

《棲居如詩》：袁廣鳴個展

Dwelling: YUAN Goang-Ming Solo Exhibition

藝術家出席酒會 2015 年 9 月 23 日（週三）下午 6 到 8 時
Artist's Reception Wednesday, 23 September 2015, 6 to 8pm

展期 2015 年 9 月 18 日至 10 月 17 日
Exhibition Period 18 September – 17 October 2015



袁廣鳴 《棲居如詩—瞬間 III》 YUAN Goang-Ming *Dwelling - Moment III*
2014 數位攝影/彩色照片 Digital Photography/Colour Photograph 版數 8 Edition of 8 120 x 180 cm

漢雅軒

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策展引言

在家園與廢墟的邊界：袁廣鳴的《棲居如詩》

任卓華

漢雅軒在九月為臺灣新媒體藝術家袁廣鳴舉辦首次香港個展《棲居如詩》。袁氏自上世紀八十年代初便投身錄像創作，長期活躍於國際大展並頗負盛名。近十年來，袁廣鳴持續圍繞「家」、「居」及「廢墟」的觀念與現象深入探討，涉及政治和自然生態的考察，延伸至對人類整體生存環境的探問。他運用精湛的拍攝及數位技巧，發揮其獨特深邃、富詩意的美學，呈現一種他稱為「不舒適」的感受。這種「不舒適」來自他對生命與日常生活的關懷，平時潛藏在意識深處，但每遇到迫切的困境便會被激活。本展覽以多件影像及裝置作品捕捉這種「不舒適」的感知。

袁廣鳴常以出人意表的手段去干擾平凡的日常生活世界。在與展覽同名的錄像及攝影《棲居如詩》中，他在一個「宜家風格」的中產家庭客廳內策動了一場大爆炸，然而觀者最後恍然發現這一切是在水中發生；在動力裝置《預言》中，一張精心佈置的餐桌不時猛然地發出震耳巨響，猶如突發災難般驚嚇。雖然兩組作品中都沒有出現「人」的具體形象，觀者卻可從那些日常景物中深刻地感受到「人」的蹤影。



袁廣鳴 《能量的風景》(錄像截圖) YUAN Goang-Ming *Landscape of Energy* (video snapshot)
2014 單頻道錄像 Single-Channel Video 版數 5 + 1 AP Edition of 5 + 1 AP 7'00"

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「人」的「在」與「不在」是袁廣鳴作品的一個重要觀念元素。他有時候會拍攝現實生活中的事件，然後把影像裡的人刪走，只留下活動的痕跡——物與場所。在另外兩件錄像作品《佔領第 561 小時》和《能量的風景》裡，袁廣鳴利用鋼纜直線拍攝技術，紀錄了兩個極為詭異的景觀。鏡頭猶如漂浮著的幽靈在監控人類活動，見證生活世界中的矛盾和不確定性。《佔領第 561 小時》攝錄去年在臺灣發生的「佔領國會事件」。在一片狼藉的會議廳中，抗議人士逐漸「被消失」，慢慢只剩下零落的食物、家具、衣服、橫額等青春吶喊過後留下的「遺物」。



袁廣鳴 《佔領第 561 小時》(錄像截圖) YUAN Goang-Ming *The 561st Hour of Occupation* (video snapshot)
2014 單頻道錄像 Single-Channel Video 版數 5 + 1 AP Edition of 5 + 1 AP 6'00"

在《能量的風景》中，鏡頭先穿梭於爛尾的住宅工地、空置的小學校園以及荒廢的遊樂園等多個荒涼廢墟，接著掠過海灘上一片歡悅的人群後，再飄向海岸前方的核電廠，自此「人」又再度消失於畫面裡。而在一幅同名的攝影中，那個原本熱鬧擁擠的海灘卻又莫名地變成一個無人之境，只留下那些色彩絢爛的活動用品，激發觀者各種不祥猜測。

袁廣鳴以陰森綺麗的視覺使觀者陷入對「在」與「不在」的沈思，直面內心對「失去」的恐懼，並指出萬物皆有瞬間毀滅的可能。他看來是個令人極其不安的預言家，不過他更像是一位用心良苦的詩人。他的創作在呼喚我們覺醒，甚至在強化我們的鬥志。人類的故事究竟會不會終結？「創造力」是否該被用來創建一個更適宜「棲居」的未來？假如我們正踏在「家園」與「廢墟」的邊界，是否該懂得「回頭是岸」？

(中文翻譯: 林昶汶)

Curatorial Statement

On the Border between a Home and a Ruin: Yuan Goang-Ming's *Dwelling*

Valerie C. Doran

Hanart TZ Gallery is honoured to present *Dwelling*, Yuan Goang-Ming's first major solo exhibition in Hong Kong. **Yuan Goang-Ming** is recognized as a pioneer of Taiwan's video art, and is one of the most influential and internationally renowned artists in the field of new-media art today. A powerful, total environment of video, photography and installation, *Dwelling* continues Yuan's investigation of the conceptual and phenomenological nuances of our notions of 'home', 'dwelling' and 'ruins', but extends the frame of inquiry to the question of overall human survival, in both a political and an environmental sense. Through his unique interpolation of technology and a darkly poetic visual language, Yuan reveals the presence (or threat) of what he calls the 'uncanny' within our everyday lives—that sense of the unknown that hovers on the edge of conscious awareness, and that often is activated by an impending sense of dislocation, displacement or loss.

In many of his works, Yuan creates scenarios where the unthinkable invades the mundane world. In the titular video and photographic installation *Dwelling*, Yuan captures the sudden explosion of an IKEA-like, middle-class living room that is inexplicably underwater, while in the installation *Prophecy*, a dinner table carefully set with china and glass periodically emits an ear-splitting clanking sound and shakes as though impelled by an earthquake. Though the human figure is absent from these works, the human *presence* is viscerally embodied in the objects that inhabit these most ordinary dwelling spaces.



袁廣鳴 《預言》 YUAN Goang-Ming *Prophecy* 2014 動力裝置 Kinetic Installation 版數 3 Edition of 3 182 x 85 x 75 cm

The dichotomy of presence and absence seen here is a key element in Yuan's works. In some cases he films real-life events and then erases the human figures completely from certain scenes, leaving behind only the structures and objects that delineated their world. In two key works in the show, Yuan employs a linear cable cam to film both indoor and outdoor public environments in Taiwan, creating the eerie effect of a disembodied, floating presence bearing witness to the contradictions and uncertainties of the worlds we inhabit. In *The 561st Hour of Occupation*, Yuan Goang-Ming presents us with a bird's-

eye view of the chaotic interior of Taiwan's Legislative Yuan chambers during the recent student occupations, but in some scenes the students themselves have been erased: only scattered items of food, furniture, clothing, hand-made posters and various kinds of detritus bear witness to their 'invasion'. In *Landscape of Energy*, the camera glides above a crowded beach where families sun themselves in the shadow of a nuclear power plant—eloquently speaking to another kind of 'uncanny' presence. This discomfiting scene is juxtaposed with images of other sites of human engagement that have been completely abandoned: An unfinished housing project, an empty school, a broken-down carousel from an amusement park overgrown by weeds. In a chilling companion photograph from the *Landscape of Energy* series, we see the beach scene again, with the folding chairs and colourful umbrellas still decorating the sand—but now the people have all disappeared, leaving everything behind. And we are left with the ominous question: What has happened here?



袁廣鳴 《微笑的小木馬》(錄像截圖) YUAN Goang-Ming *Smiling Rocking Horse* (video snapshot)
2011 錄像裝置 Video Installation 版數 5 + 2 AP Edition of 5 + 2 AP 0'46"

With their eerily beautiful framing and subtexts of presence, absence and loss, Yuan Goang-Ming's works set out to visibly shake us up, to confront us with the possibility of losing everything. Yet at the same time, Yuan speaks more with the voice of a poet, than of a prophet. Despite their unnerving narratives, Yuan's visions leave us with a sense of awakening, and even of empowerment: He reminds us that the human narrative is still unfolding and that, even now, on the borders of the uncanny, we have the creative power to envision different ways of inhabiting our world, of dwelling in a more humane future. In other words, Yuan creates the metaphors that might unexpectedly lead us home.

創作感言

棲居如詩 | 袁廣鳴個展

在我的創作當中主要來自於我個人的生命經驗及日常中的影像元素，其意圖除了反應現實外，並同時翻轉這些影像所代表的「理所當然」的想法，使其影像產生另一種思辨的空間，讓觀者在熟習與陌生之間得到未曾有過的感知經驗並同時成就新的「觀看」現實。

2001年開始從個人的生命經驗擴及對城市及全球化的的狀態描述，透露出台灣普遍的思維：「理想的地方一定是在它方」，某種「去當地化的地方」的潛意識，一個典型混種並隨時更改自身面貌的城市、或者說是一個無法描述自己、不知身處何處的狀態。地方感（the sense of place）在這樣的時空背景之下，我們對於「家」的概念更為流動且脆弱，對於所居住城市的記憶更加的模糊。

本次展覽延續2007年來對於「居住」、「廢墟」等想法的延伸，擴大到整個所生處的狀態。這「狀態」我統括為一個「日常中的不安或不舒適感」、這「不舒適」狀態可能來自於這個台灣島國在政治、社會或居住的一種「不確定性」、「模糊性」、「漂浮」等所隱約深紮的肇因。

「棲居如詩」命名。其典故出自德國哲學家海德格（Martin Heidegger, 1889-1976）以浪漫主義詩人荷爾德林（Friedrich Hölderlin, 1770-1843）的詩句為題，在1951年所給的一篇（……人詩意地栖居……）講稿。他指出，人存在天、地、神靈之間，唯有這四者合一，栖居／安頓才得以實現。但是在我們所處的現實生活處境下，棲居難以為詩，棲居何以如詩？我們只有奮力的朝向棲居如詩的方向前進，不然，就一起墜落。

袁廣鳴
2015年 9月

Artist's Statement

Dwelling: Yuan Goang-Ming Solo Exhibition

My creative work has always drawn directly from my personal life experience and from the imagery of the everyday world. But while on the one hand my art reflects reality, on the other it also seeks to create a kind of reversal or subversion of real-world imagery, as a means of challenging the typical take-it-for-granted attitude of people today. The appearance of these 'subverted' images opens up an alternative space of speculation, causing the audience to experience the uncanny sensation of existing between something familiar and something strange and unknown, and giving them an entirely new 'view' of reality.

Beginning in 2001, I began to expand my narrative focus from my purely autobiographical experience to a wider gaze that encompasses the contemporary state of urbanization and globalization, as a means of exposing typical thinking patterns in Taiwan today: 'The ideal place exists somewhere else'; the subconscious tendency to 'do away with localized places' in favour of a kind of typical hybrid city that can change its appearance and identity at any time; and a kind of indefinable feeling of self-alienation and displacement, of not quite recognizing where one is. Under our current conditions of time and space, both our 'sense of place and our idea of 'home' have become weakened and tenuous, and our memories of the cities in which we live are becoming increasingly blurred.

The present exhibition can be described as a conceptual extension of the themes of 'home' and 'ruins' that I began exploring in 2007, expanding the scope to the overall state of contemporary existence, in particular that everyday sense of anxiety and unease that arises from the feelings of uncertainty, ambiguity, and floating that permeate the realms of politics, society and home in our island nation of Taiwan.

The exhibition title was inspired by a 1951 essay by the German philosopher Martin Heidegger (1889-1976), called "...Poetically Man Dwells...". The title of Heidegger's essay was in turn borrowed from a poem by the German Romantic poet Friedrich Hölderlin (1770-1843). In his discussion, Heidegger points out that humans exist together with heaven, earth, and god, and that it is only when there is a symbiotic harmony among the four that the state of dwelling/settling can be actualized in reality. But given the conditions of contemporary reality, what kind of possibility exists for us to 'dwell poetically' in our world? Our only option is to strive together towards a state of true poetic dwelling; otherwise, we will surely fall together.

Yuan Goang-Ming
September 2015
(Translated by Valerie C. Doran)

簡歷

袁廣鳴（1965年生）

目前活躍於國際媒體藝術界中最知名的台灣藝術家之一，也是早期台灣錄影藝術的先鋒。1986年開始從事錄影藝術創作，他的作品以象徵隱喻、結合科技媒材的手法，深刻傳達出人們當下的生存狀態。1997年得到德國卡斯魯造型藝術學院媒體藝術碩士學位，目前於台北藝術大學新媒體藝術學系任助理教授，他的攝影與多媒體裝置作品在全球各地展出，作品也受國內外美術館及私人收藏家等單位典藏。2003年代表台灣參加第五十屆威尼斯雙年展（台灣館）。2015年應法國第十三屆里昂當代藝術雙年展之邀參與展出。也曾擔任台北市立美術館典藏委員、台北獎、台北縣美獎、威尼斯雙年展台灣館、及美國亞洲協會美術獎評審等。

Artist Biography

YUAN Goang-Ming (b.1965)

Yuan Goang-Ming is an internationally renowned new-media artist and a pioneer of Taiwan video art—a medium he has been experimenting with since 1986. Combining symbolic metaphor with the language of technology, his work eloquently expresses the state of contemporary existence. Yuan holds an MFA in Media art from the Academy of Design, Karlsruhe, Germany (1997), and is an assistant professor in the New Media Art program at Taipei National University of the Arts. His works, ranging from photographs to video to multiple-media installations, have been exhibited at museums and galleries worldwide, and are in private and public collections both at home and abroad. In 2003 he represented Taiwan at the 50th Venice Biennale, and in 2015 he is a featured solo artist in the 13th Biennale de Lyon, *La Vie Moderne*, in Lyon, France. Yuan has also served as a juror and board member of the Collections Committee of Taipei Fine Arts Museum, the Taipei Arts Award, the Venice Biennale (Taiwan Pavilion), and the Asia Society Arts Award.