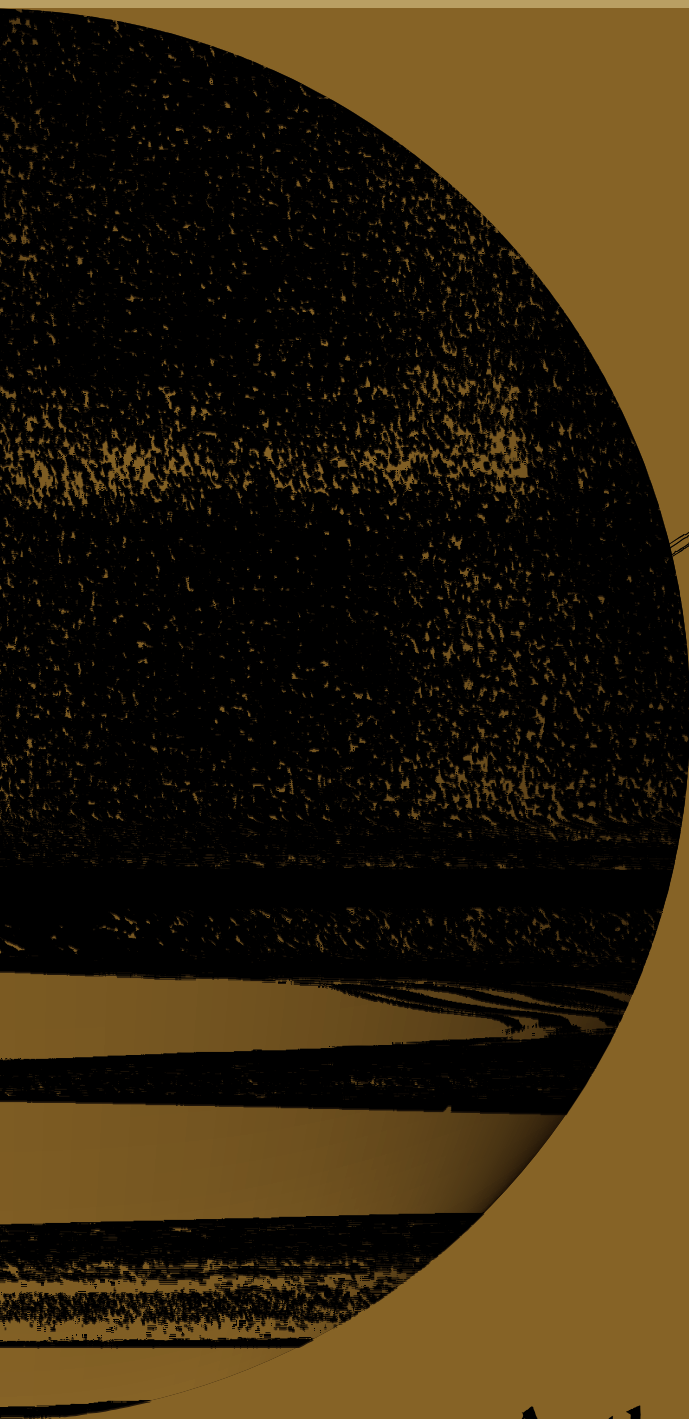


給火星

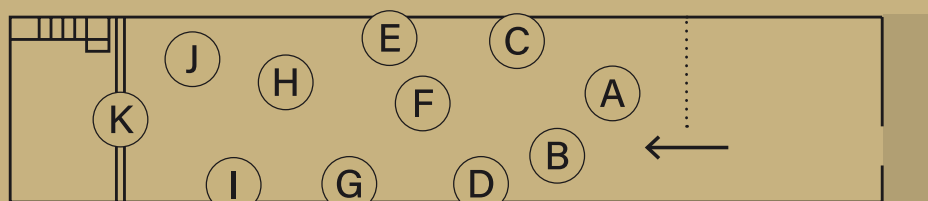
給火星
給

人類學家



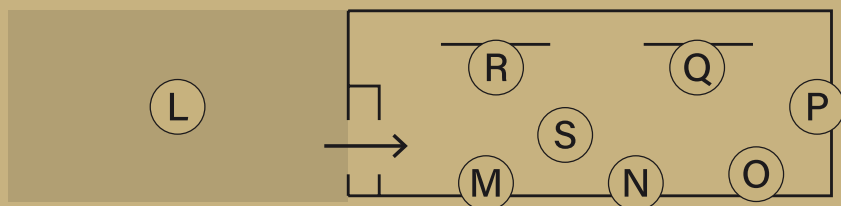
To
Martian
Anthropologists

第一展覽室
Exhibition Room I



川堂
Entrance Hall

第二展覽室
Exhibition Room II



<p>Ⓐ 陳萬仁 Wan-Jen CHEN 8</p>	<p>Ⓙ 彭葉生 Yannick DAUBY 24</p>
<p>Ⓑ 齊簡 Chien CHI 10</p>	<p>Ⓚ 時永駿 Yung-Chun SHIH 26</p>
<p>Ⓒ 克羅德·克勞斯基 Claude CLOSKY 12</p>	<p>Ⓜ 郭文泰 × 河床劇團 Craig QUINTERO × Riverbed Theatre 28</p>
<p>Ⓓ 艾瑞克·瓦提耶 Eric WATIER 14</p>	<p>ⓐ 牛俊強 Jun-Qiang NIU 30</p>
<p>Ⓔ 杜利安·高登 Dorian GAUDIN 16</p>	<p>Ⓟ 李明學 James Ming-Hsueh LEE 32</p>
<p>Ⓕ 徐瑞謙 Jui-Chien HSU 18</p>	<p>Ⓠ Ⓡ 謝佑承 Yu-Cheng HSIEH 34</p>
<p>Ⓢ Ⓣ Ⓤ 何采柔 Joyce HO 20</p>	<p>Ⓢ 王雅慧 Ya-Hui WANG 36</p>
<p>Ⓡ Ⓢ 賴志盛 Chih-Sheng LAI 22</p>	



語音導覽
Audio Guide

Curator

Chun-Yi CHANG

Artist

Wan-Jen CHEN

Chien CHI

Claude CLOSKY

Yannick DAUBY

Dorian GAUDIN

Joyce HO

Yu-Cheng HSIEH

Jui-Chien HSU

Chih-Sheng LAI

James Ming-Hsueh LEE

Jun-Qiang NIU

Craig QUINTERO × Riverbed Theatre

Yung-Chun SHIH

Ya-Hui WANG

Eric WATIER

策展人

張君懿

參展藝術家

陳萬仁

齊簡

克羅德·克勞斯基

澎葉生

杜利安·高登

何采柔

謝佑承

徐瑞謙

賴志盛

李明學

牛俊強

郭文泰 × 河床劇團

時永駿

王雅慧

艾瑞克·瓦提耶



線上才是主场？

火星人請立即上線！

**The internet's gaining home-field advantage?
Martians, please get online right now!**

市長序文

新北市具有能動性、多向發展的文化社經風貌，一直以來我們致力於讓藝術融入生活，不斷因應時代翻轉藝術與生活的核心價值。今年因新冠肺炎（COVID-19）疫情影響，民眾生活首當其衝影響，在此之際，我們不斷地思考如何在兼顧防疫政策下減少對文化藝術活動的衝擊，持續讓藝術在險峻時代裡發揮撫慰、鼓舞人心的力量。

此外，本市在承繼不斷擴大、厚實蓄養的文化藝術內涵下，也即將迎接本市第一座公立美術館—新北市立美術館。本市美術館肩負著承繼傳統美學，銜接當代視野的重要文化使命邁進，在迎向開館之際，秉持「軟體先行、在地築基」的理念，計畫透過本市各重要文化展演場域蟄伏發聲，通盤地與藝術家及藝文機構交流合作。除持續推動一系列新北市前輩藝術家典範特展，著手建立本市的近代藝術史脈絡外，今年另策動當代藝術專題特展，期盼突破傳統藝術美學框架，透過更反映時代議題與生活面向的當代藝術，轉譯為更貼近市民、更有感的藝術實踐，開啟與社會大眾對話之訴求。

此次展覽榮幸邀約當代藝術策展人張君懿策劃、聚攏 15 位國內外重要當代藝術家的參與，在疫情尚未鬆懈的當下，突破藝術實體展示思維框架，結合科技虛擬體驗運用，帶給民眾新穎、不一樣的藝術內容層次，並達到保有遠距也能與觀眾、藝術家互動的連結關係。在此我們期盼藉此吸引民眾對當代藝術的好奇、進而了解與參與，並深化新北國際美學視野、服膺銜接起世界當代藝術觀點潮流。

新北市長

侯友宜

Preface

With a cultural, social and economic figure of dynamic, multi-directional developments, New Taipei City has been committed to integrating art into life and responding constantly to the core values of art and life changing with the times. Due to the COVID-19 outbreak this year, people's lives bear the brunt of the epidemic. We keep thinking under such conditions how to reduce the impact on cultural and artistic activities and at the same time, to implement the policy of epidemic prevention so as to bring out the placatory and inspiring power of art in an era of harshness.

Besides, in coherence with an enlarging, richly cultivated strata of culture and art, New Taipei City will soon welcome the first public art museum, New Taipei Museum Of Art, which will assume an essential cultural mission to endow the inherited traditional aesthetics with a contemporary vision. Waiting for the moment of inauguration, we observe firmly the idea —“soft infrastructure precedes and localised hard infrastructure proceeds”and have been well prepared for too long to incarnate it in New Taipei City's important performing sites through a comprehensive cooperation with artists and artistic institutions. In addition to the on-going special exhibitions of the predecessors as model artists of New Taipei City, we embark to establish the city's modern art history. Meanwhile, we propose this year another special exhibition featuring contemporary art reflecting even more the issues and life aspects of the times, and hope, while breaking through the aesthetical frame of traditional art, to translate the art of today into some art practices more accessible, closer to the citizens and to fulfill the public's demand of a dialogue.

We are honored to invite the curator of contemporary art, Chun-Yi CHANG, who plans and unites 15 significant foreign and local contemporary artists when the epidemic is not yet over. To deconstruct what is framed by a physical exhibition, the curator employs virtual technologies to bring to the public a brand new experience of art and to forge a distant interconnection between artists and visitors. We are expecting to titillate the public's curiosity of contemporary art, to encourage them to understand and participate in it, and finally, to widen the horizon of New Taipei City's international aesthetics in order to keep pace with various trends of contemporary art in the world.

Yu-Ih HOU
Mayor of New Taipei City

給火星人類學家

魚總是這樣，它不知道自己在哪裡。

—— 蒂埃里·德·迪弗

親愛的火星人類學家：

歡迎登陸地球！

如果您已開始探查地球，我想要透過這個名為「給火星人類學家」的展覽，向您引介一些地球人的藝術作品。為了這一天，我們已準備了許久，因為您的到來早有預言；1989年，比利時藝術評論家蒂埃里·德·迪弗在《以藝術之名——為了一種現代性的考古學》這本書中透露了此事：「您從火星來到地球，您對地球一無所知，因此您沒有任何成見（除了身為火星人的成見）……」^[1]。他描述了對地球文明尚一無所知的您，開始觀察人類的風俗、儀式和神話，希望從中得出一個常理，以理解地球人的思維和社會秩序，並且一步步探索人類所名之為「藝術」的事物（這也間接地邀請讀者，暫時以外在於地球人的視角，重新審視藝術世界，以暫時拋開看待藝術時早已深植而至無從察覺的「成見」）。

這是一個專為您籌劃的展覽（當然我們還是不斷地思考：究竟什麼是展覽的形成條件，何以它能夠承載「藝術」這個專有名詞所涵蓋的事物）。現在，您可以透過「網際網路」這地球人所發明的空間對人類的藝術實踐田野進行考察（2020年，人類社會出現了「安全社交距離」的防疫用語，地球上不約而同出現了許多「線上展覽」，作為實體展覽的替代方案，提供無法親臨現場的觀者一個線上觀看的界面^[2]）。而在此展的網域裏^[3]，藝術家們以「網頁」作為作品發生的特定地點，亦即展覽實質發生的場所（雖然「親臨現場」一般被認為是展覽理想且理所當然的觀看方式）。此外，藝術家們還將線上作品擴延至實體展場，為遠道而來的您留下各式各樣的線索。

是的，在那裡，您所看見的文字、圖像、材料、物件等等乃與線上作品遙相指涉，共同組成一個提供您瀏覽作品、推敲創作思維的「索引界面」。參與的十五位藝術家包括來自世界各地的陳萬仁、齊簡、克羅德·克羅斯基、澎葉生、杜利安·高登、何采柔、謝佑承、徐瑞謙、賴志盛、李明學、牛俊強、郭文泰 × 河床劇團、時永駿、王雅慧和艾瑞克·瓦提耶。您將在這些作品的盤點中，觀察到人類創作行為的豐富面向，相信對您探索地球文明的工作能有所助益，期待您能在線上與實體兩種界面的反覆往返之間，一步步趨近人類名之為「藝術」的事物。

張君懿

2020年8月4日，於臺北

To Martian Anthropologists

As always, the fish doesn't know it's in the water.

—— Thierry de Duve

Dear Martians,

Welcome to the earth!

If you have started exploring around the earth, I would like to introduce some earthlings' artworks to you by the exhibition entitled, *To Martian Anthropologists*. We have prepared for such a long time for your coming, prophesied already by the Belgian art critic, Thierry de Duve, in his book *In the Name of Art. For an Archeology of the Modernity* (1989): "You descend from Mars to the earth and know nothing about it. Therefore, you have no prejudice (except for that of seeing everything with the eyes of a Martian)..."^[1] He describes that you start, without any inkling of the earth's civilizations, observing human beings, their customs, rituals and myths, from which you hope to draw a constant, in order to render intelligible the earthlings' way of thinking and the arguments that underpin their social order. Meanwhile, you explore step by step what human beings call "art." (It's also an indirect gesture to invite readers to re-examine the art world, from a temporary perspective beyond that of the earthlings as well as the deep-rooted, unconscious "prejudices" against art.)

This is an exhibition planned in particular for you. (Of course, we keep thinking about what on earth is the condition for an exhibition to take shape and why it is able to cover everything that the proper noun "art" signifies.) Now, via the "internet," a sort of space invented by the earthlings, you can launch a field research of the human art practices. ("Safe social distancing," an anti-epidemic slogan occurs in human society in 2020. As an alternative to physical exhibitions, many "online exhibitions" emerge spontaneously on the earth, as an online browsing interface for those who are not able to attend personally the site.^[2]) In the exhibition's domain name,^[3] the artists choose "web pages" as the specific site where their works take place, i.e. where the exhibition is substantially and actually inaugurated. (However, especially in the past half century, "attending personally the site" has been generally and ideally taken for granted as the way of seeing an exhibition.) In addition, the artists will extend the online works to the physical exhibition venue, leaving a variety of clues for you coming from far away.

Indeed, words, images, materials, objects and so on: all you see right over there refer in distance to the online works, thus constituting together an "index interface" which allows you to browse all the works and to elaborate the creative conceptions. Here are the 15 participating artists from all corners of the earth: Wan-Jen CHEN, Chien CHI, Claude CLOSKY, Yannick DAUBY, Dorian GAUDIN, Joyce HO, Yu-Cheng HSIEH, Jui-Chien HSU, James Ming-Hsueh LEE, Chih-Sheng LAI, Jun-Qiang NIU, Craig QUINTERO x Riverbed Theatre, Yung-Chun SHIH, Ya-Hui WANG and Eric WATIER. Inventorying the artworks, you will observe the rich aspects of human behaviors in creation. I believe it will be helpful to your exploration of the civilizations on the earth. I am expecting that, by shuttling between online and physical interfaces, you will be approaching what human beings call "art."

Sincerely yours,
Chun-Yi CHANG
Taipei, August 4th, 2020

[1] 蒂埃里·德·迪弗在此書中以火星人類學家為喻，引入不帶有地球人成見的觀點，探討人類名之為「藝術」的事物。此展從此假設所開展的想像出發，試問藝術家們希望提供什麼「給火星人類學家」，以作為其考察人類藝術實踐田野的線索；同時在2020年的今天，以此展回應作者在1985年寫下的文字（1989年出版）。參閱：Thierry De Duve, *Au nom de l'art. Pour une archéologie de la modernité*, Paris: Éditions de Minuit, 1989, p.9-65.

[2] 從此現象的反思出發，此展邀請藝術家以線上作品為起點，實體展場則為其延伸的界面，於其中佈署與線上作品遙相呼應的索引；透過兩者間的對應關係探討「實體為主、線上為輔」的展覽 / 作品慣常觀看經驗。

[3] 網址：martian.beauxarts.tw

[1] Thierry de Duve, *Au nom de l'art. Pour une archéologie de la modernité*, Paris: Éditions de Minuit, 1989, p.9-65. The author borrows Martian anthropologists as a metaphor, in order to introduce a perspective beyond the earthling' prejudices and to explore what human beings call "art." The exhibition conceived and developed from the author's imagination tries to ask the question: what the artists hope to offer as clues to "Martian anthropologists" for their field research of the human art practices. At the same time, it serves as a response in 2020 to the words written by the author in 1985 (published in 1989).

[2] From the reflection of this phenomenon, this exhibition invites artists to begin with the online works which deploy as an index echoing the physical works in the exhibition venue as an extended interface. By the corresponding relationship, the exhibition encourages visitors to rethink the seeing experiences we used to between exhibition and artwork: "physical works as primary, online works as secondary."

[3] Official website: martian.beauxarts.tw

Wan-Jen CHEN

Taiwan / b. 1982 / lives and works in Taipei

陳萬仁



2020
互動響應式網頁
interactive and
responsive web page



2020
LED 平板燈
LED panel light
60×60 cm

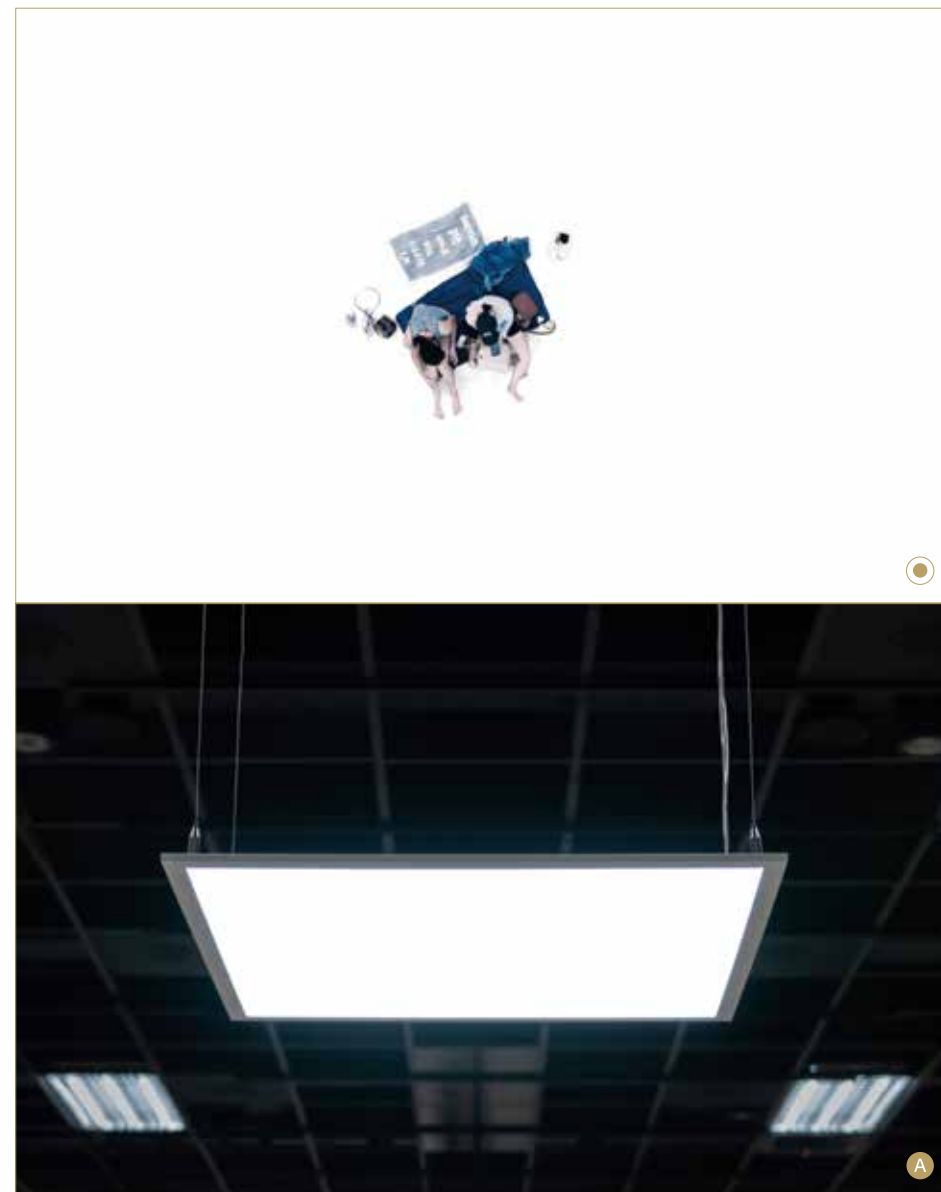
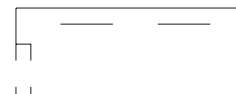
I'M LITTLE BUT I HAVE BIG DREAMS 線上作品 Online Work

I'M LITTLE BUT I HAVE BIG DREAMS

鳥瞰的視野，獨立於所有之上，在空中能清楚看見所有地界，那些我們以為模糊不清的，在拉高了距離之後，都顯得再清晰不過。迥異於自然之景的遼闊彩塊，人類之景乃是散落的點狀與分區的格子，彼此的間隔猶如毫不猶豫道下的句點。

Independant and above all in the firmament, a bird's eye view covers precisely all the boundaries on the earth. What is supposed to be vague in the eyes of human beings, with an altitude advantage, cannot be more clear. In difference to the scenes of vast, colorful blocks forged by Mother Nature, those by human beings are of scattered dots and partitioned lattices whose intervals are like, without hesitation, a marked period.

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魚缸實況 *Fish Tank on Live* 線上作品 Online Work

2020
互動響應式網頁
interactive and
responsive web page



藉由訪客對頁面的點按，畫面中的明暗與空間將被切換，這像是身體的移動與占領，隱隱約約地為我們供給一種特殊的漫遊路徑，一種對「現場」概念的回應。這像是我們在生活中尋常經驗：當我們進入屋內，通常第一件事是尋找電源開關，然後將電燈打開；離開時，將燈關上，去到下一個地方。

By visitors' clicks on the page, the shading value and space on the screen will be altered. As the displacement and occupation of a body, the work provides us vaguely a special itinerary of promenade, and a response to the concept of "site." It is like a common experience in our life: upon entering the house, we usually look for the light switch first and turn it on; leaving, we turn it off and move on.



魚缸實況 *Fish Tank on Live*

2020
鐵（烤漆）、霓虹燈管
鏡子、木材
baking paint iron,
neon tube, mirror, wood
64×161×148 cm

一般的魚缸是由四面透明的玻璃、上方的照明燈具，以及下方乘載魚缸的木櫃所組成。人面對著魚缸時就如同面對著一塊有限性所開啟的領域，引發我們對其產生質問與省思。《魚缸實況》的構成元素一方面對應著居所中的傢俱，另一方面指涉雕塑臺座與場所的邊界交織。多重主體、內與外、看與被看，魚缸的方框與鏡像共構出一種對虛空邊界的想像。

In general, a fish tank is composed of 4 pieces of transparent glass, a lighting device above, and a wooden cabinet below. Standing in front of a fish tank is similar to facing a territory opened by the finite, which triggers our interrogation and self-reflection. The components of the work correspond, on the one hand, to the furniture in the residence, and on the other hand, refer to the interweaving boundaries between sculptured pedestal and site. Multiple subject, interiority and exteriority, seeing and being seen: the frame of a fish tank and mirrored images constitute together an imagination of a void boundary.

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Claude CLOSKY

France / b, 1963 / lives and works in Paris

克勞斯基
克羅斯德



拍賣價 *Hammer Price* 線上作品 Online Work

2019-2020
無限循環的互動網頁
interactive website
unlimited duration



《拍賣價》網站以好玩有趣的方式，鼓勵展覽參觀者、網路使用者或是火星人，去體會在地球上流通的影像與藝術的價值。

The website *Hammer Price* is a playful way to encourage visitors of the exhibition, netizens, and Martians to figure out the value of images, the value of art circulating around Planet Earth.



拍賣價 *Hammer Price*

2019-2020
觸控式螢幕
無限循環
touchscreen
unlimited duration

《拍賣價》的現場版聚焦在顏色與樣式的價值。

The display version of *Hammer Price* focuses on the value of colors and patterns.

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Eric WATIER

France / b, 1963 / lives and works in Montpellier

瓦提耶
艾瑞克
·



2020
互動響應式網頁
interactive and
responsive web page



艾瑞克·瓦提耶 × 張君懿 Eric WATIER × Chun-Yi CHANG

低調的作品 —— 向布勒哲爾致意

Discreet Works (thanks to Bruegel) [線上作品 Online Work](#)

《低調的作品 —— 向布勒哲爾致意》在此被轉換成尋找隱藏物件的線上遊戲，作品中的所有句子以及圖畫被共同展開在同一個畫面上，使用者可以透過依次出現的句子與圖畫，找尋畫面中相應的圖像。

Discreet Works (thanks to Bruegel) has been transformed into an online game with hidden objects to be found. On the same screen are displayed in sequence all the sentences and drawings according to which users have to look for the corresponding images.



2019
卡典西德
cutting sheet
450×300 cm

低調的作品 —— 向布勒哲爾致意

Discreet Works (thanks to Bruegel)

此處的低調是數位的另一種說法。《低調的作品》始於1981-1982年間，由圖像中的動作與物件翻譯而來的文字所組成，是迄今仍持續進行的系列。文轉圖而非文轉文的想法讓藝術家聯想到老彼得·布勒哲爾著名的《尼德蘭諺語》，一幅將流行諺語轉成圖畫的畫作。拜其所賜，《低調的作品 —— 向布勒哲爾致意》重繪畫作中50組人物與其所代表的諺語圖說。

Discreet is another word for digital. *Discreet Works (Travaux Discrets)* represents an endless series started in 1981 - 1982. It is composed of the drawings of actions and objects translated into words. The idea of translating a text into drawings rather than into words reminds the artist of Pieter Bruegel the Elder, famous painter of *Netherlandish Proverbs (1559)*, in which popular proverbs are illustrated. Thanks to Bruegel, in the series of *Discreet Works (thanks to Bruegel)* shows 50 Bruegel characters redrawn and the proverbs illustrated.

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Dorian GAUDIN

USA / b, 1986 / lives and works in New York

杜
利
安
•
高
登



代罪者 *Pharmakos* 線上作品 Online work

2020
互動響應式網頁
interactive and
responsive web page



九件陶瓶同時在線上票選網頁上展示。展期間，參觀者受邀票選出最醜的一件。每週得票數最高的陶瓶將在實體展區中被砸碎在地板上。隨著展期的進行，網頁持續更新的同時，參觀者可就現有的陶瓶進行投票。當展覽結束時，僅存一件陶瓶。

9 ceramics are displayed on a web page with online voting. During the exhibition period, visitors are invited to vote for the ugliest one. At the end of each week, the ceramic with the most votes is smashed to pieces on the floor of the physical exhibition space. As the weeks go by, the website is updated permitting visitors to vote for the remaining ceramics. When the exhibition comes to an end, only 1 ceramic stands.



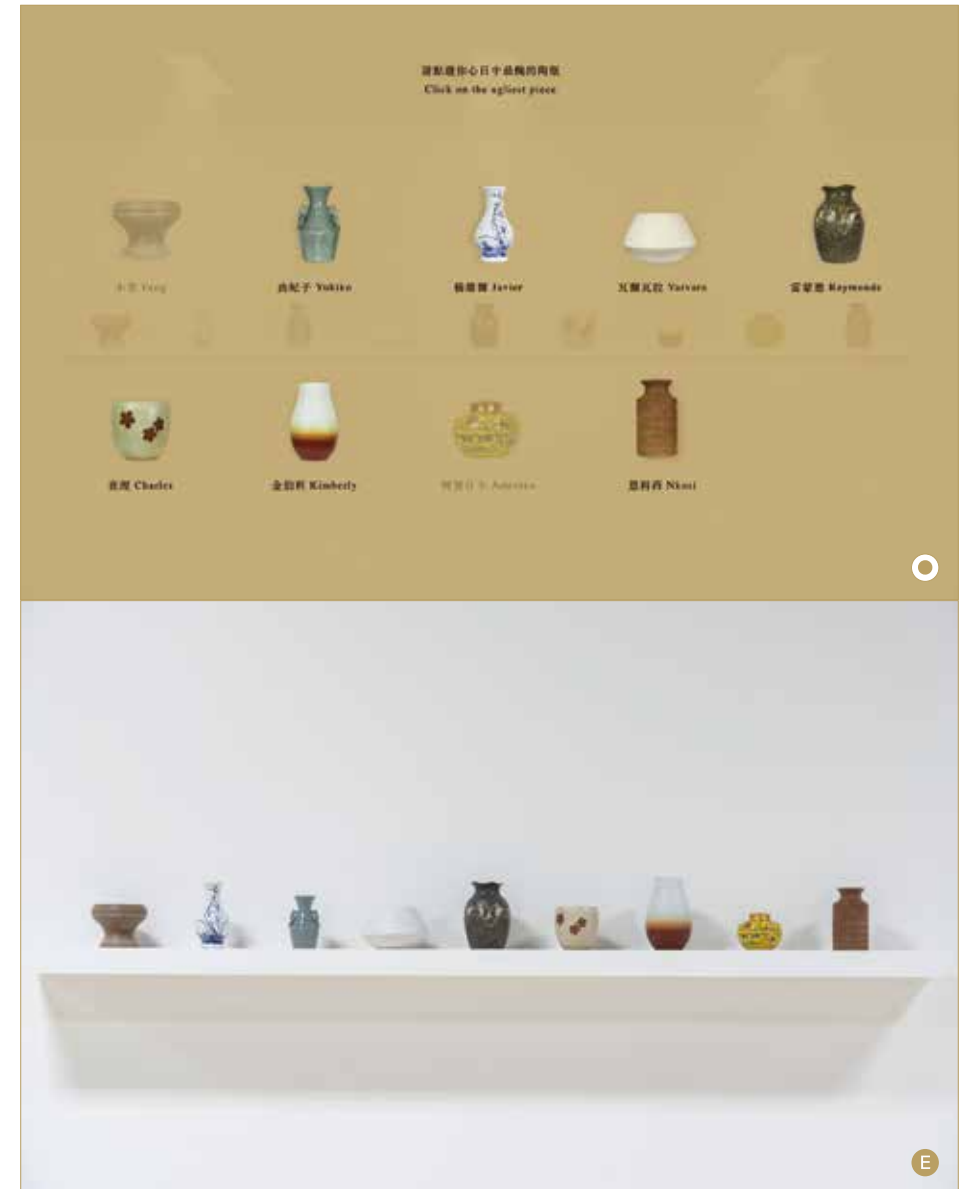
代罪者 *Pharmakos*

2020
陶瓷碎片、網站、層架
ceramic debris,
website, shelf
尺寸依場地而定
dimensions variable

九件陶瓶並置於展臺上。線上參觀者可透過展覽網頁票選出最醜的一件。每週的尾聲，得票數最高的陶瓶將會被砸落至下方地板，架上則空出一個空位。隨著展期的進行，陶瓶碎片持續累積並全數原地保留。當展覽結束時，僅存一件陶瓶。

9 ceramics are displayed next to each other along a shelf. A vote takes place via the exhibition website for online visitors to elect the ugliest ceramic. At the end of each week, the ceramic with the most votes is smashed to pieces on the floor below, leaving an empty space on the shelf. The debris remain on the floor and accumulate as the weeks go by. When the exhibition comes to an end, only 1 ceramic stands.

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2020
互動響應式網頁
interactive and
responsive web page



徐瑞謙 × 澎葉生 Jui-Chien HSU × Yannick DAUBY

材料行 *Material Store* [線上作品 Online Work](#)

此作品從藝術家徐瑞謙曾使用過的材料著手，建構一個如同建材行裡分類得當的型錄，但材料沒有常規的尺寸或說明，而是以各自的「聲響」取代。各品項在介面中被使用者滑動、抽取與挑選，像是參與藝術家創作前篩選媒介的過程。那些在型錄中的媒材，並非各自為政，而更像是一個個團塊，在數位的彼端躍躍欲試地等待，等待被擷取，等待一個未來的觸動。

The artist conceives the work from the media he employed and constructs a catalogue well classified like that in a building materials company. Instead of the conventional sizes or descriptions of the materials, it contains all sorts of "sounds." Users draw, extract and select each item on the interface, as if they were part of an artist's material selection for an unborn creation. The media in the catalogue are not separate, independent parts, but more like a clump, waiting eagerly to be captured and for a future touch in a digital beyond.



2020
複合媒材
mixed media
尺寸依場地而定
dimensions variable

是浴室嗎？*Is it a Bathroom?*

切片與剖面、有機物與方體、球體與球體、折疊垂掛、洞口……。作品在固體裡找尋流體的狀態，從中進行對材料的開採、實體的接觸與變奏。物件不同的樣態造就出各自相異的身份，而香味淡淡地在空間裡釋放，觸動了身體的記憶，當濕度散去後，依稀顯露出曖昧又無法忽視的存在。是浴室嗎？它像是一種恰到好處的感覺。

Slice and section, organic matter and cube, sphere and sphere, hanging folds, and holes and so on. The work in a state of solidity looks for a state of fluidity, from which the materials are excavated by physical contact and variation. The different shapes of an object create different identities. Lightly released in the space, the fragrance triggers a body's memory and seems to reveal vaguely, with the dissipating humidity, an ambiguous existence unable to be ignored. Is it a bathroom? It's more like a sensation that makes us feel just right.

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2020 20200610 線上作品 Online Work

2020 No Surprises 線上作品 Online Work

2020 20200529 / 20200804

互動響應式網頁
interactive and
responsive web page



G / H

2020
複合媒材
mixed media
尺寸依場地而定
dimensions variable

N

2019
壓克力顏料
書籍封面、鋁框
acrylic paint,
book cover,
aluminum frame
41.5×46×4 cm

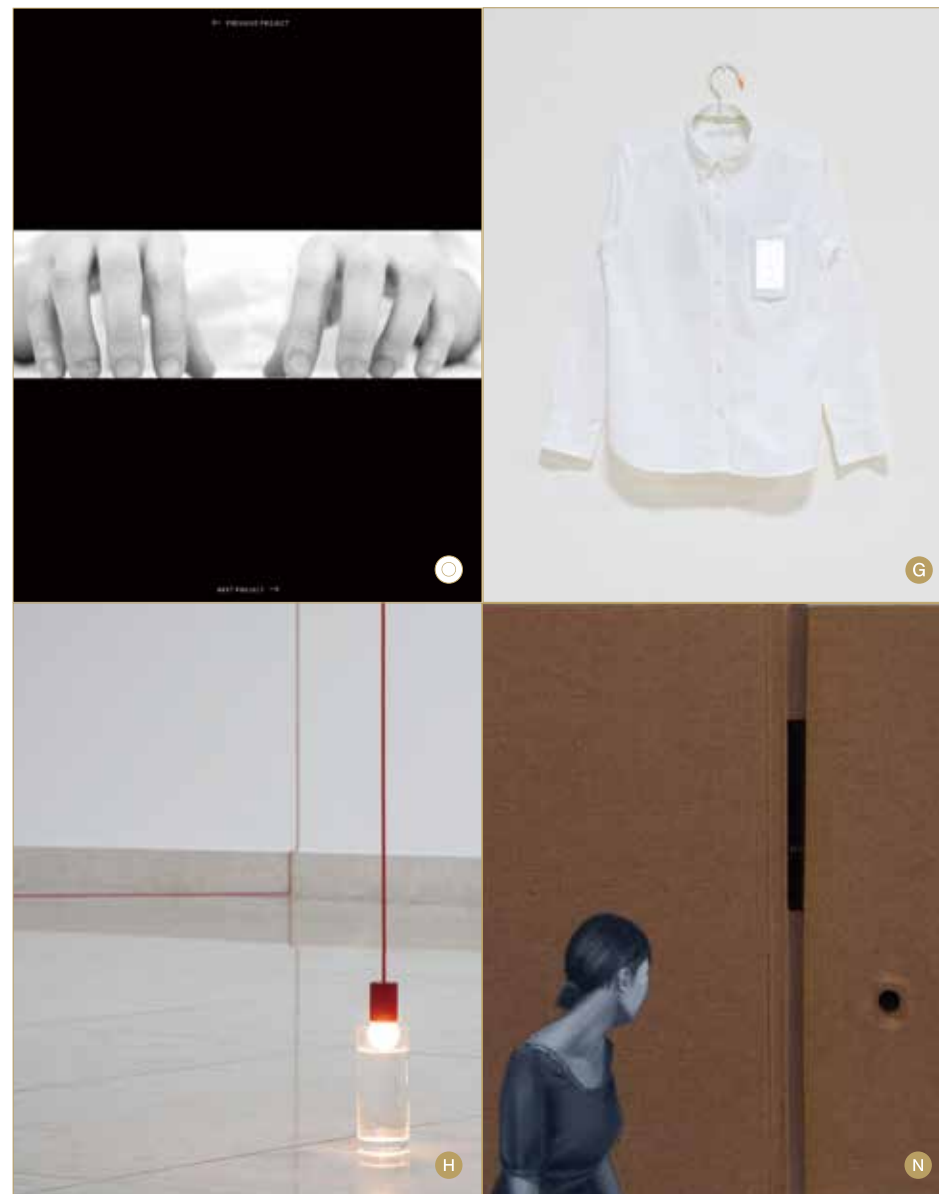
Metamorphoses

無論是以繪畫、裝置或影像的方式創作，何采柔的作品總能以局部分解的動作、日常習慣的切片與豐富迷離的光影來呈現人與現實之間某種既親密又疏離的緊張關係。而這些獨特而強烈的創作一方面包圍著觀眾，卻又與其保持對峙的狀態，幾乎讓日常的片刻直接成為了一道風景或儀式。

With an illusion rich in light and shadow, the artistic conception aims to integrate the deconstructed movements and fragmented slices of daily routines. As such, the artist endeavors, whether in painting, installation or video, to convey an intimate, yet alienated tensions between human beings and reality. The singularly intensive creation simultaneously captivates and confronts viewers, which renders almost immediately a quotidian moment into a piece of landscape or a ritual.



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2020
互動響應式網頁
interactive and
responsive web page



輕舟 *Light Boat* [線上作品 Online Work](#)

將螢幕視作一個平滑的表面，當手指或滑鼠按壓滑過，螢幕會顯出波紋，如同小船駛過平靜的湖面。

Take the screen as a smooth surface. When your finger or mouse slides over it, the screen will show ripples, just like a light boat sailing across a calm lake.

消長 *Increase and Decrease* [線上作品 Online Work](#)

在不斷指向未來的同時，也是當下永無止息的消逝。這裡是時間的邊境，亦是影像的廢墟。

It's pointing not only to the future but also to the eternal lapse of time. Here is the wasteland of the video and the border of time.



2019
不鏽鋼、衛生紙、風
stainless steel,
toilet paper, wind
尺寸依場地而定
dimensions variable

手紙 *Letter*

牆面高處懸掛著捲筒衛生紙，紙卷被拉長延伸幾近地面，不遠處的風扇吹拂其上，當空氣流動之際，紙片翩然舞動。

A roll of toilet paper, hung near the top wall and extended nearly to the ground, against the flowing currents from a fan not far away, dances with agility in the air.



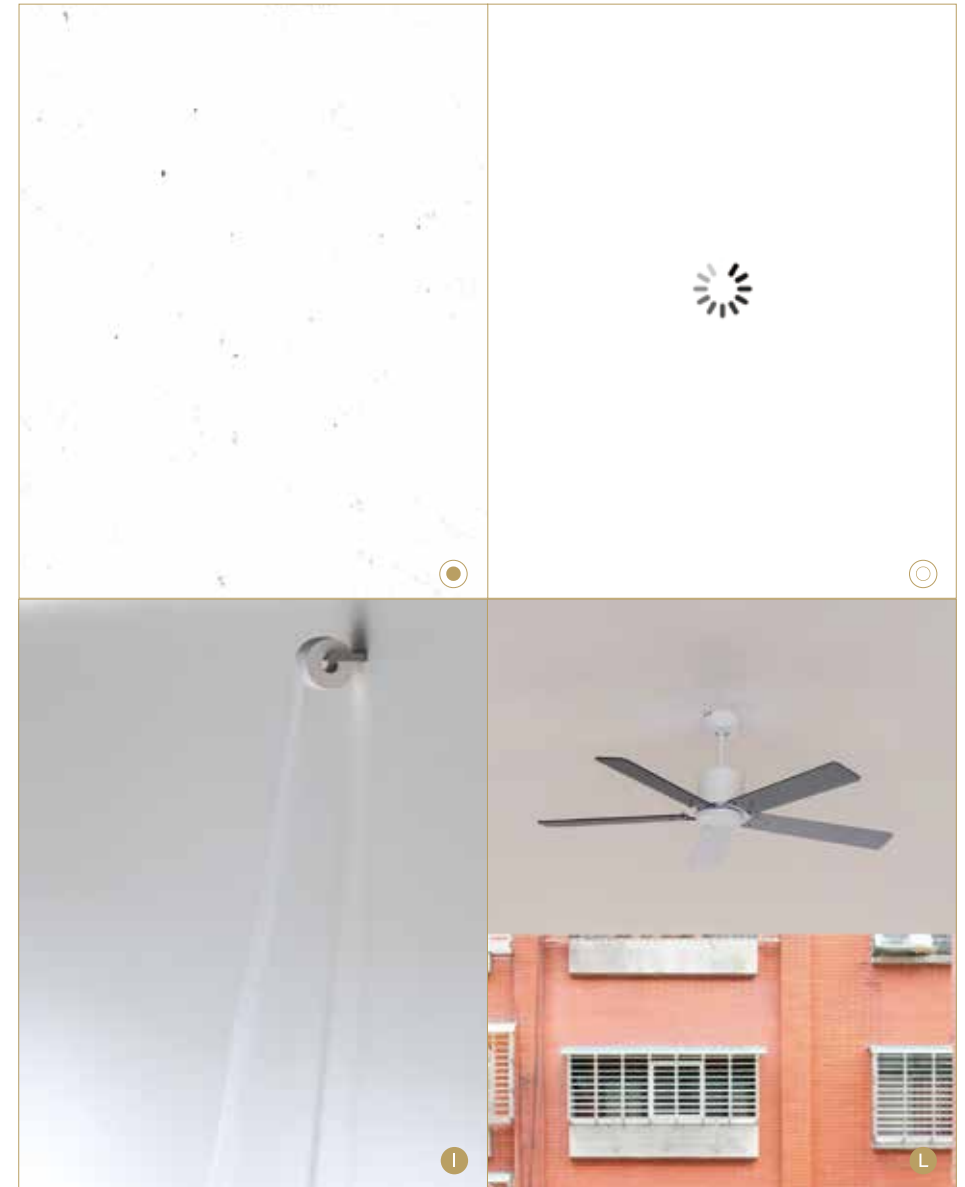
2020
吊扇、漆
ceiling fan, paint
尺寸依場地而定
dimensions variable

輕風徐來 *Breeze*

兩個展場間的川堂上方裝設著一盞吊扇，一片片從白漸層至黑色的扇葉，緩緩地轉動。徐來輕風於盛夏帶來一抹涼意，在看似暫歇的真實世界裡，這過場裡的迴旋即是我們無可閃躲的當下，也可能是我們獲得啟示的一個契機。

Above the entrance hall connecting two exhibition rooms is installed a ceiling fan whose blades are colored gradually from white to black. It runs slowly. With a casual breeze carrying a refreshing touch in the midsummer, in the real world seemingly suspended, the spinning in this passage is our unavoidable moment, and might be another opportunity to get inspired.

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Yannick DAUBY

France / b, 1974 / lives and works in Taipei

澎
葉
生



2020
互動響應式網頁
interactive and
responsive web page



徐瑞謙 × 澎葉生 Jui-Chien HSU × Yannick DAUBY

材料行 *Material Store* [線上作品 Online Work](#)

此作品從藝術家徐瑞謙曾使用過的材料著手，建構一個如同建材行裡分類得當的型錄，但材料沒有常規的尺寸或說明，而是以各自的「聲響」取代。各品項在介面中被使用者滑動、抽取與挑選，像是參與藝術家創作前篩選媒介的過程。那些在型錄中的媒材，並非各自為政，而更像是一個個團塊，在數位的彼端躍躍欲試地等待，等待被擷取，等待一個未來的觸動。

The artist conceives the work from the media he employed and constructs a catalogue well classified like that in a building materials company. Instead of the conventional sizes or descriptions of the materials, it contains all sorts of "sounds." Users draw, extract and select each item on the interface, as if they were part of an artist's material selection for an unborn creation. The media in the catalogue are not separate, independent parts, but more like a clump, waiting eagerly to be captured and for a future touch in a digital beyond.



2020
手提音響
portable stereo
30×12.5×21 cm

收音機 *Radio*

作品中的聲音因應藝術家徐瑞謙所慣常使用的材料而製作，於現場隨機播放。

The sounds in the work are made according to the materials the artist Jui-Chien HSU used to employ, and played randomly on the site.

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2020
互動響應式網頁
interactive and
responsive web page



2020
現成物、椅子
布幕、木料
ready-made object,
chair, cloth, wood
尺寸依場地而定
dimensions variable

家庭劇院 *Home Theater* 線上作品 Online Work

家庭劇院 *Home Theater*

居家裡的「風景」令人感到神秘，它們成形的的方式相當微妙，除了因實用性而存在，也為了裝飾目的，以及一些因個人喜好而產生的無以名狀、難以歸類的陳列方式，未曾有什麼道理可言。最近「居家隔離」或是「避免群聚」變得非常普遍，人們待在家裡的時間變長了，日常物件突然之間變得更貼近我們。在《家庭劇院》裡，日常物件與人的角色關係切換了原本的對應關係；從原來的理所當然，轉而串連起好幾幕日常故事：櫃子裡、沙發上、冰箱裡、通往二樓的樓梯轉角處。在我們避免戶外接觸的同時，無意之間卻在私有的居家室內拉近了距離，原本存於日常中的微小，在此刻被放大，就在離我們很近的眼前，隨手可得。

Mysteriously formed with subtlety, the household "landscape" has never been justified, except for the purposes of both utility and decoration, and for personal tastes of arrangement, inexplicable and difficult to categorize. Recently, "household isolation" or "gathering ban" has become common to all. We stay longer at home and, all of a sudden, the daily objects are getting closer to us. In *Home Theater*, the relationship or correspondence between daily objects and human beings has been changed. Several snapshots of the daily are connected out of a matter of course: in the closet, on the sofa, in the refrigerator, on the corner of the stairs to the second floor. Avoiding outdoor contacts, we inadvertently shorten the distance inside the private residence. The quotidian tininess, thus magnified at this moment, is right in front of our eyes, within reach.



Craig QUINTERO × Riverbed Theatre

USA / b, 1970 / lives and works in Taipei

郭文泰
河床劇團 ×



2020
互動響應式網頁
interactive and
responsive web page



The Out There is Truth 線上作品 Online Work

在過去四十年間，導演大衛·林區在電影創作中將人們所熟悉的事物陌生化。因其生涯早期的藝術家經歷，他的電影不像傳統的敘事故事，而是一件又一件的動態繪畫與雕塑，將觀眾包圍在超現實的另類世界中。展出作品是來自河床劇團 2015 年《夢見大衛·林區》作品中的一個短景，頌揚神秘之物，以及對理性思維的共同抵抗。正是“out there”才是真相。

For the past forty years, David Lynch has been creating films that defamiliarize the familiar. Drawing on his early career as an artist, Lynch's movies operate more like moving paintings and sculptures than as traditional narrative stories, as he envelops the audience in his surreal, alternative worlds. “The Out There is Truth” is a short scene from Riverbed Theatre's 2015 production *Dreaming David Lynch* that celebrates the mysterious and our shared resistance to rational thought. The “out there” is truth.



The Truth is Out There

2020
標誌、木頭
塑膠文字、發電機
sign, wood,
plastic letter,
generator
44.2×54.7×8.8 cm

“The Truth is Out There”不僅是 1990 年代的指標性電視影集《X 檔案》中的片尾名句，更是那一代人充滿希望的吶喊。他們突然發現，過去所堅守的信念被貶值為某些社會建構。如今，人們了解到許多認同的基石，諸如宗教、文化、性別與民族，皆為流動的人造系統，可輕易地被解構與重組。在道德與倫理模糊搖擺的背景，這句話曾是充滿希望的宣言——混沌裡的某處總有仍待發掘的真相。

作品將這句名言簡單重新排序成“The Out There is Truth”，藉此達到顛覆的效果。常用語的重構呈現出人們不斷製造與再製現實的一派輕鬆。美國總統川普與其他煽動者公開挑戰媒體與科學的真實性，而如此年代裡，當虛構成為真實之際，對許多人來說，“the out there”已紮實地成為「真相」。

“The Truth is Out There” was more than a famous tagline for the iconic 1990s television series *The X-Files*; it was a hopeful rallying cry for a generation of people who suddenly found their previously firmly held beliefs devalued as social constructions. Religion, culture, gender, nation: these cornerstones of identity were now understood to be fluid, man-made systems that could easily be deconstructed and reconfigured. Against this backdrop of moral and ethical uncertainty, “The Truth is Out There” was a declaration of hope, that somewhere amidst the chaos there was a truth that could be found.

This artwork subverts this popular catch-phrase by simply re-ordering the words into “The Out There is Truth.” This reconstruction of the common phrase demonstrates the ease by which realities are continuously made and remade. In an era in which President Trump and other demagogues openly challenge the veracity of media and science, “the out there” really has become “the truth” for many people as the unreal has been made real.

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Self Portrait 線上作品 Online Work

2020
互動響應式網頁
interactive and
responsive web page



藝術家在臺灣盲人重建院擔任了一年多的志工，期間接觸了十二位全盲的視障者。經過一段時間的相處後，藝術家問他們：「你覺得我的外表是什麼樣子？」他們以聲音、氣味、移動的感覺等「非視覺」的經驗描述藝術家的長相，他再將這些描述外表的文字，以布萊爾點字（盲文）的方式打在與身等高的牛皮上。這些點字如同從皮膚裡長出的疹子，也像年代不詳的古卷地圖。這件作品是可見與不可見的辯證，也是對視覺藝術外在形態追求的省思。明眼者無法從點字內容得知藝術家的外表，而學過盲文的視障者則能從這些點字，「看見」事物形貌下更深刻的本質。

The artist has worked as a volunteer at the Institute for the Blind of Taiwan for more than a year, during which he contacted 12 persons of complete visual loss. After getting along with them for a while, the artist asked them, "What do you think of my appearance?" They described the artist's appearance with "non-visual" experiences such as sound, smell, and movement. Then, he translated into the tactile writing system (Braille) the description, typed on a piece of cowhide equal to a person's height. The embossed transcription is similar to rashes growing out of skin as well as to dateless ancient scroll maps. The artwork serves as a dialectics of visible and invisible, and as a reflection in pursuit of the external form of visual art. The visually abled have no access to the artist's appearance by Braille, but the visually disabled who have learned Braille can "see" by the embossed code a more profound essence from the appearance.



Self Portrait

2015
牛皮雕塑、攝影
cowhide sculpture,
photography
170×110 cm
50×37 cm
(2 photos)

作品中是一位全盲的男子在一個全白空間中刷著白漆。他不知道自己身處於一個白色的空間，也不知道手上的油漆顏色，只是不斷地重複覆蓋的動作。藝術家以這樣的畫面，說明自己作為一位視覺創作者所置身的當代處境——空白並非空無一物，而是滿溢的、過多的，然而我們卻不斷地塗抹附加。作品中「看不見」的外貌具有「勾引」的力量，藝術家將那些無可言語卻充滿直覺性的經驗具象化，它們來自現實與自我存在彼此過渡的生命間隙。藝術家想開展那些我們習以為常的既定事物樣貌，無論是對影像的生產、視覺與存在，或是欲望的挖掘。

The artwork shows a completely blind man who paints with white paint in a completely white space. He just repeats the movement of covering without knowing the white space where he is, nor the paint color in his hands. The image as such accounts for the creator's contemporary situation as a visual artist: not empty, but overflowing, excessive is the blankness, on which we keep painting and adding. The "invisible" appearance in the work possesses a "seducing" power. The artist has concretised what is indescribable, full of intuitive experiences which come from the mutually transitory crevices of life between reality and self-existence. The artist endeavors to deploy what we are accustomed to, whether it is about the production of images, vision and existence, or the excavation of desires.



James Ming-Hsueh LEE

Taiwan / b. 1978 / lives and works in Taipei

李明學

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2020
互動響應式網頁
interactive and
responsive web page



P

2014
複合媒材
mixed media
171×108×5 cm

遙望的空洞 *Distant Hollow* [線上作品 Online Work](#)

遙望的空洞 *Distant Hollow*

人們總傾向相信「呈現」所帶來的一切，無論是透過視覺上所謂的「有圖有真相」，或是任何有形的證據紀錄，都是「眼見為憑」所衍生出的意識形態。講究科學邏輯的「呈現」，攻佔了人們大部分的生活，然而，作為「呈現」反面的「缺席」所連繫的無形情感，抑或是稍縱即逝的無法描述，卻成了一個難以遙望的空洞。令人感到可怕的是，這種空洞並非不存在，而是人們的視而不見。

As always, people are inclined to believe what the “presentation” brings about, whether by visual effects, as the saying goes — “Pictures don’t lie,” or by recorded evidence of any physical form: each bears an ideology derived from “To see is to believe.” The “presentation” with a meticulous logic of science has invaded most people’s lives, and yet, in contrast to the “presentation,” the “absence” connected to invisible emotions or fleeting descriptions beyond words becomes a distant hollow hard to glance over. It is frightening that the hollow is not non-existential, but people chose to ignore it deliberately.

To see is to believe.



P



星叢 *Star Cluster* [線上作品 Online Work](#)



藍幕 *Blue Screen* [線上作品 Online Work](#)

2020
互動響應式網頁
interactive and
responsive web page



像素與星叢 *Pixel and Star Cluster*

校準：藍幕 *Calibrate : Blue Screen*

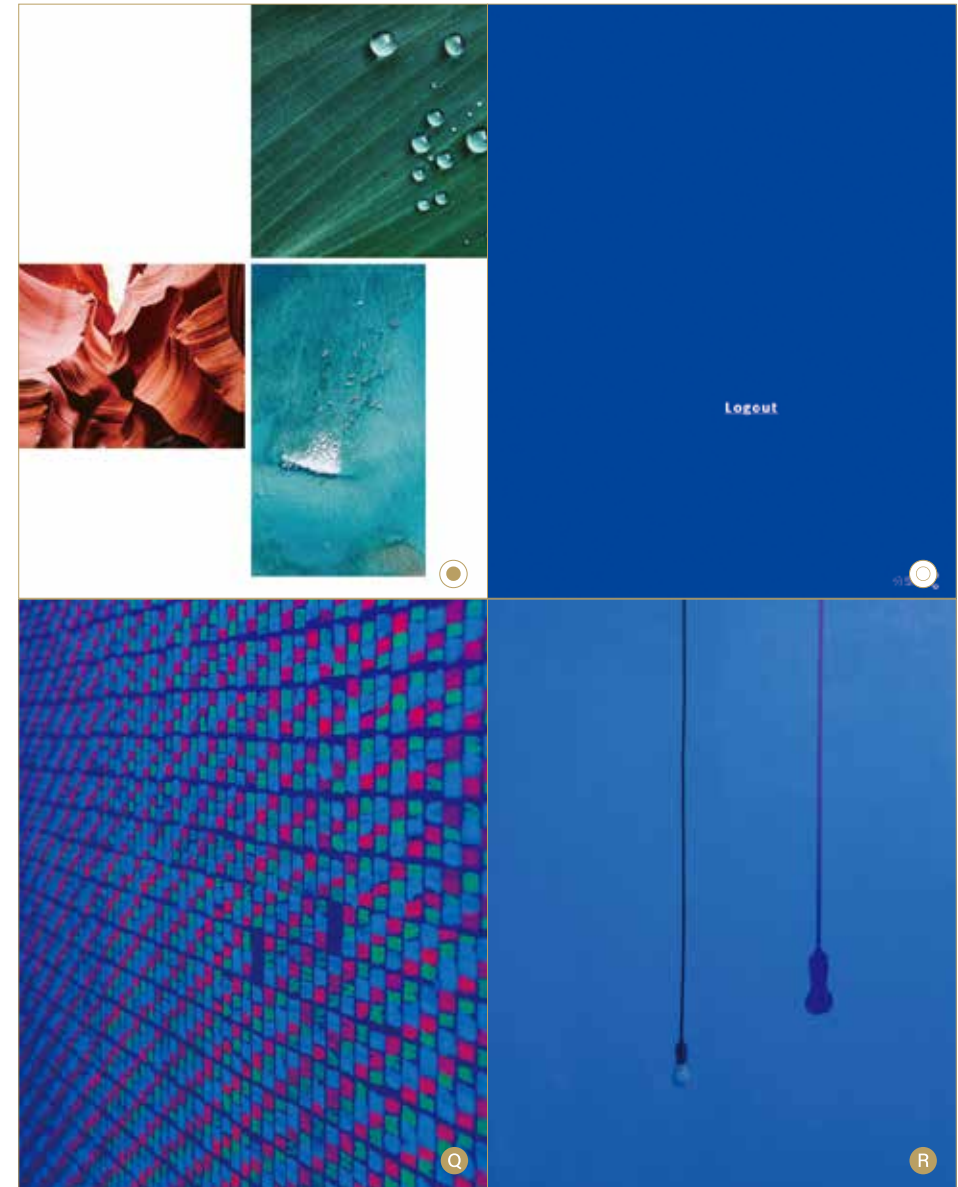
夕陽低垂，各種光在夜裡浮動閃現。熙來攘往的公路車潮與通明深邃的街燈，遠看是點點微光與星叢，構築了現代生活與城市。流水時間隨一幀幀靜態影像片段切格，循序播放，造就了真實般的觀視錯覺。而現在，超級逼真的巨量影像以各種介面，朝我們襲來。在此刻所有人被迫遣返的獨處時刻，眼前唯留發光的屏幕與影像，這一切也許是從一個碰撞的火花開始，光以點綿延成線，以線拓展為面，構成時間與文明。

展場中看似發光的屏幕，《校準：藍幕》以螢光漆模擬投影機的失訊影像，製造因物件遮擋而投影在牆上的輪廓與陰影，辯證實體與存在的對位關係。《像素與星叢》以無數螢光三色 RGB 光點，點描數位影像屏幕中「趨近白色」的身體。

The sun goes down and all sorts of shimmering lights linger at night. The bustling highway traffic and bright, deep street light, seen from far, have turned into dispersed dim lights and a star cluster, both of which constitute the modern urban life. The flow of time is cut into static frames of fragmented images, which are played in sequence to create a visual illusion of reality. Nowadays, a great amount of images of super verisimilitude, through all sorts of interfaces, have invaded us. At the moment when everyone is forced to regain the life of solitude, all left in front of us are the glowing screens and images. In the beginning, it might start from a collision of sparkles from which light stretches out by spots as a line expanding into a surface, by which time and civilization are thus constituted.

The seemingly glowing screens can be seen in the exhibition room. In *Calibrate : Blue Screen*, the artist uses fluorescent paint to simulate the projector's missing image, in order to create, by obstructed objects, contours and shadows projected on the wall. In so doing, the artist tries to see dialectically the relationship of counterpoint between substance and existence. In *Pixel and Star Cluster*, the artist employs countless fluorescent spots of RGB lights, in order to depict by pointillism the body "close to white" on the digital image screen.

2020
螢光漆、現成物
fluorescent paint,
ready-made object,
fluorescent ink,
fluorescent lamp
尺寸依場地而定
dimensions variable





2020
互動響應式網頁
interactive and
responsive web page



Draw a Circle 線上作品 Online Work

在 *Draw a Circle* 當中，使用者必須順著畫面上的圓形搜索才能找到感應區塊，因此，當他們在這個介面停留期間，眼與手也必須協調一致地回應這個圓形。一旦觸動感應區塊，便會啟動長度一分鐘的錄像作品。藝術家在創作時，常感覺像在浩瀚的宇宙中尋找發亮的星星，而太空船雖然必須由人來駕駛，但也須遵循著宇宙的規則才能順利航行，唯有人與宇宙合作時，方能踏上尋找星星的旅程。

Users of *Drawing a Circle* must follow the circle on the screen to find the sensor zone. Therefore, during the time when they keep in touch with the interface, the eyes and hands must also respond coordinately to the circle. Once the sensor zone is triggered, an one-minute long video will be played. During the conception, the artist often feels like looking for bright stars in the immense universe. Although the spacecraft must be piloted by human beings, it has to follow at the same time the rules of the universe in order to travel safely. Only when human beings cooperate with the universe, the voyage in search of stars is able to embark.

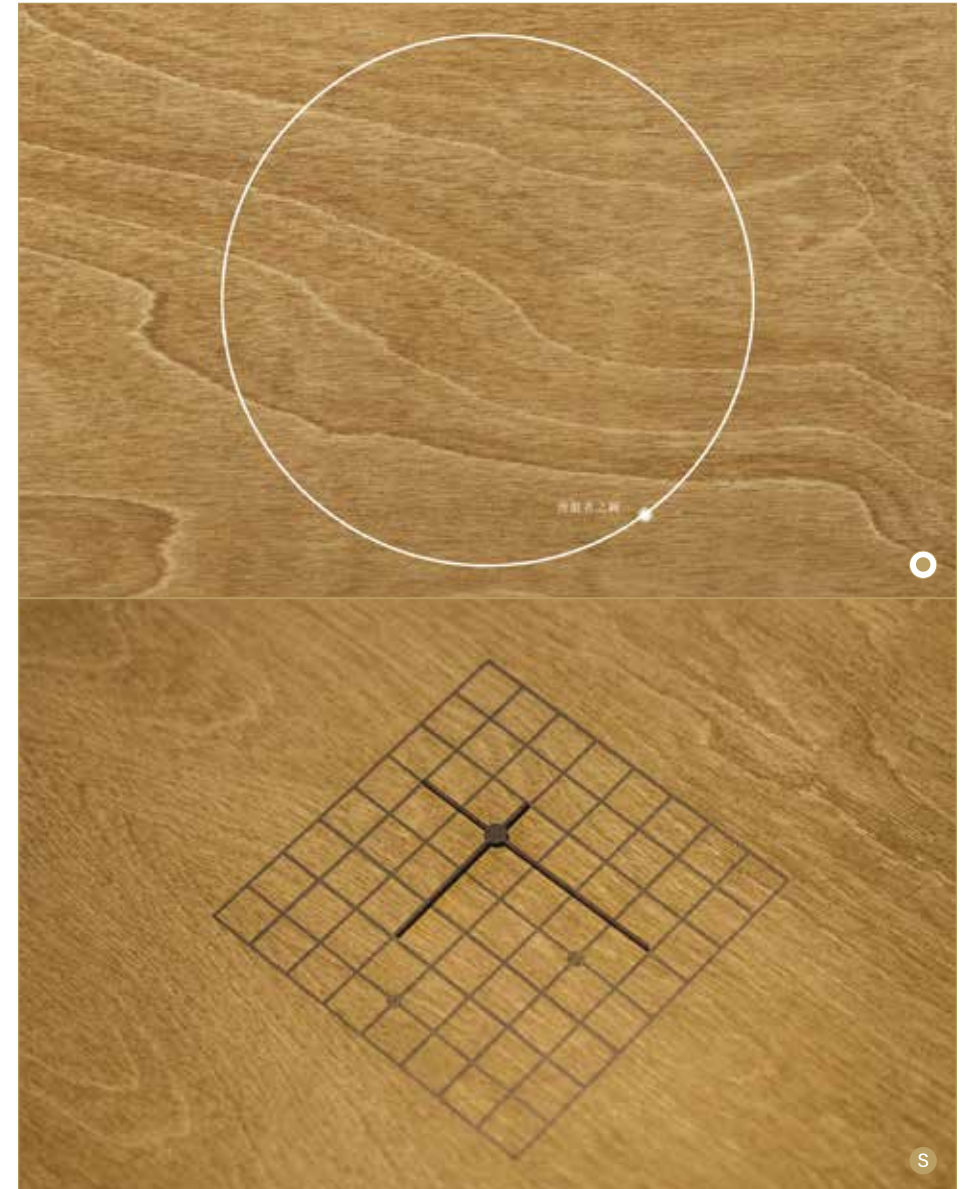


2019
染色木板、時鐘機芯
黑色壓克力、油墨
stained wood,
clock movement,
black acrylic, ink
80×80×3 cm

流浪者之鐘 #3 Wanderer's Clock #3

若時間是人的內在質地，那麼每個人都擁有不同的時鐘。流浪者的時鐘在不斷前進的時間裡，每一步都踏出了不同的圖案。然而，在某一個瞬間，它隱身在秩序之中，連自己都有些驚訝，這便是流浪者的時鐘。

If time is the inner texture of a person, then everyone possesses a different clock. In the time when the wanderer's clock keeps moving forward, each step sets out a different pattern. However, upon a certain moment, the clock will hide itself in an order to its own surprise, and this is the wanderer's clock.



論壇 Forums

與策展人有約 Curator's Talk

8/16 SUN. 14:00-16:00

以策展之名 In the Name of Curating

與談人 Attendee ——

黃建宏 Chien-Hung HUANG

黃海鳴 Hai-Ming HUANG

9/19 SAT. 14:00-16:00

操演式策展 Performative Curating

與談人 Attendee ——

陳貺怡 Kuang-Yi CHEN

林宏璋 Hong-John LIN

與藝術家有約 Artist's Talk

9/5 SAT. 14:00-16:00

當網頁成為作品發生的場所 (上) As Web Pages Become the Site Where Artworks Take Place (Part I)

與談人 Attendee ——

陳萬仁 Wan-Jen CHEN ／張君懿 Chun-Yi CHANG ／澎葉生 Yannick DAUBY

何采柔 Joyce Ho ／徐瑞謙 Jui-Chien HSU ／賴志盛 Chih-Sheng LAI

牛俊強 Jun-Qiang NIU ／時永駿 Yung-Chun SHIH

主持人 Host ——

張韻婷 Yun-Ting CHANG

9/12 SAT. 14:00-16:00

當網頁成為作品發生的場所 (下) As Web Pages Become the Site Where Artworks Take Place (Part II)

與談人 Attendee ——

張君懿 Chun-Yi CHANG ／齊簡 Chien CHI ／李明學 James Ming-Hsueh LEE

謝佑承 Yu-Cheng HSIEH ／郭文泰 Craig QUINTERO ／王雅慧 Ya-Hui WANG

主持人 Host ——

張韻婷 Yun-Ting CHANG

與藝評家有約 Art Critic's Talk

8/29 SAT. 14:00-16:00

致 成為火星人的我們 To Martians of Us All

與談人 Attendee ——

張君懿 Chun-Yi CHANG

王聖閔 Sheng-Hung WANG

主持人 Host ——

張韻婷 Yun-Ting CHANG

工作坊 Workshop

藝術操作手冊

Art Operation Manual

活動辦法請密切關注展覽 FB 粉絲專頁與線上官網。

For more information, please visit the official website and join our Facebook Fan Page.

官網 Official Website | martian.beauxarts.tw

粉專 Facebook Fan Page | 給火星人類學家 To Martian Anthropologists



導覽 Guided Tour

定時導覽 |

每週六 13:00 將於展覽現場辦理。

預約導覽 |

週間提供 10 人以上團體預約。

請洽詢新北市藝文中心服務臺 02-2253-4417 #121, 122

Scheduled Guided Tour:

SAT. 13:00 in the exhibition venue

Group Guided Tour:

Reservation on demand for more than 10 participants during weekdays

Contact:

Information of New Taipei City Arts Center, 02-2253-4417 #121, 122

新北市長 Mayor of New Taipei City ————— 侯友宜 Yu-Ih HOU

新北市政府文化局 Department of Cultural Affairs, New Taipei City Government

局長 Commissioner ————— 龔雅雯 Yea-Wen KUNG

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股長 Division head ————— 蔣世偉 Shih-Wei CHIANG

專案企劃 Project Coordinator ————— 洪小萍 Hsiao-Ping HUNG

工作團隊 Exhibition Team

策展人 Curator ————— 張君懿 Chun-Yi CHANG

展務統籌 & 論壇規劃 Administrative Director / Forum Planning ————— 張韻婷 Yun-Ting CHANG

媒體公關 & 行銷企劃 Public Relations / Marketing and Planning ————— 李佳儒 Chia-Ru LEE

視覺設計 Graphic Designer ————— 賴柏燁 Boyea LAI

網頁設計 Web Designer ————— 未知物種有限公司 Cryptid

網路技術支援 Consultant on Internet Technical Resource ————— 三思資訊 Sense Info

展務執行 Exhibition Staff ————— 盧思諭 Sz-Yu LU、吳佳容 Chia-Jung WU

英文翻譯 English Translation ————— 林志忠 Chih-Chung LIN

網路社群推廣 Social Media Promotion ————— BAR 臺藝術網絡平臺 Beaux-Arts Réseaux

語音導覽配音員 Audio Guide Narrator ————— 葉珧玲 Martida YEH

宣傳短片製作 Promotional Video Producer ————— 窩們影像工作室 theWoowman

宣傳片動畫製作 Animated Promotional Video Producer ————— 謝欣儒 Hsin-Ju HSIEH

攝影 Photographer ————— 劉蓮燊 Wei-Tsan LIU

展務協助 Exhibition Assistant ————— 陳寶吉 Bao-Chi CHEN、陳琮皓 Tsung-Hao CHEN、蕭珮瑩 Pei-Ying HSIAO

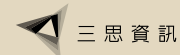
紀承璇 Cheng-Syuan JI、李思濤 Szu-Yun LEE、吳欣怡 Hsin-Yi WU、許少軒 Shao-Xuan XU

展場燈光 Exhibition Lighting ————— 仲崇毓 Chung-Yu CHUNG

主辦單位 Official Organizer —————



執行單位 Executive Organizer —————



媒體夥伴 Media Partners —————



**2020.8.4 TUE. → 9.28 MON.
NEW TAIPEI CITY
ARTS CENTER**

新北市藝文中心

- 第一展覽室
Exhibition Room I
- 川堂
Entrance Hall
- 第二展覽室
Exhibition Room II

新北市板橋區莊敬路62號
No. 62, Zhuangjing Rd.,
Banqiao Dist., New Taipei City

9am—5pm, closed on 9.7 MON.



線上展區
Online Exhibition

martian.beauxarts.tw

