

創作自述/是與非的模樣

文/ 陳松志

在剛過去的這個半年間是我頭一回踏上美國的土地，生活的過程中，紐約的躁亂無疑的成為引發我諸多想像的重要來源。在過往的創作中，我總是在生活裡那些正在改變的事件中，看見了文明生活裡人們對於物的敗壞，誘發了我對這些微弱事物的好奇觀察。紐約尤其是個高度資本開發的現代城市，每天無處不在混合著毀落與新生，人性與物性的相對衝突。對於一個異地創作者而言，感受著生活中的表象外在與內容意義的斷裂著實是個豐富的探索。對我來講紐約地鐵是真正體驗這個瘋狂城市的入口，少有一個城市可以如此的顛狂，所有最美好的、最醜陋的、最熱情的、最冷漠的全然瞬間地夾雜在擁擠的這裡。它像一道薄膜挑戰人性的極限，不管是開往「天堂」或是「地獄」，此刻即是人間。

「是與非的模樣」個展源自於我對於紐約這個荒顛城市的創作想像。「是與非」做為人們理性知覺之於認知邏輯的二元依歸，「模樣」在此如同圈畫出多義隱性的視覺輪廓。展出的兩組空間裝置作品《無題 2016》(*Untitled 2016*)、《無題-房間 3》(*Untitled Room 3*) 藉以人造塑料、液態水、織品以及印刷紙張等饒富集體記憶的現成物作為生命多重隱喻的象徵，在凹凸、虛空、聚合、脫離的造型語言中捏塑出一種異於日常的「非常時空」，引發著觀者感知的好惡糾結與拒斥。同時透過材質組合與行動形構出低限物質的抽象表現，我們所見不僅是材質異化的想像輪廓，綜觀相連與離去殘（存）留的部份，這些大量建構與毀壞並陳的創作手法，引介著觀者進行一段意義架空、速度轉化視知覺的過程，在具形與意之間，牽引人們蘊藏於身的感知能量，帶出純化的生活詩境。作品顯現的是我們都熟悉卻總是被忽略的「純粹」物質世界，觀者深入其中，卻又異想於物象之外。

我們的生活中埋藏著許多清晰卻總是難言清楚的邊界，我的創作建構在這樣的基礎上，從殘存的生活片段中勾勒出是非難明甚或一體兩面的邊線。在這個發展中作為一個裝置藝術創作者從「藝術價值」與「意義價值」的反覆中進行質量意義的摸索，這其中並帶出了許多從個人敘事出發並擴展至群體意識在身份、事件（物件）、時間與地點之間時而滲透，時而阻斷的形隱圈線，並為這矯飾荒誕的生活構築出神秘的詩意自由。

還記得四月初剛到紐約時正逢冬末春初，有那麼一天一陣狂風吹起了街邊的垃圾，當這些失落的物質遂成空中緩慢的飄盪，行道樹上的枯枝雜夾著莫名的廢棄物，那種時序違和的交錯形成了一種別來的幽默與荒誕，這般景緻如擬著我對藝術在於生活的姿態，勾

起了我對電影《美國心玫瑰情》(1999)的劇情想像，事隔多年，我在這個看似肥皂劇的腳本裡，悟然地感應到此時、此刻、此地與自身的情感投射，劇中經典的口白說著：「

聽說人在死前的一秒鐘
他的一生會閃過眼前
首先呢，其實不是一秒鐘
而是延伸成無止盡的時間

對我來說，我的一生 是躺在草地 看著流星雨…
還有街道上 枯黃的楓葉
或是奶奶手上像紙一樣的皮膚
還有我第一次看到東尼表哥 那輛全新的火鳥跑車
還有小珍…還有卡洛琳…

我猜我死了應該生氣才對。但世界這麼美，不該一直生氣

有時候一次看完會無法承受
我的心像是漲滿的汽球隨時會爆

後來我記得要放輕鬆 別一直想緊抓著不放
所有的美 就像雨水一樣洗滌我…
讓我對我這卑微愚蠢的生命，在每一刻充滿了感激
你一定不知道我在說什麼
別擔心
有一天 你會明白…」。

有些時候想像遠比現實來得真切，人們之於謊言的習慣可能大過於面對真實的恐懼。村上春樹曾說：「完美的文章並不存在，就像完美的絕望並不存在一樣。」(《聽風的歌》1979)，眼前的世界有太多的突然，或許這都將是我所追逐的意外，很顯然地，意外總是無所不在……。(文/陳松志)

Statement of The Artist/ Upside Down

Text/ Sung-Chih Chen

Over the past six months, I visited the U.S. for the first time. When I lived there, the fierceness and chaos of New York undoubtedly inspired many of my imaginations. In my past creation, I always witness human beings' abuse of matters from changing events in life, which triggers my curiosity and observation of such mild things. New York is particularly a modern city of high capital development, and everywhere is mixed with destruction and regeneration and conflicts between humanity and material every day. As a foreign creator, I've explored a lot from the images in life and breakage of content meanings. To me, New York subway is the entrance to this city of madness, and only one city can be so crazy. The best, the ugliest, the most passionate, and the most indifferent all are mixed in this city. New York is similar to a thin membrane challenging the extremity of humanity in either "heaven" or "hell." At present, it is a human world.

"Upside Down" personal exhibition is originated from my creative imaginations about the chaotic New York City. In this exhibition, "Upside Down" is the binary basis of cognitive logics of rational perception. The "appearance of Upside Down" reflects the visual outline of recessive meanings. The two sets of site specific installation on display are: "*Untitled 2016*" and "*Untitled Room 3*", used materials rich in collective memories, such as artificial plastic, liquid, fabric, and printing paper, as the multiple metaphors of life. The shapes of concave and convex, emptiness, aggregation, and escape create a "special time and space" that are different from those in daily life, which triggers the senses of entanglement and rejection of audiences. In addition, material combination and actions are used to form the abstract performance of low regulated substances. The works not only reflect the imagination outline of material alienation, but also connect the residues. The creative approach of coexistence of a large amount of construction and destruction introduces meaning emptying and speed converted visual perception to audiences. The mixture of shapes and meanings triggers audiences' hidden perception energy, and creates a pure life poetic realm. The works reflect the "pure" material world with which we all are familiar but always ignore. Even though audiences put themselves in the exhibition site, their thoughts may be outside images.

There are many clear but difficult to define borders hidden in our life. My creations are developed on this basis. I use residual life fragments to outline the border of upside down or even

two faces of an object. During this development, as an installation artist, I repeatedly explore the qualitative meanings of “artistic value” and “meaning value,” which leads to the formation of many hidden borders from personal narratives to group awareness in identity, events (objects), and time and place, as well as the construction of mystic poetic freedom in this disguised and absurd life.

I remember that when I arrived in New York in early April, it was the season of late winter and early spring. One day, a strong wind blew away the garbage on the street. When these lost materials became the slowly moving floating substances, the twigs of trees were scattered with wastes. Such intertwining of disordered time and space created a different kind of humor and absurdity. This scene simulated my life gesture in art, and reminded me of my dramatic imagination about the film “American Beauty” (1999). After all these years, I sensed my own affective projects right now right here in this script that seems to be a soap opera. I read the classic lines in the play: “

*I always heard the entire life flashes from your eyes
in a second before you die*

First of all, that one second isn't a second at all,

It stretches on forever, like an ocean of time

For me, it was lying on my bag, a boys' scout camp, watching falling stars

and yellow leaves from the maple trees that lie under street

Or my grandmother's hands, and they wear skin, seemed like paper

and the first time i saw my cousin Tony's brand new Firebird

and Jenny...

and Carolyn

I guess I could be pretty pissed off of what happened to me

But it's hard to stay mad when there's so much beauty in the world

Sometimes I feel like I'm seeing it all at once, and it's too much

My heart feels like a balloon, it's about to burst

And I remember to relax, and stop trying to hold on to it

And that flows through me like rain

and I can't feel anything but gratitude

*for every single moment of my stupid little life
you have no idea what I'm talking about I'm sure
but don't worry, you will someday*

Sometimes, imaginations are more authentic than reality. Lies of people may be more dreadful than reality. Haruki Murakami once said: “There’ s no such thing as perfect writing, just like there’ s no such thing as perfect despair…” (*Hear the Wind Sing*, 1979), there are too much unexpected things in the world in front of me. They all may be the accidents that I pursue. Apparently, there are accidents everywhere … .

專文/ 物性之所 陳松志的減法

文/ 王品驊

在松志的創作現場中，一次又一次地經歷驚奇。「原來如此」的稱奇聲，一直在心裡喃喃響起。展場中的事物，呈現出的非日常樣貌，在恍然大悟後察覺只是該日常物件的「表層」被去除了，木材的表層被掀開、像是樹皮般的材質被片片撕下、黑色垃圾袋和膠帶以誤為有紋路大理石的方式綻露、一面有壁癌漏痕的牆、一片印刷紙團與線團零星散列的地景，就是這些不再是物件日常形貌的物質性，遍佈於展場中。單純的物性以赤裸方式直接面對著觀者。

展場氛圍使得觀者不得不仔細審視，面對著這些「減法」、「減之又減」的物性現場。慢慢體會到，創作者做了許多工，慢工細活的讓一切減到最少。成為一個只剩下物性在場的場所，圍繞著觀者。就在此物性綻露的面前，創作者與觀者，有了不同時刻的交融共感。低低的溫度感與會心，靜默的迴盪於該場所中。

杜象留下的難題

20世紀現代藝術的發展，藉由1917年馬塞爾·杜象 (Marcel Duchamp, 1887~1968) 的小便斗《噴泉》，開啟了藝術與社會時代的對話關係，1964年安迪·沃荷 (Andy Warhol, 1928~1987) 將看起來與百貨賣場一模一樣的紙箱放入展覽場，再度提醒了觀者藝術與商業的界限已經不可分。西方百餘年來的藝術歷程中各式各樣的創作，從日常生活取用了現成物件、日常形象、話語和各種表達手法進入藝術的表現場域。甚至，1964年那次的安迪·沃荷紙箱還在1985-1995年間引發了美國藝評論者亞瑟·丹托 (Arthur C. Danto, 1924~2013) 關於現代藝術大敘事已經終結的「藝術終結說」。顯然由現成物所引發的現代藝術史轉變軌跡，不僅意味著藝術與生活的關係密不可分；同時還意味著「當代藝術」在被丹托描述為「什麼都可以」的現今藝術現況中，藝術早已面臨極大的危機：難以被定義、界定、難以體現明朗的價值性與社會定位。

在跟松志書信往返的創作對話中，他提到自己是「材質與空間的引渡者」：「許多生活中的界線是『無形』『透明』的存在者，沒有引力去穿透它，這兩個空間它們彼此是平行的存在著。」察覺到生活中有許多界線和透明的隔閡存在，使得他將自己創作視為揭露：「『膜』的概念，我的這些透過物質形塑的空間或造型即是希望透過『掀開』『撕開』來成為一種內外互通的通口」，由於「生命的生成過程中也相同的都有這先行破壞了那層膜才得以對外面的世界進行有形生命的開始」，因此他將自己置放於「材質與空間的引渡

者」的位置：「希望我把這些原本不交互影響的質地，讓它們有機會滲透彼此產生交互作用。」

從杜象引入現成物開啓現代藝術史的角度來說，杜象使得現成物開拓了古典藝術史的疆界，但同時也在百餘年的現代藝術發展之後留下創作的難題，現成物如何不再僅作為社會意義、消費世界的表徵、也不再只是作為古典藝術命題的破壞性意涵，而有機會真正融入藝術史的價值體系、或回應藝術作為一種非現實存在的根本課題？以此難題為焦點，我們察覺松志的創作穿透了這個藝術史難題，也再次擴展了現成物創作的界域。

他從「材質與空間的引渡」角度，裝置現成物於空間場域中，在現成物的體現過程中使得現成物質變為物性材質、質變為現成物的非日常性樣貌；前者是脫去現成物外衣使內部屬性綻露，後者是使現成物在原有的物性中重生為新物性，新物性與現成物的既定屬性共時並存。現成物在日常社會現實中存在的既定角色，在此轉換之後，更新為手作痕跡的新即物性，以及一種尚未被命名與定位的物質類屬。現成物內外部的無法歸類，使得觀者面對的裝置空間質變為非社會定義空間，然而卻以一種唯有感官可臨場捕捉的新即物性，交流彼此的物性共感。這是一種共感的當下場所，僅能憑藉任一觀者之感官知覺最赤裸的臨現方能閃電般乍現。

現實中重新流動的時間

展場中赤裸展露的「新即物性」，不僅體現物性更底層的本貌，同時因手作痕跡成為了撕開、掀開、綻露的時間性體現。觀者可以沿著痕跡的遺貌，經驗到原本完整物件中不存在的時間。松志說他的創作是「開始也就正走向結束的進程」。他在創作手法中撕開、掀開、空缺、破壞原本現成物既有時間性，使其有機會探向某種物質的「初始性」，此種「初始性」讓時間回歸某種抽象意涵中的原點，並以此樣貌的非現實屬性在創作現實中確定下來，時間感既是開始、亦是結束，對於當下來說，起點與終點無需區分。

「我的作品看起來很真實實際面對又十分抽離，他們的產生其實比較接近創作造一『詩』的語境。詩，能以簡短的文體表達更多想像；少比多更難。」松志如是說。正是因為他實際的操作物性，卻使得物性的空間屬性和時間感都在操作中置換更新，此微妙的「操作性」，從現成物的內外部創造出原本不可見、或已然停滯於定義中的生命屬性。他以「減法」，顛覆了現成物的社會命名體制與消費宿命的束縛。更進一步的他讓減法後的新即物性，成為屋漏痕、水墨醞染、線性素描、皴法塑形等等古典藝術語彙臨現新生命的現場。他跨越了杜象以現成物斬斷的藝術表現模式。不被現成物的定義所困，同時使現成物的

物象性、併存著放慢速度的、時間性的視覺語彙。

「在我的個人成長及藝術創作的養成經驗裡，有另一個『模』影響著我，我們許多傳統的藝術教育其實也是用一種單一標準的模式，而形成一種藝術中的模範。其實我創作中的許多『拆模』、『拆膜』是對照藝術創作中技藝本位訓練的反思。」他有意識的「在藝術研究所的階段才真正的面對思考藝術生產與創作本質的問題，然而我其實沒有任何一點『技』的養成，有幸接觸到當代藝術中的觀念思考我才開始從自己的方式去創造『技』的方法。」正因為他有心破除創作教育的既定範式，「當我開始意識到自己在純藝術上的創作中或許並沒有那個提供我示範的『模樣』也至於我其實有相當的充分自由空間，有機會透過一種自知的發覺，從偶發的試驗中去發現、發酵自己的『創作方法』，然而這些方法都不是真的有多麼奇異，也有很多部分事實上是它們微乎其微，是既定存在著只是像是一層膜般被封存在我們慣存的時空。」他自我養成了從舊有世界蛻生新世界的奇幻手法。

是與非的模樣

松志在創作論述中陳述：「是與非的模樣」個展源自於我對於紐約這個荒顛城市的創作想像。這個 2016 年於伊通展出的個展，牆面散列著印刷物紙團和水袋，隨手捆扎製作的物件以皺褶、不規則團塊和線條的方式陳列，近看察覺有輕描淡寫的素描線延續物件和牆面之間的連續性。作為社會傳播與消費媒介而大量運用印刷物，已經從講求行銷速度的戰場撤兵，作為廢棄資源回收物的屬性，不再有可閱讀性，成為徒留消費機制運作的憑證物。這樣的物性現場，如何成為創作者對於紐約的一種創作想像？他的創作論述如此表達：「是與非」做為人們理性知覺之於認知邏輯的二元依歸，「模樣」在此如同圈畫出多義隱性的視覺輪廓。

筆者認為創作者提出超越二元的創作邏輯與方法，正是他的創作構造「一種新的即物場所」不可或缺的關鍵。

從觀者的解讀來說，在「是」與「非」之間的「非是」、「非非」地帶，正是創作者從舊有現成世界的撕開、揭露、解放、蛻生出的新世界。的確因此操作，使得隱藏於「模樣」之下的潛在性，成為多義的存在。面對他的創作，巧妙之處在於，觀者有如見證了某種「初始性」，是從現成物的「潛在性」中蛻生出來，此種「物性」我們並不陌生的原因在於其「潛在於共感的既有知覺之中」。

紐約，在創作者眼中：對我來講紐約地鐵是真正體驗這個瘋狂城市的入口，少有一個城市可以如此的顛狂，所有最美好的、最醜陋的、最熱情的、最冷漠的全然瞬間地夾雜在擁擠的這裡。它像一道薄膜挑戰人性的極限，不管是開往「天堂」或是「地獄」，此刻即是人間。

創作者持續在紐約：「感受著生活中的表象外在與內容意義的斷裂著實是個豐富的探索。」因為表象與真實的剝離、形式內容等意義的斷裂、充滿矛盾的知覺沖擊，造就了創作者對於城市的想像，直接穿透了二元表象體現出其潛在的豐富性。

松志在創作自述中說：「我比較希望我的創作是一種翻譯的狀況，當中有詮釋的問題，包括讀本、原本的材料。一名好的翻譯者可以拿捏一個平衡的狀況，然後把原文變成新的一個語言又不失原意，提供給讀者這才是最難的部分。透過翻譯的概念，作者跟譯者顯得等同重要，作者便是材料（空間）本身，我也在閱讀他們；而譯者是我，讀者是觀眾。」回到杜象留下的難題的角度來說，當代藝術不再是以作者主體進行偉大藝術的時代，卻是邀請讀者參與，敏銳於時空的流動與衝擊，貼近觀者赤裸感觸的此時此刻，直接創造共感場所的無數瞬間。

他也常常在被訪談的境況中提及：我總是對那些將要「被抹去的空間標本」感到興趣。從筆者的觀感來說，或許正是此種回眸一瞥，某些潛藏於個人生命記憶、集體歷史之下的時空軌跡，那些人們真實活過的靈魂震盪，在創作者減之又減的關注之後，持續被激發出初始不可見、卻始終潛在的耀眼光芒。

Essay/ Where Materialness Dwells The Reduction by Sung-Chih Chen

Text/ Pin-Hua Wang

Translator/ Liang-Jung Huang

I was amazed again and again, and kept repeating "So that is what it is!" in my mind in Sung-Chih Chen's exhibition. The objects on view appeared in ways different from their ordinary looks. After a sudden realization, I discovered that they were ordinary objects with their "surfaces" removed: wood peeled off its surface layer, flakes stripped off from bark-like materials, a surface created with black trash bags and transparent adhesive tapes that might be misconceived as marble with its distinctive pattern, a wall that showed efflorescence, and a landscape with balled-up pages and scattered masses of threads. These materials, which no longer carried of their usual material appearances, occupied the exhibition space, confronting their spectator with pure materialness in the most undisguised manner.

The ambience and environment created in the exhibition compelled the spectator to carefully examine this site of materialness that had undergone repeated processes of "reduction." As a result, we gradually observed and perceived how the artist had labored and manually reduced everything to the minimum. The site, therefore, became a place filled solely with the materialness that surrounded the spectator. It was precisely at this moment when materiality was laid bare that the artist and the spectator had a chance to share a mutual feeling arose from different moments. The subtle warmth and mutual understanding quietly overflowed in the site.

The Duchamp Conundrum

In the development of twentieth-century modern art, *Fountain* created by Marcel Duchamp (1887-1968) in 1917 opened up the dialogue between art and its time. In his exhibition in 1964, Andy Warhol (1928-1987) displayed cupboard boxes identical to the ones used by common department stores, reinforcing his statement to viewers that the boundary between art and commerce was gone. A wide spectrum of artistic creations during the century-long development of Western art had appropriated ready-mades from daily life, quotidian images, languages, and various techniques of expression, and introduced them into the field of art. Moreover, Warhol's boxes displayed in 1964 had paved way for the theorization of "The End of Art," a discourse widely discussed during 1985 to 1995, proposed by the American art critic, Arthur C. Danto (1924-2013), who argued that the grand

narrative of modern art had ended. It is obvious that the changes induced by the ready-made in modern art history not only beckon at the intimate relationship between art and life. It also means that as Danto has described "contemporary art" as an artistic practice that allows and accepts anything, the art today faces a major crisis: it is difficult to define and characterize, and its value and social position are ambiguous.

In my correspondence with Chen, he mentioned that he has seen himself as "an intermediary between material and space." According to the artist, "many of the boundaries in life are 'invisible' and 'transparent.' There is no force that could penetrate them, and the two worlds simply exist in parallel existences." Detecting the multiple boundaries and transparent barriers in life has led Chen to perceive his work through "a concept of exposing 'membranes.' These spaces or forms that I have created with materials represent my attempt to 'peel' or 'tear' to create an opening that links the internal and external spaces." As a matter of fact, "it is the same with the formation of life. The beginning of life in this world also starts with the penetration of the amniotic membrane." Therefore, Chen has placed himself at a position of an intermediary. "I hope that I could provide these materials, which are not related to one another previously, a chance to infiltrate each other and interact."

Since Duchamp introduced the use of the ready-made into modern art, the scope of classical art history has been broadened. However, he has also created a conundrum of artistic creation for the development of modern art in the past century. How could we stop understanding the ready-made only by its social implication and stop viewing it as merely a symbol of the consumerist world? How could it escape its deconstructive implication to the classical art and become part of the value system prescribed by art history? Or, is it simply a response to tackle the fundamental issue of art being a non-realistic existence? In terms of this conundrum, Chen's work has actually shattered this shackle of art history, and expanded the field of making art with the ready-made.

He constructed the readymade objects in a space from the perspective of "an intermediary of material and space." In the process of using the ready-made, the artist first converted the ready-made into materials, and then, rendered them different from what they ordinarily appear to be through a qualitative change. Whereas the former focused on removing the exterior of a ready-made object to expose its inherent quality, the latter, however, emphasized on new materialness born from the transformed material. The attributes of the new materialness and the ready-made co-exist. Through

such transformation, the fixed role of the ready-made in the daily reality was transformed into new objectiveness with handmade details that fell into a category of material that has not been named. Being unable to categorize the interior and exterior of the ready-made, the spectator was faced with an installation space that was converted into a non-socially defined space. However, through this new objectiveness that could only be captured onsite by our perceptive powers, this space and the spectator could achieve a kind of exchange. The site, at that moment, became a site of common perception in that instant, where the spectator could only rely on his or her sensory and perceptive powers to become aware of and glimpse into the site.

Regaining Temporal Fluidity in Reality

The "new objectiveness" completely revealed in the exhibition not only demonstrated the original, a more fundamental look of the materialness, it also simultaneously manifested a sense of temporality through peeling, uncovering, and exposing due to the handmade details. The spectator could follow these details or traces to experience a sense of time previously undetected in the objects that had been intact. According to Chen, in his work, "the beginning is also a journey towards the end." Through his techniques, he was able to peel, uncover, empty, and destruct the ready-made and reveal its original temporality so that he had a chance to explore certain material's "fundamentality." Such "fundamentality" allowed time to return to an abstract, original state, of which the unrealistic attributes were captured in the reality of the artwork. The sense of time marked the beginning as well as the end. For the moment, there was no need to distinguish the two.

"My work is practical in a realistic way yet extremely detached. The creative process is actually close to composing a 'poem.' Poetry can express more imagination with succinct words. Less is really harder than more." So said Chen. Because he represented and worked with the materialness in a practical way, the spatial attribute and temporality of the materialness were all renewed during the making. This delicate way of manipulation created the previously invisible or static quality of life within and without the ready-made. By using a method of "reduction," he subverted the systematic naming of the ready-made as well as the confinement of consumerism. Furthermore, the new objectiveness he achieved through reduction was shown through vocabularies of classical art in the exhibition, such as water stains, ink coloring, linear sketches, and wrinkled forms. He successfully surpassed the artistic mode that Duchamp had discontinued with the employment of the ready-made. Without being confined by the definition of the ready-made, Chen was able to combine the appearance of the ready-made with the visual vocabulary of a slowed temporality.

"My experience of growing up and my artistic training were also 'molded' in a vessel very similar to the idea of the 'membrane.' Our traditional art education actually employs a mode based on one single standard, which forms the paradigm in arts. In fact, the approach of 'removing the mold' and 'tearing up the membrane' adopted in many of my works is a form of self-examining the technique-based artistic training I have received." Chen stated that "I intentionally delved into the questions inherent to artistic production and creation in graduate school. However, I did not possess any 'technical' training. It was when I started to study the concepts and thinking of contemporary art, I began to create my own techniques." Chen was determined to break the confining mode of artistic education. "When I started to realize that, in pure art-making, I did not have a 'model' to look up to or to imitate. So, I actually had much more freedom to discover and develop my own 'creative methods' through a kind of self-awareness and spontaneous experiment. However, these methods were not really extraordinary. As a matter of fact, they might be quite insignificant most of the time. They have always been there, like a membrane concealed in our space." He has developed a fantastic method to create a new world out of an existing one.

The world that is *Upside Down*

In the artist statement of *Upside Down*, Chen stated that the concept of the exhibition originated from his imagination of New York, in which everything seemed upside down. In this solo exhibition at IT Park in 2016, crumpled, balled-up paper took up spaces of walls with plastic bags filled with water. Meanwhile, wrinkled, irregularly shaped masses, which the artist tied and produced in a spontaneous manner, were arranged and displayed in a linear fashion. Taking a closer look, one would notice there were subtle, indistinct sketching lines on the walls that visually connected the objects to the walls. Printed materials largely used for the purposes of social communication and consumption promotion retired from the battlefield of marketing and became disposables destined for recycling plants. They were not read anymore; they were evidence of an operating consumption mechanism. How could such a site constructed with materialness deliver the artist's creative imagination of the city of New York? His artist statement provides a possible answer: *Upside Down* tackles our rational perception, which is based on the dichotomous system that structures our perceptive logic. "Appearances" in the exhibition aim to outline the visual contour that is implicit and multi-faceted.

In my opinion, Chen proposed a creative logic and method that transcended the system of dichotomy,

which has been the essential element to his creative making of the "new objectiveness."

From the viewpoint of the spectator, *Upside Down* ventured into a zone between the "right and wrong," where things were upside down. It was through the artist's peeling off of the existing world that a new world was exposed, liberated, and regenerated. Chen's approach allowed potentialities beneath "appearances" to come out as multiple meanings. The ingenuity of his work lay in the fact that the spectator was able to witness a certain "original quality" to emerge from the potentialities of the ready-made objects. The reason why the spectator did not feel strange or unfamiliar to such materialness was because it has been "embedded in the perceptive capacity shared by all of us."

This was how New York looked like in the eyes of the artist. "For me, the New York subway is the gateway to really experience this crazy city. It is very rare that a city can possess such wildness as all the most wonderful, hideous, passionate, and indifferent things are blended into the crowded space. It is like a membrane that presents a challenge to humanity, which might lead to either 'paradise' or 'hell.' It is an instantaneous depiction of the human condition."

During his days in New York, Chen continued to "perceive the discontinuities between exterior appearances and their contents and meanings; it is indeed a rich exploration." The disparity between appearance and reality, the discontinuity between form and content, and the contradiction that kept impacting his perception have contributed to his creative imagination of this unique city, which enabled him to penetrate through its appearances of dichotomy and reach the hidden abundance.

In the artist statement, Chen also stated the following: "I hope my work to serve as a kind of translation, which involves issues of interpreting texts as well as materials. A good translator has the ability to achieve a balance, converting the translated text into a version of another language without losing the original meaning for readers. This is the most difficult part. Understanding my work from an angle of translation, I would say that the author and the translator possess equal importance. In this case, the author is the material (space), and I myself am a reader. I play the role of the translator, and my audiences are the readers." Here, let us return to Duchamp's conundrum one more time. Contemporary art is no longer the type of art that relies the subject of artists to inscribe a great era of art; on the contrary, it invites audience to participate to acutely observe and perceive the fluidity and impact of time and space. It aims to come close to a direct perception of the instant and create those countless moments of our shared perception.

Chen has repeatedly mentioned in various interviews that he was "always intrigued by those 'spatial specimen that were about to be erased.'" From my point of view, it is precisely through this retrospective glance that certain hidden personal memories in life, those spatial-temporal traces of our collective history, the soul-touching remnants that proved human existence were found and collected by the artist, who, after the repeated process of reduction, has continued to reveal their radiant inherent glow that were previously unseen.

專文/ 是與非之間，就是藝術的所在

文/ 王璽安

空間中的空間

空間的命題總是藝術作品的重點，思想史上來說，自德國哲學家康德（Immanuel Kant, 1724~1804）經驗哲學對於空間經驗的討論，再抑或法國哲學家巴舍拉（Gaston Bachelard, 1884~1962）空間詩學（*La Poétique de l'espace*）對於空間命名語言與現象學的想像力思考，空間提問，如同令人著迷的考古（如同西方著名的杜林裹屍布 Shroud of Turin 的考古比喻，其剩餘的屍體物質，在作為活體普遍存有意義消失後，在此後藉由對甚於物質而引發許多的想像）。而藝術作品，對於空間的演繹與詮釋更似乎成了一種基本的事物，如同墨西哥藝術家奧羅斯科（Gabriel Orozco, 1962~）作品中對於拾得物質的再次解剖重組，使得一個日常物質獲得了內在空間的再次展示，固有外型的物質開啟了新的聯想意義。又或是繪畫，總是試圖在平面的初始，一個純白的紙張或是畫布以及任何表面，切出（畫下）或是構成新的空間一般。對於空間中的空間的著迷，是藝術創作長此以往的動能所在。

而身處東方台灣的藝術家陳松志，更是在上述意義脈絡中，直接以空間當作辨識他創作的特徵。猶記得 2005 左右，他在台北新樂園發表了一次個展（第七卷），在老公寓改建而成的展覽場地中，他直接以木板隔間以及牆面塗布的材料等，作為展出主體，進入展場貌似沒有所謂作品，直到我們發現地面、牆面許多細緻物質處理條件而構成了所謂作品：陳松志對於空間的關注就在於那個他所進駐的場域，展覽場就是藝術精神的身體寄存之處。如果我們長此以往地推敲他的作品，空間裝置已不能形容這個創作的樣貌；反之，他所裝置的不是空間內的事物，而是每個作為空間本體的物質、每個被辨識的空間區域、甚至每個小細節形成的內在空間都是裝置所在之處。而時間來到 2016 年，在台北伊通公園的個展計畫裡頭，陳松志也延續了對於材質內在宇宙般的發現特質，有幾件無題素描連作，以布面為主要材質，並且將他剪破，利用破邊的線頭拉出細線，並且在交織之中將平整布面重新拉展出新的空間，原本完整的布面交織而成為了線段與破洞的重新交織，布的空間特質等於被放大或是產生了回溯到布面織品材質生產過程所形成的意義：布在製造時的交織程度決定了一塊布的特質與紋理。陳松志擅長巧妙的還原這種空間特質，一如他著名的對於薄木板材質的拆解還原手法。於是初看陳松志作品時，總是令人費解卻又驚奇：費解的是那些作品總是在人們生活體系世界中，顯得如此平凡；驚奇的是，原來普通的材質，總是在於我們仔細推敲之後，顯得如此特殊。陳松志作品中往往將一個普通的場合，經由手工程序的剝除（如同他經常層層剝除木板的〈微弱的美感〉系列

作品)而轉化成了特殊的微妙場域，空間中的空間沒有多餘的堆砌，而只有不斷由平凡物質昇華的手作細節，質樸物質在此成為了手作昇華後通透內在靈魂交會之處。

質樸卻精緻的微妙之處

「化腐朽為神奇」這句名諺，常常成了誇大的反諷語，在當代生活的世界裡頭，我們什麼都不感驚奇，數位光感世界讓一切事物煥然一新：腐朽也不再驚奇，但卻也不再引人，當驚奇每天上演，往日再特別的事物，也將成為陳腔濫調，像是我們對於當代錄像藝術（Vedio Art）其實已經感到平凡無奇：驚奇也成了腐朽。在這樣當代充滿複製再造的世界中，手工製作也因此更顯得重要，陳松志的手作細節，正是在一個這樣的意義下，在當代藝術世界中更加吸引人，媒介的新舊區分不是藝術裡最值得一提的重點，那可能僅是浮雲一般的存在。

華美的服飾、精巧的室內居家佈置、巧言令色特質的藝術作品等等，我們已經看了太多，藝術世界中，為了吸引人而做的那些作品，多半具有那些過度包裝的特質，有甚者更將頹頹風格成為虛假的樸素，像是假裝古樸的古董傢俱的虛偽一般（像是擦上了斑駁效果漆的偽古銅雕塑一樣），當代藝術中充斥著虛偽的頹敗物質，那些假裝樸素的手法使得許多材質創作的作品顯得可笑：那些作品越是玩弄樸拙，往往益顯矯揉。

而陳松志對於材質的樸素質地的掌握，容易因對於材質的耍弄，而顯得造作的手法裡頭，卻找到了一條蜿蜒卻清晰可行的路徑。2016 陳松志以「是與非的模樣」作為展覽的命名，這個展名讓我們或許想起，我們究竟是以什麼樣的方式去認識我們所面對的世界？在我們認為什麼是藝術之前，我們終究得對於我們所見、所感的世界有所敏銳感受。陳松志經過了一段段空間裝置的展出，讓駐足於他作品裡的人，去發現了什麼是生活的質地，而到了本文行文的此刻，透過這個對於是非模樣的提問，讓我們看到了他作品中，對於生活物質更進一步的細膩通透關係的揭露。

工業、美感

多數如我們一般的人，也如同多數在都市相關地方生活著的人們，工業製程的成果，支撐了我們生命的種種，那些工業的產品質感與使用特質，就像是我們日常的語言一般，清清楚楚地、在於生活的質地方面，將我們作為人類的生命體工業化地包覆著，我們透過語言表述我們可以說的、同時我們透過工業成果體驗我們的生活。

在是與非的模樣的作品計畫裡頭，工業產品物質成了抽象的生命靈魂。陳松志運用了布、

棉線、纖維織品、印刷的雜誌內頁、塑膠袋等物質作為手作塑造的來源，而這類物質多半脫離不了石油產業，一如他近年的裝置，像是〈別境系列—無關的意外〉如石油噴泉的塑膠桶奇想作品（塑膠桶就是塑膠泉源）還原了塑膠物質與石油的關係、〈別境系列—航〉（現代人造物質的填充與物質重組的意義飄移，產生的自然與非自然的生活奇航），陳松志從早期的木質、粉塵、水泥、破碎與完整的作品操作，有所轉向到關注物質內在小宇宙及其與我們生活奇想的路徑，在這條路徑，原本體現工業勞力後靜謐的創作，轉向到了近代工業的奇幻敘事。

是與非的模樣計畫主要展出作品，空間裡頭裝置了許多印刷品的內頁，並被揉捏而後被貼在牆面上，揉捏後皺摺而帶有微微的曲線感的印刷紙張，形成了一個個的造型單元，每個揉紙造型單元都綁著一個透明的塑膠袋，袋裡裝了點水，而每個黏著在牆面的這個有水的紙張皺摺單元的附近牆面，都有著雜誌內頁印刷紙張利用紙上油墨所刮出的些許彩色行進軌跡，這個造型彷彿如同金魚一般，金魚帶有妝點感的外表，也就像是印刷的妝點特質，而整個空間就像是有著飄動感的水池，牆面變成了如同魚缸的壁面，我們彷彿在水泥的海洋生物館，看著工業文明的魚水中漂流著。

整個計畫似乎也就建立在這個工業敘事：一個沒有結語而只有不斷發現、不斷重複的工業、不斷重複的人造世界、不斷重複的人造再造（揉捏）紙團，然後不斷地包圍著空間，而塑膠袋裡頭的水是摸不到的，當袋中水被固著在塑膠袋裡頭的時候，就像是印刷品原本有的油墨水分到乾燥的現象，這個空間成為了工業生產敘事的詩篇，工業冷硬特質被柔化了，是與非的模樣也就是硬與軟的對照，堅硬的物質是肯定的、確立的；而軟的物質是似是而非的、流動感的。

文明在是與非之間，不需結論

這些工業製品而來充滿詩意的物質裝置創作，也正好形成了一種文明的反思，這些工業體系所形成的創作物質，經過藝術創作提煉與篩選的巧妙平衡，達成了超越物質本體在本來人類社群中的意義，印刷紙張的動物性擬態、塑膠袋的水與身體暗喻、尼龍布料線段牽引的黑洞等，將原來的物質意義昇華，就如同文字被昇華或是簡述成了詩篇。

而詩的體裁，就如許多文學特質，是非總難分明而值得玩味，這種充滿確定感的物質卻又帶有不能道盡的特質，也正是藝術重要之處：你必須從生活體驗然後超越生活，成為精神與物質的靈魂散發來源。

陳松志對於物質的精神的反思，在近年的計畫，是是非非之間，絕妙地平衡了華美與頹傾、空間的鉅觀與微觀、文明與質樸的融合。而讓物質的感受不再那麼地具有絕對的意義，一切都可以寓言、全部也都是局部。是是非非之間的模樣，就是藝術最漂亮的樣貌，其實也是最接近藝術的答案。

Essay/ Upside Down. It Is Where Art Resides

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The space within space

The topic of space has always been an important subject to the making of art. In terms of philosophy, from the empiricist discussion of spatial experience by the German philosopher, Immanuel Kant (1724-1804), to the imaginative discussion of phenomenology and the language used in naming spaces in *La poétique de l'espace* by Gaston Bachelard (1884-1962), the question of space has always fascinated people in the same way archaeology does. (A good example would be the famous archaeological analogy of the "Shroud of Turin" in the West, which discusses how the remaining material of the body, after the living body disappears, triggers rich imagination of what is more than material.) For an artwork, the demonstration and interpretation of space is fundamental. For example, in the works of the Mexican artist, Gabriel Orozco (1962-), the artist dissects and re-constructs materials he has collected, revealing the internal space of an ordinary object and giving new meanings to its fixed, existing exteriority through association. Another example would be painting, which always starts with a two-dimensional plane. The painter "slices" (or paints on) a blank piece of paper, canvas, or any other surface to create a new space. The fascination with the space within space has always propelled the making of art.

Following the philosophical pursuit and context mentioned above, Sung-Chih Chen, an artist from Taiwan in the East, has directly transformed space per se into a distinct feature in his work. Around 2005, Chen held a solo exhibition at Shin Leh Yuan Art Space in Taipei (*Vol.7-Sung-Chih Chen Solo Exhibition*). In the exhibition space, which was converted from an old apartment, the artist simply treated materials such as wooden partitions and painted walls as his artworks. Upon entering the exhibition space, no artworks seemed to be displayed. After a while, we discovered that many spots of delicately processed details on the floor and the walls had constituted his so-called works—Chen's exploration of the space lay in the site he used, and the exhibition space itself embodied the spirit of art. If we examine his oeuvre from this perspective, the term "spatial installation" might be insufficient to describe the works he has created. Contrarily, what he has created is not objects within the space but rather the material that constitutes the space itself and every area in the space that is perceived; and even the internal space of every small detail can be seen as his installation. In 2016, Chen presented a solo exhibition at IT Park, in which he continued

his exploration and discovery of the internal cosmos of material. In a series called *Untitled 2016-drawing*, he used fabric as the creative medium and cut a hole in the fabric. Then, he pulled out the weaving threads from the unhemmed edges, creating new spaces on the flat textile surface. The previously intact textile fabrication was re-woven and re-structured with the threads and the hole. In other words, the spatial characteristic of the fabric was amplified. Or, it evoked the meaning created during the production process of the fabric material—the weaving density of the fabric production determined the characteristics and texture of the piece of cloth. Chen has always excelled in subtly and cleverly restoring such spatial quality, just like the technique of deconstructing and restoring thin wooden planks he is known for. At the first glance of Chen's work, one is always puzzled and surprised. What makes one feel puzzled is that these works always seem so ordinary in the world we live in. What is surprising is that these ordinary materials can become so unique after his careful and meticulous examination. Through peeling off parts of the materials by hand (such as his series of *Delicate Sensibilities, 2012*, in which he peeled off layers from fragments of wooden planks), Chen's work has often transformed an ordinary space into a unique, delicate site. In his spaces within space, there is no redundant construction but only countless handmade details that transcend the ordinary materials he uses. Through the sublimation of his manual work, the simple and often plain materials become where an inner spiritual quality dwells.

Delicateness that is plain yet refined

The idiom, "one can't create a fine product from inferior materials," is often used in a sarcastic way nowadays. In contemporary life, we are no longer amazed by anything. The digital world surprises us by keeping all things look new and fresh. Deterioration no longer possesses an element of surprise or shock; nor is it captivating anymore. Because when we are surprised every single day, everything seems to be tainted with a sense of banality, no matter how special the thing is. Contemporary video art, for instance, has already become common and insipid. The truth is, even surprise itself deteriorates eventually. As a result, in the contemporary world saturated with reproductions, the importance of handmade production has become more and more essential. The handmade details of Chen's work are attractive and mesmerizing under this circumstance. Whether the material is new or old is not an important matter. Contrarily, it could be of an existence equivalent to floating clouds.

We have seen too much glamorous clothing, exquisite interior decoration, and artworks that are created to please us and cater to our tastes. In the artistic world, artworks that are produced to catch

people's attention are excessively packaged most of the time. Moreover, some even attempt to pass a style of dilapidation as false simplicity. It could be found in some pretentious antique furniture that fakes its history (such as the fake bronze sculptures that are painted to make them look patinated). In contemporary art, things that pretend to look dilapidated are everywhere. Such an approach to fake plainness has made countless artworks of various materials look ridiculous. The more these works attempt to look plain and simple, the more pretentious they actually are.

However, different from people who try to manipulate materials but end up looking pretentious, Chen has found a meandering yet clearly successful way that allows him to capture the simple quality and texture of the material. In 2016, Chen held a solo exhibition under the title, *Upside Down*. The Chinese exhibition title, which directly translated as "the looks of right and wrong," got us to think about how we have comprehended and faced the world we lived in. Before one could conceive what art is, one would have to be able to acutely perceive the world. Chen gave his audience an opportunity to discover the texture of life while they stood within his spatial installations in the exhibition. Furthermore, Chen's questioning about what the right and wrong in life look like, or the upside down world, allowed us to see a more delicate, undisguised relationship between us and the material in our life through his work.

Industrial and aesthetic perception

The lives of most of us, that is, people who live in urban areas, are built upon a foundation consisted of industrial products. Like languages that we must use daily, these industrial products, along with their texture and characteristics, have clearly and unavoidably enveloped our lives in an industrialized fashion. We express our ideas through using languages; similarly, we experience our lives through industrial products.

For the artworks displayed in *Upside Down*, the materials used to produce industrial products were represented as abstract forms of life. The artist used cloth, cotton threads, pieces of cloth, magazine pages, and plastic bags to create his handmade works. Most of these materials are related to the oil industry. A similar link to petroleum could be found in his recent installations. For example, in *Another Place Series - Unrelated Accident, 2014*, the relationship between plastic material and oil was restored through an oil fountain on a plastic bucket (the plastic bucket was a plastic fountain). Another example would be *Another Place Series - Sailing, 2014*. (A natural and unnatural sailing in life produced by the filling of modern artificial materials and the shifting signification by

re-organizing materials.) From his early use of wooden material, dust, cement as well as his control of fragmentedness and completeness in his early works, Chen has redirected his focus to the internal cosmos of materials and a fantastic path that connects this cosmos and our life. Through this path, his work has undergone a transformation—from representing a sense of tranquility emerged from industrial labor, his work has shifted to embody a fantastic narrative of modern industry.

One of the major artworks in *Upside Down* was a spatial installation constructed with magazine pages, which were crumpled and pasted onto walls. The crumpled pages showed subtle curves and became individual sculptural units. Each one was tied with a plastic bag filled with a small portion of water. Next to each of the crumpled pages with bags of water, Chen scraped the walls with the magazine pages to create colorful traces of ink. These units resembled a swarm of goldfish; one looked a little different from another because the printed content on the pages was different. Additionally, the entire space reminded us of a flowing pool as the walls were transformed into the walls of a fish tank. It was as if the audience were standing in a concrete aquarium while observing the fish of industrial civilization swimming and floating in water.

His entire creative project seemed to be built upon this industrial narrative. It possessed no ending but only continuous discoveries; it surfaced as countless industrial products, repetitive artificial materials, unending artificial reconstruction (the crumpled paper), and then, an infinite enveloping of the space. Moreover, the water in the plastic bags could not be touched. The water kept in the shapes of the plastic bags symbolized the drying up of the ink used to print the magazines. The space became a poetic narrative about industrial production. However, the cold, rigid industrial elements were softened. *Upside Down* showed us a contrast between the hard and the soft. The hard materials represented the positive and certain whereas the soft material the ambiguous and fluid.

Civilization in an upside down situation, no conclusion needed.

These poetic installations made with industrial products have precisely presented the artist's reflection upon the civilization. The materials he used to create his works were industrial. However, after the refinement of artistic creation and a subtle balance achieved through meticulous selection of the materials, they have transcended the original meanings of these materials in our society. The printed pages that mimicked living creatures, the water in plastic bags as a metaphor for the body, and the black holes drawn out by the thread of nylon fabric have all sublimated the meanings of these materials; just like words were sublimated or refined into poetry.

The form of poetry, like many other literary characteristics, is ambiguous and intriguing. In Chen's work, he materials that used to possess a sense of certainty have revealed characteristics that are difficult to described. This is precisely why art is essential: one must experience life to transcend life, and this transcendence will be where unity of the spiritual and the material originates.

In his recent projects and in the upside down world, Chen's contemplation upon the spiritual quality of the material has achieved a delicate balance between the glamorous and the dilapidated as well as the macroscopic and the microscopic in space, and has perfectly integrated civilization and simplicity. His work loosens our fixed perception of the material. Everything can be allegorical; the whole is also a part. What we see in *Upside Down* is the most beautiful look of art as well as the answer that is closest to art.