

「抽屜中的微光」

曹良賓 個展



from the series of *Sign-offs from Hokkaido*

展覽地點：美華藝術協會 | 456 藝廊

展場地址：456 Broadway, 3rd Floor, New York, NY 10013

開幕茶會：5月8日 (四) 下午 6-8 時

展覽日期：2014年5月8日至5月29日

藝廊開放：週一至週五 中午12-5 時

連絡電話：(+1) 212-431-9740

協會網址：www.caacarts.org

此次展覽由甘柏馨藝術基金會、中華民國文化部贊助。美華藝術協會 | 456 藝廊系列展覽由New York City Department of Cultural Affairs、New York State Council on the Arts贊助。

展覽說明

展覽題目「抽屜中的微光」(Shimmers in the Drawer)，大抵是一委婉的敬語：微光以喻故人和往事，抽屜則如腦海。藉以指稱曾經在生命中留下深刻印記的人事，雖因故別離，或時移事往而漸行漸遠，但遺存下來的物品和記憶，依舊幽微地牽動保管者或生者，示現著過往的交誼與無法復返的現實。

打開抽屜，回顧散落其間的物品和記憶。愛別離後，有情人該怎樣面對那些無情物？天人兩隔，生者又當如何安置無主的失物、離散而失所的記憶？在形式上，此次展覽約莫是一次失物招領，同時為落魄的記憶招魂：將一個個已然無情無主的物件、失所失魂的記憶，自抽屜中翻找出，臨時信託於展場，靜待物歸原主。

除了被動地等待失主前往認物領情，單向地乞靈於精神感召之外，錄像作品

《祭如在》則試圖以主動的「祭祀」取代「招魂」，透過具體的追思行為，遙接離散的記憶於死生之際。期以體現追思(失主)與追失(失物)二者內蘊天人、心物合一的積極意義，避免陷入傷春悲秋式的情感困境。

展出作品中所關涉的人事，無足輕重亦不足為外人道。尤其，在標新推陳的物質文明發展潮流裡，懷故念舊似乎格外的不合時宜，甚至與文明前進的方向背道而馳。然而，或許正因為如此，適足以反襯當前物質文明發展的薄情，以及物我關係的失衡。

此次展覽嘗試在人我、物我關係日趨密切又疏離的現代生活中反身思義，在持續物化的價值觀念與異化的生活方式中，追索「人情」和「人心」的意義與價值。進而尋回自我的方向感和平衡感，立定腳跟，緩步向前。

Shimmers in the Drawer

A solo exhibition by Liang-Pin Tsao



from the series of *Sign-offs from Hokkaido*

Venue: Chinese American Arts Council | Gallery 456

Address: 456 Broadway, 3rd Floor. New York, NY 10013

Opening reception: May 8th, Thursday, 6-8 PM

Exhibition date: May 8th – May 29th, 2014

Gallery hours: Monday to Friday, 12-5 PM

Telephone: 212-431-9740

Website: www.caacarts.org

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Statement

The exhibition title, *Shimmers in the Drawer*, is by and large an euphemistic metaphor. The word “shimmers” alludes to the departed and bygones, while “drawer” refers to one’s mind. It is essentially about people and events that had left long-lasting imprints in one’s life. Despite separation or the passage of time, the memories and things they left behind still intertwine subtly with the lives of the keepers, revealing their close connection in the past as well as the disconnection at present.

Opening the drawer, and looking back at the items and memories that scattered inside. What do we do with the things that were once endowed with intimate feelings after breaking up? How do we settle down the memories that were displaced in reality? In terms of form, this exhibition may be comparable to a lost-and-found. Moreover, while waiting the lost items to be reclaimed by their owners, it also aims to evoke the diasporic memories.

Apart from the passive wait-and-see and wishful evocation, *S.K.*, the video work to be shown in the exhibition, attempts proactively to reunite the deceased with the living through actual practice of commemoration, hoping to embody the positive meanings of the unity between the heavenly and human or in Coleridge’s words, the one life within us and abroad; simultaneously preventing from indulging in acute nostalgia.

The people and events involved in the exhibition are trivial. Besides, it seems to be behind the times to look back on the past, especially considering the current development of materialism that almost always centers around the new. But perhaps it is precisely a case in point to illustrate reversely the lack of humaneness in our pursuit of material growth and the imbalance in the relations of mind and matter.

This exhibition tries to explore the meanings and values of our sentience and mind in modern life, reflecting on the relations between self and other as well as mind and matter that seems to be vulnerably close and deceptively alienated in today’s world.