

## Null State

### 新聞稿

在計算機系統中，一個變數的狀態可能是零與一以外的“null”，是一種未知的狀態。

對於年輕的藝術家們，成長過程中經驗著許多被符碼化的台灣主體，也常在報章媒體上看到「台灣主體」、「凸顯台灣主體」等等話語，顯示我們的精神狀態中對台灣如何作為一個主體，以及如何能夠被看見充滿一種集體焦慮。作為影像製造的呈現，攝影一方面是一種個人與社會、政治、經濟等各種勢力交互影響、再現的場域，另一方面，主體卻又是難以確知與再現的。透過各種不同觀看的技術，主體是一種藉由圖像轉譯的結果，在觀察者與被觀察對象之間交纏的動態現實。本展試圖反思透過影像發現台灣文化主體性的取徑。除了討論各種觀看的技術引領觀者看到什麼樣的台灣；更側重這個「被看見」的台灣（主體），有多少部分是受到技術支配與建構的影響。在此意義下，主體是一個懸缺而待定的狀態，“Null State”就是台灣。

In a computing system, the variables can be neither zero nor one, but “null” – a state of the unknown.

For fellow artists that were born in the 80s, we see the subjectivity of Taiwan codified in our experience growing up, often seeing the slogans and narratives of “Taiwan’s subjectivity” and “showcasing Taiwan’s subjectivity” in the media. All of these is indicative of the collective anxiety in the nation’s psyche toward how Taiwan function as a subject and how it can be seen. Photography as the presentation of image production is a battle field where the power struggles between an individual, society, politics, and economy mutually influence one and another. Both subject and object of gaze are under constant dynamic construction. Viewing subjectivity with various technologies of gaze is an ongoing reality that is translated by imageries. This exhibition seeks to subvert the reasoning of using images to debate the cultural subjectivity of Taiwan. In addition to evoking a discussion around the type of Taiwan a certain form of technology directs the viewers to see, the exhibition will spend more time to examine: to what degree the “Taiwan / Subject” that we see is dictated and constructed by technology?

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