

# 媒蘭體 MATCHMAKER

策展人 Curator

陳莘  
Chen Hsin

參展藝術家 Artists

黃彥超

Huang Yen-chiao

林慶芳

Lin Ching-fong

周代焮

Chou Tai-Chun

莊宗勳

Chuang Tsung-hsun

何政宏

Reding Ho

蔡士弘

Tsai Shih-hung

馮勝宣

Feng Sheng-Shiuan

座談時間

10.19 SAT.  
PM 4:00

與談人

周代焮、蔡士弘、莊宗勳、  
黃彥超、馮勝宣、何政宏

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福利社 FreeS Art Space

10.12 SAT. — 11.09 SAT.

開幕時間 | 2013/10/12 (六) 5PM

悍圖社  
HANTOO ART GROUP



社團法人中華民國視覺藝術協會  
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開放時間 | 週二至週五 11:00-19:00 週六 13:30-21:00

贊助單位：國|藝|會 台北市文化局



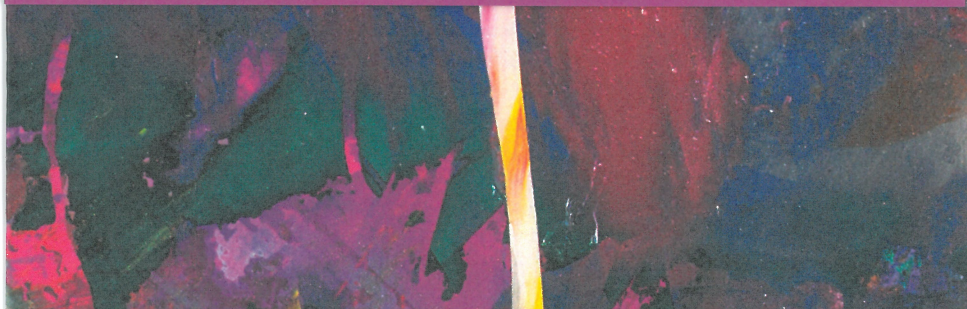
# 媒菌體

文／陳莘

當媒體設法把勢力滲透到最遠的角落時，它的生命力就像黴菌一樣頑強。媒菌體是一個探討媒體作用的場子，透過藝術創作來檢視它怎麼對身體與心靈產生影響。現代人越來越不需要出門了，只要結合光纖網路就可以把觸鬚無限延伸，就可以和世界“保持聯絡”，我們對這樣的傳媒似乎沒有抗體。在這越來越分不清界限的融合中，我們與傳媒到底是相互依存的共生關係？還是寄生生物與宿主的關係？「媒菌體」正把焦點，鎖在這樣一具身體的觀察。

這是個全球普遍的媒體現象，藝術家對它的回應卻天差地別，不同的命題因此被激發。在林慶芳的立體水族箱裡，人變成被飼養的水生物，他悠遊自在地生活於虛擬情境中。而蔡士弘對那無所不在的對象，發動一場假想的攻防戰，儘管這些行動是荒謬無效的，他還是持續忘我地耗能。馮勝宣用影像來質疑影像，在觀看他的影片時會重新啟動感知的判斷。

2013 年的真實世界已被科技介面轉譯成各種奇觀，莊宗勳與周代竣又透過畫布，轉譯出那抽象的疏離感。同樣的科技產物，在何政宏與黃彥超的眼裡卻是有機的，雖無法釐清信息到底是穿透在內部或外部，卻能感應到那忽強忽弱的電流，原是眼睛看不見的能量被“肉身化”了。或許，媒體就是這樣一個生物體，透過這些展出作品的“仲介”，將意外接收到這新物種所發出的奇妙訊息。



# MATCHMAKER

Chen Hsin

When the media attempts to exert its full force to infiltrate even the farthest corner, the vitality exuded is stubbornly strong like that of a fungus. The Matchmaker is an arena open for media discussions, with investigations conducted through art to examine the media's impacts on the physical body and the spiritual mind. The need for modern day people to venture outside has lessened significantly, because with the simple connection to the internet, people can reach out infinitely and "stay connected" with the world. We seem to have no antibody for this kind of media. As the borders become increasingly blurred, is the relationship we have with the media a codependent one? Or is it more like the bond between a parasite and its host? The intention of the Matchmaker is to lock the focus on the body for further observations.

The artists have come up with diversely different responses towards this globally prevalent media phenomenon, which have inspired for various themes. In Lin Ching-fong's three-dimensional aquarium, people are the domesticated aquatic creatures, as he roams and lives effortlessly in this virtual setting. Tsai Shih-hung has launched a fictional defensive war against omnipresent enemies, and despite that the actions are absurdly ineffective, he still continues to aimlessly deplete himself. Ferng Sheng-Shiuan uses image to question image, and upon watching his video, a new perceptual evaluation mechanism is initiated.

The real world in the 2013 has been transcribed by techno interfaces into various spectacles. Chuang Tsung-hsun and Chou Tai-chun have extracted a sense of abstract detachment via paintings. In the eyes of Reding Ho and Huang Yen-chiao, technological products appear organic, and although it is not possible to decipher if the messages are penetrated internally or externally; nevertheless, a pulsating electrical current is felt. The energy that was previously unperceivable by the naked eye has been made physically tangible. Perhaps, the media is a living creature with these characteristics, and as the artworks in the exhibition take on an "agency" role, the amazing signals transmitted from these new creatures are received unexpectedly.





## 黃彥超

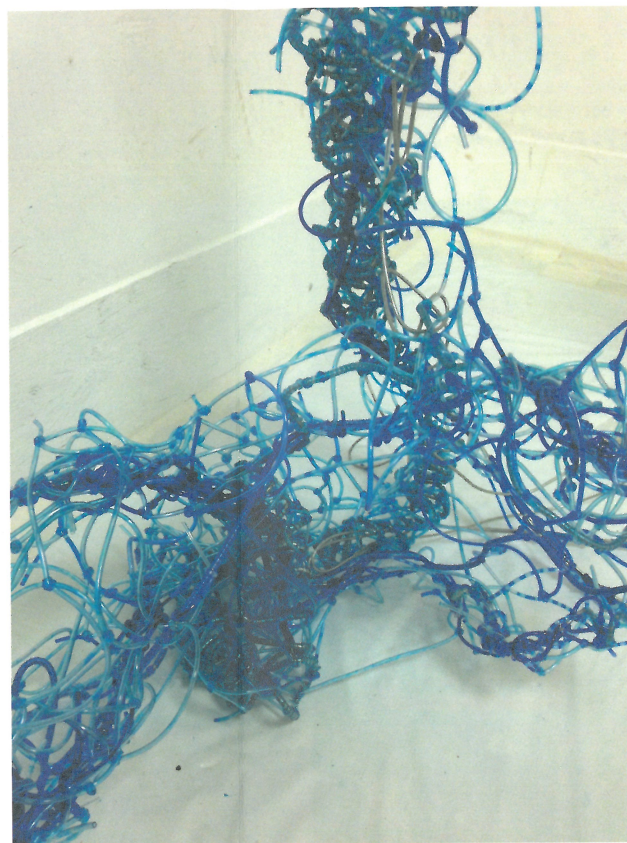
Huang  
Yen-  
chiao

將整個身體做為一場域，如德勒茲所形容的「沒有器官的身體」，它任由不同的能量與、慾望在其中互相碰撞，產生一種沒有時序性的瞬發經驗。在我們所處的生活現場，時常有許多資訊同時爆炸，它激烈碰撞並侵入我們的感知，何者被有意識的選擇，何者在潛意識中被歸類，這媒合過程是如此快速、閃爍。它每天在體內發生了千萬次，如何把這種「通電」的抽象狀態，變成可見的視覺經驗，就是〈電訊 - 被動體〉這件作品所欲嘗試的。

我們的身體已被那麼多種時刻給貫穿，有可能重新辨識它的時序嗎？它如何進出？最後又殘留些什麼？黃彥超企圖用不同的時間感，給出另一種媒體經驗。

The entire body is treated as an arena, and just like what Gilles Deleuze referred to as "the body without organs", it is opened to the impacts of various energies and desires, as an instantaneous experience irrelevant to time is produced. We frequently encounter clashing information booms in our dwelling place, as they radically impact and invade our senses. The matching process of when something is decided consciously or what is categorized subconsciously is quite rapid and wavering. The phenomenon occurs in the body thousands of time daily, and how to transform this abstract state of "telecommunication" into a visual experience is what this artwork, *Telecommunication - Passive Form*, is attempting to achieve.

Our bodies are penetrated by so many time frames, is it possible to redefine its time sequence? How is it entering and exiting? What eventually is left behind? These questions are investigated, as Huang Yen-chiao attempts to offer an alternative media experience through the use of different senses of time.



電訊 - 被動體

Telecommunication - Passive Form

透明尼龍管，夜光顏料 Transparent nylon tubes, glow-in-the-dark paint 2013

台風水族館 #3: 綠色小世界 -  
章魚后 & 黑鮪魚弟

Made in Taifong#3:

Green little world-Queen of octopus &  
Brother black tuna

油畫，麻布，LED，

噴漆，壓克力，情趣用品

oil, canvas, spray, acrylic, homeboy, LED

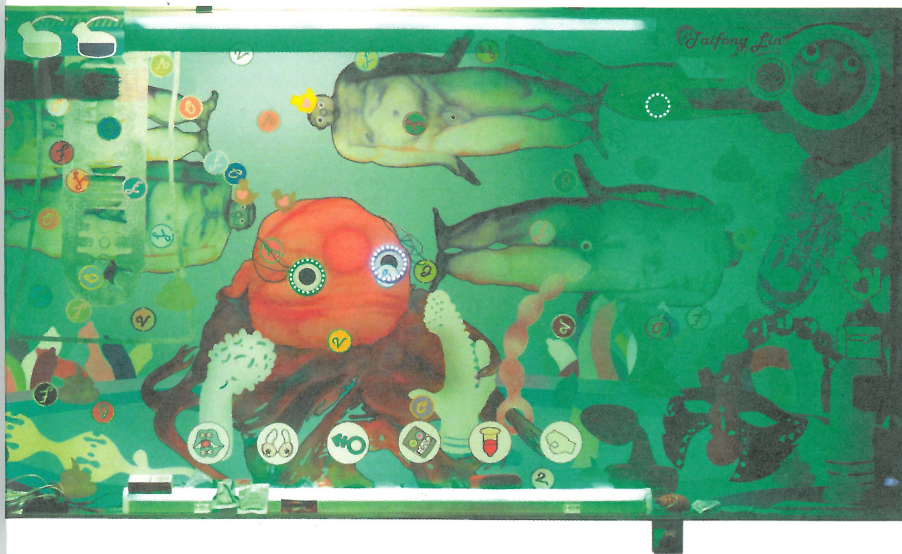
195 × 98 × 12 cm 2012

## 林慶芳

Lin  
Ching-  
fong







美國意象派女詩人艾美·羅威爾 (Amy Lowell) 曾說：「藝術是人類表達自我的慾望，是紀錄自身如何回應世界的慾望。」我總忠實地呈現所處的環境及其對應的自己，同時也檢視在台灣經濟起飛時期的成長經驗。我壓縮了一個視覺觀，用「台風水族館」的水中世界來重構社會，化身為水中生物觀看人類，從餵養的關係來探討愛的供虛應求，與精神層面的各種匱乏。

工業媒材如 led 燈、霓虹燈箱、聖誕燈、噴漆、情趣用品等，則是我對慾望的伸張、社會的嘲諷，亦從歷史脈絡重構視覺的感官經驗，不僅重現生命旅程，甚至回歸到兒童時期純粹拿著彩色筆，執著地在平面上塗鴉色彩的快樂，藉著當下日常生活人與人的交往中，透過純粹的平面繪畫，重新認識彼此，重新融合色彩的感動，亦真實地反映台灣意識，在瞬息萬變的時代中。

American Imagist poet, Amy Lowell, once said, "Art is the desire of a man to express himself, to record the reactions of his personality to the world he lives in." I've always been frank with expressing my dwelling place and the self that is reflected, and at the same time, I also look at my experiences growing up in a period when Taiwan's economy was on the rise. The result is a compressed visual perception, and the water world of the Taifong Aquarium is used to reconstruct the society. Investigations on the many facets of supply and demand with love and the various spiritual deprivations are conducted by transforming into an aquatic creature to observe the human race and the relationship of being tamed and fed.

Industrial media, such as led lights, neon light boxes, Christmas lights, spray paint, and sexual products, are employed to promote desires and to act as social satires, and as the visual sensory experience is reconstructed with historical context, not only is life's journey represented; the simple happiness enjoyed as a child coloring and doodling is rediscovered. Through everyday interactions between people and through simple drawings, people are able to become re-familiarized with each other and to once again be moved by colors. At the same time, in this perpetually evolving time, a Taiwanese consciousness is genuinely reflected.



周代焯

Chou  
Tai-  
Chun

寂靜之外 001- 遙望皮撕狀態  
Beyond Silence 001 - Looking at  
the Status of Peace from Afar  
壓克力彩、畫布 Acrylic, canvas  
162 × 130 cm 2013

面對全球此起彼落的事件發生時，多數時候我們只能透過網路傳遞訊息，而無法親臨現場，所以造成一種反差：在網絡空間太吵雜，而災難現場是太過寂靜的狀態。我想要談的並不是在災難後被毀滅重建的事實，它之所以成為一個正被建構的世界，是因為我想要重建一個我從未到達的景況，也是因為這樣，每一張畫基本上都有一個真實的景點在背後。藉由繪畫來描繪我們所處的當下，對我來說是很迷人的，同時也是我在思考繪畫所生成的圖象如何重新回到影像世界，讓「繪畫即媒體」的概念能夠自明並成為新的溝通平面。

Facing the countless ongoing incidents around the world, oftentimes, we could only obtain and transmit messages via the internet, without being able to be present on location. This could cause a state of contrasting difference: With the cyber space being too hectic and the site of the disaster overly quiet. What I would like to deal with is not to reconstruct the reality of recovery from a disastrous aftermath, and the reason that the situation has become a world that is being constructed is because I would like to rebuild a scenario that I have yet to reach. Because of this, each painting is based on a real-world setting. The paintings are used to illustrate the current state we are in, which is quite fascinating to me. At the same time, I am also contemplating about how the images created in the paintings could once again return to the visual world, and for the concept of "painting is media" to become self-explanatory and to form a new communication interface.





**開機中 Booting Up**  
 壓克力彩 麻布 Acrylic, canvas  
 60 x 60 cm 2013



## 何政宏

Reding  
Ho

螢幕後的光，在還未「映像」以前是分解、無固定形體的，所有光元素呈現流質狀，紅、綠、黃、藍每個細胞都漲飽能量，它儼然是一個無法無度的異生物派對，如果你也相信光元素就是個生物體的話。它活動力旺盛的流竄在螢幕後那不可思議的空間，集結的勢力都擠壓在那超扁平螢幕，兩公分的異象空間盤根錯節的發展出規模完整的生態系統。

光原子的生態，完全是人腦無法想像的生命狀態，它可以在千分之一秒凝結成可辨識的視訊，瞬間又馬上瓦解形體。它是帶著電流的組織細胞，訊號指令就傳達在光的血液裡，〈開機中〉是用萬分之一的快門所捕捉的影像，所有流動中狀態被畫質清晰的拍攝下來，光元素凝結了。

Prior to becoming an "image", the light behind the monitor is dispersed and intangible, with all the optical elements appearing to be in a liquid state, as the cells of the red, green, yellow blue are saturated with energy. It is just like a radical party of different organisms; that is if you believe that the optical elements are living beings. They roam energetically in that impossible space behind the screen, and the force that has been accumulated is compressed in that super-flat monitor, with a complete ecological system developed in the complex interconnected 2-centimeter heteromorphic space.

The ecology of the optical atoms is a vital state that is incomprehensible by the human brain. It could condense into discernible visual signals in thousandths of a second and then instantly disperse again. It has electric current charged tissue cells that send signals to the optical blood stream, and Booting Up is composed of images captured with the shutter speed of one ten thousandth of a second, as the liquid states are clearly photographed with the optical elements solidified.

## 馮勝宣

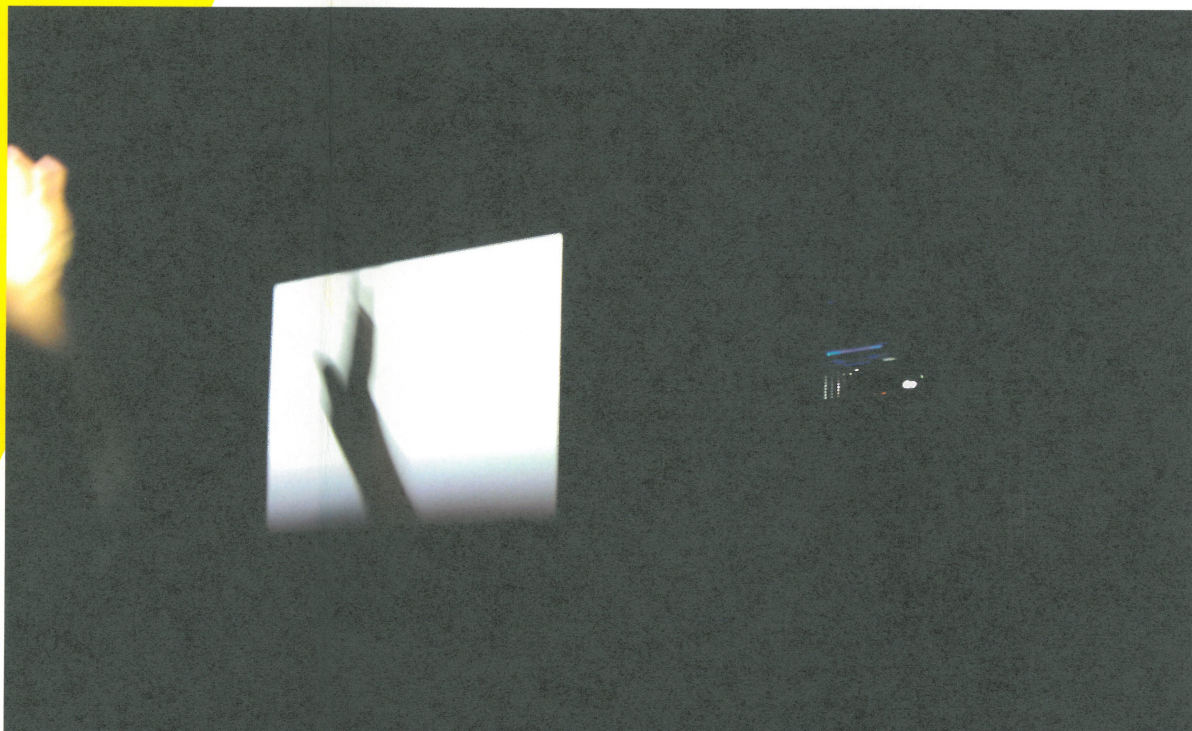
Ferng  
Sheng-  
Shiuan

在〈凝視〉這件作品中，影像以缺席的身分揭示自身的存在，並立基於觀者對影像應具備「可視性」既定印象之顛覆。因影像光的對視而產生相互抵消的作用，導致觀者看似面對著一個毫無影像畫面白光頻幕。然此時觀者實亦已窺見了影像最原初的本質要素－光。此作中的影像確實始終存在著，它從未隱藏任何東西，只是我們對影像的功能性慾望與偏執，才使我們陷落於「影像懸缺」或「空白視盲」狀態的認知當中。而觀者若欲捕獲那影像的可見性，則必須藉由自身身體的介入，然卻亦僅能窺探到影像的局部，漸次拼湊出對整體的印象。

With *The Gaze*, the existence of the image is revealed through its absence, and is based on the subversion of the viewers' stereotypical perception toward an image's "visibility". Because of the offsetting effect generated from the facing lights from the images, the viewers are presented with an empty white screen. However, the situation is presenting to the viewers the most primal essential element of images, which is light. The images contained in the artwork have always remained, with nothing hidden. Because of our desire and stubbornness for an image's functionality, we have therefore fallen into a perceptual state of thinking that there is an "image void" or "blind blankness". If the viewer wishes to capture the visibility of the image, it would have to be proceeded through physical interaction with the artwork.

### 凝視 The Gaze

錄像裝置，循環播放 Video installation, looped display 2012





福利社 Free's Art Space  
10.12 SAT. — 11.09 SAT.  
開幕時間 | 2013/10/12 (六) 5PM

## 莊宗勳

Chuang  
Tsung-  
hsun

閱讀螢幕中分佈的圖像磚，於我們現今的生活已經成為另一種閱讀狀態。觀看行為從「凝視」轉變成「瀏覽」的狀態，我們變成了漫不經心的觀看者，漫不經心的讓圖像刺激我們的知覺。而當代人觀看的目的乃在於快速掌握訊息，圖像則提供了這樣的可能，集結許多生活的圖像碎片，鋪展成一組由切片所構成的某種當代生活指南。

以往透過面相學或是手相學解釋個人的生存狀態，甚至預言未來。現在，我們有機會透過圖形使用者介面（Graphical User Interface，簡稱 GUI）或是智慧型手機裡 APP 動態圖形磚的圖形呈列，來認識與解讀使用者的生活狀態，以及從這些圖形來分析使用者的情境視野及整個時代的氛圍。藉由圖像的並列來由小觀大，使圖像磚傳遞訊息與描述當代生活的處境，成為一種敘事體。

Reading grids on the screen has become another form of reading in our modern lifestyle. The act of viewing has shifted from “gazing” to “browsing”, with us becoming nonchalant viewers, as we casually let the images stimulate our senses. The purpose of viewing in today’s time is mainly to obtain information rapidly, and images offer the possibility to fit with that agenda. By collecting the numerous graphical fragments from everyday life, a contemporary guide to life is composed based on various sections and slices.

In the past, people often relied on physiognomy or palm reading to explain the vital status of a person and even to predict the future. Now, we have the opportunity to use Graphical User Interface (GUI) or a smart phone app with motion graphical grids to learn or decode a user’s everyday conditions, and these images could be used to analyze the user’s situational perspective and also the overall ambiance for the period in time. Through the juxtaposition of the images, the intention is to see macroscopically from a microscopic approach and for the messages conveyed by the graphical grids and the contemporary scenarios depicted to become a narrative form.



一個城市六個朋友 Six Degrees of Separation  
壓克力彩、麻布 Acrylic, canvas 100 × 100 cm 2012

## 蔡士弘

Tsai  
Shih-  
hung

我正在創造一個神話帝國，故事的內容是現實卻陸離的、神聖卻幻謬的、有浪漫幻想卻廢滅的、莊嚴宏偉卻堆砌乏的。重複的勞動至於忘我，愚鈍而可笑，但這種不斷的再製後的疲乏，竟演變成一種黑色幽默。嗜淚的生理韻律持續著，那是遠超過我假想與預演的日子，拆裝引信與幻影運轉的零件扮成海市蜃樓入侵真實世界。

帝國甚至沒有宣布獨立（帝國?!），看著其他國家爭奪第四帝國的領土，只能佯裝若無其事，就好像一切都是無害的叛逆，讓自己穿梭於陌生的現實和想像之間，積極佈署撤退的路線，游牧於自己的帝國……。神話故事的本身是喜劇 / 悲劇收場，並不重要，重要的是我們在觀看這喜劇 / 悲劇時是無感的，時間的堆砌，使的一切變成 --- 只是遺跡，不帶有情感的遺跡，只有當下的震撼，與你我發出來的狀聲詞。

I am creating a mythical empire, but the story plots are realistic yet bizarre, sacred yet absurd, and consist of romantic fantasies but are destructive and majestically grand but are aimlessly compiled. As repetitive labor causes one to be senseless, dull, and ridiculous; however, this fatigue caused by the constant reproduction has actually evolved into a form of black humor. As the tear-inducing physiological rhythm continues, I see days that surpass my imagination and preparation, and by dismantling fuses and with mirage made up by illusion driven parts, the real world is invaded.

The Empire has not even declared its independence (Empire?!), and could only pretend like nothing is happening while other countries fight over the territory of a fourth empire. Everything seems like harmless rebellions, as it allows itself to roam between unfamiliar reality and fiction and assertively set up its plan of retreat and become nomads in its own empire... Whether this mystical tale has a comical or tragic ending is irrelevant. What is important is our



捉迷藏 Hide and Seek  
壓克力彩、炭 Acrylic, charcoal  
60 × 100 cm 2013