

隨心所致的人工景觀

近來的作品，延續了幾年來創作主要關注的部分---作品結合理性的結構與造形、感性自由的線條與色塊，以及重現如設計圖、說明書式的圖文符號，展現某種人處於都會空間與機械文明下的狀態。作品呈現一種理性與感性層疊交融的樣貌，來回於時間中的累積與抹除，纏繞於各式人為空間中。

從精神層面看，在本質上自認於創作時有某種對人為秩序的深沈憧憬和追求。這種秩序，表現在一種以直線、幾何造形構成的邏輯性與空間感當中。但當這些成為創作的起點時，我試著開始以一種覆蓋、轉譯和改寫等方式，去對這些既存邏輯、秩序，或空間進行逆反與更生。在那些看似嚴謹、精準、一板正經的丈量行動中，其實主要依循的，多數是來自直覺與潛意識的行動，或是反向而行的編造，諧擬出一個自我認同的景象。

關於《Landscape》與《Aircraft》

「Landscape」與「Aircraft」是個人創作的兩個主軸。從觀眾熟悉的建築形體逐漸拉開場景到空間與環境；從手邊可以取得的玩具到超乎日常生活的大型航空機械，「人」的形象在作品中似乎是表面上的缺席，卻又無所不在。

在認知上，常將作品視為一種二手、三手的人工再造物，在明亮寬敞的展場中，觀者將會看到這些重新被塑造出來的世界。也許貌似台北捷運出入口的平面圖看板、從圖學書籍抽取出的圖樣、放大失真或是隨性拼貼的空間圖稿、網站上擷取竄改的模型設計藍圖、再現自名藝術家的畫冊、取材經典設計構成之作品，或是兒童玩具的補色貼紙斷片...；這些來自居住環境、來自學院的工具書、來自無垠的網路世界、來自生活周遭的平面傳播、以及接近童稚的無邊想像，在一眾交錯疊合的生產中輾轉形構了明亮房間中的一幅幅扁平視窗。

終究，這些貌似理性的建築細節、飛行器內構圖和衡量尺度數據，卻無法按圖施工付諸實踐。無法進入的假透視、分不清彼此內外關係的牆面和難以穿透的通道、不可能順利騰空的飛行器、愈讀愈糊塗的步驟說明指南...等，讓這些成規只落實於個人的想像和虛構世界當中，而這些想像虛構，卻也只有展呈於體現當代的展場空間，方能更充分的讓意義成立。

關於《Finders Keepers》

展名「Finders Keepers」文字來自西方俚語。一如字面意涵，現階段的創作過程，時常經由周遭所見的圖像和工具決定了畫作裡的重要元素，其他部分有一半可能是符號的誤讀、跳躍的空間敘事與時間積累變異後造成的感受。有些作品原型來

自看展過程的紀錄隨拍、異於日常的公共空間、雙年展田調式作品裡作為參照條件的概念建築立面圖，表格說明書的行距留白及版面配置；淋漓的畫面可能就從最簡單的幾條定位線、一些色料圖層開始，依循透視的基礎或是全然遊戲般的增減，一路平行地開展下去。

我常覺得這些圖學圖示和說明書很有趣，常見其中的除了結構形體，基地環境樣貌，另有某些對於植物的描繪。出現在建築圖稿中模擬植物樣貌的線條，圖像本身就是相當精彩的一種創造，而其出發點僅只是模擬一種自然的形態，甚至呈現出在空間結構裡那些虛的空間...但這些特質反而是吸引我的。如同過往曾以某些藝術家的雕塑與裝置作品入畫，現今則是把這些圖稿當作對象物來實踐。原始圖例的出發點是擬真的，經由我進一步的改寫，它成了既非真實亦非純然虛構，半真不假的格外有趣。另有些作品則是具現了美術館三樓展場角落空間的功能物件，只是被格放置入展間新的位置，成了一種斷裂的存在狀況。

如此的組合，恰恰擾亂且破除了空間的合理性，面對我們原先認知的風景，實際上卻交織著圖像和繪畫性之間的曖昧；而簡化且隨心所致的人工景觀，也使得具象的畫面不僅擁有再現的作用，另外還產生了意義流動和某些形式上的抽象感受，甚或回歸到初始的線條、色料以及畫布底材等物質性層面，視覺上卻也同步滿溢著游移性和多重的感受律動。

Artificial Landscape Freely Shaped by the Mind

My recent work continues the creative focus over the course of past few years—the combination of rational structures and forms, emotive and free lines and color blocks, as well as writings and symbols from design diagrams and instruction manuals, demonstrating a certain state of human existence in urban space and mechanical civilization. My work reveals images comprising interweaving layers of rationality and sensibility, as well as traces and erasures accumulated in time that become entwined with diverse forms of artificial space.

In spirit, when creating, I am inherently driven by a profound longing for and persistent pursuit of a certain artificial order. Such order is embodied by the logic and spatiality constituted of linear lines and geometric forms. However, when these elements form the starting point of my creative work, I try to resist and renew the existing logic, order or space through covering, translating and rewriting. Behind the seemingly careful, exact and circumspective actions of measuring, I am mainly guided by instinct and subconscious activities or adopt an approach of reverse fabrication to create parodies of scenes that I can identify with.

About *Landscape and Aircraft*

“Landscape” and “aircraft” are the two main themes in my creative practice. Zooming out from architectural forms familiar to the audience to the surrounding space and environment, from toys available at hand to large aircrafts exceeding the everyday life, “humans” appear to be absent in my work, but are in fact everywhere.

Cognitively speaking, I often see my works as second-hand or third-hand artificial remakes. In the bright, spacious gallery rooms, viewers will see these recreated worlds, which might look like various things: maps mounted at MRT entrances and exits in Taipei; diagrams taken out of graphic books; spatial drawings enlarged and distorted or randomly put together; altered model design blueprints found online; images from renowned artists’ catalogues; works inspired by iconic designs; broken decals from children’s toys, etc. These boundless and almost childlike imaginations are inspired by a wide range of things – living environment, reference books from schools, the infinite internet world, two-dimensional communication materials found in everyday life – and in the interweaving, overlapping process of production, constitute a series of flat windows on view in the bright rooms.

In the end, however, these seemingly rational architectural details, internal structure diagrams of aircrafts, as well as measurements and data cannot be of use and defy actual realization. Fake perspective that has no depth, walls that do not define

interior and exterior spaces, passageways that are blocked, aircrafts that can never take off, and instruction manuals that only confuse all point to the fact that these rules can only exist in personal imagination and a fictional world. Furthermore, these fictitious imaginations can only become meaningful when they are displayed in a contemporary exhibition space.

About *Finders Keepers*

The exhibition title, *Finders Keepers*, comes from a Western idiom. As the words suggest, during my current creative process, images and equipment found in the surrounding often determine the key elements in my painting, whereas the rest is determined by misreading symbols, leaps in spatial narratives and feelings about changes resulted from the accumulation of time. Some of my works originate from photo images taken in art exhibitions, unusual public spaces, references of conceptual architectural facades used in field research-based projects shown in biennials, as well as the spacing, blankness and layout of forms and manuals. I begin the dripping images with a few positioning lines and some layers of color before following the principle of perspective or playfully adding and removing the elements to parallelly develop the images.

I often find the graphic icons and instruction manuals interesting. In addition to structural forms and site environment, they also contain descriptions of plants. The graphic images imitating lines of plants in architectural drawings are themselves marvelous creations; yet, they are created mainly to imitate natural forms and even the virtual spaces in spatial structures. Contrarily, these are the features that appeal to me. Similar to my previous approach of adding some artists' sculptures and installations into my painting, my current practice is based on viewing these graphic drawing as the subject. The objective of the original graphic drawings is to simulate reality. After my adaptation, they become neither real nor entirely fictional; and such specious ambiguity is rather fascinating. Moreover, some of the works visualize the functional objects from corners of the museum's third floor gallery rooms; they are now partially enlarged and embedded in the exhibition, assuming a fragmented existence.

Such combination debases and cancels the rationality of the space. The landscape that we previously perceived is in truth informed by ambiguity of entangling images and painterliness. Also, the simplified artificial landscape freely shaped by the mind not only renders the figurative images representational, but also engenders fluid meanings and a certain form of abstraction, and even returns to the material level embodied by the initial lines, colors and the canvas material, visually brimming with a sense of vacillation and multilayered sensory rhythm.