

2017
Nov. 30

2018
Jan. 26

WHAT
DO YOU SEE ?
所見為何

臺灣當代藝術展
CONTEMPORARY ART FROM TAIWAN

駐紐約台北經濟文化辦事處(臺灣書院)
Taipei Economic and Cultural Office in New York (Taiwan Academy)
1 East 42nd Street, New York, NY 10017

WHAT DO YOU SEE ? 所見為何

「真實」由觀看與言語構築而成，藉由觀看，我們確定自己置身於真實世界中，透過言語，我們詮釋著世界可見或不可見的真實。

觀看是直接接收外來訊息的感官經驗，是了解世界最原初的方式。觀看的方式因各個觀者而獨立存在，所在處境會影響觀看事物的角度，人們藉由不同的生活、教育背景及立場產生相異的觀點，並透過觀看的經驗積累對於這個世界的認知。而言語解釋著我們認知的世界，相異於感官所見，建構出知識與法則交雜錯綜的真實世界。我們處於認知的真實與所見的真實中，兩者之間時而緊密、時而疏離，有時更存在著難以跨越的鴻溝。

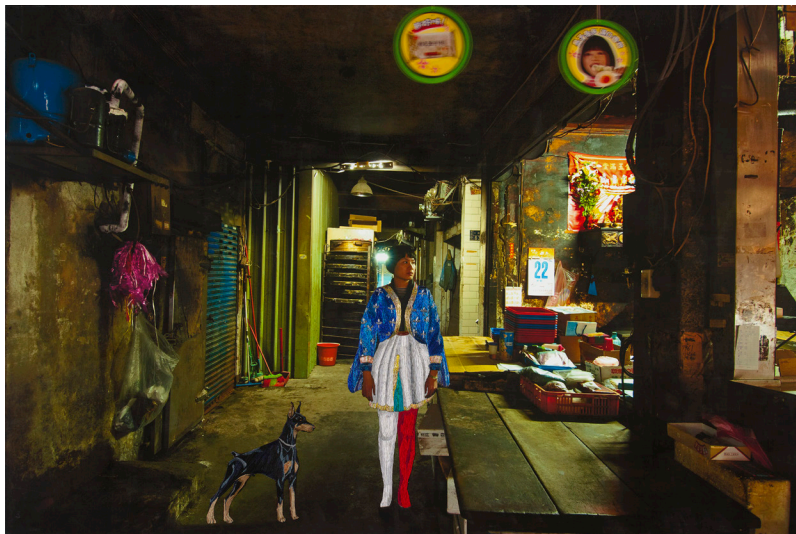
藝術家藉由創作發掘、創造真實，所見真實與認知真實之間的鴻溝，或許正是藝術作品中所要傳達的內容。本展展出七位台灣藝術家所見的過去、未來及當下，反映生活於媒體即訊息時代與全球化影響下的觀看、概念及想像。由作品中對於不同事物的觀看方式與認知，來討論生活中的真實。

Human beings determine their reality through sight and language. Through seeing we verify our existence in the real world; through language, we interpret all the perceivable and non-perceivable realities.

Seeing is receiving external information directly through our eyes. It is the most primitive way we make sense of the world. Each person has a unique way of seeing things. People at different positions see from a different angle, and we form different viewpoints because our life, educational background and stance differ. The experience of seeing contributes to our understanding of the world. Meanwhile, we use language to interpret the world as we understand it—a world built with intertwining knowledge and rules. It is real but different from what is perceived through our senses. We exist both in the understood realities and the seen realities, which sometimes converge and sometimes drift apart. Sometimes, there is an unbridgeable gap in between them.

Artists discover and create realities by making art, and perhaps the gap between the seen and the understood is what their works attempt to convey. The pieces in this exhibition are of the past, the present and the future perceived by seven Taiwanese artists, reflecting their way of seeing, conceptualizing, and imagining in an era of globalization and a time where medium is message. The various ways of viewing and understanding our world is the foundation for exploring reality .

侯怡亭 I-Ting Hou



《複體－杜賓狗與羅密歐》 輸出顏料、繡線

Complexing Body—Doberman and Romeo. Output pigment and threads, 2011, 136x203 cm

透過對台灣歷史及文化環境現況的觀看，侯怡亭討論在全球文化交雜的當下，身在這個國家的我們對於自我文化認同的陌生感。她的作品以台灣在地傳統或歷史文化影像為背景，結合自身穿戴著刺繡出的西洋畫作圖像，將東西方的文化與當下的我並列於畫面中。相較於歷時性的文化意義，反而突顯了在地文化的斷裂性，表現全球化下文化的移植與交融，討論面對自我文化的陌生感及思考自我認同的問題處境。



《市場口－鶴樓》 輸出顏料、繡線

Market Gate—Crane Pavilion.

Output pigment and threads, 2010, 150x90 cm

Regarding Taiwan's history and current cultural environment, I-Ting Hou explores our unfamiliarity with the cultures of our own country in a time when global cultures blend together. She puts herself—in an embroidered costume from a Western painting—against a backdrop that is representative of Taiwan's traditional, local life or of its culture and history. Rather than being diachronically and culturally significant, the juxtaposition of Eastern and Western cultures and the artist herself highlight people's disconnection with local cultures as well as the transplantation and blending of cultures under globalization. The works look into the estranged feeling we have toward our own cultures and the issue of self-identity.

杜珮詩 Pei-Shih Tu



《另一個美好的一天》 單頻動畫
Another Beautiful Day. Single channel animation, 2007, 4'41''

杜珮詩運用電腦定格動畫，表現當代生活中對於政治、經濟等種種社會現實面可能帶來的威脅和影響，與因之而產生的幻想，描述生活在全球化與資本主義時代下，忽視自身所在環境的真實。杜珮詩點出不同文化及脈絡的生活混雜，亦運用現成圖像拼貼的方式，混合著多元文化的視覺符號，於作品中展現對影像既定印象的反思，營造著另一個「美好」世界的真實。

Pei-Shih Tu's computer stop-motion animation shows the potential threats and influences from political, economic and other social realities in contemporary life as well as fantasies inspired by them. The pieces illustrate how, living in a time of globalization and capitalism, one could ignore the surrounding realities. Tu points out the mix of cultures and contexts in our life while creating collages of readymade images that are assorted visual symbols of diverse cultures. In her works, she reflects on stereotypes about certain images and builds an alternative reality of a "wonderful" world.



《祝好運》 複合媒材
Good Luck. Mixed media, 2011, 41x31.5 cm

杜珮詩 Pei-Shih Tu



《命運好好玩》複合媒材

Fortune is Fun. Mixed media, 2011, 42x32 cm



《聖誕老人將歡樂帶給每一個人》複合媒材

Santa Brings Joy to Everyone. Mixed media, 2011, 64.5x64.5 cm



《核能世界》複合媒材

Nuclear World. Mixed media, 2015, 77 x 99 cm

陳擎耀
Qing-Yao Chen



《戶外運動之狂想—登神山、獵八仙、釣金鯉》攝影
Discovery Channel—Climbing, Hunting, and Fishing.
Photography, 2013, 112x145 cm x3 pieces

陳擎耀的創作模仿探索頻道中的探險家，反串西方媒體的觀看方式，對台灣傳統民俗文化進行探索。作品中他將自己裝扮為節目中的探險者，對獵奇的觀看方式進行直接表述，點出置身當代媒體大眾文化下的人們，如何忽略自己被動接受媒體主導觀看方式的真實。

Qing-Yao Chen's work is a parody of the explorers in Discovery-like channels, and of the Western media's way of seeing things. In this parodic exploration of Taiwanese folk cultures, he dresses himself up like an explorer in a travel/adventure show to make a direct statement on the exoticizing way of seeing, point out how people living in today's mass media culture may fail to see that they have passively accepted the media's perception of reality.

葉怡利 Yi-Li Yeh



《冰山之南北奇遇3》陶瓷、塑膠現成物
Extinct Today South Pole and North Pole 3. Ceramics and plastic building blocks,
 2015, 37x39x26.5 cm

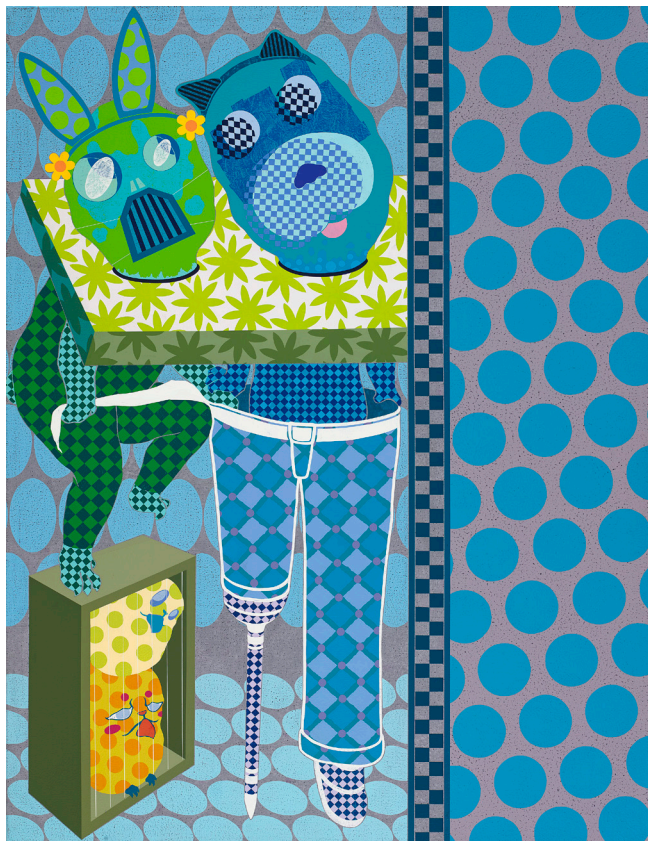
葉怡利的作品由觀看的記憶重組而成，結合陶製青花及積木現成物表現混合東西方文化的風景雕塑，為記憶中的風景增添了虛構的不真實感。而東方傳統器物圖像碰撞西方流行物件的衝突，亦創造出另一種新物件的存在，其詮釋著多元的當代社會混雜下所產生的異文化混種，不斷重構我們既定認知的真實。

Yi-Li Yeh's pieces are reconstructed memories of perception. Combining blue-and-white pottery with toy blocks, the sculptures—a mixture of Eastern and Western cultures—depict and add a sense of unreality to memories. As patterns commonly found on traditional objects from the East clash with a popular object from the West, a new type of object is created. Its existence interprets the cultural hybridity born out of a heterogeneous contemporary society and continuously reconstructs what we understand as real.



《景物3》陶瓷、塑膠現成物
Scene · Object 3. Ceramics and plastic building blocks,
 2015, 56x32x32 cm

廖堉安 Yu-An Liao



《協商二重奏》壓克力、畫布

Absurd Consultations. Acrylic on canvas, 2015, 145x112 cm

表象所見不一定真實，廖堉安觀察人與人之間細微的相處狀態，將現代都市人日常生活裡緊張又微妙的相處模式，細膩、近似神經質的比喻於作品中。在生活複雜的壓力和焦慮下，他試圖捕捉都市人私密的思緒，那或許是脫離現實的種種行為和想像，藉著不同角色之間的肢體互動，隱喻人際間的拉扯、猜疑、無力等情境，抽絲剝繭的表現出人際關係的真實感。

The seen reality may not be the reality. Yu-An Liao watches the tense and delicate daily interactions between city dwellers and puts it in his work, creating a subtle, almost paranoid metaphor. He tries to capture urbanites' most private thoughts under life's complicated pressures and anxieties—in the form of wild imaginations or behaviors disconnected from reality. The physical interactions between characters in his works are a metaphor for the suspicious feelings of helplessness between people, laying bare the most real interpersonal relationships.

廖堉安 Yu-An Liao



《失敗的壁咚》壓克力、畫布

Failed Strike. Acrylic on canvas, 2015, 130x130 cm



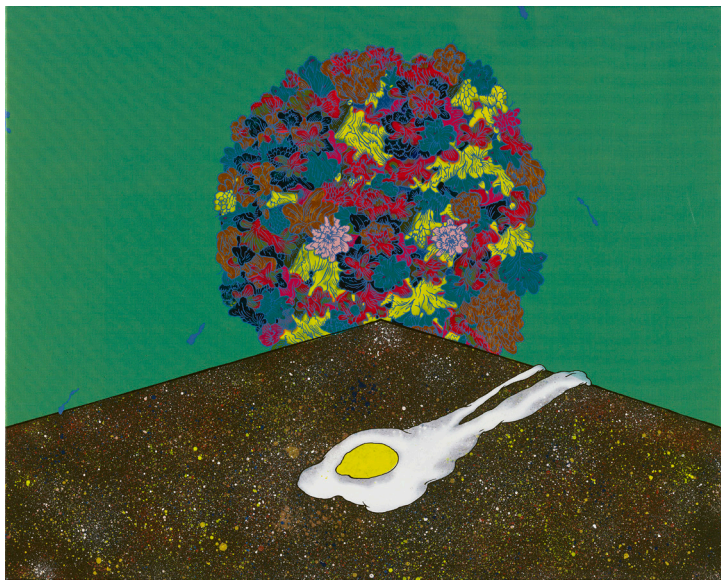
《不專心生活誌No.2》壓克力、畫布

Distracted Life Journal No.2. Acrylic on canvas,
2012, 162x130 cm

張騰遠
Teng-Yuan Chang



《地球風遊樂器材》壓克力、畫布
Earth Style—Playground. Acrylic on canvas, 2013, 91x72.5 cm



《觀測流星軌跡》壓克力、畫布
The Observation of Meteor Trajectory. Acrylic on canvas, 2015, 72.5x91cm

張騰遠由觀察當下流行文化及環境，衍伸出未來地球的考古場景，透過虛擬角色——鸚鵡人的觀察視角，兼具想像與寫實，幽默的編導出一連串地球未來場景，結合現下的真實進行未來考古，帶有邏輯性的虛擬亦使想像趨近現實。

The archeology sites in Teng-Yuan Chang's series of works come from his observation of popular cultures and environments in our time. Imaginative yet realistic, the art pieces humorously show Earth in the future from the perspective of a group of parrot men—fictional characters in Chang's series. Illustrating future archeological discoveries stemming from present-day realities, the pieces are logically fictitious and thus realistically imaginative.

張騰遠 Teng-Yuan Chang



《地球抱枕》壓克力、畫布
Earth Style-cushion. Acrylic on canvas, 2013, 91x72.5cm



《某種鼠類》壓克力、畫布
*Unknown Mouse. Acrylic on canvas,
2013, 91x72.5 cm*

袁廣鳴 Goang-Ming Yuan



《點出中心》錄像裝置
Capturing the Center. Single channel video installation, 2012, 48"



《微笑小木馬》錄像裝置
The Smiling Rocking Horse. Single channel video installation, 2011, 2'36"

袁廣鳴的作品討論對視覺慣性的觀看方式，猶如一項對拍攝、被拍設物與觀者的影像實驗。作品跳脫日常習慣的觀看視點，反轉物體、空間與觀者的關係，改變觀者在視覺上的既定認知，使其重新思考影像所產生的空間關係及視覺上的認知模式，形成了新的、可能的觀看真實。

Looking into our usual way of seeing, Goang-Ming Yuan's works are like an image experiment about the shooting, the objects being shot, and the viewers. A potential, new perceived reality is formed as the pieces reverse the relationship between objects, spaces, and viewers, making the viewers look out of the visual box and rethink about their visual perception models and the spatial relationships created by images to form new, potential realities for seeing.

WHAT DO YOU SEE ?

所見為何

藝術家探究觀看創造視界，我們經由觀看製造意義。觀者透過作品所呈現的不同視野與自我認知進行比對，閱讀自我 / 他者的文化影響，審視他者 / 自我的文化獵奇，觀察當代人與人間相互關係，並翻轉習以為常的觀看慣性。觀看，取決於我們身在何處，以產生不同視野，期望於本展中，觀者能轉換不同的所在，跳脫視覺麻痺的既視之地，思考當代生活的各種真實。

Artists explore perception and create a visual world, while others produce meanings through seeing. By comparing our understanding with the points of view in artworks, we as viewers read cultural influences on ourselves and/or others, and examine how we and/or others exoticize cultures. We watch contemporary human interactions and reverse our habitual way of seeing. Our perception is decided by where we are; a different position means a different point of view. It is hoped that through this exhibition, the artworks can change your perspective and offer a different way of seeing things and the various realities in contemporary life.

參展藝術家 Artists

杜珮詩 Pei-Shih Tu

侯怡亭 I-Ting Hou

袁廣鳴 Goang-Ming Yuan

張騰遠 Teng-Yuan Chang

陳擎耀 Qing-Yao Chen

葉怡利 Yi-Li Yeh

廖堉安 Yu-An Liao

策展人 Curator

陳妍卉 Yan-Huei Chen

指導單位 Supervisors :



主辦單位 Organizers :

