

彭弘智

PENG Hung-Chih

1969–

彭弘智具政治批判意識的跨學科創作，以錄像、表演、雕塑和裝置作為媒介形式，探討全球衝突、環境破壞、精神性及宗教極端主義等。彭弘智也從事繪畫，對他而言，繪畫實踐與道家的冥想類似、相通，是創作不可或缺的一環。他最廣為人知的是以「狗」作為主題的系列創作，尤其是〈犬僧系列〉（2004–2008），對動物與人類之間的關係本質提出了重要的發問。

〈面對面〉（2001）是彭弘智「狗」系列創作的重要作品。¹ 以五個白色玻璃纖維材質、造型與姿勢各異的狗雕塑裝置形式展出。每件狗雕塑的頭部都被挖出一個可供觀眾頭部套入，如人類面具般的裝置，提供觀眾可以靠上去近距離觀看內部裝設的影片。觀眾為觀看狗雕塑內的影片須以異於傳統觀看影片方式——甚至幾乎是不雅的——或趴、或跨坐、或蹲、或臥等身體姿勢與狗雕塑互動，和狗形成「對峙」或「親暱」的姿勢，或將頭部伸入狗雕塑的頭觀看內部的影片。狗雕塑內的五部影片皆以狗的視角（將攝影機裝在狗的頭上）記錄狗進食、與其他狗嬉鬧、走路和跑步、到海邊活動等相關狗的日常。

狗雖然是動物，但與其他動物不同，狗是人類文明發展過程和人的家庭生活關係頗為密切的動物。對彭弘智而言，狗在其創作中不只是主題，同時是積極的夥伴關係，具有相互交流的情感、默契，甚至互惠等意涵。² 這一層關係讓彭弘智在以狗為主題創作時嘗試思考何謂「狗視角」與「狗觀點」。對他的整體創作而言，「換位」是重要的觀念，就如佛教系統中結合異時空的「輪迴」觀便是其一。彭弘智以狗作為創作主體所提的另一重點是關於「觀看」的問題；「觀看」的角度與向度是多重的，除了向外及向內的觀看向度，還有身體參與的方式——提供模擬另一種物種的可能（但又不可能）。〈面對面〉的另一異於傳統影片的展呈方式，便是將展覽場轉變為表演場，讓觀眾體驗的同時，也運用身體參與的觀看方式，如此，讓作品在有觀眾參與時更形完整。（張芳薇）

Peng Hung-Chih's interdisciplinary art relies on video, performance, sculpture, and installation to explore global conflicts, environmental destruction, spirituality, and religious extremism with a politically critical consciousness. He also paints, which he considers a practice similar to Taoist meditation, and believes meditation is an indispensable part of creating art. He is best known for his work based on dogs, especially his *Canine Monk* series (2004–2008), which raises important questions about the nature of relationships between animals and humans.

Face to Face (2001) is an important work in Peng's dog series.¹ The work is an installation consisting of five white fiberglass sculptures of dogs in different poses. The head of each dog sculpture is hollow, so that visitors can put their heads inside of the dogs' heads, like wearing a mask, and watch a video that plays inside of the head at close range. To watch the video, visitors must closely interact with the dog sculpture and assume embarrassing postures, such as bending over, crouching, squatting, or lying down. All from a dog's perspective, the five videos playing inside the different dog heads were created by affixing a video camera to a dog's head, and document everyday dog activities such as eating, playing with other dogs, walking, running, and going to the beach.

Dogs are different from other animals in that they are closely connected to the development of human civilization and family life. Peng intends for dogs to be not only subject matter in his work, but also active partners that share emotions, tacit understanding, and even kindness.² These connections allow Peng to think about the perspectives of dogs when making his artwork. In all of his works, this concept of trading places is important, just as reincarnation, which could be considered playing different roles in different times and places, is an important concept in Buddhism. Viewing is another important issue that Peng raises in his work by using dogs as subject matter. He suggests multiple viewing angles and directions, including inward, outward, and ways of viewing involving the body that simulate ways in which another species views things (although actually seeing like a dog is impossible). *Face to Face* differs in its presentation method from traditional film by transforming the exhibition venue into a performance space and providing the audience with an alternate viewing experience via physical participation. When the audience participates in person, the work becomes more complete. (Chang Fang-Wei)

1 彭弘智創作歷程中最重要的系列之一是「狗」系列，包括〈單眼球〉（1999）、〈小白〉（1999）、〈一隻大麥丁與一隻靈犬萊西〉（2000）、〈一黑一白〉（2001）、〈面對面〉（2001）、〈小丹尼〉（2001）、〈衣錦還鄉〉（2001）、〈小丹尼—奧地利系列〉（2001）、〈收藏家之犬〉（2005）、〈犬僧系列〉（*Canine Monk*）（2004-2008）等。

2 徐文瑞〈狗有沒有穿衣服？論彭弘智〉一文以「愛情」比喻彭弘智的人狗之間關係；彭弘智創作的狗原型曾是他家裡長年與之相伴的狗「Yukie」。

1 Among Peng Hung-Chih's works, his dog series is the most important, and includes his 1999 *One-Eye-Ball*, 1999 *Siao-Pai*, 2000 *One Dalmatian / One Lassie*, 2001 *One Black / One White*, 2001 *Face to Face*, 2001 *Little Danny*, 2001 *To Dress Up at Home*, 2001 *Little Danny – Made in Austria*, 2005 *Collector's Dog*, and 2004–2008 *Canine Monk*.

2 In his article *Do Dogs Wear Clothes?—On Peng Hung-Chih*, Manray Hsu used the idea of love to talk about the relations between humans and dogs in Peng's work. The dog that Peng used for a prototype in his work was Yukie, the artist's long-time companion.



面對面 Face to Face

2001

錄像裝置 (彩色, 有聲); 玻璃纖維、LCD 螢幕、播放器、揚聲器、台座

Video Installation (color, sound); Fiberglass, LCD Monitors, Players, Speakers, Pedestals

依場地而定 Dimensions Variable

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