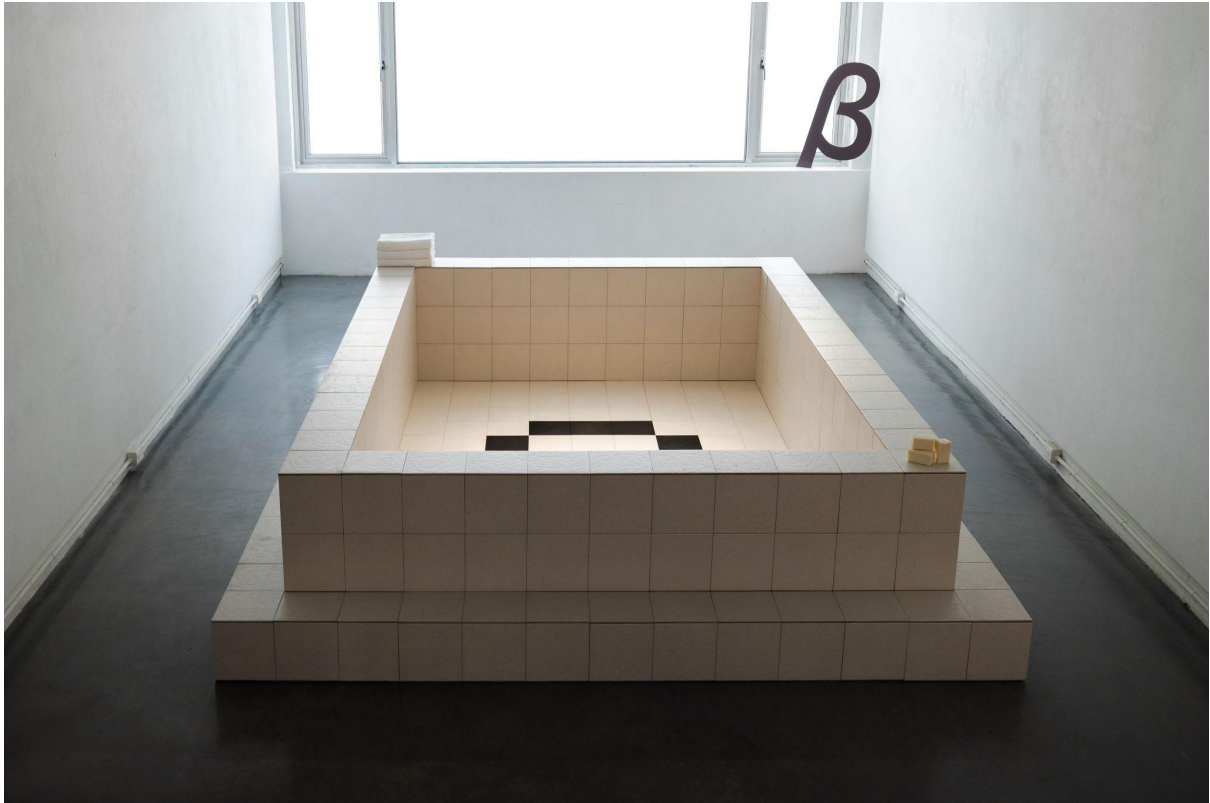


肥皂、神話與戰爭 —— 談「藍仲軒： $\alpha\beta\gamma\theta$ 」中的圖式與時間意識

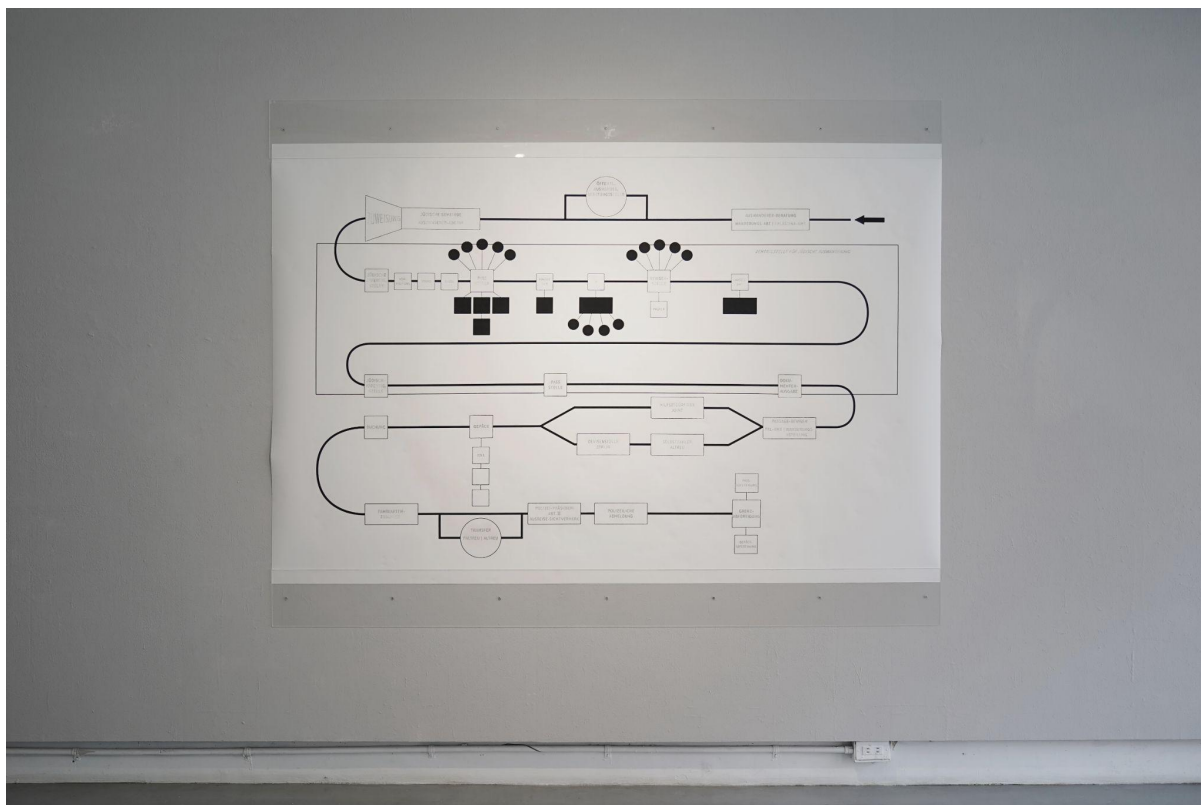
文 | 賴駿杰, 2023/08



藍仲軒的個展紮紮實實地打造了一個豐厚的視覺圖式，而「時間意識」與「美學衝突」可謂其創作方法上的經與緯，清楚地指向「戰爭」與各種其他的衝突形式。總體而言，展場中感受不到太多死亡與終結的末世意象，冷冽的用色與理性縝密的佈局，反而更像無塵的實驗室，搭配著圖表、流程，被安穩且精準地掌握著。車諾比事件的恐怖被絢爛的彩虹圈圈所取代，戰鬥機也被掩藏在庶民的平日場景；而砲彈除了被轉化為無害的裝飾品外，在另一場景也被貌似孩童的手在陽光的浸撒下被高舉。又或者是那充滿童趣塗繪的靶紙，不僅宣示著無害，甚至還帶點朝向未來的希望興味。正是這種看似純粹無害的意象使其有害，此圖式將所有事情包括觀眾給囊括進去，並且被期待著人們在其中得以自省。

「藍仲軒： $\alpha\beta\gamma\theta$ 」談的絕不是災害的歷史事件，藝術家意圖建構的更像是以「圖式」之為其創作方法，大量地運用檔案與遺跡物揭露其世界觀與批判視野，但也因此容易被誤解指向特定歷史事件的探討。相反地，即便不一定詳知諸如車諾比核災、911事件，或甚至屠殺猶太人等事件的脈絡，觀者仍能感受到「時間」所皴擦出的痕跡。時間的痕跡，用藝術家的話來說，可能更接近其所謂的「抹除」，它凸顯了人為的政治操演，力量在傾斜中不停地竄流，重覆著生滅的戲碼。時間痕跡體現在〈令人欣慰的方案〉(2023)中的方案流程圖裡；它也表現在〈起源－彩虹〉與〈起源－911〉對於「線索」與「見證」的追認；它也可擴延到飛彈軌跡、911事件中撞毀雙子星大樓的兩架客機之航線。而從希臘字母 $\alpha$ 、 $\beta$ 、 $\gamma$ ，且歷經 $\theta$ (作為「死亡」符號)來看，字母的次序也令人想起聖經啟示錄中第22章第13節所說的，「我是Alpha，我是Omega；我是開始，也是終點」， $\theta$ 或許被用以呼應啟示錄所宣告的世界終結與各種末世場景。只是，死亡與終點仍不盡相同，死亡可能是一種過程，時間終究不會死亡(它自然也不應該是線性的)，但它可以有開始與結束。這一點，從車諾比事件或如福島核災來理解，可能更為深刻：即使作為一座人為城市

已經死亡(真正意義上的),但自然界的生命仍然在輻射的包裹下持續著,無論是車諾比還是福島,並不會隨之散滅。



位於展場核心(也是其圖式的核心)的浴場裝置,藝術家在池底所繪之死亡符號(Θ)暗示了這是一座衝突終將爆發——終將有人一死的緊張場域,而非如一般浴池提供的養身休憩之所。它不是真正的浴池,而如果我們也相信浴池是很好的協商場域:坦誠相見且無處可藏武器,那藝術家所提供的肥皂自然扮演了潤滑與滋潤的角色。肥皂把時間性與痕跡完美地結合在一起,它終究是要被消耗掉的,「消耗」所暗示的時間軌跡,也被期望能帶走無論是輻射或傷痛,它同時也像是一塊塊的可用於交換的籌碼,許諾的都是不著邊際的想望。自此而延伸至三樓展場的影像裝置〈薛西弗斯的皂〉(2022 - 2023),不用任何標語但卻建構出美好意象,藝術家總是提醒著我們,這些美好都是可能被消耗、清洗與抹除的神話。首次出現的肥皂,一舉串起了藝術家過去的創作脈絡,而肥皂、神話(希臘字母與西方神話起源有緊密的聯繫)與戰爭的聯結,在視覺意象上總讓人想起波伊斯的油脂與其二戰中的生命經歷;雖然肥皂在某些方面都與油脂有所關係(成分、工業產品),但肥皂的消耗與油脂的保護卻有很大的差異,前者總將附著物帶走,後者卻努力不使任何東西流逝。

或許藝術家未曾說出口的提問是:當面對巨大傷痛時,人們會選擇抹除與遺忘,還是頑強地療傷?

## Soap, Myth, and War - Chung-Hsuan Lan's Solo Exhibition, αβγθ Exploring the Time Consciousness Through Schemes

By LAI Chun-Chieh, 2023/08



Chung-Hsuan LAN's solo exhibition, αβγθ constructs a solid visual scheme depicting "war" and all forms of social conflicts straight from the shoulder, with the "time consciousness" and the "paradox of aesthetics" as the latitude and longitude guiding his creation. Generally speaking, there isn't much apocalyptic visualization of "dying" or "ending" included in the exhibition. Instead, the rather cooler color tone and the almost over-rational display make the three-story art space more like a dust-free lab space. Accompany with the diagrams and the operation-procedure charts, everything is carefully and precisely under control. In LAN's vision, the tragedy of Chernobyl nuclear explosion incident is replaced by iridescent circles, and the fighter aircrafts are concealed by the daily life scenes of civilians; the empty bullet castings are also transformed into harmless ornamentations. These objects are even held high bathing under the sun in a child's hand in another scene set. On the other hand, the childlike graffiti on the paper targets not only declares its innocuity, but also brings a scent of aspiring hope. It is this seemingly harmless imagery makes it particularly detrimental. The exhibition aims to include all the audience along with those tragedies, expecting the public to introspect in the meanwhile.

LAN's αβγθ exhibition discusses nothing about catastrophic historic events. Instead, those schemes are rather a mean to reveal his worldview and critical reflection through extensive use of the documents and vestiges. Nevertheless, this approach also makes the exhibition susceptible to being misunderstood as the exploring of specific historical events. Conversely,

despite not knowing the whole story of the Chernobyl disaster, the 911 tragedy, or even the Holocaust, the audience can still feel the traces left by “time”. The trace of time is, according to LAN himself, closer to the symbolization of “erasure”. It highlights the factitiously manipulated politics, in which the power is flowing in a biased manner and the cycle of life and death continues on and on. Such vestiges are embodied within the diagram of A Pleasant Solution (2023); it is also found during the process of ratifying the “clue” and “witnessing” in both Origin - 911 and Origin – Rainbow; this remnant of time can even be associated with the trajectory of the missiles, or the airway of two airliners that crashed into the World Trade Center during 911. From another perspective, the sequence of the Greek symbols  $\alpha$ ,  $\beta$ ,  $\gamma$ , and  $\eta$  (as a symbol of “death”) reminds people of the precept from the Revelation 22:13, “I am the Alpha and the Omega, the first and the last, the beginning and the end.” It might be LAN’s intention to use  $\eta$  to echo with the scenery of the end of the world as well as various apocalypses visioned by the Revelation. However, death is not equivalent to the end, as death could be part of the process, while time never dies. (Axiomatically, it shouldn’t be linear either.) Still, time can have certain starting and ending points, a concept which should be much more comprehensive from the perspective of the Chernobyl disaster or the Fukushima Nuclear disaster: Even though as a man-made city it may already be dead (in the truest sense), lives in nature still have to live on under the influence of radiation, yet neither Chernobyl nor Fukushima would perish with it.



In the center of the showroom is a large bathhouse installation ( which is also the center of the scheme ). The artist arranges a death symbol ( $\eta$ ) at the bottom of the pool to imply this is the restless zone where the conflicts are about to arise at any time- and some are eventually going to die, instead of a place to rest like an ordinary bathhouse. The artist never intends to make it a real bathing pool. If we consider the pool to be the place of negotiation: in which everyone is uncovered and weapon has nowhere to be hidden, the soap would then be the

perfect medium providing lubricating and mediating. It links the concept of time and its residue seamlessly together, suggesting the soap would still be depleted in the end. The trace of time implies “erasure”, expected to wash off both radiation and the sorrow. It also resembles stacks and stacks of exchangeable chips, promising false hope. Extension from this is the digital printing installation Sisyphus Soaps (2023) on the third floor of the venue, constructing a utopian vision without any annotation. Again, LAN reminds the public that all this happiness could be consumable, washable, or even erasable somehow. In a way, the debut of the soap connects all the creations of the artist so far. As for the connection among the soap, the myth (there is an indispensable association between Greek symbols and the western myth), and the war, it certainly does evoke people visually of the Fat Chair of Joseph Beuys and his life experience from WWII. Although there is more or less some similarity between these two objects (ingredients wise, and are both industrial products), the quality of soap, cleansing, makes it distinct from fat, which possesses the protective function. The former tends to sweep away the fouling, yet the latter tries its best to keep things from carried away.



There is a chance that LAN was trying to implicitly revisit the dilemmas: Should people choose to eradicate and let go when they encounter a huge trauma, or should they try to heal the wound perseveringly?