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## 《人間樂園》黎光頂個展

**Dinh Q. Lê: Earthly Delights**

展期 Date 11/ 17/ 2018 – 12/ 21/ 2018

開幕 Opening 11/ 17 (六) 4-7pm

地點 Venue 就在藝術空間 (10658 台北市大安區信義路三段 147 巷 45 弄 2 號一樓)

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就在藝術空間將於十一月份推出國際知名藝術家黎光頂在台灣首次個展。藝術家將展出其最具代表性的「照片編織」(photo weaving)系列作品共七件新作，此手法來自越南傳統草蓆編織。藝術家讓攝影圖像以重複圖案來分層編織，創造出巨型蒙太奇作品，內容描繪歷史事件和集體記憶的觀念轉變。另外，黎光頂近年受到矚目的大型攝影捲軸系列裝置，也將在展覽空間呈現！作品中的影像透過藝術家的後製被延展至五十米長，再運用中國古代捲軸畫的形式，展示被扭曲拉長的影像局部，挑戰我們對於具象藝術形式的看法。

### 《人間樂園》

黎光頂個展命名為《人間樂園》，取自 15 世紀荷蘭藝術家 Hieronymus Bosch 的三聯幅畫作「The Garden of Earthly Delights」，這幅具有五百多年歷史的油畫內容在藝術史學家間產生解釋的分歧，從一方解釋為世俗世界各種誘惑的道德警告，到另一方解釋為慶祝性愉悅與生活的快樂。黎光頂的作品反映了這個探討“性狀態”上的二分法，並指向越南透過網路情色文化的擴散對性觀念的影響與發展。

越南的網路仍然是世界上審查最厲害國家之一，許多網站被越南共產政府封鎖。然而，越南政府唯一決定不控制的範圍是情色網站，雖然越南的法律禁止擁有或製作色情影像及影片，但這些法律的執行機率非常小。越南在二十年前開始有網路系統，讓大量情色內容上線，這種不受控制狀態完全改變了越南人對性觀念的看法：從原本是禁忌的話題到開放的享受和分享。許多越南年輕人熱烈在線上分享自己拍攝的色情影片，以及透過“Blued”等 App 直播他們的性生活。這種現象不僅發生在越南，也延伸到世界各地。藝術家觀察道『也許，「人間樂園」是對性愉悅的慶祝，因為事實上我們還在這裡，並沒有全部下地獄。』



### 藝術家介紹

黎光頂 1968 年出生於越南，十歲時移居美國，1992 年畢業於紐約視覺藝術學院攝影藝術研究所（MFA），目前工作及居住於越南胡志明市。曾參加第五十屆威尼斯雙年展主題展，德國卡塞爾第十三屆文件展（dOCUMENTA 13）也曾於 2010 年紐約 MOMA 個展計劃。他的創作交織著個人經歷與越南的國家神話和集體記憶，其作品經常從檔案照、記錄片、好萊塢電影，以及越南視覺文化等各種來源擷取影像並加以融合，藉此對影像的散布、接收、消費，以及視覺文化如何形塑國家認同等問題提出批判性的質疑。

歷年參與多次國際展覽，近期重要個展包括美國加州聖荷西藝術博物館（2018）、新加坡 Singapore Tyler Print Institute（2018）、荷蘭鹿特丹，博伊曼斯·范伯寧恩美（2017）、英國伯明罕 Ikon Gallery（2016）、日本廣島市當代藝術博物館（2016）、英國雪菲爾 Site Gallery（2016）、英國倫敦 Artangel（2016）日本東京森美術館（2015）、美國紐約 P.P.O.W. Gallery（2014）、美國舊金山 San Francisco Camerawork（2013）近期重要聯展包括於香港藝術中心（2017）、韓國龍仁市 Nam June Paik Art Center（2017）、美國紐約亞洲協會博物館（2017）、丹麥科靈 Trapholt Museum（2016）、波蘭華沙 Ujazdowski 城堡當代藝術中心（2016）、澳洲雪梨新南威爾斯美術館（2015）、法國尼姆藝術方屋（2014）、美國德州休士敦美術館（2012）、美國洛杉磯洛杉磯 Annenberg Space for Photography（2012）、美國紐約布魯克林博物館（2012）、日本大阪國裡國際美術館（2011）



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## ***Dinh Q. Lê: Earthly Delights***

Date: 17 November 2018 – 21 December 2018

Opening: 17 November (Sat) 4-7pm

Venue: Project Fulfill Art Space (1F., No. 2, Alley 45, Lane 147, Sec. 3, Sinyi Rd, Taipei 10658)

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Internationally acclaimed artist Dinh Q. Lê returns to Project Fulfill Art Space for his first solo exhibition in Taiwan, opening this November. Exhibited will be seven new works from his renowned 'photo weaving series', inspired by traditional Vietnamese grass mat weaving, photographic images are layered in a repeating pattern, creating large-scale photo-montages, portraying altered perceptions of historical events and our collective memory. A central feature of the exhibition will be his monumental photo scroll work, where the artist stretches an image to create a 50 meter long photographic scroll. Drawing on ancient Chinese scroll paintings, only a distorted partial view of the work is revealed to the viewer, challenging our perceptions of representation.

### ***Earthly Delights***

Dinh Q. Lê's solo exhibition titled *Earthly Delights* references 15<sup>th</sup> Century Netherlandish master Hieronymus Bosch's triptych painting *The Garden of Earthly Delights*. Painted over 500 years ago, historians are divided on the interpretation of the painting, ranging from a moral warning to worldly temptations, to a celebration of sexual joy and life's pleasures. This dichotomy in the approach to sexuality is reflected in Lê's work, addressing the development of Vietnam's sexual culture through the proliferation of online pornography.

The internet in Vietnam is still one of the most censored in the world with many websites are blocked by the Vietnamese communist government. Yet the one area in which the Vietnamese government decided not to control are pornography websites. Although Vietnam's laws forbid the owning or creating of pornographic images or videos, it is extremely rare that these laws are enforced. The arrival of the internet to Vietnam twenty years ago allowed access and an abundance of online pornography. This access has completely changed Vietnam's view on sexuality, from something that was originally taboo, to something that is openly enjoyed and shared. Many young Vietnamese are now actively creating their own sex tapes and sharing them online, as well as live-streaming their activities through apps like 'Blued'. This phenomenon is not just happening in Vietnam but extends worldwide. Lê observes, "the fact that we are still here and have not all gone to hell



should be taking into consideration. Perhaps, *The Garden of Earthly Delights* is a celebration of sexual pleasure.”

### Artist Introduction

Dinh Q. Lê was born in 1968 at Ha-Tien, Vietnam and emigrated to America with his family at age ten. In 1992 he obtained a MFA in photography from the School of Visual Arts, New York. Currently lives and works in Ho Chi Minh City, Vietnam

Lê has been invited to exhibit at the 50th Venice Biennial, as well as dOCUMENTA (13) at Kassel, Germany. In 2012 he exhibited a major solo project at the Museum of Modern of Art, New York. His artistic practice interweaves personal histories with Vietnamese national mythologies and collective memory. Often incorporating imagery from a variety of sources, including archival photographs, documentaries, Hollywood films, and Vietnamese visual culture. Lê's investigations raise critical questions about the distribution, reception, and consumption of images and how visual culture may inform a national identity.

Lê has participated in numerous international exhibitions, recent solo exhibitions include San Jose Museum of Art, California, USA (2018); Singapore Tyler Print Institute (2018); Museum Boijmans Van Beuningen, Rotterdam, Netherlands (2017); Ikon Gallery, Birmingham, UK (2016); Hiroshima City Museum of Contemporary Art, Japan (2016); Site Gallery, Centre for Contemporary Art, Sheffield, UK (2016); Artangel, London, UK (2016); Mori Museum, Tokyo, Japan (2015); P.P.O.W. Gallery, New York, USA (2014); San Francisco Camerawork, USA (2013). Selected group exhibitions include Hong Kong Art Centre (2017); Nam June Paik Art Center, Yongin-si, South Korea (2017); Asia Society and Museum, New York, USA (2017); Trapholt Museum, Kolding, Denmark (2016); Centre for Contemporary Art, Ujazdowski Castle, Warsaw, Poland (2016); Art Gallery of New South Wales, Sydney, Australia (2015); Carré d'Art, Nîmes, France (2014); Houston Museum of Fine Arts, Texas, USA (2012); The Annenberg Space for Photography, Los Angeles, USA (2012); The Brooklyn Museum, New York, USA (2012); National Museum of Art, Osaka, Japan (2011).