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- 1. Please wear a mask when you come to visit**
- 2. Please prepare wet wipe or anything that contains disinfected and sanitized effective ingredients**
- 3. Only allow one person in the space at a time to view works**
- 4. Please stay at least 180cm safe social distance**

Many thanks for your understanding and cooperation!

DUE TO COVID-19, WE CURRENTLY ONLY ACCEPT APPOINTMENT TO VIEW THE EXHIBITION ON-SITE. YOU CAN ALSO REVIEW THIS EXHIBITION OFF-SITE BY REVIEWING THIS INTERACTIVE PDF HERE.

****Best viewed with Adobe Acrobat.**

如何觀展

1. 線上瀏覽
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由於新冠病毒疫情影響，目前觀展方式僅接受事先電郵預約或是選擇線上瀏覽。

****由於新冠病毒影響，為保護大眾及工作人員公共安全，請實地來訪的觀眾配合以下措施：**

1. 進場一律帶口罩
2. 請自備酒精消毒濕紙巾
3. 因內部空間場地狹小，進場參觀時，最多一人
4. 請保持至少**180公分**的安全距離

感謝你的支持與配合！

****請使用 Adobe Acrobat獲取最佳線上瀏覽方式**

Preface

Concept

Statement

Gallery Map

Review Online

Review by Art Plus

Postscript

前言

策展概念

論述

現場展覽地圖

線上展示作品

評論

後記



花蓮美崙公園仿米奇老鼠

文/陳雯俐

讀高中的時候，通常來載我們放學不是小妹就是媽媽。而回家的路通常可以走海線或是走山線，看那天開車的人心情。有時候要趕回去做菜，媽媽或小妹通常會選最近的一條路走，而那條路接近美崙公園的側邊道路，通常是三叉路，要轉彎的時候，一定會看得到很奇怪巨大仿迪士尼米奇老鼠的水泥雕塑，跟你比著Ya的手，嘴巴微笑在臉上的比例，讓我覺得混身不舒服，每次經過的時候，我的頭都會故意撇開，往別的地方看或是低頭睡覺。

等到有機會真的去到日本迪士尼看到米奇老鼠的巨偶，買回來一張黑白米奇老鼠海報貼在自己房間牆上，我常常想，要是華特迪士尼本尊看到這尊在花蓮美崙公園仿米奇老鼠的水泥雕塑作為花蓮美崙公園的地標之一，不知道他心裡會有怎樣的感受？而且我納悶的是，當初是誰做的？為什麼要選有兩個大耳朵很像米奇老鼠的角色作為雕塑品的主角？因為臉和五官及俱指標性的大耳朵比例問題，一看就知道是仿的，卻沒有人來告他們著作權或是智產權違法？

隨著年紀越大，看了久了，卻也漸漸麻痺。只是每次要是和朋友來說要去美崙公園爬山，我常常就跟他們說，你要是看到很像米奇老鼠那個醜醜的地標，美崙公園就到了。現在想起來，我好像小時候學校戶外教學或是郊遊，也常常去那地方。搞不好有在旁邊一起拍照過，但我也記不得了，可能是弟弟有在那拍過照吧？高中三年，幾乎那條常常得經過回家的路上，總是會看到這隻「米老鼠」。

最近查查新聞，居然變成台灣百景之一。但大部分花蓮土生土長的在地人跟我有一樣的感受，長大了就覺得看的很奇怪，甚至有些人覺得很詭異，尤其是晚上經過，看到路燈往那隻米老鼠身上照。重點是花蓮市公所真的把這隻米老鼠當作是歡迎外地人來花蓮一遊的一個入口地標，下面還有「歡迎光臨」的石牌來歡迎開車經過的民眾。上網查一查，已經有30多年的歷史，應該是我出生前幾年還在宵禁戒嚴的時候。雕塑此地標的人叫做余望秋，被前花蓮市長魏木村委託，在廢棄的軍用碉堡上重新利用空間，說是要塑造具有寓教於樂功能的雕像。

老實說，花蓮為拼觀光，常常做一些令人匪夷所思的決策和公共雕像及建物，沒有什麼原創性，有的只是仿製、複製和抄襲。比如說前幾年的番黃鴨，為仿荷蘭概念藝術家佛洛倫泰因·霍夫曼所創作的巨型橡皮鴨的公共藝術創作概念，特別做了一隻巨型便宜版番黃鴨在花蓮鯉魚潭上置放。真要說什麼寓教於樂的功能，我看是教導新生代創作者千萬不要自尋短路，毀了創作的真諦和誤導民眾對公共藝術的了解及認識。

*** Resurrection is not a second life, but the self-righting movement [redressement] whereby the horizontal course of a life turns into a vertical signal. And this is also flesh, for this proper, irreplaceable life thus rights itself. This is also a manifestation of what is not manifest—of sense and of truth. Together incarnation and resurrection interpret a single thought: the body is the event of spirit. Its advent, its coming [venue] to the world, its unexpected arrival [survenue], its irruption, and its passage. This also means: spirit does not hold itself outside the world, it opens in its midst.**

— Jean-Luc Nancy

HOMILY

WRITTEN BY DARREN TESAR

Patrick Gantert's art making is difficult to explain because it isn't what it seems, even though that hesitation cannot be encountered or even seen. It isn't visible because much of what inspires me about Gantert's image making (not to mention the way his objects throw this system out the window) is precisely in what I cannot be "made present to" when I see it, namely the capacity of vision to attempt to step outside itself by something made, thus, outside, albeit temporarily, the world (the newly born). So forgive me if I do not touch on anything particular, the unique grain of Patrick Gantert's curiosities, affiliations and lived experiences that are essential. Still, I trust these qualities are acceptably "not self-evident" and constitute the very reason viewers like to explore meaning through his meaning, the world through his movement in it, etc. Instead, I will be spending the entirety of this curatorial statement on dismantling what is supposed to be the only self-evident features of his artwork, namely that he renders representational imagery to a level we say is "photo-realistic" and that he embraces the lateral momentum afforded by a wide range of visual and cultural vernaculars. I will begin with the later and end with the former.

A strategy Patrick Gantert employs with great frequency is a kind of blind referentiality. His work consistently refers back to itself and other prerequisites that a viewer may or may not possess. Imagine the dust cloud created when two cartoon characters fight—hands, legs, words, objects, fluids, all circling around. In a word, non-locality.

Non-locality gives language to (not necessarily perception of) phenomena always and only entangled, whereby those particles that constitute phenomena interact so intimately with each other, they become permanently correlated, or dependent on each other's states and properties, they effectively lose their individuality and in many ways behave as a single entity.

All imagery behaves this way, be it through our own optics, continually being dis-enclosed (remediated) by

perceptual organs that have not yet found their end to becoming further modified from within and without our own doing, or by those involuntary images Walter Benjamin spoke of: that we never see an image but an image is just all prior images super-imposed over the one we now stand in front of. Therefore, every image is already outside its own instance by itself not being "in itself" to begin with. Fortunately, rather than collapsing into some absolute form of iconoclasm, the opposite is true, namely the possibility in removing all those additional and necessary "s's" to imagery by virtue of their being-in-common without any "real" commonality.

Taking this somewhere else, I would like to fixate on what affords Gantert's imagery to even take place (become legible, visible or, even, visual) to begin with. Much of his pictorial output represents a high level of fidelity to an observed arrangement. The crucial point when looking at Gantert's imagery starts here: this high fidelity already places you, the viewer, into a state of recognizing appearance that is over-examined, thus unseen, by becoming instantly correlated into your optical background (gazing into clear pools of water, mirrors, photographs, video conferencing, etc) that we cannot intentionally unwork from the artwork impressed on our eyes. It just happens. These scratches and rubs of material cannot help but be what they are not, namely their very real and blind material trace. This gives all representational imagery an prostrational quality on a purely physiological level, despite centuries of discourse on imitation, illusion and likeness. All that, all that only takes place after the eye has already surrendered to its very visibility. Surrendered in a trust (without our consent) that the physiological plays out, optically, in the gaze. It is in this, namely the visibility we cannot rescue ourselves from seeing, that Gantert's work becomes, to me, spiritual in character. Gantert plays out those few millimeters of artifactual representation against the factual dimensions it certainly was derived from. Maybe not derived, nor, even, revived, but, instead resurrected. In the words of Jean-Luc Nancy*:

It then stands to reason that Gantert's desire to pull these now-leveled languages (photo-realism, graphic design, cartoons, etc) into other states could be read as a reference to the Catholic phenomenon of transubstantiation; the literal changing of bread and wine into the body and blood of Jesus Christ. Only through incorporation, in this case, near photo-realistic re-presentation, the substance—contradictorily—dedicates itself to a now available prefixal aspect. Prefixal meaning the "pre-" only becomes available to contemplation by proceeding as a prior to its own "pre"—now out of sequence. Even clearer, those who enjoy bending materiality to imitate physiological vision are fixed on that very "pre-", namely that abandonment to a vision they cannot control. This continues onward to the contradiction: celebrating this bent materiality as physiological vision as a celebration of vision itself, again available only to the lack of seeing it, in itself, but, instead in its being made-visible. But it was always visible, always there. This is what is meant by out of sequence. This dechronization is at the heart of all that is represented and Gantert's artwork is no different. It doesn't reveal even though it does so entirely. This is because we cannot locate, let alone put to work those elements in imagery that remain so startled in their own issuing, their own sense they keep meeting again, elsewhere.

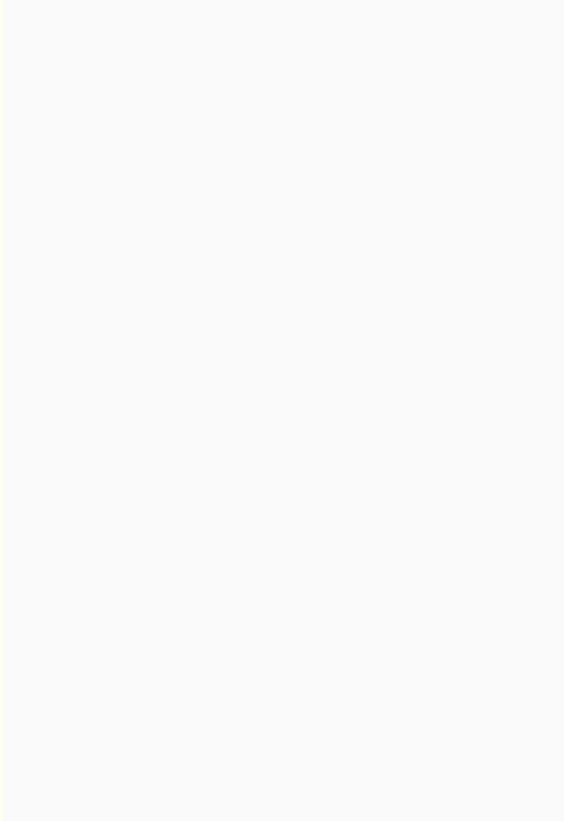
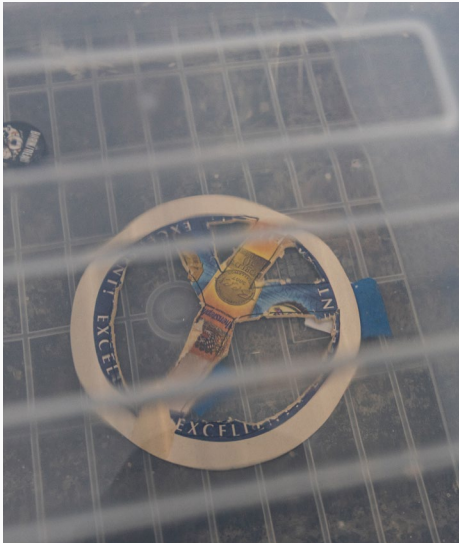
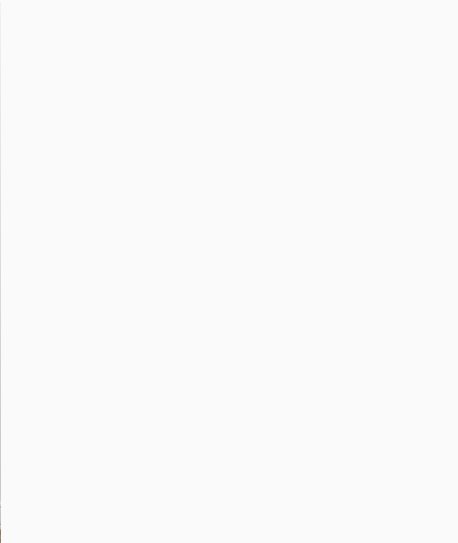
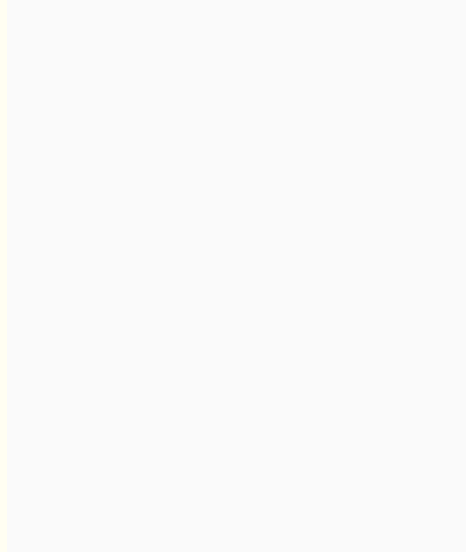
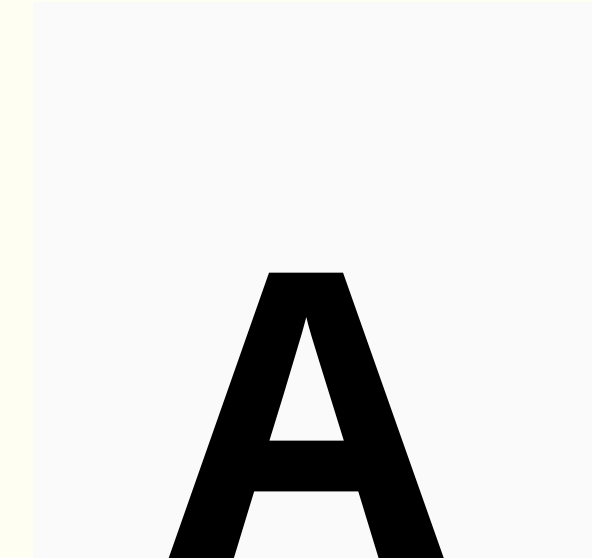
To close I would like to share a phrase by bio-semiotician, Jakob von Uexküll, these artworks are "trans-specific (though not panpsychic)". They make an image despite of themselves, and, more importantly, ourselves. To use another's speech (Timothy Morton), they are "subscendent", not transcendent. They go further into themselves in order to find particularity, a particular they cannot really locate since they sometimes look too factual, brazenly tangential or just unremarkably actual.

- 1. **Untitled**, 2019, 111x123cm, graphite and colored pencil on paper
- 2. **Ghost Town**, 2019, 111x123cm, graphite and colored pencil on paper
- 6. **Untitled**, 2020, epoxy coated t shirt with Sharpie
- 9. **Box 2**, 2020, 34x22x14.5cm, assorted drawings and crust/power violence one inch pins

- 1. 未命名, 2019, 111x123cm, 石墨、彩色鉛筆、紙
- 2. 鬼城, 2019, 111x123cm, 石墨、彩色鉛筆、紙
- 6. 未命名, 2020, 樹脂塗膠衣服、黑色簽字筆
- 9. 2號箱子, 2020, 34x22x14.5cm, 分類畫作、數個激進硬蕊龐克一吋徽章

- 3. **Lucifer Bashful**, 2019, 111x123cm, graphite and colored pencil on paper
- 4. **The Garden**, 2019, 29.7x42 cm, graphite and colored pencil on paper
- 5. **The Actor**, 2019, 29.7x42 cm, graphite and colored pencil on paper
- 7. **Untitled**, 2020, T-shirt with wood stain
- 8. **Box 1**, 2020, 34x22x14.5cm, Great White Shark solar powered bobble head and drawing of Bill Clinton on the Arsenio Hall show (drawn in 1993)

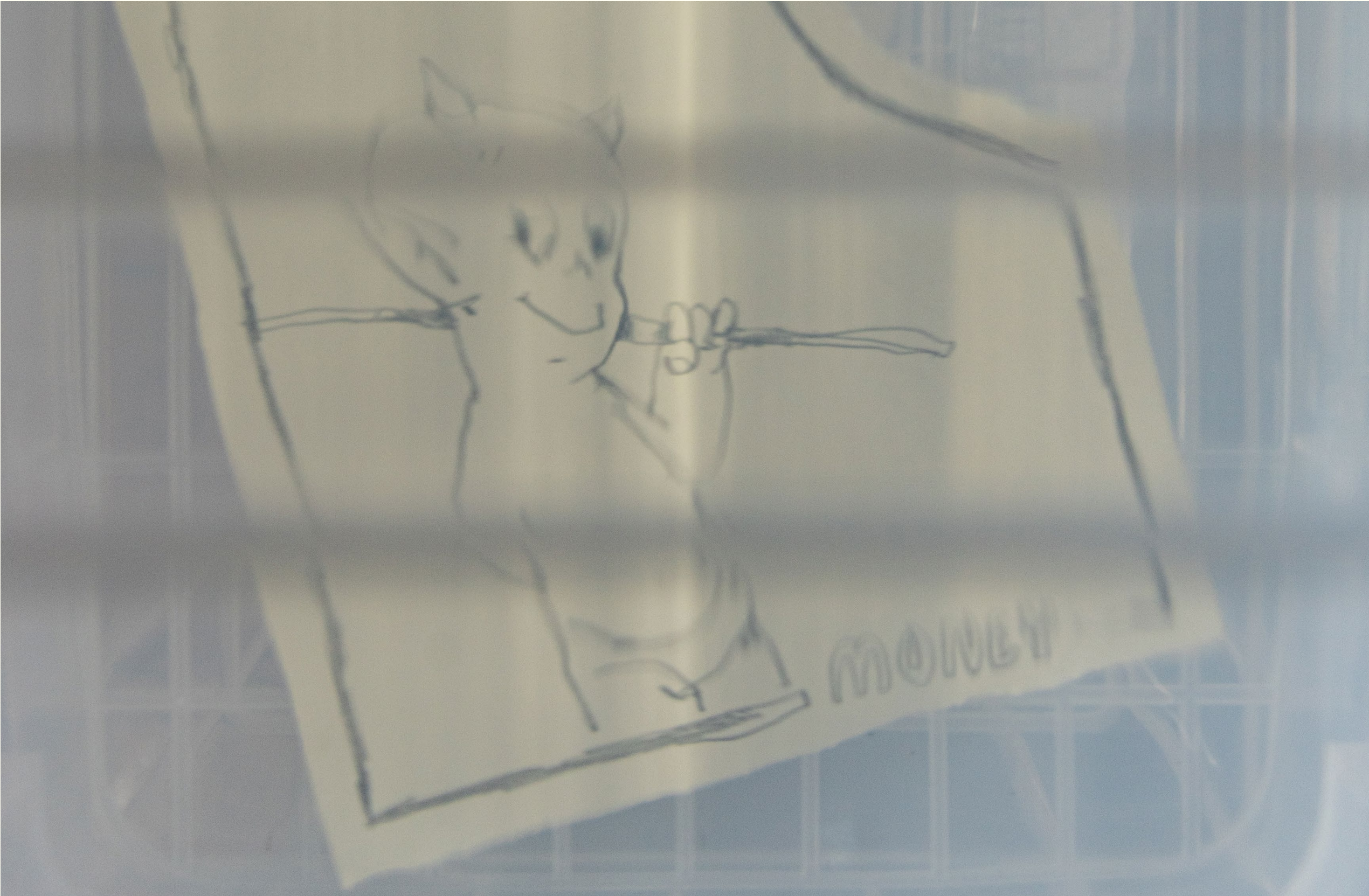
- 3. 害羞的露西法, 2019, 111x123cm, 石墨、彩色鉛筆、紙
- 4. 花園, 2019, 29.7x42 cm, 石墨、彩色鉛筆、紙
- 5. 演員, 2019, 29.7x42 cm, 石墨、彩色鉛筆、紙
- 7. 未命名, 2020, 衣服、木漬
- 8. 1號箱子, 2020, 34x22x14.5cm, 大白鯊太陽能搖頭公仔、比爾·柯林頓在電視秀上的畫像(1993年時畫作)



A

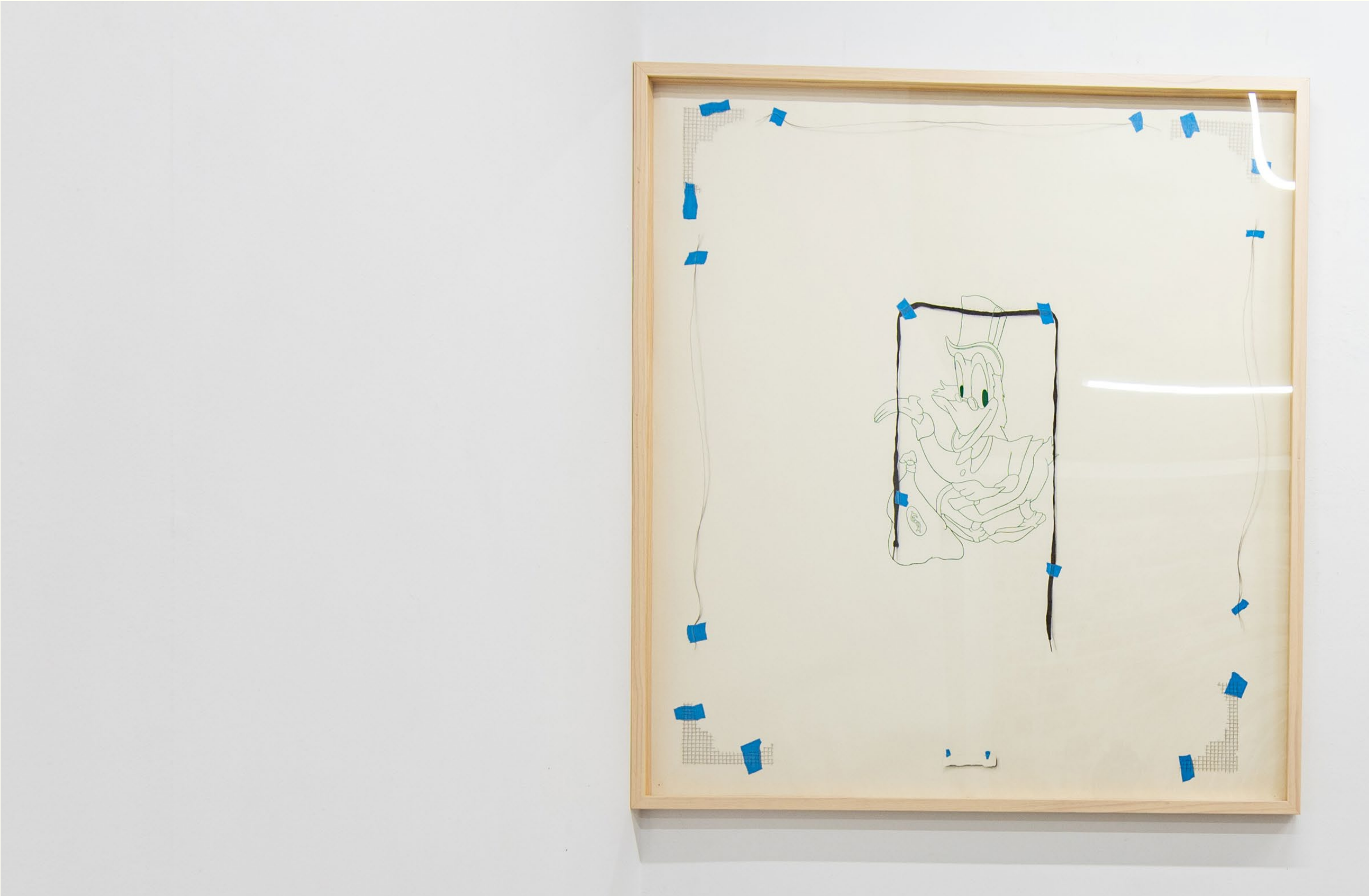




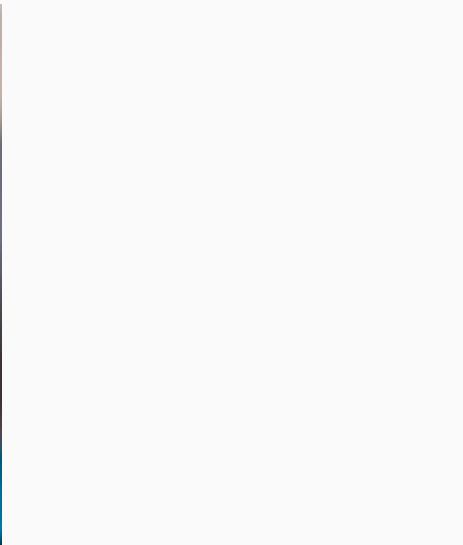
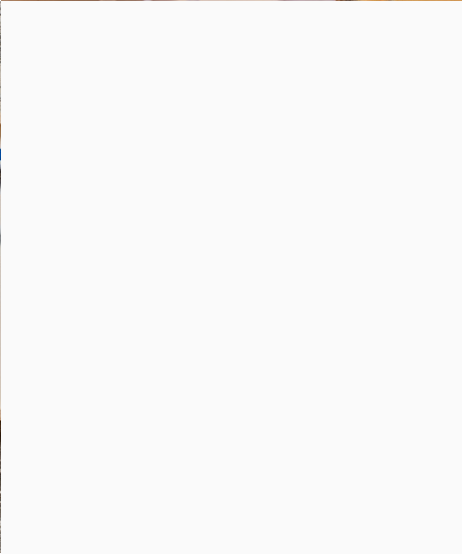
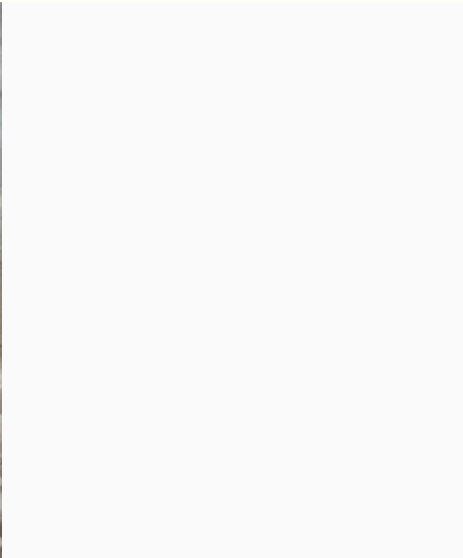


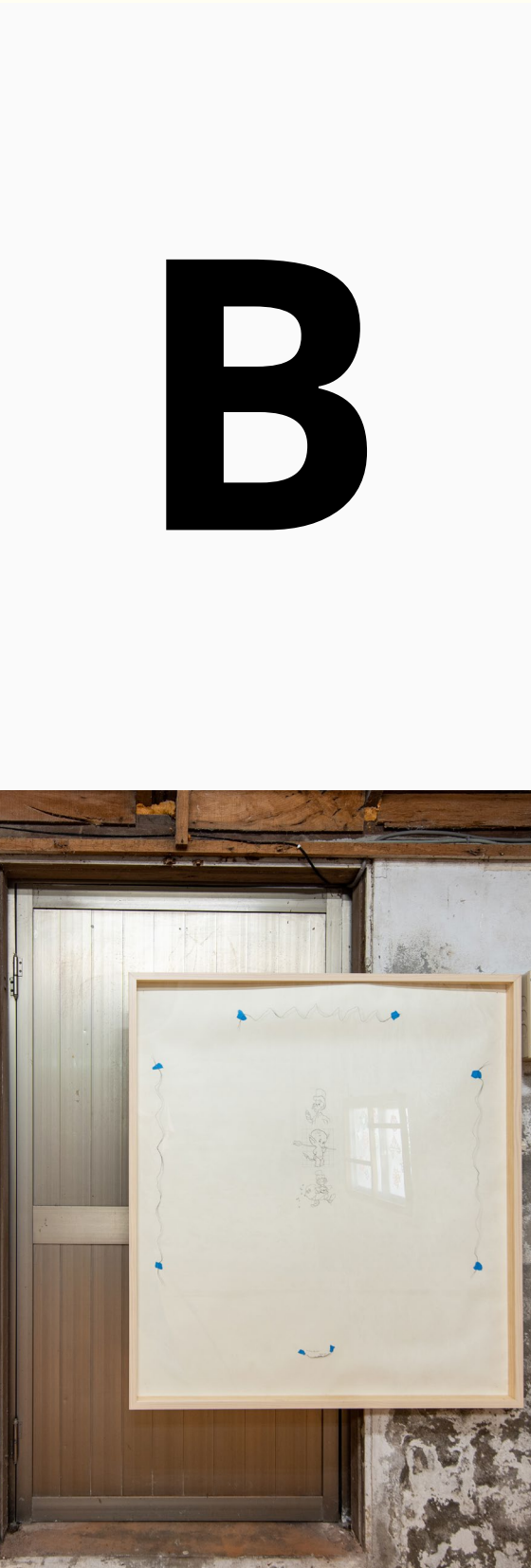






B



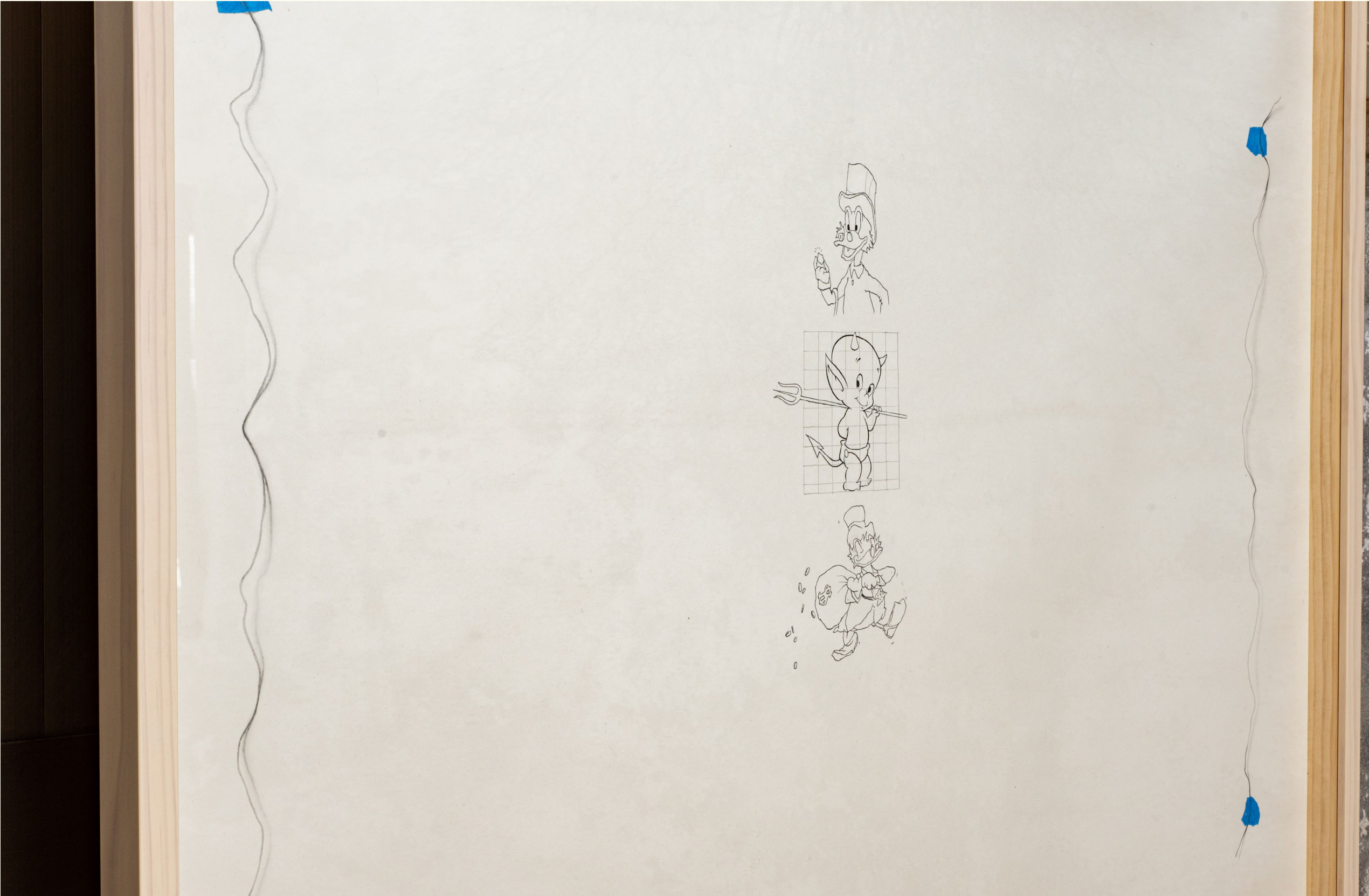


B















圖像與物件的獨白：專訪派翠克甘特個展「感召」 文/陳沛妤

想像的虛擬佈展與圖像操控

原定來台駐村的派翠克因為疫情受限而改變他的創作模式，他提到立霧工作坊的空間其實位於觀光區，一般人很少會在旅遊過程中加入參觀美術館或畫廊的行程，但此工作坊卻因為地理位置能吸引在地民眾及觀光客的注意，是他感到特殊的部分。縱使他從未真正見過花蓮，卻在與立霧工作坊的兩位主持人討論佈展方式的過程中找到可以共同探討的語彙，例如使用塑膠包裝來展示不知該如處理的微小物件、繪畫與雕塑等，用以呼應花蓮的環境議題，也讓他感受到與美國佈展時的反差效果。

過去他的創作經常因應空間而產生即興的變化，有時是永久性的公共藝術或隨著歲月消散的作品，這也是他此次展出的挑戰之一，所幸立霧工作坊透過空間草圖的描繪讓他能藉著圖片漫遊在想像的空間之中，就像是在腦海中穿梭花蓮許多次。也彷彿呼應他的展題「感召」，縱使他的作品並非只談靈性議題。天主教背景出身的他，思索到傳教士的話語可以協助信徒精神上的昇華，無論是生活瑣事或奇聞軼事，特別是刻畫在教堂內的圖像必須透過語言轉譯的儀式。派翠克以相似的敘述語彙並結合 DAMIEN JURADO和AMEN DUNES音樂的影響，讓概念上談論藝術與生命的沉思與精神性，卻非以單一宗教的方式來傳遞。派翠克的表演也是透過相似的方式來進行，過去以大量即興獨白來諷刺商業廣告的宣導，是他在廣告業工作時不斷反思的問題，他認為所有的媒體資訊都不可信，所有資訊的背後都隱藏著意識形態，宗教也不例外，這也讓他長年使用撒旦與唐老鴨作為諷刺媒體與訊息操控的視覺符號。

實體空間與虛擬空間的展示

派翠克的另一種表演主題是透過大量鬆散的筆記，與大量的圖紙組成在一起，彼此之間可能毫無連結甚至混亂，充分展現他無法統整事物的個性，這種混亂的特色大量充斥在他的表演與展演空間裡。所幸他與搭檔 JENNIE EKSTRAND共創的策展平台SADIE HALIE PROJECTS，與藝術家之間的合作讓自己重新組織工作模式，並應用在立霧工作坊中。例如他們都認為觀眾勢必會希望在展場內拍攝，因此他也特別思考許多可拍攝的場景角度，只是因為遠端連線佈展的原因，讓他經常反覆思考其適當性。若是在現場，除了能運用直覺反應之外，他更在乎作品的方向性與彼此能呼吸的空間，如同太空中的物理構成關係。

縱使他已經盡力克服遠端佈展的各種困境，但他仍認為作品創作理念與展示方式已受到疫情影響，不僅是短期內民眾的行動，更影響到未來觀看作品的方式，已是不可逆的事實。現階段的線上開幕或展覽是不得已的選擇，縱使在約莫2013年左右，已有大量嘗試線上虛擬展覽的各種平台，也因應人們觀展的需求而符合當時的邏輯性。但展覽中的目睹真跡與神秘性卻是虛擬展覽無可取代的重要價值，空間的安排更是實體展覽最重大的關鍵，線上觀展與實體逛展的體驗絕對不同。因此，他雖然樂見於線上展覽的影像提升他作品的能見度，卻也期待著所有人都能夠安全回到空間現場觀看展覽的那一天，一同感召他作品中的獨白。

PATRICK GANTERT (B.1984)

Patrick is an artist, curator, writer and producer living and working in Minneapolis, MN. His work consists of performance, drawing, sculpture and installation. Along with Jennie Ekstrand, he is one half of the curatorial group Sadie Halie Projects and one third, along with Lap Le and Talon Gustafson, of the now archived cultural quarterly WOW HUH. Patrick is a Life Scout.

派翠克·甘特

生於1984年，目前生活及工作在美國明州明尼亞坡尼市，為藝術家、策展人、作家及監製。主修雕塑為克蘭布魯克藝術學院碩士畢、威斯康辛州斯拓特大學學士畢。他的藝術創作含括行為表演、繪畫、雕塑及裝置。同時也是Sadie Halie Projects獨立藝術空間的共同主持人之一。個人網站：<https://www.patrickgantert.com>。

文/陳雯俐

立霧工作坊非常榮幸地邀請來自美國明州視覺藝術家派翠克·甘特於臺灣花蓮的空間策劃展出個展——「感召」，分佈在兩個銜接老式房子之間，座落在位處偏僻不起眼的花蓮混居世代和族群的鄉村之中，展出美國當代藝術結合現成物、寫實繪畫、當代雕塑和裝置，如何反應當代物質性、事件及時間性，探討精神及肉體關係、主體及他者、明見及晦光、可知及未知、可見及不可見。

關於西方當代藝術，我們必須了解西方美學集思及詮釋的基礎在於結合哲學及科學的理論及邏輯。而對於觀看的方式，不再只是以單純美學兩字來尋找方法或是解釋，也不再只是單純在探討美術應用的技巧和媒介上的單層關係，或是依附過去對於西方古典美學和現代美學的認識，從形而上或形而下的分析解釋。當代美學、審美經驗及當代藝術創作，無法單單以個一的哲學理論詮釋，而必須一起從心理學、精神分析學、經驗論、自然人文主義，從情感研究上出發，變換各種視角、手段、方法，而演化為多層的複雜關係——創作者腦、心、眼、手及作品之間往返、時間及空間的抽換和置入、符號學挪用、觀者和作品之間由於心理、社經、精神因素所觸發的感受及思想來回震盪、創作者和作品之間的產出及轉換過程等。有這樣的一個概念，我們再回頭觀看關於派翠克此次展出的作品——懸掛在天花板上多年穿過的衣服被製成硬生生如雕像般掛在空盪的空間中、於透明儲物盒中展示的兒時畫作及收集的徽章、把迪士尼動畫裡的唐老鴨拿來當作創作元素之一等，栩栩如生的寫實性，不管是在平面介質上，或是多向空間裡，似乎可以看到創作者本身的影子 and 從創作者自身投射過去的時間和空間裡，好似將觀者置放在他的身體裡，從他的眼睛看出去我們現在座落的時間和空間中。如果想要試著理解作品脈絡和創作動機，必須回過頭來探討如何以當代美學和審美經驗，以及用法國哲學家南希的摘文*1和「感召 (HOMILY)」*2——詞來檢視「LOOK (乍看) - SEE (看見) - VIEW (視角)」這三種不同觀看的角度，如何產生不同的詮釋和觀感。

以LOOK (乍看) 之下，觀者很容易發現各種創作元素中的仿真和寫實性，包括一看就知道是具有歷史性和時間感的衣件雕塑、畫作裡擷取迪士尼動畫中唐老鴨角色的重塑手工寫實等，但這真的是我們「眼看」得到而了解的信號和解釋嗎？比如說猜得到創作者生長的年代和背景以及受當時普普和媒體文化影響等。除了看得見表面上所透露出的視覺元素外，再看下去的話，我們SEE (看見) 表面之外或是表面之下的什麼？為什麼創作者特別要以卡通角色、跟自己生長文化環境有關的貼身物件和具時間感的創作一起在這樣的空間和地點展出？從東方觀者和對當代藝術的有限了解，在這樣的安排之下，產生了怎樣的VIEW (視角) 等，是這次立霧工作坊與邀請的藝術家希望一起帶給在地觀眾一個具共感聯想的創作刺激和反芻。

再者，由於新冠病毒影響，作為一個藝文推廣的平臺，立霧工作坊希望藉由這樣的一種危機，當作是另一種刺激和轉化，提供我們思考另一種視藝的可能——如何在虛擬數位空間中，展出具實體性質的平面和立體作品。在這樣的轉化過程和關係中，也提供我們學習關於介質轉換介入造成不同視角和觀看經驗，立霧工作坊即將於此次展覽中，一起與藝術家有機共創關於視藝的可能性，以帶給觀眾不同的觀看經驗，主要透過官網及社群網絡作為載體平臺，請大家持續關注我們線上數位平台以即時更新展訊及其他藝文消息。

註1:

「復活 (RESURRECTION)」不是第二個生命，而是一種自正(自我復甦)運動，將生命的水平過程變成垂直信號。在適當化、不可替代性的生活來說，這也是肉體本身自己的權利。這也是一種體現——一種沒有體現出理性和真理的表現。「復活」和「化身 (INCARNATION)」詮釋一種單一思想：關於身體的降生、來臨處世、意外出現、突然進入和消失，身體是精神的一種事件。這也表示精神不會在世界之外佔據自己，而是在其中開啟。——法國哲學家 讓·呂克·南希

註2:

感召 (HOMILY) 一詞來自於基督教傳教行為的一種解釋，由神父或是教宗在集體群眾當中，解釋基督教教義，希望能帶給信眾精神感化。

Homily

Patrick Gantert

Exhibition On View

9.19 — 12.27.2020

Venue

FOGSTAND Gallery & Studio,
Hualien, Taiwan

No. 12-1, Jiali 2nd. St., Xincheng
Township, Hualien County

Taiwan

Site Visit

Due to covid-19, currently we only accept appointment via email. please email us in advance to arrange your visit.

Email

fogstandgallery@gmail.com

「感召」

派翠克·甘特個展

展期

2020.9.19 — 12.27

地點

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開放參觀

由於新冠病毒影響，目前現場觀展方式採預約制，不固定於每週六日定期開放，需提前電郵通知安排參觀。

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HOMILY
BY PATRICK GANTERT

EXHIBITION ON VIEW
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