

# 光年

郭奕臣個展

LIGHTYEARS  
KUO I-Chen Solo Exhibition

2011 5/03-10/30

展區 Gallery E

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透過光 開啟了生命的序曲 迎向光 走向混沌不明的生命終點

LIGHTYEARS

KUO I-Chen Solo Exhibition

臺北市立美術館  
TAIPEI FINE ARTS MUSEUM

臺北市 10461 中山北路3段181號

Open hours: 09:30-17:30 Tue.-Sun. (Closed on Mondays) Sat. 09:30-20:30

週二至週日 (週一休館) 09:30-17:30 週六延展至20:30

Tel: 02-2595-7656 Fax: 02-2594-4104 www.TFAM.museum info@tfam.gov.tw

181, Section 3, ZhongShan North Road, Taipei 10461, Taiwan, R.O.C.

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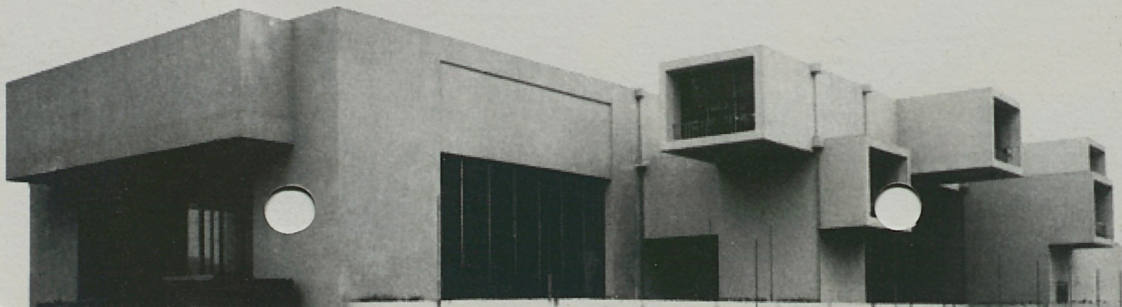


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曙光-蝕 聲音裝置  
*Aurora-Eclipse, Sound Installation, 2011*

## Aurora - Eclipse

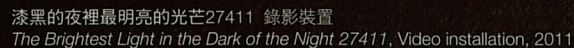
Sound Installation, 2011

Recorded in different times and locations, these sounds are the proofs of existence for many anonymous, non-specific places, familiar yet strange. The space and the state where humans exist also imply a certain irregular order. The "déjà vu" that the audience experiences in front of the work creates a paradox where order and chaos coexist. The seemingly regular tic-toc of time is disrupted by random connections, giving the audience an illusion of "time is lost in temporality." Independent from any temporal and spatial references, past, present and future are simultaneously juxtaposed as they are fading into each other. The audience experiences chaotic uncertainty through their own reconstruction of the sounds.

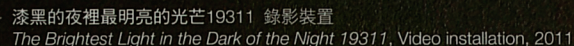
## The Brightest Light in the Dark of the Night

Video Installation, 2011

Situated in sheer darkness, with a constant flashing light the artist tries to locate the singularity that he belongs to in this immense universe. With light, individuals imagine and picture the universe, where time and space are parallel. The body breaks into light and becomes a shadow, leaving a mark of itself just as the star sends out twinkling signal-a signal to summon a future that has been told.




漆黑的夜裡最明亮的光芒27411 錄影裝置  
*The Brightest Light in the Dark of the Night 27411, Video installation, 2011*




漆黑的夜裡最明亮的光芒19311 錄影裝置  
*The Brightest Light in the Dark of the Night 19311, Video installation, 2011*

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漆黑的夜裡最明亮的光芒29311 錄影裝置  
*The Brightest Light in the Dark of the Night 29311, Video installation, 2011*



## 光年 郭奕臣個展

透過光 開啟了生命的序曲 迎向光 走向渾沌不明的終點

### 光年

裝置2011

一天完成拍攝一台傳統135底片的即可拍，持續紀錄一年共365台相機、9855張底片。所有底片存放於相機中，直到創作者死亡，才可由他者沖洗成為照片。按下快門時閃光的瞬間，象徵著死亡的剎那，用以紀錄的底片，封存於相機黑盒子內。拍照當下的記憶隨著時間慢慢模糊遺忘，直到實質的生命本體消逝，塵封於記憶黑盒子的底片才得以透過他者之眼揭示。此作品試圖探討記憶與生命的消融，穿過生命與死亡的盡頭/鏡頭，重新去觀看存在的本質。因，唯有死亡，才能彰顯真理。

藉由美術館戶外監視器捕捉建築體外牆日出日落的光影變化，光影變化的影像即時顯示在展場內的牆面上。當觀眾進入美術館這龐大黑盒子，身體存在的位置同時重疊於光影變化的畫面中。透過光，影子成為黑盒子內唯一可視的主體，觀眾也藉由影子加入了作品所希冀探討的存在與不存在關係。



光年 閃光燈型一次性相機365台  
*Lightyears, 365 single-use cameras with flash, 2011*

### 曙光一蝕

聲音裝置2011

聲音是為存在於不特定空間的證明，人存在的空間與狀態也隱含某種不規則的秩序性。作品打亂生活中聲音出現的規律，藉由某種「似曾相似」使觀眾體驗秩序與渾沌並存的矛盾。透過聲音非秩序性的連結，破壞原所認知的時間定律規則，給予觀者一種「時間是沒有時間性」的錯覺。不依賴任何時空與環境，讓過去、現在與未來同時並存與消逝，藉由重新建構的聲音，使觀眾體驗失序的不確定性。

### 漆黑的夜裡最明亮的光芒

錄影裝置2011

置身於幽暗，透過不斷閃爍的光芒標記自身存在於這奇異宇宙的位置。所有個體藉由光，構築這空間與時間平行的宇宙。身體穿透光成為影子，在畫面中成為了記號，如同閃爍的星光是為訊號一般，呼喚著已知的未來。

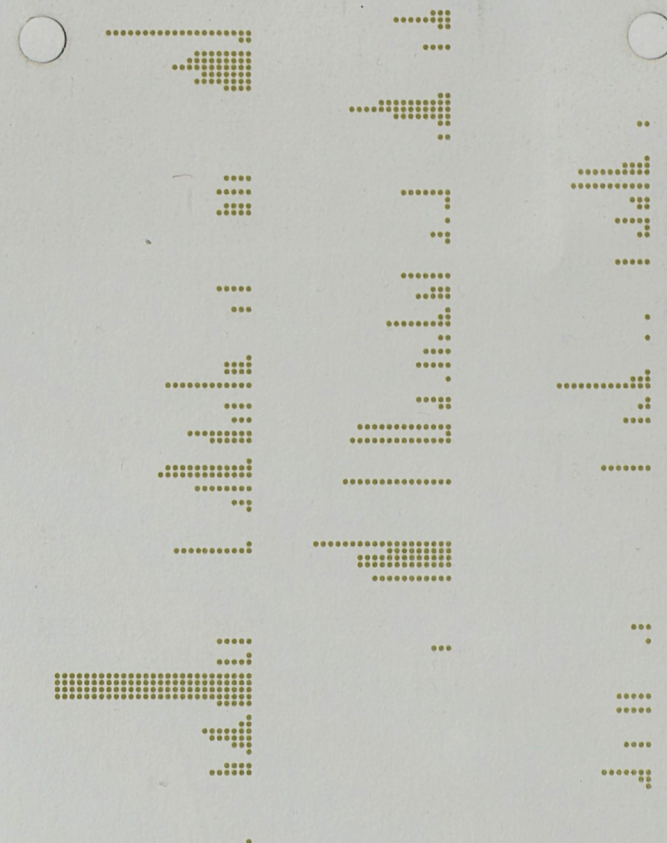
## LIGHTYEARS KUO I-Chen Solo Exhibition

Light starts our journey of life, guiding us all the way to its unknown terminus.

### Lightyears

Installation 2011

One 135mm disposable camera per day. 9855 films taken. 365 cameras accumulated over one year. All the films are meant to remain untouched in the camera until the day of the death of the artist, and then to be unveiled by an unknown other. The camera's blinking flash resembles the moment of death. While being sealed in the black boxes, fragmented memories become a blur as time goes by. Until the substance of life fades away, the films in these dust-laden black



光年 - 已知的未來 未知的過去 底片未曝光文件記錄  
夜光粉、灰鏡 91x91 cm 12組  
*Lightyears - A revealed future, an undiscovered past.*  
*Documentation of undeveloped films*  
Luminescent powder and twelve 91x91cm gray mirrors, 2011

boxes are rediscovered through the eye of others. The work explores the intertwined journey of memory and life. Passing through the end/lens of life and death, a reexamination of the essence of being is made possible, as truth manifests itself only through death.

From dawn to dusk, the shifts of light and shadow on the outer wall of the Museum are captured by CCTV and projected simultaneously onto the inner wall of the exhibition space. Entering this large black box in the museum, the audience finds their shadows overlapping with the shadow projection from outdoors. Through light, shadow has paradoxically become the only object that is visible in the darkness of this box, while the audience has become part of the core that the work questions: the relationship between being and non-being.