

詞彙：伍眾會計劃

GLOSSARY
B-5 PROJECT

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下 | 燈箱的背板 2014
Below | Backboard of a self-built light box 2014

左上左下 | 整修 mt. black 空間 2013
Opposite Top & Bottom | Refurbishing work in progress at mt. black 2013

就此為例 WITH THIS AS EXAMPLE

「起初應該只有四個人，也可能有五個。基本上和身體所需的數量一致。一名農夫以滿足食物之需；一名泥瓦匠以滿足住房之需；一名紡織工人以滿足穿衣之需；另外再添上一名鞋匠和另外一名勞動者，以提供物質上的必需品。柏拉圖的理想國宣告成立。」¹

In the beginning there would be four persons. Maybe five. Just about as many as the needs of the body. A farmer for food, a mason for housing, a weaver for clothing. To these let us add a shoemaker and some other worker to provide for material necessities. This is how Plato's republic presents itself.”²

房間 ROOM

小時候與兄弟們同住了一個房間，曾經想像過如果能夠擁有自己的空間，那會是一個什麼樣的情形？一個作家的房間，或是傑克梅蒂、培根、莫迪里雅尼的工作室，以及我經驗中無數閱覽過的工作室形象，是否是個人對物件在設置、色彩、距離種種因素影響下營造出的自我歸屬？在年少易被影響的年紀，自我好像就漸漸地成形到那個地方去了。

Back when I used to share a room with my brothers as a kid I would imagine what it would be like to have a room of my own. Does a writer's room, or perhaps the studios of Giacometti, Bacon, Modigliani, the various different workspaces that I've seen before represent a sense of self-belonging that the individual has created through the placements, the colors, the allocations of the objects placed inside? As an impressionable youth, my sense of self seemed like it was gradually shaped by and taken to that specific place.

工作室 STUDIO



2000-2002 年於紐約就讀研究所期間，我在取名 Utopia 的工作室內置入外來植物，創造了廢墟的模樣，694 則是一間沒有水源的暗房；2004 年與葉偉立合作《寶藏巖泡茶照相館 (THTP)》，2005-2012 年位於遼寧街的嬉島攝社，包含一件尚未實現的櫥窗展示提案……。作為創作及工作的實踐場域，工作室其實顯現了一種藝術家與現實的抗衡關係，我試著從空間中找尋那份最初的熱情。

While attending graduate school in New York from 2000 to 2002, I placed alien plants in a studio named *Utopia*, making it look like a site of ruins, and 694 was a darkroom with no running water. I collaborated with Yeh Wei-Li on the *Treasure Hill Tea & Photo Project (THTP)* in 2004, and from 2005 to 2012, I was at a studio named *sickisland* on Liaoning Street in Taipei, with an unrealized window display proposal on my hands... Being a place where art and work are carried out, a studio is the manifestation of the artist's contending relationship with reality, with me seeking to find in the space the enthusiasm that had started it all.



¹ 《哲學家與他的窮人們》，蔣海燕譯，雅克·朗西埃 (Jacques Rancière) 著，南京大學出版社，2014，頁 3。

² Rancière, Jacques. *The Philosopher and His Poor*. Trans. Andrew Parker, John Drury, and Corinne Oster. Durham: Duke UP, 2003, p.3.



下 | 地板的研磨準備 2014
Below | In preparation for sanding the floor 2014

左上 | 週末從 *mt. black* 陽台向外望去的景觀 2012
Opposite Top | A view from *mt. black* balcony on the weekends 2012

左下 | *mt. black* 進駐前的廠房外觀 2012
Opposite Bottom | The front view of the factory before let out to *mt. black* 2012

mt. black



mt. black 位於新北市汐止的傳統工業區，一棟兩層樓的舊廠房。自 2012 年承租初始，此地即被劃入都市更新的藍圖中，空間本身停頓於租賃常理下被懸置的狀態。因處於使用時間的不確定性，而無法推展長程計劃。在 *mt. black* 中，我藉由一而再、再而三的裝置、修護及改裝工作，以等待都更的啟動，然而，空間的進化卻逐步朝向未來的崩解。

mt. black is an old two-story factory located in the traditional industrial zone in Xizhi, New Taipei City. It has been included in the blueprint of the area's urban renewal plan ever since I began leasing it in 2012. The space is in a state of suspension, a pause in the midst of conventional leasing logic due to uncertainties with its available time and the unexpected ambiguity with the project that it is a part of, as the space gradually progresses towards a future of collapse. I've repeatedly refurbished, restored, and altered the space, waiting for the urban renewal plan to start.

黑手 BLACK HANDS

mt. 即匯集（英文“山”的縮寫，引申出聚集的意象），black 即黑手。*mt. black* 位處於福德工業區內，此地勞動人口以工廠作業員居多，以此作為集成的代號，「黑手的聚集之地」為其命名的想像。

“mt.” in *mt. black* is short for “mountain”, and is used here to symbolize “gathering” inspired by the mountain's image as a “gathering mount, pile”. “black” refers to “black hands”, a colloquial term used in Taiwan to refer to mechanics, similar to the term “grease monkey” in English. The name *mt. black* stands for “the gathering place of black hands”, and it is inspired by the area it is located in, the Fude Industrial Zone which has a large population of working class laborers.

觀摩鄰里 OBSERVING THE NEIGHBORHOOD

在傳統產業的初步規模系統下，主事者與勞動操作者可能為同一人，有時候因應不同條件，工廠編制會擴充至二到三人，偶有聘用臨時工、外勞以符合作業需求。這裡的地方作業條件成為我長期以來觀摩鄰里的參照模式，對我來說，這種少數人的集合產出達至自我滿足的經濟方式，稱得上合宜的獨立—代工製造。

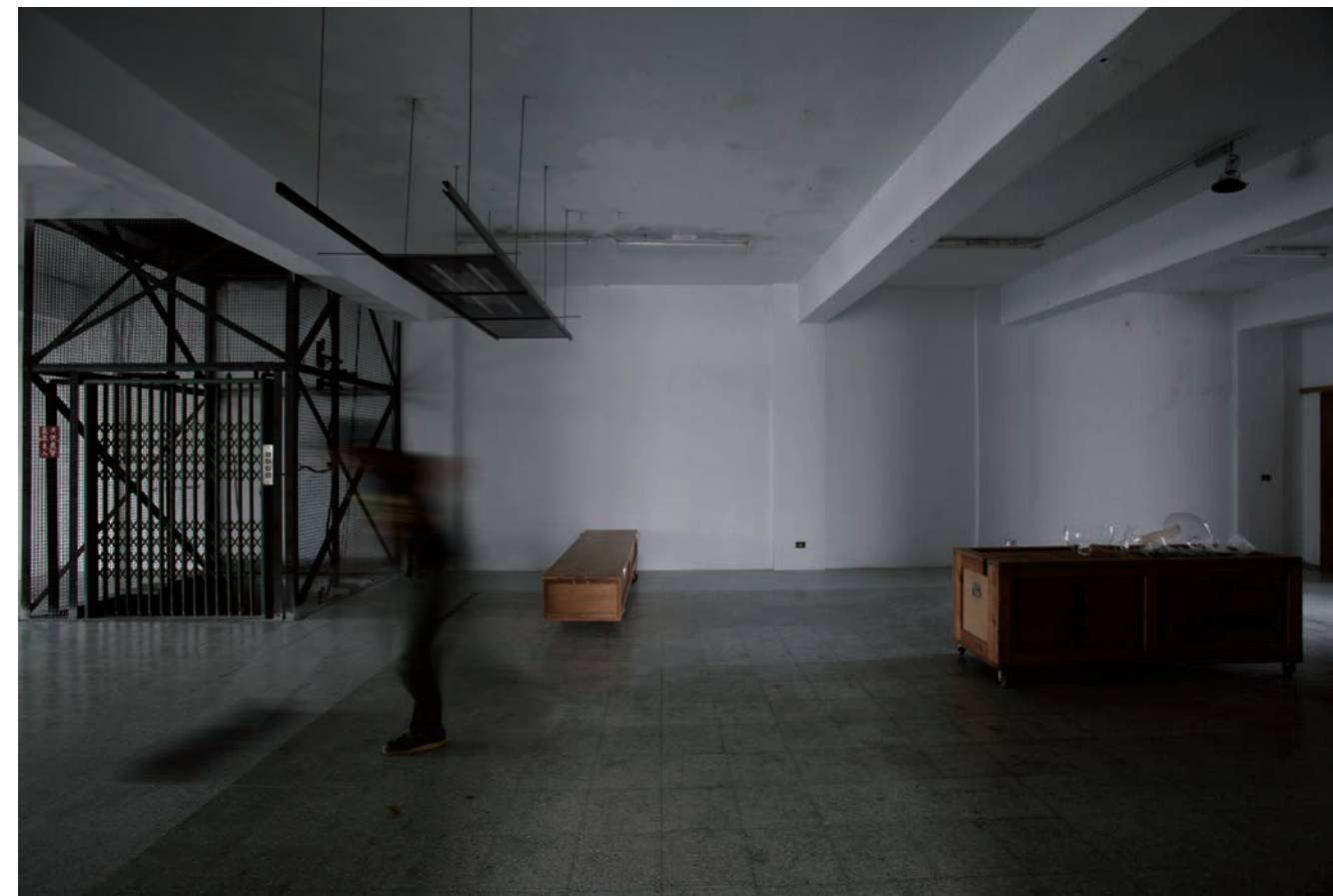
It is often the case during the initial phase of a traditional industrial enterprise that the person in charge is the same person that is doing the work. Along with varying demands, a factory might expand by hiring two or three more workers, including the occasional hire of temps or migrant workers. I have, for an extended period of time, been using the conditions of operation here as reference points for observing the neighborhood. To me, this economic model with a small group of people working collectively to attain a level of self-satisfaction could be befittingly considered as an independent original equipment manufacturer (OEM).



下 | 工作室的日常清潔 2014
Below | The daily studio cleaning 2014

右上 | 拆除舊隔間板牆 2013
Opposite Top | Taking off the old wooden partition 2013

右下 1&2 | 生產作業 2014
Opposite Bottom 1&2 | Work in progress 2014



勞動者承襲了勞動階級的遺產，在短程經濟裡，勞動換取報酬，身體的損耗看似無償，卻任意受擺佈於資本的計算範圍之外；也就是說，勞力雖有不同，勞動者並非皆處於平等狀態，也無法自外於社會階級，同理以勞力所兌換的價值也是如此。但是，勞動／報償之間的轉換是否應被重新衡量？

Inheriting their working-class status, workers exert labor in a short economic span in exchange for something they are after. They don't seem to be given any compensation for their physical deterioration and are at the mercy of capitalistic calculations and manipulations. In other words, although there are different types of labors, laborers are not treated equally and are not exempt from the so-called social hierarchy; the same holds true for the value they seek to exchange for the labor they exert.

在現代文明發展運作的慣性裡，人類作為一種以勞動換取物質的動物，我們如何能抗衡資本計劃的部署、量化的生產系統，以及被過度拆解的分工？我取徑於製造民生必需品的勞動方式，移植地方的產製規格去生成平行於地方勞動的可能。以藝術家作為身份主體、自我的多工化提出勞動的最大值；從中我充分了解生產流程的每個步驟，進而想像製程的可能。一些游擊，一些靈巧，是我所見自由的條件。

Under the customary ways of how modern civilization operates, as beings that move and exert force, how could we counter the deployments dictated by differentiated divisions of labor, quantitative system, and capitalistic plans? Opting a labor approach of manufacturing objects of everyday necessities, I've referenced the specifications of local production to evoke possibilities for engaging in parallel activities of local labor. With being an artist as my subject identity and through self-differentiation, a maximum value for labor is proposed. With the steps involved dissected in a comprehensive manner, I then begin imagining the possibilities for the production process. The guerrilla tactics along with some flexibility that I have acquired along the way have allowed me to achieve certain free, unrestricted conditions.

計劃命名由社群網站臉書打卡而得的在地社群—汐止伍眾會—轉嫁而來，試以藝術方法提出另一種「眾」的地方性描繪。初始沿用臺灣地方勞動階級的脈絡，尋找具有勞動階級背景，具備傳承自上一代藝能／勞動技術的五位藝術家。對我來說，這些藝能隱含了世代承襲的相對基因與技術的轉化關係，成為現代社會系統化演進的隱性參數。《伍眾會計劃》提出「中介」的概念，透過與各位藝術家在產出過程中的協作關係，在藝術行為的異質化與重新塑造的過程中，進而回看藝術存於地方的社會性角色，啟發創作的具體想像，於 *mt. black* 空間中持續推進。

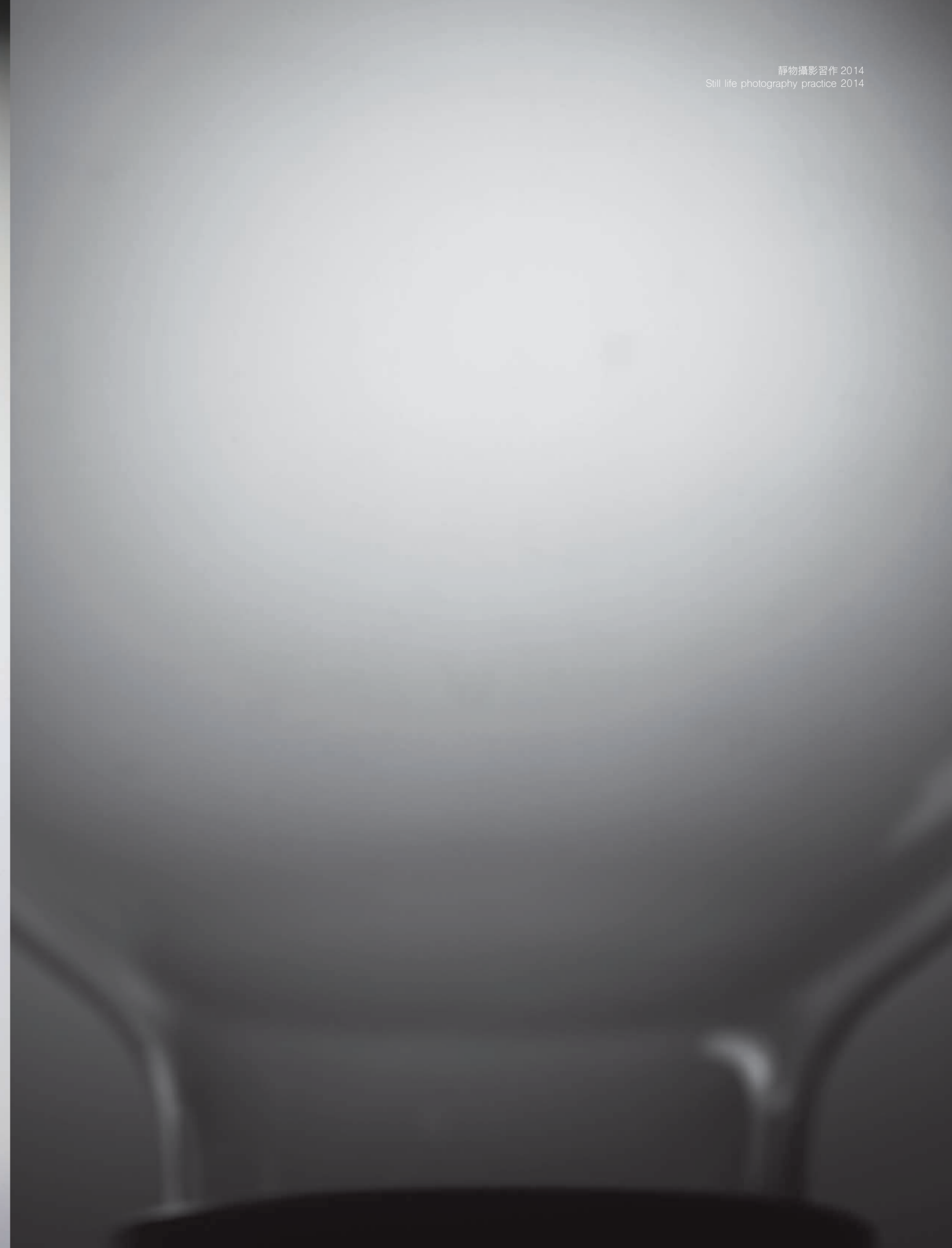
The Chinese title of this project is derived from the name of a local community group, *Xizhi Wu Zhong Group* that I've discovered on Facebook while attempting to "check-in" in the area. The objective is to attempt to use art to propose other ways of describing the concept of

勞動的重量 THE WEIGHT OF LABOR

自我製造 SELF-PRODUCTION



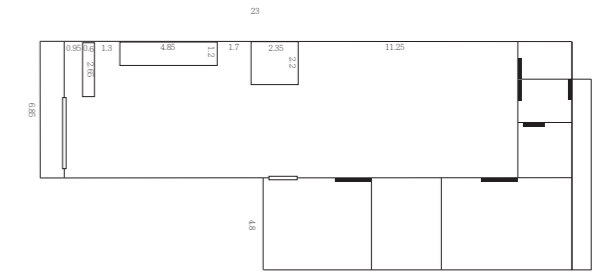
伍眾會計劃 B-5 PROJECT



下 | 「城空幻影 (2014)」展覽現場
 Below | Installation view of *SOMANYBUBBLESINTHESKY* (2014)

右上 | *mt. black* 空間平面圖 2013
 Opposite Top | Floor plan of *mt. black* 2013

右下 | 「善用尾款 (2013)」平面設計
 Opposite Bottom | Graphic design for *Exhausting the Remaining Balance* (2013)



“group, masses” with regional associations. The project began by referencing a working-class context, seeking to discover the art/labor capabilities that individual artists have inherited from their generational relationships. I believe transformed spaces and inherited relative genes are implied in these skills, and invisible modern systemized social implicit parameters are also suggested by the invisible spatial displacement. The concept of mediation is proposed in the *B-5 Project* through the collaborative relationship formed with each artist during the production process, seeking to use gestures of art to shape the localness through heterogenization and to reflect on the social role that art holds locally. The everyday relational attributes of this localness have sparked tangible imaginations for creative collaborations, which are still being continued inside the space of *mt. black*.



伍眾會 B-5

- B5-1 《善用尾款 / 劉和讓個展 (2013)》
 《城空幻影 / 劉和讓個展 (2014)》
- B5-2 《我不是車床 / 詹士泰個展 (2014)》
- B5-3 《冷藏摘要 / 秦政德個展 (2014)》
- B5-4 《外擴聲響 / 廖建忠個展 (2015)》
- B5-5 《步進山林 / 李若玫個展 (2017)》
- B5-1 *Exhausting the Remaining Balance / Liu Ho-Jang* (2013)
SOMANYBUBBLESINTHESKY / Liu Ho-Jang (2014)
- B5-2 *I Am Not a Lathe / Chan Shih-Tai* (2014)
- B5-3 *Refrigerated Abstract / Chin Cheng-Te* (2014)
- B5-4 *Expanding Noise / Liao Chien-Chung* (2015)
- B5-5 *Step Motor in the Forest / Lee Jo-Mei* (2017)

2012 年的 *mt. black* 呈現著半廢墟的樣貌，在自我製造能力的驅使下，首檔展覽以《畫廊 (2013)》作品作為空間呈現，並以「善用尾款 (2013)」為名作為整個計劃的開端。援用公共藝術的尾款，在使用時間懸而未決的空間中，投入個人盈餘、體力，從自我實踐擬製地方生產關係所提出的實驗，提出個體在地方的公共想像。

mt. black was in a semi-ruin state in 2012, and driven by the ability to self-produce, the space was transformed into a gallery for its inaugural exhibition, with the project kick-started under the theme, *Exhausting the Remaining Balance* (2013). The experimental project was created by simulating local relationships through self-actualization, with the remaining balance from a public art project utilized for this production economy. Personal surplus and physical strengths were exerted in the semi-suspended space, with individual public imaginations proposed for the local setting.

善用尾款
 EXHAUSTING
 THE REMAINING
 BALANCE

下 | 秦政德軍衣收藏展於「冷藏摘要 (2014)」現場
Below | Installation view of *Refrigerated Abstract* (2014), Chin Cheng-Te's collection of military uniform

右 | 作品《底稿 (2017)》拍攝作業
Opposite | Photoshoot in progress of *Manuscript* (2017)



現場之於真實，媒介之於虛構；勞力之於真實，畫廊之於虛構。《畫廊 (2013)》脫離藝術作品的展售概念，進而解放，擴張到以打造空間定位「場所」³；畫廊的座椅作為空間中可視的物件，完成於身體的勞動行為，使畫廊的概念得以成立。媒介則指涉我在這個過程中的種種操作，是謂可見之物所不可見的部分。於是，我將它命名為「虛擬」。

The site exists in reality; the medium is fictional; labor exists in reality; the gallery is fictional. This artwork, *Gallery* (2013), strays from the concept of artwork for exhibition/sale and is thus liberated; it expands by creating a “space” to position the “place”⁴. The bench for the gallery is a visible object; it is a labor practice carried out by the body, allowing for the concept of the gallery to be established. The medium indicates the different manipulation I’ve conducted throughout the process; it is the invisible part of this visible object, which is why I refer to it as “fiction”.

「虛構的作品叫出了事實的名稱，事實的王國因此崩解；虛構之物顛覆了日常經驗並揭示了其殘缺不全和虛假之處。但藝術只有作為否定的力量才能擁有這種魔力。只有當形象是拒絕、駁斥既存活生生的力量時，藝術才能講述自己的語言。」⁵

“Fiction calls the facts by their name and their reign collapses; fiction subverts everyday experience and shows it to be mutilated and false. But art has this magic power only as the power of negation. It can speak its own language only as long as the images are alive which refuse and refute the established order.”⁶

「城空幻影 (2014)」展名來自於樂團雪崩玫瑰的 *Too Many Castles in the Sky*，一首描述生活與愛的困境的曲目。它讓我想起人們對於種種夢想的寄附就如城堡般，時而清晰宏偉，時而又遙不可及。在維繫現實生活的參與裏，我將商品製作作為其中選項，取廢棄漁燈，將之拆解、分析、改製成為燈具。產製的過程中，勞作取徑出現焦點轉向，於是，將已無用之物匯聚成型，並利用其它光源的照明，再現其原有的光芒。

The exhibition title, *SOMANYBUBBLESINTHESKY* (2014), is derived from the song *Too Many Castles in the Sky* by the band, *The Rose of Avalanche*. This song that tells of the conundrums with life and love reminds me of people’s dreams that are like castles, sometimes clear and grand, sometimes out of reach. While taking part in maintaining life’s practicality, I’ve

畫廊的座椅 BENCH FOR GALLERY

馬庫色 H. MARCUSE

城空幻影 SOMANYBUBBLESIN- THESKY

³ 「…裝置提供了一個機會，去明白地顯示一件事可能的主觀秩序關係，藉此質疑『既我』事實的秩序與存在的必然性……。」波里斯·葛羅伊著，郭昭蘭、劉文坤譯，《藝術力》，藝術家出版社，2015，頁 137。

⁴ “...the installation offers an opportunity to use the explicit introduction of subjective orders and relations among things in order to call into question at least those orders that must be supposed to exist ‘out there’ in reality.” Groys, Boris. *Art Power*. The MIT Press, Cambridge, MA, 2008, p. 94.

⁵ 赫伯特·馬庫色著，劉繼譯，《單向度的人：發達工業社會的意識型態研究》，麥田出版，2015，頁 109。

⁶ Marcuse, Herbert. *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society*. Routledge, London, 2008, p. 65.

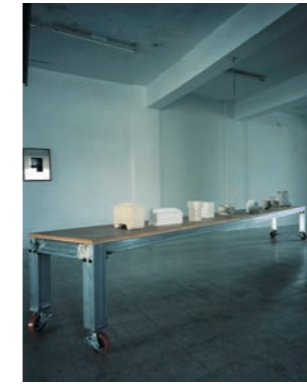
詹士泰作品 2012-2014
Chan Shih-Tai's sculpture works 2012-2014



下 | 「我不是車床 (2014)」展前清潔工作
Below | Cleaning work before the opening of *I Am Not a Lathe* (2014)

右上 | 「我不是車床 (2014)」展覽現場
Opposite Top | Installation view of *I Am Not a Lathe* (2014)

右下 | 「我不是車床 (2014)」平面設計
Opposite Bottom | Graphic design for *I Am Not a Lathe* (2014)



turned commodity production into one of the options, deconstructing, examining discarded fishing lights and turning them into a lamp. The labor exerted during the production process has resulted in this focal turning point we see now, with these discarded objects gathered and molded and their original sparkles recreated with the use of other lighting sources.

層層堆疊的玻璃體，裝置在工作室的電梯底層，低於地面約 40 公分處，漁燈原為集魚所用的 4000 瓦光度，散佈於十米深的空間中。這 4000 瓦的光束穿透，於玻璃曲面形成超乎肉眼無法辨識的折射，掩飾了視覺感知。我將攝影作為寫生的移情方式，讓幻影生成於光的路徑上，泡泡，幻影，我製造了它。

Layers of overlapping glass forms are installed at the bottom of the elevator in the studio, about 40 centimeters below ground level. Scattered in the 10-meter deep space are 4000-watt fishing lights that were originally used for attracting fish. The reflections on the surface of the glass become nearly indecipherable by the naked eye as the 4000-watt light beam penetrates through masking the sense of sight. With transference sentiments, photography is used in place of en plein air, as illusions emerge on the path of light, and me, the creator of bubbles and illusions.

我視詹士泰的作品將「工具理性」⁷ 傳達在機具諸元的有效掌控，對應社會體制的擴張控制。這些雕塑的表面、造型與線條，猶如機械生成的精確完密，令人難以辨識的人為操作，材質異質化，超越既定的想像。藝術家將身體作為尺規的延伸，機具作為人身，雕塑產出於機械與人為的相互切磋。

I see Chan Shih-Tai's work as an effective control that conveys "Instrumental Reason"⁸ through a medley of machines and tools, and also as a response towards social institutions' expanded control. The surfaces, shapes, and contours of these sculptures are accurate and precise, appearing like they were made by machines. It is hard to identify human manipulations in them, with imaginations outlined by material heterogenization that exceed beyond our imaginings. The artist treats the body as an extended ruler, and machines transformed as the human body, with the sculptures the results of interactions between machines and human behaviors.

泡沫
BUBBLE

我不是車床
I AM NOT A LATHE



⁷ 「工具理性」出自於法蘭克福學派。劉和讓引用此概念，來觀看詹士泰使用機具與自然物質所進行的創作行為，隱喻一種灌輸在整個社會中被維繫宰制的單向體制。

⁸ The critical theory, "Instrumental Reason" was developed by the Frankfurt School. It is referenced by Liu Ho-Jang to see Chan Shih-Tai's creative endeavor with machines and natural substances, implying that society as a whole is dominated by a one way system.

下 | 「冷藏摘要 (2014)」展覽現場
Below | Installation view of *Refrigerated Abstract* (2014)

右一 | 「冷藏摘要 (2014)」平面設計
Opposite Left | Graphic design for *Refrigerated Abstract* (2014)

右二 | 劉和讓作品《新鎮溪的盡頭 (2010)》裝置於「冷藏摘要 (2014)」展覽現場
Opposite Right | Liu Ho-Jang's photography work, *End of Newtown Creek* (2010), installed in the exhibition, *Refrigerated Abstract* (2014)



當手持機具運轉時，就像在操控賽車，在非常狹隘的時間裡，轉速與油門、空間與身體都是決勝的關鍵。我覺得這個東西就出現在阿泰的創作過程與作品裡面。如何去操控機械轉速與物質摩擦的關係？如何去超越材質使用的極限？善於掌握自身與機械間的拉鋸、呼吸，以進行準確的切割、研磨，降到最少的誤差。

When a machine is manually operated, like being behind the wheel of a racecar, in a very short span of time, being able to control the switch of speed, the accelerator, the space, and the body are all critical for winning the race. I think this is observed in Chan Shih-Tai's creative process and art works. How should the connection between a machine's rotating speed and physical friction be controlled? How can the limits of the materials applied be surpassed? Being in control of the push-and-pull, the exhalation and inhalation between oneself and the machine is integral for the ability to cut and polish with precision and to minimize errors.

傳統使用機具的產製過程仰賴機具所發展的製作技術，或受限於工具所供應的應用造型條件，我著眼在人與機械相互推進發展的關係。詹士泰與工具並蓄並進，在操作技術可完成的極限前，情感與精神靜默傳輸，形成人機之間的有機地帶，這正是機械與人相互為用的真理，區別了廠區的作業模式，跳脫出資本系統生產的慣性。

I've focused on the interdependent relationship between man and machine, relying on the production techniques derived from the evolution of mechanical development or making compromises on the applicable shapes and forms that machines and tools could provide. Before the limits are reached, Chan Shih-Tai and the tools move at an aligned pace, with emotions and psyches silently transmitted forming an organic zone between man and machine. This is the truth behind machine and man's reciprocity, which is different from the operational model applied on the factory floor, leaping away from customs of capitalism.

秦政德的立碑之於他的身性在山林的潛隱，收集的物件則蘊藏著被遺忘的歷史。自2005年始，將其書法文體轉拓於條形石體，透過八里觀音山腰墓碑文石刻師傅所鐫刻的碑體，立於秦氏意志之所在，衍生於島之四方。在創作的自我銘心裡，無疑地顯露其對場域的二次書寫，如同被化開的墨暈，渲染於他所行進的那條路上。從秦氏善用的社群媒體所建立的考證和敘事，與其說像歷史洪流裡的幻化，不如說他以他的佔領方式推向無私的解放。

The steles Chin Cheng-Te erected symbolized his hermitism in the mountains, and his collections embodied the history we have forgotten. Starting 2005, Chin rubbed his calligraphy onto stone bars, which were later carved by the tombstone carver on the hillside of Guanyin Mountain; the steles erected to demonstrate Chin's spirits spread throughout the four corners of this island. Deep down in his heart, it was no doubt his attempt to renarrate the space, like ink washes spreading along the road he travelled on. According to the narrations and inquiries

轉速
SPEED SWITCH

靜默傳輸
SILENT TRANSMISSION

冷藏摘要
REFRIGERATED ABSTRACT

下 | 「外口制作」傢俱 2015
Below | *OUTOMADEA* furniture 2015

右 | 「外擴聲響 (2015)」平面設計
Opposite | Graphic design for *Expanding Noise* (2015)





「外擴聲響（2015）」展覽現場 2015
Installation view of *Expanding Noise* (2015)

右上 | 廖建忠作品《美麗戰爭（2009）》於誠品畫廊
Opposite Top | Installation view of Liao Chien-Chung's work, *Beautiful War* (2009), at Eslite Gallery

右下 | 秦政德於小觀音山的立碑現場 2014
Opposite Bottom | Chin Cheng-Te at the site of erecting steles on the hills of Xiao Guanyin Mountain 2014



on the social media, which Chin excels at, rather than a form of metamorphosis amidst the historical tide, his occupation was more like a selfless liberation of history.

秦政德的基地猶如資源回收場的場景，廣袤無邊的收集之物在非線性的時空經緯下，散落地堆砌出他所專情的時代敘事。他總可以一時興起，撈取經典，侃侃而談，在被過度填塞而顯得稀薄的空氣裡，許多已化成他創作上的濃郁移情。

The base of Ching Cheng-Te was formed the same way a recycling facility would, with boundaries as infinite as his collections, scattered or piled in a non-linear sense, illustrating stories from the period of his infatuation. Anything picked up could be a piece of classic, with endless stories to unfold. Amongst the packed yet rarefied air, much has become that enthusiastic transference of creation.

「冷藏摘要（2014）」為秦政德長時間以來對冷戰歷史遺忘檔案的摘錄。他聚集二十五塊碑體，作為臨時性裝置，立於 *mt. black* 的「畫廊」空間中。空間作為一種過渡場域，碑體擴散流向田野採樣的歷史現場，在「畫廊」空間中逐漸消滅，抵達那些我們無從發覺的荒垂之地。

Refrigerated Abstract (2014) is the summary of the forgotten archives of the cold war history which Chin Cheng-Te had compiled over time. With the temporary assembly of 25 steles as an installation, it was erected inside *mt. black*, a space we call "gallery". Such space is an "intermediate site", in which his steles dispersed toward historical sites where field sampling took place, toward the desolate wilds we have never even noticed, and gradually disappeared from the space of a "gallery".

在「外擴聲響（2015）」一展中，廖建忠跳脫我們熟知他在藝術創作中的「表面工程法」⁹，試將「外口制作」¹⁰作為維持現實生活的途徑。在量化生產與單品傢俱間尚未開發的區塊，將傢俱元件進行組合配對，產生複數搭配的可能，以此可量化的「商品形式」作為進入市場的試探。我將此展視為 *mt. black* 模擬地方製產的經濟模型之一，藝術家以自我製造的能力，尋求藝術實踐連接現實的可能。

Liao Chien-Chung has strayed away from his customary "Surface Engineering Method"¹¹ this time, seeking for *OUTOMADEA*¹² to become a means of livelihood. Working in an untapped

⁹ 「在一系列命名為『表面工程法』的作品中，...，我試圖用一種模型擬仿的方式，模擬偽裝虛有其表的真實事物，來回應自我個體處在當代世界的種種困境與問題。」摘自藝術家廖建忠提供之創作自述。

¹⁰ 廖建忠自創傢俱品牌。

¹¹ "In this oeuvre named 'Surface Engineering Method', the artist endeavors to simulate the hypocritically deceptive reality by means of simulated models...All these denote that in present world you recognize as much as you misrecognize." Excerpt from the artist statement provided by Liao Chien-Chung.

¹² A furniture brand created by Liao Chien-Chung.

收藏 COLLECT

集合 ASSEMBLY



外擴聲響 EXPANDING NOISE



下 | 李若玫製作中作品《山石流水 (2016)》
Below | Lee Jo-Mei's work in progress, *Mountain Stone and Waterfall* (2016)

左 | 廖建忠與「外口制作」的工作室 2015
Opposite | Studio of Liao Chien-Chung and his furniture brand *OUTOMADEA* in Bali, New Taipei City 2015

territory between mass production and single-piece furniture, the furniture components could be assembled and paired together, resulting in different arrangements and combination possibilities. This "Commercial Format" with mass production potential is used to test the waters of the market. In this exhibition, *mt. black* is treated as an economic model that simulates the local production framework. With the artist's self-production capabilities applied to seek out the possibilities of using art practices to connect with reality.

交工¹³
LABOR
EXCHANGE¹⁴

以藝術家的身份於各自的藝術領域中進行製造；傢俱的生產則作為藝術身份之外，支撐現實生活的條件之一，彼此的合作時常成立於一種默契下游擊式的互助換工。在建忠位於八里的工作室，協力製作的過程中，我們聯繫上美術學院體制下的邊緣作為。想起與建忠的熟識是在紐約的 CBGB，那是 1999 年的往事，正時他在紐約有個短期的闖蕩。已不復存在的 CBGB，套句 Patti Smith 所言「與其說 CBGB 是一個表演場所，不如說它是種精神狀態，任何地方都比不上它。」想著在青年歲月伴隨的新浪潮龐克樂隊聲響，迴盪至今，倘以自我製造作為一種烙印的相熔，能否順理？

Artists in various art disciplines engage in endeavors of production, but Liao Chien-Chung considers furniture production as one of the means of earning a living outside of his identity as an artist, with our collaboration often established based on our mutual understanding and in the form of guerilla-style mutual assistance and labor exchange. In Chien-Chung's studio located in the rural district of Bali in New Taipei City and throughout our collaborative production, we dwell in the margin of society, having come from academic institutions of art. Chien-Chung and I met in CBGB, New York in 1999 during his brief time spent in the city. CBGB is no longer, but as Patti Smith has said, she considers it to be more than just a performing venue but a spiritual state, and nothing can compare to it. Those youthful years accompanied by the sounds of new wave punk bands are still resonating within me till this day, with self-production used by the two of us to form imprints from the days of our youth.

鋸臺
TABLE SAW

鋸臺表面那一塊塊黃色補土，承載著物質自身的毀壞、削弱，一種愈用愈無法支撐的狀態。為求下刀順暢，避免施作過程中可能產生的頓挫，我反覆使用汽車補土為其進行修補，極力地去挽救它的功能與使用條件。這張鋸臺是繼承自建忠的舊物，它延續了一種友誼。後來，我自己也買了一臺比較穩定的鋸臺了。

A state of substance destruction, deterioration, and growing dilapidation due to prolonged



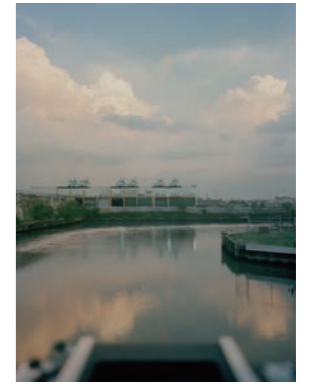
¹³ 原指高雄美濃鎮的菸葉產業中，於菸草農忙季節，招呼親朋好友、左鄰右舍幫忙採收，換工輪收，而發展出的互助「交工」文化，後因來自美濃的客家獨立樂團「交工樂隊」而廣為人所知。

¹⁴ "Labor exchange" is a tradition practice in Meinung, Taiwan. It is a mutual-assisting system with friends and neighbors taking shifts to help each other during the region's tobacco leaf harvesting season. The term was made widely known by the *Labor Exchange Band*, an independent Hakka music band from Meinung.

下 | 劉和讓作品《廠房地毯 (2013)》
Below | Liu Ho-Jang's work, *House Carpet* (2013)

右一 | 「步進山林 (2017)」平面設計
Opposite Right | Graphic design for *Step Motor in the Forest* (2017)

右二 | 劉和讓作品《廢物管理 (2010)》
Opposite Left | Liu Ho-Jang's photography work, *Waste Management* (2010)



use are observed on the yellow putty patches on this table saw. I've repeatedly patched it with auto body filler hoping to be able to cut smoothly with it and to avoid any obstruction while constructing with it, trying my best to salvage its functionality and usability. This is an old table saw from Chien-Chung, and it symbolizes the continuation of our friendship. But I, eventually, had to buy a more stable one later.

為了進行「外口制作」系列傢俱的拍攝工作，我擬造了一張攝影棚背景，以木材的硬度取代影棚背景紙的柔軟，利用夾板的彎曲來進行建構。攝影時常借由被攝物件與背景紙的關係來達到物件自身的清晰表達，商業攝影正是在這樣的條件下虛擬出優化的訊息。我們時常看到影像支撐了品牌、利潤、商業結構，但同時也覆蓋掉背後這些較具真實性的部分了。

I fabricated a photo studio backdrop for the *OUTOMADEA* furniture photo-shoot, using hard wood instead of soft background paper, constructing it out of flexible plywood. The relationship between objects being photographed and the backdrop paper is often emphasized in photo-shoots to produce clear depictions of the objects, with commercial photography used to fabricate optimized messages. Images are often used to support brands, profits, and commercial structures; however, the aspects that are more realistic are also being concealed at the same time.

或許是由觀測山林所得經驗，走入父親金屬工廠的家業，李若玫有意識地與之保持距離，時而游離，時而親近，從學習父親的作業知識中去理解製造物件的機能導向，在探勘市場需求中，何以將學院的美術訓練置入家業，同時進行創作。「步進山林」一展於《伍眾會計劃》中，聯繫起 *mt. black* 的教育藍圖，一間未被啟用的暗房設備將作為計劃開始的選項。

Perhaps based on her experiences in the forest, when Lee Jo-Mei involved herself in her father's metal factory business, she did so by maintaining deliberate distances, sometimes near sometimes far. In learning the ropes of her father's business operation, she tried to understand the functional orientations of object manufacturing; in exploring market demands, she tried to figure out how to merge academic art / fine art into the business for effective creation. In the education blueprint for the *B-5 Project*, the un-activated darkroom would be the beginning of the blueprint.

沒有基地，所以虛設。沒有計劃，所以挪用。沒有生產，所以模仿。沒有思想，所以勞動。沒有論述，所以拼裝文字。引述「中介」的概念作為介質、媒介或平臺——《伍眾會計劃》的部署，賦予被歸咎既成的現象新的定義和敘述。

No base, hence simulation. No plan, hence appropriation. No production, hence imitation.

背景
BACKGROUND

步進山林
STEP MOTOR IN
THE FOREST

中介
MEDIATION

mt. black 陽台外的電纜維修 2016
A scene of cable-fixing from mt. black balcony 2016

右上 | 電梯間的裝置 2014
Opposite Top | Installation at the bottom of the elevator 2014

右下 | 損壞的燈具 2015
Opposite Bottom | A broken light bulb 2015



No thought, hence labor. No narrative, hence wordplay. Quoting the concept of "mediation", its function as a medium, a vehicle or a platform, as deployment for *B-5 Project*, and allow assumed appearances brand new definitions and descriptions.

因地利需求而鞏固的砂石業，裙帶起的效應繁榮了臺北市邊緣的新興發達之地，地價快速膨脹，地貌急速變化，同時間，城市中心所消耗的資源一再驅動著回收作業。新舊物質的代謝關係展露了此地的景觀精神，一種汰換循環，或是喜新厭舊。塵埃，來自鄰近工廠的勞動剩餘物，層層堆疊於工作室地板。當清潔刷洗還原了磁磚表面質地，被視為物質代謝關係的一種表達，我以清潔過後的地板，包圍時間殘留於地板的污漬，框取一塊保有塵埃的版圖，化名為地毯。

Clinging to the edge of the emerging and prospering areas in Taipei City, the demand-driven industries of gavel, asphalt and concrete thus took root, the nepotic prospering effect led to the increase of land price, and the land price in turn reflected the change of the landscape. In the meantime, consumptions in the city center continued to drive the recycling business. The metabolic relationship of the old and new substances thus revealed the spirit of the landscape, forming a cycle of replacement, or how the old is out once the new is in. Dust, residue from local areas, factories and neighboring labor activities, accumulated and compressed on the floor in the studio. The studio floor was scrubbed to reveal its original surface, and such process was a form of artistic expression for the metabolic relationship of substances. By cleaning the surrounding area, I framed the age-old residue on the floor, leaving behind a map of dust which I called the carpet.

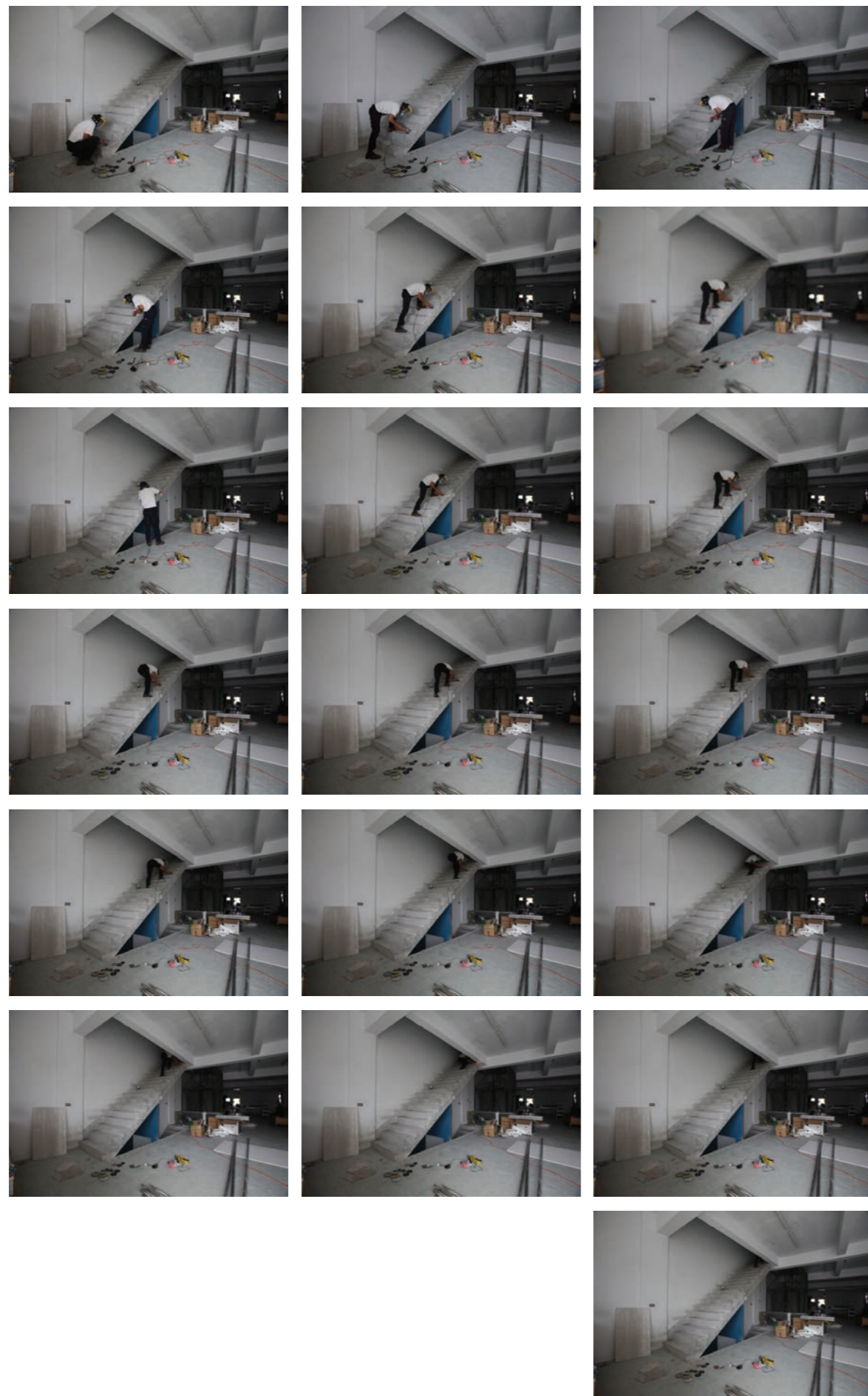
物質的預言亦是影像的預言。快門凝結了被攝物繼續變化的可能，而影像的停滯同時也成為物質持續耗弱的預告。我思考著時間軸上，影像之外，現實何以成像？這張《東湖之東·南湖之南（2015）》拍攝於復興航空墜機時，畫面寧靜，而事件本身事實上是痛苦的，那時候軍方探照燈支援，黑暗中依稀可見救難船移動的晃影，這片水下確實有人，是生命和物質的消逝。

Prophecy of substance is also prophecy of image. Possibilities of continuous change of the photographed were frozen by the shutter, and the stagnation of the image became, at the same time, preview of the continuous weakening of the substance. I wonder, as time continues to go by, how is reality to reflect its reality outside the image? *East of East Lake, South of South Lake* (2015) was taken at the time TransAsia Airways plane crashed. The scene looked serene, but the event itself was painful. With the military search light in support, one could barely see the swaying shadow of the rescue boat, but there were in fact people beneath the water, and life and substances were perishing.

清潔的版圖 MAP OF CLEANING

物質的預言 PROPHECY OF SUBSTANCE





可能是一道傷口，可能是一抹地擦拭，它們都是臨時出現的。
在抽取乾燥的衛生紙，濕潤回歸成型前的紙漿樣貌。
一張白盒子的一面牆，一簇尚未成型的非分之想。
Perhaps a wound, perhaps a smear, popped out of the blue.
Interfolded dry tissue paper, now wet and yet again just pulp.
The wall of a white cube, a wad of inappropriate thought yet to take shape.

這些大量的影像日誌存取了 *mt. black* 空間過渡的光景，當一個攝影師折返在生活的流速裡，竊取彼時的瞬間進行描繪，在幽暗前磋磨影像，作為離開時的告解備份；出自於對材料的理解和應用，我尋求在數位宣言的年代，以 4x5 底片作為檔案形式上的宣言，預留在未來使用上寬闊的容許度，保留未來對於影像的再思考。

The large quantity of photo diary accessed the transitory scenes at *mt. black*, where a photographer is moving to and fro in the current of time, stealing moments from then for portrayal and developing images in the darkness, to be used as a kind of backup of confessions before taking off. With the knowledge and applications of the material, I seek to use the 4x5" film as the manifesto of file formats in this age of digital manifesto, while reserving the opportunity for broader allowance in future file usage as well as the rethinking of images in the future.

遺留於片匣上的灰塵，在漏光的瞬間，與眼前被攝物同時顯影。影像需要具備某種特定條件才能被歸納為完好的攝影 / 影像？如何去解釋瑕疵仍是具有意義的東西？我們如何重新看待一種被視為「失敗」的影像。

Residual dust in the film cartridge is shown on the developed film, that light-leaking moment coexisting with the photographed. Why must images be equipped with certain criteria to be recognized as perfect photos? Why do we not try to explain how it is meaningful in spite of the flaw? How do we rethink an image that is deemed "a failure"?

2010 年在整理過往的作品時，我開啟了「編輯」《灰燼雜誌》的想法，將影像檔案進行收納，挪用雜誌媒體的時效性作為類比，對應「灰燼」一詞，影像的「消解」發生在衍生的使用狀態，如同物質的生成、流動與消逝。「灰燼雜誌」的概念貫穿於作品的脈絡中，首先在《非德曼木材 (2011)》¹⁵ 一作的發表下，向關乎影像的「攝影師的身份和其參與的事件」，以及「影像產出的公共性和後製方法」進行提問，描繪出

日誌寫真 PHOTO JOURNAL

4x5" 檔案
4X5" FILES

失敗的同情 SYMPATHY FOR FAILURE

灰燼雜誌 MAGAZINE TO ASH

¹⁵ 《非德曼木材 (2011)》為一件影像裝置作品。劉複製了商業系統下的巨型燈箱，使之漏光，藉以改變觀者的注目的方式，對應當代社會中影像稀釋化的事實。另以一張舊材新製的木桌，回應影像所記錄的非德曼木材公司一景。



左 | 劉和讓作品《廢物管理 (2010)》
Opposite | Liu Ho-Jang's photography work, *Waste Management* (2010)

下 | 「善用尾款 (2013)」平面設計
Bottom | Graphic Design for *Exhausting the Remaining Balance* (2013)

雜誌初始的輪廓，並銜接起過去的作品《易物計劃 (2005)》¹⁶、《寶藏巖國民身分證計劃 (2005)》¹⁷、《四十八小時 (2006)》¹⁸、《剝皮三十一波 (2008)》¹⁹、《橙爆 (2007)》²⁰，以及與概念同名的作品《灰燼雜誌 (2012)》²¹。

Going through my works back in 2010, I conceived the idea to “edit” *Magazine to Ash*; archiving image files, appropriating the efficacy of a magazine in contrast with the term ash, in which the dissolution of images occurs in their derived usage, much like the production, flow and perish of substances. The concept of *Magazine to Ash* is consistent throughout the context of my works, first in the launch of *Feldman Lumber* (2011)²², in which I questioned the “identity of the photographer and activities involved in” and “the publicness and postproduction methods of image production” regarding the images, portrayed the preliminary outline of the magazine, while combining past works including *Goods Exchange Project* (2005)²³; *Treasure Hill ID Services Project* (2005)²⁴; *48H* (2006)²⁵; *Bo, Bi 31, Waves* (2008)²⁶; *Orange Explosion* (2007)²⁷; and *Magazine to Ash* (2012)²⁸, the self-titled work.



¹⁶ 《易物計劃 (2005)》發表於「第二屆臺北公共藝術節—大同新世界」，透過以物易物的方式，檢視並回溯商業行為的初始與藝術行為的異同。劉走訪臺北大龍峒小吃街區，模擬商業攝影的手法，為店家提供食物商品的攝影服務，並以影像輸出製作成燈箱的「作品」換取商家的食物作為報價。

¹⁷ 《國民身分證計劃 (2005)》從為寶藏巖居民拍攝身分證的肖像照，探討攝影師如何以攝影技術服膺於政府所規範的肖像條件，如清晰、未遮掩的五官輪廓，同時滿足被攝者的需求。

¹⁸ 《四十八小時 (2006)》為劉受邀於法國巴黎的拉維萊特公園 (La Vilette Park) 所進行的一件現地互動性裝置。劉以微距攝影拍攝公園草地上的垃圾殘餘，並將之放大輸出，覆蓋於公園各處的垃圾桶頂部。在公共場域中，此唯美抽象的影像成為一種阻擋，迫使人們日常隨手丟垃圾的行為產生停頓，並產生藝術品／垃圾的疑問。

¹⁹ 《剝皮三十一波 (2008)》為一結合行為的攝影作品，劉自印經書樣式的攝影冊，並由剝皮寮現場—龍山寺—拾荒者三方軸線展開影像流動發散的狀態。於展期間，劉每日限量抽取展覽現場陳設的攝影冊，轉放至龍山寺的經書藏櫃，由民眾自行取閱帶走。

²⁰ 《橙爆 (2007)》劉參與雲林古坑「臺灣柳丁嘉年華」，當時受主辦單位邀請以柳丁為題創作藝術裝置，此影像計劃紀錄了劉移植一棵柳丁樹的過程，藉此隱喻包裹在節慶下的政治參與結構。

²¹ 《灰燼雜誌 (2012)》劉偽裝成攝影記者，跟進泰國當地媒體潛入國會進行拍攝，後以碎紙機將所拍攝到的影像、相關報紙報導碾碎分解，透過影像承載於物質形式上的消解，引述攝影師身份的無形。

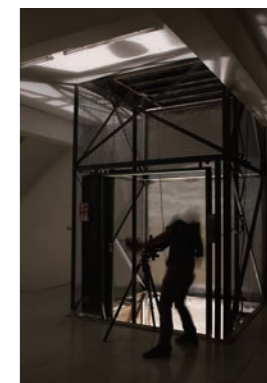
²² *Feldman Lumber* (2011) is a piece of photography installation. Liu duplicated the large light boxes used in the commercial system and allowed light to leak to change the way viewers stare at things, reflecting the reality of image dilution in the contemporary society. Another wooden table made from reclaimed wood is used to represent the Feldman Lumber Co., Ltd. photographed in the image.

²³ *Goods Exchange Project* (2005) was presented at the 2nd Taipei Public Arts Festival. Through bartering, we examined and retraced the similarities and differences between early commercial behaviors and art activities. Liu visited the deli quarter in Dalongdong, Taipei City, and offered deli owners services to photograph their food the same way commercial photography would; the images were then printed and made into light boxes, and given to deli owners in exchange for their food.

²⁴ In *ID Services Project* (2005), by taking ID photos for the residents of Treasure Hill, the project explored how photographers adhere to political restrictions set forth for ID photos, such as showing ears and eyebrows, while satisfying the demands of the photographed, all with their skills.

²⁵ *48H* (2006) is an in-situ interactive installation Liu made at the request of La Vilette Park in Paris. By photographing left-behind trash on the park lawn at microscopic distance, he enlarged and printed the images, and covered the tops of all trash cans in the park with them. In a public space like this, such abstract and aesthetic images become obstructions, forcing people to pause in their daily littering activities and begin questioning art/trash.

²⁶ *Bo, Bi, 31, Waves* (2008) is photography combining art intervention. Liu produced the photography collection the way folded scriptures would, and developed image flows along the axes of Bopiliao, Lungshan Temple and scavengers. During the exhibition, Liu would remove from the site a limited number of copies of the photography collection on display, and place them in the scripture cabinet at Lungshan Temple for people to take away.



「攝影」保存了時間下的空間，「物質」紀錄了空間中的時間，攝影與物質的勞作體現於 *mt. black* 中的行動日常。大部分的時間，我思考著攝影在挑戰什麼？何以推進其觀念？然而，影像本身並沒有限制其使用的規則，而是人被秩序限制了使用方法，形成單向思考。在當前的數位時代裡，影像後製絕非取巧，而是改變攝影原有條件的選項之一。我選擇在影像、空間、物件所形成的軸線上，不斷往返敲擊，以虛擬「物質」，實驗後製。

“Photography” preserves space within time while “substance” records time within space, and the artist’s practice of photography and substance is embodied in the daily activities of *mt. black*. Most of the times, I wonder what photography is attempting to challenge? How to further develop the thought? However, there are no rules limiting the use of the image itself, rather, it’s the people who are self-limited by the social order, leading to a one-way thought process. In this age of digitalization, image postproduction is no short cut, but merely an option to change the original conditions of photography. Along the axes formed by image, space and object, I choose to go back and forth, manipulating and experimenting postproduction with virtual “substance”.

在「境物虛擬 (2017)」展覽中，我試以攝影和物質的交錯演繹，討論「影像」的觀念。運用攝影作為美術館展覽的前置與部署，*mt. black* 空間中的物件經轉譯後再現於展覽中，與不在場的《伍眾會計劃》影像檔案交互辯證，互為真實與虛構。In the exhibition of *Boundary Substance in Virtual* (2017), I tried to discuss the concept of “image” with the cross-inference of photography and substance. Using photography as pre-preparation and deployment of the museum exhibition, the translation of objects in the space of *mt. black* is represented in the exhibition, dialectic with the image files of the *B-5 Project* missing from the exhibition, and forming one another’s virtual and reality.

影像後製 IMAGE POSTPRODUCTION

境物虛擬 BOUNDARY SUBSTANCE IN VIRTUAL

²⁷ In *Orange Explosion* (2007), Liu participated in the “Taiwan Orange Carnival” in Gukeng, Yunlin, and was invited by the organizer to create an installation art featuring oranges. This photography project recorded the transplantation process of an orange tree by Liu, while suggesting at the political participation structure under the disguise of festivals.

²⁸ In *Magazine to Ash* (2012), Liu went undercover as a press photographer among a local Thai media group to take photos in the national parliament, and later shredded the images as well as related new reports. By the eliminating the substance containing the images, the intangible identity of the photographer is thus illustrated.



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