

目錄 CONTENTS

005	明日樂園 / 袁廣鳴	008	Tomorrowland / Yuan Goang-Ming
012	代號末日·演習未來： 論袁廣鳴「明日樂園」 / 孫松榮	016	Code Name Doomsday, Future Maneuver Yuan Goang-Ming's Tomorrowland / Sing Song-Yong
021	2018 年作品		Plates 2018
022	明日樂園		Tomorrowland
026	日常演習		Everyday Maneuver
030	異鄉人		The Strangers
034	在我們的前方是什麼？		What Lies Before Us?
036	向光		Towards Light
040	向黑		Towards Darkness
047	2000–2016 年作品		Plates 2000–2016
089	1985–1999 年作品		Plates 1985–1999
105	簡歷		Biography

我們原本就生活在黑暗之中
 為了尋找家園
 我們點亮了蠟燭，追逐光明
 但愈來愈執著於光明
 忘了我們的家其實就在黑暗之中

— 海德格

We had always lived in darkness;
 but a candle was lit and
 we began to pursue illumination
 in our quest for home and hearth.
 In our growing obsession
 with illumination,
 we have forgotten that
 home has always been in the dark.

— Heidegger

明日樂園

/
 袁廣鳴

從小，當我父親還在世的時候，偶爾會哼哼京劇，等我長大後才知道他最常哼的京劇是《四郎探母》。內容大概是北宋與遼國之戰，北宋的將領楊四郎被俘，因其氣度不凡，而被招為遼國的駙馬。15年後，因緣際會，四郎得到公主的幫助，深夜偷偷潛出邊境，一會母親太后及兄妹；為免連累及辜負公主，必須天亮前趕回。四郎出城後，見到了母親，但回去後，事跡敗露，因犯下與敵國私通之罪，差點被斬首。而其中父親最常哼唱的經典橋段：「我好比籠中鳥，有翅難展，我好比虎離山，受了孤單，我好比南來雁，失群飛散，我好比淺水龍，困了沙灘。」

我當時只覺得這歌詞押韻排比寫的很好，直到一次陪父親到台北市中華路上的國軍藝文中心，現場觀賞這齣京劇；劇情來到楊四郎終於見到了母親，在敵我不兩立、愛情與親情的複雜情感下，四郎跪倒在地，連拜三次叩頭，泣不成聲：「千拜萬拜，贖不過兒的罪來……」。當下我看到父親已淚流滿面，環顧四周坐著與父親年紀相仿的觀眾也都掩面而泣¹，此時我才真正了解這齣戲與台下觀眾如何連結了他們自身整個時代的悲劇。楊四郎也不過捱了15年就見到母親，而我父親卻等了40年解嚴後才能見到他唯一的親人、已風前殘燭的姐姐。

在作家龍應台的《大江大海一九四九》中訪問了一位台灣卑南族的原住民吳阿吉，他在台灣被國民黨拐騙上了高雄港的船，到了國共內戰的中國戰場，後來被俘當了解放軍，槍口朝著自己的家鄉，在大陸一待就是50年。龍問：「回頭看你整個人生，最悲慘的是哪一個時刻？」阿吉回答：「就是在高雄港，船要開的時候。」²。

1 在《大江大海一九四九》裡也描述了與我同樣的觀劇經驗，見《大江大海一九四九》，龍應台，印刻，2015/7/13，頁68-69。

2 同上註，頁256。

我父親在他 18 歲從中國上了船到台灣，心想只是暫居，只是這暫居一待就是 60 年。依照美國布朗大學歷史系副教授張倩雯 (Rebecca Nedostup) 一篇《流離失所：分析 1937 至 1960 年間海峽兩岸戰爭難民的一些基本問題》的論文中，當時這批和我父親一同下船的人，便是 1949 年因國共內戰跟隨著大量中國軍民而逃到台灣的。這群人早期被稱為「義胞」（政治學類）、也被稱為「外省人」（地理文化學類），但這冷戰底下的「流離失所者」（displaced persons）的身份則為「難民」（社會學類）³。如果按照「社會學」的分類，1949 年的大遷徙下，我則是國共內戰難民的第二代。

「船要開的時候」似乎在世界的歷史裡常常代表著分離及悲劇的意象，例如一張讓全世界沉默的照片：敘利亞的 3 歲難民男童艾倫 (Alan) 伏屍於土耳其的海灘，或是沉沒於孟加拉邊境的羅興亞難民的船。因為戰爭或信仰不同而流離失所的人，按照聯合國難民署 UNHCR 的統計，已遠遠超過第二次世界大戰的規模。一個令我們沮喪及難解的周遭世界，「棲居如詩」的想望離我們愈來愈遠，家似乎不再是一個溫暖而堅固的概念。

自 2000 年開始，在「城市失格」系列作品中，我試圖呈現台灣在特殊的歷史與政治時空背景下，一個典型混種並隨時更改自身面貌的城市，或者說是一個無法描述自己、不知身處何處的狀態。「理想的地方一定是在他方，而不是此地」，「家」成為一種流動且脆弱的概念；於是在 2007 年至 2011 年「逝去中的風景」系列以微型自傳及劇場的方式，展現「家」的日常。

展覽「明日樂園」（2018）延續著「不舒適的明日」（2014）的主軸，自我們所處的環境擴大至我們所處的世界；而隨著冷戰及民粹主義的復甦、帝國及恐怖主義的威脅及嚴峻的環境變遷，未來明日的家已不再是穩固的概念。在「明日樂園」的個展裡，作品以「戰爭的日常化」與「日常的戰爭」為主軸，並試著讓每件作品互為文本：從象徵核爆的強光；解嚴之後仍持續的演習；象徵全球化、「非地方」（non-place）、帝國資本主義的迪士尼遊樂園；及尋找更好生活的跨國移工，試圖描述我們所處的難

解世界的焦慮及不安。至此，回顧我 1985 及 1987 年最早的錄像作品⁴，33 年後至本次個展的創作核心似乎如同一個循環，又回到了原點。

33 年來不斷地思考關於「影像的可能」，也歷經不同媒體的嘗試及實踐。本次個展的《向黑》及《向光》作品，是個全新的創作經驗：一個全黑的空間，一個全白的空間，皆是我對於影像本質的終極反問；同時論證我對於「影像的身體感知經驗」及「體驗式的裝置展演」的可能。在《向光》裡，如果影像是「光」的話，那將光的強度推到極限、這光線又不乘載任何影像及符號，回到光最本質的自身，這影像會是如何？所有影像的雜質自「光」抽出後，我們又如何看待及辯證這最「純淨的影像」？在《向黑》裡，如果影像是「光」，那在全黑、幽冥的狀態下及影像被抽離了在視網膜成像的渠道，那影像是否有可能在「感知」及「心靈」上成為另一種幽靈影像？

在《向黑》裡去除所有的「影像」，試圖回到人最初始的幽冥狀態，並同時總結上述所有的在世現象。這幽冥的原初狀態，猶如漂浮在毫無方向感的大海之中；或著，猶如進入一個黑洞之中。不過，在邁向這黑洞的過程中，可能可以讓自己從內部、私密地確認我們的存有；就如同海德格當初反轉柏拉圖的洞穴比喻，以黑暗象徵現象，以光明象徵本質（理念）並曾試圖告訴我們：我們原本就生活在黑暗之中，為了尋找家園，我們點亮了蠟燭，追逐光明，但愈來愈執著於光明，忘了我們的家其實就在黑暗之中。⁵

4 我的第一件單頻道錄像作品《關於米勒的晚禱》（1985），在影片裡充滿了對《晚禱》所呈現的美好景象的懷疑及莫名不安的氣氛。1987 年我的第一件錄像裝置《離位》，影片的內容為：飛機失事墜落、太空梭及彗星、士兵中彈圖像、納粹軍官特寫、母親凝望孩童墳塚哭泣、越戰及示威暴動、1944 年行刑隊的槍決行動、焚屍、南非黑人集體處死的私刑畫面等。穿插這些畫面的音樂是藝術家蘿瑞·安德森的歌曲《喔，超人（獻給馬斯奈）》（1981），是她因 1979-81 年間發生的「伊朗人質危機」而創作的反戰歌曲。

5 海德格在《論真理的本質：柏拉圖的洞喻和〈泰阿泰德〉講疏》（*The Essence of Truth: On Plato's Cave Allegory and Theaetetus*, Continuum 出版發行，2002）一書中表達了與柏拉圖「洞穴論」相反的觀點。

3 流離失所的定義：分析 1937 至 1960 年間海峽兩岸戰爭難民的一些基本問題，張倩雯 (Rebecca Nedostup, 美國布朗大學歷史系副教授)，漢學研究中心寰宇漢學講座，國家圖書館，台北，2010/12/17。

Tomorrowland

/

Yuan Goang-Ming

In my early childhood, when my father was still with us, he would often hum a few bars from Peking opera. I only found out when I was older that the opera he most often sang was *Silang Visits His Mother*. The story is set broadly during the war between the Northern Song and Liao. The Northern Song general Yang Silang was captured and betrothed to a Liao princess on account of his extraordinary deportment. Fifteen years later, enabled by circumstances, Silang was aided by the princess to slip across the border in the middle of the night to visit his queen mother and siblings, with a caveat to return by sunrise so he would not implicate the princess. Silang successfully passed through the city walls and saw his mother, but upon his return his ploy was discovered. He was charged with consorting with the enemy, and narrowly escaped a beheading. The bridge from this classic opera that my father most often hummed was, “I am like a caged bird, with wings that I cannot stretch. I am like a tiger away from the mountains, lone and suffering. I am like a wild goose northbound, lost and separated from my flock. I am like a dragon in shallow waters, stranded on a sandbank.”

My appreciation was mainly limited to the excellent rhyme and parallel construction of these lyrics. That is, until I had an opportunity to see this opera performed live with my father at the Armed Forces Cultural Center on Zhonghua Road in Taipei. When Silang was finally before his mother, he fell to his knees, overcome by the conflicting emotions of romantic love and familial love, of the enemy and the self. Kowtowing to his mother thrice, he broke down in tears, “Even if I supplicate you ten thousand times, I could never amend my sins...” In that moment, my father’s tears streamed

down his face, and the other audience members all around us, many my father’s age, covered their faces and wept too.¹ It was then that I truly understood how this opera and the audience were connected through their own tragedies of that era. Yang Silang saw his mother after a mere 15 years of separation, while my father waited 40 long years until martial law was lifted only to see his sister — the only family he had left — in her dying embers.

In her book *Big River, Big Sea — Untold Stories of 1949*, author Lung Ying-Tai interviewed a member of the Puyuma tribe, Wu Aji. He was abducted aboard a ship at the Kaohsiung Harbor by the Kuomintang (KMT) and arrived on the battlefields of China during the civil war between the KMT and the Communist Party of China (CPC). Eventually captured, he became a soldier in the People’s Liberation Army and was forced to point his gun toward his own homeland, and lived in Mainland China for the next 50 years. When asked by Lung, “In retrospect, what was the most tragic moment in your entire life?” Aji replied, “The moment when the ship set sail from the Kaohsiung Harbor.”²

My father boarded a ship bound for Taiwan at the age of 18, believing it was a temporary stay. But this temporary stay turned into 60 years. According to Associate Professor of History Rebecca Nedostup at Brown University in her essay “Defining Displacement: A Few Problems in Analyzing Wartime Refugees in China and Taiwan, 1937–1960,” the cohort that disembarked from the ship with my father were among those who had fled the civil war between the KMT and the CPC in 1949 to Taiwan alongside a large number of Chinese military personnel. This group was initially labeled “loyalists” (in political science) and then “mainlanders” (in cultural geography), but the identity of these “displaced persons” of the Cold War is “refugees” (in sociology).³ According to this sociological categorization, I would be considered among the second generation of the civil war-era refugees in the great migration of 1949.

1 A viewing experience similar to mine was described in *Big River, Big Sea — Untold Stories of 1949*, Lung Ying-Tai, Ink Publishing, July 13, 2015, pp. 68–69.

2 Ibid, p. 256.

3 “Defining Displacement: A Few Problems in Analyzing Wartime Refugees in China and Taiwan, 1937–1960,” Rebecca Nedostup, associate professor of history of Brown University, Academic Seminars for Global Chinese Studies, Center for Chinese Studies, National Central Library, Taipei, Taiwan, December 17, 2010.

Throughout world history, “when the ship sets sail” often evokes separation and tragedy. For instance, the image that rendered the whole world speechless: of the three-year-old refugee, Alan, whose corpse was washed up on Turkish shores; or of the boat full of Rohingya refugees that sunk off the coast of Bangladesh. According to UNHCR statistics, the number of people currently displaced because of war or religion now far exceeds the number during World War II. Surrounded by a world that leaves us discouraged and disconcerted, a poetic dwelling seems to be even further out of reach. Home is no longer a warm and concrete concept.

Since the “City Disqualified” series in 2000, I have attempted to manifest Taiwan as a typical hybrid city that constantly mutates against its unique historical and political background, or to manifest a state of being where Taiwan is impossible to define or locate. “The place of ideal perfection must be elsewhere, not here.” Home has become a fluid and fragile concept. Hence, from 2007 to 2011, I attempted to capture the quotidian nature of “home” through an autobiographical and theatrical approach in the “Disappearing Landscape” series.

My solo exhibition *Tomorrowland* (2018) continues to explore the themes in *An Uncanny Tomorrow* (2014), expanding from the environment where we live to the world at large. With the resurgence of the Cold War and populist ideologies, the threat of imperialism and terrorism, and drastic environmental changes, a home for tomorrow and into the future is no longer a stable concept. Pivoting around “everyday warfare,” *Tomorrowland* consists of works that are closely interconnected: from the blinding flash of light that symbolizes a nuclear explosion, to the air raid drills that continue post-martial law; from Disneyland representing globalization, the “non-place,” and imperial capitalism, to transnational migrant workers in search of a better life — all in an attempt to echo the anxieties and apprehensions of our convoluted world. Now in retrospect of my earliest video works in 1985 and 1987⁴, it seems as though my practice has come full circle.

4 In my first single-channel video work *About Millet's The Angelus* (1985), the video was filled with suspicion for the wonderful scenes presented in *The Angelus* and an inexplicable atmosphere of unease. In 1987, the video in my first video installation work, *Out of Position* included: an airplane crash and wreckage, space shuttle and comet, soldiers getting shot, close-up of a Nazi officer, a mother weeping by a child's grave, Vietnam War, and violent protests, execution by shooting in 1944, burning bodies, and lynching of black South Africans. The background music was Laurie Anderson's song, “O Superman (For Massenet)” (1981), an anti-war song she wrote in response to the 1979–1981 Iran hostage crisis.

For the past 33 years, I have contemplated the possibilities of the image, and have experimented with various media in my practice. The works *Towards Darkness* and *Towards Light* on view in this solo exhibition are my latest creative attempts: an utterly dark space and an entirely white space, both are my ultimate reflections on the nature of the image. Simultaneously, they demonstrate the possibilities of human corporeal perception and experience of the image, as well as immersive live exhibition. If the image is embodied through “light” in *Towards Light*, what would this image become when light is pushed to the extreme without carrying any imagery or symbol, simply returning to the purest form of light itself? When the impurities of the image are extracted from light, how would we view and debate this “pure image”? If the image is embodied through “light” in *Towards Darkness*, do possibilities exist for that image to become an apparition of another image on the perceptual and spiritual level, in that pitch-dark, netherworldly state where light has been eliminated from human retinas?

By removing all imagery in *Towards Darkness*, I attempt to conjure the earliest nether state of human existence while incorporating all of the worldly phenomena described above. This primordial state of being is like floating directionless in the sea; or as though entering a black hole. However, in the progression toward that black hole, we are perhaps able to confirm our existence from within. Like Heidegger's reversal of Plato's Allegory of the Cave, using darkness to represent phenomena, and using illumination to represent essence (ideology), he attempted to tell us we had always lived in darkness; but a candle was lit and we began to pursue illumination in our quest for home and hearth. In our growing obsession with illumination, we have forgotten that home has always been in the dark.⁵

5 Heidegger outlines his reinterpretation of Plato's cave allegory in his book *The Essence of Truth: On Plato's Cave Allegory and Theaetetus*, published by Continuum, 2002.

代號末日・演習未來：論袁廣鳴「明日樂園」

/
孫松榮

來日的指稱，顯然是連結袁廣鳴四年內兩次個展的關鍵字。由「不舒適的明日」(2014)至「明日樂園」(2018)，可理所當然地將後者視之為續集的關係，彼此呼應，相互作用。「不舒適的明日」創作動機源起之一是藝術家妻子的妹夫受困於福島核災，促使袁廣鳴探索身處家園的潛伏危機。無獨有偶，「明日樂園」亦奠立於同一敘事基調。透過五件作品等裝置物件，新展進一步在展覽題旨與架構上深化論題，更顯變奏而宏觀。新作《明日樂園》無疑與《棲居如詩》(2014)構成雙屏效果，由模型製成的外在世界與內部空間從爆炸到復原，且架置於沙發、立燈、地毯及公園椅和路燈等實物的部署，始終維繫於知覺與想像的邊界。這既可能是一種「來不及」的災難，也可能是「尚未」發生的事件。雙屏之作的接續性與相似性，遂在「此太晚」與「此太早」之間，成為藝術家調度世界圖像的技藝。這不就是義大利導演安東尼奧尼在《無限春光在險峰》(1970)的結尾中，藉由爆破豪華別墅來批判消費社會與美帝發動越南戰爭的幻想續篇嗎？多年過去，人們遭逢的困局恐怕比當時局勢更為艱辛萬分。在後冷戰的年代，舉凡戰爭、難民潮、核彈威脅，乃至區域衝突與挑釁愈演愈烈，幾乎每每衝破現實界線，一發不可收拾，誘發藝術家重新想像一個可能更美好也可能一場糊塗的世界秩序。「明日樂園」即為袁廣鳴對此命題的即時繪製與回應。

實際上，袁廣鳴早在卅年前的初試啼聲之作《關於米勒的晚禱》(1985)與《離位》(1987)中，就已展開關於人類文明的思索。迥異於法國巴比松派畫家米勒的《晚禱》(1857-59)述說前現代農村生活的素樸幽靜，《關於米勒的晚禱》為此經典畫作劃下了休止符。畫之鐘聲是從虔誠到不安的轉置，迴響猶如咒語，催生無以名之的橫衝直撞。袁廣鳴此番改寫西方著名油畫的作法，未必憑空捏造。畫家達利即曾指出，畫

中農民夫婦在遠處教堂鐘聲響起時放下手邊工作的虔誠祈禱，乃是為了死亡事件。超現實主義大師突發奇想，早在1930年代初期即為此，連續畫了兩幅分別題為《建築學上的米勒〈晚禱〉》(1933)與《米勒〈晚禱〉的考古懷想》(1935)的作品，凸顯現實以外的狂想與死亡陰影。直到1963年，這幅原本典藏於羅浮宮——現已移往奧塞美術館——的油畫，經達利一再請求，才被館方用X光掃描。結果讓人驚訝不已：裝滿馬鈴薯籃子的地方，原來畫的竟是一個小棺材。魔鬼藏在細節裡，隱跡稿本的畫中有畫。《關於米勒的晚禱》藉由不斷急速在動靜、快慢、黑白及正負影像之間幻化的手法，可謂實體化了潛在的死亡事件：遠方鐘聲無關虔誠祈禱，而為名符其實的喪鐘。那穿越在草叢間的暴衝、忽明忽暗的畫，尤其是淌血眼球與升空太空梭的撿拾影像(found footage)之間的平行蒙太奇，指向了一個不幸文明的來臨。

《關於米勒的晚禱》為《離位》埋下伏筆。袁廣鳴少見地使用自己戴著一副貓眼太陽眼鏡的童年生活照，並連同系列關於中外世界的孩童圖像，揭露這部以兒童的純真來映照歷史暴力的作品主題。在《離位》中，如同隱藏於《晚禱》中的死亡事件，沒有任何圖像能夠比藝術家引用一張確切呈顯出裹著孩童屍首靈柩的照片，更令人震駭的了。由真純至死滅，一切不幸實則來自歷史上層出不窮的殺戮：各種恐怖暴力(第二次世界大戰、西班牙內戰、越戰等)與新聞事件(南非種族衝突、各類集會抗議、黨外運動等)相繼登場；靜態圖像與聲音節奏之間的向量，及動態影像與歌聲之間的對位，愈加疊合而失序。當美國藝術家兼歌手蘿瑞·安德森的一首為「伊朗人質危機」(1979-81)所寫的歌曲《喔，超人(獻給馬斯奈)》(1981)，隨同處決、私刑、活剝生吞禽鳥與色情影片的畫面響起時，這首批判因科技發明而導致愛與正義消失的曲目，討伐殘暴與慾望的文明世界。然而，耐人尋味地，《離位》卻以好幾張睜大眼球與眼皮可怖地被細線硬撐開的黑白圖像作結。袁廣鳴既意欲面對暴力史，也藉此指向觀看自身即為暴力所在的政治批判，十分鮮明。

由此藝術家的早期創作系譜來檢視「明日樂園」的佈局，顯得有跡可尋。畫廊展場牆上懸掛著一張袁廣鳴手繪素描的圖像，賦予了重要線索。那原是一張攝於1951年4

月 7 日有關一群在帕里島上戴著護目鏡的美國高階軍官端坐在躺椅上觀看「溫室行動」核試爆的黑白照片。在護目鏡的表面上，清晰而詭異地映照著來自畫面外蕈狀雲的核爆亮光。此時此刻，科技與歷史之間宿命地體現出暴戾般的顯影關係：一場大規模殺傷性武器的恐怖試驗，像透了一幀向世界曝光並狠狠地烙印下重創的圖像。在廣島與長崎分別投下的原子彈雖終結了第二次世界大戰，卻揭開了另場列強之間長達好幾十載的核武競賽。那一道不可經肉眼直視的毀滅性強光，既屬先進軍備的奇觀秀，不幸地，更是從此至今創痛歷史揮之不去的幽靈。因而，在袁廣鳴的構思中，光成為極致的瘋狂、威脅及殲滅的表徵。《明日樂園》裡主題公園的連續爆炸，活像是恐怖攻擊的翻版；藝術家對於全球化資本主義象徵的批判呼之欲出，由此與《棲居如詩》在題旨上產生了顯著差異。而在新作《向光》中，那一道於充滿煙霧的暗室中瞬間射出爆亮的強光，則是足以教觀者產生盲視狀態，甚至使之身陷其中，進退維谷。此種無法動彈的身體形態，亦為另一件在袁廣鳴創作生涯中罕見地融合表演與戲劇、行為與即興的作品《向黑》給予觀眾的挑戰：眼前伸手不見五指、聲響與推擠此起彼落、哼著與《國民革命歌》同出一脈的曲調《兩隻老虎》在耳際輕聲響起、在火柴劃過微光的瞬間，日本殖民時期配戴武士刀的軍人、中華民國陸軍軍人，及提著皮箱無奈南遷的男人紛紛閃現……。《向光》的絕對背面造就了中國歷史現場的暗房；《向黑》乃是一場關於非視覺性的「體驗式現場展演」，藝術家的暗中部署誘引觀者啟動官能感知，生成出某種交混著體感與心理的視覺性。

「明日樂園」辯證光與黑、知覺與想像，再次凸顯袁廣鳴在台灣錄像藝術家中是一位素以視覺性，或更準確而言，電影性見長的創作者。在超極之亮與極致之暗以外，《異鄉人》潛行於一條既微亮又幽暗的時間甬道上，將遷徙現場移置於當代台灣。架設在火車車廂裡的高速攝影機搭配聚光燈，透過窗玻璃以每秒 1200 格的速度拍攝週日聚集於中壢火車站月台上的移工旅客。在火車進站的八秒鐘，由內而外的取景視像、由左而右的影像運動，藝術家在慢速畫面中捕捉一張張穿過光與暗影的臉，電影般地雕塑了一幅沉默移工的活人演畫。舊作《小孩·鐵路》(1994) 已見袁廣鳴展現速度與流量的觀視乃作為發動、裁量及決定影像運動的判準；《異鄉人》則經由形似慢動作

修辭(其實是高速攝影機的正常播映速率)進一步強化此種觀視與影像之間的運動潛勢。那介於可見與不可見、可感與不可感、可說與不可說的陌異之物，諸如疲頓、懷鄉與冷漠等，如顯微鏡般地在移工臉龐與姿態上被揭示出來。火車與攝影機之間的多重運動，使月台化為一座閃動著內在性的劇場，移工群像則為被懸置起來等待著導演指令的演員。

讓世界停止轉動，毋庸置疑是袁廣鳴的拿手絕活。小至一座火車站，大至一座城市，皆在藝術家的影像調度之中。當台北成了一座空城、一切運轉停歇在《日常演習》真實上演。警報信號由強而弱的變奏，隨著高空前進與後退的鳥瞰鏡頭，由一條大馬路接著一條大馬路蔓延開來，漸次掃描無人城市。迴別於攝影系列《城市失格》(2001–2004) 藉由電腦修圖所成就的無人之境，《日常演習》中分外詭異的日光空城乃出自「萬安演習」的場景。四十年來，在兩岸軍事對峙局面從未解除且導彈部署持續擴張的情況下，這個指稱軍民聯合防空演習的代號按時於全島各個城市進行，在三十分鐘之內，模擬一場為了未來的可能攻擊而展開的疏散與避難。從此刻開始，俯瞰這座超寫實的模型之城，竟與《明日樂園》有著如出一轍而似曾相識的末日寓言。

如果這並非幻象，我們還來得及逃嗎？

Code Name Doomsday, Future Maneuver Yuan Goang-Ming's Tomorrowland

/
Sing Song-Yong

The word “tomorrow” is clearly the keyword that links Yuan Goang-Ming’s two exhibitions within the last four years. *An Uncanny Tomorrow* (2014) and *Tomorrowland* (2018) can naturally be regarded as a series with reciprocal resonance. The inspiration for *An Uncanny Tomorrow* arose from the artist’s brother-in-law being trapped during the Fukushima Daiichi nuclear disaster, which compelled Yuan Goang-Ming to explore the dangers hidden throughout his home and hearth. Coincidentally, *Tomorrowland* revolves around a similar narrative. Through five works, this exhibition delves into the themes that interest the artist in a well-knit structure, further underscoring his panoramic perspective. Unmistakably, the new work *Tomorrowland* reverberates with similarities to *Dwelling* (2014). From the moment of explosion to the scene’s restoration, the miniature external world and domestic domain both teeter on the brink of perception and imagination through the placement of physical objects such as the sofa, floor lamp, and carpet, as well as the park bench and street light. This could be some catastrophe that has arrived too soon, or an event that has yet to occur. The continuity and similarity of the two works occurs between “too late” and “too soon,” signaling the artist’s adroitness in maneuvering images of the world. Is this not a fantasy sequel to the explosive destruction of a luxurious mansion at the end of Italian director Michelangelo Antonioni’s *Zabriskie Point* (1970) meant to criticize consumerism and American imperialism responsible for instigating the Vietnam War? Years hence, the predicament that confronts us now is possibly even more precarious. In the post-Cold War era, every war, every influx of refugees, and every nuclear threat intensifies regional conflicts and provocations that constantly incite global mayhem, prompting artists to re-imagine a potentially more wonderful or perhaps completely disastrous world order. *Tomorrowland* represents Yuan Goang-Ming’s immediate response to the status quo.

In actuality, Yuan Goang-Ming’s contemplation on human civilization began as early as 30 years ago, in his maiden efforts *About Millet’s The Angelus* (1985) and *Out of Position* (1987). In contrast to French Barbizon painter Jean-François Millet’s *L’Angélus* (1857–59), which depicts the simple quietude of pre-modern peasant life, *About Millet’s The Angelus* is a brief respite to this classical work. The tone of the tolling

bells in the work shifts from devout to disquiet, resonating like a spell that induces an unnamable rampage. Yuan Goang-Ming’s reinterpretation of this renowned Western oil painting was not conjured out of thin air. Artist Salvador Dali once pointed out that, the two peasants in the painting who pause their work at hand to bow in devout prayer upon hearing the toll of distant church bells, do so in response to a death. In the early 1930s, the surrealist master was inspired to create two consecutive paintings *L’Angélus Architectonique de Millet* (1933) and *Réminiscence Archéologique de L’Angélus de Millet* (1935), highlighting the illusions beyond reality and the specter of death. In 1963, after repeated requests by Dali, this painting — previously in the collection of the Louvre and currently at the Orsay Museum — was scanned by X-ray. To the astonishment of all, a small casket had originally been painted in place of the basket full of potatoes. The devil is in the details — a painting within a painting hidden in the draft. A continuous, rapid shift between images moving and still, fast and slow, black and white, positive and negative, *About Millet’s The Angelus* may be said to materialize the concealed death event: the distant bells are irrelevant to pious prayer, but are literally a death knell. The impulsive dash through the underbrush, the flickering views of the painting, and especially the parallel montages of the found footage of bleeding eyeballs and a space shuttle liftoff — all point to an imminent ill-fated civilization.

About Millet’s The Angelus paved the way for *Out of Position*, where Yuan Goang-Ming uses a rarely seen photo of himself as a child wearing a pair of cat eye sunglasses, alongside images of children from around the world, to reveal the absurdity of historical violence through the innocence of childhood. As with the hidden death event in *L’Angélus*, no image is more horrifying than actual images of a child’s shrouded corpse in *Out of Position*. From innocence to demise, all misfortunes have arisen from the endless barrage of massacres: all kinds of terrifying violence (World War II, the Spanish Civil War, the Vietnam War) and news events (racial conflicts in South Africa, rallies and protests, third-party movements) make their appearance. The pacing between the still images and the rhythmic sound, and the misalignment between the moving image and the singing become increasingly layered and disordered. The song “O Superman (For Massenet)” (1981) written by American artist and singer Laurie Anderson for the Iran hostage crisis (1979–81) begins to play alongside images of executions, lynching, the skinning and devouring of animals, and pornography — this song that condemns scientific and technological inventions for the loss of love and justice now crusades against a civilization of brutality and greed. Intriguingly, however, *Out of Position* concludes with black-and-white images of eyes wide open, with eyelids horrifically forced open by thin filaments. It is clear that Yuan

Goang-Ming not only intends to confront the history of violence, but also turns the gaze toward humanity as the root of that violence in an act of political criticism.

Once examined through a retrospect of the artist's early body of work, *Tomorrowland* comes into clear focus. A hand-drawn sketch by Yuan Goang-Ming hung on the gallery wall serves as an important clue. This was originally a black-and-white photograph taken on April 7, 1951, of high-ranking American military officers sitting on Adirondack chairs as they observed the nuclear testing of Operation Greenhouse. The surface of their protective goggles clearly and uncannily reflected the nuclear flash of the mushroom cloud that occurred out of frame. The relationship between technology and history was irrevocably manifested in that moment: a terrifying experiment involving a weapon of mass destruction was revealed to the world through the frame of a viciously searing photograph. The atomic bombs dropped on Hiroshima and Nagasaki may have ended World War II, but they launched another decades-long nuclear arms race between world powers. That destructive flash of light, which could not be directly viewed by the naked eye, was not only a spectacle of advanced armament, but also unfortunately a haunting specter of history. Therefore, in Yuan Goang-Ming's eye, light has become a symbol of utter madness, threat, and annihilation. The series of explosions at the theme park in *Tomorrowland* is a vivid portrayal of a terrorist attack; here the artist's criticism of global capitalism is an obvious departure in subject matter from *Dwelling*. On the other hand, the sudden burst of intense light in a smoke-filled room in the new work *Towards Light* is enough to cause viewers to experience momentary blindness, crippling them, making it impossible for them to advance or retreat. This physical immobility poses yet another challenge to the viewer in *Towards Darkness* — a fusion of performing arts and theater, of performance and improvisation, rarely seen in Yuan Goang-Ming's oeuvre: in pitch darkness; indistinct sounds and jostling; the Chinese revolutionary song in the melody of *Frere Jacques* hummed softly in the ear; in a faint momentary spark of flint, glimpses of a Japanese colonial era soldier wearing a katana, a soldier from the Republic of China Army, and a man laden with a suitcase forced to move south.... As the absolute antithesis of *Towards Light* which embodies a darkroom for somber Chinese history, *Towards Darkness* is also an immersive live exhibition of avisuality. The artist's covert stratagems elicit the sensory perception of the viewer, activating a certain amalgamation of physical and psychological visuality.

A dialectic between light and darkness, between perception and imagination, *Tomorrowland* underscores Yuan Goang-Ming's visual, or more precisely, cinematic approach that distinguishes him from his peers. Beyond intense brightness and infinite

darkness, *The Strangers* covertly moves along a dimly lit corridor of time, relocating the site of migration to contemporary Taiwan. A high-speed camera and spotlight installed in a train compartment films, at the rate of 1,200 frames per second, migrant workers who congregate on the platform at the Zhongli train station in Taoyuan, Taiwan on a Sunday. In the eight seconds as the train pulls into the station, the video is shot from inside the train as the frame slowly moves from left to right. In slow motion, the artist captures each face that comes into light and fades into shadows, conjuring a silent tableau vivant of migrant workers. In Yuan Goang-Ming's early work, *Kid* (1994), his approach to visualizing speed and flow as the criteria for finessing the movement of the image was already palpable; this nuanced relationship between the artist's observation and the image is strengthened in *The Strangers* ostensibly through the use of slow motion (in reality, this is the normal play rate of high-speed cameras). The alien sentiments of fatigue, nostalgia, and indifference — lingering between the visible and invisible, the perceptible and imperceptible, the speakable and unspeakable — are intricately revealed in the faces and stances of the migrant workers. The layered movements of the train and the camera transform the platform into a theater of interiority; the migrant workers become actors frozen in anticipation of directorial instructions.

Needless to say, Yuan Goang-Ming is a virtuoso at bringing the revolving world to a standstill. Whether a small train station or a large city, all is subject to the artist's cinematic deployment. Taipei becomes a ghost town where everything comes to a stop in *Everyday Maneuver*. Warning sirens shift from loud to soft, as the bird's-eye view camera advances then retreats, scanning one avenue at a time, and gradually panning across the deserted city. Diverging from the photography series "City Disqualified" (2001–2004), where the artist creates a no-man's land using photo-editing technology, the uncannily deserted city in *Everyday Maneuver* was actually filmed during the Wanan Air Raid Drill. With the cross-strait military face-off remaining unresolved over the past 40 years, this military and civilian exercise takes place at regular intervals in cities island-wide. Evacuation procedures in response to a simulated potential future attack are enacted within 30 minutes. From this moment forward, the apparent hyperreal miniature of the city evokes the apocalyptic fable of *Tomorrowland* in déjà vu.

If this is not an illusion, do we still have time to run?

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明日樂園
Tomorrowland

2018
錄像裝置
Video installation
4'57"



畫面呈現一個無人的遊樂園，一個像是在陰天午後、未開放的遊樂園。後方遠處有著類似迪士尼的城堡，前方的花樹、旗幟被風吹的微微飄動，地上的垃圾也被吹起及滾動，偶爾鳥在空中盤旋，一分鐘後遊樂園莫名地在瞬間被炸毀。

本作品主要承續 2014 年作品《棲居如詩》，由「家」與「棲居」的概念延伸至令我們難解的周遭世界：大量難民、冷戰及民粹主義復甦、帝國及恐怖主義威脅，加上環境變遷的大自然反撲，一個美麗的世界景象，彷彿就是一個巨大的「主題樂園」。



An empty amusement park on a cloudy afternoon emerges on the screen. A castle reminiscent of Disneyland looms in the background. The amusement park seems closed, trees swaying and advertising flags gently flowing in the wind, litter blowing and rolling on the ground, birds lingering in the air. The calm lasts for about a minute before the amusement park goes up in a sudden explosion.

A continuation of the "Dwelling" series (2014) that revolves around the concept of home, this work further delves into the perplexing state of the world today: the refugee crisis, ripple effects of the Cold War, the return of populism, the threat of imperialism and terrorism, and climate change. All this culminates in a picturesque world that calls to mind a massive theme park.



日常演習 *Everyday Maneuver*

2018

單頻道錄像
Single-channel video

5'57"

新聞報導一：

「台北萬安演習期間，造成日籍旅客驚慌，以為要發生第三次世界大戰」¹。

新聞報導二：

「高雄昨(21)日下午舉行萬安39號演習，路上人車淨空，沒想到就在這個時候，竟然有一隻恐龍站在馬路中間。結果發現是一名男子，他坦承是一時好玩才在演習期間穿恐龍裝逛大街！」²

「萬安演習」自1978年開始，歷經1987年解嚴後，仍然持續每年實施至今。演習範圍涵蓋全台及外島，主要目的之一為降低空襲損害，同時也每年一次提醒著關於彼岸的威脅。不管是「日常中的戰爭」或是「戰爭的日常化」，對於台灣現在的年輕人而言，這猶如電影場景般的淨空城市，則為一個絕佳的自拍場景。

作品主要在演習當日下午1:30-2:00的半小時間，以五架空拍機同時在台北市區五條主要道路中間的正上方、以直線略微俯瞰的鏡頭拍攝，畫面猶如掃描，像是一種監控式的凝視。車水馬龍的台北市區，防空警報響起時，瞬間成為空城，超現實般的奇觀卻來自於台灣的演習日常。

1 搜尋關鍵字：萬安演習警報響 日籍旅客驚「以為戰爭」
<https://www.youtube.com/watch?v=c6R3DJOtgCY> (2017-10-30)

2 搜尋關鍵字：亂入萬安演習的代價 恐龍遭押回警局
<http://www.setn.com/News.aspx?NewsID=140356> (2017-10-30)



News report I:

World War III? Japanese tourists alarmed by Wanan Air Raid Drill in Taipei. (March 17, 2015)

News report II:

Wanan Air Raid Drill No. 39 took place yesterday (April 21, 2016) in Kaohsiung, where streets were evacuated. A dinosaur was surprisingly spotted standing in the middle of the street. It turned out to be a man in a dinosaur suit who claimed he did it out of fun.

Tracing its inception to 1978, the annual Wanan Air Raid Drill has been effective in Taiwan, including Penghu, Kinmen, and Matsu Islands. Despite the lifting of martial law in 1987, the drill continues to take place in cities around Taiwan every spring. The primary purpose of the drill is to reduce air raid damage if enemy strikes. It

also serves as a reminder that the threat still lurks across the strait. This everydayness of warfare conjures a ghost city in modern-day Taiwan that becomes the perfect selfie spot for Taiwanese young people.

This video work documents the day of the drill between 1:30 p.m.–2:00 p.m., using drones to film the five main streets in Taipei, from directly above and the bird’s-eye view angle. The five shots intertwine to form a short film where the camera moves in a straight line, as if scanning the urban landscape in surveillance. The hustle and bustle of Taipei comes to a halt the moment the air raid sirens sound over the city, thousands of vehicles parked silently along the roads. This surrealist spectacle morphs into a bewilderingly real part of Taipei’s cityscape.

異鄉人 *The Strangers*

2018

單頻道錄像
Single-channel video

6'24"

裝置現場一景
Installation view

只要在假日走入台灣的中壢車站，所聽、所見、所聞都會讓人覺得彷彿身處東南亞某個國家的月台。

台灣的移工群體已超過台灣原住民的總人數，他們為了更好的經濟或生活而「移動」。這樣的移動在世界歷史中常能看到，因戰爭而產生大量遷移的人民在今日則更多，如阿富汗、索馬利亞、利比亞、緬甸的羅興亞人及五百萬敘利亞的難民。如果回顧 1949 年因國共內戰遷徙到台灣的大量中國軍民，這「流離失所者」的身份，按照「社會學」分類的話，則為難民身份的一群異鄉人。

作品以高速攝影機，每秒 1200 格，從車廂內隔著車窗玻璃，在火車進月台的八秒中，輔以手持聚光燈朝月台上的旅客進行拍攝，超高速的鏡頭讓這些陌生臉孔及身影，猶如「凍結凝住」的「雕像」。由於聚光燈的關係，他們又像是一位位站在「舞台」上的演員，緩慢的畫面也如同一幀幀「肖像」，讓我們不得不正視。



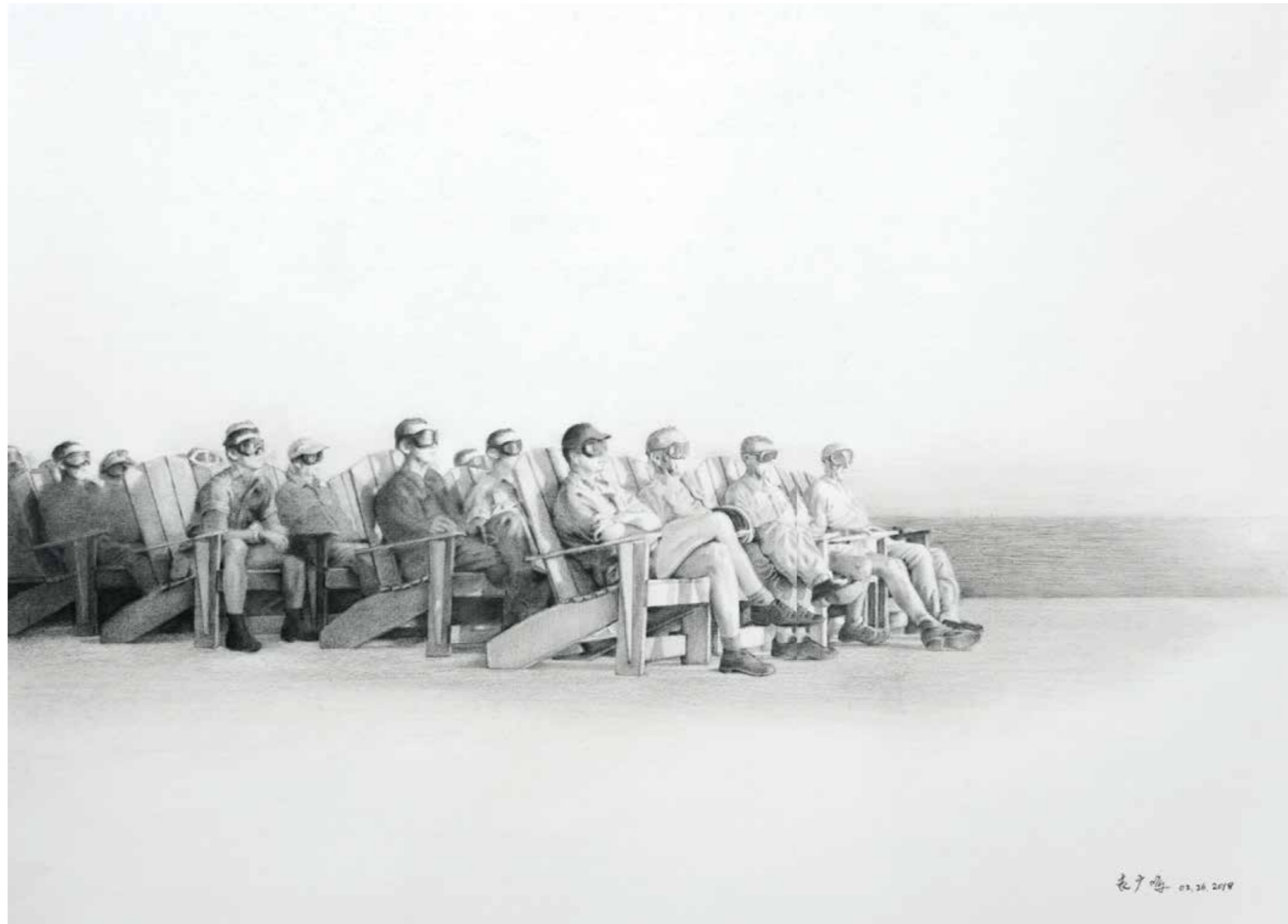


On weekends or holidays, the Zhongli train station in Taiwan is always filled with migrant workers. The voices and odors in the station almost trick someone into thinking they're in another train station in some Southeastern Asian country.

The total population of migrant workers in Taiwan has exceeded that of Taiwanese aborigines. They migrate for better economic or living conditions, a not-so-uncommon phenomenon that can be found throughout history. Today the world sees a surging wave of war refugees, from Afghanistan, Somalia, to Libya, from Myanmar's Rohingya people to five million refugees of Syria. If we think about the millions of Mainlander troops and civilians who retreated to Taiwan after the Kuomintang lost the 1949 Chinese Civil War, these immigrants, my father included, are regarded as "displaced persons" under the category of sociology. And my father would be considered a refugee during the Chinese Civil War, a stranger away from home.

For *The Strangers*, I use a high-speed camera and a high-lumen spotlight to shoot from the passenger car through the window. As the train approaches the platform, I turn on the spotlight, and the high-speed camera begins filming the passengers waiting on the platform at a speed of 1,200 frames per second. The eight seconds of filming become eight minutes when played at a normal speed. As the camera captures each foreign face in high speed, these strangers turn into sculptures, frozen in time, on a platform that morphs into a spotlighted stage where one by one they appear to be in a somber portrait that looks us in the face.





在我們的前方是什麼？
What Lies Before Us?

2018

鉛筆·紙本
Pencil on paper

29.7 x 42 cm



向光
Towards Light

2018

裝置
Installation

尺寸依現場而異
Dimensions variable



《向光》是由一個全黑的空間與隨機爆亮五秒的光線，所交替循環的「光裝置」。當強烈的光線開啟時，觀者會看到自己身處一個充滿煙霧的全白空間，白色的地面上放置著六張白色木椅。

這件作品主要受一張黑白歷史照片所啟發，照片內為一群美國高階軍官於 1951 年在西太平洋區馬紹爾群島，坐在白色躺椅上觀看核爆測試。他們戴著的不是太陽眼鏡，而是防止核爆強光的護目鏡。照片中未顯示的遠方，不是美麗的海邊風景，而是一個即將要放射出的毀滅性「強光」。

影像基本上就是「光」；因為光，我們得以看見影像。如果將光的強度推到極限、所有影像雜質自「光」抽離後，我們如何辯證這最「純粹的影像」？作品《向光》企圖連結這張歷史照片中「缺席的強光」，同時探索人類視覺經驗裡少有的「室內強光的感知經驗」；它可能會像是某種天堂經驗，也可能同時是種暴力的毀滅經驗。



Towards Light is an installation in a completely dark room where a five-second-long blinding flash of light occurs at random. When the intense light turns on, viewers see themselves in a completely white room filled with smoke where six white wooden chairs are placed on the white floor.

This work draws inspiration from a black-and-white historical photograph taken in 1951, of high-ranking military officers sitting in white Adirondack chairs on the Marshall Islands in the Western Pacific Ocean, where the Dog explosion of Operation Greenhouse, the fifth American nuclear test series, was conducted. What these people were wearing weren't sunglasses, but safety goggles that protected their eyes from the destructively blinding flash of the nuclear explosion, which took place on the far right end that was not depicted in the photograph.

A fundamental element of the image is light, which allows us to perceive the image. If light is pushed to the extreme, all impurities of the image extracted, how would we view and debate this "pure image"? *Towards Light* attempts to represent the flash that was absent in that historical photograph, while exploring the rare human sensory experience of intense indoor light, which could be at once empyrean and violent.



向黑
Towards Darkness

2018

體驗式現場展演
Immersive live exhibition

尺寸依現場而異
Dimensions variable



《向黑》演出一景。
One scene of *Towards Darkness*.

《向黑》建構在一個「徹底全黑空間」的狀態下，其形式很難歸類，姑且稱為「體驗式現場展演」(immersive live exhibition)。作品以「離散」及「流離失所者」為其核心，同時也是對於影像的終極提問：如果影像被抽離了「光」這個在視網膜成像的渠道，那影像是否有在「感知」及「心靈」上成為另一種「幽冥影像」的可能？

作品總長約 14 分鐘，每次進場觀者四人，同時也會有四位帶領人分別帶領觀者進入這全黑的空間。觀者會聽到翻書、呢喃及寫字的聲音，也會看到時左、時右、忽遠忽近的火柴瞬間點亮，在火柴點亮的同時會隱約看到一些實體的影像，猶如幽靈一般。

體驗過程中會有歌聲，從單獨錯落到群體發出；然後會發現空間內塞滿了人。這些人靠著牆，舉起手指，指向觀者，之後觀者感受到在黑暗中川流的人潮，猶如被急著趕車的乘客在簇擁推擠中移動，並被交付一封信在手中。



《向黑》演出時的控制室場景。
Control room during the performance of *Towards Darkness*.



《向黑》演出一景。
One scene of *Towards Darkness*.

Towards Darkness takes place in a totally dark space in the form of immersive live exhibition. Revolving around the idea of displacement and displaced persons, it serves as my ultimate question about the image: If light is eliminated from human retinas, do possibilities exist for the image to become an apparition of another image on the perceptual and spiritual level?

The work lasts for 14 minutes. Only four viewers are allowed to enter each time. Four ushers lead the four viewers into this dark space, where sounds of flipping through books, whispering, and writing occur. In a faint momentary spark of flint, the viewers catch glimpses of specter-like human figures.

There are sounds of singing, uttered by a single person, then by groups. The viewers slowly realize this space is full of people, who stand with their backs against the walls, staring straight at the viewers. Shortly, feeling a jostling crowd in the dark, as if moving through passengers rushing to get to their trains, the viewers are each given a letter in their hand.



沉睡中的典藏風景
Storage of Tranquility

2016

單頻道錄像
Single-channel video

7'00"



棲居如詩
Dwelling

2014

錄像裝置
Video installation

5'00"



由上至下 Top to bottom

棲居如詩 — 瞬間 I, II, III
Dwelling — moment I, II, III

2014 | 數位攝影 | Digital photography | 120 x 180 cm



佔領第 561 小時
The 561st Hour of Occupation

2014
單頻道錄像
Single-channel video
5'56"

預言
Prophecy

2014
動力裝置
Kinetic installation
182 x 85 x 75 cm



指向
Indication

2014
三頻道錄像
Three-channel video
6'00"



能量的風景
Landscape of Energy

2014

單頻道錄像
Single-channel video

7'30"



能量的風景 — 靜態
Landscape of Energy — stillness

2014
數位攝影
Digital photography
150 x 220 cm



紙風車
Paper Windmill

2013

錄像裝置
Video installation

0'26"



微笑的小木馬
Smiling Rocking Horse

2011

錄像裝置
Video installation

Video: 0'48"

Monitor: 52 x 88 x 8.8 cm



點出中心
Capturing the Center

2012

單頻道錄像
Single-channel video

2'36"



在記憶之前
Before Memory

2011
四頻道錄像裝置
Four-channel video installation
7'43"

展出現場空間 Venue dimensions : W 855 x L 855 x H 400 cm (TKG*, 2011)

逝去中的風景 — 經過 II：場景
Disappearing Landscape — Passing II: Scene

2011
數位攝影
Digital photography
192 x 242 cm



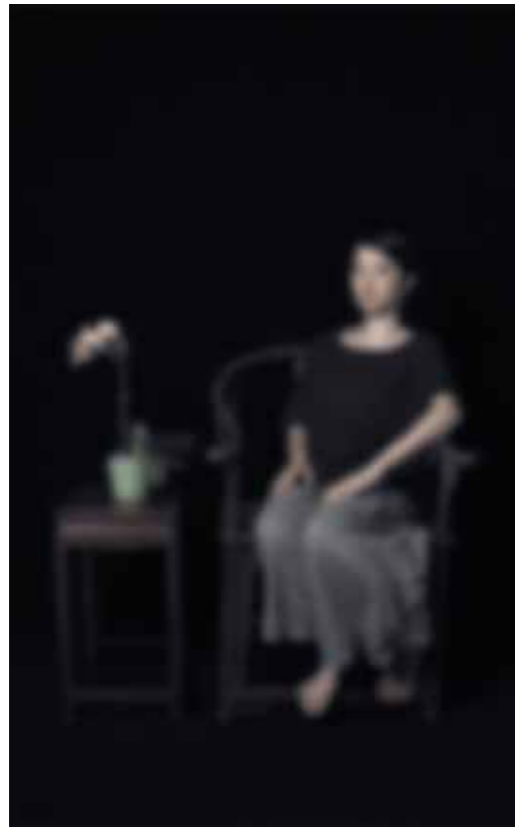
記憶中的肖像 — Mio
A Portrait in the Memory — Mio

2011
數位攝影
Digital photography
180 x 120 cm



記憶中的肖像 — Ming
A Portrait in the Memory — Ming

2011
數位攝影
Digital photography
180 x 120 cm

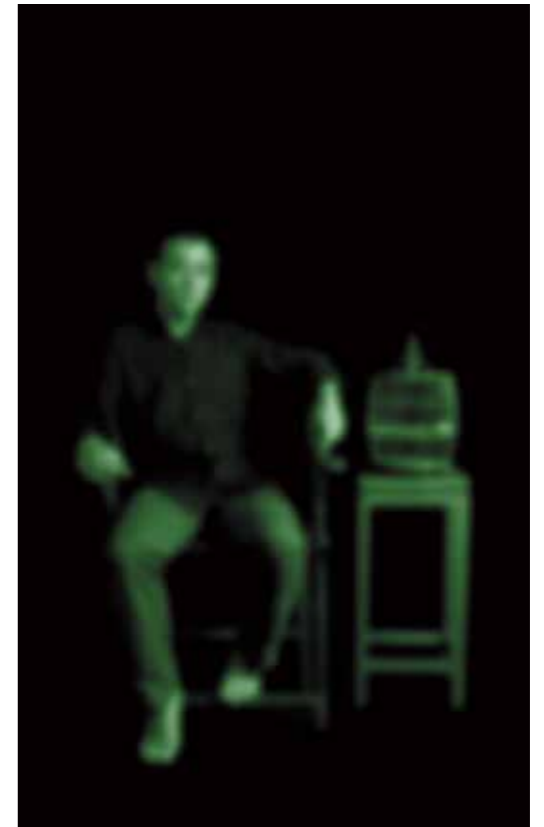


逝去中的肖像 — Mio
A Portrait in the Memory — Mio

2011

錄像裝置
Video installation

尺寸依現場而異
Dimensions variable

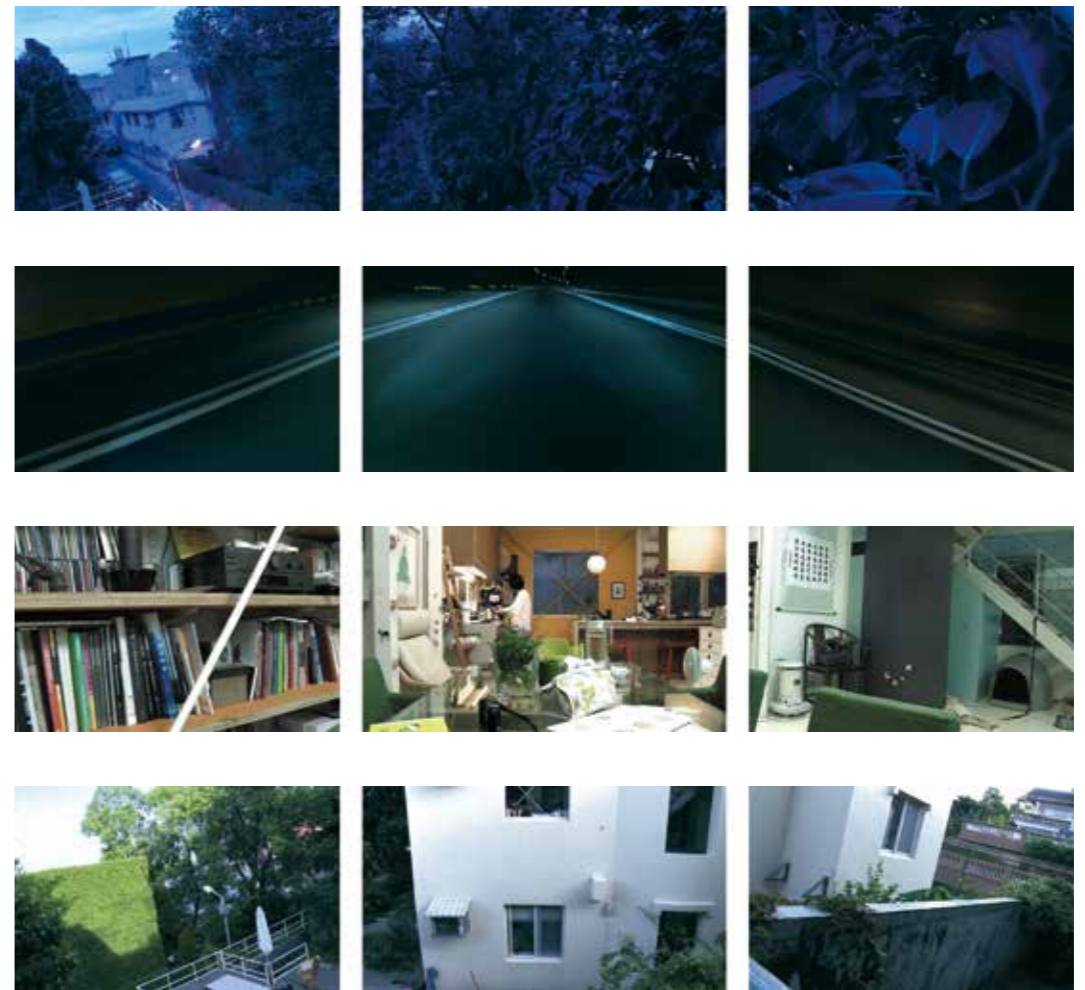


逝去中的肖像 — Ming
Disappearing Portrait — Ming

2011

錄像裝置
Video installation

尺寸依現場而異
Dimensions variable



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

2011

三頻道錄像裝置
Three-channel video installation

9'14"

展出現場空間 Venue dimensions : W 1155 x L 880 x H 400 cm (TKG*, 2011)



逝去中的風景 — 蘇格蘭
Disappearing Landscape — Scotland

2008

單頻道錄像
Single-channel video

6'28"

裝置現場一景
Installation view



逝去中的風景 — 經過
Disappearing Landscape — Passing

2007

三頻道錄像裝置
Three-channel video installation

9'40"



逝去中的風景 — 成為葉子的理由
Disappearing Landscape — Reason to Be a Leaf

2007

錄像裝置
Video installation

9'00"

尺寸依現場而異
Dimensions variable



逝去中的風景 — 十月
Disappearing Landscape — October

2007

數位攝影
Digital photography

240 x 360 cm (Editions of 5)
120 x 180 cm (Editions of 10)

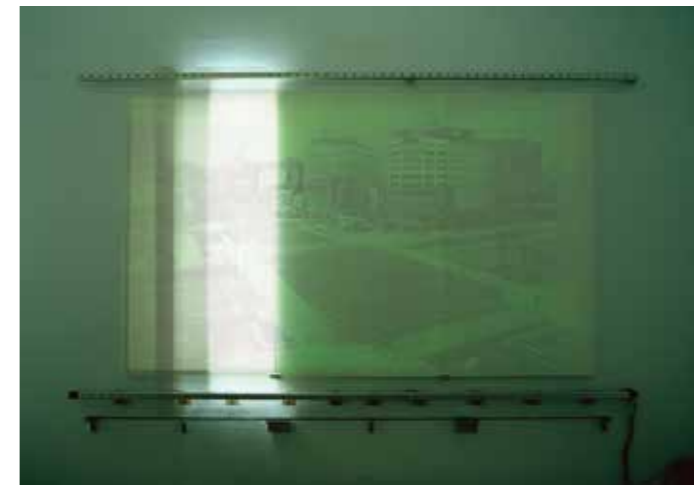


新天地
Xin Tian Di (Paradise)

2011

數位攝影
Digital photography

66.9 x 300 cm



人間失格
Human Disqualified

2001

裝置 (透明油墨·夜光粉絹印·白色壓克力板·電子式日光燈管·馬達·晶片組控制箱)

Installation (transparent ink, phosphor powder, silk print on acrylic board, fluorescent tube, motor, and chip-programming control box)

尺寸依現場而異
Dimensions variable

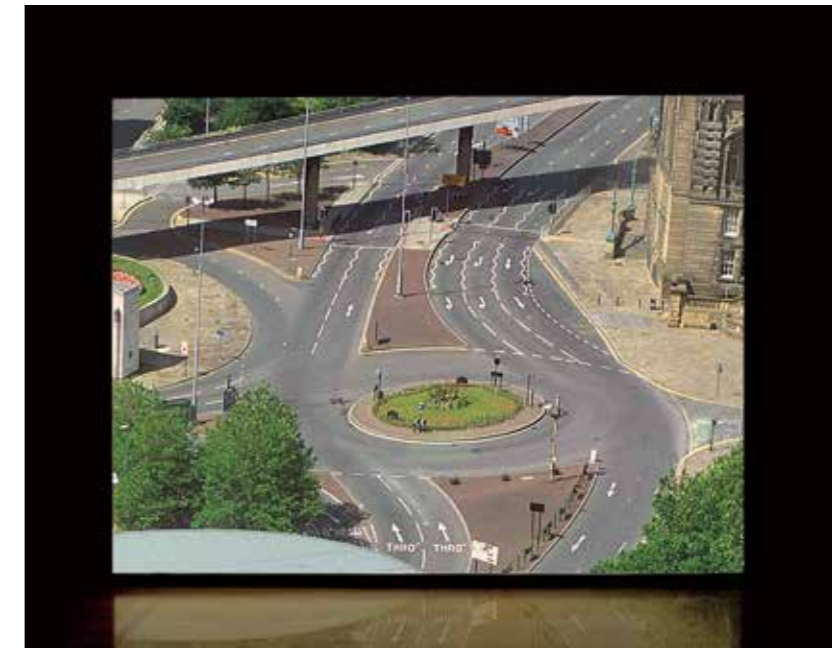


城市失格 — 利物浦
City Disqualified — Liverpool

2004

數位攝影
Digital photography

255 x 320 cm (Editions of 5)
120 x 150 cm (Editions of 10)



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

2004

單頻道錄像
Single-channel video

尺寸依現場而異
Dimensions variable

裝置現場一景
Installation view



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

2002

數位攝影
Digital photography

255 x 320 cm
120 x 150 cm



城市失格 — 西門白日局部
City Disqualified — Segment of Ximen District

2001–2002

單頻道錄像
Single-channel video

尺寸依現場而異
Dimensions variable

裝置現場一景
Installation view



城市失格 — 西門町夜晚
City Disqualified — Ximen District at Night

2002

數位攝影
Digital photography

255 x 320 cm
120 x 150 cm



城市失格 — 西門夜晚局部
City Disqualified — Segment of Ximen District at Night

2001–2002

單頻道錄像
Single-channel video

尺寸依現場而異
Dimensions variable

裝置現場一景
Installation view



城市失格 — 西門 2001
City Disqualified — Ximen District 2001

2001
數位攝影
Digital photography
120 x 120 cm

城市失格 — 忠孝東路
City Disqualified — Zhongxiao E. Road

2001
數位攝影
Digital photography
120 x 142 cm



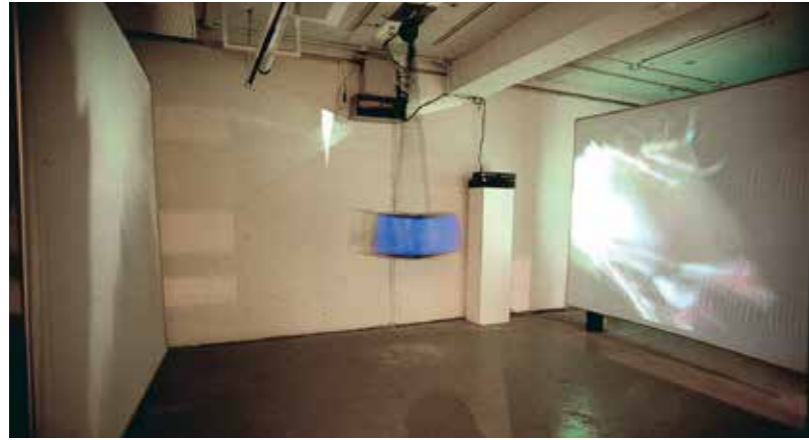
漂浮
Floating

2000

單頻道錄像

Single-channel video

3'53"



飛
Fly

1999

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, and monitor)

尺寸依現場而異
Dimensions variable

展出現場空間 Venue dimensions : W 500 x L 500 x H 300 cm (台北漢雅軒 Hanart TZ Gallery, Taipei, 1999)



難眠的理由
The Reason for Insomnia

1998

互動裝置 (靜電控制系統·電腦·馬達·投影機·單人床)
Interactive installation (electrostatic control system, computer, motor, video projector, and single bed)

尺寸依現場而異
Dimensions variable

展出現場空間 Venue dimensions : W 500 x L 500 x H 300 cm (伊通公園 IT Park, 1998)



嘶吼的理由
Scream, Therefore I Am

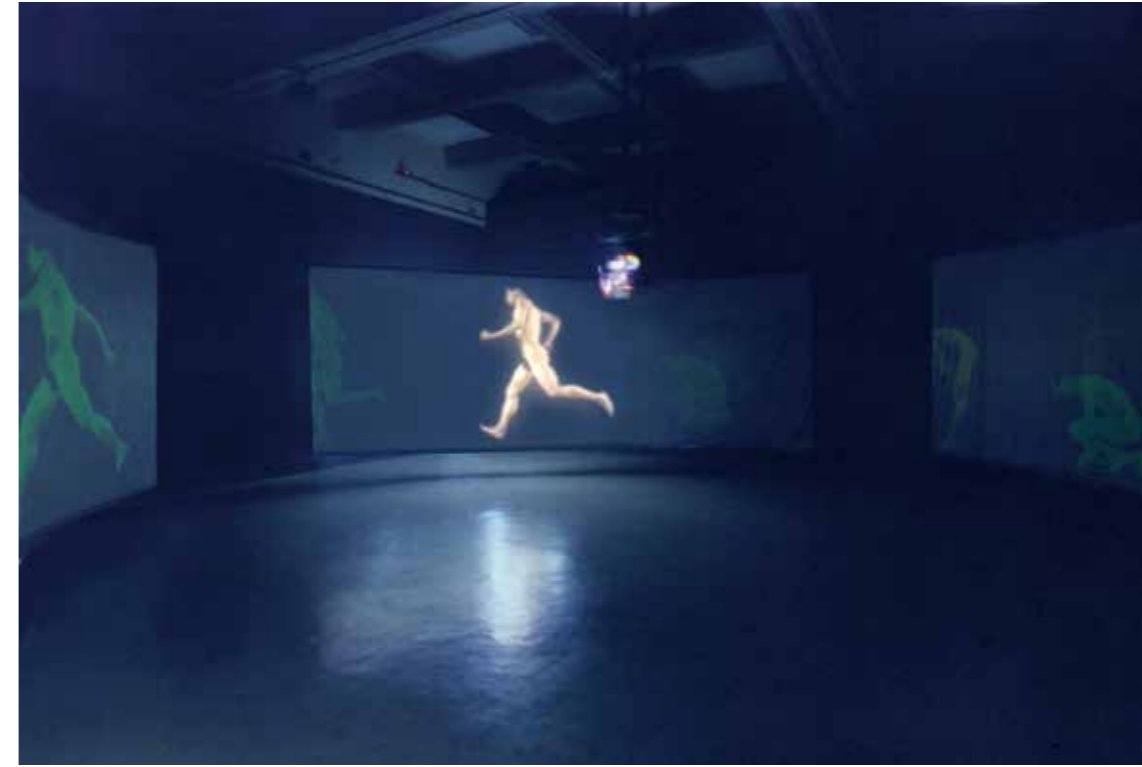
1997

錄像裝置 (月光粉 · DVD 投影機 · 自動控制箱 · 投影機 · 低音喇叭 · 軌道)
Video installation (phosphor powder, DVD projector, control box, video projector, bass speaker, and track)

尺寸依現場而異
Dimensions variable



展出現場空間 Venue dimensions : W 500 x L 500 x H 240 cm (舊金山現代藝術美術館 SFMOMA, 2001)



跑的理由
The Reason for Running

1998

錄像裝置 (月光粉布幕 · 自動控制器 · 電腦)
Video installation (screen with phosphor powder, custom device, and computer)

尺寸依現場而異
Dimensions variable

展出現場空間 Venue dimensions : W 900 x L 900 x H 250 cm (台北市立美術館 Taipei Fine Arts Museum, 1998)

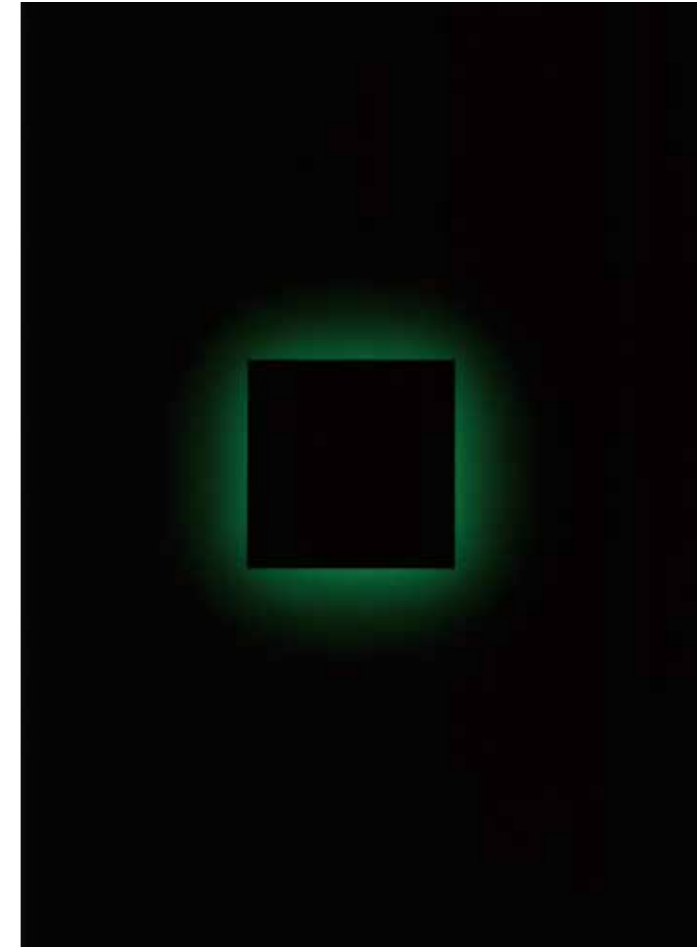


經過
Passing

1996
單頻道錄像
Single-channel video
3'00"

籠
The Cage

1995
單頻道錄像
Single-channel video
5'00"



呼吸的黑光
The Moving Luminous Square

1995
裝置 (月光粉 · 閃光器 · 機械裝置)
Installation (phosphor powder, flash light,
and motor)
尺寸依現場而異
Dimensions variable



電風扇
Ventilator

1992

錄像裝置 (電視螢幕 · 電風扇 · DVD 放映機)
Video installation (monitor, ventilator, and DVD player)

影像循環播放，裝置尺寸依現場而異
Video repeat on loop, installation dimensions variable



歡迎
Welcome

1989

裝置 (刀 · 日光燈管 · 素描)
Installation (knife, fluorescent tube, and sketch)

尺寸依現場而異
Dimensions variable



盤中魚
Fish on Dish

1992
錄像裝置 (單槍液晶投影 · 42 cm 直徑白色瓷盤 · DVD 放映機)
Video installation (LCD video projector, 42-cm-diameter white plate, and DVD player)

尺寸依現場而異
Dimensions variable

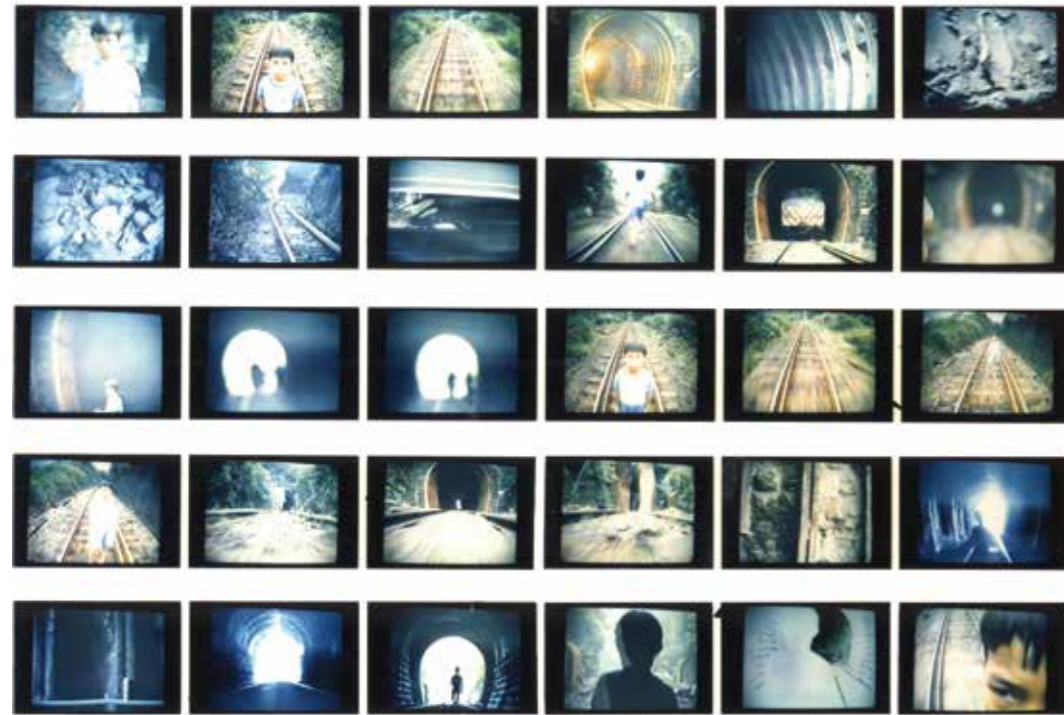


離位
Out of Position

1987
錄像裝置 (29 吋電視螢幕 · 雕塑 · DVD 放映機)
Video installation (29-inch monitor, sculpture, and DVD player)

Video: 5'47"

裝置尺寸依現場而異
Installation dimensions variable



小孩·鐵路
Kid

1994
單頻道錄像
Single-channel video
5'54"



關於回家的路上
On the Way Home

1989
單頻道錄像
Single-channel video
13'29"



關於米勒的晚禱 #3
About Millet's The Angelus #3

1992

複合媒材繪畫 (油彩·照片·畫布)
 Mixed-media painting (oil on photograph on canvas)

70 x 100 cm



關於米勒的晚禱 #2
About Millet's The Angelus #2

1986

錄像裝置
 Video installation

Video: 4'06"

裝置尺寸依現場而異
 Installation dimensions variable



關於米勒的晚禱
About Millet's The Angelus

1985

單頻道錄像
 Single-channel video

4'06"

袁廣鳴

袁廣鳴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 年畢業於德國卡斯魯造型藝術學院，獲得媒體藝術碩士學位。目前任教於國立台北藝術大學新媒體藝術學系副教授。

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。1988 年在校期間即以錄像雕塑作品《離位》獲得第 13 屆雄獅美術新人獎的佳作；1992 年的錄像裝置作品《盤中魚》展出後，隨即獲得台灣藝術圈高度肯定並獲得台北縣美展首獎；1998 年的互動裝置《難眠的理由》則榮獲第一屆「數位藝術紀」的評審特別獎；2002 年「城市失格」系列作品更奠定了在台灣當代媒體藝術界中不可動搖的地位。

2007 年《逝去中的風景》三頻道錄像裝置，開始以個人的「居家日常」及「廢墟」開創出一種迷人的劇場式日常。2011 年的個展「在記憶之前」，持續對於「家」的探討，並擴及到「廢墟及自然」的領域，更以多元形式呈現以「時間與記憶」、「身體與感知」為主題的大型系列創作。2014 年個展「不舒適的明日」由「家」的議題延伸至當今在全球化底下的在地生存處境的探問，思辨現代人的困頓與憂懼；此展並榮獲第 13 屆台新藝術獎「年度最佳展覽入選獎」。

袁廣鳴受邀參與大型國際展覽不勝枚數，其中包括「法國里昂雙年展」(2015)、「福岡亞洲藝術三年展」(2014)、「澳洲亞太當代藝術三年展」(2012)、「新加坡雙年展」(2008)、「英國利物浦雙年展」(2004)、「紐西蘭奧克蘭三年展」(2004)、「第 50 屆威尼斯雙年展」台灣館 (2003)、「漢城國際媒體藝術雙年展」(2002)、「美國舊金山現代藝術美術館的「01.01: Art in Technological Times」(2001)、「日本 ICC1997 媒體藝術雙年展」(1997)、「台北雙年展」(1998、1996、1992) 等。

作品也受多所國內外美術館典藏，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。

Yuan Goang-Ming

A pioneer of video art in Taiwan, Yuan Goang-Ming has worked with video since 1984, and is now one of the foremost Taiwanese artists active in the international media art circle. He received a master's degree in media art from the Academy of Design, Karlsruhe Germany (1997), and currently holds a post as associate professor of the new media art department of the Taipei National University of Arts.

Combining symbolic metaphors with technological media, his work expresses the state of contemporary existence, and explores the human mind and consciousness. He received the 13th Hsiung-Shih Art Award for the Best New Artist for his video and sculptural work *Out of Position* (1987) while he was still in art school in 1988. In 1992, his work *Fish on a Dish* garnered great acclaim in the Taiwanese art circle, and received the First Prize of the Taipei County Arts Award, while *The Reason for Insomnia* (1998) received the Jury Prize of the 1st Digital Art Festival. His "City Disqualified" series (2002) holds an important place in the history of Taiwanese contemporary media art.

Disappearing Landscape (2007) opens with a new format of moving images, combining video art and cinema, displaying the fascinating, theatrical everyday in three-channel video installations. The 2011 exhibition *Before Memory* continues his exploration of the idea of "home" and expands such exploration into ruins and nature, in a diverse array of large-scale installations about time and memory, the body and perception. His 2014 solo exhibition *An Uncanny Tomorrow* questions the environment we inhabit in a globalized context, pondering the anxieties and apprehensions of modern people. This exhibition received the Exhibition of the Year of the 13th Taishin Arts Award.

Yuan has participated in various exhibitions across Asia, Europe, and America. Among these include: Biennale de Lyon: La Vie Moderne, France (2015); Fukuoka Asian Art Triennale, Japan (2014); the 7th Asia Pacific Triennial of Contemporary Art, Australia (2012); Singapore Biennale (2008); Liverpool Biennial, U.K. (2004); Auckland Triennial, New Zealand (2004); Taiwan Pavilion at the 50th Venice Biennale, Italy (2003); the 2nd Seoul International Media Art Biennale, Korea (2002); *010101: Art in Technological Times* at the San Francisco Museum of Modern Art (2001); ICC Biennial, Japan (1997), and Taipei Biennial (2002, 1998, 1996).

His work is housed in public and private collections of art museums and institutions at home and abroad. He has also been on the Collections Committee of the Taipei Fine Arts Museum, and a juror of the Taipei Arts Award, Taipei County Arts Award, Public Art, Venice Biennale (Taiwan Pavilion), and Asia Society Arts Award in the United States.

袁廣鳴

/ 1965 年生於台灣台北，現居住、工作於台灣台北。

學歷	<p>1997 德國國立卡斯魯造型藝術學院，媒體藝術學系碩士</p> <p>1994 德國法蘭克福新媒體藝術中心</p> <p>1993 獲德國 DAAD 獎學金</p> <p>1989 國立藝術學院，美術系學士</p>	
個展	<p>2018 「明日樂園 —— 袁廣鳴個展」，TKG⁺，台北，台灣</p> <p>2015 「棲居如詩：袁廣鳴個展」，漢雅軒畫廊，香港</p> <p>2014 「不舒適的明日：袁廣鳴個展」，TKG⁺，台北，台灣</p> <p>「掃描記憶：袁廣鳴的錄像藝術 1992–2014」，三菱地所 Artium，福岡，日本</p> <p>2012 「逝去中的痕跡」，TKG⁺，北京，中國</p> <p>「逝去中的風景 —— 經過 II」，TKG⁺，台北，台灣</p> <p>2011 「在記憶之前」，TKG⁺，台北，台灣</p> <p>2007 「逝去中的風景」，伊通公園，台北，台灣</p> <p>2002 「T2 袁廣鳴“人間失格”」，MOMA 畫廊，福岡，日本</p> <p>2001 「人間失格」，伊通公園，台北，台灣</p> <p>2000 「台灣現代藝術序幕系列 Vol.7 袁廣鳴 Fish on Dish」，MOMA 畫廊，福岡，日本</p> <p>1998 「難眠的理由」，伊通公園，台北，台灣</p> <p>1992 「錯置與面對」，伊通公園，台北，台灣</p>	<p>2016 「山茶花千層」，Arko 藝術中心，首爾，韓國</p> <p>「記憶的圓環 —— 榮榮 & 映里及袁廣鳴的影像表現」，水戶藝術館，茨城縣，日本</p> <p>「屏幕測試：1980 年代以來的華人錄影藝術」，中央美術學院美術館，北京，中國；紅專廠當代藝術館，廣州，中國</p> <p>「類比開端·數位回溯」，關渡美術館，台北，台灣</p> <p>「舞弄珍藏：召喚 / 重想 / 再述的實驗室」，台北市立美術館，台北，台灣</p> <p>「Beyond 2°」，聖塔芭芭拉當代美術館，加州，美國</p> <p>2015 「摩登生活 —— 第 13 屆里昂雙年展」，里昂，法國</p> <p>「2015 亞洲當代藝術展」，全羅北道省立美術館，全羅北道，韓國</p> <p>「第 13 屆台新藝術獎大展」，北師美術館，台北，台灣</p> <p>「文明幻滅」，盧森堡當代藝術中心，盧森堡</p> <p>「啟視錄：台灣錄像藝術創世紀」，關渡美術館，台北，台灣</p> <p>「活動的影像」，Mobile M+，Midtown POP，香港</p> <p>2014 「第五屆福岡亞州藝術三年展」，福岡亞州藝術美術館，福岡，日本</p> <p>「2014 亞洲藝術空間網絡」，光州美術館，光州，韓國</p> <p>「這個夏天我們愛影像」，佩斯北京，北京，中國</p> <p>「亞細亞安那其連線」，關渡美術館，台北，台灣；Tokyo Wonder Site，東京，日本</p> <p>「台灣前衛藝術家 —— 刺客列傳 1961–1970」，國立台灣美術館，台中，台灣</p> <p>「消失的痕跡」，LV 路易威登東京文化藝術空間，東京，日本</p> <p>2013 「分裂 —— 台灣 2.0」歐洲巡迴展，奧地利電子藝術中心，林茲市，奧地利；俄羅斯聖彼得堡國際媒體藝術節，聖彼得堡，俄羅斯；柏林新媒體藝術節，柏林，德國；德國多特蒙德數位藝術中心，多特蒙德，德國；Ambika P3，西敏大學，倫敦，英國；法國馬賽 Les Instants Vidéo 藝術節，馬賽，法國（2014）</p> <p>「堂島川雙年展」，堂島川講堂，大阪，日本</p> <p>「轉動藝台灣」，韓國首爾市立美術館，首爾，韓國</p> <p>「交互視象 —— 2013 海峽兩岸當代藝術展」，國立台灣美術館，台中，台灣；北京，中國</p>
精選聯展	<p>2018 「2050 未來簡史」，國立台灣美術館，台中，台灣</p> <p>「定製真實：數位藝術之魅」，國立台灣美術館，台中，台灣</p> <p>2017 「都市遊牧 —— 2017 杭州大屋頂國際動態影像展」，良渚文化藝術中心，杭州，中國</p> <p>「邂逅之海 —— 交錯的現實主義」，沖繩縣立美術館，沖繩，日本</p> <p>「第 20 屆捷克伊赫拉瓦國際紀錄片影展」，伊赫拉瓦，捷克</p> <p>「幽靈」，大邱美術館，大邱，韓國</p> <p>「Open Space 2017：未來的再創造」，東京電信互動藝術中心（NTT ICC），東京，日本</p> <p>「第 55 屆安娜堡電影節」，密西根戲院，安娜堡藝術中心，密西根，美國</p> <p>「大雨將至」，4A 亞洲當代藝術中心，雪梨，澳洲</p> <p>「一個都不放過：當代藝術中的推理事件」，高雄市立美術館，高雄，台灣</p>	<p>2012 「第七屆亞太當代藝術三年展」，昆士蘭美術館，布里斯本，澳洲</p> <p>「數位美學 3」，哈里斯美術館，普雷斯頓，英國</p> <p>「How Physical —— 第四屆東京惠比壽國際影像祭」，東京都寫真美術館，東京，日本</p> <p>2011 「2011 亞洲藝術雙年展」，國立台灣美術館，台中，台灣</p> <p>「中國影像藝術 1988–2011」，民生現代美術館，上海，中國</p> <p>2010 「Cinema Alley 2011」，4A 亞洲當代藝術中心，雪梨，澳洲</p>

- 2009 「三菱地所 20 週年紀念展」, 三菱地所 Artium, 福岡, 日本
 「你在家」, Plimsoll Gallery, 塔斯馬尼亞大學, 澳洲
 「秘密後花園」, 雀兒喜美術館, 紐約, 美國
- 2008 「介於之間」, 亞洲錄像藝術週, 森美術館, 東京, 日本
 「我們的未來: 尤倫斯基金會收藏展」, 尤倫斯當代藝術中心, 北京, 中國
 「家 — 2008 台灣美術雙年展」, 國立台灣美術館, 台中, 台灣
 「新加坡雙年展 2008 — 驚奇」, 新加坡
 「泡沫紅茶 — 台灣藝術·當代演譯」, 捷克國立摩拉維亞美術館, 捷克
- 2007 「後解嚴與後八九 — 兩岸當代美術對照」, 國立台灣美術館, 台中, 台灣; 北京宋庄美術館, 北京, 中國
 「X 世代 — 國立台灣美術館數位藝術典藏展」, 法國安互湖市 Enghien-les-Bains 市立藝術中心, 安互湖, 法國
 「迷離島: 台灣當代藝術視象」北美巡迴展, A 中心: 溫哥華當代亞洲藝術國際中心, 溫哥華, 加拿大; 印第安納波利斯大學美術館, 印第安納州, 美國
- 2006 「台北二三: 二三觀點」, 台北市立美術館, 台北, 台灣
 「當代風景」, 台北當代藝術館, 台北, 台灣
- 2005 「第二屆廣州三年展, 別樣: 一個特殊的現代實驗空間」, 廣東美術館, 廣東, 中國
 「幻影天堂 — 中華當代攝影展」, 赫爾辛基美術館, 赫爾辛基, 芬蘭
 「以當代為名, 威尼斯雙年展參展回顧 1995–2003」, 台北市立美術館, 台北, 台灣
- 2004 「利物浦雙年展」, 泰德美術館, 利物浦, 英國
 「正言世代展」, 強生美術館, 康乃爾大學, 康乃爾, 美國
 「奧克蘭三年展: 公共 / 私人」, 奧克蘭美術館, 奧克蘭, 紐西蘭
 「新當代中國攝影」, Enrico Navarra 畫廊, 巴黎, 法國
- 2003 「心感地帶」, 第 50 屆威尼斯雙年展, 普里奇歐尼宮, 威尼斯, 義大利
 「幻影天堂 — 中華當代攝影展」, 布拉格國家美術館, 捷克
 「25hrs Barcelona」, 國際錄影藝術展, 巴塞隆納, 西班牙
 「靈光流匯 — 科技藝術展」, 台北市立美術館, 台北, 台灣
 「亞洲網絡 — 媒體藝術的近未來」, 廣島市立當代美術館, 廣島, 日本
 「看不見的城市」, 溫哥華當代亞洲藝術國際中心, 溫哥華, 加拿大
- 2002 「台北雙年展 2002: 世界劇場」, 台北市立美術館, 台北, 台灣
 「第二屆漢城國際媒體藝術雙年展 2002: Luna's Flow」, 漢城美術館, 漢城, 韓國
 「釜山雙年展 2002: 當文化交融」, 釜山大都會美術館, 釜山, 韓國
 「光州雙年展 2002: 止」, 光州, 韓國

- 2001 「01.01: 科技時代的藝術」, 舊金山現代藝術美術館, 舊金山, 美國
 「翻譯行為」, 世界文化之屋, 柏林, 德國; 皇后藝術博物館, 紐約, 美國; (2002) 卡里洛吉爾藝術博物館, 墨西哥市, 墨西哥
- 2000 「水的威脅」, 台北市立美術館, 台北, 台灣
 「近距觀照: 台灣當代藝術」, 卡爾藝術學院史考特藝廊、維多利亞市美術館, 溫哥華, 加拿大
- 1999 「複數元的視野 — 台灣當代美術 1988–1999」, 中國美術館, 北京, 中國
 「快鏡: 新中國錄像藝術」, 澳門當代藝術中心, 澳門, 中國; 布拉格國家美術館, 捷克
- 1998 「台北雙年展: 慾望場域」, 台北市立美術館, 台北, 台灣
- 1997 「ICC 1997 媒體藝術雙年展: 傳播與無法傳播」, 東京, 日本
- 1996 「台北雙年展: 台灣藝術主體性」, 台北市立美術館, 台北, 台灣
- 1995 「光州雙年展 1995: 資訊藝術」, 光州, 韓國
- 1994 「福井第三屆國際青年媒體藝術展」, 福井, 日本
- 1992 「國際青年藝術展」, 巴黎大皇宮, 巴黎, 法國

公共收藏

- 台北市立美術館, 台北, 台灣
 國立台灣美術館, 台中, 台灣
 高雄市立美術館, 高雄, 台灣
 忠泰美術館, 台北, 台灣
 昆士蘭美術館 | 現代藝術館, 布里斯本, 澳洲
 森美術館, 東京, 日本
 M+ 博物館, 西九文化區管理局, 香港, 中國

Yuan Goang-Ming

/ Born in Taipei, Taiwan in 1965. Now lives and works in Taipei, Taiwan.

Education	<p>1997 Diploma in Media Arts, Staatliche Hochschule fuer Gestaltung Karlsruhe, Germany</p> <p>1994 Studied at the Institute of Media Arts, Frankfurt am Main, Germany</p> <p>1993 DAAD Germany Exchange Scholarship</p> <p>1989 B.F.A. in Fine Arts, National Institute of the Arts, Taipei, Taiwan</p>
Solo Exhibitions	<p>2018 <i>Tomorrowland</i> — <i>Yuan Goang-Ming Solo Exhibition</i>, TKG*, Taipei, Taiwan</p> <p>2015 <i>Dwelling: Solo Exhibition by Yuan Goang-Ming</i>, Hanart TZ Gallery, Hong Kong, China</p> <p>2014 <i>An Uncanny Tomorrow</i>, TKG*, Taipei, Taiwan</p> <p>2012 <i>Disappearing Landscape</i> — <i>Passing II</i>, Special Project, TKG*, Art Stage Singapore, Singapore</p> <p><i>Disappearing Traces</i>, Tina Keng Gallery, Beijing, China</p> <p>2011 <i>Before Memory</i>, TKG*, Taipei, Taiwan</p> <p>2007 <i>Disappearing Landscape</i>, IT Park Gallery, Taipei, Taiwan</p> <p>2002 <i>T2: Yuan Goang-Ming "Human Disqualified"</i>, MOMA Contemporary, Fukuoka, Japan</p> <p>2001 <i>Human Disqualified</i>, IT Park Gallery, Taipei, Taiwan</p> <p>2000 <i>Contemporary Taiwanese Art Exhibition Vol.7 Yuan Goang-Ming Fish on Dish</i>, MOMA Contemporary, Fukuoka, Japan</p> <p>1998 <i>The Reason for Insomnia</i>, IT Park Gallery, Taipei, Taiwan</p> <p>1992 <i>Out of Position</i>, IT Park Gallery, Taipei, Taiwan</p>
Selected Group Exhibitions	<p>2018 <i>2050 A Brief History of Future</i>, National Taiwan Museum of Fine Arts, Taichung, Taiwan</p> <p><i>Customized Reality: the Lure and Enchantment of Digital Art</i>, National Taiwan Museum of Fine Arts, Taichung, Taiwan</p> <p>2017 <i>A Reunion with the Sea: Realism as Modern Asian Thought</i>, Okinawa Prefectural Museum and Art Museum, Okinawa, Japan</p> <p><i>Urban Nomadism: 2017 Hangzhou Liangzhu Big Roof International Moving Image Exhibition</i>, Liangzhu Culture and Art Center, Hangzhou, China</p> <p>The 20th Jihlava International Documentary Film Festival, Jihlava, Czech Republic</p> <p><i>Ghost</i>, Daegu Art Museum, Daegu, Korea</p> <p><i>Open Space 2017: Re-envisioning the Future</i>, NTT InterCommunication Center, Tokyo, Japan</p> <p>The 55th Ann Arbor Film Festival, Michigan Theater; Ann Arbor Art Center, Michigan, U.S.A.</p> <p><i>Before the Rain</i>, 4A Centre for Contemporary Asian Art, Sydney, Australia</p>

	<p><i>And Now There Are All: Mystery Cases in Contemporary Art</i>, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan</p>
2016	<p><i>Mille-feuille de Camélia</i>, Arko Art Center, Seoul, Korea</p> <p><i>Memories through Cycle — Images by RongRong & inri and Yuan Goang-Ming</i>, Art Tower Mito, Ibaraki, Japan</p> <p><i>Screen Test: Chinese Video Art Since 1980s</i>, CAFA Art Museum, Beijing, China; Redtory Museum of Contemporary Art, Guangzhou, China</p> <p><i>Analog Welcome, Digital Archive</i>, Kuandu Museum of Fine Arts, Taipei National University of the Arts, Taipei, Taiwan</p> <p><i>Dance with the Museum Collection — Retrieved, Reimagined, Restated</i>, Taipei Fine Arts Museum, Taipei, Taiwan</p> <p><i>Beyond 2°</i>, Museum of Contemporary Art Santa Barbara, California, U.S.A.</p>
2015	<p>Biennale de Lyon: La Vie Moderne, Lyon, France</p> <p><i>Asia Contemporary Art Exhibition 2015</i>, Jeonbuk Museum of Art, Jeonbuk, Korea</p> <p><i>The 13th Taishin Arts Award Exhibition</i>, Museum of National Taipei University of Education, Taipei, Taiwan</p> <p><i>Phantom of Civilization</i>, Casino Luxembourg Forum d'art Contemporain, Luxembourg</p> <p><i>REWIND_Video Art in Taiwan 1983–1999</i>, Kuandu Museum of Fine Arts, Taipei, Taiwan</p> <p><i>Mobile M+: Moving Images</i>, Midtown POP, Hong Kong, China</p>
2014	<p>The 5th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan</p> <p><i>Asian Arts Space Network</i>, Gwangju Museum of Art, Gwangju, Korea</p> <p><i>We Love Video This Summer</i>, Pace Beijing, Beijing, China</p> <p><i>Asia Anarchy Alliance</i>, Tokyo Wonder Site, Tokyo, Japan; Kuandu Museum of Fine Arts, Taipei, Taiwan</p> <p><i>Traces of Disappearance</i>, Espace Louis Vuitton Tokyo, Tokyo, Japan</p>
2013	<p>Touring exhibition <i>Schizophrenia Taiwan 2.0</i>, Ars Electronica, Austria, Linz; Cyberfest, Hermitage Museum, St. Petersburg, Russia; (2014) Transmediale, Collegium Hungaricum Berlin, Germany; Der Hartware MedienKunstVerein, Dortmund, Germany; La Maison des Métallos, Paris, France; Ambika P3, University of Westminster, London, U.K.; Les Instant Video, Marseille, France</p> <p>Dojima River Biennale 2013: Little Water, Dojima River Forum, Osaka, Japan</p> <p><i>Rolling! Visual Art in Taiwan</i>, Seoul Museum of Art, Seoul, Korea</p> <p><i>Inter-Vision, A Contemporary Art Exhibition Across the Strait 2013</i>, National Taiwan Museum of Fine Arts, Taichung, Taiwan; National Art Museum of China, Beijing, China</p>
2012	<p>7th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art and Queensland Art Gallery, Brisbane, Australia</p> <p><i>Digital Aesthetics 3</i>, Harris Museum and Art Gallery, Preston, U.K.</p> <p>How Physical — Yebisu International Festival for Art & Alternative Vision, Tokyo Photographic Art Museum, Tokyo, Japan</p>
2011	<p>Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan</p>

- Moving Image of China 1988–2011*, Minsheng Art Museum, Shanghai, China
- 2010 *Cinema Alley 2011*, 4A Centre for Contemporary Asian Art, Sydney, Australia
- 2009 *Artium's 20th Anniversary Show*, Mitsubishi Jisho Artium, Fukuoka, Japan
You Are Home, Plimsoll Gallery, University of Tasmania, Australia
Dream in a Contemporary Secret Garden, Chelsea Art Museum, New York, U.S.A.
- 2008 *In Between*, Asian Video Art Weekend, Mori Art Museum, Tokyo, Japan
Our Future: The Guy & Myriam Ullens Foundation Collection, Ullens Center for Contemporary Art, Beijing, China
Home — Taiwan Biennial 2008, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Singapore Biennale 2008: Wonder, Singapore
Bubble Tea: Contemporary Art from Taiwan, Moravska Galerie Brno, Czech Republic
- 2007 *Post Martial Law vs. Post '89 — The Contemporary Art in Taiwan and China*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
X-Generation — National Taiwan Museum of Digital Art Collection Exhibition, Enghien-les-Bains, France
Touring exhibition *Taiwan: From Within the Mist*, Centre A: Vancouver International Centre for Contemporary Asian Art, Vancouver, Canada; Art Museum of University of Indianapolis, Indiana, U.S.A.
- 2006 *Taipei/Taipei: Views and Points*, Taipei Fine Arts Museum, Taipei, Taiwan
A Glimpse of Contemporary Art in Taiwan, Museum of Contemporary Art, Taipei, Taiwan
- 2005 The 2nd Guangzhou Triennial, Beyond: An Extraordinary Space of Experimentation for Modernization, Guangdong Museum of Art, Guangdong, China
A Strange Heaven — Contemporary Chinese Photography, Helsinki City Art Museum, Helsinki, Finland
Contemporary Art from Taiwan at the Venice Biennale, 1995–2003, Taipei Fine Arts Museum, Taipei, Taiwan
- 2004 2004 Liverpool Biennial, Liverpool, U.K.
Contemporary Taiwanese Art in the Era of Contention, Herbert F. Johnson Museum of Art, Cornell University, New York, U.S.A.
The 2nd Auckland Triennial: Public/Private, Auckland Art Gallery Toi O Tamaki, New Zealand
New-Contemporary Photo of China, Galerie Enrico Navarra, Paris, France
- 2003 Limbo Zone, Taiwan Pavilion of the 50th Venice Biennale, Venice, Italy
Fantasy of Heaven — Chinese Contemporary Photography, Czech Museum of Fine Arts, Prague, Czech Republic
25hrs Barcelona, International Video Art Show, Barcelona, Spain
Streams of Encounter — Electronic Media Based Artworks, Taipei Fine Arts Museum, Taipei, Taiwan
- Cyber Asia — Media Art in the Near Future*, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
Invisible City, Centre A: Vancouver International Centre for Contemporary Asian Art, Vancouver, Canada
- 2002 Taipei Biennial 2002: Great Theatre of the World, Taipei Fine Arts Museum, Taipei, Taiwan
The 2nd Seoul International Media Art Biennale: Luna's Flow, Seoul Museum of Art, Seoul, Korea
Busan Biennale 2002: Culture Meets Culture, Busan Metropolitan Art Museum, Busan, Korea
Gwangju Biennale 2002: Pause, Gwangju, Korea
- 2001 *01.01.01: Art in Technological Times*, San Francisco Museum of Modern Art, San Francisco, U.S.A.
Translated Acts, Haus der Kulturen der Welt, Berlin, Germany; Queens Museum, New York, U.S.A.; Museo de Arte Carrillo Gil, Mexico
- 2000 *Fear of Water*, Taipei Fine Arts Museum, Taipei, Taiwan
Close-Up: Contemporary Art from Taiwan, Emily Carr Institute of Art, Vancouver; Art Gallery of Greater Victoria, Victoria, Canada
- 1999 Touring exhibition *Visions of Pluralism: Contemporary Art in Taiwan, 1988–1999*, China Art Museum, Beijing
Touring exhibition *Fast Forward: New Chinese Video Art*, Contemporary Art Center, Macau Museum of Art, China; Czech Museum of Fine Arts, Prague, Czech Republic
- 1998 Taipei Biennial 1998: Site of Desire, Taipei Fine Arts Museum, Taipei, Taiwan
- 1997 ICC Biennial '97: Communication/ Discommunication, NTT InterCommunication Center, Tokyo, Japan
- 1996 Taipei Biennial 1996: The Quest for Identity, Taipei Fine Arts Museum, Taipei, Taiwan
- 1995 Kwangju Biennial 1995 — InfoART, Kwangju, Korea
- 1994 The 3rd Fukui International Youth Media Art Festival, Fukui, Japan
- 1992 *International Youth Art Exhibition*, Grand Palais, Paris, France

Public Collections

- Taipei Fine Arts Museum, Taipei, Taiwan
National Taiwan Museum of Fine Arts, Taichung, Taiwan
Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
JUT Art Museum, Taipei Taiwan
Queensland Art Gallery | Gallery of Modern Art, Brisbane, Australia
Mori Art Museum, Tokyo, Japan
M+, West Kowloon Cultural District Authority, Hong Kong, China

工作人員名單 Production Credit List

明日樂園 Tomorrowland	模型製作 Model Production 高德亮 Kou Tak-Leong 許巽翔 Hsu Hsun-Hsiang 林哲瑋 Lin Tse-Wei	
	模型繪製 / 影片後製 Model Painting / Video Post Production 胡鈞荃 Hu Ching-Chuan	
	模型繪製 Model Painting 陳為榛 Chen Wei-Chen 李芷筠 Lee Jr-Yun 陳彥齊 Chen Yen-Chi 邵士銘 Shao Shih-Ming 黃品嘉 Huang Pin-Chia 林恩崙 Aaron Horse 郭硯方 Kuo Yen-Fang 賴柔樺 Lai Jou-Hua 李亦涵 Lee Yi-Han 嚴詠慈 Yen Yung-Tzu 施 瑾 Shi Jin 葉治伸 Yap Chee-Keng	
	炸藥製作 Dynamite Production 林瑜亮 Lin Yu-Lang 周家惠 Jhou Jia-Huei 顏彤晴 Yan Wen-Ching 鄭羽芝 Jheng Yu-Jhih 林雨儂 Lin Yu-Nong 黃品嘉 Huang Pin-Chia 陳姿尹 Chen Zi-Yin 高友儀 Kao Yu-Yi 張芷錮 Jhang Jhih-Yin 許芳境 Syu Fang-Jing	
影片後製 Video Post Production 李亦凡 Li Yi-Fan 蔡宗勳 Tsai Tsunghsun 林哲宇 Lin Cheyu		

異鄉人 The Strangers	第一助理 / 後製 First Assistant / Post Production 黃湧恩 Huang Yung-En	
	第二助理 Second Assistant 胡鈞荃 Hu Ching-Chuan	
	第三助理 Third Assistant 陳彥齊 Chen Yen-Chi	
	拍攝 Filming 宏達數位影業 TaipeiDi Cinema Ltd 新彩廣告 Hsun Tsair Co.Ltd.	

向黑 Towards Darkness

製作人 / 助理導演 Producer / Assistant Director 胡鈞荃 Hu Ching-Chuan	
觀眾帶領人 / 助理導演 Usher / Assistant Director 馬維元 Ma Wei-Yuan	
總務 / 助理導演 General Affairs / Assistant Director 梁懷志 Liang Huai-Chih	
觀眾帶領人 Ushers 高德亮 Kou Tak-Leong 陳奕如 Chen Yi-Ju 葉 澈 Yeh Che 郭佩奇 Kuo Pei-Chi 潘怡安 Pan I-An 蔡宗勳 Tsai Tsunghsun 陳姿尹 Chen Zi-Yin 謝 靜 Xie Jing 林佳儀 Lin Jia-Yi 寧 森 Ning Sen 林 申 Shenboy 陳雁蓉 Chen Yan-Rong	
演員 Actors 陳冠中 Chen Kuan-Chung 陳彥齊 Chen Yen-Chi 陳肇驊 Chen Chao-Hua 葛大乘 Ko Ta-Sheng	
場地及技術製作 Venue and Technical Production 謝佑承 Hsieh Yu-Cheng	
設備及技術製作 Equipment and Technical Production 許巽翔 Hsu Hsun-Hsiang 黃大原 Haung Da-Yuan	
場地及技術協作 Venue and Technical Assistant 謝竺勳 Hsieh Chu-Hsun	
共同參與者 Coparticipants 丁常恩 盧君聿 余如紅 吳秉祈 賴喬郁 李依璇 鄧安庭 蔡郁珊 顏妤嫻 陳立螢 曾睿琬 林宜安 劉怡君 崔 彤 邱語樺 蘇晉賢 黃信曇 何姿儀 余冠樺 郭俐瑩 謝 瑜 楊文穎 王淳俐 江昀諄 陳柏安 黃淑蓮 劉桑祁 蘇逸萱 呂柏翰 謝昇龍 陳侑汝 戴國竣 陳亭安 葉穎軒 陳品璇 龔芳瑩 黃之芸 黃 悅 張芸華 劉恩霖 葉照妃 歐鈞淞 徐筱淇 陳思宇 劉乃華 周如穆 尹睿璇 黎韋辰 陳筠潔 紀雋妍 潘學怡 李馨華 蘇郁絜 林耘綺 伍品潔 方康璋 連敏惠 陳志岩 林晉廷 陳義鈞 黃子芹 張喬翔 連育萱 蘇上智 陳心慈 楊宥勝 藍文臨 陳亭宇 霍 蓉 曾知虹 曾知盈 黃思瑄 林子涵 張少庭 朱 丹 魏 菱 蘇郁潔 林宜蓁 陳煒璿 陳姮羽 李嘉昇 傅暄淇 謝政霖 黃心慈 胡貽斐 張詠晴 曾光毓 吳 閻 林映雯 李珞伊 陳 瑩 王學淵 蔡東佑 黃育晨 林則維 徐紹恩 林宜柔 徐祥恩 李佳馨 王亨愉 林瀚寬 陳欣妤 劉子瑜 林郁翔 陳奕臻 潘人賓 蘇柏瑞 高怡蓉 李祈霖 葉智港 洪梓倪 陳依純 劉賀筠 葉珈妤 曾律綺 曾乙珊 王品迪 江品萱 張靖瑩 賴和凱 施琬萱 胡哲豪 高友儀 江品融 姜靜綺 徐嬈婷 紀億涵 包愛筠 吳淳汝 卓逸帆 顏彤晴 許芳境 谷芳逸 林晏竹 沈恣綺 王觀翎 曾奕潔 謝宇喬 和芸希 鄧詠晴 詹彥旻 莊英渝 侯思齊 林謙宇 林譽芳 張書璋 楊麗英 許蕙文 林育慈 簡嘉呈 黃亮俞 鄭樺真 林子渝 張美宇 陳怡溱 巴梅莉 張 朵 黃茵綺 林煒庭 黃品媛 高其馨 黃逸歆 謝佩儒 申傳宇	

向光
Towards Light

場地及技術製作 Venue and Technical Production

高德亮 Kou Tak-Leong 林書瑜 Lin Shu-Yu

裝置及技術製作 Installation and Technical Production

陳肇驊 Chen Chao-Hua 黃湧恩 Huang Yung En

設備及技術製作 Equipment and Technical Production

許巽翔 Hsu Hsun-Hsiang

日常演習
Everyday
Maneuver

空拍攝影 Aerial Filming

無界空拍攝影 Kennie Aerial Photography

洪峰 Hong Fong

范家樺 Fan Jia-Hua

鄭中 Jheng Jhong

洪顯榮 Hong Sian-Rong

側拍 Behind-the-Scenes Photography

葉澈 Che Yeh

黃伯瑜 Huang Bo-Yu

李亦涵 Lee Yi-Han

洪梓倪 Hung Tzu-Ni

楊紹安 Yang Shau-An

楊傑懷 Yang Jie-Huai



藝術家袁廣鳴（前排左四）與《向黑》內部工作人員合影。前排左起：林申、馬維元、謝靜，前排右起：梁懷志、葛大乘、潘怡安、胡鈞荃、郭佩奇，後排左起：陳彥齊、許巽翔、葉澈、黃大原、謝竺勳、寧森、陳冠中、陳肇驊。攝影：潘怡安

Group photo of Yuan Goang-Ming (fourth from the left in the front row) and the crew of *Towards Darkness*. Front row, left to right: Shenboy, Ma Wei-Yuan, Xie Jing; front row, right to left: Liang Huai-Chih, Ko Ta-Sheng, Pan I-An, Hu Ching-Chuan, Kuo Pei-Chi; second row, left to right: Chen Yen-Chi, Hsu Hsun-Hsiang, Yeh Che, Huang Da-Yuan, Hsieh Chu-Hsun, Ning Sen, Chen Kuan-Chung, Chen Chao-Hua. Photo credit: Pan I-An.

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Ni Hui-Ting

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明日樂園

Tomorrowland

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An Uncanny Tomorrow

不舒適的明日

Yuan Goang-Ming Solo Exhibition

袁廣鳴個展



An Uncanny Tomorrow

不舒適的明日

Yuan Goang-Ming Solo Exhibition

袁廣鳴個展

並不如詩的栖居

——袁廣鳴「不舒適的明日」個展

王嘉驥

正午過後，陽光從左側窗外洒入「宜家家居」風格的客廳擺設，洋溢了溫馨與靜謐，並透著略帶中產階級矯飾的優雅與書香，牆上圓形時鐘顯示，此時約莫已過 2 點。沙發上的餘溫猶存，書攤開著，桌上的報紙也才讀過。客廳近處還看見一件玩具木馬，明顯看出，這是一幅主人正巧走開的小家庭空間寫照。

很快地，我們就會發現，瀰漫在此一時光之中的，並非自然的空氣；恰恰相反，目睹微微的氣泡迅速向上升浮，攤開的書本不自主地翻騰，我們恍然察覺——這是一個栖居水下的居家奇觀。戲劇性的空間變動隨之揚起；之後，在刻意的控制與壓抑之下，擾動的客廳乍似回歸平靜。此時，突如其來地，發自地底的一聲瞬間震爆，摧毀了眼前這個「小世界」。經過一陣暴力的翻騰攪動，破碎的客廳戲劇性地還原至一開始的完整、溫馨與靜謐。

這件週而復始的錄像作品，袁廣鳴以「棲居如詩」命名。其典故出自德國哲學家海德格（Martin Heidegger, 1889-1976）以浪漫主義詩人荷爾德林（Friedrich Hölderlin, 1770-1843）的詩句為題，在 1951 年所給的一篇〈……人詩意地栖居……〉講稿。德國在二次世界大戰過後，曾經大量短缺平民住宅，海德格有兩篇關於建築與居住的著名哲思，都在這一年的演講中提出。在他看來，住宅短缺固然使人無法居住，人如何得到安頓，更是重要課題。

誠如海德格所言，「當詩意恰如其分地顯現，人便能在这一大地上得其所……。」¹ 在另一篇關於安頓思惟的講稿中，他更指出：建築是為了使人栖

¹ 英譯文如下：“When the poetic appropriately comes to light, then man dwells humanly on this earth...”
參閱 Martin Heidegger, “...Poetically Man Dwells...” in *Poetry, Language, Thought*, trans. by Albert Hofstadter (New York: Harp & Row, Publishers, 1971), p. 229.

居，讓人能夠平和自在地安頓，並受安全的保護。²他指出，人存在天、地、神靈之間，唯有這四者合一，栖居／安頓才得以實現。³

以「……人詩意地栖居……」為起點，海德格更多地思辨了現代人類無法栖居如詩的困頓。換言之，「沒有詩意的居住」才是所有人的現實常態。海德格認為，詩是涵構栖居本質之所，而思考栖居的本質，亦即反芻人的存在。回應海德格的探問，袁廣鳴運用的卻是暴力美學的手段，在《棲居如詩》錄像作品裡，再次呈現他面對生命與生活的惴惴不安感，尤其充滿了對於毀滅的憂懼。

擬造再日常不過的「棲居如詩」景象，袁廣鳴以一種預警式的微觀，放大了無預警的爆發，迫使觀者目睹一場幾乎使人魂飛魄散的災難危機。再反諷不過的是，「棲居如詩」一點也不如詩，而是無情的滅絕。似這般再也抑制不住的心理或精神潰堤，同樣也在袁廣鳴其他幾件新作中展露無疑。在「不舒適的明日」的展名之下，他幾乎是以開門見山的方式，直指不樂觀的當下，甚至不無情緒。而且，就在《指向》和《預言》二作當中，他罕見地以直白的身體語言，表達了對當前政治環境與社會現實的不悅。

另外兩件《能量的風景》和《佔領第 561 小時》錄像作品，也以紀實的敘事手法，反映今日世界一更具體地就是台灣一點也不詩意的居住現況。儘管海德格期待建築能為人帶來與天、地、神靈和諧共處的理想言猶在耳，袁廣鳴蒐錄的現實影像卻顯得冷漠而荒涼。在氛圍的處理上，明明記錄的是眼前的真實，卻給人如夢境中預見明日廢墟之感。這兩部錄像的運鏡主要採取一種從高處向下俯瞰的監視觀點，而且絲毫不帶情感。慢速度的來回運鏡，也使人想起袁廣鳴過往明顯有所偏好的「掃描」手法。然而，這裡所見的視野，卻已近乎一種監控的凝視。

從鏡頭的觀點來看，現實彷彿馴化並收編在我們眼底；實際上，這不過是一種視覺與權力的假象。具體而言，不管是《能量的風景》中的核電設施，或

是《佔領第 561 小時》讓人驚鴻一瞥的立法院議場內部空間，在在都是現實世界禁止尋常人等進入的「禁區」。正因為是禁區，當鏡頭從空中潛入，而且來回巡視之時，這兩個與國家機器的統治權力劃上等號的機關，頓時製造了影像上的聳動。值得注意的是，藝術家刻意放慢鏡頭運行的節奏，藉此創造如慢動作掃描的視覺延長效果，不但強化了禁地的奇觀性，並增添其禁忌特質與超現實般的莊嚴儀式感。

然而，這也正是戲劇性的反諷之所在。乍看之下，藝術家利用鏡頭的調度和後製的操作，讓觀者如臨權力禁區，塑造了特權式的觀看錯覺。實則，面對眼前的政治真實，我們完全沒有檢閱這些現場的權利；更具體地說，身為尋常人等的我們，面對國家機器的統治，反而才是被體制規訓與監看的對象。實際上，觀者在《能量的風景》中所見的影像的確是不無弔詭的，因為那其實是藝術家經過「合法」申請，在有限度的條件許可下，受權力單位允許才得以進入拍攝。也因此，鏡頭及其拍攝距離，已經暗示了一種授權許可下的規範。儘管如此，藝術家如何在層層禁忌下，突破限制，為影像賦予創造性，以及可供延異詮釋的寬廣空間，這是更關鍵的美學開展。

袁廣鳴指出，《能量的風景》的發想肇始於 2011 年 3 月 11 日，日本東北地區因海上強震引發海嘯，東京電力公司轄下的福島核電廠遭受波及，導致輻射外洩的嚴重災難。事件發生當日，他日裔妻子的妹夫不幸受困，造成家人極大的緊張。⁴心理上受到衝擊與警示，他從隔年開始構思並發展這件作品。⁵在台灣，核能發電的問題早有爭議，更已成為政治黨派權鬥的角力場。在這樣的背景因素下，《能量的風景》恐怕很難不成為觀者自身政治立場或觀點的心理投射對象，雖然這並不在藝術家的原意之內。

袁廣鳴早期的作品多以自身在面對現實環境時的身心感知作為起點，身體及其隱喻是他慣用的媒介和手段。2005 年結婚之後，「家」成為新的主題，仍然帶著濃厚的自傳性，圍繞自家與現實流變之間的關連。身體也好，家也好，雖然不乏身分認同的政治指涉，或是社會與文化情境的影射，袁廣鳴作品中卻絕少出現圖騰性的國家政治符號，遑論對這類主題的直接表達。

² "To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature." Martin Heidegger, "Building Dwelling Thinking" in *Poetry, Language, Thought*, p. 149.

³ *Ibid.*, pp. 149-51.

⁴ 據載，當日地震發生的確切時間，是在下午 2 點 46 分。

⁵ 袁廣鳴指出，他也才赫然驚覺，離自己淡水住家最近的核電廠，竟然只有短短 19 公里。

罕見地只在 2007 年的《逝去中的風景—經過》錄像當中，總統府的建築外觀在飄倏的影像中快閃而過。無可迴避地，家與國的政經狀態息息相關，而且受其衝擊。袁廣鳴自幼受父親的文化訓練影響，也坦承自己的儒家思惟傾向，很難真正自外於台灣政治與社會發展。在此情境下，《能量的風景》以核電廠及核廢料儲存場這些早已泛政治化的圖像作為關注的對象，除了表達他對環境與生態的憂思，似乎也對台灣當前的景況做出了質疑。

相較於《逝去中的風景》系列的影像邏輯，《能量的風景》其實不無相似之處。巡邏般的鳥瞰鏡頭往返推移在台中的廢墟住宅群、蘭嶼的小學校園、海洋及核廢儲存區、屏東南灣緊臨核電廠且人群聚集的海灘、核電廠內的模擬控制室、沒入荒煙蔓草的台中遊樂園，以及空無一人的核電廠戶外景觀之間。最後，鏡頭再度帶回廢墟住宅群，穿進空無的屋內之後，視野迎向一片汪洋水面，遠遠地看見了日本東京灣一字排開的都會天際線。⁶過程中，蟄伏的危機如影隨形，惴惴不安的憂懼縈繞觀者，不僅幢幢魅影揮之不去，甚至直指明日已死。

《佔領第 561 小時》可能是袁廣鳴最迫於一或說是將就一現實取景的一件作品；也因此，強烈凸顯了事件的當下性與議題性。很長一段時間以來，台灣在面對全球迫切經濟現實的同時，一直擺脫不了兩岸複雜政治關係的干擾及滲透。尤其是最近幾年，國家機器的治理持續失能，已經造成年輕世代普遍的危機意識。近因則是，馬英九政權無視「海峽兩岸服務貿易協議」的程序爭議，執意在立法院強度關山，引起反彈聲浪，成為激化學生集體靜坐抗爭的導火線。就在今年的 3 月 18 日晚間，學生運動史無前例地佔領立法院，要求中央政府修正政策及程序，並期待對話。這場佔領行動持續至 4 月 10 日傍晚結束，前後共計 24 天，長達 585 小時。袁廣鳴在學生主動的邀請下，於行動即將告終的前夕，進入國會議場，在結束前的 24 小時留下了影像記錄。

運鏡時，袁廣鳴仍採取懸空俯視的觀點。較為不同的是，基於議場內部的空間特性，他將攝影機移動的軌跡，設定為主席台至二樓的旁聽席之間。如此，他在議場上空搭起了一道斜向橫跨的中軸路徑，藉以控制鏡頭的前進與退返。

伴隨攝影機的線性去回和反覆運動，跟影像同步的還有緩緩響起的國歌變奏，樂音低沉而肅穆，甚至引人送葬的遐思。

鏡頭捕捉下的立院議場，雖說由學生團體佔領，毋寧更像一個對抗危機的避難所。基於生存的不安全感，或是用海德格的話說，因為深恐無法平和自在在地安頓，以及無法安全地受到保護，年輕世代決定奮起阻擋國家機器，激烈追問自身的栖居之方。立法院這個原本應該保障人民安居權益的體制，因為失職、失能、失責，已經成為失法的癱瘓之地。更大的諷刺還在於，此處竟演變為這些憂心未來可能失所的青年們，在抗爭過程中的臨時寄居之地。

透過袁廣鳴捕捉的《佔領第 561 小時》影像，我們如臨現場地目睹學生如何將這個議事脫序的立院廢墟，當作一個明顯難以安頓，無法栖居，且一點也不安全的中途之「家」。同時，場外環伺著大批警力，隨時以驅離、拘捕等體制暴力作為威脅。如此緊繃的官民對峙關係下，要說這個立法院空間已經淪為一座另類的監獄，似乎也名副其實。

對比於學生進駐之後，難免凌亂的議場擺設、各式各樣的抗爭旗幟或標語，以及學生各種反體制的身體姿態，袁廣鳴逆向以其緩慢且居高臨下的鏡頭，威嚴而秩序地掃描了這個已經創造歷史的關鍵現場。雖然受邀到此，他選擇設定自己為一名旁觀者，以鳥瞰的視野觀照，冷眼自制地在此時此景的激情之中抽離開來。

雖然《佔領第 561 小時》的影像瀰漫政治煙硝，藝術家卻不無隱匿並疏離個人的意識形態之意。不難看出，他並不迴避作品自身可能承載或潛藏的政治能指；但是，政治主題終究非他首選，至少目前仍然如此。讓袁廣鳴更感興趣的，其實還在於發掘日常生活之中，受現實世界表象及常態的慣性遮蔽，或因為過於平淡平凡，以致於被視為理所當然，而持續受到壓抑、漠視，甚至不為人知的深層結構。或因如此，袁廣鳴的作品總是一再不安地顯露出各種對於栖居的憂懼，並且展現了家國隨時可能變故的難以安頓之思。

⁶ 東京灣的海景影像固然怡人，卻影射離此不過 250 公里之遙的福島及其慘劇。

...Unpoetically We Dwell...

Yuan Goang-Ming "An Uncanny Tomorrow" Solo Exhibition

Chia Chi Jason WANG

Sunlight spills through the left-side window after midday into a living room—much like what one usually sees in an IKEA store—filling the space with warmth and tranquility, while emanating the elegance and cultivated mannerisms of a bourgeois household. The round clock on the wall shows that it's a little past two. The couch is still warm, the book flipped open, and the newspapers spread on the table. A wooden rocking horse can be spotted in the foreground. It is clearly an intimate portrait of a small family space where the owner happens to have just walked away.

One soon detects a strangeness that permeates the air, as tiny bubbles begin to rise rapidly and book pages flipping fast. We soon realize that this is the spectacle of an underwater dwelling. Movements surge, and then with deliberate control and constraint, the turbulent living room returns to calm. All of a sudden, an instant blast from underground demolishes this microcosm. After a period of violent agitation, the shattered living room dramatically returns intact—to its former warmth and tranquility.

Yuan Goang-Ming titles this looping video work *Dwelling* (2014), referencing a 1951 speech "...Poetically Man Dwells..." by German philosopher Martin Heidegger (1889-1976), who titled his text after a verse from Romantic poet Friedrich Hölderlin (1770-1843). With severe housing shortage in Germany after World War II, Heidegger delivered two renowned philosophical texts with regards to architecture and dwelling that same year. It was his view that, despite living problems caused by housing shortage, to be at peace was a more important issue.

According to Heidegger, "When the poetic appropriately comes to light, then man dwells humanly on this earth..."¹ In another text on mind settling, he further elaborates, "To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature."² He continues to state that mortals exist between the sky, the earth, and the divinities; only when all four are in harmony can peaceful dwelling be fulfilled.³

With "...poetically man dwells..." as a starting point, Heidegger speculates on modern mankind's failure to dwell poetically. In other words, the "unpoetic dwelling" has become the norm. Heidegger believes that poetry is what really let us dwell, and that contemplating the nature of dwelling is contemplating human existence. In response to the philosopher's inquiry, Yuan applies violence as an aesthetic means in *Dwelling*, conveying his apprehension of life and living, and his fear of annihilation.

In recreating a common scene of "poetic dwelling," Yuan gives a microcosmic warning, magnifying the unforeseen explosion, and forcing the viewer to witness a catastrophe. The irony is that there is nothing poetic in the "poetic dwelling" but ruthless extermination. This inevitable mental breakdown unfolds in his other new pieces. With the exhibition title "An Uncanny Tomorrow," Yuan undoubtedly refers to the bleak present, even with indignation. Furthermore, in works *Indication* (2014) and *Prophecy* (2014), Yuan unusually expresses his discontent with the present political climate and status quo in Taiwan with straightforward body language.

Video works *Landscape of Energy* (2014) and *The 561st Hour of Occupation* (2014) tell the story of unpoetic dwelling in today's world, more specifically Taiwan, with a documentary approach. While Heidegger's hopeful words on architecture uniting the sky, earth, divinities and man still ring in our ears, the reality constructed in Yuan's

¹ Martin Heidegger, "...Poetically Man Dwells..." in *Poetry, Language, Thought*, trans. by Albert Hofstadter (New York: Harp & Row, Publishers, 1971), p. 229.

² Martin Heidegger, "Building Dwelling Thinking" in *Poetry, Language, Thought*, p. 149.

³ *Ibid.*, pp. 149-51.

work appears cold and desolate. He creates a certain atmosphere where the imagery, despite its factual nature, transports viewers to the ruins of tomorrow in an apocalyptic dream. In both pieces, the camera overlooks the scene emotionlessly from a high angle, reminiscent of video surveillance. The slow, back-and-forth camera movement reminds one of the panning technique favored in Yuan's past works. Yet now the view through his lens turns into an inspecting gaze.

Through the lens, reality appears tamed and collected, but this is in fact an illusion of vision and power. Whether it is the nuclear power facilities in *Landscape of Energy* or the assembly hall of the Legislative Yuan in *The 561st Hour of Occupation*, these are unmistakably restricted areas from which the public is banned in real life. When the camera sneaks in from above and pans back and forth in these restricted areas, the imagery of these two agencies that stand for the ruling power of the state apparatus suddenly becomes sensational. It is worth noting that the artist intentionally slows down the camera movement, offering a sustained view in slow panning, while emphasizing the spectacle of the forbidden ground with a surreal sense of solemnity.

And yet here is the irony. Upon first glance, the viewer feels a sense of privilege in surveying a restricted area, at the mercy of the artist who directs the camera and executes postproduction. But in reality, we have no right to inspect these scenes; to be more accurate, we as ordinary individuals, are the ones governed and monitored by the state apparatus. The imagery that the viewer sees in *Landscape of Energy* is dubious, because the artist has in fact applied for legitimate permission to shoot. As a result, the view through the camera lens and the shot distance imply authorization for filming. Nevertheless, the aesthetic breakthrough lies in how the artist produces ingenious imagery that requires a deeper understanding and further interpretation despite limitations and restrictions.

According to Yuan Goang-Ming, *Landscape of Energy* was inspired by the aftermath of a massive earthquake that occurred on March 11, 2011 off the coast of northeast Japan, triggering a tsunami which damaged the Fukushima Daiichi Nuclear Power Plant under Tokyo Electric Power Company, causing a radiation leak. On the day of the incident, the

brother-in-law of Yuan's Japanese wife was stranded, and the news left the family extremely anxious.⁴ This warning that came from the disaster and its psychological impact prompted Yuan to conceive and develop this work in the following year.⁵ The nuclear power issue has long been a controversy in Taiwan, and now even become a political battleground. Under these circumstances, viewers may perceive *Landscape of Energy* as an object of projection for their own political views, although this was not the intent of the artist.

Yuan's earlier works draw from physical and mental perceptions of the body in response to its surroundings, with the body and its metaphor as his usual medium and means. After Yuan got married in 2005, the home became a new subject in his art practice, still bearing a strong autobiographical sense, focusing on the home and changes that happen in reality. Whether the subject is the body or home, identity politics or socio-cultural allusions are always present in his work, but there had hardly been any totemic national political symbols, let alone a direct expression of opinion on this topic.

However, the Presidential Office Building does flash by briefly in the video work *Disappearing Landscape - Passing* (2007). In terms of politics and economy, the home and nation are inevitably interdependent. Influenced by his father's cultural upbringing, Yuan admits to his Confucian thinking, which makes it difficult to separate himself from the socio-political reality in Taiwan. Against this backdrop, Yuan uses long politicized images such as the nuclear power plants and nuclear waste storage sites as his subject in *Landscape of Energy*, where he not only expresses his concern over the environment, but also questions the status quo in Taiwan.

The logic of *Landscape of Energy* is not without its similarities to the *Disappearing Landscape* series. Slowly panning, the camera overlooks abandoned residential properties in Taichung, an elementary school on Orchid Island, the ocean, a nuclear waste storage facility, the crowded

⁴ The exact time when the earthquake took place was 2:46 p.m.

⁵ Yuan was surprised to find that the nuclear power plant closest to his home in Danshui is merely 19 kilometers away.

South Bay of Pingtung that neighbors the nuclear power plants, a simulated control room inside the nuclear power plant, an abandoned Taichung amusement park, and the empty landscape outside the nuclear power plant. The camera eventually returns to the forsaken residential areas, panning over empty spaces in the buildings, a vast expanse of water, and finally the metropolitan skyline of Tokyo Bay.⁶ A dormant crisis lurks, while lingering apprehension haunts the viewer, foreboding the death of tomorrow.

For *The 561st Hour of Occupation*, Yuan was obliged—or settled for—location shooting, which magnifies the timeliness and controversy of the event that the video captures – the Sunflower Movement.⁷ Faced with the global economy, Taiwan has never been able to escape government interference and infiltration surrounding cross-strait relations. In recent years, the dysfunctional state apparatus incited crisis awareness among the younger generation. More recently the regime of Ma Ying-jeou disregarded the controversy surrounding the Cross-Strait Service Trade Agreement, and even tried forcing a vote on the agreement at the legislature, triggering a widespread student uprising. On the evening of March 18, 2014, students unprecedentedly occupied the Legislative Yuan, insisting that the government amend policies and procedures, and seeking dialogue. The occupation continued until the evening of April 10, a total of 24 days, which amounted to 585 hours. Yuan was invited by the students to document the event, and entered the assembly hall of the Legislative Yuan 24 hours before the occupation came to an end.

Yuan employs a high-angle shot in filming the assembly hall, with the trajectory of the camera set between the podium and second-floor public gallery. In doing so, he sets up a diagonal path across the room for the camera to move back and forth. Synchronized with the motion of the camera, the deep and solemn national anthem is reminiscent of a funeral march.

⁶ Despite the beauty of Tokyo Bay, the scenery alludes to Fukushima, where the horrific nuclear disaster took place only 250 kilometers away from the Bay.

⁷ The Sunflower Movement is a student-led Taiwanese protest movement which opposes any trade deals with Beijing before an official cross-strait watchdog is established.

The assembly hall captured by the camera becomes rather like a refuge in crisis despite the obvious occupation by the students. The sense of insecurity out of the survival instinct, or in Heidegger's words, the fear that one cannot be set at peace and be safeguarded, has spurred the younger generation to rise up against the state apparatus, intensely questioning ways of dwelling. The Legislative Yuan, a system that was supposed to protect the interests of the people, is now paralyzed by its own dysfunction and negligence. A greater irony lies in that the assembly hall has become a temporary sanctuary during the protest for these anxious young people concerned about their possible displacement in the future.

Through the imagery of *The 561st Hour of Occupation*, we witness how the students transform the dysfunctional Legislative Yuan into a halfway house which is neither quiet, habitable, or safe, as the police outside threatens with measures of institutional violence such as expulsions or arrests. Tension between the government and the people seems to have literally turned the assembly hall into a prison.

Juxtaposed with the state of dishevelment at the assembly hall—various protest banners, posters, and the body language of the anti-authoritarian students—Yuan documents the scene of history with a slow and high-angle shot as the camera pans over the assembly hall with dignity and order. Despite being invited, the artist has positioned himself as a bystander overlooking the scene, detached from the here and now.

Although the imagery of *The 561st Hour of Occupation* exudes political overtones, Yuan's attempt to conceal or dilute his own ideology is apparent. It is obvious that Yuan embraces the possible potential or hidden political signifiers that his work carries. But politics are never his subject of preference, at least not for now. What interests the artist is the repressed, ignored, even unknown structures of daily life, often veiled by reality and normality, too quotidian to the point of being taken for granted. Perhaps this is why there is always a discernible sense of anxiety over dwelling in Yuan Goang-Ming's work when the home and nation may change drastically in the blink of an eye.

棲居如詩，2014，單頻道錄像，5 分鐘
Dwelling, 2014, single-channel video, 5 min.



佔領第 561 小時，2014，單頻道錄像，6 分鐘
The 561st Hour of Occupation, 2014, single-channel video, 6 min.



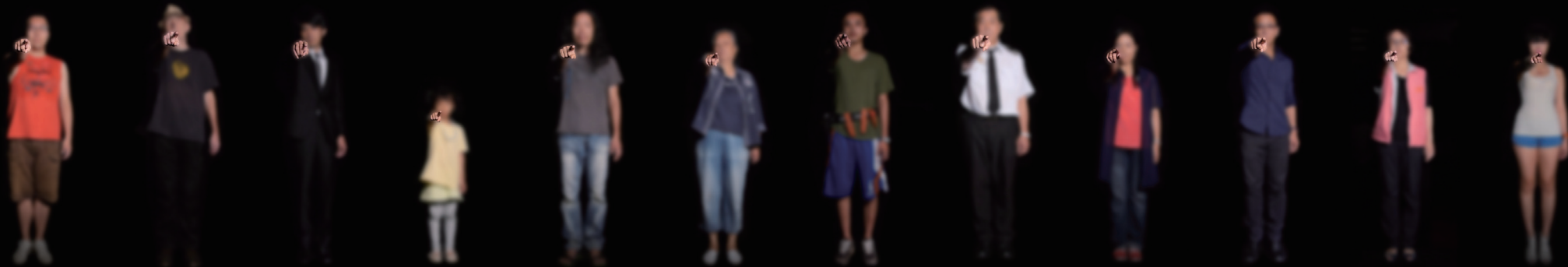
預言，2014，動力裝置，182 x 85 cm
Prophecy, 2014, kinetic installation, 182 x 85 cm



能量的風景，2014，單頻道錄像，7分鐘
Landscape of Energy, 2014, single-channel video, 7 min.



指向，2014，三頻道錄像，6分鐘
Indication, 2014, three-channel video, 6 min.





↖ 棲居如詩—瞬間 I，2014，數位攝影，120 x 180 cm
Dwelling — moment I, 2014, digital photography, 120 x 180 cm

← 棲居如詩—瞬間 II，2014，數位攝影，120 x 180 cm
Dwelling — moment II, 2014, digital photography, 120 x 180 cm

↙ 棲居如詩—瞬間 III，2014，數位攝影，120 x 180 cm
Dwelling — moment III, 2014, digital photography, 120 x 180 cm

↓ 能量的風景—靜態，2014，數位攝影，150 x 220 cm
Landscape of Energy — stillness, 2014, digital photography, 150 x 220 cm



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年得到德國卡爾斯魯厄造型藝術學院、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，為副教授。

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（2003）、美國舊金山現代藝術美術館的「010101：藝術於科技時代」（2001）、日本ICC媒體藝術雙年展（1997）、廣州三年展（2005）、英國利物普雙年展（2004）、紐西蘭奧克蘭三年展（2004）、新加坡雙年展（2008）、台北雙年展（1998、1996、1992）、漢城國際媒體藝術雙年展（2002）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 in 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 Media Art from the Academy of Design, Karlsruhe (1997). He is now one of the foremost Taiwanese artists active in the world of international media art, with a background of comprehensive media art training. He currently holds a post as the Assistant Professor at the New Media Arts program of 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 a Dish* was shown to great acclaim in Taiwanese art circles, while *The Reason for Insomnia* (1998) captured the attention of international audiences. *City Disqualified* (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 exhibition *Before Memory* in 2011 combines many years of his in-depth ideas about 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 International Art Exhibition of the Venice Biennale at Taiwan Pavilion, Italy (2003), *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 at home and abroad, in private collection 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.

1965	生於台灣台北，現居台北 任教於國立台北藝術大學，新媒體藝術學系，副教授	
學歷		
1989	國立藝術學院，美術系學士	
1994	德國法蘭克福新媒體藝術中心	
1997	德國國立卡斯魯造型藝術學院，媒體藝術學系碩士	
精選個展		
2014	「不舒適的明日：袁廣鳴個展」，TKG ⁺ ，台北，台灣 「掃描記憶：袁廣鳴的錄像藝術 1992-2014」，三菱地所畫廊，福岡，日本	
2012	「袁廣鳴：逝去中的痕跡」，TKG ⁺ ，北京，中國	
2011	「在記憶之前」，TKG ⁺ ，台北，台灣	
2007	「逝去中的風景」，伊通公園，台北，台灣	
2002	「T2 袁廣鳴“人間失格”」，MOMA 畫廊，福岡，日本	
2001	「人間失格」，伊通公園，台北，台灣	
2000	「台灣現代藝術序幕系列 Vol.7 袁廣鳴 Fish on Dish」，MOMA 畫廊，福岡，日本	
1998	「難眠的理由」，伊通公園，台北，台灣	
1992	「錯置與面對」，伊通公園，台北，台灣	
精選聯展		
2014	「第五屆福岡亞洲藝術三年展」，福岡亞洲藝術美術館，福岡，日本 「2014 Asian Arts Space Network」，光州市立美術館，光州，韓國 「這個夏天我們愛影像」，佩斯北京，北京，中國 「亞細亞安那其連線」，關渡美術館，台北，台灣；TWS 東京國際藝術村，東京，日本 「他者 · 距離—兩岸當代藝術交流展」，湖北美術館，湖北，中國 「消失的痕跡」，LV 路易威登東京文化藝術空間，東京，日本	
2013	「2013 上海藝術設計展」，上海當代藝術博物館，上海，中國 堂島河流雙年展，堂島川，大阪，日本 「交互視象— 2013 海峽兩岸當代藝術展」，國立台灣美術館，台中，台灣；中國美術館，北京，中國 「轉動藝台灣展」，首爾市立美術館，首爾，韓國 「分裂—台灣 2.0」，奧地利電子藝術中心，林茲市，奧地利；俄羅斯聖彼得堡國際媒體藝術，聖彼得堡，俄羅斯；柏林新媒體藝術節，柏林，德國；德國多特蒙德數位藝術中心，多蒙特，德國；法國馬賽 Les Instant Video 藝術節，馬賽，法國	
2012	「MADATAC 04 西班牙當代新媒體與音像藝術節」，CENTROCENTRO CIBELES DE CULTURA Y CIUDADANIA. 5Cs，馬德里，西班牙 第七屆亞太當代藝術三年展，昆士蘭美術館，昆士蘭，澳洲 「數位美學 3」，哈里斯美術館，普雷斯頓，英國 「心動 EMU」，台北當代藝術館，台北，台灣 第四屆東京惠比壽國際影像祭，東京都寫真美術館，東京，日本	
2011	亞洲藝術雙年展，國立台灣美術館，台中，台灣 「中國影像藝術 20 年歷程：1988-2011」，民生現代美術館，上海，中國	
2010	「Cinema Alley 2011」，4A 亞洲當代藝術中心，雪梨，澳洲 「Taiwan Calling - Phantom of Liberty」，布達佩斯美術館，布達佩斯，匈牙利	
2009	「冷熱面—台灣當代錄像藝術」北美巡迴展，內華達大學展覽中心，路易維爾大學展覽中心，拉馬大學蒂斯曼美術館，美國 「三菱地所 20 週年紀念展」，三菱地所畫廊，福岡，日本 「你在家」，普利姆索爾畫廊，塔斯馬尼亞，澳洲	
2008	「秘密後花園」，雀爾西藝術博物館，紐約，美國 「太平洋子午線」，亞洲太平洋國家國際電影節，海參崴，俄羅斯 「介於之間」，亞洲錄像藝術週，森美術館，東京，日本 家—台灣美術雙年展，國立台灣美術館，台中，台灣 「居無定所— 2008 台灣國際錄像藝術展」，鳳甲美術館，台北，台灣 「我們的未來：尤倫斯基金會收藏展」，尤倫斯當代藝術中心，北京，中國 新加坡雙年展：驚奇，新加坡 「泡沫紅茶—台灣藝術·當代演繹」，捷克國立摩拉維亞美術館，捷克	
2007	「迷離島：台灣當代藝術視象」北美巡迴展，A 中心：溫哥華當代亞洲藝術國際中心，印第安納波利斯大學美術館，印第安納州，美國	
2006	「超驗的中國」，阿拉里奧北京藝術空間，北京，中國 「位元圖」，Loop 畫廊，漢城，韓國 「當代風景」，台北當代藝術館，台北，台灣 「巨視·微觀·多重鏡反—台灣當代藝術特展」，國立台灣美術館，台中，台灣	
2005	第二屆廣州三年展：別樣——一個特殊的現代實驗空間，廣東美術館，廣州，中國 「幻影天堂—中華當代攝影展」，赫爾新基美術館，赫爾新基，芬蘭 「以當代為名，威尼斯雙年展參展回顧 1995-2003」，台北市立美術館，台北，台灣	
2004	利物浦雙年展，泰德美術館，利物浦，英國 「正言世代展」，強生美術館，康乃爾大學，美國 第二屆奧克蘭三年展：公／私，奧克蘭美術館，奧克蘭，紐西蘭 「新當代中國攝影」，恩里科·納瓦拉畫廊，巴黎，法國	
2003	「心感地帶」，第 50 屆威尼斯雙年展，普里奇歐尼宮，威尼斯，義大利 「幻影天堂—中華當代攝影展」，布拉格國家美術館，布拉格，捷克 「亞洲龍」，普勞德畫廊，倫敦，英國 「25hrs 巴塞羅納」，國際錄影藝術展，巴塞隆納，西班牙 「靈光流匯—科技藝術展」，台北市立美術館，台北，台灣 「亞洲網絡—媒體藝術的近未來」，廣島市立當代美術館，廣島，日本 「看不見的城市」，溫哥華當代亞洲藝術國際中心，溫哥華，加拿大 「蒂羅爾轉移」，克林日艾格畫廊，維也納，奧地利	
2002	台北雙年展：世界劇場，台北市立美術館，台北，台灣 「翻譯行為」，卡里洛吉爾藝術博物館，墨西哥市，墨西哥 第二屆漢城國際媒體藝術雙年展，漢城美術館，漢城，韓國 釜山雙年展：文化見文化，釜山大都會美術館，釜山，韓國 光州雙年展：止，光州美術館，光州，韓國	
2001	「010101：藝術於科技時代」，舊金山現代藝術美術館，舊金山，美國 「翻譯行為」，世界文化之屋，柏林，德國；皇后藝術博物館，紐約，美國 「數碼狂歡」，第三屆曼谷實驗影片節，新加坡；曼谷；香港；斯德哥爾摩	
2000	「若我做了個夢…」，Kuenstlerhaus Bethanian 文化中心，柏林，德國 「近距離照：台灣當代藝術」，卡爾藝術學院史考特藝廊·維多利亞市美術館，溫哥華，加拿大 「科技藝術 II」，史蒂芬剛畫廊，紐約，美國 「版塊位移」，列日當代美術館，列日，比利時 「新身分 Part 4：數位邊緣」，三菱地所畫廊，福岡，日本	
1999	「時間移民」，台北畫廊，紐約，美國 「複數元的視野—台灣當代美術 1988-1999」，中國美術館，北京，中國 「快鏡：新中國錄像藝術」，澳門當代藝術中心，澳門；布拉格國家畫廊，布拉格，捷克	
1998	台北雙年展：慾望場域，台北市立美術館，台北，台灣	
1997	ICC1997 媒體藝術雙年展：傳播與無法傳播，東京，日本	
1996	台北雙年展：台灣藝術主體性，台北市立美術館，台北，台灣	
1995	光州雙年展：資訊藝術，光州，韓國	
1994	「福井第三屆國際青年媒體藝術展」，福井，日本	
1992	「國際青年藝術展」，巴黎大皇宮，巴黎	

1965, born in Taipei, Taiwan; currently lives in Taipei

Education

- 1989 BFA, National Institute of the Arts, Taipei, Taiwan
1994 Institute for New Media, Frankfurt am Main, Germany
1997 Diploma in Media Arts, Staatliche Hochschule für Gestaltung Karlsruhe, Germany

Selected Solo Exhibitions

- 2014 *An Uncanny Tomorrow*, TKG+, Taipei, Taiwan
Scanning Memories: Yuan Goang-Ming's Video Art 1992- 2014, Artium gallery, Fukuoka, Japan
2012 *Disappearing Traces*, TKG+, Beijing, China
2011 *Before Memory*, TKG+, Taipei, Taiwan
2007 *Disappearing Landscape*, IT Park Gallery, Taipei, Taiwan
2002 *T2: Yuan, Goang-Ming "Human Disqualified"*, MOMA Contemporary, Fukuoka, Japan
2001 *Human Disqualified*, IT Park Gallery, Taipei, Taiwan
2000 *Contemporary Taiwanese Art Exhibition Vol.7 Yuan, Goang-Ming Fish on Dish*, MOMA Contemporary, Fukuoka, Japan
1998 *The Reason for Insomnia*, IT Park Gallery, Taipei, Taiwan
1992 *Out of Position*, IT Park Gallery, Taipei, Taiwan

Selected Group Exhibitions

- 2014 The 5th Fukuoka Asian Art Triennale, Fukuoka Asian Art Museum, Fukuoka, Japan
Asian Arts Space Network, Gwangju Museum of Art, Gwangju, Korea
We Love Video This Summer, Pace Beijing, Beijing, China
Asia Anarchy Alliance, Kuandu Museum of Fine Arts, Taipei, Taiwan; Tokyo Wonder Site, Tokyo, Japan
The Other, The Distance, Hubei museum of Arts, Hubei, China
Traces of Disappearance, Louis Vuitton Omotesando, Tokyo, Japan
2013 *Design Shanghai 2013*, Power Station of Art, Shanghai, China
Dojima River Biennale 2013: Little Water, Dojima River Forum, Osaka, Japan
Inter-Vision, A Contemporary Art Exhibition Across the Strait 2013, National Taiwan Museum of Fine Arts, Taichung, Taiwan; The National Art Museum of China, Beijing, China
Rolling! Visual Art in Taiwan, Seoul Museum of Art, Seoul, Korea
Schizophrenia Taiwan 2.0, Ars Electronica, Linz, Republic of Austria; Cyberfest, Hermitage Museum, St.Petersberg, Russia; La Maison des Metallos, Paris, French; Ambika P3, University of Westminster, London, UK; Les Instants Video, Marseille, France
2012 *MADATAC 04 Contemporary Advanced New Media Audiovisual Art Festival*, Centrocentro Cibeles De Cultura Y Ciudadania. 5Cs, Madrid, Spain
The 7th Asia Pacific Triennial of Contemporary Art, Gallery of Modern Art and Queensland Art Gallery, Brisbane, Australia
Digital Aesthetics 3, Harris Museum and Art Gallery, Preston, UK
CRUSH on EMU, Museum of Contemporary Art Taipei, Taipei, Taiwan
How Physical – Yebisu International Festival for Art & Alternative Visions, Tokyo Metropolitan Museum of Photography, Tokyo, Japan
2011 *Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Moving Image in China: 1988-2011, Minsheng Art Museum, Shanghai, China
2010 *Cinema Alley 2011*, 4A Centre for Contemporary Asian Art, Sydney, Australia
Taiwan Calling – The Phantom of Liberty, Múcsarnok Kunsthalle, Budapest, Hungary
2009 *Extreme Sensibility-Taiwanese Contemporary Video Art*, Donna Beam Art Gallery, University of Nevada-Las Vegas, Las Vegas, NV, USA; Dishman Art Museum, Lamar University, Beaumont, TX, USA; Allen R. Hite Art Institute, University of Louisville, Louisville, KY, USA
Artium's 20th Anniversary Show, Mitsubishi-Jisho Artium, Fukuoka, Japan
You are home, Plimsoll Gallery, Tasmania, Australia
Dream in a Contemporary Secret Garden, Chelsea Art Museum, New York, USA
2008 *Pacific Meridian*, International Film Festival of Asian Pacific Countries, Vladivostok, Russia
IN BETWEEN, Asian Video Art Weekend, Mori Art Museum, Tokyo, Japan
HOME - Taiwan Biennial 2008, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Dwelling Place – Taiwan International Video Art Exhibition, Hong-Gah Museum, Taipei, Taiwan

- Our Future: The Guy & Myriam Ullens Foundation Collection*, Ullens Center for Contemporary Art, Beijing, China
Singapore Biennale 2008: Wonder, Singapore
Bubble Tea: Contemporary Art from Taiwan, Moravska Galerie Brno, Czech Republic
2007 *X-Generation – National Taiwan Museum of Digital Art Collection Exhibition*, Engien-Les-Bain, France
Taiwan: From Within the Mist, 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
2006 *Taipei/Taipei: Views and Points*, Taipei Fine Arts Museum, Taipei, Taiwan
Beyond Experience New China, Arario Gallery, Beijing, China
Bitmap, Loop Gallery, Seoul, Korea
A Glimpse of Contemporary Art in Taiwan, Museum of Contemporary Art, Taipei, Taiwan
Macro Vision, Micro Analysis, Multiple Reflections – Contemporary Art in Taiwan since 1987, National Taiwan Museum of Fine Arts, Taichung, Taiwan
2005 The 2nd Guangzhou Triennial, *Beyond: An Extraordinary Space of Experimentation for Modernization*, Guangdong Museum of Art, Guangzhou, China
A Strange Heaven - Contemporary Chinese Photography, Helsinki City Art Museum, Helsinki, Finland
Contemporary Art from Taiwan at the Venice Biennale, 1995-2003, Taipei Fine Arts Museum, Taipei, Taiwan
2004 Liverpool Biennial, Tate Modern, Liverpool, UK
Contemporary Taiwanese Art in the Era of Contention, Herbert F. Johnson Museum of Art, Cornell University, New York, USA
The 2nd Auckland Triennial: PUBLIC/PRIVATE, Auckland Art Gallery Toi O Tāmaki, New Zealand
2003 *New-Contemporary Photo of China*, Galerie Enrico Navarra, Paris, France
Limbo Zone, Taiwan Pavilion at the 50th Venice Biennale, Italy, Venice
A Strange Heaven – Contemporary Chinese Photography, National Gallery of Prague, Czech Republic
Assorted Asian Tigers, Proud Gallery, London, UK
25hrs Barcelona, International Video Art Show, Barcelona, Spain
Streams of Encounter – Electronic Media-Based Artworks, Taipei Fine Arts Museum, Taipei, Taiwan
Cyber Asia – Media Art in the Near Future, Hiroshima City Museum of Contemporary Art, Hiroshima, Japan
Invisible City, Vancouver International Centre for Contemporary Asian Art, Vancouver, Canada
Tirol Transfer, Galerie Krinzinger, Vienna, Austria
2002 Taipei Biennial: Great Theatre of the World, Taipei Fine Arts Museum, Taipei, Taiwan
Translated Acts, Museo de Arte Carrillo Gil, Mexico City, Mexico
Luna's Flow, The 2nd Seoul International Media Art Biennale, Seoul Museum of Art, Seoul, Korea
Culture Meets Culture: Busan Biennale, Busan Metropolitan Art Museum, Busan, Korea
Pause: Gwangju Biennale, Gwangju, Korea
2001 *010101: Art in Technological Times*, San Francisco Museum of Modern Art, San Francisco, USA
Translated Acts, Haus der Kulturen der Welt, Berlin, Germany; Queens Museum of Art, New York, USA
Digital Orgy, The 3rd Bangkok Experimental Film Festival, Singapore; Bangkok, Thailand; Chiang Mai, Thailand; Hong Kong, China; Stockholm, Sweden
2000 *If I had a dream...*, Kuensterhaus Bethanien, Berlin, Germany
Close-Up: Contemporary Art from Taiwan, Emily Carr Institute of Art, Vancouver, Canada; Art Gallery of Greater Victoria, Victoria, Canada
Technartology, Stephen Gang Gallery, New York, USA
Continental Shift/ Voyage Between Cultures, Liege Museum of Modern Art, Liege, Holland
The New Identity Part 4: Digital Edge, Mitsubishi-Jisho Artium, Fukuoka, Japan
1999 *Time Migration: Techno-Art for the New Millennium*, Taipei Gallery, New York, USA
Visions of Pluralism: Contemporary Art in Taiwan, 1988-1999, China Art Museum, Beijing, China
Fast Forward: New Chinese Video Art, Contemporary Art Center, Macau, China; Prague, Czech Republic
1998 Taipei Biennial: Site of Desire, Taipei Fine Arts Museum, Taipei, Taiwan
1997 ICC Biennial '97: Communication/ Discommunication, NTT Inter Communication Center (ICC), Tokyo, Japan
1996 Taipei Biennial: The Quest for Identity, Taipei Fine Arts Museum, Taipei, Taiwan
1995 Kwangju Biennial – InfoArt, Kwangju, Korea
1994 The 3rd Fukui International Youth Media Art Festival, Fukui, Japan
1992 *International Youth Art Exhibition*, Grand Palais, Paris, France

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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？

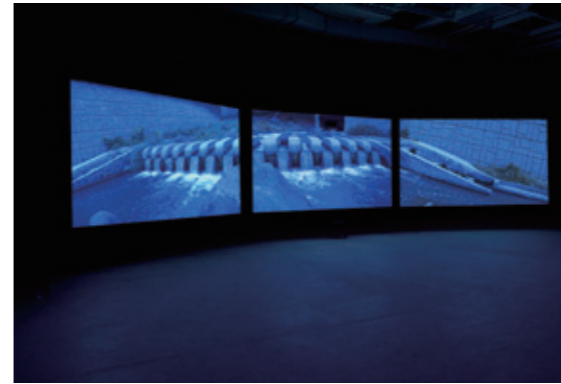
2. 於此請參閱王柏偉，〈影像的社會認知模式：以袁廣鳴《逝去中的風景——經過》與《逝去中的風景——蘇格蘭》為例〉，2010，未刊稿。

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

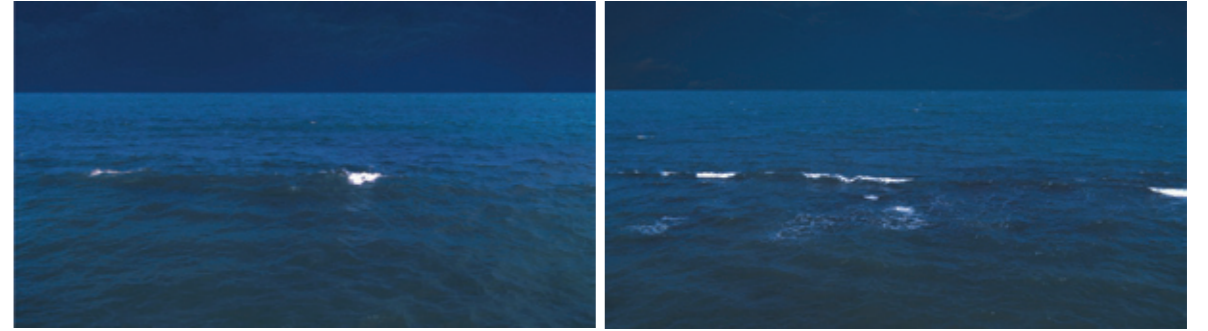
—
four channel video installation with sound

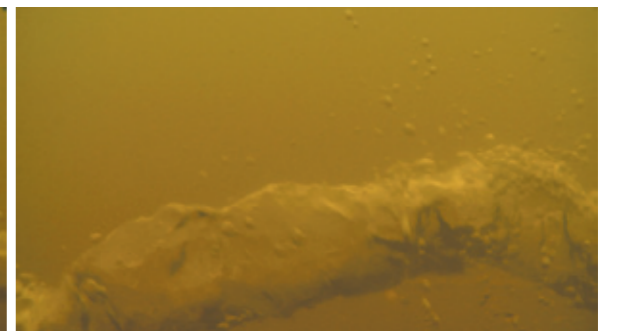
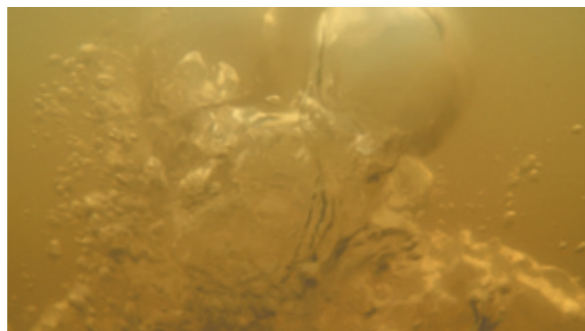
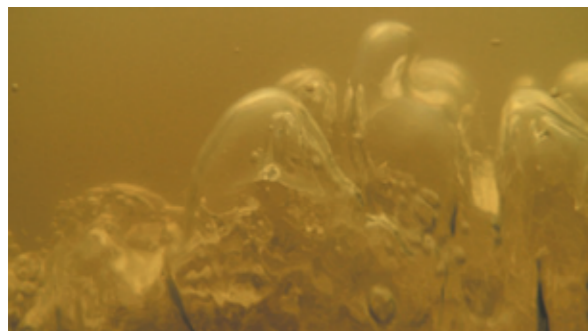
9min

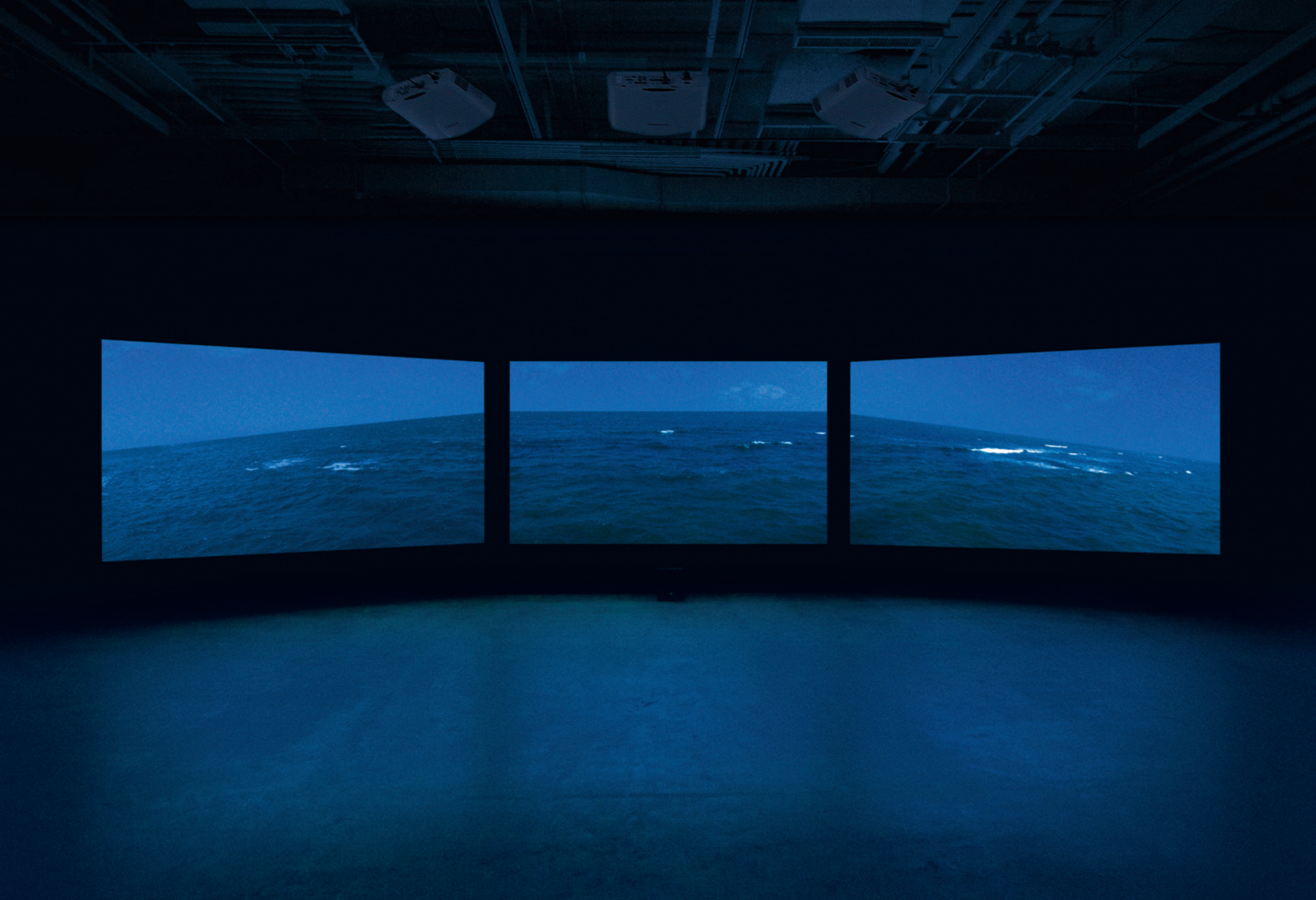
W855×D855×H400cm

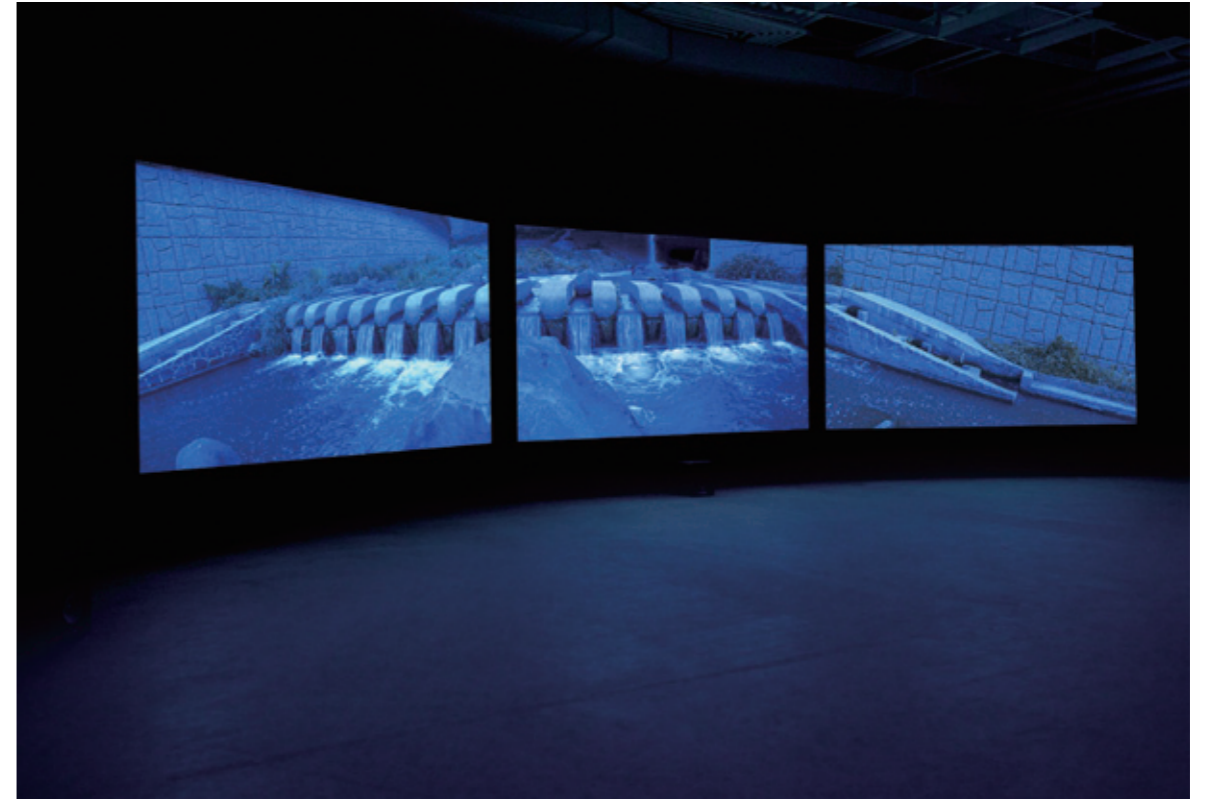
2011











逝去中的風景——經過 II

Disappearing Landscape - Passing II

有聲同步三投影裝置

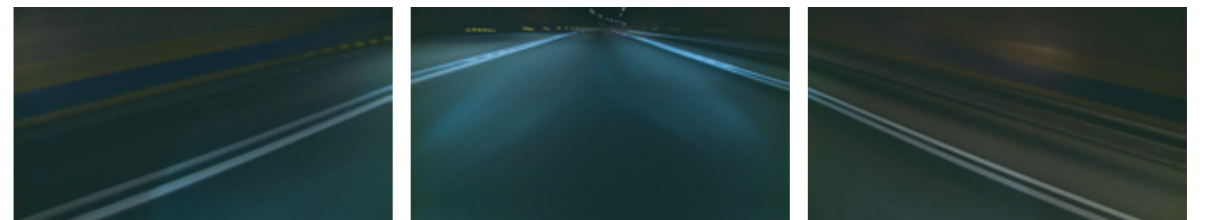
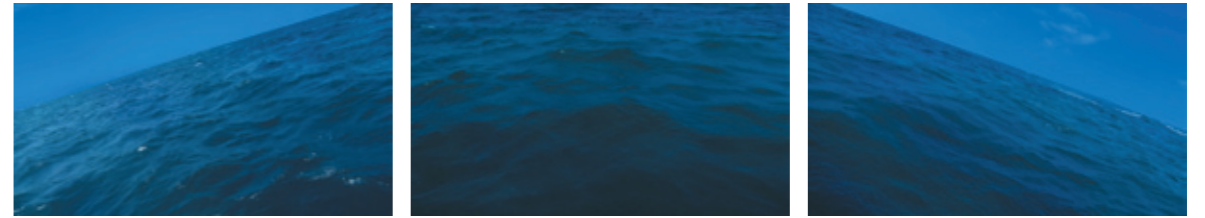
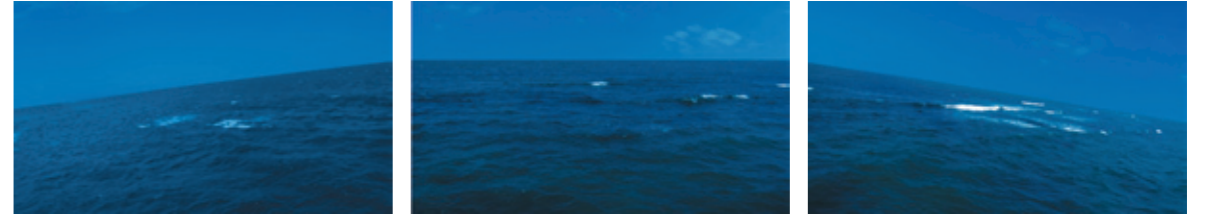
—

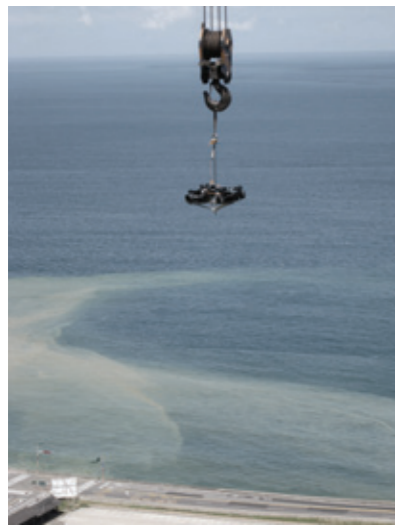
three channel video installation with sound

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

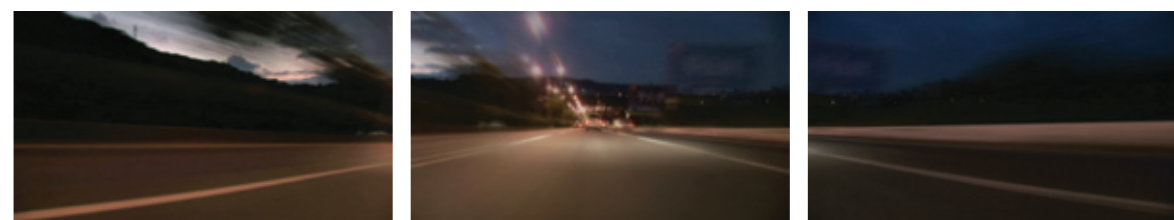
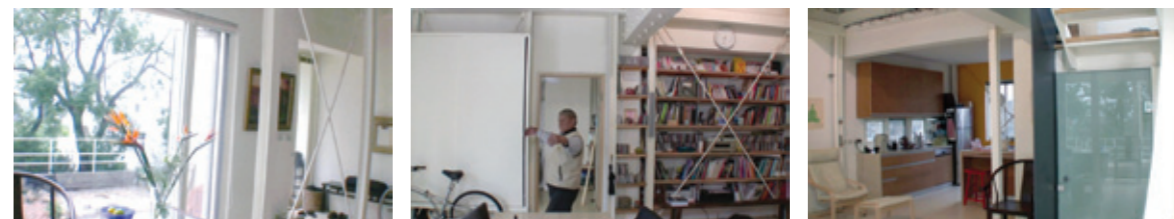
尺寸依現場而異

—

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

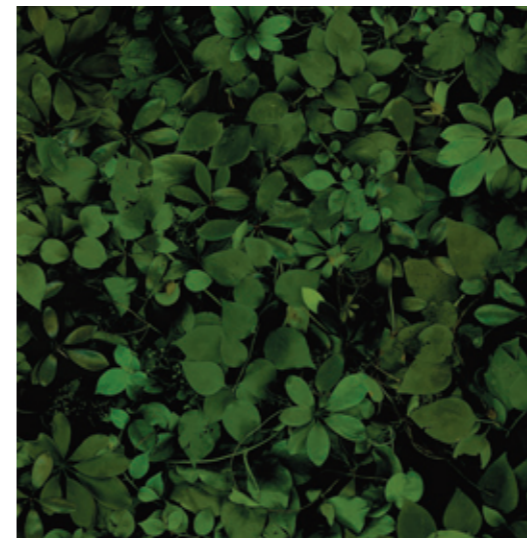


逝去中的風景——十月

Disappearing Landscape - October

數位攝影

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

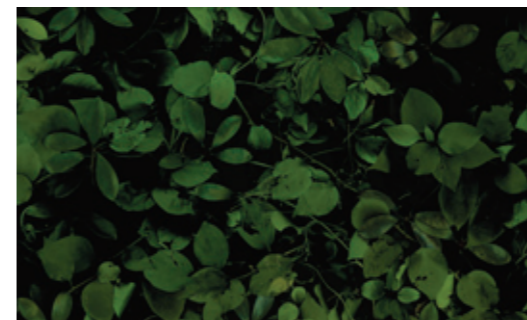


逝去中的風景——十一月

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

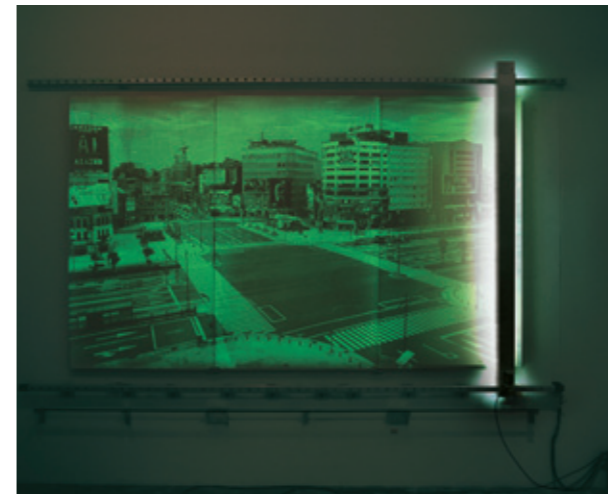
數位攝影

—

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

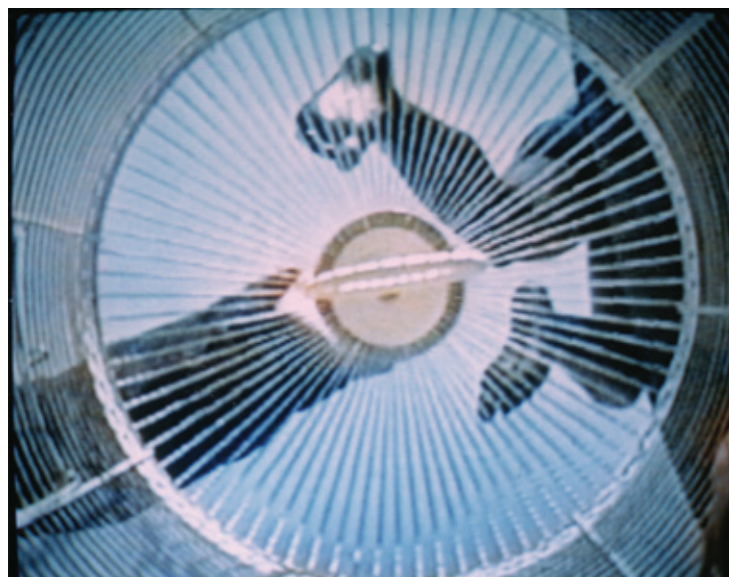
Passing

有聲單頻道錄影

—
single channel video with sound

3min

1996



籠

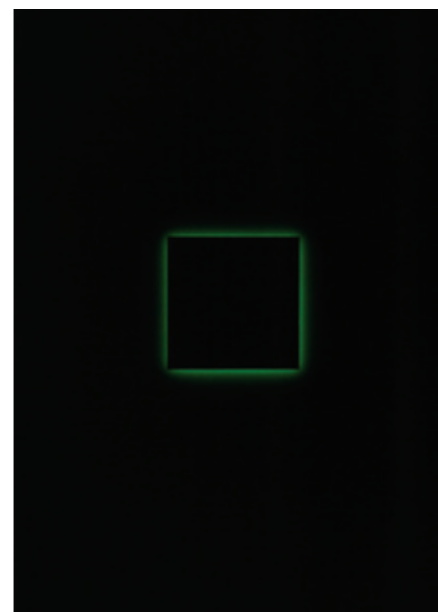
The Cage

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

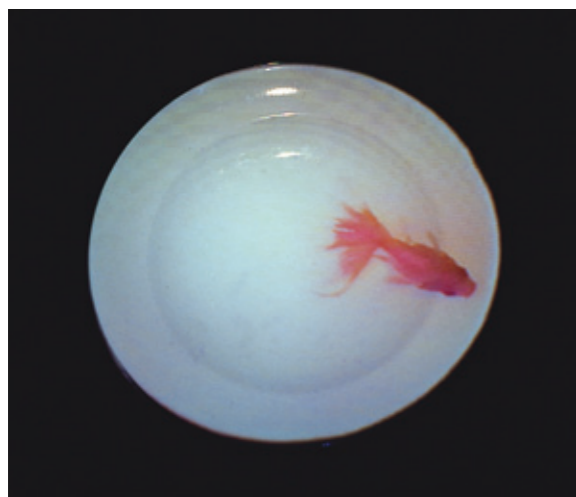
1990



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

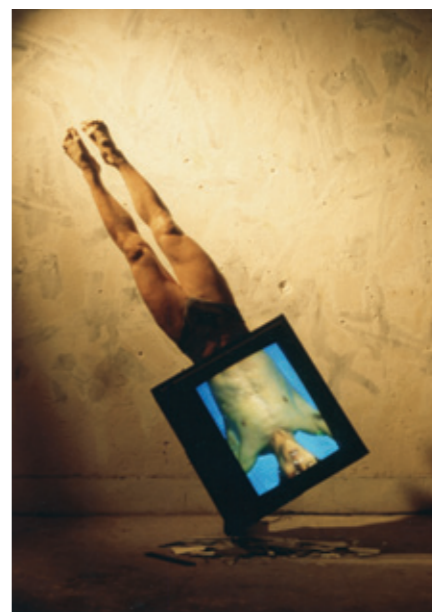
錄影投射裝置
單槍液晶投影機、白色大瓷盤、DVD 放影機
—
video projection installation
LCD Video projector, white plate, DVD player
H240×W500×L500×H240cm
1992



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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