

The City in Art : Space and Body

Text/ Wei-Feng Chen

Abstract

Critics of urban modernity argue that capitalism plunges the modern cityscape into unprecedented and irrevocable transformation. Through the analysis of visual art allowances by The National Culture and Arts Foundation (NCAF) since 1997, the artist make what an issue of city become, especially the lived experiences presented. The artworks as a virtually immutable space with nobody by no means suggest that the progress of capitalism is supposed to be stunted. Rather, it is the unbridled expansion of the consumer society that makes the cityscape appears changeless, and nothing more was seen so that the new point of view began to wonder if an artist was active. The artwork is chiefly concerned with desiring production in the social. An artist treats the message as an instrument for reproducing representations of the lived since late 1990s, and in order to break away from an effect of changeless. In my opinion, as Taiwan Art after 1990s, having had the tension brought on by overpower from urbanization and globalization, it is that the fragmented into bits are assembled before scattering, sometimes like magic realism, sometimes too loud a solitude, and sometimes more looking for living thing how to be practiced than merely concept. These differences could be traced back to late capitalism, and these images brought everyday life to light. It is that surface as like nothing will establish a link between Human-City Interaction and disposition of the sensation.

Keywords: modernity, space, consumption goods, message, body

Preface

All artworks are the ideological apparatuses.

—— M. Maloney

An ancient city was pushed over. The city is considered a limitless and endless place. Pollution Intensive allows the specific and expensive goods to entrance into the city and the shopping district. It provides the flâneur newer things through like unlimited streets. The major parks and zoos supply the people the experience of the country and jungle. The unlimited of city is the full powerful paradox. Georg Simmel thought that unique emancipation came from something intangible in cities, and it offered some ways and symbols. In order to solve logical problems, he sought disappeared places of the center of city for the answer.

Discuss the works of visual art allowance which have been carried out by National Culture and Arts Foundation (NCAF) whether they can reflect the disappear and absence of something important in city or not. The major people are involved by constantly changing so that they can't feel the affinity from each other. The urbanism is generally regarded as a core phenomenon of modernization in Taiwan. The city resulted from changing for the reduction of agriculture and improvement of industry and commerce, increasing the design and manufacture of industrial products, thereby detaching from nature more and depending on artifacts. On the other hand, it is the space for a radical change, such as fast roads, highways, apartments and skyscrapers, simultaneously including the virtual space from movies, television, the internet and other media, in order to form a new sense of space and body.

In 1996, Mr. Lee Teng-hui was the first civilian President elect of Taiwan. It was thought as localization of the administration of ROC, and then NCAF was set up. In 1997, the Second Culture Conference of ROC was taken place. Such all could reflect improvements on the cultural environment. This year is the twentieth year after Declare martial law ended since 1987. The exchange of politics and society is violent, and that the same as the culture. Many taboo issues occurred one after another so that we began to seek the identity of living. The study will look into that the city phenomenon was how to be experienced and presented by the artist with visual art allowance since 1997.

First, besides politics issue, continually pay attention to something with exchange of market capitalization and social environment so that directly taking care of land from cultures full of variety and feelings of the individual self, such as Hsien-Ming Lu and Chien-Hsing Lien. These still are cut the people to the quick with economic development and urban renewal project, such as Cheng-Liang Chou, Po-I Chen, and Hsiang Ni. They have created the deeper visual object toward their hometown or living. Compared to the tragedy of martial law in Taiwan, we can find the artist's feelings of personal memories and homeland care of their performance in order to not over-emphasize the tragic of history, but is a personal image from memory, showing identification with the emotion. Secondly, in addition to deregulation from Declare martial law ending in the 1990s, more and more impacts on thought, but also because of the success of economic development and fast changes in the urban environment, these all provide artists find themes from the consumer and media, such as Jun-Jieh Wang, Ta-Chian Pan, Wei-Cheng Tu, Kuang-Yu Tsui, and Meng-hung Su. Although they have different concerns, materials and forms, the use of consumer symbols and media messages are easily visible.

Finally, faced with the impact of the rapid development of modern civilization, the artist must constantly question the meaning of messages through data interface. In late 20th century the development of the capitalist system, the boundaries become very blurred between capital, goods and information. A message is characterized by circulation with capital, and then multicultural media gave this change greater vigor. In contemporary media and Internet, the image has been omnipresent, and image is almost more important than the material. Global message culture witnesses an object / thing of unconscious reproduction, they have a new kind of autonomy, and the flow gradually escapes the jurisdiction of the subject through the global network and its rapid movement. We have to ask the question not only "What is the image of matter?" but also how to transform our physical image and imagination to produce trusted and respected force. When life becomes a message, it will get rid of its original foundation. Newer messages and digital communications replaced the older state or society manufacturing processes. Today we live in the electronic space inside, and it seems to fall into a variety of complex situations. On the one hand a critical needs to maintain, on the other hand we have to survive in the electronic state. The media requires a new view between the media and the message. In the above, there is a kind that is from the message interface, such as Goang-Ming Yuan, Pei-Yu Lai, Chen Agi and Che-Yu Hsu ; on the other kind, from the sensation of message or sense of space, such as Ya-Hui Wang, Chien-Hua Huang, Wan-Ling Chen and Ching-Yuan

Chen. In summary, the research will be arranged to the analyze of 18 artists, and will depend on four topics, "Concrete Rumor", "Love Mirror", "Message Zero" and "My Place" :

1. Concrete Rumor : Hsien-Ming Lu, Chien-Hsing Lien, Cheng-Liang Chou, Po-I Chen, and Hsiang Ni.
2. Love Mirror : Jun-Jieh Wang, Ta-Chian Pan, Wei-Cheng Tu, Kuang-Yu Tsui, and Meng-hung Su.
3. Message Zero : Goang-Ming Yuan, Pei-Yu Lai, Chen Agi and Che-Yu Hsu.
4. My Place : Ya-Hui Wang, Chien-Hua Huang, Wan-Ling Chen and Ching-Yuan Chen.

Concrete Rumor

City, the completely artificial boulders, starts from the distance between people and peoples. Contemporary Taiwan is imagined not only here, but she also is given to the perception of other places at the same time. In the course of such dialogue with the world, all movement and thinking quickly had to be involved in connecting to each other. Faced with the phenomenon or symbols, cause and effect, time permit the reason make a classification. Innovation is not to discuss a research methodology, but must first figure out what constitutes life, especially those different from the previous experience of the viaduct traffic, fast roads, such as the Xizhi-Wugu Viaduct (started in 1991, opened to traffic in 1997) or more and more new developing town and Urban renewal in recent years, such as redrawing district, high skyscrapers. The landscape changes quickly. As far as art is concerned, the city is not a postcard, and then it is more like a legend or rumor.

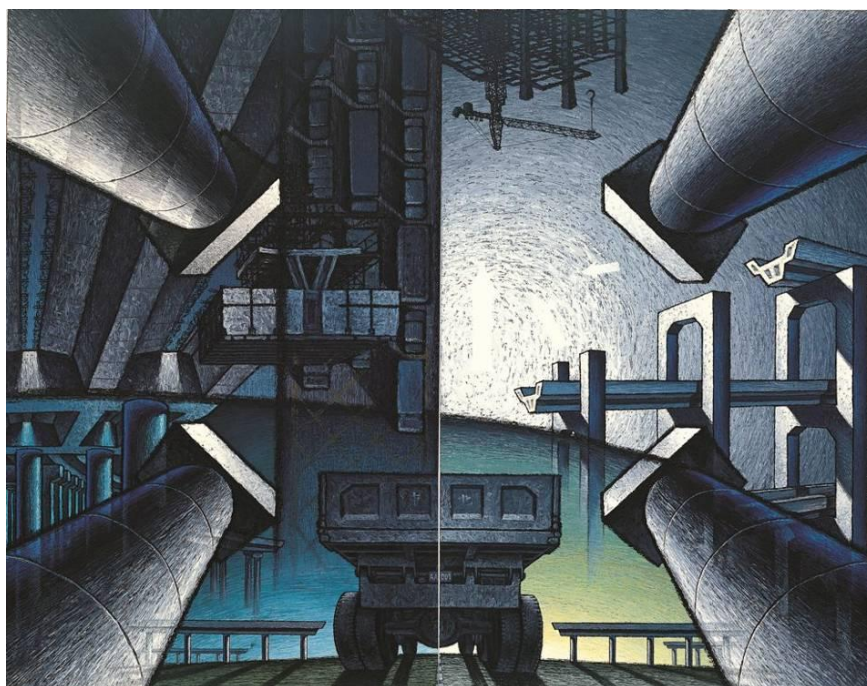
1. A long standing straight wall

Hsien-Ming Lu, born in 1959

Urban Aesthetics, 1993

Mainstream Consciousness of Urban Edge, 1998

In fact, they are never varied until now. However they have had received, no once and for all, do not rush to impose the others. It is concerned about the production. However it is aphasia, passion, madness, or sobbing, it is necessary for writing of imagination and imagination of writing. In 1990s, Hsien-Ming Lu started to paint the construction of urban transportation. He sampled by partial fragments and made the magnified scene. In addition to the new rhythm Taiwan urbanized, he attempted to show up the humanities and social attitudes about himself. In his paintings, the buildings became a hard and chill construction with lower viewpoint and exaggerative scale, straight so that they obscured the sky, seemed to become the new nature of modern people, but people was almost nonexistent in his works. His feeling focused on the wall of the city. These walls also contained a long row of large viaduct pillars, buildings and trucks with a long container. In most of his works, between trucks, container trucks, and bridge columns, they paralleled with pillars shadow, staggered, cut, and constructed the picture. On the one hand in the form of composing they played an active role, but it is also turned on another element of the building for wall, but also strengthened the depth of space. From 1991 “Taipei scenery” series, Hsien-ming Lu works had always been inseparable winding and towering cylindrical piers of the MRT, like most the future with no forest, flowers and sunshine. Such world might be placed in the living environment, you and I are won’t completely conscious of them until they have been presented.



Hsien-Ming Lu, *Adoration for Her*, 1993.

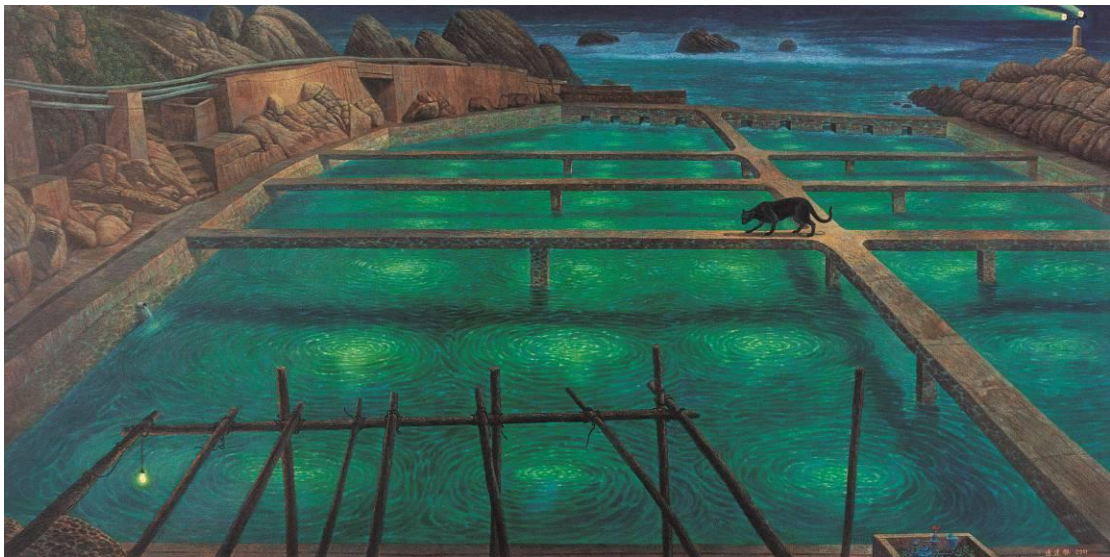
2. The mountain, the man, the dogs

Chien-Hsing Lien, born in 1962

Lonely land of dreams, 2001

Who make a fool of me ? Who am I ?, 2006

Cold and green hills, abandoned reinforced concrete building, alone people, pacing cat, alone lizard and quiet water. The more barren mountains, the more you can catch a glimpse of the thin life that is slowly creeping. They were silent, and then a gently stepping is enough to raise a disturbance. It is not only a private kingdom and land of dreams but quiet and lonely for him. Nobody ruins has become the foundation of his work. It is this field to make him into ruins. In the special places and landscapes, he witnessed the changes in his hometown, and then there is a both faint and firm reason for complaint. Full of indigo and brown green, and dark lightness and gray saturation, these make the most of his paintings a strong moisture and musty so that people is barely to smile. He painted the abandoned buildings and dilapidated ruins, not just scenery, but the call of lived space and memory.



Chien-Hsing Lien, *Exploring II*, 2001.

3. Shimmer Under the Tall Wall

Cheng-Liang Chou, born in 1969

A Word, 1999

Solo Exhibition, 2002

Solo Exhibition, 2004

Cheng-Liang Chou works reflect the simple living of city resident even with magic realism. The paintings are pulled out of real color, and then to blue, green and beige colors, and showing some wallow in entire. Taiwan's top floor, tin rooftops and corner with nobody frequently appeared in theme. It is important for him to present life experiences, in addition to perception of the body, as well as the atmosphere of the surrounding environment. "I generally start from my childhood in motif. I played by the riverside of industrialized city and undeveloped open space. After that, living space is gradually narrow, complicated and messy, just like as the general story of residential urbanization. The surroundings deteriorate, but I am still finding joy in the rest of the city, because it contains a wealth of diverse things. I also like to walk in the city, read, and observe what I can find." said Chou. He did get some anxieties. It seemed a replace for him to think playground and building as the sky and the earth. All of these things make him feel more or less the feeling of being bullied. We can't assert that these anxieties necessarily repressed the people, but meant that he did not accept the building as a kind of "live". He was perhaps aware of the replace of the living, so it should be noted that the possibility exists a replacement between natural and system. Zhou built a "system" of life experience by the natural backing to zero.



Cheng-Liang Chou, 《天台結果》, 2011.

4. Behind the Windows

Po-I Chen, born in 1972

Windows, 2010

The Relocating Record of HongMaoGang—Home, 2013

When photography becomes an images adventure, someone still adhere the relationship between photographer and the object. By distinction of man-made disasters, natural disasters and other types of debris, the artist further reflect "what is the erasing?" , and then think the "traces" as "what has existed", the concrete rubble after removing traces of objects. Ruins objects witness the ruins of the scene. When the people recall something, it is more like facing blank signs, although not see but can detect its presence, and then Po-I Chen create "laminated". He uses traces to not only tell the story of past life, but also make a picture itself a simile. Due to a crowded and highly efficient use of land, Taiwan urban landscape has been changed. However, it is not easy for an outsider to detect the newer status. Through the frame, it is relatively easy to fell those changes. Since 2005, from Taipei, Tainan to Kaohsiung, he observed and photographed some big removing villages. When they were removed and left empty space as like shell, these seemed to be extremely quiet and parked in

front of demolished time. The wall marks the wonderful stories to tell - - whether decorations for house and religion idol, past life of these family have been seen. Faced with a window view of the ruins of dilapidated wall, the artist's skills make indoor light as outdoor bright. In order to make the image inside and outside are clear, he use a smaller aperture to do more well mixed lights, and even looked like a synthetic image.



Po-I Chen, *OutLook*, 2007.

5. Mapping Ineffective Proof

Hsiang Ni, born in 1982

Subsidy-proof Mixed Method, 2008

Screen was playing the buildings are being torn down, and then an artist was painting the clear acrylic in front of camera with a Marker pen to rebuild them. Ni Xiang lived in Ciaotou District. Because of urban plan at the time, there are many buildings compelled to face the fate of demolition. He took the camera recording blocks of buildings disappear when backhoes broke them, then brush or pen the transparent plate on the front of the camera, and draw the outline of

the broken building again and again. However they were demolished by machine, the disintegration of houses is a fast job far more than reconstructing them by painting. Ciaotou District demolished buildings were unable to reproduce, therefore, even simultaneously both dismantling and recovery, and no longer have the original appearance. When discussing the works with the issues of urban renewal and relocation, Ni Xiang said "all I has to do is an invalid compensation." It is very easy to interpret Ni's work with urban renewal project directly, but more important that work is how to attract viewer attention, and reflect the problems of the viewer self.



Hsiang Ni, 《橋頭之前》, 2009.

Love Mirror

Experience of life could be exchanged more consistently in the city, both the individual and the world are silent, and life is like a snapshot. This is often only seen but touched the other senses rarely. Gazing is like a drama between the two mirrors, both protection and also intrusion. The City is like spilled ink, glossy surface to produce the homogeneous space one by one, a reentry between image and imagination, a fold between visible and invisible, a special love by goods, unpredictable occurrence, but it unusually got our attention, or it is our attention. From a number of audiovisual media, such as advertising, television and the Internet, artists have once again raised the ready-mades coming out and extending, and then the opponent is from the impact of fast-flowing in modern life.

1. A journey between the real and the false

Jun-Jieh Wang, born in 1963

Neon Urlaub, 1997

Microbiology Association: Hotel Project (Bibless), 2001

Project David III: David's Paradise, 2008

"I think the artist has to put forward their views on the world, because he himself will depend on his opinions and doing for the world" said Wang. On third month his study in Berlin, the Berlin Wall was opened immediately. There is a great change between East and West Germany, and then this change is almost all over the world. Because of the disintegration of East Union and Soviet Union, the Cold War is like a game. After coming back Taiwan, he don't oppose Kuomintang and the government again as participating "Shi-Rang" before , and began to present a series of consumer and commodities, life and illusion, reality and fiction, all in describing the confusion and staggered between true and false. The city is as a large collection of material consumption. In "Neon Urlaub", Jun-Jieh Wang created a virtual travel agency. At all of arranged tourism booth, they looked like some moments of the pretext of mental for life. In the booth, including all objects, colors, web, video and other extreme elements of popular, everything reflects lives to be virtualized. In the 1990s, it has been different from the past, nothing or nothingness, and a precise consumer control for the mind is beyond nothingness. All he wanted to show was a series of virtual extreme exaggeration so that visitors seem true and false in confusion. In these works, the exhibition into a trade show, the entire exhibition space was like the same trip. In the promotional video for a tropical island, the jungle surrounded by palm fluorescent plastic, and introducing a number of tour merchandise, show girls always remind viewers can display and sell online ordering. When people went home to Internet access, only to find this travel product information was always sold out. People either had some doubts, no care of them, or had not always found it to be a false travel agency. False trading and goods, the people were affected by the media message and advertising so that everything could make themselves trapped in their own illusion.



Jun-Jieh Wang, *Neon Urlaub*, 1997.

2. Perhaps the future will never be plagiarized

Ta-Chian Pan, born in 1965

Flashover: The Moldy Surface, 2011

In the structure, we can capture the theme of authenticity, and traps shut and stay true. In "*Flashover: The Moldy Surface*", at first, Ta-Chian Pan use table, bath and furniture, the exhibition was arranged like home full of nice and warm temperature. After the following, through the dining room, bedroom, living room, building facades, all of the above edited images, by projection or television, rendered the inside and outside of city, and then outlined the ideal life of people. With the movement of the lens, the scene was gradually pushed into the inside of the cup, bottles, water bottles, doorknobs, apple and windows. In process, we have come to see that light and shadow flashing on the surface of object the arms and accidents. The more the lens pull the closer, the more the picture is clearer. Along a slowly and exquisite frame, images are presented gradually. In the final, those images out of our lives are constantly being repeated, and they

often make us feel strange and full of things that want to speculate in the first time. Inside and outside, here and there, or near and far, compared with the outside world, we must pay attention to the aesthetic experience in house. Perception is often rooted in the accumulation of material network of consumer life, most important of all image work as space, and then it became toward the heterogeneous. We hope to be able to shift between image and other images, making more focus on artificial structure from "the local / image". Middle-class life is both the theme and the bait. It seems important for Ta-Chian Pan not to connect real life with works, but juxtaposed tension generated by different realities, there is a real tension between reality and artificial structure generated. Back to the daily living of Taiwan society, through the understanding of the general opinion of the media image production and circulation, "and" is a major word gripped Ta-Chian Pan. The action twists the media inertia with volte-face from inside to outside, no inhibition of space, which reveals the vertical contains for living territory, but also caused what are gotten together and through.



Ta-Chian Pan, *Flashover*, 2008.

3. Living Archaeology

Wei-Cheng Tu, born in 1969

Bu Num Civilization Site, 2001 & 2003

In the frenzy of message, we often don't know whether human beings will exist, text and writing are doomed, and even sex are also spared. Information could ban things existing, and it is not just a job to know the information but feel the consumer civilization. "Art is created to make people feel something, rather than just know that things. The technique makes objects unfamiliar so that it becomes difficult to understand the form, through increasing time and feeling of the difficulty, because it is the purpose of aesthetics to feels the process itself, and it must try to extend" Viktor Shklovsky said. If we want to perceive changes in the digital age, it is likely to occur, and then we need to look traditional writing and the perception how to be remolded by electronic media. Wei-Cheng Tu putted the digital form of speed and lightness on the archaism form of weight and depth, and reorganized our material life by the perception of works. Animal traces weren't these of fictional critique. For anthropocentrism, it is without a doubt that they have become the real proof, and animals were brazenly cut off. In fact, at these seemingly ancient civilizations such as cave Lascaux, the purpose of works was more central to the campaign image among civilization, natural (animal is as a common representative here) and technology. The relationship of three parties made the problems stand out between technology and subject. In other words, the living Archaeology of " Bu Num Civilization Site" makes information the stranger phenomenon, it takes a lot of time for making up the story in order to allows us to get a heaviness by artist's minority aesthetics, and it becomes the death science for him to look the core of human desire retained thus.



Wei-Cheng Tu, *Bu Num Civilization Site*, 2001.

4. The techniques of spiritual victory

Kuang-Yu Tsui, born in 1974

The Shortcut to the Systematic Life: Superficial Circumstance,
2002, 2006, 2007

In "*The Shortcut to the Systematic Life: Superficial Circumstance*", the artist has been absent-minded, and he can't help changing his identity with the environment. He repeatedly dressed up as someone passerby, leaved there in a hurry, but don't play really into the role. Every pretending seemed to keep a strong relationship with the environment of alienation. His works seems completely to have the funny title appropriate for his behavior, and he himself looks like a survival mockery for the helpless society. As an artist, he can't remain the outside from this social, often want to make a living do a lot of social adaptation, and therefore must find a shortcut through these ways. As a completely result of the ownership of absent-minded attitude, the meaning of life that can't get rid of society and community rituals, he acquired the most effective spiritual victory. He always escaped being our acquaintance, I saw only one image in the world, and I can't be traced back to my identity through it. In terms of consumer life, the body seems to be "dead" and strange, but it is not because the body can't effectively understand so that we will lose the reality. Once the identity of something died in the works, it will be the death that the artist erases the memory. He tries to open his understanding, experiences the other new game, and shifts the dead memories. Identity wakes up between the stopped cracks, and the work becomes an event. Swing in the extension of time, the audience have something new over the past, with its overlapping and staggering, and the artist and we play together hide-and-seek somewhere in time. So the viewer is becoming a created other, and he and artist stagger across each other with an image. The image produces echoes which are similar to childhood love of role playing. This is a return from adult to childhood, or child-adult. We meet with history in this. Identity of excess and vacancies coexist, but it never has to fill the vacancy for the excess. These are measured as the cultural detector, the problem appeared in a very specific life situation with great fun, so that push all absent-minded parties to face them own, and could hardly escape all kinds of relationships with social customs.



Kuang-Yu Tsui, *The Shortcut to the Systematic Life City Spirits*, 2005.

5. The disordered decorative Theater

Meng-hung Su, born in 1976

Kai Dao Tu Mi, 2003

Tu Mi Color, 2004

Unreachable Blooming, 2007

Distortion, 2008

Accumulation and complex description are always impressive, and they suddenly are apparent excess and the most bizarre extreme things of Western art. They reached computational limits basically, and the viewer logically gets along from one consumer to another object. Meng-hung Su uses the nature of Still life of Chinese Art to become the full range of consumer items, his works juggle with commodity symbols, and then we haven't been able to find anything with a breath of life. When we come back them, one can find a way to put life cold and lifeless in works, in order to wake up the living which is only surrounded with the dead objects. If we say his works are like the painting of flowers and birds in traditional Chinese style and full of decoration from "Material Paradise"(2002) to " Kai Dao Tu Mi "(2003), the way towards "the detail" of the West Still Life under the absence of people, in order to set people as the main target, then " Unreachable Blooming "(2007) is a device with the beast head and abolish the handwriting established on different components of

metaphor and contradictory. These works are the pure surface of charming book by artist, like a list of daily chores, very many different kinds, nonentity, or even popular drawing. In a sense, one can even say that the artist has a research program, showing the capitalist commodity aesthetics and the brilliant form of aesthetics commercialization. Like a self-imagined museum display, or the worship hall of commodity fetishism, different areas, such as imagination and reality, things sink in this miscellaneous bordering each other. The living narrating appear to be elegant and in order, but strange and almost unbearable pain, which is not a figurative world, rather like an artist "of himself histories, metaphor, dreams and even the fate ", like a lot of debris, small entities from the ruins of imagination.



Meng-hung Su, *Kai Dao Tu Mi*, 2003.

Message Zero

In between inner nature and outer behavior, all the time a person is in between the two boundaries. It is this situation to determine his position in the world, which is the structure of human being existence, especially in the social media message. Existence in a variety of areas, activities and destiny, this kind of structure is always enriched themselves with something else. Up and down, the boundaries we live in the world presents the tools we learned the infinite space. To make boundaries, the

people themselves will become boundaries. A variety of content, including sensation, experience, behavior, thoughts, have the strength and color, importance and occupied position in any order, there will be a series of two directions to go to extend from life. Because these limitations we have been limited will form a series of coordinates, where they met the limit for two series direction, either direction is also involved in the content itself. You can determine each part and location of our lives immediately through this. As far as I'm concerned, in between boundaries, an attempt rendering the surface of debris, form or images, often map the limited illustrations and let us see them from outside. In the digital age, the memory of streaming and reorganization allows us to see how it works with the boundaries from the outside, and even start again from zero. As if a artist opens a new page, it is no longer a grand history, but it is a new chronicle for the individual self.

1. Human Disqualified

Goang-Ming Yuan, born in 1965

The Reason for Insomnia, 1998

Human Disqualified, 2001

Goang-Ming Yuan has always pay attention to the human, and "The disqualified" was the focus of the solo exhibition. "Human disqualification" came from the novel Japanese novelist Dazai Osamu, which means "No Longer Human". First, Yuan took over 70 photos for Taipei district at the same place, made the synthesized photo by computer, where the street view was in the afternoon light, the store has been opened, no car or person, even no parked vehicles, but it seemed a completely silent and functioning city. Secondly, in order to impose a disqualification, Dayton grid, stop-motion, respectively, he expressed the extreme clear and classical photography, as well as eliminating the senses, showing a tranquil violent video works. Finally, it is the screen printing using transparent ink and noctilucent powder, and it presented monochrome image of the city. There was a machine as printer or scanner around this painting, the image immediately surfaced after linear lights swept over it, the image of city continued to fade away, as the passing scenery, and the call backed from memory slowly. "Everyone says cyberspace shortens the distance between, but I was totally the opposite. In fact, it is increasing the distance, and that is the cost of faster track. Cyberspace is actually very humanity.Time obviously fly more and

more, so it deletes the space, here is there, but I think this is non-human” said Goang-Ming Yuan. With reverse the viewer impression, Goang-Ming Yuan makes image into the other space. For most of the audience is concerned, when faced with the scenes and action of work, they tended to have a cliché. Through an unusual perspective, Yuan reserved viewers of gaze and visual space. It is this to make the viewer to form an aesthetic illusion, especially in the use of noctilucent powder as the persistence of vision and extending of light on the object. For Goang-Ming Yuan, the above becomes precious and it is necessary to enlarge and extend through mediums, contribute to gaze, and then it seems the only way to confirm "humanity" the artist believes exist.



Goang-Ming Yuan, *City Disqualified*, 2002.

2. Invisible Cities

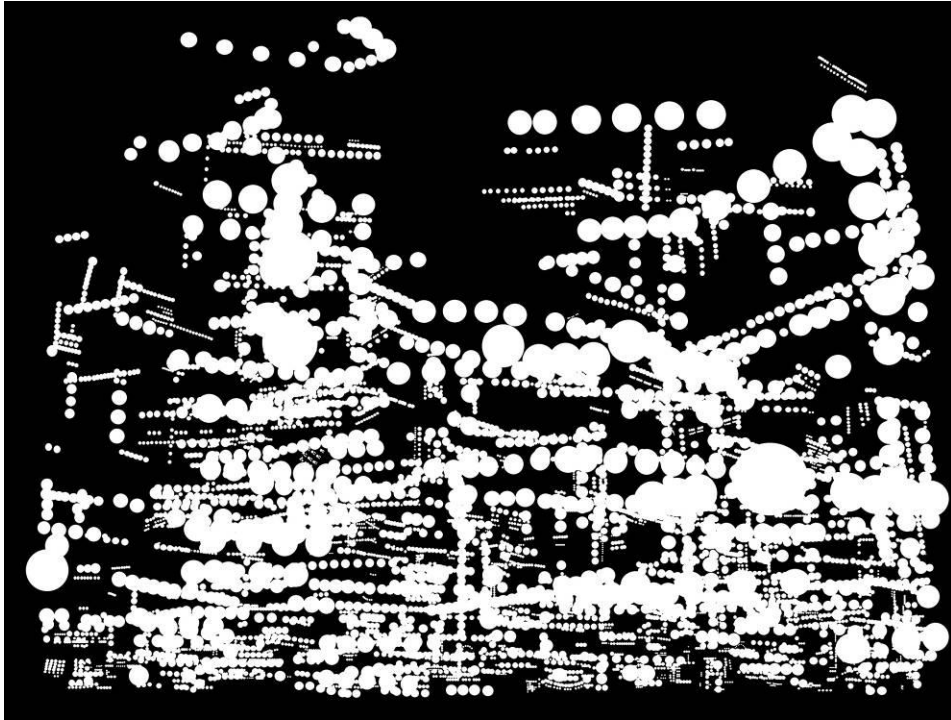
Pei-Yu Lai, born in 1976

f(3304+3307), 2006

Transfer, 2007

Somewhere, 2009

Symbols and its representation has always been a subject which Lai Pei-Yu is interested in, and her most well-known works are the City Series, which when first viewed seemed like images of city landscapes, but on closer inspection the picture is composed from circular symbols, and these circular dots are similar in appearance to minimalist styled light sources, therefore when viewing the works, the viewers have to translate the symbols into their corresponding scenes within their own memory to complete the cityscape, during the process also reflect on the relationship of encoding and translating. Through the reinterpretation of the artist, resulting cityscapes of different locations appears to bare a resemblance, highlighting the current state of globalization. With same concept, I have created my 2005 city-Taipei serious, where I attempted to depict a form of the sense of immediate presence. Each ● is the transcription and re-read of city's language, the key cause of my creation is about the transference of symbols and the doubt of truth. In this serious, all the words on the signs in the city are implied by ●, the sense of disconnection resulting forms the over expansion of civilization becomes the fluctuation of ●, various multiple dimensions juxtapose with and are hinted by the one dimension of the flat surface. The sudden linguistics of the symbol is exaggerated by the compressed-ness of the city, making the body has the sensation of floating, moving, traveling beyond the singular dimension. The positioning, repetition and symbolic meaning of the ● in this piece enables the city to re-represent itself with its own new identity; or perhaps, on the stage of the neon theater of modern civilization, the ecstasy induced by the flashing light creates in us a sense of wordless, hidden sense of security, hence, the consumer society contracted by mankind becomes another whereabouts of "origin". This origin no longer has anything to do with reality; it is, instead, a new sense of Being created by journeying in an foreign land, this land is however not a realistic geographic place locatable on the map, nor is it a place detectable by human eyes. Rather, it symbolizes a sense of new positioning which is forever changing, forever elusive.



Pei-Yu Lai, ●city-Taipei, 2006.

3. Pesonification of Cartoons and Comics

Agi Chen, born in 1980

Function Color, 2004

Messenger, 2007

Reproduction, 2009

The specific volatility is everywhere in contemporary. Exchange replaces enforcement, fun replaces ban, and clearness replaces fading. It is necessary for people to get rid of the law of constraints, and get feel warm, rhythmic, and nostalgic atmosphere, this is the temptation. The society is no longer respecting the important of production, but wanting to achieve the glory of temptation. The Situationism summarizes "performance" as the popularity of temptation. After breaking away the upper structure and ideology, the temptation becomes the dominant part of social relationship and the principle of social organization. A show transforms something into "false reproduction", expands the ranges in between alienation and deprivation, therefore, it soon shows its limitations in consumer societies. In cold situation, even insulation, the performance take up

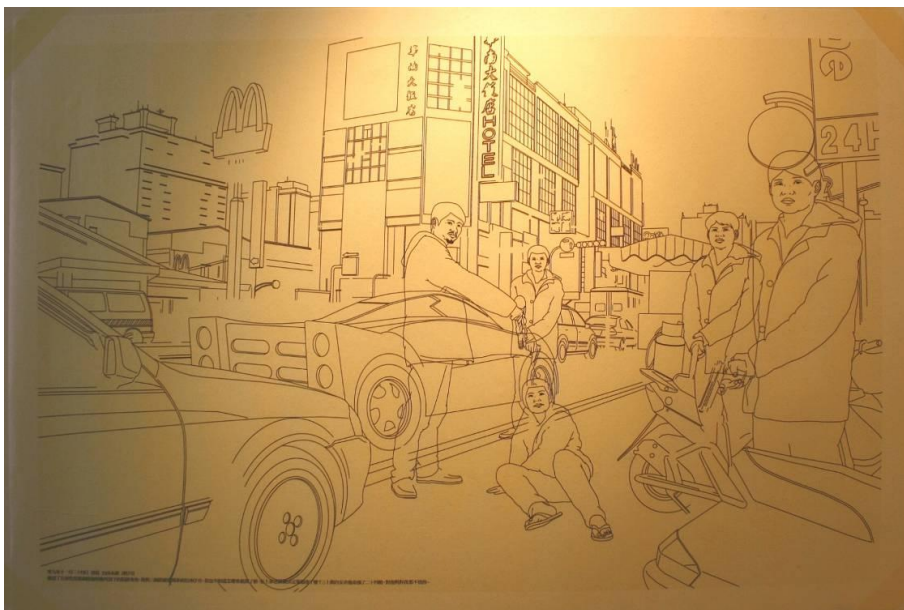
most of the time beyond the modern production, and create the biggest selection of the world so that they are becoming the dominant social relationship more and more, curating and dressing up as a theoretical script constantly staged, but it is said: "But my dear, that's not true." According to the proportion of their dresses color, "Function color" "smoothed" the character of cartoon and comic roles, the single detached color are ranked in a geometric concentric circle, and then returned to the original scene. By computer software Illustrator, artist sets a color dot matrix, the length and width of 25 color points, resulting in a total of 625 color point, as the sum of a calculation. After the cartoon character color in accordance with the proportion of operations, it is presented by 625 points matrix interface, and the same series of characters are reorganized into a small series. It is not only a presentation of the role of color structure, as well as the role of shaping a color family pedigree, such as Winnie the Pooh. In analysis, A-gi Chen found the Winnie the Pooh color composition 75% yellow, 25% red and 5% black, it seems that this is directed to a composition of pure sensual pleasure and relaxation. The late has developed into an interface of concentric circles. Everyone is keen on a legend or find the self in a classic role, and make re-interpretation based on age. Narcissism has become one of the themes of contemporary culture. Now is now, no longer care about the past or the future, this "historical continuity of loss of consciousness," This kind of "rooted in the past and continue into the future of endless" erosion of a sense of belonging, and carries out the narcissistic society has become characteristic own society. With Bart, the Chen Yijie but that will be "a culture where a total way of thinking or perception" or "cultural stereotype" called "The Myth", today's myth actually belong to some kind of partial information, rather than a concept or object, it is by the way the message is to say to the decision, which was established in the respective cultural identity established. Everyone is keen to find himself in the legend or a classical role. Narcissism has become one of the themes of contemporary culture. Now is now, no longer care about the past or the future, with this loss of historical continuity he himself instead became characteristic of society. This series of works were trying to make us recognize consumer images how to be subliminally operated over the human.

4. The unnamed rhetoric in the developed message age

Che-Yu Hsu, born in 1985

The Nameless Men, 2011, 2012

Before I myself am replaced by daily lives, living is more like a novel or a movie. Sometimes it stopped at a certain period, and there is a word catch me in a rope of words. It is not to escape for me, escaping from our own world like a normal audience. I look for the meaning and the interaction in between the law and order. I'll tell myself story, the knowledge of mine, but also to describe the unmet people, either a remote corner or the past something happened. We must unwillingly shelve our decision, and otherwise life is a social drama at best. Che-Yu Hsu's images always play comic characters, the lack of full color, the black and white, do not call too much visual feeling, lacking the fine texture of image itself, and impel the audience in a flat dimension. "The Nameless Men" has never illustrated his point by relating his own experiences. On the contrary, he always treats with indifference. "I am attempting to shift among the other, the virtual non-person, me, in order to manufacture media scene. This is not retrospective, but makes the event the theater. I don't give rise to an event, and all I has to do is make the sensibility of medium itself, a kind of landscape" said Che-Yu Hsu. Indeed, his other artworks neither are modeled on the rigorous criminal investigation, nor are in order to simulate the media nowadays love to pry the muckraking. It is clearly directed against the spectacle society the production system, and it is important for him that the media itself is no longer transparent, so that makes the message no longer invalid.



Che-Yu Hsu, *Perfect Suspect*, 2011.

My Place

If you no longer believe in the future, the body will also light up. The accustomed modernity and unfair management from contemporary urban match each other. All commonality of these definitions is the science of pure quantity. We will forward to doing some uninterrupted exchange with various parts of city, and the eyes are our investigator of the fortress. However, under the ruins of the eye, it appears for the history there is a physical league, such as touch, taste, hearing, etc. Maybe they once sent some trustworthy knight to do, or they were the chief. Such writing is not the studying of economics and human body, and it will expose the event qualitatively called life practice. Between the media and feeling, how did the body get rid of quantitative analysis and then directly facing the object? The artist would like to make the self-signed space which was belong to himself / herself. It is the categorical imperative by the artist, and he / she did not want to be "One Dimensional Man".

1. The Operating gap

Ya-Hui Wang, born in 1973

GAP, 2002

There will always be some everyday objects, such as basketball, knife, potted plants and old apartment in Ya-Hui Wang's work, however, we must take it seriously is the image and space. Since 2002, her video works are the enclosed space through the window, rather than lead to the real world outside. In the "GAP", the image like a virtual wall was projected onto the same scale wall, by repetitively produced the different walls, so that the visual consciousness produces gaps, a visual "space difference". With the clock ticking away, the spatial structure of the image was clear gradually. The space is not fixed, but is in between body and judging. This means that space is measured painted image. The work's excellence exits that, the room as places, the image as materials, constitutes the structure of meta-space. For survivors of the Great Hanshin Earthquake, the Japanese architect Kengo Kumahas has said: "Give me a home,

let me watch TV". Maybe we'll have the extension of reversed: "Give me the image, so I have a home", so that we could pay more attention to the image. The coherence of image was hollowing, structure of the real space was having no substantial force, but it gave way to time experience. The significance of time resulted from spatial gap again and again. Window is a long narrative, but now it became clear. We urgently need another narrative. From day to night, in quiet contemplation, it is like fishing line down to the water. Minute by minute, with floating or sinking it swings here and there, it is until you know that's a slight pull, and one end of the fishing line suddenly condenses on an idea. Carefully pull it, we see how small the idea is. Though it is so small, it has its mystery. Putting my mind back, it seems easy to have become agitated and important. We are not attracted by the sight, but images how to relate each other. With flowing and pulling it inside and outside, we will meet in this sense psychologically. A turning image is like the fold of space so that trajectory of time revealed the Dasein.



Ya-Hui Wang, *leafholes*, 2011.

2. Micro-paradise

Chien-Hua Huang, born in 1979

I don't follow the rules, 2008

Blankscape, 2010

Trivial Fables, 2012

If “imagination” is an appropriation of some personal memory or life memory – that one adopts the experienced reality to create a constituted narrative –, the fragmentized contemporary photography can be regarded as a narrative which continuously provides information to read. If images can visualize a daily atmosphere for people to live within the imagination as well as the life details while it also combines the experienced situation of the inner body and the outer social images, it will constitute a world of multiplicity with human beings living within the superimposition of images. The series works *Micro-Paradise* clearly adopts behaviors to constitute images of personal or group memory to represent an ambiguous event between the reality and the virtuality. It attempts to re-create the space-time of perspective to establish a social network within its own system. The organic model of the game reveals the fluctuation of meanings. Throughout the process to gaze at a work, the familiarity to the daily objects and the urban environment has encouraged one to continuously posit one's own body while doing the gesture of searching. Such body carried in the inexplicable link is just like the complete loss of existence, and or not enough time to tell us the unfold way throughout the transformation scene. Physical presence is no longer the number of holistic sense, and it can only be a part of the mosaic of the imagination, the crack and absence are the existential states. These two states themselves are the possibility of presence. Therefore, it creates two layers to interpret “imagination.” One refers to the “wholeness” based upon certain memory of existing experience, while the “wholeness” later becomes the sample, the reference, or the guidance, which appropriates the remained fragments from the forgotten or the omitted space to fulfill it, bringing it back to the original state. It can also be regarded as the “imagination” of the empty memory. The other refers to the “wholeness” which has never been experienced and cannot be predicted. It has no reference and it needs no sample. It is randomly constituted without considering the narrative of any pre-existing image or meaning which belong to the objects. The symbol has its own openness, which helps create a new status through random juxtaposition. It can also be replaced anytime by viewers' subjective reflection,

expanding and differentiating the meaning of reading to create an on-going simulation. It is an "imagination" with highly extended liberty and continuity. Consequently, human beings' contemporary life of images has entered an age where our observation has been liberated through a constantly changing camera of multiplicity. With capture the imagination of memories, the body expands and resumes endless journey under the steering memories in works.



Chien-Hua Huang, *Smile Town*, 2013.

3. Remapping The Object

Wan-Ling Chen, born in 1980

Micro Nature, 2014

The object image has been her theme of Wan-Ling Chen works, and "conjunction" is the focus in the solo exhibition "*Mirco Nature*". Facing the object, such as "the potted plants on Kunshan Street", Conjunction" means that things do not comply with the law of cause and effect, the artist make himself adding on the object as a "message supplemental". "*Mirco Nature*" is a total of different ways for same object, including photography, sculpture and painting. Firstly, Chen shoots dozens of pictures from different points of view, and then looks at the above pictures and uses clay to make many miniature potted plants. Following time under different light conditions, they are not only completely silent, but also cute. Finally, the same theme, content and attempt, by the artist's hand, respectively expresses extreme cleanliness and classical atmosphere, showing a quiet and fake paintings. The aesthetic illusion is remained on them. In the

message-oriented environment, "*Micro Natural*" shows a metaphor that if we stuck in the nature of simple and complex form, that is the two poles of message, and we often attempt to regulate the behavior of ourselves through the bipolar form. It would not have reality never to adjust the above poles. Reading and writing bred cause and effect, or generates to think. We should give more attention to electronic process and the uncertainty, and all media are changing the experience into other cognitive model. Today, we live in between the virtual and the real, the simple and the complex, and it is just as complex as a prototype from the disturbed dream for us that the concise truth is something. The simple virtual of message had changed our lives. If you can't escape from the message, it no longer gives us a foothold. As complementary and operating in media messages, the critique is to reorganize the formation. It is a contribution to human technology and boundary itself. "*Micro Natural*" is no longer a binary relation by narrative, discourse and image representation, it is an equal in cartooning or checkering of the cultural goods, and it makes up the self-experience cut off by the virtual. Through the inevitable message, an artist connected them and thought was added on to an exchange for gaze in, but also confirmed the reproduction of body by such a course. Reproduction let us have betters and differences. From what we know to how we know, when we started to question something existing with self-reflection attitude, we began to create my life. As far as life is concerned, there will always be the called other. Reproduction is absolutely nothing but non-stop action, be aimed beyond the current situation, and then make the floating experiment of living. Thinking of the current situation, re-producing situations, opening the differences, releasing the gap, our lives have a new body sense.



Wan-Ling Chen, *Micro Nature*, 2014.

4. The Liquid State

Ching-Yuan Chen, born in 1984

The Liquid State, 2009

Needing the opened relationship, the people and the environment get closely together. The being often encounters strict rules, but these rules often meet at any time by extending, modifying, and even rebelling, but we still often forgot them. Our life involved in body and expression, including various combinations of discourse. Nevertheless, with the structure of each object, we can follow annotation to find it. It is the sum of all sorts of phenomena that constitute our understanding of it, or the so-called reality, the truth is again nothing but a sham. Today, most of commodities are accustomed to operating vision technology. In other words, it is most possible for us to contact animation and comics as painting, but not the reflected image against the consumer. If painting itself is thought by critics and painters, then they could be prompted from Ching-Yuan Chen's image. It is the most important that we can't ignore what the capitalism machinery policy imposed on painting. It is worthy to pay attention to the relationship among the artist, animation and toys, and not only simply

divert it but also problematize the aesthetics of animation and comics. After "*The Liquid State*", he declared painting as a consciousness-raising "action", had three performance characteristics with the dismemberment, the epic, and the ceremony in order to express omnipresent pressure and tingling from Taiwan society, and presented how to use "the figurative" against this message world. Artists have fully expressed the bursting boring "Taiwan flavor" style, his works "boring" is not for the tragic style or stacked emotion in critical visual elements or messages, but renew this constantly entangled Taiwan "boring" by a more positive "the figurative". About "having no way out", he showed more something blind, speechless, and brutal. There was an overwhelming ability of imagination and plasticization from "having no way out out", and a micro sensation of shivering and tiny spines from what were covered with flat painting and thin lines.



Ching-Yuan Chen, *The Liquid State*, 2009.

Places where live without the lived

Because such standards do not make peoples feel the fundamental differences between the lifestyles, those which were built on the standard of modern history will inevitably unjust. The identities will become the meaningless repetition, and the producing workers (spaces), the city-movers (speed), the audiences (information) are filled with frustrating proposition and insensitiveness. These persons are like the locked prisons in quiet room only with the polar day and night, a crushed perception

and the thinnest body as a paper which it seems like no space. Regarding and transgressing descend from méconnaissance of looks. The brimming imagination is a result of the city scenery. In between economic exchange and representation operating, a desire practicing of inhuman, the eye story becomes a true fate as experience of body. A body is an adventure.

As to the modernity, the metropolitan area is the best embodies of space immutability. Henri Lefebvre made a continuation of Manifesto of the Communist Party, saying that capitalism in the 19th century can increase unprecedented productivity, in part, because it is the bourgeois that the scattered population, production tools and capital were assembled to Mets by the high-density mass of "any point", and then forming a division of labor based on specialization in between urban industrialization and rural economy. High-density urban space is not only a product of the capitalist mode, but also parts of "production tools ". So as the Manifesto of the Communist Party, if the development from capitalism depend on "continuous variation in production" and "all that is feudal and solid melts to air" is to seek maximize productivity, the metropolitan space as a part of production tool, under the ultimate goal of maintaining proper functioning of capitalism, should be also "continuing innovation" with production technology and be involved in the flow of "variation". Baudelaire felt "the sudden, fleeting, and accidental change" in the metropolitan crowd, and these were typical of capitalist metropolis space.

Since the 1960s, Taiwan's economic development had just converted domestic market into export market. With low-cost labor she was actively reorganized into the international division of labor. In the second half of the 1960s, through the assistance of experts from the United Nations Development Program Agency (UNDP), Taiwan transplanted directly western urban plan "with the pro-capitalist and pro-growth" to Taiwan from the inner states. It was the force transplanted strategy of the attachment state style so that Taiwan cities were out of touch with the dwellers under state and technocracy. It becomes more unbearable for variation in space to make every plan developing progress. Since the 1990s, official rapid development, as determined pursuit of prosperity and progress, had been making Taiwan cities were infected with a mortal fleeting sense of immutability, so that an entire city was gradually reduced to rubble lost space coordinates. As capitalist production tool, Taiwan urban spaces are bound to push continually new modernization plan to cope with capital accumulation and shorten capital turnaround time. According to Lefebvre's argument, it is generally believed that "the destruction and evil" of violence (such as war) and economic emphasized the creation and production are

two strands of conflicting forces, so the idea completely ignored the violence in the capital accumulation. David Harvey has made an extension of Lefebvre's argument. He thought it was no doubt that capitalism was the creativity and productivity of believers. In order to maximize productivity, smooth circulation and accelerate accumulation, capitalism regularly made a large investment in traffic as the country's economic infrastructure, what this was a longer turnover type, to improve the over-jammed city lifestyle and accelerate the flowing of people and goods. They achieved the purpose of shortening the capital turnaround time, but it was a substantial way with almost violent destruction that the infrastructure and permanent capital usually swept the existed physical assets away, and therefore the similar traffic infrastructure was simultaneously to destroy the (old) life and resulted in a change of place of city interest. Because Taiwan was mostly transplanted urban planning from the West, Harvey's analysis also applied to Taiwan. Zhi-hong Wang made it clear that Taiwan official traffic policy to the needs of economic growth was the major consideration, laid emphasis on hardware construction, in supply and demand, not in society costs, and ignored management, plan and homeland use overall considerations, so to reduce traffic policy just to "open up roads". Whether there are the viaduct, Metro, Taiwan High Speed Rail, or virtual Internet and roaming spots etc, they could remain this way about "open up roads".

When you were at the vagaries of the urban space like in a kaleidoscope, and thus suffered from paranoia, as said Tien-Hsin Chu's *"Ancient Capital"*:

In addition to the daily activities, you have become reluctant to run around, scared to find the whole row of historic Bishopwood to disappear from view, and afraid to find the old maple tree than thirty feet which was inhabited by sparrows and Japanese White-eye permanently has been removed overnight. This was being substituted for a very expensive house billboard to be transacted at prices NT\$600 thousand per ping (i.e per 3.3 square meters).....

This paranoia was not a symptom of illness which escaped from reality, but the psychological sign which produce from progress as the maximum program of modernization inevitably modernist works also capture of depravity. The new was not necessarily progressive, and it often lost the future. The plants or buildings which could connect the now and the past disappeared because of the spatial planning developments. "All of familiarity with memories will pass away before you will die." Taiwan cities become "the strange uncharted river" and the walking difficulty cities. It

became a normal pattern of urban life that you lost the way or were submerged by the steel or stone forest, and there were many lurking crises for existence at side. The double death of space and existence usually became a staging drama, and then we catch a glimpse of the metropolitan aesthetics of absence.

Immutability has been the identification of modernity. "The modernity refers to the phenomenon of sudden, fleeting and accidental changes" said Charles Baudelaire. In the Manifesto of the Communist Party, Karl Marx and Friedrich Engels described the bourgeoisie "overcome the production tools, property and population dispersal" in 19th century. A large population who depended on the land has been saved, kept away from ignorance" and then was assembled to metropolitan. It was not only "the village become an attachment to city", but also through "the continuous variation in production" the capitalist mode of production created the huge forces of production more than the possessed sum. In this endless uncertainty and shifting change, all that was feudal and solid melted to air, and all that was sacred was also blasphemed. Although Baudelaire emphasized modern art and modernity, Max and Engels outlined the relationship among economic production, space and modernity, but the both coincidentally pointed out the highest common factor of the definition of modernity, that is to say, the flow variability. Since the late 1990s, after being encountered with massive force from urbanization and globalization, sometimes Taiwan art presented the magic realism of city corner, sometimes stacked over ornate bustle, and sometimes explored how everyday things practiced their own destiny. Asking these differences, they tried to reveal the surface of our everyday life in accordance with aesthetic structure and distribution, and finally connected to the meaning of social experiences. Cities like a love and desire manufacturer, and sex, violence or unconscious is as their footnote. It was thoroughly performed by a personalized discourse to comment on aesthetic modernity. Those overflowing traces sensation challenged the global gazing of contemporary capital. From exposing themselves to gaze back to the referent, artists interpreted the becoming, a lot of debris texts and erotic symbols, and thus reflected the personal aesthetic mapping.

Modern urban made progress preference use of culture, gender, innovation and statistics, and built external walls for authority belief. He gave orders that it was a crime against belief. Similarly, he announced that imaginary or real opponent was all illegal. On the occasion of the body and its difference from the fragmentation in modern bureaucracy, what was fine differentiation against capitalist society, everyone would have an opportunity of getting feedbacks or disturbances of the entropy. In dialogue with the world, all movement and thinking are involved in a

adventures of imagination. When we turned and faced the inner face of it, thus since this issue of reverting symptoms, it could be a revolution resulting from the everyday life in the world. This "immutability" was not completed so that we have been seeing these artists. The people who came from **concrete** could not help being with misty atmosphere on the viaduct with the roar of trucks and commercial vehicles. You could see many big construction sites one by one from half-covered face, and someone have repeatedly said it a happy way. This happiness could often change so fast that you was too late to clean my face, and then filthy with grime again.

It were too fast to say what the floating messages was in front you, then you could only quickly grab their appearance, like looking at yourself in a **mirror**, and see if it was suitable for you. Like using the ready-made objects quickly, time and again, or like a kind of role-playing game, whether you would fit or not, wanted to grow up by pursuing the idol. If the game is no longer just a game and the mirror is no longer just a mirror, you would like to come back that place you left every time. Perhaps it could not be the same again, it is to return to the place looks like old one at least, so that you will not forget the way home, it is not only start but also **zero**. With More and more changes and too much information, you have known it was difficult for you to find the original home completely. Want to go home, all you have to do is to relink constantly lived traces, and you had little bit of a chance to return **your place** once more. Although you often left a lot of marks inadvertently, you have almost forgotten. It is undoubted this process occur a lot of adventure, and imagination is indispensable. It is the imagination out of immutability to present a drama of the double intention. In order to stand out from the moment of immutability, enable the people to experience it, recreate a body image get rid of impermanence, what is full of lifestyle, artists made transferring experiments including impermanence, inside or outside, suddenly jumping on these boundaries and paths. Concentrated and distracted on immutability, in reverse or recovered order, we rebuild the order. Meanings left their trail. Those were not only the cross of desire, the standard space, and the latticed measuring, but also imagination resided meantime. We thus recited an inner prose among the Globalization and world cities.....