

大鹿圖

D à l ù t ú



陳曉朋 2022
SHIAU-PENG CHEN

大鹿圖 Dàlù tú

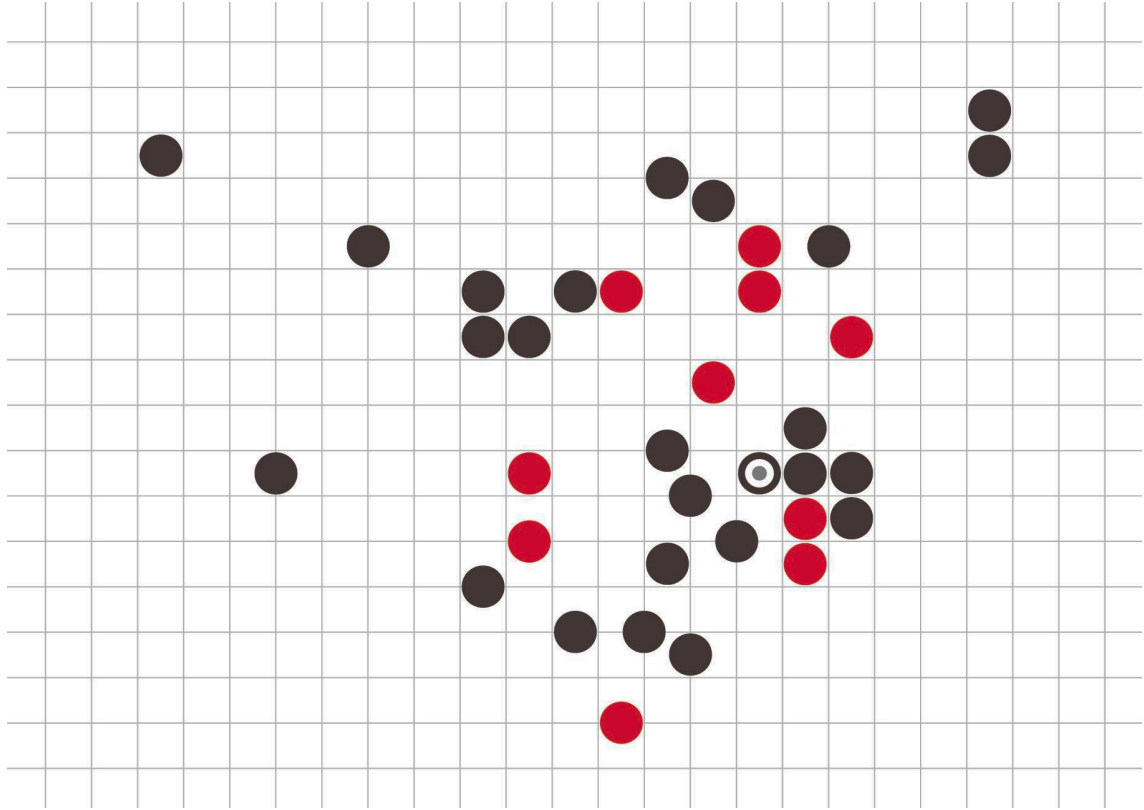
03	帶路圖	Dàilù tú Navigation Chart
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帶路 圖

Dàilù tú

Navigation Chart



陳曉朋個展 大鹿圖

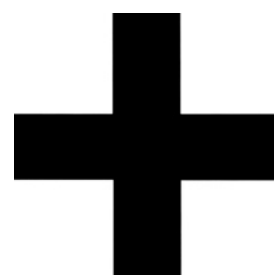
展期：2021年10月02日~10月17日
開幕：2021年10月02日, 星期六, 下午3:00
地點：台北國際藝術村百里廳
時段：週二至週日(含國定假日)早上11:00~下午6:00

Dàlù tú: Chen Shiao-Peng Solo Exhibition
Dates: 02 October~17 October 2021
Opening: 3:00pm, Saturday, 02 October 2021
Venue: Barry Room, Taipei Artist Village
Hours: Tuesday to Sunday, 11:00am~6:00pm



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帶 路途

Dài lùtú

Guiding Pathway

大鹿圖：陳曉朋個展

展期：2021 年 10 月 02 日 – 10 月 17 日

開幕：2021 年 10 月 02 日，星期六，下午 3:00

地點：台北國際藝術村百里廳（台北市 100 中正區北平東路 7 號）

時段：週二至週日（含國定假日）早上 11:00 – 下午 6:00

本次個展《大鹿圖》展出「艾尼西系列」作品，這個系列發展自一趟中國鬼城行的經驗（2016），過程中我察覺到鬼城的形成，背後隱含著許多不同的利益目的，而非只是表面上的說法——建設新的居住空間。鬼城的位置（點）像是置落在矩格狀的、被劃分好的棋盤（城市）裡的棋子，運棋的法則是一種權力與控制下的產物，下棋者是單方面的觀看者和決定者，這是一個只有黑子的棋盤，裡面充滿（政治）操作的手段。我試圖透過圖式的思考和擴張來回應這種觀看的狀態。

「艾尼西系列」包含兩個系列：《艾尼西系列 I：所有事與沒有事》詮釋上述我所觀察到的「棋盤」現象，以圓形結構來討論觀看的視點狀態，方形結構回應幾何和權力控制的關係。《艾尼西系列 II：來自阿森若夫的垃圾郵件》包含地圖視窗和文字作品，作為解碼這趟中國鬼城行的密碼。

作品命名是密碼的運用之一，艾尼西（Anihc）其實是中國（China）倒著念，Anihc 的發音也像 Everything，所有事等於沒有事（Nothing）。來自阿森若夫的垃圾郵件（Spams from Asomrof）則是倒念來自中國的地圖（Maps from China）。從反方向閱讀暗示這個創作計畫的起點和終點，過程之間是可以互通的。

展名《大鹿圖》取「大陸」和「路途」的諧音，「大陸圖」回應這個計畫來自上述中國旅行的經驗，「大路途」說明本次個展以藝術的方法，將空間、社會、政治、經濟，乃至控制、權力和慾望構築在一起，試圖形成一個大的想像路徑。《大鹿圖》也和去年在藝術家書籍文獻庫的《小鹿圖》展作為一個幽默的對照。

Dàlù tú: Chen Shiau-Peng Solo Exhibition

Dates: 2 October – 17 October 2021

Reception: 3:00pm, Saturday, 2 October 2021

Venue: Barry Room, Taipei Artist Village (7 Beiping E. Rd., Taipei 100)

Hours: Tuesday to Sunday, 11:00am – 6:00pm

This exhibition *Dàlù tú* showcases works of *The Anihc Series*. It is emerged from a travel experience to China's "ghost cities," (2016) where I became aware that the formation of ghost cities concealed a number of interests beyond the official proclaimed purpose of constructing new residential spaces. The locations (spots) occupied by these ghost cities seem to fall into squares on the predetermined grid of a chessboard (the city). The rules of play in this chess game are the products of power and control, where the player is a unilateral observer and decision maker. This is a chessboard played with only black pieces, and filled with strategic (political) manipulations. I attempt to respond to this state of observation through the contemplative and expanding methodology of a layout plan.

The Anihc Series comprises of two series. The first, *The Anihc Series I: Everything and Nothing*, is an interpretation of my aforementioned observations on the "chessboard" phenomenon, and explores the perspective state through circular structures and rectangular structures which respond to the relationship between geometry and the control of power. The second, *The Anihc Series II: Spams from Asomrof* contains map windows and text works. It functions as a password to decrypt the codes from this journey to Chinese ghost cities.

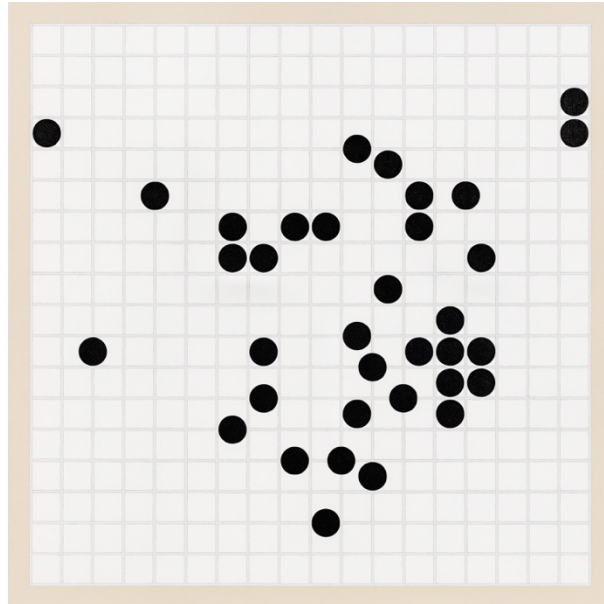
The nomenclature of each work functions as part of the decryption. *Anihc* is actually "China" spelled backwards; its pronunciation sounds like the word "everything" and everything equals nothing. *Spams from Asomrof* is a reversal of "Maps from Formosa." This act of reversed reading implies an inter-communicability in the process, between the starting and ending points of this creative project.

The exhibition title, *Dàlù tú* (大鹿圖) or *Moose Map*, embodies a layering of meanings that draws on several Chinese homophones: *dàlù* (大陸) as in "mainland China"; and *lùtú* (路途) for "pathway." Taken as *Dàlù tú* (大陸圖) or Mainland Map, the exhibition is a response to the experience of traveling through mainland China which inspired this project; while as *Dà lùtú* (大路途) or Grand Pathway, it highlights ways in which this solo exhibition uses art as a method to construct an avenue for the imagination by combining space, society, politics, economics, and even power, control, and desire. In the context of my own oeuvre, *Dàlù tú* (大鹿圖) as *Moose Map* becomes a playful contrast to my solo exhibition, *Xiaolu Tu* (小鹿圖) as *Fawn Diagram*, held at the Artists' Books Archive last year.



大陸 圖
Dàlù tú
Mainland Map

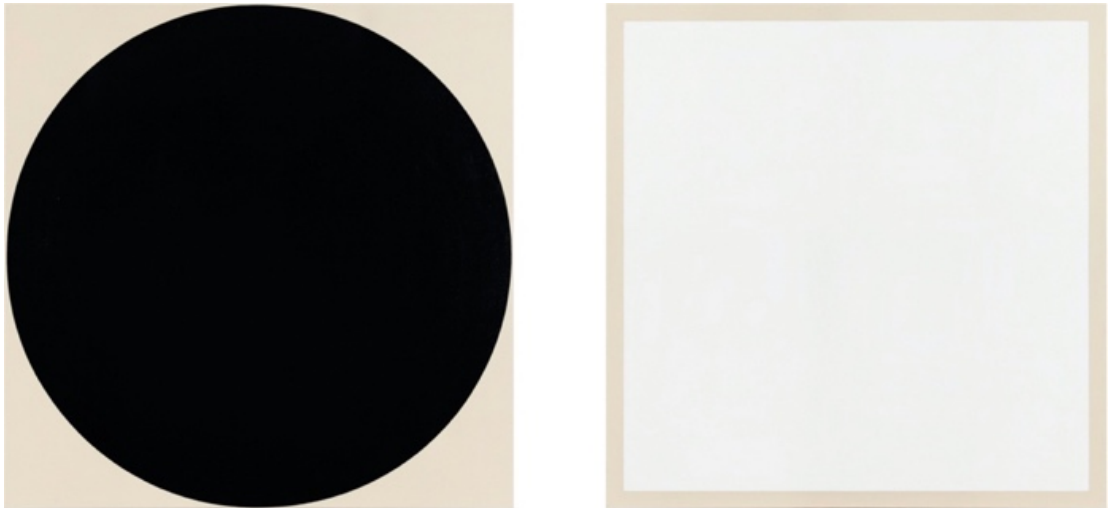
艾尼西系列 I：所有事與沒有事
The Anihc Series I: Everything and Nothing



最開始的：艾拉的與中國的
At the Genesis: Of Ella and of China
2018
Acrylic on canvas
112x112 cm

在矩格狀構圖的棋盤上以黑色的點標示中國鬼城的地點。這些點的輪廓形基圖是一張來自帶我去鬼城的朋友、電影製作人日德愛蘭所畫的不準確中國地圖。（日德的鬼城研究計畫：<http://www.hauntedspaces.net>）。帶著不正確的地圖去旅行，暗示著這趟行程充滿了任意性，對中國和中國鬼城的理解也有可能是誤讀。

The black spots on the grid mark the locations of ghost cities in China. The cartographical silhouette on which these dots are placed is based on an inaccurate map of China, hand drawn by filmmaker Ella Raidel, a friend who brought me to these ghost cities. (See Raidel's research on ghost cities at <http://www.hauntedspaces.net>). Bringing an inaccurate map on a journey implies an itinerary that is completely arbitrary, and suggests that our understanding of China and the Chinese ghost cities may also be based on a misreading.



表面上的：實有的與虛無的

On the Surface: The Substantive and the Illusionary

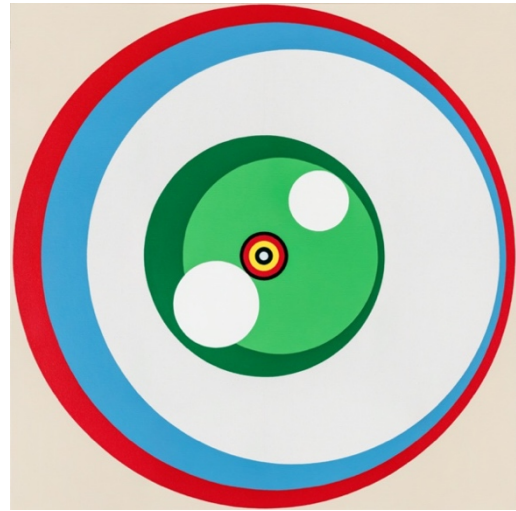
2018

Acrylic on canvas

2 pieces, 112x112 cm each

放大棋盤地圖上的棋點和矩格。滿版黑色的圓強調單方面下棋者的權力，白色方形是座標矩格。

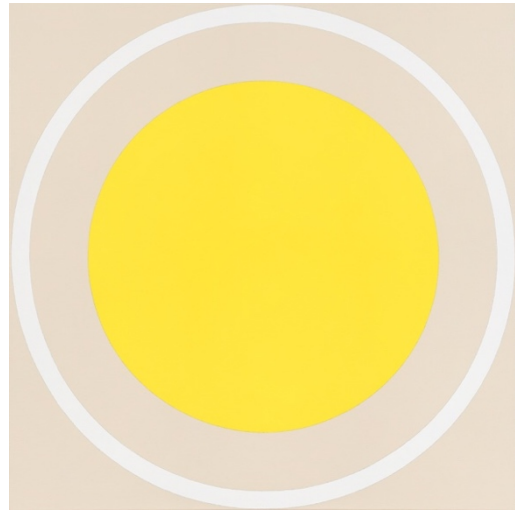
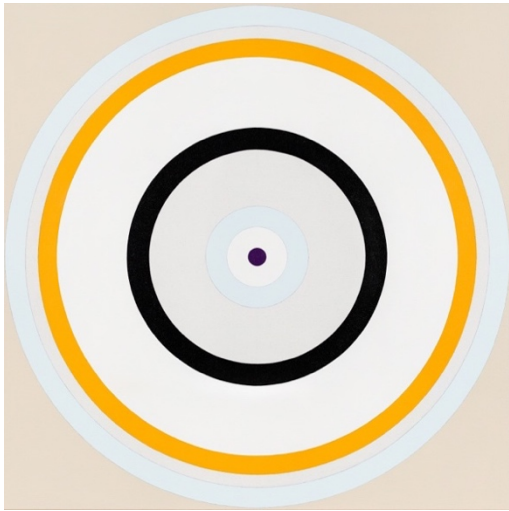
Chess pieces and chess squares on a magnified map of the chessboard. The fully-inscribed black circle emphasizes the unilateral power of the player; the white square is a coordinate grid.

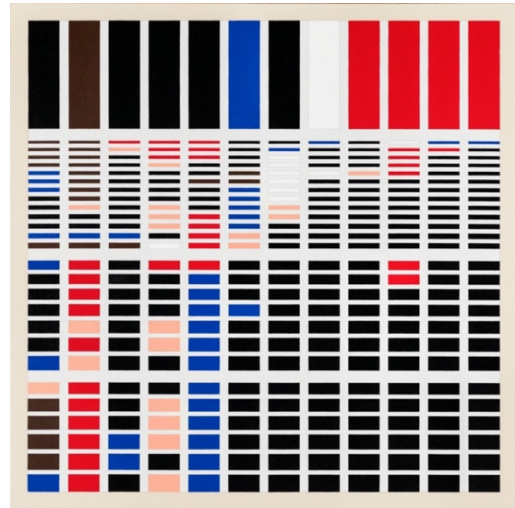


注視下的：接收的與發射的
 Under the Gaze: The Receptors and the Ejectors
 2018
 Acrylic on canvas
 4 pieces, 112x112 cm each

下棋的方法和棋子的位置包含各種觀點與視點，同時是接收與發射的雙向狀態。挪用美術史的案例作為案例，包含傑斯波瓊斯的箭靶焦點、村上隆不是真的眼睛的「眼睛」、肯尼斯諾蘭的牛眼，以及自己曾經畫過的、帶有多義的圓（點）。（也把自己當大師「看」）

The technique of play and the position of each chess piece encompass a multitude of perspectives and viewpoints engaged in a simultaneous bilateral state of reception and transmission. Examples from art history are appropriated, including Jasper Johns' targets, Takashi Murakami's ersatz "eyes", Kenneth Noland's bullseyes, and my own previous paintings of polysemous concentric circles (dots). (Also: "seeing" myself as among the masters.)





那邊來的：權力的與控制的

From Over There: The Powerful and the Controlling

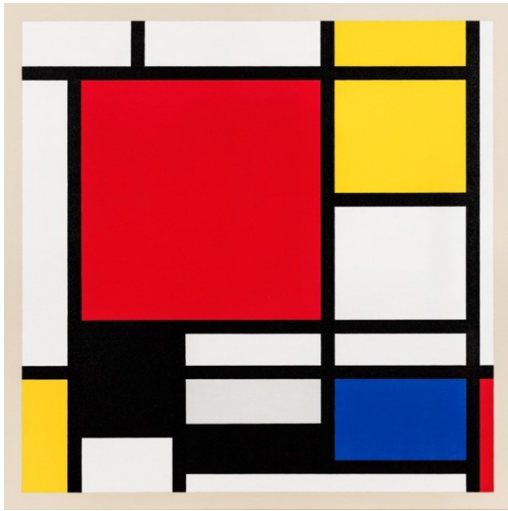
2018

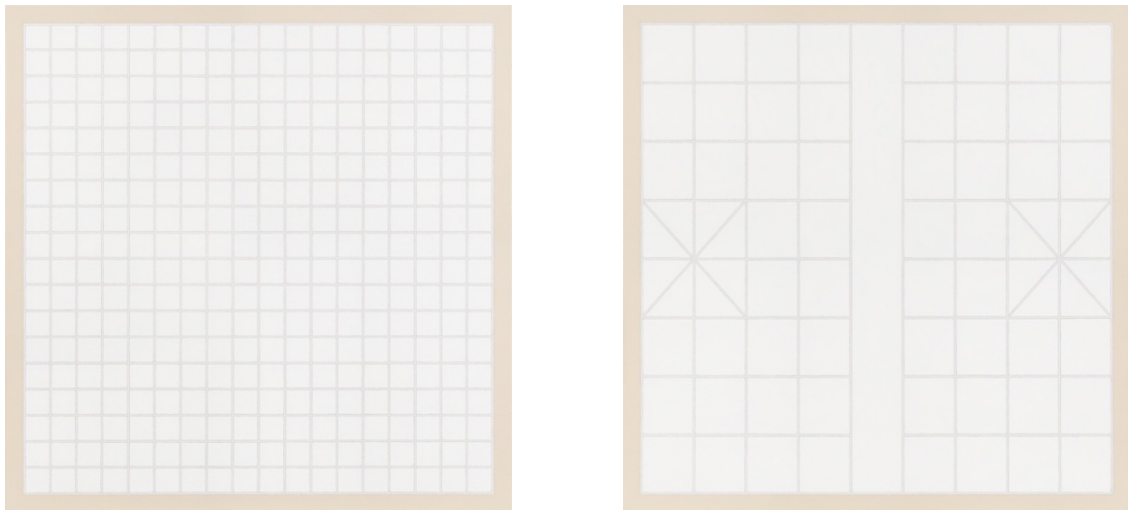
Acrylic on canvas

4 pieces, 112x112 cm each

矩格作為一種位置座標，在古典的審美外，幾何與權力、控制、和平的概念也有著強烈的連結。挪用美術史的案例作為案例，包含彼德海利、莎拉莫里斯、派特蒙德里安，以及自己曾經畫過的、處理幾何和政治議題有關的作品。

The grid as a type of locational coordinate: Beyond classical aesthetics, geometry also has a strong connection to concepts of power, control, and peace. Examples from art history referenced include works by Peter Halley, Sarah Morris, Piet Mondrian, and my own previous work that deal with the relationship between geometry and political issues.

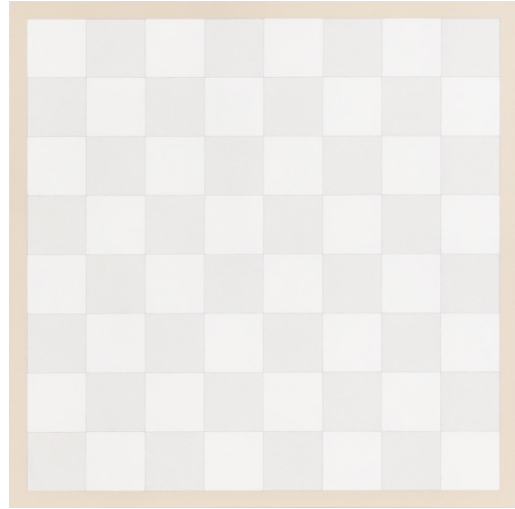
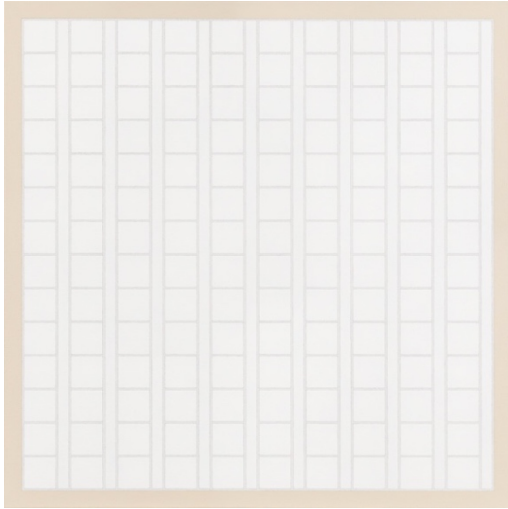




格子上的：談笑的與風生的
On the Grid: The Banter and the Wit
2018
Acrylic on canvas
4 pieces, 112x112 cm each

下棋是一種「紙上談兵」的動作。使用圍棋、象棋、西洋棋的棋盤格式，以及中式稿紙的構圖，在優雅的、平衡的、具美感的純粹平面圖式下，傳遞埋伏著不和平對戰活動的概念。

A game of chess is a game of “war on paper.” The composition of chessboards formats from Go, Chinese chess and Western chess, as well as the typical grid of Chinese manuscript writing paper all convey the hawkish concepts of wargames in an elegant, balanced, and aesthetically-pure graphical layout.





表面下的：定位的與歸零的

Under the Surface: The Orientation and the Reposition

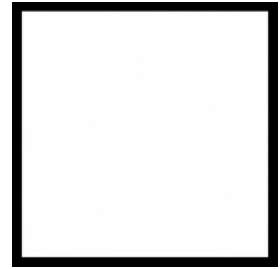
2018

Acrylic on canvas

2 pieces, 112x112 cm each

放大棋盤地圖上沒有被看到的十字和棋點。十字作為目的終點，圓則是缺失的、虛空的白子，也是一場沒有結果的棋盤句點，如同鬼城建築物的結局。

An unseen cross mark and chess spot from a magnified map of the chessboard. The cross mark indicates a purposed destination; while the white circle of absence marks an ending to a fruitless game of chess, akin to the end result of architecture in a ghost city.

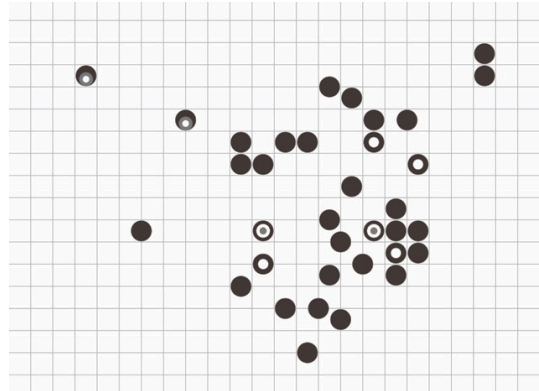
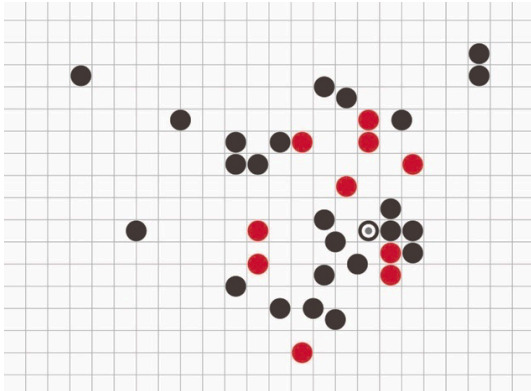


大 路途

Dà lùtú

Grand Pathway

艾尼西系列 II：來自阿森若夫的垃圾郵件
Anihc Series II: Spams from Asomrof



最後面的：點點的與連連的

At the Hindermost: The Dotted and the Connected

2021

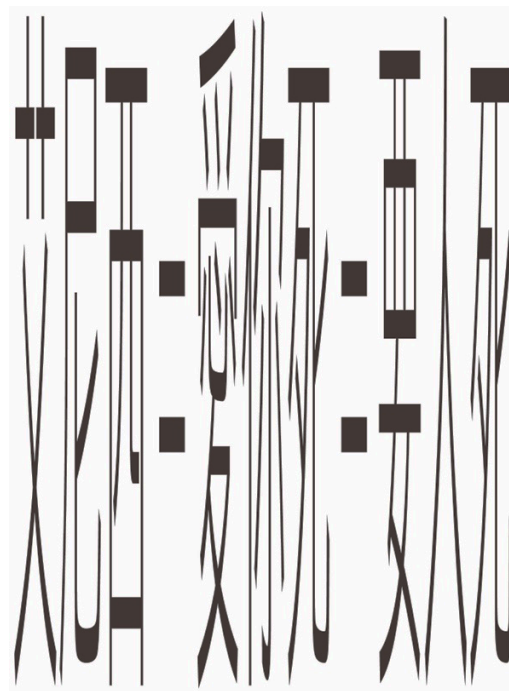
Screen print

2 pieces, 56x76 cm each

兩個模擬電腦視窗的地圖格式，暗示觀看、點擊不同圖層所構成的點，可以進入另外不同的視窗（世界）。

Two map formats that simulate computer windows imply the act of observation. Clicking on a spot formed by different graphical layers will open up a new window (world).

棋盤:棋子
 CHESSBOARD:CHESS
 方形:圓形
 SQUARE:CIRCLE
 天:地
 TIAN:DI
 皇天:后土
 HEAVEN:GROUND
 豆腐:皮蛋
 TOFU:CENTURY EGG
 杏仁糕:白芝麻
 ALMOND CAKE:WHITE SESAME
 純粹結構:權利控制
 PURE STRUCTURE:POWER CONTROL
 湯圓:豬血糕
 TANG YUAN:PIG'S BLOOD CAKE



表面上的：顧名的與寓言的

On the Surface: The Literal and the Allegorical

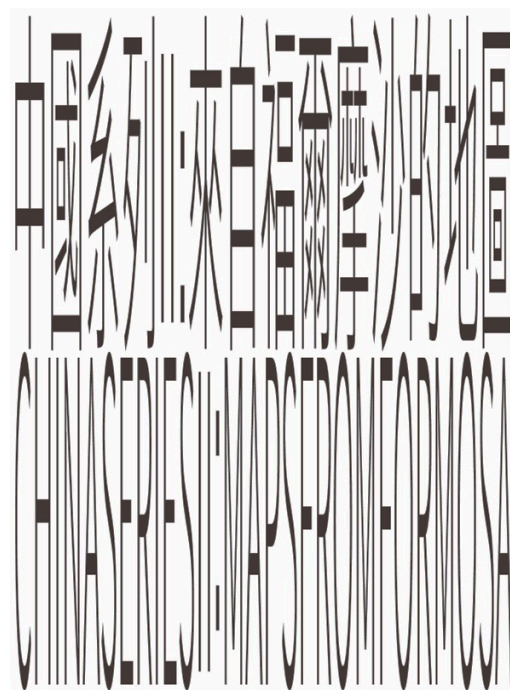
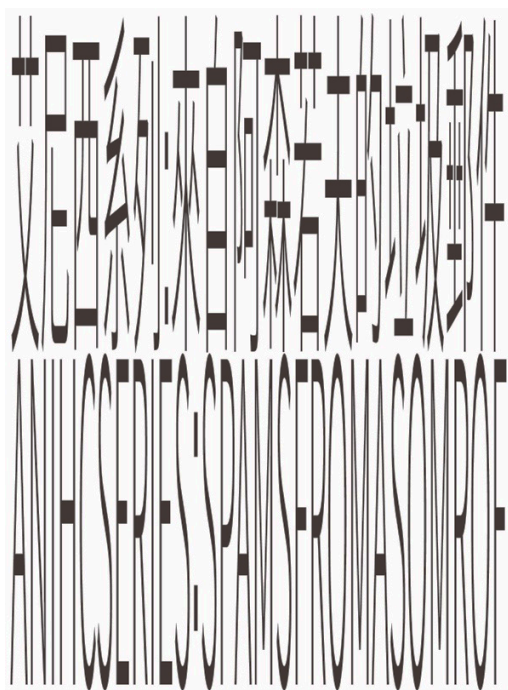
2021

Screen print

2 pieces, 76x56 cm each

就方圓造形和諧音暗喻，在現實與抽象兩個面向上，以文字說明中國鬼城予人的兩面觀感和可能結局。

Texts explain the bilateral perceptions and potential conclusions conveyed by the Chinese ghost cities in the two aspects of reality and abstraction through circular and rectangular compositions, and through meanings implied in homophones.



表面下的：條碼的與密碼的

Under the Surface: The Barcode and the Password

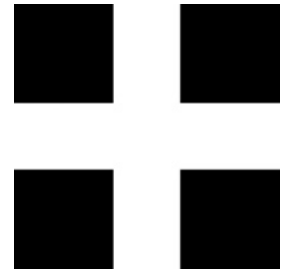
2021

Screen print

2 pieces, 76x56 cm each

扁長形的、看似條碼的文字，其實是解密這趟中國鬼城行的密碼。

Compressed elongated text resembling barcodes are actually passwords that decode this journey to China's ghost cities.

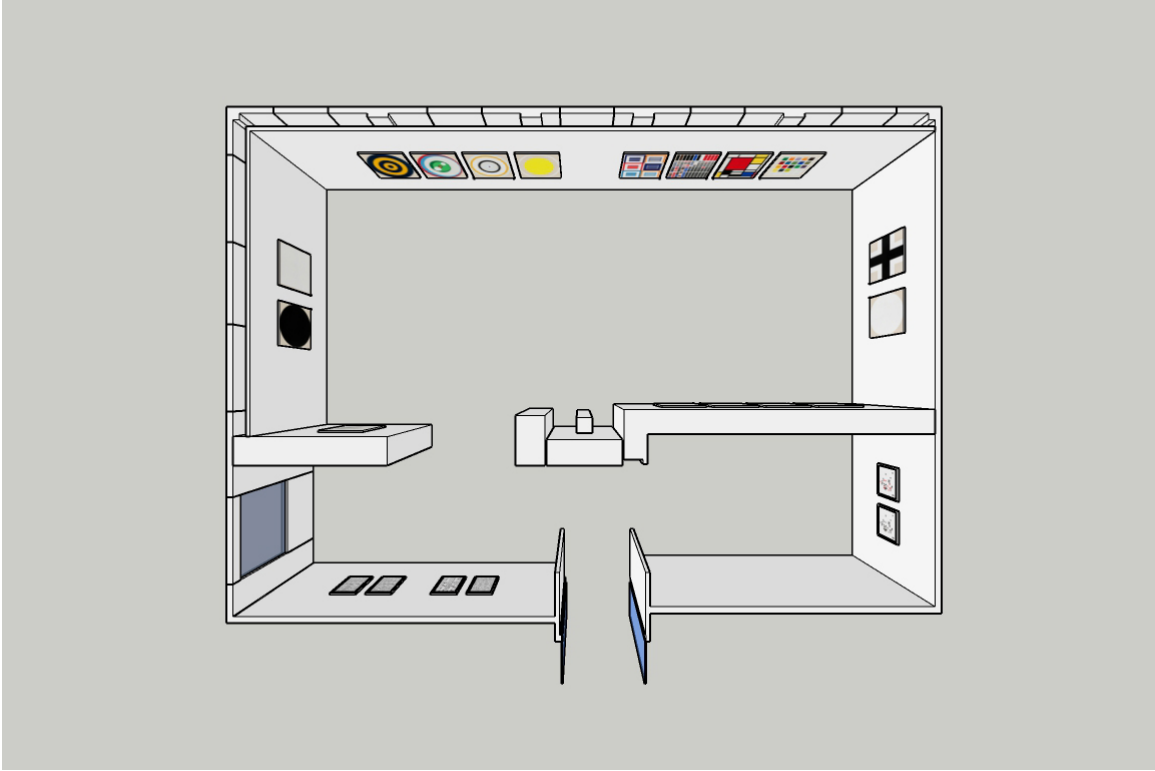


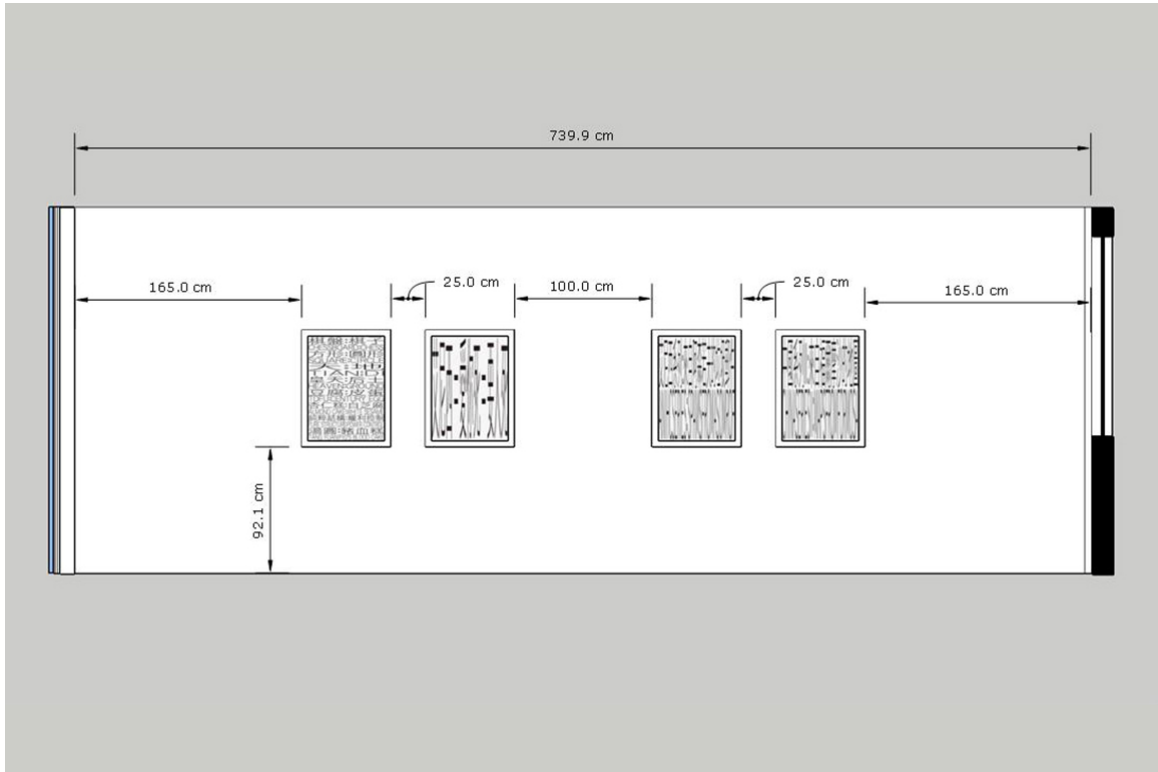
帶鹿圖

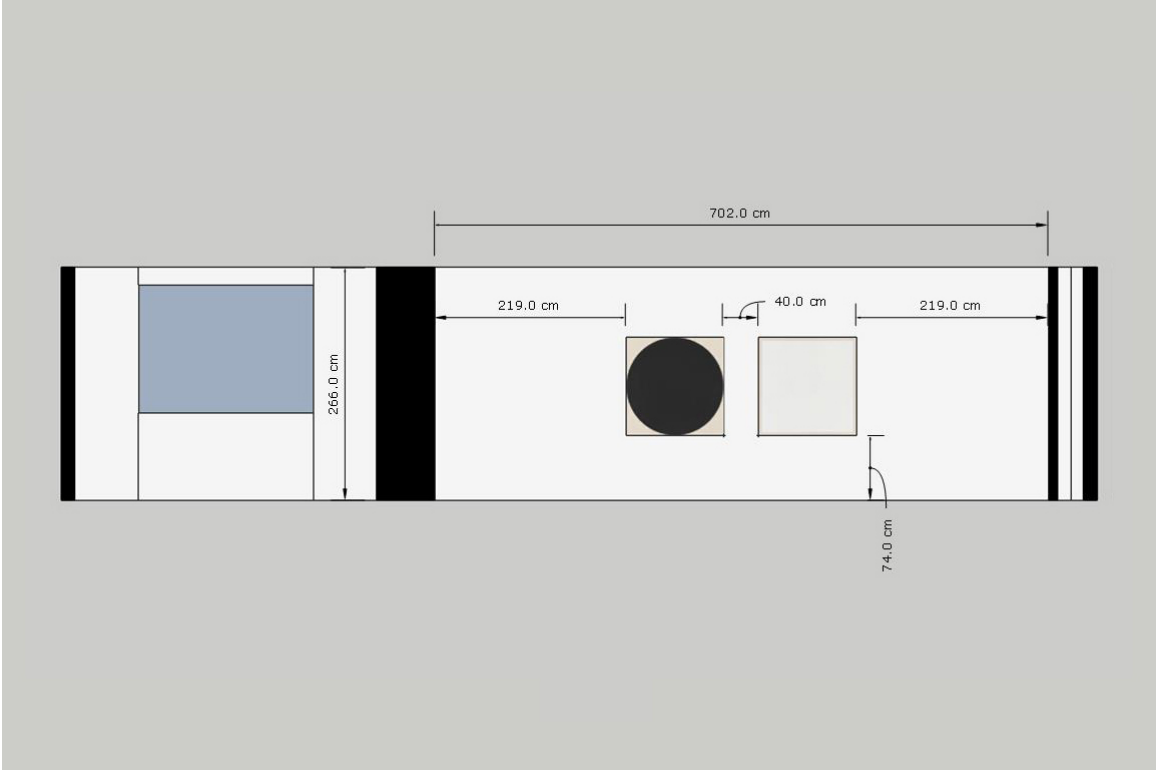
Dàilù tú

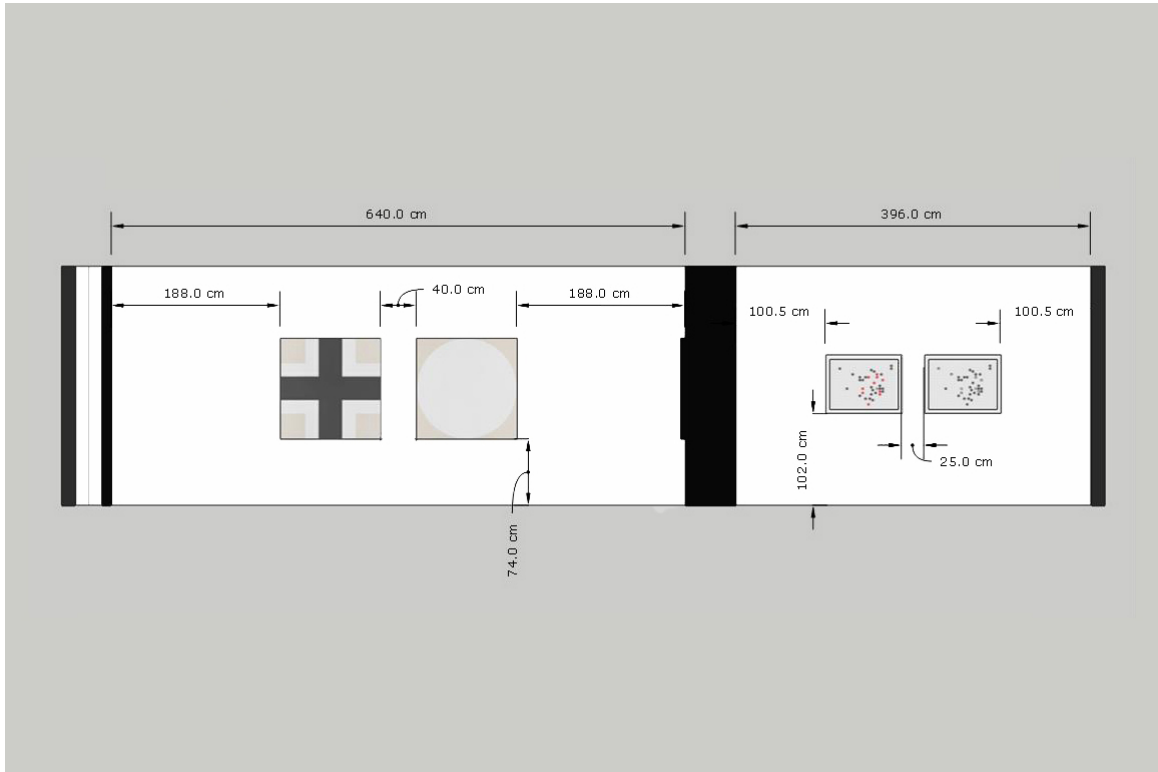
Deer Denotation

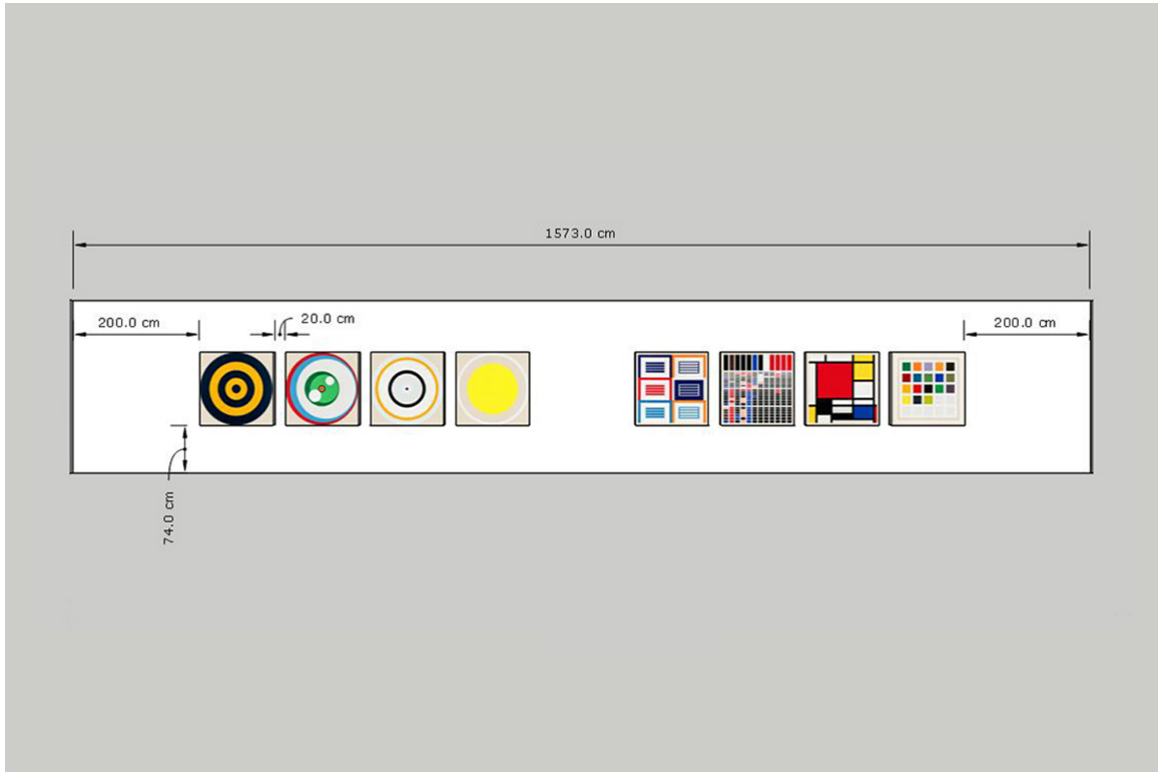
D i a g r a m

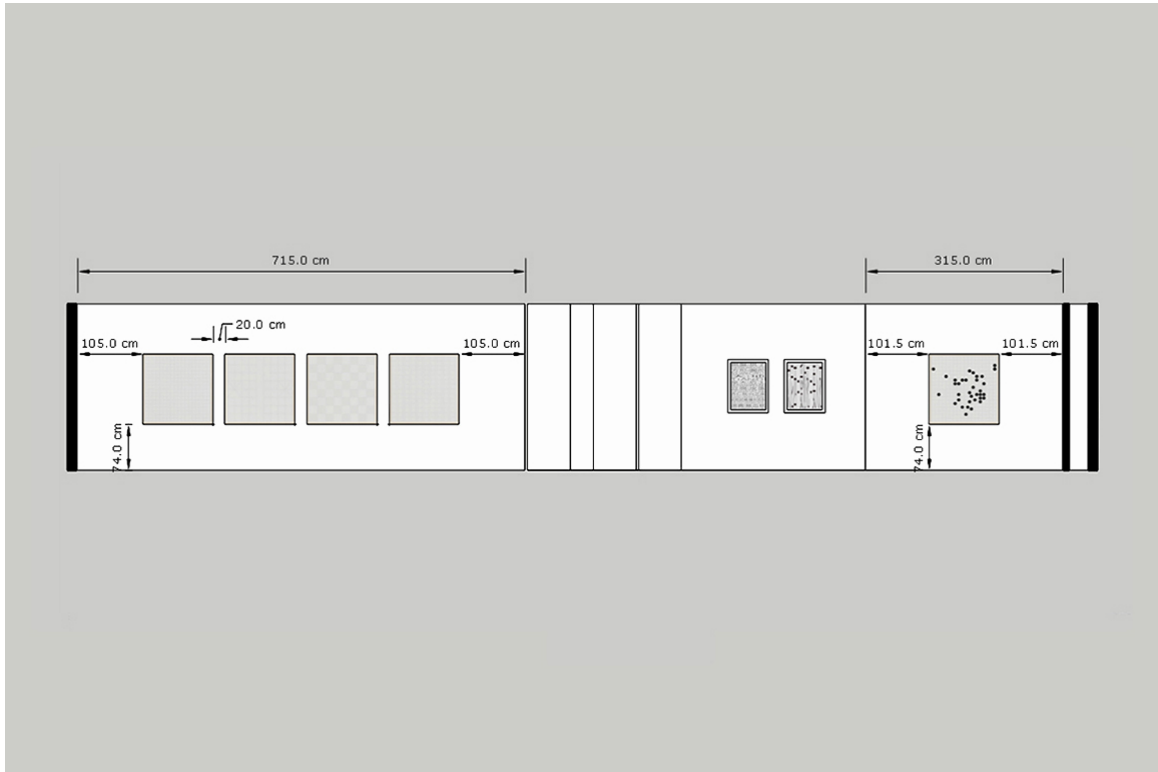




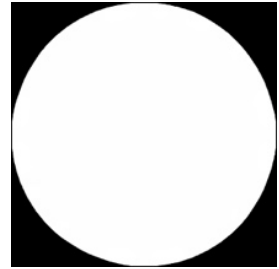








3D 建模：賴柔樺
3D modeling by Lai Rou-Hua



大鹿 圖
Dàlù tú
Moose Map













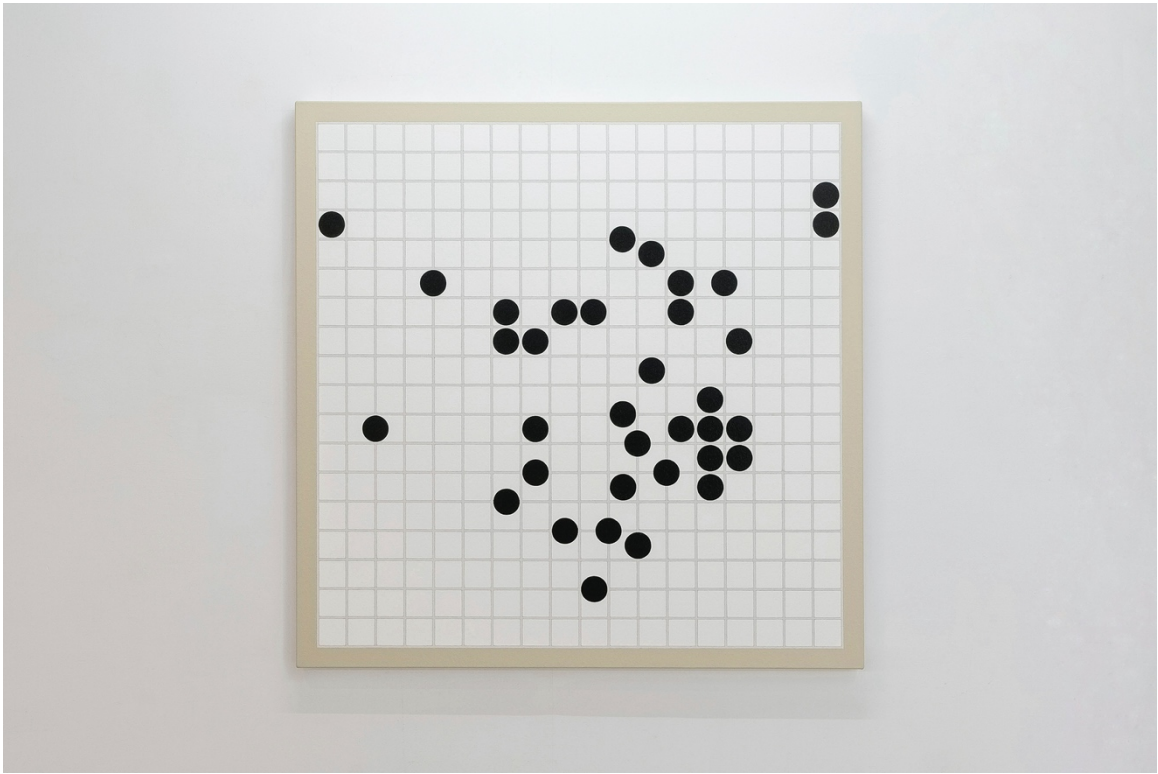












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Dàlù tú

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