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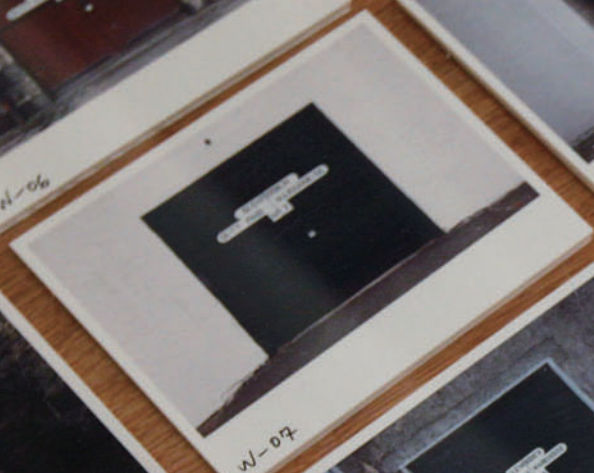
王俊傑作品 若絲計畫：真實的流動 Project Rrose: Real Flux A Work by Jun-Jieh Wang





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W-12



W-13



W-20



W-14



W-15



W-13



W-12

I.

The Warehouse 倉庫



warehouse 01



warehouse 02



warehouse 03



warehouse 04



warehouse 05



warehouse 06



warehouse 07



warehouse 08



warehouse 09



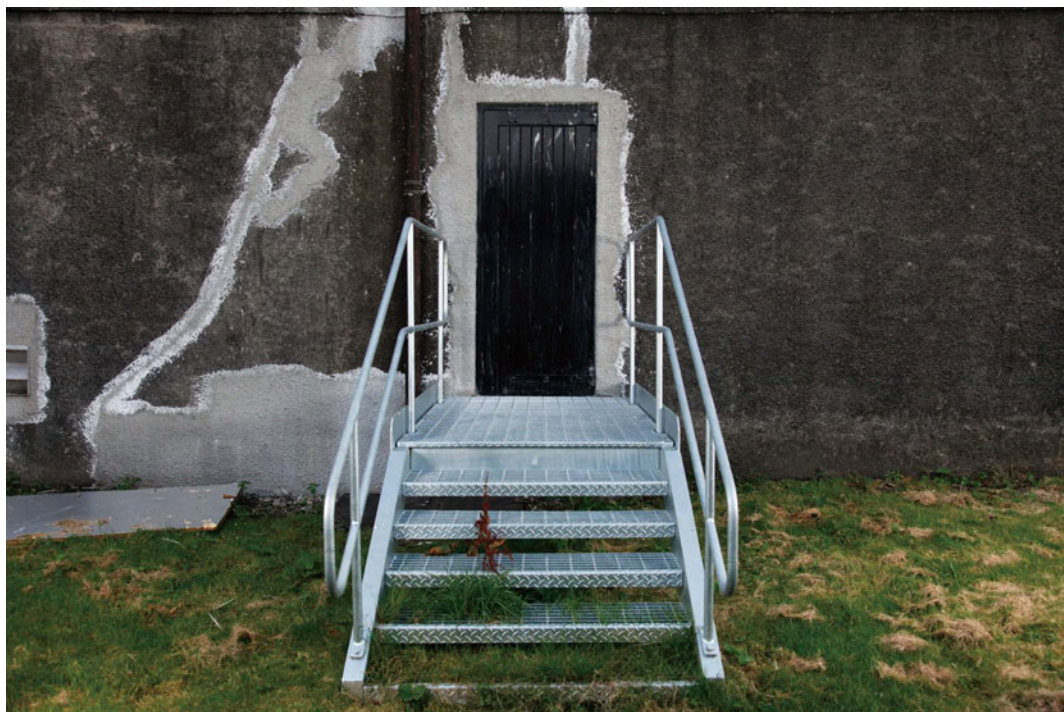
warehouse 10



warehouse II



warehouse 12



warehouse 13



warehouse 14



warehouse 15



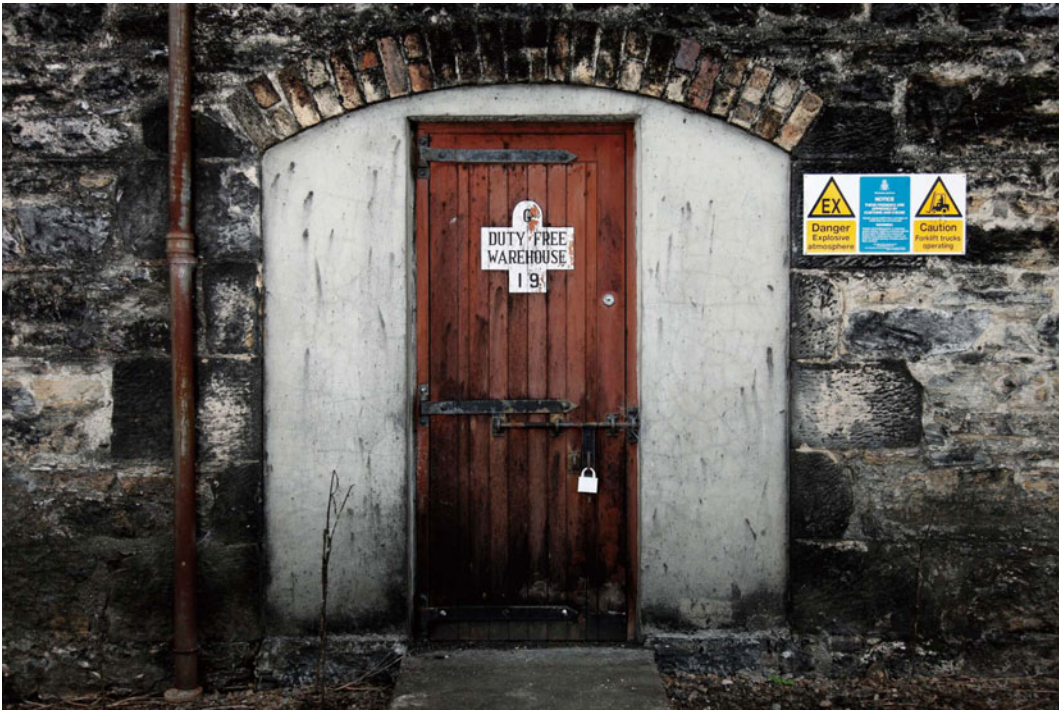
warehouse 16



warehouse 17



warehouse 18



warehouse 19



warehouse 20



warehouse 21



warehouse 22



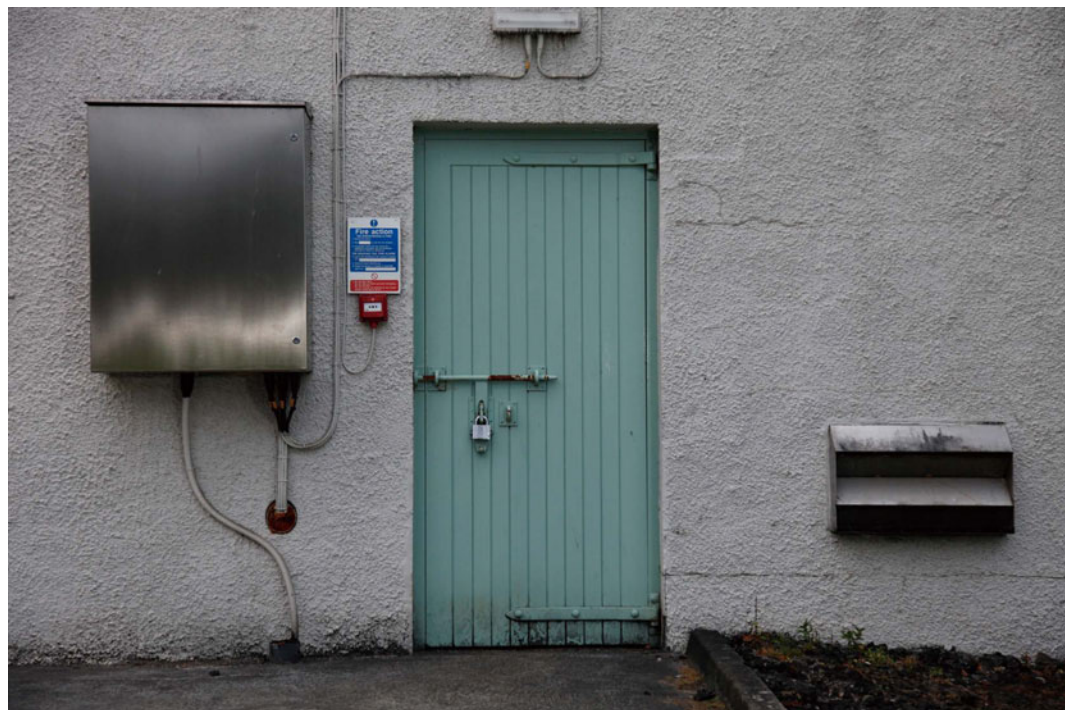
warehouse 23



warehouse 24



warehouse 25



warehouse 26



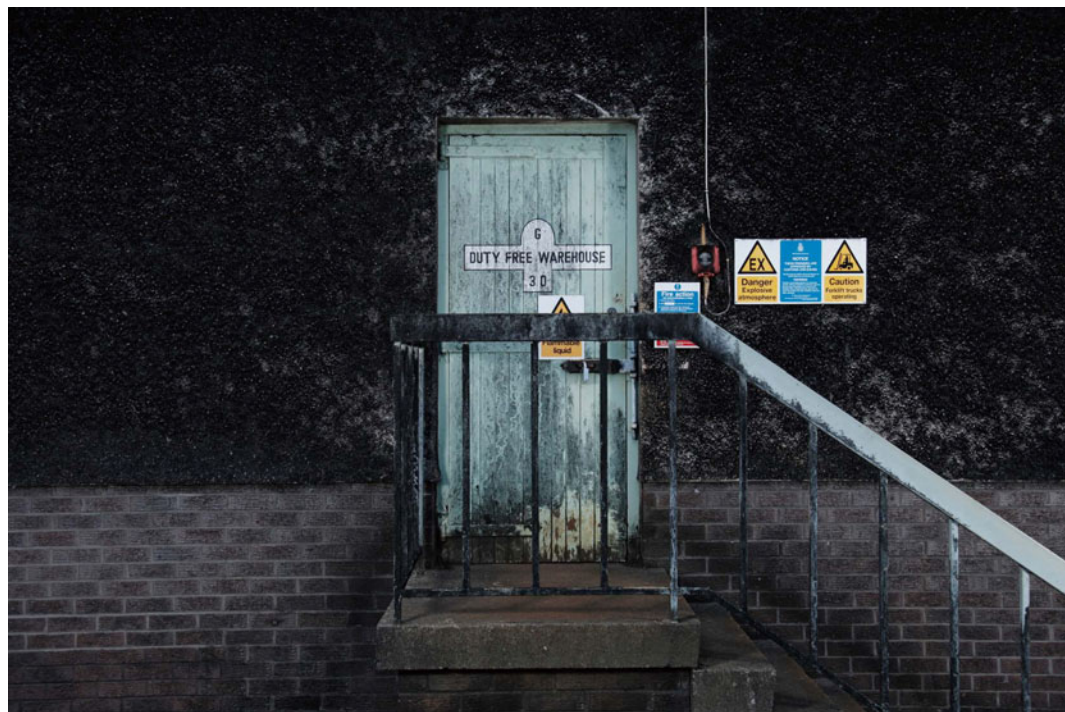
warehouse 27



warehouse 28



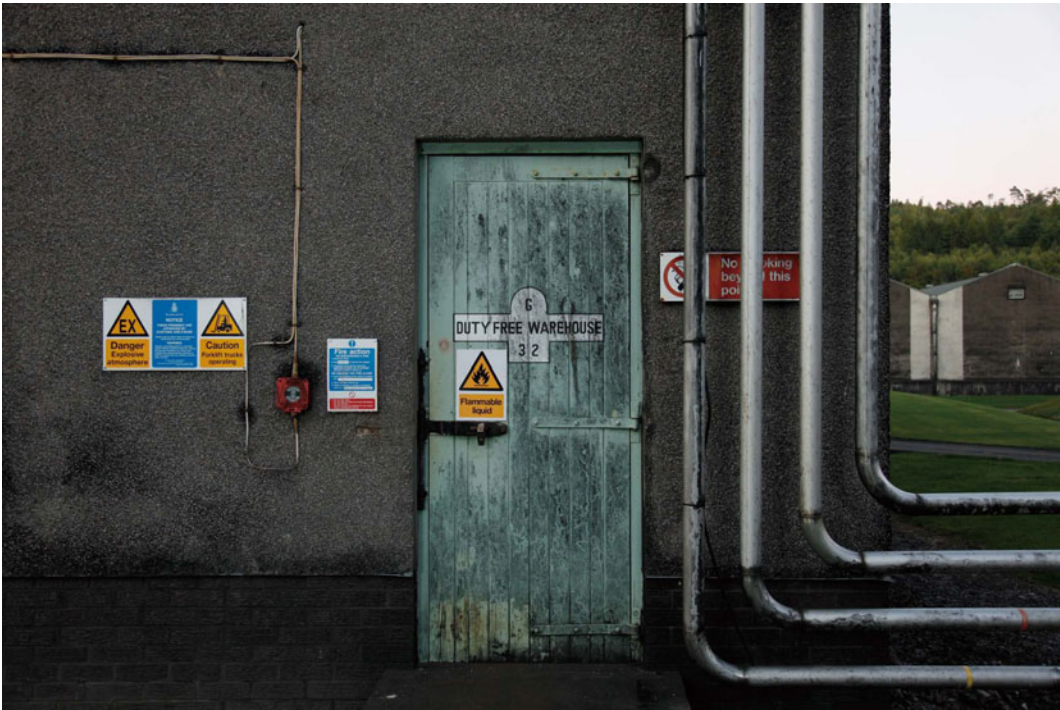
warehouse 29



warehouse 30



warehouse 31



warehouse 32



warehouse 33



warehouse 34



warehouse 35



warehouse 36



warehouse 37



warehouse 38



warehouse 39



warehouse 40



warehouse 41



warehouse 43



warehouse 44



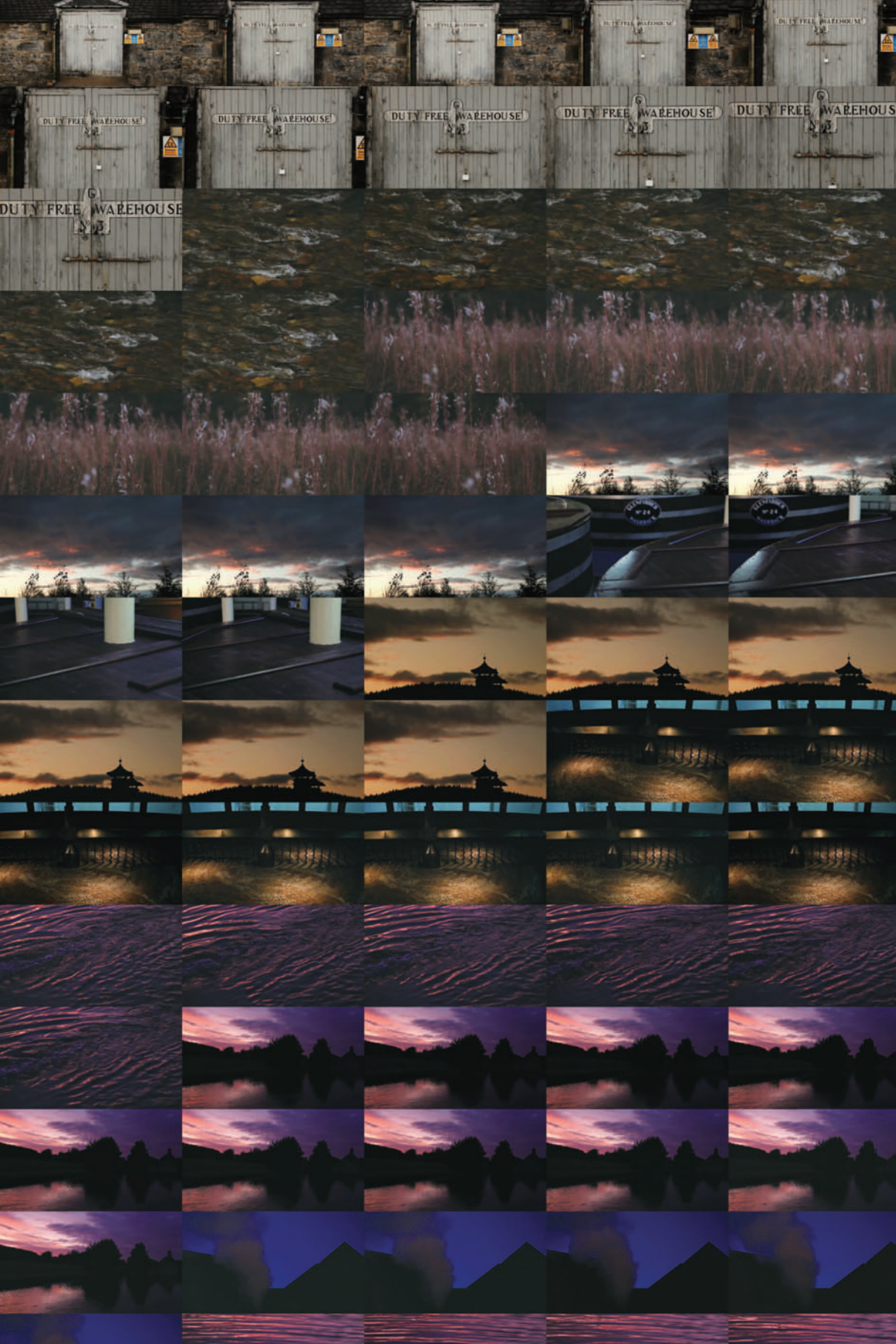
warehouse 45



warehouse 46

2.

Real Flux 真實的流動







3.

Love and Death 愛與死





True Life, Love and Death

by Jun-Jieh Wang

"My art would be that of living: each second, each breath is a work which is inscribed nowhere, which is neither visual nor cerebral. It's a sort of constant euphoria."

--Marcel Duchamp ¹

Marcel Duchamp (1887-1968) had used the female name Rose Sélavy as an alias while made a try of travestism since the 1920. Duchamp's disregard of traditional dogma and principle fully shows his intention of changing his identity. Not only his idea of 'readymade' has brought enormous influence to the contemporary art, most important of all, he also had made the art transcend the limit of culture over the long past, expressed the free attitude and questioned what else art could be talk about besides the retinal. What he had broken, at the same time the art had departed from the art, were those people who were still affected with visual beauty. As we are now in the cyberspace era, how to look on the fact that art can be the reflection of modernity. It not only responses the anti-art idea before the twenty-first century, but also can be make the thinking about the essence of art after Duchamp.

Project Rose series is a salute to Marcel Duchamp. What else are left after the vision, forms and skills have been removed from art? Duchamp questioned that most of artwork has been controlled by visual languages, *"Everything was becoming conceptual, that is, it depended on things other than the retina."*² What Duchamp mean was, apart from thinking, to return an artist back to the identity as a human, everything is performed in life. It's the return to oneself, it's a development and to contemporary art, it's also an innovative language. Under this way of thinking, *Project Rose* tries to divert the ideas from Duchamp, and at the same time discuss the essence of art's existence, and also response the unreal living environment of the complicated modern society.

Project Rose is based on the last large-sized installation work *Étant donnés: 1° la chute d'eau / 2° le gaz d'éclairage* (Given: 1. The Waterfall, 2. The Illuminating Gas, 1946-66) that Duchamp secretly spent 20 years on. Beyond this unexplained work, through the tiny hole of a wooden door in Catalunya, Spain, we get a glimpse of the scene, which is beyond our imagination. The obscurity of it is just like how Duchamp shocked contemporary art. Spliced Swiss scene and nude woman whose life is uncertain, show the audience scenes of space, nature, desire, eroticism, fear, and fantasy. Just as the title of the work, 'being given' is a symbol of 'gift', it has the relation between giver and receiver, and all of us are having our free imagination in this multi-dimensional virtual space.

Invited by Glennfiddich Distillery for the Artist in Resident Plan in 2009, subtitled *Real Flux* is *Project Rose*'s first creation program. Associating with Duchamp's work in thinking, it represents the basic desire of people's inner world with the image based on Scottish scenery and the well-known whisky distillery. It could be a peep-through and also a fluid release. Just like the major elements 'eroticism' of Duchamp's creation throughout his life, it leads viewers into different imaginary space to figure out who they are and the relation between the environment and themselves. "Everything can be based on an erotic climate without too much trouble. I believe in eroticism a lot, because it's truly a rather widespread thing throughout the world, a thing that everyone understands."³ *Real Flux* is composed of three parts: stock house gate of 45 Glennfiddich Distilleries, a four-minutes-and-14-seconds video, and two photos on a wall. Through the gate imagination is opened. Fluid whisky and spring water, association of Scottish Highlands and sexual desire, all represent the combination of people's physical labor and desire in daily lives. Everything here seems plain and precious. As for art that was sentenced to death by Duchamp, what else it has left is nothing but true life, love and death.

1. Pierre Cabanne, translated by Ron Padgett, *Dialogues with Marcel Duchamp*, Da Capo Press, London, 1979, p.72

2. Ibid., p.39

3. Ibid., p.88

真實的生活、愛與死

/ 王俊傑

「我的藝術就是活著：每一秒，每一次的呼吸就是一個作品，那是不留痕跡的，不可見也不可想。一種極度愉悅的感覺。」

—馬塞爾·杜象¹

若絲·瑟拉薇（Rose Sélavy）是馬塞爾·杜象（Marcel Duchamp, 1887-1968）始於 1920 年代之變裝嘗試的女性化名。杜象對自我身份改變的意圖，充分顯現在他不羈於傳統教條與主義的規範，他對於當代藝術所產生的巨大影響，除了「現成物」（readymade）觀念之外，最重要的是，超越長久以來藝術之於文明的局限，表現了完全自由的態度境界，質問藝術除了視網膜性（retinal）之外還有什麼可被談論的？他所敲碎的是，藝術在已脫離藝術的同時，仍還在扭捏於視覺美的人們。而處於傳控（cyberspace）時代的我們，應如何再次面對藝術作為反應當代性的一種觀念狀態？它回應的不只是二十一世紀之前的反藝術觀，更是做為對杜象之後的藝術本質思考。

《若絲計畫》（Project Rrose）是向杜象致敬的系列之作。藝術在去除了視覺、形式與技巧之後，它還剩下什麼？杜象質疑大部份的藝術創作已被視覺語言所操控，「每一件會成為觀念的事物，都取決於事物本身，而非視網膜」²。杜象所說的，除了思想之外，便是還原藝術家作為一個「人」的身份，表現在生活層面上的一切，它既是重返自我的日常狀態，也是一種開發，相對於當代藝術來說，亦就是一種革新語言。在這樣的思考之下，《若絲計畫》試圖在挪用杜象思想概念的同時，一方面再議藝術存在的本質，亦回應當代複雜化社會下人們生存環境的虛幻性。

《若絲計畫》以杜象祕密創作了二十年的最後大型裝置作品《給予：1. 瀑布，2. 照明的煤氣》（Étant donnés: 1° la chute d'eau / 2° le gaz d'éclairage, 1946-66）為藍本，在這件未曾留下任何說明之作品的背後，透過來自西班牙卡塔隆亞（Catalunya）農村木門上的小洞，我們窺見超乎現實想像的場面，它的隱晦正如杜象一生帶給當代藝術的衝擊與多義。拼接的瑞士風光與無法辨認生死的裸女，正向觀者展示著空間、自然、慾望、情色、恐懼與想像的奇景。正如作品題目所標示，「被給與」（being given）是作為一種「禮物」的象徵，它有著餽贈者與接受者的參與關係，而我們都在這個多維度的虛擬空間中，無償又自由的想像著。

2009 年為格蘭菲迪酒廠（Glennfiddich Distillery）的駐村邀請所提的計畫，以副題《真實的流動》（Real Flux）作為《若絲計畫》的第一個創作方案。它由杜象作品的聯想，以蘇格蘭自然景色與著名威思忌酒廠的意象，表現人們內在底層的基本慾望，既是一種穿透的窺視，又是如液體般流動的解放，就如杜象終其一生的重要創作元素—情色一般，它帶著觀者進入不同想像的空間，瞭解自我身份，也確認與周遭的關係。「任何東西都可以置於情色氛圍中而不會有太多麻煩，我很相信情色，因為，它是一種真正具有世界性的東西，每個人都能理解」³ 杜象如此詮釋他作品中的情色議題。《真實的流動》以三部份作品構成：四十五座格蘭菲迪酒廠的倉庫大門照片，一段四分十四秒的錄像，還有兩張牆上靜照。穿過帶有歷史性意義的酒廠倉庫大門，敞開的是想像，無論是流動的威思忌酒與泉水，蘇格蘭高地景色與肉體慾望的聯想，它們都指向人們日常生活的勞動與欲求的混合。一切都顯得很平實，亦很珍貴。至於已被杜象宣判死刑的藝術，最後還留存了些什麼？它不過就是：真實的生活、愛與死。

1. Pierre Cabanne, translated by Ron Padgett, Dialogues with Marcel Duchamp, Da Capo Press, London, 1979, p.72

2. Ibid., p.39

3. Ibid., p.88

Jun-Jieh Wang

Born in 1963 in Taipei, Taiwan. Jun-Jieh Wang graduated from the HdK Art Academy in Berlin, completing a master class, the highest qualification to be obtained. A pioneer of video art in Taiwan, he is one of the country's few noted media artists as well as an independent curator. He received the Hsiung-Shih New Artists Award in 1984, the Berlin Television Tower Award in 1996 and Taishin Arts Award in 2009. He is currently assistant professor at the Graduate School of Art and Technology at Taipei National University of the Arts and Director of Center for Art and Technology.

Wang participated in various major international exhibitions, including the Gwangju Biennale, Venice Biennale, Johannesburg Biennale, Asian Art Triennale, Asia Pacific Triennial, Taipei Biennial as well as "Cities on the Move" at the Vienna Secession. He was selected by the Japanese art magazine "Bijutsu Techo" as one of the "100 notable artists in 2000". In 2002, Wang was the subject of Japan's NHK documentary "Asian Who's Who", which was aired on NHK's global channel.

Wang's work as curator includes: "Grand Illusion" (National Concert Hall), "2006 Taipei Biennial: Dirty Yoga" (Taipei Fine Arts Museum), "B!AS: International Sound Art Exhibition" (Taipei Fine Arts Museum), "Navigator: Digital Art in the Making" (National Taiwan Museum of Fine Arts) and "Faces of the Time" (National Palace Museum).

In 2006, in collaboration with the National Symphony Orchestra, R.O.C., he served as Staging Visual Director for the Taiwan premiere of Wagner's complete opera cycle *Der Ring des Nibelungen*.

王俊傑

1963年生於台北。畢業於德國國立柏林藝術學院，獲碩士文憑及「卓越藝術家」最高文憑，為台灣少數知名新媒體藝術家兼策展人。自1984年開始錄像藝術創作，為台灣新媒體藝術發展開創者之一。作品曾獲第九屆雄獅美術新人獎(1984)、德國柏林電視塔藝術獎(1995)及台新藝術獎(2009)。現專任於國立台北藝術大學科技藝術研究所助理教授，並兼藝術與科技中心主任。

王俊傑甚早便將創作與展覽觸角全面伸向國際當代藝術舞台，重要國際邀展包括：「美國電影中心錄像展」、「光州國際雙年展」、「威尼斯雙年展」、「約翰尼斯堡國際雙年展」、「台北雙年展」、「亞洲藝術三年展」、「亞太當代藝術三年展」與維也納分離主義藝術中心的「移動中的城市」等。2000年獲日本「美術手帖」推選為「受注目的100位藝術家之一」，2002年獲日本NHK電視台製作記錄專輯於「亞洲名人錄」全球頻道播映。

近年來亦擔任獨立策展人工作，2004年策劃「漫遊者－國際數位藝術大展」，為台灣首次大規模引介數位藝術的展覽，該展涵蓋自九十年代以來的重要數位藝術經典作品，開啓了科技藝術在台灣的后續探討熱潮。重要展覽策劃包括：「大幻影」（國立中正文化中心，2009），「（限制級）瑜珈－2006台北雙年展」（臺北市立美術館，2006），「異響－國際聲音藝術展」（臺北市立美術館，2005）等。

近期參與多項跨領域劇場視覺設計工作，包括：臺語歌劇《黑鬚馬偕》（國家戲劇院）、幾米繪本音樂劇《向左走向右走》（小巨蛋）、《雙姝怨》（國家實驗劇場）、華格納全本歌劇《尼貝龍指環》（國家音樂廳）等。

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A Work by Jun-Jieh Wang

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