

黃建樺 1979 年生於臺灣彰化，2003 年畢業於臺灣藝術大學雕塑學系，2003 至 2006 年就讀臺南藝術大學造形藝術所期間，轉為以影像作為主要的創作形式，藉由影像科技闡述藝術家關於現實世界裡，時間、空間與存在的看法。隨後，他在 2017 年取得臺南藝術大學藝術創作理論研究所博士學位，持續透過創作、研究和教學，探討人類存在於影像時代的身分定位。

「走獸」系列在 2006 年發表於臺北的替代空間「自強貳捌肆」，包含一系列影像後製的大尺幅鋁板相片，展現城市日常中鮮少出現的動物如羊、犀牛、熊等等，自在安然地進入人類生活場域的景像。經由蕭麗虹捐贈進入典藏的〈走獸－熊〉裡，則是一頭黑熊進入了浴室。畫面中黑熊龐然的身軀盤據浴室一角，靠在馬桶座上休憩，如此安穩放心且理所當然；浴室從格局、洗手檯，乃至於地上的澡盆、矮凳，都是臺灣常見的樣式花色，令人備感熟悉。鏡檯上凌亂的牙刷、杯盤和書籍，暗示畫面中缺席的人類在此出入使用的痕跡，而藝術家透過空間的取景角度與大尺幅的呈現，整件作品帶給觀者身臨其境與黑熊共處於現場的感覺，強化了這矛盾現象所帶來的衝擊。黑熊背後牆面明顯位移晃動的視學效果，呼應驚奇景象之外，亦巧妙地傳達時空流變的意象。

於是，熟悉的場所裡有了意外的訪客，人類可能感到錯愕的同時，黑熊卻把這裡當自己家一樣安然處之，這中間的情緒反差促使人們意識到，現代文明的建設已然將大多數曾和人類祖先共存世界的動物，排除於我們的生活之外。藝術家藉由影像後製讓黑熊取代主人占據了此一空間，不可思議的景象喚起人們的好奇與質疑，提供人類、動物及環境三者之間的關係更多的想像和可能性。主角雖是動物，透過動物的習性姿態，探討的依舊是人類的生存狀態。在完成「走獸」系列之後，黃建樺陸續發展以動物為主角的作品如「空景」、「方舟計畫」、「編碼者」等系列。對藝術家而言，他在作品中打造的幻想場景有如一則則寓言，埋藏著當代數位生活裡的種種符碼，「走獸」系列於是成為其創作脈絡的重要起始篇章。（郭怡孜）

Born in Changhua, Taiwan, in 1979, Huang Chien-Hua graduated from the Department of Sculpture at National Taiwan University of Arts, and from 2003 to 2006, studied in the Graduate Institute of Plastic Arts at Tainan National University of the Arts, where he explored the use of imaging technology to interpret his thoughts about time, space, and existence. Since receiving his doctorate degree in Art Creation and Theory from Tainan National University of the Arts in 2017, he has continued to explore the meaning of human existence in the era of images through art creation, research, and teaching.

His *Beast* series was first presented to the public at the alternative space TC284 Gallery, and included a set of computer processed images mounted on large aluminum panels. The images present animals rarely seen in human environments, such as sheep, rhinos, and bears, comfortably at rest in places of everyday city life. Margaret Shiu donated Huang's *Beast – A Bear*, depicting a black bear resting in a bathroom, to the Museum collection. The bear with its colossal body occupies a corner of the bathroom and has draped itself over a toilet, seemingly naturally at ease. The bathroom design, sink, bathing bucket, and plastic step-stool are all commonly seen in Taiwan and create a feeling of familiarity. A shelf above the sink is strewn with a mirror, toothbrushes, cups, bowls, and reading material—all traces of the absent inhabitants' frequent comings and goings. The artist chose the angle from which the photo was taken and size of the image to give viewers the feeling of being present with the bear and strengthen the impact of the work's contradiction. He also used visual effects, an obvious displacement and shaking of the wall behind the bear, to complement the amazing scene and cleverly convey the notion of changing time and space in the image.

The unexpected guest in this familiar scene might be startling to some, but the black bear feels completely at home here, and the opposing moods in this scene makes us realize how modern civilization has kept most animals that once coexisted with our ancestors at a distance. Using imaging processing software, the artist replaced the owner of this space with a bear, creating an amazing scene that arouses wonder and doubt while providing imagination and possibility regarding the connections among humans, animals, and the environment. Although the protagonist in the work is an animal, the artist is using its typical pose to explore human existence. After completing the series *Beast*, Huang continued to develop other works, such as *Blankscape*, *The Ark Project*, and *Transcoder*, in which animals also play leading roles. Huang believes that the fantastical scenes he creates are fables and refer to the many codes buried beneath contemporary life, and his *Beast* series has become an important first chapter in his oeuvre. (Isabelle Kuo)

走獸 - 熊 Beast - A Bear

2006

金屬相紙、鋁板 Metallic photographic paper, aluminum panel

120 x 186 cm

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