

URBAN SYNESTHESIA



策展 Curator. 王俊琪 WANG Chun-Chi

專業管理 Project Manager. 郭書馨 Em KUO

行政助理 Exhibition Assistant. 陳美吟 Mei CHEN

平面美術 Graphice Designers. Mark Hanson. Carla Schollum

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www.idolonstudio.com/main

info@idolonstudio.com

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主編 Editor. Ron Hanson (WHITE FUNGUS)

譯者 Translators. 林心如 Sylvie LIN

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DEVIANT SENSORY PERCEPTIONS

- THE SYNESTHETIC CITY

The technical definition of synesthesia is a state in which one sensory or cognitive pathway crosses over into another. It has also been described as a kind of hidden sense as many synesthetes are unaware that their sensory perceptions are unusual; or they may lack the terms in which to conceive of them. A synesthetic ability may be lying dormant due to its underuse, but remain as a latent sensory power. The term synesthesia comes from Ancient Greek, *syn* ("together") and *aisthesis* ("sensation"). The discussion of synesthesia goes back to the beginnings of Greek philosophy when there was a debate over whether color, like pitch, could be considered a physical property of music.

The scientific psychological diagnosis of synesthesia, as an involuntary condition, should be contrasted to the artistic concept as an active investigation into the crossover potential, or bleeding over, between different realms of sensory faculty and experience. Commonly reported instances of synesthesia include seeing individual numbers or letters in different colors, or of visual motion and flicker triggering different sounds. But the range of reported instances of synesthesia is so dispersed and divergent that it runs counter to the notion of "common sense", which has its roots in Aristotle and his idea that behind the exterior senses there is a *sensus communis*. The phenomenon of synesthesia contradicts the rational ordering of the senses into a group of five distinct senses, each related to an individuated exterior organ.

There has been a resurgence of interest in recent decades in synesthesia as a subject for study, but between the years 1930 and 1980 research into the area fell into a virtual oblivion, due to the rise of "Behaviourism" and the inability to measure and quantify subjective experience, which was distrusted. In recent years, Cretien van Campen has written frequently on synesthesia, often in relation to art and science. In his article "The Hidden Sense: On Becoming Aware of Synesthesia", Campen writes that presumably everyone is born with a kind

of synesthetic ability, but when we begin to learn cognitive skills and analytical thinking, somehow these perceptions subside into the background. They are considered deviant or abnormal, but yet remain uncoded in the system of representation.

Campen points out that young children do not have the same sharp sense of boundary between the self and surrounding environment. But in the process of education one learns to distrust the senses, and the body, but to instead trust rational and logical thinking. The abstract self becomes separate from the environment and other individuals. Not only do we live in a language system in which the senses are ordered into five distinct categories, but, as Marshall McLuhan has written, since the Renaissance these senses have been in a hierarchical relation, with sight at the top; but not unbounded sight, but, rather, sight as constructed and experienced through linear and central perspective. Campen writes, "Synesthesia is hidden in the senses. To experience it consciously, you will have to explore and go looking for it." To bring out and develop this synesthetic ability requires "exposing oneself to new sensations, expressing one's synesthesia, not being ashamed [and] being able to experiment with it".

The city is a site with the potential for unbounded synesthesia when approached from an artistic perspective, in a kind of wandering. As a new form of nature, the variability contained within the city provides the opportunity for full immersion of the senses into a crossing over of states and language streams, once one has dislodged themselves from the subject position of busy utilitarian consumer bee. Construction in the city is invariably carried out in rational fashion, with utilitarian objectives, geared towards facilitating the most efficient capacity to produce and consume goods and services; and yet the city remains a contradiction with its tension between renewal and decay, and the ruptures created by historical discontinuities, shifts in power operations and structures. When a building first appears in its pristine condition it stands strictly positioned in a network of ascendent power. But as nature works its effect on the construction and the surrounding exterior environment changes, the meaning, and guarantee of its meaning, begins to fray, it's utilitarian use begins to subside. Wayward signs are produced which cannot be traced back to referents. If one allows oneself to lose themselves in the sensory disarray, new perceptions and ways of experiencing can be uncovered.

Walter Benjamin often chronicled subjective city life, including his early childhood in Berlin at the turn of the century. Benjamin's writing on Berlin was inextricably connected to the nature and production of memory; as an exile in Paris during the Nazi era, he knew that what he was describing in his writing would soon otherwise be irretrievable. His writing, based on experience, but through the subjectivity of a child, at least as far as that could be approached from his position as an adult writer, aimed to use experience to short-circuit his-

tory, redeeming that which would be occluded in as much as the future contains the past. Benjamin believed that the imprint the city leaves on the child is in the form of images, it's physical materiality or form. In the posthumously published "Berlin around 1900," Benjamin wrote that "the man who merely makes an inventory of his findings, while failing to establish the exact location of where in today's ground the ancient treasures have been stored up, cheats himself of his richest prize. In this sense, for authentic memories, it is less important that the investigator report on them than he mark, quite precisely, the site where he gained possession of them." Art taken from the approach is as much about the process of discovering these aberrant textures or aesthetics as it is in translating these sites to an audience. In terms of locating these deviant sensory perceptions, art for this kind provides a map to a hidden trajectory. At best it will stimulate the audience member into a full immersion of their own, a crossing over of the threshold of the self and distinct sensation into a becoming other, a becoming one with the environment, and the hidden sense of understanding the world through the body, to think through the body and the environment, beyond the blinkered Vitruvian man of Western perspective.

This publication has been produced to accompany the exhibition Urban Synesthesia at Arki Gallery in Taipei. Curated by Wang Chun-chi, the exhibition features work drawn from various urban landscapes by the artists Onejoon Che, Chaong Wen ting, Liu Ho-jang, Chihiro Minato, Rumiko Hagiwara, and George Chang. The works deal with sensory experience in aberrant textures of the urban landscape, often in chance discoveries or encounters.

by Ron Hanson

歧出的感知：城市魅感

從嚴格的意義而言，「共感」(synesthesia)指這種狀態：一種感官或認知的過程跨入另一種感官或認知的過程。它也被用來描述某種不明顯的感官知覺，就像許多共感症者並未自覺到他們的感知異於常人；或者，他們可能缺乏足以用來想像了解這種特殊感知的說法。共感的能力可能由於長期沒有使用而沒有作用，但它以潛藏的感官力量的型態持續存在。共感這個詞源自古希臘文，由syn(意指「一起」[together])和aisthesis(意指「感官」[sensation])組成。對共感的討論可以追溯到最早的希臘哲學裡的一項辯論，認為天氣的顏色就像音高，可以被視作音樂的一種具體物理屬性。

根據科學的心理式診斷，共感是一種不自自主的情況，而這應該和藝術概念有所區別——後者被視為主動檢視跨界的潛力，或在各種不同的感官和經驗領域之間的交疊。一般記錄描述的共感例子包括從不同的顏色中看到個別的數字或文字，或是被視覺運動和閃爍(flicker)觸發，而聽到各種不同的聲音。但被記錄描述的共感例子極為分歧而多樣，而跟「常識」(common sense)恰恰相反，後者源於亞里斯多德(Aristotle)的觀念，認為在外在的感官背後，存在一個共通感(sensus communis)。共感現象抵觸了以理性方式分類的感官，後者歸納出一批五個截然分明的感官，每一個分別涉及單一的外部器官。

近幾十年來，人們再度關注共感，將它作為研究的對象。但在1930到1980年代，對該領域的研究幾乎被完全忽略，這是由於「行為主義」(Behaviourism)興起，以及人們無法測量和量化主觀的經驗，於是相關的研究無法令人信服。近年來，坎本(Cretien van Campen)經常發表關於共感的文章，往往涉及藝術和科學。坎本在他的〈隱藏的感知：論共感的意義〉(The Hidden Sense: On Becoming Aware of Synesthesia)文中寫道，每個人應該都生來具有某種共感的能力，但當我們開始學習認知技巧和分析式思考，這些原有的感知以某種方式退居道其次。它們被視為歧異或不正常，而在呈現的系統中持續以無法符碼化的狀態存在。

坎本指出，小孩不像成人對自我和周遭環境的分野有那麼清晰的感知。但是在教育的過程中，個人將學著懷疑自己的感覺以及身體，反而學著去相信自己的理性和邏輯思考。抽象的自我於是變得與環境和其他個體分離開來。我們不僅活在一個語言的系統中，人的感知在此被分成五個分明的類型，而且，一如麥克魯漢(Marshall McLuhan)所寫的，自從文藝復興以來

，這五個感官就一直處於有高低之分的狀態，以視覺為首；但這個視覺並非任意不羈的，而是透過線性的和中央透視法(central perspective)而建立和經驗的。坎本寫道，「共感隱藏在多種感官之中。若要有意識地經驗它，將必須加以探求和尋找」。要挖掘和發展這種共感的能力，必須「讓自身質接接觸新的感知，表達自己的共感，不因此難為情[而且]能夠多加嘗試它」。

當我們以藝術的觀點、透過某種漫遊來接觸城市，它將成為具有無拘無束的共感潛能的場所。城市作為一種新形式的自然，其中含有的可變性提供一個讓人全然浸淫在多種感知裡的機會，只要個人脫離原來的主觀位置，亦即庸庸碌碌的功利消費者，而能橫跨多種狀態和多番語言之流。城市的建設一貫都是以理性的方式完成的，其中帶有實用性的目標，為的是促進以最有效率的方式製造並消費商品和服務；但相對於其更新和傾頹之間的張力、以及不連貫的歷史和權力運作及結構的轉變所導致的突然斷裂，城市與它們仍呈然現對立的狀態。當一座建築物一開始出現在它原本的狀態中，它鞏固地在優越勢力的網絡之中佔據位置。但當自然對這項建設產生作用和影響，伴隨外圍周遭環境的改變，其中的意義以及這番意義的保證開始削弱，它的實用功能開始下降。由此產生出變動不定的符徵，無法將它們往回追溯到它們的符指。如果我們放任自己在感官的失序狀態中，將能發現新的感知和經驗方式。

班雅明(Walter Benjamin)經常記述主觀的城市生活，包括他在十八、十九世紀交替之際的柏林童年生活。班雅明關於柏林的書寫與記憶的本質及製造息息相關；他在納粹時期流亡巴黎，他很明白如果不透過文章描述這些東西，這一切之後很可能都將消失殆盡、無法追回。他的書寫基於自身經驗，但是基於一個孩童的主觀性，至少是他以身為成年作家角度所能做到的程度，其宗旨在於運用經驗來超越歷史，藉此挽救原本可能被埋藏的東西，畢竟未來包含著過去。班雅明相信，城市是透過畫面的形式在孩童身上遺留印記，這是具體的物質性或形式。班雅明在他身後出版的《柏林童年》(Berlin around 1900)中寫道，「一個人如果只會羅列出自己找到的東西，卻未能確定古老寶藏堆積在今天的哪個地點，則他就錯過了最豐富而有價值的事物。在這個意義上，就可靠的記憶來說，比較重要的是探詢者頗精確地標示出自己是在哪裡獲得這些記憶，說明這些記憶則屬次要」。由這種手法所作的藝術是關於發現這些異常的結構或美學的過程，一如這也關乎把這些地點呈現給一群觀眾。這類的藝術在找出這些歧出的感官知覺上提供了顯示隱藏路徑的地圖。在最好的情況，這種藝術將刺激觀眾自己全然浸淫其中，跨出自我的界線和截然分明的感知，進而變成他者，和環境融為一體，並透過身體來了解世界的隱密意義，透過身體來思考身體和環境，超出維特魯威人 (Vitruvian man) 的狹隘西方觀點【譯註：文藝復興藝術大師達文西按照古羅馬建築師維特魯威 (Vitruvius) 關於比例的學說繪製了比例完美的人體圖像《維特魯威人》(Vitruvian Man)】。

這本出版品是伴隨由王俊琪策劃、在台北的築空間舉行的「城市魅感(Urban Synesthesia)」展覽。展覽集結的作品其素材汲取自各種都會景觀，展出藝術家包括崔元準(Che Onejoon)、丁昶文、劉和讓、港千尋(Chihiro Minato)、荻原留美子(Rumiko Hagiwara)以及章森。展出作品處理往往在偶然的發現或偶遇中經歷的都會景觀異質結構感官經驗。

Ron Hanson

TING CHAONG-WEN
丁昶文



Above: prehistoric visual tactile the peak

Following pages: prehistoric visual tactile refuse dump

Ron Hanson: You have spoken of exploring the relationship between memory and the urban environment. Taiwan is somewhere that has changed rapidly and experienced, in succession, different waves of political rule. There have been so many ruptures. How do you think memory is manifested in the urban landscape in Taiwan?

TING Chaong-Wen: As an artist that grew up in Taiwan in the 1990s, my emotion and memory about the city are always related to some important historic moments. I was born in 1979 when the U.S. broke off diplomatic relations with Taiwan. An uncanny feeling pervaded among people in the country. Confronting changes of the overall situation, they felt the urge to be more connected with the world. After that, the lift of the Martial Law brought about economic developments; there was a wave of construction policies implemented by the government. Today, what we face is another wave, a capitalism which crosses borders. Urged by neo-liberalism, our country's policies are oriented towards urban development projects. Just like organisms such as cells, urban landscape is constantly shifting in the cycles of aging, death and rebirth. In the past, perhaps it was a succession of foreign regimes that brought about changes in the country whereas now it is about the struggles between the exploitation of real estate and the ecology protection. Anyhow, the urban contours in Taiwan always appear to be fragile and fragmented. Similarly, our memories of them have become piecemeal. Maybe it is the reason that motivated me to record

through my own work the infinitesimal experiences with regards to my surroundings.

RH: You studied in Tainan, in the south of Taiwan, and now are based in Taichung. In the age of the global art world, these are peripheral locations, compared to Taipei. There is still much more evidence of the traditional and past in the landscape in these locations. Has living outside of Taipei influenced the kind of work you make or the approach you take to your environment?

TCW: I feel lucky that I've been living and studying in the south of Taiwan. Tainan has been successively governed by the Netherlands, the Ming Dynasty, the Ching Dynasty as well as the Japanese colonizers before being taken over by the Kuomintang government after World War II. The four-hundred-years history can be seen as an epitome of Taiwan's history. From official culture to folk culture, there is a huge amount of energy that is accumulated in this city. Artists can discover many wonderful stories here. As for the historic traces that are kept within the local daily life, they also manifest themselves in different archival forms. As an artist, what I should do is to reveal the perceptual experiences contained in the archives and to make installations that would create a "Blind Field" that surpasses the archive of memory. In viewing my works, the viewers' emotion and imagination are released into a free state. Also, through reviewing historic archives, the viewers are invited to look at the consciousness in our immediate circumstances of existence.

RH: Your work deals with subtle changes in the landscape which are only observable over time. How do you train your mind and eye to discover these tiny modulations which appear in an environment characterised by a ceaseless interplay between renewal and decay?

TCW: If you ask me to explain my habitual way of exerting the mind and observation in my work, I would divide my art-making into three periods. The first period is about material and memory; my work of this period is about using signs, objects, fogs and sceneries that are familiar to us as well as devices with certain functions. As a whole, they make a multiple setting. But the meaning they represent differs from the ordinary; so they become an alternative mode. There, I create some curious atmosphere that would arise from the environment; daily objects intended as instruments are inserted into an artist context and would no longer remain tangible objects of interpretation. Rather, they would manifest a kind of poeticness with multiple meanings. The second period is about corporal perception; what I'm interested in is the individualistic corporal perceptions in viewing and approaching works. My works of this period are not about boundaries among disciplines but rather the loss and the sublimation of the definition of boundary, the blurring of discipline categorization and the emphasis on corporal perception. The idea is to let self-discipline work with the heterogeneous, let art shift to life and vice versa and to finally let the artist and the viewer share an "imaginary" regime on the homogeneous surface of "work". We will no longer view or experience art through rational recognition but through resonances of corporal perceptions. Finally, in the third period, I shift my focus to social practice. Even though the context is still daily life, the works of this period no longer consist in inviting the viewer to evoke his/her memory; neither are they about corporal perceptual experience. These works are installations that represent relations between historical memory and stock of information. It is also the base of my recent projects. For example, in my project, I explore the relations between pre-history and anthropology.

RH: Your work is often inter-media and explores the plasticity of materials, the points where one material crosses or bleeds over into another, a kind of synesthesia where the senses bend toward one another. Light seems to play an important role in this. Can you speak a little about the use of light in your art.

TCW: Visual art is inseparable from the functioning of light. Before the Christ's birth, epicureans proposed the concept of photon; the pre-modern mystery in all this attracts me to a certain extent. You can imagine a reflection of eternity that is set off from the seemingly foggy depth of time and pulled back to the present. It manifests itself in our daily life, in realistic painting, spiritual rituals, historic archives and social landscape. The light makes its path by following the traces of time. Wherever it passes, attachments to light and vehicles of light will be produced. Elements surrounded by light will manifest in the process of movement. In short, in my work, light proves the existence of time's movement.





Ron Hanson: 你曾經談到對記憶和都會環境的關係的探索。台灣這個地方快速地轉變，並且先後由一波波不同的政權所統治。其中有著許多突然的斷裂。對於記憶在台灣의都會景觀中的顯現，你有什麼想法？

丁昶文: 作為一位成長於90年代台灣的創作者，對於城市的情感與記憶，總會涉及一些重要的歷史時刻；我出生於1979年，時值中美斷交，舉國人心惶惶，大環境變化促使台灣越發想與世界接軌，隨後，解嚴亦帶動了經濟發展，掀起了另一波國家的建設計畫，如今我們面臨新一波跨國資本運動，新自由主義挾持國家政策影響都發計畫，城市的地景如同細胞般的有機之體，也在衰老、死亡、重生的循環中不斷更替，過去或許因為一連串外來政體的相繼統治而改變，現在則轉換為土地商品開發與生態保育之間的拉扯，然而台灣城市的輪廓總是顯得易碎與破裂，我對它們的記憶也變得稀稀落落，或許這般原因，促使我藉由作品記錄自身與週遭環境的微感經驗。

RH: 你曾在台灣南部的台南唸書，目前則定居在台中。在全球化時代的藝術世界，這些城市相較於台北都是很邊緣的。這些地點的都會景觀仍具有更多的傳統和過去的印記。住在台北以外的地方，這是否影響到你創作的作品，或者你切入周遭環境的方式？

丁昶文: 我很慶幸一直以來，生活和學習總在台灣南方，台南歷經荷治、明鄭、清領、日治時期，直到二戰後國民政府接管，期間四百年歷史堪稱台灣史縮影，不管從官方到民間文化，台南總積蓄了許多能量，創作者在此地可以挖掘許多精彩故事，而儲存於此地日常生活中的歷史刻痕，也總是以不同的檔案面貌出現，作為創作者的我應是將檔案所包含的感性經驗揭露，促使作品裝置能產生一個超越記憶庫的封閉場域(Blind Field)，欣賞作品能使觀者的情感和想像在其中自由馳聘，並同時能引起藉由回望歷史檔案，引發關照當下生存處境的聯覺意識。

RH: 你的作品處理在景觀中的細微變化，唯有透過長時間觀察才能察覺。你如何訓練自己的心思和視覺，來發現這些微小的調節，當這些調節是出現在更新和衰落無盡地交互作用的環境中？

丁昶文: 如果要我說明心智與觀察在創作中的貫(should be “慣”)常方法，我想大概可分為三個時期：第一階段是物質與記憶時期，此階段我的作品運用已為我們熟悉的符號、物件、煙霧、景觀，以及具功能性的設置，將其作為一種集體擺設，所展現的意義卻迥異於日常，成為某種另類模式，這種讓環境浮現出某種奇妙氛圍的作法，即意圖使作為工具的日常物，由原本明晰的詮釋對象，經由創作者置入藝術脈絡中顯現出一種多義的詩意性。第二階段是身體感知，在這裡我所關心是觀看與接觸作品時所顯露出的個別性身體感知，此階段作品所討論的不是學科之間的界限，而是疆界定義的流失與昇華、學科模糊化與強調身體性感知，讓自律與異質作用、藝術與生活之間自由往來，從而在「作品」此一共感的同質平面上，創作者與觀者得以共享一個「想像」的治域，進而觀看或體驗藝術，不再是對作品的理性認識，而是身體感知的共鳴。第三時期我將創作重心轉向社會性實踐，同樣是發生在日常空間場域，但作品訴求不再是引領觀者招(should be “召”)喚自身回憶或是身體感知經驗，而是藉由裝置呈顯歷史記憶與訊息儲存之間的生成關係，近期作品皆由此概念發生，如「佐證人」計畫中對於史前史與人類學的關係探究。

Ron Hanson：你的作品往往橫跨多種媒體，探索材料的造型性，以及一種材料在哪個點上會跨越成為另一種材料，或趨近另一種材料。這是某種通感(synesthesia)，各種感官在此變得更相互趨近。光在這部分似乎扮演很重要的角色。請談談你在自己的藝術裡如何運用光。

丁昶文：視覺藝術脫離不了光的運作，公元前伊比鳩魯學派提出光子的概念，在此之中，所代表的前現代神祕性某種程度吸引著我，你可以試想像一道永恆之迴光，從看似迷霧的時間深處穿出並折返至現代，它顯影在我們的日常生活裡，在寫實繪畫、神性儀式、歷史檔案與社會景觀當中，這道光依循著時間的軌跡推進，遍及之處構成了光的附體與載體，被光包圍的物質在其運動過程中顯影，簡言之，光對於我的作品提供了時間運動的存在證明。



Above: prehistoric visual tactile bovine bone

CHE ONEJOON
崔元準



Townhouse-Camp Charlie Block#1, Paju 2009, Inkjet print

Following spread: Eunpyeong-gu newtown#1, Gupabal 2007, Digital C-print

Ron Hanson: You were previously an Evidence Photographer for the Combat Police in Korea. How has this background influenced your approach to making art?

Onejoon Che: My experience during mandatory military service tremendously influenced my subsequent work. While serving as a riot police officer, I “recorded” the “facts” that I witnessed at various large demonstrations. In the process, I recognized the potential of the photograph to be converted into information and reused by those in power. My work since then has involved intruding upon the spaces of power and transforming invisible worlds into images. Notably, these places of power do not maintain status as places; in fact, they do not even really exist. Certainly, in reality, they sustain their structure as spaces, but they can only appear as “other places” existing outside the nature of the place because of their failure to achieve visibility. In other words, I focus on invisible elements that make the visible.

I am known as political photographer as my work deals with Korean social-political issues. But now I have expanded my boundary to video, basing social-political issues adding and focusing illusionistic phantasm of history, my interest of work shifts from the gallery to the cinema. I try to acquire more universal readings from the public. As I intend to cross freely from the gallery to the theatre, as a photographer to a movie director.

RH: In 2005, there was a controversy when you photographed an underground military bunker, which workers found by accident as they were surveying an area in search of a new bus transfer center in Yeouido. Can you tell me about the project and why it created a stir.

OC: The bunker was found by a building worker during the construction of a bus transfer station in Seoul's Yeouido(do-island). I photographed it as part of my “Undercooled” series (2006-), which focuses on large cube structures (lines of defense, barricades, bunkers) produced by the military during the Cold War era. In these works, I address the indications (or scars) of national division, yet maintain an objective gaze through a certain distance. Of particular interest is how the enormous military installations, once thought to be essential for safety have, over time, have been assimilated by society. Despite the diminishment of Cold War tension, military installations have not disappeared, but instead remain present, in all their gigantic splendor. Nevertheless, this splendor has seen its meaning recede like some foreign substance. I situate these military structures within the context of a cycle of assimilation and ostentation, showing how, in some ways, they seem to have disappeared but have actually remained, while in other ways, they seem to remain, but have actually disappeared.





Ron Hason：你之前作過蒐證攝影師，拍攝韓國的戰鬥警察(Combat Police)。這個背景對你的藝術創作手法有什麼影響？

崔元準：我在服義務兵役期間的經歷對我後來的創作產生極大的影響。在我擔任鎮暴警察的時候，我「攝錄」我在各種大規模示威裡目睹的「事實」。在這個過程中，我認識到攝影的這項潛能，它可以被轉化成訊息，並且被當權者再利用。從那時候起，我的作品一直涉及入侵到權力空間裡，以及把看不見的世界轉變成影像。值得注意的是，這些權力空間並不保有其作為地方的性質；實際上，它們甚至並不真正存在。當然，實際上，它們保有本身作為空間的架構，但它們只能顯現為他方(other places)：因為它們不能被看見，它們的存在跟地方應有的性質不同。換句話說，我著眼在那些構成可見的東西的隱形元素。

人們把我視為政治的攝影家，因為我的作品處理的是韓國的社會政治議題。但我現在已經拓展到錄像的領域，而也從事錄像創作。將整體作品奠基於社會政治議題，並聚焦於歷史的虛幻幽靈，我創作的興趣也從藝術空間轉移到電影放映空間。我試著從大眾身上學習更普遍性的解讀。我意圖自由地從展覽空間跨界到電影院、從攝影師到電影導演。

Ron Hason：2005年，你拍了某個地下軍事碉堡的照片，引發了極大的爭議。這個碉堡是一群工人意外發現的，當時他們為了在汝矣島(Yeouido)設立一個新的公車轉乘中心而尋找地點，於是巡視著某個區域。請談談這項計劃，以及它為何引起軒然大波。

崔元準：這座碉堡是一個營建工人發現的，當時他正在首爾的汝矣島(do-island)蓋一座公車轉乘站。我拍攝這個地方，把這些照片作為我的「嚴寒(Undercooled)」系列(2006-)的一部分，聚焦在冷戰時期由軍方建造的大型方形構造(防禦線、路障、碉堡)。

在這些作品中，我處理國家分裂的跡象(或傷痕)，但同時又透過某種距離而保有某種客觀的觀照。特別有趣的是，一旦大規模的軍事設備被認為對國防安全是很根本的，這些設備將如何地隨著時間而已經被同化在社會之中。儘管冷戰的緊張局勢已經緩和下來，軍事設備並沒有消失，反而還看得到，並且規模愈發龐大、氣勢更為高漲。不過，這種威勢的意義已經衰退，像是某種外來的物質。我將這些軍事結構置入同化和彰顯的循環的情境裡，呈現出它們如何以某些方式似乎消失不存，但其實仍然存在，而它們又以別的方式似乎仍然存在著，卻實際上已經消失。



Top: KCIA(the Korean Central Intelligence Agency)series, Auditorium, Uireung(Royal Shrine), 72x96cm, Inkjet Print
Bottom: KCIA(the Korean Central Intelligence Agency)series, conference room Uireung(Royal Shrine)2012 72x96cm, Inkjet Print



CHIIHIRO MINATO

港千尋

Ron Hanson: The works in this show contain words that you found in Fukushima as you wandered the streets following the earthquake. You are drawing upon the ready-made found in chance discovery. But surely this process is not completely random. There must be training that accompanies and develops alongside intuition. How do you approach or enter into a process whereby you discover these aberrant, stray or dislodged phrases or aesthetics?

Chihiro Minato: Photography is a curious invention. These Europeans of the early 19th century grew in the new urban setting, mesmerized by new lights and perspectives, their percep-

their parents. They all had something genial, I believe, but they were also helped by serendipity through their process of invention. As an artist, I've always been enticed by this curious phenomenon of serendipity which is embodied in this art of photography. My work could not be possible without that and what is fascinating is, being so far away from 19th century London or Paris, I enjoy finding something I never expected - to feel a little bit like being Sherlock Holmes or C. Auguste Dupin.

RH: You often deal with translation in your work. There is a well-known phrase, "lost in translation". But I have always been more interested in

what can be “found” in translation. How do you describe this almost inexplicable other quality that emerges in the process of translation?

CM: What I’m interested in here with my work is the question of translation. I’m thinking for example of the brilliant text by Walter Benjamin, “The task of translator”(written as an introduction to the translation of Baudelaire’s poem). I think I have not yet understood it well by reading the Japanese translation, but the idea that the very essence of the original text could be “developed” (in the sense of the developing of photographic film) only when there is something you cannot translate.

RH: Of course language is relational, but Deleuze and Guattari point out that this relation is far more complicated than the simple binary formulation of signifier and signified. The earthquake is an interesting example of that which exceeds the system of representation. You write how, after the shock of the earthquake, these

signs remained still, unchanged, and yet surely some shift emerges in their relation to the system of meaning after an event as dramatic as the earthquake. How do you explain and approach that which is beyond representation when we are inextricably tied to this system, as much as we may critique it?

CM: This idea of “untranslatability ” brings me to the question of representation. When we face the disaster and feel helpless with our own language, maybe there is a help of helplessness of that kind of untranslatability, unrepresentability, so to say, that something we feel is strange but still beyond our ability of representation could be developed. My approach is, at least in this series, in the “parallax “ between image and word, word and translation, the picture and title. Maybe I’m lost in the parallax, “lost in translation” as you mentioned, but I’m a lover of the music of the kind, “Let’s get lost”.

God decided the judgement day





Portrait of Deceased, Indentity, Tourism, Collective, Theater Photography

Ron Hanson：你在這次展覽中呈現的作品包含你在福島(Fukushima)大地震過後，在街上漫步時看到的文字。你利用的是偶然發現的現成物。但這個過程當然並不是全然隨機的。在憑直覺之外，一定同時伴隨受過的訓練來發展。你如何接近或進入某個過程，你在其中發掘這些怪異、零星或錯置的句子或美學？

港千尋：攝影這項發明相當耐人尋味。十九世紀早期的這些歐洲人在新的都會環境中生長，周圍滿是令他們著迷的新看法和觀點，於是他們對世界的認知跟他們的父母輩不同。我相信他們都有某種了不起的東西，但也透過他們的發明過程而受益於過程中意外發現的東西。作為藝術家，我一直深受意外發現東西的奇妙現象所吸引，這也具體展現在我的攝影中。沒有這種奇妙的現象，就不可能創作出我這樣的作品，而耐人尋味的是，即使我本身離十九世紀的倫敦或巴黎如此遙遠，我還是很喜歡尋找出乎我意料之外的東西，讓自己覺得有點像是福爾摩斯(Sherlock Holmes)或者神探杜邦(C. Auguste Dupin)。

Ron Hanson：你經常在創作中處理翻譯的主題。有句名言說，「迷失在翻譯中」(lost in translation〔譯註：電影片名，在台灣，該片名翻成「愛情不用翻譯」，故事圍繞在兩個於東京相遇的西方人〕)。但我一直都對於能從翻譯中「找到」什麼東西更感興趣。你如何描述出現在翻譯過程中的這個幾乎無法解釋的另一種性質？

港千尋：就我的創作/這件作品來說，我感興趣的是翻譯的問題。例如，我想到班雅明(Walter Benjamin)那篇精彩的文章〈翻譯者的任務〉(The task of translator)(該文是作為波特萊爾詩集譯本的序)。我認為自己無法透過閱讀日語翻譯而充分了解，但概念是，只有當其中有無法翻譯的東西，我們才能就原文的特有本質加以「發展」

(如攝影底片的「沖片」的意思〔譯註：英文的“develop”同時有「發展」和「沖洗底片」之意〕)。

RH：語言必然是關係式(relational)的，但德勒茲(Deleuze)和瓜塔里(Guattari)指出，這種關係比符徵(signifier)和符指(signified)的單純二分法複雜得多。地震是個有趣的例子，代表超出再現系統的事物。你寫到在地震造成的震盪之後，這些符徵如何地維持固定不變，然而當然地，在像這場地震一樣劇烈的事件之後，它們和意義系統的關係上顯現了某些轉變。你如何解釋和處理再現以外的事物，既然我們和再現這個系統密不可分，而也可以在相當程度上批判它？

港千尋：「無法翻譯」(untranslatability)這個概念促使我探討再現的問題。當我們面對災變並感到無助、難以言喻，那種無法翻譯、無法再現或許能從無助之中幫助我們，也就是說，仍然可以發展出我們覺得怪異、仍無法透過所能作到的再現來傳達的某種東西。我的手法——至少在這個系列中——是在於影像和文字、文字和翻譯、畫面和標題之間的「視差」(parallax)。或許我迷失在視差中，就像你說到的，「迷失在翻譯中」(lost in translation)，不過我很迷這種音樂，「讓我們迷失吧」(Let's get lost〔譯註：爵士樂手Chet Baker的歌名〕)。

GEORGE CHANG
章森



Above: highway no.22 (9 of 22)

Following spread: highway no.22 (3 of 22)

Ron Hanson: Some artists are interested in buildings that have been abandoned or fallen into disrepair. You have a different interest. You've spoken of being interested in buildings that are "unfinished". What do you see in these unfinished structures?

George Chang: I feel they are interesting because I have no idea of their destiny. I might never go back to the same spot again. Sometimes, when the building is finished, the result is very different from how it was visioned. I like that kind of twist. Also, when they are not finished, the structure is more visible. I like the structural element, manmade and unnatural.

RH: You moved to New York as a teenager and later studied print making at Pratt. What was it like coming back to Beijing in 2005? It must have been an unusual time to re-enter the city.

GC: It was a very surreal experience for me when I just came here. I felt I was a total stranger in a familiar city. Something I felt I had a connection with is not linking.

RH: How do you see the relationship between print and the urban environment you describe? Why use print for dealing with these ideas?

GC: I guess print is closer to the moment. I can't think any other medium that has that capability.

RH: You have said that "the new city is a modern myth filled with tasteless wasteful structures" and yet it also contains "mystery" and "unexplainable reality". What is this myth of the modern city and how does it manifest in the urban environment?

GC: I also feel there is some un-natural energy controlling the city. The city is like a big organ with people living in cells. Do we really have an idea where we are heading or do we really know what we know? Let's keep it in mystery.





Ron Hanson：有些藝術家感興趣的是閒置或沒有整建的建築物。你感興趣的東西卻不一樣。你曾經談到對「未完成」的建築物感興趣。你從這些未完成的結構中看到什麼？

章森：我覺得這些未完成的建築物很有趣，因為我完全不知道它們將來的命運如何。我很可能再也不會回到同一個地點。有時候，當建築物落成，結果跟它原來的規劃會很不一樣。我喜歡那種轉折(twist)。而且，當它們未完成，我們可以更清楚看到它們的骨架。我喜歡結構的元素，那是人造而不自然的。

Ron Hanson：你在青少年時期遷居紐約，之後在普瑞特藝術學院 (Pratt Institute)學習 printing making。在2005年回到北京時，你的感覺如何？在那個時候再返回那座城市，感覺一定很特別。

章森：當我剛回到北京這裡，我覺得是很超現實的經驗。我感覺自己彷彿是置身在很熟悉的城市中的異鄉人。我本來以為會跟這裡有某種連繫，那時卻覺得連不上。

Ron Hanson：你對於 printing 和你所描述的都會環境之間的關係有什麼看法？為什麼運用 printing來處理這些想法？

章森：我認為 printing 比較接近當下時刻。我無法想到有什麼別的媒材具有那樣的效能。

Ron Hanson：你曾說「新興城市是一個現代神話，充滿乏味而浪費的結構」，但它也包含「秘密」和「無法言喻的真實」。你所說的現代城市神話是什麼，它又如何顯現在都會環境中？

章森：我還感覺到有著某種不自然的能量，控制著城市。城市就像一個巨型的器官，人們居住在它的細胞裡。我們是否真的曉得我們正朝哪裡去？或者我們是否真的知道我們知道些什麼？就讓這一切保持神秘吧。



highway no 22 (6 of 22)



highway no 22 (8 of 22)

LIU HO-JANG

劉和讓

Ron Hanson: Taiwan is a busy place, full of non-stop activity. But in your photographs you seem to focus on sites or brief moments of alarming silence and starkness in the city. What kind of sites do you look for in the urban landscape when you are making your art?

Liu Ho-Jang: In the vibration of the city's air, when I approach the local experience resulting from conditions of realities, I attempt to represent a certain observation about the city that seems passive itself. This is done through the sensitivity of which I dispose and based on calmness or the silent character of the camera.

RH: You studied at Queens College in New York. How did your time abroad alter the way you view Taiwan and its urban environment after your return?

LHJ: The works I made in New York are about the city, the environment and the ultimate "cultural production". After I returned to Taiwan, I continue to explore issues I treated in New York like issues about the city. There's a kind of continuity extended from my New York experiences.

RH: Previously you have written of working with "in-complete" or "non-complete" spaces, which offer an attitude of excess. What makes a space incomplete and what is there an excess of?

LHJ: What I wanted to say is that when we relate a work to the question of aesthetic form, how can we consider the process as a work that is completed? Creating two-dimensional images or treating them by several layers of interventions...how to define whether if a work is completed or not? Different from exhibits placed in traditional museums, what I call a "work" will let the "participant" to be in constant changes, no matter it is under the pressure of man's force or that of the nature.

RH: Michael Brakke has written that you use photographs as a kind of currency, a transaction, between the people you photograph and the audience. How do you view your relationship between your audience and the environments you are working with?

LHJ: For me, I provide various clues in my work in order to respond to the viewer and the environment. My works are often created on the basis of my correspondence with things around me or in certain circumstances. For example, in my “Exchange Goods Project”, the photographs which were produced with much endeavor were then presented in the site with such a lightness that the viewer would probably overlook them. And for me, the photography exists like phantom and shadow ; this is precisely the general meaning of the image in the contemporary era. However, it still proves, through the very site from where it originates, that from me as the producer of food to those who share the food, we all chew in the valid period.

Note: “Exchange Goods Project” was created in responding to a public art project initiated by the government in Taiwan. With the attempt to propose an idea about public art that differs from what the public sector tends to promote, Liu developed something more related to interaction with the local community. The comment of Michael Brakke here is responding to Liu’s “Exchange Goods Project”.

goods exchange project





Top: Good Exchange Project (before)
Bottom: Good Exchange Project (after)

Ron Hanson：台灣是個忙碌的地方，到處都是24小時無休的活動。但你的攝影似乎聚焦在都市中帶有驚人的沉靜和空寂的地點或片刻。當你創作時，你在都會景觀裡尋找什麼樣的地點？

劉和讓：在城市空氣的律動中，關於現實條件中引起的在地經驗，呈現自身看似被動的城市觀察，用著可用的敏感度，出於冷靜或是相機運動的靜默特質。

Ron Hanson：你曾在紐約的皇后學院學習。回國後，你在國外渡過的日子如何影響你對台灣和它的都會環境的觀感？

劉和讓：我在紐約的作品關於城市，關於環境，關於最後的「文明製造」，回台之後，我將他們繼續用生活經驗應證。

Ron Hanson：你之前曾經寫到，你在創作中處理不完整(in-complete)或非完整(non-complete)的空間，這帶來某種過甚的態度。是什麼因素使一個空間變得不完整，當中過剩的東西又是什麼？

劉和讓：我的想法意指，關於作品回歸美學形式的問題時，過程如何被視為是完成的作品？創作出的平面影像，或是我處理它須經由更多不同層次介入的過程，如何去介(應該是“界”)定所謂完成與不完成的作品，有別於傳統在美術館被放置的作品，我所謂的作品讓「參與者」不論在人力或自然力擠壓下持續變化。

Ron Hanson：麥可•柏拉克(Michael Brakke)曾經寫到，你運用攝影的方式是把它當成介在你拍攝的人和觀眾之間的某種流通、過渡。你如何看待你和你作品的觀者以及你處理的環境之間的關係？

劉和讓：對我而言，我在作品提供多樣的線索去回應觀者與環境，以「易物計畫」為例，攝影被用力的製造，卻於場所呈現讓觀者忽視般的輕盈，而對我而言，攝影的存在如幻似影，這正是影像於當代的普及意義，但它仍透過它原生的場所進行證明，我與食物製造者到食物分食者，我們咀嚼在有效的期限內。

註：「易物計畫」是藝術家受台灣公部門邀請所作的公共藝術計劃。藝術家試圖發展出和公部門經常鼓吹的制式當代藝術概念不同的東西，所作出來的「易物計畫」實際上是跟當地社群互動的實踐。此處引用的麥可•柏拉克的評語也正是針對「易物計畫」。

RUMIKO HAGIWARA
萩原留美子



Ron Hanson: Your work deals with memory in urban and social space that builds over time, an accumulation that results from uncountable minor transactions. How does the memory, as it is manifested, differ from how it is projected in industrial structures as they first appear in the landscape, pristine and purposeful?

Rumiko Hagiwara: The “space” in any kind of urban structure always contains traces of peoples’ actions. You can read stories on traces as objects that have certain purposes. But you can also read something else from the object that doesn’t have any purpose. For instance a guardrail on a street, it is natural in the social urban system that the guardrail is standing on the side of street for the purpose of blocking cars. But they are just metal objects standing on the ground, if you try to change a point of view. You are able to look at them from different angles from the side or from the top. They might show the different faces of uses as interesting “objects”. But no one tried these possibilities because it is not needed practically in the social system. I want to call on the possibilities as pristine memory that is forgotten, distracted by elements that occupy our daily life.

RH: You are interested in the most miniscule of observable changes that can be found or alterations that can be made. How do you choose which points to focus in on?

RH: I am focusing on hidden social systems that are unconsciously in use, controlling our lives. I can say that the action of titling is one of the examples. Why do you need titles to look at images? Do you really need meanings before you perceive? I thought the system is covering the human society in urban life all over. The funny fact is that if you avoid applying meanings to images by making them “untitled”, it creates other meanings as “untitled” on the images. So what I try is to be inside the system and provoking it subtly with a sense of humor. It looks like its effect is too weak but people might carry the suggested senses over into their daily lives and it may run on longer afterwards. I think that just shocking and direct effects are easily categorized as “oppositions” in the consumption of the system. It needs to be almost imperceptible, the attraction doesn’t have to work immediately, the effects of the works have to be experienced over a period of time. This is what aim for.

Ron Hanson：你的作品處理隨著時間而在都會和社會空間裡建立起來的記憶，這種累積來自無數的微小流變。工業建物初次從原本帶有特定目的的景象中浮現出來之際，人們在其中所投射的東西如何跟後來顯現出來的記憶有所不同？

荻原留美子：在任何一種都會結構中，「空間」總是包含人的行為的痕跡。你可以把從這些痕跡讀到的故事當成帶有特定目的的物件。但你也可以從不帶任何目的的東西上讀到別的東西。例如街上的一根欄杆，在社會的都會體系中，欄杆立在街邊用來阻擋汽車，於是欄杆是很自然的。但如果你換個觀點來看，它們就只是立在地上、用金屬作的東西。你其實可以從不同的角度看它們，從側面、或是從上面。它們或許會顯現不同的用途面貌，成為有趣的「物件」。但沒有人嘗試過這些可能性，因為在社會體系裡，實際上不需要麼做。我訴求的是原本的記憶的可能性，人們因為日常生活的種種因素而遺忘了這番記憶。

Ron Hanson：你關注的是我們所能觀察到的變化、或所能做的調整的最細微之處。你如何選擇要針對哪些點？

荻原留美子：我針對的是我們無意識地運用的、隱藏的社會體系，它們卻控制著我們的生活。我可以說，加標題這個型為就是一個例子。為什麼要有標題，才能觀看畫面？在認知之前，真的一定要了解意義嗎？我覺得這個體系已經全面地籠罩了人類社會的都會生活。好玩的是，如果你為了避免為畫面賦予意義而將畫面都命名為「無題」，那會對畫面加諸從「無題」衍生的其他意義。所以，我嘗試的是在體系內部，以帶著某種幽默感的細微方式加以挑釁。這個效應看起來似乎很小，但人們可能將當中暗示的意義帶進他們的日常生活，之後可能會延續更久。我認為，在人們對體系的吸收裡，純粹是驚人而直接的效果很容易就被歸類為「對立」(oppositions)。所這反而必須是幾乎無法察覺的，不需要立即產生吸引人的效果，人們必須透過一定長度的時間才能經驗作品的效果。這是我創作的目的。



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Ting Chaong-Wen

Chaong Wen Ting lives in Taichung City, Taiwan. Born in Kaohsiung, the installation artist is also a visual and spatial designer. His installations deal with subtle changes in space over time, often working with light to cast a psychological space within his environments. Ting received his Master of Fine Arts degree from the Art and Design Institute of Tainan National University of the Arts in 2007. He has been invited to participate in major domestic and international exhibitions, including the Asian Art Biennial (2007); Taiwan Art Biennial (2008); Kuroshio Campur, Okinawa Prefectural University of Arts, Okinawa (2010); and various modern art exhibitions throughout Taiwan.

Che Onejoon

Che Onejoon lives in Seoul, Korea. The artist photographs deserted urban interiors, including police stations, brothels and military installations which reveal social and political structures usually obscured from view. During his military service, Onejoon worked as an evidence photographer for the Seoul Police. He gained access to a number of sites not publicly disclosed. Onejoon has exhibited extensively throughout Korea and the world. In 2011, he was selected for the Le Pavilion program at Palais de Tokyo in Paris.

Chihiro Minato

Chihiro Minato is a renowned Japanese photographer based in Tokyo where he has served as a professor at Tama Art University since 1995. After receiving the Gasei Scholarship from Argentina in 1982, Minato spent several years traveling in South America until he settled in Paris and became established as a photographer and critic. Minato has authored numerous books and exhibited throughout the world. In 2007 he served as the Commissioner of the Japanese Pavilion at the Venice Biennale.

Rumiko Hagiwara

Rumiko Hagiwara is from Tokyo but has been based in the Netherlands since 2006. Hagiwara has a subtle conceptual practice often registering in site-specific installations, photography and video. Her minimal interventions address memories contained in space that can be easily overlooked. Hagiwara has exhibited throughout Europe and has undertaken residencies at Meet factory, Prague, DCR Guest Studio, Den Haag, and Rijksakademie van beeldende kunsten, Amsterdam.

Liu Ho-Jang

Liu Ho-Jang is a photographer based in Taipei, Taiwan. His photographs often document the token of an event that has already happened, or observe the behaviors of those involved. Liu views the absurdities of the social system with a seemingly subtle and sorrowful but ironic attitude. Liu completed his MFA at Queens College in New York. He has exhibited in Taiwan, the US and France.

George Chang

George Chang is an artist and curator based in Beijing. After moving to New York at age 15 to study design and fine arts at Pratt Institute, he lived in New York for 15 years but returned to Beijing in 2006. Chang works in print and draws on the urban metropolis as a site a destruction, transformation and metamorphosis. He is the co-founder of RedBox, an art and design studio which produces graphic design and holds events. Chang says that paper is part of his tradition; his grandparents painted on it. The artist claims a renewed relevancy for paper and print as a medium in today's saturated digital environment.

丁昶文

丁昶文生於台灣高雄，現居台中。他不僅是裝置藝術家，也是視覺和空間設計師。他的裝置作品處理空間中隨著時間產生的細小變化，經常運用光在他所創造的空間裡投射出某種心理的空間。丁昶文於2007年從國立台南藝術學院取得藝術與設計研究所的藝術碩士學位。他受邀參與重要的國內外展覽，包括亞洲藝術雙年展(Asian Art Biennial, 2007)、台灣雙年展(2008)、沖繩縣立藝術大學的「混炒黑潮沖繩·台灣現代美術展」(Kuroshio Campur)(2010)以及台灣各地多項展出。

崔元準

崔元準現居韓國首爾。他的攝影拍攝荒涼的都會空間內部，包括警察局、妓院和軍事設施，暴露出往往引而不顯的社會和政治結構。在他服兵役期間，他擔任首爾警察隊的蒐證攝影師(evidence photographer)。當時，他得以進入好些不對一般大眾開放的地點。崔元準的作品在韓國和世界各地展出。2011年，他被選為巴黎東京宮(Palais de Tokyo)的創意實驗室計畫(Le Pavillon program)的藝術家。

港千尋

港千尋是著名的日本攝影師，現居東京，並從1995年起在當地的多摩美術大學(Tama Art University)擔任教授。他在1982年獲得阿根廷的Gasei 獎助金，後來在南美旅行多年，最後駐居巴黎，以攝影創作和藝術評論而佔有一席之地。港千尋曾撰寫多本著作，並在世界各地展出。2007年，他被指派為威尼斯雙年展日本館策展人。

荻原留美子

荻原留美子雖然來自東京，但她從2006年起駐居荷蘭。荻原留美子從事細微的概念性實踐，往往藉由特定地點(site-specific)的裝置作品、攝影和錄像來紀錄。她微小的介入手法針對人們可能往往忽略的、空間裡蘊含的記憶。荻原留美子曾在歐洲各地展出，並曾經在下列地點駐村: Meet factory(布拉格)、DCR Guest Studio(海牙)以及Rijksakademie van beeldende kunsten(阿姆斯特丹)。

劉和讓

劉和讓從事攝影創作，現居台灣台北。他的攝影往往紀錄反映已發生的事件整體的局部，或是觀察涉及事件的人的行為。劉和讓以看來細微而感傷、但又諷刺的態度來觀照社會體系的荒謬。劉和讓在紐約皇后學院(Queens College)取得藝術碩士學位。他在台灣、美國、法國等地展出。

章森

章森是藝術家和策展人，現居北京。他在十五歲時遷居紐約，在普拉特藝術學院(Pratt Institute)學習設計和美術。他後來在紐約住了十五年，而在2006年返回北京。章森用print來創作，以大都市為主題，視之為毀壞、轉化和變形的地方。他和其他人一同創立了RedBox藝術和設計工作室，從是平面設計並且舉辦活動。章森說紙是他的傳統的一部分；他的祖父母在紙上作畫。在今日充斥數位的環境中，藝術家主張紙和print具有新的重要意義。

GALLERY MAP



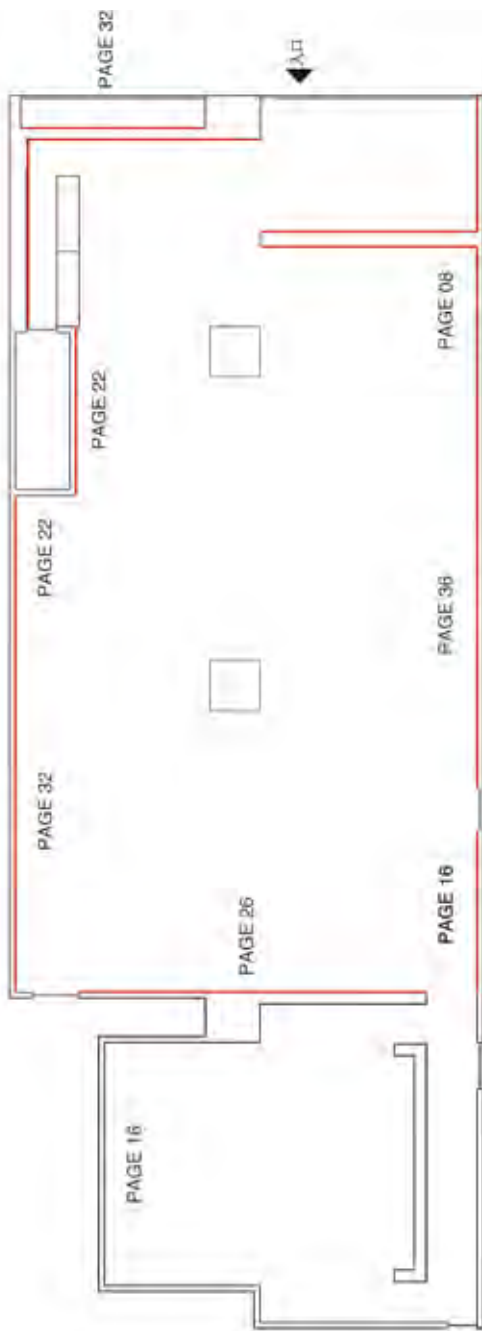
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