

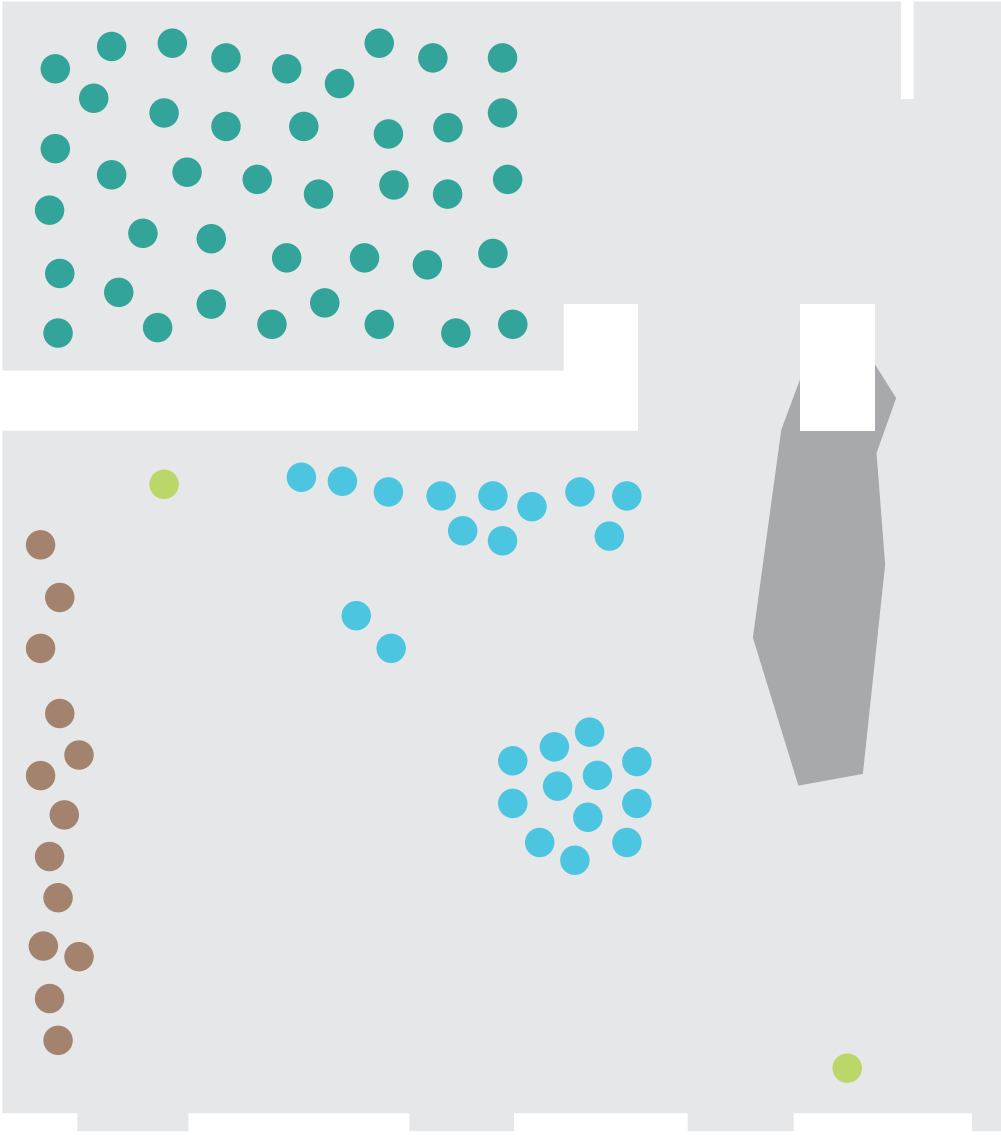
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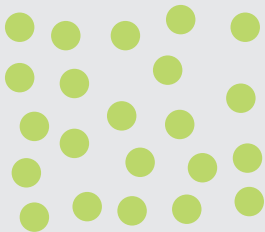
Oct 10 - Nov 9, 2014



展覽指南

The Guidebook





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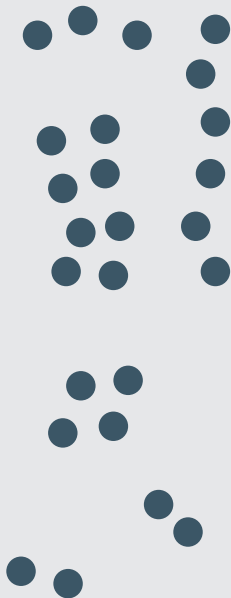
高倩彤 Ko Sin Tung

《採集光線》 *Collecting Light*, 2014



閱讀平台上提供現場作品聲音裝置之翻譯，以及藝術家與策展人所提供之相關延伸閱讀文件。

Printed translation of all audio tracks and additional references provided by artists and the curator are available on the reading platform.



導覽前言

如何打開視野與胸懷去聆聽看不見的風景，是一種與感性共舞的課題還是夢境？神秘的並非物件，而是藝術家展開的行動與我們從未停歇的共謀。

展覽關注藝術家的行動與感知力，在將藝術想法與表達觀念化的過程裡，他們如何從形式語言展開對於社會關係與能動性的推敲、調查與滲入。他們的行動並非透過直接的再現關係呈現，而是藉由創造介媒與證據來讓我們重新展開在現實生活裡的質問與行動。透過解讀這些他們在連結知識、影像、敘事以抵抗機制性權力和暴力之時，所應運而生的對話、構圖及其美學語彙，本展覽探討對於藝術家行動形式的觀看與解讀，提出視覺性、展示性以外的當代藝術觀看方式——在多重層次與向度間去理解審美的不同領域，以及其如何連續地交織展開於生命形式間。

在後社象的媒體社會中，我們被新的藝術使命驅動去認識與挖掘藝術物件的意義、展示與可能性，不論是否具備物質性，當代藝術的挑戰之一，便是如何在複雜詭譎的社會肌理中進行超越新藝術觀念的註冊動作。在此脈絡底下，展覽作為藝術呈現的形式也面臨新的挑戰與要求，以在不同的系統、機制、意識形態和現實裡，提出並生產積極的溝通渠道。「物非物」原為一種開放性、暗示性的能指，既是與周遭介質的共鳴，也指向一種非可見的新關係與空間的騷動。與其英文展名 *Never odd or even* 皆同為回文，展開一個雙向折返的甬道，在轉換復返間探問每個小數點後的無盡可能。策展概念透過這樣的命題方式與形式結構，採用了製造視差結構的一種美學載具，以在同一個平台上，或說觀眾所決定的多個視差視角的交會處，去呈現藝術與生命相遇的樣態，展露藝術家回應藝術與生命形式的手法，也讓觀者運動他們在展覽形式間所可探索的各種視角。展覽揭示形式如何運作情感，而我們又如何為之所動地在一種當代的时间感之下行動與奔跑。

Preface

How to unfold our minds and perceptions so that we may hear the landscape that we do not see is an endeavor and dream that dances with the question of sensibility — mysteries are not in things but rippling from artists' actions and our ceaseless conspiracy.

The exhibition premise departs from artists' peculiar actions and sensitivities vis a vis conceptualizing artistic ideas and expressions with their own formal grammars so as to speculate and investigate social relations and agencies. Their actions do not seek representation but rather create agents and sources of evidence that allow us to mobilize ourselves again in reality. In order to read aesthetics informed by the seamless conversations and compositions they initiate, and to connect knowledge, imagery and narration against institutional power and violence, this exhibition proposes to study artists' action forms and provide ways of seeing contemporary art beyond visibility and display—that is, in multiple layers and dimensions in order to indicate various realms for aesthetic understanding as well as continuity that take the form of lives.

In our post-Duchamp age of media society, we are driven by new quests to understand and rediscover the meaning, presentation and possibility of the art object — material or not, and functioning in complex social fabrics beyond the act of registering new artistic concepts. Correspondingly, the exhibition as a form for art presentation faces new challenges and seeks to access and generate active communication between different systems, institutions, ideologies and realities. The project title *Never odd or even* points to the spectrum between integers in mathematics, or any complete entity in a literal approach, suggesting an unbound space to discover new relations and activations. As a palindrome, it provides a passage for travel and return, while the exhibition itself acts as an aesthetic vehicle for presenting projects in the juxtaposed structure of a parallax, illustrating the rendezvous between art and life on the same platform, or via multiple perspectives, directed by the audience. It is a contemplative medium for meeting more ends or beginnings. It shows how form exercises affection and how we are affected to act and run in a contemporary temporality.

Tyler Coburn 泰勒· 科伯恩

泰勒·科伯恩，1983年出生於紐約，現居紐約，從事藝術與寫作。耶魯大學比較文學系學士畢、洛杉磯南加州大學藝術創作碩士。為藝術雜誌 frieze、e-flux journal、Art-Agenda、Mousse 等撰文，他的作品廣泛展出於：紐約惠特尼美術館、南倫敦畫廊、慕尼黑藝術中心、格拉斯哥當代藝術中心、洛杉磯 LAZART 等。

Tyler Coburn (b. 1983, New York) is an artist and writer based in New York. He received a BA in Comparative Literature from Yale University and an MFA from the University of Southern California, Los Angeles. In addition to contributing to frieze, e-flux journal, Art-Agenda and Mousse, Coburn has presented his work worldwide, including at the Whitney Museum of American Art, New York; South London Gallery, London; Kunstverein Munich; CCA Glasgow; and LAXART, Los Angeles.



《垃圾管理》· 2013/14

現成藝品、聲音裝置

作品細部：觀賞石

23x14.25x14 公分；20.3x14.25x10.15 公分

CRT 螢幕玻璃、線路板上的環氧化物與玻璃纖維粉末

圖片版權為藝術家所有

Waste Management, 2013/14

Audio and found artworks

Detail: Scholar Stones

23 x 14.25 x 14 cm and 20.3 x 14.25 x 10.15 cm

CRT monitor glass, epoxy and glass fiber powder from printed circuit boards

Courtesy of the artist

《垃圾管理》，2013/14

現成藝品、聲音裝置（一種文藝類別的冒險：9'44"；一先令歷險記：9'03"）

一對人造觀賞石兀自佇立，似乎提供純玩賞觀看的視覺體驗。這對由台灣某電子產品回收科技公司製作的石頭，是利用電腦迴路板上的玻璃纖維粉末與 CRT 螢幕玻璃等重新合成的新物質所鑄模出來的。與此現成物件相伴的是兩組分置於展場的無線耳機聲音裝置，由同一聲音演員為兩種語言的兩個故事配音。其中一則故事是英國作家喬瑟夫·艾迪生於 1710 年所撰之《一先令歷險記》（中文發音），此作以十八世紀英國文學裡一個短暫流行的體裁「它一敘事」寫成，從商品與錢幣作為敘事的第一人稱，對當時大英帝國由於殖民地的物料供應所產生的消費型經濟提出諷刺。另一則是藝術家泰勒·科伯恩自己根據駐台研究經驗所杜撰的《一種文藝類別的冒險》（英文發音），他重新採用這種式微已久的文學類別，並以「它一敘事」當作第一人稱，來描述當今全球科技產品與經濟循環的樣貌，並為這對觀賞石的命運提出了想像。而毫無交軌的雙語頻道也提醒了語言工具如何在這些並置的複雜循環裡成為一種商品，提供服務。

Waste Management, 2013/14

Found artworks, sound installation
(*Adventures of a Genre: 9'44"*; *Adventures of a Shilling: 9'03"*)

作品所觸及的觀察對象，細膩地處理了多重全球化的生產與循環關係，其中物的擬人化、人的商品化、科技文明發展出的各種文化、經濟、環境、倫理關係上的副產品都浮現在同一個平面上。而其抒情方式甚是耐人尋味：若進一步遙想蘇東坡《詠怪石》托物言志之意與酷愛奇石之癖，或比照觀賞石於古今的兩樣文人情懷，與其藝術背後之機制框架與種類，並重新思考「現成物」在藝術上的成立條件，我們或許可以重新審查時代性「品味」之象徵與詮釋意義，而嘆頌其石之醜怪傷殘。

What appear to be scholar's stones, prized for their natural beauty, are actually cast rocks made of a compound of ground CRT monitor glass and glass fiber powder from printed circuit boards, which are produced by a Taiwanese e-waste recycling company. To accompany this found artwork, a pair of wireless headphones hangs in the venue, featuring two stories in two languages read by the same voiceover actress. One plays English writer Joseph Addison's 1710 story *Adventures of a Shilling* (audio in Chinese), commonly known as an "it-narrative." In this genre, which had a short craze in 18th Century England, coins and commodities tell their life experiences in first-person, satirizing an emerging consumer economy that was boosted and secured by the British colonies' supply. The other plays Tyler Coburn's *Adventures of a Genre* (audio in English), written based on his research around this project. In this story, Coburn writes from the perspective of the "it-narrative" genre itself, describing the global circulations of technology and economy, while providing a fictional portrait of this set of scholar's stones. The differing voice tracks also remind us of how language has become a commodity and a service within these complex global circulations.

The project delicately engages multiple production and circulation relations. The anthropomorphic investigation of materials, things and objects; the commoditization of human values and services;

and all the side products of technological development, in terms of culture, economy, environment and ethics, are drawn to the surface to spur further reflection. Coburn's romantic approach is even more amusing if we associate it with the literati's love for scholar's stones in different eras, and particularly with Su Shi's poem *On a Grottesque Rock* from the Song Dynasty. Su's obsession with grotesque rocks and his intention to speak through objects provide interesting parameters for an expanded reading of art history — one that also includes types of art institutions, as well as institutional definitions of art and the readymade. Perhaps we could even reinvestigate the interpretations and symbolic meanings of time-informed "taste" to develop our notions of the ugly and the bad.

Chou Yu-Cheng 周

育正

Chou Yu-Cheng (b. 1976, Taipei) studied at l'École Nationale Supérieure des Beaux-arts de Paris and received the 2012 Taipei Art Award. Chou's practice places a conceptual emphasis on the procedures and operations behind his projects in their specific contexts, reflecting on the problems of reality and proffering alternatives to their corresponding benefits, organizations and histories. He's been widely exhibited at the Museum of Contemporary Art, Denver; Kuandu Museum, Taipei; Taipei Biennial 2012, Taipei and Queens Museum, New York.

周育正，1976 年出生於台北，法國國立高等美術學院畢業，獲 2012 台北美術獎。周育正的創作以觀念性的手法聚焦於作品計畫之於其脈絡之生產程序或操作過程的改變，反饋現實問題，並提出與其相對的利益、組織形態、歷史等的另類再生產。他的作品曾在多地展出，包括：丹佛當代藝術館、台北關渡美術館、2012 台北雙年展、紐約皇后美術館等。

《周育正與他的老師顏貽成和他的繪畫》，2014
壓克力顏料畫布、聲音裝置
作品細部：繪畫
110 x 80 公分；110 x 80 公分
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*Chou Yu-Cheng,
His Professor Yen Ye-Cheng and His Painting, 2014
Acrylic on canvas, sound installation
Detail: Paintings
110 x 80 cm; 110 x 80 cm
Courtesy of the artist*



《周育正與 他的老師顏貽成和 他的繪畫》，2014

壓克力顏料畫布、聲音裝置：20 分鐘

藝術家周育正和他大學時期以來一直保持亦師亦友關係的顏貽成老師展開一場旨於藝術趣味的對談。在對藝術及朝向日常生活各色議題探索的跨世代對話裡，展開雙軌的內容、形式、造型美學討論，以此作為一種對「時間性」的聯手描繪。若誠如 Bruno Latour 所指，現代性的定義根本上在處理的即是時間通道的問題，那麼這場言說所彰顯的即是藝術史演進趨力後的現代性之手——它如何捏塑出藝術生態、潮流品味、機制的現代化過程。將時間性作為一種框架來閱讀當代藝術的修辭，窺考世代間所不停演進、鋪呈、反饋、交疊的新與舊。

伴隨兩人對話的音軌，現場並呈了另一場對談：顏貽成近年的一幅繪畫創作，以及周育正以此為臨摹對象而完成的一幅單色畫。視覺文本原所錨定的造型美學問題在兩幅畫的對峙間彰顯出豐富的問題意識，與聲音裝置交互鬆動認識框架的結構，共同引出超越視覺性的美學問題；在此所處理的時間性必也回溯「現代」這個觀念所推敲、懸置的部分：對於文人傳統、藝術思想與精神的體現形式與其主體之間以信念、品味、態度相繫的實踐關係。透過裝置於空間、時間上不可見的抽象構圖、錯置和流動，觀念化過程中所被逐漸被加強且代置出的根本問題在藝術與生命形式的對話中，展開一個在每個時代對藝術家以及鑒賞者都必須有效的提問：藝術究竟是什麼？

倘若我們不把時間性作為框架，而是視為作品畫面內容來觀看，周育正的這個計畫則對藝術史做了一個小小的扯動與回溯，且以此作為一種詮釋藝術史發展的造型美學。

*Chou Yu-Cheng,
His Professor Yen Ye-Cheng
and His Painting, 2014*

Acrylic on canvas, sound installation: 20 mins

Chou Yu-Cheng runs a conversational discussion on art with his old time college professor and long-term friend Yen Ye-Cheng to unfold a cross generation exploration and exchange on artistic subjects, such as aesthetic, taste, form and content to depict the (con)temporaneity as a duet. If we take Bruno Latour's idea that modernity's definition exactly points to "the passage of time," then we perhaps could observe in reverse that their speech act reveals the driving force of modernity in the context of art history — how such force has shaped the modernization of art in terms of its ecology, trend, fashion and institution. The conversation also investigates the contemporary art rhetoric, and inquires into the evolution, narratives, feedbacks and struggles interweaving through generation to generation in the passage of time.

Apart from the sound installation, here presents another form of conversation: a recent painting of Yen and Chou's imitation on this painting in the style of a monochrome could be viewed in juxtaposition. The confrontation of these two paintings, together with their separated original creative intents and aesthetic questions produce

a bewildering visual experience while spinning rich layers of aesthetic circulation. This installation knocks on a suspended question concerning temporaneity that modernity leaves behind: what is the practice today that could still keep informing the intimate interplay between literati traditions, philosophy of art, spiritual construction and the exercise of individual reasoning, taste, manner and attitude? It is via the invisible and abstract composition, displacement and flow of this installation in its space-time that such simple but fundamental question eventually comes to reveal its face: what is art now? This conceptualized and pronounced question expands itself in the conversation between art and life, and requests its validation from artists and connoisseurs of all times.

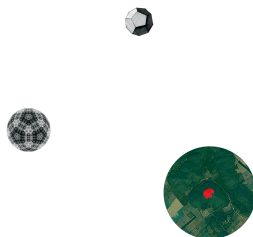
Shall we take temporaneity as the content of this artwork instead of the framework, Chou's project provides a visual presentation and aesthetic language to interpret the development of art history with a witty twist and an enthralling play.

Chitti Kasemkitvatana

切提 · 卡塞齊瓦塔納

切提 · 卡塞齊瓦塔納，1969 年出生於泰國，現居曼谷與柏林，從事藝術和獨立策展。墨爾本 RMIT 大學美術系學士畢，1997 年為曼谷藝術組織 About Art Related Activities 的合辦創立人。近來他合創另一個藝術刊物與空間 Messy Sky。作品曾展出於：維也納 Secession、波爾多 CAPC 當代藝術館、紐約 PS1、巴黎 Le Plateau、巴黎 Level One、廣州時代美術館、史特拉斯堡歐洲當代藝術行動中心等。他是 2014 柏林 DAAD 的駐村藝術家。作品以行動和裝置來活化在場性和缺席的互換、虛空和生命的轉換，在人際網絡間促成觀念與想法的生成與轉動。

Chitti Kasemkitvatana (b. 1969, Thailand) lives and works in Bangkok & Berlin. An artist and independent curator, he received his BA in Fine Art from RMIT University, Melbourne and co-founded About Art Related Activities (AARA) in 1997. More recently, he co-founded the publication and now project space Messy Sky. His work has been exhibited at Secession, Vienna; CAPC Musee d'Art Contemporain, Bordeaux; PS1, New York; Frac-Ile-de-France / Le Plateau, Paris; Level One, Paris; Times Museum, Guangzhou and Centre Européen d'Actions Artistiques Contemporaines, Strasbourg. He is also a recipient of the 2014 Berliner Künstlerprogramm des DAAD. His works mobilize the shifting of presence and absence and the transformation of void and life through actions and installation, to generate the birth and transmission of ideas among human network.



《亙古不過瞬間》· 2014

複合媒材裝置、行動

圖片：藝術家影像素描

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Aeon is Just a Second, 2014

Mixed media installation, action

Image: artist sketch

Courtesy of the artist

《亙古不過瞬間》，2014

複合媒材裝置、行動

在一個詩意的詮釋與配置下，切提·卡塞齊瓦塔納的裝置提供觀眾一場舒心的散步經驗，以不同的形式和語言來思量時空概念。藝術家受到他精神導師譚那披本·若塔那本由法師的啟發，開始對時空議題展開跨文化知識的涉獵與研究，從東西方的遠古信仰、哲學，一直到近年來的科學論文研究等，發現有諸多的線索都指向同一個推論，即宇宙為一個有限的五角十二面體。這項發現提供了重新思考時間與空間向度與關係的推測，藝術家於是挪借此既古老又現代的宇宙原型論點來發展他描繪生命感知的表情與敘事。

在此呈現的另外一條時間和空間交換的線索，是由卡塞齊瓦塔納 2012 年的藝術計畫《綿延不絕一序號 No. 00》所銜續而生的，這個藝術行動將一枚黃銅銅板投入五十年前伊夫·克萊因在巴黎塞納河所創造的《非物質圖像感性區》中。作為一種距離半世紀後的歷史性重演，這個虛無的空間在時間之流中激起了新的回音，並且又再度以新的存在形式，在地球的另一方轉換到展場現場的攝影裝置立方體中，回應觀眾的凝視，與不同生命再度交會。

可見的圖表、文字、文件、雕塑、影像元素組成了無形的關係來展開對存在和生命之基礎原則的推演和想像。在這些迷人且延續的對應和對話關係裡，我們得以觀察生命存在及其轉化的樣態；歷史融化成壓縮的粒子，而現實隨著諸多充滿魅力的想法，沒有邊際地不斷展開，揭示其自身。卡塞齊瓦塔納的創作往往透過橋接一連串的事件、傳遞行動來探討在場性與缺席，並從虛空裡創造新的生命。

展覽開幕時將有一個說故事的想法傳遞行動來完成現場的裝置樣貌，而兩個五角十二面體將在展覽結束後送給作品靈感的源頭——一個送給藝術家在泰國的精神導師，另一個送給居於巴黎的科學家尚皮耶·盧米奈——以繼續它們在世間的旅行。整座裝置猶如一個臨時性宇宙花園，以教人陶醉的呼息像回憶印記般地輕巧存在著。

Aeon is Just a Second, 2014

Mixed media installation, action

In a poetic rendering and arrangement, Chitti Kasemkitvatana's installation provides a soothing walk experience for audience to contemplate on the concept of space-time, which is illustrated in various forms and languages. Inspired by his mentor Phra Acariya Thanapiboon Rattanapunyo, the artist has been researching across different cultures' knowledge on this subject — from the ancient philosophy to the recent scientific research, and found that many references pointing to the same articulation to propose that the universe is in the finite shape of a dodecahedron. Such discovery offers a speculation on the space-time relation that is employed by the artist to develop his expressions and narratives to portrait the sense of being.

Another trace of space-time exchange presented here is generated from Kasemkitvatana's 2012 project *One Thing after Another – Series No. 00*, which was an action to throw a brass coin into Yves Klein's *The Zone of Immaterial Pictorial Sensibility* fifty years after the original act. As a historical reenactment, the space of void creates an echo in the stream of time, and is then transferred into a new form of existence in this installation via the photo documentation cube, responding gazes and encountering lives.

The visible diagram, text, document, sculpture and imagery elements compose intangible relations to the fundamental principles for existence and life. It is among these mesmerizing and continuous correspondences that we come to perceive being and its transformation; history melts into a compressed point, while the reality expands boundlessly with an engaging flow of ideas. Kasemkitvatana's practice bridges a series of interventions and transmissions to address the concept of presence and absence, and permits life from the void.

A story-telling action as transmission takes place in the exhibition opening to complete the installation, and two dodecahedron sculptures will be sent to the source of inspiration — one to his mentor in Thailand, and the other to scientist Jean-Pierre Luminet in Paris — to carry on their earthly journeys after the exhibition. The installation stands as a temporary garden of the universe, breathing an embracing charm to live as imprints in memories.

Benoît Broisat

伯諾瓦· 布洛伊薩特

伯諾瓦·布洛伊薩特，1980 出生於法國，現居巴黎。布洛伊薩特的創作涉及再現觀念，回應觀看之主體本質，並揭示平行或介入我們日常經驗和對現實理解的另一個被建構、媒介而出的圖像世界，表現手法跨各種媒體，包括繪畫、裝置、設應、數位動畫等。作品曾在多地展出：巴黎現代美術館、東京當代藝術館、第九屆里昂雙年展、倫敦蛇形畫廊、巴黎國立網球場現代美術館、東京森美術館。

Benoît Broisat (b.1980, France) lives and works in Paris. Across multiple media, including drawing, installation, photography and digital animation, Broisat engages with the notion of representation, reflecting on the subjective nature of vision to reveal a constructed and mediated world of imagery that is parallel to or interposed in our everyday experiences and understanding of reality. His work has been widely exhibited at the Musée d'art moderne de la ville de Paris, Museum of Contemporary Art, Tokyo, 9th Lyon Biennale, Serpentine Gallery, London, Jeu de paume, Paris, and Mori Art Museum, Tokyo.



A Sacred, Soggy Place

8 THAILAND A man paddles through floodwaters past the Chulalongkornrajavidyalaya temple, a UNESCO World Heritage site in the now inundated ancient Thai capital of Ayutthaya. Southeast Asia has been bombarded by a summer of epic monsoon rains and typhoons, causing billions of dollars in damage. Thailand is experiencing its worst floods in half a century; the rising waters have claimed nearly 300 lives since July.

A Truly Monumental Struggle

7 U.S. The World Monuments Fund's 2012 list of endangered historic structures includes 87 sites spread across 41 countries and territories. Ranging from crumbling churches to congested old neighborhoods, many of the monuments are imperiled by growing urban populations as well as increased, reckless tourism. The fund stresses the need to balance development with the preservation of cultural heritage.

SEEL LINGGA
Indonesia An old Sumatran farming village whose distinctive architecture is fading



ENDANGERED PILES
A historic building whose distinctive architecture is fading



GINGERBREAD NEIGHBORHOOD
Many Classic Port au Prince homes have been taken apart since the 2010 earthquake



FIRST CEMETERY OF ATHENS
A 19th century site whose tombs all need urgent repair



ST. PARAKKEWA CHURCH
Poland A 16th century wooden cathedral that is at risk of catching fire



TIENTAI AN
China Dating back over 2,200 years to the Tang dynasty, this temple suffers from local neglect



ON TIME.COM

'There may be solid evidence that the apelike yeti roams the Siberian tundra.'



JOE JACKSON, TIME contributor, on a recent report from a region in eastern Russia claiming with 95% certainty that scientists there have discovered evidence of the mythical yeti.

By Richard Thayer

《目擊者》，2008 - 目擊者第 10 號 (來自阿育塔雅的粉紅色塑膠盆)，時代雜誌簡報頁面與水盆，2014 圖片版權為藝術家所有



Les Temoins, 2008 - Témoin #10 (Pink plastic basin from Ayutthaya), page of Time magazine and basin, 2014 Courtesy of the artist

《目擊者》，2008 -

新聞剪報與各色物件收藏品

從日常生活新聞影像上浮現的平面視覺物件所引發的騷動情緒出發，這些媒體上僅有丁點大的視覺物件諸如美國科羅拉多牛仔所戴的手套、柬埔寨金邊街頭的陽傘、泰國阿育塔雅小舟上的一只水盆等，宛如羅蘭·巴特所稱的「刺點」不斷植入到影像記憶裡，成為主體經驗的一部分，而對藝術家布洛伊薩特來說，這些視覺物件考驗著影像與現實之間再現機制的真確性、媒介知識的可信度，也標示出一種個體經驗在現實世界裡的斷裂痕跡，持續地提示一種難以滿足的被動觀看位置。

為要在景觀社會中裡重新探討與連繫個體與現實的關係，並對影像展開新的敘事行動，布洛伊薩特啟動了一連串史詩性的調查，將這個視覺物件作為目擊現場之證物，回到新聞攝影畫面裡的現場，尋找這些視覺物件以及其影像畫面以外的現實存在與各種痕跡，在他三十餘次成敗皆有的行動裡，有些尋得的物件成為影像與現實時空曾經交會的證明，有些旅程則捲動出像是虛構小說裡才可能發生的情節……

透過藝術家所展開的行動和繼起發酵於現實的各種往來與事件，綿密地編織起新的社會關係與組織，揭示藝術的能動性。作品展出在兩種空間：展場裡陳設了原始新聞剪報和物件，Not Today 雜誌上展出他今年前往泰國阿育塔雅的調查。觀者可二度懷疑影像和物件在現場與媒體上再度被脈絡化與媒介過程中所展開的辯證關係，穿梭其中，成為新的目擊證人。

Les Témoins, 2008-

A collection of press clippings and various kinds of objects

Some inevitable disturbance and desire are evoked and rendered from a few particular visual objects on the daily news imagery to artist Benoît Broisat. As ordinary as they are, these objects, including a glove wore by a cowboy in Colorado, a sun umbrella from the street in Phnom Penh, Cambodia, a plastic basin from Ayutthaya in Thailand and so on, appear like what Roland Barthes called as “punctum”, becoming a part of subjective experience and a part of imagery memory later. Their existence would testify the authenticity and credibility of representation mechanism between image and reality, as well as the mediated knowledge to the world, and signal an unsatisfying passive position of readership in the gap of accessing and experiencing the reality.

A series of epic investigation kicked off by the artist is both the actions and narratives to question and reconnect the relation between individual and the world in the composition of spectacles. Broisat regards these visual triggers as “*témoins*” (in French, this word means a witness as a person, but it could very well be a sign or an object) that would validate the authority and power of the original news images in return. With the news image as his solo thread, he finds his way to visit to the original site where the photographs are taken to acquire these very objects, and understand the reality they are situated with his personal and irreplaceable experiences. Among more than his thirty searches, some successfully obtained objects become *témoins* to witness the moment when image and reality once met, some cases are failed, and some journeys nevertheless generate charismatic plots like in a romance fiction...

Following artist’s actions, the organizations of social relations and consequences correspondences, incidents and so on have grown into a new network of agents. The project is exhibited in two space-times: the original news clipping and the found objects are shown in the physical site, while a travelogue on artist’s commissioned research trip to Ayutthaya earlier this year could be read on the Not Today magazine. Audience/reader will have their own suspicions to the recontextualized and mediated materials, and travel back and forth in the dialectic relation generated by the exhibition venue and the media space to become new *témoins*.

Ko Sin Tung

高 倩彤

Ko Sin Tung (b. 1987, Hong Kong) graduated from The Chinese University of Hong Kong's Department of Fine Arts. Working across a variety of media, including painting, video and digital print, Ko Sin Tung responds to a sense of solitude and distance that is sensitive to the modern life, urban environment as well as the collective internet culture. She is concerned with how images appear and are being perceived or conceptualized in our daily lives and considers the influences as well as functions they fulfill in a psychological sense.

高倩彤，1987年出生於香港，香港中文大學美術系畢業。作品運用不同的媒材，包括繪畫、錄像、數位輸出等，其創作回應了一種現代生活、都會環境與集體性的網路文化影響下的孤獨感和距離，關注影像在日常生活中的生成、被觀看或觀念化的過程，並且探索它們如何影響和作用於內在心理層面。

採集光線：四維路124巷（房間1），2014
壓克力顏料、無酸噴墨輸出畫布
60 x 88 公分
圖片版權為藝術家所有

Collecting Light: Lane 124, Siwei Road (Room 1), 2014
Acrylic, archival inkjet print on canvas
60 x 88 cm
Courtesy of the artist



《採集光線》，2014

壓克力顏料、無酸噴墨輸出

「採光」是台北在地居住生活空間的一般性條件，對香港藝術家高倩彤來說，卻是一項現地田野調查裡的新發現，也充分暗示了兩地的距離——對於居住條件、生活想像在物理上的、心理上的、地理上的不同關係。她決意將此次創作化為一項採光行動，去理解這樣的差異，也由此潛入對光的認知、感受與觀念詮釋，探討這個雋永的藝術主題。另一方面，她透過網路影像的媒介遊走於公私領域的感知與空間性，進行一種與現實的再協商，窺考對私宅住所之想像與現實背後所傳達的一種集體性徵兆。

光的表面、量體、形狀、質地，在影像化處理的過程中被扁平掉了，失去自己原有的身體和載體。而在影像生產中所捕捉的光，以及再度透過畫筆所塑造的光之再現技巧，儘管也成為光的一種現實形式，都只再度加深那在截取、轉換與創作過程中間無法代置和填補的距離。藝術家從自身日常上網的行為出發，擷取公眾的想像、認識、感性運動、技術應用的方式，進而去演繹一種個體性狀態與外在關係的斷裂，及一種可能的虛構聯繫。

作品裡所涉及到的光的再現呈像、觀看方式的疊置與轉換穿透了多層濾鏡：從一種陌生人視角出發的鏡頭捕捉、網路資訊搜尋的隨機和機制、電腦螢幕的人造光線顯示、數位輸出的技術、在影像畫面上的繪畫性行動、藝術物件在實體空間內的構成等。光的顯現既是空間性的、介質性的、視覺性的，也是想像性的。她的行動不僅將光視為其描述性的、觀念化的對象主體，而是將之同時理解為一種客體，去將承載它的各種私密與公共文本重新連結起來，生成新的感知空間和一種期盼生活歸屬的情感。

Collecting Light, 2014

Acrylic on archival inkjet prints, painting installation

Light-filled space is a pretty common criterion for house-hunting in Taipei, yet, such rental advertisement terms seemed completely alien to Hong Kong-based artist Ko Sin Tung during her field research in town. This new discovery suggests the distance between two places and the varying relations people have with their living quality and imagination in physical, psychological and geographical terms. In order to comprehend this difference, Ko decided to develop her project as an act of collecting light that would, in turn, serve as the beginning of a construct for a new conceptualization, sensibility and interpretation of light—a beloved subject in art history. She renegotiated with reality through internet images - exploiting the public/private boundary - to investigate the collective expressions hinted at from those images exposing people's realities and imaginations for their homes.

The image production process and technique deletes the original attributes of light. The surface, volume, shape and texture of light disappear with the loss of its own body and vehicle. Albeit it is a form of light in reality; the representations of light, either captured through a lens or shaped by paintbrushes, seem to only highlight the irreplaceable gulf created by every act of capturing, cropping and transferring. The artist interprets layers of separation, distance and fictional connection that individuals have with the exterior world through investigating public imagination, understanding aesthetics and technology application through her daily internet activities.

The project employs multiple lenses through which we may see the representation of light and modes of perception: images shot from total stranger's perspectives, filtered by the internet's search engine mechanism and its random odds, beaming from computer monitors as artificial light, output by digital technology, being reconstructed by the artist's act of painting on the canvas and in the exhibition venue, arranged into a physical installation, etc. The embodiment of light concerns spatiality and agency, and is reflected through retinas as well as imagination. Ko takes light as the referent of her narratives and conceptualization; furthermore, light is subject to the connection between various private and public contexts in her composition, producing a longing for life in a sensible space.

策展概念：物非物

呂岱如

從何描述與呼應當代藝術的感知性與當代生活的關係不僅是藝術家的使命、策展人的職責，如今也似乎是普羅觀眾經常面臨的課題了。它不再只是一個哲學家辯證的問題，或是布爾喬亞的消費證明，而這樣有趣而值得深究的現象不論作為一種民主或流行文化，讓「什麼是（非）藝術」這個經典問題再度復活且比以往任何時候都更加具備活力且同時令人困惑。當代藝術常挾觀念之名脫出視覺傳統、工藝技術，同時又以各種方式回返到身體感官，甚至挾帶更多科技來報到。各種感官刺激與疲憊的手法，越來越多以參與互動之名而發展出的社交型展演模式，或是高度知識型作品挾帶龐雜羅列的文獻索引矩陣與隱晦的批判語言，造成經常教人迷惘而忙碌的失語狀態。

這個經典問題的顯現或許首先標示出藝術的開放性或不確定性，對於其身份未

明採取曖昧的姿態，是當今文化環境裡的一個重要特色，也是現代性生產裡所特殊強化出來的命題。然而，現代主義講求純粹化的二元分法區隔力量在藝術實踐上的表現卻是越加衰耗的，並且總以一種悖論、甚至是反叛之姿呈現；它的歧異性、諸眾性等總隨著地方性或脈絡化的過程演繹。而平行此問題外部的政治性其實含有一個重要人類文明社會軌跡：顯然這問題本身亦為一種民主社會表癥，而透過維持、激活它的可辯（變）性，我們似乎可回頭確認民主精神的運作，從布爾喬亞階級擴放到藝術公眾的概念實踐，或是從非西方藝術觀點重新檢驗藝術認可的框架。當然單就此條件並無法真正擴充、延展我們對於當代藝術內涵審美的思考——今日藝術如何綻放詩性，達到尼采或李白所曾精心描述的夢與醉；也無法理解這個問題意識所激發的下一層問題或許是如何去在日常生活思想和實踐裡重新建立延續性，去織構連結而非純化區別來思考文化生成的過程，填補由現代性所割裂出我們在認知和意識上的斷裂與界限，且真正去回應我們所屬的時代與在其中繼承的歷史，並在其中持續探索與創造。

然而，這個問題更可能暗示著當前展覽作為藝術發表和生產框架自身的機制問題，我認為重新敲開對藝術物件之於展演形式的發展討論，並由此來觀察藝術從內涵、形式、伸展到展示關係上的美學問題，可以獲得一些有趣、立體的線索。如果我們從現代藝術發展的內沿

梳爬歷史，而將杜象的現成物作品《噴泉》視為一個重要的啟發與轉捩點，其關鍵地再度確認了藝術機制的結構和權力，並挪借其作用來擺盪藝術的定義與認同和物性（objecthood）的狀態與符碼。而藝術、物性、東西（thingness）的定義、交換、功能意義在後杜象的藝術，如超現實主義、極簡主義、構成主義等的發展過程中，也不斷被拉扯、流動與翻新，影響至今。今天我們已經不再同六〇年代時 Clement Greenberg 一樣恐懼日常物和藝術品的趨近和混淆，並且甚至可能喜歡揹著李傑印有樸素標語的布包/ 藝術作品去上美術館或菜市場。若如 Sven Lütticken 在〈藝術與東西〉（Art and Thingness）這篇文章的結論所言：「一件真正具有反思性的藝術作品不可能只關注自身作為藝術的狀態，在全球資本主義經濟大舉侵入各種生活領域與地球環境所形成的對應和支配下，藝術的自主性顯然是被社會條件化的。倘若藝術不是潛在地關乎每件事（everything），並且是每個東西（every thing），那麼藝術作品的自我關注不過是一場虛晃騙局。」^{（註一）}我們可以留意到 Lütticken 對當代藝術和其所處整體社會語境對應關係的關注，凡事無法置身事外作為一種時代性精神不僅反應在生命政治，也在藝術物件上成立。我們難以單就某藝術作品的狀態與作者動機來討論，而必須放諸於其象外。這樣的特質對藝術物件所產生的後進張力是什麼？當社會語境、外部文本不只是藝術創作所

書寫、關心的客體對象，而是內化進入藝術作品本體性的意義，我們如何閱讀藝術物件並理解這背後蔓延開展的風景，展覽的形式又如何因應？而在這樣的變化之中，我們是否得調整對於形象、形式的審美維度理解，則成為這個展覽計畫裡所展開的前提。

我試圖整理從 1967 年 Michael Fried 一篇重要評論文章〈藝術與物性〉（Art and Objecthood）所獲得的啟發，作為另一個討論出發的軸線。我暫不陷入 Fried 分析物性、形式、秩序、關係之於現代主義繪畫和雕塑與實在主義（literalist）藝術的意義，與導出兩者在物性認同上的對立差異，或是他在實在主義之發展意義上所得歷史性的重大藝術啟示，即便此文深刻敏銳地建立相關的討論基礎。我認為真正值得一提的，是他在分析方法裡挪用對劇場和劇場性的分析來理解現代主義

感性的事實。我們若可體會到劇場和藝術之間的對立本質，也就是在時空感知裡針鋒相對的價值取向——對身體性、在場性、永恆性、瞬時性等展開不同的美學追求，我們便可更進一步地以更為噪雜的品味或趣味來審視其在美學經驗上的推演意義，以及了解為何當代藝術對於觀眾感性——不論淺薄或深刻——的呼應與追求達到了前所未有的高峰。

如此說來，藝術之脈絡語境涵義、藝術實踐的行動過程、藝術展演現場的感知配置等等，皆構成了當代藝術的形象與形式。亦可言，藝術物件在視覺上所能承載的不過是冰山一角，而展覽作為一種展示形式，其更真實的動機則是要彰顯那些不可見的事物，也就是在藝術物件以外的東西了！這個推論無法否決當代藝術中方興未艾的拜物主義，然而，我想要透過這樣的澄清去趨近當代藝術創作的

某些核心考量與傾向，思考這些抽象的、不可見的形式、運動，以及那共鳴於藝術家生命與觀眾審美經驗感性之間的無可名狀，那些真正揭示藝術力量之頻率。在 Fried 的論點中，他認為現代主義繪畫和雕塑所追求的無窮的在場性與瞬間性擊敗了劇場，因為作品無時不刻完整地呈現自身，像是等待那唯一的觀眾一樣，而觀眾卻不可能去經歷這個三維的全部，而僅能透過瞬間性去體驗到作品全部的深度與完整性、作品所激發或構成的——永久持續的在場之中的狀態^(註二)。而時光挪移半世紀後，容我用一種弔詭的說法，當代藝術或許正以相反於前例的方式，以其表演性的在場和實在的缺席而同時稀釋、瓦解了劇場和展覽形式。

於此同時，我想試圖放寬視角，從藝術理論以外的觀點來再度呈現這個問題意識。人類學家 Alfred Gell 分析文化裡生物性空間的社會關係來理解藝術如何形塑、傳承於一連串的生命舞台間，以此建構其人類學的理論，去理解人類（藝術家、藝評、乃至藝術觀眾等）行為如何在藝術物件的生產與流通關係間產生意義。他將藝術理解為一系統的行動，作為一種社會介媒，是在複雜的動機、因果、轉換、行為間去意圖改變世界的，而非僅仰賴其挾帶的象徵意義^(註三)。從這樣的研究方法來進行觀察，我們將藝術物件的脈絡解放到展場之外，從其展開行動的社會肌理、文化狀態、人文結構關係上，從倫理、風俗、流行之社會機制上去認

識何謂藝術，而此認知路徑不僅將藝術人類學的主體和對象都重新換置，可觀察非典型藝術人類學所觀察的原始藝術以外的當代藝術，可在視覺範疇以外，從更全面的感知疆界去展開閱讀，更可以在非典型現代藝術或西方藝術的認識框架以外去認識當代人類——藝術物件不再神秘，而是藝術家展開的行動與我們隨之起舞的共謀；讓我們回到「什麼是（非）藝術」這個問題的當下起點。

以美學考量作為基礎，《物非物》展演計畫在一種非議題性、非品味先決的策展邏輯上，以展覽自身作為一種視角轉換行動，正如此題目自身的回文所提示一種關係和運動性，撥弄一個感知的、透視的、空間的、形式的、媒介的、時間上的伸縮、跳動或傾斜，為了去呈現、想像、關照那在展演現場以外的東西，為了重訪一個經典的題目，一個必須持續成為問題的問題，而展開對當代藝術美學思想表現的提問，從其中審美的政治來索驥屬於這個時代的美學意識，並理解其知會我們身體感性與外在脈絡相應的各種線索。也可以說，計畫盼能進一步提示觀看感知的方法，而不只是藝術如何被觀看的答案。我試圖從幾個面向來認識現下藝術家對於藝術的想像，他們回應、挑動、質問這個時代裡的生活與信仰，在其中展開持續的研究、行動和創作的方式，來探討形式的運動狀態，以及在時空感知、場與身體關係裡的變異，來進一步思考何以展覽轉化為一種表演性的在場與實在的缺席，為何或許僅

以劇場性來分析業已不充足以討論今日展覽形式發展問題，而白盒子空間日漸式微、甚至其造成一種斷裂或騷擾的原因。

推移至當代生活的身體空間關係去探討，人們在後網路時代裡對於時空的感知隨之碎裂化，而處在流動的、層層切換的世界，媒體的滲入在一種更積極的參與模式上建立，左右我們經驗世界的入口，被機制建構的知識對於自由意識的前進與解放感到迷惘。可以說，我們的在場性往往只是更接近一種登入的動作，以便抵達下一個再下一個的彼方。此二三十年來現實生活經驗方式的不同，也開始反映在藝術物件從其觀念蘊生、研究和行動的姿態，以至生產進入展示流通的方式有不同以往的時空屬性和潛意識表現，而讓前述之表演性在場屬於意識透過藝術物件而觸發的偶遇，

而缺席的則是持續暴走中的你我的肉體。今日展覽最大的一個挑戰，是它作為一種暫時存取的時空環節如何不再被化約作為一種特定場域（site-specific）的狀態，而是如何成為有潛力創造流體能動性的「場」（arena），一種氣場、運動場，一種讓物件成為事件而與感知觀點互相引發的場。它不再講求完全控制性的節奏與度量，以知會更多直覺性的韻律來擁抱幾近萎縮的身體，不求充分完整像是現代主義雕塑那般的自我顯現，而是一種觸發性的互文發掘。而藝術家所在《物非物》計畫裡揭示的這些關於審美的線索，則提供了多重的參照系統：唯物與經濟循環的交互關係、時代與文化傳統背書的造型風格演練、由信仰與科學疊置的時空觀、景觀社會裡的行動與凝視等等。當他們用獨特的手段去生產與連

結知識、圖像、敘事等來面對機制性的權力與暴力，而讓那個得以成為意識通過與讓渡的物件現身時，美學轉化所激發的力量與行動也將再度擁有能動性。

而展覽若想擊中這個時代裡的某種東西，得去更積極地創造一種新的時空性來銜接已經不在線性時間上的過去與未來的處境，以回應一種更深刻的，從個人到集體的存在狀態，從其藝術物件——不論是否具有任何物質性——的展示上去媒介並促成感性的、知性的波送；此展覽是為了要將這行動的波長回送到參與觀眾與藝術家的生活裡的，去展開新的對話可能，啟動新的懷疑。策展在此扮演一個抽象形式生產者的角色，而非論述套裝，也同觀眾一樣，作為回應作品的另一個社會介媒而已，考察自身於審美活動的身體參與性去體會藝術家在展示物件或現場以外，以行動所展開的美學意義，這兩者所交互體現的那些東西，不是別的，正是一種綿延在生命之間的形式。

《物非物》所審思並去詰問的形式概念與問題，非止於一種在光學空間裡顯現的造型意義，而是潛入一種當下的語境裡——一個景觀社會與物質環境環環緊扣、並置循環的世界——去進一步展開生命對於詩性的閱讀與批判生產，從開關觀點轉換的行動中，由藝術這個介媒展開回應世界的精神維度，物作為意識轉化之介，是尚未抵達終點的過程。且讓我在最後，回到展題的字面意義與起源來補述關於題旨敘事空

間的說明。物，萬物也。在中文象形造字起源上，「物」由牛勿兩字結合，勿乃是血濺刀刃之意，物的造字本意即為殺牛。若說殺牛為物，也就是：物於生命存在形態的轉換間被體現而生了。而在回文之閱讀時序間建立一種回返的動能，一種無法在四維間達成的回返正欲望另一個維度的包容，題目自身構成的空間譬喻作為觀察透視「形式」的起點，從對形式的認識、感知、後設的改觀與再出發，去理解來回於生活與藝術之間無限的可能，辨識藝術呈像的證據。

- 註一 Lütticken, Sven. "Art and Thingness, Part III: The Heart of the Thing is the Thing We Don't Know." *e-flux Journal*, Issue 16, May 2010.
<http://www.e-flux.com/journal/art-and-thingness-part-three-the-heart-of-the-thing-is-the-thing-we-don%E2%80%99t-know/>
- 註二 Fried, Michael. *Art and Objecthood: Essays and Reviews*. Chicago and London: University of Chicago Press, 1998.
- 註三 Gell, Alfred. *Art and Agency: An Anthropological Theory*. Oxford: Oxford University Press, 1998.

Never odd or evenN: A Curatorial Concept

Esther Lu

How to relate contemporary art's sensibilities and relations to contemporary life is no longer just a professional obligation restricted to artists or curators but also a task that audiences will have to confront and answer today. Beyond being a philosophical subject or evidence of bourgeois consumerism, art with such intriguing phenomena — whether as a trend or form of democratic culture — have revived the classic question “what is (not) art” and boosted it with dynamic energy as well as perplexity. Contemporary art in large, as the heir of conceptual art, finds its way out of many visual traditions and fine craftsmanship, whilst revisiting our physical sensibilities with greater technological means for either stimulation or exhaustion. Indeed, there are more and more social modes of art presentation as well as performances taking place in the name of participation, engagement or intervention, thereby creating highly complex matrixes of documentation, indexing and archiving, which are replete with critical metaphors that keep audiences assiduous, at times speechless, and even bamboozled.

The re-emergence of this classic question perhaps indicates the openness as well as uncertainty of art and how it reserves an obscure attitude towards its identity. A significant feature

in today's culture, this question is regenerated and highlighted in the production of modernity. However, the purifying dichotomy force of modernity cannot achieve its full strength in artistic practice. On the contrary, modernism is often revealed as a paradox whereby art evolves within different localities and contexts to expose its potential diversity and multiplicity. This question also evokes the politics of social structures in the development of civilizations: processed as the symbolic act of democratic society, it reaffirms the operation of democracy through sustaining and activating the arguable validation of art, the practice of the commons in the hands of the public instead of the bourgeoisie, and the possibility of reinvestigating the institution of art from a non-Western perspective. Yet, such conditions do not promise nor extend our thinking of the practice of contemporary aesthetics: how

we can perceive Nietzsche's Apollonian and Dionysian theories; how to appreciate those dreams and drunk in Li Bai's poems; once again, in today's context, to see poetry blossom; how to establish the continuity of art in the everyday practice of life so as to bridge the connections between knowledge and consciousness that were once cut off and excluded by modernity; how one could weave networks but not purify classifications when addressing cultural production, responding to the history we've inherited whilst continuously exploring and creating in our time.

This question even further suggests the problems surrounding art institutions, in which exhibition production has become the main driving force and framework for artistic production and presentation. I believe this is an interesting moment to discuss art objects again in relation to the form of their display and to observe

their aesthetic development from the perspective of their content, form and production all the way to their presentation, and to acquire some solid threads from history. If we take Duchamp's *Fountain* as an important source of inspiration and turning point in the development of modern art, its significance lies in its confirmation of the power structures of art institutions, and how Duchamp borrowed such power and functions to engage with the definition and recognition of art and its status vis a vis the codes of objecthood. Since 1917, the definition, exchange and function of art, objecthood and thingness, have developed many overlapping chapters with continued fluidity between them. Its influence has stayed and today we do not fear the confusion or closeness between everyday objects and art objects as Clement Greenberg did in the 60s; indeed, we probably even love carrying Lee Kit's fabric bag/artwork with its humble slogan to ramble around an art museum or market. If we take as truth the conclusion of Sven Lütticken's essay *Art and Thingness* — "a properly reflexive work of art can never be only about its status as art, about art itself. Since art's apparent autonomy is socially conditioned, the obverse of its heteronomous inscription in a global capitalist economy that penetrates into ever more realms of life and parts of the planet, the work of art's self-reflection is a

sham if it is not potentially about everything, and every thing,"^[1]— then one would notice his great attention to the relationship between contemporary art and its situated context. Almost as a zeitgeist, "everything relates to one another in a globalized world" does not only reflect upon biopolitics but also art objects. It becomes more and more difficult for us to simply discuss an art object through its status quo and its authorial intents, and we are haunted by the need to see beyond its presentation. What are the consequences for art objects? When the external social context does not merely serve as the subject of artistic practice, but contributes to its ontological meaning, how can we interpret an art object and appreciate the extensive landscape behind it? How can we respond to it as an exhibition maker or audience? Do we need to adjust our aesthetic understanding of the image and form accordingly? These questions are the premises of this exhibition project.

Hereby I would like to analyze my inspiration from an important essay *Art and Objecthood* (1967) by Michael Fried to establish another thread for the following argument. Instead of falling into his delicate elaboration on the differences between modernist painting and sculpture versus literalist art (minimal art) in their objecthood, form, order, relation, etc., or his ideas on literalist art's significance in the

development of art history, I would like to turn to what I think is the most striking point in this article, which is his method of comprehending the modernist sensibility through his reading of the theatricality of art objects. Should we realize that the conflicts between theatre and art lie exactly in their space-time values regards presence, body, eternity and moment, etc., we would acquire a noisier and more diverse taste as well as mode of perception to investigate their aesthetic expressions and meanings, as well as question why — to a historical peak — contemporary art has made such a profound (or shallow) effort to establish a connection with audience's sensibilities.

I would therefore like to argue that the distribution of sensibility in the contextual meanings and processes of artistic practice, as well as the space-time of art presentation, are all part of contemporary art's composition, figure and form. That is to say,

the art object is only the tip of art's visual vehicle and iceberg. As a form of display, an exhibition actually intends to reveal what remains invisible and external to an art object. I understand very well that the boiling fetishism in contemporary art cannot be eclipsed by this remark, but I would like to shed light on some core considerations and tendencies in contemporary artistic practice and through such clarifications capture and contemplate those invisible, abstract forms and movements — the unnamable resonance of sensibility between artist's practice and an audience's aesthetic participation, and that frequency transmitting the force of art. In Fried's discussion, he believes that the 'presentness' and 'instantaneousness' in modernist painting and sculpture defeats theatre because "this continuous and entire presentness, amounting, as it were, to the perpetual creation of itself, that

one experiences as a kind of instantaneousness, as though if only one were infinitely more acute, a single infinitely brief instant would be long enough to see everything, to experience the work in all its depth and fullness, to be forever convinced by it and to be embraced by the presentment of endlessness evoked or constructed by the work"^[2]. After half a century, I would like to debate, in paradoxical opposition, that perhaps the performative presentness and the literal absence of contemporary art dilutes and crumbles both theatre and exhibition forms in turn.

Meanwhile, I would also like to extend my view outside of art theory and borrow anthropologist Alfred Gell's analysis to re-frame this problematic. Gell constructs his anthropological theory to understand how human behaviors (of an artist, critic, audience, etc.) produce meanings in the production and circulation of art objects from social relationships in a cultural biographical space, and how art is shaped and enacted in a series of life stages. He understands that art, as a series of actions, as a social agent, is intended to change the world through not merely its symbolic meanings but also its complex networks of agency, intention, transformation, causation and result^[3]. Employing this methodology in the project, I have attempted

to enlarge the context in which we read the art object so it is not restricted to the exhibition space and site but exists amidst the continuity of life, and to investigate art from the context of its situational social fabric, culture, human network structure, and the social mechanisms of ethics, customs and trend. Such recognition would then actually replace both the subject and the object, and the anthropological study of art could then observe subjects apart from primitive art, atypical art and extend to contemporary art, and further beyond the visual arts department. It mobilizes the sensibilities of seeing art in a borderless social framework and offers a means of studying contemporary human behaviors in return for reading art outside of the canon and frameworks of modern or Western art. We can then rejoice the question “what is (not) art” and its departure again — mysteries are not in things but rather rippling from artists’ actions and our ceaseless conspiracy.

Not predetermined by curatorial topics or tastes, *Never odd or eveN* is an exhibition project premised on aesthetic questions and its mission to experiment with perception exchange. As suggested by the palindromic nature of the title, the relations and movements of the action are to tickle, tilt and stretch those properties belonging to sensibility, perspective, space, form, agency and time, in order

to approach, imagine and shed light on things beyond the visible and to revisit a classic question that ought to sustain itself as a question. It probes the expressions of contemporary aesthetics in order to seek the aesthetic consciousness of our time, informed and implied by various correspondences between our sensibility and contextual interaction. It may as well be said that the project attempts to offer ways of seeing instead of answering how art should be seen. I shall try to further address the abovementioned performative presentment and the literal absence of contemporary art to resolve our understanding of artistic practice in relation to exhibition forms: from artists’ imaginations to their ways of unfolding their research, action and creation - negotiating their timely questions and responses to their lives and beliefs, etc., in order to understand the movement of form and the parameters in the space-time relation between body

and arena. Such discussions will lead us to think about the problems surrounding today's exhibition-making developments, and why theatricality probably cannot sufficiently transcribe the formal question anymore and why the white cube, as a dominant and declining backdrop, accomplishes a gap or disturbance in art's presentation.

If we take a close look at our contemporary body-space relations, it is not difficult for us to note how people's sensibilities to space-time are fragmented in the post-internet era with flows existing between switching windows and worlds. Media intervention is established and contributed to by an ever-active participation model that guards the gates of our experiences in the world, and our institutionalized knowledge can only show the growing and conflicting confusion about the progress and liberation of free wills. In many ways, our

presence is often no more than a log-in click, which in itself is but a registration for the yet-to-come imagery. In the past two to three decades, the different human experiences in reality have influenced the space-time attributions and conscious expressions in conceptualization, research and production of art, as well as their display and distribution. The performative presentment therefore belongs to the rendezvous of consciousness mediated by art objects, while the literal absence tries to catch up with our running bodies. The biggest formal challenge for today's exhibition is how it, as a temporary memory space, can avoid being simplified to a site-specific status. It would make more senses to see how it could potentially become a fluid arena, a sports field, a qi field, to embrace and create dynamics that would turn objects into events and evoke the growth of sensibilities and perceptions. Unlike modernist painting and sculpture that are completely manifested in every moment, a contemporary art exhibition emphasizes how to provide an intertextual agency that mobilizes intuitive rhythms to embrace our shrinking physicality, rather than playing to a precise beat and defined measure. In this exhibition project, artists reveal multiple layers, dimensions of references and threads so as to indicate various

realms for aesthetic understanding: interactive global circulation of materialism and economics; particular time-specific and culture-specific genre, style and form endorsed by a local context; space-time conceptions narrated by scientific research and religious belief; penetrating action and gaze played out in the society of spectacle, etc. They each employ their own unique methodology to produce and unite knowledge, imagery and narration against institutional power and violence in order to give birth to the very object that could mediate and distribute sensibility and consciousness — the transformation as a force and action that, once again, would embrace its agency in aesthetics.

If an exhibition seeks to capture and transcribe something from our time, it has to engage with the production of space-time so as to connect the past and the future, which are no longer situated in a linear sense of time. It also has to answer the individual and collective statuses of beings and achieve the distribution of senses and sensibilities via agents of display—either material or not. This exhibition project aims to initiate new dialogues, hesitations and questions from the ripples of its very own actions; the curatorial thereby plays the role of producing abstract forms, not just setting a discourse. Like the audience, the curator is

another social agent who responds to artworks and studies each individual's bodily participation in aesthetic activities in order to understand what artists are attempting to evoke, both through the objects displayed in the show and the aesthetic meanings conveyed through their practices and actions — the meeting of these two eventually manifests the form that runs in a continuation of living.

The formal concept and question that *Never odd or even* asks and contemplates extends beyond what an art object exposes in optical space and is merged with a contemporary context engulfed by the production and circulation of imagery and materials in seamless interplay. It explores the contemporary reading of the poetic and the criticality of perspective exchange in life, so that the agency of art can be employed to expand our sensible dimensions and used to respond to one another, revealing

an unfinished journey. Before this article creates another discussion destination, I would like to remark on the meaning of the exhibition title as a supplementary tool for imagining the narrative space of this project. The palindrome in the title creates an agency for return, which nevertheless can never truly retrieve its geometrical starting point in a four-dimensional space when we pronounce it. It thus projects a desire to be perceived in another dimension, while the infinitely open mathematical space, or spectrum, between any integer creates a spatial metaphor for audience's methods of perceiving form — it calls for a reconceptualization and recognition of the endless possibilities between life and art, whereas art becomes evident.

- [1] Lütticken, Sven. "Art and Thingness, Part III: The Heart of the Thing is the Thing We Don't Know." *e-flux Journal*, Issue 16, May 2010.
<http://www.e-flux.com/journal/art-and-thingness-part-three-the-heart-of-the-thing-is-the-thing-we-don%E2%80%99t-know/>
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呂岱如

從事策展與寫作，現居台北。碩士畢業於高德史密斯學院，參與斯德哥爾摩 CuratorLab 策展實驗室的進修課程與駐村。她的策展實踐關注各種機制與可見度的交互作用，以觀念性的計畫探討藝術的能動性，並在社會場景與藝術平台間梳理另類的藝術生產，探索今日藝術的批判角色與功能。近年的策展計畫包括第 55 屆威尼斯雙年展平行展《這不是一座台灣館》（2013）。近期文章散見於藝術家、典藏讀天下、ArtReview Asia、現代美術等藝術雜誌。

Esther Lu

is a curator based in Taipei. She received her MA from Goldsmiths College, and participated in Konstfact University's CuratorLab program. Lu's practice focuses on creating different interplays around the questions of institutions and visibility, and her conceptual projects often address the agency of art and initiate alternative artistic productions in between social scenes and artistic platforms to investigate the critical role of art today. Her curatorial projects include This is not a Taiwan Pavilion (2013) — collateral event in the 55th Venice Biennale, etc. Her recent articles are published in art magazines, including Artist, Artco Journal, ArtReview Asia, Modern Art, etc.

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and more...

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紙上展

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First Floor, 8 Queen's Road Central, Hong Kong
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