

Artist Navigators

# SELECTED WRITINGS ON CONTEMPORARY TAIWANESE ARTISTS

旗艦巡航—台灣當代藝術選粹

Yuan Goang-ming  
Liu Shih-fen  
Shu-min Lin  
Yao Jui-chung  
Jun-jieh Wang  
Chen Chieh-jen  
Huang Chih-yang  
Chen Shun-chu  
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國家圖書館出版品預行編目資料

## 旗艦巡航——台灣當代藝術選粹

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美術設計 陳淑鈴 孫文琪  
印刷 四海電子彩色製版股份有限公司

著作權人 台北市立美術館  
發行處 台北市立美術館  
台灣台北市中山北路三段一八一號  
Tel: 886-2-25957656  
Fax: 886-2-25944104  
出版日期 中華民國九十六年十二月 初版  
定價 新台幣750元  
統一編號 1009603636  
ISBN: 978-986-01-1981-7

版權所有・翻印必究

作品版權所有：藝術家，文章版權所有：作者  
圖片版權所有：攝影師

旗艦巡航：台灣當代藝術選粹=Artist

navigators : selected writings on

contemporary Taiwanese artists / 陳淑鈴

編輯. -- 初版. -- 臺北市：北市美術館，  
民96.12

面：公分

中英對照

ISBN 978-986-01-1981-7 (平裝)

1. 藝術評論 2. 現代藝術 3. 臺灣

907

96023425

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Publisher: Hsiao-yun Hsieh

Editorial Board: Chen Wen-ling, Ling Chi-feng, Chang fang-wei,  
Chien-kuo Liu, Ya-chun Tsai, En-kuang Kan,  
Chin-chao Hsu, Li-min Lee, Jen-kui Chen

Editor: Shu-ling Chen

Translators: Eric Chang, Craig D. Stevens, Andrew Shane Wilson,  
Yen-Yu Liu

Graphic Designers: Shu-ling Chen, Melody Sun

Printed at Suhai Design and Production Inc., Taipei, Taiwan

Publisher by Taipei Fine Art Museum

181, Zhongshan N. Rd., Sec. 3, Taipei, Taiwan

Phone + 886 (0)2 2595 7656, Fax + 886 (0)2 2594 4104

December 2007, Taipei Fine Arts Museum, Taipei, Taiwan

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GPN: 1009603636

✱ 21/12









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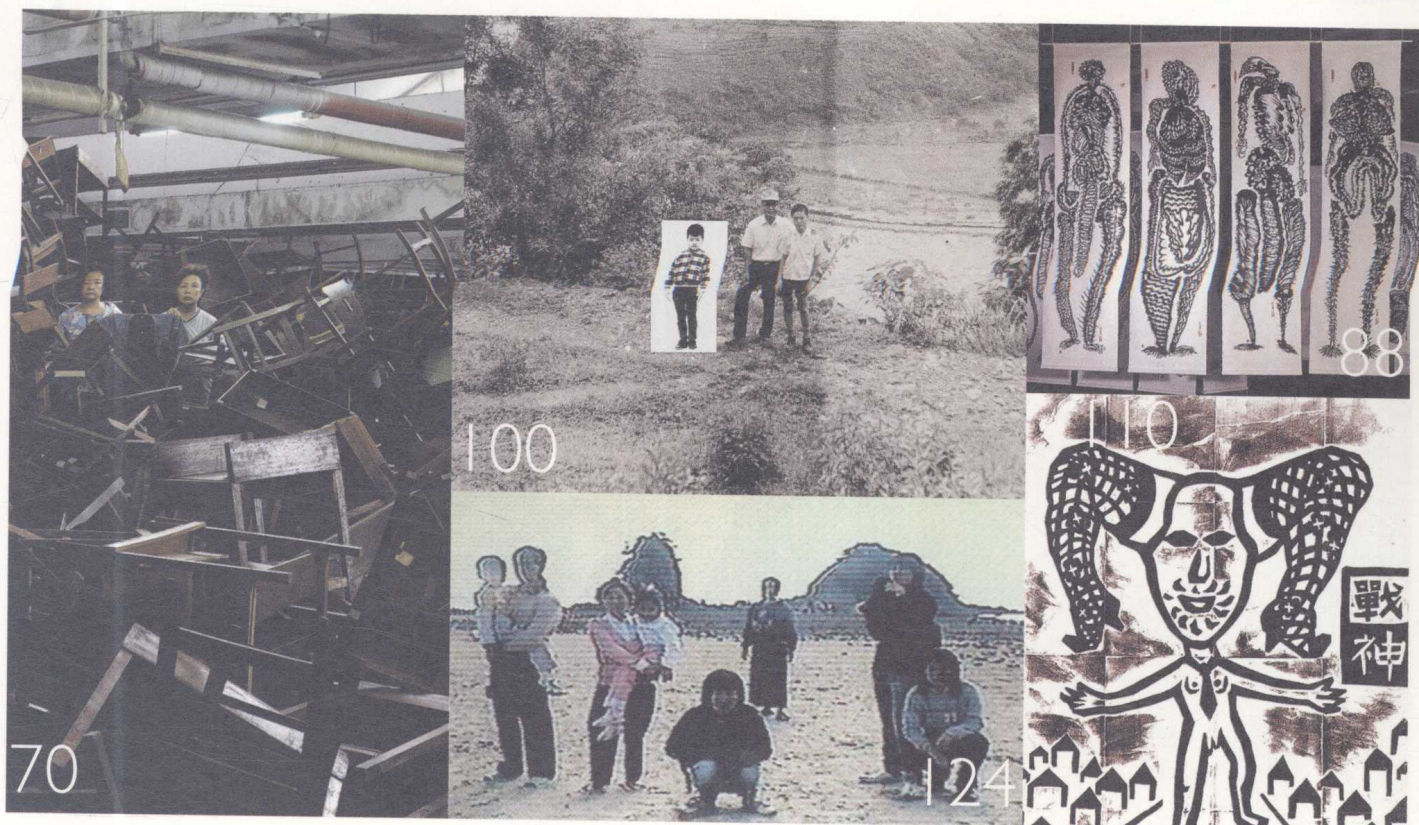
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# 序

《現代美術》於1984年一月創刊，由本館發行，也是國內公立美術館發行的第一本有關美術研究的刊物，期刊當時命名為《臺北市立美術館館刊》，以季刊形式發行；到了1989年第20期以後，為因應資訊時代講求效率及配合本館以現代美術為風格的基調，遂更名為《現代美術》，並改為雙月刊。近二十多年來，不論是國外的現代、當代美術活動、重要美術思潮，亦或是有關台灣美術發展的相關議題，《現代美術》多配合館內所舉辦的國內外展覽活動，適時且精心規劃推出專題。除了介紹國內外重要藝術大師及美術活動外，也透過經典譯述，引介當今重要博物館學、藝術品維護及重要藝術和美學專題。

這個幾乎與美術館共同成長的刊物，誕生於台灣八〇年代的博物館時代，忠實地紀錄了台灣美術發展的轉變與軌跡，也見證了台灣多采多姿的藝術表現，可說是一筆寶貴的藝術文化資產。

自第100期起，《現代美術》進行改版，在封面上改以臺灣當代藝術創作者為主體，並規劃封面人物「旗艦巡航」單元，凸顯藝術創作者的表現。《台灣當代藝術選粹》一書所收集介紹之藝術家也就是《現代美術》雙月刊第100期改版後之「旗艦巡航」單元所介紹的藝術家，包括袁廣鳴、劉世芬、林書民、姚瑞

中、王俊傑、陳界仁、陳順築、黃致陽、侯俊明、湯皇珍、崔廣宇、高重黎、王德瑜、吳季璁及曾御欽等十五位藝術家。

「旗艦巡航」一詞，乃本館前任館長黃才郎先生思考發想而來，前黃館長認為這些藝術家大多從美術館發跡啟航，就像等待揚帆的水手，蓄勢待發，準備翱翔於浩瀚的藝術天際，而事實證明，這些藝術家日後仍持續努力創作且在國內及國際藝壇均有所表現。

這些藝術家或者曾經參與「臺北雙年展」、「威尼斯雙年展台灣館」展或本館與國外美術館合辦的重要展覽展出，他們無疑地是台灣當今藝術領域中的重要藝術家，更重要的是他們仍持續不斷地創作，且在國際重要美術展覽活動上屢受矚目與邀約展出。透過本書的取樣介紹，除了可以讓讀者認識台灣當代藝術近二十多年來的发展與變化外，也看到這十五位藝術家在創作歷程中孜孜不倦的創作點滴與豐碩成績。

本書得以付梓出版，要特別感謝撰寫介紹這些藝術家的國內優秀藝評寫手：鄭慧華、姚瑞中、李維菁、王嘉驥、高千惠與游崴。也希望本書之出版能作為國內專注當代藝術發展的研究者更具價值之參研資訊。

臺北市立美術館  
館長 謝小韞

## Preface

*Modern Art* was launched in January 1984 by Taipei Fine Arts Museum (TFAM) as its official journal. It is also Taiwan's first specialist journal on the studies of modern art to be published by a public art museum. The journal was initially issued quarterly under the name *The Official Journal of Taipei Fine Arts Museum*. After 20 issues, it was renamed 'Modern Art' from 1989 onwards, and has since become a bimonthly. The reason for such adjustments was twofold, firstly to respond to the quest for efficiency under the regime of Information Age, and secondly to accord with the keynote of TFAM, i.e. the promotion of modern arts in particular. For over two decades, *Modern Art* has habitually coordinated with TFAM in organizing and promoting important exhibitions and events in relation to overseas modern or contemporary arts, significant thoughts on art, as well as issues to do with the development of fine arts in Taiwan. It has also duly published special issues relating to these events. During this period, the journal has served as an important platform for the distribution of art-related information and knowledge, conscientiously contributing to the introduction of key events and eminent artists both of Taiwan and of other countries. Besides, by way of translating classic texts, *Modern Art* has also provided readers with specialized knowledge in museology, art conservation and other major issues in the broader

area of fine arts and aesthetics.

An inherent part to Taipei Fine Arts Museum, *Modern Art* came into being during the course of Taiwan's 'museum boom' in the 1980s. It has since not only faithfully recorded details of Taiwan's artistic development and trajectories of its transformation, but also attested to the remarkable diversity and richness of Taiwan's flourishing artistic activities. In this sense, *Modern Art* can well be seen as one of Taiwan's precious cultural assets.

From Issue No. 100 onwards, *Modern Art* has undergone a major makeover. One of the most notable changes was to feature one Taiwanese practitioner of contemporary arts on each front cover, to be supported by a feature story - a detailed account of the work of the featured artist - regarding the cover-artist in the new section 'Artist Navigator'. The present anthology, *Selected Writings on Contemporary Taiwanese Artists*, collects feature stories of the Artist Navigator section of *Modern Art* Bimonthly from Issue 100 onwards. The collection of essays include feature stories of 15 contemporary Taiwanese artists including Yuan Goang-ming, Liu Shih-fen, Shu-min Lin, Yao Jui-chung, Jun-jieh Wang, Chen Chieh-jen, Chen Shun-chu, Huang Chih-yang, Hou Chun-ming, Tang Huang-chen, Tsui Kuang-yu, Kao Chung-li, Wang Te-yu, Wu Chi-tsung, and Tseng Yu-chin.



The term 'Artist Navigator' was first coined by Mr. Tsai-lang Huang, former Director of TFAM, to signal the pioneering achievements of these artists. Mr. Huang compares artists to navigating sailors, as most of these artists launched their careers from TFAM. Like sailors waiting for the wind, these artists were all once getting ready and waiting for the day they spread wings in the vast world of contemporary arts. Facts have spoken louder than words regarding the subsequent progress of these artists, as they have all indeed continued to painstakingly sow the seeds of their future accomplishments in the art scene both domestically and internationally.

Most of the artists mentioned above have, respectively, either partaken in Taipei Biennial, represented Taiwan in Venice Biennial, or participated in major exhibitions held by TFAM in association with prestigious institutions all over the world. Undoubtedly, they are currently among the leading sample artists in the field of contemporary arts in Taiwan. More importantly, these artists have continually produced new work to date that shine in major international exhibitions, making themselves popular invitees for these prominent events. We hope that the essays selected in this collection would shed lights on our readers not only in terms of the development and transformation of Taiwanese contemporary arts during the last two decades, but also in terms of the

impressive achievements of these artists - the fruit of their longstanding, ceaseless efforts throughout their creative careers.

Finally, for the successful publication of this anthology, we owe a great debt of gratitude to the following individuals, who are all renowned art critics of Taiwan. They are Amy Huei-hua Cheng, Yao Jui-chung, Weijing Lee, Jason Chia-chi Wang, Kao Chien-huei, and Yu Wei. We hope that this anthology will serve as a useful source of information for Taiwan's researchers in the field of contemporary arts.

Hsiao-yun Hsieh  
Director, Taipei Fine Arts Museum

# 碎裂的真實與整體的幻像…

## 談袁廣鳴的「城市失格」

文／鄭慧華

用相機拍下台北，將照片輸入電腦後將不同時間的「空間畫面」重疊在一起，每一張由攝影所留下的「時間痕跡」和「確此存在」的證據被緊密地壓縮；袁廣鳴透過電腦修相技術，卻如同做雕刻般地再慢慢將畫面裡的人車一一去除，最後，呈現出一座空蕩蕩的城市。這座城市有著難以言喻的魅力——因為時間與空間的交會具現了某種「存在」的樣態，再透過袁廣鳴的介入和改造，被移除了的人與車化為無形的磁場，而其中眾多的「時間空間交會」為這個磁場織造出了一幅巨大的城市「幻像」。

這是我們看到的袁廣鳴的新作：〈城市失格〉。

關於技術層面，袁廣鳴說，「雖然是運用數位媒體，但其實很像在做 video，因為其中「時間」的因素仍然在，這和動畫原理很類似，只是在作品中我並沒有將一格格連續播放呈現動態，而是把照片的每一格都疊在一起，然後再將某些元素刪除掉，這就像剪接一樣，最後將這時間重疊了的情境『再現』出來。也因此我不認為我的作品是『虛擬』，它還是很實際地呈現了一個情境，只是在此之中我把不要的東西刪除了。」

似乎在這個再現的「幻像」和所謂「真實」情境之間有種隱晦的關係，一如作品中對時間過程的表現，他一反以「動態」（video）方式呈現，卻將之凝結，因而在靜態與動態構成之間也存在了某種辯證，袁廣鳴說，這像是預先設下的陷阱，挑戰觀者的感知經驗。而以時間重疊作為方法、空間作為媒介，雖然畫面中空無一人，它反映的還是關於「存在」的議題，甚至

比以往更深入，趨向了集體潛意識的表露，而不再是個人內心狀態的抒發，它將「存在」更具體地指向時間與空間交會所產生的「現象」，這個「現象」便是那再現了的「真實的幻像」。

在製作過程中，很有趣的是袁廣鳴所使用的方法，他自己形容就像做傳統繪畫般，一刀一筆（將人車移除的過程），而且投入了大量時間。這種製作上的「慢速」對應著他所使用的科技媒材和時代的「快速」：一刀一筆，則與數位媒體大量複製的能力形成對峙。袁廣鳴用「拙」來形容他蓄意「慢速」的處理方式，但更顯而易見的，是他內心裡對速度、複製的背棄，他形容這種回歸心態是追求「古典」，但是袁廣鳴為何要如此做？在科技快速與近乎手工藝的雕鑿之間，似乎也存在著一道細縫，他深入其中探勘，說那或許可以為他的藝術「再現」再度找到已經消失了的「靈光」。

這是個靈光消逝的年代，真實的幻像則是科技時代的產物。在這個時代裡，我們有種連自己都難以察覺的慾望——速度的魅惑。然而我們的生活時空已經被不斷加速的風暴襲捲，並且因而產生了扭曲，人們在「加速」與企望「回歸」之間不斷地擺盪，在時空的扭曲中接受快感與疏離。這個「扭曲」來自時空感的驟變，例如網路時代的來臨使得時間不再需要以線性進行並換取空間，一封電子郵件的傳遞便跨越了傳統距離。於是人們的實體生活開始被虛擬時空介入、壓縮和打散，實體存在也開始受到質疑和威脅。在此同時，人們心中又興生另一股魅惑之力——對超速的恐懼。



對速度的慾望與恐懼二者的混融，使我們產生了某種期待和希望——「減速」，或以袁廣鳴的話來說，即追尋「回歸」。這其中的關係是弔詭的，也像是袁廣鳴所說的對科技的「又愛又恨」。事實上，速度加速的極致就是靜止，甚至後退，是空間的跳躍和消融，它超越了恆常的物理感官，並無法以尋常的感知掌握，對於難以捕捉到的速度極致，在不斷加速、甚至最後終將超越光速的過程中，唯一能企圖再次理解它的方式便是透過「減速」或者「回歸」。因此某些時刻，「減速」的期待並非只是減速，而同時是為了體驗加速。在袁廣鳴的作品中，同時呈現了對「加速」（科技）和「減速」（回歸）的兩個慾念，媒材及畫面處理的「科技技術感」和最後呈現出來的「空無」情境，叫人分不清那「靜止」是對回歸靜態、亦或是對超速後的極致慾望。這和我們看到一幅以油畫來呈現的台北無人景觀兩者之間，著實不同。

當代思想家對超速時代的批判，就是源自於人們內心裡極大的恐懼，而恐懼的背後卻是極大的魅力：也是所謂科技的「進步」。恐懼本身的魅惑使人們對加速度的可能性越發地意亂神迷，又同時畏之如洪水猛獸，我們即是如此無法自己地被趨使往速度的洪流裡靠攏，並還固執地安慰自己沒有因為超速而被粉碎為散落一地的粒子。在法國學者保羅·維希留（Paul Virilio）的新書 *Ground Zero*（Verso, 2002）中，他談到人類這種既恐懼又被魅惑了的慾望，像是對「『禁忌』加以禁忌」（prohibition to prohibit）的矛盾，去對「禁忌」施行禁忌本身就是弔詭的，就像一隻嘴咬著自己尾巴的蛇，牠被自己的尾巴所魅惑，然而牠也可能知道若是把自己的尾巴吃了，終將導致自身的碎裂。

超速度帶來的即是關於世界「整體」和「碎裂」的糾扯。

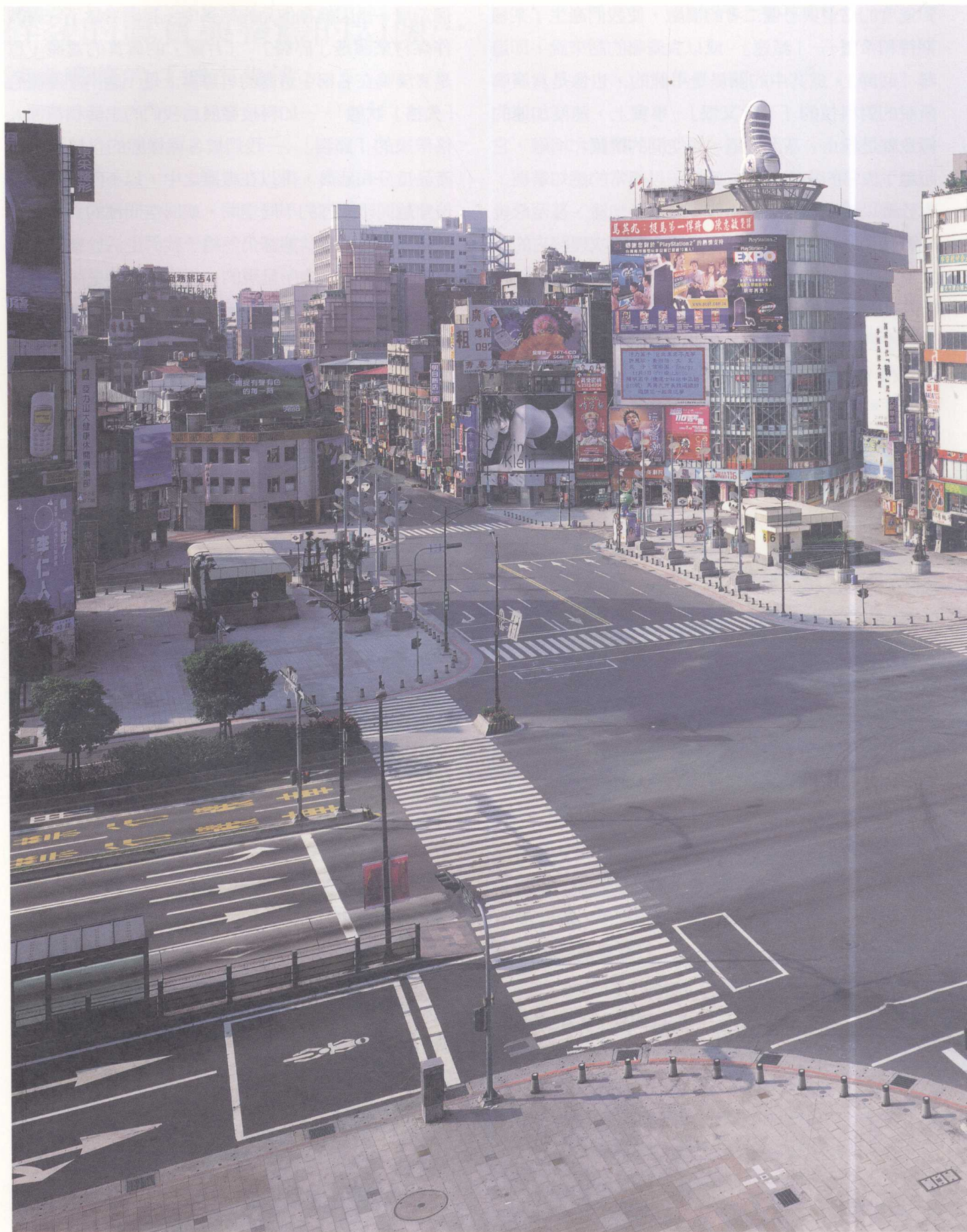
《城市失格》呈現了兼融追求速度快感和同時質疑它的兩個面向，對禁忌迷戀卻又落入企圖去禁制它的矛盾中。由無數碎裂的時間點壓縮而成的畫面，卻創造出了巨大且迷人、看似「整體」的幻境，它之所以是

個幻境，是因為在作品的結果中，我們看見了它對製作媒材來源是「碎裂」、「片斷」的真實的遮掩，也是袁廣鳴在名稱中透露的，事實上是一連串不連續的「失格」狀態<sup>1</sup>。一如科技發展為我們的 lives 和精神人格帶來的「碎裂」——我們被各種樣態的科技技術、產品瓜分和延異，得以在虛擬之中，以不同的符號身份穿越同時空間裡的不同空間，或同空間裡的異時性，但是那樣的碎裂狀態卻仍然給予我們生活於整體中的錯覺，就如畫面中所呈現的：極度真實的生活幻境。這個真實幻境的背後趨動力即是「速度」。於是，為了使幻境更加逼真，我們必須不斷加速以超越碎裂。超越「碎裂」的時間弔詭一如《城市失格》中的空間弔詭，如果要使《城市失格》達到更好的表現品質，或許也需要更快的科技速度和更多的碎裂畫面加以組合。袁廣鳴也說，「沒有科技，這個作品無法完成。」其製作過程和結果，已經忠實反映了生活的真實。

對於科技和速度的質疑，袁廣鳴說：「我不覺得科技拉近了人與人之間的關係，對我而言，是加大了人與人之間的距離。」科技時代裡的人自身因為不再是一個整體，人與人之間的關係因而也無法再是完整的，並且化為重重符碼與片斷。這些關係的延展拜科技工業所賜，所謂科技「專業」的細緻度其實無異於對生活的切割，然而矛盾的是切割過後的狀態又必須再被「整合」起來。在這個「整合」的過程中，誰掌握了速度，誰便擁有權與利，它為的是製造下一個更大的妖惑人心的整體幻境。也因此，我們的生活再也脫離不了速度，因為我們本能地期待再度成為一個完整體（如果不尋求回歸的話），倘若在這個時代「成為整體」還是有可能的話，那無疑是由科技建構起來的虛幻烏托邦。這個虛幻烏托邦在袁廣鳴的作品中，是如黑洞般迷離的「失格的都市」，透過製作技術，它隱約表露出了那個被遮掩的真實：無盡的片斷與碎裂、與加速的對抗和再體驗。

而袁廣鳴所追求的「靈光」又是否能夠再藉著他的「古典」手法而拾回？這似乎是沒有確切答案的追問，但或許在「手工」式的製作過程中所得到的純真









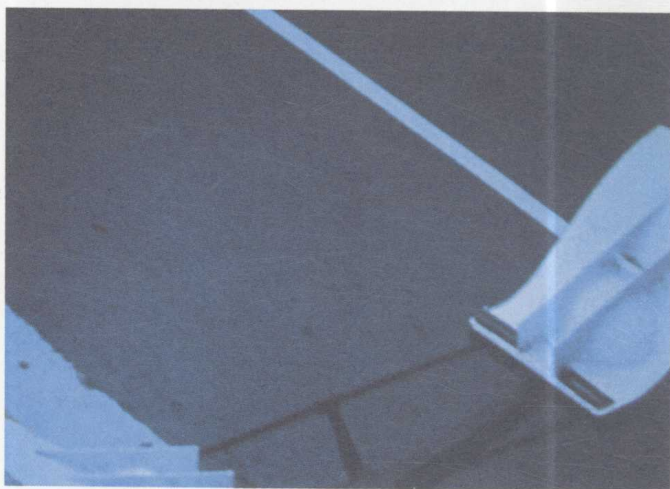
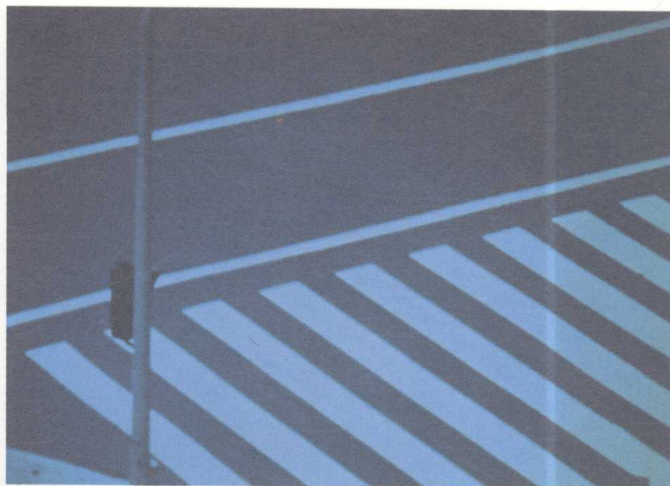
城市失格 — 西門町白日  
City Disqualified — Ximen District in Daytime  
數位處理、相紙電腦輸出 2002



愉悅，會是一劑安慰，而觀者眼中也著實能夠共享這個質素，然而在大量製造和消費的時代裡，所有對於「獨一無二」的追求，都必需付出更多的時間和經濟代價，因為它和社會的進步規則和規範是背道而馳的。我們也看見袁廣鳴花了最多的時間，並不是去突顯人確切具在的形體存在，而是將之「刪除」。袁廣鳴說這麼做是來自於直覺。但是這種直覺必定和潛藏的意識有關，也就是「靈光」的體現物質：「人」的失落。因此在這系列作品中，他所刪除的並不是「時間」，誠如他所言，（不連續的）動態時間只是被壓縮在同一個靜態平面上，被他刪除掉的，是在時間壓縮的極致下的「人的存在」，更確切地說，是做為人的「整體存在」的刪除。

城市的「整體」已是個幻像，而其中並沒有人的「存在」，或者人已經化為集體消逝的氛圍。維希留提到，「對科技集權主義而言，未來即是傳教，而傳教本身就是對科技信仰的傳播——「進步」一詞只是一種神秘的取代物——它所瘋狂部署的，是使自然法則相斥、和將神聖的創造物這個特質從人的身上排除掉的強大力量……<sup>2</sup>」神聖的創造物本質，也就是獨一無二的「靈光」的本源，而在科技時代，它已經被排除了。所以維希留也很明白地指出，要繼續進步無非就是要「加速」！只有讓速度更快，才能使人忘卻當下被粉碎和肢解的過程，甚至是消失了的痛苦。維希留對所謂的「未來」是不樂觀的，因為所有的科技「進步」到最後無非是導向「將整個世界刪除」，也就是加速到達極致後「現在」的不復存在，因為，我們不僅已經被灌輸了活在虛幻未來裡的科技集權思想，甚至就直接活在未來之中。而「未來」這虛幻的烏托邦，卻只是個 *uchronia*——看似真實的虛擬歷史及世界。

被問及是否在製作前就已經預知了結果中的「幻境」感，袁廣鳴說他當時並沒有為感觀結果做出預設。潛意識驅使他想要把畫面中的人與車刪除，留下一座空無的城市，而這座空無的城市，也確實引發了觀者無限遐思的興味。碎裂時間的重疊與凝結、人的存在的消失、看似完整的空無城市；在科技媒體的運用中，



城市失格 — 西門町白日局部（其中一幕）  
City Disqualified — Ximen District in Daytime  
(A view from the installation) 2002

又試圖以「手工」方式製作以作為對靈光的再追尋，甚至，他又將時間的凝結用軟體再次還原為慢速的動態播放（數位投影），這每一個動作與呈現，不都再再表達了人們對「速度」的深刻迷戀，和對自身在速度洪流中是否繼續「存在」的迷思？

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（本文原刊於2003年2月，《現代美術》第106期）

#### 註釋

1. 「失格」命名的由來，袁廣鳴在創作自述中提及，它來自《人間失格》這本日本早期小說家太宰治的小說書名，譯成中文為「失去做人的資格」；而「失格」或「掉格」又為剪接術語，在技術層面上是「並未對原始的資料進行完整的再現」。
2. *Ground Zero*, Paul Virilio, Verso, 2002, p.15



# Ruptured Reality and Holistic Illusion

## A Discussion of Yuan Goang-ming's "City Disqualified"

Amy Huei-hua Cheng

The artist takes photographs of Taipei City, inputs them into a computer and then overlays "spatial pictures" from different times, each one bearing the "time marks" of photography and evidence "actual existence" compressed together. Yuan Goang-ming uses computer software to play with the photos and as with producing a sculpture progresses slowly removing all the people and vehicles from the pictures until finally he is left with is an empty city. This city has an indescribable appeal because the interweaving of time and space highlights a certain type of "existence" which through the involvement and changes of Yuan transform the removed people and vehicles into an invisible magnetic field. Many of these "encounters of time and space" create a gigantic urban "illusion" for said magnetic field.

This is Yuan Goang-ming's new work "City Disqualified"

Discussing technical matters Yuan Goang-ming has said: "Although I used digital media it was very much like producing a video, because the relevant "time" element remained there, which is very similar to the principle behind animation. It was just that I did not play the films as frame by frame as a continuous animation in the work but instead took each frame photograph and placed one on top of another and then eliminated certain elements. This was very much like editing, ultimately "re-producing" situations made up of overlapping time. As such I maintain that my works are not "virtual" at all. They do in fact depict actual situations, it is just that I delete the things I do not want."

It would seem as though the "re-presentation of "illusion" and so called "truthful" situation have a relationship steeped in cover up. As with the expression of the

process of time in the work, as soon as it is shown in "video" format it is frozen. As such, there exists a certain dynamic between the formation of static and dynamic situations. Yuan Goang-ming says it is like a pre-set trap, challenging viewer's perceptual experience. Using the overlapping of time as method and space as medium, even though there are no people in the pictures, it still reflects the motif of "existence" and could even be considered all the more profound for that, leaning towards the revelation of collective consciousness as opposed to the release of inner personal feelings. It takes "existence" and specifically points in the direction of the "phenomena" created by the meeting of time and space, namely a "re-presented" "real illusion."

What is interesting is that in the course of producing this work, the methods adopted by the artist he himself described as being similar to that of traditional painting, a painting knife and brush (as the people and vehicles were removed), and the need for a considerable period of time to complete the piece. This "slowness" in production can be juxtaposed to the "speed" of the technological media used and the era. In the same way the individual movements of a knife and a brush form an intriguing contrast with the mass reproduction capability of digital media. Yuan Goang-ming uses the word "rough" to describe the deliberate "slowness" of his work, but what is even more clear and easily seen is the way in which his heart renounces speed and reproduction. Indeed, he describes this attitude as the pursuit of things "classical." However, why exactly does Yuan do this? Between the sculpture of handicraft art and the speed of technology there exists a small fissure into which he dives. It could perhaps be said that in so doing he once again finds the once lost "inspiration" for