

2017

基進
的
書寫形式
RADICAL
FORMS
OF
WRITING

4.29 SAT - 6.25 SUN

「基進」(radical)，
在此不僅意指就政治層面而言的積極改變，
自其字源學上的參照：
源頭與根基言之，
它則暗示了一個「第三」路徑，
一個根本的替代方案。

The “radical” here not only means active
changes in the sense of politics,
but also implies a third route, an alternative way,
from its etymological meaning with
reference to “origins” and “roots.”

「基進的書寫形式」首先引出的是一個古老寓言：書寫與影像生產的對立與衝突。就生產面向而言，書寫做為相對緩慢、費力的表述方式，捲入了更多精神與身體的勞動，即便往往是徒勞的。當代影像的快速運動（transporting）：生產、重製、流通，與消費，其所效力的正是「感知的流通」。確實，它一方面帶來了視線的平權，讓人人得以影像說故事，但另一方面，它也可能致使人們錯失思考的契機，而未能探究影像背後的人為思想編造。這並不是說，本展欲標舉革命的意圖以使書寫起死回生，相反地，書寫做為一種思考邏輯，它始終做為驅動人以生存的內在機器—從未被遺忘。

書寫（writing）雖指向眾多定義，但哲學家傅拉瑟（Vilém Flusser）關於書寫的哲學討論，或許可以提供具體的框架。從字源學的角度，他認為書寫是一種「敲擊與挖取」（digging）的動作，從西方文明起源之兩河流域中的楔形文字即能理解，它暗示的是在石板上挖取與敲擊的姿態。挖取（scratch），抑或撕裂，表面上看似似乎僅是一種消耗（把某物拿掉），但從另一方面思考，其反而是一個交換的過程。智識與心志，透過刻劃的力量而驅動了書寫的動作；力量愈強，則書寫得更深刻。本展因此聚焦於書寫的「態勢」（gesture）一姑且稱之為「文本姿態」（textual gesture），亦即上述所言之挖取／交換／敲擊，探討這些不同的精神輸出力量如何以書寫之姿，重寫記憶與歷史。持續的印刻、挖掘，為的不僅是創立或挖掘隱匿的敘事（以對抗大敘事的流動），藉之亦得以逃逸現實世界對於精神靈魂的壓迫。

此展邀請六組風格各異的藝術家，有胡為一（中）、鄧兆旻（台）、秦政德×楊燁（台）、張嘉哲（台）、艾達·西爾維斯特 Aida Silvestri（英）、提姆·約得 Tim Youd（美）。在各自的表現形式中，這些藝術家們藉由內在書寫機器而發動了對於快速生產與消費（耗）的抵抗，且有個共通質性在於內發且直覺的慾望與需求，以求「再程式化」（re-programming）那些稍縱即逝的記憶—集體的與個人的。此謂快速生產與消費所展現的危機，在文字與影像關係的討論脈絡中，不僅指向圖像於數位時代中流動的速度，更重要的是此圖像運動的過程所掩蓋、塗抹，乃至於對歷史記憶的竄改。然而，與其說影像與文字是一種相互衝突且矛盾的關係，毋寧視之為一個悖論模組，並不存在著互古的對抗。因此，所謂的圖像運動在此脈絡下，也可能來自文字的編造，在新的想像中而生成新的「影像」（image）。而就「意象」（imagery）的產出與意識形態的建構而言，此圖像的快速運動也可說是成就資本主義之幸福幻象的推手；此展所預設的立論背景即在於這樣的程式：資本的流動與積累→圖像的消費與幻見→書寫意識的抵抗。

將這種關係對應到現在的資本主義結構中，或許我們應該重新喚起書寫做為一種抵抗性工具的基進意義，一則對抗影像的生產與流佈之加速度—一種快速流動的世界「觀」一對身體勞動力展開收編與轉化，以及對精神勞動的快速消耗（並且持續地生產）。其二，書寫或許透過對自身的否定，如胡為一的《低級景觀》系列（2014-），而為影像生產所用，在無限發動與散佈的影像敘事中，成為一獨有的方法學。簡言之，書寫在此脈絡下不僅作為重啟影像文字關係的關鍵，也可以是影像敘事的手段—用以對抗遺忘。影像生產與書寫某方面確實相互矛盾與較勁，但透過不同藝術家的實踐可看出，影像與文本或許就如同西方泛基督神話所示，共享來源與存世邏輯。即便在華文化中我們有著不同的創世文本，然就書寫文字的生成而言，也不應忽略「刻印」（之為一種文本動作）如何展示為一種精神交換，而後以影像存世。

策展人 / 賴駿杰 / 生於 1983 / 現工作生活於台北

2013-14 曾旅居巴黎一年，後赴英國取得倫敦大學金匠學院藝術策展碩士學位，持續以策展人／藝評人身份從事藝術工作。曾策劃展覽於台北當代藝術中心（TCAC）與也趣藝廊（Aki Gallery），文章發表逾 50 篇皆散見各藝文雜誌，包括《典藏今藝術》（台北）、《藝術世界》（上海）與 ArtZip（倫敦）等。研究興趣落在影像—文字關係、動態影像與策展學，目前正在進行系列策展研究計畫，藉由重新探討於日常生活中習以忽略的行動模式—即聽說讀寫，重新梳理行動者與世界的共存方案。《基進的書寫形式》即為此系列之首章呈現。

The group exhibition *Radical Forms of Writing* first unfolds an ancient fable, a fable about the conflict between writing and the production of images. As a way of expression that is relatively slow and laborious, writing in terms of how it is produced, is involved with more mental and physical effort, albeit oft in vain. And the rapid transporting of the contemporary image — production, reproduction, circulation, and consumption — facilitates the propagation of perception. On the one hand, it democratizes how we see what we see, entitling everyone to visual storytelling. On the other hand, it might cost people the opportunity to think, and to delve into the human mind and thought process behind the image. This is not to say that this exhibition is touted as a revolution to resurrect writing. On the contrary, writing as a way of logical thinking, has always been an internal machine that drives human survival, and has been never forgotten.

While writing holds multiple definitions, the discussions of Czech-born philosopher Vilém Flusser (1920–1991) about writing might offer a solid framework for thinking. Within the scope of etymology, Flusser claims that writing is a gesture of digging, of scratching. It might be easier to understand the origin of writing if we think about oracle bone script in China or cuneiform script in Mesopotamia. The act of scratching or tearing seems to be an act of depletion (the removal of something); on the other hand, it can be seen as a process of exchange. Knowledge and mind propel the act of writing through the force of engraving; the stronger the force, the deeper the inscription. Pivoting around the gesture of writing — or we could call it “the gesture of text,” in other words, the aforementioned act of digging, scratching, and exchange — this exhibition examines how in the gesture of writing these different spiritual forces reinterpret memory and history. The constant inscribing and digging aim not only to conceive or excavate a narrative (in order to defy the flow of the grand narrative), but also to flee the tenacious oppression of reality.

This exhibition comprises a diverse body of work by HU Weiyi (China), TENG Chao-Ming (Taiwan), CHIN Cheng-Te × YANG Yeh (Taiwan), CHANG Chia-Che (Taiwan), Aida Silvestri (UK), and Tim Youd (US). In their respective means of expression, these artists take writing as a defensive weapon in response to rapid production and consumption (exhaustion) in contemporary society. Their innate and intuitive urges and wants manifest themselves in the artists’ re-programming of those fleeting memories, both collective and individual. This danger that lurks behind rapid production and consumption, when seen in light of the relationship between text and image, refers not only to the dizzying circulation of images in the digital age, but more essentially, to how the transporting of images conceals, obscures, even tampers with historical memory. However, rather than to say image and text exist in a relationship of conflict and contradiction, one should consider them to be a paradox module where no perpetual confrontation subsists. Therefore, the transporting of images, in this particular context, could result from the fabrication of words, and engender new images in new imagination. In terms of the production of imagery and the construction of ideology, this vigorous transporting of images could be seen as the invisible hand behind the capitalism-induced illusions of happiness. The default critical underpinnings of this exhibition are thus based upon this formula: circulation and accumulation of capital → consumption and illusion of images → rebellion of writing consciousness.

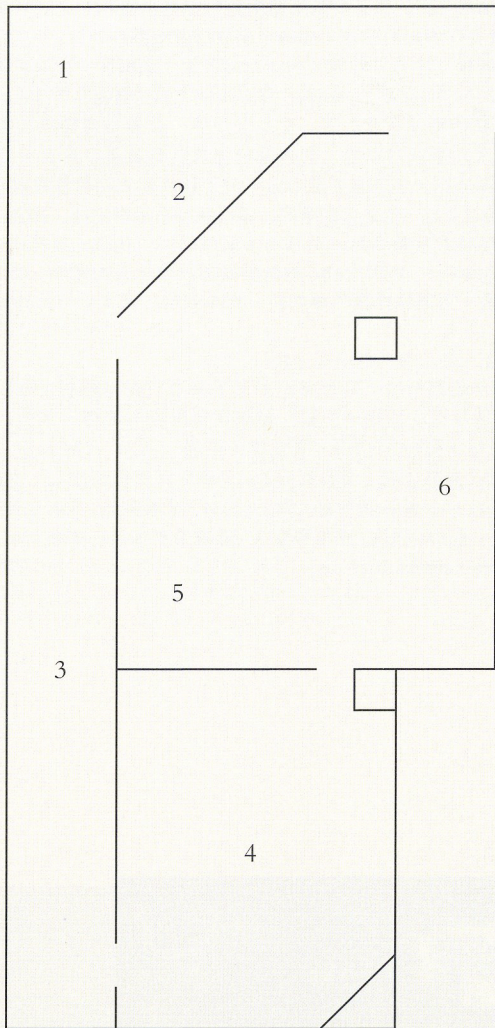
Applying this relationship to today’s capitalist structure, perhaps we should recall the radical meaning of writing as a defensive weapon. In order to, firstly, withstand the acceleration of the production and circulation of images — a capricious perspective on the world — and how this acceleration incorporates and transforms physical labor, and exhausts mental labor at a blistering pace (while the generation of images persists). Secondly, through the negation of the self, as in HU Weiyi’s “Pulp Landscape” series (2014-), writing becomes a tool in the production of images, as well as a unique methodology in the myriad visual narratives published and disseminated worldwide. In short, writing in this context not only is key to resurrecting the relationship between image and text, but is a means of visual narrative — to resist oblivion. While the production of image and the act of writing indeed reside in an antithetical

and rivaling relationship, it is evident that through varying artistic practices, image and text perhaps share their origin and existing logic, just as indicated in the ecumenical myths of the West. Despite the different text about the genesis of the world in greater Chinese culture, it should be kept in mind that, when it comes to the inception of writing and text, how “in /description” (as a gesture of text) displays a spiritual exchange that later morphs into imagery and abides in the world.

Curator / LAI Chun-Chieh

LAI graduated with a MFA degree in Curating (2014-16) from Goldsmiths, University of London and had been in residency in Paris for 1 year. As an independent curator and a freelance critic, LAI has curated exhibitions from NPO art centres to commercial galleries in Taipei, and has more than fifty articles and essays published in major art magazines, including *Artco* (Taipei), *ArtWorld* (Shanghai) and *ArtZip* (London). His researches mainly focus on the issues of word-image relations, moving images and curatorial studies. The most recent curatorial projects he seeks to unveil the action modes in everyday life, namely “listening /speaking /reading /writing,” intending to reform a scheme for actioners to coexist with the world. *Radical Forms of Writing*, as the first episode of the series, will be on view in Hong-Gah Museum in April, 2017.

- 1 提姆·約得 / 美國
Tim Youd / USA
- 2 鄧兆旻 / 台灣
TENG Chao-Ming / Taiwan
- 3 張嘉哲 / 台灣
CHANG Chia-Che / Taiwan
- 4 胡為一 / 中國
HU Weiyi / China
- 5 艾達·西爾維斯特 / 英國
Aida Silvestri / UK
- 6 秦政德×楊燁 / 台灣
CHIN Cheng-Te × YANG Yeh / Taiwan



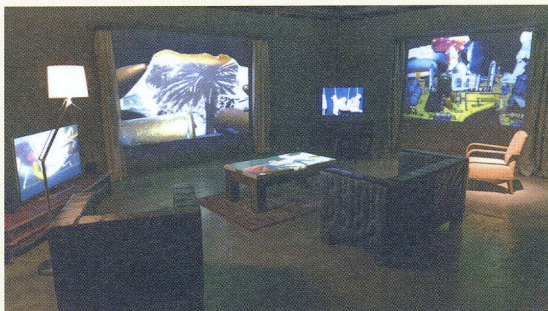
出入口
Entrance

低級景觀 1 / 2013 / 攝像頭、電機、軌道、手工搭建拍攝景觀、行李箱、投影機、視頻切換器 / 尺寸因場地而定

在《低級景觀》系列中，胡為一正如同一個生活的檔案保存者。他「拾取」被遺棄的日常物件（如：玩具、擺飾與廢五金…等），透過句構邏輯重新組織敘事，並賦予新的意義。這些日常物件原先在「無用」的狀態下成為某種剩餘，被資本邏輯與正統敘事排斥而逼出視線之外；而「拾取」，確立了視線的下放，同時也構成低級景觀的喻意。所謂「拾取」，反映的是書寫哲學中的基礎教程：在文本空間上的選取與佈置。而關於「觀看視線」的重新疏理，或許來自於昆汀（Quentin Jerome Tarantino）所執導的《黑色追緝令》（Pulp Fiction, 1994），根據藝術家的說法，其所關注者為：同一文本空間中，敘事如何穿插其中，並開啟不同的空間連結。因此，被主敘事所排出者，是否還能建立新的敘事以再次被看見，就成了此系列創作的思考關鍵。就胡為一的裝置手法而言，除了藉由動力的另類書寫再次接納被「景觀社會」（Guy Debord 脈絡下的）所排斥之事物，並將其拉回視線之內。換言之，過往這些視線之外的剩餘物，則在這樣的身體運動的過程中，又經歷再一次的「經濟交換」，並書寫出物件生命的後一章（after life）。「經濟交換」指的是無法被總體資本邏輯所收納的，關於勞動／精神與「無用」的交換，而書寫作為一種交換，資本即是藝術家的精神勞動。

胡為一 / 生於 1990 / 現工作、生活於上海

2013年畢業於中國美術學院後，他繼續在中國美術學院跨媒體藝術學院攻讀碩士研究生。胡為一的作品被社會學誌，話劇性元素，試驗性電影深刻影響。胡為一的個展曾在多個主要博物館展出，包括：《例行公事》，東畫廊，中國（2017）；《胡為一個個展》，亞洲藝術中心，臺灣（2015）和《兩點之間，沒有直線》，尤倫斯當代藝術中心，中國（2015）。他的群展包括：《山外有山》，Helmhaus 美術館，瑞士（2016）；《新聲音：DSL Collection 的故事》；凱尚畫廊，美國（2016）；《文化碰撞：穿越東北》，香港藝術中心，香港（2015）；《依然上海》，上海當代藝術館上海，中國（2015）。

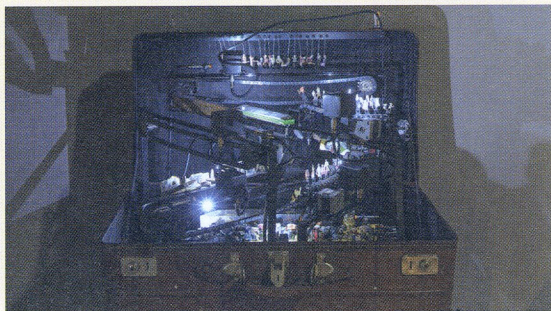


Pulp Landscape 1 / 2013 / camera, motor, track, shooting landscape, suitcase, projector, video switcher / dimension variable

In the series of *Pulp Landscape*, HU Weiyi acted as an archivist of daily life who “picked” randomly the useless and abandoned objects on the street and resembled onto the specially built stage, through which he gives them the new meanings with his logic thinking. The abandoned objects shown on the screen, including toys, souvenirs and hardware—all common things in everyday life but were regarded as “useless” and excluded from the capital logic and authorized history. “Picking” (by the artist), indicates the principle and philosophy of writing— the arrangement of words— and also guaranteed a downcast eye, which is first and foremost the meaning of “pulp” landscape. Probing into the realm of vision, HU inspired by the movie *Pulp Fiction* (1994) directed by Quentin Jerome Tarantino is interested in how narratives process through textual space and open up/link different layers of the story. Furthermore, things dismissed from the main discourse then came to the forefront of the artist’s plans on, how to write down a new story for his viewers. Through the approach of dynamic writing, HU brought back the objects rejected by the “society of spectacle” (in the context of Guy Debord). Residues outside the vision, during the process of body movement featuring another “economic exchange,” wrote an additional chapter after that concerning object—life. Writing denotes an exchange, in which the artist’s spiritual laboring flows as capital.

HU Weiyi / b. 1990 / now works and lives in Shanghai

HU Weiyi graduated from the China Academy of Art with a BA from the department of Public Art in 2013, concluding his studies with an MA in the Media department (ongoing). HU Weiyi’s work is influenced by social ethnography, theatrical elements and experimentation in film. HU’s work has been the subject of major museum solo shows, including *Daily Routine*, Don Gallery, China (2017); *Hu Weiyi*, Asian Art Center, Taiwan (2015) and *No Express – Hu Weiyi*, Ullens Center for Contemporary Art, China (2015). He has also exhibited in group shows including *Beyond Every Mountain Is Another Mountain*, Helmhaus Museum, Switzerland (2016); *New voices: a dslcollection story*, Klein Sun Gallery, USA (2016); *Familiar Otherness – Art Across Northeast Asia*, Hong Kong Arts Centre, Hong Kong (2015); *Shanghai Ever*, Museum of Contemporary Art, China (2015).



北投蒼穹 / 2017 / 裝置 / 尺寸因場地而定

秦政德的作品往往涉及一特定地方的地理政治脈絡。發展超過十年的立碑計畫，為的就是能將過去被遺忘的事物與精神，透過碑石的敲下而定於現世。立碑在其創作脈絡中，不僅在文本層次上屬於一種立約的動作，同時也以一種外來物的身份對時間（歷史）進行干擾。《北投蒼穹》系列針對北投山群的地理重新展開書寫，在走訪的過程中，藝術家根據特定文史脈絡為部分地景重新立碑，這些地景皆處於山稜線的至高點（三角點）。三角點在國家檔案裡頭代表著另一套書寫系統：理性且科學的數字，以便有效「管理」，且在台灣的歷史進程中見證北投現代化的發展。秦政德透過身體行為的踏察使立碑成為一種關於記憶的刻印（銘記），進而重寫歷史。立碑的動作至少有兩個不同層次的「書寫」意義。就銘刻而言，它確實屬於一種交換，即彼此之間的「立約」。而契約交換的不僅是精神層次上的召喚與顯現，同時伴隨藝術家於地理空間層次上的走訪，立下律法意義上的約定一如同「地界」於地理測量學上的意義。從刻印的勞動所帶出的經濟交換，至立約所引出的律法層面上的肯認，才徹底完成系列作品於歷史主敘事外的平行與潛藏的敘事。這樣的歷史書寫實踐，或許緩慢未能有效獲取關注，但某方面而言卻能維持不斷消散的記憶。

秦政德 / 生於 1971 / 現工作、生活於台北

透過長期的藝術計畫，藝術家希望將消逝中的老記憶，隨著身體與圖像的實踐而傳承。其《小草明信片》計畫（1998-），將收藏的老照片、版畫、老地圖等，印製成明信片，而藉由這些明信片的移動，也將感動不同的人。《小草立碑》計畫始於2005年，則是透過豎立碑牌的方式，以銘記那些被遺忘的人事物。

楊燁 / 生於 1970 / 現工作、生活於台北

長期投入台灣在地文獻及史料的收集與整理，20多年的插畫及文史工作經驗使其陸續受臺灣各縣市委任繪製鳥瞰圖作品，是國內導覽地圖繪製專家。2005年起於網路上分享文史方面的研究，2009年世界40多萬BLOG點閱排名第2000位，因此被封為第一位臺灣文史部落客，並有北投達人的美名，2012年舉辦其首次手繪地圖展《鳥瞰的世界·楊燁手繪地圖展》，近年更先後獲日本NHK、東京電視台採訪。



CHIN Cheng-Te is known as a conceptual artist who is often involved with specific geopolitical contexts of a space. In the series of monuments, CHIN took more nearly ten years seeking lost places and interviewing people within different conventions who carry stories. The erection of monuments does not merely serve to remember the past as people think; far more than that, it is not necessarily such a neutral bridge that connects the past and the future. The thing we call a monument more like a sort of intervention in time, namely within history, which is alien to the present, nor belonging to the past. The series of *The Sky Vault Beitou* focuses on the geological status of mountains groups in Beitou. CHIN erects several monuments on the basis of certain historical contexts. Among all share one common feature the location of the highest, the summit mark. Those summit marks indicate a writing system with rational and scientific numbers in the national archives, and leads to the efficiency of management from the government as well as witness the modernization of Beitou in the history of Taiwan. The action of monument installation shows at least two layers of meaning in terms of “writing.” Firstly, this inscription entails an exchange or more precisely, a “contract.” A contract only functions when the artist walks throughout the geographical space; that is, his walking movement de(-)scribes the ruins into an historiographical dimension—as “boundary drawing” does in regards to the geodesy. This kind of historical writing slowly and probably pointlessly performs, but maintains in some ways effectively the dissipation of memories.

CHIN Cheng-Te / b. 1971 / now works and lives in Taipei

CHIN carries out a long-term practice-based project, planning to keep the passing memories through his actions with regards to the relations between flesh and image. He dedicates himself to collecting and archiving old images, prints and maps of Taiwan. By studying unfamiliar sides of Taiwanese history, he develops a series of *Spring Grass Postcards* trying to affect others by exchanging the cards. In his project of *Spring Grass Monumentalisation* which initiated since 2005, he has been installing numerous monuments to inscribe those who have been forgotten into the stones.

YANG Yeh / b. 1970 / now works and lives in Taipei

YANG Yeh dedicates himself to collecting and archiving local studies and historical relics in Taiwan. He has been immersed in the cultural history and illustration for more than 20 years, and has been appointed as a landscape aerial map specialist by the local government. YANG started to share his researches online since 2005, and in 4 years reached 400,000 CTR (ranked No. 2000) in the world. He is known as the 1st culture history blogger and the expert of Beitou. His fist solo exhibition titled *Aerial World: Yang Yeh's Manuscript Maps* took place in 2012.

文字契約：Radical 9 / 2016- / 裝置、工作坊 / 視場地而定

文明的形成仰賴著思想的發展，同時也意味著文字始被創造，進而得將事件記錄於「文物」之上。記錄的方法由提筆書寫逐漸取代了刀契刻畫，爾後隨器物與載體的不斷革新，時今已能輕易的將文字鍵入於電子介面，文字形體亦在不同時間切面上以不同「影像」被人們書寫著。《文字契約：Radical 9》即是一種對編制結構再試探的方式：Radical 9是漢字部首的人部，而部首是因應龐大資料庫而生的特有檢索方法與分類路徑，在字典的編制上具有法定效力。透過藝術家對人部定義的相對開放，讓異質文化隨著參與者而介入，文字因此可能是得以逃脫、鬆動法定編制的關鍵（諷刺的是它也是律法建構的最大擁護者），或可能使人們更加凝視過去即已存在的文字風景，交織成曖昧的歷史情境。藉由試圖再現一種考古資料庫的想像，藝術家隨機邀請對象，不限國籍、性別、教育程度、文化背景、種族等等，收集不同的人部文字後，製成幻燈片於展場以循環播放。徵求人字部，使文字得以再次被想像或再次被召喚，並藉由工作坊形式邀請民眾參與刻字，讓文字因此被身體化、具象化。「刻製」成為政治的參與並帶有遊戲性，也構成了另一種異於文學書寫的文字生產系統，讓印章成為一種具私密性與內在體驗的契約載體。此作品的運作機制自身，不僅實質的紀錄文字的演變，揭示混雜與流動的書寫本相，也暗喻當今全球化情狀下「人」的諸多境況。

張嘉哲 / 生於 1989 / 現工作、生活於台北

甫畢業於台灣藝術大學書畫藝術研究所，並曾於2010-2011年前往日本大東文化大學交換學生，後發表個展《口：張嘉哲個展》（2013）於福興穀倉，近期則於台北十方藝術空間舉辦個展，《轉渡與超譯-後出土文字朝向後文字書寫》。承襲傳統書法美學觀，後擴大涉及到當代藝術範疇，研究書寫文字與人的精神向度等課題。

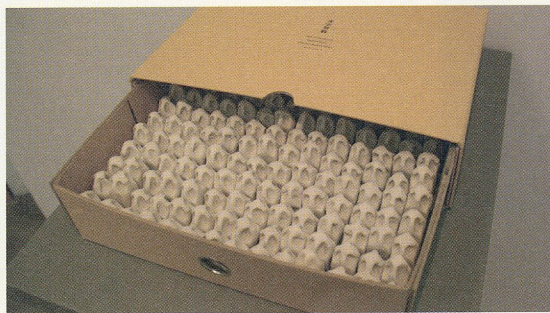


The Contract Regarding Proto-Hanzi: Radical 9 / 2016 - / installation and workshop / dimension variable

The development of civilization is dependent on the progress of thinking, and leading to the invention of characters and the historical documentary. Regarding recording techniques, carvings and etchings have been gradually replaced by the use of pens and brushes. And, along with continuous innovation in implements and carriers, characters can now be easily typed into an electronic interface. The very form of text has been written by people according to various images at different periods of time. *The Contract Regarding Proto-Hanzi: Radical 9* is a method for re-exploring the composition: Radical 9 refers to the Chinese radical of “ren (people)”. Radicals correspond to the unique method of search and classification of a large database. And, in the compilation of a dictionary, there is a statutory effect. Through the relative openness of the “ren” radical as defined by the artist, a heterogenous culture is able to intervene along with the participants. As a result, text may be the key to extricating or loosening statutory establishments (ironically, it is also the greatest proponent of the creation of law). Or, perhaps this enables people to look even more deeply at a previous yet already existing textual landscape that interweaves an ambiguous historical context. The display of the exhibition attempts to represent the imagination of an archaeological database. Through participatory activities in a workshop setting, the artist randomly invites participants from different nationalities, sex, education levels, cultural backgrounds or races to collect a selection of the characters which include radical “ren”. All the collecting characters will be played in loop with slide projector. Collecting the radical “ren,” enables text to be re-imagined and beckoned. By the approach of workshop, the character has been given a body and become figurative. Inscription turns to an access to political involvement and constitute a text system differ from literature writing. Texts with the radical “ren” are translated onto official seals, enabling them to become a contractual carrier that is privately and inherently experienced. With a cross-weaving interpretation via a collection of textual forms, the operation mechanism of this work not only substantively records the evolution of text and reveals the mixed, flowing nature of writing, but also serves as a metaphor for the many conditions of “ren (people)” in the current state of globalization.

CHANG Chia-Che / b. 1989 / now works and lives in Taipei

CHANG Chia-Che graduated from the Institute of Painting and Calligraphy at the National Taiwan University of Arts. Having a strong background both in painting and calligraphy, CHANG studied in Japan for one year as an exchange student in Daito Bunka University. His works internalize the classical aesthetic of Chinese calligraphy, examining nowadays written language within the complexity and ambiguity of the nationalism and globalization contexts, considering the dialectic between text, image, and spiritual realm. Recent solo exhibitions including *CHANG, CHIA-CHE Exhibition*, Fu-xing Barn, Taiwan (2013) and *Incarnate and Convert—The Archaeology of Proto-Hanzi Text Towards Meta-Hanzi*, GALERIE OVO, Taiwan (2016).

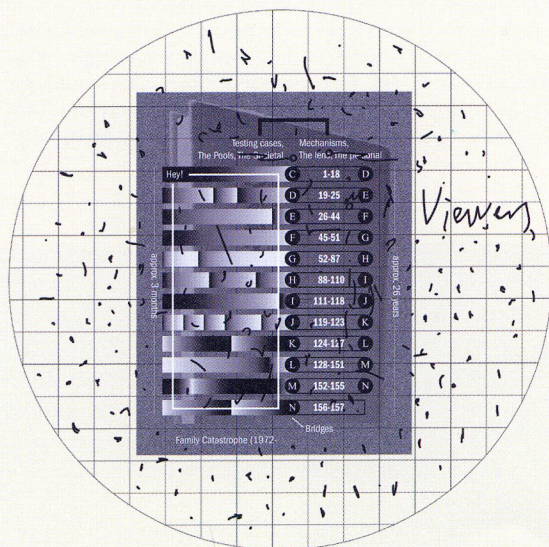


熟悉的巨變 / 2014、2017 / UV噴墨於12片壓克力板，特定日期新聞報紙頭版裝裱於無酸卡紙 / 57.7×34.2cm×12

《家變》是台灣小說家王文興於1972年完成的小說。本作品的英文名稱 *Familiar Catastrophe*，來自該小說的英文書名 *Family Catastrophe*。《家變》的主要敘事由兩條路線交織而成：12則尋父啟事串起父親離家出走後兒子的尋父過程，以及157段描述主人翁范曄的成長故事（從崇拜父親到憎恨父親，直至父親消失的推演發展）。《熟悉的巨變》借用這12則啟事，構成12個單元，每個單元包含三個元素：一則尋父啟事（在小說時間中12則尋父啟事的發佈時間跨度近三個月）、地方報紙頭版（隨著展覽時間同步呈現）、以及將157段回憶抽象化的詮釋。這12個單元將不同密度的時間軸給疊加在一起，形成了藝術家所進行的敘事實驗。透過這件作品中的12個單元，藝術家提供給觀眾在極度抽象、個人的，以及極度寫實、社會的兩種書寫裡不停遊走的閱讀經驗。這件作品也將「家庭」這個機構及其機制拉到前景。家庭作為養成機器，以及家庭成員中的情感牽絆甚至勒索，都形塑了我們思想與身體。藝術家將《家變》中王文興如特寫鏡頭般緩慢推移書寫出的家庭敘事轉化為一個個不同尺度的認知框架，在展覽空間中架起了觀眾、家庭機制、與當下新聞事件三者之間的互動結構。《熟悉的巨變》呈現藝術家如何藉由精細的再閱讀與再書寫，挖掘出故事物件的骨架與材質，並挪為己用，建構出新的透鏡與新的閱讀可能。（下圖為《熟悉的巨變》作品概念草圖）

鄧兆旻 / 生於 1977 / 現工作、生活於台北

2007年自麻省理工學院媒體藝術與科學碩士班畢業。近期重要展覽包括《現代怪獸—想像的死亡與復生》，臺北雙年展，臺灣（2012）；《little water》，堂島川雙年展，日本（2013）；《造音翻土：台灣戰後聲響文化》，國立台北師範學院美術館／高雄美術館巡迴展，臺灣（2014）；《失調的和諧》，Art Sonje Center，韓國（2015）；《RR ZZ》，Gluck 50，義大利（2015）；《廣島三部曲》，廣島當代美術館，日本（2015）以及《公共精神》，華沙當代藝術中心，波蘭（2016）。



Familiar Catastrophe / 2014, 2017 / UV prints on a set of 12 acrylic panels, mounted newspaper front pages on selected dates / 57.7 × 34.2cm × 12

The title of the piece, *Familiar Catastrophe*, comes from the English title of the seminal Taiwanese modernism fiction *Family Catastrophe* (finished in 1972) by novelist Wang Wenxing. The narrative structure of the novel intertwines 12 “Missing Father” notices and the stories of searching the father, with 157 recollections of the family memories (the growing-up of the protagonist: the son that leads to the disappearance of the father). *Familiar Catastrophe* appropriates the structure of the novel and constructs 12 narratives. Each of them consists of three elements: one Missing Father notice (the time-span of the 12 notices is approximately three months in the novel), the front page of a local newspaper published coinciding the exhibition period, and an interpretation of the 157 fragments rewritten by the artist using diagrams, text and drawings. These 12 narratives bind time lines of different density, form an narrative experiment that is central to TENG’s artistic practice for the past five years. Through the 12 panels in the form of reading spaces, the artist offers the viewers a reading experiences that go back-and-forth between highly abstract/personal and the concrete/social realistic writing. This piece also foregrounds the institution and its mechanism that is the “family.” The family as a nurturing machine, and the emotional binding and even blackmailing among family members, are the main processes that form our thinking and bodies. TENG transforms Wang Wenxing’s sharp and close examination of a family catastrophe into numerous frames of different scales, and constructs an interactive structure consists of the viewers, mechanisms of family dynamics, and currents events/news in the exhibition space. *Familiar Catastrophe* demonstrates how the artist digs out the structures and materials of narratives objects by close reading and rewriting, and appropriates them for his own use, providing viewers with new lens for reading. (The image below shows a conceptual diagram from *Familiar Catastrophe*)

TENG Chao-Ming / b. 1977 / now lives and works in Taipei

TENG Chao-Ming graduated from the Media Arts and Sciences program from MIT School of Architecture and Planning. Recently shows (selected) includes *Taipei Biennial*, Taiwan (2012); *Dojima River Biennial*, Japan (2013); *Alter-Nativism: Sound Cultures in Post-War Taiwan*, MoNTUE, Taiwan (2014); *Discordant Harmony*, Art Sonje Center, Korea (2015); “ RR ZZ ”, Gluck 50, Italy (2015); *Hiroshima Trilogy: Part III*, Hiroshima MOCA, Japan (2015); *Public Spirits*, Warsaw CCA, Poland (2016).

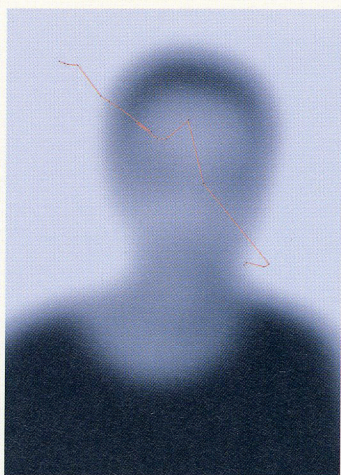
終將通過 艾維特 厄立特里亞至倫敦一經由汽車、船、卡車、火車及飛機 / 2013 / 藝術微噴於藝術紙、橘色織線 / 84.5 × 60cm

他們憎恨像我一樣膚色的人
他們掌摑我至雙頰麻木失去感覺
他們視我的膚色如毒瘤，因此我被起訴入獄
獄裡有許多的我，如我一般的人，在獄中我找到片刻的寧靜
(節錄自AWET詩句)

Aida在*Even This Will Pass*系列中，以獨有的影像敘事手法結合「刺繡」，書寫了逃亡難民自非洲厄立特里亞(Eritrea)於近代奔向自由倫敦的苦難進程。在創作過程中，Aida訪談了不同難民而有了不同的文本故事，並且拍攝其模糊的肖像，根據其逃亡的路線與方法，利用刺繡的手法在其肖像上穿插而過。路線，成為了唯一清楚的線索。模糊，或許是為了保護難民的身分，特別是其中更有在過去曾從事間諜工作者。無疑地，Aida的作品提及攝影如何做為檔案保存與歷史再現的藝術取徑，而對於無名者的關注，則更基進地在政治上意圖翻轉人們的目光。在肖像上的穿針引線，首先是種破壞後的修補，意喻著精神的苦難(孔洞)同時被身體的實踐(路「線」)所填補，並且也在基礎層次上回應了「書寫」的本質—書寫是為了記憶。在Aida的作品中，其逃亡路線不僅僅是在地理層次上被標舉，而後拼湊成某種經濟流動的區域地圖；或許更重要的是，路線也在象徵層次上描繪出，受訪者賴以形塑自身的精神輿圖。某方面而言，藝術家壓抑了圖像的證成效力(影像的模糊)，也凸顯了難民獨有的故事文本，但卻在抽象層次上將苦難的意象烙印在觀者心中。

艾達·西爾維斯特 / 生於 1978 / 現工作、生活於倫敦

Silvestri生於非洲厄立特里亞，後於倫敦取得攝影藝術學士，並以倫敦做為主要根據地，近年頗受矚目。主要展覽有個展*Even This Will Pass* (2014)於Roman Road Gallery展出，並於2015年時入選FreshFace + WildEyed 2015，展出於倫敦的Photographer's Gallery。她長期關注各式人權議題，包括移民、認同、倫理、健康、政治地景等，且以記錄式攝影與藝術裝置為主要手法。



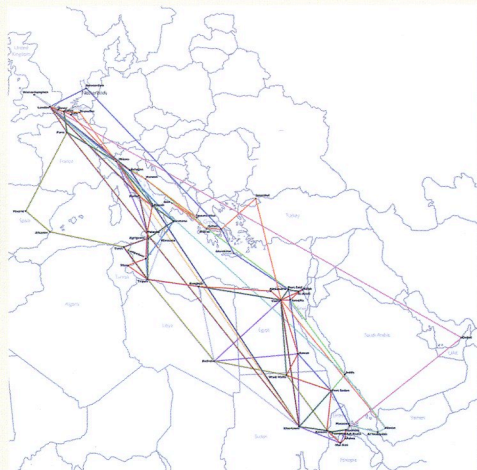
Even This Will Pass AWET Eritrea to London by car, boat, lorry, train and aeroplane / 2013 / Giclée print on fine art paper and orange stitching / 84.5 × 60 cm

*They don't like people like me, here.
They don't like my colour.
They slap me, until my face is numb.
They think my colour is bad.
I am persecuted and put in prison because of my colour.
In prison, I find comfort; there are a lot of people like me.*
(Extracted from AWET's script)

In the series of *Even This Will Pass* (2014), Aida Silvestri using her unique visual narrative with threading writing down the stories of people trying to escape to countries of freedom. She interviewed various refugees for different stories, and took unfocused portraits of them, making the sitters unrecognizable. Afterwards, the artist sewed certain linear routes upon their corresponding portraits, according to the ways they had taken —by walking, plane, boat, etc. In this way, the routes they took become the only clear clue for defining who they are. Undoubtedly, the project relates how photography can be involved with the preservation of documents as well as with historical representation. Nevertheless, her concerns with the unknown intend to radically reverse the sights in terms of the politics. The sewing of figures through the map, first and foremost means a sort of repair takes place; spiritual sufferings (the holes) simultaneously are filled by physical movements (the routes as stitches), which also fundamentally resonate the essence of “writing”—for remembering. Maps of escaping have been highlighted in the scope of economic flow in the sense of geography, and more importantly reveal distinctive spirits on which the interviewees rely to form themselves.

Aida Silvestri / b. 1978 / now lives and works in London

Aida Silvestri was born in Eritrea, Africa and obtained a BA degree in Photography from University of Westminster in London. Her recent exhibitions include *Even This Will Pass* (Solo and represented by Roman Road Gallery, London, 2014) and *FreshFaced+WildEyed 2015* at the Photographers' Gallery, London. She mainly focuses on the issues of human rights spanning from migrants, identification, ethics, health issues to politic landscapes through the approach of documentary photography and installation.

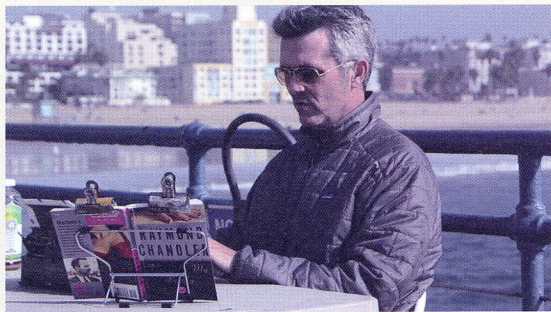


雷蒙·錢德勒：再見·吾愛 / 2014 / 打字機墨水、紙本 / 43.2×63.5cm / 292頁由手提型打字機Underwood Noiseless打出 / 打字地點：聖莫內卡碼頭，加州，2014年1月

在其獨有的方法學之下，Tim Youd 仿若一位活在當代，卻又帶有濃厚鄉愁的說書人。在《100本小說》的計畫中，Tim 挑選經典出版品引出不同時代的集體記憶，而在重新逐字敲打小說文本的過程中，或許也再試圖捕捉這些不同作者們的個人靈光。在每次的書寫表演開始前，他會將兩張空白的紙張黏貼一起，爾後以打字機於上往復地敲打，一字一句地重新書寫經典。結束後分開的兩張紙，最終以「書本敞開」的形式展出，且可想見的是，多數都已斑駁且破損。從受眾的角度言之，他的作品呼應著傅拉瑟的觀點：「一個文本生來即等待被（讀者）完成」，而閱讀並不像一般認知的，總是做為書寫之後的成果接收，相反地閱讀可以是書寫的原型——一種「推選」（election）。透過閱讀，意義總是不斷地生產，但Tim的書寫表演更像是一種基進的輔助，用以撼動既定經典的聲音。往復敲打的動作或許徒勞，因為最後並沒有生產出什麼，而僅是如同思想團塊般的影像殘餘，但儘管如此，他的打字實踐也引起對於藝術家勞力的重新思考：經濟力的轉變與遞送。某種程度上，其展演或許應被視為一種對於當代資本化社會之經濟系統的反省——以藝術家勞工的身份。

提姆·約得 / 生於 1967 / 現工作、生活於洛杉磯

Youd於1989自Holy Cross College畢業並取得經濟學學士學位。在成為一位藝術家之前，他曾於華爾街工作，並參與製作商業電影與廣告。他曾受邀至各地進行打字表演，2015至2016年則於紐奧良美術館（NOMA）有頗具規模的個展，展名題為《Tim Youd: 100 Novels》。文字的擇選與閱讀滋養Tim Youd的創作，也反應了時代下的集體記憶。借由其作品與打字表演，Youd在藝術生產過程中，以公開而徒勞的勞動叩應書寫（閱讀）作為一種歷史表演，也演示書寫內生的抵抗性格，抵抗在快速生產與消費之下，對於資本及影像流動必要的反思。

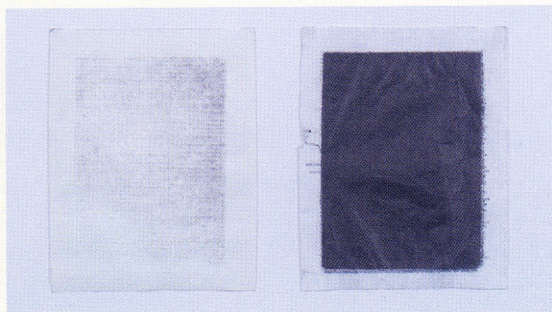


Raymond Chandler's *Farewell My Lovely* / 2014 / typed ink on paper / 43.2 × 63.5 cm / 292 pages
typed on an Underwood Noiseless, Santa Monica Pier, Santa Monica, CA, January 2014

Sensing the artworks of Tim Youd, we'll link him as a contemporary but nostalgic storyteller. In his series of *100 Novels*, he picks a selection of canonical publications which are assumed to be demonstrated expressions in terms of the "collective" memories as well as the individual aura belonging to authority. He plans to re-type 100 novels that must be written in English and accomplished by typewriters. All the re-typings are commissioned as performance, with the identical typewriters to the different authors. Each novel is retyped on single sheet of paper and laid on top of a second sheet, which is run repeatedly through the typewriter. As the typing progresses, the top sheet becomes saturated with ink while the sheet underneath becomes embossed with indentation. Upon completion, the two sheets are separated and mounted side-by-side. From the perspective of reception, his works prove the idea that "a (the) text goes out to be completed (by readers)." The meanings restart again and again with the action of reading—a prototype of "writing" (a sort of "elections"). His writing performs as a radical aid to weaken the established voices. Besides, the laboriousness of re-typing that he devotes himself to is perhaps useless, while his practices arouse an essential concern regarding the transmission and transformation of the economy. His practices should be thought of as a reflection, to a large extent, of the economic system of the capitalised world, as an artist-laborer.

Tim Youd / b. 1967 / now lives and works in L.A.

Youd graduated from Holy Cross College in Worcester, Massachusetts in 1989 with a degree in Economics. Prior to pursuing a career as a visual artist, he worked on Wall Street and produced movies and commercials. He has been invited to several spot doing his retyping performance. His recent solo exhibitions titled *Tim Youd: 100 Novels (Solo)* took place in New Orleans Museum of Art (2015) and got well received. Immersed in the literature, Youd's performance reflects a collective memory and responds writing to a historical performance, meanwhile, unveil its internal personality of resistance to the fast speed production and consumption in capital and image flow.



4.29 SAT 3:30-5:00p.m.
 提姆·約得《100本小說》
 主持人 / 賴駿杰
 講者 / 提姆·約得
 地點 / 鳳甲美術館
Tim Youd: 100 Novels
 Host / LAI Chun-Chieh
 Panelist / Tim Youd
 Venue / Hong-Gah Museum

4.30 SUN 3:30-5:00p.m.
 低俗如何可能？從故事到物事的基進視域
 主持人 / 賴駿杰
 與談人 / 胡為一、徐明瀚
 地點 / 鳳甲美術館
How Pulp Is Made? From Story to Superfluous Things
 Host / LAI Chun-Chieh
 Panelist / HU Weiyi, Austin Ming-Han HSU
 Venue / Hong-Gah Museum

5.6 SAT 2:00-5:00p.m.
 Co-Code: 文字契約實踐工作坊
 主持人 / 張嘉哲
 地點 / 鳳甲美術館
Co-Code: A Practice for The Contract Regarding Proto-Hanzi: Radical 9
 Host / CHANG Chia-Che
 Venue / Hong-Gah Museum

6.3 SAT 3:30-5:00p.m.
 感知的刻畫：行走／地圖
 主持人 / 賴駿杰
 與談人 / 秦政德、朱盈樺
 地點 / 鳳甲美術館
Engraving Sensations: Walking / Mapping
 Host / LAI Chun-Chieh
 Panelist / CHIN Cheng-Te, YinHua CHU
 Venue / Hong-Gah Museum

6.17 SAT 2:30-5:00p.m.
 北投蒼穹走行
 主持人 / 秦政德
 集合地點 / 捷運新北投站出口
 The Sky Vault Beitou
 Host / CHIN Cheng-Te
 Meeting Point / MRT Xinbeitou Station Exit

出版人 / 賴駿杰

策展人 / 賴駿杰

展覽統籌 / 蘇珀琪、王韓芳

展覽協力 / 黃任斌

視覺設計 / 和圖數位文創有限公司

空間設計 / 賴駿杰、王韓芳

出版編輯 / 賴駿杰、王韓芳

譯者 / 賴駿杰、王韓芳、謝雨珊

出版日期 / 2017年4月

特別感謝 / 李依依、李威震、陳泊文、徐文瑞、許峰瑞、董怡君、蘇珀琪、

王韓芳、唐逸芊

鳳甲美術館

地址 / 臺北市北投區大業路166號11樓

開放時間 / 週二至週日 10:30 a.m.-5:30 p.m.

Publisher / LAI Chun-Chieh

Curator / LAI Chun-Chieh

Exhibition Coordinator / SU Pochi, WANG Han-Fang

Exhibition Executive / HUANG Yoyo

Visual Design / Happ Design LLC

Space Design / LAI Chun-Chieh, WANG Han-Fang

Editor / LAI Chun-Chieh, WANG Han-Fang

Translator / LAI Chun-Chieh, WANG Han-Fang, Catherine Y. HSIEH

Publishing Date / April, 2017

Special Thanks / LI Yiyi, LEE Wei-Chen, CHEN Bo-Wen, HSU Manray, HSU Fong-Ray,

TUNG Yi Chun, SU Pochi, WANG Han-Fang, TANG I-Chien

Hong-Gah Museum

11F, No.166, Daye Rd., Beitou Dist., Taipei City, 11268 Taiwan

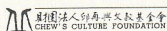
Open Hour / Tue.-Sun. 10:30 a.m.-5:30 p.m.

指導單位 Supervisors



台北市文化局

主辦單位 Presenters



國藝會

執行單位 Organizer



贊助單位 Sponsors

A' CONTEMPORARY
亞洲當代藝術空間

GAL
ERI
E O
OV
十方藝術空間

本案為策展人培力@美術館專案



指定投影 Projectors exclusively sponsored by



