

SUNG-CHIH CHEN
COMPARATIVE - DEEP - HUES



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「比較深的灰」個展是因應高雄弔詭畫廊空間而發展出的幾項全新現地裝置創作匯集成題。在絕大多數人的認知中，灰色是極具高度不確定性的過渡色域。灰的形成與存在，它不顯見於明確固定的黑白兩極，而倚賴著純粹比較的感性視（知）覺。「灰」在某種質量意義上，也是量體潰散下的形式集合。在這個幽長的畫廊空間中，自然的天光伴隨著時序帶出了縱深明暗的弔詭。觀察位移其中，當我的視知覺幾乎難辨著這幾些相近的純粹空間，我的感覺意識從外到內、從下到上卻反覆地在這些細微的感知較量中，探究出箇中不凡的意義。「比較深的灰」呈現的是一連串兩造之間的交互對語，在我所創造的藝術現場中，試著將它們化作為一趟感覺體驗的發現之旅。在認知的比較中、在深層的意義下，從低限形式的向度帶出個人多年來著力於非視覺元素的人性感官挑弄，誘發著許多物料之下，空間之外的想像色彩。

展出的五件裝置作品中《散場》、《比較深的灰》、《無題 2017》、《無題-房間四(素描)》、《倒裝的語句》共通地經由饒富集體記憶的現成物、刻意鋪陳的氣味、聲響以及光照，捏塑出異於平常的「生活現場」。我在平凡的物質與簡易的技巧之間，探查著屬於視覺之外關乎觸覺、嗅覺、聽覺隱藏在我們身體意識的執念與困惑。這諸多物與感官的集合加入著行動、觀念與記憶的渲染，引發觀者感知的啟迪與好惡糾結，並行進著一段意義架空、反覆思尋的過程。我們所見不僅是材質異化的想像輪廓，綜觀相連與離去殘留的部份，以期揭引出人性、物性散落（與再生）裡的殘存美感。在具形與意之間，撩撥著觀者對現有材料、展示與生活空間的藝術觀念思考。

我們的生活中埋藏著許多清晰卻總是難言清楚邊界，「比較深的灰」建構在這樣的相較基礎上，我們從黑至白之間，從過去比較至當下，從殘存的日常片段中勾勒出這些、那些視線難明的些許灰色地帶。在這個發展中從「藝術價值」與「意義價值」的反覆中進行質量意義的探索，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，時而阻斷的邊線。這是時間在當下片刻中留下了無可抹滅的速寫，並透過深切的內在感受回應出雋永的感性素描。

「比較深的灰」初起的構想，皆來自於屬於這個時空下幾些簡單卻令我模糊的空間事件。我在換變的物質比較尋找中，將這些斷碎、呈現不來的心理片段串成了體驗生命與藝術之間的意義歷程，並幽隱地帶出潛藏的社會心理及個人知覺的內在湧動。這些發想從弔詭而來，這些空間終將伴隨著時間了去，然而這些感覺與意義的弔詭卻永遠不會消失。

Artist Statement

Comparative - Deep - Hues: Paradoxical Feelings and Meanings

Text/ Sung-Chih Chen Translator/ Liang-Jung Huang

Sung-Chih Chen: Comparative - Deep - Hues features several new site-specific installations inspired and derived from the space of Crane Gallery in Kaohsiung. The color "gray" denotes a spectrum of hues between black and white. For most people, gray refers to an indefinite, transitional color gamut. The formation and existence of gray are not clearly defined by the two opposites of black and white, but rather rely on visual perception that allows one to form comparisons. In the qualitative and quantitative sense, gray can also be viewed as a subset of colors when black and white are mixed. In this elongated gallery space, natural light seemed to create a series of unusual spaces with different visual depth and shade as time progressed. When observing the changing light in the space, I realized that my visual perception could hardly differentiate these almost identical, pure spaces. However, my sensory awareness was conducting subtle and delicate perceptual comparisons throughout the inside and outside of the space as well as from its ceiling to the floor, which led me to detect its unusualness. *Sung-Chih Chen: Comparative - Deep - Hues* aims to demonstrate a series of dialogues between two opposites. I specifically create this artistic site to offer a journey of discovery that features sensory perception and experience. In perceptual comparison and with deep meanings, this exhibition adopts a minimalist scale to display my lasting theme of stimulating people's senses with non-visual elements, bringing out the color of imagination unlimited by space and prompted by various materials.

Five installations are featured in this exhibition, including *End of the Show*, *Comparative-Deep-Hues*, *Untitled 2017*, *Untitled-Room 4 (Drawing)*, and *Inverted Syntax*. Together, these works construct an "unusual site of daily life" with readymades invested with our collective memory as well as smell, sound and lighting specifically created for and in the space. With simplified techniques and through ordinary materials, I look for obsessive ideas and confusions implicitly associated with our physical awareness through tactile, olfactory and audio senses. The senses prompted by various materials are mixed with the effect of actions, concepts and memories, and consequently lead to new perceptual understanding as well as entanglement of personal likes and dislikes. Meaning becomes meaningless here,

and is replaced by a recurring, dialectic thinking process that de-emphasizes on meaning. What the viewers see is no longer an imagined representation of defamiliarized materials; instead, the residual beauty in humanity and scattered (and regenerated) materiality is ushered in through a comprehensive representation of all the connected and remaining materials. In between the physical forms and thoughts, the exhibition prompts viewers to re/conceive readymade materials, art exhibition and living space in an artistic way.

In our life, there are many boundaries that are clearly perceivable yet indescribable. Based on this idea of making comparisons, *Sung-Chih Chen: Comparative - Deep - Hues* looks in between the black and white and examines these boundaries from the past to the present, hoping to give an outline to those blurry gray areas from the residuals of daily life. Through the repeating process of exploring materials in between their "artistic value" and "value of meaning." From this process, various personal narratives are introduced and extended to discuss the boundaries of identity, event (object), time and place that are sometimes permeable and sometimes blocked. Therefore, the exhibition reveals the irreplaceable 'drawings' created by time at each moment as well as the enduring 'sketches of sensibility' that capture deep, inner feelings.

The inspiration of *Sung-Chih Chen: Comparative - Deep - Hues* comes from simple yet incomprehensible spatial incidents. Through comparing and searching for changing materials, I have combined these fragmented and non-representable psychological segments into a meaningful journey that allows me to experience life and art while subtly portraying the implicit social psychology and stirred individual perception. Such ideas are inspired by the unique space of Crane Gallery. Although these spaces created the exhibition will eventually disappear, the paradoxes of feelings and meanings will always remain.



