

# 01.

## 這很簡單誰不會

### This is Very Simple. Who Wouldn't Be Able to do It?

藝術家 ARTISTS

王雅慧 WANG Ya-Hui

何采柔 Joyce HO

李明學 James Ming Hsueh LEE

周育正 CHOU Yu-Cheng

崔廣宇 TSUI Kuang-Yu

陳萬仁 CHEN Wan-Jen

賴志盛 LAI Chih-Sheng

「在草原上踩踏出一條直線，這很簡單。理查·隆 (Richard Long) 做過了，人人都可以重做。」

—— 艾略克·瓦堤耶 (Eric WATIER)，《越簡單越好》

藝術作品的製作工序是否愈繁複愈好？法國藝術家瓦堤耶曾以《越簡單越好》作品書揭示「以技術複雜度評判藝術作品」的迷思；他以簡略的文字、重複的句法書寫 89 件現當代藝術史上製作程序簡易的作品。而若「簡單」為當代藝術作品的特點之一，那麼具有此特點的藝術家之間是否擁有相通的創作想法，還是反而具有更為迥異的創作思維？「這很簡單誰不會」展覽集結了七位藝術家的「簡單」之作，以作品的真實在場，遙遙呼應此時於台北當代藝術館中展出的張君懿作品《這很簡單我也會》。後者改編自上述作品書之句法，用以描述 70、80 年代出生的臺灣當代藝術家，並邀請他們依此翻本道出彼此作品製作上的簡易性，以逆向操作引發「作品看似簡單，想法卻不見得簡單」的思索：

在牆壁上畫一條線，從天花板畫到地面。這很簡單，賴志盛做過了，我也會做。

在展場天花板裝日光燈管。這很簡單，周育正做過了，我也會做。拍一朵雲在一間老房子裡飄來飄去，這很簡單，王雅慧做過了，我也會做。用微軟的草原桌布當作背景，加上一位打高爾夫球的先生。這很簡單，陳萬仁做過了，我也會做。

把紅黑藍三捆不同顏色的 3M 膠帶貼在牆上，斜斜拉出三條平行直線，這很簡單，李明學做過了，我也會做。

在城市裡有鴿子的地方打保齡球，這很簡單，崔廣宇做過了，我也會做。把搖籃改造成柵欄，或者說把柵欄改造成搖籃，讓它可以來回搖晃。這很簡單，何采柔做過了，我也會做。

作品中，藝術家們反覆重申一些相互指涉的句子，透過藝術家／說話者身分的輪替以及作品指涉的切換，勾勒出某種藝術創作形態的時代樣貌，以喧然紛歧的話語鬆動作者與作品之間密不可分之依存關係。由此作品延伸而出的「這很簡單誰不會」一展，對應著此作流轉的話語聲中重複提及卻始終不在場的作品，在作為語言指涉對象之具現的同時，探勘不同藝術創作形式思維之間潛在的多向連結以及創作與策展相融互滲的可能性。參展藝術家及其作品包括王雅慧的《訪客》、何采柔的《搖欄》、周育正的《東亞照明》、李明學的《多重身分》、崔廣宇的《系統生活捷徑—表皮生活圍城市精神》、陳萬仁的《比爾先生的早晨》以及賴志盛的《兩幅白色畫作》。

"Create a straight line on a grass field with your steps. This is very simple. Richard Long did it. Anyone can do it again."

—— Eric Watier

Is the process of making an art piece better the more complicated it is? French artist Eric Watier, in his artist book *Plus c'est facile, plus c'est beau: prolégomènes à la plus belle exposition monde*, exposes the myth of judging a work of art by its technical complexity; through plain words and a repetitive sentence structure, he reiterates the process of how

策展人 CURATOR

張君懿 CHANG Chun-Yi



策展

2018 「超日常——大台北當代藝術雙年展」策展人，有章藝術博物館，新北，台灣

2017 「空氣草——當代藝術中的展演力」策展人，有章藝術博物館，新北，台灣

參展

2019 「少年當代—未終結的過去進行式」，台北當代藝術館，台北，台灣

2018 「問津——第一屆基隆雙年展」，基隆文化中心，基隆，台灣

2017 「鐵箱中的凝視——2017 高雄藝術博覽會」，駁二藝術特區，高雄，台灣

CURATOR

2018 "Daily+ —— the 2nd Greater Taipei Biennial of Contemporary Art", Our museum, New Taipei, Taiwan.

2017 "Air Plant —— Exhibition-Performance Ability within Contemporary Arts", Our museum, New Taipei, Taiwan.

EXHIBITION

2019 "Once Upon A Time — Unfinished Progressive Past", MOCA, Taipei, Taiwan.

2018 "Keelung Harbor Biennale - Ask the way", Keelung Cultural Center, Keelung, Taiwan..

2017 "Kaohsiung Art Fair: The Look in the Iron Box", Pier 2 Art Center, Kaohsiung, Taiwan.

89 contemporary artworks were made. If "simple" is a characteristic of contemporary art, then do artists who bear this characteristic share similar creative ideas? Or is it the opposite, that their modes of thinking are actually more different? *This is Very Simple. Who Wouldn't Be Able to do It?* brings together the "simple" works of seven artists. With these works' concrete presence in the exhibition space, this exhibition resonates with *This is Very Simple. I Can Do It Too*, a video artwork currently exhibiting at the Museum of Contemporary Art Taipei. The latter adapts the sentence structure of Watier's artist book to describe Taiwanese contemporary artists born in the 70s and 80s. In the work, artists are invited to describe the simple production process of each others' works using this sentence structure, hinting at the opposite—that the works may look simple but the ideas behind them aren't necessarily simple:

*Draw a line on the wall, from the ceiling to the ground. This is very simple. Chih-sheng Lai did it. I can do it too.*

*Install some fluorescent tubes onto the ceiling of the exhibition site. This is very simple. Yu-Cheng Chou did it. I can do it too.*

*Film a cloud and make it float around in an old house. This is very simple.*

*Ya-hui Wang did it. I can do it too.*

*Use the Bliss of Microsoft Windows as the background to which a male golfer is added. Wan-Jen Chen did it. I can do it too.*

*Attach 3 rolls of 3M tape in red, black and blue on the wall and draw obliquely 3 parallel straight lines. This is very simple. Ming-Hsueh Lee did it. I can do it too.*

*Transform a cradle into a fence, or a fence into a cradle, so that it can swing back and forth. Joyce Ho did it. I can do it too.*

In the work, the artists repeatedly restate sentences that refer to each other; through alternating between the identity of an artist and a speaker and switching the artwork in discussion, the work outlines the characteristics of a certain mode of artistic conception of a time. The chatty and disorienting speech serves to loosen the intimate co-dependent relationship between author and artwork. The exhibition *This is Very Easy, Who Wouldn't Be Able to do It?* is an extension of this video work, corresponding to the works that are repeatedly referred to in the video but aren't present. Not only as a materialization of the referred objects, this exhibition also explores the underlying multi-directional connections between different artistic creation and thought processes and the possibility of a symbiosis of creative conception and curatorial practice. The participating artists and artworks include Yahui Wang's *Visitors*, Joyce Ho's *Balancing Act*, Yu-Cheng Chou's *TOA Lighting*, Ming-Hsueh Lee's *Multiple Identity*, Kuang-Yu Tsui's *The Shortcut to the Systematic Life: City Spirits*, Wan-Jen Chen's *Good morning Bill*, and Chih-Sheng Lai's *Two White Paintings*.