

諧謔生真

陳庭榕個展

Harmonielehre

Ting-Jung Chen Solo Exhibition 2021.9.4-11.7 (Wed-Sun 2-8pm)

陳庭榕

1985年生於台北。哲學系畢業後，她轉到德國漢堡、奧地利維也納學習藝術創作。目前穿梭生活於台北與維也納之間。

陳庭榕的作品扎根於她對文化差異、政治符號，及其所生衍的變形文本和混種聯覺的反思。藉由對文化人工物的複製重置，她探討挪用、賦權、疆界；探索記憶、意識價值與身份，在全球化移動性社會中的呈相與轉型。或慣習、徵徵、手勢、修辭、節奏；或聲響、言語、行為、影像、物——她將消費材料與非物質性指喻，結為空間裝置，展演出發聲多重社會音譯及覆蓋時空經緯的立體寰圖。

陳庭榕是2018維也納市立美術館獎的得主，也是2019維也納應用藝術美術館MAK-Schindler獎學金的獲獎人。她的創作受到不同單位獎助：2020奧地利聯邦政府視覺藝術獎學金、2020台灣國藝會創作補助、2020台灣文化部MIT新人推薦、2017日本橫濱黃金町駐村獎助、2015/16德國國家獎學金……等。近期參與的聯展包括：「複數的單數性」（美景宮21er Haus美術館 & Xhibit，維也納，2020）、「最終計畫 XLIX」（洛杉磯MAK藝術與建築中心，洛杉磯，2020）、「海浪」（18街藝術中心，加州，2019）、「讓我靠近你。陳庭榕 & 葉慧。維也納美術館獎2018」（維也納市立美術館，維也納，2018）、「薛西弗斯 Ver. 20.18」（國立台灣美術館，台中，2018）、「雙面外牆——他者的意義」（黃金町藝術節 2017，橫濱，2017）、「HISCOX美術獎2015」（德國漢堡美術館，漢堡，2015）、「台北美術獎 2015」（台北市立美術館，台北，2015）...等。

www.info-tingjungchen.com

Ting-Jung Chen

(b. 1985 in Taipei) After her Bachelor's study in philosophy in Taiwan, she went to Hamburg and Vienna, where she obtained her Master's degree in Fine Art. Now she lives and works in Vienna and Taipei.

Ting-Jung Chen's art practice includes various critical-theoretical formats which relate to language and historiography, often with a performative approach. It is rooted in multilayered investigations into cultural differences, political semiotics, and hybrid synesthesia. By reproducing acoustics and artifacts of the culture industry and their relationship to human beings, she discusses "transformed identity" within the context of globalization, commodity fetishism, and mobility society. Habitus, insignia, rhythm, gestures, rhetoric. Or, objects, images, sounds, and textuality. Combining material and immaterial into complex spatial installations, she performs multiple social transcriptions and the overlapping culture minglings into a spatial atlas.

Ting-Jung Chen obtained the Kunsthalle Wien Prize 2018, and she is the recipient of the MAK-Schindlers-Scholarship 2019 from MAK Museum Vienna. She has been awarded various prizes, scholarships and fellowships, including the Visual Arts Grant 2020 from Federal Chancellery of Austria; the Visual Arts Grant 2020 from Taiwan National Culture and Arts Foundation; the "MIT" Fellowship 2020 from the Ministry of Culture of Taiwan; the Koganecho residency fellowship 2017; the Judges Award of the Taipei Arts Awards 2015; the Deutschlandstipendium 2015; the Karl H. Ditz Scholarship 2014, and several other fellowships and project funding fellowships. Her works have been shown in numerous venues internationally, including Belvedere 21erHaus, Vienna, Kunsthalle Wien, Kunsthaus Hamburg, National Taiwan Museum of Fine Arts, Taipei Fine Art Museum, Parallel Vienna, Koganecho Bazaar 2017, Yokohama, Japan, MAK Center for Art and Architecture, Los Angeles, and 18 Street Art Center, Santa Monica, U.S. among many others.

主辦 Organizer | 立方計劃空間 TheCube Project Space

展覽贊助 Exhibition Sponsor | 國家文化藝術基金會 National Culture and Arts Foundation

製作贊助 Production Sponsor | 台北市文化局 Department of Culture Affairs, Taipei City Government

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TheCube Project Space is supported by NCAF, Department of Culture Affairs, Taipei City Government, RC Culture and Arts Foundation, Winsing Arts Foundation and Chen Po-Wen.

立方計劃空間 台北市中正區羅斯福路四段136巷1弄13號2樓 <http://thecubespace.com>

「我在微笑；我總忍不住想微笑；我腦袋裡有個小裂片被摘除了，感覺可真輕鬆啊，心裡空蕩蕩的！精確的來說，不是空蕩蕩的，而是再也沒有什麼陌生的東西了，所有可能妨礙我微笑的東西都不存在了。」

—《我們》，薩米爾欽（Yevgeny Zamyatin）

「諧波失真」（Harmonielehre）個展，聚焦於我近年來對記憶、身份概念及其與政治宣傳、權力體系和訊息傳遞間向量關係的研究關注。

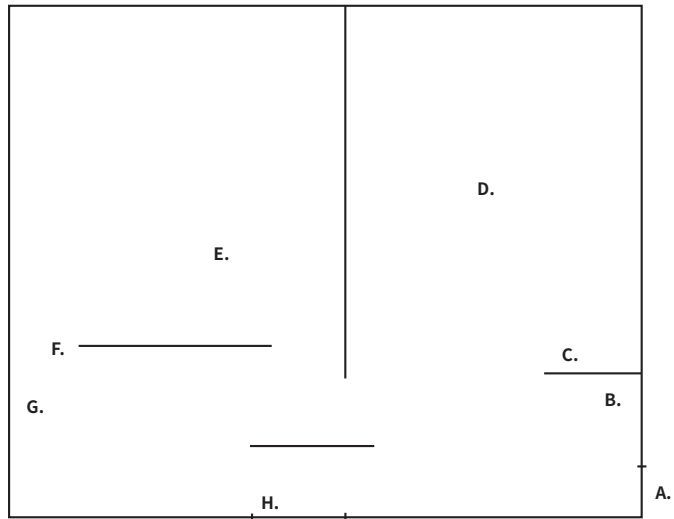
「諧波失真」（harmonic distortion），是一種聲音在被放大傳遞時，由於能量訊號轉換不完全，使原始聲音波形因而不準確得再生的物理現象。這種短缺及失真，反而突顯了變形的不相等波形間的共同性及其共擺的運動週期，帶給聽者一種神秘、特殊的「和諧溫暖共感」。越被擴大的訊號，再現的偏差會越明顯；換言之，聽者也越反而感受到被聽覺景深擁抱的和諧溫暖經驗。這樣的「失真」，似乎成為美好的理想波。

以此物理現象作為切入點，展覽希望探討在訊息主宰的現代社會中，失真缺陷的訊息片段帶給視聽者的謎之和諧共感共情，以及由此所投射腦補成像的「理型」與「真實」。

「通訊傳遞」作為展覽的關鍵字，在場中被裁切呈現：在暴力的框架下，訊息似乎成為單向的片段獨語，被同質化的抒情撰寫朗誦，成為文獻證據以及系統化知識的量尺單位。在以此量尺繪出的圖式（scheme）分類包覆下，他者被分斥排出，「我們」（We）成為「我們」（Us）。

以對戰爭聲音武器和廣播放送的文本研究為核心，我取樣並重置歷史截面的文化人工物（artifact）成為聲音裝置、影像和雕塑作品，展開關於群體身體（collective body）、角色性（characteristic）工具化、他者認識與全知敘述者的討論。它們將作為刺激物（trigger），對來訪者進行感性引導，在空間中共同結構出一經驗迴路。

「Harmonielehre」可被翻作和聲教育，同時也是作曲家茱白克（Arnold Schönberg）顛覆傳統調性的著作《和聲學》（Theory of Harmony）。我邀請來訪者以在場中建立的和諧與違和經驗來審視情感結構，反思感覺與認知之間的差異與補償作用、知識生產與建構的弔詭；並進一步以反抗應對不對等的權力關係對身份的建構力量。



I am smiling; I cannot help smiling; a splinter has been taken out of my head and I feel so light, so empty! To be more exact, not empty, but there is nothing foreign, nothing that prevents me from smiling.

—We, Yevgeny Zamyatin

Harmonielehre is my solo exhibition focusing upon my research into memory, identity, and their vectorial relations to political propaganda, power system, and message transmission.

As a physical phenomenon, “harmonic distortion” refers to the distortion of an original waveform caused by the incomplete conversion of energy signals as sounds are amplified and transmitted. Such a glitch and deformation highlight the commonalities among different distorted waveforms as well as their periods of oscillatory motion. This phenomenon ergo brings the listeners a peculiar, mysterious “synesthesia of harmony and warmth.” The greater extent to which a signal is amplified, the more conspicuous distortion its representation shows. To put it another way, it will give the listeners a stronger harmonic and warm feeling, as if they were embraced by the depth of sounds. Following this trace, we might conceive that “distortion” generates an ideal wave.

Taking this physical phenomenon as its intro, this exhibition seeks to discuss the receiver’s synesthesia, projection, and transference/empathy evoked by the distorted and flawed information fragments in the message-dominated contemporary society. Meanwhile, the exhibition tries to explore the “ideal form” and “reality” pictured in the receiver’s mind.

“Transmission,” as the keyword of the exhibition, is presented in a trimmed form in the venue: within the framework of violence, messages are dead ringers for unilateral monologues written and recited in homogenized lyricism, and eventually turned into documentary evidence and scale of simplified knowledge. In this metrological scheme from which the Other is excluded, “We” become “Us.”

Revolving around the textual studies on sonic warfare and broadcasting, I sample and imitate artifacts in history and reconfigure them into sculptures, images, sound, and a spatial installation. Therefrom I bring the collective body, instrumentalization of characteristic, Fremdkörper (foreign body) cognition, and omniscient narrator up for discussion. They will trigger the visitors’ perception and collectively build an experiential circuit in the exhibition space.

The term “Harmonielehre” can be translated as harmony training. It is also the German title of the composer Arnold Schönberg’s monograph (*Theory of Harmony* in English) intended to topple the traditional edifice of harmony. I invite the visitors to examine their respective emotional structures through the experiences of harmony and disharmony they undergo in the venue, and cogitate on the discrepancy and compensation between perception and cognition as well as the paradox of knowledge production and construction. What is thus being provoked is a reaction against the constructed violence of asymmetric power relations toward identity.

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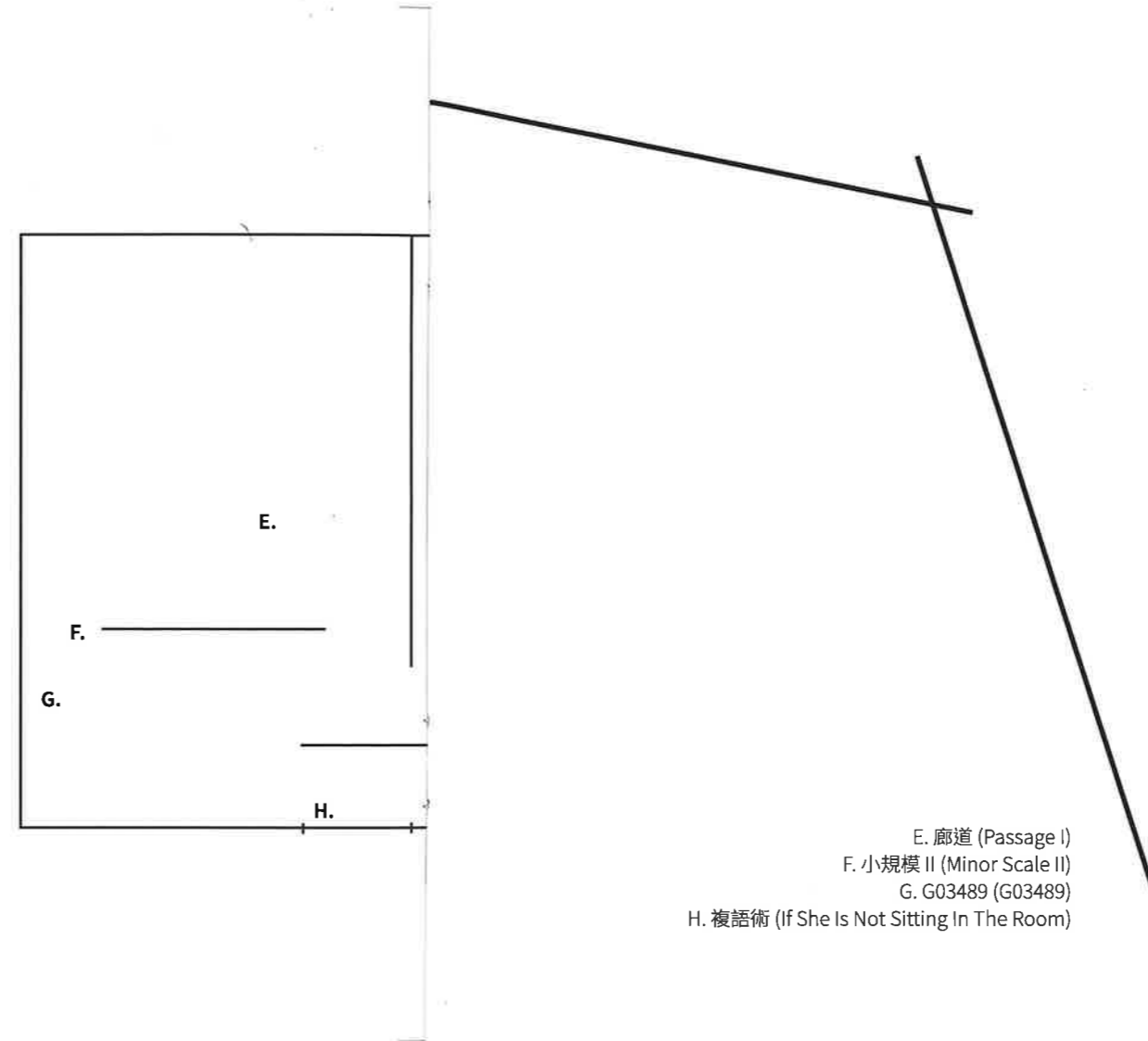
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E. 廊道 (Passage I)
F. 小規模 II (Minor Scale II)
G. G03489 (G03489)
H. 複語術 (If She Is Not Sitting In The Room)

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A.
朔望月 (Precession and Procession)
2021
聲音裝置
號角喇叭、聲音系統、照明系統
1'00"，循環播放，30.5 x 30.5 x 35.5 cm (裝置尺寸依場地大小而定)

2021
sound installation
horn-speaker, sound system, lamp
1'00", loop, 30.5 x 30.5 x 35.5 cm (size variable)

B.
經過一個恆點 (Revolutions Per Minute)
2020/2021
聲音裝置
藍芽耳機、聲音系統、板凳、紙
10'51"，裝置尺寸依場地大小而定
2020/2021
sound installation
bluetooth headphone, sound system, stool, paper
10'51", size variable

C.
反型小調 (Minor Scale I) &
2021
物件
金屬、磁鐵
36 x 25 x 8 cm
2021
object
metal, magnet
36 x 25 x 8 cm

F.
小規模 II (Minor Scale II)
2021
物件
金屬、磁鐵、紙
16.2 x 11.4 x 0.6 cm
2021
object
metal, magnet, paper
16.2 x 11.4 x 0.6 cm

D.
段落 (Passage II) &
2021
物件
金屬、玻璃、海綿
50 x 80 x 45 cm
2021
object
metal, glass, foam
50 x 80 x 45 cm

E.
廊道 (Passage I)
2021
物件
金屬、海綿
45 x 45 x 170 cm
2021
object
metal, foam
45 x 45 x 170 cm

G.
G03489 (G03489)
2021
錄像
3'00"，循環播放
2021
video
3'00", loop

H.
複語術 (If She Is Not Sitting In The Room)
2021
八聲道聲音裝置
聲音系統、木材、文字
16'52"，循環播放，677 x 894 x 280cm (裝置尺寸依場地大小而定)
2021
8 channel sound-installation
sound system, wood, text
16'52", loop, 677 x 894 x 280cm (size variable)

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月光暎 風吹微微 月斜西

每日思念你一人 夜色茫茫 夜夜冷 你 離去遠方 (你在這 窗前徜徉 有誰含淚思念 怎不叫人回想) 所愛的伊 因何乎伊放抹離 未能得相見

你帶來希望 心上的人兒 有多少寶藏 (愛的光芒 帶來希望) 哥哥 情人 郎君

英雄 鐘聲 響 哥哥 英勇氣如虹 太陽 溫暖 照亮了 心 (太陽 光輝照耀 大地 彩帶 藍天飄揚 一望無際 巍巍的

兩滴落 兩落低 兩水滴 兩無情 花落土 目淚滴 花落水流 (你 細語猶 在耳邊蕩漾 你 離去遠方) 摧毀

等待的人 在這裡等待你 (等待你再回來 只有情人常不在 何日君再來)

那未來心內真可疑 春已去 秋又來 左三年 右三年 不知哪一年不知 哪一月不知哪一天

遙向著烽火的天邊 忽明忽暗又忽亮 心內彈琵琶 可以不可以 月影 不知影

愛那花一般的夢 月下的花兒都入夢 (心在哪裡 夢在哪裡)

青春花當開 櫻梅桃李 杜鵑茉莉夜來香 吐露著芬芳 (青春花 呀 庭前 春花為你開 芬芳美麗滿枝椏) 開在小溪畔 開在山坡上 滿滿是 遍地 開 有土地就有它

I am smiling; I cannot help smiling; a splinter has been taken out of my head and I feel so light, so empty! To be more exact, not empty, but there is nothing foreign, nothing that prevents me from smiling.

—We, Yevgeny Zamyatin

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「我在微笑；我總忍不住想微笑；我腦袋裡有個小裂片被摘除了，感覺可真輕鬆啊，心裡空蕩蕩的！精確的來說，不是空蕩蕩的，而是再也沒有什麼陌生的東西了，所有可能妨礙我微笑的東西都不存在了

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When the luster of the moon shines during the witching hour
Missing you every day in the frosty, vast night
Beaming light brings in the hope and the treasure and the flower
Hero's bell pealed out. Brave's aura shines. Father. Brother. Heart is
luminous with sunlight

When the rain is falling
The person who is waiting here is everlasting waiting for you
The future flutters the heart. Left and right. Years and days. Without
knowing
Flickering and flickering are in sight. Light and dark and light up and
down and light on and off and view

Loving the flower-like dream. The flowers beneath the moon come
into the dream
Blossoms of youth. Flowers when blooming; cherry blossoms, plum
blossoms, peach blossoms, azalea, jasmine with evening scent
Ah, The rosy mellow spring breeze dances with fragrance. The
unforgotten sweetness. Ah, the unforgotten beautiful smile gleam
Like the bud and stem fasten together. Being together with you in the
dream at present

Come back. Come back home, Come back earlier. Back again. Back in
time. Back here. See you again, dear
You are here

(When the moon has been blown slantingly to the west path.)
(You are here. You linger around here.)
(Light of love brings in the hope.)
(The boundless land is luminous with warm sunlight. Hero. Brave.
Father. Brother. Master. Your ribbons fly in the sky.)

(The lonely grievance is falling. Whispers are rippling in the air.)
(Everlasting waiting for you. Lay down for the land. The beloved one is
away.)
(Without knowing which year. Without knowing which month. Without
knowing which day.)
(Light on. Light on. Light on. Light on. Light on.)

(Where is the heart, where is the dream. Loving the flower-like dream.)
(Blossoms of youth. Flowers in the garden blooming for you, waiting
for the drops of dew.)
(Ah, the beautiful smile. Ah, may your smile always be like that.)
(With you, in the foggy dream. In the foggy dream. You lost.)

(Not coming back home. Not coming back again. Never be here
again.)

(You. Not here. You. Not being here. You. Unknown. Unsure. Unknown.
See you again.)

《複語術》的摩斯密碼內容為中文歌詞的英譯
The Morse Code in the work *If She Is Not Sitting In The Room* is the English translation from its Chinese lyrics.

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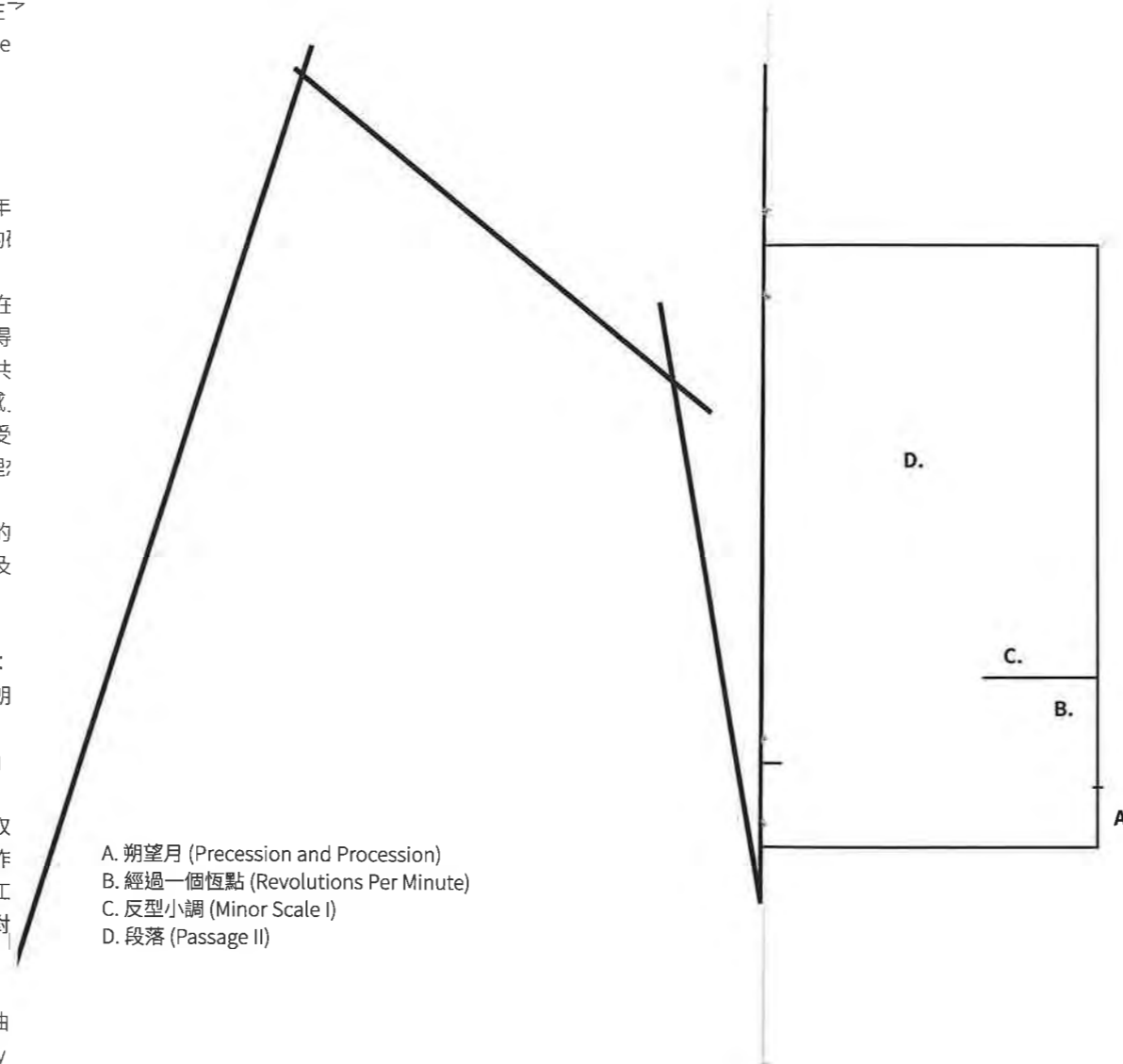
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- A. 朔望月 (Precession and Procession)
- B. 經過一個恆點 (Revolutions Per Minute)
- C. 反型小調 (Minor Scale I)
- D. 段落 (Passage II)

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Harmonielehre is my solo exhibition focusing upon my research into memory, identity, and their vectorial relations to political propaganda, power system, and message transmission.

As a physical phenomenon, "harmonic distortion" refers to the distortion of an original waveform caused by the incomplete conversion of energy signals as sounds are amplified and transmitted. Such a glitch and deformation highlight the commonalities among different distorted waveforms as well as their periods of oscillatory motion. This phenomenon ergo brings the listeners a peculiar, mysterious "synesthesia of harmony and warmth." The greater extent to which a signal is amplified, the more conspicuous distortion its representation shows. To put it another way, it will give the listeners a stronger harmonic and warm feeling, as if they were embraced by the depth of sounds. Following this trace, we might conceive that "distortion" generates an ideal wave.

Taking this physical phenomenon as its intro, this exhibition seeks to discuss the receiver's synesthesia, projection, and transference/empathy evoked by the distorted and flawed information fragments in the message-dominated contemporary society. Meanwhile, the exhibition tries to explore the "ideal form" and "reality" pictured in the receiver's mind.

"Transmission," as the keyword of the exhibition, is presented in a trimmed form in the venue: within the framework of violence, messages are dead ringers for unilateral monologues written and recited in homogenized lyricism, and eventually turned into documentary evidence and scale of simplified knowledge. In this metrological scheme from which the Other is excluded, "We" become "Us."

Revolving around the textual studies on sonic warfare and broadcasting, I sample and imitate artifacts in history and reconfigure them into sculptures, images, sound, and a spatial installation. Therefrom I bring the collective body, instrumentalization of characteristic, Fremdkörper (foreign body) cognition, and omniscient narrator up for discussion. They will trigger the visitors' perception and collectively build an experiential circuit in the exhibition space.

The term "Harmonielehre" can be translated as harmony training. It is also the German title of the composer Arnold Schönberg's monograph (*Theory of Harmony* in English) intended to topple the traditional edifice of harmony. I invite the visitors to examine their respective emotional structures through the experiences of harmony and disharmony they undergo in the venue, and cogitate on the discrepancy and compensation between perception and cognition as well as the paradox of knowledge production and construction. What is thus being provoked is a reaction against the constructed violence of asymmetric power relations toward identity.