

周育正 CHOU Yu-Cheng

1976—

周育正的創作持續與現代化有關，他「透過重塑、轉移或轉化創作元素去刷新身分和物件之間的關係」¹，探討關於生產系統、體制和大眾媒體等面向。他擅以舉重若輕的方式，以藝術家身分，回應自身的成長、機構與社會發展脈絡，使作品的意義超越自身，顯露出時空中體制橫向及縱向脈絡之間的關係與矛盾。

〈工作史—盧皆得〉是周育正 2012 年獲臺北美術獎首獎作品，也是他創作階段性重要作品。他先以報紙徵人的方式，聘請了一位約 60 歲的臨時工盧皆得，透過整理他口述的工作史，呈現臺灣現代化的軌跡。創作自述如下：

（第一階段，計畫之初）藝術家由報紙徵人廣告聘請到一位年近 60 歲的臨時工，同時委任另一位隱名文字作者，開始了三者一同進行訪談的工作，以平淡而真實的文筆彙整其一生工作的起始、轉折與尾聲。第二階段為計畫的輸出，藝術家藉由獲得的展覽機會與預算，商請當事者以保全的身分再現於展覽現場，成為《工作史》（周育正在創作自述所用——在自述中沒加盧皆得）一書與當事者共同在場的展覽形式。

從〈工作史—盧皆得〉一作，顯示周育正對臺灣經濟轉型感興趣，在 2012 年臺北美術獎的展出藉由展覽的經濟體制，將藝術轉化為資助作品故事主角的實質資源，讓此作以另一形式擴展，也藉由小人物的生命／工作歷程折射出臺灣現代化過程的一隅。

周育正雖然持續關注「體制」，卻與臺灣其他具政治敏感度藝術家所採取的鮮明立場不同，部分藝評人認為周育正「選擇了一種唯美的態度」²來回應社會政治議題。而最近的一篇報導則認為：「他（周育正）或許更有興趣也十分擅長的技術，是在於藉由簡潔的形式來打開各種問題所居處的動態結構。」³周以嫻熟幹練的美學技藝和手法優游於藝術與非藝術之間，彷彿煉金術士般以藝術之名——拆解、轉化與再製造一物件，遊走於物件、符號、各項媒體與空間，賦予空間對流的動能。

周育正所提供的美感技藝與其說是徐建宇所提的「普普」⁴，毋寧說是古典現代主義式的（此美學態度也與他持續關注的現代化相呼應）。他的創作使人聯想起蒙德里安式幾何抽象的創作過程——將具象畫面逐步抽離成極簡幾何造型後留下堅實的幾何圖像——簡潔有力、具有感性並留有餘地。這個游刃有餘、細心斟酌的「餘地」，也吸引許多藝評人駐足的目光。

〈工作史—盧皆得〉2012 年首展於臺北當代藝術中心「未來事件交易所」展覽，展出包括《工作史—盧皆得》一書與報紙徵人廣告，復於「2012 臺北美術獎」聯展展出《工作史—盧皆得》一書，以盧皆得在面談期間所穿衣服圖紋發展，繪製於木作平台上的圖繪，以及周育正透過展覽經費聘僱盧皆得本人於展期中以保全的身分現身於展覽現場。2013 年誠品畫廊聯展「我們是否工作過量？」則展出盧皆得的簽到簿，與盧皆得於展期內每日刷塗的藍色單色畫和盧皆得素描。2013 年高美館的個展「李斯特」，展出藍色單色畫與《工作史—盧皆得》出版品。（張芳薇）

1 馬凌畫廊網站，https://edouardmalingue.com/artists_ch/%e5%91%a8%e8%82%b2%e6%ad%a3/。

2 徐建宇，〈從周育正到李斯特，一個朋友的七年側寫〉，http://www.yuchengchou.com/Text/Liszt_curator.html。

3 秦雅君，〈周育正、同卵雙胞胎、動態雕塑、無國界空氣、轉型、畫畫冊、動態結構、犧牲、TKG+、明天〉，《ARTouch》2018. 5，<https://artouch.com/exhibition/content-1883.html>。

4 同註 2。

周育正

CHOU Yu-Cheng

1976–

Chou Yu-Cheng has always been concerned with modernization, and according to his gallery “suggests new relationships between objects and their identities by reconstructing, shifting, and transforming elements” in his work.¹ He explores mass media, production system, and art institutions. He cleverly uses his identity as an artist to respond to institutional and social development, and reflect on his personal history in ways that seem effortless, thus transcending the work itself to present relationships within institutional contexts.

Chou’s *A Working History–Lu Chieh-Te* won the 2012 Taipei Art Awards grand prize, and marks a turning point in the artist’s career. Through a newspaper advertisement, Chou engaged Lu Chieh-Te, who was a sixty-year-old temporary worker at the time. The artist interviewed Lu and then presented an edited version as a document of Taiwan’s modernization trajectory. The following is an excerpt from Chou’s artist statement:

In the first stage, after posting an advertisement in a newspaper, the artist hired a temporary worker named Lu Chieh-Te who was nearly sixty years old. He also asked an anonymous author to sit in on an interview with Lu and then compile information about his work history into a biography with a beginning, plot twist, and an ending. For the second stage, the artist presented the results of stage one in an exhibition and employed Lu Chieh-Te as a security guard in the venue with money budgeted by the museum for the exhibition. Furthermore, the biography was published in book form and exhibited alongside its subject.

From *A Working History–Lu Chieh-Te*, it can be seen that Chou is interested in Taiwan’s economic transformation. At the 2012 Taipei Art Awards exhibition, Chou was able to support the temp worker with monetary resources attached to the exhibition, thus extending his artwork to another form and reflecting Taiwan’s process of modernization through the prism of the life and work history of a person on the margins of society.

Chou has been consistently interested in these mechanisms but in a way that differs from that of other politically sensitive Taiwanese artists. The art critic Hsu Chien-Yu wrote, “Chou has chosen an aesthetic attitude” to respond to political and social issues.² And in a more recent article, Chin Ya-Chun, speculated that “the technique Chou is most interested in, and really good at, is to use simple form to highlight problems within dynamic structures.”³ With the aesthetic techniques he is adept at using, he effortlessly moves between art and non-art like an alchemist-artist deconstructing, transforming and reassembling objects, and drifts among objects, symbols, various art media, and spaces to endue them with kinetic energy.

Chou’s aesthetic style does not so much belong to Pop Art as Hsu Chien-Yu has said,⁴ but rather belongs to classical modernism. This style echoes the subject matter Chou has continually entertained, such as his references to a Mondrian-style geometric abstraction, and his gradual simplification of figures into minimalist-geometric solid shapes. His images are powerful, perceptual, and leave room for a careful consideration that has drawn the attention of many art critics.

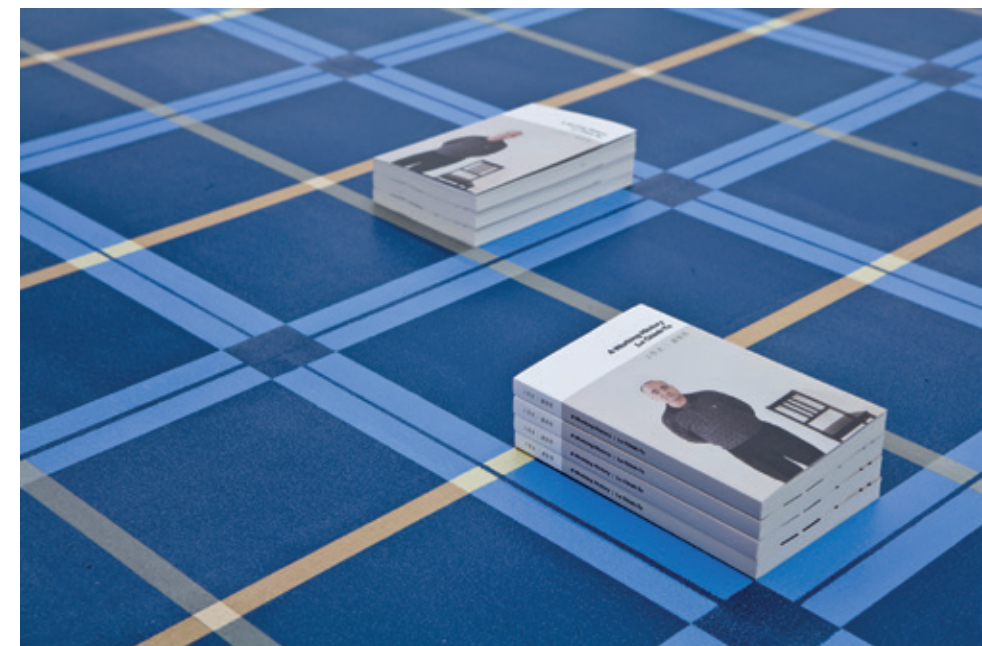
A Working History–Lu Chieh-Te was first presented in the *Trading Futures* exhibition at Taipei Contemporary Art Center, which included the book *A Working History–Lu Chieh-Te* and the newspaper advertisement the artist used to recruit Lu Chieh-Te. The work was later presented at the 2012 Taipei Art Awards, and in this incarnation included the book, a wooden platform painted in patterns that matched clothes worn by Lu during the interviews in stage one of the project, and also Lu in the capacity of an exhibition guard paid by the Museum. In 2013, the work was presented for the third time in the group exhibition *Are We Working Too Much?* at the Eslite Gallery, where Lu also appeared but this time to create a blue painting and to sign a paper which was exhibited next his portrait drawn in pencil. The Kaohsiung Museum of Fine Arts later presented the blue painting and the book *A Working History–Lu Chieh-Te* in the solo exhibition *Liszt* in 2013. (Chang Fang-Wei)

1 Edouard Malingue Gallery, https://edouardmalingue.com/artists_ch/%e5%91%a8%e8%82%b2%e6%ad%a3/.

2 Hsu Chien-Yu, “From Chou Yu-Cheng to Liszt,” http://www.yuchengchou.com/Text/Liszt_curator.html.

3 Chin Ya-Chun, “Chou Yu-Cheng, Identical Twins, Dynamic Sculpture, Universal Air, Transition, Catalogue Painting, Dynamic Structures, Sacrifice, TKG+, Tomorrow,” *Artouch*, 2018. 5, <https://artouch.com/exhibition/content-1883.html>.

4 Ibid. footnote 2



工作史一廬皆得

A Working History—LU Chieh-Te

2012–2013

壓克力彩、畫布、木板、石墨、素描紙、報紙、印刷書 Acrylic on Canvas, Wooden Board, Graphite on Paper, Newspaper, Books

單色畫 Monochrome Painting 149.5 x 290 x 5 cm、素描 Drawing 42 x 29.7 cm、簽到表 Sign-in Sheet 42 x 29.7 cm、

報紙廣告 Newspaper Advertisement 75 x 58 cm、書 Books 20.5 x 13 x 1.5 cm

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