

展覽後記



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作為藝術創作者，感性的創作活動總是先行，發展於展覽之後的理性書寫，其目的是希望在以造型思維為主的個人主觀性創作中，透過文字做後設的理解與爬梳，藉以獲得較客觀的再思考以及展覽整體的檢視。因此，將以此篇後記作為展覽的概念梳理，也作為近年創作思維的階段性記述。

Do / Through / Measure

透過科學技術的基礎原因和原則，我們得以解析行星的軌道弧度、雪花的六角形狀、結冰與水沸的溫度、地球與太陽的距離等自然規律下的「必然」結果。但隨著科技的「超級」發展，科學家指出我們身處的宇宙不再是唯一，宇宙的形成有些只是「偶然」，如此，測量的參數一再被改寫，我們就再也說不準各個宇宙間的差異了。如果說，偶然讓科學家在理解自然定律的路上走至岔口，那麼，全球化造成的時間壓縮、距離消失，則是弭平了物理世界中的必然與差異，以致無可估量，如同湯馬斯·佛里曼 (Thomas L. Friedman) 所提及的概念「這正被抹平的世界是我們的生活縮影」¹。

測量是人類探知自然的手段，尺度是我們理解世界、藉以想像未知的方式。此次展覽的創作核心指向這個不斷移動與重組的時空中的真實、想像、虛構，甚至幻象，並企盼從萬物的真理及全新的感官經驗中尋找與世界對話的語言。

1. 湯馬斯·佛里曼 (Thomas L. Friedman) 美國新聞記者、作家，長期關切國際關係及全球化議題，於2005年撰寫《世界是平的》一書，書中談論了21世紀初期全球化的過程，更進一步分析這種快速的改變是透過科技與網際網路的進步，以及政治、經濟、社會等發展所致，最主要的論點是「世界正被抹平」。

身體感的對照與度量

身體一直以來被視為人最初的工具，也是與自然、與社會之間的介質，透過人的行為、外在的裝扮以及社會給定規範身體的方式，反射出隱藏在身體裡的社會象徵系統。身體感 (corporeality) 在《體物入微：物與身體感的研究》一書中，強調的是「身體經驗」(sensory experience)，它同時包含意義與感覺、文化與本性，既非純粹的身體感受，亦非單純的認知，而是兩者的結合²。古典文藝復興時期，藝術家利用透視原理，站在世界的一端，以一個單一視覺感官，近乎外部眼界 (outsider) 的視角面對其所看待的世界，忽略了人 (身體) 與物的關係。在這裡，以作品做為起點，在觀看的過程中，空間和身體相互參融，身體進入可延展的空間，作為探測、操作空間的對象，這個身體就像是一個含混的領域，物和心靈交會「對照」的地方。身體不是超然的物，不再是被模擬的視覺產物，而是與處境相關的；身體也不再只是處於某個被觀看的世界中的客體，它是處於主體一邊，是我們在世界上的視點，是精神藉以呈現出某種物理和歷史處境的地方。若說鏡子作為心靈的隱喻，心靈作為外界事物的折射者，那我們就有如明鏡般的對世間萬物「度量」、模仿與再製。因此，我們借助我們的「身體感」來把握外部空間：對照明與暗、巨大與微小、流動與停滯，度量出快或慢、遠或近，展開對周遭世界的觀看與知覺，表現出更深層的內在變化。

作品與流動

保羅·維希留 (Paul Virilio) 說「是經由傳輸革命而得以實現的真實時間 (real time) 的城市化，導致了物理位移和運輸的運動範疇內的一場根本的顛倒。」³這意味著隨著迅速加劇的全球化進程，電子媒體與人口移動主導了我們對「流動」(flow) 的想像。除此之外，我們對萬物進行測量，探知自然並建檔複製；同時創造速度也依賴速度，速度縮短時間與距離；發展科技改變空間向度，然後穿越在其中，可見，真實和虛擬的移動都成為我們存在的基本狀態，棲身於運動狀態之中。視展覽整體為一個具「流動」性質的場域，做為一種與時代對話的方式。「流動」除了有移動之意，它的水平意象也暗示一個借助地球重力到達平衡的自然過程，可作為全球化的隱喻。由此，在展場裡，刻意使用輪子可移動的語彙，轉動緩慢至極幾近時間凝結的那道永恆的光，高速下才

2. 李尚仁，林淑蓉，陳元朋，郭奇正，張珣，蔡璧名，鍾蔚文，顏學誠，Elisabeth Hsu，體物入微：物與身體感的研究，余舜德編，清華大學，2008。

3. 保羅·維希留 (Paul Virilio)，解放的速度，陸元昶譯，江蘇人民出版社，2004，P.21。

得以顯現的文字瞬間，以及不停重複的旋律等，並將這些不同「速度」節奏的作品交錯擺置，這交錯安排的目的不只是為了追求連續的運動空間，建立作品與作品間的相互指涉關係，更意圖藉由觀者的介入⁴，突顯那個存在於展覽現場，也顯現在日常生活中的各種速度相互交織的「流動性」。此外，面對作品，觀者在閱讀的關係中不是被動的感知，而是充分調動自己的想像、直觀、體驗和感悟力，在這過程中，人們彷彿回到如同原始社會的生活，用知覺來感知、接收訊息，構築一個的幻想性的空間，一個主客、物我、心理意向與身體運動不斷「流動」的世界。

失速然後均質化

「...存在成為若干隨著時間的流逝而消失的碎片」⁵

— 詹明信 (F. Jameson)

生活中有太多的媒介讓我們親自經歷飛速即時造成的影響，這種全新的感官經驗改變我們一直以來對時空的定義，並在這不斷重組的關係中丟失了距離與速度感，它災難性的抹平、具體化且操縱各種差異。而我們就是身處在這樣的一個時代：一切都失去絕對準則，成為瞬間的「失速」時代。時鐘的秒針以顫動的方式停留在那一秒，未經防鏽處理的黑鐵逐漸氧化，在時間停滯的同時展現時間的流動，指向這個時代的矛盾。模型秩序且整齊的置放在灰色方格墊上，不同於一般視覺流通觀看的尺寸，是世界的對照。失去前進的速度，黑灰單一的色調、大小規格一致的形式，這些都在回應著這個無個性、無深度、透視秩序崩解的世界，同時也聚焦於全球化時代中的「均質化」現象。

這次在展覽中以《明鏡》、《火車快飛》、《無題》等創作，聚焦於「測量」和「尺度」議題的創作，讓我們的身體度過日常、穿越空間，遇見未知；再配合上作品《世界是平的》、《沒有記憶的世界是只有現在的世界》，以及《輪上場景》系列，共同測探這個不停流動，科技網路壓縮時空乃至於失速，尺度錯亂失序、無法度量的現實世界。

4. 在此所指的觀者介入，不只是物理的、身體的移動參與，同時也包含觀看時對作品的詮釋與解讀。

5. 詹明信 (F. Jameson)，後現代主義與文化理論，唐小兵譯，合志文化事業出版，1989，P.38-39。

Afterword

Hung Yun-Ting
Translated by Daphne Chu

As artists, instinctive, creative acts will always take precedence over the relationality in writing that develops after an exhibition. Its purpose is to objectively rethink, review, conceptualize and understand the exhibition through words, in a creative process that is often form-based, individual and subjective. I hope to use this epilogue as a way to comb through my thoughts, and as a memo to my work and thinking in these recent years.

Do / Through / Measure

We are able to analyze the "absolute" outcomes of the curved trajectory of planetary bodies, the hexagonal shape of snowflakes, the freezing and boiling points of water, and the distance between Earth and the Sun through the basis and laws of scientific method. However, with the "super" development of technology, scientists point out that our universe may not be unique, and that the formation of a universe may only be by "chance." While the parameters continue to be redefined, we can no longer foresee the differences between universes. If one can claim that chance has redirected scientists on the path of the laws of nature, then the compression of time and elimination of distance caused by globalization has leveled out the absolute and difference in the physical world, rendering our measurements invalid, as Thomas L. Friedman has claimed, "This leveled world is now a microcosm of our lives."¹ Measurement is a means by which humans explore and understand nature. Scale is the way we understand the world and imagine the unknown. The main idea of this exhibition points to the reality, imaginary, construction, and fiction of constant moving, reorganized space and time, in hopes to find a language to dialogue with the world through the truth of all things and new sensory experiences.

1. Thomas L. Friedman is an American journalist and writer, who is concerned with international relations and globalization. In 2005, he published *The World is Flat*, a book about globalization in the early 21st century, inferring that this rapid change is due to advances in technology and the Internet as well as political, economical and social developments. Friedman contends that "the world is being leveled."

Comparison and Scale of Corporeality

The body has been seen as the original tool and medium between nature and society, with social symbolism concealed within, exhibited only through our behaviors and exterior disguises, and the laws and norms of societal standards. The body, emphasized in the book *Objects and the Experience of the Body*, is a "sensory experience," consisting of meaning, senses, culture, and nature, which is not a pure bodily perception, nor a pure cognition, but a combination of the two.² During the Renaissance, artists utilized the rules of perception, standing on one side of the world, viewing the world with an outsider's perspective, through a singular visual construction, overlooking the body's relationship with object. Here, with the work as a source, the space is fused with the body in the process of viewing; the body enters an expansive space, as a subject of exploration and manipulation. This body is an ambiguous site, a place where object and mind intersect and "collate." The body is not a detached object, no longer a simulated visual product, but situational. The body is not an object within a world that is being viewed, but on the side of subject, a perspective in our world, a place that the mind presents physical and historical situation. If a mirror is a metaphor for the mind, then the mind is a refractor of external things, our "scale," imitation, and reproduction of all things are like a mirror. And so, through "corporeality," we grasp external space: Contrasting light and dark, large and small, flow and stagnation, evaluating fast or slow, far or near, expanding the perception and knowledge of our environments, to present a deeper internal change.

2. Li, Shang-Jen, Lin, Shu-Jung, Chen, Yuan-Peng, Kuo, Chi-Jeng, Chang, Hsun, Cai, Bi-Ming, Zhong, Wei-Wen, Yen, Hsueh-Cheng, Elisabeth Hsu, *Objects and the Experience of the Body*, edited by Yu, Shuenn-Der, National Tsing Hua University Press, 2008.

Work and Flow

Paul Virilio states that "the urbanization of real time is realized due to revolution of transmission, creating a fundamental transposition in displacement and movement."³ This implies that with the rapid augmentation of globalization, electronic media and migration dictates our imagination of "movement." Apart from this, we gauge all things, identify, document and replicate nature; in creating speed, we are also dependent on speed, speed condenses time and distance; technological developments change the dimensions of space, and allows us to traverse within it, visible, real and virtual movement become the state of our existence, living in a state of motion.

To view the exhibition as a "flowing" site, is a method of dialogue with the times. "Flow" not only signifies movement, its level implies a natural process that reaches equilibrium through gravity, a metaphor of globalization. As a result, in the exhibition, the deliberate vocabulary of wheels and their mobility, a perpetuity reined to the point of freezing time, a moment only perceptible under high speed, and its constant, continuous melody. By staggering these works at varying "speeds," the arrangements not only court a persistent moving space, but also establish a referential relationship between the works, highlighting "fluidity" in the exhibition site, as well as in various, interwoven speeds in daily life, through interventions of the viewer.⁴ In experiencing the work, the audience is not a passive viewer in its reading, but fully mobilizes his or her imagination, intuition, experience, and perception. In this process, people return to an original way of living, using their senses to perceive and receive messages, build an imaginary space, a world in which the subject, object, psychology, and movement "flows."

3. Paul Virilio, *La Vitesse de Libération (Open Sky)*, translated by Lu, Yuan-Chang, Jiangsu People's Publishing House, 2004, p. 21.

4. This involvement of viewers is not limited to physical, or bodily movement and participation, but includes interpretation and reading of the work during their viewing.

Stalling and Equalization

"...Existence becomes fragments that disappear with the passage of time."⁵

- Fredric Jameson

There are too many mediums in life that allow us to experience the impact of instant speed. This new sensory experience changes our definition of time and space, in this restructured relationship we lose distance and speed. It catastrophically levels, consolidates and manipulates difference. We live in this era: Everything has lost its absolute criterion, becoming an era of instant "stalling." The second hand of a clock quivers at that second, its black iron rusting, and at that moment of stagnation points to the contradiction of an era. Different from uniform scale, the neat, orderly placement of a model on a gray square mat, is a comparison of the world. Having lost its advancing speed, the monochrome, grayscale uniform formats all counter this bland, disorderly, disintegrating world, while highlighting the "equalization" of globalization.

The works *Daily Mirror*, *Trains Fast Fly*, *Untitled* focus on issues of "measurement" and "scale," permitting our bodies to live, journey through space, and encounter unknowns. *The world is flat*, *A world without memory is the present world*, and the series "Scenes on Wheels," jointly examine this real, immeasurable world of disordered scales, stalling due to technology and the Internet compressing time-space, and constant motion.

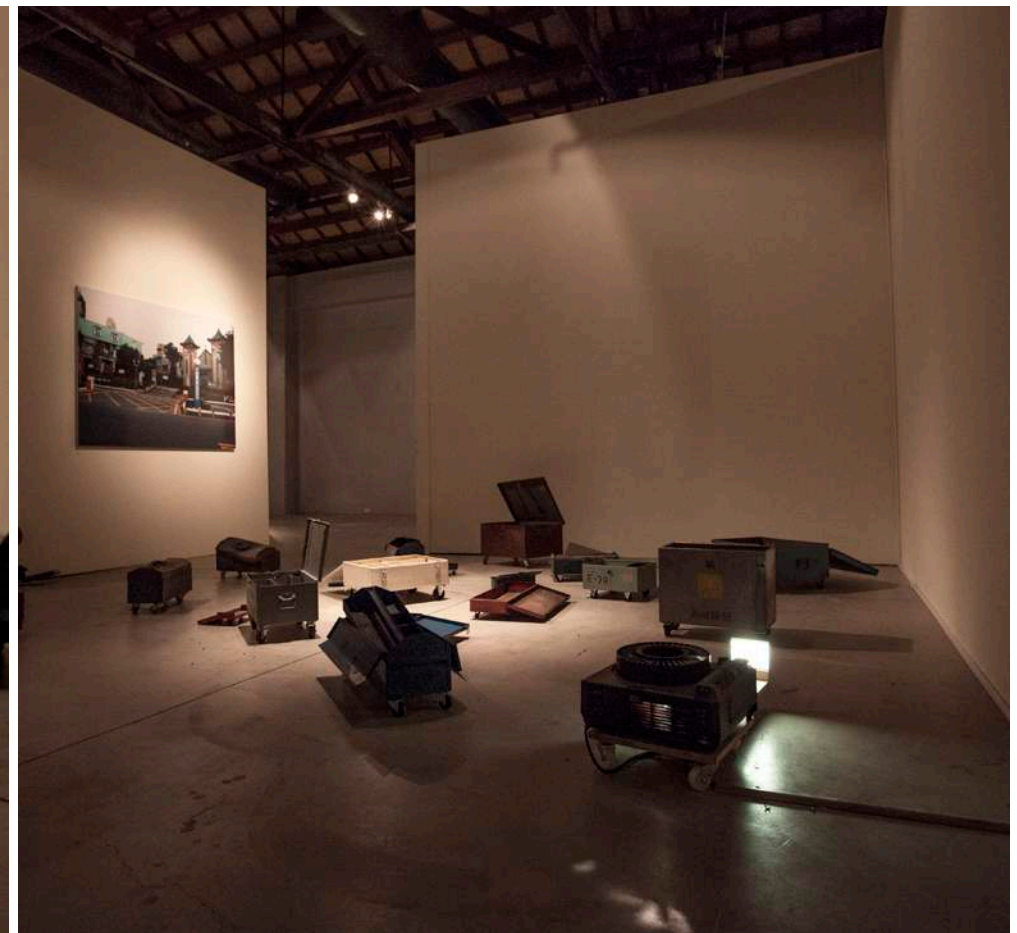
5. Fredric Jameson, *Postmodernism and Cultural Theories*, translated by Tang Xiaobing, Hezhi Culture Publisher, 1989, p. 38-39.

附錄：輪上風景 2012-15 駐村計畫

Appendix



SCENE ON THE WHEEL SERIES 2012 - 15
Residency Project



輪上風景#高雄

2014

裝置、工具箱、幻燈機、輪腳
尺寸依場域變化

Scene on the Wheel #Kaohsiung

2014

Installation, tool box, slide projector, caster.
Dimension variable.





輪上風景#臺南臺江
2013
裝置、木材、紙張、輪腳
尺寸依場域變化

Scene on the Wheel #Taijiang Tainan
2013
Installation, paper, wood, caster
Dimension variable.



輪上風景#11 Marnay sur Seine
2012
裝置、紙張、木材、輪腳、錄像
尺寸依場域變化。錄像 7'36"

Scene on the Wheel #11 Marnay sur Seine
2012
Installation, paper, wood, video, caster.
Dimension variable. Video: 7'36"



輪上風景#29 柏林

2012

裝置、紙張、木材、輪腳、錄像

尺寸依場域變化。錄像 7'36"

Scene on the Wheel #29 Berlin

2012

Installation, paper, wood, video, caster.

Dimension variable. Video: 7'36"



輪上風景#6 Vermont NY

2012

裝置、紙張、木材、輪腳、錄像

尺寸依場域變化。錄像 7'36"

Scene on the Wheel #6 Vermont NY

2012

Installation, paper, wood, video, caster

Dimension variable. Video: 7'36"