

「另一時間次序」－蘇郁心2019個展 「Another Order of Time」－SU Yu-Hsin 2019 Solo Exhibition

台北國際藝術村將於2019年7月26日至8月25日舉辦「另一時間次序」－蘇郁心2019個展。本次展覽藝術家專注於兩個研究計劃的階段性展示，其一是水眠〈water sleep〉，透過「台北藝術進駐」（Artist-in-Residence Taipei）出訪日本秋吉台時，以秋吉台及阿根廷胡寧市作為地球兩端之對應端點作為比較的論文電影；二是擴延電影裝置〈もりMORI〉，討論被日本神道教與20世紀前期現代化打壓的森樣信仰。兩計畫各自呈現對於生態、人、技術的不同思考與論點，並討論科技泛靈論在日本環境下的思考工作，往往以比喻、或是擬人化的方式於故事敘述的文本中出現（傳說、故事、動畫），在對於自然與非人物種的互動解釋上，與西方行動者理論以不同的敘述方式存在。

藝術家在本次展覽中專注於兩個研究計劃的階段性展示，一是水眠〈water sleep〉，以日本秋吉台及阿根廷胡寧市作為地球兩端之對應端點作為比較的論文電影；二是擴延電影裝置〈もりMORI〉，討論被日本神道教與20世紀前期現代化打壓的森樣信仰。兩計畫各自呈現對於生態、人、技術的不同思考與論點，並討論科技泛靈論在日本環境下的思考工作，往往以比喻、或是擬人化的方式於故事敘述的文本中出現（傳說、故事、動畫），在對於自然與非人物種的互動解釋上，與西方行動者理論以不同的敘述方式存在。

英文的Another order of Time，以相對性（relativity）的觀點對時間進行思考，與現況廣泛認知的「過去、現在、未來」的橫軸時間思維不同的地方是，將事件（event）的強度加入考量，討論垂直的時間結構裡，「現在」是以數個累積的瞬間所形成，而未來總是我們指涉的點，卻也是「現在」的不存在基底，而「過去」則是與「現在」內部裡，存在著一直不斷變動相對拉扯。在時間思考之上，蘇郁心以比較地圖的方式梳理出製圖、科技、政治三者之間的關係，其又因應著歷史上的權力變革與價值改變形成一定的複雜度，且必須以立體的方式進行解讀，觀眾的解讀方法則必須重新被訓練。藝術家於作品中所企圖介紹的，正是這種想像訓練，與不斷反思視角的方法，藉此重新復原在現代化價值中被消失的宇宙圖區塊。

以科技泛靈論的視角轉換，在人類所想像的「神的視角」與Google Earth上所呈現的「從無處看世界」，進行去殖民化的觀看解讀練習；論文電影中以文字與視角的切換與斷句，對各式地圖呈現手法上的揭露與提醒；視覺經驗上積極處理影片的時間軸問題，除了打開黑盒子空間之外，將多個錄像與重疊敘事作為雕塑空間的方式，運用導航上不斷更新與調整多樣的觀察位置，影片的時光濃縮，神域藉由神話、泛靈經驗、歷史交織運籌的另度空間，邀請觀眾以媒體考古學的研究方式練習，如何可以直指資料背後的掠奪力量與殖民政治，讓現今追尋與各物種的共容價值，跨越現代化的排除力量，加乘與過去的相對關係，累積作為我們的現實。

科技泛靈論的討論，在創作上，有許多來自於環境音樂／氣氛音樂（ambient music）的作品。音樂作為一種轉換與感受力極強的媒介，又是如何透過取樣與編曲，讓身處工業環境的我們，能夠與周遭的人造物產生連結呢？我們將在展覽尾聲的週日下午舉辦一場聆聽時域，邀請觀眾於展間中自由穿鑿，或坐或躺，享受在展場中不同觀賞的方法與角度，音樂的介入，透過聽覺喚起身體的感知，讓觀眾在概念上與視覺上，能夠有更不同的結合體驗（文/李彥儀）。

「藝術進駐」（駐村）是一個能讓藝術家體驗在地獨有文化和生活型態的計劃，對創作者來說無疑是相當珍貴的養分與靈感來源；同時，來自不同國籍的藝術家亦能為臺北注入豐富多元的養分。藉著藝術家的創作脈絡與城市間的對話，透過關注議題的討論與實踐，促進觀眾與藝術更緊密地連繫。詳細展覽資訊可上台北國際藝術村臉書專頁（<https://www.facebook.com/TaipeiArtistVillage/>）或台北國際藝術村官方網站（<http://www.artistvillage.org/>）查詢。

- 藝術家／蘇郁心
- 開幕／7.26(五) 19:00
- 展期／7.26(五)-8.25(日)
- 開放時間／11:00-18:00（週一休館）
- 地點／台北國際藝術村，百里廳

- 藝術家座談／8.10(六) 14:00
- 座談題目／〈科技泛靈論：從視覺技術出發，檢視政治生態學〉

- 主持／李彥儀（策展人）
- 地點／在地實驗 (106 台北市大安區建國南路一段160號七樓)
- 音樂活動／8.25(日) 16:00-22:00
- 計畫邀請音樂製作人／都普勒浪潮 waves of doppler、TAM 、（演出音樂人陸續公佈中）
- 票價／限量早鳥票 500元（8.03 12:00 開賣） / 一般票 600元
- 地點／台北國際藝術村，百里廳

「Another Order of Time」 — SU Yu-Hsin 2019 Solo Exhibition

Taipei Artist Village will organize Another Order of Time— SU Yu-Hsin 2019 Solo Exhibition from 26th July to 25th August. This exhibition displays of the two research projects of artist Su Yu-Hsin. One is “water sleep” using two cities, Akiyoshida in Japan and Junín in Argentina, as the antipodal point from two ends of the earth; her expanded cinema installation “も ゝMORI” is to discuss the Mori beliefs which excluded from the cosmogram by Japanese Shintoism and the modernization of the early 20th century.

These two projects each present different reflections and arguments on ecology, human, and technology. It discusses the thinking work of Techno animism in the Japanese environment, often using metaphorical or anthropomorphic ways (mythologies, folklore, stories, animations) for the interpretation of the interaction between us with natural and non-human species. It is a very different narrative from the Actor Network Theory which is popularized in western society.

The English title “Another Order of Time” is to think about time in terms of relativity. What makes it different from the widely accepted horizontal/linear concept of time as “past, present, and future” is the intensity of events. Intensity is brought in to consider the vertical time structure. “Now” is formed by several accumulated moments, and the future is always the point we refer to, but future is also the non-existence base of “present”, while the “past” is within the interior of “present” which together forming a constant change and relative pull.

On the thinking base of time, Su Yu-Hsin organizes the thoughts of relationship between mapping, technology and politics using comparative approach. It also formed a certain complexity in response to historical power changes and value changes throughout history, and it must be read or re-examined in a three-dimensional perspective in order to interpret. Hence, the audience's interpretation method must be retrained. What the artist's attempt to introduce in her works is exactly this kind of imaginative training, and the method of constantly reflecting one's own perspective, thereby restoring the lost corner of cosmogram that has been ignored in the modern value.

Alternating one's perspective with Techno animism to exercises the decolonized interpretation, we encounter in her works as in the “God's view” imagined by human beings and the “seeing the world from nowhere” presented on Google Earth; in the essay film, the artist's words and perspectives are constant switching with fragmented sentences, revealing and reminding various maps-making politics; actively dealing with the visualizing timeline of the film, in addition to opening up the black box, using multiple videos and overlapping narratives as the way of sculpturing space. Utilizing the visual of navigation which constantly updates and adjusts various observation positions- exhibiting the concentrated timeline of films and how another alternative realm is constructed through mythology, animalistic experience and all interwoven with history.

The exhibition invites the audience to practice the research method of media archaeology - how can we pinpoint the plundering power and colonial politics behind the data and information? In order to lead us to pursue a more tolerate value cross-species, to restore the elimination force of modernization by looking backward while multiplying the relative relationship with the past, so as to accumulate what is most relevant to our reality.

There are many important creative works of ambient music can be involved in the discussion of Techno animism. Music as a medium with immense transformative and sensational influence, so how it can help us create connections with artificial objects at industrial surroundings through sampling and composition? In order to explore further, we will host an ambient listening session at the closing of the exhibition. We invite audience to wonder freely in the exhibition space, you can enjoy different ways and angles of perspective by alternation positions. Through musical elements, we hope to inspire audience's conceptual and visual practice by raiser another bodily experience through hearing (written by Lee Yen-Yi).

The exhibition was held in 2018 by “Artist-in-Residence Taipei” program under Japan Akiyoshidai International Art Village. “Artist in Residency” is a program that allows artists to experience the unique culture and lifestyle of the place. It is a valuable source of nutrients and inspiration for the creators. At the same time, artists from different nationalities can inject rich and diverse nutrients into

Taipei. Through the creative context of the artist; the communication between the cities, the discussion, and practice of the diversity topic, which may motivate the public to experience art are closely related to their lives.

- Artists／ SU Yu-Hsin
 - Opening／7.26(Fri.) 19:00
 - Date／7.26(Fri.)-8.25(Sun.)
 - Time／11:00-18:00 (Closed on Monday)
 - Venue／Taipei Artist Village, Barry Room
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- Artist talk／8.10(Sat.) 14:00
 - Topic／ Techno-animism: exploring perspectival technologies and its relations with political ecology
 - Moderator／Lee Yen-Yi (Curator)
 - Venue／ET@T (7F, No.160, Sec. 1, Jianguo S. Rd., Daan Dist., 106 Taipei City, Taiwan)
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- Ambient listening session／ 8.25(Sun.) 16:00-22:00
 - Performancer／Waves of doppler、 TAM 、 (more musicians to be announced)
 - Price／Early bird NTD 500 (on sale from Aug/03/2019 at 12 pm) / General ticket NTD 600
 - Venue／Taipei Artist Village, Barry Room