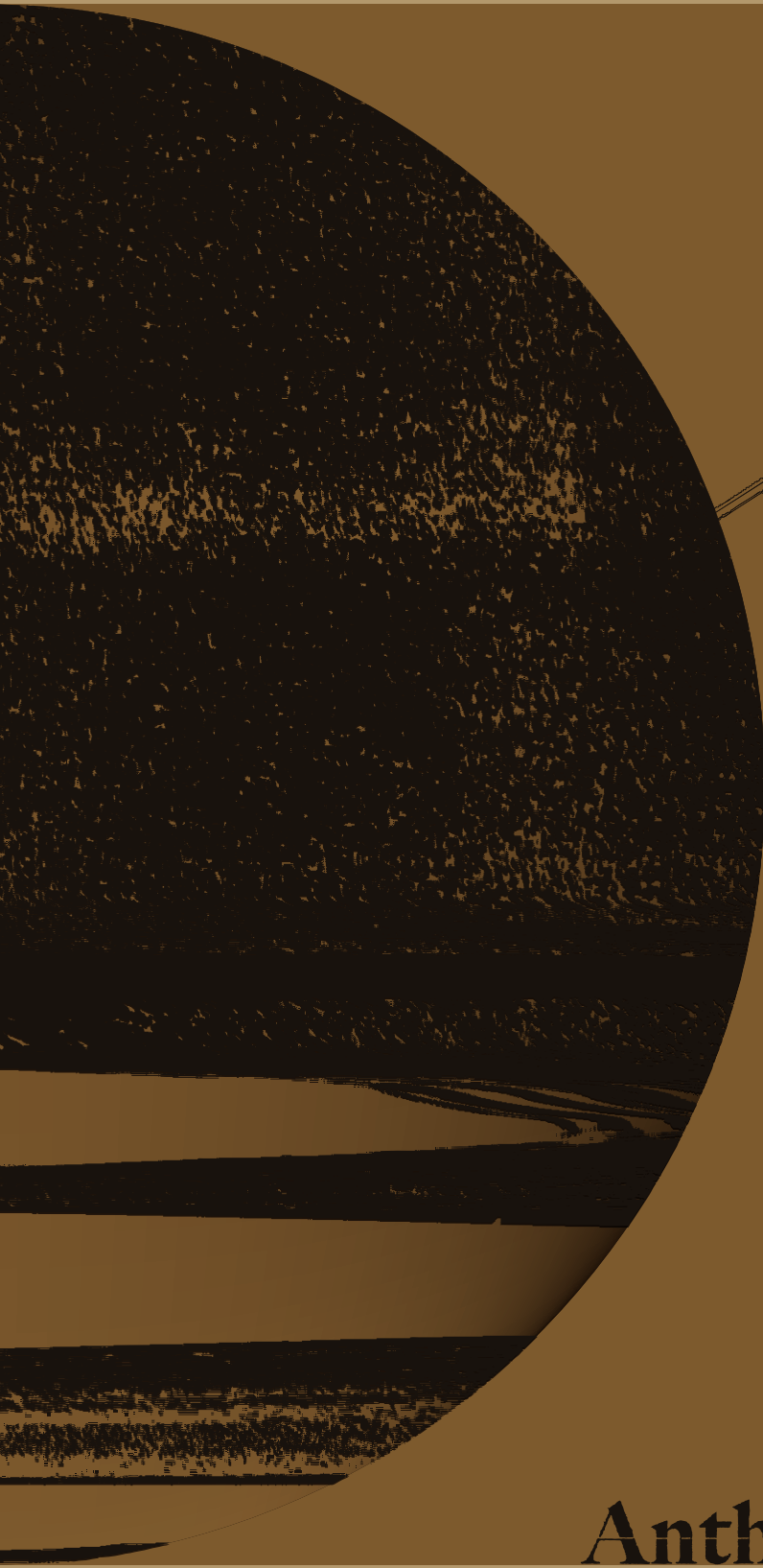


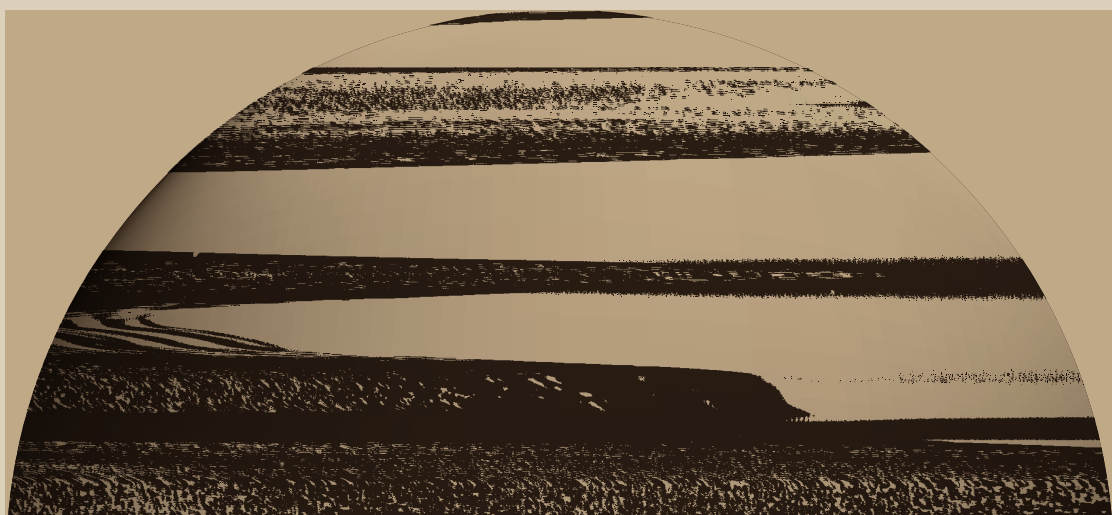
給火星

人類學家



To
Martian
Anthropologists

給火星人類學家
To Martian
Anthropologists



Curator

Chun-Yi CHANG

Artists

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!**

目次

| | |
|------------------|-----|
| 市長序文 | 6 |
| 策展文論 | 8 |
| 策展人訪談 | 10 |
| 參展藝術家 | 24 |
| 陳萬仁 | 28 |
| 齊簡 | 32 |
| 克羅德·克勞斯基 | 36 |
| 艾瑞克·瓦提耶 | 40 |
| 杜利安·高登 | 46 |
| 徐瑞謙 | 52 |
| 何采柔 | 56 |
| 賴志盛 | 62 |
| 澎葉生 | 68 |
| 時永駿 | 72 |
| 郭文泰 × 河床劇團 | 78 |
| 牛俊強 | 82 |
| 李明學 | 86 |
| 謝佑承 | 90 |
| 王雅慧 | 96 |
| 論壇 | 100 |
| 展覽專文 | 108 |
| 策展團隊 | 181 |

| | |
|---|------------|
| Preface | 7 |
| Curatorial Statement | 9 |
| Interview with the Curator | 18 |
| Artists | 24 |
| Wan-Jen CHEN | 28 |
| Chien CHI | 32 |
| Claude CLOSKY | 36 |
| Eric WATIER | 40 |
| Dorian GAUDIN | 46 |
| Jui-Chien HSU | 52 |
| Joyce HO | 56 |
| Chih-Sheng LAI | 62 |
| Yannick DAUBY | 68 |
| Yung-Chun SHIH | 72 |
| Craig QUINTERO × Riverbed Theatre | 78 |
| Jun-Qiang NIU | 82 |
| James Ming-Hsueh LEE | 86 |
| Yu-Cheng HSIEH | 90 |
| Ya-Hui WANG | 96 |
| Forums | 100 |
| Exhibition Reviews | 108 |
| Curatorial Team | 181 |

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有美術館——新北市美術館。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、在地奠基」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

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 pandemic. 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 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 City Art Museum, 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 localized 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 set 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 aesthetic 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 pandemic 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，它不知道自己在水裡。
—— 蒂埃里·德·迪弗

親愛的火星人您好：

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，比利時藝評家蒂埃里·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

[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

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 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-pandemic 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 to the online works out there, 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×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] 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 earthlings' 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

策展人訪談



「給火星人類學家」的 策展實踐—— 張君懿訪談錄

「給火星人類學家」展覽援引比利時藝評家蒂埃里·德·迪弗（Thierry de DUVE）於《以藝術之名——為了一種現代性的考古學》中假想的未來場景，邀請藝術家在網路空間以及實體現場，為日後可能登陸地球的火星人類學家，留下可供其考察人類文明的各式線索。藝術家以「網頁」作為作品實質發生的特定場所，實體場所作為作品延伸的界面，部署與線上作品遙相呼應的索引。

Q：為何會有線上策展的想法？可否談談您的策展提議及操作方式？

線上為主、實體為輔

今年因為全球新冠肺炎疫情的關係，線上展覽幾乎成了一種國際趨勢，以作為實體展覽的替代方案，好讓無法到現場看展覽的觀眾可在「線上觀看」。此外，這次展覽籌劃初期，也因疫情的限制，必須設想國外藝術家屆時可能無法來臺參展，難以根據展場給定的條件構想作品。這兩種狀況使我重新思考：有沒有可能一個線上展覽，可以不只是實體展覽的替代方案，而是展覽和作品實際發生的場所？反之，我們向來習慣「親臨現場」看作品的實體展場，是否可能成為一個讓我們不斷回到線上瀏覽和探索作品的「索引介面」？換句話說，能否透過「線上為主、實體為輔」的操作方式，鬆動線上和實體展覽常見的構成方式及閱讀慣性？

策展提議之一：線上作為第一現場

今年三月底四月初，我開始陸續邀請藝術家以「網頁」作為作品發生的地點（以網路語法建構出的HTML頁面才是作品的展間），提議讓網路空間成為展覽實際發生的場所，亦即此展的「第一

現場」，並將此作品延伸至實體空間——「第二現場」，讓創作想法在網際網路以及新北市藝文中心這兩種場所界面以不同的形態展現；如此，現場留下來的文字圖像或物件，如同網頁上的作品延伸到實體空間的痕跡或暗示，成為依附在空間中的隱形線索，讓觀眾可以沿著這些線索，回到作品發生的「第一現場」。換句話說，以不同的方式（如：延伸、對應或互補等）製造出網頁和現場之間的關係，使兩個界面的事物相互指涉，以形成可來回檢索、閱讀作品的路徑。

策展提議之二：留下什麼作品線索？

然而這個提議並不是希望藝術家去做一件跟過去創作完全無關的網路作品，而是延續原來的創作脈絡，讓作品在網頁這個特定場所發生；讓創作想法在線上與線下兩種不同的空間延展開來，或派生出去。因此我提出了第二個提議，邀請藝術家試想：如果有一天，火星上的人類學家來地球考察人類名之為藝術的事物，我們會想留下什麼作品線索給他們？這裡主要是拋出這提問來化解、或者說緩衝第一個關於「以網頁作為展場」的提議。因為這次的參展藝術家，除了法國藝術家克羅斯基（Claude CLOSKY）長期有網頁作品的實作經驗以外，其他藝術家對這部份相對比較陌生。

所以我提議用「火星人類學家」這個外部想像，去試想可以「留下」什麼作品線索給一位遙遠陌生的「他者」，讓火星人在線上和實體不同界面的往返之間，透過來回盤點人類的創作行為，去推敲人類的藝術創作思維。基於此想法，這次策展思考的主要動詞是「留下」，關於「留下什麼、讓什麼來」的動作想法：「留下」涉及了「取捨」的考量，它或許可以引發回望的視角，重新看待創作的整體想法；「留下」也是一種「放下」，回到一種比較鬆動的狀態，也許那樣的狀態可以讓更多意料之外的可能性滲透進來。

Q：可否說明一下這次的展題

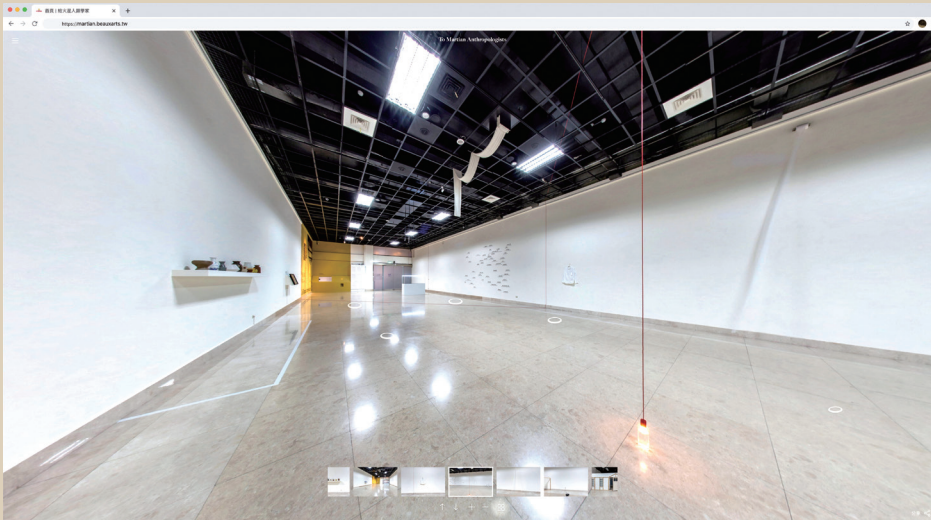
為何是「給」火星人類學家、是否指涉某種特定的觀者？

陌生遙遠的「他者」

此展題的想法是來自於比利時藝評家蒂埃里·德·迪弗的《以藝術之名》一書。在這本書中，作者邀請讀者想像自己是從火星來到地球的人類學家，以一種外在於地球人的視角，重新審視人類的藝術世界。我認為這個假設，除了暗示我們暫時拋開（或至少意識到）在看待藝術時早已根深蒂固至無法察覺的成見，同時也提供了一種具有啟發性的未來想像。「給火星人類學家」便是從此想像出發所生成的展覽；我以「火星人類學家」比喻一個陌生遙遠的「他者」，除了作為邀請藝術家一起創作思考的假設性問題以外，同時也藉此外部觀點，邀請觀者暫時離開對於展覽或作品「理應如何」的閱讀方式，以一種保持在既定視角之外的方式來看待此展。所以雖然名為「給火星人類學家」的展覽，好像有個特定的對象，但實際上反而希望展覽能夠打開更大的一扇門，邀請更多平常也許不那麼習慣看當代藝術的觀眾踏進美術館。

繼續做作品

此外，這次的展題也和我2005年的一件錄像作品計畫的思考有關，作品名稱也叫「給火星人類學家」。那時思考的是錄像作品的電力問題：如果沒有電，畫家還是可用畫筆作畫、雕塑家可以雕刻或鑿石，藝術的歷史應該不會就此停擺，畢竟它不是以電力作為條件展開的，但是仰賴電源的錄像藝術家，可以如何「繼續做作品」？而這個「繼續做作品」的想法，其實正是這次展覽策劃的初衷：在條件限制底下，我們可以如何繼續做作品、繼續做展覽，藝術可以怎麼讓它繼續發生？



「給火星人類學家」線上展區。

Q：這次的策展思考與您過去策劃的展覽有何不同？ 您如何處理線上線下這兩個介面之間的關係？

從實體展場到線上展場

「給火星人類學家」的線上主展區分為「共同展區」和「個別展間」。「共同展區」是以環景攝影的方式呈現藝術家在實體展場所「留下」的線索。在此網頁裡，觀眾可以透過點選這些線索開啟藝術家的「個別展間」，進入他們針對網頁這個展場所製作的線上作品。在此，實體展場的線索成為引導觀者前往線上作品的超連結物件。這也是為什麼，我們在實體展場的入口處有兩行醒目的標語：「我們留下的是線索，現在您可以親臨現場」。這裡的「現場」指的就是線上展區。

線上和實體的共生

這次線上與實體兩個介面的並行，的確產生了一些不同以往的作品調度方式。因為這次的「第一展場」是在線上，網路介面確實影響了作品在空間裡的介入方式。譬如，在720度的線上觀看介面上，天花板佔了相當大的比例。我覺得一個以線上作為作品實際發生現場的展覽，在一個不受地心引力觀看限制的網頁介面上，作品似乎不應受限於實體展場安置作品的常規，所以許多作品調度的想法其實是源自於線上空間的特質，以此來考量實體展場的作品形態。

例如我向徐瑞謙提議，一反其過去將物件安置地面的方式，而以天花板作為作品延伸的基底（但不是透過填滿基底，而是透過「使用」去佔有它）。後來他以天花板作為作品的骨架，製作吻合天花板輕鋼架尺寸的鐵片鑲嵌於其上，使作品元素從鐵片延伸下來，巧妙地讓天花板成為其作品的一部分。



「給火星人類學家」第一展覽室現場。

同樣從天花板延伸下來的還有陳萬仁的作品。相較於過去在陳萬仁的展覽裡比較常見的錄像作品，在此他只留下了一盞LED平板燈，從天花板垂吊下來。這盞燈呼應了他線上錄像作品中人類渡假場景裏的人造光源。在實體展場，我們抬頭仰望平板燈的光源，在線上展場，我們低頭透過手機螢幕俯視一群又一群渡假中的人們，人們被人造光源籠罩的同時，也正滑著手機接收著人造光源，一如站在實體展場中燈下的我們。

Q：線上和實體之間似乎存在著可讓觀者不斷往返其中的閱讀路徑，作為一個策展人，妳希望透過這些路徑「留下」什麼給火星人／觀者？

價值判斷

我想換個方式來回答這個問題，與其說作為策展人的我想留下什麼給火星人／觀者，我更傾向說作為集結眾人之力匯聚而成的展覽留下了什麼。許多作品像是各自提取了人類行為的切面，譬如克羅斯基根據藝術市場的作品價格，設計了一個線上遊戲，他從藝術市場擷取將近五千件拍賣作品的圖像，製作出一個網頁互動介面，邀請觀眾從隨機出現的兩張作品圖選出較為昂貴的一件。當觀者面對這些脫離藝術脈絡的作品，觀察藝術和金錢在人類行為中的運作邏輯，或許正如同前來地球觀察人類藝術世界的火星人類學家。

美醜標準

這種指向人類對事物的價值判斷，也出現在美國藝術家高登（Dorian GAUDIN）的《代罪者》，此作同樣邀請觀眾在線上參與，但線上的參與會實際作用於實體展場的作品：藝術家在實體展場擺置了九件形式風格各有特色的陶瓶，同時在網路上製作了一個票選機制，邀請觀眾至線上投票，每週選出最醜的陶瓶，再由策展人來執行觀眾集體判斷所做出的選擇，於實

我們留下的是線索，
現在您可以親臨現場。
What we left behind is the clue.
You may now attend personally the site.



「給火星人類學家」實體展場之線上展區瀏覽平臺。

體展場摔破當週公認最醜的陶瓶，透過此摧毀陶瓶的過程向火星人類揭示「破壞帶來創造」的人類行為。

荒謬行為

在實體展場中，上述兩件作品的對面是有關於人類（荒謬的）行為的五十組諺語《低調的作品——向布勒哲爾致意》。這件是法國藝術家瓦提耶（Eric WATIER）和我共同合作的作品：北方文藝復興畫家老布勒哲爾，曾將當時流傳在尼德蘭有關人類行為的諺語轉化為圖畫；瓦提耶將此圖畫轉譯成文字，我則製作了一個從行為指令的文字尋找相應圖案的線上遊戲，在遊戲中，若使用者找出所有指令的相對位置，便可喚回老布勒哲爾的圖畫。在實體和線上之間，以文字與圖畫的來回參照、轉譯和誤讀帶出人類的諸多看似荒謬的行為。

人的在場

位於這件「低調的作品」附近的是何采柔的作品，它們在線上和實體之間低調地透露「人的在場」：其一是掛在牆上的白色襯衫，而與其相對應的線上作品是一雙正在打字的手，這雙手正依一首歌的歌詞落下的節奏敲打著鍵盤（《No Surprises》）；另外，《20200804》的水杯與燈泡對應的線上作品則是一位正在演示人類基本行為——睡覺——的女子。

Q：這次實體展場的空間較為狹長，您是如何思考作品的部署？

這個展覽除了致力於製造線上和線下展場之間的關係外，作品在實體展場中的部署亦是策展思考的重點。此次作品調度是以座標軸的方式來思索，去安排、計算作品在空間中的位置，讓作品和作品，以及作品和空間之間，都有它的相對關係；有點像下棋，是一個持續在腦海裡



2020年9月12日「當網頁成為作品發生的現場（下）」論壇現場。

進行沙盤推演的過程；隨著每位藝術家提出的作品計畫越來越確定，它們在空間裡的位置也越來越明顯；而整體部署是往「越簡單越好」的方向進行，儘可能讓空間保持一種空曠或鬆動的狀態。

空間的縱深與跨度

新北市藝文中心的展覽空間總共分成三個區塊，第一展覽室、第二展覽室以及在這兩者之間的川堂。這三個區塊是一字排開的，縱深加起來有七、八十公尺。當觀者看展必須穿行在一個長條形的空間，而展間和展間之間，又因包含了其他公共空間而非完全緊鄰時，我覺得首先必須處理空間本身的縱深，並消解不同展間之間的跨度，避免將各個作品依序平均排開。我採取的方式是製造出不同展區各自的節奏和調性，使作品沿著長條形的空間，在交叉式的對話中以一種較為有機的方式展開。

在作品計畫討論階段，我和幾位頗擅長處理空間的藝術家溝通，同時也儘可能調度其他作品使其往此方向發展。例如，何采柔的紅色電線（《20200804》）從展場的入口處的第一個插座沿著牆面、天花板和地面走線，以斜切的方式貫穿了第一展間，將展場切分出好幾個區塊，最後在展場三分之二處，從天花板垂下一盞發亮的燈泡；這些橫跨展場空間的線圈，遠看像是一道道壓縮後的景框，當我們在這個長形空間行走的時候，就像穿越一道一道漸次打開的方形框景，如同在一個沒有隔牆的展場，製造出隱形的區隔，或勾勒出作品和作品之間的關係。

徐瑞謙的作品同樣也處理了空間的縱深，其雕塑材料從入口處天花板開始，沿著展間輕鋼架中軸線展開，一直延伸到展場底部。另外，賴志盛則是以「風」這個較為幽微的元素，聯繫了川堂左右兩邊的二個長形展間：在第一展間後半段之處，一盞立扇吹動著高掛的捲筒衛生紙（《手紙》），同時

在兩個展間之間的川堂天花板處，安置了一盞吊扇（《輕風徐來》），在川堂這個場所與場所之間的過渡地帶緩慢旋轉，和展間內的立扇共同製造出穿梭在展場中持續流動的一道「風」。

展場的邊界

此外，我將齊簡的《魚缸實況》安置在入口處，它起著隔絕和聯通的作用：一方面，方形結構的物件阻絕了門口和展場之間的直接關係；另一方面，通透的框景提供了一個包納所有場內作品的視角；而魚缸的位置也呼應了展場入口處的策展文論開頭的引言：「魚總是這樣，它不知道自己在哪裡」。至於時永駿的《家庭劇院》，原本是整個架好的屋舍，我向藝術家提議或許可純粹保留木屋結構，並且把在新北市藝文中心原有的移動式展牆轉化為作品的一部分。後來他把木屋的骨架攤開、和展牆結合，作品剛好構成了這個展場的邊界，同時也形成一道的門縫，讓觀眾可以穿越到展場的另一邊；後方有兩張木椅，像是退居圖畫暗面，與半掩的門形成一個不完全封閉的作品場域。

作品間的潛在聯繫

從空間區塊上來說，我儘可能透過展場空間在明度或色調上的差異，或兩個展間內作品的相互呼應，來做出調性上的差別與對應。如果說，第一展間保留了展場原本明亮寬敞的特質，現場的作品形態大多像是藝術家「留下」來的線索（而不是以「展演」的姿態呈現）；那麼第二展間則較為幽暗，作品大多涉及觀看或閱讀的問題，作品之間的相互關係也更為緊密。

在第二展間裡，當我們站在郭文泰有關「真相近在咫尺」的作品前（《The Truth is Out There》），會觸發李明學的燈箱，文字「To see is to believe」隨之浮現（《遙望的空洞》）。兩件作品像是一搭一唱地交換關於「真相為何」的想法。李明學的作品右方是牛俊強以牛皮呈現的布萊爾點字，以及盲人在白色空間裡塗白漆的攝影作品（《Self Portrait》）。「白色空間塗白漆」面對的則是謝佑承以手繪方式將紅藍綠顏料並置，塗出液晶螢幕顯像的三色RGB光點（《星叢》），與其並置的是另一面看起來像是等待訊號輸入的藍色空白投影螢幕（《藍幕》），螢幕前懸掛著一盞燈泡，實體展場展期間，觀者可透過其線上頁面的「登入」按鍵將其點亮。

而事實上兩個展間的作品之間也存在著潛在的聯繫，例如《校準：藍幕》前的燈泡對應著另一邊展場中同樣垂懸但恆亮的燈泡（何采柔《20200804》），但這盞燈泡在何采柔的線上作品中，卻是一個讓場景熄滅（消失）的存在。另外，王雅慧的《流浪者之鐘#3》的指針游離在棋盤的經緯之外，只有在某個很短的瞬間，會與棋盤吻合、隱入其規整的格線之中，招喚著人類多時錯軌的主客觀時間，這讓人聯想起在第一展場中，那藏在襯衫口袋裡的節拍器反覆暗示時間正堅定不移地向前推進的規律聲響（何采柔，《20200529》）。

Q：作品的調度看來需要考量非常多的細節，但妳是如何挑選這些藝術家、和這些藝術家溝通？或者，如何看待和藝術家的溝通這個策展環節？

這個展覽總共邀請了十五位國內外藝術家，大致上他們的創作，都和場所、環境、媒體或者和當下時代現況的思考有關。今年年初，在疫情衝擊之下，當所有藝文活動都停擺，展覽的籌備過程中很多未知數，而這幾位藝術家是我覺得，願意針對這次展覽計畫一起花時間討論、一起工作的藝術家。除了對於藝術創作秉持熱情和理想以外，我想彼此間的信任以及願意開放溝通的意願也是相當重要的。

溝通這部分是我覺得策展當中最有趣也是最有挑戰的部分，同時也是一個展覽形成的關鍵。因為對我來說，作品才是展覽的主角，要花時間溝通，更要花時間等待，等待想法醞釀成形，或等待特定的時機。有點像是牌局裡「等進牌」的過程，有時某件作品介入之後局勢就明朗了，有時你可能不一定有最好的牌，但一定有相對好的牌；總之，有趣的是牌局的不確定性以及你可以在玩牌的過程中去操控這場牌局。討論的作品雖然有時不一定會實現，漫長的等待有時不一定有結果，但重點還是在於創作想法的流動，而不是以達成某個預設結果為溝通目的。

一直以來，我試著從藝術家作品本身開展出來的可能性，或作品和作品之間潛在的聯結出發，去思考怎麼組織一個展覽；試著架構出展覽的思維模式，讓觀眾可以在觀看、閱讀、體驗或參與的過程中，一步步趨近作品，各自開展自身的敘事。因為我認為觀眾要踏進展場，展覽的敘述才真正開始。

(訪談／張韻婷、文字整理／張君懿、張韻婷)

註：本篇內容分別摘自「致 成為火星人的我們」、「當網頁成為作品發生的場所」(上)、(下) 等論壇場次

藝術家／策展人

張君懿

巴黎第一大學造形藝術創作博士，法國魯昂藝術學院藝術創作碩士，曾先後榮獲德國格爾達·漢高獎學金、法國遠見與創新獎學金，於巴黎人文之家世界研究學院從事藝術實踐相關之博士後研究。旅法期間創作關注如何在「遊戲／事件」之間重新複現永逝之物、在瞬息萬變之中襯托出持存的永恆；返台後以藝術家和策展人的雙重視角，思考創作與策展相融共生的可能性，探索如何在不同藝術領域之間觸發共通創作思維及其潛在的多向連結。作品曾受邀於法國、紐約和臺灣等地展出，近期策劃的展覽包括「給火星人類學家」、「這很簡單人人都會」、「超日常—第二屆大臺北當代藝術雙年展」與「空氣草——當代藝術中的展演力」。

Interview with the Curator



***To Martian Anthropologists* as a Curatorial Practice: Interview with Chun-Yi CHANG**

The exhibition *To Martian Anthropologists* invokes the imaginary future scenes from the book *In the Name of Art. For an Archeology of Modernity* by the Belgian art critic, Thierry de DUVE, and invites the artists to leave behind, in the cyberspace and physical venue, all kinds of clues for the martian anthropologists who might land on Earth someday to launch a field research on the human civilizations. For the artists, web pages will be the specific site where the artworks actually take place, and the physical venue serves as an extended interface and an index of deployment echoing remotely the online artworks.

Q: How does the idea of curating an exhibition go online? Could you please talk about the curatorial proposals and how they work?

Online (Cyberspace) as Primary, Offline (Physical Venue) as Secondary

Due to the Covid-19 outbreak this year, online exhibitions as an alternative to physical ones have almost become an international trend so that the audience unable to go to the exhibition can “watch online”. In addition, due to the restrictions caused by the pandemic, it was necessary to assume in the early stage of exhibition planning that foreign artists might not be able to come to Taiwan for the exhibition at the appointed time, and it would be difficult to conceive works according to the physical conditions of the exhibition venue. The two conditions drive me to reconsider the following questions: would it be possible that an online exhibition is not just an alternative to a physical one, but a site where the exhibition and works actually take place? On the contrary, we’ve always been accustomed to “attend personally a physical site” for the artworks. Would it be possible that the physical site becomes an “index interface” that allows us to continue to visit and explore the works online? In other words, by a curating practice “online as primary, offline as secondary”, could we destabilize the common compositions and reading habits of the online and physical exhibitions?

Curatorial Proposal I: Online as the First Site

By the end of March or early April, I began to invite artists one after another to use “web pages” as the happening site for their works (the HTML pages constructed with internet syntax are the exhibition venue for the works). I proposed to take advantage of the cyberspace as “the first site” of the exhibition where the

works actually take place, and to extend the works to the physical venue as “the second site”. It allows the conceptual ideas to be demonstrated in different forms on the different interfaces: internet and New Taipei City Arts Center. So, the text images or objects left in the physical site, as the traces or implications of the online works extending into the physical space, can evolve into another form of work. In short, the invisible clues attached to the space permit the audience to follow and return to “the first site” where the works happen. In the meanwhile, it will transform the physical site into an “index interface” for the audience to return to the online works. To put it differently, in different ways (such as extension, correspondence, or complementarity, etc.) is created a relation between web page and physical site where the objects, like shuttling indexes, can refer to each other and construct back and forth new reading paths.

Curatorial Proposal II: What sort of clues will the works leave behind?

This proposal doesn't actually ask the artists to create an online work completely irrelevant to their past creations, but an artwork derived from their original creative contexts and let it take place in a specific cyberspace. It permits the conceptual ideas to expand in or to be derived from two different kinds of space—online and offline. So, I proposed the second proposal to invite the artists to think over the hypothesis: if, one day, the anthropologists on Mars come to the earth to launch a field research of what human beings call “art”, what clues will we want to leave for them? By raising the question, I tried notably to resolve or attenuate the first proposal about “using web pages as the exhibition venue”. Apart from the French artist Claude CLOSKY with long-term practical experiences in online works, the other participating artists are relatively unfamiliar with this part.

I propose to employ “Martian anthropologists” as an external imagination and to think what clues could be left behind for a distant and unfamiliar “other”, so that Martians can go back and forth between online and physical interfaces to reconsider the creative thinking of human art by inventorying the human creative activities. Based on this idea, “leaving” behind is the principle verb in the curatorial strategy, a thinking about the movement, “what to leave behind, allowing what to come”. “Leaving” behind involves “choices” which might trigger an introspective angle to reexamine the overall idea of creation; it is a sort of “letting go”, returning to a relatively destabilized state, which might allow more unexpected possibilities to penetrate.

Q: Could you explain the preposition “to” in the title of the exhibition? Does it involve a specific viewer?

Distant and Unfamiliar “Other”

The idea for the title of this exhibition comes from the book *In the Name of Art* by the Belgian art critic, Thierry de DUVE. In this book, the author invites readers to imagine themselves as the anthropologists coming to Earth from Mars, and to re-examine the human art world from a perspective external to the people on Earth. In my opinion, the assumption tries to imply that we should temporarily cast away (or at least be conscious of) the prejudices too deep-rooted to be noticed in the face of art. In addition, it provides an enlightening vision of the future, which gives birth to the exhibition *To Martian Anthropologists*. I employ “Martian anthropologists” as a metaphor for a distant and unfamiliar “other”, and this other stands not only for a hypothetical question that invites the artists to conceive and think about the creation together, but for an external perspective that invites viewers to temporarily put aside the reading customs “taken for granted” towards artworks or exhibitions and thus to experience the exhibition beyond the established viewpoints. Although the exhibition entitled *To Martian Anthropologists* seems to be set for a specific public, it actually hopes to open more widely a door and invite more audiences not so accustomed to contemporary art to set foot in the museum.

To Keep Making Works

In addition, the title of this exhibition also has something to do with my conception about a video project in 2005, equally entitled *To Martian Anthropologists*. At that time, I was thinking about the electricity problem of video works: if there were no electricity, painters could still paint with brushes, and sculptors could carve or chisel stones. The history of art was not supposed to stop moving because it did not after all depend on electricity as a principal condition to evolve. But, how could video artists relying on electricity “keep making works”? And the very idea of “keeping making works” is actually the original

intention of the exhibition planning: under such restrictions, how could we continue to make works, to organize exhibitions, and to make art happen?

**Q: What is the difference between the curatorial conception of the present exhibition and those of the exhibitions you've curated?
How do you deal with the relationship between the online and offline interfaces?**

From Physical Venue to Online Exhibition

The principle online exhibition venue of To Martian Anthropologists is divided into "united exhibition area" and "individual exhibition room". The "united exhibition area" shows in a panoramic manner the clues "left" by the artists in the physical exhibition venue. On this web page, viewers can click on these clues to open the "individual exhibition room" for the artists and enter into their online works for cyberspace. Here, the clues of the physical venue become the objects of hyperlink that lead viewers to the online works. This explains the two eye-catching slogans at the entrance of the physical site: "What we left is the clue. You may now attend personally the site." The "site" here refers to the online exhibition area.

Symbiosis of the Online and Physical Interfaces

The online and physical interfaces working parallelly in the exhibition indeed demand a different disposition of the works, for the first exhibition venue takes place in the cyberspace, and the interface of web page indeed influences how the works intervene the space. For example, the ceiling occupied a considerable proportion on the online interface of a 720-degree panorama. An exhibition emphasizing the online venue where the works actually take place, i.e. the works on the online interface free of gravity, in my opinion, seems not to be limited to the conventions of installation in the physical venue. So, the idea of disposition for many works comes from the characteristics of online space by which I could proceed to think over the form of the works in the physical venue.

For example, I suggested to Jui-Chien HSU that, instead of installing objects on the ground as we used to do, he could use the ceiling as the base to extend the work (not to fulfill the base, but to occupy it by "use"). Later, the artist uses the ceiling as the skeleton of the work, beset with the iron sheets that fit the size of the light steel frame of the ceiling, so that the elements of the work are extended from the iron sheets, and cleverly made the ceiling as part of his work.

Likewise extended from the ceiling is the work of Wan-Jen CHEN. Compared to the past video works commonly seen in the exhibitions of the artist, only a LED panel light hung from the ceiling is left here. This lamp echoes the artificial light source in the vacation scene in his online video work. In the physical exhibition venue, we look up at the light source of the panel light; on the online exhibition venue, we look down at a group of people on vacation through the mobile phone screen. While people are enveloped by the artificial light source, we are sliding our mobile phones to receive the same light sources, just like us standing under the lights in the physical exhibition venue.

Q: Between the online and physical exhibition venues, there seems to be some reading paths that allow viewers to shuttle in between. As a curator, what do you hope, through these paths, to leave for the Martians and viewers ?

Value Judgement

I want to answer this question in another way. As a curator, instead of what I want to leave for the Martians/viewers, I feel more likely to say what an exhibition uniting the efforts of all will leave behind. Many works seem to extract respectively some slices of human behavior. For example, Closky designs an online game based on the price of works in the art market. He extracts the images of nearly 5,000 artworks for auction from the art markets and creates an interactive web page which invites the audience to choose the more expensive one from a random pair of pictures. When the audience faces these works

out of the artistic context and observes the operational logic of art and money in human behavior, it might be just like a Martian anthropologist coming to the earth to observe the world of human art.

Standards for Beauty and Ugliness

This kind of judgment concerning the value judgement of human beings appears as well in *Pharmakos* by the American artist Dorian GAUDIN. His work also invites the audience to participate online and the result will actually affect the works in the physical venue. The artist installs nine ceramics with different forms and styles in the physical venue. At the same time, he creates a voting mechanism on the internet to invite the audience to vote online. The ugliest ceramic is selected every week and according to this collective judgement, the curator will break in the physical exhibition venue the ceramic recognized as the ugliest of the week. Through the process of destroying the ceramics, the work tries to reveal to the Martians the human behavior: “destruction brings creation”.

Absurd Behaviors

On the opposite side of the two above-mentioned works in the physical venue stands *Discreet Works (thanks to Bruegel)*, a work comprising 50 proverbs about (absurd) human behaviors. This is a joint work by the French artist Eric WATIER and I: the painter Pieter Bruegel the Elder of the Northern Renaissance once transformed into drawings the proverbs about human behaviors. WATIER translates the drawings into words, and I design an online game that the user has to look for the images matching from the text of behavior instruction. In the game, if the user finds out the relative positions of all the instructions, he can call back the original drawing of Bruegel. The cross reference, translation, and misunderstanding of words and drawings between the online and physical spaces bring out many seemingly absurd behaviors of human beings.

Human Presence

Located near *Discreet Works* are Joyce HO’s works which reveal a “human presence” in low profile between cyberspace and physical venue. One is the white shirt hung on the wall and the corresponding online work shows a pair of hands that are typing on the keyboard according to the rhythm of a song’s lyrics (*No Surprises*). In addition, in correspondence to the water cup and light bulb in *20200804* is the online work in which a girl demonstrates a basic human behavior—sleeping.

Q: The physical exhibition venue is relatively narrow and long. How do you deploy the works?

In addition to forging a relationship between online and offline exhibition spaces, the disposition of the works in the physical venue is one of the crucial matters in regard to the curatorial strategy. The positions for the works in the space are well thought out, calculated and configured by the coordinate axes so that the specifically relative relations come in form between works, between work and space. It’s a bit like playing chess, like a continuous process of rehearsal in the mind. As the picture of each artist’s work becomes more and more clear, its position in the space becomes more and more obvious. I try my best to maintain the space in a state of emptiness and fluidness; the overall deployment observes the principle “the simpler, the better”.

Depth and Span of the Space

The exhibition venue of the New Taipei City Arts Center is divided into three sections: the first exhibition room, the second exhibition room and the entrance hall in between. The three sections are lined up, with a total depth of 70 to 80 meters. When viewers have to walk through a long strip of space where the exhibition rooms are not completely adjacent because of some other public space, I think that I have to, first of all, take care of the space depth itself, and then to resolve the different spaces of each exhibition room so that the works won’t be demonstrated evenly in sequence. The method I’ve adopted is to create a unique rhythm and tonality for different exhibition areas, so that the works can unfold themselves along the long strip of space in a more organic way and engage in a fugue of dialogues.

During the discussion of the project proposals, I communicated with several artists good at dealing with space, and in the meanwhile, I tried to coordinate other artists to develop their projects in the same direction. Take

for example Joyce HO's *20200804*. The red wire, connected to the first socket at the entrance of the exhibition, runs along the wall, ceiling and ground, and penetrates the space in a diagonal manner, dividing the exhibition room into several blocks. Finally, a bright light bulb is hung from the ceiling at two-thirds of the exhibition room. The wire running across the space, on the one hand, looks like a compressed frame from a distance. When we walk through the long space, it's just like crossing a series of frames that gradually open up, as if the invisible partition walls were created in the exhibition room without any compartment. On the other hand, it resembles a guide-line that leads the audience to discover the potential association between the works.

Jui-Chien HSU also deals with the depth of the space in his work. The sculpture material starts from the ceiling at the entrance, spreading along the central axis of the light steel frame in the exhibition room, and extending to the bottom of the space. In addition, Chih-Sheng LAI uses the relatively subtle element of "wind" to connect the two long exhibition rooms on the left and right sides of the entrance hall: in the second half of the first exhibition room, a standing fan blows a scroll of toilet paper hung high (*Letter*); a ceiling fan installed on the ceiling of the entrance hall between the two exhibition rooms (*Breeze*), runs slowly in the transitional area, and creates with the standing fan a constantly flowing "wind" circulating in the exhibition rooms.

Boundary of the Exhibition Room

Besides, *Fish Tank on Live* by Chien CHI is installed at the entrance, which plays a role of isolation and communication: on the one hand, the square-shaped object blocks the direct relationship between entrance and exhibition room; on the other hand, the transparent frame provides a perspective comprising all the works in the venue. The location of the fish tank also echoes the quotation at the beginning of the curatorial discourse at the entrance of the exhibition venue: "As always, the fish doesn't know it's in the water." As for Yung-Chun SHIH's *Home Theater*, it was originally a fully fabricated house. I suggested to the artist that we might simply keep the wooden structure and transform into a part of his work the original exhibition venue's mobile wall at the New Taipei City Arts Center. Later, he disassembled the skeleton of the wooden house, combining it with the exhibition wall, from which the boundary of the exhibition was exactly constructed. At the same time, it formed a door gap, allowing the audience to pass through to another side of the venue. Two wooden chairs located in the "rear" of the exhibition room, as if back to the shadow of a painting, completed with the door ajar an incompletely closed site of the work.

Potential Connections between the Works

In terms of the exhibition blocks, I try my best to emphasize the difference and correspondence of tonality through the contrast of brightness and hue, or mutual references between the works in the two rooms. If the first exhibition room retains the original characteristics of brightness and spaciousness and most of the on-site work types (not in the spirit of "presentation") are similar to the clues "left" behind by the artists, then the second exhibition room is more somber and most of the works sharing a closer relationship involve viewing or reading issues.

In the second exhibition room, when we stand in front of *The Truth is Out There* by Craig QUINTERO, the light box by James Ming-Hsueh LEE will be triggered with the words "To see is to believe" (*Distant Hollow*). The two works seem to exchange thoughts about "what truth is" one after another. On the right of LEE's work follow the tactile writing system of Braille typed on a piece of cowhide by Jun-Qiang NIU and the photographs of a blind person painting with white paint in a white space (*Self Portrait*). The "white space painted with white paint" faces the LCD screen of RGB lights (*Pixel and Star Cluster*) hand-drawn by Yu-Cheng HSIEH with countless juxtaposed units of red, green and blue paints. Next to it stands a blank blue projection screen that seemingly waits for signal input (*Calibrate: Blue Screen*). In front of the screen is hung a light bulb. During the exhibition period of the physical venue, the audience can click "login" on the online web page to light it up.

In fact, there is also a potential connection between the works in the two exhibition rooms. For example, the light bulb in front of *Calibrate: Blue Screen* corresponds to the same light bulb, hung but constantly bright, in the other side of the exhibition room (Joyce HO *20200804*). Yet, the light bulb in the online version by HO is an existence that makes the scene go out (disappear). In addition, the hands in *Wanderer's Clock #3* by Ya-Hui WANG drifts beyond the latitude and longitude of the chessboard and only in a short moment, they will match and hide in the chessboard's regular grid lines, which calls upon our subjective and objective viewpoints of time: multiple time zones that intertwine. It reminds me of the

regular sound of the metronome hidden in the pocket of the shirt in the first exhibition room, suggesting that time is advancing steadily (Joyce HO, 20200529) .

Q: It seems that you have to consider lots of details concerning the disposition of the works.

How do you come to choose these artists and communicate with them?

Or, how do you see the communication with the artists in curating?

A total of fifteen domestic and foreign artists were invited to this exhibition. In general, their creations are related to the site, environment, media, or reflection on the current conditions. At the beginning of this year, under the impact of the pandemic, when all art and cultural activities were suspended, there were many unknown factors in the preparation of the exhibition. In my opinion, these artists were willing to spend time discussing and working together on this exhibition planning. In addition to the enthusiasm and ideals for artistic creation, I think that the mutual trust and willingness to free communication are also very important.

The communication is the most interesting and challenging part in curating, and it is also the key to form an exhibition because for me, the work is the protagonist of the exhibition. It takes time to communicate, and more time to wait for the ideas to take shape, or for a specific opportunity. It's a bit like "waiting for the right card" in a card game. Sometimes the situation becomes clear after a certain work comes in. Sometimes you may not have the best cards, but you certainly hold relatively good cards. In short, what interests me in a card game is the uncertainty and controllability. Sometimes the works in discussion might not be realized and the long wait might result in nothing. What matters most is not to set an expected result as the purpose of communication, but the flow of creative ideas.

For a long time, I've been trying to discover as a departing point the possibility of an artist's work itself, or the potential connection between the works, and then to think about how to organize an exhibition. And I've been trying to construct an exhibition's thinking context so that the audience can approach works step by step in the process of watching, reading, experiencing or participating, and develop a narrative of their own. I think the exhibition's narrative will not actually begin until the audience sets foot in the exhibition venue.

(interviewer / Yun-Ting CHANG; text transcribed by Chun-Yi CHANG, Yun-Ting CHANG)

*The text is excerpted from the forums, To Martians of Us All, As Web Pages Becomes the Site Where Artworks Take Place (part I & II).

Artist / Curator

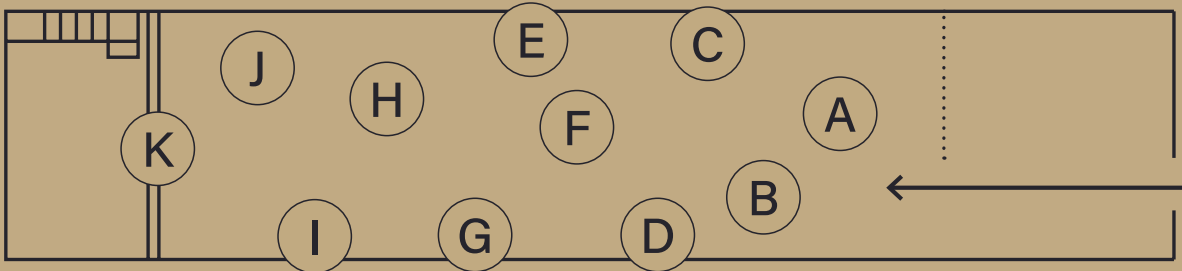
Chun-Yi CHANG

Ph.D. in Plastic Art and Science of Art, Université de Paris 1 Panthéon-Sorbonne and master in Plastic Expression, École Régionale des Beaux-Arts de Rouen. Awarded scholarships from Gerda Henkel Stiftung (Germany) and la Fondation Prospective et Innovation (France), CHANG conducted a postdoctoral research at the School of World Studies (FMSH). During the stay in France, her creation focused on how to represent between "game/event" the forever lost objects and on how to foreground the persistent eternity of infinite ephemerality. After returning to Taiwan, Chang works as both curator and artist, adopting a dual perspective to reflect upon the possibilities of a mutual symbiosis between creative conception and curatorial practice while exploring ways to prompt creative thought in common and potential, multi-directional connections in various disciplines. The artist's works have been exhibited in France, New York and Taiwan, and the recent curatorial works include *To Martian Anthropologists, This is Very Simple So Everyone Can Do It, Daily**—*The Second Greater Taipei Biennial of Contemporary Art and Air Plant: Performance Ability within Contemporary Arts.*

參展藝術家

第一展覽室

Exhibition Room I



Ⓐ 28

陳萬仁 Wan-Jen CHEN

I'M LITTLE BUT I HAVE BIG DREAMS

I'M LITTLE BUT I HAVE BIG DREAMS [線上作品 Online Work](#)

Ⓔ 46

杜利安·高登 Dorian GAUDIN

代罪者 *Pharmakos*

代罪者 *Pharmakos* [線上作品 Online Work](#)

Ⓑ 32

齊簡 Chien CHI

魚缸實況 *Fish Tank on Live*

魚缸實況 *Fish Tank on Live* [線上作品 Online Work](#)

Ⓕ 52

徐瑞謙 Jui-Chien HSU

是浴室嗎？ *Is it a Bathroom?*

徐瑞謙 Jui-Chien HSU ×

澎葉生 Yannick DAUBY

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

Ⓒ 36

克羅德·克勞斯基 Claude CLOSKY

拍賣價 *Hammer Price*

拍賣價 *Hammer Price* [線上作品 Online Work](#)

Ⓖ Ⓕ Ⓖ 56

何采柔 Joyce HO

Ⓖ 20200529

No Surprises [線上作品 Online Work](#)

Ⓓ 40

艾瑞克·瓦提耶 Eric WATIER

低調的作品——向布勒哲爾致意

Discreet Works (thanks to Bruegel)

Ⓕ 20200804

20200610 [線上作品 Online Work](#)

Ⓖ *Metamorphoses*

艾瑞克·瓦提耶 Eric WATIER ×

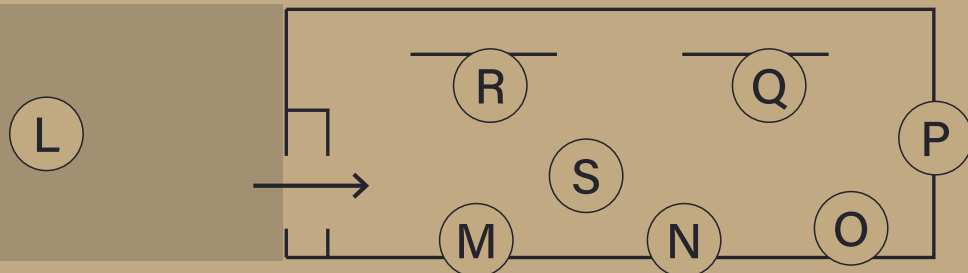
張君懿 Chun-Yi CHANG

低調的作品——向布勒哲爾致意

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

川堂
Entrance Hall

第二展覽室
Exhibition Room II



① ② 62

賴志盛 Chih-Sheng LAI

①手紙 *Letter*

輕舟 *Light Boat* [線上作品 Online Work](#)

①輕風徐來 *Breeze*

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

① 68

澎葉生 Yannick DAUBY

收音機 *Radio*

徐瑞謙 Jui-Chien HSU ×

澎葉生 Yannick DAUBY

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

① 72

時永駿 Yung-Chun SHIH

家庭劇院 *Home Theater*

家庭劇院 *Home Theater* [線上作品 Online Work](#)

① 78

郭文泰 × 河床劇團

Craig QUINTERO × Riverbed Theatre

The Truth is Out There

The Out There is Truth [線上作品 Online Work](#)

① 82

牛俊強 Jun-Qiang NIU

Self Portrait

Self Portrait [線上作品 Online Work](#)

① 86

李明學 James Ming-Hsueh LEE

遙望的空洞 *Distant Hollow*

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

① ② 90

謝佑承 Yu-Cheng HSIEH

①像素與星叢 *Pixel and Star Cluster*

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

①校準：藍幕 *Calibrate : Blue Screen*

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

① 96

王雅慧 Ya-Hui WANG

流浪者之鐘 #3 *Wanderer's Clock #3*

Draw a Circle [線上作品 Online Work](#)

Wan-Jen CHEN

Taiwan / b. 1982 / lives and works in Taipei

陳萬仁

陳萬仁的創作以錄像藝術為基點，聚焦在影像的循環，並拓展影像至空間裝置、劇場體驗、跨媒體合作等。他的作品對重複的生活行為提出深刻洞察，並使觀者感受到一種淺淡的荒謬和幽默。

With a focus on video art, the Taipei-based artist diligently explores the possibility of moving images—from space installations and theatrical experiences to interdisciplinary experiments. His work implies a sharp observation of the behaviors in the routine lives and projects a light sense of humour and absurdity.

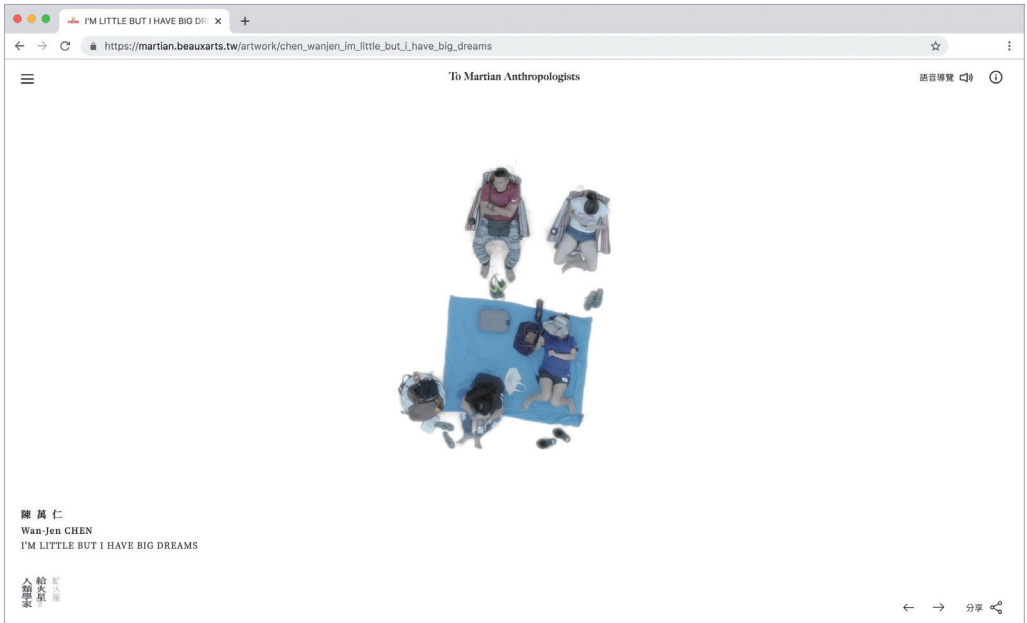
線上作品《I'M LITTLE BUT I HAVE BIG DREAMS》以上帝視角，呈現度假遊客在全白背景中曬日光浴、滑手機的景象。實體展場中，一塊 LED 平板燈懸掛在天花板上，這個高處的發光體像是提供線上的度假場景，一盞永不熄滅的光源。

The online work *I'M LITTLE BUT I HAVE BIG DREAMS* presents, from the perspective of God, a scene against a white background where holidaymakers are sunbathing and phubbing. In the physical venue, high on the ceiling is hung a LED panel light serving as a luminous object that provides an inextinguishable light source for the vacation scene online.

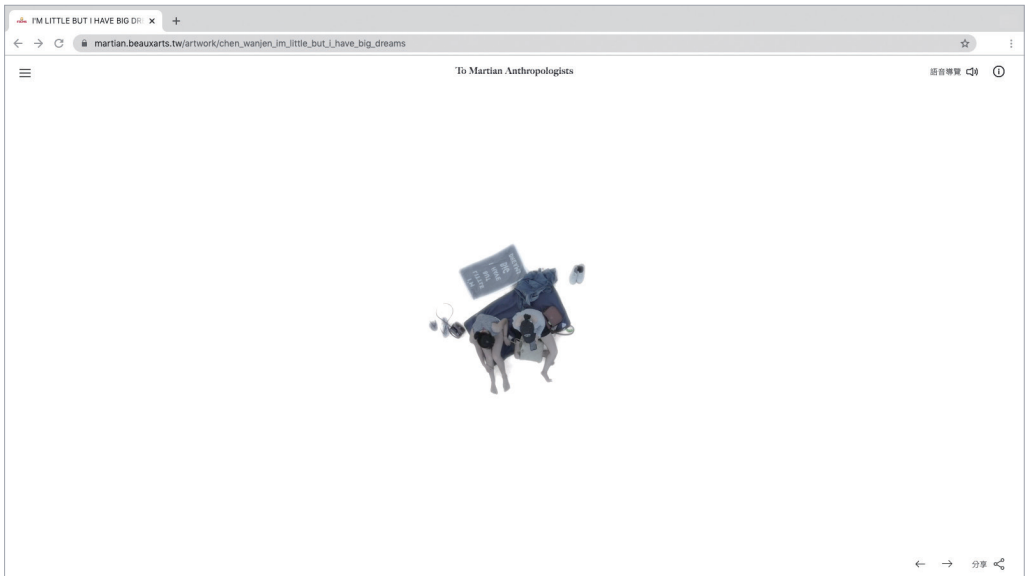


陳萬仁《I'M LITTLE BUT I HAVE BIG DREAMS》[線上作品](#)

Wan-Jen CHEN, *I'M LITTLE BUT I HAVE BIG DREAMS* [Online Work](#)



陳萬仁《I'M LITTLE BUT I HAVE BIG DREAMS》[線上作品](#)
 Wan-Jen CHEN, *I'M LITTLE BUT I HAVE BIG DREAMS* [Online Work](#)



陳萬仁《I'M LITTLE BUT I HAVE BIG DREAMS》[線上作品](#)
 Wan-Jen CHEN, *I'M LITTLE BUT I HAVE BIG DREAMS* [Online Work](#)



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

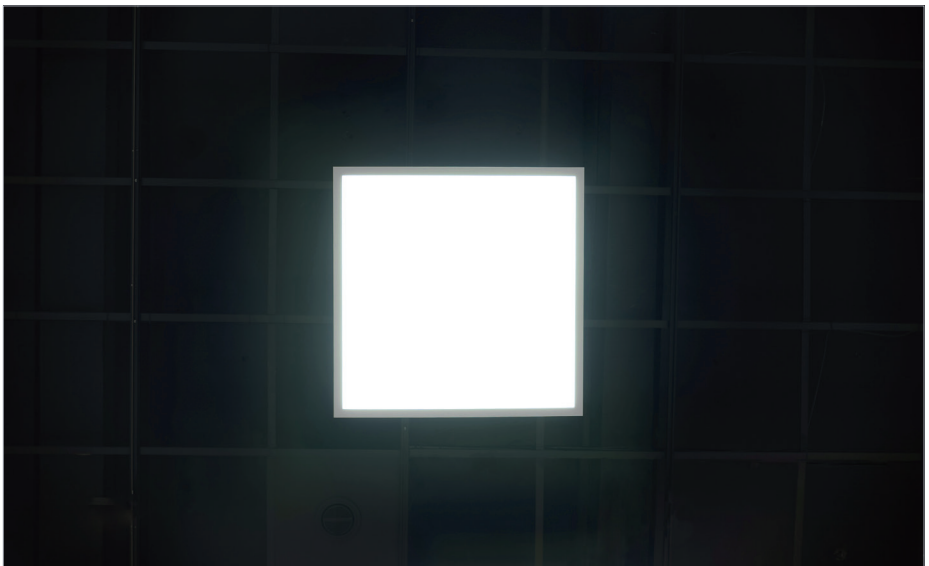
I'M LITTLE BUT I HAVE BIG DREAMS

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。

Independent 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.



陳萬仁《I'M LITTLE BUT I HAVE BIG DREAMS》
Wan-Jen CHEN, I'M LITTLE BUT I HAVE BIG DREAMS



陳萬仁《I'M LITTLE BUT I HAVE BIG DREAMS》
Wan-Jen CHEN, I'M LITTLE BUT I HAVE BIG DREAMS

Chien CHI

Taiwan / b. 1974 / lives and works in Taipei

齊簡的作品橫跨了繪畫、裝置與影像等多種媒材，透過研究光影、感知行為和場所機制，在表面／深度、想像／客觀現實之間實驗各種可能性。於他而言，創作是一個從創作者成為觀者的過程，試圖透過單純的方式，把「看」本身的複雜性實踐出來。

His work spans a wide variety of media, from painting, installation to video. Through the study of light and shadow, perceptual behavior and site mechanism, he experiments various possibilities between surface and depth, imagination and objective reality. The artist believes that creation is a process where a creator becomes an observer. By a simple and pure manner, he intends to put into practice the complexity of “seeing” itself.

線上作品《魚缸實況》呈現一座配有照明設備的魚缸四方框。觀者可任意點按頁面上的開關切換魚缸中的影像。實體展場中，線上作品中的魚缸框架被安置在白色臺座上。在無水、無魚亦無玻璃的現實魚缸內，唯一裝載的僅有因底座鏡面映照而被納入其中的展場景象。

The online work *Fish Tank on Live* presents a framed fish tank with lighting equipment. The user feels free to click the switch button on the web page to change the image in the fish tank. In the physical venue, the frame of the fish tank online is installed on a white pedestal. In the actual fish tank without any water and fish, the only thing that it carries is the base made of mirror which reflects the images of the venue.



齊簡《魚缸實況》[線上作品](#)

Chien CHI, *Fish Tank on Live* [Online Work](#)



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.



齊簡《魚缸實況》
Chien CHI, *Fish Tank on Live*

Claude CLOSKY

France / b. 1963 / lives and works in Paris

2005 年法國「杜象獎」得主，過去廿年來法國當代藝術家的指標人物之一。作品的媒材形式十分多元，涉及繪畫、雕塑、攝影、錄像、拼貼、寫作與有聲作品。其創作多源自對媒體與人際溝通的細膩觀察，關注著當代社會的消費議題。

Laureate of the Prize of Marcel Duchamp in 2005, and one of the leading figures of contemporary art in France over the past twenty years. Based on a keen observation of the media, interpersonal communication and consumption in contemporary society, his work resorts to different art forms, such as painting, sculpture, photograph, video, collage, writing and audio creation.

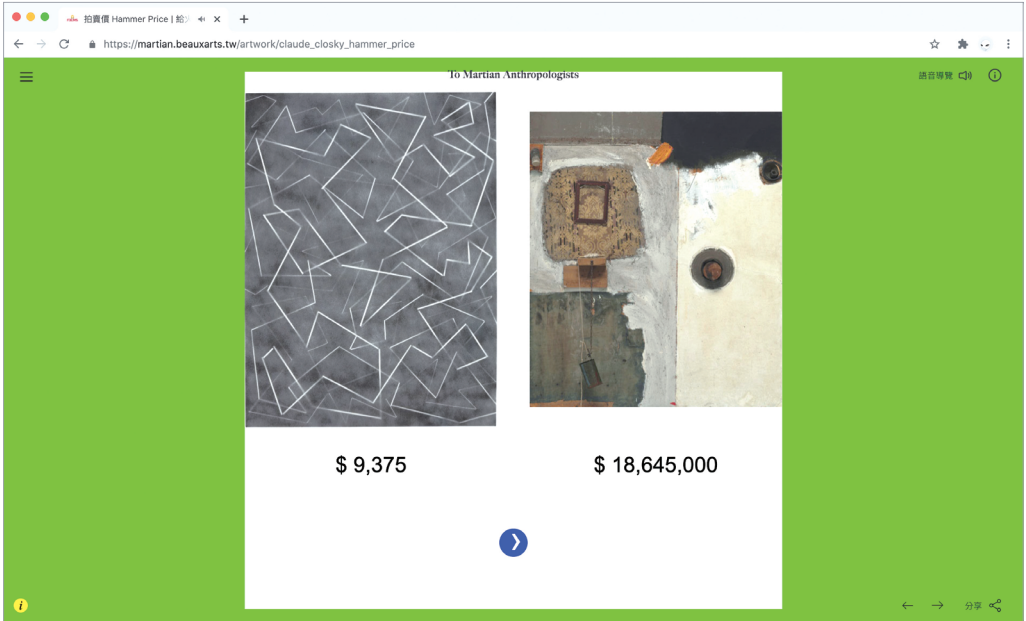
線上作品《拍賣價》以網頁遊戲的互動模式，邀請觀者參與「哪個比較貴」的圖畫二選一問答遊戲。答對者會獲得熱烈喝采的音效，反之則是出錯音效，隨之會揭曉兩件作品的實際價格。這些圖像與價格來自近期佳士得、蘇富比與富藝思拍賣會近期的成交價。實體展場中，藝術家則以觸控螢幕呈現相同的遊戲，但遊戲裡的影像並非與線上作品一致，而是略作修改或變形過的圖像。

The online work *Hammer Price* is an interactive, browser-based quiz game that invites viewers to participate in guessing “which one is more expensive” from a set of two artworks whose authentic prices will be revealed immediately with the different sound effects for the right and wrong answers. These images and prices are extracted from the recent hammer prices in the auctions such as Christie's, Sotheby's and Phillips. In the physical venue, the artist presents the same game on the touch screen, but the images, slightly modified or transformed, are not consistent with those in the online work.



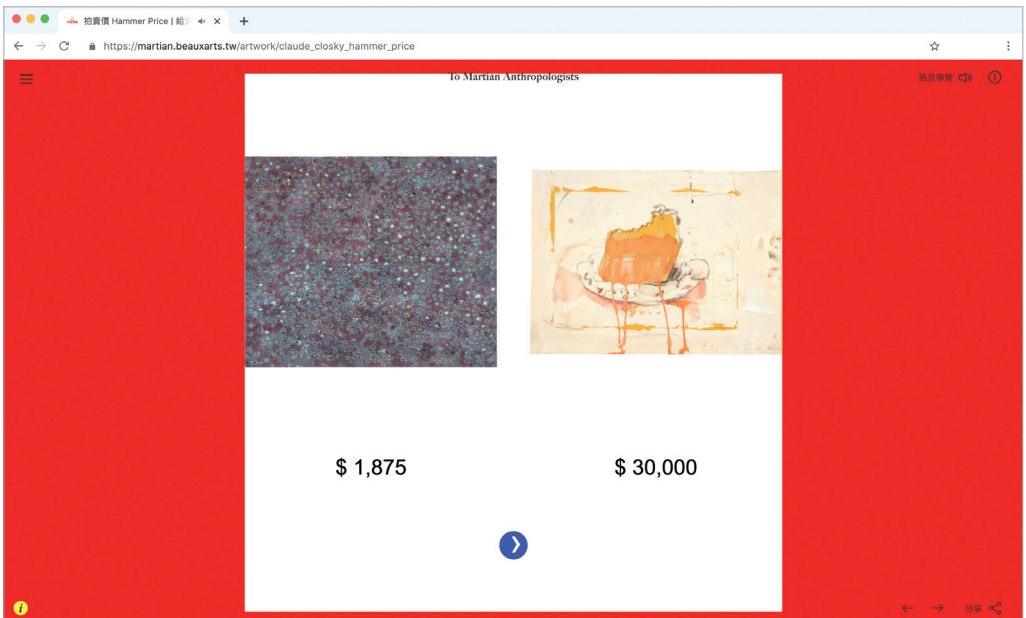
克羅德·克勞斯基《拍賣價》線上作品

Claude CLOSKY, *Hammer Price* [Online Work](#)



克羅德·克勞斯基《拍賣價》[線上作品](#)

Claude CLOSKY, *Hammer Price* [Online Work](#)



克羅德·克勞斯基《拍賣價》[線上作品](#)

Claude CLOSKY, *Hammer Price* [Online Work](#)



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》網站以遊戲性的方式，鼓勵展覽參觀者、網路使用者或是火星人，去體會地球上流通的圖像與藝術的價值。

In a game-like spirit, the website *Hammer Price* encourages visitors of the exhibition, netizens, and Martians to figure out the value of the images and art circulating on Earth.



拍賣價 *Hammer Price*

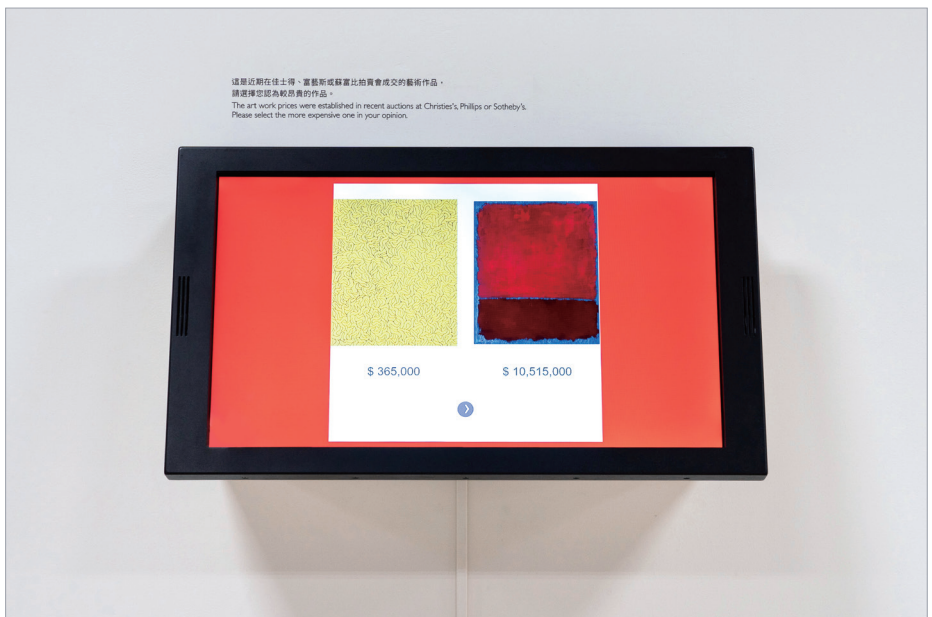
2019-2020
觸控式螢幕
無限循環
touchscreen
unlimited duration

現場展示的《拍賣價》則聚焦在上述圖像的色彩和樣式的處理。

Hammer Price in the physical venue focuses on the processing of the colors and patterns of the aforementioned images.



克羅德·克勞斯基《拍賣價》
Claude CLOSKY, *Hammer Price*



克羅德·克勞斯基《拍賣價》
Claude CLOSKY, *Hammer Price*

Eric WATIER

France / b. 1963 / lives and works in Montpellier

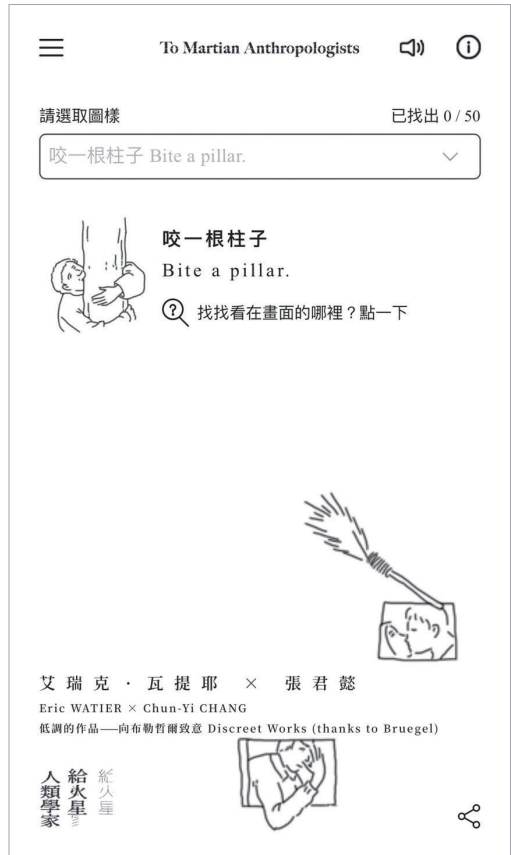
瓦
提
耶
·
艾
瑞
克

艾瑞克·瓦提耶從事印刷作品已超過廿年的時間，包括影印、書籍、海報、傳單與明信片，其流傳最廣的形式是僅有四頁的「薄書」。2006年出版的《塊磚》集結藝術家卅多本小冊，由可撕離的紙頁堆砌而成塊狀書形，透過網站（www.ericwatier.net）提供免費下載。藝術家恣意運用各種開本規格，同時以幽默的方式顛覆傳統的通路模式。

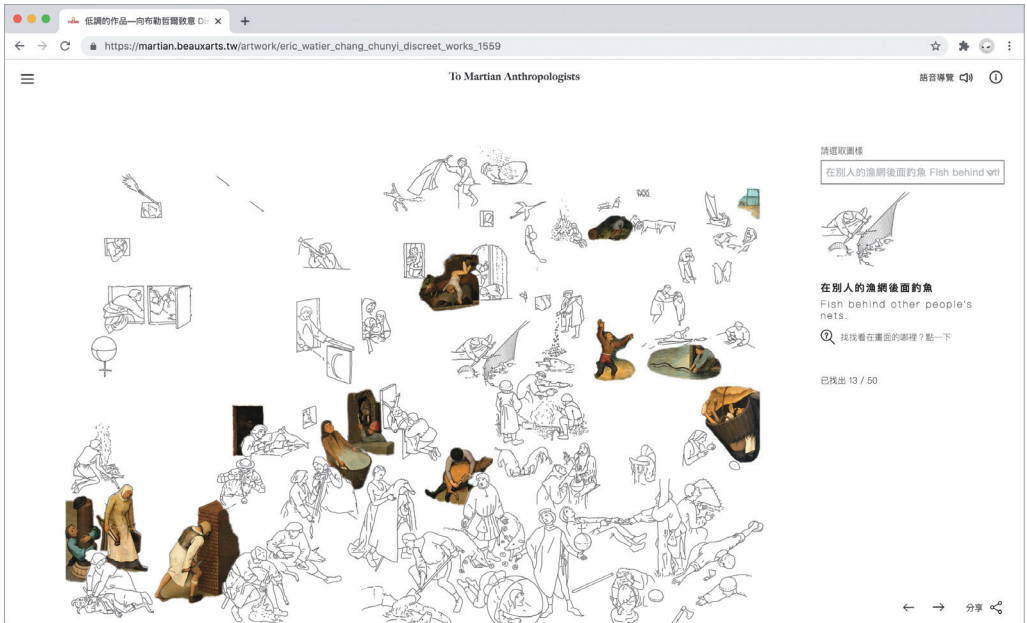
For over twenty years, the artist has been producing printed works: photocopy, book, poster, leaflet, postcard and so on. The most common form in his work is a “thin book” of four pages. In 2006, he published *BLOC*, composed of more than thirty of his small books in the form of a block of detachable sheets and downloadable freely on the website: www.ericwatier.net. The artist abuses as such the formats and overturns with humour the classic modes of distribution.

《低調的作品——向布勒哲爾致意》的作品發想來自於1559年老布勒哲爾的一幅名為《尼德蘭諺語》的畫作。藝術家艾瑞克·瓦提耶將此圖畫上的人物動作，轉譯成一連串簡單的人類行為指令。藝術家張君懿則將這些文字與布勒哲爾的畫作，拆解成網頁圖文素材，轉換成一個線上互動響應式的遊戲頁面，邀請觀眾根據畫面中出現的行為指令尋找相應的人物動態。

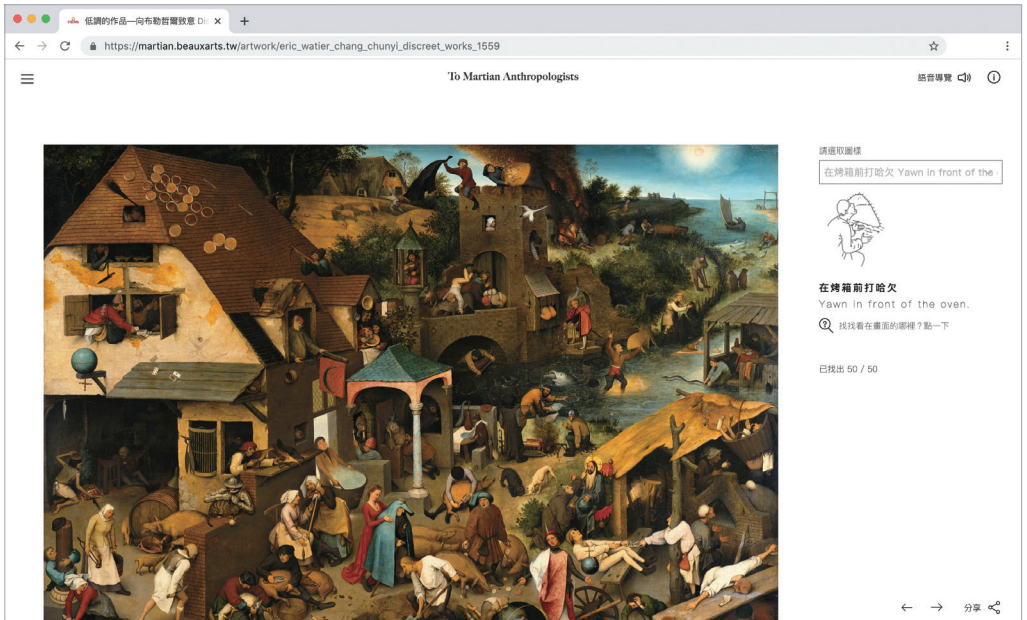
Discreet Works (thanks to Bruegel) is inspired from the painting *Netherlandish Proverbs* by Pieter Bruegel the Elder in 1559. The artist Eric WATIER translates the human movements in this painting into a series of simple instructions of human behaviors (imperative sentences). The artist Chun-Yi CHUNG disassembles the texts and Bruegel's painting as graphic materials, converted into an online interactive and responsive web page, inviting the audience to find, according to the instructions of human behaviors on the screen, the corresponding human movements.



艾瑞克·瓦提耶 × 張君懿《低調的作品——向布勒哲爾致意》[線上作品](#)
Eric WATIER × Chun-Yi CHANG, *Discreet Works (thanks to Bruegel)* [Online Work](#)



艾瑞克·瓦提耶 × 張君懿《低調的作品——向布勒哲爾致意》[線上作品](#)
 Eric WATIER × Chun-Yi CHANG, *Discreet Works (thanks to Bruegel)* [Online Work](#)



艾瑞克·瓦提耶 × 張君懿《低調的作品——向布勒哲爾致意》[線上作品](#)
 Eric WATIER × Chun-Yi CHANG, *Discreet Works (thanks to Bruegel)* [Online Work](#)

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.



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



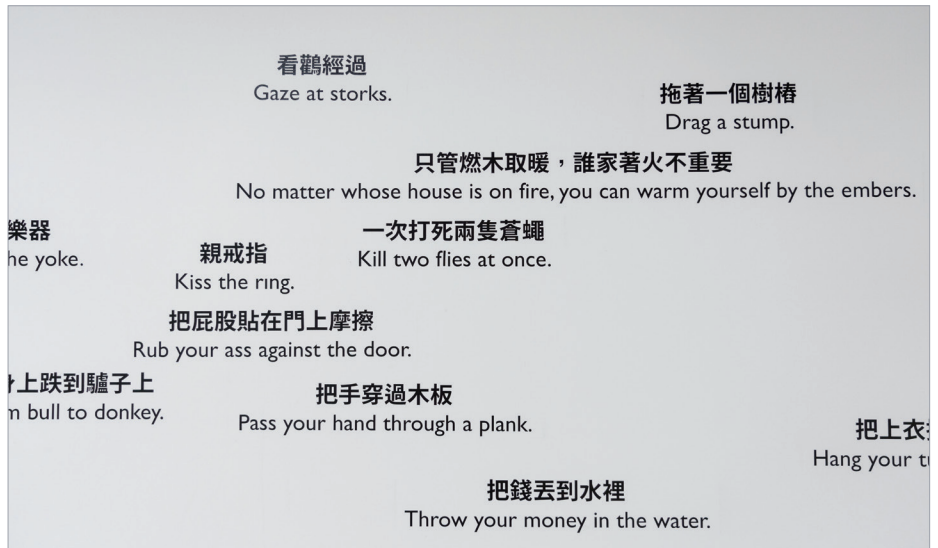
低調的作品 —— 向布勒哲爾致意

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。

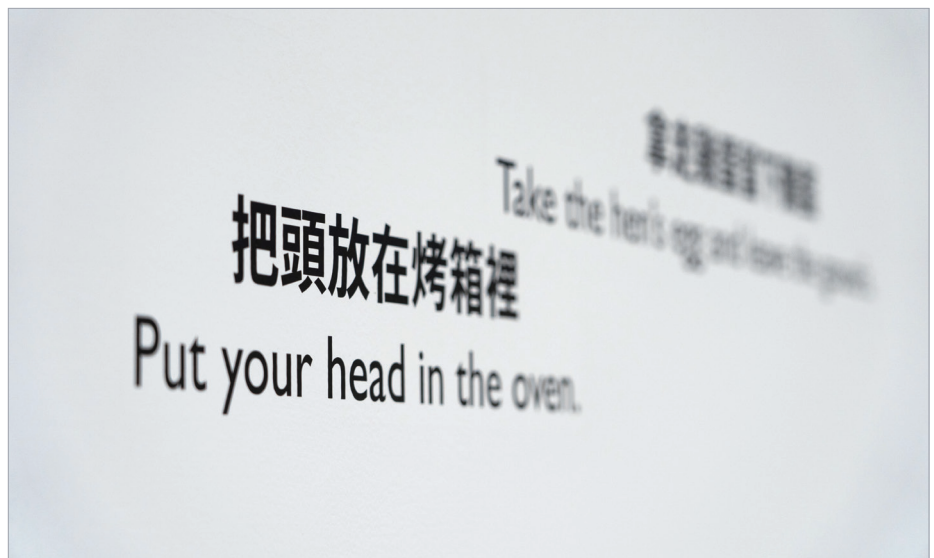
Discreet is another word for digital. *Discreet Works (Travaux Discrets)* represents an endless series started in 1981 - 1982. It is composed of the drawings of actions and objects translated into words. The idea of translating a text into drawings rather than into words reminds the artist of Pieter 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.

2019
卡典西德
cutting sheet
450×300 cm



艾瑞克·瓦提耶《低調的作品——向布勒哲爾致敬》

Eric WATIER, *Discreet Works (thanks to Bruegel)*



艾瑞克·瓦提耶《低調的作品——向布勒哲爾致敬》

Eric WATIER, *Discreet Works (thanks to Bruegel)*

在掃帚下親吻
Kiss under the broom.

通過指間去看
Look through your fingers.

捏著某人的鼻子
Hold each other's nose.

把魚的香味烤出來
Grill fish for their flavour.

咬一根柱子
Bite a pillar.

一手拿水一手拿火
Carry water in one hand and fire in the other.

把頭拿去撞牆
Bump your head against the wall.

剪但不剝皮
Shear but do not skin.

射出一箭又一箭
Shoot one arrow after the other.

對著月亮撒尿
Piss at the moon.

啃同一塊骨頭
Chomp on the same bone.

在貓身上掛鈴鐺
Hang a bell on the cat.

兩人穿同一件外套
Two people stay under the same coat.

刮鬍子不用肥皂
Shave without soap.

把光放進籃子裡
Carry the light in a basket.

為魔鬼點一支蠟燭
Burn a candle to the devil.

穿上外套
Put on the coat.

在閣樓上彈奏
Play music under t

從牛身
Fall fro

Turn yo

隨風翻動大衣
our coat in the wind. Throw feathers in the wind.

把羽毛拋向風中

看鶴經過
Gaze at storks.

拖著一個樹樁
Drag a stump.

在絞刑架上大便
Crap under the gallows.

看著帆
Watch the sail.

只管燃木取暖，誰家著火不重要
No matter whose house is on fire, you can warm yourself by the embers.

看鵝赤腳走路
Watch geese walking barefoot.

樂器
the yoke.

親戒指
Kiss the ring.

一次打死兩隻蒼蠅
Kill two flies at once.

看熊跳舞
Watch bears dancing.

把屁股貼在門上摩擦
Rub your ass against the door.

身上跌到驢子上
m bull to donkey.

把手穿過木板
Pass your hand through a plank.

把上衣掛在籬笆上
Hang your tunic at the fence.

把錢丟到水裡
Throw your money in the water.

逆水游泳
Swim against the current.

在別人的漁網後面釣魚
Fish behind other people's nets.

被水面折射的光線惱怒
Enrage because sun shines in the water.

抓住鰻魚的尾巴
Catch eels by their tails.

坐在燃燒的煤塊上
Sit on burning coals.

跌倒打翻了籃子
Fall and smash the basket.

把豬的肚皮放血
Bleed the pig by the belly.

拿走雞蛋留下鵝蛋
Take the hen's egg and leave the goose's.
把頭放在烤箱裡
Put your head in the oven.

在烤箱前打哈欠
Yawn in front of the oven.

把玫瑰花送給豬
Give roses to the pigs.

拉出最大的那塊
Pull the largest piece.

讓世界在大拇指上起舞
Make the world dance on your thumb.

試著從一塊麵包去摸另一塊麵包
Touch from one loaf to another (if you can).

讓稀飯倒出來
Let the porridge spill.

找一把最小的斧頭
Lool for the smallest axe.

Dorian GAUDIN

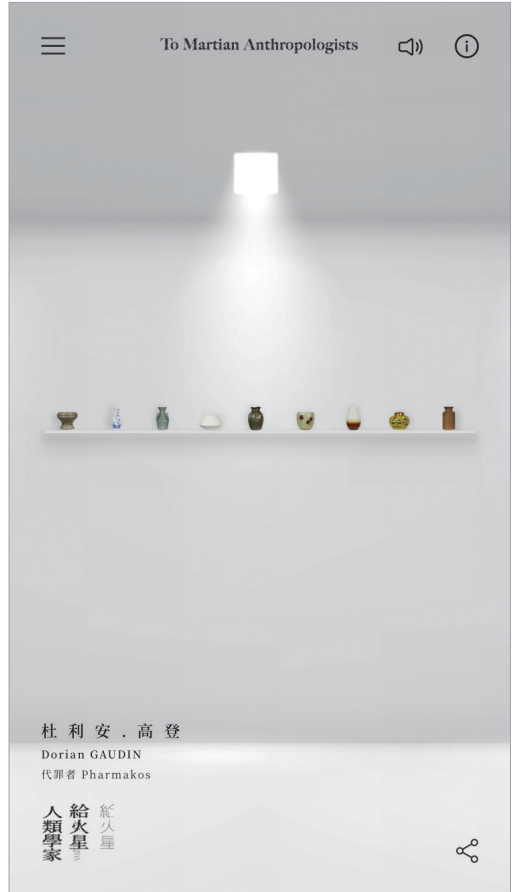
USA / b. 1986 / lives and works in New York

杜利安·高登在美國紐約從事雕塑和裝置的創作，擅於打造徒有動力、卻沒有明確移動目的機械裝置。這些擬人化的作品本身，往往誘發觀者質疑物的本質，同時反映了人類與物質之間的微妙關係。

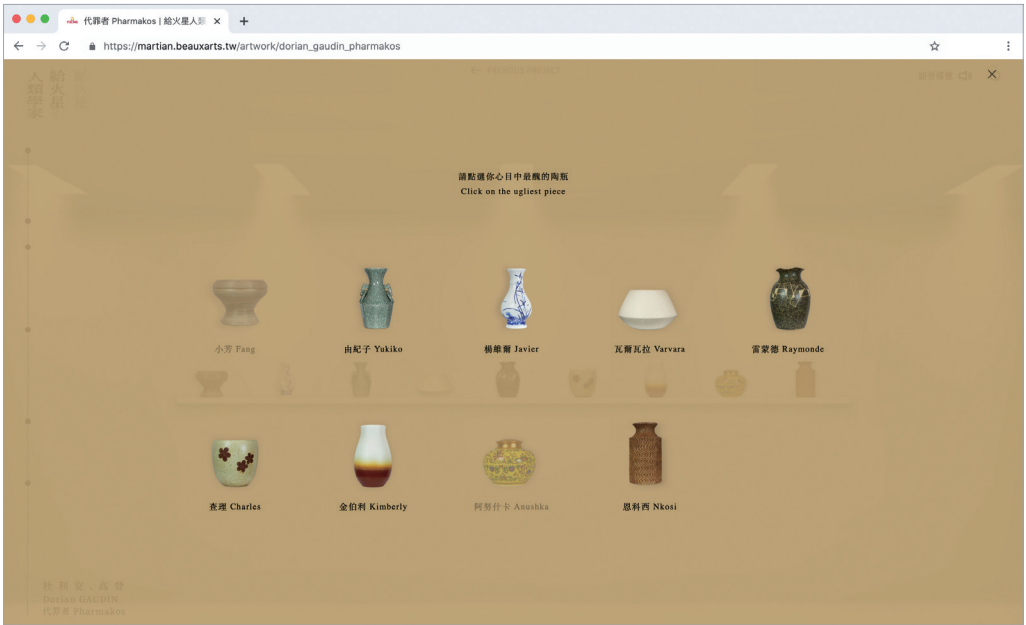
The New York-based artist works in sculpture and installation. His installations often include masterfully engineered machines that lack any explicit purpose, yet move spontaneously, animated from within. These autonomous and unpredictable artworks of personification allow viewers to question the nature of objects and reflect a subtle relationship between human beings and objects.

線上作品《代罪者》呈現一個網路票選「最醜陶瓶」的遊戲。遊戲為期八週，每週將從展示的九只瓷器中淘汰一個。實體展場中，九個陶瓶一字排開，每週日下午，策展人當場摔碎一只當周得票數第一的「最醜」陶瓶。隨著八週展覽的推進，線上票選直接改變了線下的陶瓶展示，而接近展覽尾聲時，只剩下了唯一倖存的「最美」瓶子。

The online work *Pharmakos* presents an online vote game for the “ugliest ceramic”. The game lasts for eight weeks, during which one of the nine ceramics on display will be eliminated every week. In the physical venue, the nine ceramics are lined up. Every Sunday afternoon, the curator smashes on the spot the “ugliest” ceramic with the highest vote of the week. As the eight-week period goes by, the online voting will directly change the offline display of the ceramics. Towards the end of the exhibition, only the “most beautiful” one survives.



杜利安·高登《代罪者》[線上作品](#)
Dorian GAUDIN, *Pharmakos* [Online Work](#)



杜利安·高登《代罪者》[線上作品](#)

Dorian GAUDIN, *Pharmakos* [Online Work](#)



杜利安·高登《代罪者》

Dorian GAUDIN, *Pharmakos*



杜利安·高登《代罪者》

Dorian GAUDIN, *Pharmakos*



代罪者 *Pharmakos* 線上作品 Online work

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



線上票選頁面上展示著九只陶瓶。展期間，觀者受邀票選出當週最醜的一只，使其從票選行列中淘汰。隨著票選結果的變化，頁面上的陶瓶越來越少，最後將僅存一只陶瓶。

On the web page of online voting are displayed nine ceramics. During the exhibition period, visitors are invited to vote for the ugliest one which will be eliminated from the list of candidates. As the voting results change, the ceramics on the web page will become less and less. Only one ceramic stands in the end.



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

九只陶瓶並置於展架上。展期間，每週得票數最高者將會被當場砸碎。架上的空位與地上殘留的陶瓶碎瓦礫隨著展期進行逐漸累加。展覽結束時，僅存一只陶瓶。

Nine ceramics are juxtaposed on the display shelf. During the exhibition period, the ceramic with the highest vote will be smashed to pieces on the spot. The vacancies on the shelf and debris left on the floor will increase as the period moves on. When the exhibition comes to an end, only one ceramic stands.



杜利安·高登《代罪者》
Dorian GAUDIN, *Pharmakos*



杜利安·高登《代罪者》
Dorian GAUDIN, *Pharmakos*



杜利安·高登《代罪者》
Dorian GAUDIN, *Pharmakos*



Jui-Chien HSU

Taiwan / b. 1994 / lives and works in Taipei

徐瑞謙從雕塑的學習背景出發，擅長運用不同質性的媒材，在空間中進行裝置創作。他讓物件彼此充滿張力，可能呈現和諧且充滿共鳴的關係，也或許暗藏著模糊與矛盾。

Starting from sculpture, the artist is good at employing the media of different natures for installations in space. A tension created between objects, which might depict not only a harmonious relationship, full of resonances, but an implied ambiguity and contradiction.

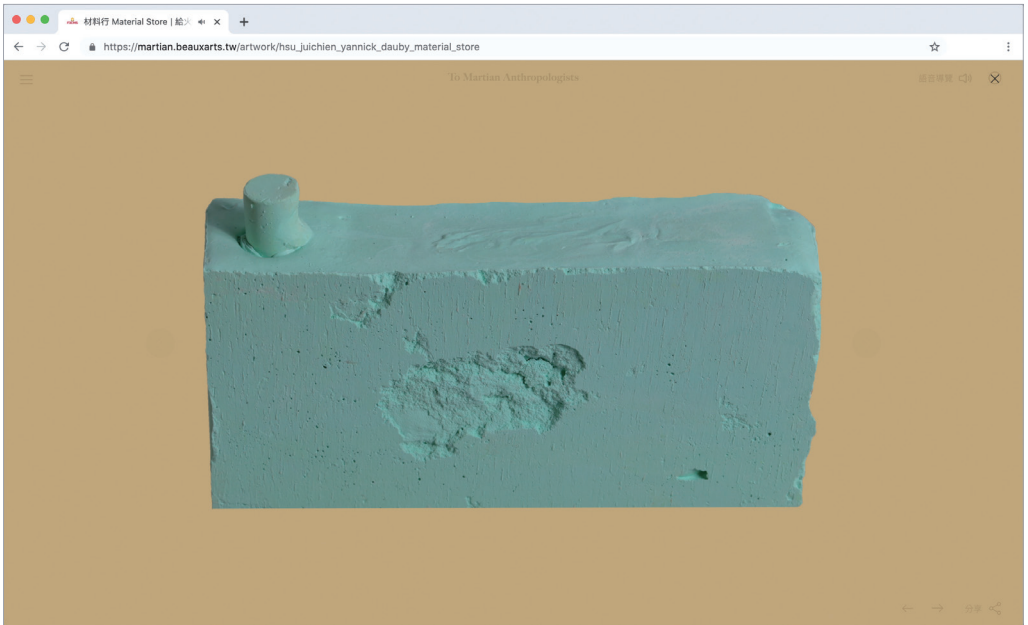
由徐瑞謙與澎葉生共同合作的線上作品《材料行》，呈現一個材料型錄。型錄中的物件來自於徐瑞謙過去作品中曾使用的媒材，沒有尺寸與成份說明，但各自皆帶有獨特的聲響。實體展場裡的《是浴室嗎？》則將展場的輕鋼架天花板當成作品的基地，材質相似的鐵板與管線從其中延伸出來；地面上則安置了散發淡香的巨型方皂，空氣中飄蕩的皂香引發出居家浴室的嗅覺記憶。

The online work **Material Store**, co-created by Jui-Chien HSU and Yannick DAUBY, presents a catalog of materials. The objects in the catalog come from the media used in the past creation of Jui-Chien HSU: no description of dimension and composition, but a unique sound for each object. **Is it a Bathroom?** In the physical venue is based on the ceiling of light steel frames, from which extend similar materials such as iron plates and tubes. A giant square soap with a light fragrance is located on the ground, and the floating scent in the air triggers the olfactory memory in the household bathroom.



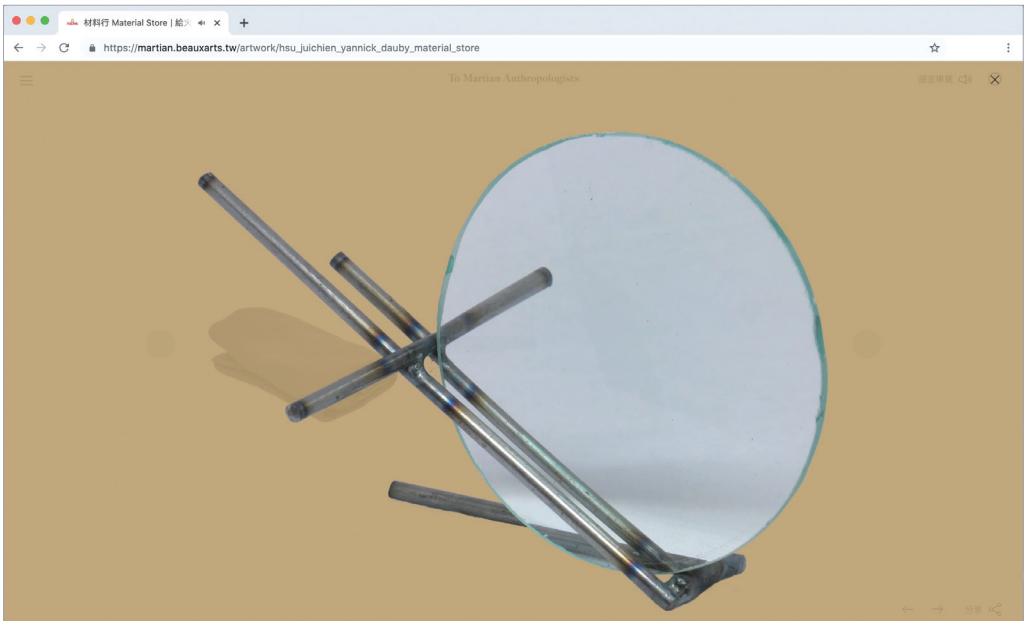
徐瑞謙 × 澎葉生 《材料行》 [線上作品](#)

Jui-Chien HSU × Yannick DAUBY, *Material Store* [Online Work](#)



徐瑞謙 × 澎葉生《材料行》[線上作品](#)

Jui-Chien HSU × Yannick DAUBY, *Material Store* [Online Work](#)



徐瑞謙 × 澎葉生《材料行》[線上作品](#)

Jui-Chien HSU × Yannick DAUBY, *Material Store* [Online Work](#)

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會使用過的材料著手，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
互動響應式網頁
interactive and
responsive web page



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.

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



徐瑞謙《是浴室嗎？》
Jui-Chien HSU, *Is it a Bathroom?*



徐瑞謙《是浴室嗎？》
Jui-Chien HSU, *Is it a Bathroom?*

Joyce HO

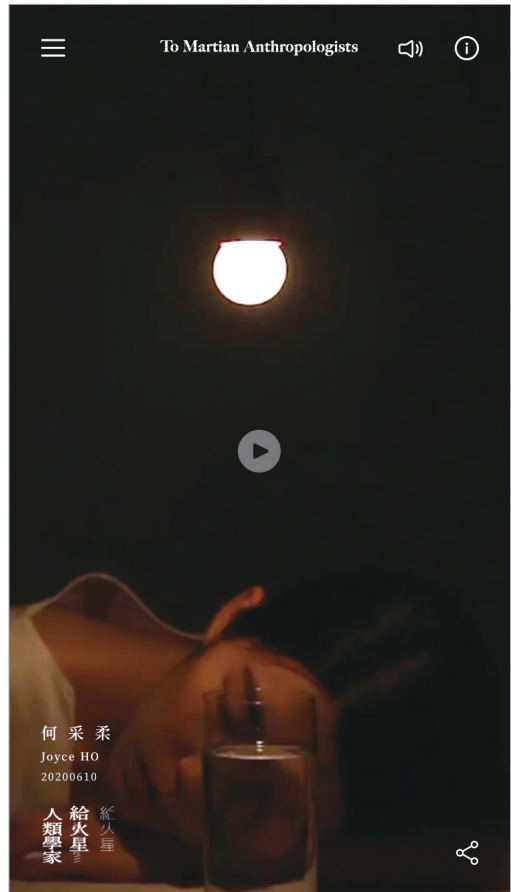
Taiwan / b. 1983 / lives and works in Taipei

何采柔主要從事影像、裝置、繪畫等類型的創作，同時跨足劇場編導與劇場設計。她從平凡微小的日常行為，延伸出具超現實氛圍的作品，並且呈現人與現實之間，某種既親密又疏離的緊張關係。

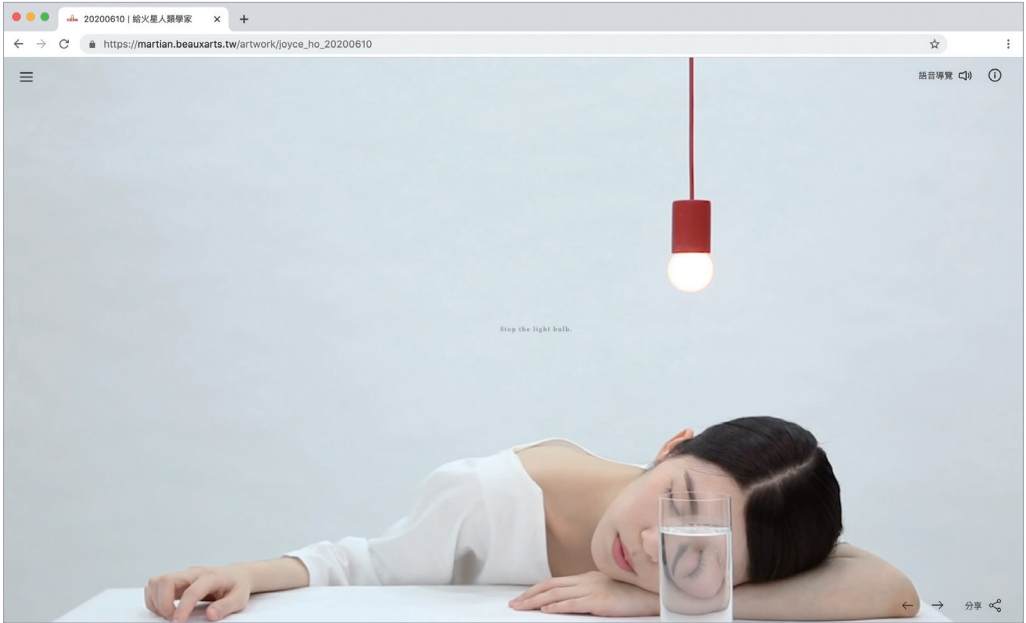
Mainly engaged in video, installation and painting, the artist sets foot as well in playwriting, directing and design in theatre. Her work with a surrealist aura is extended from a focus on the insignificant daily routines and conveys an intimate, yet alienated tension between human beings and reality.

線上作品《20200610》中，一名女子趴睡在透明玻璃杯前，燈泡從畫面上方緩緩落下；觀者可點按畫面任意處，使燈泡懸停，以延長這場睡眠。實體展場的作品《20200804》以長達五十公尺的紅色電線，在展場空間中切出一幀幀特有的框景；電線尾端的一盞燈泡，輕觸著玻璃杯的水面，其光源彷彿成了線上與線下作品共享的秘密暗語。

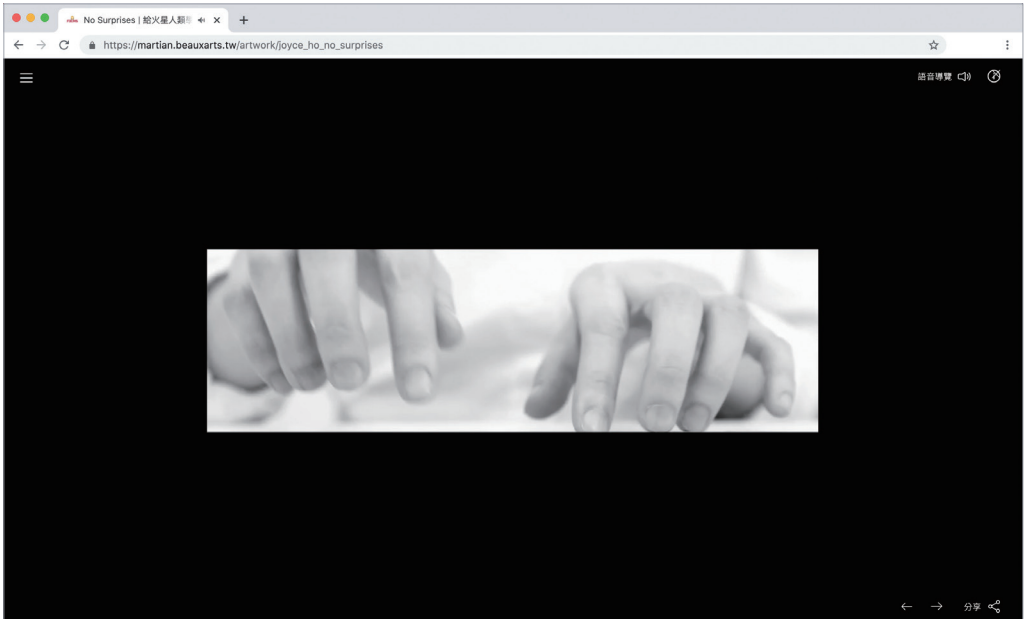
In the online work **20200610**, a woman rests her head and arms before a transparent glass, with a light bulb slowly descending from the top of the screen. The viewer can press anywhere on the screen to pause the light bulb so as to prolong the slumber. **20200804** in the physical venue employs a fifty-meter-long red wire to cut out unique frames in the exhibition space. The light bulb at the end of the red wire lightly touches the water surface in the glass, and its light source seemingly becomes a secret code shared between the online and offline works.



何采柔《20200610》[線上作品](#)
Joyce HO, 20200610 [Online Work](#)



何采柔 《20200610》 [線上作品](#)
Joyce HO, 20200610 [Online Work](#)



何采柔 《No Surprises》 [線上作品](#)
Joyce HO, No Surprises [Online Work](#)



20200610 線上作品 Online Work



No Surprises 線上作品 Online Work

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



20200529 / 20200804

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。



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

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.



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



何采柔《Metamorphoses》

Joyce HO, *Metamorphoses*



何采柔 《20200529》
Joyce HO, 20200529



何采柔 《20200804》
Joyce HO, 20200804



何采柔《20200529》、《20200804》

Joyce HO, 20200529, 20200804



Chih-Sheng LAI

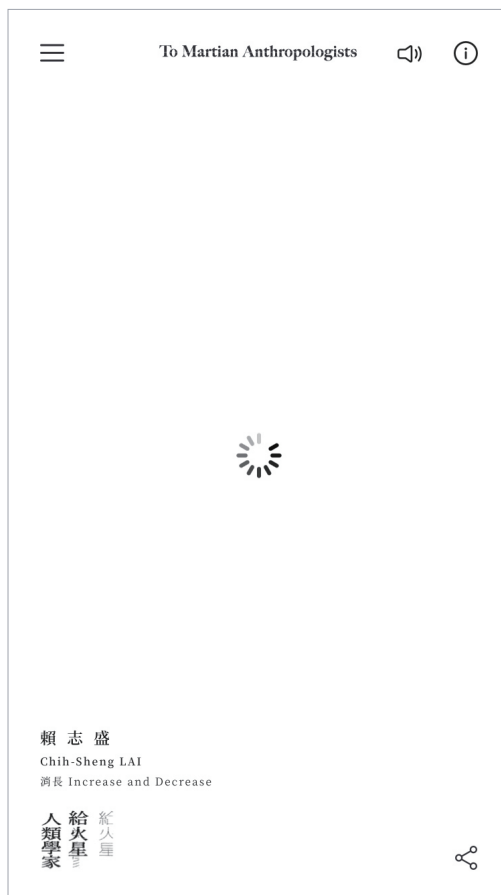
Taiwan / b. 1971 / lives and works in Taipei

賴志盛在空間或風景中進行細膩的干預性藝術實踐。其創作以裝置及雕塑等多種媒介，探索了張力、日常生活及個人經驗。他關注細節，常在特定空間的不同元素之間創造新關係，直接與觀眾的身體及存在感知相溝通，作品帶有一種輕鬆、富有遊戲意味的低限主義傾向。

With delicate interventions in space and the landscape, the artist pursues a practice that plays with tension, the everyday and personal encounters across multiple media in particular installation and sculpture. There is a playful minimalism in the way he observes details and creates new relationships between different elements of a room, engaging directly the viewer's sense of body and presence.

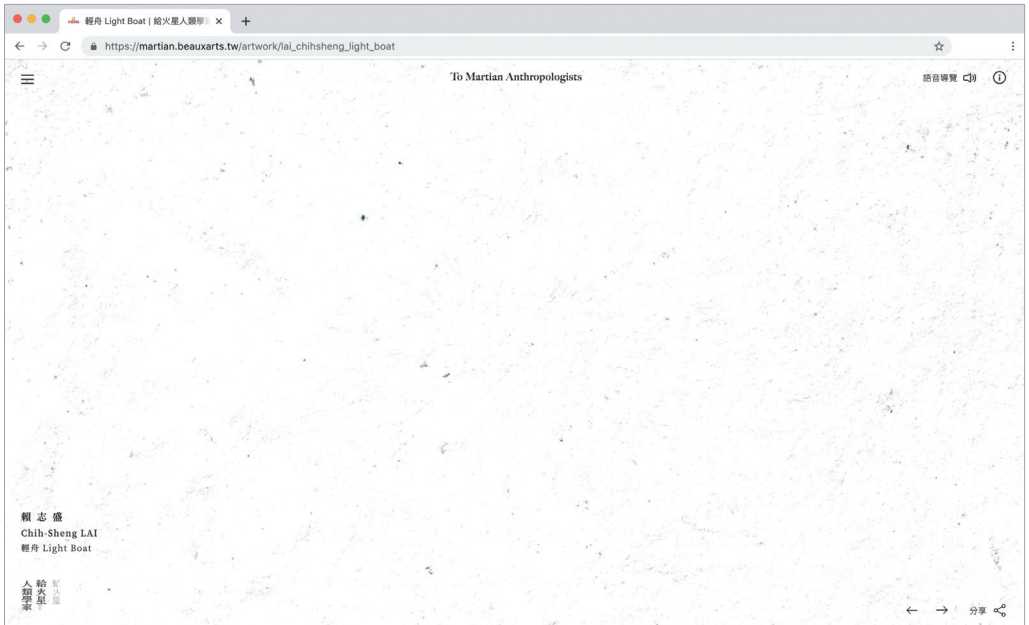
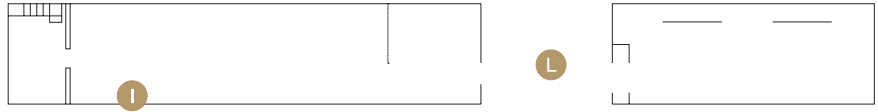
線上作品《消長》呈現的是電腦「loading」的旋轉動態圖示，顯化出等待的時間；《輕舟》中隨著觀者的點按，在帶有雜訊小點的白色畫面裡，產生不易察覺的細微波紋，引發一時眼花的錯覺。實體展場中，轉動扇葉（《輕風徐來》）與自高處垂下的飄動紙捲（《手紙》），以「風」相互串聯。

The online work *Increase and Decrease* shows the dynamic icon of computer “loading”, showing the time of waiting. In *Light Boat*, with the viewer's clicks, it is difficult to detect tiny subtle ripples in the white screen with small colored dots, which creates a momentary illusion of dazzling. In the physical venue, the rotating fan blades (*Breeze*) and the fluttering scroll (*Letter*) hung from above are connected by “wind”.



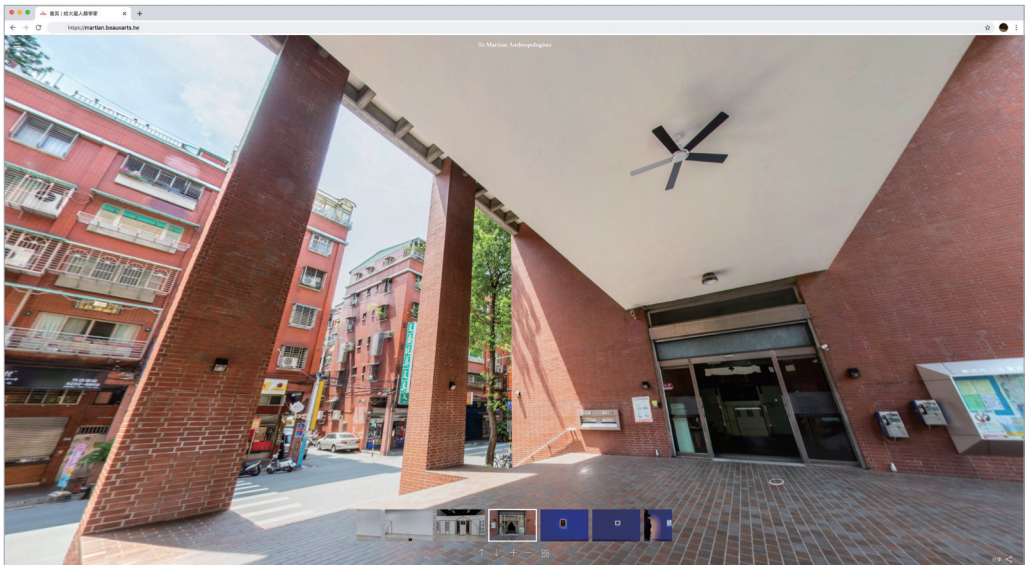
賴志盛《消長》[線上作品](#)

Chih-Sheng LAI, *Increase and Decrease* [Online Work](#)



賴志盛《輕舟》[線上作品](#)

Chih-Sheng LAI, *Light Boat* [Online Work](#)



賴志盛《輕風徐來》

Chih-Sheng LAI, *Breeze*



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 almost 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.



賴志盛《輕風徐來》
Chih-Sheng LAI, *Breeze*



賴志盛《手紙》
Chih-Sheng LAI, *Letter*



賴志盛《手紙》

Chih-Sheng LAI, *Letter*



Yannick DAUBY

France / b. 1974 / lives and works in Taipei

聲音藝術家澎葉生，利用周邊物件、電聲與表音文字來進行創作，對動物、大自然、城市以及異常的聲音現象著迷。他同時和視覺藝術家、舞蹈家合作並設計電影音效。自 2007 年起長居臺灣，探索島上的「音」景，與生物學家共同進行藝術與科學的計畫。

Background in musique concrete and improvisation, the sound artist uses found objects, electroacoustic devices and phonographies for creation. As a field recordist, he has particular interest for animals or nature sounds as well as urban situations and unusual acoustic phenomenon. He often collaborates with other musicians, visual artists and dancers and makes sound design for films. Based in Taiwan since 2007, he keeps exploring the island's soundscape and creating art & science projects with biologists.

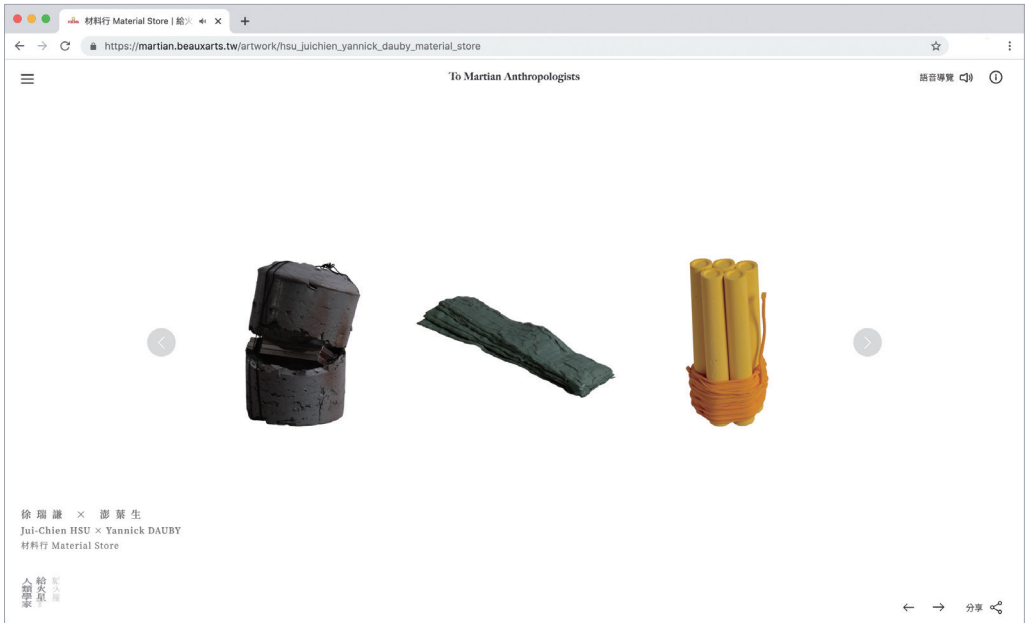
線上作品《材料行》中，澎葉生從徐瑞謙舊作中會使用的材料製作出發（諸如電線、鐵器、石膏以及膠帶），創造出一種物質的聽覺聲響。實體展場中的作品《收音機》則隨機播放線上《材料行》中那些材料的獨特聲響。

In the online work **Material Store**, Yannick DAUBY has created an auditory perception from each object Jui-Chien HSU used as materials in his past works (such as wire, iron, plaster and tape). **Radio** in the physical venue randomly plays the unique sounds of the materials in the online **Material Store**.



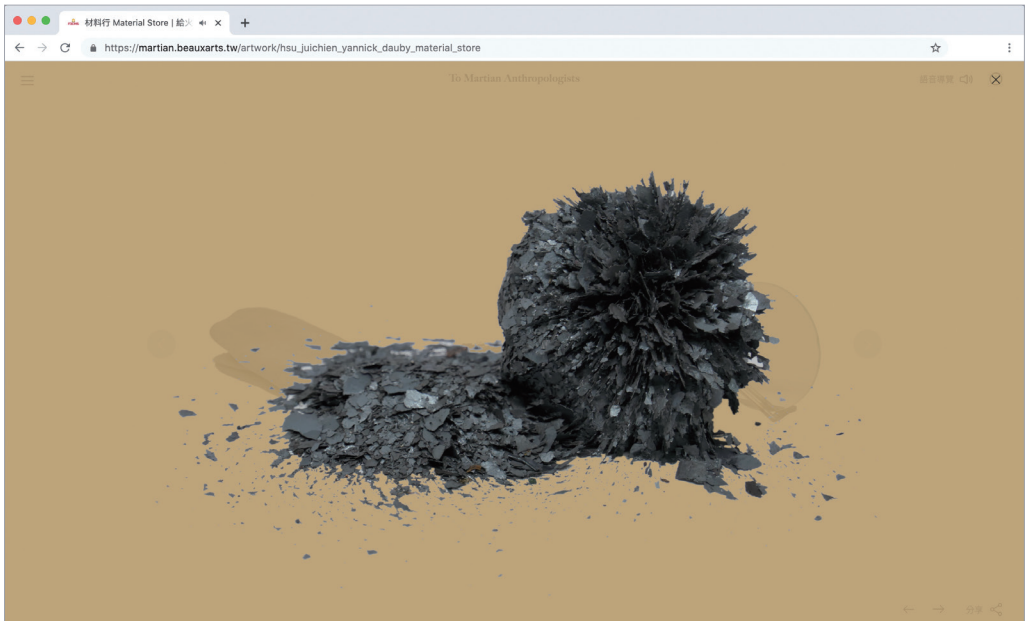
徐瑞謙 × 澎葉生《材料行》線上作品

Jui-Chien HSU × Yannick DAUBY, *Material Store* [Online Work](#)



徐瑞謙 × 澎葉生《材料行》[線上作品](#)

Jui-Chien HSU × Yannick DAUBY, *Material Store* [Online Work](#)



徐瑞謙 × 澎葉生《材料行》[線上作品](#)

Jui-Chien HSU × Yannick DAUBY, *Material Store* [Online Work](#)

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
互動響應式網頁
interactive and
responsive web page



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.

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



澎葉生《收音機》
Yannick DAUBY, *Radio*



澎葉生《收音機》
Yannick DAUBY, *Radio*

Yung-Chun SHIH

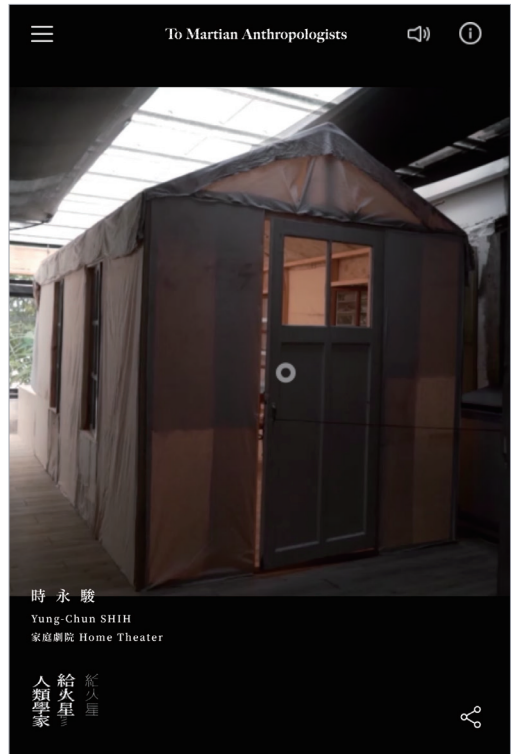
Taiwan / b. 1978 / lives and works in Taipei

時永駿的創作類型涵蓋繪畫、雕塑、裝置、攝影與文字，以探討日常生活的私人經驗及人類行為作為主軸，作品形式大多以電影與戲劇的拍攝手法進行前置作業，近年來多以計畫型展演發表。

Mainly engaged in painting, sculpture, installation, photography and writing, the artist explores private experiences in daily life and human behaviors as the major axis. A photographing technique of films and dramas as a preparatory process is employed in most of his works. In recent years, he has published his creation in project-based performances.

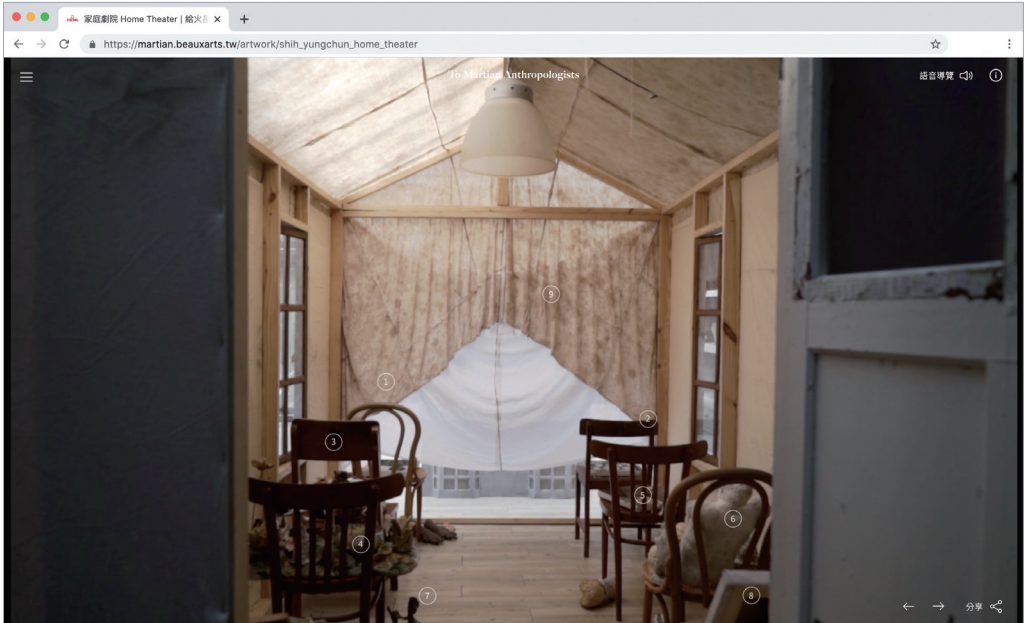
居家場景在線上作品《家庭劇院》中被轉化成帶有神秘色彩的家屋，一道門縫微微開啟，觀者可進入探索屋內物件以及它們所連結的作品。實體展場中，拆解後的家屋木架，以展場原有的移動式展牆為基底，在展場邊界處，開展成一道分隔內外空間的界限。

In the online work *Home Theater*, the household landscape is transformed into a mysterious house. With a door gap slightly open, the viewer can enter and explore the household objects, with which the work is connected. In the physical venue, based on the movable walls in the original exhibition venue, the dismantled wooden frame of the house has developed into a verge separating the internal and external spaces at the boundary of the venue.

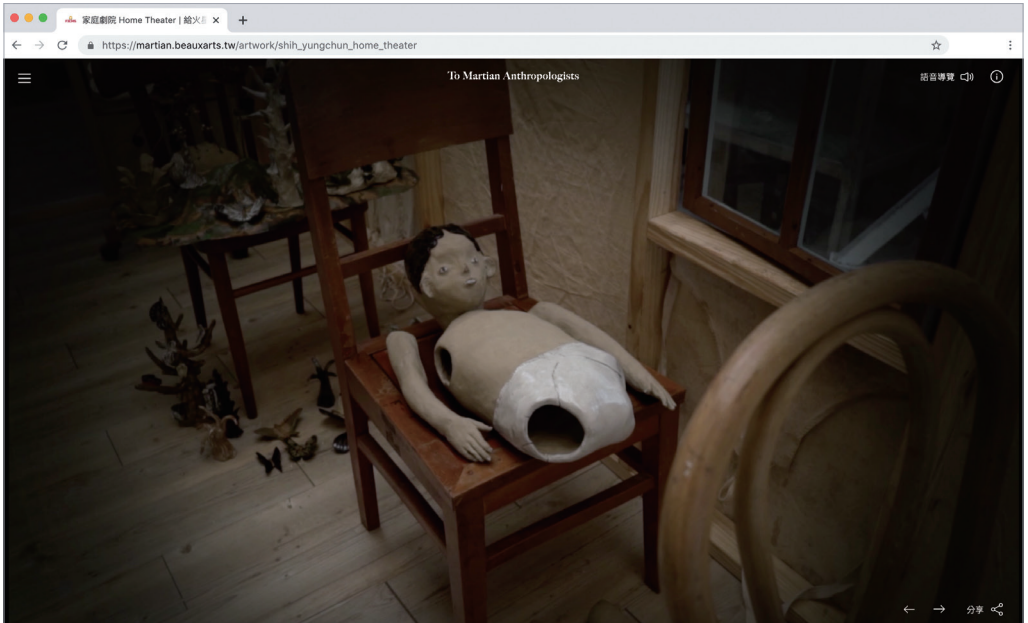


時永駿《家庭劇院》[線上作品](#)

Yung-Chun SHIH, *Home Theater* [Online Work](#)



時永駿《家庭劇院》[線上作品](#)
Yung-Chun SHIH, *Home Theater* [Online Work](#)



時永駿《家庭劇院》[線上作品](#)
Yung-Chun SHIH, *Home Theater* [Online Work](#)



家庭劇院 *Home Theater* 線上作品 Online Work

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*

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.



時永駿《家庭劇院》
Yung-Chun SHIH, *Home Theater*



時永駿《家庭劇院》
Yung-Chun SHIH, *Home Theater*



時永駿 《家庭劇院》

Yung-Chun SHIH, *Home Theater*



Craig QUINTERO × Riverbed Theatre

USA / b. 1970 / lives and works in Taipei

郭文泰是雕塑家和裝置藝術家，於 1998 年創立河床劇團並擔任藝術總監。他們的演出從「意象」出發，橫跨視覺藝術與表演藝術之間的界線，先後於亞洲雙年展、威尼斯雙年展平行展、神戶雙年展以及國內外美術館展出。

Sculptor, installation artist and artistic director of Riverbed Theatre that he founded in 1998. The image-based production of Riverbed blurs the boundary between visual and performing arts. Riverbed has been invited to many well-known domestic and foreign events and prestigious locations, including Asian Biennial, Venice Biennale Collateral Events, Kobe Biennale, and domestic and foreign museums.

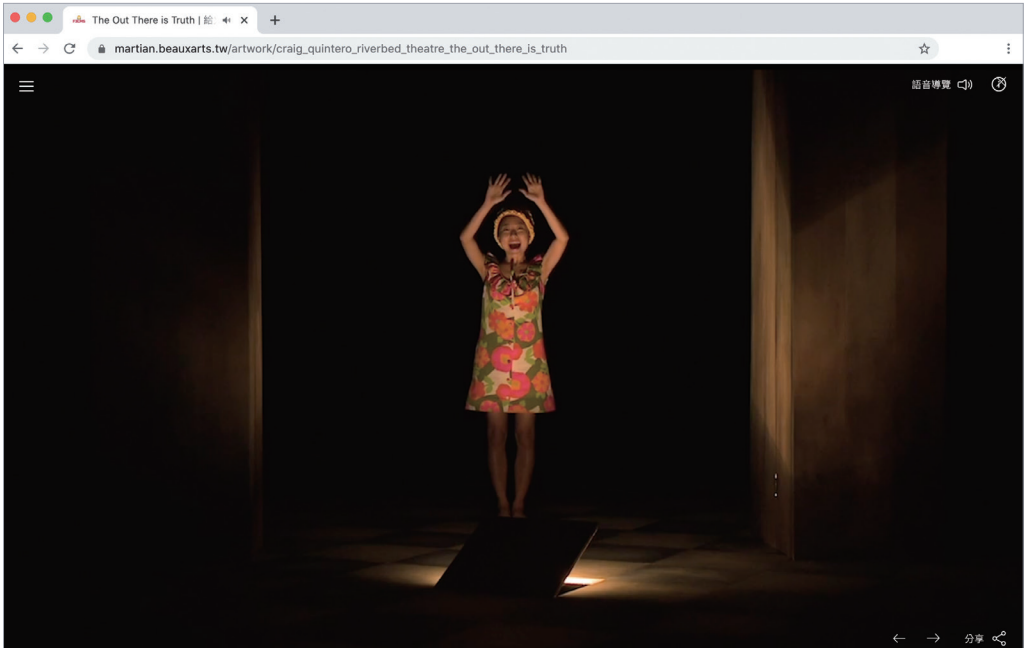
線上作品《The Out There is Truth》呈現一名女子在劇場舞臺上歌唱的表演片段。實體展場中的黑板上鑲有立體字「Truth」，呼應著 1990 年代的經典影集《X 檔案》的標語「The Truth is Out There」，暗指真相好似遠在天邊，其實近在咫尺，而偶爾會輕微扭動的「Truth」一字，彷彿提醒觀者真相或許不似表面上看起來如此堅定不移。

The online work *The Out There is Truth* introduces a fragment of performance about a woman singing on a theater stage. The blackboard in the physical venue is embossed with the word “Truth”, which echoes the slogan in the classic television series *The X-Files* in the 1990s, “The Truth is Out There”: the truth, seemingly far away, is actually within reach. The word “Truth”, which slightly twists from time to time, seems to remind the viewer that it might not stand so steadily as it looks like.



郭文泰 × 河床劇團《The Out There is Truth》[線上作品](#)

Craig QUINTERO × Riverbed Theatre, *The Out There is Truth* [Online Work](#)



郭文泰 × 河床劇團《The Out There is Truth》[線上作品](#)

Craig QUINTERO × Riverbed Theatre, *The Out There is Truth* [Online Work](#)



The Out There is Truth 線上作品 Online Work

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



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下，這句話會是充滿希望的宣言——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.



郭文泰 × 河床劇團 《The Truth is Out There》

Craig QUINTERO × Riverbed Theatre, *The Truth is Out There*



郭文泰 × 河床劇團 《The Truth is Out There》

Craig QUINTERO × Riverbed Theatre, *The Truth is Out There*

Jun-Qiang NIU

Taiwan / b. 1983 / lives and works in Taipei

牛俊強長期從事錄像和平面複合媒材創作，作品以「視覺作為一種存在的形式」出發，延伸至時空向度中，讓不可見的關係連結、個人至群體的生命意識得以浮現，擅長闡述「存在的本質」。

Long engaged in the creation of video and graphic mixed media, the artist is skilled in elaborating “the nature of existence”. His work begins with the idea of “seeing as a form of existence” and extends to the dimension of space-time, by which the invisible relations are able to connect with each other and the individual, even collective life consciousness can be foregrounded.

在實體展場的作品《Self Portrait》中，牛俊強從盲人重建院擔任志工的經驗出發，邀請視障者憑直覺與感受推測並描述他的外表與特質，再將這些話語轉譯為點字刻在牛皮上。線上作品《Self Portrait》則是將牛皮上的文字翻譯為一般人可理解的文字，觀者可在網頁上點擊局部的牛皮，閱讀盲人對藝術家外貌的描述。這兩件作品探索「觀看」的課題，並追問人們如何認識事物真實的樣貌。

Departing from the experiences of Jun-Qiang NIU as a volunteer at the Institute for the Blind of Taiwan, **Self Portrait** in the physical venue invites the visually impaired to speculate and describe, by intuition and feeling, the artist's appearance and characteristics, and then translates these words into Braille on a piece of cowhide. The online work **Self Portrait** translates the text on the cowhide into the words understood by ordinary people. The viewer can click on the partial cowhide on the web page to read the description of the artist's appearance by the blind. The two works explore the subject matter of “seeing” and question how people see things as they really are.



牛俊強《Self Portrait》[線上作品](#)

Jun-Qiang NIU, *Self Portrait* [Online Work](#)



牛俊強《Self Portrait》[線上作品](#)
Jun-Qiang NIU, *Self Portrait* [Online Work](#)



牛俊強《Self Portrait》
Jun-Qiang NIU, *Self Portrait*



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 concretized 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.



牛俊強 《Self Portrait》
Jun-Qiang NIU, *Self Portrait*



牛俊強 《Self Portrait》
Jun-Qiang NIU, *Self Portrait*

James Ming-Hsueh LEE

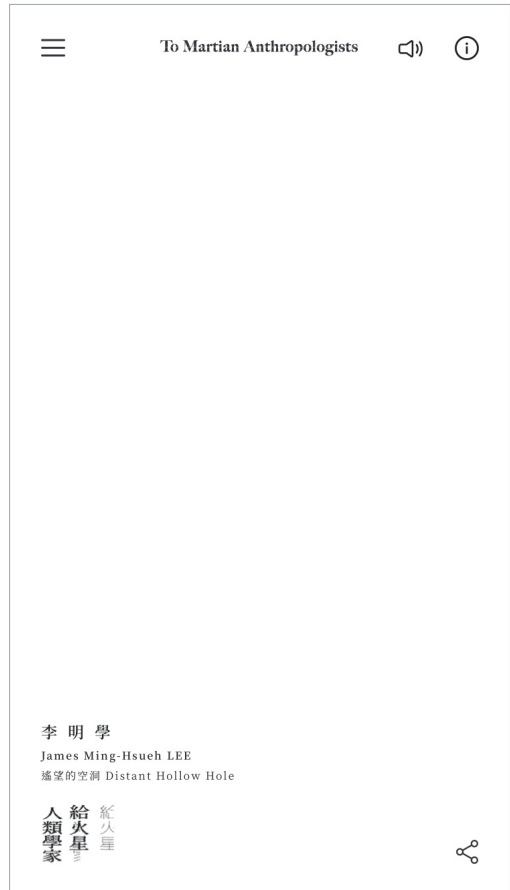
Taiwan / b. 1978 / lives and works in Taipei

李明學反轉生活周遭物件的使用方式，轉換其外觀造型或被觀看的角度，在探索當代藝術的可能性上，創造出輕盈的另類解讀。他以幽默的手法，重新檢視媒體、教育與社會框架下，對各種事物／物件的慣性理解。

His work often spotlights on the objects found in all sorts of stores. With a penetrating sense of humor, he reexamines and challenges the conventional understanding of “things” indoctrinated by the media, education and society. Through reversing the concept of objects—correct usage, appearance or human perception, the artist is able to offer refreshing and amusing interpretations so as to explore other possibilities of contemporary art.

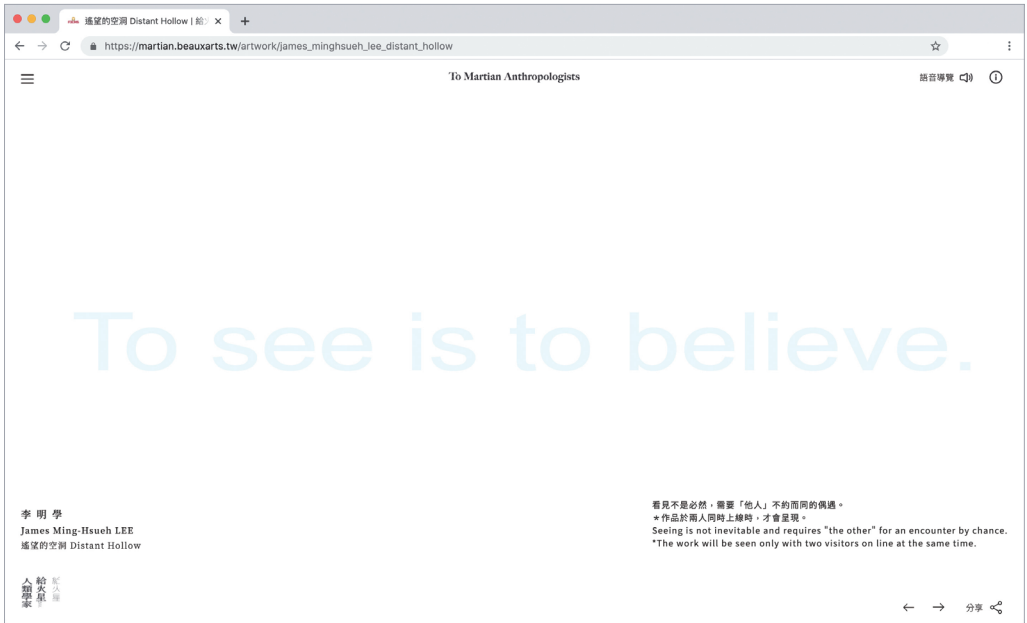
線上作品《遙望的空洞》呈現一個空白網頁，唯有兩個以上的觀者同時瀏覽此頁面時，頁面上才會浮現文字「To see is to believe」。實體展場中的《遙望的空洞》則是一只懸掛在展場盡頭牆面上的燈箱，當觀眾偶然觸動隱藏於展場的感應器時，燈箱會亮起而顯示出「To see is to believe」。線上畫面中偶然浮現的字串以及展場中忽然亮起的燈箱，指涉人的「缺席」與「在場」，同時探問「眼見是否真能為憑」。

The online work **Distant Hollow** begins with a blank web page. Only when two or more viewers browse this page at the same time will the text “To see is to believe” appear. **Distant Hollow** in the physical venue is a light box hung on the wall at the end of the venue. When the audience accidentally touches the sensor hidden in the venue, the light box will light up and display “To see is to believe”. The accidental words appearing online and the light box suddenly lit up in the venue—each simultaneously refers to the human “absence” and “presence”, and interrogates if “to see is to believe”.



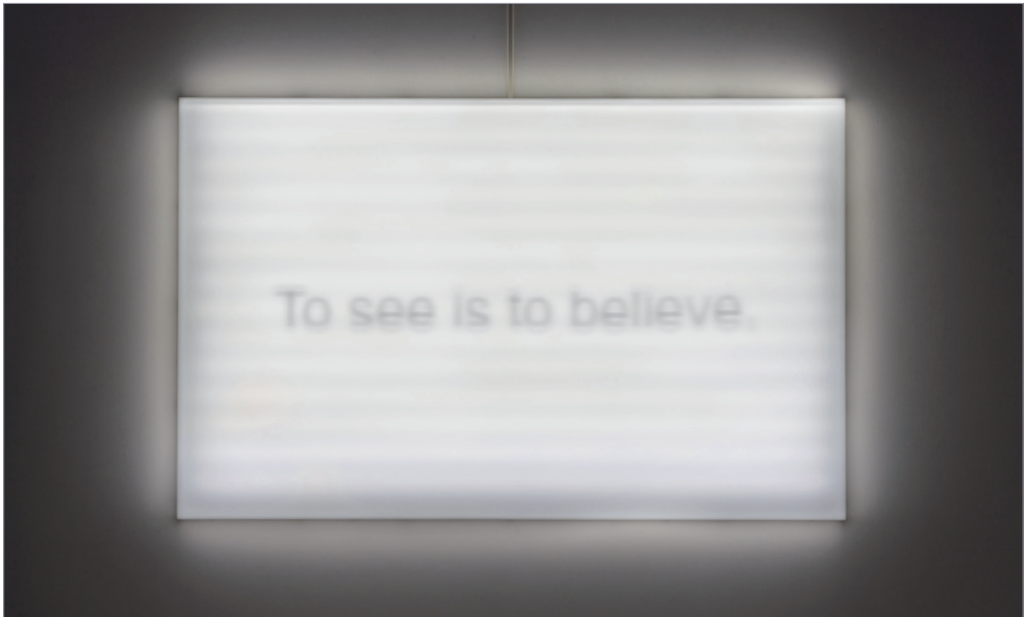
李明學《遙望的空洞》[線上作品](#)

James Ming-Hsueh LEE, *Distant Hollow* [Online Work](#)



李明學《遙望的空洞》[線上作品](#)

James Ming-Hsueh LEE, *Distant Hollow* [Online Work](#)



李明學《遙望的空洞》

James Ming-Hsueh LEE, *Distant Hollow*



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



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.



李明學《遙望的空洞》

James Ming-Hsueh LEE, *Distant Hollow*

Yu-Cheng HSIEH

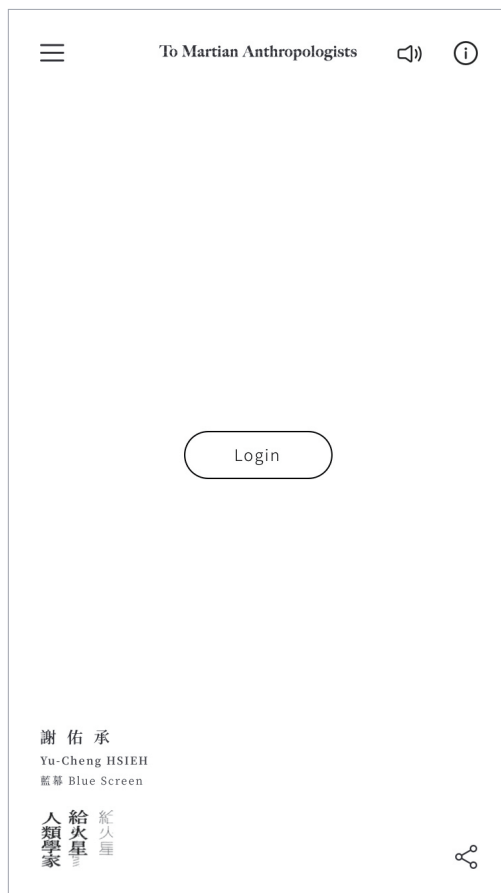
Taiwan / b. 1992 / lives and works in Taipei

謝佑承的專長為複合媒體及空間裝置，其創作擅長製造臨場的觀察誤區，關注影像、機器和錯覺現象之間異動的主體性，進而對應至人與世界的認識經驗與存在關係。

Specialized in mixed media and spatial installations, the artist often creates skillfully on-site optical illusions to explore the floating subjectivity among image, machine and illusional phenomena, in the hope to reflect upon by correspondence the relationship between empirical world and existential state of human beings.

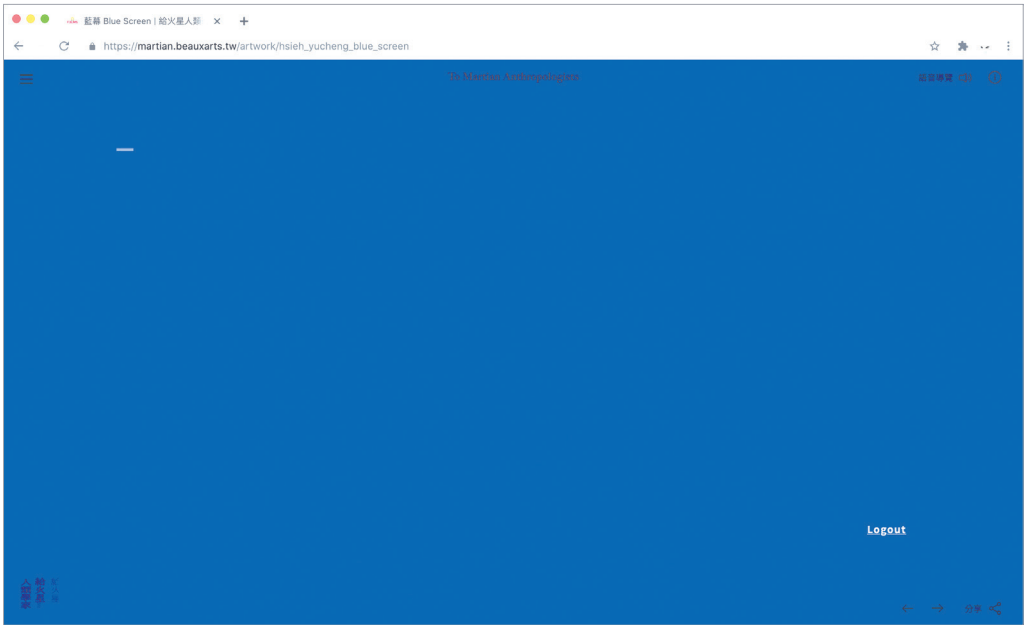
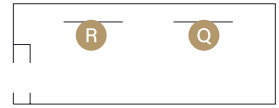
實體展場中的作品《校準：藍幕》以塗繪藍色螢光漆的牆面，模擬投影機無訊號時的藍畫面，牆面前方懸掛了一盞燈泡。觀者可透過在線上作品《藍幕》中的登入或登出動作，控制現場燈泡的開關。線上作品《星叢》作品中，當觀者點選白色畫面時，將隨機出現以紅藍綠為主色的三張照片；而實體展場的《像素與星叢》則以紅藍綠三色螢光筆塗抹牆面，製造出如同發光電子螢幕的視覺效果。

Calibrate: Blue Screen in the physical venue demonstrates a wall painted with the blue fluorescent paint to simulate the blue screen when a projector has no signal. A light bulb is hung in front of the wall. The viewer can control the switch of the light bulb through “Login” or “Logout” in the online work **Blue Screen**. When the viewer clicks on the white screen in the online work **Star Cluster**, three photos based on the colors of red, blue and green will appear randomly; while **Pixel and Star Cluster** in the physical venue presents itself as a wall painted with the red, blue and green fluorescent paints, in order to create a visual effect like a luminous electronic screen.



謝佑承《藍幕》[線上作品](#)

Yu-Cheng HSIEH, *Blue Screen* [Online Work](#)



謝佑承《藍幕》[線上作品](#)

Yu-Cheng HSIEH, *Blue Screen* [Online Work](#)



謝佑承《校準：藍幕》

Yu-Cheng HSIEH, *Calibrate : Blue Screen*



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。

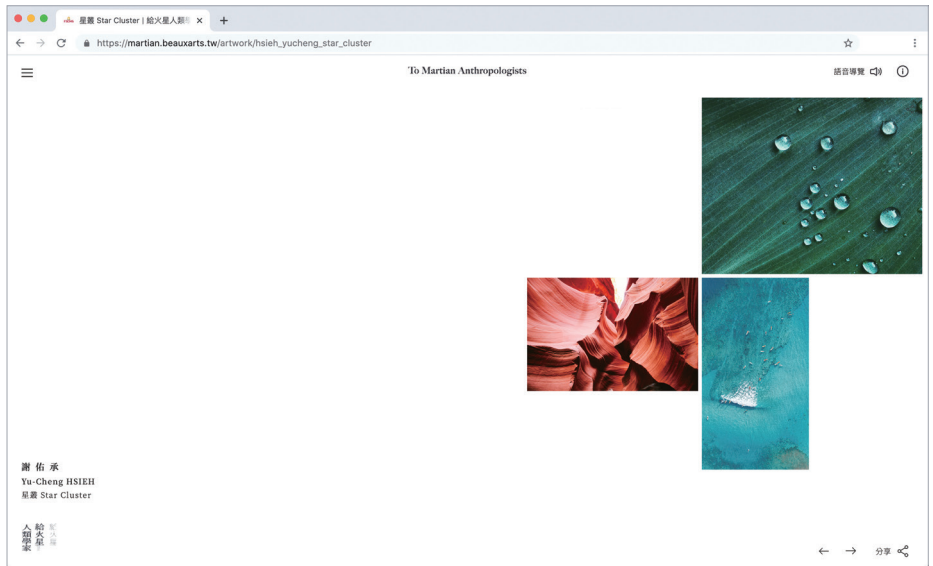
展場中看似發光的屏幕，《校準：藍幕》以螢光漆模擬投影機的失訊影像，製造因物件遮擋而投影在牆上的輪廓與陰影，辯證實體與存在的對位關係。《像素與星叢》以無數螢光三色 RGB 光點，點描數位影像屏幕中「趨近白色」的身體。



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

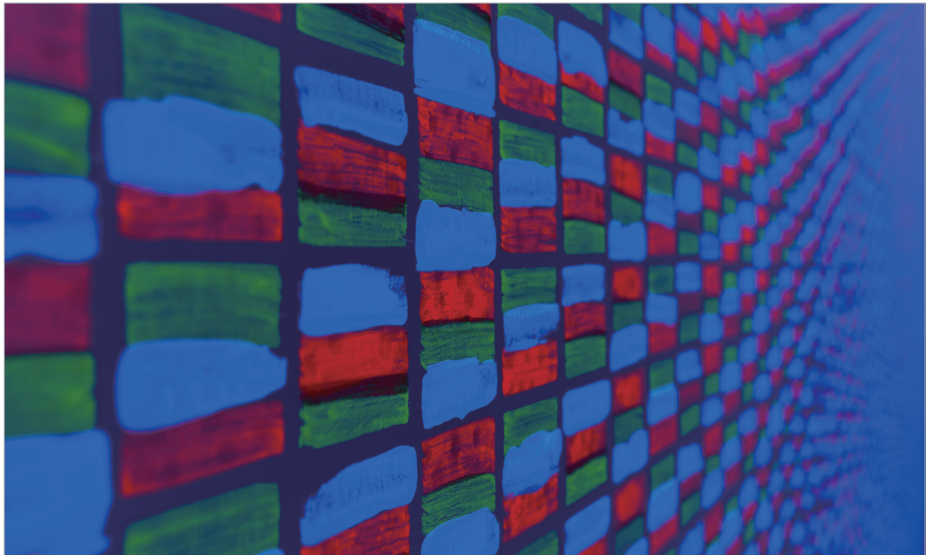
The sun goes down and all sorts of shimmering lights linger at night. The bustling highway traffic and bright, deep street light, seen from far, have turned into dispersed dim lights and a star cluster, both of which constitute the modern urban life. The flow of time is cut into static frames of fragmented 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.



謝佑承《星叢》[線上作品](#)

Yu-Cheng HSIEH, *Star Cluster* [Online Work](#)



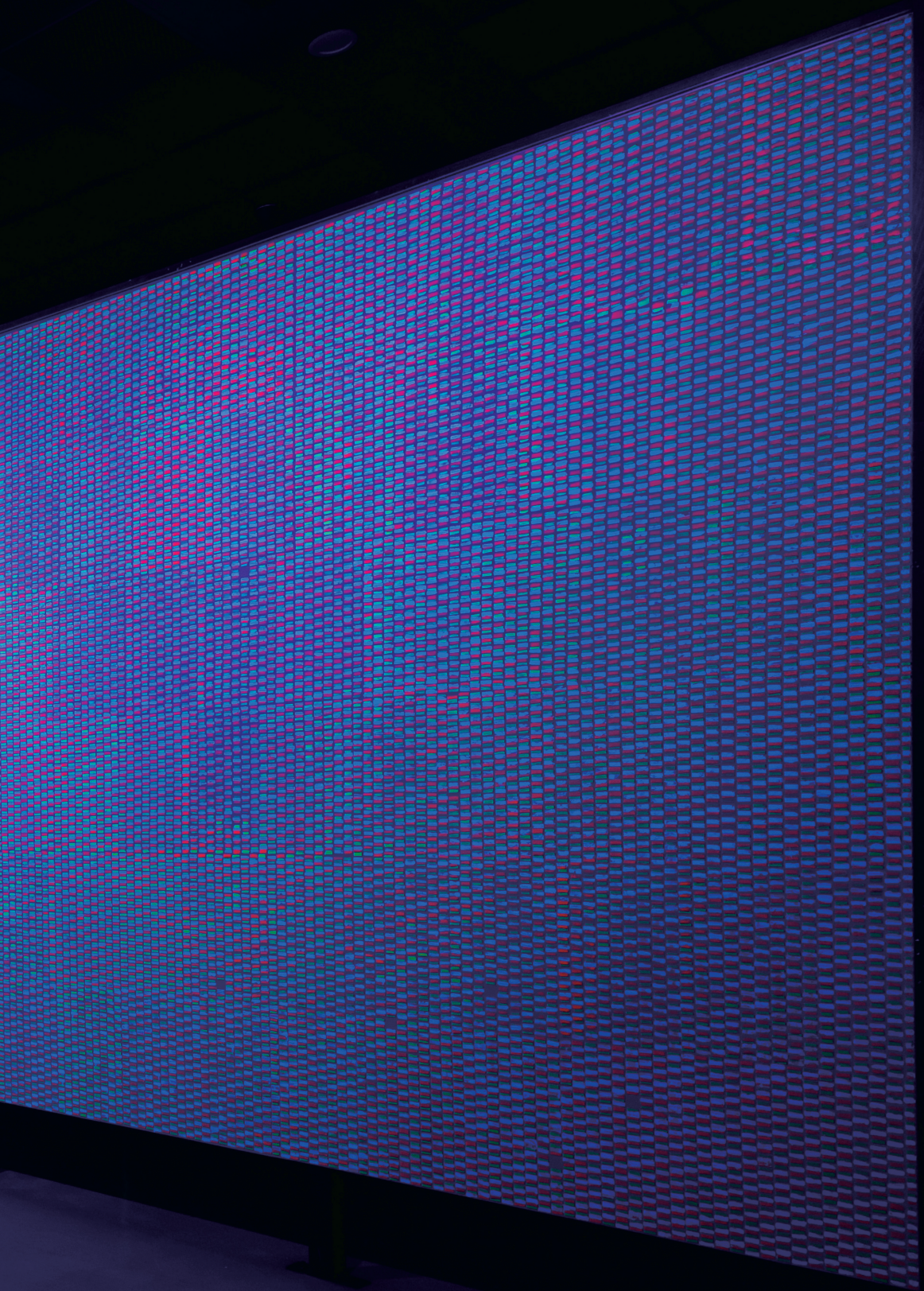
謝佑承《像素與星叢》

Yu-Cheng HSIEH, *Pixel and Star Cluster*



謝佑承《校準：藍幕》、《像素與星叢》

Yu-Cheng HSIEH, *Calibrate: Blue Screen, Pixel and Star Cluster*



Ya-Hui WANG

Taiwan / b. 1973 / lives and works in Taipei

王雅慧

王雅慧的創作形式涵括錄像、裝置、攝影、繪畫，從現實與影像的交會重疊處，提出許多關於虛／實、內／外空間、影像本質、觀看經驗的問題。在主題上，則關注在東方的自然哲學中，人與世界的關係與思維方式，並從當代生活的經驗中，探索重新納入這種思維方式的可能性。

Engaged in video, installation, photography and painting, the artist raises questions from the overlap of reality and imagery about virtual/real, interior/exterior, essence of imagery and viewing experience. The subject in her work concerns the nature in Oriental philosophy and the relationship between human beings and the world. From contemporary experiences of living, she is genuinely interested in the possibilities to incorporate the Oriental thinking into modern life.

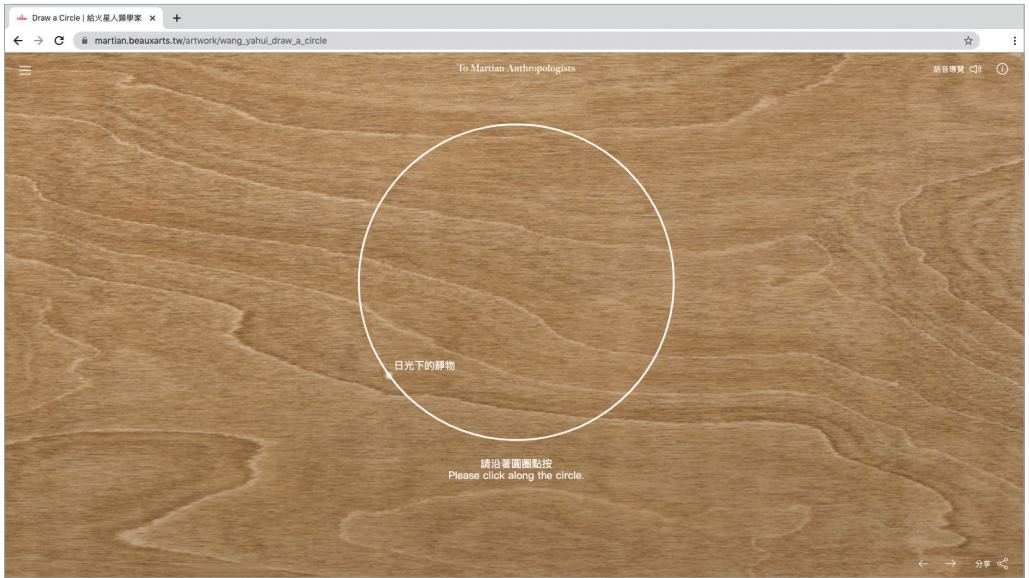
在線上作品《Draw a Circle》裡，觀者可沿著頁面上的圓形圖案點按，當圓形上的感應區塊被觸發時，便會開啟一件藝術家過往創作中與時間相關的錄像作品。實體展場的《流浪者之鐘 #3》是一只以棋盤形式製成的時鐘裝置，當指針轉動至特定的位置時，便會與鐘面上的格線合而為一，呈現出完整的棋盤。在此，「時間」不是客觀的度量，而是關係著事物內在的質地，它因每個人不同的內在樣貌而具有相異的節奏。

In the online work **Draw a Circle**, the viewer can click along the circular pattern on the web page. When the sensor zone on the circle is triggered, a time-related video of the artist's past creation will be played. **Wanderer's Clock #3** in the physical venue is a clock device made in the form of a chessboard. When the hands rotate to a specific position, they will merge with the grid lines on the clock face, the moment when a complete chessboard will appear. In here, "time" is not an objective measurement, but is related to the inner texture of things. The rhythm of time varies according to the different inner appearances of each person.



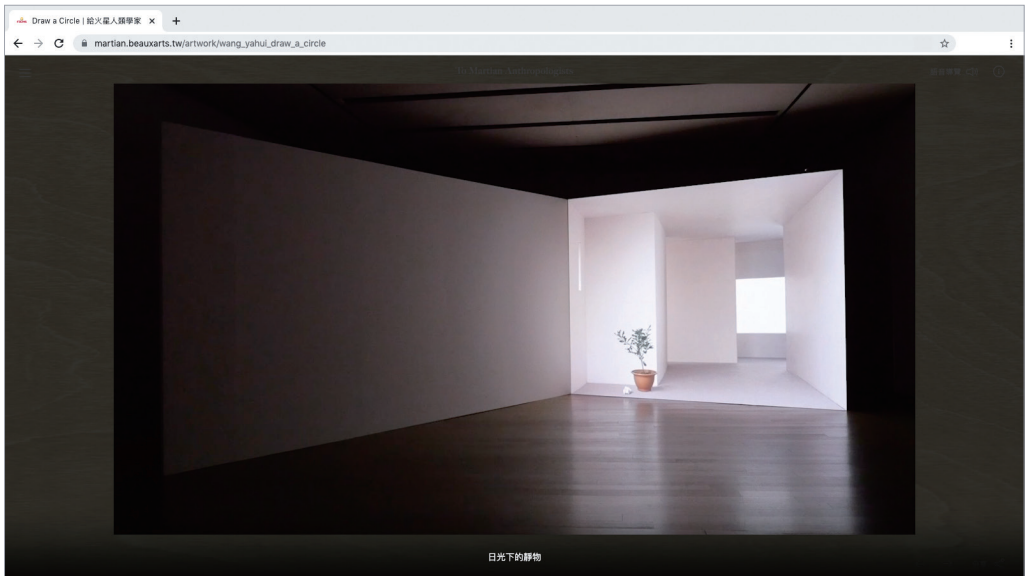
王雅慧《Draw a Circle》線上作品

Ya-Hui WANG, *Draw a Circle* [Online Work](#)



王雅慧《Draw a Circle》[線上作品](#)

Ya-Hui WANG, *Draw a Circle* [Online Work](#)



王雅慧《Draw a Circle》[線上作品](#)

Ya-Hui WANG, *Draw a Circle* [Online Work](#)



Draw a Circle 線上作品 Online Work

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



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.



流浪者之鐘 #3 *Wanderer's Clock #3*

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

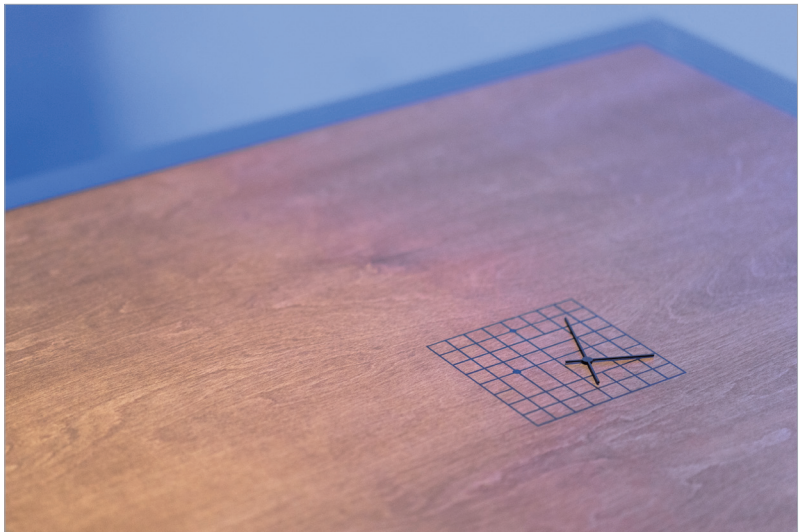
若時間是人的內在質地，那麼每個人都擁有不同的時鐘。流浪者的時鐘在不斷前進的時間裡，每一步都踏出了不同的圖案。然而，在某一個瞬間，它隱身在秩序之中，連自己都有些驚訝，這便是流浪者的時鐘。

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.



王雅慧《流浪者之鐘#3》

Ya-Hui WANG, *Wanderer's Clock #3*



王雅慧《流浪者之鐘#3》

Ya-Hui WANG, *Wanderer's Clock #3*

論壇

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

黃海鳴老師指出，相較於「以調查之名」的策展模式，此展並不聚焦於外部故事的指涉，而是一種「以藝術之名」的策劃方式，聚焦在作品與作品之間的內部連結，儘管這次作品的物件數量不多，但是展覽背後的思維以及作品共構的結構卻十分豐厚。他認為此展是以藝術的語言思考，並透過策展方式，巧妙地讓作品之間彼此對話。黃建宏老師則用「穿針引線」四個字，拋出了對「策展」的觀看視角，包括策展人如何整合眼前面對的所有現實，同時創造一種氛圍或態勢，讓觀眾踏進展場時，找到屬於自己的觀看與感知路線。

Hai-Ming HUANG points out that this exhibition focuses on the internal connection between the works rather than the reference to the external narratives. The underlying thoughts of the exhibition and the structure of the co-constructed works appear quite prosperous. Chien-Hung HUANG describes how the curator “threads a needle” (figuratively acts as a go-between) to create an auspicious tendency as a whole through the integration of resources.

註：英譯內容為中文內容之摘要翻譯。

* The English translation is based on the Chinese abstract.



論壇 Forums

與策展人有約 Curator's Talk

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

林宏璋老師與陳貺怡老師首先以多檔經典展覽案例，切入關於「操演性」的概念。陳貺怡老師則進一步補充「操演性」的背景。兩人並論及策展人哈洛威·史澤曼在1969年策劃的「當態度變成形式」如何將展覽情境轉化成不確定的狀態，並對傳統展覽機制進行批判。陳貺怡老師同時從現場的角度來觀察「給火星人類學家」，發現有許多的觀眾是透過手機介面來看線上作品，這種情況放大了展覽當中非實體性的面向。林宏璋老師則從展覽關鍵字「火星人類學家」切入，提出如何從外部的觀點與線索，去察覺到藝術內在性的問題。

The two speakers, Hong-John LIN and Kuang-Yi CHEN, cite several classic cases of exhibition to elaborate the concept of “performative curating” and its evolution. Among them, *When Attitude Becomes Form* planned by Harald Szeemann is illustrated to discuss a curatorial manipulation of experimentation and uncertainty.



論壇 Forums

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 / 何采柔 Joyce HO

徐瑞謙 Jui-Chien HSU / 賴志盛 Chih-Sheng LAI / 時永駿 Yung-Chun SHIH

主持人 Host ——

張韻婷 Yun-Ting CHANG

策展人張君懿提出「留下」作為策展發想的關鍵字，而「留下」涉及取捨的考量，同時也成為引發觀者在線上與線下作品之間來回察看的誘因。藝術家陳萬仁以一只平板燈作為能量給予的象徵，在遙遠的未來生態環境中，人類或許將如同燈下的植栽，憑藉著人造光源生活。時永駿則把這些被拆解的木屋結構，當作自得其樂的地球人，送給火星人的線索。藝術家賴志盛在處理線上作品與實體物件的轉換時，主要從感覺、知覺上的相近度著手，給出純感覺、讓人短暫駐留的片刻。何采柔認為線上作品最核心的部分，是必須要去思考景框的問題，她提到這次的創作像是一種「筆記」，這反映在此次作品以「日期」命名的方式上。徐瑞謙則以天花板上的輕鋼架作為創作的基地，回應了展覽網站裡720度環景介面在體驗上的自由度。

The curator invites the artists to employ the web page as the first site where the works take place, while the works in the physical venue become some sort of clue. By using “Martian anthropologists” as an external imagination for the other, the curator seeks to consider what kind of works could be “left behind” so that the Martians can go back and forth between the online and physical interfaces to think over the creative thinking of human art.



論壇 Forums

與藝術家有約 Artist's Talk

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

牛俊強 Jun-Qiang NIU

主持人 Host ——

張韻婷 Yun-Ting CHANG

由於展場部署乍看之下略顯空曠，因此在策展人與六位參展藝術家齊聚一堂的討論中，「空」與「白」成為交鋒的重點之一。策展人為何選擇「看起來沒什麼」的部署方式？觀者又如何面對這些「不滿」的空間？之於策展人張君懿而言，「空」思考的是「什麼是一個藝術展覽的必要條件？」。藝術家王雅慧則以「時間」作為其作品的主要意象，點出我們熟悉卻視而不見的時間本身。牛俊強以「白色」作為關鍵字，提出看似平面的白色其實有著不同深淺的層次。李明學則認為選擇在作品外觀中使用「白色」，是為了避免文化身份等意義上的誘導。此展期許「空」能夠邀請觀者投入更多的主動性，讓觀者在反覆地摸索與聯繫之間，在來回於線上（第一）與實體（第二）展區後，生成屬於自己的獨特觀展體會，一個屬於自己的「第三展區」。

In regard to the works on display, why did the curator choose a strategy of disposition that “seems to be no big deal”? How do viewers come to face the space of “incompleteness”? For Chun-Yi CHANG, the “empty” presentation is a reflection on the constitutional conditions of the exhibition, while the artists develop a dialogue with the emptiness presented and creative ideas.



論壇 Forums

與藝評家有約 Art Critic's Talk

9/6 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

策展人張君懿提議將實體展場中的作品視為線索，讓觀眾沿著索引的暗示，回到線上展場，讓作品在線上線下兩個介面中產生延續、對應以及互補等關係。王聖閔老師點出我們所處時代的普遍特徵：「加速」，而疫情的發生，迫使人們進入遙遙無期的漫長「等待」；在本展中，藝術家則用作品回應了這種視覺文化現象：兩個展場間的川堂所安置的吊扇《輕風徐來》（賴志盛）將被忽視的過道空間，轉化為觀者停留並觀看的時空。他還提出如今「讓影像走向你」取代了動身前往戲院的消費模式，然而，無法用送至眼前的方式來呈現的藝術作品，在這種環境下又該如何自處？而「給火星人類學家」則試圖打破當代生活中人們習慣的舒適圈，藉著創造上與線下動態的互動狀態，引誘觀眾離開舒適圈、進入到動力的歷程之中。

The curator Chun-Yi CHANG proposes to see the works in the physical venue as clues, allowing the audience to follow what the index implies and to return to the online venue. Sheng-Hung WANG points out a common characteristic of our era: “acceleration”, and a mode of consumption nowadays: “the image is made to come to you”, instead of your leaving for the theater.



展覽專文

嚴瀟瀟

成為火星人類學家——

「給火星人類學家」的突破與啟示 110

曾鈺涓

或許，我們都是遊戲世界裡的火星人替身

..... 120

洪儀真

「給火星人類學家」——對沉靜的大地說，我流動 128

吳垠慧

「給火星人類學家」：跳出魚缸的藝術視點 138

陳文瑤

回音與說話者——「給火星人類學家」 146

黃海嘯

當迷宮與飄移變成日常感知——

談張君懿「給火星人類學家」的變異維度 154

吉嘜水

展於網 vs. 網上展——談展覽「給火星人類學家」 166

高千惠

從在場到在線——大流行年代的展覽場域位移 172

| | |
|--|------------|
| Xiao-Xiao YAN | |
| Being a Martian Anthropologist– | |
| Breakthrough and Revelation of <i>To Martian Anthropologists</i> | 116 |
| Yu-Chuan TSENG | |
| Perhaps, We are All Martian Stand-ins in the Game World | 124 |
| Yi-Chen HONG | |
| <i>To Martian Anthropologists</i> –Say to the Silent Earth: I Flow | 134 |
| Ying-Hui WU | |
| <i>To Martian Anthropologists</i> : an Artistic Perspective out of the Fish Tank | 142 |
| Wen-Yao CHEN | |
| Echo and Speaker– <i>To Martian Anthropologists</i> | 150 |
| Hai-Ming HUANG | |
| As a Drifting Labyrinth Becomes a Daily Perception– | |
| On the Variable Dimensions of <i>To Martian Anthropologists</i> by Chun-Yi CHANG | 160 |
| Gutmingwater | |
| Exhibition Online vs. Online Exhibition– <i>To Martian Anthropologists</i> | 170 |
| Chien-Hui KAO | |
| From On Site to On Line–Shift of Exhibition Venues in the Pandemic Era | 176 |

成為火星人類學家 —— 「給火星人類學家」的突破與啟示

文／嚴瀟瀟（原文刊載於《典藏今藝術ARTouch》2020年8月號）

日前於新北市藝文中心展出的「給火星人類學家」，是該中心首度主辦專注於當代藝術的聯展，策展人張君懿獨特的策展風格也清晰可見。當她闡釋自己的本意是「做一個『看起來沒什麼』的展覽」時，很難不讓人聯想起2003年她的策展處女作「Work-Medium」：那是個展呈內容沿展期時間軸，從無到有、再歸於無的現地創作接力；而這次展覽中的「有／無」之疊，則更多地是一個空間與場所的問題。疫情爆發後，國外藝術家來臺現地創作的條件受限，而此時線上展覽逐漸蔚為風潮，「給火星人類學家」在思考實際應變策略的同時，也進一步、更為積極地處理實體與虛擬兩種展覽介面之間關係的問題，拒絕讓倉促的線上展成為權宜之計；而受邀藝術家本身皆長於處理空間問題，如今同時面對的是實體空間與虛擬介面時的挑戰。

火星人作為一種投射

張君懿的過往策展個案具有某些明顯的風格特徵，包括不從主題出發去選擇作品的「弱主題性」，以及策展人與藝術家共生協作、不斷產生互文與交疊的「強策略性」，並探索著在個人創作與大型策展案之間建立起互通的場域，這些都讓她所策劃的展覽具有某些共通的特質。在兩年前其策劃的第二屆大臺北當代藝術雙年展「超日常」中，筆者曾觀察到一種日臻成熟、「無有定勢」的策展風格——看似隨意、實則更需耗費數倍心力^{（註）}。這次「給火星人類學家」同樣也延續了這一風格，但卻有著鮮明的語境設定：面對即將造訪的火星人類學家，我們如何展現我們稱之為「藝術」的東西之樣貌？

早在2005年，張君懿就曾將自己的錄像作品《景框之聲》與《凡爾賽花園》轉化成索引式的線索（物質性的痕跡），並將這種處理手法產生的另一個作品命名為《給火星人類學家》，回應的是她為自己設定的一個情境：「如果沒有電，畫家仍可用畫筆作畫，雕塑家可以鑿石……，藝

術的歷史似乎不會停止，因為它不是以電力作為條件展開的。但是仰賴電源的錄像藝術家，可以如何『繼續做』作品？」

這一設定所承襲的，是比利時藝評家蒂埃里·德·迪弗在1989年出版的《以藝術之名——為了一種現代性的考古學》中，所構想的火星人類學家的考察之旅。無獨有偶，倫敦巴比肯中心曾於2008年策劃的大展「火星人類學博物館」，也是從德·迪弗的這一火星人類學家假想出發，當時這個展覽所採取的是虛構的人類學視角，策展人化身為火星人類學家，將地球上的當代藝術以非同尋常的分類與展呈方式重新定義，重新理解、甚至「曲解」某些已有約定俗成詮釋的藝術作品。這次的「給火星人類學家」展雖然同樣藉火星人類學家作為跳脫框架的外部視角，其重心卻在於人類對於自身觀點、成見與思想體系的反思。如果說巴比肯中心的展覽所依託的是觀賞者與詮釋者的觀點，以及對既存的、尤其是作為西方中心主義產物的博物館系統；那麼「給火星人類學家」展則更側重於挖掘創作者對自身主觀創作路徑的省思。火星人類學家作為人類想像中最常見的陌生他者，在這兩個展覽中，異曲同工地讓我們藉以投射對另類思維模式的需求。

與此同時，疫情的衝擊也為「給火星人類學家」展帶來了新的刺激，除了「火星人類學家」假說這一虛構的情境設定外，整個展覽更增添了新的反思格局。在原本設定的大量實體互動活動的可能性尚且未知的情況下，這樣一些具突破性的思路引領了接下來的展覽走向：觀看或體驗藝術作品，是否一定需要去現場？對於出現在實體空間的藝術應該是什麼樣，我們是否有某種既定的思維模式？是否這樣的既定模式，有可能在這次展覽中被鬆動？



Small text or markings on the left wall, possibly a list or schedule.



人類學家 繪火星 紀火星

第一幕

第一幕

第一幕

第一幕

第二幕

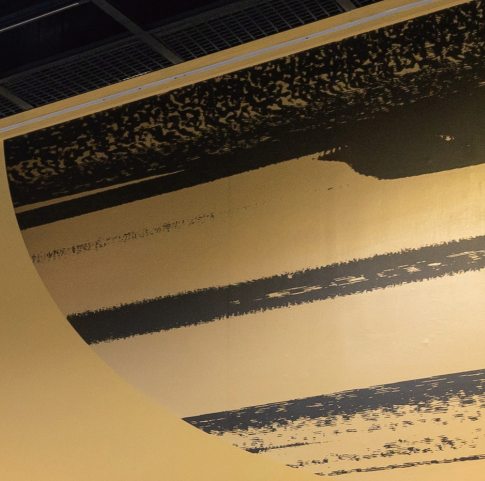
第二幕

第二幕



- 編劇** Man-Kit CHEN
- 導演** James HO
- 編劇** Jun-Qiang NIU
- 導演** James Ming-Huei LEE
- 編劇** Yip-Ching HSIEN
- 導演** Yip-Hui WANG
- 編劇** Yip-Hui WANG
- 導演** Yip-Hui WANG

To Martian Anthropology



線上與線下的一體雙生

與今年許多展覽選擇延期或（及）製作線上觀賞版本有所區別的是，「給火星人類學家」展並非將線上版本作為疫情中的替代方案，而是恰恰相反，開創性地翻轉了線下／線上的主從關係，以在互聯網上搭建的虛擬空間作為展覽及作品的真正展呈「現場」，而留在位於新北市藝文中心實體展廳內的，則是「線索」，或稱「痕跡」。對於觀者而言最直觀的經驗，便是展覽在部署了720度環景虛擬介面、讓人們隨時隨地可於線上體驗實體空間內的展示狀況之外，每位藝術家都利用線上平臺各自創作了與其實體展示保持不同程度微妙關聯的作品。實體與虛擬兩種介面上的內容，不再是如今司空見慣的「再現」或是「紀錄」，而是一體雙生的關係，共構完整的作品場域。

除了克羅德·克羅斯基外，其他藝術家們此前並未有過創作線上作品的經驗。為了避免產生斷裂感，策展人選擇的策略是邀請他們從過往的創作脈絡出發，在截然不同的介面關係上思考創作的延續。這也呼應了整個展覽關於在拋棄既定模式的同時、依舊延續創作之路的遊戲規則。

每位藝術家都在兩種介面之間部署了不同的關聯形式，大致皆可在一條「結構縝密－鬆散呼應」的軸線上找到對應坐標：譬如分別於線上、線下安放了同一件作品缺一不可的兩部分的陳萬仁、謝佑承、杜利安·高登等，創造出互補的經典範式；如齊簡、何采柔、牛俊強、艾瑞克·瓦提耶等為「痕跡」觀念作出實體典範；又如徐瑞謙×澎葉生、時永駿、王雅慧、賴志盛、郭文泰×河床劇團等在二者之間製造出並不一定那麼直觀的互文交織狀態；而李明學、克羅斯基則展示了兩種介面在視覺與邏輯上互相呼應的不同樣式。如此粗略的分類難以窮盡其中微細的多樣性，在這個以火星人類學家為假想對象的展覽中，儘管參展藝術家們無不具備極其豐富的當代藝術國際參展經驗，卻瀰漫著一種非制式化的「手工」策展氣息。

在他們中間，謝佑承與李明學顯然將互動的概念推向一個橋接了實體與虛擬空間的新突破口：前者在實體展廳內設計了需要觀眾在線操控的照明系統，身體在場與網際操作缺一不可（《校準：藍幕》／《藍幕》）；後者則同時在線上、線下兩個版本中分別完整演繹「在有另一個他者存在／在線時，才能『看見』」的哲思（《遙望的空洞》）。這樣作用於觀者能動性的若干互動性操作，成為觀眾走入這次展覽實體空間後，可直接體驗到的為數不多的擾動因素。除此之外，大部分於展廳內存在的是作品的「線索」、「痕跡」。即便如此，一個視覺藝術展覽在實體空間內對美學呈現的根本要求並未因此而抹殺；「給火星人類學家」展讓過去大多展呈繪畫與雕塑等傳統門類藝術的新北市藝文中心以其白盒子的原生樣貌出現，如何將空間本身納入展呈結構，就成為策展工作中不可忽略的部分。何采柔、賴志盛、徐瑞謙與時永駿的作品，分別在狹長的兩個空間中成為穿針引線的視覺線索。有趣的是，張君懿是在藉助720度環景介面而留意到天花板區域後，邀請徐瑞謙利用天花板空間來創作；虛擬介面提供的經驗，流向實體空間、並成為發現和改變的力量。

「繼續做作品」如何可能

實際置身於實體空間這一傳統的展覽現場，「給火星人類學家」展的觀眾可能會感受到某種「空」。這種空間感一方面來自參展藝術家中許多人的創作所共通的某種低限，另一方面也由於展覽籌備過程中充滿了實體展是否可如期開展的未知，當虛擬介面所承載的主體性分量愈來愈重，我們已習以為常的實體展示方式便不斷「放鬆」，達成了二者之間關係的翻轉。這既

是疫情之下的產物，也是主動出擊的策展動能之所在；恰如前文提及張君懿於2005年藉個人創作《給火星人類學家》所設定的發問：在某種極端的情境下，藝術家如何得以繼續創作和展出作品？

15年後的今天，當疫情讓許多藝文活動懸置，這一線索流轉而來，從創作個體的探問延伸至以策展為策略的一次次藝術實驗。同樣不難發覺，作為策展人的張君懿似乎總是有一份「合作藝術家大名單」，但在了解其工作策略後，或許可以理解這其中「共同創作、共同行動、共同實驗」的成分，遠大於當下存在於策展人與藝術家之間司空見慣的權力關係，其中的作品，則是在「鑿進去、長出來」的過程中緩慢生成。

以動力機械裝置為主要創作手法的法國藝術家杜利安·高登此次因旅行管制而無法來臺，在與他的遠程籌備合作中，策展人的身分游移顯而易見：張君懿在藝術家的指示下前往鶯歌選購形色不一的陶瓶，並在展期過程中依據觀眾線上票選、每週於展覽現場捧掉當週「最醜陶瓶」（《代罪者》）。由策展人擔任直接針對作品行動的執行者，這一並不常見的狀況，再度勾勒出策展人與藝術家之間共生協作的關係，在這次展覽的語境中，更進一步成為反思藝術機制中「房間裡的大象」的表徵之一。

作為籌建中的新北市美術館正式開館之前、在「軟體先行」立意下的首個當代藝術專題特展，「給火星人類學家」也擾動了這一文化展演場所及其周邊社群對於「當代藝術」的感知；或許，反之亦然。策展人張君懿近似創作的策展策略，某種程度上也成為這一歷經諸多變數的展覽得以順勢生長的助力，讓「繼續做作品」有了更多可能，直至摸索出實體與虛擬空間辯證而有機的關係新範式。一個將會留在網際空間的網站，也將鬆動當代藝術的展覽機制，讓「給火星人類學家」成為一個持存的展覽。某個也許並不樂觀的未來，或許與我們的當下處境相去不遠，我們也應當意識到，已不再可能完全像過去那樣生活與生產；倘若這種敏感於種種成見的反思力度可持續，那麼我們自己也便是那位，「不帶任何成見」的火星人類學家。

註：參見〈「超日常」：未定義的策展美學演進—第二屆大臺北當代藝術雙年展〉，《典藏·今藝術 & 投資》2019年1月刊，pp.156-161。

嚴瀟瀟

影像研究出身，關注藝術創作、展演機制範疇內的各方面生態，以及藝術與哲學、科學、社會學、神秘學等跨域連結議題。嗜以藝術為入口，踏上不斷開闢新視野的認知旅程。曾任Blouin Artinfo中文站資深編輯、《典藏·今藝術》資深採訪編輯，現任《典藏·今藝術&投資》執行主編。

Being a Martian Anthropologist — Breakthrough and Revelation of *To Martian Anthropologists*

Text / Xiao-Xiao YAN

originally published on artouch.com, 2020/08

To Martian Anthropologists curated by Chun-Yi CHANG was inaugurated at the New Taipei City Arts Center a few days ago. This is the first time the center has organized a joint exhibition with a focus on contemporary art, and the unique curatorial style of Chun-Yi CHANG is easily distinguishable. When she explained that her original intention was to “make an exhibition that ‘seems to be no big deal’”, it was hard not to remind people of her debut curating *Work-Medium* in 2003: a solo exhibition of an on-site relay creation evolving along the timeline of the exhibition period, from nothing to something, then back to nothing. However, the overlap of “something/nothing” in the current exhibition is more of a question of space and site. After the outbreak of the Covid-19 pandemic, the restricted conditions for foreign artists to come to Taiwan have gradually encouraged the trend of online exhibitions. Pondering on actual contingency strategies, the curator of *To Martian Anthropologists* goes a step further to deal more actively with the problem of the relationship between the virtual and physical interfaces, and refuses hasty online exhibitions as a plan of convenience. The artists invited are good at handling space issues, and what they have to face is the challenge between physical space and virtual interface.

The Martian as a Projection

Some obvious stylistic features can be observed in the past projects curated by Chun-Yi CHANG, including a. “weak in theme”: selection of the works not based on the theme; b. “strong in strategy”: collaboration between the curator and artists to provoke continuous intertextuality and cross-references; c. exploration and establishment of a mutual zone between personal creation and large-scale curatorial project—all of which grant the exhibition she curated some common characteristics. In the exhibition *Daily*⁺ she curated two years ago for the second Greater Taipei Biennial of Contemporary Art, I observed a “non-fixed” curatorial style growing more and more mature: it seems quite casual, but actually demands much more effort.^[1] Likewise, *To Martian Anthropologists* shares the same style, yet with a distinct context setting: in the face of the upcoming Martian anthropologists, how shall we showcase what we call “art”?

As early as in 2005, Chun-Yi CHANG transformed her own video works *The Sound of Framing* and *The Gardens of Versailles* into the clues of index (material traces), and in the same manner created another work, entitled *To Martian Anthropologists*, as a response to a condition she set for herself: “If there is no electricity, painters can still paint with a brush and sculptors can chisel stones..., and art history doesn’t seem to cease because it doesn’t evolve with the condition of electricity. But how could video artists who rely on electricity ‘continue to make’ works?”

This setting is inherited from the book *In the Name of Art. For an Archeology of Modernity*, published in 1989 by the Belgian art critic, Thierry de DUVE, who conceives an investigation journey of the Martian anthropologists. Coincidentally, the major exhibition *Martian Museum of Terrestrial Art* planned by the Barbican Centre in London in 2008 departed also from DUVE’s imaginary Martians. The exhibition adopted a fictitious anthropological perspective: the curator became a Martian

anthropologist, and in an unusual way of classification and presentation, redefined, reinterpreted and even “misinterpreted” some artworks of common interpretations. Although *To Martian Anthropologists* also attempts to employ the Martian as an external perspective to get out of the conventional framework, it focuses on the human reflections on their own perspectives, prejudices and thinking systems. If the Barbican Center’s exhibition depends on the perspectives of viewers and interpreters, and in particular, the existing museum system as a product of Western-centrism, then *To Martian Anthropologists* puts more emphasis on how to unearth the creator’s reflection on his/her own subjective path of creation. In the two exhibitions playing different tunes with equal skill, the Martian as the most common other in the human imagination allows us to project our need for alternative modes of thinking.

At the same time, the impact of the pandemic has also brought new stimuli to the *To Martian Anthropologists*. In addition to the fictional setting of the “Martian” hypothesis, the entire exhibition has added a new horizon of reflection. When the possibility of a large number of physical interactive activities is not yet known, such breakthrough ideas have pointed out the directions of following exhibitions: Do I have to attend personally the site to watch or experience art works? Do we have a certain established mode of thinking for what art should look like in the physical venue? Is it possible that such an established model might be destabilized in this exhibition?

Online/Offline: Two Sides of the Same Coin

Unlike many other exhibitions of the year, postponed or/and making an online version, *To Martian Anthropologists* does not take an online version as an alternative proposal during the pandemic, but on the contrary, it has subverted an original way the offline/online master-slave relationship: the virtual space built on the internet as the substantial “site” of the exhibition to display the works, and what remains in the physical venue at the New Taipei City Arts Center are called “clues” or “traces”. The most intuitive experience for the viewer is that the exhibition venue deploys a virtual interface of a 720-degree panorama, allowing people to experience anytime and anywhere the situation in the physical site. Besides, every artist takes advantage of the online interface to create works that maintain a varying degree of subtle relevance with the ones displayed in the physical venue. The contents on the physical and virtual interfaces are no longer common occurrences like “representations” or “records”, but two sides of the same coin to construct together a complete site of works.

Besides Claude CLOSKY, the other artists didn’t have any experience in creating online works before. In order to avoid a sense of disconnection, the curator’s chosen strategy is to invite them to start from the past creative context and think about the continuation of creation in a completely different relationship of interfaces. The gesture also recalls the game rule of the entire exhibition: abandonment of the given model to continue the path of creation.

Each artist has deployed different forms of association between the two interfaces and the corresponding coordinates can be generally identified along an axis of “meticulous structures, loose echoes.” Take for example Wan-Jen CHEN, Yu-Cheng HSIEH and Dorian GAUDIN. They install online/offline two indispensable parts of the same work to create a classic paradigm of complementation. Chien CHI, Joyce HO, Jun-Qiang NIU and Eric WATIER demonstrate a physical model for the concept of “traces”. Jui-Chien HSU x Yannick DAUBY, Yung-Chun SHIH, Ya-Hui WANG, Chih-Sheng LAI and Craig QUINTERO x Riverbed Theatre create a state of intertextuality not so necessarily intuitive between the online/offline interfaces. Finally, James Ming-Hsueh LEE and Claude CLOSKY showcase the different styles of the two interfaces that echo each other visually and logically. Such a rough classification is difficult to totally unfold each and every subtle diversity of the works. In the current exhibition with Martian anthropologists as an imaginary object, although the participating artists all have extremely rich experiences in international contemporary art exhibitions, a non-standardized, “hand-made” aura of curating can be felt all over the space.

Among the artists, Yu-Cheng HSIEH and James Ming-Hsueh LEE apparently push the concept of interaction to a new breakthrough which connects the physical and virtual spaces: the former designs a lighting system in the physical exhibition venue that requires the audience to control online, i.e. bodily presence and internet operation are indispensable (*Calibrate: Blue Screen / Blue Screen*); simultaneously in the online/offline versions, the latter fully interprets the philosophical thought: “only when the other exists/is online can you ‘see’” (*Distant Hollow*). Such a number of interactive operations that affect the viewer’s mobility have become one of the few disturbing factors that the audience can directly experience after entering the physical exhibition space. In addition, what remains in the physical exhibition venue are mostly the “clues” and “traces” of the works. Even so, a visual art exhibition’s fundamental requirements for aesthetic presentation have not yet been obliterated. The New Taipei City Arts Center mostly exhibited traditional art such as painting and sculpture in the past. *To Martian Anthropologists* foregrounds the original appearance of the Center as a white box, and how to incorporate the space itself into the exhibition structure has become a non-negligible part of the curating. The works of Joyce HO, Chih-Sheng LAI, Jui-Chien HSU, and Yung-Chun SHIH respectively become visual clues which act as a go-between in the two long narrow spaces. Interestingly, with the help of the 720-degree panoramic interface, the curator has noticed the ceiling area and invites Jui-Chien HSU to create with it. The experience from the virtual interface flows into the physical one and becomes a force for discovery and change.

How could it be possible to “continue to make a work” ?

The audience of *To Martian Anthropologists* might feel some sort of “emptiness” when they find themselves in the physical venue in the traditional sense. On the one hand, the spatial aura comes from a certain low limit shared by many of the participating artists. On the other hand, the exhibition preparation is full of unknown factors whether the physical presentation of the exhibition could be realized. When the subjectivity of the virtual interface becomes more and more dominant, the physical presentation we get used to becomes more and more “loose” which results in the reversal of the online/offline relationship. This is not only a product under the sky of the pandemic, but also where a curatorial momentum that takes the initiative lies. Just as mentioned above, Chun-Yi CHANG returns to the interrogation she asked in her personal creation *To Martian Anthropologists* in 2005: under a certain extreme situation, how could an artist continue to create and exhibit works?

15 years later, when the pandemic has suspended many activities of art and culture, the floating clue shows itself: a repeated art experiment that has extended from the inquiry of a creative individual to the curating as a strategy. It’s also not difficult to find that the curator Chun-Yi CHANG always seems to have a “big list of artists for collaboration”, but after figuring out the working strategy, we might be able to understand the spirit of “joint creation, joint action and joint experiment”, which counts more than the common power relationship between curator and artist nowadays. The works conceived grow slowly in the strategic process of “digging in, sprouting out”.

The French artist Dorian GAUDIN, who employs engineered mechanical installations as his creative technique, was unable to come to Taiwan this time due to travel restrictions. In the long-distance preparation and cooperation with him, the floating identity of the curator is quite obvious: under the instruction of Dorian GAUDIN, Chun-Yi CHANG went to Yingge to purchase ceramics of different shapes and colors. During the exhibition period, according to the audience’s online vote, the curator would break the “ugliest ceramic” (*Pharmakos*) of the week at the physical exhibition venue every week. It is unusual that the curator acts as the executor of the work, which delineates once again the symbiotic and collaborative relationship between curator and artist. In the context of this exhibition, the relationship has further become a reflective mechanism of art as one of the “elephants in the room”.

As the first special exhibition of contemporary art under the guideline— “software infrastructure precedes”, *To Martian Anthropologists*, before the official opening of the New Taipei City Art Museum, has disturbed the perception of “contemporary art” of the cultural performance venue and

its surrounding communities and perhaps, vice versa. The curator's creation-like curatorial strategy has to some extent conveniently contributed to the evolution of the exhibition that has undergone a great many of uncertainties. The style does not necessarily propose more possibilities to "continue to make works" until the dialectics between the virtual and physical spaces as a new organic paradigm is explored. A website that remains in cyberspace will also destabilize the exhibition mechanism of contemporary art and render *To Martian Anthropologists* a permanent exhibition. Maybe, in some less optimistic future where might not be too far from our current situation, we might well be aware of the fact that it is no longer possible to live and produce exactly like the past. If the reflective force sensitive to various prejudices is sustainable, then we ourselves might be that Martian anthropologist "without any prejudices".

[1] See 'Daily': Evolution of an Undefined Aesthetics of Curation— the Second Greater Taipei Biennial of Contemporary Art,' *artouch.com* 2019/01, pp. 156-161.

Xiao-Xiao YAN

With a background in image study, she pays close attention to various aspects of art ecology in regard to artistic creation and performance mechanism, as well as interdisciplinary issues such as art and philosophy, science, sociology and occultism. Addicted to art as she is, she sees it as an entrance to novel horizons on the on-going journey of knowledge. Senior interview editor of ARTouch and senior editor (Chinese website) of Blouin Artinfo, she is now executive editor of Artco Monthly & Investment.

或許， 我們都是遊戲世界裡的火星人替身

文／曾鈺涓

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」

2020年8月「給火星人類學家」於新北市藝文中心開幕，筆者對於展覽的初次認識，是在臉書上看到一個線上投票的訊息，藝術家杜利安·高登《代罪者》，在線下與線上展場的展架上放置九個陶瓷品，邀請觀眾進入作品網頁參與投票，選出最醜的一件陶瓷品，該週得票最高的陶瓷品則會在實體展覽現場，由策展人執行銷毀行動後，線下與線上展場中都僅存一件陶瓷品，並留下一地的碎片。以此網民共同參與的結果，告訴未來造訪地球的火星人，地球人的審美觀，並呼應張君懿在策展論述中所闡述的宗旨：「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。」

張君懿的策展策略企圖挑戰線上展覽的既定模式：「有沒有可能一個線上展覽，可以不只是實體展覽的替代方案，而是展覽和作品實際發生的場所？」她提出讓網路空間成為展覽實際發生的場所的策展策略，此也使得實體空間與網路空間，成為彼此互動參照的場所，並在與每位藝術家討論與建構虛實作品之間的關聯性、互動性、空間性與趣味性的策略中，擔任藝術家與工程師之間的溝通橋樑，在不斷的往來討論中，完成每件虛擬作品的製作，建構虛實空間中的多層架構。此操作過程不僅是展覽策畫，更像是策展人與藝術家一起共同完成一個具網路藝術特質的虛實展覽，策展人不只主導展覽主題、作品邀請、虛實展區的規劃策略，也將自己融入藝術家與作品之中，其角色已然脫脫傳統上策展人擔負的論述、選件、規劃等之生產，而是印證「策展作為創作」的一種藝術實踐。

筆者認為此展覽，已非僅是一場展覽，而是張君懿邀請藝術家們共同參與完成的，一個具遊戲敘事特質的藝術現場。以下將以東浩紀《動物化的後現代》中所提出的「角色的屬性資料庫」、「半透明書寫的模糊性」、「遊戲化寫實主義」與「遊戲特質的多層架構」，討論「給火星人類學家」中所呈現的遊戲化策略。

角色的屬性資料庫

「給火星人類學家」的策展敘事環繞著「火星」，一個已經被符碼化、且尚未現身的角色，而策展人、藝術家、作品與人類觀眾之間的交往關係，都是為了成就此「火星」而存在。傳統上「火星」的原型出現在各種科幻小說與電影中，其造訪地球的目的或侵略或觀察，是一種既擁有身體卻又僅在想像中存在的物種，卻在策展人情境設定中，成為對人類藝術與美感有興趣的物種，而為何火星會對人類藝術感到興趣的原因不明，策展人並未明說，也未討論，留給人類觀眾觀展中思考，激發好奇心。東浩紀（2015）認為御宅族的表現是將角色抽離原初的作品，再度將其投入不同的設定中，且仍舊不斷以原初作品之同樣人物形象不斷持續描繪。展覽設定的「火星」脫離原有角色的固有世俗化形象，策展人設定了一個環繞角色所展開的想像力環境，存在角色屬性資料庫的後設敘事性環境中，筆者或讀者在解讀故事的過程中，依賴後設敘事性的屬性資料庫做為參照，輕鬆地想像角色在別的故事所出現的光景。

半透明書寫的模糊性

東浩紀（2015）定義描寫現實的語言是「透明」的，脫離現實則是「不透明」，而後現代的小說語言是一種「半透明」的語言。故事的半透明書寫創造了真實與虛幻之間的模糊性。他以流行於輕小說或其周邊作品的常使用的字眼「世界系」為例，說明「半透明」的書寫策略，是以平淡日常開啟故事主角與其他對象之間的人際關係，再漸漸展開的非現實的世界情境中，進入「世界的危機」、「世界末日」等巨大的存在論等問題。「給火星人類學家」的策略中，也是透過半透明的敘事方式，藝術家的作品脈絡，與真實世界的空間、經濟、科技與政治等問題相關，例如：克羅德·克勞斯基《拍賣價》，討論嘲諷影像與藝術的價值關係。無限循環的互動，

無論是線上控制線下作品呈現，例如謝佑承《藍幕》；抑或是線下作品依賴線上觀展觀看全貌，例如陳萬仁《I'M LITTLE BUT I HAVE BIG DREAMS》。

虛與實作品之間的關係建構，在連結之間創造出控制的真實感，但是無論是何種互動創造過程，卻都是意欲與非現實存在的他者—火星人產生連結，以半透明的真實與虛構串連的語言描述，在此過程中，策展人不只是策展人，是藝術家，也是說書人；藝術家也不只是藝術家，而是故事敘事中的一個角色，觀者也非只是觀者，而是聯結虛實世界的控制者，眾人們一起創造書寫，在虛實切換的「半透明」真實中，選擇將故事留存於網站空間，成為地球末世後「火星人類學家」考察人類文明線索的斷簡殘篇。

遊戲性寫實主義的展覽

東浩紀（2015）將具後設敘事性想像力所衍生的小說文類形式，命名為遊戲性寫實主義。此種在資訊世界中，用戶與系統在傳達互動中的擴散所創造出來的文類，解釋大敘事的故事架構，因為遊戲性、網路性、互動參與而被解體後的破碎化。東浩紀（2015）認為現在的作家為了表現某個主題，會將故事擺放在某個環境，而且以某種形式流通。如此，則可以將作品外部性質的事實本身，呼喚進入作品內部，藉由導入此複合性質的視點，讓原本由自然主義性質觀點看起來只不過是奇幻、荒誕無稽的幻想角色小說，可以讀取到完全不同的訊息，想像力會自動地遊蕩開啟，衍生出超脫自然的可能。

傳統展覽形式的世界，是一個現實世界，呈現各個無相關的個別故事，故事與故事的關係僅是在策展人的配置安排與論述中發生。然而，「給火星人類學家」採用遊戲性的策展方式，以遊戲性寫實主義的敘事方式，以各種熟悉的外部事物，在各個藝術家的作品中，藉由觀眾互動而產生事物的小故事中延伸意象，這些互動過程，不僅是強化觀者觀展趣味性，且具遊戲化特質的互動參與，更是有意義地為了讓故事更完整的目的而努力，亦是為了滿足一個虛構他者的需求。展覽所創建的环境，是具備時光旅行科幻的想像世界，留存於網路上的作品，是策展人與藝術家一起留給火星人的存在證實，而互動參與的程序設計，是一種邀請火星人類學家跟隨地球人的邏輯行動的策略，火星人成為遊戲玩家，被納入地球人所設計的電玩世界中，感受與聆聽地球人所謂的「藝術」。

遊戲特質的多層架構

實體展區的空間配置中，策展人考慮了作品與空間，作品與作品的相對關係，「有點像下棋，是一個持續在腦海裡進行沙盤推演的過程」。此推演的結果，使得張君懿的展覽架構，在一個複雜世界觀與單線大敘事的故事中，納入遊戲特質的多層架構，每一件作品除了擁有自己虛實空間與互動關係層級，作品之間也在實體空間中創造關係，創造出觀者在層級間跳躍的觀展模式。例如何采柔《20200804》以紅色電線橫跨展區，創造出壓縮後的景框空間，最後停止於從天花板垂下一盞發亮的燈泡與一杯精密量測高度的水；賴志盛《輕風徐來》安裝吊扇於兩個展區的穿堂天花板處緩慢旋轉，產生肉身感受不到風卻真實流動的風，與網路上不斷旋轉的下載符號相呼應；謝佑承《校準：藍幕》的線上開關的切換，將線上藍幕與線下實體燈泡同步開關，創造訊號真實切換的操弄；又如艾瑞克·瓦提耶與張君懿《低調的作品一向布勒哲爾致敬》，則將以一幅名為《尼德蘭諺語》的畫作中關於人的動作行為描繪，在實體展覽中，以人類行為指令重新轉譯為文字展出，線上邀請觀者了解文字，尋找正確的人物動態，找到後，

黑白線描的圖案就會變成彩色。當尋獲所有指令與圖像的對應關係之後，老布魯哲爾畫作的全貌便會顯現。然而，實體空間的關係與多層架構，在實體展覽結束後，紅色電線創造的景框空間、虛實參照的俯瞰視野、物件實體的象徵符號等都只成為紀錄，火星入只能透過網頁作品、文字紀錄，憑弔與想像實體展區的關係層級。

結語

「給火星人類學家」故事設定中的觀者，是不在場的他者，是一個或一群未來可能造訪地球的火星入，透過閱讀這部由一群地球人所創造的取樣，了解地球人如何討論藝術。然而，火星入是否真的不在場？會不會他們在主題關鍵字的召喚中，已經親臨現場，此時的我們：策展人、藝術家與觀者，都是火星入上帝視角中的忙碌玩家。張君懿的策展設定雖然是源於比利時藝評家蒂埃里·德·迪弗的《以藝術之名——為了一種現代性的考古學》一書中的設定：「邀請讀者想像自己是從火星來到地球的人類學家，以一種外在於地球人的視角，重新審視人類的藝術世界。」並且希望此假設可以「除了暗示我們暫時拋開（或至少意識到）在看待藝術時早已根深蒂固至無法察覺的成見，同時也提供了一種具有啟發性的未來想像。」然而，在此遊戲規則的設定中，邀請觀者以一種新的「視角」方式，不自覺的將自己帶入火星入的上帝視角，成為火星入的替身，替代它們遊走於遊戲世界中，完成火星入探查人類的使命。

註：東浩紀（2015）。《遊戲性寫實主義的誕生：動物化的後現代 2》。黃錦容譯。臺北：唐山出版社。（原文出版年：2007）

曾鈺涓

數位藝術家、策展人，國立交通大學應用藝術研究所博士，現為世新大學公共關係暨廣告學系專任教授。

Perhaps, We are All Martian Stand-ins in the Game World

Text / Yu-Chuan TSENG

The open ceremony of *To Martian Anthropologists* was held at the New Taipei Arts Center in August 2020. I was informed of the exhibition by an online voting notification on Facebook about the work of Dorian GAUDIN, *Pharmakos*. The artist places nine ceramics both online and offline and invites the audience to go online and vote for the ugliest ceramic. The ceramic with the highest vote of the week will be smashed in the physical exhibition venue by the curator. Only one ceramic will survive online and offline, with the shards all over the ground. Based on the result of the participation of netizens, the artist tries to share with the Martian who might visit the earth in the future, the aesthetics of the earthlings, and the work echoes the aim elaborated in the curatorial statement by Chun-Yi CHANG: “If you have already started exploring around the earth, by the exhibition entitled, *To Martian Anthropologists*, I would like to introduce you to some earthlings’ artworks.”

Chun-Yi CHANG’s curatorial strategy seeks to challenge the established model of online exhibitions: “Would it be possible that an online exhibition is not just an alternative to a physical one, but a site where the exhibition and works actually take place?” She proposes a curatorial strategy to take advantage of cyberspace as the site where the exhibition actually takes place, and as such, the physical and cyber spaces become a site of inter-referentiality. Strategically, she discusses with each artist about the relevance, interactivity, spatiality and interestingness in the construction of the virtual and real works. In addition, in constant exchanges, she acts as a coordinator between artist and engineer to complete each virtual work and further constructs a multi-layered structure in the world of virtuality and reality. The whole process concerns not only curating, but more likely a virtual and real exhibition with the characteristics of online art completed by the curator and artists. The curator does not confine herself in choosing the dominant theme, inviting artists and works and planning of the virtual and real venues; she goes furthermore to incorporate herself into artists and works. In other words, her role has already gone beyond the public persona of a traditional curator in charge of the production, such as discourse, selection, planning etc., but testifies an artistic practice of “curating as creation”.

In my opinion, the event is more than just an exhibition, but an art scene of gamelike narrative that Chun-Yi CHANG invites the artists to complete together. “**Database Characters**”, “**Ambiguity of Semi-transparent Writing**”, “**Gamelike Realism**” and “**Multilayered Gamelike Framework**”—the four key elements proposed by HIROKI Azuma in his *A Birth of Gamelike Realism: Animalizing Postmodernity 2* (originally published in 2007; translated in Chinese in 2015) will be adopted to discuss the gamelike strategy in *To Martian Anthropologists*.

Database Characters

The curatorial narrative of *To Martian Anthropologists* surrounds the “Martian”, a character that has been codified and has not yet appeared up to now. The relationship among curator, artist, work and human audience exists only to complete the Martian character. Traditionally, the archetype of

the “Martian” appears in various science fiction novels and movies—a species of a corporal, yet imaginary existence, and the purpose of the Martian’s visit to the earth concerns either aggression or observation. In the curator’s contextual setting, the Martian becomes a species interested in human art and aesthetics and the reason has not been elaborated or clarified, which will titillate the curiosity of the human audience in the venue and drive them to think. HIROKI Azuma (2015) believes that what the otaku does is to take the character away from the original work, to put it into different settings again, and to continue portraying the same character set in the original work. The “Martian” in the exhibition is separated from the inherent secularized image of the original character. The curator has centered on the character to set an imaginative environment which exists in the meta-narrative of the Database Characters. In decoding the story with the database, the author or reader can easily imagine the character appearing in other stories.

Ambiguity of Semi-transparent Writing

According to HIROKI Azuma (2015), the language describing reality is “transparent”; “opaque” while it is detached from reality. Yet, the language of postmodern novels is “semi-transparent”. The semi-transparent narrative writing creates ambiguity between reality and illusion. To elucidate the strategy of “semi-transparent” writing, the author employs as an example the popular term “sekai-kei (world-type)” commonly used in light novels or related genres: the narrative begins by the routine relationship between the protagonists and the others, and then gradually unfolds itself in the unrealistic world situations, and finally touches huge existential issues such as “world crisis” and “armageddon”. The strategy of *To Martian Anthropologists* adopts as well the semi-transparent method of narrative: the creative context of the artists is related to the issues in the real world, such as space, economy, technology and politics. *Hammer Price* by Claude CLOSKY, for example, discusses by insinuation the relationship of value between image and art. The online work manipulates how the offline work presents itself to form an infinite loop of interaction in *Blue Screen* by Yu-Cheng HSIEH. In *I’M LITTLE BUT I HAVE BIG DREAMS* by Wan-Jen CHEN demonstrates the offline work relying on the online work to see the whole picture.

The relationship constructed between the virtual and real works creates an authentic touch of control while the connection is at work, but no matter what kind of interactive process of creation, it is the Martian—the existence of the intended, unreal other that unites all. In the semi-transparent linguistic description that connects the virtual and the real, the curator is not only a curator, but an artist and storyteller; the artist is not only an artist, but a role in the narrative; the viewer is more than a viewer, but a controller that connects the virtual and real worlds. In the “semi-transparent” writing switching between virtuality and reality, people create and write together and choose to conserve in the cyberspace the narratives which will become fragmented clues to human civilization the Martian anthropologists come to investigate in the post-apocalyptic era.

Exhibition of Gamelike Realism

HIROKI Azuma defines the novel genre derived from the meta-narrative imagination as gamelike realism. Created and proliferated by the communication and interaction between users and systems in the world of information, the genre elaborates the grand narrative’s framework deconstructed in fragments through the gamelike, interactive participation of the Internet. In his opinion, writers of today will locate a story in a certain situation in circulation to highlight a theme, and the facts of external nature themselves can be recalled to enter into the work. By introducing the composite viewpoint, they render the seemingly fantastic, absurd and inorganic fantasy novels from the naturalist viewpoint to be read and interpreted in a completely different manner. Imagination will automatically roam wild, giving rise to the possibility to transcend nature.

The world of the traditional form of exhibition is a real world, presenting each unrelated individual story, and the connection between the stories only occurs in the discursive arrangement of the

curator. However, *To Martian Anthropologists* adopts a gamelike curatorial approach: by the narrative of gamelike realism and all sorts of familiar external objects, the curator extends in each artist's work the images in the little narratives of the objects produced by the public interaction. The interactive process will enhance the audience's interest to the exhibition and gamelike interactive participation, and in a more significant manner, construct a more complete story and meet the demand of a fictional other. The environment created by the exhibition is an imaginary, fantastic world where time travel is possible. The works left on the Internet testify the existence of the curator and artists for the Martian; the interactive program design is a strategy to invite the Martian to follow the logical action of the earthlings. The Martian becomes a game player incorporated in the game world designed by the earthlings to feel and listen to what people on Earth call "art".

Multilayered Gamelike Framework

In the spatial configuration of the physical venue, the curator puts into consideration the relative relationship between work and space, between the works. "It's a bit like playing chess, like a continuous process of rehearsal in the mind." Chun-Yi CHANG's deductive process results in an exhibition structure, incorporating a multilayered gamelike framework, with a complex world view and single-line narrative. Each work has its own virtual and real space and interactive relationship level. In addition, the works among themselves in the physical space create new relationships and an exhibition mode by which the audience can shuttle between levels.

For example, Joyce HO in *20200804* uses a red wire to cross the exhibition venue to create some space of compressed frames, and it ends up dropping from the ceiling and connecting to a light bulb above a glass of water of the accurately measured height. In *Breeze*, Chih-Sheng LAI installs, in the entrance hall between the two exhibition rooms, a ceiling fan rotating slowly to engender a real flow of wind passing unnoticed by the body, which echoes the constantly rotating loading symbol on the Internet. The online switch in *Calibrate: Blue Screen* by Yu-Cheng HSIEH manipulates simultaneously the online Blue Screen and offline physical light bulb to provoke a real shift of signals. In *Discreet Works (thanks to Bruegel)*, Eric WATIER and Chun-Yi CHANG retranslate Bruegel's painting *Netherlandish Proverbs* about human movements into the instructions of human behaviors (imperative sentences) displayed in the physical venue. The audience is invited online to understand the texts and then to look for the corresponding images of human movements. After the correct image is found, the drawing delineated in white and black will turn into a colored one. When all the instructions correspond to the correct images, the whole painting of Bruegel will appear. However, after the physical exhibition comes to an end, the constructed relationship and multilayered framework—framed space created by the red wire, aerial view of the virtual and real references and symbolic signs of the physical objects will all become records and the Martian can only imagine the multilevel relationships in the physical venue and evoke a sense of the past through the works on the web pages and textual records.

Conclusion

The viewer set in the narrative of *To Martian Anthropologists* is the other who is not present, i.e., a single Martian or a group of Martians who might visit on the earth in the future to see how human beings discuss about art by reading the samples created by a group of earthlings. But, would it be true that the Martian is not really present? Would they attend personally the site in response to the call of the thematic keywords? At the very moment, curator, artist and viewer—we are all merely busy players from God's perspective of the Martian. The curatorial setting of Chun-Yi CHANG is derived from the book *In the Name of Art* by the Belgian art critic Thierry de DUVE, who "invites readers to imagine themselves as the anthropologists coming to Earth from Mars, and to re-examine the human art world from a perspective external to the people on Earth." The curator hopes that "the assumption tries to imply that we should temporarily cast away (or at least be conscious of) the prejudices too deep-rooted to be noticed in the face of art, and can provide an enlightening vision of the future at the same time." However, in the setting of the game rules, the

viewer is invited to adopt a new “perspective” and unconsciously, brings her/himself into God’s perspective of the Martian and then becomes a Martian stand-in, roaming in the game world to complete the Martian’s mission to explore human beings.

Yu-Chuan TSENG

Digital artist and curator. Graduated with a Ph.D. from Institute of Applied Arts, NCTU, she is now professor at the department of public relations & advertising, Shih-Hsin University.

「給火星人類學家」—— 對沉靜的大地說，我流動

文／洪儀真

如果塵世將你遺忘，對沉靜的大地說：我流動；

對迅疾的流水言：我在。

—— 里爾克

為了貼近策展人張君懿今年（2020）所策劃的「給火星人類學家」當代藝術展，我破例不做過多的預習準備，直赴新北市藝文中心展場，以為如此更能符合「不帶成見」的觀看姿態。首先我誤打誤撞闖入幽暗的第二展區，不諳遊戲規則地盲目尋找理應附帶的QR Code。當一切摸索皆未果，我徘徊在陰暗的室內，確實有火星入迷航猛然著陸地球的恍惚感。我很快理解到，自己的感知失調應迥異於火星人類學家可能產生的文化衝擊，我的違和感只能根植於人類慣有的展場觀看習慣，包括固著於既有的線上展覽經驗。過往的藝術空間被二分為實體展場與線上平臺，讓觀者忽略了兩者交織辯證的其他可能。然而帶著舊習觀看所遭遇的衝擊，卻是進入該展覽柳暗花明又一村的轉角。

策展人張君懿於疫情期間策劃了這場「線上為主、實體為輔」的展覽，看似只是現行眾多的藝術展演防疫措施之一。其實不僅如此：「給火星人類學家」不啻針對長期以來現場為主的觀看模式進行深層翻土，實際展場不是主場，卻與虛擬的線上平臺構成各種不同的呼應關係：兩者之間或許彼此不可或缺、或許相輔相成；也可能是同一本質的不同型態、一體兩面等等。受邀的十五位國際當代藝術家不僅以此雙軌模式進行創作，也將虛構的火星人類學家當作「預設讀者」，留下考察地球藝術的線索。我們不難理解，火星人類學家只是策展人挪用的他山之石，用來攻錯地球人的成見、琢磨藝術家的璞玉。如前所述，若沒有成見就沒有看展的衝擊可言，更基本的前提是，人類如果不存在著先見，也就沒有認知事物的可能。因此，公眾必然會奠基在累積的經驗上，邂逅虛實展場中的每一件作品。火星與地球的遠距既是藝術家拋擲想像能力的軌道，也是觀者彈出腳踏之地的旅程；地球與火星的近距，則在於你我以局外之眼重新內省那些習以為常的慣例。

既然「給火星人類學家」是一場全球疫情險峻期間發展出來的展覽，並呼應張君懿往昔所預設

的一種危機情境：「在限制之下，藝術家如何繼續創作？」我遂將這次展覽的主要啟發，定位在「人類如何以藝術對於現實進行靈動存在的回應」。雖然當年張君懿關注的更是需要電源的錄像作品（2005年張君懿個人創作的同名作品《給火星人類學家》），然而一旦將藝術受限的條件於今日放大來看，我們可以覺察到，靈動的藝術因應之道不僅是技術層次上的逃生，還包括人與物質關係的去異化，以及藝術本身的原創翻新，更是藉由藝術創作，對於存在本質的哲學重探。

觀展之後，我偶然間讀到里爾克的詩句：「如果塵世將你遺忘，對沉靜的大地說：我流動；對迅疾的流水言：我在。」猶似羅蘭·巴特在他哀悼母親逝世的《服喪日記》裡寫道，不是要將悲慟消弭，而是要把它從一種靜止狀態、不斷重複的相同情緒，變成一種流動狀態。經由這些文思的提醒，我才完整瞭解「給火星人類學家」展覽的靈動啟發對我的存在意涵，終能結束自己這場往返於地球和火星之間的迷航；終結的不是航行本身，而是啟程之初那份迷途之感已豁然開朗，找到屬於自己的寶藏。

我將本次展覽作品觸及的靈動存在範疇，分別以四個關鍵字引領說明：疫（疫情期間展覽技術的增生）、役（物質對於人類奴役狀態的去除）、異（藝術的原創異稟）、意（存在意義的哲學重探），並簡單將十五位藝術家的作品分門別類歸於這四個概念之下進行淺談。縱使這是一個極其危險的作法，但是本文僅為了提出一種觀看展覽的方式，無庸置疑每件作品的歸屬方式皆有彈性可言，並非執意於單一歸類。若讀者仍感到此舉過於荒誕，不妨歸咎這就是火星上看展時可能的觀點吧。啊！凡是地球人都難免帶著成見。



一、疫情期間展覽技術的增生

總體上本展覽即是COVID-19蔓延期間的一次策展。藝術展演深受全球疫情限制，社交距離隔閡人際。然而大地沉靜，人們流動；「給火星人類學家」不只是展示模式上實體現場／線上展場的交錯，也包含藝術家將防疫期間劇增的居家體驗轉化為作品，或是呈現對於屋舍室內事物的重新省思。相關的互動響應式網頁作品更是讓觀者得以居家瀏覽作品，甚至觀賞畫中畫，作品中的作品。例如齊簡《魚缸實況》與時永駿《家庭劇院》。然而「給火星人類學家」並不是消極的防疫措施，更非一般線上演出與展覽單純的數位再現，而是更積極的一種策展式創作、創作式策展。因此，我在標題中捨棄技術「逃生」、「求生」字眼，轉用「增生」一詞。「給火星人類學家」無寧是在面對疫情挑釁、社交有距但不至絕交的前提下，巧妙結合現場與線上的展覽介面，並具備未來延展性；即使疫情消退，此一虛實交織模式仍有無限發展空間。過往常常苦於無法生動回顧歷史既有的藝術展覽，如今展覽永存線上，包括720度的環景虛擬介面，雖然往後無法再次親臨現場，仍舊可在虛擬世界當中享有極高的還原度。就收藏的意義而言，觀者能夠隨時上網瀏覽，因而得以「數位地」收藏這次的作品集。

二、去除物質對人類的奴役

「對迅疾的流水言：我在。」科技騰飛，虛擬世界的發展如湍流急水，網路資訊瞬息萬變。科技照理應該是被人類使用的科技，然而物質與科學奴役人類的情況於當代唯有變本加厲。呈現給火星人類學家的諸作品中，不乏對地球生活與藝術框架的自省，試圖透過藝術將物質與人類的關係活化。無論是賦予日常物品靈魂般的韻律與聲響，如徐瑞謙與澎葉生的《材料行》、賴志盛的《手紙》，何采柔的《No Surprises》與《Metamorphoses》，或是對於科技屏幕的生命化（賴志盛之《輕舟》、《消長》）、屏幕內裡的豐富化（謝佑承之《星叢》、《藍幕》、《像素與星叢》、《校準：藍幕》系列）。亦有諷刺滑手機的荒謬度假方式之鳥瞰，即陳萬仁的《I'M LITTLE BUT I HAVE BIG DREAMS》；如同現今捷運上不論有無座位，人人都在滑手機，真要是讓火星人類撞見了，不免以為手機是人類手掌延伸而出的先天器官。因此，上述作品賦予物質另類的動能，並配合實體展場的動線與線上平臺的特技，提供觀者對於日常物／人關係的清新觀感，藉以檢討人類面對3C產品根深蒂固的奴性。本展覽說是弄皺一池春水也好，翻騰一攤死水也對，顯然企圖讓現下僵固的生命得以活絡，這一點頗似於張君懿先前「空氣草」與「超日常」策展的主訴，並吻合法國學者朱利安「去相合」的論點。相對於迅疾的流水，「我在」所宣告的並不是一種遲滯停擺，而是對於存在持續深刻的探問與確認。

三、藝術的原創異稟

此處所謂的「異稟」，指稱藝術近乎本質的屬性：創造、原創、創新，以及與歷史作品的差異化。如前所述，「給火星人類學家」不是一場消極的抗疫與防疫策展，而是對於藝術既存認知積極的突破、藝術格局的別開生面，以及藝術語彙的新詞吐露。十五位藝術家的作品皆分有此一特質，其中幾件印象深刻的作品足以說明：杜利安·高登的《代罪者》，策展人張君懿為了無法前來臺灣的這位法國藝術家至鶯歌選取九件陶瓶，此舉首先已反映疫情現狀，透露策展人與藝術家之間平行的共創模式。而網路票選最醜陶瓶，以及每週由策展人當場摔破得票數最高者的儀式，融合了虛實時序輪替接棒的新奇體驗。砸毀的舉動與隔壁的克德羅·克勞斯基《拍賣價》的落槌剛好同聲相應、此起彼落，不得不說是藏在展覽細節裡的魔鬼之一。《拍賣價》的答題我幾乎拿了零分，赤裸凸顯當代藝術拍賣價格的極度詭異，對此，地球常民不會比火星

人少些訝異。票選代罪者時令我心懷罪孽，因為我真心不認為眼前存在著醜陋的陶瓶，因而對於被我圈選的雷德蒙深感抱歉。此外，艾瑞克·瓦提耶與張君懿合作的《低調的作品——向布勒哲爾致意》，則是展覽中最为意猶未盡的作品之一：現場觀展之後，我忍不住進一步搜尋布勒哲爾原畫中共計126句尼德蘭諺語的意涵，對照於圖畫中每一處形象的相應體現，大為驚嘆於十六世紀之際已有畫家擁有此等文／圖轉換的發想，整體畫面竟是如此和諧豐滿。艾瑞克·瓦提耶與張君懿的作品則將圖文關係再次拆解重組，並增加了虛擬與實境之間的轉換，使得圖一文一虛一實之間的豐富換位關係，低調而高亢。

四、存在意義的哲學重探

因為塵世將我遺忘了，所以我對沉靜的大地說：我流動；對迅疾的流水言：我在。人類真是奇特的生物，明明是自身創造出來的世界文化、自己發明的物質科技，卻讓自己從中深受異化之苦、身陷拘役之牢，甚而不自覺。因此，並非塵世將我們遺忘了，而是人們栽進歷史矛盾深淵、惶惶迷走世紀。然而，無論是流動或此在，都化為當代藝術重探存在本質的哲學表現。這或許是亞瑟·丹托所謂哲學對藝術的褫奪，但我依然樂見當代藝術能獲得契機直搗生命哲學核心。「給火星人類學家」帶來的隕石本是他山之石，足以砥礪地球藝術的意義，對於你我無感的日常、耽溺的陋習予以切磋琢磨。幾位藝術家的創作特別碰觸到存在意涵的辯證，尤其圍繞著「看見」（see）的概念；see這個單字亦有明瞭、明白之意，明眼人從來不只依靠觀看而判定：牛俊強的《Self-Portrait》從視障者的角度重新提問「看見」與「看不見」的真諦：誰才是真正的盲人？心盲與眼盲何者更盲？李明學《遙望的空洞》，更是質疑「眼見為憑」作為一種意識形態。郭文泰《The Out There is Truth》將真相回歸神秘之境，複習大衛·林區的陌生化手法與《X檔案》的片尾名句，「混沌」再次奪回開天闢地之初的真理優勢。最後，王雅慧的《Draw a Circle》與《流浪者之鐘#3》，點醒了宇宙規則與人之作為的和諧之道，看似在地面如蟻萬頭鑽動的人類，也會在隱藏的秩序當中瞬間相逢。

迷航結束了，宇宙星艦仍舊繼續自由繞行。這一回火星與地球人友善並肩而坐，共同穿梭於歷史與當代的習性、記憶、思維、潛能，航向未知的未來。「給火星人類學家」的啟迪好似克里特島國王的女兒阿里阿德涅手中的線，協助雅典王子忒修斯走出迷宮。她並非真理本身，而是解決複雜謎題的線索。

洪儀真

法國巴黎高等社會科學院社會學博士，現任國立政治大學社會學系兼任助理教授，專長為藝術社會學、文化社會學、視覺文化研究與現代主義藝術。

***To Martian Anthropologists*— Say to the Silent Earth: I Flow**

Text / Yi-Chen HONG

And if the world has ceased to hear you,
say to the silent earth: I flow.
To the rushing water, speak: I am.
Sonnets to Orpheus II, 29 by R. M. Rilke

To get closer to the exhibition of contemporary art *To Martian Anthropologists* (hereafter referred as *TMA*) curated by Chun-Yi CHANG this year (2020), I made an exception not to be over-prepared and went straight to the exhibition venue at the New Taipei City Arts Center. In my opinion, this was a seeing gesture more in line with “seeing without prejudices”. First of all, I ran into the dark second exhibition room by accident and, without knowing the game rules, searched blindly for the QR Code supposed to be attached somewhere. All attempts failed. I wandered in the gloomy room as if in a trance of being a stray Martian landing fiercely on Earth. I quickly realized that my perceptual disorder was different from the cultural shock the Martians might experience and that the disharmony I felt could not but take root in the seeing habit of human beings, including the given experiences of online exhibitions. The art space used to be divided into two parts—physical venue and online platform—between which the potential dialectics is neglected by viewers. However, the impact from the old seeing habits could be the light at the end of the tunnel to approach the exhibition.

During the pandemic, the curator’s planning strategy of *TMA*—“online as primary, offline (the physical) as secondary”—seems to be just one of the preventive measures among performing arts nowadays, but it tells more. *TMA* actually launches a profound survey of the long dominant mode of on-site seeing: the physical exhibition venue here is not the main space, but constitutes all kinds of relationships echoing the online platform of virtuality. Online and offline, the two might be different types of the same nature, two sides of the same coin, indispensable or complementary to each other, and so on. The fifteen foreign and domestic artists of contemporary art are invited to create under the double-track mode, and at the same time, treat the fictional Martian anthropologists as “predetermined readers” from whom some clues are left behind for a survey of art on Earth. It won’t be difficult for us to understand that, as the Chinese proverb goes, the Martian anthropologists metaphorically serve as other mountains’ stones (talents or advices) that the curator has appropriated to put aside the earthlings’ prejudices as well as to polish the artist’s jade (artcraft). As mentioned earlier, the impact from the exhibition will not exist without prejudices; an even more fundamental premise will go as follows: the cognitive process of human beings will not be possible without prejudices. Therefore, the public will encounter each work in the physical and virtual exhibitions according to their accumulated experiences. The far distance between Mars and Earth is not only the artist’s orbit of imagination, but also the viewer’s journey to set forth on. And the short distance between Mars and Earth lies in the outsider’s perspective that we are about to adapt to introspect once more the routines taken for granted.

Since *TMA* is an exhibition conceived during the harsh time of the pandemic and echoes the critical situation the curator predetermined in the past: “How could artists continue to create under restrictions?” For me, the most inspiring argument will be defined as “how human beings respond to reality with an art of agile existence”. The curator drew more attention to video works in need of electricity (in 2005, her video creation, also entitled *TMA*). However, in response to the restrictions on the past art, we will perceive by a closer look nowadays that the agile art not only provides an escape in terms of technique, but a de-alienation of the relation between human beings and materials, and an original renovation of art itself, and even more, a philosophical reinvestigation of the essence of

existence by artistic creation.

After attending the exhibition, I accidentally read Rilke's verse: "And if the world has ceased to hear you,/say to the silent earth: I flow./To the rushing water, speak: I am." Just like Roland Barthes writes in *Mourning Diary (Journal de Deuil)* for the death of his mother, grief is not to be eliminated, but to be transformed into a flowing state from the static condition and repetitive, identical emotions. Reminded by these words of thought, I come to fully understand the meaning of the agile inspiration of *TMA* for my existence, and finally to put an end to my disoriented trek between Earth and Mars: it is not the end of the trek, but the end of the bewilderment at the beginning of the trek which suddenly becomes clear for me, for I have found my own treasure.

In the followings, the four key terms will be employed to describe the category of the agile existence touched by the exhibition works: pandemic (proliferation of the exhibition technique during the pandemic), slavery (materials that liberate human beings from slavery), genius (original genius of art), and significance (philosophical reinvestigation of the significance of existence), according to which the artworks of the fifteen artists will be briefly discussed. The categorisation of the artworks may not be of rigidity, which is always flexible and leaves room for discussion. Extremely dangerous approach as it is, the text simply proposes a way of seeing the exhibition. If readers still find it too absurd, the perspective of the Martians in front of the exhibition may as well be to blame. Alas! Those who come from Earth live more or less with prejudices.

I. Proliferation of the Exhibition Technique During the Pandemic

Generally speaking, this is an exhibition curated during the spread of Covid-19 when performing art is severely restricted because of the pandemic. Social distancing blocks inter-relationship. The earth is motionless, but people flow. *TMA* demonstrates not merely an exhibition mode interlacing the offline/online venues, but also the transformation of the increasing house-bound experiences into works, or the reflection on the objects in the household. The works of interactive and responsive web pages allow viewers to attend the exhibition at home, even to see a picture within a picture, a work within a work, such as *Fish Tank on Live* by Chien CHI and *Home Theater* by Yung-Chun SHIH. Yet, *TMA* is not a passive anti-pandemic measure, nor is it a simple digital representation of ordinary online performances and exhibitions, but a more aggressive curatorial creation and creative curating. The fact explains why I abandon the terms such as technical "escape" or "survival", but turn to "proliferation". Whether facing the challenge of the pandemic or the premise of keeping certain social distancing instead of breaking up, *TMA* proves itself as a subtle combination of the on-site and online exhibition interfaces and extends itself to the future: even when the pandemic is over, the mode mixing reality and virtuality still has infinite potentiality of development. In the past, I used to have difficulty reviewing vividly the given art exhibitions in history, and now, the exhibition is permanently online, including a 720-degree interface of virtual environment. Although I cannot personally attend the site again in the future, I can still enjoy the high-degreed restoration of the exhibition in the virtual world. As far as the collection is concerned, viewers can browse the works on the internet at any time and thus "digitally" collect them.

II. Materials that Liberate Human Beings from Slavery

"To the rushing water, speak: I am." The development of rapidly changing technology and the virtual world resembles turbulent torrents; information from the internet grows and differs in every single second. Science and technology are supposed to be wielded by mankind, but the enslavement of mankind by material and science has only intensified ever more in our times. There is no lack of such *TMA* works that reflect on the earth life and limits of art, and attempt to revitalize the relationship between mankind and material through art, whether it is about endowing the daily objects with soul-like rhythms and sounds, such as *Material Store* by Jui-Chien HSU and Yannick DAUBY, *Letter* by Chih-Cheng LAI, and *No Surprises, Metamorphoses* by Joyce HO, or about vitalizing the technological screen (*Light Boat, Increase and Decrease* of Chih-Cheng LAI), and enriching the screen display

(the series of *Pixel and Star Cluster, Calibrate: Blue Screen* by Yu-Cheng HSIEH). *I'M LITTLE, BUT I HAVE BIG DREAMS* by Wan-Jen CHEN provides us a satirical bird's view of the phubbers on vacation. Just like the situation in the MRT nowadays, everyone is phubbing regardless of whether they have seats or not. If one day the Martians run into it, they could not help but think that the mobile phone is an innate organ extended from the human palm. As such, the above-mentioned works endow the material matter with an alternative dynamics, with the aid of the visiting route of the physical exhibition and special technique of the online platform, which not only provides viewers a refreshing perception of the relationship between daily object and mankind, but also launches an overall review on the deep-rooted servility of human beings in the face of 3C products. No matter what the intention of the exhibition might be, it is obvious that the curator attempts to revitalize the sclerosis of life today, which is similar to the curatorial statements of her previous exhibitions *Air Plant* and *Daily+* and consistent with the argument proposed by the French scholar François JULLIEN in *Dé-coïncidence*. Compared to the rushing water, the declaration of "I am" is not a state of stagnation, but a continuous and profound investigation and confirmation of existence.

III. Original Genius of Art

The so-called "genius" here refers to art's attribute almost close to essence: creation, originality, innovation, and differentiation from historical works. As mentioned earlier, *TMA* is not a passive curating as a preventive measure against the pandemic, but a positive breakthrough in the given cognition of art, unique dimension of artistic style, and utterance of new artistic vocabulary—the characteristics shared by all the works of the fifteen artists. Some impressive examples will be sufficient to justify the point. In *Pharmakos* by Dorian GAUDIN, the curator went to Yingge to choose nine ceramics for the France-born, New York-based artist, who could not come to Taiwan in person. In response to the undergoing pandemic, the gesture suggests a parallel mode of co-creation between curator and artist. Each week during the exhibition, the ceramic voted online as the ugliest will be broken in the physical venue by the curator, as a ritual of novel experiences that combines the virtual and physical as a sequential rotation. The act of smashing coincides with the falling hammer of *Hammer Price* by Claude CLOSKY next door, one after another, which has to be said as one of the devils hidden in the details. The fact that I failed almost all the questions from *Hammer Price* nakedly reveals the extreme weirdness of the auction price in contemporary art. In this regard, the common people from Earth will be no less surprised than the Martians. Voting for a pharmakos makes me feel guilty because I really don't think the ceramics in front of me are ugly and I feel sorry for Raymond I voted. In addition, *Discreet Works (thanks to Bruegel)* by Eric WATIER and Chun-Yi CHANG figures one of the works left much to be savoured. Going out of the venue, I can't help searching for the meanings of the 126 Dutch proverbs in total in the original painting by Bruegel and feel amazed at the painter's concept of the translation action/word originated in the sixteenth century, with an overall frame of richness and harmony. The artist and curator of the work deconstruct and reconstruct the relationship between drawing and word, and increase the switching elements between reality and virtuality, which renders the versatile fugue of drawing, word, virtuality and reality, discrete, yet outstanding.

IV. Philosophical Reinvestigation of the Significance of Existence

For the world has ceased to hear me, I say to the silent earth: I flow; and to the rushing water: I am. Human beings are truly peculiar creatures: it is obvious that they are suffering from the alienation and imprisonment of yoke because of their own invention of world cultures and material technologies without even realizing it. Therefore, it is not that the world has ceased to hear us, but that human beings have fallen into the abyss of historical contradictions and wandered in panic for centuries. Either flowing or being right here can be interpreted as a philosophical expression to re-explore the essence of existence. It may be what Arthur DANTO called the philosophical deprivation of art, but I am still optimistic to see that contemporary art still has an opportunity to go straight to the core of life philosophy. The meteorites brought by the "Martian anthropologists" are exactly the stones from

other mountains, which can be a source of inspiration for the following: art on Earth, anesthetized daily routines and addition of vulgar practices. The creation of several artists particularly touches on the dialectical meaning of existence, especially around the concept of the word “see”, which implies to understand, to know. Those who see well never judge merely by seeing: from the perspective of a person of complete visual loss, Jun-Qiang NIU in *Self Portrait* interrogates again the true meaning of “seeing” and “not seeing”. Who is really blind? The blind in heart and in eyes, which is more blind? James Ming-Hsueh LEE in *Distant Hollow* even questions “to see is to believe” as an ideology. Craig QUINTERO in *The Out There is Truth* returns the truth to a mysterious realm by repeating the technique of defamiliarization of David Lynch and the famous tagline of the TV series *The X-Files*: “chaos” regains as truth its dominant position in Genesis. Finally, *Draw a Circle* and *Wanderer’s Clock #3* by Ya-Hui WANG enlighten the path to harmony between rules of the universe and actions of human beings: tens of thousands of human beings like ants thronged on the ground will meet in a hidden order, in an instant.

The trek is over, and the starship is still sailing freely. But this time, the Martians and earthlings are sitting side by side friendly, traveling together through history and contemporary habitus, memories, thoughts, and potentialities, towards an unknown future. The enlightenment of *TMA* is like the thread in the hands of Ariadne, the daughter of the Cretan king, to help the prince of Athens Theseus to get out of the maze. She is not the truth itself, but a clue to solve complex enigmas.

Yi-Chen HONG

Ph.D. in Sociology from EHESS in France, now adjunct assistant professor at the department of sociology, National Chengchi University. She is specialized in sociology of art, cultural sociology, visual culture study, and modernist art.

「給火星人類學家」： 跳出魚缸的藝術視點

文／吳垠慧

面對COVID-19疫情的衝擊，藝術展演形式面臨限制與挑戰，能否另闢蹊徑重新檢視藝術觀看的方式和與人們的關係？「給火星人類學家」試圖提出些許可能性。

現於新北市藝文中心展出的「給火星人類學家」，是該中心首次推出當代藝術展覽，也是為即將落成的新北市美術館進行暖身，國內外藝術家共15位參展。基於防疫安全距離的規範，本展也採取應變方案：在藝文中心展出之外，另闢線上展區，人們無需親自到展場實地，凡能上網的數位載具，任何時間、任何地點都可線上觀展，打破親臨現場的傳統觀展模式。

在疫情蔓延的此刻，博物館、美術館、博覽會、拍賣會等紛紛推出線上展區，作為疫情下的突圍與生存策略，頓時，線上展覽變得炙手可熱，也被視為具有未來性、前瞻性的展覽設計。然而，「給火星人類學家」的策展邏輯卻是不同於上述將實體展覽或作品直接轉換成線上展覽的替代性作法，策展人張君懿設定線上才是本展的主展場，藝文中心是第二展場，藝術家在實體展場展示的是「線索」，是讓觀者循線登入線上展區的鎖鑰。

張君懿在策展論述中提到：「此展的網域裡，藝術家們以『網頁』作為作品發生的特定地點……」。此外，藝術家們還將線上作品擴延至實體展場……。」換言之，藝術家的創作需符合網頁邏輯，而不只是實體作品的呈現，這對多數藝術家來說是莫大的挑戰，有別於過去接受的藝術訓練，例如對材料、技術的掌握及操作以及空間規劃的能力等，往往被當成藝術家專業性的展現。

進入本展前，若先掌握上述要點，觀者可選擇直接造訪線上展區（連上網域即可看見藝文中心展場720度環景虛擬介面），或走一趟實體展場，因為這個非典型的展場可能帶來諸多的問號與不解，此外，若能攜帶手機或平板電腦，更有助於現場觀展時的順暢度。

線上為主，實體為輔

在藝文中心呈現的與其說是「作品」，更像是被遺留在現場的作品局部或片段：第一展覽室「白空間」放置11件作品，第二展覽室「黑空間」有7件，兩個展覽室之間的川堂由賴志盛的一件吊扇作品連結。由於兩個展覽室空間不大，策展人並未使用隔牆分割區塊，僅利用何采柔作品使用的燈泡紅線，戲劇式地為展場畫出框景。第二展覽室則利用不同作品間的對話呼應，創造出觀看動線的節奏，不同的策略讓兩個展場的空間設計顯現出輕盈的呼吸感。

本展藝術家依照實體空間和網路的需求，共發表19件實體作品和17件線上作品，無論何者，都依循藝術家個人的風格延伸發展，如賴志盛挪用網路下載（loading）符號的線上作品《消長》，與實體展出的《輕風徐來》將吊扇的扇葉塗上白到黑的漸層色，兩者概念頗有異曲同工之妙。

兩個展覽室裡的物件，其任務是作為引領觀者進入線上展區的線索，例如，陳萬仁的《I'M LITTLE BUT I HAVE BIG DREAMS》在實體現場展出的是一面方形日光燈，線上展區則是出現一組組的遊客在海灘上或坐或躺，共通點就是有人在滑手機，此刻觀者也正透過自己的螢幕俯瞰遊客滑動自己的手機螢幕。

何采柔在實體展場展出的一件白襯衫（作品《20200529》），口袋裡的節拍器不停地發出令人焦慮的滴答聲，與此對應的線上作品是一雙手彈琴似地敲擊桌面的影片（作品《No Surprises》），她的另一件作品《20200804》是在展場靜置的玻璃水杯與燈泡，兩者恆維持在臨界點的距離，連到線上作品《20200610》卻是燈泡以穩定速度落入水杯，一旁有女孩在

睡覺的動態畫面，觀眾可依螢幕指示操作滑鼠、按下暫停，阻止燈泡落入水杯裡，然而，人們應該更想知道燈泡落入水杯之後，會發生什麼事情。

徐瑞謙在線上作品《材料行》羅列創作時經常使用的材料品項，而澎葉生為這個「材料庫」創作的聲響作品，在實體現場以收音機播放，唯有在線上才能知曉每一段聲響對應哪一種材料。時永駿的線上作品《家庭劇院》是一鏡到底的木作房間影像，實體作品卻以平面化的木支架結構呈現，線上的門窗、椅子安置其間，就像舞臺劇的象徵性布景，觀眾可透過「窗框」觀看實體展場的藝術風景。

藝術火星語

「給火星人類學家」原典出自1989年比利時藝評家蒂埃里·德·迪弗，在著作《以藝術之名——為了一種現代性的考古學》中，以「火星人類學家」比喻不帶有地球人成見的觀點，探討名為「藝術」的事物，張君懿以此作為借鑑，希冀打開當代藝術觀看的開放態度，因為藝術的創造往往是跳脫既定的常規。

分析本展的藝術品多具有「似曾相識」之感，藝術家將日用品轉換或改造其身份，例如：齊簡的《魚缸實況》造型源自水族箱，利用鏡面映射外部世界。賴志盛的《手紙》和徐瑞謙的《是浴室嗎？》將清潔用品當成創作材料。艾瑞克·瓦提耶和張君懿共同合作的《低調的作品——向布勒哲爾致敬》，在實體展牆羅列的50組文句，是從16世紀文藝復興畫家老彼得·布勒哲爾的畫中，找出50種怪異行為轉化成的文字敘述，如：「把錢丟到水裡」、「把手穿過木板」等，以此設計的線上作品猶如《威利在哪裡？》繪本遊戲，500年前布勒哲爾也是將尼德蘭的諺語轉化成這幅畫，作品就在文字與圖像的轉譯之間循環著。

今日，人們對形色百態的藝術品早已見怪不怪，賴志盛的《手紙》讓人欣賞捲筒衛生紙拉長之後隨風飄逸的樣態也頗美——雖說「美」已非當代藝術創作的準則，但審美機制究竟是如何產生與建立？杜利安·高登的《代罪者》便刺激思考，他將從產地鶯歌購得的9只陶瓶一字排開，觀眾在線上票選最醜的一只，每週獲得最高票的陶瓶就在實體展場被砸碎，逐一淘汰直到最後一只（應該是最美的？），堪稱陶瓷界的「殘酷擂臺」。

克羅德·克勞斯基的《拍賣價》則反思藝術的價格與價值，他從佳士得、蘇富比等國際拍賣公司取樣拍賣品與交易金額，在不揭示藝術家、作品名稱等資訊的情況下，讓觀者憑直觀判斷，兩兩並陳的作品哪個價格高？就像益智問答競賽，無論是答對或答錯，都有喝采、喝倒采的音效助興，但與益智問答不同的是，藝術品的交易準則沒有正解，且價格也未必反映作品實際的價值。

斷開成見的鎖鏈

網路帶來無遠弗屆的便利，但對多數藝術家來說，線上展場仍是陌生的領域，「給火星人類學家」首先就挑戰了策展人與藝術家如何共構出跨越平行時空的實驗性展覽，在這兩個時空裡，藝術家像自轉的星球，同時也和其他星球相互牽引轉動著。

第二展覽室的作品格外能回應這樣的特性。謝佑承展出兩面大型屏幕，一面是以螢光漆模擬投影

機失去訊號的藍幕（作品《校準：藍幕》），藍幕上還有一顆燈泡的輪廓，似乎是它前方燈泡的陰影——然而，燈泡並未發亮，怎會有陰影出現在藍幕上？謝佑承在此埋下不易察覺的伏筆，並藉由線上作品《藍幕》解碼：他在此安置「Login」、「Logout」兩個按鈕，按下前者而白螢幕變成藍螢幕的同時，也啟動展場的燈泡發亮，兩個平行空間的連接通道瞬間接上線。除此，李明學的燈箱《遙望的空洞》也和郭文泰的《The Truth is Out There》連動感應，這樣的依附關係也顯現在李明學線上同名作品：若想得知螢幕上會出現什麼，得有兩人同時上線才行。李明學和郭文泰的作品，與牛俊強的《Self Portrait》同樣在探討「視／不可視」而形成對話關係。這件在牛皮打出12段布萊爾點字（盲文）的作品內容，為盲人朋友猜想牛俊強外表的敘述。不可視的盲胞能閱讀的點字，對多數明眼人來說卻是無法閱讀的盲文，檢視「可視」是否才是真實的課題，也和王雅慧的《流浪者之鐘#3》迂迴對應，在矩陣間行走的鐘針經常無法吻合矩陣的刻度，詩意地提示時間是主觀性的存在，即使人們每日都是24小時為計。

於是乎，「給火星人類學家」的實體和線上似是在平行時空並存（在展覽期間）、又能彼此穿越的兩個展場，觀眾穿梭其間、主動性地發掘的藝術生成空間，我們姑且稱為「第三展場」，或可視為一處由觀者主掌個人與藝術關係及其詮釋的創造性地帶。

過去我們對走進實體空間、循動線指示走一圈、參觀結束的「單一展場」模式習以為常，「給火星人類學家」試圖跳脫常規並進一步實驗：當網路不只是實體空間的備案（plan b），兩者如何鑲嵌成一體？當觀者反覆來回兩個展場、猶如人類學家進行循跡考察的動作，是否可能開創出一種藝術觀看的積極姿態，而不僅只作為被動的欣賞者角色？若能鬆開些許觀看的慣性紐帶，那便是此展希冀達到跳出魚缸、看見藝術新視角的核心意圖。

吳垠慧

國立臺北師範學院藝術與藝術教育研究所碩士，曾任《典藏·今藝術》雜誌記者至總召集人、中國時報文化組歷任記者至副主任。長期從事藝評寫作，著有《臺灣當代美術大系：科技與數位藝術》（2003，文建會策劃，藝術家雜誌出版）。

To Martian Anthropologists: **an Artistic Perspective out of the Fish Tank**

Text / Ying-Hui WU

With the impact of the COVID-19 pandemic, the forms of art performance are restricted and challenged. Could we re-examine alternatively the relationship between ways of seeing art and human beings. *To Martian Anthropologists* tries to propose some possibilities.

Currently on display at the New Taipei City Arts Center, *To Martian Anthropologists* with 15 domestic and foreign participating artists, is the center's first contemporary art exhibition serving as a warm-up for the upcoming New Taipei City Art Museum. Due to the precaution of social distancing against the pandemic, a contingency measure is adopted for the exhibition: apart from the exhibition venue at the center, another online exhibition space is established. People do not need to attend personally the exhibition site. With any digital device that can surf on the internet, the exhibition can be watched online, anywhere and anytime, which subverts the traditional mode of visiting an exhibition in person.

At the moment when the pandemic is raging, museum, art gallery, exposition and auction—each has launched online exhibition venues. As a breakthrough and survival strategy under the pandemic, online exhibitions have suddenly become demanding, and they are also regarded as a curatorial design with a prospective, futuristic vision. However, the curatorial logic of *To Martian Anthropologists* is different from the above-mentioned alternative approach: physical exhibitions or works directly transformed into online exhibition. The curator Chun-Yi CHANG has established the online space as the main venue of this exhibition and the exhibition venue of the center, as the second exhibition venue; what the artists showcase in the physical exhibition venue is the “clue”, the key that guides viewers to enter into the online exhibition space.

As Chun-Yi CHANG mentioned in the curatorial statement, “In the exhibition's domain name, the artists choose “web pages” as the specific site where their works take place.... In addition, the artists will extend online works to the physical exhibition venue....” To put it differently, the artistic creations are not only physical presentations, but have to respect the logic of web pages. The art training artists received in the past, such as the mastery and operation of materials, techniques and space planning, is often regarded as a demonstration of artistic professionalism. But in the current exhibition, the restriction of creation forms a great challenge for most of the artists.

Before visiting this exhibition, if viewers are well informed of the above-mentioned points in advance, they can choose to visit the online exhibition directly (connecting to the internet to see the 720-degree virtual interface of the exhibition venue at the center), or just take a trip to the non-typical physical exhibition venue where many questions and puzzles might be brought about. In addition, if viewers can carry a mobile phone or tablet computer, it will be more helpful for a smooth and easy on-site visit.

Online as Primary, Offline as Secondary

What are presented in the center are not so much “works” but a part or segment of a work left on the scene: the first exhibition room of “white space” displays 11 works and the second exhibition room of “black space” shows 7 works, and the two exhibition rooms are connected by the entrance hall where the ceiling fan of Chih-Sheng LAI is installed. Due to the small scale of the two exhibition rooms, the curator gives up the partition walls to divide the venues, and simply uses the light bulb’s red wire in Joyce HO’s work to dramatically draw the frames of the exhibition space. The second exhibition room takes advantage of echo and dialogue between the various works to create a dynamic rhythm of visiting itinerary. The different strategies of space design for the two rooms produce a sense of light breathing.

To meet the needs of the physical space and internet, the participating artists showcase 19 physical works and 17 online works, derived from and evolving with the artist’s personal style. Take for example the works of Chih-Cheng LAI. The online work *Increase and Decrease* which appropriates the internet symbol of loading is similar to the grayscale ceiling in *Breeze* in the physical venue. The two concepts employ different means to achieve the same end.

All the objects in the two exhibition rooms as clues aim to guide viewers to enter into the online exhibition space. For example, *I’M LITTLE BUT I HAVE BIG DREAMS* by Wan-Jen CHEN shows a square LED panel light in the physical venue, while in the online exhibition area appears several groups of tourists sitting or lying on the beach with a common point of phubbing. At this moment, viewers through their screens are playing on their phones to look at the tourists .

Joyce HO presents a white shirt (20200529) in the physical exhibition venue and the metronome in the pocket keeps ticking anxiously. The corresponding online work shows a pair of hands typing on the desk as if playing the piano (*No Surprises*). Another work 20200804 demonstrates a light bulb nearly above the water in a water glass, immobile; in the online version 20200610, the light bulb steadily falls into the water glass with a dynamic picture of a sleeping girl beside. Viewers are able to follow the on-screen instructions by clicking the mouse and press pause to prevent the bulb from falling into the water glass. However, people should be more interested in knowing what will happen when the light bulb falls into the water glass.

Jui-Chien HSU’s online work *Material Store* makes a list of the material items he often employs in creation, and Yannick DAUBY’s acoustic works created for this “material library” are broadcasted on the radio in the physical venue, and only getting online can we know each material’s corresponding segment of sound. Yung-Chun SHIH’s online work *Home Theater* is a wooden room of one-shot film, but the physical work is presented in a planar wooden frame structure, settled with the doors, windows and chairs used in the online work, just like the symbolic setting of a stage play. Viewers can enjoy through the “window frames” the artistic scenery in the physical exhibition venue.

Martian Language of Art

The original phrase “To Martian Anthropologists” comes from *In the Name of Art. For an Archeology of Modernity* by the Belgian art critic Thierry de DUVE in 1989. The author borrows “Martian anthropologists” as a metaphor to introduce a perspective beyond the earthlings’ prejudices and to explore what human beings call “art”. Chun-Yi CHANG takes the book as a reference and hopes to encourage an open attitude of seeing contemporary art, for artistic creation often breaks the established conventions.

In analyzing most artworks in this exhibition, it is easy to feel a contagious sense of déjà vu. The artist transforms or reshapes the identity of daily objects. For example, Chien CHI’s *Fish Tank on Live* is derived from an aquarium and uses mirrors to reflect the outside world. *Letter* by Chih-Sheng LAI and *Is it a Bathroom?* by Jui-Chien HSU utilize cleaning supplies as creative materials. On the wall in the

exhibition room displays *Discreet Works (thanks to Bruegel)*, collaborated by Eric WATIER and Chun-Yi CHANG, consisting of 50 proverbs, which corresponds to 50 bizarre behaviors transcribed into textual narratives from the painting of the Renaissance painter Pieter Bruegel in the 16th century, such as: “Throw your money in the water.”, “Pass your hands through a plank.”, etc. The online version of *Discreet Works (thanks to Bruegel)* is similar to *Where’s Wally?*, a sort of activity book which Bruegel had initiated 500 years ago by transforming the Netherlandish proverbs into the painting. The work circulates in the translation between word and image.

Nowadays, people have already become inured to all sorts of artworks. Although “beauty” is no longer a criteria for contemporary art, *Letter* by Chih-Sheng LAI allows people to appreciate the beauty of a toilet paper roll, elongated and flowing with the wind. Yet, how are the aesthetic mechanisms produced and established? Dorian GAUDIN’s *Pharmakos* challenges and stimulates our thinking to the question in concern. He lines up the 9 ceramics he asked the curator to buy from Yingge and invites the audience to vote online for the ugliest one every week. The ceramic with the highest votes will be smashed in the physical exhibition room. The elimination will not stop until the last one (should it be the most beautiful?), which can be called the “cruel stage” of the world of ceramic.

By *Hammer Price*, Claude CLOSKY rethinks profoundly the price and value of art. The artist samples auction items and transaction amounts from international auction companies such as Christie’s and Sotheby’s, without revealing the names of artists and works. Under such a condition, the artist shows a pair of artworks each time and gives viewers full liberty to judge intuitively which one is more expensive. Just like a puzzle quiz, whether it’s a correct answer or not, cheering and booing sound effects are invented just for entertainment; in difference to a puzzle quiz, there is no correct answer for the trading rules of art, and the price might not be able to reflect the actual value of an artwork.

Break the Chain of Prejudices

The internet has brought far-reaching convenience, but for most artists, online exhibitions are still an unfamiliar field. *To Martian Anthropologists* has challenged, first of all, how curators and artists can jointly construct an experimental exhibition that spans parallel times and spaces where the artists are similar to a rotating planet, gravitationally revolving around the other planets at the same time.

The works in the second exhibition room respond in particular to such characteristics. Yu-Cheng HSIEH exhibits two large screens: one is a blue screen covered with fluorescent paint to simulate the projected image without signals (*Calibrate: Blue Screen*). On the blue screen appears the outline of a light bulb, which seems to be the shadow of the light bulb in front. However, the light bulb is not on and how can there be a shadow on the blue screen? The artist prepares a hardly detectable foreshadowing that demands the existence of the other online work *Blue Screen*: two bottoms “Login” and “Logout” are installed. When the former is clicked, the white screen turns into a blue screen and simultaneously activates the light bulb in the exhibition room. Two parallel spaces are thus connected instantly. In addition, James Ming-Hsueh LEE’s light box *Distant Hollow* and Craig QUINTERO’s *The Truth is Out There* are connected in a dynamic attachment, which embodies the spirit of the online version of *Distant Hollow*: if you want to know what will appear on the screen, you must have the other getting online at the same time. Like the works of LEE and QUINTERO, Jun-Qiang NIU’s *Self Portrait* explores the dialogue between “visibility/invisibility”. The work consists of 12 paragraphs written in Braille (tactile writing system) typed on the cowhide and the content is about the description of the artist’s appearance speculated by his blind friends. People visually impaired can read Braille which becomes an unreadable tactile writing for most people seeing well. In doing so, the artist questions if “visibility” is the authentic subject matter, which echoes, in an indirect manner, *Wanderer’s Clock #3* by Ya-Hui WANG. The clock hand moving in the matrix often fails to match the scale, which poetically suggests that time is subjective, even if people count 24 hours a day.

Accordingly, the online and physical exhibitions of *To Martian Anthropologists* seem to parallelly coexist in time and space (during the exhibition period), and yet, can pass through each other. The audience

shuttles between the two and actively explores the space where art generates—let's call it, for the time being, “the third exhibition venue”, or we can regard it as a creative zone where viewers dominate their interpretations and the relationship between individual and art.

In the past, we were accustomed to the model of “single exhibition”: walking into the physical space, following the itinerary instructions, and putting an end to the visit. *To Martian Anthropologists* tried to break away from the accepted conventions and make a further experiment: when the internet is more than just a reference or plan B for a physical space, how to manage the online/offline spaces as an integrated whole? When viewers shuttle between the two exhibition venues, like an anthropologist's tracing and investigation, is it possible to create a positive attitude of seeing art, rather than just a passive character of appreciation? If the exhibition can slightly untie the inertial bond of seeing, then its core intention will be realized: jumping out of the fish tank and seeing a new perspective of art.

Ying-Hui WU

M.A. in Art and Art Education, National Taipei Teachers College, she assumed various roles, including reporter and general coordinator of ARTCO Monthly; reporter and vice director of the culture section of China Times. Long engaged in art criticism, she is the author of *Taiwan Contemporary Art Series: Technology and Digital Art* (2003, published by Artist Magazine, under the support of Council for Cultural Affairs).

回音與說話者—— 「給火星人類學家」

文／陳文瑤

對於策展理念裡所引用的比利時藝評家蒂埃里·德·迪弗那句話，火星人一開始就很有意見。那句話是這樣的：「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（除了身為火星人所帶有的成見）……。」不不不，試想：這展覽針對的並非單純的火星人，而是火星「人類學家」，他怎麼可能對地球一無所知，或者沒有任何成見？不不不，一個火星人類學家，就算不曾登陸地球，想必也在火星翻閱過關於人類的史料和文獻，論文都發表好幾篇了。他不但對地球有一定了解，登陸時必定也帶著不少成見（加上身為火星人的成見），只不過，這次他總算脫離那張安樂椅。

「啊你火星人喔？」

火星人類學家來到地球的第一個發現，便是——不知是幸或不幸，地球人常用「火星人」來調侃群體中比較奇葩，或反應跟多數人不太一樣的人。但這句話卻巧妙地為他的處境解套：「對啊我火星人。」他欣然接受，順便將自己接下來面對人類名之為「藝術」的事物之觀察與詮釋找到正當性。

「我們留下的是線索」

火星人類學家覺得實體展場本身就是張能印在腦海裡的地圖。第一展覽室。一進門是陳萬仁懸掛的LED燈板，右邊是策展理念與作品位置圖，齊簡的霓虹燈管魚缸的左前方是艾瑞克·瓦提耶和張君懿貼的尼德蘭諺語，對面是克羅德·克勞斯基的藝術拍賣猜一猜，前方是杜利安·高登的鶯歌各式陶瓶。陶瓶對面是何采柔的白襯衫（裡面有一個發光的節拍器），接著是賴志盛，一捲掛得很高的衛生紙、白色電扇；接近展場底部，有徐瑞謙一大塊散發香氣、看起來像

大理石的巨皂，地上擺了臺SONY手提音響，播著澎葉生製作的聲響，然後是時永駿搭出來的家屋框架（門後面還有兩張椅子，他判斷也是作品的一部份，但很少地球人注意到）。對了，策展理念那面牆旁邊有一條紅線，紅線很長，在這個樸素的展場中拉出一條最具辨識性的路線，它劃分地面，爬上展牆又跨過天花板輕鋼架，最後垂到地面連結一枚燈泡，輕巧地與一杯水的水面切齊（他懷疑有人每天得來補水）——好在有這條線的指引，他才沒錯過天花板還有徐瑞謙那一疊疊布料、鋼筋。

啊！這種沉浸在空間裡的身體感，就是他看線上展時難以獲得的。不過，他現在比較明白，何以實體牆面QR code旁邊這樣寫：「我們留下的是線索，現在您可以親臨現場。」也就是策展人張君懿（她可是整個展覽從無到有的直接目擊者）跟他見面時一直強調的，有別於疫情期間許多代替實體的線上展覽，<https://martian.beauxarts.tw/> 才是「給火星人類學家」的本體，展覽的真實位址。

就拿艾瑞克·瓦提耶和張君懿合作的這件《低調的作品——向布勒哲爾致意》來說好了。這件作品在實體展場，是一面白牆上錯落貼著五十句乍看有點莫名其妙的話：什麼「咬一根柱子」、「拿頭去撞牆」、「拿走雞蛋留下鵝蛋」、「對著月亮撒尿」、「找一把最小的斧頭」、「把玫瑰花送給豬」、「把屁股貼在門上摩擦」等等。是藝術家刻意營造的惡趣味？但當代藝術要是留下這麼明顯的斧鑿痕跡，要不就是手法拙劣，要不其中必定有詐。「這件作品是什麼意思？」他馬上點開網站。幾乎是一看到畫面，他就明白一半。在線上這件作品是互動式的，規則類似數字著色畫，只不過在此對應的不是數字，而是一句諺語圖說。一旦開始玩，就會意識到句子在牆面的擺放並非偶然，而是根據原畫相對位置；等到50則全部找到，其他沒被引用的部分會自動補滿，跳出布勒哲爾（1526-1569）1559年那幅《尼德蘭諺語》。這50句諺語（有些與原始諺語稍有落差，但這正是線索的本質，線索從來未必完整）讓我們追到布勒哲爾那幅畫的

靈感來源，得以解讀《低調的作品——向布勒哲爾致敬》在致敬什麼，以及讓觀眾掉入無厘頭或KUSO想像陷阱的關鍵——是這樣的，圖解諺語這種事大概任何時代都有地球人在做，目前還沒褪流行的長輩貼圖某種程度其實也是同樣邏輯，一點都稱不上創舉，藝術家要是拿現代諺語依樣畫葫蘆，不免流於淺薄還會立刻被看破。但這件作品轉換了這些正宗尼德蘭諺語的脈絡（前述諺語的含意是：假信徒、不自量力、選錯邊、白費力氣、找藉口、亂花錢、忘恩負義），放入時空變遷的條件加上區域文化差異，既不傷身，效果還很不錯。

「現在您可以親臨現場」

第二展覽室。比較小。

他先經過了郭文泰和河床劇團作品的「The Out There is Truth」（《X檔案》那句「The truth is out there」的變版嘛！哪瞞得過火星人），但他正這樣想的時候，聽見啪地一聲，遠處亮起：To see is to believe（啊！線上版這個李明學的作品說要兩人同時上線才看得到，應該就是這個吧！）。此時左邊謝佑承《校準：藍幕》前的燈泡也亮起，他瞬間明白到整片藍幕都是畫出來的，遠一點那幅由RGB三色光點組成的《像素與星叢》屏幕也是（當代藝術也是個體力活）。一進來就彷彿觸發機關，目不暇給，眼見為憑。

再往前是何采柔的《Metamorphoses》。藝術家在《變形記》一書（從書的厚度推測作者應該不是卡夫卡，而是古羅馬詩人奧維德那一部）的封底畫了個女人，望向封面打穿了的那個洞。然後是牛俊強《Self Portrait》，兩張攝影作品：一個全盲的人在白色空間裡，提著白色油漆桶漆著；與一件由一塊塊佈滿點字的牛皮縫起來的軟雕塑（他不懂點字，看了線上版作品後，才知道都是盲人對藝術家的描述。）展場最底處，李明學《遙望的空洞》那片螢幕上的字消失了。他往回走，盯著王雅慧《流浪者之鐘#3》的實體：樹木的紋路、棋盤、指針。他喜歡指針融入棋盤的瞬間，一種大隱隱於市的快感。王雅慧線上的作品叫做《Draw a Circle》，起初他只是不抱期望按照指令沿著白色的圈圈點下去，一開始就翻到《時間之書》，「時間」（還有光影）這種主題實在夠老套了，但這位藝術家卻做得這麼好，她的錄像有種古老繪畫性，結果他每一則都看了好幾遍。

第一展覽室如果是考古遺址，那第二展覽室大概是古物陳列室，向他揭示真相其實是個關於看見，關於此時此地的迴圈。

回音與說話者

逛完，火星人類學家覺得自己似乎抓到了那麼點當代藝術的眉角。其一，當代藝術從媒材、技法到尺寸與展示空間沒什麼限制，作品無所不在。比如剛才他經過川堂前往第二展覽室，看到頭上一座吊扇。這吊扇，它那緩緩轉動，帶著灰階的五片扇葉，活像一件藝術品——它的確是。它是賴志盛的《輕風徐來》，可是說它是座吊扇，也沒人會否認這個事實。所以，其二，當代藝術的暗語系統龐大，足以蓋成無數巴別塔。直觀不是不行，但不管是藝術家或觀眾，都很難對意義置之不理，而地球人喜歡爭論意義如何生長，講座論壇盛行。

李維史陀（1908-2009）（地球上一個很有名的人類學家）曾經以普桑（1594-1665）《艾可與納西斯》這幅畫為引子（〈普桑畫作主題的變奏〉，收錄在《我們都是食人族》），提到在歐洲

(或應該說是法國)的文化裡回音總是與說話者保持默契，讓說話者的感受獲得共鳴，但是弔詭地，這並不表示中間不會產生誤會，奧維德《變形記》裡的艾可就是只能重複納西斯一句話尾端的零碎語句，貌似回應，卻是誤會一場。而南、北美洲印第安人神話裡的回音，總是在阻礙、干擾，不管是讓人癱瘓的回音老婆婆，或是用似是而非的同語反覆來拖延食人魔捕獵的回音；但是加拿大太平洋沿岸印第安人卻替回音創造出有著可變形的熊、野狼、烏鴉、青蛙等生物的嘴的人形面具，「這些眾口面具，讓人想到的是回音無盡的可塑性，以及它不斷翻新的發聲能力。」

於是，火星人類學家看完展的結論便是：當代藝術，或者嚴謹一點，應該說「給火星人類學家」這個展覽裡，關於藝術與展演原型，便是回音與說話者之間的關係。尤其，當策展人興起把經常被視為回音的虛擬線上，和與生俱來就是說話者的實體展場交換的想法，並且付諸實驗以後，更拓展了兩者的辯證空間。而且，「回音與說話者」這個主題就像一道瀑布，從線上／實體這個展覽框架開始往下奔騰，所經之處無一不濺起水花。

他突然想笑。其實，他原本擔心這個展覽的規模有點小（地球各地藝術家共15名，線上17件作品，現場實體19件），群體代表性會不會差了那麼一點？不過，在查閱資料交叉比對的過程中，卻發現一件有趣的事：這個策展人，先是在2017年的「空氣草」開了個共同平臺讓藝術家從創作初期便能交流想法，企圖補綴創作與展覽之間的斷裂；然後2018年的「超日常」找來一個小說家，將展場醞釀寫成《翻牆者》，讓小說成為藝術家想像現場的某種參照；現在，因應2020年疫情在地球興起的線上展，她則要求藝術家把線上翻轉為本尊展場來創作，同時鋪設另一個實體現場。如此鏗而不捨、不甘寂寞地，執著於思考藝術與展演這件事。喔對，因為她其實是藝術家，在2019年，找了賴志盛、周育正、王雅慧、陳萬仁、李明學、崔廣宇、何采柔幾位藝術家當模特兒，創作了《這很簡單我也會》、《這很簡單誰不會》、《這很簡單人人都會》系列。那個地球叫馬克·歐傑的人類學家怎麼說的：「做田野的民族學者，如果他們意識敏銳、且當初的觀察假設持續有效的話，總是有辦法追溯得更遠。」（《非地方》，1992）這個叫張君懿的策展人／藝術家，其實才是人類學家吧！（「對啦她火星人！」）

陳文瑤

藝評人。生於澎湖，國立臺南藝術大學史評所畢業，法國高等社會科學院藝術與語言科學博士候選人，現從事法文翻譯及藝評寫作。

Echo and Speaker — *To Martian Anthropologists*

Text / Wen-Yao CHEN

With regard to the quotation by the Belgian art critic Thierry de DUVE in the curatorial statement, a Martian has something to say from the very beginning. The sentence goes like this: “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)...” No, no, no, just try to imagine: this exhibition is not aimed at any Martian, but a Martian “anthropologist”. How could he know nothing about the earth, or have no prejudice? No, no, no, even if a Martian anthropologist who has never set foot on Earth must have read on Mars historical archives and documents about human beings, and already published several papers. Not only does he have a certain understanding of the earth, he must also have a lot of prejudices in landing (plus prejudices of being a Martian), but this time, he finally gets out of that comfortable armchair.

“Ah, ARE you a Martian?”

The Martian anthropologist’s first discovery after on Earth is that, fortunately or not, the earthlings often use “Martian” to tease those who are weird in the group or whose reaction is different from most people. But this sentence cleverly explains his situation: “Yes, I AM a Martian.” He gladly accepted it, and conveniently found justification for the following observation and interpretation of what humans call “art”.

“What we left behind is the clue.”

The Martian anthropologist feels that the physical exhibition venue itself is a map that can be printed in the mind. The first exhibition room. Upon entering the door is the LED panel light board hung by Wan-Jen CHEN. On the right are the curatorial statement and site plan of the works. On the left front of Chien CHI’s fish tank of neon tubes are the *Netherlandish Proverbs* posted on the wall by Eric WATIER and Chun-Yi CHANG. On the opposite side of the wall locates Claude CLOSKY’s hammer prices to guess, next to which are Dorian GAUDIN’s various kinds of Yingge ceramics. Opposite to these ceramics stands Joyce HO’s white shirt (with a luminous metronome inside). Then, the works of Chih-Sheng LAI: a roll of toilet paper hung high and a white electric fan; near the bottom of the exhibition room, there is a giant piece of fragrant, marble-like soap of Jui-Chien HSU and on the ground, a SONY portable speaker broadcasting the sound composed by Yannick DAUBY; then the house frame built by Yung-Chun SHIH (there are two chairs behind the door and he judges them as part of the work, but few earthlings have noticed them). By the way, there is a red line next to the wall on which the curatorial statement is posted. The red line is very long and becomes the most recognizable route drawn in this simple exhibition room. It divides the ground, climbs the exhibition wall, crosses the ceiling light steel frame and finally drops towards the ground to connect a light bulb which is neatly aligned with the surface of a glass of water (he doubts that someone has to make up water every day). Fortunately, with the guidance of this line, he hasn’t missed the ceiling and Jui-Chien HSU’s stack of fabrics and steel bars.

Ah! This sense of body immersing in the space is something he can't feel when watching online exhibitions. Yet, he now understands better why the sentences next to the QR code on the physical wall read like this: "What we left behind is the clue. You may now attend personally the site." That is what the curator Chun-Yi CHANG (she is the direct witness of the entire exhibition from nothing to something) has constantly emphasized in the encounter with him: unlike many online exhibitions that have replaced the physical ones during the pandemic, <https://martian.beauxarts.tw/> is the corpus of *To Martian Anthropologists*, i.e. the authentic address of the exhibition.

Take for example *Discreet Works (thanks to Bruegel)* collaborated by Chun-Yi CHANG and Eric WATIER. This work comprises 50 sentences irregularly pasted on a white wall in the physical exhibition, somehow inexplicable at the first sight: "Bite a pillar.", "Bump your head against the wall.", "Take the hen's egg and leave the goose's one.", "Piss at the moon.", "Look for the smallest axe.", "Give roses to the pigs.", "Rub your ass against the door." and so on. Is it an awful taste that the artist deliberately cultivates? But if contemporary art leaves such obvious axe marks, it is due to either a clumsy technique, or a trick. "What does this work mean?" He immediately clicks on the web page. As soon as he sees what pops up on the screen, he almost gets the whole picture. The online work is interactive and the rule is similar to that of number coloring books. Yet, it is not a corresponding number to match, but a proverb illustrated. Once you start playing, you will realize that the arrangement of the sentences on the wall is not accidental, but based on the relative positions in the original painting. When the 50 proverbs are matched, the rest of the proverbs not quoted will be fulfilled automatically and the painting *Netherlandish Proverbs* by Pieter Bruegel the Elder will leap to the eyes. These 50 proverbs (some are slightly different from the original ones, but this is the essence of the clues because they never have to be complete) allow us to trace the source of inspiration for Bruegel's painting so as to grasp what "thanks to" implied in *Discreet Works (thanks to Bruegel)* and the key to guide the audience to fall into the imaginary trap of nonsense or meme. Let's put it this way. In every era on the earth, people have been probably practicing such things as illustrated proverbs, and the stickers for the elder which have not yet faded out of fashion share the same logic to a certain extent. They are not a pioneering work at all. If the artist copies the modern proverbs without originality, it will inevitably be superficial and seen through immediately. But this work has changed the context of these authentic *Netherlandish Proverbs* (the meanings of the aforementioned proverbs are: false believers, overpowering, choosing the wrong side, wasting effort, making excuses, spending money indiscriminately, ingratitude) in consideration of the conditions for the shift of time and space, plus the regional cultural differences. It won't cost a penny and the effect is pretty good.

"You may now attend personally the site."

The second exhibition room. Relatively small.

He first passes *The Out There is Truth* by Craig QUINTERO x Riverbed Theatre (a modified version of the sentence "The truth is out there" in *The X-Files!* Never try a Martian), but just as he's thinking about it, he hears a slap with the lighting in the distance: To see is to believe (Ah! The online version of James Ming-Hsueh LEE's work can only be seen when two people are online at the same time. This should be it!). At this time, the light bulb in front of Yu-Cheng HSIEH's *Calibrate: Blue Screen* on the left is also lit, and he instantly understands that the entire blue screen is hand-drawn, and a little bit further the screen of *Pixel and Star Cluster* composed of spots of RGB lights is hand-drawn as well (contemporary art is also a laborious job). Upon his entrance is triggered the mechanism with a dizzying effect. Seeing is believing.

Further ahead is Joyce HO's *Metamorphoses*. The artist draws a woman on the cover bottom of the book *Metamorphoses* (speculated from the thickness of the book, the author is not Kafka, but the Roman poet Ovid), looking at the hole punched through on the cover. Then, Jun-Qiang NIU's *Self Portrait* of two photographic works: a completely blind person in a white space, painted with a white paint bucket, and a soft sculpture sewn from pieces of cowhide with Braille (he doesn't understand Braille. After reading the online version of the work, he comes to realize that the work is about the description of the artist

by the blind man) At the bottom of the exhibition room, the words on the screen of James Ming-Hsueh LEE's *Distant Hollow* have disappeared. He walks back and stares at the physical work of Ya-Hui WANG, *Wanderer's Clock #3*: wood grain, chessboard and hand (indicator). He adores the moment when the hands blend into the chessboard, a kind of pleasure for a real hermit hidden in the city. The online work of Ya-Hui WANG is called *Draw a Circle*, from which he expected nothing great at first. He just follows the instruction to click the white circle and *The Book of Time* shows up first. The theme of "time" (and light and shadow) is really unoriginal, but so magnificently done by the artist. Her videos deliver a kind of aura of ancient painting and he ends up watching each one several times.

If the first exhibition room is an archaeological site, then the second exhibition room is probably an exhibition room of antiquity. The truth revealed to him is actually about seeing, about the loop of being here and now.

Echo and Speaker

After a tour of the exhibition, the Martian anthropologist feels that he seems to have got the knack of contemporary art. First, contemporary art has almost no restrictions on media, techniques, size and exhibition venue and the works of this kind are ubiquitous. For example, he passed just now the entrance hall to the second exhibition room and saw a ceiling fan above his head. The ceiling fan, rotating slowly with its five grayscale blades, looks exactly like a piece of artwork, and indeed, it is. It is called *Breeze* by Chih-Sheng LAI, but no one will deny the fact that it is called a ceiling fan. So, secondly, the argot system of contemporary art is huge enough to build countless towers of Babel. Intuition is not unacceptable, but whether it concerns either artist or audience, it is difficult to ignore meanings. People on the earth like to argue about how meanings thrive and seminars and forums prevail.

Claude Lévi-Strauss (1908-2009, a well-known anthropologist on the earth) once cited the painting *Echo and Narcissus* (*Écho et Narcisse*) by Nicolas Poussin (1594-1665) in the introduction ('Variations on the Theme of a Painting by Poussin', in *We are All Cannibals*). It is mentioned that in European (or more precisely French) cultures, the echo always maintains a tacit understanding with the speaker, so that how the speaker feels will give rise to a resonance, but paradoxically, it does not mean that there will be no misunderstandings in between. In Ovid's *Metamorphoses*, Echo can only repeat the last fragmentary words at the end of Narcissus' sentences, which looks like a response, but it is actually a misunderstanding. Yet, the echo in the Indian myths of South and North Americas are always obstructing and interfering, whether it is Echo as the old lady who has paralyzing power, or Echo who delays the hunt of the ogre with specious tautology. However, the Indians on the Pacific coast of Canada create human-shaped masks for the echo with deformable mouths of bears, wild wolves, crows, frogs and other creatures. "These masks with various mouths evokes the inexhaustible plasticity of the echo and its constantly renovated sounding ability."

After having visited the exhibition, the Martian anthropologist concludes that the prototype of contemporary art about art and performance embodies, more rigorously, in the exhibition *To Martian Anthropologists*, the relationship between echo and speaker. In particular, when the curator comes up with the idea of exchanging the virtual online space, which is often regarded as an echo, with the physical venue regarded as a natural born speaker, and puts the very idea into experimentation, the dialectical space between the two will thus be expanded. The theme of "echo and speaker" is like a waterfall, starting from the online/physical exhibition frames, rushing down and splashing water everywhere.

He suddenly wants to laugh. In fact, he was worried about the relatively small scale of this exhibition (15 artists from all over the world on Earth, 17 online works, 19 on-site creations). In regard to the representative of the population group, would it be barely satisfactory? However, in consulting information by cross comparison, he found an interesting thing: this curator first opened a common platform in *Air Plant* 2017 to allow artists to exchange ideas from the early stage of creation so as

to patch up the break between creation and exhibition. Then in *Daily** 2018, she invited a novelist to prepare for the novelette *Wall Climber* based on the exhibition venue and made the novelette become a reference for the artists' imagination of the physical venue. Now, in response to the rising online exhibitions during the pandemic on Earth in 2020, she asked the artists to take the online exhibition as primary and at the same time, created another physical site as secondary. So persevered and unwilling to be overlooked, she is obsessed with the very thing—thinking about art and performance. Oh yes, as an artist herself, she invited in 2019 as models the artists of contemporary art, including Chih-Sheng LAI, Yu-Cheng CHOU, Ya-Hui WANG, Wan-Jen CHEN, James Ming-Hsueh LEE, Kuang-Yu TSUI and Joyce HO, and created and completed a trilogy of *This Is Very Simple: This Is Very Simple So I Can Do It, Who Wouldn't Be Able To Do It?* and *This Is Very Simple So Everyone Can Do It*. That anthropologist on Earth, Marc Augé, seems to have something to say: the ethnologist in the field, if he is conscientious, always has the means to go to see a little further if what he believed to observe from the beginning can still be valid." (*Non-Places*, 1992) This curator/artist called Chun-Yi CHANG herself is actually an anthropologist! ("Yes, she's Martian!")

Wen-Yao CHEN

Art critic born in Penghu. MA in Art History and Criticism, Tainan National of the Arts, and Ph.D. candidate of EHESS in France, she engages in French/Chinese translation and art criticism.

當迷宮與飄移變成日常感知—— 談張君懿「給火星人類學家」的變異維度

文／黃海鳴

反常的空間閱讀方式：先虛後實

雖說早已得知，這個展覽在線上還有另一個展場，而且還是主場，但是我還是先相當認真地觀看實體展區，且聚焦在第一展覽室。展場地面的磁磚以及屋頂天花板上的格狀輕鋼架，已提供了展場所有暗藏了微妙變化的物件／符號／感覺強度／相互連結關係的大量個別容器，一個更大的空間定位框架。

讓藝術漂流的展呈策略

人們可能很容易就錯過了這件位於天花板上的方形LED燈，這是陳萬仁《I'M LITTLE BUT I HAVE BIG DREAMS》。然而，它真的沒有傳達任何訊息嗎？在線上作品中，一群度假的年輕人，人人都在低頭滑手機。手機螢幕並不只是一個平滑框，它是一個不同的空間，一個既連通又隔離的生活世界。齊簡的《魚缸實況》則是在白色臺座上放著一個長方形、底部為黑色、其他五面透空的魔法燈具。因為透空所以能夠將周邊影像都框進去，並因為一些奇異的炫光效果，使得被框進去的影像好像與外部隔離一般。門口的這兩件作品，讓人多少察覺到展場中許多作品的位置或造型，都與場中無所不在的幾何方格的思考相關。克羅德·克勞斯基的《拍賣價》讓觀眾在一個幾乎沒有脈絡可循的狀態中，被迫快速地在兩件作品中，選擇拍賣價格較高的作品，猜對了當然有鼓勵聲響，猜錯則將迎來一個類似電擊的音效。在不斷地電擊音效中，讓人不禁開始思考，藝術作品的價格到底是如何被生產的？背後的邏輯又是什麼？北方文藝復興大師布勒哲爾（1526-1569）的獨特性，在於他傳達了當時底層人物豐富奇特的生活百態，而艾瑞克·瓦提耶這位藝術家透過作品《低調的作品——向布勒哲爾致意》向其致敬，他將布

勒哲爾圖畫中人物的複雜情境簡化為非常表象的描述文字，並與策展人合作將這些文字依照原圖上相對位置排列於牆上。同時，策展人接受了藝術家本人的委託，再將這些原為法文的文字依照直覺翻譯成有些微誤差的中文。藝術家以不斷地開放誤讀的方式，向大師致敬。

展期間，參觀者受杜利安·高登之邀約，在網站上選出最醜的一件陶藝作品，得票最高者將在實體展場中被砸碎在地板上。（《代罪者》）陶瓶破碎的那一幕可稱得上驚心動魄，這個讓人揪心的儀式，是由藝術家委託策展人來執行死刑的扣板機動作。那些匿名的票選者都是這個荒謬屠殺行為不需負責的共犯，難道大眾媒體是一部以不斷尋找代罪羔羊來滿足大眾奇怪慾望或焦慮的機器？徐瑞謙的《是浴室嗎？》這件作品與前面提及的陳萬仁《I'M LITTLE BUT I HAVE BIG DREAMS》以及與齊簡《魚缸實況》有密切的關係。一長條摺疊的厚毛巾，展開後從天花板垂掛下來，下方鄰近處還有一個灰灰略髒帶點肥皂味、貌似岩石的方塊體，方塊上方處有一條從天花板垂下的管子，管子正對著那個立方體中的孔洞。這裡又再度讓地上與天花板上的方格子系統相互連結：像是有些什麼通過這條管線，從天花板流下、流過身體混和了肥皂與體垢，在留下一些沉澱物的同時，又接著流到下水道——一條不斷變化著的線條。這似乎也可以連結到《低調的作品——向布勒哲爾致敬》中不斷綿延變化的誤讀。

從上面這件作品中可大約理解徐瑞謙處理物件的獨到之處，在網路中他還有一組由不同的物質、物件所組合的團塊所構成的作品，名之為《材料行》。這組作品透過了澎葉生的《收音機》裡傳出來的聲音，才更能凸顯其中奧妙的多重感官意涵。《收音機》是一個擺放在地上的簡約手提音響，從裡面傳出了一些不熟悉的、無法辨識的聲音。這個的空缺，必需到線上作品《材料行》中找到補充。通過線上作品，才知道這些奇怪聲音是從徐瑞謙《材料行》中的不同團塊所獲得的靈感，一位藝術家創造了新物件，而另外一位藝術家則從這個出發點，轉譯成不同



的聲響。從徐瑞謙的《是浴室嗎？》這件作品開始，作品之間變成了能夠不斷組合、傳遞不同能量／物質／訊息，從而不斷改變的多重軸線的這個現象，變得越來越清楚。到了何采柔的作品，這種現象有了更進一步的展開。

在何采柔的《20200529》中，白襯衫的口袋中放了一個設定為節拍器、不停地發出滴答滴答聲響的智慧型手機。這個傳遞著時間的滴答流動，可能是遠方傳來的心跳聲，卻也可能是無法解除即將爆炸的定時炸彈。《20200804》則與展場中偌大的主視覺牆（標示著策展論述與展場位置圖的牆面），有著密切關係。這件作品從一條紅色電線開始，沿著主視覺牆的邊緣延伸到地上，切出了一條斜線，接著往垂直方向發展到天花板，於是，這條帶有張力的紅色電線將展場分割為兩個部分，同樣像是個帶有魔力的邊界。這條線接著從天花板的另一個位置垂下來，線條尾端的小燈泡正好落在一個透明水杯中的水面之上，只要再低一點，燈泡彷彿即將炸開。她的這兩件作品把整個展場中可見或不可見的線條中，那些傳導著的各式各樣、不斷變化的不確定能量與訊息，或者也可能是溫情，或是一些危險的特性或觀念，以相當主題化方式表達出來。

賴志盛的《手紙》與徐瑞謙的《是浴室嗎？》有著一定程度的呼應，作品的流動線條不似後者的水流姿態，而是柔軟的手紙從天花板垂下來。鄰近的一臺風扇吹出的氣流擾動了輕盈的手紙，轉變為曼妙的舞姿。這和澎葉生的《收音機》傳出來的莫名聲波也有著一些呼應，同時與何采柔的《20200529》，那件散發出各種奇怪訊息、能量，甚至是危險的白色襯衫靠在一起，像一種超現實的詩意情境。展場只有房屋的框架那便是時永駿的《家庭劇院》，而且那是一個被打開的框架，上面釘上一些舊窗框。兩面牆之間則鑲嵌了一個半封閉的三角形空間，其中一張舊的椅子，上面擺放了一塊折疊織物。對照了網路上的作品時，才知道原來還有一件名為《家庭劇院》的作品，現場那塊摺成一團的老舊織物，在線上作品中原來是包裹木頭框架帳篷布。就藝術作品而言，到底是線上的《家庭劇院》是完整作品，還是實際展場中被拆解的《家庭劇院》才更為豐富？我們已往各種方向漂流了嗎？

大動盪：假如我是火星來的人類學家

正當我得意自己仍可以實體展場為主，以網路空間為輔的方式，獲得相當豐富以及具有說服性的閱讀時，我是不是正在進一步地鞏固一種老地球人的慣性閱讀感知方式？

當我進入「給火星人類學家」的線上展區的首頁，因為這不是我所熟習的地方，因此，我或多或少成了個火星人。首頁螢幕中出現了可在其中環繞漫遊的720虛擬展場，接著透過其中的幾個符號，包括小白框、一組↑及↓的符號、一組+及-的符號，以及滑鼠的位置等，我就能夠透過在螢幕中的操作，在其中變成一個可以漂浮於空中的身體。我可以輕易到達作品前面，可以快速向前，幾乎能夠達到辨識細節的程度，也可以快速向後，能夠看到展場的大部分。較有意思的是我可以往下、往前翻滾，也可以往上、往後翻滾，能打破地心引力的限制，我可以把鼻子貼到地上的磁磚看清楚它的肌理，我也可以飄在天花板，看清楚天花板上面的作品細節，我甚至可以將整個展覽廳豎起來，於是天花板可以變成垂直的牆面。更有意思的是，當滑鼠移到側邊，再加上翻滾的動作，這個時候，前面非常重要的正立方體的空間參照，因為空間變成彎曲而驟然失效。

我強烈地相信，假如我先從線上展場開始，那麼對展覽中的作品理解將會非常的不同。或是說，我這裏所寫的是在一個狹義的時空架構中的理解。假如，我作為火星人的身體比較不受地

心引力的限制，也比較沒有絕對垂直與水平空間參照的偏好，那我將會如何改寫這篇文章？這個展覽剛開始，可能多少有一點是為了呼應疫情需要，而製作了一個以線上空間為主的展覽，也或許為了讓大家更容易理解使用，其中還保留了一些的習慣的感知模式。但是，許多作品內部，以及與其他作品的遠距鏈結與補充，還有剛剛提到的全新的參與作品的網路身體感，確實啟動了相當多的改變。

黃海鳴

法國國立巴黎第八大學美學博士。活躍於展覽策劃、當代藝術評論、當代藝術生態觀察研究、街區藝術營造等城市創意空間規劃研究等領域。1990年起為臺灣當代藝術生態重要觀察、藝評、評審，曾任北美館館長。

As a Drifting Labyrinth Becomes a Daily Perception—— On the Variable Dimensions of *To Martian Anthropologists* by Chun-Yi CHANG

Text / Hai-Ming HUANG

Unusual Reading of the Space: Virtuality Comes Before Reality

Although it has long been known that there is another venue online which is in fact the main venue, I still attend the physical exhibition area quite seriously with a focus on the first exhibition room. The tiles on the floor and the ceiling of lattice-shaped frames of light steel have provided a large amount of individual containers where are hidden and interconnected all objects / symbols / strength of feelings, which implies a much vaster frame of spatial orientation.

A Curatorial Strategy to Make Art Drift

People might easily miss this square LED panel light on the ceiling, which happens to be *I'M LITTLE BUT I HAVE BIG DREAMS* by Wan-Jen CHEN. Doesn't the work really convey any messages? In the online version of the same work, a group of young people on vacation are phubbing. The screen of a mobile phone is not just a smooth frame, but a different space, a living world both connected and isolated. *Fish Tank on Live* by Chien CHI is a rectangular magic lamp, with a black bottom and the other five transparent sides, installed on a white pedestal. The transparency permits the surrounding images to be framed, and the framed images, with some bizarre effects of glare, seem to be isolated from the outside. The two works at the door make visitors more or less aware of the positions or shapes of many works related to the idea of an exhibition venue full of geometric grids. In addition, in *Hammer Price*, Claude CLOSKY forces the audience with almost no background knowledge of art auctions to quickly choose from a pair of works the one with higher auction price. There will definitely be an encouraging sound effect for the right answers; on the contrary, when the audience is wrong, there will be a sound effect similar to an electric shock. We cannot help but start to think, in the constant sound of electric shock, how exactly the price of art is produced and the marketing logic behind. The uniqueness of the Northern Renaissance master Pieter Bruegel the Elder lies in the fact that he showcases a rich, peculiar spectrum of lifestyles in the bottom of social class at the time. Collaborated with the curator Chun-Yi CHANG, the artist Eric WATIER pays homage to Bruegel in *Discreet Works (thanks to Bruegel)*, in which the complicated situations of the characters in the painting of Bruegel are simplified into highly literal descriptive texts, arranged on the wall in the venue according to the corresponding positions in the original painting. In the meantime, the curator accepted the commission of the artist to translate, intuitively, the French texts into Chinese with slight inaccuracy. And it is the way of the two artists to pay tribute to the master of painting by constant misreadings open for all.

During the exhibition, the audience is invited by Dorian GAUDIN to select the ugliest ceramic on the website, and the one with the highest vote will be smashed on the floor in the physical venue (*Pharmakos*). The scene where the ceramic is broken can be described as thrilling, which is a heart-wrenching ritual to execute the death penalty commissioned by the artist to the curator to pull the trigger. Those anonymous voters are accomplices of this absurd slaughter without responsibility. Could the mass media be a machine that constantly searches for scapegoats to satisfy the strange

desires or anxiety of the public? The work *Is it a Bathroom?* by Jui-Chien HSU is closely related to the aforementioned works *I'M LITTLE BUT I HAVE BIG DREAMS* by Wan-Jen CHEN and *Fish Tank on Live* by Chien CHI. A long folded thick towel unfolds itself by hanging down from the ceiling, under which, not far away, there is a slightly dirty, soapy, rock-like gray cube under. A tube falling down from the ceiling aims at the hold in the cube. The arrangement creates a connection between the ground and the grid system of the ceiling: it seems that something passes through the tube from the ceiling, through a body mixed with soap and dirt, and, while leaving some sediments, through the sewer. The tube is similar to an ever-changing line that seems to echo the ever-changing misreading in *Discreet Works* (thanks to Bruegel).

The particularity of how Jui-Chien HSU disposes objects could be roughly experienced from the abovementioned work. In collaboration with Yannick DAUBY, he proposes another online work entitled *Material Store*, composed of the clumps of different materials and objects. Only with the sounds from *Radio* by Yannick DAUBY can foreground the subtle multi-sensory connotations conveyed in *Material Store*. *Radio* is a simple portable stereo placed on the ground and plays some unfamiliar and unrecognizable sounds, i.e., vacant signs which need to be completed in the online work *Material Store*, and the audience will see that these strange sounds are inspired from the different clumps. In other words, one creates new objects to be translated into different sounds by the other as a departing point. Starting from *Is it a Bathroom?*, the ever-changing multiple axes become more and more clear, which permits a constant combination and transmission of different energies / substances / messages. The phenomenon further develops itself in the works of Joyce HO.

In *20200529* by Joyce HO, in the pocket of a white shirt is a smart phone set as a metronome keeps ticking. This flow of ticking time might be a heartbeat from a distance; it could be a time bomb about to explode. Closely related to the large wall designed for the key visual (KV) in the venue (where the curatorial statement and floor plan are posted), Joyce HO's another work *20200804* starts with a red wire, extends along the edge of the KV wall to the ground, cuts a diagonal line, and then develops vertically to the ceiling. Therefore, this is a red wire of tension, like a boundary with magical power, dividing the venue into two parts. It eventually hangs down from another part of the ceiling, with a small light bulb at the end just above the surface of the water in a transparent glass. The light bulb seems to be about to explode as long as it falls a little bit lower. The two works have concretized, in a rather thematic manner, all the visible and invisible lines that connect and transmit various dynamic energies and messages of uncertainty—perhaps of warmth, or of dangerous features or concepts.

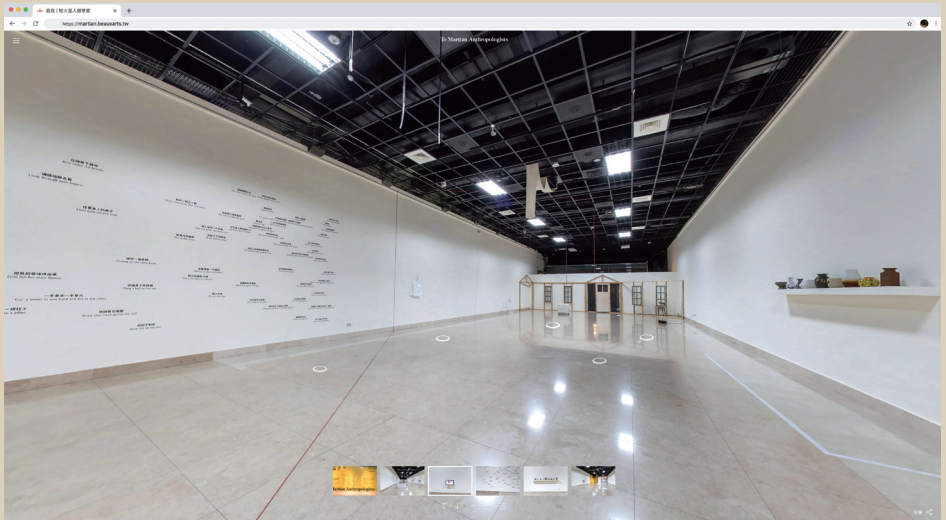
Chih-Sheng LAI's *Letter* echoes to some extent the flowing figure of Jui-Chien HSU's *Is it a Bathroom?*: the latter proposes a water-like posture and the former softly drops down from the ceiling. The airflow from a nearby fan disturbs the light toilet paper, transforming it into a graceful dance, which echoes the inexplicable sound waves from *Radio* by Yannick DAUBY. The juxtaposition of *Letter*, *Radio* (plays inexplicable sound waves), *20200529* (exudes all sorts of strange messages and energies) and (dangerous) white short creates a poetic scene of surrealism. *Home Theater* by Yung-Chun SHIH is a house composed of frames only, including those of some old windows, but actually, it is an open frame for all. Between the two walls is inlaid a semi-enclosed triangular space where an old chair with a folded fabric is installed. When I compare it with the online work also entitled *Home Theater*, I realize that the old folded fabric in the venue originally serves as the canvas to wrap the wooden frame in the online work. As far as artistic works are concerned, is the online *Home Theater* a complete work? Or is it *Home Theater* that has been dismantled in the venue is comparatively richer? Have we already drifted in all directions?

A Great Turbulence: If I were an Anthropologist from Mars

At the very moment when I am proud of the accepted custom—offline (the physical) as primary, online as secondary—to produce a richly persuasive reading, am I further consolidating the inertial reading and perception of the old earthlings?

When I enter the online exhibition *To Martian Anthropologists*, I become more or less a Martian for this is not a space I am familiar with. The homepage is an interface of a 720-degree panorama that allows me to roam around. With the icons on the bottom of the screen, including tiny white frames, ↑ / ↓ , + / - and a moving mouse, I am able to become a body, floating in the air through the operation on the screen. I can move forward quickly and easily reach to the works—almost to the recognizable details. In the same manner, I can move backwards quickly to see most of the exhibition venue. What's more interesting is that I can roll up and down, forward and backward to go beyond the limits of gravity. I can put my nose on a tile on the ground to see its texture clearly and float to the ceiling to see much better the details of the works. I can as well turn upside down the exhibition venue, so that the ceiling can become a vertical wall. What interests me most is when the mouse moves to the side screen, coupled with the rolling movements, the very important reference of space in front as a cube will suddenly fail as the space is curved.

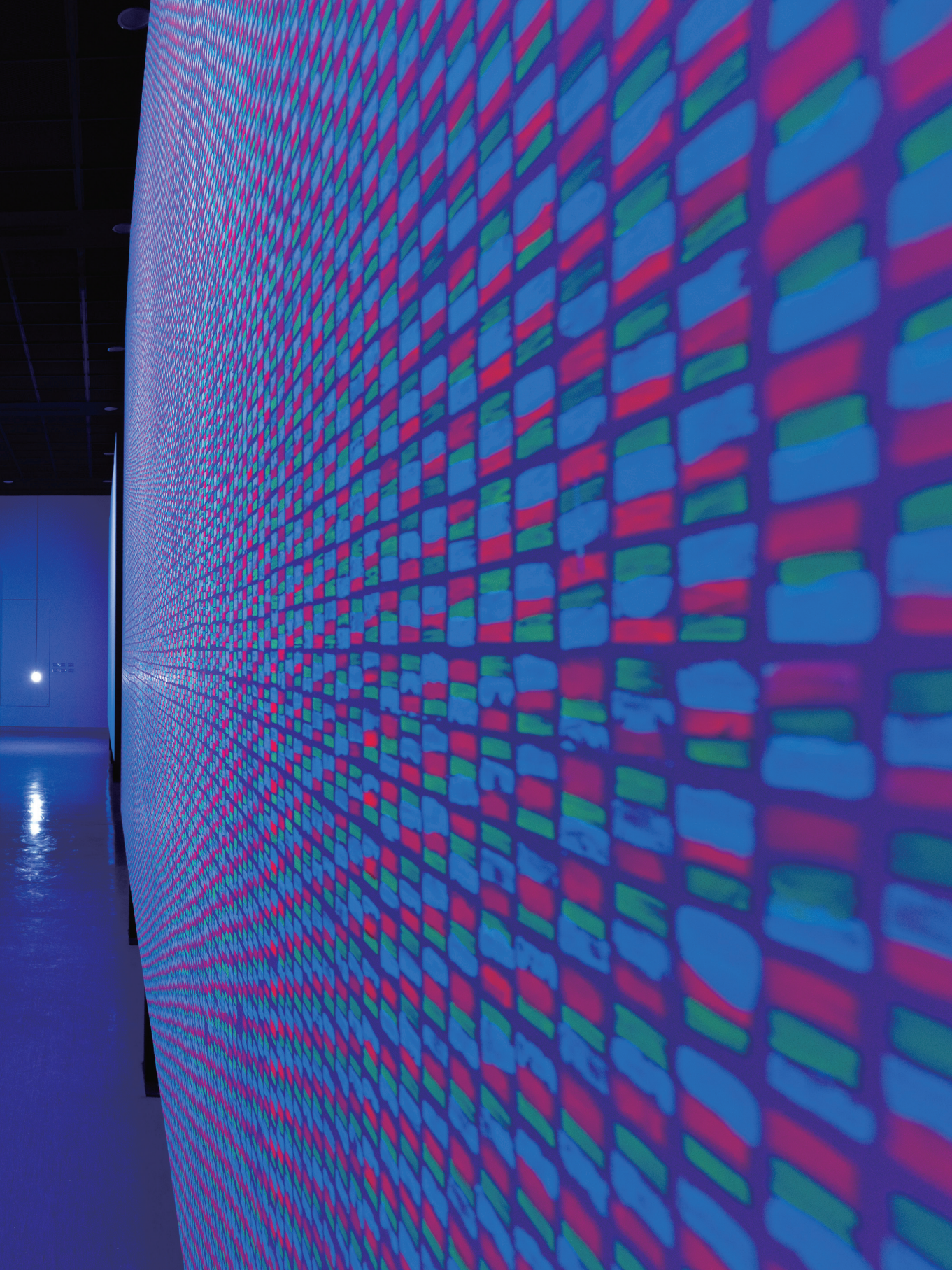
I strongly believe that if I start with the online exhibition, my understanding of the works in the exhibition will be quite different. In other words, what I am writing here is an understanding in a narrow framework of space and time. If, as a Martian, my body is less restricted by gravity, and I am not so inclined to the absolutely vertical and horizontal references of space, how would I rewrite this article? During the early preparatory stage of the exhibition, the curator might more or less plan an exhibition in response to the restricted measures caused by the pandemic, and employed some accepted mode of perception for easy understanding and usage. However, the details and interferences of the works, distance visiting and brand new immersive perception of the body have indeed triggered quite a change.



Hai-Ming HUANG

Ph.D. in Aesthetics, University of Paris VIII and former director of the Taipei Fine Arts Museum. He has been an important observer, art critic and reviewer of contemporary art in Taiwan since 1990.





展於網 vs. 網上展—— 談展覽「給火星人類學家」

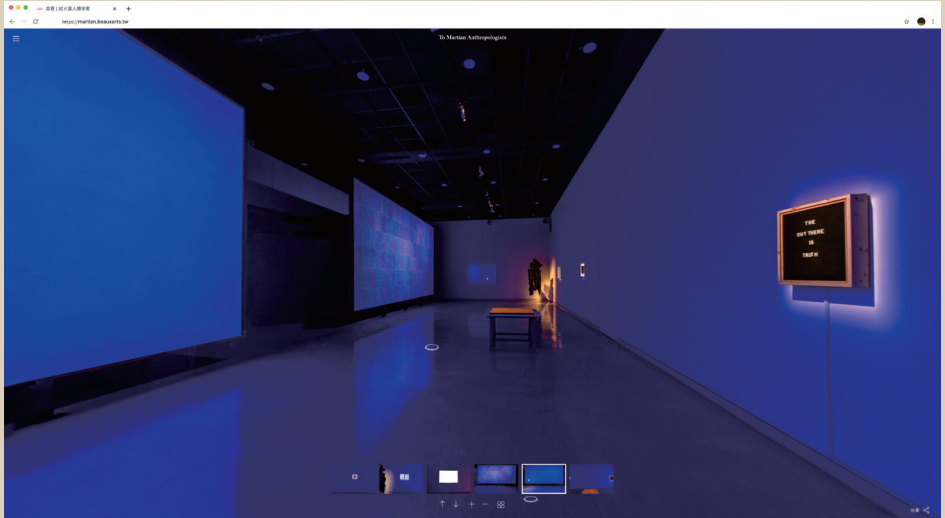
文／吉暎水（原文刊載於《立場新聞》2020年8月12日）

大如出入境限制，微小若人與人之間保持社交距離，瘟疫迫使我們重新感受空間，重視現場交流的藝術活動承受具體而直接的影響。劇場座位間隔拉開，展覽和表演場地被迫停業。不少項目被驅逐離開實景，逃亡到網絡世界。電腦和互聯網普及應用都已經幾十年，我們早已習慣每日栽在小螢幕的時間比身邊人多，自以為熟悉網絡世界，一切活動轉移線上，「又有乜好怕喎」（註）！

連月來，種種項目迫上網際，我才猛地發現原來網絡是如此陌生的空間。

作為觀眾，我喜歡探索觀察，無法現場體驗變成一大挑戰。我抱怨只剩視聽效果，感受好像太過平面。在手機裡，或在電腦前，我總不能像人在劇場／展場那樣專注。看演出，我會忍不住會翻手機，或與身邊人即場討論；看展覽，我見到訊息又跳出去先回覆，看一半擇日再看——觀賞經驗變得零碎。藝術活動搬到網上，可不只是換一個媒介，而是整個空間感都徹底改變。累積幾個月的「虛擬藝術體驗」來到前幾天，我終於頓悟這道理。

轉折點在於新北市藝文中心近日開幕的展覽「給火星人類學家」。對，這是不在香港境內的展覽，但當地朋友提供的資訊，讓我很感興趣。她說：「展覽的真正現場在虛擬空間；留在實體展廳內的是線索、或稱痕跡。藉時局議題，翻轉線上線下的二元觀念。」這正巧處理當今藝術行業一大疑問：實體限制太多，舊路不可通；虛擬世界似乎是唯一出口，但新路又不知道怎樣走。



我覺得「給火星人類學家」做了挺不錯的嘗試。

用手機登入展覽官網，一開就是實體展場的虛擬導覽。這個不特別，很多人都有做。有趣的是，你按入「作品」的分頁時，展出的卻是與實體展場不同的線上特定作品。網頁設計巧妙地抓住了人們用手機時拇指滑動的習慣，掃著滑著，一個一個作品換上來，非常順手貼心，大部分的展品都有互動的特點。

比如，克羅德·克勞斯基的《拍賣價》，藝術家收集近來在蘇富比、佳士德、富藝斯拍賣行上拍的作品，製成一個二選一的小遊戲，叫觀眾猜出哪幅作品成交價較高。左右翻轉點擊，這種隨意選擇的格式有如Tinder等交友平臺。又如，杜利安·高登的《代罪者》，觀眾獲邀在陳列陶瓷之中選一個「最醜」的，每個星期最高票數的一個將會在實場展場上被砸碎。艾瑞克·瓦提耶與張君懿合作的《低調的作品——向布勒哲爾致意》也很好玩，觀眾須在頁面尋回指定的圖樣，找到按上之後，圖樣便會顯現顏色。當所有圖樣都尋回時，全幅作品就完整地呈現眼前。

臺灣藝術家的作品也有類似的嘗試。就像謝佑承的《星叢》，觀眾可於空白的頁面上隨意按，按一下就會出現每次不同的三張相片，按住的時間愈長、相片放得愈大。李明學的《遙望的空洞》最可恨，頁面一片空間，註有「作品於兩人同時上線時，才會呈現」。等待另一個人上線可是「空洞的遙望」，蠻能抓住人在網上的寂寞心情。當兩個人同時在線時，頁面淡淡地浮現出「To see is to believe」的字樣，真夠諷刺。

長久以來，我們太習慣藝術活動在線下進行，「迷信」實體現場是唯一、最好的陳示平臺。創作人和觀眾都憂慮線上侷限很多，尤其是無法面對面互動，交流似乎都很難做到。從「給火

星人類學家」看來，情況其實不然。正如策展人張君懿寫道「藝術家們以『網頁』作為作品發生的特定地點」，即是說，線上展覽不單是實際展場搬到網絡，而是可以更進一步，把「線上」看成特定展覽空間，因應空間特性創作「場域特定」的作品，暫且稱之為「網際特定」。「給火星人類學家」的線上展覽搭載於「互動響應式網頁」，以網絡世界的方法，透過按按滑滑，投投票選選看，讓離散的觀眾得以參與。互動並非難行、不可行，而是要適應網頁和科技用品特性，提出另一種互動的方法。

註：文中提及的「又有乜好怕喎」為「也沒什麼好怕的」之意。

吉暝水

畢業於香港浸會大學人文學系，專修中文專業及創意寫作。現職香港《立場新聞》藝術文化版編輯，亦為臺灣《今藝術》雜誌及ARTouch網站特約作者，從事藝術報導及評論工作，亦有參與創作或協辦工作坊。

Exhibition Online vs. Online Exhibition —

On To Martian Anthropologists

Text / Gutmingwater

originally published on the online news website Stand News, 2020/08/12

The pandemic has forced us to re-experience the space, from large-scale restrictions of arrival and departure to personal-scale reminders, such as social distancing. The artistic activity that emphasizes on-site interactions bear substantial and direct impacts. The checkerboard seating is arranged for theaters, and exhibition and performance venues are forced to close. Many projects are removed from the physical scene, fleeing to the online world. Computers and the Internet have been popularized and applied for decades. We have long been used to spending more time on small screens than people around us every day, and as such, we think we are familiar with the Internet. When every activity goes online, “there’s no need to be afraid of it !”

Over the past few months, all kinds of projects have been forced to go online, and I suddenly discovered that the Internet is such an unfamiliar space.

As a viewer who likes to explore and observe, I face a great challenge of being unable to personally experience the physical site. I start to complain that nothing but audio-visual effects are left and sensation experiences seem to be to monotone. In front of a mobile phone or computer, I cannot always be as attentive as in a theater or exhibition venue. I can’t help checking on my phone or discussing it instantly with people around me when I see a performance. When I attend an exhibition, I will leave the site to reply to a message or return another day to continue the unfinished part—the viewing experience becomes fragmented. Art activities going online is more than just a shift to another medium, but a complete change of space sensation—an insight from the experience of virtual art over several months that I have not come to make sense until a few days ago.

The turning point is the exhibition *To Martian Anthropologists*, which has lifted its curtain recently at the New Taipei City Arts Center. Yes, this is not an exhibition in Hong Kong, but the information provided by a local friend interested me a lot as she said: “The real site of the exhibition is in virtual space and what remains in the physical venue are clues or traces. The exhibition takes advantage of the current issue to subvert the online/offline dualistic concept.” This point deals with exactly a difficult dilemma of the industry of contemporary art: the old path is blocked for too many restrictions for physical venues, and the virtual world seems to be the only way out, but nobody has ever trodden upon the new path.

In my opinion, *To Martian Anthropologists* has made quite a good attempt.

If you enter the official website by your mobile phone, you will be immediately guided by a VR tour, which is not special but a common point. Interestingly, when you click the “Work” tab, the specific online works different from those in the physical venue will be exhibited. The web design has cleverly seized the attention of the audience who is accustomed to using a mobile phone with a thumb that slides. Most of the works are interactive and take turns showing up from sliding to sliding, which is a very handy and considerate operation.

Take for example Claude CLOSKY’s *Hammer Price*. The artist’s collected the artworks for auction from

the art markets recently, such as Sotheby's, Christie's and Phillips, and created a little game for the audience to guess the artwork with the highest hammer price out of two. The easy-going operational interface, allowing users to swipe right/left and hit, is similar to a dating platform, such as Tinder. Another example is *Pharmakos* by Dorian GAUDIN. He invites the audience to vote online weekly for the "ugliest" ceramic which will be smashed in the physical venue. *Discreet Works (thanks to Bruegel)* collaborated by Eric WATIER and Chun-Yi CHANG is also full of fun. The audience has to look for the appointed image on which will turn into a colored one with a click. When all the corresponding images are matched, the whole painting will fully show itself before the eyes.

Similar attempts have been made in the works of the Taiwanese artists. For example, in *Star Cluster* by Yu-Chen HSIEH, the audience can click on the blank page at will and three different photos will appear every time with a single click: the longer the audience holds, the bigger the photos will be. *Distant Hollow* by James Ming-Hsueh LEE is the most hateful work: an empty space with a note—"The work will be seen only with two visitors online at the same time." Waiting for another person online becomes a "hollow distance", which quite grasps the sense of loneliness of active internet users. When two people are online at the same time, it is ironic enough that the words "To see is to believe" emerge slowly on the screen.

For a long time, we have been too accustomed to offline art activities, and become "superstitious" about the physical venue as the best and only platform of exhibition. Both creators and viewers are worried about the online restrictions, especially when they are unable to interact face-to-face with each other, and efficient communication seems to be difficult. But it is apparently not the case of *To Martian Anthropologists*, as the curator Chun-Yi CHANG explains that "the artists use web pages as the specific site where the artworks take place." In other words, an online exhibition does not merely imply a shift of exhibition venues—from a physical site to the Internet, but it can go one step further to take "online space" as a specific exhibition venue and the "site-specific" works created in accordance with the spatial features can be called as "online-specific" ones for the time being. *To Martian Anthropologists* is engineered on the "interactive and responsive web pages and employs the Internet syntax—clicking, sliding, voting and selecting—to invite a discrete public to participate. To be interactive is not difficult or infeasible, but it has to propose an alternative way adapted to the characteristics of web pages and technological products.

Gutmingwater

Engaged in art report and commentary. He is currently the editor of Art & Culture of the online news website Stand News in Hong Kong as well as contributing writer for the Taiwan magazine ARTCO and ARTouch website.

從在場到在線—— 大流行年代的展覽場域位移

文／高千惠

如果有一天，外星人登陸地球，藝術家們希望留下什麼線索給此外星人類學家？^[1]以2020年為方位，我將提供「大流行」、「在場」、「在線」三個關鍵詞。

大流行

「躬逢其盛」、「身歷其境」是否就能提供「眼見為憑」的經驗線索呢？

如果所有的他者或異己都是某種形態的境外者（alien），
大流行年代的一切發生事物，即是最接近當代現場的一個見証。

疫流如美學品味，有兩個等級，一是地域性，二是全球化。流行感也有兩種感知，一是來自生理上的防禦系統，二是來自品味上的迎合系統。「大流行」是社會人群中的感染擴張，也是社會人群中的凝聚力量。它既是一種疏離關係，也是一種介入關係。

「流行」的首要症狀是發燒（fever），是一種具有感染或傳播性的升溫。此升溫，有其正負面的癥兆與期待。流行病古稱瘟疫，乃指大型、具有傳染力、可致死亡的社會流行事件。唐代作家柳宗元於《永州龍興寺息壤記》有：「南方多疫，勞者先死」，提出易染者多有體質上的問題。而最早運用此字的申論，可能為《抱朴子》內篇微旨：「經瘟疫則不畏，遇急難則隱形。」此言，即提出了一種不畏阻隔的變通之道。至於「流行」一詞，始見《孟子·公孫丑上》：「德之流行，速於置郵而傳命」。此處的流行，是為廣泛傳播之意。

疫事傳染與品味傳染分享「流行」的概念，乃來自東西方對某種感染潮的語言使用。近代日本在譯西方傳染病學中的「pandemic」概念時，提出和製漢語的「大流行」一詞。此字源自

希臘文，給合了「泛」與「人群」，故有傳播於人間的現象指涉。「流行」一詞，有了地域性「Epidemic」（疫情流行）與全球性「Pandemic」（全球大流行）之別，在漢詞字義上，亦出現了轉譯後的新義。與受歡迎、普及、通俗以及大眾化有關，「流行」亦與品味上的流行，產生了關聯。流行文化指一個時期內，能影響社會大眾思想及行為的一種文化型態。它是人們對某種生活方式的追求和隨從，具有時間性與廣泛性，也會在一定時間內，被另一種新興品味所取代。

流行文化與病毒流感一樣，本身要有入侵與寄生的主客觀條件，也需要有傳媒助攻的影響力。其癥兆，根據表現的熱情程度和時間長短，可分為時尚和與狂熱的追求態度。它會形成短暫的代表典型，也會出現突變現象。此文化病理上的流行特點，發生在服裝、髮式、音樂、行為、語言、品味等表現上，其共同點是具有新奇性、兩極性、時效性與循環性。流行亦與風俗不同。違反風俗或會遭到社會群體的反對；不追隨流行，卻不會受到社會群體的指責，只可能會產生一種與時代違和的感受。同樣是「流行病」，人們追求流行可能基於心理上的需要，例如從眾與模仿、自我防禦、自我顯示或標榜與眾不同等因素。從地域性流行到全球化流行，此社會流行的生產與製造，需要有產品（病原體）的獨特魅力、社群（宿主）的吸引、傳播公關的挖掘、炒作與製造，直到新產品擁有一套生存機制。

新文化藝術理念的生產，一直有這種如同病毒生態的天時、地利、人和問題。甚至藝術史概念的演進，也猶如一場又一場的美學病毒抗戰史，以原種、混種、突變的種種調適，被接收、被淘汰，並可能進駐於品味意識的體質內。如果要有另一種屬於境外者的理解，人類行為可視為一種具感染性的多元病毒，地球猶如一個大宿主，人類學家的角色，即在於理解人與其生態的異化關係。

在場性

你現身的場域，或是一場夢、一段平行小時空。
如果你不來，它便不曾存在；但你來了，它也可能不再存在。

藝術，是專屬於人類社會的一種散播行為。它的形成來源有很多考証，可以確定的是，對於「現場性」的要求，是當代藝術的特徵之一。許多當代藝術家均探索了藝術品和位置之間的關係，以及這種關係如何影響展出的藝術品的含義。此置點的特異性，不僅成為作品存在的一部份，也成為作品被閱看與被詮釋的一種依據。與傳播媒介的發展有關，觀眾的介入亦成為當代藝術的特徵。藝術發生場域裡的一切撞擊，都是結構藝術形成的元素。

馬克·羅森塔爾會將裝置性的藝術視為特定位置而製作的藝術，以至於作品不是物體，而是附著在周圍環境，應不易移動。^[2] 關於在特定據點出現的作品，藝術史家與策展人詹姆斯·邁耶則將「現地性」分為兩類空間的概念，即「實際場域」和「功能場域」。他認為實際場域是作品的實際位置，因為現地作品乃是從該位置衍生出部分含義，並得以建立出唯一性。至於「功能場域」，則是賦予「實際場域」意義的一個過程。它提供的是臨時性、移動性的作品信息，例如環繞著現地作品的辯論、想法、素描、攝影和影錄。韓國藝術史學家與策展人權美媛，在其1997年的〈One Place After Another: Notes on Site Specificity〉中，更將展覽據點空間分為實體場域、文化場域、論述場域^[3]。這三個發生的空間場域，涉及了作品與實體場域的部署策略，作品所涉及的文化、政治、經濟或社會意義，圍繞該作品的知識和思想的論述。其間，論述場域必然來自實體場域與文化場域中，所激發出的更深層的含義，此含義必然也與該藝術展出的特定時間有關，而其發生場域也可能無所不在。

作品與空間的生成關係已被討論了許久，以至於第一空間、第二空間、第三空間的存放排序，各有其論述。全球化行旅熱的崛起與全球化網絡世界的形成，更使觀者與作品接觸的方式，有了介入的新模式。而不可否認地，具有最強傳播力的空間，最能以話語權帶動作品廣度的被認知機會。作為一個介入者，究竟一個人到現場的單一經驗較為真實，還是一堆非現場性的大數據與文本蒐集更全面、更真實？如此理解，需不需要思考觀者身體感與場域感的相互關係，遂成為一個新議題。

在線性

看不見的非物質空間，是否比看得見的物質空間更進化？
這問題就像，你認為幽靈世界是人間的過去或未來一樣，
不是僅僅返魅或祛魅的認同而已。

上線、網絡、連接，是人類努力科技化的追求。肉身不及之處，雲端可以代為聯繫，讓你無遠弗屆。就像網站特定性存在於不同類型的網站一樣，網站特定性藝術也存放著不同形式的藝術。而將展覽空間作為一種網頁式的瀏覽場域，在大疫年之前，多是作為存放文化場域與議論場域的庫房。它也因實體空間的匱乏，出現了虛擬美術館之類的概念。

我們無法說「在場的感知反應」與「在線的感知反應」，那一種身體感比較優異。顯然，這是兩條不同介入作品的管道。屬於雲端的「在線性」提供了兩種矛盾空間：一是流動的、短暫的相遇介面；二是固定的、共享的保存介面。它更像是一種時間膠囊的概念，在去除實體空間的時效干擾後，試圖成為信息不滅理論的一份子。

詹姆斯·邁耶在他的2020年新書《回歸的藝術：六〇年代與當代文化》中，提到某些時代會產生無法忘記的回憶，以致於成為那個年代不會消逝的原因。^[4] 歷史重演有什麼目的？過去的事件如何遮蔽了我們對現在的理解？以書寫的方式，詹姆斯·邁耶汲取了各種各樣的文化物品，這些物品重新描繪了從1950年代到1970年代那個革命時代，包括民權、反戰和女權遊行，繪畫、雕塑、照片、小說和電影的重演。其中許多作品是由1960年代出生的藝術家和作家所創作。他們被迫了解他們所錯過的巨大時代，並向我們表明，過去對當下的意義。記憶中的歷史，其實永遠無法再完美地再現過去的時光。儘管如此，人們對於利用各種方式存放發生過的檔案，卻一直是狂熱的。表面上，這些存放空間提供了研究人們與歷史、記憶、懷舊等關係的管道，但也為未來的好奇者提供會有的生活經驗，作為研究人類社會發展的見證材料。

2020年，我們沒有錯過。2020年的「COVID-19」正成為全球化的大流行，「阻斷措施」使許多聚會性的文化活動轉移到網上進行。實體面對面的身體介入，被雲端視聽場域暫時性地取代。一方面，雲端人口提出必須面對大流行如何改變世界，以及更加進入科技下的新生活模式；另一方面，雲端人口也藉雲端信息強調重返自然與傳統。2020年代對人類的衝擊，必然大過1960年代，而此年代與當代文化的歷史關係如何被建立，已然從街頭轉到雲端。

對展演空間而言，「給火星人類學家」一展中，策展人張君懿以「網頁」作為展場，或「線上為主、實體為輔」作為策劃方向，會不會是未來的展覽方向，即在於人類要選擇科技化的未來，還是人性化的過去。藝術世界，本身就是人造自然的世界。它仿擬光線、時間、聲音、錯覺、美的判斷等現象，假設人已失去某些感知能力，要以另一種「以藝術之名」的姿態，召喚出遠古的或未發現的一些觀察之道。如果你來自四維空間或五維空間，已破除三維空間的形體

概念，自然會對實體場域發生的空間裝置，沒有很大的視覺刺激感。但你可能進入另一個思辯空間，思考著眼見是否真能為憑，界定是否就是答案，我們是否被「藝術世界」這個名詞框架太久等問題。

若干年後，未來者將如何索引出2020年代的創作能量與當代文化的關係？此時此刻，一切都在發生中。在藝術界，「非實體性的展演模式」即是一種年代表現。它要你在場，又要你在線；它無法放棄物質性的介面，也無法純粹訴於形而上的感知。從藝術生產管窺人類學，2020年大流行年代的藝術場域位移現象，從在場到在線，正出現人類交流模式的十字路口。

- [1] 2020年，在「給火星人類學家」展覽中，策展人張君懿以網路空間作為展覽發生的場所，向藝術家提議以「網頁」作為作品發生的地點，同時邀請藝術家試想：如果有一天，火星上的人類學家來地球考察人類名之為藝術的事物，我們會想留下什麼作品線索給他們？詳見：martian.beauxarts.tw/context
- [2] 參見馬克·羅森塔爾《理解裝置藝術：從杜尚到霍爾澤》一書。
- [3] 詹姆斯·邁耶的1960年代，涵蓋了1955年至1975年。那是他錯過的年代，對於那個年代的感知研究，後來者只能憑某些日常的記憶。作者以為，1960年代也比任何其他十年，更能吸引作家、藝術家與文化論者們的集體文化想像力。這些文化記憶中的1960年代和產生的表現形式迷戀，透過藝術評論、理論、回憶錄和小說的捕捉，以不在場性的方式，沿續了其在場性。

高千惠

藝術領域教學者、藝術史／當代藝術文化評論者、策展人。曾任教於美國紐澤西蒙克爾州立大學、臺灣東海大學美術研究所、香港浸會大學等知名學府。曾於美國紐約、臺灣、中國與義大利威尼斯等地客座策劃展覽。

From On Site to On Line—— Shift of Exhibition Venues in the Pandemic Era

Text / Chien-Hui KAO

One day, If aliens land on the earth, what kind of clues the artists hope to leave to alien anthropologists?^[1] Taking the year of 2020 as an orientation of reference, I will provide three key words: “Pandemic”, “On Site” and “On Line”.

Pandemic

“Being personally present at the right time” and “being personally on the scene”,
would these provide empirical clues of “seeing is believing”?
If all the others are aliens of some kind,
everything that happened in the pandemic era becomes
the most faithful witness to what’s happening to the contemporary scene.

Similar to the aesthetic taste, the epidemic concerns two levels: regional and global. Likewise, there are two sensations of popularity: one comes from the physical defense system, and the other, the taste-oriented system. “Pandemic” is not only a spread of infection, but also a cohesive force among the social population: it reflects both alienation and intervention.

The principal symptom of “epidemic” is fever, a rising temperature of infection and transmissibility, which brings about the positive and negative symptoms and expectations. Epidemics were called plagues in ancient times, which referred to large-scale, infectious, and death-causing popular social events. The writer Zong-Yuan LIU of Tang Dynasty wrote in ‘Notes on the breathing earth in Longxing Temple, Yong-Zhou’: “More epidemics circulate in the south, and the overworked die first.”, suggesting that most people susceptible to infection have physical problems. The earliest application of this word might be found in ‘Weizhi’ of *Baopuzi · Inner Chapter*: “You don’t have to be afraid to go through the plague-stricken area, you can hide your body in an emergency situation.” This statement proposes an alternative way in the face of barriers. As for the term “popularity”, it originally appears in *Mencius · Gong Sun Chou (part 1)*: “The dissemination of virtue is faster than transmitting orders through the mail.” The popularity here means to disseminate widely.

Infection of disease and transmission of taste, both share the concept of “popularity”, which comes from the linguistic usage during a certain wave of contagion in the Orient and the Occident. In translating the concept of “pandemic” in the occidental epidemiology, modern Japan proposes in *wasei-kango* 「大流行」 (literally “big fashion”) for “pandemic”, derived from Greek, *pan* (all) + *demos* (local people = crowd), meaning a phenomenon of transmission in the crowd. In addition, the term “popularity” tells a difference between “locality” (epidemic) and “globality” (pandemic), and is associated with the transmission of taste; in the Chinese semantics, it produces new significances after being translated, which are related to the ideas of being well received, universal, common, and public. Popular culture refers to a type of culture that can influence the thinking and behavior of the public in a period of time. It is people’s pursuit and entourage of a certain lifestyle. It is time-sensitive and extensive and will also be replaced by another new taste within a certain period of time.

Similar to flu viruses, popular culture itself has to provide the subjective and objective conditions for invasion and parasitism, together with the assistance of influential media. According to the degree of enthusiasm and length of time, the manifestation of symptoms can be divided into fashion and fanatical pursuit. It will form a short-lived paradigm and mutate as well. The popular characteristics of this cultural pathology are shown in clothing, hair style, music, behavior, language, taste, etc., and their common features are novelty, bipolarity, timeliness and circulation. Popularity is also different from customs. A violation of customs may be opposed by social groups; the fashion detractors will not be blamed by society, but may only feel incompatible with the mainstream of the times. Like an “epidemic”, people may pursue a fashion based on psychological needs, such as conformity, imitation, self-defense, self-revelation, or self-promotion. From epidemic to a pandemic, the production and manufacture of a social trend requires the unique charm of the product (pathogen), attraction of the community (host), the excavation of public relations, media hype and fabrication until the new product possesses its own survival mechanism.

The production of new cultural and artistic concepts, like the ecology of viruses, always encounters the issue of perfect harmony of time, place and people. Even the evolution of the concept of art history resembles a history of resistance against aesthetic viruses one after another in the face of the original, hybrid and mutated viruses, being adapted, adopted, eliminated and possibly residing in the taste consciousness of our body. If there exists another kind of understanding that goes beyond, human behaviors can be regarded as a kind of multiple viruses of infection and the earth, as a great host. The role of anthropologists is to figure out the alienated relationship between humans and their ecology.

On Site

The site where you appear might be a dream, or a period of tiny,
parallel space-time. If you do not come, it never exists;
yet, you came, it could never exist anymore.

Art is a kind of action of dissemination exclusive to human society, and many researches on the source of its formation have been conducted. What is certain is the requirement for being “on site”, which is one of the characteristics of contemporary art. Many contemporary artists have explored the relationship between artwork and location, and how this relationship affects the significance of the artworks on display. The site-specificity has not only become part of the existence of the work, but also a basis for the work to be read and interpreted. Related to the development of the media, the involvement of the audience has also become a feature of contemporary art. All collisions in the site where art occurs are elements of the formation of art.

Mark Rosenthal once regarded installation art as art made for a specific site, so that the work is not an object, but attached to the surrounding environment and should be difficult to be removed.^[2] Regarding works that appeared in specific sites, James Meyer, art historian and curator, divides “site-specificity” into two types of spatial concepts, namely “literal site” and “functional site”. He believes that the literal site is the work’s actual location where it derives part of its meaning and establishes its uniqueness. As for “functional site”, it is a process of endowing “literal site” with significance and provides the temporary movement of information surrounding the work, such as debate, idea, drawing, photography, and video. Korean art historian and curator, Miwon Kwon in ‘One Place After Another: Notes on Site Specificity’ (1977), further divides the exhibition site into physical site, cultural site and discursive site. The three spatial sites of occurrence involve three levels: the deployment strategy of the work and physical site; the cultural, political, economic or social significance of the work, and the discourse surrounding the knowledge and ideas of the work. Among the sites, the discursive site must stem from the deeper significance inspired by the physical and cultural sites. This significance must also be related to the specific time of the exhibition period, and the site of occurrence might be ubiquitous.

The conceptive relationship between work and space has been discussed for a long time, so that each discursive formation defends its favorable order of arrangement of the first space, the second space, and the third space. The upsurge of global travel and globalized internet world have enabled viewers to reach

works with a new mode of intervention. It is undeniable that the space of the strongest communication and discourse power has the best opportunity to promote a work's horizon to be recognized. As an intervener, is it that a personal experience on site appears more authentic? Or, is it that the off-site big data and text collection are more comprehensive and real? Departing from the interrogations, a new issue is coming in form: is it necessary to think about the relationship of viewers' sensations between body and site.

On Line

Is the invisible non-material space more evolved than the visible material one?

Likewise, that you think the ghost sphere is the past or the future of the human world is not just a question of identification with disenchantment or enchantment.

Online, network, and connection are the pursuit of technology for human beings. Where the physical body is not reachable, the cloud can reach all over the globe on your behalf. Just as website specificity in different types of websites, website-specific art also stores different forms of art. Before the pandemic years, the exhibition space as a web-based browsing site was mostly used as a warehouse for the storage of cultural and discursive sites. For the lack of physical space, the concept of virtual museums emerged.

"Perceptual response on site" and "perceived response on line", it is hard to tell which is superior in regard to bodily sensations. Obviously, these are two different ways to intervene in the works. The "on line" characteristic of the cloud provides two contradictory spaces: one is a fluid, short-lived encounter interface; the other is a fixed and shared storage interface. It is more like a concept of time capsule: after removing the time-effect interference of physical space, it tries to become a part of the theory of immortal information.

In his new book *The Art of Return: The Sixties and Contemporary Culture* (2020), James Meyer writes that certain eras will produce unforgettable memories, so that the eras survive.^[3] What is the purpose of history repeating itself? How do past events obscure our understanding of the present? Through writing, James Meyer absorbs a variety of cultural objects that delineate anew the revolutionary era from the 1950s to 1970s, including the protests of civil rights, anti-war and women's rights, and the representations of painting, sculpture, photograph, novel and movie. Many of these works were created by artists and writers born in the 1960s, who were forced to understand the great era they missed and showed us what the past brought forth from the viewpoint of the present. The history in memory can never be a perfect reproduction of the past. Nevertheless, people have always been enthusiastic about using various methods to preserve the archives that have happened. Apparently, these spaces of preservation provide not only a channel to study the relationship between humans / history, memory and nostalgia, etc., but also the previous life experiences for curious people in the future as the materials of testimony for studying the evolution of human society.

We did not miss the year of 2020. The COVID-19 of 2020 is now becoming a pandemic and the "measures of isolation" have given rise to a shift to online spaces for cultural gatherings: the face-to-face intervention of the body has been temporarily replaced by the audio-visual site of the cloud. On the one hand, in the face of the global outbreak, the cloud users have to propose how to change the world and adapt themselves more efficiently to a new life mode of technology; on the other hand, the cloud users emphasize the return to nature and tradition through cloud information. The impact on mankind in the 2020s will inevitably be greater than that in the 1960s, and how the historical relationship between the 2020s and contemporary culture can be established has shifted from street to cloud.

As far as the exhibition space in *To Martian Anthropologists* is concerned, the curator Chun-Yi CHANG employs "webpages" as the exhibition venue and adopts a curatorial strategy of "online as primary, offline as secondary". Would it be the future trend of exhibition planning? In other words, would we choose either a future of technology or a past of humanity? The art world is itself a world of artificial nature. It imitates phenomena such as light, time, sound, illusion and judgement of beauty. It assumes that human

beings have lost certain abilities of perception and they have to summon, with another “in-the-name-of-art” attitude, some ancient or unveiled means of observation. If you come from a four- or five-dimensional space without any formal concept of the three-dimensional space, you will naturally receive almost no great visual stimulation from the installations taking place in the physical venue. However, you might enter into another space of speculation and start to think about the questions: Is seeing believing? Is a definition the answer? Have we been framed too long by the term “art world”? etc.

In a few years, how will the future generations create an index for the relationship between creative energy of the 2020s and contemporary culture? At this moment, everything is happening. In the sphere of art, the “non-substantial mode of performance” is a kind of chronological demonstration. It demands your presence and non-presence (online); it cannot renounce the material interface, nor can it purely appeal to metaphysical perception. Looking at anthropology from the perspective of art production, we are experiencing the phenomenon of the shift of the art sites in the pandemic era, from on site to on line, which is emerging at the crossroads of the modes of human communication.

[1] In 2020, the curator Chun-Yi CHANG in *To Martian Anthropologists* uses cyberspace as the happening venue for the exhibition, and proposes to the artists to take advantage of the “web page” as the site where the works take place. She invites the artists to imagine a hypothesis: if one day, the anthropologists from Mars come to the earth to launch a survey on what human beings call art, what clues do we want to leave for them? For more details: <https://martian.beauxarts.tw/context>

[2] See Mark Rosenthal’s *Understanding Installation Art: From Duchamp to Holzer*.

[3] James Meyer’s 1960s covered the period from 1955 to 1975, the era that he missed. For the perceptual research of the era, the latecomers can only rely on some daily memories. The author believes that the 1960s has attracted the collective cultural imagination of writers, artists and critics of culture more than any other decade. The cultural memories of the 1960s and the production and fascination of artistic forms of expression prolong their presence in an absent manner through the focus of art criticism, theory, memoir, and novel.

Chien-Hui KAO

Art educator, curator and critic of art history and contemporary art.

主辦單位——新台北市政府

發行人——侯友宜

總編輯——龔雅雯

企劃編輯——于玟、翁玉琴、陳春美

執行編輯——張啟文、徐蕙、蔣世偉、洪小萍

Official Organizer——New Taipei City Government

Publisher——Yu-Ih HOU

Chief Editor——Yea-Wen KUNG

Planning Editor——Wen YU, Yu-Chin WENG, Chun-Meei CHEN

Executive Editor——Chi-Wen CHANG, Hui HSU, Shih-Wei CHIANG, Hsiao-Ping HUNG

執行團隊

| | |
|-------------|-----------------------------|
| 策展人 & 總編輯 | 張君懿 |
| 展務統籌 & 企劃編輯 | 張韻婷 |
| 媒體公關 | 李佳儒 |
| 主視覺設計 | 賴柏燁@宏明目鏡店 |
| 網頁設計 | 未知物種有限公司 |
| 網路技術支援 | 三思資訊 |
| 展務執行 & 執行編輯 | 盧思諭 |
| 展務執行 | 吳佳容 |
| 英文翻譯 | 林志忠 |
| 網路社群推廣 | BAR 臺藝術網絡平臺 |
| 語音導覽配音員 | 葉珧伶 |
| 宣傳短片製作 | 窩們影像工作 |
| 宣傳片動畫製作 | 謝欣儒 |
| 攝影 | 劉蓮葵 |
| 展務協助 | 陳寶吉、陳琮皓、蕭珮瑩、紀承璇、李思濠、吳欣怡、許少軒 |
| 展場燈光 | 仲崇毓 |

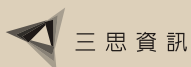
Exhibition Team

| | |
|---|---|
| Curator / Chief Editor | Chun-Yi CHANG |
| Administrative Director / Planning Editor | Yun-Ting CHANG |
| Public Relations | Chia-Ru LEE |
| Key Vision Design | Boyea LAI@Hung Ming Studio |
| Web Designer | Cryptid |
| Consultant on Internet Technical Resource | Sense Info |
| Exhibition Staff / Executive Editor | Sz-Yu LU |
| Exhibition Staff | Chia-Jung WU |
| English Translation | Chih-Chung LIN |
| Social Media Promotion | Beaux-Arts Réseaux |
| Audio Guide Narrator | Martida YEH |
| Promotional Video Producer | Woowman |
| Animated Promotional Video Producer | Hsin-Ju HSIEH |
| Photographer | Wei-Tsan LIU |
| Exhibition Assistant | Bao-Chi CHEN, Tsung-Hao CHEN, Pei-Ying HSIAO Cheng-Syuan JI, Szu-Yun LEE, Hsin-Yi WU, Shao-Xuan XU |
| Exhibition Lighting | Chung-Yu CHUNG |

主辦單位 Official Organizer



執行單位 Executive Organizer



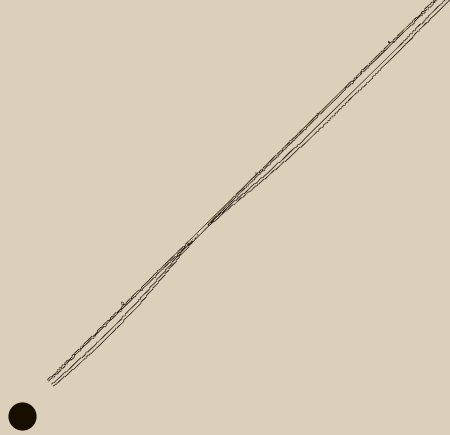
媒體夥伴 Media Partners



出版機關——新北市政府文化局
地址——新北市板橋區中山路一段 161 號 28 樓

Publishing Unit——Department of Cultural Affairs, New Taipei City Government
Address——28F., No.161, Sec. 1, Zhongshan Rd., Banqiao Dist., New Taipei City 220, Taiwan (R.O.C.)

(02) 2960-3456 / 網址 Website —— www.culture.ntpc.gov.tw
初版一刷 2021 First Printed in 2021



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 Exhibiton

martian.beauxarts.tw