

雙個展

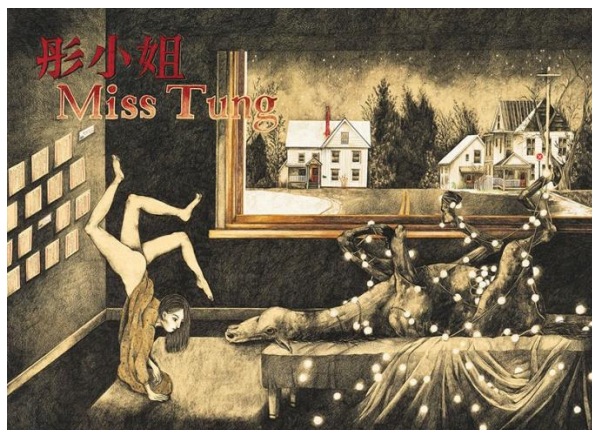
何倩彤 《伊卡洛斯聳聳肩》 陳怡潔 《編碼島》

Duo Solo Exhibition

Ho Sin Tung: *'Icarus Shrugged'* Agi Chen Yi-Chieh: *'Encoded Islands'*

藝術家出席酒會 2015 年 7 月 16 日 (週四) 下午 6 到 8 時
Artists' Reception Thursday, 16 July 2015, 6 to 8pm

展期 2015 年 7 月 17 日至 8 月 13 日
Exhibition Period 17 July – 13 August 2015



何倩彤 《宋冬野四重奏：彤小姐》[局部]
Ho Sin Tung *Miss Dong Quartet: Miss Tung (Tung)* [detail]
2014 Colour pencil and ink on paper mounted on board
120 x 95 cm



陳怡潔 《圈圈島》[局部] Agi Chen Yi-Chieh *Circle Island* [detail]
2012 Diasc-mounted digital prints
Edition of 3 160 x 420 cm

漢雅軒

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Hanart TZ Gallery

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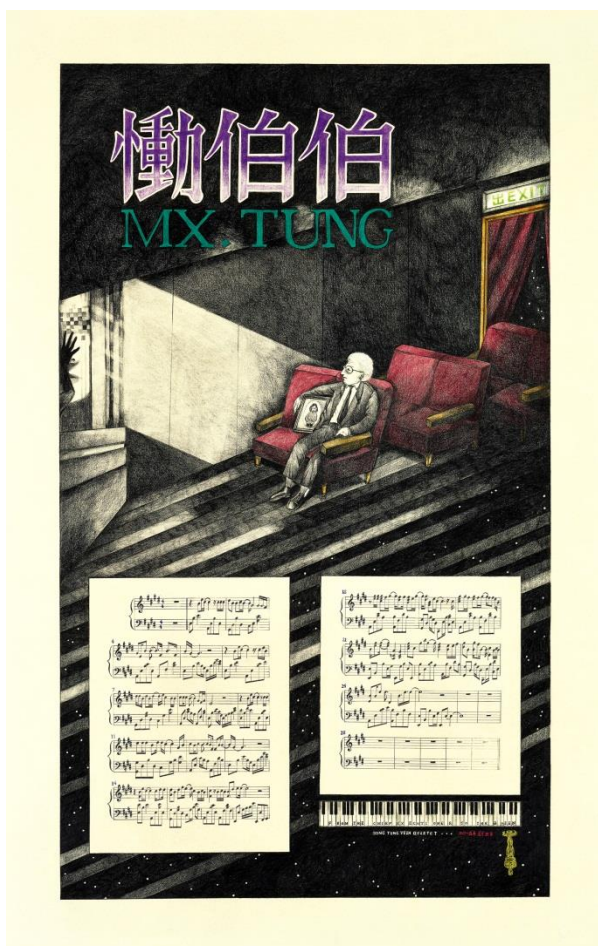
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策展引言

《編碼與虛構》

任卓華

漢雅軒在 2015 年 7 月為何倩彤（香港）及陳怡潔（臺灣）兩位出色的青年藝術家特別推出雙個展：《伊卡洛斯聳聳肩》及《編碼島》。



何倩彤 《宋冬野四重奏：慟伯伯》
Ho Sin Tung *Miss Dong Quartet: Mx. Tung (Sorrow)*
2015 Colour pencil and ink on paper mounted on board
96 x 61 cm



陳怡潔 《超能救世主：超人》
Agi Chen Yi-Chieh *The Heroic Color: Superman*
2005 Diasc-mounted digital prints
Edition of 3 182 x 120 cm

何倩彤在《伊卡洛斯聳聳肩》中，以七組系列創作構建出一個充滿奇想的敘事空間。她運用繪畫、錄像及裝置等多種媒介創作，把真人真事及純屬虛構的故事情節編結在一起成為其作品的敘事脈絡。那些故事的主人公設法逃離自己的「宿命迷宮」，試圖振翅高飛，尋找他們的欲望對象，卻都以失敗告終。

陳怡潔的《編碼島》帶來強烈的色彩感官刺激，與倩彤文靜而略陰暗的風格形成極端的對比。怡潔的系列創作以卡通動漫作素材，除了挪用經典場景，她常運用機械裝置或電腦技術為動漫角色繪製「動態肖像」。那些「肖像」實際上是動漫造型經抽象處理，旋轉變形後而得出的同心圓色環組合。觀者難以辨識「動態肖像」的原來身份，但又慢慢地發現眼前的那些視覺符碼似乎本來早就已經儲存在自己的腦海之中。

表面看來，倩彤的細膩情感與怡潔的後波普式喧囂或許各不相關。但當深入分析這些作品時，會發現兩人的創作方法在本體論層面上有一些微妙的共通點：事實上，兩位藝術家都正在對「現象世界」，由其是我們身處的二十一世紀，那個以「真實」和「超真實」同構的「景觀」進行編碼與解碼。她們兒時都同樣醉心於卡通動漫，不過兩人的關注點卻恰恰相反：怡潔著眼於英雄角色和超能服裝，他們身上那些奪目的色彩化為一種「良民教育」的道德指標；倩彤則偏愛觀察往往慘淡收場的奸角，他們陰險狡詐，為追求權力和成就欲望不擇手段。

倩彤和怡潔的創作方法都包含了大量研究工作和資料分析。她們正在拆解「虛構」及「超真實」的基因圖譜，引領我們深入審視人類的生存實況。怡潔運用「還原法」對「現象」進行提煉與抽象，把「現象」還原為最始初的色相之後，再運用那些極簡視覺符碼來重新繪寫意味深長的觀念地圖；倩彤的手段則屬於往外擴張的，她從「虛構」及「超真實」的基因結構中分離出無限的「新可能」，然後重新把這些「新可能」擲向「人間」。總的來講，兩位藝術家都在引領我們在「離地」的生存狀態中尋找「著陸點」，讓我們重新關注「人際」的本質與意義。

(中文翻譯: 林昶汶)

Curatorial Statement

Codes and Fictions

Valerie C. Doran

Hanart TZ Gallery is proud to present this special duo solo exhibition event featuring the works of two exceptional young artists: HO Sin Tung (Hong Kong) and Agi CHEN Yi-Chieh (Taiwan).

Ho Sin Tung's 'Icarus Shrugged' is a composite environment of seven conceptually complex, finely executed works across a variety of media, from drawing and painting to video installation, to create a narrative fluctuation between the fictional and the real. Like echoes of Icarus, Ho encodes her works with fragmented, doomed tales of people's attempts to escape the labyrinth of their own circumscribed lives and to reach an elevated plane of connection with an idealised 'other'—their object of desire—only to end, inexorably, in failure.



何倩彤 《宋冬野四重奏：痛夫人》 Ho Sin Tung *Miss Dong Quartet: Mrs. Tung (Pain)*
2015 Colour pencil and ink on paper mounted on board 70 x 92 cm

Agi Chen Yi-Chieh's 'Encoded Islands', makes for a sensory experience that is the polar opposite from that of Ho Sin Tung's quietly chilling worlds. Chen creates an explosively colourful network of works from series of appropriated cartoon landscapes and machine-made 'Rotatory Portrait' installations, inhabited by circular beings formed of concentric rings of colour. These cheerfully colourful, almost cyclops-like forms (which are actually abstractions of cartoon heroes), are both amusing in their child-like simplicity and disturbingly familiar, jogging visual codes embedded in our memory.



陳怡潔 《連合島-15 (小小兵)》
Agi Chen Yi-Chieh *United Islands-15*
(*Minions*)
2014 Acrylic on Wood Diameter 40 cm



陳怡潔 《連合島-41 (艾莎)》
Agi Chen Yi-Chieh *United Islands-41 (Elsa)*
2014 Acrylic on Wood Diameter 40 cm



陳怡潔 《連合島-34 (大眼仔)》
Agi Chen Yi-Chieh *United Islands-34*
(*Michael Wazowski, Mike*)
2014 Acrylic on Wood Diameter 40 cm

The strong difference between Ho Sin Tung's delicately rendered studies and Agi Chen's Post-Pop whirlwinds would seem to disallow a connection between the two artists, but a deeper analysis of their work shows tendrils of ontological connection in their conceptual processes. Both artists are engaged in a kind of encoding and decoding of the phenomenal world, which in the 21st century is a hybrid landscape of the real and the hyper-real. As children, both Chen and Ho were fascinated by animated cartoons, which they both confess to watching religiously—but to which they related in very different ways. Agi Chen identified with the heroes—those characters whose power suits of iconic shining colours constitute a kind of embedded moral code for the masses. Ho Sin Tung, on the other hand, identified with the villains—those scheming, yearning souls who stopped at nothing to achieve adulation and power, but who were always doomed to failure.

In their methodologies, both artists are strongly cerebral, using research-led investigation to analyze what one might term the DNA of the fictional and the hyper-real, as a means of leading us back towards an understanding of deeper human truths. Agi Chen's work is reductive: she abstracts and distils phenomena to their most primary colour sets and then plots complex maps of the way we resonate with this minimalist decoding. Ho Sin Tung's work is expansive: she is engaged in a kind of genetic splicing, spinning off infinities of possibility contained within the fictitious and the hyper-real, but then brings these flights of fancy crashing back down to earth. In the end, both Ho Sin Tung and Agi Chen reground us in the human world, reminding us that it is here where all connectivity begins.

Valerie C. Doran

創作感言

《伊卡洛斯聳聳肩》

何倩彤

木心在《文學回憶錄》裏，如此解讀希臘神話中，伊卡洛斯以蠟翅飛離迷宮墮海的故事：「彌諾陶洛斯，象徵欲望。建築師代達羅斯，即製造迷樓者，象徵制定倫理、制度、道德、條例者。迷樓，象徵社會，監囚人，人不得出，包括婚姻、法律、契約。建築師也出不來，作法自斃。唯一的辦法是飛。飛出迷樓。然而飛高，狂而死。但伊卡洛斯的性格，寧可飛高，寧可摔死。」

現代迷樓，迷在空間裏有空間，人內有人，一人一迷宮，層層疊疊。在這個展覽裡，我改編了宋冬野《董小姐》的樂譜、重繪格雷安葛林《愛情的盡頭》不同版本的書封、再現一九九三年八月六日的電影海報、以左右手分別抄寫鍾玲玲的《愛蓮說》並量度其中書信的重量，以其煩瑣把時間延長，以其繁複把空間增生，以為路徑多，結局也多。結果和作品中的人物一樣，和伊卡洛斯一樣，我們都一廂情願、一無所知、一敗塗地。

這展覽有關失敗、失效、失落，角色與他們所凝視的對象如此，我以他們為對象所僵持的過程亦然。在那糾纏的過程中，若真的有成就過些甚麼，也必定是秘而不宣的。如波赫士《小徑分岔的花園》所言：「自始至終刪掉一個詞，採用笨拙的隱喻、明顯的迂迴，也許是挑明謎語的最好辦法。」何苦行使迷言暗語，大抵因為，迷樓裡說謎語，是恰如其份。

「何必計較宗教家、哲學家、藝術家，歸根結柢是一顆心。都是伊卡洛斯，都要飛高，都一定會跌下來的。」

《編碼島》

陳怡潔

卡漫作為一種抽象化的與虛擬化的現實，當我們在觀影過程中，意識專注於角色演出和故事情節的行進時，色彩通常因依附於角色的造形結構而隱身於觀眾慾望投射的對象。但這些色彩結構在我們的凝視過程中，卻仍經由不斷的重複播映，成為我們意識中一種潛在的記憶。為了探究此潛在的視覺記憶，在歷時十年的《函數色彩》創作過程中，我將卡漫角色抽象化為色彩同心圓並重新置入卡漫原始場景，或以旋轉機械繪畫將一種將卡漫角色之色彩作為資料的創作手法，去探究卡漫角色之訊息式的色彩系譜，並且在抽象與具象的符號之間試圖逼現那透過媒體傳播深植大眾腦海中的集體視覺記憶，以矩陣或同心圓的結構將色彩的感官性帶向媒體感觀的視覺記憶。

〈超能救世主〉（2005）包含了六位要角：超人、超人特攻隊、蝙蝠俠、閃電俠、貓女及蜘蛛人，角色的色彩分別被我重新編碼為同心圓。這些來自美國的超能要角的色調經過量化及資料化之處理後，似乎揭示了一種「文化全球化」的法則，而不是僅代表某地理區域的象徵。

2010 年底起，我在網路上開放朋友訂製卡漫角色同心圓，並且在具有微網誌特質的 Facebook 社交網站介面上成立〈圈圈島〉網路社群。經營社群的方式，一方面根據每個島民所提出的卡漫角色的色彩製作出同心圓圖像，以提供他們作為身分識別圖像，這些參與計畫的島民在社團中開始以新的身份進行交流、分享卡漫劇情與交換共同回憶。並且隨著〈圈圈島〉參與者所訂製角色的增加，《函數色彩》所探究的卡漫色彩系譜亦不斷地將觸角伸向參與者。

在這個集體記憶的資料庫中，同心圓成為一個以色彩為基礎的身份辨識系統，以一種肖像式的符號成為我與觀眾交換記憶的媒介，於是在2013年後，我進而發展出一種用快速旋轉的畫板，將卡漫角色畫成同心圓的機械裝置，在速度平面上進行一種動態的肖像繪畫（The Rotatory Portraits），透過機械的運動狀態展現抽象過程。

在2014年福岡亞洲三年展的展出計劃裡，我以「旋轉肖像繪畫」的概念發展出〈連合島〉，透過快速旋轉的機械裝置所繪製出的同心圓，試圖進一步逼現其色彩在大眾集體記憶遞延中所傳達出的色彩訊息，這種訊息不再只來自於停留在視網膜上的記號，而是在速度表面上去尋覓穿越時空接收訊息的媒體感官式記憶。是《函數色彩》系列創作脈絡在時空置換的過程中又繞行出的一條探索路徑。

〈圈圈島〉與〈連合島〉計畫藉由島民之間互交流產生的訊息串連，刺激了更多集體記憶的甦醒與共生，進一步可探索訊息傳遞過程所呈顯出的群體的心理運動軌跡，因為這個心理運動的軌跡除了意味著網路媒體年代訊息傳遞的路徑與方法，也意謂著網路提供了一種合作式的與開放式的群體協作關係。

Artist's Statement

Icarus Shrugged

Ho Sin Tung

In his *Literary Memoirs*, the artist and writer Mu Xin offers his own interpretation of the Greek myth of Icarus, the boy who flew out of the Labyrinth borne on a pair of wax wings and then crashed into the sea:

The Minotaur symbolizes desire. Daedalus, the architect who built the Labyrinth, symbolizes the formulation of ethics, systems, morals, rules. The Labyrinth symbolizes society, the things that confine us and from which we cannot escape, including marriage, laws, contracts. The architect himself has become a victim of his own creation. The only way out is to fly. To fly out of the Labyrinth. But flying too high results in madness and death. It was Icarus' nature to prefer to risk death in order to soar ever higher.

The modern labyrinth exists in the spaces hidden within spaces, in the people hidden within people: each person is himself a labyrinth, composed of layers within layers. In this exhibition, I have appropriated and adapted the score to the song 'Miss Dong' by Song Dongye; I have painted copies of book covers used in different editions of Graham Greene's novel *The End of the Affair*; I have recreated movie posters from August 6, 1993; I have used both my right hand and my left hand to copy out a series of letters that appear in Zhong Ling-ling's novel *Ode to a Lotus* and then used a scale to weigh them. The dull repetitiveness of these tasks served to stretch out time, and their complexity to expand space. The different methods used resulted in different outcomes. But the overarching conclusion is the same as that for all of the characters contained within the works: We are all like Icarus -- full of yearning, benighted, doomed.

This exhibition is about defeat, failure, invalidation. The characters in these narratives failed to build or maintain a relationship with the object of their obsession. And in the process of building a relationship with my characters, I hit many deadlocks, and experienced failure as well. But if anything has actually been achieved in this tangled process, it must be kept a secret. As Borges wrote in *The Garden of Forking Paths*: 'To omit a word always, to resort to inept metaphors and obvious periphrases, is perhaps the most emphatic way of stressing it.'

Why create codes and riddles? Because ultimately, speaking in riddles is the most appropriate way to communicate in a Labyrinth.

Why quibble about whether someone is a theologian, a philosopher or an artist—in the end they are all of one mind. They are all Icarus, yearning to soar into the heights, and certain to come crashing down.

(Translation by Valerie C. Doran)

Encoded Islands

Agi Chen Yi-Chieh

Animated cartoons are an abstracted, virtualized reality. As we watch the imagery unfold on screen, our conscious mind focuses on the action of the characters and the progression of the plot; but we are less consciously aware of the iconic colour codes that are integral to these objects of our gaze and consumerist desire. This is because the colours are subsumed within the overall form and structure of the characters; and yet, during the viewing process, these colours are repeated constantly, imprinting themselves on our subconscious mind and forming a kind of latent visual memory code that becomes integrated into the shifting visual landscape of our daily lives.

Over the past ten years I have been working on the development of my 'Function Colour' concept, using different methodologies to bring this latent colour memory to the surface of conscious awareness. My core method is a process of abstraction and reduction, in which a global cast of characters from famous cartoon series, such as Batman, Superman, Doremon and the Power Puff Girls, are abstracted into minimalist forms comprised of concentric colour circles. These concentric circle forms are then repositioned digitally back into the characters' original cartoon settings. From within this juxtaposition of abstract and concrete signs, I seek to trigger the collective visual memories that have been implanted in the mind of the public through the constant repetition of broadcast media. The Function Colour concept encoded in the matrix of these concentric circular forms is a means of exploring and exposing the cultural messages embedded within the colour palettes of these popular, media-transmitted cartoon characters.

My interactive projects *Circle Island* (2010) and *United Islands* expand the 'Function Colour' concept into an ongoing collective visual memory database. For *Circle Island*, I opened a Facebook page and invited visitors to join the *Circle Island* Internet Group, which allows members to interact via the concentric circular avatars of their favourite cartoon characters, and also allowed me to map the inter-activity of group members. My *Circle Island* mural is in a sense a collective portrait of this process. In 2013, I created an automated rotary painting machine to create high-speed 'Rotary Portraits'—actual paintings produced in acrylic on round wood panels. The machine, the process and the resulting portraits have all become part of an installation environment called *United Islands* which I first showed at the Fukuoka Triennial in 2014. For this project, I created a *United Islands* website and invited members to place their orders for 'Rotary Portraits' of their favourite cartoon characters, and then incorporated 50 of the requested portrait paintings into the installation. Both *Circle Island* and *United Islands* projects use the Internet communication between island dwellers to create information links, and to stimulate even greater awakening and sharing of collective memory. By extension, it also a process of exploring, mapping and decoding the behavioural group dynamics of Internet information sharing. Thus *Circle Island* and *United Islands* can be described as evolving databases of this collective visual memory: the concentric circular portraits of favourite and remembered cartoon characters become an identification system based on colour codes, and this system in turn becomes a collaborative platform through which the audience and I communicate, share and encode islands of memory.

(Translation by Valerie C. Doran)

Artist Biography 簡歷

何倩彤 (b. 1986)

生於香港。現居香港。三歲時開始到陳餘生開設的文苑畫院習畫。零八年畢業於香港中文大學藝術系，取得藝術學士學位。平面作品常以鉛筆、貼紙、印章等日常文具進行創作，取其親密、輕巧、繁瑣。她亦借用現成的格式，繪製地圖、海報、和各種形式的圖表，取其古舊、嚴謹、無序。作品時常關注行將逝去、不可挽回的人事物和關係。何倩彤亦有創作錄像作品及透過不同項目以闡釋和擴展不同的敘事構架。作品被展出有時，被收藏有時，被遺棄也有時。

Ho Sin Tung (b. 1986)

Ho Sin Tung was born in Hong Kong and has lived, studied and worked there ever since. Ho began her artistic training at the age of three when she attended workshops in the studio of Hong Kong painter Gaylord Chan. She graduated with a BFA from the Fine Arts Department of The Chinese University of Hong Kong in 2008. Ho's work is multidisciplinary and cross-media. Her two-dimensional work predominantly uses pencil, graphite and watercolour in combination with found and ready-made images – including the use of stickers, maps, charts, rubber-stamps and timelines. These are reinterpreted to narrate stories of places, relationships and periods of time often within a considered, objective historical setting. Ho also creates video art and process-led projects that interpret and extend different narrative frameworks. Her artworks are sometimes exhibited, sometimes collected, sometimes abandoned.

Artist Biography 簡歷

陳怡潔 (b. 1980)

出生於台灣，現居台北，國立台南藝術大學藝術創作理論博士。2005 年以「花毛泡的星期三」一作獲台北美術獎首獎，受邀於亞洲文化協會獎助之日本 ARCUS 藝術家駐村計畫、英國文化協會獎助之藝術駐村於羅浮堡大學、以及蘇格蘭葛蘭菲迪藝術駐村等國際駐村交流計畫，國內外展演資歷豐富，近期曾參與過的國際性大型 展演為福岡亞洲藝術三年展、英國倫敦薩奇畫廊的《後波普：東西交匯》。身為藝術創作者以及大眾文化消費者，她透過轉置卡漫色彩，創作出系列性深具時代意義、反應大眾媒體文化，並喚起集體視覺記憶的當代藝術作品。

Agi Chen Yi-Chieh (b. 1980)

Agi Chen Yi-Chieh was born in Taoyuan, Taiwan and lives and works in Taipei. Identifying as both an artist and a consumer of mass media culture, in her artistic practice Agi focuses on using the colour matrixes of popular cartoon characters as a vehicle through which to create series-based artworks that both reflect mass media culture and, on a deeper level, help to awaken collective visual memory. Agi holds Ph.D. in Art Creation and Theory from Tainan University of the Arts in Tainan, Taiwan (2014). She is the recipient of numerous grants and awards, including the Arts Prize from the Taipei Fine Arts Museum for her digital print series *Powerpuff Girls' Wednesday* (2005); an Asian Cultural Council grant for artist's residency at Arcus Studio, Japan (2005); the Taiwan-England Artists in Residence Programme at Loughborough University in the UK (2007); and the Glenfiddich Artist-in-Residence programme at the Glenfiddich Distillery in Dufftown, Scotland (2013). She has participated extensively in international exhibitions and other major art events both in Taiwan and abroad, and most recently featured in the 5th Fukuoka Asian Art Triennale 2014 in Fukuoka, Japan and the 'Post-Pop: East Meets West' exhibition at London's Saatchi Gallery (2014-15).