

陳哲偉 《時光之舟》——展出作品明細表

編號	作品縮圖	作品名稱	尺寸	媒材	影片長度	創作年份
1		時光之舟 — 成舟 The Vessel of Time (I)	尺寸依空間場域而定（每張54.4x39.3公分，共104張） Dimensions variable (54.4x39.3cm, 104 pieces in total)	複合媒材裝置 Mixed Media Installation	×	2017
2		時光之舟 — 乘舟 The Vessel of Time (II)	依空間場域而定 Dimensions variable	雙頻道錄像裝置 Two channel video installation, color, stereo sound	12分30秒 12 min 30 sec	2017
3		時光之舟 — 沉舟 The Vessel of Time (III)	依空間場域而定 Dimensions variable	單頻道錄像裝置 Single channel video projection, color, stereo sound	58分20秒 58 min 20 sec	2017
4		時光之舟 — 船上的人 The Vessel of Time (The Passengers)	依空間場域而定 Dimensions variable	單頻道錄像裝置 Single channel video projection, HD animation, black & white, silent	無限循環 Endless loop	2017

陳哲偉 《時光之舟》——作品說明

編號	作品縮圖	作品名稱	作品簡要說明（中英文）
1		時光之舟 — 成舟 <i>The Vessel of Time (I)</i>	<p>邀請精神病友們自主參與繪畫工作坊——繪製記憶中的船舶。失去主體性之靈魂擺盪於歲月大海間，是如愚人船寓言般的驅逐漂流於此，抑或是為了度過浩劫所自行搭建之方舟？讓這些被社會歸類在正常之外的他者，藉由繪畫的形式，承載生命的實踐與想像，在現代性發展的劃分下提出自己所主觀經驗的世界。</p> <p>Chen invited the mentally ill patients to draw vessels based on their own life experiences for <i>The Vessel of Time (I)</i>. Being deprived of subjectivity, these people have been cast adrift in the ocean of time. However, are they drifting apart from restriction like the Ship of Fools or the Noah's Ark that flee from great calamities? Those who have been classified as abnormal by society embark on their practice and imagination through painting, proposing their own subjective view of the world among the categorization of the modern world.</p>
2		時光之舟 — 乘舟 <i>The Vessel of Time (II)</i>	<p>拍攝、採訪玉里鎮上接納精神病友工作的店家，影像同時穿插職業復健的勞動過程，試圖拉出兩端的想像與現實境況，探討近年拒絕雇用精障者或與其共處同住等社會現象，以及附著的價值與形象、污名與排拒。</p> <p>Through filming the employers that have accepted mental patients and the process of rehabilitation, <i>The Vessel of Time (II)</i> reflects how the general public views the mentally ill in a complicated social structure. It also hints the stigma and isolation towards the mentally disabled in the society.</p>

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3		<p>時光之舟 — 沉舟</p> <p><i>The Vessel of Time (III)</i></p>	<p>以生命經驗的旁白，重新尋回沉沒的個人記憶、敘事與影像，是為集體發聲的（個人）歷史，反映其中主動被動的抗衡關係、時代壓抑下的潛意識及隱匿的權力與政治。影像中的個人精神世界，是獨白或對話，也是連綿意識或如夢語言，更是他們以自身生命書寫的詩句。</p> <p><i>The Vessel of Time (III)</i> recounts life experiences and rediscovering lost memories, narratives and images to give voice to personal history. It reflects the counterbalance between the initiative and passive, the subconscious under the pressure of an era, hidden power and politic. The private mental worlds of individuals are presented as monologues or dialogues, the continuous consciousness or the language of dreams. It's also like a poem written by mental patients in their own lives.</p>
4		<p>時光之舟 — 船上的人</p> <p><i>The Vessel of Time (The Passengers)</i></p>	<p>以精神病學檔案的病友肖像作為實踐，提出對應於影像裡人物與自我的辯證關係。透過將檔案手工打磨、消去面孔，做出物質性破壞等工序，象徵性地詮釋生命之磨損。同時刻畫出在現實中無法現身之面孔，試圖從被壓抑的歷史陰影中重新顯現主體；無聲之形象也再次回應長期話語權的喪失及所處的啞默位置。</p> <p><i>The Vessel of Time (The Passengers)</i> uses the archival portraits of psychiatric patients that draw attention to dialectical conditions of figures within the images and the film. Through hand polishing and erasing the facial features within the archives, Chen adopts material damage as a metaphor for the wear and tear of life. The work depicts the faces of those who are unable to present themselves in real life, endeavoring to free the subjectivity of mental patients from the oppressive history. Also, the silent moving-images hint to the vulnerable position of individuals who have lost the right to speech.</p>