

非常廟藝文空間 VTARTSALON
展覽新聞稿：

Perceivable images in the contemporary world appear to be illusions or phantoms. It is difficult to tell the interface between media and reality. Mirror images, media images and fictitious images are everywhere. The fictitious images human beings create appear to be the combination of all realistic lives. There is no difference between truth and fake. Images are mobile and free. They connect to and combine with the material world which human beings see and contact with. The world is a collaboration of an ongoing floating image world that connects to a physical world.

In this series of photography works, Ho took fragments and extracts of her life, and played with these images. This is almost like an art game to her. She fabricates those images freely and randomly. The sensible linguistic logic is not the priority in this game. Rather, it is a return to a sensual and non-logical way of artistic creation. Objects such as mountains or towers are accommodated into a surface, and assembled in fictitious, realistic, artificial, mechanical ways. Later, to be produced condensed and flattened and formed a re-flatten flat and duplicated truth.

These images are the transitional and indistinct status of Ho's life experience over the past two years: the constant change and move from a single unity to mother, from family to society. She travels to Taipei, Korea, England, Italy, China and weekly travel from Taipei to Kaohsiung. Ho lives in a constant changing and the images she encountered from the high ways become the most significant image experience for her.

Objects in her works seem non-logical and absurd. There is a sense of absurdity even in the realistic setting which is un-proportioned. Towers, roller-coaster, dilapidated traffic signals and the wildness and deserted place under the high way, the combination of these objects is not suitable for linguistic and structural reinterpretation. Inside and outside the screen are two subjects both called "I" collaborated in one scene. The inside and outside subjects and inner and outer interfaces are so close that they could almost touch each other. Two different worlds co-exist in one work: one is outside the mirror and one is inside the mirror. The mirror symbolizes a kind of interface, a computer screen and a channel that leads to real or unreal worlds. This exhibition shows both the main subject and the other to imply the changing under this circumstance is unrestrained.