

彭弘智

PENG Hung-Chih

1969–

〈單眼球〉和〈小白〉是我1999年「眼球位移」計畫中的兩個子計畫。因為當時針孔相機的普遍性讓我引起了對之使用的興趣，它的位置可以自由地變化，可以移位至身體限制無法到達的地步，他改變了人類手持視角的觀看方式，成為一種新形態倫理學的觀看方式。——擷取自彭弘智創作自述

這段說明簡明扼要點出了〈單眼球〉在彭弘智系列創作中與其他作品的脈絡關係，描繪出創作的時代背景與環境——即90年代末針孔相機的流行引起藝術家的興趣，進而援用此低科技產品於創作中；也點出藝術家一貫關注的創作重點：多重角度與向度觀看的可能性，並藉此觀看進一步對於看與被看的「關係」進行發問。他認為針孔相機「位置可以自由地變化，位移至（人）身體限制無法到達的地步」，藉此嘗試打開與瓦解人類中心的視角觀點。

〈單眼球〉由一頂結合狗頭與長象鼻造型的頭盔與一座陶瓷製的人形壁架所組成。遠觀是靜止的雕塑，實則是一件頭盔式穿戴互動雕塑，觀眾是整體創作的一部分，作品在觀眾穿戴的體驗後完成。象鼻造型頭盔裡設置一個螢幕（眼鏡般大小之液晶顯示器），在長象鼻下方則設置一針孔相機，觀眾戴上頭盔後可手持象鼻移動並拍攝周遭景物，同時透過螢幕觀看。具重量感的象鼻造型頭盔，與頭盔內的影像容易使觀者產生不穩定的影像觀看體驗，對觀者造成體驗時（可能的）短暫感官衝擊。對此經驗，策展人徐文瑞曾於1999年彭弘智個展「眼球位移」的策展說明提到：「作品的目的是透過遊戲性質的設備，在娛樂中試圖協調新的知覺角度（……在新的器具加入身體之後，我們必須動用所有的感官，甚至某種程度的理性思考，而不只是視覺的調整而已）。」

彭弘智於1997年獲美國舊金山藝術學院碩士，1999年返台，〈單眼球〉即是此創作能量豐沛時期具實驗性的重要作品。他最廣為人知的是以「狗」作為主題的系列創作¹，在此系列中，〈單眼球〉是具有較高實驗性的第一件，對動物（更精確地說：非人）和人類之間的關係本質提出了重要發問。此作之後，2001年的〈面對面〉更進一步邀請觀眾模擬「狗」的姿勢與狗互動，〈單眼球〉所隱含的創作概念在〈面對面〉被較為明顯呈現並確立——以「換位」的概念及方式，透過觀眾與作品較大幅度的互動而顯示，且更強調了觀看並非單獨存在，而是與身體其他感知系統同時運作，以形成不可分割的整體經驗。

以90年代末時期臺灣蔚為主流的藝術創作媒介／形式而言，裝置與錄像是主流，而彭弘智已然在此兩項時代媒介形式顯項中，開始實驗「互動參與性創作」，具有時代的特殊意義。〈單眼球〉曾被包括在一項初步梳理臺灣錄像藝術發展軌跡的展覽「啟視錄：臺灣錄像藝術創世紀」（關渡美術館，2015）中展出。（張芳薇）

1 詳《臺北市立美術館典藏目錄 2019》：彭弘智，〈面對面〉（2001）與其註釋，頁62。

One-Eye-Ball and *Siao-Pai* are two works from my 1999 project *eyeball Displacement*. The ubiquity of the small, hidden spy cameras at the time piqued my interest and I chose to use one in my work. The cameras can conveniently be placed anywhere, even places where the body cannot go. They changed people's handheld viewing perspective, and created a new ethics about ways of seeing.

—Excerpt from Peng Hung-Chih's artist statement

This concise statement clearly places Peng's *One-Eye-Ball* within a broader context of his artwork by describing its time and place—the end of the 1990s when the popularity of the hidden spy cameras attracted his interest and prompted him to adopt this low-tech device for use in his work. It also points to the artist's consistent concerns in his artwork: multiple perspectives, possible viewing angles, and the interrogation of relationships between seeing and being seen. Peng believes the hidden spy camera “can conveniently be placed anywhere, even places where the body cannot go.” With this, he generated new ways of deconstructing the anthropocentric paradigm.

One-Eye-Ball consists of a helmet combining the shapes of a dog's head and an elephant's trunk, and a ceramic human form mounted on the wall. From a distance, the work appears to be a static sculpture but is actually interactive as the helmet can be worn, thus making the audience experience an integral part of the complete work. The elephant trunk form attached to the helmet is equipped with an LCD monitor the size of an eyeglass lens, and the end of the trunk is outfitted with a small camera. After donning the helmet, the audience member can move the trunk to film the surrounding scenery, which then appears on the LCD monitor. The weight of the trunk and position of images inside the helmet create a feeling of instability and have a possible short-term sensory impact on the wearer. About this experience, Manray Hsu wrote in his curatorial statement for Peng's 1999 solo exhibition *eyeball Displacement*, “The artist's intent in this work is to harmonize new perceptual angles for audience members as they engage with its entertaining, game-like qualities.” He continued, “After new devices are added to the body, we must use all of our senses, even our rational thinking to a certain degree, and not just make adjustments to our sense of vision.”

Peng received his master's degree from the San Francisco Art Institute in 1997, and then returned to Taiwan in 1999. *One-Eye-Ball* is an important experimental work from this period of plentiful creative energy. His dog-themed series is the most well known of his works,¹ and as a part of this series, *One-Eye-Ball* is relatively experimental, raising important questions about the essence of relationships between animals (or more accurately, non-humans) and humans. In his next work, titled *Face to Face* and completed in 2001, Peng invited audience members to imitate dog gestures and interact with dogs. In this way, Peng presented the creative concept from *One-Eye-Ball* more clearly in *Face to Face* by manifesting displacement through more extensive interactions between audience members and the work. He furthermore emphasized that watching does not really exist independently, but rather works in concert with other perceptual systems of the body and forms indivisible experiences.

At the end of the 1990s, installation and video became mainstream art forms in Taiwan, and Peng had already started experimenting with these two timely forms to create interactive, participatory art. *One-Eye-Ball* was included in *Rewind: Video Art in Taiwan 1983–1999* at the Kuandu Museum of Fine Arts in 2015, an exhibition that tracked the developmental trajectory of Taiwanese video art. (Chang Fang-Wei)

1 See the introduction to Peng Hung-Chih's *Face to Face* in the *TFAM Collection Catalogue 2019*, p. 63.

單眼球 One-Eye-Ball

1999-2015

錄像裝置 (彩色、有聲)；玻璃纖維、LCD 螢幕、針孔攝影機、電池

Video installation (color, sound): FRP, LCD monitor, pinhole camera, and battery

尺寸依場地而定 Dimensions variable

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