

無姓之人

~~The Nameless Men~~

我以我在 2011 年的個展「無姓之人」，再劃上一個叉叉，「無姓之人」成了這次的展覽命題。「無姓之人」所指的，就是那無人稱的角色、總是在我作品中示意著嫌疑犯與受害者的那兩位中性的、無個性的替身，因此無姓之人即是現實的否定。在過去的創作中，我總是依據新聞事件，並以這兩位友人的形象來示意與演出新聞所描述的故事。然而在此次展覽中，我計劃將「他們的現實」做為創作對象。這或許是一種對我自身創作的破梗或反叛，但也是通過雙重否定的真實告白。對我自己而言，有著兩層的意義：過去我以他們的形象，透過消費他們來表現事件景觀，而在此次計畫中則試圖還他們一個公道；另一方面，我直接將他們製作成事件—景觀，這一次才是真正意義上的消費他們。是現實，也是現實的徒勞無功。

I use the title of one of my solo exhibition in 2011 “The Nameless Men” and add a line-through it, so “~~The Nameless Men~~” becomes the title of this exhibition. The meaning of “the nameless men” are the roles in my art; they are substitutes, neutral and non-personalities, always playing the roles of crime suspect and victim. My past works were always in accordance with news issues, and I used two of my friends’ figures to re-perform the news stories. However, in this exhibition, I plan to use “their reality” to be my new work objects. It is maybe a confession or rebellion from my past art, but is the proclamation through the way of “double-negation”. For me, it contains a double meaning: before I consumed their images to show mass media spectacle, but this time in the plan I will try to compensate for them. With the other contrary meaning, this time I also consume them in their real meaning. It’s the reality, and it is also in vain.

袁志傑之一 Yuan Zhi Jie --1

輸出於棉紙、聲音 image output on cotton paper, sound

過去創作我總是尋找新聞事件，以袁志傑的形象製作。而這件作品我則依據袁志傑本人的記憶——關於他爺爺的自殺，以及父母的分離，所創作的一系列繪畫。但在故事中所有的角色——爺爺、父親、母親，仍以袁志傑與陳良慧的形象繪製，並在部分構圖上安插、模擬過去的作品畫面（那些關於新聞事件的材料），將素材重新組裝。我試圖透過這種「鬼打牆」，將袁志傑的記憶變成為錯亂的場景。

My past artworks are always searching for news issues and remade from the figure of Yuan Zhi-Jie. This time I make the new series of artwork based on Yuan's memory—about his grandfather's suicide and his parents' separation. But all of the roles (grandfather, father and mother) still use Yuan Zhi-Jie and Cheng Liang-Hui's figures, and part of the drawings will be inserted into my old artworks, reassembling and simulating news issues again. I try to use the endless “chasing tail” mode to turn Yuan's memory into disorderly scenes.

袁志傑之二 Yuan Zhi Jie --2

數位輸出、聲音 digital output, sound

我挑選兩張過去所拍攝的袁志傑照片，並依其繪製輸出成巨幅肖像畫。照片中的袁志傑，正擺著我所安排的、某個「新聞事件」片刻的姿勢，以供我繪畫。但此時僅僅只是描繪著「素材」本身，已不具有過去所設計好的故事情節。一旁的聲音是袁志傑敘述著他被拍攝與描繪的尷尬，以及他對於「這件作品」的尷尬：肖像畫的展示或許來自於袁志傑的尷尬狀態。

I choose two of Yuan Zhi-Jie's photos that I took before, and use them to draw and output to huge portraits. The Yuan who is in the photos was posing in postures for some “news issues” I chose. But for this artwork, I just draw the “source material” itself, no more stories put on the material. The artwork plays on Yuan's talking sounds, in which he describes how embarrassing it is to be my artwork model, and how embarrassing to “this artwork”: the display of the portraits maybe comes from Yuan's embarrassing condition.

陳良慧 Cheng Liang Hui

數位輸出、信 digital output, letter

我挑選一張過去所拍攝陳良慧的照片素材，並繪製輸出的巨幅肖像畫。旁邊放置著我寫給已經分手、許久不再聯絡的「前女友」的一封信。這封信（以及這個作品）並未事先知會她，而僅是在這場展覽中存在。我不知道她是否會看見這封信，「前女友」處於我自身感官的臨界點：對我自身而言是極度深刻且現實的，但同時也只是消費著「過去」的一種記憶景觀。

I choose one of Cheng Liang-Hui's photos that I took before, and use it to draw and output to a huge portrait. She is my ex-girlfriend, and we didn't contact for a long time. I put a letter nearby her portrait, and I don't tell her about the letter and this artwork in advance. This letter only exists in the exhibition. I don't know if she will see the letter or not, but the role of “ex-girlfriend” is my tipping point of sense. For me, she is extremely impressive and real, but in the meantime, the artwork is just consuming my past memorable scenes.



