

## Visible\*art

### 藍仲軒 — 彈指人生 萬里星塵

Visible Gallery 所見畫廊，北京，May 2021

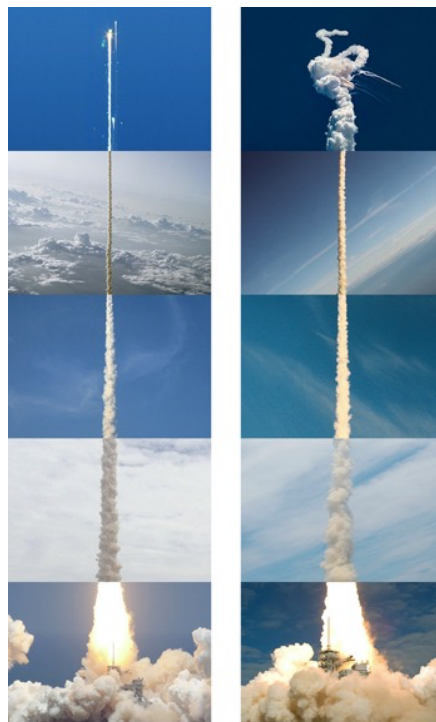
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Q：Visible Gallery 所見畫廊 & 藍藝函

A：藍仲軒

Q：看了您的闡述，了解到 STS-51-L 和 STS-107 是兩組描述了太空梭爆炸失敗的作品，但卻是用發射成功的照片組成的。當初為什麼想用成功來表現失敗呢？您在素材選擇和排列上有過怎樣的思考？比如具體素材背後所關聯的事件對您在這兩組創作中是有意義的嗎？

A：兩件作品中，最上方的畫面確實是任務失敗的影像，而下方的影像是我擷取了其他成功的太空梭發射影像。我想這組作品很直接的提問了何謂失敗？又何謂成功？我們可以將 STS-51-L 和 STS-107 的失敗歸咎於官僚體制，但我並不想談那些。如果單純的去看兩件作品，視線會讓我們覺得它們正在持續上升，而非爆炸與解體。無論成功或失敗，我想讓兩架太空梭在觀眾可認知的視線之外繼續向上飛行。



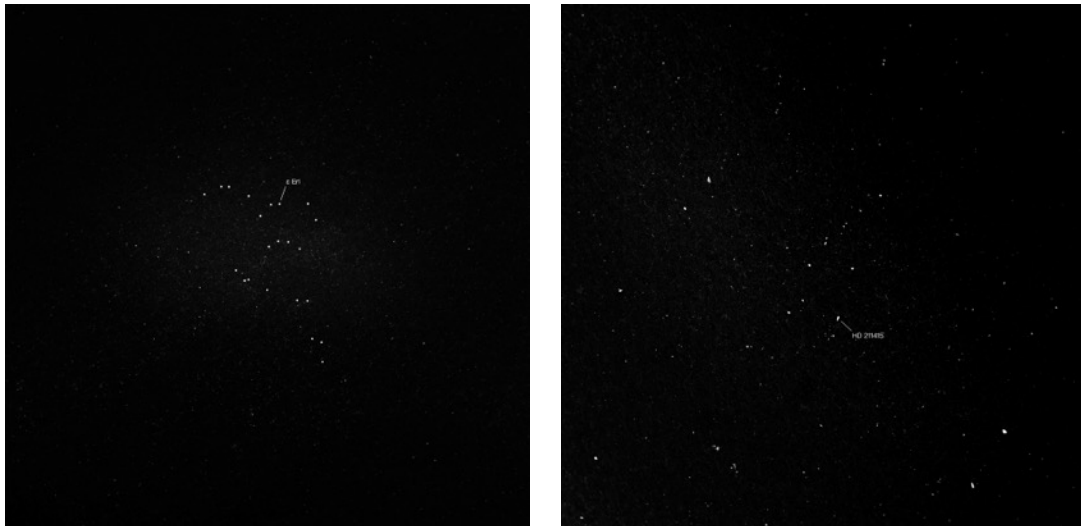
STS-51-L&STS-107 ©藍仲軒

Q：「異卵共生」第一期您也有參與，當時的作品「星塵圖」也是關注宇宙與生命之間的連接。您的大部分作品都與此相關，是怎麼樣的契機讓您關注到這些元素並為之創作的呢？

A：我在紐約求學時認知到了「議題」這件事。無論是真心想做，或是為了目的隨波逐流，總之我開始思考我該如何從這麼多的議題中找出一個來創作，然後就有了一段創作內容的嘗試期。我嘗試了很多，包括個人經驗、政治、時事、甚至無意識，但都沒有好的成果。後來，我回想了我從童年時期到現在都很感興趣的事物：戰爭、宇航、災難、飛行，死亡也是。我沒辦法給出原因，就像我們很多的喜好其實都是潛意識。2019 年有很多的全球宇航活動，我就先做了宇航相關的創作。

Q：大部分的觀眾其實是從「星塵圖」開始了解您的，在「異卵共生」第二期中，雖然您的作品主旨依然是從宇宙的角度去切入到生死議題，但明顯感覺到表現形式有了變化，從抽象狀態變得更具體了，比如從星辰宇宙本身，回歸到了人類的太空事業，是什麼促成了您的轉變？

A：「星塵圖」雖然比較抽象，但它們仍然立基在真實星圖與研究報告。我想，感性和理性應該是要共同建構的。想像一下只有「星塵圖」的展場，就好像飄盪在星海之中，有著無盡的想像。但當我們看到宇航員與太空梭任務的作品時，好像瞬間被拉回到了地面，然後在兩者之間前後擺盪。所以抽象依舊有抽象的功用，是一種遙遠的想像與憧憬。而具體的那些更像是現實的再現，然後兩者合而為一。



星塵圖 ©藍仲軒

Q：了解到「願你續航」這組作品，您是在一塊金屬上進行肖像投影再二次拍攝創作完成的。您選用了金屬作為承載作品的基底（包括這次很遺憾沒能展出的雕塑部分），您這樣做是否有特殊思考？

A：我認為這些肖像已經成為了一種意識符號。它們不需要相紙，也不需要被掛在哪裡，而是透過媒體與網路傳播，儲存在了我們的腦波之中。那麼為了將他們重新回到物質之上，我就將它們投影在了金屬之上翻拍。這些金屬質地佈滿了刮痕與髒污，絕對不是乘載這些「英雄」肖像的理想表面。不過，這樣做成功的破壞了它們被塑造的符號意義。

Q：我注意到您早期的作品更多的是直接攝影，而越靠近現在您越重視多種媒材在作品中的運用，您覺得單一的架上作品已經無法滿足您所要表達的想法了麼？

A：這取決於個人想完成的目標是什麼，有些作品很適合使用直接攝影。上一次還有大量使用攝影的時候是 2018 年，那時正在東京進行一個攝影計畫。近年來因為開始使用文獻圖案與現成物，攝影在我的作品中大概只剩下了記錄與展現的功用了吧。直接攝影的隨機性很有趣，指向性給觀眾很多想像，擺拍也可以故意安排很多內容，但都不太適用於我現在想表達的事物。

Q：您在作品中提到了這些殉職的宇航員「在昂首邁向宇宙的路上消逝，是生命回歸宇宙最純粹的方式」，但在很多人看來肉體在地球的自然中分解也是回歸宇宙的一種存粹途徑，您覺得這和直接在茫茫宇宙中消散有什麼區別嗎？哪一種更符合您對生命回歸宇宙的定義？

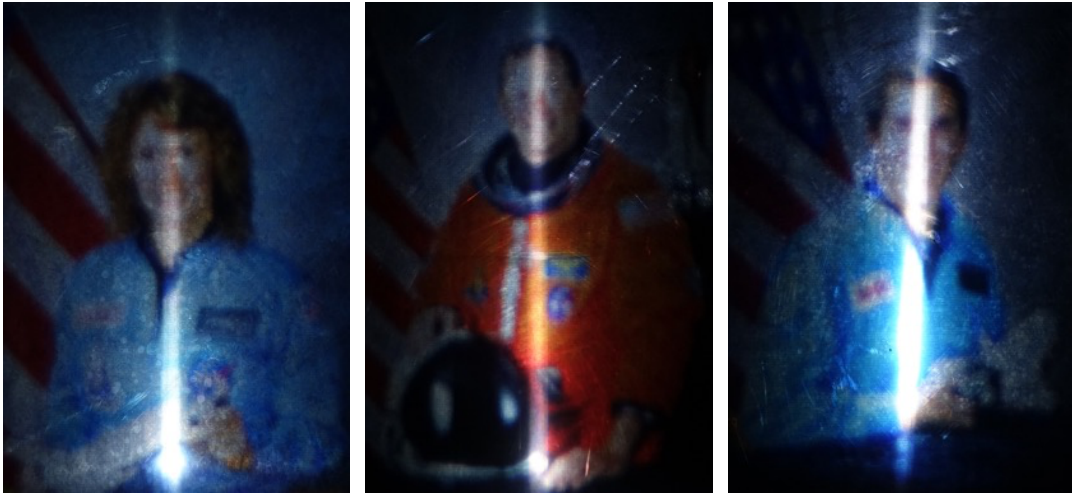
A：那更像一種精神狀態吧，肉體在哪裡分解都一樣。既然都生在宇宙中了，我們不也是宇宙嗎？所以這裡所說的消逝，更關於還活著的我們如何去看待生命與更大的一切。

Q：您覺得人類或者所有生命體包括星體的生與死對於宇宙存在意義嗎？

A：這就是宇宙的本質吧！

Q：說到太空，就不得不說到它存在非常多的學科背景。比如天文學、物理學、數學等等。您是怎樣看待用藝術的角度去切入這些複雜並需要一定學識積澱的學科的呢？您認為藝術可以直接表現科學嗎？

A：這可以有很多的討論。我自己認為，藝術的確可以表現科學，但那是轉化過的科學，藝術使用了科學作為一種現成內容去闡述其他的事情。假如藝術拿出科學，並告訴你這是不可變的定律，而這件作品因為科學所以不可被挑戰，那這還是藝術嗎？又或者，藝術以非專業的態度介入科學，那這還是科學嗎？



願你續航 ©藍仲軒

Q：您將來會嘗試更為具象的表達方式嗎？比如與理論資料相結合？方便透露您接下來的創作計劃嗎？

A：最近創作中的作品關於戰爭，也的確較為具象。比起大量得去引述理論，我更傾向一種客觀的敘事，例如實體物件，我將它們去功能化或是抹除符號。這也是我在我創作中試圖保持的「旁觀者」狀態，然後讓這些戰爭的內容也變成一種「旁觀者」。

Q：去年和今年對於中國來說是航天飛速發展的兩年，包括嫦娥五號、天問一號和即將到來的空間站，特別是海南文昌航天發射場的建立，對於發射任務的觀測與科普來說，環境越來越好，人們也有較過去更多的機會參與到了了解航天、了解宇宙的活動和探究當中，而您作為藝術家一直都有自己獨特的視角來審視與之相關的一切，那您想和這些剛剛對太空宇宙產生興趣的人說些什麼嗎？

A：我一直認為科技勢必會進步，那麼人類也勢必會達成更多的成就。我其實一直沒有對這樣的事情感到興奮，因為就是會發生，或反之而已。但我想問的是，如何去定義所謂的「成就」？如果將「進行宇宙探索」視為一個科學行為，那它是否是因為國家、民族、國際對抗等因素才會昇華為「成就」？當然，這不僅限於航太。就像我生活在台灣，很容易聽到媒體將在國外展露頭角的人稱之為「台灣之光」。那麼撇開這個稱號，他或她就是一個自我實踐的人，足矣。所以，當我們越嚮往宇宙的未知時，我們便越不該去扭曲與利用它。

## Visible\*art

### Lan ChungHsuan – Finger Snapping and the Thousands of Miles of Stars

Visible Gallery, Beijing, May 2021

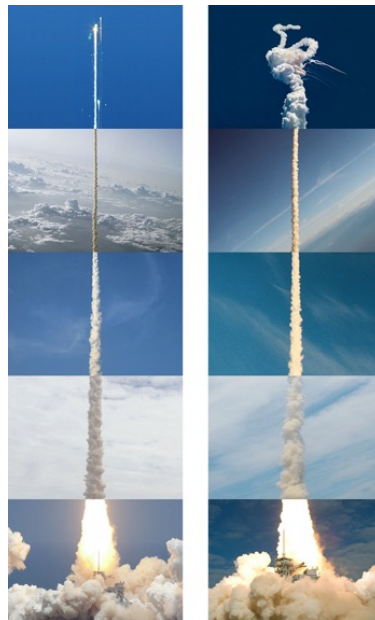
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Q: Visible Gallery & Lan YiHan

A: Lan ChungHsuan

Q: According to your statement, we realize that the work STS-51-L & STS-107(2019) is actually depicting two fatal spaceship flights. However, they are composed by the images of the successful missions. Why do you portray failure with success? What was your thought on the material and the arrangement? Do the related incidents hidden in the images mean anything in the work to you?

A: Indeed, the top images are from the failed missions and the images below are from the successful ones. I think the work directly questions the definition of failure and success. We could've blamed the two tragedies to the bureaucracy of NASA, but that is not what I would like to talk about. Simply look at the work and follow the trials, you will probably feel that they are still going instead of blowing up or falling apart. The two spaceships shall keep elevating beyond our vision.



STS-51-L & STS-107 ©Lan ChungHsuan

LAN CHUNGHSUAN

Q: Stardust(2019), a series of work you showed in the 2019 group show Dizygotic Symbiosis I, is also about the connection between universe and life. It seems like most of your works are about it, what makes you create art about the connection?

A: I learnt about the importance of “subject matter” when I was an MFA student at Pratt Institute, New York. Follow your mind or follow the trend, I realized no matter what I probably need to pick some subject matters for my art. I tried many, such as personal experience, politics, news, and even subconsciousness. Eventually, I went for war, spaceflight, disaster, aircraft, and death. These are the topics I am interested in since my childhood. I can’t explain why. In 2019, I decided to start with spaceflight because there were many space explorations that year.

Q: Most of the audience get to know you from the Stardust series. Your works in the 2021 group show Dizygotic Symbiosis II are more figurative although they are still working on a same topic. From the stars to the astronauts, what is the transformation here?

A: Stardust is more abstract, but they are still based on a scientific fact. I think we need both. Imagine a showroom with only the series, it would be like floating in the sea of stars, full of infinite imagination. Suddenly, the astronauts and the spaceflights pull us back to the ground. Then, we linger between them. Therefore, abstraction functions more like a remote illusion, and the others are the representation of the reality. They shall unite eventually.



Stardust ©Lan ChungHsuan

Q: In Perpetuity’s Itinerants(2019), you photograph the portraits projected on the metal plates. Is there a reason why? It is also a shame that the sculpture is not exhibited this time.

A: To me, these portraits are like ideological signs. They don't need to be printed on the paper and they don't need to be hang on the wall. Spread by the media and the internet, they are stored in our bring wave. In order to bring them back to the physical world, I projected them. The metal plates, as you see, are full of scratches and dirt. These are definitely not the ideal surfaces to serve the heroes and the heroines. But yes, the metal successfully interrupted the shaped meaning of the signs.

Q: I noticed that your early work is more about straight photography, but you are using different materials now. Is it because the 2-dimensional form could no longer convey your idea?

A: It depends on what kind of result I want. I made my last photography-only project in Tokyo in 2018, but I will still make straight photography in the future if I want to. In recent years, photography to me is more like a way to document and to present the images and the readymade I collected. The casualness, the narrative, the staged scene, straight photography is still a wonderful method of creating. It is just that I don't see how it can fit in my current project.

Q: You mentioned "To fade away en route to the universe might be the purist way to return to it." However, decomposing on Earth after death could also be a way of returning to the universe. What is the difference? Which one is closer to your definition of returning?

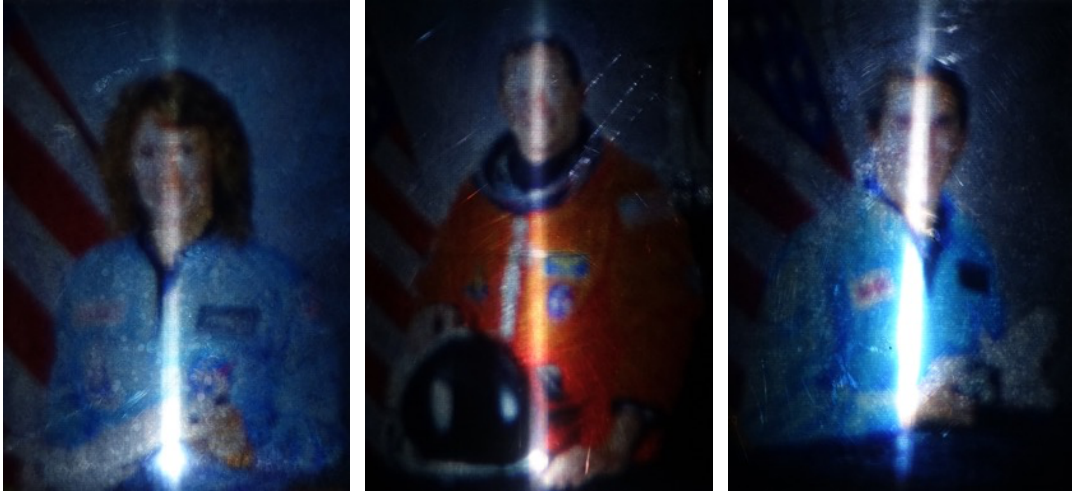
A : I would say it is more like a spiritual status. The flesh can decompose anywhere and the essence remains the same. Since we are born in the universe, aren't we part of it? So, the fading here is more about how we see our life and the greater everything.

Q : Do you think the life and the death of human, any other creatures, or even stars mean anything the universe?

A: I think that is what the universe all about!

Q: Speaking of the universe, we shall talk about the scientific background, such as astronomy, physics, and mathematics. What is your point of view about art citing science, a field that requires a person to spend time to accumulate? Do you think art can present science directly?

A: There will be a lot to discuss. Simply, I think art can definitely present science, but it would be a transformed science. We use science to state other thought in art. If an artist tells you that his or her work is unchallengeable because there are scientific facts in it, is that still art? Or, if an artwork falsely interpret science, is that still science?



Perpetuity's Itinerants ©Lan ChungHsuan

Q: Will you try more figurative expressions in the future? Like combining theory and research? What is your next project?

A: I am now making art about war, and yes, they are more figurative. I actually prefer a objective narrative instead of using many theories to support my work. For instance, I will remove the function and the sign of a readymade. That is how I position myself as an outsider and turn the objects into the same position.

Q: Last year and this year are the years that China achieve a great development in space exploration, like Chang'e 5, Tianwen-1, the impending space station, and the establishment of China Wenchang Spacecraft Launch Site. We are now having much better environment to learn about space mission, astronomy, and the space exploration. As an artist, you have been observing this from your own unique perspective. What would you like to say to these who just found interest in the universe?

A: I have always believed that the science and the technology will absolutely advance, and we will absolutely achieve more achievements. So, in fact, I am not excited about it. Eventually, it will happen, or vice versa. But what I want to ask is, how do we define the "achievement"? If "exploring the universe" is regarded as a scientific act, would it sublimate into "achievement" because of national, ethnic, international confrontation and other factors? Of course, this happens in other territories, too. In Taiwan, the media title the people who are showing prominence abroad as "The Light of Taiwan." Forget about the title, he or she is just a self-actualizing person, and that's enough. Therefore, the more we yearn for the unknown of the universe, the less we should distort or take advantage of it.