

TIME WITHIN TIME 時間中的時間

SHIAU-PENG CHEN 陳曉朋

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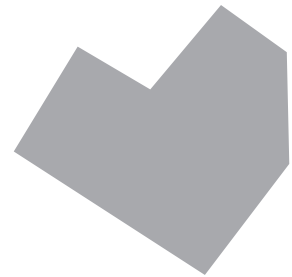
Questions Chinese People Like to Ask

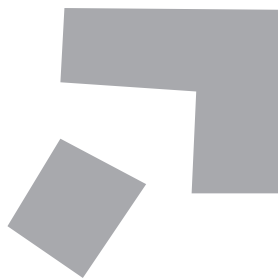
New York

My Brooklyn I – Ten Years' Distance

My Brooklyn II – The Heart of Darkness

My Brooklyn III – The Feel of Heartbeats





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那些日子

08 我的安德森牧場

版畫工作營

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我的安德森牧場 I — 數饅頭

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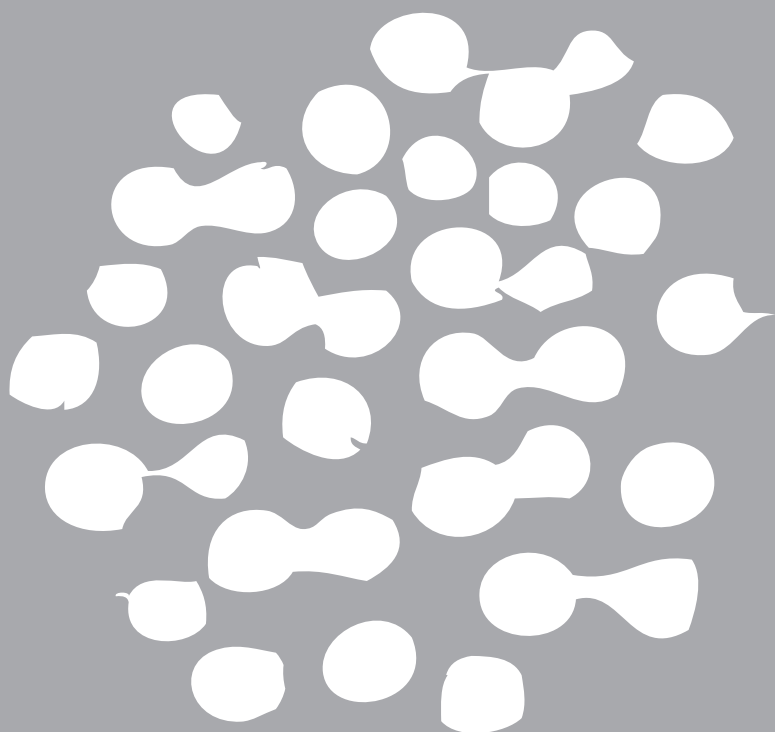
華人愛問的事

紐約

我的布魯克林 I — 十年的距離

我的布魯克林 II — 黑暗之心

我的布魯克林 III — 心跳的感覺





TIME WITHIN TIME
時間中的時間

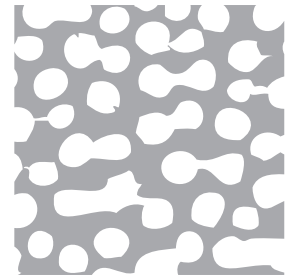
Those Days

I returned to the United States for the first time in six years in the summer of 2011. That July, I did a residency at Colorado's Anderson Ranch Arts Center, and then spent all of August in New York.

At Anderson Ranch, I worked with woodcuts again for the first time in a decade. This conjured up memories of my time at university, where I majored in printmaking and spent a good amount of time at it. I thought about what I was like in college. What influence did those years ultimately have on who I've become? I also wondered why I had abandoned printmaking for so many years and why the impetus for printmaking returned to me after such a long hiatus, and in a place so far away.

While in New York, besides going to various museums and galleries, I took the opportunity to see old friends and revisit places I used to frequent when I studied my Masters here. There were fleeting moments when I felt as though those days in New York ten years ago have returned, but more often my intuition reminded me that time has changed everything, including myself. I asked myself who I might have become if I'd never left New York. Of course, the question was moot. In life you can only ever move forward.

Those two months were a unique time of looking back at my past, a recognition of two defining periods in my life. And I suppose they were also a tacit reminder that my present self wishes to say goodbye to the past and to start anew.



那些日子

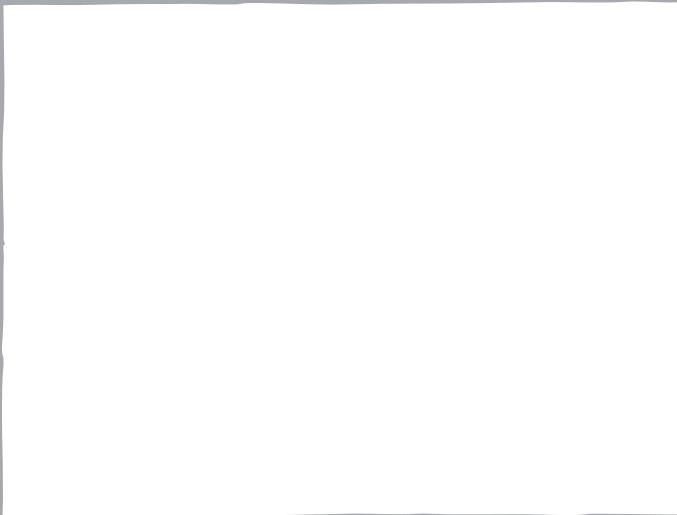
2011 年的夏天，我回到已經六年沒有拜訪的美國。七月我在科羅拉多的安德森牧場藝術中心駐村，八月則是一個月的紐約自由行。

在安德森牧場藝術中心，我十年來第一次再度創作版畫。很自然的，這讓我聯想起以前大學的生活，那時我主修版畫，也花了很多時間在它上面。我思考大學時期的自己，那些年影響了我什麼？為什麼後來我可以這麼多年不想做版畫？為什麼在這麼久之後，在這麼遙遠的地方，我又開始有了創作版畫的動力？



在紐約，除了參觀美術館與畫廊，我也利用機會拜訪以前在這裡念碩士時的朋友和常去的地方。某些時候，我一度感覺彷彿回到十年前在紐約的時光，但是更多的直覺告訴我，時間改變的東西很多，包括我自己。我問我自己，如果從那時候到現在一直待在紐約，現在的我會是什麼樣子呢？當然，這是一個無解的問題，生命似乎只能往前看。

這兩個月是一段奇異的時光，讓我有機會回顧過往，重新認識兩段自己生命中重要的時光歲月。我想，這也暗示著現在的自己想要告別過去，有一個全新的開始。





MY ANDERSON RANCH

我的安德森牧場

Printmaking Workshop

At the Anderson Ranch Arts Center, everyone chose one or two workshops to participate in. I chose one called “New Approaches to Monumental Woodcut Prints”. I enjoyed the process of making plates with woodcut tools, applying colors with brayers, and printing through a press. But, the workshop’s fixed daily schedule and working location made me feel an indescribable restriction on my personal time and space. I felt as though I was punching the clock everyday, a strong contrast to my life in Taiwan where I had the freedom to work anytime in anyplace.

To keep track of my class schedule and location, I kept a calendar of July and a campus map of the Anderson Ranch Arts Center with me at all times. Looking at them everyday compelled me to think about how they function. I saw the calendar as a time map and floor plan as a space map. They represented how human beings process and visualize time and space. How we live with these designs is thought-provoking.



版畫工作營

在安德森牧場藝術中心的時候，每個人都參加了一兩個工作營，我也選擇了「大型木刻版畫新技法工作營」。我喜歡重拾雕刻刀製版、滾筒上色、壓印機印刷的感覺。但是工作營固定的作息時間和上課地點，讓我感受到一種奇特的時間和空間上的限制。我有一種天天都在數饅頭的感覺，這是一種異於平常在臺灣時，可以自由在任何時間及地點工作的巨大對比。

為了確認工作營的課程和教室安排，那一陣子我隨身攜帶七月份的月曆和安德森牧場藝術中心的園區圖。每天都要看看它們的感覺很奇妙，也引起我去思考它們是如何操作的。我以為，月曆是一種時間的地圖，平面圖則是空間的地圖，它們再現了人類如何思考與視覺化時間和空間，而我們如此依賴這種設計來生活，實在令人玩味。

Final Fragments

Snow in the Rocky Mountains

Hiking trails in Snowmass Village

Anderson Ranch Arts Center

Patton Print Shop

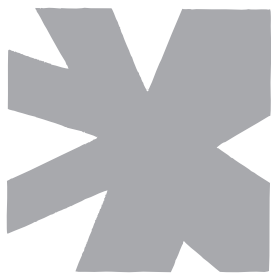
Yu-Ting Lin at Wyly House Residence

Meals at Kent Cafe

Ross Bleckner's Lecture

Aspen Art Museum





吉光片羽

洛磯山脈的融雪

大雪村的健行步道

安德森牧場藝術中心

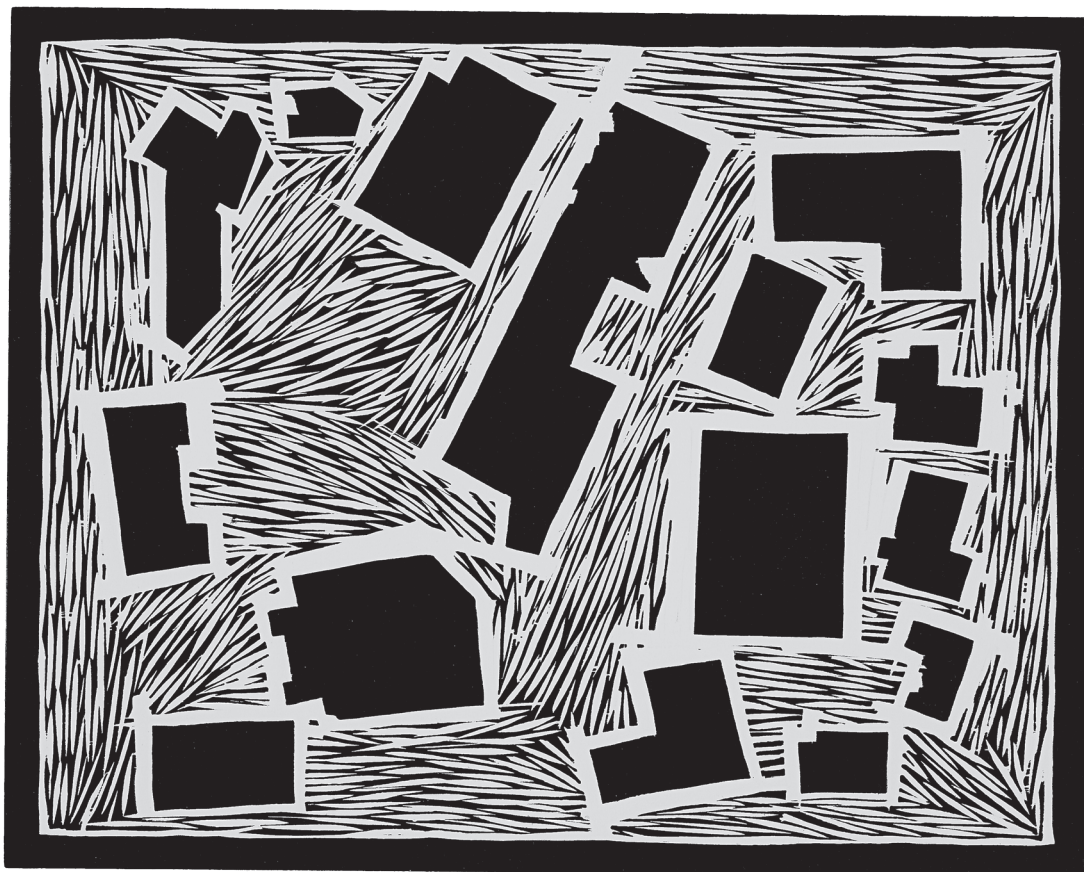
派頓版畫工作室

威利宿舍的林玉婷

肯特咖啡廳的餐點

羅斯布列克納爾的演講

阿斯彭美術館



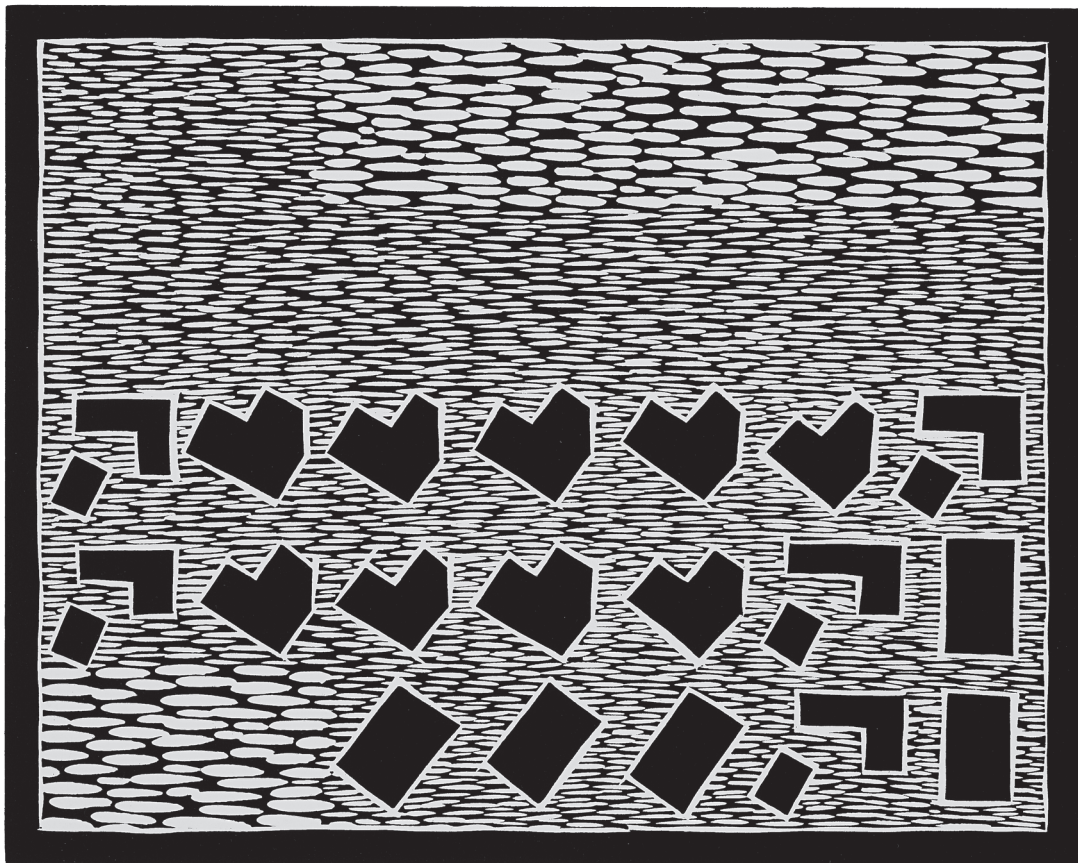
My Anderson Ranch I – Punching the Clock

2011

woodcut

2 pieces

40 x 50 cm each



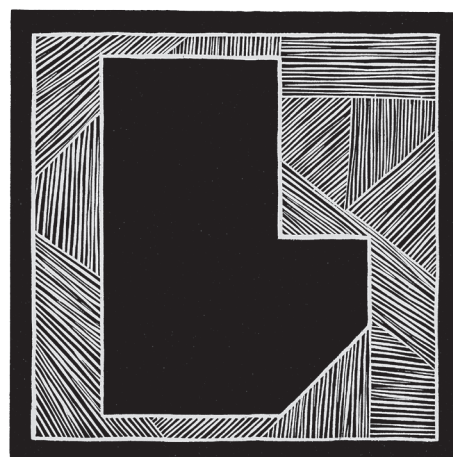
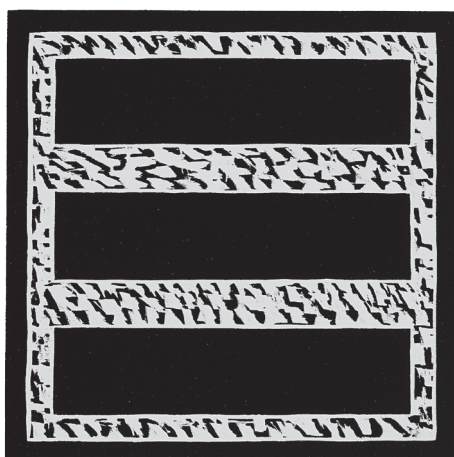
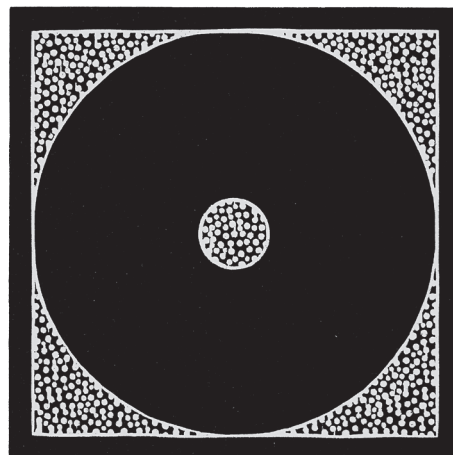
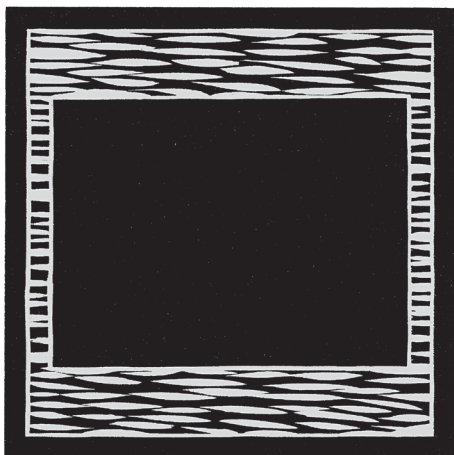
我的安德森牧場 I — 數饅頭

2011

木刻版畫

二件一組

每件 40 x 50 公分



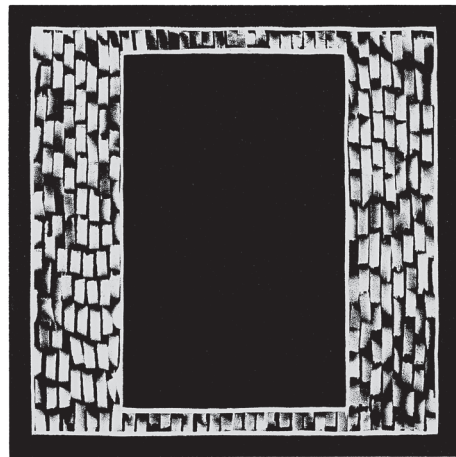
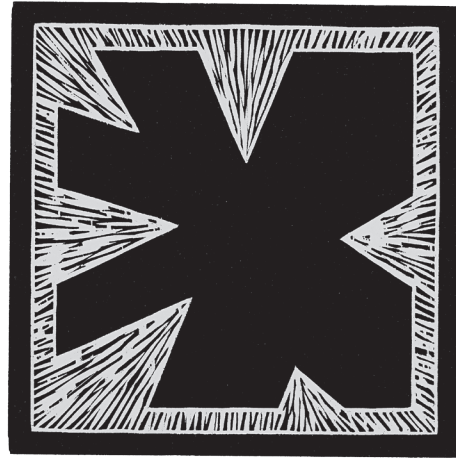
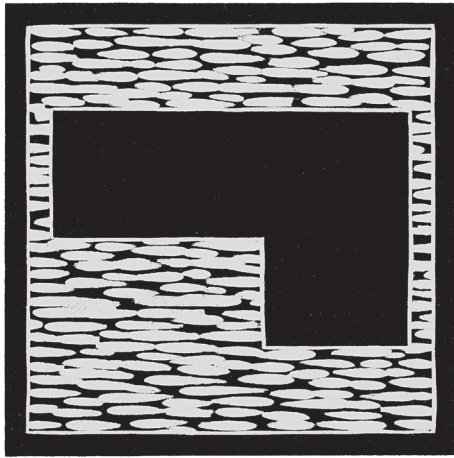
My Anderson Ranch II – The Fun Part of the Boring Stuff

2011

woodcut

8 pieces

20 x 20 cm each



我的安德森牧場 II — 無聊事物之有趣點

2011

木刻版畫

八件一組

每件 20 x 20 公分

Metropolitan 96th

Central Park

Memor 53rd - 5th

Canal

E

4th

G

23rd (C)

14th (A)

Fulton
Broadway/Wassa

4/5-6

exp Local

Cooper East 3rd

New
MUSE

Jay

Lexington

4/5

AV.

E

Xo xo

A/C Nostrand
AV

~~scribble~~

China
Town

MY BROOKLYN

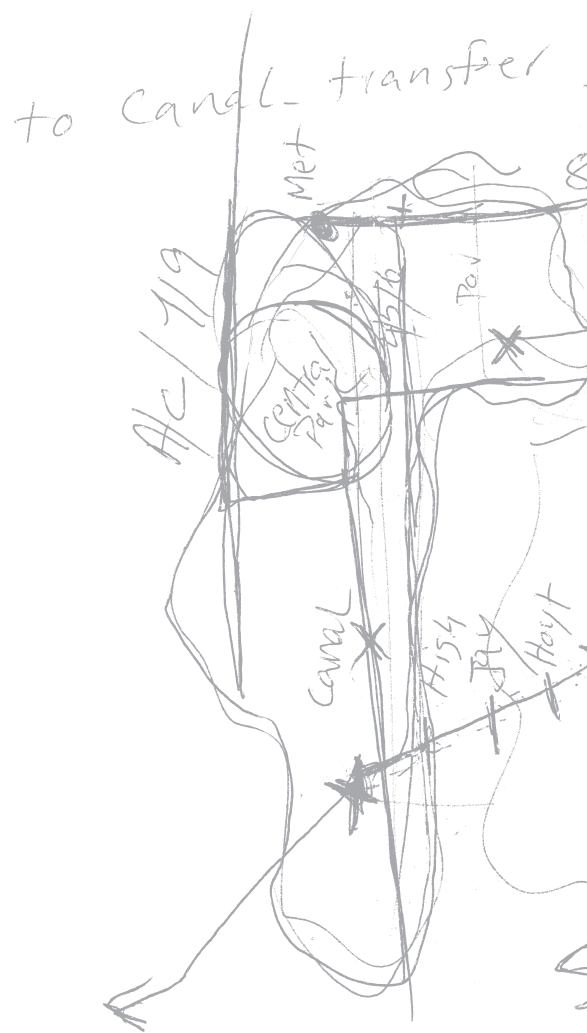
我的布鲁克林

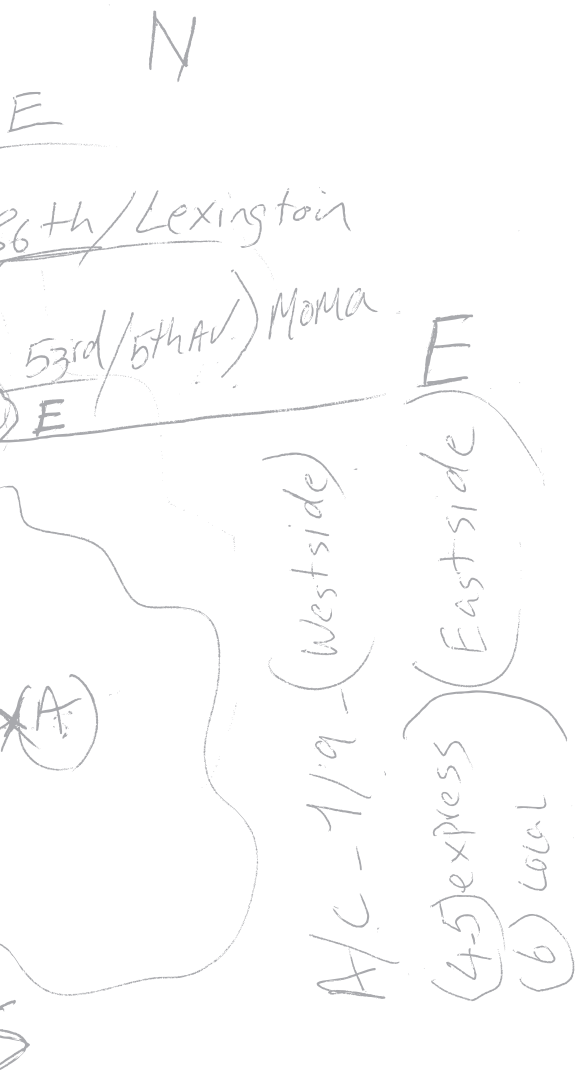
A Good Friend

Any discussion of my New York trip would preclude a mention of R, my good friend and classmate when I studied at Pratt Institute. Prior to this trip, we had not seen each other for six years. R was kind to sublet her apartment to me for half the rent. It was convenient and saved me from spending hours house-hunting. However, it was also a source of anxiety because Bed-Stuy, where R lives, is in Brooklyn's Little Harlem, a neighbourhood I'd avoided when I'd studied at Pratt ten years ago.

When we sat down to dinner my first night in Brooklyn, R immediately began bringing me up to date on what has become of all of our friends: some happy news, and some cause for concern. Unfortunately, though most of our friends were still making art, few had been successful with the exception of R, who is now represented by professional galleries in New York and Paris. I guess there are too many artists in New York.

During the time I stayed with R, our conversations revolved around either our time at Pratt or the New York art scene. Everything was related with art. I've always thought R was serious about art, but I saw how truly committed she was on this visit. Her commitment motivated me, and I felt compelled to work harder too.





好朋友

說到我的紐約行，就不能不提到 R，她是我念普拉特藝術學院時的好同學。距離我這次的紐約行，我們已經有六年沒見面了。R 非常好心的以半價的折扣把她的公寓半租半借給我。這帶給我許多方便，省了很多找房子的時間。但也帶來一些擔心，因為 R 住在貝史岱，號稱布魯克林的小哈林區，十年前我在普拉特念書的時候，從來不敢來這裡。

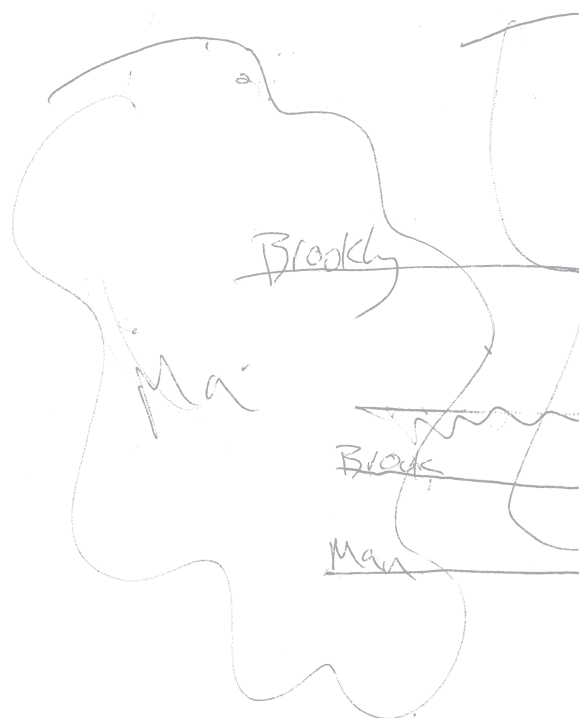
在我抵達布魯克林的第一天晚餐時，R 等不及要詳細報告過去幾年來所有朋友的最新消息。有些令人開心，有些令人難過。不幸的是，雖然大部份的同學仍然在創作，除了 R 在紐約和巴黎都有專業的畫廊代理外，卻只有少數幾個人有好運氣。我想，紐約的藝術家實在太多了。

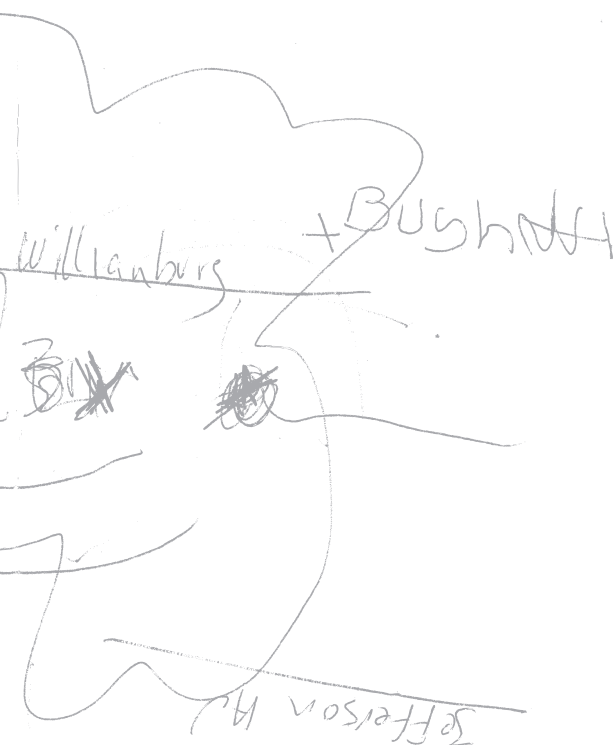
和 R 相處的時間裡，我們聊天的主題都圍繞在以前的普拉特故事和紐約藝術現況，幾乎每一件事都和藝術有關。我本來就覺得 R 是個對藝術很認真的人，但是這次我發現現在的她，「藝術」的程度又提高了。我深深的被 R 所感動，也覺得自己要更加油！

R's Maps

I mentioned to R that I've just about lost all my bearing in New York, and had not brought any maps with me, so she offered to help me review the city's layout. R immediately picked up a pen and paper and began sketching, quickly completing several maps. She explained that one of them showed three bridges connecting Brooklyn and Manhattan, and taxi routes. One described how to take subway from Bed-Stuy to downtown Manhattan. And the last one gave directions by foot from her place to Pratt.

No one expects maps drawn free-hand to be very realistic, but it is still remarkable that the New York City maps drawn by R included only two boroughs, Brooklyn and Manhattan. "All New York artists see the city like that," R said.





R 的地圖

我告訴 R 我差不多已經忘了紐約的路也沒帶地圖，她說她要幫我複習一下。R 迅速地拿筆在紙上描繪起來，不一會兒，好幾張地圖就完成了。她解釋說，其中一張是連接布魯克林和曼哈頓的三座橋，坐計程車應該怎麼走，另外一張是如何從貝史岱坐地鐵到曼哈頓下城，還有一張是如何從她的住處走到普拉特。

徒手畫的地圖當然不會很客觀，但是奇妙的是，R 畫的紐約市地圖只有布魯克林和曼哈頓兩個區。R 說：「所有紐約藝術家看到的紐約市都是這個樣子。」

Some Things Reviewed

"Have I ever been here?" I had lived in New York for two years.

"I used to do this and do that..." I studied at Pratt.

"Shiao-Pong!" My Pratt friends call me that.

"Look at what they are doing now?" R sighed.

"Earthquake, hurricane, and subway shutdown." Rare occurrences in New York.

1-Choice g

2-Pratt

3-Post off

4-A/C tra

5-Health

6-Flea M

every Sa

7-Farmers

every Sa

#52 Bus

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9-Organ

10-Pratt a

Green Market

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Food Store

Market

Monday 10-5

Market

Tuesday 9-3

to Williamsburg

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Buses

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+ supplies

重新複習的一些事

「我曾經到過這裡嗎？」：我在紐約住過兩年。

「我以前怎樣怎樣…」：我在普拉特念書。

「Shiao-Pong！」：普拉特的同學這樣叫我。

「看看他們現在都在做什麼？」：R 的嘆息。

「地震、颶風、地鐵停駛。」：紐約難得一見的事。

Questions Chinese People Like to Ask

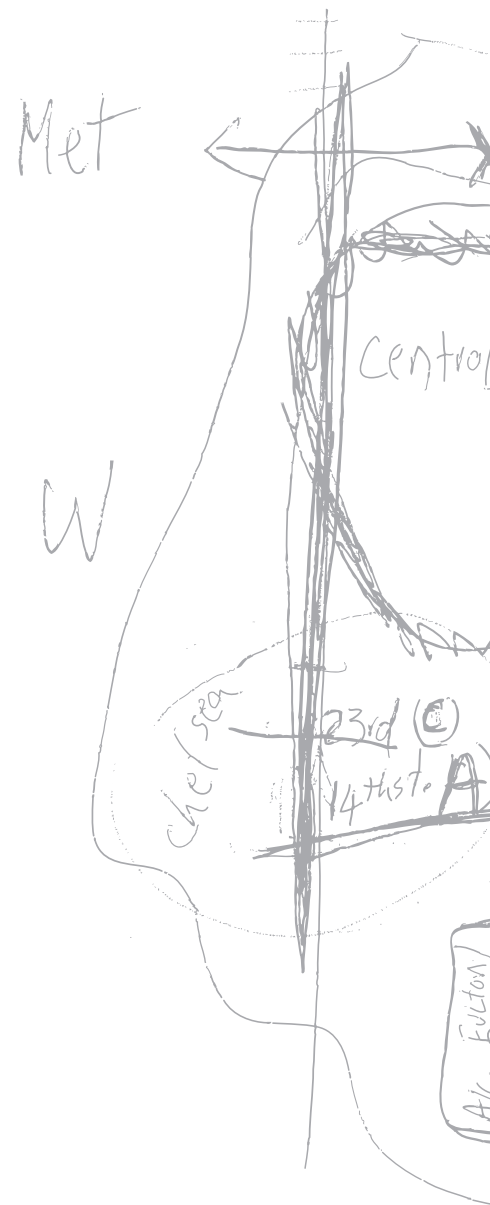
Is this your first time to New York?

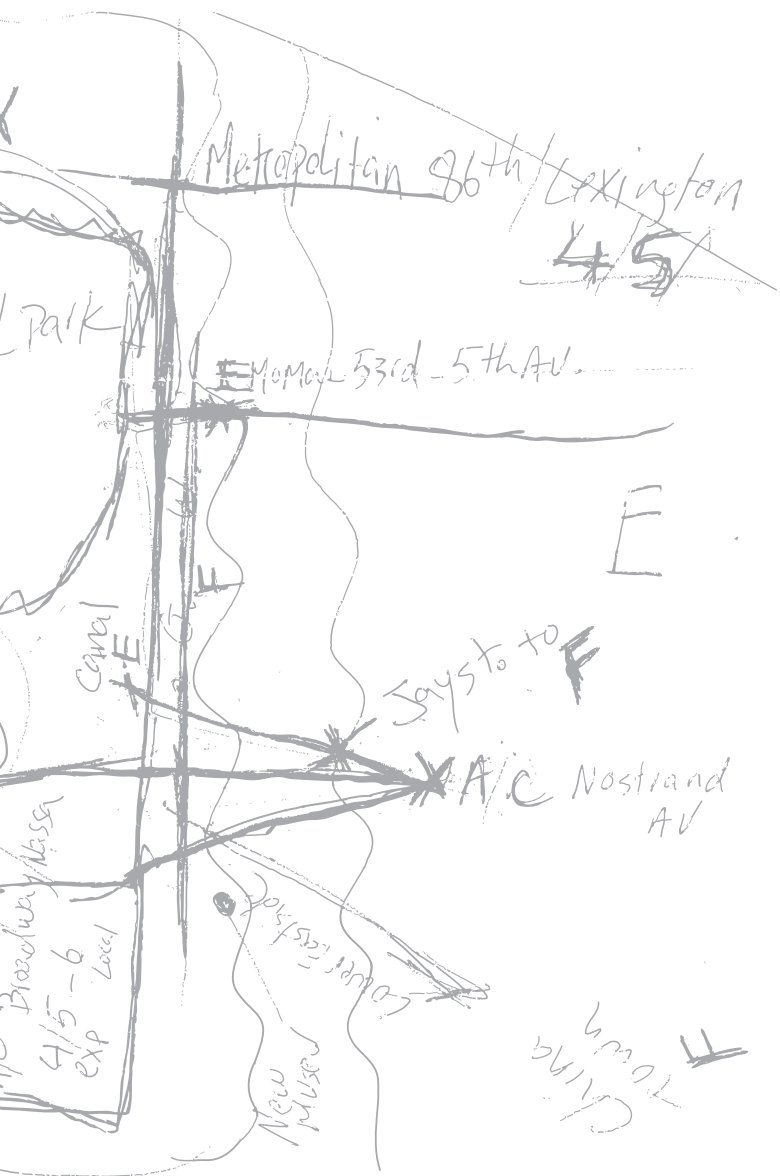
How did you find this place?

Why don't you live in Flushing?

How do you manage to stay there?

You don't go out at night, do you?





華人愛問的事

你是第一次到紐約嗎？

你是怎麼找到這個地方的？

你為什麼不住在法拉盛呢？

你要如何待在那裡呢？

你晚上都不出門的吧？

New York

People say New York is New York, New York is not America. The New York they refer to is Manhattan. However, I didn't realize until my visit to New York this summer, that my New York is not Manhattan, but Brooklyn. And more precisely, it has become *My Brooklyn*.

to Mom

A exp



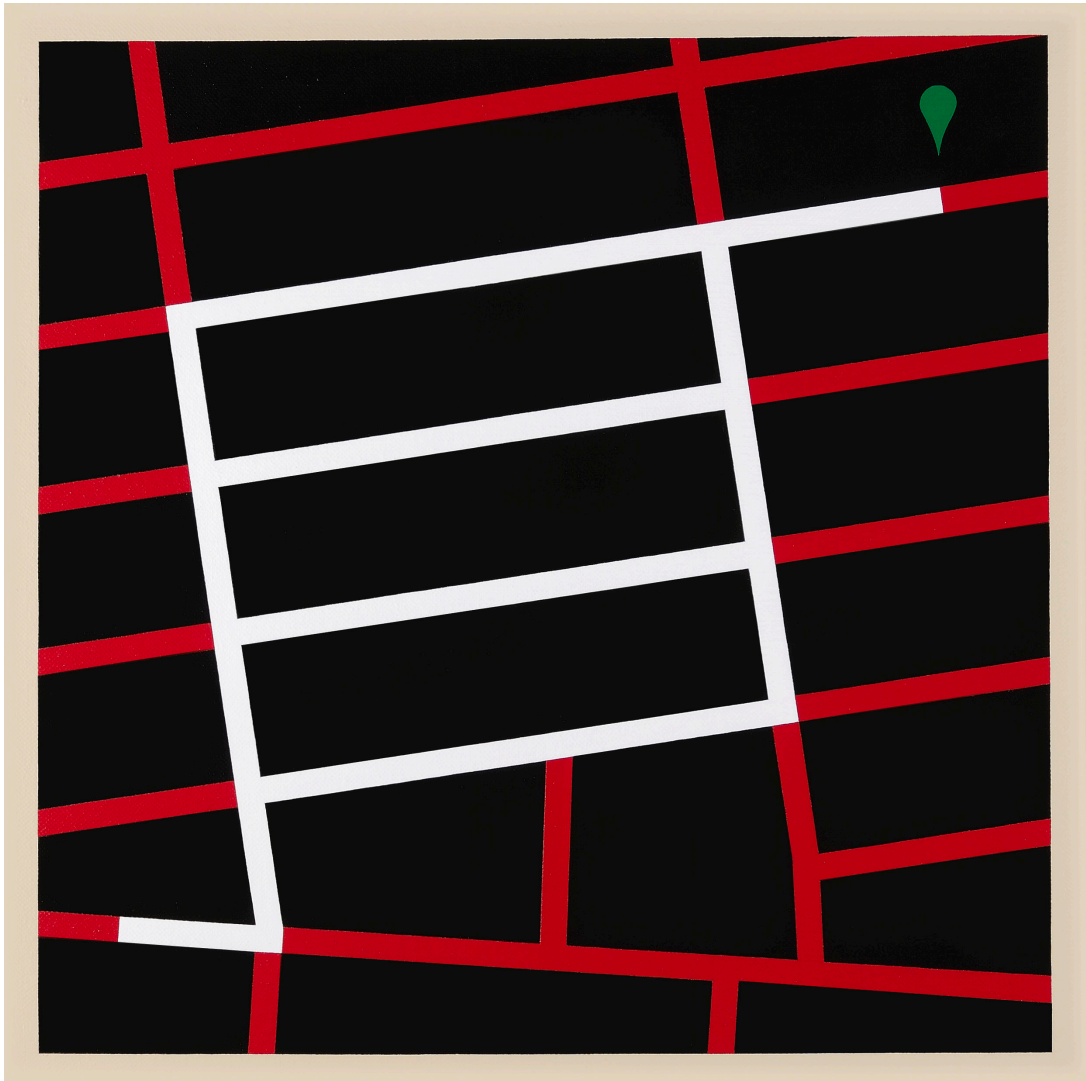
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A/c

West side

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Fulton
Broadway + Nassau
Lac

紐約

大家都說紐約是紐約，紐約不是美國。他們所指的紐約是曼哈頓。然而，一直到今年夏天我的紐約行之後，我才明白我的紐約不是曼哈頓，而是布魯克林。更精確的說，它是「我的布魯克林」。



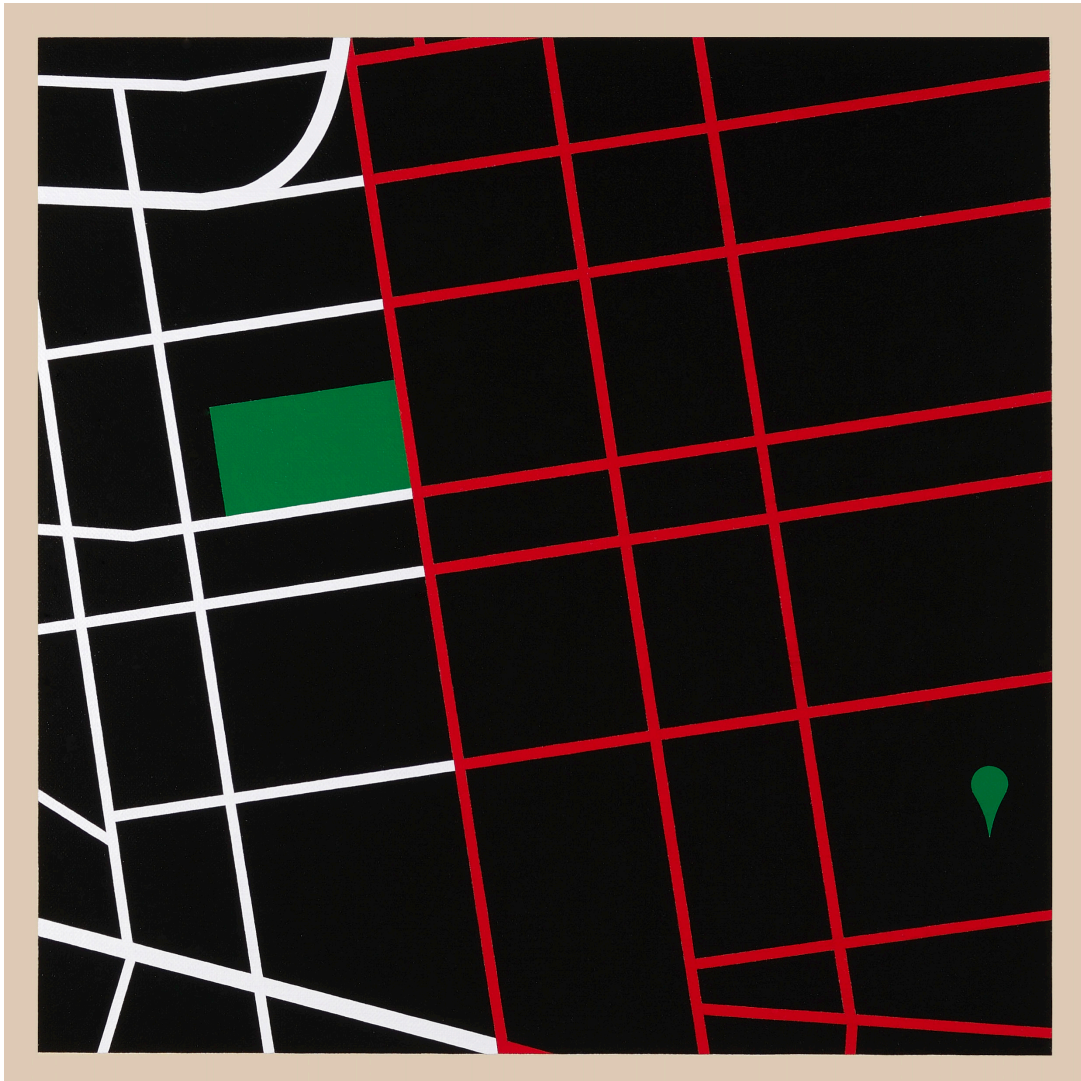
My Brooklyn I – Ten Years' Distance

2012

acrylic on canvas

2 pieces

61 x 61 cm each



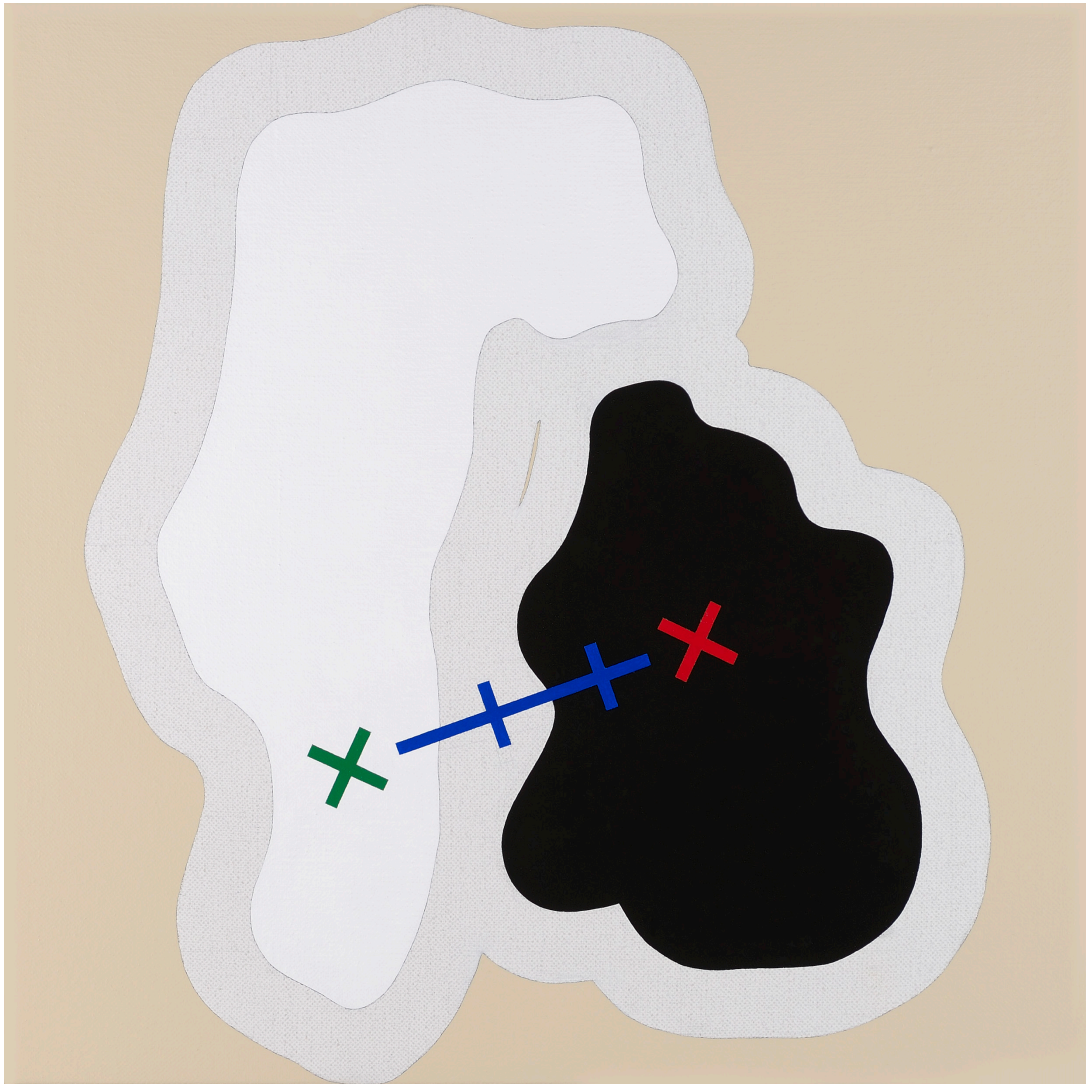
我的布魯克林 I - 十年的距離

2012

壓克力彩、畫布

二件一組

每件 61 x 61 公分



My Brooklyn II – The Heart of Darkness

2012

acrylic on canvas

2 pieces

61 x 61 cm each



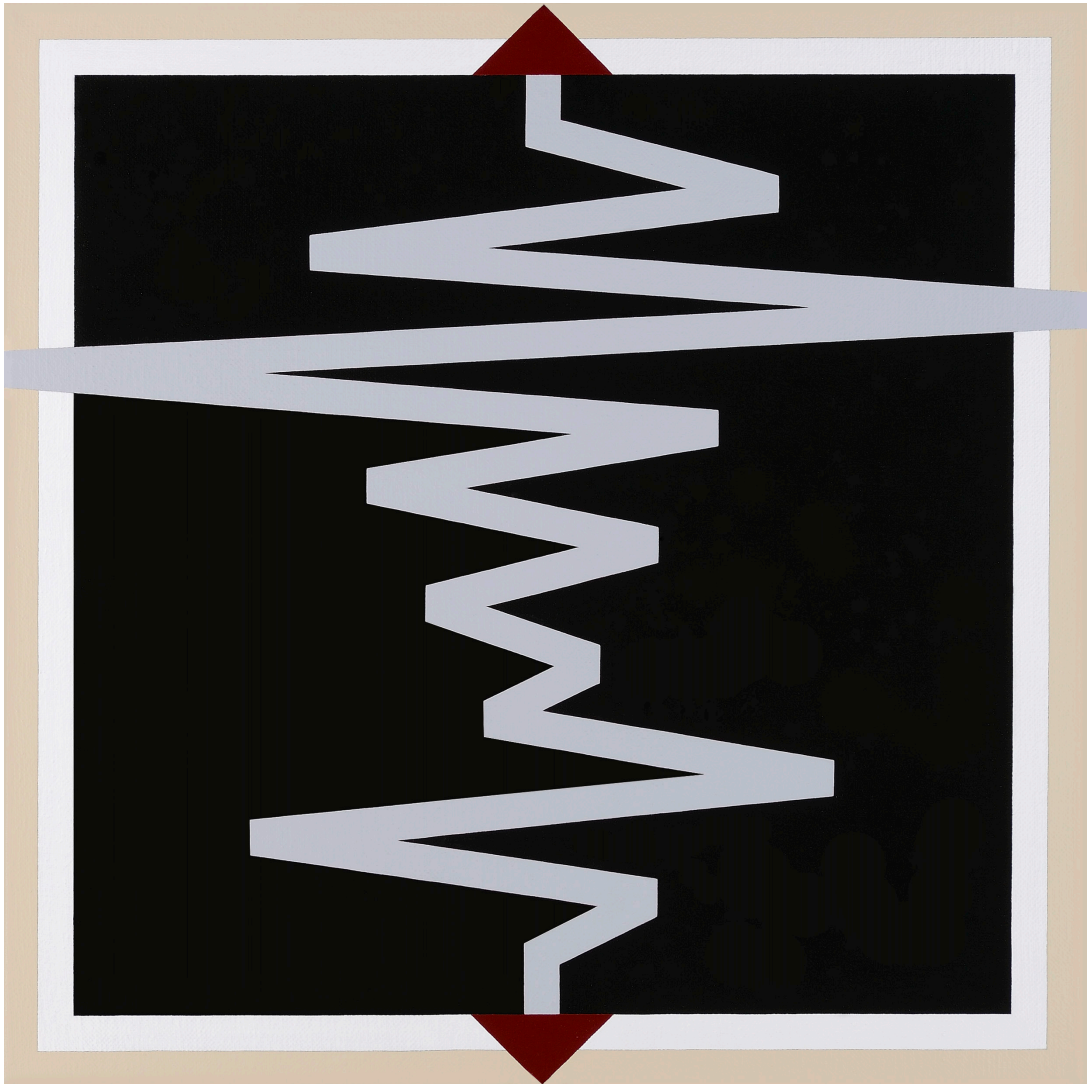
我的布魯克林 II — 黑暗之心

2012

壓克力彩、畫布

二件一組

每件 61 x 61 公分



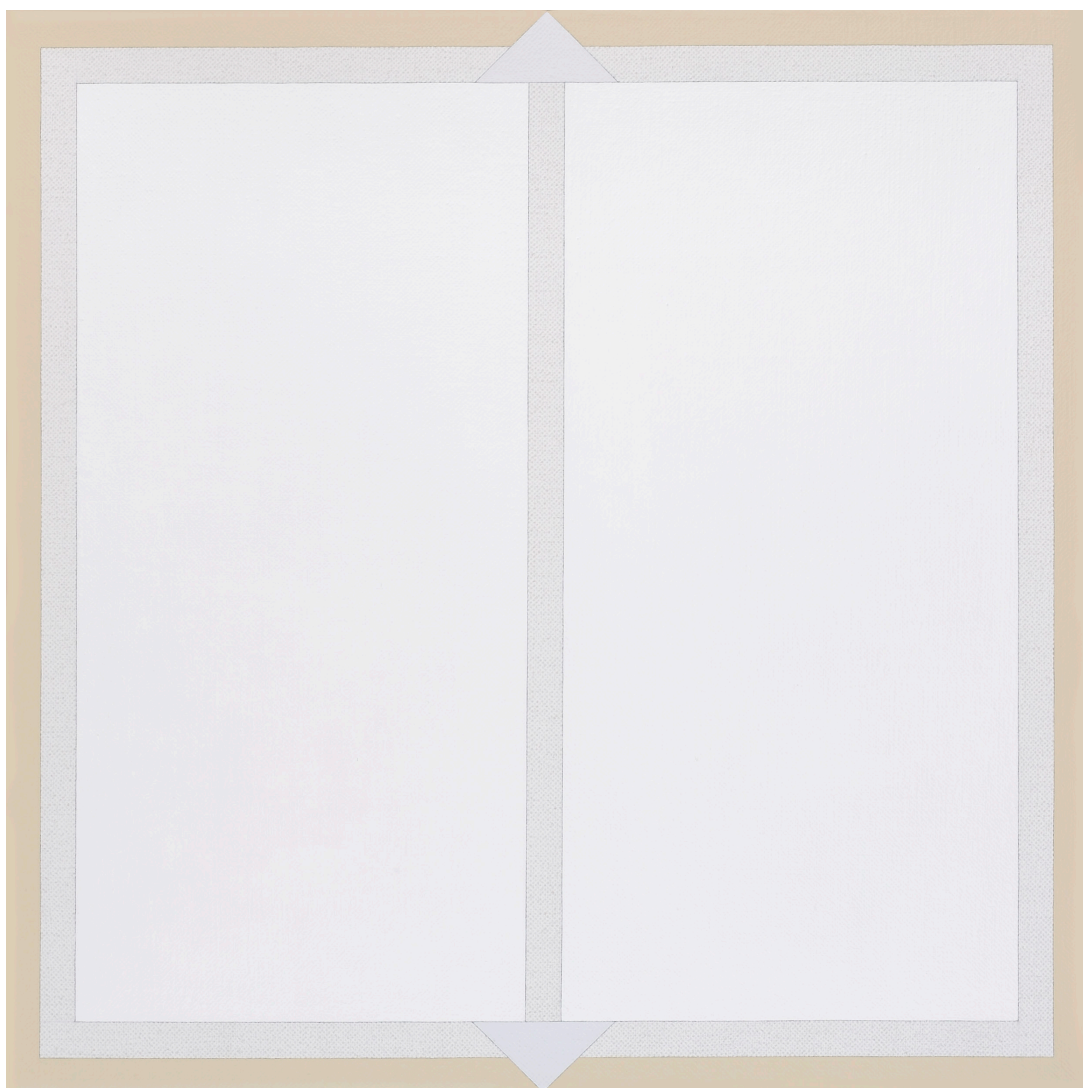
My Brooklyn III – The Feel of Heartbeats

2012

acrylic on canvas

2 pieces

61 x 61 cm each



我的布魯克林 III - 心跳的感覺

2012

壓克力彩、畫布

二件一組

每件 61 x 61 公分

TIME WITHIN TIME

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