

周育正
訪談錄

觀看的原點：
：

**The Act
of Seeing:**
an interview with
**Chou
Yu-Cheng**

物非物 訪談系列
觀看的原點：周育正訪談錄

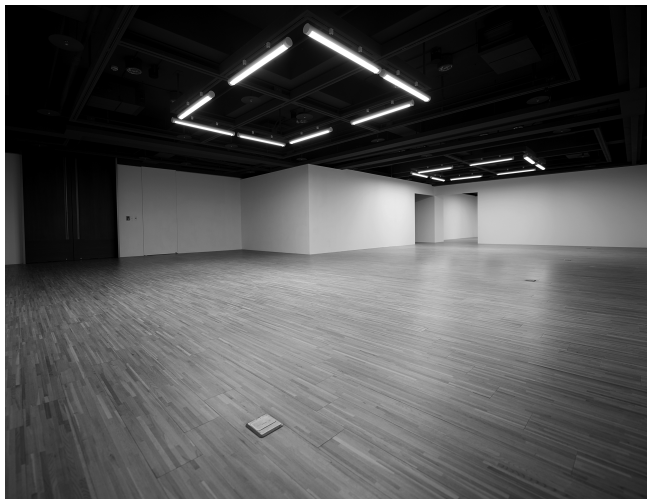
物非物展覽製作出品
呂岱如策劃

Never odd or eveN Interview Series
The Act of Seeing: an interview with Chou Yu-Cheng

Conceived in the making of the exhibition Never odd or eveN
Curated by Esther Lu

EDOUARD MALINGUE GALLERY

故事從一個沒有形象的畫面開始。



《東亞照明》· 2010
特定場域裝置
裝置現場· 鳳甲美術館· 台北· 2010

TOA Lighting, 2010
Site-specific installation
Installation view, Hong-Gah Museum, Taipei, 2010

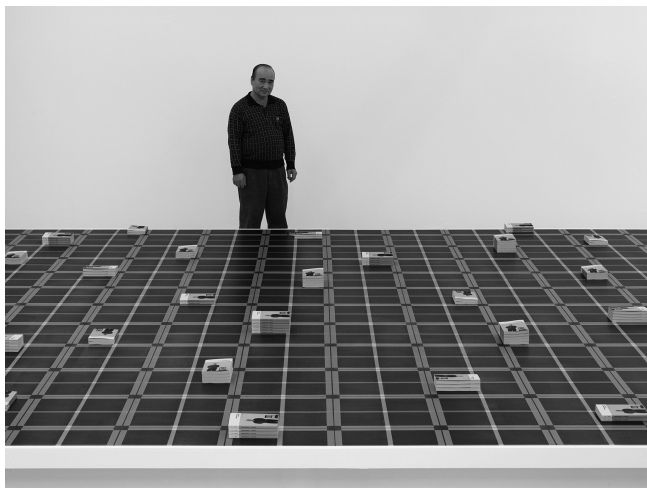
呂 在你的藝術創作內，你所挪借作為材料的對象曾經包括了諸如品牌、企業、美術館、生產系統、甚至是個體的生命經歷。這些對象似乎被你視為「現成物」，可以談談你對「現成物」與「物性」的理解或轉譯嗎？或許現成物或物性也不是最為恰當的詞彙，尤其你多處理非物質性的材料。當你決定抽離或體現處理對象的物性或屬性之時，首先被破壞掉的是其可見性與價值認可系統，而我很好奇你用什麼樣的準則來重新判斷價值的再嫁接或生產方向，也就是你的創作如何辨識新的供需？對你來說，這是一種你回應資本主義社會的一種倫理姿態？好像一方面利用這些生產系統內非物質性的流動、似乎也非勞動性的流動，再度框架出剩餘價值的可能，一方面又強化了生產系統的創意和靈活度？

周 「現成物」是比較簡化的用詞，簡單來說我幾乎沒有在創造新的形象事物，多是已經有的什麼等等的，對象的選擇或出現都跟當下要做的那個計畫有關，應該說是「對象」或「現成物」是我選擇來對應主題的，當然從一般相關的再經由藝術手法轉譯到我真正要的部分。大多來說，我不太喜歡直接談論過於可見的，或是議題性過高的內容，所以透過可見的藝術形式或是手法（我稱為設計詭計）讓它（內容）出現。供需的判斷其實很難說明，嫁接出的新方向大多其實都是很簡單的邏輯或方向。

在幾個作品下，我確實在利用資本主義的流動形式，但另一部分來說，剩餘價值的判斷基本上是基於資本主義的立場。

其實在近來的計畫，我更會在意合作的對象思考，這部分包含之間的合理關係等。當然剩餘價值是屬於資本的邊緣，在藝術創意展現上當然是理所當然的合理。

其實在盧先生案例上，我是用了資本的方式在勾勒整個計畫，但對於盧先生而言，其實獲得的不是薪資問題而已，而是在那資本下剩餘的邊緣成為價值。另外的計畫也有雷同的狀態。



《工作史—盧皆得》· 2012
綜合媒材
台北當代藝術中心委託製作
裝置現場：台北市立美術館 · 2012

A Working History – Lu Chieh-Te, 2012
Mixed media
Commissioned by TCAC
Installation view: Taipei Fine Arts Museum, Taipei, 2012

呂 之前和你提過，我對於你近年作品內所突然提高的人文溫度感到好奇，從《工作史—盧皆得》開始，我首次辨識到你和你作品的一種私人對話性，而這個背景建構了一層薄膜般的有溫度有濕度的空間，讓你的作品對我來說突然多了一種迷人的特質（之前的作品我只用理性主義的工具思維去分析和閱讀）；應該說我看到不只作品，而是突然也看到藝術家了。可以敘述一下這個轉變的考量與意識嗎？然而，另一方面，也因為看到你挪借的對象竟然是真正的生命經歷，例如：盧皆得、Geoff Molyneux、顏貽成，這對我來說，其實涉及了更沉重而複雜的創作位置，也就是或許你得更加坦然與細緻地去建立與你這些對象之間的關係，這需要更多的熱情和加倍的暴力才能處理，也容納更多模糊性與挫敗感……

周 在 2010 年那附近，我的創作基本上可被分為很理性的如東亞照明；也很感性的如 2010 年初在也趣畫廊展覽的三樓作品，跟家庭有關。兩者都是回國後因為感想所引發的作品，東亞照明的發展其實跟我回國後的處境、經濟有關係，有點像是無本的生意或買空賣空那樣。盧先生的作品其實是跟我爸有關，而同時也跟經濟有關，所以整件事情開始聯繫在一起。隨後的一些計畫其實都開始跟過去發生於「我」身上有關聯的計畫。其實你指出的這些合作對象，都是「長輩」，都是上述說的「過去」有關，因為長輩所以之間關係的建立的確不容易，彼此都需要一些時間與信任（也有過忙了快半年而失敗的計畫）。

呂 形式語言是你非常強烈的美學特質。可以聊聊對你來說算是具有啟發性的藝術家、創作者或其他有份量的影響力？

周 我對藝術史上的現成物、極限主義、觀念藝術等等，也就是蠻受到歐美現代主義時期的影響，這應該是在我大學時期覺得對藝術開始感興趣的開始。另外我其實一直對繪畫很感興趣的……我覺得我在法國回台灣之前都是在學習的狀態，也因為這樣累積了一些媒材的實作與創作的摸索狀態，可能因為這樣，後來我的創作上比較沒有固定的媒材樣式，或許這樣比較擅長處理不同的造型形式語言吧。

呂 可以請你特別談一下這次和顏貽成合作的計畫《周育正與他的老師顏貽成和他的繪畫》嗎？尤其過程裡面還出現蠻多轉折的。一開始你和我提說希望能做一個類似表演性的繪畫裝置，然後有對話的聲音裝置在旁邊。後來變成你們兩個人都要畫了。

周 其實最初想做這個計畫是大概兩年前，把它當成一個個展在想像的。狀態是他畫一張，我畫一張，然後裝置的時候有換畫的動作，掛一下他的，再換成我的。並且我們在同一個工作室用同一組顏料畫，那時候的情況是也想順便談藝術家的工作室。而這次這個合作算是一種簡潔版，就是著重在訪談文字的部分。但是因為原計畫還是有兩人畫畫的狀態，所以後來老師還是覺得如果我沒有畫的話，原本的藝術家身份

沒有那麼明顯，而我們兩個人的身份和角色的關係沒有那麼鮮明，會像是我是策展人跑去選他的畫來展示。後來覺得用單色畫臨摹的方式來處理這個關係會比較有趣。

呂 這個臨摹方式和你目前正在畫的，例如要在北美館個展裡展出的其他單色畫是採同樣的臨摹方式還是不太一樣？



Geoff Molyneux (系列) · 2014
壓克力顏料、畫布
107 x 150 cm

Geoff Molyneux (Series), 2014
Acrylic on canvas
107 x 150 cm

周 他的單色畫比較像是從印刷、美編設計的想法過來。變成單色時，可讀的部分會消失，因為沒有辦法看得很仔細清楚，你反而更會去努力觀看裡面是什麼東西。例如北美館個展裡，如果是展出原作，就算重新臨摹這些攝影、繪畫作品，可能也還是舊的，沒有一個視覺刺激去讓大家思考底看到什麼東西。

呂 單色畫出現在你作品裡相當多次，每次在意義上幾乎都有一個新的轉變。像《盧皆德》、《自由生產》等。單色畫在現代主義藝術上的發展，其實是一條別有意義與趣味的線索，而每次的出現幾乎都展現了非常基進的視覺邏輯思考。抽象幾何派 Kazimir Malevich 的 White on White、Robert Rauschenberg 的 Erased de Kooning Drawing、Yves Klein 的 The Blue Epoch 等，這些影響巨深的作品留下了重要的視覺典範和對於繪畫與藝術的理解。我其實在誠品看到盧先生在現場畫的時候，心情其實相當激動。一方面我認為你用一個非常特殊的角度和施力點去與整個現代主義的藝術經濟產生對話，並且在單色畫的歷史上，作出了絕對的躍進。我很少在台灣其他同輩的藝術家裡看到這樣的練習。我認為那後面有絕對的勇氣和足夠的思想強度。

周 對我來說，所有畫平面的作品都幾乎和影像問題無關。我大概都是很簡單地畫一下，也沒有要弄得很細緻、技術很高地去畫。在製作上，顏貽成和 Geoff Molyneux 這兩個計畫，算是近幾年來第一次在畫面裡有出現形象，但其實也都是既有的形象，就只是很純粹地去畫出一個影像。應該說，技術上

的處理和想法觀念的連結才是問題核心。等於我從畫這個動作上，重新在當代藝術實踐上去思考繪畫的意義，這和我以前在處理繪畫的方式有很大的差異。

呂 你剛提到從臨摹和排版這兩種考量基礎出發的差異在哪？

周 再現的問題會被在這裡浮現。如北美館個展的狀態，就算我原封不動地展示作品，作品不一定會存在。第二，就是我一定還是用造型上的方式去想它的再現問題。所以會用排版的方式其實就是去思考如何產生一個視覺工具，把問題帶到「看」的方式，觀賞的開始。如何欣賞一個作品。而這個展覽本身則可以說是一個完全沒有作品的狀態。

這有點是去處理這個藝術家所處的時間和空間的關係。

呂 想要去談藝術家的生命的這個部分，究竟是想要去彰顯什麼問題呢？從顏貽成和北美館個展的這兩個計畫來談，你是去看時代性的美學？你再現的對象是什麼？考量點是？

周 應該說，當代藝術的發展是會一直前進、一直前進。每個藝術家都會看到一些事情，都會看到一些事情的發展和它怎樣變成過去；一些東西的出現和消失。對我來說，例如顏貽成的作品很難放在當代藝術這裡去討論或展示，甚至可以說是完全不同的狀態。我那時的想法是說，當代藝術裡面是否可以和過去的歷史有一種共存的關係，對過去歷史不是那麼

嗜血。有些以前的雕塑、繪畫還是蠻好看的、可以欣賞的。他們可能是當初一些去學習現代藝術的人做的，但是這些作品在藝術史上是落伍的，而放在當下又是完全脫離了。而我想去了解這裡面有沒有可能產生新的連結與意義。保有過去，又重新展開一種新的意義。我也沒有要去創造什麼樣的事情。這個創造或許是，一種合理化？我不知道怎麼去形容這個。

呂 那可以用自然化這樣的方式來說嗎？

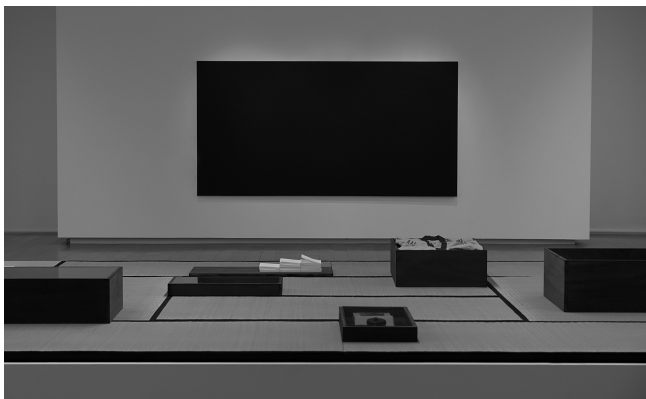
周 喔，可以說，就是沒有要特別去創造，沒有要特別去創造什麼形象。因為我就沒有要創造什麼，只是有一個合理的邏輯在運作。然後慢慢地運用到人身上。從外部看來，好像是一種結構、經濟，可是到後來其實有一部分會是比较像現在在處理的問題。

呂 大部份的人會用經濟面的構造來切入你作品裡在處理的關係。但是在這次合作間，我覺得有一個很重要的層面是關於歷史的、對人的存在狀態的關注。

周 對。之前我和朋友聊，大家會覺得我 09-10 年那時期左右的兩種作品軸線很衝突，一個是機制的、經濟的，一個是家庭的。是後來到了去年《昭和時代男子漢》出現後，大家才覺得兩個軸線好像終於合起來。我的作品用外部模組來討論，會是在處理一種看得到的經濟關係。但是其實是有那些看不

到的部分，在處理歷史、人之間的關係。

其實現在做這個作品有一點是這幾年關注議題的一個小結，顏貽成這個計畫已經想很久了。這算是這幾年一直想要處理和觸碰的，就是師生關係和這種問題。



《昭和時代男子漢》· 2013

綜合媒材

裝置現場：誠品畫廊·台北·2013

A Man of Showa Era, 2013

Mixed Media

Installation view: Eslite Gallery, Taipei, 2013

呂 師生關係對你來說，到底是什麼？

周 用傳統一點的方式來說，應該是師傅這樣的角色。入這個行，帶你出來的。多少都會基本上地影響你。就像是你煮飯當廚師，那你做菜的精神態度是什麼。像是這個東西。我們談話

也沒有在定義什麼是藝術，但是大量地在討論藝術是什麼。而這一直有在影響我創作上的思考，讓我一直在想藝術是什麼。

呂 你自己怎麼看顏貽成的作品？可以這樣問嗎？

周 就畫家阿！哈！作品應該說是熟悉吧，知道怎麼發展出來，在想什麼，就是十幾年來都知道。之前也知道，但是以前可能不覺得好，甚至覺得畫得不太好。不過，知道他的參照，想要表現什麼東西，後來開始知道怎麼欣賞。

呂 可以說，學習看他的繪畫，好像也啟發你看畫的意識和方法？

周 我從小學畫，也一直會看畫……會不會看畫。現在好像沒有這種問題了？現在當代藝術裡有會不會看畫的問題嗎？

呂 唉，現在的確是比較少，但是問題是會存在的……

在你自己的藝術養成，你覺得有所謂東方性的思想在裡面嗎？像顏貽成這個東西是還蠻清楚地存在的。你有想過要如何回應自己的文化脈絡這樣的問題嗎？

周 一點點吧。只能說在當代藝術裡面，也就只能去欣賞一點點所謂的東方性。至於要如何回應，它很容易掉入一種二元的問題，一種是或不是這樣的問題。就變成不知道要怎麼把一些東西拿進當代藝術裡面談，需要一些轉折。

Let the story begin with a non-figurative picture.

Lu In your artistic practice, the so-called materials you borrow or employ include brands, corporations, museums, production lines and even personal life experiences. These objects of your work seem to function as “readymade” for you. Can you please talk about your understanding and re-interpretation of the readymade and objecthood? Perhaps these two words are neither the most appropriate nor the valid terms for this discussion, concerning the immateriality of these materials. When you come to decide to extract or demonstrate the objecthood or attribute of your objects, it is inevitable that you would destroy its visibility and therefore the original value system in the first place? I wonder if you have any specific principle to evaluate how to reproduce its value. In other words, how do you recognize new demands for values in these things? Is it a sort of ethical attitude that you develop to respond to capitalist society, by framing the potentiality of surplus value with your creative mobilization of the non-labor and the non-material in a production system?

Chou “Readymade” is indeed a simplified term to discuss my projects. To put it straightly, I almost never create any new images or things. Most things you see in my work already exist in one way or another. My choice of objects or readymade are made to correspond to the subjects that I work around with each particular project, and then I try to artistically transform them to convey new messages I want to deliver. I usually do not prefer talking in an outspoken manner to discuss things that are so visible or

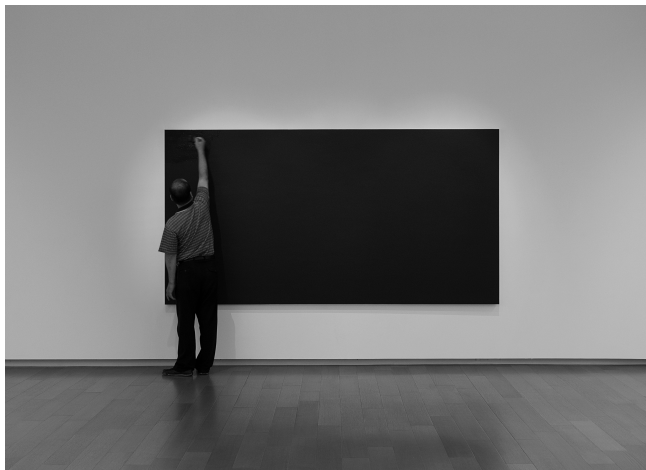
with high sensitivity for arguments, so what I do is to approach my objects with an artistic form which I call design tricks to bring out its visibility or contents. It is hard to explain how I evaluate new demands for things, but I often find very simple logic or direction to present my ideas.

It is true that I borrow the operational logic of capitalism in several projects, and the very concept to evaluate surplus value would also be based on the capitalist presumption. However, given consideration to the legitimate relations, I have actually started to care more about collaboration partners or objects recently. Well, surplus value is certainly the margin of capitalism, and I think it is reasonable to borrow and re-utilize it for artistic purpose.

For example, *A Working History - Lu Chieh-Te* seems to be a project delineated through capitalist speculation. But, it is not about the salary Mr. Lu earns. It is about what's marginal to capitalism becomes valuable again. Similar answers could be applied to explain my other projects as well.

Lu I think I've mentioned to you in our previous conversations my curiosity for the rising temperature that I can sense from your artworks over these two years. From the project *A Working History - Lu Chieh-Te* onwards, it feels like you have established a private dialogue with your objects, and such a warm and moist backdrop creates a charming space and attribute that requires more than a rational tool or measurement to interpret and understand your works. Maybe I should

say that I see not only artworks, but also the artist—all of a sudden. Can you please describe the consideration and consciousness for such changes? On the other hand, it is also fascinating that the objects you work with are actually the life experiences of people, e.g. Lu Chieh-Te, Geoff Molyneux, and even your university professor Yen Ye-Cheng. It involves really complex and challenging skills to navigate an artistic position, to unfold the delicate relation you would like to build with these people. It may even request double passion and violence for you



《工作史—盧皆得》· 2012/13
綜合媒材與現場行為
展覽現場：誠品畫廊·台北·2013

A Working History – Lu Chieh-Te, 2012/13
Mixed media and action
Exhibition view: Eslite Gallery, Taipei, 2013

to make decisions to handle personal relations, and to accommodate more obscure spaces and frustrations...

Chou Back in 2010, my art projects could easily be classified into two kinds, the rational kind like *TOA Lighting*, and then the sensible kind like the exhibition *very hard* at AKI Gallery, which is related to family issues. Both were generated from my reflections on my personal situation and economic status, which was a bit like signing blank cheques, based on a zero-cost business, when I just returned to Taipei after studying in France for years. The project about Mr. Lu was actually related to my father and economic issues, and then everything started to come together. Most of the following projects are related to myself as well. These collaborating partners you point out are actually all senior to me, and are all related to the idea of the past. It is indeed challenging to establish relations with the elders. It takes some time and trust from both ends. I once failed a project which took me more than half a year...

Lu You have very strong and powerful aesthetic languages to work with. May I know which artists or what other influences may have inspired your artistic practice and development?

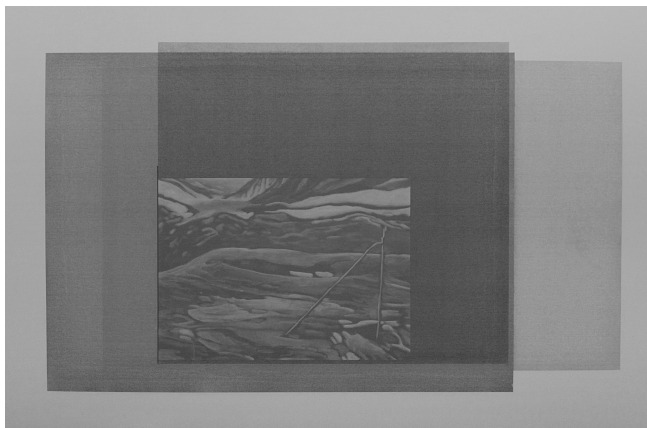
Chou I was interested in the readymade, minimalism, conceptual art... these modern art concepts when I studied in the college, and it was

also how I began to grow my passion for art back then. I have been quite interested in painting as well... I feel I had been in a studying mode before I returned to Taiwan, and therefore it was a long period for me to keep experimenting with different media and various subjects when I was in France. Perhaps such experiences equipped me with the capacity to work around with versatility.

Lu Can you please explain more about this new collaborative project, *Chou Yu-Cheng, His Professor Yen Ye-Cheng and His Painting?* There have been quite a few little twists during its development. In the beginning, you proposed to me that you would like to have a performative painting installation accompanied by an audio channel featuring your conversation with your professor. Then, till now, as far as I understand, you are both doing paintings.

Chou Well, I have to tell the story from the beginning then. When I first had this idea to work with Yen two years ago, it was imagined as a solo show. The process was planned that I would follow him and copy his painting. In the exhibition, we would install his paintings, and then replace them with mine from time to time. We would use the exact same pigments, and work in the same studio. Back then, I also wanted to extend the discussion of the artist's studio conditions. So, what we have here in this exhibition *Never odd or eveN* is actually a condensed edit, which focuses on the interview text per se. Since the original

proposal includes this painting process, Yen thinks if I do not work on a painting here, my role as an artist will not be highlighted and our roles and identities will not have a sharp contrast with one another. It would be as if I went to his studio, picked up a painting and showed it to the public as a curator. So, later I decided I would try to copy his painting in monochrome. It should be more interesting.



Geoff Molyneux (系列) · 2014 · 壓克力顏料 · 畫布 · 130 x 194 cm

Geoff Molyneux (Series), 2014, Acrylic on canvas, 130 x 194 cm

Lu How is this approach of imitation similar or different from what you are going to show in your solo show in the Taipei Fine Arts Museum, in which you also copy many Geoff Molyneux's artworks?

Chou My other monochromes are different. They are more like design or printing decisions. When an image is presented in monochrome, its readability decreases, and you naturally pay more attention to see what figures are contoured in a picture. For example, if I showed Geoff Molyneux's original works with my own copies of his photographs and paintings, it would still going to be an outdated presentation. There would be no visual trigger for people to think about what they see.

Lu Monochrome has appeared in many of your projects, and every time it comes with a new transformed meaning, e.g. in *A Work History - Lu Chieh-Te* and *Latitude Manufacture*, etc. I personally think monochrome is a very subtle, peculiar and interesting thread for thinking about modern art development. Every time it appears, it stands with a radical and progressive rethinking of visual logics. We can trace back to Kazimir Malevich's *White on White*, Robert Rauschenberg's *Erased de Kooning Drawing*, Yves Klein's *The Blue Epoch*, etc., and see how these influential art statements leave us different visual cannons and legacies to understand painting and art once again. To be honest with you, when I saw Mr. Lu's drawing with the black paint on canvas at Eslite Gallery last year, I was completely overwhelmed on site. I thought it was so genius of you to find this precarious aspect to develop a conversation with modern art history and its economy, and you had made an absolute progression on the history of monochrome painting. I rarely see this

sort of spirit and practice among young local artists—it says a lot about your courage and thinking.



《自由生產》· 2013
12 幅裝裱油畫（103 x 103 cm）
2 套抽屜櫃（116 x 110 x 96 cm）
裝置現場：就在藝術空間·台北·2013

Latitude Manufacture, 2013
12 oil paintings on canvas, framed, 103 x 103 cm;
2 drawers, 116 x 110 x 96 cm
Installation view: Project Fulfill Art Space, Taipei, 2013

Chou For me, all my paintings have nothing to do with image production. I paint effortlessly without any attempt to demonstrate any skill or technique. In a way, the first figural images only come to appear in these two recent projects about Yen Ye-Cheng and Geoff Molyneux. But they are all existing images. What I do is to simply reproduce an image. I should say that my concern lies with the technical decisions and connections of concepts. I try to think what painting could mean in contemporary art practice through the act of painting. This is very different from my early painting practice.

Lu Let me rewind the question a bit to your approach of monochrome. What are the differences between copying your teacher and setting up a design layout?

Chou The question is about representation. For example, in the solo show at the TFAM, the works of Geoff Molyneux probably still won't exist even if I show the originals. Secondly, I still have to find a visual art grammar to deal with its representation problem. Therefore, to employ a design layout and to create a visual tool to shed light on the *ways of seeing* becomes a reasonable strategy for addressing the beginning of art appreciation. The question is how to appreciate an artwork. But, at the same time, you could say that there is almost no artwork presented in this exhibition.

I also try to work with the contextual circumstance of the artist in relation to time and space.

Lu What exactly are these questions around the lives of artists you want to reveal and discuss from these two projects, *Molyneux* and *Yen*? Is it about the time-informed aesthetics? What are the objects of your representation then? Your references, considerations...?

Chou The development of contemporary art will keep evolving itself. Every artist will see something in their lifetime, and witness how things have become the past. Something emerges, and something

disappears all the time. For me, it is really difficult to discuss or display Yen Ye-Cheng's works in a contemporary art context. You may even say that they are just two separated worlds. My idea is to propose a relation of coexistence with the past, so history isn't so bloodthirsty. There are still many good modern sculptures and paintings to be appreciated. Those works created by artists who studied modern art earlier are considered outdated in art history, and are again totally derailed from contemporary art as well. I want to know if it is possible to generate any new connections and meanings between these things, that we could discuss the past with a new meaning or reference. I am not creating anything new, either. My act is more like a sort of legitimization? I don't know how to describe this.

Lu Naturalization, perhaps?

Chou I guess I could say that I have no intension of creating anything, especially not creating any image. I don't create anything. I just try to operate a reasonable speculation, and try to apply this logic on other people. Exteriorly, it may look like a kind of structure or economy. But, at the end, it's all boiling down to the question that I am trying to deal with now.

Lu Most people would discuss and analyze your art from a more economic point of view. From our collaboration, I feel there is a critical

aspect to your work, and that is more about your concerns for people and history.



《昭和時代男子漢》· 2013
綜合媒材
裝置現場：誠品畫廊·台北·2013

A Man of Showa Era, 2013
Mixed Media
Installation view: Eslite Gallery, Taipei, 2013

Chou Yes, indeed. My friends found my projects very split around 2009 and 2010, with one direction being about institution and economy, and the other direction about family. People started to recognize and understand the connection between the two from the project *A Man of Showa Era* (2013). My projects seem to handle a visible economic

relation if discussed with existing modules and stuff. But, there are these invisible parts around the history and people's relations.

In fact, this new project about Yen Ye-Cheng has been staying in my brain for quite a long time, and probably could be treated as a little conclusion to my subjects of interest in recent years. I have been trying to work around the subject of student-teacher relationships.

Lu What is a student-teacher relationship to you then?

Chou If we adapt a traditional language, then I am actually trying to talk about the role of master. It is all about who brings you into this business and who brings you out. This person will fundamentally influence you. If you are a chef, then what is your cooking attitude? This sort of question. Yen and I talk and discuss a lot about art together, but never define what art is. This experience has a powerful impact on my artistic thinking, and I have always been wondering what art is.

Lu How do you see Yen Ye-Cheng's artworks? May I ask?

Chou Just as a painter. Ha! I should say that I am just too familiar with his works, and know how they are developed to correspond to what kind of things. I have known them for more than a decade. Well, I used to think they were bad paintings, even I knew how they were

created. Nevertheless, I knew Yen's references and intentions, and then I gradually started to know how to appreciate them.

Lu So, can I say that this process also inspired you to acquire a different consciousness or methodology in learning how to see paintings?

Chou I have been learning painting since I was a kid. I know how to appreciate paintings. Is such a capacity still required in contemporary art, I mean, being able to see paintings?

Lu Ah, I guess it is indeed not a big question, literally. But still the question exists—in many other ways...

Do you think there is any Asian philosophy and thinking embedded in your art education background and development? I can tell this characteristic from Yen's painting in a pretty pronounced manner though. Have you ever thought about how you could respond to your own Asian cultural context?

Chou Just a bit. I could only say that maybe in contemporary art, we are only allowed to appreciate a little bit of orientalism. How I respond to it would become a dichotomy, and I don't know how to discuss a yes or no question in contemporary art. It will always require some twists.

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