

Painting and Beyond...

繪畫與繪畫之外

This catalogue accompanies the exhibition 'Painting and Beyond...', curated and organised by Froso Papadimitriou in collaboration with Professor Chih-Fen Tsai and the National Taiwan Normal University.

Participant artists are ChingYao Chen, Sara Karin Fisher, Lanya Huang, Misaki Kodama, Froso Papadimitriou, Karin Ruggaber and Chih-Fen Tsai.

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這本作品集與同名展覽是由獨立策展人芙洛斯·帕帕笛米丘與國立台灣師範大學蔡芷芬教授共同策劃展出。

共同展出藝術家為：陳擎耀、黃蘭雅、蔡芷芬、莎拉加林·費雪、芙洛斯·帕帕笛米丘、以及卡琳·魯格博。

Painting and Beyond...

'Do we mean painting in the sense of a medium, a technique, a genre, a procedure, or an institution? As a way out of these semantic quandaries I will propose a less substantial notion of painting: a form of production of signs that is experienced as highly personalized.' I. Graw, 2012¹

Mark making and effectively pictorial representation is intrinsic to the history of human kind, stretching from the distinctive findings of early modern humans to the present. This production of signs or painting, using Isabelle Graw's definition, is associated with a wealthy lineage of human achievement, creative development, historical and social reflection and epistemological and philosophical exploration, acting as a means of expression and communication.

Painting as an art form, has evolved and been challenged in many instances throughout its discourse of institutional and theoretical constitution, inheriting a multitude of propositions regarding the nature and position of painting within the art world. In the early years painting had been used as a means of recording daily life during the flourishing of civilizations, a hymn to beauty in the classical times, a symbol of wealth and luxury to its antithesis of religious iconography of chastity and austerity in Byzantine. Quoting Foucault², from the early 15th century, through mastering materials and skill, painting became a means to create a metaphor, an optical illusion of a three dimensional space disaffiliated with its materiality and its environment, a window to an alternative reality. A breakthrough from this long lasting canon of the painted image came in the early 20th century, through the objectification of the painting, re-establishing its physical attributes and ways of display.

Following an array of artistic evolution through different schools of thought and practice, painting became the pinnacle of art and artistic expression, in higher demand than any other art form in the years to come. However, at the dawn of the 1st world war many artists questioned and re-evaluated the role of art in the world, and in effect the role of painting. Demoralized by the atrocities of the war, they repudiated Academia and its representation of a failing system of beliefs, and freed artistic expression, proclaiming that nomination of an 'object' as an artwork is solely the authority of the artist. By doing so, new elements, such as ready-mades and collage, were incorporated into painting practice, reconfiguring the limitations of its tradition.

Widening the field of the medium's specificity leads to questioning painting as an image, object and subject. Tracing its notion through abstraction, involuntary gestural manifestation, monochromatic materialisation, mass-media imagery, to the conceptual self-conscious paradigm of commodification, painting was pronounced banal, exhausted and irrelevant to the world of the 1960s.

Painting's resilience and 'reincarnation' came partially through its flexibility to adjust and incorporate

mediums and materials, transitive to its contemporary environment and partially via our understanding of its subjective nature, similar to what I. Graw describes as the highly personalised experience, that of the creator and of the viewer. Painting as any other artform, is now experienced through individual works and innovations rather than a cultural breakthrough from its overall structures and theories affiliated. Nonetheless its importance as way of seeing and understanding our environment and its necessity through a primitive instinctive relation is still supported as much from the academic world, as the art market and the creators.

Quoting G. Richter (1981)³ 'Painting is the making of an analogy for something nonvisual and incomprehensible...Not comprehensible partly means not transitory: ie. essential. And it partly means an analogy for something, that, by definition, transcends our understanding, but which our understanding allows us to postulate.'

Observing such a trajectory and in-depth examination of painting raises the question of why specifically painting and not another artform? Could this scrutinising behaviour reflect the agonising proposition of questioning art as a whole and its reason of existence, through its more prominent art form? Has contemporary art reached the pinnacle moment, of parting from the notion of medium specificity to unlabeled art practices adhering to the abstract concept of art?

Aiming to raise the above questions and expand the relations art has developed through the means of global exchange beyond the west, through this project I am aiming to explore the factors that affect artistic expression in the UK and Taiwan, such as art trends, the socio-political context, education and cultural references and the impact they have on contemporary painting both in subject matter and technique.

Whilst exploring the possibilities of what can be perceived as painting today and reflecting the trajectory of painting in the western world, I would like to present a selection of seven artists, based in UK and East Asia, with different attitudes towards the notion of painting and their approach to its manifestation, including work created with classical brush/paint techniques but debate the traditional principals of painting through their subject matter, to works which cross-reference different art forms and question the notion of representation and materiality of a painting and its spatial perception.

Ching – Yao Chen's work, traditional approaches to painting, such as materials and techniques to produce realistic imagery, are evident. Safeguarded by another element of painting, and in extent of art overall, that of the free of risk terrain, where radical and challenging concepts are dealt with leniency, he extracts elements of the two prominent cultural influences in Taiwan, that of Japan and of China and presents them in a playful manner. The images carry a sarcastic and in extended controversial underlining commentary, on the political and commercial affairs in modern Taiwan, and expand beyond the imaginary humoristic situations he depicts on the canvas, to a very realistic social terrain.

In total contrast to Ching Yao's traditional techniques, Lanya Huang works with unconventional industrial materials, characteristic of our modern technologies, to mimic organic forms in our natural environment. Imitation of nature, analogous to classical painting, is central in Huang's work, where by using artificial man-made materials for her painterly objects; her work raises questions about our relations with the natural environment.

Similar to both mentioned artists, Chih-Fen Tsai's subject matter is also extracted from environments we occupy in our daily life. Her pictorial representations of transitional spaces, capture the movement, lack of permanency and fluidity, whilst transmitting the sense of purpose and functionality of these facilities. Materials such as fabric and loose-end threads are used, replacing brush strokes, and correspond to the essence of passage.

Materiality and tactility are also common to Karin Ruggaber's work, however, used in a completely antithetical way. Ruggaber's work secedes from any representational interest and tactility becomes the vehicle of references to body, traditions and histories, which the used materials carry. Her work is suspended between the thin outlines of painting and sculpture, as she exploits the transferable features from one medium to another, creating dynamic networks between the materiality of the objects, their presentation in the architectural space and the perception of the viewer.

Spatial displays have a fundamental role in the work of Misaki Kodama and Sara Karin Fisher. Kodama releases the painting from its physical restraints, such as wall and frame and uses the space as her canvas. Employing elements from the painterly surface she creates three dimensional spaces, which the viewer is physically invited to become part of. In Fisher's work the dynamics are diverted, in contrast to the magnification of the picturesque elements in Kodama's work, Fisher confines into intricate detailed illusionary spaces and invites the viewer in a passage of labyrinth like architectural formations, reflecting internal structures of feelings, thoughts and observations.

This equation concludes with my personal work; classically trained, however, an active explorer of boundaries and limitations, my work is a reaction. Using the canvas as a means of captivity, and floating between figuration and abstraction, my work resembles a caricature of a sculptural object, which failed to escape its two dimensional surface. Creating familiarity by the use of referential imagery my work aims to create anthropomorphic connections and raise questions on socio-political issues of our times.

Froso Papadimitriou - artist/curator, Co-Curator and organiser of the 'Painting and Beyond...' exhibition

1. Graw (2012), Thinking through painting – Reflexivity and Agency beyond the canvas, 2012, Sternberg Press, pg. 45
2. M. Foucault (2011), Manet and the object of Painting, 2013, TATE UK, pg. 29
3. G. Richter (1981, quoted by J. Bird 2016), Delete A & Insert R, J. Bird and P. Cleaver, 2016, Impress London & Oxford, pg.11

繪畫與繪畫之外

「我們在談繪畫時是把繪畫當成一種媒介、一種技術、一種題材類型、一種過程，還是一種組織？在這些語義定義上的限制之外，我建議一個較不具體的概念：繪畫是一種基於高度個人經驗的符號產製形式。」
~ 依莎貝爾·克勞, 2012

做記號與有效的圖示是內化於人類歷史的，從現代人種起源開始就有。依據依莎貝爾·克勞的定義，這種符號製作或繪畫傳承自人類豐富的創意發展成就，是反映歷史與社會的認識論與哲學探討，並成為表達與溝通的行動。

繪畫作為一種藝術形式始終在組織化與理論建構上推進且面對挑戰，同時傳承與自然有關的各種見解，以及藝術界對繪畫的定位。遠久以前當文明進展蓬勃之際，繪畫被當作紀錄日常生活的方法；古典時期繪畫被當成讚頌美的詩歌。在拜占庭帝國時期，繪畫象徵奢侈與富裕，恰與宗教禁慾與貞操的圖像相反。根據傅柯的看法，早在十五世紀，藝術是利用對材料與技術的嫻熟來創造隱喻的方法。在脫離物質性與環境條件下，繪畫呈現三度空間裡光的幻境。繪畫是開往另類現實的一扇窗。繪畫久遠的範式在二十世紀初有所突破，採取的方法是對繪畫的客觀化、對其物理特質的重建，以及改變展陳的方式。

在不同藝術學派理論與實務的演進後，繪畫到達藝術性表現的高峰，成為最炙手可熱的藝術形式。然而第一次世界大戰爆發時，許多藝術家開始質問藝術的角色、繪畫的功能。戰爭的殘酷讓藝術家排斥學院和院所代表瀕臨瓦解的信仰系統。藝術家們解放藝術表現，聲稱將某個物件指定為藝術作品乃是藝術家專有的職權。因此新的元素，例如現成物與拼貼，都被併入繪畫，重構繪畫的傳統邊界。

擴大媒材特性引發藝術家質疑繪畫是形象、客體，亦或主體。1960年代藝術家們回溯藝術內涵裡的抽象、無意識的宣示姿態、單色調的材料呈現、大眾媒體意象、商品化過程中觀念性的自我意識典範等等，繪畫被認為是貧乏的、枯竭的，與時代脫節。

繪畫的反彈與「轉世」一部分來自於其對媒材的調整與融合，以順應當代環境。另一部份則來自我們對或繪畫主觀性的理解。恰如前述依莎貝爾·克勞所形容的，繪畫對創作者或對觀眾而言都是非常私密的經驗。和任何一種藝術形式一樣，繪畫是透過個人創作或創新而被體驗，而非只是整體結構或理論的文化突破。此外，繪畫在我們觀看與理解周遭環境上仍扮演重要角色，其與原始本能的關係仍然必要，這點不但受到學術界支持，藝術市場與創作者也認同。

葛哈·瑞賀特(1981)曾說：「繪畫是對不可視且不可解事物的模擬...某種程度上來說，這種不可理解性是非暫時的，也就是本質的。也可說繪畫是要模擬超越我們所能理解的事物，讓我們得以推論。」

以此觀點深入探討繪畫會引發一個問題：為何是繪畫而不是其他藝術形式？這樣的檢驗會不會演變成對整體藝術的質疑？例如藝術的命題與存在的理由，以及是否必要透過比繪畫更卓越的藝術形式？當代藝術還有必要根據媒材特性標籤藝術的類別嗎？既然定義創作實務/媒材的分際已經模糊，是否可以用藝術這個字來囊括所有作品？

除了這些問題，並透過全球交流跨越西方的藝術連結，我將利用本計畫探討英國與台灣影響藝術表達的因素。探討範圍包括藝術趨勢、政經脈絡、教育、文化指涉等層面對當代繪畫在內容與技術上的影響。

在探究現今繪畫可以如何被理解之際，回溯西方繪畫發展軌跡，我挑選了七位藝術家，分別來自英國與遠東地區。這幾位藝術家對繪畫有截然不同的態度，對繪畫的運用與表達也都不同。他們有些人用古典的畫筆創作，卻以主題挑戰傳統繪畫原則。也有作品交互指涉不同藝術形式以質疑再現的觀念，以及繪畫的物質性、空間視野。

陳擎耀的作品顯然是以傳統材料與技術創造寫實意象。他的作品採用安全的進路而不走險，以寬大的方式處理基準或挑戰性的觀念，並從對台灣影響最深遠的兩個強勢文化—日本與中國—萃取元素，展現一種嬉戲的風格。陳擎耀的作品風格是諷刺的，突顯了台灣社會政治與商業的爭議性，且超越畫布上視覺化的幽默感，轉進極寫實的社會領域。

與陳擎耀正好相反，黃蘭雅的作品利用工業材料與現代科技的特色模仿自然環境裡的有機型態。黃蘭雅藝術裡對自然的模仿是古典繪畫的重點，但她以人工材料來製作繪畫般的物件。黃蘭雅的作品叩問我們與自然環境的關係。

蔡芷芬的作品從日常環境中獲取議題，她以繪畫般的手法再現轉換空間以擷取動態，既不恆久亦不流變，卻成功轉化事物的功能或目的性。例如布料或鬆弛線頭等材料取代畫筆，貼合創作轉變的本質。

德國藝術家卡琳·魯格博的作品也展現物質性與觸感，只是方式正好相反。卡琳·魯格博的藝術沒有再現的企圖，觸感是身體、傳統與歷史的指涉，以選擇的創作材料為載體。卡琳·魯格博的作品介於繪畫與雕塑之間的微弱界線，她探索媒材的可轉換特性，創造物質性與物件的動態網路，以及建築空間中觀眾對呈現物件的理解。

空間性的展陳在日本藝術家兒玉美咲與英國藝術家莎拉加林·費雪的作品中也有關鍵角色。兒玉美咲釋放牆與框架，空間就是她的畫布，她將繪畫從物質限制中解放。兒玉美咲在平面上創造三度空間，觀眾被邀請進入她所創造的空間裡。莎拉加林·費雪作品中的動能是被轉向的，與兒玉美咲放大的繪畫性元素恰好相反，她的構成是圍限，反映著情感、思想與觀察的內在結構。

這樣的對照也就對我個人的工作下了結論。我雖受過古典藝術訓練，卻以藝術積極探究界線與限制。畫布是我的捕捉工具，我在具象與抽象之間浮動，我的作品像雕塑品的諷刺漫畫，卻逃不出平面。我利用指涉性的意象創造熟悉感，以製造擬人化的連結，並對當代社經議題提出質疑。

芙洛斯·帕帕笛米丘- 藝術家/策展人，「繪畫與繪畫之外」共同策展人

The Mysterious Painting of Christus

How we define 'painting' is a process that forms canons, establishes 'schools' and delineates style. Inevitably, however, this same process also generates ghettos, makes amateurs and labels non-conformists. Our parameters may occasionally shift, but certain artists will always reside on the stubborn fringes – on the fault lines of acceptability. This is the story of one such outsider.

In February of 1903, Mary of Teck, the future Queen consort to George V, paid a visit to the Doré Gallery in Mayfair. She was not alone. Over five months, 200,000 people descended on the galleries in the heart of London's commercial art world. All were there to catch a glimpse of the so-called, Mysterious Painting of 'Christus', an artwork causing a small sensation across the capital.

If 'the medium is the message' then painting has traditionally exuded prestige, bordering on imperial self-confidence. By contrast, the message communicated by the 'Christus' was one of religious fervor, mass appeal, and above all, theatrics. The following events briefly illuminate the life of a little-known painter, dismissed by both the traditional academy and the more vibrant niches of London's avant-garde.

The picture was displayed in dramatic isolation. Hung on the far side of a darkened room, the canvas was lit from both sides by shaded oil lamps and framed in draped velvet. Once inside, visitors were greeted by an oval image of Christ, bathed in a 'divine' light. A seemingly miraculous event then took place. The painting, 'is very curious', wrote the Princess of Wales in her diary, 'the eyes open and shut'.

Clearly enthralled, the Bishop of Kensington proclaimed it 'a great picture full of dignity and sorrow'. The art establishment, however, was less impressed. One commentator questioned the artist's sincerity, comparing his effect to the Café du Néant in Montmartre, where mirrors and theatrical lighting seemingly transformed the guests into skeletons.

In the wake of much publicity, the author of the 'Christus' was revealed to be one Harry Herman Salomon (c. 1860–1936), a painter born in east London to a Welsh mother and German father (fig. 1). He had trained in Düsseldorf before embarking on a faltering career as a portrait painter. Salomon used photographs to create a likeness, thereby reducing the time needed for formal sittings. It was a technique that appealed to his patrons, but the results were never likely to impress the critics.

He and his wife, a Parisian ballerina named Victorine Bertrand, eventually settled near Bournemouth. At this sedate seaside resort, Salomon's theatrical tastes soon resurfaced. He formed the Boscombe Bohemian Society in 1893, organised the town's carnival in 1894, and provided regular artistic direction for the local theatre, a hobby that influenced his later paintings.

As for the 'Christus', the truth was to be revealed at the end of a worldwide tour. Unfortunately, neither this exposé nor the journey itself appears to have taken place. Salomon did, however, provide a rather opaque account of its creation. Painted in 1901, it was apparently the 'outcome of a haphazard sketch' that was worked upon with reference to the 'ideal faces of the Hebrews'. As with any illusionist, it seems, Salomon had little to gain from providing a peek behind the stage curtain.

Some suggested that mechanical technology had been integrated into the canvas. Indeed, Salomon used similar techniques elsewhere. In 1904, the Hanover Gallery in Mayfair exhibited *Salvator*, another of his paintings with an uncanny dimension. In this instance, Christ's outstretched arm appeared to protrude from the paint surface; an effect enhanced by the literal continuation of the canvas onto the gallery floor.

The miraculous transition in the 'Christus', however, was not an objective phenomenon. The illusion was instead experienced by different people at different times, ruling out the likelihood of any mechanical process. What remains, therefore, is a manipulation of the paint surface, which induced an optical illusion by the very act of looking.

Surviving reproductions are wildly inconsistent and were likely part of the Doré Gallery's marketing strategy. However, a clue exists in the form of a blurry photograph belonging to one of Salomon's ancestors, which seemingly shows the original artwork in an unadulterated setting (fig. 2).

The effect appears to have been achieved by the subtle application of circular shadows to the top right of each eyelid. The 'eyes' are therefore both open and closed at once, but the viewer only perceives one state at any given time. The sudden shift between the two results in the curious sense of animation.

Another of Salomon's paintings, the *Conscience of Judas*, helps to corroborate this theory. The *Daily Mail*, in a rather scathing review, stated that the 'same trick of the changing expression' was again employed. This time, a surviving reproduction goes some way to confirming the technique. Shadows added to the far left of Judas' eyelids, give him the appearance of either looking down at a purse or of glancing sideways, as if caught in the act of counting his ill-gotten silver.

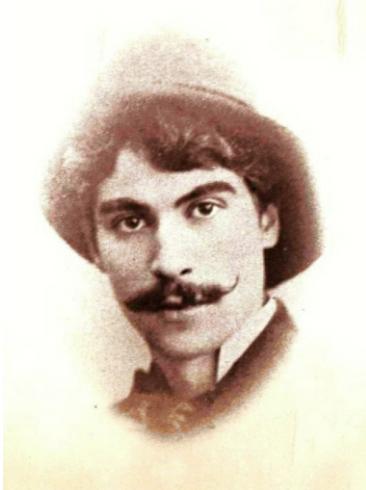
Salomon was not actually the first artist to bring this particular illusion to London. In 1875, the French Gallery exhibited a picture of Jesus by the German artist, Gabriel von Max (1840–1915), in which 'the eyes appear to open gradually'. Furthermore, an Italian artist known as Professor Ottoni, produced a similar effect in *Christ Dying on the Cross*, exhibited on Pall Mall in 1878. That picture was, in turn, inspired by a crucifix at Remagen Cathedral, which reportedly 'gave the face the look of life or death according to the point of view of the spectator'.

A modern descendant of the ancient 'miracle-working' image, the 'Christus' was part of a wider trend in late

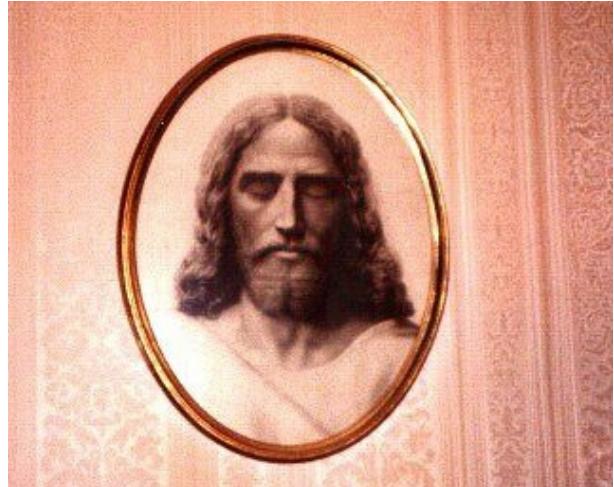
nineteenth-century popular art, concerned with high levels of verisimilitude and the possibilities of optical illusion. The popularity of such techniques also reveals a growing appetite for art as a public event, particularly among the urban masses. Furthermore, the work responded to a renewed interest in the 'historical Jesus', and the quest to recreate a more faithful image of the man. These concerns, however, were not deemed appropriate by the art establishment. One particularly acerbic critic belittled Salomon's simple-minded audience. He witheringly recommended that – instead of paying to see the 'Christus' – their time would be far better spent learning to appreciate Leonardo da Vinci's famous cartoon at the Royal Academy of Arts in nearby Piccadilly.

Although Salomon's painting caused a brief commotion back in 1903, his works were just as quickly forgotten. Compounding this neglect, the current whereabouts of the 'Christus' remain unknown. After more than a century, it seems, The Mysterious Painting of 'Christus' continues to retain at least one of its secrets.

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- Peter Crack is a freelance arts writer and PhD candidate at the Courtauld Institute of Art in London.

神秘畫作「基督」

我們對繪畫的定義是一個決定形式、建立學派與澄清風格的過程。同樣過程也無可避免的會製造弱勢族群、產生非專業者，並標籤化異議者。我們使用的參考值也許不時會有變動，但總會有某些藝術家們會停留在可被接受或不可被接受的斷層上。這是一個這樣情境的故事。

1903年二月，瑪莉·特克，也就是後來喬治五世的皇后，參觀了在倫敦梅菲爾區的多勒藝廊。觀眾當然不是只有她一人，五個月內總共有二十萬人來到位於倫敦藝術交易中心的這個藝廊。這些觀眾無非是為了看一眼「神秘畫作《基督》」，一幅在倫敦引起騷動的作品。

如果媒體即訊息，繪畫是最有此悠久地位的，因為它可代表皇室的自信。相反的，「基督的神秘畫作」吸引大眾的宗教熱，更重要的是，它所帶來的戲劇性。接下來的事件簡說明了一個罕為人知畫家的一生；他被學術界排擠，又無法躋身倫敦活躍的前衛藝術圈。

這幅畫作被孤立且做作地陳列在藝廊裡遠端一間陰暗的展廳裡，兩側是有燈罩的煤油燈，畫作上還框有絲絨布幕。進入此展間，迎向觀眾的是橢圓中的基督，沐浴在「聖光」裡，奇蹟正在發生。威爾斯王子在他的日記中寫道，這幅畫「好神奇」，「基督的眼睛會開又閉」。

肯辛頓教區的主教顯然也深受震撼，他宣稱此作品是「充滿尊榮與悲痛的偉大繪畫」。藝術圈就沒那麼感動了，一位藝評質疑畫家的誠意，將此展覽效果與在巴黎蒙馬特的涅特咖啡館相提並論。在涅特咖啡館裡，鏡子與特殊的光線讓客人變成一具具骷髏。

由於作品聲名大噪，《基督》的作者被揭露，原來是哈利賀曼·薩羅門(1860–1936)，出生在倫敦東區，母親是威爾斯人，父親是德國人（圖一）。薩羅門在德國杜塞朵夫學習藝術，後來以肖像畫勉強維生。他以照片輔助，所以要畫得維妙維肖不需要客戶長時間坐著不動，這對客戶來說是有吸引力的，但藝術評論卻不大買帳。

薩羅門和巴黎芭蕾舞者妻子維多琳·伯崔最後定居英格蘭伯恩茅斯。在他們寧靜的海邊別墅裡，薩羅門對戲劇性的熱愛又重新浮現。1893年他創立巴斯肯波西米亞社，1894年他還舉辦了當地的嘉年華。薩羅門也在地方劇場擔任指導，這對他後來的繪畫有相當的影響。

《基督》的真相原本打算直到該作品的世界巡迴結束後才被揭露，不幸的是，兩件事都沒實現。不過薩羅門對此畫作有些模糊的解釋：作品是1901年時參考希伯來人理想的臉型而冒險速寫的成果。和所有操作幻

術的人一樣，薩羅門知道真相一旦被揭露，他就混不下去了。

有人認為這幅畫的畫布有機關，這也不是不可能，薩羅門的確會用類似手法。例如，1904年在梅菲爾的漢諾瓦藝廊展出的《救主》，就利用不尋常的尺度，讓基督的手看起來像要從畫面上伸出來。這效果是靠著將畫布延伸到地上所致。

不過《基督》引起的神奇轉換現象並非作者所要達到。結果是不同的人在不同時間會有不同幻覺，抵銷了任何手法所要製造的效果。最後只剩畫布上的運作結果，也就是只要觀看，光線就會造成的幻覺。

《基督》的複製品很不一致，原因之一可能是多勒藝廊的行銷策略。不過從薩羅門先人一張模糊的照片看來，可窺得原作最初、未變形的設置（圖二）。

作品的視覺效果似乎是從每隻眼睛眼皮右上方一個幽微圓形陰影創造出來的。如此一來這些眼睛就看起來又像睜開又像閉起，而觀眾一次只能看到其中一種狀態。這種狀態間的轉換就是奇妙的動態感。

薩羅門其他的作品，如《猶大的良心》就佐證這個理論。每日郵報一篇苛刻的評論就指出該畫作「再度應用表情變化的花招」。這件作品就有留存下來的複製品證明這個技巧；猶大眼皮左上方的陰影讓他看起來又像垂眼看一個錢包，又像往旁邊瞥，就像在偷數無良賺到的銀兩時被逮到。

薩羅門不是第一個將這種手法帶到倫敦的人。1875年，倫敦的法國藝廊展出德國藝術家蓋比·馮馬可斯所繪製的基督，就有給人「眼睛看起來像慢慢睜開」的錯覺。另外還有位人稱歐托倪教授的義大利藝術家也在1878年於倫敦帕莫街展出的《基督在十字架上死去》運用類似手法。該作品的靈感來自德國勒馬根天主教堂裡十字架上的基督，根據觀看者的角度，基督的臉有時像已死去，有時像仍活著。

薩羅門的《基督》是傳承「神蹟」的現代版，可說是十九世紀末成為潮流的大眾藝術之一，其逼真感與光學錯覺深受關注。人們對這種繪畫技巧的喜愛程度說明大眾對藝術有愈來愈高的興趣，藝術成為公共活動，特別是在都市裡。此外，這件作品也回應當時對「歷史上的基督」重新燃起的關注，並期待重新為人類找出代表更虔誠信仰的形象。然而這些都不是藝術界期待的反應，某位尖刻的藝評就很鄙視那些心智單純的觀眾。他不客氣的說，與其花時間去看《基督》，不如去皮卡迪利旁邊的皇家藝術學院學習賞析達文西著名的諷刺畫。

儘管薩羅門的作品在1903年引起騷動，現在還是都被遺忘了，《基督》也不乏去向，以至於超過一個世紀之後，「神秘的基督」至少還保存著一個祕密。

彼得·葛雷克為獨立藝術作家、倫敦科陶德藝術學院博士候選人

Chen Ching-Yao

'God made man, and man made gods. Surprisingly, those worshipped in the political arena can be easily created and replaced, so I figure I can replace them without too much trouble. I make myself deities, and undoubtedly, I should be loved by all...Naturally when I am becoming them, there will be slight changes in this world. One example is, I will have Girls' Generation, a South Korean group of young singers, will be my escorts. Additionally, AKB48, a Japanese idol group of girls, serves as my bodyguards.

In a period of time as short as three decades after the abolishment of the Martial Law, it is already hard to imagine that we had a history no better than North Korea. We had military marches and mass games in stadiums to honour the national leaders, and when they died we had a long procession for their funerals. Given the democracy and pluralism we are enjoying today, we have no doubt that a society is able to make progress very fast. On the other hand, the power to pull it back is also quite strong. In many cases, a society steps backwards much more easily than stepping forwards. I am often asked what I attempt to express with my artworks. Why I depict so many dictators who had been worshipped like gods? Why do I want to draw North Korea? My answer is, it doesn't matter whether it is North Korea or not, or if I am implying any country. It is a mirror, it mirrors the past, the present and the future of Taiwan, our own place.'

Chen Ching-Yao was born in Taipei, 1976. He earned his master degree from the Graduate School of Fine Arts, Taipei National University of the Arts. He is an active full-time artist, and he lectures in the Department of Communications Design, Shih Chien University. Chen Ching-Yao was the winner of the first prize of 2000 Taipei Arts Awards, and the recipient of the fellowship of 2009 Asian Cultural Council. With the fellowship he went to New York and studied art in the same year. The artist has been the residing artist in Taiwan and abroad, and his art has been exhibited in public art institutions in Korea, Japan, China, the US and Germany, among other countries.

陳擎耀

上帝造人,而人也在各地處處造神,那麼這些被造出來的所謂的政治的神,竟是如此的容易被替換及創造的,當然我想我也可以輕易的去替換他們,變成神,而且毫無疑問的,大家也必須愛我.....當然在我變成他們的這假設成立下,這世界當然會有些小許的改變,至少,少女時代會變成我的隨扈,而AKB48則會變成我的親衛隊了。

台灣從解嚴到今日不過短短二十幾年,誰能想像在解嚴之前,我們整的社會狀態,其實比北韓高明不到哪裡去,領導人喪禮如出一徹,甚至閱兵場面及人工LED排字都在在地顯現出集權獨裁國家的特徵。對比於今天台灣的多元民主開放,所以說人類社會的進步其實是很快的,但在背後往後拉扯的力道也很強。往往進一步卻退後兩步。

常有人作品是在表達什麼?為什麼這麼多獨裁的“神”,為什麼要畫北韓?我的回答是:這些是不是北韓不重要,是什麼國家不重要,這是一面鏡子,影照出我們台灣的歷史與現況還有將來。

1976年生於台北,畢業於國立藝術學院美術學系創作研究所,實踐大學媒體傳達系兼任講師,現在以專職藝術家身份活躍於台北藝壇。曾於2000年分台北美術館台北獎首獎,並於2009年獲得美國亞洲文化協會獎助並赴紐約進修,並曾在韓國、日本、中國、美國、德國等國家美術館展覽及駐村。



Dear Mr. Chen, We Love You-Kim Jong Un
acrylic on canvas



AK47girl-Wave - acrylic on canvas



AK47girl-Goose step - acrylic on canvas



Ak47girl- One Piece - acrylic on canvas

Sara Karin Fisher

"I work in a variety of media – drawing, sculpture, painting and performance. I like to transform and give a new life to materials and objects which have been discarded, forgotten about or overlooked.

Often the pieces I've made have existed within, or somewhere in between the mediums of drawing and sculpture and are highly detailed and intricate.

The works have alluded to imaginary yet ontologically tangible environments, inventions and enterprises, often 'cabinets of curiosity' which invite the viewer to take a closer look, to explore and wander through them.

Over the years my making process has required intense concentration and discipline, perhaps a bit like a meditative practice, which creates deep absorption and immersion in the present moment. It's an experiential and direct, immediate means to express and bring to consciousness the more hidden and unspeakable, as well as archetypal dimensions of life.

'Faith' in 'Painting and Beyond' exhibition marks the beginning of a new way of working and engaging in the world.

Within a suitcase is a colourful painted story which tells of a journey, and when 'unpacked' parts of the piece are 'set free' and fly out of the sculptural canvas."

Sara Karin Fisher is a London based artist. The exhibitions she has participated in include: the Exchange Project at Brunswick East in London (2016), the travelling show and book publication, Tracing The Echo, at the Tettix Gallery, Thessaloniki (2013), Zweigstelle Gallery in Berlin (2014) and The One Year Gallery in Taipei, Taiwan (2015) and the 3rd Cannakale Biennale in Turkey in 2007.

莎拉加林·費雪

我的創作橫跨各種媒介：繪畫、雕塑和表演。我喜歡讓遭到丟棄、遺忘或忽視的材料轉型並重新賦予生命。

我的作品都同時屬於或介於繪畫與雕刻兩者之間，且非常細緻複雜。這些作品隱約指涉了具有幻想性但同時存在真實可見的環境、發明、和事業，並通常作為「好奇心之閣」，引請觀眾更仔細觀看、探索並漫步其間。

近幾年來我的創作過程經常需要高度專注力與紀律。這或許有點像冥想練習：需要當下的深度專注與沉浸。這是一種經驗性、直接且立即的展現方式，並將隱藏、無法言說的事物與生命原始面向帶到意識層面之中。

「繪畫與繪畫之外」的作品《信念》標示著一種新的工作方式以及與參與世界的開始。手提箱裡是一個訴說一段旅程的斑斕故事，而其「未包裝」部分皆已被「放生」，並飛出了雕塑性畫布。

莎拉加林·費雪是倫敦藝術家。她參加過的展出包括有：2016倫敦東布倫斯克藝術圖書館與藝術書店（Brunswick East）「交換計畫」（Exchange Project）、2013希臘塞薩洛尼基（Thessaloniki）泰迪克斯畫廊（Tettix Gallery）「尋我迴聲」（Tracing The Echo）巡迴展示與書籍出版、2014柏林詞茲維須德勒畫廊（Zweigstelle Gallery）、2015台灣台北一年畫廊、2007土耳其第三屆恰納卡萊雙年展（Cannakale Biennale）。



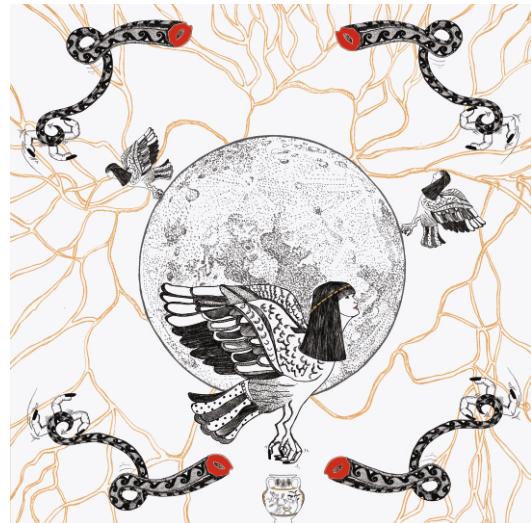
Three
mixed media, ink on paper, sculpture



Faith - mixed media, acrylic paint and sculpture



Three - mixed media, ink on paper, sculpture



There's something about Saturn (Moon) - ink on paper

Huang Lan-Ya

The immaterial qualities of the medium

The material and immaterial qualities of the medium are two sides of the same coin. All media have material and immaterial aspects. The so-called material aspect refers to the characteristics and texture of the medium that can be seen, touched, and felt, and that has a set form, allowing the medium to extend, develop, and change. The immaterial aspect of the medium, however, has infinite possibilities. For my works, I use hot melt glue not only because of the softness and elasticity of the medium, but also because the characteristics of the medium closely match the organic image inside me. Glue will change with temperature fluctuations. When heated, it will gradually become thick and viscous. It is transparent, fluid, and malleable. When cooled, it will gradually become a solid with certain elasticity. It is semi-transparent or opaque. The physical changeability of glue is what led me to choose it as my primary artistic medium. Artwork created with glue is like an embryo in its early stages; in both instances, life begins with a liquid.

I've mainly used hot melt glue to present different styles of art and in spatial installations. Among my works, some are soft sculptures, and some are installations created according to spatial requirements.

Style comes from manipulation of a kind of energetic, organic entity. It intends to express the original elements of individual creation. This series of works mostly uses woven objects that are 3-dimensional or 2-dimensional, they all use a single, fragmented element, utilizing regular or irregular methods to construct an image or a space; for example, paintings, installations, multi-media, or sculptures. This desire, which is similar to cellular replication, often appears in artworks as the fragmentation of points, lines, and surfaces. It could also be the reason why artists use different materials in their works. Artworks created using fragmentary elements have a refined visual effect, and the characteristics and style of the materials used often lead to an organic effect.

黃蘭雅創作自述

材質中的物質性與非物質性是同時存在的一體兩面。所有材質皆具有其物質性與非物質性。所謂物質性是材質呈現於表象的屬性與質地，可見、可觸、可感，具有有限的形態，在其特質條件下，可以延伸、發展變化。而非物質性存在於材質之中，卻有其無限的可能性。

材質所蘊含的非物質性，必須經由創造的行為產生，以其物質性與創作者的個人情感、生命、記憶、身體等經驗狀態碰撞而產生創造能量的結合。創造者與創造行為的不同可使同一材質顯現多元化、多樣態的非物質性內涵，以及物質性的延展變化。

我大多使用熱塑性樹脂為主要的創作材質。在我的作品之中，一些是軟雕塑，一些是依照空間特性所創造的裝置作品。所有的材質都有它的一體兩面—物質性與非物質性。在創造的過程中，有限的物質性與無限的非物質性是造形思惟的主軸。

膠因為溫度而產生不同的狀態，從固狀到液狀，作品的創造就像是生命的最初來自於液體。作品大部份以碎形元素羅織結構成形，結合熱塑性樹脂的材質特性，以 \angle 呈現來自於內在的有機形象。



Floating - site specific
hot melted glue and pigment



Fractals - site specific, hot melted glue and pigment



Alien - hot melted glue and pigment



Forest - hot melted glue and pigment

Misaki Kodama

"I have been contemplating the relationship between the 'here / there', for example, the manifestation of 'here' and 'there' in space. I have searched 'here' in temporal axes and 'there', through the relationship that ties the past and the present and through its relationship to the media. The media tie something to something, ' / ' are the parts which separate and are placed between 'here' and 'there'. It is very important to understand place, space (including time) and for that language is the key word.

I would like to explain about the vague relationship between 'here' and 'there', by comparing it to a voice. If 'here' was a sound and 'there' was language, I think that what would correspond to ' / ' would be voice. Although, sound in my work is invisible and cannot be visualized, I include both elements in it, creating the contradiction which is 'a voice'. However, I think that the actual 'contradiction' is a language with such a high purity similar to an ore, which indicates a situation, which is closer to reality.

When I make an important decision, the choices are usually reduced to either 'Yes / No', and in most cases there is no alternative but to choose either. In the present age, which is full of information, there may not be any alternatives or even choice. Through what passages and how easily, is one able to arrive at a clear answer about a complicated relationship? I would like to move between these limitations and the issues that arise from these relationships through my art practice. Equal to the research for producing works, moving in between is a similar approach to imaging the other side, which is 'there' through gazing at your step which is 'here'. Using my self as a filter, through my work I express the busy present age, which continuously evolves and changes. The swinging between the states of 'here / there' and the movement from and to is raw, which for me is the way to engage and face the current times.

There are many materials, such as thin cloth (cotton, polyester), light Japanese paper and fibres of plants, which I have been using in my work, in late years. Specifically the interwoven cloth is a material which for me becomes a substitute for an image. Cloth separates 'space' or renders like a filter, leading to imagining the other side of the cloth, similar to the duality of 'here / there'. In some case I also use processed glass due to its translucency, but I tend to use the materials raw, mostly without appropriating them. By this I am aiming to draw out the specific characteristics of each material and create relations that exceed their existence as simple objects."

Misaki Kodama is an Okinawa based artist, nationally renowned. Her work has been exhibited widely in Japan and in South East Asia, including the Kyoto Municipal Museum of Art and she has been awarded with the International Takifuji Art Award in 2008.

兒玉美咲

我一直在思索「此方/彼方」之間的關係，例如「此方」和「彼方」的空間宣示。我曾在時間軸上尋求「此方」，並在聯繫著過去的關係中以及聯繫媒介的關係中尋求「彼方」。所謂的媒介是聯繫兩個物件之物，而「/」意味著處在「此方」和「彼方」中間並分開兩者的部件。瞭解地點跟空間（包括時間）是很重要的，而語言是其中的關鍵。

在這裡，我想透過聲音的比較來解釋「此方」和「彼方」之間的模糊關係。如果「此方」是一個音，「彼方」是語言，那麼呼應「/」的想必是聲。雖然在我的作品中「音」是不可見也無法轉為可見之物，但我讓它擁有兩種元素，創造出一種衝突與矛盾，即是「聲」。不過，我認為實際上的「衝突與矛盾」是一種語言，和礦石一樣高度純淨，並指出一種更接近真實的情境。

當我面對重大抉擇時，選項通常都會被簡化為「要/不要」，且大多數情況只能二擇一，沒有第三個選項。在現在這個充滿資訊的時代，說不定其他選項根本就不存在，或甚至連選擇本身都沒有。針對一個複雜關係要獲得一個清楚的答案時，我們得透過什麼樣的途徑，付出什麼樣的代價？透過我的藝術實作，我欲穿梭於這些關係產生的限制與議題之間。和為了創作而進行研究一樣，穿梭其間和想像另一方非常相似：藉由凝視自己佇足點的「此方」，以幻想另一邊的「彼方」。透過我的作品，以我自身作為濾鏡，我呈現了時下不斷演變的忙碌時代。在「此方/彼方」之間的搖擺與移動是一種原始未加工之物，而對我來說，這就是進入與面對現今時代的方式。

和近年的其他作品一樣，我使用了許多材料，例如薄布（棉、聚酯纖維）、輕和紙與植物纖維等等，其中尤其是混織的布對我來說是一種影像的替代材料。布料能分開「空間」、作為一種濾鏡，讓人遐想布料的另一面，正如同「此方/彼方」的雙重性一樣。有時我也會因為其半透明性而使用加工玻璃，但我更傾向使用未加工材料並不作預處理。透過這種方式，我欲拔擢出每個材料的固有特質，並創造出它們作為單純物件無法產生的各種聯繫。兒玉美咲是知名日本沖繩藝術家。她的作品曾展覽於日本全國與東南亞各地，包括京都市立美術館，並曾獲2008年國際瀧富士美術獎。



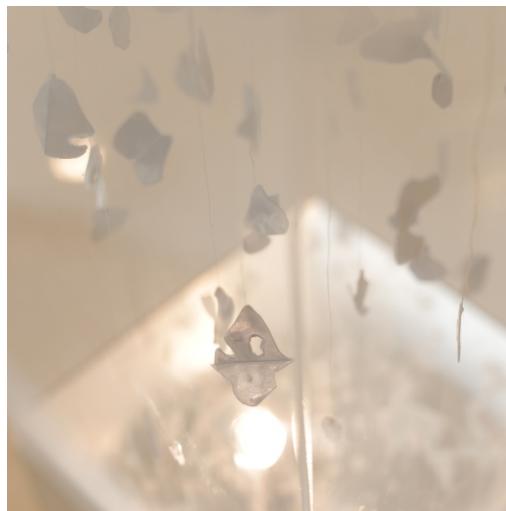
Draw a thread in white
stone, thread, gut, Japanese paper,
acrylic paint,
oil paint



The ripple - cotton cloth and string



Landscape stories - cloth, mirror and fluorescent lamp



Story of the tree - The first episode - mirror sheet, print fiber and mirror

Froso Papadimitriou

'Undertaking a series of diverse studies provided me with the flexibility to experiment with multiple art forms such as drawing, painting, sculpture, video and installations. The use of different mediums, in most cases is rather spontaneous than intentional, and it is mainly determined by the idea for a project or an artwork.

These ideas stem from a reaction to issues and relations within the social, political and natural environments, we are placed. My work explores the binaries that resonate between the self and its role within these environments. Through observation, personal experiences and testimonies - which arise amidst different social mindsets - the work comments on the isolation of the self from public involvement, although increasingly interacting with the greater collective assembly and networks.

My painting work is a fluctuation between abstraction and figuration significantly affected by the materials used and their physical attributes. Always within the context of social commentary and whilst exploring the aesthetic effect my works might have, my work aims to fuel discussions about the perception and role of art within these contexts. My intention is to create oxymoron and contrapuntal situations, where aesthetically pleasing colours are described in controversial imagery.

The work I am presenting at this exhibition is a commentary on the lustrous aspect of the art patronage in a time of upheavals and re-evaluation of power structures and social relations. Borrowing the silhouette of an imposing object of beauty and wealth - as a symbol of flourishing civilizations - recreating it with found objects and recycled materials and using challenging imagery inspired by the latest incidents and socio-political and economical issues; I am aiming to question the relevance of values and beliefs we have inherited from our past and how are they manifest through our cultures and customs.'

Froso Papadimitriou is a UK based artist/curator and has collaborated with collectives and galleries in UK, Greece, Turkey, Germany, NY, LA, Taiwan, Japan, Moscow and Beijing. She has contributed to various publications in Greece, USA and the UK and her work has been featured by New York Times. She is the organiser and contributor of 'Tracing my echo' project, collaborating with an expanding network of artists around the world towards a travelling exhibition and publication. She is the Co Founder and Director of Collaborative Art/Floating Projects, an artist run non-profit organisation focusing on collaborative projects, exhibitions and events and she is partnering with Brunswick East for 'The Exchange' project, independent artists' library and bookstore, collaborating with artists from around the globe.

芙洛斯·帕帕笛米丘

從事一系列多元化的研究讓我得以嘗試各種不同形式藝術的彈性，諸如繪畫、雕刻、影像或裝置藝術等等。我不是刻意使用不同藝術媒介，而是順著對計畫或作品的仰法自然而然的運用。這想法通常來自我們所處的社會、政治、環境議題。我的作品探索自我和自我在這些環境中的角色，以及兩者之間二元但相互影響的關係。透過觀察、個人經驗與陳述——通常源自於不同社會傾向——這些作品評論了脫離社會關係的自我獨立，而這個自我獨立也慢慢向更大的社群網路產生互動。

我的繪畫作品是深受材料與其物質特性影響、在抽象與定型之間擺動的產物。在社會評論的脈絡中，我尋求作品可能具備的美學效應，同時也刺激人們議論在這些脈絡之下，藝術作品擁有的角色與知覺功能。我刻意製造矛盾與對照，例如爭議性意象中美好且令人愉悅的顏色。

在這場展覽中，我展示的作品是一種評論，評論在權力結構與社會關係再起與再檢視的時代裡，藝術贊助的光鮮層面。我描繪出代表美麗與財富的物件剪影——文明綻放的象徵，然後利用撿到的東西與回收的材料重製該物件。作品意象充滿挑戰意味，靈感則來自於最近的事件，社會、政治、經濟等議題。我欲探討我們從過去繼承來的價值觀與信念彼此之間的關係，以及在我們的文化與風俗中，它們是如何彰顯的。

芙洛斯·帕帕笛米丘是旅居英國的藝術家兼策展人。她曾與英國、希臘、土耳其、德國、美國、台灣、日本、俄國與中國的團體或藝廊合作。帕帕笛米丘在希臘、美國與英國等地有多項著作出版，紐約時報曾特別報導她的藝術創作。帕帕笛米丘策劃〈尋我迴聲〉(Tracing my echo) 藝術計畫，一個結合全球藝術家的巡迴展覽與出版活動，她也為此活動撰稿。帕帕笛米丘同時也是〈合作藝術/漂流計畫〉(Collaborative Art/Floating Projects) 的共同發起人與負責人，這是由藝術家自己經營，進行各種合作、展覽與活動的非營利組織。透過〈尋我迴聲〉，帕帕笛米丘和東布朗斯瑞克獨立藝術圖書館與書店 (Brunswick East) 進行〈交換〉(The Exchange) 計畫，與世界各地的藝術家交流。



Index series 01006
ink, printing toner on paper



slow the much oil - canvas, inks, pigments,
thread, fabric, bicycle wheel, chain, gold paint



tell me where you were born...and I will
tell you your future.... - resin, silicon, paper



the oil price has gone up... - fabric, thread, plaster, wood, glass,
feather, oil, ink, paper poppies

Karin Ruggaber

"My work comes out of a studio-based practice. The pieces translate an imaginary inner world into an invented vocabulary of sculptural form. Using aspects of figuration and ornamentation, I work with a range of low-tech casting and building materials such as concrete, plaster, fabric and wood. I like to disturb and redirect the casting process in an attempt to produce incongruous and non-linear objects and textures.

The point just before something can be named and defined is central to my relationship with sculpture. Core interests are a sensory experience with architecture, and the translation of a tactile relationship to materials into public space. Principles of ordering and layering are set against the roughness and imprecision of material and surface.

I have been working on parallel projects, often in the form of publications and workshops, exploring visible and invisible structures around the organisation of space as a form of physical manifestation of aspects of body, territory, visibility and attitude.

The wire pieces represent the space of the hand, their scale and contrary materiality inhabit a space between rough tactility and description of form. The pieces have no fixed location, they are presented in fluid combinations akin to a collection, and the nominal surface of the table becomes a similar space to that of the wall."

Karin Ruggaber is a UK based artist. Her solo exhibitions include Walter Knoll, London, 2015, PEER, London, 2013, greengrassi, London in 2012, 2008 and 2005, and Art Now, Tate Britain in 2006.

Group exhibitions include Quiz 2, MUDAM, Luxembourg, 2016, Accadra' domani, Museo Marino Marini, Florence, 2015, The Library Vaccine, Artists Space, New York, 2014; Quiz, Ensemble Poirel, Nancy, 2014; British Art Show 7, Nottingham Contemporary, Hayward Gallery, London, and touring, 2010-11; Camulodunum, Firstsite, Colchester, 2011; Legende, Domaine De Chamarande, Paris, 2008; East International, Norwich, 2007; How to improve the World, Arts Council Collection, Hayward Gallery, London and Los Vinilos, Buenos Aires, in 2006; The Way We Work Now, Camden Arts Centre, London, 2005 and Rene Daniels and Karin Ruggaber, Bloomberg SPACE, London, 2002.

Represented by greengrassi, London. Karin Ruggaber is Senior Lecturer and Acting Head of Graduate Sculpture at the Slade School of Fine Art, UCL.

卡琳·魯格博

我的作品源自於工作室實作。這些作品將想像中的內在世界意像轉譯為雕刻形式的虛構語言。我運用各種低科技鑄造與建築材料，諸如水泥、石膏、纖維和木頭進行造形與裝飾。我喜歡打斷並重導鑄造過程，嘗試生產不一致的、非線性的物件與織理。

我和雕塑品關聯的核心在於一個幾乎能被命名且定義但又差一點點的那個點。核心旨趣是一種構築的感知經驗，將素材的觸覺關係轉換進入公共空間。和層次與秩序相對立的原則，正是材質或表面的粗糙和不精準。

一直以來我都在進行平行計畫，經常是以出版品以及工作坊為形式，來探索空間組織可見與不可見結構的物質性宣示，關涉的議題包括身體、領域、可見性與態度。這些線材作品是為了呈現手的空間。他們的大小以及對比的材質性存在於粗糙觸感與形式描繪之間。這些作品沒有固定的位置，而是展示在類似作品集間的流動性組合之中，而所謂的桌子表面也變成了類似於牆壁的一種空間。

卡琳·魯格博是旅居英國的藝術家。她的個展包括2015年的倫敦華特諾傢俬公司 (Walter Knoll)、2013年在倫敦皮耳藝術中心 (PEER)、2012年、2008年、2005年在倫敦格林格西藝廊 (greengrassi) 以及2006年在泰特美術館 (Tate Britain) Art Now藝展系列。

聯展包括2016年的盧森堡木丹 (MUDAM) 「測驗二」 (Quiz 2)、2015年佛羅倫斯馬理尼美術館 (Museo Marino Marini) Accadra' domani、2014年在紐約藝術家空間 (Artists Space) 「圖書館疫苗」 (The Library Vaccine)、2014年在法國譜瓦雷爾藝廊 (Ensemble Poirel) 測驗 (Quiz)、2010-2011年倫敦海威畫廊 (Hayward Gallery) 與諾丁漢當代藝術中心 (Nottingham Contemporary) 「不列顛藝術7」、2011年英國佛士賽特 (Firstsite) 「卡木洛德南」 (Camulodunum)、2008年在巴黎沙朗馬德莊 (Domaine De Chamarande) 「傳奇」 (Legende)、2007英國東方國際藝術中心 (East International)、2006年在布宜諾斯艾利斯洛維尼洛藝-倫敦海威畫廊和藝術協會 (Arts Council Collection) 「如何改善世界」 (How to improve the World)、2005年在倫敦康登藝術中心 (Camden) 「我們的工作方式」 (The Way We Work Now)、以及2002倫敦布倫堡藝術空間 (Bloomberg SPACE) 「雷內·丹尼爾與卡琳·魯格博聯展」 (Rene Daniels and Karin Ruggaber)。卡琳·魯格博由格林格西藝廊代理，她同時也是倫敦大學學院史雷德美術學院 (Slade School of Fine Art, UCL) 雕刻研究所資深講師與代理所長。



Table - installation, cotton, wool, acrylic, silk, paper, wire mesh, wire, airtex, polyester, neoprene. Courtesy greengrassi, London



Relief #107 - concrete, pigments, spray paint, leaves, acrylic paint. Courtesy greengrassi, London



Relief #128 - installation, concrete, plaster, pigments, bark. Curated by Janette Parris. Courtesy the artist and greengrassi, London

Chih-Fen Tsai

I was born in Taipei, and have worked and lived in the city. Trained as a visual artist at the Taipei National University of the Arts, I earned my BFA degree in Taiwan. Subsequent to that I attended Pratt Institute in New York and received my MFA and MS in Art History, Criticism and Conservation. While living in New York, I explored the aesthetic and experiential possibilities of combining various mediums in my installation work. Emphasizing environmental installation and digital media in my current art practice, I critically examine the interplay of space and place that are related to people's cultural identity. I have accomplished many projects through applying estranging techniques to the thematization of human interaction with the environment that my oeuvres share.

By observing the struggles between modern industrialization and ecological preservation in Asia-Pacific countries, my work reflects the fragility of human existence and living conditions. Apart from questioning of the impacts to our living because of the deteriorating environment, I investigate the polluted wasteland along the north coast of Taiwan with an attempt to provoke multifarious discussions on issues regarding the exploitation of nature due to cultural and political reasons.

In order to provide an alternative framework to delve into contemporary environmental issues, I integrate photography, video, and installation to reflect the tremendous destruction caused by complex social factors. Meanwhile, I'm searching for a counterpoint from diverse cultural phenomena, which might trigger reciprocal interactions between human and natural forces.

Between 2004 and 2014, I had completed many environmental installation projects, and participated in numerous artists-in-residence programs around the world, including Arteles Creative Center in Finland; Arte Studio Ginestrelle in Italy; Vermont Studio Center in the U.S.; Gozo Contemporary in Malta; Anderson Ranch Arts Center in the U.S.; and Grass Mountain Chateau in Taiwan. I was a recipient of 2006/2007 Asia Artist Fellowship granted by Freeman Foundation. As well as practicing as a visual artist, I teach at the Department of Fine Arts, National Taiwan Normal University.

蔡芷芬

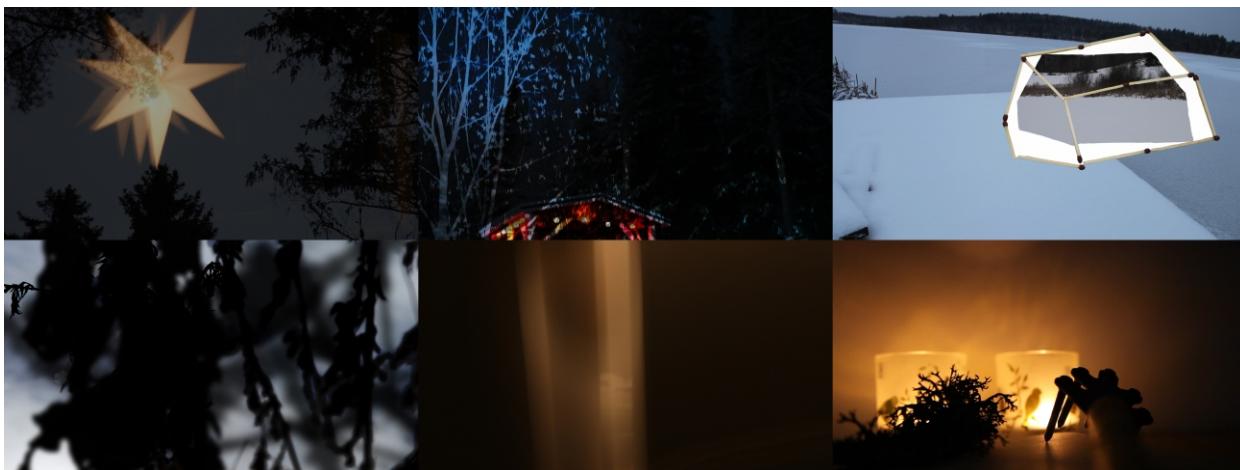
出生於台北，在台灣創作和居住。畢業於國立台北藝術大學美術系，同年赴紐約普瑞特藝術學院(Pratt Institute)就讀，取得藝術創作及藝術史碩士。長期以來關注自然環境議題，以多元觀點介入當代自然環境與人為擾動的變遷關係，試圖量測全球化過程中重新編碼的後自然現象。作品經常以環境裝置、數位影像及錄像的方式轉譯經由社會、政治、文化重構裂解的當代自然情境，並以此反思變動中的人類處境。擅長以在地媒材構築空間的語彙，並以此介入當代生活環境的人文省思，呈現人為建構當代自然的多重鏡射。我的作品聚焦於空間與地方的交互作用，並回應文化生成中的斷裂與認同。

曾獲美國福瑞門基金會(Freeman Foundation, U.S.A.)「2006/2007年度亞洲藝術家獎助」(2006/2007 Asian Artists Fellowship)，參與國內外重要展覽，先後於芬蘭、加拿大、義大利、美國、韓國、澳洲、西班牙展出作品。並多次前往歐美駐村交流，包括：芬蘭亞特雷斯創意中心(Arteles Creative Center, Finland)、吉納斯特雷藝術工作室(Arte Studio Ginestrelle, Italy)、佛蒙特工作室中心(Vermont Studio Center, U.S.A.)、戈柔當代藝術村(Gozo Contemporary, Malta)、安德森牧場藝術中心(Anderson Ranch Arts Center, U.S.A.)、台灣草山行館國際藝術村。

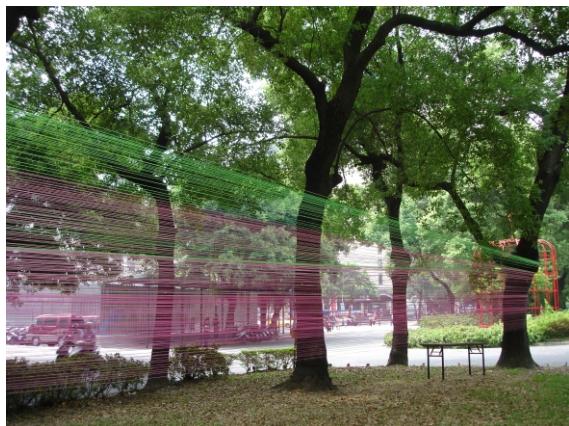
蔡芷芬目前任教於國立台灣師範大學美術系，並擔任行政院文化部「公共藝術視覺藝術類專家學者」。



Flower & Butterfly,
wood and enamel paint



Into the Darkness - Video



Flower Sae Maze - Fiber



Non-Lieux-7, Installation

