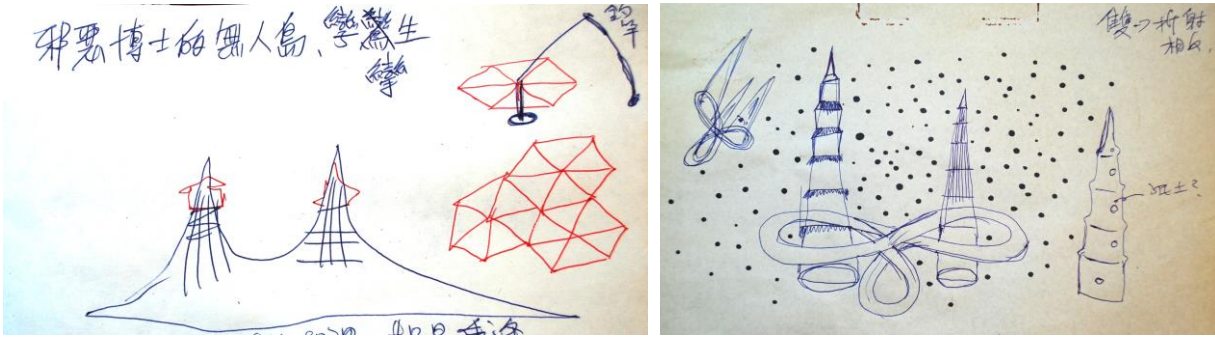
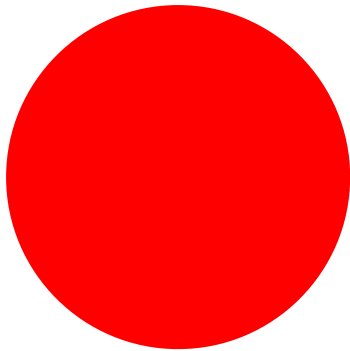


展出作品說明：

1	<p>方偉文 Fang Wei-Wen</p>	<p>邪惡博士的無人島 Doctor Evil and the Uninhabited Island</p>	<p>複合媒材空間裝置 mixed media installation, 2013</p>
<div style="display: flex; justify-content: space-around;">  </div> <p>以一種模型的形態呈現的情境</p> <p>邪惡博士的形象主要出現在科幻文學和影像作品裡，總是有某個地方、某個傢伙憑藉著智力、知識和財力，企圖破壞這個世界的秩序和規律。當然最後(對於有個時空設定的作品)往往總有個正義的傢伙破壞了這個新秩序的計劃，回復了社會的平和.....。然而這裡只有試煉、隨機和自戀，面對通往世界的一條路，這是邪惡博士的狀態。</p> <p>An expression of a scenario through the use of models</p> <p>The image of an evil scientist mainly stems from science-fiction literature and movies. There is always an evil instigator who, in a remote location, uses his intellect, knowledge, and wealth to carry out evil plots to change the world order. In the end (with regards to works that are set in a specific time and location), there is always a righteous protagonist who stops the evil scientist from accomplishing their plans, and restores peace and order...., Yet, this place is filled with trials, randomness, and narcissism that block the only road of the world. That is the guise of the evil doctor.</p>			
2	<p>王德瑜 Wang Te-Yu</p>	<p>No.73</p>	<p>複合媒材空間裝置 mixed media installation, 2013</p>
<div style="text-align: center;">  </div> <p>王德瑜的作品一向訴求簡單的概念，她一直嘗試著在極簡的媒材裡探索空間的存在感，並進而思考人於空間裡的存在形式與狀態。在她一系列以作品序號為標題的空間創作</p>			

裡，呈現了對空間主題的持續性研究，轉換空間與人的主體 / 客體關係，並讓身體的感官經驗取代視覺經驗，以觀眾與作品的互動體驗值作為一個藝術家提供「進入」作品精神的入門之徑，一個表徵藝術家主觀意識的作品卻包容了參與觀眾的主觀經驗，在互動的機制裡建構了一個共感空間。(文 | 黃舒屏)

Wang Te-Yu's works have always sought simple ideas. She has always tried to explore the feeling of spatial presence with an extreme economy of media, and go on to meditate on the existential form and situation of people in these spaces. In 1990 she began spreading out a pure spatial form with fabrics of different material, and this has become a primary motif in the artist's work. In a series of spatial creations named with serial numbers, she has pursued continuous research into the spatial theme, transforming the subjective / objective relationship between spaces and people, and letting the body's sensory experience replace visual experience. In this way the interactive experience between viewers and works functions directly as a pathway that the artist provides for "entry" into the spirit of the work—a work that symbolizes the artist's subjective consciousness. The work also unexpectedly encompasses the participating viewer's subjective experience and constructs a commonly-sensed space through the mechanism of interaction. (Text by Iris Huang)

3

杜偉

Tu Wei

喂！

Hello, is it me you're looking for?

單頻道錄影

single channel video, loop, 2013



早年觀賞卓別林的電影，會因為默片的關係特別「看見」他的動作與表情，因此，想藉由我透過攝影機的再次觀看（拍攝），讓卓別林的動作逸出《城市之光》電影的敘事架構與故事脈絡，成為只屬於我所看見的卓別林。

觀看特別拍攝與剪接後的卓別林動態影像，如同是我對著螢幕向他喊了一聲「喂！」或「Hello！」後，他轉身回應。而每一次與每一格靜默的轉身回望，如同牆壁上的卓別林影像反饋潛行的沉默回音！

In my past experiences watching Charlie Chaplin's films, I had found myself focusing on "watching" his movements and expressions because they were silent films. As a result, I want to see (photograph) it again through the lens of a camera to let Chaplin's motions capture the narrative of the movie, *City Lights*. It is my version of a Chaplin film.

Photographing and editing footage of Chaplin is similar to having Chaplin turning to me on the screen in response to my greeting of "hey" or "hello" to him. Every frame in which Chaplin silently yet looks back comically is like a silent echo that provides stealthy feedback to me.

4

唐唐發  
Tang Tang-Fa

櫻花盛開的市場  
Cherry Blossom Market

複合媒材空間裝置  
mixed media installation, 2013



唯有置身於創作藝術的天地中，才覺得自己持續成長、活得充實。從自給自足的年輕創作者，到現今妻兒子女和我一起成長，環境一再變化同時也影響我的藝術發展，調整創作形式、製作過程、媒材的選擇以因應時、空的改變，然而順應這些改變後反而引領我走出一條適合自己的創作道路。從最貼近自身生活的文化著手，轉化傳統市場的意像，裝置成一座市場藝術館。

傳統市場給人吵雜、髒亂的負面評價，我試著將市場中許多習以為常和被忽略的意像，製作成為立體或平面作品，重新細膩地省視大眾一起打造的文化樣貌，突顯它的存在，展現其形態，思考其蘊生的人文內涵。以藝術手法處理傳統市場的紛亂吵雜，嘗試刺激我們以不同於平常看待市場的態度，再次觀看平凡無奇的生活周遭，使生活中經常忽略之事物，能以藝術品之姿被我們認真看待和思考。

Only when I am engaged in the creating process do I feel a sense of personal growth and fulfillment. From being a young self-sufficient artist to becoming a parent and husband, I have found that my artistic development has also been influenced by changes in my environment. I adjust the form, creating process, and selection of media according to changes in my surroundings. I let these changes direct me towards a creative style that suits me. I begin with the cultures closest to me by transforming a traditional market into a market-like art museum.

People perceive traditional markets as noisy and dirty. I try to transform the elements of traditional markets that have long been ignored into three-dimensional or planar works to delicately reflect on the cultural appearance that people have created together, revealing its existence and exhibiting a humanities connotation in the form of thought. Using artistic methods to present the hustle and bustle of a traditional market, the work provokes us to see such the market in a different light. It takes a renewed look at our ordinary surroundings in daily life. Presented in the form of art, these objects that normally go unnoticed in daily life are viewed and contemplated earnestly.

5	陳文祺 Chen Wen-Chi	物自體 2 Agape (NO.01~08) Thing in Itself 2 Agape (NO.01~08)	錄像 Video Art, Full HD, NTSC, 2012
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關於物自體 2 Agape - 真實生命的顯像

今日！無論你我如何呼吸著、生活著，似乎活在真實世界中去體驗真實生命的淺層或底層，我們所接收的訊息，在各類型的媒體造就下，相信你我已深切的體驗超真實世界的一切！被閹割後的感知總合，所依存的是眼前所有能接收到真實製造的人為操作，無關假象或真象，因為感知已被抹去而失去判斷！超真實的世界形成是人類成為世界主宰的一大福音，也是末日的聖殿。

在物自體 2 Agape 的展出中，八部影片中揭露了生活中感受切片。對於時間的無感、空間的無明猶如呼吸般的進出我們身體，在展出的影片裡，我試圖藉由對人、事、物的不同時空現象提出自我與他者的觀看進行反思。從影片裡看似靜態般的錄像，卻是在拍攝時以恆定速度每秒 1.5 公分橫向移動或垂直軸向移動著攝影機記錄被攝體，真實的時空位移提供觀看者感知的麻木，畫面顯像著微觀與巨觀的生命，物本體的面貌在畫面中體現著其呼吸的自然律，無論是雲、風、水文與人體，空間中的視角位移與角色生活脈動，都在體現被攝的物本體與拍攝的感知體及觀看的接收體，三者連動，物、我、他者在表象世界的真實位置。物自體 2 Agape 的凝膠感的視覺包覆，回應來自全然無私的上帝純愛，共感生命本質。

我們身處的今日，猶如濃霧中的個體，在自身放著煙霧標示著自體位置的同時，也讓自己身陷迷霧，越是焦慮越是巨大的焚燒，我們以為眼見為憑卻無以為繼。





About Thing in Itself 2 Agape-real life things in themselves imaging


Today! No matter how you and I breathe, live, seems to live in the real world to experience real life in shallow or underlying message we received, created by various types of media, I believe you and I have deep experience ultra-real-world everything! Perception aggregate after being castrated, the dependence is in front of all human action can receive real manufacturing, regardless of illusion or the truth, because the perception has been erased and loss of judgment! Real world formed a human to become a great boon to dominate the world, but also the end of the temple.

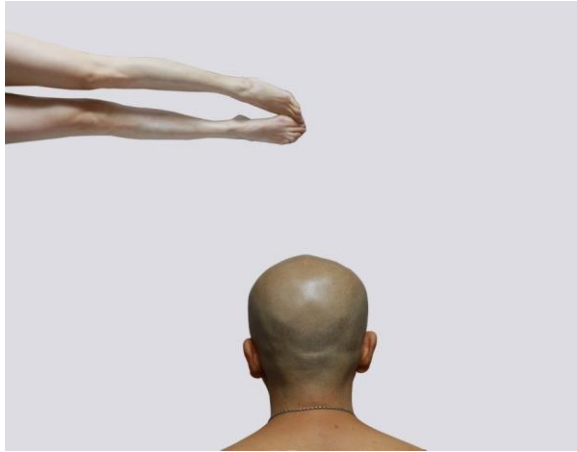
Thing in itself 2 Agape exhibition, eight films expose feelings slice of life. Ignorance no sense of time and space as if like breathing in and out of our body, in the exhibition of the film, I tried to self reflect his viewing by different spatial and temporal phenomenon of people and things. The

seemingly static-like video from the movie, but it is when shooting at a constant speed of 1.5 cm per second lateral movement or vertical axial movement of the camera records the subject, the real space-time displacement the viewer perception numbness screen imaging with micro-and macro life, the face of the physical body breathing laws of nature reflected in the screen, clouds, wind, hydrology and human perspective shift in the space and the role of the pulse of life, reflect the subject matter body and shooting the perception of body and watch the receiving body, the three linked, physical, me, his true location in the world of appearances. , Thing in Itself 2 Agape gel sense of coating, to respond totally selfless pure love of God, a sense of the nature of life.

We live in today, like individuals in the fog, in itself stood smoke marked autologous position at the same time, also let ourselves in a fog, the more anxious the more huge burning, we thought that seeing is believing, but no unsustainable .

	作品名稱	材質/影像長度/年代	作品圖片
1	物自體 2 Agape NO. 01 Thing in Itself 2 Agape NO. 01	錄像 Video Art, Full HD, NTSC, 5' 17", 2012	
2	物自體 2 Agape NO. 02 Thing in Itself 2 Agape NO. 02	錄像 Video Art, Full HD, NTSC, 5' 04", 2012	
3	物自體 2 Agape NO. 03 Thing in Itself 2 Agape NO. 03	錄像 Video Art, Full HD, NTSC, 8' 50", 2012	
4	物自體 2 Agape NO. 04 Thing in Itself 2 Agape NO. 04	錄像 Video Art, Full HD, NTSC, 6' 36", 2012	

5	物自體 2 Agape NO. 05 Thing in Itself 2 Agape NO. 05	錄像 Video Art, Full HD, NTSC, 6' 36", 2012	
6	物自體 2 Agape NO. 06 Thing in Itself 2 Agape NO. 06	錄像 Video Art, Full HD, NTSC, 11' 12", 2012	
7	物自體 2 Agape NO. 07 Thing in Itself 2 Agape NO. 07	錄像 Video Art, Full HD, NTSC, 6' 36", 2012	
8	物自體 2 Agape NO. 08 Thing in Itself 2 Agape NO. 08	錄像 Video Art, Full HD, NTSC, 6' 43", 2012	
6	張乃文 Chang Nai-Wen	文化誤判 Cultural Misjudgment	複合媒材空間裝置 mixed media installation, 2013



面對不同文化圖像的組成，我們習慣以文化本位立場進行圖像語言的判讀，廣義擴及階級文化品味差異的偏好判斷。文化創意的文化缺陷為這時代的創意面向增加其文化變異的可能，其前提在於文化缺陷的積極想像，而非單純創意所為。此次藉由荒謬社會的資產品味物像的組合，彰顯其文化缺陷的變異想像，指出其真正魅力的源頭來自於欲望的不滿足所帶出的文化意義偏離現象。

When we see images depicting different cultures, we find ourselves accustomed to interpreting such visual language through an egoistic perspective of culture. We tend to generalize and classify differences in cultural tastes. Defects in cultural creativity have provided additional possibilities for cultural variances in creativity for this era. The premise lies in imaginations regarding such cultural defects and not purely through engagements in artistic activities. Incorporating objects that suit the tastes of an absurd society reveals altered imaginations regarding these cultural defects, highlighting the fact that its true sense of charm stems from unsatisfied desires that lead to deviations in cultural significance.

7

蔡海如  
Tsai Hai-Ru

偏航·探瘻  
Off Course

錄像裝置  
video installation, 2013



來看我吧！儘管我不在這裡。  
來看我吧！雖然我不能說得更多。

你在哪裡？哪一個才是你？

你吃過苦了！你甘心嗎？  
我想帶你回去！但是，回哪裡呢？

這是你的眼睛嗎？我把它裝回去。  
這是你的手臂嗎？你要朝甚麼方向？  
放大鏡下只剩名字，找不到腳印。

你願意跟我說說話嗎？

來看我吧！雖然我不在這裡。  
雖然我不能說得更多了。

Come see me! Even though I am not here.  
Come see me! Even though I cannot say more.

Where are you? Which one is you?  
You had it tough! Can you live with that?  
I want to bring you back! But, which way is back?

Are those your eyes? Let me place them back.  
Are those your arms? What is the direction?  
Only a name shows up under the magnifier. Yet, there are no traces of footsteps.

Are you willing to talk to me?

Come see me! Even though I am not here.  
Even though I cannot say more.

（\*影像攝於綠島人權文化園區新生訓導處，模擬第三大隊新生宿舍的擬真人像常態展場。此展由游藝設計曹欽榮先生與文史工作者蔡宏明先生聯合策劃，政治受難者陳孟和先生口述描繪，藝術家林健成先生團隊製作合力完成。）

(\*Photograph taken at the reeducation center located at Green Island Human Rights Culture Park. It recreates a scene where three groups of inmates are gathered at the center. This exhibition was jointly planned by designer, Mr. Qin-Rong Cao, and historian, Mr. Hong-Ming Tsai. Mr. Chen Mou-Ho, a victim of political persecution narrated the scene, while Mr. Chien-Cheng Lin led his team of artists to execute the work.)