

**NO  
ONE  
RIVER  
FLOWS**

國立臺北藝術大學  關渡美術館  
Taipei National University of the Arts Kaohsiung Museum of Fine Arts

台北市文化局  
Department of Cultural Affairs Taipei City Government



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# NO ONE RIVER FLOWS

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## 發行 PUBLISHER

歐亞藝術網絡組織 IDOLONSTUDIO

## 出版 PUBLISHED

2013. 12

## 主編 EDITOR

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01

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## 指導 OFFICIAL SPONSORS

台北市文化局 Department of Culture Affairs Taipei City Government

外交部 Ministry of Foreign Affairs

財團法人國家文化藝術基金會 National Culture and Arts Foundation

## 特別感謝 SPECIAL THANKS

林宏璋 HongJohn LIN 吳達坤 WU Dar-Kuen

王德瑜 WANG Te-Ju 劉致宏 LIU chih-hung,

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**IDOLON STUDIO (UNION OF EUROPEAN ASIAN ARTISTS 歐亞藝術網絡組織)** is a non-profit, interdisciplinary organization that provides innovative artists working in the media, literary, and performing arts with exhibition and performance opportunities to create and present new work. Since its inception IDOLON STUDIO has provided a flexible and supportive venue for developing, presenting and distributing innovative forms of on-line activism, media art and cultural criticism concerned with exploring the possibilities of electronic networks ([www.idolonstudio.com/main](http://www.idolonstudio.com/main)) ([info@idolonstudio.com](mailto:info@idolonstudio.com)).

# “No man (sic.) ever steps in the same river twice...”

02

## Heraclitus 6th Century BC

The preceding quote is something that was reputedly said by the ancient Greek philosopher Heraclitus, though everything we know about him is from second-hand accounts. If Greek thought was about to flourish and dominate for the next three millennia, continuing on into our own tenuous and exhausted present, Heraclitus was in its earliest days the sharpest voice of dissent, attacking its foundations with his philosophy of flux. One hundred years later he would be criticised by Plato, and then Aristotle, for violating the first principle of the law of non-contradiction, without which, they claimed, scientific knowledge would not be possible. But while stating from the outset that humans are too stupid to understand his theories, Heraclitus propelled forward an alternative strain of thought that has survived but never prospered.

Perhaps a wayward son of the aristocracy, Heraclitus described himself as being “self-taught”. He attacked Pythagoras, the founder of Mathematics, as a fraud. Whereas Pythagoras and his secretive cult-like following worshipped numbers whose harmony they believed to be the basis of nature, Heraclitus stated that there are no stable entities. “Nothing endures but change”. Instead there is the ebb and flow of matter which connects and forms into constellations, but only momentarily, before separating apart. Not only could one not step twice into the same river - as the moment one has stepped into the river it is already no longer the same - but also, one would not be the same person. Heraclitus allowed no stable unitary identity. Rather than a philosophy of objects and being, it is a philosophy of process and becoming.

Heraclitus appears to have been extremely isolated. He was frequently derided, called “The Weeping Philosopher”, as a commentary on his melancholia but also as a slight on his famous river aphorism. Raphael, in his famous fresco “School of Athens”, is said to have figured Michelangelo as Heraclitus, separate and aloof from the other philosophers, moody and alone. And yet his philosophy could not be ignored. Plato often referred to it and in a sense agreed with Heraclitus but worked around his theory by stating that while the material world is in flux and full of illusion, behind this world is another plane of pure forms where true reality resides. Plato famously uses his cave analogy to describe slaves inside the cave watching the flickering shadows on the walls generated by a fire they cannot see. This illusion is the closest they will get to reality and they can never know the pure forms. Only the philosopher through reason could escape this enslavement and begin to understand reality and truth. Plato’s pure forms posited a transcendental human subject but formed a foundation for human knowledge in the face of Heraclitus’ radical challenge.

When Marcel Duchamp exhibited his urinal, he threw the status of the object, which was so important to the culture of industrial capitalism, in question. Its meaning appeared not as an inner or innate quality but more determined by its multiple relations and position as inserted into a network of signs. Dada disrupted the composed centered human subject that had been developing since the Renaissance, and introduced chance and non-rationalism into the equation. Throughout the twentieth century there was a drive towards countering the fetishised art object and the position of spectator within the logic of exhibition. Fluxus, conceptual art, Happenings, and process art, were among those strains challenging the hegemony of the reified art object; even if these experiments rarely impacted beyond the art world and its institutions. By the eighties, though, the large neo-expressionistic canvas was back in vogue, with once-radical expressionism now codified for the market, and art has in a general sense got bigger, more expensive, typically veering towards the spectacle that is at the heart of this publicity age.

Enter economic collapse, major global power shifts and the other side of optimism in regards to ideology, and process can be seen to be tugging its way to the forefront of possible relevancy again. If social media has hollowed us out and turned our most intimate connections into publicity stunts and promotional activities, then more process-based art and events conjulating disparate and “purposeful yet purposeless” activities could be an anecdote to the pimped-out-ness we feel from the management of the abstract self-image we produce, maintained and administered through the digital manipulation mechanisms we call home. There is a calling in these times for an art of the event, the unpredictable channelling together of multiple incommensurate flows.

This publication has been produced to accompany the exhibition *No One River Flows* at Kuangdu Museum in Taipei. Curated by Wang Chun-chi, the exhibition features work dealing with process more than the immediacy of the retinal, veering towards the ethereal, by Ting Chaong-wen, Kuo-wei Lin, Ting-Ting Cheng, Chihiro Minato, Olaf Hochherz, Fujui Wang and RohwaJeong. These works invite the exhibition attendee to enter into the fray, and consider themselves beyond the mere relation of visual spectator in the art they are experiencing.

Ron Hanson, 2013

# 「無人曾涉 入同一條河 兩次...」

04

赫拉克里特斯 (Heraclitus), 西元前六世紀

一般認為前述引言來自古希臘哲人赫拉克里特斯的話，雖然我們對他所知的一切都來自轉述。如果希臘思想即將被發揚光大，並主導後來的三千年，一直延續到吾人稀薄而耗竭的現在，赫拉克里特斯則在希臘思想的最早期發出最尖刻的異議之聲，以他的流變哲學抨擊希臘思想的根基。一百年後，柏拉圖(Plato)和亞里斯多德(Aristotle)將先後批評他違逆不矛盾律的首要原理，他們並宣稱，若無此一原理，則不可能有科學知識。但是，雖然赫拉克里特斯從一開始即表示，人過於愚笨，以致於無法理解他的理論，他仍推出一派另類思想，這種思想雖留存下來，但從未成為顯學。

赫拉克里特斯可能是出身貴族世家裡的任性子弟，他描述自己是「無師自通」。他抨擊數學的創始者畢達哥拉斯(Pythagoras)是詐欺。畢達哥拉斯及其隱密的狂熱追隨者們崇尚數字，他們深信數字的諧調是自然的基礎，赫拉克里特斯則表示：不存在穩定的實體。「沒有任何事物持續；一切均在變動」。存在的卻是事物的興衰，事物彼此連結並形成配置，但僅是暫時的，它們接著將彼此分離。不僅無人能涉入同一條河兩次，因為，當一個人已涉入河中，這條河就已經再也不一樣，而且，此人也不會是同一個人。赫拉克里特斯不認可固定的統一本體。他的哲學關乎過程和變化、而非物體和存有。

赫拉克里特斯似乎極為孤立。他經常遭受譏嘲，被叫作「哭泣的哲學家」批評他的憂鬱症，但也是對他著名的河流格言的輕蔑。拉斐爾 (Raphael) 在其著名的壁畫《雅典學派》(School of Athens) 中，將赫拉克里特斯描繪成米開朗基羅 (Michelangelo) 的模樣，和其他哲學家分開，神色冷漠，情緒化而且孤僻。然而，他的哲學是不容忽視的。柏拉圖經常加以引用，而且在某個意義上贊同赫拉克里特斯，但藉著這番表述物質世界雖然變動不居且充滿假象，這個世界背後則是純粹形式的另一面，真正的真實即寓於此柏拉圖規避了赫拉克里特斯的理論。柏拉圖絕佳地運用他的洞穴比喻來描述洞穴內的囚奴，看著由他們看不見的火所產生、在岩壁上閃動的陰影。這番幻象是他們最靠近真實的狀態，而他們將永遠無法認識純粹的形式。唯有哲人透過理性，才足以逃脫這番桎梏，並開始了解真實和真理。無視於赫拉克里特斯的激烈挑戰，柏拉圖的純粹形式思考某個超越的人類主體，而它構成人類知識的一個基礎。

當馬叟·杜象 (Marcel Duchamp) 展出他的尿盆之作，他徹底質疑了對工業資本主義文化如此重要的物件的地位。物件的意義並不顯現為某種內在或固有的性質，而更是取決於它被嵌入符號網絡中而帶有的多重關係和所佔的位置。達達 (Dada) 瓦解了先前從文藝復興以來所發展的、泰然沉著且位居中心的人類主體，並將機遇和非理性主義納入成為影響的因素。在整個二十世紀，有著一股驅力，朝向反對藝術品變成戀物對象、及觀者在展覽邏輯中的位置。在那些挑戰具體藝術品之霸權的流派中，包括福魯克薩斯 (Fluxus)、概念藝術、偶發藝術以及過程藝術，儘管這些實驗帶來的衝擊鮮少延伸到藝術界和相關的機構以外。約於八〇年代，雖然新表現派的巨幅畫作再度蔚為風尚，然而，曾經激進的表現派如今為了藝術市場而制式化，而一般來說，藝術變得更大、更昂貴，典型地趨於那位居這個宣傳時代核心的奇觀 (spectacle)。

進入金融的暴跌、重大的全球權力移轉以及關乎意識形態上樂觀主義的另一面，而過程可被視為奮力找出一條路，再度站上可能的適切性前線。如果社群媒體已將我們掏空，並將吾人最私密的連繫轉變為廣告的花招和宣傳活動，那麼，連結各異而「刻意卻不經意的」活動、以過程為主的更多藝術和事件，作為我們經營自己所製造的抽象自我形象之際，所感受到之酷炫的一段插曲，這番經營關乎透過我們稱為「家」的數位操控機制來進行維持和管理。在這些時候，有著對某種事件之藝術的籲求以無法預期的方式匯聚不相稱的多股湧流。

在台北關渡美術館的「無河不流 有河必流」展覽，由王俊琪策劃的這場展覽的展出作品，處理的將是過程更甚於對視網膜的直接效應，並轉向暫時的事物；展出藝術家包括丁昶文、林國威、鄭亭亭、港千尋 (Chihiro Minato)、奧拉夫·哈爾茲 (Olaf Hochherz)、王福瑞以及盧允姬和鄭賢碩 (Rohwa Jeong)。這些作品吸引展覽觀眾進入這場奮戰，並使觀眾超出正在經驗的藝術之視覺觀者角度，重新思忖自身。







## TING CHAONG-WEN

**Q: Light appears to be an integral part of your work as a material substance and even subject of the work. Even in your work which deals with more concrete tangible objects, light is always omnipresent and foregrounded in an inverse kind of a way. Light is the most transient of materials to work with. Can you tell me a little about the role and function light plays in your work?**

A: I remember in the *Urban Synesthesia* exhibition in 2012, the question of light has been brought up as well. At the very start, my thinking was based on the relationship of mutual-generation between the visual arts and the effects of light. The ancient Greek philosopher Democritus constructed his theory of natural science on the basis of 'experience'; he regarded everything as being composed of 'atoms'. His epistemological method formed through perception fascinates me. Therefore, I make an analogy between light and 'atom' to form the tiniest substantial unit that constitutes the series of work. However, from the perspective of the cognition of modern science, light is visible electromagnetic wave. Yet through the imagination about the world proposed by the Pre-Socratic philosophy, artists approach formal generation of light with their own feelings to explore the influences of difference substances on the variability of spatial perception. On the other hand, to advance the question from epistemology further to viewing in an exhibition space, during the Late Renaissance period, in the seventeenth century, Caravaggio executed a series of experimentations on

exposing light in paintings. He used lights that were similar to theatrical effects and cast side light in the spaces of paintings accompanied by large shadow areas which served as backgrounds. This is 'Chiaroscuro', an approach that shows strong effects like on a stage. It was also employed as a metaphor of certain mental states, values and faiths. Differing from the approach of showing the source of light through a 'natural feel', such an approach is susceptible to opening up a 'Heterotopia'. Whether it is about neon light, fluorescent light, laser light, projected light or other artificial light used in my previous works, related visual experiences revolve around the differentiation from the homogeneous way of exhibiting in the White Cube by creating a physical space through multiple sources of light. To sum up, the meaning implied by light in my work is related to the possible fluctuations of the material world as well as imaginary space.

**Q: I'm interested in your concept of time as many of the objects you exhibit seem to come from an un-locatable point in the past. There's a sense of excavation or quasi excavation at least. What do these objects mean to you in relation to time and temporal concerns?**

A: For me, 'time' has its formal quality. History hurries contemporary artists to linger in it and to capture events that took place and momentarily existed in certain spaces-times. Artists transform the forms hidden within them. These forms are neither concrete nor abstract. Rather, they are close to an agitation of feeling. What artists capture is the aftermath of the immediate overflow of affection into all kinds of substances. It is a hybrid of 'sensible' substances. It lures me to a task of giving form, one that is beyond analysis and the writing of history. This can be regarded as the orientation of my recent work.

Since the 'Tsuo Chen Man Project'(2012), the main thread of my work can be regarded as a series of archaeological tasks towards objects, archives and culture. The work revolves around fossils of a cattle leg excavated in the Tsai-Liao Stream in Tsuo-Chen, Tainan in the 1970s as well as discarded phonograph records found in a recycling processing plant in Tsuo-Chen afterwards. In the installation, images were shown through the monitoring of a microscope to construct a way of sensible interpretation beyond reason and to gaze upon the intricate perception of substance. Imagination over geographical conception is thus extended to a combination of ready-mades found in the area. An imaginary regime is thus created. As for the research project, 'History of Hybrid

Culture Movements' carried out during my residency in Sapporo at the beginning of the year, it was an attempt to treat the geographical conception, the climate and the environment, primitive tribes or archives related to Hokkaido in modern Japanese history. In the venue, the origin of the room is like the cabinets of curiosities created by the European aristocracy of the fifteenth century. Yet it also differs from the Western exhibition frame. The seemingly irrelevant objects-archives actually affected the development of the modern Japanese history and influenced the process of modernization in Taiwan at the same time. The ready-mades and archive photos collected during my residency as well as films of interviews with residents in Sapporo constitute a heterogeneous space installation, a mixture including Ainu culture, the material life of the Showa period and the Movement of Mutual Cooperation and Security.

Treating the various archives of 'time' also means confronting history. It is in the daily ruptures that history exposes itself. Fredric Jameson elaborates on the meaning of nostalgia regarding the contemporary. In other words, the concept of time comes from the multiple interpretations to respond to the 'present' that immediately becomes the 'past'. What history and nostalgic things trigger is a common perception for a particular time that lives and dies at the moment.

**Q: You are one of the few high profile Taiwanese artists to be based in Taichung City. Obviously most Taiwanese artists base themselves in Taipei or abroad. What is the significance of Taichung as a location in terms of the kind of work you are engaging in and the processes you are enabling to unfold?**

A: Most of the objects of my thinking about art actually come from the south of Taiwan. The reason why I chose Taichung as a geographic site perhaps merely implies an easy way of displacement within the island. As for my long-term residency in the city afterwards, it is based on my discoveries of numerous problems in the development of the city. The symptoms and the reasons are complicated; they are all closely related to influences of modernity. If we examine the city from the angle of a 'site of battle' to criticize the systematized way of life for which the conditions of problematic of contemporary art gets developed, we can find plenty of subjects in this city.

In *The Society of the Spectacle*, Guy-Ernest Debord explains the real social life has already been replaced by



superficial appearances and that the moments of modern society are also historical moments when commodities colonize the social life in an absolutely successful manner. The term ‘spectacle’ defines what he considers to be the convergence of advanced capitalism, mass media and governments of all sorts. Spectacle is exactly the appearance that results from the reversion in a society where commodity replaces human relations.

The imagination held by other secondary cities in Asia toward modernized spectacles is in fact often prompted through large-scale public constructions and developments in certain zones. In a similar way, the commodification of lands and the gentrification of spaces which the Taichung city faces with are also tremendous. The mutations in the city are actually the fastest on the island. Behind all this, there is the fermentation of urbanism which encourages the competitions of the local for resources from the central government. Under the manipulation of capitalists, limited land has fragmented the complete texture of the space of humanity. Gradually, this becomes a playground for land developers. Moreover, it is about the influence on the residents brought by the spaces that become capital. There is an indifference towards issues

of public affairs. Large-scale renovations on land sever the original residents’ memories of the land.

Questions of space are transformed in such a way that brings about ruptures in one’s historical consciousness. Life in such a context is inseparable from a state of alienation. It is when a city approaches death that the value of human existence and humanity reveals its significance. This is precisely the ‘relative position’ with which the development of the city corresponds to ethics.

On the basis of the aforementioned notions, *Collapse of the Cool*, my work for the exhibition explores how art can express its ethical significance through things. For the installation of the work, the concrete was watered and transformed, gradually shaping the model as time goes by. There are also statistics collected from the observation of the Weather Bureau during the 921 earthquake. These are also transformed into sound waves that disturb the concrete’s watered side, revealing a process of mutual paradoxes and inter-subjectivity between the violence of natural catastrophes and the constructions, showing possibilities of the poeticization of materials as well as traces of their inner origin.





## 丁昶文

問：作為某種具體質素的光似乎是你的創作整體的一部份、甚至是作品的主題。甚至在你處理更為具體有形的物件的作品中，也處處可以看到光，並且以某種逆反的方式加以突顯。在創作上，光是最為稍縱即逝的素材。是否能請你稍微談談光在你的作品中的角色和功能？

答：記得在去年的展覽《城市魅感（URBAN SYNESTHESIA）》中，也提到了光的問題。最初，我的思考是基於視覺藝術與光作用之間互相生成的關係。古希臘哲學家德謨克利特（Democritus）由「經驗出發所建構之自然科學理論，視一切事物均由「原子所組成，我著迷於其藉感知所形塑之認識論方法，便以此將光擬作「原子，形成系列作品中構成之物質最小單位。然而在現代科學認知下，光是可見之電磁波，但透過先蘇哲學對世界所提出之想像，藝術家則以自身感覺對光進行造形化之生產，探索不同物質對空間感知之可變性影響。

另一方面，由認識論進一步推衍至空間展示之觀看問題，當卡拉瓦喬(Caravaggio)在17世紀文藝復興後期，對繪畫中光之展示進行了連串實驗，他使用了戲劇般的光線，以側光照射畫面空間，搭上一片陰影烘托背景之明暗法(Chiaroscuro)，呈現舞台般的強烈效果，亦以此暗喻心理情狀與價值信念，此非「自然感之展示光源做法，對異質空間(Heterotopia)具有進行開啟的可能。無論是過往作品中所使用之霓虹、日光燈、雷射光束、投影光源等人造光線，其視覺經驗藉由多重光源所創造之物理空間，將與白盒子(White Cube)之均質化展示作法形成區別。總而言之，在我的作品中，光所具有之意義便涉及了對物質世界及想像空間之流變可能。

**問：我很感興趣的是你處理時間的觀念——當你展示了許多物件，它們似乎均來自於過去的一個非可定位之點。至少，那裡存在一種對感覺的發掘或類似的覺知。對你而言，相對於時間與對世俗的關注，這些物件意味著什麼？**

答：「時間」對我而言有其造形性，當歷史催促著當代之創作者流連於其間，捕捉發生於傾刻存於時空之事件，創作者轉化其所隱匿於內在之造形，此造形非具象亦非抽象之物，而更近乎是對情味的翻攪撥動，創作者乃捕捉動情(Affection)那瞬間溢發於各種物質之後續作用；一種混合「感性」物質的混合體，誘使著我對它進行分析與歷史書寫之外的造形化工作，其可視為近期創作發展之方向。由《佐證人計畫》(2012)之始，其主調可視為這一連串對物件、檔案、文化所進行之考古學工作。該作環繞七十年代在台南左鎮菜寮溪挖掘出土的牛腿骨化石，及後續於左鎮資源回收場所尋獲的廢棄唱片，裝置內透過顯微儀器對其影像監測展示，以其構築一條非關理性的感性詮釋途徑，凝視物質之細微感知，將地理概念的想像延伸至該區域拾獲之現成物組合當中，建立想像治域。而年初時在札幌駐村的研究計畫《混種文化運動史》則嘗試處理地理概念、氣候環境、原始部族或日本近代史中所涉及北海道之檔案，展場中檔案室的根源如同十五世紀歐洲貴族所設立的驚奇室一般，卻又別於西方展示的框架，彼此看似無關連的檔案對象，著實牽動了日本近代史的發展，也同時影響了台灣現代化的近程。透過駐村期間所收集的現成物、檔案照片與札幌居民的訪談影片，構成包含了阿伊努文化、昭和的物質生活與安保運動混融後異質的空間裝置。處理「時間」之諸多檔案也就是面對歷史，日常斷裂之處歷史即呈顯。詹明信(Fredric Jameson)闡述懷舊主義之於當代之意義，即時間的概念來自回應「當下」瞬成「過往」的多重詮釋，歷史檔案與懷舊之物觸動的是對當下生滅的獨特時間之共同感知。

**問：你是受到矚目的台灣當代藝術家中，少數駐居台中市的藝術家之一。顯然，大多數台灣藝術家駐居於台北或國外。從你所創作的作品及你促成開展的過程中，台中這個位置的意義為何？**

答：我所思考的大部份藝術對象其實來自台灣南方，選擇台中市就其地理位置，或許只意味著島內移動之便利。後來之所以長留此地，是基於發現這座城市面臨許多發展上的問題，其徵狀成因複雜，均與現代性之影響有密切關連。若審視其作為批判系統化生活之「戰鬥位置，是故要發展當代藝術之命題條件，此市皆可隨手得之。

居伊·德波(Guy-Ernest Debord)在《景觀社會》(The Society of the Spectacle)說明了真實的社會生活已被表象所取代，現代之社會時刻亦為「商品完全成功地殖民化社會生活的歷史時刻」。「景觀」一詞定義了他眼中發達資本主義、大眾媒體和各種形式之政府的合流。景觀就是商品關係取代人的關係之社會顛倒下的表象。

如同其它亞洲二線城市對現代化景觀之想像，實際多是透過大型公共建設及區段開發來推動，台中市所面臨土地商品化、空間仕紳化(Gentrification)之情況非同小可，速度之快實為島內之最，背後則有城市主義發酵，促使地方彼此爭相競逐中央之資源，而有限土地在資本家操作下，使其人性空間之整體紋理流於碎裂，逐漸成為土地開發商之遊戲場。其次是空間資本化對住民之影響，表現出對公共性議題之冷漠，大規模的土地翻新斬斷了原居住者對土地之記憶，由空間問題轉而產生歷史意識之斷裂，生活其中者無不呈現異化(Alienation)之情狀。當城市邁向死亡之際，人之存在價值及人性才顯出其意義，即是此市之發展狀態對應於倫理學之「相對位置」。

基於上述，參展作品《酷的崩解》探討藝術何以能藉事物表達其倫理學上之意義。作品裝置中將混凝土施以澆置變化，使模型隨時間逐步生產其造形，採錄於921大地震中氣象局之觀測數據，亦轉化為聲波對混凝土澆置面產生力之擾動，呈顯自然災難之暴力與工程創建兩者之互相矛盾、互為主體之過程，表現出物質詩化之可能與其內在本源之痕跡。

# LIN KUO-WEI

**Q: You are producing a “walking sculpture” for this exhibition which will involve several people who don’t necessarily have any artistic training or skills. How does this notion of “social sculpture” differ from traditional sculpture? How much control do you expect to have over your materials?**

A: Walking is one of the fundamental self-controlled human activities; there is a need, a desire or a goal which bring us to walk in and out of a space. According to “Asphalt bokeh”, I invite people to experience rolling an asphalt coating sphere in street. It’s similar to driving a vehicle; when you are on the road, the street circumstance demands huge concentration and you are forced to react at any instant; you need to draw attention on collective’s harmony and personal walking rhythm. In this work, I’m not only seeking the social sculpture aspect but a “détournement” to address passer-by, to use asphalt as a paradox or camouflage on the street. People lead it to an unknown “parkour” and taking over the risk.

**Q: In your work you often attempt to locate the extraordinary in the ordinary or seemingly mundane. Walking is something we do everyday, obviously, unless we are unable to walk, and it is an activity we can easily pass little thought to. Why have you chosen to focus on this particular activity for your work?**

A: To distinguish the extraordinary from ordinary routine is part of my art practice, to find out all the critical points in relation to my daily life. I’m attracted by walking rhythm and motorbikes in the rush hours in Taipei. Living in a crowded city can change your human relation as well as the space perception. Michel de Certeau mentioned: “The walker is never fully determined by the plans of organising bodies, taking shortcuts in spite of the strategic grid of the streets.” I found his remark very interesting. I would like to measure those possible intersections between “non fully determined zone” and “ways of operating” by observing a process of making art.

**Q: You often explore notions of the “public” and “public space” in your art. As a Taiwanese artist, you re-located to Paris in 2000 and resided in Germany and Taiwan afterwards. How has this experience of living abroad and returning to Taiwan influenced your thinking towards this notion of the public sphere?**

A: The experience of living abroad has a strong impact to my practice. I feel more a foreigner or an alien both in Germany and Taiwan. I’m familiar with but also extremely aware of my surrounding; I accumulate and stratify those experiences to absorb and convert things in ordinary life. Being abroad as a foreigner artist who goes off and comes back to himself is to look from a distance with his own life, and to be able to overlap, juxtapose various living experiences, repositioning in and out of social order.

Concerning my project in Kuandu in public space, I’m interested in the topographical reading of the Kuandu mountains and the coexistence between the artificial and natural. My attempt is not to reduce or simplify the specificity of site, but to configure and interrupt the site (street) with sharable, translatable intervention. There is a knowledge production to reinvestigate with audience. I want to place people into the core of this exercise. Besides, I see there is a give-and-take relationship existing in different public spaces; even in nature, questions of value, economy and time are complex but universal. Artists interact with those issues and lineup an unconventional life mode through art practice; it leads to a distribution of a sensible relationship, to take things and bring them back to the context again.



# 林國威

問：你正在為這場展覽製作一件「行走雕塑」，它將涉及一些不必然受過藝術訓練或具有藝術技巧的人。這個「社會雕塑」的概念和傳統雕塑有何差異？你預期對所用的材料具有多大的控制力？

答：行走是基本的人類自我控制的活動之一；有著某種需求、欲望或目的，令人想走進或走出一個空間。依循柏油散景(asphalt bokeh)的方式，我邀請人們體驗在街上滾動一個表面覆有柏油的球。這類似於開車；當你在路上，街道的情況使你必須很專心，你被迫在任何時刻做出反應；你必須注意集體的和諧以及個人的行走節奏。在這件作品中，我不僅探求社會雕塑的面向，而也探求某種「轉向(détournement)」，針對路人，運用柏油作為某種矛盾或街頭的偽裝。人們帶著球朝向某個未知的路線，並負擔其中的風險。

問：在你的創作中，你經常試圖從看似世俗的事物中探求不平凡的東西。行走顯然是我們天天都做的事，除非我們不良於行，而我們可能輕易地對這項活動不假思索。你為何選擇將這項特定的活動作為你的作品焦點？

答：從日常慣例中區分出特殊的事物，這是我的藝術實踐的一部份：找出關於我的日常生活的所有決定點。在台北的行走節奏和尖峰時段的摩托車很吸引我。住在一個擁擠的城市(台北)會改變你和人的關係以及對空間的感知。米榭爾·狄·塞杜(Michel de Certeau)曾提到：「行走者從不全然被組織體的規劃所定奪，他走捷徑，不顧街道的策略性矩陣」。我覺得他的評論很有趣。我想透過觀察創造藝術的過程，估量「未全然確定的地帶」和「操作方式」之間的那些可能的交集。

問：你經常在藝術中探索「公共」和「公共空間」的概念。身為台灣藝術家，你在2000年遷居巴黎，之後住在德國和台灣。旅居國外、再返回台灣的經驗如何影響你對公共領域的概念的思考？

答：住在國外的經驗對我的藝術實踐影響深遠。在德國和台灣，我都覺得自己更像是外來人或異類。我的週遭環境，我既熟悉又充滿自覺；我累積那些經驗，並將它們分出層次，以吸收和轉化日常生活的事物。在國外、身為外國藝術家，離開又回到自身，這是從和自身生命的一段距離之外來觀看，並能交疊、並置各種生活經驗，在社會秩序之內和之外重新定位。

關於我在關渡的公共空間計劃，我感興趣的是關渡山區的地誌式解讀，以及人工和自然的共存。我試圖不去減低或簡化地點的特性，而是藉由可以共享、轉譯的介入來安排和阻礙地點(街道)。其中有著某種知識生產，要和觀眾一起重新審視。我想將人置於這番存在的核心。此外，我從中看到存在於不同公共空間的某種給和取的關係；甚至在自然界，價值、經濟和時間的問題都很複雜，但這在任何地方皆然。藝術家和那些議題互動，並透過藝術實踐來鋪排一種不合常規的生活模式；這造成對某種感性關係的傳送，從環境中取出東西、再置回其中。







## CHEN TING-TING

**Q: As part of your art work for this exhibition you will be hiding speakers throughout the museum playing the protest song “Do you hear the people sing?” sung in several languages. Do you view this as an unifying act or as an act of dissolution?**

A: Hm... for me, what I am interested in is the globalization and mediation of the concept of protests and resistance. I found it interesting that in Taiwan, a country which is far from the French Revolution, the song was chosen and altered into our own language used in the protest. I think it reflects how the concept is influenced by media globally. And, apart from that, I am also interested in how the motivation of protests is emotionally aroused, so I plan to hide the players around the space, with really low volume, signaling the hidden voice subconsciously talking to the audience.

**Q: You have mentioned the French Revolution in relation to social change. Do you view this revolution as incomplete or flawed from the outset?**

A: I wouldn't say that. I am skeptical about the ability of measuring a revolution on being successful or not.

I think, for me, completed, succeeded or not, it is not the point of this project. I am trying to explore the role of media and the aesthetic of protests in general.

**Q: You are interested in different media and the role they play in revolutions. What is required, do you think, for media to be revolutionary or play a role in instigating this kind of activity?**

A: Hm... again, I don't really know. I don't think the role of mass media is to “instigate” protests, at least I believe that it is not their “responsibility” to do so. I found this “function” rather ironic. For example, the Guy Fawkes mask used in various revolutions and Occupy movements, its copyright is actually owned by Time Warner, so basically, in most of the cases, the masks are indirectly bought from them. I also doubt that everyone who uses the mask really knows the story of Guy Fawkes instead of *V for Vendetta*. And the musical *Les Miserable* made protests “romantic”, it became a “cool and trendy” thing to do. That's what I am trying to discuss here.



## 鄭亭亭

問：妳為本展覽所做的藝術作品的一部份，妳將在美術館各處隱藏揚聲器，播送以各種語言所唱的《你是否聽到人民高歌？》(Do you hear the people sing?)這首抗議歌曲。妳將之視為聯合性的行動、或是分解的行動？

答：嗯…對我來說，我感興趣的是全球化以及對抗議和反抗的概念的媒體傳播。我覺得很有趣，在台灣這個和法國大革命相距遙遠的國家選這首歌，並將它改為我們的語言、用於抗議。我認為這反映了這個概念如何地受全球的媒體影響。而此外，我也對於抗議的動機如何地被情感所挑起感興趣，因此我計劃把放送音樂的機器隱藏在展場的各處，傳送的聲音音量很小，代表隱藏的聲音，這個聲音下意識地和觀眾說話。

問：妳提到了涉及社會改變的法國大革命。妳是否將這場革命視為從一開始即不完整、或有所缺陷？

答：我不會這樣說。我對衡量一場革命成功與否的能力抱持懷疑。我認為，對我來說，完整、成功與否並非這次展出計劃的重點。我嘗試探索媒體的角色以及依班而言的抗議美學。

問：妳對各種不同的媒體及他們在諸多革命中扮演的角色感興趣。妳認為，媒體若要是革命性的、或在挑起這種活動中扮演某種角色，它們必需做什麼？

答：嗯…再一次，我並不很明白。我不認為大眾傳媒的角色是「挑起」抗議，至少，我認為，挑起抗議並非大眾傳媒的「責任」。關於這項「功能」，我覺得滿諷刺的。例如，用於各種革命以及佔領運動的蓋伊·福克斯(Guy Fawkes)面具，它的版權實際上是在時代華納(Time Warner)手中，所以，基本上，在大多數的情況，這些面具是間接從他們那裡購買的。我也懷疑每個使用這個面具的人是否真的知道蓋伊·福克斯的故事，而不是只知道代表V怪客(Vendetta)的V。而《悲慘世界》這齣音樂劇將抗議變得「浪漫」，變成一件做起來「酷和潮」的事情。這是我嘗試在這次計劃中討論的。





# The Ocean Refuses No River

CHIIHIRO MINATO

Process needs observation. When we are in the act of proceeding, the actor has his vision of the process from inside. We live and often survive the process with a certain degree of determination and doubt, but he is not the observer of the process in its entity. Probably the act of the observation has its own process, so there should be a connective exchange between the observer and the observed to know the situation of the process. As process has its direction and proceed means always “going forward” to something, the actor is on the one-way traffic. Did Heraclitus think of this one-way-ness when he put his feet in the flow? Irreversibility of time, surely he was convinced of, looking at the flow of the water. But his feet, with their sensation of fresh water chattering over the rocks, could not resist to recall the other rivers of the other times. Time reverses the flow, and often in the act of artistic creation, it takes to the very beginning of the process.

Marcel Duchamp is one of the most enigmatic artists, at least when we think of the process of creation and its observer. From 1946 to 1966, he was at work in total secrecy of what we know today under the title “GIVEN:1 THE WATERFALL, 2 THE GAS LIGHT...”. The waterfall is in Switzerland, today we know that Duchamp painted it after he visited the Forestay Waterfall with his lover Mary Reynolds. The waterfall is just below the Hotel Bellevue where they spent some days. The gushing water goes directly into the beautiful Leman but what he wanted to keep in his mind was the view of the waterfall as the source. The view on the water is partly covered by a naked woman holding a torch of gaslight, that many viewer thought of strong suggestion to the Gustave Courbet’s oeuvre in 1866, “The Origin of the World”.

Marcel looked the waterfall alone, as unique observer of his work for twenty years. For recalling their days in the Hotel Bellevue? Whatever the reason for his secrecy,

today we look into the world as an observer of on-going process of Memory, not only of Marcel’s souvenir but the process of our own recalling, that is an eternally reversed flow to our origin.

“The Ocean refuses no river” is the series of works treating the sensorial experience and its relation to our memory. The phrase is from Sufi chant, generally considered as an expression of total acceptance embedded with universal fraternity, but I’m thinking that ocean is not really the end of the process but synthesizing unity of all connections between things and matters. For “No One River Flows ” show I will present two projects of the series. The first one is research on portrait making in Taiwan, especially known as a technique for the ancestor’s face. In this practice, the artist draws the figure after the photography of the person. In copying the photographic image, the artist tries to depict the most intimate expression of the one, whom he never saw in real circumstance. The image obtained through this technique enters after in the house to join the memory of the family.

If the first one treats the vision memory, the second project is for the taste and flavor. The rice is an everyday meal in Asian countries and many parts of the world but the kinds as well as the way of cooking are very different. We will examine the different sort of rice regarding its state, mixing to make a not-everyday-bowl in today’s global agricultural market flow. One grain of rice contains the water of its original landscape. Then all the different grains in one bowl will make the ocean absorbing the memory and desire, changing our body and mind, and perhaps carrying us onto another river of no return.

19



# 海洋不排拒河流

## 港千尋

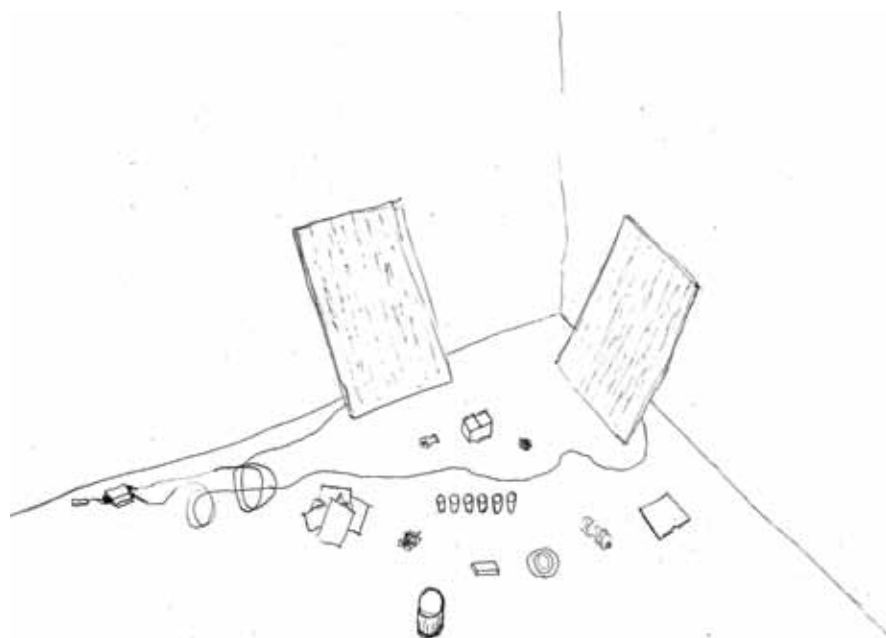
在過程中，必須觀察。處於進行的行動之際，行動者對過程有著從內部所見的視野。在經歷過程和經常是從中脫困之際，我們總具有特定程度的決斷和懷疑，但個人並非整個過程的觀察者。觀察的行動很可能具有它本身的過程，因此，欲了解過程的狀態，在觀察者和被觀察者之間應該存在某種連繫性的交流。過程很可能具有本身的方向，而進行總意味著「向前朝往某個東西，行動者因而處於單一的走向。赫拉克利特(Heraclitus)把腳探進水流時，是否思及這般的單向性？凝視著水流的他，必然確信時間乃是不可逆的。但他的腳，它們感受到清澈的水潺潺流過石頭，無法抗拒地回想起其他時候的其他河流。時間使水倒流，而往往在藝術創作的行為中，時間恰帶到過程的起始。

馬叟·杜象(Marcel Duchamp)是最難以理解的藝術家之一，至少，在我們想到創作過程及過程的觀察者之際是如此。1946至1966年間，他在全然隱密的狀態下創作了今天我們所知的、標題為《既知：1瀑布，2煤氣燈...》(GIVEN:1 THE WATERFALL, 2 THE GAS LIGHT...)的作品。這座瀑布位於瑞士，而今，我們知道杜象是在和情人瑪莉·雷諾茲(Mary Reynolds)一起參觀前支索瀑布(Forestay Waterfall)之後，畫了這幅畫。這座瀑布就在他們寄宿了幾天的美景飯店(Hotel Bellevue)下方。湍流的水直接湧入美麗的萊芒(Leman)湖，但他想在心中保留的是作為泉源的瀑布的景象。一個裸女遮擋了水上景象的局部，她手持一盞煤氣燈，許多觀畫者思及庫爾貝(Gustave Courbet)繪於1866年的《世界的起源》(The Origin of the World)的強烈暗示。

在二十年裡，馬叟獨自望著瀑布，作為其作品的唯一觀者。為了憶起他們在美景飯店的日子？不論他為何隱密，今日，我們窺進這個世界，作為「記憶」的持續進程的觀察者，這「記憶」不僅是馬叟的回憶，也是我們自身回憶的過程，這是向我們的源頭、恆常逆反的流動。「海洋不排拒河流」是處理感官經驗及其和吾人記憶的關係的一系列作品。這句話來自蘇菲(Sufi)的聖歌，一般認為這表現出深具普世友愛的全然接受，但我所想的是：海洋並不真的是過程的盡端，卻是綜合事事物物之間的所有關聯的統一體。我為「無河流動 有河必流」展覽呈現該系列的二項計劃。第一項計劃是針對台灣的某種肖像繪製法的研究，它尤其作為繪製祖先面孔的技巧而為人所知。在這種實作中，藝術家依照人的照片來繪製其形象。在複製照片畫面時，藝術家試著描繪此人最為私密的表情，而他從未在真實環境中見過此人。透過這項技巧而獲致的影像之後被置入宅中，成為家族記憶的一部份。

如果第一項計劃處理記憶的光景，第二項計劃則涉及味覺和味道。在亞洲國家和世界的許多地方，米是每日的餐食，但米的種類和烹飪方式大相逕庭。我們將細察不同種類的米的狀態，加以混合，做出在今日全球農業市場之流中的非日常飯碗。一粒米包含了其原始地景的水。然後，一個碗裡的所有不同米粒將使海洋吸納記憶和欲念，改變吾人的身心，並或許將我們帶往另一條不折返的河流。

# Olaf Hochherz



**Q: You are interested in animating objects in your work. As part of this exhibition you will be giving a performance involving vibrating plates spread out throughout the museum space. Can you describe the kind of space you are attempting to activate?**

A: I like to describe my work as creating fields of associations. In this way I want to create a rather open space. My work is not in particular related to space in terms of acoustics. I just realised that space is necessary for opening up the associative impact of sounds. Speakers are to a certain degree like TV-screens, they frame the sounds. Because of this I avoid clear speaker setups in my installation-performances. The materials I use, I choose mostly for reasons of convenience but also because I avoid specialised materials. So the objects I will “animate” are objects of everyday life, stuff, trash etc...

**Q: In your field recordings you have worked with sounds from animals, or sounds derived with animals in mind, yet you also work with sounds generated by mundane technology, such as a subway system. How do these two areas of sound compare?**

A: I never use field recordings in my work (only for some film sound work).

For example in the work series “watching” all the sounds which sound like animals are completely computer generated, they are synthetic sounds. The sounds and their rhythmical structures are generated by a feedback system simulated in a computer. The work which was realised in the subway in Shanghai (as part of a group performance with other musicians spread in the subway) is also based on feedback, in this case just the feedback between the two microphones and the sound-recorder. I choose this for the simple reason that this

sounds blend well with the noises of the subway itself. The installation-performance “10 feelers” uses very simple electronics basically what is called “Victorian synthesizer” hanging on a string. In this way the system transforms from an instrument to an installation with interconnected sound sources. This interconnectivity introduces some liveliness to otherwise rather electronic sounding devices. This interconnectivity is modeled after what we often think how nature works, how organisms deal with reality.

So the two materials I use are: 1) simulations in computers which create associative sounds and 2) electronic (or electro-acoustic) systems which generate sounds, and rely heavily on the materiality of the set-up. The computer-simulations are freer to associations because they resemble the sounds and sound structures more clearly. And because a computer is a black-box all interpretation is to a certain degree associative. The electronic systems are less complex systems so I look more at how I can create associations out of technical simple structures by using the embodiedness of the instrument/installation.

**Q: You’ve performed and exhibited extensively throughout Asia the past few years. Can you describe the state of sound art in Asia as you have encountered it.**

A: This is difficult to answer. I don’t really know what to say. Basically this question doesn’t make much sense to me. There is no Asia. There is no unifying element in sound art, especially not a regional one. Sound art production is mostly structured by the flow of money. So yes, this differs between regions of different governmental administrations. But as relevant sound art is solely produced outside the art market, it mostly depends on the site income of the artists: the jobs and parents.





## 奧拉夫·哈爾茲

**問：**你關注將作品中的物件變成會動的。就這一場展覽，你將做一場表演，當中包含遍佈整個美術館空間的搖動植物。請描述這種你試圖化為動態的空間。

答：我想將我的創作描述成創造聯想的場域。如此一來，我想創造一個很開放的空間。我的創作並不特別關係到從聲音效果而言的空間。我才了解到，要打開聲音的聯想效果，空間是必須的。在某個程度上，揚聲器就像電視螢幕，它們將聲音框住。因為這一點，在我的裝置-表演中，我裝設揚聲器時，避免它們發出清晰的音質。關於我使用的素材，我的選擇大都出於便利的理由，但也因為我避免專精的素材。因此，我將要「化為動態」的物件是來自日常生活，一些東西、垃圾等等。

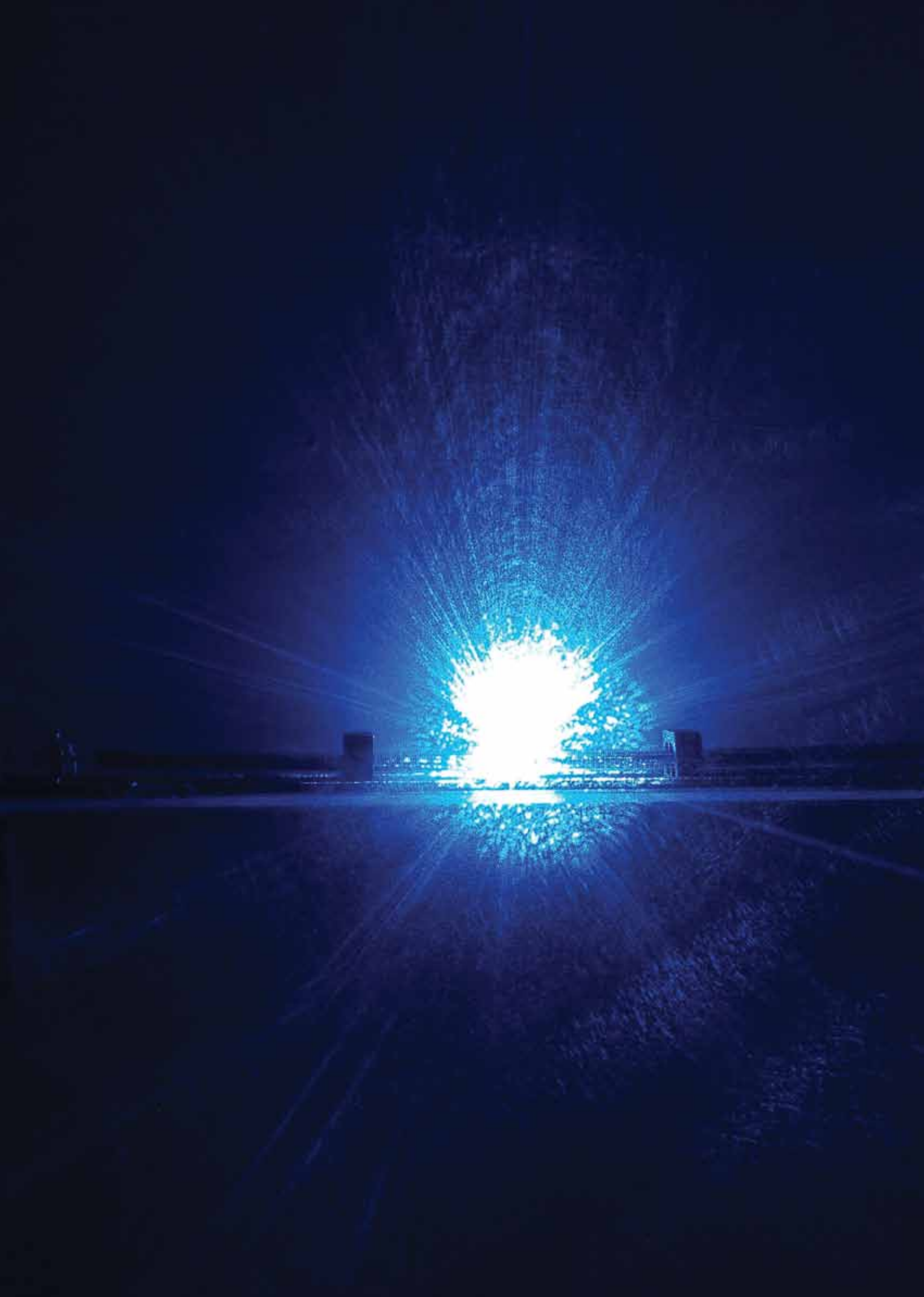
**問：**在你的田野錄音中，你用來自動物的聲音創作，或用內心想像動物而產生的聲音來創作，然而，你也用一般世界中的科技的聲音來創作，像是地鐵系統。如何比較這兩個聲音區塊？

答：我從不在創作中運用田野錄音（只用在一些影片配音作品中）。例如，在「觀看」系列作品中，聽起來像動物的所有聲音全都是電腦製造的，它們是合成音效。那些聲音及其節奏性結構是藉由電腦中的一個反饋系統模擬所產生。在上海的地鐵裡完成的作品（作為和分佈在地鐵裡的其他音樂家的集體演出的一部份），這個情況也是基於反饋效果，這個反饋介於兩個麥克風及錄音機之間。我之所以做此選擇，原因很單純，因為這能很好地混合聲音和地鐵噪音本身。《十個感覺器》（10 feelers）這項裝置-表演運用很簡單

的電子設備，基本上就是所謂的維多利亞合成器（Victorian synthesizer），它懸掛在一條細繩上。以這種方式，系統將一項樂器轉化成一項裝置，後者具有彼此相連的音源。這個互聯性帶進一些生氣，否則這些發聲設備是頗為電子的。這個互聯性的型塑是依照我們經常認為的自然界運作的方式、有機體在現實中的方式。所以，我運用的兩種素材是：1) 透過在電腦上模擬而創造聯想性的聲音，以及2) 電子（或electro-acoustic）的聲音製造系統，並且相當仰賴安裝的實際設備。電腦上的模擬能更自由地創造聯想，因為它們類似於聲音，而且聲音結構更清楚。而因為電腦是黑盒子，所有的詮釋在某種程度上都是聯想性的。電子系統比較不複雜，因此，我更著眼在自己如何透過運用樂器／裝置的體現性，而從單純的技術性結構中創造聯想。

**問：**近幾年來，你在亞洲各地展演。是否能描述你所接觸到的亞洲的聲音藝術狀態？

答：這個問題很難回答，我不確切知道要說什麼。基本上，這個問題對我而言意義不大。亞洲並不存在。在聲音藝術的領域，並沒有統一的元素，尤其沒有地域性的統一元素。聲音藝術的產生大多由金流所架構。所以，是的，這在由不同政府統治的區域之間有所不同。但由於重大的聲音藝術的製作僅發生在藝術市場之外，因此藝術家在當地的收入均來自工作和雙親。

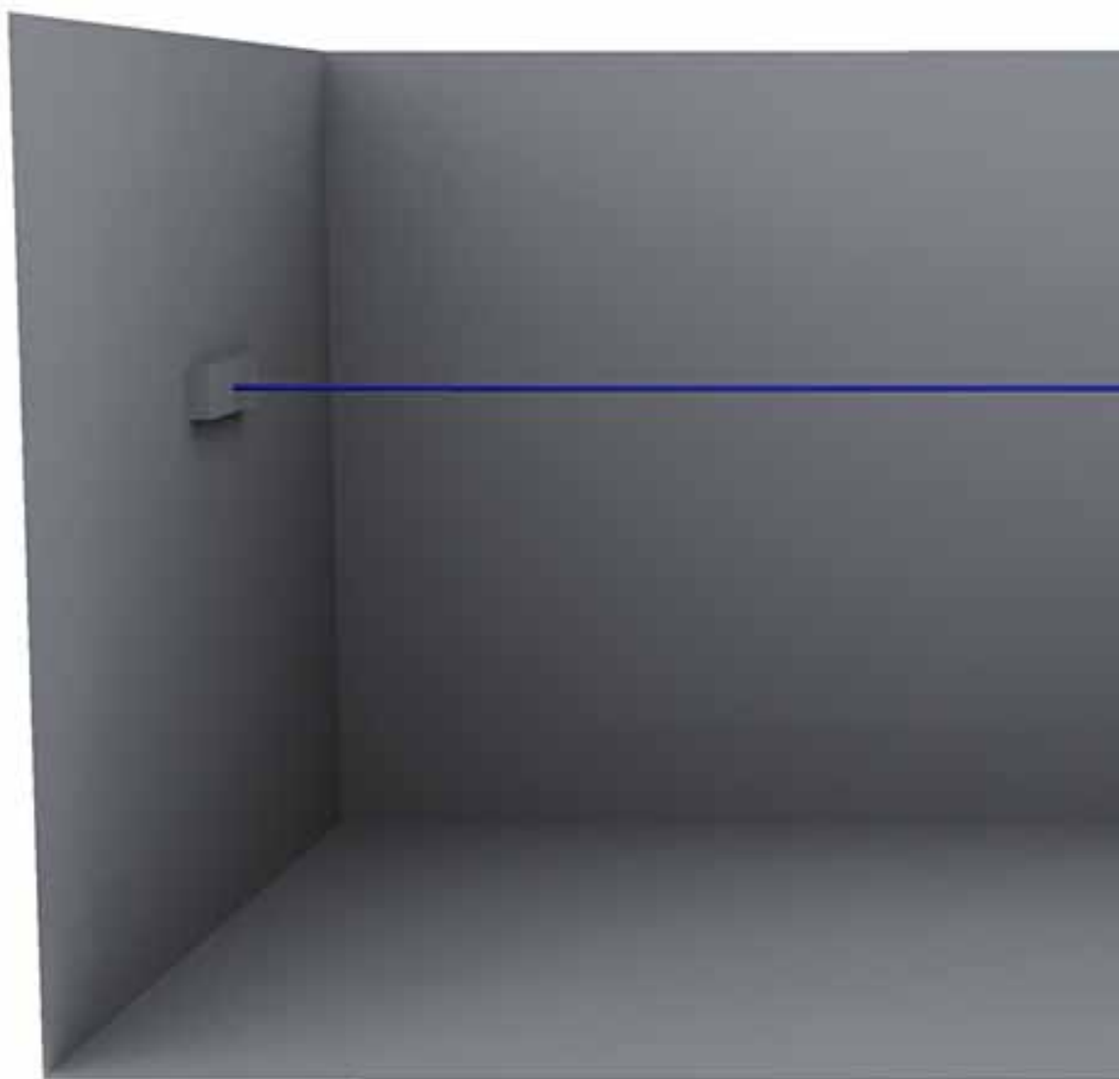




## WANG FUJUI

**Q: When thinking about your live noise performances, ritual seems central to way this work is experienced and how it unfolds. Does this sense of ritual carry over into your light installations? How do these two different areas of your work connect?**

A: The ritualistic state is related to my live performance during the period when I approached experimental music. Abstract sounds continued to linger in my ears. There seems to be an unspeakable magic power that brought one to a certain state, a psychic one, which could develop into something as a complete abstraction and integration, which could perhaps be connected to ritual. Performance foregrounds immediate delivery to the audience whereas sound installation provides a site for the viewer to trigger his/her own experience and feeling.

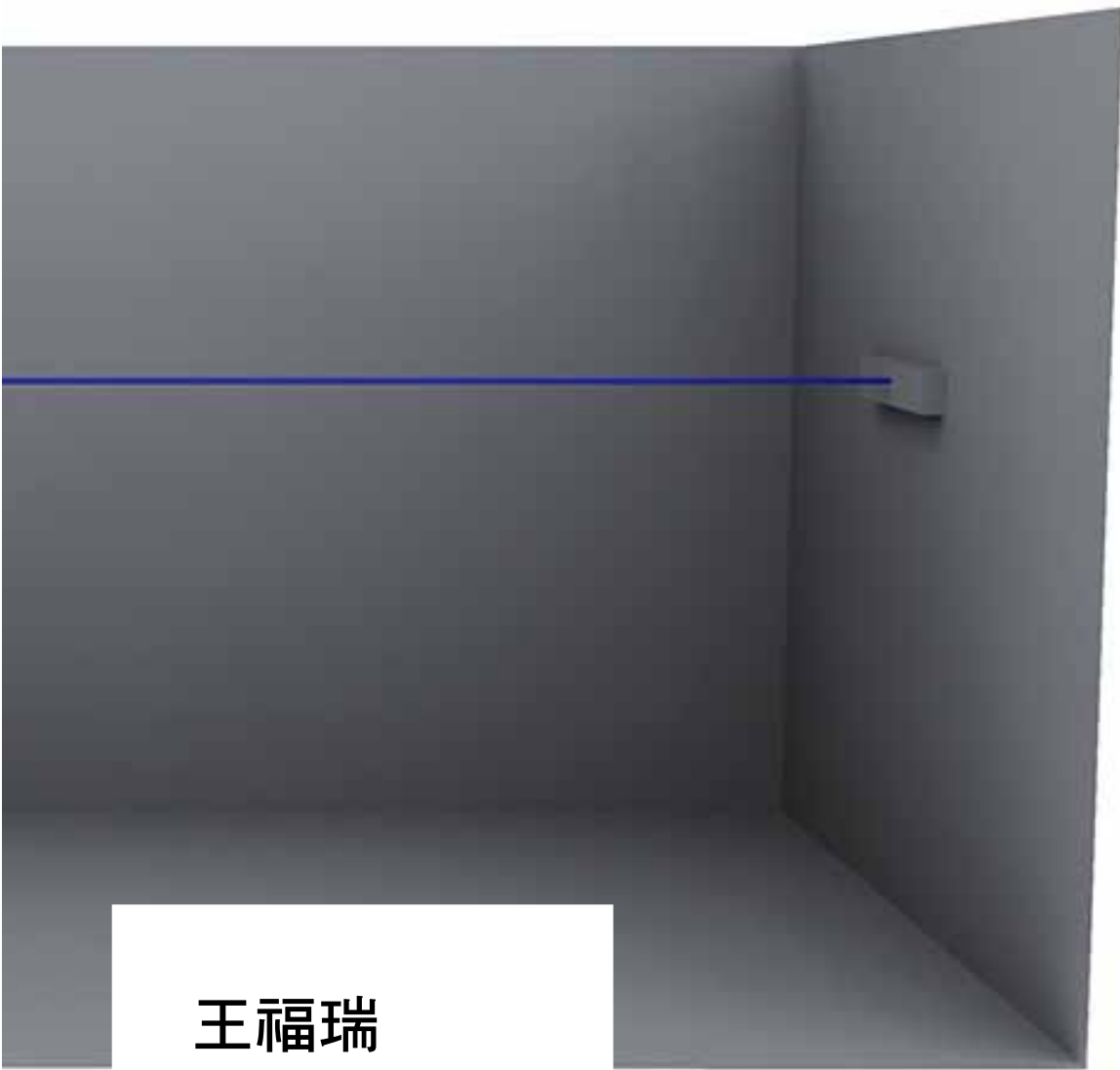


**Q: You have been seriously pursuing sound as an art form for more than 20 years and yet it seems that in the last year the reception to your works has been escalating. No doubt this is in large part to do with your own development and a kind of accumulation and tipping points. But I wonder, also, how much the landscape has shifted for making sound art in Taiwan. Can you tell me a little about how the context has changed?**

A: In recent years, sound art in Taiwan has expanded outward from individuals, through schools to communities. The expansion of the range of the creative aspect is also combined with different media and different fields. I feel that, compared to other art genres which already existed, sound art involves less restraint. Quite a few art genres follow original aesthetic or discursive systems pertaining to academia and they represent more constraints. Therefore, sound art should have a wider space for development. In the early years, when I made sounds, noise was like starting from zero, limitless, allowing me great freedom of play.

**Q: In the past I've described your work as having synesthetic qualities. What is the relationship for you between light and sound?**

A: Regarding the relationship between light and sound, it mainly goes back to the state which the work itself attempts to convey. Basically, the creation takes sound as its subject as well as starting point. Sometimes, light is like a catalyzer; to a great extent, it guides one's perceptive nerve toward a state of deep listening and an expansion of feeling. It sometimes is equally important as sound. The stimulation of both light and sound is introduced to the nerves of the brain, generating direct changes that are similar to chemical reactions, leading to a new state.



## 王福瑞

**問：**思考你的現場噪音表演之際，儀式(ritual)似乎位居如何經驗作品以及作品如何開展的核心。這個儀式的意義是否被帶到你的光裝置作品中？你作品中的這兩個不同的區塊如何相連？

**答：**儀式(ritual)的狀態和我早期接觸實驗音樂的現場表演有關，這些抽象的聲音在耳邊不停的繚繞，似乎有股莫名神奇的力量，將人帶到一個狀態，一個精神性的狀態，這狀態可能發展至一個完全出神融入的狀態，這或許和儀式(ritual)有關。表演偏重與觀眾直接的傳達，聲音裝置則提供一個場域，讓觀者觸發自己的體驗和感受。

**問：**二十多年以來，你一直認真從事作為一種藝術形式的聲音的創作。然而，去年，人們對你的作品的接收度似乎愈加提升。無疑地，這很大一部份涉及你本身的進展以及某種累積和臨界點。但是我也好奇，在台灣，創作聲音藝術的場域發生了多大的轉變。是否能請你談談背景的變化？

**答：**近年，台灣聲音創作從自主創作、學校、社群等不斷向外開展；創作面向的廣度也與不同媒材、不同領域相互結

合發展。我覺得，相對其他原有的一些藝術類型，聲音創作的束縛較少。不少藝術創作因依循學院原有的美學或論述系統，相對地顯得侷限。所以，聲音創作應該還有更寬廣發展的空間。早期在創作聲音時，噪音就像從零開始的沒有限制，這讓我有極大發揮的自由度。

**問：**從前，我曾描述你的作品具有引起共感作用(synesthetic)的特性。對你而言，光和聲音的關係為何？

**答：**光和聲音的關聯，主要還是回到作品本身想要傳達的一個狀態，創作基本上是以聲音為主體為出發點。光有時候像是一種觸媒，主要催化導引感知的神經到一個深度聆聽與擴張感受的狀態；光有時候和聲音是同等重要，光和聲音的刺激同時導入大腦神經，產生直接如同化學反應的變化，產生一個新的狀態。

# ROHWAJEONG

**Q: RohwaJeong is a duo, or as you describe it, an artist consisting of two people. Can you tell me how this process of producing art is different to what it would be if you were producing work as a single artist.**

A: Actually we don't have a certain difference between us and other single artists. Because we never try to work as an individual, but we are able to tell you only one, our work style is not different. We always say that RohwaJeong is made of 0.5 + 0.5, so we have the same capability as another single artist. There is, however, one difference, we need more time for making work than them. Because we always should discuss and make each other understand. It seems like rolling the snow into a ball together.

**Q: For this exhibition you are making paintings using the materials of a suitcase which had previously experienced significant travel, which you have also documented. It seems you are bringing a temporal element to painting. You have described these as “surrounding paintings”. How does this added element effect or alter the traditional spectator-object relationship?**

A: At that time, we were interested in making art-works, in other words, we wondered, “What's different between an art-work and an artist's daily life?”. So, we'd like to make some paintings without paint or paintbrushes, and we decided to make just a suitcase for this travel using canvas panels. We took this trunk to places like some pet every day. Finally the surrounding environments, like dust, dirt, rain... turned it into paintings. Thus we have called them “surrounding paintings”.

**Q: You completed some of this work while on a residency in Germany. How did your experience of Germany impact upon your practice as artists?**

A: It affected us certainly at that time and after that. It allowed us to live out some interesting ideas and it was the opened doors to another residency. But it was not the only important opportunity and experience for our practice as artists, we always are looking for some points at which routine turns into a new environment and then, new environment turn into routine.

# 盧允姬和鄭賢碩

問：盧允姬和鄭賢碩(RohwaJeong)是雙人組，或者，如你們所述，是由兩個人組成的一個藝術家。是否能和我談談，這個製作藝術的過程和你們身為單一藝術家而製作作品的過程有何不同？

答：實際上，我們和其他單一的藝術家之間並沒有特定的差異。因為我們從不試著個別創作，但我們能告訴你僅僅一項差異，我們的作品風格並沒有什麼不同。我們總是說：盧允姬和鄭賢碩(RohwaJeong)是由0.5+0.5構成的，所以我們和另一個單一藝術家具有同樣的能力。然而，還是存在著差異。相較於單一藝術家，我們需要更多時間來創作作品。因為我們總要彼此討論、讓彼此了解。這就像一起滾雪球一樣。

問：你們為這次展覽製作了畫作，運用一個行李箱的材料，這個行李箱之前經歷多次旅行，你們也記錄了這些旅行。你們似乎將某種時間上的元素帶入繪畫。你們曾將這些描述成「環境畫作」(surrounding paintings)。這個外加的元素如何影響或改變傳統的觀者-客體關係？

答：當時，我們對創作藝術作品感興趣，換言之，我們想知道「藝術作品和藝術家的日常生活的差異為何」？因此，我們想要不用顏料或畫筆來創作一些畫，而決定了用油畫畫板來製作這次旅行的行李箱。我們到哪裡都帶著這個箱子，就像帶一隻寵物一樣。最後，週遭環境，像是灰塵、汙土、雨水...都轉變成畫作。因此，我們稱之為「環境畫作」。

問：你們再德國駐村期間完成了這件作品的一部份。你們覺得德國經驗如何影響你們身為藝術家的實踐？

答：德國經驗當時和後來確實影響了我們。那讓我們從經歷中產生一些有趣的想法，而且那打開了通往另一次駐村的大門。但就我們身為藝術家的實踐來說，那並非唯一重要的機會和經驗。我們總是在尋找某個點，在這個點上，慣常的東西轉變為新的環境，然後，新的環境轉變為慣常的東西。







## ARTIST BIOS

**TING Chaong-Wen** lives in Taichung City, Taiwan. Born in 1979 in Kaohsiung, Taiwan, Ting Chaong-Wen is an installation artist and a visual designer. Excelling in spatial installations of mixed media such as images and ready-mades, the artist has shifted his focus to the exploration of the plastic potential of art with archives. His recent shows include *Home – Taiwan Biennial 2008* (National Taiwan Museum of Fine Arts). His artist-in-residence projects include Cité Internationale des Arts (Paris, France, 2010) organized by Taiwan's Ministry of Culture (former Council of Cultural Affairs) as well as S-AIR Artist-In-Residence Programme /Sapporo2™ Project (Sapporo, Japan, 2013); for the latter, he studied 'History of Hybrid Culture Movements' for an art project. Currently, he lives in Taichung, Taiwan and is a doctoral candidate in Art Creation and Theory at the Tainan National University of the Arts.

丁昶文於1979年出生於高雄市，裝置藝術家，同時從事視覺設計工作，擅長處理影像及現成物等混合媒材之空間裝置，近年作品以特定場域為主，探究檔案藝術的造形性可能。近期展覽包括：“第一屆亞洲藝術雙年展”，國立台灣美術館（2007）：“台灣美術雙年展”，國立台灣美術館（2008）；2010 “Kuroshio Campur 沖繩·台灣現代美術展”，沖繩藝術大學美術館。文建會（文化部前身）視覺與表演藝術人才駐村及交流計畫至法國巴黎cité藝術村（2010），及日本S-AIR札幌藝術駐村計畫之邀，進行作品「混種文化運動史」之研究創作（2013）。目前就讀於國立台南藝術大學藝術創作理論博士班，居住於台灣台中。



**LIN Kuo-Wei** was born in 1982 in Taiwan. He relocated to Paris in the end of 2000. In 2004, LIN received a DNAP at the Ecole Nationale Supérieure des Beaux-Arts de Lyon and was honored with the BRFE scholarship for the Hochschule für Grafik und Buchkunst Leipzig. Later in 2007, Lin completed his MA in Fine Art at Chelsea College of Art & Design in London. In 2012, Lin earned his Meisterschüler at the Kunsthochschule Berlin-Weißensee. Lin endeavors to understand the odd in the ordinary and the insignificant in the monumental through decoding and reconstructing the context. According to him, understanding a context begins with identifying the exceptional and making a possible and novel interaction within it. Lin's works explore, articulate, reform, and give certain accents to contradictory spaces in relation to social topology and his individual experience of displacement.

**林國威**於1982年生於台灣，並於2000年底移居巴黎。他於2004年獲得法國國立里昂高等美術學院(Ecole Nationale Supérieure des Beaux-Arts de Lyon)的國立造型藝術文憑，他也獲得法國隆河省的獎學金並前往就讀德國萊比錫視覺藝術學院的碩士班。他繼而在2007年於倫敦的切爾西藝術與設計學院取得藝術碩士文憑。2010年他參與了德國柏林藝術大學的「藝術脈絡」學程(Institute für Kunst im Kontext, Universität der Künste Berlin)。2012年，他獲得了德國柏林藝術學院的卓越藝術家最高文憑：Meisterschüler。林國威通過解碼和重建背景脈絡下，努力了解在日常生活的秩序以及在巨大中的渺小事物。他對於開始了解一個背景脈絡，首先要求識別出其特殊性並製造出一種可能且新的互動方式。他試圖重新配置原有的媒材，將其介入於一種對於日常生活經驗中，荒謬現象和矛盾問題的感性閱讀。林的作品探索、道出、重新配置並加強注視於社會拓撲結構和他的個人移居經驗的矛盾空間關係。





**CHENG Ting-Ting** is a London based artist born in 1985, Taiwan, who graduated with an MA in Photographic Studies from University of Westminster. In her works, CHENG applies language as the symbol of identity, examining the communication between different cultures. Recently, by studying the representation of the other in the mass media, she explored how society reacts to foreignness, hoping to reflect the structure back to the viewers in regards to their own societies. Her works have been exhibited internationally. CHENG was also shortlisted for the Taipei Art Award in 2011, and selected by Dali International Photography for the Asian Pioneer Photographer Silver Prize, and as one of 40 artists under the age of 40 by Perspective Magazine in Hong Kong last year. She is currently studying an MFA in Fine Art at Goldsmiths College. Her works are in the collections of Taipei Fine Art Museum, National Taiwan Museum of Fine Arts and Addaya Centre d'Art Contemporani.

**鄭亭亭** 於1985年生於台灣、現居倫敦的鄭亭亭具有西敏寺大學(University of Westminster)攝影碩士學位。她在作品中運用語言作為身份的象徵，檢視不同的文化之間的溝通。近來，她透過研究大眾媒體中對他者的呈現，探索社會對陌生性的反應，期望藉此向觀者映現這番結構，並涉及觀者各自所屬的社會。她的作品在國際上展出，包括在台北市立美術館以及新苑藝術、香港的特性藝廊(Identity Gallery)、西班牙的阿達亞當代藝術中心(Addaya Centre d'Art Contemporani)和SACMA (Sala per a l'Art i Cultura Manacor?)、倫敦的 Rowan Arts (羅文藝術)以及匈牙利的展前藝廊(Before Exhibition Gallery)舉行的個展。曾參與的聯展和藝術博覽會包括在國立台灣美術館、中國國立美術館、台北藝術博覽會、莫斯科國際青年藝術雙年展(Moscow International Biennale for Young Art) □ ISE文化基金會(紐約)以及倫敦藝術博覽會(London Art Fair)。鄭亭亭也入圍2011年的台北美術獎，並獲得中國的大理國際影會頒發的2012亞洲先鋒攝影師銀獎，並在去年被香港的《透視雜誌》(Perspective Magazine)選為四十歲以下的四十位藝術家(40 under 40)之一。目前她在金匠學院(Goldsmiths College)攻讀藝術碩士。她的作品由台北市立美術館、國立台灣美術館和阿達亞當代藝術中心所收藏。



**Chihiro Minato** is a renowned Japanese photographer based in Tokyo where he has served as a professor at Tama Art University since 1995. After receiving the Gasei Scholarship from Argentina in 1982, Minato spent several years traveling in South America until he settled in Paris and Japan and became established as a photographer and critic. Minato has authored numerous books and exhibited throughout the world. In 2007 he served as the Commissioner of the Japanese Pavilion at the Venice Biennale (2007) and the mini-museum curator of Taipei Biennial (2012). In the work “Ocean refuses no river”, The ocean means the political zone for Taiwan, China and Japan with those islands of dispute. But the ocean is also the Memory. I want to make an Ocean of photographic images of people, of past and present. It will takes time for collecting and that process of collecting the ordinary photography will be a flow or flows of collective consciousness.

**港千尋**是著名的日本攝影師，現居東京，並從1995年起在當地的多摩美術大學擔任教授。他在1982年獲得阿根廷的 Gasei 獎助金，後來在南美旅行多年，最後駐居巴黎與東京，以攝影創作和藝術評論而佔有一席之地。港千尋曾撰寫多本著作，並在世界各地展出。2007年，他被指派為威尼斯雙年展日本館策展人以及2012年，台北雙年展微型博物館策展人。作品「海洋不排拒河流」，海洋代表台灣、中國和日本之間的政治地帶涉及它們之間引發爭議的島群。但海洋也是「記憶」。港千尋想製造一片攝影影像的海洋，呈現人、昔時和今日。將需要費時進行收集，而收集日常照片的那個過程將是一股或多股集體意識之流。

**Olaf Hochherz** was born in 1981 in Wuppertal, Germany. He studied electronic composition at Folkwang Hochschule Essen and media art and design at Bauhaus University in Weimar. Parallel to his education in composition he started to improvise with self-built electronic instruments. He is interested in unstable systems. His goal is not to control a technical aperture but to create an associative field. He thinks that the sounds have their own life and he tries to keep them alive. He is interested in the effect of acoustic activity, the relation between the surrounding environment and instruments, between abstract sounds and associations, between electrical and other worlds. Olaf Hochherz has toured extensively throughout Asia and Europe, performing, taking field recordings and producing sound installations.

奧拉夫·哈爾茲於1981生於德國烏帕塔。他曾在德國埃森的福克旺藝術學院學習電子音樂編曲，並在威瑪的包浩斯大學學習媒體藝術與設計。在他接受編曲訓練期間，也開始用自己創造的電子樂器進行即興。他關注不穩定的系統，其目的並非控制技術性的孔徑，而是開創一個連動性的場域。他認為聲音具有自己的生命，他試著讓聲音持續活著。他感興趣的是聲音活動的效果、週遭環境和樂器之間的關係、介於抽象聲響和連動之間、電子的世界和其他世界之間。奧拉夫·哈爾茲廣泛地在歐亞各地展演、進行田野聲音採集並創作聲音裝置作品。







**WANG Fujui** is one of the pioneers of Taiwanese noise and digital art. His light installations, video projections and noise performances challenge the parameters of our sense perceptions and suggest an inbetween space both within and beyond a range of technologies. New York hyperrealist composer Noah Creshevsky described WANG's performane as being both "purposeful and un-purposeful at the same time", and his light installation as "hypnotic". After studying at San Francisco Art Institute in the 1990s, WANG returned to Taiwan and founded noise, the island's first publication and label dedicated to the new music. Wang is Head of the Trans-Sonic Lab in Center for Art and Technology of Taipei National University of the Arts, specializing in sound and interactive art. He has curated Digital Art Festival Taipei and TranSonic Sound Art Festival. In 2013 he had a solo exhibition at MOCA Taipei, *Hyper-transmission*. He has performed all over the wold including at the Re-Opening of Queens Museum in New York and at Ars Electronica Center in Niels, Austria.

王福瑞是台灣的噪音和數位藝術的先驅之一。他以光創作的裝置作品、他的錄像投影作品以及噪音表演挑戰吾人的感官認知尺度，並令人聯想同時包含在各式各樣的科技之中、亦在這些科技之外的中間地帶。紐約的超真實派作曲家諾亞·科瑞雪夫斯基(Noah Creshevsky)將王福瑞的表演描述為「同時是刻意的和不經意的」，而他的光裝置作品是「催眠式」的。在九〇年代於舊金山藝術學院深造後，王福瑞返回台灣，並創辦了「噪音」台灣第一本新音樂刊物和第一個新音樂廠牌。王福瑞主持國立台北藝術大學的藝術與科技中心的未來聲響實驗室，該單位專精聲音和互動式藝術。他曾擔任台北數位藝術節和「超響」聲音藝術節的策展人。他在2013年於台北當代藝術館舉行個展。他曾在世界各地表演，包括在紐約的皇后美術館的重新開幕式，以及奧地利的林茲的電子藝術中心。

**RohwaJeong** is an artist consisting of two persons, Noh' Yun-hee (b. 1981 in Seoul, Korea, F) and Jeong' Hyeon-seok (b. 1981 in Seoul, Korea, M). Our work observes and pays attention to relations changing in various times and spaces, and makes efforts to capture them effectively in our works. In particular, we try to probe into diverse relations among individuals and the individuals' detailed conflicts arising from their roles in the relations. This is a movement to get away from the majority's subjective and violent eyes that interpret all phenomena around them in somewhat lazy and stereotyped judgment. Accordingly, it sometimes appears to be a situation or state that may induce various interpretations of a certain relation through works.

What is more, because each work adopts its medium in proportion to the weight to be conveyed, the overall formative uniformity among the works is avoided. That is, including the drawing series starting from a personal position, individual works employ different media such as installation, photography and video that can be interpreted relatively according to subjective viewpoints so that each work may reveal its theme most effectively. Recently we have been taking interest in so-called 'work,' which is an activity making works, and research is being conducted on the boundary between the act of work and artists' private life – which may not be considered directly relevant to the work. In other words, it is being studied whether a specific act is absolutely necessary for the birth of a work – for example, the body's action to conquer the object to be expressed using brushes or other expression work tools or the process of mental exploration for the implementation of a theme or message that the artist is to communicate – can be defined as a direct act that implements a work. Nowadays, we are working on various exhibitions and residencies.

**RohwaJeong** 是由兩個人組成的藝術家：Noh' Yun-hee 盧允姬(女性，於1981年生於韓國首爾)及 Jeong' Hyeon-seok 鄭賢碩(男性，於1981年生於韓國首爾)。RohwaJeong 畢業於韓國的國民大學，而目前住在韓國首爾，並在此創作。RohwaJeong 的創作觀察並關切在各種時空裡變化的關係，並努力在作品中有效捕捉這些變化。尤其試著探查個體之間的各種關係，以及個體在這些關係中的角色所導致的細微衝突。這個作法旨在摒棄多數人其主觀而粗暴的看法，人們以此而用略為怠惰而刻版的評斷來詮釋所有的現象。因此，這有時顯現為某種局面或狀態，可能引發對我們的創作中的某種特定關係的各種詮釋。此外，由於每件作品所援用的媒材相應於所要傳遞的重量，由此避免了所有作品落入形式上的雷同。亦即，可以依照主觀的觀點、相對地詮釋包括從個人立場出發的圖畫系列、運用不同媒材的個別作品，像是裝置、攝影和錄像，各件作品遂可能最有效地展現其主題。近來，RohwaJeong 關注所謂的「創作」，指創作作品的活動。並研究創作的行為和藝術家的私人生活的界線後者不一定被認為直接關乎創作。換言之，所研究的是：是否能將作品的誕生所絕對必要的特定行動。例如，運用筆刷或其他表現作品的工具、以身體的動作來征服所要表現的對象物，或是為了實現藝術家要傳達的某個主題或訊息所做的心靈探索的過程界定成實現一件作品的直接行動。目前，RohwaJeong 進行多項展覽籌備和駐村計劃。



37



