



## INTRODUCTION

Modified, shifted or transferred elements amounting to new relationships between status and object: herein lies the pulse of Chou Yu-Cheng's (b. 1976) practice that builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them. A graduate from l'Ecole Nationale Supérieure des Beaux-Arts de Paris, and the research programme La Seine, Chou has gained international recognition for his dialectical interplay between the source and results of his creations. Through his selective conversations, Chou shapes a minimal yet deliberate set of intellectual and aesthetic tricks, which ultimately play on the properties of art, object and space.

Running throughout Chou's practice is the process of cooperation and display. Often borrowing objects from companies, museums or factories, Chou sets to make the mechanism of art production and organisation visible. For example, 'TOA Lighting' (2010), a site-specific installation for the Hong-Gah Museum, Taipei, presents itself as a delicate quadrangular ceiling-hung set of neon lights. As the title suggests though, they are lamps sponsored by TOA Lighting Company. Chou thus constructs a deliberate exchange between support for the 'contemporary plastic arts' and private enterprise, revealing through titular ownership the exhibition's commercial element – an interaction that is once more turned on its head by the installation's addition to the private collection.

A further key element to Chou's practice is relations with others and how he examines the underlying operations of daily systems, the communications between private and public spheres. 'A Working History – Lu Chieh Te' (2012), for which Chou engaged with Lu Chieh Te – a near sixty-year-old temp worker – is a key example. Part of a two-stage process, Chou first conducted interviews with him, posing questions on his history over the last 45 years, an exchange that was ultimately published in booklets. Displayed at the Taipei Fine Arts Museum as part of the final artwork, Chou then hired Lu as a security guard in the exhibition space. Chou thus placed Lu in charge of his own history, whilst adding an element of contradiction as the booklet's 'star' stood, on a daily basis, surrounded by his sudden fame.

'Molyneux' (2014) is another example of exchange - a project created after Geoff Molyneux (b. 1951) whereby Chou reinterpreted works from different periods in Molyneux's career, presenting the history of a Western artist's formal development from the perspective of his personal identity as an Asian artist. Extending certain tones and properties beyond the contours of Molyneux's original oeuvre, Chou interprets and appropriates Molyneux's work in a manner that divorces it from its initial time and place, thus presenting the original to a new audience whilst extending its significance to touch on issues such as copyright, power balance and the definition of an artwork.

'Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light' (2015) is a further series that exemplifies critical collaborative production. A recurring element is a bold slab of galvanised steel – a common metonymy of department stores and consumerism that simultaneously connotes characteristic elements of cheap housing – dotted by highly physical indentations initiated whilst conducting a residency at the Künstlerhaus Bethanien (Berlin) in 2015. The work as object as statement commenced as a clean steel plate, which members of the public were invited to throw rocks at. As such it evolved from a reflective surface to an interactive sculpture interrogating the act of protest.

Most recently, Chou has been developing a series addressing modernisation and cognitive faculties. "Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.ayibang.com, Cigarette, Dyson, Modern People" (2017-18) addresses this multifaceted topic through the lense of 'hygiene' reflecting the Taiwanese slang phrase "without knowledge and without hygiene" that refers to someone dumb, dirty, without standards. Relative to knowledge, hygiene is relatively abstract - yet, it seems to possess a yardstick by which we gauge modernisation. Through sculpture, performance and recital, this installation series aims to conceptually and formally explore the modern evolution of hygiene, offering the audience a multi-layered interpretation while creating a theatre of daily life.

Chou Yu-Cheng is a highly acclaimed artist who lives and works in Taipei. His notable solo shows include Künstlerhaus Bethanien, Berlin (2015); Kaohsiung Fine Art Museum, Kaohsiung (2015); Taipei Fine Art Museum, Taipei (2014); Kuandu Museum of Fine Arts, Taipei (2011); Museum of Contemporary Art Denver, Colorado (2008). Group exhibitions include Performa 19 Biennial, New York (2019); Biennale de Lyon (2019); Liverpool Biennial (2018), Liverpool; Museum of Contemporary Art and Design (MCAD) Manila (2018), Manila; New Museum, New York (2015); Asian Art Biennial, Taichung (2015); Queens Museum, New York (2013); Taipei Biennial, Taipei (2012). Chou held a residency at the Chinese Centre For Contemporary Art (CFCCA), Manchester in 2013 and received the Taipei Art Award, Taiwan in 2012 as well as the Taishin Annual Visual Art Award, Taiwan in 2011. Chou's work is held in multiple museum collections including the University of Salford; CFCCA, UK; Taipei Fine Art Museum; Kaohsiung Museum of Fine Art.

## 介紹

周育正透過重塑、轉移或轉化創作元素刷新身份和物件之間的關係，貫穿其多媒介藝術創作的脈絡是他對大眾媒體、體制和生產系統的批判。周育正畢業於法國國立巴黎高等藝術學院與塞納河研究計劃，在國際藝術界以其創作策源和成果之間的相互辯證作用見稱。他通過創作產生了一次次精心策劃的對話，塑造出極簡而斟酌到位的知性和美學藝技，把玩藝術、物件和空間本身的特質。

周育正的實踐中貫穿協作和展演。他從企業、博物館或工廠的語境擷取物件，呈現藝術生產和組織幕後的系統。以台北鳳甲美術館展出的場地限定裝置作品《東亞照明》(2010) 為例，藝術家利用由東亞贊助的燈泡製成四邊形的天花霓虹燈，產生當代塑膠藝術和私企之間的交流，並藉名義擁有權揭示藝術展覽中的商業元素。最終作品被私人收藏，再一次扭轉了整個互動的導向。

周育正作品中另一個重要元素是與他人之間的關係，勘察日常系統的基本運行，以及私人 and 公共領域之間的溝通。《工作史-盧皆得》(2012) 就是重要例子之一，這個作品分為兩個部分，藝術家先與年近60歲的臨時工盧皆得進行訪談，採訪了他超過45年的工作歷史，並彙整成書。於台北市立美術館展覽期間，周育正請盧皆得以保安的身份再現於展覽現場，讓其掌控自己的歷史，完成作品的最終階段。書中的「明星」和每天駐守在展覽現場的保安的雙重身份讓整個作品更加複雜。

《莫里諾》(2014) 是另一個有關交換的例子。周育正梳理傑夫·莫里諾(生於1951年) 這位西方藝術家的藝術發展，以亞洲藝術家身份重新創作再現他於不同時期的作品。周育正從莫里諾原作的調子和風格延伸出發，將其抽離自有的時空維度呈獻給新的觀者群，以討論版權、權力平衡和藝術品的定義等課題。

《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。》(2015) 系列作品進一步例證合作生產中的臨界。藝術家2015年在貝塔寧藝術村(柏林) 駐地開始創作該系列作品，其中反復出現的是大型鍍鋅鋼板，作為商場和消費主義的普遍象徵的同時也帶有廉價房屋的特點。這件作品起始於光滑的狀態，邀請大眾向其投擲石頭，即是一個物品也是一份聲明，當它從一個反射的表面轉化成一個互動的雕塑時，也向抗議示威發出了審問。

周育正是一位廣受推崇的藝術家，於台北居住和工作。他曾舉辦過的個展包括德國柏林貝塔寧藝術村(2015)、台灣高雄市立美術館(2015)、台灣台北市立美術館(2014)、台北關渡美術館(2011) 和美國科羅拉多州丹佛當代藝術博物館(2008)。他曾參加多個重要國際群展，包括美國紐約Performa雙年展(2019)、英國利物浦雙年展(2018)、菲律賓馬尼拉當代藝術設計博物館(MCAD)(2018)、紐約新美術館(2015)、台中亞洲藝術雙年展(2015)、紐約皇后區藝術博物館(2013) 及台北雙年展(2012) 等。他於2013年參與曼徹斯特華人當代藝術中心藝術家駐留計劃，又於2011和2012年分別獲頒台新視覺藝術獎和台北美術獎。周育正的作品已被納入多個國際館藏之中，包括英國索爾福德大學/曼徹斯特曼徹斯特華人當代藝術中心、台北市立美術館、高雄市立美術館等。

The increased awareness of the environment has inspired the artist to use pigments more carefully, treating pigments derived from organic/inorganic chemicals, metals or minerals as a pollutant, and to refer to the gradations of colour that occur over time as a result of the movement of materials and water, such as the natural arrangements of stones in the riverbeds made by the water flow, or the gradations of the residual pollution from industrial wastewater discharges. These are the result of time, movement and sedimentation; whereas the arrangement of the biomass on the paper is resulted by a colouring process that is inspired by nature and pollution.

In the *Moody* series, distinctive gradient paper is applied to produce compositions of similar shapes. It reads like a game, where the subjective interpretation of the image by the viewer becomes a variable, just as people have divergent interpretations on things (for instance, the aforementioned understanding of pigments). For the artist, it anthropomorphises the moment when the material order collapses, as well as the solid but inarticulate hidden emotions, just like the sorrow of human beings over the uncontrollable external environmental changes, transformations or the pandemic age.



由於環境意識的提升，啟發了藝術家更審慎地使用顏料，將來自於有（無）機化合物、金屬或礦物等提煉的顏料視為一種污染物質，同時參考物質與水之間經過長時間流動後的漸變色澤，例如大自然河床沖刷後的石頭排序；或是工業廢水排放的污染殘留漸變現象，它們是經過時間、流動與沈積，而產生物質排序於紙上的結果，是一個受自然與污染而啟發的著色方式。

獨特漸層色紙被運用在相似外型的排列組合，成為了《Moody》系列，它的閱讀方式像是一種遊戲，觀者對於圖像的主觀解讀成為一個變因，如同人類對於事物的相異理解（比方上述對顏料的理解）。對藝術家而言，它擬人化了物質秩序崩解的瞬間，立體但無法言說的隱隱情緒，如同人類對於外部環境變遷、演繹或疫情時代下不可控的憂傷。







*Moody #2*  
2021

Acrylic on paper, paper mounted on canvas  
丙烯於紙上、紙裱貼於畫布

200 x 150 cm

*Moody #3*  
2021

Acrylic on paper, paper mounted on canvas  
丙烯於紙上、紙裱貼於畫布

200 x 160 cm





*Moody #5*  
2021

Acrylic on paper, paper mounted on canvas  
丙烯於紙上、紙裱貼於畫布

150 x 120 cm



*Moody #6*  
2021

Acrylic on paper, paper collage on linen  
丙烯於紙上、紙裱貼於畫布

200 x 240 cm





The work is referenced to the phenomenon of gradual sedimentation that occurs between the material and continuous water flow over a long period of time. For instance, the natural arrangement of rocks in the riverbed, or the anthropogenic pollution residue from industrial wastewater discharge. The colours of such materials produced from sedimentation over time are primordial, unlike those generated by the RGB colour systems on screen or the CMYK system for printing. The *Water, Synchronous, Sediment, Substance, Flow, Diachrony, Color* series is a mixture of organic synthesis and mineral pigments that produces primordial colours by undergoing repeated water flow, which eventually forms into an accumulation of material and time under the constant interplay of the two.

作品參考於物質與水之間經過長時間流動後的漸變沈積現象，例如大自然的河床沖刷後的石頭排序或是人為的工業廢水排放的污染殘留等現象，是一些經過時間堆積所產生的物質原生色澤，不同於螢幕上RGB或印刷CMYK的色彩系統。「水，共時，沉積，物質，流動，歷時，彩」是由有機合成與礦物質顏料的融合，透過多次水流運動所產生的原生色澤，在物質與時間的不斷交錯作用下，最終形成物質與時間的聚積。



*Water, Synchronous, Sediment, Substance, Flow, Diachrony, Color #4*  
《水·共時·沉積·物質·流動·歷時·彩 #4》  
2020

Acrylic on paper, Paper mounted on high hardness MDF (black)  
丙烯於紙上·紙裱貼於木板

97 x 205 cm



*Water, Synchronous, Sediment, Substance, Flow, Diachrony, Color #9*  
《水·共時·沉積·物質·流動·歷時·彩 #9》  
2020

Acrylic on paper, paper mounted on canvas  
紙本丙烯·裱於畫布

200 x 150 cm



*Water, Synchronous, Sediment, Substance, Flow, Diachrony, Color #3*  
《水·共時·沉積·物質·流動·歷時·彩 #3》  
2020

Acrylic on paper, Paper mounted on high hardness MDF (black)  
丙稀於紙上·紙裱貼於木板

220 x 102 cm





*Water, Synchronous, Sediment, Substance, Flow, Diachrony, Color #2*  
《水·共時·沉積·物質·流動·歷時·彩 #2》  
2020

Acrylic on paper, Paper mounted on high hardness MDF (black)  
丙烯於紙上·紙裱貼於木板

140 x 75 cm



The *Watercolor* series, which is derived from the gradient paintings, is based on the feature of water-based pigments. By mixing and dissolving two or more dissimilar pigments and letting it flow on the paper, it produces a natural phenomenon where dissimilar colors precipitate and separate. By repetition of such operation, it results in a color gradient. The pigments are extracted from resources on earth like natural minerals, metals and plants. As such, by the material properties of the pigments, the *Watercolor* series brings the light of earth and the accumulation of time, and the crystallization of matter resulting from material rheology.

延伸自漸層繪畫的「水彩」是以水性顏料的特性作為基礎，以兩種以上相異性質的顏料混合溶解，透過流動產生相異性質色粉沈澱與分離於紙張上的自然現象，並由無數次反覆操作成為漸變的結果。顏料的提煉來自於天然礦物、金屬、植物等等的大地資源，作品「水彩」藉由顏料的物質特性產生大地的光芒與時間的積澱，並在物質流變現象中產生物質的結晶結果。



*Watercolor #10*  
《水彩 #10》  
2019

Watercolor on paper, paper mounted on wooden board  
水彩於紙上、紙裱貼於木板

56 x 42 cm



*Watercolor #17*  
《水彩 #17》  
2019

Watercolor on paper, paper mounted on wooden board  
水彩於紙上、紙裱貼於木板

92 x 69 cm





Project: Sensitive Area  
Material: Paper, Wood,  
Acrylic, Clay,  
Fiberglass, Acrylic Resin,  
Stainless Steel, Glass,  
Welding Rods



Gradient



water color #2.raw



water color #8.raw

Installation view  
展覽現場



Refresh, Sacrifice, New  
Hygiene, Home,  
Washing, Chou  
Yu-Cheng, Acrylic, Rag,  
Scouring Pad, Plate,  
Image, Album



Gradient



water color #2.raw



water color #8.raw





Installation view  
展覽現場



Watercolor #22  
《水彩 #22》  
2020

Acrylic on paper, Paper mounted on high hardness MDF (black)  
丙烯於紙上、紙裱貼於木板

174 x 100 cm



*Performa 19 Biennial*  
2019年Performa雙年展

Group Exhibition 群展

Performa Hub: Jeffrey Deitch, 18 Wooster Street, New York City, USA.  
Performa Hub: Jeffrey Deitch畫廊, 美國紐約伍斯特街18號

01.11.19 - 24.11.19

'Performa 19 Biennial' is an internationally acclaimed organisation dedicated to live performance. The biennial took place over a period of three weeks across various locations in New York. 'Performa' included newly commissioned works by an array of international artists, each responding to both biographical and societal concerns through new media.

For 'Performa 19', Chou Yu-Cheng examined systems of capital in building, construction and real estate against the backdrop of SoHo, a former industrial neighborhood and model for artist-led gentrification. Specifically, he was interested in urban renewal and real estate development in New York City, a place that is constantly rebuilding and undergoing revitalization. In a live, public performance at The Performa 19 Hub at 18 Wooster Street—formerly the Canal Lumber Co. and current location for commercial art gallery Jeffrey Deitch—Chou imagined an interior construction site complete with scaffolding just like any New York city sidewalk. A forklift operator and manual laborers moved construction materials such as sand, bricks, bags of cement and lumber into various meaningless and absurd formations that echoed the ups and downs of stock market indices and property valuation.

Chou explored the commodity through modes of production, class, and labor through what art critic Wendy Vogel calls his “administrative brand of conceptualism.” In conversations with companies, museums or factories, his work unveils strategies of exhibition-making and art production, and questions the generation of value in the art world. Titles for his works take the form of keywords or hashtags on social media, representing a laundry-type list of products and concerns in contemporary life. 'Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, agentbong.com, Cigarette, Dyson, Modern People' (2017) at Art Basel Hong Kong in 2018 featured a live performance in which giant bowls, plates and chopsticks are cleaned. The act of cleaning the huge tableware was connected to the JackerCleaning app, a Taiwanese on-demand home cleaning service.

Similarly employing an industrial work force as a mode of art production, 'Cloud, Mist, and Field for Sun Dried Noodles' (2018) was a collaboration between Chou and Taiwanese traditional noodle makers. The work's title was taken from the tagline “Green hills and clear water breed good noodles,” as hung on the gate of a traditional noodle factory in Shiding Town, New Taipei City. Here, he connected the threads between the cultural imaginary, local production and the division of labor. Other works such as 'A Working History – Lu Chieh-Te' (2012) reveals the 45-year working history of Lu Chieh-Te, a 60-year-old temporary worker. In this work, Chou conducted interviews with Lu, revealing economic realities and working conditions of precarious employment. Chou later employed Lu in the exhibition—who became well-known from the work—as a security guard alongside his autobiography, at once confirming and generating contradictions in the fickle nature of temporary work.

Chou's performance for 'Performa 19' further explored this relationship between worker and machine in service to capitalism. Machinery moved in a choreographed manner, as if a mechanical ballet, to a specially-commissioned post-rock soundtrack composed and performed live by Ian Vanek (frontman of American pop collective HOWARDIAN, ex-Japanther). Through calculated yet graceful movements of quotidian tools, objects, and cooperative labor between human and machine, the performance became a sort of theater of everyday life taken from the streets of New York and transported to the interior of an art gallery.

- *Text by Performa 19 Biennial*

「Performa 19 雙年展」是專注於現場表演藝術的國際知名展覽組織。本屆 Performa 在為期三週時間內在紐約城多個地點呈現一系列國際藝術家的最新委任作品，每件作品都透過新媒介來回應藝術家或社會所關注的議題。

在本屆「Performa 19 雙年展」，周育正以 SoHo 區為背景，檢驗建築物、建造業與房地產之間的資本體系。SoHo區曾經作為一片工業社區，現已成為由藝術家引起的中產階級化的模型。紐約市不斷在重建更新中，周育正尤其對紐約市城市更新和房地產發展感興趣。位於伍斯特街18號的 Performa Hub 前身是堅尼木材公司，如今是Jeffrey Deitch畫廊。周育正在Performa Hub的現場公開表演中，設想構建了一個室內的有著完整的腳手架的施工地，如同紐約市街頭常見的施工地一樣。叉車操作員和工人以各種毫無意義和荒謬的形式將諸如沙子、磚塊、水泥袋和木材等建築材料在空間中轉移位置，呼應股市指數和房地產估值的起伏。

周育正通過藝術評論家溫迪·沃格爾(Wendy Vogel) 所謂的「概念主義的獨特管理方式」，通過生產、階級和勞動方式來探索日用品。在與企業、博物館或工廠的交流中，他的作品揭示了展覽製作和藝術生產的策略，也 質疑藝術界價值的產生。他的作品標題採用社交媒體上關鍵字或話題(Hashtag) 的形式，以洗衣店內羅列產品的形式表現當代生活中的產品和備受關注的事。2018年在香港巴塞爾藝術展上展出的《刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、香煙、戴森、現代人》(2017年) 以現場表演的形式展現了巨大的碗、盤子和筷子如何在現場被清潔乾淨。這種清潔巨型廚具的做法與台灣需預約請求的家政服務應用程序阿姨幫有關。

另一件同樣採用工業勞動裡作為藝術生產方式的作品是周育正與傳統曬面師傅的合作完成的《雲霧、山嵐、曬面場》(2018)。作品名字源於新北市石碇山區的傳統曬面場在其門口的標語「好山好水才有好面」。在這件作品中，周育正將文化想象、本地生產方式和勞動分工聯繫在一起。其他作品例如《工作史- 盧皆得》(2012) 揭示了年近60歲的臨時工盧皆得超過45年的工作歷史。在這件作品中，周育正先與盧皆得進行訪談，揭露經濟現實和不穩定工作的工作條件。隨後在展覽期間，周育正僱傭已經通過這件作品出名的盧皆得以保安的身份再現於展覽現場他的自傳旁，同時確認並產生臨時工作的多變性質中的矛盾。

周育正在「Performa 19雙年展」中的表演進一步探討了服務於資本主義的工人與機器之間的關係。機器以精心安排的方式舞動，就像是機械芭蕾舞一樣，伴隨著特別委託的由美國流行音樂團體HOWARDIAN (前身Japanther的) 的核心成員 Ian Vanek 創作並現場表演的後搖滾配樂。通過日用品以及人與機器之間協作勞動的有計劃但優美的運動，將紐約大街小巷上的場景搬到畫廊內，該表演成為一種日常生活的劇場。

- 文字來源於Performa





*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. VI*  
《電鍍金, 保持冷靜, 鍍鋁鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均, 不滿, 資本, 香爐, 倏存, 激動, 擊, 日光。六》  
2019

Performance view at Performa 19, New York, 2019  
Performa雙年展表演現場·紐約·2019

Image courtesy of the artist  
圖片由藝術家提供









ding, Keep Calm, Galvanise, Pray, Gradient, Ashes



**Reaction, Capitalise, Incense Burner, Survival, Agitation, Hit.**





**equal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit.**







Chemical Gilding, Keep Calm, Galvanise, Pray,

Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise,

Incense Burner, Survival, Agitation

Yale





Performance view  
表演現場





**Chemical Gilding, Keep Calm, Galvanise, Pray,** **Shed, Ash, Manifest, Unpaid, Dissatisfaction, Capitalize, Incense Burner, Survival, Agitation, Hit.**

THE UNION  
 IS THE ONLY  
 WAY TO  
 PROTECT  
 OUR RIGHTS  
 AND  
 INTERESTS  
 AS  
 EMPLOYEES  
 AND  
 AS  
 CITIZENS  
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 THIS  
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 WE  
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STAIRS

NO ENTRY

→ PER  
 FORM  
 A•19

*Where Water Comes Together With Other Water*  
*15th Lyon Contemporary Art Biennale*  
第15屆里昂當代藝術雙年展

Group Exhibition 群展

65 rue Challemeil Lacour, 69007 Lyon, France  
法國里昂Challemeil Lacour街65號, 69007

18.09.19 - 05.01.20

This 15th edition of the Lyon Contemporary art biennale was devised as an ecosystem at the intersection of biological, economic and cosmogonic landscapes. Echoing Lyon's geography, the title of the 15th Lyon Contemporary Art Biennale was 'Where Water Comes Together with Other Water', taken from a Raymond Carver poem [1]. For the first time, and in addition to the Museum of Contemporary Art (macLYON) and many associate venues, the Biennale was being held in the deserted halls of the former Fagor factory, in the heart of the Gerland district in Lyon. This brownfield site—in whose remains the old industrial world was coinciding with an uncertain future—hosted a system of political, poetic, aesthetic and environmental interactions. 'Where Water Comes Together with Other Water' was an exhibition envisioned as a wrinkled landscape where each wave, ridge, peak, hollow and bifurcation opened onto new relationships and entanglements.

The fruit of numerous collaborations between the artists and firms in Lyon and the Auvergne-Rhône-Alpes region, the 15th edition gathered artworks made according to the principle of short supply chains. 55 artists of all generations and many nationalities, with gender parity, had been invited to make site-specific works. Fostering dialogue with the actors on the ground and on the actual site, with its history and architecture, this latest edition of the Biennale highlighted production by taking account of the socio-economic context in which it was set.

This new model was based on four complementary platforms that was spread across the region: Veduta, Young International Artists, Associated Exhibitions and Résonance.

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[1] Where Water Comes Together With Other Water by Raymond Carver. © Raymond Carver 1985, Tess Gallagher 1989, used by permission of The Wylie Agency (UK) Limited.

Often based on collaborations or partnerships with companies, Chou Yu-Cheng's works reveal the strategies of public and private sector funding behind the modes of producing artworks and contemporary art exhibitions. The artist explores the processes by which aesthetic, symbolic, social and economic values are constructed and validated in the art world. For the Biennale, Chou Yu-Cheng did not seek to produce a new work requiring artisanal or manufactured production. Keeping his distance, he chose to act as an "intermediary" and to borrow, from a specialised recycling firm, bales of cardboard before they were processed into paper pulp. The artist used them as elements in the exhibition's scenography. Stacked unchanged to form a wall, the bales acquire a temporary function, as they partition off an inaccessible part of the site. The artist's act was devised as a reflection of the current challenges facing industry: cutting the cost of producing and processing raw material, while also adopting a recycling-based rationale that increases profits to benefit from a positive "green" image.

*With the support of Ministry of Culture of the Republic of China (Taiwan) and the Taiwan Cultural Center, Paris.*

*With the assistance of Paprec and with the kind participation of Dupeyssey group.*

*- Text by Lyon Contemporary Art Biennale*

第15屆里昂當代藝術雙年展在生物學、經濟和宇宙生成論之間構成一種模擬的生態系統。此次雙年展的命題「水匯流之處」源於瑞蒙·卡佛的同名詩作[1]，同時呼應了里昂的地理環境。除了在里昂現代藝術博物館 (maCLYON) 和其他合作場地之外，里昂雙年展還首次在里昂Gerland區中心的前法格工廠廢棄的大廳舉行。在這個棕地工地，舊工業世界與不確定的未來相吻合，它承載著政治、詩意、美學和環境相互作用的系統。展覽「水匯流之處」如同一個多重面向的地景，每一處漣漪與山脊、山峰、空谷、分岔路口——每一變化皆揭示與組構新的視野與連結。

第15屆里昂當代藝術雙年展雲集了大量藝術家與在里昂和奧弗涅-隆-阿爾卑斯大區的公司的合作作品，作品皆基於短供應鏈原則被製作出。55位不同年齡段，來自不同國家，男女數量基本均衡的藝術家被邀請製作場域特定裝置作品。最新一屆的雙年展旨在與實地觀者、當地歷史和建築建立對話。考慮到所處地的社會經濟背景，雙年展強調製作過程。

採用新形式的展覽活動圍繞四個遍佈當地的互補平台展開：Veduta, Young International Artists, Associated Exhibitions, Résonance。

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[1]詩歌《水匯流之處》，雷蒙·卡維爾。雷蒙·卡維爾，1985，黛絲·葛拉格，1989，經維利版權代理公司許可使用。

周育正的作品通常基於與公司的合作，揭示了藝術製作和當代藝術展覽製作背後的公共和私立資助策略。藝術家探索了在藝術界建構和驗證美學、符號、社會和經濟價值的過程。在此次雙年展上，周育正並沒有製作需要手工或人工製作的新作品。周育正選擇與作品保持距離，充當「中介人」，向一家專業回收公司借用多捆還未被加工成紙漿的紙板。藝術家將它們當作展覽場景中的元素。捆包被原封不動地堆成一堵牆，將空間分隔出不可進入的一部分，因此這些捆包具備了「暫時」的藝術身份。藝術家的行為旨在反映工業當前所面臨的挑戰：削減原材料的生產和加工成本，同時採用基於回收的原理增加利潤以從積極的綠色環保形像中受益。

此次展覽獲得中華名國文化部(台灣)和巴黎台灣文化中心的支持。

獲得Paprec集團協助以及Dupeyssey運輸公司的友情參與。

– 譯自里昂當代藝術雙年展提供文字





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《貨物, 加速, 包裹, 快遞, 便利, 借用, 消化, 再生, PAPREC集團》  
2019

Site specific installation, 250 tons of recycled cardboard bales provided by PAPREC Group  
場域裝置作品, 由法國廢料回收商PAPREC提供的250噸再造紙版

Image courtesy of the artist and Edouard Malingue Gallery  
圖片由馬凌畫廊和藝術家提供

Installation view  
展覽現場





Installation view  
展覽現場









Installation view  
展覽現場

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EXHIBITION

888



*Condo New York 2019*  
*2019 Condo紐約*

Group Exhibition 群展

Petzel Gallery, New York, USA  
美國紐約Petzel畫廊

27.06.19 - 26.07.19

Edouard Malingue Gallery is pleased to share its presentation in Condo New York 2019 hosted by Petzel Gallery. Featured were works by Chou Yu-Cheng (b. 1976, Taiwan) and Tromarama (est. 2006, Indonesia).

Chou Yu-Cheng's practice builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them. A graduate from l'Ecole Nationale Supérieure des Beaux-Arts de Paris, and the research programme La Seine, Chou has gained international recognition for his dialectical interplay between the source and results of his creations. Through his selective conversations, Chou shapes a minimal yet deliberate set of intellectual and aesthetic tricks, which ultimately play on the properties of art, object and space. On display were a series of gradient paintings, fastidiously created by hand, resembling in their pastel hues an ephemeral skyline. By playing with varying borders, Chou seems to create windows of observance.

Chou Yu-Cheng is a highly acclaimed artist who lives and works in Taipei. Notable shows include Liverpool Biennial, Liverpool (2018); Museum of Contemporary Art and Design (MCAD) Manila (2018); Künstlerhaus Bethanien, Berlin (2015); Kaohsiung Fine Art Museum, Kaohsiung (2015); New Museum, New York (2015); Taipei Fine Art Museum, Taipei (2014); Queens Museum, New York (2013); Kuandu Museum of Fine Arts, Taipei (2011); Museum of Contemporary Art Denver, Colorado (2008). Chou held a residency at the Chinese Centre For Contemporary Art (CFCCA), Manchester in 2013 and received the Taipei Art Award, Taiwan in 2012 as well as the Taishin Annual Visual Art Award, Taiwan in 2011. Chou's work is held in multiple museum collections including the University of Salford/CFCCA, UK; Taipei Fine Art Museum; Kaohsiung Museum of Fine Art.

Engaging with the notion of hyperreality in the digital age, Tromarama explores the interrelationship between the virtual and the physical world. Initiating as a collective in 2006 in Bandung, Indonesia, Febie Babyrose, Ruddy Hatumena and Herbert Hans create works that combine video, installation, computer programming and public participation depicting the influence of digital media on society's perception of its surroundings. Tromarama's body of work extends to video, installation, computer programming and participation. At the heart of their practice is the creation of narratives, the ones that can and could exist within our physical and digital worlds, but perhaps more crucially, those that exist when the two are fused. The major work in this exhibition, 'Soliloquy' (2018), is an example of Tromarama's inventive response to the Internet and social media, collating user activity on Twitter to reconfigure 96 secondhand lamps: each time "#kinship" is used, the tweet is converted into a binary code, prompting the lamps to flicker.

Tromarama are widely considered one of Indonesia's most exciting rising talents and have been exhibited around the world. They have held solo exhibitions at Centre A, Vancouver (2017); Liverpool Biennial Fringe, Liverpool (2016); Stedelijk Museum, Amsterdam (2015); National Gallery of Victoria, Melbourne (2015); and Mori Art Museum, Tokyo (2010) among other locations. Their group exhibitions include the Museum of Contemporary Art and Design (MCAD) Manila (2018); Singapore Art Museum, Singapore (2017); Gwangju Biennale, Gwangju (2016); Frankfurter Kunstverein, Frankfurt (2015); Samstag Museum of Art, Adelaide (2014); and the 7th Asia Pacific Triennial of Contemporary Art, Brisbane (2012).

馬凌畫廊很高興宣布將參加由Petzel畫廊主辦的2019 Condo紐約。屆時，馬凌畫廊將攜手周育正 (1976年生於台灣) 和特羅拉馬 (2006年成立於印度尼西亞) 共同參加此次展覽。

周育正的藝術創作總是貫穿着多種媒介，也是其對大眾媒體、體制和生產系統的批判。畢業於法國國立巴黎高等藝術學院與塞納河研究計劃，周育正在國際藝術界以其創作策源和成果之間的相互辯證作用見稱。他通過創作產生了一次次精心策劃的對話，塑造出極簡而斟酌到位的知性和美學藝技，把玩藝術、物件和空間本身的特質。此次將展出的是一系列漸層繪畫作品，由精細地手繪呈現出的淡雅柔和的色調好似瞬息萬變的天際線。通過巧妙運用顏色的變層，周仿若創作出了一扇扇通向勘察的窗戶。

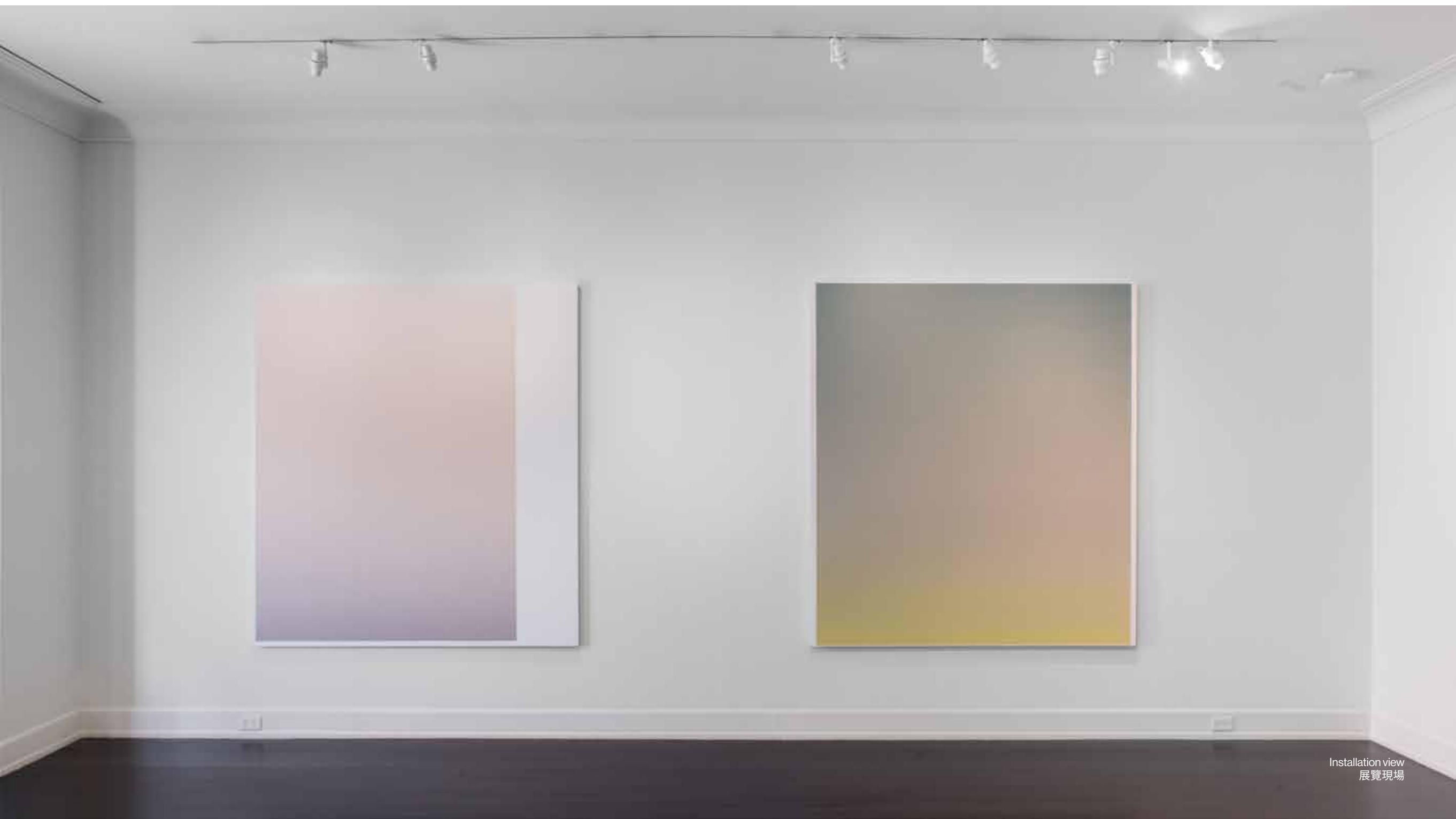
周育正是一位廣受推崇的藝術家，於台北居住和工作。其展覽經歷包括利物浦雙年展 (2018)、馬尼拉當代藝術設計博物館 (MCAD) (2018)、柏林貝塔寧藝術村 (2015)、高雄市立美術館 (2015)、紐約新美術館 (2015)、台北市立美術館 (2014)、紐約皇后區藝術博物館 (2013)、台北關渡美術館 (2011)、科羅拉多州丹佛當代藝術博物館 (2008) 等。周於2013年參與曼徹斯特華人當代藝術中心藝術家駐留計劃，又在2011和2012年分別獲頒台新視覺藝術獎和台北美術獎。周育正的作品已被納入多個館藏之中，包括英國索爾福德大學/曼徹斯特曼徹斯特華人當代藝術中心；台北市立美術館；高雄市立美術館等。

結合數字時代中超現實這一概念，特羅拉馬不斷探索現實和虛擬世界之間的相互聯繫。自2006年印尼萬隆成立至今，三名成員菲比·貝比羅斯 (Febie Babyrose)、赫伯特·漢斯 (Herbert Hans) 和路迪·哈圖瓊拉 (Ruddy Hatumena) 創作出涵蓋視頻、裝置、電腦編程和公眾活動等反映數字媒體對當下社會環境認知的影響的各類作品。特羅拉馬的藝術實踐中心是創造一種可以共存於現實和數字世界中的敘事，但也許更為重要的是，當我們將現實和數字世界合二為一的時候才得以存在的敘事。此次展出的主要作品是創作於2018年的《獨白》，這件作品將活躍於社交媒體Twitter上的網民與96盞二手檯燈相連結，是特羅拉馬對當下互聯網和社交媒體作出的別具一格的回應。每一次通過特定的軟件收集到使用主題標籤「#kinship」的推文時，推文將被轉換成二進制以控制檯燈的開關，從而使得這些檯燈不斷地在空間內閃爍。

特羅拉馬被視為印尼最具潛力的藝術家團體之一，他們的作品於世界不同的地方展出。特羅拉馬曾於溫哥華亞洲當代藝術國際中心 (Centre A) (2017)、利物浦雙年展周邊項目 (2016)、阿姆斯特丹市立博物館 (2015)、墨爾本維多利亞州國立美術館 (2015)、東京森美術館 (2010) 等地舉行個展。大型聯展包括馬尼拉當代藝術設計博物館 (2018)、新加坡美術館 (2017)、光州雙年展 (2016)、法蘭克福藝術協會 (2015)、阿德萊德Samstag美術館 (2014)、第七屆亞太當代藝術三年展 (布里斯本昆士蘭藝術館及新現代美術館) (2012) 等。

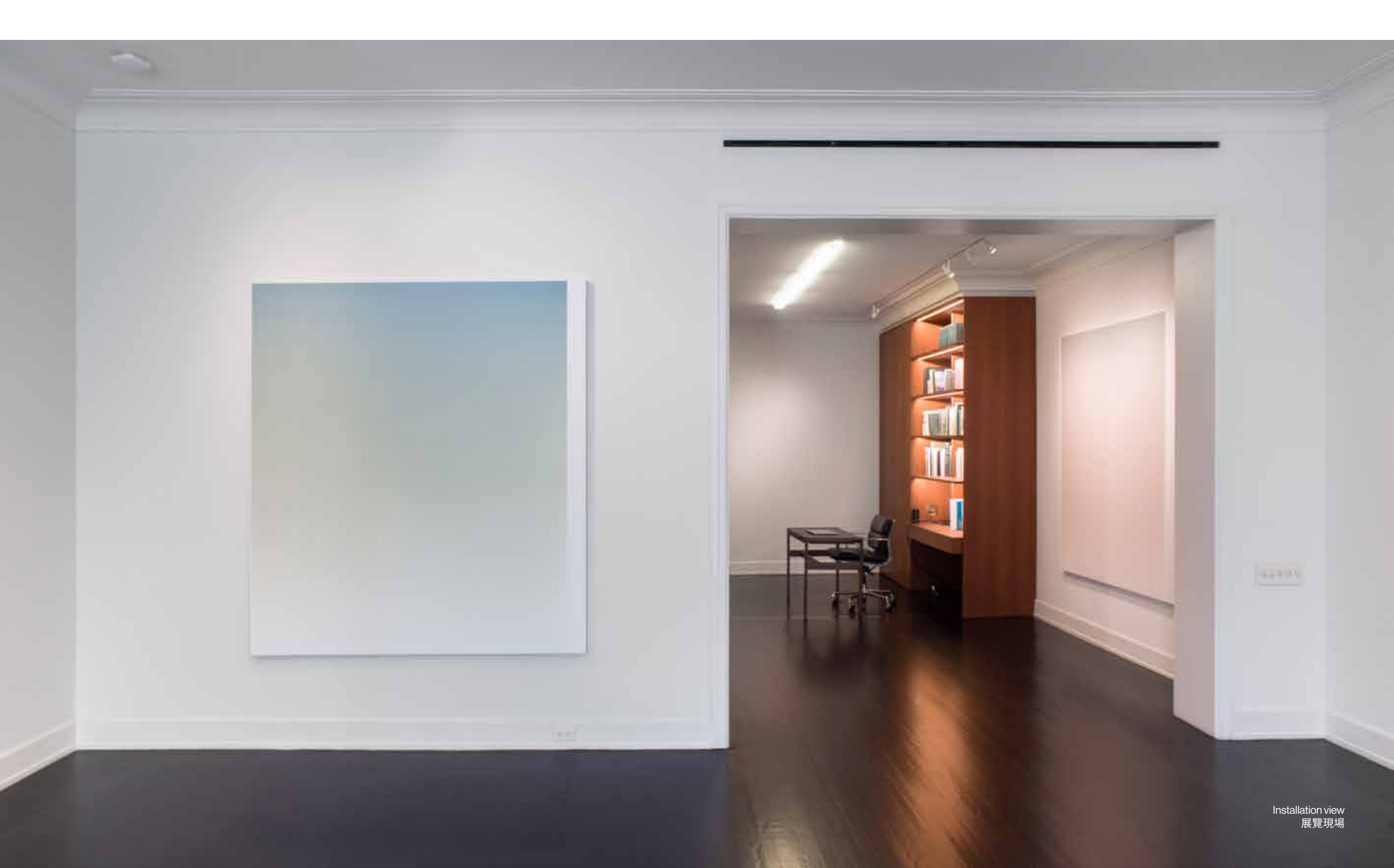


Installation view  
展覽現場



Installation view  
展覽現場





Installation view  
展覽現場





*Vertical Gradient #2*  
《垂直漸變 #2》  
2019

Acrylic on canvas  
丙烯於畫布上  
200 x 180 cm



*Vertical Gradient #3*  
《垂直漸變 #3》  
2019

Acrylic on canvas  
丙烯於畫布上  
200 x 180 cm



*Vertical Gradient #4*  
《垂直漸變 #4》  
2019

Acrylic on canvas  
丙烯於畫布上  
200 x 180 cm



*Vertical Gradient #5*  
《垂直漸變 #5》  
2019

Acrylic on canvas  
丙稀於畫布上  
200 x 180 cm





*Vertical Gradient #6*  
《垂直漸變 #6》  
2019

Acrylic on canvas  
丙烯於畫布上  
200 x 180 cm



*Vertical Gradient #7*  
《垂直漸變 #7》  
2019

Acrylic on canvas  
丙烯於畫布上  
200 x 180 cm



*Vertical Gradient #8*  
《垂直漸變 #8》  
2019

Acrylic on canvas  
丙烯於畫布上  
200 x 180 cm

*Contagious Cities: Far Away, Too Close*  
疫症都市：既遠亦近

Group Exhibition 群展

Tai Kwun, Hong Kong  
大館, 香港

25.01.19 - 21.04.19

‘Contagious Cities: Far Away, Too Close’, co-produced by the art and heritage teams of Tai Kwun, explores the psychological and emotional dimensions of disease and contagion, particularly in relation to people and their ways of life. The exhibition encompasses both an art exhibition—curated by Ying Kwok and featuring local, regional, and international artists—as well as a heritage exhibition that addresses the historical context of the Plague, revealing how this relates to the past and present of Hong Kong.

The art exhibition in ‘Contagious Cities: Far Away, Too Close’ featured new works by ten emerging and established artists: Oscar Chan Yik Long, Eastman Cheng, Enoch Cheng, Cheuk Wing Nam, Gayle Chong Kwan, Chou Yu-cheng, Firenze Lai, Angela Su and Wang Sishun. The research-led exhibition also included works by eight artists that were specially commissioned for this exhibition, including Angela Su’s video-and performance-based work that explore the complicated implications of the project’s title; Chou Yu-cheng’s olfactorial work that conjures up ideas of sanitisation and habit-making; as well as a experiential and interactive work by Enoch Cheng that takes audience on a performative audio-led tour of Tai Kwun. The exhibition also presented UK-based artist collective Blast Theory’s ‘A Cluster of 17 Cases’, an interactive installation that explores the World Health Organization’s response to the 2003 spread of the SARS virus that started at the Metropole Hotel in Hong Kong; the work was a result of the first ever artists’ residency at the World Health Organization in Geneva.

Alongside the art exhibition was also an exhibition curated by the Heritage department at Tai Kwun, which showcased new angles about the outbreak of the Plague in 1894 in Hong Kong. One of the most important social incidents in early colonial Hong Kong, the aftermath of the Plague paved the way for changes in housing and land-use policies in subsequent years, as well as leading to increased public awareness of hygiene and health in general over the long run. The Heritage exhibition features stories about the people involved in the battle against the Plague—and indeed how this contagious disease shaped Hong Kong’s past and present.

This exhibition at Tai Kwun is part of the larger ‘Contagious Cities’ project, an international collaborative project that aims to support locally grounded conversations around the global challenges of epidemic preparedness, presented by the Wellcome Trust. In Hong Kong, the city-wide project invites six local arts, culture and heritage partners to tell illuminating stories of the city’s history of epidemics—from the plague in the nineteenth century to the more recent SARS outbreak in 2003—and its impact on the society.

由衛爾康基金會呈獻，大館當代藝術部與文物事務部聯合舉辦的「疫症都市：既遠亦近」展覽，集中探索疫症的心理與情感面向——尤其是與人及其生活方式相關的方面。由郭瑛策展的當代藝術展覽包括本地、亞洲及國際藝術家。其次，歷史展覽部分探討腺鼠疫的歷史背景，揭示這些事件與香港的關係，以及對日常生活和城市發展帶來的永久改變。

「既遠亦近」將呈獻十名新晉及知名藝術家的全新作品，參與藝術家有陳翊朗、鄭淑宜、鄭得恩、卓穎嵐、Gayle Chong Kwan、周育正、黎清妍、徐世琪以及王思順。以研究為核心的展覽展出八件藝術家專為此次展覽特別創作的委約作品，包括徐世琪以錄像及表演為基礎的作品，探索展覽名稱所暗示的複雜含意；由周育正創作的嗅覺互動作品，激發衛生消毒及習慣養成的概念；以及鄭得恩創作的實驗式互動作品，帶領觀眾進入一場由聲音導航的大館之旅。展覽更將呈獻由世界衛生組織與衛爾康基金會共同合作，「疫症都市」日內瓦項目內，由駐英國藝術家組合Blast Theory創作的互動裝置《A Cluster of 17 Cases》，探討世界衛生組織如何回應2003年從香港維景酒店爆發的沙士病毒。

由大館文物事務部策劃的歷史展覽，將以全新角度呈現1894年於香港爆發的鼠疫。該疫症為殖民地初期香港其中一個重要的社會事故，改寫了日後的房屋與土地政策，以及長遠地提高了社會對健康和衛生的意識。歷史文物展覽訴說人們對抗鼠疫的故事，進一步解構此傳染病如何塑造昔日與當下的香港。

是次於大館舉辦的展覽為衛爾康基金會國際性夥伴計劃「疫症都市」的一部分。計劃旨在支持當地本土對話，引起社會對防疫及疾病的討論與關注。香港的「疫症都市」將邀請包括大館六個本地藝術文化和歷史文物單位，探索香港應對由19世紀的鼠疫以至比較近期的2003年沙士疫症的經驗，及其他流行病對香港社群所帶來的衝擊。



Installation view of 'Contagious Cities: Far Away, Too Close'. Photographer: Kwan Sheung Chi.  
Image courtesy of Tai Kwun Contemporary.  
「疫症都市：既遠亦近」展覽現場。攝影：關尚智。  
圖片由大館當代美術館提供。



*Refresh, Sacrifice, New Hygiene, Home, Washing, Chou Yu-Cheng, Acrylic, Rag, Scouring Pad, Plate, Image, Album #11*  
《刷新、犧牲、新衛生、家居、洗滌、周育正、顏料、抹布、菜瓜布、圓盤、形象、繪畫集 #11》  
2018

Acrylic on canvas, Fiberglass  
塑膠彩於畫布、玻璃纖維  
150 × 150 × 23.5 cm

Installation view of 'Contagious Cities: Far Away, Too Close'. Photographer: Kwan Sheung Chi.  
Image courtesy of Tai Kwun Contemporary.  
「疫症都市：既遠亦近」展覽現場。攝影：關尚智。  
圖片由大館當代美術館提供。



*Wiping, Perception, Touching, Infection, Disinfection, Education, New Habit*  
《*擦拭、感知、接觸、傳染、消毒、教育、新習性*》  
2019

Towel, disinfectant alcohol, fragrance  
毛巾、消毒火酒、香水  
Dimensions variable  
尺寸可變

Installation view of 'Contagious Cities: Far Away, Too Close'. Photographer: Kwan Sheung Chi.  
Image courtesy of Tai Kwun Contemporary.  
「*疫症都市：既遠亦近*」展覽現場。攝影：關尚智。  
圖片由大館當代美術館提供。



The titles of these works by Chou Yu-cheng resemble social media hashtags, hinting at the nature of the artwork from their origin, conception, to execution—as well as the viral circulation from everyday housekeeping, to the world of art, and then into an album as a memorial. With his signature language of minimal logic, the artist presents a deliberate set of intellectual and aesthetic “tricks”, which ultimately play on the properties of art, objects, and space.

In response to an unknown fear of contagious diseases, the artist created a smell which is a combination of incense and lemon-scented cleaning soap. The acidity of the lemon has cleansing qualities—which is then magnified by advertising campaigns. The smell certainly lingers on the towel, with ingredients printed on them, and these are handed out to the audience when the temperature exceeds 24 degrees Celsius as bacterial growth is facilitated. Interested viewers were invited to use one to clean their hands and carry it around and outside the exhibition and outside— thus setting up an interplay between aesthetics and society.

周育正這些作品的標題類似社交媒體標籤,暗示了藝術品從其起源、構思到實現的特性;也表示從日常家務、到藝術世界,到一張紀念專輯,都會產生病毒循環。藝術家以其極簡邏輯的獨特語言,展現了一系列精心設計的知性和美學「技巧」,將藝術、物件和空間的種種特性盡情發揮。

面對傳染病前未知的恐懼,藝術家創造了一種氣味,由拜神的香和檸檬香味的清潔皂混合而成。檸檬的酸度本具清潔作用,再經過廣告宣傳,誇大其萬潔功能。這氣味肯定會留在印有成分說明的毛巾上。當溫度超過攝氏24度,細菌最易生長時,毛巾便會遞給觀眾。有興趣的可以拿一條抹抹手,順便帶著毛巾走出走入,甚至攜到街外,讓美學作品和社會環境相互影響。

*Wiping, Perception, Touching, Infection, Disinfection, Education, New Habit*  
《擦拭、感知、接觸、傳染、消毒、教育、新習性》  
2019

Towel, disinfectant alcohol, fragrance  
毛巾、消毒火酒、香水  
Dimensions variable  
尺寸可變

Installation view of 'Contagious Cities: Far Away, Too Close'. Photographer: Kwan Sheung Chi.  
Image courtesy of Tai Kwun Contemporary.  
「疫症都市：既遠亦近」展覽現場。攝影：關尚智。  
圖片由大館當代美術館提供。

室外溫度高於攝氏24度，毛巾可自行取用。  
You are welcomed to take a towel when  
the outside temperature exceeds 24°C.





*Wiping, Perception, Touching, Infection, Disinfection, Education, New Habit*  
《擦拭、感知、接觸、傳染、消毒、教育、新習性》  
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Dimensions variable  
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Installation view of 'Contagious Cities: Far Away, Too Close'. Photographer: Kwan Sheung Chi.  
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圖片由大館當代美術館提供。

*The Extra Extra Ordinary*  
超超尋常

Group Exhibition 群展

Museum of Contemporary Art and Design (MCAD), Manila, Philippines  
菲律賓馬尼拉當代藝術設計博物館 (MCAD)

20.09.2018 - 18.11.2018



The Extra Extra Ordinary proposes a new sensory processor to attend our contemporary everyday life with add-ons movements and sensitivities. The title suggests an abstraction of affects shared among the human and the non-human; their correlation and disjoints as informed by contemporary objects, technology and culture. The exhibition also presents possibilities towards the generation of various sets of social and material connections, finding ourselves simultaneously in the process of becoming and worlding.

The growing tension to unlearn ethics between human and non-human worlds is one of the burning issues of our time. We question the culture we've inherited in the face of accumulated ecological catastrophes, of wars and the continuously increasing debts that are passed on to the coming generations. Our anxiety goes even further beyond traditional boundaries with technology invention all the time. Many of us have been addressing ideas of the Post-Human and that of New Materialism as a possibility of finding ways to think beyond human principles, reasons and perspectives. The Extra Extra Ordinary shares such concerns specific to our modern material conditions, and seeks to offer an alternative spacetime for us to exercise and explore how we can relate ourselves among things seen and unseen.

By creating a simulation of such a worlding process with works presented by artists, The Extra Extra Ordinary conceives many unparalleled sensibilities to operate the essence of life in detail, interexchanges and connections among matter, energy and life. With the circulation of these ideas, where agents such as audience become intrinsic parts of the media outputting the extraordinary celebration of every ordinary life takes on a poetic and imaginative turn.

The Extra Extra Ordinary is presented by the Museum of Contemporary Art and Design (MCAD), Manila and the Taipei Contemporary Art Center (TCAC). The show is generously supported by Edouard Malingue Gallery and the National Culture and Arts Foundation (NCAF).

Curated by Joselina Cruz and Esther Lu, the exhibition will include work by Tromarama, Chou Yu-Cheng and Gary-Ross Pastrana.

- Taxy by MCAD

展覽「超超尋常」提出了一種新的感知處理方式，來應對我們當下活動和感知能力都被拓展的生活。展覽標題指出人類和非人類之間共有的抽象效果，以及在當代物件、科技和文化等因素共同作用中，兩者之間的關聯和排斥。展覽也呈現了不同的社會和物質連接的產生，這種生成和賦形化的過程也包含了我們自身。

這個時代中很重要的一個議題就是要卸下人類和非人類世界的倫理關係。在越來越多的自然災害、戰爭和持續積累傳承給下一代的債務面前我們質疑自己所繼承的文化。我們在科技的傳統界限面前感到了前所未有的焦慮。許多人提出後人類和新物質主義為一種思考人類原則、邏輯和角度的可能性。「超超尋常」分享的正是現代物質條件帶來的特有的憂慮，並尋找一種替代的時空，在可見與不可見的一切中實踐和探索與自己的關係。

通過藝術家創作來模擬這樣一個世界的形成過程，「超超尋常」展覽中形成了許多相互不平行的感知性，以細微的角度處理生命的精髓，及其與物質以及能量的交互和連接。在這些想法的傳播中，代理，例如觀眾，即成為了媒介將當下日常生活轉換生成為詩意和想像力輸出的內部成分。

「超超尋常」展覽由馬尼拉當代藝術設計博物館 (MCAD) 以及台北當代藝術中心 (TCAC) 聯合呈現，由馬凌畫廊和國家文化藝術基金會 (NCAF) 慷慨贊助。

該展覽由約瑟琳娜·克魯斯和呂岱如策展，展出包括特羅拉馬，周育正和加里-羅斯·帕斯特拉納等人的作品。

-文字來自MCAD



*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light, V*  
《電鍍金, 保持冷靜, 鍍鋁鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均, 不滿, 資本, 香爐, 依存, 激動, 擊, 日光, 五》  
2018

Mixed media installation, paintings  
混合媒介裝置, 繪畫

Installation view at 'The Extra Extra Ordinary', MCAD, Manila, Philippines, 2018.  
Image courtesy of the artist and MCAD, Manila.  
「超超尋常」展覽現場, 菲律賓馬尼拉當代藝術設計博物館, 2018。  
圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。



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2018

Mixed media installation, paintings  
混合媒介裝置, 繪畫

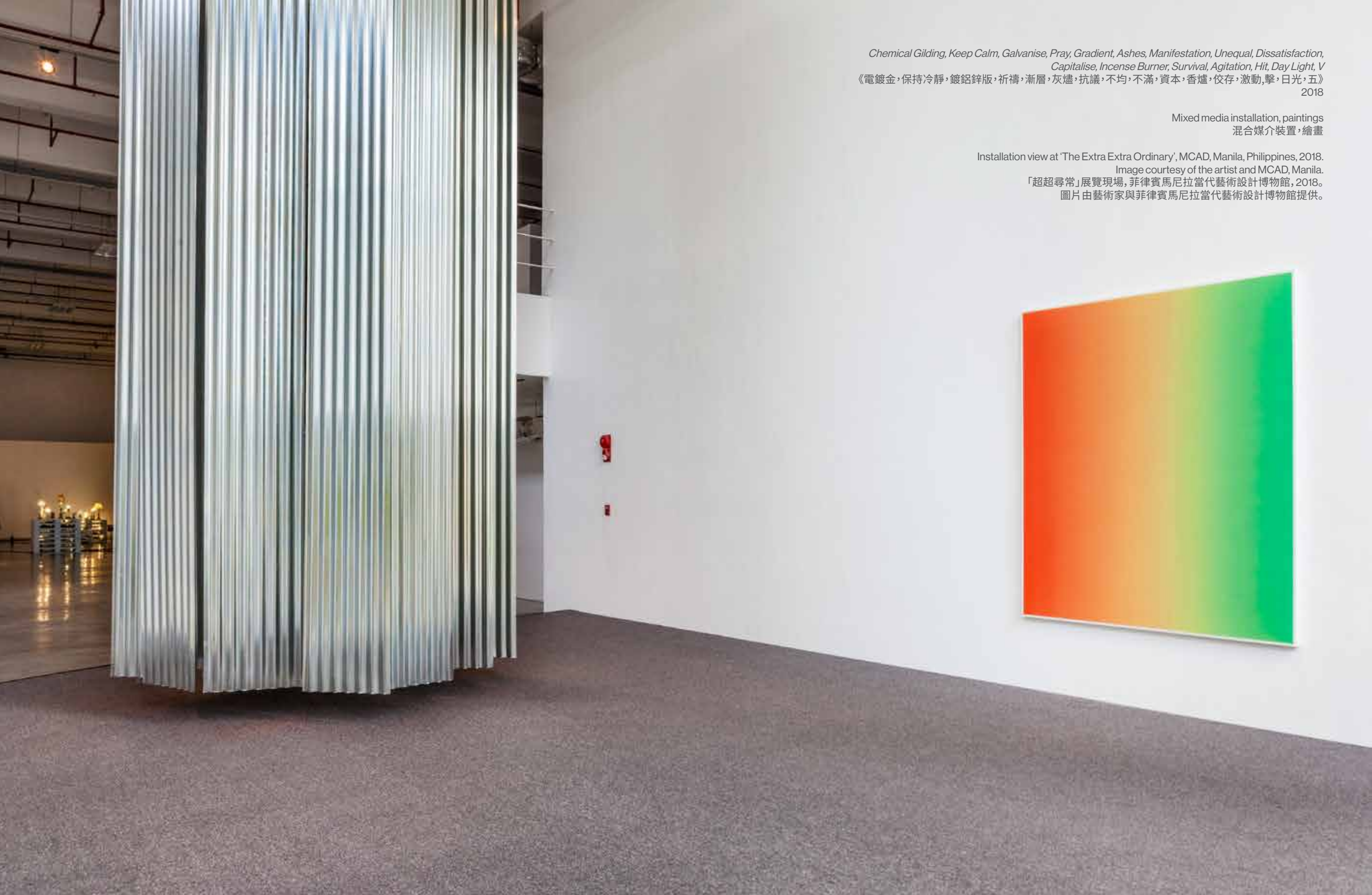
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2018

Mixed media installation, paintings  
混合媒介裝置·繪畫

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2018

Mixed media installation, paintings  
混合媒介裝置·繪畫

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Image courtesy of the artist and MCAD, Manila.

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Image courtesy of the artist and MCAD, Manila.  
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2018

Mixed media installation, paintings  
混合媒介裝置, 繪畫

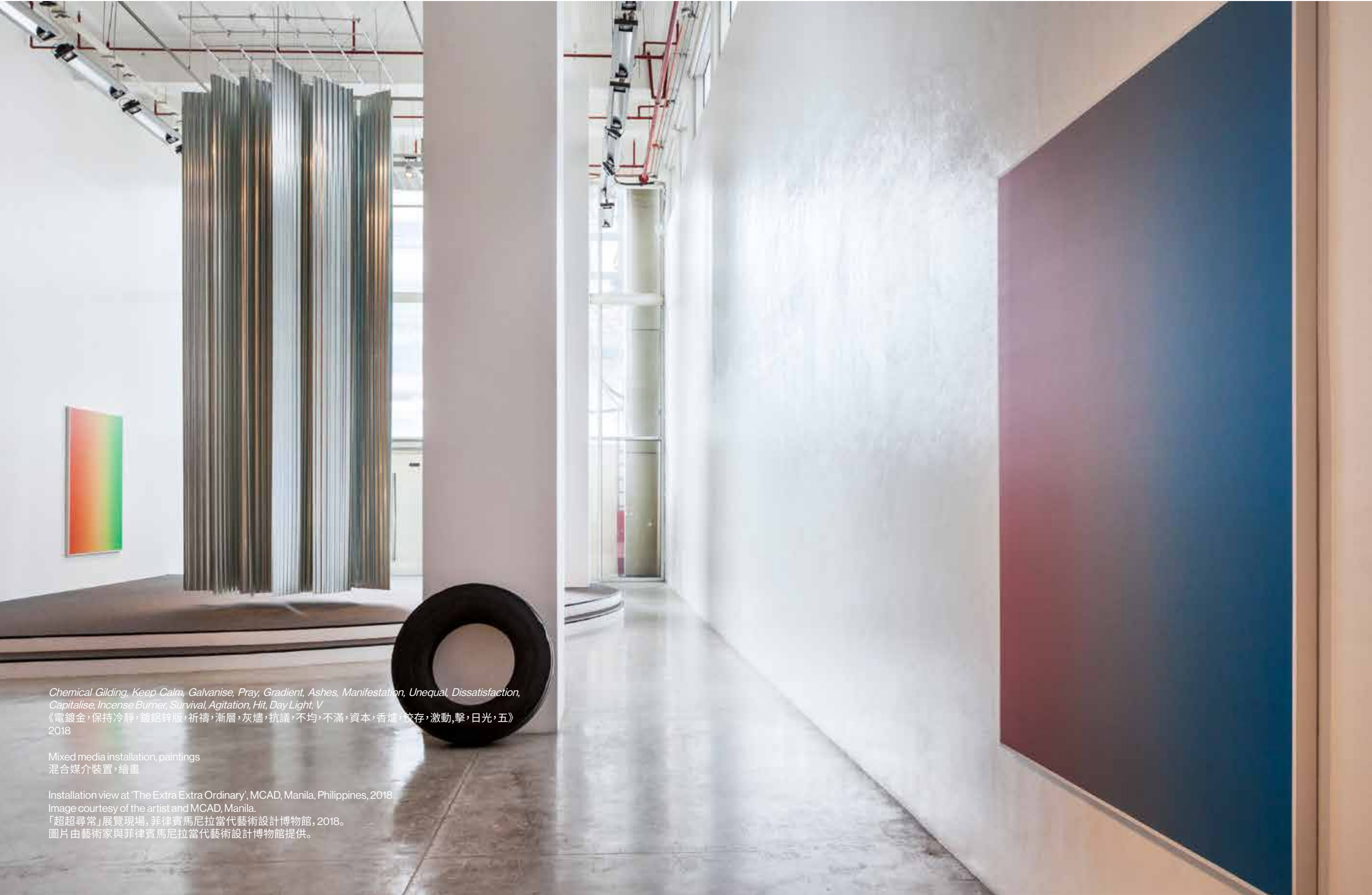
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圖片由藝術家與菲律賓馬尼拉當代藝術設計博物館提供。

*Liverpool Biennial 2018*  
*Beautiful World, Where Are You?*  
利物浦雙年展2018  
美麗世界，你在何處？

St George's Hall, Liverpool, UK  
英國利物浦聖喬治大廳

14.07.2018 – 08.10.2018

Spanning the central entrance to St. George's Hall, one of the sites of the 10th edition of the Liverpool Biennial, is 'Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light' (2015), an installation by Taiwanese artist Chou Yu-Cheng. A bold slab of galvanised steel – a common metonymy of department stores and consumerism that simultaneously connotes characteristic elements of cheap housing – the work stands dotted by highly physical indentations. Initiated whilst conducting a residency at the Künstlerhaus Bethanien (Berlin) in 2015, the work as object as statement commenced as a clean steel plate, which members of the public were invited to throw rocks at, an activation that will be reactivated during the Biennial. As such it evolved from a reflective surface to an interactive sculpture interrogating the act of protest. Presented here in the context of the Liverpool Biennial 'Beautiful world, where are you?' – a title that derives from a line in the poem Die Götter Griechenlands written by the French/German poet Friedrich Schiller in 1788 and set to music by Franz Schubert in 1819 – it responds to the urgent call, from artists and audiences, to reflect (and act) on a world in social, political and economic turmoil.

第十屆利物浦雙年展展場聖喬治大廳的中央入口處，懸掛著台灣藝術家週育正的裝置作品《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光》(2015)。一塊寬大的鍍鋅鋼板，同時借代百貨公司和消費主義以及廉價住房幾近滑稽的模仿元素，上面點綴了相當明顯的壓痕。該作品於周育正2015年年在柏林貝塔寧藝術村的駐村計劃期間萌發，其原始狀態是一塊乾淨的金屬板，藝術家邀請大眾向它扔石頭，這個行為將在雙年展期間再現。它從反射表面演變為交互式雕塑，審訊抗議行為。今屆利物浦雙年展以「美麗世界，你在何處？」為題，取自法德詩人弗里德里希·席勒於1788年所作的詩「希臘眾神」(DieGötterGriechenlands)，並於1819年被弗朗茨·舒伯特創作成音樂，回應了藝術家和觀眾的疾呼，反映並用於一個處於社會，政治和經濟動盪的世界。





*Chemical gilding, keep calm, galvanise, pray, gradient, ashes, manifestation, unequal, dissatisfaction, capitalise, incense burner, survival, agitation, hit, day light*  
《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光》  
2015

Gold plated stainless steel  
鍍金不銹鋼  
280 x 600 cm

Installation view at St George's Hall, Liverpool Biennial 2018. Photo: Thierry Bal  
展覽現場，聖喬治廳，利物浦雙年展2018。拍攝：Thierry Bal。





*Chemical gilding, keep calm, galvanise, pray, gradient, ashes, manifestation, unequal, dissatisfaction, capitalise, incense burner, survival, agitation, hit, day light*  
《電鍍金, 保持冷靜, 鍍鋁鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均, 不滿, 資本, 香爐, 倏存, 激動, 擊, 日光》  
2015

Gold plated stainless steel  
鍍金不銹鋼  
280 x 600 cm

Installation view at St George's Hall, Liverpool Biennial 2018. Photo: Mark McNulty  
展覽現場, 聖喬治廳, 利物浦雙年展2018, 拍攝: Mark McNulty





*Chemical gilding, keep calm, galvanise, pray, gradient, ashes, manifestation, unequal, dissatisfaction, capitalise, incense burner, survival, agitation, hit, day light*  
《電鍍金, 保持冷靜, 鍍鋁鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均, 不滿, 資本, 香爐, 倏存, 激動, 擊, 日光》  
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Gold plated stainless steel  
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280 x 600 cm

Installation view at St George's Hall, Liverpool Biennial 2018. Photo: Mark McNulty  
展覽現場, 聖喬治廳, 利物浦雙年展2018, 拍攝: Mark McNulty





Activation at St George's Hall as part of Liverpool Biennial 2018, 14 October 2018  
聖喬治廳, 利物浦雙年展2018, 2018年10月14日  
Photo 攝影: Rob Battersby





Activation at St George's Hall as part of Liverpool Biennial 2018, 14 October 2018  
聖喬治廳, 利物浦雙年展2018, 2018年10月14日  
Photo 攝影: Rob Battersby





Activation at St George's Hall as part of Liverpool Biennial 2018, 14 October 2018  
聖喬治廳, 利物浦雙年展2018, 2018年10月14日  
Photo 攝影: Rob Battersby



*Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping,*  
*jackercleaning.com, Cigarette, Dyson, Modern People III*  
刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、潔客幫、香煙、戴森、現代人。三

TKG+, Taipei, Taiwan  
TKG+ 台北, 台灣

12.05.2018 – 08.07.2018

The progression and transition of modernization plays a subtle yet vital role in shaping people's perception and values. In this complex process, "hygiene" as the key word for the new phase comes from a Taiwanese slang "without knowledge and without hygiene" (referring to someone dumb, dirty, and without standards). Compared with knowledge, hygiene seems to be a rather abstract yet feasible standard for modernization which leads to new social rules. While a capitalist framework seems perfect for the above-mentioned phenomenon, Chou Yu-Cheng evades the epistemological approach in this exhibition, not expounding the history and economic benefits of hygiene in a modern context. Instead, the artist reinterprets plastic arts through the notion of hygiene, in a multidisciplinary approach that expands aesthetics beyond conventional perception.

Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, jackercleaning.com, Cigarette, Dyson, Modern People III is the third phase of Chou Yu-Cheng's ongoing project. The title of this project — a group of keywords — references hashtags on social media described by the artist in a subjective or objective way. This particular naming method originated with the 2015 project Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light, which opened a new path for his creative process. In a more diverse and complex form of production, the artist disregards a linear linguistic logic, and attempts to reinvent his personal approach to plastic arts, interwoven with a few threads from his past practice.

Following the launch of the first and second phases of the project respectively in Shanghai and Hong Kong, this exhibition unveils the artist's new conceptions, including sculptural work Cloud, Mist, and Field for Sun Dried Noodles (2018), a collaboration between the artist and traditional noodle makers. The title of the work comes from "Green hills and clear water breed good noodles," a slogan hung on the gate of a traditional noodle factory in Shiding Town, New Taipei City, which highlights the inseparable relationship between the environment and food. A special publication also debuts in this exhibition, titled Refresh, Sacrifice, New Hygiene, Home, Washing, Chou Yu-Cheng, Acrylic, Rag, Scouring Pad, Canvas, Image, Album. With a title that suggests a hybridity between housekeeping and artistic media, this publication serves as a memento for the exhibition. Comprising painting, sculpture, performance, and publication, the exhibition blurs the boundary between art forms through an adroit deployment of brands, machines (robots), apps, and traditional handicrafts, while resonating with the artist's past body of work, evidently in the use of found objects, brands, publication, and manual labor.

This exhibition also serves as an attempt to create "a gallery with the best environment," with the use of Dyson Pure Cool™ purifying fans, which automatically remove 99.95% of pollutants and allergens as small as PM0.1, as well as through the Jackercleaning app that provides housekeeping appointments, along with the use of Dyson Cyclone V10 cord-free vacuums, which remove 99.97% of pollutants and allergens as small as 0.3 microns. The environment becomes a key element in this exhibition. The artist believes that a better environment can be created with the use of machines. In this way, found objects not only manifest themselves in their physical forms, but are also allowed the chance to demonstrate their functions, transcending their original hackneyed notion.

Known for his deft manipulation of aesthetics and social issues, Chou Yu-Cheng is deeply concerned with the working process behind visual arts, as well as alternative operational and thinking modes in existing mechanisms, corresponding alternative interests in atypical collaboration, and problematic established facts. His practice involves diverse mediums, where he acts as the mediator who integrates the individual as "subject," the enterprise, and the institution, while through a working process that entails the act of transition or transferal, or the difference in time or locale, yielding specific results of a particular project, thereby creating a dialectic between the source and the outcome.

現代化的演進與轉換往往潛移默化著人們的認知與價值觀，在此多重而複雜的進程中，「衛生」二字作為新階段的關鍵詞，是來自一句台灣俚語「沒知識又兼沒衛生」；相較於知識，衛生是相對抽象卻又似乎能用以衡量現代化的判準，並甚至藉此發展出新的社會規則。儘管上述的現象都可以套用於資本主義的詮釋，但周育正在此次展覽中並不以知識論的方法，闡釋現代化脈絡下衛生的歷史與經濟效益，而是藉由衛生來演繹造型藝術，結合多元的方法拓展更廣闊的美學脈絡。

《刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、潔客幫、香煙、戴森、現代人。三》是周育正此系列計劃的第三階段，本次的計劃命題，是周育正藉由主觀與客觀的描述形式，參考社群媒體的標籤 (Hashtag) 並置數個關鍵字構成計劃名稱。此命名方法源自於2015年起的系列計劃「電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。」開啓了有別於他過去的創作語彙，以一種更為多元複合的產出形式，屏除了單線式的語言邏輯，在保有一些過往的作品脈絡下企圖刷新創作者個人的造型思維。

繼前二階段在上海與香港的系列發表後，此次展覽也拓展了新的詮釋，其中之一是與傳統曬麵師傅的合作而生成的雕塑《雲霧、山嵐、曬麵場》，命名源於新北市石碇山區的傳統曬麵場在其門口的標語「好山好水才有好麵」，這個標語揭橥環境與食物密不可分的關聯。其二是出版物《刷新、犧牲、新衛生、家居、洗滌、周育正、顏料、抹布、菜瓜布、畫布、形象、繪畫集》，命名裡即含括了此次出版的概念，它穿梭於家政與藝術媒介的形式之間，最後再以此繪畫集作為紀念。由繪畫、雕塑、表演、出版為基礎，品牌、機器(人)、APP服務系統、傳統技藝等運用，活絡了藝術形式的界線，同時也與過去的作品脈絡有著延續性的發展關係，例如現成物與品牌運用、出版、勞動等命題。

這次的展覽同時也宣示著「一個試圖擁有最佳環境的畫廊」，在於透過Dyson Pure Cool™智慧空氣清淨機系列產品，其具有強勁氣流可循環噴射，同時淨化有害氣體和99.95%小至PM0.1的顆粒物；另外透過潔客幫的APP清潔預約服務，配合戴森Cyclone V10無線吸塵器的運用，吸除存在於畫廊中99.97%小至0.3微米的微塵。如上述，環境成為了此展覽的關鍵元素，因此現成物不只以造型展呈於展演之中，更能藉此使現成物生產新的概念。

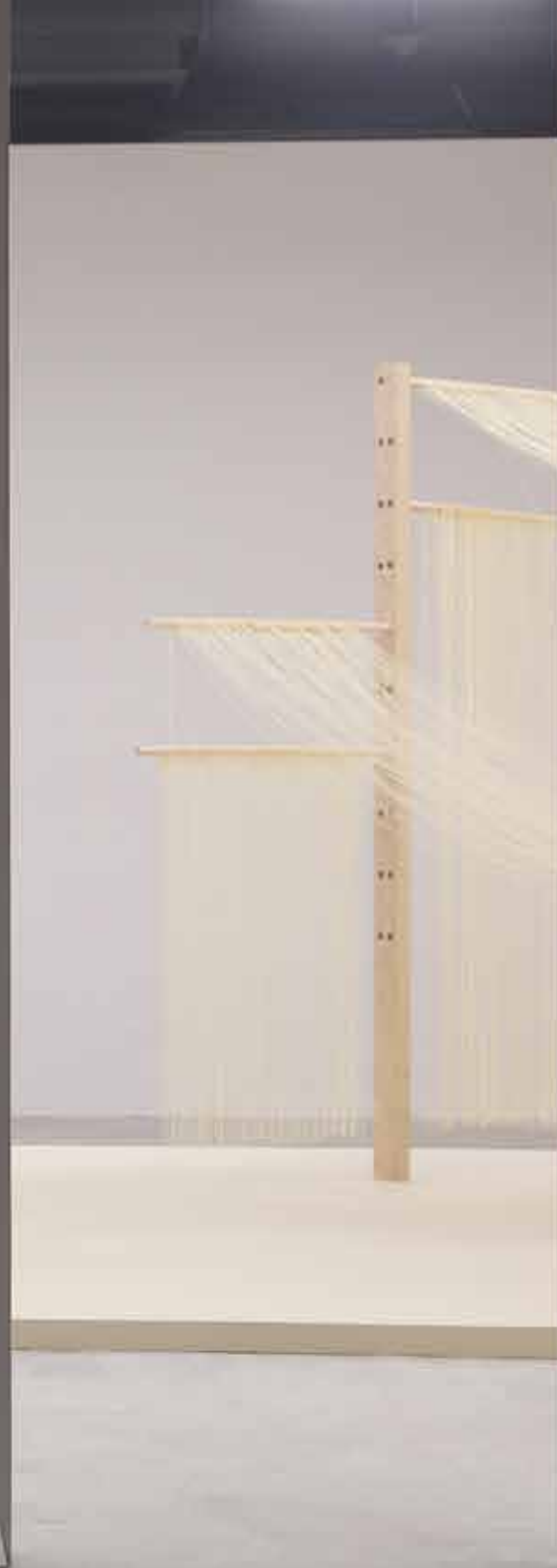
周育正擅長處理美學與社會的雙面操作，強調視覺造型背後的工作程序，關注如何在既有事物的機制中產生另類的操作與思考模式，並在「非典型合作」中產生相對應的另類利益，同時顯露既定事實的問題。他的創作形式廣泛於各種媒材，但多以「中介者」的角色媒合了他視為「主體」之個人、企業與機構組織，並透過「工作程序」的操作，例如轉移、轉讓、或是時間、地點的差異，產生出計劃的結果，形成來源與結果間的相互辯證。



CHOU Yu-Cheng

Refresh, Sacrifice, New Hygiene, Infection,  
Clean, Robot, Air, Housekeeping,  
jackercleaning.com, Cigarette, Dyson,  
Modern People III

2018 05 12 - 07 08



Installation View  
展覽現場

Courtesy of TKG+ and the artist  
圖片由TKG+及藝術家提供



Installation View  
展覽現場

Courtesy of TKG+ and the artist  
圖片由TKG+及藝術家提供



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圖片由TKG+及藝術家提供







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Courtesy of TKG+ and the artist  
圖片由TKG+及藝術家提供



Installation View  
展覽現場

Courtesy of TKG+ and the artist  
圖片由TKG+及藝術家提供

*Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping,*  
*www.agentbong.com, Cigarette, Dyson, Modern People'*  
刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、香煙、戴森、現代人

Art Basel Hong Kong, 2018, Encounters: 1E05  
巴塞爾藝術展香港展會2018, 藝聚空間: 1E05

29.03.2018 - 31.03.2018



“Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.agentbong.com, Cigarette, Dyson, Modern People” (2017) is a new commission by Taiwanese conceptual artist Chou Yu-Cheng (b. 1976). A graduate from l'École Nationale Supérieure des Beaux-Arts de Paris, and the research programme La Seine, Chou has gained international recognition for his dialectical interplay between the source and results of his creations.

Through sculpture, performance and recital, this installation conceptually and formally explores the modern evolution of hygiene, offering the audience a multi-layered interpretation. A raised stage is dotted by a cluster of mammoth tableware sculptures linked to an app that serves as a platform for cleaning services. On stage, a mechanical cleaning robot playfully hovers across the stage suggesting a ‘division of labor’ between human and machines, while another actor poetically recites a product description in front of the modern sculptures, the totality of which creates a theatre of daily life.

In so doing Chou creates a sculptural nod to the app ‘Agentbong’ - a reservation platform for cleaning services - a reference that is heightened by the presence of a mechanical cleaning robot that playfully hovers across the stage. Through this juxtaposition Chou suggests a ‘division of labour’ between human and machines. Further referencing the relationship between man and mechanics is a performer, who presented as a salesperson, recites a poem - the prose, however, is a product description that has been wittily rewritten by a poet.

Ultimately, “Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.agentbong.com, Cigarette, Dyson, Modern People” (2017) presents a total theatricality of daily life. In a pointed yet aesthetic and entertaining manner, Chou examines the underlying operations of daily systems and the communications between private and public spheres. How the relations between domesticity and corporations are shifting, how ritual and traditions are replaced, altered, perhaps even rendered redundant. As the title of the work suggests, Chou points to an element of cyclicity or a new wave, a fresh set of dynamics that can be observed within the most private and mundane of quarters, ones which ultimately serve as portals for situating our positions in contemporary life.

《刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、香煙、戴森、現代人》(2017)是台灣概念藝術家周育正(生於1976)的委約作品。他畢業於法國國立巴黎高等藝術學院及法國國立高等藝術學院塞納河研究課程，把玩藝術、素材和空間處理的創作概念備受國際藝術界注目。

此裝置作品皆在探討清潔衛生的概念及形式上的現代演進，透過雕塑、表演及朗讀形式，為觀眾提供多層次的演繹。整個展演舞台由一組巨型餐具雕塑組成，結合清潔服務預約的APP應用平台，並配上一部在台上戲謔地徘徊的清潔機械人，暗示人類與機械各自「分工」的姿態。在富現代感的雕塑前，表演者如詩人般朗讀產品說明，如同一個日常生活的劇場。

周育正為此項目與APP應用平台「家政幫」— 預約清潔服務工人的平台合作，為台上清潔機械人的延伸，暗示人類與機械各自「分工」的姿態。他的創作形式常用形式對調，如表演者是清潔工人和機械，而真正以詩人腔調朗讀產品說明的表演者卻反過來當推銷者。

藉由《刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、香煙、戴森、現代人》(2017)來演繹日常生活的真實場景。揉合美學與娛樂性，企圖以日常生活作息和個人與大眾間互動的方式，探討家務和分工合作兩者如何互相轉移、繁文縟節和傳統如何被取代、改變，又甚至被人視為不合時宜。正如作品的標題，每個關鍵詞的元素形成一個清新舒暢的循環，而當中四分之一之的都是對日常私密的觀察，亦是我們在現代化的判準下發展出新的事物法則。



Installation View  
展覽現場





Performance view  
表演現場





Performance view  
表演現場





Performance view  
表演現場





Performance view  
表演現場







Performance view  
表演現場






Performance view  
表演現場

*Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping,*  
*www.ayibang.com, Cigarette, Dyson, Modern People*  
刷新, 犧牲, 新衛生, 傳染, 清新, 機器人, 空氣, 家政, 阿姨幫, 香煙, 戴森, 現代人

Edouard Malingue Gallery, Shanghai  
馬凌畫廊, 上海  
11.11.2017 - 07.01.2018

 Exhibition Documentation 展覽視頻

“Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, [www.ayibang.com](http://www.ayibang.com), Cigarette, Dyson, Modern People” is an exhibition by the Taiwanese artist Chou Yu-Cheng, to be presented in November at Edouard Malingue Gallery, Shanghai. The name of the project came about from the juxtaposition of several keywords, referencing Jean Baudrillard’s interest in modern objects—especially new objects—in *The System of Objects*, while at the same time tending towards the poetic.

With its multiple shifts and evolutions, modernization has impacted our cognitive faculties. From within such multifaceted and wide-ranging phenomena, “hygiene” becomes key, here referring to the Taiwanese slang phrase, “without knowledge and without hygiene” (referring to someone dumb, dirty, and with no standards). Relative to knowledge, hygiene is relatively abstract and yet seems to possess a yardstick by which to gauge modernization—and from there on works out new codes and protocols for objects and events. Though these can all be encapsulated by the analyses of capitalism, this project does not expound on the history and economics of modern hygiene epistemologically but rather borrows from “hygiene” to elaborate on and shape artistic expression: melding forms of tradition and of the contemporary, and even endeavoring to develop its aesthetics through more hybrid and plural forms.

Different from a usual purifier, the Dyson Pure range of purifying fans powerfully projects and circulates airflow, simultaneously capturing gases and 99.95% of particles as small as PM0.1. Air becomes an apparent, but invisible, crucial presence in the exhibition since the artist believes he can produce better air through “machinery” and attempts to generate new ideas through readymades, at the same time making the image of the readymade conspicuous. Take the example of the gallery in the present day: a modern image and *modus operandi* provides the space in which to display artworks, while the adjustments and conditioning of air, cold and warm, clearly constitute an indispensable element of modernity. The ways in which the gallery has evolved in terms of its equipment or infrastructure have become a subject matter outside that of the artistic, all the while echoing and reflecting the broader surrounding phenomena of modernization.

Chou Yu-Cheng is adept at the dual manipulation of aesthetics and the social. He focuses on the workflows undergirding visual production, paying attention to the ways whereby alternative modes of operation and reflection are generated within a pre-existing system of things. He creates corresponding alternative benefits in “atypical cooperation” while highlighting the problems with a given reality. His modes of creation range widely over all kinds of mediums but mainly center around “mix and match”—through his role as a “go-between” and through individuals, enterprises, and institutional structures he views as “subjects”. By manipulating “workflow”—such as diversions, transferrals, or disparities in time or place—the projected outcomes are generated, forming a reciprocal dialectic between origins and results.

“Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, [www.ayibang.com](http://www.ayibang.com), Cigarette, Dyson, Modern People” has paintings, sculptures, and performances at its core. The use of brands, machinery (robot), and app operating systems (among others) shakes up formal boundaries while at the same time extends continuously from the tenor of the artist’s past oeuvre—such as the use of readymades and brands, paintings, on-site labor, among others, or the two-stage working model for the exhibition (where the first stage is the regular exhibition period, with the second stage lasting two weeks, in an empty gallery space, leaving behind only the cleaning equipment and the display of the cleaning service app).

The project series initiated in 2015, “Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light.”, initiated for Chou Yu-Cheng a creative vocabulary at odds with his past oeuvre. With a more plural, complex form of output, a linear linguistic logic is disposed of; by maintaining a few threads from his past works, this endeavors to refurbish the artist’s individual intelligence in the plastic arts.



今年11月於上海馬凌畫廊舉辦的展覽「刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、香煙、戴森、現代人」是藝術家周育正透過幾個關鍵字並置所構成的計劃名稱，它的構成參考鮑德里亞《物體系》中對於現代物件的關注，特別是新興事物上，但同時又傾向於詩性狀態。現代化以多重演進與轉換進而影響我們的認知，在這多重廣泛的現象中，「衛生」一詞又作為新階段的關鍵字，來自於台灣俚語中的「沒知識又兼沒衛生」（意指為又髒又笨、沒水準）。相較於知識，衛生是相對抽象但又似乎可以衡量現代化的判準，並由此發展出新的事物法則，儘管這些都可以套於資本主義的詮釋，但此計劃並非由知識論的方式去闡釋現代化衛生的歷史與經濟，而是藉由衛生來演繹造型藝術表現，由此揉合傳統與現今形式，更企圖以更複合多元的方式拓展其美學。

此展覽的特殊之處在於宣稱「一個擁有最佳空氣的畫廊」，是透過戴森Pure空氣淨化風扇呈現，其具有強勁氣流可循環噴射，同時淨化有害氣體和99.95%小至PM0.1的顆粒物。空氣成為了此展覽顯而不見的關鍵所在，是來自於藝術家相信可以透過「機器」產生更佳的空氣，也試圖透過現成物生產新的概念，同時彰顯現成物其形象。以當今畫廊為例，現代性的形像風格提供著藝術作品展示的空間，冷暖空調的調節顯然是現代化不可或缺的基礎，畫廊如何演進設備成為了藝術內容外的另一內容，同時回應了現代化的環境現象。

周育正擅長處理美學與社會的雙面操作，強調視覺造型背後的工作程序，關注如何在既有事物的機制中產生另類的操作與思考模式，並在「非典型合作」中產生相對應的另類利益，同時顯露既定事實的問題。他的創作形式廣泛於各種媒材，但多以「中介者」的角色媒合了他視為「主體」之個人、企業與機構組織，並透過「工作程序」的操作，例如轉移、轉讓、或是時間、地點的差異，產生出計劃的結果，形成來源與結果間的相互辯證。

「刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、香煙、戴森、現代人」由繪畫、雕塑、表演為基礎，品牌、機器（人）、APP服務系統等運用活絡了形式的界線，同時也與過去個人的作品脈絡有著延續性的發展關係，例如現成物與品牌運用、繪畫、現場勞動等，或是在展覽以兩階段的操作模式。第一階段為常規展覽階段；第二階段為期兩週，將淨空畫廊空間，僅留清潔機器與APP清潔服務的演示。

自2015年起的系列計劃「電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。」，開啟了周育正有別於個人過去的創作語彙，以一種更為多元複合的產出形式，屏除了單線式的語言邏輯，在保有一些過往的作品脈絡下企圖刷新創作者個人的造型思維。

Stage One

第一階段

11.11.2017 - 11.12.2017







Installation View  
展覽現場





Installation View  
展覽現場





消防  
噴淋





Yellow: *Refurbish #4*《黄:刷新 #4》,2017

Ivory: *Refurbish #5*《象牙色:刷新 #5》,2017

Pink: *Refurbish #6*《粉:刷新 #6》,2017

Acrylic, wooden structure

丙烯顏料·木製結構

100 x 140 x 25 cm

100 x 200 x 28 cm

120 x 260 x 36 cm



White: *Refurbish #1*《白:刷新 #1》, 2017

Green: *Refurbish #2*《绿:刷新 #2》, 2017

Blue: *Refurbish #3*《蓝:刷新 #3》, 2017

Acrylic, wooden structure

丙烯顏料、木製結構

80 x 118 x 20 cm

100 x 190 x 28 cm

120 x 260 x 36 cm



*Housekeeping*

《家政》

2017

FRP (Fiberglass) Bowl: Diameter 120 cm, Height 60 cm/each, 6 pcs

Plate: Diameter 160 cm, Height 30 cm/each, 6 pcs Chopstick: Diameter 7 cm, Length 230 cm/each, 6 pcs

玻璃鋼碗：直徑120厘米，高60厘米／個，共6件 碟：直徑160厘米，高30厘米／個，共6件

筷子：直徑7厘米，長230厘米／個，共6件





Performance view  
表演現場



*Ash tray*  
《煙灰缸》  
2017

FRP (Fiberglass)  
玻璃鋼  
Diameter 直徑 120 x 20 cm



*Painting gesture- Refurbish 1*  
《繪畫情勢 - 刷新 1》  
2017

Acrylic on canvas  
布面丙烯  
150 x 180 cm



*Painting gesture- Refurbish 2*  
《繪畫情勢 - 刷新 2》  
2017

Acrylic on canvas  
布面丙烯  
180 x 150 cm



Stage Two

第二階段

12.12.2017 - 07.01.2018



During this stage, all of the art works and replaceable walls are removed, except for the workplace space and Dyson Pure Purifying Fans. With Dyson 360 Eye™ Intelligent Robot Vacuum Cleaner mopping the floors regularly along with the house keeping APP, the cleaning performances will be completed.

此期間的展示所有的作品與可卸式展牆搬移現場，僅剩工作人員區域與戴森Pure空氣淨化扇，透過數台 Dyson 360 Eye™戴森智能吸塵機器人定時清掃地面外，也透過當地APP清潔服務系統，進行其他部分的打掃演示。













Installation View  
展覽現場









Installation View  
展覽現場

*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction,  
Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III*  
電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。三

Project Fulfill Art Space, Taiwan  
就在藝術空間, 台灣

03.09.2016 – 09.10.2016

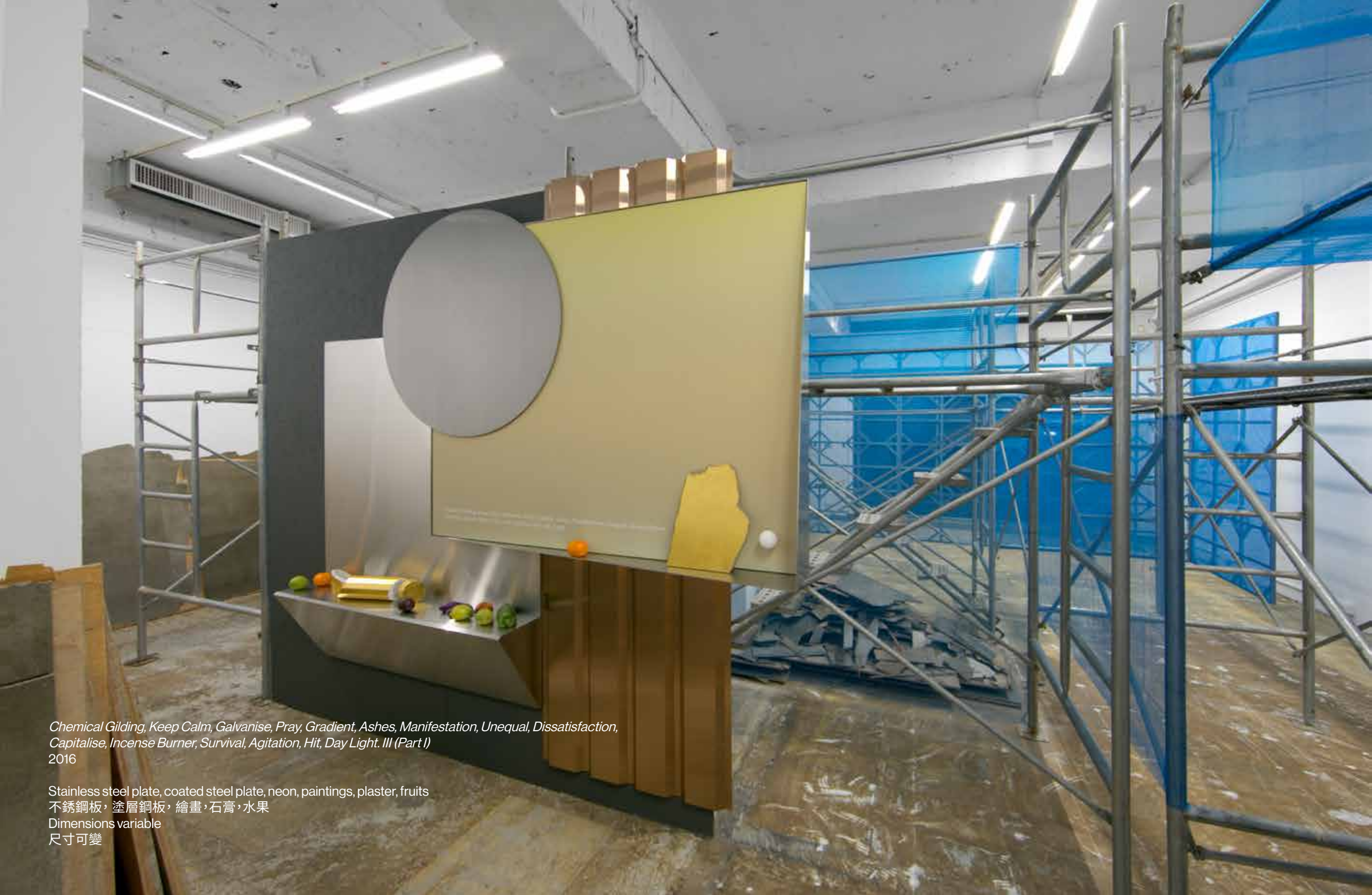




*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III (Part I)*  
2016

Stainless steel plate, coated steel plate, neon, paintings, plaster, fruits  
不銹鋼板, 塗層鋼板, 繪畫, 石膏, 水果  
Dimensions variable  
尺寸可變





*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III (Part I)*  
2016

Stainless steel plate, coated steel plate, neon, paintings, plaster, fruits  
不銹鋼板, 塗層鋼板, 繪畫, 石膏, 水果  
Dimensions variable  
尺寸可變



*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III (Part I)*  
2016

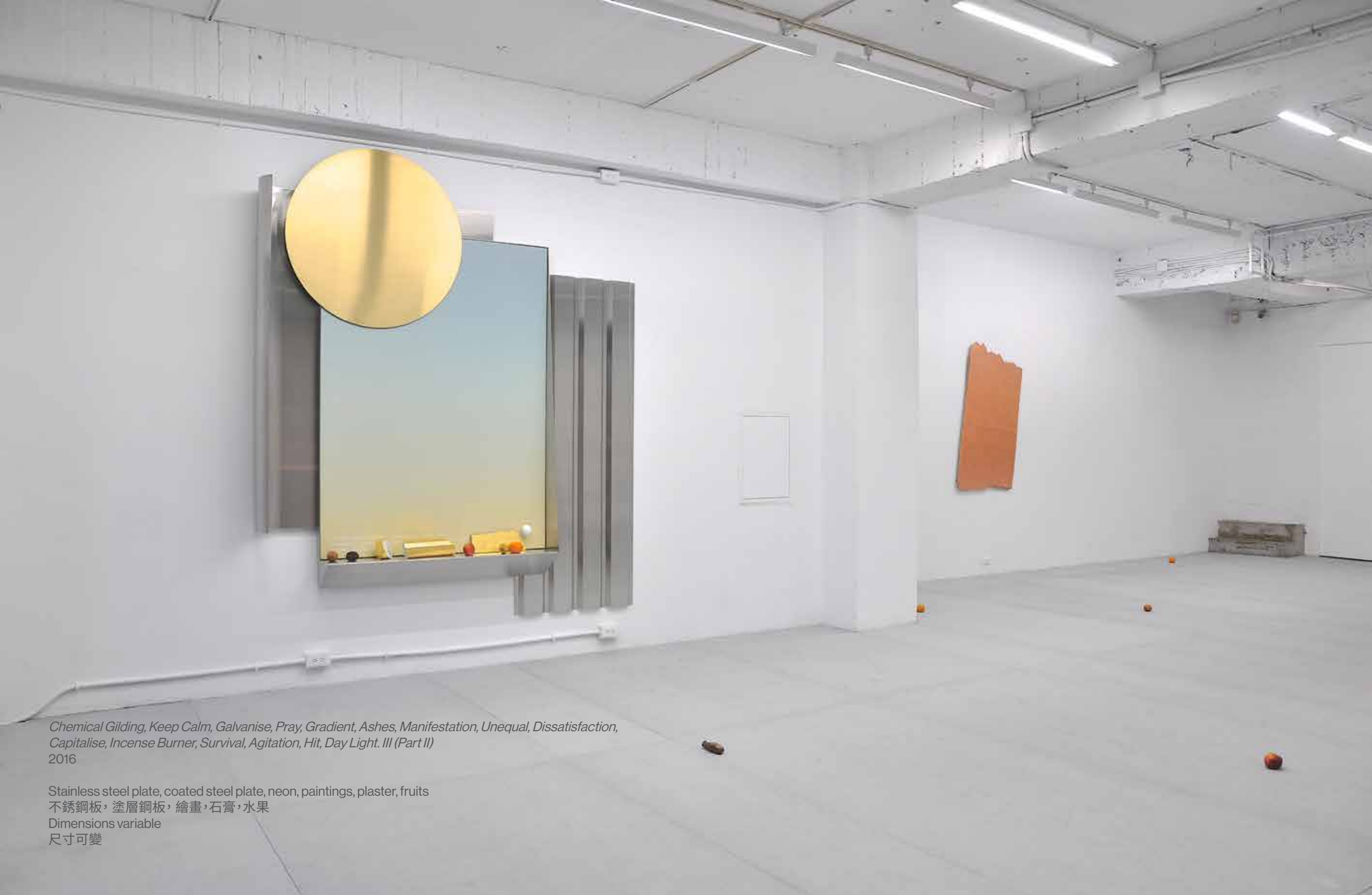
Stainless steel plate, coated steel plate, neon, paintings, plaster, fruits  
不銹鋼板, 塗層鋼板, 繪畫, 石膏, 水果  
Dimensions variable  
尺寸可變





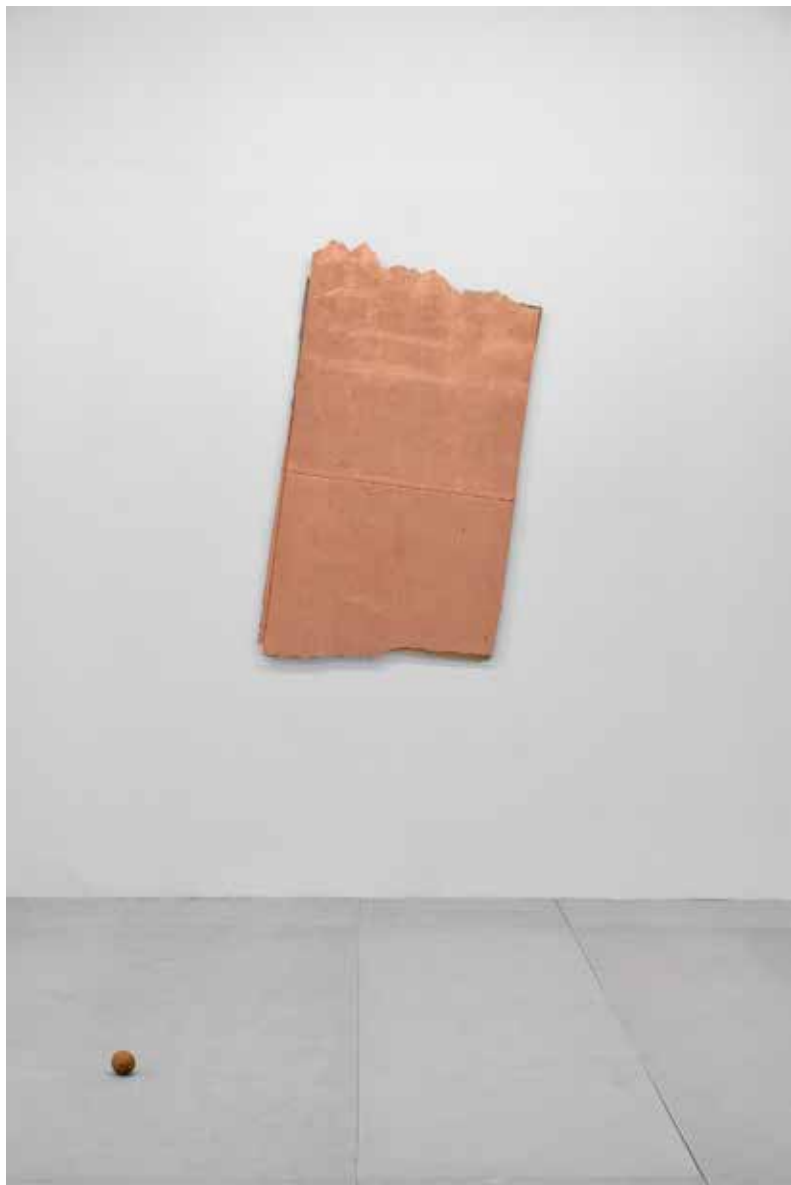
*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III (Part II)*  
2016

Stainless steel plate, coated steel plate, neon, paintings, plaster, fruits  
不銹鋼板, 塗層鋼板, 繪畫, 石膏, 水果  
Dimensions variable  
尺寸可變



*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III (Part II)*  
2016

Stainless steel plate, coated steel plate, neon, paintings, plaster, fruits  
不銹鋼板, 塗層鋼板, 繪畫, 石膏, 水果  
Dimensions variable  
尺寸可變



*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III (Part II)*  
2016

Stainless steel plate, coated steel plate, neon, paintings, plaster, fruits  
不銹鋼板, 塗層鋼板, 繪畫, 石膏, 水果  
Dimensions variable  
尺寸可變



*'Synthetic Leather, Regular Motion, Society, Cotton Yarn, Collapse, Tea Stain, Response, Rose Gold, Profanity, Rehearsal Room, Small Solid Happiness, Diffusion, Bridge, Restlessness'*  
*Esther Lu*

(I)

The project title employed by Chou Yu-Cheng, Chemical Gilding, Keep Calm, Galvanize, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalize, Incense Burner, Survival, Agitation, Hit, Day Light., is unusually long. Barely stringing together 15 Chinese words, the broken syntax confuses the viewer with its arbitrary immanent connections and meanings. These nouns, verbs and adjectives thus loosely assemble the exhibition's first message and invite the following considerations at the level of signification:

1. As keywords, suggesting ways for interpreting certain phenomena in the sensorial world or in reality;
2. As configurations of a dialogical nature, interconnected and mutually responsive; like musical notes whose harmony is translated through the performer;
3. As specific signifiers, to be connected with the objects on display and to produce output of consensual significance;
4. As a string of words rather than a phrase, presenting their corresponding formal linguistic relationships with the grammar or forms of the objects on display.

These keys, pointing at multiple directions, open up multifaceted states, imaginative extensions and empty spaces whilst departing from the artist's customary creative practice. Chou's work has always been known for its succinct titles (e.g., TOA Lighting, Liszt), positing the artist's role in the institutional nodes through a certain logical configuration, It unsettles the path that connects value recognition, exchange, labour, and production, so as to construct for the artist his very own creative space and functional role in society. If we define the function of an artist as the task of technically engaging and negotiating with contemporary society, elucidating institutional, spatial and historical relations of dominance and conferring new meaning and possibilities for seeing and figuration, Chou indeed consistently creates a distinctive approach to perspective over the last few years, visualising the otherwise invisible relationships and logic whilst challenging or intervening the issues central to his projects.

We may now take a further step to examine the several transitions in Chou's creative journey. From TOA Lighting through Taken from Society / Give Back to Society, Chou's creative ambition was primarily concerned with an artist's ability to evoke social changes and interpretation, in other words, the social functions of an artist. Since collaborating with Lu Chieh-Te, Geoff Molyneux and others, Chou has moved towards a more specific reflection on the politics of life vis à vis a wide range of identity issues as well as introspection related to labour, institution, personal history, and art history. These projects seem to continue the purpose of self-questioning, asking: what "should" an artist convey? What role should he play? How can he engage intellectually with art history? These internal psychological elements are finally transposed to different considerations and arrangements in the manifest language of his artworks. Where, then, is this creative consideration revealed in his latest turning point heading? Under the expansive title of his latest exhibition, what are the issues confronted by the artist, and in what interiority do they exist?

If we were to start from a hypothetical premise and alter the exhibition title to: Synthetic Leather, Regular Motion, Society, Cotton Yarn, Collapse, Tea Stain, Response, Rose Gold, Profanity, Rehearsal Room, Small Solid Happiness, Diffusion, Bridge, Restlessness, is the artwork still valid? Has it taken on a different form? Has its original objective been shifted? Would this approach have the same capacity as demonstrated by Chou to empty out the gallery floor and plough vigorously to unveil the aesthetic interior of his latest creation, meanwhile attempting to investigate and explore the significance behind this creative transition?

(II)

Presented as a solo exhibition at Project Fulfill Art Space in Taipei, Chemical Gilding, Keep Calm, Galvanize, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. III is the third phase of a project initiated at the Künstlerhaus Bethanien in Berlin. Chou invited the public to throw rocks at a galvanised aluminium slab (a common construction material used for cheap housing), thus marring the surface of the work whilst simultaneously demonstrating, through audience's voluntary participation, the kinetic relationship between people and their environment.. Another set of objects – an incense burner and ashes – was placed behind a wall, hinting at the psychological conditions involved in prayers and exchange during the ritual of burning joss papers or "ghost money". There were also several new gradation paintings in the space behind the same wall. If we were to regard these elements, including man's relationship with the environment, ritual, and objects, as an overture to different variations, we could roughly conceptualise the spatial narrative or the composition applied. To begin with, the arrangement of the exhibition space by the artist is already full of unexpected twists with immense appeal. The large slab of galvanised aluminium stands under a gradation of gold; the expansive wall mesmerises with allusions, inevitably hinting at Berlin's historical significance as well as a tension between people and capitalism, history, and ideology. Thus an aesthetical interpretive code is engendered for the otherwise non-materialistic features, such as the corporeal and perceptual conditions embedded in the title.

The second phase on display in Hong Kong's Edouard Malingue Gallery approaches the same work in an almost completely two-dimensional manner, stacking together the metal sheets, frames, neon lights, small sculptures, paintings, vegetables and fruits across a wall painted in light blue. Towards the end of the exhibition, construction scaffolding, mesh, and floorboards pried from the gallery's floor were added. Content wise, in addition to the displays' continuous moulding of their still-life context, the final stage of the exhibition and Project Fulfill Art Space's simultaneous renovation represent a process leading to this ongoing project's final declaration, action, and performance.

At the heart of these three solo exhibitions is a complex aesthetic mechanism that renders varying rhythms into a set of kinetic relationships shifting between aestheticism and society. We are presented with the ways object relations may formulate a non-semantic context and an asymbolic landscape, as well as the dialogue and site-specific reverberations skilfully woven from the integration of the project and the exhibitions. Drawing from his own introspective process, the artist depicts his experiences and responses to contemporary society in a manner that effectively connects the refining process of his aesthetic rhetoric with his first-hand social experiences. Whereas the exhibition in Berlin mainly engages with political ideology, the approach employed in Edouard Malingue Gallery seems to challenge the exhibition politics revolving around the display of art commodities in a commercial gallery space. In Project Fulfil Art Space, Chou further contemplates and responds to, on the one hand, the issues of urban redevelopment brought on by the fluxes of capitalism and shifting desires, and on the other hand, the resulting fluctuating aesthetic styles. Grandiose reconstructions become a performance, prompting reflections upon aestheticism as a mode of capitalist violence within the city: how can the aesthetics attached to the axis of social conditions subvert, demarcate, deconstruct and reorganise society? At the same time, the displacement of the objects on display results in a state of ambiguity – hovering between painting, sculpture, still-life arrangement, functional wall rack, installation and environment, they influence the art subject/object reciprocity through human activity and participation, implicative ritual, the status of performance art, and the actual alteration of a gallery space. They latch the tension concealed in everyday norms, rituals, and rhythms back onto the pulses of social environment, thereby examining the meaning behind the aesthetic politics and modes of production of an epoch. The forces of beautification and aesthetics integrate with the formation of desires, effectuating a linguistic harmony which, during the final stage of the exhibition, finds its place in the paradigmatic modernist white box setting after the scaffolding and mesh have been dismantled and regular floorboards paved on the gallery floor. The objects take on wall display qua “artworks” as their ultimate manifestation, offering a punctum for the projection of desires.

In this art/exhibition series, Chou approaches the subject of intervention through a propositional abstract discourse, which is in turn developed into a lyrical art language, translating his concerns for the present social conditions with a more intricate and openly emotive gesture. The sense of care stemming from his everyday experience and affective response towards the environment constitutes a state of exhibition revolving around non-semantic but otherwise allusive objects. It infuses the spatial narratives with an aesthetic dimension, and as such re-cultivates a dialogue between the self and the world. Perhaps one could even say that Chou has demonstrated an anxiety beyond his identity as an artist, deconstructing aesthetics and society with a newfound confidence and scepticism, a multidimensional, emotive language that ultimately extends to the expression of self-identity. A consistent methodology in response to art, the self as the subject guides him through the realisation of numerous possibilities both in life and in art.

Simultaneously an intermediary and a creator, how shall artists confront aesthetic issues in contemporary society? How to construct sincere responses rather than simply inheriting modes of linguistic operation? A further examination of the philosophical context in Chou’s art, such as his Geoff Molyneux and Liszt projects, already provides some insights into this new creative thinking. Aestheticism confronts not only art history’s immanent inheritance and conflicts centring on movements, styles, and schools; the subject vis à vis aestheticism plays a much greater social role in each epoch, namely, its indication of a capacity for engaging critically with contemporary aesthetics within the current milieu. Through this art/exhibition series, Chou has quietly placed himself at the core of this question, developing a unique interrogation whilst also providing his own answers. In other words, the long-winded exhibition title is, in itself, an indispensable response to social conditions based on his emotive expression and transposition. Therefore, even though it offers a playful hermeneutics for understanding somewhat similar texts of social observations on contemporary capitalism, they are nonetheless unable to point towards “Chou Yu-Cheng”, this intermediary and creator who posits aesthetics vis à vis society. Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. elucidates precisely Chou’s idiosyncratic rhetoric as an artist, and the autonomy with which he uses the discourse of form to establish an invigorating and intimate dialogue between his mindscape and the external environment.

## 合成皮、摩擦、規則運動、社會、棉紗、坍塌、茶漬、應答、玫瑰金、髒話、排練室、小確幸、擴散、橋、躁動

文字 | 呂岱如

周育正所採用的計畫名稱／展名《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，焦慮，擊，日光。》文字長度教人訝異，十五個分立字彙碎裂不成句型，無法一眼明究的關係與意義也同時讓人感到困惑。此展覽對外透露出的第一個訊息由這些名詞、動詞、形容詞所拼貼組裝，不覺令人展開幾種意義上的聯想方式：

1. 作為關鍵字，它們指涉對於特定感知世界或是現實處境的理解提案；
2. 作為對話性集合，它們彼此知會相互共感，像是樂譜上的記號，其合奏的聲音將透過演奏者彈出；
3. 作為特定能指，與現場展出物件對接達成具有共識意義的輸出；
4. 以字串而非語句的呈現，與展出物件的文法、或說形式，所對應在形式語言上的關係。

這些可能的暗示方向開闢了多義複雜的狀態、想像延伸與留白空間，且和藝術家長期的創作脈絡有著顯著的變裂。其以往作品命名方式多半採直接爽明的點題法，例：東亞照明、李斯特透過某種邏輯規則的設定來將藝術家的角色安插於一套系統機制的巧妙節點上，擾動之於價值認可、交換、勞動、生產上的路徑，以構建某種藝術家在社會裡可能擁有的創造性空間及角色功能。若說藝術家向來處理的議題是一種與當代社會交涉協商的技術，於總總機制、空間場域、甚至生命歷史間撥開支配原則關係，賦予觀看及形象新的意義和可能，周育正確實在過去幾年間持續地創造他獨特的透視技巧，為不可見的關係和邏輯賦予視覺造型，並對於每項計畫處理的核心議題造成挑釁、介入。

平行在此對周育正藝術創作的認識上，我們再進一步觀察回顧他在創作階段中幾種創作內在狀態改變的歷程。從《東亞照明》一直到《取之社會、用之社會》等作品計畫裡，其創作野心在於關注藝術家的角色能在社會中確實起到何種改變力量，去理解：藝術家「能」做什麼、可以做到什麼。後來作品發展到與盧皆得、莫里諾等以人為合作主體對象時，他轉進思考更多關於生命政治的問題，以處理各種在勞動、機制、個人史、藝術史等中介於身份的多樣問題，並產生了更多自省與懷疑的部分；這些計畫像是也隱含了一個自我提問的意圖：藝術家「應該」傳達什麼？應該扮演什麼角色？如何和藝術史發生關係？這些內部的心理構成因素都在這些作品最終的表現語言裡轉化為不同的調節與安排。而目前這個最新轉向所揭示的創作考量又落往哪裡？在這個枝開葉闊的標題下，藝術家所面對的問題和內在世界為何？

且又從一種假設性前提開始理解，若展覽名稱在此被硬凹改為「合成皮、摩擦、規則運動、社會、棉紗、坍塌、茶漬、應答、玫瑰金、髒話、排練室、小確幸、擴散、橋、躁動」，那麼作品是否還能成立？是換了形式造型？還是挪動其原來錨定的意義？這個方式是否有能力像周育正掏空畫廊地板那樣擲地有聲地挖掘出他最新創作系列的美學空間內裏，並且試圖敲探這創作轉折上的意義？



於台北就在藝術空間所展出的《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，焦慮，擊，日光。三》是這個計畫的第三階段／個展發表。第一次在柏林貝塔寧藝術空間所展出，周育正將一面已有數個刻意留下凹痕的鍍鋁鋅板（常見的鐵皮屋建材）放置在展場中，任由觀眾自己拿起現場的石頭投擲其上，產生凹痕與聲響，以此幾乎可說是自動性參與的模式來發展並描繪一種人與環境的運動關係。另外一組物件則放在牆後端：香爐與灰，暗喻了燒紙錢儀式下的一種祈求與交換心理狀態。同一個牆後空間裡還有幾張新作的漸層畫。將這幾個元素：環境關係、儀式、造型物件當作基礎主旋律來深入作品後續開展之變奏的話，可觀察到其空間敘事或是構成演練的概略樣貌。而打從第一個階段開始，展場的空間也都在安排上充滿轉折與魅力。大面積鍍金色的鍍鋁鋅板置於金黃色的漸層光線中，一面大牆充滿魅惑性的暗示，並在柏林的脈絡中難免具有特殊歷史指涉的象徵意涵，進而捕捉一種人和資本、歷史、意識形態等之間的張力，也讓這些潛伏於標題下的樣貌、感受性等非物質狀態有了一個美學空間上的譯本。

在第二階段香港馬凌畫廊空間中的陳設，則是以一種幾乎全平面的方式融接，把所有展出物件，包括金屬板、架、霓虹燈、小雕塑、畫作、蔬果等，層層疊置在一面漆成淡藍色的牆面上。最後一場，則是加入工程用鷹架、紗網和敲開的畫廊地板層。而內容上，除了展出物件不斷形塑成新的靜物環境，最後在展期內於就在藝術空間所進行的空間裝修過程，把畫廊原有地板敲掉，鋪上新的地板並重新裝置展覽物件則是這一系列最後介於宣示、行動、表演的一個新的過程。

這三次個展計畫摻揉複雜多重的美學操作方式，以不同的節奏逐步推演出一組擺盪在美學與社會間的動能關係。我們看到物件構成的關係堆疊成語境而非意義、風景也非符號，甚至作品計畫和展覽之間也難有間隙地交合在一起造成帶有特定場域頻率的對話；藝術家藉由自己內在的思辯過程去描繪出他對當下社會的感受和回應，而其美學語言的提煉過程也同時和他所感受到的直接社會經驗聯繫。在柏林的展出對於政治意識進行提點；在馬凌畫廊的展示方式幾乎對商業畫廊空間內展出藝術商品陳列的展示政治做出新的挑釁。於就在藝術空間裡，周育正更進一步透過思考資本和慾望滾動而不停造成的改建與翻新等都市更新問題，以及其所伴隨的美學風格移轉狀態，進行延伸性的回應。大刀闊斧的改建工程的樣貌成為一種表演，並對審美作為一種都市內持續發生的資本主義暴力提出思考：嫁接在社會環境條件輪軸上所運作出來的美學樣貌如何反身對社會重新進行分化、拆解和編排？同時，物件被分置的方式也錯落成為一種曖昧的狀態——介於繪畫、雕塑、靜物安排、功能性壁架、裝置、環境，並且通過人的運動與參與、暗示性的儀式、藝術行為的狀態、現實中畫廊的空間改造計畫等動態去牽動在藝術對象／藝術物件／藝術主體的交互關係，而讓所有原來隱身於日常規格、儀式、生活節奏裡的張力都回扣到外部社會環境的脈動上，檢視時代性的美學政治意義和生產方式。美化、審美的趨力以及慾望的形式在此交媾，再製一種言說的默契，並在展覽的最後一個階段狀態，在卸除鷹架、紗網，鋪設新畫廊常設地板工程後，展覽物件又重新以經典的現代主義白盒子展場中「藝術品」上牆壁掛的方式出現，作為最終的形式表現，提供慾望投射的刺點。

在這個系列作品／展覽中，周育正的創作從一種命題性的抽象論述來精準處理藝術介入的計畫操作，轉身發展一套抒情性的藝術語言，以更綿密和開闊的情感姿態來傳達他對於社會現況的關懷。這些折返在周育正以及他從自身日常環境樣貌、情緒等體會萃取出的關照透過非特定意涵、暗示性的物件組構了一次又一次的展覽狀態，並在這些空間敘事中滲入了時延美學的向度，探索自身與世界重新展開的對話關係。或許也可以說，這個新階段的他，展現出一種超越藝術家身份上的焦慮感，他以完全不一樣的自信和懷疑來對美學和社會的關係進行思辯，打造了一系列多向度的感性語言來伸展表現他「是」誰，並讓這個內省的終極提問作為先行，引領他去在生活和創作上展開實踐的的可能，並作為他如何持續回答藝術的方案。

藝術家作為一種中介也作為一種創造者，如何在當代的社會現實環境中面對審美的問題？或如何真正對此做出回應，而不是去承襲形式語言上的操作而已？讓我們進一步地去觀察周育正的創作思想脈絡，從莫里諾、李斯特等計畫裡，其實也已展開這個新的創作思路線索。而審美所面對的當然不僅是藝術史內在運動、風格、派別中的傳承與鬥爭而已，它所面對的主體在每個時代的社會裡都扮演著更重要的使命——指向一種在當下社會環境所能對當代美學進行批判性思辨的能力。經由這系列的作品／展覽，周育正將自己悄悄地安置在這個問題的核心裡，展開他獨一無二的提問、也展開屬於他的回答。換言之，展覽標題的冗長字串實則無可取代地回應了他對於社會狀態的感知表述、他切身的情感轉化路徑，所以就算本文標題字串合成皮等這組字鑰得以頑皮地跳進來詮釋或許相近的當代資本社會觀察文本，但是它們卻無能指向「周育正」，這位讓美學面對社會的中介與創造者了。「電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，焦慮，擊，日光。」恰恰說明的正是屬於周育正作為藝術家的獨特美學問答方案，以及他自由揮灑挪使造型語彙，建立其內在風景與外在環境間暢快私密之回喚與聯繫。

*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise,  
Incense Burner, Survival, Agitation, Hit, Day Light. II*  
電鍍金,保持冷靜,鍍鋁鋅版,祈禱,漸層,灰燼,抗議,不均,不滿,資本,香爐,倏存,激動,擊,日光。二

Edouard Malingue Gallery, Hong Kong  
馬凌畫廊,香港

24.06.2016 – 13.08.2016

 Exhibition Documentation

Seemingly random objects and shapes juxtaposed and exposed across a panoramic wallscape; graphs, chemical utensils, stacked paintings - a patchwork of colours and depths. An open-ended sentence, Chou Yu-Cheng's (b. 1976, Taiwan) major installation and solo exhibition at Edouard Malingue Gallery points to a measured visual articulation of an abstract mental expression. Presenting across an entire wall a major panorama that bridges wallpaper, sculpture and painting, the overall display is punctuated by delicate paintings and sculptures at select corners of the exhibition space - brief interludes to Chou's visual score, his deliberate yet lyrically ad hoc composition.

Running throughout Chou's practice is the process of cooperation and display. The wallspace installation itself presents an alternative to traditional modes of presentation being composed of various stands that act as shelves for accumulation of various placed objects: neon curves as literal representations of the surging housing market in Taiwan and pie charts engendered from three domestic surveys of the public's overall sense of satisfaction, initiating a cognitive dissonance between prevailing statistics and the tranquility evoked by the surrounding gradient paintings - conceived from Chou's notion of "daylight", now further displaced by the presence of plastic geometric objects as leitmotifs of an artist's studies. Viewed at a distance, seemingly read from left to right, admired curiously up close - these are all modes of interacting with the work, each encouraged and none more correct than the other. As such, Chou invites a relationship between the work and the viewer; open to interpretation, it is for the viewer to project their own associations between the objects - fruits, plates and bowls as organic cues of domesticity - and weave their own narrative regards each object's relations. As with a musical score, we are free to express Chou's creation with our own enigmatic interpretation.

Further highlighting this sense of cooperation is the central item of the major installation; a bold slab of galvanised steel - a common metonymy of department stores and consumerism that simultaneously connotes elements of caricature in cheap housing - dotted by highly physical indentations. Initiated whilst conducting a residency at the Künstlerhaus Bethanien (Berlin) in 2015, the work commenced as a clean slate, which members of the public were invited to throw rocks at. As such it evolved from a reflective surface to an interactive and collaborative sculpture interrogating the act of protest to now its current incarnation - a long interlude of striking visual aggression amidst a softer and more delicate visualscape.

Slowly, through contemplation and observation, one starts to piece together as well as dissect the exhibition's longer than usual title: a string of seemingly random verbs, nouns and adjectives, it is based on three continuously cycling psychological conditions faced by individuals in social settings: agitation, pray, and keep calm. With some of the tangible elements in the title selectively presented - including galvanise, incense burner, and gradient - associations are extended for the other words in the title that are not visibly shown on-site. As such, the title presents itself as a selective glossary and Chou sets the viewer free to read into the objects what he or she will but provides from the outset some tools that may at once guide, inspire and deflect their relations to the installation.

Ultimately, Chou initiates through his presentation a new way of viewing your surroundings, of finding connections between feelings, things, places; a mode of perception based on weaving associations that applies to this exhibition but equally extends beyond to our broader understanding of the elements around us.



看似雜亂的物體和形狀排列在一起鋪陳在全景的牆面上:圖形,化學器皿,層疊的畫作——拼湊而成的顏色和深度。周育正在馬凌畫廊的裝置和個展,作為一種開放性的陳述,指向一種清晰可控的視覺感受,闡釋一種簡要抽象的思維表達。周育正微微融入了個人的視覺體驗,刻意又隨性地佈局通過整面牆壁呈現出牆紙、雕塑和繪畫融合的全景來展示,而精心放置的、散布在展廳角落裏精美的繪畫和雕塑點綴並強調了整體效果。

合作與展示的過程貫穿了周育正實踐的始終。牆面裝置本身就傳遞了一種有別於傳統的表達方式,以看似隨意的物件堆砌在展廳多處架子上:弧形霓虹展示著台灣住房市場的持續上升,扇形圖呈現三個國內民調所得的公眾整體滿意度;在當前的數據和漸層畫的安撫作用之間形成觀者認知上的不協調這些漸層畫源自周育正對「日光」的懸念,經象徵了藝術創作研究的塑料幾何物體點綴下又構成錯位。從整體觀察,從左至右解讀,抑或零距離揣摩囊括了一切方式鼓勵與作品互動,每一種都同樣準確。由此,周育正觸發了觀眾與藝術品之間的交流:開放性理解,是為了給觀眾獨立思考的空間,聯繫到自身上來,透過每一件物體水果、碗碟等居家生活的有機線索之間的互動編織自己的故事。展現在我們面前的如同一份樂譜,可以讓我們以天馬行空的理解來演繹周育正的創作。

在這件大型裝置作品中央的物件更加突出了這種合同理解的概念:一塊寬大的鍍鋅鋼板,同時借代百貨公司和消費主義以及廉價住房幾近滑稽的模仿元素,上面點綴了相當明顯的壓痕。該作品於周育正2015年在柏林Bethanien藝術協會的駐村計劃期間萌發。其原始的狀態是一塊乾淨的石板,藝術家則邀請大眾向它扔石頭。因此,該過程從一個反射面演化到一個反應抗議行為的互動性雕塑作品,發展至如今實體作品的化身——觸目的視覺衝擊形成一段長長的插曲,從另一種更柔和更精緻的視覺體驗中脫穎而出。

慢慢地,經過思考和觀察,觀者開始拼湊以及解構周育正擬定的這個格外冗長的展覽標題:看似隨意的動詞,名詞和形容詞的字符串。它是基於個人在社交環境中面臨不斷循環的三中心理狀態——「激動」、「祈禱」和「保持冷靜」。該標題還體現了展覽中的幾個有形的要素,包括「電鍍金」、「香爐」和「漸層」——它們同時也引申出了標題中其餘沒有在展覽場地中呈現出來的詞組。因此,標題本身就成為了一組精心挑選的詞彙,周育正讓觀者自由領悟物體的本義,從一開始就為他們提供了領悟作品的工具,去引導,啟發和發散它們的思維,讓他們思考自身和展覽之間的連繫。

最終,周育正在他的作品展示中,啟發大家以一種全新的方式觀察周圍,尋找情感、物體和場地之間的連繫;這種感知模式由各種聯繫交織而成,不僅僅能應用在本次展覽,更以小見大,用以觀察圍繞著我們的世間百態。



## *Chou Yu-Cheng: Looking through Digital Eyes*

by Rahma Khazam

“From the arrival of television to the [...] internet revolution, painting has consistently succeeded in integrating the mechanisms that seemed to herald its own death,” states the text accompanying the exhibition “Painting 2.0: Expression in the Information Age” (2016)<sup>[1]</sup>. The productive friction triggered by the confrontation between painting and digital technologies provides a key to understanding the work of Taiwanese artist Chou Yu-Cheng. Integrating - but also critiquing - technological developments, he uses paintings, objects and sculptures to suggest, absorb, appropriate and resist digital processes and effects.

Emblematic of Chou's engagement with technology is his latest exhibition at Edouard Malingue Gallery in Hong Kong, in which he appropriates and recontextualises a range of digital techniques: not only are the paintings, objects and sculptures making up the show arranged or hung on a single gallery wall so as to evoke the flat surface of a screen, but the individual works also mimic different effects. Most immediately striking are the paintings, which consist of nine large rectangular canvases that evoke open windows on a computer screen. Deploying colours that shade into one another, they recall the colour gradients used in computer graphics. However they also resist the invasive advances of digital technology: created by superimposing thirty or so thin layers of paint, they affirm the physical nature of their brushstrokes and textural effects. The art critic Alex Bacon has explored the differences and similarities between the canvas and the flat screen. Noting that we live in a time where any flat surface hung parallel to a wall can suggest both a painting and a digital device, he writes: “The proliferation in the past decade or so of laptops, tablets, smartphones, and flatscreen televisions [...] has done many things to the presentation of images, and consequently to our perception and consumption of them [...] [Yet] paintings today [...] still function differently from [these devices] due to their relative stasis and fixity.”<sup>[2]</sup> Chou's gradient works explore the relations not only between paintings and screens but also between paintings, objects and images: his canvases are unmoving physical objects that simultaneously evoke virtual images.

The objects in Chou's exhibition likewise explore the friction between art and technology. The shiny galvanised steel panel occupying the central portion of the wall is a static object, but by displaying the ever-changing reflections of the viewers in front of it, it evokes the inherent mutability of digital images. It furthermore possesses the same grooved surface as the black galvanised steel panel installed at the far end of the wall. Chou, like other artists inspired by digital technology, presents variations of the same object, thereby highlighting the capacity of any object to be digitally transformed into something else, and obscuring the distinction between original and copy. Chou's use of steel is no less significant. Certain artists who lean towards a digital aesthetic use steel to avoid an explicit dialogue with such historically loaded materials as bronze or marble. As Bacon writes: “Steel, a material with a relatively short history of use in a fine art context, and one with a familiarity in an industrial one, accomplishes this [avoidance of a

<sup>[1]</sup><https://www.mumok.at/en/events/painting-20>. Retrieved on 20 June 2016.

<sup>[2]</sup>Alex Bacon <http://rhizome.org/editorial/2016/may/24/surface-image-reception-painting-in-a-digital-age/> “Surface, Image, Reception: Painting in a Digital Age”, Rhizome, 24 May 2016. Retrieved on 20 June 2016.

dialogue] handily, as it did for Donald Judd years before”<sup>[3]</sup>. In his use of the gallery wall, Chou likewise draws on a concept with a relatively short history in the fine art context, namely art critic Leo Steinberg's description of the flatbed picture plane. A new orientation in painting characterising the work of Rauschenberg and Dubuffet, the flatbed picture plane constituted a “symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards—any receptor surface on which objects are scattered,”<sup>[4]</sup> as Steinberg wrote in the early 1970s. In Chou's exhibition, objects, as well as paintings and sculptures, are likewise strewn all over the wall, forming a visual field that is at once disorderly and aesthetically pleasing. Finally, the sculptures in his exhibition symbolise resistance to digital techniques: consisting of plaster cylinders or balls attached to different parts of the wall, these simple geometric shapes are in fact teaching aids used in drawing classes throughout Asia which, despite the growth of drawing software, continue to be used.

Over and above the artworks and their mode of display, the title of the exhibition, “Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. II”, likewise suggests digital processes: borrowed from Chou's previous exhibition at Künstlerhaus Bethanien, Berlin in 2015, it suggests an analogue equivalent of the technique of copy and paste - as does Chou's re-use in his Hong Kong exhibition of the shiny panel and gradient paintings first displayed in his exhibition in Berlin. Intended as a description of the artist's mental state, the title emphasises fragmentation, change and mutability - as do the new forms of perception and identity construction ushered in by the digital age, with their emphasis on what Bacon describes as “the fragmentary and contingent nature of vision [...] insofar as this relates to our forging of identity through the endless stream of images we seamlessly upload and download.”<sup>[5]</sup>

However, Chou's show is not only concerned with exploring digitalisation's more immediately perceptible effects. It also addresses a more fundamental issue raised by digitally-inspired art, namely its tendency to exclude contextual, social or political concerns. As the writer and researcher Craig Staff points out with respect to the works of artists who have adopted a digital aesthetic: “Not only do they appear to use colour non-figuratively, [but they also display a] particular fascination with the material effects of painting.

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<sup>[3]</sup>Ibid.

<sup>[4]</sup>Leo Steinberg, “Other Criteria,” *Artforum* (March 1972). Reprinted in Steinberg, *Other Criteria: Confrontations with Twentieth-Century Art* (London: Oxford University Press, 1972), p. 84.

<sup>[5]</sup>ALEXBACON[[HTTP://RHIZOME.ORG/EDITORIAL/2016/MAY/24/SURFACE-IMAGE-RECEPTION-PAINTING-IN-A-DIGITAL-AGE/](http://rhizome.org/editorial/2016/may/24/surface-image-reception-painting-in-a-digital-age/)], OP. CIT.



Arguably, then, they are 'modernist' [...] because one can perceive an orientation towards those characteristics, formally at least, that were considered to be intrinsic to the medium of painting."<sup>[6]</sup>

This is only partially true of Chou however, for the title of his exhibition, "Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. II", also references key social and economic concerns, as seen through his eyes: terms such as 'unequal' or 'survival', for instance, are allusions to economic hardship or unemployment. The same applies to many of the objects in the show. Take the shiny galvanised panel that distorts the viewer's reflection: not only can it be viewed as a reference to Photoshop's warp effects, but it is also a cheap and common construction material in Taiwan, often used to build fences or illegal rooftop structures. It thus refers to urban overcrowding and the divide between rich and poor. Just as hypertext contains links to other texts, so do Chou's panels reference the use of similar panels throughout Taiwan, and the social and economic implications thereof.

Other objects in Chou's wall-based exhibition reflect no less pressing concerns: the wavy white neon lines turn out to be graphs charting the surge of Taiwanese housing prices over the past fifteen years, while the pie charts refer to a life satisfaction survey conducted in Taiwan. The pile of miniature plaster houses sat on a shelf jutting out from the wall alludes to the Blue Marble Game, a Korean board game similar to Monopoly in which the players buy and sell properties in order to make as much money as they can. Meanwhile, small plaster balls are precariously attached by magnets to the surface of the wall, a reference to social and economic instability. This process of materialising the immaterial fluctuations of economic data, whether by plaster models or neons, evokes what critical theorist Michael Betancourt has described as "a physicalisation of what was/is more commonly purely digital - a realisation of immateriality as physicality."<sup>[7]</sup> In other cases though, Chou reverses this process: as suggested previously, his paintings make the real appear virtual by mimicking digital effects. This two-way movement from painting to the virtual and from immaterial economic data to the material reinforces the productive friction at the heart of Chou's exhibition.

The exploration of socio-economic concerns, be it the impact of the digital revolution on society or the current state of the economy, has been a recurring theme in Chou's work. Yet whereas the Hong Kong iteration of "Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light" foregrounds inequality and instability, earlier works of his have taken a more optimistic view of economic relations. In TOA Lighting (2010), empty museum spaces were lit by lamps sponsored by a lighting manufacturer - thereby functioning as a kind of advertisement for the company's products. The work also catered to the needs of the

the museum by becoming part of its collection after the exhibition. Thus it unveiled the mechanisms of art production, while exemplifying a fruitful collaboration between the artistic and economic spheres. No less fruitful was Chou's collaboration with a temporary worker named Lu in 'A Working History - Lu Chieh Te' (2012). Here, Lu was questioned about the vicissitudes he had experienced during the course of his lengthy working life, these interviews being subsequently reproduced in booklet form.

Lu himself stood guard over the booklets when they were exhibited in the Taipei Fine Arts Museum, thereby taking control, for the first time, of his own destiny. No such happy ending however is to be found in Chou's new exhibition, which presents a sobering picture of the economy in our digital times.

The philosopher Paul Virilio claims that instantaneous information transfer brings with it a lack of critical distance, and calls for resistance to the 'government of time' that these technologies imply. Chou's subtle critique of social and economic mechanisms restores this distance, while the stasis and fixity of his paintings, objects and sculptures allow them to elude the rule of time.

<sup>[6]</sup> CRAIG STAFF, AFTER MODERNIST PAINTING: THE HISTORY OF A CONTEMPORARY PRACTICE,

<sup>[7]</sup> Michael Betancourt [<http://www.ctheory.net/articles.aspx?id=717>], CTHEORY, 5 February 2013. Retrieved on 20 June 2016.

## 周育正：從數碼眼睛觀摩

Rahma Khazam 著

「從電視的到來以至 [...] 互聯網革命，繪畫持續成功地綜合驅使其沒落的機制」—《繪畫2.0：資訊時代裡的表達式》(2016)的導覽如是說<sup>[1]</sup>。由繪畫與數碼科技的衝突催生、富有成效的摩擦是解讀台灣藝術家周育正作品的關鍵。在綜合和批判科技發展的同時，他藉繪畫、物件和雕塑去提出、消化、利用和抵制其進程及效應。

關於周育正與科技的互動，他在香港馬凌畫廊的最新個展便是最佳明證。是次展覽直率地運用了一系列數碼技術，從而賦之新的語境：畫廊牆上的畫作、物件和雕塑組合讓人聯想到屏幕的表面，但個別作品亦各自模仿了各種不同的效果。當中以九幅仿如電腦視窗的長方形畫作尤為突出，顏色相互融合的姿態猶如電腦製圖所用到的漸層色系。不過，它們亦抗衡了數碼科技的侵入式進程：重疊的三十多層顏料申明其筆觸和紋理的物理性。同樣關注畫與屏幕表面的異同還有藝評家亞歷克斯·貝肯 (Alex Bacon) —他留意到在我們所身處的時代裡，任何垂懸在牆上的平面皆可同時意味一幅畫和一個電子器材：「筆記本電腦、平面電腦、智能電話和平面電視在過去十年的擴散 [...] 對影像的呈現以至我們對其感知和使用影響甚大 [...] [但是] 基於畫的靜態和固定性，其作用至今與 [這些器材] 仍然存異」<sup>[2]</sup>。周的漸層畫不只探索畫與屏幕的關係，亦遊走於畫、物件和影像之間：他的畫作在本質上是靜止的實體，實際上同時喚起虛擬的影像。

同樣地，周育正個展裡的物件旨於勘察藝術和科技兩者的摩擦。置中的大型鍍鋅鋼板為另一靜態物，但它對觀者百態的反射則指向數碼影像固有的可變性。牆上另一端的黑色鍍鋅鋼板同樣滿佈壓痕；正如其他受數碼科技啟發的藝術家，周選擇呈現同一物件的各種變奏，從而彰顯數碼科技轉化物件本質的能力，使原件與複製品之間的區別變得模糊。鋼的使用同樣饒富意義：傾向數碼美學的藝術家往往會避免與銅或大理石等富歷史意味的材料交涉而選用鋼。誠如貝肯寫道：「鋼在美術語境的使用歷史比在工業語境短淺，因而輕易地避開歷史性的對談，正如唐納德·賈德 (Donald Judd) 在多年前已經開始強調。」<sup>[3]</sup>在畫廊牆壁的應用層面上，周育正亦如是運用了較時髦的美術概念，也就是藝評家列奧·施坦伯格 (Leo Steinberg) 所指的平板畫面。作為勞森伯格 (Rauschenberg) 和杜布菲 (Dubuffet) 獨特風格的表徵，這個在繪畫史上的新發展形成了施坦伯格於1970年初提出、「對桌面、工作室地板、圖表、公告板等平面的影射」<sup>[4]</sup>。在周的個展裡，物件、畫和雕塑亦如斯散落在牆上，構成一片雜亂而美觀的視覺領域。最後，展覽中的雕塑象徵對數碼技術的抵制：貼在牆上的幾何石膏實際上是繪畫班常用的教具，即便繪畫軟件盛行，在亞洲依然被廣泛使用。

凌駕於作品及其展示模式之上的展覽標題《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。二》同樣提出關於數碼進程的懸念：取自周2015年於柏林舉行的個展，它比喻複製和粘貼技術，跟香港展覽重覆使用柏林展覽裡的鍍鋁鋅版和漸層畫的原意同出一轍。

<sup>[1]</sup>2016年6月20日擷取自網頁<https://www.mumok.at/en/events/painting-20>

<sup>[2]</sup>亞歷克斯·貝肯 (2016)。2016年6月20日擷取自網頁<http://rhizome.org/editorial/2016/may/24/surface-image-reception-painting-in-a-digital-age/>

<sup>[3]</sup>同上

<sup>[4]</sup>列奧·施坦伯格 (1972)。〈Other Criteria〉。《Artforum》。轉載於施坦伯格 (1972)。《Other Criteria: Confrontations with Twentieth-Century Art》(頁84)。倫敦：牛津大學出版社。

該標題闡述了藝術家的精神狀態，與數碼時代驅動的新感知形式和身份建構一樣強調碎裂、變化和可變性，正如貝肯所說，「涉及到不絕的圖片上載和下載時，當中對身份意識的塑造強調了視覺零碎而局部的性質」<sup>[5]</sup>。

不過，周育正的個展並不單關注數碼化所衍生的更直率的影響；它還牽涉到藝術在數碼科技啟發下提出的基本命題，即其排除語境、社會或政治顧慮的傾向。誠如作家及研究員克雷格·斯達 (Craig Staff) 在數碼美學的層面上所言：「[實踐數碼美學的藝術家們] 在顏色的運用上不但採取一種非形像化的處理方法，而且他們似乎尤其關注繪畫的物質效果」。

按理說，這些藝術家就是「現代主義者 [...] 因為從繪畫的媒介自身可見現代主義的特質」<sup>[6]</sup>。但這就周育正而言只是部份正確。以標題《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。二》為例，「不均」和「倏存」等字眼包含了經濟困難和失業之類的社會民生問題。展覽中的眾多物件同樣饒富意義：扭曲觀者倒影的鍍鋅鋼板一方面隱喻Photoshop的扭曲效果，另一方面作為台灣常用的廉價僭建材料，亦指向城市過度擁擠和貧富懸殊的情況。正如超連結包含指向其他文本的鏈接，周使用的鍍鋅鋼板亦參考了台灣的類似鋼板，繼而引伸至其社會和經濟意義。

展覽中的其他物件一致反映了迫切的社會問題：白色的弧形霓虹展示著台灣住房市場十五年來的持續上升，扇形圖則呈現民調所得的公眾整體滿意度，架子上的微型石膏房子貌似韓式大富翁。同時，以磁石附於牆上、搖搖欲墜的小石膏球比擬社會和經濟不穩定性。透過石膏模型或霓虹物化經濟數據的非物質波動，喚起批判理論家麥可·貝當古 (Michael Betancourt) 所指的「素來純粹的數字的實體化—非物質化為物質的實現」<sup>[7]</sup>。在其他情況，周則倒轉這個過程：如先前所述，他的畫作藉模仿數碼效果，令現實變得虛擬。這種從畫作到虛擬和從非物質經濟數據到實體的雙向流動加強了展覽裡富有成效的摩擦。

無論是數碼革命對社會的影響抑或整體經濟的現狀，對社會經濟議題的勘察是周育正反覆處理的命題。是次展覽就「電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光」的重申強調不均和不穩定性，反之，舊作對經濟體系的意見則更為樂觀。「東亞照明」(2010)以贊助商的燈具照明博物館內空無一物的空間，從而發揮廣告作用。在展覽之後透過成為館藏，作品甚至切身迎合了館方的需要；一方面呈現藝術生產的機制，另一方面說明藝術與經濟領域卓有成效的合作關係。同樣豐碩的還有周育正與臨時工盧皆得的合作項目「工作史」(2012)。盧在一連串訪談分享其歷經倉桑的工作史，再以保全的身份在台北市立美術館展覽現場看守彙整成書的歷史，因而首度掌管自己的命運。相比這種美滿的結局，新展呈現的是數碼時代裡嚴肅且發人深省的經濟局面。

哲學家保羅·威里利歐 (Paul Virilio) 認為即時的訊息傳遞使人缺乏批判距離，並主張抗衡這些科技意味著的“時間的治理”。周對社會和經濟機制微妙的批判修復了所需的距離，與此同時，其畫作、物件和雕塑的靜態及固定性讓它們躲過時間的管轄。

<sup>[5]</sup>亞歷克斯·貝肯 (2016)。2016年6月20日擷取自網頁<http://rhizome.org/editorial/2016/may/24/surface-image-reception-painting-in-a-digital-age/>。

<sup>[6]</sup>克雷格·斯達 (2013)。《After Modernist Painting: The History of a Contemporary Practice》。(頁150)。倫敦：I.B. Tauris。

<sup>[7]</sup>麥可·貝當古 (2013)。2016年6月20日擷取自網頁<http://www.ctheory.net/articles.aspx?id=717>









Installation View  
展覽現場



## *Presenting the Unpresentable through the Concern for Art History*

by Yunglin Wang

Chou Yu-Cheng, who received The Taishin Annual Visual Art Award and Taipei Art Award with “TOA Lighting<sup>®</sup>”<sup>[1]</sup> and “A Working History – Lu Chieh-Te”<sup>[2]</sup>, has found in “Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense burner, Survival, Agitation, Hit, Daylight. II” an alternative method to deconstruct ‘resources’. In those two exhibitions, although “TOA Lighting<sup>®</sup>” was not the artist’s first attempt to address the subject, his manipulation of the space’s light source nevertheless guided visitors to reflect upon the otherwise invisible administrative labour, resource-sponsorship and distribution behind the show. In “A Working History – Lu Chieh-Te”, the presentation of Lu Chieh-Te as a temporary worker manifests the vicissitudes of Taiwan’s economy, the outflow of its skilled talents, the lives of ordinary labours and the gratitude for elder generations’ exertion. Chou’s expertise lies in the visualisation of unpresentable objects; his forging of narratives that aptly present the flow, reciprocity and causality of resources – from an empty exhibition space adorned with sponsored fluorescent tubes, a temporary worker’s presence in an exhibition and the rectangular patterns on the worker’s sweater, to this solo exhibition presented by Edouard Malingue Gallery across the surface of a white wall: gilded steel components, painted neons, gradient paintings, geometric objects as models for still life painting and fruits rotting along the passage of time.

Through the assemblage of these objects, Chou returns to the fundamental subject in art – materials. Contemplating the designability and display of two-dimensional paintings, the artist seeks to present the visual elements unseen in reality. His gradient paintings for instance are inspired by the colours of morning light, while the gilded panels created in Berlin and the various objects as teaching aids in drawing exercises, deconstruct the element of the ‘two-dimensional’ – despite art history’s incessant experiments to address light and form, such as the impressionists’ and the cubists’. Chou attempts to reexamine how contemporary plastic arts develops various issues as well as the aesthetics that invite survey and interpretation.

Like those artists who still pursue, through modern art, the questions not yet exhausted by sentimentality and epistemology, Chou formulates his exploration in accordance with the zeitgeist of the age. Since conceptual art, however, materials once perceived as extremely ‘aesthetically functional’, such as light and geometric structures, have been forsaken. The post-conceptual function of an object now refers to its ‘whole’ meaning outside of its intrinsic self. Under such presuppositions, Federick Jameson also hints at a certain philosophy in his discussion on conceptual art and the return of aesthetics, declaring that the death of modernism in the 60s revived the significance of art’s autonomy in permitting the idiosyncracies of materials as well as the experiments with materials. Conceptual art, alongside the development of

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<sup>[1]</sup>Chou Yu-Cheng Yu-C Yu-Chengition at Hong-gah Museum, Taipei (2010), which displayed a ceiling-hung set of sponsored fluorescent tubes in an empty space.

<sup>[2]</sup>For his Taipei Art Award project in 2012, Chou Yu-Cheng recruited temporary worker Lu Chieh-Te through newspaper advertisement and published his working history in booklets for the group exhibition ‘Trading Futures’.

postmodern aesthetics it has engendered, thus, to a certain extent predetermined the decline of traditional materials and espoused the mixed media art forms that followed.

Following from Jameson's argument, Toni Ross' essay "Art in the 'Post-Medium' Era: Aesthetics and Conceptualism in the Art of Jeff Wall" further instantiates how postmodern anti-aesthetic theory rejects Kantian-derived aesthetic theory. She addresses the obsolescence of the latter as part of visual arts' conceptual rotation, resulting mostly from sensorial default and the art market's preferences. Thus, the rejection of Kantian aesthetics can be attributed to intuition and customary notions of art. Simultaneously, the profound sensorial states emanating from its sublime encounter with transcendent representations are shunned by postmodernists, who attempt to segregate themselves from the modernist sublime by presenting the unrepresentable. Conceptual artists likewise realise that the manifestation of abstract notions is most effective in evoking viewers' imagination, for, most importantly, they believe notions "exist beyond temporalities"<sup>[3]</sup>.

How does Chou Yu-Cheng present the unrepresentable whilst manipulating objects to deconstruct painting? Let us return to the discussion on 'resources' at the heart of his practice. Through refining personal experiences, Chou extrapolates the individual's multifaceted encounter with resources. In this sense, the gilded objects, iron rooftop, incense burner and neons as recurrent motifs around the artist's dwelling in Taiwan also allude to a certain eclectic state of living. The 'golden' gilding, the burning of joss paper for prayers and the employment of substitutable materials for architectural as well as domestic renovation correspond to the peculiar phenomenon of our age: when skyrocketing property prices and low salaries are simultaneously confronted by society across all levels.

Nevertheless, the title of the exhibition, 'Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Daylight. II' hints at the artist's personal reflections on the fluxes of the external environment. As aforementioned, the anti-aesthetic theory has triumphed in the field of aesthetics since conceptual art. Appropriating the conceptual methodology to contemplate the objects and three-dimensional structures essential to painting - such as the deconstruction of light - and to confer aesthetic functions on the hanging installations, the artist probes into the meaning of objects beyond their intrinsic cores. In addressing the authority of aesthetics, Jacques Rancière identifies the three components that constitute contemporary art, namely the ways of doing and making it, their corresponding forms of visibility, and the conceptualisation of the two. From Chou's practice, one sees how the artist reexamines the fundamental aesthetic subject of plastic arts - materiality's artistic expressions - through the methodology of art history. In terms of form, other than fleshing out geometric structures from two-dimensional paintings, he also brings objects out of their everyday context and into the interior space. This "in - out" dislocation is Chou's response to that which he continuously reflects on, but lacks - resources. As the artist says, the concept at the heart of the exhibition lies outside of the exhibition itself.

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<sup>[3]</sup> Ross, Toni. "Art in the "Post-Medium" Era: Aesthetics and Conceptualism in the Art of Jeff Wall." *The South Atlantic Quarterly* 101.3 (2002). p.557

<sup>[4]</sup> Rancière, Jacques. *The politics of aesthetics*. A&C Black, 2013. p.91

## 以對藝術史的關照去呈現不可呈現的事物

王咏琳著

曾經以《東亞照明》<sup>[1]</sup>與《工作史－盧皆得》<sup>[2]</sup>分別獲得台灣台新藝術大獎與台北美術獎的周育正，在《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。二》中，藝術家找到另一種方式去談論「資源」(resources)。在上述提及的兩個展覽中，《東亞照明》雖非藝術家在思考資源上的第一次嘗試，然而藝術家藉著美術館打亮藝術品的光源——那不可或缺的，引導觀眾去思考在整個藝術展呈的背後那看不見的行政勞動與資源的贊助與分配。在《工作史－盧皆得》一作中，藉著呈現盧皆得這樣一個臨時工去呈現台灣經濟的起飛與殞落、技術的流失、尋常勞動者的生命流轉，以及那蘊含對於父執輩辛勞的謝意。周育正擅於將不可呈現之事物視覺化，資源的流向、互相關係、以及引發之效應呈現在一個完整的敘事中，從一個掛滿贊助燈管的空展場、一個在展場走動的臨時工，以及其所著之毛衣上的方塊圖樣，到這次於馬凌畫廊所製作的個展，觀眾看見的是一整室平掛於白色牆面上的裝置：金色電鍍的鐵皮部件、上了烤漆的螢光燈管、漸層繪畫，以及如一如畫室中用來做靜物習作的幾何與圓形物件、隨著時間會腐壞的水果等。

透過這些物件的拼貼，周育正回過頭來處理的是藝術很基本的問題——造型 (materials)。藝術家透過思考平面繪畫的設計性與擺設功能，去展示一個現實中並不會看到的視覺元素，他依照清晨時的光線色感去製作漸層繪畫，同時也透過其於柏林製作的鍍金波浪板，以及素描練習時會出現在畫中的各型態物件去解構「平面」元素。即便是這些隨處可見的基礎物件，甚至是一再地被整個藝術史脈絡中被印象派畫家、立體派藝術家所處理過的光與型態解構的問題。周育正試圖去回顧並且重新去思考這個時代之中，造型藝術如何去發展不同的問題與可被審視與被理解的美學。

如同藝術家依舊從現代藝術找尋那些未曾被感性與知識窮盡的問題，試圖用這個時代的思考再行探索。然而，從觀念藝術之後，平面繪畫中那些曾經被視為極端「美學功能」的物質是一度被放棄的，例如：光、幾何結構。在觀念藝術之後，物件的作用是用來被指涉物件本身之外的「所有」意義。在這個前提下，詹明信 (Federick Jameson) 在討論觀念藝術與美學回歸的論述中也提供我們思考的軌跡，他指出六零年代現代主義的消亡直接宣稱了藝術的自主權是讓「媒材的特殊性與實驗」再度復興了美學的意義；而觀念藝術與其所帶來的「後現代主義美學」的發展，某方面替傳統媒材的消逝背了書，也支持了往後混種的藝術形式。東尼·羅斯 (Toni Ross) 的文章〈後媒材時代的藝術：傑夫·沃的美學與觀念主義〉(Art in the “Post-Medium” Era: Aesthetics and Conceptualism in the Art of Jeff Wall) 中，同樣引用詹明信的論點，並且進一步去闡述為何康德主義式的美學 (Kantian-derived aesthetic theory) 被後現代主義反美學的論述拒絕。她談到，視覺藝術在觀念上的重要輪替中，隨之而來的是對於康德美學的取代，他認為

<sup>[1]</sup>2010年周育正於台北鳳甲美術館舉辦的個展，其中藝術家展出的作品為天花板上贊助來的日光燈管以及空的展場。

<sup>[2]</sup>2012年周育正甫獲台北美術獎的藝術計劃，其透過報紙求職欄應聘臨時工盧皆得來為其參展的展覽〈未來世界交易所〉顧展，並且透過長時間的訪談寫下屬於盧皆得的工作史。

這個現象多半歸因於面對作品時既定的感官直覺與藝術市場機制的興趣，而反抗康德的美學觀念成為了從和直覺有關，以及社會對於藝術約定俗成的想像的逃逸方法。同時，康德式的崇高美學中那種與「超越再現形式的神奇相遇」所引起的知覺與感官上的無以名狀的狀態，同樣地也成為後現代主義美學要拒斥的部份。後現代主義者如何透過「呈現不可呈現的事物」(present the unpresentable) 去試圖與現代主義的崇高分裂。而觀念藝術實踐者同樣也發現去呈現抽象的觀念去引發觀眾的想像是最有效的，因為最重要的是——他們認為觀念是「超越時空」的。<sup>[3]</sup>

周育正運用物件在解構繪畫之結構與元素的同時，又選擇如何去呈現「不可呈現的事物」？同樣地我們回過頭再談到「資源」，而這也是藝術家一直以來念念在心的事物核心。周育正擅長透過提煉個人經驗去思考個體面對資源的各種面向，在這個意義下，鍍金部品、鐵皮屋頂、香爐、霓虹燈管都是藝術家在台灣的住處外普通不過的日常物件與某種折衷的生活狀態。假鍍的「金」色，焚燒紙錢交換心願成真，採用替換性高的材質去裝潢建築與家居空間，同時亦對應著社會集體面臨高房價低薪資的時代現象。

儘管，《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。二》在展覽名稱上已經提示了藝術家作為一個個體如何去思考 考外在環境上的變動。如同前述，觀念藝術之後，其反美學姿態在美學的領域是大獲全勝的，藝術家要如何運用「觀念藝術對待物件的方法」去思考那些對於繪畫至關重要的物件與立體結構，甚至是光的拆解，再賦予這些掛在牆面上的裝置有著如畫的美感功能，同時，這些在展覽中被藝術家挪用的所有物件本身都依舊是具有延伸意義的。賈克·洪席耶 (Jacques Rancière) 曾經在討論美學自主性時指出今日的藝術本身是結合三件事情所及的表達形式：做與製造的方法 (ways of doing and making it)、視覺上對應的形式 (their corresponding forms of visibility)，以及如何去觀念化這兩者<sup>[4]</sup>。透過周育正的實踐，我們看見藝術家如何透過藝術史方法在現今的藝術表達之中，重新檢視造型藝術最基本的美學問題——材質性在今日還如何可能。在形式上，他除了將平面繪畫中所會出現的幾何結構挑選出來做成對應的美感裝置之餘，亦把會出現在室外的日常物件放進室內，這種「內—外」的交替與錯置成為了藝術家用以回應那一直都在自己生活中思考最多也最匱乏的「資源」，甚至更如藝術家所說，展覽最核心的觀念一直都在展場之外。

<sup>[3]</sup> Ross, Toni. “Art in the” Post-Medium” Era: Aesthetics and Conceptualism in the Art of Jeff Wall.” The South Atlantic Quarterly 101.3 (2002). p.557

<sup>[4]</sup>Rancière, Jacques. The politics of aesthetics. A&C Black, 2013. p.91



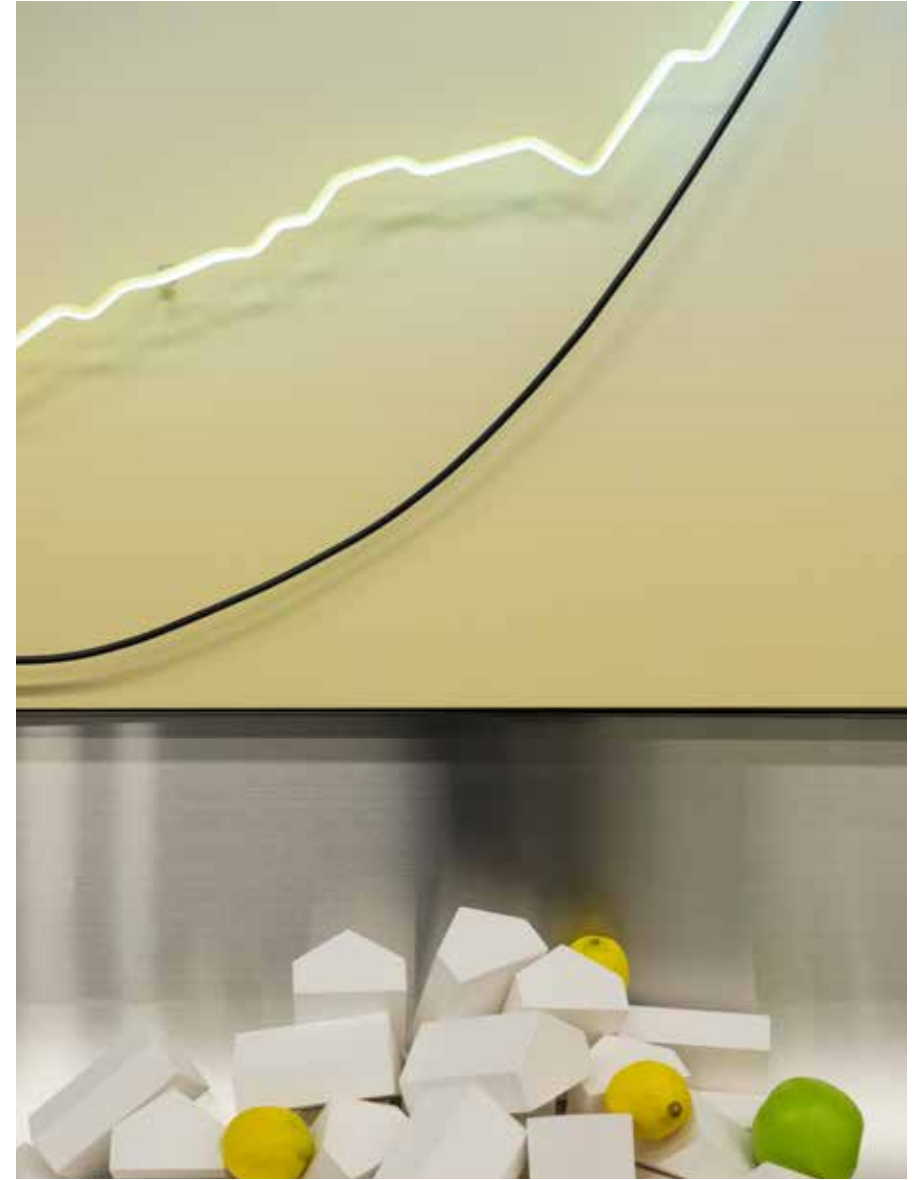


*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. II*

《電鍍金, 保持冷靜, 鍍鋁鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均, 不滿, 資本, 香爐, 倂存, 激動, 擊, 日光。二》

2015

Stainless steel plate, coated steel plate, neon, paintings, plaster, fruits  
不銹鋼板、塗層鋼板、霓虹燈、繪畫、石膏、水果  
Dimensions variable  
尺寸可變





Chemical Gilding, Keep Ca  
Gradient, Ashes, Manifesta  
Dissatisfaction, Capitalise  
Survival, Agitati





*Chemical Gilding, Keep Calm, Galvanse, Pray, Gradient, Ashes, Manifestation, Unequal,  
Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. II*  
《電鍍金, 保持冷靜, 鍍鋁鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均,  
不滿, 資本, 香爐, 倏存, 激動, 擊, 日光。二》  
2015

Acrylic on canvas  
布面丙烯  
133.5 x 112.5 cm



*Chemical Gilding, Keep Calm, Galvanse, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. II*  
《電鍍金, 保持冷靜, 鍍鋅鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均, 不滿, 資本, 香爐, 倏存, 激動, 擊, 日光。二》  
2015

Acrylic on canvas  
布面丙烯  
94 x 78 cm



Chemical Gilding, Keep Calm, Galvanise,  
Pray, Gradient, Ashes, Manifestation,  
Unequal, Dissatisfaction, Capitalise,  
Incense Burner, Survival, Agitation, Hit,  
Day Light

*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal,  
Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. II*  
《電鍍金, 保持冷靜, 鍍鋅鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均,  
不滿, 資本, 香爐, 倏存, 激動, 擊, 日光。二》  
2015

Acrylic on canvas, plaster  
布面丙烯  
139.5 x 108.5 cm





Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal,  
Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light II

*Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal,  
Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light II*  
《電鍍金, 保持冷靜, 鍍鋁鋅版, 祈禱, 漸層, 灰燼, 抗議, 不均,  
不滿, 資本, 香爐, 倏存, 激動, 擊, 日光。二》  
2015

Acrylic on canvas, plaster  
布面丙烯  
129.5 x 103.5 cm

*Chemical gilding, keep calm, galvanise, pray, gradient, ashes, manifestation, unequal, dissatisfaction,*  
*capitalise, incense burner, survival, agitation, hit, day light. I*  
電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。一

Kunsterhaus Bethanien, Berlin, Germany  
Bethanien藝術協會，柏林，德國

20.11.2015 - 13.12.2015

Chou specializes in the interplay between aesthetics and society. His works emphasize the working process behind visual aesthetics, with a focus on producing alternative modes of operation and thought within established mechanisms, and generating alternative, corresponding benefits through “atypical collaborations” which simultaneously disclose the problems of existing conditions. His artworks take various forms, wherein he often plays the role of the “intermediary”, in contrast to what he considers the main “body” of his works—the individuals, enterprises, institutions and organizations that he negotiates with and for.

The exhibition on view showcases two important projects by the artist from recent years and another new endeavour. The longer than usual exhibition title connects with both tangible and intangible elements presented in the exhibition. Molyneux is a project by Chou derived from his studies and interpretations of artworks by Geoff Molyneux, the outcome of which was first presented in the East. Utilizing newspaper classified ads and through collaboration with a writer, the other project, A Working History, presents a realistic labour history based on the experiences of a labourer working in an environment imposed upon him by society. Both projects have evolved from other people’s journeys in life, which are converted by the artist to present the social and institutional realities faced by these individuals.

Chou’s new project shares the same title as the exhibition, and is based on the following three continuous cycles of psychological conditions faced by individuals in social settings: agitation, pray, and keep calm. With some of the tangible elements in the title selectively presented, associations are also extended for the other words in the title that are not shown on site. Chou Yu-Cheng is a grantee of the Ministry of Culture, R.O.C. (Taiwan). His residence in Berlin is also being kindly supported by the Taipei Representation Office in the Federal Republic of Germany.

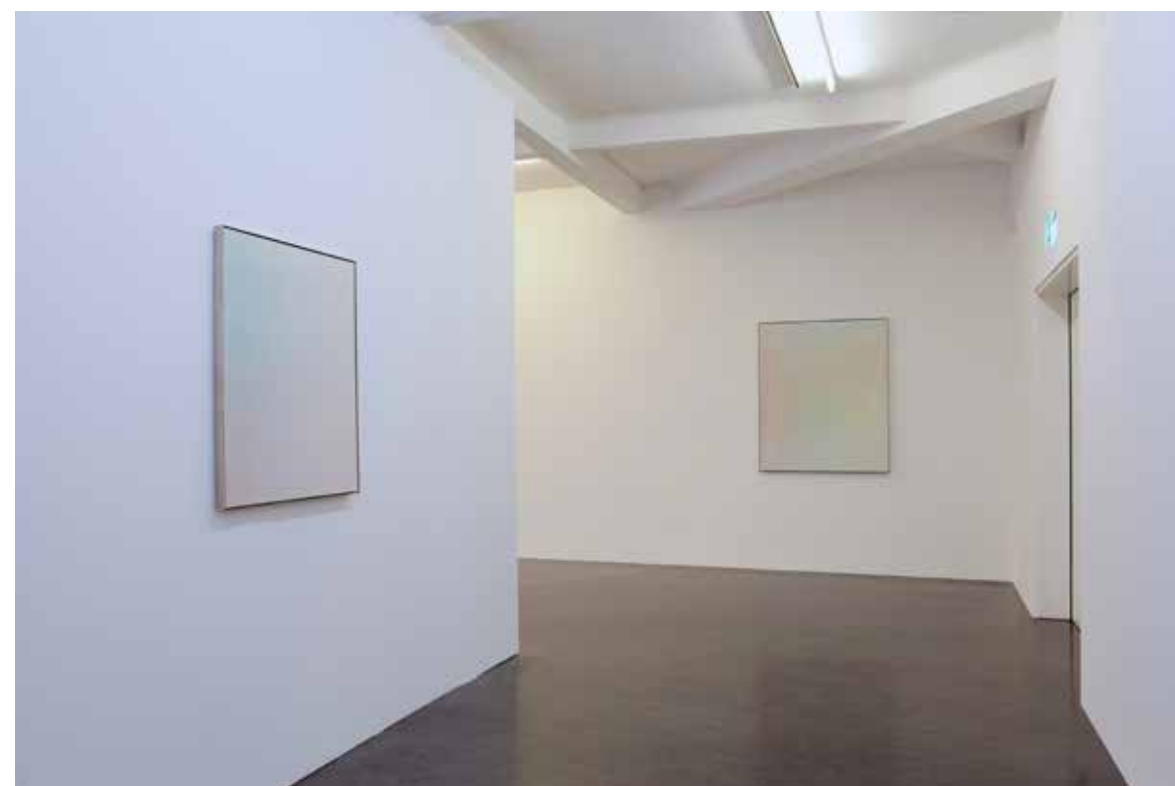
周育正專注探求美學與社會之間的相互影響。他的作品強調視覺美感幕後的創作過程，注重創造現有模式下與眾不同的操作和思考過程，以此通過這種「非典型性的合作」揭露現實，另辟蹊徑，互生互惠。周育正的作品形式多樣，而在這其中，他總是扮演「中介」的角色，與他所堅信和倡導的個人、企業、機構和組織之類的創作「主題」截然相反。

是次展覽展出的兩個重要項目，一是藝術家近年的作品，二是他又一次全新的嘗試。展覽的標題較以往更長，旨在鏈接展覽中有形與無形的兩種不同元素。《莫里諾》這個項目是周育正在研究和闡釋傑夫·莫里諾的作品之後衍生出的。該作品成果也是第一次在亞洲展出。而另一個項目《工作史》則是利用報紙分類廣告和通過與一個作家之間的合作，表現勞動者在被社會強加給他的工作環境下艱難生存的一段真實歷程。兩個項目均是從他人的人生旅程中演化而來，經藝術家之手，呈現出每一個人都要面臨的社會和體制現實。

周育正的新項目與此次展覽標題相同，以個人在面臨社會環境下，心理狀況中的連續三個週期為基礎，分別是：躁動，祈禱和保持平靜。該主題下，部分有形的作品將會在展覽中呈現，同時也會延伸出無法在展覽現場展出的其他一些文字概念。周育正是中華民國（台灣）文化部的贊助獲得者，他在柏林的駐村計劃也受駐德國台北代表處資助。









*Molyneux*  
《莫里諾》  
2015

Acrylic on canvas, wall painting, publication  
布面丙烯，牆上繪色，出版物  
Variable dimensions  
尺寸可變



*The Great Ephemeral*

New Museum, New York, USA  
新美術館, 紐約, 美國

27.05.2015 - 09.06.2015

“The Great Ephemeral” responded to the speculative nature of the global market, both by exploring its intangible, even emotional, aspects and by offering clear-eyed commentary on its inequalities. This exhibition was part of a season of programming organized by the New Museum’s Education Department that examines aspects of speculation, including its volatile relationship to faith as well as alternative economies focused on caregiving and collective labor. “The Great Ephemeral” is curated in collaboration with Meiya Cheng of Taipei Contemporary Art Center (TCAC), a platform dedicated to artists, curators, scholars, and cultural activists.

The works displayed reflect an “ephemeral existence” in which our material circumstances, both in art and life, can feel precarious, abstract, and out of control. The artists featured in the exhibition reacted to this condition using various forms of protest: some responses are incisive, while others counter the market’s contradictions with equal measures of irrationality and play. Works in “The Great Ephemeral” include Constantina Zavitsanos’s tower of personal and familial debt spanning 278 years; Nir Evron’s photographic series, which depicts the rapid construction of a Palestinian housing development whose architecture mirrors the ubiquitous Westernized style of hotels and condominiums instead of that of the surrounding local culture; and Chou Yu-Cheng’s paintings, which, as copies of originals by British artist Geoff Molyneux, challenge an art market that values originality and authenticity. Presented as part of the New Museum’s international partnership program Museum as Hub, the exhibition captured preoccupations shared by artists around the world and how they manifest artistically and socially. Artists include Chen Chieh-jen, Heman Chong, Chou Yu-Cheng, Nir Evron, Joel Holmberg, Chelsea Knight, Lee Kit, Minouk Lim, Jun Yang, Yao Jui-Chung, and Constantina Zavitsanos.

“The Great Ephemeral” was co-curated by Meiya Cheng, Curator, Taipei Contemporary Art Center and Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, New Museum; Lauren Cornell, Curator, 2015 Triennial, Digital Projects, and Museum as Hub, New Museum; and Sara O’Keeffe, Assistant Curator, New Museum.



*Molyneux*  
《莫里諾》  
2014

Acrylic on canvas, wall painting, publication  
布面丙烯，牆上繪色，出版，兩間畫廊等  
Variable dimensions  
尺寸可變

Installation view  
展覽現場

Image courtesy of the artist  
圖片由藝術家提供




*Past Works*  
過往作品



*Liszt*  
《李斯特》  
2014

Player piano, cleaners, guard booths & radio, students performance  
自動鋼琴、鋼琴、清潔婦人、現場表演、警衛室等  
Variable dimensions  
尺寸可變

"Liszt", Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan  
「李斯特」, 高雄市立美術館, 高雄, 台灣



Reading the Figural from Chou Yu-Cheng's Project, *Liszt*:  
Some Contemporary Variations on Aesthetic Discussion  
by Esther Lu

*\* This essay was in 'On Things Ir(Relevant to Art or Liszt, and \_\_\_\_.' published by Kaohsiung Museum of Fine Arts, Kaohsiung, 2014*

Chou Yu-Cheng's solo exhibition, *Liszt*, presented at the Kaohsiung Museum of Fine Arts (KMFA) uses a tortuous yet also straightforward rhetorical dualism to retrace the inspirations and formative experiences from the artist's personal life with art, with the audience invited to engage in the analyses and depictions of his personal creative journey and state of mind. A possible cognitive path is initiated with *Liszt* acting as a metonymy. It is difficult to predict what kind of associations this pianist and composer known for his innovative playing would evoke in the audience, but it is clear that this Romantic era Hungarian musician is a rather distant starting point for the local audience, because he is a character that transcends time, geography, culture, and is also usually not considered a member of the visual art domain. We learn about his music through his sheet music, but have no way of hearing the actual sounds of Liszt's performances conducted prior to the invention of sound recording. Under different historical recounts, reproduction systems, interpretations, and imaginations, it is impossible for us to know how tangible or elusive the audience sees Liszt, but this is not imperative; however, the artwork, nonetheless, begins with him. This approach for opening up the subject matter is closely connected to some of the key concerns in Chou's art, which are about figural creation and his distinctive rhetoric and aesthetic stance.



The exhibition delicately unfolds throughout five galleries comprised of different spatial narratives and rhythms. Greeting the audience inside the first gallery are several in-house chairs from KMFA, and on top of each chair is a printed copy of *Mumble Jumble on Things Irrelevant to Art*, which is composed of autobiographical accounts of the artist, describing his developmental experiences with art learning. The second gallery resembles a three-dimensional portfolio showcasing the artist's oeuvre, with visual indexes consisting of elements extracted from his major works. Different marking methods are applied by the artist to create playful triggers for reading these documents. The third space, which is in a major gallery, is the most spacious of all and has an elevated ceiling exposed to natural lighting. An automatic piano is placed in the room, as the computer operated instrument rotates and plays Liszt's compositions in a precise and impeccable manner without human presence. Meanwhile, a janitor is nosily and repetitively vacuuming the carpet in the room with an industrial strength vacuum. The only route for the audience to walk through this exhibition space is via a passageway constructed with wooden boards, with clattering noises made with their every step. The mashup of these industrial sounds seems to have penetrated throughout every space in the exhibition. The fourth gallery is a dark room, and inside is a dimly lit security booth with the radio playing, which is a symbolic way to illustrate the artist's father used to work as a security. Inside the last gallery is a grand piano under a white spotlight. Local students are invited to practice on this piano regularly, and the display is a metaphor for the lonely solitary state of mind that artists are in when learning and refining their craft. The spatial narrative is quite straightforward, with the symbolic settings used to describe the past and present of Chou's life experiences and artistic journey. Additionally, specific (or multiple) figures as the representation of the artist and the future that he is anticipating or concerned about are also projected. Individual senses of physicality and bodily awareness of the moving audience are quite substantial and awakened, and as the simultaneous disturbances from the automatic piano and the noises from the vacuum are taken in, varying ambiances are formed by the deliberate lighting, with an adjusted level of visibility experienced.

This approach utilizing spatial narratives and overlapping scenes is not derived from conventional installation art or site-specific manipulations, and it also differs from the perceptual immersion of the body observed in theaters or the collage effects projected by movie montages. A more intricate yet detached treatment is employed by the artist for the audience's physical involvement and perceptual distribution in the spaces, and through the way the exhibition is presented, the transformational process for and the relationship with the figure from the audience's physical perceptions and within the imaginative space are interpreted.

Focus should also be placed on the use of rhetorical metonymy, and we can clearly see how metonymy is applied to the formation of this figure; however, the personal background, talent, innovative and dazzling way of playing, and stature of Liszt are not matters that can be associated from the content provided in the exhibition. It is difficult to perceive a further interpretation of Liszt from the computer generated mechanical performance and the less than perfect practices by the students. In other words, the distance and the twisting spatial relationship hinted by Liszt are of more paramount importance here, as they are the components emphasized by Chou's distinctive rhetorical aesthetics. The maestro figure that he is summoning may lead to a tilted understanding, and the level of inclination for this approximately equal formula of Liszt=Artist ≈ Chou Yu-Cheng will be dictated by the audience in accordance with their perspectives of art history.

Upon closer inspection of the formation of the figure in this selfportrait, it is observed that its composition is not a pure form of idealistic inference nor is it simply shaped by graphics or visual art language. It is established through the blending of abstract social relationships, and the subject's understanding of the sensible structure that is facilitated through dialogues between the exhibition space and the audience, confrontations between art institutions and monologues, and other various social relationships found throughout the course of life. Chou is not the sole creator of this figure; its formation is further shaped by the overlapping understandings or misconceptions that the audience may hold, which are propelled by the audience's own cognitive systems and also existing institutions. Referencing Jacques Rancière's "regime of the sensible", we can further explain such aesthetic approach and politics are observed in the methods of imagery rendering and production throughout Chou's former works, and by shifting between different systems, the interconnections and replacements have resulted in the visibility of value, labor, production, exchange, and other matters. Chou develops a set of parallel art production system to rethink and illustrate the figural in contemporary art to represent the social fluctuation of the abstract and the immaterial, and during the process of figural formation, attempts are made to connect with the emotions involved and to question ways of seeing in the contemporary setting.

On exhibit at KMFA at the same time is Molyneux, another solo project by Chou, which presents another layer of possibilities for reading. A way to review the developments and the evolution of modern art is presented based on the works created throughout several decades by Manchester-based artist Geoff Molyneux. Chou has recreated monochromatic versions of this artist's works to address the problematic of historiography between the past and the present under the framework

of this pseudo retrospective in the name of Molyneux. Chou's paradoxical rhetoric has opened up another passageway, as he combs through modern art history with an approach that redesigns and rearranges. He also uses this approach to sort through the lineage of his personal art language and to attempt to spark new crossover possibilities. It is even observed that Chou has decided not to create new imageries for this large-scale solo exhibition, with him only appropriating existing works by Molyneux. The leap in contemporary seeing captured in this exhibition is not constructed visually; it is created through shifting and propelling new impacts on exhibition formats, corresponding relationships with space-times, art history writing systems, and institutions. Furthermore, from Molyneux's art that transcends conceptual art, land art, installation art, and others, we can reflect on this crossover figure and the approach derived from interconnecting art contexts. Chou is utilizing this abstract manipulation to construct this nonvisual figure and for it to reveal itself under the halos of history.

The most challenging and also the most interesting aspect with reading Chou's art is perhaps due to his approach that incorporates art techniques and concepts, which can also be considered an excessively heavy load laden with modern art history developments. He has inherited and can aptly apply various art lingos yet rejects conventionalism. This principle and self-awareness have encouraged him to relentlessly challenge the limits with different ways of seeing and methods for figural production through the art he has created in the recent years, regardless of the chosen subject matter. Visibilities, frameworks, and logics found in existing institutions are either enhanced or concealed by him through his chosen techniques, as the endeavors prompt for new creative realms that denote the spirit of the contemporary times. This parallel project consisting of these two exhibitions can be regarded as an attempt to organize the creative vernaculars he has used in the past years. The artist's personal creative position is investigated and confirmed, with art history as the backdrop and his comprehensive art context presented unrestrictedly. This is especially observed with Liszt, a grandiose gesture to de-contextualize his previous works and to exhibit them as documents. However, this body of work is then effortlessly incorporated into history, as the artist forces himself to stride forward in a setting that is perhaps as desolate as the scenes he has depicted, which is also forcibly mixed with loud clattering noises. History can be overwhelming and disparaging, and it can also push forward individual achievements. New figural possibilities and agencies for the artist and art history are simultaneously presented through the interconnections between the foregrounds and backgrounds of these two exhibitions, with Chou using history to capture the figure of his own artistic presence and with light shed by history on the perpetual questions and contemplations on art.

To ask what is being created in contemporary art or how it affirms its engagement and correspondence with zeitgeist, it is for certain that hidden within are skills and redistributions of the sensible for negotiating with the contemporary society and also the aesthetic stance that the artist holds in the course of history. Through his continuous negotiations with history, institutions, and contexts, Chou has rationally speculated a penetrating seeing. As subject matters embedded or hidden in the fabric of contemporary society are transformed into precise and innate figures via his distinctive art language, the dominating logics behind them are also revealed and evaluated, including capitalism and institutions for art production. This is the ethical stance Chou has chosen as he responds to the public realm and the politics of aesthetics in contemporary society. His figural production involves the reestablishment of the framework for critical ways of seeing and also his own personal aesthetic belief and practice. His reflection on art has driven him to relentlessly turn his aesthetical attitudes into forms and to actualize his questioning, exploration, and active pursuit of visual art. In the midst of the alternating realities of the visible and the invisible, his departing point is based on the understanding of the sensible, as the subjectification informed by times is engineered and refined.

## 關於「形象」的幾重當代美學思考：從周育正的《李斯特》計畫談起

文/呂岱如

周育正在高雄市立美術館個展計畫《李斯特》以一種既迂迴又直白坦誠的雙面修辭手段回溯藝術家個人藝術生命啟發與養成經驗，讓觀眾進入其自身對創作歷程與心境的剖析和描繪裡。李斯特作為一個換喻的引子，先行創造一種可能的認知途徑，這位以創作性演奏技巧聞名的鋼琴演奏家、作曲家提供了觀眾什麼樣的聯想難以臆度。顯然這是一個相當有距離的一個推想起點，一位浪漫時期匈牙利音樂家對在地觀眾來說，是跨越時間、地理、文化，同時也在視覺藝術領域以外的人物，我們透過他的樂譜來認識他的音樂，卻無從追溯錄音技術發明前，李斯特本人的演奏現場聲音。在不同歷史書寫、再現系統、演繹詮釋與想像中的李斯特究竟對觀眾來說是多麼具體或是模糊，無從知曉也似乎無關緊要，然而作品又正由此起點開始。這樣的開題法實際上扣緊了周育正創作中的幾個關注提問：關於形象創造，以及他獨特的修辭語法和美學姿態。

展覽在五個展間內以不同的空間敘事和節奏細膩地轉折拓進。首先進入的展場，放置幾把高美館內部現有的傢俱椅，上頭各擺了一本「非關藝術的描述」的印刷物，內容是藝術家自傳性文字，描述學習藝術的成長經驗。第二間則是像是一本藝術家作品集的立體書目，以近年來主要作品的部分視覺元素來作為視覺索引，藝術家採用一些不同的標注方式在空間內輕盈調度這些「文件」的閱讀性。在第三個也是最寬敞、挑高並有自然光線的主展間裡，一架自動鋼琴以電腦轉換樂譜的形式進行無人演奏、精準無誤的李斯特曲目，同時，一位聘雇的清潔人員以工業用的吸塵器發出隆隆噪音地反覆吸著地毯，而觀眾穿過展間的唯一路徑則是一條木板架起的廊道，人們發出喀嗒喀嗒的腳步聲踏過。整體混搭出來的工業音則幾乎穿透了展覽的所有空間。第四間在一個暗室裡有一個內部微亮昏黃並且放送電台廣播的警衛室，以象徵性的手法來交代藝術家父親曾經擔任的警衛工作。最後的展間內以冷白區域燈光照射一台三角鋼琴，邀請學生定期來練習演奏李斯特的曲目，以此暗示一種藝術家練習中的孤寂心境。此空間敘事的手法相當地直白以象徵性場景描述周育正身為藝術家其在生命和藝術歷程上的過去、現在，並投射出某種(或多重)關於藝術家



的形象，或其所私自期許或憂心的未來。觀眾來回在展間裡的個體身體感是相當具體的，接受自動琴音與吸塵器噪音的同時干擾，也在其刻意經營的燈光下進出不同的氛圍情境和感受被調整出的可見性。

其空間敘事、場景疊置的手法並非純粹沿襲裝置藝術或特定場域的操作，也不似劇場對身體感性入戲般的追求意圖或是電影蒙太奇的拼貼效果，而對觀眾身體介入、空間感性分配有著更為精密又疏離的處理，並透過展覽的形式去演繹那存在觀眾身體感知、想像空間裡對於「形象」的轉化過程和關係。此「形象」所指，既是李斯特，也是周育正。且讓我用一個更簡潔白話的說法，形式上即便以音樂折射出一種對李斯特的想像性描繪，就內容來觀察，整個展覽可比喻為一幅周育正的「自畫像」。周育正運用他挪動在時空配置間的筆觸氣韻將自己藝術創作之路行走至今的樣貌、時光流動的痕跡、內在情感的支持與心境狀態進行表白，以毫無遮掩的自我探問、剖析展露了藝術家的個人形象，映照並反思其創作位置和狀態。

同時，我們不得不關注到其換喻的修辭手法，當然我們清楚地就內容上僅見到換喻的形式如何在這個形象生成的關係上，李斯特本人的出身成長背景、天才並富有創造性且炫技式的演奏方式與其地位恐怕並非此展場在內容上所能聯繫的對象；電腦演算的機械式彈奏和學生們不算精湛的練習裡難以觀察到任何對於李斯特的進一步的詮釋。亦可言，李斯特所提示的距離、曲折的時空關係更為關鍵，而這也是周育正特殊的修辭美學所強調的部分，他所召喚的大師形象可能形成更多「偏倚」的認識，而這道不完全等式「李斯特＝藝術家≈周育正」的傾斜程度則由觀者在其藝術史觀內裁定。

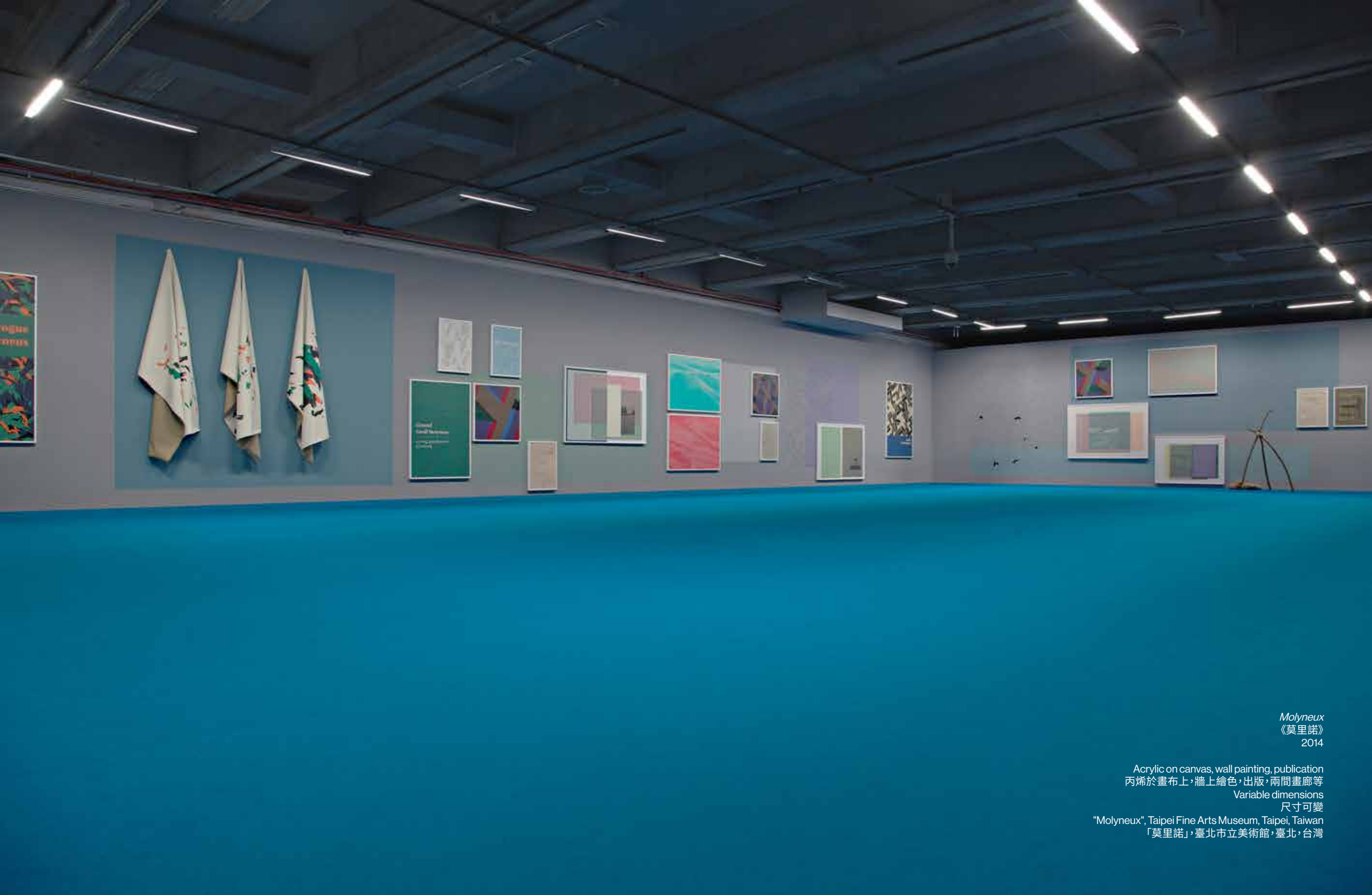
再細究該自畫像中形象的生成，並非純為一種唯心論的推斷，或單單繫於他透過視覺平面、造型語言所直接捏塑成的，而是建立在抽象性社會關係的交揉作用，一組透過展覽空間和觀眾對話、藝術機制和獨白與生命歷程對峙間的各種社會關係裡去促成主體在其位置上對其感受性結構的認識，他也非此「形象」之單一作者，觀眾在其認知系統和既存機制對於此形象所交疊的認識或誤差才是此形象呈像之憑。進一步而論，或許可以借杭席耶的感性政體來理解，而這樣的美學手法與政治性其實貫穿他過去眾多作品「呈像」或「顯影」的方式，挪動在各種系統間交會、置換而出的——諸如：價值、勞動、生產、交換等的可見性。周育正對於這些抽象的、非物質性的社會流動掌握了一套平行的藝術生產系統去重新理解當代藝術裡關於「形象」的問題，並在這個形象生成的過程裡，聯繫運作其中的情感，詰問當代「觀看」的方式。

同時在臺北市立美術館展出的另外一個個展計畫《莫里諾》則鋪陳了另一層閱讀的可能。這個展覽以曼徹斯特藝術家莫里諾橫跨好幾十年的作品文本為一種回觀現代藝術發展和演進的方式，周育正以單色畫形式處理他者作品文本的再現，讓這個以莫里諾之名的偽回顧展所框架出的歷史書寫問題同時迴盪於過去與當下。周育正的弔詭的修辭也多設下一道隘口，他一方面以一種重新設

計編排的方式進行現代藝術史的梳理，也用這個方式梳理個人藝術語言承襲之脈，並企圖在其中激發一種新的跨越可能。甚至我們可以觀察到，周育正在這樣的大型個展計畫裡卻沒有選擇創造新的形象，而僅僅挪借莫里諾的既成作品文本的畫面而已。這個展覽所捕捉的這種當代觀看的跳躍並非建立在視覺平面上，而同樣是透過展覽形式、時空對應關係、藝術史書寫系統、機制等的挪動而重新迸撞出來的——甚至，我們可以由莫里諾作品中，其踏過觀念藝術、地景藝術、裝置藝術等的發展裡去反觀此跨越的形象與其和藝術環境脈絡所互文交織出來的手法。周育正運用如此抽象的調度去建構這個非可見的形象，使其自顯其身——在歷史的光暈下。

這或許是閱讀周育正作品最具挑戰也最為有趣的地方，他俱有的藝術技術、觀念、手段，或許是一種被現代藝術發展浸染過沉的包袱；他傳承並可以靈活地運用各種藝術語言卻拒絕因襲。這份前提與自覺讓他近幾年來的創作，不論主題為何，不斷地在挑戰各種觀看的邊界、形象產生的方式，他透過某種技法去彰顯或遮蔽既有機制的可見性、框架和邏輯原則，以此換置出新的創作空間以知會當下的時代性精神。這兩個個展的平行計畫或可視為他收整過去幾年來創作語法的一種嘗試，以藝術史脈絡作為背景並且裸裡自身完整創作脈絡的方式，來檢視或確立自己的創作本位，尤其在《李斯特》裡，這種大刀闊斧地將自己過去作品去脈絡化且視為文件的展示方式，卻輕巧地於一個轉身間將這些作品編納入史，逼自身向前再推進的姿態或許也如他自己所描繪的場景那般孤荒，並難以抗拒地混挾著轟轟噪音。歷史可壓垮淹沒，亦可成就載動個體；在這兩個展覽互為前景、背景的轉換間，藝術家和藝術史同時有了新的形象和能動性，而周育正則透過歷史之手來捕捉當下去自己的創作身影，並藉其光源來照映對藝術的持續疑問與思考。

若問當代藝術到底在創造什麼，或憑此確立其時代性的存在與扣合，的確其中暗藏了一種與當代社會交涉的技術與感知理路，以及藝術家在歷史之流裡所樹立的美學姿態。周育正在透過一次一次與歷史、機制、場域等交涉的過程中，理性地撥開了一種透視的可能，將嵌合、隱藏在當代社會肌理間的事物對象以他獨特的藝術語言代換出精確內斂的形象，同時審視其背後支配的邏輯，如資本主義、藝術生產機制等，這是他回應當代社會公共性與美學政治的倫理姿態，他的形象生產涉及批判性的觀看框架的再建立，亦為其私自的美學信仰與課題，他對藝術的自省驅使他身在其中地不斷將審美的態度轉為形式，實踐在其對視覺藝術之提問探索與積極追求——於可見與不可見的交換現實中，理解感性的起點，提煉時代性的主體化工程。



*Molyneux*  
《莫里諾》  
2014

Acrylic on canvas, wall painting, publication  
丙烯於畫布上，牆上繪色，出版，兩間畫廊等  
Variable dimensions  
尺寸可變

"Molyneux", Taipei Fine Arts Museum, Taipei, Taiwan  
「莫里諾」，臺北市立美術館，臺北，台灣



Installation View "Molyneux", Taipei Fine Arts Museum, Taipei, Taiwan  
展覽現場「莫里諾」，臺北市立美術館，臺北，台灣

## Another Geoff Molyneux

by Chou Yu-Cheng

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During my 2013 residency in Manchester, England, I conducted a curatorial project with an open call for entries extended to local artists, which resulted in an exhibition at the Centre for Chinese Contemporary Art with 20 artists of various generations. One of the artists was Geoff Molyneux. After the conclusion of this one-day exhibition, I visited Molyneux in his studio, where I learned about his art journey thus far. Born in 1951, Molyneux began his art training at a young age in Liverpool, with a diverse set of skills acquired in various media, including painting, installation, land art, video, and performance. On the other hand, the art training I received in the 90s was based on a Western system common in Taiwan, and from which, I was exposed to countless Western art legends. An indescribable sense of transitioning movement of art and time was felt by me when I met this English artist, who was actively engaged in Western art in the 70s and 80s and did not succumb to the mainstream discourse; moreover, I also felt a unique resonance with him. Our meeting then inspired this collaborative idea to interpret and recreate Molyneux's art and present it in the East. After our first collaboration at the experimental exhibition at the Centre for Chinese Contemporary Art, a sense of trust began to flourish between Molyneux and me, leading to him entrusting me to reinterpret his entire life's oeuvre. We then communicated over e-mail when I returned to Taiwan. Our generation-crossing relationship began to take shape, and the collaboration took place in a cinematic setting adapted from real life, with me attempting to present this Western artist in an Eastern setting. The second phase of the collaboration then led to an unconventional retrospective, entitled Molyneux, presented at the Taipei Museum of Fine Arts.

The project began as a structure based on an event embodying the relationships of reality and power embedded in the institutions of art, with me initiating an open call for an one-day exhibition curated by me. I then met Molyneux, one of the contributing artists, and followed by



a studio visit where I further learned about his art practice in the past four decades. The experience then transpired into this idea of collaboration and reproduction. Issues pertaining to ownership and forgery then began to rise, and during my residency, I presented an exhibition entitled Geoff Molyneux with interpretations of his past artworks, including appropriating the images and elements from his art, incorporating symbols or altering the colors on them; nonetheless, several of the reinterpreted pieces were still shown with Molyneux's name. This experimental approach gradually led to a collaborative model and a sense of trust between the artists, with the conventional practice of privatizing art production dismissed. The project ultimately landed in the Taipei Museum of Fine Arts. Reflecting back to the initial stage of this entire story with the parameter I had set for the open call for entries, it then led to the presentation of Molyneux, an artist under the Western art institution, in a different world through an ambiguous connection that could be regarded as both an institutional mechanism and an opportunity.

The existing spatial features in the two exhibition spaces at the Taipei Fine Arts Museum were incorporated into the contextual layout. A biographical introduction of Molyneux was presented at the entrance of the first exhibition space and followed by unmarked paintings – my reinterpreted artworks, with aesthetic adjustments of overlapping and complex layers of the past and the present created through arrangements of color and presentation. The layout of the exhibition then directed the audience to the second space, where they first passed through a black light-lit area with some texts explaining how I met Molyneux. Based on the color blocks and the blue carpet in the second exhibition space, a similar perspective compared to the first exhibition space was realized, except this room was turned at a 180-degree angle. However, the artworks on display in the first room were missing in the second room, with one's physical perceptions perhaps hit suddenly with a sense of detachment or temporality. The exhibition then concluded with two booklets placed under black light, with one cataloguing Molyneux's actual artworks and descriptions of the past made today and the other presenting a recent project by Molyneux entitled Uniformitarianism.

Under the image that dismissed individual creativity, methods, such as appropriation, citing, antithesis, and parallelism, were applied. I appropriated Western artist Molyneux's name to respond to the Western art that I was taught throughout my own course of art training. I cited his past artworks and re-edited them into two-dimensional paintings, and through an antithetic relationship created with the reading sequence presented in the exhibition, the contents indicated by the artworks were constantly loosened. From the paintings that referenced to the tangible

art practice of Molyneux to the intangible and sudden sense of perceptual detachment for life and time experienced on the site of the exhibition, or an intellect alluded scope that emerged from the parallelism observed in the arrangements of the project's structure, these were all gradually shifting towards a realistic layer related to publicness, sparked by the notion of art of established concepts.

Another Geoff Molyneux is a publication based on this project, and in addition to exhibition documentations, a letter that I wrote to Molyneux after the exhibition concluded is used to retrace the beginning and the ending of the project. Similar to how the artworks in the exhibition were gradually loosen, the term Molyneux also slowly turns from figurative to abstract in the letter. The letter begins with Molyneux's arrival to Taipei for the exhibition opening and then traces back to how we met in England. It then explains the impacts Western art history had on me during my course of art learning and the original intent of the project. The conclusion uses the concept behind Molyneux's recent project, Uniformitarianism, to recount this collaborative relationship, which extends into thoughts on the impacts that people have on each other.



*Chou Yu-Cheng, His Professor Yen Ye-Cheng and His Painting*  
《周育正與他的老師顏貽成與他的繪畫》  
2014

Acrylic on canvas, sound installation: 20 min  
布面丙烯，聲音裝置：20分鐘  
Variable dimensions  
尺寸可變

"Never Odd or Even", Taipei Artist Village, Taipei, Taiwan  
「物非物」，台北市國際藝術村，台北，台灣



Installation view, "Never Odd or Even", Taipei Artist Village,  
Taipei, Taiwan  
展覽現場，「物非物」，台北市國際藝術村，台北，台灣



## The Act of Seeing: an interview with Chou Yu-Cheng

by Esther Lu

*\* This interview was published in 'Never Odd or Even' special exhibition. Published by Edouard Malingue Gallery. Date of Publication: October, 2014*

*Let the story begin with a non-figurative picture.*

**Esther Lu** In your artistic practice, the so-called materials you borrow or employ include brands, corporations, museums, production lines and even personal life experiences. These objects of your work seem to function as “readymade” for you. Can you please talk about your understanding and re-interpretation of the readymade and objecthood? Perhaps these two words are neither the most appropriate nor the valid terms for this discussion, concerning the immateriality of these materials. When you come to decide to extract or demonstrate the objecthood or attribute of your objects, it is inevitable that you would destroy its visibility and therefore the original value system in the first place? I wonder if you have any specific principle to evaluate how to reproduce its value. In other words, how do you recognize new demands for values in these things? Is it a sort of ethical attitude that you develop to respond to capitalist society, by framing the potentiality of surplus value with your creative mobilization of the non-labor and the non-material in a production system?

**Chou Yu-Cheng** “Readymade” is indeed a simplified term to discuss my projects. To put it straightly, I almost never create any new images or things. Most things you see in my work already exist in one way or another. My choice of objects or readymade are made to correspond to the subjects that I work around with each particular project, and then I try to artistically transform them to convey new messages I want to deliver. I usually do not prefer talking in an outspoken manner to discuss things that are so visible or with high sensitivity for arguments, so what I do is to approach my objects with an artistic form which I call design tricks to bring out its visibility or contents. It is hard to explain how I evaluate new demands for things, but I often find very simple logic or direction to present my ideas. It is true that I borrow the operational logic of capitalism in several projects, and the very concept to evaluate surplus value would also be based on the capitalist presumption. However, given consideration to the legitimate relations, I have actually started to care more about collaboration partners or objects recently. Well, surplus value is certainly the margin of capitalism, and I think it is reasonable to borrow and re-utilize it for artistic purpose.

For example, *A Working History - Lu Chieh-Te* seems to be a project delineated through capitalist speculation. But, it is not about the salary Mr. Lu earns. It is about what's marginal to capitalism becomes valuable again. Similar answers could be applied to explain my other projects as well.

**EL** I think I've mentioned to you in our previous conversations my curiosity for the rising temperature that I can sense from your artworks over these two years. From the project *A Working History - Lu Chieh- Te* onwards, it feels like you have established a private dialogue with your objects, and such a warm and moist backdrop creates a charming space and attribute that requires more than a rational tool or measurement to interpret and understand your works. Maybe I should say that I see not only artworks, but also the artist—all of a sudden. Can you please describe the consideration and consciousness for such changes? On the other hand, it is also fascinating that the objects you work with are actually the life experiences of people, e.g. Lu Chieh-Te, Geoff Molyneux, and even your university professor Yen Ye-Cheng. It involves really complex and challenging skills to navigate an artistic position, to unfold the delicate relation you would like to build with these people. It may even request double passion and violence for you to make decisions to handle personal relations, and to accommodate more obscure spaces and frustrations...

**CYC** Back in 2010, my art projects could easily be classified into two kinds, the rational kind like *TOA Lighting*, and then the sensible kind like the exhibition *very hard* at AKI Gallery, which is related to family issues. Both were generated from my reflections on my personal situation and economic status, which was a bit like signing blank cheques, based on a zero-cost business, when I just returned to Taipei after studying in France for years. The project about Mr. Lu was actually related to my father and economic issues, and then everything started to come together. Most of the following projects are related to myself as well. These collaborating partners you point out are actually all senior to me, and are all related to the idea of the past. It is indeed challenging to establish relations with the elders. It takes some time and trust from both ends. I once failed a project which took me more than half a year...

**EL** You have very strong and powerful aesthetic languages to work with. May I know which artists or what other influences may have inspired your artistic practice and development?

**CYC** I was interested in the readymade, minimalism, conceptual art... these modern art concepts when I studied in the college, and it was also how I began to grow my passion for art back then. I have been quite interested in painting as well... I feel I had been in a studying mode before I returned to Taiwan, and therefore it was a long period for me to keep experimenting with different media and various subjects when I was in France. Perhaps such experiences equipped me with the capacity to work around with versatility.

**EL** Can you please explain more about this new collaborative project, *Chou Yu-Cheng, His Professor Yen Ye-Cheng and His Painting*? There have been quite a few little twists during its development. In the beginning, you proposed to me

that you would like to have a performative painting installation accompanied by an audio channel featuring your conversation with your professor. Then, till now, as far as I understand, you are both doing paintings.

CYC Well, I have to tell the story from the beginning then. When I first had this idea to work with Yen two years ago, it was imagined as a solo show. The process was planned that I would follow him and copy his painting. In the exhibition, we would install his paintings, and then replace them with mine from time to time. We would use the exact same pigments, and work in the same studio. Back then, I also wanted to extend the discussion of the artist's studio conditions. So, what we have here in this exhibition *Never odd or even* is actually a condensed edit, which focuses on the interview text per se. Since the original proposal includes this painting process, Yen thinks if I do not work on a painting here, my role as an artist will not be highlighted and our roles and identities will not have a sharp contrast with one another. It would be as if I went to his studio, picked up a painting and showed it to the public as a curator. So, later I decided I would try to copy his painting in monochrome. It should be more interesting.

EL How is this approach of imitation similar or different from what you are going to show in your solo show in the Taipei Fine Arts Museum, in which you also copy many Geoff Molyneux's artworks?

CYC My other monochromes are different. They are more like design or printing decisions. When an image is presented in monochrome, its readability decreases, and you naturally pay more attention to see what figures are contoured in a picture. For example, if I showed Geoff Molyneux's original works with my own copies of his photographs and paintings, it would still going to be an outdated presentation. There would be no visual trigger for people to think about what they see.

EL Monochrome has appeared in many of your projects, and every time it comes with a new transformed meaning, e.g. in *A Work History - Lu Chieh-Te* and *Latitude Manufacture*, etc. I personally think monochrome is a very subtle, peculiar and interesting thread for thinking about modern art development. Every time it appears, it stands with a radical and progressive rethinking of visual logics. We can trace back to Kazimir Malevich's *White on White*, Robert Rauschenberg's *Erased de Kooning Drawing*, Yves Klein's *The Blue Epoch*, etc., and see how these influential art statements leave us different visual cannons and legacies to understand painting and art once again. To be honest with you, when I saw Mr. Lu's drawing with the black paint on canvas at Eslite Gallery last year, I was completely overwhelmed on site. I thought it was so genius of you to find this precarious aspect to develop a conversation with modern art history and its economy, and you had made an absolute progression on the history of monochrome painting. I rarely see this sort of spirit and practice among young local artists—it says a lot about your courage and thinking.

CYC For me, all my paintings have nothing to do with image production. I paint effortlessly without any attempt to demonstrate any skill or technique. In a way, the first figural images only come to appear in these two recent projects about

Yen Ye-Cheng and Geoff Molyneux. But they are all existing images. What I do is to simply reproduce an image. I should say that my concern lies with the technical decisions and connections of concepts. I try to think what painting could mean in contemporary art practice through the act of painting. This is very different from my early painting practice.

EL Let me rewind the question a bit to your approach of monochrome. What are the differences between copying your teacher and setting up a design layout?

CYC The question is about representation. For example, in the solo show at the TFAM, the works of Geoff Molyneux probably still won't exist even if I show the originals. Secondly, I still have to find a visual art grammar to deal with its representation problem. Therefore, to employ a design layout and to create a visual tool to shed light on the *ways of seeing* becomes a reasonable strategy for addressing the beginning of art appreciation. The question is how to appreciate an artwork. But, at the same time, you could say that there is almost no artwork presented in this exhibition. I also try to work with the contextual circumstance of the artist in relation to time and space.

EL What exactly are these questions around the lives of artists you want to reveal and discuss from these two projects, *Molyneux* and *Yen*? Is it about the time-informed aesthetics? What are the objects of your representation then? Your references, considerations...?

CYC The development of contemporary art will keep evolving itself. Every artist will see something in their lifetime, and witness how things have become the past. Something emerges, and something disappears all the time. For me, it is really difficult to discuss or display Yen Ye-Cheng's works in a contemporary art context. You may even say that they are just two separated worlds. My idea is to propose a relation of coexistence with the past, so history isn't so bloodthirsty. There are still many good modern sculptures and paintings to be appreciated. Those works created by artists who studied modern art earlier are considered outdated in art history, and are again totally derailed from contemporary art as well. I want to know if it is possible to generate any new connections and meanings between these things, that we could discuss the past with a new meaning or reference. I am not creating anything new, either. My act is more like a sort of legitimization? I don't know how to describe this.

EL Naturalization, perhaps?

CYC I guess I could say that I have no intension of creating anything, especially not creating any image. I don't create anything. I just try to operate a reasonable speculation, and try to apply this logic on other people. Exteriorly, it may look like a kind of structure or economy. But, at the end, it's all boiling down to the question that I am trying to deal with now.

EL Most people would discuss and analyze your art from a more economic point of view. From our collaboration, I feel there is a critical aspect to your work, and that is more about your concerns for people and history.

CYC Yes, indeed. My friends found my projects very split around 2009 and 2010, with one direction being about institution and economy, and the other direction about family. People started to recognize and understand the connection between the two from the project *A Man of Showa Era* (2013). My projects seem to handle a visible economic relation if discussed with existing modules and stuff. But, there are these invisible parts around the history and people's relations. In fact, this new project about Yen Ye-Cheng has been staying in my brain for quite a long time, and probably could be treated as a little conclusion to my subjects of interest in recent years. I have been trying to work around the subject of student-teacher relationships.

EL What is a student-teacher relationship to you then?

CYC If we adapt a traditional language, then I am actually trying to talk about the role of master. It is all about who brings you into this business and who brings you out. This person will fundamentally influence you. If you are a chef, then what is your cooking attitude? This sort of question. Yen and I talk and discuss a lot about art together, but never define what art is. This experience has a powerful impact on my artistic thinking, and I have always been wondering what art is.

EL How do you see Yen Ye-Cheng's artworks? May I ask?

CYC Just as a painter. Ha! I should say that I am just too familiar with his works, and know how they are developed to correspond to what kind of things. I have known them for more than a decade. Well, I used to think they were bad paintings, even I knew how they were created. Nevertheless, I knew Yen's references and intentions, and then I gradually started to know how to appreciate them.

EL So, can I say that this process also inspired you to acquire a different consciousness or methodology in learning how to see paintings?

CYC I have been learning painting since I was a kid. I know how to appreciate paintings. Is such a capacity still required in contemporary art, I mean, being able to see paintings?

EL Ah, I guess it is indeed not a big question, literally. But still the question exists—in many other ways... Do you think there is any Asian philosophy and thinking embedded in your art education background and development? I can tell this characteristic from Yen's painting in a pretty pronounced manner though. Have you ever thought about how you could respond to your own Asian cultural context?

CYC Just a bit. I could only say that maybe in contemporary art, we are only allowed to appreciate a little bit of orientalism. How I respond to it would become a dichotomy, and I don't know how to discuss a yes or no question in contemporary art. It will always require some twists.



## 觀看的原點：周育正訪談錄

文/呂岱如

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故事從一個沒有形象的畫面開始。

呂岱如 在你的藝術創作內，你所挪借作為材料的對象曾經包括了諸如品牌、企業、美術館、生產系統、甚至是個體的生命經歷。這些對象似乎被你視為「現成物」，可以談談你對「現成物」與「物性」的理解或轉譯嗎？或許現成物或物性也不是最為恰當的詞彙，尤其你多處理非物質性的材料。當你決定抽離或體現處理對象的物性或屬性之時，首先被破壞掉的是其可見性與價值認可系統，而我很好奇你用什麼樣的準則來重新判斷價值的再嫁接或生產方向，也就是你的創作如何辨識新的供需？對你來說，這是一種你回應資本主義社會的一種倫理姿態？好像一方面利用這些生產系統內非物質性的流動、似乎也非勞動性的流動，再度框架出剩餘價值的可能，一方面又強化了生產系統的創意和靈活度？

周育正 「現成物」是比較簡化的用詞，簡單來說我幾乎沒有在創造新的形象事物，多是已經有的什麼等等的，對象的選擇或出現都跟當下要做的那個計畫有關，應該說是「對象」或「現成物」是我選擇來對應主題的，當然從一般相關的再經由藝術手法轉譯到我真正要的部分。大多來說，我不太喜歡直接談論過於可見的，或是議題性過高的內容，所以透過可見的藝術形式或是手法（我稱為設計詭計）讓它（內容）出現。供需的判斷其實很難說明，嫁接出的新方向大多其實都是很簡單的邏輯或方向。在幾個作品下，我確實在利用資本主義的流動形式，但另一部分來說，剩餘價值的判斷基本上是基於資本主義的立場。其實在近來的計畫，我更會在意合作的對象思考，這部分包含之間的合理關係等。當然剩餘價值是屬於資本的邊緣，在藝術創意展現上當然是理所當然的合理。其實在盧先生案例上，我是用了資本的方式在勾勒整個計畫，但對於盧先生而言，其實獲得的不是薪資問題而已，而是在那資本下剩餘的邊緣成為價值。另外的計畫也有雷同的狀態。

呂 之前和你提過，我對於你近年作品內所突然提高的人文溫度感到好奇，從《工作史－盧皆得》開始，我首次辨識到你和你作品的一種私人對話性，而這個背景建構了一層薄膜般的有溫度有濕度的空間，讓你的作品對我來說突然多了一種迷人的特質（之前的作品我只用理性主義的工具思維去分析和閱讀）；應該我看到不只作品，而是突然也看到藝術家了。可以敘述一下這個轉變的考量與意識嗎？然而，另一方面，也因為看到你挪借的對象竟然是真正的生命經歷，例如：盧皆得、Geoff Molyneux、顏貽成，這對我來說，其實涉及了更沉重而

複雜的創作位置，也就是或許你得更加坦然與細緻地去建立與你這些對象之間的關係，這需要更多的熱情和加倍的暴力才能處理，也容納更多模糊性與挫敗感.....

周 在2010年那附近，我的創作基本上可被分為很理性的如東亞照明；也很感性的如2010年初在也趣畫廊展覽的三樓作品，跟家庭有關。兩者都是回國後因為感想所引發的作品，東亞照明的發展其實跟我回國後的處境、經濟有關係，有點像是無本的生意或買空賣空那樣。盧先生的作品其實是跟我爸有關，而同時也跟經濟有關，所以整件事情開始聯繫在一起。隨後的一些計畫其實都開始跟過去發生於「我」身上有關聯的計畫。其實你指出的這些合作對象，都是「長輩」，都是上述說的「過去」有關，因為長輩所以之間關係的建立的確不容易，彼此都需要一些時間與信任（也有過忙了快半年而失敗的計畫）。

呂 形式語言是你非常強烈的美學特質。可以聊聊對你來說算是具有啟發性的藝術家、創作者或其他有份量的影響力？

周 我對藝術史上的現成物、極限主義、觀念藝術等等，也就是蠻受到歐美現代主義時期的影響，這應該是在我大學時期覺得對藝術開始感興趣的開始。另外我其實一直對繪畫很感興趣的...我覺得我在法國回台灣之前都是在學習的狀態，也因為這樣累積了一些媒材的實作與創作的摸索狀態，可能因為這樣，後來我的創作上比較沒有固定的媒材樣式，或許這樣比較擅長處理不同的造型形式語言吧。

呂 可以請你特別談一下這次和顏貽成合作的計畫《周育正與他的老師顏貽成和他的繪畫》嗎？尤其過程裡面還出現蠻多轉折的。一開始你和我提說希望能做一個類似表演性的繪畫裝置，然後有對話的聲音裝置在旁邊。後來變成你們兩個人都要畫了。

周 其實最初想做這個計畫是大概兩年前，把它當成一個個展在想像的。狀態是他畫一張，我畫一張，然後裝置的時候有換畫的動作，掛一下他的，再換成我的。並且我們在同一個工作室用同一組顏料畫，那時候的情況是也想順便談藝術家的工作室。而這次這個合作算是一種簡潔版，就是著重在訪談文字的部分。但是因為原計畫還是有兩人畫畫的狀態，所以後來老師還是覺得如果我沒有畫的話，原本的藝術家身份沒有那麼明顯，而我們兩個人的身份和角色的關係沒有那麼鮮明，會像是我是策展人跑去選他的畫來展示。後來覺得用單色畫臨摹的方式來處理這個關係會比較有趣。

呂 這個臨摹方式和你目前正在畫的，例如要在北美館個展裡展出的其他單色畫是採同樣的臨摹方式還是不太一樣？

周 他的單色畫比較像是從印刷、美編設計的想法過來。變成單色時，可讀的部分會消失，因為沒有辦法看得很仔細清楚，你反而更會去努力觀看裡面是什麼東西。例如北美館個展裡，如果是展出原作，就算重新臨摹這些攝影、繪畫作品，可能也還是舊的，沒有一個視覺刺激去讓大家思考底看到什麼東西。

呂 單色畫出現在你作品裡相當多次，每次在意義上幾乎都有一個新的轉變。像《盧皆德》、《自由生產》等。單色畫在現代主義藝術上的發展，其實是一條別有意義與趣味的線索，而每次的出現幾乎都展現了非常基進的視覺邏輯思考。抽象幾何派 Kazimir Malevich 的 White on White、Robert Rauschenberg的

Erased de Kooning Drawing、Yves Klein的The Blue Epoch等，這些影響巨深的作品留下了重要的視覺典範和對於繪畫與藝術的理解。我其實在誠品看到盧先生在現場畫的時候，心情其實相當激動。一方面我認為你用一個非常特殊的角度和施力點去與整個現代主義的藝術經濟產生對話，並且在單色畫的歷史上，作出了絕對的躍進。我很少在台灣其他同輩的藝術家裡看到這樣的練習。我認為那後面有絕對的勇氣和足夠的思想強度。

周 對我來說，所有畫平面的作品都幾乎和影像問題無關。我大概都是很簡單地畫一下，也沒有要弄得很細緻、技術很高地去畫。在製作上，顏貽成和Geoff Molyneux這兩個計畫，算是近幾年來第一次在畫面裡有出現形象，但其實也都是既有的形象，就只是很純粹地去畫出一個影像。應該說，技術上的處理和想法觀念的連結才是問題核心。等於我從畫這個動作上，重新在當代藝術實踐上去思考繪畫的意義，這和我以前在處理繪畫的方式有很大的差異。

呂 你剛提到從臨摹和排版這兩種考量基礎出發的差異在哪？

周 再現的問題會被在這裡浮現。如北美館個展的狀態，就算我原封不動地展示作品，作品不一定會存在。第二，就是我一定還是用造型上的方式去想它的再現問題。所以會用排版的方式其實就是去思考如何產生一個視覺工具，把問題帶到「看」的方式，觀賞的開始。如何欣賞一個作品。而這個展覽本身則可以說是一個完全沒有作品的狀態。這有點是去處理這個藝術家所處的時間和空間的關係。

呂 想要去談藝術家的生命的這個部分，究竟是想要去彰顯什麼問題呢？從顏貽成和北美館個展的這兩個計畫來談，你是去看時代性的美學？你再再現的對象是什麼？考量點是？

周 應該說，當代藝術的發展是會一直前進、一直前進。每個藝術家都會看到一些事情，都會看到一些事情的發展和它怎樣變成過去；一些東西的出現和消失。對我來說，例如顏貽成的作品很難放在當代藝術這裡去討論或展示，甚至可以說是完全不同的狀態。我那時的想法是說，當代藝術裡面是否可以和過去的歷史有一種共存的關係，對過去歷史不是那麼嗜血。有些以前的雕塑、繪畫還是蠻好看的、可以欣賞的。他們可能是當初一些去學習現代藝術的人做的，但是這些作品在藝術史上是落伍的，而放在當下又是完全脫離了。而我想去了解這裡面有沒有可能產生新的連結與意義。保有過去，又重新展開一種新的意義。我也沒有要去創造什麼樣的事情。這個創造或許是，一種合理化？我不知道怎麼去形容這個。

呂 那可以用自然化這樣的方式來說嗎？

周 喔，可以說，就是沒有要特別去創造，沒有要特別去創造什麼形象。因為我就沒有要創造什麼，只是有一個合理的邏輯在運作。然後慢慢地運用到人身上。從外部看來，好像是一種結構、經濟，可是到後來其實有一部分會是比較像現在在處理的問題。

呂 大部份的人會用經濟面的構造來切入你作品裡在處理的關係。但是在這次合作間，我覺得有一個很重要的層面是關於歷史的、對人的存在狀態的關注。

周 對。之前我和朋友聊，大家會覺得我09-10年那時期左右的兩種作品軸線很衝

突，一個是機制的、經濟的，一個是家庭的。是後來到了去年《昭和時代男子漢》出現後，大家才覺得兩個軸線好像終於合起來。我的作品用外部模組來討論，會是在處理一種看得到的經濟關係。但是其實是有那些看不到的部分，在處理歷史、人之間的關係。其實現在做這個作品有一點是這幾年關注議題的一個小結，顏貽成這個計畫已經想很久了。這算是這幾年一直想要處理和觸碰的，就是師生關係和這種問題。

呂 師生關係對你來說，到底是什麼？

周 用傳統一點的方式來說，應該是師傅這樣的角色。入這個行，帶你出來的。多少都會基本上地影響你。就像是你煮飯當廚師，那你做菜的精神態度是什麼。像是這個東西。我們談話也沒有在定義什麼是藝術，但是大量地在討論藝術是什麼。而這一直有在影響我創作上的思考，讓我一直在想藝術是什麼。

呂 你自己怎麼看顏貽成的作品？可以這樣問嗎？

周 就畫家阿！哈！作品應該說是熟悉吧，知道怎麼發展出來，在想什麼，就是十幾年來都知道。之前也知道，但是以前可能不覺得好，甚至覺得畫得不太好。不過，知道他的參照，想要表現什麼東西，後來開始知道怎麼欣賞。

呂 可以說，學習看他的繪畫，好像也啟發你看畫的意識和方法？

周 我從小學畫，也一直會看畫...會不會看畫。現在好像沒有這種問題了？現在當代藝術裡有會不會看畫的問題嗎？

呂 唉，現在的確是比較少，但是問題是會存在的...在你自己的藝術養成，你覺得有所謂東方性的思想在裡面嗎？像顏貽成這個東西是還蠻清楚地存在的。你有想過要如何回應自己的文化脈絡這樣的問題嗎？

周 一點點吧。只能說在當代藝術裡面，也就只能去欣賞一點點所謂的東方性。至於要如何回應，它很容易掉入一種二元的問題，一種是或不是這樣的問題。就變成不知道要怎麼把一些東西拿進當代藝術裡面談，需要一些轉折。





A Man of Showa Era gives an account of the shift and distance between work and retirement. He again uses interviews to record the life of Wu Chao-nan, who was born during the late years of Japanese rule. Because Wu's family background, to this day he is still a stickler for Japanese-style living habits and upbringing of the younger generation. In regard to life, work, and his attitude toward the things he treasures, Wu maintains a characteristically Japanese strictness and optimism. Wu Chao-nan worked as a compositor in a print shop. He began as an apprentice at the age of 15, and worked in the same occupation for 30 years, which gave him a personal experience of the rise and fall of the printing industry, as well as the effect of changing times on traditional industries. One very interesting thing is the relationship between the protagonist of this story—Wu Chao-nan—and the artist Chou Yu-cheng: Chou's father once worked in a type foundry in Taipei's Wanhua District, which had many printing shops. After the traditional printing industry suffered the impact of the times, there were many similarities in the difficulties faced by Chou Yu-cheng's father and Wu Chao-nan, and the way that they dealt with them. Accordingly, apart from exploring how the industrial structure changed with the times, Man of Showa Times also represents an attempt by the artist to record the story of his own father's times.

*A Man of Showa Era*  
《昭和時代男子漢》  
2013

Tatami on desk, 550 x 366 x 40(h) cm, glue painting, 30 x 40 cm, booklet (Chinese), slides, sound and objects provided by the party  
榻榻米平台: 550 x 366 x 40(高) 公分, 膠彩畫: 30 x 40公分, 昭和時代男子漢一書(中), 幻燈片, 聲音, 物件由當事人提供

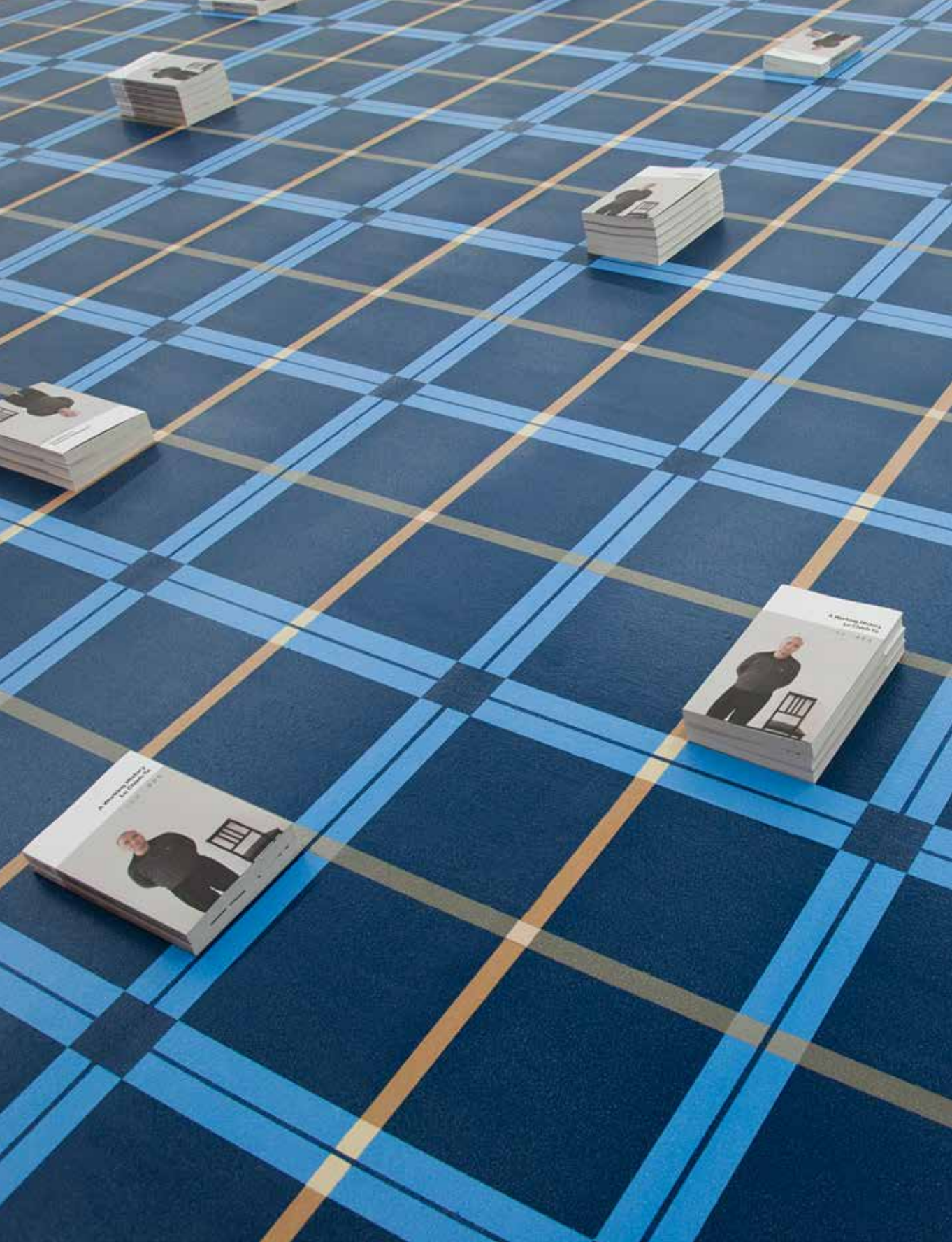






*Monochrome, A Working History - Lu Chieh-Te*  
《單色畫·工作史—盧皆得》  
2013

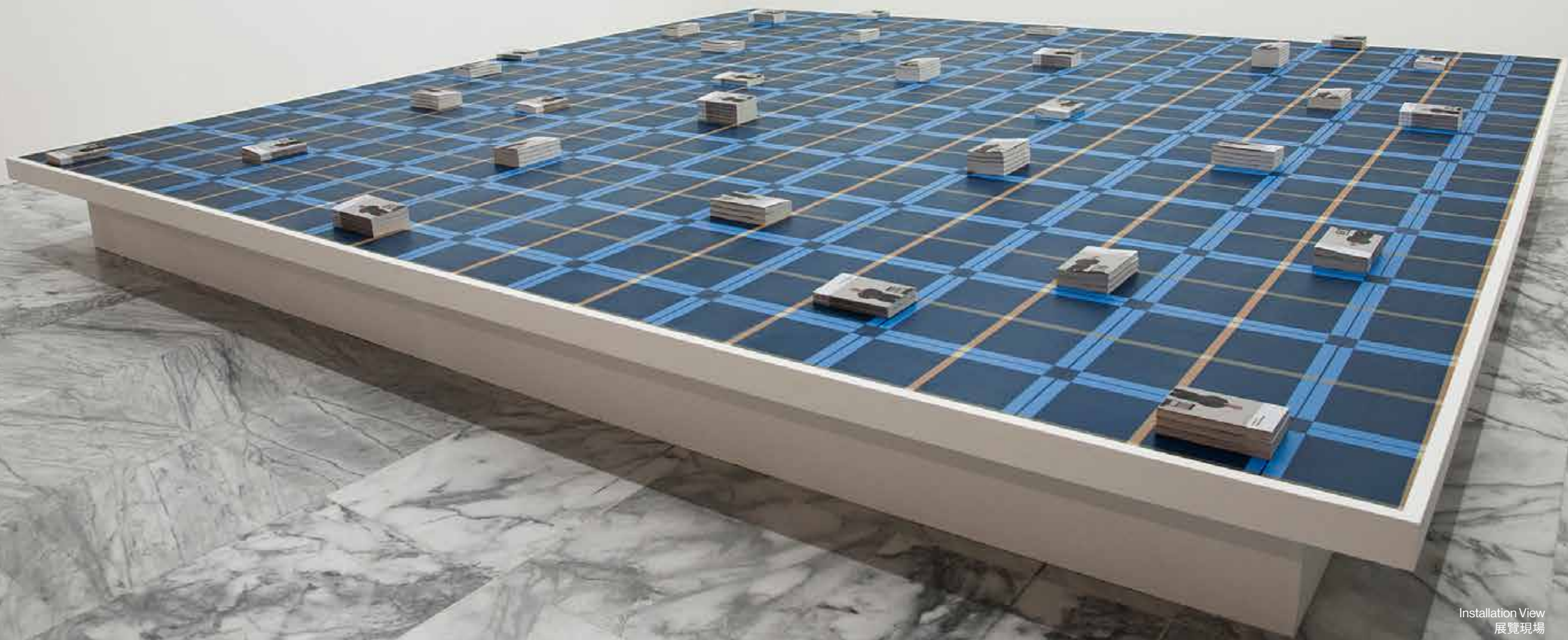
Acrylic on canvas, monochrome painted by Lu Chieh-Te  
丙烯於畫布上，盧皆德的單色畫  
140 x 290 cm



*A Working History, Lu Chieh-Te*  
《工作史—盧皆得》  
2012

The temporary worker Mr. Lu, booklet (Chinese & English),  
pattern painted on wooden deck, 500 x 500 x 40(h) cm, Newspaper's Ad.  
臨時工盧先生，工作史一書（中、英），報紙廣告，  
圖紋繪製於木作平台上：500 x 500 x 40(高) 公分





## Interview with Chou Yu-Cheng by Rebecca Vickers

*Yu-Cheng Chou, an artist living and working in Taipei, Taiwan creates works that draw focus toward topics such as the existing state of society, politics, the economy and local issues. In order to realize his works, he often calls upon the collaboration of characters not typical to the contemporary art field. His recent work, 'A Working History – Lu Chieh-Te,' re-appropriates the life of a temporary worker into a work of art, and succeeds in changing the way we perceive roles defined by society through contemporary art schemes.*

Rebecca Vickers

Your recent work, 'A Working History-Lu Chieh-Te' has been described as an interweaving of narrative and the consumption of labor. Could you please describe the piece and your inspirations for the work?

Chou Yu-Cheng

At the beginning of the project, I employed a near sixty-year-old temporary worker through a newspaper advertisement and appointed an anonymous text worker to collaborate in the project. After gradually earning Mr. Lu's trust through constant communication, we finally began the interviews. A simplistic and realistic writing style was used for the compilation of Mr. Lu's entire working history, from the very beginning to the transitional stages, until the end - the story commences with agricultural work in Southern Taiwan, and proceeds as Mr. Lu moved to Taipei due to economic factors, initiating a period of coping with temporary employments, working in the catering services, facing the processes of socialization, enduring business failure, emigrating to work in the Mainland, gambling, turning to alcoholism, all the way to his current short-term work life. Taiwan's former socioeconomic situations and alterations were slowly delineated as descriptions of Mr. Lu's working life reached an end. The second stage regards the output of the project. I

employed Mr. Lu with the exhibition budget, whereupon he is asked to appear at the exhibition as a security guard. Therefore, the exhibition of the project took form as the publication "Working History" and also the physical presence of those involved. The exhibition of the "Working History" project also displays the interdependence between opportunity and work, thus the reemergence of temporary workers in "future" exhibitions may suggest an undertone for the recurrence of implicit contradictions and uncertainties (or / unemployment).

The inspiration for this project came from observing relatives and neighbors who were around their retirement age and still facing economic insecurities. Their retirements were far from what I imagined about retired life. It seems that a large part of their generation experienced the industrial transformation in Taiwan, wherein their original job skills no longer met the requirements of the transformed society and instilled instability to their quests for jobs. Around the same period, newly constructed buildings ordered a demand for security guards, which is where most of the remaining workers, including my father, went to seek for new jobs.

RV What did the text on the advertisement that resulted in the recruitment of Mr Lu allude to? Did Mr Lu have any idea what he was getting into when he accepted your invitation to interview for the "security guard" position?

CYC The job recruitment ad, around the size of 2 x 4cm, specified that I was looking for a temporary worker, preferably fifty to sixty years old, no technical skills required, and held information on the place of work and contact number. At the very beginning, Mr. Lu thought the anonymous writer and I were a scam, because there was a large difference between his understanding of the ad content and the actual job. He wouldn't accept the job until his son looked up my name on Google.

RV Please describe the interview process and how you chose Mr. Lu to participate in your project. How important was his personal character in realizing the work?

CYC During the recruitment, I received about 30 calls daily but could only filter the applicants through short interviews over phone. What I was hoping for was someone with a lot of work experiences and whose job patterns could reflect the dynamics of social transformation. Among those interviewees, Mr. Lu was the first candidate I interviewed in person.

RV How about the writer who you chose to participate in the project, how important was their character and style of writing in the realization of the piece?

CYC The anonymous writer isn't a full-time professional writer, but the choice for a non-professional was made on purpose as I was aiming for a published text that belonged strictly to the plastic arts sector. I also wanted a plain and readable text which would allow for Mr. Lu's story to be more accessible to the viewers; therefore, an obvious literary style was something that I tried to avoid purposely.

RV The pattern painted on the deck where the booklets are placed is a reproduction of the pattern on Mr Lu's shirt on the booklet cover, does the pattern have any meaning or was this solely an aesthetic decision? Why did you choose to present the books to the audience in the manner that you did (on the painted platform)? Was this also just a means of fitting the work into the exhibition space effectively?

CYC I interviewed Mr. Lu six or seven times, and in the process, he wore the same shirt to almost each of these interviews, therefore, the cloth pattern was already perceived as the visual tool for the whole project. I was also searching for an adaptable pattern that could easily fall into place and be applied to various spaces for projects to come. The arrangement of the books may be seen as a visual fine-tuning of the main design.

RV How did visitors to the exhibition interact with Mr Lu (who was on hand fulfilling his hired role as a security guard throughout the duration of the exhibit)? Did you find that visitors interacted differently toward the 'security guard turned art piece' than they may have toward a standard security guard?

CYC During the project, Mr. Lu was indeed treated differently. He had to prepare marker pens in order to sign books for the viewers, which probably made him feel more or less like a star. The viewers find it interesting to watch Mr. Lu working on the exhibition site. However, this is in fact the second time he went on display in a museum, with the first collaboration being 8 months ago, alluding to the fact that Mr. Lu still remained unemployed in the past 8 months, and was thus able to work with us temporarily during the period.



- RV By highlighting the role played by Mr Lu through the creation of a novel reconfiguring the episodes of his life into chapters of a story, the viewer's attention is rerouted toward characteristics of a much more personal nature. In many ways, Mr Lu's role is no longer that of simply a "security guard," he becomes "Mr. Lu Chieh-Te, a temporary worker with a story to tell." Your recent work 'AURORA' for the Taipei Biennial 2012, questions the status and meaning of not an individual, but 'things' in a similar manner. Do you see a connection between the two works and a similar desire to refocus our understanding of the roles / functions people and objects carry with them? Could you please describe 'Aurora' and the intentions of the piece?
- CYC Originally, neither "Aurora" nor Mr. Lu belonged to the contemporary art field; then again, nothing really belongs to the contemporary art field. Nevertheless, I didn't make any alterations to both parties, thus antiques were still antiques, and Mr. Lu still had his original lifestyle to maintain. My attempts were mainly directed at changing the way they were being perceived through contemporary art schemes. In other words, "Aurora" is an enterprise, a private antique museum located in Shanghai, and an evidently distinct system which I tried to introduce to the Biennial and contemporary art field. By utilizing the stereotypical qualities of the antiques, I managed to generate the stereotypical expectation for novelty in contemporary art and Biennials.
- RV The exhibition guide text describes that the objects included in 'Aurora' are "spectacularized" through placement in a vitrine under moving lights. Was it challenging to determine the best manner for 'spectacularizing' the objects without undermining their function? How do you succeed in changing their status and meaning without depreciating it?
- CYC The most significant dimension in operating the spectacle was the dismissal of standard displays, such as the atmosphere, lighting and descriptions used specifically in the display of antiques. The most challenging was perhaps communicating with the enterprise and convincing them that my designs of the vitrine and lighting were not to undermine the function of the antiques but to alter our perceptions of them, for the Han Dynasty figurines are inherently beautiful on their own and perhaps among the most beautiful objects on display at the Biennial.

- RV Many of your works are dependent upon the cooperation of others to succeed; in the case of 'A Working History,' Mr Lu, the writer, and in many ways the art institution itself all play a very significant role in the realization of the work. Other examples of your previous works, such as TEMCO, Rainbow Paint and TOA Lighting also require the cooperation of corporations, art institutions and local enterprises. Can you please describe your inspiration to transform these relationships (and at times dependencies) into, essentially, components of your work?
- CYC The preliminary work for these projects was the need to clarify the role of the various participants and to envisage the appropriate interests or needs of each participant, which is what I usually refer to as the "tricks of design." My first collaboration with enterprises was for the project TOA Lighting. The inspiration for the project came from observing the lighting system in a private art museum which left something to be desired. Therefore, I was hoping to obtain a sponsorship of products from TOA Lighting, which is also the reason behind naming the project after the enterprise. The private art museum would then buy advertisement for the exhibition in art magazines, wherein the logo of TOA Lighting would be found as the visual image of the project. Moreover, an oil painting of the exhibition on display was painted on canvas and exhibited in a commercial gallery. As a result, the private museum had acquired new lighting equipment, the enterprise experienced alternative marketing strategies, and the gallery held possibilities of making future deals.



*Temco*<sup>®</sup>  
2012

Acrylic on canvas, contract, transparent tube, wooden panel  
丙烯於畫布上·合作協定·透明管·木板  
200 x 20 x 50 cm



AURORA®, 2012 / Han dynasty (206 B.C. - 220 A.D.)  
《震旦》，2012 / 漢代

Serial pottery figurine, sponsored by AURORA Group, vitrine  
Approx. 240 x 110 x 280(H) cm  
由震旦博物館提供的12件陶俑  
玻璃：240 x 110 x 280 (高) 公分





*Rainbow Paint®*  
《虹牌油漆》  
2011

Pure white paint sponsored by Rainbow Paint, 192 pails in 12 box, fluorescent lamps  
由虹牌油漆提供的純白色油漆，192桶分裝於12箱，螢光燈  
*Rainbow Paint®*, Kuandu Museum, Taipei, Taiwan  
「虹牌油漆」，關渡美術館，台北，台灣





TOA Lighting®  
《東亞照明》  
2011

Lighting equipment sponsored from TOA Lighting  
由東亞照明提供的燈具設備  
Variable dimensions  
尺寸可變

TOA Lighting®, Hong Gah Museum, Taipei, Taiwan  
「東亞照明」, 鳳甲美術館, 台北, 台灣



## Content Flying on the Wings of Form: on the Planned Art of Chou Yu-Cheng

by Wang Yunlin

In Chou Yu-cheng's planned artworks, the artist's practice is no longer expressed in a purely material fashion; rather, he seeks to establish a channel from within the art system that links to the social system through its own actions, thereby resolving the opposition between them and creating a sense of cooperation and understanding. However, it is worth bearing in mind that Chou's art also embodies a strong awareness of improvement.

### Not Vacant, Just Invisible

In 2011, Chou Yu-cheng held an exhibition in Taiwan's Hong-Gah Museum titled "TOA Lighting." When the exhibition first opened and the audience, stepping onto smooth floorboards, entered the exhibition space, they were greeted with bare walls and not a pedestal in sight. The whole space was devoid of anything that could be recognized as an artwork. All that could be seen were a number of 120-centimeter-long plain fluorescent tubes arranged in squares on the ceiling. This exhibition is an experiment in beating confusion into people's heads, but it can also be extremely relaxing. One after another, visitors to the exhibition ask: "Where are the artworks?" "So the lights are the artworks?" "What is so great about these lights, anyway?" In fact, this exhibition directly challenges the inertia of the visual form, as well as presupposing and transcending the more complex communications and themes in the traditional art of people's imaginations.

It was around this time that people began once again to discuss the idea of "emptiness." In 1958 in Paris, Iris Clert Gallery held Yves Klein's exhibition "The Void"; in 2009, the Pompidou hosted "Voids: A Retrospective," inviting visitors to walk into an empty exhibition space. Confronting the premise of an "empty exhibition space," critic Wang Sheng-Hung has in the past mentioned the specific mechanisms and reciprocal relationships in

Chou Yu-cheng's work, while also drawing attention to the danger inherent in an "empty exhibition space" tactic. It is, in the end, difficult to escape becoming a cliché. Nowadays, it is like a grand master-stroke everybody can see through, and it seems it is no longer difficult to produce new criticality. Because should one fall into repeatedly demonstrated logic, then any original artistic action can wear down a critical power full of variation.

However, "TOA Lighting" was not Chou Yu-cheng's first such effort. As early as 2010, in a collaboration with the Taishin Bank Foundation for Arts and Culture titled Taken from society / Give back to society, Chou began discussing objects made by artists—"artworks"—and whether they could be assigned a new meaning, and offer something back to society. For this project, Chou designed a symbol that echoed the Taishin company logo and used it to make 200 limited edition posters priced at RMB 282 each, as well as working with the foundation to suggest a way for staff at Taishin Tower to purchase and collect them. He also wrote 10 letters to Taishin staff in an effort to remind them of the foundation's social responsibilities, and donated all the profits to the foundation, thereby exploring the corporate body's micro-coexistence, dependent morphology, and relationships.

But to return to "TOA Lighting": what did the artist do in this exhibition? Firstly, he made note of the lack of basic materials in the exhibition space, such as unsuitable, outmoded lights and a shortage of diverse lighting equipment. He went through the Hong-Gah Museum exhibition administration to discuss a lighting sponsorship with TOA Lighting, establishing an organization-to-organization partnership. He had a large brand logo included in the exhibition press kit, and brought to the exhibition organizational relationships and basic distribution of resources—those things that are hardest to perceive. After the exhibition closed, all the discussed lighting from the sponsorship was donated to the Hong-Gah Museum, once again creating a reciprocal relationship. Similar reciprocal methods also appeared in his 2011 exhibition "Rainbow Paint" at Kuandu Museum.<sup>3</sup> For this project, Rainbow Paint sponsored 200 gallons of pure white paint (not the exhibition space's customary lily white) according to Chou's requirements. After the project, this paint was given freely to any art spaces who wished to use it.

### Two Ethical Aspects: People and Space

From this we can see that space, as far as Chou Yu-cheng is concerned, is no longer a tool to be used for the presentation of artworks; rather, it is an indicator of the complicated invisibility of the chain of events behind the exhibition of an artwork. Chou uses an exhibition to

present the space of an artwork, and to instantiate the demarcation between production methods and relationships behind an artwork, as well as the implicit social relationships and ethics of these. However, two ethical aspects of his art—space and people—are completely unlike the sense of participation that weaves through art and space in Bourriaud's relational aesthetics. Neither are they in a direct site-specific relationship: Chou is always collaborating with the space itself. To put it another way, he always handles the systems and standards of a space non-invasively. He does not transform the space in order to adapt to the artwork; rather, through observing the properties and structure of a space, he intervenes in its mechanisms and operation.

Even more than "TOA Lighting" and "Rainbow Paint," this is true of the three artworks he made for the 2012 Taipei Biennial, "Modern Monsters/Death and Life of Fiction." In the first artwork, AURORA, Chou Yu-cheng continues to act as an intermediary, penetrating the museum system. He chose 10 Han-dynasty pottery figurines from AURORA Group's collection, and used three projectors to illuminate them in a vitrine, lending a "modernized" appearance to these antiques.

There are two other artworks in the same exhibition: Forgotten Kao Er-Pan and Mr. Yang Po-Lin And His Copper Sculptures. Forgotten Kao Er-Pan takes aim at a series of visually obstructive, large-scale air conditioning ducts high up in the museum exhibition space. Chou Yu-cheng placed a bottle of tea on top, as if it had been left there by accident during installation. Mr. Yang Po-Lin And His Copper Sculptures consists of two Yang Po-Lin sculptures on loan from the Taipei Fine Arts Museum which Chou placed on the third floor of the exhibition space for the benefit of visitors who might lose their sense of direction. He installed two green walls in the space and placed the sculptures, heavy and rich in formative feeling, in front of them. In this way, he set up a meeting point for the space, helping visitors to keep track of the complicated path through the exhibition.

Moreover, while preparing to hold a solo exhibition in April of this year, the space and nature of the commercial gallery in question was once again foremost in his mind. He adjusted the form of his own artworks to the gallery space, as well as the relation of production that is sale and acquisition. In this new exhibition, he shows 10-20 paintings. Should a collector purchase one of these, he or she will also receive a white canvas and paints mixed by the artist in advance, and must then set about creating an artwork themselves. This blurs the identity of the artist and challenges our notions of art collection.

But to return to the point: the concern for personal ethics evident in Chou Yu-cheng's artwork. As previously mentioned, the most direct example is his primary objective for creating the Taken from society / Give back to society plan for staff at the Taishin Bank Foundation for Arts and Culture, as well as Proposal, an artwork shown at the "True Illusion, Illusory Truth—Contemporary Art Beyond Ordinary Experience" exhibition hosted by the Taipei Fine Arts Museum, and A Working History—Lu Jie-de.

In "True Illusion, Illusory Truth," Chou Yu-cheng tackled the way in which the nature of creative art production has changed, a change which means artists must now expend many thousands of words composing treatises, residency applications, and recruitment applications. On the one hand, turning writing into a reproduction tool for ideas brings artists' written compilations more and more into sync with the creation of their artworks. On the other hand, Chou believes that the business of selecting artworks itself is a peculiar concept, and that through this mechanism, each work unit preserves many resources that cannot be exposed. Working under this premise, Chou wrote a letter requesting artists to send him their written application forms—with, of course, their names removed. Using eight tone-on-tone printers fitted with running water and operating at intervals of two minutes, these materials were printed repeatedly onto calligraphy practice paper, with the printed characters evaporating with the water and disappearing within ten seconds, returning each piece of paper to a simple blank sheet.

The first appearance of Temporary Worker was at the Meiya Cheng-curated "Trading Futures" at Taipei Contemporary Art Center. Chou Yu-cheng placed a notice in the newspaper looking for a 50-60 year old temporary worker. After many telephone calls and several interviews in search of a willing participant, he chose Mr. Lu Jie-de, and through extensive interviewing came to understand his life story, from his youth to the present day. He then compiled this story into a book, which would act as the artwork for the exhibition, and Lu Jie-de himself received a monthly stipend to work as a security guard in the exhibition space. At first, the inspiration for this working history came from Chou's reflections on his father's generation—the voiceless generation that supported Taiwan's economic takeoff (the manufacturing and commerce classes). In the last few decades, these people have begun to be affected by Taiwan's economic change of direction; industry has begun to move overseas and shed local jobs, leaving these workers, gradually neglected by modern society, to an uncertain fate. After this artwork received the Taipei Art Award, Chou used the argyle sweater Lu frequently wears as a visual tool to create a large-scale image installation. This was an attempt to recreate Lu's image for the Taipei Fine Arts Museum. He also printed 2,000 copies of A Working History—Lu Jie-de to be supplied to visitors for free. And of course, Lu himself

reported for his work at the gallery every day, during which time he was free to wander throughout the space.

However, when news of the Taipei Art Award began to spread through press releases and advertisements, crowds of people began to arrive at the gallery hoping to find Lu Jie-de, and curator Jow-Jiun Gong invited the artwork to be shown at Eslite Gallery this August. However, since Eslite's exhibition space does not require the supervision of a security guard, Lu can also participate in the manufacture of a visual component. As a result, on a "mental care" level, he also becomes a part of this ethical aspect: due to his involvement in this "exhibition," it predetermines many conversations and negotiations between the artist and Lu Jie-de, transforming these employer and temporary worker identities into a person-to-person cooperation and harmony. To confront potential accusations of "using a temporary worker," Chou Yu-cheng has stated that Lu's becoming famous overnight was something neither he nor Lu could predict. Moreover, this series is still in progress, and might change direction through the addition of new temporary workers or through changes to the content and form of the exhibition, so this question will need to be confronted in a much more meticulous manner.

### Considering Subject and Form on the Same Plane

When people assume that Chou Yu-cheng is creating vacancy, they come to realize that he is not merely working with emptiness, but that he is reflecting on some of the most directly effective and understandable forms. We can offer some keywords: "public concern," "social interaction," "art production chain," "artist participation in society" and so on. However, behind these words, where Chou is most successful as an artist is still in form and aesthetics. In other words, he is skilled in that part of art most open to interpretation: formal language, the most important precondition for creation. In Taiwan, Chou studied in an art academy and after graduating left to study in France. He worked for eight years, specializing in print, installation, and digital media. After leaving Taiwan he was faced with the entirely different set of challenges offered by the French art world and the academy system; referring to this period, he jokingly calls himself "the idiot who could do everything." Finally returning to Taiwan after so many years abroad, he could clearly sense the transformation in the Taiwanese art environment: in the past young academy artists had had very few exhibition opportunities, but now the whole atmosphere, as well as the rapid speed at which information could spread, had changed. He was once prone to using very complex, obscure vocabulary and being perhaps too meta in his approach to artworks, but now his focus is on finding the simplest method to create the possibility

for "communication."

Artists employ a kind of cross-boundary reflection to break through hierarchical methods of viewing artwork. They are skilled at applying the concept of a visual center in an exhibition, at letting an artwork's form, content, and concept develop on the same plane— rather than ensnaring one another—and at keeping the language of art as the work's primary point of departure. But nowadays, this highly thematicized art is an inevitable response to the era. Nothing in the current environment permits you to remain on a solitary plane. How can an artist help this thing called art continue to exist through form? How can we search, change, and exchange denotation and connotation in this era, saturated as it is with meaning and material? How can we open a space for communicative exchange and discourse through the appearance of our artwork, and not be dominated or regulated by form? This is the most pressing question brought about by the creation of art today.

### Notes

1. TOA Lighting have been cooperating with Toshiba since 1956 to produce light bulbs. Their principal products include lights, light bulbs, fluorescent lights, T5, green-capable lighting, solar energy, LEDs, lithium lighting, electricity-saving lighting, energy-saving lighting, carbon-saving lighting, CCFL, cold cathode lights, desk lamps, and so on.
2. Taiwanese art critic Wang Sheng-Hung in his article "Imagining a Metafuture: On Yucheng Chou's Rainbow Paint" which first appeared in ArtCo, issue 228, p 131-133.
3. Rainbow Paint is a major oil paint brand based in Kaohsiung, Taiwan.
4. The content and digital consultation regarding this section came from the author's previous article "To View the Invisible—Communication in the Artwork of Chou Yu-Cheng," which first appeared in Taiwan Fine Arts Museum's Modern Art, issue 164, p 36-39.



## 作品內容飛翔在藝術形式的翅膀上： 談周育正的計畫式作品

文 王咏琳

不僅空缺，而是不可見

2011年，周育正於台灣鳳甲美術館內舉行個展「東亞照明」(註一)，於開展當時，觀眾走進展場，雙腳踩在展場裡平滑的木質地板，放眼望去卻不見任何置載藝術品的台座，牆上亦空無一物，整個空間裡沒有一件可作為作品辨認的物件，只看見天花板上多個T54尺，120公分的平光日光燈管所組成的四角形。這個展覽實驗無疑是台灣藝術界一記巨浪，將人們打得疑惑滿腦卻又倍感清爽，觀展群眾紛紛問著：「作品在哪？」、「所以作品是燈管嗎？」、「這個燈管有什麼厲害之處？」。事實上，這個展覽直接挑戰了視覺形式的慣性，並且預設了超越人們對於藝術傳統的想像中，更複雜的溝通關係與主題。

從這個時候開始，人們再度提起了「空無」這個概念。1958年Yves Klein在巴黎Iris Clert gallery的展覽「空」(Le Vide / The Void)；2009年，巴黎龐畢度中心曾策劃一檔「空：一檔回顧展」(Vides: une rétrospective / Voids: a retrospective)邀請觀者走入空蕩的展間。面對操作「空展間」這個前提，評論者王聖閎曾在提出周育正作品中特定機制與互惠關係前，也提醒了「空展間」的操作策略上的危險之處：其終究難逃成為一種老梗的命運；如今它宛如已被眾人看穿的大絕招一般，似乎再也難以產生嶄新的批判性。因為一旦落入「一而再，再而三」的反覆操演邏輯，再有創見的藝術行動都可能磨去充滿變異的批判力量。」(註二)

但「東亞照明」不是周育正的第一個嘗試。早在2010年與台新藝術基金會《取之社會，用之社會》的合作計畫中，周育正轉而討論藝術家所製作的物品——「藝術品」，能否被賦予新的意義，進而實質上的社會回饋。在此計畫中，藝術家設計了呼應台新企業標誌的符號，並將之製作成限量200份單價282元的海報，除了透過基金會內部以推薦的方式給金控大樓內的員工購買收藏，藝術家亦撰寫十封信給台新企業員工盼人們重省基金會之社會責任，而販售所得再回過頭來全數捐贈給基金會，藉此討論企業體的微型共存、依附之型態與關係。回過頭來說，藝

術家於「東亞照明」做了什麼？首先，他注意到展場普遍性在器材上的缺失：不適用的老舊燈具、不夠多元的燈具型態，透過鳳甲美術館的展覽行政去和「東亞照明」討論燈光的贊助、建立機構對機構的合作關係，接著藉由展覽文宣中廠牌大型LOGO的置入，去帶出一個展覽中最難被察覺的體制運作關係與基礎資源的分配，展覽結束後所談得的燈光贊助又全數捐給鳳甲美術館，最終又再度成立了「回饋」的關係。同樣的回饋模式也出現在其2011年關渡美術館《虹牌油漆》(註三)一展，在這個計畫中虹牌油漆依藝術家要求贊助了200加崙的正白色油漆(而非展場慣用的百合白)，計畫的最後這些白漆則自由交付給願意使用的藝術空間(註四)。

空間與人，兩個倫理面向

於是，空間對於周育正來說並不再是用來呈現作品的工具，而是指出展出作品背後那一連串複雜的不可見性。藝術家運用展呈藝術品的空間，去具現作品製作背後生產方式與生產關係的界定，其中亦隱含了社會關係與倫理面向。然而，周育正作品中的兩個倫理面向——空間與人，並不在布希亞(Jean Baudrillard)在「關係美學」中所指的藝術行動透過空間所編織的參與性中，也不在現地(Site-Specific)製作的直接關係上，他的合作對象一直都是空間本身，換句話說，他一直是不帶侵入性地處理著是關於空間的系統規範，其並非去改造空間來適應作品，而是透過觀察空間的屬性、結構去介入其機制運作。不管是《東亞照明》、《虹牌油漆》，更甚者是其於2012年台北雙年展《現代怪獸/想像的死而復生》所受邀製作的三組作品，第一組作品〈震旦〉中，周育正延續作為深入美術館系統的的中介角色，從震旦集團的收藏品中挑出10只漢代的陶塑，且藉由三架投影機作為投射燈照耀在櫥窗內的陶雕上，將古物作了一個「現代化」的呈現。同一個展覽中的另外兩件作品〈被遺忘的高而潘先生〉、〈楊柏林先生與他的青銅雕塑〉。〈被遺忘的高而潘先生〉是藝術家針對美術館展間高處一組有礙視覺的大型空調風管，其將茶飲料的罐子置於其上，讓它看來像是佈展工作的失誤。而〈楊柏林先生與他的青銅雕塑〉，周育正則向台北市立美術館商借了其所典藏之楊柏林的作品並將其置於三樓展場之中，為了這個觀者常常迷失方向感的井字型展場空間內，設置了一面綠色的牆，並於牆面前放置了楊柏林的量體與造型感很重的雕塑作品，為這個空間設立了一個會面點(Meeting Point)，同時引領觀眾以身體去記憶這樣一個複雜的觀展動線。再者，藝術家於今年四月即將於就在藝術空間舉辦的個展，同樣地他將商業畫廊的空間與屬性放在創作的最前面思考、調整自己的作品形式以和畫廊空間，以及「買賣」這個動作產生關係。在新的個展之中，其預計展出10-12件平面畫作，透過購買藝術家畫作，藏家還會得到一件素白的畫布與藝術家已經調配好的顏料，並必須透過自己動手參與完成另外一件作品，其將藝術家身分輕盈化並以此挑戰藝術收藏的觀念。

回頭言之，周育正作品中那關於人的倫理面向，最為直接的部份是上述已經提及、藝術家以台新藝術基金會員工為主要對象的創作計畫《取之社會，用之社會》、最近於台北市立美術館所策劃的《真真一

當代超常經驗》展中所展出的作品〈提案I〉,以及其甫獲台北美術獎首獎的作品〈工作史—盧皆得〉。《真真》展中,周育正提出藝術創作至今產生型態上的轉變,意即藝術家們需要大量的文字工作去撰寫論述、駐村、徵選的申請文件。一方面,當文字變成作品想法再現的工具之時,此讓藝術家在文字編寫跟創作作品上越來越平行,另外一方面他認為評選藝術作品這件事情本身就是滿奇特的概念,而透過評選機制,各個單位會保留許多不會被曝光的資源。在這個意義下,周育正寫了一封信請求各位藝術家同仁提供他們所撰寫的不露名的申請書,並利用八台同色系裝有自來水的印表機,以每隔兩分鐘啟動的運作方式印於書法練習紙上反覆列印,而印出來的文字將在十秒鐘內隨著水份蒸發逐漸消失,回歸白紙一張;接著,〈臨時工〉的首次展出是在策展人鄭美雅為了台北當代藝術中心所策劃的《未來事件交易所》一展中,當時藝術家透過登報徵求50~60歲的臨時工,透過多番的電話徵選與溝通後,選出了願意參與計畫的盧皆得先生,並透過長時間的訪談取得他年輕至今的工作史與生活經驗而後將之編撰成一本書作為作品展示,而盧皆得本人則在展場內以受付月薪的方式作為展場管理員,於展出期間內照顧展場。起初,這個工作史計畫的發想是來自於藝術家在思考其父親叔伯一代,他們作為支持台灣經濟起飛的無聲世代(小型製造業的工商階級),在幾十年間這些人歷經台灣經濟模式轉向、產業大量外移而失去工作,這些逐漸被現今社會忽略的工作者現在過著什麼樣的生活?這件作品在獲得台北美術獎後,藝術家將盧皆得常穿的菱格紋毛衣作為作品的視覺工具製作了大型的圖像裝置,試圖以再現這個人的意象的方式於台北市立美術館展出,並印製了2000本盧皆得的工作史免費供觀眾拿取。而盧皆得本人同樣地展場管理員的身分日日到美術館報到,這次他可以在整個館內自由走動。不同的是,透過台北美術獎首獎新聞稿與廣告的大量傳播,開始有許多觀眾為了找尋盧皆得而來,而這件作品亦受策展人龔卓軍的邀請,將在今年八月於誠品畫廊展出,由於是在畫廊展出故並不需展場管理員的監督,所以盧皆得亦會參與視覺呈現上的製作。也因此,在「心理照料」的層面上,其也變成這個倫理面向的一個部分,由於涉及「展示」這件事,其預設了藝術家與盧皆得之間的大量溝通與協調、雇主與臨時工身分的轉換,至人與人合作的和諧。面對可能而來的「消費臨時工」的質疑,藝術家表示如這般一夜成名的盧皆得效應是藝術家跟盧皆得都沒有預料到的變化,而這個工作史系列計畫還在進行,會透過不同的工作者加入亦有展出形式與內容上的轉向,所以需要以更細緻的態度去面對。

### 在同一個平面上思考議題與藝術形式

當人們都以為周育正在操作空缺之時,才發現他並不僅僅在操作空無,而是在思考最直接有效、可以被理解的形式,所以又給了他幾個關鍵字:「公共關懷」、「社會交往」、「藝術生產鏈」、「藝術家的社會參與」、「資源供需」,然而,在這些字彙的背後,周育正作為藝術家最為成功的地方還是:形式與美學。也就是說,他擅於將藝術之中最被判讀的部份——形式語言,作為創作最重要的前提。在台灣一路接受學院美術專業教育的周育正,大學畢業後前往法國求學、工作了八年,專業一路從版畫、

裝置、到數位媒材,出國後面對法國藝術環境與學院風氣極為不同的挑戰之時,其笑稱自己當時像是個「什麼都會的笨蛋」。而歷經這麼多年回到台灣後,其明顯感受到台灣藝術環境的轉變,例如年輕的學院創作者在過去是很少有展出機會,整體風氣與資訊傳播的速度加快了觀念上的變革。他曾經也會使用很艱難的語彙與過多的後設來處理作品,現在他思考的是如何以最簡單的方式創造「溝通」的可能。

藝術家用一種較為越界式的思考去打破觀看藝術作品上的階層路徑,並且在展呈上善用視覺中心的概念,讓作品形式與內容、觀念能在同一個平面上發展,而不會相互受困,讓藝術語言依舊作為作品主體的出發點。只是,在現今這樣議題式的藝術回應時代,整個環境並不允許你孤獨的層面之下,創作者如何讓藝術這個名目能夠透過形式繼續存在,如何在時代意義與過多的當下素材中去找尋、轉變、替換意義與內涵,透過作品的呈現如何打開溝通交流與論述的空間,而不被形式宰制與規範,已然為今日藝術創作帶出了一個重要的反思課題。

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註一:「東亞照明」為藝術家展覽名稱。東亞照明,自1956年起便與日本東芝技術合作生產電燈泡,主要產品有燈具、燈泡、燈管、T5、綠能、太陽能、LED、光、鋰鐵、省電、節能、減碳、CCFL、冷陰極、檯燈等產品。

註二:台灣的藝術評論者王聖閔,於其專文〈後設未來的想像:關於周育正的「虹牌油漆」〉,一文收錄於《典藏今藝術》228期,頁131-133。

註三:創立於台灣高雄市的大型油漆品牌。

註四:本段部分內容與參考資料出自筆者先前的文章〈觀看你所看不見的一周育正作品中的溝通關係〉,收錄於台北市立美術館《現代美術》164期,頁36-39。

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# Chou Yu-Cheung

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## Education

- 2008 Research Program La Seine, l'Ecole Nationale Supérieure des Beaux-Arts, Paris, France
- 2007 Post-Diploma AII, l'Ecole Nationale Supérieure des Arts Décoratifs, Paris, France
- 2004 M.F.A., l'Ecole Nationale Supérieure des Beaux-Arts, Paris, France
- 1999 B.F.A., Department of Fine Arts, National Taiwan University of the Arts, Taipei, Taiwan

## Solo Exhibitions

2018

“Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, jackercleaning.com, Cigarette, Dyson, Modern People III”, TKG+, Taipei, Taiwan

“Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.agentbong.com, Cigarette, Dyson, Modern People”, Art Basel Hong Kong Encounters Sector, Hong Kong

“Bench x 1, Lights x 6, Square x 6, Round x 6 + 60 Chairs”, Taipei National University of the Arts, Taipei, Taiwan

2017

“Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.ayibang.com, Cigarette, Dyson, Modern People”, Edouard Malingue Gallery, Shanghai, China

2016

“Chemical gilding, keep calm, galvanise, pray, gradient, ashes, manifestation, unequal, dissatisfaction, capitalise, incense burner, survival, agitation, hit, day light II”, Edouard Malingue Gallery, Hong Kong

“Chemical gilding, keep calm, galvanise, pray, gradient, ashes, manifestation, unequal, dissatisfaction, capitalise, incense burner, survival, agitation, hit, day light III”, Project Fulfill Art Space, Taipei, Taiwan

2015

“Chemical gilding, keep calm, galvanise, pray, gradient, ashes, manifestation, unequal, dissatisfaction, capitalise, incense burner, survival, agitation, hit, day light I”, Künstlerhaus Bethanien, Berlin, Germany

“3 Artists & 3 Companies + 1 Manager”, Art Basel HK, Project Fulfill Art Space, Hong Kong

“Another Geoff Molyneux”, Asia Now - Paris Asian Art Fair, Paris, France

2014

“Molyneux”, Taipei Fine Arts Museum, Taipei, Taiwan

“Liszt”, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

2013

“Geoff Molyneux”, Chinese Arts Centre - Open Studio, Manchester, UK

“Yi & C. Home Collection”, Project Fulfill Art Space, Taipei, Taiwan

2012

“Neon”, National Taiwan Museum of Fine Arts, Taichung, Taiwan

2011

“Rainbow Paint ®”, Kuandu Museum, Taipei, Taiwan

2010

“Because 64 Crayons Made in the USA”, Superfrog Gallery, San Francisco, USA

“TOA Lighting ®”, Hong Gah Museum, Taipei, Taiwan

“Hong Gah Museum”, La Chambre Gallery, Taipei, Taiwan

“Horse Trailer Studiolo | Remote Area”, Galerie ColletPark, Paris, France

“Take from Society | Give Back to Society”, Taishin Tower, Taipei, Taiwan

“Residency Goods”, BankART Studio NYK, Yokohama, Japan

“Very Hard”, AKI Gallery, Taipei, Taiwan

2009

“I for the Other, the Other for Me”, Pema Lamo Gallery, Taipei, Taiwan

“Representa.tiff”, Galerie ColletPark, Paris, France

2008

“Yu-Cheng CHOU”, Museum of Contemporary Art in Denver, Colorado, USA

“Superb Superficialness I”, Galerie Grand Siècle, Taipei, Taiwan

“Superb Superficialness II”, Taishin Bank Foundation for Arts and Culture, Taipei, Taiwan

“Hierarchy of Surface”, Cité Internationale des Arts, Paris, France

“N.aiff & OBJECT.tiff”, Miss China Beauty Room, Paris, France



2007

"Pâtisserie", Galerie ColletPark, Paris, France

2005

"M.A.J", Galerie Premier Regard, Paris, France

2004

"Technique", Atelier Guillaume Paris of l'ENSBA, Paris, France

"Moremove", Open Contemporary Art Center, Taipei, Taiwan

## Group Exhibitions

2021

"The Phenomenal Transition", MoCA Busan, Busan, South Korea

"Rehearsing the future: Dance with Nonhuman", ALIEN Art Centre, Kaohsiung, Taiwan

"In the Labyrinth", No.549 Shaanxi Road, Shanghai, China

"RHE—Shape of Water", Edouard Malingue Gallery/ EMG HK Tin Wan Studio, Hong Kong

"Specific Containers-Unity & Separation of Boundary", Yo-Chang Art Museum, New Taipei City, Taiwan

2020

"Search and Discover: The Joy of Collecting", The Private Museum, Singapore

"Close to Nature, Next to Humanity, Taitung Art Museum", Taitung City, Taiwan

"Duration: Chinese Art in Transformation", Beijing Minsheng Art Museum, Beijing, China

2019

"Performa 19 Biennial", New York, USA

"Unfolding Acts: New Art from Taipei and Perth", Perth Institute of Contemporary Arts, Perth, Australia

"Where water comes together with other water", Biennale de Lyon, Lyon, France

"The Evolution of Communication", Park View Gallery, Design Society, Shenzhen, China

"Contagious Cities: Far Away, Too Close", Tai Kwun, Hong Kong

"Condo London", Kate MacGarry, London, UK

2018

"The Extra Extra Ordinary", Museum of Contemporary Art and Design (MCAD), Manila, Philippines

"10th anniversary, Coconut, Banana tree, Memorial, Sulfur, Storytelling, Arrangement, Perfect, Hyper trace, Third", Project Fulfil Art Space, Taipei, Taiwan

10th edition of Liverpool Biennial, Liverpool, UK

"PRESENCE: A Window into Contemporary Chinese Art", The University of Salford, Liverpool, UK

2017

"What's in Store?", Salford Museum and Art Gallery, Salford, UK

"Mille-feuille de Camélia", Arko Art Center Gallery 1 & 2, Seoul, South Korea

"Aerobraking – 3M, Infection, Robot, Dyson, Corruption, New Hygiene, Dust, Synthetic, Cleaner", Pier 2, Kaohsiung, Taiwan

2016

"Declaration / Documentation: Taipei Biennial, 1996-2014", Taipei Fine Arts Museum, Taipei, Taiwan

"Share/Cheat/Unite", Te Tuhi, Pakuranga, Auckland

FIAC duo solo, Grand Palais, Paris, France

"No Cause for Alarm", La MaMa Galleria, New York, USA

"Dance with the Museum Collection - Retrieved, Reimagined, Restated", Taipei Fine Arts Museum, Taipei, Taiwan

"Portrait Portrait", Taipei Contemporary Art Center, Taipei, Taiwan

"Greater Taipei Biennial of Contemporary Arts", Taipei, Taiwan

2015

"The Great Ephemeral", The New Museum, New York City, USA

"Asian Art Biennial", National Taiwan Museum of Fine Arts, Taichung, Taiwan

2014

"Never Odd or Even", Taipei Artist Village, Taipei, Taiwan

"Jie (Boundaries): Contemporary Art from Taiwan", Herbert F. Johnson Museum of Art, New York, USA

2013

"Queens International Biennial", Queens Museum, New York, USA

"inToAsia: Time-based Art Festival – MicroCities", Stephan Stoyanov Gallery, New York City, USA

"Are We Working Too Much?", Eslite Gallery, Taipei, Taiwan

"DisOrder / Exhibition / In Order", Hong Gah Museum, Taipei, Taiwan

"PARKETT- 220 Artists Editions & Collaborations since 1984", Taipei Fine Arts Museum, Taipei, Taiwan

"True Illusion, Illusory Truth", Taipei Fine Arts Museum, Taipei, Taiwan

2012

"Taipei Biennial: Modern Monsters / Death and Life of Fiction", Taipei Fine Arts Museum, Taipei, Taiwan

"THAITAI: A Measure of Understanding", Bangkok Art & Culture Centre, Bangkok, Thailand

"Taipei Arts Award", Taipei Fine Arts Museum, Taipei, Taiwan

"2012 Asian Arts Space Network", Song Won Art Center; Eunam Museum of Art, Seoul, South Korea

"Soft Power", Main Trend Gallery, Taipei, Taiwan

"Taishin Arts Award Exhibition", Museum of Contemporary Art Taipei, Taipei, Taiwan

"Trading Futures", Taipei Contemporary Art Center, Taipei, Taiwan

"19991221>20130421 | PART ONE", Open-Contemporary Art Center, Taipei, Taiwan

2011

"Contemporary Art of Taiwan - New Generation", Villa Croce, Genova, Italy

"The Taishin Arts Award Exhibition", Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

"Une terrible beauté est née à", Galerie Olivier Houg Galerie, Lyon, France

"Monad-isme", CitéCité Internationale des Arts, Paris, France

"Republic without People", Kaohsiung Fine Art Museum of Fine Arts, Kaohsiung, Taiwan

"Live Ammo", Museum of Contemporary Art Taipei, Taipei, Taiwan

"From a Distance, Keep a Distance", Sungkok Art Museum, Seoul, South Korea

"Contemporary Art of Taiwan - New Generation", Spazio dell'Ex Gil, Rome, Italy

2010

"Taiwan Calling", Mücsarnok Museum, Budapest, Hungary

"Journey in My Mind", Louis Vuitton, Taipei, Taiwan

"Distance – Contemporary Art & Video Exhibition", Kuandu Museum, Taipei, Taiwan

"Post-Academic," National Taiwan University of Arts, Taipei, Taiwan

"Forum Biennial of Taiwanese Contemporary Art", Taipei Contemporary Art Center, Taipei, Taiwan

“Distance”, Cité Internationale des Arts, Paris, France  
“Reshaping History”, China National Convention Center, Beijing, China  
“Today - Taiwan Contemporary”, Gyeongnam Art Museum, Gyeongsangnam-do, South Korea

2009

“Super - Generation @ Taiwan”, Shanghai Art Museum, Shanghai, China  
“The Epic in the Everyday”, Palazzo delle Arti Napoli, Naples, Italy  
“Mind as Passion”, Taipei Fine Arts Museum, Taipei, Taiwan  
“Speak-Describe”, National Taiwan Museum of Fine Arts, Taichung, Taiwan  
“taiwanpics.doc - Art Contemporain Taiwanais”, Palais des Beaux-Arts, Paris, France  
“Pulse New York”, Pier 40, New York, USA  
“Taishin Arts Award Exhibition”, Museum of Contemporary Art Taipei, Taipei, Taiwan

2008

“ShContemporary”, Shanghai Exhibition Centre, Shanghai, China  
“Pulse Miami”, SoHo Studios, Miami, USA  
“Slick”, 104 le Cent Quarte, Paris, France  
“Second Life”, La Générale en Manufacture, Sèvres, France  
“Open Studio - La Seine”, Atelier Devot de l'ENSBA, Paris, France  
“Polynôme”, Mairie du 12e, Paris, France

2007

FIAC, Grand Palais, Paris, France  
“Art Brussels”, Brussels Exposition, Brussels, Belgium  
“Double Take”, Palais des Beaux-Arts, Paris, France  
“Double Take”, Korea National University of Arts, Seoul, South Korea  
“Pleine Lune,” l'Hôtel La Louisiane, Paris, France  
“Aller-Retour Virtuel”, Main d'Oeuvre, Paris, France  
“4th Busan International Video Festival”, Community Media Center, Busan, South Korea  
“4th Art Video & Film”, Musée d'Art Contemporain de Nîmes, Nîmes, France  
“Vidéo Salon 2”, Duplex-10M2, Sarajevo, Bosnia and Herzégovine  
“A Runaway Zero - Taiwan Emerging Artists”, CANS Art Space, Shanghai, China

2006

“Merveilleux Edulcoré”, Ecole et Espace de Camille Lambert, Essonne, France  
“Moving Windows - International Video-Mix”, Busan Museum of Modern Art, Busan, South Korea  
“Post-Document”, Huashan Culture Park, Taipei, Taiwan

2005

“Plus Que Vrai”, Palais des Beaux-Arts, Paris, France  
“Jeune Création”, La Belvédéroise, Paris, France  
“L'Oeil du Touriste”, Galerie Patricia Doffmann, Paris, France  
“Taipei Art Awards”, Taipei Fine Arts Museum, Taipei, Taiwan

2004

“Non-Nationalism”, Nan Hai Gallery, Taipei, Taiwan  
“Setsuzoku 2”, Galerie Droite et Gauche; Metro Pyramides, Paris, France

2003

“Vingt et un Puissance Douze”, Palais de Tokyo, Paris, France  
“Setsuzoku”, Musashino Art University, Tokyo, Japan

## Publications

2015

“Another Molyneux”, Taipei Fine Art Museum  
“On Things Ir(Relevant) to Art or Liszt, and \_\_\_\_\_”, Kaohsiung Museum of Fine Arts

2013

“A Man of Showa Era”, Eslite Gallery  
“A Working History – Lu Chieh-Te”, Eslite Gallery

## Residencies

2015 Künstlerhaus Bethanien, Berlin, Germany  
2013 Chinese Art Centre, Manchester, UK  
2012 Open Contemporary Art Center - Bangkok, Bangkok, Thailand  
2011 International Studio & Curatorial Program, New York, USA  
2010 BankART 1929, Yokohama, Japan  
2008 Cité Internationale des Arts, Paris, France  
2007 Insa Art Space, Seoul, South Korea

## Awards

2012

Grand Prize, Taipei Arts Awards, Taiwan  
New Media First Prize, 35 Visual Artist Support, Taiwan

2011

Annual Visual Arts Award, Taishin Arts Award, Taiwan  
Nominee, Asia Pacific Breweries Foundation Signature Art Prize, Singapore

2009

Top Five Final Nominee, Taishin Arts Award, Taiwan

2005

Annual Sculpture Prize, l'Ecole Nationale Supérieure des Beaux-Arts, France  
Honorable Mention, Taipei Arts Awards, Taiwan

## Collections

UBS Art Collection  
Live Forever Foundation, Taiwan  
White Rabbit Collection, Sydney, Australia  
University of Salford Art Collection, UK  
Taipei Fine Art Museum, Taiwan  
National Taiwan Museum of Fine Art, Taiwan  
Kaohsiung Museum of Fine Art, Taiwan

JUT foundation, Taiwan

RC cultures and arts foundation, Taiwan

Center for Chinese Contemporary Art, UK

Sifang Art Museum



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周育正

1976年生於台灣，在台灣生活及工作。

#### 學歷

- 2008 法國國立巴黎高等藝術學院塞納河研究計畫學程
- 2007 法國國立巴黎高等裝飾藝術學院後文憑課程
- 2004 法國國立巴黎高等藝術學院畢業 (獲評審團最高榮譽國立高等造型文憑)
- 1999 國立台灣藝術大學美術系畢業

#### 個人展覽

- 2018  
「刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、潔客幫、香煙、戴森、現代人。三」,TKG+,台北,台灣  
「刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、家務幫、www.agentbong.com、香煙、Dyson、現代人」,藝聚空間,巴塞爾藝術展香港展會,香港  
「一凳六燈六方六圓六十椅」,國立台北藝術大學,台北,台灣

- 2017  
「刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、www.agentbong.com、香煙、戴森、現代人」,馬凌畫廊,上海,中國

- 2016  
「電鍍金,保持冷靜,鍍鋁鋅版,祈禱,漸層,灰燼,抗議,不均,不滿,資本,香爐,倏存,激動,擊,日光」,馬凌畫廊,香港  
「電鍍金,保持冷靜,鍍鋁鋅版,祈禱,漸層,灰燼,抗議,不均,不滿,資本,香爐,倏存,激動,擊,日光。三」,就在藝術空間,台北,台灣

- 2015  
「電鍍金,保持冷靜,鍍鋁鋅版,祈禱,漸層,灰燼,抗議,不均,不滿,資本,香爐,倏存,激動,擊,日光」,貝塔寧藝術村,柏林,德國  
「三位藝術家和三家公司與一位經理」,就在藝術空間,香港巴塞爾博覽會,香港

「另一位祭夫·莫里諾」,巴黎亞洲藝術博覽會,巴黎,法國

- 2014  
「莫里諾」,台北市立美術館,台北,台灣  
「李斯特」,高雄市立美術館,高雄,台灣

- 2013  
「祭夫·莫里諾」,華人藝術中心,曼徹斯特,英國  
「易雅居 Yi&C」,就在藝術空間,台北,台灣

- 2012  
「霓紅」,數位方舟計畫,國立台灣美術館,臺中,台灣

- 2011  
「虹牌油漆®」,關渡美術館,台北,台灣

- 2010  
「由於來自美國的64色蠟筆」,SUPERFORG 畫廊,舊金山,美國  
「東亞照明」,鳳甲美術館,台北,台灣  
「鳳甲美術館」,小室藝廊,台北,台灣  
「遠方區域」,ColletPark 畫廊,巴黎,法國  
「取之社會·用之社會」,臺新藝術基金會,台北,台灣  
「駐村產」,BankART NYK,橫濱,日本  
「很辛苦」,也趣畫廊,台北,台灣

- 2009  
「我為人人·人人為我」,貝瑪畫廊,台北,台灣  
「再現圖像」,ColletPark 畫廊,巴黎,法國

- 2008  
「周育正個展」,丹佛當代美術館,新媒體畫廊,克羅拉多州,美國  
「很膚淺 I」,新苑藝術,台北,台灣  
「很膚淺 II」,台新藝術基金會,台北,台灣  
「表層階級」,巴黎國際藝術村,巴黎,法國

「N.aiff & OBJECT.tiff」, Miss China Beauty Room, 巴黎, 法國

2007

「甜食店」, ColletPark 畫廊, 巴黎, 法國

2005

「升級」, Premier Regard 畫廊, 巴黎, 法國

2004

「技巧」, 巴黎高等藝術學院巴黎工作室, 巴黎, 法國

「更動」, 打開當代藝術工作站, 台北, 台灣

## 群展

2021

「The Phenomenal Transition」, 釜山現代美術館, 釜山, 韓國

「預演未來: 與非人共舞」, 金馬賓館當代美術館, 高雄, 台灣

「在迷宮裡」, 陝西北路549號, 上海, 中國

「畫廊策展: RHE — 水形」, 馬凌畫廊 / 香港田灣工作室, 香港

「特別容器—合一與分別地界」, 國立臺灣藝術大學有章藝術博物館, 新北市, 台灣

2020

「Search and Discover: The Joy of Collecting」, The Private Museum, 新加坡

「土字旁·人字邊」, 臺東美術館, 臺東市, 台灣

「綿延: 變動中的中國藝術」, 北京民生現代美術館, 北京, 中國

2019

「2019年Performa雙年展」, 紐約, 美國

「揭露行動: 台北與伯斯的新藝術」, 伯斯當代美術館, 伯斯, 澳大利亞

「Where water comes together with other water」, 第 15屆里昂雙年展, 里昂, 法國

「語言的窺窺」, 楊峰藝術與教育基金會, 深圳, 中國

「疫症都市: 既遠亦近」, 大館當代美術館, 香港

「Condo London」, Kate MacGarry畫廊, 倫敦, 英國

2018

「超超尋常」, 馬尼拉當代藝術及設計博物館 (MCAD), 菲律賓

「十年·椰子·芭蕉樹·紀念·硫磺·說故事·安排·美好·幻聲跡·第三。」, 就在藝術空間, 台北, 台灣

「美麗世界, 你在何處?」, 第十屆利物浦雙年展, 利物浦, 英國

「在場: 通向中國當代藝術之窗」, 薩爾福德大學, 利物浦, 英國

2017

「接下來是什麼?」, 薩爾福德博物館和藝術畫廊, 索爾福德, 英國

「Mille-Feuille de Camélia」, 首爾Arko藝術劇場畫廊, 首爾, 韓國

「空氣煞車—3M, 傳染, 機器人, 戴森, 腐化, 新衛生, 塵埃, 合成, 清潔劑」, 駁二藝術特區, 高雄, 台灣

2016

「朗誦/文件: 台北雙年展1996–2014」, 台北市立美術館, 台北, 台灣

「分享, 哄騙, 團結」, Te Tuhi, Pakuranga, 奧克蘭, 新西蘭

FIAC雙個展, 大皇宮, 巴黎, 法國

「霎緊張」, 紐約拉瑪瑪藝術中心, 紐約, 美國

「舞弄珍藏: 召喚/重想/再述的實驗室」, 台北市立美術館, 台北, 台灣

「肖像擺」, 台北市立美術館, 台北, 台灣

「大台北當代藝術雙年展」, 台北, 台灣

2015

「偉大的一瞬」, 新美術館, 紐約, 美國

「亞洲雙年展」, 國立台灣美術館, 台北, 台灣

2014

「物非物」, 台北市國際藝術村, 台北, 台灣

「界—台灣當代藝術展」, 美康乃爾大學強生美術館, 紐約, 美國

2013

「皇后雙年展」, 皇后美術館, 紐約, 美國

「亞洲時基: 新媒體藝術節—微型城市」, Stephan Stoyanov 畫廊, 紐約, 美國

「我們是否工作過量?」, 誠品畫廊, 台北, 台灣

「展·歐得·展」, 鳳甲美術館, 台北, 台灣

「帕克特 X 藝術家—220件合作計畫 +5」, 台北市立美術館, 台北, 台灣

「理解的尺度」, 中山創意基地, 台北, 台灣

「真真」, 台北市立美術館, 台北, 台灣

2012

「台北雙年展—現代怪獸/想像的死而復生」, 台北市立美術館, 台北, 台灣

「理解的尺度」, 曼谷藝術中心, 曼谷, 泰國

「台北美術獎」, 台北市立美術館, 台北, 台灣

「亞州藝術空間網絡」, Song Won藝術中心; Eunam Museum of Art, 首爾, 韓國

「軟實力」, 大趨勢畫廊, 台北, 台灣

「台新藝術獎入圍特展」, 台北當代美術館, 台北, 台灣

「未來事件交易所」, 台北當代藝術中心, 台北, 台灣

「19991221>20130421 | PART ONE」, 打開當代藝術工作站, 台北, 台灣

2011

「台灣當代藝術展—新世代」, Villa Croce 當代美術館, 熱內亞, 意大利

「台新藝術獎入圍特展」, 高雄市立美術館, 高雄, 台灣

「活體詩學-驚蟄詩囚」, Olivier Houg 藝廊, 里昂, 法國

「單子主義」, 巴黎國際藝術村, 巴黎, 法國

「後民國」, 高雄市立美術館, 高雄, 台灣

「活彈藥」, 台北當代美術館, 台北, 台灣

「來自遠方, 保持距離」, Sungkok 美術館, 首爾, 韓國

「台灣當代藝術展—新世代」, Spazio dell'Ex Gil, 羅馬, 意大利

2010

「台灣響起」, Mücsarnok 美術館, 布達佩斯, 匈牙利

「心裡日誌」, 路易威登, 台北, 台灣

「低調—當代影像裝置藝術展」, 關渡美術館, 台北, 台灣

「後學院」, 台灣藝術大學博物館, 台北, 台灣

「台灣當代藝術論壇雙年展」, 台北當代藝術中心, 台北, 台灣

「距離」，巴黎國際藝術村，巴黎，法國  
「改造歷史」，北京國家會議中心，北京，中國  
「今日·當代台灣」，韓國慶南道立美術館，昌源市，韓國

2009  
「台灣藝術新世代」，上海美術館，上海，中國  
「每日的史詩」，那不勒斯當代藝術中心，那不勒斯，意大利  
「激情心靈」，台北市立美術館，台北，台灣  
「講·述－兩岸當代藝術展」，國立台灣立美術館，臺中，台灣  
「台灣當代藝術文件」，巴黎高等藝術學院美術館，巴黎，法國  
「Pulse New York」，Pier 40，紐約，美國  
「台新藝術獎入圍特展」，台北當代美術館，台北，台灣

2008  
「上海當代藝術博覽會」，上海展覽中心，上海，中國  
「Pulse Miami」，SoHo Studios，麥阿密，美國  
「Slick」，104 藝術中心，巴黎，法國  
「次生活」，La Générale en Manufacture，塞夫爾，法國  
「塞納河工作室開放展」，巴黎高等藝術學院塞納河工作室，巴黎，法國  
「多項式」，巴黎12區市政廳，巴黎，法國

2007  
FIAC，巴黎大皇宮，巴黎，法國  
「布魯塞爾藝術博覽會」，布魯塞爾展覽中心，布魯塞爾，比利時  
「一石二鳥 II」，巴黎高等藝術學院美術館，巴黎，法國  
「一石二鳥 I」，首爾藝術大學畫廊，首爾，韓國  
「滿月」，La Louisaine 旅館，巴黎，法國  
「虛擬來回」，Main d'Oeuvre，巴黎，法國  
「第四屆斧山國際錄像展」，釜山市媒體中心，釜山，韓國  
「第四屆Nimes國際錄像展」，尼姆當代美術館，尼姆，法國  
「影像沙龍 2」，10m2 畫廊，塞拉耶佛，波斯尼亞  
「主線歸零－台灣年輕藝術家」，Cans 藝術空間，上海，中國

2006  
「奇幻甜美」，Camille Lambert 空間，埃松，法國  
「移動視窗－國際錄像集合展」，釜山現代美術館；Space Bandee 畫廊，釜山，韓國  
「後文件」，華山藝文特區，台北，台灣

2005  
「以上事實」，Malaquai 美術館，巴黎，法國  
「年輕創作展」，La Bellevilloise，巴黎，法國  
「觀光者之眼」，Patricia Doffmann 畫廊，巴黎，法國  
「台北美術獎」，台北市立美術館，台北，台灣

2004  
「非族主裔」，南海藝廊，台北，台灣  
「連結 II」，Pyramides 地鐵站；Droite & Gauche 畫廊，巴黎，法國

2003  
「Vinght et Un Puissance Douze」，東京宮，巴黎，法國  
「連結 I」，武藏野大學，東京，日本

## 出版

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2015 《(無)關於藝術 或 李斯特與\_\_\_\_\_》，高雄市立美術館出版  
2013 《昭和時代男子漢》，誠品畫廊出版  
2013 《工作史－盧皆得》，誠品畫廊出版

## 駐地項目

2015 貝塔寧藝術村，柏林，德國  
2013 華人藝術中心，曼徹斯特，英國  
2012 打開當代－曼谷，曼谷，泰國  
2011 ISCP，紐約市，美國  
2010 BankArt 1929，橫濱，日本  
2008 巴黎國際藝術村，巴黎，法國  
2007 Insa Art Space，首爾，韓國

## 重要獲獎

2012 台北美術獎首獎  
35藝術支持計劃新媒體類首獎  
2011 台新藝術獎年度視覺藝術大獎  
新加坡亞太釀酒基金會當代藝術獎提名  
2009 台新藝術獎年度五大視覺藝術  
2005 法國國立巴黎高等藝術學院年度雕塑獎  
台北藝術獎優選

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