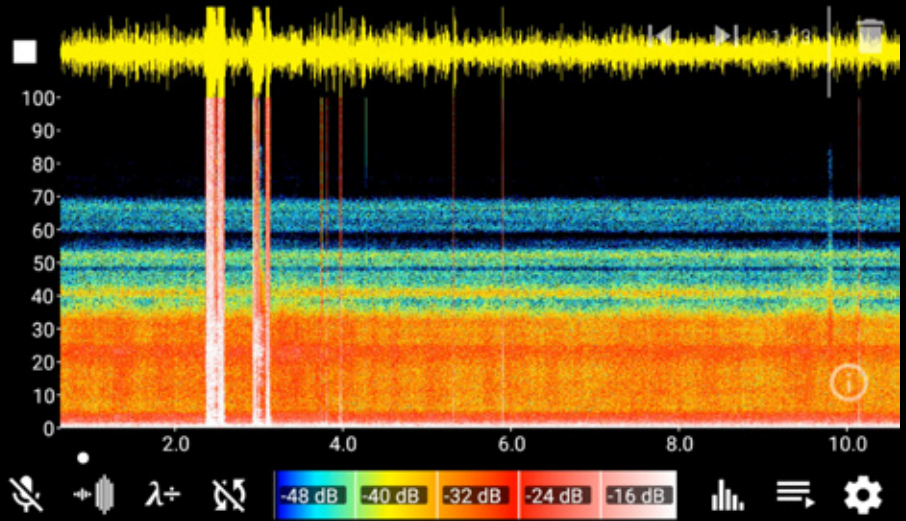
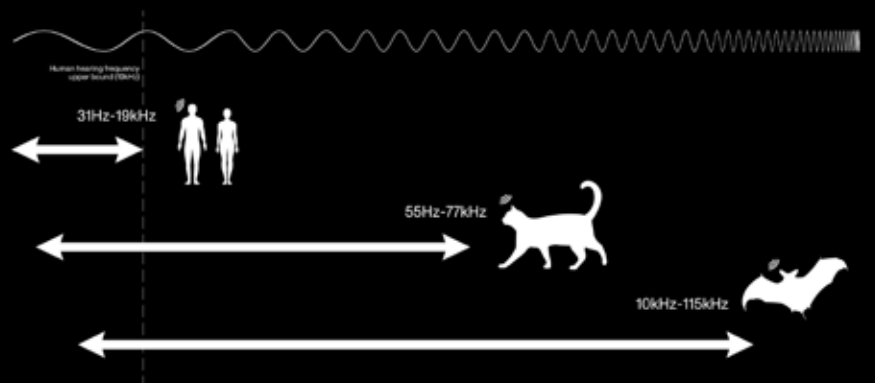


# SHENG-WEN LO

## Extendable Ears









Wednesday, Amsterdam 19th June  
 7:49 AM

☀️ → ☁️  
 ☁️ → ☀️

1. People are having lunch in an office area. My college roommate Y brought some fabric and cotton he was experimenting on. I started eating his fabric since he said they are natural. It doesn't taste good. I hesitated when I was about to eat those cotton, suspecting that they are actually plastic or polyester. Y doesn't think so. Then I try to burn it and the cotton actually melts — they are plastic after all including the fabrics! Then the manufacturer of these fabric came and says of course they are not edible, since they are made from chemical resin.

Activity:  
 Met friend H, meeting with P.O.T.

7月17日 望丁南灣→社頂→風吹沙 週三  
 \*就戴起骨質掃描器  
 的最后一日。  
 ☀️ → ☁️  
 ☁️ → ☀️  
 (Typhoon!)

我在高中時，有群人給了我一條冷凍的大魚，我把它放到水裡面解凍，結果它慢慢開始動，最後活了過來，然後他們給了我一隻冷凍的兔子——我也是把它放到水裡慢慢解凍，結果它也活了過來，其實它們都是活的！老師說今天沒課，是做這個實驗最好的時機。

(這事確實，類似的發生在13歲時做青蛙解凍的過程中，那時有隻小青蛙跳進我家冰庫，我原本以為它凍死了，但慢慢解凍後，他又開始奔跑。)

提到自己設計新的蝙蝠偵測器，包含大家所需的許多新功能。

Thursday, Amsterdam

24th June

1. I was hunted by some prehistoric men humans in a cave because they thought I was spreading fallacies to deceive a misled them. Then I was caught. A few sensible men finally decided to try to listen to me. They then asked their girls and found out that the structure of the cave is changing and the space is shrinking everyday, though some still don't believe this: The cave is going to collapse in ruins soon.
2. A space agency was trying to buy/steal my research. I don't want to sell because I don't trust them completely.

Daytime Activity:

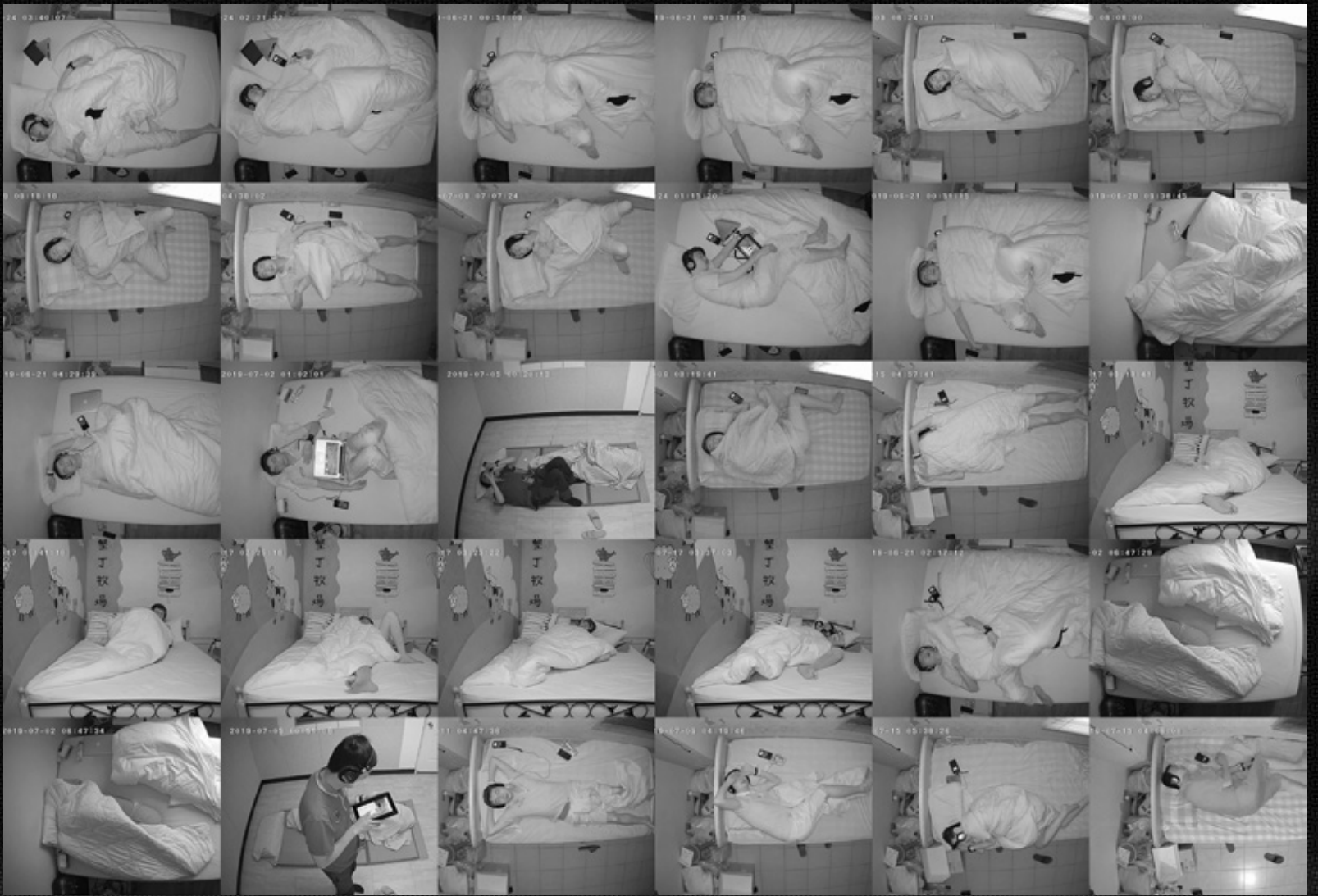
1. Meeting with D from Unseen Photo Fair.
2. Visit mediaMarkt, NEMO and Scheepvaartmuseum for ultrasonic project. NEMO has an amazing array and qualities of high intensity ultrasound from the "phenomena" area. mediaMarkt also has a fair amount of sound. Walking dog, walk back to home. Rather tired.



自日活动:

走了快30公里, 从南湾走到风吹沙, 途经礼顶公园(被一隻台湾猕猴追) 很喜欢走路的感觉, 虽然身骨尚有些不适, 从沙湾到风吹沙, 景观壮观(但风真的吹了整条沙的), 回程本来想搭车, 但居然暑假停驶, 只好走回去, 还一度走到没有人工道路的地方, 快天黑, 悲催又快乐, 好害怕, 所幸后来找到路搭, 拿著手电筒, 看著手机电量慢慢回南湾。







2019-08-24 03:40:07

國民身分證統一編號  
軍人補給證號碼 E103705298 號

王育彥耳鼻喉科 醫院(診所)

# 診斷證明書

字第 1613 號

姓名	羅晟文	姓別	M	職業	
年齡	歲 民國 106 年 2 月 4 日 生	出生地		省	縣
住址	高屏路南華轉二路 48 號 8 樓				
應診日期	自 108 年 7 月 15 日 共 日	科別及病歷號碼	耳鼻喉科		
病名	急性咽喉炎及過敏性鼻炎				
醫師囑言	病人於回國期間，請注意飲食衛生，多休息，多飲水，如有症狀，請隨時來診。				

非訴訟用

◎本證明書須加蓋本院(所)印章否則無效◎

以上病人經本院(所)醫師診斷屬實特予證明

院長：王育彥 醫師

診治醫師：  
醫師證書字號：



中華民國 108 年 7 月 15 日

高雄平七第一路 48 號  
23352200

19mm x 27mm

## Extendable Ears

Our lives and those of other animals<sup>1</sup> are interwoven in many ways: we share a planet, our natural habitat, our cities and households. The peregrine falcon is no less fond of city-centre skyscrapers with fantastic views than human residents. Ravens and elephants perform elaborate mourning rituals, just like we do. Some dogs have a status equal to that of a beloved spouse and sleep in the same bed as their 'owners'. Yet, generally speaking greater emphasis is placed on the differences between humans and other animals because they cannot talk in human language, nor take an active part in a society designed by and for people (they don't go shopping, vote, or air their opinions on Twitter). Humans decide where other animals live, how they live and whether they're allowed to live at all. These relationships, based on hierarchical power structures, ensure that despite a temporary sense of solidarity with, for instance, fluffy koalas in need or our beloved pet animals, people rarely empathise with other

animals and their experiences. What does the average person really know about how other species perceive the exterior world?

While sharing a house with friends, Sheng-Wen Lo realised that sound is subjective. What is music to one person can be a torment to another and the fact that humans don't hear ultrasonic noise doesn't mean we don't produce it. We use whistles and drills, medical apparatuses, remote controls and wind turbines, to name just a few of the devices that can cause considerable stress in non-human species. His personal experience in the shared house led Lo to wonder, 'am I unknowingly producing ultrasound that annoys other species in daily life? Am I living in ultrasound-rich societies that tackle "noise" human-centrally?'<sup>2</sup>. In order to get to the bottom of these questions, Lo designed a wearable device that transforms ultrasound (20–50 kHz), resembling the sound perceived by cats, into frequencies that humans can hear. Although doctors

advised him against it, he wore the device continually for a month, wherever he went for two weeks in the Netherlands and two weeks in Taiwan. Day and night, twenty-four hours a day, even in bed.

*Extendable Ears* consists of the documentation of this experiment. His findings are reproduced in 360° photos, videos of his everyday activities, surveillance-style images of Lo sleeping that prove he kept his headphones on, and scans of the dream diaries he kept during, and shortly before the start of his experiment. The dream diaries reveal that his dreams became increasingly intense during that period: he often dreamt about his father, not as the old, bedridden man he is today, but as a young active man in good health. He also writes about how, during his stay in Taiwan, he became ill for the first time in 10 years: dizziness, a throat infection and an increase in blood pressure which only confirmed the effects a sleep physiologist had predicted before: an increase in stress

and anxiety levels as well as a weakening of the immune system. In *Extendable Ears* there is only one animal to be seen: a bat in captivity. Instead the artist himself is visible in his own experiment, like a laboratory rat.

The work fits well into Lo's young but coherent oeuvre, which focusses on the place of other animals in relation to humans. Lo's strategy is that of the astonished researcher and his use of photography, infographics and video recordings lend his projects the aura of semi-scientific experiments. The camera as a means to register and collect evidence, reflects on one of the oldest scientific functions of photography, which Lo updates by adding a dash of absurdity and obsessive persistence. Through his work he challenges the viewer to open up to the experiences of animals and becomes a mediator between animal and human. If we are to take other animals seriously and shake up existing power relationships, artists like Sheng-Wen Lo are essential. The clear and simple questions he asks out of personal curiosity lead to humorous and playful projects with deeply serious undertones. His projects manage to prompt people to think about

the place of other animals in mass society and ultimately lead to the insight that a different experience of the world by its inhabitants is possible.

— Text by Kim Knoppers

1

In literature various terms are used, including 'human and non-human species', but this general introduction to *Extendable Ears* is not the place to go into detail on the subject of terminology. I therefore talk about 'humans and other animals' to indicate that we are part of a whole. I nevertheless endorse what Eva Meijer writes in *De soldaat was een dolfijn. Over politieke dieren*, Amsterdam 2017, (p. 37): 'The word "animal" is in itself misleading, since it glosses over the differences between animals and magnifies the difference between humans and other animals. "Animals" is a word, and behind that word live countless creatures including jumping spiders, elephants and polyps. Yet the word covers all animals and therefore amplifies the distinction between humans and other animals. Derrida draws attention to the way language can conceal differences like this.'

2

From Sheng-Wen Lo's portfolio, Amsterdam 2020

All images from the series *Extendable Ears* © Sheng-Wen Lo, courtesy of the artist

SHENG-WEN LO is an Amsterdam based artist interested in contemporary human-animal relationships and initiating debate. As a maker, he uses various media including still and moving images, sound and video games. He received his MA in Photography from AKV/St. Joost in the Netherlands, and MSc in computer Science from the Computer Music Lab at National Taiwan University. He is the creative director of Lightbox, a public photo library and centre for contemporary photography in Taipei and current resident at the Rijksakademie.

KIM KNOPPERS is an art historian graduated from University of Amsterdam, and affiliated curator at Foam. Since 2011, she has worked on group and solo exhibitions, most recently *Extendable Ears* by Sheng-Wen Lo and *Afropean: Travels in Black Europe* by Johny Pitts. She is a lecturer on the MA Photography at ECAL in Lausanne where she initiated and developed the course *Do Not Disturb—Curating in Progress*. She has contributed to various magazines including Foam Magazine, Unseen Magazine and Aperture and enjoys writing for catalogues and artist books. She lives and works in Amsterdam, The Netherlands and Selçuk, Turkey.