

展覽構想及內容敘述

《末日遺民》

「遺民」身心需與前朝剝離，但不可逆的豈止政權遞嬗所帶來的傷逝？張愛玲的名言「回不去了」，成為犀利人妻謝安真的台詞後更廣為流傳。在數位時代，事物汰換速度激增，當人們始終處在時間、空間都回不去的狀態，時間所形塑的失落感與流逝感，成為當代人們的共同體驗。身陷在時間洪流的我們，絕對不是單純的過客，而是悼亡傷逝且不合時宜的「遺民」。

若 2012 世界末日預言成真，那麼這場展覽將齎志而歿。當真末日到來，歷史將會亡佚、文明將會崩解。但於末日倖存，或破除了末日謠言之後，末日必然成為某種程度的時代分水嶺或標記。展期訂在傳說中馬雅預言的末日時刻之後，讓末日的時間標記更加鮮明。末日給了我們一了百了的銷亡想像，但也挑動了人類對時間的思歸。末日傳說將時間的傷逝感推向極致，「末日遺民」們共有的只是每一秒的傷逝之感不斷綿延、永劫回歸。

此次聯展中，藝術家們創作核心雖異，作品卻同樣有著「末日遺民」的徵候，並異想淋漓地體現時間流逝之感。更有藝術家顯現末日前的時代氛圍，以作品操弄媒體符碼，或彰顯當代生活的疲軟姿態，隱隱能察覺出藝術家對於末日數位時代既褒又貶的曲折詭妙。

《Post-Loyalist of Doomsdayism》

The “loyalists” swing the saber to separate their body and soul from past glory, but the pain remains...It is the pain from the irreversible lost of the kingdom. Eileen Chang’s famous line, “I can’t go back anymore”, has become a popular quote for the digital generation, ever since the heroin (Hsie An-Chen) in the TV drama, The Fierce Wife, made a powerful declaration as to her stance on the intertwining love-hate relationship. In the digital world, “newer things” continue to replace the “older things” in the wink of an eye and people stay in the constant state of time-space irreversibility. Thus, feelings lost and fast time-object dissipation become a shared experience in these modern-days. In the torrent of time, we are not just the passersby, but the “loyalists” of the past who mourn for the irreversible.

If the 2012 doomsday prophecy comes true, this exhibition will fall into the torrent of time before its existence ever takes place. When the day comes, history will be rewritten and

civilizations disintegrated. What if we survive the doomsday scenario or if it never comes? This point in time will indubitably become a breaking point or a landmark in history. Set after the doomsday of the Mayan prophecy, this exhibition accentuates the time mark that denotes the end of the world, which arouses the imagination “once and for all” and makes people rethink the concept of “time” . The “Doomsday Legend” pushes the mourning for lost time into the ultimate. The “post loyalists” share only one thing, that is, the endless extension of the sorrow for the lost era.

In this joint exhibition, the artists may show great divergence in style and creative concepts, but they all carry certain elements of “post-loyalties” and present the feel of dissipating time to the ultimate. Some artists tackled the “doomsday” feeling or addresses the feeling of lethargy in apparent presentations through the manipulation of media and symbols. From their works, we can see the implicit interplay of praises and criticisms in the digital world hovering over the time before doomsday.

作品簡介：

1. 丘智華《離去之前》系列

拍攝紙板所製作出城市間的風景，以建築與城市之特色作為發想素材，轉化成影像作品。高樓間繁複的廣告招牌與擁擠街道，人們對於慾望的無限擴張，藉由模型的再造，體現當代不同城市風貌與精神上的思歸。

《Before leaving》

The cityscape assembled from photographed cardboard pieces is conceptualized from the interplay of architecture and the elements in the city. The crowded signboards and streets between skyscrapers present a people's endless expansion of desires. This is an image work presenting the connotations of the cityscape through reconstructed landscape models.



2. 田季全《英雄我愛你》系列

在當代生活中，人們不停地虛構英雄，亦從這英雄的正面形象去宰制大眾的行為。透過媒體對正義英雄的歌功頌德，來強化對身體的政治操控。此作以反諷手法探討社會規範對身體的政治宰制，並呈現媒體世界所塑造的當代氛圍。

《I love you, Hero.》

Different heroes are continuously created and introduced to people' s lives over and over again. They are promoted through the media for their righteous images. These positive images of the heroes may be an approach used for behavioral conditioning or political manipulation. Through irony, this work makes an attempt to explore the manipulation of social norms and politics to the human body and presents the contemporary social values created in the digital world.

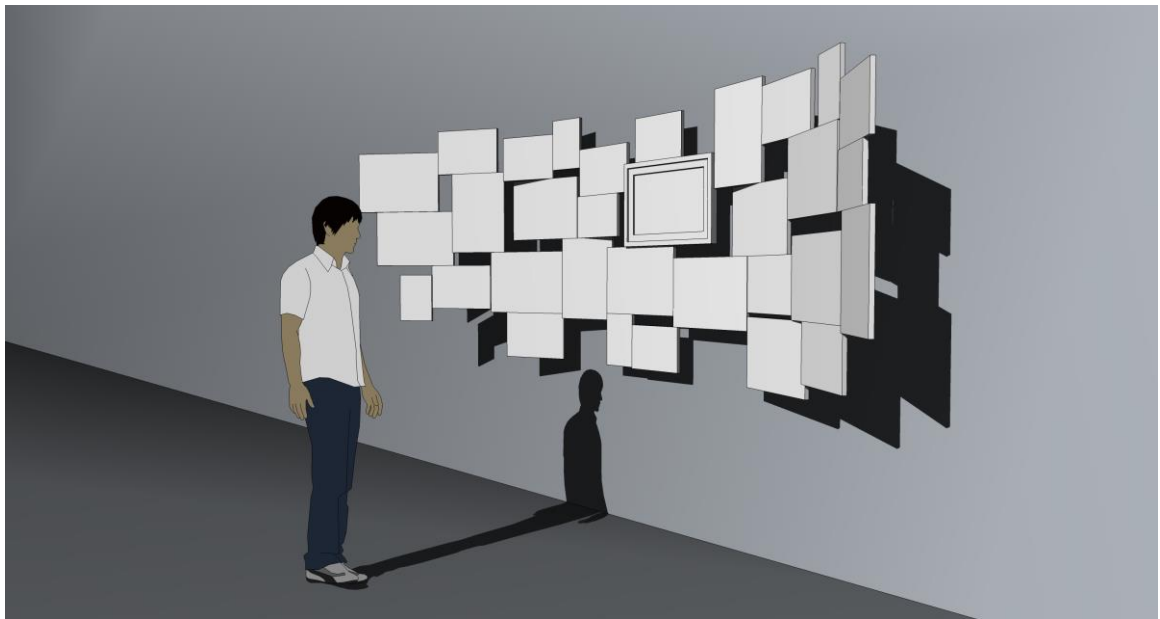


3. 蔡坤霖《海景》

人們總在框架中找尋美好，也在框架中實現自身想看到的美好。但真實世界是現實的，在框架之外的世界是敗壞的，而人們依然只想看到世界的美好。

《Sea view》

People always look for “beauty” within the frame of a “window” . Maybe what has been framed in the “window” is what the viewer wants to see. But, the world is real. The world outside the “window” may be corrupted, so people retreat behind the window because that’ s where they see the beautiful things in the world.



4. 鄧健仔《身體的微動》

以縮時攝影呈現打坐時細微的身體顫抖，並以高速攝影錄下快速舞動的肢體，在慢速播放之下，喚發極緩慢、極細微的身體時間感。

《Vibration of the bodies》

The artist presents the minute vibrations of the body under the medication state through time lapse photography. The fast trembling body seen under a high-speed camera becomes a series of calm, serene, and subtle movements under slow motion.



5. 鄭宇翔《01-05-0001+01-05-0002》

這件作品由兩個頻道的錄像結合而成，左邊為五層疊加後的影像，右邊的頻道則是四層疊加後，第五層將畫面由黑擦出而成的新影像。兩段影像放在一起，有許多有趣的關係。透過肉體的手碰觸發光的螢幕，改變螢幕的外在，而外在的影像與螢幕上的內容結合在一起，睹今追昔地造成時空的疊置，成為新的影像空間。

《01-05-0001+01-05-0002》

This work is a combination of images played on two different channels. The channel on the left presents a picture of five-layers of images and the channel on the right, four layers. The fifth layer is designed to reveal a new image from the pitch dark background of the fifth layer. Placed side-by-side, these two channels of images create a series of interesting interplays. It is also an interactive installation. When the organic mass of the hand touches the illuminating screen, the external image of the screen is changed, which, when integrated into the image on the screen, creates an effect and a new image of a time-space lapse.



6. 陳國在《黑盒子》、《泳者》

《黑盒子》以台灣災難圖表為數據，並與黑盒子和音樂盒作結合，呈現災難是如何被音譯的，可與當代的末日集體災難想像相呼應。

而《泳者》模擬人們在面對災難時的預防動作，同時利用方格玻璃呈現「解析度放大」的圖像，藉此暗示當代社會對於災難的「預想」如何造成自我變異。

《Black box》、《Swimmer》

“Black Box” is an installation built on the backdrop of the statistics of the disasters occurred in Taiwan. The combination of the black box and the music box presents how disasters are interpreted in sound. This is an echo to the collective imagination of the doomsday.

“Swimmer” simulates how people attempt to escape from disaster. The grid glass presents the “magnified” images, implying the imagined power capable of “preventing” disasters in contemporary society.



7. Dávid Likavčan 《Early study》

試圖找到創作者和世界以及現實中主客體間的關聯，進而思考生活細節的本質。

《Early study》

This work is the artist's attempt to find the objective-subjective relation between humans and the world and is a reflection of the details in the life of mankind.



8. Karel van Laere 《IMPACT》

此作靈感來自一位十四歲的男孩，因其頸椎損傷，而終生癱瘓。此作不僅是肢體失能的再現，更有著當代生活的迷離與無力。

《IMPACT》

This work was inspired by a 14-year-old boy, who became disabled from a spine injury. This installation presents the loss of physical abilities and implies the feeling of loss and powerlessness in contemporary society.

