


mt. black

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劉和讓

# B-5 PROJECT

伍眾會計劃

劉和讓  
Liu Ho-Jang

我將 2017 年的「境物虛擬」視為《灰燼雜誌》中的表達章節，以《伍眾會計劃》攝影集冊提出空間構成的存在方法。就像是臨時可兌換時間的機器，生產的理想形狀。

— 劉和讓

Treating *Boundary Substance in Virtual* in 2017 as a chapter to be included in *Magazine to Ash*, I propose a spatially constructed method of existence through the photo book *B-5 Project*. Like a machine that can temporarily convert time, the ideal shape of production obscures reality.

— Liu Ho-Jang

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| 27 | 紙上背景<br>我常使用書面紙做為網路拍賣物件攝影的商品背景紙，綠幕作為去背選項。   |
| 28 | 雨季的形狀<br>編寫雨季的形狀到雨季的歸處。海無始，浪無終；從本初，在無盡；流瀉翻攪化無，都在隙縫的時間落體。  |
| 30 | 畫廊的座椅<br>在兩件座椅的設置下，我提倡了畫廊的必須要件，也不過是彌補當時的空虛之感。   |
| 32 | 平均對焦<br>在工作室，不失曳足徘徊的里程，快要是畫廊，積蓄著有風和日麗的午後，抽取了數位相機裡的平均對焦模式，將它們輕置於空間的任意處。  |
| 34 | 離開 M25 修飾下的光譜<br>這是《菲德曼木材 (2011)》的燈箱框體製作，我試著在不可見的箱內呈現組裝的工事秩序。燈箱的主結構定位在工作室的水泥牆面，壓克力背貼的影像以金屬鉗環固定於框體。 <b>M25</b> 是攝影濾鏡的編號係數，用為調整日光燈管肉眼無法過濾的綠色波長，而這燈箱以 <b>6500K</b> 的燈管，完成照明。 |
| 36 | 研磨的時間 01  |



|    |   |
|----|---|
| 39 | 研磨的時間 02  |
|    | 彩色的單色系擴張。因為泥濘的磨出，讓我深信彩色負片的確切表達，它並不是傳達影像的銳利色階，而它是將使用的澱積係數研磨出殘污的統性。   |
| 41 | 八分之一  |
|    | 《兄弟博物館—你的羅盤；我的習作 (2006)》一作，八分之一的圓徑盤，在每次的移動過程中，依附在鋁板表層的塑像從未停止它的斷裂，這應該是最後面貌了。那像似工作室中的洗石地磚，未被研磨的凸起之物，傾靠牆面，曝於落塵中。             |
| 42 | 荷田之外的工作室  |
|    | 我們可以記住這是適時而耕作的農地。緊鄰荷花田邊，宗杰的工作室，阿泰也在此工作一段時間，從前，此地是為雞舍，現在想說的是雞屎上的這段友誼。  |
| 44 | 第貳塔   |
|    | 我想著以伍眾會為名的金爐視為第一塔，而被國產實業所興建的水泥預拌廠為第二塔，這是在我附近所興起的兩種高度，一為焚燒紙器作為信仰託付，一為窮盡山林還原文明；一為以火做爐，一為以水凝固。再怎麼說，這是純粹的生產器嗎？以塔為名，沒有高低，在這個地。 |
| 47 | 馬庫色   |
|    | 實體無光源燈飾，以馬庫色為名，在燈體表明下的自然輝度作為他的象徵與我的致敬。  |
| 48 | 萬能膠著編號 105  |
|    | 在膠化的程序裡請給予時間與溼度的親吻，且讓在不被允許的焦段內，若以搖擺來述說理性。   |
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| 52 | 政德與堡  |
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| 58      | 門的收納   |
|         | 從那裡帶了一片門板，曝曬在頂樓，在被天候腐蝕去之後，所展露的內部讓我想起水墨畫中皴法的顯現。透過單一的閃光燈攝影，讓白色背景略作補光，卻在沖洗後滲出片夾抽取的意外。 |
| 60      | 伍眾會  |
|         | 原本只是以鐵皮所安置的爐子，後來他們找來內湖的師傅在原地以磚泥構起。   |
| 62      | 2012 年的租地  |
|         | 租地清楚劃規與整地，投注未來；碎化之地，不遠的未來。艷陽下反射，玻璃，可能是，相機卻讓陽光位移。                                   |
| 64      | 早上的碎片  |
|         | 不知是哪一刻被放置的落體，關於在 <i>mt. black</i> 空間體所滋養的白霉生花。殞落下的無時無刻。                            |
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|         | 那年他說：「人拍照是為了取出心底的東西，我的故事卻是要人閉闔起雙眼。」  |

|    |  |     |   |
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| 82 | 木上背景<br><br>我量身了舞台，希望它可以成為什麼，但，它也沒有成為什麼。   | 102 | 過期的凝髮膠<br><br>首先它堵塞了下水排孔，<br>那無法瞬間液化所促進的膠體，<br>黏稠並且難以淨化，<br>在幽閉的管路竊取光芒，<br>盡可拖曳出尾隨的璀璨塵星。  |
| 84 | 聽取碎裂<br><br>這是用平口拔釘器剪斷玻璃的過程，我將這批失去原有功能的剩餘材料作為另一次功能性的轉換。利用鑽石鋸片與機油所切下來的玻璃圓徑，並非完整於原來的金屬座，為了求取一種修飾，將突出的玻璃圓徑做裁剪。我將過程進行一次錄音，透過指向性麥克風與錄音機的耳機插孔，構成聆聽的專注可能，而利用聚光燈揭示了進行方式。 | 104 | 1946-1958<br><br>有天的晚上走上頂樓露台，剛修繕完的防水工程被鄰近客運總站的燈光照著，灰色的牆面近乎可行，攝影測光用的 18% 灰卡，我便以此測光，為一台以鋁質精密製造的相機，呈現機體在夜間反光的優越條件。一台我從 2010 年起使用的相機。               |
| 87 | B5-1-2-012<br><br>在玻璃被吹製的原型內，將鋼模壓製的條件屏除之外，這是飄蕩於大洋的聚光之體，還原於可窒息的靜謐。  | 106 | 兄弟檳榔與電纜修護<br><br>當我在寫這段文字時，兄弟檳榔其實已經離開了。這……  |
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| 21 | Editors' preface   |
| 24 | <i>Brown Sugar</i><br><br>A substantive space is regarded as a ready-made object. The fermentation of flour occurs in time and of temperature -- a mutual correspondence that gives rise to a variety of breads. And hence, brown sugar is a pretense of skin color. The steamed buns sold at sunset market, is always referred to as brown sugar. |
| 27 | <i>Paper Made Background</i><br><br>I often use poster paper as a background for photographing merchandise for online stores, basically as a green screen to provide background removal option.  |
| 28 | <i>The Shape of the Rainy Season</i><br><br>Writing the shape of the rainy season unto its origin --<br>Oceans without beginning, waves without end.<br>From a genesis in perpetuity, gushing and churning into nothingness --<br>All fall into the time of aperture.  |
| 30 | <i>Bench for Gallery</i><br><br>Under the conditions of two seating installations, I advocated elements essential to a gallery, if only as recompense for a momentary sense of emptiness.  |
| 32 | <i>The Way of Average Focus</i><br><br>There are no wasted miles wandering in the studio,<br>Almost a gallery, accumulating balmy sunny afternoons,<br>Utilizing deep focus mode in the digital camera,<br>they are casually placed arbitrarily within the space.  |

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| 34 | <p><i>Magenta 25 Off</i></p> <p>This is a production of a <i>Feldman Lumber</i> (2011) light box. I attempted to display the construction’s order of assembly in the unseen interior of the box. The main structure of the light box has been established on the cement wall of the workshop. The image on the back of the acrylic backing has been secured to the body of the box with metal rings. M25 is the coefficient of the lens filter used to adjust the green wavelength in the fluorescent light which cannot be perceived by the human eye, while this light box accomplishes illumination by way of a 6500K light tube.</p> |
| 36 | <p><i>Time is Grinding 01</i></p>  |
| 39 | <p><i>Time is Grinding 02</i></p> <p>A monochromatic expansion of color. I believe in the definitive expression of color negative film, honed by sludge. It does not necessarily convey the sharp color scale of images, but grinds out a uniformed residue from the coefficient of the accumulated deposit.</p>   |
| 41 | <p><i>One-Eighth</i></p> <p>The sculptures on the base layer of the aluminum panel of the work <i>Your Disk, My Practice</i> from the series <i>Brother Museum</i> (2006), which comprises of a wedge that is an eighth of a circular disk, have continued to fragment each time the work is transported. This ought to be its final form. The unpolished, protruding object, similar to the washed granolithic workshop floor tiles, leans against the wall and collects dust.</p>  |
| 42 | <p><i>Studio adjacent to Lotus Field</i></p> <p>We can recall this as farmland that has been cultivated in good time. Zhong-Jie’s workshop, adjacent to the lotus field; Ah-Tai also worked here for a time. This was once the site of a chicken coop, and now, the discussion is on this friendship built on chicken manure.</p>  |
| 44 | <p><i>The Second Tower</i></p> <p>I imagined the ghost money burner named B-5 (Wu Zhong Group) at the as the first tower, and the Goldsun cement processing plant as the second tower. These are the two elevated edifices in my area. The first, an implement for incinerating paper, has been entrusted with faith; the other builds civilization at the cost of mountains and forests. The first creates ashes with fire; the other creates solids with water. Is this a purely productive machine? There are no highs or lows in this area for the so-called towers.</p>   |

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| 47      | <p><i>H. Marcuse</i></p> <p>A light fixture that provides absolutely no light is titled Marcuse. He is represented by the natural illumination of the lamp, which also represents my tribute.</p>  |
| 48      | <p><i>Master Glue #105</i></p> <p>Please provide a kiss of time and humidity in the gluing process, and enable a swaying motion to describe its rationale within an impermissible focal length.</p>  |
| 51      | <p><i>To Frame a Darkroom’s Door</i></p> <p>Profile of a simulation; image reproduction; imagination duplication; meta-framing.</p>  |
| 52      | <p><i>Cheng-Te and Bunker</i></p> <p>Defense is created through the 360-degree rotation. Not speaking of deviations in the climate, but an active vanishing that embraces a depleting dash.</p>  |
| 55      | <p><i>Fu-Kuei Cape</i></p>   |
| 56   57 | <p><i>East of East Lake, South of South Lake : Lighting Calling</i></p> <p>The horizontal axis of the camera’s cradle head attempts to conjure light on site, a day after the TransAsia Airlines plane crash. The desolate interweaving of the south and east, the misty rain permeating the air, in the ripples left in the ships wake -- time loses its human form.</p>                              |
| 58      | <p><i>Incorporated</i></p> <p>A door taken from my previous studio was left on the rooftop exposed to the sun. After some weathering, its interior sections reminded me of the texturing effects in brush and ink paintings. Captured through single-flash photography with the white background serving as a fill light, but accidentally exposed when the film holder was prematurely taken out.</p> |
| 60      | <p><i>B-5</i></p> <p>Originally a ghost money burner held in place with metal sheets, they later found a bricklayer from Neihu to construct it using adobe.</p>  |

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| 62      | <p><i>Lease from 2012</i></p> <p>Carefully zoned leased-land fully committed to the future,<br/>a not-distant future for fragmented land,<br/>reflecting under brilliant sunshine.<br/>The glass could possibly be.<br/>But the camera shifts the sunlight.</p> |
| 64      | <p><i>Morning Shards</i></p> <p>Fallen objects placed at an unknown moment,<br/>relevant to the blooming white<br/>fungus nurtured by the space at <i>mt. black</i>.<br/>There is no moment, no hour for the fallen.</p>  |
| 66   68 | <p><i>Light in Day and Night</i></p> <p>Unmoving --<br/>An exchange of scenery under the slant of moonlight,<br/>either dispersed or abundant.</p>  |
| 70      | <p><i>Sherbrooke Forest</i></p> <p>That year, he said: “People take pictures to bring out what is in their hearts,<br/>but my stories intend to have others close their eyes.”</p>  |
| 73      | <p><i>The Forest in the Way to Xiao Guanyin Mountain</i></p> <p>A warm and humid forest is presented in an atmosphere of evaporation.</p>   |
| 76      | <p><i>Manuscript</i></p> <p>A method of producing an expanded manuscript; basic applications of a 4x5<br/>camera. The first camera frames the subject. A second camera takes a close-<br/>up frame of ground-glass screen.</p>                                  |
| 79      | <p><i>The Garden on the Pond</i></p> <p>Heaven’s waters accumulate in rubble, ripples of fertile soil in the wasteland.</p>   |
| 80      | <p><i>The Table Saw</i></p> <p>A compilation since 1999.</p>  |

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| 82 | <p><i>Wood Made Background</i></p> <p>I measured the stage, hoping it would become something, but it did not<br/>become something.</p>  |
| 84 | <p><i>Listen to Sound of Splinter</i></p> <p>This is a process of cutting glass using a flat nose plier. Taking this pile of<br/>remnant materials that have lost their original function, I’ve made a functional<br/>transformation. Using the diameter of glass cut by diamond saw blades and<br/>motor oil incomplete in the original metal base, I’ve trimmed the protruding<br/>circumference of the glass in pursuit of a specific modification. I made a<br/>sound recording of the process using directional microphones and ear-phone<br/>jacks of the audio recorder in order to construct a possible focal point for<br/>listening, and a spotlight to reveal the progression.</p> |
| 87 | <p><i>B5-1-2-012</i></p> <p>Within the prototype of blown glass, excluding the conditions of the<br/>steel-mold press; this is a body adrift in oceans that condenses light,<br/>restoring a breathtaking serenity.</p>   |
| 89 | <p><i>Powder Decoration</i></p> <p>Diffusion--<br/>Said to be a luster of micro kernels.</p>  |
| 90 | <p><i>B5-1-2-016</i></p>  |
| 92 | <p><i>One Half</i></p>  |
| 94 | <p><i>Studio Photography for Expanding Noise</i></p> <p>That moment when light strikes! These ghosts are not born of multiple<br/>exposures.</p>  |
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| 101 | <p><i>Sand Sea</i></p> <p>Before <i>mt. black</i> was rented out, the collapsed part of the ceiling had been patched up and smoothed with plaster. After five years of moisture, the steel reinforcements within the structure began to corrode and pushed up the plaster fill. I hammered out the original shape in the ceiling, and the water stain from a leak where the wooden wall partition meets the floor boards became a memory of the ocean’s edge on dark rainy days.</p>            | 114 | <p><i>Untitled</i></p> <p>Where youth stands it seems to diverge.<br/>It takes the barren space in a barren park.<br/>A site--<br/>territory of memory writing.</p> |
| 102 | <p><i>Expired Hair Gel</i></p> <p>Initially it clogged the drainage hole,<br/>that catalyzed colloid unable to dissolve immediately.<br/>Sticky and difficult to cleanse.<br/>Stealing light in a sealed pipeline.<br/>A string of bright stars trail behind.</p>   | 121 | <p>Highly Specialized, Ultra Compact, and Wide-Angled    Yeh Wei-Li</p>   |
| 104 | <p><i>1946 - 1958</i></p> <p>Walking on the roof-top terrace one night, a recently repaired waterproofing construction was illuminated by lights from the nearby bus terminal. The grey walls seemed a suitable substitute for the 18% grey card used to calibrate lighting in photography. Hence I used it for calibrating an exquisitely constructed aluminum camera to demonstrate the camera’s superiority in reflecting light in the nighttime. I’ve been using the camera since 2010.</p> | 129 | <p>Index</p>  |
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| 108 | <p><i>Practice a Falling Drop</i></p> <p>Work clothes require cleaning after a period of time. It isn’t a stringent cleaning requirement. I would throw it into a bucket, the same bucket used for mopping the floor, and pour in various residual or expired body soaps and scrub it arbitrarily. It is wrung out to dry, with water still dripping.</p>   | 174 | <p>Ma-Ga-Zi-Ne ( 馬尬子呢 )    Fang Yen-Hsiang</p>  |
| 110 | <p><i>The Dumping 4cm Plywood</i></p> <p>Will re-design--<br/>Will re-adjust--<br/>Will re-breakthrough--<br/>Will re-construct--</p>   | 184 | <p>About the Author</p>   |
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## 編輯序

**一縷集塵袋。**這本攝影集為 2012 年至今，劉和讓於汐止 *mt. black* 工作室中所進行的創作實踐，以及《伍眾會計劃》的紀錄 / 影像檔案。

為了親近了解這個計劃，過去一年間，我們與阿讓長時間工作、相處，書信往返、持續對話；走訪詹仕泰、秦政德、廖建忠、葉偉立的工作室，試著從這些友人的話語中，去推敲、靠近、理解這件長達五年仍在行進中的計劃，這個空間，這個人。

以阿讓的詩句編目次序，收納那些於 *mt. black* 持續擴充又不斷逃逸的攝影檔案；我們試著轉譯阿讓於 *mt. black* 中的每寸勞動、每片思辨，編寫出「詞彙：伍眾會計劃」，以三十五條字彙作為線索與影像互為參照索引。書中收錄兩篇專文，偉立的「高專、精實與超廣角」一文，細述十六年來與阿讓的熟識，多年後依舊的提問；彥翔的「馬尬子呢 (Ma-Ga-Zi-Ne)」小說式的書寫，建構出伍眾會計劃之上的平行虛擬，延伸出工廠、資本、勞動、美學、藝術家身份的思考。這本攝影集作為 *mt. black* 的階段性檔案，影像與文字交互指向彼此匯集或交錯的想像，在持續被打斷的線性閱讀中抽絲剝繭，聽取作品之外無法確切掌握的言說，發覺散落於影像深處的細節意味。

李若玫 & 陳思含 | 丁酉年五月於汐止 *mt. black*

## EDITORS' PREFACE

**A wisp of a dust bag.** This collection of photographic works represents a visual archive that documents the B-5 *Project* and Liu Ho-Jang's (Ah-Jang) artistic practice undertaken at the *mt. black* studio since 2012.

We've spend the past year corresponding, continuously dialoging, working and spending time with Ah-Jang in an effort to get closer to and to better understand this project. We visited Chan Shih-Tai, Chin Cheng-Te, Liao Chien-Chung, and Yeh Wei-Li's studios, and through discussions with these friends, we attempted to hammer out, approach and comprehend this space, this individual, and this project that has been on-going for the past five years.

The continuously augmented and endlessly evasive photographic archives at *mt. black* have been catalogued and ordered according to Ah-Jang's poetics. We attempted to reinterpret every inch of Ah-Jang's labor and every fragment of his thought to compile *Glossary of the B-5 Project*, where 35 glossary terms become an index of clues to and mutual reference for the images. The book includes two essays: Wei-Li 's writings on *Highly Specialized, Ultra Compact, and Wide-Angled* that detail his familiarity with Ah-Jang after sixteen years, and his questions that still persist; and Yen-Hsiang's novelesque essay *馬尬子呢 (Ma-Ga-Zi-Ne)* which constructs a parallel virtuality to the *B-5 Project* that extends toward contemplations on factories, capital, labor, aesthetics and the identity of an artist. This book of photographic works represents a phasic archive of the *mt. black* where images and text mutually point to an accumulating and intersecting imagination. Details and meanings that have been scattered into the depths of the images are detected by finding silken threads in a continuously interrupted linear reading, and by listening to words external to the work that cannot be accurately grasped.

Chen Szu-Han & Lee Jo-Mei | *mt. black* | May 2017

translation / Yvonne Kennedy





赤砂  
Brown Sugar  
2013





紙上背景  
Paper Made Background  
2016

雨季的形狀  
The Shape of the Rainy Season  
2016



畫廊的座椅  
Bench for Gallery  
2013



平均對焦  
The Way of Average Focus  
2013







離開 M25 修飾下的光譜  
Magenta 25 Off  
2012

研磨的時間 01  
Time is Grinding 01  
2014





研磨的時間 02  
Time is Grinding 02  
2014





八分之一  
One-Eighth  
2013



荷田之外的工作室  
Studio adjacent to Lotus Field  
2016



第貳塔  
The Second Tower  
2014

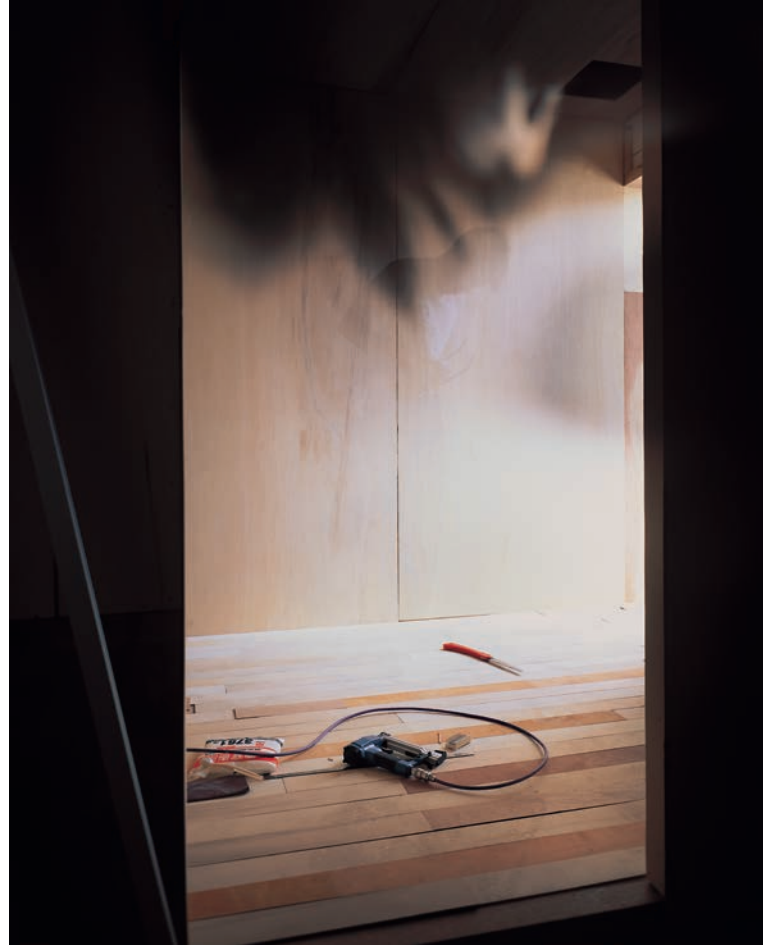




馬庫色  
H. Marcuse  
2014

萬能膠著編號 105  
Master Glue #105  
2017





以暗房的門框製作框緣  
To Frame a Darkroom's Door  
2013





政德與堡  
Cheng-Te and Bunker  
2015

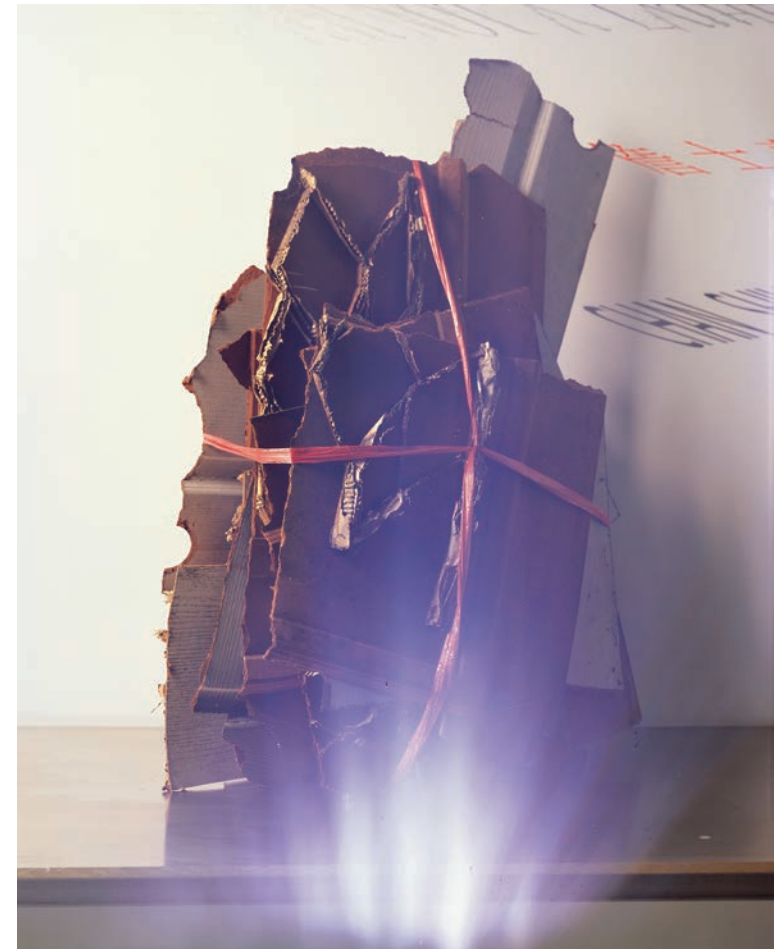


富貴角  
Fu-Kuei Cape  
2015





東湖之東・南湖之南：光的呼喊  
East of East Lake, South of South Lake : Lighting Calling  
2015



伍眾會  
B-5  
2013



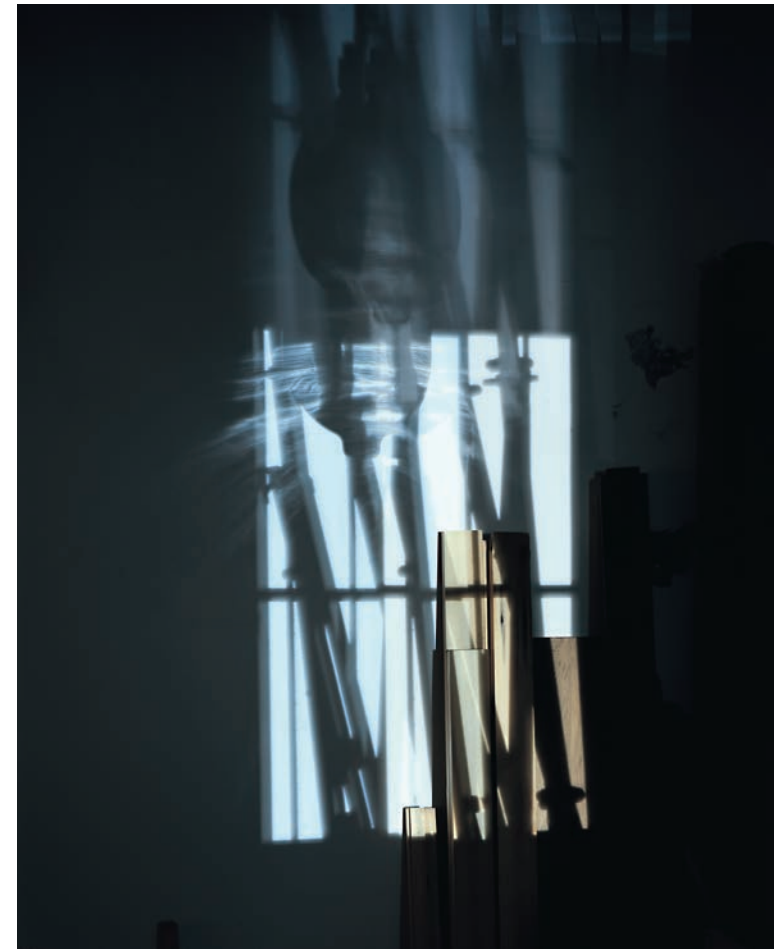
2012 年的租地  
Lease from 2012  
2012



早上的碎片  
Morning Shards  
2015



晨光與夜光  
Light in Day and Night  
2017









雪博魯克森林  
Sherbrooke Forest  
2016





往小觀音山的林中  
The Forest in the Way to Xiao Guanyin Mountain  
2015





底稿  
Manuscript  
2017





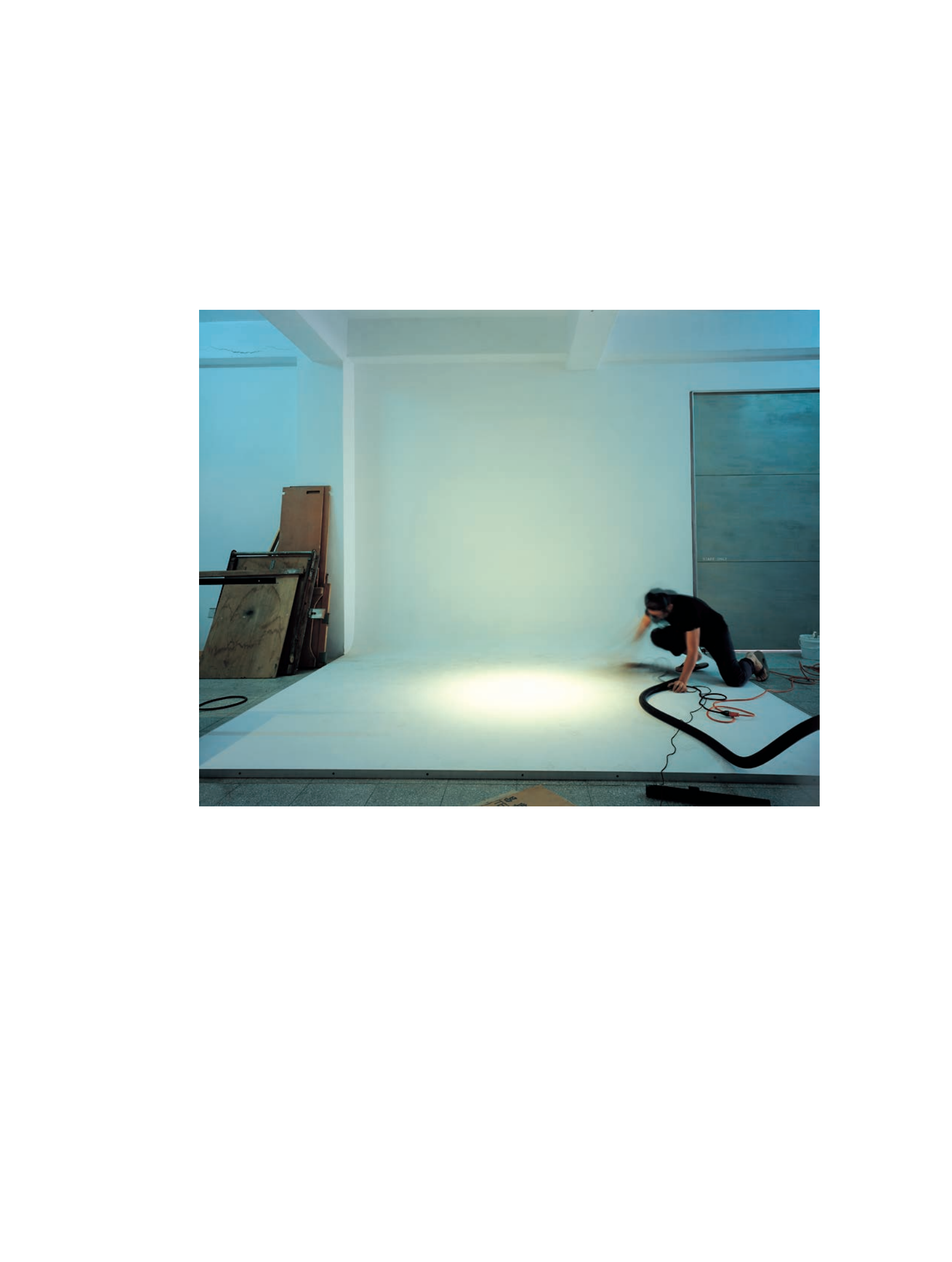


池上花園  
The Garden on the Pond  
2017



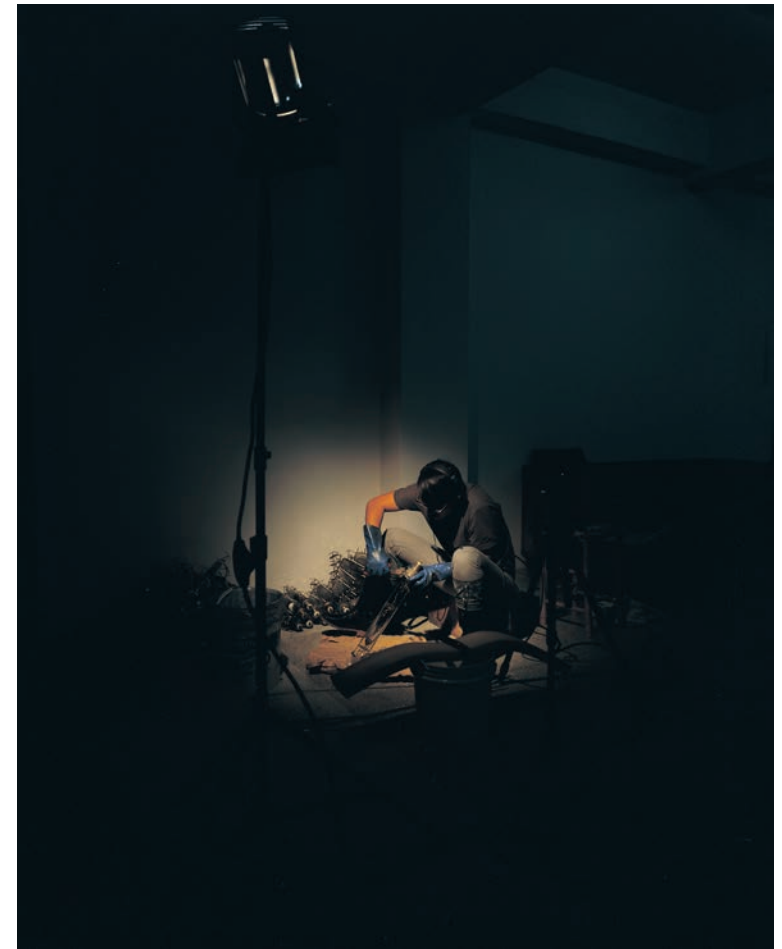
鋸台的吟唱  
The Table Saw  
2015

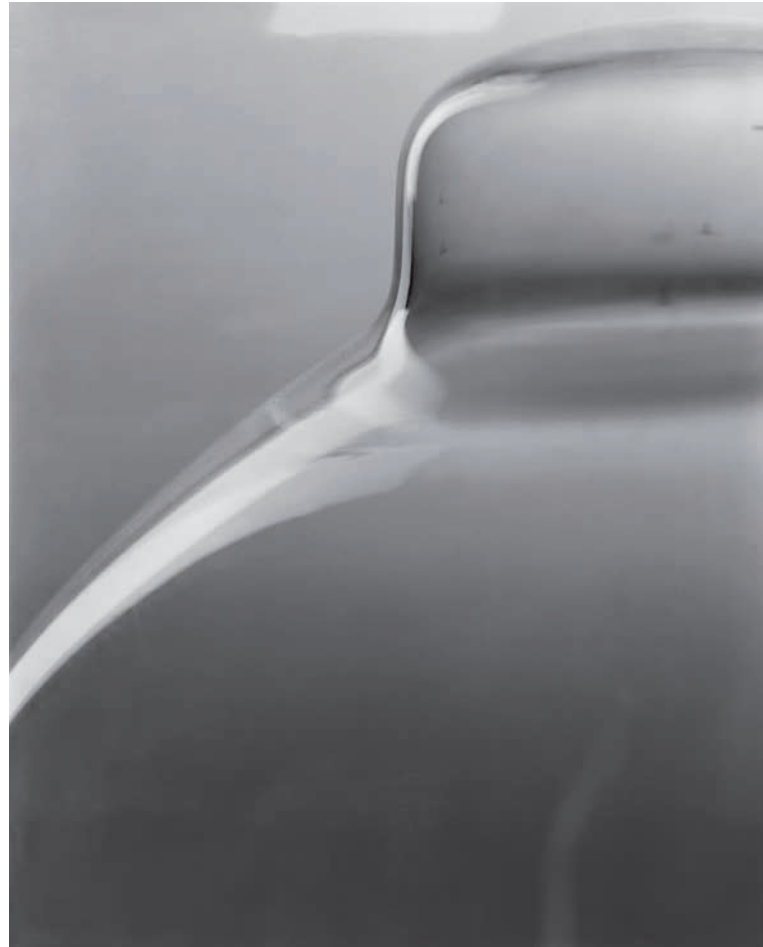




木上背景  
Wood Made Background  
2016

聽取碎裂  
Listen to Sound of Splinter  
2013





B5-1-2-012  
2014

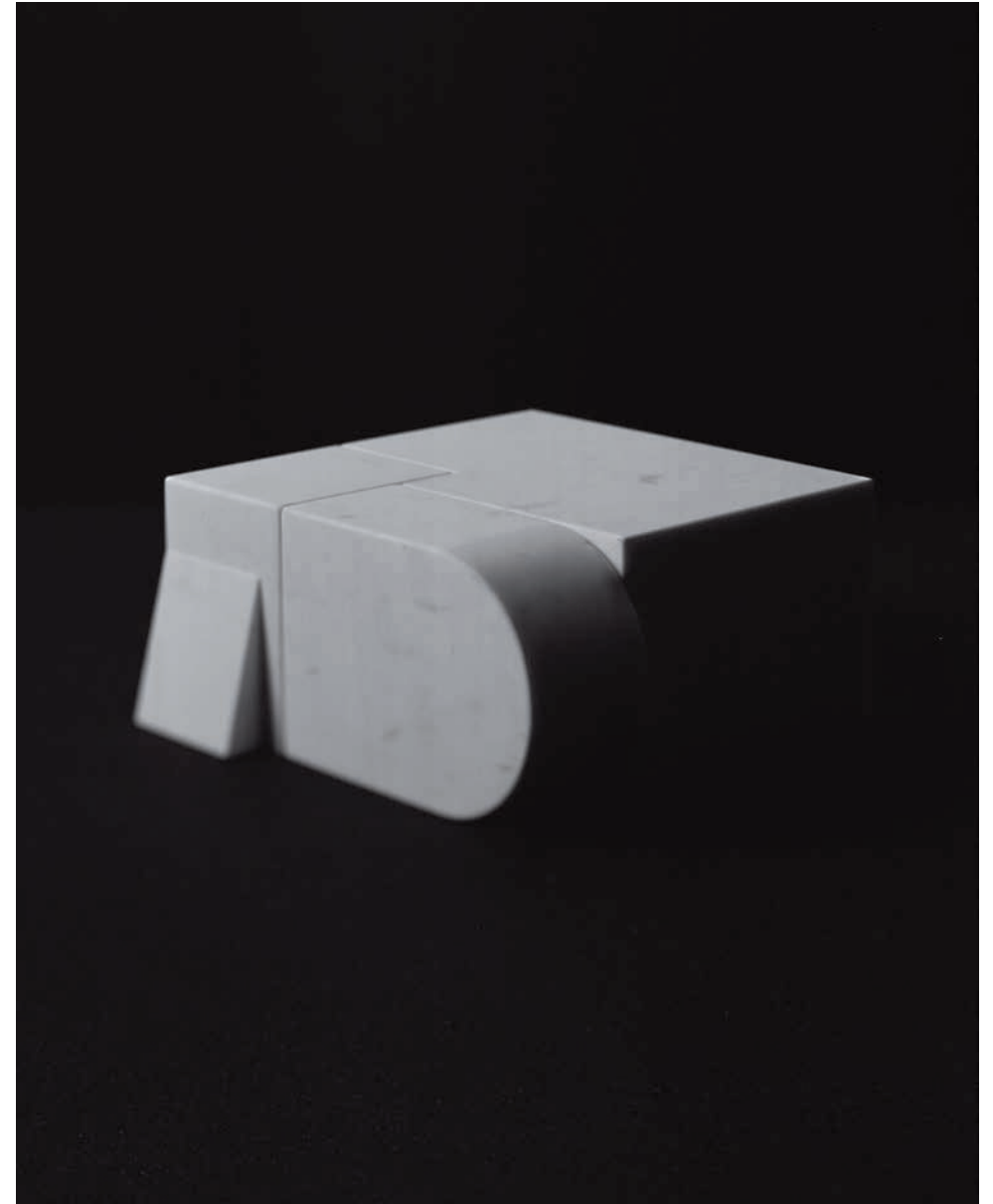




B5-1-2-016  
2014



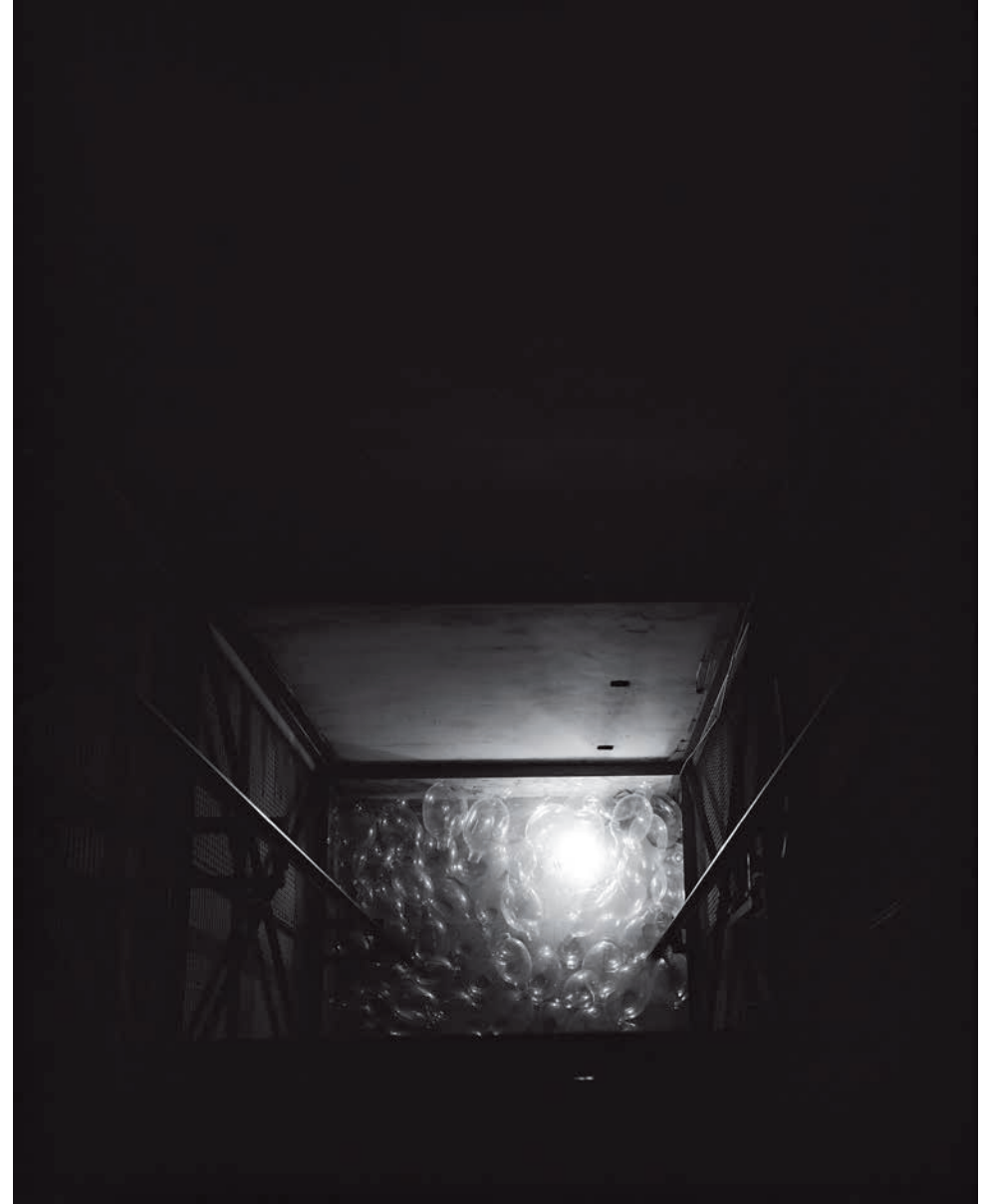
二分之一  
One Half  
2014





給外擴聲響的攝影準備工作  
Studio Photography for Expanding Noise  
2015

泡沫  
Bubble  
2014







地下來的光脈  
Light from the Underground  
2014







過期的凝髮膠  
Expired Hair Gel  
2017



1946-1958  
2013





兄弟檳榔與電纜修護  
Brother Betel Nut Shop and Cable Repair  
2016

一滴水的下落習作  
Practice a Falling Drop  
2013



傾倒的二分夾板  
The Dumping 4cm Plywood  
2016







無題  
Untitled  
2002



高專、精實  
與超廣角

葉偉立



《寶藏巖茶館與攝影工作室計劃 (THTP)》系列作品《玻璃燈片》，攝／劉和讓，2004。  
*Lantern Slides, Treasure Hill Tea & Photo Project (THTP), photo by Liu Ho-Jang, 2004*

親愛的和讓：

謝謝你上週的分享，讓我對你過去幾年的創作留下深刻的感受，我必須再說一次，你的作品呈現出高度精緻，完美地融合了設計、雕塑與攝影，這不是件容易的事。

我想了很多天，一些疑問浮現於腦中，例如下面列出的這些，提出的先後順序與重要性無關：

1/ 為何要塗抹你工作室的地板？明確地說，為何選擇石膏而非泥塑、油脂或其他材質？因為它是工業材料嗎？或者石膏是你想特別提出來參照的藝術媒材？我無法確知。也許僅僅是為了它所創造的平面質感、白色光澤、縫隙或裂痕？是否這些特質正符合你的主題——日常生活中易於流逝的美？因為這樣刻意的舉動（在個人生活空間倒入石膏）迫使觀看的人有必要去解讀其含義。

2/ 壓克力盒中的昆蟲，同樣地，是件美麗的作品。精準完美地將昆蟲裝進盒子裡，如同壓縮與封存了個人深刻的紀念，兩者之間的相對距離，回應了生死及其普遍的共鳴，因為盒中的昆蟲如此淒美。但其實，讓我感到困惑的是放置壓克力盒的鋸馬工作桌，為什麼是鋸馬？為什麼鋸馬可以做得這麼好？即使這不是重點。

3/ 我喜歡記錄飛機航班的攝影作品，概念有趣且計算精準。雖然我不確定攝影中模糊的物件是否有存在的必要。

4/ 我對身體在作品中扮演的角色存疑，而這也是我鮮少涉略的主題，我好奇你會如何從藝術史來理解這些作品，因為那是「藝術作品」中最容易辨識的元素，尤其是作品中出現的作者身影與身體。

5/ 關於「身體」這個概念，我也很好奇這與臺灣的關聯為何；在臺灣，身體如何被運用於藝術和政治的脈絡中？

6/ 我喜歡現地製作的那件暖氣裝置作品，但當我仔細想想，除了小聰明，它其實沒什麼可談。

7/ 在工作室創造奇景對你有什麼樣的意義，這是藝術家的角色？而當藝術家獲得一處空間「做東西」，非得讓觀眾「驚艷」不可嗎？

8/ 第七點讓我聯想到劇場，你對劇場做為一種媒材的想法為何呢？

這些是我目前想到的問題，期待我們有更多的時間持續討論。

問候你太太和女兒  
祝福

偉立

譯／陳思含，潤／吳語心

二〇〇一年春天，在紐約布魯克林區一場臺灣藝術家朋友舉辦的聚會上，我認識了和讓、他的妻子瞬文與他們初生的女兒——瓊維。不久，我們再次碰面，他帶了三張 35 釐米幻燈片保存夾同來，一共六十張的作品圖檔。前頁（原信件 P122~P123）印出的電子郵件內容，即是當時對於作品的回應。那時我並不知道，在這封郵件寄出的兩個月後，我將離開美國移居臺灣，而和讓則會繼留美國一年。

在這些年後重讀這封信，即使面對的這批作品是新作，當時的提問卻仍在心裡迴盪著。二〇〇一年，和讓還在紐約市立大學皇后學院研究所就讀，我則在蓋提影像公司的數位部門工作，我應該算是比較「資深」的攝影師（在此四年前我已取得攝影碩士學位），似乎有責任對就學中的同輩作品表示意見。再者，和讓與我有些共通點，他只小我一歲，是我所認識寥寥可數的臺灣人之一，又剛好就讀藝術創作研究所，能遇見他是難得的。當時我已定居美國二十年，不會說中文，我們之間僅能靠著貧乏有限的英文詞彙溝通。

十七年後，我已熟知他的一切，像是他喜歡什麼樣的鞋子、車子、攝影及木工機具，他的家庭、他的作品以及創作方法，或許知道的比那些《伍眾會計劃》成員，甚至他的家人更多一些。

和讓在三兄弟中排行老二，很小就接觸藝術，十歲開始學習畫畫、水墨和書法，國中二年級即接受正式的藝術教育，高中就讀於人才濟濟的藝術專校，接著進入臺灣第一所藝術專科學校主修雕塑，在石雕上花了好幾年的功夫。但不知為何，到了研究所，他卻決定轉向專研攝影。

當和讓邀請我寫這篇文章時，他想必知道我在看這些攝影作品時，是無法將作品與作者分開閱讀的。當我想到和讓，也總會回想起二〇〇四年在臺北寶藏巖的合作，整整一年，我們維持著緊密的共同創作關係，那種密切的共享狀態與經歷，在彼此接下來的生命中延續。噢不，其實不能說是延續，而是那段光景改變了彼此日後思考的模式。

以下，我試著列出幾項我們緊密合作的重點：第一、二〇〇三年時，因為打算一起承接商業攝影的案子，和讓提議與我集資添購一台相機，我們選了一台特別適合拍攝建築空間的機型，特性是高度專業、超廣角、精實、攜帶方便。這台 4x5 片幅的美麗相機，有著義大利品牌 *Silvestri* 的機身，搭配來自西德施耐德（*Schneider*）牌的 58 釐米鏡頭。至今，我們也依舊共有共用這台相機，在這本攝影集中的許多照片，就是和讓使用這台相機所拍攝的，而我也還保留著當初購買時那個亮紅色的商品包裝盒。第二、我們在寶藏巖一起創造了《寶藏巖泡茶照相館》計劃，包含將兩間原屬於勞動階層但已閒置多年的破舊屋舍，重新裝修成泡茶／接待區、攝影棚、暗房及教室使用。這項集體創作的合作計劃，一共改造了二個房子，六間房間，意圖探索藝術家私人工作室與社區關係之間最廣泛意義的連結。而整個計劃最令我們感興趣的部分，是我們極盡可能地將個人藝術實踐公開與透明，以吸引更多廣大的公眾。第三、我們參加了二〇〇四年的臺北雙年展，並提案說服臺北市立美術館資助這項極具挑戰的計劃——展出一系列結合攝影、文字、互動雕塑、另類媒體和紀實攝影的作品，對我們兩人而言，都是第一次實現如此龐大的製作。如此全面的展覽計劃，至今依舊難以在其他地

方實現，而其成果也為我們兩人開闢了一條蹊徑，進入詭變莫測的藝術世界。

二〇〇四年之後，和讓陷入現實的困頓中，彷彿一個孩子還不足以使他面對養家經濟壓力似的，他的第二個孩子一芳蕓，在二〇〇五年誕生了，這逼迫他面對家計，承擔起一個家。而他和我在寶藏巖共渡的那一年，似乎傾盡了他做為藝術家的夢幻時光。那年，我們兩個都是窮光蛋，但我單身沒有家累，不需要為誰負責也沒有父母關切的壓力，所以我又在寶藏巖多待了兩年多，在這片異常陌生又親密的土地上，繼續維持一種身為藝術家的漂泊狀態，直到計劃走向毀滅性的結局……。

現在回想起來，那時和讓接二連三瘋狂地換了好幾份全職工作，他先在一家獲得花花公子雜誌授權的臺灣出版社任職，擔任攝影編輯及全職攝影師，但僅一年光景，雜誌社就倒了。之後，他在蘋果日報待了幾個月，再來是受到嘉義一所科技大學的藝術與設計系聘任，開始每週臺北－嘉義來回四小時的通勤生活，四年後，他當上了系主任。我真不知道這一切怎麼發生的，因為我在和讓身上看不出一點系主任的樣子，他是真真切切最純粹的藝術家，還是極度內向的那種。二〇一〇年，和讓申請到美國紐約駐村，請我幫他代課半學期，上課時，學生們悠悠地進出教室、睡覺、吃蘿蔔糕和炸雞排、喝著超大杯奶茶……，短暫的教學經驗讓我瞭解為何他無法繼續待下去。

結束教職至今，和讓開始積極地尋找公共藝術委製的機會，儘管競爭越來越激烈，他在這方面的發展還算成功，大眾能有像和讓這樣受過專業訓練，熟悉媒材、設計、不論呈現方式和解決方案都通盤了解的藝術實踐者來執行公共的藝術是幸運的，但驚艷於作品光鮮的形式之外，那些隱晦的、來自生活裡的蛛絲、片刻與藝術史間兀自的連結與相互參照，在和讓腦袋中長年累積、纏繞生成的複雜概念，對包含我在內的觀眾而言，又是那麼難以碰觸。

當我反覆瀏覽這一系列照片，令我感到驚訝的是了解到二〇〇四那年，如何改變了和讓對藝術與創作生產的看待與思考，這些在他後續的藝術實踐上展露無疑；那年，也領我走向另一條時而平行時而交會的旅程上。這本攝影集所收錄的是八年之後，和讓於二〇一二年開始汐止工作室至今五年的這段光景。他對汐止很熟，在這附近出生成長，父母到現在還住在這一帶。和讓將這間工作室命名為 *mt. black*，是否隱喻黑山學院（*Black Mountain College*）？對我還是個謎。

這一系列攝影作品並不遵循一般傳統的攝影方法，若視它為「系列作品」，在內容敘事上並不明確且缺乏一致性；參雜了漏光、曝光過度、色彩平衡等問題的照片，與有著精準打光的工作室靜物照並列；黑白與彩色並陳的影像，看似無意的安排，卻似乎又帶著蓄意交錯其間，而描述著拍攝動作、過程，以及攝影製作中技術差異的照片數量佔了很大的比例，似乎明顯透露出和讓正在對攝影存在本身提問，以及對攝影的中介作用所揭露的連串質疑。這些問題和疑問更進一步擴展，意圖破解攝影創作過程中，攝影存在的本身與其最終結果，或是不足之處與不斷變化中的意義。這是一種攝影式的檔案，紀錄在一個地方所耗去的時間，精確來說，他花了五年的時間面對不知何時降臨的明確終點，而無論和讓對於每張照片寫下多少趣味橫生的圖註，其表述的事實和思考可能都與照片自身

所釋放的訊息無關。

除此之外，這些照片顯示出和讓如何關注空間和物質的細微末節，從室內、室外、隨處的角落、縫隙、塵埃、石頭、膠水、金屬、光線……，無盡延伸的一切細節，又從手工藝、專業技術到空間設計和翻修的方法中，物件的呈現、存放與運輸，形塑的工具、轉化物件和原始材質必經的耗損，伴隨著與藝術創作和生產相演而生，冗長而乏味的勞動。而在這一切之後，隨之而來的是不斷解構與持續離題，什麼是作品？以何種方式存在？與哪些媒介有關？藝術實踐為何？什麼驅使藝術創作？誰將是讀者？這個問題重要嗎？它將涉及什麼？什麼又會影響它？以及如何產生影響？這些照片沒有給讀者任何線索，它們彷彿是一塊塊高解析的拼圖，編寫出他的黑山學校（**mt. black School**）教科書辭庫，只不過這所學校的學生都還沒出世。

當我在寫這篇文章時，和讓正在緊鑼密鼓地準備即將到來的七月展覽，這是他藝術生涯中最具企圖心也最全面的計劃，即將首度呈現在至今能見度最高的展覽平台上。展覽開幕前，他將獨立出版一本攝影集冊（此文將收錄其中），展間中將不會出現任何攝影作品，這是一個非常矛盾而刻意的舉動，因為過去二十年來，和讓的創作中，有三分之二以上的作品都是攝影。可見和讓是想迫使我們以及這些攝影檔案，一同進入他創作的觀念迴圈中，思考「雕塑與裝置」、攝影，以及這兩者所描述的對象—*mt. black* 和《伍眾會計劃》之間千絲萬縷的關係。這本書會改變我們對展覽廳內「藝術品」的認知嗎？如果沒有這本書，展廳內的雕塑作品會是什麼？若要說存在於這些攝影檔案中，貫穿著一絲恆常的思緒，即是一位藝術家持續對於攝影之謎與其本質命題提出疑問及挑戰，在這冗長乏味的路徑上，也唯有攝影能娓娓拓現藝術生命的勞動、過程與痕跡。

葉偉立 | 臺灣新北市，水湳洞 | 二〇一七年五月

譯／呂學卿，潤／吳語心、陳思含



於寶藏巖泡茶照相館，攝／劉和讓 & 葉偉立，2004。  
*Treasure Hill Tea & Photo House, photo by Liu Ho-Jang & Yeh Wei-Li, 2004*

HIGHLY SPECIALIZED,  
ULTRA COMPACT,  
AND WIDE-ANGLED

Yeh Wei-Li



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From: "Wei-Li Yeh" <hakka@septemberly.com> | Block Address | Add to Address Book  
To: "Ho-Jang Liu" <hojangliu@yahoo.com>  
Subject: your work  
Date: Sat, 22 Dec 2001 12:25:33 -0500

Dear Ho-Jang,  
Thank you for showing me your work last week. I am very impressed with the work that you have created over the past few years. Again, I want to reiterate that the formal qualities of your work show a fine resolve. The seamless and beautiful fusion of graphic design, sculpture, and photography in your work is something rarely achieved. In thinking about your work in the past few days, various questions arose in me. The following is a list of such things, they are in no particular order of importance:

1. Why plaster your studio floor? Specifically, why this material? Why not mud, or grease, etc.. Is it the industrial? or artistic medium reference that you are pointing at, I am not sure. Or is it just the graphic quality: the white brilliance, the cracks and fissures this material creates? Does it fit with your theme of beauty in the ordinary lives and moments easily missed. This act(the pouring of plaster over one's living space) is so deliberate that it forces the viewer to decipher its meaning.
2. The insects contained in the plexi boxes, again, is a beautiful piece. It is both poignant and beautiful in its execution. The encasing of the insect acts to encapsulate a deeply personal memento but at the same time the theme of life and death, the relative distance in between, provides a universal resonance. Though, I was puzzled by the wooden saw-horse that you decided to place the plexi boxes on. Why a saw-horse? Why a saw-horse that is so well made? Somehow it seems extraneous. Largely because the insects are so poignant.
3. I like the photograph of the typing of the airplane flights. It is conceptually interesting with calculated clarity. Though I wonder if

the blurred object in the middle of the photograph is necessary.  
4. I question the role of the body in an artwork. It is a subject that I am know little of. I wonder how you would place your work in the history of art. Since it is one of the most recognized elements in an 'artwork.' And more importantly, the image of the author, their own figure, in his own works.  
5. In reference to the idea of the 'figure', I also wonder how much this has to do with Taiwan. How is the figure used over there: in the context of art, politics.  
6. I like the radiator piece, its site-specificity, but if I spend much time thinking about it. It is only clever. Not much else.  
7. I wonder what it means for you to create a spectacle in your studio; is this the role of the artist? When an artist is given a space to 'do his thing', does one feel compelled to 'wow' his audience.  
8. #7 makes me think of theater. What do you think about that as a medium?

I hope we will have more time to continue this discussion. These are just some things that I can recall right now.  
My best to your wife and daughter,  
Warm regards  
Wei-Li

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I met Ho-Jang and his wife, Shun-Wen, and their newborn baby girl Ivy in Brooklyn, New York City, at a party given by a fellow Taiwanese artist in the spring of 2001. The email printed on the previous page was an informal response to a subsequent meeting with Ho-Jang during which he showed me his work via three sheets of 35mm slides, sixty images in total. Two months after writing this email, I would return to Taiwan, not knowing then that it would be a permanent relocation. Ho-Jang would continue his journey in the States for another year.

Reading this letter after all these years, some questions I had back then remain the same, though now the photos are new. In 2001, Ho-Jang was still attending graduate school at Queens College in New York City. I was working full-time in the Digital Department at Getty Images. Feeling as though I was an elder photographer of sorts (I finished an MFA in photography four years earlier), I felt compelled to give feedback to a fellow Studio Art graduate student going through his studies. At that time, there was a certain affinity I held for him; I did not know many Taiwanese people at the time, he was a year younger than me, and it was rare to meet a Taiwanese photography graduate student. I had called the US home for 20 years and I couldn't speak Chinese then, so we communicated through very broken English.

Seventeen years later, I got to know most of the details about this person, his preference for shoes, cars, photography and carpentry equipment, his family, his artwork and the methodologies behind it, his life more than quite possibly anyone in his home country of Taiwan, including members of *B-5 Project*.

The second child of three brothers, Ho-Jang began his art education very early in life. Art classes began at ten years of age, first drawing and ink painting, then calligraphy. Formal art education began at eighth grade. Later, preceding college, there was national art technical high school for gifted art students. Then he attended the first art university of Taiwan majoring in sculpture, there were years of stone sculpting in college, then for reasons unknown, he decided to continue onto graduate school focusing on photography.

It is impossible for me to separate the maker when looking at this group of photographs, as Ho-Jang must have known when he asked me to pen this essay. When I think of Ho-Jang in general, I am always reminded of 2004, when we sustained an intensive, yearlong collaboration at Treasure Hill in Taipei. By intensive, I mean there are situations and experiences shared that hold over for the rest of one's life. No, they don't actually hold over: they change the way one thinks down the line.

I will outline here a few key points on our intensive collaboration. One, at Ho-Jang's suggestion, we purchased a camera together in 2003, which we continue to time-share to this day. The main reason for this purchase was to utilize it for commercial photo jobs that we would try to pick up together, this was a camera specifically made for photographing architectural interiors. It is a beautiful machine; highly specialized, ultra-

compact, and ultra wide-angle 4x5 camera system. The body is Silvestri, made in Italy, the lens a 58mm Schneider, from West Germany. We purchased it new and I still have the bright red packaging box that holds this camera. Ho-Jang made many photographs in this portfolio with this camera. Two, we created the *Treasure Hill Tea & Photo Project (THTP)*. Our work at Treasure Hill involved the renovation of two abandoned working class homes into a tea/reception area, photo studio, darkroom, and classroom. Six rooms, two houses. It was a collaborative and collective practice that aimed to explore the relationship between private artist studios and their engagement with the community at large. We were drawn to the possibility of an artistic practice that could be made as transparent as possible to the greater public. Three, we participated in the 2004 Taipei Biennial. The scope of this commission work was bigger than anything either of us had done individually prior to this event. Through our proposal, we convinced the Taipei Fine Arts Museum to fund the most challenging and complete works of photography & text / interactive sculpture / alternative media / documentary work that the kind of work that rarely gets realized anywhere. The result carved a path for the both of us into the treacherous world of art.

After 2004, the practicalities of life really caught up with Ho-Jang. The birth of his second child, Fang-Ching, in 2005, required that he face the urgent economic realities of raising a family, as if one child isn't enough. A year spent at Treasure Hill with me pretty much used up all of his dreamtime of being an artist. We were dirt poor, but I had no one to answer to, no parental pressures, no family. And I continued onwards at Treasure Hill for two more years, holding onto the floating existence of an artist in this strangely foreign though intimate land, until this project met its destructive end.

Looking back now, Ho-Jang amassed a crazy collection of full-time jobs that lasted for various durations. First, there was a tenure at a monthly magazine publication. A Taiwanese publisher acquired Playboy Magazine licensing, and Ho-Jang became its photography editor and in-house photographer. This lasted just a year until the magazine folded. There was a few-month stint at Apple Daily News. Soon afterwards, he was hired full-time as an art and design professor at a technical college in Chiayi, a four hour commute to Taipei. This lasted four years, at the end of which he was the department chairperson. How this came to be I don't know, I just can't see Ho-Jang as a chairperson of any department. Ho-Jang is an artist in the surest and purest sense of the word, and a very introverted one at that. I substitute taught one of his classes for half a semester when he was accepted into an artist residency in New York in 2010. My brief experience in Chiayi let me know why he did not stay there in the end. Students strolled in and out of class, slept and snacked on turnip cakes and fried chicken and drank plastic bottled milk tea while I spoke

Once the school gig ended, Ho-Jang began to actively seek out public art commissions. This continues to the present. He has been rather successful at it, though the commissions have become increasingly competitive to get. The public is only so lucky to have someone like Ho-Jang to make its art. This is a highly trained

practitioner with a broad range of understanding about medium, media, and materials and design and presentation methods and solutions. But what is difficult for the normal viewer, myself included, to engage with after experiencing the sleek outer form of the work are the rigorous conceptual gymnastic loops of inane connections between life and art historical references that Ho-Jang expects the viewer to navigate.

The single most surprising thing when I look at this collection of photographs is how much 2004 would change the way Ho-Jang conceives and looks at art-making and how much that year's experience would manifest itself in his subsequent practice. The year would also lead to the parallels and intersections with my own journey. This portfolio represents an eight-year period after 2004, including a four-year period in which Ho-Jang occupied a studio in Xizhi, between 2012 and the present. It is a place he knows well, the site of his birthplace, where he grew up, where his parents still live to this day. This studio, which he gave the name *mt. black* as an oblique reference to the Black Mountain School, is rather an enigma for me.

This series of photographs does not abide by any traditional practice of photography in a conventional sense. If intended as a series, it lacks any coherence in conveying a discernable narrative. Light-leaks, bad exposures abound, color-balance problems stand juxtaposed with nely lit studio still-lives, black and white photos and color photos approach each other with false intentions. An imbalanced number of photos depict the actions, process, technical discrepancies of the act of photo making, as if Ho-Jang is posing questions and revealing a continual suspicion of the act of mediation and the existence of photography itself. These questions and suspicions move into broader terrains of deciphering the meaning of the creative process and invariably, existence itself, and of its end result, or the lack thereof. This is a photographic archive of time spent in one space, ve years to be exact, facing a de nitive end coming up on an indiscernible time. When looking at this the assemblage of photographs as a whole, these facts and musings have no bearing on what the photographs emanate, no matter how many anecdotes Ho-Jang attaches to each picture.

Inquiries aside, these photographs reveal an attention to the minutiae of all things spatial and material: interior, exterior, random corners and crevices, dust, stone, glue, metal, light pr ocess without end, craftsmanship and technical expertise, spatial design and renovation solutions involved in and related to the tedious labor of creation and production of art: the presentation of it, the storage and transport of it, the tools that shape it, the damage that objects and raw material undergo and are transformed by. And later the aftermath, the deconstruction and their subsequent digressions. What is artwork? How does it come to existence? What mediums should be involved? What is artistic practice? What drives it? Who will be the readers? Does it matter? What does it involve? What will affect it? And how? These photographs give no clue to the reader; as if they are high denition jig-s aw puzzle pieces forming the textbook lexicons for his *mt. black School*, which has no students because they have yet to be born.

As I pen this essay, Ho-Jang is pressing onwards with the exhibition coming up dangerously close in July, this is his most ambitious and comprehensive project appearing on the largest platform of his career up to date. A self-published artist book (which this text will appear in) will be produced before the show. No photographic works of his will appear in the exhibition room itself. This is true irony, an ultra-intentional act, as photographic work accounts for over two-thirds of Ho-Jang's artistic output for the past twenty years. Here it seems Ho-Jang is forcing on us, and this photographic archive itself, yet another of his conceptual loops. For the sculptures and installation and the photographs are inextricably linked in their depiction of the same subject matter: *mt. black* and *B-5 Project*. Will the photographs in this book change our perception about the art objects in the exhibition hall? What will the sculptures in the exhibition hall be without the book? And if there is a constant thread that runs through this photographic archive, it is the continual questions posed and challenges laid out about the role of the photographic enigma, which hovers over this long and tedious road, as a burnishing tool to elucidate the mark of the hand that one can account for as an artistic life.

Yeh Wei-Li | Shui-Nan-Dong, New Taipei City, Taiwan | May 2017



《寶藏巖茶館與攝影工作室計劃 (THTP)》於 2004 臺北雙年  
展現場，臺北市立美術館。圖片葉偉立提供。  
Installation view of *Treasure Hill Tea & Photo Project (THTP)*,  
2004 Taipei Biennial, Taipei Fine Arts Museum, photo  
provided by Yeh Wei-Li



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詞彙：伍眾會計劃

## GLOSSARY B-5 PROJECT

編整 | 李若玫 & 陳思含  
Edit | Chen Szu-Han & Lee Jo-Mei





下 | 燈箱的背板 2014  
Below | Backboard of a self-built light box 2014

左上左下 | 整修 *mt. black* 空間 2013  
Opposite Top & Bottom | Refurbishing work in progress at *mt. black* 2013

## 就此為例 WITH THIS AS EXAMPLE

「起初應該只有四個人，也可能有五個。基本上和身體所需的數量一致。一名農夫以滿足食物之需；一名泥瓦匠以滿足住房之需；一名紡織工人以滿足穿衣之需；另外再添上一名鞋匠和另外一名勞動者，以提供物質上的必需品。柏拉圖的理想國宣告成立。」<sup>1</sup>

In the beginning there would be four persons. Maybe five. Just about as many as the needs of the body. A farmer for food, a mason for housing, a weaver for clothing. To these let us add a shoemaker and some other worker to provide for material necessities. This is how Plato's republic presents itself.<sup>2</sup>

## 房間 ROOM

小時候與兄弟們同住了一個房間，曾經想像過如果能夠擁有自己的空間，那會是一個什麼樣的情形？一個作家的房間，或是傑克梅蒂、培根、莫迪里雅尼的工作室，以及我經驗中無數閱覽過的工作室形象，是否是個人對物件在設置、色彩、距離種種因素影響下營造出的自我歸屬？在年少易被影響的年紀，自我好像就漸漸地成形到那個地方去了。

Back when I used to share a room with my brothers as a kid I would imagine what it would be like to have a room of my own. Does a writer's room, or perhaps the studios of Giacometti, Bacon, Modigliani, the various different workspaces that I've seen before represent a sense of self-belonging that the individual has created through the placements, the colors, the allocations of the objects placed inside? As an impressionable youth, my sense of self seemed like it was gradually shaped by and taken to that specific place.

## 工作室 STUDIO



2000-2002 年於紐約就讀研究所期間，我在取名 *Utopia* 的工作室內置入外來植物，創造了廢墟的模樣，694 則是一間沒有水源的暗房；2004 年與葉偉立合作《寶藏巖泡茶照相館（THTP）》，2005-2012 年位於遼寧街的嬉島攝社，包含一件尚未實現的櫥窗展示提案……。作為創作及工作的實踐場域，工作室其實顯現了一種藝術家與現實的抗衡關係，我試著從空間中找尋那份最初的熱情。

While attending graduate school in New York from 2000 to 2002, I placed alien plants in a studio named *Utopia*, making it look like a site of ruins, and 694 was a darkroom with no running water. I collaborated with Yeh Wei-Li on the *Treasure Hill Tea & Photo Project (THTP)* in 2004, and from 2005 to 2012, I was at a studio named *sickisland* on Liaoning Street in Taipei, with an unrealized window display proposal on my hands. Being a place where art and work are carried out, a studio is the manifestation of the artist's contending relationship with reality, with me seeking to find in the space the enthusiasm that had started it all.

<sup>1</sup> 《哲學家與他的窮人們》。蔣海燕譯，雅克·朗西埃（Jacques Rancière）著。南京大學出版社，2014，頁 3。

<sup>2</sup> Rancière, Jacques. *The Philosopher and His Poor*. Trans. Andrew Parker, John Drury, and Corinne Oster. Durham: Duke UP, 2003, p.3.





下 | 地板的研磨準備 2014  
Below | In preparation for sanding the floor 2014

左上 | 週末從 *mt. black* 陽台向外望去的景觀 2012  
Opposite Top | A view from *mt. black* balcony on the weekends 2012

左下 | *mt. black* 進駐前的廠房外觀 2012  
Opposite Bottom | The front view of the factory before let out to *mt. black* 2012

## mt. black



*mt. black* 位於新北市汐止的傳統工業區，一棟兩層樓的舊廠房。自 2012 年承租初始，此地即被劃入都市更新的藍圖中，空間本身停頓於租賃常理下被懸置的狀態。因處於使用時間的不確定性，而無法推展長程計劃。在 *mt. black* 中，我藉由一而再、再而三的裝置、修護及改裝工作，以等待都更的啟動，然而，空間的進化卻逐步朝向未來的崩解。

*mt. black* is an old two-story factory located in the traditional industrial zone in Xizhi, New Taipei City. It has been included in the blueprint of the area's urban renewal plan ever since I began leasing it in 2012. The space is in a state of suspension, a pause in the midst of conventional leasing logic due to uncertainties with its available time and the unexpected ambiguity with the project that it is a part of, as the space gradually progresses towards a future of collapse. I've repeatedly refurbished, restored, and altered the space, waiting for the urban renewal plan to start.

## 黑手 BLACK HANDS

mt. 即匯集（英文“山”的縮寫，引申出聚集的意象），black 即黑手。*mt. black* 位處於福德工業區內，此地勞動人口以工廠作業員居多，以此作為集成的代號，「黑手的聚集之地」為其命名的想像。

mt. in *mt. black* is short for mountain, and is used here to symbolize gathering inspired by the mountain's image as a gathering mount, pile. black refers to black hands, a colloquial term used in Taiwan to refer to mechanics, similar to the term grease monkey in English. The name *mt. black* stands for the gathering place of black hands, and it is inspired by the area it is located in, the Fude Industrial Zone which has a large population of working class laborers.

## 觀摩鄰里 OBSERVING THE NEIGHBORHOOD

在傳統產業的初步規模系統下，主事者與勞動操作者可能為同一人，有時候因應不同條件，工廠編制會擴充至二到三人，偶有聘用臨時工、外勞以符合作業需求。這裡的地方作業條件成為我長期以來觀摩鄰里的參照模式，對我來說，這種少數人的集合產出達至自我滿足的經濟方式，稱得上合宜的獨立—代工製造。

It is often the case during the initial phase of a traditional industrial enterprise that the person in charge is the same person that is doing the work. Along with varying demands, a factory might expand by hiring two or three more workers, including the occasional hire of temps or migrant workers. I have, for an extended period of time, been using the conditions of operation here as reference points for observing the neighborhood. To me, this economic model with a small group of people working collectively to attain a level of self-satisfaction could be bettng ly considered as an independent original equipment manufacturer (OEM).





下 | 工作室的日常清潔 2014  
Below | The daily studio cleaning 2014

右上 | 拆除舊隔間板牆 2013  
Opposite Top | Taking off the old wooden partition 2013

右下 | 生產作業 2014  
Opposite Bottom | Work in progress 2014



勞動者承襲了勞動階級的遺產，在短程經濟裡，勞動換取報酬，身體的損耗看似無償，卻任意受擺佈於資本的計算範圍之外；也就是說，勞力雖有不同，勞動者並非皆處於平等狀態，也無法自外於社會階級，同理以勞力所兌換的價值也是如此。但是，勞動／報償之間的轉換是否應被重新衡量？

Inheriting their working-class status, workers exert labor in a short economic span in exchange for something they are after. They don't seem to be given any compensation for their physical deterioration and are at the mercy of capitalistic calculations and manipulations. In other words, although there are different types of labors, laborers are not treated equally and are not exempt from the so-called social hierarchy; the same holds true for the value they seek to exchange for the labor they exert.

在現代文明發展運作的慣性裡，人類作為一種以勞動換取物質的動物，我們如何能抗衡資本計劃的部署、量化的生產系統，以及被過度拆解的分工？我取徑於製造民生必需品的勞動方式，移植地方的產製規格去生成平行於地方勞動的可能。以藝術家作為身份主體、自我的多工化提出勞動的最大值；從中我充分了解生產流程的每個步驟，進而想像製程的可能。一些游擊，一些靈巧，是我所見自由的條件。

Under the customary ways of how modern civilization operates, as beings that move and exert force, how could we counter the deployments dictated by differentiated divisions of labor, quantitative system, and capitalistic plans? Opting a labor approach of manufacturing objects of everyday necessities, I've referenced the specifications of local production to evoke possibilities for engaging in parallel activities of local labor. With being an artist as my subject identity and through self-differentiation, a maximum value for labor is proposed. With the steps involved dissected in a comprehensive manner, I then begin imagining the possibilities for the production process. The guerrilla tactics along with some flexibility that I have acquired along the way have allowed me to achieve certain free, unrestricted conditions.

計劃命名由社群網站臉書打卡而得的在地社群—汐止伍眾會—轉嫁而來，試以藝術方法提出另一種「眾」的地方性描繪。初始沿用臺灣地方勞動階級的脈絡，尋找具有勞動階級背景，具備傳承自上一代藝能／勞動技術的五位藝術家。對我來說，這些藝能隱含了世代承襲的相對基因與技術的轉化關係，成為現代社會系統化演進的隱性參數。《伍眾會計劃》提出「中介」的概念，透過與各位藝術家在產出過程中的協作關係，在藝術行為的異質化與重新塑造的過程中，進而回看藝術存於地方的社會性角色，啟發創作的具體想像，於 *mt. black* 空間中持續推進。

The Chinese title of this project is derived from the name of a local community group, *Xizhi Wu Zhong Group* that I've discovered on Facebook while attempting to check-in in the area. The objective is to attempt to use art to propose other ways of describing the concept of

## 勞動的重量 THE WEIGHT OF LABOR

## 自我製造 SELF-PRODUCTION



## 伍眾會計劃 B-5 PROJECT



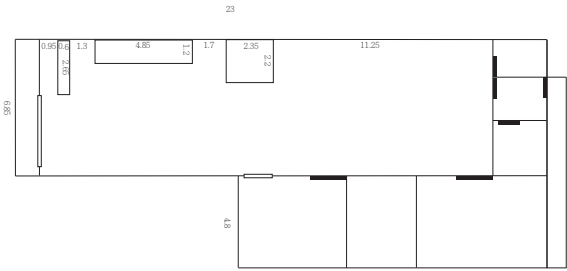




下 | 「城空幻影 (2014)」展覽現場  
Below | Installation view of *SOMANYBUBBLESINTHESKY* (2014)

右上 | *mt. black* 空間平面圖 2013  
Opposite Top | Floor plan of *mt. black* 2013

右下 | 「善用尾款 (2013)」平面設計  
Opposite Bottom | Graphic design for *Exhausting the Remaining Balance* (2013)



group, masses with regional associations. The project began by referencing a working-class context, seeking to discover the art/labor capabilities that individual artists have inherited from their generational relationships. I believe transformed spaces and inherited relative genes are implied in these skills, and invisible modern systemized social implicit parameters are also suggested by the invisible spatial displacement. The concept of mediation is proposed in the *B-5 Project* through the collaborative relationship formed with each artist during the production process, seeking to use gestures of art to shape the localness through heterogenization and to reflect on the social role that art holds locally. The everyday relational attributes of this localness have sparked tangible imaginations for creative collaborations, which are still being continued inside the space of *mt. black*.



- B5-1 《善用尾款 / 劉和讓個展 (2013)》
- 《城空幻影 / 劉和讓個展 (2014)》
- B5-2 《我不是車床 / 詹士泰個展 (2014)》
- B5-3 《冷藏摘要 / 秦政德個展 (2014)》
- B5-4 《外擴聲響 / 廖建忠個展 (2015)》
- B5-5 《步進山林 / 李若玫個展 (2017)》
- B5-1 *Exhausting the Remaining Balance / Liu, Ho-Jang* (2013)
- SOMANYBUBBLESINTHESKY / Liu, Ho-Jang* (2014)
- B5-2 *I Am Not a Lathe / Chan, Shih-Tai* (2014)
- B5-3 *Refrigerated Abstract / Chin, Cheng-Te* (2014)
- B5-4 *Expanding Noise / Liao, Chien-Chung* (2015)
- B5-5 *Step Motor in the Forest / Lee, Jo-Mei* (2017)

2012 年的 *mt. black* 呈現著半廢墟的樣貌，在自我製造能力的驅使下，首檔展覽以《畫廊 (2013)》作品作為空間呈現，並以「善用尾款 (2013)」為名作為整個計劃的開端。援用公共藝術的尾款，在使用時間懸而未決的空間中，投入個人盈餘、體力，從自我實踐擬製地方生產關係所提出的實驗，提出個體在地方的公共想像。  
*mt. black* was in a semi-ruin state in 2012, and driven by the ability to self-produce, the space was transformed into a gallery for its inaugural exhibition, with the project kick-started under the theme, *Exhausting the Remaining Balance* (2013). The experimental project was created by simulating local relationships through self-actualization, with the remaining balance from a public art project utilized for this production economy. Personal surplus and physical strengths were exerted in the semi-suspended space, with individual public imaginations proposed for the local setting.

伍眾會 B-5

善用尾款  
EXHAUSTING  
THE REMAINING  
BALANCE



下 | 秦政德軍衣收藏展於「冷藏摘要（2014）」現場  
Below | Installation view of *Refrigerated Abstract* (2014), Chin Cheng-Te's collection of military uniform

右 | 作品《底稿（2017）》拍攝作業  
Opposite | Photoshoot in progress of *Manuscript* (2017)



現場之於真實，媒介之於虛構；勞力之於真實，畫廊之於虛構。《畫廊（2013）》脫離藝術作品的展售概念，進而解放，擴張到以打造空間定位「場所」<sup>3</sup>；畫廊的座椅作為空間中可視的物件，完成於身體的勞動行為，使畫廊的概念得以成立。媒介則指涉我在這個過程中的種種操作，是謂可見之物所不可見的部分。於是，我將它命名為「虛擬」。

The site exists in reality; the medium is ctional; labor exists in reality; the gallery is ctional. This artwork, *Gallery* (2013), strays from the concept of artwork for exhibition/sale and is thus liberated; it expands by creating a space to position the place<sup>4</sup>. The bench for the gallery is a visible object; it is a labor practice carried out by the body, allowing for the concept of the gallery to be established. The medium indicates the different manipulation I ve conducted throughout the process; it is the invisible part of this visible object, which is why I refer to it as ction .

「虛構的作品叫出了事實的名稱，事實的王國因此崩解；虛構之物顛覆了日常經驗並揭示了其殘缺不全和虛假之處。但藝術只有作為否定的力量才能擁有這種魔力。只有當形象是拒絕、駁斥既存活生生的力量時，藝術才能講述自己的語言。」<sup>5</sup>

Fiction calls the facts by their name and their reign collapses; fiction subverts everyday experience and shows it to be mutilated and false. But art has this magic power only as the power of negation. It can speak its own language only as long as the images are alive which refuse and refute the established order.<sup>6</sup>

「城空幻影（2014）」展名來自於樂團雪崩玫瑰的 *Too Many Castles in the Sky*，一首描述生活與愛的困境的曲目。它讓我想起人們對於種種夢想的寄附就如城堡般，時而清晰宏偉，時而又遙不可及。在維繫現實生活的參與裏，我將商品製作作為其中選項，取廢棄漁燈，將之拆解、分析、改製成為燈具。產製的過程中，勞作取徑出現焦點轉向，於是，將已無用之物匯聚成型，並利用其它光源的照明，再現其原有的光芒。

The exhibition title, *SOMANYBUBBLESINTHESKY* (2014), is derived from the song *Too Many Castles in the Sky* by the band, *The Rose of Avalanche*. This song that tells of the conundrums with life and love reminds me of people s dreams that are like castles, sometimes clear and grand, sometimes out of reach. While taking part in maintaining life s practicality, I ve

## 畫廊的座椅 BENCH FOR GALLERY

## 馬庫色 H. MARCUSE

## 城空幻影 SOMANYBUBBLESIN- THESKY

<sup>3</sup> 「…裝置提供了一個機會，去明白地顯示一件事可能的主觀秩序關係，藉此質疑『既我』事實的秩序與存在的必然性……。」波里斯·葛羅伊斯著，郭昭蘭、劉文坤譯，《藝術力》藝術家出版社，2015，頁 137。

<sup>4</sup> “...the installation offers an opportunity to use the explicit introduction of subjective orders and relations among things in order to call into question at least those orders that must be supposed to exist ‘out there’ in reality.” Groys, Boris. *Art Power*. The MIT Press, Cambridge, MA, 2008, p. 94.

<sup>5</sup> 赫伯特·馬庫色著，劉繼譯，《單向度的人：發達工業社會的意識型態研究》，麥田出版，2015，頁 109。

<sup>6</sup> Marcuse, Herbert. *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society*. Routledge, London, 2008, p. 65.

詹士泰作品 2012-2014  
Chan Shih-Tai's sculpture works 2012-2014





下 | 「我不是車床（2014）」展前清潔工作  
Below | Cleaning work before the opening of *I Am Not a Lathe* (2014)

右上 | 「我不是車床（2014）」展覽現場  
Opposite Top | Installation view of *I Am Not a Lathe* (2014)

右下 | 「我不是車床（2014）」平面設計  
Opposite Bottom | Graphic design for *I Am Not a Lathe* (2014)



turned commodity production into one of the options, deconstructing, examining discarded shing lights and turning them into a lamp. The labor exerted during the production process has resulted in this focal turning point we see now, with these discarded objects gathered and molded and their original sparkles recreated with the use of other lighting sources.

層層堆疊的玻璃體，裝置在工作室的電梯底層，低於地面約 40 公分處，漁燈原為集魚所用的 4000 瓦光度，散佈於十米深的空間中。這 4000 瓦的光束穿透，於玻璃曲面形成超乎肉眼無法辨識的折射，掩飾了視覺感知。我將攝影作為寫生的移情方式，讓幻影生成於光的路徑上，泡泡，幻影，我製造了它。

Layers of overlapping glass forms are installed at the bottom of the elevator in the studio, about 40 centimeters below ground level. Scattered in the 10-meter deep space are 4000-watt shing lights that were originally used for attracting sh. The re ections on the surface of the glass become nearly indecipherable by the naked eye as the 4000-watt light beam penetrates through masking the sense of sight. With transference sentiments, photography is used in place of en plein air, as illusions emerge on the path of light, and me, the creator of bubbles and illusions.

我視詹士泰的作品將「工具理性」<sup>7</sup> 傳達在機具諸元的有效掌控，對應社會體制的擴張控制。這些雕塑的表面、造型與線條，猶如機械生成的精確完密，令人難以辨識的人為操作，材質異質化，超越既定的想像。藝術家將身體作為尺規的延伸，機具作為人身，雕塑產出於機械與人為的相互切磋。

I see Chan Shih-Tai's work as an effective control that conveys Instrumental Reason<sup>8</sup> through a medley of machines and tools, and also as a response towards social institutions expanded control. The surfaces, shapes, and contours of these sculptures are accurate and precise, appearing like they were made by machines. It is hard to identify human manipulations in them, with imaginations outlined by material heterogenization that exceed beyond our imaginings. The artist treats the body as an extended ruler, and machines transformed as the human body, with the sculptures the results of interactions between machines and human behaviors.

泡沫  
BUBBLE

我不是車床  
I AM NOT A LATHE



<sup>7</sup> 「工具理性」出自於法蘭克福學派。劉和讓引用此概念，來觀看詹士泰使用機具與自然物質所進行的創作行為，隱喻一種灌輸在整個社會中被維繫宰制的單向體制。

<sup>8</sup> The critical theory, "Instrumental Reason" was developed by the Frankfurt School. It is referenced by Liu Ho-Jang to see Chan Shih-Tai's creative endeavor with machines and natural substances, implying that society as a whole is dominated by a one way system.

下 | 「冷藏摘要 (2014)」 展覽現場  
Below | Installation view of *Refrigerated Abstract* (2014)

右一 | 「冷藏摘要 (2014)」 平面設計  
Opposite Left | Graphic design for *Refrigerated Abstract* (2014)

右二 | 劉和讓作品《新鎮溪的盡頭 (2010)》裝置於「冷藏摘要 (2014)」展覽現場  
Opposite Right | Liu Ho-Jang's photography work, *End of Newtown Creek* (2010), installed in the exhibition, *Refrigerated Abstract* (2014)



當手持機具運轉時，就像在操控賽車，在非常狹隘的時間裡，轉速與油門、空間與身體都是決勝的關鍵。我覺得這個東西就出現在阿泰的創作過程與作品裡面。如何去操控機械轉速與物質摩擦的關係？如何去超越材質使用的極限？善於掌握自身與機械間的拉鋸、呼吸，以進行準確的切割、研磨，降到最少的誤差。

When a machine is manually operated, like being behind the wheel of a racecar, in a very short span of time, being able to control the switch of speed, the accelerator, the space, and the body are all critical for winning the race. I think this is observed in Chan Shih-Tai's creative process and art works. How should the connection between a machine's rotating speed and physical friction be controlled? How can the limits of the materials applied be surpassed? Being in control of the push-and-pull, the exhalation and inhalation between oneself and the machine is integral for the ability to cut and polish with precision and to minimize errors.

傳統使用機具的產製過程仰賴機具所發展的製作技術，或受限於工具所供應的應用造型條件，我著眼在人與機械相互推進發展的關係。詹士泰與工具並蓄並進，在操作技術可完成的極限前，情感與精神靜默傳輸，形成人機之間的有機地帶，這正是機械與人相互為用的真理，區別了廠區的作業模式，跳脫出資本系統生產的慣性。

I've focused on the interdependent relationship between man and machine, relying on the production techniques derived from the evolution of mechanical development or making compromises on the applicable shapes and forms that machines and tools could provide. Before the limits are reached, Chan Shih-Tai and the tools move at an aligned pace, with emotions and psyches silently transmitted forming an organic zone between man and machine. This is the truth behind machine and man's reciprocity, which is different from the operational model applied on the factory floor, leaping away from customs of capitalism.

秦政德的立碑之於他的身性在山林的潛隱，收集的物件則蘊藏著被遺忘的歷史。自2005年始，將其書法文體轉拓於條形石體，透過八里觀音山腰墓碑文石刻師傅所雋刻的碑體，立於秦氏意志之所在，衍生於島之四方。在創作的自我銘心裡，無疑地顯露其對場域的二次書寫，如同被化開的墨暈，渲染於他所行進的那條路上。從秦氏善用的社群媒體所建立的考證和紋事，與其說像歷史洪流裡的幻化，不如說他以他的佔領方式推向無私的解放。

The steles Chin Cheng-Te erected symbolized his hermitism in the mountains, and his collections embodied the history we have forgotten. Starting 2005, Chin rubbed his calligraphy onto stone bars, which were later carved by the tombstone carver on the hillside of Guanyin Mountain; the steles erected to demonstrate Chin's spirits spread throughout the four corners of this island. Deep down in his heart, it was no doubt his attempt to renarrate the space, like ink washes spreading along the road he travelled on. According to the narrations and inquiries

轉速  
SPEED SWITCH

靜默傳輸  
SILENT  
TRANSMISSION

冷藏摘要  
REFRIGERATED  
ABSTRACT



下 | 「外口制作」傢俱 2015  
Below | *OUTOMADEA* furniture 2015

右 | 「外擴聲響 (2015)」平面設計  
Opposite | Graphic design for *Expanding Noise* (2015)







「外擴聲響（2015）」展覽現場 2015  
Installation view of *Expanding Noise* (2015)

右上 | 廖建忠作品《美麗戰爭（2009）》於誠品畫廊  
Opposite Top | Installation view of Liao Chien-Chung's work, *Beautiful War* (2009), at Eslite Gallery

右下 | 秦政德於小觀音山的立碑現場 2014  
Opposite Bottom | Chin Cheng-Te at the site of erecting steles on the hills of Xiao Guanyin Mountain 2014



on the social media, which Chin excels at, rather than a form of metamorphosis amidst the historical tide, his occupation was more like a self liberation of history.

秦政德的基地猶如資源回收場的場景，廣袤無邊的收集之物在非線性的時空經緯下，散落地堆砌出他所專情的時代敘事。他總可以一時興起，撈取經典，侃侃而談，在被過度填塞而顯得稀薄的空氣裡，許多已化成他創作上的濃郁移情。  
The base of Ching Cheng-Te was formed the same way a recycling facility would, with boundaries as infinite as his collections, scattered or piled in a non-linear sense, illustrating stories from the period of his infatuation. Anything picked up could be a piece of classic, with endless stories to unfold. Amongst the packed yet rarefied air, much has become that enthusiastic transference of creation.

「冷藏摘要（2014）」為秦政德長時間以來對冷戰歷史遺忘檔案的摘錄。他聚集二十五塊碑體，作為臨時性裝置，立於 *mt. black* 的「畫廊」空間中。空間作為一種過渡場域，碑體擴散流向田野採樣的歷史現場，在「畫廊」空間中逐漸消滅，抵達那些我們無從發覺的荒垂之地。  
*Refrigerated Abstract* (2014) is the summary of the forgotten archives of the cold war history which Chin Cheng-Te had compiled over time. With the temporary assembly of 25 steles as an installation, it was erected inside *mt. black*, a space we call gallery. Such space is an intermediate site, in which his steles dispersed toward historical sites where field sampling took place, toward the desolate wilds we have never even noticed, and gradually disappeared from the space of a gallery.

在「外擴聲響（2015）」一展中，廖建忠跳脫我們熟知他在藝術創作中的「表面工程法」<sup>9</sup>，試將「外口制作」<sup>10</sup>作為維持現實生活的途徑。在量化生產與單品傢俱間尚未開發的區塊，將傢俱元件進行組合配對，產生複數搭配的可能，以此可量化的「商品形式」作為進入市場的試探。我將此展視為 *mt. black* 模擬地方製產的經濟模型之一，藝術家以自我製造的能力，尋求藝術實踐連接現實的可能。  
Liao Chien-Chung has strayed away from his customary "Surface Engineering Method"<sup>11</sup> this time, seeking for *OUTOMADEA*<sup>12</sup> to become a means of livelihood. Working in an untapped

## 收藏 COLLECT

## 集合 ASSEMBLY



## 外擴聲響 EXPANDING NOISE

<sup>9</sup> 「在一系列命名為『表面工程法』的作品中，...，我試圖用一種模型擬仿的方式，模擬偽裝虛有其表的真實事物，來回應自我個體處在當代世界的種種困境與問題。」摘自藝術家廖建忠提供之創作自述。

<sup>10</sup> 廖建忠自創傢俱品牌。

<sup>11</sup> "In this oeuvre named 'Surface Engineering Method', the artist endeavors to simulate the hypocritically deceptive reality by means of simulated models...All these denote that in present world you recognize as much as you misrecognize." Excerpt from the artist statement provided by Liao Chien-Chung.

<sup>12</sup> A furniture brand created by Liao Chien-Chung.





下 | 李若玫製作中作品《山石流水（2016）》  
Below | Lee Jo-Mei's work in progress, *Mountain Stone and Waterfall* (2016)

左 | 廖建忠與「外口制作」的工作室 2015  
Opposite | Studio of Liao Chien-Chung and his furniture brand *OUTOMADEA* in Bali, New Taipei City 2015

## 交工<sup>13</sup> LABOR EXCHANGE<sup>14</sup>

territory between mass production and single-piece furniture, the furniture components could be assembled and paired together, resulting in different arrangements and combination possibilities. This Commercial Format with mass production potential is used to test the waters of the market. In this exhibition, *mt. black* is treated as an economic model that simulates the local production framework. With the artist's self-production capabilities applied to seek out the possibilities of using art practices to connect with reality.

以藝術家的身份於各自的藝術領域中進行製造；傢俱的生產則作為藝術身份之外，支撐現實生活的條件之一，彼此的合作時常成立於一種默契下游擊式的互助換工。在建忠位於八里的工作室，協力製作的過程中，我們聯繫上美術學院體制下的邊緣作為。想起與建忠的熟識是在紐約的 CBGB，那是 1999 年的往事，正時他在紐約有個短期的闖蕩。已不復存在的 CBGB，套句 Patti Smith 所言「與其說 CBGB 是一個表演場所，不如說它是種精神狀態，任何地方都比不上它。」想著在青年歲月伴隨的新浪潮龐克樂隊聲響，迴盪至今，倘以自我製造作為一種烙印的相熔，能否順理？

Artists in various art disciplines engage in endeavors of production, but Liao Chien-Chung considers furniture production as one of the means of earning a living outside of his identity as an artist, with our collaboration often established based on our mutual understanding and in the form of guerilla-style mutual assistance and labor exchange. In Chien-Chung's studio located in the rural district of Bali in New Taipei City and throughout our collaborative production, we dwell in the margin of society, having come from academic institutions of art. Chien-Chung and I met in CBGB, New York in 1999 during his brief time spent in the city. CBGB is no longer, but as Patti Smith has said, she considers it to be more than just a performing venue but a spiritual state, and nothing can compare to it. Those youthful years accompanied by the sounds of new wave punk bands are still resonating within me till this day, with self-production used by the two of us to form imprints from the days of our youth.

## 鋸臺 TABLE SAW

鋸臺表面那一塊塊黃色補土，承載著物質自身的毀壞、削弱，一種愈用愈無法支撐的狀態。為求下刀順暢，避免施作過程中可能產生的頓挫，我反覆使用汽車補土為其進行修補，極力地去挽救它的功能與使用條件。這張鋸臺是繼承自建忠的舊物，它延續了一種友誼。後來，我自己也買了一臺比較穩定的鋸臺了。

A state of substance destruction, deterioration, and growing dilapidation due to prolonged



<sup>13</sup> 原指高雄美濃鎮的菸葉產業中，於菸草農忙季節，招呼親朋好友、左鄰右舍幫忙採收，換工輪收，而發展出的互助「交工」文化，後因來自美濃的客家獨立樂團「交工樂隊」而廣為人所知。

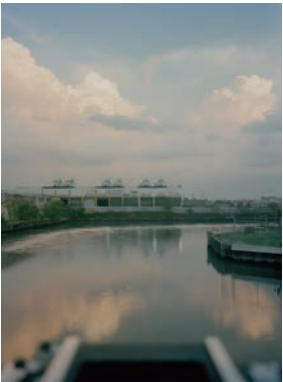
<sup>14</sup> "Labor exchange" is a tradition practice in Meinung, Taiwan. It is a mutual-assisting system with friends and neighbors taking shifts to help each other during the region's tobacco leaf harvesting season. The term was made widely known by the *Labor Exchange Band*, an independent Hakka music band from Meinung.



下 | 劉和讓作品《廠房地毯（2013）》  
Below | Liu Ho-Jang's work, *House Carpet* (2013)

右一 | 「步進山林（2017）」平面設計  
Opposite Right | Graphic design for *Step Motor in the Forest* (2017)

右二 | 劉和讓作品《廢物管理（2010）》  
Opposite Left | Liu Ho-Jang's photography work, *Waste Management* (2010)



use are observed on the yellow putty patches on this table saw. I've repeatedly patched it with auto body filler hoping to be able to cut smoothly with it and to avoid any obstruction while constructing with it, trying my best to salvage its functionality and usability. This is an old table saw from Chien-Chung, and it symbolizes the continuation of our friendship. But I, eventually, had to buy a more stable one later.

為了進行「外口制作」系列傢俱的拍攝工作，我擬造了一張攝影棚背景，以木材的硬度取代影棚背景紙的柔軟，利用夾板的彎曲來進行建構。攝影時常借由被攝物件與背景紙的關係來達到物件自身的清晰表達，商業攝影正是在這樣的條件下虛擬出優化的訊息。我們時常看到影像支撐了品牌、利潤、商業結構，但同時也覆蓋掉背後這些較具真實性的部分了。

I fabricated a photo studio backdrop for the *OUTOMADEA* furniture photo-shoot, using hard wood instead of soft background paper, constructing it out of flexible plywood. The relationship between objects being photographed and the backdrop paper is often emphasized in photo-shoots to produce clear depictions of the objects, with commercial photography used to fabricate optimized messages. Images are often used to support brands, products, and commercial structures; however, the aspects that are more realistic are also being concealed at the same time.

或許是由觀測山林所得經驗，走入父親金屬工廠的家業，李若玫有意識地與之保持距離，時而游離，時而親近，從學習父親的作業知識中去理解製造物件的機能導向，在探勘市場需求中，何以將學院的美術訓練置入家業，同時進行創作。「步進山林」一展於《伍眾會計劃》中，聯繫起 *mt. black* 的教育藍圖，一間未被啟用的暗房設備將作為計劃開始的選項。

Perhaps based on her experiences in the forest, when Lee Jo-Mei involved herself in her father's metal factory business, she did so by maintaining deliberate distances, sometimes near sometimes far. In learning the ropes of her father's business operation, she tried to understand the functional orientations of object manufacturing; in exploring market demands, she tried to figure out how to merge academic art / fine art into the business for effective creation. In the education blueprint for the *B-5 Project*, the un-activated darkroom would be the beginning of the blueprint.

沒有基地，所以虛設。沒有計劃，所以挪用。沒有生產，所以模仿。沒有思想，所以勞動。沒有論述，所以拼裝文字。引述「中介」的概念作為介質、媒介或平臺——《伍眾會計劃》的部署，賦予被歸咎既成的現象新的定義和敘述。

No base, hence simulation. No plan, hence appropriation. No production, hence imitation.

## 背景 BACKGROUND

## 步進山林 STEP MOTOR IN THE FOREST

## 中介 MEDIATION



mt. black 陽台外的電纜維修 2016  
A scene of cable-fixing from mt. black balcony 2016

右上 | 電梯間的裝置 2014  
Opposite Top | Installation at the bottom of the elevator 2014

右下 | 損壞的燈具 2015  
Opposite Bottom | A broken light bulb 2015



No thought, hence labor. No narrative, hence wordplay. Quoting the concept of "mediation", its function as a medium, a vehicle or a platform, as deployment for *B-5 Project*, and allow assumed appearances brand new definitions and descriptions.

因地利需求而鞏固的砂石業，裙帶起的效應繁榮了臺北市邊緣的新興發達之地，地價快速膨脹，地貌急速變化，同時間，城市中心所消耗的資源一再驅動著回收作業。新舊物質的代謝關係展露了此地的景觀精神，一種汰換循環，或是喜新厭舊。塵埃，來自鄰近工廠的勞動剩餘物，層層堆疊於工作室地板。當清潔刷洗還原了磁磚表面質地，被視為物質代謝關係的一種表達，我以清潔過後的地板，包圍時間殘留於地板的污漬，框取一塊保有塵埃的版圖，化名為地毯。

Clinging to the edge of the emerging and prospering areas in Taipei City, the demand-driven industries of gavel, asphalt and concrete thus took root, the nepotic prospering effect led to the increase of land price, and the land price in turn reflected the change of the landscape. In the meantime, consumptions in the city center continued to drive the recycling business. The metabolic relationship of the old and new substances thus revealed the spirit of the landscape, forming a cycle of replacement, or how the old is out once the new is in. Dust, residue from local areas, factories and neighboring labor activities, accumulated and compressed on the floor in the studio. The studio floor was scrubbed to reveal its original surface, and such process was a form of artistic expression for the metabolic relationship of substances. By cleaning the surrounding area, I framed the age-old residue on the floor, leaving behind a map of dust which I called the carpet.

物質的預言亦是影像的預言。快門凝結了被攝物繼續變化的可能，而影像的停滯同時也成為物質持續耗弱的預告。我思考著時間軸上，影像之外，現實何以成像？這張《東湖之東·南湖之南（2015）》拍攝於復興航空墜機時，畫面寧靜，而事件本身事實上是痛苦的，那時候軍方探照燈支援，黑暗中依稀可見救難船移動的晃影，這片水下確實有人，是生命和物質的消逝。

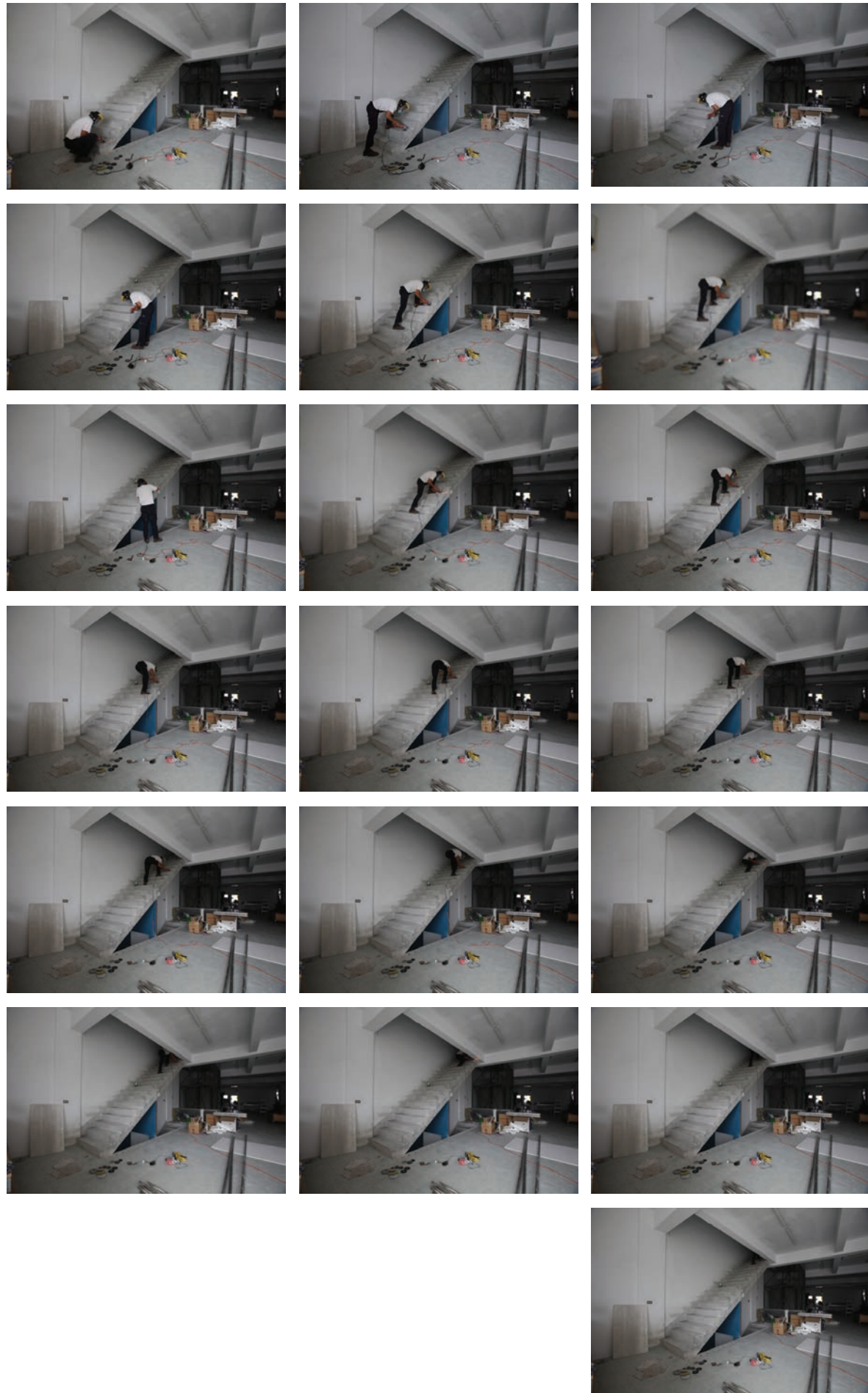
Prophecy of substance is also prophecy of image. Possibilities of continuous change of the photographed were frozen by the shutter, and the stagnation of the image became, at the same time, preview of the continuous weakening of the substance. I wonder, as time continues to go by, how is reality to reflect its reality outside the image? *East of East Lake, South of South Lake* (2015) was taken at the time TransAsia Airways plane crashed. The scene looked serene, but the event itself was painful. With the military search light in support, one could barely see the swaying shadow of the rescue boat, but there were in fact people beneath the water, and life and substances were perishing.

## 清潔的版圖 MAP OF CLEANING

## 物質的預言 PROPHECY OF SUBSTANCE







工作室 19 格階梯清潔與拋光 2014  
Cleaning and polishing the 19 staircase to the roof in the studio 2014

可能是一道傷口，可能是一抹地擦拭，它們都是臨時出現的。  
在抽取乾燥的衛生紙，濕潤回歸成型前的紙漿樣貌。  
一張白盒子的一面牆，一簇尚未成型的非分之想。  
Perhaps a wound, perhaps a smear, popped out of the blue.  
Interfolded dry tissue paper, now wet and yet again just pulp.  
The wall of a white cube, a wad of inappropriate thought yet to take shape.

這些大量的影像日誌存取了 *mt. black* 空間過渡的光景，當一個攝影師折返在生活的流速裡，竊取彼時的瞬間進行描繪，在幽暗前磋磨影像，作為離開時的告解備份；出自於對材料的理解和應用，我尋求在數位宣言的年代，以 4x5 底片作為檔案形式上的宣言，預留在未來使用上寬闊的容許度，保留未來對於影像的再思考。  
The large quantity of photo diary accessed the transitory scenes at *mt. black*, where a photographer is moving to and fro in the current of time, stealing moments from then for portrayal and developing images in the darkness, to be used as a kind of backup of confessions before taking off. With the knowledge and applications of the material, I seek to use the 4x5 film as the manifesto of the formats in this age of digital manifesto, while reserving the opportunity for broader allowance in future use as well as the rethinking of images in the future.

遺留於片匣上的灰塵，在漏光的瞬間，與眼前被攝物同時顯影。影像需要具備某種特定條件才能被歸納為完好的攝影／影像？如何去解釋瑕疵仍是具有意義的東西？我們如何重新看待一種被視為「失敗」的影像。  
Residual dust in the film cartridge is shown on the developed film, that light-leaking moment coexisting with the photographed. Why must images be equipped with certain criteria to be recognized as perfect photos? Why do we not try to explain how it is meaningful in spite of the flaw? How do we rethink an image that is deemed a failure?

2010 年在整理過往的作品時，我開啟了「編輯」《灰燼雜誌》的想法，將影像檔案進行收納，挪用雜誌媒體的時效性作為類比，對應「灰燼」一詞，影像的「消解」發生在衍生的使用狀態，如同物質的生成、流動與消逝。「灰燼雜誌」的概念貫穿於作品的脈絡中，首先在《菲德曼木材（2011）》<sup>15</sup> 一作的發表下，向關乎影像的「攝影師的身份和其參與的事件」，以及「影像產出的公共性和後製方法」進行提問，描繪出

## 日誌寫真 PHOTO JOURNAL

## 4x5" 檔案 4X5" FILES

## 失敗的同情 SYMPATHY FOR FAILURE

## 灰燼雜誌 MAGAZINE TO ASH

<sup>15</sup> 《菲德曼木材（2011）》為一件影像裝置作品。劉複製了商業系統下的巨型燈箱，使之漏光，藉以改變觀者的注目的方式，對應當代社會中影像稀釋化的事實。另以一張舊材新製的木桌，回應影像所記錄的菲德曼木材公司一景。





左 | 劉和讓作品《廢物管理（2010）》  
Opposite | Liu Ho-Jang's photography work, *Waste Management* (2010)

下 | 「善用尾款（2013）」平面設計  
Bottom | Graphic Design for *Exhausting the Remaining Balance* (2013)

雜誌初始的輪廓，並銜接起過去的作品《易物計劃（2005）》<sup>16</sup>、《寶藏巖國民身分證計劃（2005）》<sup>17</sup>、《四十八小時（2006）》<sup>18</sup>、《剝皮三十一波（2008）》<sup>19</sup>、《橙爆（2007）》<sup>20</sup>，以及與概念同名的作品《灰燼雜誌（2012）》<sup>21</sup>。

Going through my works back in 2010, I conceived the idea to edit *Magazine to Ash*; archiving images, appropriating the efficacy of a magazine in contrast with the term ash, in which the dissolution of images occurs in their derived usage, much like the production, flow and perish of substances. The concept of *Magazine to Ash* is consistent throughout the context of my works, first in the launch of *Feldman Lumber* (2011)<sup>22</sup>, in which I questioned the identity of the photographer and activities involved in and the publicness and postproduction methods of image production regarding the images, portrayed the preliminary outline of the magazine, while combining past works including *Goods Exchange Project* (2005)<sup>23</sup>; *Treasure Hill ID Services Project* (2005)<sup>24</sup>; *48H* (2006)<sup>25</sup>; *Bo, Bi 31, Waves* (2008)<sup>26</sup>; *Orange Explosion* (2007)<sup>27</sup>; and *Magazine to Ash* (2012)<sup>28</sup>, the self-titled work.



<sup>16</sup> 《易物計劃（2005）》發表於「第二屆臺北公共藝術節－大同新世界」，透過以物易物的方式，檢視並回溯商業行為的初始與藝術行為的異同。劉走訪臺北大龍峒小吃街區，模擬商業攝影的手法，為店家提供食物商品的攝影服務，並以影像輸出製作成燈箱的「作品」換取商家的食物作為報償。

<sup>17</sup> 《國民身分證計劃（2005）》從為寶藏巖居民拍攝身分證的肖像照，探討攝影師如何以攝影技術服膺於政府所規範的肖像條件，如清晰、未遮掩的五官輪廓，同時滿足被攝者的需求。

<sup>18</sup> 《四十八小時（2006）》為劉受邀於法國巴黎的拉維萊特公園（La Viette Park）所進行的一件現地互動性裝置。劉以微距攝影拍攝公園草地上的垃圾殘餘，並將之放大輸出，覆蓋於公園各處的垃圾桶頂部。在公共場域中，此唯美抽象的影像成為一種阻擋，迫使人們日常隨手丟垃圾的行為產生停頓，並產生藝術品／垃圾的疑問。

<sup>19</sup> 《剝皮三十一波（2008）》為一結合行為的攝影作品，劉自印經書樣式的攝影冊，並由剝皮察現場－龍山寺－拾荒者三方軸線展開影像流動發散的狀態。於展期間，劉每日限量抽取展覽現場陳設的攝影冊，轉放至龍山寺的經書藏櫃，由民眾自行取閱帶走。

<sup>20</sup> 《橙爆（2007）》劉參與雲林古坑「臺灣柳丁嘉年華」，當時受主辦單位邀請以柳丁為題創作藝術裝置，此影像計劃紀錄了劉移植一棵柳丁樹的過程，藉此隱喻包裹在節慶下的政治參與結構。

<sup>21</sup> 《灰燼雜誌（2012）》劉偽裝成攝影記者，跟進泰國當地媒體潛入國會進行拍攝，後以碎紙機將所拍攝到的影像、相關報紙報導碾碎分解，透過影像承載於於物質形式上的消解，引述攝影師身份的無形。

<sup>22</sup> *Feldman Lumber* (2011) is a piece of photography installation. Liu duplicated the large light boxes used in the commercial system and allowed light to leak to change the way viewers stare at things, reflecting the reality of image dilution in the contemporary society. Another wooden table made from reclaimed wood is used to represent the Feldman Lumber Co., Ltd. photographed in the image.

<sup>23</sup> *Goods Exchange Project* (2005) was presented at the 2nd Taipei Public Arts Festival. Through bartering, we examined and retraced the similarities and differences between early commercial behaviors and art activities. Liu visited the deli quarter in Dalongdong, Taipei City, and offered deli owners services to photograph their food the same way commercial photography would; the images were then printed and made into light boxes, and given to deli owners in exchange for their food.

<sup>24</sup> In *ID Services Project* (2005), by taking ID photos for the residents of Treasure Hill, the project explored how photographers adhere to political restrictions set forth for ID photos, such as showing ears and eyebrows, while satisfying the demands of the photographed, all with their skills.

<sup>25</sup> *48H* (2006) is an in-situ interactive installation Liu made at the request of La Viette Park in Paris. By photographing left-behind trash on the park lawn at microscopic distance, he enlarged and printed the images, and covered the tops of all trash cans in the park with them. In a public space like this, such abstract and aesthetic images become obstructions, forcing people to pause in their daily littering activities and begin questioning art/trash.

<sup>26</sup> *Bo, Bi, 31, Waves* (2008) is photography combining art intervention. Liu produced the photography collection the way folded scriptures would, and developed image flows along the axes of Bopiliao, Lungshan Temple and scavengers. During the exhibition, Liu would remove from the site a limited number of copies of the photography collection on display, and place them in the scripture cabinet at Lungshan Temple for people to take away.



下 | 「善用尾款（2013）」展覽現場  
Below | Exhibition view of *Exhausting the Remaining Balance* (2013)

右 | 工作室拍攝工作 2014  
Opposite | Photo shooting in the studio 2014



「攝影」保存了時間下的空間，「物質」紀錄了空間中的時間，攝影與物質的勞作體現於 *mt. black* 中的行動日常。大部分的時間，我思考著攝影在挑戰什麼？何以推進其觀念？然而，影像本身並沒有限制其使用的規則，而是人被秩序限制了使用方法，形成單向思考。在當前的數位時代裡，影像後製絕非取巧，而是改變攝影原有條件的選項之一。我選擇在影像、空間、物件所形成的軸線上，不斷往返敲擊，以虛擬「物質」，實驗後製。

Photography preserves space within time while substance records time within space, and the artist's practice of photography and substance is embodied in the daily activities of *mt. black*. Most of the times, I wonder what photography is attempting to challenge? How to further develop the thought? However, there are no rules limiting the use of the image itself, rather, it's the people who are self-limited by the social order, leading to a one-way thought process. In this age of digitalization, image postproduction is no short cut, but merely an option to change the original conditions of photography. Along the axes formed by image, space and object, I choose to go back and forth, manipulating and experimenting postproduction with virtual substance .

在「境物虛擬（2017）」展覽中，我試以攝影和物質的交錯演繹，討論「影像」的觀念。運用攝影作為美術館展覽的前置與部署，*mt. black* 空間中的物件經轉譯後再現於展覽中，與不在場的《伍眾會計劃》影像檔案交互辯證，互為真實與虛構。In the exhibition of *Boundary Substance in Virtual* (2017), I tried to discuss the concept of image with the cross-inference of photography and substance. Using photography as pre-preparation and deployment of the museum exhibition, the translation of objects in the space of *mt. black* is represented in the exhibition, dialectic with the images of the *B-5 Project* missing from the exhibition, and forming one another's virtual and reality.

## 影像後製 IMAGE POSTPRODUCTION

## 境物虛擬 BOUNDARY SUBSTANCE IN VIRTUAL

<sup>27</sup> In *Orange Explosion* (2007), Liu participated in the “Taiwan Orange Carnival” in Gukeng, Yunlin, and was invited by the organizer to create an installation art featuring oranges. This photography project recorded the transplantation process of an orange tree by Liu, while suggesting at the political participation structure under the disguise of festivals.

<sup>28</sup> In *Magazine to Ash* (2012), Liu went undercover as a press photographer among a local Thai media group to take photos in the national parliament, and later shredded the images as well as related new reports. By the eliminating the substance containing the images, the intangible identity of the photographer is thus illustrated.



馬尬子呢 (Ma-Ga-Zi-Ne)<sup>1</sup>

方彥翔



## I

紫爆，是我們現時代的雪花死頻，以一種我們想像未及的浪漫鏽蝕著天幕。以未來的人類學而言，這個超巨量剩餘物的年代堪以為之豎立紀念碑；即運用被紀念物自身作為材料，那些粉塵與微粒的生產已足夠支撐它們反覆地傾頹與堆疊，持續幾個世紀。

為了要達成徹底擺脫異化的總體性勞動，在這個工廠國家裡，生產的藝術已臻完美之境，生產技術等同了整個工廠，產品成為了工廠本身，而工廠佔據了一整個城市。當時，這個不合理的工廠並不就此滿足，於是整個工廠的規模等同了整個國家，並且與之完全重合。接下來世代們，並不投入前人所達到的生產技術成就，他們視那廣垠的工廠為無用，將之曝置於酷暑寒冬中。直到今日，一些動物和乞丐入住了那些斷垣殘壁，全境再沒有此生產工廠的技術。只有勞動成了唯一的遺產 <sup>2</sup>。

事實上，這個城市早已被物流所支配，而非生產——且比我們以為的發生得更早。你會發現這個城市裡所有的東西，原先都是以那戰備補給的工事秩序與後勤學所制定，也無怪乎以水泥、鐵皮、鋼筋作為暫時性駐紮的碉堡、廠房成了前崩壞的景觀，伴隨而來的就是大量的泥砂碎屑、礫石崩壞，重組再被堆疊為下批精神難民暫時居住的廠房，如同那批被卸下來原來選用紮實石材所興建的橋墩，還一直排列堆放在見義勇為溺水者的紀念雕像前。

將產品移出了生產關係的環節，於是它成為一個尚待啟動的工廠，是一種永遠處在備料的狀態。待料發展出一種形式美學，這樣的美學非常注重堆放的序列性、工整性，透過精密扎實的製箱達到妥善地存放，將那些原生裸材對待猶如展示中的極限主義雕塑；工廠本身就成為了機具的收藏所，用最精確的方法製造個人性的丈量尺度的儀規，工廠裡的各種標示與記號是運用極度精確的儀器所刻繪上去，再用這些極度精確的儀器對下一個儀器做刻繪。勞動者在其中總是維持著一種類似於學徒的狀態，為符合進入精密工序前儲備；因為商品這一個決定性因素被暫時移出了，技術因為沒有結果作為其目的，於是它更像是保存個體性和集體性對話的結果，依附著被建構出來的工序時間性有了轉變或實驗的可能。

於是勞動為博物館所保藏，變成了博物館的演示，以汗水凝結為洗滌的詩句，風化是適切的勞動者塑像。

## II

賈克·洪席耶（Jacques Ranci re）曾經說過，一個鋼琴家到安地斯高原村莊演奏巴哈獲得輝煌成果的故事，他說：「幻想，即是音樂的『共產主義』舞弊。」 <sup>3</sup>在康德推崇的那種共感式美學判斷的愉悅發生作用之前，平均律 <sup>4</sup> 的感覺分配性已經攻陷了他們的感官享有。

基於這個幻想，第一次，攝影師帶著在這口碑街邊小吃所拍下的唯美照片來此，向老闆商議以攝影作品交換一頓免費的午餐，老闆搖搖頭拒絕了。第二次，攝影師再度上門，帶著已蒙上灰塵的古董相機，老闆覺得自己用不著，再度拒絕他以物易物的商求。第三次，他僅帶著那臺攝影機來到廟口的攤商，向小吃店老闆詢問是否以攝影的技術交換街攤的食物。在溝通之後，他們決定攝影師將用他所拍下精美的食物攝影製作一個可利於宣傳攬客的招牌，而小吃店也允諾招待在這段期間攝影師來此用餐，他們之間的契約僅僅在幾次會面初識的信任與默契上。這是一則極像是政府社造對「交往式藝術」的官方版描述。故事中，藝術物件與技術物失效了，勞力成為了一種等價的溝通；但並不是說勞力交換成為了唯一協商之處，否則，這些參與式藝術都應該只能被評價為一種交易，在這過程中，文化資本並沒有越過了經濟資本什麼。勞力總遠遠多於你對其交換的評估。

重演第二個版本：第一天攝影師帶著那街攤的唯美攝影來此交換時，老闆收下了此厚禮並以珍饈款待，攝影從此懸掛在老厝當堂中央存為紀念。第二次，攝影師帶著古董相機上門，老闆透露自身對攝影的業餘愛好，他沒有收下相機，卻願意和攝影師以食物換取未來的影像學習。於是第三次攝影師再度上門時，老闆主動提出如何用食物作為攝影師工作室經濟網絡的擴充，美食擴大了藝術的交往功能。這套劇本如同無產階級的參與田園詩。

於是我們來到真正的當代版本：在第一次攝影師登堂上門時，街攤老闆提出了整體街區社造的合作可能性方案，攝影是其中一種美化的工具，並提醒攝影師如果要運用該攝影，需要償付一筆費用作為肖像使用之用途。第二次攝影師不放棄登門時，提出了一個包裹著美麗願景的「反參與藝術」方案試圖逆襲，但暗地裡埋著揭露此地方惡質土地炒作的復仇訴訟計劃。在第三百六十四次的造訪中，攝影師與老闆經歷多年與街區的官司纏訟，他們在鎂光燈下握手言和：「用復古的角度來看，我們多年來的互動計劃叫做『工商服務』！」

曾經在某一段期間，知識份子是如此相信著影像與文字之力量。像在達達與超現實這些運動裡，巴岱伊（Georges Bataille）的《Ac phale》或達達《伏爾泰酒店》，對圖像與圖面之分配與重構，顯示

<sup>[1]</sup> 以中文羅馬拼音輸入法，輸入 magazine 時自動選字生成的字。

<sup>[2]</sup> 改編自波赫士的《嚴謹的科學》一文。

<sup>[3]</sup> 《哲學家與他的窮人們》，蔣海燕譯，雅克·朗西埃著，南京大學出版社，2014，頁 288。

<sup>[4]</sup> （古典樂）意指德國作曲家約翰·塞巴斯蒂安·巴哈（Johann Sebastian Bach）著名的譜曲風格：巴哈的平均律（BWV: Bach-Werke-Verzeichnis），由 Wolfgang Schmieder 編輯，1950 年首版。

了價值秩序可以被入侵、再分配，而在這些刊物裡先鋒派還相信著反法西斯的理念是可以透過傳播達成。在當圖像的獲取技術與經濟的無產階級化同步之時，圖與文（當知識尚未無產階級化）作為階級鬥爭的知識配屬的最佳工具。於是，雜誌，被幻想為知識的軍火庫（magasin），足以引發十月革命的概念性武器，這是一種前衛主義的想像。不似今日 magazine 的想像，作為片匣，收取影像的單位容器，它更接近於一種物的連接方式，一個知識生產體系與現實社會條件與經濟模式連結的集錦。

九零年代以前的「工商服務」，尚未像今日廣告一般發展出那麼壓倒性的商品美學，在那個政治宣傳無所不在的年代，你已經很有多機會被觸動於愛國情境的巨大動員中。因此，如果在所服務的降血糖、保肝丸、甚至壯陽藥品的合法性都堪慮的情況下，工商服務許多時候是依靠說書人知識份子拍拍嘴皮衝業績，一種個人信譽擔保演出下的義氣捐輸。對比之下，同處在戒嚴時代的邏輯，他們其實是在一種偽裝之中進行日常的交易工作，以勞動者的友誼口吻（好似你會在楊德昌牯嶺街少年殺人事件裡看到的，那些在白色恐怖時期的告密者也都是以朋友的姿態出現），流竄在像計程車司機這樣最常接觸人群的勞動群體裡。

工商服務曾是普遍藝術勞動者進行的日常工作，在所打磨的眉角能不能轉順過去、細微的水珠光影如何透射而出，那些決定生計的細節要素之間支撐起美學的自尊，一種內在的高貴性，這是美學的中產階級化過程的一部份，也是技藝者能夠進入另一個物質社交世界的門票。隨著美學的無產階級化，感覺運用和生活知識的退化與失去，作為媒介的工商服務已經退化，它失去了威力、失去了信眾，成為了僅只是介於技術與時間之間的暫時性載體。昔日的那些影像勞動者，今日被擠壓在全球化的經濟張力之間，他們僅能將自身放入這個自動化的影像獵捕與存取的生產機器，將詮釋世界的權力交付出去，成為了去意義化影像的生產者。如今巨大的勞動力轉換與位移在範式之間發生，技藝者必須遊牧到參與式藝術，在那裡藝術被想像成一個社會性介面，透過藝術行動得以完成生活體制再造的前衛想望，許多的勞動任務在此情境中再度被想像出來，被期待穿梭在技術性產物與社會性介面之間，這樣的號召並不乏誘惑力。

### III

只有在盛夏時期為了調節室內溫濕度，鐵皮捲門才會如快門般張開吸收光線，獲得如此偶遇。剛剛出爐尚帶有水氣的饅饅是特別適合被顯影的對象，這是一種將研磨後的小麥粉末加水揉製成團、發至膨脹、加以蒸熟的食物。有時我們加入如黑糖、芋泥等其他粉末賦予它另一種膚色。

攝影師將切割出的那些方塊積木準確地放置在相機的對焦點上，這個舉措讓這些紅色方塊保持在一

種巧妙的平衡位置，它們是輔助機具的技術物和某種暫時稱為「作品」物之間；以西蒙東（Gilbert Simondon）的理論來看它並不是一個完善具備同一性與持恆性的技術物，攝影師想捕捉的都是技術物與其運作的暫時性、過程性及不穩定性。相反地，我們總是拒絕接受或是刻意忽視「物」的新陳代謝，因為它們總被視為是整體中的片段擁有，因此它們需要服膺我們理型的空間秩序，而不是被排列在時間的位置上。這是一種拒絕這個世界的脆弱性的本能反應。

同樣，被我們發明的那些老舊物（像是農具、鞋與煤油燈）是懼怕當代世界的，特別是懼怕成為「文化商品」、成為「信息之物」。若以海德格（Martin Heidegger）的角度來看，失去「給與尺度」之物、失去聚集本性之物就是喪失了「詩意」之物。如此的定義是反技術化的，反對技術對於物的工具性的設定。因為這是一種新的「夥伴」關係，它是載體、信息與超網絡，只要找到載體即可重新容裝，它是輸出與輸入的結果。所以，你可以說當代物都是一種技術物、一種媒介，它們失去了詩性，而這個世界也取消了脆弱性。

當這個場所被設想的時候，它還沒有名字。主人無法使話語成為光線，因此在這裡裝設了無數盞從海港回收而來的魚燈，就是那種在深夜中航行入外海、倚靠著極高瓦數白熾強光吸引蝦群魚群的燈光。那極強烈的光線——好像藝術空間都是透過光線所定義一樣——將這裡定義為一個幻境的空城。這些巨大的泡影，使這裡不像是我們所稱維繫聖像靈光的白空間，或者滿足觀影條件、回到母體狀態的黑色空間，這個地方被設想為一個多種時間性的裝置狀態：預備、延遲、提早、等待、瞬間性操作與長時間曝光。

### IV

當技術的藝術家想像建立一個理想國時，他從柏拉圖四人國的故事開始尋找線索<sup>5</sup>：很顯然，農產、住房、鞋子、衣服是最傳統技術世界的典型。他賦予理想國的成員性格：既是勞動者，也分別是不同的類型之機械複製時代的抒情詩人；他們都是一種技術——物類型的上癮者。在開始思考是否需要第五個人的時候，他考慮是否此人應是擁有四種技藝的勞動者，還是他必須代表著另一種新的型態的技術：照明、操作、保藏與製造，而技術又如何滲入生活政治的意識形態，成為了生活政治進行的動力。接著，他思量五個人都需要與欲求得到匹配自己的技術，以及技術物的「個體化」——不僅僅是技術物件本身同一性的個體化，還包含發明者、操作者與物之間的個體化過程，人與所運行

<sup>5</sup> 「起初應該只有四個人，也可能有五個。基本上和身體所需的數量一致。一名農夫，以滿足食物之需；一名泥瓦匠，以滿足住房之需；一名紡織工人，以滿足穿衣之需；另外再添上一名鞋匠和另外一名勞動者以提供物質上的必需品。」《哲學家與他的窮人們》。蔣海燕譯，雅克·朗西埃著。南京大學出版社，2014，頁3。

技術之間相互個體化的關係。推演之下，這樣的設計將不需要第五人作為沒有獨特技術的發明者與協助者。再來的問題將出現：他們是否需要新的技術？新的技術物將如何誕生？提供新技術誕生的想像力又將從何而來？

他們用競速的方式，在地面上留下了極細微的刻痕，隨著日復一日地駕著改裝機具奔速往返而漸漸加深。因為只有極度精微的表面接觸，以至於那切面的轉角細膩地看不出一絲人為的斧鑿痕跡，仔細看你還會誤以為這是工廠一體成型製造的一般。在完成那道綿延數十公里的筆直線段後，他們以直角方向轉了個彎地繼續狂飆，最後形成了繞行一周的矩形賽道。

經年累月他們所進行在大地上的拋磨形成這極限主義的石場，但並不會為一般行經的路人所察覺。這是他們的人造山林，用精密的描繪技術複製著的自然；特別是著迷於那些負責傳輸功能的葉脈、根莖，一片一片被相仿對偶地重製，透過這種方式維護他們難得與有機物的溝通，也透過這方式學習那些在身體內運行流通的方法。

「如果人的身體足夠堅硬和可以調整彈性，那麼這世界或許有不需要傢俱的一天。」他們去購置料件的時候閒談著，假設著一種十足技術化的身體狀態，假想身體可以任意強化、延展、塑形成為空間的一部份。這種技術化不只是試圖回到身體與器物沒有差距的狀態，還希望這一切都可以滿足最大的分享可能性，人們在交換中達到手足情深。不過傢俱師心中所想的，卻是另一個更深入的層次：如果所有事物的內涵都可以隨表面之工法而被決定、改變增長，屆時才是我們真正擺脫生理與身體限制的那一天。

他們漫談著如何發明一種保藏的技術，一種交誼的技術，如何去取代「冷藏」這個曾經是遍佈半個世界的意識形態技術。

「讓我們在技術中摻入詩意，在器械間分享友誼。」

## V

你來到一個名為「汐止伍眾會」的地方，一個在社群網站上被標記為「local business」的打卡據點，一個提供不在場會面的數據集群。在現實世界中，「伍眾會」事實上是一個地方廟會，巧合地，在精神性會面的意義上與這種虛擬的特性不謀而合。竊用這個數位之境的補誘技術，伍眾會這個藝術計劃從地方得到了它的命名，一個民間信仰社團之名，透過當代的計算技術，藝術觀眾可如同信眾一般，將藝術之力加持、總合到信仰力之中；在地方交誼之外，人們透過勞動和身體操練通往與神

祇的會面。

然後，你和我一樣將這些影像文字重新粉碎、瓦解、軋型，當廢棄之污沾染你的雙手，變成為了你肌膚的一個部份，一個你辨識身份的表記，你成為了技術物的新物種。



# Ma-Ga-Zi-Ne

( 馬尬子呢 )<sup>1</sup>

Fang Yen-Hsiang

1

The hazardous purple warning is the portent of our times, as the skies turn the color of a dead channel, corroded by an unimaginable romance of pollution.

For future anthropology, this age of grand detritus would be worthy of a monolith. A monolith comprising memorabilia that is consisted of dust and particles, the production of which is more than sufficient to sustain the constant crumbling and aggregating of said materials, lasting centuries.

In an attempt to break away from the alienation of labor in its totality, in this Empire, the Art of Production attained such Perfection that the production technology occupied the entirety of a Factory, and the merchandise, the entirety of a City. In time, those Unconscionable Technologies no longer satis ed, and the Factory struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Production Technology as their Forebears had been, saw that that vast factory was Useless, and not without some Pitilessness was it, that they delivered it up to the Inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Production. The sole remaining legacy is labor.<sup>2</sup>

In fact, the city has long been dominated by logistics, not production, which had occurred way earlier than we thought. You d soon realize that everything in this city has been deployed in accordance with the forti cation arrangement and military logistics. No wonder those bunkers and plants bui lt so hastily with cement, iron sheets, and steel rods for temporary stationing purposes ha ve become the pre-collapse of the landscape. Massive quantities of debris and rubbles are subsequently lumped into a factory as a temporary sanctuary for the next batch of spiritual refugees, just as the bridge piers of solid masonry are still neatly placed before the statue of a Good Samaritan who drowned.

Merchandise has been removed from the chain of production, and the factory dutifully preparing raw materials, awaits activation in silence. Waiting to be processed, these materials subtly evolve into formalist aesthetics, which underlines the systematization and orderliness of stacking. Properly stored in sturdy, meticulously sized boxes, these raw materials morph into minimalist sculptures on display. The factory becomes a collection of machinery, where personal measuring instruments are produced according to the most exact procedures. Etched with speci c signs and calibrations by precision instruments, each nished

<sup>1</sup> The automatic selection of characters that symbolize “magazine” when entered into the Romanization system for Chinese.

<sup>2</sup> Adapted from Jorge L. Borges, *On Exactitude in Science*.

product becomes another precision instrument that engraves the next instrument in line. The laborer remains like an apprentice, training in preparation for precision processing work. Because merchandise as a deciding factor has been removed from the equation, technology becomes more of a result from the dialogue about preserving individuality vs. serving collectivity while there are no commodities as the ultimate aim of technology. Therefore, the production line previously inuenced by temporality, in service of mass production and consumerism, is now imbued with possibilities of change and experiments.

In the end, labor housed in the museum collection t ransforms into an act of performance where every bead of sweat is a verse in lyric poetry, the laborer a stoic statue made of detritus.

II

Jacques Ranci re once recounted a story about a pianist who took classical music to the Andean highlands, where the villagers wholeheartedly embraced Bach. The illusion, Ranci re said, is the communist fraud of music.<sup>3</sup> The distribution of the sensibility of BWV<sup>4</sup> had won the villagers over, long before the kind of pleasure evoked by the aesthetic judgment of sensus communis in Kantian aesthetic theory took effect.

In a hypothetical situation based on the imagination, a photographer brought a beautiful photograph he had taken at the neighborhood s favorite street vendor, and proposed that the owner give him free lunch in exchange for this piece. The owner shook his head and declined. The second time, the photographer came with his dusty antique camera, hoping to trade it for free food. The owner rejected the photographer s request for barter, saying the old camera would be of no use to him. The third time, the photographer came with his camera to the vendor by the temple, asking the owner if he could exchange his photography skills for some food. After negotiation, they decided that the photographer should use the ravishing food photographs he d take to make an eye-catching shop sign that d be good for publicity, and the owner would provide him with free food during the time the photographer works there. Their agreement was established solely on the mutual trust and understanding engendered by their three meetings. This sounds just like some official de nition of socially engaged art found randomly in an announcement from the government s community development office. In the story, the aesthetic object and technical object both become invalid. Labor turns into a negotiated bargain. But this does not mean the exchange of labor is the only point of negotiation. Otherwise, those acts of

<sup>3</sup> Jacques Ranci re, *Le philosophe et ses pauvres*, 1983. *The Philosopher and His Poor*, English translation by John Drury, Corinne Oster, and Andrew Parker, Duke University Press, 2004, p186.

<sup>4</sup> (Classical music) *Bach-Werke-Verzeichnis*, literally a Bach-Works-Catalogue, composed by Johann Sebastian Bach, first published in 1950, edited by Wolfgang Schmieder.

participatory art could only be evaluated as a business (trade), there is no cultural capital involved, and labor always ends up outweighing your evaluation of its exchange.

In the second iteration, the photographer came with the beautiful photograph of that street vendor, which the owner gladly accepted in exchange for his best dishes. The photograph had since been hung high up in the hall of the owner s old house as a memento. The second time, the photographer came with the antique camera, and the owner, though declining the camera, divulged that he dabbled in photography, and offered food in exchange for free photography workshops. The third time the photographer came, the owner proposed to offer delectable food as a resource for the economic network of the photographer s studio, heightening the participatory function of art that facilitated social engagement. This script reads just like a participatory idyll of the proletariat.

So here we are in the real contemporary version: the rst time the photographer came, the street vendor suggested a collaboration project about community development for the entire block in which photography was a tool of beauti cation. He also reminded the photographer that permission fees were mandatory to avoid infringement of personality rights if he should utilize his photography skills. The second time, the tenacious photographer i n an attempt to counterattack c ame with a project of anti-participatory art sugarcoated in a grand vision that turned out to be an act of vengeance, waiting to launch a lawsuit against malicious property speculation in the neighborhood. In his 364th visit, the photographer nally shook hands with the vendor in the media spotlight after years of lawsuit, In retrospect, our years-long interaction should ve been called a business services project!

There was a time when the intelligentsia so rmly believed in the power of images and words. During the dada or surrealist movements, either in Ac phale, founded by Georges Bataille, or in Cabaret Voltaire, there was this clear manifestation of how value and order could be disrupted and reallocated through the allotment and restructuring of imagery and layout. In these publications, the avant-garde artists held the steadfast belief that anti-fascism could be disseminated through means of communication. While the popularization of image-making technology and proletarianization took place around the same time, graphics and text (before knowledge was proletarianized) were the best tools to allocate knowledge in class struggle. Hence, the magazine was envisioned as the magasin of knowledge, a conceptual weapon capable of instigating an October Revolution. This was such an avant-garde conception. Things have since changed. The modern-day magazine de tached from its past and deprived of the power of social critique vested by the intelligentsia; a vessel for imagery, much like a camera magazine i s a capitalist object that connects a production system of knowledge, the societal condition, and the economic pattern. A potpourri.

Before the 1990s business services<sup>5</sup> had yet to develop the overwhelming commodity aesthetics so ubiquitous in advertising today. It was a time when the tentacles of political propaganda were felt everywhere, and there was plenty of chance to be exposed to the grandiose mobilization of patriotism. It was a time when the legality of advertising was dubious either for diabetic medications, liver supplements, or erectile dysfunction drugs. And business services thrived upon sales raked in by commercials recorded with professional storytellers or intellectuals, vouching for the advertised product with their reputation in a performance rendered in camaraderie. By contrast, the martial law period saw a secrecy of information exchange that permeated everyday life. Camouflaged in friendliness (much like what you see in Im director Edward Yang's *A Brighter Summer Day*, the whistle-blower during the White Terror always shows up as a friend), this stream of daily trade of information ran amongst the working class comprising laborers such as taxi drivers, who had the most frequent contact with the public.

Business services used to be the day job of art laborers. Adherence to such details as polishing and sharpening the edges and corners during the sculpting process, or motionlessly observing how a falling drop of water reflected light in a photo shoot, determined the art laborer's livelihood, while upholding aesthetics and a nobleness of interiority. This was not only part of the bourgeoisification of aesthetics, but a ticket to get the artisan into the materialistic society. With the proletarianization of aesthetics, the deterioration of the senses, and the loss of knowledge about life, business services as a medium retrograded, having lost the might and the faithful, turning into a makeshift carrier wedged between technology and time. Those image-making laborers from the past are now strained under the economic tension of globalization. They could do nothing but to place themselves in this automated production machine calibrated to capture and access imagery, nothing but to surrender the power to interpret the world, nothing but to accept their relegation as the producer of designed imagery. As the enormous conversion of labor force shifts between paradigms, the nomadic artisan must sojourn in participatory art, where art is conceived as a social interface, and the avant-garde longing for reforming the system of life is quenched through art activism. Many labor tasks are re-conjured up in this context, where the artisan is expected to weave through technical objects and the social interface. A siren song that proves difficult to resist.

III

Only in the midsummer would the rolling door open like a camera shutter, allowing the light to suffuse the

<sup>5</sup> In Taiwan "business services" in the 1980s referred to underground radio commercials usually for drugs. Today advertising marketing is also called "business services," a euphemism for providing commercial services.

studio, temperature and humidity equilibrium gradually reached. The freshly steaming hot buns are the perfect subject to photograph. A mixture of wheat flour and water, the bun is made by letting the dough rise to a round shape, which is then steamed before serving. Sometimes substance such as brown sugar or taro paste is added to imbue steamed buns with a different complexion.

The photographer places those neatly cut blocks where the deep focus mode of the camera indicates, a move that leaves those red blocks on a delicate balance. They are in limbo, somewhere between the technical object that facilitates machinery and the art object temporarily tagged as the artwork. If looked through the lens of French philosopher Gilbert Simondon, these blocks are not an immaculate technical object of consistency and permanence. What the photographer wishes to capture is the technical object and the transience, process, and instability of its operation. We on the other hand, always deny or purposefully ignore the inevitable decay and substitution of objects, because they are constantly considered a fragmentary possession of a whole, because they need to defer to our ideal spatial order, instead of being choreographed in a temporal order. And to repudiate the fragility of this world is but an instinctive response.

The old objects that we have invented with an antiqueness (such as farm tools, shoes, and kerosene lanterns) are similarly afraid of the contemporary world, of becoming cultural commodities, or merely objects of information. From Martin Heidegger's point of view, an object without measure, an object without interconnectedness, is an object without poetics. This definition is anti-technicalization. It is against the instrumentality of the object rendered by technology. This is a new partner relationship; it is a vessel, a message, and a mega-net. It can be reloaded as long as a carrier is available. It is the outcome of input and output. You can, therefore, call the contemporary object a technical object, a medium. It has lost its sense of poetics, as the world cancels its intrinsic fragility.

When this fictitious place was conceived, it did not have a name. The host could not transform his thoughts into lighting. Installed were countless shining light attractors recycled from the harbor, the kind of light that attracted schools of fish and shrimp with its blinding incandescence as the boat sailed out into the open sea under the blanket of darkness. That intense light allows if all art spaces were defined by lighting defined this place as an illusory realm of void. These spherical lights that recalled gleaming sea bubbles morphed this place, not into the white cube that allegedly sustained iconography and divine light, or the black box that, having met all the viewing conditions, mirrored the womb. This place was envisioned as an installation with multiple trajectories of temporality: preparation, delay, advance, wait, instantaneous operation, and long exposure.



IV

When the artisan first imagined building an ideal land he began looking for clues in Plato's story of an ideal city state where four or five people would provide the material necessities.<sup>6</sup> Evidently, farming, housing, shoemaking, and weaving were typical of the most traditional technologies. The artisan endowed the members of the ideal state with character. They would be laborers, as well as lyric poets of the age of diversified mechanical reproduction. And they would all be addicts to the technical object in this era. As the artisan wondered if he needed the fifth person, he considered if this person should be a laborer with the aforementioned four skills, or if he should possess a new type of skill: lighting, operating, preserving, and manufacturing. He could not help but wonder how technology had infiltrated the ideology of biopolitics, propelling the progress of such politics. He then deliberated the fact that the five people needed and desired the skill that best suited them, as well as the individuation of the technical object not simply the individuation of the consistency of the technical object itself, but the individuation process between the inventor, the operator, and the technical object; and the inter-individuation between humanity and the technology they operate. Under these circumstances, there would be no need for the fifth person as the inventor and auxiliary of a unique technology. Such questions would then follow: Would they be in need of new technologies? How would new technical objects be created? From where would imagination for the birth of new technologies come?

In the form of a car race, the laborers left minute marks in the surface of stone sculptures that were slowly deepened as the laborers rode the modified machines back and forth day after day in blinding speed. The delicate surface contact obliterated the nearly imperceptible human touch on the exquisitely rendered corners. On a closer look you would even be tricked into thinking these sculptures were one-piece formed in a factory. After reaching the end of the straight course that stretched dozens of kilometers, the laborers swerved at the perpendicular corner before bolting on, forming at last a rectangular racetrack that denoted the periphery of the sculptures.

Out of the polishing done on the surface by the laborers a minimalist quarry took shape over time, something of which random passersby were not aware. This was the laborers' artificial landscape. With fastidious precision they portrayed nature, rapturously mimicking leaf veins, stems and roots, the transporters of nutrients. The leaves, one after another, were imitated and reproduced pair after pair. In this way the laborers maintained their rare communication with organisms, at the same time learning the ways of the operating and

<sup>6</sup> "In the beginning there would be four persons. Maybe five. Just about as many as the needs of the body. A farmer for food, a mason for housing, a weaver for clothing. To these let us add a shoemaker and some other worker to provide for material necessities." Jacques Rancière, *Le philosophe et ses pauvres*, 1983. *The Philosopher and His Poor*, English translation by John Drury, Corinne Oster, and Andrew Parker, Duke University Press, 2004. p3.

circulatory systems of the body.

If humanity could achieve a total control over the rigidity and pliancy of the body, maybe furniture would eventually become obsolete, the laborers indulged in chitchat one day when they went shopping for materials. They hypothesized about a physical condition that would be completely technicalized, where the body could strengthen, stretch, metamorphose into part of the space it occupied. This hypothetical technicalization would be an attempt not only at returning to a state where the body and the object were one and the same, but at attaining the greatest possible form of sharing a bond of camaraderie forged in the exchange between the human and the object. But what the furniture maker had in mind was on a more profound level: If the essence of everything could be determined, altered, or heightened with the surface engineering method, that would truly be the day of humanity's emancipation from physical limitations.

The laborers discussed how to invent a technology of preservation, of rapport, to replace the ideological technology of refrigeration that once prevailed in half of the world in the latter part of the 20th century.

Let us infuse technology with poetry, basking in communion amongst machinery.

V

Here you are, at a place called Xizhi Wu Zhong Group—a check-in point on the social network labeled as local business, a digital group that facilitates remote rendezvous. In reality, Xizhi Wu Zhong Group is a local temple fair. The significance of the spiritual gathering coincidentally echoes the digital virtuality of the group. Appropriating the trapping technology of the digital realm, the B-5 Project took its title from the Chinese name of the local fair, a folk religious community. Aided by modern algorithmic technology, art viewers are able to enhance the power of art, coupled with the power of faith. People conduct spiritual meetings with gods through heavy labor and physical practice, in addition to local camaraderie.

Hereafter you and I would dismantle, disintegrate, and die-cut these images and words. As the waste smears your hands, it simulates your skin, becoming an identity tag. And you morph into part of a new species of the technical object.

## 關於作者

### 劉和讓

1972 年出生於臺灣臺北市，2002 年獲紐約市立大學皇后學院美術創作研究所文憑。在劉和讓的透視下，攝影和創作並非僅僅涉及影像自身或技術操作問題，其藝術實踐方式往往映照出對象物相屬之社會關係和政治性意義；一個物件、地方、社群的顯影是在勞動、時間總總因素的疊置下，展現獨一無二的特殊和差異性。藉由挪動可見與不可見的關係，他對藝術的社會機能、感知介質鋪陳了新的想像，將聯繫在人與人之間的無形價值代換出來，成為藝術持續的動力。目前工作與居住於臺北。（文／臺北當代藝術中心）

#### 個展

2017  
「伍眾會計劃－境物虛擬－劉和讓個展」 臺北市立美術館 臺灣臺北

2014  
「城空幻影」 *mt. black* 臺灣臺北

2012  
「善用尾款」 *mt. black* 臺灣臺北

2011  
「遠方派對－西部牛肉－菲德曼木材」 嬉島攝社 臺灣臺北

2009  
「在街奔跑」 田納西大學 美國田納西洲 諾須威爾

2008  
「家景計劃Ⅱ－他的濃度」 其玟畫廊 臺灣臺北

2002  
「永無止盡」 紐約市立大學皇后學院 美國紐約

1994  
「裡部」 雙個展 國立藝術專科學校 臺灣臺北

#### 聯展

2016  
「肖像擺」 臺北當代藝術中心 臺灣臺北  
「我們」 臻品藝術中心 臺灣臺中  
「公共精神」 華沙當代藝術中心 波蘭華沙

2015  
「城市魅感」 高雄市立美術館 臺灣高雄  
「保安再製太平工程：榕樹下的生產關係拓撲法」 臺北當代藝術中心 臺灣臺北

2013  
「第六屆皇后國際雙年展」 皇后博物館 美國紐約  
「亞洲巡弋」 關渡美術館 臺灣臺北  
「東市起義」 嘉義東市場 臺灣嘉義  
「第九屆上海雙年展特別展／中山公園計劃」 上海當代藝術博物館 中國上海  
「理解的尺度：臺泰當代藝術交流展」 URS21 中山創意基地 臺灣臺北

2012  
「理解的尺度：臺泰當代藝術交流展」 曼谷藝術文化中心 泰國曼谷

2010  
「臺灣響起－無上之域」 路德維格當代美術館 匈牙利布達佩斯  
「後學院」 臺灣藝術大學藝術博物館 臺灣臺北  
「親歷幻見」 立方計劃空間 臺灣臺北  
「好時光公共藝術節」 228 和平紀念公園 臺灣臺北

2009  
「抬頭一看，生活裡沒有任何美好的事」 誠品畫廊 臺灣臺北

2006  
「跨越草皮」 拉維萊特公園 法國巴黎

2005  
「第二屆臺北市公共藝術節－大同新世界」 大龍峒 臺灣臺北  
「湖：趨近於一段跨文化的對話－澳洲與臺灣攝影、聲音、文字新作」 臺北國際藝術村 臺灣臺北

2004  
「2004 臺北雙年展－在乎現實嗎？」 臺北市立美術館 臺灣臺北

2002  
「到臺灣的護照」 紐約聯合廣場 美國紐約

ABOUT THE AUTHOR

Liu Ho-Jang

Born in Taipei, Taiwan, in 1972, Liu Ho-Jang obtained his Master of Fine Arts in Queens College, The City University of New York in 2002. Liu s photographic works and projects concerns more than image making or technical quality. Liu s singular art practice often re ects the social context and politics beneath the surface may it be an object, a place, or a community. Liu s works shed light on their individualities and differences. By appropriating the relationships between the visible and the invisible, Liu offers new perspectives to the arts social functions and its medium of perception, which substitute interpersonal values with perpetual artistic drives. Currently lives and works in Taipei. (text/Taipei Contemporary Art Center)

Major Solo Exhibition

2017  
*Boundary Substance in Virtual - B-5 Project   Liu Ho-Jang Solo Exhibition* , Taipei Fine Arts Museum, Taipei, Taiwan

2014  
*SOMANYBULBSINTHESKY, mt. black*, Taipei, Taiwan

2013  
*Exhausting the Remaining Balance, mt. black*, Taipei, Taiwan

2011  
*Faraway Party / Weteren Beef / Feldman lumber*, Sickisland Photo House, Taipei, Taiwan

2009  
*Streets I Run*, Ewing & Downtown Gallery, University of Tennessee, Knoxville, Tennessee, U.S.A.

2008  
*Homelandscape II - His Depth*, Chi-Wen Gallery, Taipei, Taiwan

2002  
*Timeless*, Paul Kalapper Hall Gallery, Queens College, NYC, U.S.A.

1994  
*Inside*, Student Gallery, National Taiwan Academy of Arts, Taiwan

Selected Group Exhibition

2016  
*Portrait Portrait*, Taipei Contemporary Art Center, Taipei, Taiwan  
*A Space Between Us*, Galerie Pierrel, Taichung, Taiwan  
*Public Spirits*, The Centre for Contemporary Art, Ujazdowski Castle (CCA), Warsaw, Poland

2015  
*Urban Synesthesia*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan  
*Remastering under the Banyan Tree*, Taipei Contemporary Art Center, Taipei, Taiwan

2013  
*Queens International Biennial*, Queens Museum, NYC, U.S.A.  
*Asia Cruise*, Kaudu Museum of Fine Arts, Taipei, Taiwan  
*Erising from East Market*, Chiayi East Market, Chiayi City, Taiwan  
*9th Shanghai Biennale Special Exhibition - Zhongshan Park project / 2012*, Shanghai, China  
*Thaitai: A measure of Understanding*, URS21 Chung Shan Creative Hub, Taipei, Taiwan

2012  
*Thaitai: A measure of Understanding*, Bangkok Art & Culture Center (BACC), Bangkok, Tailand

2010  
*Taiwan Calling   N o Man s Land*, Ludwig Museum, Budapest, Hungary  
*Post-Academic*, National Taiwan University of Arts, Art Museum, Taipei, Taiwan  
*Traversing the Fantasy*, TheCube Project Space, Taipei, Taiwan  
*Good Time Public Art Festival*, 228 Peace Memorial Park, Taipei, Taiwan

2009  
*Looking up! Looking down.*, Eslite Gallery, Taipei, Taiwan

2006  
*Pelouses Autorisees, Parcours Artistiquw en Plein Air*, La Villette Park, Paris, France

2005  
*The 2nd Taipei Public Art Festival: Utopia of Togetherness*, Dalongdong District, Taipei, Taiwan  
*The Lake: Towards a Cross-Cultural Dialogue, Recent Photography, Sound and Text from Australia and Taiwan* , Taipei Artist Village, Taipei, Taiwan

2004  
*2004 Taipei Biennial - Do You Believe in Reality?*, Taipei Fine Arts Museum, Taiepi, Taiwan

2002  
*Passport to Taiwan*, Union Square, NYC, U.S.A.



## 關於參與者

### 方彥翔

**1981** 生於臺灣臺北。獨立藝術策展人、藝評與創作者，**2015-2017** 年間擔任「臺北當代藝術中心」策展人。代表性策展包括 **2006** 年高雄市立美術館「打開－當代：築・體・場・境」、**2010** 年臺北雙年展聯動計劃「內視鏡計劃」、**2012** 年乒乓藝術工作站「Post-office」、**2012** 年朱銘美術館「**2012** 關鍵字：自製生活」、**2015** 年鳳甲美術館「氣候幻事」，以及 **2016** 年臺北當代藝術中心「肖像擺」。藝評書寫散件於今藝術雜誌與合作藝術家之作品圖錄中。現工作與居住於臺灣臺北與越南河內。

### 李若玫

**1985** 年出生於臺灣臺北，畢業於國立臺灣藝術大學美術學系碩士班。創作主要來自於個人日常經驗的感受，自事物尋常紋理及細節的凝視與反覆描畫中轉換，尋找觸知的記憶風景，作品帶有特殊的詩性。近年重要聯展於朱銘美術館、誠品畫廊、弔詭畫廊；亦曾受邀於法國、日本、泰國、澳洲、美國參與聯展與駐村計劃。現居住與工作於臺北淡水。

### 秦政德

**1971** 年出生於臺灣新竹。自許於 **1994** 年「文化大學美術系事件」中「罷課廣場」所成立的「小草藝術學院」畢業，始後至今，致力於臺灣歷史檔案影像的收集。通過考察冷僻的臺灣史，從書法題字製碑中，發展出一套獨特的「立碑創作」，在佔領的行動中，於已被遺忘的歷史事件場域，持續立碑拓印。現居住與生活於臺灣臺北。

### 陳思含

**1981** 年生於臺灣臺北，畢業於英國倫敦藝術大學聖馬丁藝術設計學院碩士。創作動力來自不同文化、階級的人理解事物的歧異，一種對於當代生活的質疑。陳透過藝術計劃凸顯習以為常存在的事物，創造不尋常的情境作為自身與藝術參與／合作者交換價值觀的途徑。**2016** 年獲選參展香港巴塞爾光映現場展區；曾於紐約 ISCP、紐西蘭奧克蘭科技大學、印度浦那 KHOJ 國際藝術工作坊駐村。目前居住與生活於臺灣臺北。

### 葉偉立

**1971** 年出生於臺灣臺北。十一歲時移民美國，至 **2002** 年始返臺定居。自 **1990** 年代開始國際性的作品展出，並於 **1997** 年取得美國羅德島設計學院之攝影碩士學位。長期以來，透過對自身與所居住城市之持續關注，以其多樣的攝影與文字創作，探索集體實踐中的個人動力及所喻含之個體與政治社會學的關係對應。葉偉立作品由中國香港漢雅軒畫廊代理。目前定居與工作於臺灣楊梅與水湳洞。

### 詹士泰

**1971** 年出生於臺灣臺北，**2011** 年獲義大利卡拉拉美術學院視覺藝術雕塑高等文憑。石雕作品內化了創作精神所追求的簡單純粹，以極度精準的技術，理性的幾何造型，對應現今世界的超量訊息的不可測。多次受邀參與國際雕塑節和創作營，如義大利 Rapolano Term、Volterra、Castelraimondo 藝術節、葡萄牙 Caldas da Rainha 。現居住與工作於臺灣臺南。

### 廖建忠

**1972** 年出生於臺灣臺北，國立臺北藝術學院美術系畢業（現國立臺北藝術大學），創立獨立手工傢俱品牌「外口制作」。名為「表面工程法」的系列創作，偽裝虛有其表的真實事物，以對應當代生活的種種困境。近年重要展覽於誠品畫廊、*mt. black*、伊通公園、臺北當代藝術館、双方藝廊、毓繡美術館、國立臺灣美術館；由澳洲白兔中國當代藝術收藏其大型裝置作品；曾於法國巴黎西帖國際藝術中心駐村。現居住與工作於臺灣八里。

## **PARTICIPANTS**

### **Chan Shih-Tai**

Born in Taipei, Taiwan, in 1971, Chan obtained his Diploma of Sculpture in Accademia Carrara, Italy in 2011. The simplicity and purity what Chan pursues are embodied in his stone sculptures with precise skills. Geometric shapes of rationality are formed in response to the unpredictability of massive information overload. Chan s works have been invited to exhibit in International Carving Camp and Sculpture Festival in Rapolano Term, Volterra, Castelraimondo in Italy, and Caldas da Rainha in Portugal. Chan currently lives and works in Tainan, Taiwan.

### **Chen Szu-Han**

Born in Taipei, Taiwan, in 1981, Chen obtained a Master of Fine Arts Degree in Central St. Martin College of Art and Design, London. Chen concerns most about the contrasting perspectives from different cultures and social classes in contemporary life. Chen explores artistic creation as a pathway of sharing values as well as building relationships through collaboration. Her creative process often involves with audience participation in a constructed scenario in the context of daily life. Art practice includes media such as video, drawings, installation and photography. Chen s video is part of 2016 Art Basel screening program. Artist residency at ISCP New York, UNITEC Auckland, TAV Taiwan, KHOJ Workshop India. Chen currently lives and works in Taipei, Taiwan.

### **Chin Cheng-Te**

Born in Hsinchu, Taiwan, in 1971. Chin was a pivotal gure during the 1994 student strike of Department of Fine Arts of Chinese Culture University , which brought him to found The Spring Grass Arts Academy. Later, Chin regards himself as a graduate from this self-established educational institution and has been endeavored in collecting Taiwanese historical images of to date. Through researching into secluded history of Taiwan, Chin develops a unique methodology of artist practice by erecting steles in the forgotten historical sites, while Chin s will to occupy keeps spreading and imprinted onto geographical history. Chin currently lives and works in Taipei, Taiwan.

### **Fang Yen-Hsiang**

Born in Taipei, Taiwan, in 1981, Fang has been active as a curator, critic and artist. He served as former curator at Taipei Contemporary Art Center from 2015 to 2017. Representative curatorial practices include *System in Structure* (2006, Kaohsiung Museum of Fine Arts); collaborative project in *2010 Taipei Biennial Biennial Scope* (2010); *Post Office* (2010, Pingpng Art Space), *Keywords 2012 - Asynchronous Lifeworld* (2012, Juming Museum), *A Climate Fictionalism* (2015, Hong-Gah Museum) and *Portrait Portrait* (2016-2017, Taipei Contemporary Art Center). His writings can be found in ARTCO Magazine (Taiwan). Fang currently lives and works in Taipei, Taiwan and Hanoi, Vietnam.

### **Lee Jo-Mei**

Born in Taipei, Taiwan in 1985, Lee obtained a Master of Fine Arts Degree in Fine Arts from National Taiwan University of the Arts. The concept of Lee s practice stems from the perception of her daily experiences so as to depict how we gaze and transform the texture of everyday life and explore the landscape of memories. Her works emanate a particular sense of poetic lyricism. Recent selected group show in Juming Museum, Eslite Gallery, and Crane gallery. Artist-in-residency in France, Japan, Thailand, Australia and the United State. Lee currently lives and works in Taipei and Tamsui, Taiwan.

### **Liao Chien-Chung**

Born in Taipei, Taiwan, in 1972, Liao graduated from Taipei National School of the Arts in Fine Art (now Taipei National University of the Arts). Founder of a furniture brand, OUTOMADEA. In the series of works named Surface Engineering Method, Liao endeavors to disguise superficial real-life objects and events in response to the plights of contemporary life. Recent selected exhibitions in Eslite Gallery, *mt. black*, IT Park, MOCA, Double Square Gallery, Yu-Hsiu Museum of Art, National Taiwan Museum of Fine Arts. Major large installation works included in White Rabbit Gallery collection in Australia. Liao currently lives and works in Bali, Taiwan.

### **Yeh Wei-Li**

Born in Taipei, Taiwan, in 1971, Yeh Wei-Li emigrated to the United States at the age of eleven and returned to Taiwan in 2002. Yeh obtained a Master of Fine Arts Degree in Photography from Rhode Island School of Design, USA in 1997, and has exhibited internationally since 1990s. Yeh s various photographic and textual based projects over the past years explore the dynamics of the individual within collective and collaborative practices that centralize on both personal and socio-political relationships between himself and the city in which he resides. Yeh s work is represented by Hanart TZ Gallery, Hong Kong, China. Yeh currently lives and works in Yangmei and Shuinandong, Taiwan.

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