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DAVID CLAERBOUT 大衛·克拉耶伯

| 2023.3.31 FRI. ——— 6.25 SUN. | GALLERY 1B |



臺北市立美術館
TAIPEI FINE ARTS MUSEUM

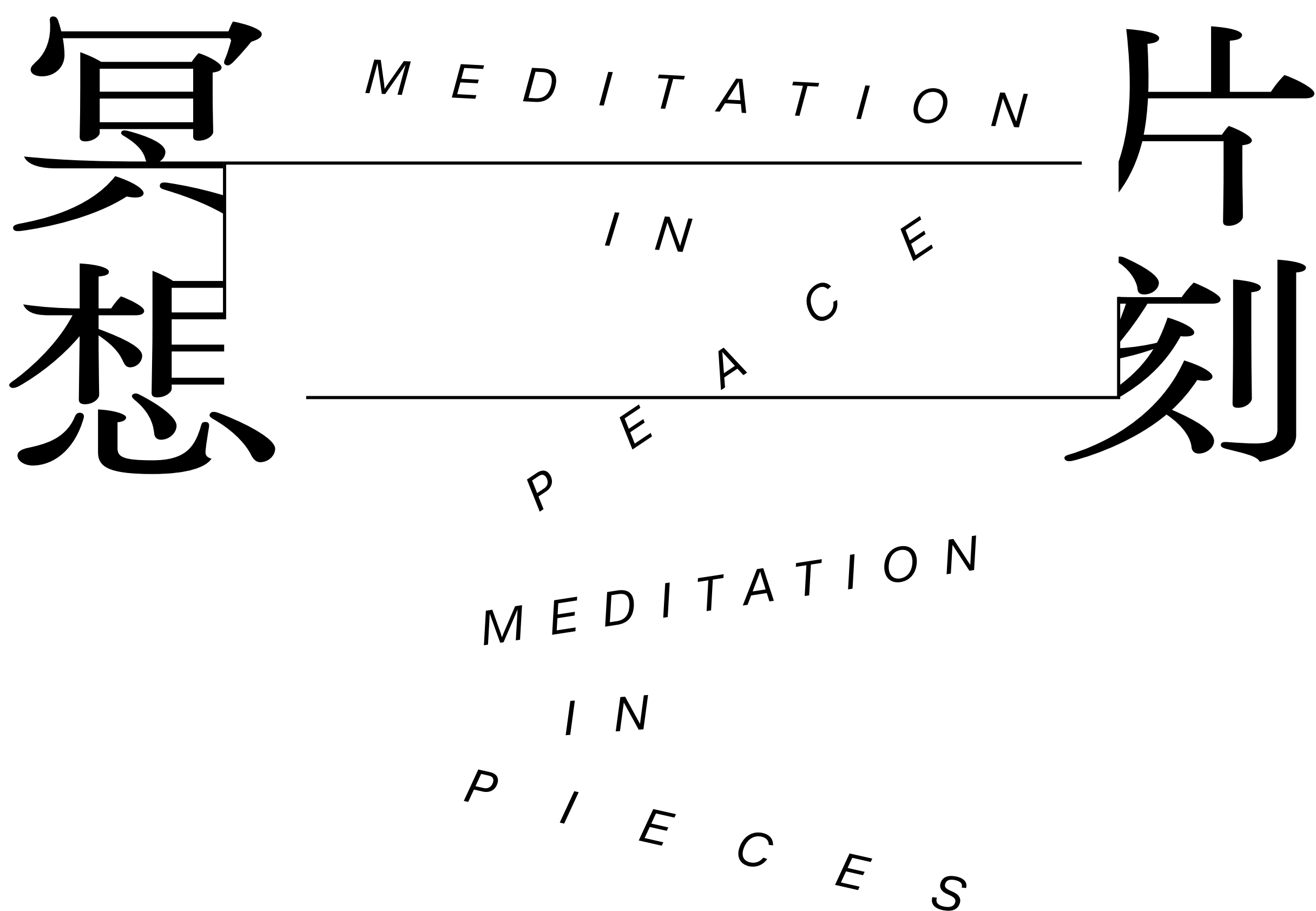


大衛·克拉耶伯

David Claerbout

大衛·克拉耶伯，1969 年出生於比利時科瑞克，曾於安特衛普皇家藝術學院及阿姆斯特丹皇家視覺藝術學院就讀，現於安特衛普和柏林工作與生活。具備繪畫背景的大衛·克拉耶伯，以其運用攝影、錄像、數位技術、聲音等媒材的作品聞名，創作主要關注時間性（temporality）與時延性（duration）的概念、影像中旋盪於動態與靜滯間的張力、以及延展時間與記憶的經驗。克拉耶伯表示，他「是用時延性來雕塑。『時延性』和『時間』是兩個不同的概念：『時延性』是一種處於中間（in-between）的狀態，而『時間』是一種獨立的狀態。」

David Claerbout was born in 1969 in Kortrijk, Belgium. He studied at the national Academy of Fine Arts in Antwerp and at the Rijksakademie of Visual Arts in Amsterdam. He lives and works in Antwerp and Berlin. Originally trained in painting and drawing, David Claerbout is known for his works using photography, video, digital technology and sound. His practice revolves around the concepts of temporality and duration, images suspended in a tension between stillness and movement, as well as the experience of dilated time and memory. The artist says that he “sculpts in duration. The definition of duration is different from that of time: duration is not an independent state like time, but an in-between state.

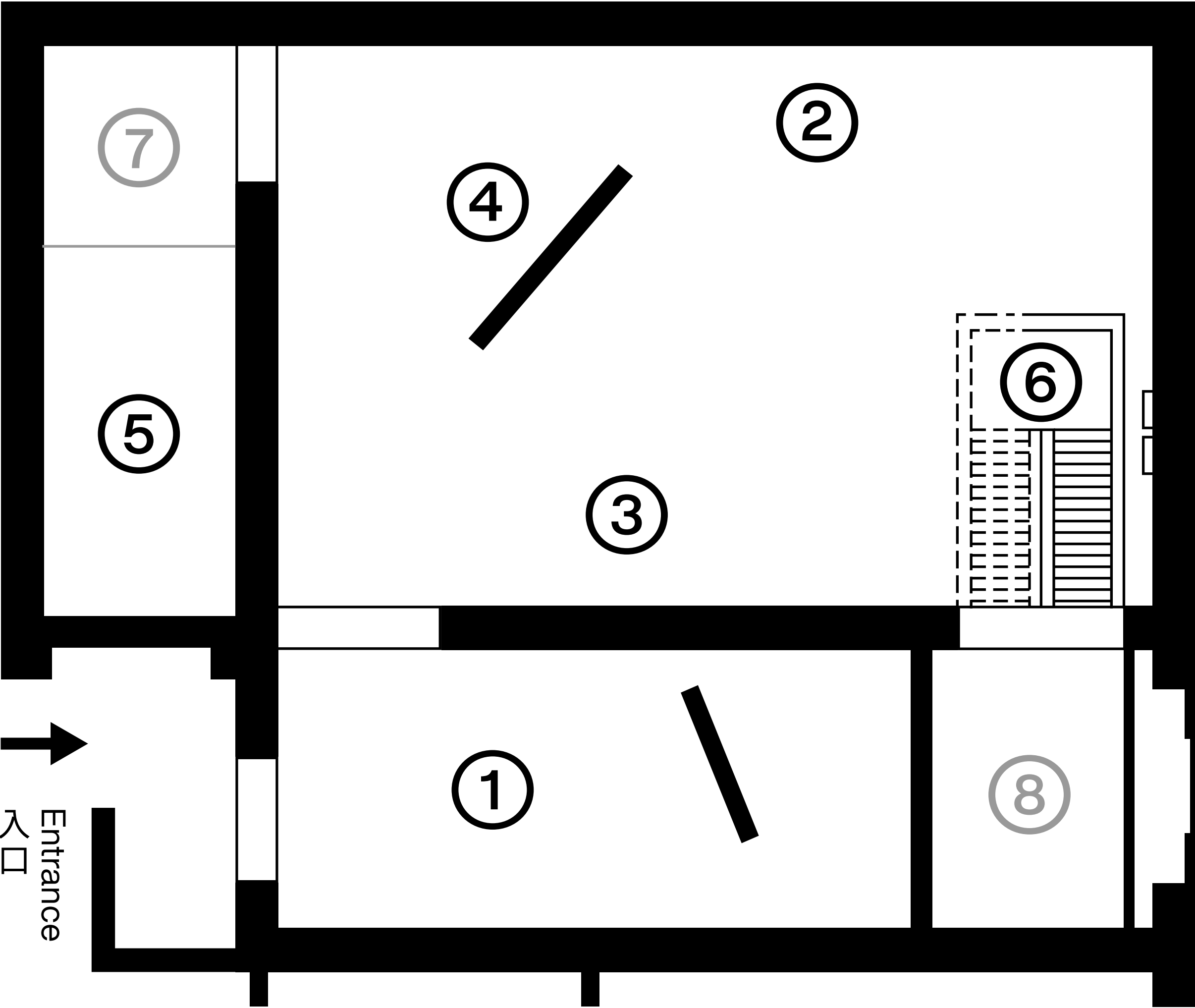


我所有的作品都有兩種典型特徵，它們看似扞格不入，受邀來到我的作品中卻能和平共處，說不定在此可以獲得靜觀冥想的時間。觀者可以透過我所用的主題，比方說，水之於冰、光之於影、祥和之於驚恐、人為時間制度之於永恆、烈焰之於涼靜、前景之於背景的兩兩對應關係中，察覺到物質具有的歧義性。動態的影像，或應該說是影像中出現的動態模擬，本身帶著連續與靜滯、瞬時與驟停的矛盾組合。

—— 大衛·克拉耶伯

All of my works are marked by two characteristics that seem to exist in a mutually conflictual state, nevertheless invited to coexist peacefully, in case they are given enough time to allow for meditation. In the motifs I use you will find ambiguous characteristics of matter, for example by what water is to ice, shadow to light, peace to panic, clock time to eternity, fire to coolness, foreground to background. The moving image, or the simulation of movement in an image, brings its own set of contradictions between continuity and stillness, fleeting time and arrestment.

—— David Claerbout



- ① 巷弄內 The Close
- ② 飛機（最終組裝產線） Aircraft (F.A.L.)
- ③ 越南，1967年，德富縣臨近地區〈以峯弘道拍的照片修相而成〉
Vietnam, 1967, near Duc Pho (Reconstruction after Hiromishi Mine)
- ④ 野火（觀火冥想） Wildfire (Meditation on Fire)
- ⑤ 純粹的必要性 The Pure Necessity
- ⑥ 安然共處的貓與鳥 Cat and Bird in Peace

手稿 Drawings

- ⑦ 《純粹的必要性》（學步的牠） The Pure Necessity (toddler)
《純粹的必要性》（療養院：咬指甲的猴子）
The Pure Necessity (Sanatorium Nail Biting Monkey)
《純粹的必要性》（洩了氣的舞者／路易王）
The Pure Necessity (depressed dancers/king Louis)
- ⑧ 《野火》（藍色煙霧習作） Wildfire (Blue Smoke study)
《野火》（片刻冥想） Wildfire (Meditation in Peace /Meditation in Pieces)
《野火》（色彩習作：圖形辨識） Wildfire (Kleurstudie . Pattern Recognition)
《巷弄內》草圖（布、材質、肖像）
The Close preparatory drawing (Fabrics, materials, portrait)
《巷弄內》草圖（晶瑩剔透的眼、水汪汪的眼）
The Close preparatory drawing (glass eye, liquid eye)
《巷弄內》草圖（鏡頭向人物側面像拉近）
The Close preparatory drawing (Movement to Profile Portrait)
《飛機》場景圖（飛行中，管它是不是在博物館）
Aircraft set image (in Flight despite the museum)
飛機（最終組裝產線）（飛機－侏羅紀時代－日光）
Aircraft FAL (Aircraft Jurassic Age The Ray of Sun)



巷弄內 The Close

2022

單頻道投影、黑白影像、六聲道環繞音效、15分鐘

Single channel video projection, black & white, 6 channel surround sound, 15 min

影片以無聲畫面揭開序幕，讓人以為這是早期電影的史料片段。《巷弄內》利用數位技術將歷史街景映射到預先在片場拍攝的演員畫面，孩童的部分則採環繞式拍攝，以便創造出數位處理過的空間效果。影片刻劃一處磚牆小巷—英語稱為「close」內，身著舊式衣裳的男女老少的日常活動。配樂是阿福·佩爾特 (Arvo Pärt) 於2004年所寫，由二十四位歌者合聲演唱的《請賜平安》(Da Pacem Domine)，如魔咒般地帶給觀者一種結合情緒與感官的體驗。

The Close begins as silent scene, evoking historical footage from the early days of cinema. The work employs material shot on a set, with the historical urban environment digitally mapped onto the filmed footage. Performers were filmed in the set and, in the case of the child, also photographed in the round in order to create the digitally mastered spatial effects. The scene depicts a brick-walled alley-known as a close in English-in which children and adults, all dressed in old-fashioned garments, go about various activities. The music, a special recording of Arvo Pärt's 2004 acapella composition Da Pacem Domine for 24 singers, brings an incantatory quality, and introduces an element of emotional and sensorial cohesion to the viewer's experience of the film.



飛機（最終組裝產線） *Aircraft (F.A.L.)*

2015-2021

單頻道投影、黑白影像、立體聲

Single channel video projection, black & white, stereo audio.

飛機（最終組裝產線）中所呈現的飛機棚場景是一種運用虛實整合的表現手法，創造出照相寫實的幻覺。作品發想自二戰期間美國工廠的舊照片。克拉耶伯用錄影機拍攝一座空蕩蕩的廠房，以此構成作品畫面的基本素材，然後再借助精密複雜的3D建模數位技術加入飛機、支架等諸多物件。兩名守衛的存在，尤其是他們迴盪在廠房裡的腳步聲，讓定位與方向的意識感又多了一個指引。對於這個飛機棚場景真實性的懷疑，會因為這些聽覺效果而獲得短暫的消弭。

The hangar scene depicted in *Aircraft (F.A.L.)* is a hybrid representation that creates the illusion of a photographic reality. The work draws on historical photographs of factories in the United States during World War II. The basis for the scene is a camera recording of an empty factory hall. Using digital technology, the plane, the scaffolding, and other objects were added with the aid of elaborate 3D modeling. The presence of the guards, especially the sound of their steps echoing through the hall, adds a sense of location and direction. The doubt in the reality of the hangar scene is briefly assuaged by these auditory effects.



越南，1967年，德富縣臨近地區 〈以峯弘道拍的照片修相而成〉

Vietnam, 1967, near Duc Pho
(Reconstruction after Hiromishi Mine)

2001

單頻道投影、彩色影像、無聲、3分鐘、循環播放

Single channel video projection, color, silent, 3 min loop

此作呈現河藩（德富縣附近）一架雙引擎馴鹿（Caribou）戰機在此地被擊落三十三年後的樣貌。當年這架飛機正要緊急降落在一個臨時跑道時，誤被友軍砲火擊中。取自越戰期間的檔案照，此作的影像重建計畫於2000年11月展開時，正值雨季進入尾聲之際，太陽與雲為山谷帶來一種自然的戲劇光影效果。

This work shows the landscape in Ha Phan (near Duc Pho) filmed 33 years after the crash of a twin-engine Caribou aircraft. The plane was shot down in a friendly fire incident while trying to land on an airstrip. Images for this reconstruction were taken in November 2000, at the end of the Monsoon season, when the sun and clouds provide a naturally theatrical light over the valley.



野火（觀火冥想） Wildfire (Meditation on Fire)

2019 – 2020

單頻道錄像投影、3D動畫、立體聲、彩色影像、24分鐘、與比利時布魯日博物館合製

single channel video projection, 3D animation, stereo audio, color, 24 min,
in collaboration with Musea Brugge

現今生物體中仍存在的生物性編碼（biological programming），使其在面對失控的火勢（即野火）時，會做出遠離火災的反射動作，也因此，「觀火冥想」或許聽起來是無法做到的。這件作品從製作火的數位「靜態畫面」會需要多少電力（很有可能讓電腦系統起火）的探問開始構思，正面處理生物性和數位性的議題。遠景中被消音的火挪用生物性呼吸時間的概念，而熊熊烈火的抽象狀態，則對照到與製作此火相關的技術抽象性，以此暗指我們所處的世界逐步走向抽象化。

Biological programming, still existent in today's living creatures dictates a reflex to stay away from fire if it cannot be contained (i.e. a wildfire). A 'meditation on fire' may therefore sound like an impossibility. Inspired by the inquiry in the amount of power needed to produce a digital "still life" of fire (likely to set the computer system on fire), the work confronts the biological and the digital. Long shots of silenced fire appropriate the notion of biological breathing time, while the abstract nature of the burning fire becomes a reference to the technological abstraction linked to its making, suggesting the increasingly abstract world we live in.



純粹的必要性

The Pure Necessity

2016

單頻道投影、2D動畫、立體聲、50分鐘

Single channel projection, 2D animation, stereo sound, 50 min.

《純粹的必要性》是依據魯德亞德·吉卜林 (Rudyard Kipling) 的小說《叢林奇譚》(The Jungle Book) 改編而成的1967年經典動畫（中文片名為《森林王子》）所發展出來的。仿效逐格動畫的傳統，重新繪製並精準還原原著中的角色，內容幾乎全以動物為主，包括黑豹巴希拉 (Bagheera)、棕熊巴魯 (Baloo)、蟒蛇卡阿 (Kaa) 和其他動物。在1967年電影中，動物們被賦予說話的能力，牠們機靈俏皮的對白，手足舞蹈和互相調侃的劇情，都為世人所熟悉。然而在克拉耶伯的影片裡，牠們回歸「真實」的動物身分，卸下擬人化的個性。克拉耶伯刻劃出牠們在叢林裡恣意漫遊，啜飲山泉之水，憩睡於樹幹上，觀察彼此等自然習性。每個動作賦以精準度和持續性，讓觀者可以品味這些動畫繪圖的每個細節。

The Pure Necessity is a color animated cartoon by David Claerbout, based on the classic 1967 animated adaptation of Rudyard Kipling's Jungle Book. The film follows the tradition of the frame-by-frame animation, re-creating the historical characters with the most faithful precision. Claerbout's film focuses almost exclusively on the animals: Bagheera the panther, Baloo the bear, Kaa the snake, among others. Although the 1967 film depicted them as speaking animas, well-known for their witty dialogues, dances and jokes, they are here seen as "realistic" animals without any anthropomorphic characteristics. Claerbout represents them wandering in the jungle, drinking from a water spring, sleeping on tree branches, observing one another. Each of their movements is followed with precision and duration, giving the spectator the opportunity to observe every detail of the drawings.



安然共處的貓與鳥

Cat and Bird in Peace

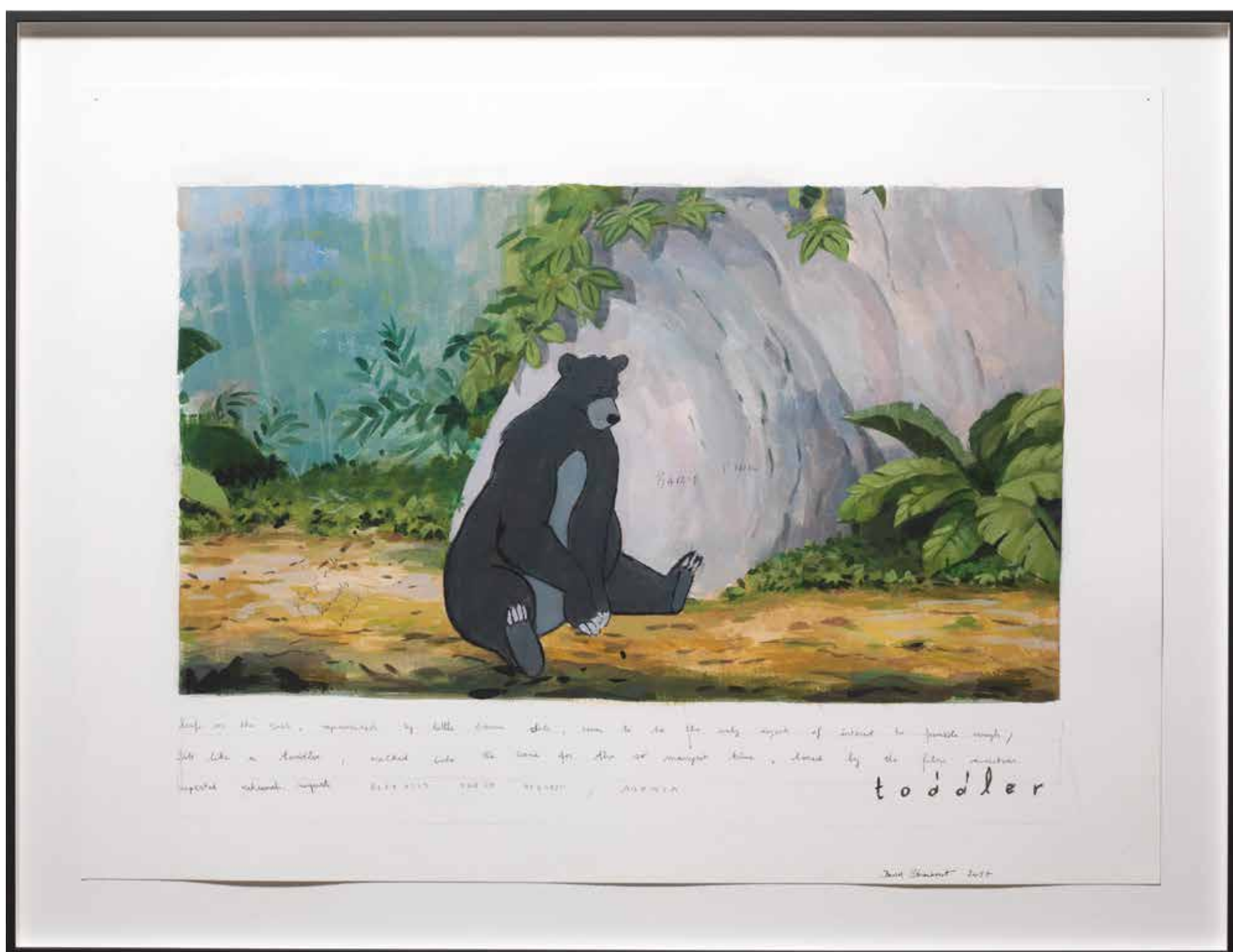
1996

單頻道錄像螢幕裝置、彩色、無聲，6分33秒、循環播放

single-channel video monitor installation, color, silent, 6 min 33 sec loop

這部影片以實時方式紀錄了共處一籠的一隻貓咪與一隻鳥兒。牠們自始至終都相安無事……鳥兒會時不時向左看，然後再向右看，貓咪則偶爾會向上看——兩者似乎無視彼此的存在。一反你我的預期，在這個通常無法避免的危險狀況，嗅不到任何令人不安的氣味。

Cat and Bird in Peace is a real-time recording of a cat and a bird sitting in a cage. Nothing happens, however...from time to time the bird looks to the left and then to the right, and the cat sometimes looks up. The animals seem to ignore one another. In contrast to what one would expect, there is no element of suspense in this normally dangerous situation.



《純粹的必要性》（學步的牠）

The Pure Necessity (toddler)

2017

壓克力顏料、鉛筆、紙本

Acrylic and pencil on paper

56x76cm



《純粹的必要性》

（療養院：咬指甲的猴子）

The Pure Necessity (Sanatorium Nail Biting Monkey)

2017

壓克力顏料、鉛筆、紙本

Acrylic and pencil on paper

50x70cm



《純粹的必要性》
(洩了氣的舞者／路易王)

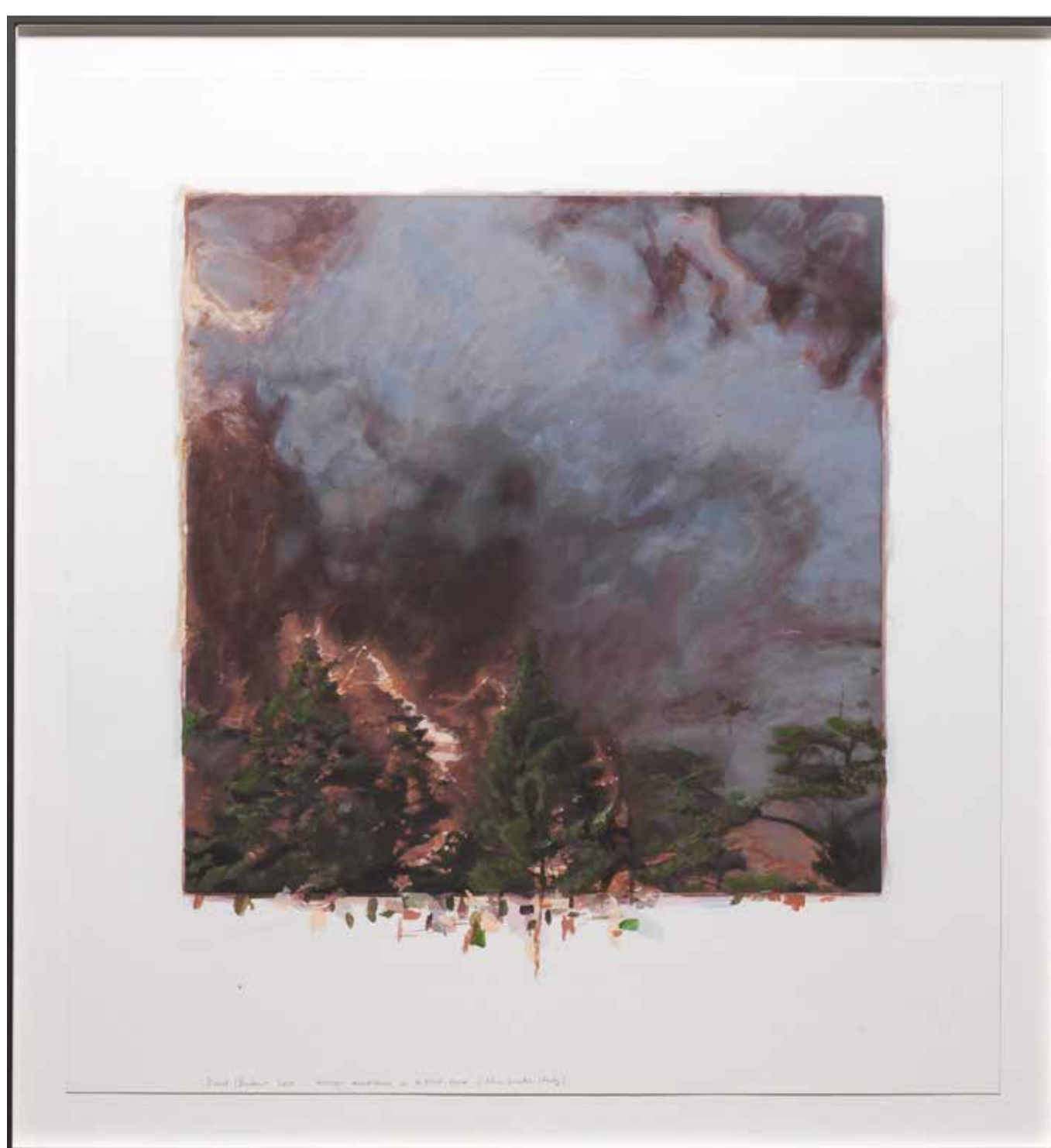
The Pure Necessity
(depressed dancers/king Louis)

2017

壓克力顏料、鉛筆、水彩紙

Acrylic and pencil on paper

50x70cm



《野火》(藍色煙霧習作)
Wildfire (Blue Smoke study)

2021

壓克力顏料、鉛筆、紙本，裱於卡紙

Acrylic paint and pencil on paper mounted on cardboard

87x80cm



《野火》（片刻冥想）

Wildfire (Meditation in Peace /Meditation in Pieces)

2021

墨、壓克力顏料、紙本

Ink and acrylic paint on paper

75.5x89.5 cm



《野火》（色彩習作：圖形辨識）

Wildfire (Kleurstudie . Pattern Recognition)

2021

壓克力顏料、鉛筆、紙本、裱於卡紙

Acrylic paint and pencil on paper mounted on cardboard

75.5x89.5 cm



《巷弄內》草圖（布、材質、肖像）

The Close preparatory drawing
(Fabrics, materials, portrait)

2022

中國畫墨汁、壓克力顏料、水彩紙

china ink, acrylic on Aquarelle paper

46x61 cm



《巷弄內》草圖 （晶瑩剔透的眼、水汪汪的眼）

The Close preparatory drawing
(glass eye, liquid eye)

2022

中國畫墨汁、壓克力顏料、水彩紙

china ink, acrylic on Aquarelle paper

46x61cm



《巷弄內》草圖（鏡頭向人物側面像拉近）

The Close preparatory drawing
(Movement to Profile Portrait)

2022

中國畫墨汁、壓克力顏料、水彩紙

china ink, acrylic on Aquarelle paper

46x61cm



《飛機》場景圖

（飛行中，管它是不是在博物館）

Aircraft set image (in Flight despite the museum)

2022

Hahnemuhle數位蝕刻藝術紙、鉛筆、渲染中國畫墨汁、手工印刷數位畫、不透明水彩

processual drawing on Hahnemuhle digital etching paper. Pencil, washed Chinese ink,

hand printed digital drawing, gouache

61x110.5cm



飛機（最終組裝產線）
（飛機－侏羅紀時代－日光）
Aircraft (F.A.L.)
(Aircraft Jurassic Age The Ray of Sun)

2021

壓克力顏料、氈頭筆、水彩紙

washed ink, acrylic and felt pen on aquarelle paper

66.5x102.5cm

《越南，1967年，德富縣臨近地區〈以峯弘道拍的照片修相而成〉》及《安然共處的貓與鳥》：藝術家提供
其它作品及手稿：藝術家及柏林施博爾藝廊提供

All works including the drawings : Courtesy of the artist and Esther Schipper, Berlin

Vietnam and Cat & Bird in Peace : Courtesy of the artist