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財團法人邱再興文教基金會於1991年成立後，除積極推動春秋樂集以鼓勵國內創作人才之專業發展外，繼而於1999年成立鳳甲美術館，以展覽、推廣活動與跨領域展演等方式，為在地社群眾提專業優質的藝術欣賞環境、播撒藝術的種子。美術館開館至今已逾十四年，在2003年時正式掛牌成為文化部地方文化館的一員，也數次獲得文馨獎及台北文化獎的肯定。

Founded in 1991, Chew's Culture Foundation, in addition to its dedicated promotion of Spring Autumn Music to encourage and cultivated domestic professional music composers, established Hong-Gah Museum in 1999. With exhibitions, campaigns, inter-disciplinary performances, and so forth, the Museum provides an art appreciation venue of quality as well as sows seeds of art for the local community. Having opened for more than 14 years, the Museum received its membership as one of the Local Cultural Museums of Ministry of Culture in 2003. Furthermore, the Museum has been recognized many times with "Arts & Business Awards" and "Taipei Culture Award".



鳳甲美術館長久以來除了持續舉辦教育學程或講座活動，積極推動社區美學教育之外，更以美術館空間作為當代藝術之展出平台，每年定期規劃主題性展覽，如以雙年展形式呈現的台灣國錄像藝術展以及國內外藝術家個展。鳳甲美術館期許自己能成為藝術深耕發展的起點，並經由推動社區文化發展，提昇大眾的精神生活，以展現社區人情溫潤的文化風貌。

Hong-Gah Museum has long been devoting itself to educational courses and lectures to promote aesthetic education in the community. On top of that, it serves as a platform for the showcase of contemporary art via regular themed events such as the biennale "Taiwan International Video Art Exhibition" and solo exhibitions of artists from home and abroad. Hong-Gah Museum expects itself to be the starting point of profound art cultivation, through the promotion of community culture, elevating the spiritual life of the public and ultimately demonstrating local community's cultural landscape in warmth and of humanity.

氣候幻事

展覽簡介

在作家吳明益的島嶼奇幻文學作品《複眼人》裡，太平洋廢棄物帶襲滅了台灣東南鄰海名為「瓦憂瓦憂」小島的前文字文明。該作所描述的氣候力量，被視為一個跨越自然與文明的混合物，同時亦形象化了當代全球化社會漂流於「科技」與「危機」中的「島嶼性」——做為現代性魅影的投射。

〈氣候幻事〉展覽概念援引自通俗文學的新辭彙「氣候幻想」(climate fiction, cli-fi)；「氣幻」意指那類描繪某個反烏托邦的現實—當代世界，因為氣候災難而發展出救贖情節的虛構敘事體。相較於科幻的未來主義，「氣幻」著眼於社會現實與人性回復的重申，並且是對現存物質世界的假設；假想氣候異變、環境災難做為一個跨越當代治理性的混沌力量，破壞與重組已知的經驗與權力秩序。

借用此一概念，本展嘗試提供出一個對當代性中「氣候性」的初步指稱，透過廣義的「氣候」或是「擬造氣候」來理解當代性，或是捕捉與描摹一種介於氣象學、地質學式的當代的感覺團塊，以做為一個對當代描述方法的審視。展覽呈現將以「物敘事」的手法，同時並進經驗與論述兩個方向的鋪展。

方彥翔

Introduction of
A Climate Fictionalism

In Taiwanese writer Wu Ming-yi's islandish fantasy, "*Man with the Compound Eyes*", the Great Pacific Garbage Patch demolished a prehistoric culture of Woensia Island in the eastern waters of Taiwan. In the novel, the power of climate is described as a hybrid that cross through nature and civilization, meanwhile, it configures a picture of contemporary globalised society, floating above the 'technology' and 'crisis' -- Island as a phantom of modernity.

The curatorial concept of "A Climate Fictionalism adopts an emerging terminology in popular literature, "climate fiction (cli-fi)." It refers to a sort of fiction that presents a contemporary reality of Dystopia—the present day, creating its heroic rescue stories through the natural disasters. Compared with the sci-fi's futurism, "cli-fi" is a hypothesis based on the substantial and physical world; it focuses more on the social reality and also re-claims humanity by means of this metaphor of dystopia. It imagines the dramatic climate changes and environmental disasters as a chaoslike power that transcends the contemporary governmentality, deconstructing and reforming the already known experiences as well as the order of power.

By using this concept idea, the exhibition intends to point out a preliminary signifier of 'the climatic' in the modernity, understanding the contemporary world through the 'climate', or 'climate imitating', or grasping and depicting a mass of feelings in-between the Meteorology and Geology, as one of the methodologies of contemporaneity. The project presents itself as a "fiction sans narration", and extends into both the empirical and theoretical ways.

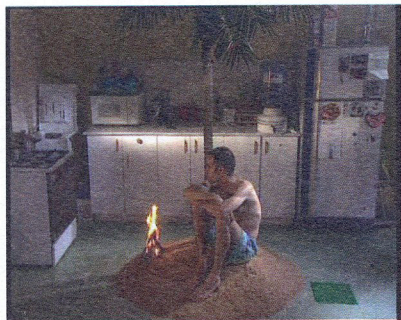
FANG Yen-Hsiang

蓋·班納 Guy Ben-Ner

以色列
Israel

蓋·班納早期的錄像作品反映著家庭生活的疏離，他常運用自我角色扮演與自我控攝，在錄像裡創造出現代人際關係的多重面向，以及當代人的存在處境。作品《柏克萊之島》源自丹尼爾·狄弗的著作《魯賓遜漂流記》，藝術家在住家廚房中建立了一個有沙灘、棕櫚樹的「島嶼」，自己隔離於這個「荒島」上。在《柏克萊之島》藝術家猶如將自己成為當代的普羅米修斯，然而他使用「火」這項技術來達到自我流放，形成一種人際島嶼的氣候性。

蓋·班納的重要參展包含：2005年代表以色列參加威尼斯雙年展、2007年敏斯特雕塑十年展，以及2014年歐洲雙年展。



柏克萊之島 | 1999，錄像，15分

Berkeley's Island | 1999, Video, 15'

Guy Ben-Ner's early video works reflect a sense of alienation of family. By using camera controller and surveillance camera, Ben-Ner often stars in his self-shot videos. The works show multifaceted interpersonal relationship and situations of modern society. *Berkeley's Island* based on Daniel Defoe's *Robinson Crusoe*, the artist creates "an island" of a beach and palm trees in his kitchen. Featuring as the modern Prometheus in the work, the artist isolates himself on this "desert island" and the techniques of "fire" allows him to self-exile. A climate fiction about islanders' interpersonal relationship forms.

Selected exhibitions: Guy Ben-Ner represented Israel in 2005 Venice Biennale; Skulptur Projekte Münster 2007; Manifesta 2014.

1969年生於以色列拉馬特，現居住與工作於以色列特拉維夫
Born in Ramat Gan, Israel, 1969, Currently lives and works in Tel Aviv, Israel

基·哈默斯 Kit Hammonds

英國
UK

基·哈默斯是活躍於英國的獨立策展人與作家，任教於倫敦皇家藝術學院人文學院，教授當代藝術策展計畫。在公部門機構或獨立空間組織的經營與策劃上，基·哈默斯都有相當豐富的經驗與資歷。他以研究導向的策展實踐來探索在公共空間裡次文化運動的可能性。

《科學怪人博物館，或當代普羅米修斯》是一個在未來時，當藝術、美術館、策展人面對環境潰變下更緊急的需求而變得多餘時的一個虛構腳本。它借鑑於鳳甲美術館的館藏，追隨著從現在藝術、科學與文學繪製的過程，呈現為一系列系統性的模型與圖表，提出如何將收藏品和藝術品，更一般性地在緊急需求中使用。

1975年生於英國，現居住與工作於英國倫敦
Born in Sheffield, United Kingdom, 1975.
Currently lives and works in London, United Kingdom



Kit Hammonds works in the field of contemporary art on a range of activities that include curating, critical writing, independent publishing, workshops, lectures and development of emerging artistic and curatorial practices through formal and informal education. His practice plays across boundaries, both geographical and social, frequently focusing on how people work together be they within institutional, corporate, political or self-organised structures. His projects enquire as much into how things are done, and how they could be done differently, as they do towards display and presentation of art and research. Throughout his projects he seeks an openness to the discussion and critical appraisal of social life.

A Frankenstein Museum, or a Contemporary Prometheus is a fictional scenario for a future when art, the museum, and the curator are rendered redundant in the face of more urgent needs following an environmental collapse. It draws on the Hong-gah museum's collection, along with processes drawn from the history of modern art, science and literature. Presented as a series of systemic models and diagrams it proposes how the collection, and art more generally, may be repurposed for more urgent needs.

科學怪人博物館，或當代普羅米修斯 | 2015, 裝置, 尺寸視場所而定

A Frankenstein Museum, or a Contemporary Prometheus | 2015, Installation, Dimension Variable

柏恩諾特·史麥爾德

Berndnaut Smilde

荷蘭
Netherlands

《雨雲》是柏恩諾特·史麥爾德一系列在室內創造雲朵的現地製作環境作品，在空間內誕生出一個令人驚歎的暫時性景觀。這個非物質性的人為雲朵在短時間內聚合，然後分解，像是一個標示「消失」與「形成」的記號，指示出特定場域、獨特位置中的瞬間時刻。同時，雨雲的存在彷彿一個古典繪畫的片段。

Nimbus is a series of indoor cloud-making installation works by artist Berndnaut Smilde. Using specialized technology to control temperature and humidity, he creates a temporary visual spectacle indoors. These intangible man-made clouds gather for a short period of time before dissipating, marking a moment of formation and vanishing located in a specific arena. Ostensibly, *Nimbus* creates an uncommon sight where the outdoor climate occurs indoors; moreover, the work is a response to the intimate interrelationship between this specific formation and prevailing environmental conditions, as well as the artist's observations of the spatial environment.

1978年生於荷蘭格羅寧根，現居住與工作於荷蘭阿姆斯特丹。
Born in 1978 in Groningen, Netherlands, currently lives and works in Amsterdam, Netherlands



杜蒙雨雲 | 2014，數位輸出，300 x 400公分

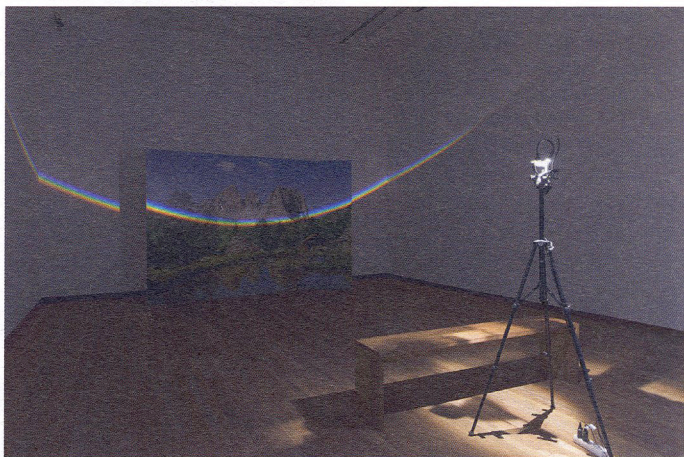
Nimbus Dumont | 2014, Digital C-type Print, 300 x 400 cm

photo: Cassander Eeftinck Schattenkerk

《平面還原》的作品名稱原來指的是一種Photoshop的軟體工具，功能是可以將一個圖層轉換成多個不同的圖層，使檔案成為一個尚未壓縮的圖像。柏恩諾特·史麥爾德將彩色光譜投射到一個影像壁紙。這種壁紙指向的是一種人類對理想化的風景的投射。彩虹的投射可以被解讀為完美和允諾的標誌，但《平面還原》將彩虹以倒掛的方式投射，並刻意讓彩虹的形象延伸到影像外，除了製造乍看彷彿一個理想化的日出，也可以解釋為世界末日的圖像。

The title "*Unflattend*" refers to a simple Photoshop tool, in which one can work in several layers on top of each other. An unflattened file is not yet a compressed solid image.

A color spectrum is projected on to a photomural, making the idealistic landscape even more desirable. The suggestion of a rainbow can be read as a sign of perfection and promise. Placing the rainbow upside questions these values again. What initially looks like an idealized sunrise could also be interpreted as an apocalyptic image. The rainbow continuous outside the image onto the exhibition space.



平面還原 | 2012，輸出壁紙、稜鏡、燈光，尺寸視場所而定

Unflattend | 2012, Photomural, prism, light, Dimension Variable

奇亞努許·莫塔勒比

Kianoosh Motallebi

英國/荷蘭/伊朗
UK/Netherlands/Iran

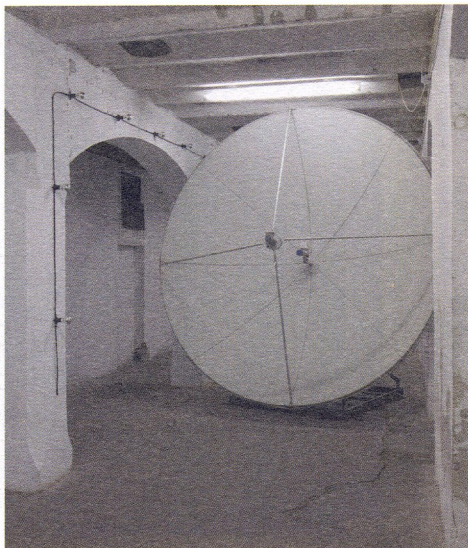
奇亞努許·莫塔勒比的作品創造了一種具有觀念主義的科幻情境，指出或整合藝術與科學間並不存在衝突性。

《你的神在何方》一作中，通常被安裝在風景或建築最高點的的衛星碟盤，現在位於具有收訊限制的室內空間裡，它不再是指向衛星環繞星球航行的軌道，而是朝著展覽中的觀眾。在這場景中，衛星碟盤成為了一個障礙，而非探訪遠處事件的接收物件。《你的神在何方》指向一個悖論的場景，在其中遠距離溝通的需求被觀看身邊事件的需求取代，鄰近取代了遠方。

Kianoosh Motallebi investigates a sci-fi atmosphere within the spirit of conceptualism. his works reintegrate the conflict between science and art which in fact doesn't exist.

Normally placed at the highest possible point of a landscape or a building, in *Where is your god now*, the satellite dish is now placed indoors with limited reception available. It's focus is no longer on satellites orbiting the planet but the viewer of the exhibition. In this scenario the satellite dish becomes an obstruction rather than an object of reception, meant to give access to events far away.

Where is your god now points to the paradoxical scenario in which the need to communicate over vast distances has replaced the need to see events within one's near vicinity, where the distant has taken over from the near.



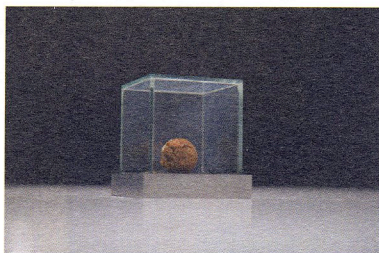
你的神在何方 | 2014，衛星碟盤，300 x 350 x 90公分

Where is Your God Now | 2014, Satellite Dish, 300 x 350 x 90 cm

1983年生於英國利物浦，現居住與工作於英國倫敦
Born in 1982 in Liverpool, United Kingdom,
currently lives and works in London, United Kingdom

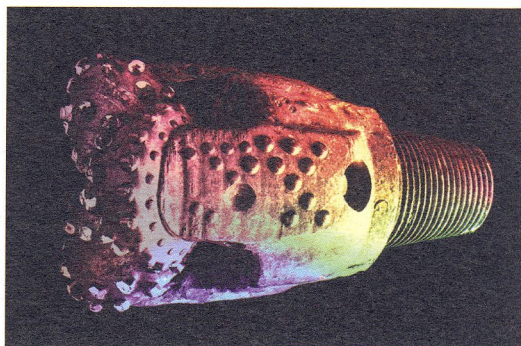
《地之球》是一個混合地球上94種天然存在元素的一英吋球體。對藝術家而言，此球體指涉著在我們存在之前的時間、我們原始起源的構成物質。同時，奇亞努許也提醒我們在未來彗星的撞擊或其他災難將人類滅絕。

Terrestrial Ball is a 1 inch ball that comprises of all 94 naturally occurring elements on earth. For the artist, the ball refers to a time before we existed, to the building materials we originate from. At the same time, Motallebi reminds us of a future in which the impact of a comet or other catastrophe wipes us out.



地之球 | 2010，混合地球上94種元素、一英吋球體

Terrestrial Ball | 2010, 1 inch ball, 94 naturally occurring elements on Earth



原子即是原子 | 2014，石油鑽頭，40 x 40 x 60公分

Atoms are Atoms | 2014, Drill Bit, 40 x 40 x 60 cm

克里斯托夫·舒瓦茲 Christoph Schwarz

奧地利
Austria

克里斯托夫·舒瓦茲的創作計畫主要圍繞在自我涉入的設計上，在表演、裝置、短片中揉捻現實與虛構，成為精準呈現的幽默表述，並且在各個國際展覽與影展中發表。在《超級貨輪》裡，舒瓦茲得到了一個利用搭乘集運貨輪，從歐洲旅遊到中國的機會，貨輪由半自動航程控制，他是整段航程中長時間唯一在船上的人。為了克服孤獨與無聊，他開始錄影記錄這段的猶如當代方舟的全球旅程。

1981 年生於奧地利維也納，現居住與工作於奧地利維也納
Born in 1981 in Vienna, Austria, currently lives and works in Vienna, Austria



超級貨輪 | 2011, 錄像, 13分

Supercargo | 2011, HD Video, 13'

Christoph Schwarz's projects mainly emerge out of self-involved set-ups, in which he blends fact and fiction into humorous narratives that can find their respective formal shape in performance, installations, and short film, and have been shown at exhibitions and film festivals internationally.

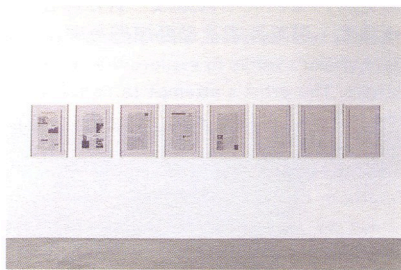
In *Supercargo*, Schwarz took the opportunity to travel on a container freighter from Europe to China. As a ship steward on the "MS Confidence" – operating on a "semi-automatic routine" – he was the only person on board for the longest parts of the voyage. To overcome isolation and boredom he began to document his trip on video.

阿尼耶絲卡·庫倫 Agnieszka Kurant

波蘭/美國
Poland/USA

1978年生於波蘭洛茲，現居住與工作於美國紐約
Born in 1978 in Lodz, Poland, currently lives and works in New York City

阿尼耶絲卡·庫倫的作品探索著非物質與想像（如：小說、傳聞、幻影）如何影響當代世界中的政治與經濟系統，搭建虛構與真實、不可見與確在、過去與外來之間斷裂的橋樑。她的創作中分析物體雜揉與轉移中的狀態，那做為連結於價值、靈光、著作權、發行、生產、銷售、所有權之間的複合關係，將歷史、地理、科學、文學電影編織在一起，並且分析集體記憶、非物質勞動、模因突變、集體意識的操作，或編輯過程作為一種美學和政治的行動。庫倫探索的「未知的未知」或者邏輯的洞隙，從一方面而言，混淆或擴張了我們對真實與想像的理解。



近未來 | 2008，溫度感應墨水絹印於報紙，57 x 37.5公分 x 8件

Future Anterior | 2008, Thermochromic ink silkscreen on newsprint, 57 x 37.5 cm x 8 framed pages

Agnieszka Kurant investigates the ways in which the immaterial and imaginary such as fictions, rumors, and phantoms influence political and economic systems of the contemporary world. Bridging the gap between fiction and reality, the invisible and tangible, past and present, her work analyzes hybrid and shifting status of objects as they relate to complex relationships between value, aura, authorship, distribution, production, distribution and ownership. Weaving together elements of history, geography, science, literature, and film and analyzing collective intelligence, immaterial labor, mutations of memes, manipulations of collective consciousness or the editing process as an aesthetic and political act, Kurant probes the “unknown unknowns” of knowledge, or gaps in logic, in ways that both confuse and expand upon our understandings of the real and the imaginary.

空氣權II | 2015，磁石、泡棉、木、電磁裝置、特製台座

Air Rights 2 | 2015, Powdered Stone, Foam, Wood, Electromagnets, Custom Pedestal

島袋道浩

Shimabuku

日本
Japan

日本藝術家島袋道浩的作品常以旅行、動物或食物，來探討一種與異質或他者的偶然會面與遭逢。在早期的觀念性作品，如：《尋鹿記》、《帶著章魚去旅行》透過與無法言語的動物進行不可知的溝通，或在《南半球的聖誕節》裡，藝術家試圖顛倒緯度，假想南半球的冬日。在他的作品裡留下廣闊的空白，猶如一個等待去倒轉約定俗成慣習的空間。藝術家不僅在創造一種虛構的文化地理學的向度，更像是去穿刺出主體性的裂縫，將之擴大與扭轉。展出作品《停且想》是設置在關渡平原田野間的告示牌裝置，延伸自近期出現在島袋道浩作品中的關鍵性警語——「停」然後「想」。它可以被視為是對當代生活氣候的指令。

1969年生於日本神戶，現居住與工作於柏林
Born in 1969 in Kobe, Japan, currently lives and works in Berlin, Germany

Themes such as travel, animals and food are often deployed in Japanese artist Shimabuku's works to explore the heterogeneity and a chance encounter with others. The artist's attempt to communicate with animals in his early works, like *In Search of Deer* and *Then, I decided to give a Tour of Tokyo to the Octopus from Akashi* carry out the invalid. *Christmas in the Southern Hemisphere*, the artist tries to turn latitude up side down and to imagine the winter time in the Southern hemisphere. The widespread blanc in the work as if a concept of space by convention is shifted. The artist not only narrated a cultural geography but reverse the subjectification and elaborate. A site-specific work *Stop and Think* extending from a series, warning label -"stop" and then "think", is placed in Kuandu plain as a command to react to the weather warning.

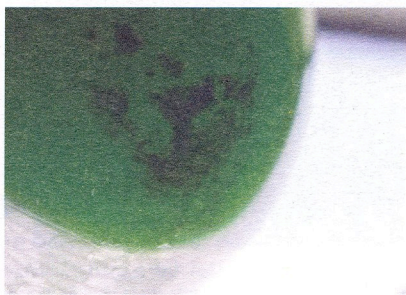


停且想 | 2015，告示牌裝置，尺寸視場所而定

Stop and Think | 2015, Billboard Installation, Dimension Variable

優養化做為生態危機是基於藻類過量繁殖耗盡水域中的水溶氧量，致使水域內生物乃至藻類本身，因缺氧而死亡徒留一份滅世景觀。但其水域的優雅的色澤與介乎於生死命題的特殊屬性，又何嘗不是一份美學經驗的給出？吳樹安以一年的時間，在一玻璃器皿中持續添加氮磷肥料與空氣，使器皿中的水域持續在高度優養化的狀態。藻類大量繁殖同時快速死去，而屍骸則因為腐化速度較慢，逐漸於器皿中凝結成黑色的團塊，有如一不斷改變色澤的寶石。

本展吳樹安將一陪伴其長達七年的萬年青子株置入其中。瓶中的種種能否提供萬年青足夠的生存條件，或致使其死亡？萬年青是源於東亞且經常用於室內觀賞的植物；而由水種植萬年青，亦是其常見的室內觀賞植物之養殖方式。也因此《永綠》欲提出的美學想像除了生活美學，亦是一份關乎生命共存的挑戰。



永綠 | 2015, 裝置, 尺寸視場所而定

Ever Green | 2015, Installation, Dimension Variable

Eutrophication is an ecological crisis resulted from an algal bloom which over-consumes dissolved oxygen in a water system. The death of aquatic animals by lack of oxygen forms a spectacle like the end of the world. The serenity and the color of the water body create an aesthetic experience and share an attribute of life and death. Wu Shu-An has constantly added NPK fertilizers and air into a glassware vessel for one year in order to keep the water system in a high level of eutrophication. The algal bloomed rapidly and died off. The dead algal decomposed slowly and became black clumps like gemstones change colors in the water.

Wu later planted a *Rohdea japonica*, which he has owned for seven years, in the glassware vessel and tested whether the plant would live or die. *Rohdea japonica* is an ornamental plants native to Eastern Asia. As a houseplant cultivated in water, it indicates an common growing method for indoor houseplants. *Ever Green* intends to propose an aesthetic imagination of lifestyle as well as a challenge to survive and to coexist.

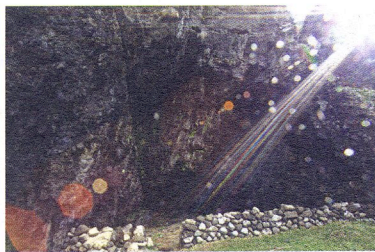
吳其育

Wu Chi-Yu

台灣
Taiwan

若林正文在《台灣戰後政治史》提到：若中國在台灣第一次民選總統期間，所發射的飛彈是穿越了島嶼的上空，不知結果將會如何？這道從未真正劃過熱帶島嶼天際的火光，只曾經閃耀在基隆與高雄外海，也成為藝術家欲意透過傳說去虛構的想像光線。

《折射》一作循著採集蘭嶼島嶼光線傳說的線索，發覺了蘭嶼達悟族的創世神話兩次大洪水的虛構地質學（包括：聖經中的創世紀，以及比聖經年代更久遠的大洪水），進行一種影像的虛擬考古。如果寰宇主義以及全球化觀光熱潮創造了極光神話：在長期陰天的國度宣傳只有萬里無雲時可以見到的極光光芒，目的是為了創造一個消費主義的共同記憶；《折射》則是透過追尋著蘭嶼島嶼光的傳說以達到相反的目的，去理解島嶼中（台灣與蘭嶼、島嶼和島嶼間）不可見卻一直存在的「折射」——形象與主體化中一再鏡射、殊異化與同化的過程。



折射 | 2015，錄像裝置，尺寸視場域而定

Refraction | 2015, Video Installation, Dimension Variable

動畫/丘垂裕 特別感謝/周家輝

CGI: CHIU Chui-Yu, Special Thanks to Kurt CHOU Chia-Hui

In the book *Postwar Political History of Taiwan*, Lin Zheng-Zhang proposed a question that if China had fired missiles over Taiwan island, what the situation would be today? Fortunately, it never happened like this. Missiles were never fired over the tropical sky but only sent off the ports Keelung and Kaohsiung. The hypothesis and the legend inspired the artist's use of narrative in the work *Refraction*.

The artist collected clues and discovered Dao's myth about Book of Genesis in Orchid Island and the fictional geology of two floods (including stories like the Book of Genesis in the Bible, great ancient flood's occurrence before Genesis flood.) With the finding, the artist start a visual study of fictional archeology. If a global craze for tourism and cosmopolitanism create the legend of auroras, promoting auroras, which only seen in a clear sky, in a country for frequent cloudy weather aims to create a collective memory of consumerism. *Refraction* did the other way around. In search for light myth in Orchid Island, the work tried to understand the invisible but existing process of "Refracting" in between Taiwan and Orchid Island- a process of heterogeneity and assimilation of identity and subjectification".

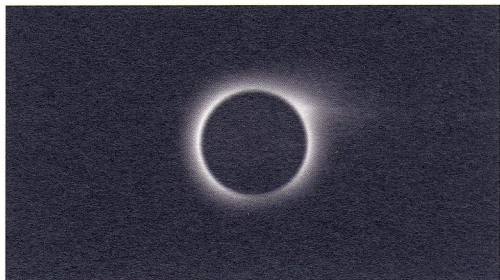
1986 年生於台灣台北，現居住與工作於台灣台北
Born in 1986 in Taipei, Taiwan, currently lives and works in Taipei, Taiwan

泰國
Thailand

1977年生於泰國，現居住與工作於泰國曼谷
Born in 1977 in Thailand, currently lives and works in Bangkok, Thailand

傑括瓦·尼坦隆 Jakrawal Nilthamrong

傑括瓦·尼坦隆在他過去的作品中一直探索著「重力作為業力」的這個概念，包括《人與重力》計畫（2008-2009）、《零重力》（2012），其中演示了不可視的重力做為那始終影響人類生存處境的「業力」。《重力與歷史》是一個多媒體裝置，結合了跟隨著月球影像同步的夜光壁畫，以及關於重新安排緊急疏散場景的錄像。作品背後呈現了兩種自然力量的交會：一是地底世界地殼運動的力量，一則是月球的潮汐引力。在《重力與歷史》中，藝術家試圖去追溯人類歷史中重複的暴力。在今日軍政府泰國，此國家似乎回歸常態。再也沒有像過去六、七年間政治衝突中街頭的抗議者、城市的炸彈攻擊、狙擊手。但是所有的平靜可能只是一種暫時的幻象，並等待著歷史重演。藝術家提問著：我們究竟從歷史的反覆性中習得何事？



重力與歷史 | 2015，錄像裝置、壁畫，尺寸視場域而定
Gravity and History | 2015, Video Installation, Wall Painting, Dimension Variable

Jakrawal Nilthamrong have been exploring the idea of "Gravity as Karma" in his past works including *Man and Gravity* project (2008-09) and *Zero Gravity* (2012), which demonstrate invisible gravity as karma that always effects human condition.

Gravity and History is multi-media installation consists of wall painting with glow-in-the-dark paint, which synchronising with the video image of the Moon, and a video showing a re-enactment scene of Emergency Evacuation. The work represents two natural forces; one is underworld (moving earth crust) and gravitational attraction of the moon (tidal force). In *Gravity and History*, the artist intends to date back to the repetition of violence on human history. Under the current of military government after the coup in Thailand, the country seems to back to the norm. There is no more street protesters, bomb attack in the city and snipers like during last 6-7 years of political conflict. But all these norm can be only temporary illusion and wait for the history repeat itself. The artist question at: what we have learned from this repetition of history?

策展人簡介

About Curator

方彥翔

FANG Yen-Hsiang

1981生於台北，畢業於台灣藝術大學造形藝術研究所，現工作、居住於台北。現為獨立策展人／藝術家，目前從事策展、藝評書寫與創作等多樣的藝術領域。自2002年起參與替代空間（包含「打開-當代藝術工作站」與「乒乓藝術工作站」）之營運，開始了策展工作。曾共同創辦刊物「GAZE當代藝術線上期刊」（GAZE e-journal），現今為「台北當代藝術中心」理事會一員。代表作品包含：2006「築·體·場·境」、2009「Mobile Man」、2012「Post Office」、「自製生活」。

Fang was Born 1981 in Taipei, Taiwan, he graduated from National Taiwan University of Arts. Currently lives and works in Taipei, Taiwan. As an independent artist/curator works on multiple fields of art practice, FANG starts his curatorial experiences in running the artist initiated space "Open-Contemporary Art Center (OCAC)" and "Pingpong Art Space" from 2002. In recent years, he launched the young art critics assembly "GAZE e-journal". Now he is one of the board members of "Taipei Contemporary Art Center." His works includes: "System in Structure" (2006), "Mobile Man" (2009), "Post Office", "Asynchronous Lifeworld" (2012).

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