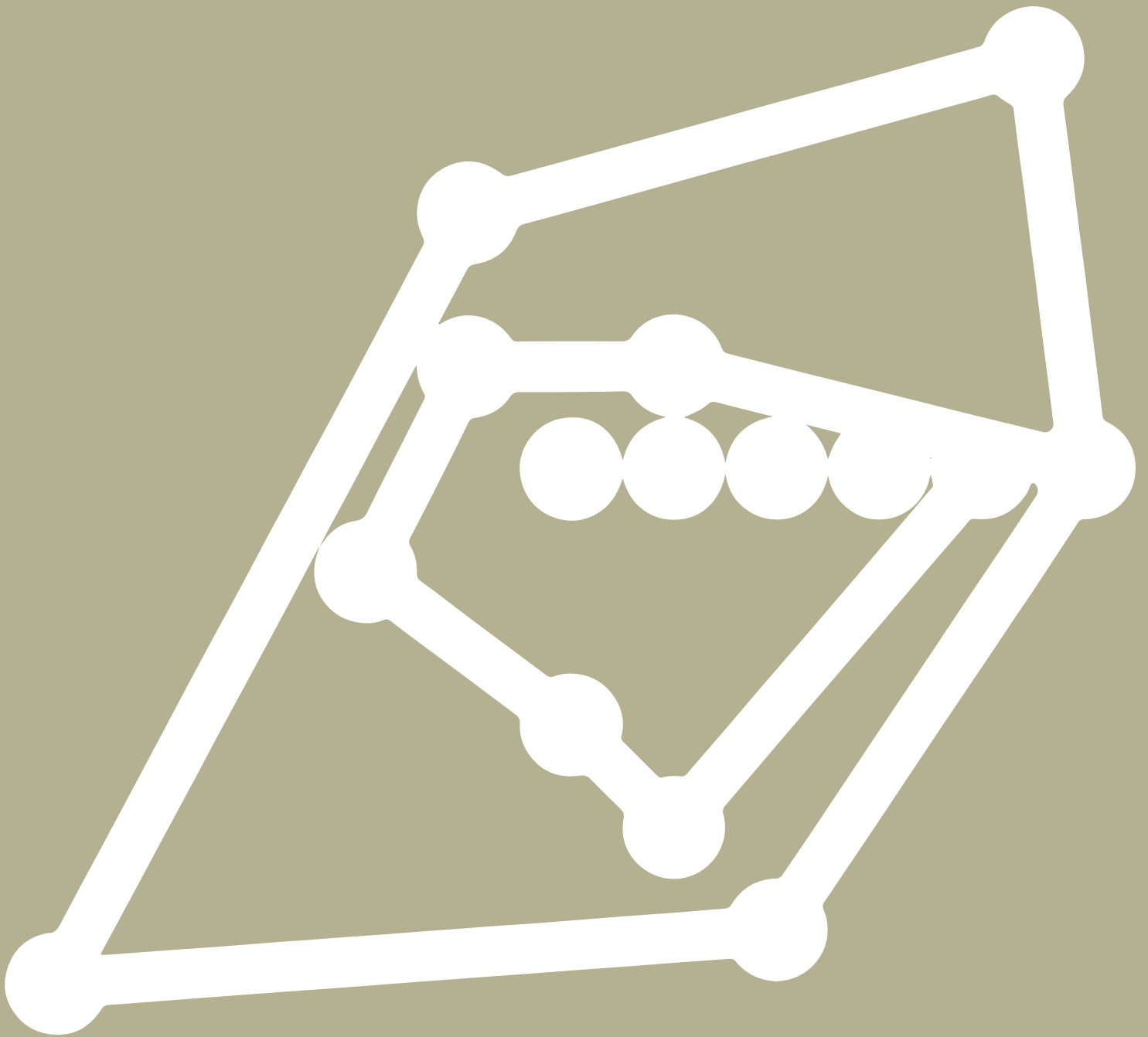


指鹿圖：我的台北

THE INTEGRAL MAP
MY TAIPEI



陳曉朋

SHIAU-PENG CHEN

目次

創作自述

06 指鹿圖：我的台北
陳曉朋

專文

10 指鹿圖／指路途：
解碼陳曉朋的台北地圖
陳貺怡

20 特洛伊之馬的肚子：
陳曉朋的抽象畫如何說話
林宏璋

台北系列

30 我的大學 I-V
42 我的畫廊 I-IX
62 我的路線 I-V
72 我的派對 I-II
78 台北如實說 I-II

附錄

作品圖錄
藝術家簡歷

Contents

Statement

08 The Integral Map: My Taipei
Shiau-Peng Chen

Essays

15 The Integral Map / Telling the Way:
Decoding Shiau-Peng Chen's Map of Taipei
Kuang-Yi Chen

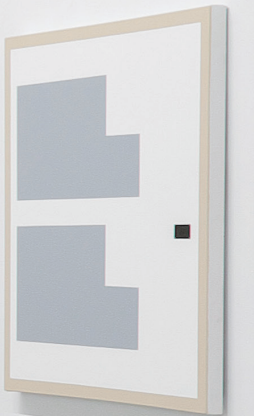
25 The Belly of the Trojan Horse:
How the Abstract Paintings of
Shiau-Peng Chen Speak
Hongjohn Lin

Taipei Series

30 My Universities I-V
42 My Galleries I-IX
62 My Ways I-V
72 My Parties I-II
78 Taipei 543 I-II

Appendix

List of Works
Artist CV



指鹿圖： 我的台北

陳曉朋

藝術創作的過程如同一趟尋找聖盃的旅程，創作相簿反映出來的正是藝術家的生命脈絡。透過由地圖和地圖的概念所發展出來的作品，我追尋自己的過去，試圖定位自己現在的位置，也勘測、推測我的未來。映射(mapping)是我作品中最常見的操作暗喻，而我的創作狀態，正如同地圖所處的一種邊界位置：它同時是真實的，也是想像的；它可以是客觀的，也可以是主觀的；它可能是過去式的，也可能是未來式的；它來自已知的，也指向未知的；它可以是肯定的，也可以是不確定的；它可以是過程中的，也可以是已完成的；它可能是單向發射與接收的，也可能是雙向互動的；它具有知識內涵，也涵括情感經驗；它可以是抽象的，也可以是再現的；它是我們(人)的語言，也是世界的文字。地圖帶我去旅行，認識這個世界，而我回以由地圖所發展出來的繪畫，傳遞出的是一種圖中圖的概念，我的作品畫面指示出來的空間，是一種空間中的空間，關於它的時間，則是一種時間中的時間。

我以地圖為基礎，運用地圖具有引導方向的實用功能，帶領我去認識現有環境和已知訊息，也去探索未知領域和新的知識。「台北系列」作品呈現我的台北生活，它們不但和我所居住的地理位置有關，也和我心理的感受位置有關，它們同時和我所關注的議題有著密切的連結。這些作品不只描繪我所居住的台北地理和心理地圖，也指示出我所描繪的權力地圖(學院、畫廊、性別，以及政治)。而透過描繪的動作，我理解到自己的所在位置，也拿回對於領土、空間，以及性別的權力。如同麥卡托(Mercator)著名的世界地圖(1595)，即使充滿了失真和變形，它基本上還是今日我們所使用的地圖，只是經過各種修正和調整，我們所閱讀的世界地圖，其實是一種對於這個世界的投影方法，而我所描繪的台北地圖，也是我對台北的投影方法，我也藉由它們來說明，在台北的自己如何成為今天的模樣。

「台北系列」以我的台北生活為創作對象和內容，也同樣以台北(特別是我的藝術追求與發展)為認知及理解世界的定位。我的創作不只著眼於如何描寫我的藝術追求與發展，反過來，而是把這樣的過程視為觀看的方法。我使用我的地圖資料庫做為基礎，去發現和創造視覺形象的系統意義，並以這個創作研究的過程來建立新的藝術知識，並開放結論和新的可能(不同於科學知識追求解決問題)。我不直接描繪地點(或對象)的風景，而是畫它的地圖，這樣的觀點雖然是主觀而遙遠的，可是卻也反映了一種情緒性和與地點的接觸。我不直接描繪人物，由作品中的地圖、圖表和標誌來暗示人(我)的活動，雖然我的作品總是被描述為純粹理性，甚至有點冷淡，但事實上，我所描繪出來的地點和事物，都再再揭示出人對它們的使用與社會活動。「台北系列」作品可以被定義為，一種對於視覺語言本質和再現真實之可能的創作研究。

在創作「台北系列」的過程中，我從最初利用地圖的指引地理方向和空間概念等實用性功能，做為在一個城市地點(台北)中探索、認識新環境的起點。透過創作實踐與研究，我逐漸地體會到，在整個漫長創作發展中，真正有意義的與能產生意義的，並不只是抵達地圖所指引出來的終點(作品完成)，或是以多迅速的姿態抵達目的地，相反的，我理解到，和沿途中所遭遇到的人、事、物的互動，以及自己對於整個旅途過程的思考，也具有同等的重要性。我所創造的台北地圖，是關於地點、故事，以及意義的想法，它們是我在台北的生活地圖，也是我的藝術地圖。而透過描繪台北地圖，我揭露自己生存在台北的感覺，也探索與自己居住和工作的城市之間的關係，傳遞我所觀察到的現實和心理的台北地理。在情感和意義上，四十不惑，創作這些地圖是一種檢視自己過往的回顧動作，所謂的「我的台北」，其實有很大的一部分，指著正是自己從大學以來至今的藝術追求之路，以及一路上的所見所聞。而我的立足觀點，回應了個人的生命歷程，也揭示出與現實台北城市之間的各種微妙關係。

The Integral Map: My Taipei

Shiau-Peng Chen

The process of creating art is similar to the quest for the Holy Grail, where the portfolio of creativity reflects the artist’s life contexts. Through works developed from maps and cartographical concepts, I reach into my own past and attempt to locate my present position as well as to survey and navigate my future. Mapping is a recurring operative metaphor in my work, and like these maps, my creative condition also occupies a border position: simultaneously of reality and of fantasy; both subjective and objective; of the past, and of the future. It comes from the known and points to the unknown, with certainty or uncertainty; it is a process as well as an end. Mono-directional or interactive in its projection and reception, it embodies knowledge content, and includes emotional experience. It is abstract and representational. It is in our (human) vernacular, as well as being a text of the world. Maps take me on journeys to learn about the world, and the paintings I’ve developed from maps upon my return convey concepts of images within an image. The spaces that the images in my work signify are spaces within a space; the time that it concerns is a period of time within time.

Maps serve as a foundation for me, the practical function of maps as a directional guide leads me to an understanding of existing environs and of known information, while enabling the exploration of unknown realms and new knowledge. The *Taipei Series* represent my life in Taipei. They are not only relevant to the geographical location of my abode, but

also reveal my psychological and emotional position while connected intimately to issues of concern to me. These works not only depict the geography of Taipei and an emotional map of where I live, but also point to my depictions of the cartography of power (school, gallery, gender, and politics). Through the act of illustration, I understand my own location and reclaim powers of dominion, space, and gender. Mercator’s famed world map (1595) may be full of distortions and inaccuracies, yet it remains -- with various corrections and adjustments -- the basis for map that we still use today. The world maps we read are actually a type of projection of this world, and the Taipei maps that I illustrate are my projection of Taipei. I use them to explain how the self in Taipei has become the self I am today.

My life in Taipei is the creative subject and content in the artistic concept for the *Taipei Series*. The city of Taipei (specific to my artistic pursuits and development) also serves as a position from which I recognize and understand the world. My work does not focus on describing my artistic pursuits and developments; on the contrary, these processes are taken as a method of observation. I use my archive of cartographic information as a foundation from which to discover and create a systematic sense of visual imagery, to build new artistic knowledge through this process of creative study, and to open up new conclusions and possibilities (as opposed to the scientific pursuit of knowledge which seeks solutions). I

do not portray scenes from the destination (nor of a subject), but create a map of it. This perspective maybe subjective and distant, but it nevertheless reflects a certain emotionality and connection with a destination. I do not directly portray characters, but the maps, charts, and signs in the works hint at human (my) activities. Though my work has often been described as pure rationality, or even a little cold, the reality is that the places, events, and objects I depict time and again reveal human applications and social actions. The works in the *Taipei Series* may be defined as a creative study into the nature of visual lexicons and possible representations of reality.

In the process of creating the *Taipei Series*, the practical functions of maps, as an indicator of geographical directions and spatial concepts, served as a starting point from which I explored an urban location (Taipei) and studied a new environment. I gradually realized through creative practice and study that, what is truly meaningful and produces meaning in the overall creative process is not the arrival at a finish line (completing a work) as indicated on a map, nor is it the speed or posture at which one arrives at destination. On the contrary, I began to understand the interactions along the way with people, events, and objects, as well as one’s own process of contemplating the journey on a whole, are equally important. The maps of Taipei I create concern contemplations on locations, stories, and meanings. They are my life’s

map of Taipei, as well as my maps of creativity. By creating maps of Taipei, I reveal my emotions regarding living in Taipei as I explore my relationship to the city in which I live and work, and convey both the real and the emotive geographies of Taipei through my observations. At forty there is clarity in both emotion and consequence. Creating these maps is a retrospective act of reexamining one’s past. A large part of the so-called “My Taipei” points to my path of artistic pursuit since my university days, as well as the sights and sounds I’ve encountered along the way. And where I have a foothold now responds to a personal life course, as well as reveals my various subtle relationships with the realities of Taipei City.

指鹿圖／指路途： 解碼陳曉朋的 台北地圖

陳貺怡

陳曉朋從出生長大的澎湖來到台北就學，又從台北到紐約、到墨爾本深造，並且也曾到美國、英國的數個城市駐村，在世界各地的許多城市聯展與個展，如今又回到台北來任教。在這十來年的藝術生涯裡，旅行是她的日常生活，遷徙與移動是她的家常便飯，但總是圍繞著台北這個對她而言，並非家鄉，但卻意義別具的城市。「台北系列」是陳曉朋以台北這個城市為主題所進行的一系列作品，從2012年開始進行至2016年，共二十三組作品。事實上，陳曉朋偏好以所居住的城市或區域做為創作的出發點，她為數眾多的格蘭菲迪、安德森牧場、布魯克林、蘇格蘭等系列便是明證。一個藝術家為何要不厭其煩地呈現她所客居、生活、學習或工作的城市、區域或地方呢？又如何透過有限的畫幅剖析與概括現代城市如此繁複多變的樣貌呢？

十七世紀的荷蘭人對自己的城市感到驕傲，因而想記錄下它的風貌；十八世紀英國紳士以「壯遊」(grand tour) 作為養成教育中必然的一環，因而必須帶回遊歷所經的城市圖像，以證明到此一遊；從這種慣習裡引發了「城市景觀圖」(veduta)的誕生，雖然因過度確實而不被視為是風景畫，但卻將城市當作唯一的關注，而不再是任何主題的背景。十九世紀的巴黎在奧斯曼(Georges-Eugène Haussmann, 1809-1891)的城市規劃下鞏固了其布爾喬亞社會中現代城市的地位，1872年奧斯曼的規劃甫完成，兩年後印象派舉辦了他們的第一次聯展：畫家們對於歐洲橋、聖拉薩火車站、蒙馬特大道、歌劇院大道的興趣濃厚，幾乎成了奧斯曼巴黎的官方藝術家。然而，他們畫中的燦爛色彩和歡樂氛圍雖然盡情地描繪了巴黎作為「歐洲首都」(Capitale d'Europe)的繁華風貌，卻刻意的忽略了城市可能有的傷疤，必須等到像阿德勒(Jules Adler, 1865-1952)這樣的畫家，才能將噴著濃煙的醜陋工廠以及憤怒的罷工工人畫入畫中。整個二十世紀，城市受到前所未有的關注，並且成為現、當代藝術家

龐大且炙熱的議題：建築師的城市、城市規劃師的城市、攝影師的城市(法國 DATAR 國土規劃暨區域政策署1983到1989年的委託攝影計畫，是對城市進行的最大規模、最系統化的攝影計畫)，當然，還有無以數計畫家筆下的城市。隨著城市戲劇化的變遷，藝術家做為居民或過客，必須面對城市無限擴張所引致的問題：中心的喪失、結構的解體、去都市化、城市的失能，空間的難以閱讀，以及隨之而來的對於人性化的過往之緬懷等等；抑或面對難以掌握的城市時，萌生出來自於情感與記憶深處的變造、重建甚至想像。

陳曉朋1994至1999年至台北求學、2002至2006年二度客居台北，2010年又回到台北工作與生活至今，漫長的時間距離中包藏著藝術家生命的跳躍與脈動，與首善之都台北的發展與變遷：陳曉朋來來去去，在不同的時空境遇中「映射」(mapping)出的台北是什麼樣子的台北？而與「指路途」諧音的展名「指鹿圖」又將指出什麼通往台北的路途？

製圖學

其實要認識一個城市最好的方法可能就是透過該城市的地圖；雖然作為一位畫家意味著陳曉朋選擇以繪畫來呈現台北，不過她描繪或據有城市的方法並不同於一般的城市風景畫，而是很聰明的植基於一連串關於「地圖繪製術」(Cartographie)的思考上。地圖在二十世紀藝術上的使用萌發於波特萊爾(Charles Beaudelaire, 1821-1867)的「漫遊」(la flânerie) 與德波(Guy-Ernest Debord, 1931-1994)的「漂移」(la dérive)。首先是達達主義者在20年代廣泛地在城市裡進行漫遊的實踐，其次是二戰後的「情境主義者」(Les situationnistes)賦予地圖的呈現以特別的意義：德波曾在巴黎的地圖上標示出一些「氛圍的單位」(unités d'ambiance)，並且將「漂移」定義為：

快速穿越不同氛圍的技術。漂移的概念無可分割的連結於對於具心理地理學特質的效果之體認，以及兼具遊戲性與建設性的行為之表明，它在各方面都與典型的旅遊或漫步的概念相反¹。

基於同樣的企圖：打破城市規畫的僵局，在其中尋找甚至創造一些「氛圍的單位」，福魯克薩斯(Fluxus)或視覺藝術研究團體(G.R.A.V.)的藝術家在城市中規劃他們「具遊戲性與建設性的行為」的路線，並且標註在地圖上。同樣的，城市地圖的標註也使得觀念藝術家哈克(Hans Haake, 1936-)的社會調查結果顯得一目了然。然而，將製圖學發揮到極致的則是地景藝術家，特別是史密斯遜(Robert Smithson, 1938-1973)刻意建立的「地點」(sites)與「非地點」(non sites)的系統：前者意指世界中某特定的地點，某塊領土(territoire)，其特徵是全景的、無邊際、無中心、歷史與文化概念皆失效，難以真正理解。而後者則是此一地點透過物質的搬移、照片、地圖、測量圖表等在美術館中的呈現，它可以被視為是場域的抽象概括，可理解，但卻不知在何處。從此，縱使繪製地圖並非造形藝術而是地理學領域的技術，1994年由史多爾(Robert Storr, 1949-)在紐約現代美術館(MoMA)策畫的展覽《映 射》(Mapping)，以及2003年柏 瑞 歐(Nicolas Bourriaud, 1965-)在東京宮(Palais de Tokyo)策劃的展覽《全球導航系統》(GNS)，均清楚地呈現出地圖繪製術在眾多藝術家進行藝術表現時如何成為首選，當然如此的選擇通常植基於藝術家對「領土」(territoire)的興趣與討論。

陳曉朋2010年在格蘭菲迪釀酒廠駐村期間，為了表現當地生活的經驗，開始使用該城市的衛星圖、街道圖、平面圖、座標圖等等來進行創作。但是與上述藝術家截然不同的是，地圖在陳曉朋的作品中不只是用來標註城市中的某些符合心理地理學的「氛圍單位」，也不只是某特定地點的地理或社會情境的抽象概括，地圖還承擔了作為繪畫載體的功能。誠如藝評家兼建築批評家布拉耶(Marie-Ange Brayer, 1964-)所言：「一直到十九世紀地圖仍被當作是繪畫的譬喻，像繪畫一樣的微縮，將世界轉移在一個平面上。」²因此陳曉朋試圖從地圖與繪畫的模糊邊界發展出自己的繪畫思維；她的製圖學並非只在於將領土繪製成地圖，而是在於如何

將關於領土的現成地圖變造、翻轉成繪畫。她在直接取用的城市地圖上進行的並非只是剪粘、拼貼與標註，而是顏料的覆蓋、色彩形狀的凸顯、線條的強調與空間的安排。如此一來，成就了傅柯(Michel Foucault, 1926-1984)論委拉斯貴茲(Diego Velázquez, 1599-1660)的《宮女》(Las Meninas)時強調的「再現的再現」(représentation de représentations)，也就是一種無實體的再現³，因此看起來頗為科學且客觀的地理測量，卻因為繪畫的操弄而充滿了擺盪在現實與想像、客觀與主觀之間的矛盾。

符號學

其實，陳曉朋從地圖出發的畫作並無意成為精準的城市地圖，雖然它們就像地圖一般的平，一般的抽象，一般的幾何化與符號化。被陳曉朋做為繪畫起點的其實是「基圖」，一些像捷運圖、場所平面圖、符號標誌等日常生活中隨手可得的實用資訊，它們還不是地圖，但卻是「前地圖」。「台北系列」的第一組作品中《我的大學 II：生命之輪(如何存活?)》是將所任教過的學校的標誌描繪之後，透過簡化的步驟將這些標誌改造成她自創的標誌。而《我的大學 III：我和我們(位置與性別)》則是來自於學院中各樓層教師研究室，以及她自己的研究室的平面圖。《我的大學 IV：我的空間(領域與領土)》來自於全校地圖、美術學院、上課的特殊教室以及她的研究室的平面圖，而《我的大學 V：我的時間(日曆與歲月)》則顧名思義的植基在她的月曆與課表。在她的地圖／繪畫中，基圖甚至可以是另一幅繪畫，正如《我的大學 I：關渡四季(四季如春?)》乃是將一幅描繪關渡的舊作裁成四塊，然後覆蓋以白色顏料並加以重新安排而成。綜觀整個「台北系列」，她以同樣的方法與步驟紀錄了任教的場所(《我的大學 I-V》)、展覽的場所(《我的畫廊 I-IX》)、移動的軌跡(《我的路線 I-V》)、和首都政治情勢的觀察(《我的派對 I-II》)，使用的基圖從展場的標誌、建物圖、平面圖，到生活中的谷歌地圖(google map)、捷運圖、悠遊卡、泳道、跑道，再到環保標誌圖等等不一而足。

然而「基圖」只是創作的起點，陳曉朋最終的目的是藉著造形、賦色以及空間的安排使它變成繪畫。首先，幾何化既是地圖與「幾何抽象」(abstraction

géométrique)繪畫的共同特質，便將基圖原已具有的幾何元素再加以精煉和簡化，正如馬勒維奇(Kazimir Malevitch, 1878-1935)的「至上主義」(suprématisme)一般，透過純粹色面的構成回歸繪畫零點的同時，也宣示了反繪畫的精神。「幾何」也是描述現代城市的最佳語彙，它誕生於1920年代欲與傳統決裂的國際風格(international style)建築精神中，標示著對「純粹的形」(formes pures)以及色彩作為唯一裝飾的信念，例如柯比意(Le Corbusier, 1887-1965)鼓吹的「純粹主義」(purisme)。因此，除了純粹的形之外，陳曉朋也讓色彩一方面營造著感官感受，一方面發揮著類比(analogue)、暗示、指示和象徵的功能：例如黑、白、灰可能是建物本身的顏色，但也暗示著忽視、模糊或尷尬的感受，而紅色則由於其視覺上的吸引力適合於標誌地點，但同時也暗示著活躍的動能，或是帶著警示的意味。至於空間，當然也隨著造形與色彩的安排不斷展開，朝向二度、三度、多向度，甚至無以名狀的精神空間前進。

這種「基圖」的創作方式使她的繪畫來源永遠是其它的圖，所謂「再現的再現」，在第二度的再現中原圖被加以變造與修改。我們無法輕忽這樣的企圖，正如白南準(Nam June Paik, 1932-2006)認為翻轉資訊遠比記存資訊更困難⁴，經過變造與修改的圖被從原先的語境中抽離出來，不僅符徵與符旨分離而獲得新的意義，甚至被修改成了與原符徵相似但卻非原符徵的新符徵。如此的做法一方面可以有效的討論一些複雜的藝術議題：地圖／繪畫、在場／不在場、開放／封閉、確定／不確定、具體／抽象、普遍／特定等等；另一方面則是以將繪畫地圖化或地圖繪畫化的方式提供了一個弔詭的閱讀情境：這些似曾相似的圖案召喚著觀眾所熟悉的台北與台北的生活，但卻又無法清楚的辨識出它們究為何物？指向何物？作品挑戰著觀眾的閱讀習慣，從而產生了對作品身分的懷疑：如果是地圖應該指向一個確切的場所與生活的片段，如果是抽象繪畫則不必指向任何特定的場所與生活的片段。

最後，這些位於地圖與繪畫中途的作品，被以「系列」的方式串聯起來，構成一個龐大的「索引」(index)系統，可以無止盡的繁衍與增生，彷彿一部百科全書可以無止盡的增加它的詞條，卻仍然依循著「同語反覆」(tau-

tologie)的原則指向共同的目的。陳曉朋毫不猶豫的使用文字強化此一索引的可閱讀性(lisibilité)，不但在作品中以文字與圖形間錯(例如《我的畫廊 I-IX》中，作品的基圖來自於展場的標誌或是建物，但也來自於展場的名稱)，甚至「台北系列」的最後兩組作品《台北如實說 I》和《台北如實說 II》完全同語反覆地將全系列的標題以中文與英文兩個語言系統條列出來。此舉不但予全系列以完美的總結，更暗示了作品因組件的增減而在未來產生變化的可能性，即所謂的進行中的作品(work in progress)。

指鹿圖

所以，陳曉朋與「指路途」諧音的《指鹿圖：我的台北》個展中的「台北系列」作品，究竟為觀眾指出了什麼樣的途徑呢？

事實上，陳曉朋將台北以地圖學的方式平面化、幾何化、抽象化與符號化之後，提出了一個觀看城市的特殊角度，一個「指鹿為馬」的角度，一個既是俯視又是平視的「兩棲」(amphibologique⁵)視角：俯視是觀看這個世界的一個相當特殊卻歷史悠久的視角，最早的風景畫被認為是十三世紀時羅倫傑提兄弟(Les frères lorenzetti, 1280, 1290-1348)對錫安納(Sienne)郊外風景的描寫，即採取了被稱為「世界的風景」(paysages du monde)的俯角，與十七世紀所崇尚的「人的風景」(paysages de l'homme)採取的平視視角對立。「人的風景」美麗、可親、真實、有限，來自日常生活的經驗與身處世界中實際卻獨特的感受，廣受企圖呈現人與世界和諧共存關係的畫家們歡迎。畫家將觸目所及的生活景致再現，觀眾在觀看的時候則回應以自身的記憶與經驗。反之，「世界的風景」崇高、壯闊、超然、滿佈、無邊無際、難以羈握，並非肉眼所直視，而是在畫面中以認知聚集不同的地理元素，藉以表達作者的世界觀以及人類有如滄海一粟的渺小感受，並且以特定的比例來調和真實與想像。這種通常被認為是繪製地圖時所採取的視角，其實廣受現代藝術家的喜愛，1930年代的義大利未來主義第二代藝術家們如安布羅西(Alfredo Ambrosi, 1901-1945)、多托里(Gerardo Dottori, 1884-1977)或柯拉利(Tullio Crali, 1910-2000)，甚至發明了「航空繪

畫」(Aeropittura):以不斷轉換的高空俯角描寫出令人焦慮的城市風景,試圖將觀眾置入戰鬥機的駕駛位置,製造彷如轟炸城市般的暈眩快感。

陳曉朋不只一次在作品中展現出她對視角轉換與觀點改變的興趣:首先,她對作品的精巧設計使他所有的作品不論是被直立的懸掛於牆上,或是平放於某個平面上,都顯得極為合理。其次,在作品如《我的大學 IV:我的空間(領域與領土)》中,視角由遠至近、由大至小、從世界風景到人的風景、由全校地圖到研究室的門,彷彿電影鏡頭一樣一路變焦,一路轉進。但由於造形的模稜兩可,此一觀看路線在任何一個階段皆能自由轉換俯角與平視的觀點,端看觀者的企圖與意願:俯視看盡藝術家的外在環境,平視則進入藝術家的私密空間。

然而這樣的兩棲視角並不只是藝術家之所見,也是她試圖為觀眾指出的途徑,這個途徑不只帶著觀眾漫步於藝術家所在的場所,也帶著觀眾通往繪畫的奧秘之境,更帶著觀眾進入藝術家的內心世界。正如史密斯遜曾解釋自己提出場域研究的企圖:他認為觀眾們在畫廊中所見的通常是已經「精緻化後的材質」,所以他邀請觀眾進行某種「旅行」,以便「回溯至材質的本源」。⁶ 陳曉朋似乎也邀請著觀眾進行一種促使我們同時進行時間上的追溯與空間上的移動的旅行:她的台北既是環境的也是歷史的、既是公共的也是私密的,既是地理的也是心理的,既是認知的也是情感的。不論她的台北是什麼樣的台北,不論她講了什麼台北的故事,賦予了這個城市什麼意義,觀眾仍然必須選擇自己的視角,在按圖索驥中回溯至「材質的本源」,以便與藝術家的心靈在城市漫遊中的某處,緩緩的相遇。

最後,在遊歷陳曉朋的台北之時,還可以很輕易地被藝術家作品中的諧音與文字遊戲,或是圖形的影射與暗示引出會心的笑。她總是以機智和幽默來談論沉重的課題,撫慰與化解我們對於「台北居、大不易」的困頓感受。

- 1 « Le concept de dérive est indissolublement lié à la reconnaissance d'effets de nature psychogéographique, et à l'affirmation d'un comportement ludique-constructif, ce qui l'oppose en tous points aux notions classiques de voyage et de promenade. », voir Guy-Ernest Debord, « Théorie de la dérive » dans *Les Revues Nues*, N° 9 (novembre 1956), rééditée en intégralité par les Ed. Allia en 1995, p. 3.
- 2 Brayer M.A., *Exposé* n°2, Orléans, éditions HYX, p. 7.
- 3 Foucault (Michel), *Les mots et les choses*, Paris : NRF Gallimard, coll. Bibliothèque des sciences humaines, 1966.
- 4 Ruhrberg, Schneckenburger, Frocke, Honnef, *Art od the 20th Century*, Koln, Taschen, 2000, p.593.
- 5 Amphibologique 這個字從兩棲類動物 amphibie 這個字衍生而來,意指「意義含混或模稜兩可的」。
- 6 Robert Smithson, “Fragments of an Interview with P.A. Norvell, April 1969”, in Lucy R., *Six Years: The Dematerialization of the Art Object*, London, Studio Vista, 1973, p. 87.

The Integral Map / Telling the Way: Decoding Shiau-Peng Chen’s Map of Taipei

Kuang-Yi Chen

Coming of age on the Pescadores Islands, Shiau-Peng Chen studied in Taipei and pursued further education in New York and Melbourne. She was an artist-in-residence in several cities in the U.S. and the U.K., and held joint- and solo-exhibitions in many places around the world. Now she is a Taipei-based teacher and artist. Throughout her career as an artist over the past decade, travel has become part of her quotidian existence, and the change of her residence has become a common occurrence. Nonetheless, the routes of her travel and migration invariably revolve around Taipei, a city which is foreign yet meaningful to her. Her *Taipei Series* consists of a concatenation of works on the theme of Taipei. This series contains a total of 68 paintings and 3 woodcuts created between 2012 and 2016. As a matter of fact, the artist prefers to treat the places she resides in as the point of departure for creation, which is abundantly evident in the riotous profusion of her art series such as *Glenfiddich*, *Anderson Ranch*, *Brooklyn and Scotland*. Why has Chen, as an artist, unweariedly represented the cities, areas or places in which she resides, lives, studies or works? Besides, how did she summarize and meanwhile anatomize the modern cities that are every bit as complex and protean as a house of mirrors with the compositions framed in limited spaces?

The Dutch in the 17th century felt proud of their own cities and documented the cities’ scenes and features as a result. The British gentry in the 18th century construed “grand tour” as integral to their training and ergo had to bring the images of the cities they visited back with them as tangible evidence. “Vedute,” detailed images of cityscapes by definition, effloresced on the crest of these customs. Treating cityscapes as the sole focus rather than neutral backgrounds, vedute have been excluded from the genre of landscape painting due to their photorealistic style. Under

the urban renewal program carried out by Georges-Eugène Haussmann (1809-1891), Paris managed to cement its status as a modern city of the bourgeoisie in the 19th century. Haussmann’s program was not fully materialized until 1872, and two years later Impressionists elaborately organized their joint exhibition for the first time in history. These painters were consumed by passion for Europe Bridge, Saint-Lazare Station, Boulevard Montmartre and Avenue of the Opéra, almost turning themselves into the artistic endorsers of Haussmann’s Paris. Applying iridescent colors in their paintings that radiate a convivial aura, these painters depicted Paris as the bustling and flourishing “Capital of Europe” to their heart’s content. However, they deliberately ignored the scars a cosmopolitan city might bear. It was not until the emergence of painters like Jules Adler (1865-1952) that the grotesque factories belching smoke over the city and the fuming workers on strikes were faithfully mirrored. Throughout the 20th century, cities had not only enjoyed unprecedented popularity among architects, urban planners and photographers,¹ but also, of course, become an extensively and vigorously debated and portrayed subject among modern and contemporary artists. Cities have evolved and expanded dramatically, and artists as dwellers or visitors may need either to address the ensuing consequences such as decentralization, structural disintegration, de-urbanization, malfunction, spatial disorientation, and the concomitant nostalgia for the old way of humanity, or to alter, restore, and even imagine the semblance of the frustratingly elusive cities from the depth of their sentiments and memories.

Chen studied in Taipei between 1994 and 1999, and resided there again between 2002 and 2006. After a short period of leave, she has lived and worked in Taipei since 2010. This

span of 16 years bore testimony to the vitality and rhythm of the artist's life as well as the growth and changes of Taipei as the most civilized city in Taiwan. The artist has mapped Taipei in different circumstances on her outward and home-ward voyages. What does the "Taipei" mapped in this manner look like? In addition, *The Integral Map*, the title of this exhibition, is a homonym of "telling the way" in Chinese. In this sense, what kind of route to Taipei did this title exactly map out?

Cartography

The best way to know a city is probably using the city map. Although Chen chose to represent Taipei with paintings since she is a professional painter, she based the representation not so much on the edifice of cityscape paintings as ingeniously on a set of cartography-oriented contemplation. Charles Baudelaire's (1821-1867) idea of "flâneur" (*flânerie*) and Guy-Ernest Debord's (1931-1994) concept of "drift" (*dérive*) collectively marked the dawn of map utilization in the 20th-century art world. The former led to the Dadaist practice of extensive urban roaming in the 1920s, and the latter resulted in the specific meaning that the Situationists assigned to the presentation of maps after the end of the Second World War. Debord further pinpointed some "ambient units" (*unités d'ambiance*) on the map of Paris, and defined "drift" as follows:

*The concept of drift is indissolubly tied to the recognition of the effects of psycho-geographic nature and the affirmation of a playful-constructive behavior which is against all classical notions of voyage and promenade.*²

In the foregoing attempts, that is, to transcend the rigid confines of urban planning and to find or even create some "ambient units" in these breakthroughs, Fluxus and G.R.A.V., a research group of visual arts, respectively planned their lines of "playful-constructive behavior" in the cities and marked them on the city maps. Similarly, the marks left on city maps threw the result of social survey delivered by conceptual artist Hans Haake (1936-) into sharp relief. Nevertheless, it was land artists that optimized cartography, particularly the system of "sites" and "non-sites" elaborately built by Robert Smithson (1938-1973): "sites" refer to specific places in the world characterized as panoramic, borderless,

decentralized and incomprehensible territories in which all historical and cultural concepts are nullified, while "non-sites" refer to the museum-based displays of the materials, photographs, maps and survey diagrams of these specific places, which collectively summarized these geographic sites in an abstract manner, making them comprehensible without indicating their exact whereabouts. Even though cartography was developed not so much in visual arts as in geography, it has since become the technique of choice for many artists. The exhibitions *Mapping* (1994) and *GNS* (2003) curated respectively by Robert Storr (1949-) at MoMA and Nicolas Bourriaud (1965-) at Palais de Tokyo counted as two stellar examples. Such a choice is usually rooted in artists' interest in and discussion over the idea of "territory" as a matter of course.

When Chen worked as an artist-in-residence at the Glenfiddich Distillery in 2010, she began to apply the satellite images, road maps, ground plans and coordinate graphics of the city to her works for the purpose of representing the real-life experiences she gained there. Unlike the aforementioned artists, Chen used maps neither for pinpointing the city's "ambient units" that fall into line with psychological geography, nor for abstractly summarizing the geographical or social milieus of specific sites. Rather, she transformed maps into the vehicle of paintings. Art and architecture critic Marie-Ange Brayer (1964-) argued that, "as late as in the 19th century, people still employed the metaphor of map to represent paintings, or construed maps as painting-like microcosms that encapsulate the world in a single plane."³ This argument prompted Chen to develop her own painting approach from the blurred boundary between maps and paintings. Her cartography is not so much about drawing territories on maps as about turning ready-made maps into paintings. On a more specific basis, she does not simply clip and paste, collage and mark on the maps, but further imbricates pigments, manifests colors and shapes, and underscores the layout of lines and spaces. This approach embodied the "representation of representations," namely a non-physical representation, an idea highlighted by Michel Foucault (1926-1984) when he was analyzing the painting *Las Meninas* by Diego Velázquez (1599-1660).⁴ In this way, the products of geographical surveys supposed to be highly scientific and objective are inevitably rife with glaring contradictions between realities and figments of

imagination as well as between objective and subjective observations due to the skillful manipulation the artist used in her paintings.

Semiotics

In fact, Chen has never intended to transform her map-based paintings into accurate city maps, although they are as flat, abstract, geometrized and symbolized as real ones. What the artist treats as the base for her paintings are actually "base maps" such as metro route maps, floor plans and signs that are frequently seen in our daily lives and used for relaying practical pieces of information. They are exactly "pre-maps" rather than real ones for practical use. In her *Taipei Series I*, the work *My Universities II - The Wheel of Life (Survival Techniques?)* depicted and simplified the logos of universities the artist had taught in, and then turned them into an original work. *My Universities III - Me & Us (Location & Gender)* combined the floor plan of her own office with those of the faculty offices in the college building. *My Universities IV - My Space (Field & Territory)* included the campus map, the site plan of the college of fine arts, and the floor plans of the special classroom and her office. *My Universities V - My Time (Calendar & Year)* was, by definition, inspired by her calendar and course schedule. The base maps in Chen's maps/paintings may even be derived from another painting produced by herself. For example, *My Universities I - Four Seasons in Kuandu (An Eternal Spring?)* was derived from one of her previous paintings. The painting was cropped into four sections and covered with white pigment after re-arrangement. Taking a comprehensive overview of the whole *Taipei Series*, we may notice that the artist adopted identical methods and steps to represent the sites where she taught in (i.e. *My Universities I-V*) and held exhibitions (i.e. *My Galleries I-IX*), as well as her motion paths (i.e. *My Ways I-V*) and observations on the political situation of the capital (i.e. *My Parties I-II*). This series contains a riotous profusion of base maps ranging from signs in exhibition venues, site plans, floor plans and metro route maps, all the way through to Google Map, Easy Card, lanes in swimming pools, racetracks and green marks, *inter alia*.

Nonetheless, these "base maps" served simply as the point of departure for the creations of the artist. Her ultimate goal was to transform them into paintings through reshaping,

coloration and spatial arrangement. Firstly, maps and "geometric abstraction" hold geometrization as characteristic in common. Through geometrization, the intrinsic geometric elements of these base maps were further refined and simplified, as much as Kazimir Malevitch's (1878-1935) concept of "Suprematism" that embodied the spirit of anti-painting for it features basic geographic forms painted in a limited range of colors. Besides, "geometry" is an optimal term to describe modern cities. It was coined in the 1920s when the international style of architecture emerged. Breaking away from architectural traditions, the international style espoused the belief of "pure forms and colors" as the sole ornamental motif, which was vividly reflected in the "Purism" preached by Le Corbusier (1887-1965). In addition to pure forms, Chen tends to adopt in her oeuvre the colors able to provide sensory stimulation on the one hand and perform the functions of analogue, suggestion, instruction and metaphor on the other. For instance, buildings may appear black, white or grey in color, yet these colors may suggest ignoring, fuzzy or uncomfortable feelings. Besides, red is an apposite color for indicating directions and locations due to its visual attractiveness, and it meanwhile signifies tremendous momentum or warning. Spaces naturally unfold in Chen's works with the brilliant arrangement of shapes and colors, appearing in two-, three- and multi-dimensions, and even sublimating into the mysterious spiritual realm.

Applying such a creative approach, Chen has produced her paintings with no other means than to extract geometric elements from other graphics. It is also an embodiment of the "representation of representations," through which the original graphics or signs were altered or revised in the second-order representation. This is certainly an attempt to be reckoned with, as Nam June Paik (1932-2006) believed that reinterpreting information is far more Herculean than storing it.⁵ The altered and revised graphics were detached from their original contexts, gaining fresh meanings from the separation of the signifier and the signified, or becoming new signifiers that are ostensibly similar to but essentially different from the original ones. This approach on the one hand effectively tackled some sets of sophisticated differentiations (e.g. map/painting, presence/absence, openness/closure, certainty/uncertainty, figuration/abstraction, universality/specificity, etc.), and on the other hand created a paradoxical context for interpretation by turning paintings into maps or

vice versa. To be more specifically, the viewers may have a strong feeling of déjà vu about the graphics in Chen's oeuvre that remind them of Taipei and the lives people lead in this city, yet they have no way of recognizing what they are and what they refer to. The artist expects to encourage the viewers in questioning the identities of her creations, as these works successfully challenge the viewers' stereotypical view about maps and paintings: they should refer to specific sites or fragments of daily life if they are maps, while there is no such a need if they are abstract paintings.

Last, but certainly not least, these works oscillating between maps and paintings are connected as a "series," a colossal "index" system that its content is autopoietic in nature, which is a dead ringer for an encyclopedia capable of including new entries *ad infinitum* while all the entries refer to the same thing under the principle of tautology. Chen often interlaces words with graphics in her works without the slightest hesitation, which was evident in her *Taipei Series* in which written words were employed to enhance the legibility of this index. The base maps in *My Galleries I-IX*, for example, were derived not only from the signs and the architectural features of the exhibition venues but also from the names of the galleries. Even more, *Taipei 543 I* and *Taipei 543 II*, the last two pieces of the *Taipei Series*, listed the titles of all the pieces of this series respectively in Chinese and English as a way to mirror each other in a tautological manner. The two pieces not only perfectly wrapped up the entire series, but also suggested that the content of this series is likely to change due to the increase or decrease of the number of its pieces of works. In this sense, the Taipei Series is virtually a series in progress.

The Integral Map

Within this context, what kind of route did the *Taipei Series* in the exhibition titled *The Integral Map*, a homonym of "telling the way," map out for the viewers on earth?

In fact, after transforming Taipei into flattened, geometrized and abstract symbols with cartographical methods, the artist further presented a *sui generis* perspective on this city, a perspective of deliberate misrepresentation, an "amphibological" ⁶ perspective which gives the viewers a bird's eye view and an eye-level view at the same time. The bird's eye view

is a centuries-old perspective of its own kind on this world. Widely recognized as the earliest landscape paintings in the world, the depictions of the countryside around Siena by the Lorenzetti brothers (1280, 1290-1348) in the 13th century also gave a bird's eye view rhapsodized as the "landscapes of the world" (*paysages du monde*), which contrasted vividly with the eye-level view in the "landscapes of human beings" (*paysages de l'homme*) generally admired in the 17th century. Based on people's quotidian experiences and their genuine and unique feelings for the mundane world, the beautiful, approachable, real and finite "landscapes of human beings" became a cult favorite of the painters who seek to visualize the harmonious, symbiotic relationship between human beings and the world. These painters faithfully represented the ordinary scenes coming into view, allowing the viewers to relive past memories and experiences when admiring their paintings. In contrast, the sublime, majestic, Olympian, exuberant, boundless, and difficult-to-master "landscapes of the world" are not something observed intuitively by the painters. Rather, by blending various geographical elements into the compositions according to their perceptions, the painters reconciled the discrepancies between reality and imagination, thereby conveying their weltanschauungs and the feeling of being dominated as a drop in the ocean. Actually, modern artists have had a predilection for this perspective widely taken for making maps. The second-generation bellwethers of Italian Futurism such as Alfredo Ambrosi (1901-1945), Gerardo Dottori (1884-1977) and Tullio Crali (1910-2000) even established the style of "Aeropainting" (*Aeropittura*) in the 1930s, visualizing the disturbing cityscapes from constantly changing aero-perspectives with the aim of situating the viewers in a cockpit-like position and giving them a dizzying sensation as if bombing the city.

Chen has expressed her interest in perspective switch more than once in her works. First of all, her paintings may be hung vertically on walls or laid flatwise on horizontal planes. *Quovis modo*, the exquisite design she developed consistently renders her oeuvre nothing if not reasonable. Secondly, in her works such as *My Universities IV - My Space (Field & Territory)*, the perspective switched from the distant to the near, macro-scope to micro-scope, the campus map to her office's door, as well as from the landscapes of the world to those of human beings, constantly zooming like the pictures in a film. Moreover, the viewers are allowed to switch

between perspectives at any phase without hindrance in this way of viewing: in the bird's eye view, the artist's immediate environment is seen at once; and in the eye-level view, her private space is turned public.

Nevertheless, such an amphibological perspective not only presents what the artist has seen, but also indicates the route she mapped out for the viewers. This route not only takes the viewers to the site with the artist's presence, but also leads them to the mysterious realm of painting and even the artist's inner world. Such a perspective bears more than a passing resemblance to Robert Smithson's explication of his attempt at the study on sites/non-sites. He claimed that galleries tend to exhibit "refined materials," ⁷ which prompts him to invite the viewers to undertake a retrospective "voyage" of "tracing the origins of these materials." Similarly, Chen encourages the viewers to set out on a journey which is temporally retrospective and spatially shifting. The "Taipei" she represented is as environmental as historical, as public as private, as geographical as psychological, and as perceptible as sentimental. No matter how the "Taipei" she represented looks like, what stories about Taipei she narrated, and what meanings she assigned to this city, her map-like paintings always entail the viewers choosing their own perspectives to trace the "origins of the materials," so as to encounter the wandering mind of the artist somewhere in the city.

Furthermore, when we peregrinate the Taipei represented by Chen, the homonyms, paronomasias, and graphical insinuations in her works may easily put a knowing smile on our faces. To sum up, the artist has managed to address frustratingly difficult issues with her own peculiar brand of wits and humor, thereby soothing our anxiety about the unbearable hardship to the life in a metropolitan city like Taipei.

1 For example, the French government commissioned a number of photographers to carry out the largest and the most systematic project on cities (1983-1989), with the aim of representing the French landscapes in the 1980s.

2 "Le concept de dérive est indissolublement lié à la reconnaissance d'effets de nature psychogéographique, et à l'affirmation d'un comportement ludique-constructif, ce qui l'oppose en tous points aux notions classiques de voyage et de promenade." See Guy-Ernest Debord, "Théorie de la dérive," in *Les Revues Nues*, no. 9 (Nov. 1956), reprinted in full by the French publishing house Allia in 1995, p. 3

3 M.-A. Brayer, *Exposé*, no. 2 (Orléans: HXX), p. 7.

4 Michel Foucault, *The Order of Things: An Arthaeology of the Human Sciences* (Paris: NRF Gallimard, 1966), collected by the Human and Social Sciences Library Paris Descartes-CNRS.

5 Ruhrberg, Schneckenburger, Frocke, Honnef, *Art of the 20th Century* (Köln: Taschen, 2000), p. 593.

6 The word "amphibological" was derived from "amphibians," carrying the undertones of ambiguity or doubtful expression.

7 Robert Smithson, "Fragments of an Interview with P.A. Norvell, April 1969," in Lucy R., *Six Years: The Dematerialization of the Art Object*, (London: Studio Vista, 1973), p. 87.

特洛伊之馬的肚子： 陳曉朋的抽象畫 如何說話

林宏璋

特洛伊人，不要相信這木馬！不管它是什麼，希臘人即便送禮，必定不懷好意。

— Virgil, Publius Vergilius Maro

十年征戰久攻不下的特洛伊城，佯裝撤退的希臘軍隊，藏其精銳戰士於巨大木馬中，被當成是戰利品的木馬進入城裏。是夜，希臘人發起的詭計突襲，贏得決定性勝利。荷馬(Homer)的奧迪賽(Odyssey)中「特洛伊之馬」(The Trojan Horse)，不是光只是以「草船借劍」或是「空城計」等等以退為進、請君入甕策略，而是直接在其反轉中有著「激進的大他者(the radical Other)」；如同拉岡(Jacques Lacan)所言木馬的「空肚子」中承載著最危險客體，是個「大他者」最好模型，換言之，特洛伊的木馬是激進「擬像」策略，反轉主體脈絡性，如拉岡試圖將被木馬介入的特洛伊城比喻分析師論述(the discourse of the analyst)，在其佯裝為「禮物」任由大他者的宰制形式。這種透過「佯裝」的藝術策略，在藝術對應著杜象(Marcel Duchamp)的藝術策略，一方面重新以藝術非同一性(non-identity)去重新定義藝術，另一方面，如杜象所言是為了「謀殺」藝術。

陳曉朋的作品如抽象繪畫作品，看似最為傳統、最為形式、最為空洞的表現方式，以論述實踐(discursive practice)的方式呈現概念的操作，往往在其媒材化(mediation)選用，以及特意降低線條、色彩與筆觸平面化處理，讓空間與象度得以壓縮。而更為重要的是，畫面中的主體，是個不再以類比關係再現關係所呈現的抽象，如蒙德里安(Piet Mondrian)《百老匯布基舞基》(Broadway Boogie Woogie, 1942-43)中企圖再現出爵士音樂以及百老匯街道的形式及色彩；在陳曉朋的抽象不再是再現，而是參照(reference)語意文本，猶如圖表、地圖，以圖誌(mapping)方式指向另外

現實關係，往往是文化、地理、歷史認知(cognition)。其中，再現的類比關係失卻了，而是透露在以「系列(series)」展開的「群、多、序列」方式的標題稱呼，如「台北」、「墨爾本」、「地圖」、「禮物」、「我的單身漢」等等參照。參照的來源也未告知觀者，其客體／對象抑不可知，何事也不可考；唯一線索在於標題；畫面中某些特定的細節(例如：對應範圍、色彩限定等等)，往往表示這在圖誌轉譯過程的任意性。作為觀者的我們僅僅知道作品被從截取，選定藝術家個人經驗中出發、轉換及框架圖像與現實關係。簡言之，這種以指涉及索引的語意操作，架空了「抽象」可能內容，邀約他者「意義生產(production of meaning)」的非同一語意空間。陳曉朋作品建立在「中空」形式的實擬(virtual)擬像語境，強調著書寫性概念操作，最終指向的正是「書寫性」對抗「畫面性(pictoriality)」的特洛伊之馬。

論述畫中的真理

「中國系列」的《我不屬於這裡而是那裡》中，如蒙德里安的構圖與色塊形式被架空了，取代的是近乎詼諧的台、中、港的三地政治歷史關係，選定對應著政黨的藍、綠色彩，陳使用這一般象徵以及引用藝術作品慣用語(idiom)，挑戰一般在藝術中操作圖像／影像的再現邏輯。而這種構圖／寫作(composition)方式，不僅僅包含著作品中媒體化版畫、壓克力等技法處理，也是「圖像轉向(picture turn)」問題，在繪畫企圖經由反轉、脈絡等語義空間外延、內蘊與反覆指向，包含著呈現(presentation)與再現各種排列組合：再現的呈現、呈現的的再現、呈現的呈現(再現?)、再現的再現等；讓作品如寫作般部署論述空間，其中塗改、轉譯的操作痕跡得以顯現，外顯出生產意義機制。這種論述空間呈現必須經由將空間壓縮為二度平面繪畫得以展開，這是藝術家試圖從藝術的歷史性自反(self-reflexive)的思考，同時也是回覆其當代性的考量。德希

達(Jacques Derrida)《繪畫中的真理》(The Truth in Paintings)他以塞尚(Paul Cézanne)寫給友人的書信的句子「我欠妳繪畫中的真理，我將會給予妳」¹作為開端，分析操作在畫面的藝術真理與語言真理——羅格思(logos)——的中介地帶。因為，對於藝術家而言，藝術家的真理必須在作品中(in)，而非等同如繪畫的真理(the truth of painting)；而這不同的兩個真理模式必須以混雜及矛盾的方式呈現，如同在外延、內蘊與反覆中再現與呈現，以一種『深淵』的表現方式：「真理的真理」。換言之，繪畫如何說話？又說了什麼話？而書寫在畫面中的真理，經由作品不再是一種言說行動(speech act)而是繪畫行動(painting act)，那這種特殊形式與中介混雜地帶行動，顛覆語言系統真理，也包含視覺符號系統的真理，將生產意義機制內部作為一個外顯藝術命題(proposition)提出。換言之，在藝術系統內的作用，語言／畫面與機制本身構成法則，經由一種內部外化的狀態的自我反觀(self-reflexivity)，而非一種全然外部化的通盤式變更，這是一種以改革(reformation)的認識學的改變，必須操作原本在語言及所代表的機制法則的生產邏輯上，使其從內部失效的美學策略，在繪畫中呈現／再現的真理是最為吊詭的言說行動，正因為作品中圖像／影像／語言的混雜團塊，其繪畫媒材的原本定義在自反中重新改寫。

陳曉朋如寫作的繪畫中總是邀約著一種特定閱讀。一方面，需要閱讀在視覺文化以及藝術脈絡的索引比對，另一方面，也是對於藝術家個人生命經驗的特定參照，顯示在標題的佈局。這種方式，並非是一般掛在牆上作品，作為完整自給自足審美對象的觀看。觀者必須在懸掛作品之外學習閱讀特定解釋；這個反差對應在原本要「觀看」，強調視覺性藝術作品有著極大差異性。陳的作品強調的「字面」(literal)意義本身自明性，利用文字作為作品展現的形式，雖然是白紙黑字要求觀者必須閱讀藝術，而同時，觀眾也正在閱讀牆上的文字(藝術)。這個「語言轉向」中，以一種直接比喻方式，呈現了繪畫藝術本身必須經由閱讀而非直觀視覺性的表達。這種閱讀繪畫的邀約，經由其展演脈絡顯現，是一個藝術認識論移轉(shift in epistemology)。同時也回應了「畫面」與「書寫」的矛盾性；反映在陳的作品中，彷彿向觀者發問一個「象徵效度(symbolic effi-

cacy)」²的問題：「雖然你正觀看著繪畫作品，但你又如何知道這是繪畫作品？」。這種語意修辭的策略，往往在過去的繪畫模式中特意被省略及掩飾的，因為那正是繪畫在藝術中特意被凸顯的創作價值，如獨特、天才、原創及神秘性等。陳的繪畫性吊詭狀態，正是質疑著繪畫從十六世紀以來在藝術分類的優勢位置，原本是藝術代言人，作為最高程度的視覺幻像工具的繪畫，在陳曉朋作品的奇詭姿態消弭其美學位置，而重新被認知範疇化。例如，《我好想變成一個作家！》中就是一個例子；這件作品中文字出現在圖像的前景，在過去單色畫作品為底的照片中壓上紫色「我好想變成一個作家！」的字樣，這個不誠懇的過度宣稱——「我好想」——的慾望象度指向了「寫作」與「畫作」媒材性再現，同時也標示出後杜象的創作者角色的模糊性。

這種寫作與畫作的同時構成，將廣義文化藝術現象作為「現成拾得物」(objet trouvé)，換言之，這是一個文本化(textualization)作品傾向；更為有趣的是文本間互相交疊，呈現社會、文化與歷史向度，成為被閱讀及思維對象審美物件，另一方面也端賴藝術家將文化與藝術生產視為一個意義整體(the meaningful whole)。如此，在文本化的過程是個不斷例證及說明過程中，陳曉朋以不同系列展陳出某種特定的象徵法則，在語言效應產生論述實踐，正因為文本是個生產與再生產的過程，穿越著不同作品維度。陳曉朋架空的抽象幾何形式，同時開放指向著蒙德里安、馬勒維奇(Kazimir Malevich)、勒維特(Sol Lewitt)、或甚至林壽宇等形式的操作，這種開放性是脫離原本被分類的風格於美學運動的意識型態，作為思考藝術與文化交會場合機會，也同時指出任何一件作品必須是某種特定的文化歷史脈絡產物，而非超越時空向度之外的遙想。

四個殊異的繪畫論述

陳曉朋的畫作文本，同時編織在藝術的歷史脈絡之中，尤其是一種作為架空的形式，企圖以繪畫課題回應到激進藝術主體。這種看似絕望的美學姿態，一方面必須脈絡在以格林伯格(Clement Greenberg)的繪畫理論中，強調平面性(flatness)及康德式(Kantian)的自我批判(self-critique)，經由抽象畫如抽象表現主

義、極限主義及色塊繪畫中回到純粹繪畫課題。其內容與內在精神性追求，不外是線性邏輯推演必然結果，企圖與過去再現繪畫(representational painting)對抗與辯證論述實踐。另一方面，也回應到七〇年代的藝術家，如卡蘇斯(Joseph Kosuth)及喬德(Donald Judd)等後極限及觀念藝術家，往往藉由裝置、雕塑的空間手法，企圖以超越平面的形式操作，宣誓繪畫終結論。³進入了現實空間中作品與再現劃清界線，呈現觀看的場域，彷彿平面繪畫的終結是宣告空間時代的開始。陳曉朋的作品對話在這兩種不同繪畫的論述中，以繪畫的媒介作為尋找藝術出口，在狹隘困窘的表現追求開放論述的可能。

這種「絕地而後生」的美學姿態，也平行著在八〇年代歐美有關繪畫的辯論，其中一個重要的論點由勞森(Thomas Lawson)的作品及文章〈最後出口：繪畫〉(Last Exit: Painting)⁴提出，他主張繪畫必須從繪畫主體之外開始回應藝術的問題，展開在繪畫的「無」，以「假借」的繪畫語彙空間開始，繪畫出口並不是繪畫本身技法改善，或是延續傳統的線性進步，而是在於繪畫脫離其再現方式，以及外部的擬像問題，如他所言「幻像中有著無限可能性」。繪畫的出口必須承認繪畫語言本身耗竭，這正是當代繪畫必須因應的問題，必須藉由與繪畫本體保有特定的批判距離，不僅僅在於作品中的題材、技法，而更是如德希達的《繪畫中的真理》繪畫如何說話及說畫之可能。一方面，這個如特洛伊之馬的回應是在五〇年代現代主義高峰的抽象表現、色域繪畫的美學意識型態；另一方面，也是回應從繪畫出走與宣示繪畫終結的美學實踐(如喬德等)。而陳曉朋的作品，也必須在從現代主義以降的發展脈絡，其論述對話性得以成立。

在八〇年代初期的繪畫發展的現象，對應著「最後出口」的美學姿態，也同時有著歐文斯(Graig Owens)及柯林普(Douglas Crimp)鼓吹將藝術實踐以媒材區分，以強調影像生產的繪畫(影像繪畫)，並直接轉換電影及照片的內容及透視，讓渡為個人寓言(allegory)的美學策略，如隆哥(Robert Longo)、薩利(David Salle)等藝術家。這個繪畫現象也平行後現代攝影的發展，柯林普在1979年書寫的〈圖像〉(Picture)⁵一文中提出，影像作為一種視覺文化進程的可能，因為媒

材時代性的改變，原本手工的獨特性的繪畫挪用複製影像的生產，這類的藝術實踐非常接近在台灣「弱繪畫」的藝術語彙，這種「影像繪畫」實踐，往往將影像性取代繪畫性，注重媒材本身的二元區分，而未能將繪畫本身的影像性作進一步的發展，雖然也反映時代的視覺技術水平，但實際上是「美學」操作的捷徑，繪畫作為藝術的基本問題並未直接面對。

與之相對，則是在表現主義旗幟下的繪畫，如意大利的超前衛及美國的新表現主義。延續著傳統的美學意識形態，將繪畫的發展作為一種宿命的定論，藝術實踐往往之成為一種儀式，從原有的表現主義的政治立場中退卻。在這種情形下，這些新表現主義充斥個人英雄主義的宣告，回到個人的自由幻像本身是美學策略的退化狀態。在它們生產如聖像般的藝術作為其藝術獨特性的憑證，並偽裝為反對大眾文化及媚俗的菁英，這正是新表現主義的安全堡壘。因為，在這個安全的美學地帶，藝術成為個人傳記的圖像書寫，這種繪畫風格回到個人癖好(idiosyncrasy)，視覺性更為碎裂，而從各處各式引用的繪畫風格及文化象徵作為動機及模式。這種情形下，作為一種「新」的指稱的繪畫只跟自身本身的遊戲規則有關，往往成為蒼白且空虛的文化記號，在刻板印象下的矯飾故作。我們亦可在這種概念下觀察到其拼貼不同風格所指涉的同一性。因而其意義的生產是一種「亂喻」(cata-phor)，是文化俚俗主義(cultural vulgarism)的表現，是個反藝術知識論狀態以既有的藝術性來證明自身。

佯裝的分析師論述

當藝術家面對其空白畫布時，她面對不僅僅是其欲創作內容及表現形式，還面對繪畫作為一個歷史不同的任務，陳曉朋的作品建立與現代主義、新表現主義、影像繪畫以及繪畫終結的不同繪畫論述上(或者，繪畫如何說話)。直接面對繪畫性的問題，因為藝術作為文本的發展，因為觀者不再是無辜的眼睛(innocent eye)，盲目相信畫面，讓觀看繪畫成為思維物件的方式是重新賦予魅力(re-enchantment)。陳曉朋的各式各樣「系列」正是一個凝視機制的呈現；它們向觀者提問：「你到底在看什麼？這是一幅畫嗎，還是被指涉物件？」。藉由架空與指涉於外，這種距離感一方面使得

畫面上視覺幻像回到為其基本的描繪操作，另一方面使得一種自我反觀的批判思維變為可行。如同拉岡指出分析師論述，相對於歇斯底里、大學、主人不同論述形式，分析師必須讓自己成為「假人」(dummy)，一個讓患者投射其慾望的空殼子⁶。這正是「佯裝」所運用的美學策略，作用在藝術固有稟性的自主能力上，組織在秩序與混亂的文本上，發問著：「你到底從我這裡要什麼？」(che voui)的他者論述。在這個路線上，也許是在激進藝術所必須採取的策略，架空自身以及絕路逢生的游擊策略，去完成圖像的了解，以及其與語言的關係，此兩者彼此共同學舌及說話，如何敘述、觀察以及呈現與再現這個世界，更為重要的，它們共同構成的歷史，作為處置我們的時空的方式，如同德希達所言藏匿在「繪畫中的真理」，是讓世界「發生」的起源。

(原文刊載於台北市立美術館2016年9月出版的《現代美術》第182期，頁111-117。)

- 1 Jacques Derrida, *The Truth in Painting*, trans., Geoffrey Bennington and Ian McLeod, Chicago: U of Chicago, 1987, p. 2.
- 2 有關真實次序與象徵次序中的交接。Žižek曾經有許多分析，作為意識形態的作用。見 Slavoj Žižek, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*, Cambridge: MIT, 1992, p. 106-107.
- 3 如 Donald Judd 的一些寫作，承認了繪畫的侷限，以及1981在 Art Forum 由 Crimp 發表 The End of Painting 等文論。見 Douglas Crimp, 'The End of Painting', October, vol. 16, Spring, 1981, p. 69-86.
- 4 *Theories of Contemporary Art*, ed., Richard Hertz, Englewood Cliffs: Prentice-Hall, 1985, p. 145-155.
- 5 Douglas Crimp, *Pictures*, 1997, New York: Artist Space.
- 6 Jacques Lacan, *On Feminine Sexuality: The Limit of Love and Knowledge*, (*Encore*, vol. Book XX), trans., Bruce Fink, New York: Norton and Co., 1998, p. 90-92.

The Belly of the Trojan Horse: How the Abstract Paintings of Shiau-Peng Chen Speak

Hongjohn Lin

“Trust not the horse, O Trojans. Be it what it may, I fear the Grecians even when they offer gifts.”
-- Virgil (Publius Vergilius Maro)

After unsuccessfully waging war against Troy for ten years, the Greeks staged a false retreat only to conceal their military elite within a giant wooden horse that the Trojans seized as the spoils of war and brought into their city gates. When night fell, the Greeks launched into action with their stealthy plan, thereby claiming victory in a decisive battle. The Trojan Horse of Homer’s *Odyssey* differs from other tactics of luring the enemy into a trap or advancing by retreat, as described in the “Borrowing Arrows with Thatched Boats” or “The Deserted City” stratagems. Rather, it is a tactic of direct conversion into “the radical Other”; as Jacques Lacan suggested, the “empty belly” of the wooden horse, as a vehicle for the most dangerous of object, is an excellent example of the big Other. In other words, the Trojan horse is a radical strategy of “simulacra” that inverts the subjective context, and Lacan compared the City of Troy, into which the wooden horse enters, to the discourse of the analyst: its guise as a gift allows the big Other a dominance in form. This artistic strategy of “pretense” as an artistic response to Marcel Duchamp’s art reestablishes the definition of art through the non-identity of art on the one hand, while it intends, in the words of Duchamp, to “murder” art on the other hand.

Shiau-Peng Chen’s works are like abstract paintings, seemingly the most traditional, most formalized, and starkest of expressions. In applying discursive practice to current conceptual operations, space and imagery are compressed by mediation choices, and by deliberately reductive lines, colors, and graphical brushwork. More importantly, the subject within the painting is no longer an abstract presentation of analogous relationships, for instance in Piet Mondrian’s *Broadway Boogie Woogie* (1942-43) which attempted to rep-

resent the forms and colors of jazz music on the streets of Broadway. Shiau-Peng Chen’s abstraction is not a representation but a referential semantic text, like charts and maps that point to other real world relationships such as cultural, geographical or historical cognition through mapping. However, the analogies of representation have been lost, and are disclosed instead through the titular forms of the “categorized, multiple, sequential” in each “series” through references such as “Taipei”, “Melbourne”, “Mapping”, “Gift”, “My Batchelor.” The audience is not informed of the sources of reference; the subject/object remains unknowable; and nothing is identifiable. The title holds the sole clue; specific details in the painting (such as corresponding range, limitations of color, etc.) often express the arbitrary nature in the interpretive process of these depictions. As the viewer, we are merely aware that the work has been intercepted, the relationship of the images to reality are determined by the points of embarkation, transition, and framework from the artist’s personal experiences. Simply put, this semantic manipulation of referencing and indexing hovers over the possible content of “abstraction” and invites a production of meaning by Others in a disparate semantic space. The virtual imagery context established in “mid-air” by Shiau-Peng Chen’s work emphasizes the conceptual manipulation of writing, ultimately pointing to the Trojan horse of “writing” in the resistance against “pictoriality.”

Discourses on the Truth in Painting

Mondrian’s composition and color block forms are elevated and replaced with the nearly satirical politico-historical relationship between Taiwan, China and Hong Kong. Using the blues and greens of the corresponding political parties in the work *I Don’t Belong Here but There*, from the “China Series,” Chen applies these common symbols and draws upon idioms from existing works of art to challenge the representative logic in the imagery and the images that gener-

ally operate within art. This approach toward composition/writing not only includes the management of mediation techniques such as prints and acrylics within the works, but also encompasses issues of “picture turning” that attempt to include the presentation and representation of various permutations and combinations through the semantic spatial extension, incubation, and redirection of reversals and contexts: a presentation of representation, a representation of presentation, a presentation of presentation (representation?), a representation of representation, etc.; so that traces of alteration and interpretation in the writing-like narrative space deployed in the works are revealed to expose the mechanisms of semiotic production. The presentation of this type of narrative space can only be opened up by compressing space into a two-dimensional painting. This is the artist’s self-reflexive contemplation from the historicity of art as well as a considered response to her own contemporaneity. In *The Truth in Paintings*, Jacques Derrida began with a quote from a letter Paul Cézanne wrote to a friend: “I owe you the truth in painting and I will tell it to you,”¹ as he analyzed the intermediary zone of logos, of truth in art and linguistical truth that operate within a painting. For an artist, the artist’s truth must be within the work, which is not an equivalent to the truth of a painting. These two modes of truths must be presented in a contradictory amalgamation, as though represented and presented in extension, incubation, and repetition, with a deeply expressive method: “the truth about truth.” In other words, how does a painting speak? And what does it say? Since a work is not a speech act but a painting act, the truth written within a painting -- a truth of special form and action within intermediary zone that subverts the linguistic system -- also encompasses the truth of the visual semiotic systems that raise the internal mechanisms to produce meaning as an explicit artistic proposition. Which is to say: the rules constructed by application, by language/painting, and by the mechanism itself are within the function of artistic systems, rather than existing as an entirely externalized transformation. This is a cognitive change through reformation which necessarily operates the production logic of rules of the mechanism originally represented by language and its representation. It is an aesthetic strategy that renders internal failure, and becomes the most paradoxical of speech actions in the presentation/representation within paintings, precisely because the motley cluster of image/imagery/language within the

work, and the original definition of the painting medium, have been rewritten in self-reflection.

There is always an invitation to a specific reading in Shiao-Peng Chen’s essay-like paintings which, on the one hand, necessitates a contrast of index between visual culture and artistic context, while on the other hand, makes specific reference to the artist’s life experiences as indicated by the layout of the title. This method of viewing does not apply to typical works of art hung on walls as a completely self-contained aesthetic subject. Here, the viewer is required to learn to read specific definitions external to the work hung for display. This is a contrast to works of art with a visual emphasis with an original intention to be “viewed.” Chen’s works emphasize the self-evident “literal” meaning, and uses text as a method of displaying the work. Although the black text on white paper requires the viewer to read art, the viewer also simultaneously reads the texts on the wall. Within this “linguistic conversion” is a direct metaphor that presents how paintings themselves require reading rather than an unmediated visual expression. Revealed through the exhibition context, this invitation to read a painting represents a shift in artistic epistemology. At the same time, it is a response to the paradox between “painting” and “writing.” Reflected in Chen’s work, the viewer is presented with a problem of symbolic efficacy² : “Though you are viewing a painting, how do you know this is a painting?” In the past, this rhetorical strategy is often intentionally omitted or concealed in modes of painting, because it highlights the creative value of a painting in art, such as its uniqueness, genius, originality, and mystery, etc. The paradoxical condition of Chen’s painterliness questions the dominance of paintings among categories of art since the 16th century. As the ultimate tool for visual imagination that represents art itself, the aesthetic position of paintings is diminished by the paradoxical pose of Shiao-Peng Chen’s work and recategorized. For instance, the work *I Would Love to Become an Author* is a good example. The Chinese characters appear in the foreground of each image. The words “I would love to become an author” are pressed in purple text onto a base of a monochromatic painting from the past. The degree of desire in the insincere overstatement of “I would love to...” points to the representation of “writing” and “painting,” while simultaneously demonstrating the ambiguity of the role of the artist, post-Duchamp.

The simultaneous construction of writing and painting regards generalized cultural phenomenon as *objet trouvé*. In other words, there is a tendency toward works of textualization; what becomes even more interesting is the mutual overlapping of texts that present social, cultural, and historical dimensions as aesthetic objects subject to reading and contemplation. Furthermore, they also rely on the artist to view culture and art production as a meaningful whole. As such, the process of textualization is a process of continued proof and explication. Using different series to showcase a certain established rule of symbolism, Shiao-Peng Chen produces a narrative practice in linguistic effect precisely because the text is a process of production and reproduction that traverses various dimensions of work. Shiao-Peng Chen’s overriding abstract geometry points to the manipulation of form seen in Mondrian, Kazimir Malevich, Sol Lewitt, or even Richard Lin. This openness is removed from the original classification of style in the ideology of the aesthetic movement, and serves as an opportunity that contemplates on an occasion for art and culture to rendezvous, as well as identifies any work necessarily as a certain product of a specific cultural and historical context, rather than as an imagination that transcends the dimensions of space and time.

Four Disparate Painting Discourses

The text of Shiao-Peng Chen’s paintings attempt to respond to the radical artistic subject through painting especially as a hovering form simultaneously woven into the historical context of art. This seemingly despondent aesthetic stance must be contextualized in the painting theories of Clement Greenberg emphasizing flatness and in Kantian self critique on the one hand in order to return to the subject of pure painting through abstract paintings, such as abstract expressionism, minimalism, and color field painting. Content and inner spiritual pursuits are not the inevitable results of a linear logic in an attempt to realize, confront, and debate the representational paintings of the past. On the other hand, it responds to the minimalists and conceptual artists of the 1970s such as Joseph Kosuth and Donald Judd, who attempted to declare an end to painting through spatial techniques of installation and sculpture that transcended two-dimensional form.³ Drawing a clear boundary between a work and its representation in real space to present a field

of view, the end of two-dimensional painting seemed to herald the beginning of the spatial era. In these two different discourses on painting that dialogue in Shiao-Peng Chen’s work, the medium of painting seeks an artistic exit and seeks to open possible discussions through a narrow and awkward expression.

This aesthetic stance of “rebirth in desperation” parallels debates on painting that prevailed in the 1980s in the Europe and the United States. Among these was an important argument posited by Thomas Lawson in his work and in his essay, *Last Exit: Painting*⁴, where he advocated that painting’s response to problems of art must be external to the main body of painting, must express the “nothingness” in painting, and must begin by “appropriating” the linguistic space of painting. The exit for painting isn’t an improvement on painting techniques, nor is it a linear progression that is an extension of existing tradition, but lies in painting’s escape from representative techniques and external simulations. In his words, “limitless possibilities exist in the imagination.” The exit for painting must recognize that the language of painting itself has been exhausted. This is precisely the issue that contemporary paintings must contend with in order to maintain a specific critical distance from the main body of painting, not only in themes and techniques, but moreover in the possibility for paintings to speak, as Derrida described in *The Truth in Painting*. On the one hand, this Trojan horse-type response epitomizes the abstract expression of 1950s modernism and the aesthetic ideology of color field painting; on the other hand it is also a response to an aesthetic practice that abandons painting to declare an end to painting (Judd, et al.). The discursive dialogue of Shiao-Peng Chen’s work must necessarily be established in a developmental context from modernism and beyond.

The development of painting in the early 1980s corresponds to the aesthetic stance of the “final exit,” with elements of aesthetic strategies Craig Owens and Douglas Crimp proposed, advocating for a distinction between artistic practice and artistic media, for paintings that emphasize image production (image painting), and which directly convert the content and perspectives of film and photography transferred into personal allegory, such as the works of artists such as Robert Longo and David Salle. This painting quadrant also parallels the development of postmodern photography. In his

1979 essay *Picture*⁵, Crimp proposes the photographic image as a possibility for the progression of visual culture. With changes in the era of media, the originality of manual painting appropriates the production of reproduced images. This artistic practice is similar to the artistic lexicon of Taiwan’s “Weak Painting.” This practice of “image painting” often replaces imageness with painterliness, with an emphasis on the binary of the media itself but unable to further develop the imageness of painting itself. While this also reflects the level of visual technologies, it is actually a shortcut to the operations of aesthetics without confronting paintings as a basic problem of art.

Paintings under the banner of expressionism, such as trans-avant-garde in Italy or neo-expressionism in the United States, provide contrast in the continuum of traditional aesthetic ideologies. The development of painting is regarded as a destiny. Artistic practice is often ritualistic, and retreats from the original political stance of expressionism. Under these circumstances, these neo-expressionist declarations of personal heroism and the return to individual free imagination is itself a degeneration of aesthetic strategies. Iconic art is produced as evidence of the uniqueness of art, while disguising itself as elitist and opposed to mass culture and kitsch. This is precisely the secure fortress of neo-expressionism. In this safe aesthetic zone, art becomes the image writing of personal biographies. This style of painting returns to idiosyncrasy and further visual fragmentation, while references to various painting styles and cultural symbolism become both motivation and model. Under these circumstances, the so-called “new” painting is only relevant to its own game rules, often becoming pale and vacuous cultural markers, and stereotypical affectations. We can also observe similarities in the amalgamation of various styles. The production of meaning here is a certain cataphor; it is an expression of cultural vulgarism; it is an anti-art epistemological state that proves itself with existing artisticism.

The Discourse of the Pseudo Analyst

When an artist faces a blank canvas, she faces not only the manifestations of her creative content and mode of expression, but also faces the task of her painting as a historically unique mission. Shiau-Peng Chen’s work is built upon various painting theories of modernism, neo-expressionism,

photographic painting, and the end of painting (or how a painting speaks). In confronting painterly issues, because art is a development of text, and because the viewer no longer has innocent eyes that blindly believe in the image, enabling the viewing of a painting as an object of contemplation is a reenchantment. Shiau-Peng Chen’s various “series” are precisely the manifestation of a gazing mechanism. They ask the viewer: “What are you looking at? Is this a painting? Or a reference object?” With external references, and taking an aerial perspective, this distance brings the visual illusions on the canvas back to its foundations of sketching on the one hand, and on the other hand enables a certain self-reflective critical contemplation. As Lacan pointed out, compared to hysterical, collegiate, and master narrative forms, the analyst must make himself a “dummy” -- an empty shell onto which patient can project their own desires.⁶ This is precisely the aesthetic strategy utilized by the “simulation,” acting on the autonomy of the inherent disposition of art, organized on the text of order and chaos, while asking the Other narrative of “What do you want from me?” (che vuoi). Along these lines, perhaps there is a necessity for a strategy for radical art, a guerrilla strategy to elevate the self for ultimate survival, to complete an understanding of the image, and its relationship to language. The two learn the other’s tongue, to speak, to narrate, to observe, to present and represent this world. More importantly, they construct a mutual history that serves to locate our time and space, as Derrida said, hidden in “the truth within the painting” is the origin that enables the world to “happen.”

(Originally published by the Taipei Fine Arts Museum in *Modern Art*, Issue 182, p. 111-117, September 2016.)

1 Jacques Derrida, *The Truth in Painting*, trans., Geoffrey Bennington and Ian McLeod, Chicago: U of Chicago, 1987, p. 2.

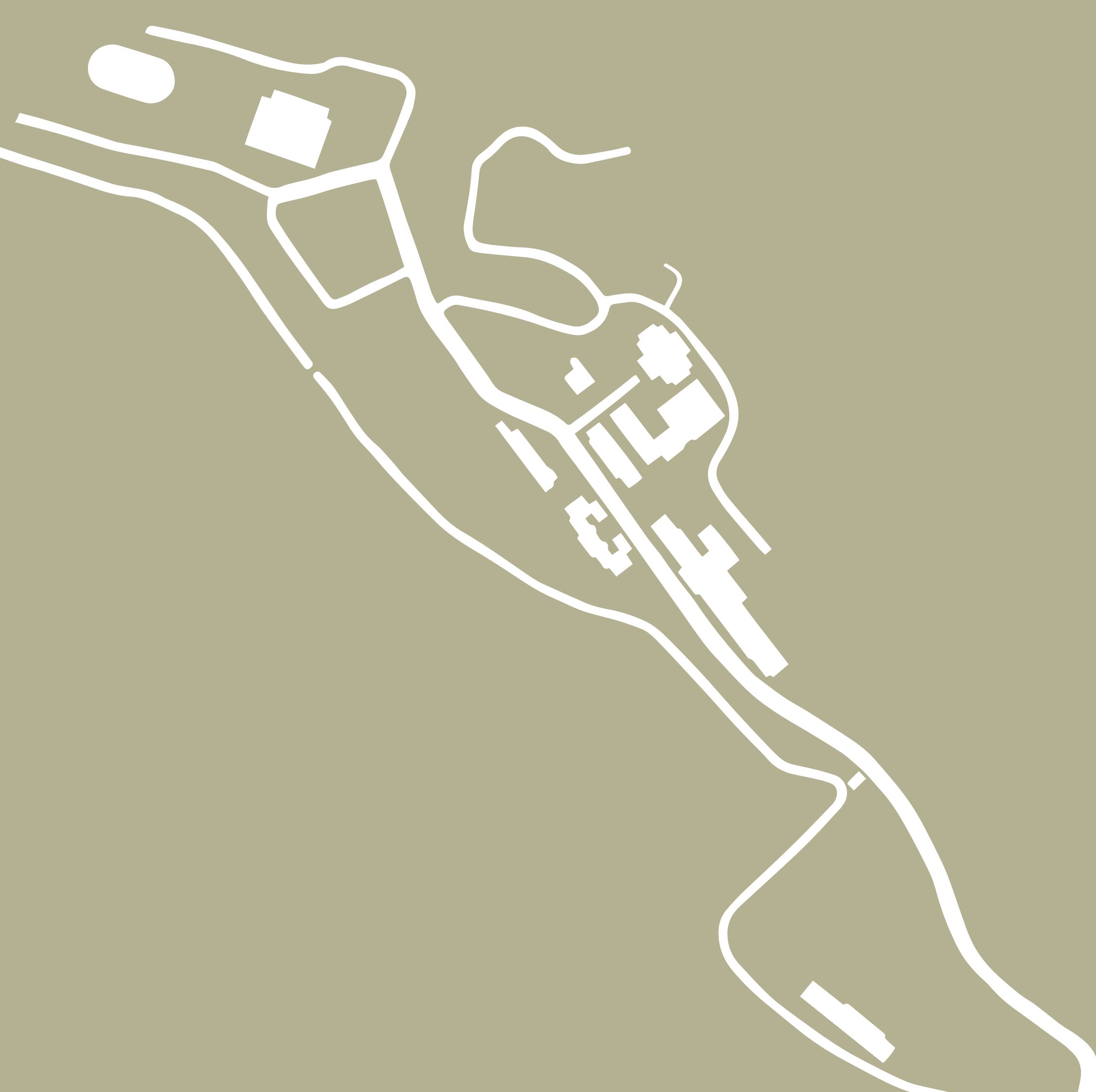
2 Zizek offered many analysis regarding transfers between real order and symbolic order as an ideological function, see Slavoj Zizek, *Looking Awry: An Introduction to Jacques Lacan through Popular Culture*, Cambridge: MIT, 1992, p. 106-107.

3 For instance, some of Donald Judd's admits to the limitations of painting, and in essays such as *The End of Painting* (1981) by Crimp in *Art Forum*. See Douglas Crimp, *The End of Painting*, *October*, vol. 16, Spring, 1981, p. 69-86.

4 *Theories of Contemporary Art*, ed., Richard Hertz, Englewood Cliffs: Prentice-Hall, 1985, p. 145-155.

5 Douglas Crimp, *Pictures*, 1997, New York: Artist Space.

6 Jacques Lacan, *On Feminine Sexuality: The Limit of Love and Knowledge*, (*Encore*, vol. *Book XX*), trans., Bruce Fink, NewYork: Norton and Co., 1998, p. 90-92.

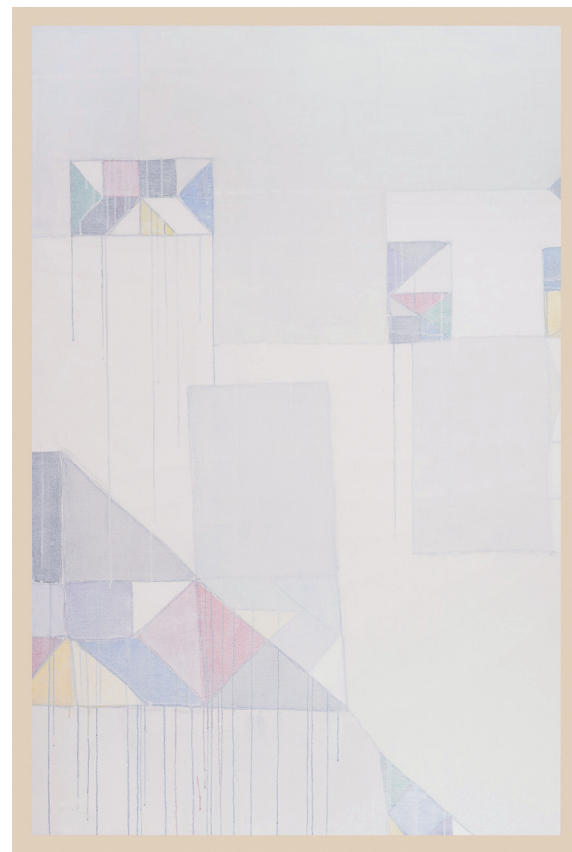
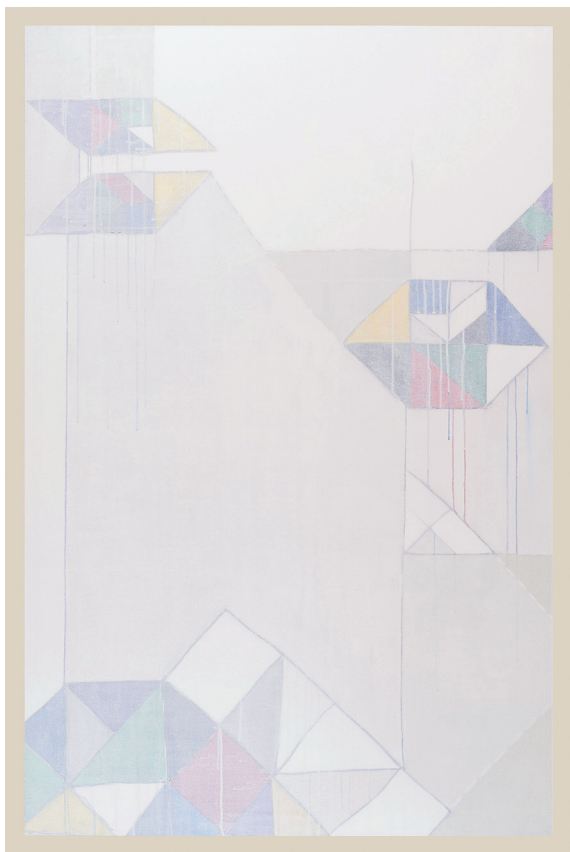


我的大學 I-V

MY UNIVERSITIES I—V

我曾經在台北的藝術大學念書，現在在台北的藝術大學教書。這系列有關學院環境的作品，描述我的大學生活、我的藝術家教師身分、我對藝術教育的看法、我對學院政治和性別生態的觀察，以及自己對於隨著教學歲月所流逝的青春的煩惱。

I previously attended art school in Taipei as a student; now I teach at art school in Taipei. This series of work related to the collegiate environment describe my life at university, my identity as an artist-teacher, my views on arts education, my observations on university politics and its gender ecology, as well as my concerns about days of youth slipping away with each year of teaching.

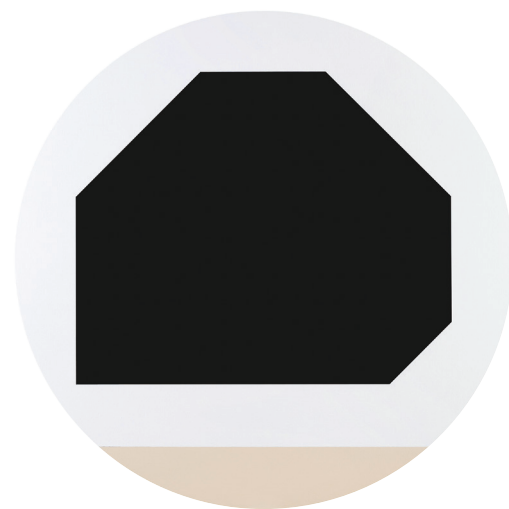
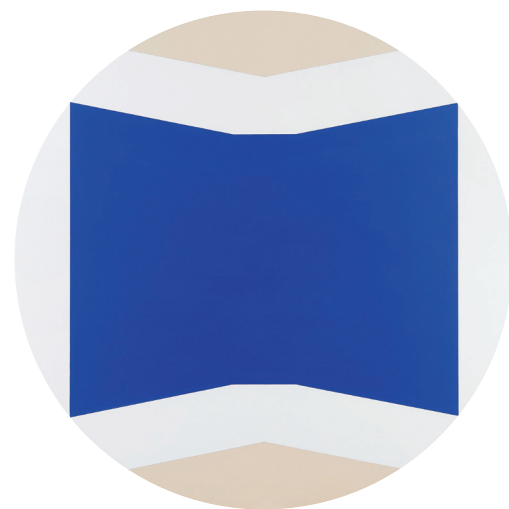
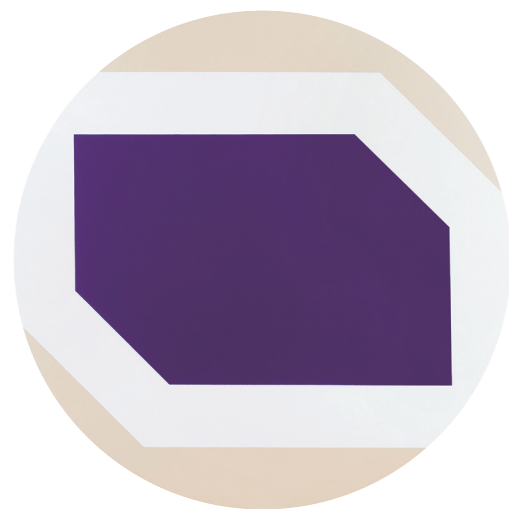
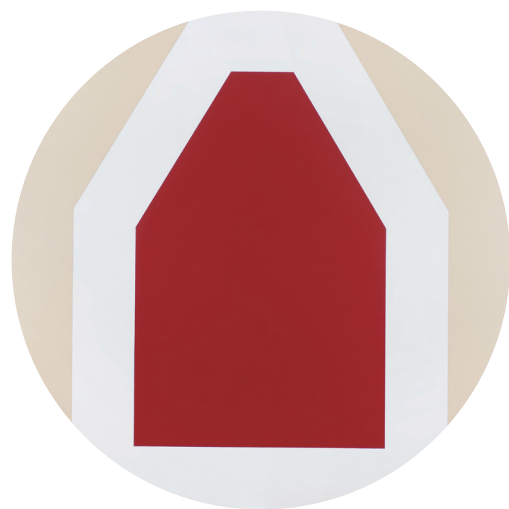


我的大學 I：關渡四季（四季如春？）

2012
壓克力彩、畫布
四件一組
每件 168 × 112 公分

My Universities I - Four Seasons in Kuandu (An Eternal Spring?)

2012
Acrylic on canvas
4 pieces
168 × 112 cm each



我的大學 II：生命之輪（如何存活？）

2013

壓克力彩、畫布

五件一組

每件 112 × 112 公分

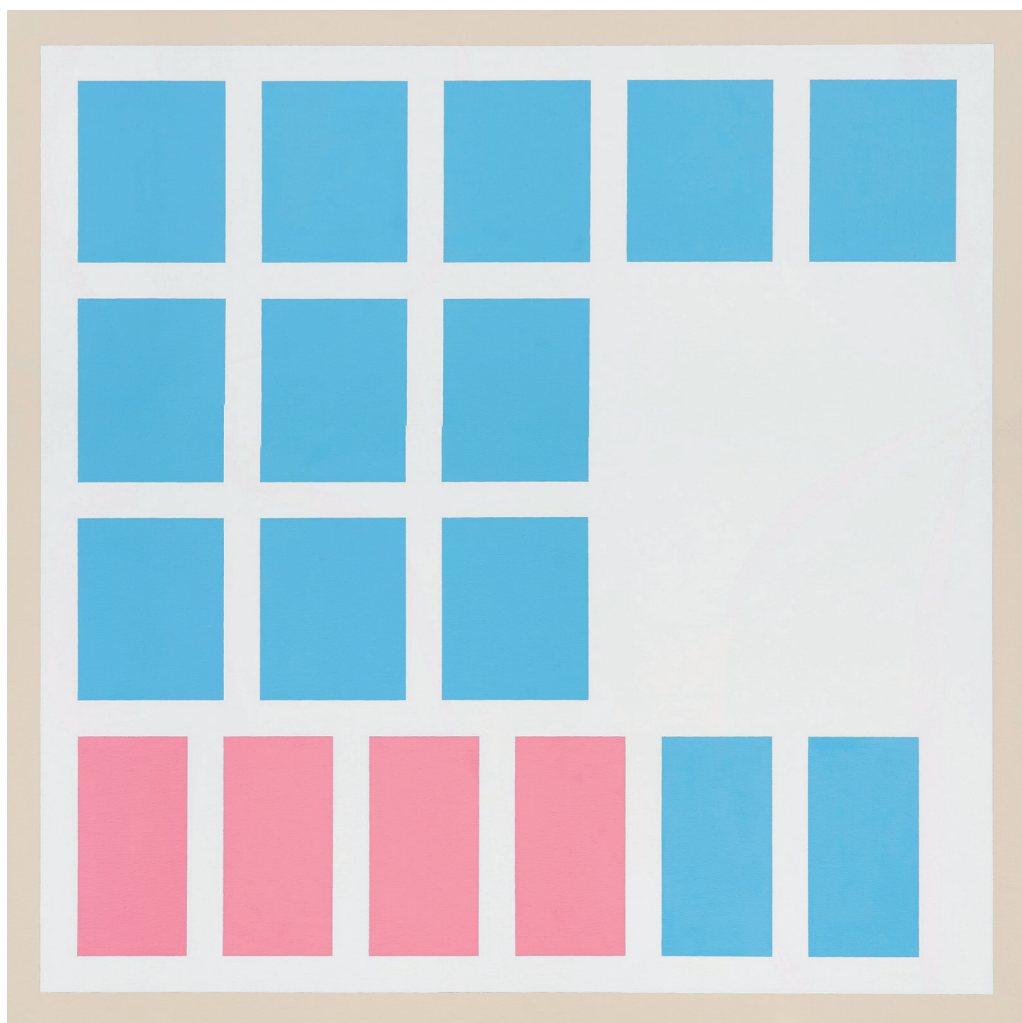
My Universities II - The Wheel of Life (Survival Techniques?)

2013

Acrylic on canvas

5 pieces

112 × 112 cm each



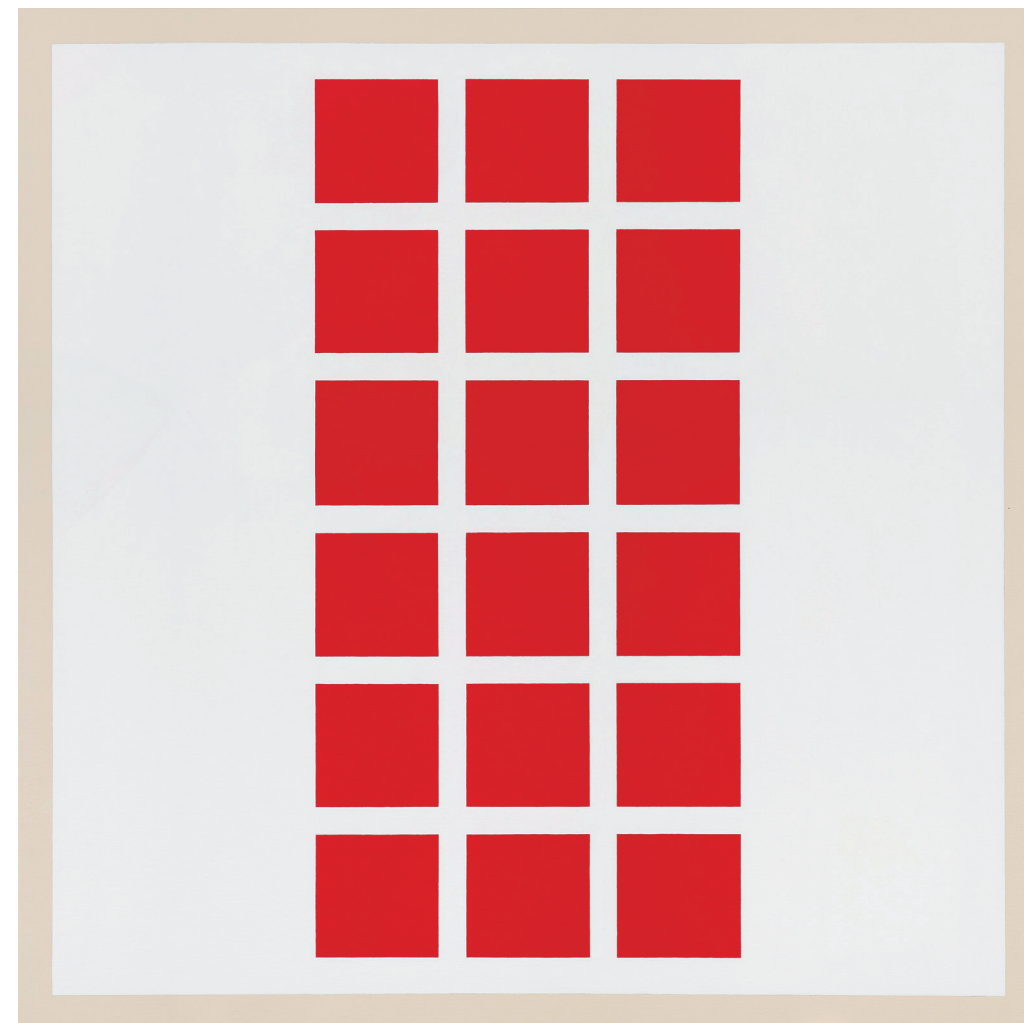
我的大學 III：我和我們（位置與性別）

2016

壓克力彩、畫布

二件一組

每件 112 × 112 公分



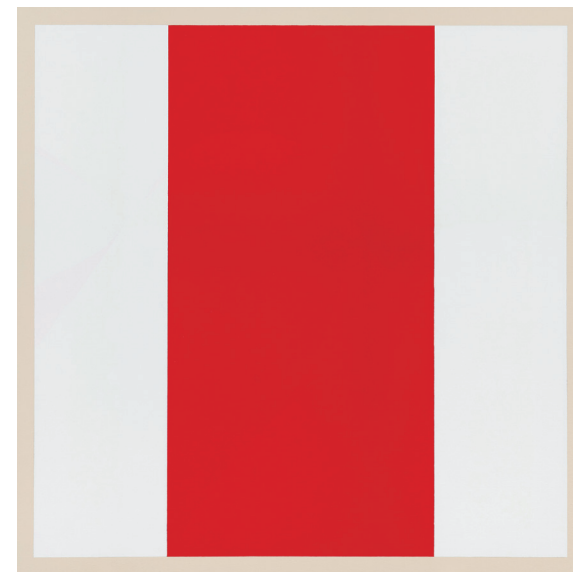
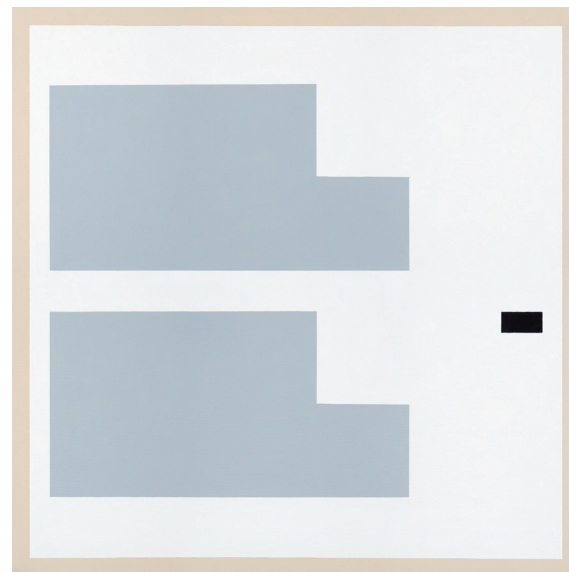
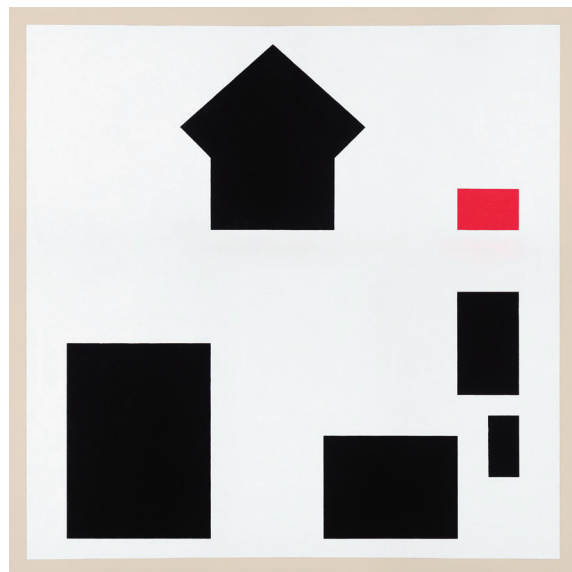
My Universities III - Me & Us (Location & Gender)

2016

Acrylic on canvas

2 pieces

112 × 112 cm each



我的大學 IV：我的空間（領域與領土）

2016

壓克力彩、畫布

四件一組

每件 112 × 112 公分

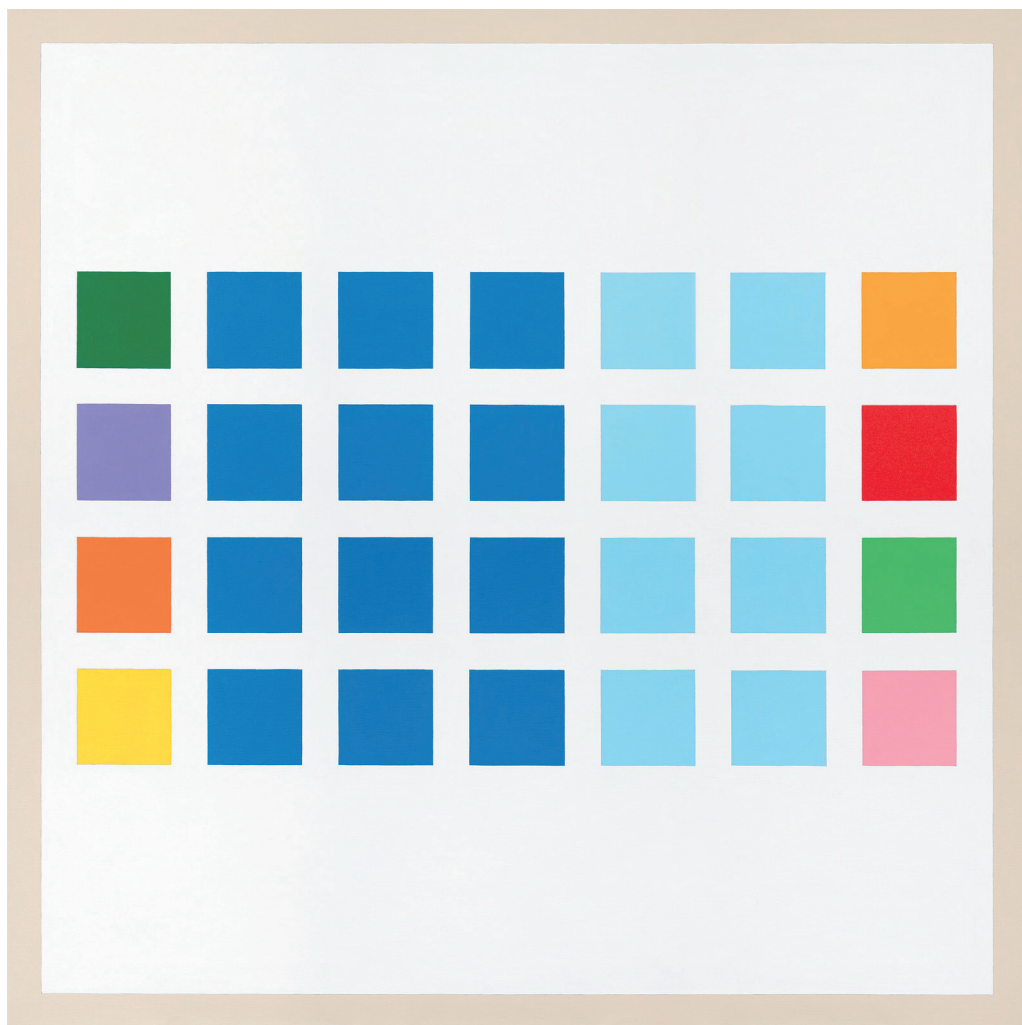
My Universities IV - My Space (Field & Territory)

2016

Acrylic on canvas

4 pieces

112 × 112 cm each



我的大學 V：我的時間（日曆與歲月）

2016

壓克力彩、畫布

二件一組

每件 112 × 112 公分



My Universities V - My Time (Calender & Year)

2016

Acrylic on canvas

2 pieces

112 × 112 cm each

我的畫廊 I-IX

MY GALLERIES I–IX

台北是台灣的藝術中心，身為一個住在台北的藝術家，我對畫廊現象有很多感想。這系列作品描繪我在台北曾經發表作品的展場，包含畫廊、美術館，以及其他各種類型的藝術空間。我以這些畫廊「群像」來揭露我所觀察與體會到的畫廊現象。

Taipei is the center of arts in Taiwan. As an artist living in Taipei, I have numerous reflections about the current state of galleries. This series of works depict exhibition venues in Taipei at which I've displayed my work, including galleries, museums, and other types of arts spaces. I reveal my observations and experiences of the current state of galleries through these "collective images" of galleries.



我的畫廊 I：都一樣嗎？（畫廊圖／畫畫廊）

2016

油墨、紙張

55 × 100 公分

10 個版次 + 2 個 AP 版

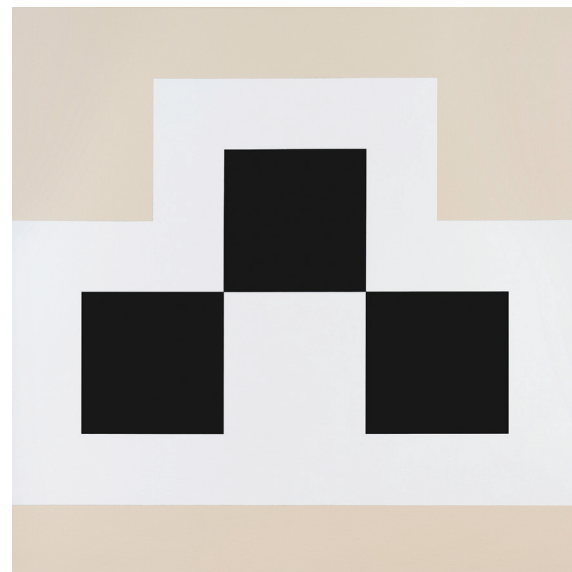
My Galleries I - All the Same? (Map of Galleries / Depicting Galleries)

2016

Screen print

55 × 100 cm

Edition of 10 + 2AP

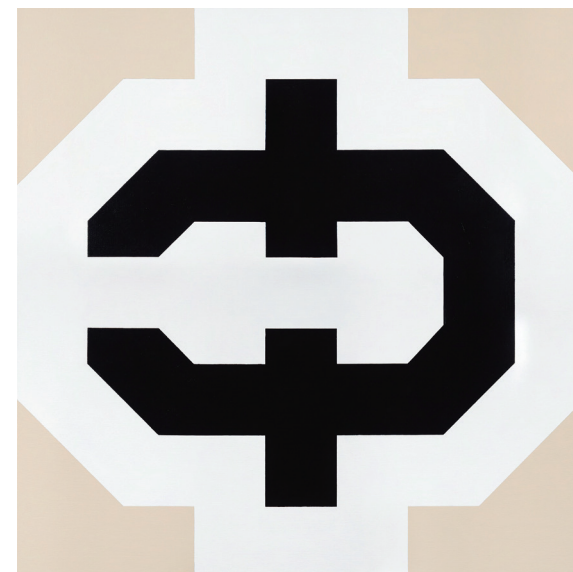
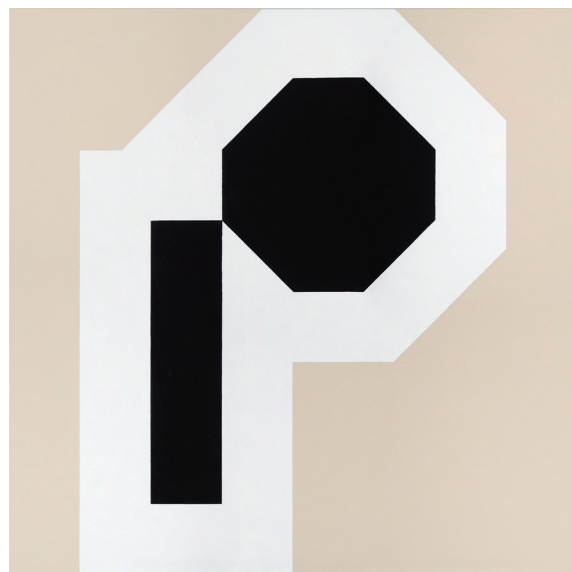
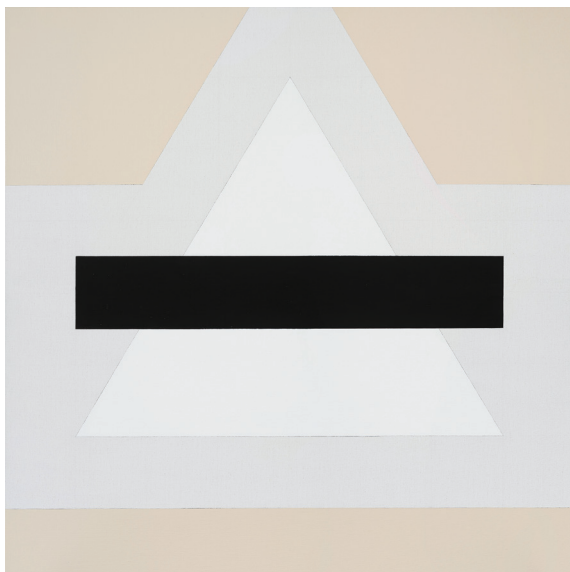


我的畫廊 II：都一樣嘛？（本質：黑—原貌）

2012–2016
壓克力彩、畫布
四件一組
每件 112 × 112 公分

My Galleries II - Exactly the Same? (Essence - Black, the Original)

2012–2016
Acrylic on canvas
4 pieces
112 × 112 cm each



我的畫廊 III：都一樣麼？（本質：黑—改造）
2015–2016
壓克力彩、畫布
四件一組
每件 112 × 112 公分

My Galleries III - Completely the Same? (Essence - Black, the Reformed)
2015–2016
Acrylic on canvas
4 pieces
112 × 112 cm each



我的畫廊 IV：都一樣噢？（本質：白—原貌）

2012–2016
壓克力彩、畫布
三件一組
每件 112 × 112 公分



My Galleries IV - Entirely the Same? (Essence - White, the Original)

2012–2016
Acrylic on canvas
3 pieces
112 × 112 cm each



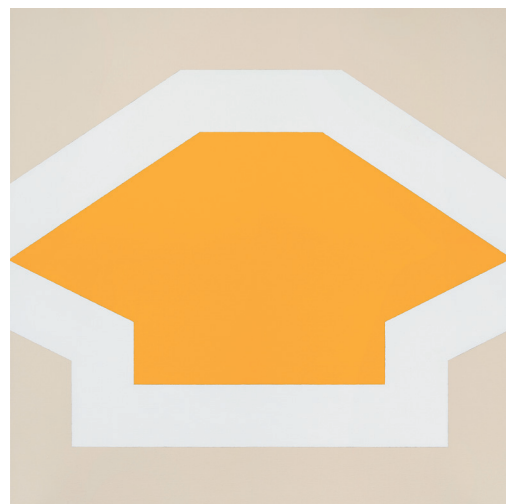
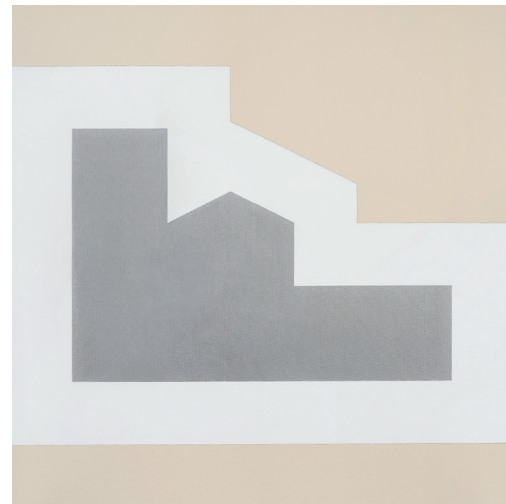
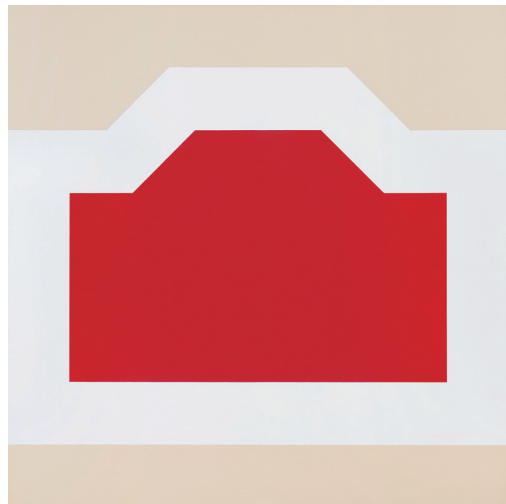
我的畫廊 V：都一樣嚟？（本質：白一改造）

2015-2016
壓克力彩、畫布
二件一組
每件 112 × 112 公分



My Galleries V - Each the Same? (Essence - White, the Reformed)

2015-2016
Acrylic on canvas
2 pieces
112 × 112 cm each



我的畫廊 VI：都一樣嘍？（表面：全部）

2012-2016

壓克力彩、畫布

八件一組

每件 112 × 112 公分

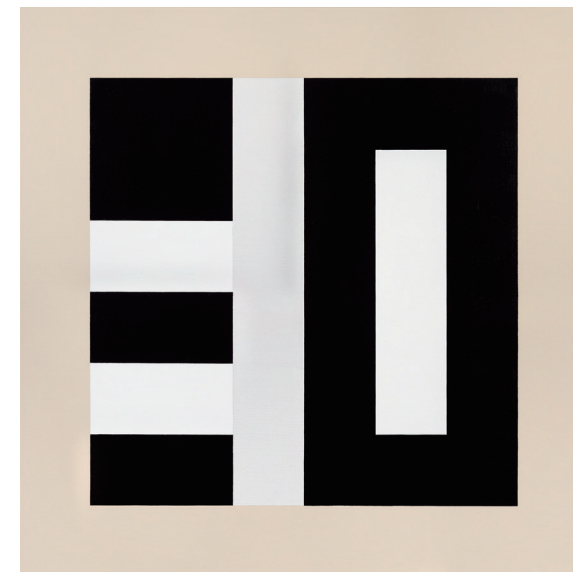
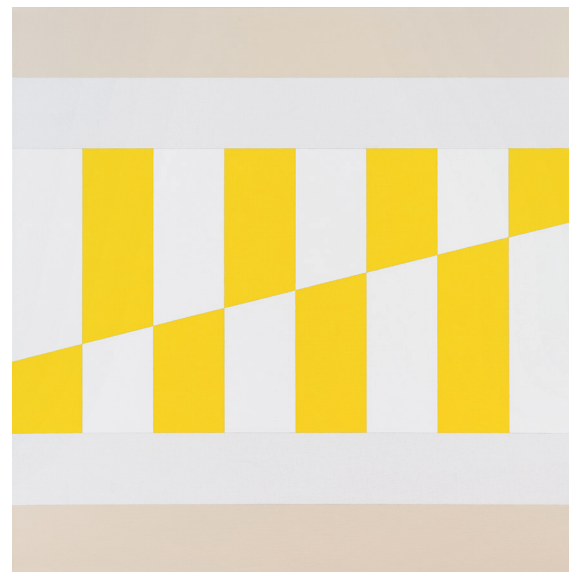
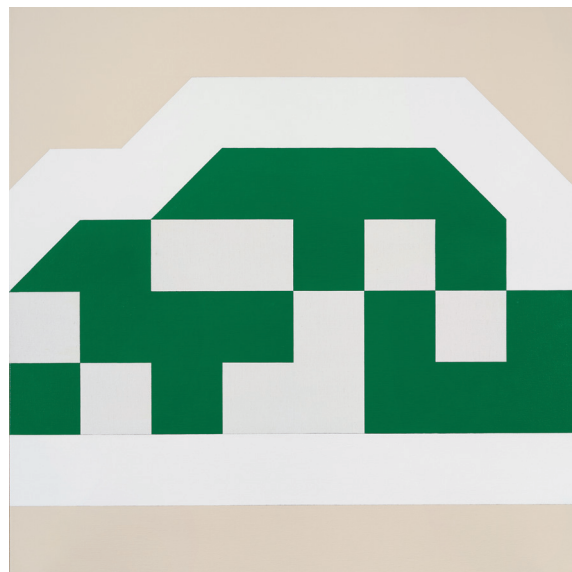
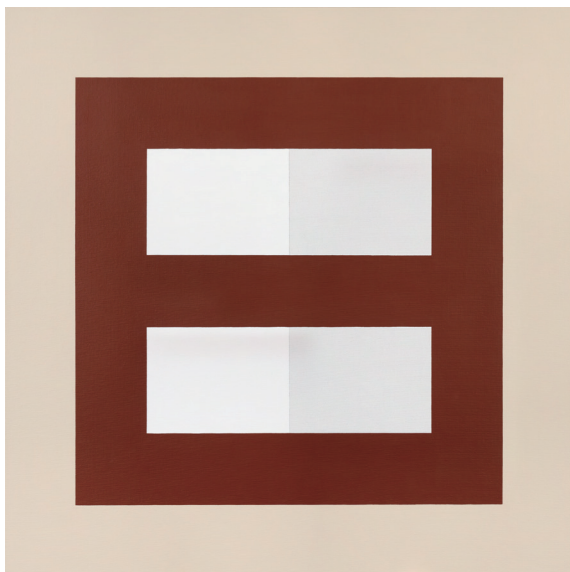
My Galleries VI - All Identical? (Surface - Entirety)

2012-2016

Acrylic on canvas

8 pieces

112 × 112 cm each

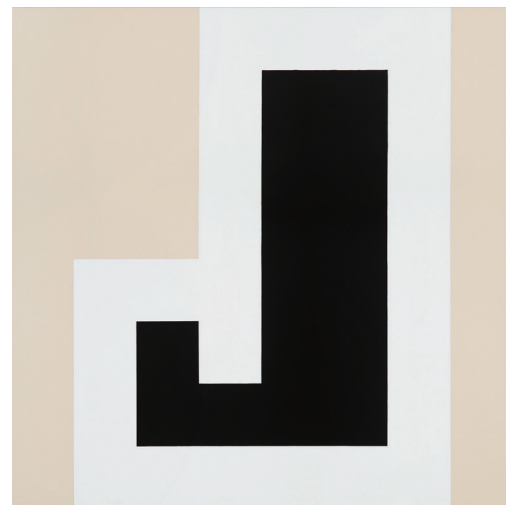
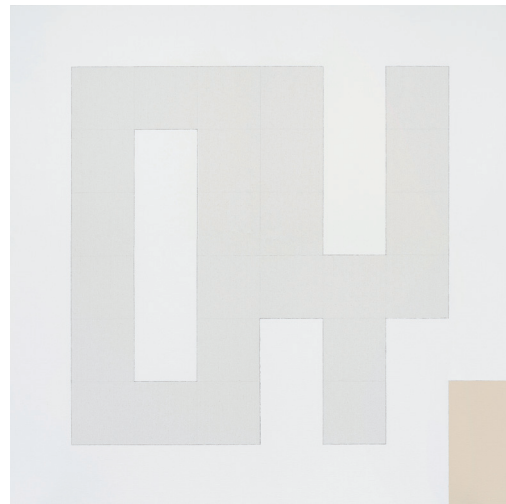


我的畫廊 VII：都一樣喃？（表面：局部）

2012–2016
壓克力彩、畫布
四件一組
每件 112 × 112 公分

My Galleries VII - Exactly Identical? (Surface - In Detail)

2012–2016
Acrylic on canvas
4 pieces
112 × 112 cm each

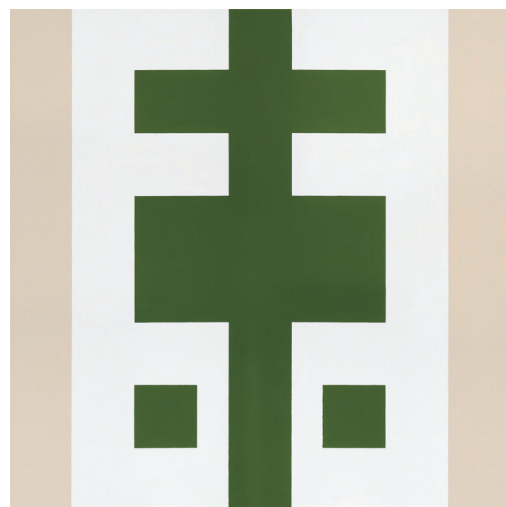
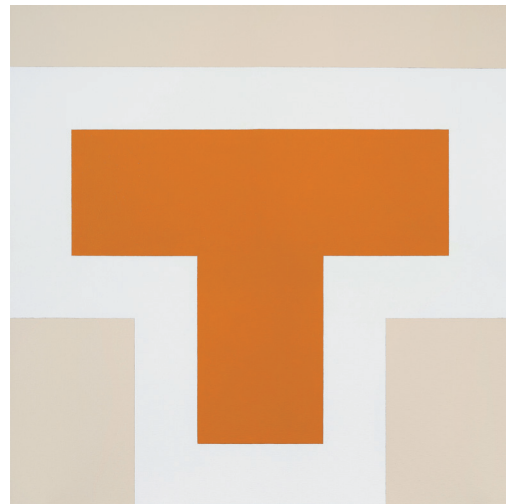
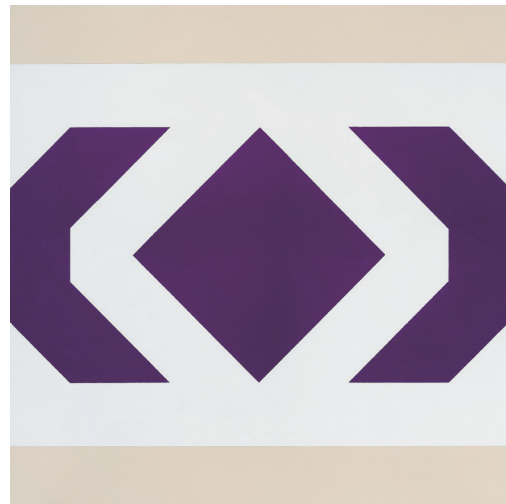
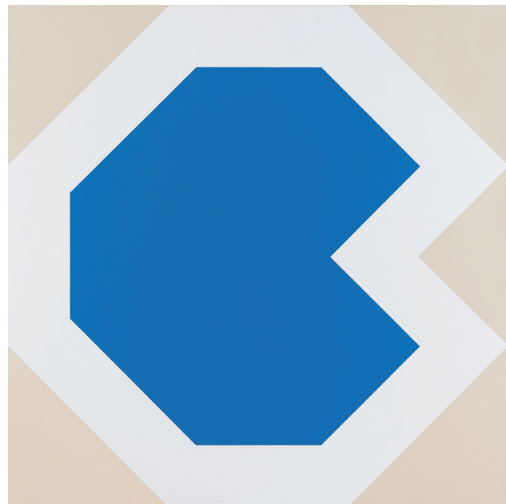


我的畫廊 VIII：都一樣吶？（字面：原造）

2012–2016
壓克力彩、畫布
六件一組
每件 112 × 112 公分

My Galleries VIII - Completely Identical? (Literal - The Original Made)

2012–2016
Acrylic on canvas
6 pieces
112 × 112 cm each



我的畫廊 IX：都一樣呢？（字面：新編）

2012-2016

壓克力彩、畫布

五件一組

每件 112 × 112 公分

My Galleries IX - Entirely Identical? (Literal - The Newly Made)

2012-2016

Acrylic on canvas

5 pieces

112 × 112 cm each



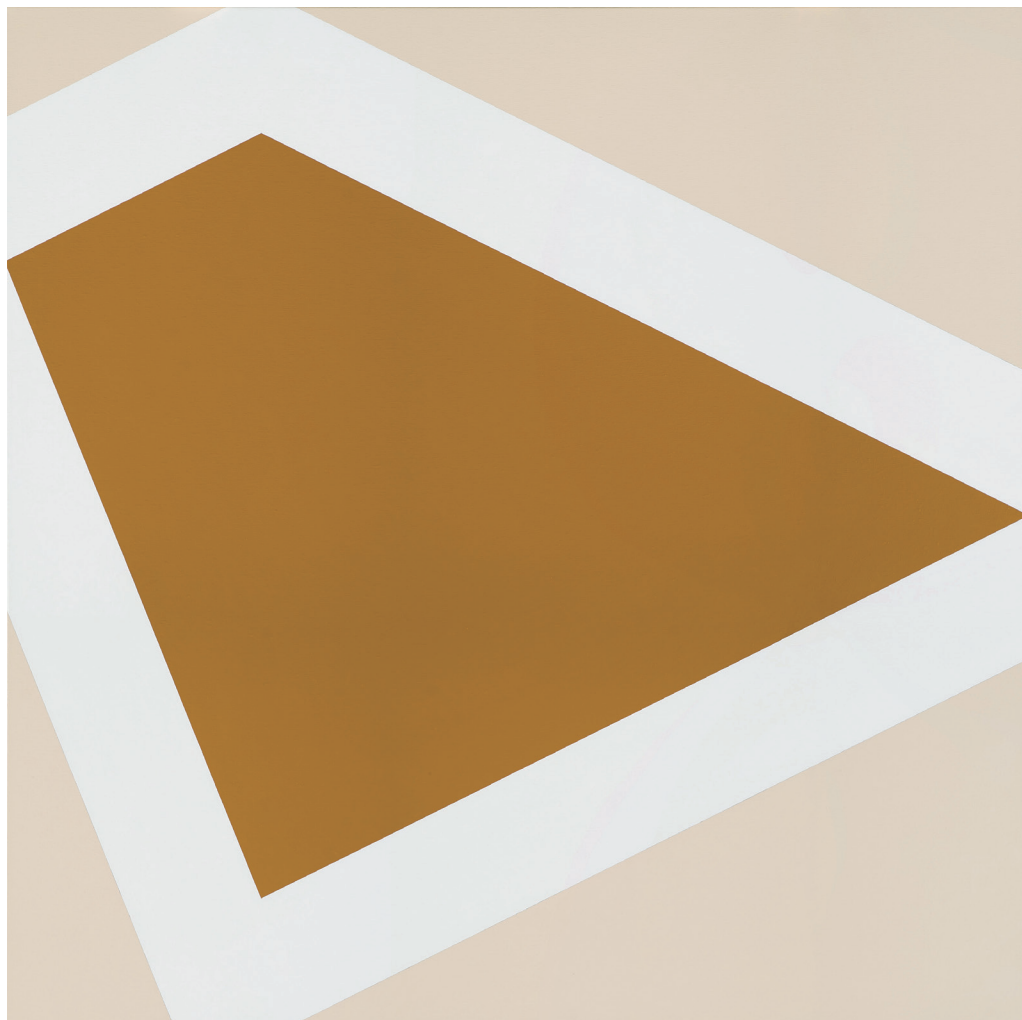
我的路線 I-V

MY WAYS I—V



這系列作品說明我在台北生活的求生辦法，主要描繪我在台北發展藝術事業的各種活動路線，以及我試圖多運動來維持生理體能的方法。『路線』一詞除了做為交通方向的說明使用，它其實也是個政治詞彙，一語雙關，我以它來表示我所追求的進展前景和我為了達成目標所採用的方式。

This series of works explains my ways of making a living in Taipei, mainly by illustrating various active routes in the development of my art career in Taipei, as well as the ways in which I have attempted to maintain my physical fitness. In addition to providing instructions on directions and travel, the word "route" is also a political term, a double entendre that I apply to express my pursuit of progressive prospects and the means I apply to achieve the goal.



我的路線 I：生存的方法（活動：廣義）

2016

壓克力彩、畫布

二件一組

每件 112 × 112 公分



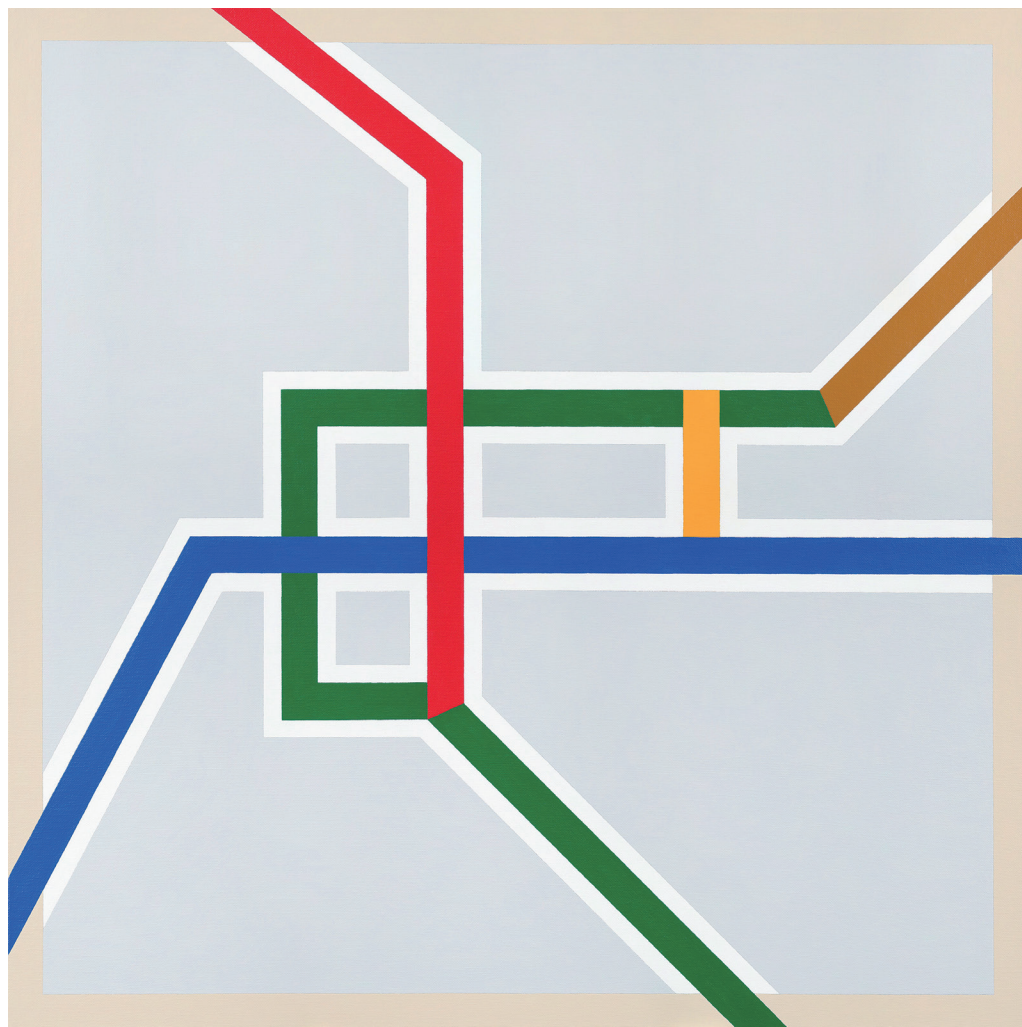
My Ways I - Method of Survival (Activity - The Broad Sense)

2016

Acrylic on canvas

2 pieces

112 × 112 cm each



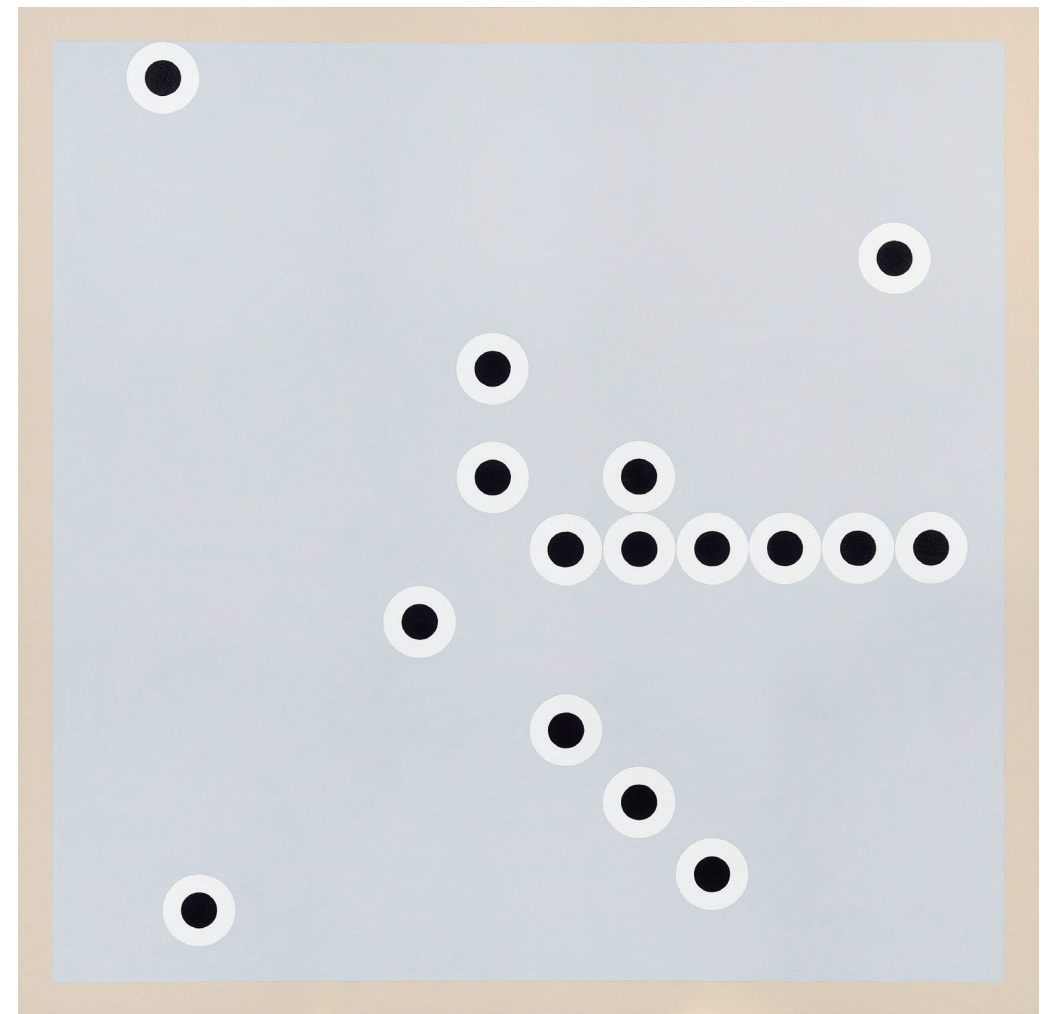
我的路線 II：生存的方法（活動：狹義）

2016

壓克力彩、畫布

二件一組

每件 112 × 112 公分



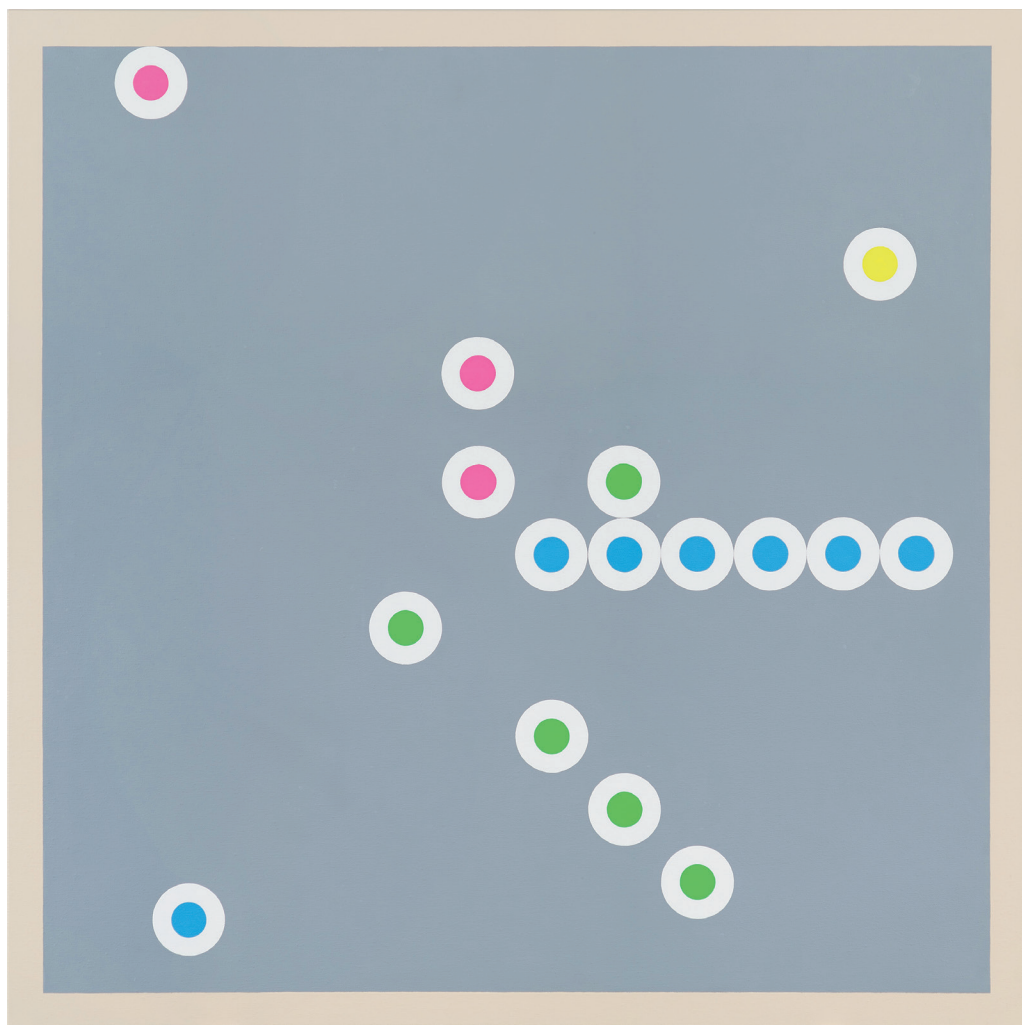
My Ways II - Method of Survival (Activity - The Narrow Sense)

2016

Acrylic on canvas

2 pieces

112 × 112 cm each



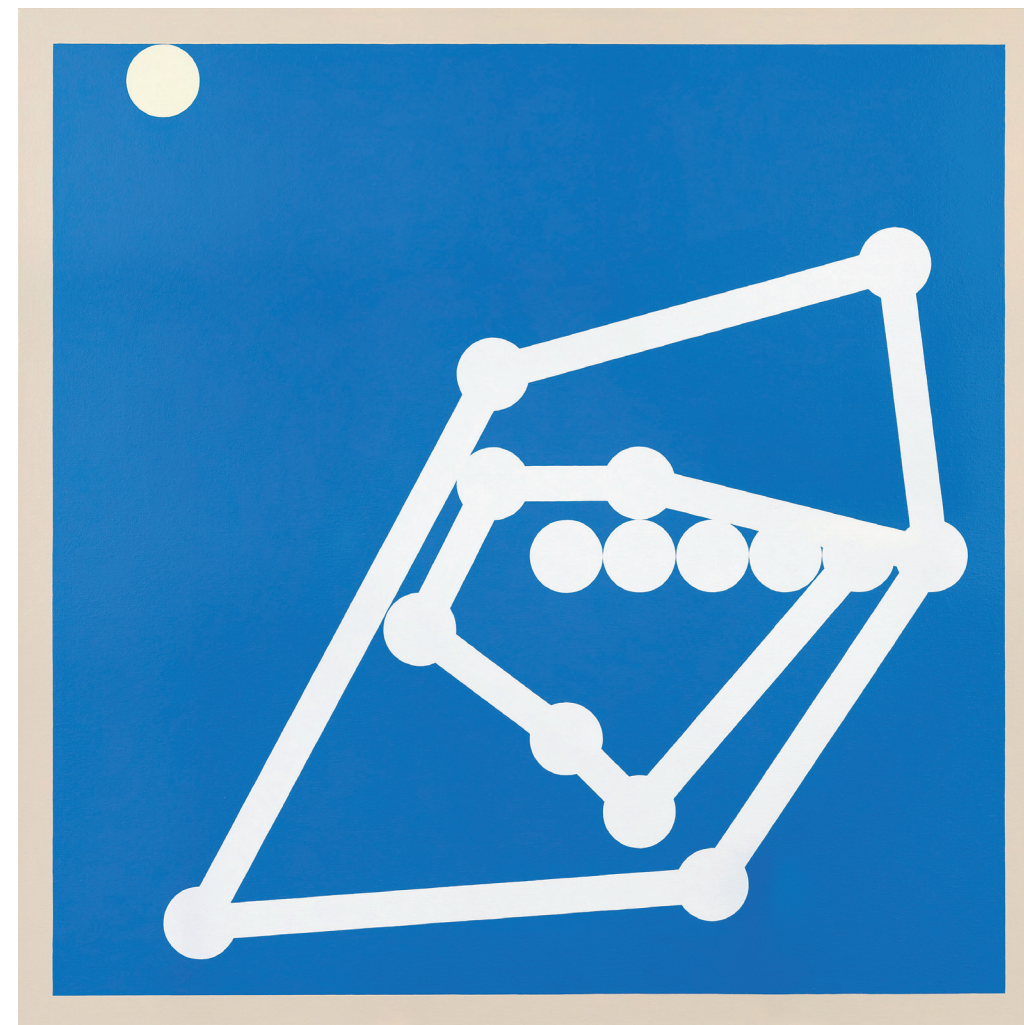
我的路線 III：生存的方法（活動：意義）

2016

壓克力彩、畫布

二件一組

每件 112 × 112 公分



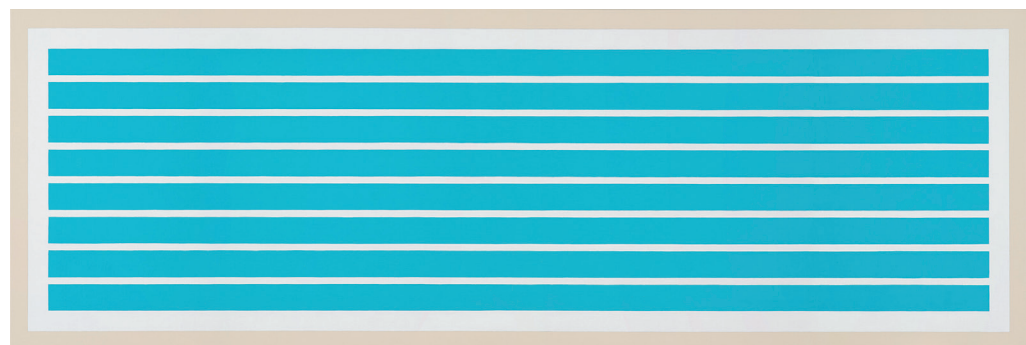
My Ways III - Method of Survival (Activity - The Significance)

2016

Acrylic on canvas

2 pieces

112 × 112 cm each



我的路線 IV：生存的方法（運動：積極的與特定的）

2016

壓克力彩、畫布

二件一組

每件 51 × 152.5 公分

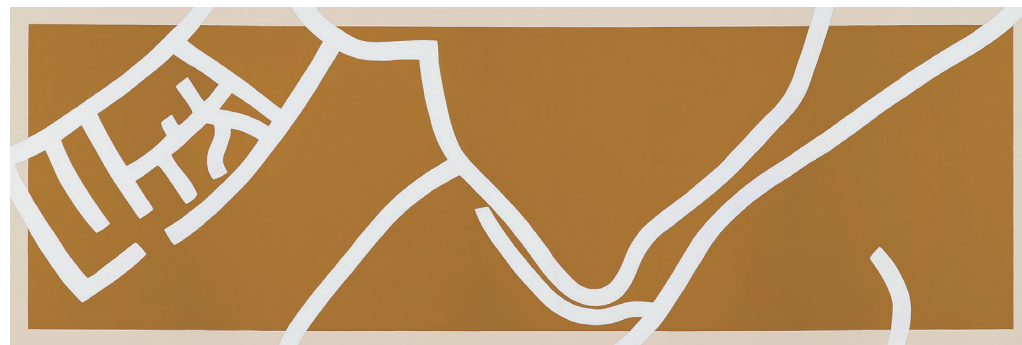
My Ways IV - Method of Survival (Exercise - Proactive & Specific)

2016

Acrylic on canvas

2 pieces

51 × 152.5 cm each



我的路線 V：生存的方法（運動：自然的與普遍的）

2016

壓克力彩、畫布

二件一組

每件 51 × 152.5 公分

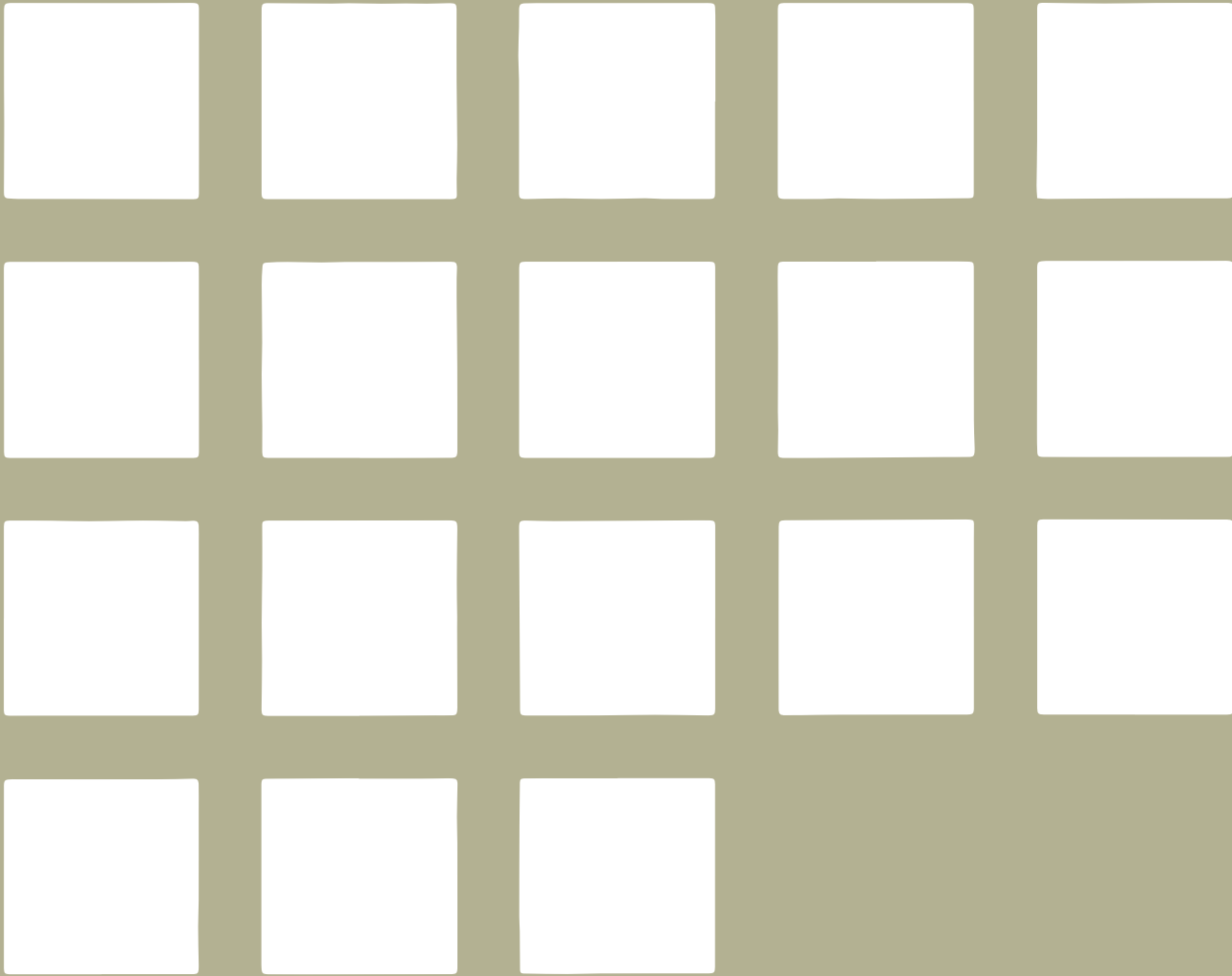
My Ways V - Method of Survival (Exercise - Natural & Universal)

2016

Acrylic on canvas

2 pieces

51 × 152.5 cm each



我的派對 I-II

MY PARTIES I—II

台北是台灣的政治中心，在台北生活的我相當留意台灣政治發展的狀態，因為一個國家或城市的藝術發展和它的政治環境是息息相關的。這些描繪政治觀察的作品也傳遞出我對台灣政治環境的關心。

Taipei is the political center of Taiwan. Living in Taipei, I pay close attention to the state of political development in Taiwan, because the arts development of a city or nation is intimately linked to its political environment. These works that describe political observations also convey my concern for Taiwan's political environment.



我的派對 I：形形（排列與組合：凹凸有致、三國鼎立、四均力敵）

2016

壓克力彩、畫布

三件一組

每件 112 × 112 公分

My Parties I - Shape (Permutation & Combination - Two Parties, Three Kingdoms, Four Powers)

2016

Acrylic on canvas

3 pieces

112 × 112 cm each



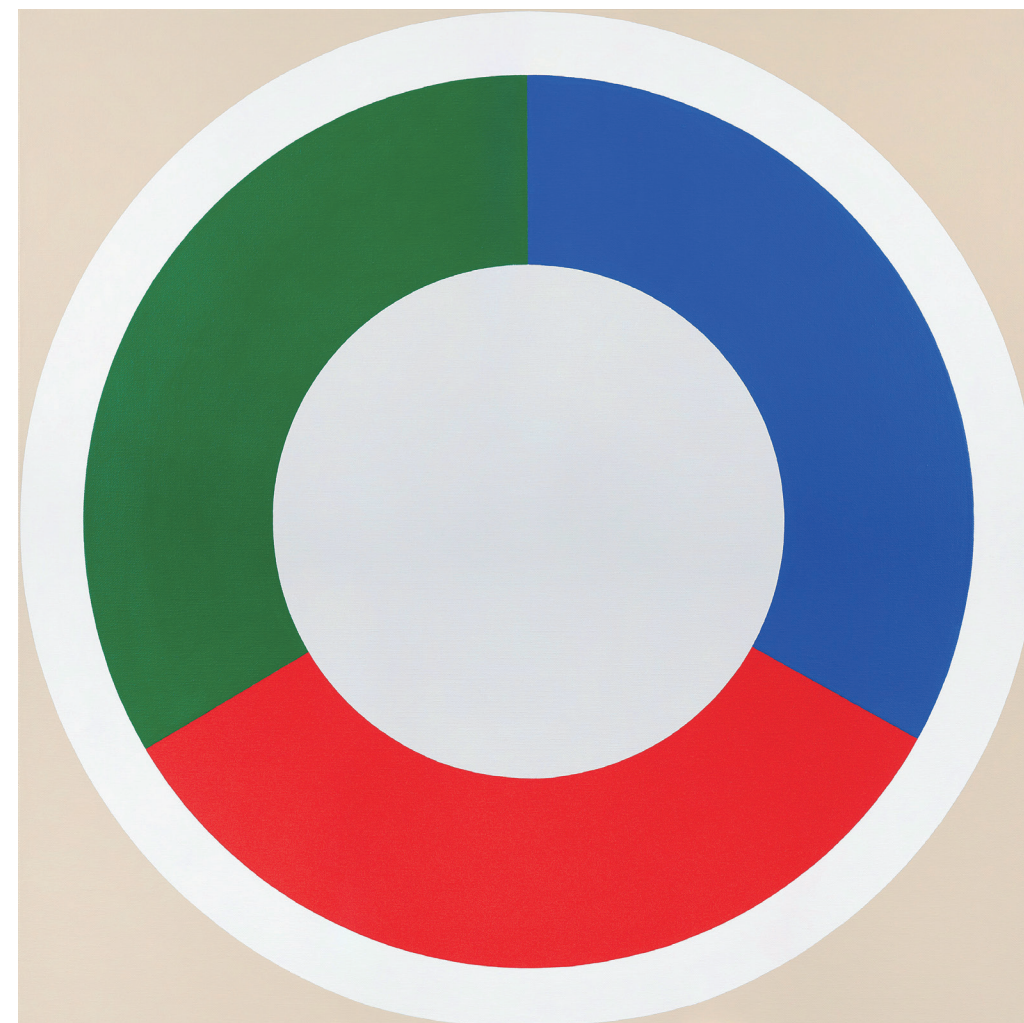
我的派對 II：色色（色表與色環：調色盤與變色龍）

2016

壓克力彩、畫布

二件一組

每件 112 × 112 公分



My Parties II - Color (Color Chart & Color Wheel - Palette & Chameleon)

2016

Acrylic on canvas

2 pieces

112 × 112 cm each

台北如實說 I-II

TAIPEI 543 I—II

這兩組作品是「我的台北」整個系列的作品明細說明，有中文和英文兩個版本。其中，英文名稱「Taipei 543 - As Titled」的「543」為台語發音，取中文「如實說」的諧音，原意是「有的沒的之類的閒聊」，用來暗指這些年來，我在台北生活所遇到的各種事情與所體會到的道理。

These two collections of work comprise detailed descriptions for the entire the *Taipei Series*, in both Chinese-language and English editions. For the title of the English edition *Taipei 543 – As Titled*, the numbers 5, 4, and 3 are pronounced in Taiwanese as a homophone for the phrase "to tell the truth." This alludes to the truths I've gleaned from various experiences and events I've encountered in my years of living in Taipei.

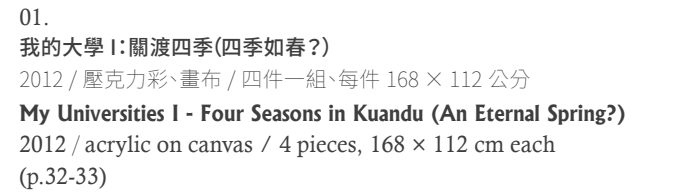
台北系列	
我的大學 I：關渡四季（四季如春？）	
我的大學 II：生命之輪（如何存活？）	
我的大學 III：我和我們（位置與性別）	
我的大學 IV：我的空間（領域與領土）	
我的大學 V：我的時間（日曆與歲月）	
我的畫廊 I：都一樣嗎？（畫廊圖／畫畫廊）	
我的畫廊 II：都一樣嘛？（本質：黑－原貌）	
我的畫廊 III：都一樣麼？（本質：黑－改造）	
我的畫廊 IV：都一樣噢？（本質：白－原貌）	
我的畫廊 V：都一樣嚶？（本質：白－改造）	
我的畫廊 VI：都一樣嘍？（表面：全部）	
我的畫廊 VII：都一樣喃？（表面：局部）	
我的畫廊 VIII：都一樣吶？（字面：原造）	
我的畫廊 IX：都一樣呢？（字面：新編）	
我的路線 I：生存的方法（活動：廣義）	
我的路線 II：生存的方法（活動：狹義）	
我的路線 III：生存的方法（活動：意義）	
我的路線 IV：生存的方法（運動：積極的與特定的）	
我的路線 V：生存的方法（運動：自然的與普遍的）	
我的派對 I：形形（排列與組合：凹凸有致、三國鼎立、四均力敵）	
我的派對 II：色色（色表與色環：調色盤與變色龍）	
台北如實說 I：如說明（中文版）	
台北如實說 II：如說明（英文版）	

台北如實說 I：如說明（中文版）	
	2016
	油墨、紙張
	76 × 56 公分
	10個版次 + 2個 AP 版
Taipei 543 I - As Titled (Chinese Version)	
	2016
	Screen print
	76 × 56 cm
	Edition of 10 + 2AP

The Taipei Series

My Universities I – Four Seasons in Kuandu (An Eternal Spring?)
My Universities II – The Wheel of Life (Survival Techniques?)
My Universities III – Me & Us (Location & Gender)
My Universities IV – My Space (Field & Territory)
My Universities V – My Time (Calendar & Year)
My Galleries I – All the Same? (Map of Galleries / Depicting Galleries)
My Galleries II – Exactly the Same? (Essence – Black, the Original)
My Galleries III – Completely the Same? (Essence – Black, the Reformed)
My Galleries IV – Entirely the Same? (Essence – White, the Original)
My Galleries V – Each the Same? (Essence – White, the Reformed)
My Galleries VI – All Identical? (Surface – Entirety)
My Galleries VII – Exactly Identical? (Surface – In Detail)
My Galleries VIII – Completely Identical? (Literal – The Original Made)
My Galleries IX – Entirely Identical? (Literal – The Newly Made)
My Ways I – Method of Survival (Activity – The Broad Sense)
My Ways II – Method of Survival (Activity – The Narrow Sense)
My Ways III – Method of Survival (Activity – The Significance)
My Ways IV – Method of Survival (Exercise – Proactive & Specific)
My Ways V – Method of Survival (Exercise – Natural & Universal)
My Parties I – Shape (Permutation & Combination – Two Parties, Three Kingdoms, Four Powers)
My Parties II – Color (Color Chart & Color Wheel – Palette & Chameleon)
Taipei 543 I – As Titled (Chinese Version)
Taipei 543 II – As Titled (English Version)

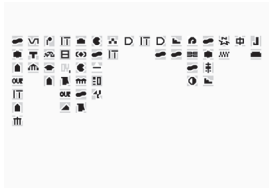
2016
Screen print
76 × 56 cm
Edition of 10 + 2AP



03.
 我的大學 III:我和我們(位置與性別)
 2016 / 壓克力彩・畫布 / 二件一組、每件 112 × 112 公分
My Universities III - Me & Us (Location & Gender)
 2016 / acrylic on canvas / 2 pieces, 112 × 112 cm each
 (p.36-37)

04.
我的大學 IV: 我的空間(領域與領土)
2016 / 壓克力彩、畫布 / 四件一組、每件 112 × 112 公分
My Universities I - My Space (Field & Territory)
2016 / acrylic on canvas / 4 pieces, 112 × 112 cm each
(p.38-39)

05.
我的大學 V: 我的時間(日曆與歲月)
2016 / 壓克力彩、畫布 / 二件一組、每件 112 × 112 公分
My Universities V - My Time (Calender & Year)
2016 / acrylic on canvas / 2 pieces, 112 × 112 cm each
(p.40-41)



06.
我的畫廊 I：都一樣嗎？（畫廊圖／畫畫廊）
2016 / 油墨、紙張 / 55 × 100 公分 / 10 個版次 + 2 個 AP 版
My Galleries I - All the Same? (Map of Galleries / Depicting Galleries)
2016 / screen print / 55 × 100 cm / Edition of 10 + 2AP
(p.44-45)



07.
我的畫廊 II：都一樣嘛？（本質：黑—原貌）
2012-2016 / 壓克力彩、畫布 / 四件一組、每件 112 × 112 公分
My Galleries II - Exactly the Same? (Essence - Black, the Original)
2012-2016 / acrylic on canvas / 4 pieces, 112 × 112 cm each
(p.46-47)



08.
我的畫廊 III：都一樣麼？（本質：黑—改造）
2015-2016 / 壓克力彩、畫布 / 四件一組、每件 112 × 112 公分
My Galleries III - Completely the Same? (Essence - Black, the Reformed)
2015-2016 / acrylic on canvas / 4 pieces, 112 × 112 cm each
(p.48-49)



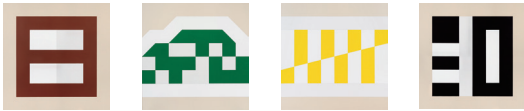
09.
我的畫廊 IV：都一樣噢？（本質：白—原貌）
2012-2016 / 壓克力彩、畫布 / 三件一組、每件 112 × 112 公分
My Galleries IV - Entirely the Same? (Essence - White, the Original)
2012-2016 / acrylic on canvas / 3 pieces, 112 × 112 cm each
(p.50-51)



10.
我的畫廊 V：都一樣嚟？（本質：白—改造）
2015-2016 / 壓克力彩、畫布 / 二件一組、每件 112 × 112 公分
My Galleries V - Each the Same? (Essence - White, the Reformed)
2015-2016 / acrylic on canvas / 2 pieces, 112 × 112 cm each
(p.52-53)



11.
我的畫廊 VI：都一樣嘍？（表面：全部）
2012-2016 / 壓克力彩、畫布 / 八件一組、每件 112 × 112 公分
My Galleries VI - All Identical? (Surface - Entirety)
2012-2016 / acrylic on canvas / 8 pieces, 112 × 112 cm each
(p.54-55)



12.
我的畫廊 VII：都一樣喃？（表面：局部）
2012-2016 / 壓克力彩、畫布 / 四件一組、每件 112 × 112 公分
My Galleries VII - Exactly Identical? (Surface - In Detail)
2012-2016 / acrylic on canvas / 4 pieces, 112 × 112 cm each
(p.56-57)



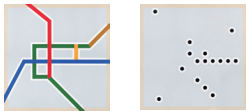
13.
我的畫廊 VIII：都一樣吶？（字面：原造）
2012-2016 / 壓克力彩、畫布 / 六件一組、每件 112 × 112 公分
My Galleries VIII - Completely Identical? (Literal - The Original Made)
2012-2016 / acrylic on canvas / 6 pieces, 112 × 112 cm each
(p.58-59)



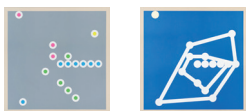
14.
我的畫廊 IX：都一樣呢？（字面：新編）
2012-2016 / 壓克力彩、畫布 / 五件一組、每件 112 × 112 公分
My Galleries IX - Entirely Identical? (Literal - The Newly Made)
2012-2016 / acrylic on canvas / 5 pieces, 112 × 112 cm each
(p.60-61)



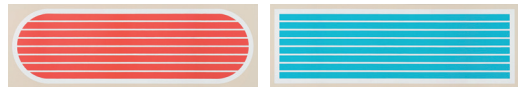
15.
我的路線 I：生存的方法（活動：廣義）
2016 / 壓克力彩、畫布 / 二件一組、每件 112 × 112 公分
My Ways I - Method of Survival (Activity - The Broad Sense)
2016 / acrylic on canvas / 2 pieces, 112 × 112 cm each
(p.64-65)



16.
我的路線 II：生存的方法（活動：狹義）
2016 / 壓克力彩、畫布 / 二件一組、每件 112 × 112 公分
My Ways II - Method of Survival (Activity - The Narrow Sense)
2016 / acrylic on canvas / 2 pieces, 112 × 112 cm each
(p.66-67)



17.
我的路線 III：生存的方法（活動：意義）
2016 / 壓克力彩、畫布 / 二件一組、每件 112 × 112 公分
My Ways III - Method of Survival (Activity - The Significance)
2016 / acrylic on canvas / 2 pieces, 112 × 112 cm each
(p.68-69)



18.
我的路線 IV：生存的方法（運動：積極的與特定的）
2016 / 壓克力彩、畫布 / 二件一組、每件 51 × 152.5 公分
My Ways IV - Method of Survival (Exercise - Proactive & Specific)
2016 / acrylic on canvas / 2 pieces, 51 × 152.5 cm each
(p.70)



19.
我的路線 V：生存的方法（運動：自然的與普遍的）
2016 / 壓克力彩、畫布 / 二件一組、每件 51 × 152.5 公分
My Ways V - Method of Survival (Exercise - Natural & Universal)
2016 / acrylic on canvas / 2 pieces, 51 × 152.5 cm each
(p.71)



20.
我的派對 I：形形（排列與組合：凹凸有致、三國鼎立、四均力敵）
2016 / 壓克力彩、畫布 / 三件一組、每件 112 × 112 公分
My Parties I - Shape (Permutation & Combination - Two Parties, Three Kingdoms, Four Powers)
2016 / acrylic on canvas / 3 pieces, 112 × 112 cm each
(p.74-75)



21.
我的派對 II：色色（色表與色環：調色盤與變色龍）
2016 / 壓克力彩、畫布 / 二件一組、每件 112 × 112 公分
My Parties II - Color (Color Chart & Color Wheel - Palette & Chameleon)
2016 / acrylic on canvas / 2 pieces, 112 × 112 cm each
(p.76-77)



22-23.
台北如實說 I&II：如說明（中文版 / 英文版）
2016 / 油墨、紙張 / 76 × 56 公分 / 10 個版次 + 2 個 AP 版
Taipei 543 I&II- As Titled (Chinese / English Version)
2016 / screen print / 76 × 56 cm / Edition of 10 + 2AP
(p.79-80)

藝術家

簡歷

ARTIST

CV

陳曉朋

1976 出生於澎湖，現創作並居住於台北

個展

- 2017 《指鹿圖 III：我的台北・續篇》，大趨勢畫廊，台北
- 2016 《指鹿圖 II：我的台北》，大趨勢畫廊，台北
- 2016 《指鹿圖》，伊通公園，台北
- 2014 《陳曉朋出版》，竹師藝術空間，新竹
- 2014 《陳曉朋檔案》，安卓藝術，台北
- 2012 《歸零／映射》，其玫畫廊，台北
- 2010 《過渡／映射》，伊通公園，台北
- 2009 《墨爾本製造》，皇家墨爾本理工大學49號館，墨爾本
- 2009 《半個貝確勒》，SNO 當代藝術計畫，雪梨
- 2008 《我不屬於這裡而是那裡》，公寓畫廊，墨爾本
- 2006 《拜訪 D 工作室》，國立台北藝術大學關渡美術館，台北
- 2005 《陳曉朋作品選集2000-2005》，台北市立美術館，台北
- 2003 《陳曉朋繪畫2002-2003》，文賢油漆工程行，台南
- 2002 《陳曉朋繪畫2001-2002》，澎湖縣文化局畫廊，澎湖
- 2001 《陳曉朋繪畫2000-2001》，普拉特藝術學院畫廊，紐約

近年聯展

- 2017 《不可言說的生命印記：媒介考古學》，國立台灣藝術大學有章藝術博物館，台北
- 2017 《自畫像》，安卓藝術，台北
- 2017 《隱藏維度》，看到藝術，台北
- 2016 《療癒之泉：格蘭菲迪台灣藝術家駐村計劃12週年》，國立台北藝術大學關渡美術館，台北
- 2016 《風起潮間帶：澎湖大風藝術季》，白沙鄉小赤崁村等地，澎湖
- 2016 《一座島嶼的可能性：2016台灣美術雙年展》，國立台灣美術館，台中
- 2016 《版面・對話：台美版畫交流展》，紐約台灣書院，紐約
- 2016 《對話・版畫家》，首爾美術館，首爾
- 2016 《拓朴・巡禮：形與象的交響》，國立台灣藝術大學有章藝術博物館，台北
- 2016 《林中路：上篇》，安卓藝術，台北
- 2015 《有印良品：藝術家與絹印展》，非常廟藝文空間，台北
- 2015 《固體站3》，raum2810，波昂
- 2015 《我在：兩岸版畫藝術工作室》，寧波美術館，寧波
- 2015 《固體站2》，皇家墨爾本理工大學計畫空間畫廊，墨爾本

學歷

- 2009 皇家墨爾本理工大學美術學院藝術博士，墨爾本
- 2007 墨爾本大學維多利亞藝術學院，墨爾本
- 2001 普拉特藝術學院美術研究所藝術碩士，紐約
- 1999 國立台北藝術大學美術學系藝術學士，台北

Shiau-Peng Chen

Born 1976 in Penghu. Lives and works in Taipei.

Solo Exhibitions

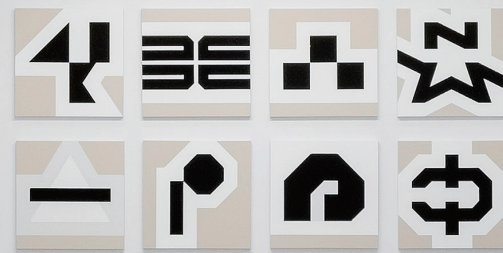
- 2017 *The Integral Map III: My Taipei - The Sequel*, Main Trend Gallery, Taipei
- 2016 *The Integral Map II: My Taipei*, Main Trend Gallery, Taipei
- 2016 *The Integral Map*, IT Park, Taipei
- 2014 *Shiau-Peng Chen Publications*, NHCUE Art Space, Hsinchu
- 2014 *Shiau-Peng Chen Archives*, Mind Set Art Center, Taipei
- 2012 *Reposition / Mapping*, Chi-Wen Gallery, Taipei
- 2010 *Transition / Mapping*, IT Park, Taipei
- 2009 *Made in Melbourne*, RMIT Building 49, Melbourne
- 2009 *Half Batchelor*, SNO Contemporary Art Projects, Sydney
- 2008 *I Don't Belong Here but There*, Apartment, Melbourne
- 2006 *A Visit to D's Studio*, Kuandu Museum of Fine Arts, Taipei National University of the Arts, Taipei
- 2005 *Shiau-Peng Chen Selections 2000-2005*, Taipei Fine Arts Museum, Taipei
- 2003 *Shiau-Peng Chen Paintings 2002-2003*, Paint House Gallery, Tainan
- 2002 *Shiau-Peng Chen Paintings 2001-2002*, Wen Hsin Gallery, Penghu
- 2001 *Shiau-Peng Chen Paintings 2000-2001*, Steuben West Gallery, Pratt Institute, New York

Recent Group Exhibitions

- 2017 *Media Archeology: An Indescribable Mark of Life*, Yo-Chang Art Museum, National Taiwan University of Arts, Taipei
- 2017 *Self-Portrait*, Mind Set Art Center, Taipei
- 2017 *Hidden Dimensions*, See ART, Taipei
- 2016 *Springs Eternal: Glenfiddich Artists in Residence - 12 Years from Taiwan*, Kuandu Museum of Fine Arts, Taipei National University of the Arts, Taipei
- 2016 *Wind of Life: Penghu Art Festival*, various locations, Penghu
- 2016 *2016 Taiwan Biennial: The Possibility of an Island*, Naitonal Taiwan Museum of Fine Arts, Taichung
- 2016 *Dialogue on Printmaking: The Taiwan-US Exchange Exhibition*, Taipei Cultural Center, New York
- 2016 *Conversations, Printmakers*, Seoul Museum of Art, Seoul
- 2016 *Topology and Tour: A Symphony of Form and Image*, Yo-Chang Art Museum, National Taiwan University of Arts, Taipei
- 2016 *The Road Not Taken Ch. 1*, Mind Set Art Center, Taipei
- 2015 *In Print We Trust*, VT Art Salon, Taipei
- 2015 *Concrete Post 3*, raum2810, Bonn
- 2015 *I'm Here*, Ningbo Museum of Art, Ningbo
- 2015 *Concrete Post 2*, Project Space and Spare Room, RMIT University, Melbourne

Education

- 2009 Doctor of Fine Arts, RMIT University, Melbourne
- 2007 Victorian College of the Arts, Melbourne
- 2001 Master of Fine Arts, Pratt Institute, New York
- 1999 Bachelor of Fine Arts, Taipei National University of the Arts, Taipei



指鹿圖：我的台北 THE INTEGRAL MAP: MY TAIPEI

發行人 Director
曾莉香 Li-Hsiang Tseng

作者 Author
陳曉朋 Shiau-Peng Chen

出版 Publisher
大趨勢畫廊 Main Trend Gallery
台北市103大同區承德路三段209-1號 Address 209-1, Sec. 3, Cheng-De Rd., Taipei 103, Taiwan
+886-2-2587-3412 Telephone +886-2-2587-3412
main.trend@msa.hinet.net E-mail main.trend@msa.hinet.net
www.maintrendgallery.com.tw Website www.maintrendgallery.com.tw

翻譯 Translator
王怡文、王聖智 Yvonne Kennedy, Sheng-Chih Wang

設計 Designer
何明桂、林冠名 Ming-Kuei Ho, Guang-Ming Lin

攝影 Photographer
朱祈安、許雨亭 Chi-An Chu, Yu-Ting Hsu

印刷 Printed by
方泉彩色製版印刷有限公司 Fang Quan Printing Co., Ltd.

出版日期 Publishing Date
2017年12月初版 December 2017 First Edition

定價 Price
新台幣500元整 NTD 500

© 版權所有 翻印必究 Copyright © 2017 Main Trend Gallery.
ISBN 978-986-89948-4-3 (平裝) All images © of the artist.
台灣印製 All essays © of the authors.
All rights reserved.
ISBN 978-986-89948-4-3
Printed in Taiwan.

