1486670712195



And the third
let what was in his vessel come out into the rivers
and the fountains of water; and they became blood.
(Revelation 16:4)

1486563369612



After these things there came to my ears
a sound like the voice of a great band
of people in heaven,
saying, Praise to the Lord;
salvation and glory and power be to our God:
(Revelation 19:1)

1486447027030



And the second
let what was in his vessel
come out into the sea;
and it became blood as of a dead man;
and every living thing in the sea came to an end.
(Revelation 16:3)

夏娃克隆女神 II

Goddess of Eve Clone II

3D Animation · Digital Sound

10:23

2017



夏娃克隆創造計畫II Making of Eve Clone I

狂賀作品「夏娃克隆創造計畫II」數位影音裝置榮獲義大利佛羅倫斯雙年展新媒體藝術類首獎。

Pey-Chwen Lin's digital audio and video installation 「Making of Eve Clone I」 awarded the first prize in the new media art category at the 2019 Florence Biennale in Italy.



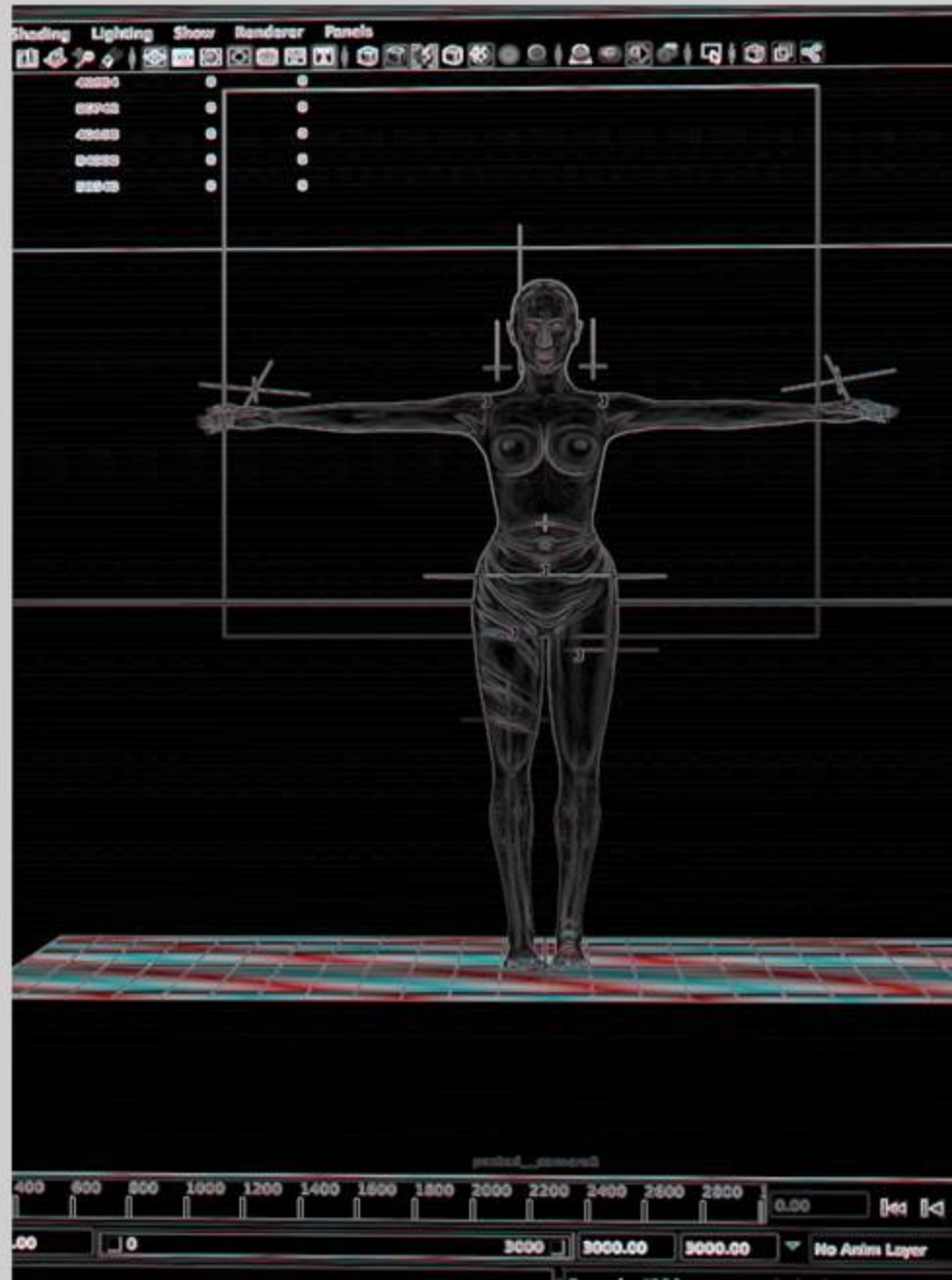
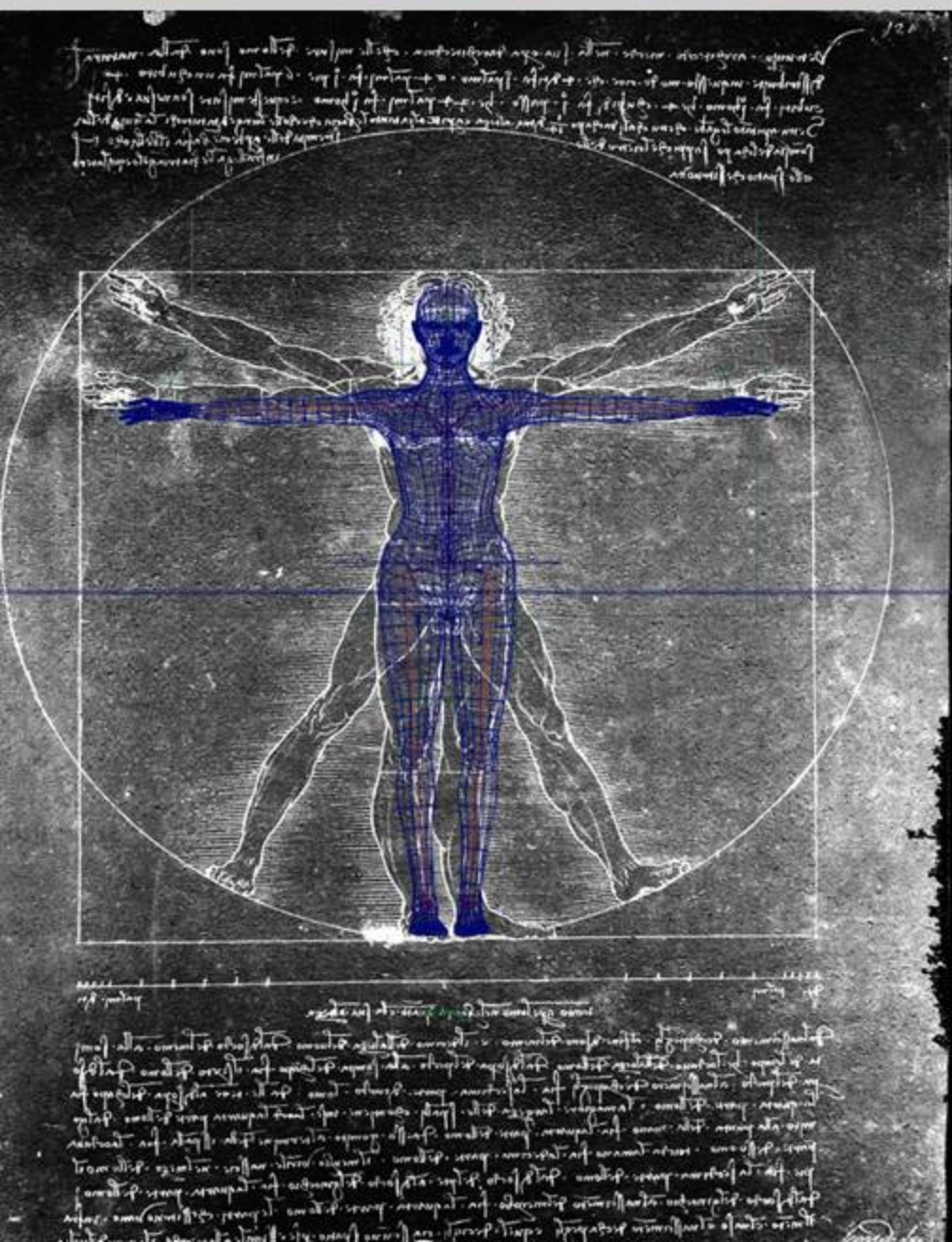
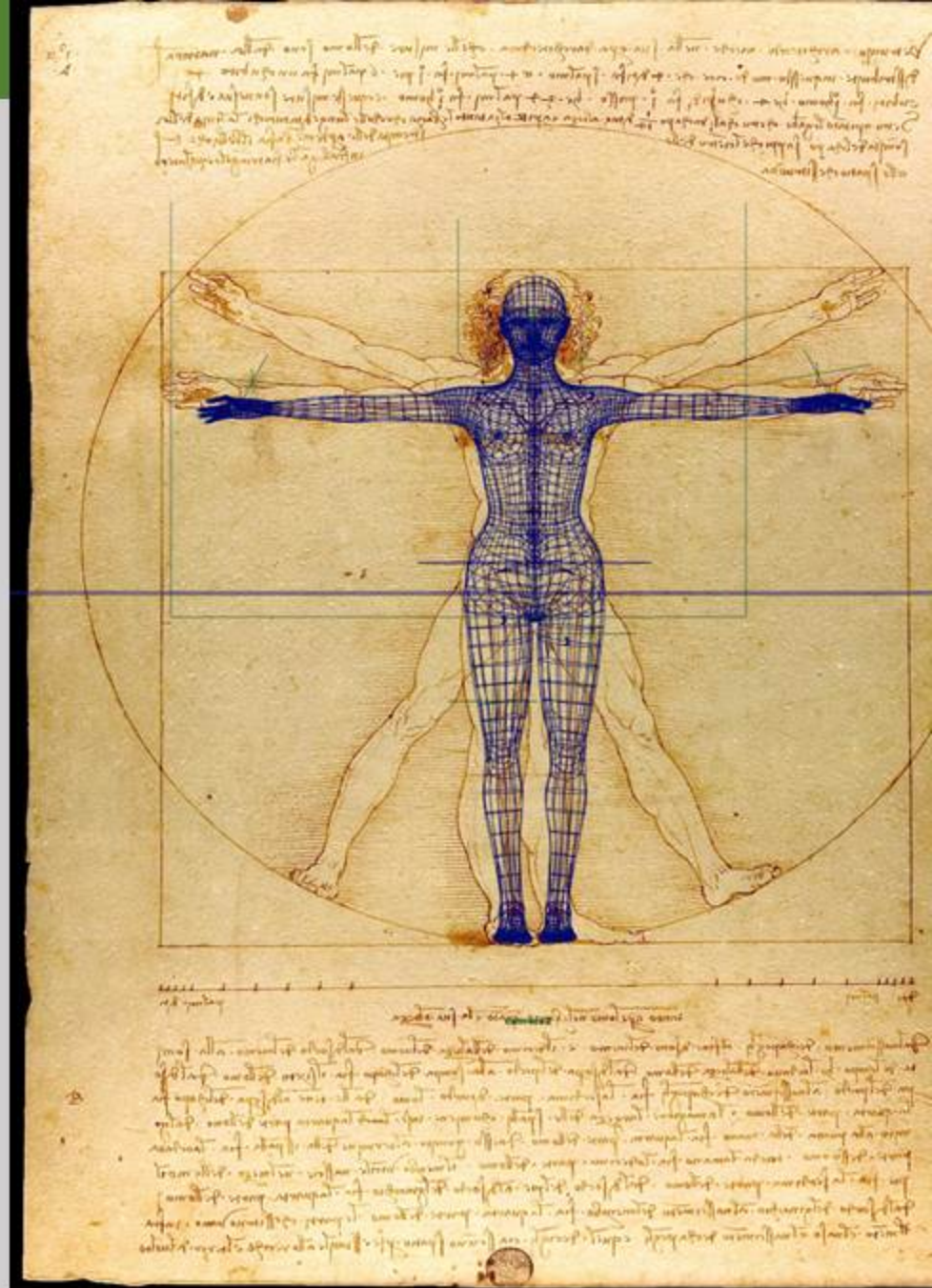
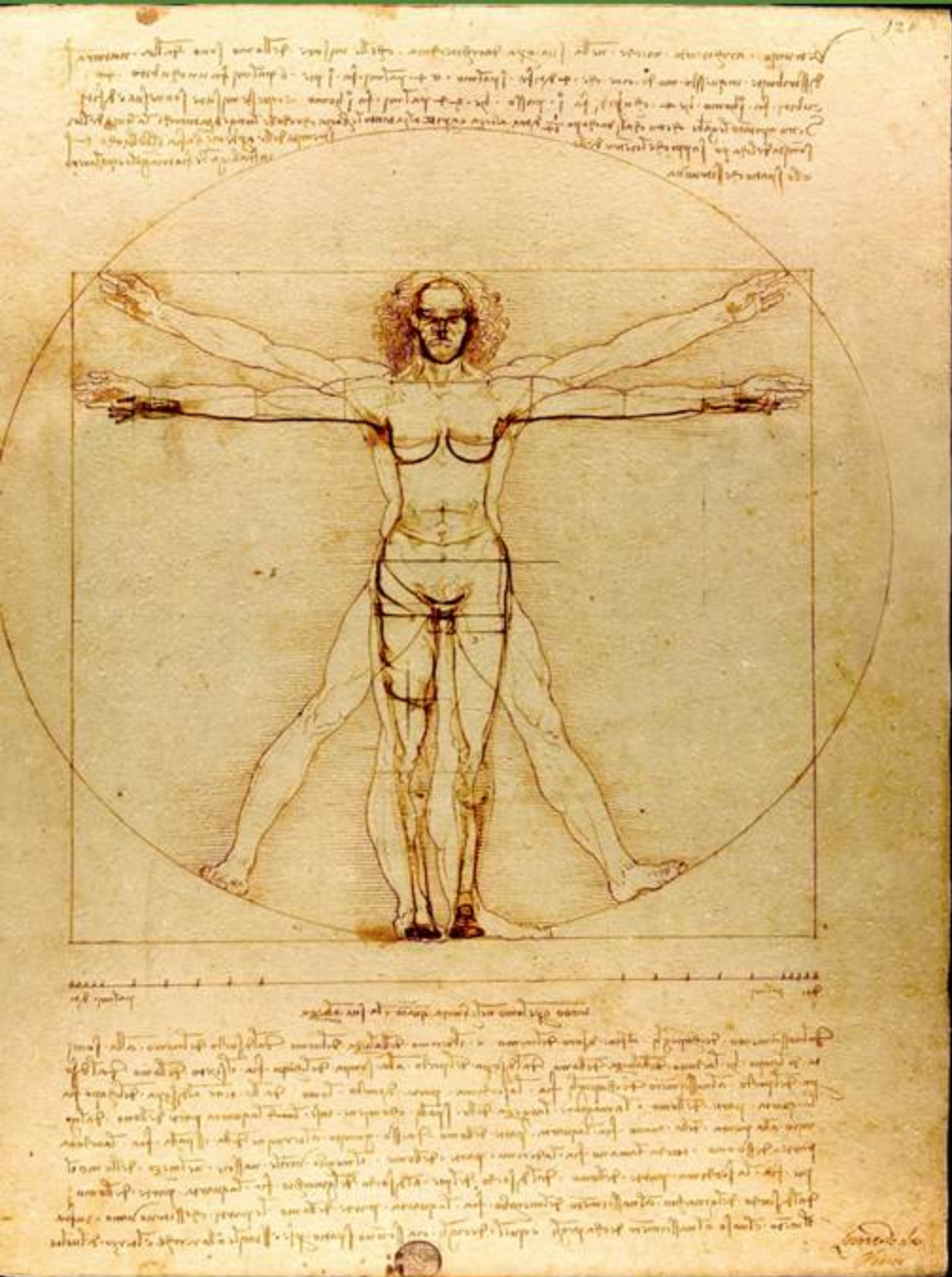
夏娃克隆的創造計劃 I Making of Eve Clone I

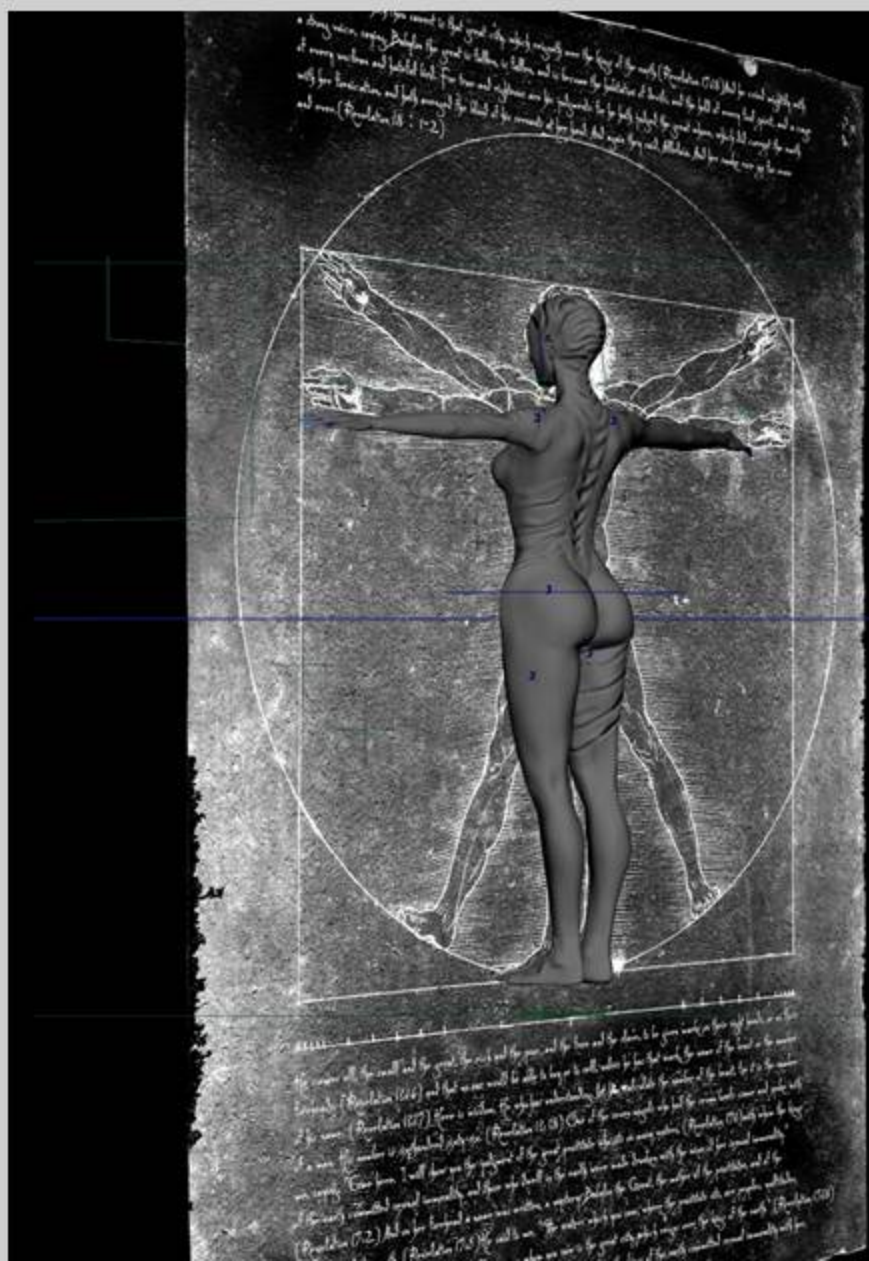
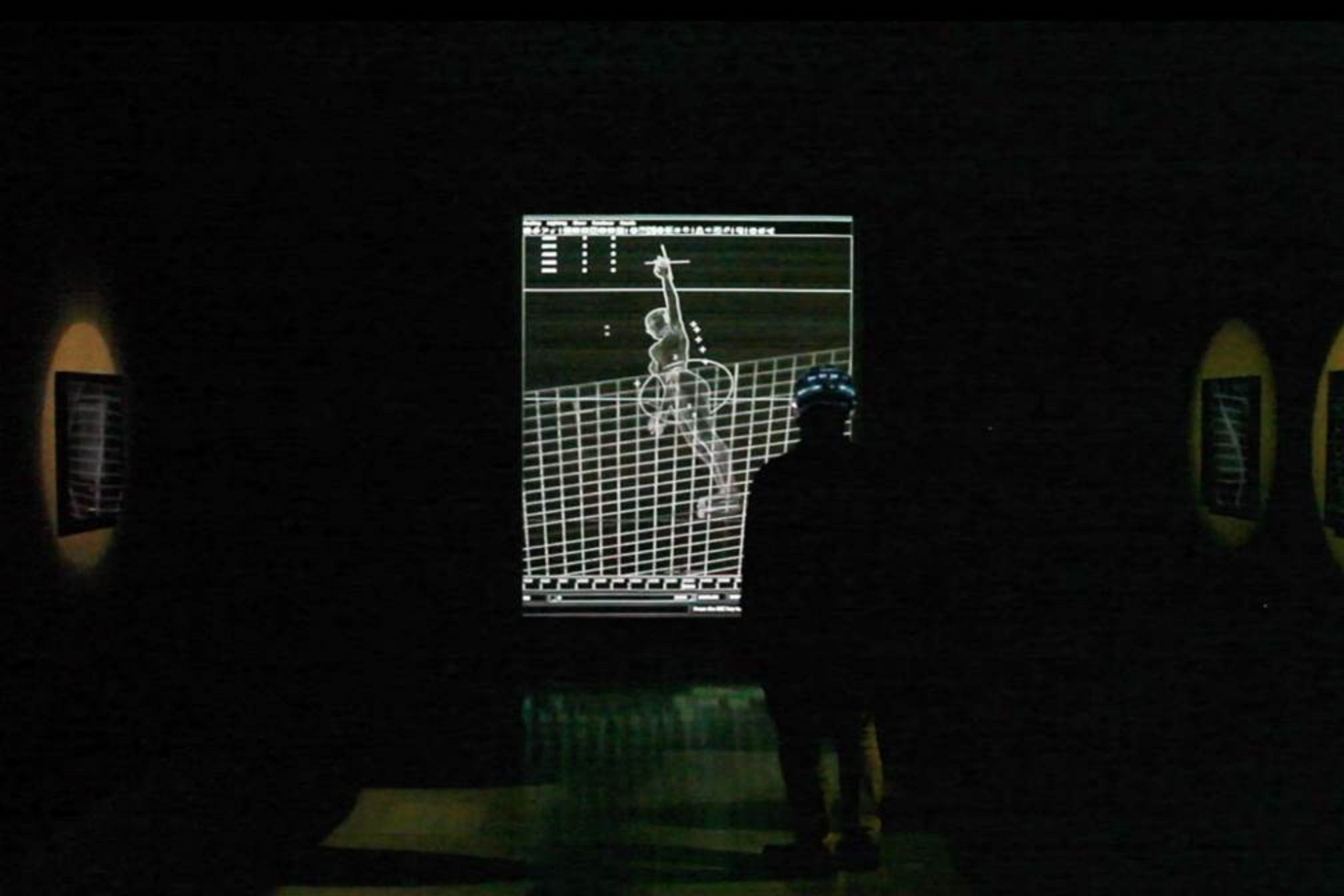
In the video *Making of Eve Clone I*, I looked back and represented the process of me creating Eve Clone and the evolution of her body in each period. From the original drafting of Eve Clone, which recorded my inspiration of drawings, to using computer 3D Maya software to construct grids, the pictures of each stage were as follows: human-like skin tone, metal-like color, holograph-like green, and a body depicting the Great Image with golden head, silver body, bronze belly, iron feet, and half-iron, half-clay feet, the body rotating 360° and changing shape. Because of the 3D visual illusion, Eve Clone seemed to be surfacing from da Vinci's manuscript into a three-dimensional body. In combination with sound effects, a mysterious and weird feeling was created. In the middle of the video, I specifically presented the actual record of how to inspect the body ratios of Eve Clone in the computer software by showing the computer interface, 360° space, camera, and timeline. I also intentionally kept the patterns, symbols, icons, and images that only the computer can create so as to contrast them with da Vinci's sketches, who in his time could only conduct two-dimensional drawings by hand, thereby indicating that the body of Eve Clone I created was more vivid, three-dimensional, and digitized than his *Vitruvian Man*. Additionally, the mirrored writing of da Vinci's work was replaced by me with Bible verses about the Great Image and the Whore of Babylon using his mirror writing, and I replaced his signature with mine as a code, in that the viewer could hardly notice that da Vinci's words and signature were altered by me.

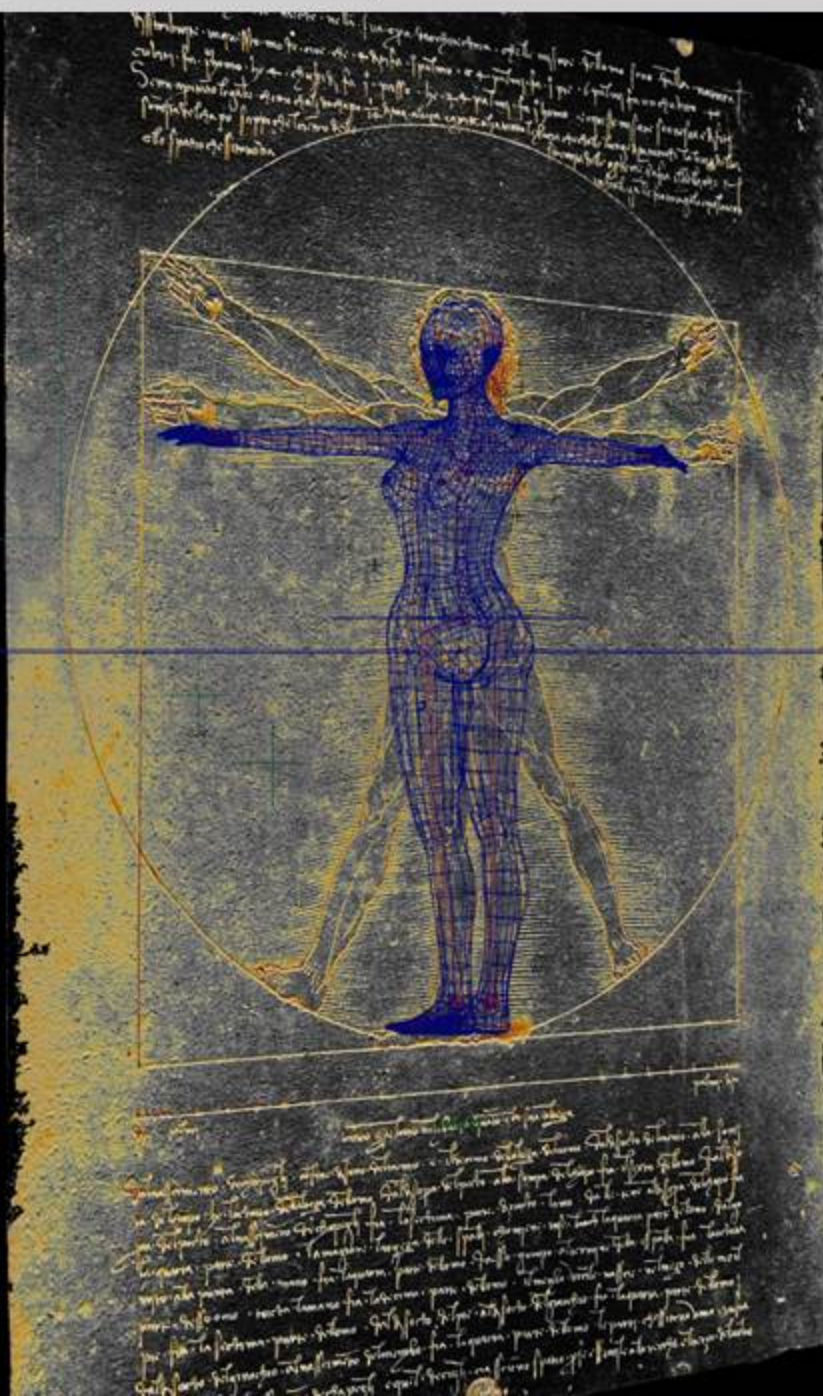
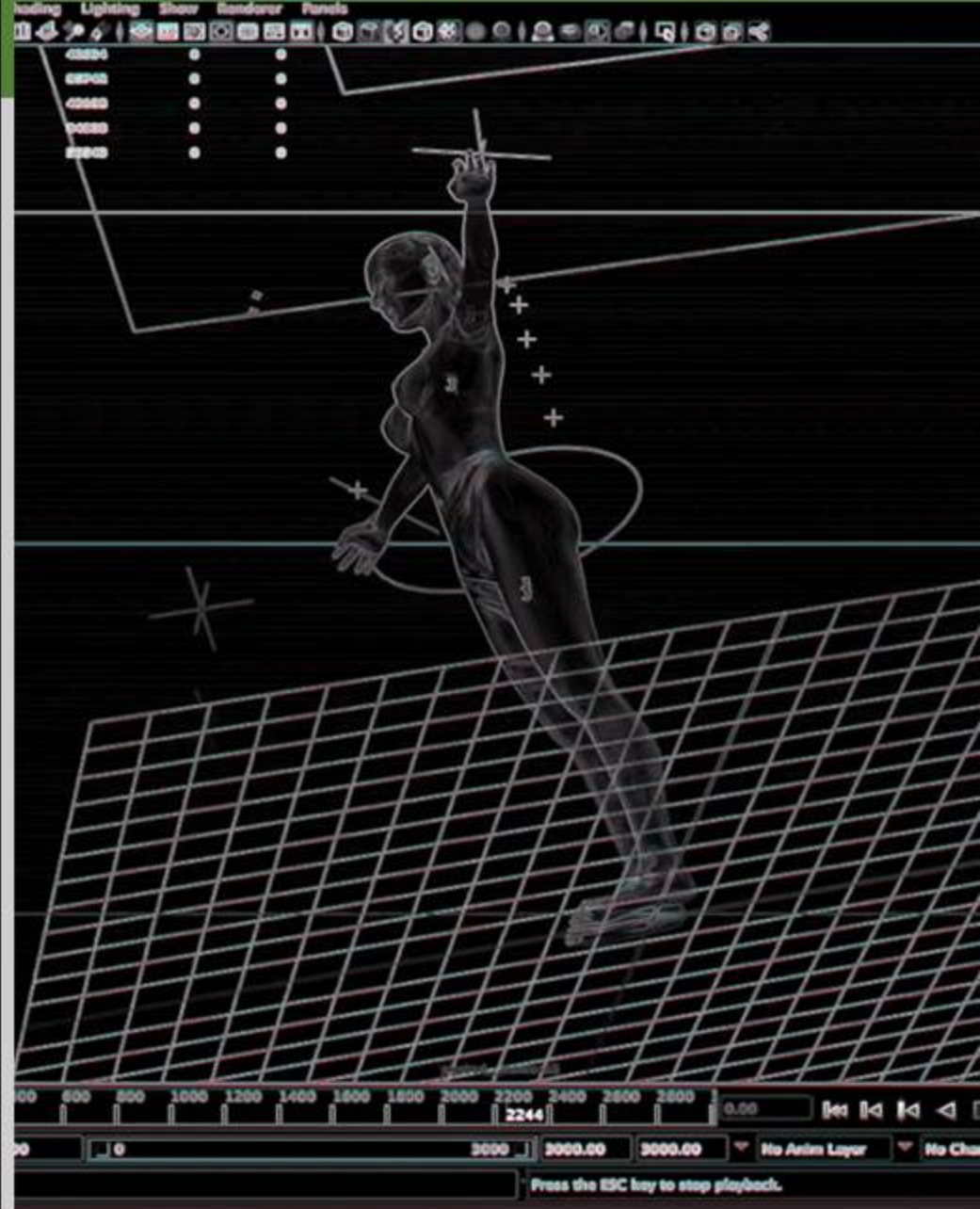
Exhibitions

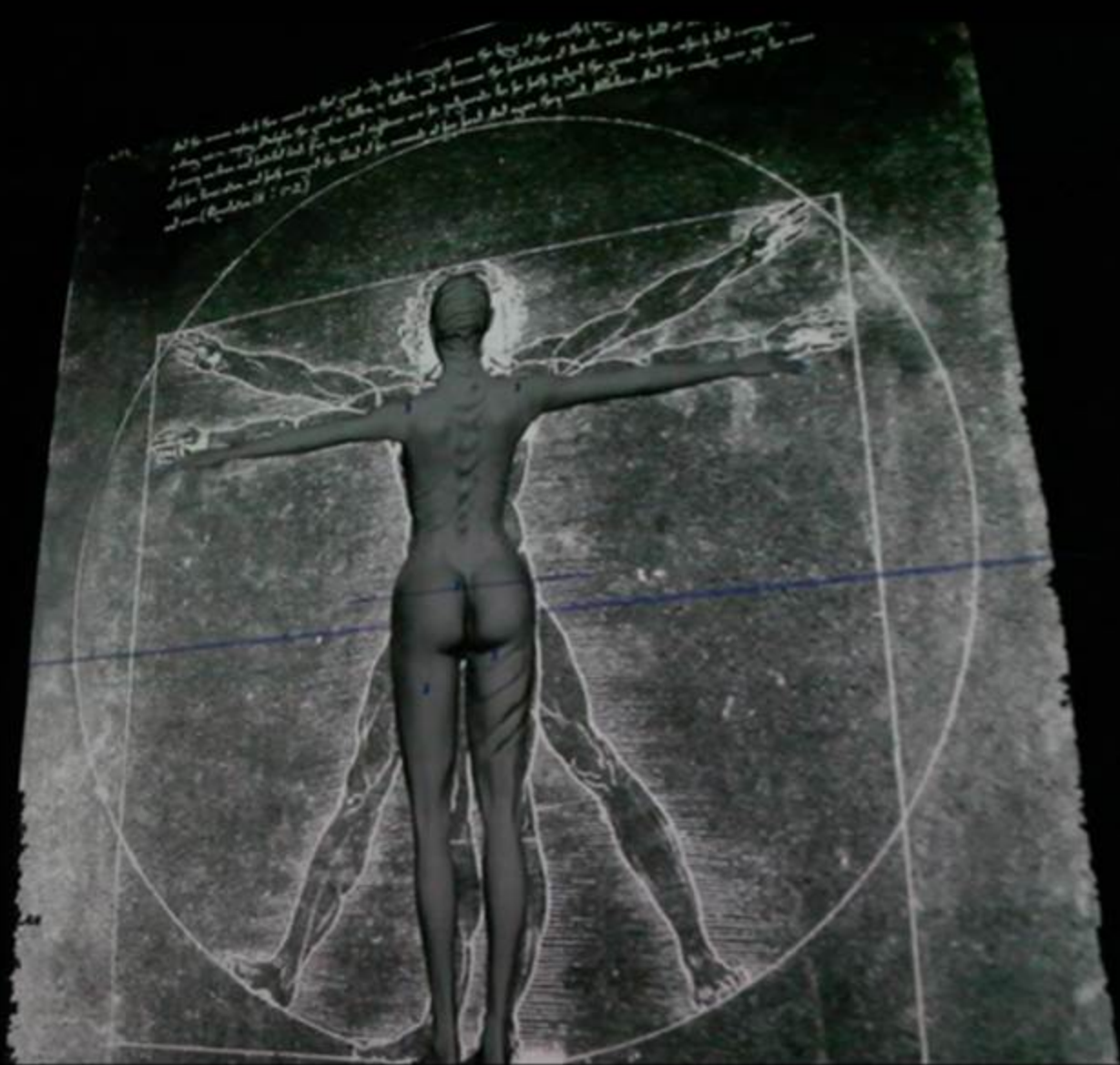
- 2019 "Florence Biennale 2019", Florence, Italy
- 2019 "Eve Clone Augmented Reality", QCC Art Gallery, CUNY, New York, USA
- 2019 "Eve Clone Augmented Reality", QCC Art Gallery, CUNY, New York, USA
- 2019 "Making of Eve Clone III", The Fine Arts Museum of National Defense, Taipei, Taiwan
- 2019 "GZ-XPO London -Art and Awareness Exhibition", London, England
- 2019 "Being Here as ME: New Media Art Exhibition of Women Artists from Taiwan", American University Museum, Washington DC, USA
- 2018 "GZ-New York", New York, USA
- 2018 "GZ-BASEL" Parallel Exhibition of Art Basel, Basel, Swiss
- 2017 "Fibering -Eco As A Verb" International Video Installation Exhibition, Yo-Chang Art Museum, Taipei
- 2017 "GZ-Venice" Parallel Exhibition of Venice Biennale, Venice, Italy
- 2017 "Making of Eve Clone", Galerie Grand Siècle, Taipei, Taiwan
- 2017 "Taiwan Videa" 2017 Selection-The Taiwanese Avant-garde Video Screening Project, Republic of Macedonia: Museum of Contemporary Art, Skopje/Croatia: Galerija AŽ Atelieri Žitnjak, Zagreb/ Slovenia: SCCA-Ljubljana Center for Contemporary Arts /Germany: art space "Rosalex", Berlin
- 2016 "Like To Loud a Solitude", MoNTUE Museum, Taipei, Taiwan

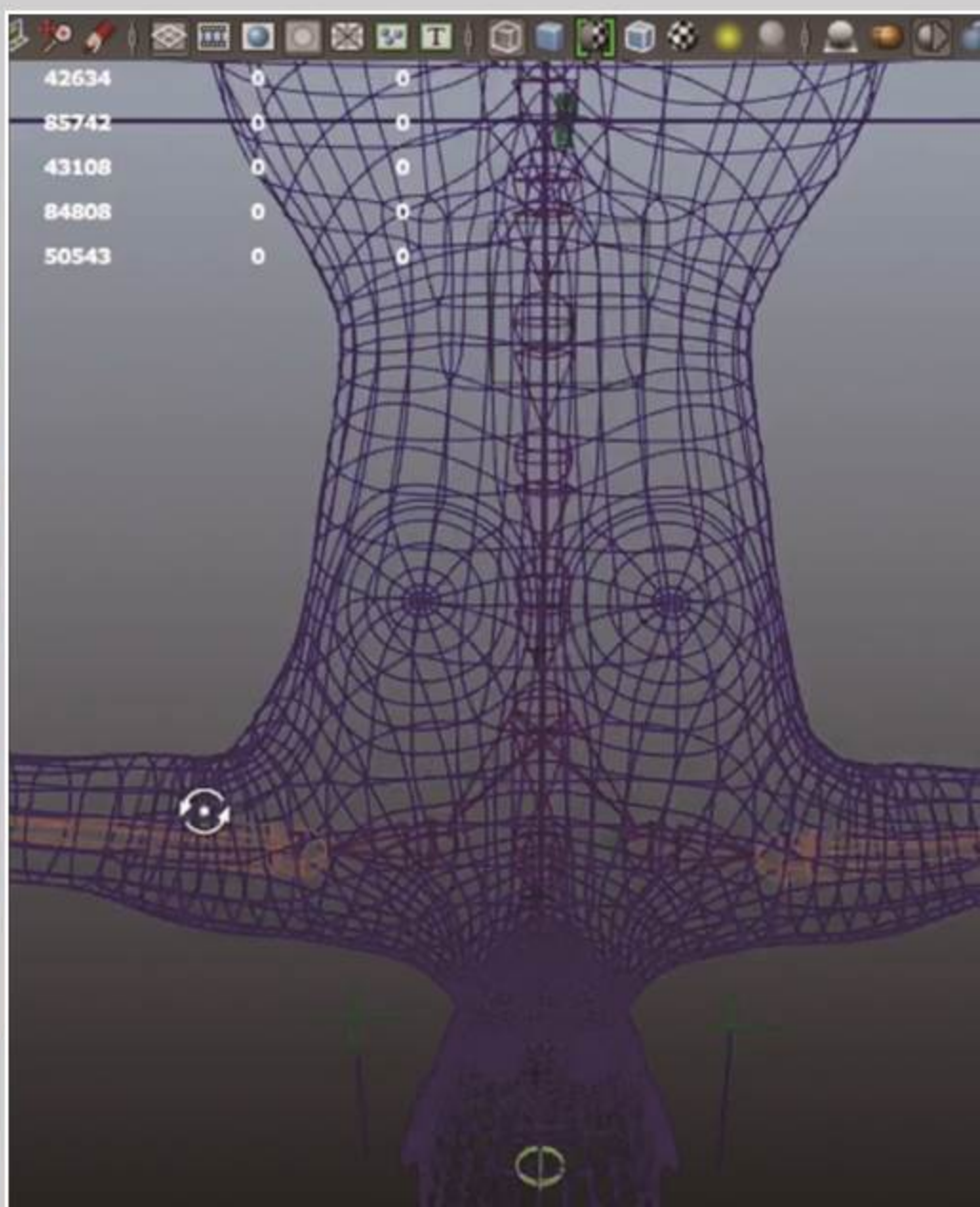
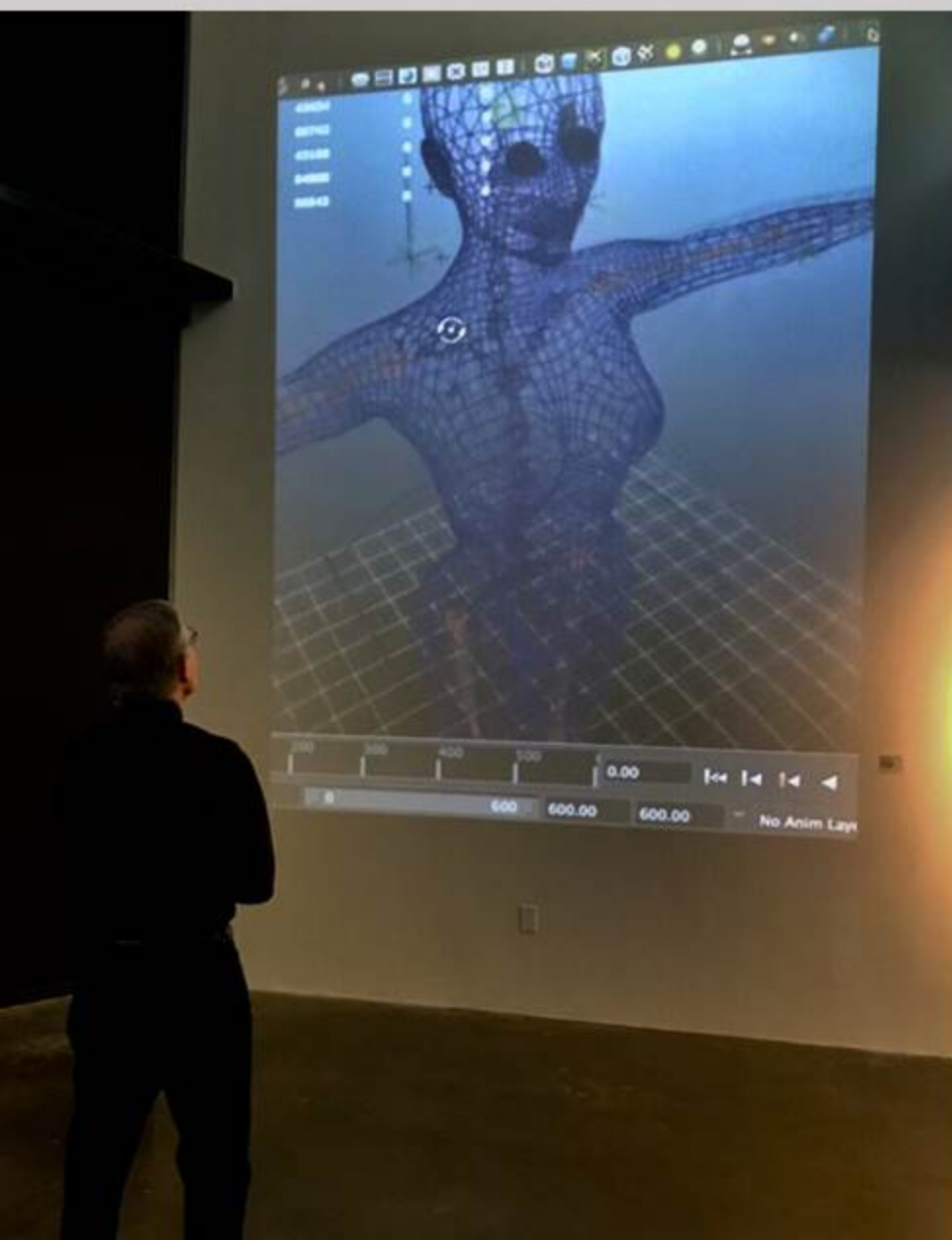
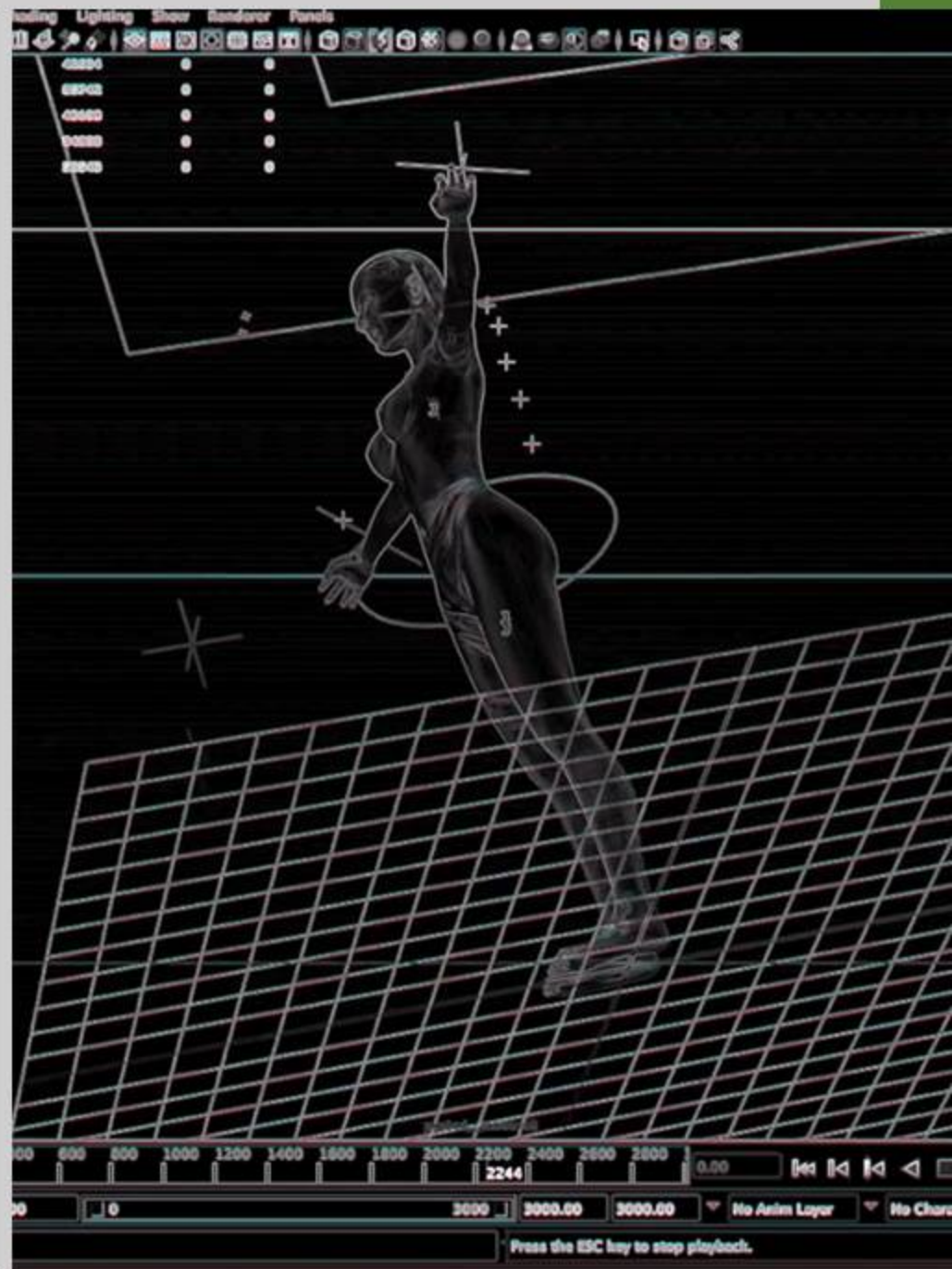
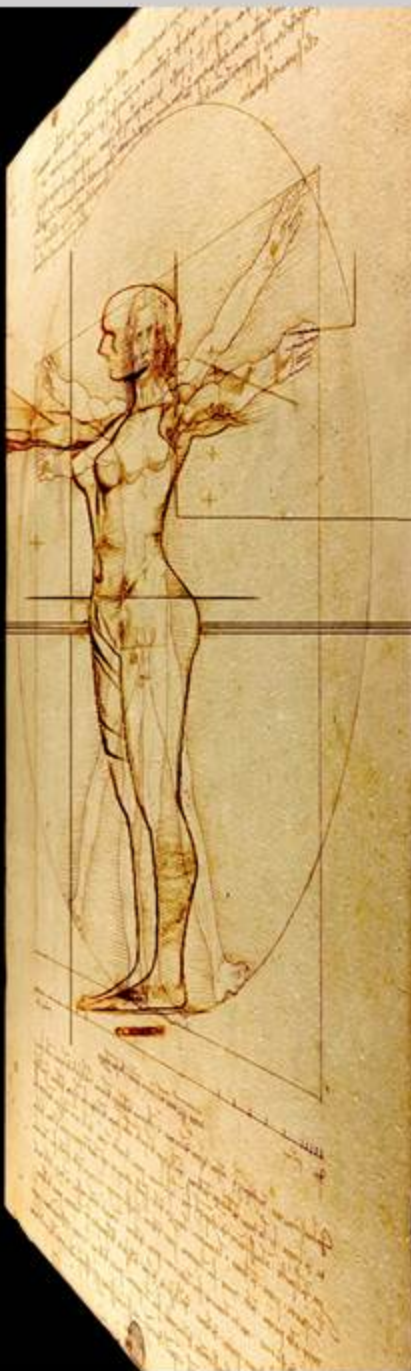


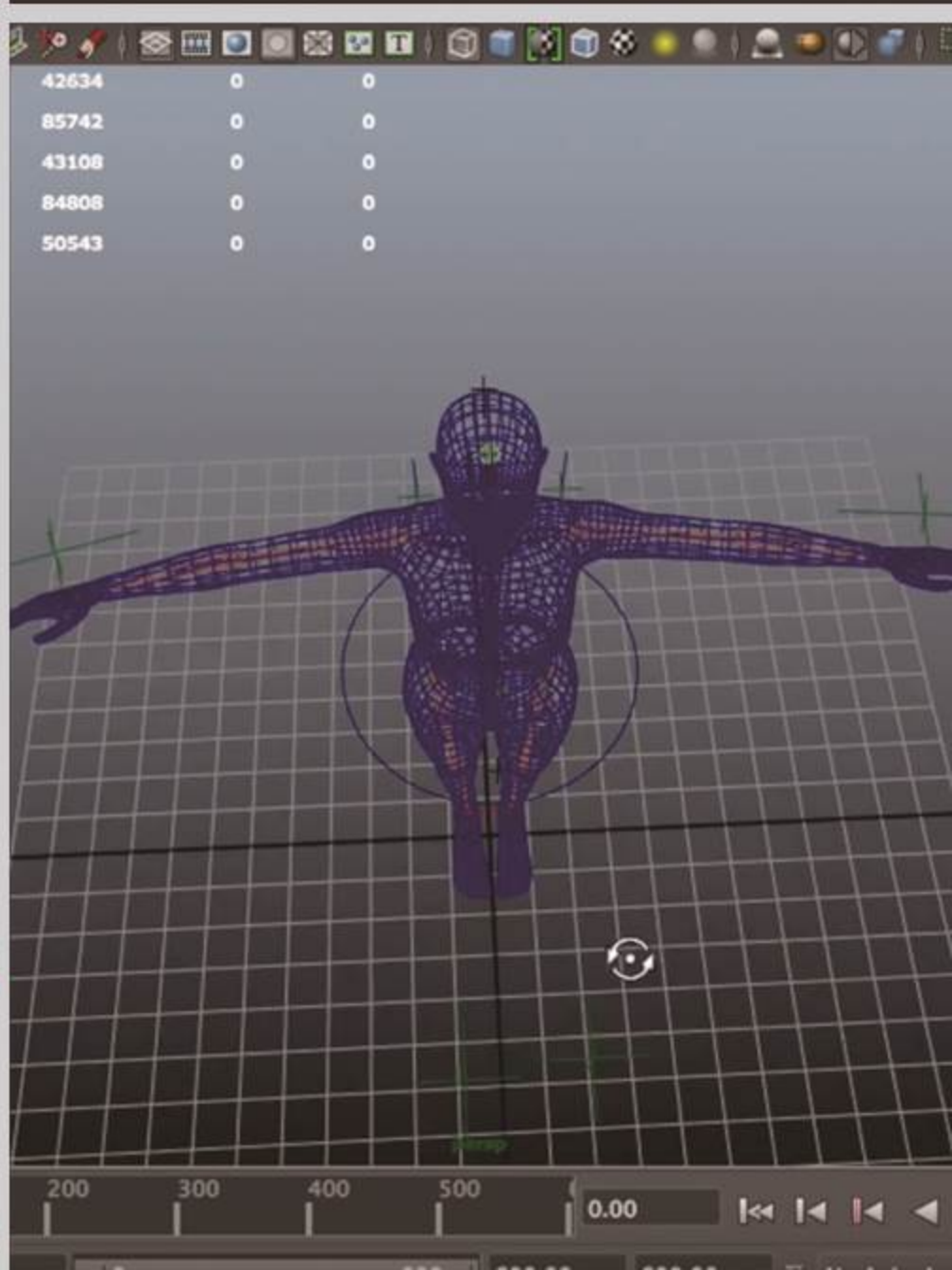
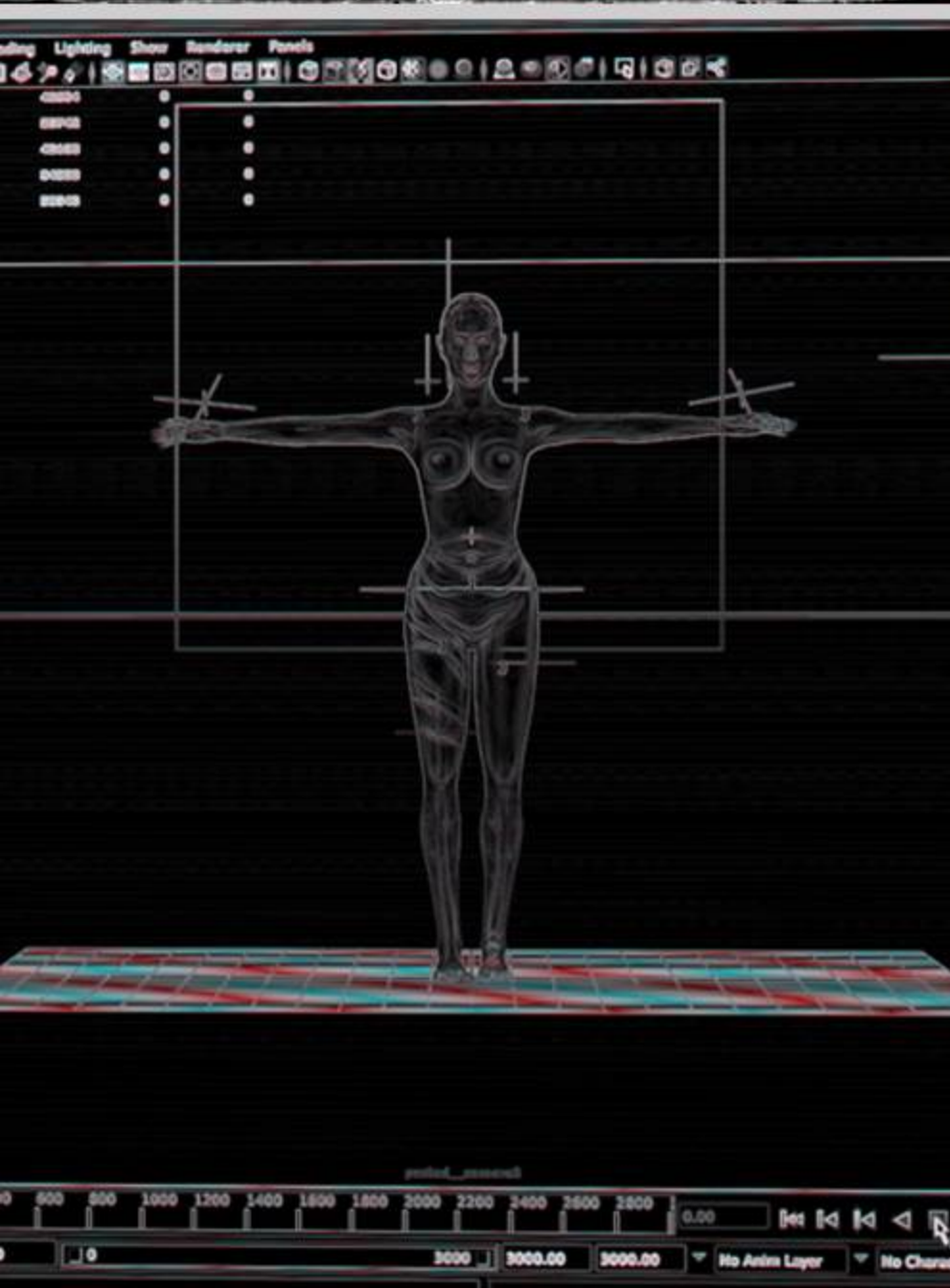
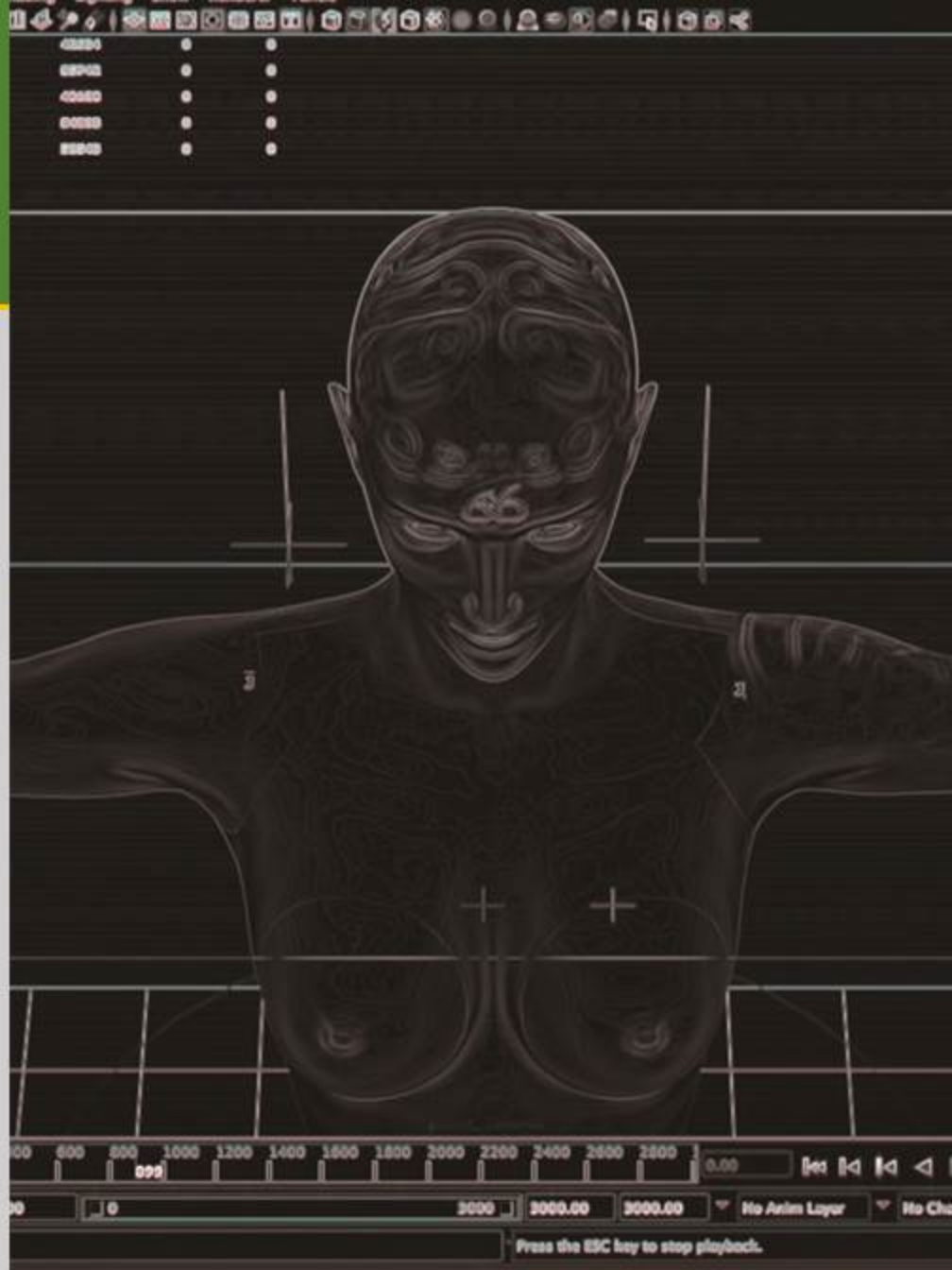
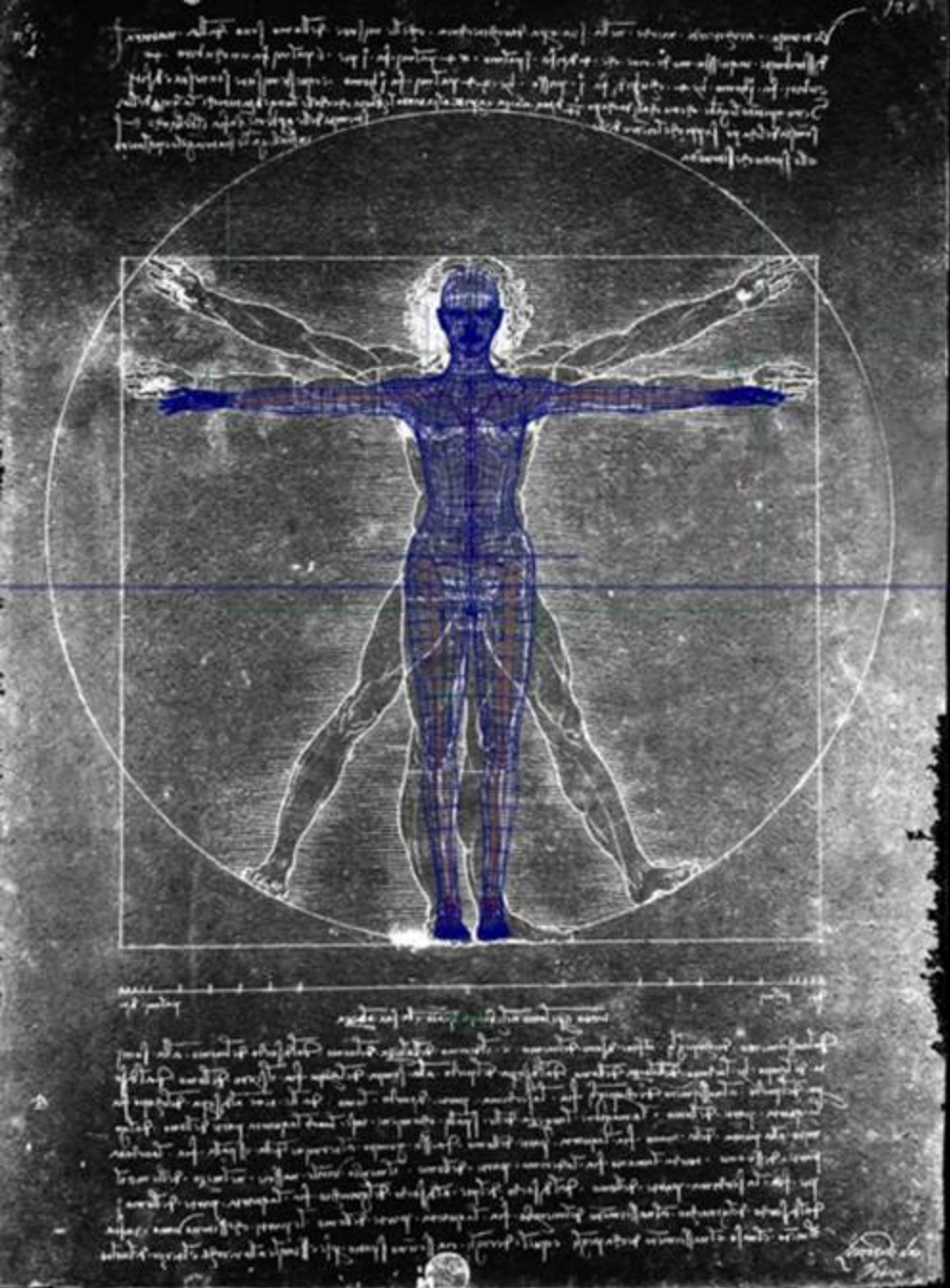


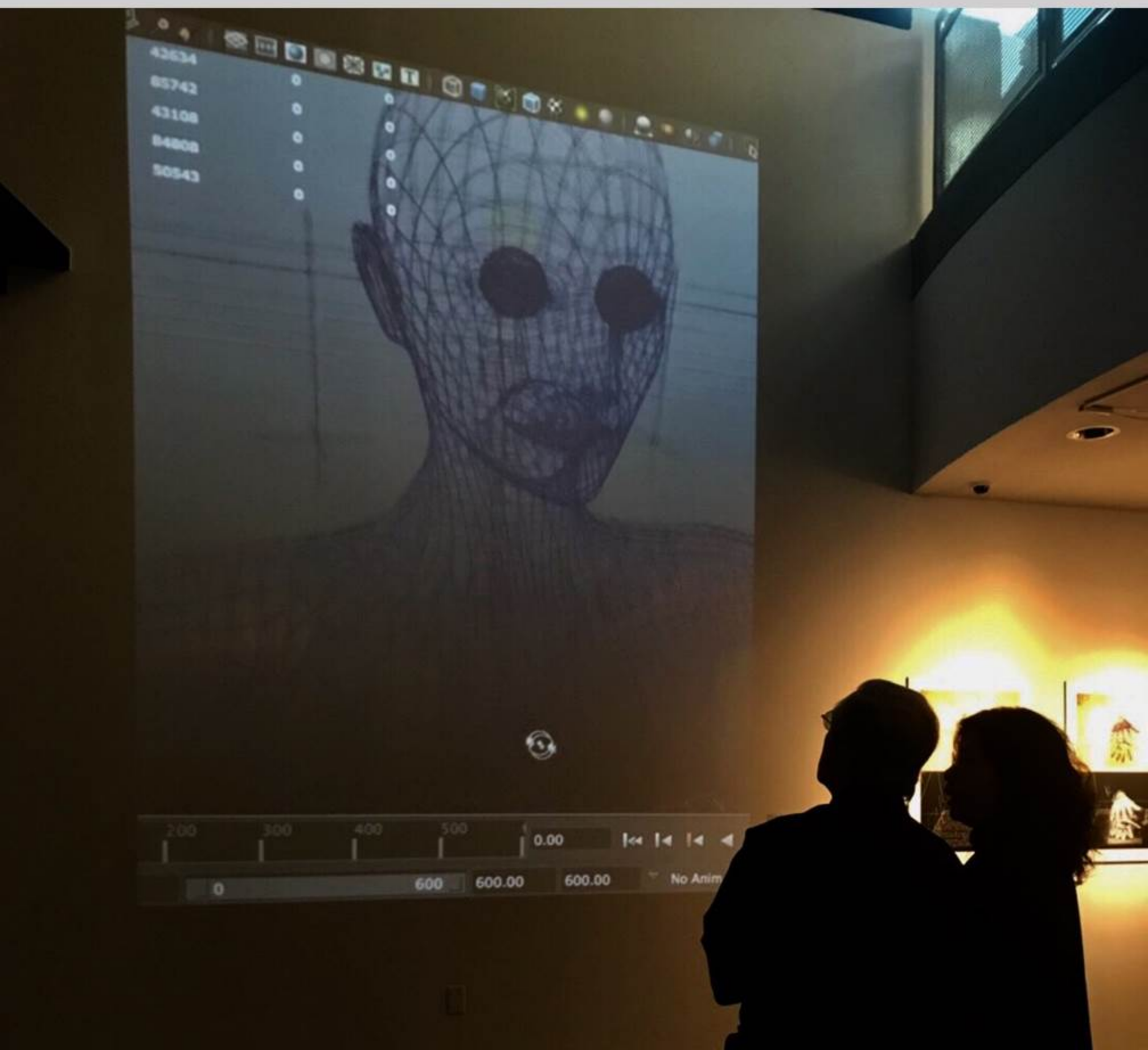












夏娃克隆創造文件I/1-10-頭部

Making of Eve Clone Documentation I/1-10 Head

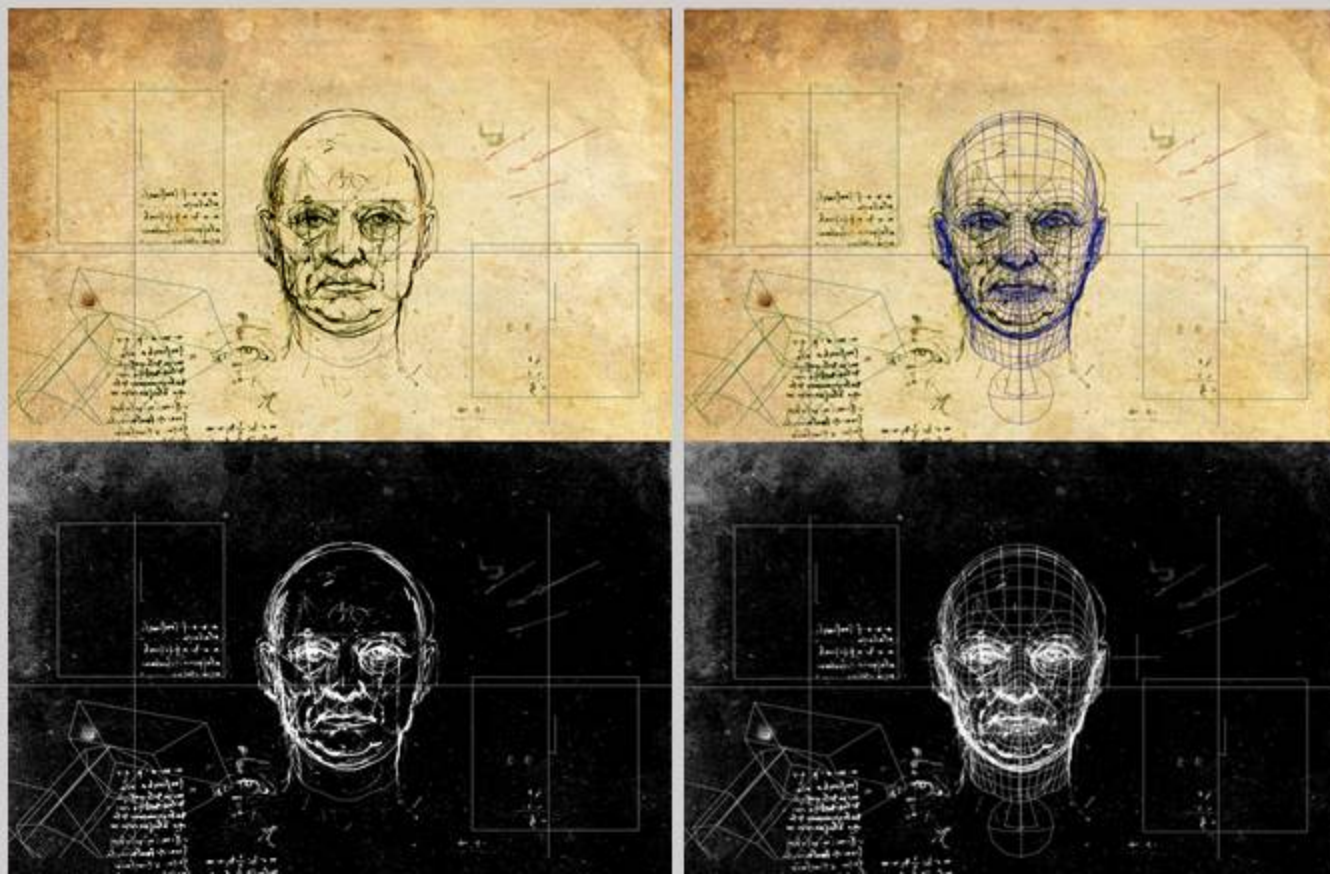
Digital Prints, Hand Drawing, 3D Animation, Augmented Reality Installation, tablet computer
54 x 72 x 3cm x 10 pcs
2019

For Making of Eve Clone Documentation I series, I overlap both head and hand part of Leonardo Da Vinci's manuscript with the line sketch and grid of Eve Clone's head and hand part in order to accentuating the golden ratio of Eve Clone. Although Leonardo Da Vinci's manuscript use male as model, the face ratio of Eve Clone is still highly similar with his manuscript keeping signs of computer software which I design that in purpose as contrast of digital file and manuscript document. In the last print of both head and hand, the upper document shows the metallic-colored forming head and right hand with "666 Mark of the Beast" of Eve Clone, and the lower part shows the chapter Daniel and Revelations of Bible in the mirror writing from Leonardo da Vinci.

The final touch is AR techniques that transform Eve Clone from a static print into dynamic video to simulate a vivid Eve Clone interacting with audiences in real world. When the viewers used AR installation to interact with the 2D documents of Eve Clone's head and hands, they were surprised to find that the 2D head and hands moved on the screen. Eve Clone's head gradually changed from asleep, facing up, to rising with open eyes and turning left and right, before closing the eyes and returning to the original posture. The hands moved in a tempting gesture of the number 6, and like Satan's horns indicating that Eve Clone lived in the same time and space as humans. Finally, I added the golden lines and number symbols such as 666, 721, 144, 1213, 924, recorded in the Bible, at the tops of the prints by hand drawing them.

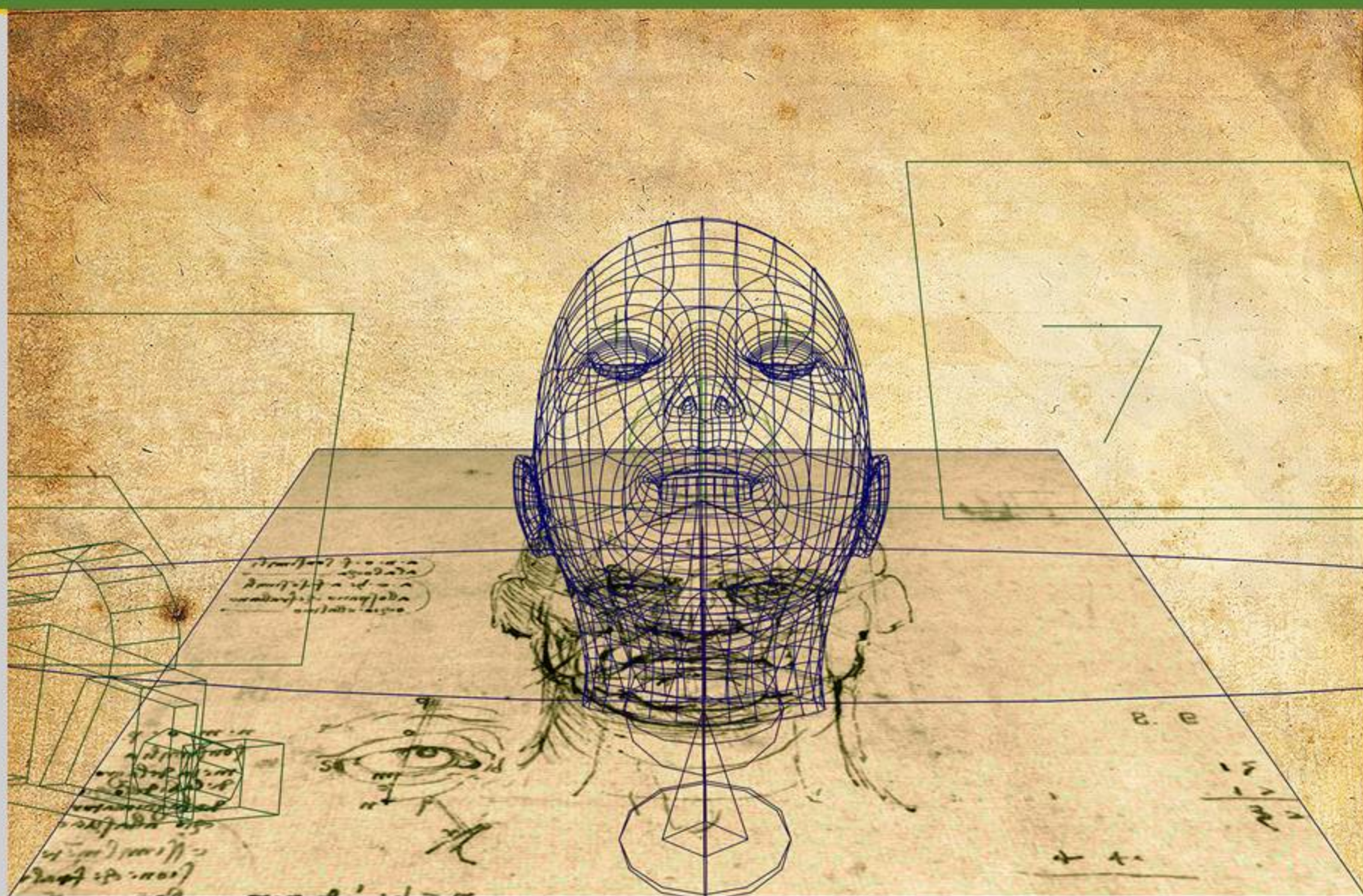
Exhibitions

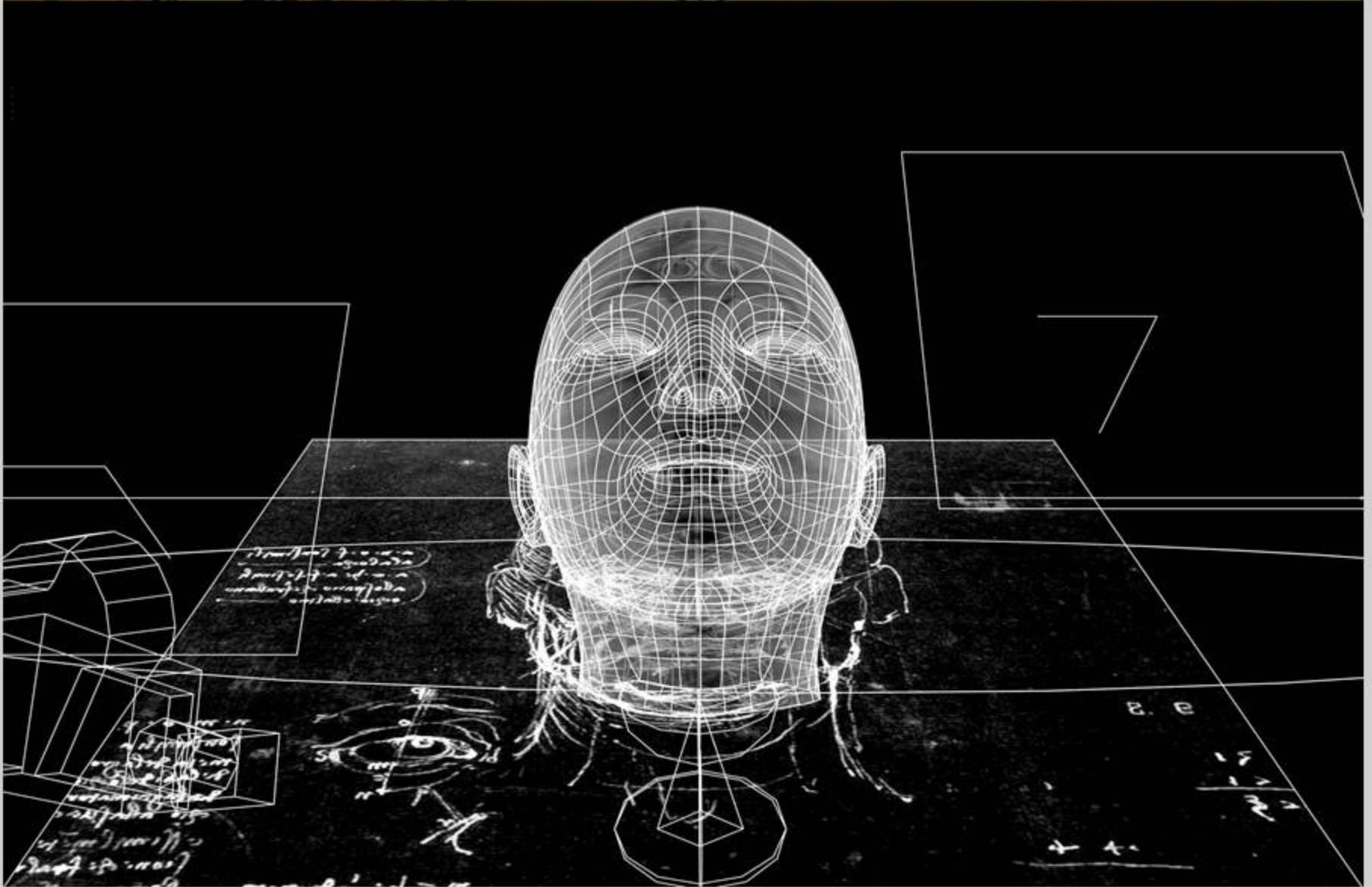
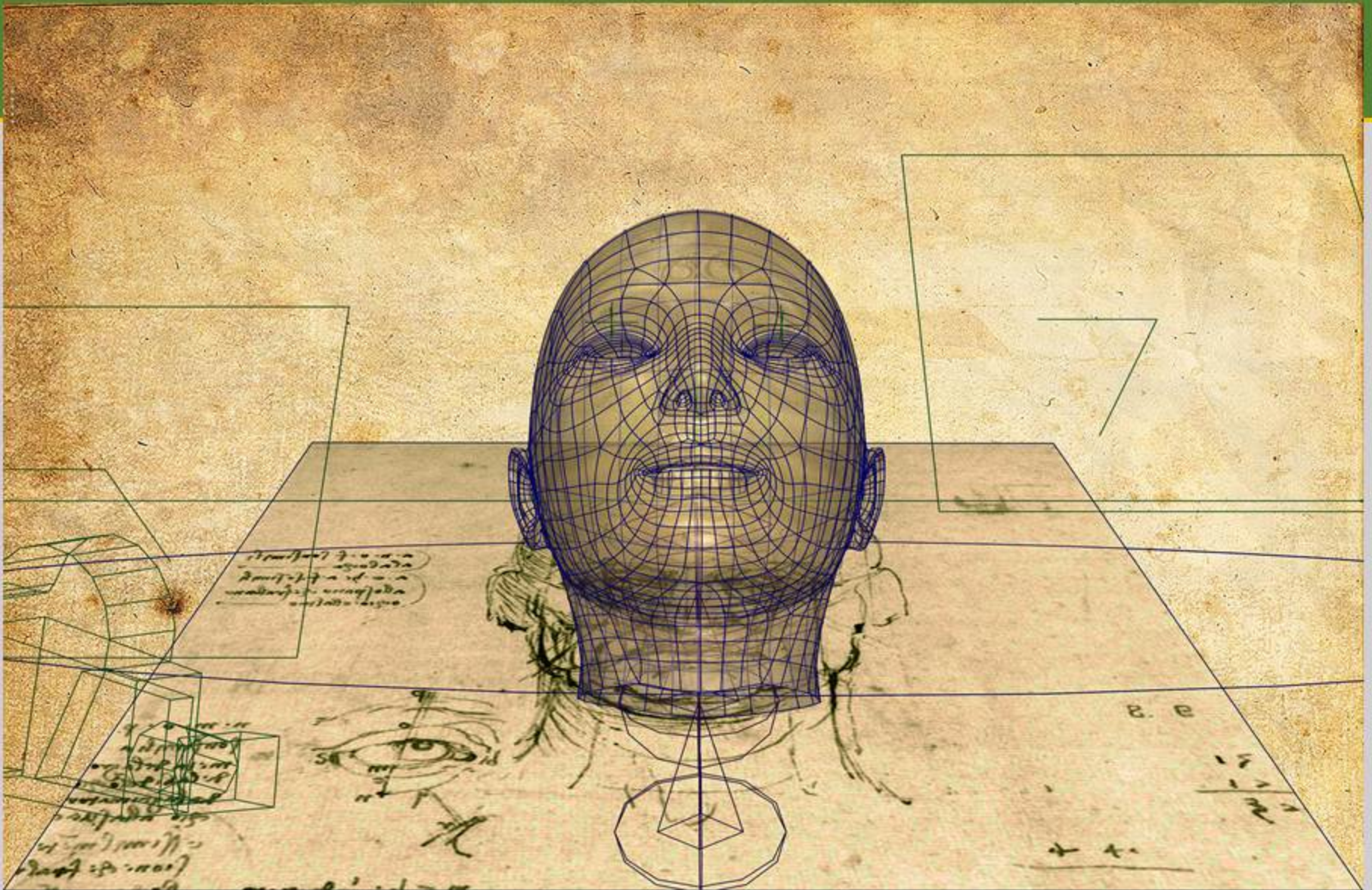
2019 "Eve Clone Augmented Reality", QCC Art Gallery, CUNY, New York, USA
2019 "Making of Eve Clone III", The Fine Arts Museum of National Defense, Taipei, Taiwan
2019 "GZ-XPO London -Art and Awareness Exhibition", London, England
2019 "Being Here as ME: New Media Art Exhibition of Women Artists from Taiwan", American University Museum, Washington DC, USA
2018-9 "Femi-Flow: Creating Female Subjectivity in Art", National Taiwan Craft Research and Development Institute, Nantou/Taipei, Taiwan
2018 "Should We Play Now?", Taipei Art District Festival, Taipei, Taiwan
2018 "GZ-New York", New York, USA
2018 "GZ-BASEL" Parallel Exhibition of Art Basel, Basel, Swiss
2018 "ArtWalk with Medical Science", XI Symposium Neuroradiologicum, Taipei International Convention Center, Taipei
2018 "Douro Printmaking Biennial", Douro, Portugal
2018 "404 International Festival of Art and Technology", The University of Massachusetts Lowell Art Center, Massachusetts, USA
2017 "GZ-Venice" Parallel Exhibition of Venice Biennale, Venice, Italy
2017 "The 3rd Global Print", Douro, Portugal
2017 "Making of Eve Clone", Galerie Grand Siècle, Taipei, Taiwan

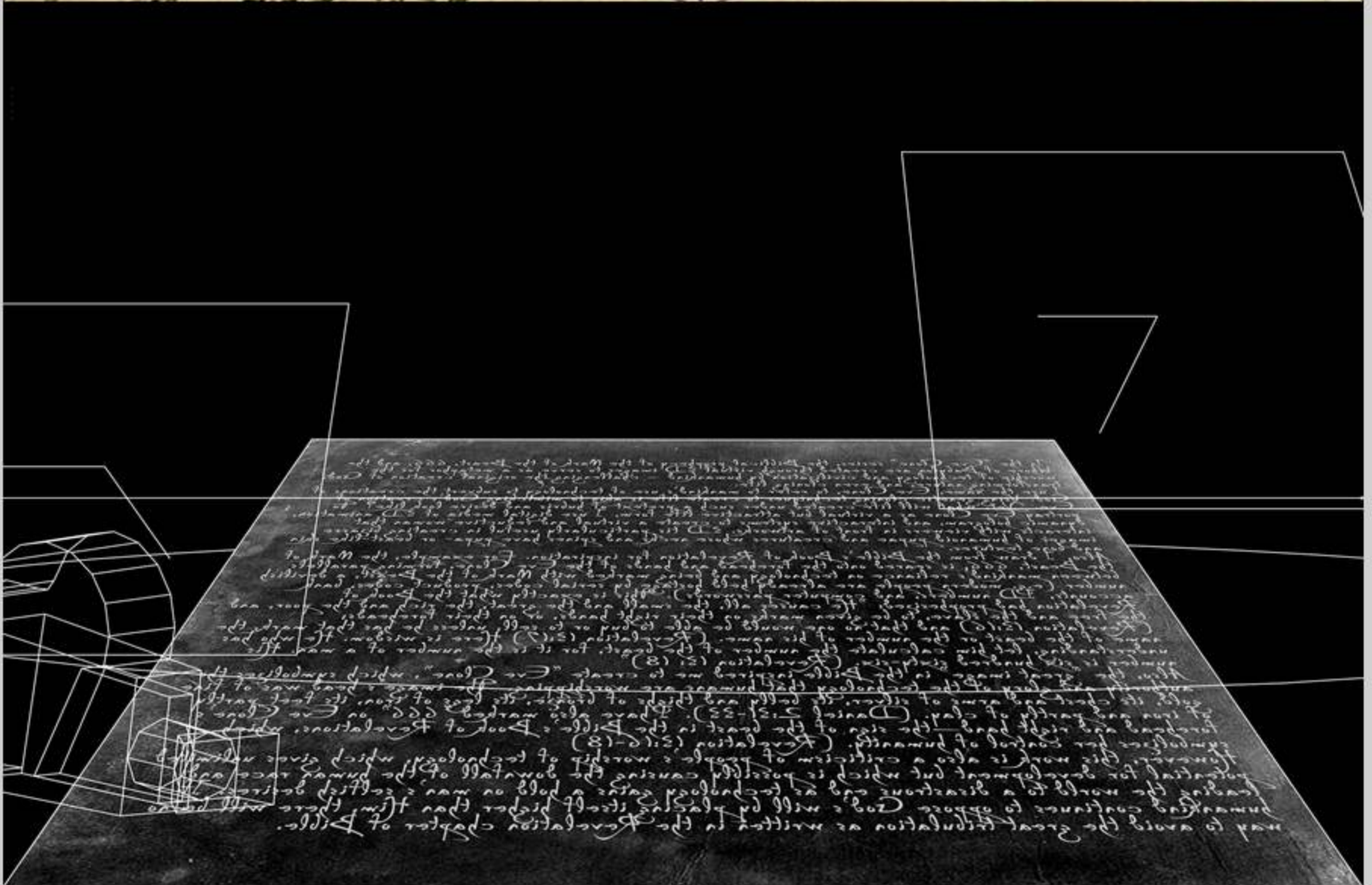
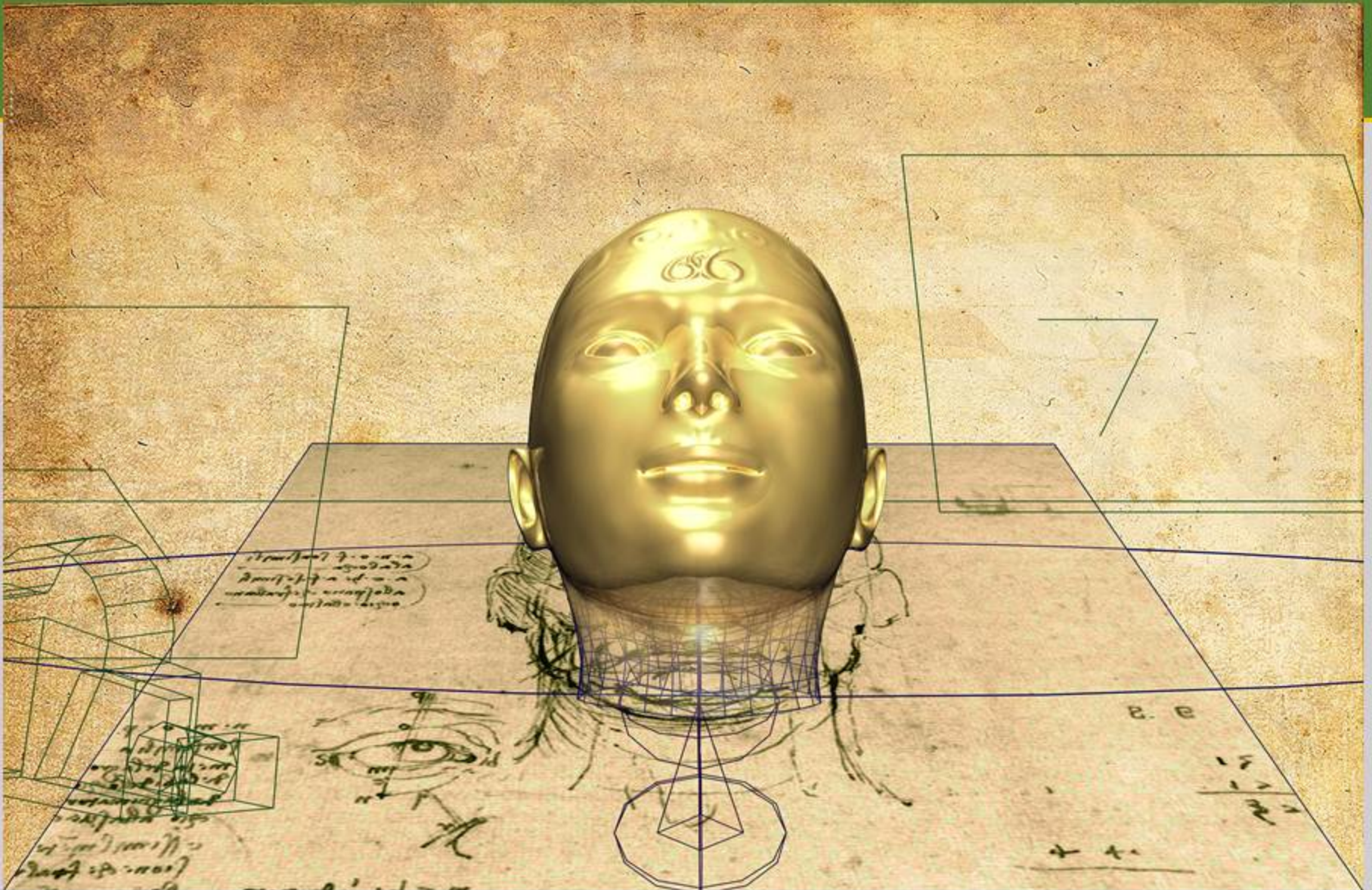


夏娃克隆創造文件I-頭部正面
Making of Eve Clone Documentation-
Front of Head

Digital Print, AR Installation
54 x 72 x 3cm
79 x 93 x 3cm
2017









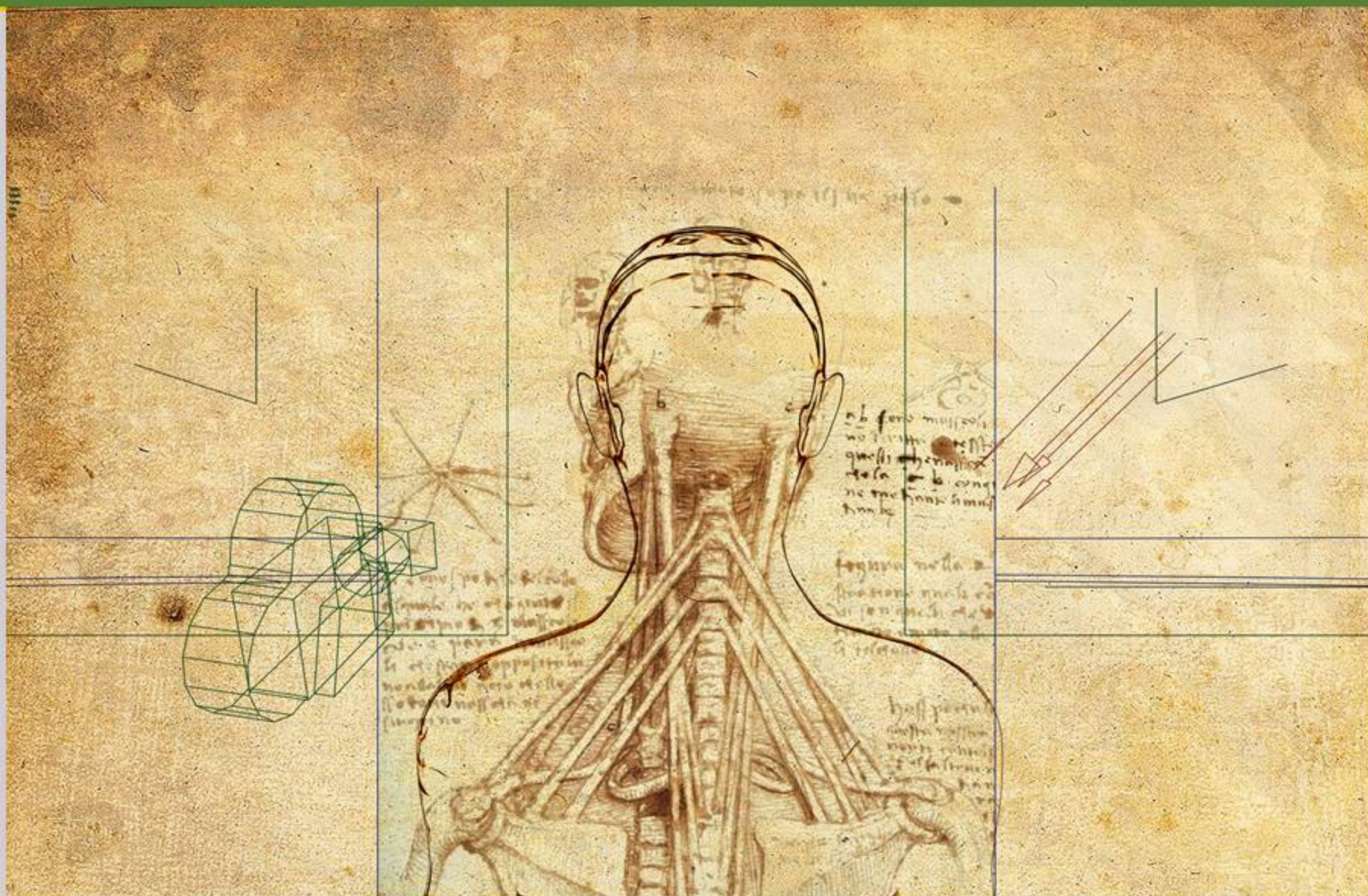


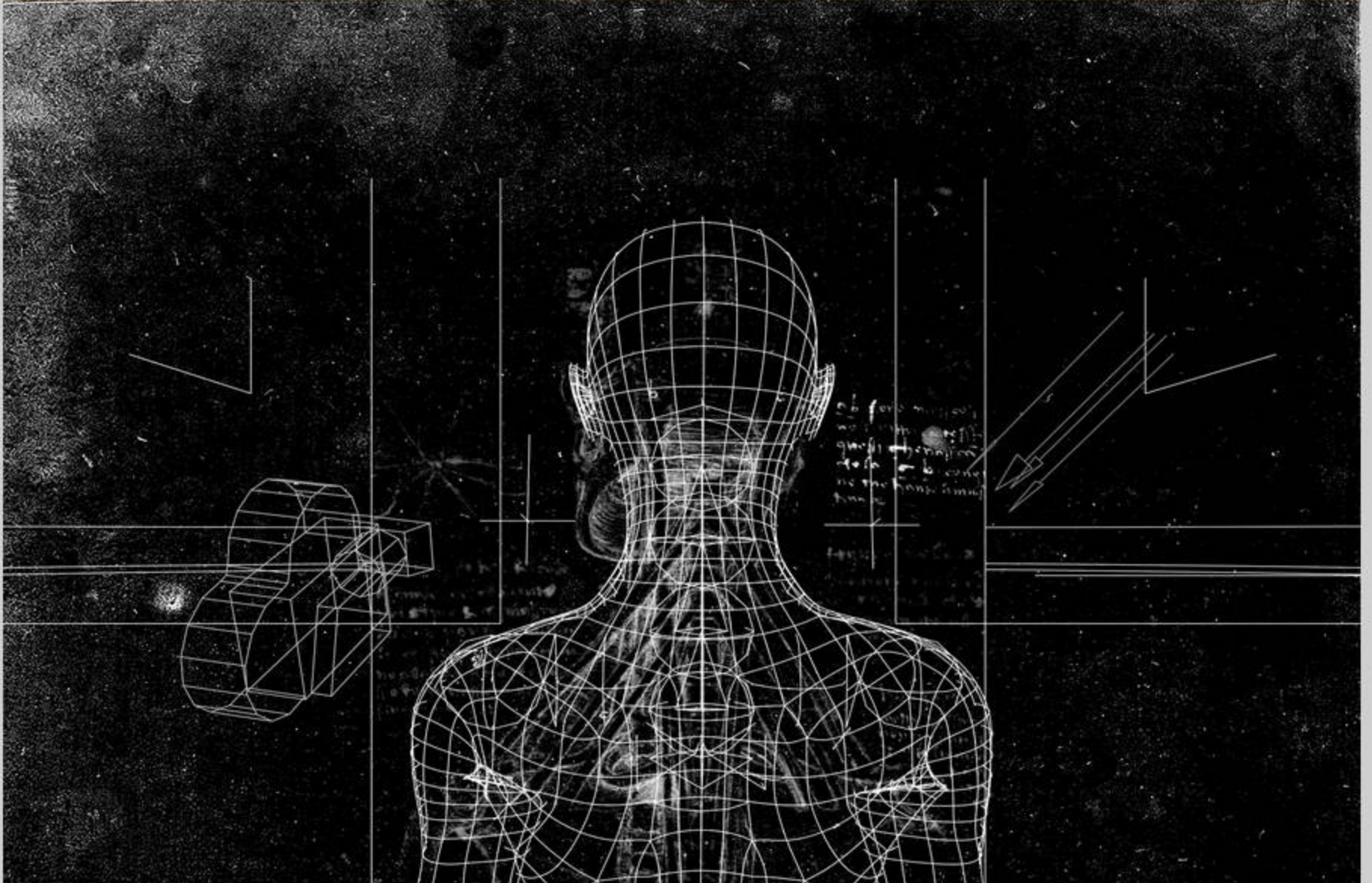
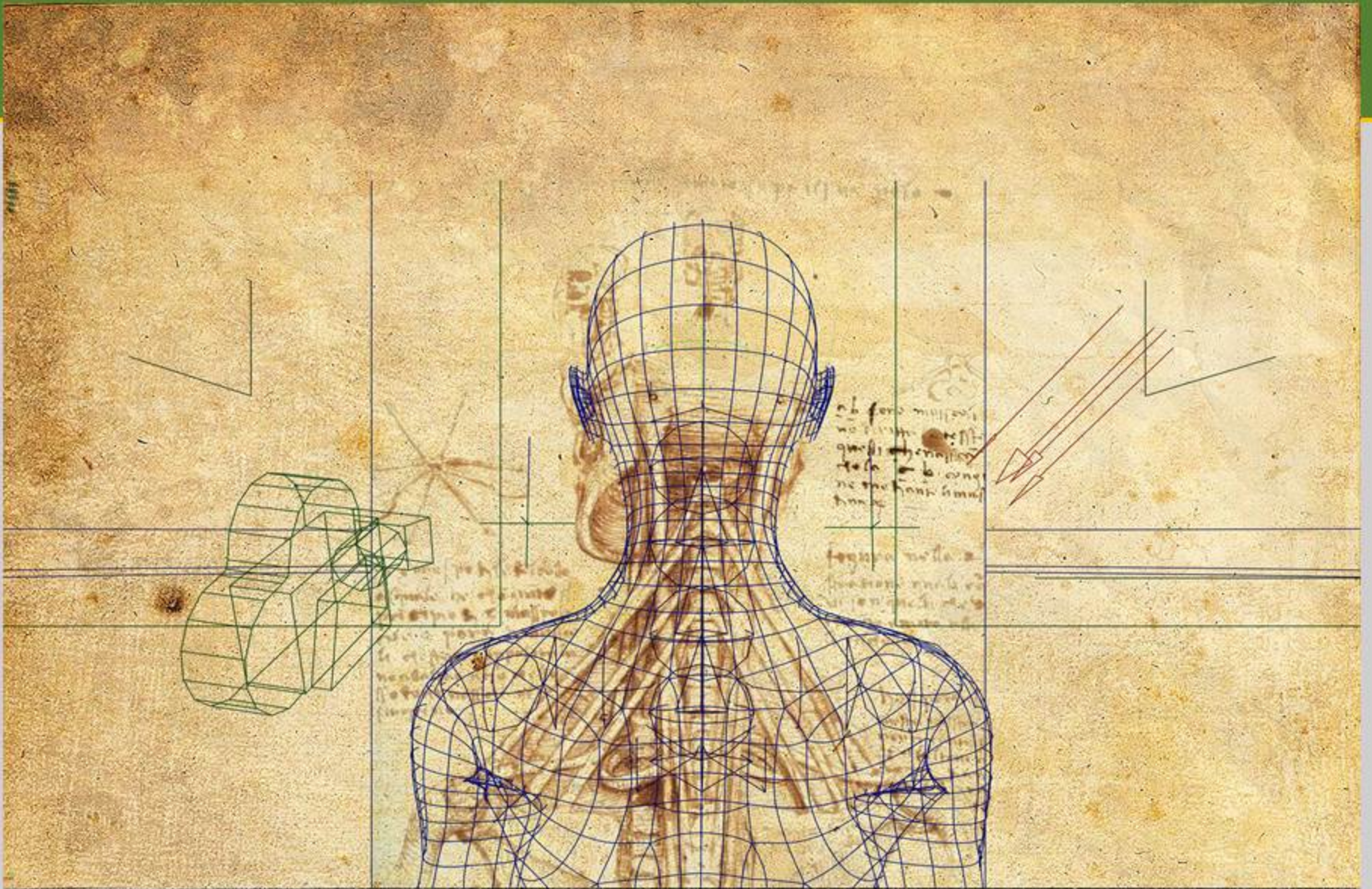


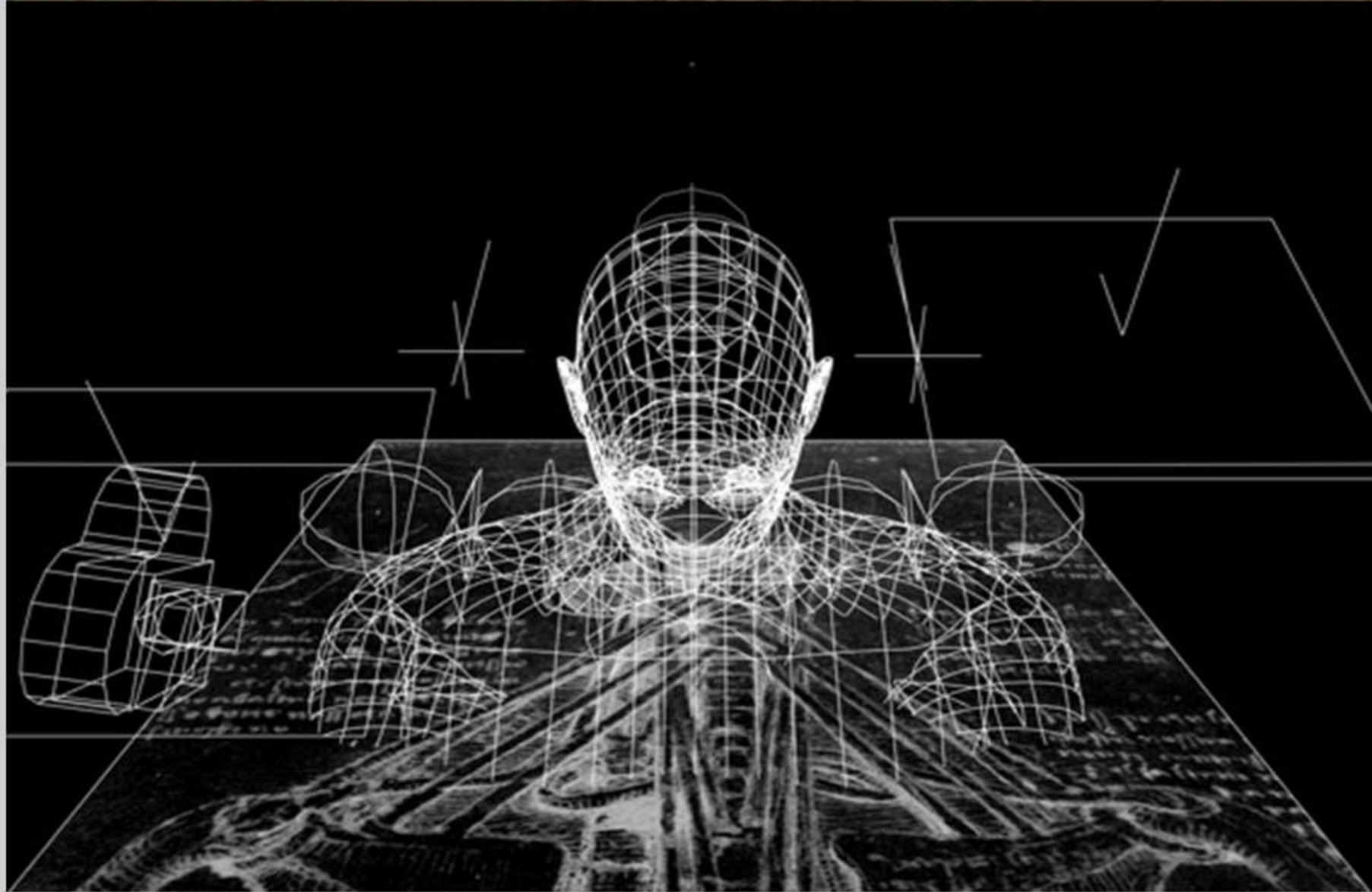
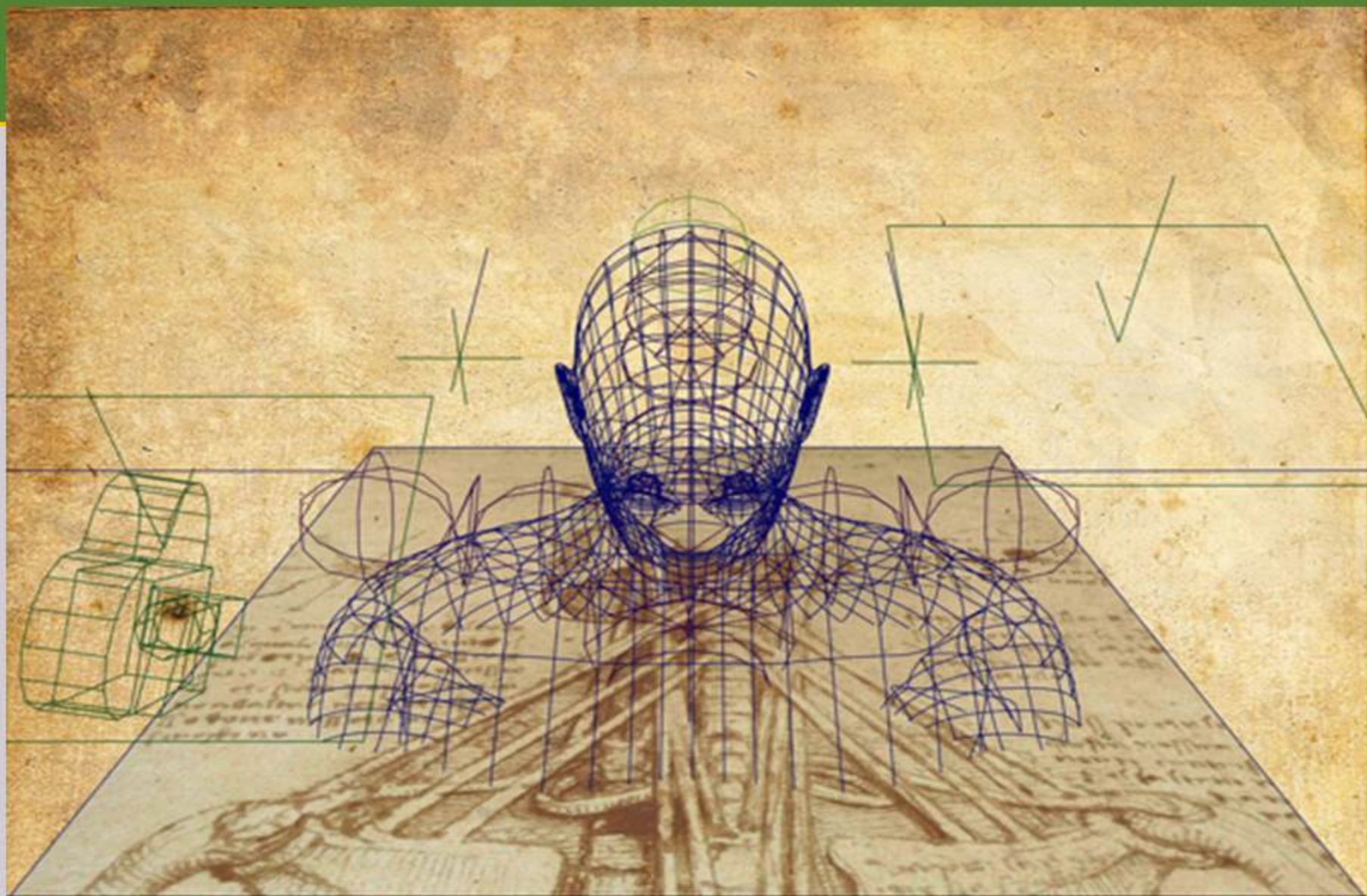


夏娃克隆創造文件I-背部
Making of Eve Clone Documentation –
Back of Head

Digital Print
54 x 72 x 3cm
2017

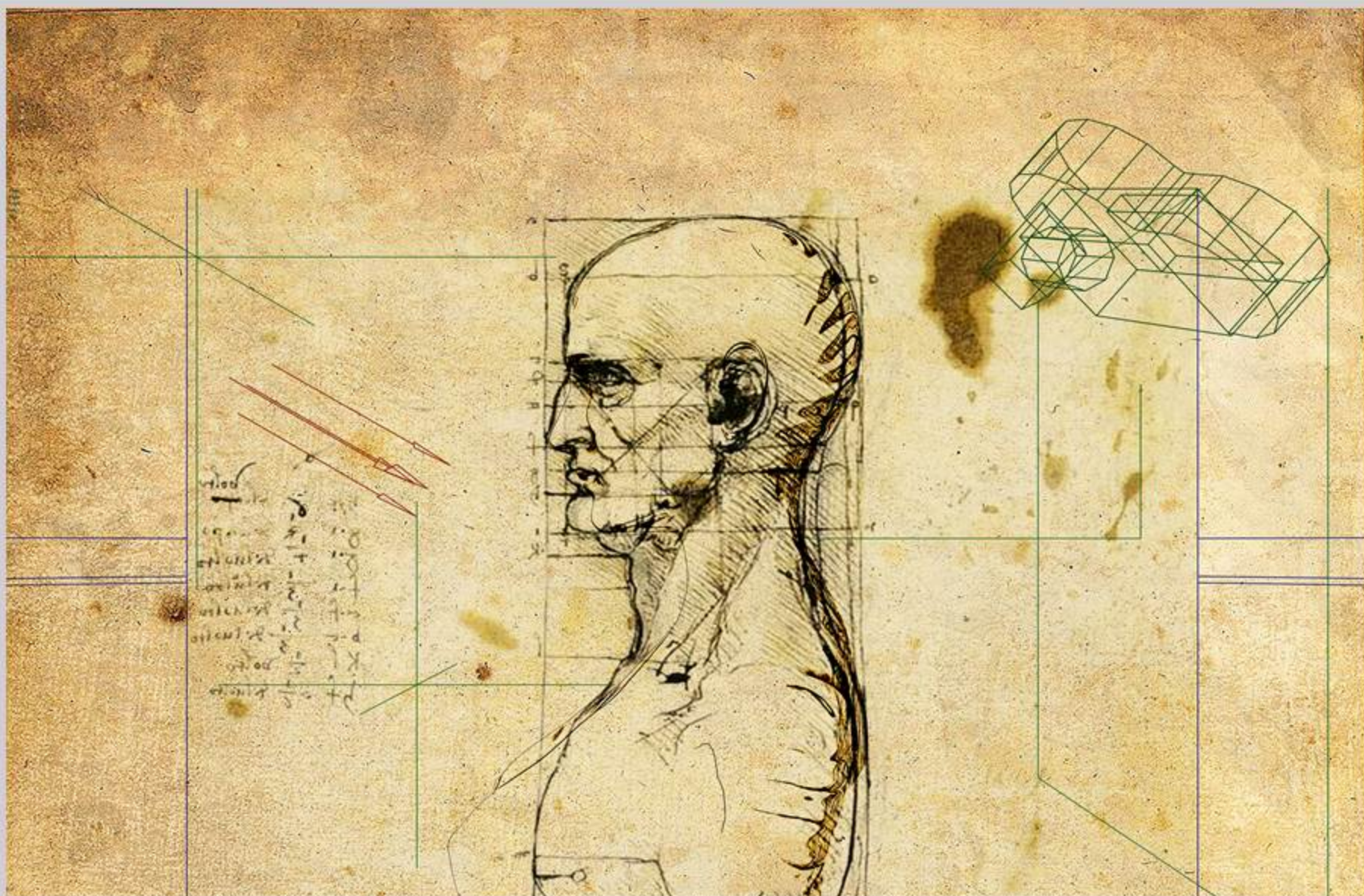


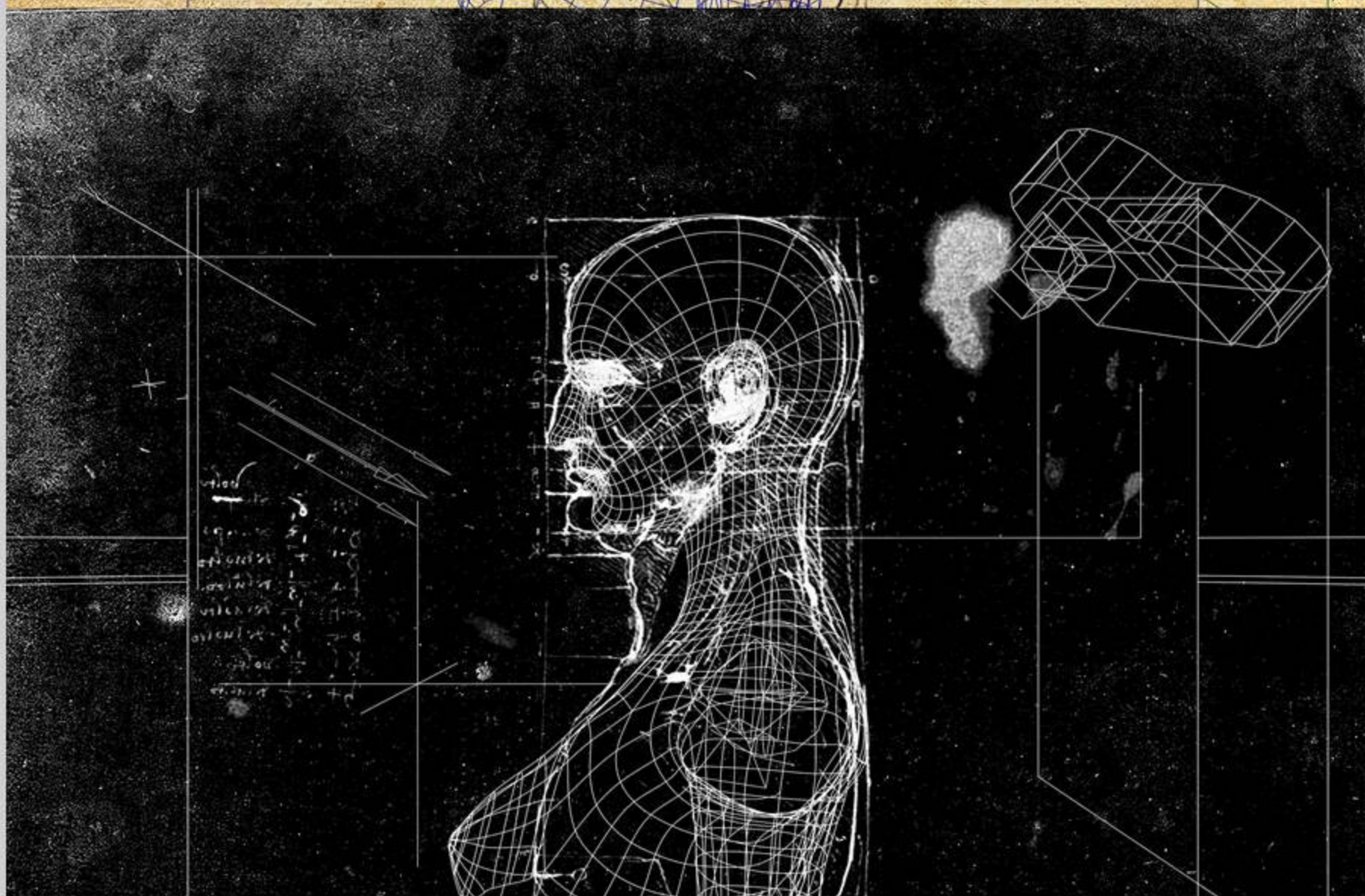
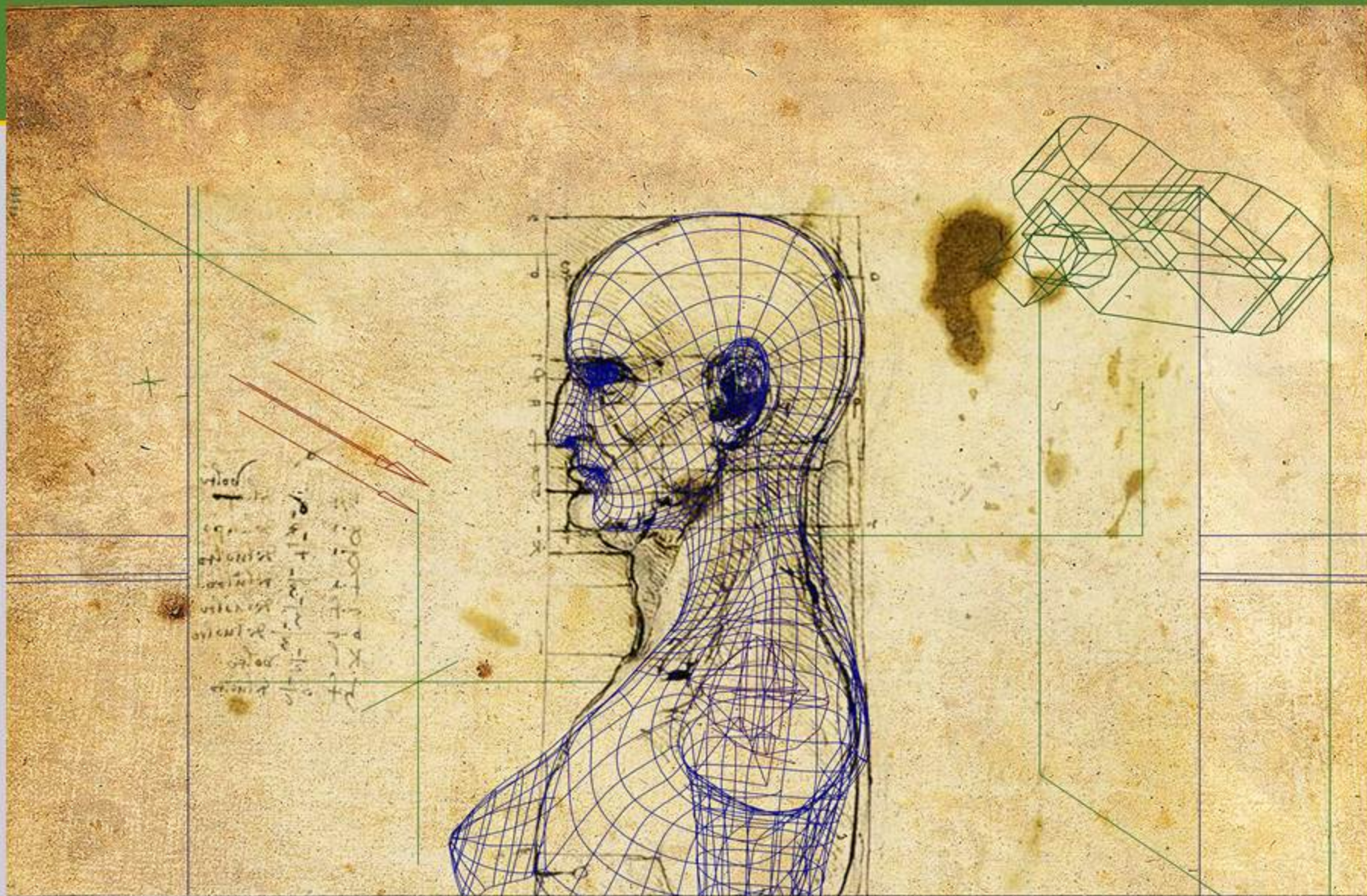


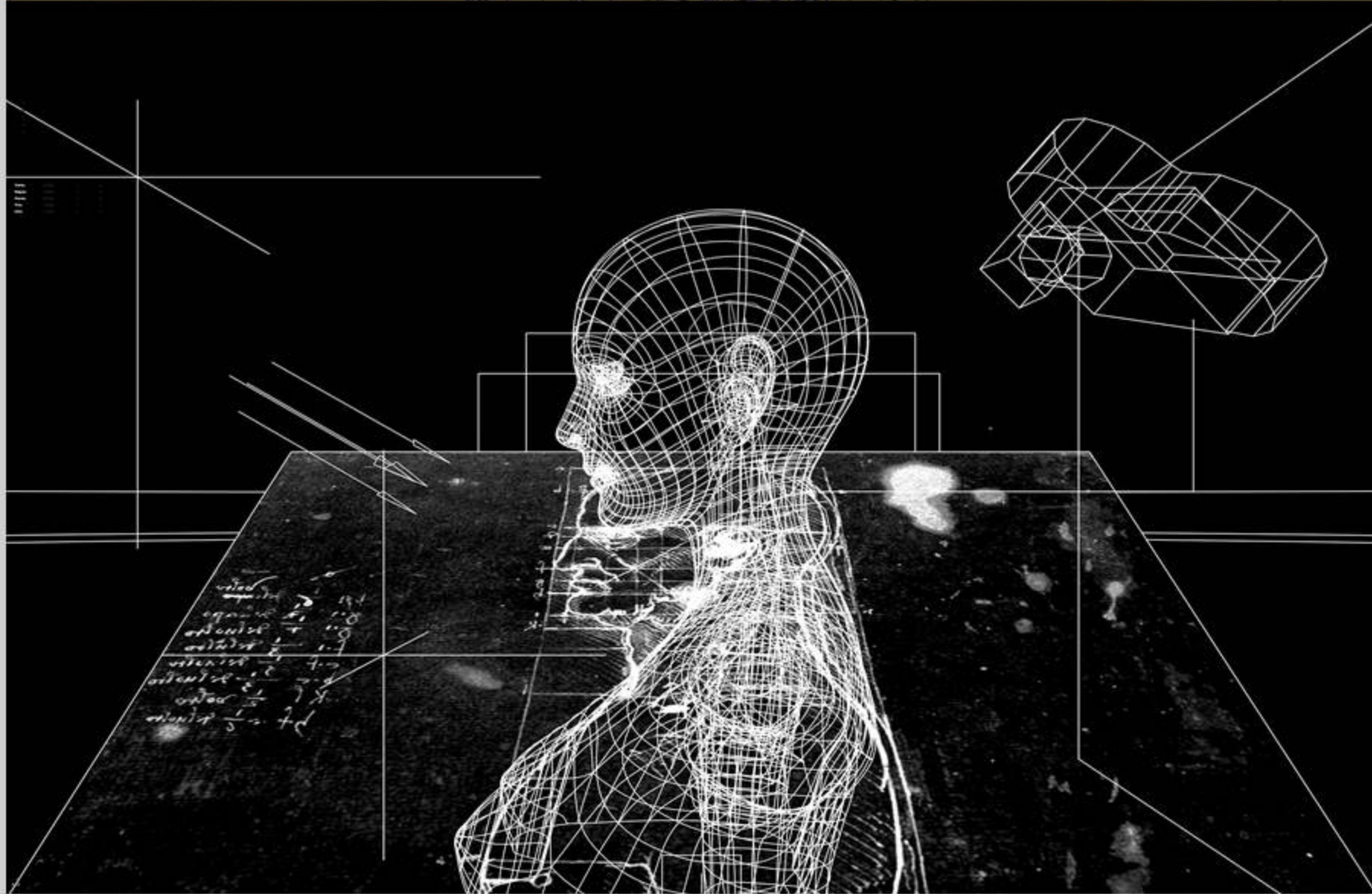
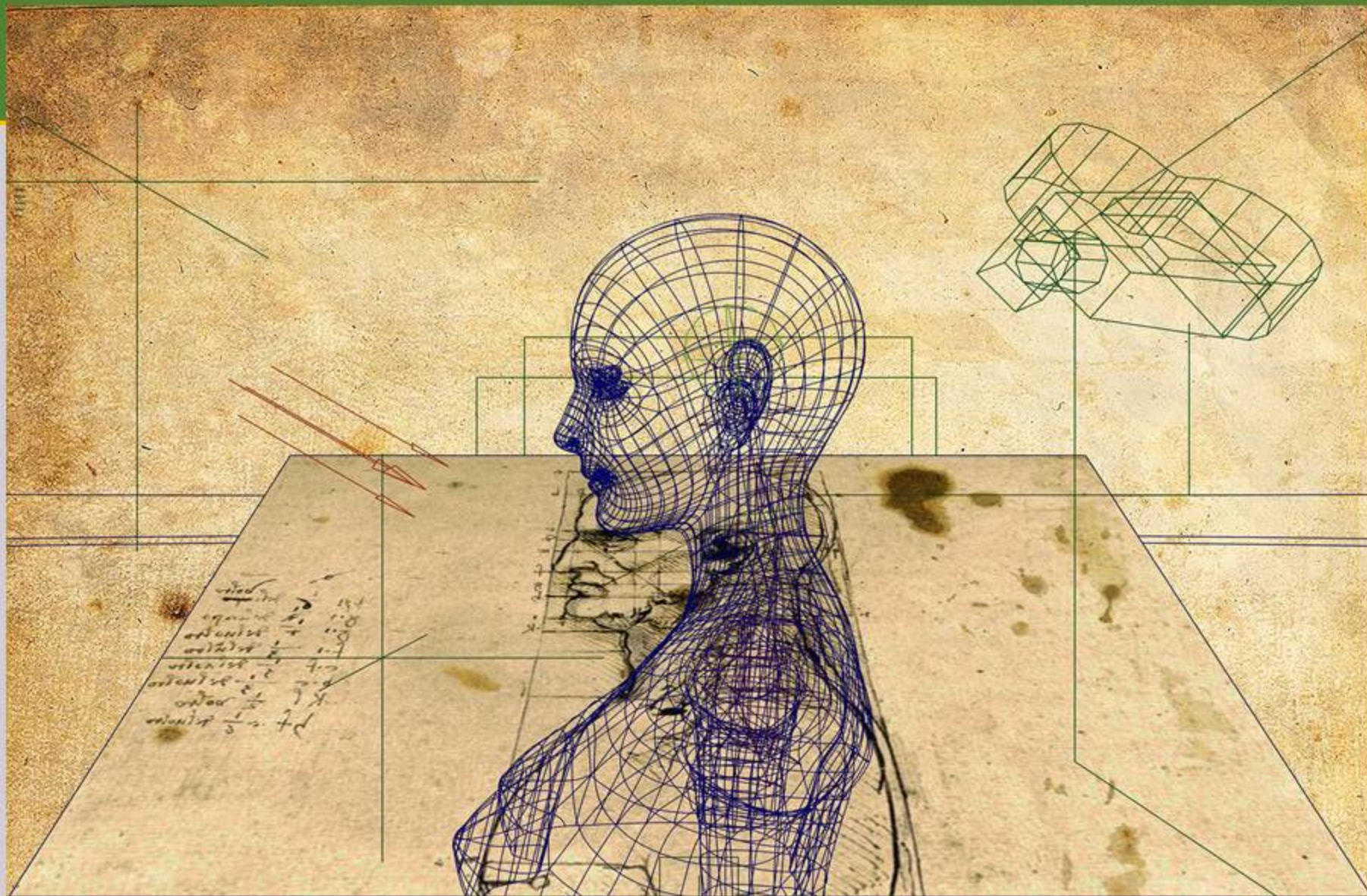


夏娃克隆創造文件I-頭部側面
Making of Eve Clone Documentation –
Side of Head

Digital Print, AR Installation
54 x 72 x 3cm
2017



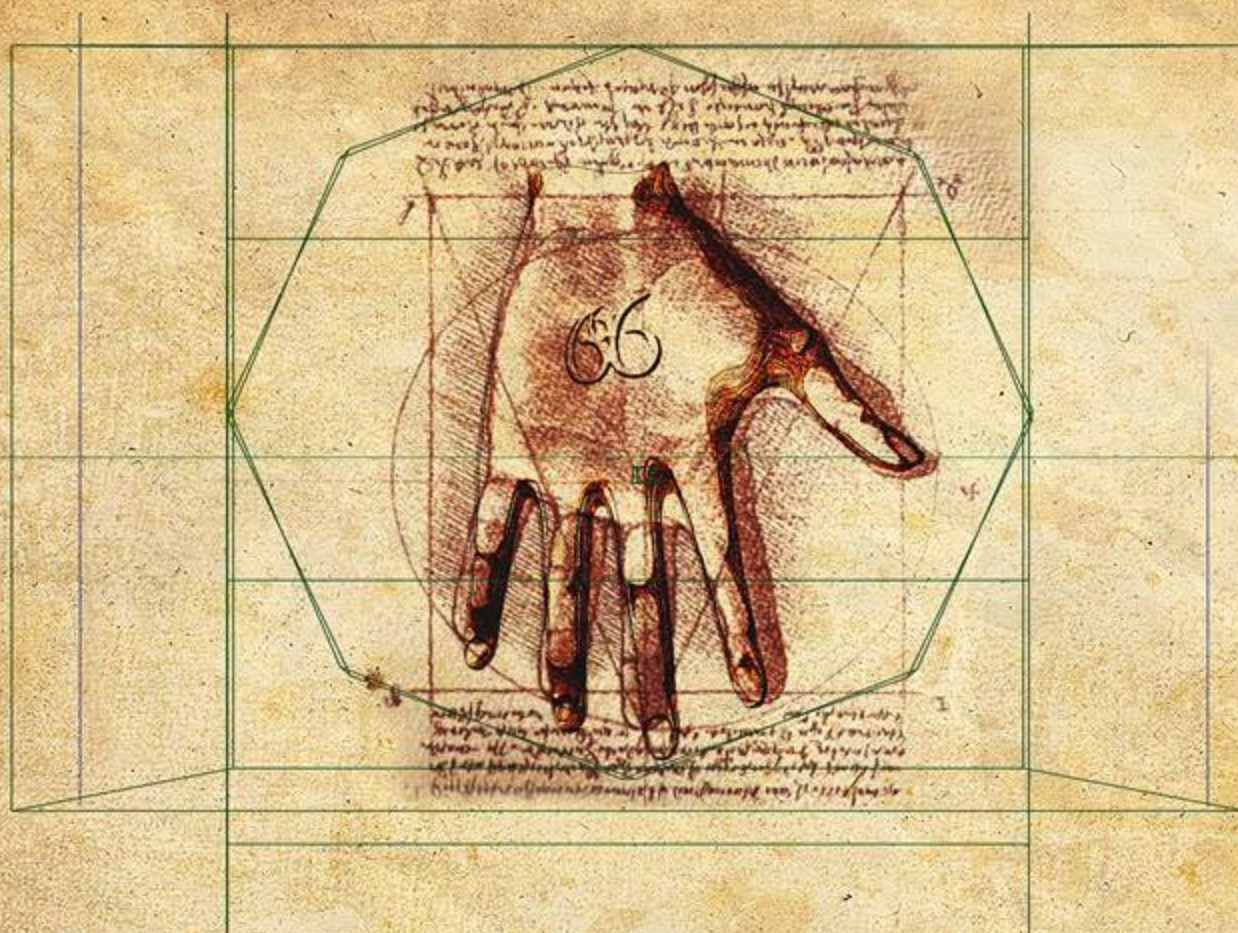


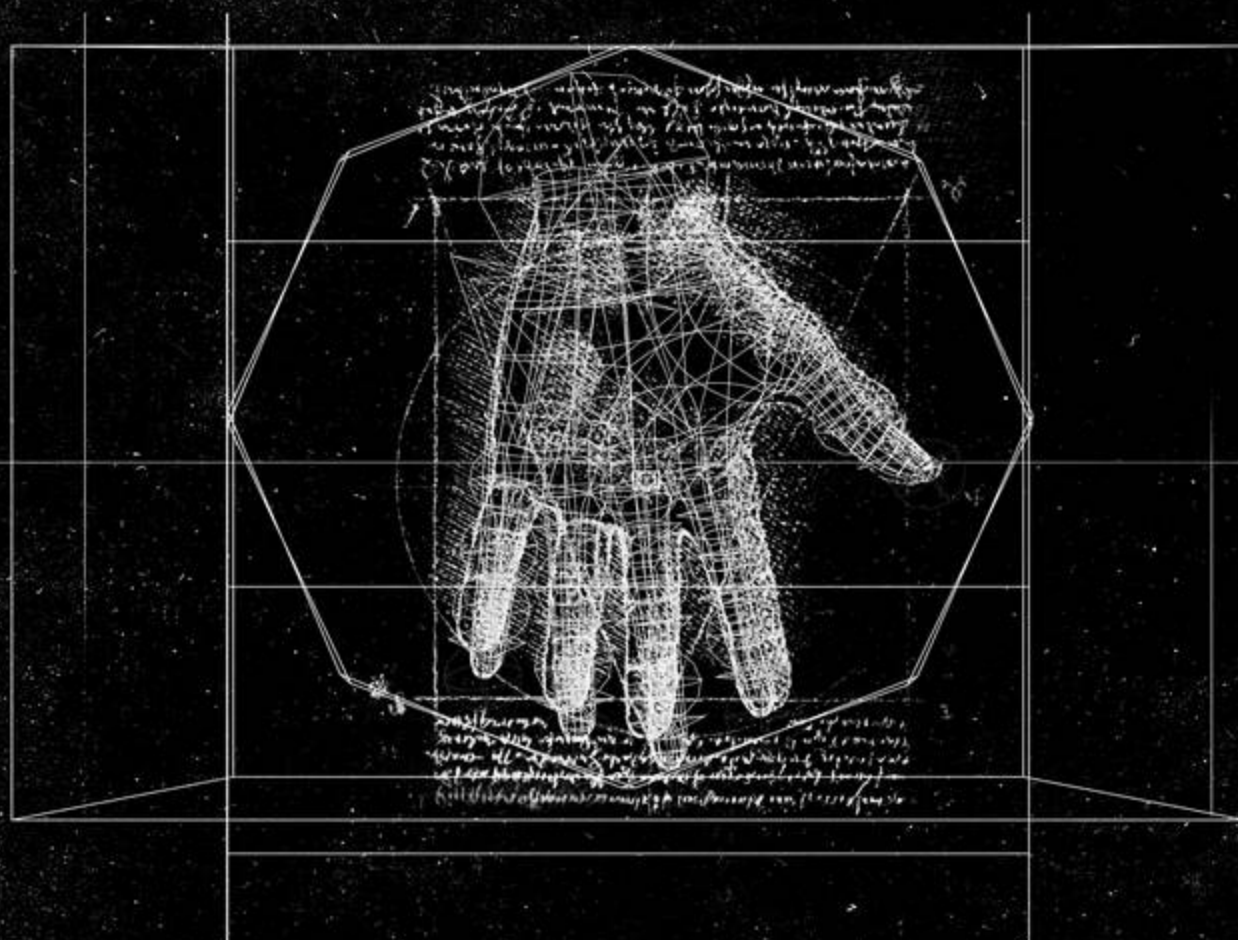
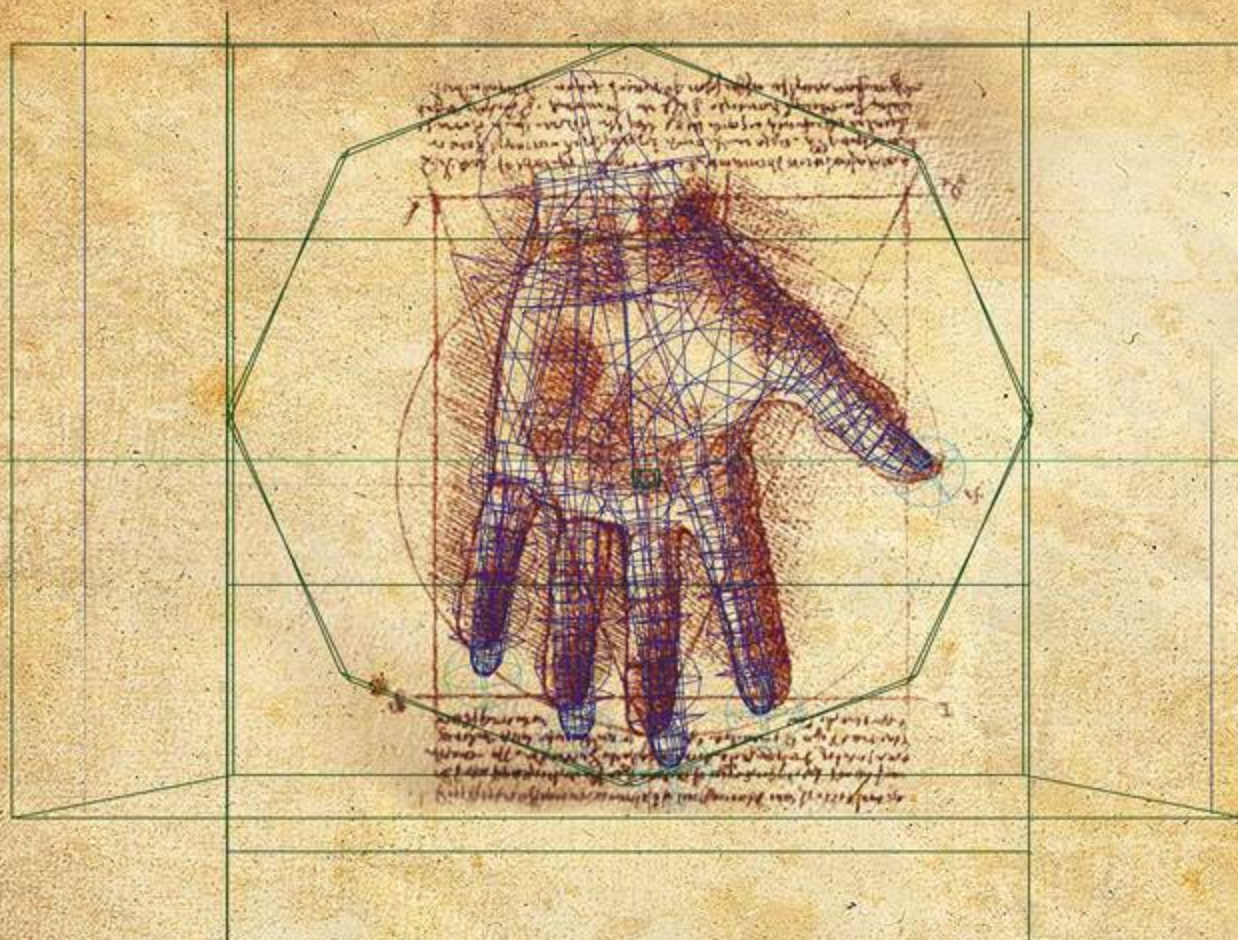


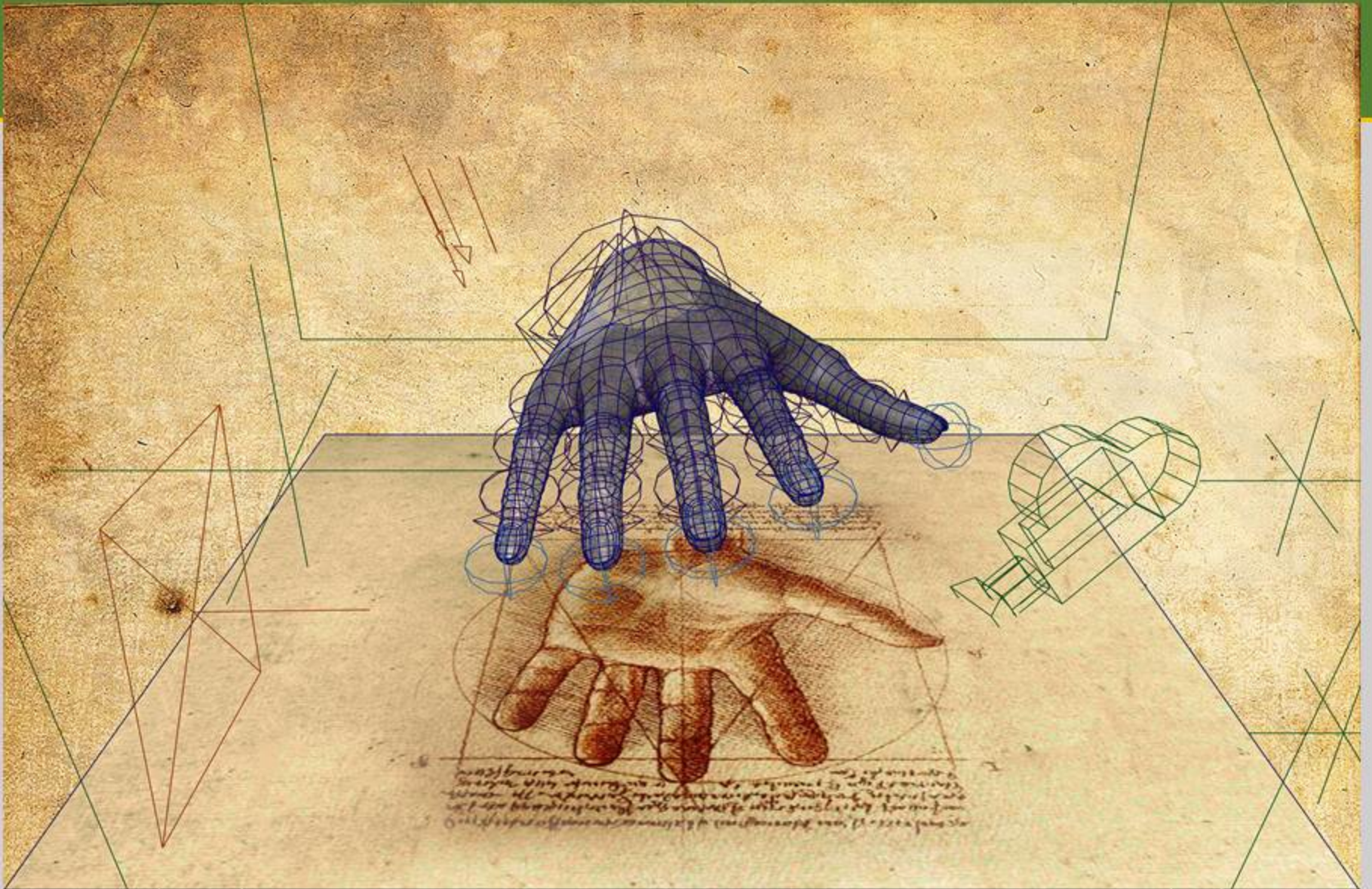
夏娃克隆創造文件I/1-10-手部

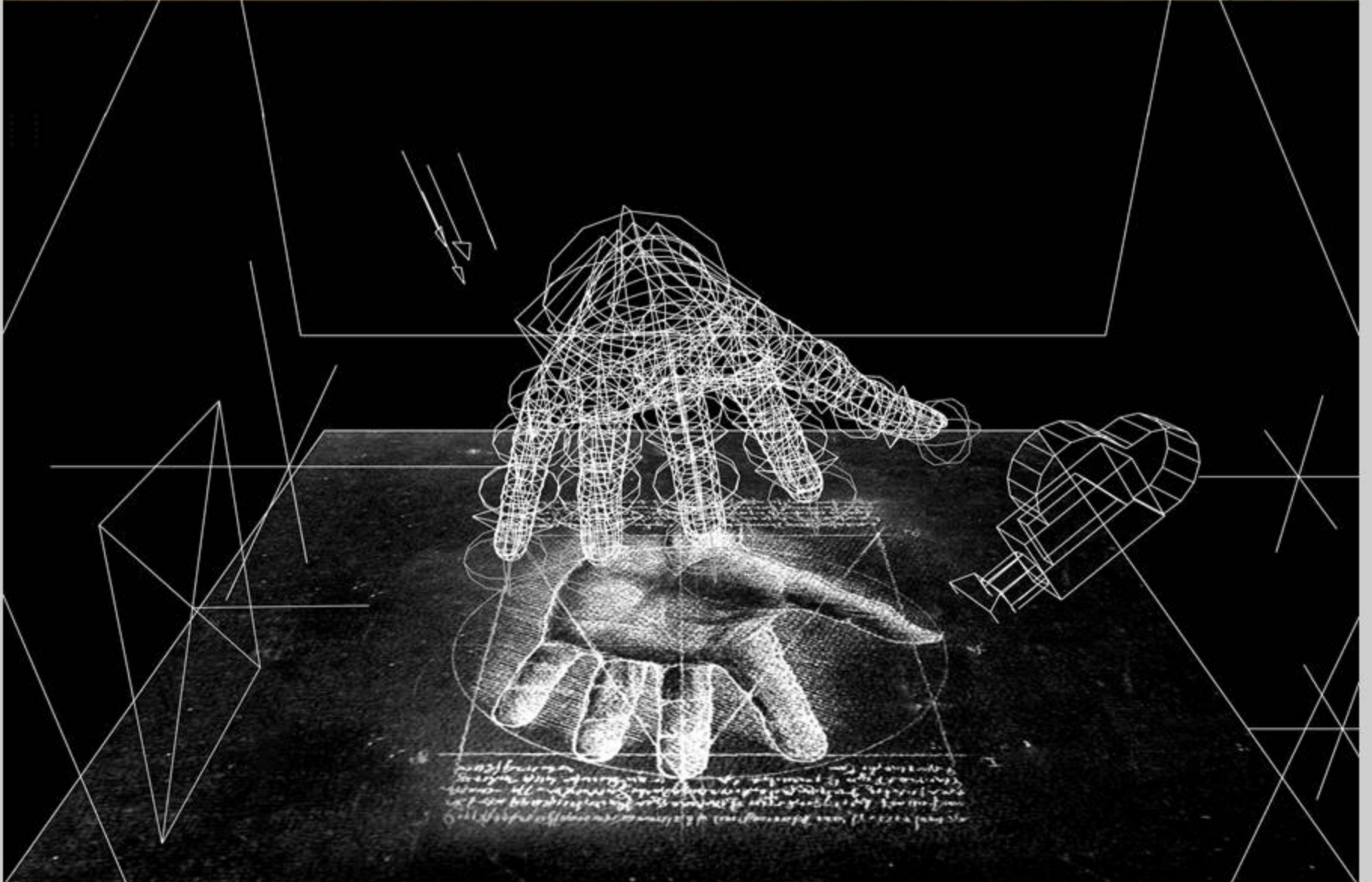
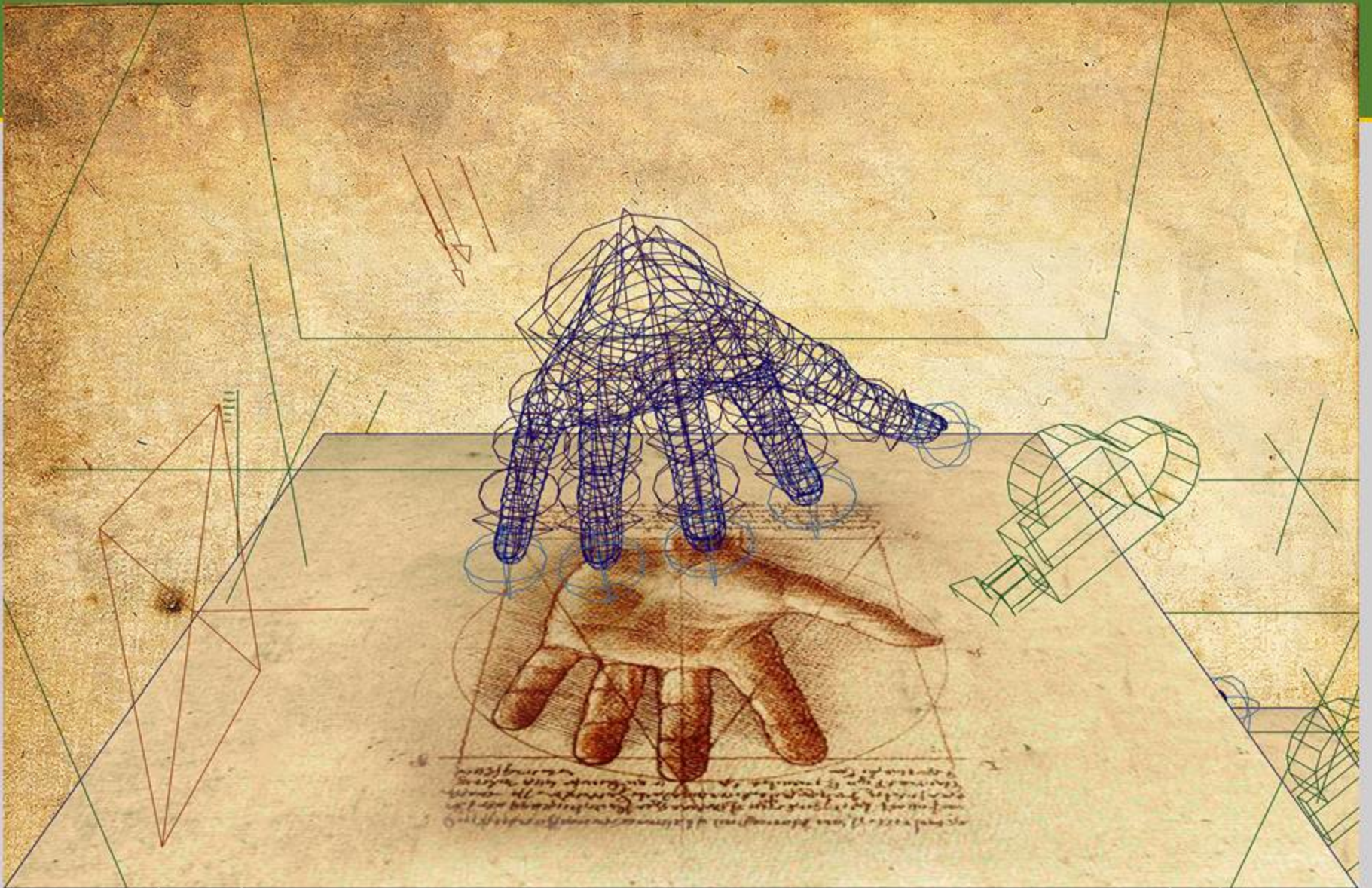
Making of Eve Clone Documentation I/1-10 Hands

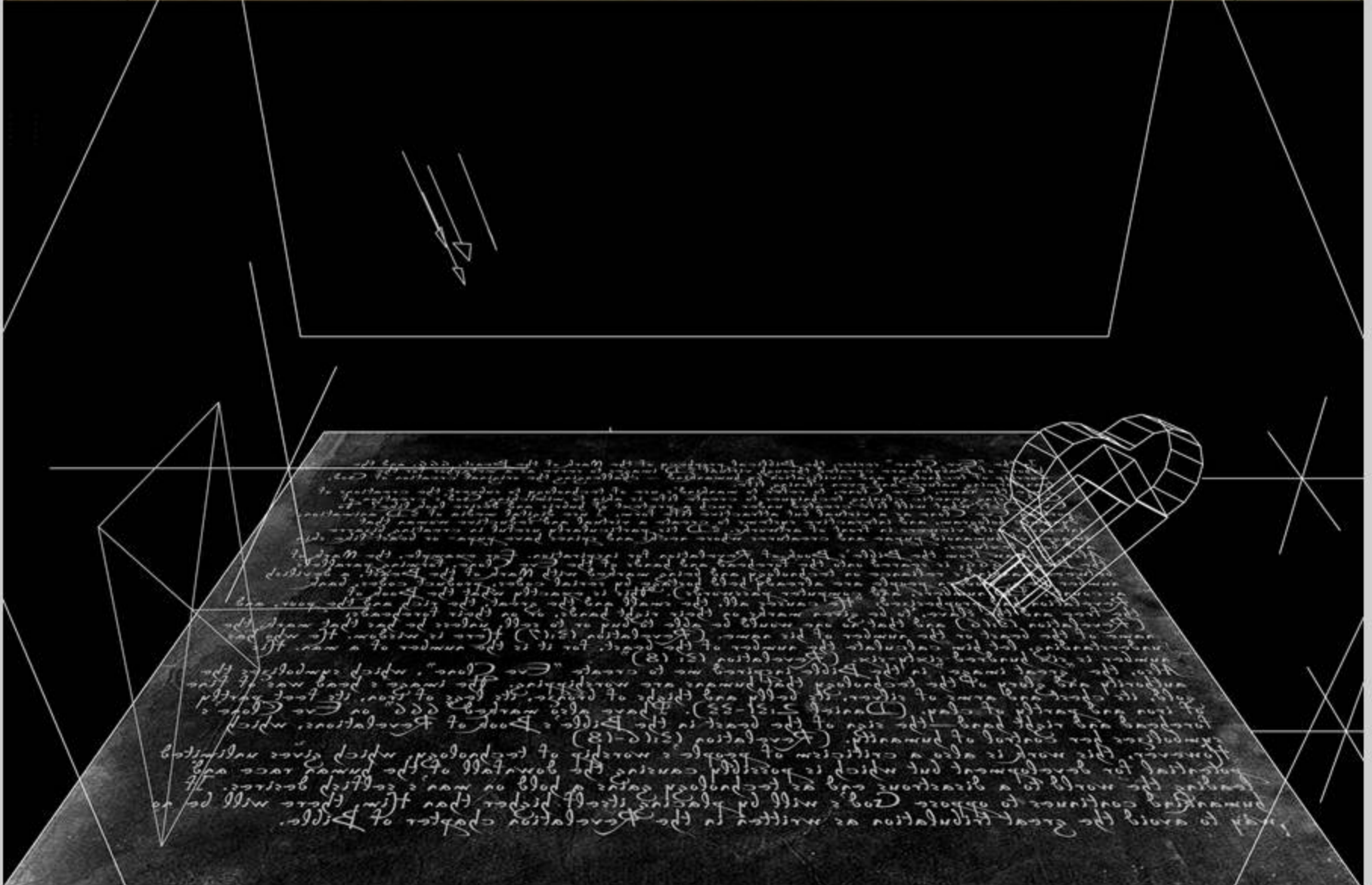
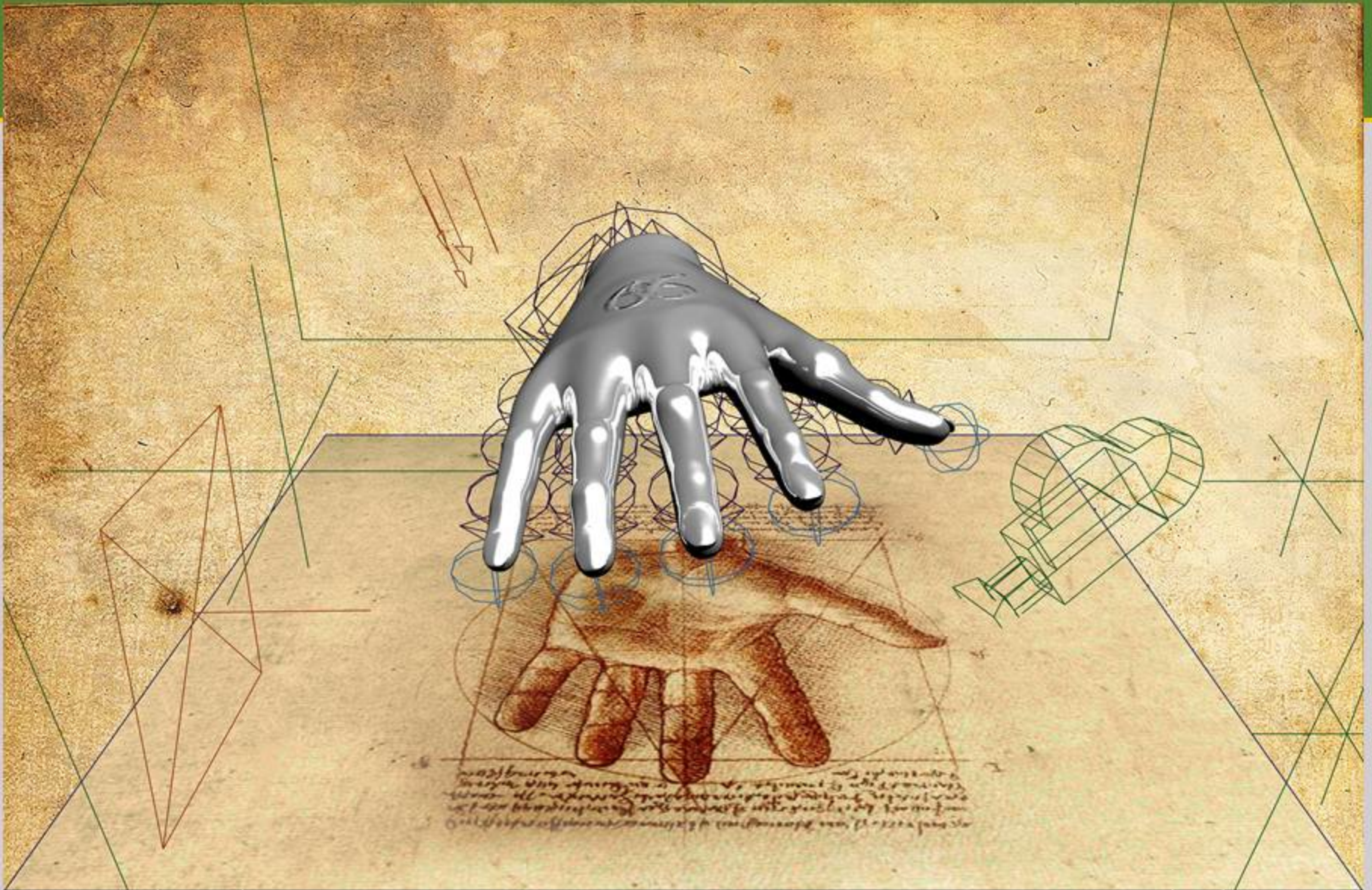
Digital Prints, Hand Drawing, 3D Animation, Augmented
Reality Installation, tablet computer
54 x 72 x 3cm x 10 pcs
2019













夏娃克隆創造文件II

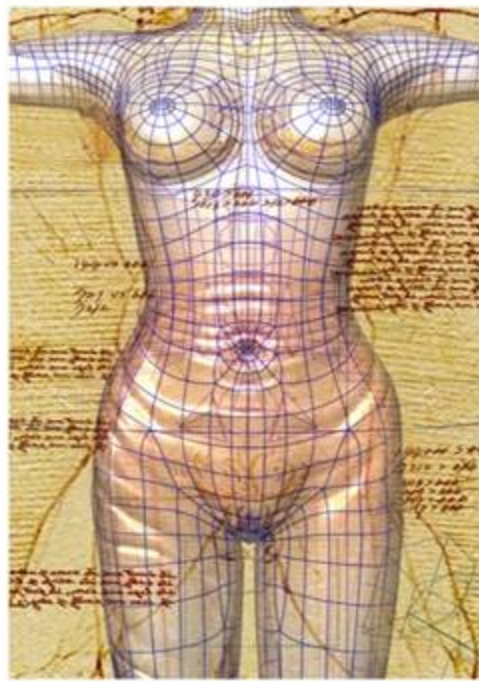
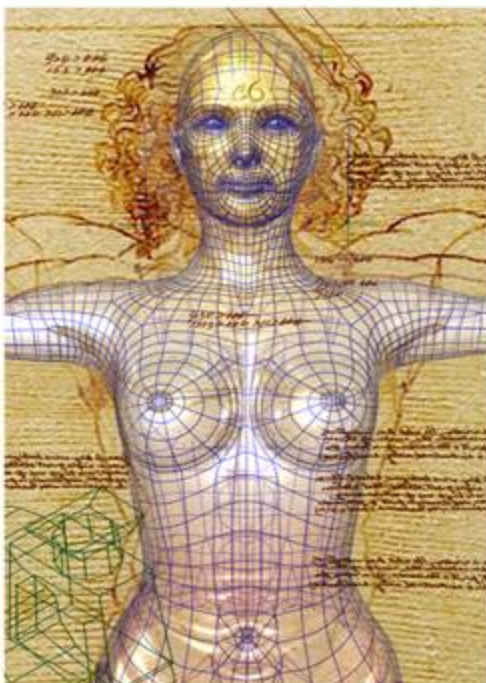
Making of Eve Clone Documentation II

Digital Print
74.7X105cm
2017

The origin of Documentation of Making of Eve Clone II series is from the animation Making of Eve Clone I. I select three parts of the grid body of Eve Clone such as golden-head with silver-chest, silver-chest with coppery abdomen, iron leg with half iron half mud feet, and combine with Leonardo Da Vinci's manuscript to emphasize "Great Image". Then I add signs like computing line sketch, grid, icon, camera, controller..., and create six digital prints with opposite color which is original sketch color and white line on black base. Last, I add my hand-writing annotation to depict the essence of "Great Image."

Exhibitions

"Making of Eve Clone — Solo Exhibition by LIN Pey-Chwen", Galerie Grand Siècle • 2017



夏娃克隆肖像創造計畫AR/1-6 Making of Portrait of Eve Clone IAR

The six two-dimensional, digital print works *Making of Eve Clone Portraits IAR*, are extensions of *Portrait of Eve Clone* and *Making of Eve Clone II*. They convey that the facial proportions and poses of Eve Clone are similar to Leonardo da Vinci's portrayal of a woman, which perfectly follows the golden ratio. I used the augmented reality (AR) technique to transform Eve Clone from static to dynamic images, as if Eve Clone entered from a plane to the real space. The viewer can use a tablet computer to interact with Eve Clone to the left and to the right. They can discover that the wireframe of Eve Clone moves, emerging from the frame and wandering between the left and right pictures. It is as if Eve Clone is entering from the digital era on the right side of the black background, moving to the era of da Vinci's draft on the left side, and then returning to the right side again. Eve Clone is like a soul existing in the three-dimensional space, continually being juxtaposed and integrated with the main body of the original image. The works intentionally retain the wireframes of the bone structure of Eve Clone, a computer icon, and a camera icon. Symbols such as $144 > 666$ and $721 > 666$ are painted in golden lines; Lin Pey-Chwen uses these numbers from the Bible to indicate that Eve Clone is by nature a product of technology.

Exhibitions

2019 "Eve Clone Augmented Reality", QCC Art Gallery, CUNY, New York, USA

2019 "Urban Tribes" International Exhibition, New York Foundation for the Arts, New York, USA

2019 "Making of Eve Clone III", The Fine Arts Museum of National Defense, Taipei, Taiwan



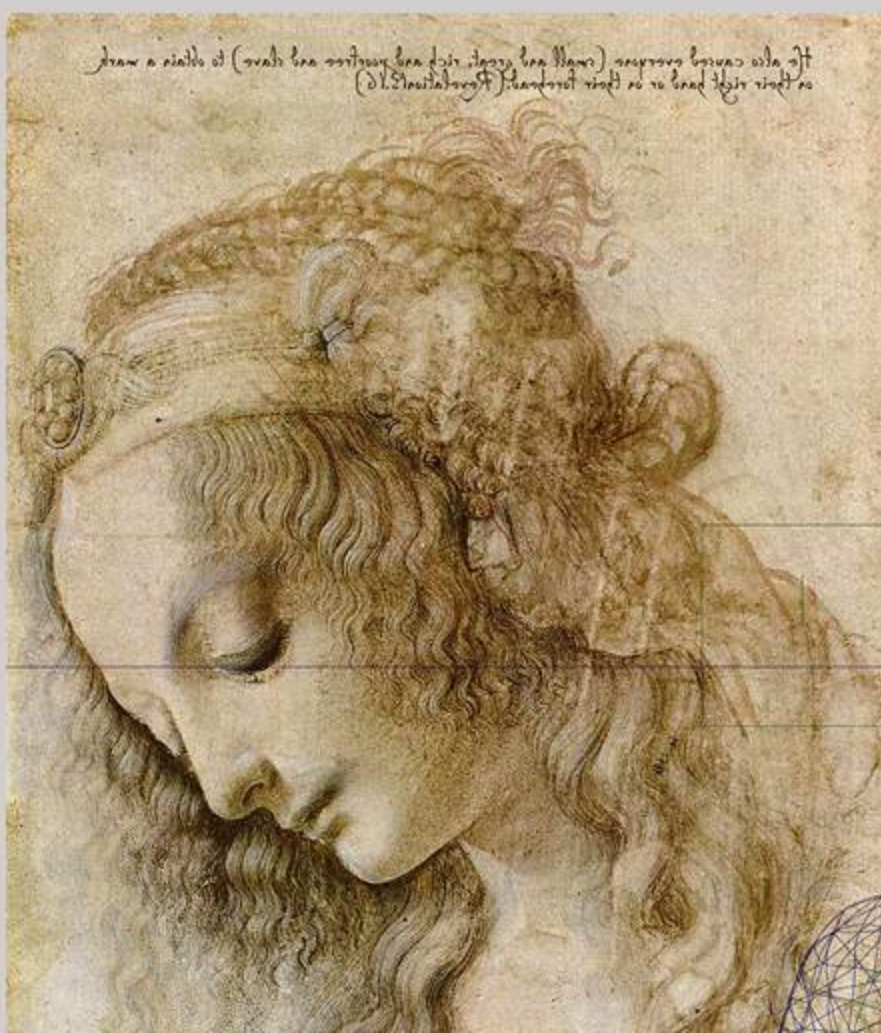
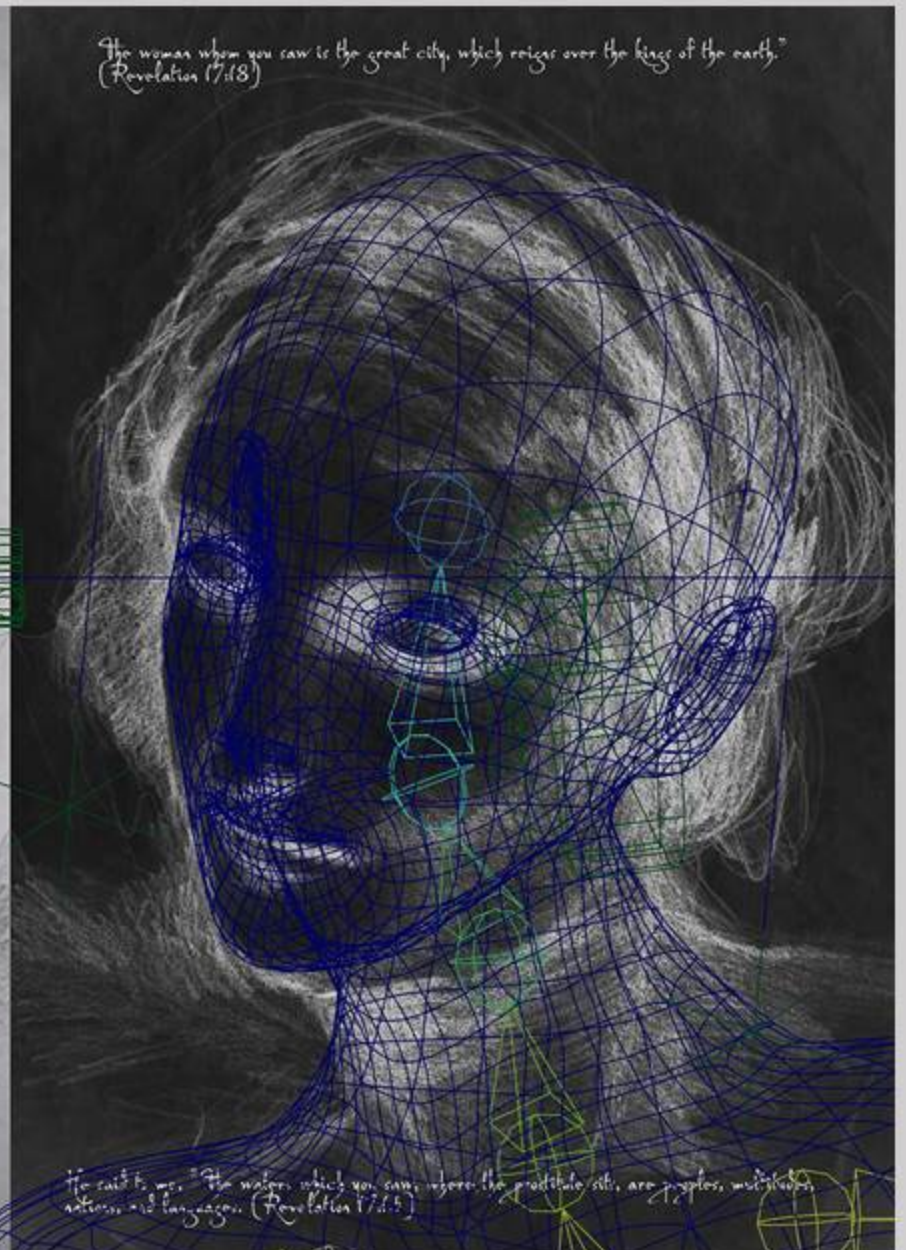
Digital Print, Hand Drawing, 3D Animation, Augmented
Reality Interactive Installation, tablet computer

84 x 65cm x 6 pcs

2019

夏娃克隆肖像創造計畫IIAR,IIIAR

Making of Portrait of Eve Clone IIAR,IIIAR



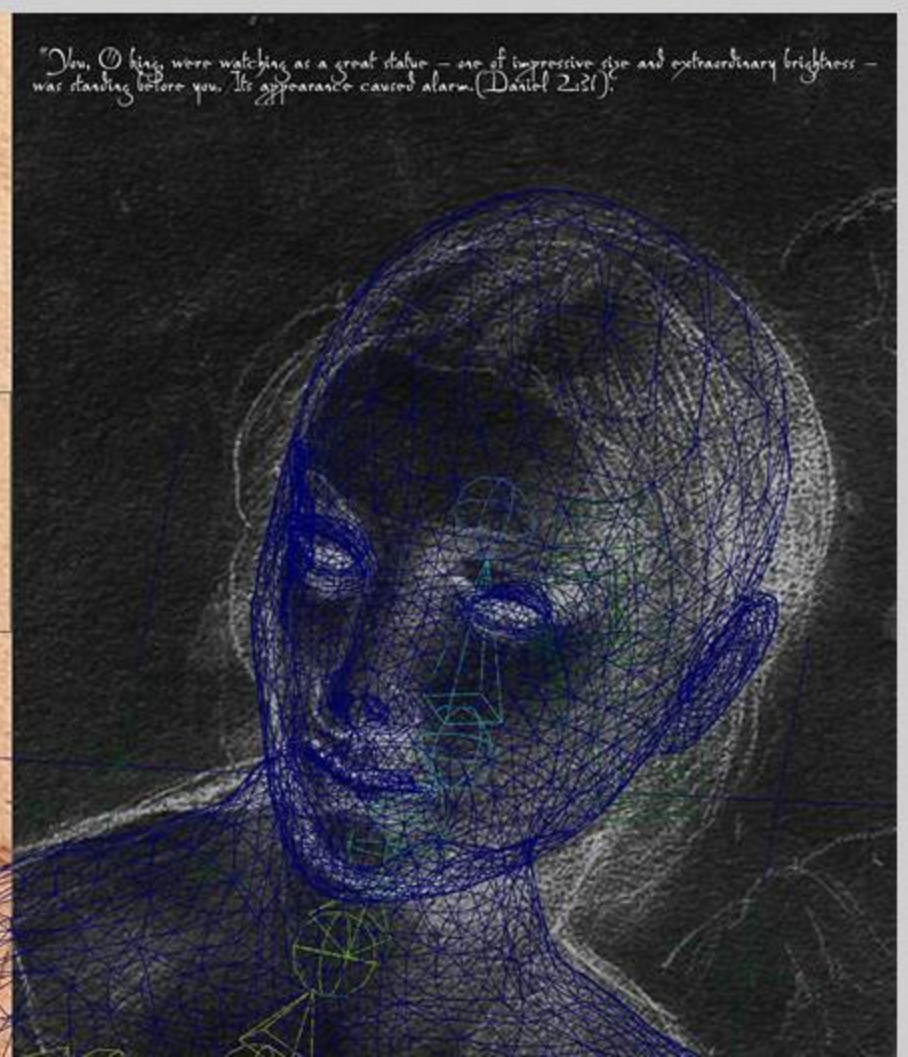
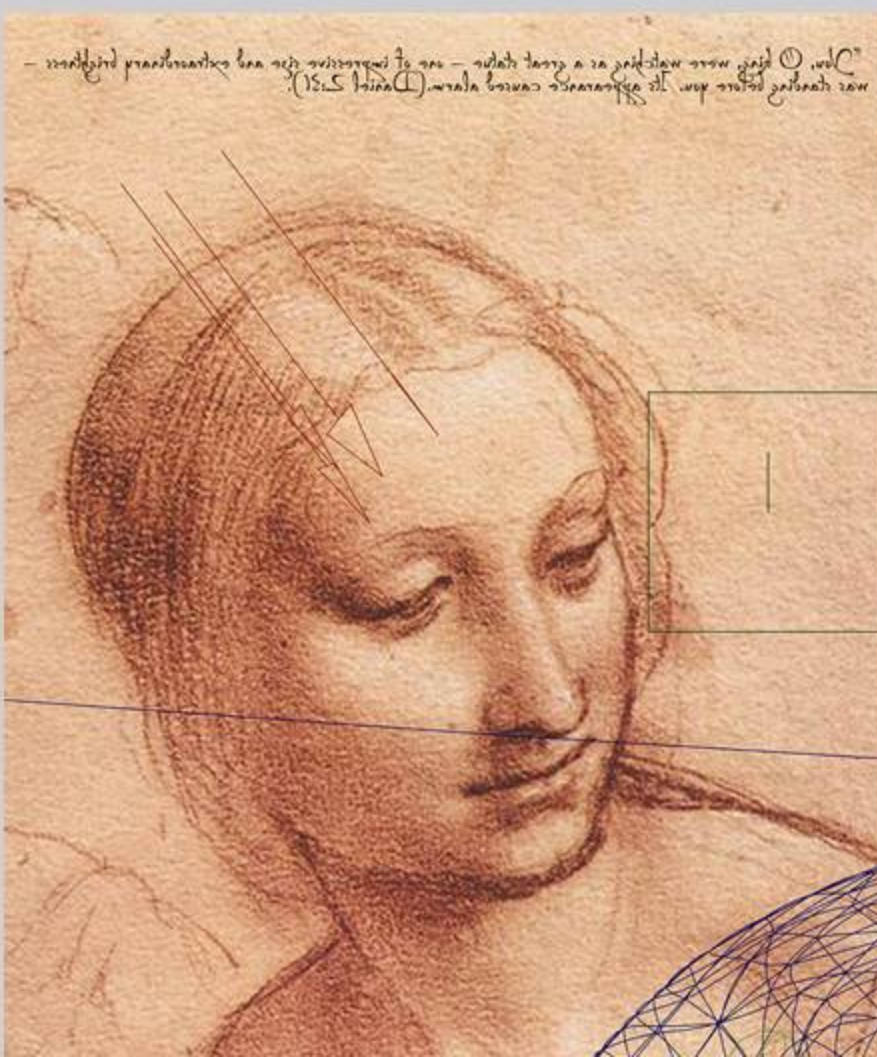
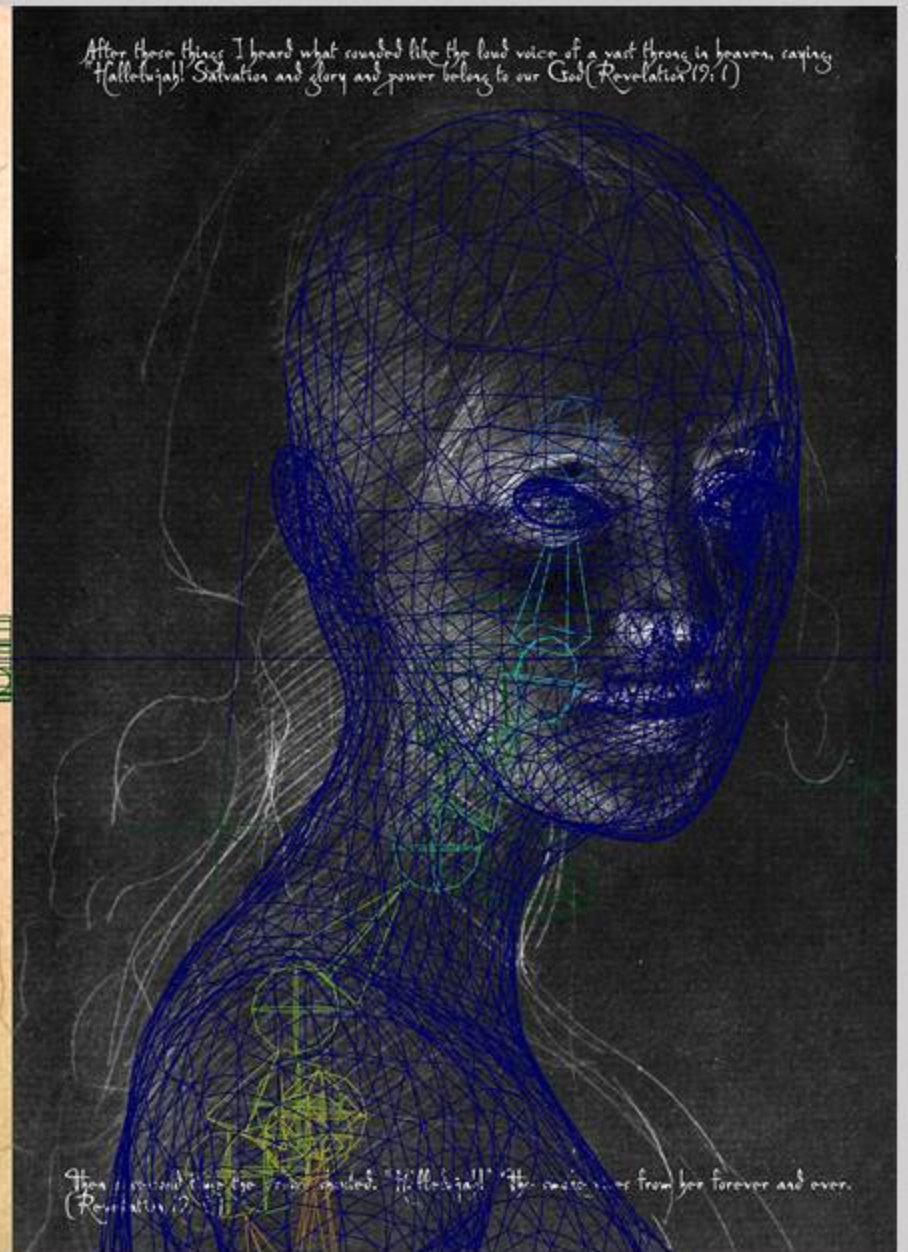
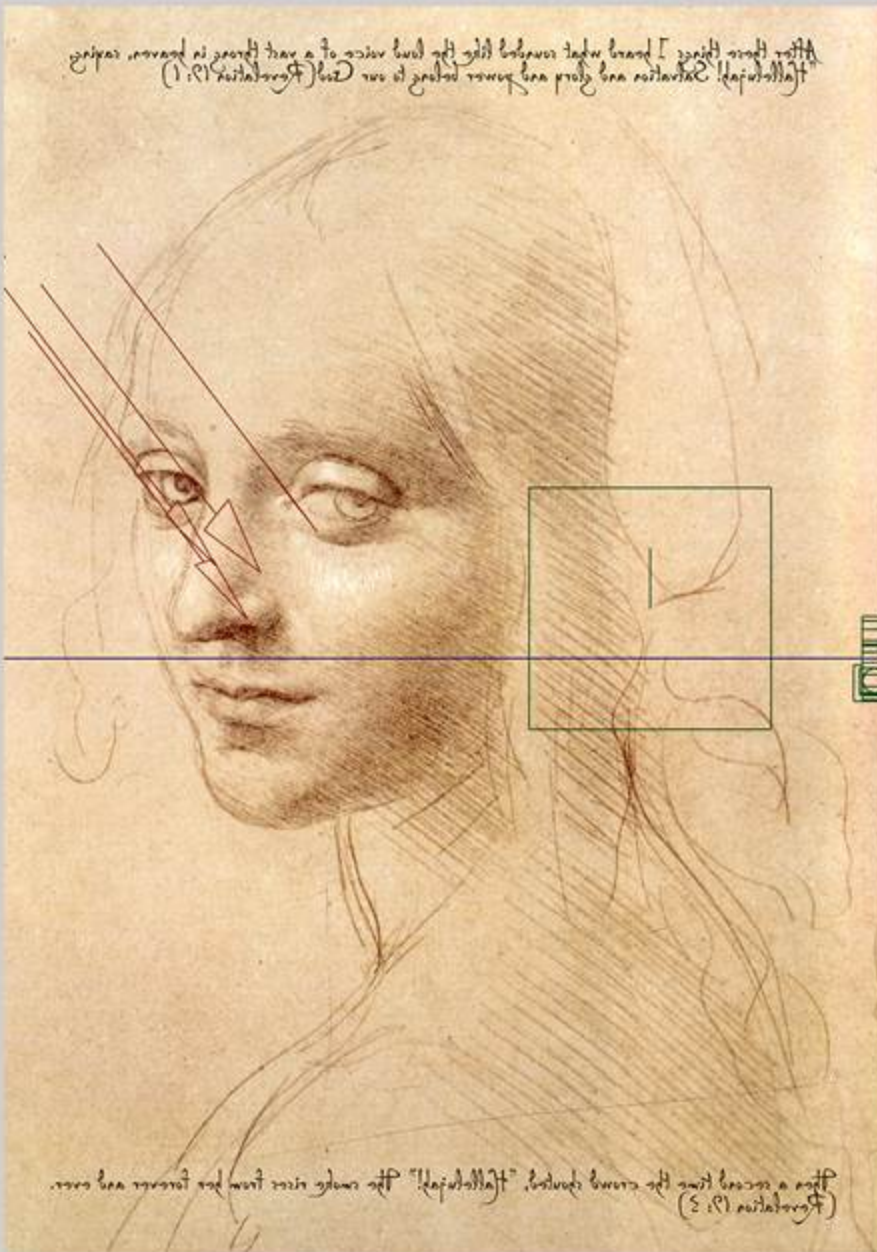
Digital Print, Hand Drawing, 3D Animation, Augmented
Reality Interactive Installation, tablet computer

84 x 65cm x 6 pcs

2019

夏娃克隆肖像創造計畫IVAR,VAR

Making of Portrait of Eve Clone IVAR,VAR



Digital Print, Hand Drawing, 3D Animation, Augmented
Reality Interactive Installation, tablet computer

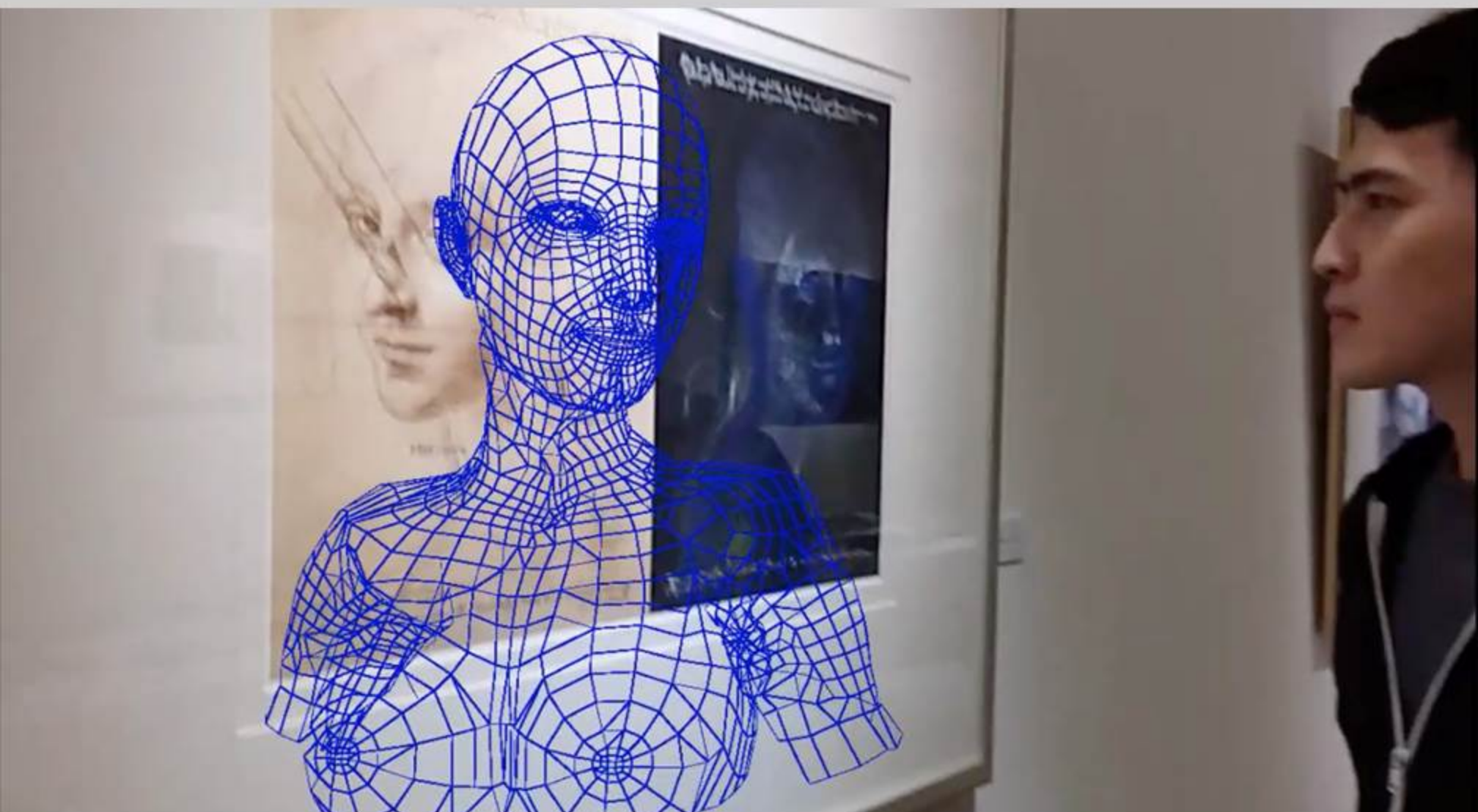
84 x 65cm x 6 pcs

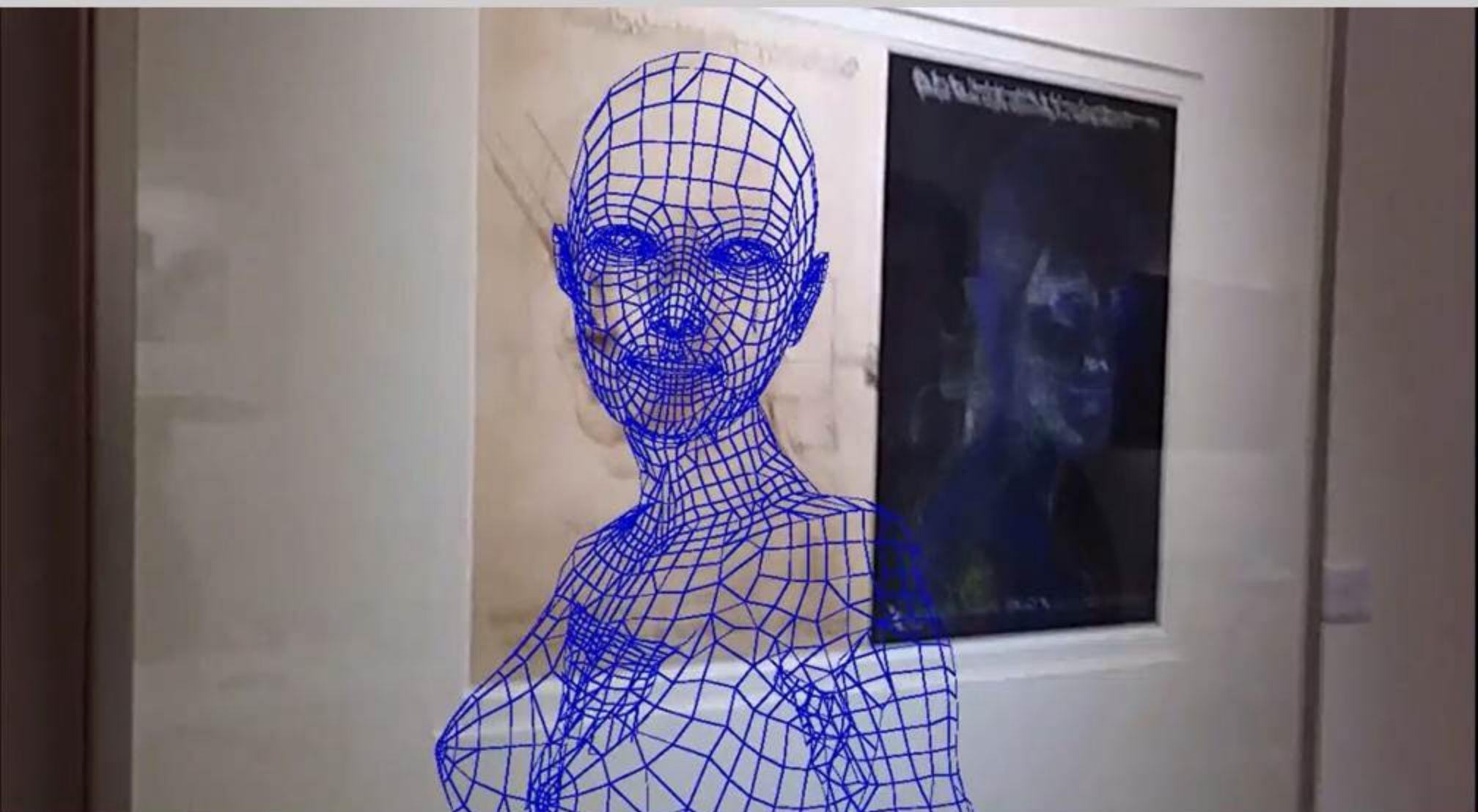
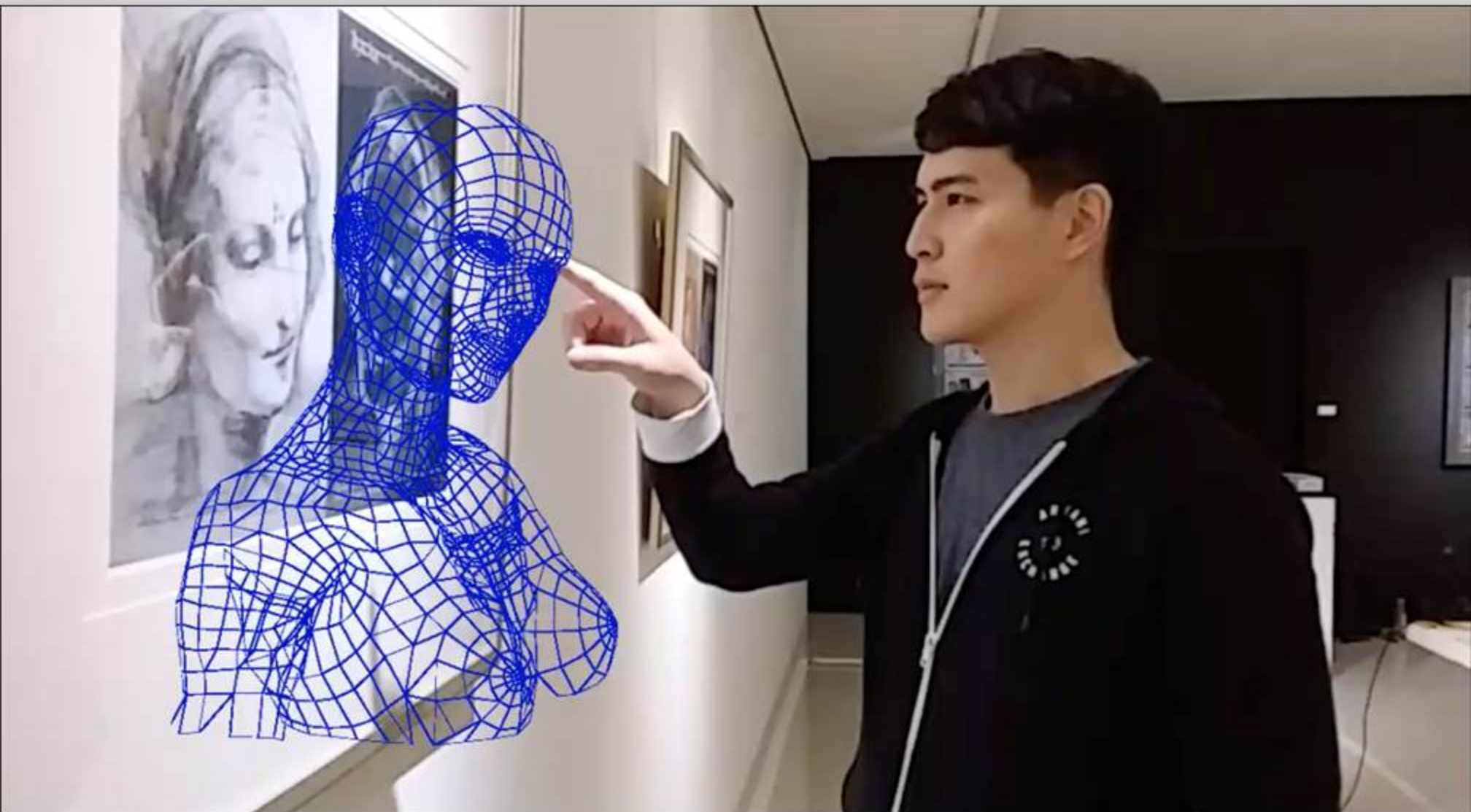
2019

夏娃克隆肖像創造計畫VIAR

Making of Portrait of Eve Clone VIAR







夏娃克隆女神的誕生P Birth of Eve Clone P

依場地而定、3D數位動畫、數位影音、投影裝置
2019,
10 minutes

The Birth of Eve Clone P is a large-scale projection installation of three Eve Clone images. It shows Eve Clone being placed in a test tube. There, she is slowly cultivated, changing from a draft to a digital wireframe and finally a metallic texture, rotating 360 degrees with a hymn playing in the background. She gradually becomes a Great Image with a golden head, a silver chest, a bronze belly, an iron leg, and half-iron, half-clay feet. In the end, she proudly raises her head and dances.

Above the three Eve Clone images are rapidly jumping numbers, Time Codes signifying the value of her life. This time passes at the speed of artificial evolution. It also portrays that Eve Clone is like humans, living in the moment, true and lively.

The Time Codes of each of the Eve Clones are slightly different. The Time Code above the Eve Clone image in the center is the reproduction time, and it lags 15 seconds behind the Time Code of the Eve Clone on the left. In turn, the Time Code on the left lags 15 seconds behind the one on the right. Through this work, Lin represents the process of cultivating artificial life, the ephemerality of it, and humans coexisting in the moment, as well as its essence—which is that it can be endlessly reproduced.

Exhibitions

"Making of Eve Clone III Solo Exhibition by Lin, Pey-Chwen" · The Fine Arts Museum of National Defence, Taipei, 2019







1523108607164

1522763437077

15230025854



夏娃克隆創造計劃IMR Making of Eve Clone IMR

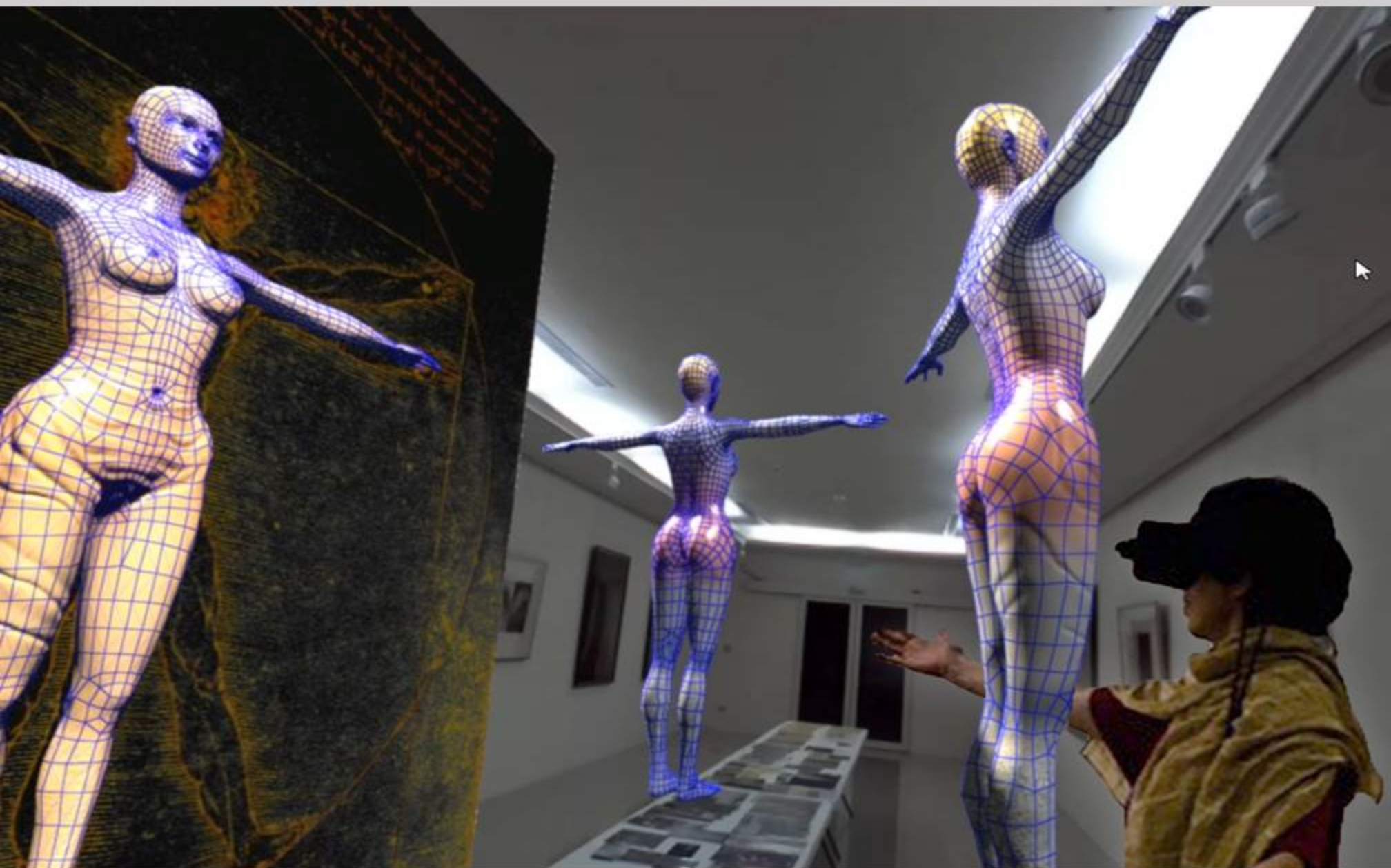
Mix Reality Interactive Installation, Digital Image and Sound,
3D Animation, Computer, MR program, Projector, Stereo
Dimensions Variable
2019,
7 minutes

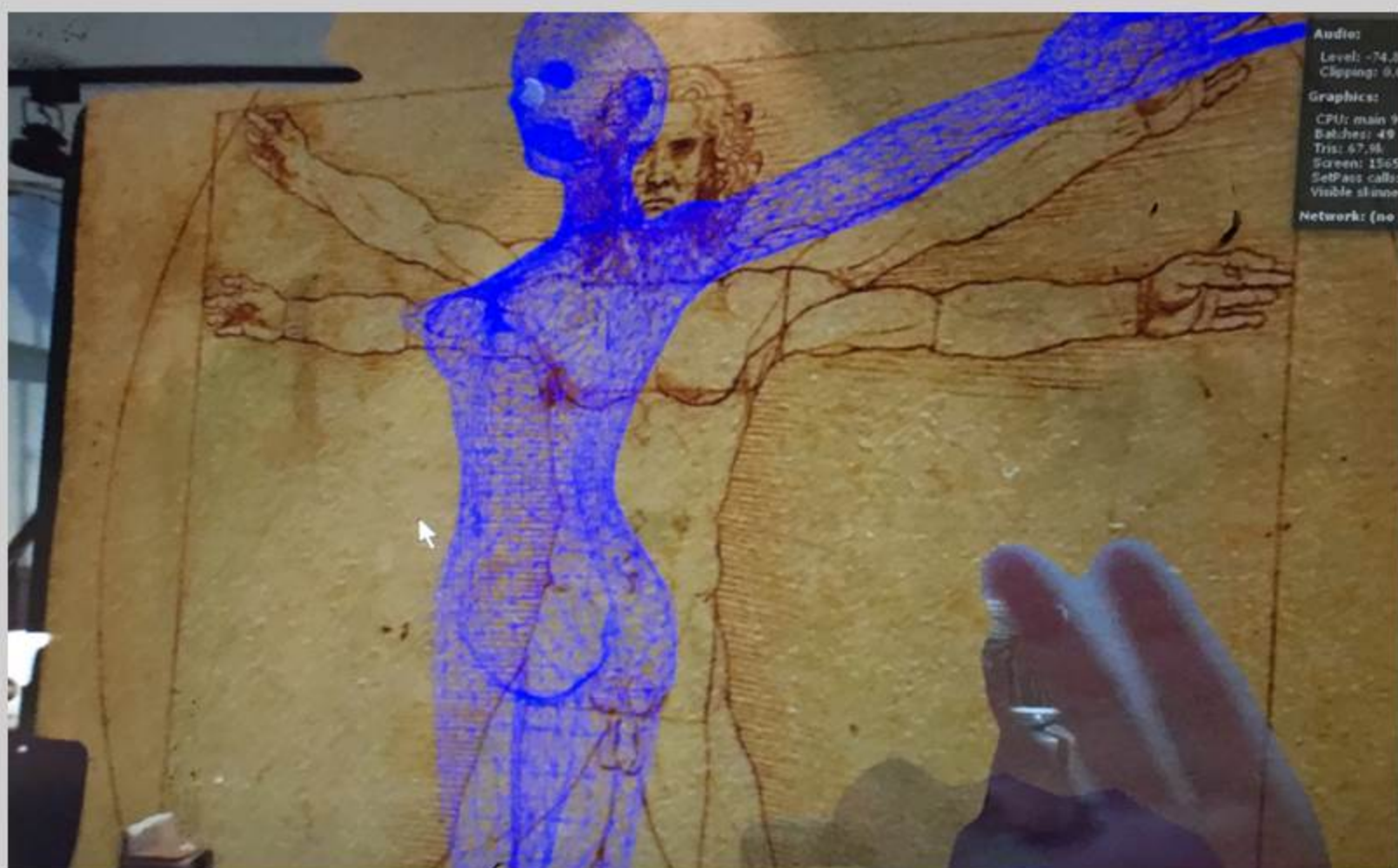
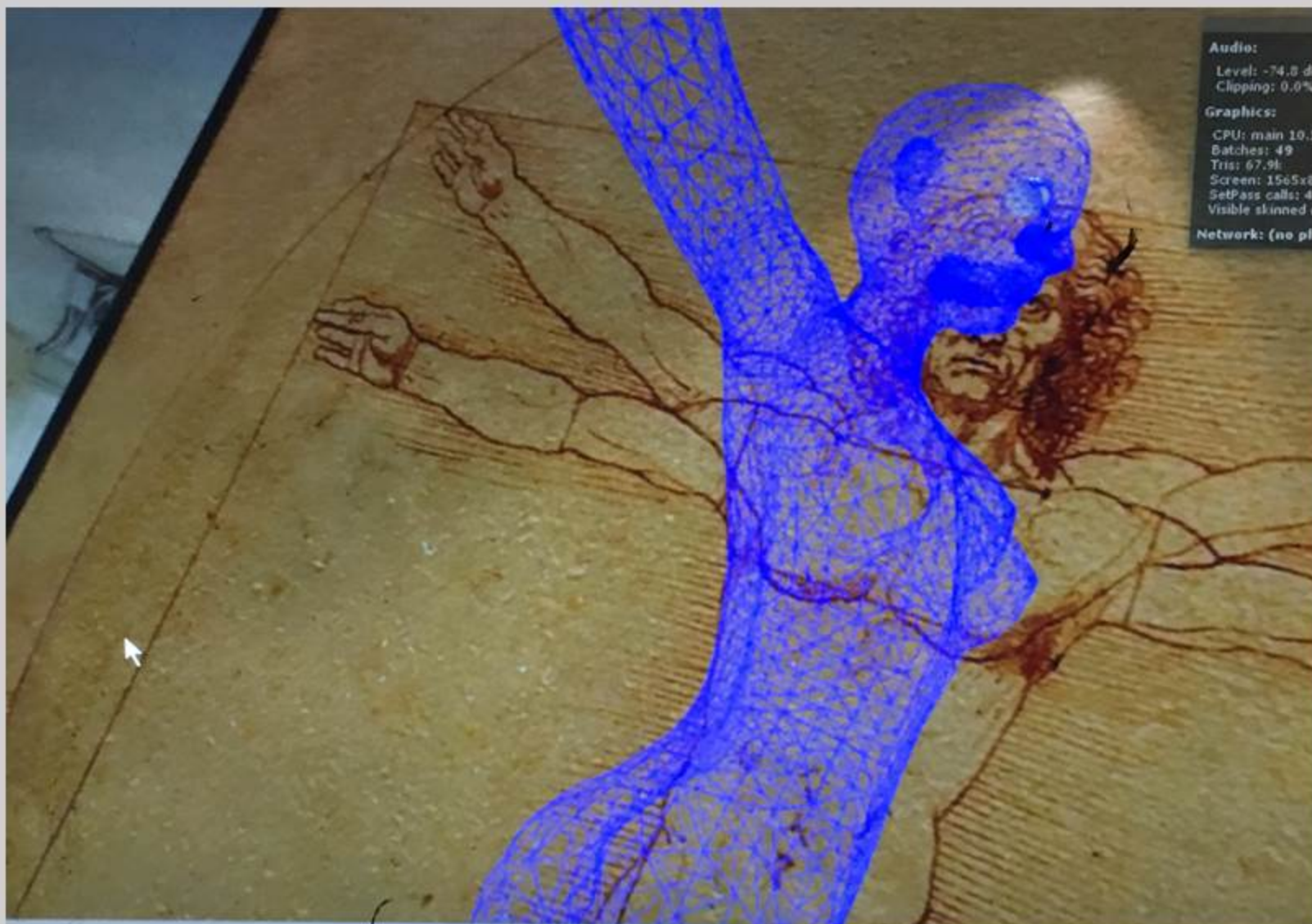
Making of Eve Clone Portraits IMR is a continuous series of the *Making of Eve Clone I* video, extending the digital images of da Vinci's Vitruvian Man and Eve Clone into a real space. The viewer, is invited to put on an MR(Mixed Reality)helmet, will be surprised to find a huge integrated image of Eve Clone and Vitruvian Man standing in the space like the Great Image. Combined with the background music and Bible verses read by computerized voice ringing in the viewer's ears, this audio-visual experience drastically differs from past experiences, creating a sense of unease in the audience.

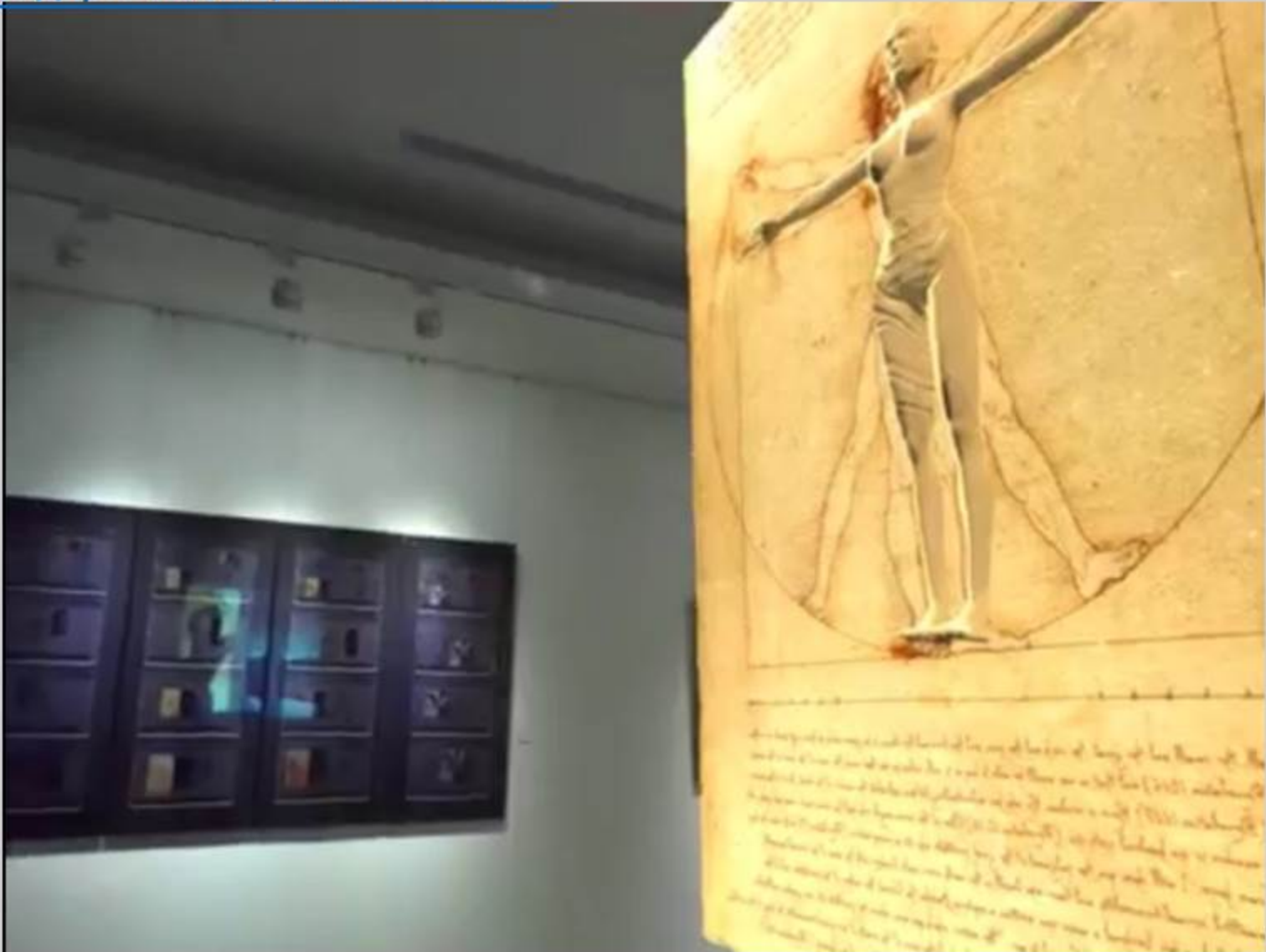
The video is a narrative. The large, integrated image of Eve Clone and Vitruvian Man present a 360-degree image with a slow rotation. Eve Clone then emerges on da Vinci's draft as if embossed before entering into the wireframes of the black computer space. There, it splits into six images, surrounding the main body of Eve Clone, and eventually it is integrated again with Vitruvian Man. This process conveys the image of Eve Clone, a product of technology, has the perfect ratio that da Vinci developed for the Vitruvian Man. It also conveys the desire expressed in da Vinci's work, that humans are the center of the universe. Moreover, it represents the replication of Eve Clone and the magnificence of her existence, like the power of technology in human life.

Exhibitions

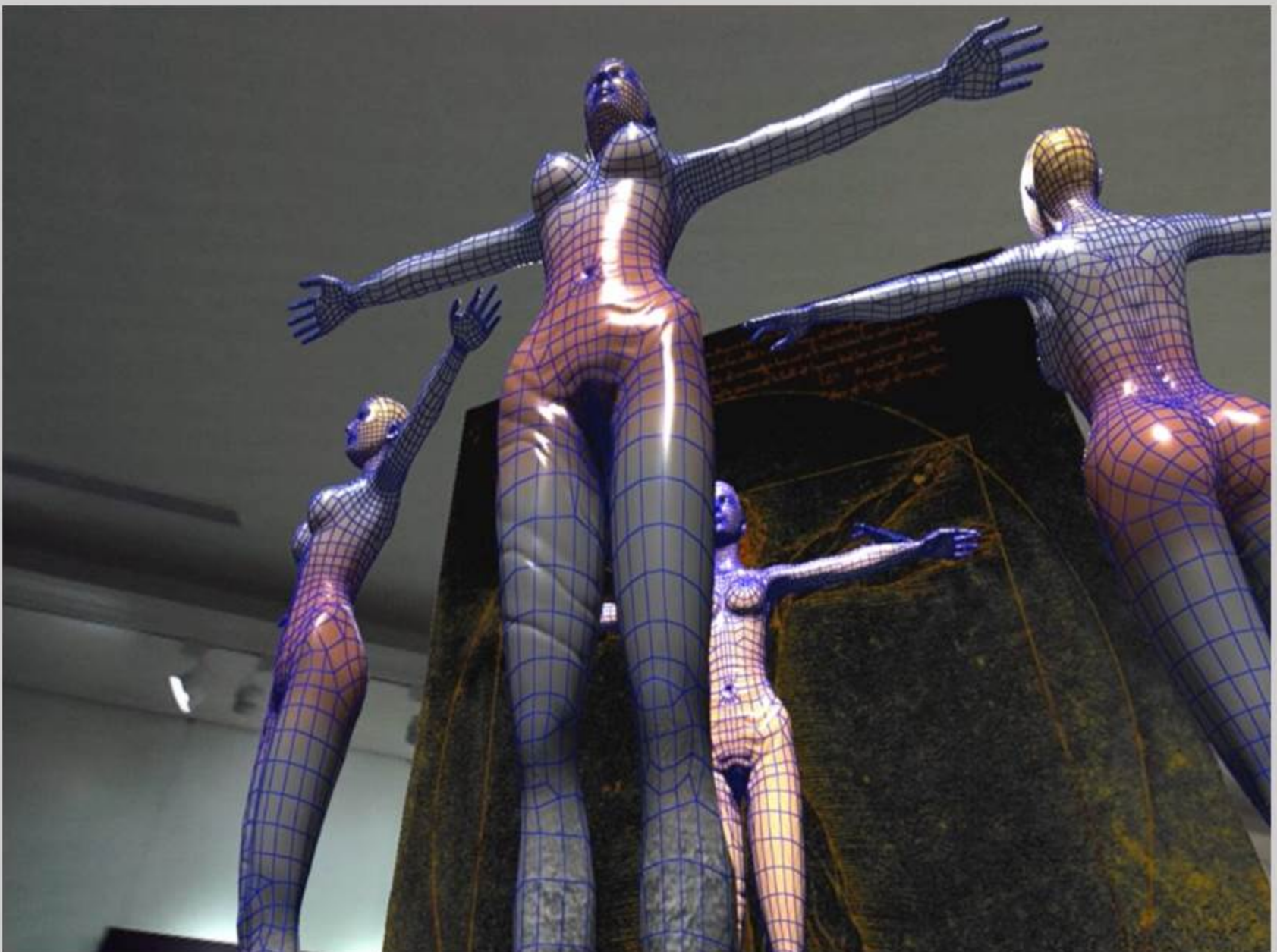
2019 "Making of Eve Clone III", The Fine Arts Museum of National Defense, Taipei, Taiwan

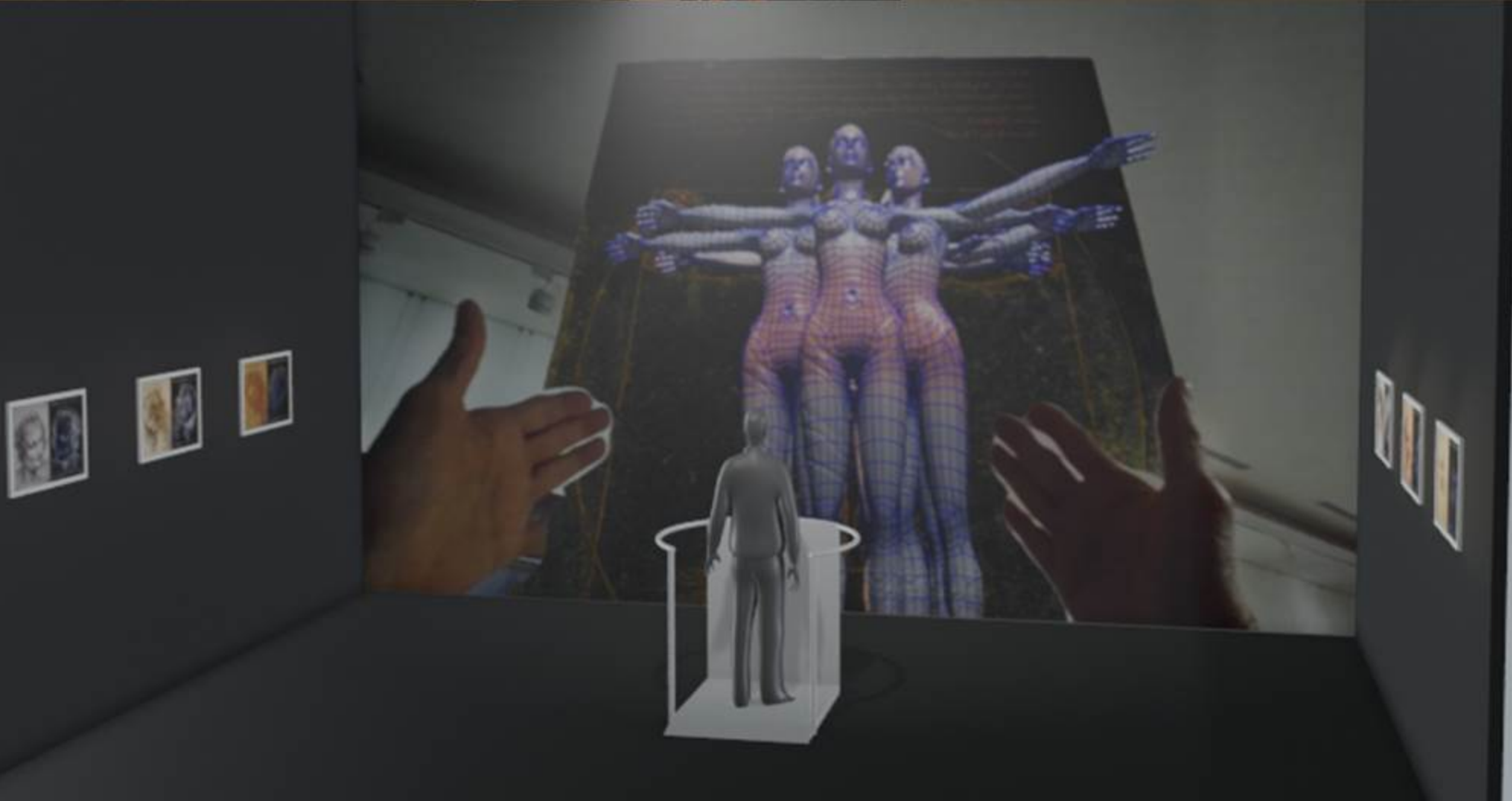
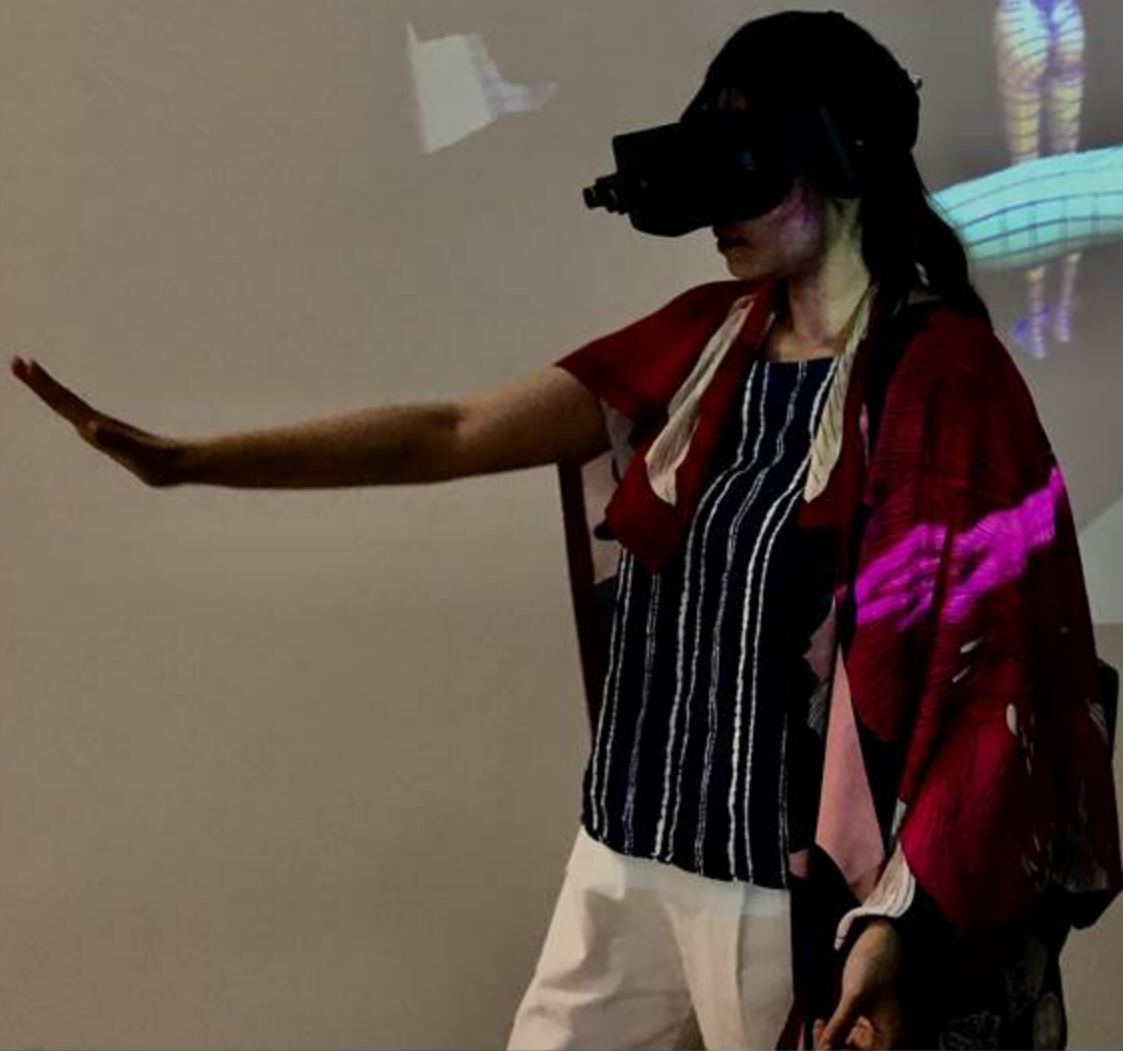






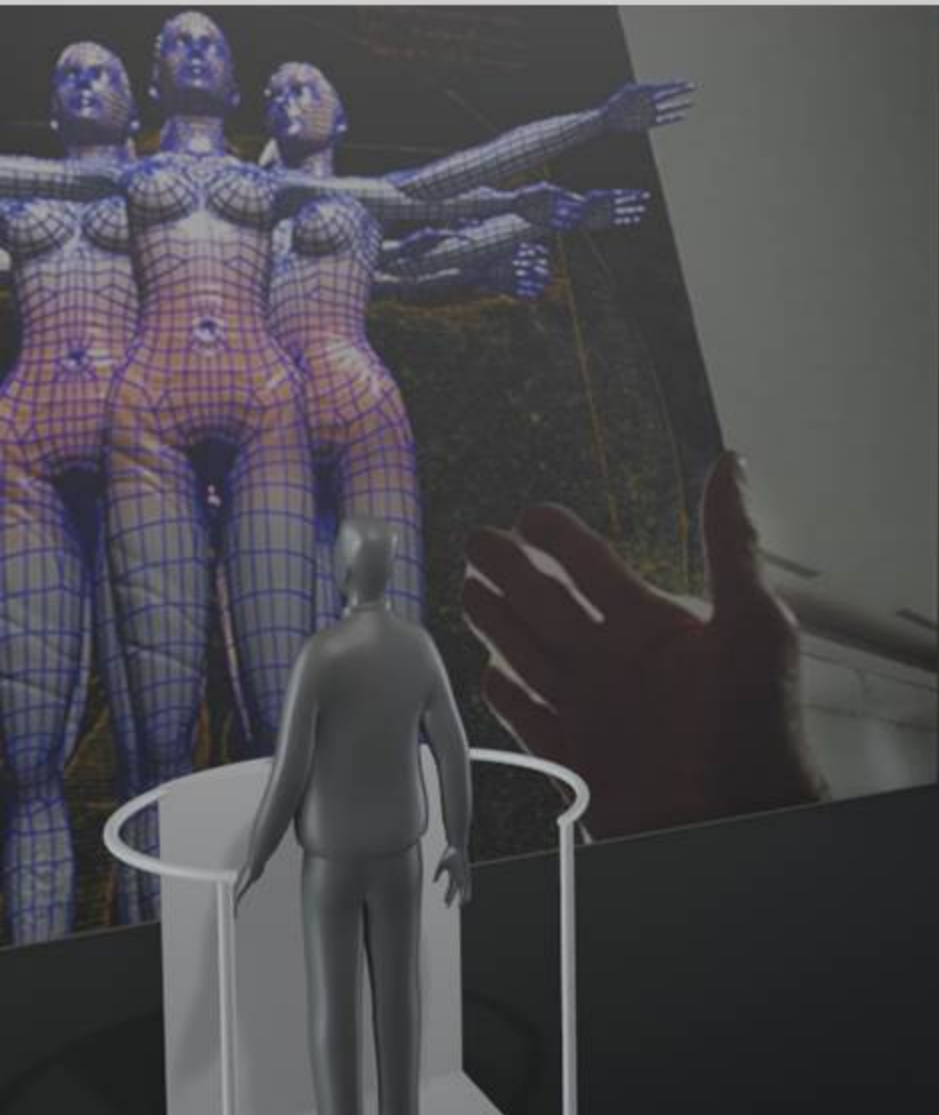
<https://youtu.be/7fJUPds4N-I>





<https://youtu.be/7fJUPds4N-I>







END