

# 張碩尹

## CHANG Ting-Tong

1982-

曾長期旅居歐洲的張碩尹，往往藉由創作反芻自我文化中的東方哲思，融匯一位異鄉人對西方社會文化的深刻觀察與體驗，在多樣媒介和多元知識領域之間，延伸出對人、科技及社會相互關係的思考。自2016年起，張碩尹運用「Arduino」電路板製作一系列看似詭異又時而引人發噱的動力機械裝置，以文學作品或歷史軼事為引，運用當代科技回溯人類科學發展進程中的不同片段，在古與今、西方與東方、類比與數位、人與非人的碰撞中創造哲學論辯的空間。

張碩尹慣以漫畫作為這些裝置作品的研究紀錄或造型發想，如〈雅克·迪·沃康松的消化鴨1739〉是以法國發明家沃康松所設計的機械鴨為起點，但脫離當年以科學技術擬仿生物的目的，轉而探討當代醫學如何將腸胃視為機械系統，以理解腸道中微生物群系與宿主的共生關係，引出哲學家笛卡兒關於靈魂與機械性的討論。笛卡兒熱衷於蒐藏機器人，並將人體視為精巧的機器，強調靈魂與肉體的區別，提出「我思故我在」，讓哲學從神學進入理性時代。〈皮耶·雅凱·德羅的寫字手1768-1774〉則進一步以瑞士鐘錶匠雅凱·德羅自動書寫「我思故我在」的機械手為原型，揭示「思考」與「物質」間難解的角力。

〈瑪麗·雪萊的科學怪人；或，現代普羅米修斯1818〉則以瑪麗·雪萊與情人私奔時獲致寫作〈科學怪人〉靈感的事件為背景。無論是西方的「電」或東方的「氣」，人們總相信有某種竄流的能量足以驅動肉體，甚至只要發展科學技術，即能掌握「創造生命」這項上帝的任務。但科學帶給人類的不僅是對「違抗天命」的沾沾自喜，還有對這股未知力量的深深恐懼。畫面正中央描繪的是正懷著機器人的瑪麗·雪萊，與每位準父母一樣面對著孩子無法成為正常人的焦慮，但科學，又真能如願為我們創造出完美的人類嗎？

強烈的社會關懷意識同時顯現在張碩尹的創作中，〈被錢活活吞噬〉羅列了各種日常供應商的商標與催帳通知，露骨地揭示在英國生存所面對的資本壓力。2019年張碩尹開始創作「脫歐三部曲」系列，每張圖片配合一篇發表於藝術雜誌的文章，從個人生命經驗映照英國一路以來如何走向脫歐這齣政治荒誕劇。首部曲〈金匠學院心理地理研究〉描繪初到倫敦留學的他對學院內外的觀察，從課堂中只在乎時髦關鍵字的學生，學院所在的高犯罪率社區，到高學費抗議遊行背後，政府擲節措拖如何動搖教育的體質。作為一位需奮力掙扎才能如願以「藝術家」為名在社會生存的人，「藝術教育的本質為何？」甚或「健全的藝術生態當是何種面貌？」也成為張碩尹從未間斷的提問。

相較於早年Bbrother時期直接衝撞體制的熱血，此時期的張碩尹以冷靜的思路與嫺熟的跨域能力思索問題核心，賦予歷史當代的反省和詮釋，亦成為對人類文明及自然之間困境最有創意的回應之一。（陳慧盈）

While a long-term resident of Europe, Chang Ting-Tong often used ruminations on his own culture's philosophy as a starting point for his artwork, and fused this with his status as a foreigner observing and experiencing Western society and culture. In multimedia work referencing multiple fields of knowledge, Chang extended his ideas of mutual relations among people, technology and society. In 2016, Chang started using Arduino single-board microcontrollers to create automata for his strange and humorous installations, and overlaying them with references to literature, historical anecdotes, or contemporary science to look back on different periods of human technological development. In these works where the old and new, East and West, analog and digital, and human and non-human collide, the artist creates a space for philosophical debate.

Chang Ting-Tong presents the research notes or concept models he uses for his installations in a comic-book drawing format. His *Jacques de Vaucanson's Digesting Duck 1739* began from the design for *The Digesting Duck*, an automaton created by the 18<sup>th</sup> century French inventor Jacques de Vaucanson. However, unlike de Vaucanson's desire to imitate a living thing, Chang's objective was to explore how modern medicine considers the stomach and intestines as a mechanical system, using the understanding of the relationship between microorganisms living in the intestines and their host as symbiotic to suggest the 17<sup>th</sup> century French philosopher René Descartes' theories regarding the soul and mechanistic nature of the physical body. Descartes, obsessed with collecting the automata popular in Paris during his time, considered the human body to be the most exquisite machine and emphasized the separation between the body and soul, putting forth his philosophical statement "I think, therefore I am," and ushering philosophy from the realm of theology into the Age of Reason. For his *Pierre Jaquet-Droz the Writer 1768-1774*, Chang uses the mechanical hand that writes "I think, therefore I am" from an automaton developed by the Swiss watchmaker Pierre Jaquet-Droz as a prototype to reveal the difficult to discern relationship between thinking and the material world.

Chang's *Mary Shelley's 'Frankenstein; or, The Modern Prometheus' 1818* is based on the story of Shelly's inspiration to write *Frankenstein* while eloping with her lover. Whether it is electricity, as in the West, or *chi*, in the East, people have always believed in some circulating power that animates the flesh and even thought god's job of creating life could be usurped if science and technology were developed enough. But science has given humanity more than just the self-satisfaction of defying god's will, it has spread profound dread due to its unknown power. In the center of his painting, Chang depicted Shelly pregnant with a robot, and like any prospective parent, she seems worried about her child being normal. But can science really produce the perfect humans that we hope for?

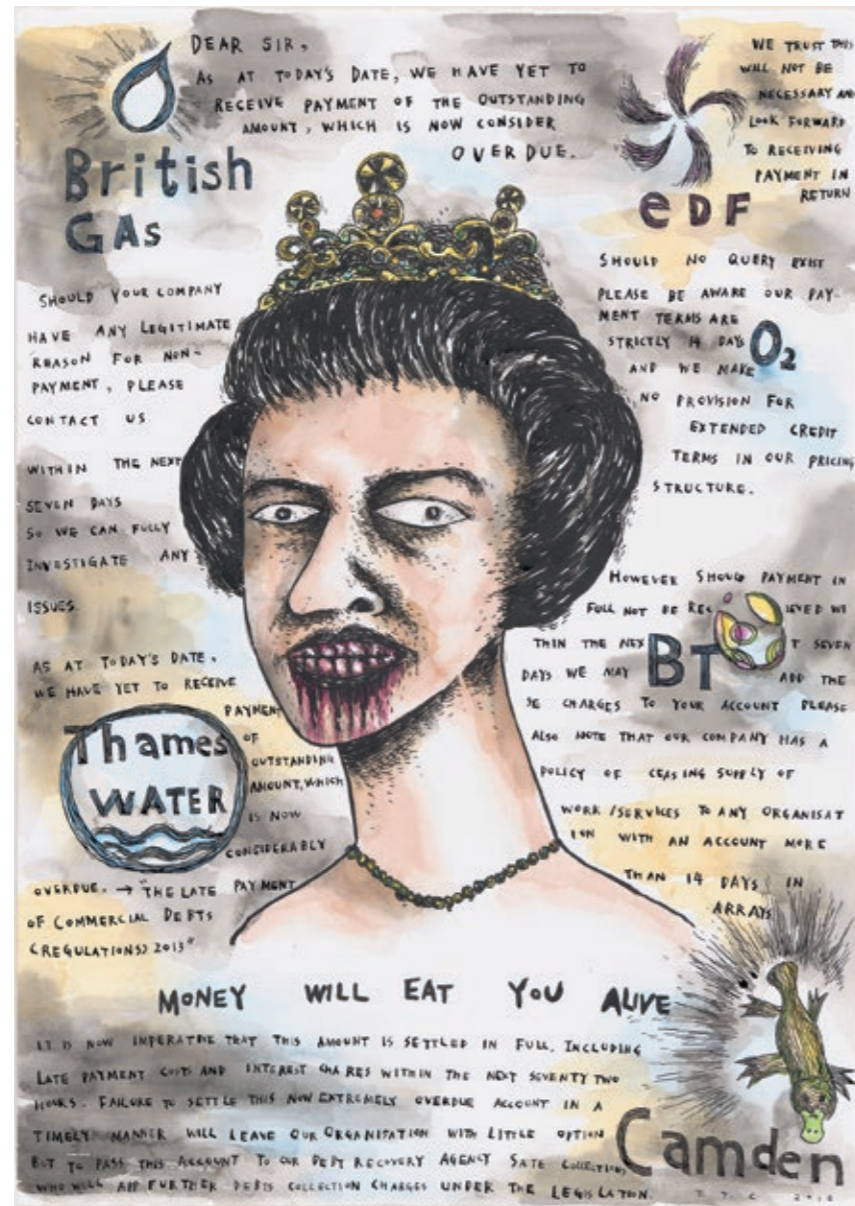
A strong sense of social conscience is also reflected in Chang's work. In *Money Will Eat You Alive*, he draws the business logos and past due notices of daily suppliers to highlight cost pressures faced by those living in the U.K. In 2019, he began working on his *Brexit Trilogy* series, in which he matches an image with an article published in an art magazine to reflect the absurdity of the political drama he personally experienced as Britain moved towards Brexit.

The first in the trilogy, *Goldsmiths Psychogeography*, depicts the artist's observations of his college and surrounding area soon after he arrived in London as a student, including students who only cared about trendy lingo, the high crime rate in the community where the college was located, the reasons behind the 2010 United Kingdom student protests, and how government austerity had impacted education. As a person struggling to survive in society to fulfill his dream of becoming an artist, Chang constantly wonders, "What is the nature of art education?" or even "What is the appearance of a sound art ecology?"

In contrast to his passionate attacks on the system during his Bbrother period, Chang is now calmly pondering the crux of problems with transdisciplinary skill, and offering his contemporary interpretations of and reflections on the history. These have also become some of the most creative responses to the predicaments threatening human civilization and nature today. (Chen Hui-Yin)

被錢活活吞噬 Money Will Eat You Alive

2016  
墨、水彩、手工紙本 Ink and watercolor on handmade paper  
71x49 cm  
蒐購 Purchase 2020.0015.001



雅克·迪·沃康松的消化鴨 1739 Jacques de Vaucanson's Digesting Duck 1739

2018  
墨、水彩、手工紙本 Ink and watercolor on handmade paper  
50 x 70 cm  
蒐購 Purchase 2020.0015.002



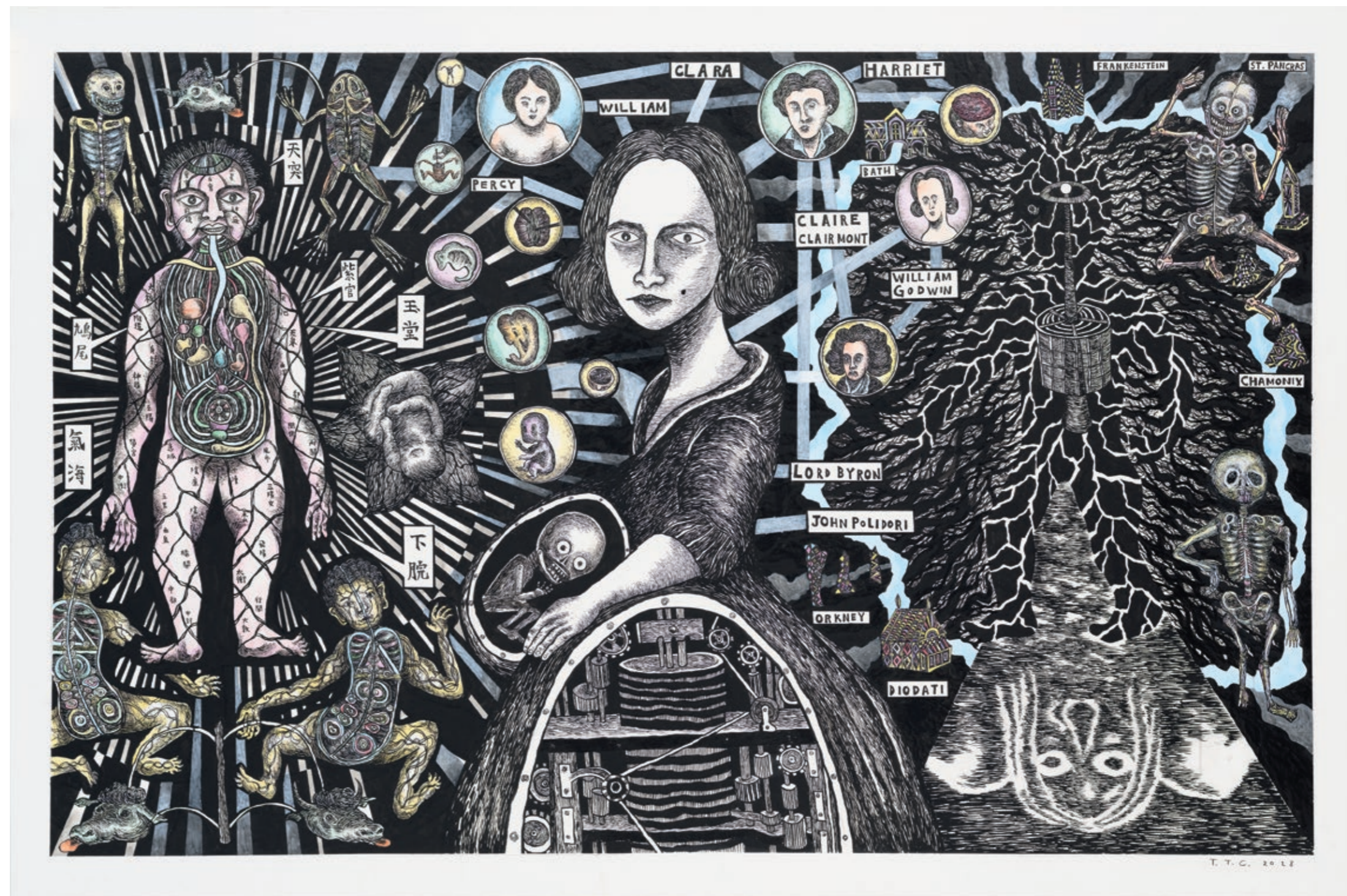
瑪麗·雪萊的科學怪人；或，現代普羅米修斯 1818 Mary Shelley's Frankenstein; or, The Modern Prometheus 1818

2018

墨、水彩、手工紙本 Ink and watercolor on handmade paper

99 x 150 cm

蒐購 Purchase 2020.0015.004



皮耶·雅凱·德羅的寫字手 1768-1774 Pierre Jaquet-Droz the Writer 1768-1774

2018

墨、水彩、壓克力顏料、手工紙本 Ink, pigment, and acrylics on handmade paper  
76 x 56 cm

蒐購 Purchase 2020.0015.003



金匠學院心理地理研究 Goldsmiths Psychogeography

2019

墨、手工紙本 Ink on handmade paper  
76 x 56 cm

蒐購 Purchase 2020.0015.005

