

A large, dense, and somewhat chaotic scribble in shades of purple and magenta, resembling tangled hair or a complex web of lines, occupies the upper left and center of the page. In the bottom left corner, there is a series of thin, light-colored lines radiating from a point, creating a fan-like effect.

Living in an

● Out - of - Place

非 處 之 棲





鄭安齊
Anchi Cheng

下道基行
Motoyuki Shitamichi

溫鈞揚
Chyun-yang Wen

八幡亞樹
Aki Yahata

策展人
Curator

葉佳蓉
Zoe Yeh

地點
place

鳳甲美術館
HONG-GAH Museum

2011

9.24 - 10.23

開幕茶會
Opening

9.24

3:00 pm



展覽期間每周日下午兩點策展人導覽

非處之棲

葉佳蓉

在台灣，無家可歸而露宿街頭的人通常被稱為「遊民」。近年由於社會服務界的善意，而改稱為「街友」—居於街道上的朋友。在日本，除了使用外來語 Homeless，也有人稱其為「路上生活者」。不管是街道上的朋友或在路上生活的人，都說明了這樣的生活模式並非居無定所，只是這些場所可能是斷裂於日常的異質空間（Heterotopias）。異質空間的存在是因為和一般社會規訓的均質產生了的偏離，讓這些地點所反映的討論空間消失於現實。

異質空間的存在遠早於這個詞彙的出現，以被都市溢出的遊民為例，工業革命之後在西方社會中最大宗是從鄉村到都市尋找工作不成的失業工人。1930年代的經濟大恐慌更確立了遊民的組成以流動勞工、移民勞工為主。然而，在1960年代，哲學上的新思潮大量顛覆了傳統社會結構。因為反對將罪犯、精神病患和殘障者收容於機構中，造成不人道的社會隔離，在1963-1981年間，美國關閉了百分之七十的精神病院，冀望由社區設施來替代，卻造成這些從機構中解放的精神病患，因為缺乏照護最後又流落街頭，彷彿被機構遺棄。伴隨著1980年代英美新右派政府緊縮了社會服務的支出，社會住宅和失業救助的減少，讓遊民體系一直沒有得到改變。

擁有不同歷史脈絡的台灣，根據林萬億教授在1995年執行的遊民問題調查分析¹，遊民形成的最大原因是來自家庭關係不良或是家庭解組，第二大原因類型則是因為意外事故、職業災害或其他原因導致失業。其次才是個人適應不良（即身體殘障或精神疾病導致）。而同樣因為失業問題在90年代遊民人數大增的日本，根據厚生勞動省²在2007年執行的全國遊民生活情狀調查，希望能找到穩定工作的有35.9%，希望能維持現況繼續野宿生活的則有18.4%。而路上生活中當中最常見的工作通常是拾荒，或是日支的工地勞動。在這當中，生活於都會中的遠比在鄉村或郊外的遊民來得多。他們和當代都會相互依賴，融入現代社會，成為都市樣貌的一部份。

解構思想出現已經超過半世紀，都會遊民存在的研究，透過各種書寫模式，留下許多資料。在暢銷推理小說家羅絲馬莉·歐貝（Rosemary Aubert）的創作裡，遊民變成推理小說裡的要角。在名小說家和劇作家保羅奧·斯特（Paul Auster）的小說末日之城裡，更直接地把未來都市變成只有廢墟和拾荒維生的居民的都市。但是，游離的生活形態被看見並非因為生活場所從角落轉移到亮處，而是因為這種異質的、體制外的樣貌，已經變成一種面對現實的選項。我們並非選擇是否要進入這些空間，而是這些空間的屬性在不知不覺之間，已經被我們自己開啓。

1 遊民問題之調查分析，林萬億，行政院研究發展考核委員會編印，1995。

2 厚生勞動省ホームレスの実態に関する全国調査報告書，平成19年（2007）。

Living in an Out-of-Place

Zoe Yeh

In Taiwan, homeless people are sometimes called “vagrant”. Some argued that the name is too unfriendly, so they created the term “friends on streets”. In Japan, other than the name Homeless, “road liver” is also widely used. Living on the streets or on the road, either explains the living style: they are not exactly wandering, they are just living somewhere heterogeneous. The Heterotopias certainly exists, it is caused by the deviation from the normal life doctrines, which diminished its discursive space.

The existence of Heterotopias is way longer than the appearance of the term. In the instance of being homeless, since the Industrial Revolution, most of the homeless people in the western societies came from the lay-offs who came from country sides wanted to get a job in the metropolitans. The Great Depression in the 30s aggravated the situation, most of the migrant workers who had no money to return home became homeless. However, in the 60s, with the revolutionary thoughts brought by philosophers that influenced the social structure a lot, many institutions for prisoner, mental illness or handicapped people were forced to close. The de-institutions movement continued to US, where 70% of mental hospitals were shut down within 1963-1981. Communities were expected to accommodate the needed ones but failed, many patients ended up wandering on the streets. When it come to the 80s, right-wing government cut down the budget for social welfare which did no help to the difficult situation for homeless people.

With different historical context, the homeless people in Taiwan, according to the research analysis held by Prof. Lin, wan-yi in 1995³, mainly came from the dysfunction of family, people who has no family or not able to keep a normal family life turned out living on the streets. Second reason was that being unemployed due to accidents or other reasons, and then came the reason of having mental problems. Unemployment is also a big reason for being homeless in Japan, especially after the economic bubble in the 90s. According to the research report of homeless people from Japanese government in 2007⁴, 35.9% of homeless people still want to have a stable job, 18.4% wants to keep the current living style. The most common job for homeless people was waste picker (recycler), or other daily-paid job. Homeless appears more in the cities compare to the rural area, their living basically relies on the system of modern city. They are actually part of the city.

The existing of deconstruction studies has past half century, there also appears a variety of works regarding to homeless people. In the mystery fictions of Rosemary Aubert, homeless people became the main characters. In the novel *In the Country of Last Things* of Paul Auster, even the whole mega-city became the habitat of only homeless people who lived on garbage-collecting. Though lights were shed more and more on homeless people, it doesn't mean they are now living under the sun, what caused our attention is the abnormal, different living style, which provided a possibility to see through the modern society's uneven, fractural, daily-life.

3 Research of Homeless People in Taiwan, Lin Wan-yi, 1995

4 Ministry of Health Labour and Welfare

在鄭安齊的作品當中，攝影畫面呈現的是在高樓大廈之間因為建物被拆除而產生的空地或綠地，這些綠地共同的命運是即將消失，在綠地所覆蓋的土地上，隱藏著政策和建商之間複雜的權力關係和利益運作。作品中試圖揭露一些真相，但除了假綠地現象之外，希望我們思考更多的是居住權在資本至上的思考模式下如何被忽略甚至犧牲。我們看見的並不是因為居住環境的改變而造成失去歸屬的傷感，而是對於不公平的利益分配所產生的質問，計算這塊綠地的不是空間上的面積或容積，而是時間長度和其所換取的獲利。照片中被切斷的空間樣貌甚至使時間狀態產生扭曲，和土地一起入鏡的人物，並不是宣告土地所有權的證明照片，而是面對土地顯得無力而不得其所的小人物。

鄭安齊

1985年生於台南，台北藝術大學美術創作研究所畢業，目前居住生活於台北。近期創作多半關注於都市當中居住權力不均衡發展的問題，除了創作媒材的多元，也開啓和劇場、表演藝術團體間的合作。主要聯展有《大風景地 come to pass》《大風景地II Sucity》《大風景地III 暫時這樣》及《活彈藥》。主要個展有《塵埃碎屑》《塵埃碎屑2-城市之光》。



everyone has his own place, Installation

青草地，複合媒材

2011

In Anchi Cheng's works, green fields left after the destruction of buildings are surrounded by skyscrapers. The same destiny of them is to be renovated. Under the green fields lies the complicated benefit exchange between government policies and construction companies. The works try to disclose some hidden fact, beyond the fake-gardens and greens, what catches our attention is the losing of housing right under the mechanism of capitalism. Beyond the sorrow of losing the place to stay, the real problem should be the uneven distribution of resource. The green fields were not measured by their area or volume, but the length of time, since the short period of being a fake-garden will trade them more floors space in the future. The disconnect space in the works indicates the twisted time line, which makes helpless people become out of place.

Anchi Cheng

Born in 1985 at Tainan, Taiwan. Now lives and works in Taipei. MFA of Taipei National University of the Arts. Recent works focused on the housing and living rights of general citizens in the metropolitans. Besides personal works, he also collaborated with performers in exhibitions. Main group shows include "come to pass, a big scenery", "Sucity, a big scenery II", "Con-temporary, a big scenery III" and "Live Ammo". Most recent solo shows are "Dusty debris of a city" and "City Light".



everyone has his own place, Installation

青草地，複合媒材

2011

在鳥居系列作品當中，拍攝的主題是日本神道教建築中常見的牌坊——鳥居，鳥居原先多半設立在進入神社前的庭園，作為分隔人界與神界的象徵之用。隨著二戰時期日本向外擴張與殖民的政策，日本政府為了推行國教而在海外殖民地廣建神社，目前在日本的國境之外，有許多原址為神社的地點已經將神社拆除但是卻留下了鳥居。下道基行造訪這些地點並且拍下鳥居現在被使用的狀態，這些曾經的被殖民地多半早已放棄神道信仰，鳥居可能就被閒置在原地和荒郊野外成為一景，變成叢林的一部份，或者是被當地的居民當做電線桿使用，也有鳥居是倒下的，各自有著不同的用途。從照片當中看見的鳥居，不禁讓人驚異當象徵被去除時，不再被想像所賦予力量的物件變得如此的純粹。這些物件正是時間碎片相互穿插最好的例證，因為時間差異heterochronies的存在讓這些差異地點的瞬時不同於其所處的環境。

下道基行

1979年出生日本岡山縣。曾就讀於東京綜合寫真專門學校，武藏野美術學大造形學部油畫科畢業。作品使用的媒材以攝影和裝置為主，攝影作品內容經常聚焦在人類活動所留下的痕跡。曾在巴黎Cite International des Arts和東京Tokyo Wonder Site駐村，並出版有寫真書「戰爭的形狀」，目前主要的活動範圍為以東京為據點的日本各地。



Torii, C-print, 50.8*61cm

鳥居，數位輸出

2006

Torii is a traditional Japanese gate mostly found at the entrance of Shinto shrine. It's a symbol of transition from the profane to the sacred. The presence of a torii at the entrance is usually the simplest way to identify Shinto shrines. In WWII, with the military activities of Japanese government and the expanding of colonialized territory, Shinto shrines were widely built to honor the power of Tenno. With the end of the war, most of the shrines in colonialized countries were already torn, but the torii were left standing in the fields or applied different functions by local habitants. Artist visited the toriis outside of Japan and recorded their current status with his camera. We are surprised to see how their functions were changed with the lifting of religious or political symbols. The trace people left after their activities became the pieces of time shattered in the same space. They are the heterochronies, gap between times, in the environment.

Motoyuki Shitamichi

Born in 1979 at Okayama, Japan. Studied at Tokyo College of Photography and Musashino Art University. Photo installation and videos are the most used forms of him, in his works we see the trace of human beings which were forgotten easily. He did the artist residences in Cite International des Art in Paris and Tokyo Wonder Site, published photo album "The form of war", now travels mostly in Japan.



Torii, C-print, 50.8*61cm

鳥居，數位輸出

2006

從溫鈞揚的作品「漂浮旅館」之中，藝術家所採取的視點不同於都市框架所設定的均質狀態，而鎖定在都市之中漂流的遊民，對他們來說時間行進的速度和都市中衆多的其他角色，如公務員、上班族、學生等各種角色都不同，而他們的生存狀態也處於一個介於「被看見」以及「沒被看見」的灰色地帶，從遊民這樣的視角來觀看，都市的樣貌正好不同於鉅型都市一般給人的印象，藝術家的所挑選的拍攝地點：如道路和道路中隔的安全島，還有無人居住的廢墟，這些地點在某一個時空當中可能曾經一時喧嚷，並且根據被使用的狀態留下不同的痕跡，但是在另一個時間中他成為一個被都市經濟體排除的物件，空間不再因為使用而有產值。遊民本身以都市居民的狀態存在但是卻被其他的市民忽略，這種半隱形的狀態正好呈現出在都會中異質個體相互遭遇時的張力，實體的存在和想像的不存在兩種力量相互拉扯之下產生了認知的挫裂。這些存在狀態外於都市發展，在都會空間的實踐中他們被排除而呈現出一種不得其所，因此造成在城市巨大的經濟體當中，他們的即刻卻是飄忽的。

溫鈞揚

1985年生於高雄，台北藝術大學美術創作研究所畢業，目前居住生活於台北。作品常探討對於一般生活的不同視角，並提出對慣習日常不同的見解，透過一些意料之外的事件創造與無預期的觀眾們產生互動。主要展覽有《大風景地come to pass》《大風景地II Sucity》《大風景地III 暫時這樣》《雙城跨域，河流、城市與當代地理學的對話》以及《台灣響起：難以名狀之島》。



Tourist Hotel, Installation

漂浮旅社，複媒裝置 2009

In the work "Tourist Hotel", artist chose the real corners which might exist every where in the city we live but easily been neglected by people. It is important for him that artworks take places in the real place instead of a designed one. He applied some "spatial accidents" into the chosen spaces and intended to raise the consciousness of these places to people. He installed beds to some idle sites, so the audiences usually met the artworks unexpectedly. They experienced the situation of gazing on a site of living without the living subject, the imagination of the inexistence homeless provide the chance to swift the status of "to see" and "being seen", also a chance to reflect on their own understandings of a standard living quality.

Chyun-yang Wen

Born in 1985 at Kao-hsiung, Taiwan. Now lives and works in Taipei. MFA of Taipei University of the Arts. Different perspective toward daily life is a popular topic in his works. Through the encounters of unexpected happenings, he brought to audiences new experiences. Main exhibitions include "come to pass, a big scenery", "Sucity, a big scenery II", "Con-temporary, a big scenery III" and "Taiwan calling : Elusive Island" .



Tourist Hotel, Installation

漂浮旅社，複媒裝置 2009

作品透過紀錄片的形式來展開敘事，這在東京淺川河岸上帳篷裡的遊民將自己的外貌裝扮成小丑並且經常和附近居民的小孩玩。但這個小丑的故事並非一個特殊個體的生命故事，而是一種生存狀態的象徵，當中實際企圖討論的問題是一種在社會夾縫中掙扎的角色，透過影片的敘事，藝術家企圖分析這種在社會作用力下不得其所的行動者其身上所被加諸的各種外力分別來自何處，因此她採取一種相當細膩的方式來形容小丑的生活方式、人際關係等細節，把小丑平滑的日常生活處理成一種特殊的景象，將這種能夠容易被理解想像並且得到共感的生活細節，用一種特殊的狀況轉化成不尋常的事。但是這個操作的目的並不在於獵奇，她並未刻意將故事處理得譁眾取寵，而是將長期被忽略的社會角色還原到他應該被注意到程度，也就是說，影片達到了一種「顯微」的功能，而這樣的操作持續出現在八幡亞樹的作品中。

八幡亞樹

1985年出生於日本東京，現就讀於東京藝術大學先端藝術學科博士班。近期重要作品包含《circus tent blue》《美智子教會》等影片，內容關注於帶有都會傳說色彩的社會邊緣人物，如同紀錄片形式又帶有虛構性質的作品，以一種溫和但堅定的姿態反應出對社會現象的批評。主要展覽包含《六本木Crossing：藝術是可能的嗎？》以及水戶美術館的《Reflection：看得見影像的另一個世界》。



circus tent blue, Video still

影像 2007

The short film documented the life of a homeless who dressed up like a pierrot and stayed in the blue tent on the river side next to the bank of Asagawa, Tokyo. The film deals with the details of his living style not only by recording down his daily behaviors but also the interviews with local habitants about their understanding and feeling of having a “special neighbor” With the narrative in the film, we can see the struggling of pierrot under the systematic society, the relationship between him and people from the neighborhood, and the invisible power from the public opinion. The film tells the story of one small being in the society but reflects a big problem in general. Instead of creating spectacles, the artist shed the light on the neglected one who deserved to be seen.

Aki Yahata

Born in 1985 at Tokyo, Japan. Now studying ph.D program at Tokyo University of the Arts. Recent video works “circus tent blue” and “Michiko Church” focus on lives of people on the outskirts of society. The short films reflected her understanding of social problems and reminded us of the reality which were neglected. She has participated in “Roppongi Crossing: Can there be Art?” in Mori Art Museum and “Reflection: The world where images are visible” in Mito Art Museum.



circus tent blue, Video still

影像 2007

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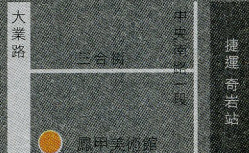
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