

彭奕轩：悠闲的须须 Peng Yi-Hsuan: Yōuxián de xū xū

台南 响空间

HOWL ART SPACE, TAINAN

2014.09.13-2014.10.12



展览现场, 2014年, 综合材料,
尺寸可变
View of "Yōuxián de xū xū," 2014
Mixed media, dimensions variable

“现实感的消磨, 让我们只能追忆过往对基地的美好想象, 于是我开始建筑属于自己的基地, 在我所制造的自然景观中慢慢地建筑起来。”这段彭奕轩在五年前打下的自述, 隐约地掷向现地现象发声, 也在错觉投射的建构中, 一砖一瓦地砌出在地化想象的认知途径。若不是彭奕轩提醒了“棕榈科植物景观制造”台湾的泛滥, 那天路过某家台南食品企业总部时, 我也不会留意到矗立在门口的椰子树形象, 而此时此刻到处可见良好饮食视觉的台湾, 正经历着一场与身体历史相仿时间的食安风暴。也许这便是彭奕轩作品里隐约揭出的诡异现实: 我们同时在惬意里看见灾难, 也一样可以(必须)在灾难的步调中挪出悠闲的身体, 并在想象的选择中决定暂别现实的时间。

试着阅读这秋天里的热带气息, 仍然不自觉地被人安置好的假期模式: “悠闲的须须”是彭奕轩在台南响空间外围搭建的环绕式彩色休闲遮光网, 包围住整栋建筑物, 如同登山客的扎营处、户外KTV的烤肉店、城市里的流水席般, 成为了一个更合理的聚会空间, 随时供人彻壶茶点歌或谈整天。这个仿自棕榈科植物造型的人工

塑胶制品, 有着鲜丽魔幻的休憩召唤, 那垂下而不时被风扬起的须须不断地出现在公园、儿童游戏区、洗车场、海边、游泳池等身体过渡场所, 成为台湾在地对异国风情的度假想像, 让人感到幸福放松、计划着下一个假期, 也在美好错觉中达到了遮荫消暑的效果——比实际的植栽行为还划算。当地一位手绘电影广告牌的师傅, 都将木板移至响空间户外的彩色遮光网下绘制, 因为这样舒适又沁凉的工作环境, 的确令人难以抗拒。

对应着悠闲须须的内部展场, 展示的是另一种过渡性的视觉载体——白板绘画, 图像文本则是网络影像再现实化的场景挪移。这些透过新闻实时画面、行车记录器等网络搜寻而得的灾难影像, 经由投射白板的描绘, 在拼贴的奇异场景绘入彩色须须后, 成为一种抽离后的遗忘影像, 也似随风而逝的当下, 只留下那繁复的线条, 对照那黑色浓郁与彩色欢愉的交叠意义。彭奕轩自述这些破碎历史影像在飘扬的须须中像是一切没发生过的安逸, 而白板与须须两种媒材则像某种对于易忘风景的代表。不过, 在一种既危险(身体不小心擦过便毁损)又诧异的阅

读状态中, 虽然仔细留意便可察觉真实场景痕迹, 如水坝溃堤、辐射外泄、土流震灾、气爆路面等昨日影像, 但可供辨识的面貌早已不复在, 如同展场底部最终呈现的主画面——一位轻松爬上棕榈树并回眸一望的人——那原型来自于海啸中的抱树求生者, 一个看似在度假中的身体。

彭奕轩试图揭露的这种错觉普遍性, 唤起了身体与白板之间相似的亲密关系。嫁接的历史场景、选择的片段记忆, 在一种轻如须须、重如涂抹的力道中, 背负着生产的刺激与消失的风险, 却也在共同承载历史与华丽中, 以悠闲的姿态继续捍卫白板画随意补笔的正当性——这或许正是我们在当代与之亲密的灾难关系中, 缓缓以身体回应视觉认知的反应, 也是历史须线飘扬下、色彩波浪更迭中, 一个永远在时间以外的假期想象。佟孟真

“The erosion of a sense of reality leaves us with only memories of happy imaginations of a place. As a consequence, I have begun to construct a place that belongs to me alone. I build it gradually amid natural scenery of my own creation.” This excerpt from an artist statement written by Peng Yi-Hsuan five years ago subtly refers to landscaping practices. In its construction of illusions and projections, it lays the foundation—one brick at a time—for a cognitive path to localized imagination. If Peng had not pointed out the unchecked spread of “manufactured palm tree landscapes” in Taiwan, I would not have noticed the coconut trees towering over the entrance of the Tainan headquarters of a certain food company. At the time, the ubiquitous Taiwanese food industry was in the middle of a food safety crisis with implications for our bodies and histories. This is the bizarre phenomenon exposed in Peng’s work: we can observe a crisis from a state of contentment and remove our carefree bodies from its path by choosing, at least in our imaginations, to temporarily separate from reality.

In the atmosphere of tropical autumn, one is unconsciously guided to a particular mode of vacation with “Yōuxián de xū xū” (literally “leisurely tassels”), the colorful round sunshade built by Peng Yi-Hsuan outside Howl Space in Tainan. The network of poles and tassels forms a highly practical gathering place where people might steep tea, sing a song, or chat the day away, resembling at times a mountain climber’s tent, a barbecue restaurant with outdoor karaoke, or a *liushuixi* open-air banquet. This plastic product, modeled on the shape of a palm tree, offers the leisurely allure of a resplendent mirage. Its hanging tassels, occasionally stirred by the wind, have begun to appear in

parks, children’s playgrounds, carwashes, beaches, swimming pools, and other places of bodily transition. They represent Taiwan’s imagination of exotic foreign holidays, and fill us with feelings of happy relaxation as we plan our next vacations. They provide both a beautiful illusion and an effective defense against summer heat—more cost-effective than actual flora. A local painter of film advertisements brought his blank billboards to the colorful sunshade outside Howl Space, taking advantage of the cool and comfortable environment to do his work.

The portion of the exhibition within the gallery exhibits a different kind of transitional visual vessel: whiteboard drawings incorporating visual media from the internet. Images of disasters collected online from news broadcasts and dashboard cameras are projected onto the whiteboards, which are adorned with colorful tassels to form disassociated images that seem to fade away in the wind like the eternally ephemeral present, leaving behind only a series of tangled threads. The effect is complex, a contrast between delightful colors and murky blackness. Peng Yi-Hsuan describes these fragmented historical images amid the fluttering tassels as the sum of all unrealized ease. Whiteboards and tassels represent a forgettable landscape. Within an interpretive state both dangerous (a careless body might accidentally erase the drawings) and astonishing, the attentive observer perceives traces of scenes such as the bursting of a dam, a radiation leak, an earthquake causing a landslide, a gas explosion rupturing pavement, and other images from recent news. Identifiable faces have long since disappeared, as in the main tableau in the lower part of the gallery, in which someone looks back down toward the ground while effortlessly ascending a palm tree; the climber was a tsunami survivor who, clinging to the tree, resembled a body on vacation.

Peng Yi-Hsuan reveals the pervasiveness of this kind of illusion by summoning intimacy between body and whiteboard. Grafted historical scenes and collected fragmentary memories possess a force as light as floating tassels and as heavy as smeared paint. Jointly bearing history and beauty, they leisurely defend the legitimacy of the ever-changing whiteboard. Perhaps this is the nature of our gradual physical response to the visual recognition of the present and its calamities: an imagined vacation that remains perpetually beyond the realm of time, under the fluttering threads of history and alternating waves of color. **Tung Meng-jen** (Translated by Daniel Nieh)