

**The grass
is always
greener**

Tania Tsong de O'Pazo | 莊昀





The grass is always greener





A triangle
Three pink edges
Three pink vertices
Three pink hops in the room

A square
Four blue edges
Four blue vertices
Four blue shivers in the wind

A pentagon
Five green edges
Five green vertices
Five forget-me-nots sunbathe on the green grass

A circle
Zero yellow edges
Infinite yellow vertices
Infinite yellow melodies splash about in the alphabet soup



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105 Multilingual

Articles

Intimate Balances and Cosmologies

Alberto Martínez Centenera

Tania walks the pace of those who amble along a path without taking their eyes off the ground, as if looking for something valuable. She takes ten steps without finding anything and then, something happens.

The work of Tania Tsong de O’Pazo is just that: Like small treasures that one finds unexpectedly. She picks up the objects delicately and gives them the importance they deserve. Thread, paper, wool, pins, photographs... These are the materials that the artist uses with oriental delicacy, as if wanting to integrate what is natural with what is manufactured, as if wanting to fabricate Nature or naturalize everyday objects.

The search for balance is a constant. Between what is natural and what is manufactured, between empty space and full space, yin and yang, East and West, leaving or staying, finding oneself between two worlds and building a home in the middle. These dualities underlie the work of Tania, but above all, the duality between good and evil. Between a delicate, fragile esthetic, enveloped in innocence and almost naïveté, and a tragic undertone that talks about the sad realities of humanity that has been cast adrift.

Thus, Tania’s work is her contribution to the balance between good and evil. Art acquires the power to cure the world, and like the Titan Atlas carrying the Celestial Sphere on his shoulders so that it will not collapse onto the Earth, so do Tania’s compositions as they maintain a delicate balance between harmony and destruction, like a silent heroic mechanism.

Tania explores the circumstances that are around her, starting from genetics and the cellular make-up of the world, learning to get to know the world from its genesis and finds beauty in the Cosmos that is infinite and at the same time made of tiny particles of dust, as are human beings. For her, art is a system of representation to reflect that cosmic beauty, and it is the order in the Cosmos that maintains order in our lives. To transfer that almost sacred scheme of the universe to something physical that can be considered a work of art is the aim of a disciplined and patient search that Tania undertakes unhurriedly, like the traveler looking for treasures on his path.

Sewn into the Present:

About Tania Tsong de O’Pazo’s Artwork

Huang Yi-Hsiung

The artworks of Tania Tsong de O’Pazo are often defined by elements of feminist art. Buttons, soap, knitted fabric, cups, plates, and other items of daily life accumulated over time are incorporated into her work. Through visual art, these familiar items are able to touch upon the close relationship of people with their family, friends, and environment. Although most people who notice the feminist attributes of Tania’s artworks tend to describe them from a perspective of gender, we prefer not to use that angle to view her works. Instead, we look at Tania’s life experience to find a more suitable perspective, one that revolves around awareness about life - its attraction and obsession with experiences, feelings, and the body.

Tania spent her childhood in Taiwan, then lived around the world and then studied in Spain as a young adult. It is hard for us to compare the influences these cultures had on her. However, crossing intellectual and emotional realities inspired Tania to use art as a means to bridge this rift in her life, forming the underlying “temperament” to her creative process. Tania embarked on her artistic endeavors in 2007. Her current works, Dwellings, Memories, Migrations, and The World is Flat, can be seen as efforts to eliminate feelings of estrangement regarding her own identity. They present non-linear trains of thought that are filled with gaps, and which focus on memories and issues that attempt to grasp a greater understanding of the world. Concepts include the exploration of the relationships amongst proportion, reality, and migration. In terms of condition, these works present the outer surface to an emotional fantasy.

Regarding “Memories”

Only remembered things go down in history. Only things that are changing are remembered. -Hegel

Memories play an important role in Tania’s works. For the work, Scars, the artist interviewed her friends to ask them about certain scars they had. She then sewed embroideries in the shape of these physical scars onto paper, and explained the history behind each one with short texts. She used alphabet-shaped pasta to spell out lyrics based on her friends’ memories of songs. Angela Kepler describes how Jan Assmann’s notion that collective memories communicated by a family are able to shape and alter the collective memory known as cultural memory. “Communicative memories lie closer to daily life than cultural memories, which are distant from daily life.” However, in modern society, this notion goes beyond the described scope. “In a small community such as a family, the role of Communicative Memories is

similar to that of the Cultural Memories of larger communities. At the same time, they serve as a large collection of numerous Cultural Memories. On the contrary, if the many social and cultural memories do not stem from the daily interaction and communication in local daily life, then they hold no influence over people.” (Note 1) In Dwellings, items that allude to memories of daily life form a narrative unrelated to any descriptive memory and show a personal facet to the daily lives of “those who are present.” In terms of meaning, each of her items is endowed with the elements of a “memory,” connecting a personal life to the outside world. With global capitalism as the backdrop, items transcend their physical aspects through a “cultural” process, thus making culture the driving force for an economy and a symbol for consumerism. The artist applies the same logic throughout her creative manipulations. Yet, her goal is not driven by economic factors. Through the weaving motions of knitting and sewing, she solidifies a meaningful notion to the “present,” and items become vessels for the storage of memories. When items embody the traces of “those who are present,” they transcend their original meaning. For contemporary art, the main narrative is comprised of many small stories, even taking on the guise of a compilation of many spoken tales. However, to find a suitable train of thought that can cut into one’s social environment is not easy. For this, Tania uses broken language to alter the times, events, secrets, and questionings in her own daily life as she attempts to find a connection to the outside world. “Within the many items of our homes, there lie the memories of our lives. The memories and illusions embodied within them cannot be told apart. However, this city is made of prefabricated houses and mass-produced objects that are both similar and disposable.” (Note 2) When cardboard boxes, garbage bags, pieces of old clothing and other accumulated junk or mass procured disposable products are infused with memories, their intended “informational value” becomes “communicative value.” When the domain of daily life is connected with the actual world, the present is sewn into reality, alleviating the artist’s unease regarding her uneasy sense of estrangement.

Recognizing the World

Regarding the exploration of knowledge, the copious use of ambiguous and contrasting intertextuality in Tania’s works raise questions over epistemological problems, such as those regarding the real world, copies of the real world, and copies of copies. And, these questions conform to the unfolding of the artist’s unique “temperament.” In the works, the contrasting language of “virtual vs. reality,” “planar vs. three-dimensional,” and “micro vs. macro” are like individual experiments of thought in a mapping of personal “temperament” without clear rules or a plan.

Regarding difficulties in grasping the real world, Plato believed that all objects in nature are in a constant state of change; only categories are real and remain unchanged. Regardless of whether they are dead or living material, individual entities are but shadows. From their essence, one grasps their nature and, from

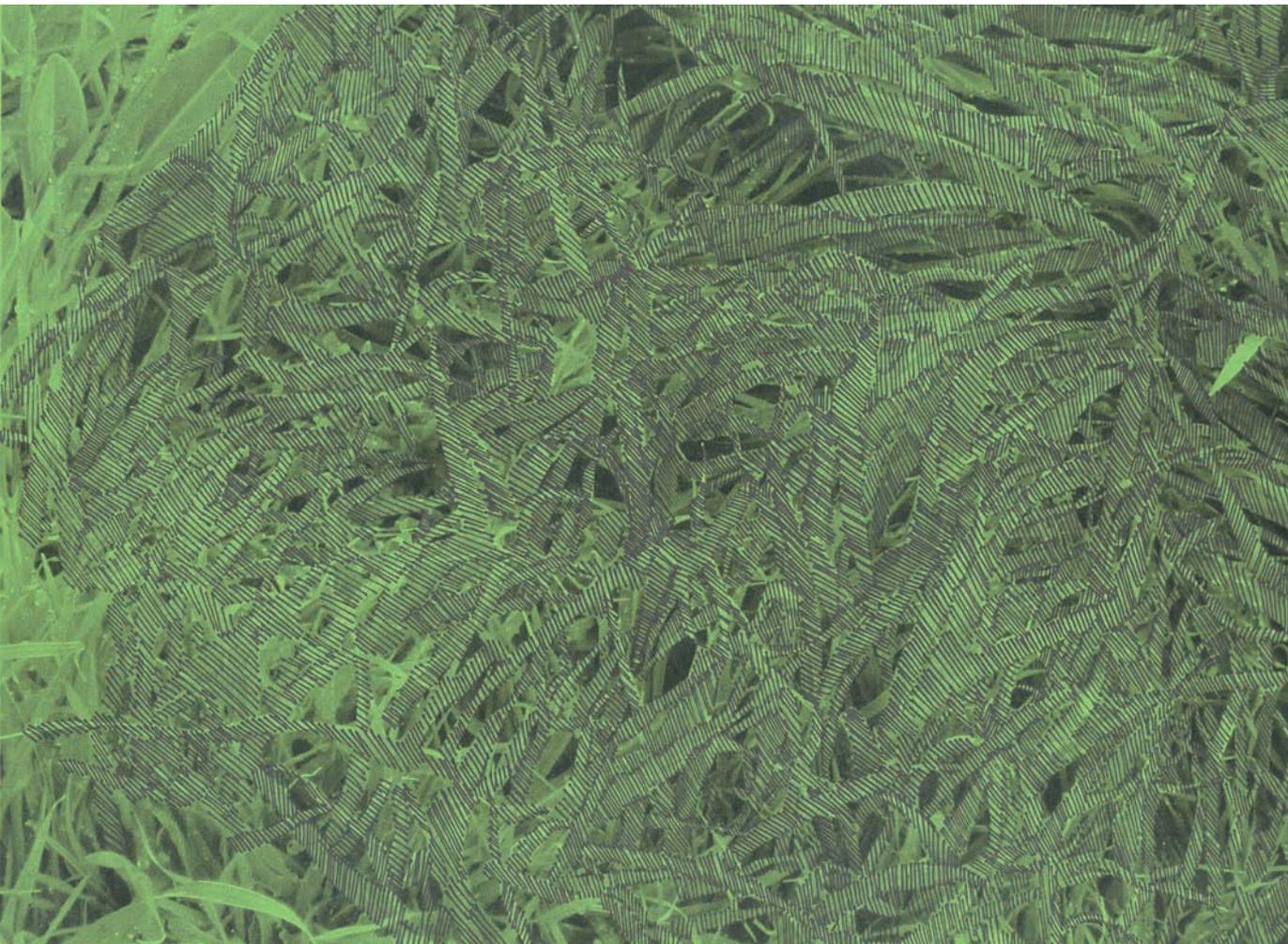
this, discovers that everything is similar - there is nothing real about them. And, in modern times, the nature of the real world seems to be an intractable struggle that is an even more confusing and real copy. It not only is the shadow of a cave, but also a continuously repeated reflection of multiple copies of copies. Regarding questions surrounding this type of recognition, Tania utilizes a cumbersome and scattered style to simplify the relationship between material and geometry into a reference model. For example, her work, Tetris, borrows from Plato's three-dimensional comparison between a material's geometry and nature - triangular pyramids, quadrilaterals, and other multi-sided shapes are placed amongst abandoned brick piles produced by people. Symbolizing the material world, they bring a connection to the real world. The World is Flat was the name of her solo exhibition in 2010. "In the exhibition, visitors will find an enchanted forest made of money, airplanes that crash into the green grass, rainbow puddles of oil, small houses that colonize the world map. The works are very colorful, almost innocently and naively so, and Monopoly, the board game, is the connecting thread of them all (the paper money, small houses, cars, and other Monopoly equipment). However, the content explored is a bit gloomy." (Note 3) These colors bring forth a fashionable game setting: the small houses folded from world map, the individual money trees cut out from the bank notes of Monopoly, the small vehicles folded from car advertisements in magazines, and other objects that come from the artist's understanding of the world linked together through her use of symbolism. Nelson Goodman stated that: "An object at various times may symbolize different things, even nothing at other times. A tedious or purely practical object might be operated in manners similar to art. And, an artwork might be operated like a tedious or purely practical object." (Note 4) He points out that the recognition between artworks and objects is connected with the operation of the symbolic system. The world we have come to understand is not an objective world, but an understanding produced by an ambiguous, symbolic connection. And, objects that have been converted into symbolic content and copies of objects are hollowed and even made into three-dimensional forms. In this process of re-copying conducted through the structural operation and conversion of the work, imagination is integrated, and a relationship and line of thought that transcend visuals is established between the work and viewers.

References:

1. 安格拉·開普勒，〈個人回憶的社會形式－（家庭）歷史的溝通傳承〉，收入季斌、王立君、白錫（方方土）譯，哈拉爾德·韋爾策（Harald Welzer）編，〈社會記憶：歷史、回憶、傳承〉，北京：北京大學出版社，2007年。
2. 莊昀，「家屋聯展」，《家屋》作品說明，2009年。
3. 莊昀，〈「地球是平的」創作自述〉，2010年。
4. Nelson Goodman, "When Is Art?" 收錄於 David Perkins and Barbara Leondar (eds.) *Art and Cognition*. Baltimore: The Johns Hopkins University Press, 1977, p.19.

Works















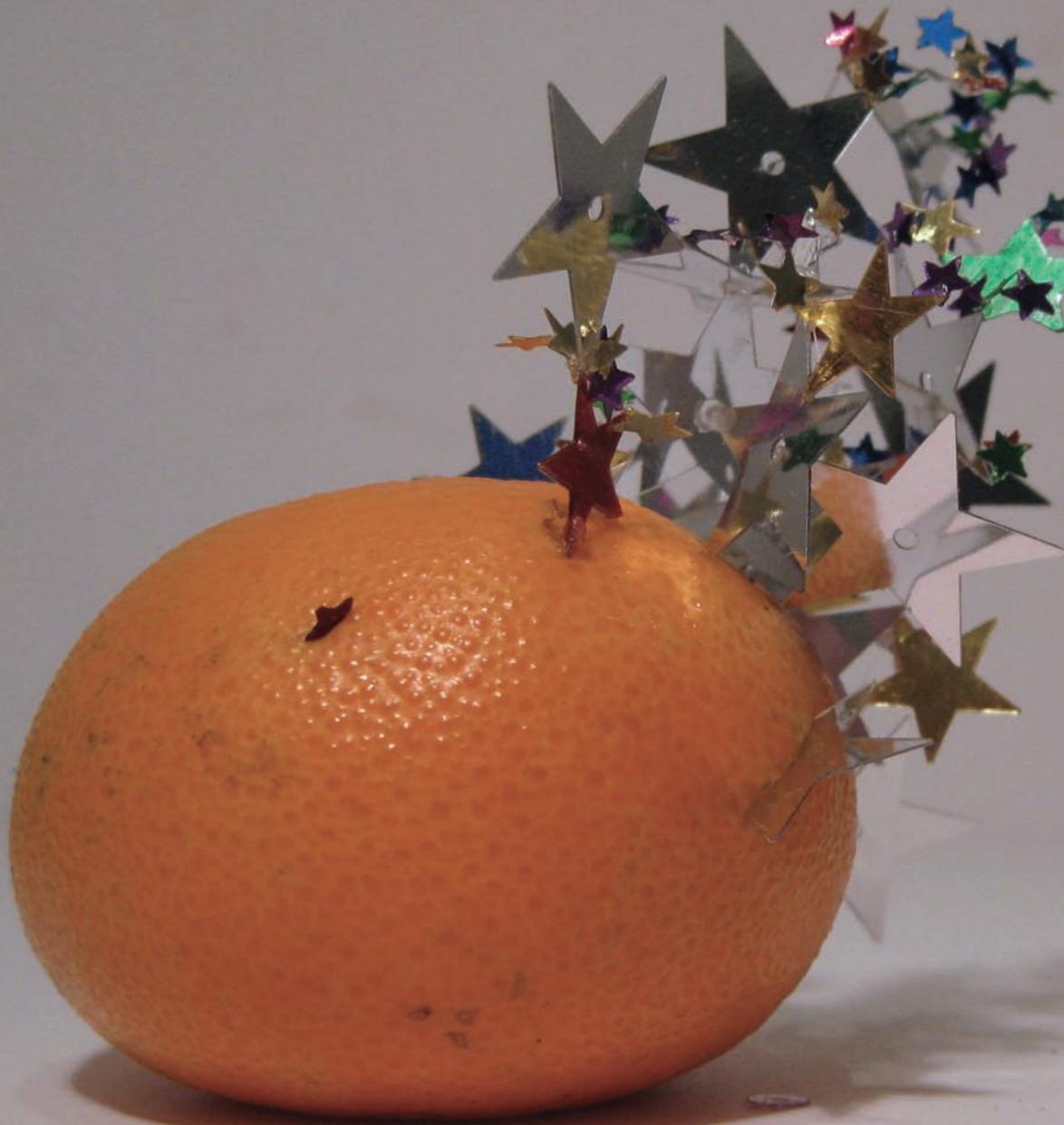




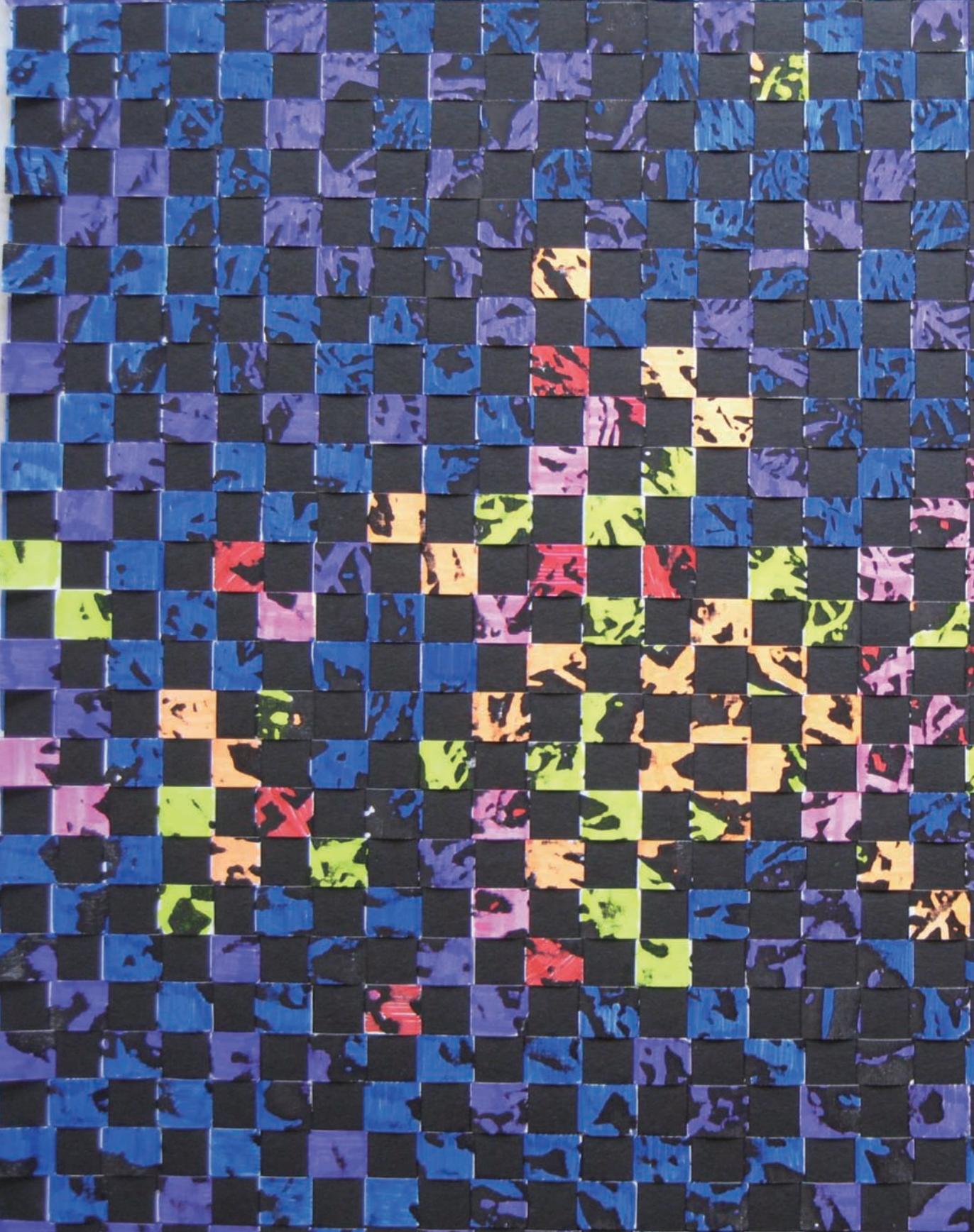


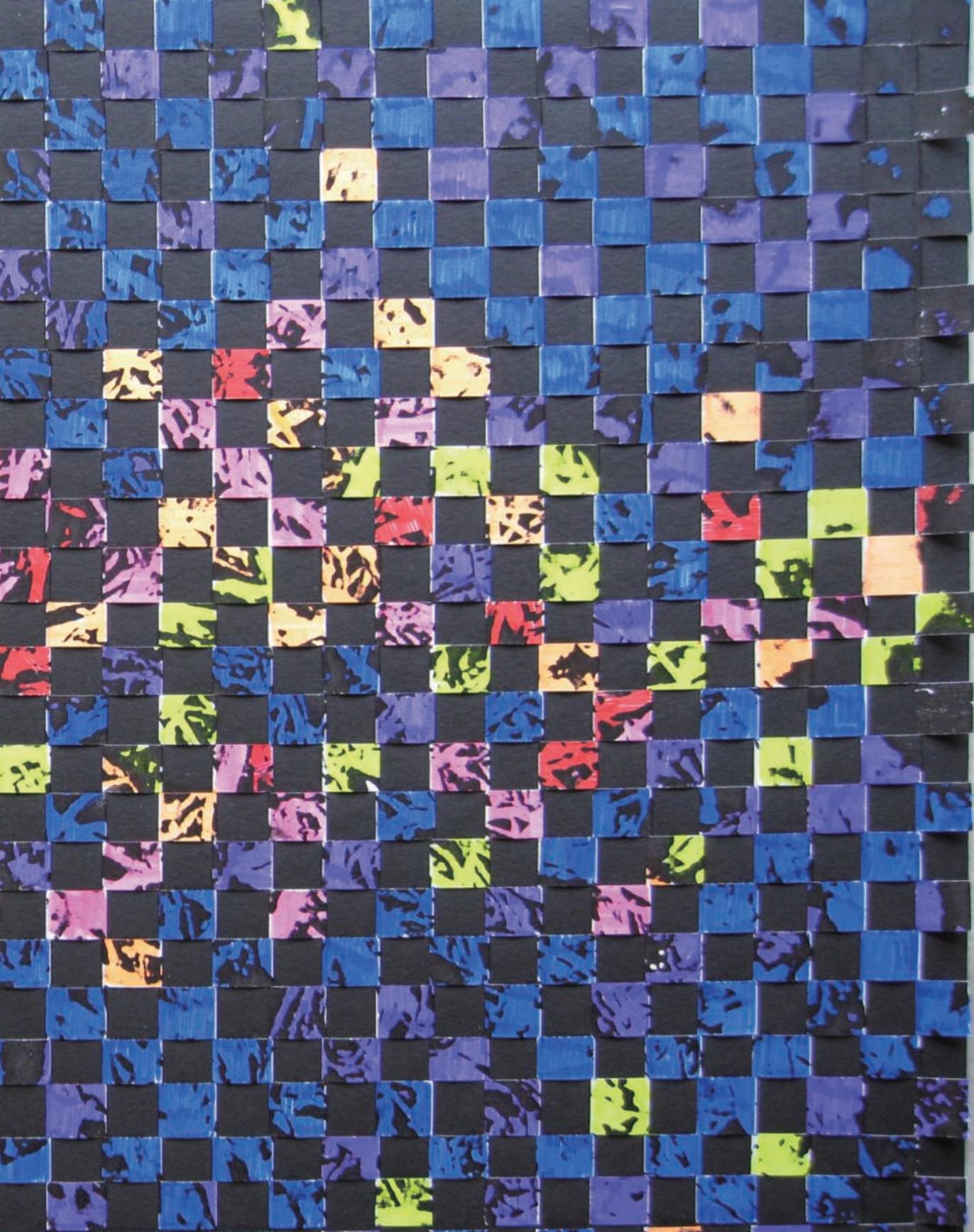


Mi dedo gordo del pie se atascó en































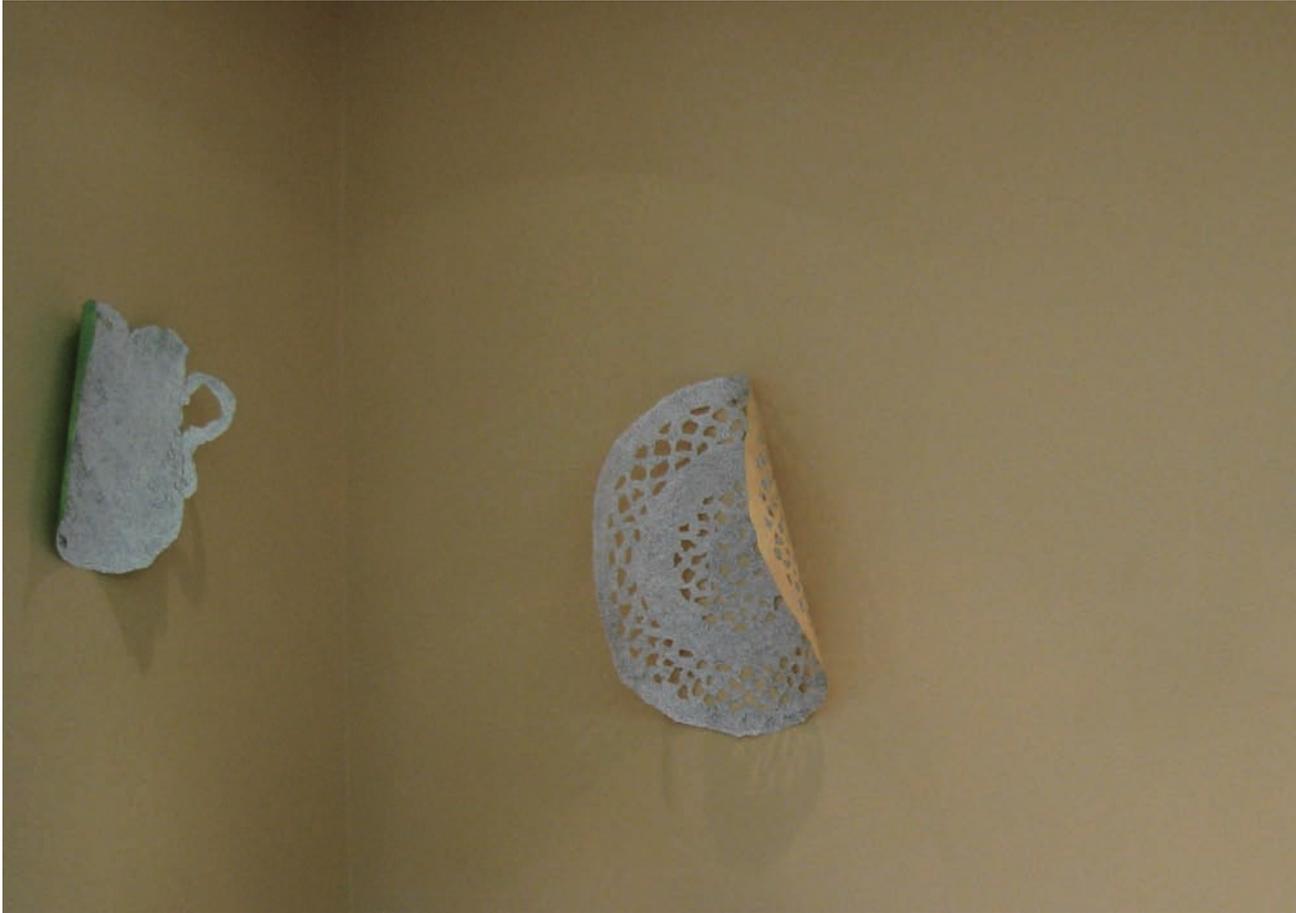




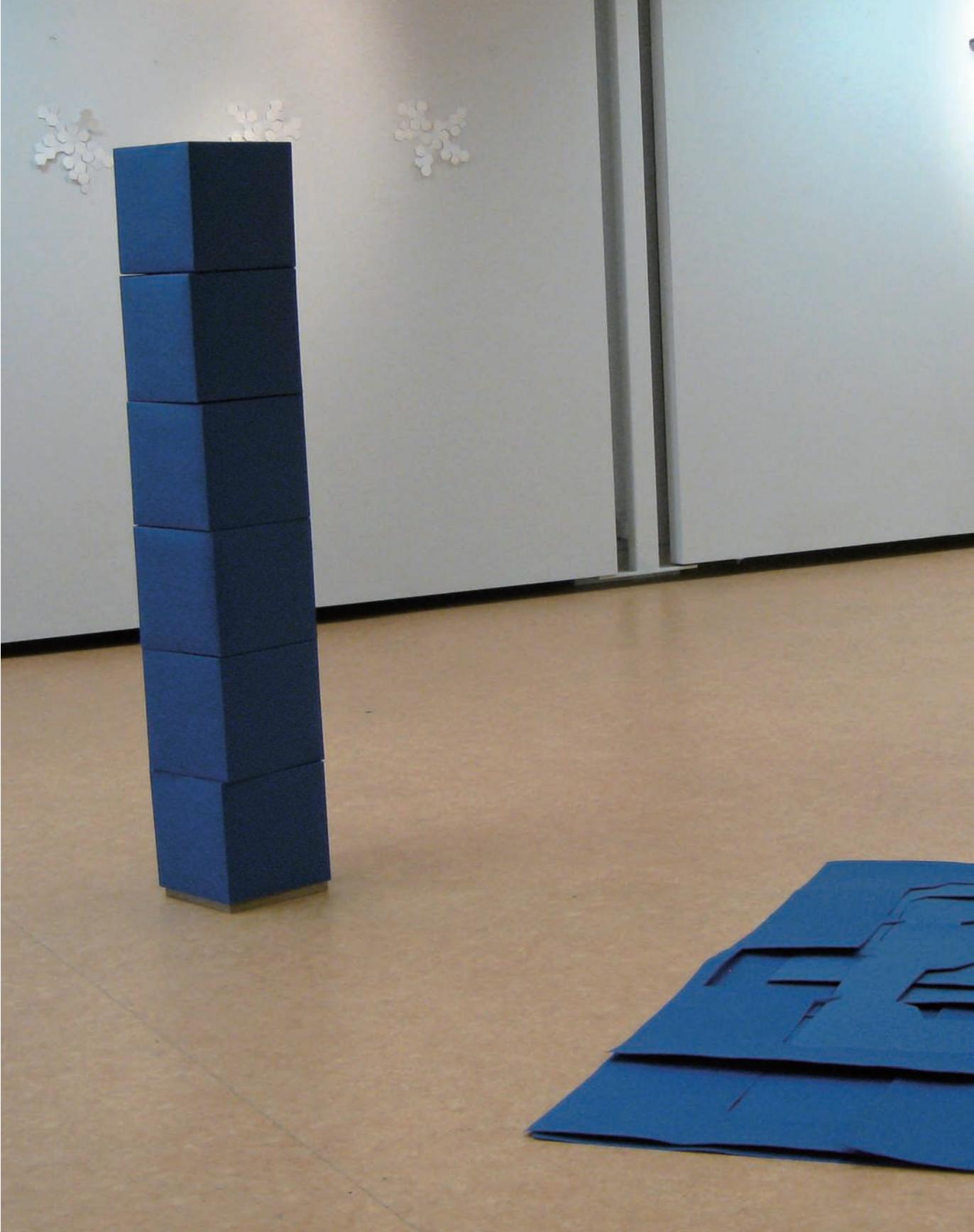
Monta tu casa en el prado.

Instrucciones: Cortar siguiendo las líneas discontinuas. Doblar siguiendo las líneas continuas.









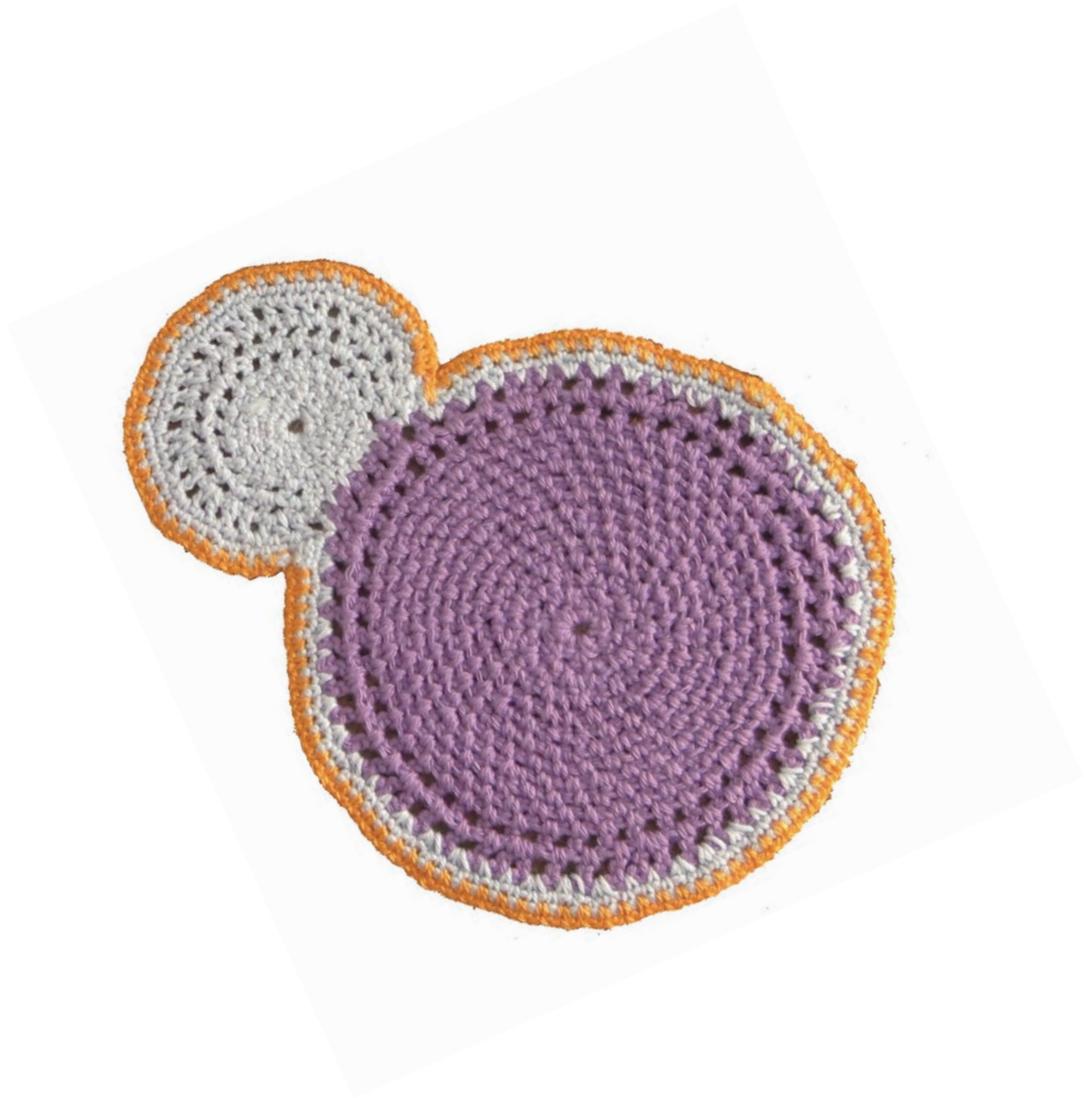


LOVE IS ALL



L A R O U N D















SOLO RESTOS DE PODA

248 25 32 47

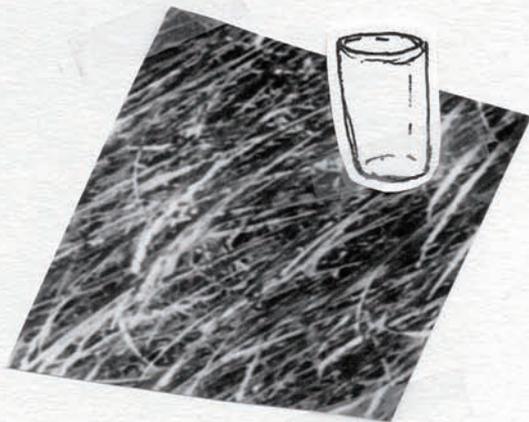
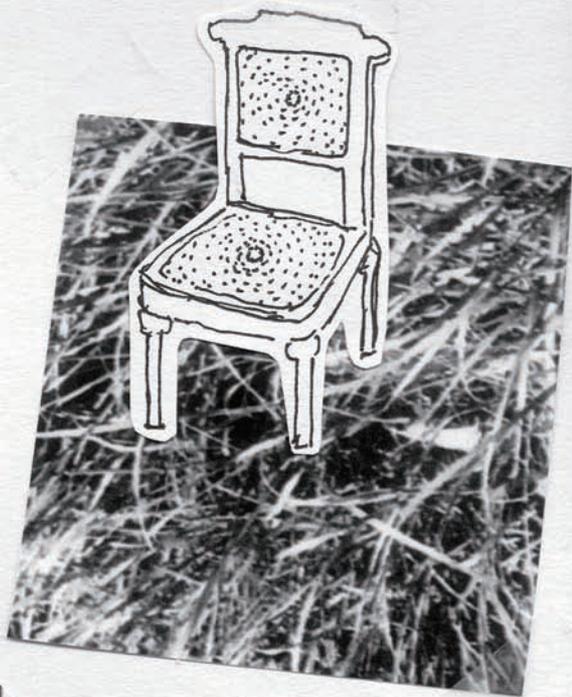
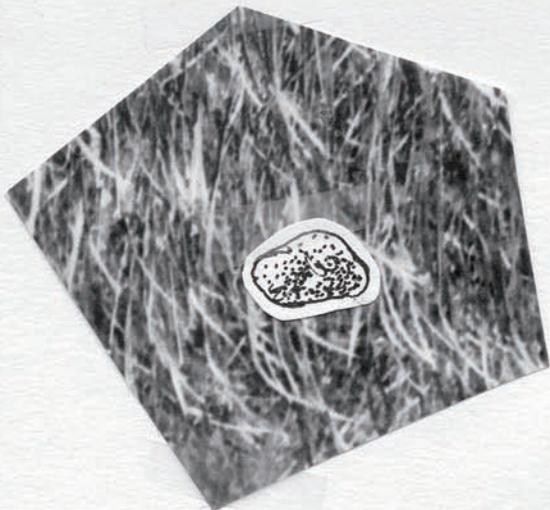








It flutters over the seven continents, traveling ceaselessly, going somewhere and nowhere. Each time it leaves a place, it forsakes something –something of its past and something of its future –that future that could have been is replaced with another one that will be. It yearns for that future and longs for that other one. It becomes stronger and more fragile, embraced by the solitude of being in a state of limbo between yearning and longing. The shadow that it drags along becomes heavier and more and more transparent. Even so, it travels and travels ceaselessly where the wind takes it, attracted by the mysteries of the world and by its own being.

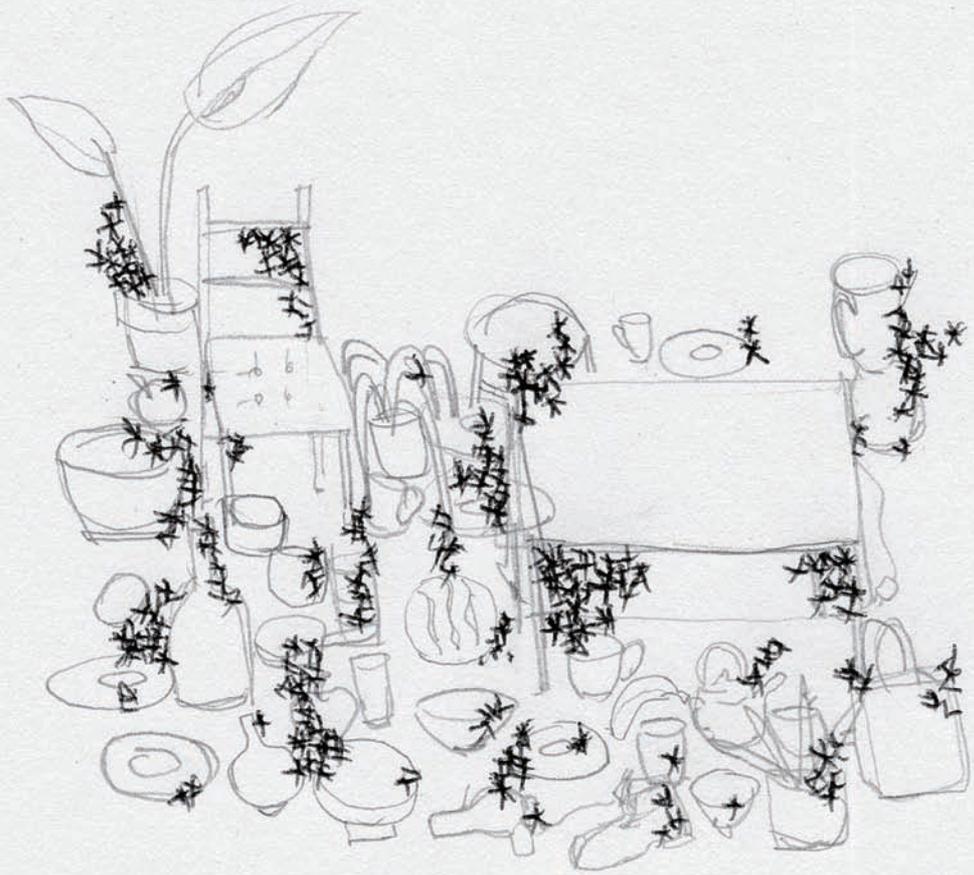


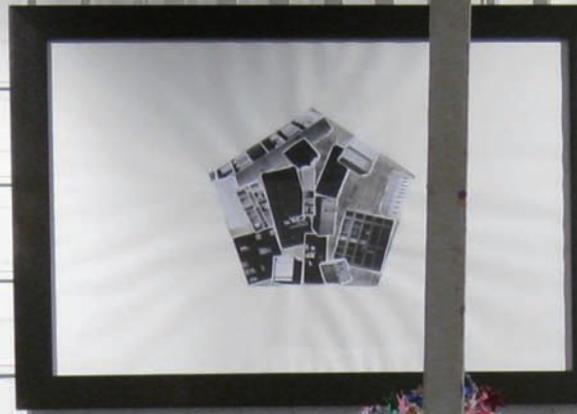




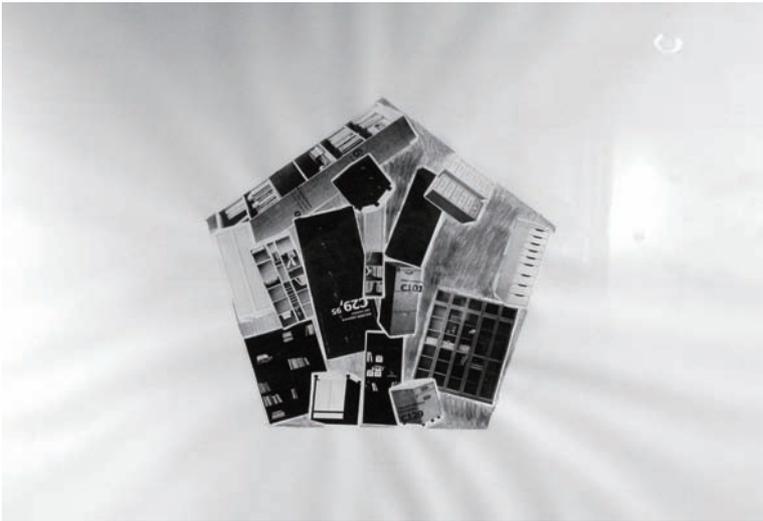


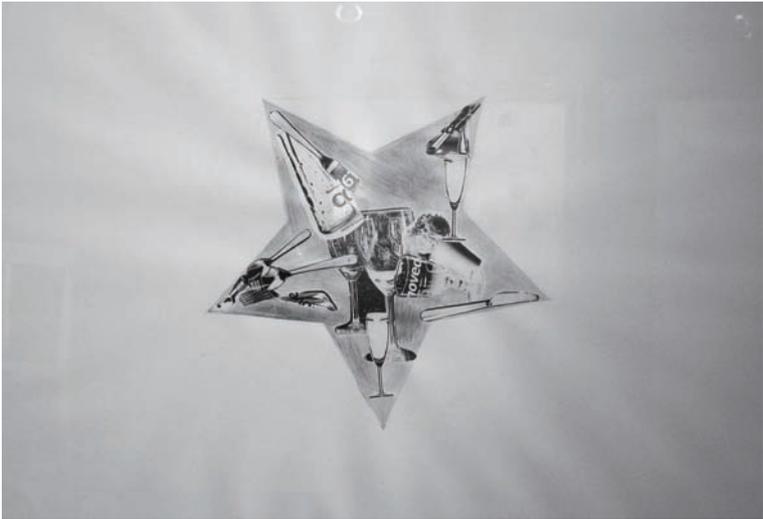
A crazy choreography. Euphoric and attracted by earthly temptations, the stars no longer defy gravity. Unable to control their course, they crash into everything that lies in their path. Once their curiosity is sated, the stars try to return to their homes in eternity; however, that is no longer possible.

















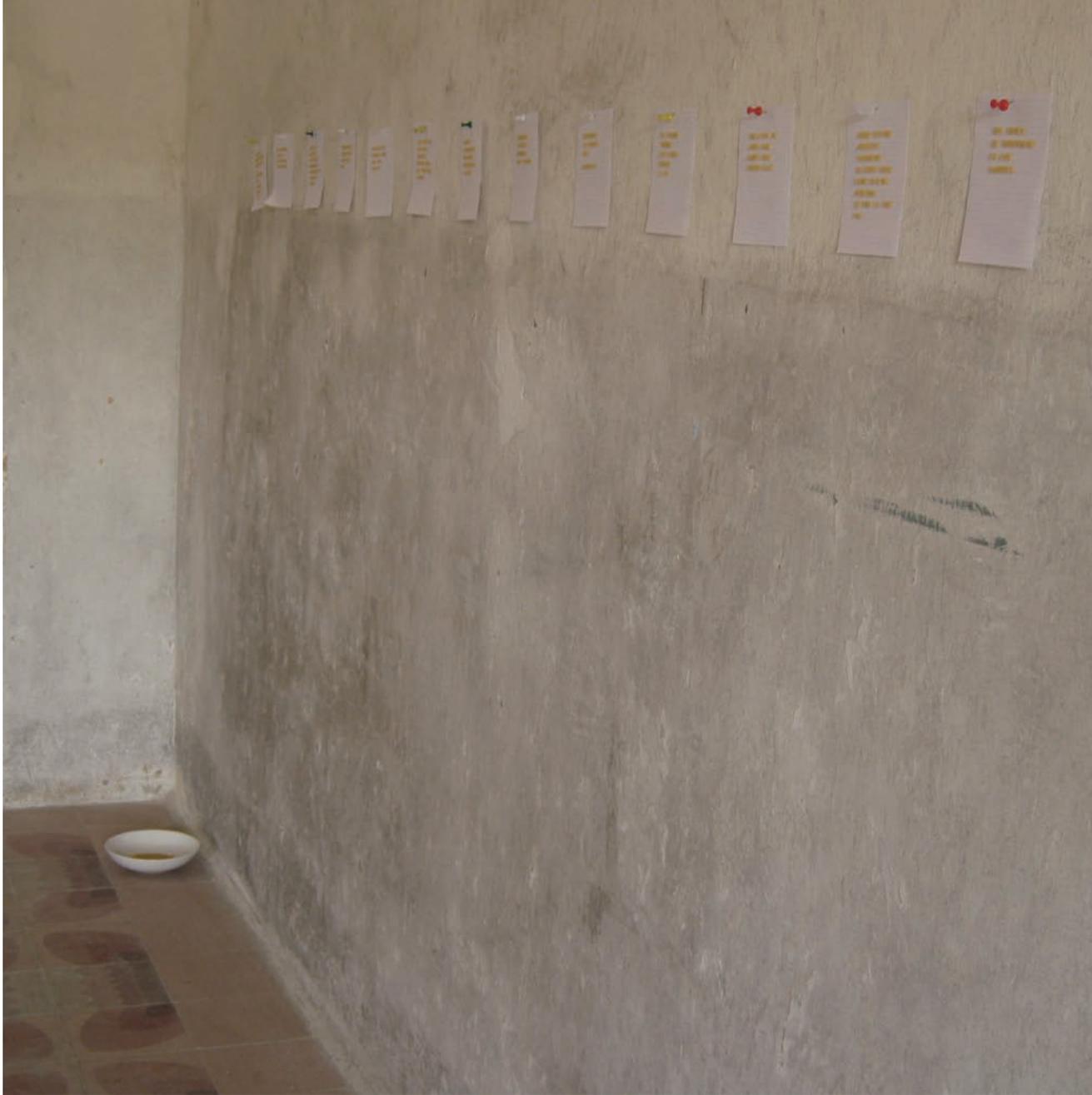






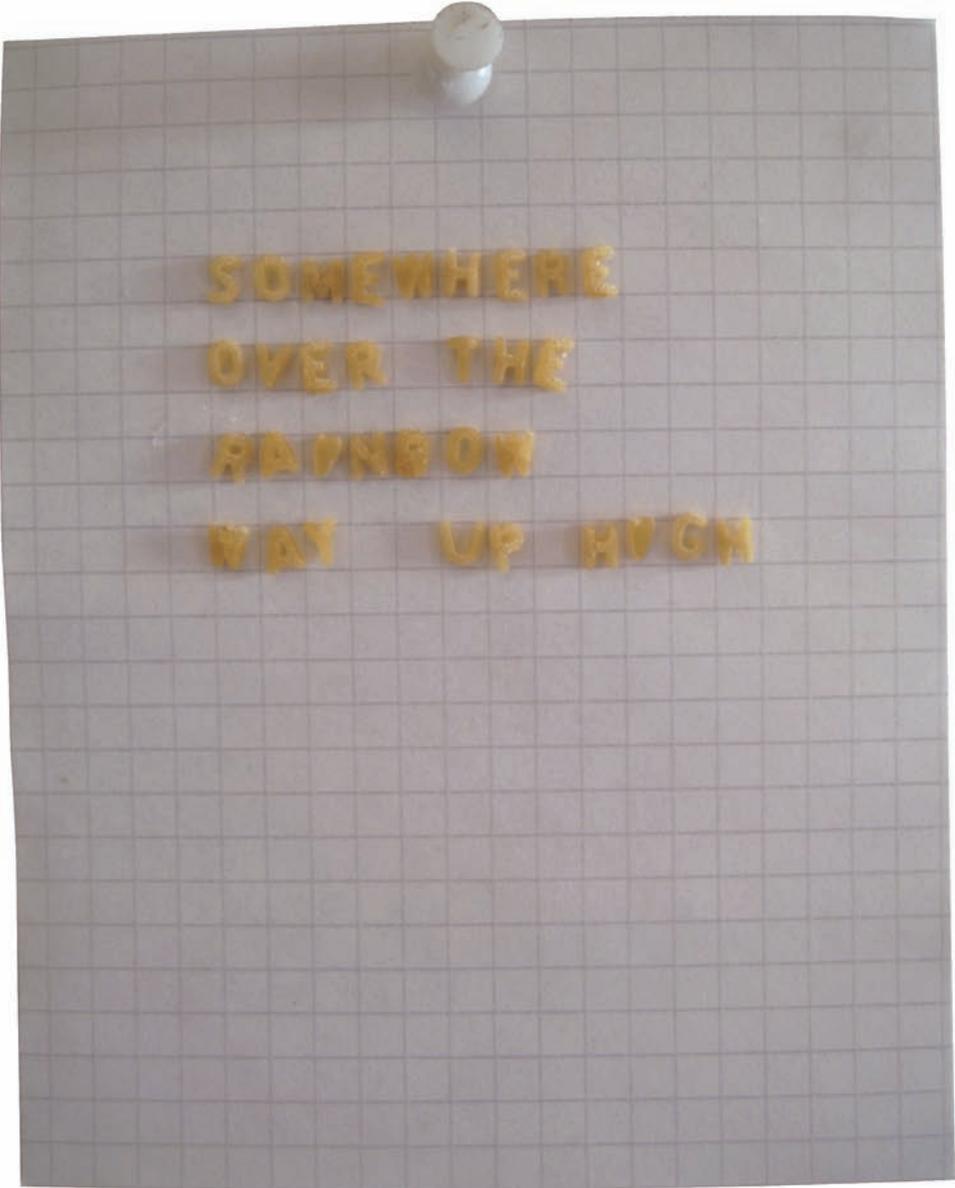


A B C D E F G
H I J K L M N
O P Q R S T
U V W X Y Z





AND THE
HARDEST PART
WAS LETTING
GO
NOT TAKING
PART
WAS THE
HARDEST
PART



台灣地形全圖

比例尺 1:250000



中華民國領土範圍
和天朝國程序

地形高度	
0-100公尺	0-100公尺
100-200公尺	100-200公尺
200-300公尺	200-300公尺
300-400公尺	300-400公尺
400-500公尺	400-500公尺
500-600公尺	500-600公尺
600-700公尺	600-700公尺
700-800公尺	700-800公尺
800-900公尺	800-900公尺
900-1000公尺	900-1000公尺
1000公尺以上	1000公尺以上



I LOVE
WITH A
LEARNING

TELL ME A
STORY

WHY
WOULD
YOU
LIE
ABOUT
ANYTHING
AT
ALL

IT'S A
GRAND CALIFORNIA

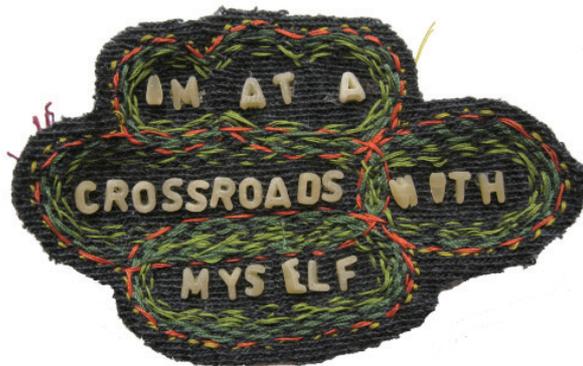
IN AT A
CROSSROAD WITH
MYSELF

LET SOMETHING SAY ANYTHING

EVERYBODY
HERE
COMES
FROM
SOMEWHERE

THEY
PUT A
MAN ON THE
MOON

THANKS
I REACHED
THAT
YOU
HERE
HEAD



息生



Catalogue



p. 2 Memories 2011
回憶

Chalk and paper on wall
(installation detail)



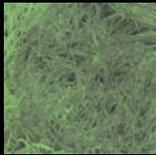
p. 4 Everything Is Exactly As It Seems 2012
表裡如一 名副其實

Fabric, thread and pasta,
18 x 13 cm



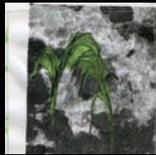
p. 16 Twinkle Stars [5] 2007
小星星亮晶晶 [5]

Felt-tip pen on photograph, series of 6
photographs,
15 x 20 cm each



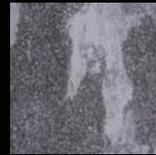
p. 17 Blackout 2007
轉黑

Felt-tip pen on photocopy,
21 x 29 cm



p. 18 Landscape 2008
青壁

Thread and collage on photocopy,
29 x 21 cm



p. 19 Whiteout [2] 2007
轉白 [2]

Gouache on photocopy,
59 x 84 cm

The fog invades the landscape.
A paradox: drawing as in erasing, adding as
in subtracting, and being as in not being.



p. 20-21 Raindrops 2008
雨滴

Chinese ink on wall,
230 x 300 cm



p. 22 Here and There 2008
這裡哪裡

Felt-tip pen, collage and thread on paper,
42 x 60 cm



p. 23 The Bamboo Is Whispering 2008
輕聲細語

Felt-tip pen, collage and thread on paper,
42 x 60 cm



p. 25 A Line in the Landscape 2008
風景之線

Thread on paper and wooden receptacle,
50 x 200cm

The drawing made by the threads weaves together the photographs, and at the same time follows the trail of the water in the landscape, highlighting and outlining its passage as it creates an abstraction of the stream through which the essence of its shape is revealed.



p. 26-27 Scars 2008
疤痕

Thread on paper, wooden boxes, and text on plastic,
12 boxes of 12 x 12 x 5 cm each

I asked different people to choose a scar on their body and tell me its story. Then, I drew the outline of each scar and embroidered the shape on paper with different colored thread, creating abstract shapes—each of them becomes a personal symbol.



p. 28-29 Star-crossed Lovers 2008
不了情

Sequins and two clementines,
20 x 50 x 20 cm



p. 30 A Tangled Web 2009
網中結

Woven paper,
35 x 35 cm

O what a tangled web we weave,
When first we practise to deceive.
-Walter Scott



p. 30 Love Like a Sunset 2008
愛情像夕陽

Wood, paper and pins,
8 x 8 x 4 cm



p. 30 Inflorescence [4] 2008
花開枝頭上 [4]

Wood, paper, sequins and pins,
10 x 10 x 8 cm



p. 30 The Princess and the Cowherd 2008
牛郎織女

Sequins, pins, paper and fabric,
8 x 8 x 8 cm

A Chinese love story about a pair of star-crossed lovers -the Princess (a.k.a. Vega) and the Cowherd (a.k.a. Altair).



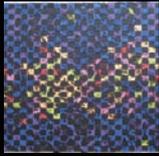
p. 30 Inflorescence [1] 2008
花開枝頭上 [1]

Paper, fabric and thread,
8 x 8 cm



p. 31 Under the Stars (Winter) 2008
冬天的星空下

Wood, paper, sequins and pins,
15 x 10 x 6 cm



p. 32-33 Age of the Unthinkable 2009
測不準的時代

Felt tip-pen on woven paper,
40 x 26 cm



p. 34-43 Dwellings 2009
家居

Wool and soap
Installation at Palacio de la Mosquera,
Arenas de San Pedro, Ávila

In the life of a man, the house thrusts aside contingencies, its councils of continuity are unceasing. Without it, man would be a dispersed being. It maintains him through the storms of the heavens and through those of life. It is body and soul.
-Gaston Bachelard



p. 36-37, 112 Crockery 2009
廚具

Wool
(installation detail)



p. 38-39 Dwellings 2009
家居

Thread on cardboard boxes
(intallation detail)



p. 40 Dwellings 2009
家居

Plastic bags and lace
(installation detail)



p. 41 Dwellings 2009
家居

Christmas decorations
(installation detail)



p. 42-43 Wouldn't It Be Nice 2009
這樣不是很好嗎？

Photographs, 9 x 13 cm each, cut and folded



p. 44-45 Build Your House on the Meadow 2009
在草原上蓋棟房子吧

Photograph,
30 x 45 cm



p. 46-47 Untitled 2009
無名

Paper, charcoal and spray paint,
aprox. 100 x 70 cm each



p. 48-57 The World Is Flat 2010
地球是平的

Installation at Casa de la Cultura de
Azuqueca de Henares, Guadalajara

An enchanted forest made of money,
airplanes that crash into the green grass,
rainbow puddles of oil, small houses that
colonize the world map. All of it is but a
game.



p. 50-51 Love Is All Around 2010
愛無所不在

Wool and world map,
150 x 110 cm



p. 52 Puddle [1] 2010
小水潭 [1]

Wool,
20 x 30 cm



p. 53 The World Is Flat 2010
地球是平的

Stones, Monopoly paper money,
toothpicks, beads (installation detail)



p. 54-55 The World Is Flat 2010
地球是平的

Stones, Monopoly paper money,
toothpicks, beads (installation detail)



p. 56 The World Is Flat 2010
地球是平的

Car advertisement cut and folded,
4 x 3 x 5 cm (instalacion detail)



p. 57 The World Is Flat 2010
地球是平的

Photographs (9 x 13 cm each),
small airplanes (instalacion detail)



p. 58-61 Tetris 2010
魔術方塊

Installation at a dumpster, El Contenedor,
Azuqueca de Henares, Guadalajara



p. 60-61 Tetris 2010
魔術方塊

Photography,
21 x 29 cm each



p. 63 Continents 2010
大陸

Collage,
18 x 22 cm



p. 64 United Nations 2010
聯合國

Wool,
approximately 28 x 36 cm each



p. 65 Migrations 2010
遷移

Installation view at Palacio de la Mosquera,
Arenas de San Pedro, Ávila



p. 67 World Atlas 2010
世界地圖

Atlas (48 x 32 x 4 cm) cut and folded

Space endlessly folds and unfolds, expands
and contracts. It is juxtaposed. It is space
and non-space.



p. 69 The Fallen Stars (sketch) 2010
星亂之草圖

Pencil and pen on paper,
15 x 14 cm



p. 70-75 Unhiggledy-Nonpiggledy 2011
秩序與和諧

Installation at Casa de las Artes, Laguna de
Duero (Valladolid)

One must still have chaos in oneself to be
able to give birth to a dancing star.
-Friedrich Nietzsche



p. 72-73 Circle, Pentagon and Star 2011
圓形、五角形與星星

Pencil and collage on paper,
100 x 70 cm each



p. 74 One Mop One Universe 2011
一拖把一宇宙

Mop and sequins,
(installation detail)



p. 75 The Fallen Stars 2011
星亂

Details of the installation
Household objects and sequins,



p. 76 Memories 2011
回憶

Fabric,
100 x 70 cm
Details of the installation at Palacio de la
Mosquera, Arenas de San Pedro, Ávila



p. 77 Memories 2011
回憶

Photograph,
13 x 18 cm



p. 78 Memories 2011
回憶

Photographs,
13 x 18 cm each



p. 79 Memories 2011
回憶

Buttons and rope
(installation detail)



p. 80-83 Alphabet Soup 2011
字母湯

Pasta in a bowl and pasta on paper, series
of 14, 10 x 14 cm each

Look inside your alphabet soup and you'll
discover that melodies are spelled out in it.
These are the ones that my friends found...



p. 83 Alphabet Soup (The Hardest Part) 2011
字母湯 (最艱難的部份)

Pasta on paper,
10 x 14 cm



p. 82 Alphabet Soup (Over the Rainbow) 2011
字母湯 (飛越彩虹)

Pasta on paper,
10 x 14 cm



p. 84 So Here We Are 2012
所以呢我們就在這裡

Map of Taiwan cut and folded



p. 85 This Modern Love 2012
現代戀情

Folded plastic bags,
4 pieces of 25 x 25cm each



p. 84-89 Everything Is Exactly As It Seems
2012

表裡如一 明副其實

Installation view at Gai Art, Taipei, Taiwan



p. 87 It's a Grand Illusion 2012

這是一個宏偉的幻想

Fabric, thread and pasta,
3.5 x 10 cm



p. 87 It's Temporary This Place I'm In 2012

暫留於此

Fabric, thread and pasta,
3.8 x 9.5 cm



p. 87 I'm at a Crossroads with Myself 2012

十字路口

Fabric, thread and pasta,
6 x 9 cm



p. 89 Things Fall Together 2012

聚合

Old T-shirts sewn together,
200 x 90 cm



p. 88 A Certain Romance 2012

某種浪漫

Socks sewn together,
Dimensions variable

Biography

Biography

Born: 1983, Taipei, Taiwan
Lives and works in Madrid and Taipei

Education: 2009, Degree in Fine Art,
Complutense University of Madrid

Solo Exhibitions:

2012
Everything Is Exactly As It Seems, Gai
Art, Taipei, Taiwan

2010
Tetris, El Contenedor, Azuqueca de
Henares, Guadalajara, Spain
The World Is Flat, Casa de la Cultura
de Azuqueca de Henares, Guadalajara,
Spain

2009
Entre Visillos, Casa del Estudiante,
Complutense University of Madrid,
Spain

2008
Mini Exhibition, Arte Jardín La Canela,
Piedralaves, Avila, Spain

Group Exhibitions:

2012
VIII Arevalo Contemporary Art Fair,
Arevalo, Spain

2011
Memories, Palacio de la Mosquera,
Arenas de San Pedro, Avila, Spain
VII Arevalo Contemporary Art Fair,
Arevalo, Spain
Unhiggledy-Nonpiggedy, Installation
at Casa de las Artes, Laguna de Duero,

Valladolid, Spain
Art in La Canela, Arte Jardín La Canela,
Piedralaves, Avila, Spain
Alberto and Tania in Labnia, Labnia,
Patones de Arriba, Guadalajara, Spain

2010
Migrations, Palacio de la Mosquera,
Arenas de San Pedro, Avila, Spain
Dibujando páginas, Columpio Gallery,
Madrid, Spain
Juntos pero no revueltos, Casa de
la Cultura, Azuqueca de Henares,
Guadalajara, Spain

2009
Dwellings, Palacio de la Mosquera,
Arenas de San Pedro, Avila, Spain
Exhibition in Colegio de España, Paris,
France
Set in Black, French Institute in Madrid,
Spain
Red Eye, Blue Eye, Columpio Gallery,
Madrid, Spain
Delicatessen, Galería Estampa, Madrid,
Spain
Xylographic Books, School of Fine Art
Library, Complutense University of
Madrid, Spain

2008
Paper and Rice, Columpio Gallery,
Madrid, Spain
Ikas-Art 2008, Balmaseda, Bilbao, Spain
Picnic, Exhibition Hall of the School of
Fine Art, Complutense University of
Madrid, Spain
*1st and 3rd Emerging and Independent
Art Show*, El Desyellow, Madrid, Spain

2007
Erasmus Foyer Show, Wimbledon
Collage of Art, London, Great Britain

Multilingual

Equilibrios íntimos y cosmologías

Alberto Martínez Centenera

Tania camina al ritmo del que anda pausado por un sendero sin apartar la vista del suelo, como buscando cosas valiosas. Da diez pasos sin encontrar nada y entonces, algo sucede.

Así, como pequeños tesoros que uno encuentra de manera inesperada, es la obra de Tania Tsong de O'Pazo. Ella coge los objetos con delicadeza, y les da la importancia que merecen. Hilo, papeles, lana, alfileres, fotografías...Son materiales que la artista utiliza con delicadeza oriental. Como queriendo integrar lo natural con lo manufacturado, como queriendo fabricar la Naturaleza, o naturalizar los objetos cotidianos.

La búsqueda del equilibrio es una constante. Entre lo natural y lo manufacturado, entre el espacio vacío y el espacio lleno, el yin y el yang, Oriente y Occidente, marcharse o permanecer, encontrarse entre dos mundos y construir un hogar en el intermedio. Estas dualidades subyacen bajo las obras de Tania, pero por encima de todas, la dualidad entre el bien y el mal. Entre una estética delicada, frágil, envuelta en inocencia y casi naïf, y un trasfondo trágico, que nos habla de la triste realidad de una humanidad a la deriva.

De este modo, las obras de Tania son su aportación al equilibrio entre el bien y el mal. El arte adquiere el poder de curar al mundo, y al igual que el Titán Atlas sujetaba la bóveda celeste para que no se desplomase sobre la Tierra, así las composiciones de Tania mantienen el delicado equilibrio entre la armonía y la destrucción, como un mecanismo de heroicidad silenciosa.

Tania explora las circunstancias que la rodean desde lo genético, desde lo molecular; aprende a conocer el mundo desde su génesis, y busca la belleza en el Cosmos, infinito y a la vez formado por ínfimas partículas de polvo, como el propio ser humano. Para ella el arte es un sistema de representación de esa belleza cósmica, y es el orden del Cosmos el que mantiene el orden en nuestras vidas. Trasladar ese esquema casi sagrado a algo físico que pueda considerarse como arte es el objeto de una búsqueda disciplinada y paciente que Tania lleva a cabo sin prisas, como el caminante que busca tesoros en su sendero.

縫入當下：關於莊昀的創作

黃義雄

莊昀的作品有著女性藝術常被強調的許多特質，鈕釦、肥皂、編織物、杯盤、拖把等日常生活收集品，成為其創作中經常被使用的素材，這些親近於生活的物件，被以視覺藝術的方式，拉近了人與家庭、人與朋友、人與環境的親密關係中。雖然一般會注意到莊昀女性的角色，而傾向性別書寫的本質論進行創作解讀，但我們勿寧將此性別之分的觀看視為一種類型，此類型是從創作者生活史角度來看，並從中獲得適當的觀看之鑰，它圍繞於對生命意識以及與此相關的體驗、身體、感覺的傾心與迷戀。

莊昀在台灣度過了童年生活，青少年以後則多數時間在世界各地生活與求學，直到大學才回到西班牙定居。我們很難比較多個不同文化做為背景為她所帶來的影響，但這種移動在知識面與情感面差距的生活現實，使她試圖以創作的種種去彌補生活實踐的斷裂處，形成她個人創作上的「氣質」。莊昀創作主要開始於2007年以後迄今，在目前呈現的《家屋》、《回憶》、《遷徙》、《地球是平的》等作品中，可見身份狀況帶來的某些隔閡及為了消除隔閡所做的努力。它顯現的是非直線、充滿缺口的思考路徑，主題聚焦於記憶、認識世界的問題；觀念是比例、虛實、轉移關係的探索；在情狀上則是淺層的情感異想。

有關「回憶」

只有進入回憶的東西才是歷史，而只有變化的東西才進入回憶。

- 黑格爾

回憶在莊昀的創作中具有重要份量，如《疤痕》透過與朋友的訪談，將朋友身上的疤痕形狀用針繡的方式複製於紙上，並以簡短文字敘述故事經歷。另用ABC字母麵條所拼成的歌詞來自朋友對歌的回憶。安格拉·開普勒描述了揚·阿斯曼將家庭集體的溝通記憶與能夠形成、改變的集體記憶稱文化記憶這兩種記憶類型，並認為「溝通記憶的特點是貼近日常生活，而文化記憶的特點卻是遠離日常生活。」但在當今社會情形卻遠遠不止於此，「在一個向家庭這樣小集體在『溝通記憶』方面所做的工作，同時也就是一個大得多的集體在『文化記憶』方面所做的工作；反之，眾多社會和文化的回憶工作若不是紮根於地方性的日常交往和溝通，那麼它們就必然是毫無影響的。」（註1）在《家屋》作品裡對日常生活用具的記憶，一個與敘述回憶不相干的描述裡，讓我們忽然看到一個「在場

者」個人日常生活史的一側面。在意義上，她讓每件物品都獲得「記憶」成分，其個人生活遂連結至外部世界。在全球資本主義下物品經由「文化」的過程獲得了超越物質的一面，文化成為經濟的驅動力，成為消費社會的特徵。藝術家在操作上採取同樣邏輯，卻不是朝向經濟意義的面向而行，她將物件透過刺繡、縫紉的動作、編織的過程凝固了有意義的「當下」，物件成為記憶的儲存處，此時物件本身就成為了具備「在場者」的痕跡，超越了原有的內涵。在當代藝術中大敘事被許多的小敘事甚至是眾多話語所堆砌成一大致樣貌，然而對於社會環境要找到適合的介入思考並不容易。對此，莊昀以其個人性的碎語，將變動的時間、事件等個人日常生活的隱密、瑣碎的小敘事與外部環境找到了連結點，「在家裡的物品當中我們收藏著人身經驗的點點滴滴，給它們授予。在它們身上回憶與幻想是不可分辨的。然而，在這個城市是由預製房屋組成和物品是以大規模生產製造的、相同的、拋棄式的」（註2）城市中的商品紙箱、垃圾袋、舊衣等家庭裡累積的物件、大量生產的日常消耗品，置入了個人的經驗記憶後，從原本的「訊息價值」轉變成「交流價值」，日常生活世界於是連結到實際的世界，當下被縫入了現實世界，緩解了創作者對隔閡的不安。

認識世界

對知識性的探索方面，莊昀的創作善於使用曖昧、對比式的互文性，創作出有關真實世界、真實世界摹本、摹本的摹本等知識論問題的提問，而此提問沿著創作者特有的「氣質」展開。作品中「虛 VS. 實」、「平面 VS. 立體」、「微 VS. 巨」的對比式語彙，都像是一個個的思想實驗，在沒有明確規則和計畫下對個人「氣質」的映照。

對於把握現實世界的困難，柏拉圖認為自然界一切對象都處於經常變化的狀態，只有類型是實在的，和保持不變。個體不論是死的物質或活的物質，都不過是影子。在心靈把握住它的本質，從而發現類或共相以前，它們之中沒有實在的。而真實世界的本質在當代似乎是更加令人困惑，真實、摹本的糾纏難解，不但是洞穴的影子，更不斷被反覆折射出摹本複式的摹本。對於這種認識的景況的提問，莊昀將繁瑣、散亂簡化成物質與幾何形狀關係的參照模型。如作品《俄羅斯方塊》，挪用柏拉圖立體關於物質幾何與性質的對比，三角錐體、四方體、多方體等置放在散落的人類製造的廢棄磚石堆中，符號化的物質世界，帶入一種關於真實世界的連結狀態。另「地球是平的」是2010年的個展名稱，「展覽中觀眾會發現一個由搖錢樹所形成的森林，許多小飛墜落在草地上，汽油湖，充滿小房子的世界地圖。作品是充滿色彩的，看似天真，使用了遊戲壟斷作為一個線程（大富翁的紙鈔，小房子，小汽車等），但探討的內容是有點灰暗的。」（註3）這

些色彩繽紛帶點時尚味的遊樂場的場景：有世界地圖刻挖摺疊出小房子、或大富翁玩具紙鈔裁切出的一片片搖錢樹森林、或取自汽車廣告雜誌摺成的小汽車等，來自藝術家符號象徵的使用與連結出的世界理解，古德曼說：「一個物件在不同的時間可能會象徵不同的東西，甚至在其他時候卻什麼也沒有象徵。一個乏味的或純然實用的東西可能會如同藝術來運作，而一件藝術作品也可能像個乏味的或純然實用的物件而運作。」（註 4）他指明了藝術作品或物件間的認識，與象徵系統的作用有關，我們所理解的世界並非是客觀的世界，而是曖昧的象徵連結關係所產生的理解。而物件轉化過的符號意涵、物件摹本，將之裁切鏤空甚至立體化，此再基本化的過程透過作品結構性的運用與轉化，融合了想像，在作品與觀眾間建立一個超越視覺的關係與思索。

註釋：

1. 安格拉·開普勒，〈個人回憶的社會形式－（家庭）歷史的溝通傳承〉，收入季斌、王立君、白錫（方方土）譯，哈拉爾德·韋爾策（Harald Welzer）編，《社會記憶：歷史、回憶、傳承》，北京：北京大學出版社，2007年。
2. 莊昀，「家屋聯展」，《家屋》作品說明，2009年。
3. 莊昀，〈「地球是平的」創作自述〉，2010年。
4. Nelson Goodman, "When Is Art?" 收錄於 David Perkins and Barbara Leondar (eds.) . Art and Cognition. Baltimore: The Johns Hopkins University Press, 1977, p.19.

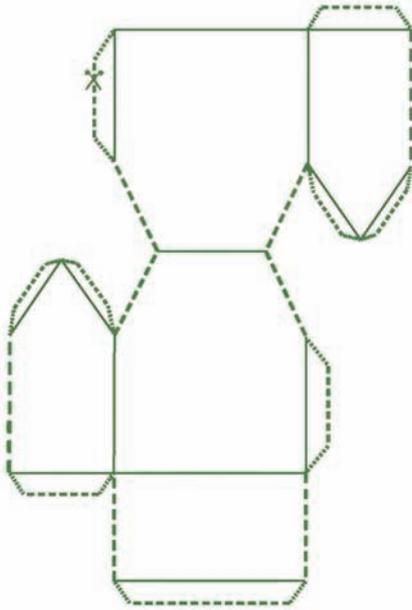


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