

袁廣鳴
個展

在記憶 之前

Before Memory

A Solo Exhibition by
Yuan Goang-Ming



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一種惴惴不安的憂懼：論袁廣鳴的錄影藝術

文——王嘉驥

「惴惴不安源自被壓抑的熟悉。」¹——佛洛伊德 (1856-1939)

在 2007 年底的《逝去中的風景》個展當中，袁廣鳴發表了與展覽同名的一系列影像創作。那批以《逝去中的風景》作為主標題的作品，實際上分屬兩種表現。一種是他先利用電腦掃描實物，結合影像後製技術，經過數位修圖之後，重新再現而成的繁茂葉叢影像。就近細看這些葉片，葉脈在修圖的過程中，全數遭到移除。從形式的概念和手段來看，這批作品繼承了他稍早發表於 2001-2004 年期間的《城市失格——西門町》和《城市失格——利物浦》系列。稍有不同的是，《城市失格》先以傳統光學的攝影技術，將城市景觀顯影至底片之後，再進行掃描，將原本類比式的影像轉換為數位數據；《逝去中的風景》所見到的樹葉素材，則是以實物直接通過數位掃描，取得後製處理所需的第一手數據。

如同《城市失格》之所見，藝術家移除了熙來攘往的事物，尤其是行人和車輛，使城市因失去了公眾而喪失其作為城市的資格。在《逝去中的風景》當中，葉子刪除了葉脈，雖仍保有其外形和美感質地，卻也如失格的城市一般，不但消解了基本特徵，葉片的個別性也連帶喪失。不但如此，葉脈本是供輸葉片生存養分的最基礎結構，一旦去除，也意味葉子與樹的支幹根莖之間的生命連結關係已經斷裂——換言之，這是葉子之死。失去了葉脈的樹葉也罷，失格的城市也罷，兩者最終都以影像幽靈的形態續存於袁廣鳴的作品當中。

以「去脈絡」的手法結合蒙太奇式的影像，這是袁廣鳴從早期以來慣見的工具理性，而不只見於《城市失格》和《逝去中的風景》這兩個系列。在 1992 年的《盤中魚》錄像作品裡，魚脫離了水的脈絡，改以虛擬的形態，游移在白色瓷盤之中。1996 年的《經過》是藝術家運用倒帶的手法，讓自己的影像倒退行走在他當時求學的德國卡爾斯魯（Karlsruhe）城市之中。倒退行走違反了日常生活的邏輯和脈絡，也突顯了藝術家在面對德國現實環境時的格格不入。1998 年《跑的理由》則是移除了環境或背景，起跑中的赤裸人——藝術家自己，隨著投影機的位移而此起彼落地顯影在螢幕上，一如幻影般的幽靈。1999 年的互動電腦裝置《飛》以影像顯示器取代拘禁的鳥籠。隨著觀者推動懸吊的顯示器造成鐘擺效應，鳥的影像也在螢幕中隨之平衡搖擺。一旦擺盪幅度劇超過一定角度，鳥兒突然展翅發聲，如幻影般地閃爍飛離顯示器的牢籠，隨後消失於投影牆上。2001 年《城市失格》個展中的《人間失格》影像裝置，藝術家結合了夜光粉和燈管發光掃描的原理，讓觀者在幽微之中，目睹了切斷人車脈絡的城市——同樣是以繁華喧囂的台北市西門町作為場景。黑暗中透過夜光粉吸光才得以顯形的無人城市，有如曇花一現的影像幽靈，先在觀者的視網膜中顯影，隨後即消逝在黑暗與光明之際。



城市失格——西門町白日
City Disqualified - Ximen District in the Daytime
2002



城市失格——利物浦局部
City Disqualified - Segment of Liverpool
2004

1. 原文如下：the uncanny proceeds from something familiar which has been repressed. 引自佛洛伊德 1919 年論文的英譯版，參見：Sigmund Freud, "The Uncanny," 網頁：<http://www-rohan.sdsu.edu/~amtower/uncanny.html/>

袁廣鳴的作品自來帶著一定程度的自傳特質。脈絡的去除或斷裂是離散，也是飄浮，至少直接或間接地反映了他從 1990 年代以至 2005 年結婚之前的生命景況。經過他後製處理的影像，多數脫離了現實世界的臨場感，而轉換為虛幻／虛擬的存在，以幽靈的形式，寄託在其作品之中，形成一種徘徊於「無域之所」(non-places) 的存在境遇。無家或失所 (displacement) 的狀態，持續出現在他的創作之中。1998 年首度發表的傑作《難眠的理由》，再現了各種夢魘的情境，干擾著「床」作為安頓休憩之所的可能。在此，「床」可以視為「家」的一種「換喻」(metonymy)；耐人尋味的是，這個家卻彷彿鬼影幢幢，令人輾轉反側，不但難眠，精神惴惴不安，甚至不自覺地憂懼。2000 年《漂浮》錄像中的小船，輪迴般地在海中漂浮與翻覆，也是一種換喻。「船」可以理解為藝術家主體狀態的投射，也暗示居住，是另類的「家」，只是更為飄泊不定，且隨時傾覆，泄露了與滅頂——死亡，有關的恐懼意識。

針對「惴惴不安」(英文 the uncanny；德文 das umheimliche) 作為一種美學的主題，佛洛伊德 (Sigmund Freud, 1856-1939) 曾經從精神分析的角度，追溯潛藏其下的精神起源。他的分析指出，憂懼 (dread) 和恐怖 (horror) 的起點。與「家」(德文 heimlich 意即「居家的」[homely]) 息息相關。佛洛伊德在論文中引述，「heimlich」意味著「一個不受幽靈鬼魂影響的地方」(a place free from ghostly influences)，是熟悉 (familiar)、友善 (friendly)、親近的 (intimate)。² 「惴惴不安」作為「家」的衍生詞，從佛洛伊德的角度看來，起源於對「家」的精神性「壓抑」(repression)。或者，借用台灣的精神分析學者陳傳興的說法，惴惴不安是因為「家變」，「原本那些該屬於『家』的『熟悉』事物突然變成陌生讓人不安，造成離異……。」³

回到袁廣鳴 2007 年《逝去中的風景》的第二種表現，亦即以《經過》作為副標題的一部錄影作品。不同於他較早的作品大多以揭露或投射個人存在的狀態為主，袁廣鳴這部實攝的影片，堪稱他創作生涯第一件重要的「敘事」之作。《逝去中的風景——經過》以袁廣鳴婚後改造的新家作為影片的核心空間。從此，「家」的意象正式進入他的作品之中；同時，父親和妻子在新家的空間裡，顯現了親切而舒適的居家感。利用三部攝影機同步固定的方式，鏡頭在推進與後退的往復移動過程中，袁廣鳴其實揭露了更多關於「家」的潛在危機。一種居家的家變意識持續在鏡頭中反覆如幽靈般隨行。如佛洛伊德所言，「惴惴不安」也是一種「隱而不露的熟悉」(secretly familiar)。籠罩藝術家的那股似曾相似的危機感，竟然來自「隔壁已經淪為廢墟的鄰家」。⁴ 鏡頭在袁廣鳴自家和鄰家之間來回進出；影像的視野更時而轉移至自然界的樹林、草叢之間，甚至隨車進入台北城市之中——總統府的形象甚至在轉瞬之間，快速從鏡頭前飄倏而過。也許不純然是藝術家對於死亡的恐懼，真正潛藏和壓抑在影像內部的，其實是對「家」淪入廢墟的憂懼——佛洛伊德以「對於惴惴不安的憂懼」(a fear of something uncanny) 稱之。



難眠的理由
The Reason for Insomnia
1998



漂浮
Floating
2000

2. 同上註。

3. 此處引自陳傳興於 1997 年分析王文興《家變》小說的論文；他也在文末提及佛洛伊德對「unheimliche」的探討，並試圖從「家變」的脈絡來加以詮釋。參閱：陳傳興，〈桌燈罩裡的睡褲與拖鞋〉，收錄於《木與夜執長》(台北：行人文化實驗室，2009)，頁 192。

4. 王嘉驥，〈家——以台灣現代藝術為脈絡〉，《家：2008 台灣美術雙年展》(台中：國立台灣美術館，2008)，頁 15。

2011 年的《逝去中的風景——經過 II》是袁廣鳴 2007 年同名作品的續作。影片仍以「家」為聚焦的主題。藉由這兩件作品，藝術家重返脈絡，確立了個人敘事。攝影機長趨直入現實，彷彿有意深掘其內部。鏡頭在景物之間依直線來回穿梭，製造了與樹葉和草叢擦身而過的視覺摩擦，並呈現為意外的音噪，再現了一種擬人化的觸覺感。鏡頭在家內與戶外的空間反覆前進與後退，在自家與鄰家之間，在建築空間與自然空間之間，在有機的生命空間與廢墟空間之間，在山與海之間，在光明與黑暗之間——袁廣鳴彷彿塑造了一條虛擬的影像「通道」。藉由這條通道，他嘗試以影像連結宇宙中的生與死，可見與不可見。不僅如此，這通道甚至是袁廣鳴用以召喚個人對父親記憶的通幽之徑。或許並非無意，就在此次「在記憶之前」個展的自述當中，他語意深長地論及 2009 這一年，他在短短四個月裡，經歷了女兒出生之喜與父親往生之悲，並談起父親生前的種種。袁廣鳴在《經過 II》所創造的「通道」內部，再現了一處幽冥的斗室。在此空間之中，與父親相關的現實脈絡已經斷裂，藝術家只能憑藉如幻的影像招魂，盡力將父親的形影轉化為記憶氛圍，永久地儲存在他作品當中。

《在記憶之前》(2011) 是一部方形四面的大型投影裝置，也是袁廣鳴最新的力作。如他在自述中所指，女兒的新生與父親的往生促使他開始思考「記憶」生成與存在的「狀態」。影片拍攝的手段與前兩部《逝去中的風景——經過》相去不遠，同樣是以紀實的再現為主，加上表現主義式的運鏡風格。現實世界的山海自然與人為廢墟繼續成為藝術家借景的對象，主要的景觀包括：瑞芳鎮水湳洞一帶的「陰陽海」和日據時代以來的「十三層煉銅廠遺址」(1933-1985)；以及袁廣鳴在鄰家豪宅廢墟所發現的游泳池和室內場景。座落於坡地，高達十三層落差的煉銅廠遺址，提供了鏡頭長距離上下運動的可能。藝術家透過影像蒙太奇的手法，模擬出一種從天空進入地底，從地底潛入海洋的奇觀視野。如此，鏡頭在歷史的墳場與當代的廢墟內部，進行垂直與水平交替的掃描，搜尋著關於記憶的殘跡與碎片。面對廢棄頹圯的鄰宅，袁廣鳴自言看到了「殘破的窗簾隨風搖曳，室內長滿爬藤的植物，生意盎然。」⁵ 這是歷史與現實的時空交會，也是家、故鄉、原鄉意象的三重輻輳。超現實的叢林、洪荒及荒原景象使記憶墜入幽魅，夢幻中潛藏了神祕。

從記憶的緬懷，到記憶的焦慮，進而對記憶展開全景式 (panoramic) 的搜尋與掃描，這其中似乎洩露了對於影像的一種強迫性的佔有慾。藝術家把對往生父親的緬懷，存放在影像之中，變成有形的記憶。從這開始，他也把僅有的親人摯愛，特別是年輕的妻子和年幼的女兒，封裝為具有儀式性的紀念影像，譬如《逝去中的肖像》(2011) 和《微笑的小木馬》(2011)。然而，不無詭異及吊詭的是：彷彿這是藝術家個人的意識投射，他將《逝去中的肖像》中的妻子顯影為一種飄移在模糊與清晰之間的存在狀態：似近還遠地循環著；既是記憶，也如魅影。至此，一股因憂懼「家變」所致的沈寂、黑暗與孤獨感，再度油然而生……。



在記憶之前
Before Memory
2011

5. 參閱：袁廣鳴的個人創作專論，《在記憶之前》，2011 年，未出版。

A Fear for Something Uncanny—On Yuan Goang-Ming’s Video Art

Chia Chi Jason Wang

“*The uncanny proceeds from something familiar which has been repressed.*”¹ Sigmund Freud (1856-1939)

In his solo exhibition "Disappearing Landscape" at the end of year 2007, Yuan Goang-Ming presented a series of works with the same title as the exhibition. The *Disappearing Landscape* series is expressed in two ways. One of which is where he scanned real objects into the computer, and applied digital technology to the images in post-production. After the digital manipulation, the abundant bushes of leaves are re-presented. When looking closely into those leaves, one notices that all of the veins have been removed via computer manipulation. The artist has carried on this concept of “removal” from his earlier works, entitled *City Disqualified—Ximen District* and *City Disqualified—Liverpool*, which were presented from 2001 to 2004. The only difference between the *City Disqualified* series and the *Disappearing Landscape* series is that the former is done by traditional optical photography, where he developed cityscape from film, then later scanned the film to transform analogue imagery into digital data; the leaves seen in the *Disappearing Landscape* series are digitally scanned at the beginning as the first data for post-production.

As seen in the *City Disqualified* series, the artist has removed all moving objects, particularly pedestrians and vehicles. Without the public, the city loses its “qualification” that defines it as a city. In a similar way, the leaves without veins presented with only their shapes and aesthetic texture in *Disappearing Landscape*, share the same idea as the disqualified city. Their basic character is eliminated, and their individuality vanishes accordingly. Moreover, veins are the essential structure for carrying and transporting nutrition to the leaves. Once the veins are removed, the essential relationship connecting the leaves to the stem, roots, and branches is broken-in other words, it is the death of leaves. Whether it is leaves without veins or a city without people, these ghostly images continue to exist in Yuan Goang-Ming's work.

Since his earlier works, it has been a common tool of rationale for Yuan Goang-Ming to combine the "removal" method and montage technique for image production. The two series *City Disqualified* and *Disappearing Landscape* are not the only examples. In the video work *Fish on Dish* of 1992, the fish is removed from real water, but virtually swimming on a white porcelain plate. In the *Passing* of 1996, the artist adopted the “rewinding” method to reveal his own image walking backward in Karlsruhe, the city where he studied in Germany. Walking backward is not only against daily logic and rules, but also demonstrates the artist’s conflict with the living reality in Germany. In *The Reason for Running* of 1998, the background is removed, and a nude runner-the artist himself-appears randomly on the screen as the projector moves freely up and down, and back and forth. The

image of the artist represents an illusion of a ghost. In an interactive projection installation *Fly* of 1999, a monitor is used to replace a prison-like birdcage. When viewers push the hanging monitor, it swings from side to side like a pendulum. An image of a bird inside the monitor also swings repeatedly following its movement. Once the swinging movement exceeds a certain angle, the bird will burst out making noise and flying, and escaping from the monitor's confinement to be projected onto the wall as fast as an illusion. It then disappears from the projection wall. In the video installation *Human Disqualified*, shown in the solo exhibition "City Disqualified" in 2001, the artist utilized phosphor powder, the central element coated inside fluorescent tubes, to give off light to show viewers in a dimly lit space a city where all of the moving objects, people and vehicles, are cut off. The chosen place is again the Ximen District, one of the busiest areas in Taipei city. In the dark, a ghostly city without people can only be seen through phosphor powder to glow and reappear. It looks like a short-lived illusion that at first creates its image on the viewers' retina, and without notice, disappears unexpectedly at the margin of darkness and brightness.

The work by Yuan Goang-Ming reflects his autobiographical experience, as always. The removal or break down of veins indicates separation and floating apart. This concept in his work in a way tells stories of his own life, at least from the 1990s to the year of 2005 when he got married. The images after post-production, mostly become distanced from reality and are transformed into an illusion or virtual existence. These ghost-like formats contained within his work hover around "non-places", a state of mind in existence. The state of homelessness and displacement continues to imply in his later works. His masterpiece *The Reason for Insomnia* first shown in 1998 presented all sorts of nightmares, which keep irritating and interrupting the purpose of a bed – a place to rest and relax. Here, a "bed" can be regarded as a metonymy of a "home". But what makes viewers think is that, it is not a regular home, but a haunted one, a restless place to stay. It would be very hard to fall asleep in a ghostly house that makes people feel uncanny and fearful, even subconsciously. The boat in the video work *Floating* of 2000, which floats and sinks in the sea repeatedly like a reincarnated cycle can also be looked at as a metonymy. The "boat" not only can be viewed as a reflection of the artist as the subject, but also as an indication of a dwelling place or a kind of "home" that is unstable, floating around, and even capsizing at anytime. There may even be an implication of being drowned-a clue related to a fear of death.

In connection with "the uncanny" (in German: *das unheimliche*), a subject of aesthetics, Sigmund Freud (1856-1939) tried to trace it back to its origin, from the viewpoint of psychoanalysis. In his opinion, the origin of dread and horror has a very close relationship with "home" and “homely” (in German: *heimlich*). According to Freud's thesis, "heimlich" implies "a place free from ghostly influences", and it is familiar, friendly, and intimate.² "The uncanny" as a derivative of "home" has stemmed from the "repression" of feelings about "home"; or, to quote from the Taiwanese psychoanalyst Cheng Tsun-shing, the reason for the uncanny comes from "a change in home". "All the 'familiar' things that belong to 'home', all of a sudden, change into something unfamiliar, strange, and uneasy, which leads to separation..."³

1. The English text, "the uncanny proceeds from something familiar which has been repressed," is quoted from the English version of Freud's thesis, originally written in 1919. See Sigmund Freud, "The Uncanny," webpage: <http://www-rohan.sdsu.edu/~amtower/uncanny.html>.

2. Ibid.

3. Quoted from Cheng Tsun-shing's conference paper, originally delivered in 1997, on Wang Wen-hsing's novel "Family Catastrophe". At the end of the paper, Chen also mentions Freud's discussion on "unheimliche" and attempts to interpret it from the origin of "a change in home." See Cheng Tsun-shing, "Pajama Pants and Slippers under the Lamp Cover," in *Wood or Night—Which Is Longer?* (Taipei: Flâneur Culture Lab, 2009), p. 192.

This brings us back to the second expression in Yuan Goang-Ming's *Disappearing Landscape* of 2007, which can be observed in the video work subtitled *Passing*. Different from his earlier work to reveal or reflect individual existence, the *Passing*, a documentary film of reality, should be considered as the first significant "narrative" work in his career. The core space of the *Disappearing Landscape—Passing* is a newly renovated house after he got married. Since then, the imagery of "home" has officially entered into his work. Meanwhile, in the new house, his father and wife have added to the relaxed, intimate and comfortable atmosphere. With three cameras filming simultaneously, the lens moves forward and backward. In this repeated process, Yuan Goang-Ming actually uncovers even more potential crisis about "home". A homely conscious of "a change in home" follows wherever the lens goes just like a ghost. As Freud stated, "the uncanny" is also a feeling of "secretly familiar." The déjà-vu crisis that the artist foresees and cannot leave alone comes surprisingly from "an abandoned neighboring house".⁴ The lens moves through Yuan's own house and his neighbor's, in and out, and back and forth. The view sometimes also turns to include the nature, the forest and bushes. Moreover, it extends to driving through the cityscape of Taipei—even a glance of the Presidential Palace, flashing through the lens. Perhaps it is not all about the artist's fear toward death. Yet what has been kept and repressed underneath the video image is in fact a fear of a home falling into ruins. That is what Freud termed "a fear of something uncanny."

The *Disappearing Landscape—Passing II* of 2011 is the follow-up work of Yuan Goang-Ming's aforementioned work in 2007. The video still focuses on "home" as its subject matter. Through these two works, the artist gets back to what he has been through and establishes his own style of narration. The cameras dive straightforward into reality as if they have good intention to dig out the internal part. The lens travels back and forth from one place to another, zooming in and out. It creates the visual friction of rubbing leaves and bushes against the lens and makes unexpected noises in the process. This sound effect seems to be the personification of the touching sense. The lens moves repeatedly forward and backward, between the interior of the house and outdoor space, between Yuan's own house and the neighboring house, between architectural space and nature, between organic life space and ruins, between mountains and ocean, as well as between brightness and darkness. Yuan Goang-Ming seems to be building a virtual "passage" of imagery. Through this passage, he attempts to connect between life and death in the universe, between the "can-be-seen" and the "cannot-be-seen". Furthermore, this passage could be a path toward the underworld to evoke memories of his father. Perhaps not accidentally, in the artist statement of the current solo exhibition "Before Memory", he sentimentally states that in the year 2009, only within four short months, he had experienced the happiness of the birth of his daughter and the sorrow of the death of his father. He also remembers how his father used to be. In the *Passing II*, a small, dark room is presented in the inner space of "passage" created by Yuan Goang-ming. In this space, the realistic connection to his father is lost. Only transformed illusionary imagery could be used to express the memories of his father, now stored permanently in his work.

Before Memory of 2011, Yuan Goang-Ming's new piece, is a cube-like large scale installation of a four rectangle projection wall. As he indicates, the birth of his daughter and the death of his father drive him to ponder how our "memory" is formed and the "status" of its existence in our mind. The filming technique is not much different from the previous two *Disappearing Landscape* works. It is again mainly the representation of documentary reality, with expressionistic filming style. The nature scene of mountains and ocean as well as man-made abandoned ruins in the real world are the material for the artist's video work. The major scenery sites include "Yin-yang Sea" near Shuinandong in Rueifang Town, *Remain of the Thirteen-Level Smelting and Refining Plant* (1933-1985), a swimming pool and the interior of Yuan Goang-ming's neighboring villa. The Plant, located on hills, with a structural gap as deep as thirteen levels, provides a possibility for the lens to move upward and downward in long distances. The artist creates a make-believe montage video of a magnificent view, coming from the sky, entering into the earth, from underground diving into the ocean. Hence, the lens keeps scanning vertically and horizontally inside historical cemetery and contemporary ruins, and looking for pieces of memories. Facing the abandoned broken neighboring villa, Yuan Goang-Ming admits that he sees "pieces of window drapery blown by wind, vines growing all over the place, lively and energetic".⁵ This is the meeting point of history and reality, crossing time and space. It is the influx of trio, home, hometown, and imagery of native home. We encounter scenes from surreal forest, flooding, and wasteland. Memory sinks into darkness; mysteries are buried in dreamland.

From the reminiscence of memory to the anxiety of memory, and even the panoramic search and scanning of memory, Yuan's works seem to disclose his compulsive possessiveness of images. The reminiscence of his father is kept in the image work, and therefore is transformed into visible and tangible memories. From this point on, he begins to store his only beloved family members, especially his young wife and toddler daughter, into memorable and ritualistic images for keepsakes, as seen in the *Disappearing Portrait* (2011) and *Smiling Rocking Horse* (2011). Nevertheless, what is paradoxically peculiar is that it seems to be the artist's own projection of his consciousness. His wife's image in the *Disappearing Portrait*, shown in a floating state, blurred and clear, approaching and leaving away repeatedly in a cycle, is like memory, as well as a ghost. Shadowy silence, darkness, and solitude, are emerged again from the fear for "a change in home"...

4. Chia Chi Jason Wang, "Home: Contemporary Taiwanese Art as Context," in *Home: 2008 Taiwan Biennial*. (Taichung: National Taiwan Museum of Fine Arts, 2008), p. 28.

5. See *Before Memory*, monograph of Yuan Goang-Ming on his own work, unpublished, 2011.

時間、記憶與漫長的告別：袁廣鳴《在記憶之前》個展

文——王柏偉

經過這些年來的人生轉折與沉澱，在《逝去中的風景——經過》（2007）與《逝去中的風景——蘇格蘭》（2008）之後，袁廣鳴終於在諸多期待之下推出「在記憶之前」這個個展，一共展出《逝去中的肖像》、《微笑的小木馬》、《逝去中的風景——經過 II》與《在記憶之前》等作品。對我們來說，這些作品構成了一個時間與記憶的平面，是藝術家對過往的漫長告別，也是他再度擁抱世界的嘗試。

《逝去中的肖像》給了我們一種關於「記憶作用機制」的隱喻。

在月光粉（Phosphorus Pigment）這種媒介的作用之下，作為記憶隱喻的女子肖像在很長的一段時間之內是模糊不清的。如果塗滿月光粉的投影平面能夠在這段時間內吸收到足夠的光能，月光粉才能突然間在相對短的某個時刻呈現一個清晰的影像。但是假如我們在清晰影像出現的同時，結束投射在月光粉鉛板上的影片，那麼塗抹月光粉的螢幕所留下的，在長時間內將只會是模糊失焦的影像。

這樣的影像機制就像我們所理解的記憶作用機制。我們停止投影在月光粉投影面上，正如同某個人或某件事的逝去一樣，瞬間讓「能量流」在這裡斷裂了，並且就是這個「無法逆返的時間點」在時間層面上將「過去」與「未來」兩者區分開來：一方面，我們無法再度從那個人那件事那個影像「自身」獲得任何新的資訊，不管是投影影像的清晰度還是對某人的印象，都隨著「從過去到未來」的時間方向喪失它們原有的資訊量，另一方面，如果我們還執著於這個影像，還對這個人有所眷戀，那唯一可能的做法就是蒐羅尚未消失的相關物件或者挖掘散置在眾人心底的點滴印象，彷彿我們能夠沿著「從未來回到過去」的時間向量對抗資訊的耗散，並重新開始編織一個屬於觀察者自己的回憶網絡，然而，我們必須注意到，這個回憶網絡是一個「新的過去」。

不過，就建立一個由回憶網絡所組成的「新的過去」這件事來說，如果單純只是標記「無法逆返的時間點」並無助於「記憶內容的建構」與「回憶網絡的開展」。為了創造事件特殊的銜接方式並達成整體意義網絡的成形，觀察者需要記憶。《逝去中的肖像》讓我們注意到：要達成意義網絡中諸多事件彼此的一致需要依賴「觀察者」與「觀察者之記憶」兩者間的協作。然而，「記憶的作用機制」畢竟不同於「記憶」本身，¹ 因而我們不禁要問，在整體意義網絡之中，記憶到底是什麼？



逝去中的肖像——Mio
Disappearing Portrait - Mio
2011

1. 為了更清楚地界分「記憶的作用機制」與「記憶」兩者的不同，Niklas Luhmann 建議我們以「回憶（Erinnern）與遺忘（Vergessen）」來指稱「記憶的作用機制」，並以「記憶（Gedächtnis）」作為統攝回憶與遺忘這兩種共作性機制的形式標示，更深入的討論請參閱：Niklas Luhmann, *Zeit und Gedächtnis*, in: *Soziale Systeme 2* (1996), S. 307-330.

就像我們在《逝去中的肖像》所注意到的，「記憶」與「時間」處於彼此預設的遞迴關係之中。一方面，因為「曾存在過、現在已逝的事件」不同於我們以記憶來重新填充位置的「新的過去」，所以我們才能觀察到事件在意義層面上有著「之前 / 之後」的差別，並將之理解為「過去 / 未來」的區別，我們藉由「過去」與「新的過去」兩者間的落差而驚覺「逝去」（逝者已矣）這件事。另一方面，只有在已標定時間的某人、某事或影像已經消逝、並且在觀察者能發現「事件已逝」的前提下，當觀察者開始動員「記憶」來「填充」那個已逝的事件曾經擁有過的位置時，我們才能談到「已逝去的事件」與「由記憶所建構的事件」兩者間具有意義上的「同一性」。

從具體實踐的角度來看，記憶與時間的這種遞迴關係意味著：在意義層面上，事件與事件間的銜接關係只能依賴「觀察者自己」來加以安排。就像我們在觀察《微笑的小木馬》這個作品的時候，如果能夠一併注意我們與他人到底什麼時候才能發現畫面中木馬的搖動其實並非「錄像式影像」的功勞，而是「電腦參數運算」所產生的效果，那麼或許會發現「每個人意識到這件事情所需的時間不同」這個看似平凡卻在理論上影響深遠的結論，因為這意味著：能夠影響意義網絡構築的只有「觀察者自己」，而不是「外在事物」或「外在環境」。

更清楚地來描述《微笑的小木馬》所製造的觀察效果的話，我們可以說，在認知層面上，藝術家所安排的弧形原木搖板幫助我們從先前的「這是個錄像式的影像」跨越到「原來是電腦後製效果」，並且在我們對同樣的影像事件內容（「影像的搖動」）致動因（從「攝影機式記錄」到「電腦運算」）的認識有了轉變之後，弧形原木搖板就從我們的認知當中退位，隱遁到事件的背後，不再負擔推動認知轉變的功能，因為我們對「弧形原木搖板」的認識並不是我們對「搖動機制之內容」認識的一部份。在這裡，「弧形原木搖板」所扮演的就是「記憶」的角色：觀察者自身依賴弧形原木搖板（記憶）在自身之內「促發」認知轉型，但弧形原木搖板（記憶）卻不介入認知事件的內容，換句話說，就認知而言，轉變的是「觀察者的觀點」而不是「客體的存在方式」。在 Christopher Nolan 執導的《全面啟動》中，不管是 Dom Cobb 的金屬陀螺還是 Arthur 的骰子，這些他們必須牢牢抓住以確定自己並未在認知上陷入認同危機的小物件都是這樣一種我們能夠名之為「記憶」之物。對我們這裡來說，重要的是注意到觀察者自身依賴記憶來達成意義網絡建構的一致性這樣一個命題。



微笑的小木馬
Smiling Rocking Horse
2011

承接上述的記憶論題。在這次的作品論述中，袁廣鳴一再提及創作《逝去中的風景——經過 II》（2011）是為了續完《逝去中的風景——經過》（2007）未竟的敘事。於此我們不禁要問：未竟之處為何？我們注意到 2007 與 2011 這兩個版本就「影像的往返」這個手法而言有著極大的不同。2007 年的版本包含林間、家、行經路途、與廢墟四個議題的子區塊，「影像的往返」並沒有跨越這些子區塊而蔓延到下個區塊。與此不同，在《逝去中的風景——經過 II》中，除了最前面從海到家屋的短暫拉回以醞釀氣氛並權充出發的準備，以及最後面從屋內再急速（伴隨著持續升高的音頻）通過所有議題區塊拉回海中之外，中間是一段貫穿不同議題區塊的推進（拉回→推進→拉回）。如果說 2007 年《逝去中的風景——經過》透過「遞迴性擺盪」這種「將『時間的線性變動』抽象化為『逝去中』」的手法放棄了被攝客體在議題層面上的開展，進而讓所有的「風景」都在時間層面上堆疊出「經過——風景」這種「時間——影像」式內容的話。² 那麼，《逝去中的風景——經過 II》所在意的是什麼呢？

《逝去中的風景——經過 II》只用了一次「拉回→推進→拉回」，卻以長時間的推進貫穿不同且重複的議題區塊這種做法，毋寧是暫時放棄了對「逝去中」這種時間面向上的強調，回到「風景」這個事物面向上的探討。如果我們將之對照於藝術家本人念茲在茲的人生狀態變化，我們必不難發現一種 Victor Turner 所謂「過渡儀式」之「臨界期」的特徵。³ Turner 指出，過渡儀式之所以出現，就是為了處理並解決「在不同的狀態間的轉換」這個問題，在這種理解下，過渡儀式不僅發生在原始社會的宗教場域，也發生在現代人的社會生活與人生變化之中。不同於前一期的分離與後一期的聚合，臨界期時的儀式主體處於一種「狀態不明的中間階段」。

從作品整體的角度來看，《逝去中的風景——經過 II》的確是「狀態不明」的。如果我們注意長長的「推進」所貫穿的議題與議題彼此間的銜接狀態，我們不免會被子區塊的議題問如何能以藝術家特有的方式彼此串連感到困惑，畢竟如此安排這些議題的方式不屬於我們的社會或文化「固有的分類模式」。如果我們在「社會固有的分類結構與藝術家對議題的分類及銜接方式兩者間的不一致性」之上輔之以「藝術家自身的生命歷程」，一種 Turner 所謂「臨界期」的現象就呼之欲出。讓我們簡短地說：袁廣鳴透過《逝去中的風景——經過 II》來整理自身的記憶風景，這是他以漫長的告別（長時段的推進）來面對生命轉折處的微自傳。⁴

或許我們還沒有忘記在《逝去中的風景——經過 II》中還有兩小段的「拉回」：第一段從大海出發，最後一段回到大海。我們不禁要問：包圍《逝去中的風景——經過 II》中個體記憶過渡階段，並將這個過渡階段支撐起來的前後兩個拉回（大海），到底提供了什麼樣的功能？

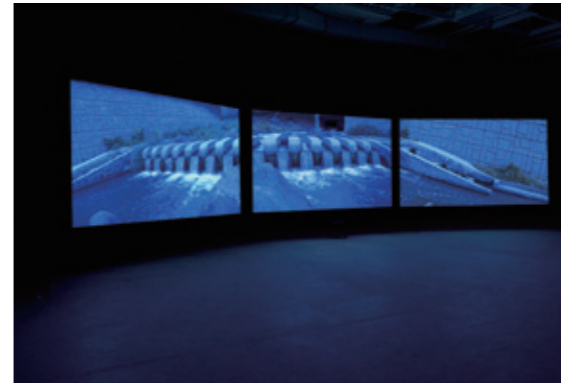
2. 於此請參閱王柏偉，〈影像的社會認知模式：以袁廣鳴《逝去中的風景——經過》與《逝去中的風景——蘇格蘭》為例〉，2010，未刊稿。

3. 這些概念乃是 Victor Turner 從 Arnold van Gennep 的相關討論中繼承並深化而來。更詳細的說明請參閱：Victor Turner, *The Forest of Symbols: Aspects of Ndembu Ritual*, New York: Cornell University, 1967. 或 Victor Turner, *The Ritual Process: Structure and Anti-Structure*, New York: Walter de Gruyter, 1995.

4. 在這樣的背景下，我們就更能貼近為什麼藝術家在創作論述中宣稱《逝去中的風景——經過 II》是他個人的「微自傳」的理由。

正如袁廣鳴以《在記憶之前》這個作品所希望探問的：「在記憶之前」支撐著個體記憶的事物是什麼？或者換個方式問：那些被認為是「個體之無意識」卻能影響個體記憶與認知狀態改變的東西是什麼？於此，Heinz von Foerster 以「社會性記憶」來名之，⁵ Aleida Assmann 則認為「文化性記憶」更適合指稱這樣一種「支撐個體記憶之個體無意識」。⁶ 不論是社會性記憶還是文化性記憶的概念，兩者都著重地指出，某種在社會層面上或文化層面上所建構出來的媒介在無須成為溝通主題的情況下，或者說在個體因為習以為常而將之忽略的狀況下，這些我們所熟悉的聲音、語調、文法、行動模式……等等便重新浸染了社會性記憶或文化性記憶。在類似的考量下，Bernard Stiegler 認為這是一種由聲音、語言、文字、印刷術、攝影、電影……等這類的「技術物」所提供的「定向」機制。⁷

回到《在記憶之前》，從文化性記憶的角度來考慮這個作品中所出現的大海、林間、天空、聲音、廢墟、水流這樣的一些主題，或許我們能說，創作這個作品的袁廣鳴在定向媒介的使用上是個浪漫主義的後繼者，我們彷彿能夠在《在記憶之前》裡看到 Casper David Friedrich 的當代回聲。不過，袁廣鳴畢竟不是 Casper David Friedrich 的同代人，他並沒有採取類似於 Casper David Friedrich 這些浪漫主義者將「自然」抬高至優位於「藝術」的位置，並希冀「間接」透過「藝術」將自身全然消融在外在的世界中的立場；相反地，他將個體記憶放置在文化性記憶的脈絡下，探問文化性記憶如何塑造了不同的「定向」方案。於此，我們想要更進一步地強調，Casper David Friedrich 與袁廣鳴兩人作品間的差異，並非只是作品風格上的差異，而是兩個歷史斷代之間的距離。對浪漫主義者來說，理性主義者企圖在人造的社會規範與哲學當中尋找完美與和諧的嘗試必然失敗，相對於理性主義者，浪漫主義者雖然也認為人類已經失去與自然之間原生的聯繫，但是他們希望能夠繞道「藝術」來達成「內在自然 / 外在自然」兩者間的和諧。不同於此，正如 Friedrich Kittler 所指出的，1900 年迄今對於「文化」內涵的認識已全然與浪漫主義者不同，與「文化」相對的是「社會」（而不再是「自然」），二十世紀以降關注「文化」的相關學門所探問的主要是「社會結構框架下個體如何能夠擁有不被社會所扼殺的自由？」這個問題。⁸ Gilles Deleuze 也認為這就是如何能夠創造「屬於個體自身、個體能夠相信的『世界』」這個問題。⁹ 為了廓清這個問題，一方面必須探問個人如何構築自身的記憶（《逝去中的風景——經過 II》），另一方面還需要全面性地考察社會及文化層面上的定向機制（《在記憶之前》）。對我們來說，袁廣鳴「在記憶之前」這個個展在影像上所創造的，就是個與此有關的視覺論述平面。



逝去中的風景——經過 II
Disappearing Landscape - Passing II
2011

5. 請參閱：Heinz von Foerster, *Das Gedächtnis: Eine quantenphysikalische Untersuchung*, Wien: Franz Deuticke, 1948.

6. 更為詳細的討論請見：Aleida Assmann, *Erinnerungsräume. Formen und Wandlungen des kulturellen Gedächtnisses*. München: C. H. Beck, 1999.

7. 請參閱：Bernard Stiegler, *Technics and Time 2: Disorientation*, tran. by Stephen Barker, California: Stanford University Press, 2009.

8. 相關討論請參閱：Friedrich Kittler, *Eine Kulturgeschichte der Kulturwissenschaft*. München: Wilhelm Fink, 2000.

9. 請參閱：Gilles Deleuze, *Unterhandlungen 1972-1990*, Frankfurt a. M.: Suhrkamp, 1993, p. 243-253. 對 Deleuze 來說，「創造一個個體願意相信的、屬於個體自身的世界」上個世紀二次世界大戰之後迄今，所謂「控制社會 (society of control)」最重要的問題之一。

Time, Memory and the Long Goodbye: Before Memory —A Solo Exhibition by Yuan Goang-Ming

Wang Po-Wei

After the twists, turns and contemplations of the artist's life, after *Disappearing Landscape—Passing* (2007) and *Disappearing Landscape—Scotland* (2008), Yuan Goang-Ming finally returns to the public eye with his highly anticipated new solo exhibition "Before Memory". The exhibition includes pieces such as *Disappearing Portrait*, *Smiling Rocking Horse*, *Disappearing Landscape—Passing II*, and *Before Memory*. For us, these pieces come together to form a platform of time and memory; it is the artist's long goodbye to the past, and his attempt to re-embrace the world.

What *Disappearing Portrait* offers is a metaphor for the mechanics of memory.

Due to the chemical properties of the phosphorus pigment used on the portrait (which is a metaphor for memory), the image of the woman remains blurry and obscure for an extended period of time. Only when the surface treated with phosphorus pigment receives enough light during this period, can the pigment present a clear image within a relatively short period of time. In this case, the clear image would appear abruptly instead of gradually. If we terminate the video which was projected on the phosphorus-pigment-treated aluminum board at the exact moment the clear image appears, what is left on the screen would remain a blurred, out-of-focus image for a long time.

Such an image-making mechanism serves as a direct reference to the mechanics of memory as we understand it. The moment the video ceases to project onto the phosphorus-pigment-treated surface is parallel to the moment of passing of someone/something. This abrupt event marks an instant break in the flow of energy, and it is exactly such an irreversible point in time which separates "past" and "future" on a temporal plane: on the one hand, we can no longer obtain any new information from the someone/something/some image itself, and the flow of information feeding into everything from the clarity of the projected image to our own impression of a person decreases gradually in the chronological direction of "from the past to the future." On the other hand, if we are still preoccupied with this image or this someone, the only possible recourse is to collect related artifacts still in existence or to mine for the scraps of information and impression scattered in the minds of those still surviving, as though by following the anachronistic direction of "from the future to the past," we are able to fight against the dissipation of information, and begin to weave together a network of memory unique to the individual spectator. However, we must take note of the fact that such a network of memory is constructing a "new past."

However, as far as the action of establishing a "new past" upon a network of memory is concerned, the simple act of identifying that irreversible point in time is not significant enough to contribute to either the construction of the contents of memory or the development of the network. In order to create specific ways of connecting one event to the next and to achieve the formation of the overall network of meaning, the spectator needs to remember. What *Disappearing Portrait* brings to our attention then, is that the attainment of coherency between the different events within a network of meaning requires the collaboration between the spectator and the spectator's memory. However, since the mechanics of memory is not the same thing as memory itself, we must

ask the next question: What exactly is memory, within the context of the overall network of meaning?

Just as it can be inferred from *Disappearing Portrait*, memory and time are locked in a mutually prescribed recursive relationship. On the one hand, it is because the event which existed before but has passed now is different from the "new past" which we create by re-filling the void caused by the event's absence with memory, that we can perceive the semantic distinction between the "before" and "after" of an event, and thereby recognize the distinction as one which separates the past from the future. Or, by the disparity between the "past" and the "new past," we are able to comprehend passing (or, that what is gone is gone). On the other hand, only under the preconditions that firstly, at a marked point in time, a someone/something/some image has already passed, secondly, the spectator is able to recognize the event of the passing, and thirdly, the spectator has begun the process of deploying memory to fill up the space vacated by the passed event, that we can begin to address the sameness, in a semantic sense, between the passed event and the event re-constructed through memory.

Practically speaking, the recursive relationship between memory and time means that in terms of meaning-making, the connective thread between event and event can only be arranged and maintained by the spectator. For example, while viewing *Smiling Rocking Horse*, if we can take note of the specific point in time when we (and other spectators) finally notice that the rocking of the wooden horse is not the result of analogue video, but instead created by computerized parameters, we may come to the seemingly mundane conclusion that everyone takes a different duration of time to arrive at this realization. Such a finding is in fact far-reaching and significant in terms of theorization, because it indicates that the only factor which affects the construction of a network of meaning is the spectator him/herself, and not any other outside factors.

To describe the effect of spectator-action triggered by *Smiling Rocking Horse* even more clearly, we can say that on a cognitive level, the bow-shaped wooden balancing slab helps us to cross over from the understanding of the piece as an analogue video to the realization of computerized special effects. When our understanding of the cause of the same image content (of the rocking movement) has changed (from video recording to computer programming), the bow-shaped slab retires from our cognition and fades into the background of the event, no longer carrying the responsibility of promoting change in cognitive understanding. This is because what we know of the bow-shaped balancing slab is no longer part of our understanding in the contents of the rocking mechanism. Here, the bow-shaped balancing slab plays the same role as memory in that the spectator depends upon the bow-shaped wooden slab (memory) to trigger the transformation of the spectator's own understanding, but the slab/memory itself is not involved in the contents of the cognitive event. In other words, as far as cognition goes, what changes in this process is the perspective of the spectator, and not the way in which the object exists. To use a pop cultural reference, in the film *Inception*, directed by Christopher Nolan, the little objects that the characters hang onto in order to prevent themselves from a cognitive crisis, whether it be Dom Cobb's metal spinning top or Arthur's dice, are exactly what we can designate as the embodiment of memory. For the purpose of this piece, the important part is to notice the spectator's dependence on memory as a means to complete the unilateral construction of the network of meaning.

To continue with the above exploration on the topic of memory, in the artist's own writing about the exhibition pieces, he mentions repeatedly that *Disappearing Landscape—Passing II* (2011) was created in order to continue and resolve the unfinished narrative in *Disappearing Landscape—Passing* (2007). What we must then ask is, what was the unfinished part? We can see that there is a drastic difference between the camera movements (which in turn affects the movement of the images) in the 2007 and 2011 versions. The 2007 version was composed of four subsections in terms of visual complex, including the branches, the domestic interior, the passageway

1. In order to delineate more clearly the difference between "memory" and "the mechanics of memory", Niklas Luhmann suggests that we refer to *Erinnern* (to remember) and *Vergessen* (to forget) as the mechanics of memory, while using *Gedächtnis* (memory, or the ability to recall) as the overall signifier of the collaborative mechanisms of remembering and forgetting. For more in-depth discussion on the subject, please see Niklas Luhmann, Zeit und Gedächtnis, in: *Soziale Systeme 2* (1996), S. 307-330.

and the ruins. The camera movement/movement of the images do not reach beyond the confines of each visual complex to bleed into the next one. In *Disappearing Landscape—Passing II*, however, with the exception of two brief segments—the brief pull-back of the camera from the sea to the house at the very beginning, which serves to create atmosphere and prepare the spectator for embarkation, and the final segment of rapid retreat (accompanied by increasing pitch in sound) from the interior of the house back to the sea, passing through all of the visual complex subsections—the majority of the piece consists of a long sequence of forward motion, with the camera viewpoint taking the spectator through all of the visual complex subsections. In other words, the image motion sequence of the piece is pull-back, push-forth, and pull-back again. If in *Disappearing Landscape—Passing(2007)*, Yuan’s use of “recursive swinging” as the method of abstractifying the linear transition of time into the status of “passing” purposefully neglects the visual-complex-oriented development of the recorded objects, and goes as far as to stack the landscape on the temporal plane in order to create a “passing/landscape” which places emphasis on the time-image relationship, what exactly is the 2011 version, *Disappearing Landscape—Passing II*, concerned with?²

In *Disappearing Landscape—Passing II*, the entire “pull-back, push-forth, pull-back” camera movement sequence is only employed once, while the long, continuous push-forth movement penetrates through different and yet repetitious subsections of the visual complex. Such an approach might as well be seen as the artist’s temporary abandonment of the temporally-significant idea of “passing,” in favor of explorations on the physically/spatially-oriented concept of “landscape.” If we compare this interpretation to the artist’s own often-addressed changes in his personal life, it is not difficult to detect characteristics akin to the period of liminality of the ritual process, as posited by Victor Turner.³ According to Turner, the reason for the appearance of the ritual process is to deal with and resolve the problem of transitions between different statuses. Understood thus, the ritual process does not only take place in religious sites in primitive societies, but also within the everyday social situations and transitions in the daily lives of modern individuals. As opposed to the period of separation which comes before, and the period of convergence which follows after, during the period of liminality, the ritualistic subject exists within an ambiguous middle state.

Viewed as a whole, *Disappearing Landscape—Passing II* may indeed be called ambiguous. If we take note of the point of connection between visual complexes during the long, penetrating push-forth movement, we cannot help but become puzzled by the reasons the artist may have for arranging and inter-connecting the subsections specifically as they are presented. After all, Yuan’s method of arrangement does not adhere to the preexisting social or cultural model of classification. If we juxtapose the disparity between socially-accepted structure of classification and the artist’s arrangement and classification of visual complexes with the artist’s personal history, we can easily detect a phenomenon strongly reminiscent of Turner’s idea of liminality. In short, we can say that Yuan Goang-Ming is using *Disappearing Landscape—Passing II* to organize the scenery of his own memory; the piece can be seen as a micro-autobiography of the artist, in which he uses a long goodbye (a persistent, long sequence of forward movement) to deal with the twists and turns of life.⁴

Coming back to the two brief segments of “pull-back” movement in *Disappearing Landscape—Passing II*, we may remember that the first segment, also the first segment of the piece, begins from the sea while the second

one at the end returns the spectator’s viewpoint to the sea. We must then posit the following question: What are the functions of these bookending segments which envelope the process of the individual memory transition while offering support to the transition?

Similar in nature are the questions which Yuan hopes to address with *Before Memory*, the video installation piece: What is it that provides support for the memory of the individual, before the creation of memory? Or, in other words, what are the things which are considered part of individual unconsciousness, which nevertheless have the ability to influence individual memory as well as changes in the cognitive status? Heinz von Foerster dubs such a phenomenon as “social memory,”⁵ while Aleida Assmann believes that “cultural memory” is a more fitting name for the individual unconsciousness, which acts as support for individual memory.⁶ Whether it be social memory or cultural memory, both concepts emphasize the idea that the sounds, tones, grammar and modes of action we are familiar with may be re-immersed in social and cultural memory through certain socially- or culturally-constructed mediums which do not feed into the topics of communication, or which the individual overlooks out of habit. Under a similar context, Bernard Stiegler believes that such a concept is the orientation mechanism provided by technics such as sound, language, writing, print, photography, and film.⁷

As we return to *Before Memory*, and reconsider the motifs in the piece such as the sea, the forest, the sky, noise, ruins and streams, through the lens of cultural memory, we may be able to identify Yuan, insofar as his usage of specific mediums is concerned, as an ascendent of Romanticism. It is almost as though we are able to hear contemporary echoes of Casper David Friedrich in *Before Memory*. However, after all, Yuan does not operate in the same day and age as Friedrich, and does not uphold the belief of Friedrich and his fellow Romantics, the belief that Nature sits at a higher position than Art, and that through art, one may indirectly meld oneself with the outside world. On the contrary, Yuan places individual memory within the overall system of cultural memory to inquire about the ways in which cultural memory molds different orientational policies. At this point, we would like to further emphasize that the difference between the works of Casper David Friedrich and those of Yuan is not only a difference of style, but as divisive as the distance between two disparate eras in history. For the Romantic, the rationalist attempt at discovering a point of perfection and balance within manmade social regulations and philosophy is destined to failure; while like the rationalists, disciples of Romanticism also believe that mankind has lost its original connection to nature. What sets the two groups apart is that the Romantics hope to attain harmony between inner nature and outer nature through the byway of art. Just as Friedrich Kittler pointed out, from 1900 onwards, our understanding of the inner workings of culture has long since departed from that of the Romantic era. The counterpart to culture has now become society, instead of nature. The main concern of culture-related fields of study centers around the question of how the individual may obtain and maintain freedom without being overcome by restrictions of society, while functioning under the framework of social structure.⁸ Gilles Deleuze also believes that this is the question of creating a world which the individual is willing to believe in and which belongs to the individual.⁹ In order to clarify the parameters of the question, we must at the same time explore the ways in which the individual constructs personal memory (*Disappearing Landscape—Passing II*) and conduct an encompassing investigation on the social and cultural orientation mechanism (*Before Memory*). For us, what Yuan has created with “Before Memory”, the exhibition, is a platform of visual discourse on this particular subject.

Translated by Wei-ming Liu

2. More on this topic, please see Wang Po-Wei, “The Social Cognitive Model of Image: Yuan Goang-Ming’s *Disappearing Landscape—Passing* and *Disappearing Landscape—Scotland*”, 2010, manuscript.

3. These concepts were originated by Arnold van Gennep and further developed by Victor Turner. For more information on the topic, please refer to Victor Turner, *The Forest of Symbols: Aspects of Ndembu Ritual*, New York: Cornell University, 1967. Or Victor Turner, *The Ritual Process: Structure and Anti-Structure*, New York: Walter de Gruyter, 1995.

4. In this way, we can come closer to understanding the reasoning behind the artist’s written declaration that *Disappearing Landscape—Passing II* is his own micro-autobiography.

5. Please see Heinz von Foerster, *Das Gedächtnis: Eine quantenphysikalische Untersuchung*, Wien: Franz Deuticke, 1948.

6. For more in-depth information, please see Aleida Assmann, *Erinnerungsräume. Formen und Wandlungen des kulturellen Gedächtnisses*. München: C. H. Beck, 1999.

7. Please see Bernard Stiegler, *Technics and Time 2: Disorientation*, tran. by Stephen Barker, California: Stanford University Press, 2009.

8. For further explorations, please see Friedrich Kittler, *Eine Kulturgeschichte der Kulturwissenschaft*. München: Wilhelm Fink, 2000.

9. Please see Gilles Deleuze, *Unterhandlungen 1972-1990*, Frankfurt a. M.: Suhrkamp, 1993, p. 243-253. For Deleuze, to create a world which the individual is willing to believe in and which belongs to the individual is one of the most important quests of the society of control, a period which stretches from WWII up until the present.

在記憶之前

文——袁廣鳴

我經常做一個相同的夢：「在寒冷的深夜，藉由月光的照亮，緩緩的察覺出——不斷浮沉的身體，竟漂浮在一望無際的大海中。」

2004 年我在廢墟上建立自家的住宅，從此我住進廢墟中，廢墟也住進我的記憶中；在建造家園的過程中，每日面對著兩旁仍是廢墟狀態的無人住宅，不由自主的興起一種曾經繁華的荒涼詩意感，尤其當我進入隔壁廢墟住宅中一探究竟時，經由留下來的傢具、書籍、衣服及裝潢等，不禁令我聯想起這個「家」的背景、生活的模式、氣味及離開這裡之後的未來想像，空間中所帶來的時間及歷史感不斷的在過去、現下及未來往返跳躍。

在 2009 年我第一個小孩出生四個月後，父親胃癌去世，四個月中面臨新生老去的衝擊，看著小孩想像著未來，同時試圖從記憶中尋找父親的蹤影，不禁令我想起在父親尚未過世前曾到大陸返鄉探親過一次，之後在他大陸的姊姊去世後，對於返鄉就開始意興闌珊，縱使我主動邀約一起返鄉也被拒絕，故鄉的概念對於他似乎是像一個斷了線的氫氣球一樣，漂浮在最深沉的記憶之中；在這居住超過 60 年以上的「異鄉」裡，他經常寫著書法，偶爾唱著京劇自娛，尤其他常哼著「四郎探母」中的橋段：「我好比籠中鳥，有翅難展；我好比虎離山，受了孤單……」。

從詩意廢墟到幸福家居到生死的「消長」全部環繞在我的日常當中，於是我開始思考在記憶產生之前的狀態是什麼？猶如一個剛出生的嬰兒所看到的這個世界的影像是什麼？在不受知識、社會餵養前、面對世界的第一眼是否為「純潔之眼」？就如同記憶產生之前是為一種清明？抑或是一種渾沌的狀態？當我們與記憶對峙的時候，立身處地的時間感與歷史感又是如何地被想像及描述？

本次展覽「在記憶之前」的「之前」我給了它雙重的含意：一個是在記憶發生之前，是線性的「時間之前」，另一個意思為「面對著記憶、與記憶對峙」，為「方位之前」。「記憶」在時間上不僅是指過去也與當下有關，它不斷的在時間軸上來回掃描並與「想像」同時發生，譬如回憶幼時家屋、故鄉情景、已故親人、城市的記憶、或面對曾經歷過輝煌的廢墟，我們通常會不由自主的在「當下」使用一些「想像」嵌補在記憶的隙縫之中。

「在記憶之前」的原初狀態很難用理解的方式來對待或去指稱，或許要以存有的直接臨在狀態來體驗，可能這樣的體驗會徒勞無功，猶如漂浮在毫無方向感的大海之中，或者是猶如進入一個黑洞之中，不過，在邁向這黑洞的過程中，或許可以讓自己凝聚起來並貼近一種原初的狀態，並從中確認出我們的「存有」其實就來自黑暗之中。

Before Memory

Yuan Goang-Ming

I have a recurring dream that goes like this: On a late, cold and moonlit night I gradually become aware of a body floating on a boundless sea.

In 2004, I established my permanent residence in an abandoned building. Facing emptiness and desolation all around me as I worked to create a home, the building seemed to occupy a place in my mind. Poetic feelings of faded splendor still swell up whenever I explore the nearby abandoned buildings. Forsaken furniture, books, clothes and decorations in these buildings all recall the history, lifestyle and atmosphere of a home; while making me wonder what the original residents are doing now. The feeling of history imparted by this place continually leaps between the past, present and future.

In 2009, four months after the birth of my first child, my father died of stomach cancer. For those four months I faced the incompatibility of a new and fading life. Imagining my child's future and tracing my father's past, I thought of the time when my father returned to China to visit relatives, and later, after his sister who lived there passed away, his waning interest in traveling to his hometown. Once when I suggested we go there together, he refused. It seemed as if the connection to his hometown was severed, like a broken mooring of a balloon slowly drifting to the most distant horizons of his mind. Over the sixty years he lived here in what was to him a foreign land, my father often practiced calligraphy and sometimes sang Beijing opera for his own amusement. I especially remember him singing the lines “I'm just like a caged bird that can't spread its wings; I'm just like a lost tiger that longs for the mountains” from the opera *Yang Silang Visits His Mother*.

As my days filled with the poetry of abandoned buildings, a happy home and the cycle of life and death, I started to wonder about a person's state of mind before the production of memories. What image of the world does a baby have right after its birth? Is an infant's first look at the world, before any learning or socialization, truly pure? Is the mind a blank slate before it produces any memories, or is it just a mass of confusion? When confronting memory, how do we imagine or describe the feeling of ourselves situated in flowing time?

By entitling this exhibition “Before Memory”, I intend to use “before” in two ways. One suggests linear time, a state of mind before one has created memories. The other is the before suggested by confronting memories, as in the memory before someone, or “in front of” someone. In terms of time, memory not only indicates the past, but is also related to the present. As our minds continually scan back and forth in the flow of time, memories arise together with imagination. For example, without being fully aware we usually fill in the gaps in memory with imagination when recalling a childhood home, a scene from a hometown, deceased friends or family, a familiar city or even magnificent architectural ruins.

It is difficult to deal with, describe or name this original state before memory. While trying to experience this state of mind directly might be the only way to do so, it is also futile. This state before memories is elusive like something aimlessly floating on a boundless sea or the interior of a black hole. Perhaps approaching this black hole will bring this original state of mind into focus, getting us closer, and will also thereby allow us to recognize that our inherent selves actually arise from darkness.



在記憶之前

Before Memory

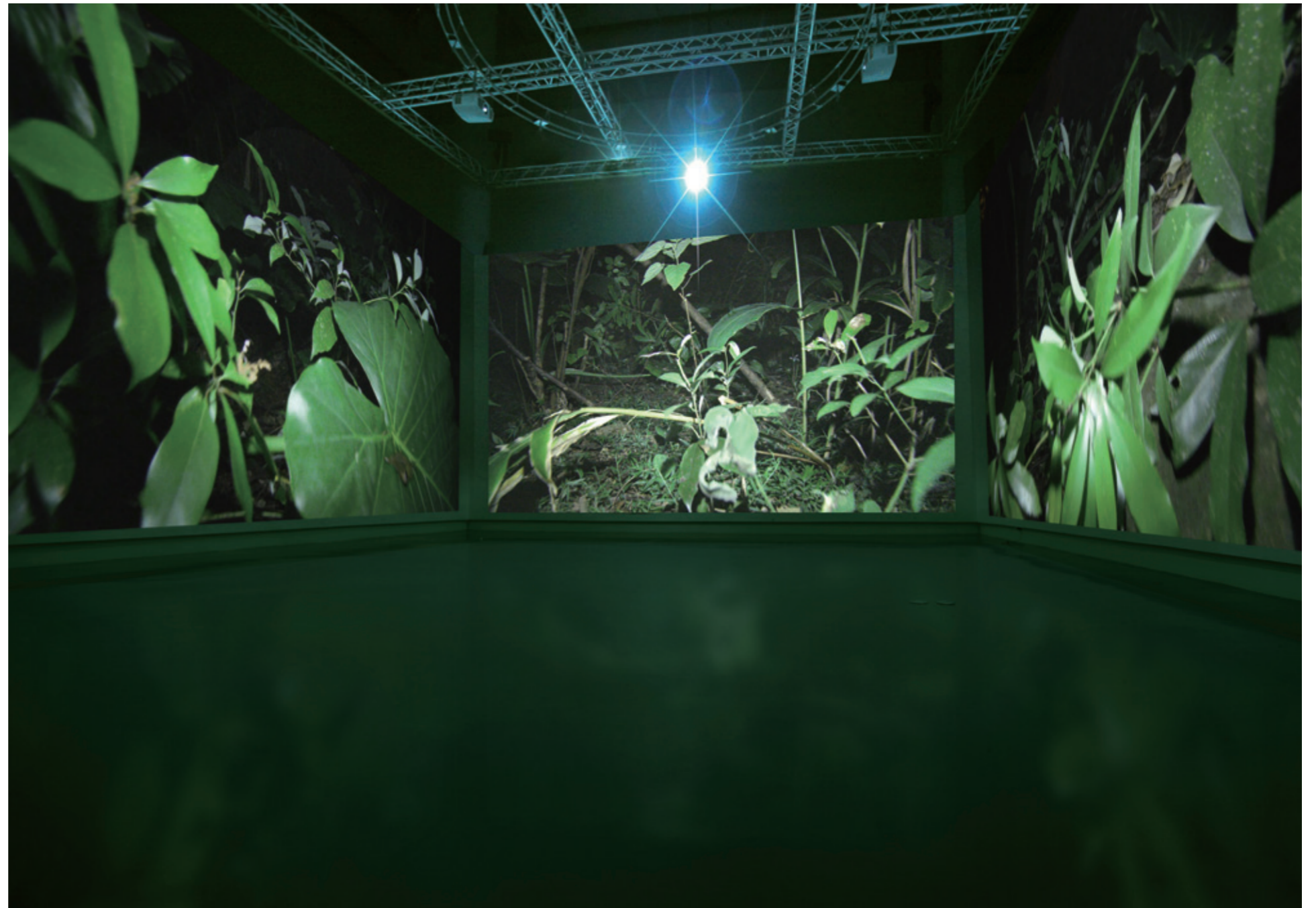
有聲同步四投影裝置

—
four channel video installation with sound

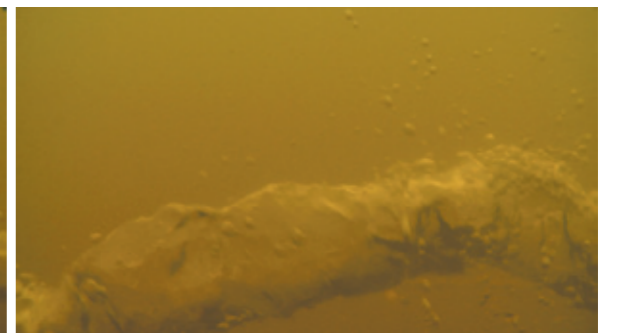
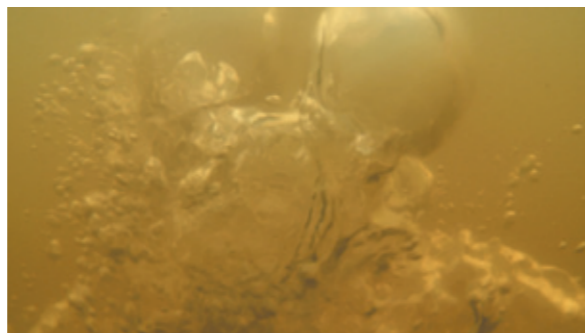
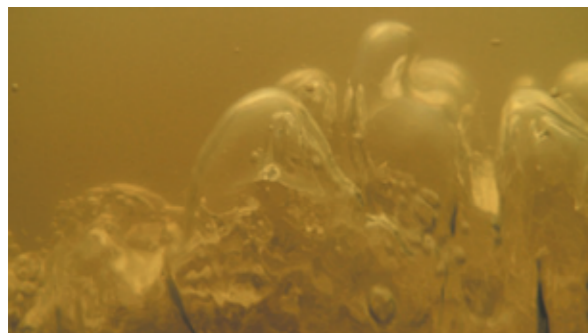
9min

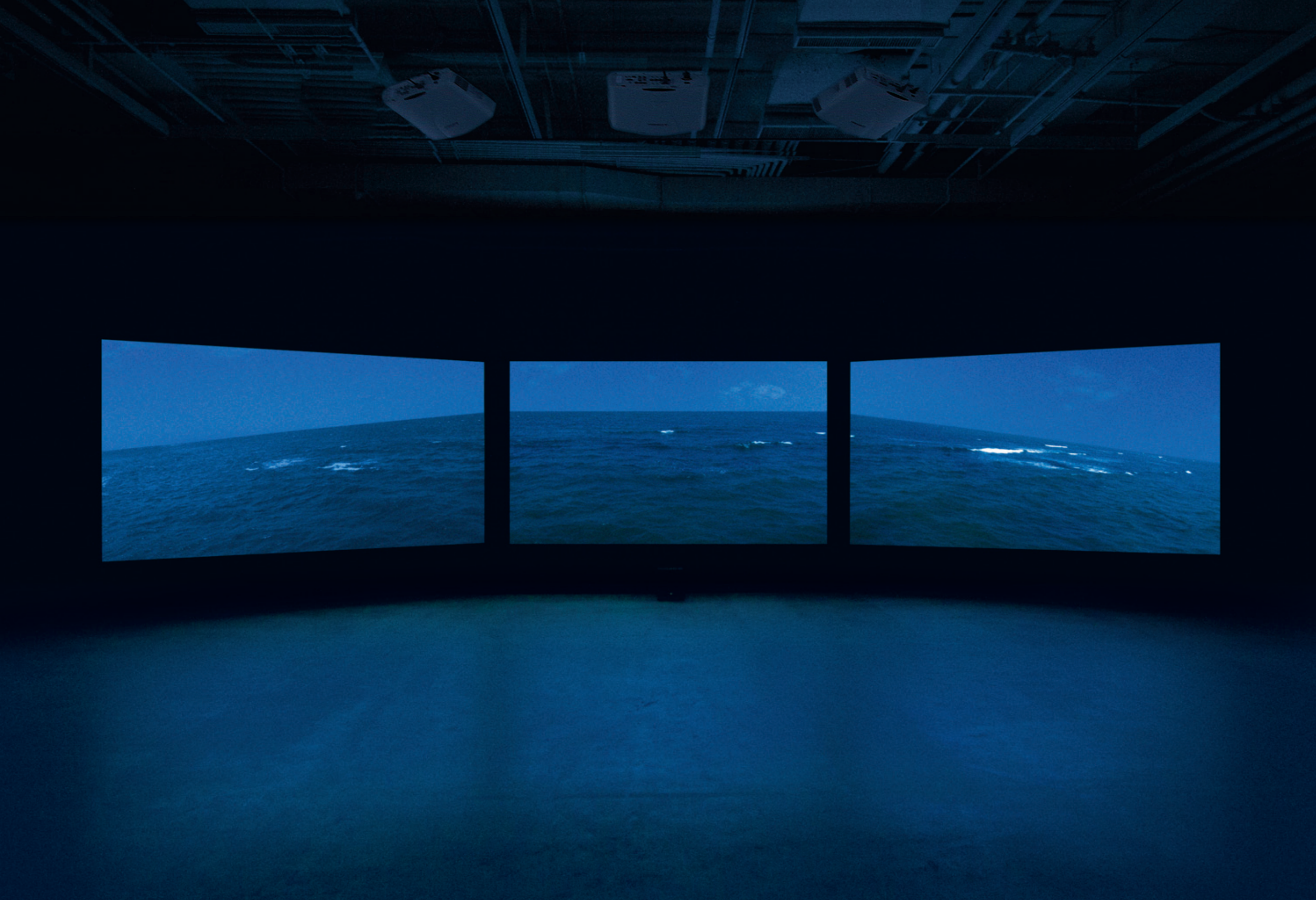
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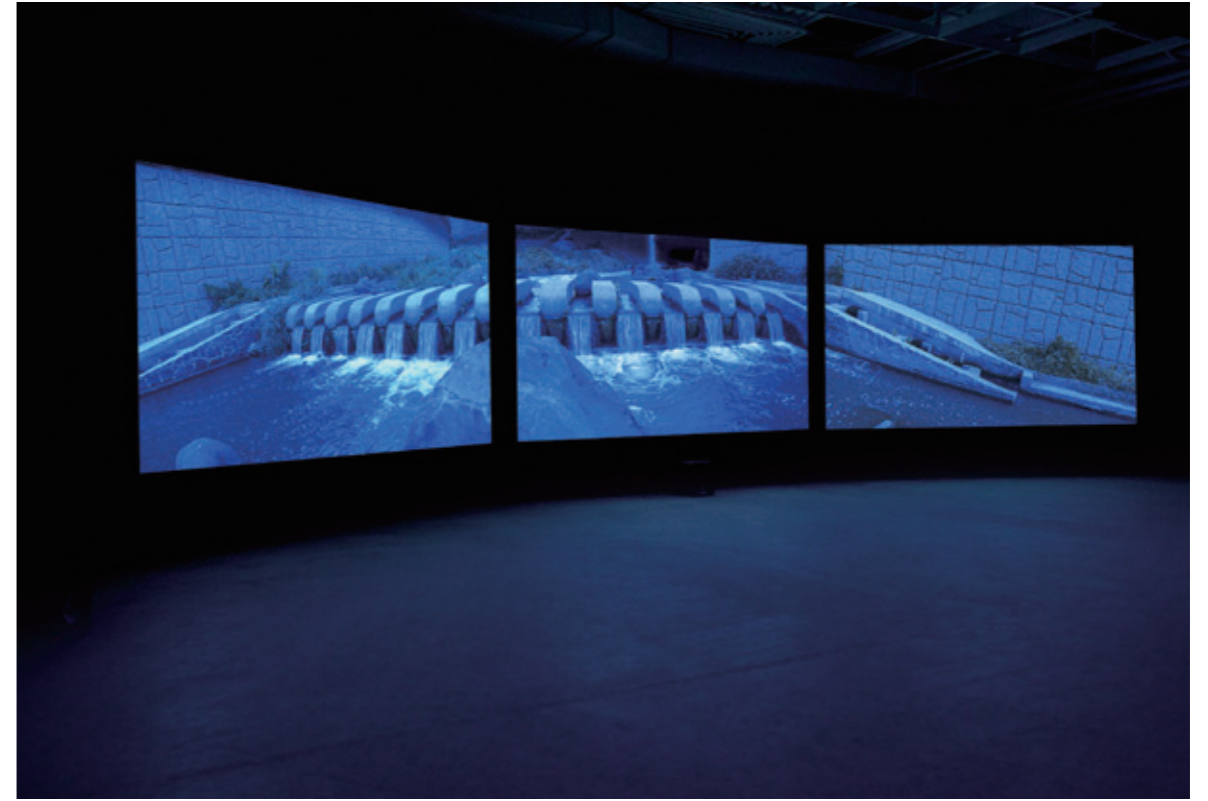
2011











逝去中的風景——經過 II

Disappearing Landscape - Passing II

有聲同步三投影裝置

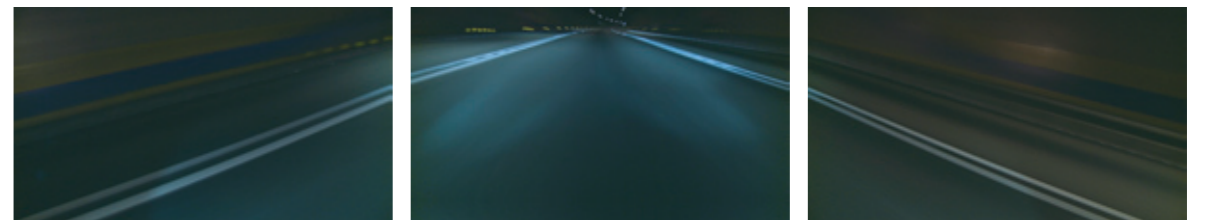
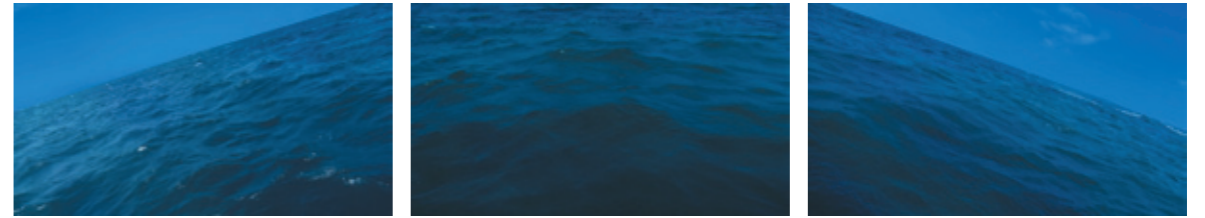
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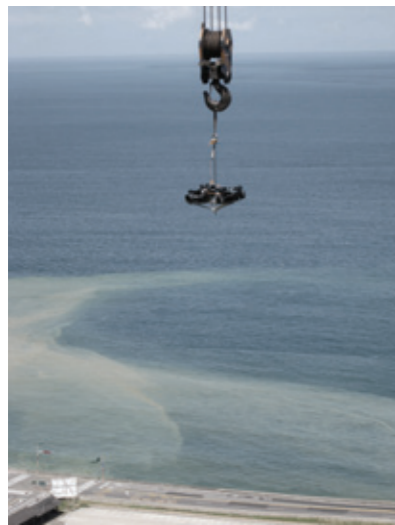
three channel video installation with sound

9min

W1155×D880×H400cm

2011





01	02
03	04
	05
	06

- 01. 煉銅場場景側拍 I / Scene of Copper Field, Side Shot I
- 02. 金瓜石場景側拍 I / Scene of Jinguashi, Side Shot
- 03. 陰陽海側拍 / Ying Yang Sea, Side Shot
- 04. 煉銅場場景側拍 II / Scene of Copper Field, Side Shot II
- 05. 樹林場景側拍 I / Scene of Forest, Side Shot I
- 06. 樹林場景側拍 II / Scene of Forest, Side Shot II

01	02
03	
04	05
	06

- 01. 居家門口場景側拍 / Scene - Entrance of Residence, Side Shot
- 02. 父親家居場景重建側拍 I / Scene of Reconstruction of Father's Residence, Side Shot I
- 03. 海場景側拍 / Scene of Ocean, Side Shot
- 04. 居家附近的涵洞場景側拍 I / Culvert near Residence, Side Shot I
- 05. 居家附近的涵洞場景側拍 II / Culvert near Residence, Side Shot II
- 06. 父親家居場景重建側拍 II / Scene of Reconstruction of Father's Residence, Side Shot II



逝去中的風景——經過 II：場景

Disappearing Landscape - Passing II: Scene

相紙輸出

—

C-print
192×242cm

2011



逝去中的肖像——Mio

Disappearing Portrait - Mio

複合媒體裝置
尺寸依現場而異

—
multimedia installation
dimensions variable

2011



逝去中的肖像——Ming

Disappearing Portrait - Ming

複合媒體裝置
尺寸依現場而異

—
multimedia installation
dimensions variable

2011

在記憶之前：袁廣鳴個展

記憶中的肖像——Mio

A Portrait in the Memory - Mio

相紙輸出

—

C-print

180×120cm

2011



記憶中的肖像——Ming

A Portrait in the Memory - Ming

相紙輸出

—

C-print

180×120cm

2011





新天地
Xin Tian Di (Paradise)

相紙輸出
—
C-print
66.9×300cm
2011



微笑的小木馬
Smiling Rocking Horse

無聲錄像裝置

—

video installation without sound

48sec

52×88×8.8cm

2011





逝去中的風景——經過

Disappearing Landscape - Passing

有聲同步三投影裝置

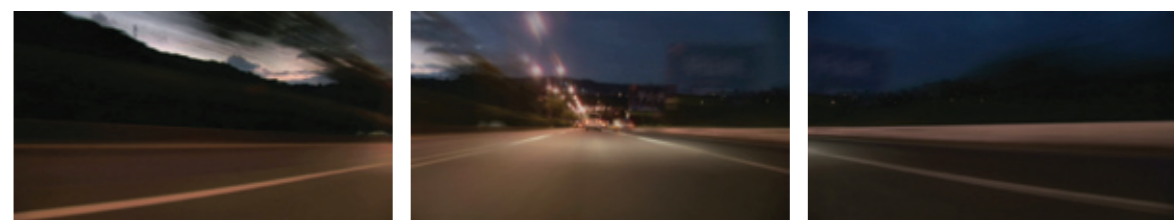
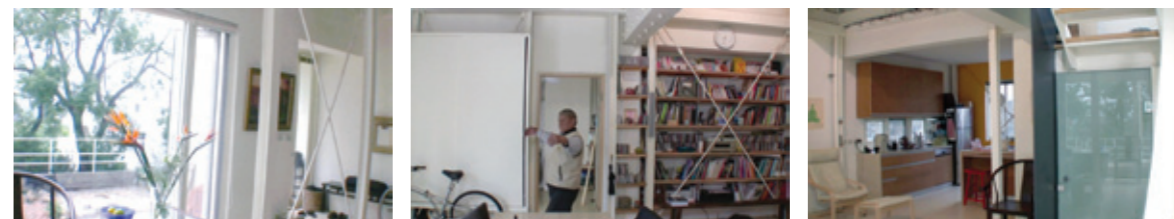
尺寸依現場而異

—

three channel video installation with sound
dimensions variable

9min

2007



01. 影片截圖其中一幕——父親跳舞 Screenshot of Video, Father Dancing

02. 影片截圖其中一幕——隔壁廢墟 Screenshot of Video, Nearby Ruins

03. 影片截圖其中一幕——樹林 Screenshot of Video, Forest

04. 影片截圖其中一幕——道路 Screenshot of Video, Road



逝去中的風景——成為葉子的理由

Disappearing Landscape - Reason to be a Leaf

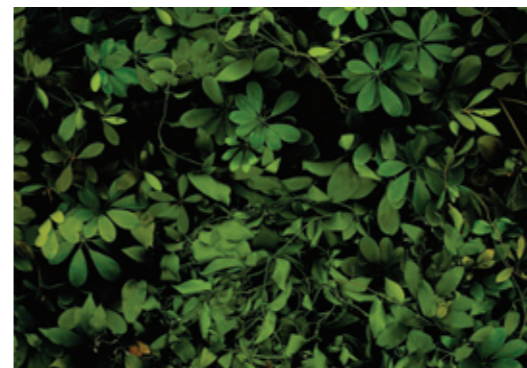
錄像裝置

尺寸依現場而異

—
video installation
dimensions variable

9min

2007



逝去中的風景——十月

Disappearing Landscape - October

數位攝影

—
digital photography
240×360cm; 120×180cm
2007

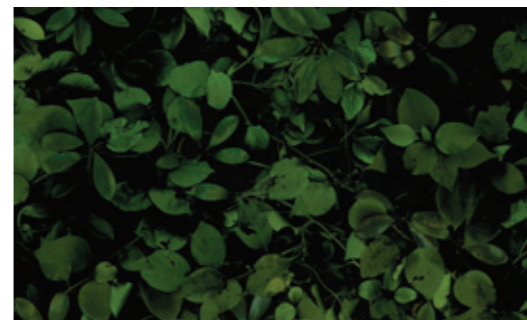


逝去中的風景——十一月

Disappearing Landscape - November

數位攝影

—
digital photography
240×240cm; 120×120cm
2007



逝去中的風景——十二月

Disappearing Landscape - December

數位攝影

—
digital photography
120×240cm
2007



城市失格——利物浦局部

City Disqualified - Segment of Liverpool

電腦數位投影
尺寸依現場而異

—
computerized photography projection
dimensions variable

2004

城市失格——西門白日局部

City Disqualified - Segment of Ximen District in Daytime

電腦數位投影
尺寸依現場而異

—
computerized photography projection
dimensions variable

2001 - 2002



城市失格——西門町夜晚

City Disqualified - Ximen District at Night

數位攝影

—

digital photograph

255×320cm; 120×150cm

2002



城市失格——西門町白日

City Disqualified - Ximen District in the Daytime

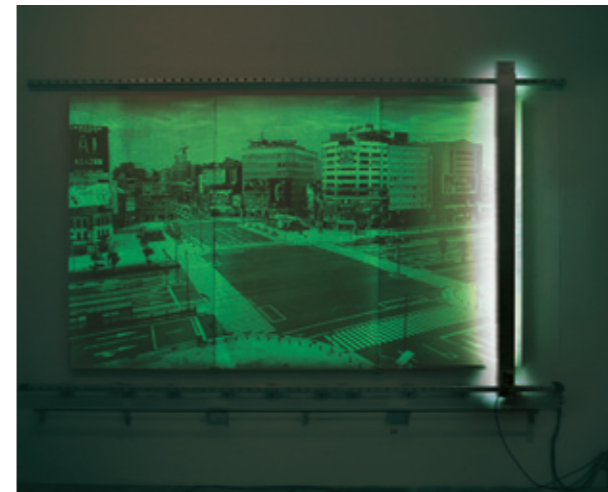
數位攝影

—

digital photograph

255×320cm; 120×150cm

2002



人間失格

Human Disqualified

複合媒材裝置

透明油墨、夜光粉網印、白色壓克力板、

電子式日光燈管、馬達、晶片組控制箱、

尺寸依現場而異

—

multimedia installation

transparent ink, phosphor powder, silk print on acrylic board,

fluorescent tube, motor, chip-programming control box

dimensions variable

2001



城市失格——西門町 2001

City Disqualified - Ximen District 2001

數位攝影

—

digital photograph

120×120cm

2001



城市失格——忠孝東路

City Disqualified - Zhongxiao E. Road

數位攝影

—
digital photograph

120×142cm

2001



漂浮

Floating

有聲單頻道錄像

—
single channel video with sound

4'30"

2000



難眠的理由

The Reason for Insomnia

互動錄像投射裝置
靜電控制系統、DVD 放影機、馬達、投影機、單人床
—
interactive video projection installation
electrostatic control system, LCD projector,
DVD player, motor, single bed
W500×L500×H300cm
1998



嘶吼的理由

Scream, Therefore I Am

錄影投射裝置
月光粉、DVD 放影機、自動控制箱、投影機、低音喇叭、軌道
—
video projection installation
LCD Video projector, phosphor powder, bass speaker,
DVD player, control box
W500×L500×H240cm
1998



跑的理由

The Reason for Running

錄影投射裝置
錄影投射、月光粉布幕、自動控制、電腦
—
video projection installation
CD Projector, screen with phosphor powder,
custom device, computer,
W900×L900×H250cm
1998



飛

Fly

互動電腦裝置
電腦、自製自動控制介面、電腦螢幕
—
interactive installation
computer, custom device, monitor,
W500×L500×H300m
1999



經過

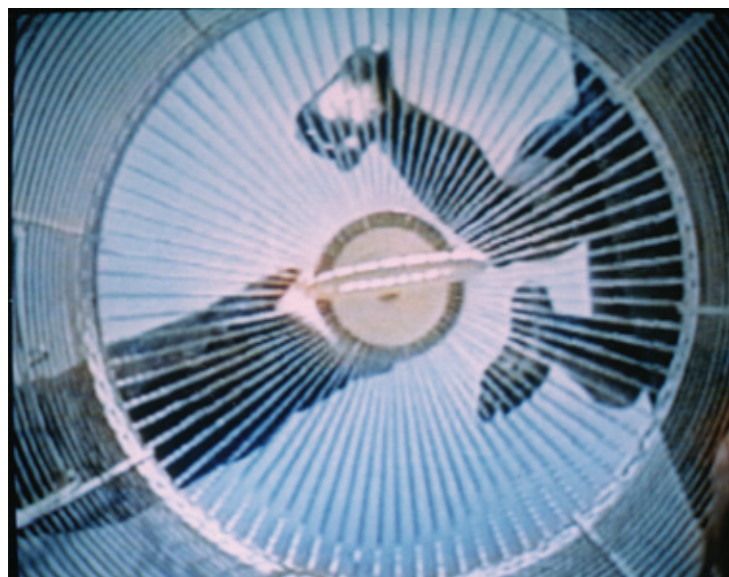
Passing

有聲單頻道錄影

—
single channel video with sound

3min

1996



籠

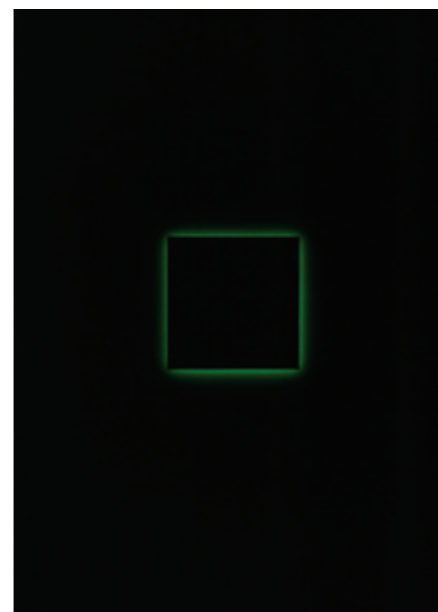
The Cage

有聲單頻道錄影

—
single channel video with sound

5min

1995



呼吸的黑光

The Moving Luminous Square

複合媒體裝置

閃光器、機械裝置、月光粉

—
multimedia installation

phosphor, motor, flash light

W350×L600×H240cm

1995

電風扇

Ventilator

錄影裝置

電視螢幕、電風扇、DVD 放影機

—
video installation

monitor, ventilator, DVD player

W120×L60×H200cm

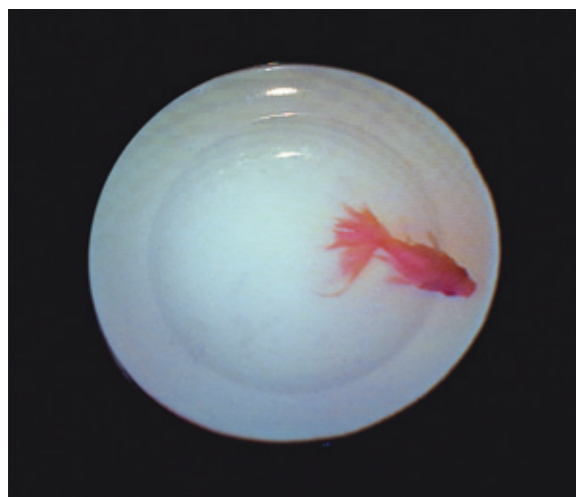
1990



關於米勒的晚禱 #3

About Millet's The Angelus #3

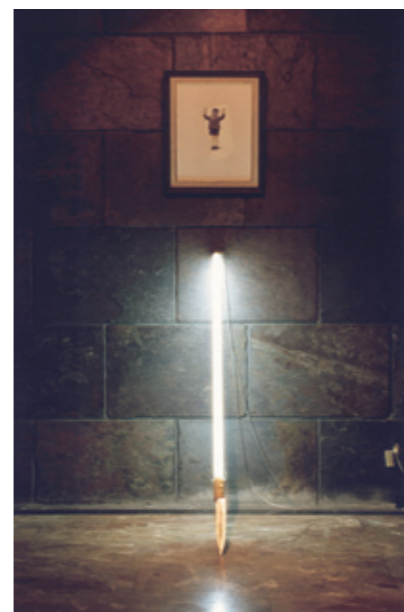
複合媒體
油畫顏料、畫布、照片
—
mixed media
photo, canvas, oil painting
70cm×100cm,
1992



盤中魚

Fish on Dish

錄影投射裝置
單槍液晶投影機、白色大瓷盤、DVD 放影機
—
video projection installation
LCD Video projector, white plate, DVD player
H240×W500×L500×H240cm
1992



歡迎

Welcome

刀、日光燈管、素描
—
sketch, fluorescent lamp, knife
L200×W200×H180cm
1989



離位

Out of Position

錄影裝置
電視螢幕、雕塑、DVD 放影機
—
video installation
monitor, sculpture, DVD player
1987

袁廣鳴

Yuan Goang-Ming



袁廣鳴生於台灣台北（1965-），是早期台灣錄像藝術的先鋒，自1984年開始從事錄像藝術創作，也是目前台灣活躍於國際媒體藝術界中知名的藝術家之一。1997年得到德國卡斯魯造型藝術學院、媒體藝術碩士學位，是台灣少數受過正規完整的媒體藝術訓練的藝術家。目前任教於國立台北藝術大學新媒體藝術學系助理教授。

他的作品以象徵隱喻、結合科技媒材的手法，深刻傳達出人們當下的生存狀態，並且對人的感知及意識有著極具詩意的深入展現。1992年的錄像投影作品《盤中魚》展出後，隨即獲得台灣藝術圈高度肯定，1998年的互動投影裝置《難眠的理由》更使他得到國際觀眾的注意，2002年「人間失格」系列更奠定了在台灣當代媒體藝術中不可動搖的地位，至今，這些作品一直不斷受邀在世界各地展出。

2007年之後袁廣鳴全心致力於錄像藝術新的可能，「逝去中的風景」（2007）開創出以一種介於錄像藝術與電影之間的新型格式的動態影像作品，展現出一種迷人的劇場式日常。2011年推出的個展「在記憶之前」，則集結了常年來對於動態影像深入看法，分別以同步多投影、月光粉殘影的形式呈現「時間與記憶」及「身體與感知」的大型創作。

袁廣鳴受邀大型展覽不勝枚數，橫跨了亞洲、歐美的各大美術館、藝術中心及畫廊，其中包括「第五十屆威尼斯雙年展」台灣館，美國舊金山現代藝術美術館的「01.01:Art in Technological Times」，「日本ICC1997媒體藝術雙年展」，「廣州三年展」，「英國利物浦雙年展」，「紐西蘭奧克蘭三年展」，「新加坡雙年展」，「台北雙年展」，「漢城國際媒體藝術雙年展」等。作品也受國內外美術館及私人收藏家等單位典藏，也曾擔任台北市立美術館典藏委員、台北獎、台北縣美獎、公共藝術、威尼斯雙年展台灣館、及美國亞洲協會美術獎評審等。

Born in Taipei, Taiwan, 1965, Yuan Goang-Ming is a pioneer of video art in Taiwan. Since working with video in 1984, he has received a Master's degree in New Media from the Academy of Design, Karlsruhe (1997). He is now one of the foremost Taiwanese artists active in world of International Media Art, with a background of comprehensive media art training. He currently holds a post as the Assistant Professor at the Department of New Media Art at Taipei National University of Arts.

Combining symbolic metaphors with technological media, his work eloquently expresses the state of contemporary existence and profoundly explores the human mind and consciousness. In 1992, his work *Fish on Dish* was shown to great acclaim in Taiwanese art circles, while *The Reason for Insomnia* (1998) captured the attention of international audiences. *City Disqualified Series*(2002) holds a place in the history of Taiwanese contemporary media art. These works are still being exhibited around the world.

After 2007, Yuan has been exploring new possibilities for video art. *Disappearing Landscape* (2007) opens with a new format of moving images, combining video art and cinema, displaying the fascinating theatrical-everyday. The upcoming exhibition *Before Memory*, which will be on view in 2011, combines many years of his in-depth ideas towards moving images, using simultaneous projections and other methods in exhibiting large works of “time and memory,” “body and perception.”

Yuan has been invited by major art museums, art centers and galleries to participate in various exhibitions across Asia, Europe, and America. Among these include: Representing Taiwan in the 50th Venice Biennale (Taiwan Pavilion), *010101: Art in Technological Times* at the San Francisco Museum of Modern Art, *ICC Biennial* (1997) in Japan, *Guangzhou Triennial* (2005) in China, *Liverpool Biennial* (2004) in United Kingdom, *Auckland Triennial* (2004) in New Zealand, Singapore Biennale (2008), Taipei Biennial (1998, 1996, 1992), and Gwangju Biennale (2002) in South Korea. His work is collected by art museums domestic and abroad, in private collections and various organizations. He has also been on the Collections Committee of Taipei Fine Arts Museum, Taipei Arts Award, Taipei County Arts Award, Public Art, Venice Biennale (Taiwan Pavilion) and the juror of Asia Society Arts Award in the United States.

2007	<p>● <i>Styles of Radical Will - The Multiform Nineties: Taiwan's Contemporary Art</i>, Soka Art Center, Taipei, Taiwan. ● <i>Post Martial Law vs. Post '89 - The Contemporary Art in Taiwan and China</i>, National Taiwan Museum of Fine Arts, Taichung, Taiwan. ● <i>Taiwan: From within the Mist</i> (touring exhibition), Washington Pavilion of Arts & Science, Sioux Falls, SD, USA; Centre A: Vancouver International Centre for Contemporary Asian Art, Vancouver, Canada; Art Christel Dehaan Fine Arts Museum, University of Indianapolis, IN, USA. ● <i>Parody@Beijing</i>, Dimensions Art Center, Taipei, Taiwan; Beijing, China. ● <i>X-Generation - National Taiwan Museum of Digital Art Collection Exhibition</i>, Engien-Les-Bain, France. ● <i>Boom! An Interplay of Fast and Frozen Permutation in New Media-Taiwan-Australia New Media Arts Exhibition</i>, National Taiwan University of the Arts (International Exhibition Hall), Taipei; Taipei National University of the Arts (Kuandu Museum of Fine Arts), Taiwan.</p>	1999	<p>● <i>Time Migration: Techno-Art for the New Millennium</i>, Taipei Gallery, New York, USA. ● <i>Visions of Pluralism: Contemporary Art in Taiwan, 1988-1999</i>, China Art Museum, Beijing, China. ● <i>Fast Forward: New Chinese Video Art</i>, Contemporary Art Center, Macau, China; Prague, Czech Republic. ● <i>Media Muscle Cramp</i>, Hanart Gallery, Taipei, Taiwan. ● <i>Art in March: Legend 99</i>, Nantou, Taiwan. ● <i>Technology & Humanities: A Dialogue for 1999</i>, Taipei, Taiwan. ● <i>Magnetic Writing/ Marching Ideas, Works on Paper</i>, IT Park Gallery, Taipei, Taiwan.</p>	
2006	<p>● <i>Beyond Experience New China</i>, Arario, Beijing, China. ● <i>Taipei/ Taipei: Views and Points</i>, Taipei Fine Arts Museum, Taiwan. ● <i>Bitmap</i>, Loop Gallery, Seoul, Korea. ● <i>A Glimpse Contemporary Art in Taiwan</i>, Museum of Contemporary Art, Taipei, Taiwan. ● <i>Macro Vision, Micro Analysis, Multiple Reflections - Contemporary Art in Taiwan since 1987</i>, National Taiwan Museum of Fine Arts, Taichung, Taiwan.</p>	1998	<p>● <i>The 25th Annual Taipei Art Competition</i>, Taipei Fine Arts Museum, Taipei, Taiwan. ● <i>1998 Taipei Biennial: Site of Desire</i>, Taipei Fine Arts Museum, Taipei, Taiwan. ● <i>Clouds and soil conversation</i>, Eslite Vision Art Space, Taipei, Taiwan.</p>	
2005	<p>● <i>The Second Guangzhou Triennial, Beyond: an extraordinary space of experimentation for modernization</i>, Guangdong Museum of Art, China. ● <i>Dreams and Being, Multiple Realities in Contemporary Taiwan Photography and Painting</i> (touring exhibition), City Hall Art Gallery, Ottawa City Hall, Canada. ● <i>Contemporary Art from Taiwan at the Venice Biennale, 1995-2003</i>, Taipei Fine Arts Museum, Taiwan. ● <i>A Strange Heaven - Contemporary Chinese Photography</i>, Helsinki City Art Museum, Finland.</p>	1997	<p>● <i>ICC Biennial '97: Communication/ Discommunication</i>, NTT InterCommunication (ICC), Tokyo, Japan. ● <i>IT Park Group Exhibition</i>, Taipei Fine Arts Museum, Taipei, Taiwan.</p>	
2004	<p>● <i>Ruins and Civilization</i>, Eslite Vision, Taipei, Taiwan. ● <i>The Whimsical and the Fantastic: An On-line Exhibition of Taiwan's Media Artists</i>, Taipei, Taiwan. ● <i>2004 Liverpool Biennial</i>, Liverpool, UK. ● <i>Contemporary Taiwanese Art in the Era of Contention</i>, Herbert F. Johnson Museum of Art, Cornell University, NY, USA. ● <i>The 2nd Auckland Triennial: PUBLIC/ PRIVATE</i>, Auckland Art Gallery Toi O Tāmaki, New Zealand. ● <i>Simulation: The Poetics of Imaging in the Technology Age</i>, Aspire Park of the Acer Computer Groups, Taoyuan, Taiwan. ● <i>Pingyao International Photography Festival</i>, Pingyao, Shanxi, China. ● <i>New-Contemporary Photo of China</i>, Navarra Gallery, Paris, France. ● <i>Dreams and Being, Multiple Realities in Contemporary Taiwan Photography and Painting</i> (touring exhibition), Paris, France. ● <i>The Story of Time: Selections from TFAM Collection</i>, Taipei Fine Arts Museum, Taiwan. ● <i>Scene In Taiwan</i>, Hannart Gallery, Hong Kong, China. ● <i>Taipei MOMA Online</i>, MOMA, Taipei, Taiwan. ● <i>The 3rd Artist Fair</i>, HuaShan Cultural and Creative Industry Center, Taipei, Taiwan. ● <i>2004 Technology Art</i>, Taoyuan, Taiwan.</p>	1996	<p>● <i>1996 Taipei Biennial: The Quest for Identity</i>, Taipei Fine Arts Museum, Taipei, Taiwan.</p>	
2003	<p>● <i>Limbo Zone, The 50th International Art Exhibition of the Venice Biennale</i>, Italy. ● <i>A Strange Heaven - Contemporary Chinese Photography</i>, National Gallery of Prague, Czech Republic. ● <i>Taiwan art/ film/ video festival</i>, Lothringer13/Laden, München, Germany. ● <i>New Photography</i>, Hannart Gallery, Hong Kong, China. ● <i>Assorted Asian Tigers</i>, Proud Gallery, London, UK. ● <i>RANDOM-IZE Taipei</i>, Eslite Gallery, Taipei, Taiwan. ● <i>25hrs Barcelona, International video art show</i>, Barcelona, Spain. ● <i>Streams of Encounter-electronic media based artworks</i>, Taipei Fine Arts Museum, Taipei, Taiwan. ● <i>Cyber Asia - Media Art in the Near Future</i>, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan. ● <i>Invisible City</i>, Vancouver International Centre for Contemporary Asian Art (Center A), Vancouver, Canada. ● <i>Tirol Transfer</i>, Gallery Krinzinger, Vienna, Austria. ● <i>Simulation - The Poetics of Imaging in the Technology Age</i>, Hong-Gah Museum, Taiwan. ● <i>Taishin Arts Award</i>, Eslite Gallery, Taipei, Taiwan. ● <i>Discourses on Love: 64 Conversations in SARS' Era</i>, IT Park Gallery, Taipei, Taiwan.</p>	1995	<p>● <i>Kwangju Biennial 1995 - InfoART</i>, Gwangju, Korea.</p>	
2002	<p>● <i>Taipei Biennial 2002: Great Theatre of the World</i>, Taipei Fine Arts Museum, Taiwan. ● <i>Translated Acts</i>, Museo de Arte Carrillo Gil, Mexico. ● <i>Luna's Flow: The 2nd Seoul international media art biennale</i>, Seoul Museum of Art, Seoul, Korea. ● <i>Culture Meets Culture: Busan Biennale 2002</i>, Busan Metropolitan Art Museum, Busan, Korea. ● <i>Pause: Gwangju Biennale 2002</i>, Gwangju, Korea. ● <i>Oeuvre of Contemporary Art in Taiwan, Part II: Love in Secret</i>, Hong-Gah Museum, Taipei, Taiwan. ● <i>Floating</i>, Paint House, Tainan, Taiwan. ● <i>A Vital Illusion-Revolution is when too much is not enough</i>, IT Park Gallery, Taipei, Taiwan. ● <i>Magnetic Writing II - Swirling in Light and Shadow Gazing and Being Gazed Upon</i>, IT Park Gallery, Taipei, Taiwan.</p>	1994	<p>● <i>The 3rd Fukui International Youth Media Art Festival</i>, Fukui, Japan. ● <i>Technology & Art</i>, National Institute of the Arts, Taipei, Taiwan. ● <i>The Indescribable Unknown/ The IT Park Fund Raising Exhibition</i>, Taipei, Taiwan.</p>	
2001	<p>● <i>01.01.01: Art in Technological Times</i>, San Francisco Museum of Modern Art, San Francisco, USA. ● <i>Translated Acts</i>, Haus der Kulturen der Welt, Berlin, Germany; Queens Museum of Art, New York, USA. ● <i>Digital Orgy, The Third Bangkok Experimental Film Festival</i>, Singapore; Bangkok, Thailand; Chiangmai, Thailand; Hong Kong, China; Stockholm, Sweden.</p>	1993	<p>● <i>The Subtropical Plant</i>, Eslite Gallery, Taipei; Gallery Pierre, Taichung, Taiwan. ● <i>New Art - New Tribes: Taiwan Art in the Nineties</i>, Hanart Gallery, Taipei; Gallery Pierre, Taichung, Taiwan. ● <i>Stopping the World/ An Exhibition about Imagery</i>, IT Park Gallery, Taipei, Taiwan.</p>	
2000	<p>● <i>PH.: Era of Acidity</i>, IT Park, Taipei, Taiwan. ● <i>Art Future 2000</i>, Acer Digital Arts Center, Taipei, Taiwan. ● <i>Sovereignty & Beyond-Video From Chinese Artist International Fest</i>, Museum of Most, Hong Kong, China. ● <i>A Sparkling City, 2000 Taipei County Art and Technology exhibition</i>, Dimension Endowment of Art, Taipei, Taiwan. ● <i>If I had a Dream...</i>, Kuenstlerhaus Bethanien, Berlin, Germany. ● <i>Fear of Water</i>, Taipei Fine Arts Museum, Taipei, Taiwan. ● <i>Close-Up: Contemporary Art from Taiwan</i>, Emily Carr Institute of Art, Vancouver; Art Gallery of Greater Victoria, Victoria, Canada. ● <i>The New Identity Part 4: Digital Edge</i>, Mitsubishi-Jisho Artium, Fukuoka, Japan. ● <i>Technartology</i>, Stephen Gang Gallery, New York, USA. ● <i>Continental Shift/ Voyage Between Cultures</i>, Liege Museum of modern Art, Liege, Holland.</p>	1992	<p>● <i>International Youth Art Exhibition</i>, Grand Palace, Paris, France. ● <i>IT Kitsch/ Love Gift</i>, IT Park Gallery, Taipei, Taiwan.</p>	
		1990	<p>● <i>Repaint the Landscape</i>, Hanart Gallery, Taipei, Taiwan.</p>	
		1989	<p>● <i>The Three Artists</i>, Crown Culture Corporation, Taipei, Taiwan.</p>	
		2001	<p>● National Culture and Arts Foundation, Exhibition Funding.</p>	Awards & Honors
		2000	<p>● Jury Prize, The 1th Art Future 2000, Taipei, Taiwan.</p>	
		1998	<p>● National Culture and Arts Foundation, Exhibition Funding. ● National Culture and Arts Foundation, Creation Funding.</p>	
		1997	<p>● Grand Prize, The 25th Taipei Annual Arts Competition, Taiwan.</p>	
		1993	<p>● Grand Prize, The 5th Art Exhibition of Taipei County, Taiwan. ● DAAD Germany Exchange Scholarship.</p>	
		1989	<p>● Golden Grain Prize, 13th Excellent Experimental Videotape, Taipei, Taiwan. ● Golden Griddle Prize, 2nd Excellent Culture Videotape, Taipei, Taiwan.</p>	
		1988	<p>● Silver Medal, 13th Hsiung Shih New Promising Artists, Taipei, Taiwan.</p>	
		2006	<p>● <i>Boom! An Interplay of Fast and Frozen Permutation in New Media</i>, Taipei, Taiwan.</p>	Exhibition Curating
		2005	<p>● <i>SlowTech</i>, MOCA, Taipei, Taiwan.</p>	
		2004	<p>● <i>C04 Taiwan Avant-Garde Documenta II - Media Cramp</i>, Main Trend Gallery, Taipei, Taiwan.</p>	
		2005	<p>● Dihua Sewage Treatment Plant - <i>An Association: Swimming Pool</i>.</p>	Public art
		2004	<p>● Nankang Software Park - <i>Shifting of Time</i>.</p>	
		2000	<p>● MRT Kunyang Station - <i>Around</i>. ● Taiwan Power Research Institute - <i>Ideas</i>.</p>	
		1999	<p>● Wanhua Underground Station - <i>Tracks of Light and Shadow</i>, Digital Gallery.</p>	

在記憶之前

Before Memory

A Solo Exhibition by
Yuan Goang-Ming

袁廣鳴 個展

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