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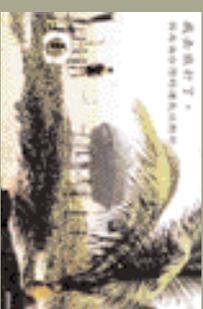
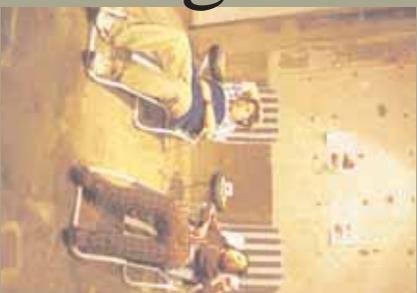
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我去旅行了，

湯皇珍



Huang-chen



我去旅行了，

面向現況的脫逸——談湯皇珍的「我去旅行」

◎陳泰松

「老畫家向友人展示近作。畫中有塊園地與一條沿著溪走的小徑；它穿過叢林而終止於小屋前。此屋有一扇小門可讓人進入。然而，當友人回顧時，畫家卻已離去：他竟在畫中。畫家步上那可抵及屋門的小徑，回顧，微笑，並自門縫中消失無蹤。」¹

視聽裝置

為何要引述這則傳奇？理由很多，但起因是湯皇珍去年底為期月餘的藝術行動「我去旅行」。

在環亞百貨的女化妝品專櫃Aveda櫥窗裡，湯皇珍擺了一件組裝物；這是一件裝有汽車雨刷的電視螢幕，當中的畫面同步地播映著行經此處、被攝影機拍攝的路人身影。趣味的陳設，儘管其意圖不明，卻誘人駐足關照；而櫥窗就是為了形塑商品氛圍，引人進入店家消費的一種框架。然而，當人走進店內，只要依看板操作，這件組裝物所蘊含的空間幅度便由此展開，呈現另一番景致。

這裡有具供人使用的電話，只要撥通，「視聽裝置」便開始啟動。一方面，螢幕中的路人身影（包括觀眾本人）會立即被藝術家的容貌（事先錄製）所取代——表情是臉部緊繃而微顫，像是在外面餐風露宿，且嘴中念念有詞。此時你必須聆聽電話，將聽到的台灣地名（起自花蓮港、經池上、台東等地至鵝鑾鼻），用筆依序地圈選在現場備妥、印有地名的明信片上，然後寄給藝術家——這是她為觀眾設想的旅行。另一方面，藝術家攜帶另一組「視聽裝置」旅行，相繼在台北、台中、高雄與台東四座城市之某據點落腳數日，以便接收來自台北的觀眾電話；只要他接通（她與觀眾在電話中不作交談），前述提及的地名播報系統便自行啟動傳送台北；此時，你的容貌便立即由台北轉換到她隨身攜帶的電視螢幕裡。

把「溝通行為」詮釋成一種旅行，是湯皇珍次作命題的所在²。這自然不能以傳統的審美標準視之，因為它與製作物件的手藝無關，反而關係到記號的操作、事件的謀劃等美學效應。正如苟克蘭（A. Cauquelin）所指出的，當代藝術的現實是外在於作品品質，是建構於「作品在資訊通路中所激起的影像」上；這種影像猶如記號，是一種語言運作。換句話，藝術現實是語言的建構及其所構織的網路，而非「感官賦予的實證存在」³。

身影——「在」與「不在」

的確，作為一種記號，地名可隔空喚起觀者對地理的想像或回憶；如邀請卡所示，雨刷在螢幕上刷動，詩意的喚起

雨中駕車的窗景亦非奢望。然而，在Aveda的商品消費世界裡，又有什麼能擔保這份詩意是個承諾！除非我們不去理會展出語境，略過櫥窗而走入其中，冥想自己浸淫在湯皇珍的「視聽裝置」裡。但這種假想的「走入」——或說遁入——又發生了什麼呢？

誠如許綺玲所言，這是「在」與「不在」的課題——或如其評論標題所指：「無限風景的遊戲」⁴。藉觀眾到場的「在」，湯皇珍在螢幕裡向觀眾現身，宣告自己的「不在」：她去旅行了。螢幕裡的湯皇珍，取代了原先螢幕裡的觀眾，而觀眾被轉換到她隨身的螢幕裡現身：依她看來，觀眾也去旅行了——湯皇珍便如此說：「一個莫名其妙的觀眾可能會好奇用我這個設備打通電話看看，他一旦撥號，就中斷了他自己原來的移動，進入我為他指示的旅行」⁵。

誰都知道，這裡只有藝術家的旅行才是來真的。但有意思的是，透過「視聽裝置」，湯皇珍試圖將她的旅行書寫成一個想像的、類似鏡像反射的對稱圖示：你來看我去旅行，我也來看你去旅行；你在，看我之「不在」，正如我在，看你之「不在」——而所謂「不在」，都是彼此在螢幕顯現的身影之「在」。

身影，「我去旅行」之靈魂所繫，亦如那則在班雅明記憶中源自中國、令其縈繞許久的傳奇故事：友人受邀觀畫，目睹畫家遁入畫中世界，與畫合一的身影幻化。以其劇情之奇幻，說是友人觀畫入迷的夢境亦不為過。甚至，那位遁入畫中的畫家，無非就是觀畫友人的自我投射——反之亦無不可，友人是畫家從作者轉為觀者的化身。事實上，整個故事場景本身彷彿一幅畫，在結構上如佛洛伊德所說的夢境。這是觀者與畫家所在的情境的仿同，是夢的「賦形能力」（figurabilité）的一種「濃縮作用」（condensation）⁶；而在看與被看之同時，彼此都在表達「遊」這項共同的欲求。

「遊」，一種批判的可能途徑

說到「遊」，這則傳奇充分體現了六朝情境美學的旨趣；例如，劉勰提出「神居胸臆，物沿耳目」的「神與物遊」⁷文藝理論，謝靈運的「寓目身觀」⁸之山水意識，或宗炳畫論的「披圖幽對，坐究四荒」⁹等等。這種「物/我或（心/物）」哲

學實可溯及道家莊子，而「遊」正是其書文理的機杼，意指一種與道冥契的逍遙，「上與造物者遊」¹⁰的精神解放。

在天人乖離、昔日「神遊」變奏的現代性裡，「遊」這項辭格的提出，倒著實彰顯了湯皇珍行動本身對當今會的救贖義函。這可從一個反例，王俊傑97年的「極樂世界螢光之旅」談起。

同樣是結合賣場展出，王俊傑在現場安排電腦供人預約觀光團次，畫面顯示的是假造、聳動的圖文資料。這是一部徹底的、令人一笑置之的觀光虛構，戲劇性的揭露旅遊在當代消費社會的異化；不過其方式是戲擬的，並與之同謀，製造彼方的「擬像」(simulacre)——也就是說，「指涉對象的幻影」¹¹。彼方是社會集體慾望的投射，而觀光正如紀德堡(Guy Debord)所極力批判的渡假，是一項屬於「影劇社會」(La société du spectacle)、在現代商品經濟所複製的「偽循環時間」裡的消費單位¹²。

反觀「我去旅行」，湯皇珍獨行踽踽，旅行不觀光。其低調的行事，親身踐履彼方，與前者相較顯然是一項逆向操作，透露一種欲求在身體經歷上與真實世界的彌合。我們可以說，湯皇珍的「視聽裝置」是地點與事件的建構，遊戲規則與活動空間的設定。它雖不侈言批判，卻暗合了西方五、六〇年代間「國際境遇者」針貶資本社會的策略，可視為紀德堡的「精神地理遊戲」的一種應用：這是透過「不斷的偏航」¹³，意圖恢復「旅行的現實」，使生活有如一趟「涵蓋所有意義的旅行」¹⁴。這種遊戲絕非孤例，日本藝術家山口野(On Kawara)一系列的行動便是早期著名案例；例如，68年「我起床」、「我走了」、或70年「我仍活著」等作，作者藉由文件、明信片、電報等媒介，將訊息傳送到指定的畫廊展出。

敘事者的寓言

無疑的，現代浪漫主義的主體意識在此再度聲揚，但我們要強調的是她對敘事者之「口說傳統」的繼承¹⁵。

就班雅名來看，真正的敘事者(說故事的人)表徵了經驗交換與轉述傳承的永恆價值，其目標是使「『所說的事』跟『說此事的人的生命本身』同化為一」；前述提及的畫家示畫、與畫合一的傳奇亦可如此作解¹⁶。在這層意義上，湯皇珍作為一位敘事者的當代繼承人，是將她那個以「視聽裝置」建構的「旅事」，融入到她身體力行的旅行中；而猶如那位遁入畫中、在消失前自門內「遙望」的畫家，去旅行的湯皇珍現身螢幕，或許就是其存在姿態的一種自我展示。

然而，問題的癥結便在於此：在記號語用學的意義上，這畢竟是以Aveda為展出語境，依附在資本經濟空間體制裡發音。

這不是前述的救贖義函失落了；相反的，它是以寓言形式寓居於此，試圖向熙攘的人群，以溝通互動的「超本文」發出一道異它的訊息：當代版的沒有故事的故事，極簡到「不在」的遊戲身影——且不論及女性在父權體制下出遊的能動性。不

可諱言，這是敘事內容的危機，文化的一種徵狀；且慶幸的是湯皇珍不求助於虛矯、時下流行的劇情圖像，而堅持「後設語言」在操作上的可能詩意。

昔日，以革命的暴動形式攻擊現狀的「前衛」已逝，當今藝術或許只能以密謀、隱身幕後的狙擊，不時地騷動現狀。雖其成效難定，但湯皇珍的「我去旅行」應當屬於此類。縱使在人潮匯聚處的它顯得乏人問津，但自有其隱身都會的靈光顯現：這是一個帶有「邈遠訊息」的脫逸，「離此遠去」的一種美學姿態；儘管它是如此地迫近商品世界的「現況」。

【註釋】

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2. 見湯皇珍本人的〈展覽企劃書〉
3. 《l'art contemporain》(當代藝術)，ed.P.U.F，1992，巴黎，p.40、p.60
4. 許綺玲，〈無限風景的遊戲〉，《自由時報》，1999，11/10，第39版面
5. 湯皇珍，同前
6. 佛洛伊德，《夢的解析》，呂俊、高申春、侯向群譯，米娜貝爾出版，2000，台北，p.342-366
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8. 鄭瑜《六朝情境美學縱論》p.160
9. 宗炳，〈畫山水序〉
10. 語出《莊子》〈天下篇〉
11. 布希亞(J.Baudrillard)，《有關記號的政治經濟批判》(Pour une critique de l'économie politique du signe)，p.182-190
12. 紀德堡，《影劇社會》，1992版，巴黎，p.118
13. 林志明，〈紀德堡與法國激進思想〉，《當代》117期，1996，1，台北，p.13
14. 紀德堡，同前，p.136
15. 《說故事的人》，班雅明著，林志明譯，台灣攝影工作室初版，1998，台北
16. 這何嘗不是敘事者的隱喻。事實上，就在這則傳奇故事的前後文裡，中國迷的班雅明提到他個人兒時畫水彩的神趣經驗：「我調顏色，顏色也染我」；「我像中國瓷瓶，走進其彩雲中」。

Freed From The Reality – The Trance And Elusion A Note on Tang’s “I Go Traveling”

Chen Tai-Song

“An old painter showed his friend his recent painting. In the painting there is a yard with a path by the creek; and, the path goes through the bushes towards a small house. The house has a small door for people to walk in. However, when the friend turned around the painter had already left: All of a sudden the friend found the painter himself in the painting – he is walking along the path to the house, turning around, smiling, and disappearing behind the gap of the door...”¹

Audio/Video Installation

Why is this legend brought up? There are many reasons. The major one is artist Tang Huang-Chen’s (“Tang”) more than one month’s artistic experience in last year’s “I Go Traveling”.

Installed inside the Aveda showcase in AsiaWorld department store is Tang’s assembled artwork – a TV screen equipped with automobile wipers, with a camera working to take in all customers passing by, simultaneously. Unsure about its intentions though, this interesting setup has successfully attracted people’s attention. The purpose of “framing” the image of the merchandise is then achieved as people have been drawn to the front of the store to see what it tries to deliver. More surprisingly, when people enter the store and play with the gadget according to instructions, a fantasy into the space is triggered, with infinite whimsies.

In the gadget there is an operable telephone, and once connected, an “Audio/Video installation” will be prompted. At this time, the customers (including the one who makes the call) whose images are taken by the camera are soon replaced by a pre-recorded artist’s face (Tang’s face), and with her tense facial expression as if she is trembling and mumbling in the wind, we sense a camping in the distant wilderness. Watching the screen, you have to listen to what it says on the telephone. The telephone automatically tells you different places in Taiwan ranging from Hua-lien Port, Chrshang, Taitung, to Eluanbi Peninsula, requiring you to circle the names of the places printed on the prearranged postcards, in sequence, and then mail to the artist. This is the kind of trip Tang has designed for her audience. At the same time, Tang is bringing along another set of “Audio/Video installation” to travel in Taipei, Taichung, Kaohsiung and Taitung, respectively, to receive phone calls from her audience in

Taipei. Once connected, though not conversing with her audience, the aforementioned automatic place-reporting Audio/Video system is started and the audience in Taipei will then receive the message from the phone concurrently. In return, the face of the audience will then be transmitted from Taipei to the portable TV screen carried by Tang.

Translating a “Communication Behavior” into a trip is the soul of Tang’s creation². Her inspiration cannot be easily evaluated by the traditional standards of aesthetics, as it relates nothing to the crafts of arts; on the contrary, it relates more to the meaning of “signal” and the impact of an event’s “planning”. Like what A. Cauquelin points out, the reality of contemporary art is external to the nature of the creation itself; further, it is structured on the basis of “the image of the creation stirred by the information channels.” This kind of image simulates a “signal” and functions like a language. In another words, the reality of arts is formed by the language and networks it is weaving, not simply “a corroborated existence endowed by the senses”³.

Image – “In” and “Out”

Indeed, as a signal the name of the place transcends the space and brings to mind the audience’s memory and imagination for that place. For example, the invitation letter shows the wipers wiping the screen, lyrically recalling the driving in the rain. However, in a merchandise’s world such as Aveda’s, there is no guarantee for a poetic inspiration to take effect. Unless we ignore the spirit of this artwork and simply walk in, unintentionally falling into Tang’s “Audio/Video installation”, things could then be otherwise. If this presumption of “walk in” or “falling into” stands, what would possibly have happened then?

Like what Hsu Chi-Ling indicates, this artwork contains either the issues of “in” and “out” or “A Game of Eternal Scenery⁴”, as she tries to interpret the subject of this artwork. When the audience is “in” the installation, Tang’s image shows up on the screen to inform the audience that she is “out” for a trip. Her image replaces that of the audience who is supposed to be projected through the camera; and, in return, the audience’s image transcends through miles and appears on the artist’s portable TV screen. To the artist, the audience goes traveling as well. Tang says, “a curious audience might want to make a phone call from the gadget I set up for him/her, and once it gets connected, his/her mind of thinking is interrupted and falls into a trip I have directed for him/her⁵.”

Everybody knows that only the artist’s trip is for real. Interestingly, however, through the “Audio/Video installation” Tang attempts to interpret her traveling as a imaginary, yet mirror-like, reflective symmetry. In the symmetry, you watch me traveling and I watch you traveling; and when you are “in”, I am “out”, and vice versa. However “out” in perception, our images are all “in” when taken by the camera and shared on the screen.

Image, the soul of Tang’s “I Go Traveling”, relates back to the legend that had long obsessed W. Benjamin when he recalled those fantastic illusions in China – a friend was invited to appreciate the painter’s painting, and illusively, the painter eluded into the painting and became part of the legend. You can see this legend as a daydream when the painter’s friend was in a trance trying to appreciate the essence of the painting. Even more, the painter who had evaded into his own painting may be just a reflection of his friend’s mindset. Likewise, the friend himself may be the incarnation of the painter. Actually, the whole story is depicted as a painting, similar to Floyd’s world of dreams. It is the dream’s

“condensation⁶” in its “embodiment” (figurabilité). While we are indulging in the real meaning of this legend, here comes the common call for “roaming”.

“Roaming”, A Door Opened For Discussion

Speaking of “roaming”, it fully expresses the admiration for aesthetics that was specifically encouraged in the Six Dynasties of ancient Chinese history. For example, Liu Hsieh brought up the “Spirits contained within, senses roam with objects” to bolster his artistic theory of “Spirits roam with objects⁷”; Hsieh Ling-Yun also refers to his awareness of the beauty for the mountains and water and further incorporate it into his “Captured by the eyes, read by the body⁸”; moreover, “Laying the painting and trancing into the wilderness⁹” that was proposed by Tsong Bing is another example of painting theory. This philosophy of “Object & Me” or “Mind & Object” can be traced back to Chuang Chou’s Taoism, with “roaming” being the soul. It means a divine dialogue with Taoist spirit, mentally liberated by “roaming with deities”.¹⁰

While we are facing a dysfunctional world without the past “roaming spirits” being cherished nowadays, the idea of “roaming” proposed by Tang at this time serves as a salvation in our society. A comparison with a counter-example cited by Wang Chun-Chieh’s “A Trip with Fireflies in the Seventh Heaven” in 1997 is provided here.

With the same idea of displaying the artwork in a market place, Wang Chun-Chieh had set up a computer for the visitors to schedule their tours. On the screen there were fake yet vivid pictures and literatures. This idea was a complete fabrication and could simply be laughed away, though it tried to uncover the traveling industry’s deviation, in a dramatic way, when having to cater to the consumption needs of our society. The way he designed his artwork is like a drama while sharing the same idea as Tang—creating “simulacre”, forging “an illusion of your counterpart¹¹”. The counterpart referred hereunder is a reflection of our community’s desire, and the tour means a “vacation” which was harshly criticized by Guy Debord as a consumption unit from “A society of drama” (la société du spectacle) and the “quasi-circulation of time” replicated by the modern economy¹².

Back to Tang’s “I Go Traveling”, she went along without touring around. Her low profile and the

commitment to converse spiritually with her counterpart is just the opposite of what Wang Chun-Chieh did, revealing a desire to fuse a real life experience with the reality. We can explain that Tang’s “Audio/Video Installation” is a structure of places and events, combined with rules of game and preset activities. Her idea is not to criticize anything, though applying the strategies used by the “international activists” to critique the Capitalist society in the Western world in 1950s and 1960s. It contains the spirit of Guy Debord’s “a spiritual & geographical game”, to return to “the reality of traveling” through “endless deviation¹³”, making our lives “a comprehensive trip¹⁴”. This is not an isolated event. A series of actions taken by the Japanese artist On Kawara can be a good example in early times. For example, the works of “I Wake Up” and “I Leave” in 1968, and “I Am Still Alive” in 1970 On Kawara transmitted his artworks to designated galleries through the mediums of documents, postcards and telegraphs.

A Parable from the Narrator

Undoubtedly, the core concept of the modern Romanticism has again exerted her power. This time we have to emphasize her narrator’s role in the inheritable “verbal traditions¹⁵”.

For W. Benjamin, a real narrator (story teller) signifies the perpetual value of experience exchange and interpretation of legacy, with a purpose to “mix ‘the story told’ with ‘the story teller’s life’”, and, to make them one. The aforementioned painter’s legend and spiritual integration can be a good example¹⁶. In this regard, Tang, as an inheritor of the narrator, interpreted her “journey” into an actual trip, enlivened by an Audio/Video installation. Like the painter evading into his painting and peeking behind the door before disappearing, Tang’s appearing on the screen is a statement to prove her existence.

Yet, there is a problem. However inspirational, in terms of Signal Semantics “Aveda” is still the main character to attract customers. The signal is only effective when giving in to the Capitalist economy.

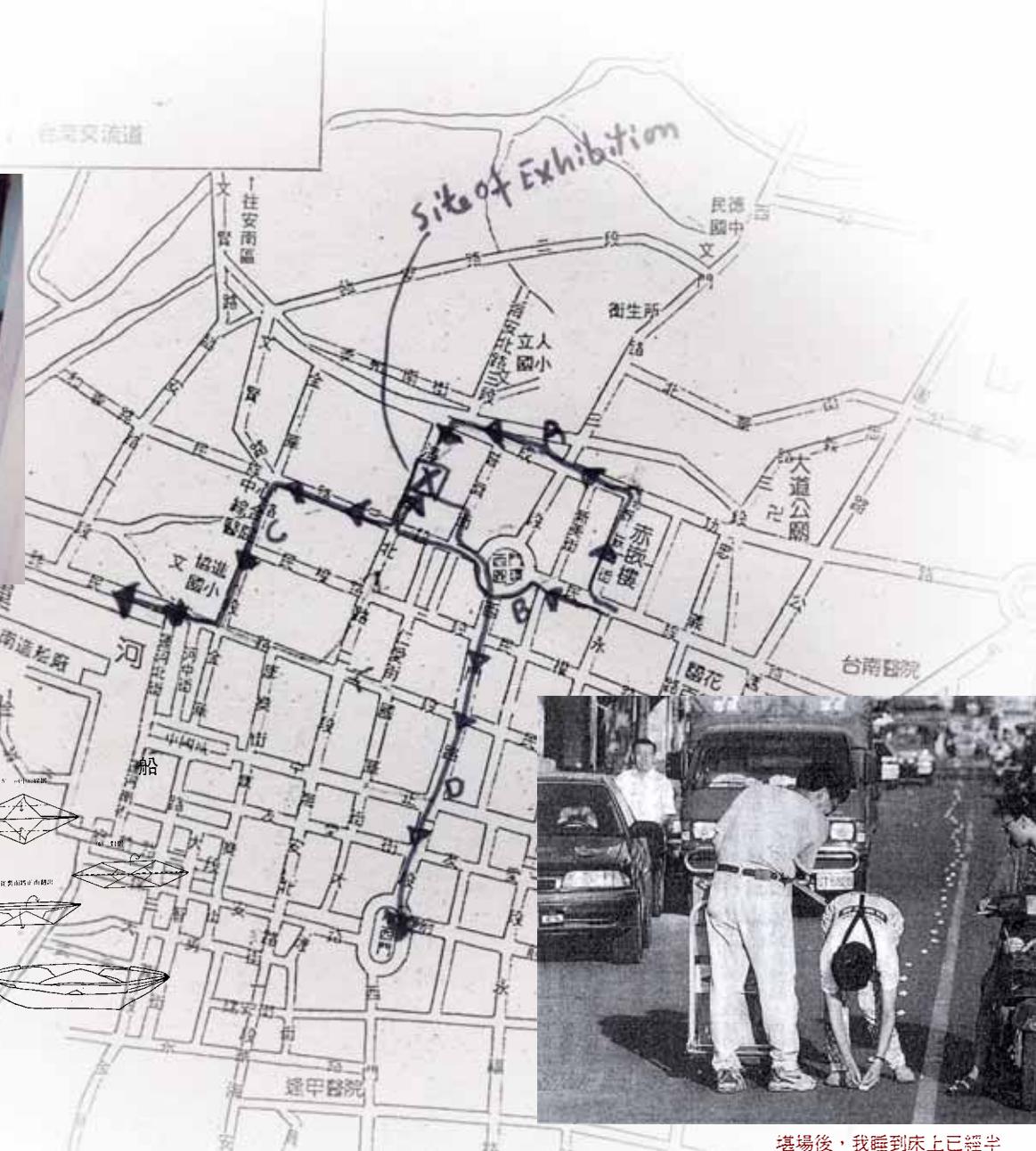
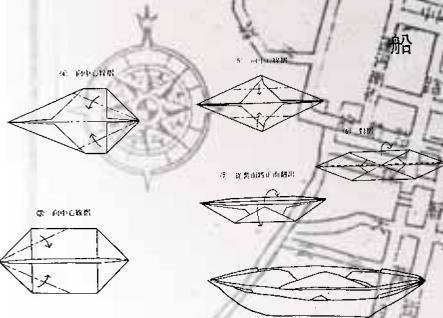
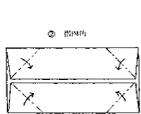
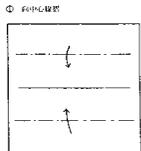
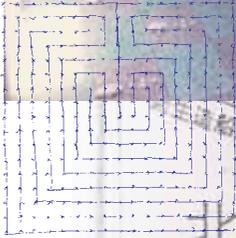
It does not mean that Tang’s “salvation” has failed; instead, she mythologizes “communications and interactions” with a parable to convey to the people her unique messages. In the parable there is no story told and only the message of “out for a trip” is

delivered, regardless of the possibility of traveling in a society of patriarchy. Frankly, it imposes a crisis for narration and forms another face of culture; but fortunately, Tang still sticks to her principle of poetic invention without being trapped in a state of forgery and mediocrity.

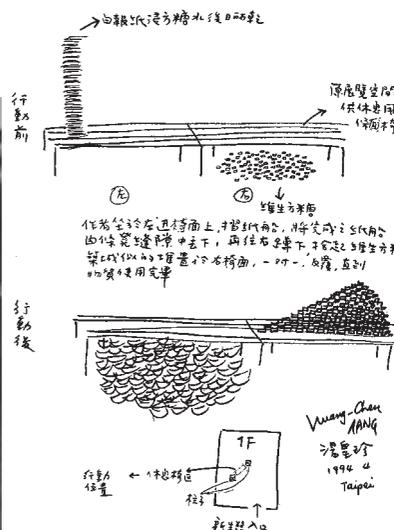
In the past, the “avant-garde” used to be a violent means to revolutionize an undesired condition. However, this approach is no longer effective. At present, arts can only express her discontent by secretly collaborating behind the scene, trying to disturb an unpleasant status quo. Tang’s “I Go Traveling” is one of them, though the outcome is uncertain. Notwithstanding in a dim corner amid the crowds, her insights are lit somewhere in the city. It is a trance carrying a “celestial message”, an elusion with an aesthetic call. Though it is so close to the “reality”- a merchandise world.

1. W. Benjamin, “Sens unique”, pp.70-71, ed. Maurice Nadeau, Paris, 1988. French edition by Jean Lacoste.
2. See Tang’s “Exhibition Proposal”.
3. “l’art contemporain”, ed. P.U.F, p.40, p.60, Paris, 1992.
4. Hsu Chi-Ling, “A Game of Eternal Scenery”, Liberty Times, Nov. 10, 1999, p. 39.
5. See Tang’s “Exhibition Proposal”.
6. Floyd, “Analysis of Dreams”, pp. 342-366, jointly translated by Lu Chun, Kao Shen-Chuen and Ho Hsang-Chun, ed. Mina belle, Taipei, 2000.
7. Liu Hsieh, “A Polished Heart to Carve Dragons” - Transcendental Meditation.
8. Cheng Yu, “An Overview on the Theory of Aesthetics in The Six Dynasties”, p. 160.
9. Tsong Bing, “A Preface on Paintings of Mountains and Water”.
10. “Chuang Chou” - The World.
11. J. Baudrillard, “Pour un critique de l’économie politique du signe”, pp.182-190.
12. Guy Debord, “La Société du Spectacle”, p.118, Paris, 1992.
13. Lin Chi-Ming, “Contemporary Era”117- Guy Debord and French Aggressive Thinking, p.13, Taipei, 1996, Jan.
14. Guy Debord, “La Société du Spectacle”, p.136, Paris, 1992.
15. W. Benjamin, “Story Teller”, translated by Lin Chi-Ming, ed. Taiwan Photographic Studio, Taipei, 1998.
16. This is a hint from the narrator. Actually, in the painter’s legend, W. Benjamin, a fan of Chinese culture, talked about his childhood experience when he water painted, “I make color, and the color makes me;” “I feel like a china vase, walking into its clouds.”

1995 臭河戀人 台南 邊陲文化



1994 女性創作的力量 台南 新生態藝術中心

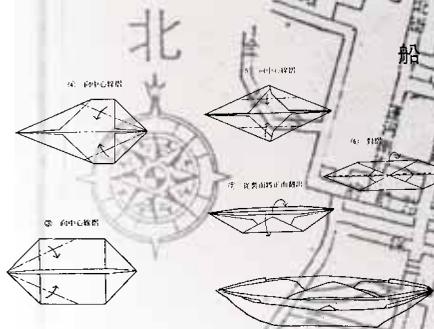
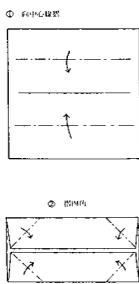
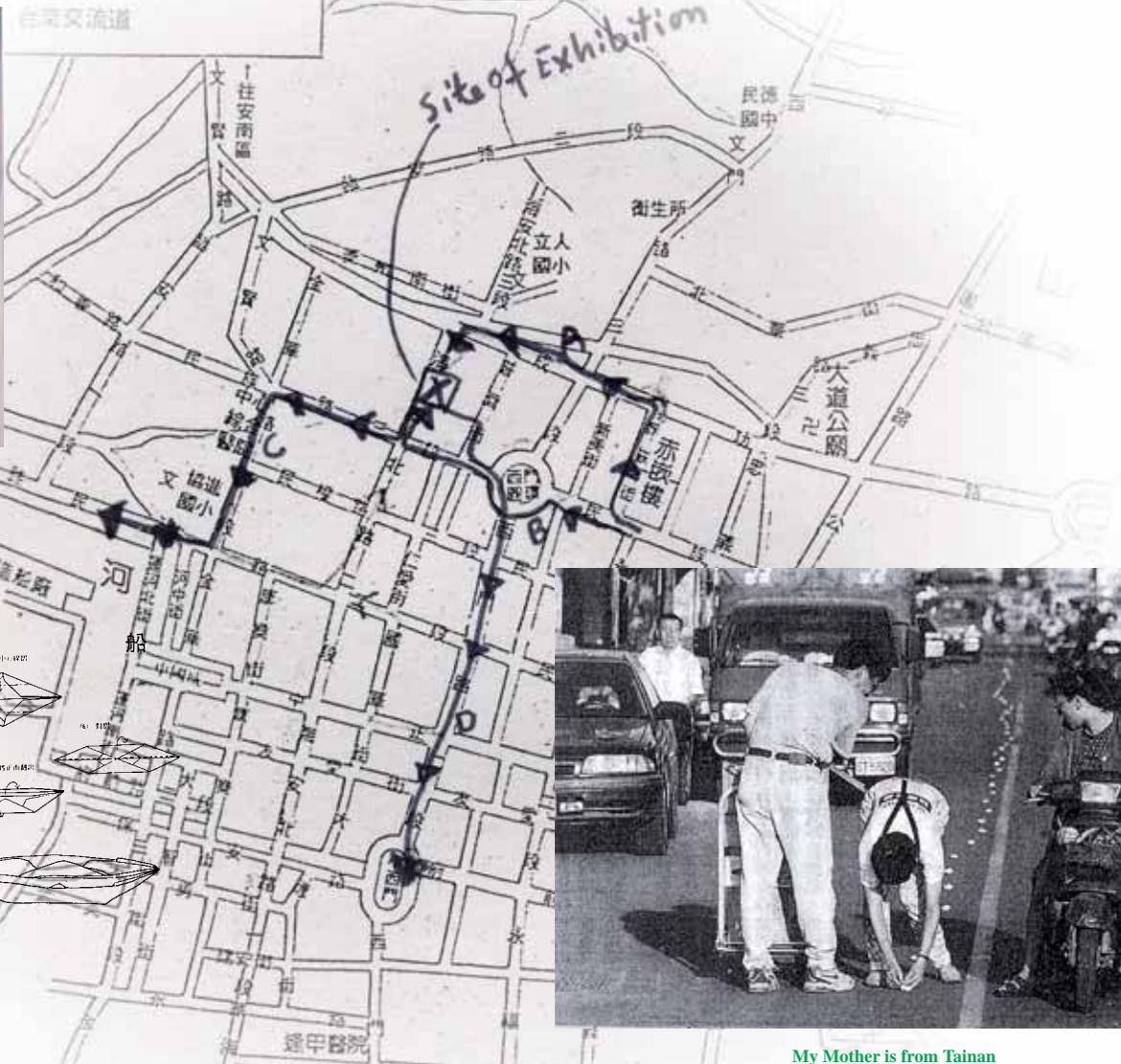
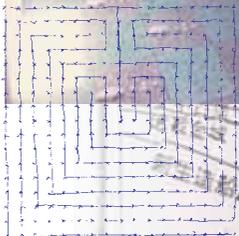


場後，我睡到床上已經半夜，合上眼又復醒來，逃不掉它們的糾纏，那些由手指間隙彷彿由板縫間隙流去的時間和空間的焦慮，紙船是童年的遊戲，方糖城堡是荒謬的圍堵；想趁夜半車少時分把紙船一艘艘接龍在馬路中央，邁向指向展場而去。進入展場一條龍的空間由前往後約有三「進」，依序是：如何摺紙船的放大圖，再以四塊方糖量出平面積作為「界線」分割地磚，最內則是方糖圍圈的迴形迷宮。

蹲在台南市立文化中心面對的那一塊台糖所有地的廣大草叢間，兒時的依然迅速回溫；有一條小路要用腳踏車才能騎到盡頭，火車打遠方噹噹經過。最初不是乘船而來？登陸時台南府城插竹為籬，而台北尚是蠻荒一片呀！

一九九四年六月五日下午二時，攝錄珍執行其行動藝術，左為作者的創作草圖，右為作品中使用的方糖。

1995 Stinky River Lover Corner Culture Gallery Tainan



My Mother is from Tainan

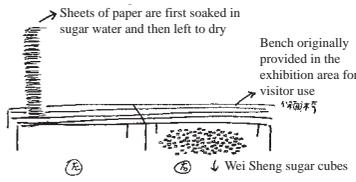
Tang Huang-chen
Sugar once occupied large areas of land and paper boats remind us of childhood games whilst having a transitional meaning (movement from one space to another). The whole exhibition is in effect about finding a new land, in much the same way Cheng Cheng-kung landed in Taiwan, and this relates specifically to the relationship between time and space.

The individual cubes of sugar are built into a structure that reminds one of both a fortress and a maze. The fortress perhaps symbolizes a city wall or Tainan, whilst the maze through a series of connected patterns extends infinitely. As visitors enter the maze a series of memories are triggered. The artist uses paper folded into boats to remember, and as part of a vigorous search for clues. In addition, the process involved in creating the boats or the act of lining them up as if in an old canal, is a way of supplementing memories, symbolizing the loss of memory and a strong desire to restore what has been lost. Arranging paper boats along a street is, in and of itself, an act of will and determination, repeating the same act ad infinitum. At unsuitable times it becomes an act of absurdity. By arranging the boats a series of actions are constantly repeated. Each act of repetition becomes part of the past, though the phenomena and condition of repetition continue to exist. As time is repeated in this way space also changes, and time and space are of course the basic latitude and longitude framework that underpin human existence.

1994 Feminist Power New Phase Space Tainan

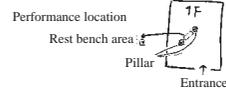
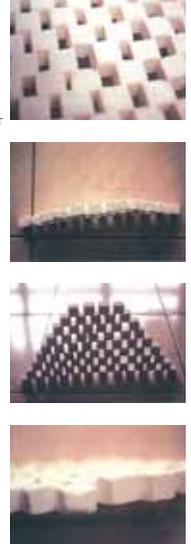
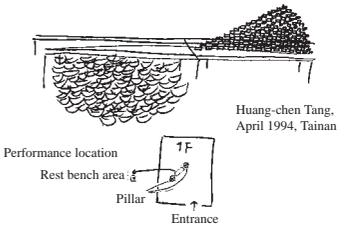


Before the performance



The artist sits on the left hand bench, folding the paper into boats. Each completed boat is dropped through the gap between the wooden strips that make up the bench. The artist then moves to the right hand bench, where she takes a Wei Sheng sugar cube from under it, placing it on top of the right hand bench. This action is repeated one-for-one until the original material has been used up.

After the performance





遊戲的建議:

- 1 輕輕隨手開關門
- 2 請讓我安靜五分鐘(坐下來)
- 3 這是一張我特別的椅子

LA VIE DES ARTS

1997年9月20日至12月14日

A Chiayi (Taiwan)

Carrefour subventionné de jeunes artistes

Dix installations en plein air assurent le succès de cette nouvelle manifestation exceptionnelle.

« Pour Chiayi ? » - Oue cette ville moyenne à vocation agricole, au sud de Taiwan, en ses orientations artistiques en outre, avant-garde - paraît étonnante vu de Taipei. Si vous parvenez prendre cela, un sérieux en vous regarde perplexé en nani A Chiayi. « Oramine, il ne se passe rien ou pas grand-chose. Ceux qui s'installent ainsi devaient se souvenir que la Documenta est née dans une petite ville d'Allemagne. Mais et que la bien-être la plus célèbre d'Asie s'est installée à Kwangju, ville secondaire de la Corée du Sud. »

Étrangement intime

On remarquera Huang Cheng Tang d'abord, figure des plus attachantes qui sait respirer légère avec des gestes très simples mais profondément artistiques comme cette façon d'enrouler d'une banquette avec une porte pour y entrer, des bancs, des chaises, dans la ville, transformant l'espace public en espace privé, étrangement à part, étrangement intime. Les regards des passants, lorsque vous vous essayez là, confirment cette impression.

Autre intervention intéressante - celle de Ser Hao Lu qui a nécessité un investissement plus lourd pour un résultat paradoxalement presque aussi léger mais plus théâtral et qui porte aussi sur la notion de public et de privé. La façade de la gare a été recouverte par celle du palais présidentiel, imprimant et trompant l'œil, sur des panneaux. L'intervention, qui amuse

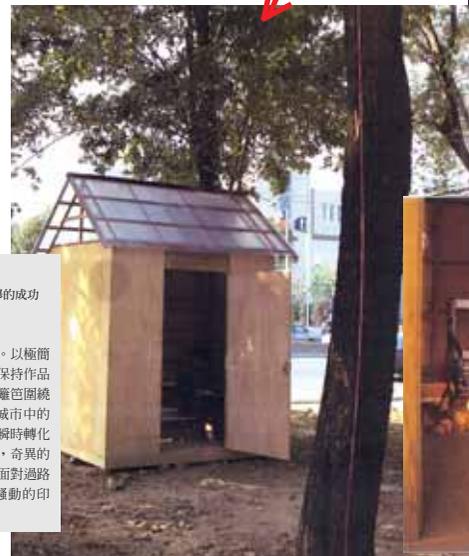
在台灣嘉義

10件戶外的裝置完成這次創舉的成功

奇異的隱密

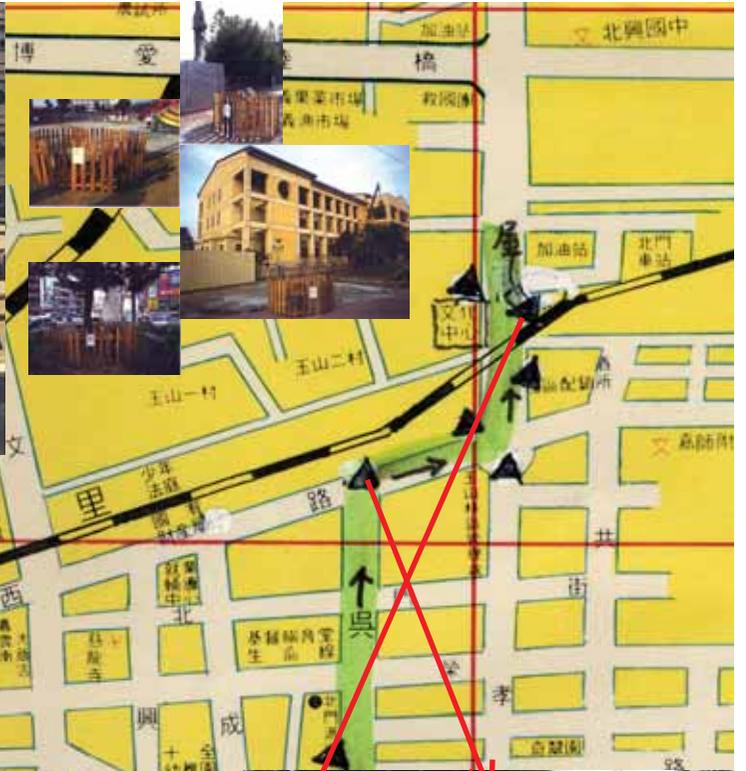
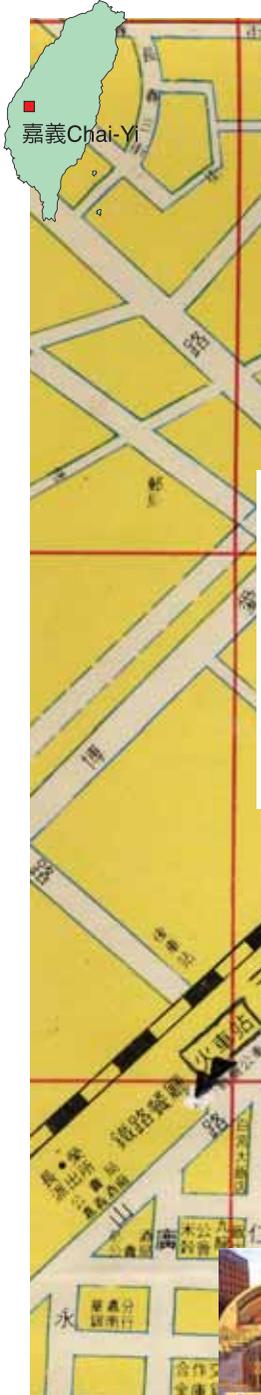
我們首先特別注意到湯皇珍。以極簡單但是深具藝術性的手法，保持作品輕盈卻引人入勝的外貌。用籬笆圍繞（有一個可以進入的門）在城市中的長凳、椅子。將公眾的空間瞬間轉化成私人的空間。奇異的參與，奇異的隱密。當你坐在那些椅子上面對過路者的眼光，更加深了這種騷動的印象。

M. N.



作廢構想
簡單的空間如何成為歡喜之地，因為每種行定與想像，放下了邊界，它是我特別的椅子。大地是自由由來之處，城市是自由由來之處，椅子是短暫休息之所，如同人類時空相遇一般，它們相持，交響與相連。我特別的椅子，相應與相連，相應與相連，以及上列里山的小火車站，靜靜坐一會兒。人員城市，大地的交響與相連。只一刻，急匆匆字組邊有打開了人牆時，空中的輕舞小點。

1997 Installation Art in Taiwan (Landscape,city,Symphony) The city of Chia-Yi

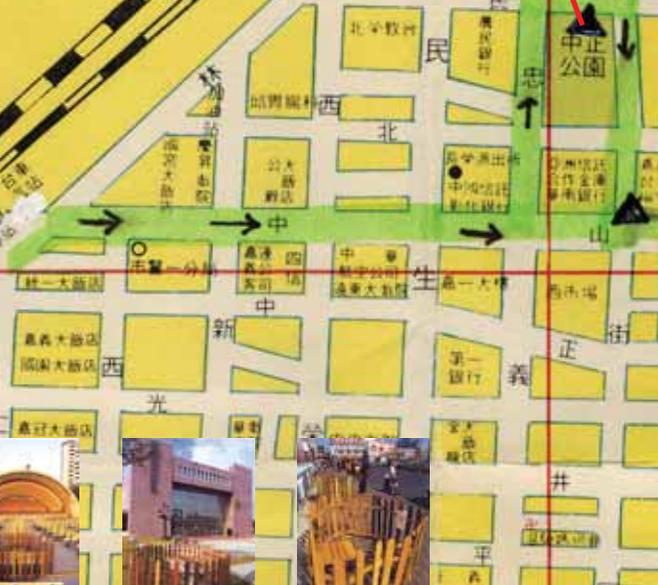


Time: December 14, 1997-January 4, 1998
 Location: Chiayi City
 Artist: Tang Huang-chen

a special chair to me

Game Proposals:

1. Please open and close the door after you
2. Please let me have five minutes quiet (sit down)
3. This is a special chair to me



LA VIE DES ARTS

1997年9月20日至12月14日

A Chiayi (Taiwan)

Carrefour subventionne de jeunes artistes

Dix installations en plein air assurent le succès de cette nouvelle m

La vie des arts (Art Life) 1997
In Chiayi, Taiwan
 10 outdoor installation works complete this successful exhibition

Étrangement intime
 On remarquera Huang Cheng Tang d'abord, figure des plus attachantes qui sait rester légère avec des gestes très simples, mais profondément articulés comme cette façon d'enrouler d'une barrière avec une porte pour y entrer, obtenez des draps, dans la ville, dans l'espace public en espace privé, étrangement à part, étrangement même les regards des passants, lorsque vous vous asseyez là, confirmez cette impression.

Bizarre Concealment
 We first notice how the artist Tang Huang-chen employs simple but highly artistic methods to maintain the graceful but attractive appearance of her work. She uses a fence (with a gate for entrance) around a bench and chairs in the city, transforming in an instant public space into private space. This constitutes bizarre participation and concealment. When you sit down on one of these seats and face the stares of passersby one is made even more aware of the impression being made.

M. N.



Concept
 How could a simple space transform into a sensitive one? Because I have ever taken a rest and stayed in it, and it, as if place where my body temperature, it has become my special chair. The Earth was where we come from. The city is where we grew up. Chairs are where we can take a rest temporarily. They were like people's encounters as being removed or come across with each other.
 My special chairs.
 They encountered the wind and howling cars in Chiayi; They heard the sound of another place and heard it whistling of small trains while climbing up Mountain A. Just sitting down for a moment, everyone could listen to symphony which was composed of men, cities and mountains. Momentarily, the passenger in Universe who would eventually be getting old opened a position in space and life for human.

1998 你說我聽 台北市立美術館 圓山兒童育樂中心



遊戲規則

1. 拿起話筒，按左上角【M1】小鈕，把話筒放在話機一旁，不要掛上。
2. 按對面正在響鈴的話筒，按【#】、【0】鍵，把話筒放在話機一旁，不要掛上。
3. 回到原來的電話，也按下【#】、【0】鍵。
4. 注意電視銀幕，等待十秒左右...，遊戲開始。
5. 遊戲結束，請將話筒都放回、掛斷電訊。

* 這件作品，歡迎觀眾依照遊戲規則操作，但請勿任意按鍵。



Au TCRC, Tang avait construit deux guérites de bois pour les interphones à l'extérieur, de chaque côté de l'entrée. En accord avec ce site, elle faisait allusion au jeu favori des enfants de par le monde: appuyer sur des sonnettes au hasard jusqu'au moment où quelqu'un répond. Dans cette pièce elle nous mettait en rapport avec l'Autre à plus d'un titre. Elle nous invitait à la fois à entrer en contact avec une autre personne dans la cabine d'en face, mais aussi avec l'Autre en nous-mêmes, l'enfant que nous étions jadis. Elle a ainsi tenté de déconstruire la dialectique du visuel et de l'oral, reproduisant la possibilité (ou l'impossibilité) du dialogue à travers les dispositifs de synchronisation technique. Cette équation rappelle les remarques de Johannes Fabian sur "l'objectification du dialogue, un dialogue qui implique la connaissance de l'Autre en dépit du temps et de la distance. Dans le sens phénoménologique fondamental, cela signifie que l'Autre, en tant qu'objet de connaissance, doit rester séparé, distinct et préférablement distant de celui qui sait". (#)

#/ Johannes Fabian, op. cit. P.83.

Cette artiste présentait deux installations qui déclinaient littéralement la phrase "Tu parles/ j'écoute". Elle engageait les spectateurs à communiquer spontanément et au hasard grâce à des appareils électroniques ordinaires: deux postes vidéo équipés de camera au TFAM et trois cabines d'interphone au TCRC. Son installation revenait à reconfigurer mystérieusement ces objets utilitaires que nous utilisons sans même y prêter attention dans les circonstances de tous les jours, alors qu'elles rendent des services indispensables, comme de raccourcir le temps ou les distances entre nous. Si les vidéophones nous permettent ordinairement d'entretenir un dialogue virtuel, Huang-Chen Tang s'est attachée à en détourner les limitations en plaçant ses caméras de telle façon qu'on apparaissait à la fois de dos et de face sur l'écran, si bien qu'on pouvait découvrir la présence corporelle de son interlocuteur (ou de soi-même) sous un angle insolite: ainsi chacun pouvait voir le dos de l'autre en même temps que son visage et vice-versa.

1998 你說我聽 巴黎 布易松當代藝術中心及巧克力工廠



Au Boulot 上工 / A Short Rest 休息 1998

聲音裝置 複合媒材

「你說我聽」的展覽主題，也再次經由藝術家以兩個空間以及兩件作品，用不同的語言，互補的命名所呈現。（P.S. 一件作品以法文命名為上工，一件作品以英文命名為休息片刻）

這個龐大的白色布鐘是一個有多重象徵的物體。在這個老舊的巧克力工廠，它參照著昭告一天中工作的主要時刻。置放在附近的電視銀幕，放映著正在搖動作響的同一只鐘，而鐘響聲是由作者口中模擬發出，經由錄音這種已經過往的時間，來引發時、空的距離之感，同時也提示一種實際認知上的差池，儘管在溝通與交換的管道網路上已經十分緊密。

Au Boulot, 1998

Installation sonore, techniques mixtes: Gmagnétoscope, moniteur vidéo, cloche en bambou et velours

Cette cloche blanche monumentale est un objet à symboliques multiples. Dans cette ancienne usine de chocolat, elle fait référence aux annonces des heures essentielles de la journée de travail. Le téléviseur placé à proximité diffuse une vidéo sonore de la cloche actionnée, dont le carillon est prononcée par l'artiste elle-même, évoquant au travers d'un temps déjà vécu ou passé, une distance spatio-temporelle mais aussi un décalage de compréhension constant malgré la globalisation intensive des réseaux d'échanges et de communication. Cette question suscitée par l'allocation. "Tu parles/ j'écoute" est encore envisagée par l'artiste dans la relation entre les deux espaces et les deux oeuvres qu'elle présente, dont les titres sont complémentaires, et le choix de deux langues différentes.

(L'autre oeuvre s'appelle: A Short Rest, Intallation sonore, techniques mixtes)



1998 You Talk/ I Listen Taipei Fine Arts Museum & Taipei Municipal Children's Recreation Center Taipei



RULES OF THE GAME

1. PICK-UP THE PHONE, DIAL M AND PUT DOWN THE HANDSET BESIDE THE PHONE.
2. WHEN YOU HEAR THE PHONE'S RINGING, GO TO THE OPPOSITE TELEPHONE, PICK IT UP AND PRESS # THEN 0.
3. PUT DOWN THE HANDSET BESIDE THE SECOND PHONE, GO BACK TO THE FIRST TELEPHONE AND DIAL # 0 AS WELL.
4. WAIT 10 SECONDS AND WATCH THE T.V. SCREEN THE GAME STARTS.
5. AT THE END, HANG UP BOTH PHONES.

At TCRC, Huang-ChenTang built intercom booths outdoors on either side of the entrance. In keeping with this site she subtly alluded to a game played by many children around the world: ringing buzzers at random until someone answers. In this piece she brought us in tune with the Other in more than one sense. She beckoned us to contact another person in the nearby booth and to get in touch with the Other within us, the child we once were. This equation calls to mind Johannes Fabian's remarks on 'the objectification of dialogue implying knowledge of the Other in spite of time and distance.' In the fundamental, phenomenological sense this means that the Other as object of knowledge must be separate, distinct and preferably distant from the knower'. (#)

This artist showed two installations that literally spelled out the phrase 'You Talk/ I Listen'. She engaged spectators to communicate spontaneously and a random through simple electronic devices: two videophone stations at TFAM and three intercom booths at TCRC. Her installation was a puzzling reconfiguration of utilitarian devices taken for granted in everyday circumstances though they save us time and shorten the distances between us. Thus, while video stations would normally allow for some sort of virtual dialogue, Huang-ChenTang pointed to their limitations by placing her cameras so that people appeared on screen both from the front and from the back: whoever was standing in front of them saw somebody else's back as well as their face when talking to that person and vice-versa.

1998 You Talk/ I Listen The Chocolate Mill & Bouisson Center of Contemporary Art Paris



November 17, 1998 -- January 30, 1999

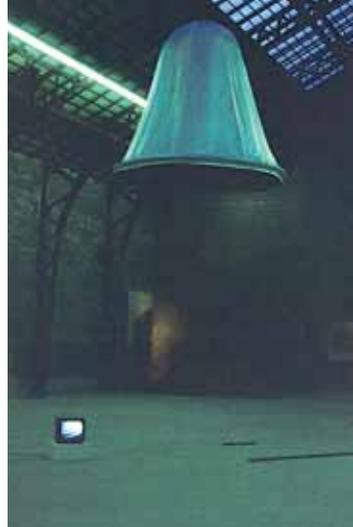
The exhibition site once was part of the old industrial district in the green belt around Paris. The exhibition space was even created out of an old factory. Because of this fact, my art works play a game with these features of the exhibition space. I make use of "Au Boulot" (Go to Work) and "Take a Rest" (Take a Break):—those two most important times in a work day.

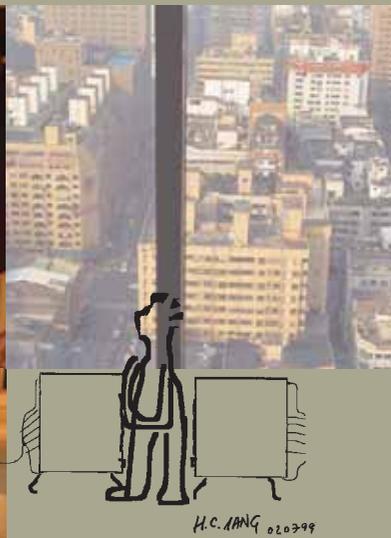
After an imaginary bell rings, workers coming from every direction enter the factory. As usual, the small town still has a church on a lofty height, beseeching heaven during church services. The church bell is a representative of small town scenery in movies, but at the start of the Industrial Age, the ringing of the church bell became a signal telling the workers to start their day's work. Nowadays, with collective living and common days, formally speaking, perhaps there aren't any church bells. In my work, "Au Boulot," the bell depicted hangs silently and beautifully high up in a lofty place. What has replaced the church bell is just an alarm on a television screen that ceaseless emits its own sounds and human voices. With each sound, it departs farther from human life, until finally it is cut off and becomes an extraordinarily cold ceremony. *Death and Working Hours.*

Au Boulot (Going to Work) 1998

Sound installation mixed media, tape recorder, television monitor, bell made of cloth

The large white *Bell* is an object heavy in symbolism. In this old chocolate factory it relates to important times in the working day. The television set nearby shows an image of the same bell ringing, with the artist pretending the sound is coming from her own mouth. In recording this past time, the sense of distance when it is played also reminds us of differences in comprehension, even though channels of communication and exchange are already so prevalent. The exhibition theme in "You Speak, I listen" involves the artist using two spaces and two works, but different languages to complement each other (PS one work in French is entitled "Going to Work" the other in English is called "A Short Rest").



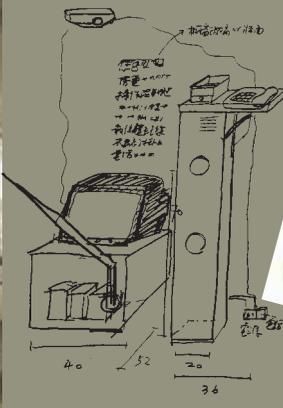
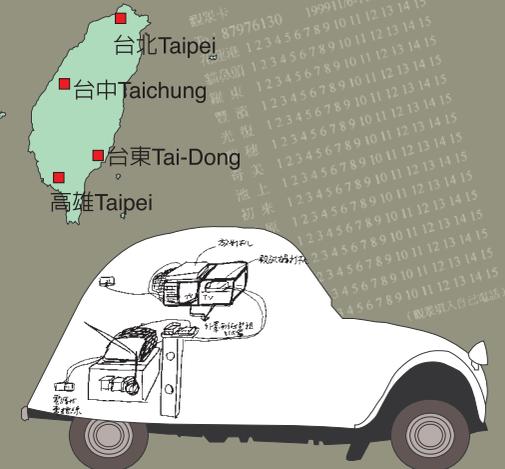


展覽方式：
 1. 設置兩台面對面的電視螢幕，中間距離僅約一人通過。
 2. 兩螢幕上同步播放「我旅行」影片，但影片內容取對觀者身體的正面或背面對面畫的攝影，繪製方式「同」處於一分，卻不能讓觀者看見攝影「看見」電視是一種傳播工具」的互視是並置。
 3. 多媒體小電視，一如平常播放攝影，但這些畫面與電視的即時判斷隱藏的身體關係。
 4. 一室物不斷播放對面電視螢幕中的影片內容。

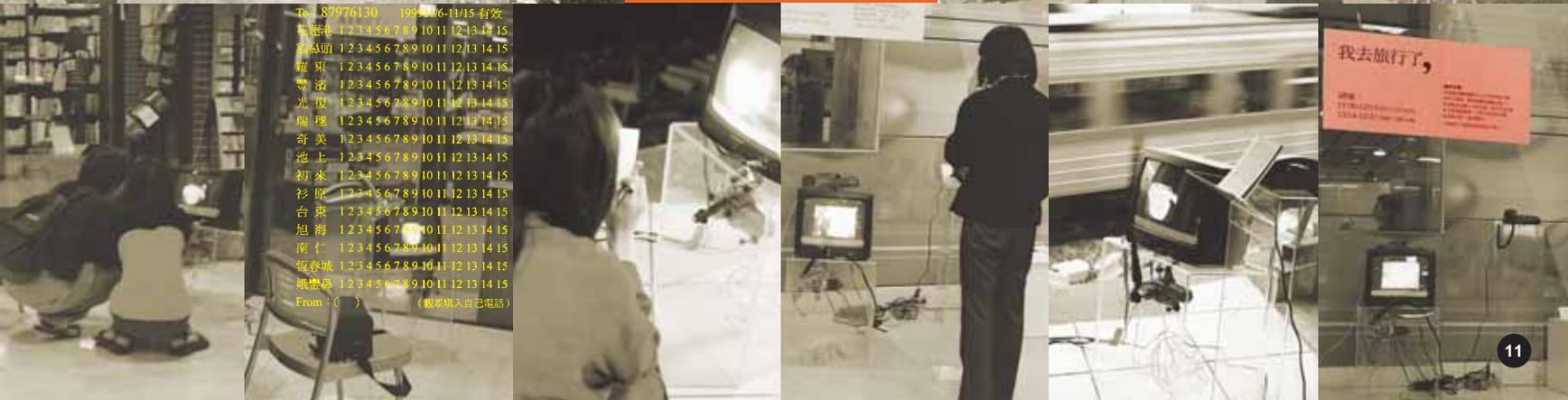
北京之行（我去旅行 I）

速度和永不停止的張望，旅行，產生了某種始終叫我著迷的快感。旅行行為的無中生有，無特定目的延宕，切入每一個從哪裡都可以開始，從哪裡都可以暫停的反覆。北京之行是我首度「前往」中國，看不看得見甚麼？知道甚麼？知與行見如何辨識？「認知」甚麼，或只是不斷「旅行」的張望。

1999 我去旅行 I am going traveling Je fais un voyage 我去旅行 (II) 台北 環亞AVEDA 敦南誠品書店 內湖東英幼稚園
 台中 誠品書店 高雄 COSA 櫥櫃名店 台東 台東劇團

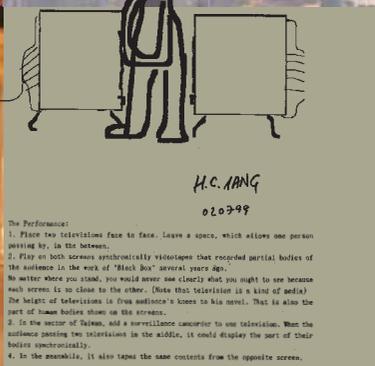
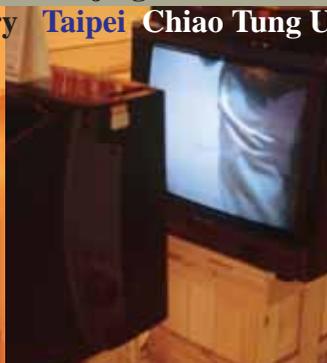
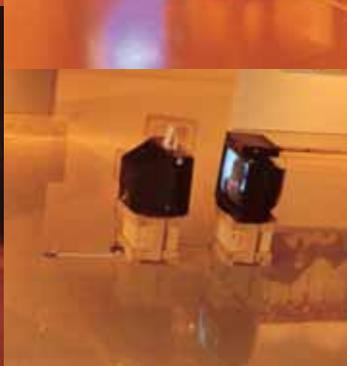
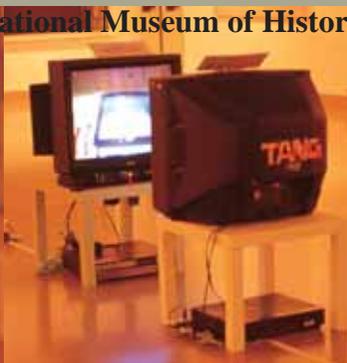


	展覽地點	東英幼稚園 11.6-11.15 台北市內湖路一段285巷68弄3號1F	
	環亞AVEDA專櫃 11.6-11.29. 1999 台北市南京東路三段337號1F	台中誠品書店(黨心店) 11.16-11.29 台中市中正路80號8F	
	敦南誠品書店 12.1-12.27. 1999 台北市敦化南路一段245號2F	COSA櫥櫃傢飾 11.30-12.13 高雄市中正一路370號1F	
		台東劇團 12.14-12.27 台東市開封街671號2F	



觀眾卡
 To: 87976130 199911.6-11.15 有效
 基隆 123456789101112131415
 桃園 123456789101112131415
 新竹 123456789101112131415
 苗栗 123456789101112131415
 彰化 123456789101112131415
 南投 123456789101112131415
 雲林 123456789101112131415
 嘉義 123456789101112131415
 台南 123456789101112131415
 高雄 123456789101112131415
 屏東 123456789101112131415
 台東 123456789101112131415
 澎湖 123456789101112131415
 金門 123456789101112131415
 From: () (觀眾填入自己電話)

1999-2000 Contemporary Art in Taiwan, 1988-1999 Visions of Pluralism Beijing Museum of Art Beijing Mountain Museum Kaoshung National Museum of History Taipei Chiao Tung University Shin-Ju



The Performance:

1. Place two televisions face to face. Leave a space, which allows one person passing by, in the between.
2. Play on both screens asynchronously videotape that recorded partial bodies of the audience in the work of "Black Box" several years ago.

No matter where you stand, you would never see clearly what you might see because each screen is so close to the other. (Note that television is a kind of media) The height of televisions is from audience's knees to his neck. That is also the part of human bodies shown on the screens.

3. In the sector of Taiwan, add a surveillance camera to one television. When the audience passing the televisions in the middle, it could display the part of their bodies asynchronously.
4. In the meanwhile, it also tapes the same contents from the opposite screen.

1999 I Am Going traveling ESLITE Book Store, AVEDA Cosmetics Shop, COSA Furniture Shop, Tai-Dong Theater Taipei Taichung Kaoshung Tai-Dong



I AM GOING TRAVELING

For me man's desire to communicate with the other is a curiosity, an investigation of the unknown, a form of adaptation. Today the technology of communication accelerated at a speed unknown before has brought communication to a new level of complexity. Due to the condensation of time and space this complex network of communication has created a multi-faceted parking structure which we must travel through on a daily bases.

To begin with, we must have an address, number, or code that must be registered or entered to allow for our mobility. Perhaps as we are facing the on coming traffic we receive a connection that is a wrong number all the while the person whom is actually trying to reach you has just past over head on the next level above. In order to ensure access to this network of communication mobility and travel is mandatory to the registered and coded bringing about this dynamic situation.

My project proposes a multitude of voyages. First, the

curious audience under the situation that I have constructed may begin by making a telephone call. Once the number is dialed the audience has already left behind his original path and entered into the itinerary established by this project.

Second, when the connection is made my image will appear on the screen announcing a list of destinations comprising a map. In his or her stationary position in front of the screen the audience has already started his voyage into this network.

Third, during the period of the proposed exhibition I will travel from Taipei, Taichung, Kaoshung, and Tai Dong. Stopping at each destination to receive the phone calls from the audience.

Four, if a call is made from Taipei to Taichung the transmission of the announcement of destinations in Taichung will be interrupted. While Taipei enters into this network and begins to travel Taichung's voyage is interrupted. This chance encounter of a roaming public and that of a private itinerary creates both connections and interruptions.

My project raises questions such as; what kind of imaginary or rational map is this network constructed of the points of destinations from my itinerary? What kind of travel do we do with our most everyday forms of communication, e-mail, fax, and telephone?

During my voyage perhaps I might mail the audience a picture post card of the landscape indicating where I am, or just the name of a place, or an image via videophone.

I will always be interested in the attitude of people, the most banal and simple attitudes that they assume and their intentions. Perhaps when you assume these attitudes reflexively you might gain some insight into

their intentions. I hope my project will bring about an opportunity for the audience to reflex on these intentions.

I Am Going Traveling, Je Fais Un Voyage, Please call
(07) 7274139 (Nov 30-Dec 13)
(089) 359149 (Dec 14-Dec 27)

Operational Instructions:

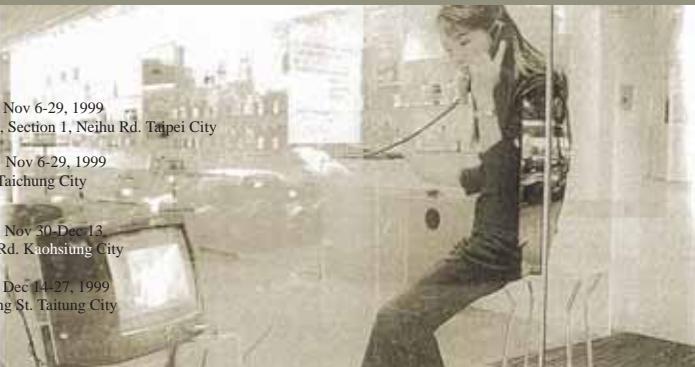
- Life up the telephone receiver and dial (make sure you have checked the date first)
- After the call has been picked up, wait until you hear the sound of two keys being pressed
- Press the "# " key on your phone followed by the "0"
- Watch the television screen, there should be a response within ten seconds
- When the call ends hang up the phone (Did you find the viewer card I left for you?)





SITES EXHIBITION

- AVEDA Cosmetics Shop
Nov 6-29, 1999
1F, No 337, Section 3,
Nanking East Rd. Taipei City
- ESLITE Tunan Book Store
Dec 1-27, 1999
2F, No 245, Section 1,
Tunhua South Rd. Taipei City
- Tungying Kindergarten
Nov 6-29, 1999
1F, No 3, Alley 68, Lane 285, Section 1, Neihu Rd. Taipei City
- Taichung Eslite Book Store
Nov 6-29, 1999
8F, No 80, Chungcheng Rd.
Taichung City
- COSA Furniture Shop
Nov 30-Dec 13
1F, No 370, Chungcheng Yi Rd. Kaohsiung City
- Taitung Theater
Dec 14-27, 1999
2F, No 671, Section 3, Kaifeng St. Taitung City



Viewer Card

To: (089)359149 (call from Dec 14-27, 1999)

Hualien Harbor 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Maopitou 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Luotung 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Fengpin 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Kuangfu 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Jumai 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Chimei 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Chishang 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Chutai 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Shanyuan 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Taitung 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Hsuai 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

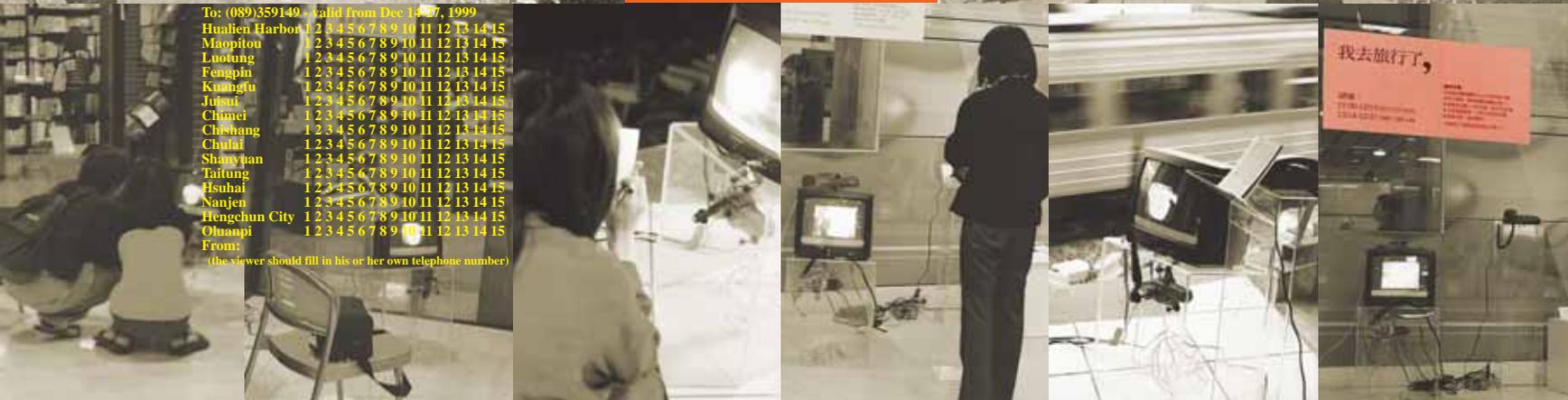
Nanjen 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Hengchun City 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Oluanpi 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

From:

(the viewer should fill in his or her own telephone number)





尋找城市II—港口 (前言)

集結人--湯皇珍

為什麼會有前言，因為，就是有人會好奇：城市就是城市，居住就好，還找什麼找呢？更加上兩個命題頗大的字眼—港口。港口城市？城市港口？顯然有些人吃飽撐著，沒事專找煩惱，偏偏藝術家正巧就是一群具備如此這般特質的人類。凡事合理，藝術不生。

在我們又開始對城市做2度尋找的此刻，一位曾經一起參與尋找城市I的藝術家，我的好朋友王仁川猝然逝世，你說事情有合理的嗎？是人生合理，還是你給了一個合理的解釋，或者根本無從辨識你的解釋是不是解釋得合理。

港口，用來休息船隻，用來交換貨物，用來增加旅行的機會，用來進進出出。港口是一把深入內陸的刀，港口是可以對著油漬的水發呆的所在。港口，根本不是你所描述的一切；港口只是我軍中如服監一般的一段歲月，看到它就想逃走。

港口充斥著交雜的形形色色。無論是人種，是貨色，是貨櫃裡打開來：北歐傢俱可能與香港鮑魚赫然共處一室多時。或者，是大大太陽下一櫃子走私而腐爛的食物臭味數十里外已經令人作嘔欲死。

記得不久之前金馬影展中有一部作品，以影片以及拍片過程同時製成放映帶，對照去看頗為有趣。似乎二者都是一部影片。當中有一幕大拖車的貨櫃門大開，押送的是一箱子脫光衣服像是預備運去處以毒氣死刑的男女老少，或者根本不是這麼一回事。特別的是：排演的這一幕在影片中並沒有出現，被割捨了。

港口城市，城市港口，合理才奇怪；說不合理也很奇怪。你認為台灣是個港口？是中途站？是島嶼？國家？領土的潮間帶？那高雄港呢？台中港？基隆港？台南曾是一個港，渡過黑水溝的舢板船望見的希望土地，是荷蘭的戎克船望見的福爾摩沙。那就是一個港口嘛！

住久了會不會成爲一個城市？

或者請你不要把一切想得如此狹隘又合理；這是一場集體的展覽，他們有一個抽象的共同出發點就是一個尋找城市II-港口。

我們將會以網站、影像、文字、遊戲來不斷與觀眾對話。尋找的過程就是一種人生，它就像王仁川熱愛又苦惱的考古現象紙，土色多少，濕潤程度，地點，層帶，結構，行爲，模式，與生死的摸索。2/18 2002



2000 尋找城市 I 台北 敦南誠品書店 在地實驗網站—尋找城市: www.etat.com/citybody/



台北 Taipei

1. 尋找城市 (緣起) 主題引申

城市--被挖開的身體

踩到像爛木瓜一樣的東西從鞋底面露出來，你會有聞到什麼臭臭的嫌惡地把頭轉開；事實上可能根本沒味道。城市被挖開時是非常壯觀，那種景象不由你不張望。當我要從北五堵的家前往台北，幾年來不斷在來回飛馳的窗格中目不轉睛看著汐止與東湖被挖開的身體。本是多數選擇著零星蔬菜的綠地及磚造三合院立即被高速寬長的公寓替換成是該丟掉的死角；廟宇掛在一邊是新濬道路一邊是筆直單車的隙縫，唯一能印證的輝煌是它的神聖不可遷移。

城市--慌亂的身影

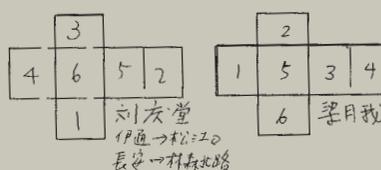
號稱連地下管線都經過整體規劃的辦公大樓區內剛種還奄奄一息的棕櫚樹外是兩層樓高的汽車廢鐵堆置場，一片荒蕪中卻夾著樹整齊的公園。路無限寬廣交錯、纏繞起伏，除了基隆台北還有往木柵、五股，道路在一個睥睨後我的眼睛就多跳進一些 城市的慌亂蹤影。

城市--正在翻覆的皮肉

我們的城市正把上面的土翻到下面，而在上面的土(或者說是下面翻上來的土)上加土。可惜城市並不全是草地，它連著一層層的大腦皮層回憶一層過往的集體身體溫度。挖開的身體使以前熟悉的反變成礙眼的，翻不到下面的只好留成一個不相干的疤。你一邊目不轉睛一邊心裡全是翻覆的味道。

城市--失落的尋找

應整治的河道被大幅的拓深與加寬，起重機和挖土機在已難辨識的綠地上四處蠕動，尚差幾座土墩就連成的高架橋詭異的倒映在火紅的夕照裡，幾乎消失的遠山上爬附著無止盡閃亮的方盒子住宅，它們都像一張鳥瞰圖般從我的眼角深處展現，我的身體飛出車子半浮在前往台北的路途上空。尋找城市，還是失落的城市正向我們撲來？



2. 尋找城市 (計劃的結構)

轉借生物力學

尋找城市計劃試圖在創作上尋找可以擴張的工作方式以及工作群落，因此必要---持續保有論述中心與個體創作之間的能量，使原來有的東西在有意識的拌攪下相互擴充美味。食譜中---烤到兩面金黃爲止，注意攪動直到沸騰等等的描述，提供了有機協同上的許多聯想，也使我對照被各方怪手分別高開的城市。說城市是挖開的身體，要命的是城市卻沒有生物體中一種類「食譜」的配備：能夠不斷偵測現狀與目標差距的靈敏感應器、會反應感應器要求重新定義的反饋控制系統以及永不停歇的修補和再生的結構組織。生物體的運作是精密協同的結局，尋找城市也尋求在計劃結構上做有效的借鏡。

擴張相異---有機感應

我們預備揚棄在共同地點展出的做法，反而任由參加者在自己能夠掌握的空間，按照自己所決選的方式來「發表作品」，發表的形式與地理的版面完全不予限制。只要它儘量是一種純粹的創作狀態。從作品構思到成形的這段期間，我們將開放所有參與者的電子信箱和傳真，歡迎彼此之間各種相互形式的合縱連橫、有機變化。

方法上的反饋控制

這些發出的作品將以論述的方式彈回，提供一個再次開始論述的中心。即以 論談 作爲一種形式上展覽整體呈現的方式。尋找城市計劃以 尋找城市 作爲參加者共同的出發點。論談也以由此共同點出發的歷程爲始。僅僅以一個出發點上的相似來作爲方法上以及論述上的核心，卻要盡量放任結整的同一性，甚至鼓勵包容多樣性而且重視這種多樣性的結果。在作品開始呈現期間，以每日定時於重要公眾場所進行的論談，造就位於台北的一個軸心區。

管道

連接作品的地理位置---區域媒體
連接談論主軸區----具有影響力的公眾談論地點
連接再生的論述----出版與網路



『尋找城市』計劃 作者：湯皇珍

行動--尋找與拼圖 (THE WAY HOME)

正立方體展開圖，另有6張照片，邀請參與者將照片移動至立方體展開圖上，排列出假想之回家之路。並由參與者留下個人真實回家之路的文字敘述。

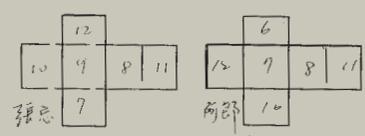
1. 網站：有四組展開圖與照片，由上網者利用互動拼圖傳遞排列好之照片。
2. 東區公眾地點：利用 please help me find the way home 型屋廣告模式，於公眾地點實地拼圖與訪問。
3. 進入藝術場所：於開幕之日體驗於會場並請 please help me find the way home 型屋廣告置於身上邀請觀眾反應。
4. 社區：進入社區住屋由住戶參與回家之路拼圖與訪談將回家之路安置於社區中心並由作者於現場訪問聽取 please help me find the way home 六十分鐘

執行時間：9/15-11/5

裝置 (THE WAY HOME)

1. 依據拼圖之回覆，將已經排成6面體展開圖之「回家之路」照片列印出來，並分別附上回覆者個人真實之「回家之路」的敘述文字。
2. 放映現場記錄之影片

執行時間：10/23-11/05



我常搬家 回家之路 像一日過程的結尾 走回家路上是路程 也是起點 只想休息 再出發

我常搬家 回家之路 像一日過程的結尾 走回家路上是路程 也是起點 只想休息 再出發

不知不覺 從深層 流中的家。

有船的地方應該有橋，有船的地方應該有歌，有歌的地方應該如迷宮，有迷宮的地方應該是一座由大理石蓋出的千年雙子城。夏天情人如織，冬天海水倒灌。那裡是高雄嗎？

第四則，給昭和 6 年

半月型軟骨裂傷，膝內側韌帶挫傷，股骨外突，內有出血。

5 月 2 日距離車禍兩個月以後，我以為我已經快好了。

醫生建議我回診骨科，看看這個最新的 MRI 結果需不需要做傷害性的手術治療。她說：「這就不是我們復健科能做的事了。」如果兩位醫生都說不必手術，那麼算你幸運；如果是一比一，那麼你自以為之；如果兩者都說需要手術，那麼最好不要再拖延。

5 月 2 日距離車禍兩個月以後，我以為我已經快好了。

如果有一天我們不再醒來，那麼應該是幸運的；如果我們受傷又必須活著，那麼你最好明白身體是何等沉重，就像我想舉起我受傷的腳。

一旦受傷，你想想會不會有任何一隻腳，

可以用來替換的你的這一隻腳？

兩座山夾著一個入口，像是由地平面逐漸浮現島嶼的瞬間，天邊應該有船，以及無法辨識的數字標示著海的深度。黑白風格。

第一則，給光緒 11 年

今天我去和解自己的車禍。

負責談判的產險業務員說：「不要那麼麻煩，你就說個數字，你要求賠多少錢？」我忍住氣反問他：

「通常你們車禍理賠的案例如何處理？」

「換成是你受傷，你認為你會有什麼損失？」

「如果是你受傷，你要求賠多少錢？」

他懶懶的翻動嘴唇說：「小姐……，不是我受傷，再說個性很多。」

是，一個數字。一隻腳一個撞壞的頭該值多少？

是，一個數字，5？

13？

24？

還是 39？

這張名片足以擔當我出生那年的風景，它昇平而詭異。亞熱帶的度假沙灘上，點綴著位置如黃金比例一般完美的謎樣人物。他們望向海天的無限之處，而飛機已經降落。

第三則，給 1958 年

又一次飛行高雄。已經不知道是車禍之後第幾次上飛機。

熟悉的登機播報，檢查身分證件，撕去機票存根聯，魚貫通過空橋，進入機艙前的短暫停滯，你就聽見空服員的問候聲，要不要幫忙帶位？以及轉彎處一疊疊整齊的報紙，準備讓你在飛行時殺去飛行的時間。

找到座位，放好行李，你會自動繫上安全帶，好像回家一樣。

機艙上方的銀幕正放映著令人嚮往的風景，是歐洲的古堡？亞洲的美食？也許是恆春的鹽場，墾丁的椰林？座位前方袋中是機內安全手冊；用餐的小桌乖乖摺疊著。

我閉著眼睛，或者張大眼睛觀望我如此熟悉的一切，等待著發生我幾乎能背誦的一舉一動。十年前是驚慌陌生的一切。

有船的地方應該有橋，有船的地方應該有歌，有歌的地方應該如迷宮，有迷宮的地方應該是一座由大理石蓋出的千年雙子城。夏天情人如織，冬天海水倒灌。那裡是高雄嗎？

第四則，給昭和 6 年

我總是凝視你的眼睛，就像你總是凝視我的眼睛一樣。我不會相信我們會分離。有一部電影或許是每一部電影，如果這位導演深知人性，總是如此明白，身陷愛河的苦楚。

我總是凝視你的眼睛，就像你總是凝視我的眼睛一樣。我們不會希望錯失彼此交會的瞬間，我們深信永遠有需要相互傾吐的瞬間，我們連瞬間都不願錯過。對你的熟悉，使我深深知道你的一舉一動，很奇怪的是：你總是也能在我反應之前對應出正確無比的動作。我不知道你是如何深知我心。

當你輕輕打開我庭院的圍籬，不用低頭張望時間，亦不用由窗簾後方猜測，一定是你依約前來。

我不知道你是如何深知我心。

我總是凝視你的眼睛，就像你總是凝視我的眼睛一樣。我不會相信我們會分離。

由鳥瞰的角度來張望一個城市。有最常見的廣告笑容，最經典的宣傳姿態。璀璨的容顏暗示著如異國一般可期的星海遠景嗎？一個城鎮與一位美女的完美組合永遠不老。

第二則，給 2002 年

留個 120 天上網課，留個 120 萬渡晚年，留個完整的腳走完紅綠燈。

當你看見這一張多麼嚴重的表格上面，居然只是輕描淡寫著兩個字——失陪。

你多少可以印證「人生的確是一場遊戲」的說法不是再跟你開玩笑，無論上面蓋了多少白鹽，經過一個又一個的認證單位，一個人的死亡怎麼可能只是兩個字的原因？

死亡如何證明？死亡又如何加以描述？但，開玩笑「死亡證明書上」只有兩個字，卻要你相信這個人因為某個原因已經死了。不見了。

不見了又如何證明？

你確實已經決定離開我了？就像你曾經就是決定認識我一樣？

離開如何描述？離開如何加以證明？



2000 City Body I, Eslite Tunnan Book Store, Taipei / ETAT Website – www.etat.com/city body/

City Body (Origins) Theme Extension--

City – A Body Carved Up

When we step in something that squelches under-foot like rotten papaya, it's a natural reaction to turn away as if smelling something unsavory, though in truth there is really no smell at all. When a city is being carved up it is often a magnificent sight, one that we feel compelled to stare at. As I have driven from my home in Peidu in the north to Taipei, I've observed over the years the way in which the bodies of Hsichih and Tunghu have been repeatedly carved up. In the beginning there were still many green areas where people planted vegetables and traditional Taiwanese three-sided courtyard homes, but rapidly growing high rise apartment blocks have now turned these into dead end spaces awaiting elimination. The temple to the side of the new highway hemmed in by high-rise blocks is a solitary testament to the fact that religious brilliance cannot be moved.

City – A Microcosm of Confusion

Beyond the recently planted but dying palm trees, in an office building complex which boasts of its carefully planned underground piping, is a two story high scrap metal yard, an orderly park with trees amidst the wilderness. Different roads crisscross, rise and fall without end, whether from Keelung to Taipei or to Mucha and Wuku. Having climbed to the top of a hill these roads seem to me to as if I've jumped into the confused remains of a modern city.

City – Skin and Bones Mixed Together

Our city is currently in a process of upturning the land on which we live, so that the upper levels are inverted and the soil on the surface (perhaps itself from some lower level) has still more dirt placed on top of it. Unfortunately the city is not all grassy areas, it comes with a cerebral cortex of human memories, a layer of past collective physical warmth. By carving up the body, places that were once familiar become an eyesore and earth that cannot be turned is transformed into some unrelated scar. On the one hand we are captivated by the image, on the other our mind is an ocean of confusion.

City – A Lost Search

Riverbeds that need to be dredged have instead been made deeper and wider as cranes and diggers hurry about their business on bits of almost unrecognizable green land. In the fire red light of the setting sun I see a bizarre inverted image of the yet to be completed elevated highway. On the disappearing distant mountains climb dazzling square box homes. All of this appears as from a bird's eye view from the corner of my eye, as I fly from the car and float suspended in the air above the road to Taipei. Am I searching for the city or is the lost city leaping towards me?

City Body (Project Structure)

Utilizing Biomechanics

The City Body project seeks a work style and work groups that can be creatively expanded. As a result, it is necessary to maintain a link between an identifiable narrative center and individual innovation, so that the aesthetic of everything is expanded as different elements are mixed together. Recipes often talk of the need to "cook on both sides until golden yellow", "stir until it boils," providing many associated ideas of organic cooperation and a stark contrast with the appearance of a city carved up by diggers. In describing the city as a carved up body what is immediately noticeable is that a city is not an organic whole made up of recipe-like elements. In the body sensitive sensors constantly measure the distance between the current situation and set objectives reflecting a feedback control that demands sensors are redefined and a structure based on constant supplements and rebirth

The operation of any bio organism is the result of precise coordination. In the same way, City Body is a quest for an effective model for the structure of the project.

We are prepared not to use a joint exhibition venue, allowing anyone who wants to take part to do so whenever convenient and to "present work" in whatever format they decide. No restrictions will be placed on either form of expression or geographical area. The only stipulation is that works must be as creative as possible. From the conceptualization of the work to its taking shape we will make public the telephone number, E-mail address and FAX number of all participants, welcoming a mixture of forms and organic change.

These issued works will be responded to through discussion, providing a point from which further debate can start. In other words, discussion will be used as a formal way of displaying everything. The City Body project takes as a shared starting point for all participants the search for the city. At the same time, the focus of our discussion will be the individual journeys taken from a common origin, utilizing this same starting point as a core focus for both methodology and narration whilst allowing maximum flexibility in conclusions, even encouraging diversity and the results it creates. When the works are exhibited, discussion will be held at a fixed time each day in a key public location in the Taipei area.

Connecting the geographical location of different works – area media

Connecting central discussion areas----Influential public discussion locations

Connecting reborn discussions----Publication and the Internet

All discussions that took place as a result of the City Body Project were edited and included in a published work detailing the experience. This is not however the last word on the material, focusing instead on the inclusion of subjects likely to stimulate still further discussion, including:

--Original Material: Manuscripts, survey diaries, segments of objects, stories and graffiti produced by participants.

Documents, records and images collected by the project coordinator.

--Data selected and used in combinations by participants to narrate their own works and individual arguments made during discussions on the City Body Project

--Data and selected comments chosen and blended by the project coordinator to stimulate further debate.

--Data from viewers that extend subjects discussed, together with data and records that possess virtual or derivative value.

2001 City Body II – Harbor, Dog-Pig Art Café, Kaohsiung / ETAT Website – www.etat.com/city body2/

City Body II – Harbor (Preface)

Tang Huang-chen

What is the point of this preface? Some people will surely ask curiously a city is a city, a place where people live what is there to search for? On top of which we have now added the word "harbor." Harbor city? City harbor? Some people have nothing better to do than look for trouble and it tends to be the case that artists are exactly that sort of person. Art cannot live in a world of reason alone.

At the same moment we were beginning our second search of the city an artist who took part in City Body I and a good friend of mine, Mr. Wang jen-chuan, passed away suddenly, so don't talk to me about reason. Is life based on reason or do we simply decorate it with rational interpretations? Perhaps instead it is fundamentally impossible to differentiate whether your interpretation is explained in a rational way or not.

Harbors are places where sea going vessels are rested, where goods are loaded and unloaded and where opportunities for travel are multiplied, a portal for comings and going. A harbor is a dagger penetrating inland, a place from where people can look stupefied at the oily water before them. At the same time, a harbor is not everything you have described it to be, representing a time of military service for those in the navy and infused with the power to make people want to flee

Harbors are full of a multitude of different things and colors, whether people, goods or opened containers. Northern European furniture might surprisingly find itself spending a lot of time with Hong Kong abalone. Perhaps under the burning hot sun a container of smuggled food rots and is turning stomachs as far as a kilometer away.

I remember a film that was part of the Golden Horse Film Festival not long ago, both the film and the making of the film were made into tapes and the contrast between the two was extremely interesting, almost as if both of them were films. In one scene the doors of a large container being carried by a big rig are open and appears to be carrying a group of naked people of all ages who seem to be on their way to the gas chamber. Though maybe that was not it at all, especially as that scene didn't appear in the film at all, it was cut.

Harbor city, city harbor, of course there is no rationale, but saying there isn't is equally strange. Is Taiwan a harbor? A way-station? An island? A country? A territorial shore? In that case what about Kaohsiung, Taichung or Keelung harbors? Even Tainan was once a harbor and the Sanpan that made it across the Taiwan Straits far looked upon a land of hope, what the Dutch warships saw as Formosa. That is a real harbor!

Will it become a city after you live there for a while?

We plan to maintain a dialogue with the public through websites, videos, written words and games. The process of searching is a life, just like the archeological phenomena that Wang Jen-chuan used to love so much; the earthy color, humidity, location, layers, structure, behavior, models and the search for life and death.

2/18 2002

湯皇珍

1958 生於台北
1978 台北女師專畢業
1983 師大美術系畢業
1990 巴黎第八大學造型藝術系畢業

個展

1991 418筆劃7分鐘 巴黎 / 點至線工作室
1991 72 台北 / 伊通公園
1992 我愛你 台北市立美術館
1994 黑盒子 台北 / 伊通公園
1994 欲望1500 台北 / 民生社區中心
1995 臭河戀人 台南 / 邊陲文化
1996 遊移倉庫 台北 / 竹圍工作室
1996 咦? 台北 / 伊通公園
1998 城隍道 台南 / 原型藝術空間
1999 我去旅行 I am going traveling Je fais un voyage我去旅行 (II)
台北 / 環亞AVEDA 敦南誠品書店 內湖東英幼稚園
台中 / 誠品書店 高雄 / COSA櫥櫃名店 台東 / 台東劇團
2000 千禧伊通逍遙遊 我去旅行 (III) 台北 / 伊通公園
2001 Traveller. Bali 我去旅行 (IV) 台東 / 琵琶湖海邊及台東劇團
2001 T-行劇動場 湯皇珍+謝東寧 台北 / 四度空間劇團

主要聯展

1991 書店的裝置 台北 / 敦南誠品書店
1992 從物體開始 台北 / 伊通公園
1992 十六種處理垃圾的想法 板橋 / 台北縣立文化中心
1993 亞熱帶植物 台北 / 誠品藝文空間 台中 / 臻品藝文中心
1993 黃文浩 湯皇珍雙人展 關渡 / 國立藝術學院
1993 台灣90年代觀念族群 台北 / 漢雅軒
1993 流亡與放逐 台北 高雄 / 阿普畫廊 台南 / 高高畫廊
1994 藝術休耕 台北 / 福華沙龍 桃園 / 新屋
1994 女性創作的力量 台南 / 新生態藝術中心
1995 我不知道我渴望 板橋 / 台北縣立文化中心
1995 藝術遊戲 遊戲藝術 台北 / 市立美術館
1996 交互計劃 台北 / 東區 三芝 / 紡織廠 關渡 / 國立藝術學院
1997 台灣裝置藝術展 (大地城市交響) 嘉義市區 / 嘉義市立文化中心
1997 伊通公園市美術館聯展 台北市立美術館
1998 你說 我聽 台北 / 市立美術館 圓山兒童育樂中心
巴黎 / 布易松當代藝術中心 巧克力工廠
1999-2000 複數元的視野 北京 / 中國美術館 高雄 / 山美術館
台北 / 國立歷史博物館 新竹 / 交通大學
2000 尋找城市 I 台北 / 敦南誠品書店 在地實驗網站—尋找城市
2001 橘玻璃珠 加拿大與台灣交流展 台北 / 華山藝文特區4連棟倉庫
2001 輕且重的震撼 台北當代藝術館開館聯展 台北當代藝術館
2002 尋找城市 II—港口 高雄 / 豆皮藝文咖啡館 在地實驗網站—尋找城市2
2002 跨領域文件展 行動—4個天 台北 / 新樂園空間
2002 輕且重的震撼 台北當代藝術館開館聯展 韓國漢城 / Total美術館

著作

專欄 潛水艇真荒唐 兒童日報
我們都是藝術家 兒童日報
素描之歌 張老師月刊
站在感性的前端 聯合文學

書籍 《三峽、寫實、李梅樹》《雲山、潑墨、張大千》
《陽光、印象、楊三郎》《五月五龍出水》 雄獅圖書

翻譯 《身體的意象》 遠流藝術館

錄影 關於湯皇珍51'23"

Tang, Huang-chen

1958 Born in Taipei
1978 Graduated from Taipei Girls Normal College
1983 Graduated from the Department of Fine Arts, National Taiwan Normal University
(B.F.A. Degree. of Fine Arts, National Taiwan Normal University)
1990 Graduated from the Department of Plastic Art, University Paris VIII
(B.A in Plastic Art, University Paris VIII)

Solo Exhibitions

1991 **418 touches 7 minutes**, L'space Point a la Ligne, Paris
1991 **72**, IT Park Gallery, Taipei
1992 **I Love You**, Taipei Fine Arts Museum
1994 **Black Box**, IT Park Gallery, Taipei
1994 **Desire 1500**, Ming-Sheng Community Center, Taipei
1995 **Stinky River Lover**, Corner Culture Gallery, Tainan
1996 **Moving Store**, Bamboo Curtain Studio, Taipei
1996 **Hom?**, IT Park Gallery, Taipei
1998 **Gateway to Heaven**, Prototype Art Gallery, Tainan
1999 **I am Going Traveling, Je fais un voyage**, ESLITE Book Store, AVEDA Cosmetics Shop, COSA Furniture Shop, TAITUNG Theater, Taipei, Taichung, Kaohsiung, Taitung
2000 **IT Vacation**, IT Park Gallery, Taipei
2001 **Traveler. Bali**, Taitung Theater and Beach, Taitung
2001 **T-Action Theater Tang Huang-chen & Shien Tung-lin**, Place of 4D Theatre Group, Taipei

Group Exhibitions

1991 **Installation in the Bookstore**, Eslite Tunnan Book Store, Taipei
1992 **Beginning from the Object**, IT Park Gallery, Taipei
1992 **Sixteen Ideas for Garbage Arrangement**, Taipei County Cultural Center, Panchiao
1993 **Subtropical Plants**, Eslite Vision, Taipei / Galerie Pierre, Taichung
1993 **Two Artist Exhibition (Huang Wen-hao, Tang Huang-chen)**, National Institute of the Arts, Kuantu
1993 **New Art, New Tribes, Taiwan Art in the Nineties**, Hanart TZ Gallery, Taipei
1993 **Exile and Banish**, Go Go Gallery, Tainan / Up Art Gallery, Taipei & Kaohsiung
1994 **The Art Fallow**, Howard Salon, Taipei / Shin-Wu, Taoyuan
1994 **Feminist Power**, New Phase Space, Tainan
1995 **I didn't know... I could desire...**, Taipei County Cultural Center, Panchiao
1995 **Art Play, Play Art**, Taipei Fine Arts Museum
1996 **Inter-plan, Experiment, Interact**, Taipei East District / The Textile Mill, Sanchih / National Institute of the Arts, Kuantu
1997 **Installation Art in Taiwan (Landscape, City, Symphony)**, Chiayi City Cultural Center
1997 **IT Park Group Show**, Taipei Fine Arts Museum
1998 **You Talk / I Listen**, Taipei Fine Arts Museum & Taipei Municipal Children's Recreation Center, Taipei / The Chocolate Mill & Bouisson Center of Contemporary Art, Paris
1999-2000 **Contemporary Art in Taiwan, 1988-1999 Visions of Pluralism**, Beijing Museum of Art, Beijing / Mountain Museum, Kaohsiung / National Museum of History, Taipei / Chiaotung University, Hsinchu
2000 **City Body I**, Eslite Tunnan Book Store, Taipei / ETAT Website - www.etat.com/city body/
2001 **Orange Marble - Taiwan-Canada Exchange Exhibition**, Hua Shan Art District, Taipei
2001 **The Gravity of the immaterial** - Museum of Contemporary Art (MOCA), Opening Group Exhibition, Taipei
2001 **City Body II - Harbor**, Dog-Pig Art Café, Kaohsiung / ETAT Website - www.etat.com/city body2/
2002 **Cross Discipline Document Exhibition Action-4 Days**, New Paradise, Taipei
2002 **The Gravity of the immaterial** - Museum of Contemporary Art, Opening Group Exhibition, Total Museum, Seoul, South Korea

Publications

Columns: **The Absurd Submarine**, Children's Daily news
We are all Artists, Children's Daily news
A Song of Drawing, TEACHER CHANG Monthly
Standing at the Forefront of Perception, UNITAS literary Monthly

Books: 《Sanhsia, Realism, Lee Mei-shu》《Cloudy Mountain, Splashed Ink, Chang Ta-chien》《Sunlight, Impression, Yang San-lang》《On May 5th the Dragon Leaves the Water》, Hsiung Shih Art Books

Translations: 《Images of the Human Body》, Yuan Liu Art Books

Video: **Regarding Tang Huang-chen, 51'23"**

關於湯皇珍1997-98作品

法蘭克·穆亞 (Frank MUYAR)

湯皇珍的作品在在質問：

處於個體性消融與相互隸屬的文化環境中，

個體 和她自己 的關係如何？

她的房屋、圍籬，以及諸如：

相互發射的視訊電話、對講機，

乃是透過觀眾而確立並且運作；讓觀眾對其自身與周遭進入

行動一反省的狀態。

相同物體和相同移動的累進，以及其於空間中的散佈，迫使觀眾

重劃自己的空間圖誌，

面對作品一再複製生物的同時觀眾一種

「尋訪」的路徑。