

藍仲軒：餘溫 Residual Heat

吳權倫，December 2021



藍仲軒說他從小就對戰爭與航太的故事跟歷史有極大的興趣，即使旁人看來枯燥的相關書籍跟影片他都能津津有味的重複閱讀。

為什麼生於太平時代，年紀輕，看起來都會時髦的他會對這些灰頭土臉的歷史大戰有著近乎 fetish 的著迷？聽著他講述這些文獻/物件背後的戰爭，和無端涉入大歷史的無名小卒，我逐漸能理解他想要喚起的不是對於某場戰役的點狀記憶，而是企圖在“戰爭行為”這條貫穿近代文明的冷霧中生火，讓即使已經遠離戰爭的世代也能在普世關懷中分享人與人之間的餘溫。

兩層樓的展場，佈展結構相互呼應。牆上都有工整掛置的影像，搭配即興感較強的地上裝置。藍仲軒的影像看似低調但又有明顯數位世代出身的敏感度，從一樓到樓梯間，數幅以紅外線攝影機實拍的黑白影像，均質化且模糊的輪廓卻會喚起類似 3D 電玩的視覺經驗。二樓經過數位修改的死亡證明，也許是這次展覽最為沉重的作品。將死亡證明雙面掃描後數位移除裡面士兵的身分紀錄跟外面聖像的臉孔，人或聖都被抹平。在戰爭面前，士兵也許只是工具，但信仰也只不過是一個概念。

相較於一系列乘載明確文本的影像，那些看似漫不經心散落地上的裝置——虛構的冷兵器、被射擊的靶紙翻轉成為發射物的紙飛機，又可以看到他充滿玩性的一面，對我而言是他對於議題最個人化的註解。

Residual Heat

Chuan Lun Wu, Leipzig, Germany, December 6 2021

Chung-Hsuan LAN says of himself that from an early age he had a keen interest in war and aviation history and related stories. Even books or movies on the subject that seem dry and boring to many people, he can easily enjoy several times. Why has a young and hip person like him, who grew up in an era of peace, developed an almost fetish-like fascination with historical battles?

Listening to him talk about the wars behind the documents and objects, and about the nameless foot soldiers who have become involved in world history for seemingly no reason, I am beginning to realize that he is not interested in selectively reminiscing about individual battles. Instead, he is trying to light a fire within the topic in order to bring attention to "war behavior", which pervades our civilization today, but which is often faced without any sympathy, so that even generations to whom war seems far away can share the residual heat that occurs between people while showing sympathy together.

In the two-story gallery space, both floors are well matched to each other. The accurately arranged images on the walls complement the rather improvised floor installations. Chung-Hsuan LAN 's works seem restrained, yet they are also evidently product of the sensitivity of a digital generation. On the first floor and along the staircase are several black-and-white photographs taken with a thermal imaging camera that, with homogenized and blurred contours, recreate the visual experience of 3D video games. The digitally altered death certificates on the first floor are perhaps the heaviest works in this exhibition. After scanning both sides of original death certificates, the identifying information of the soldier inside and the face of the religious icon on the cover of the documents have been removed, so both the human and the holy have been expunged. In the face of war, the soldier may be just a tool, but belief as well is also just a concept.

In contrast to these photographs with explicit messages, the seemingly random objects scattered on the ground - the fictional cold weapons, paper planes for which usually fired on target practicing sheets have been turned into projectiles - reveal his playful side, and for me are his most personal commentary on the subject.