

Chi-Wen Gallery

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Artists: 杜韻飛 Yun-Fei Tou、平川典俊 Noritoshi Hirakawa、劉肇興 Jawshing Arthur Liou

杜韻飛－《生殤相》

藉以西方藝術史人物肖像的語彙，我為台灣數家公立收容所內的流浪犬，於安樂死當日留下生前的最後身影。這些影像使觀者得以凝視不可能回復的過往時刻，以及那些逐漸腐敗的死亡肉身。

原本沒有臉、沒有名字的「牠們」，透過接近人類等身的肖像尺寸，轉化為具有主體性的「牠」。如果我們凝視牠，牠也必然凝視著我們；觀看與被觀看、主體與客體的關係因此翻轉，人與他者之間絕對的階級與地位，也就隱然產生鬆動的可能。

看見他者，就是看見自己。

《生殤相》就是我的自拍像，經由這些影像，我得以回返與記憶生命中的困惑和絕望，靈魂與肉體的苦難，對於出口的渴望，以及對於死亡與虛無的恐懼。

杜韻飛出生於1975年，於羅德島設計學院取得攝影系純藝術學士學位（1998）。1999-2009年之間從事專業報導攝影，2010年起，杜韻飛以攝影為主要媒材開始獨立創作。他以台灣所觀察的社會現象為題材，經由藝術的手法再呈現。其作品《生殤相》曾於國內外數處藝廊與藝文空間展出，2011年時入選紐約攝影節評審邀請展“PROVOCATION”，2012年獲第十屆桃源創作獎首獎。

《生殤相》同時獲得全世界重要傳媒的關注，如《明鏡周刊》、《每日郵報》、《華盛頓郵報》、《洛杉磯時報》、《波士頓先驅報》、《哈芬頓郵報》等數十國多家媒體陸續報導。Photoshelter將《生殤相》選為2012年度值得關注的攝影計畫之一。現定居創作在台北。

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Yun-Fei Tou - *MEMENTO MORI*

Utilizing the classical portrait style that artists have used throughout history, these images record the last moments of life for dogs found in public pounds run by government agencies in Taiwan. The images are taken on the actual day that each animal depicted is euthanized. Through these portraits the viewer is confronted with an irreversible past and witnesses the decay of life, moments before death. These nameless animals, by virtue of the size at which they are printed and the approximations to human scale, are transformed into existence.

As you engage with the dog, the dog returns the scrutiny. The relationship between seeing and being seen, between the subject and object reverses and the discriminatory hierarchy is lessened. The status of power between humans and other salient beings, those considered “the other” is diminished.

The images presented in the *MEMENTO MORI* act as the artist's own self-portrait whereby one can look back and in retrospect reflect upon times of confusion and despair; the pains of both spirit and body; the desire for exit and the fear of death; and witness the melancholia.

Yun-Fei Tou (b.1975) graduated from Rhode Island School of Design receiving a Bachelor of Fine Arts degree in 1998. Between 1999 and 2009, he worked as a professional photojournalist. Since 2010, he has independently pursued fine art photography while focusing on various social issues in Taiwan, where he lives. His work incorporates a variety of artistic and conceptual approaches.

MEMENTO MORI has been exhibited in many international as well as local art spaces and galleries. In 2011, *MEMENTO MORI* was featured in PROVOCATION, a juried, invitational exhibition held during the New York Photo Festival; in 2012, the series was awarded Grand Prize by "The 10th Taoyuan Creation Award" in Taiwan. *MEMENTO MORI* was recognized by PhotoShelter as being a “Notable Photography Project” in

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2012. This body of work has been published in numerous news and media circles around the world including: Der Spiegel, Daily Mail, Washington Post, Los Angeles Times, Boston Herald, and the Huffington Post.



2011/10/24 12:09 p.m. Taiwanese Public Animal Shelter, Time until Euthanized: 1.9
Hour 台灣某公立收容所, 距離安樂死執行時間: 1.9小時

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平川典俊－S系列

死亡緊鄰著生命。兩者間隔著一條模糊的界線，死亡成了生命存在的另一種形式。而當軀殼依附這另一種形式時，則將永劫無回。於此，死亡是個體最高價值的權力，應被視為人類榮耀的方針。

人類執迷於死亡的眷戀，也許因為每個人不止一次地幻想過死亡這回事，但仍然無法為其定調。

貼近死亡的經驗是種美感，我拜訪過瑞士十個著名自殺景點，在距離自殺者躍下的一公尺處，朝著地心引力的方向，測量出影像觀看的範圍。現在所看到的影像，是擁抱一個人死亡的地方，也或者是從生命進入死亡序曲的大門，只是從來沒有人談論過而已。

那些曾經敲響死亡大門的人已無言說的機會，無法闡述進門後通往最後序曲的景色是多麼美麗。然而，我的攝影系列卻諷刺地迷惑了觀者，在一躍而下的瞬間，漫遊於空氣，直到被引力抽空為止。

平川典俊 | 1997

平川典俊出生於1960年，學生時代修習應用社會學，後從事攝影、電影、裝置和表演藝術。他的作品表現帶有強烈情慾特色，挑戰對性慾的主流感觀以及男性欲望對女性的物化、暴虐和剝削的刻板假設。平川認為人類行為形塑我們今日的文化，必須挑戰認知的界限，以不斷推進。他視鏡頭為連接男女欲望的絕佳理由。他的作品曾於國際重大展覽和機構展出，包括威尼斯雙年展、伊斯坦堡雙年展、巴黎龐畢度中心、MoMA PS1(New York), Kunsthalle(Vienna), Christopher Guye Gallerie(Zurich), Taka Ishii Gallery(Kyoto)。他也和多名文化人士共同合作，結合詩人、音樂家、編舞家和建築師於Das TAT(Frankfurt), Danse Montpellier, Fondation Cartier(Paris) 等地展出。他目前定居創作於紐約。

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Noritoshi Hirakawa - *S*

Death exists next to life. There is no clear line between them, and death is provided as one of the alternatives to living. Once one lets his/her body reply on this alternative, there is no way back. Thus death is a highly valid individual right, and functions as a conduct which should be respected as a human's privilege.

People find some kind of fantasy in this conduct. It is probably because everyone consciously imagines what it would be like, more than once, and experiences regret that s/he couldn't make up his/her mind.

A vicarious experience of "death" which could be aesthetic, started as I visited ten famous suicide spots in Switzerland, fixed the point one-meter away from the place where the suicider stepped out, and decided the range of viewing scope for images toward the direction of gravity. The scene, which one sees there, is the place which welcomes a person's death, and probably is the gate to the last prelude from "life" to "death" which no one has ever talked about.

Those who have already knocked on this door do not have the means to talk about how beautiful is the scenery from the door to the last prelude. However, my photo series sadistically mesmerizes the viewer into wandering into the moment when s/he flies into the air and becomes vacuumed by gravity right after taking the first step.

Noritoshi Hirakawa, 1997

Noritoshi Hirakawa (b.1960) originally studied Applied Sociology and today works with photography, film, installation and performance. His works have been described as erotic and intimate and challenge mainstream views of sexuality and the assumption that male desire is inherently exploitative, objectifying and oppressive towards women. The

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artist believes that human activity forms the culture in which we live today and proposes to push the boundaries of perception in order to further culture as such. In particular, he identifies the camera as “a very good excuse to connect men’ s and women’ s desires” .

Hirakawa’ s work has been exhibited over 300 times, including at the Venice Biennale, Venice; Istanbul Biennale, Istanbul; Museum fuer Moderne Kunst, Frankfurt; Centre Pompidou, Paris; MoMA PS1, New York; Kunsthalle, Vienna; and at Christopher Guye Gallerie, Zurich and Taka Ishii Gallery, Kyoto. The artist has also collaborated with poets, musicians, choreographers and architects and presented his work at Das TAT, Frankfurt; Danse Montpellier; and at Fondation Cartier, Paris.

Noritoshi Hirakawa lives and works in New York City.



S系列 S Series, Pont du Gofferon, 銀鹽相紙 Silver Gelatin Print , 30.5x46cm, 1997

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劉肇興－《高野山》

《高野山》(Anicca, 2010)是藝術家劉肇興於2009年夏天赴日本參訪佛教古寺所拍攝“Anicca”系列之一。“Anicca”是梵文「無常」的意思。他從這些古剎的歷史和氛圍中找尋靈感，設法表現時空瞬息萬變的本質。在《高野山》中展示不斷蜿蜒上升的垂直螺旋體。影像的結構和色彩緩慢而確切地轉換著，有如時序變遷，呈現一股自然卻又神秘的律動。

劉肇興1968年生於台灣中壢，畢業於佛羅里達大學藝術研究所，主修跨媒材創作及攝影。劉肇興的錄影和平面作品，在美國受到許多公共及私人的收藏，包括休士頓美術館和印地安納藝術館等。目前定居創作於美國。

Jawshing Arthur Liou - *Anicca*

Anicca (2010) is a part of the Anicca series, which artist filmed the landscapes around the ancient Buddhist temples in Kamakura, Koyasan, and southern Kii peninsula during his trip to Japan in 2009. He sought inspiration from the aura and history of these sites.

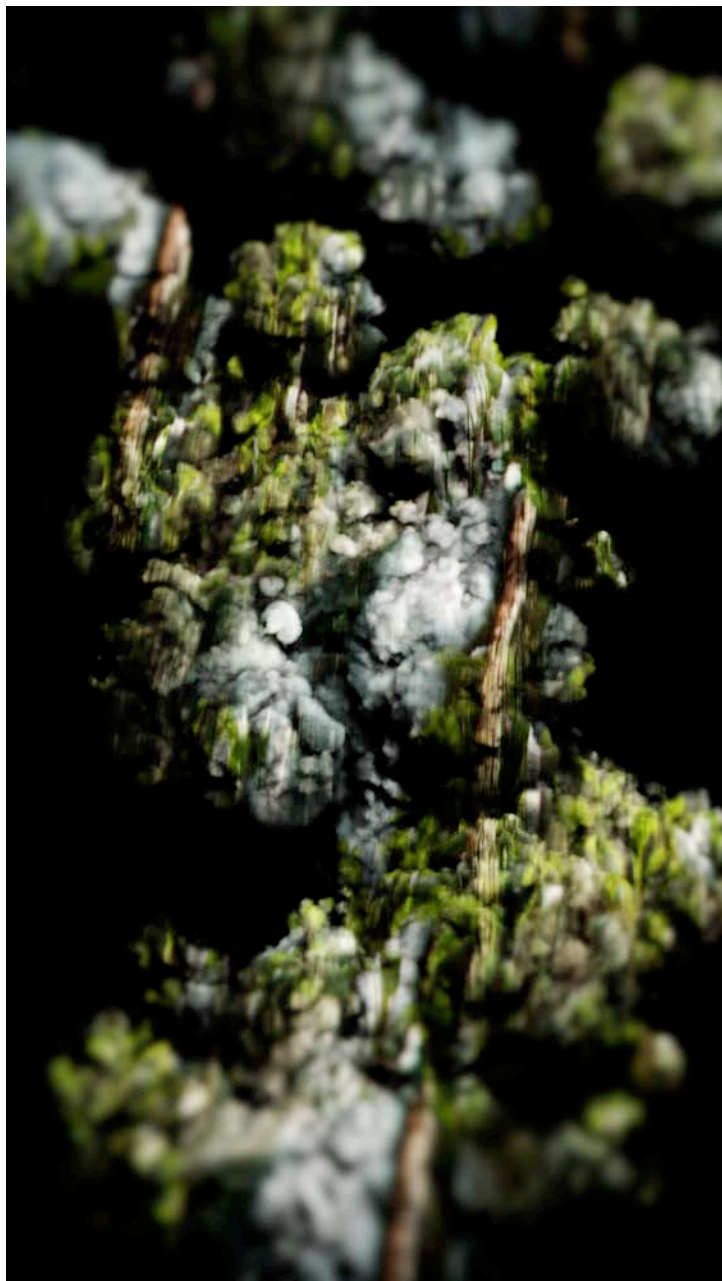
“Anicca” is the Sanskrit word for impermanence. It is central to Buddhist teachings that one’s individual life is merely a process in the cycle of births and rebirths. Relative to the scope of the greater continuum, things that we hope to be permanent are always ephemeral. Anicca is a vertical video that displays a continually ascending spiral form. The textures and shapes change slowly but surely, and its organic qualities evoke nature and seasonal change.

Jawshing Arthur Liou (b.1968) received his MFA from University of Florida, majoring in electronic inter-media and photography. Liou’s videos and prints are in numerous public and private collections across the US including Museum of Fine Arts Houston and Indianapolis Museum of Art.

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無常 (高野山) Anicca 單頻道錄像 藍光片 | 1080p | 11' 17"
2010 音效 | 艾倫希金斯
Anicca , Single-channel Video , Blu-ray Disc, 1080p, 11' 17" , 2010
Sound Composition by Aaron Higgins

(Screens at Art Video Program | Art Taipei 2013)

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