

2個計劃 – 鬪瑜個展
Two Projects - Jhouyu Solo Exhibition

贊助單位



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編輯某一部分的自己、某種難以言明的狀態 _ 檔案沒有風景
Archival inject print, diasec, ink
23.5x32cm x 8 pieces

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文 / 圖 Jhouyu HSIEH 謝 駟瑜

此次展覽計畫主要分為兩個部分：一為 2019 年在新加坡完成的作品系列「編輯一部分的自己」，二為在西班牙巴塞隆納完成的作品系列「滅絕物種的生活模式—第一部曲：多麼美妙蜥蜴島」。

編輯一部分的自己

關於自我追尋：
About self-seeking...

我藉由一幅風景畫與民國時期政府檔案的內容做為作品的核心，製作出彼此環環相扣的作品，包含一部錄像、物件裝置以及一組文本。

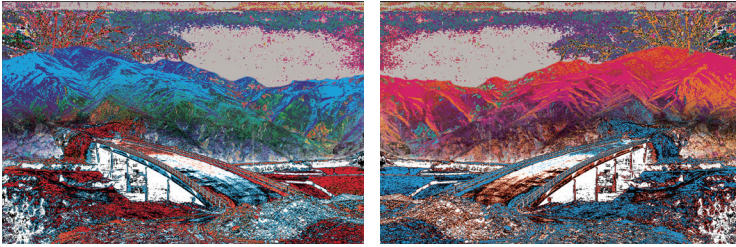
This art work series contains video, installation, and a set of texts. I used a landscape painting and the government archives as the core of the work to create a loop of each other.

身為台灣人，在面對台灣的現實處境時，是獨立的國家？還是偏安的流亡狀態？在歷史與政治因素的結構位移裡，龐雜而模糊的矛盾斷裂，我要如何看待他者與自我？

As a Taiwanese, facing the reality of Taiwan, is it an independent country? Or is it a state of exile? In the structural displacement of historical and political factors, a complex and vague contradiction, how do I seeing the other and the myself?



自我流放 , Video, Dimension variable



編輯某一部分的自己、某種難以言明的狀態 _ 檔案風景
96x64cm x 6 pieces
2019

像是一種掙扎在恐懼與不適裡某種難以言喻的狀態，我以中華民國政權的旗圖—青天白日滿地紅，為概念繪製了一幅風景畫，將其重新製作為引誘發生類似癲癇的急性光過敏症（Photosensitive epilepsy，光敏感性癲癇，簡稱 PSE）的風景影像；並以檔案的解構（deconstruction）與重組（re-assemble）為方法，以十八世紀中期描繪臺灣真實生活的風俗系列《番社采風圖》做為文本的架構，解構來自民政時期政府檔案的照片、畫以及手稿等，組成另類的敘事風景，將想像的風景具體化，串聯影像和文本的生產過程，試圖在自我審查的狀態裡，進行某種潛意識意念、勾勒出某種可閱讀的敘事機器、和某種難以言明的戰爭狀態。

Like an unspeakable state of struggle in fear and discomfort. I painted a landscape using the color of the flag of the Republic of China (ROC) regime, re-created as a landscape image that induces acute photoallergic epilepsy (Photosensitive epilepsy, PSE for short); and using deconstruction and re-assemble of the archives as methods, using the customary series "Tai-wan fan-she t'u" which depict real life in Taiwan in the mid-18th century as the framework to deconstructing photographs, paintings and manuscripts from the government archives of the civil administration. I try to forming an alternative narrative landscape, embodying the imaginary landscape, serial image and text production process. Trying to perform kind of subconscious mind, outline kind of readable narrative machine, and some unspeakable state of war in the state of self-censorship.

滅絕物種的生活模式－第一部曲：多麼美妙蜥蜴島

Patterns of Extinct Life I - What a Wonderful Lizard Island



這個系列是由錄像、聲音裝置、印刷文本、數碼繪畫以及物件裝置所組成，我試圖以多層次的手法呈現因人類而滅絕的物種暨當代生活之間的特殊性，並從這些畫面裡再次想像人類與已滅絕物種間彼此相依的共生關係，以及建設與環境生態對立之間的另一種可能。

This art work series contains video, sound, print, digital painting and installation. I tried to present the uniqueness between species which were extinct by humans and contemporary life in multi-layered way, imagining the symbiotic relationship in humans and extinct species again from these art work and another possibility between construction and environmental ecology.

這個藝術計畫起源自 2019 年，我在西班牙巴塞隆納駐村。巴塞隆納附近的一個島嶼－伊斯拉·拉塔斯小島 (Isla Ratas)，一座曾經存在於二十世紀前的小島便是一個因人類而滅絕的島嶼暨物種之間特殊性的例子；地理位置附屬於地中海西部阿里群島 (Balearic Islands) 裡梅諾卡島 (Menorca) 的海灣內，曾經被英國佔領，直到 1802 年英國將梅諾卡島交回西班牙。Isla Ratas 位於梅諾卡島馬洪灣的前方，東側不遠處是 Illa del Rei 小島，周圍則有海軍基地建設於梅諾卡島上。梅諾卡島地處特殊位置，茂密的叢林和溫和氣候地形則成為利氏壁蜥 (*Podarcis lilfordi*) 的最佳棲息地；梅諾卡島周圍的每個附屬小島也因此繁衍出每個小島獨特的利氏壁蜥亞種，Isla Ratas 所繁衍出來的，便是一種叫做 *Podarcis lilfordi rodriguezi* 的蜥蜴，根據曾經研究過它的生物學者，P. l. rodriguezi 擁有比其他利氏壁蜥 Menorcan 族群都大的頭部及身體，背鱗數量也最少。

This art project originated in 2019, I went to Barcelona, Spain for artist residency. The Ratas island (Isla Ratas), an island near Barcelona that existed before the twentieth century is an uniqueness example of islands and species that were extinct by humans. The geography location of Ratas island is attached to the Gulf of Menorca in the Balearic Islands in the western Mediterranean. It was once occupied by the British, until 1802 the British returned Menorca to Spain. Ratas island is located in front of Mahon Bay in Menorca, not far from east is another small island Illa del Rei, surrounded nearby naval base on Menorca. Menorca has a special location, with dense jungles and mild climates that make it the best habitat for *Podarcis lilfordi*, a kind of lizard; each of the small islands around Menorca had it own type of subspecies of the *Podarcis lilfordi* lizard. The subspecies of Ratas island, is a lizard called *Podarcis lilfordi rodriguezi*. According to biologists, P. l. rodriguezi is a giant form with body and head much larger than in any of the other Menorcan populations. It also has the lowest number of dorsal scales within the studied material.

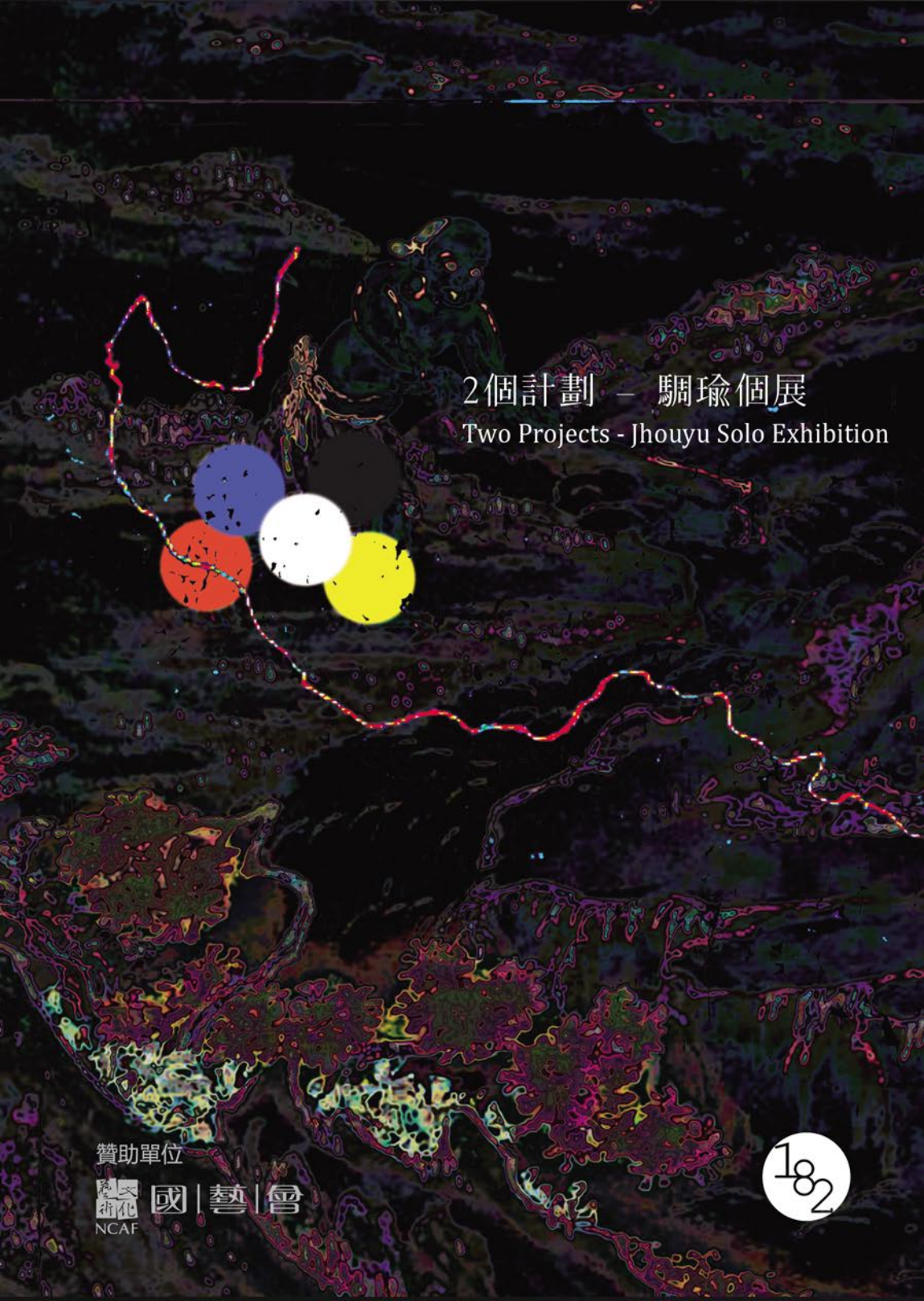


在《多麼美妙的蜥蜴島》的畫作部分，我以生態觀察的手法攝影記錄 Isla Rata 曾經存在的地理位置動態，疊合二十世紀西班牙發明第一架在甲板上起降的旋翼機檔案資料，以及以 Podarcis lilfordi 相關的生物檔案及古地圖為本做變形，繪製為一系列由檔案數位調變的島嶼風景畫。

In the part of painting in project " Patterns of Extinct Life - What a Wonderful Lizard Island", I use the ecological observation technique to record the geographical dynamics of Ratas island, combined with archives of Spanish invention of the first autogiro which can took off and land on the deck of a ship in first 20th century, and the biological archives and historical map related to Podarcis lilfordi, drawn as a series of island landscapes digitally manipulated and transformed by archives.

而在錄像裝置裡，這座虛擬人造島嶼由機械式的蜥蜴堆疊而成，在戲劇性的汪洋航行過程中不斷閃爍著飄向遠方，結合烏普薩拉歌集裡西班牙傳統配樂、以及西班牙語譯的台灣童謠〈造飛機〉歡快樂語聲中，投影在一座人造的混凝土島嶼裝置上，像是一座座燈塔的漂流與熄滅；象徵著生態的虛無及人類主觀觀看靠岸與不靠岸間的荒繆景緻。

In the installation, this virtual man-made island is made up of mechanical lizards, which are constantly shining in the dramatic ocean voyage, with Spanish traditional music in Upsala and joyful voice of Spanish translated version of traditional song from Taiwan, zao-fei-ji (Manufacturing aircraft), with projected video on a concrete island installation, it is like the drifting and extinction of a lighthouse; it symbolizes the emptiness of ecology and the absurd scenery of human subjective viewing between landing and not landing.



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